

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)





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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

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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  
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

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



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Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Prologue - The Spire of Strasburg Cathedral

Allegro con fuoco

pp

4

7

10

7

13-19

20

*ff*

25

*ff*

30

*ff*

33

*mf* *dim.* *dim.*

39

*pp* *cresc.*

46

*ff* *p*

51

*p* *f*

59

*dim.* *p*

65

*cresc.*

70

75

80

85

90

95

102

109

116

1(-7) 2 3 4 5 6 7

V.S.

The musical score for Viola spans measures 70 to 116. It begins with measure 70, which contains two triplet eighth notes. Measure 71 features a triplet of eighth notes followed by a quarter note, with a forte (sf) dynamic. Measure 72 has a quarter rest followed by a triplet of eighth notes, also marked sf. Measure 73 shows a triplet of eighth notes with a slur. Measure 74 continues the triplet pattern. Measure 75 starts with a triplet of eighth notes, followed by a quarter note, and then a crescendo (cresc.) marking. Measure 76 has a quarter note followed by a triplet of eighth notes, marked p. Measure 77 continues the triplet pattern. Measure 78 has a quarter note followed by a triplet of eighth notes. Measure 79 continues the triplet pattern. Measure 80 has a quarter note followed by a triplet of eighth notes. Measure 81 continues the triplet pattern. Measure 82 has a quarter note followed by a triplet of eighth notes. Measure 83 continues the triplet pattern. Measure 84 has a quarter note followed by a triplet of eighth notes. Measure 85 starts with a triplet of eighth notes, followed by a quarter note, and then a p dynamic. Measure 86 continues the triplet pattern. Measure 87 has a quarter note followed by a triplet of eighth notes. Measure 88 continues the triplet pattern. Measure 89 has a quarter note followed by a triplet of eighth notes. Measure 90 starts with a triplet of eighth notes, followed by a quarter note, and then a crescendo (cresc.) marking. Measure 91 continues the triplet pattern. Measure 92 has a quarter note followed by a triplet of eighth notes. Measure 93 continues the triplet pattern. Measure 94 has a quarter note followed by a triplet of eighth notes. Measure 95 starts with a triplet of eighth notes, followed by a quarter note, and then a sf dynamic. Measure 96 continues the triplet pattern. Measure 97 has a quarter note followed by a triplet of eighth notes, marked p. Measure 98 continues the triplet pattern. Measure 99 has a quarter note followed by a triplet of eighth notes. Measure 100 continues the triplet pattern. Measure 101 has a quarter note followed by a triplet of eighth notes. Measure 102 starts with a triplet of eighth notes, followed by a quarter note, and then a dim. marking. Measure 103 continues the triplet pattern. Measure 104 has a quarter note followed by a triplet of eighth notes. Measure 105 continues the triplet pattern. Measure 106 has a quarter note followed by a triplet of eighth notes. Measure 107 continues the triplet pattern. Measure 108 has a quarter note followed by a triplet of eighth notes, marked pp. Measure 109 starts with a triplet of eighth notes, followed by a quarter note, and then a ppp dynamic. Measure 110 continues the triplet pattern. Measure 111 has a quarter note followed by a triplet of eighth notes. Measure 112 continues the triplet pattern. Measure 113 has a quarter note followed by a triplet of eighth notes. Measure 114 continues the triplet pattern. Measure 115 has a quarter note followed by a triplet of eighth notes. Measure 116 starts with a triplet of eighth notes, followed by a quarter note, and then a V.S. instruction.



124 S. I.  $\text{♩} = \text{♩}$

Con - gre - go\_\_\_ cle - rum, con - gre - go\_\_\_ cle - rum, con - gre - go\_\_\_ cle

132

*pp* *pp*

138  $\text{♩} = \text{♩}$

*pp* *sf*

146

*ff*

152

*p*

158

163

*cresc.*

167

*sf* 169-170 *p*

173

*p* *pp* 180-186

187 S. I.

Fes - ta de - co - ro, fes - ta de - co - ro, fes - ta de - co *p*

196 **Con fuoco** simile

*sf*

204

211

*sf* *sf*

217

*sf* *p* *p*

223

228

234

*cresc.*

240

*sf* *sf* *sf* 3 245-247

248

*pp* *sf* 253-255 *p*

260

261-262 *pp*

267

273

284

294

*pp*

301

304

accel. ....

