

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
BATTLE OF THE BALTIC

BALLAD

BY

THOMAS CAMPBELL

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

C. VILLIERS STANFORD.

(Op. 41.)

(PRICE TWO SHILLINGS AND SIXPENCE.)

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MADE IN ENGLAND

TO
SIR GEORGE GROVE
THIS WORK,
WHICH OWES ITS EXISTENCE
TO HIS SUGGESTION,
IS DEDICATED
BY "G's" DEVOTED FRIEND,
C. V. S.

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

THE BATTLE OF THE BALTIC.

THOMAS CAMPBELL.

Allegro molto moderato ma deciso.

C. V. STANFORD. Op. 41

PIANO.
♩ = 84.

First system of the piano introduction, featuring a treble and bass clef with a forte (f) dynamic marking.

Second system of the piano introduction, continuing the musical texture.

SOPRANO. *f*
ALTO. Of Nel-son and the North Sing the glorious day's renown, When to
TENOR. Of Nel-son and the North Sing the glorious day's renown, When to
BASS. Of Nel-son and the North Sing the glorious day's renown, When to
Of Nel-son and the North Sing the glorious day's renown, When to

First system of the vocal introduction, showing the vocal lines for Soprano, Alto, Tenor, and Bass, and the piano accompaniment.

Third system of the piano introduction, featuring a mezzo-forte (mf) dynamic marking.

bat - tle fierce came forth All the might of Denmark's crown, And her
bat - tle fierce came forth All the might of Denmark's crown, And her
bat - tle fierce came forth All the might of Denmark's crown, And her
bat - tle fierce came forth All the might of Denmark's crown, And her

Second system of the vocal introduction, with lyrics for the vocal parts and piano accompaniment.

Fourth system of the piano introduction, concluding the piece.

arms a-long the deep proudly shone ; By each

arms a-long the deep proudly shone ; By each

arms a-long the deep proudly shone ; By each

arms a-long the deep proudly shone ; By each

mf

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

gun the lighted brand In a bold de-termined hand, And the Prince . . . of all the

gun the lighted brand In a bold de-termined hand, The

f

land Led them on.

land Led them on.

land Led them on.

Prince of all the land Led them on.

mf
Like le - vi - a - thans a - float

mf
Like le - vi - a - thans a - float

mf
Like le - vi - a - thans a - float

mf
Like le - vi - a - thans a - float

tr *tr*

accel.
Lay their bul-warks on the brine ;

accel.

Più mosso.
While the sign of bat - tle flew,

While the sign of bat - tle

While the sign of bat - tle

Più mosso. ♩ = 116.
f sf sf sf

while the sign of bat - tle flew On the loft - y Brit - ish
 while the sign of bat - tle flew On the loft - y Brit - ish
 flew, flew On the loft - y Brit - ish
 flew, flew On the loft - y Brit - ish

sf pp *cres.* *dim.*

line; It was ten of Ap - ril
 line; It was ten of Ap - ril
 line; It was ten of Ap - ril
 line; It was ten of Ap - ril

un poco rit. *p* *un poco rit.* *p* *un poco rit.* *p* *un poco rit.* *p*

p *un poco rit.*

morn by the chime; As they drifted on their path There was si - lence
 morn by the chime; As they drifted on their path There was si - lence
 morn by the chime; As they drifted on their path There was si - lence
 morn by the chime; As they drifted on their path There was. si - lence

pp *pp* *pp* *pp*

pp

col. Ped.

sotto voce.

deep as death; And the bold - est held his breath For a time.

deep as death; And the bold - est held his breath For a time.

deep as death; And the bold - est held his breath For a time.

deep as death; And the bold - est held his breath For a time.

Un poco più allegro.

f

But the might of

But the might of

But the might of

But the might of

Un poco più allegro. ♩ = 126.

mf

Eng - land flush'd, . . . flush'd . . . To an - ti - ci-pate the

Eng - land flush'd, . . . flush'd To an - ti - ci-pate the

Eng - land flush'd, . . . flush'd . . . To an - ti - ci-pate the

Eng - land flush'd, . . . flush'd To an - ti - ci-pate the

scene; flush'd! . . . And her van . . . the fleeter rush'd,

scene; flush'd! . . . And her van . . . the

scene; And her van . . . the fleeter rush'd, her van . . . the

scene; And her van . . . the

mf *cres.*

. . . rush'd O'er . . . the dead - - ly space be -

fleet-er rush'd O'er the dead - - ly space be -

fleet-er rush'd O'er . . . the dead - - ly space be -

fleet-er rush'd O'er the dead - - ly space be -

dim.

