



THE
BATTLE OF THE BALTIC

POEM BY

Thomas Campbell

MUSIC FOR

Chorus, and Orchestra

BY

Charles Villiers Stanford

(1891)

VIOLIN II

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

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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Violin II

THE BATTLE OF THE BALTIC

Thomas Campbell

Charles Villiers Stanford

Allegro molto moderato ma deciso.

Violin I score, measures 1-28. The key signature is B-flat major (two flats). The time signature is common time (C). The score is written on a single staff. Measure 1 starts with a forte (*f*) dynamic. Measures 5-8 show a crescendo leading to a mezzo-forte (*mf*) dynamic. Measure 9 is marked *pizz.* (pizzicato). Measure 16 is marked *arco* (arco) and *mf*. Measure 20 is marked *f* (forte). Measure 24 is marked *tr* (trill). Measure 28 is marked *accelerando* and *f*. The score ends with a double bar line.

34 Più mosso.

*sfp*³ *sfp*³ *sfp*³ *sfp*³ *sfp*³ *sfp*³ *sfp*³ *sf*³ *sfp*³ *sfp*³ *sfp*³

37

*sfp*³ *sfp*³ *sfp*³ *sfp*³ *sf*³ *sfp*³ *sfp*³ *cresc.* *sfp*³

40

*dim.*³ *p*³ **B** *poco rit.*

45

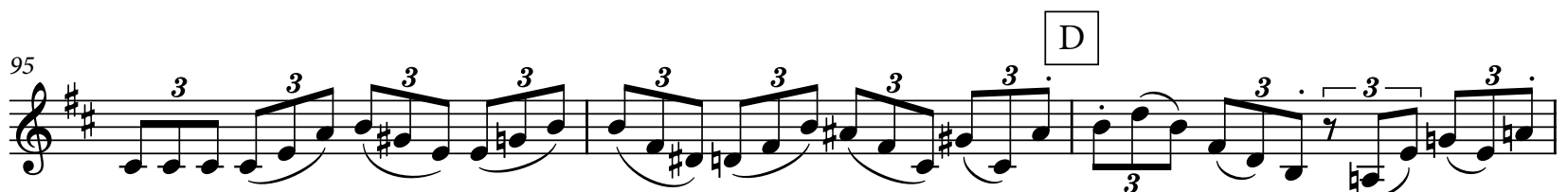
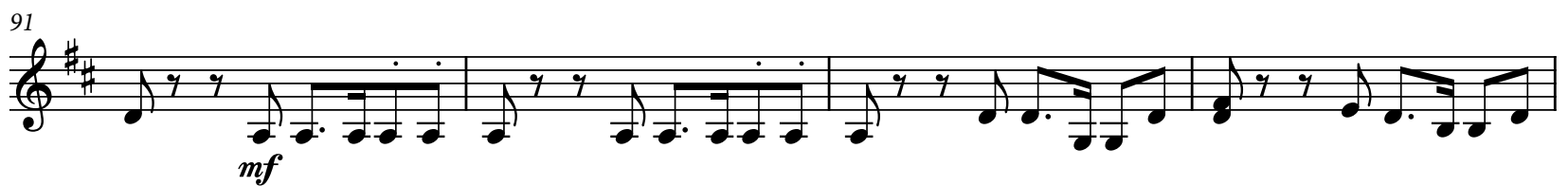
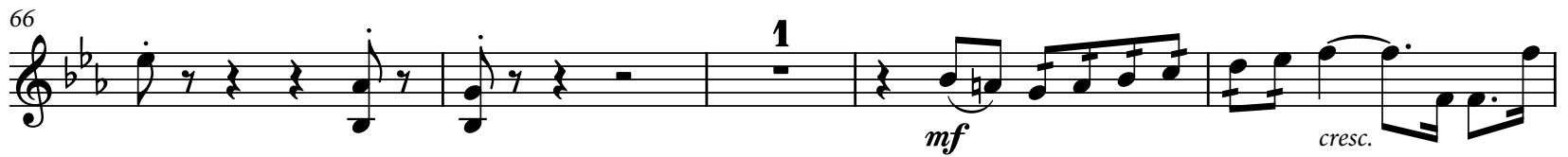
*pp*³ *div. a3*