307

*cresc.*

310

rall. Recitativo

*ff* *f*

316

Recitativo

*f* *f*

317-318 322-323

324

a tempo Presto

*f* *f*

327-328 329-330

331

*pp* *cresc.*

339

*f* *p* *f*

346

*mf* *ff*

354

*p*

362

*pp* *pp*

372

*ff* *p* *ff*

379

*sf* 384-385

387

*ff*

395

## Moderato tranquillo

403

2 S. I

405-406

Noc - te sur - gen - - - tes vi - gil - e - mus

414

3 S. I

419-421

om *pp* vi - gil - e - -

424

- mus om - - - - nes ! vi - gil - e - mus *pp*

432

rall.

## Scene II - The Castle of Vautsberg on the Rhine

## Andante

2

1-2 *pp*

8

15

18

21

*p*

1

V.S.



26

1

*pp*

36

2

38-39 *pp*

div.

47

2

48-49 *pp*

tutti

52

3 3 3 3

56

stringendo un poco

3 3 3 3

*pp*

60

più mosso

*pp*

64

3 3 3 3

67

Allegro

*f*

72

3

73-75 *p*

cresc.

1

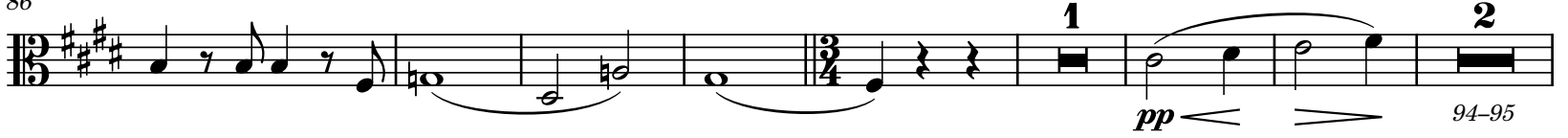
morendo

80

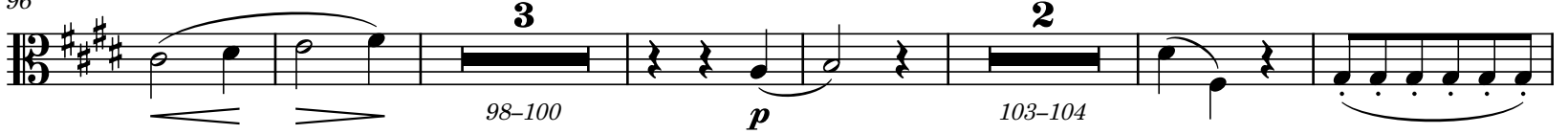


86

Lento



96



107



117 *pp*

123

127

131

135 *rall.* *div.* *a tempo* *tutti*

140 *cresc.* *div.*

145 *tutti* **1** *rall. ....* *a tempo*

153 **1** **3** **2** *Allegro*  
155-157 *pp* 159-160

163 *cresc.*

Attacca Scene III

Rec: \_\_\_\_\_

**V.S.**

56

*p*

60

**Agitato**

*p*

63

*cresc.*

*sfpp*

67

68-69

*p*

75

*p*

*pp*

82

*sfpp*

92

*tutti*

*pp*

101

*cresc.*

*p*

109

*sfpp*

115

The musical score for Viola, measures 115-119, is written on a single staff in 3/8 time. Measure 115 begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B. Measure 116 features a trill on the first note (B-flat) followed by a wavy line, then quarter notes: A, G, F, E, D, C, B. Measure 117 contains eighth notes: B-flat, A, G, F, E, D, C, B, followed by a half note: A. Measure 118 has a half note: A, followed by a quarter rest. Measure 119 is a double bar line. The score concludes with a key signature change to two sharps (F# and C#) and a final measure with a whole note: F#.

*tr* *sf* **1**  
V.S.



