

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)

Violin II



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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

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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

1-4

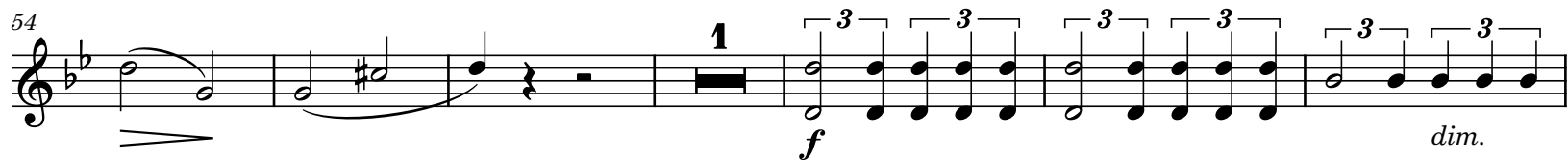
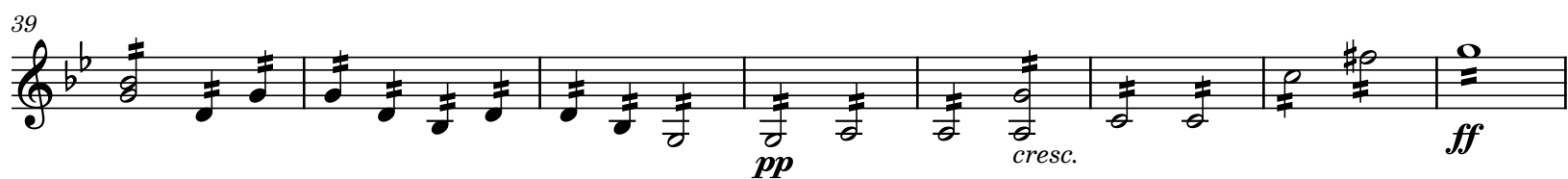
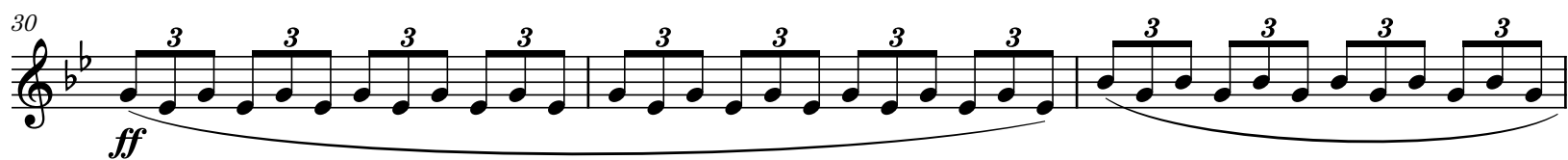
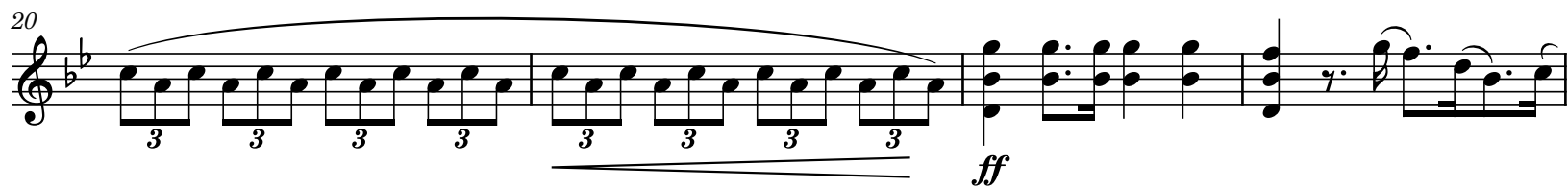
*pp*

7

10

13-19

7



70

*sf*

76

*p* *cresc.*

80

85

*p*

90

95

*sf* *p*

101

*dim.*

107

*pp* *ppp*

113

7



124 S. I.  $\text{♩} = \text{♩}$

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

132

*pp*

137

*pp*

144  $\text{♩} = \text{♩}$

*sf* *ff*

151

*p*

157

162

*cresc.*

166

*sf* *p*

172

*p* *pp*

7 S. I. div.

180-186 Fes - ta de - co - ro, — fes - ta de - co - ro, fes - ta de - co

195 Con fuoco simile

*p* *sfp* simile

203

210 tutti

*sf* *sf*

216

*sf* *p*

222

*p*

227

233

cresc.

