



THE  
BATTLE OF THE BALTIC

POEM BY

Thomas Campbell

MUSIC FOR

Chorus, and Orchestra

BY

Charles Villiers Stanford

(1891)

DOUBLE BASS

COVER IMAGE

“The Battle of Copenhagen”

John Thomas Serres

1801

National Maritime Museum

Greenwich, London, Caird Collection



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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**  
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## Source Information

*Full Score Manuscript*  
*Vocal Score*  
*Manuscript Transcription & Score Preparation*

Royal College of Music Library MS 4141  
Novello, Ewer and Company no. 8145 © 1891  
David Fielding - [dhcfielding@charter.net](mailto:dhcfielding@charter.net)

## Reference Material and Software

*Notation Software:* Dorico Pro Version 6.2.10.6140   *Audio Software:* NotePerformer 5   *Document Software:* Affinity Layout 5  
*Graphic Software:* Affinity Pixel   *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

# THE BATTLE OF THE BALTIC.

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## I.

Or Nelson and the North,  
Sing the glorious day's renown,  
When to battle fierce came forth  
All the might of Denmark's crown,  
And her arms along the deep proudly shone;  
By each gun the lighted brand,  
In a bold determined hand,  
And the Prince of all the land  
Led them on.

## II.

Like leviathans afloat,  
Lay their bulwarks on the brine;  
While the sign of battle flew  
On the lofty British line;  
It was ten of April morn by the chime;  
As they drifted on their path,  
There was silence deep as death;  
And the boldest held his breath.  
For a time.

## III.

But the might of England flushed  
To anticipate the scene;  
And her van the fleeter rushed  
O'er the deadly space between.  
"Hearts of oak!" our captain cried; when  
each gun  
From its adamant lips  
Spread a death-shade round the ships,  
Like the hurricane eclipse  
Of the sun.

## IV.

Again! again! again!  
And the havoc did not slack,  
Till a feeble cheer the Dane  
To our cheering sent us back—  
Their shots along the deep slowly boom—  
Then ceased—and all is wail,  
As they strike the shattered sail;  
Or, in conflagration pale,  
Light the gloom.

## V.

Out spoke the victor then,  
As he hailed them o'er the wave;  
"Ye are brothers! ye are men!  
And we conquer but to save—  
So peace instead of death let us bring;  
But yield, proud foe, thy fleet,  
With the crews, at England's feet,  
And make submission meet  
To our King."

## VI.

Then Denmark blest our chief,  
That he gave her wounds repose;  
And the sounds of joy and grief  
From her people wildly rose,  
As death withdrew his shades from the day,  
While the sun looked smiling bright  
O'er a wide and woeful sight,  
Where the fires of funeral light  
Died away.

## VII.

Now joy, old England, raise!  
For the tidings of thy might,  
By the festal cities' blaze,  
While the wine-cup shines in light;  
And yet amidst that joy and uproar,  
Let us think of them that sleep,  
Full many a fathom deep,  
By thy wild and stormy steep,  
Elsinore!

## VIII.

Brave hearts! to Britain's pride  
Once so faithful and so true,  
On the deck of fame that died,  
With the gallant good Riou:  
Soft sigh the winds of heaven o'er their grave!  
While the billow mournful rolls  
And the mermaid's song condole,  
Singing glory to the souls  
Of the brave!

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# THE BATTLE OF THE BALTIC

Thomas Campbell

Charles Villiers Stanford

Allegro molto moderato ma deciso.

5

10

16

21

25

30

*f*

*mf*

*cresc.*

*arco*

*sf*

*pizz.*

*accelerando.....*

*Più mosso.*

*sf*

A

35

1

*sf sf*

*f*

*dim.*

42

B

poco rit.

*p*

48

*p*

Un poco più Allegro. ♩ = 126

57-58

2

pizz.

arco

*f*

64

*mf*

69

*cresc.*

73

C

4

6

*f*

*mf*

75-78

79-84





121

*p* *ff*

126

Allegro giusto. ♩ = 112

*sf*

133

*sf*

139

F

145

*tr* *tr*

152

*tr*

158

*tr*

163

G

175

1 1 1 1

184

arco

pp

187-189

Lento assai. ♩ = 80

3

192

197

2

198-199

pp

207

214

pizz.

p

f

H

219

arco

dim.

p

224

mf

228 Allegro giusto. ♩ = 112

*f* *mf* pizz. 1 1

235

*p* arco

243

1 2 244-245 *p* J tranquillo.

