

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 I



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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

4 2 3

1-4 7-8 11-13

*pp* *cresc.* *ff* *ff* *ff* *mf* *sf* *sf* *dim. sf* *dim.* *pp*

43

*cresc.* *ff* 3 3

47

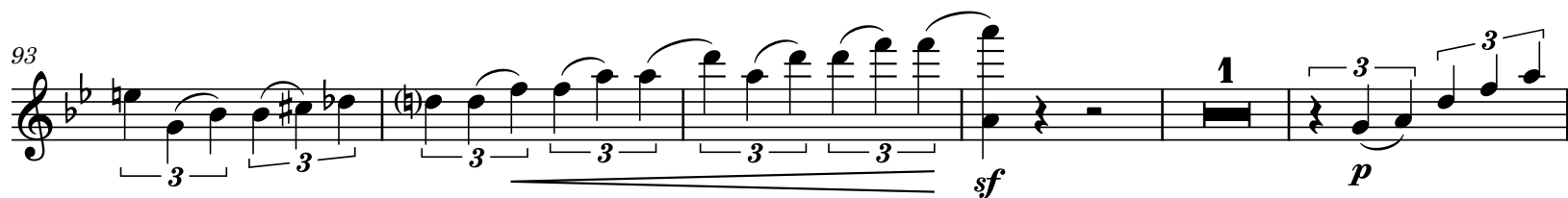
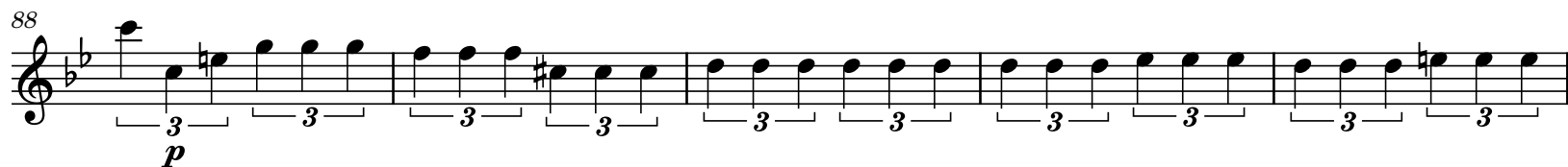
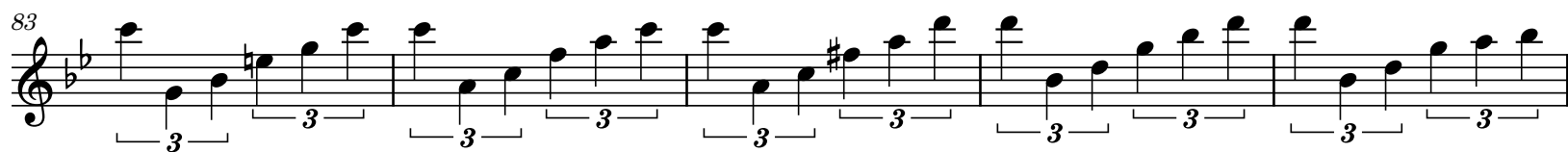
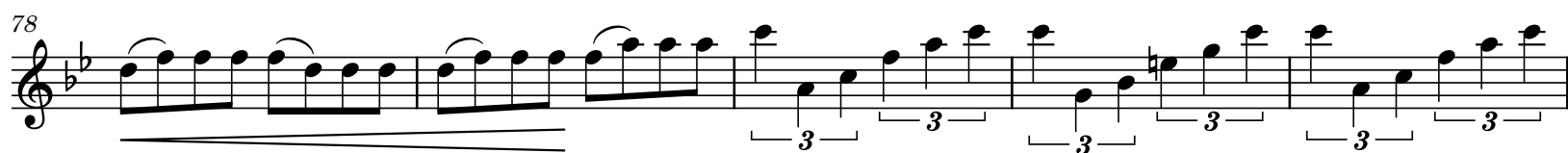
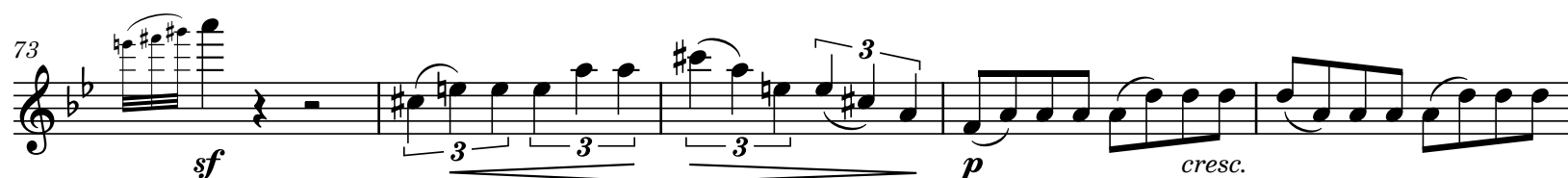
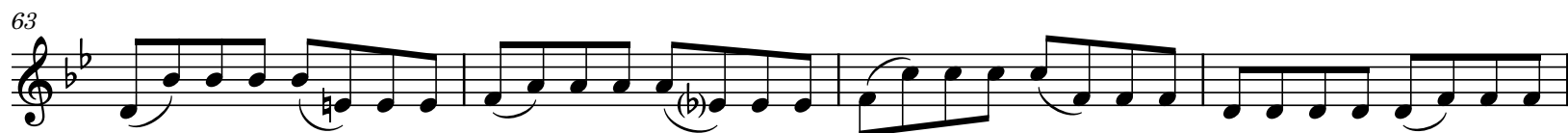
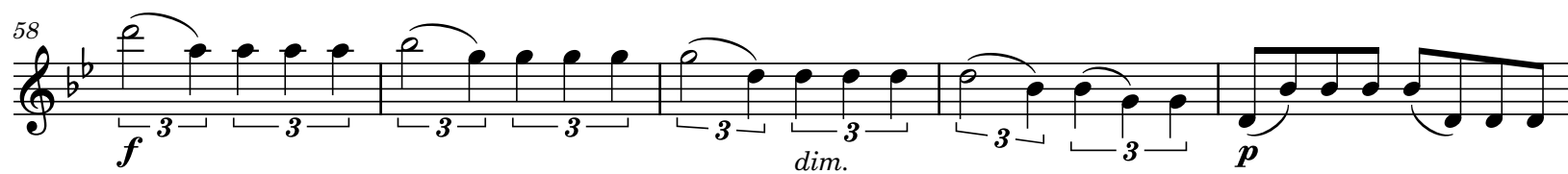
*p* 3 3

