

SCENES FROM

The Golden Legend

A CANTATA for SOLI, CHORUS & ORCHESTRA

THE WORDS WRITTEN BY

Henry Wadsworth Longfellow

THE MUSIC COMPOSED BY

Charles Villiers Stanford

(1875)

Oboe 2



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:
Vocal Score:
Royal College of Music Library
Manuscript Transcription & Score Preparation

Royal College of Music Library, London: MS 4145
n/a
Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 5.1.81.2225 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

The Golden Legend

Henry Wadsworth Longfellow

1851

STANFORD'S "PART I"

- **Prince Henry's Despair:** The poem opens with Prince Henry of Hoheneck, afflicted with a malady, seeking a cure from the physicians of Salerno, who tell him the only cure is the blood of a maiden willing to die for him.
- **Lucifer's Temptation:** Despairing, Henry is tempted by Lucifer, disguised as a traveling physician, who leads him to a life of excess and eventually, an outcast state.
- **Elsie's Sacrifice:** Henry finds refuge with Ursula, a former vassal, and her daughter Elsie, who, moved by compassion, offers herself as a sacrifice to cure Henry, believing it will bring her closer to Christ.

BALANCE OF LONGFELLOW'S POEM

- **Journey to Salerno:** Elsie and Henry embark on a journey to Salerno, where they encounter a band of pilgrims, including Lucifer disguised as a friar, who gloats over Elsie's fate.
- **Miraculous Healing:** During the journey, Elsie is kidnapped by Lucifer, but Henry rescues her, and in the process, is miraculously healed. Henry and Elsie return to Hoheneck and marry.

THEMES & ANALYSIS

- **Themes of Faith and Sacrifice:** The poem explores themes of faith, sacrifice, and redemption, with Elsie's willingness to die for Henry serving as a powerful example of Christian selflessness.
- **Light vs. Darkness:** The poem contrasts the light of faith and hope with the darkness of despair and temptation, embodied by Lucifer's machinations.
- **Historical and Mythical Elements:** Longfellow weaves together historical and mythical elements, drawing from Christian traditions and legends to create a rich and evocative narrative.
- **Existential Themes:** The poem delves into existential themes, exploring the nature of suffering, the search for meaning, and the promise of salvation.
- **Longfellow's Style:** Longfellow's signature style is evident in the poem's lyrical language, beautiful imagery, and focus on moral and spiritual themes.

Source: Google Generative AI



After completing Part I on December 27, 1875, Stanford never returned to the project. We can only imagine how he would have chosen to portray the rest of the story. Only the full score manuscript has survived (Royal College of Music Library MS 4145). The composer did not prepare a piano reduction and no vocal score was created at the time. The vocal score and associated piano reduction for this edition were created by Dave Fielding (English Heritage Music Series) in April 2025.



CHARACTERS

| | | |
|---|--|---|
| Lucifer Fallen Angel <i>Baritone</i> | Ursula Mother of Elsie <i>Alto</i> | Bertha Sister of Elsie <i>Alto</i> |
| Henry Prince of Hoheneck <i>Tenor</i> | Gottlieb Vassal of the Prince - Father of Elsie <i>Baritone</i> | Max Brother of Elsie <i>Tenor</i> |
| Elsie Daughter of Ursula and Gottlieb <i>Soprano</i> | | Approximate Performance Time 60 minutes |



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Oboe 2

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Prologue - The Spire of Strasburg Cathedral

Allegro con fuoco

1-6

Ob. 1

10-14

mf

16

p

cresc.

ff

1

25

31

mf

dim.

37

39-41

p

cresc.

ff

47

49-55

p

57

10

60-69

70 Fl. 1

ff

76

f

84

f

88-91

94

cresc.

sf

97-111

Ob. 1

116

pp

124-131

132-135

Timp.

141-142

143

p

sf

ff

149

f

156

f

cresc.

165

sf *f* *>* *>* 172-178

179

pp *f* *>* *>* 196-205

Con fuoco

9 10 3

187-195 196-205 208-210

Hn in F 1 Ob. 1

212

mf *f* *ff* 212-218

219

f *ff* 219-224

225

f *ff* 225-231

232

f *ff* 232-237

cresc.

242

sf *ff* 242-259 260-274

Ob. 1

278

f *ff* 278-287

288

3 9

291-293 297-305

306 accel. rall. Recitativo

3

308-310

f *f*

315 Recitativo a tempo Presto

3 6

317-319 320-325

f *p*

9

330-338

f

2 1 2

346-347 353-354

meno f *ff*

356

2 2 2

357-358 360-361 364-365

p

3

367-369

ff *p* *ff*

378

2 1

381-382

p *sf*

390

1 7

397-403

ff

Moderato tranquillo

29

Hn in F 1

404-432

pp

ppp

rall.

