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

IN THE UNITED STATES

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/

ENGLISH HERITAGE
MUSIC SERIES

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	Royal College of Music Library MS 4141
Vocal Score	Novello, Ewer and Company no. 8145 © 1891
Manuscript Transcription & Score Preparation	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.

Of 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 adamantine 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 condoles,
Singing glory to the souls
Of the brave!

PAGE INTENTIONALLY LEFT BLANK

Violin II

THE BATTLE OF THE BALTIC

Thomas Campbell

Charles Villiers Stanford

Allegro molto moderato ma deciso.

f

5

9

1

pizz.

mf

cresc.

1

A

16

arco

mf

tr

20

f

24

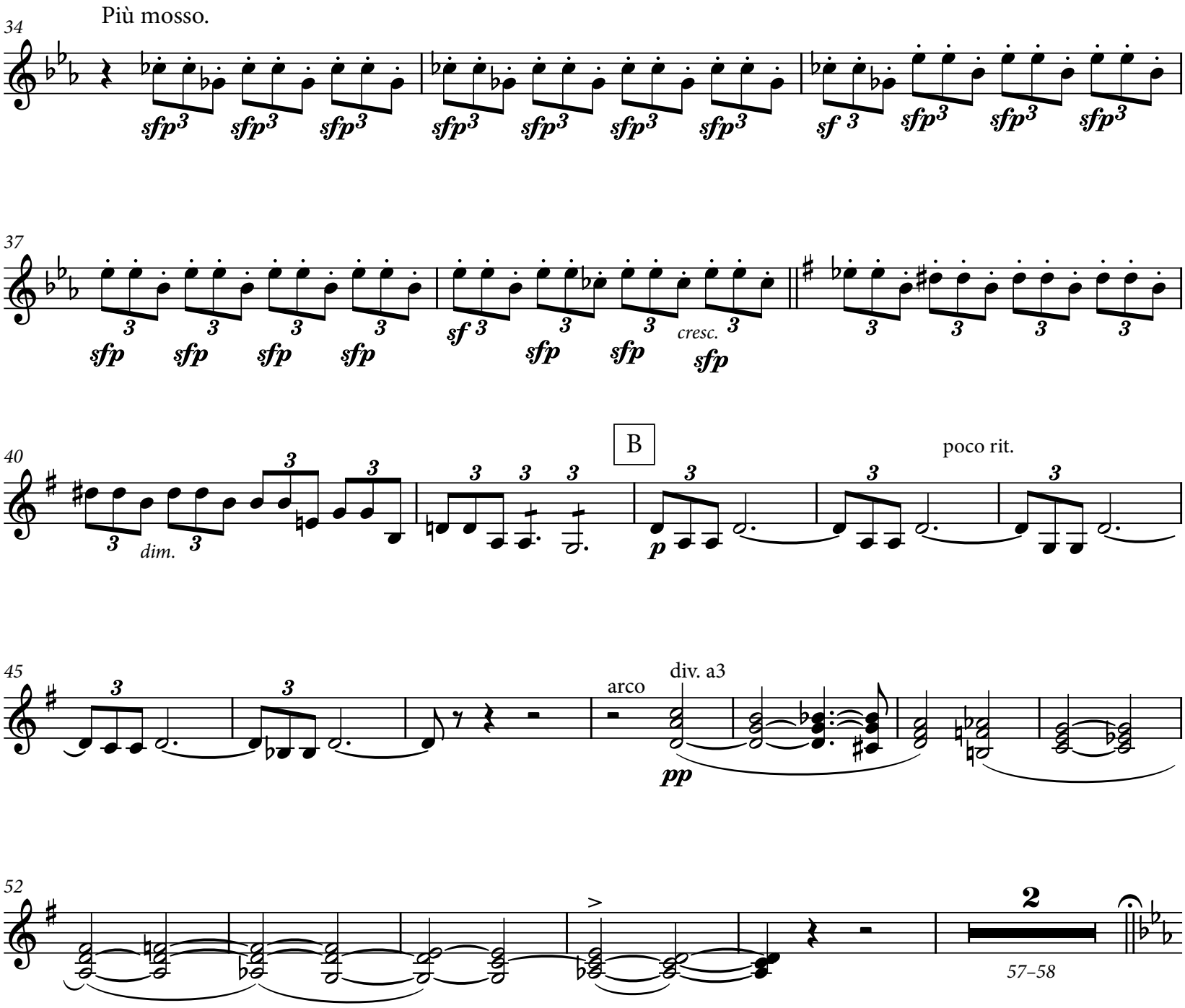
tr

tr

28

accelerando.....

