

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*  
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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

<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

1-4

pp

3 3 3 3 3 3 3 3

7

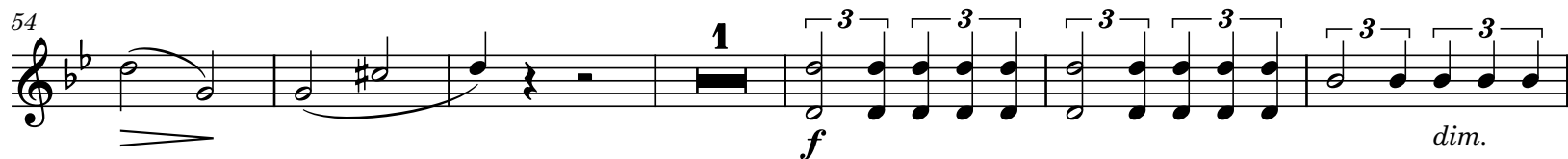
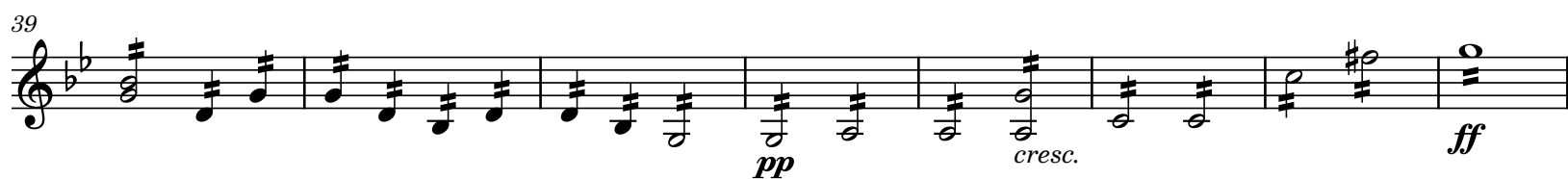
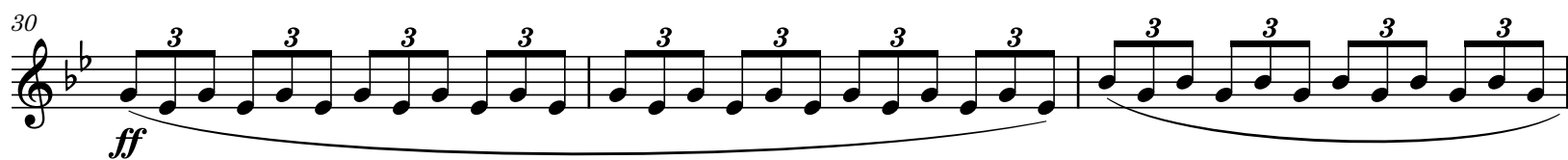
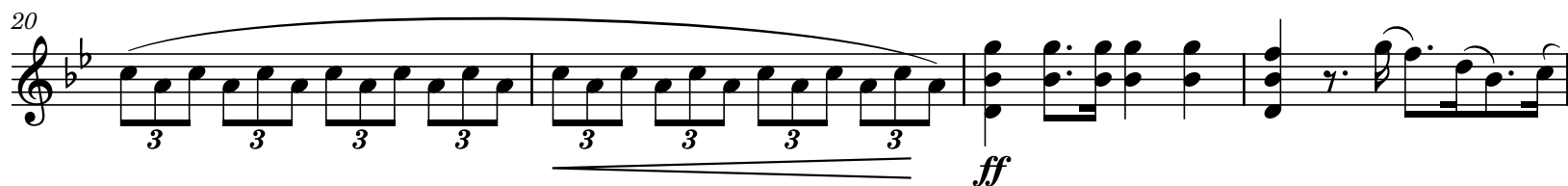
3 3 3 3 3 3 3 3 3 3 3 3

10

3 3 3 3 3 3 3 3 3 3 3 3

7

13-19



Violin II musical score, measures 70-113. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various musical notations including triplets, slurs, and dynamic markings.

Measures 70-75: Measure 70 begins with a triplet of eighth notes (F#4, G#4, A4) followed by another triplet (Bb4, C5, D5). Measure 71 continues with a triplet (E5, F#5, G5) and another triplet (A5, Bb5, C6). Measure 72 has a whole rest. Measure 73 has a whole note chord (F#4, Bb4). Measure 74 has a triplet (C6, D6, E6) followed by a triplet (F#6, G6, A6). Measure 75 has a triplet (Bb6, C7, D7) followed by a triplet (E7, F#7, G7). Dynamic marking: *sf*.

