



THE  
BATTLE OF THE BALTIC

POEM BY

Thomas Campbell

MUSIC FOR

Chorus, and Orchestra

BY

Charles Villiers Stanford

(1891)

VOLIN I

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**  
Editor

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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

9

15

20

24

28

*f*

*mf*

*cresc.*

*mf*

*f*

*tr*

*tr*

*accelerando.....*

**1**

34 Più mosso.

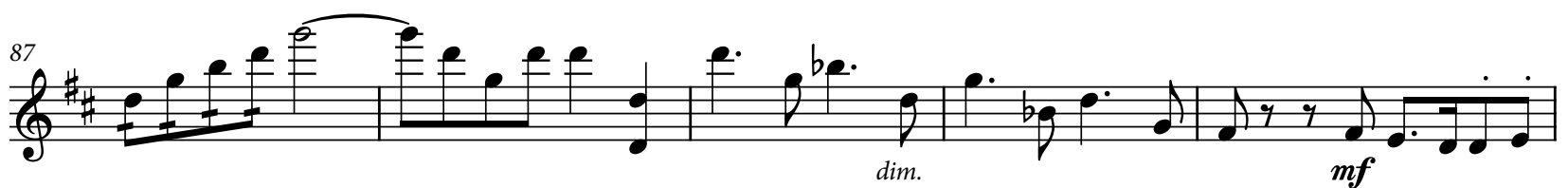
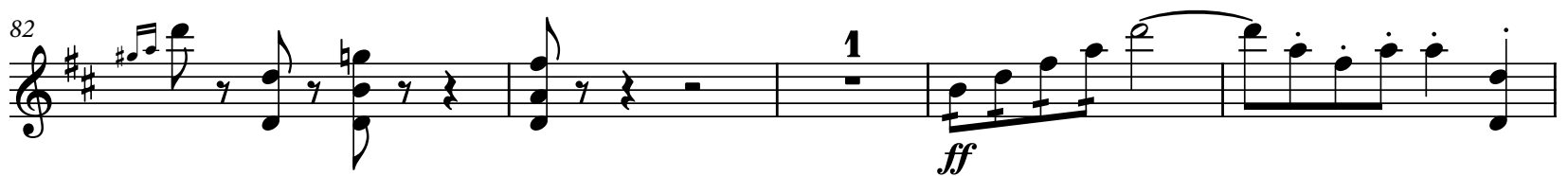
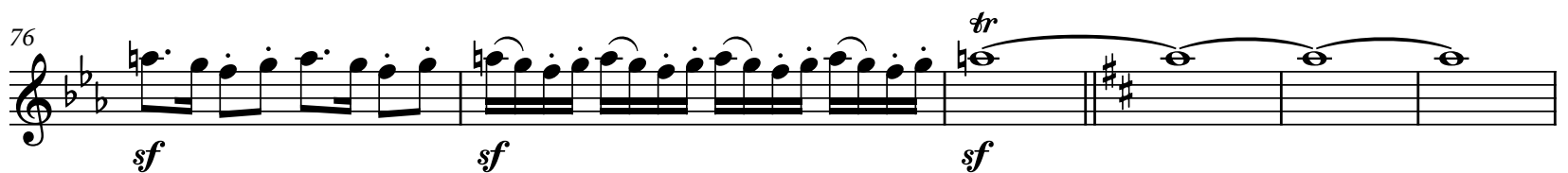
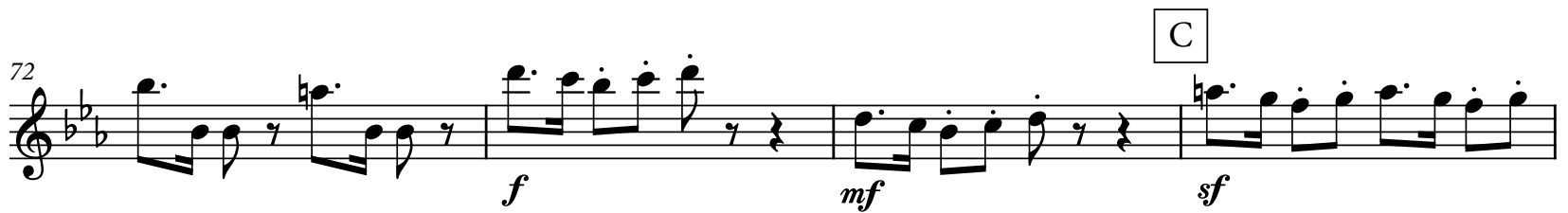
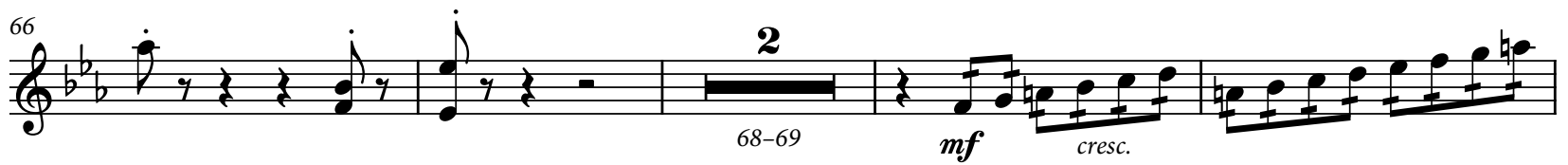
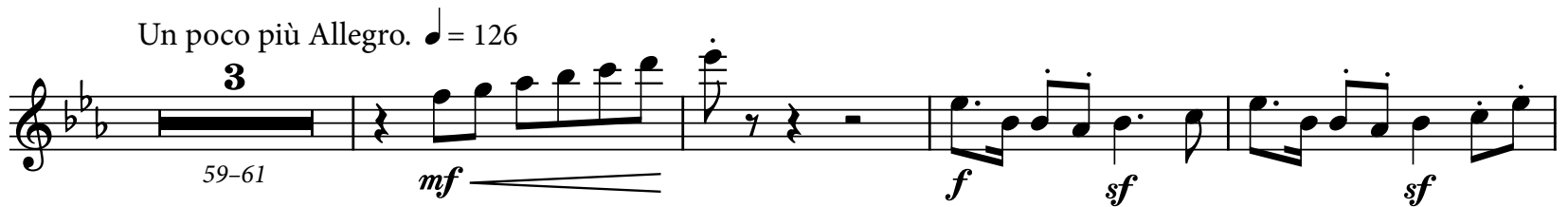
37