52

*p* 1

V.S.





104

dim. *pp*

Musical staff 104-110. Treble clef, key signature of two flats. Measures 104-110 contain triplet eighth notes. Dynamics: *dim.* (diminuendo) and *pp* (pianissimo).

111

*ppp* 9 115-123 S.I. Con - gre - go\_\_ cle - rum,

Musical staff 111-123. Treble clef, key signature of two flats. Measures 111-123 contain a triplet of eighth notes. Measure 115-123 is a whole rest. Measure 123 is a whole note. Dynamics: *ppp* (pianississimo). Performance instruction: S.I. (Solo I). Lyrics: Con - gre - go\_\_ cle - rum,

126

*pp*

Musical staff 126-133. Treble clef, key signature of two flats. Measures 126-133 contain eighth notes. Dynamics: *pp* (pianissimo). Lyrics: con - gre - go\_\_ cle - rum, con - gre - go\_\_ cle

134

*pp*

Musical staff 134-139. Treble clef, key signature of two flats. Measures 134-139 contain eighth notes. Dynamics: *pp* (pianissimo).

140

*sf* *ff*

Musical staff 140-147. Treble clef, key signature of two flats. Measures 140-147 contain eighth notes. Dynamics: *sf* (sforzando) and *ff* (fortissimo).

148

*p*

Musical staff 148-153. Treble clef, key signature of two flats. Measures 148-153 contain eighth notes. Dynamics: *p* (piano).

154

Musical staff 154-159. Treble clef, key signature of two flats. Measures 154-159 contain eighth notes.

160

Musical staff 160-164. Treble clef, key signature of two flats. Measures 160-164 contain eighth notes.

165

*cresc.* *ff* 2 169-170

Musical staff 165-170. Treble clef, key signature of two flats. Measures 165-170 contain eighth notes. Dynamics: *cresc.* (crescendo) and *ff* (fortissimo). Performance instruction: 2 (Second ending). Lyrics: 169-170

171

*p* *p* *pp*

177

9

178-186

S. I

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

193

Con fuoco

div.