Measures 76-79: Measure 76 has a half note (F#4) followed by a half note (G#4). Measure 77 has a half note (A4) followed by a half note (Bb4). Measure 78 has a half note (C5) followed by a half note (D5). Measure 79 has a half note (E5) followed by a half note (F#5). Dynamic marking: *p*. Crescendo marking: *cresc.*

Measures 80-84: Measure 80 has a triplet (F#4, G#4, A4) followed by a triplet (Bb4, C5, D5). Measure 81 has a triplet (E5, F#5, G5) followed by a triplet (A5, Bb5, C6). Measure 82 has a triplet (D6, E6, F#6) followed by a triplet (G6, A6, Bb6). Measure 83 has a triplet (C7, D7, E7) followed by a triplet (F#7, G7, A7). Measure 84 has a triplet (Bb7, C8, D8) followed by a triplet (E8, F#8, G8). Dynamic marking: *p*.

Measures 85-89: Measure 85 has a triplet (F#4, G#4, A4) followed by a triplet (Bb4, C5, D5). Measure 86 has a triplet (E5, F#5, G5) followed by a triplet (A5, Bb5, C6). Measure 87 has a triplet (D6, E6, F#6) followed by a triplet (G6, A6, Bb6). Measure 88 has a triplet (C7, D7, E7) followed by a triplet (F#7, G7, A7). Measure 89 has a triplet (Bb7, C8, D8) followed by a triplet (E8, F#8, G8). Dynamic marking: *p*.

Measures 90-94: Measure 90 has a triplet (F#4, G#4, A4) followed by a triplet (Bb4, C5, D5). Measure 91 has a triplet (E5, F#5, G5) followed by a triplet (A5, Bb5, C6). Measure 92 has a triplet (D6, E6, F#6) followed by a triplet (G6, A6, Bb6). Measure 93 has a triplet (C7, D7, E7) followed by a triplet (F#7, G7, A7). Measure 94 has a triplet (Bb7, C8, D8) followed by a triplet (E8, F#8, G8). Dynamic marking: *sf*.

Measures 95-100: Measure 95 has a triplet (F#4, G#4, A4) followed by a triplet (Bb4, C5, D5). Measure 96 has a triplet (E5, F#5, G5) followed by a triplet (A5, Bb5, C6). Measure 97 has a whole rest. Measure 98 has a whole note chord (F#4, Bb4). Measure 99 has a triplet (C6, D6, E6) followed by a triplet (F#6, G6, A6). Measure 100 has a triplet (Bb6, C7, D7) followed by a triplet (E7, F#7, G7). Dynamic marking: *p*.

Measures 101-106: Measure 101 has a triplet (F#4, G#4, A4) followed by a triplet (Bb4, C5, D5). Measure 102 has a triplet (E5, F#5, G5) followed by a triplet (A5, Bb5, C6). Measure 103 has a triplet (D6, E6, F#6) followed by a triplet (G6, A6, Bb6). Measure 104 has a triplet (C7, D7, E7) followed by a triplet (F#7, G7, A7). Measure 105 has a triplet (Bb7, C8, D8) followed by a triplet (E8, F#8, G8). Measure 106 has a triplet (F#8, G8, A8) followed by a triplet (Bb9, C9, D9). Dynamic marking: *dim.*

Measures 107-112: Measure 107 has a triplet (F#4, G#4, A4) followed by a triplet (Bb4, C5, D5). Measure 108 has a triplet (E5, F#5, G5) followed by a triplet (A5, Bb5, C6). Measure 109 has a triplet (D6, E6, F#6) followed by a triplet (G6, A6, Bb6). Measure 110 has a triplet (C7, D7, E7) followed by a triplet (F#7, G7, A7). Measure 111 has a triplet (Bb7, C8, D8) followed by a triplet (E8, F#8, G8). Measure 112 has a triplet (F#8, G8, A8) followed by a triplet (Bb9, C9, D9). Dynamic marking: *pp*. Dynamic marking: *ppp*.