tween.

tween.

tween.

tween.

sf *tr*

ff . . .
 "Hearts of oak!" . . . our cap - tains cried, "Hearts of oak!"
ff
 "Hearts of oak!" . . . our cap - tains cried, "Hearts of oak!"
ff . . .
 "Hearts of oak! Hearts of oak!" . . . our cap - tains cried, "Hearts of oak!"
tr

f
 When each gun . . . From its ad-am-an-tine
dim *mf*



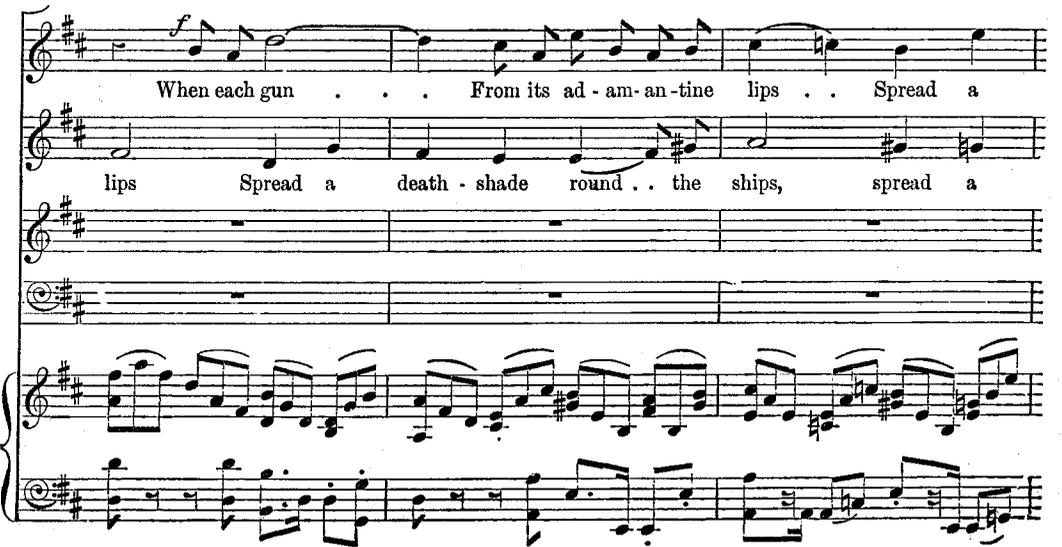
When each gun . . . From its ad - am - an - tine lips . . . Spread a
lips Spread a death - shade round . . the ships, spread a

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes several triplet markings (indicated by a '3' in a circle) in both the right and left hands.



D
When each gun . . . From its ad - am - an - tine
death - shade round . . the ships,
death - shade round . . the ships,

This system contains the second system of music. It begins with a chord symbol 'D' above the first staff. The vocal line continues with lyrics. The piano accompaniment continues with triplet markings.



When each gun . . . From its ad - am - an - tine lips . . . Spread a
lips Spread a death - shade round . . the ships, spread a

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with triplet markings.

death - shade round . . the ships, . . spread a death - shade round . . the
death - shade round . . the ships, . . spread a death - shade round . . the
Spread a death - shade round . . the ships, round the
Spread a death - shade round . . the ships, round the

The piano accompaniment includes triplets and sixteenth notes, with dynamic markings such as *cres.* and *f*.

ships, Like the hur - ri - cane eclipse Of the
ships, Like the hur ri - cane eclipse Of the
ships, Like the hur ri - cane eclipse Of the
ships, Like the hur ri - cane eclipse Of the

The piano accompaniment features a *p cres.* section followed by a *f* section.

sun, Like the hur ri - cane eclipse Of the
sun, Like the hur ri - cane eclipse Of the
sun, Like the hur ri - cane eclipse Of the
sun, Like the hur ri - cane eclipse Of the

The piano accompaniment includes a *p cres.* section followed by a *f* section.

sun. Spread a death - shade round the

sun. When each gun Spread a

sun. When each gun Spread a death - shade

E

col. Sva.....

ships,

Spread a death - shade round the

death - shade round the ships, round the

round the ships, round the

p

col. Sva.....

ships,

ships,

ships,

ships,

Like the hur-ri-cane e -

p *mf* *sfp*

col. Sva.....

clipse Of the

clipse Of the

clipse Of the

clipse Of the

Allegro giusto.

sun. A-gain!

sun. A-gain! a-gain!

sun. A-gain! a-gain! a-gain!

sun. A-gain! a-gain! a-gain!

