

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.)

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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 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 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.

$\text{♩} = 84.$

First system of the piano introduction, featuring a treble and bass clef with a common time signature. The music is marked with a forte (f) dynamic and includes various rhythmic patterns and articulations.

Second system of the piano introduction, continuing the musical themes from the first system. It includes a triplet of eighth notes in the bass line.

SOPRANO.
ALTO.
TENOR.
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
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

Four vocal staves for Soprano, Alto, Tenor, and Bass. Each staff begins with a rest followed by the vocal line. The lyrics are: "Of Nel-son and the North Sing the glorious day's renown, When to".

Piano accompaniment for the first vocal system, marked with a mezzo-forte (mf) dynamic. It features a complex rhythmic accompaniment with many sixteenth notes.

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

Four vocal staves with lyrics: "bat - tle fierce came forth All the might of Denmark's crown, And her".

Piano accompaniment for the second vocal system, continuing the musical accompaniment for the lyrics.

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

accel.
Lay their bul-warks on the brine ;

accel.
Lay their bul-warks on the brine ;

accel.
Lay their bul-warks on the brine ;

accel.
Lay their bul-warks on the brine ;

accel.
Lay their bul-warks on the brine ;

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

But the might of

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. *dim.* *dim.* *dim.*

tween.

tween.

tween.

tween.

C *sf* *tr*

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

When each gun . . . From its ad-am-an-tine

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

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes several triplet markings (indicated by a '3' under the notes) in both the right and left hands.

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

The second system continues the vocal melody and piano accompaniment. A large 'D' is placed above the piano staff, indicating a key signature change to D major. 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

The third system concludes the page with the final vocal line and piano accompaniment. The piano part continues with its characteristic rhythmic patterns.

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 first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "death - shade round . . the ships, . . spread a death - shade round . . the". The piano part features triplet figures in the right hand and sixteenth-note patterns in the left hand, with a "cres." marking.

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 second system continues the vocal and piano parts. The lyrics are: "ships, Like the hur - ri - cane eclipse Of the". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte), along with a "cres." (crescendo) marking. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

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 third system concludes the vocal and piano parts. The lyrics are: "sun, Like the hur - ri - cane eclipse Of the". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte), along with a "cres." (crescendo) marking. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

sun. Spread a death - shade round the

sun. When each gun Spread a

sun. When each gun Spread a death - shade

col. 8va.....

ships,

Spread a death - shade round the

death - shade round the ships, round the

round the ships, round . . . the

col. 8va.....

ships,

ships,

ships,

ships,

Like the hur - ri - cane e -

Like the hur - ri - cane e -

Like the hur - ri - cane e -

Like the hur - ri - cane e -

col. 8va.....

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 ! *f* And the

mf
sf
Sva

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff has a dynamic marking of *mf* and the lyrics "Again ! again !". The second staff also has *mf* and "Again ! again !". The third staff has *mf* and "Again ! again ! again !". The fourth staff has *mf* and "Again ! again ! again !", ending with a dynamic marking of *f* and the text "And the". The fifth staff is the piano accompaniment, starting with a dynamic marking of *mf* and *sf*, and featuring a *Sva* (Sustained Vibrato) marking over a melodic line.

F
hav-oc did not slack,

tr
tr
sf
sf

Detailed description: This system contains two staves. The top staff is a vocal line with a dynamic marking of *F* and the lyrics "hav-oc did not slack,". The bottom staff is the piano accompaniment, featuring trills (*tr*) and dynamic markings of *sf*.

Sva
col. Sva

Detailed description: This system contains two staves of piano accompaniment. The top staff has a *Sva* marking. The bottom staff has a *col. Sva* marking.

Sva

Detailed description: This system contains two staves of piano accompaniment. The top staff has a *Sva* marking.

f
A-gain ! a-gain !
A-gain ! a-gain !
A-gain ! a-gain !
A-gain ! a-gain !

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
ff

To our cheer - ing
To our cheer - ing
Till a fee - ble cheer .. the Dane . . . To our cheer - ing
Till a fee - ble cheer .. the Dane . . . To our cheer - ing

mf
p
pp
Sva.....