Measures 113-117: Measure 113 has a triplet (F#4, G#4, A4) followed by a triplet (Bb4, C5, D5). Measure 114 has a triplet (E5, F#5, G5) followed by a triplet (A5, Bb5, C6). Measure 115 has a triplet (D6, E6, F#6) followed by a triplet (G6, A6, Bb6). Measure 116 has a triplet (C7, D7, E7) followed by a triplet (F#7, G7, A7). Measure 117 has a triplet (Bb7, C8, D8) followed by a triplet (E8, F#8, G8). Dynamic marking: *ppp*. Dynamic marking: *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* 169-170 *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.' (ritardando), indicating a slower tempo. The score ends with a double bar line.

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

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

331 *pp* *cresc.*

338 *f* *p* 3 *f*

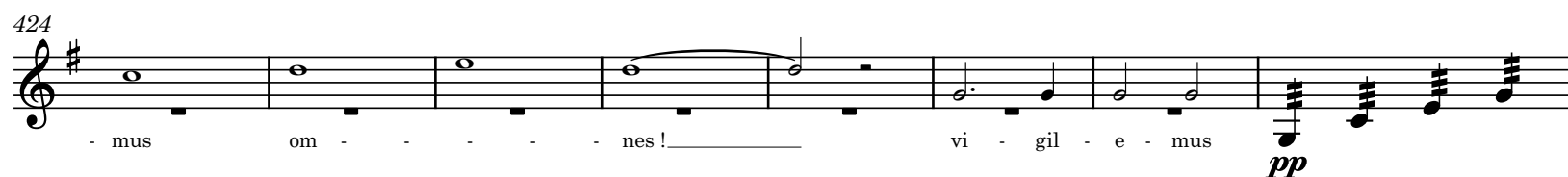
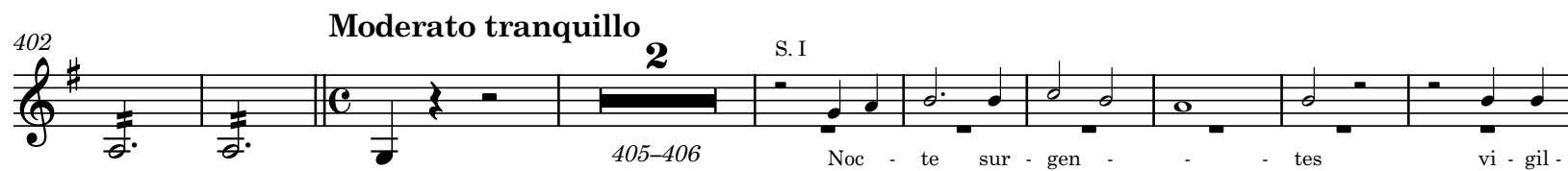
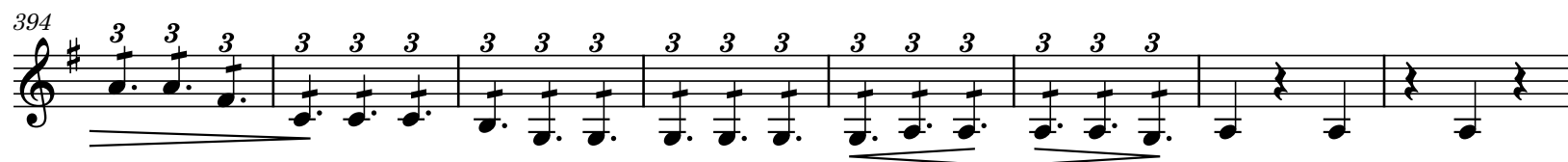
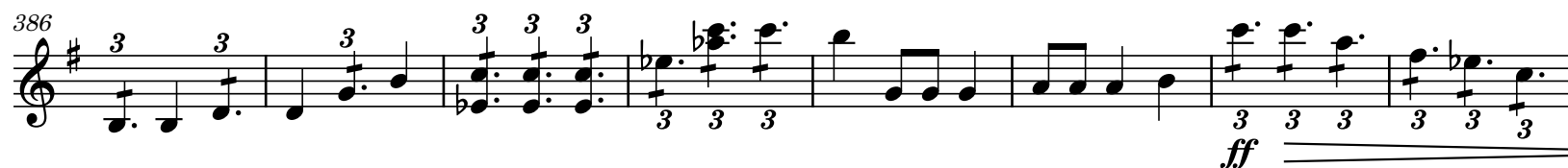
345 *meno f* *cresc.* *ff*

