

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 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 common time signature. The music begins with a forte (f) dynamic and includes various musical notations such as slurs, accents, and dynamic markings.

Second system of the piano introduction, continuing the musical notation from the first system.

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 four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Of Nel-son and the North Sing the glorious day's renown, When to". The music is marked with a forte (f) dynamic.

Third system of the piano introduction, featuring a treble and bass clef. The music is marked with a mezzo-forte (mf) dynamic.

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, showing four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "bat - tle fierce came forth All the might of Denmark's crown, And her".

Fourth system of the piano introduction, featuring a treble and bass clef.

A

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, And the Prince . . . of all 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. 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.

sotto voce.

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

sotto voce.

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

sotto voce.

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

tween.

tween.

tween.

tween.

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

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. The vocal line repeats the lyrics from the first system. The piano accompaniment 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 first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "death - shade round . . the ships, . . spread a death - shade round . . the". The piano accompaniment features a complex texture with triplets and sixteenth notes. Dynamic markings include *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 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 *p cres.* and *f*.

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 continues the vocal and piano parts. The lyrics are: "sun, Like the hur ri - cane eclipse Of the". The piano accompaniment includes dynamic markings *p cres.* and *f*.

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 -

Like the hur-ri-cane e -

Like the hur-ri-cane e -

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. $\text{♩} = 112.$

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 the first four staves of music. The top two staves are vocal lines with lyrics 'Again ! again !'. The third staff is another vocal line with lyrics 'Again ! again ! again !'. The fourth staff is a piano accompaniment line with lyrics 'Again ! again ! again ! And the'. The piano part features a complex texture with chords and moving lines. Dynamics include *mf* and *sf*. A *Sva* (Sustained) marking is present above the piano part.

F
hav-oc did not slack,

tr *tr*

sf *pp*

Detailed description: This system contains the fifth and sixth staves. The fifth staff is a vocal line with lyrics 'hav-oc did not slack,'. The sixth staff is a piano accompaniment line. The piano part features a complex texture with chords and moving lines. Dynamics include *sf* and *pp*. A *F* (Fortissimo) marking is present above the vocal line. Trills (*tr*) are marked in the piano part.

Sva

col. Sva

Detailed description: This system contains the seventh and eighth staves, which are primarily piano accompaniment. The piano part features a complex texture with chords and moving lines. Dynamics include *Sva* (Sustained) and *col. Sva* (Crescendo Sustained).

Sva

Detailed description: This system contains the ninth and tenth staves, which are primarily piano accompaniment. The piano part features a complex texture with chords and moving lines. Dynamics include *Sva* (Sustained).

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*

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

Sva..... *pp* *mf*

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

Musical score for voice and piano. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The lyrics are:

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

The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The piano part features a prominent bass line with repeated eighth-note patterns.

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 clef, all in a key with two flats. The lyrics 'Light the gloom.' are repeated on each vocal staff. The piano accompaniment is in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A 'col. 8va' marking is present 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 continues the musical score. It features four vocal staves and a piano accompaniment. The tempo is marked 'Tempo 1mo. (Allegro moderato)'. The lyrics 'Out spoke the vic-tor then, As he' are on the vocal staves. The piano accompaniment includes a 'mf stacc.' marking. A 'col. 8va' marking is also present 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 continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics 'hail'd them o'er the wave;' and '"Ye are brothers! ye are men! And we' are on the vocal staves. The piano accompaniment includes a 'H' marking and a triplet of eighth notes. The system concludes with a double bar line.

TENOR.

mf

conquer but to save— Se 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

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,

Allegro assai vivace. ♩ = 84.

f *stacc.*

mf

f

mf

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

f

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

f

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

f

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

f

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. & 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;

the wine-cup shines . . . in light;

the wine-cup shines . . . in light;

the wine-cup shines . . . in light;

Sva.

ff

col Sva.

And
And
And
And

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are marked with a dynamic of *ff* and the tempo is *And*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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,

This system continues the vocal and piano parts from the first system. The lyrics are repeated for each voice part. The piano accompaniment continues with the same rhythmic pattern.

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

This system is primarily piano accompaniment. It features a grand staff with a complex rhythmic pattern of sixteenth notes in the right hand and quarter notes in the left hand. The dynamic is marked as *sf* (sforzando) for several measures.

Let us
Let us
Let us
Let us

sf
6 6 *dim.* 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.

p

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 :

p legato.

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

Soft

grave,

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

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

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

pp

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*

pp