

NOVELLO'S ORIGINAL OCTAVO EDITION.

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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.

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## 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 Biou:  
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 is marked with a forte 'f' dynamic.

Second system of the piano introduction, continuing the treble and bass clef notation.

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 has the lyrics 'Of Nel-son and the North Sing the glorious day's renown, When to' written below it.

Piano accompaniment for the first vocal system, 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

Four vocal staves for the second vocal system, with the lyrics 'bat - tle fierce came forth All the might of Denmark's crown, . . . . . And her' repeated for each voice part.

Piano accompaniment for the second vocal system.

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, 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

*f 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*

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*

*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.*

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 fleet-er rush'd,

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

scene; And her van . . . the fleet-er rush'd, her van . . . the

scene; And her van . . . the

*mf* *cre.*

. . . 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*

*tr.* *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

*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 triplets and a 'D' marking above the staff.



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 features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a 'D' marking above the staff.



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.

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 two piano accompaniment staves. 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 left hand and a more active right hand with some grace notes and a crescendo 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 such as *p cres.* and *f*. The music features complex rhythmic patterns and chromatic movement.

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 page with the lyrics: "sun, Like the hur ri-cane eclipse Of the". The piano accompaniment continues with dynamic markings *p cres.* and *f*. The score ends with a final cadence in the piano part.

sun. Spread a death - shade round the

sun. When each gun Spread a

sun. When each gun Spread a death - shade

*E*

col. 8va

ships, Spread a death - shade round the

death - shade round the ships, round the

round the ships, round the

*p*

col. 8va

ships, Like the hur-ri-cane e -

ships, Like the hur-ri-cane e -

ships, Like the hur-ri-cane e -

ships, Like the hur-ri-cane e -

*p* *mf* *sf*

col. 8va

clipse Of the

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-oe did not slack,



A-gain! a-gain!  
 A-gain! a-gain!  
 A-gain! a-gain!  
 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,  
*Soc.*

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  
*Soc.*



*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  
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

*p*  
*pp*  
*pp*

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

*mf stacc.*

col. 8va

hail'd them o'er the wave;

"Ye are brothers! ye are men! And we

3

TENOR.

*mf*

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

BASS.

*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* *tr* *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  
light  
Died a - way.

*dim.*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*p*  
*pp*



*Allegro assai vivace. ♩ = 84.*

*f* *stacc.*

This system shows the beginning of the piano introduction in 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The tempo is marked 'Allegro assai vivace' with a quarter note equal to 84 beats per minute. Dynamics include a forte 'f' marking and a 'stacc.' (staccato) instruction.

*mf*

The second system continues the piano introduction. The right hand has a more active melodic line with some grace notes. The left hand maintains a rhythmic accompaniment. A mezzo-forte 'mf' dynamic is indicated.

*f*

The third system shows the piano introduction continuing. The right hand has a more active melodic line with some grace notes. The left hand maintains a rhythmic accompaniment. A forte 'f' dynamic is indicated.

*mf*

The fourth system continues the piano introduction. The right hand has a more active melodic line with some grace notes. The left hand maintains a rhythmic accompaniment. A mezzo-forte 'mf' dynamic is indicated.

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*

This section contains the vocal introduction with four staves of lyrics. The melody is simple and joyful. The piano accompaniment is visible at the bottom of the system. A forte 'f' dynamic is indicated.

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* *v*

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*

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

*sfp.*

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

*M*

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*

er - ties' blaze,  
 er - ties' blaze,  
 Whilst the  
 Whilst the

*Sea*  
*f* *cres.*

*col Sea*

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,

*Sea*

*col Sea*

the wine-cup shines in light;  
 the wine-cup shines in light;  
 the wine-cup shines in light;  
 the wine-cup shines in light;

*Sea* *N<sup>ff</sup>*

*col Sea*

And

And

And

And

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The tempo is marked 'And'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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 contains four vocal staves with the lyrics 'yet amidst that joy and up - roar,' and a grand staff for piano accompaniment. The piano part continues with a rhythmic accompaniment.

This system contains four vocal staves and a grand staff for piano accompaniment. The vocal parts are mostly silent. The piano part features a more complex accompaniment with sixteenth notes and rests, marked with 'sf' (sforzando) dynamics.

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

*Tempo Imo. Allegro molto moderato.*

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 Imo. 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

*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

*p*

While the bil - low mourn - ful rolls

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

while the bil - low mourn - ful rolls

*pp*

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,

*P*

*pp*

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

*p* *pp* *pp*

*pp*