240

*sf* *sf* *sf*

3 245-247

248 *pp* *sf* *p* 253-255 3

260 261-263 *pp* 266-267 3 2 3 3

269 3 3 3 3 3

277 285-287 3

289 291-293 298-299 3 2

300 *pp* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

303 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

306 *accel. ....* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

309 *cresc.* *rall.* *ff* *Recitativo* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Detailed description of the musical score: The score is for Violin II, measures 248 to 309. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as triplets (indicated by a '3' over a group of notes), slurs (curved lines grouping notes), and dynamic markings (*pp*, *sf*, *p*, *ff*). The piece is divided into several measures, with some measures containing multiple notes. The final section is marked 'Recitativo' and 'rall.', indicating a slower tempo and a recitative style. The score ends with a double bar line.

314 **2** **Recitativo**  
*f* 317-318 *f*

321 **2** **a tempo** **2** **Presto** **2**  
322-323 *f* 327-328 329-330

331 *pp* *cresc.*

338 *f* *p* 3 *f*

345 *meno f* *cresc.* *ff*

352 *p*

360 *pp* *pp* **1**

370 *ff* *p* *ff*

377 *sf* **2** 384-385 **V.S.**

386

*ff*

394

402

**Moderato tranquillo**

**2** S. I

405-406

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

413

- e - mus om

*pp*

419-421

**3** S. I

vi - gil - e - -

424

- mus om - - - - nes !

vi - gil - e - mus

*pp*

432

div.

rall.

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

**Andante**

**1** con sordini

*p*

9

*sfp*

17

*sfp*

*p*

25 **1** **1** *pp*

35 **2** div. *pp* 38-39

45 **5** tutti **1** 48-52

57 **1** stringendo un poco *pp* più mosso

62

66

70 Allegro **3** *f* 73-75 *p* *cresc.*

78 **1** *p* *p*

85 morendo Lento **1** V.S.



92 **2** **2**  
*pp* *94-95* *98-99* *p*

103-104

113 **2** **2** **3** **3** **3**  
*pp* *115-116* *120-121* *p*

123 **3** **3** **3** **3** **3** **3** **3** **3** **3**

128 **1**

137 *rall. a tempo* *cresc.* **3** **3** **3** **3** **3** **3**

144 **3** **3** **3** **3** **3** **3** **1**

151 *rall..... a tempo* **6** *senza sordini* **1** **Allegro** **2**  
*153-158* *161-162*

163 *cresc.* *p*

Attacca Scene III

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

Rec:

1 2 1

3-4

*sf* *p* *sf*

8

*p*

14

*p* *sf* *p*

20

26

Più lento Rec: A tempo

*f* *p* *sfp*

34

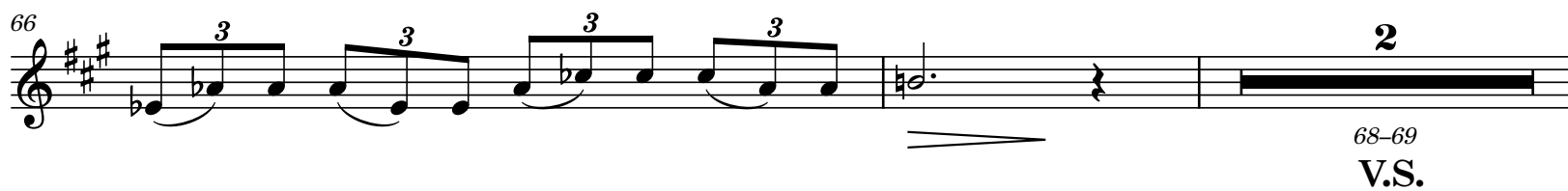
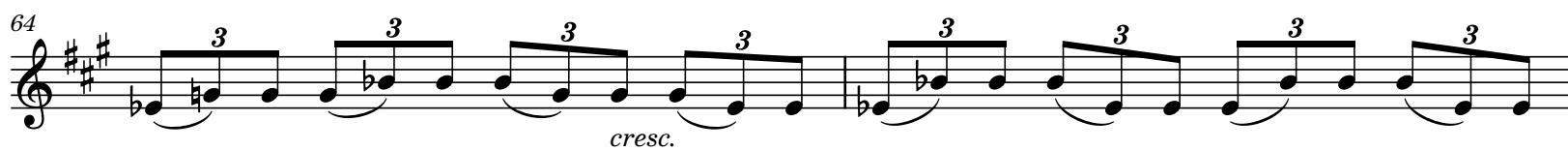
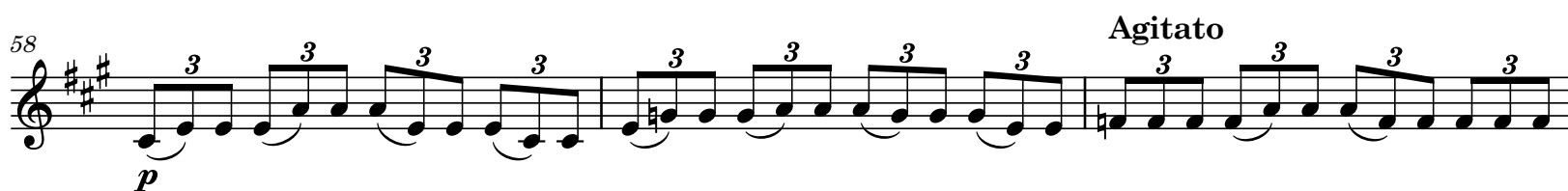
*f* *p* *f* *p*

39

2

44-45

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70 *trm* **1** *p* *p*

77 *pp*

87

98 *pp* *cresc.*

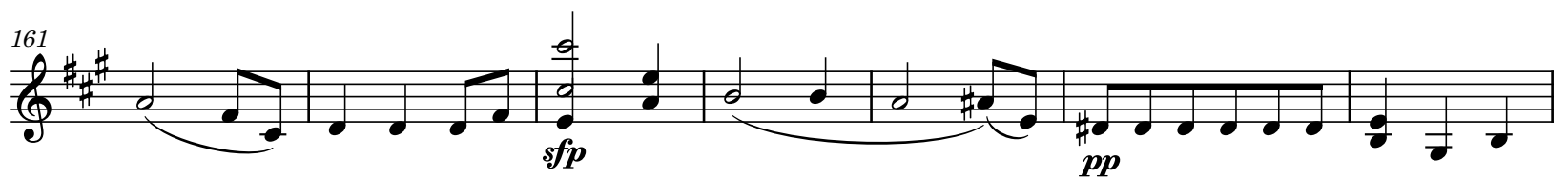
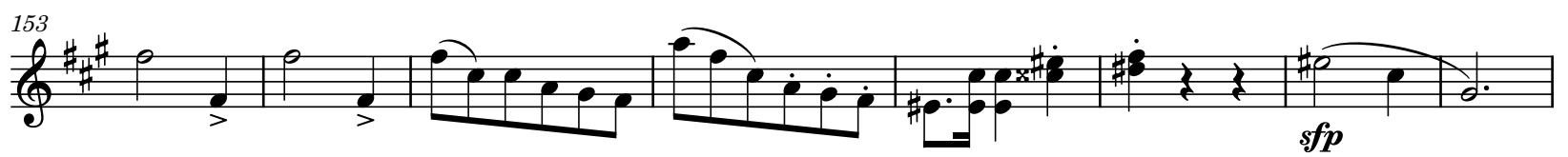
107 *p* *trm*

113

119 *sf* **1** *f* *p*

125 *f* **Allegro molto animato** *pizz.*

131 *arco* *f* *p*





208 P. HENRY 8ba

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

220 **Agitato**

sees the wa - ters flow, the land - scape dim a - round him

230

*p* *poco a poco cresc.*

235

*p*

239

243-244

245

*f* *mf*

250

*f*

254

staccato *p*

259

*sf* 266-268

269

**1** **2**

*sf* *pp*

272-273

275

**3** **9**

*pp*

276-278 281-289

290

*pp*

299

*p* *cresc.*

305

*pp*

310

*cresc.*

315

*f* *p* *sempre staccato*

323

*pp*

330

*cresc.* *pp*

338

*rall.* *Tempo come mm 272*  
*con sordini* **6**  
344-349

350

*pp* *Sulla quarta* *accel. .... rall. ....* **4** *Lento - Tempo del Scene II* **1** *div.*  
352-355

361-362

372

tutti

378-379

381

390

*pp*

397-399

rall. ....