40 **B** pizz. poco rit.


45 **1** arco *pp* div. a3

52 **2** 57-58

Un poco più Allegro. ♩ = 126





99 

103

Example 103

107

*f* *p*

[illegible]

110

*f*

E

4

113-116

117

*mp*

Musical staff 117-120: Treble clef, key signature of two flats (B-flat, E-flat). Measures 117-120 contain eighth and sixteenth notes with slurs. Measure 117 starts with a mezzo-piano (*mp*) dynamic.

121

*p* *fp* *ff*

Musical staff 121-125: Treble clef, key signature of two flats. Measures 121-122 contain eighth notes. Measures 123-125 contain sixteenth-note chords. Measure 121 starts with a piano (*p*) dynamic. Measure 123 has a fortissimo (*fp*) dynamic. Measure 124 has a fortissimo (*ff*) dynamic. Above measure 123 is the marking "div." with a double bar line.

126

*sf* *sf* *f*

Allegro giusto. ♩ = 112

unis.

Musical staff 126-131: Treble clef, key signature of two flats. Measures 126-127 contain sixteenth-note chords. Measure 126 starts with a sforzando (*sf*) dynamic. Measure 127 has a sforzando (*sf*) dynamic. Measure 128 has a forte (*f*) dynamic. Above measure 128 is the marking "unis." with a double bar line. Above measure 130 is the tempo marking "Allegro giusto. ♩ = 112". The time signature changes to 3/4 in measure 128.

132

Musical staff 132-136: Treble clef, key signature of two flats. Measures 132-136 contain eighth and sixteenth notes with slurs.

137

Musical staff 137-142: Treble clef, key signature of two flats. Measures 137-142 contain eighth and sixteenth notes with slurs and accents.

143

*F* *tr* *tr*

Musical staff 143-147: Treble clef, key signature of two flats. Measures 143-147 contain eighth and sixteenth notes with slurs, trills (*tr*), and a box containing the letter "F" above measure 144.

148

Musical staff 148-153: Treble clef, key signature of two flats. Measures 148-153 contain eighth and sixteenth notes with slurs and accents.

154

*tr* *tr*

Musical staff 154-158: Treble clef, key signature of two flats. Measures 154-158 contain eighth and sixteenth notes with slurs, trills (*tr*), and accents.

160

3 3 3 3 3 3

165

*fp* *dim.*

176

184

Lento assai.  $\text{♩} = 80$

*pp* 187-189 190-191 *pp*

193

198-201

202 *pp*

211 *pizz.* *p* *f*

218 [H] *arco* *p*

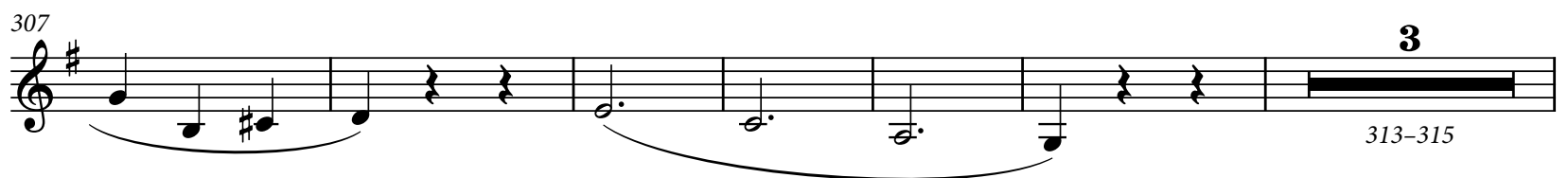
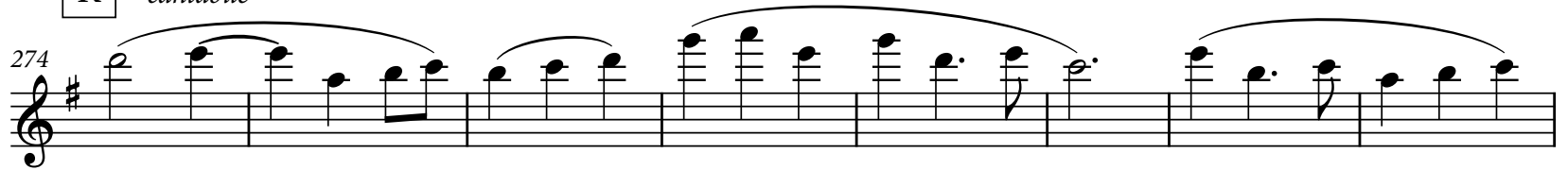
223 *p* *mf*