352 *p*

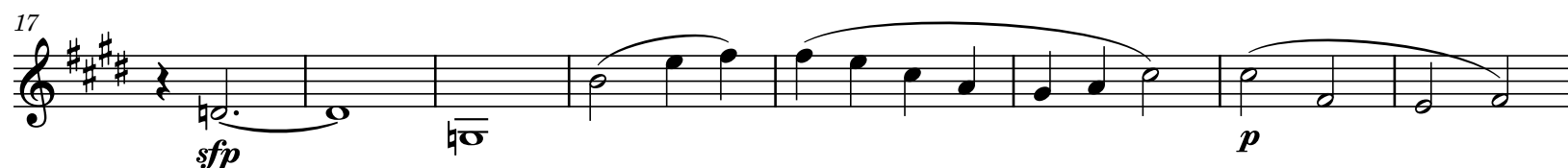
360 *pp* *pp* **1**

370 *ff* *p* *ff*

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



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



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* *p* 94-95 98-99

103-104 **2**

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

123 **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 3-4 1

8

14

20

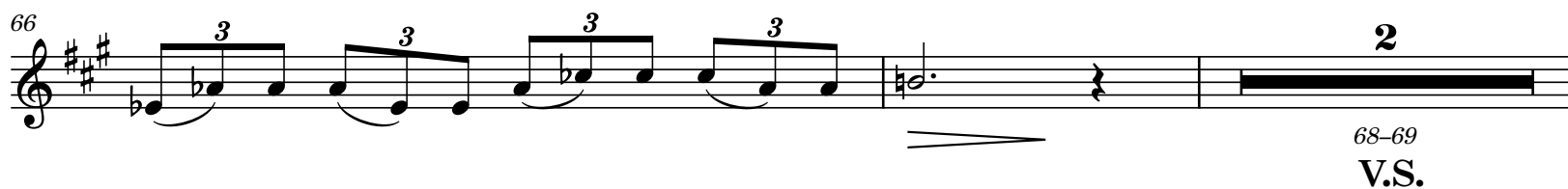
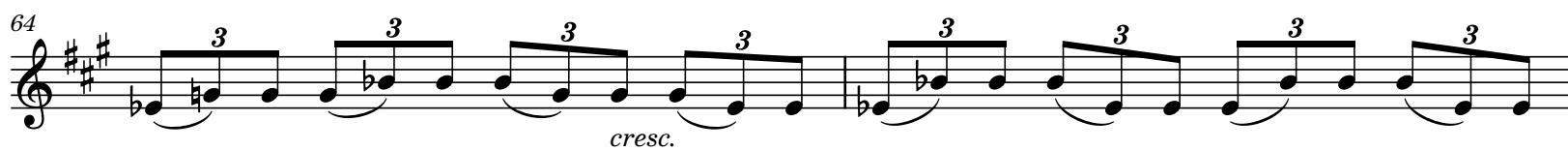
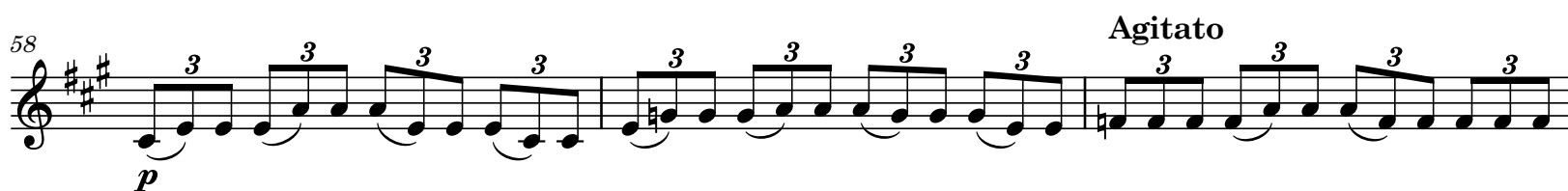
26 Più lento Rec: A tempo 1

34

39 2 44-45

*sf* *p* *sf* *p* *sf* *p* *f* *p* *f* *p*

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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*

[illegible]

146

*pp*

[illegible]

161

*sfp* *pp*

168

*cresc.* *f*

175

*p* pizz.

