

SCENES FROM

The Golden Legend

A CANTATA for SOLI, CHORUS & ORCHESTRA

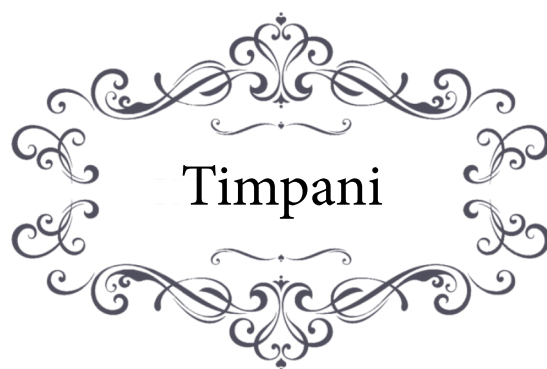
THE WORDS WRITTEN BY

Henry Wadsworth Longfellow

THE MUSIC COMPOSED BY

Charles Villiers Stanford

(1875)



Timpani



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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.

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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

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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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Timpani

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Prologue - The Spire of Strasburg Cathedral

Allegro con fuoco

in G, D

11-17

18

25

36

47

58

71

pp

p

cresc.

ff

ff

mf

sf

sf

dim.

pp

ffp

f

pp

mf

sf

f

7

3

4

3

3

6

1

3

14

30-33

39-41

51-53

60-65

73-75

80-93

The image displays a musical score for the Timpani part of 'The Spire of Strasburg Cathedral' from 'Scenes from The Golden Legend'. The score is written in bass clef with a common time signature (C). It begins with the tempo 'Allegro con fuoco' and the key signature 'in G, D'. The score is divided into measures, with measure numbers 11-17, 18, 25, 36, 47, 58, and 71 indicated. The music features various rhythmic patterns, including eighth notes, quarter notes, and rests. Dynamic markings such as *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *mf* (mezzo-forte), *sf* (sforzando), *dim.* (diminuendo), and *ffp* (fortissimissimo) are used throughout. The score includes several repeat signs and crescendo/decrescendo hairpins. The final measure is marked with a large '14'.

94

1 **5**

sf *pp* 99-103 *pp*

108

1 **19** **1**

pp 113-131 *pp* LUC. Low - er!

134

1

low - er! Hov - er down - ward! Seize the loud, vo - cif *pp* *pp*

2 **13**

141-142 *pp* 145-157 *f* *p*

161

1 **1**

f

2 **7**

169-170 173-179 *p*

185

8 **6** **2**

187-194 *pp* 196-201 *pp* 204-205

Con fuoco

206

3 **5** **4**

208-210 211-215 218-221 *f*

223

2 **3**

f 227-228 *p* 231-233

234

235-239 *sf* 243-247 *p*

251

253-255 *pp* 261-263 *sf*

264

266-267 269-272 *pp* 275-277

278

280-282 286-287 *pp*

289

291-293 *pp* 297-299 *pp*

301

301-306 *pp*

307

307-312 *cresc.* *rall...*

313

317-319 320-325 *Recitativo*

a tempo

326 LUC. **Presto**

Come a - way, come a - way, ere night is

ff > *mp* 332-336 *mp*

339 *f* 346-350

351 *f* 353-358 *p* 363-365 *p*

366 *pp* 367-370 *ff* *p*

378-379 381-384 *f* *f*

391 *ff* *pp*

403 **Moderato tranquillo** 405-414 *pp* 418-428

429 *pp* *ppp* rall.

Scene II - The Castle of Vautsberg on the Rhine

Andante
in E, B

pp 4-6 *pp*

8 **14** Vln I

9-22

30 **1**

pp

36 **19** **4** **9** **Allegro**

38-56 57-60 61-69

71 P. HENRY 8ba

Come back! ye friends, whose lives are end *p*

79 **1** **1** **pp** **morendo**

pp

86 **1** **1** **Lento** **42**

90-131

132 P. HENRY 8ba

rall. a tempo

8 Sweet - - er the un - dis - turb - ed deep tran - quil - - li - ty of end - less sleep ! _____

1

142

in A, E

2 2 1

pp 146-147 149-150

rall..

152 a tempo

1 1

pp

160 Allegro

1 4

161-164 169-172

pp

tacet al Zne

Attacca Scene III

Scene III - The Castle of Vautsberg on the Rhine

Rec:

5 1 3

4-8 12-14

sf pp pp

15 Più lento Rec:

9 1

17-25

p

30 A tempo

1 13

35-47

GOTT. hith - er, though

49

5

55-59

pp

late, though late in the night, to prof_____ fer my aid, to prof

Agitato

15 2

60-74 79-80

Vln I pp

81

2

10

pp *pp* *pp*

83-84 87-96

100

15

2

f

104-118 120-121

123

4

6

p

124-127 129-134

Allegro molto animato

2

19

7

139-140 143-161 164-170

pp *p*

171

5

mp *pp*

176-180

183

2

mf

187-188

192

3

25

p *dim.* *pp* *pp*

196-198 200-224

225 **Agitato** **2** P. HENRY 8ba

226-227 a - round him wa - er, wheel, and swim, and, ere he plun - ges, stops to

235 **2** **4**

236-237 *pp* *cresc.* 243-246

249 **2** **11** **4**

250-251 *p* 254-264 *sf* 266-269

270 **1** **18** **5**

sf 272-289 290-294 A. Tbn.

299 **2** **4**

ffp 302-303 304-307 *p*

310 **Allegro molto animato**

cresc. *f*

318 **2** **12** **1**

319-320 *pp* 323-334 *pp*

338 **4** **1** **Tempo come mm 272** **9** **1** **accel.**

338-341 343-351 ELSIE and the light that with - in it

355 **Lento - Tempo del Scene II** **6** **1**

358-363 *pp* *pp*

366 18

373-390

391 Tpt in A 1

Hn in F 1

400 rall.....

pp

Scene IV - A Farm in the Odenwald

Tacet

Scene V - A Room in the Farm-house

Moderato 10

1-10

pp

17 11

19-29

Vln I

pp

34 26

35-60

Vln I

pp

68 14

73-86

Scene VI - Elsie's Chamber

Andante con moto

47 Vln I 10

1-47 53-62 *mf*

63 Tpt in Bb 1 colla voce 2 1 11

65-66 *pp* 72-82 *pp*

83 11 7

86-96 *mp* 102-108

109 7

114-120 *pp*

a tempo

121 2 tacet al Zne

124-125 126-139

Attacca Scene VII

Scene VII - The Chamber of Gottlieb & Ursula

Allegro agitato

63 URS. 6 5

1-63 76-81 *pp* 83-87

child ! *pp*

70 Andante con moto

88 1 24 3

93-116 117-119

120 Vln I Bsn 2 12

126-137 *pp*

What doth thou mean ? my child, my child, my child, my

138 **Più mosso**

pp *p* *pp* *p cresc.*

156

p *pp*

158-163 165-168

un poco rall.

172-173 176-177

f *p*

2 **2**

accel.

180-181 182-184

p *f*

Più mosso

189

dim.

Attacca Scene VIII

Scene VIII - A Room in the Farmhouse

L'istesso tempo

p *pp*

8-26

27 **ELSIE**

May God bless the

pp

37

pp *p*

44 **accel..... Allegro con fuoco**

p *f*

53



60



69





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