

My Delight and Thy Delight

Copyright © CPDL

$\text{♩} = 75$

cresc.

Allegro

(Revision: 3 - 8 - 2008) Words by Robert Bridges

Editor: John Henry Fowler

(1848 - 1918)

Charles Hubert Hastings Parry

Soprano
mf My de-light and thy de-light walk - ing, like two

Alto
cresc.
mf My de-light and thy de-light walk - ing, like two

Tenor
cresc.
mf My de-light and thy de-light walk - ing, like two

Bass
cresc.
mf My de-light and thy de-light walk - ing, like two

For rehearsal only

mf *cresc.* *mf*

4

S *p* an - gels white, In the *ral.* gar - - - dens of the *pp* night:_____

A *p* an - gels white, In the gar - - - dens of *pp* night:_____

T *p* an - gels white, In the gar - - - dens of *pp* night:_____

B *p* an - gels white, In the gar - - - dens of the *pp* night:_____

p *pp*

Detailed description: This is a page of a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The score is divided into three measures. The first measure is in 4/4 time, the second in 4/4, and the third in 3/4. The key signature has one flat (B-flat). The lyrics are: "an - gels white, In the gar - - - dens of the night:_____". The vocal parts are marked with dynamics *p* (piano) and *pp* (pianissimo). The Soprano part has a *ral.* (rallentando) marking. The piano accompaniment also features *p* and *pp* markings. The piano part consists of chords and moving lines in both hands.

7

S My de-sire and thy de-sire twi-ning to a tongue of fire,

A My de-sire and thy de-sire twi - ning to a tongue of fire,

T My de-sire and thy de-sire twi - ning to a tongue of fire,

B My de-sire and thy de-sire twi - ning to a tongue of fire,

a tempo

f

11

S Leap - ing live, and laugh - ing high'er thro' the ev - er - last - ing *sf* strife,

A Leap - ing live, and laugh - ing high'er thro' the ev - er - last - ing *sf* strife,

T Leap - ing live, and laugh - ing high'er thro' the ev - er - last - ing *sf* strife,

B Leap - ing live, and laugh - ing high'er thro' the ev - er - last - ing *sf* strife,

allargando

sf

14

tranquillo

S *p* In the my - ste - ry of *pp* life.

A *p* In the my - ste - ry *pp* life.

T *p* In the my - ste - ry of *pp* life.

B *p* In the my - ste - ry of *pp* life.