183

arco

*f*



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

239

243-244

245

*f* *mf*

250

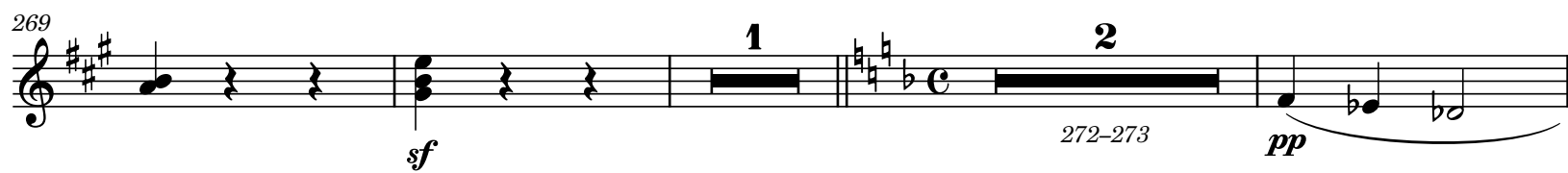
254

*p* staccato

259


*sf* 266-268

269



*sf* *pp* 272-273

275



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

2  
361-362

372 tutti 2  
378-379

381

1  
pp

3 1 1 1 rall. ....  
397-399

## Scene IV - A Farm in the Odenwald

Andante con moto 8 Vla Solo  
1-8

p pp

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

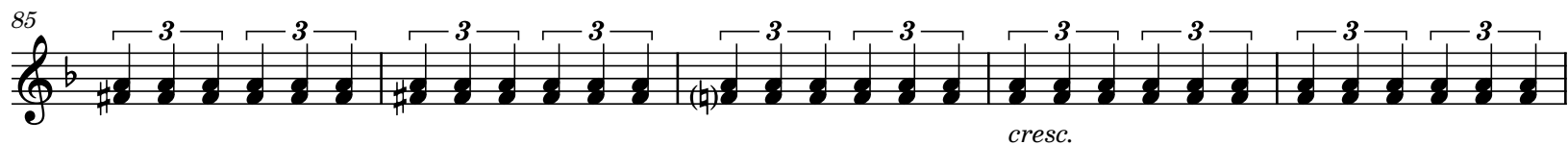
10 **9** 15-23

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

35 *p* **1**

42 **6** 47-52





105

*f* *p*

[illegible]

120

3 3 3 3

*cresc.* *sf*

139

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

[illegible]

153 **rall.** **2** **a tempo**

154-155 *pp*

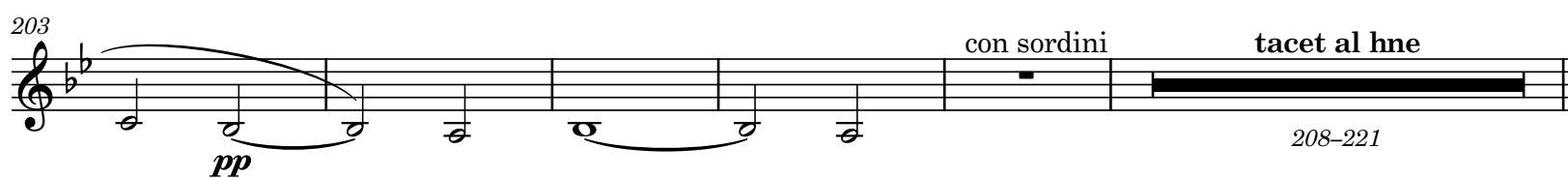
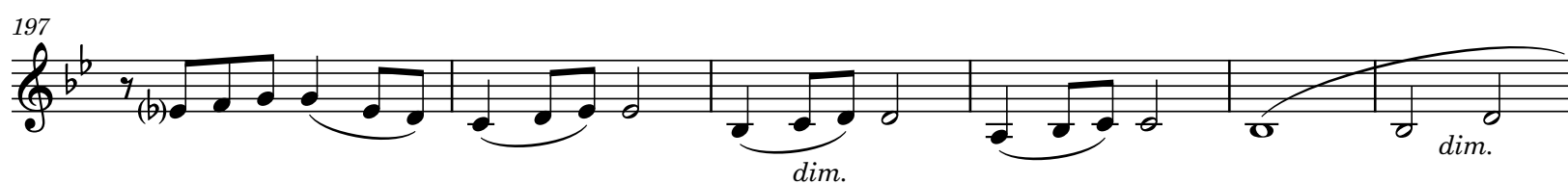
162

