



THE
BATTLE OF THE BALTIC

POEM BY

Thomas Campbell

MUSIC FOR

Chorus, and Orchestra

BY

Charles Villiers Stanford

(1891)

VOLONCELLO

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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THE BATTLE OF THE BALTIC

Thomas Campbell

Charles Villiers Stanford

Allegro molto moderato ma deciso.

5

9

15

20

24

29

f

staccato

pizz.

mf

cresc.

arco

mf

f

tr

tr

accelerando.....

81

f *ff*

87

dim.

91

mf

95

D

100

dim.

104

p

109

p *f* *mp* *E*

114

mp

118

p

122

fp *ff* *sf*

127

Allegro giusto. ♩ = 112

f

133

138

143

F

tr *tr*

148

V.S.

153

Musical staff 153-158. Key signature: two flats (B-flat, E-flat). The staff contains six measures. Measure 153 has a quarter rest, a quarter rest, and a quarter note G. Measure 154 has a quarter note B-flat, a quarter rest, and a quarter rest. Measure 155 has a quarter rest, a quarter rest, and a quarter note G. Measure 156 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 157 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 158 has a quarter note B-flat, a quarter note A, and a quarter note G. There are trills (tr) and accents (>) over the notes in measures 156, 157, and 158.

159

Musical staff 159-163. Key signature: two flats (B-flat, E-flat). The staff contains five measures. Measure 159 has a quarter rest, a quarter note B-flat, and a quarter note A. Measure 160 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 161 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 162 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 163 has a quarter note B-flat, a quarter note A, and a quarter note G. There are trills (tr) and accents (>) over the notes in measures 159, 160, 161, 162, and 163.

164

G

Musical staff 164-174. Key signature: two flats (B-flat, E-flat). The staff contains six measures. Measure 164 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 165 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 166 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 167 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 168 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 169 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 170 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 171 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 172 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 173 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 174 has a quarter note B-flat, a quarter note A, and a quarter note G. There are trills (tr) and accents (>) over the notes in measures 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, and 174. The staff is marked with a 4-measure rest (167-170) and a 3-measure rest (172-174). The word "pizz." is written above the staff.

175

arco

Musical staff 175-184. Key signature: two flats (B-flat, E-flat). The staff contains ten measures. Measure 175 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 176 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 177 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 178 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 179 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 180 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 181 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 182 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 183 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 184 has a quarter note B-flat, a quarter note A, and a quarter note G. The staff is marked with a 1-measure rest (185-184). The word "arco" is written above the staff.

185

Lento assai. ♩ = 80

Musical staff 185-191. Key signature: two flats (B-flat, E-flat). The staff contains seven measures. Measure 185 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 186 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 187 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 188 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 189 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 190 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 191 has a quarter note B-flat, a quarter note A, and a quarter note G. The staff is marked with a 1-measure rest (192-191). The word "pp" is written below the staff.

192

Musical staff 192-196. Key signature: two flats (B-flat, E-flat). The staff contains five measures. Measure 192 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 193 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 194 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 195 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 196 has a quarter note B-flat, a quarter note A, and a quarter note G.

197

Musical staff 197-204. Key signature: two flats (B-flat, E-flat). The staff contains eight measures. Measure 197 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 198 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 199 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 200 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 201 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 202 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 203 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 204 has a quarter note B-flat, a quarter note A, and a quarter note G.

205

Musical staff 205-211. Key signature: two flats (B-flat, E-flat). The staff contains six measures. Measure 205 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 206 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 207 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 208 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 209 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 210 has a quarter note B-flat, a quarter note A, and a quarter note G. Measure 211 has a quarter note B-flat, a quarter note A, and a quarter note G.

213

pizz.
p *f*

217

H

dim.

222

arco
p *mf*

226

Allegro giusto. ♩ = 112

f 1

232

pizz.
mf 1 *arco* *mp*

240

pp *p*

248

J tranquillo.

2

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258

fp **1** *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

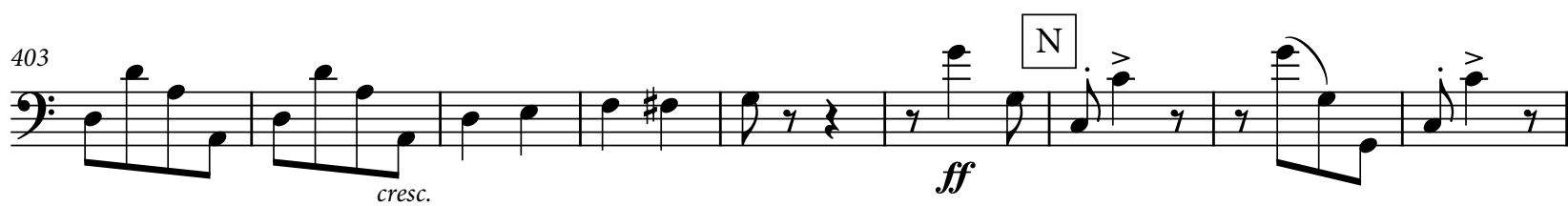
L

f

351

mp *cresc.* *f*

359



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

Musical staff for measures 480-487. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a continuous eighth-note pattern, mostly beamed in groups of four, with a final eighth note followed by a quarter rest at the end of the staff.

Musical staff for measures 485-500. The staff is in bass clef with a key signature of two flats. It features two measures of sustained notes, each marked with a box containing the letter 'P'. The first measure is labeled '3' and '485-487'. The second measure is labeled '13' and '488-500'. Following these, the music continues with a half note, a quarter note, and a half note, all marked with a *pp* dynamic. The staff concludes with a *morendo* marking and a half note.

504

Musical staff for measures 504-507. The staff is in bass clef with a key signature of two flats. It begins with a half note marked with a *pp* dynamic, followed by a quarter rest. The staff then continues with a half note, a quarter note, and a half note, all marked with a *pp* dynamic. The staff concludes with a half note marked with a *pp* dynamic.



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