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

pp *Lento assai.*
 Then ceased—
 Then ceased—
 Then ceased—
Lento assai. ♩ = 80
p

and
and

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

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.....

Tempo 1mo. (Allegro moderato)

Out spoke the vic-tor then, As he

Tempo 1mo. (Allegro moderato.)

mf stacc.

col. 8va.....

H

hail'd them o'er the wave;

"Ye are brothers! ye are men! And we

H 3 3 V

TENOR.

conquer but to save—
BASS.

mf

Sc peace . . . instead of death let us bring ;

p
legato.

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

mf

mf
And make submission meet To our King."

And make submission meet To our King."

Allegro giusto.

Allegro giusto. ♩ = 112.
f *p*

p

pp

SOPRANO. *J tranquillo.*
mp 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 . . .

p tranquillo.

poco cres.
 . . 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
 As death with-drew his shades

dim.

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* *p*

Detailed description: This system contains the first two systems of music. It features three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "way," on the first vocal staff; "Died a - way," on the second; and "where the fires . . . of fu - ne - ral" on the third. The piano part includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo) in the first system, and *p* (piano) in the second.

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

pp *pp* *pp* *p*

Detailed description: This system contains the third and fourth systems of music. It features three vocal staves and a piano accompaniment. The lyrics are: "Died . . . a - way." on the first vocal staff; "Died a - - way." on the second; "Died a - - way." on the third; and "light . . . Died a - - way." on the fourth. The piano part includes dynamic markings: *pp* (pianissimo) in the first system, and *p* (piano) in the second.

Detailed description: This system shows the piano accompaniment for the third system of music. It consists of two staves (treble and bass clef) with a key signature of one sharp. The music is written in a flowing, melodic style with various articulations and dynamics.

pp

Detailed description: This system shows the piano accompaniment for the fourth system of music. It consists of two staves (treble and bass clef) with a key signature of one sharp. The music is written in a flowing, melodic style with various articulations and dynamics. The dynamic marking *pp* (pianissimo) is present at the beginning.

Allegro assai vivace. ♩ = 84.

First system of piano introduction. Treble clef, 2/4 time. Starts with a forte (*f*) dynamic and a staccato marking. The bass line is marked *f*. The treble line features a series of chords and eighth notes.

Second system of piano introduction. Treble clef, 2/4 time. The treble line continues with chords and eighth notes. The bass line is marked *mf*. The system ends with a fermata over the final chord.

Third system of piano introduction. Treble clef, 2/4 time. The treble line features a melodic line with eighth notes and chords. The bass line is marked *f*. The system ends with a fermata over the final chord.

Fourth system of piano introduction. Treble clef, 2/4 time. The treble line continues with chords and eighth notes. The bass line is marked *mf*. The system ends with a fermata over the final chord.

Vocal introduction and accompaniment. The vocal line consists of four staves, each with the lyrics: "Now joy, old Eng-land, raise !" followed by "now joy, old Eng-land,". The piano accompaniment is on the bottom two staves, marked *f*. The piano part features a rhythmic accompaniment of eighth notes and chords.

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,

might, Now joy, old Eng-land,

might, Now joy, old Eng-land,

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. Eva

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 ;

the wine-cup shines . . . in light ;

the wine-cup shines . . . in light ;

the wine-cup shines . . . in light ;

Sva

col Sva

N ff

ff

ff

ff

ff

6

And *ff*
And *ff*
And *ff*
And *ff*

yet amidst that joy . . . and up - roar,
yet amidst that joy . . . and up - roar,
yet amidst that joy . . . and up - roar,
yet amidst that joy . . . and up - roar,

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Let us
Let us
Let us
Let us

p

sf

dim.

6 6 6 6 6 6 6 6

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

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

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.

Brave hearts ! to Britain's pride Once so

Brave hearts ! to Britain's pride Once so

Brave hearts ! to Britain's pride Once so

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

Soft

grave,

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

p

Soft sigh . . . the winds of

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

con - doles Sing - ing, . . .

Sing - ing, . . .

Sing - ing, . . .

Sing - ing, . . .

Sing - ing, . . .

Sing - ing, . . .

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

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

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

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

pp

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

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

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

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

p *pp* *pp*