

My Delight and Thy Delight

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Charles Hubert Hastings Parry

(1848 - 1918)

Allegro

$\text{♩} = 75$

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

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

Tenor *mf cresc.* 8 My de - light and thy de - light walk - ing, like two

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

For rehearsal only

4

S *p* an - gels white, In the gar - - - dens of the night:

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

T *p* 8 an - gels white, In the gar - - - dens of the night:

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

For rehearsal only

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 strife,

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

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

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

allargando

sf

14

Soprano (S) *p tranquillo* *pp*
 Alto (A) *p tranquillo* *pp*
 Tenor (T) *p tranquillo* *pp*
 Bass (B) *p tranquillo* *pp*

In the my - - ste - ry of life.

In the my - - ste - ry of life.

In the my - - ste - ry of life.

In the my - - ste - ry of life.

p tranquillo *pp*

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

Soprano (S)
 Alto (A)
 Tenor (T)
 Bass (B)

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

animato *f* *cresc.*

20

Soprano (S) vocal line:

p animando

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

Alto (A) vocal line:

p

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

Tenor (T) vocal line:

p

8 Sun. Love can tell, and love a - lone, whence

Bass (B) vocal line:

p

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

Orchestra (piano):

p animando

cresc.

23

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

Orchestra (piano):

26

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

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

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

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

f

29 *meno mosso*

S life, and sweet is breath. This he taught us, this we know

A life, and sweet is breath. This he taught us, this we know

T life, and sweet is breath. This he taught us, this we know

B life, and sweet is breath. This he taught us, this we know

p dolce, legato

Tempo 1

p dolce, legato

meno mosso

Tempo 1

p dolce, legato

6

34

*poco animando**mf*

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

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

T 8 hap - py in his sci - ence true, Hand to hand as we stood, 'neath the

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

*poco animando**mf*

38

mf cresc. molto

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

*mf cresc. molto**mf cresc. molto*

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

mf cresc. molto

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 8 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 day, Heart to heart as we lay, in the daw - -

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

T 8 day, Heart to heart as we lay, in the daw - -

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



50 *p.*

S *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.*
8 - - - - - ning, the daw - - - - - ning of the day.

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

sempre dim. *ral.*

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has a melodic line with eighth-note patterns and specific dynamic markings: 'p.' at the beginning, followed by 'sempre dim.' and 'ral.' later on. The fifth staff represents the piano accompaniment, showing bass notes and chords. The vocal parts continue their melody through the first two measures of the piano's new section, then the piano part begins a new harmonic section with a different chord progression.