Allegro giusto. ♩ = 112.

And the hav-oc did not slack,

mf
Again ! again !
mf
Again ! again !
mf
Again ! again ! again !
mf
Again ! again ! again ! And the

Sva

sf

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *sf*. A *Sva* (Sustained) marking is present over the piano accompaniment.

F
hav-oc did not slack,

tr *tr*

sf *pp*

Detailed description: This system continues the vocal and piano parts. The vocal line has a fermata over the word "hav-oc". The piano accompaniment includes trills (*tr*) and dynamic markings of *sf* and *pp*. A key signature change to F major is indicated by a sharp sign over the letter 'F'.

Sva

col. Sva

Detailed description: This system is primarily piano accompaniment. It features a *Sva* marking and a *col. Sva* (colored Sustained) marking. The piano part continues with complex rhythmic textures.

Sva

Detailed description: This system continues the piano accompaniment with a *Sva* marking. The piano part maintains its intricate rhythmic pattern.

f A-gain ! a-gain !
f A-gain ! a-gain !
f A-gain ! a-gain !
f A-gain ! a-gain ! And the

And the hav-oc did not slack, did not slack, . . .
 And the hav-oc did not slack, . . . did not slack, . . .
 And the hav-oc did not slack, did not slack, . . .
 hav-oc did not slack, . . . did not slack, . . .

Sva..... *G*

mf To our cheer - ing
mf To our cheer - ing
p Till a fee - ble cheer .. the Dane . . . *mf* To our cheer - ing
pp Till a fee - ble cheer .. the Dane . . . *mf* To our cheer - ing

Sva.....

p

sent us back— Their shots a-long the deep . . .

p

sent us back— Their shots a-long the deep . . .

sent us back— Their

dim.

slow - ly boom— . . .

slow - ly boom— . . .

shots . . . a-long the deep slow - ly boom— . . .

pp

Lento assai.

pp Then ceased—

pp Then ceased—

pp Then ceased—

Lento assai. ♩ = 80

p

and
and

p
and
p
and

p
and all . . . is wail, As they strike the shat-ter'd
p
and all . . . is wail, As they strike the shat-ter'd
all . . . is wail, As they strike the shat-ter'd
all . . . is wail, As they strike the shat-ter'd

pp

sail; Or in con - fla - gra - tion pale
sail; Or in con - fla - gra - tion pale
sail; Or in con - fla - gra - tion pale
sail, as they strike the shat-ter'd sail; Or in con - fla - gra - tion pale

Light the gloom.

Light the gloom.

Light the gloom.

Light the gloom.

col. 8va.....

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, all with lyrics "Light the gloom." The piano accompaniment is in the left hand, with a right-hand part starting in the second measure. A dynamic marking of *pp* is present at the beginning. A "col. 8va" marking is at the end of the piano part.

Tempo 1mo. (Allegro moderato)

Out spoke the vic-tor then, As he

Tempo 1mo. (Allegro moderato.)

mf stacc.

col. 8va.....

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics "Out spoke the vic-tor then, As he". The piano accompaniment features a more active melody in the right hand. Dynamic markings include *mf stacc.* and a tempo marking of *Tempo 1mo. (Allegro moderato.)*. A "col. 8va" marking is at the end of the piano part.

hail'd them o'er the wave;

"Ye are brothers! ye are men! And we

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics "hail'd them o'er the wave;" and "Ye are brothers! ye are men! And we". The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *mf* is present. The system ends with a fermata over the final chord.

TENOR.

mf

conquer but to save— See peace . . . instead of death let us bring ;

BASS.

p
legato.

But yield, proud foe, thy fleet With the crews, at England's feet,

mf

Allegro giusto.

mf
And make submission meet To our King."

And make submission meet To our King."

Allegro giusto. ♩ = 112.

f

f

p

p

SOPRANO. *mp* *J tranquillo.*
Then Den - mark blest our chief . . .

ALTO. *mp*
Then Den - mark blest our chief That he

TENOR. *mp*
Then Den - mark blest our chief That he

BASS. *mp*
Then Den - mark blest our chief . . .