*p* *sfp* simile

201

209

tutti

*sf*

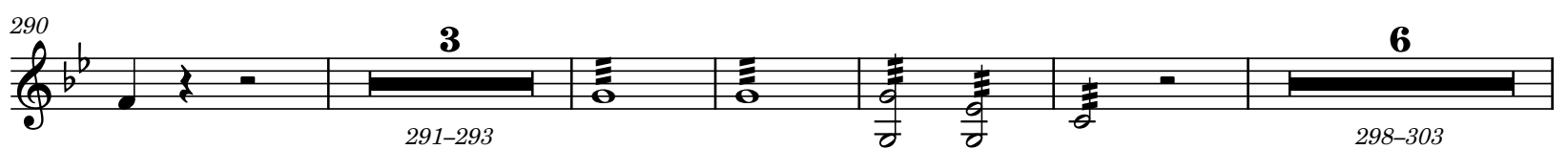
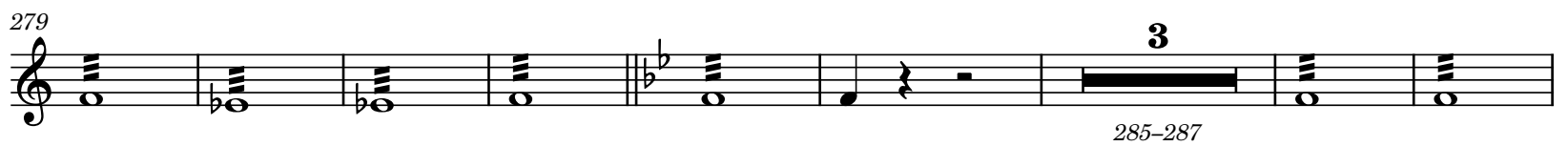
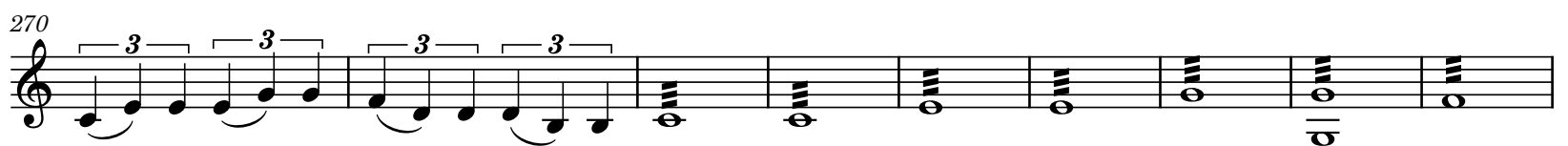
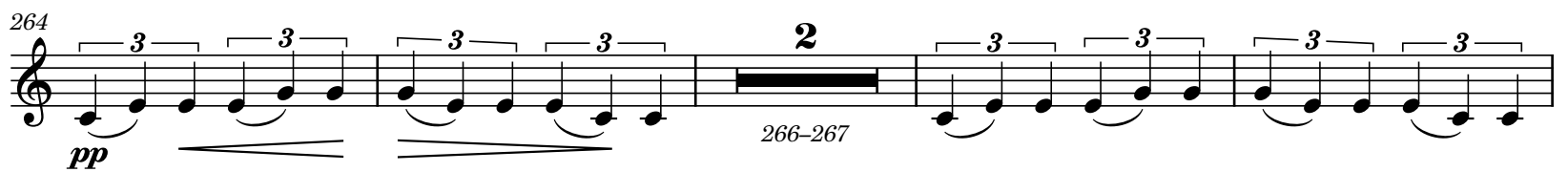
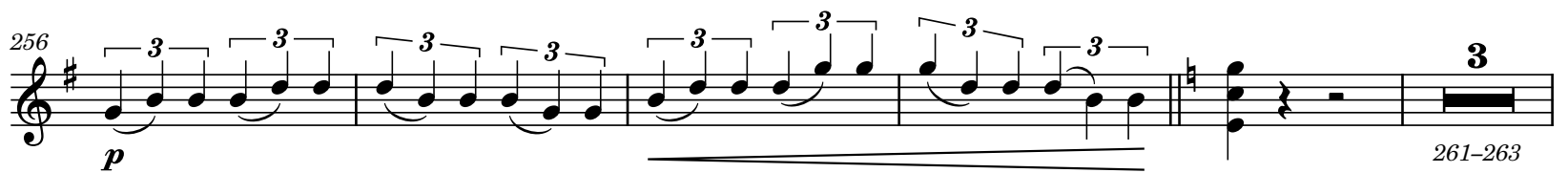
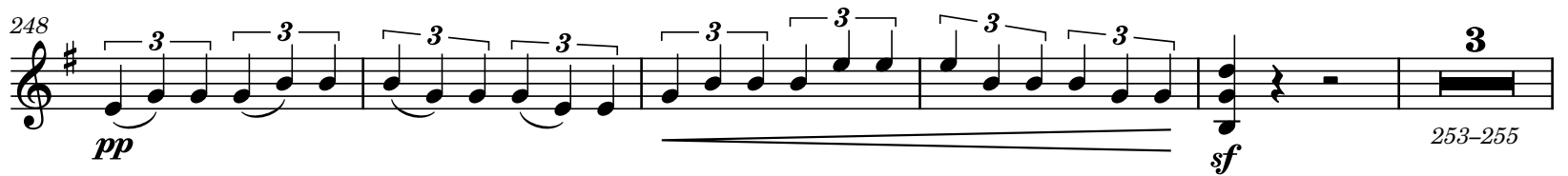
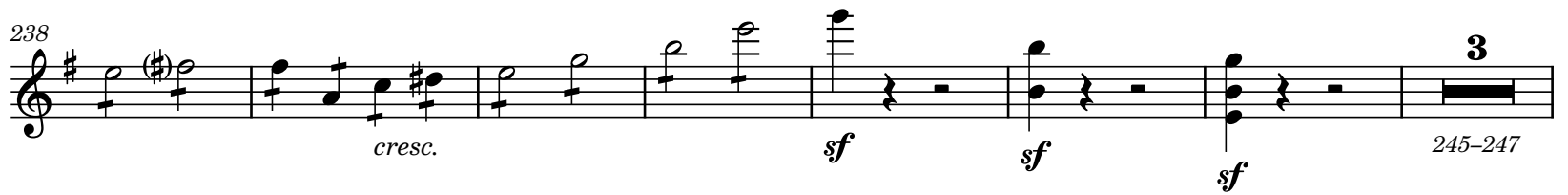
215

*sf* *sf* *p*

221

*p*

225



304 *accel.*

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

315 *f* *2* *317-318* *f* *Recitativo*

*3* *322-324* *f* *a tempo* *2* *327-328* *Presto* *2* *329-330* *pp*

332 *cresc.*

339 *f* *p* *3* *3* *3* *3* *f* *3* *3*

346 *meno f* *cresc.* *ff*

353 *p*

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

Detailed description of the musical score: The score is for Violin I, page 8. It begins at measure 304 with an 'accel.' instruction. The first staff (304-308) shows a melodic line with some chromaticism. The second staff (309-314) starts with a 'cresc.' marking, followed by 'ff' and 'rall.' leading into a 'Recitativo' section. The third staff (315-321) features a 'f' dynamic, a measure marked '2' (317-318), and another 'f' dynamic, followed by another 'Recitativo' section. The fourth staff (322-331) includes a measure marked '3' (322-324), a 'f' dynamic, 'a tempo', a measure marked '2' (327-328), 'Presto', a measure marked '2' (329-330), and ends with 'pp'. The fifth staff (332-338) continues the melodic line with a 'cresc.' marking. The sixth staff (339-345) starts with 'f', followed by 'p' and triplets (3), then 'f' and more triplets. The seventh staff (346-352) begins with 'meno f', 'cresc.', and ends with 'ff'. The eighth staff (353-359) starts with 'p' and continues the melodic line. The ninth staff (360-365) has two measures marked '1', 'pp', and ends with a sharp sign. The key signature remains G minor throughout.