tranquillo

p *pp*

17 *a animato* *f* *cresc.*

S Love, from whom the world be-gun, hath the se - - cret of the

A Love, from whom the world be-gun, hath the se - - cret of the

T Love, from whom the world be-gun, hath the se - - cret of the

B Love, from whom the world be-gun, hath the se - - cret of

a animato *f* *cresc.*

20

animando *p* *cresc.*

S
sun. Love can tell, and love a - lone, whence the

A
sun. Love can tell, and love a - lone, whence the

T
sun. Love can tell, and love a - lone, whence

B
sun. Love can tell, and love a - lone, whence the

animando *p* *cresc.*

23

S
mil - - - lion stars were strewn, why each a - tom knows its

A
mil - lion stars were strewn, why each a - tom knows its

T
the mil - lion stars werestrewn, why each a - tom knows its

B
mil - lion stars were strewn, why each a - tom knows its

26

S
own, how in spite of woe and death *f* gay is

A
own, how in spite of woe and death *f* gay is

T
own, how in spite of woe and death *f* gay is

B
own, how in spite of woe and death *f* gay is

f

29 *meno mosso* **Tempo 1** *dolce, legato*

S
life, and sweet is breath. *p* This hetaught us, this weknow

A
life, and sweet is breath. *p* This hetaught us, this weknow

T
life, and sweet is breath. *p* This hetaught us, this weknow

B
life, and sweet is breath. *p* This hetaught us, this weknow

meno mosso **Tempo 1** *dolce, legato*

p

poco animando

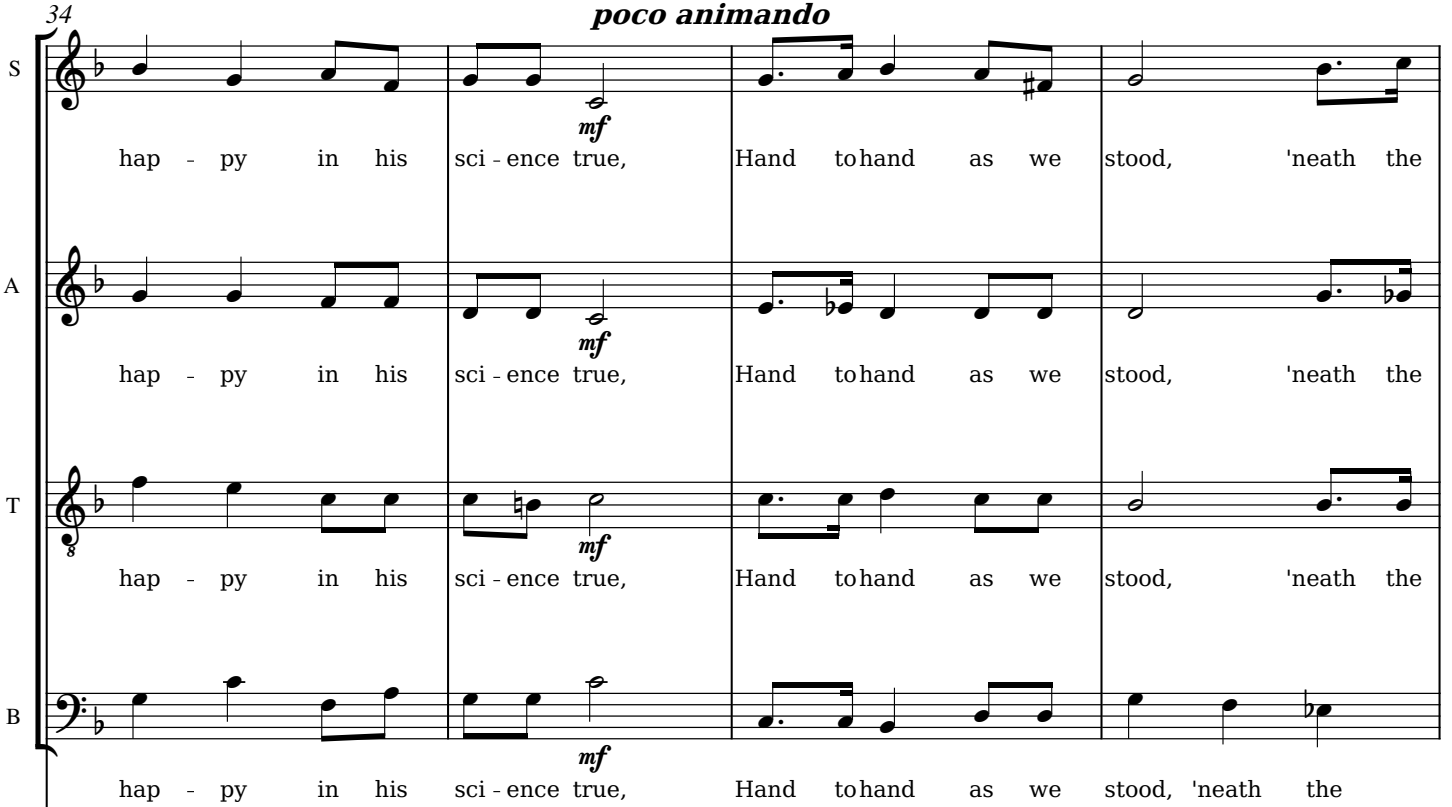
34

S
hap - py in his sci - ence true, Hand tohand as we stood, 'neath the

A
hap - py in his sci - ence true, Hand tohand as we stood, 'neath the

T
hap - py in his sci - ence true, Hand tohand as we stood, 'neath the

B
hap - py in his sci - ence true, Hand tohand as we stood, 'neath the



Detailed description: This block contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part is written on a five-line staff with a treble clef (except for Bass which has a bass clef). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "hap - py in his sci - ence true, Hand tohand as we stood, 'neath the". The dynamic marking *mf* is placed below the first measure of each vocal line. The tempo marking *poco animando* is at the top of the page.

poco animando



Detailed description: This block contains the piano accompaniment, consisting of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music is in a key with one flat (B-flat) and a common time signature. The dynamic marking *mf* is placed below the first measure of the piano part. The tempo marking *poco animando* is at the top of the page.

38

S
sha - dows of the wood, heart to heart as we lay in the

A
sha - dows of the wood, heart to heart as we lay in the

T
sha - dows of the wood, heart to heart as we lay in the

B
sha - dows of the wood, heart to heart as we lay in the

cresc. molto
mf

cresc. molto
mf

cresc. molto
mf

cresc. molto
mf

cresc. molto
mf

42

S
daw - ning of the day, in the daw - - - ning of the

A
daw - - - ning of the day, in the daw - - - ning of the

T
daw - ning of the day, in the daw - - - ning of the

B
daw - - - ning of the day, in the daw - - - ning of the

46

S
mf day, Heart to heart as we lay, *pp* in the daw - - -

A
mf day, Heart to heart as we lay, *pp* in the daw - - -

T
mf day, Heart to heart as we lay, *pp* in the daw - - -

B
mf day, Heart to heart as we lay, *pp* in the daw - - -

50

S *p* *sempre dim.* *ral.*
-- - - ning, the daw - - - - ning of the day.

A *sempre dim.* *ral.*
-- - - ning, the daw - - - - ning of the day.

T *sempre dim.* *ral.*
- - - - ning, the daw - - - - ning of the day.

B *sempre dim.* *ral.*
-- - - ning, the daw - - - - ning of the day.

sempre dim. *ral.*