THE

BATTLE OF THE BALTIC

POEM BY

Thomas Campbell

MUSIC FOR

Chorus, and Orchestra

BY

Charles Villiers Stanford

(1891)

VIOLONCELLO

COVER IMAGE

"The Battle of Copenhagen"

John Thomas Serres

1801

National Maritime Museum

Greenwich, London, Caird Collection

IN THE UNITED STATES

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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

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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!

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Violoncello

THE BATTLE OF THE BALTIC

Thomas Campbell

Charles Villiers Stanford

Allegro molto moderato ma deciso.

staccato

f

5

9

pizz.

mf

cresc.

1

A

15

arco

mf

20

f

24

tr

tr

29

accelerando.....

34 Più mosso.

1 1 1

sf sf sf f dim.

41 B poco rit.

p

47 div.

pp p

Un poco più Allegro. ♩ = 126

56 2

57–58

62

sf f

67

mf cresc.

72 C 4 2

f mf

75–78 79–80

81
f
1
ff

87
dim.

91
mf

95
D

100
dim.
p

104
p

109
p
f
E
mp

114
mp

118

p

122

fp *ff* *sf*

127

Allegro giusto. ♩ = 112

133

138

143

F

tr *tr*

148

V.S.

153

159

164

G

4

167–170

pizz.

3

172–174

175

arco

1

185

Lento assai. ♩ = 80

pp

192

197

205

213

pizz.

p *f*

217

H

dim.

222

arco

p *mf*

226

Allegro giusto. ♩ = 112

f

232

pizz.

mf

arco

mp

240

pp *p*

248

J tranquillo.

256–257

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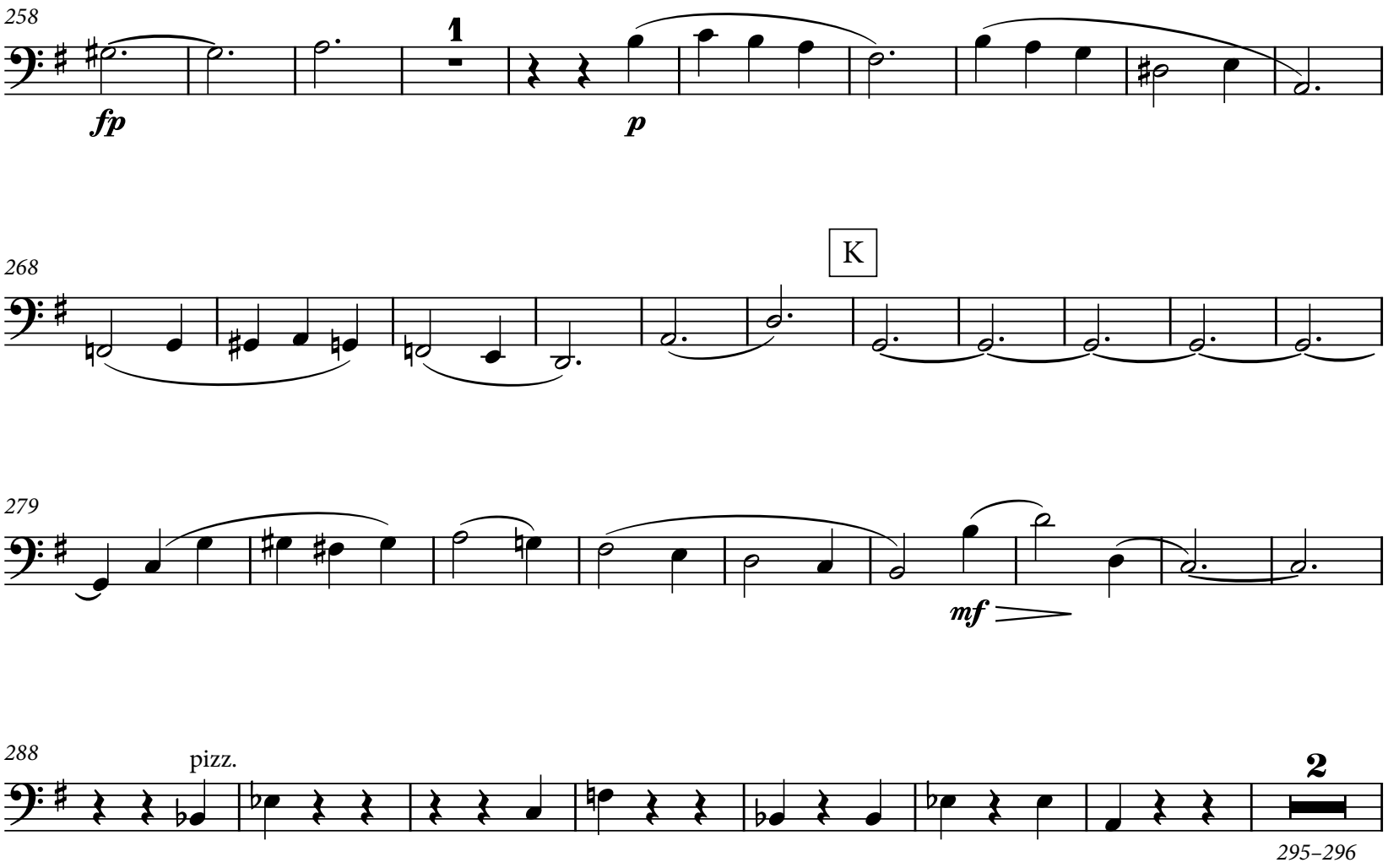