Example 162

171 **Allegro**

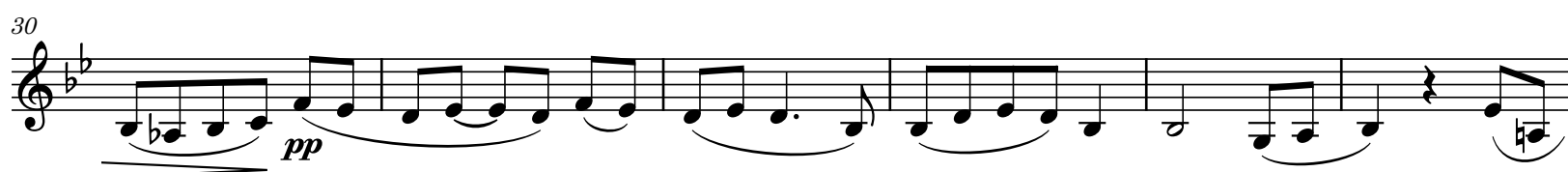
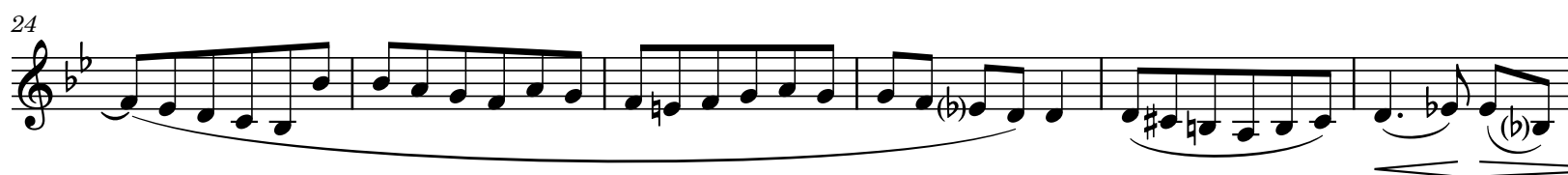
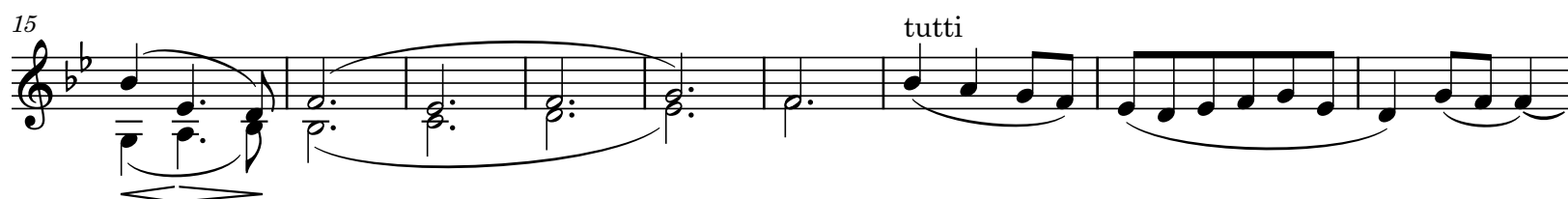
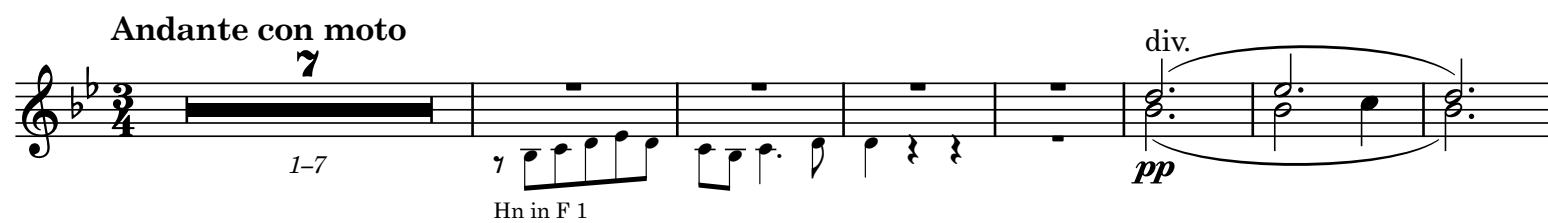