370 *ff* *p* *ff*

377 *sf* 384-385

386 *ff*

393

401 **Moderato tranquillo** **2** S. I. 405-406 Noc - te sur - gen - - - tes

412 *pp* 419-421 vi - gil - e - mus om

422 S. I. vi - gil - e - - mus om - - - nes! vi - gil - e - mus *pp*

432 *div.* *rall.*

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

**Andante** **1** con sordini **3**

4-6





71 **3**  
*f* 73-75 *p* *cresc.*

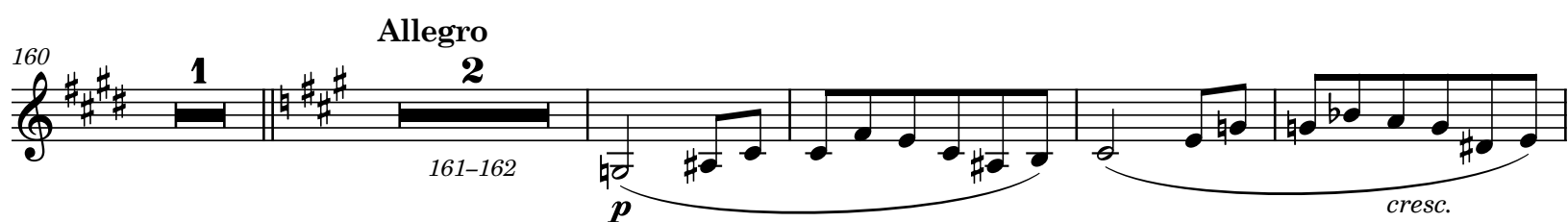
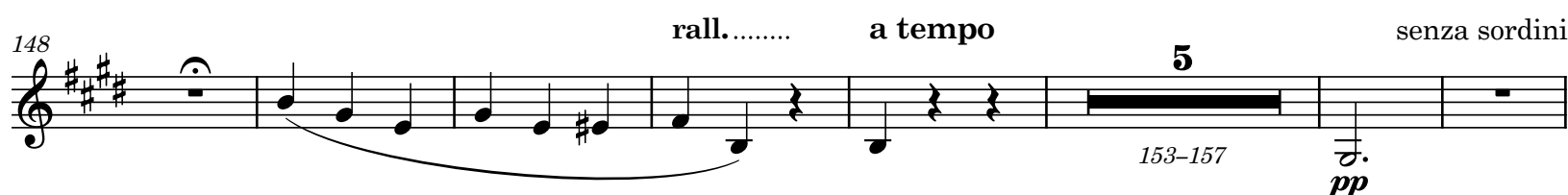
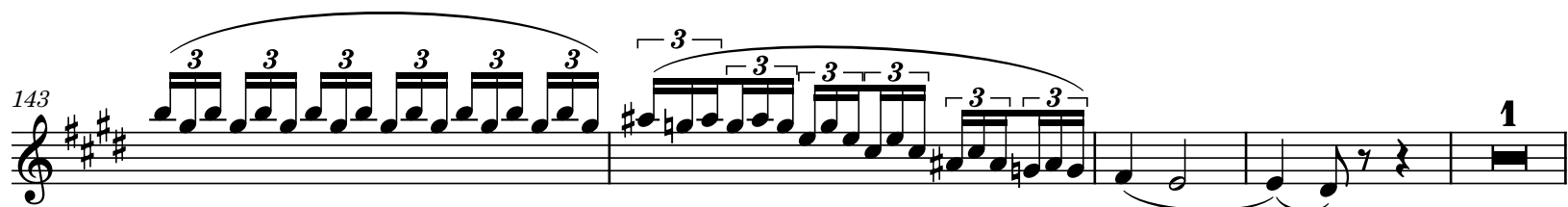
79 **1**  
*p* *p*