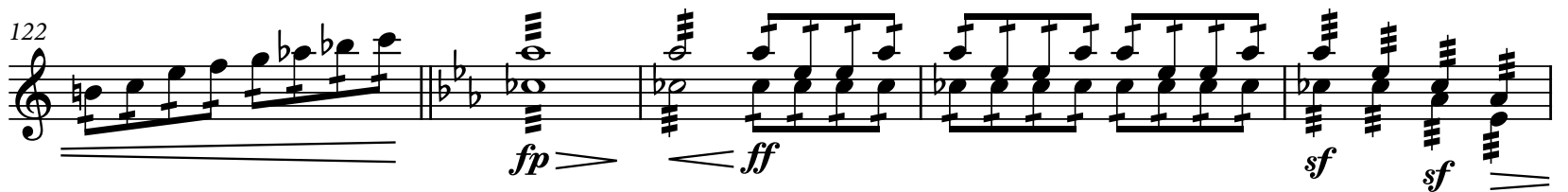
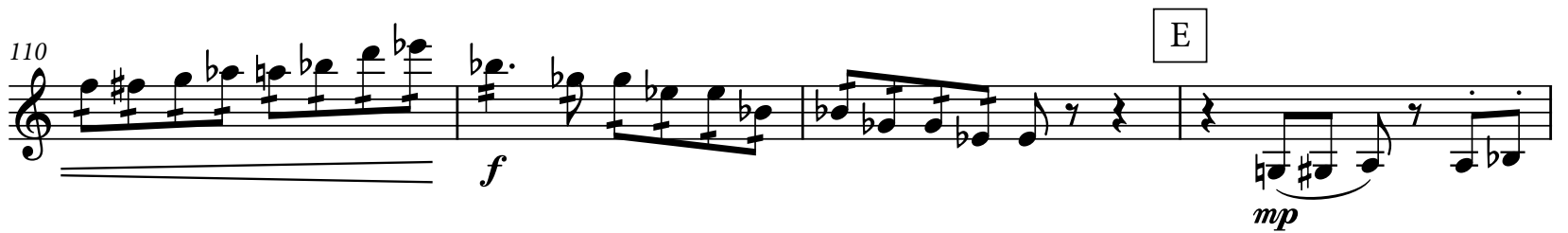
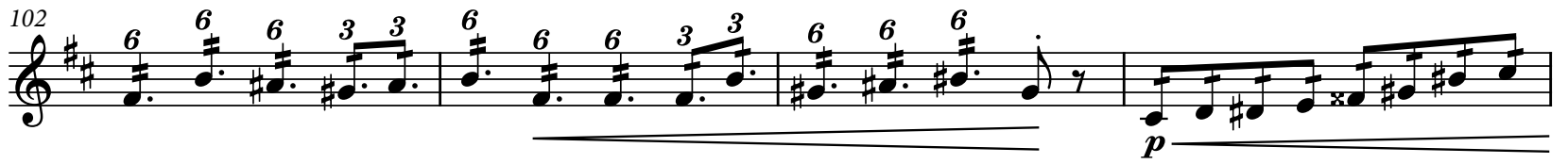
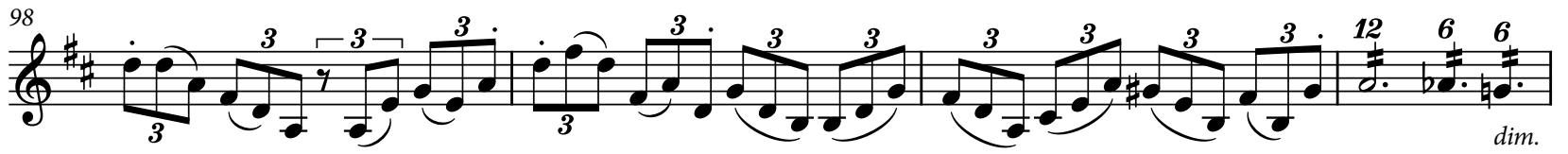
52

*pp*³ *div. a3*

57-58

Un poco più Allegro. ♩ = 126





130

Staff 130-134: Treble clef, key signature of two flats (B-flat, E-flat). Measures 130-134 contain eighth and sixteenth notes with various articulations including accents and slurs.

135

Staff 135-140: Treble clef, key signature of two flats. Measures 135-140 continue the melodic line with eighth and sixteenth notes, including accents and slurs.

141

Staff 141-145: Treble clef, key signature of two flats. Measure 141 has a box labeled 'F' above it. Measure 145 has a trill (tr) marking. The staff contains eighth and sixteenth notes with slurs and accents.

146

Staff 146-151: Treble clef, key signature of two flats. Measure 146 has a trill (tr) marking. Measures 146-151 feature eighth and sixteenth notes with slurs and accents.

