



THE DAFFODILS

Song for Voice & Piano

Poem By
Robert Southwell

Music By
Frederick Septimus Kelly

COVER IMAGE

“Daffodils” - Sophie Pemberton, 1897



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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.

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Source Information

Full Score Manuscript	National Library of Australia Bib ID: 3600095
Vocal Score	Unpublished
Manuscript Transcription & Score Engraving	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.20.6047 Audio Software: NotePerformer 4 Graphic Software: Affinity Serif Photo 2
Document Software: Affinity Serif Publisher 2 Music Notation Reference: [Behind Bars](#) by Elaine Gould, Faber Music © 2011



Frederick Septimus Kelly DSC (29 May 1881 – 13 November 1916) was an Australian and British musician and composer and a rower who competed for Britain in the 1908 Summer Olympics. He joined the Royal Naval Volunteer Reserve during WWI and, after surviving the Gallipoli campaign, he was killed in action in the Battle of the Somme. After leaving Oxford with fourth-class honours in history, Kelly studied composition with Iwan Knorr and piano with Ernst Engesser at the Hoch Conservatory in Frankfurt. On his return to London in 1908 he acted as an adviser to the Classical Concert Society. He used his influence in favour of the recognition of modern composers. At this time, he met and became a close friend of Leonard Borwick, probably England's finest pianist at the time.

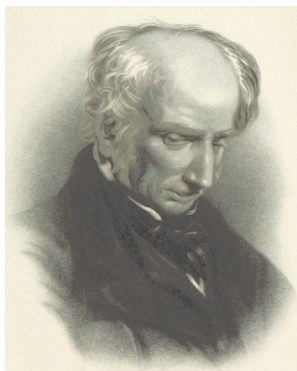
In 1911, he visited Sydney and gave some concerts, and in 1912 took part in chamber music concerts in London. He performed with Pablo Casals. He helped organize a concert in London by Maurice Ravel, on 17 December 1913 at the Bechstein Hall. At the concert, Kelly played four solo piano pieces by Alexander Scriabin and performed the Phantasy piano quintet by James Friskin, with the English String Quartet.

Following the outbreak of war in 1914, Kelly was commissioned into the Royal Naval Volunteer Reserve for service with the Royal Naval Division with his friends—the poet Rupert Brooke, the critic and composer William Denis Browne, and others of what became known as the Latin Club.

Kelly was wounded twice at Gallipoli, where he was awarded the Distinguished Service Cross and reached the rank of lieutenant commander. At Gallipoli, he wrote his scores in his tent at base camp, including his tribute to Brooke, *Elegy for String Orchestra*: "In Memoriam Rupert Brooke" (1915), conceived in the wake of Brooke's death. Kelly was among the party who buried him on Skyros. Kelly returned to active service after Gallipoli and died at Beaucourt-sur-l'Ancre, France, when rushing a German machine gun post in the last days of the Battle of the Somme in November 1916. He was 35. Kelly is the only one of the dozen composers killed at the Somme to have a marked grave. His men retrieved his body and carried it back through No Man's Land. He was buried in Martinsart's British Cemetery not far from where he fell at the age of 35.

Kelly's final piece was the *Somme Lament*, completed in October 1916, just two weeks before he died during the Somme campaign. It was completed in piano score. Christopher Latham orchestrated the work for a 2020 recording.^[12] At the memorial concert held at the [Wigmore Hall](#), London on 2 May 1919, some of his piano compositions were played by Leonard Borwick, and some of his songs were sung by [Muriel Foster](#). The centrepiece of the concert was the *Elegy for String Orchestra*, written at Gallipoli in memory of Rupert Brooke, a work of profound feeling. [Frank Bridge](#) was the conductor – he had conducted its first performance at [Rugby School](#) on 28 March 1916.^[13]

https://en.wikipedia.org/wiki/Frederick_Septimus_Kelly



William Wordsworth (7 April 1770 – 23 April 1850) was an English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with their joint publication *Lyrical Ballads* (1798).

Wordsworth's *magnum opus* is generally considered to be *The Prelude*, a semi-autobiographical poem of his early years that he revised and expanded a number of times. It was posthumously titled and published by his wife in the year of his death, before which it was generally known as "The Poem to Coleridge".

Wordsworth was Poet Laureate from 1843 until his death from pleurisy on 23 April 1850. He remains one of the most recognizable names in English poetry and was a key figure of the Romantic poets.

https://en.wikipedia.org/wiki/William_Wordsworth

I WANDERED LONELY AS A CLOUD

William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.