. . . That he gave her wounds re - pose ; And the sounds of joy and
poco cres.

gave her wounds re - pose ; And the sounds of joy and
poco cres.

gave, he gave her wounds re - pose ; And the sounds of joy and
poco cres.

. . . That he gave her wounds re - pose ; And the sounds of joy and
poco cres.

dim.

grief . . . From her peo - ple wild - ly rose, As death with-drew his

grief . . . From her peo - ple wild - ly, wild - ly rose,

grief . . . From her peo - ple wild - ly, wild - ly rose,

grief . . . From her peo - ple wild - ly, wild - ly rose,

shades

dim.

As death with-drew his shades

K

from the day :

from the day :

from the day :

from the day :

K

cantabile.

While the sun . . . look'd smi - ling bright

While the sun look'd smi - ling bright

While the sun look'd smi - ling bright

While the sun look'd smi - ling bright

O'er a wide and woe - ful sight, . . .

O'er a wide and woe - ful sight,

O'er a wide and woe - ful sight,

O'er a wide and woe - ful sight, a wide and

Where the fires . . . of fu - ne - ral light Died a -

Where the fires . . . of fu - ne - ral light

Where the fires . . . of fu - ne - ral light

woe - ful sight,

way,
Died a - way,
where the fires . . . of fu - ne - ral

dim. *pp*

Died a - way.
Died a - - way.
Died a - - way.
light Died a - - way.

pp *pp* *pp* *pp* *p*

pp

Allegro assai vivace. ♩ = 84.

f *stacc.*

The first system of the piano introduction features a treble and bass clef. The treble clef has a 2/4 time signature. The music begins with a forte (*f*) dynamic and a staccato marking. The bass clef provides a rhythmic accompaniment with chords and single notes.

mf

The second system continues the piano introduction. The treble clef part features more complex chordal textures and some sixteenth-note patterns. The dynamic is marked *mf* (mezzo-forte).

f

The third system of the piano introduction shows a return to a forte (*f*) dynamic. The treble clef part has a more active melodic line with some grace notes.

mf

The fourth system of the piano introduction features a mezzo-forte (*mf*) dynamic. The treble clef part continues with rhythmic patterns and chords.

Now joy, old Eng-land, raise ! now joy, old Eng-land,

Now joy, old Eng-land, raise ! now joy, old Eng-land,

Now joy, old Eng-land, raise ! now joy, old Eng-land,

Now joy, old Eng-land, raise ! now joy, old Eng-land,

f

The fifth system contains the vocal entry and the beginning of the piano accompaniment for the chorus. The lyrics are: "Now joy, old Eng-land, raise ! now joy, old Eng-land,". The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The dynamic is marked *f* (forte).

raise ! For the tid - - - ings of thy

raise ! For the tid - - - ings of thy

raise ! For the tid - - - ings of thy

raise ! For the tid - - - ings of thy

mp *cres.*

might, Now joy, old Eng-land,

f

raise ! now joy, old Eng-land, raise !

raise ! now joy, old Eng-land, raise !

raise ! now joy, old Eng-land, raise ! For the

raise ! now joy, old Eng-land, raise !

For the tid-ings of thy might,
 For the tid-ings of thy might, of thy might,
 tid-ings of thy might, for the tid-ings of thy might,
 For the tid-ings of thy might, for the tid-ings of thy might,

col. & va

sfp

Now, joy! . . . now, joy! . . .
 Now, joy! . . . now, joy! . . .
 Now, joy! . . .
 Now, joy! . . .

sfp *sfp* *sfp*

joy! . . .
 joy! . . .
 joy! . . . Whilst the
 joy! . . . By the fes-tal ci-ties' blaze,

M *f* *mf*

By the fes - tal ci - ties blaze, Whilst the wine-cup,
 By the fes - tal ci - ties' blaze, Whilst the wine-cup,
 wine-cup shines in light, whilst the
 whilst the

col. 8va.....

whilst the wine - cup shines in light; By the
 whilst the wine - cup shines in light; By the
 wine-cup shines . . in light; By the fes - tal ci - ties'
 wine-cup shines . . in light; By the fes - tal ci - ties'

mf

col. 8va.....

fes - tal ci - ties' blaze, by the fes - tal
 fes - tal ci - ties' blaze, by the fes - tal
 blaze, Whilst the wine-cup shines in light,
 blaze, Whilst the wine-cup shines in light,

col. 8va.....

ci - ties' blaze, . . .

ci - ties' blaze, . . .