84 *morendo* *Lento*

91 **1** **2** **2**  
*pp* 94-95 98-99 *p*

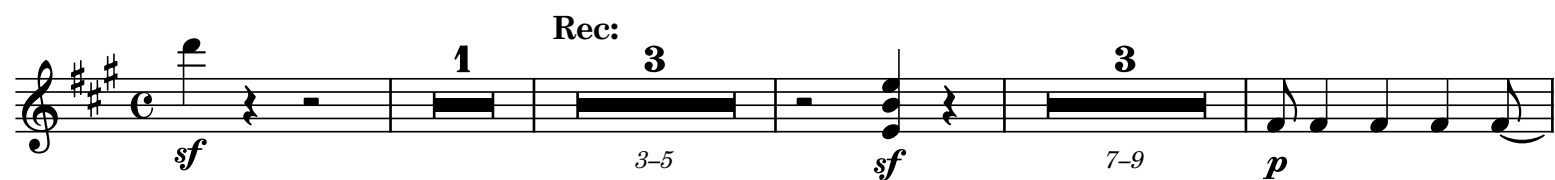
102 **2** **1**  
103-104

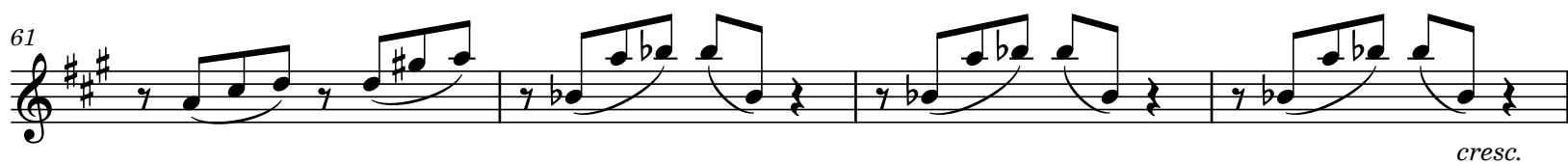
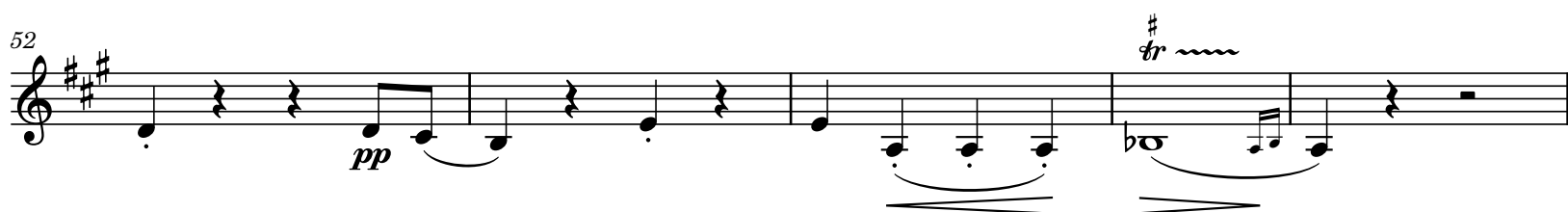
112 **2** **6**  
115-116 *pp* 120-125



Attacca Scene III

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





70 *tr* **1** *p* *p*

76 *pp*

84

95 *pp* **2** 101-102

104 *cresc.* *p*

109

115 *sf* **1**

121 *f* *p*

**Allegro molto animato**

126 *f* pizz.

133 **1** arco *f* *p* *sempre staccato*

141 *pp*

148

155 *sfp*

162 *sfp* *pp*

169 *cresc.* *f* *p*

176 pizz.

184 arco *f*

191 **1** *p* *pp* **12** 196-207



208 P. HENRY 8ba

**11** **Agitato** **4**

8 I am as one who on the brink

214-224 226-229

230

Vln II

*p*

*poco a poco cresc.*

235

239

2

243-244

245

*f* *mf*

250

254

258

*p*

269

*sf*

1

2

272-273

*pp*

278

4

2

*pp*

281-284

*pp*

288-289

V.S.

290 Sulla quarta

*mp*

298

*p*

303

*cresc.*

307

*cresc.*

311 **Allegro molto animato**

*cresc.* *f*

317 **sempre staccato**

*p*

324

*pp*

331

*cresc.* *pp*

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

*con sordini* **6**

## Lento - Tempo del Scene II

350 Sulla quarta *pp* accel..... rall.....

352-355

361-362

372 tutti 378-379

382

390 *pp*

397-399 rall.....

## Scene IV - A Farm in the Odenwald

**Andante con moto**

**4** **Solo** *p* *1-4*

**8**

**13** **tutti** *pp*

**19** **5** *p* *21-25*

**28**

**33-34** *pp* **2** **rall.** **Allegretto**  $\text{♩} = \text{♩.}$  **2** **1** **Recitative** *f* *p* *37-38*

**43-44** **2** **a tempo** *p* *48-49* *pp*

**56-59** **4** **3** **3** *pp* **5** *pp* **63-67** **2** *pp* **70-71**

**72** **arco** **pizz.**

Violin I score, measures 81-209. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'rall.' (rallentando) at measure 98. The score includes various musical notations such as triplets, slurs, and dynamic markings. The measures are grouped into systems, with measure numbers 81, 98, 114, 124, 148, 171, 183, 193, and 202-209 indicated at the start of their respective systems. The score concludes with a double bar line at measure 209.

Measures 81-84: **3** (triplet), *arco*, *mf* (measures 82-84).  
 Measures 88-93: **6** (triplet), *mf* (measures 88-93).  
 Measures 98-103: *rall.*, **2** (triplet), *pizz.*, *mf* (measures 102-103).  
 Measures 109-113: **5** (triplet), *mf* (measures 109-113).  
 Measures 114-123: *p* (measures 114-123).  
 Measures 124-131: **4** (triplet), *pp* (measures 128-131).  
 Measures 137-147: **11** (triplet), *pp* (measures 137-147).  
 Measures 148-163: **13** (triplet), *Hn in F 1* (measures 151-163).  
 Measures 171-182: *pizz.*, **1** (triplet), *arco*, *mf dim.* (measures 171-182).  
 Measures 183-190: **3** (triplet), *pp* (measures 188-190).  
 Measures 193-197: **1** (triplet), **2** (triplet), *pp* (measures 196-197).  
 Measures 202-209: **8** (triplet), *Solo*, *pp* (measures 202-209).