*f* *sf* *sf* *sf* **1** **V.S.**



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

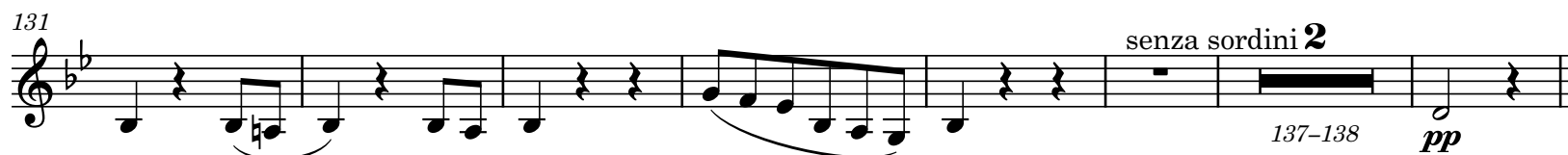
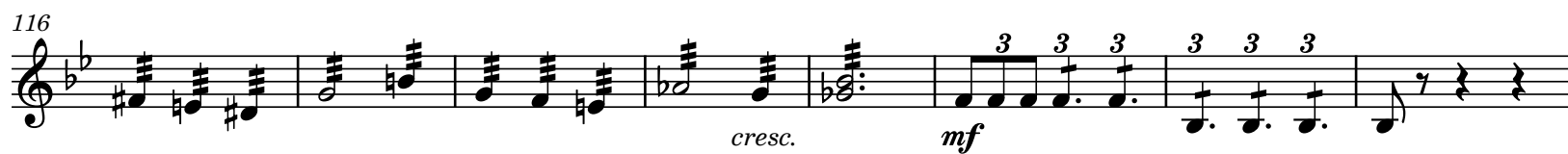
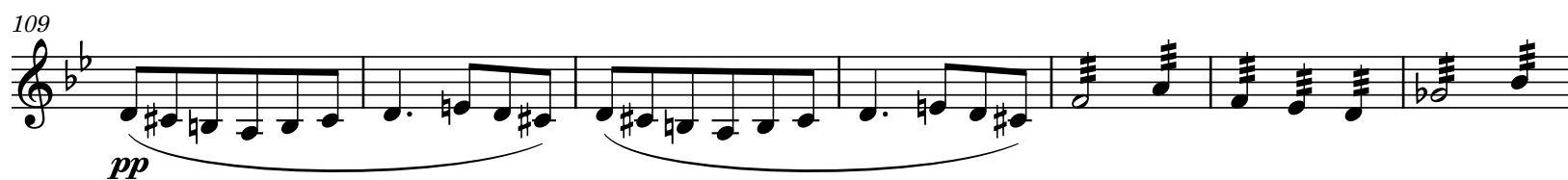
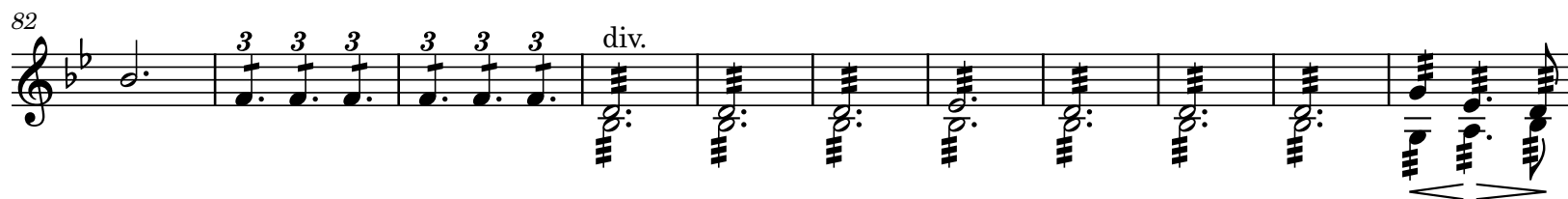
1