## Scene IV - A Farm in the Odenwald

Andante con moto

8

Vla Solo

1-8

13

*p*

*pp*

18

4

21-24

25

*p*

30

**1**

*pp*

36 *rall.* **Allegretto** ♩ = ♩. **Recitative** *a tempo*

**2** **1** **2**

37-38 *f* *p* 43-44

**4** **4** **5**

48-51 *pp* 56-59 *pp* 63-67

68 **2** *arco*

70-71 *pp*

78 *pizz.* **3** *arco* **9**

82-84 88-96

97 *rall.* **2** *pizz.* **9** Vln I

102-103 105-113

115 *arco* *mf* *p*

126 **20** **13**

128-147 151-163

Hn in F 1

164 *Hn in F 1* *pizz.* **7** 174-180

181 *arco* *pp* **3** 188-190

194 **1** **2** 196-197 **3** 202-204

205 *Solo* **3** **3** **3** **3** **2** *tutti* *pp* 210-211

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

*Moderato* **1** **4** *p* 4-7

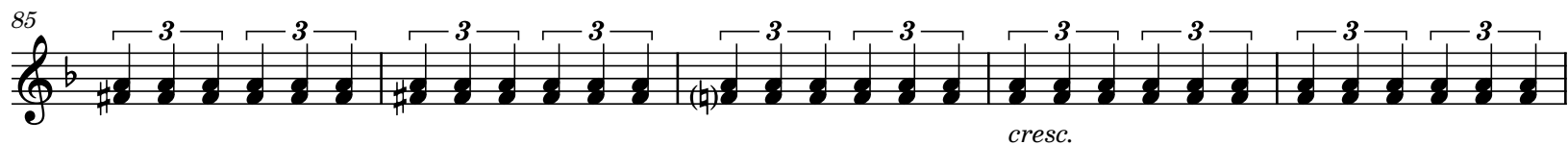
10 **9** 15-23

24 **4** *Hn in F 1* 26-29

35 **1** *p*

42 **6** 47-52





105

*f* *p*

112

The musical score for Example 112 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note B-flat, followed by a quarter rest, and then a half rest. The second measure contains a piano (p) dynamic marking and a chord of B-flat and D. The third measure contains a chord of B-flat and D. The fourth measure contains a chord of B-flat and D. The fifth measure contains a pianissimo (pp) dynamic marking and a chord of B-flat and D. The sixth measure contains a chord of B-flat and D. The seventh measure contains a chord of B-flat and D. The eighth measure contains a chord of B-flat and D. The ninth measure contains a chord of B-flat and D. The tenth measure contains a chord of B-flat and D. The eleventh measure contains a chord of B-flat and D. The twelfth measure contains a chord of B-flat and D. The thirteenth measure contains a chord of B-flat and D. The fourteenth measure contains a chord of B-flat and D. The fifteenth measure contains a chord of B-flat and D. The sixteenth measure contains a chord of B-flat and D. The seventeenth measure contains a chord of B-flat and D. The eighteenth measure contains a chord of B-flat and D. The nineteenth measure contains a chord of B-flat and D. The twentieth measure contains a chord of B-flat and D. The score ends with a double bar line.