1


Più mosso.
34
sfp3 sfp3 sfp3 sfp3 sfp3 sfp3 sfp3 sf 3 sfp3 sfp3 sfp3
37
sfp 3 sfp 3 sfp 3 sfp 3 sf 3 sfp 3 sfp 3 cresc. 3 sfp
40
3 dim. 3
B
p
poco rit.
45
arco
div. a3
pp
52
2
57–58

Un poco più Allegro. ♩ = 126

3

59–61

mf

f *sf* *sf*

66

1

mf

cresc.

71

f *mf*

75

C

sf *sf* *sf* *sf*

tr

80

1

ff

86

dim.

91

mf

95

D

98

dim.

102

106

110

E

114

mp

118

p

122

fp ff sf sf

127

Allegro giusto. ♩ = 112

unis.

f

V.S.

130

135

141

F

tr

146

tr

152

tr

158

tr

163

G

3 3 3 3 3 3

3 3 3 3 3 3

fp

171

dim.

183

1

3

187–189

Lento assai. ♩ = 80

2

190–191

pp

193

2

195–196

pizz.

4

198–201

arco

pp

205

214

1

pizz.

p

f

H

219

arco

p

224

p

mf

f

Allegro giusto. ♩ = 112

8

229–236

p

pp

242

J

tranquillo.

3

245–247

5

248–252

PAGE INTENTIONALLY LEFT BLANK

253

pp

1

262

p

dim.