pp

colla voce

6

69-74

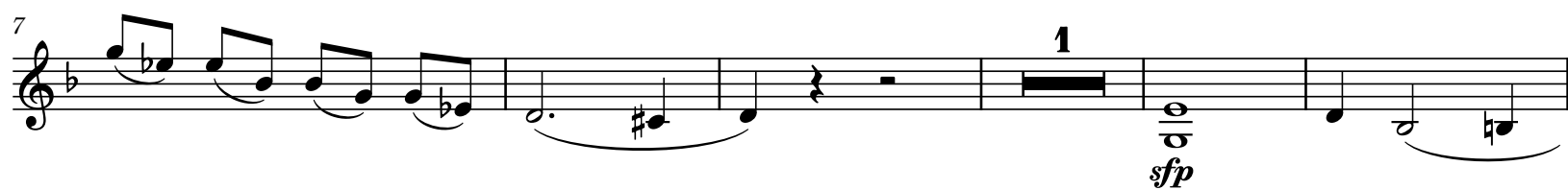



Attacca Scene VII

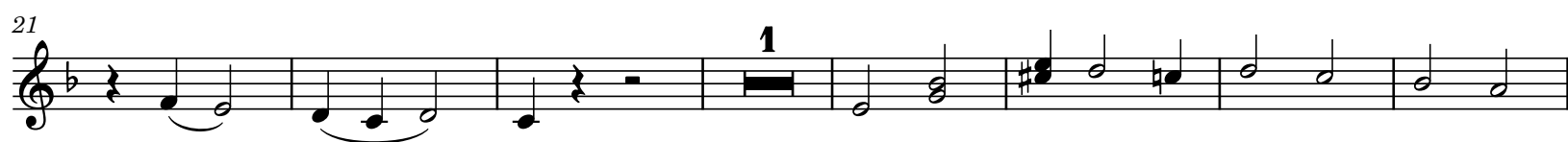
## Scene VII - The Chamber of Gottlieb & Ursula

**Allegro agitato**

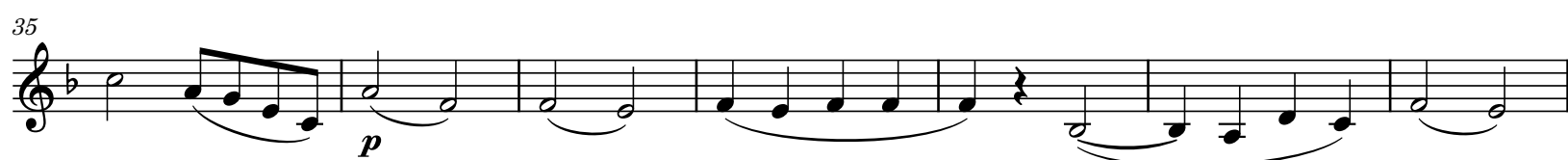


7  *sfz*

13  17-20

21 

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

35  *p*

42 

49  50-53 *mf*

59 

65  *con sordini* 68-69 V.S.



71 **Andante con moto**

*pp* *pp*

75

80

85

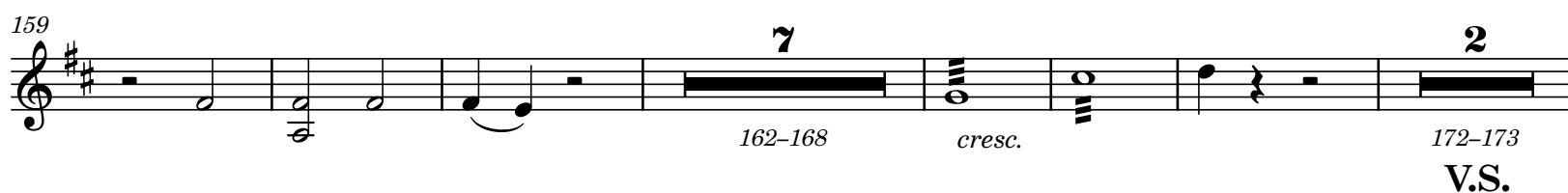
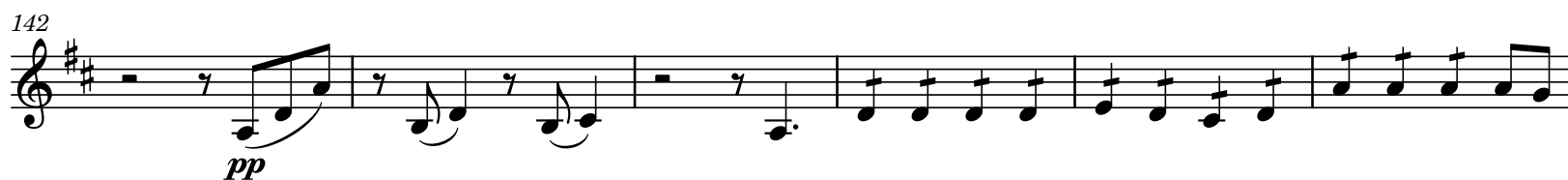
91-93

99

109

113 **Allegro agitato**

119



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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