120

3 3 3 3

*cresc.* *sf*

139

*cresc.* *f* *sf* *p*

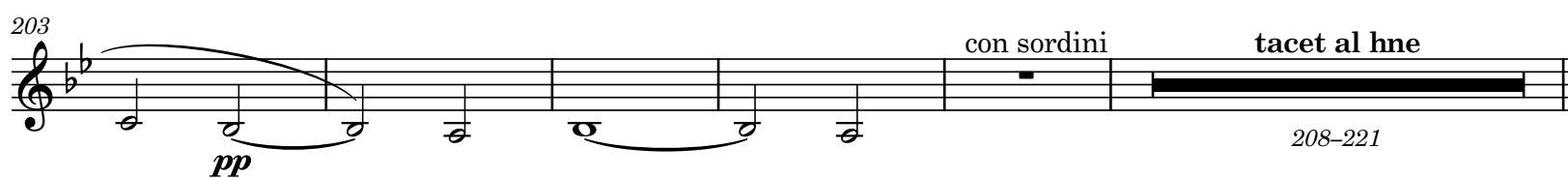
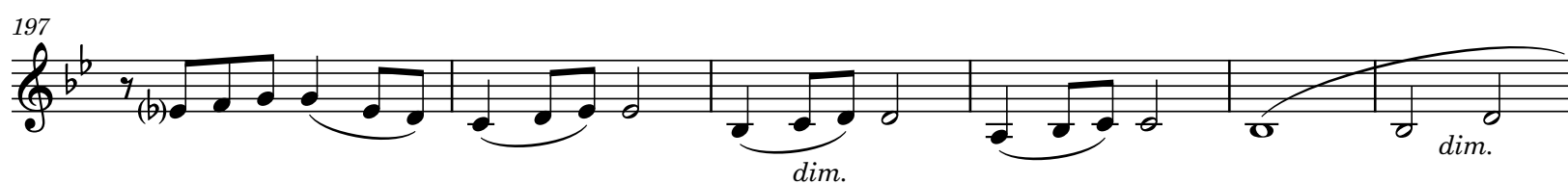
[illegible]

Musical notation for measures 153-155. Measure 153 begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of "rall.". The melody consists of a dotted quarter note G4, an eighth note A4, and a quarter rest. A fermata covers measures 154 and 155. Above measure 154 is a large number "2". Below measure 154 is the measure range "154-155". The dynamic marking "pp" appears below measure 155. The notation continues with a half note B4 in measure 156, followed by eighth notes C#5, D5, E5, F5, G5, A5, B5, and C6 in subsequent measures.

162

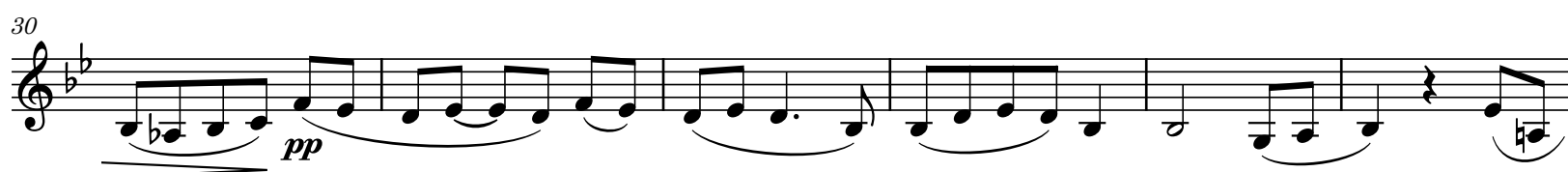
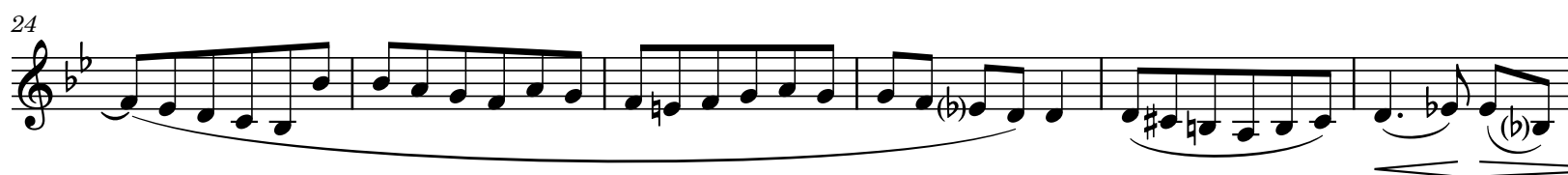
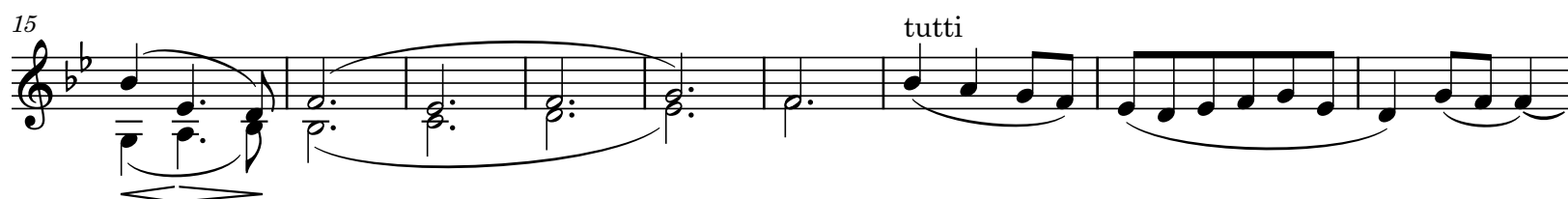
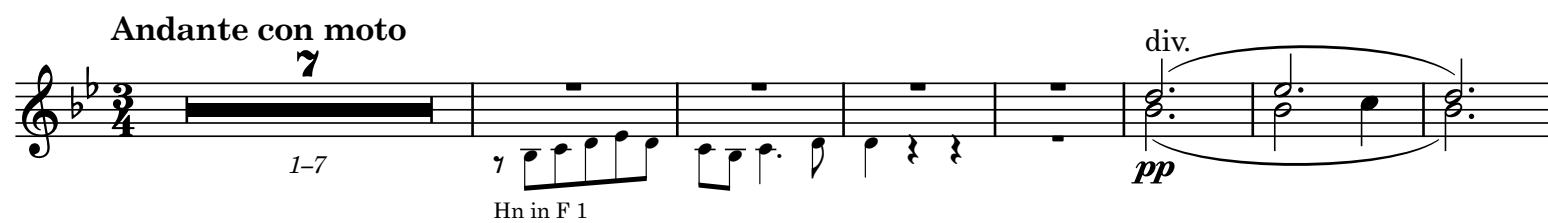
Example 162