Scene V - A Room in the Farm-house

Moderato

6

1-6

*p*

10

14-23

10

24

26-29

4

Hn in F 4

35

*p*

1

43

47-52

6

*p*

54

57

*sfp*

62

*sfp*

*sfp*

68-74

7

75

*cresc.*

Violin I musical score, measures 78-133. The score is written in treble clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *cresc.*, *p*, *f*, *ff*, and *pp*. Measure numbers 78, 81, 85, 90, 99, 104, 108, 118, and 124 are indicated at the start of their respective staves. The score includes performance instructions like *1(-4)*, *2*, *3*, *4*, and *8*, which likely refer to fingerings or bowing techniques. A section marked *96-98* is indicated by a thick black bar. The final measure, 133, is also marked with a thick black bar.

78 *cresc.*

81 *p* *1(-4)* *2*

85 *cresc.* *3* *4* *1(-4)* *2* *3*

90 *f* *ff* *96-98* *3*

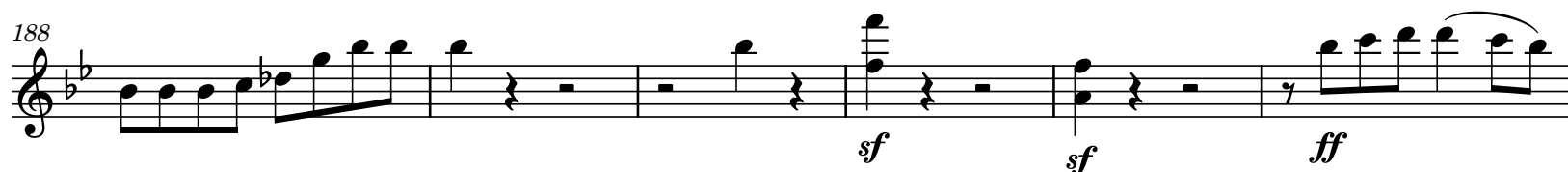
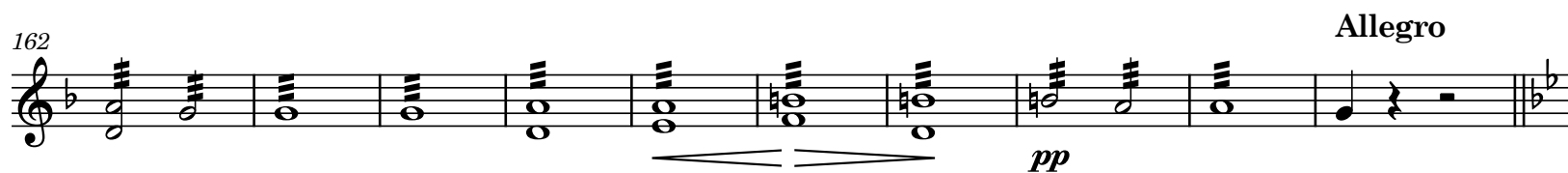
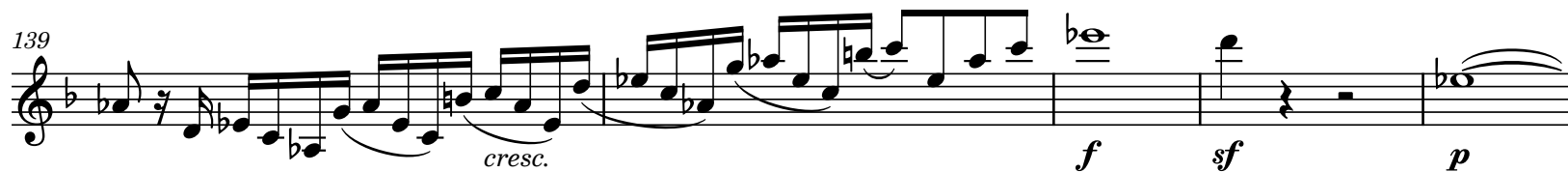
99 *f*

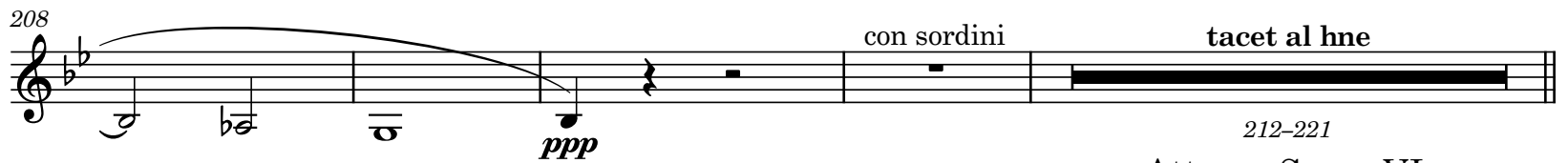
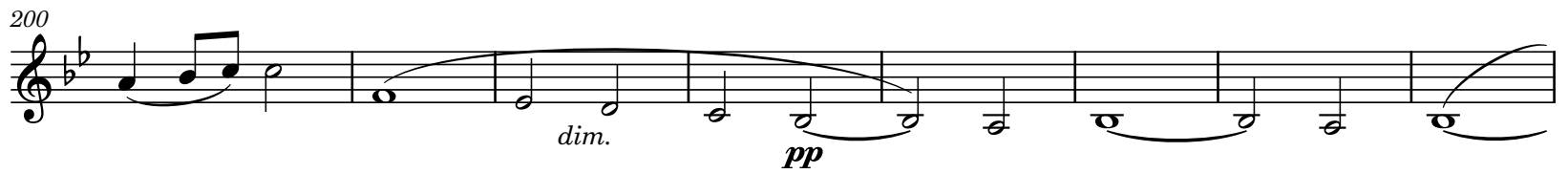
104