253

2 256-257 *f* 1 *p* 4 261-264

265

*p* arco

274

4 275-278 *p* K

285

*p* pizz.

291

12 295-306

307

arco

*pp*

3

313-315

*p*

319

Allegro assai vivace. ♩ = 84

[326]

*f*

1

pizz.

336

arco

345

L

*f*

353

*mp*

cresc.

*f*

362

369

*sfp*

*sfp*

M

378 *mf*



383



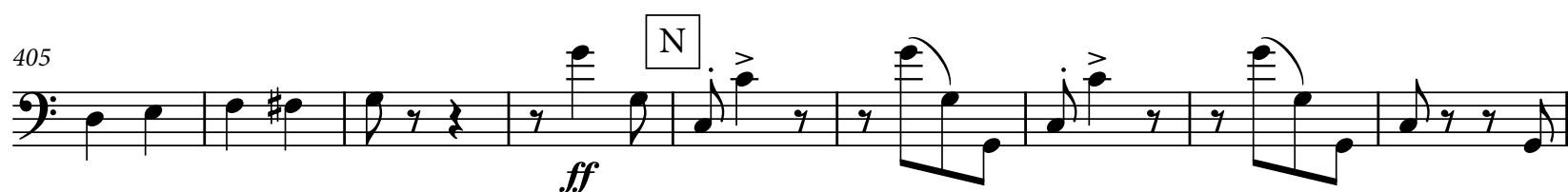
390




397 *cresc.*



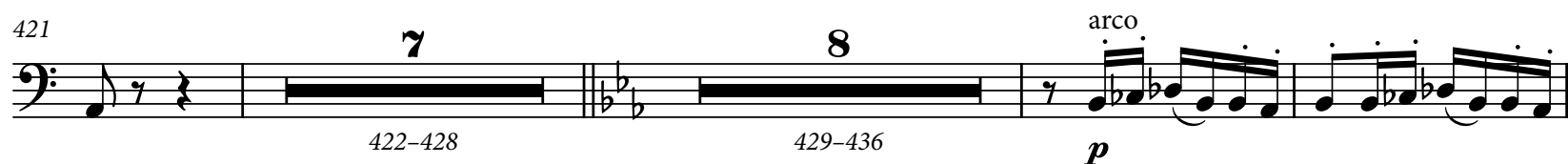
405 *ff*



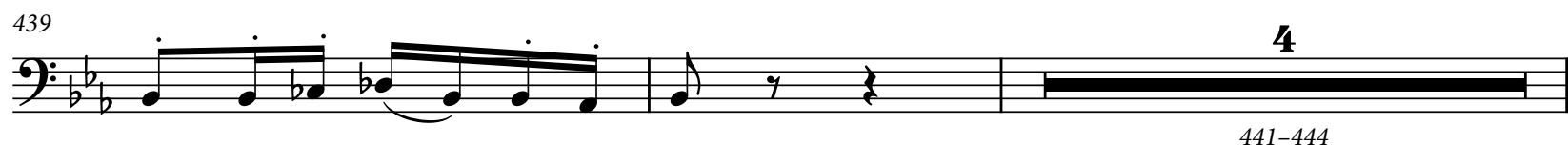
414



421 *p*



439



445

*pp* *pp*

453 Tempo I [Allegro molto moderato] O

*mf*

459 pizz.

*pizz.*

465

471

477 Un poco più Lento. ♩ = 76 arco

*arco*

482

3 P 13 pizz.

485-487 488-500

504

1

arco

*pp*

The musical notation is on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The notation spans five measures. Measure 504 contains a quarter note B-flat, a quarter rest, a quarter note G-flat, and a quarter rest. Measure 505 contains a quarter note B-flat, a quarter rest, and a half rest. Measure 506 contains a half rest. Measure 507 contains a half note B-flat, a quarter note G-flat, a quarter note F, and a quarter note E-flat, all beamed together. A dynamic marking of *pp* is placed below the first note of this measure. Measure 508 contains a half note B-flat with a fermata above it. The word "arco" is written above the staff between measures 506 and 507. A first ending bracket labeled "1" is positioned above the staff, spanning from the beginning of measure 504 to the end of measure 508.



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