[illegible]



Attacca Scene VI

## Scene VI - Elsie's Chamber



36

4

38-41

2

46-47

48

cresc.

mf

53

3 3 3

pp

7

55-61

cresc.

ff

65

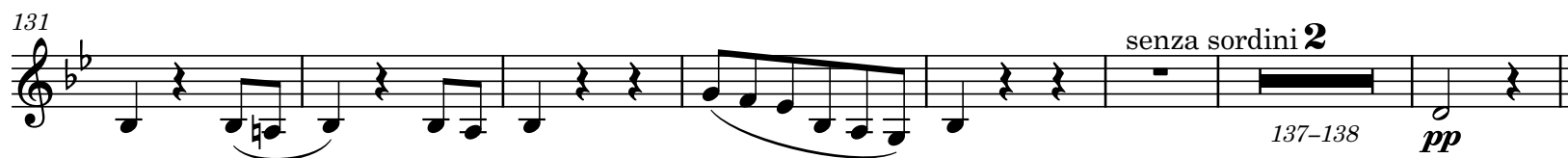
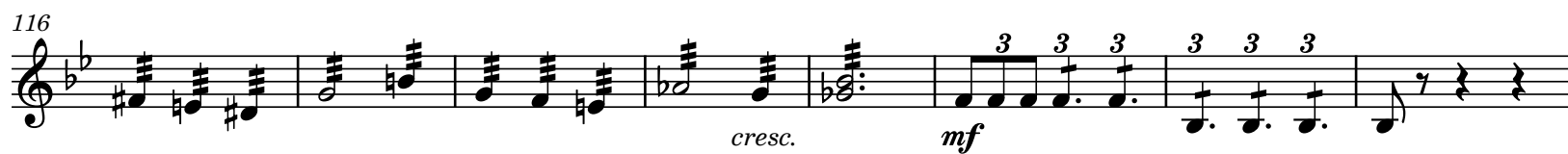
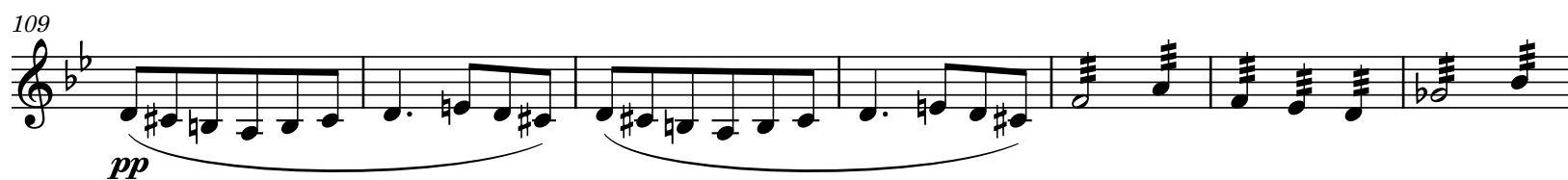
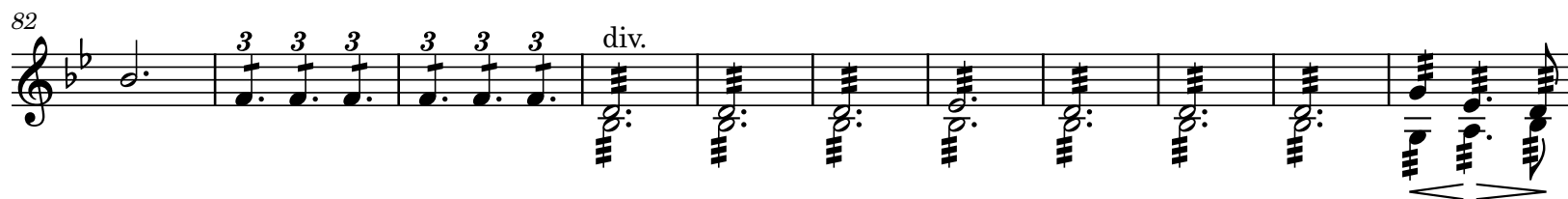
1