121

*f* *p* *f*

127

**Allegro molto animato**

*f* pizz. *f*

134

*f* arco *p* sempre staccato

142

*f* *p* *pp*

149

*f* *p* *p*

156

*f* *p* *p*

164

*pp* *cresc.* *p*

172

*f* *p* *p*

180

pizz. arco *f*

188

****sfp****

****pp****

**12**

196-207

208 P. HENRY 8ba

I am as one who on the brink of a dark riv - er stands and

220 *Agitato*

*pp* *sfp*

226

232

*poco a poco cresc.*

237

241

242-244 *f*

248

254 *div.*

*tutti* *staccato* *p*

259

265

*sf* 3 *sf* 2 *pp*

266-268 272-273

275

3 9 *pp*

276-278 281-289

290

*pp*

299

*p*

303

*cresc.*

308

*pp*

311

**Allegro molto animato**

*cresc.* *f*

318

*sempre staccato*

*p*

325

*pp*

332

*cresc.* *pp*

340

*rall.* **Tempo come mm 272**

*pp*

343-344 348-349

350 *pp* **1** **2** **1** **3** **4** **1**

accel..... rall..... Lento - Tempo del Scene II

354-355

359 **2** **1** **7**

361-362 366-372

375 **1** **2** *pp* 378-379

385 **1** *pp*

395 **3** **1** **1** **1** *rall.....*

397-399

### Scene IV - A Farm in the Odenwald

**Andante con moto**

**Solo** *p*

**Solo** **3** *6-8*

**tutti** *pp*

**18** **2** *21-22* **V.S.**



23 Solo

27

28

32

33

37-38

*pp* *f*

Allegretto ♩ = ♩.

41 Recitative

43-44

*p* *pp*

a tempo

53

56-57

63-67

*p* *pp*

68

70-71

*pp*

78

82-84

88-93

*p* *pp*

pizz. arco

94

102-103

105-113

*p* *pp*

rall. pizz.

114 Vln I

*mf* *p*

arco

125 **3** **11**  
 129-131 137-147  
 Vln I

148 **div.**  
 Hn in F 1 *p*

160 **2**  
 171-172

173 **pizz.** **7** **arco** **3**  
 174-180 *pp* 188-190

191 **1** **2**  
 196-197

202 **1** **Solo** **3** **3** **3** **3** **6** **tutti**  
 206-211 *pp*

## Scene V - A Room in the Farm-house

**Moderato**  
**1**  
*p*

6

12 **pizz.** **5**  
 19-23

24

Hn in F 1

26-29

4

arco

35

*p*

1

43

4

47-50

*p*

52

55

58

*sfp*

*sfp*

*sfp*

64

*sfp*

69

72

75

*cresc.*

78

*cresc.*

81

*p*

85

*cresc.*

90

*f* *ff* 96-98

99

*f*

105

*f*

111

*p* *p* *pp*

118

*cresc.*

124

*sf* *p* *arco* *p* 126-132

136

*cresc.* *f*

142

*sf* *p* *pp*

150

*f* *rall.* *a tempo* *pp* 154-155

159

169 **Allegro**

176 **1**

182 *cresc.*

189 *sf sf ff*

195 *dim.*

201 *dim. pp*

207 *ppp* **tacet al hne** *211-221*

**Attacca Scene VI**

Scene VI - Elsie's Chamber

Andante con moto

9

1-9

ELSIE

My Re - deem - - er and\_ my Lord, I be - seech

18

thee, I en - treat

pp

26

pp

32

38-41

42

46-47

cresc.

50

mf

pp

55-57

pp

60

cresc.

ff

pp

68

colla voce

69-70

78

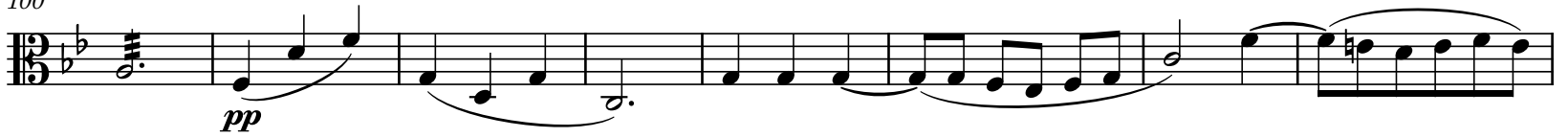
pizz.