108 *f* *111-112* *p* *pp*

118 *cresc.*

124 *sf* *8* *126-133*





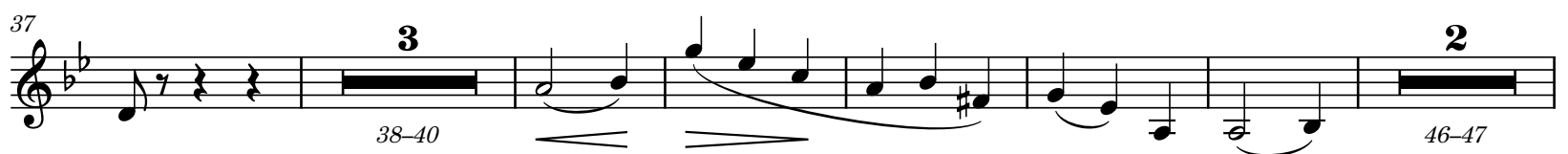
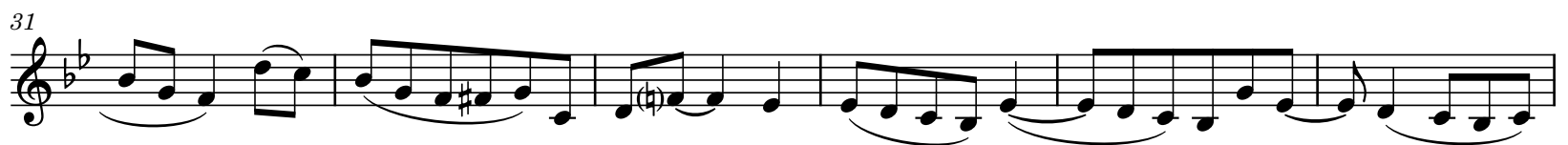
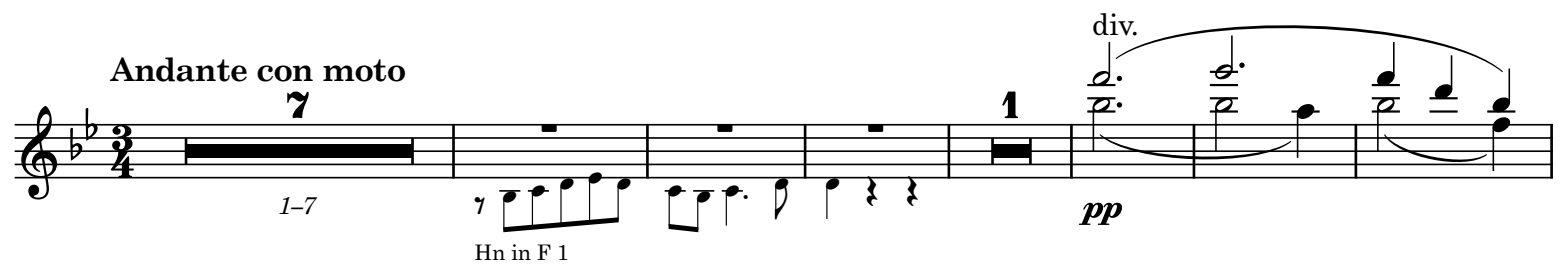
con sordini

