



THE  
BATTLE OF THE BALTIC

POEM BY

Thomas Campbell

MUSIC FOR

Chorus, and Orchestra

BY

Charles Villiers Stanford

(1891)

TROMBONE 1

COVER IMAGE

“The Battle of Copenhagen”

John Thomas Serres

1801

National Maritime Museum

Greenwich, London, Caird Collection



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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  
Minneapolis, Minnesota USA

---

## 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.

---

## 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!

Trombone 1

# THE BATTLE OF THE BALTIC

Thomas Campbell

Charles Villiers Stanford

A

Allegro molto moderato ma deciso.

accelerando

Più mosso.

Section A consists of four measures of music. The first measure is a whole rest. The second measure is a whole note. The third measure is a whole note. The fourth measure is a whole note. The key signature is one flat (B-flat). The time signature is 2/4. The measures are numbered 1-16, 17-31, 32-33, and 34-38.

B

poco rit.

Un poco più Allegro. ♩ = 126

Tpt 1

Section B consists of three measures of music. The first measure is a whole rest. The second measure is a whole note. The third measure is a whole note. The key signature is one flat (B-flat). The time signature is 2/4. The measures are numbered 39-41, 44-58, and 59-61.

Measures 64-74. Measure 64 is a whole rest. Measure 65 is a whole note. Measure 66 is a whole note. Measure 67 is a whole note. Measure 68 is a whole note. Measure 69 is a whole note. Measure 70 is a whole note. Measure 71 is a whole note. Measure 72 is a whole note. Measure 73 is a whole note. Measure 74 is a whole note. The key signature is one flat (B-flat). The time signature is 2/4. The measures are numbered 64, 69-74, and 77-78.

C

Measures 75-82. Measure 75 is a whole rest. Measure 76 is a whole note. Measure 77 is a whole note. Measure 78 is a whole note. Measure 79 is a whole note. Measure 80 is a whole note. Measure 81 is a whole note. Measure 82 is a whole note. The key signature is one flat (B-flat). The time signature is 2/4. The measures are numbered 75, 77-78, 79-80, and 83.

Measures 83-90. Measure 83 is a whole rest. Measure 84 is a whole note. Measure 85 is a whole note. Measure 86 is a whole note. Measure 87 is a whole note. Measure 88 is a whole note. Measure 89 is a whole note. Measure 90 is a whole note. The key signature is one flat (B-flat). The time signature is 2/4. The measures are numbered 83, 87-90, and 92-96.

D

Measures 90-108. Measure 90 is a whole rest. Measure 91 is a whole note. Measure 92 is a whole note. Measure 93 is a whole note. Measure 94 is a whole note. Measure 95 is a whole note. Measure 96 is a whole note. Measure 97 is a whole note. Measure 98 is a whole note. Measure 99 is a whole note. Measure 100 is a whole note. Measure 101 is a whole note. Measure 102 is a whole note. Measure 103 is a whole note. Measure 104 is a whole note. Measure 105 is a whole note. Measure 106 is a whole note. Measure 107 is a whole note. Measure 108 is a whole note. The key signature is one flat (B-flat). The time signature is 2/4. The measures are numbered 90, 92-96, 99-108, and 109-112.

E

Measures 109-122. Measure 109 is a whole rest. Measure 110 is a whole note. Measure 111 is a whole note. Measure 112 is a whole note. Measure 113 is a whole note. Measure 114 is a whole note. Measure 115 is a whole note. Measure 116 is a whole note. Measure 117 is a whole note. Measure 118 is a whole note. Measure 119 is a whole note. Measure 120 is a whole note. Measure 121 is a whole note. Measure 122 is a whole note. The key signature is one flat (B-flat). The time signature is 2/4. The measures are numbered 109-112, 113-116, 121-122, and 123-124.

Allegro giusto. ♩ = 112

123 *f* *ff* 129-130

132 135-138

141 *f* 148-151

152 *f*

161 *p*

Lento assai. ♩ = 80

168-170 *pp* 172-189 190-191 *pp*

196 198-214 216-217 218-228

Allegro giusto. ♩ = 112

tranquillo.

229-243 244-247 248-273 274-321

Allegro assai vivace. ♩ = 84

322 Allegro assai vivace. ♩ = 84

Hn 1

327-329 *mf*

333

12

L

11

1

334-345

*mf*

348-358

*mf*

The image shows a musical score for a piece titled "The Rose Tree". The score is written on a single staff with a key signature of one flat (B-flat) and a time signature of 12/8. The tempo is marked "Allegretto". The score is divided into measures, with some measures containing rests. The first measure is marked with a "333" above it. The second measure is marked with a "12" above it. The third measure is marked with a "L" above it. The fourth measure is marked with an "11" above it. The fifth measure is marked with a "1" above it. The score is divided into two systems. The first system contains measures 334-345 and 348-358. The second system contains measures 334-345 and 348-358. The dynamics are marked "mf" (mezzo-forte) in both systems. The score is for a single voice part.

[illegible]

396

1 3

400-402

*f*

409 N

416-417 *f*

419

12/16

423-428

429-437

439-445

*p*

*pp*

6

9

7

The first system of the musical score for 'The Swan Song' is in 12/16 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. A slur covers a half note D5 and a quarter note E5. The music then transitions to a 6-measure rest, followed by a double bar line and a key signature change to two flats (B-flat and E-flat). This is followed by a 9-measure rest, then a half note F4, and finally a 7-measure rest. The dynamics are marked *p* (piano) and *pp* (pianissimo). The system is numbered 419 at the beginning and 423-428, 429-437, and 439-445 at the end of the respective sections.

Trombone 1

O

Tempo I [Allegro molto moderato]

446

**6** **5** **10**

*ppp* 447-452 453-457 458-467

Hn 1

470

Un poco più Lento. ♩ = 76

*pp*

479

**5** **21**

*ppp* 483-487 488-508

P





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.44/03