“Ullswater from Gobarrow Park” by J.M.W. Turner, 1819

"**I Wandered Lonely as a Cloud**" (also sometimes called "**Daffodils**") is a lyric poem by William Wordsworth. It is one of his most popular, and was inspired by an encounter on 15 April 1802 during a walk with his younger sister Dorothy, when they saw a "long belt" of daffodils on the shore of Ullswater in the English Lake District. Written in 1804, this 24-line lyric was first published in 1807 in *Poems, in Two Volumes*, and revised in 1815.

In a poll conducted in 1995 by the BBC Radio 4 *Bookworm* programme to determine the UK's favourite poems, *I Wandered Lonely as a Cloud* came fifth. Often anthologised, it is now seen as a classic of English Romantic poetry, although *Poems, in Two Volumes* was poorly reviewed by Wordsworth's contemporaries.

The Daffodils

William Wordsworth

F.S. Kelly

Lento

3

p

I wan - dered lone - ly

7

as a cloud that floats on high o'er vales and hills.

11 *Doppio movimento*

When all at once I saw a crowd, a host, of gold en

p

15 *cresc.*

daf - fo - dils; Be side the lake, be neath the trees,

cresc.

18 *f* *Con moto*

Flut - tering and danc - ing in the breeze

pf *p dolce*

21 *p*

Con - tin - uous as the stars that shine and twink - le on the

25

milk - y way, they stretched in ne - ver - end - ing line a - long the mar - gin

29 *cresc.* *f*

of a bay; The thou - sand saw I at a glance, Toss - ing their heads in

33

pf *animato*

spright - ly dance. The waves be - side them

animato

pf

Red.

Detailed description: This block contains the musical notation for measures 33 through 36. The vocal line (treble clef) begins at measure 33 with the lyrics 'spright - ly dance.' and continues through measure 36 with 'The waves be - side them'. The piano accompaniment (grand staff) features a lively, rhythmic pattern. Measure 33 has a forte (*pf*) dynamic and an *animato* tempo marking. A 'Red.' (reduction) marking is present below the piano part in measure 34. The piano part consists of eighth-note patterns in both hands, with some chords and rests.

37

mp

danced; but they out - did the spark - ling waves in glee: A po - et could not _

p

Detailed description: This block contains the musical notation for measures 37 through 40. The vocal line (treble clef) continues with the lyrics 'danced; but they out - did the spark - ling waves in glee: A po - et could not _'. The piano accompaniment (grand staff) maintains the rhythmic pattern. Measure 37 has a mezzo-forte (*mp*) dynamic. Measure 40 has a piano (*p*) dynamic marking. The piano part features eighth-note patterns with some chords and rests.

41

mf *cresc.*

but be gay, In such a jo - cund com - pan - y; I gazed and gazed but _

cresc.

Detailed description: This block contains the musical notation for measures 41 through 44. The vocal line (treble clef) continues with the lyrics 'but be gay, In such a jo - cund com - pan - y; I gazed and gazed but _'. The piano accompaniment (grand staff) continues the rhythmic pattern. Measure 41 has a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. Measure 44 has a crescendo (*cresc.*) marking. The piano part features eighth-note patterns with some chords and rests.

45

f

lit - tle thought what wealth the show to — me had brought :

48

f

f calando

52

dim.

poco ad lib.

56 *p* L'istesso tempo ma tranquillo

For oft, when on my couch I lie in va - cant or in

60 animando e crescendo

pen - sive mood, they flash up - on that in - ward eye which — is the bliss of —

animando e crescendo

64 *f* *ff* Poco riten. a tempo

sol - i - tude; And then my heart with plea - sure fills, and dan - ces with the —

colla voce *ff*

68

68

daf - fo - dils.

mp espress.

Measures 68-71: The vocal line begins with the lyrics "daf - fo - dils." in measures 68 and 69. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A crescendo hairpin is present in measure 68. The tempo/mood marking *mp espress.* appears in measure 70.

72

72

più p

più p

Measures 72-75: The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo/mood marking *più p* appears in measures 72 and 74. A triplet of eighth notes is marked in measure 73.

76

76

poco rit.

a tempo

poco rit. 3

Semplice

Measures 76-80: The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo/mood marking *poco rit.* appears in measure 76. The tempo/mood marking *a tempo* appears in measure 77. The tempo/mood marking *poco rit.* with a triplet of eighth notes appears in measure 79. The tempo/mood marking *Semplice* appears in measure 80.



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