152

Staff 152-157: Treble clef, key signature of two flats. Measure 157 has a trill (tr) marking. Measures 152-157 contain eighth and sixteenth notes with slurs and accents.

158

Staff 158-162: Treble clef, key signature of two flats. Measure 158 has a trill (tr) marking. Measures 158-162 contain eighth and sixteenth notes with slurs and accents.

163

Staff 163-170: Treble clef, key signature of two flats. Measures 163-170 contain eighth notes with slurs. Measures 164-165 have triplets indicated by '3' below the notes. Measure 166 has a box labeled 'G' above it. Measure 167 has a forte-piano (fp) marking. Measures 168-170 contain eighth notes with slurs.

171

Staff 171-176: Treble clef, key signature of two flats. Measures 171-176 contain eighth notes with slurs. Measure 171 has a 'dim.' (diminuendo) marking below it.

183 **1** **3** **2** Lento assai. ♩ = 80

187-189 190-191 *pp*

193 **2** pizz. **4** arco *pp*

195-196 198-201 *pp*

205

214 **1** pizz. **H** *p* *f*

219 arco *p*

224 *p* *mf* *f*

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

242 **3** **J** tranquillo. **5** *pp*

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253

pp

262

p *dim.*

270

tr K

278

mf

287

9

294-302

303

pp

1

313

322

Allegro assai vivace. ♩ = 84

1

f

330

336

343

mf

L

350

mp

cresc.

f

357

364

sfp

This musical staff contains measures 364 through 370. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, some beamed together, and rests. A dynamic marking of *sfp* (sforzando piano) is placed below the staff at the end of measure 370.

371

sfp *sfp* M

This musical staff contains measures 371 through 376. It continues the melodic line with similar rhythmic patterns. There are two dynamic markings of *sfp* below the staff, one under measure 372 and another under measure 374. A box containing the letter 'M' is positioned above the staff at the end of measure 376.

377

3
379-381

This musical staff contains measures 377 through 381. It starts with a treble clef and a key signature of one flat (Bb). The notation includes eighth notes and rests. A thick horizontal line spans measures 379 and 380, with a large number '3' above it, indicating a triplet. The range '379-381' is written below the staff.

382

mf

Musical staff 382-386: Treble clef, key signature of two flats. Measures 382-386 contain continuous eighth-note patterns. Measure 382 starts with a *mf* dynamic marking.

387

mf

Musical staff 387-392: Treble clef, key signature of two flats. Measures 387-392 contain eighth-note patterns with some rests. Measure 387 has a *mf* dynamic marking.

393

cresc.

Musical staff 393-398: Treble clef, key signature of two flats. Measures 393-398 contain eighth-note patterns. Measure 393 has a *cresc.* dynamic marking.

399

div.

cresc.

Musical staff 399-404: Treble clef, key signature of two flats. Measures 399-404 contain eighth-note patterns. Measure 399 has a *div.* marking. Measure 404 has a *cresc.* dynamic marking.

405

unis.

N

6

ff

Musical staff 405-411: Treble clef, key signature of two flats. Measures 405-411 contain eighth-note patterns. Measure 405 has a *unis.* marking. Measure 408 has a boxed *N* marking. Measure 409 has a *6* marking. Measure 410 has a *ff* dynamic marking.

412

Musical staff 412-417: Treble clef, key signature of two flats. Measures 412-417 contain eighth-note patterns.

418

div.

6 6 6 6 6 6 6 12

sf sf sf sf sf sf sf sf sf

Musical staff 418-425: Treble clef, key signature of two flats. Measures 418-425 contain eighth-note patterns. Measure 418 has a *div.* marking. Measures 420-425 have *6* or *12* markings above the notes. Measures 420-425 have *sf* dynamic markings below the notes.

426

12 12 12

1

p

Musical staff 426-431: Treble clef, key signature of two flats. Measures 426-431 contain eighth-note patterns. Measures 426-428 have *12* markings above the notes. Measure 429 has a *1* marking above the note. Measure 430 has a *p* dynamic marking.

