

TO BE SUNG OF A SUMMER NIGHT ON THE WATER

I

FREDERICK DELIUS

(late Spring) 1917

Slow, but not dragging

Sopranos *pp*

Contraltos *pp*

Tenors I *pp*

Tenors II *pp*

Basses I *pp*

Basses II *pp (falsetto)*

Slow, but not dragging

for practice only

☆ Sing on vowel 'ah' (as in "love") with very loose mouth, almost closed in the *pianissimo*, but which should be gradually opened or shut according as more or less tone is wanted. Breath should be taken only at the sign "s" if possible, and quietly and quickly in order to preserve the *legato*.

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The first system of the musical score consists of seven staves. The vocal parts are arranged as follows: Soprano (S.), Contralto (C.), Tenor I (T. I), Tenor II (T. II), Bass I (B. I), and Bass II (B. II). The piano accompaniment is shown in grand staff notation. The music features a variety of note values, including eighth and sixteenth notes, and rests. Phrasing slurs and accents are used throughout the vocal lines to indicate musical structure and emphasis.

The second system of the musical score continues the vocal and piano parts. It includes the same vocal parts as the first system: Soprano (S.), Contralto (C.), Tenor I (T. I), Tenor II (T. II), Bass I (B. I), and Bass II (B. II), along with the piano accompaniment. This system introduces a piano dynamic marking (*p*) at the beginning of the vocal lines. A specific performance instruction, a circled number (9), is placed above the Contralto staff. The musical notation continues with various note values and rests, maintaining the phrasing and accents from the first system.

S.
cresc. - - - - - f

C.
cresc. - - - - - f

I
T.
II
cresc. - - - - - f

I
B.
II
cresc. - - - - - f

musical notation

S.
dim. poco - - a - - poco p

C.
dim. poco - - a - - poco p

I
T.
II
dim. poco - - a - - poco p

I
B.
II
dim. poco - - a - - poco p

musical notation

S.
C.
I
T. II
I
B. II
Piano

div.

Detailed description: This block contains the first system of a musical score. It features seven staves: Soprano (S.), Contralto (C.), Tenors I (I) and II (II), Basses I (I) and II (II), and a grand piano. The Soprano part begins with a melodic line. The Contralto part has a more rhythmic, eighth-note pattern. The Tenors and Basses have similar melodic lines. The piano accompaniment consists of chords and moving lines in both hands. A 'div.' marking is present in the Bass II part.

dying away to the end

S.
C.
I
T. II
I
B. II
Piano

p *pppp*

p *pppp*

p *pppp*

p *pppp*

p *pppp*

p *pppp*

Detailed description: This block contains the second system of the musical score, marked 'dying away to the end'. It features the same seven staves as the first system. The Soprano part starts with a dynamic marking of 'p' and ends with 'pppp'. The Contralto part also starts with 'p' and ends with 'pppp'. The Tenors I and II, Basses I and II, and the piano accompaniment all follow a similar dynamic structure, starting with 'p' and ending with 'pppp'. The piano part shows a clear decay in volume towards the end of the system.

II

Gaily but not quick

Sopranos *p* ☆

Contraltos *p* ☆

Tenor Solo *mf* ☆
Luh luh lah luh luh lah, _____ luh lah luh luh lah,

Tenors I *p* ☆
II ☆

Basses I *p* ☆
II *p* ☆

Gaily but not quick

for practice only

☆ The Solo voice should sing to syllables as indicated, introducing delicate *staccati* at appropriate places (which are generally where the syllables "luh" is put.) On *staccato* notes the vowel should be sung for a very short time and the remainder of the notes continued on the sound of "l".

The accompanying voices should sing on 'uh' (as in "love"). A slight aspirate, though without taking the voice off before it, may be made at (1) all repeated notes and (2) the first note of slurs (unless it happen to come after a breath, in which case the aspirate is best omitted.)

S. *mp pp mp pp*

C. *mp pp mp pp*

Solo *f p f p*
lah lah, lah lah, la-ha-hah, la-ha-hah, la-ha-hah

I *mp pp mp pp*

II *mp pp mp pp*

I *mp pp mp pp*

II *mp pp mp pp*

S. *f p* *rather slower*

C. *f p*

Solo *f mp*
ah luh luh la ha ha ha lah

I *f p*

II *f p*

I *f p*

II *f p*

S. *f* *p*

C. *f* *p*

Solo *f* *mp*

— luh la - ha-hah, la - ha - hah, la - ha - hah, hah,

I *f* *p*

II *f* *p*

I *f* *p*

II *f* *p*

Tempo I

S. *p*

C. *p*

Solo *mf*

luh luh la ha ha hah — luh la ha ha hah, luh luh la ha ha ha —

I *p*

II *p*

I *p*

II *p*

Tempo I

rall. a tempo

S. *p p p cresc. f*

C. *p p p cresc. f*

Solo
ha ha luh luh lah luh luh lah luh lah luh luh luh lah, ha (9)

I
T. *p p p cresc. f*

II *p p p cresc. f*

I
B. *p p p cresc. f*

II *p p p cresc. f*

rall. a tempo

S. *mp*

C. *mp*

Solo
ha ha hah, luh luh lah luh luh luh lah luh lah luh luh luh lah,

I
T. *mp*

II *mp*

I
B. *mp*

II *mp*

S. *pp* *p* *pp* *p*

C. *pp* *p* *pp* *p*

Solo *mp* *p* *mf*

lah lah, lah lah, la - ha - hah, la - ha - hah, la - ha - hah,

I *pp* *p* *pp* *p*

II *pp* *p* *pp* *p*

I *pp* *p* *pp*

II *pp* *p* *pp*

S. *f* *dim.* *mp* *dim.*

C. *f* *dim.* *mp* *dim.*

Solo *mf* *dim.* *mf* *dim.*

hah luh luh lah luh lah luh luh luh luh la ha, luh

I *f* *dim.* *mp* *dim.*

II *f* *dim.* *mp* *dim.*

I *f* *dim.* *mp* *dim.*

II *f* *dim.* *mp* *dim.*

☆ only if necessary

dying away

S. *p* *pp*

C. *p* *pp*

Solo lah, a - - ha - - hah

I. *p* *pp*

T. *p* *pp*

I. *p* *pp*

B. *p* *pp*

II. *p* *pp*

dying away

S. *pppp*

C. *pppp*

Solo luh luh lah luh luh lah, ah ah ah.

I. *pppp*

T. *pppp*

I. *pppp*

B. *pppp*

II. *pppp*

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