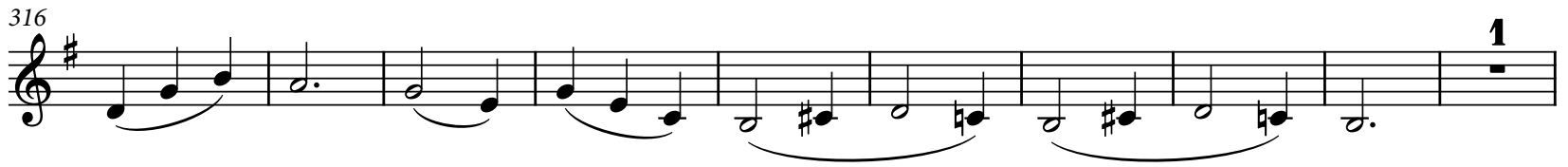
228 Allegro giusto. ♩ = 112  
8  
*f* *p* *pp*

242 [J] tranquillo.  
1 4 5  
244-247 248-252 *pp*

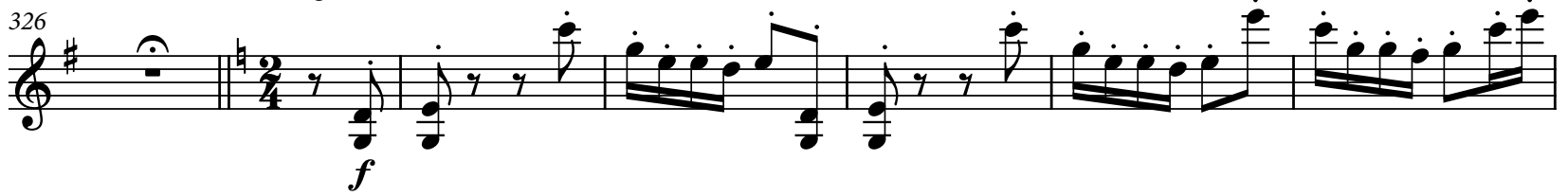
257 *p* *dim.*

266

**K** *cantabile*



Allegro assai vivace. ♩ = 84



374

*sfp*

M

5

379-383

384

*mf*

Musical staff 384-390: Treble clef, key signature of two flats. Measures 384-390 contain eighth and sixteenth note patterns. A crescendo hairpin is present from measure 388 to 390.

390

*mf*

Musical staff 390-396: Treble clef, key signature of two flats. Measures 390-396 contain eighth and sixteenth note patterns. A crescendo hairpin is present from measure 394 to 396.

396

*cresc.*

Musical staff 396-401: Treble clef, key signature of two flats. Measures 396-401 contain eighth and sixteenth note patterns. A crescendo hairpin is present from measure 396 to 401.

401

*cresc.*

Musical staff 401-407: Treble clef, key signature of two flats. Measures 401-407 contain eighth and sixteenth note patterns. A crescendo hairpin is present from measure 401 to 407.

407

*ff*

Musical staff 407-413: Treble clef, key signature of two flats. Measures 407-413 contain eighth and sixteenth note patterns. A crescendo hairpin is present from measure 407 to 413. A box labeled 'N' is above measure 408. A '6' is written below measure 409.

413

Musical staff 413-418: Treble clef, key signature of two flats. Measures 413-418 contain eighth and sixteenth note patterns.

418

*div.*

Musical staff 418-426: Treble clef, key signature of two flats. Measures 418-426 contain eighth and sixteenth note patterns. A crescendo hairpin is present from measure 418 to 426. A '6' is written below measure 419. A '12' is written below measure 425.

426

*sf*

Musical staff 426-432: Treble clef, key signature of two flats. Measures 426-432 contain eighth and sixteenth note patterns. A crescendo hairpin is present from measure 426 to 432. A '12' is written below measure 427. A '1' is written below measure 431.



433

3

435-437

*pp*

441

3

448-450

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

*pp* *mf*

457 **O** pizz. div. arco

463

470 unis.

477 **Un poco più Lento.** ♩ = 76 *pp*

482

487 **P** **12** 489–500 *pp*

503 **1** *pp* morendo pizz.





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Catalog Number

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