arco

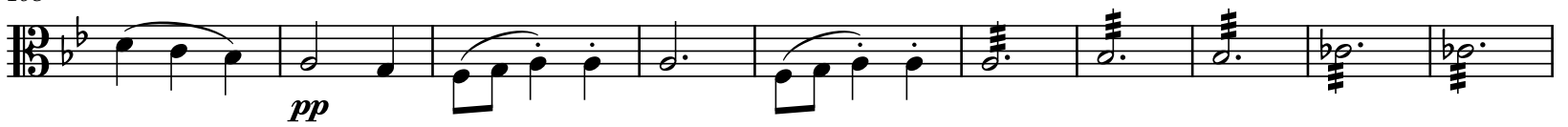
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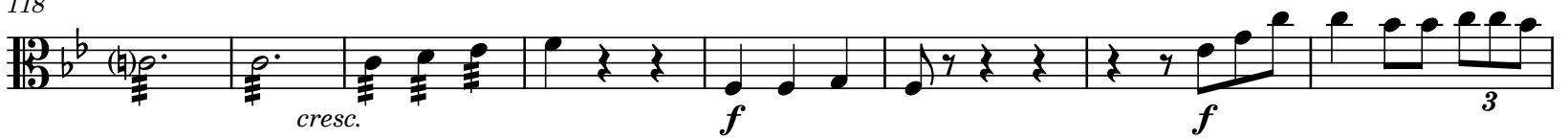
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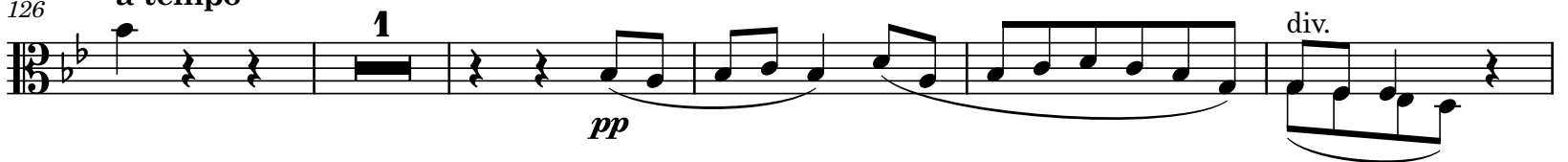
108



118



126 a tempo



132



Attacca Scene VII



## Scene VII - The Chamber of Gottlieb &amp; Ursula

Allegro agitato

*pp*

5

9

12

17

20

22-24

26

30

pizz. arco

*cresc.*

35

*p*

43

43

Musical notation for measure 43, featuring a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody consists of eighth and quarter notes, with a final quarter rest. A slur covers the first five notes, and a fermata is placed over the final note.

[illegible]