pp

colla voce

6

69-74

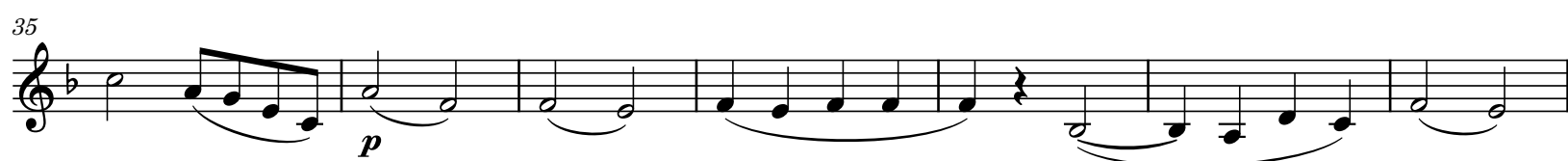
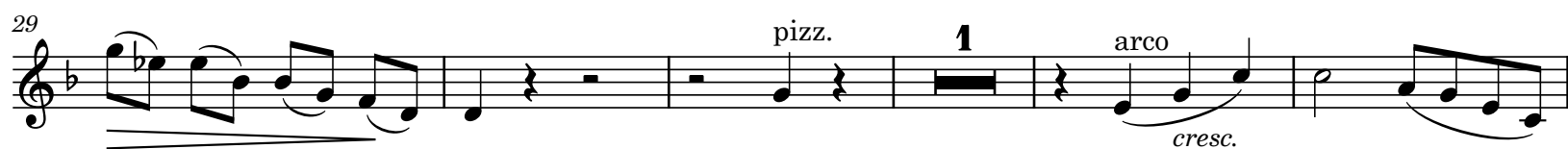
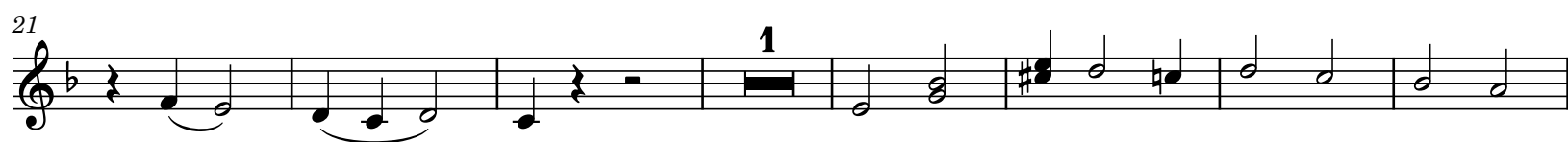
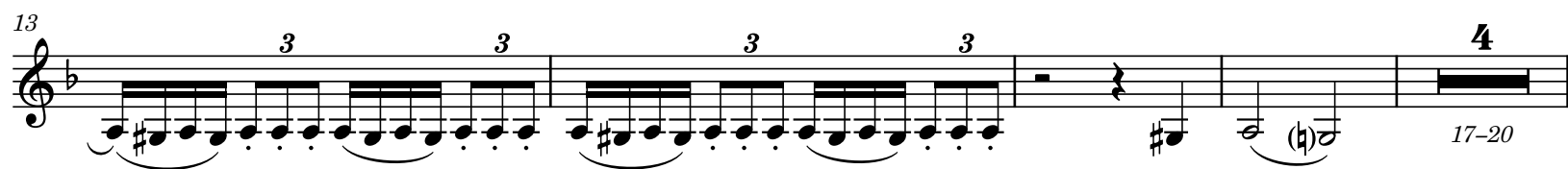
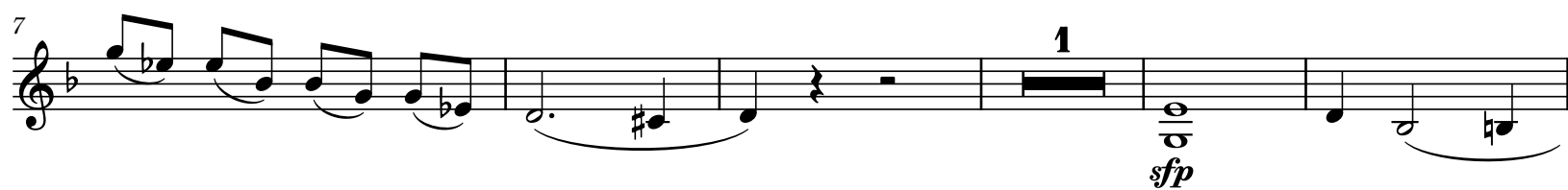


