



THE
BATTLE OF THE BALTIC

POEM BY

Thomas Campbell

MUSIC FOR

Chorus, and Orchestra

BY

Charles Villiers Stanford

(1891)

TIMPANI

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.

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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

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.

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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Timpani

THE BATTLE OF THE BALTIC

Thomas Campbell

Charles Villiers Stanford

Allegro molto moderato ma deciso.

1-3 3 *mf* 5-7 3 *mf*

9 *tr* 6 15 2 *accelerando*
11-16 17-31 32-33

Più mosso. 5 3 1 15 *poco rit.*
34-38 39-41 44-58


C Un poco più Allegro. ♩ = 126 16 4 2 Tbn. 1
59-74 75-78 79-80

84 1 *tr* *ff* *tr* *tr* *tr* *tr* *dim.*

90 *tr* *tr*

95 1 D

101 [muta in E \flat & B \flat] **7** **4** **6** E Tamb. grand



102-108 109-112 113-118

2 1 *tr* *ff* *mf* Allegro giusto. ♩ = 112

121-122

130

Musical notation for measure 130. The staff is in bass clef with two flats (B-flat and E-flat). A first ending bracket labeled "1" spans the first two measures. The melody consists of eighth notes and quarter notes, with rests. The key signature has two flats.

137

1

144 F

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight measures. The first measure contains a quarter note F3, a quarter rest, and a quarter note G3. The second measure contains a quarter rest, a half note F3, and a quarter note G3. The third measure contains a quarter note F3, a quarter rest, and a quarter note G3. The fourth measure contains a quarter rest, a half note F3, and a quarter note G3. The fifth measure contains a quarter note F3, a quarter rest, and a quarter note G3. The sixth measure contains a quarter note F3, a quarter rest, and a quarter note G3. The seventh measure contains a quarter note F3, a quarter rest, and a quarter note G3. The eighth measure contains a quarter note F3, a quarter rest, and a quarter note G3. Above the first measure is a box containing the letter 'F'. Above the second measure is a trill symbol (tr). Above the fourth measure is a trill symbol (tr). Above the seventh measure is a double bar line with a '2' above it, indicating a repeat. Below the eighth measure is the text '150-151'.

153

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six measures. The first measure contains two whole rests. The second measure contains a quarter note G3, a quarter note F3, and a trill ornament above the G3. The third measure contains a quarter note G3, a quarter note F3, and a quarter rest. The fourth measure contains a quarter note G3, a quarter note F3, and a quarter rest. The fifth measure contains a quarter note G3, a quarter note F3, and a quarter rest. The sixth measure contains a quarter note G3, a quarter note F3, and a quarter rest. Above the fifth measure is a '3' indicating a triplet. Below the fifth measure is the measure number '157-159'. Below the sixth measure is the dynamic marking 'mf' and the instruction 'cresc.'.

tr

3

157-159

mf *cresc.*

162

G

23

167-189

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a bass clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score begins with a treble clef and a key signature of two flats, then changes to a bass clef. The melody consists of eighth and sixteenth notes, with some rests. A box containing the letter 'G' is placed above the staff. A double bar line is followed by the number '23'. The score ends with a double bar line and the number '167-189'.

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206 [muta G in B \flat]

tr **6** **1**

pp $<$ $>$ 209–214 *mf*

218 **H**

3 *tr* **3**

220–222 *pp* 226–228

229 Allegro giusto. ♩ = 112 [muta in C & G]

tr **1** *tr* **1** **9** **4**

mf *p* 235–243 244–247

J tranquillo. **K**

26 **48** **1**

248–273 274–321 Hn 1

Allegro assai vivace. ♩ = 84 [326]

4

mf 334–337

338 **L**

4 *tr* **1**

342–345 *mf* $<$

351 **2** **11**

353–354 359–369

370 *tr* *sfp* *tr* *sfp* **M**

14 **3** **1** **7**

379-392 *mf* 394-396 400-406

407 *f* *tr* **N**

415 *f* *tr* **7**

422-428

9 **2**

429-437 447-448

B. Tbn.

449 *tr* **1** *tr* **4** **10**

454-457 458-467

Tempo I [Allegro molto moderato] **O**

pp *Hn 1*

469 **2**

475-476

477 *pp* *tr* *tr* *tr* *tr* *tr* *tr*

Un poco più Lento. ♩ = 76

483

1 *tr*

3 P **7**

ppp 485-487 488-494 *p*

496

10 *tr*

499-508 *ppp* $\langle \rangle$



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