Whilst the

Whilst the

Sva.

f *cres.*

col Sva.

Whilst the wine - cup shines in light,

Whilst the wine - cup shines in light,

wine - cup shines, the wine - cup shines in light,

wine - cup shines, the wine - cup shines in light,

Sva.

col Sva.

the wine-cup shines . . . in light;

Sva.

ff *N*

col Sva.

The musical score is arranged in three systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The vocal parts are marked with a dynamic of *ff* and a tempo of *And*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The second system continues the vocal parts with the lyrics "yet amidst that joy . . . and up - roar," and includes a piano accompaniment with a similar rhythmic pattern. The third system shows the vocal parts with rests and a piano accompaniment featuring a more complex rhythmic pattern with sixteenth notes and a dynamic of *sf*.

Let us
Let us
Let us
Let us

sf
6 6 *dim.* 6 6 6 6 6 6

Detailed description: This system contains the first four staves of the musical score. The top four staves are vocal staves, each with the lyrics "Let us". The piano accompaniment begins on the fifth staff with a forte (*sf*) dynamic and features a continuous sixteenth-note pattern in the right hand, with a *dim.* (diminuendo) marking over the second and third measures.

think of them that sleep Full . .
think of them that sleep Full . .
think of them that sleep Full . .
think of them that sleep Full . .

mf
mf
mf
mf

p

Detailed description: This system contains the next four staves. The vocal staves have the lyrics "think of them that sleep" followed by a dotted line and the word "Full". The piano accompaniment continues with a *p* (piano) dynamic. The system concludes with a *mf* (mezzo-forte) dynamic marking.

ma - ny a fa - thom deep By thy
ma - ny a fa - thom deep By thy
ma - ny a fa - thom deep By thy
ma - ny a fa - thom deep By thy

Detailed description: This system contains the final four staves of the page. The vocal staves have the lyrics "ma - ny a fa - thom deep" followed by a dotted line and the words "By thy". The piano accompaniment continues with a *p* (piano) dynamic.

wild . . . and storm - y steep, . . . thy

wild . . . and storm - y steep, . . . thy

wild . . . and storm - y steep, . . . thy

wild . . . and storm - y steep, . . . thy

storm - y steep, . . . El - si - nore !

storm - y steep, . . . El - si - nore !

storm - y steep, . . . El - si - nore !

storm - y steep, . . . El - si - nore !

Tempo 1mo. Allegro molto moderato.

p

Brave hearts! to Britain's pride Once so

mp

pp

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

faith-ful and so true, On the deck of fame that died With the gal-lant good Ri-ou:

pp

p legato.

Soft sigh . . . the winds of heav'n o'er their

p
Soft

grave,

sigh . . . the winds of heav'n o'er their grave,

p
Soft sigh . . . the winds of

p
Soft sigh . . . the winds of

soft sigh the winds, the
 soft sigh the winds of heav'n, the
 heav'n o'er their grave, . . soft sigh the
 heav'n o'er their grave, soft sigh the

winds of hea - ven o'er their grave, the
 winds of hea - ven o'er their grave, the
 winds, soft sigh the winds, the
 winds, soft sigh the winds, the

Un poco più Lento.
 winds . . . of heav'n . . . o'er their grave!
 winds of heav'n o'er their grave!
 winds of heav'n o'er their . . grave!
 winds . . . of heav'n o'er their grave!
Un poco più Lento, ♩ = 76.
 p

And the mer - maid's song con -

While the bil - low mourn - ful rolls

While the bil - low mourn - ful rolls

doles, and the mer - maid's song . . .

while the bil - low mourn - ful rolls

while the bil - low mourn - ful rolls

while the bil - low mourn - ful rolls

while the bil - low mourn - ful rolls

dim.

con - doles Sing - ing, . . .

Sing - ing,

Sing - ing,

Sing - ing,

Sing - ing,

cres.
sing - - - ing, sing - - - ing glo - ry,
cres.
sing - - - ing, sing - - - ing glo - ry,
cres.
sing - - - ing, sing - - - ing glo - ry,
cres.
sing - - - ing, sing - - - ing glo - ry,
f

mp
glo - ry to the souls Of the brave!
mp
glo - ry to the souls Of the brave!
mp
glo - ry to the souls Of the brave!
mp
glo - ry to the souls Of the brave!
p
pp
pp