



# MIRRORS

Song for Voice & Piano

Text By

L. Pearsall Smith

Music By

Frederick Septimus Kelly

(1910)

## COVER IMAGE

“Mariana in the South” - John William Waterhouse, 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 NLA MS 3095/8
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.<sup>[12]</sup> 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.<sup>[13]</sup>

[https://en.wikipedia.org/wiki/Frederick\\_Septimus\\_Kelly](https://en.wikipedia.org/wiki/Frederick_Septimus_Kelly)



**Logan Pearsall Smith** (18 October 1865 – 2 March 1946) was an American-born British essayist and critic. He was Harvard and Oxford educated.

He was a literary perfectionist and could take days refining his sentences. With *Words and Idioms* he became a recognized authority on the correct use of English. He is now probably most remembered for his autobiography *Unforgotten Years* (1938).

He was much influenced by Walter Pater. He was a devotee of Jane Austen's fiction and referred to himself as a "Mansfield Parker." His followers included Desmond MacCarthy, John Russell, R. C. Trevelyan, and Hugh Trevor-Roper. He was, in part, the basis for the character of Nick Greene (Sir Nicholas Greene) in Virginia Woolf's *Orlando*.

[https://en.wikipedia.org/wiki/Logan\\_Pearsall\\_Smith](https://en.wikipedia.org/wiki/Logan_Pearsall_Smith)

## MIRRORS

Logan Pearsall Smith

The mirrors on the wall,  
Like cold and quiet spies,  
Keep watch upon us all,  
With their unmoving eyes.

How we grow old and change  
They witness as we pass;  
A transformation strange  
Reflected in the glass.

But in those faulty wells  
Of blue and sombre light  
The truth half veiled dwells,  
So slow the change and slight.

But if by magic powers  
In youth we could behold  
The face that will be ours  
When we are grey and old.

No sight that e'er hath been,  
No ghost could more appall,  
Than our own faces seen  
In mirrors on the wall.

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# Mirrors

L. Pearsall Smith

F.S. Kelly

## Misterioso

Voice

The mir - ors on the wall, Like cold and qui - et spies, keep watch up - on us

Piano

*fp*

4

Voice

all, With their un - mov - ing eyes.

Piano

*f*

7

Voice

How we grow old and change They wit - ness as we pass; A trans - for - ma - tion

Piano

*f*

10

Voice

strange re - ?ect-ed in the glass. But in those vaul - ty

Piano

*p*

14

Voice

wells of blue\_\_\_ and som - bre light The truth half veil - ed dwells, So slow

Piano

8<sup>ba</sup>.....

17

Voice

\_\_\_ the change and slight.

Piano

*cresc.*..... *f ben marcato*

20

Voice

But

Piano

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

23

Voice

if by ma - gic powers in youth\_\_\_\_\_ we could be - hold The

Piano

25

Voice

face that will be ours when we are grey and old, No

Piano

*cresc.*

28

***ff***

Voice

sight that e'er hath been, No ghost \_\_\_\_\_ could more ap - pall, Than our own

Piano

***f***

30

Voice

fac - es seen in mir - rors on the wall. No sight that e'er hath been, No ghost

Piano

***ff*** *animato*

*ten.*

33

Voice

\_\_\_\_\_ could more ap - pall, Than our own fac - es seen \_\_\_\_\_ in mir -

Piano



36

Voice

rors on the wall.

Piano

*poco a poco accelerando al fine.*

39

Voice

Piano

43

Voice

Piano

*fz*



# ENGLISH HERITAGE

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