270

K

tr

278

mf

287

9

294–302

303

pp

1

313

322

1

Allegro assai vivace. ♩ = 84

f

330

336

343

L

mf

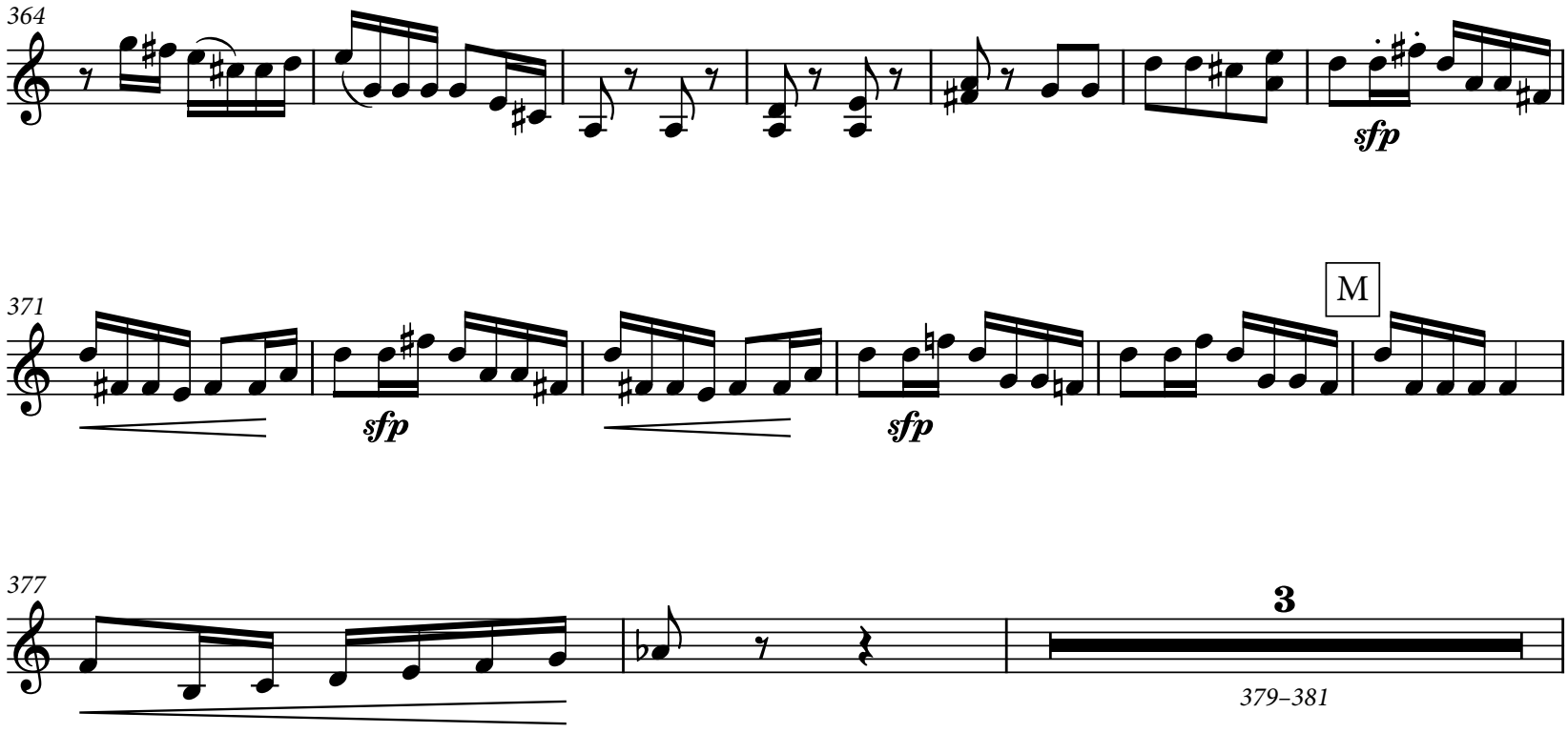
350

mp

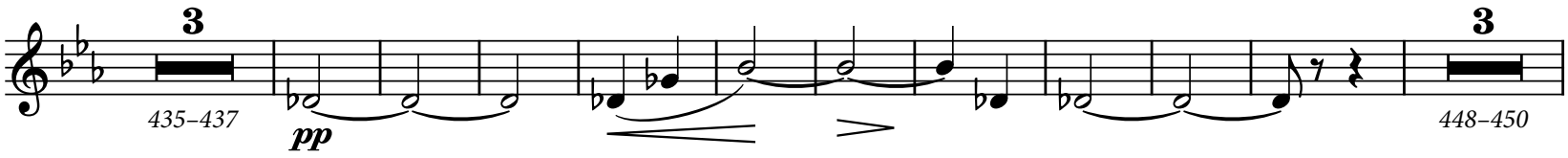
cresc.

f

357


364
sfp
371
M
sfp
sfp
377
3
379–381

382
mf
387
mf
393
cresc.
399
div.
cresc.
405
unis.
N
6
ff
412
418
div.
6 6 6 6 6 6 6 6 6 12
sf sf sf sf sf sf sf sf sf
426
12 12 12
sf sf sf
1
p


3
435–437
pp
3
448–450

Tempo I [Allegro molto moderato]

451

pp *mf*

457

O

pizz. arco

463

div.

468

472

477

Un poco più Lento. ♩ = 76

pp

480

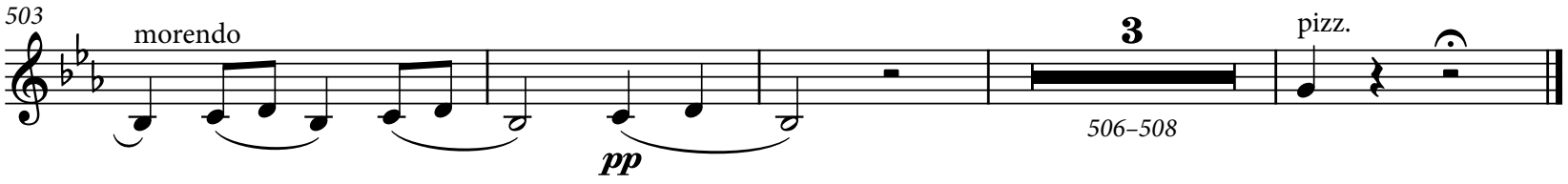
484

P

3 13

485–487 488–500

pp


503
morendo
pp
3
506–508
pizz.

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future℠

ehms.lib.umn.edu

Catalog Number

16.44/03