Attacca Scene VII

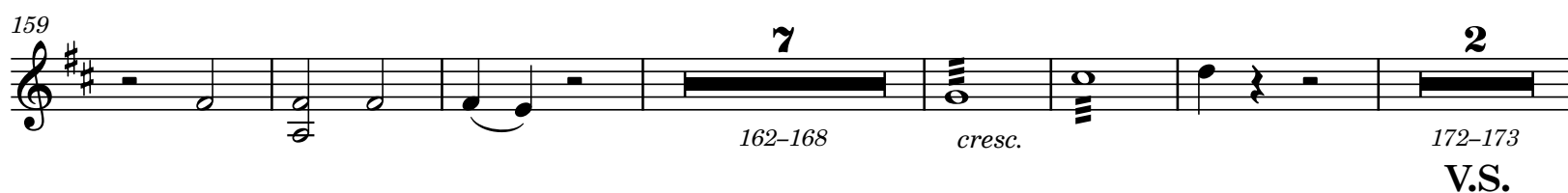
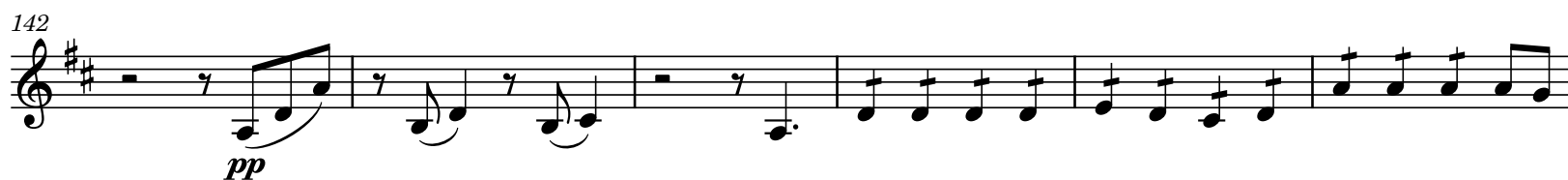
## Scene VII - The Chamber of Gottlieb & Ursula

**Allegro agitato**











174 *un poco rall.*

179 *accel.....*

184 *Più mosso*

191 *dim.*

Attacca Scene VIII

### Scene VIII - A Room in the Farmhouse

*L'istesso tempo*

8 *tutti*

14

21

30 *1* *tutti div.* *pp*

38 *tutti* **2** **1** *accel.....*  
42-43

46 *cresc.* *ff* **Allegro con fuoco**

54

60

67 *cresc.* *ff*

71



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