258
1
fp
p
268
K
279
mf
288
pizz.
2
295–296

297

arco

p *dim.* *pp*

308

p

319

Allegro assai vivace. ♩ = 84

[326]

f

334

343

L

f

351

mp *cresc.* *f*

359

367

sfp *sfp*

375

M

mf

382

388

395

403

N

cresc.

ff

412

418

3

422–424

425

f *dim.* pizz. 1 *p*

432

2 *435–436* arco *p*

440

pp 1

449

Tempo I [Allegro molto moderato]

pp *mf*

457

O pizz.

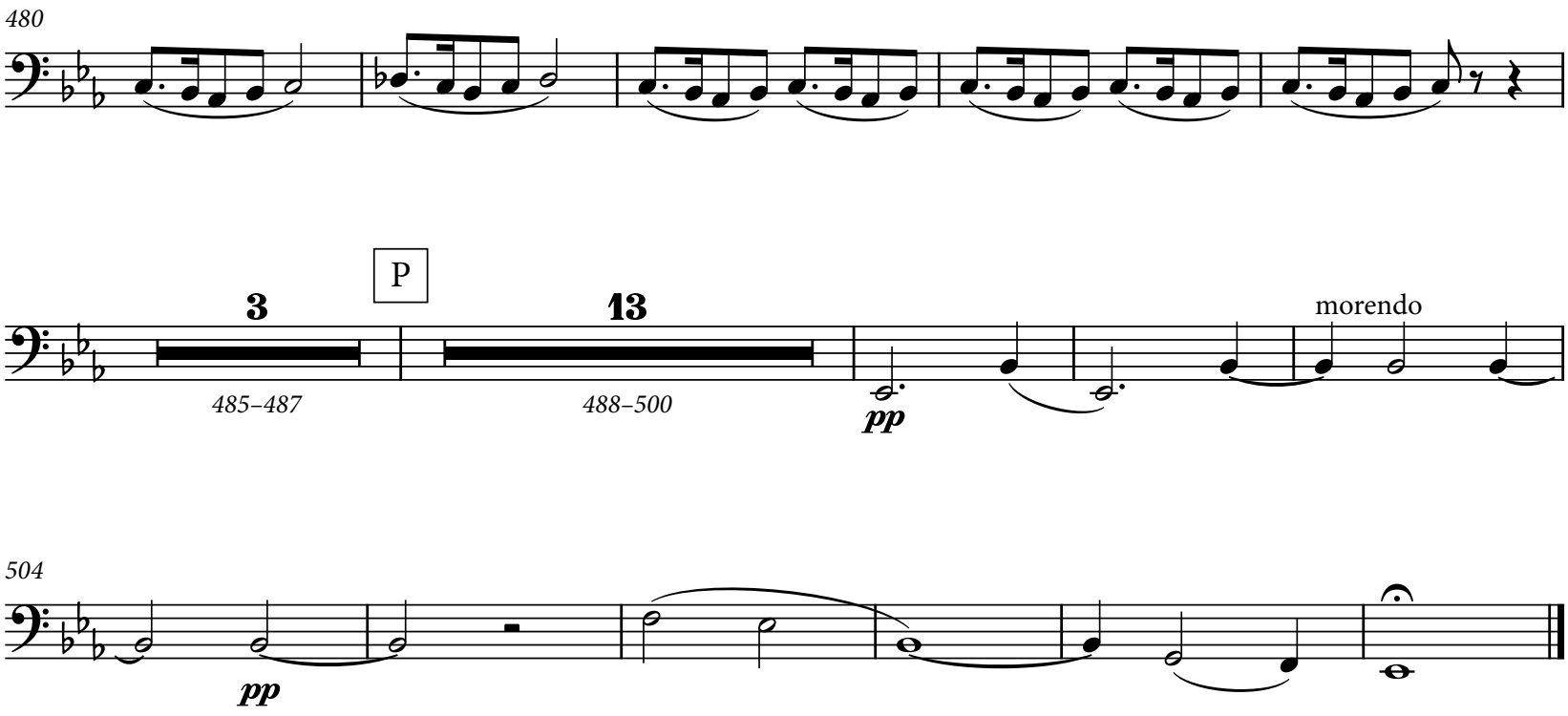
463

469

475

Un poco più Lento. ♩ = 76

arco


480
3
P
13
morendo
485–487
488–500
pp
504
pp

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