
MY DELIGHT AND THY DELIGHT

Words

Robert Bridges

Music

Charles Hubert Hastings Parry

SATB

NotePerfect
EDITION

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Words: Robert Bridges

Charles Hubert Hastings Parry

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My Delight and Thy Delight

Robert Bridges

Allegro $\text{♩} = 75$

Sir. Charles Hubert Hastings Parry.

Soprano
mf *Cresc.* My de-light and thy de-light *mf* walk-ing, like two an-gels white, *p* In the

Alto
mf *Cresc.* My de-light and thy de-light *mf* walk-ing, like two an-gels white, *p* In the

Tenor
mf *Cresc.* My de-light and thy de-light *mf* walk-ing, like two an-gels white, *p* In the

Bass
mf *Cresc.* My de-light and thy de-light *mf* walk-ing, like two an-gels white, *p* In the

Rehearsal
mf *Cresc.* *mf* *p*

The first system of the musical score consists of five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for the Bass which has a bass clef), a key signature of one flat (B-flat), and a 3/4 time signature. The music is in common time (C) with a tempo marking of Allegro and a metronome marking of quarter note = 75. The lyrics are: "My de-light and thy de-light walk-ing, like two an-gels white, In the". The dynamics are marked as *mf* (mezzo-forte), *Cresc.* (crescendo), *mf*, and *p* (piano). The bottom staff is a rehearsal piano accompaniment, starting with a *mf* dynamic and a *Cresc.* marking.

5
ga - dens of the *rall.* *pp* night: *f* My de-sire and thy de-sire

gar - dens of the *rall.* *pp* night: *f* My de-sire and thy de-sire

gar - dens of the *rall.* *pp* night: *f* My de-sire and thy de-sire

gar - dens of the *rall.* *pp* night: *f* My de-sire and thy de-sire

The second system of the musical score consists of five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for the Bass which has a bass clef), a key signature of one flat (B-flat), and a 3/4 time signature. The music is in common time (C). The lyrics are: "ga - dens of the night: My de-sire and thy de-sire". The dynamics are marked as *rall.* (rallentando), *pp* (pianissimo), and *f* (forte). The bottom staff is a rehearsal piano accompaniment, starting with a *rall.* marking and a *pp* dynamic.

9

allargando

twin-ing to a tongue of fire, Leap-ing live, and laugh-ing high'er thro' the

twin - ing to a tongue of fire, Leap-ing live, and laugh-ing high'er thro' the

twin - ing to a tongue of fire, Leap-ing live, and laugh-ing high'er thro' the

twin - ing to a tongue of fire, Leap-ing live, and laugh-ing high'er thro' the

allargando

13

tranquillo

ev - er - last - ing *sf* strife, *p* In the my - ste - ry of *pp* life.

ev - er - last - ing *sf* strife, *p* In the my - ste - ry of *pp* life.

ev - er - last - ing *sf* strife, *p* In the my - ste - ry of *pp* life.

ev - er - last - ing *sf* strife, *p* In the my - ste - ry of *pp* life.

tranquillo

sf *p* *pp*

17 *animato* *animando*

f Love, from whom the world be-gun, hath the se - cret of the sun. Love can *Cresc.* *p*

f Love, from whom the world be-gun, hath the se - cret of the sun. Love can *Cresc.* *p*

f Love, from whom the world be-gun, hath the se - cret of the sun. Love *Cresc.* *p*

f Love, from whom the world be-gun, hath the se - cret of the sun. Love can *Cresc.* *p*

animato *animando*

f *Cresc.* *p*

21

tell, and love a - lone, whence the mil - lion stars were strewn, why each *Cresc.*

tell, and love a - lone, whence the mil - lion stars were strewn, why each *Cresc.*

can tell, and love a-lone, whence the mil-lion stars were strewn, why *Cresc.*

tell, and love a - lone, whence the mil - lion stars were strewn, why each *Cresc.*

Cresc.

25

a - tom knows its own, how in spite of woe and death, *f* gay is

a - tom knows its own, how in spite of woe and death, *f* gay is

each a - tom knows its own, how in spite of woe and death, *f* gay is

a - tom knows its own, how in spite of woe and death, *f* gay is

29

meno mosso

Tempo 1 dolce, legato

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

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

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

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

meno mosso *Tempo 1 dolce, legato*

34

poco animando

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

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

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

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

mf

mf

mf

mf

poco animando

mf

39

wood, heart to heart as we lay in the dawn-ing of the day, in the

wood, heart to heart as we lay in the dawn - ing of the day, in the

wood, heart to heart as we lay in the dawn-ing of the day, in the

wood, heart to heart as we lay in the dawn - ing of the day, in the

mf *Cresc. molto*

mf *Cresc. molto*

mf *Cresc. molto*

mf *Cresc. molto*

mf *Cresc. molto*

mf *Cresc. molto*

44

dawn - ing of the day, *mf* Heart to heart as we lay, *pp* in the
 dawn - ing of the day, *mf* Heart to heart as we lay, *pp* in the
 dawn - ing of the day, *mf* Heart to heart as we lay, *pp* in the
 dawn - ing of the day, *mf* Heart to heart as we lay, *pp* in the

49

dawn *p* - ing, the *Sempre Dim.* dawn *rall.* - ing of the day.
 dawn *Sempre Dim.* - ing, the *rall.* dawn - ing of the day.
 dawn *Sempre Dim.* - ing, the *rall.* dawn - ing of the day.
 dawn *Sempre Dim.* - ing, the *rall.* dawn - ing of the day.