tacet al hne

212-221

Attacca Scene VI

## Scene VI - Elsie's Chamber



58 *pp* *cresc.* *ff* *pp* 1

67 *colla voce* 2 3 3 3 3 3 3 *p* 69-70

76

83 *div.*

94 *tutti* *pp*

103 *pp*

111 *cresc.*

121 *mf* *f* *a tempo* 1

128 *pp*

133 *senza sordini* **2**  
137-138 *pp*



## Attacca Scene VII

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

**Allegro agitato**

*pp*

7 **1** *sfp* **1**

15 **3**  
18-20

23 **1**

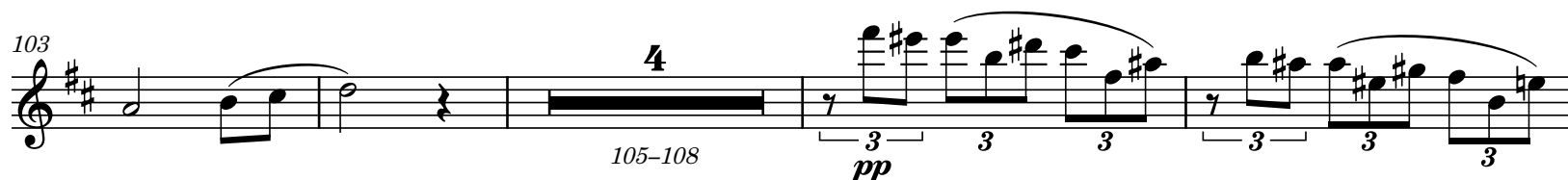
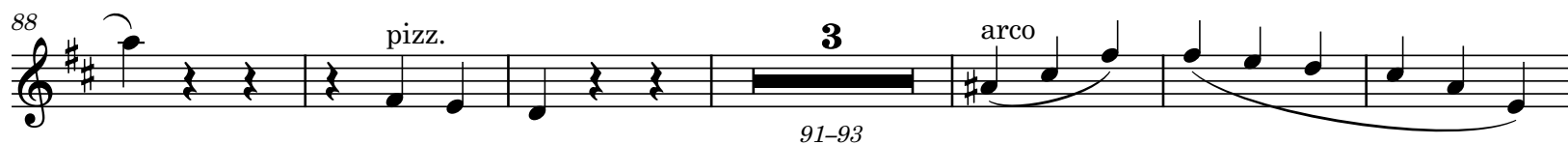
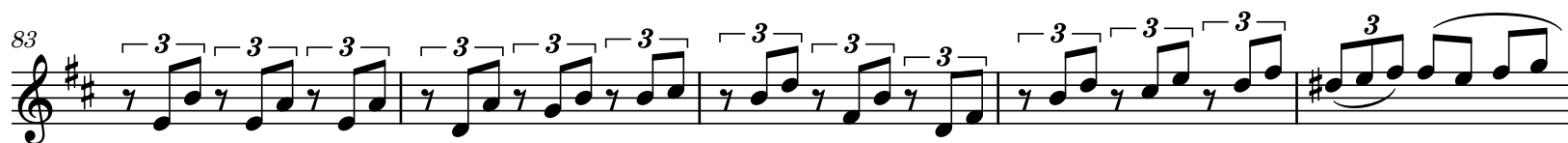
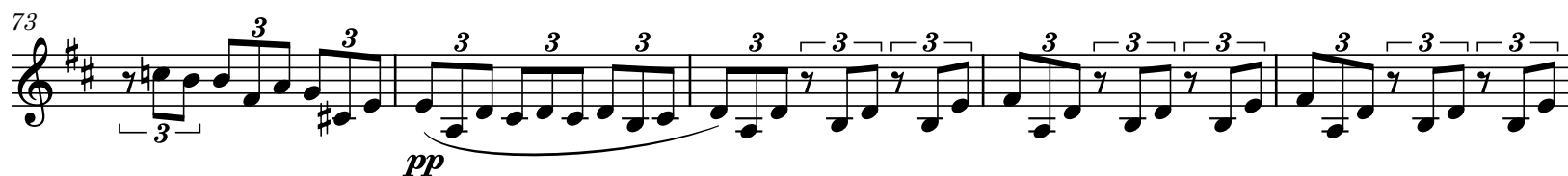
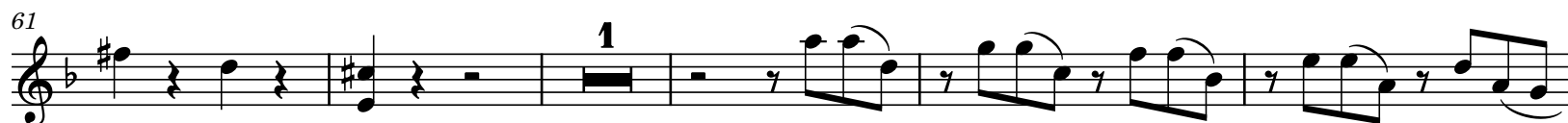
29 pizz. **1** arco *cresc.*

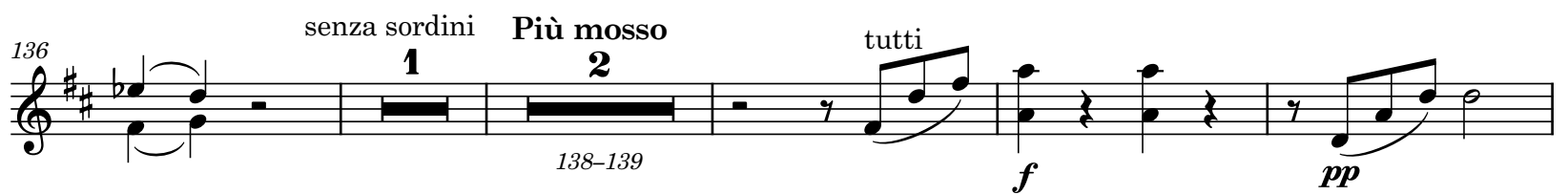
36 *p*

45 **4**  
50-53









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

176

181 *accel.*.....

185 *f* *ff* *Più mosso*

189

193 *dim.*

Attacca Scene VIII

### Scene VIII - A Room in the Farmhouse

L'istesso tempo

*p* *pp*

6 *tutti* *Solo* *Solo*

12

19

27

36 *tutti*  
*pp*

42 *accel.*.....  
*cresc.*

*Allegro con fuoco*

51 *ff*

56

61

67 *cresc.* *ff*

71

The musical score for Violin I on page 31 is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff (19-26) features a melodic line with half and quarter notes. The second staff (27-35) continues the melody, ending with a fermata and a 'div.' marking. The third staff (36-41) is marked 'tutti' and 'pp', featuring a more active melody with eighth notes. The fourth staff (42-49) is marked 'accel.' and 'cresc.', showing a series of chords and a rising melodic line. The fifth staff (51-55) is marked 'Allegro con fuoco' and 'ff', featuring a fast, rhythmic melody. The sixth staff (56-60) continues the fast melody. The seventh staff (61-66) features a long, sweeping melodic line. The eighth staff (67-70) is marked 'cresc.' and 'ff', featuring a fast, rhythmic melody. The ninth staff (71-74) features a series of chords and a final melodic line.



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