3

435-437

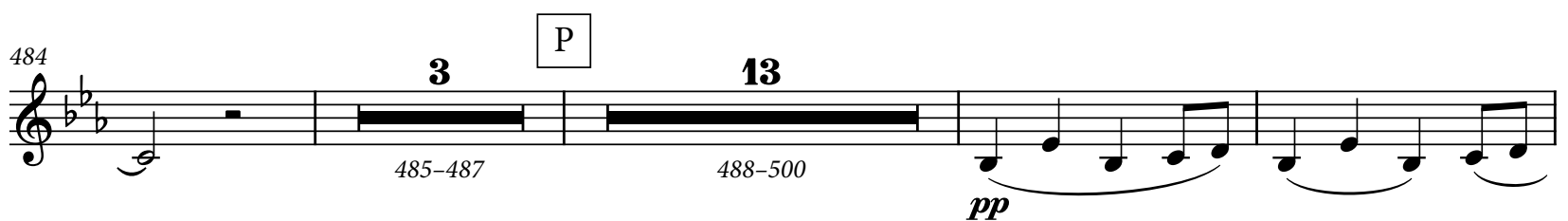
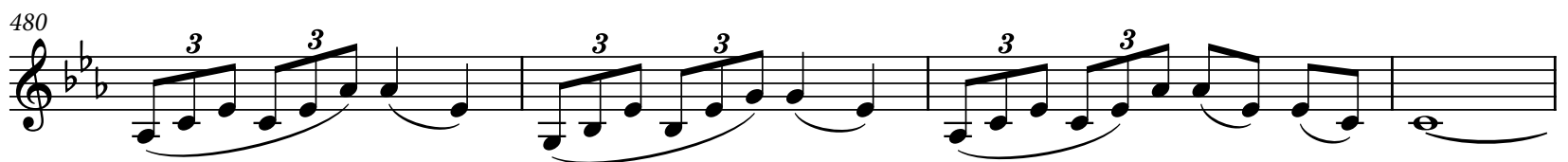
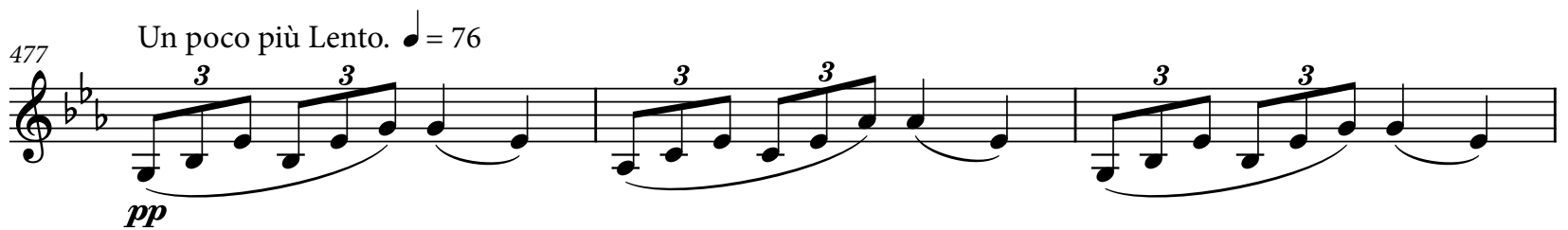
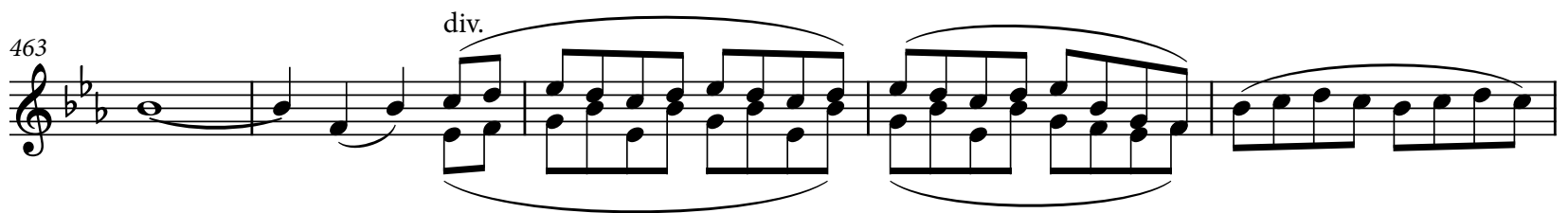
pp

448-450

3

The musical score for Violin II, measures 435-450, is written in treble clef with a key signature of two flats (B-flat and E-flat). The score begins with a triplet of eighth notes (measures 435-437) marked with a '3' above the staff. The music is marked 'pp' (pianissimo). The middle section (measures 438-447) features a series of eighth and sixteenth notes with various dynamic markings, including '>' (accent) and '≡' (triple bar line). The score concludes with a triplet of eighth notes (measures 448-450) marked with a '3' above the staff.

Tempo I [Allegro molto moderato]



503 morendo **3** pizz. 506-508

pp



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