Scene II - The Castle of Vautsberg on the Rhine

Andante

2

30

P. HENRY 8ba
Rec.

1-2

4-33

No rest! no sleep! my fer - vid

38

14

P. HENRY 8ba

stringendo un poco

brain calls up the va - nished Past a - gain,

42-55

fresh - 'ning ev - er more and

più mosso

2

9

Allegro

3

59-60

61-69

Hn in F 1

73-75

p

77

2

2

4

f

79-80

83-84

86-89

morendo

Lento

10

Bsn 1

p

90-99

105-114

115

20

5

Fl. 1

p

117-136

138-142

146

2

1

9

p

149-150

152-160

rall...

a tempo

161 **Allegro**

cresc.

p

Cl. in A 1

168

Attacca Scene III

Scene III - The Castle of Vautsberg on the Rhine

Rec: 1 9

sf

3-11

Cl. in A 1

p

15

5

17-21

p

Bsn 2

Più lento

27

Rec: 1 2

A tempo

17

Ob. 1

4

28-29

31-47

50-53

54

p

p

62

4

63-66

p

3

70-72

74

3

76-78

Tpt in A 1

17

83-99

100

p

cresc.

p

1

Cl. in A 1

109 Ob. 1 Fl. 1

113-118 **6** **3**

1

f

120-122

123 **Allegro molto animato**

124-127 **4** Ob. 1 131-133 **3**

f

135

139-145 **7** Ob. 1

148-152 **5** **p**

159-162 **4** 166-171 **6** 174-224 **51**

f

Cl. in A 1

225 **Agitato**

226-229 **4** Vln II Ob. 1 238-241 **4**

242 **2** **mf** 243-244 **f** 250-251 **2**

252 **2** 254-255 **7** 258-264

265 **4** **1** **18**

sf 266-269 **sf** 272-289

290 Bsn 1

6 Fl. 1

294-299

303

p

308-311

Allegro molto animato

312-313

f

315

rall. Tempo come mm 272

319-341

343-351

accel..... rall....

Lento - Tempo del Scene II

352-355

357-361

364-374

Bsn 1

Hp

376

pp

380-389

p

8

392-399

Timp.

rall.....

Hp

ppp

Scene IV - A Farm in the Odenwald

Andante con moto

rall.

Allegretto ♩ = ♩.

Recitative

a tempo

35

1

2

2

4

45

1-35

37-38

39-40

41-44

45-89

90

Hn in F 1

98-99

rall.

2

1

Hn in F 1

103

p

110

3 3 3 3 3 3 5

111-113 117-121

27 21 42

122-148 149-169 171-212

Scene V - A Room in the Farm-house

Moderato

7

1-7

Cl. in B \flat 2

14

19

15-33

Cl. in B \flat 1

39

5

41-45

ELSIE

Je - - sus our Sa - viour, our Sa - viour, our Sa -

51

1

- viour!

sfp

p

58-66

pp

68

1

1

78

3

84-86

cresc.

cresc.

90

8

96-103

ff

104 *mf* *mf* *ff* 110-118

1

9

119 Bsn 1 *p* *cresc.* *sf* 126-133

3

8

134 *sfp* 136-139 *cresc.* *f* *sf* 143-147

4

5

148 *p* 151-152 *rall.* 154-155 *a tempo* 157-162

2

2

6

163 Bsn 1 *Allegro* Fl. 1 *sf* 164-166 168-170

3

3

1

Hn in F 3

174 *sf* *sf* *f* 1

181-187 *f* *sf* *sf* *ff* 7

194 *dim.* *tacet al gne* 202-221

Attacca Scene VI

Scene VI - Elsie's Chamber

Andante con moto 36 Bsn 1 4 Ob. 1 Solo

1-36 42-45

47 **10** *p* 53-62 *f*

colla voce **3** **15** Fl. 1 **2**

65-67 68-82 90-91

92 **16** Bsn 1 *pp* *p* *a tempo*

115 **4** **2** *tacet al gne*

119-122 *f* 124-125 126-139

cresc.

Attacca Scene VII

Scene VII - The Chamber of Gottlieb & Ursula

Allegro agitato

12 **11**

1-12 *p* 16-26 Cl. in Bb 1

28 **1** **15** Fl. 1 *p* 32-46

49 **2** **8** *p* 51-52 *mf* 55-62 *p*

Andante con moto

64 **2** **1** **11**

65-66 71-81

82 Ob. 1 **3** **27**

85-87 *p* 90-116

Allegro agitato

6 **5** **6**

117-122 126-130 132-137

Ob. 1 Fl. 1

Più mosso

1 **1** **2**

p *pp* 145-146 *p*

148

3 **7** **7**

149-151 154-160 162-168

Ob. 1 *p*

169

2 **6** **1**

cresc. 172-173 *f* 176-181 *un poco rall.* *accel....*

183

Ob. 1 **Più mosso**

ff

189

dim.

Attacca Scene VIII

Scene VIII - A Room in the Farmhouse

L'istesso tempo

1

pp

9

26 **3**

10-35 41-43

Ob. 1

44

accel.....

1

cresc.

52 **Allegro con fuoco**

ff

This musical staff contains measures 52 through 59. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth and quarter notes, starting on D4 and ending on E4. A fortissimo (*ff*) dynamic marking is placed below the first measure.

60

3

61-63

cresc.

This musical staff contains measures 60 through 69. Measure 60 starts with a treble clef, a key signature of two sharps, and a common time signature. It features a triplet of eighth notes (F#, G#, A) marked with a '3' above the staff. Measures 61-63 are indicated by a bracket below the staff. The melody continues with eighth and quarter notes, ending with a half note. A crescendo (*cresc.*) marking is placed below the final measure.

70

ff

This musical staff contains measures 70 through 79. It begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is marked with a fortissimo (*ff*) dynamic. It features a series of eighth and quarter notes, ending with a half note. The staff concludes with a double bar line.



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