56

56

3 3 3 3

61

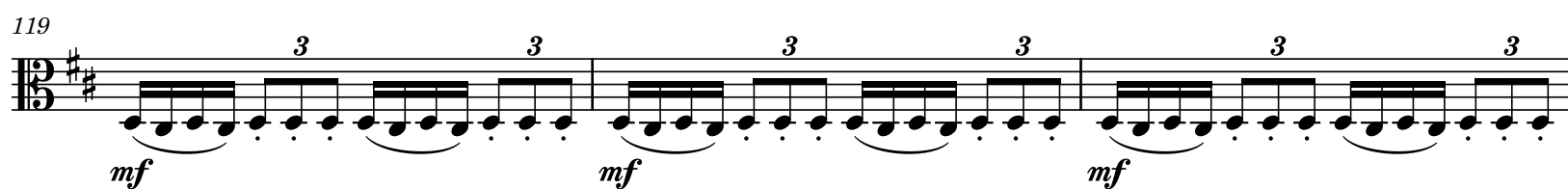
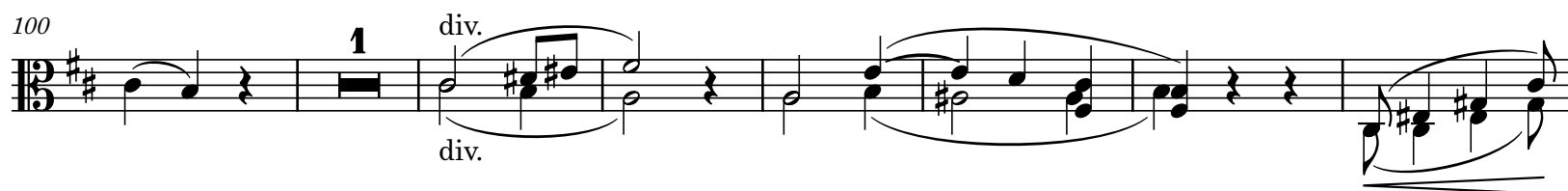
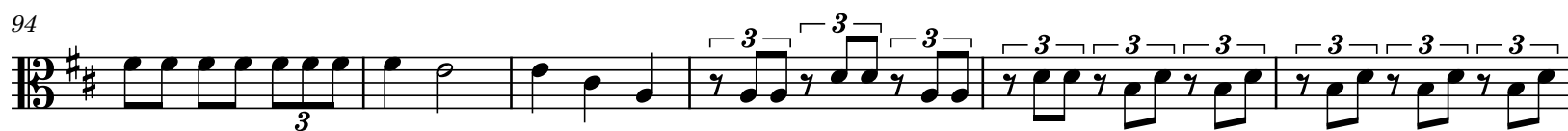
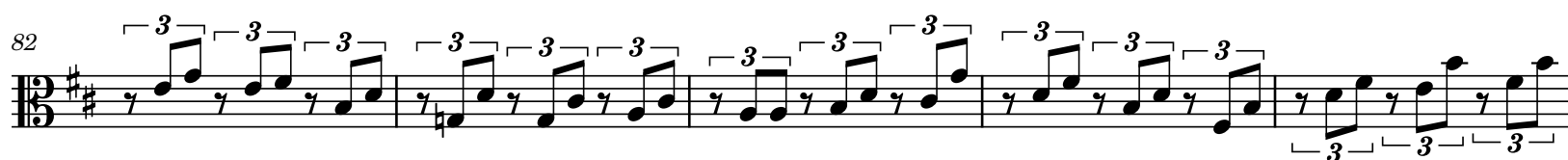
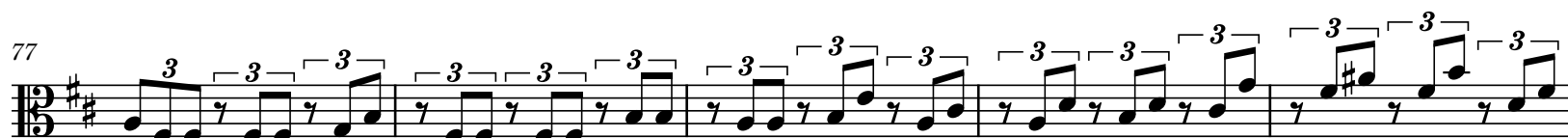
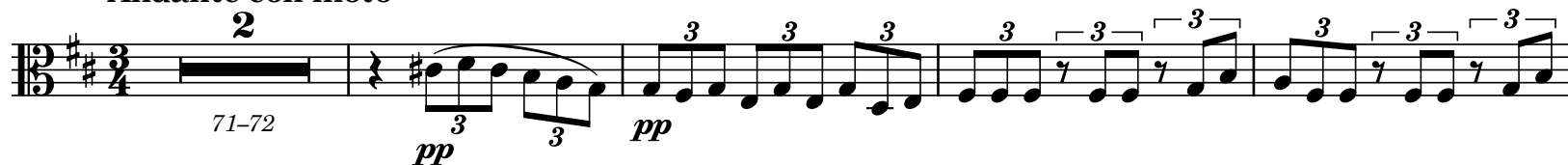
61

61

64

[illegible]

## Andante con moto



122

126

132

div.

tutti

Più mosso

1

*pp*

*p*

*cresc.*

140

146

151

157

7

162-168

169 *cresc.* **2** *172-173* *f* **un poco rall.**

178 **accel.....**

185 **Più mosso** *f* *ff*

192 *dim.* **3** **3** **3** **3**

Attacca Scene VIII

## Scene VIII - A Room in the Farmhouse

**L'istesso tempo** **3** **3** **3** **3** **3** **3** *pp*

6 *tutti* *Solo* *Solo*

12

19 *tutti* *Solo*

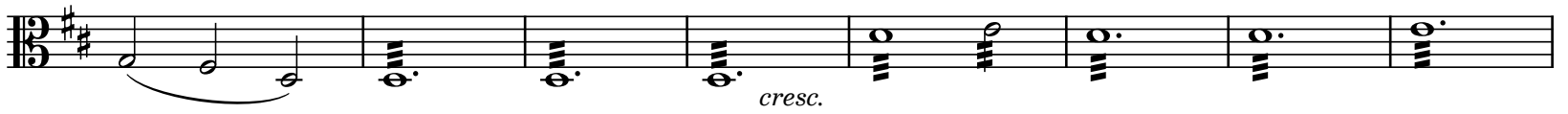
28 *tutti* *div.*

36



43

accel.....



51

..... Allegro con fuoco



56



63



70





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