

Intimations of Immortality — Verse XI

Ensemble

Poetry by Wm. Wordsworth
Music by Orfeo

[The ensemble gradually enters and warmly greet each other. Boy and soloists join in.]

The musical score is arranged in systems. The first system includes woodwinds (Piccolo, Flute 1.2, Oboe 1.2, Bb Clarinet 1.2, Bassoon 1.2), brass (I, III Horn in F, II, IV Horn in F, Bb Trumpet 1.2, Trombone 1.2, Tbn. Bass Tuba), percussion (Timpani, Bass Drum, Cymbals), and strings (Harp, Violin I, Violin II, Viola, Violoncello, Double Bass). The vocal soloists (Soprano, Alto, Tenor, Bass) enter in the second system. The lyrics are: "And O, ye Fount-ains, Mea-dows Hills, and Groves, Fore bode not an-y sever-ing of our loves! Yet in my heart of hearts I feel your might. I on-ly have re-lin-quished one de-light. To live be-neath your more ha-bit-ual". The score includes dynamic markings such as *pp*, *mf*, *p*, and *f*, and a tempo marking of $\text{♩} = 80$.



11

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *mp* *mf* *p* *mp* *f* *p*

Hn. *mp* *f* *p* *mp* *f* *p*

Tbn. *p* *p*

Bass Tbn. *p* *p*

S. Solo *mf* *f*

A. Solo *mf* *f*

S. *p* sway.

A. *p* sway.

T. *p* sway.

B. *p* sway.

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p* *p*

Vc. *p* *p* *p*

Db. *p* *p* *p*

Ev - en more than when I tripped light-ly as they; The in-no-cent bright-ness of a new - born Day Is

I love the Brooks which down their chan-nels fret, The in-no-cent bright-ness of a new - born Day Is

20

Fl.

Ob.

Cl.

Bsn.

Tbn.

S. Solo
love - ly yet; Is love-ly yet; A-
A-
A-
A-

A. Solo
love - ly yet; Is love-ly yet; A-
A-
A-
A-

T. Solo
Do take a so-ber co-lour-ing from an eye That hath kept watch o'er man's mor-tal - i - ty; A-
A-
A-
A-

B. Solo
The Clouds that gath-er round the set-ting sun That hath kept watch o'er man's mor-tal - i - ty; A-
A-
A-
A-

S.
Is love-ly yet;

A.
Is love-ly yet;

T.
Is love-ly yet;

B.
Is love-ly yet;

Vln. I

Vln. II

Vla.

Vc.

Db.



29

Hn.

Hn.

Tpt.

Tbn.

Bass Tbn.

S. Solo
noth-er race hath been, and oth-er palms are won.

A. Solo
noth-er race hath been, and oth-er palms are won.

T. Solo
noth-er race hath been, and oth-er palms are won.

B. Solo
noth-er race hath been, and oth-er palms are won.

Vln. I

Vln. II

Vla.

Vc.

Db.

36 *rall.* $\text{♩} = 128$

Hn. I
Hn. II
Tpt.
Tbn.
Bass Tbn.

Timp.

B. D.

S.
A.
T.
B.

Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

Vln. I
Vln. II
Vla.
Vc.
Db.

rall. $\text{♩} = 128$

50

Timp.

B. D.

S. Solo
A. Solo
T. Solo
B. Solo

To me the mean-est flower that blows can give Thoughts

To me the mean-est flower that blows can give Thoughts

To me the mean-est flower that blows can give Thoughts

To me the mean-est flower that blows can give Thoughts

S. *mf*
A. *mf*
T. *mf*
B. *mf*

fears, Thanks to its ten-der-ness by which we live, Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

fears, Thanks to its ten-der-ness by which we live, Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

fears, Thanks to its ten-der-ness by which we live, Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

fears, Thanks to its ten-der-ness by which we live, Thanks to the hu-man heart by which we live, Thanks to its ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and

Vln. I
Vln. II
Vla.
Vc.
Db.

66

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *f* *ff*

Tbn. *f* *ff*

Timp. *p* *ff*

B. D.

Hp. *p* *ff* *gliss.*

S. Solo — that do of - ten lie too deep for tears. Ah!

A. Solo — that do of - ten lie too deep for tears. Ah!

T. Solo — that do of - ten lie too deep for tears. Ah!

B. Solo — that do of - ten lie too deep for tears. Ah!

S. fears, Thanks to its ten - der - ness by which we live, which we live. Ah!

A. fears, Thanks to its ten - der - ness by which we live, which we live. Ah!

T. fears, Thanks to its ten - der - ness by which we live, which we live. Ah!

B. fears, Thanks to its ten - der - ness by which we live, which we live. Ah!

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

rall. . . . Prestissimo ♩ = 132

81

Picc. *fff*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Bass Tba. *ff*

Timp.

B. D.

Hp.

S. Solo Ah!

A. Solo Ah!

T. Solo Ah!

B. Solo Ah!

S. Ah!

A. Ah!

T. Ah!

B. Ah!

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

rall. . . . Prestissimo ♩ = 132

This page of a musical score, page 7, contains measures 91 through 96. The score is for a full symphony orchestra and is written in the key of D major (two sharps) and 4/4 time. The instruments and their parts are as follows:

- Picc.** Piccolo: Treble clef, playing a melodic line with dynamics *f*, *ff*, *fff*, and *ffff*.
- Fl.** Flute: Treble clef, playing a melodic line with dynamics *f*, *ff*, *fff*, and *ffff*.
- Ob.** Oboe: Treble clef, playing a melodic line with dynamics *f*, *ff*, *fff*, and *ffff*.
- Cl.** Clarinet: Treble clef, playing a melodic line with dynamics *f*, *ff*, *fff*, and *ffff*.
- Bsn.** Bassoon: Bass clef, playing a melodic line with dynamics *f*, *ff*, *fff*, and *ffff*.
- Hrn.** Horns: Two staves, Treble clef, playing a melodic line with dynamics *f*, *ff*, *fff*, and *ffff*.
- Tpt.** Trumpets: Treble clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Tbn.** Trombones: Bass clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Bass Tba.** Bass Trombone: Bass clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Timp.** Timpani: Bass clef, playing a rhythmic pattern with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Hp.** Harp: Treble and Bass clefs, playing chords with dynamics *fff* and *ffff*.
- Vln. I** Violin I: Treble clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Vln. II** Violin II: Treble clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Vla.** Viola: Bass clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Vc.** Violoncello: Bass clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.
- Db.** Double Bass: Bass clef, playing a melodic line with dynamics *p*, *mf*, *f*, *ff*, *fff*, and *ffff*.

The score features a dynamic crescendo from *p* (piano) to *ffff* (fortississimo) across the measures. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The harp plays chords in the background.