

# 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.]

♩ = 80

The musical score is arranged in a system with five vocal staves and a piano accompaniment. The vocal parts are Soprano Solo, Alto Solo, Tenor Solo, and Bass Solo, followed by Soprano, Alto, Tenor, and Bass. The piano part is at the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked as quarter note = 80. The lyrics are: "And O, ye Fount ains, Mea dows, Hills, and Groves, Fore -bode not an - y". The vocal parts enter with a piano (*pp*) dynamic and a fermata over the first measure. The piano part is silent throughout the piece.

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5

S. *mp* *p*  
 sever-ing of our loves! Yet in my heart of hearts I feel your might; I

A. *mp* *p*  
 sever-ing of our loves! Yet in my heart of hearts I feel your might; I

T. *mp* *p*  
 sever-ing of our loves! Yet in my heart of hearts I feel your might; I

B. *mp* *p*  
 sever-ing of our loves! Yet in my heart of hearts I feel your might; I

*pp* *mf* *p*

8

S. *mf*  
 on - ly have re - lin - quished one de - light To

A. *mf*  
 on - ly have re - lin - quished one de - light To

T. *mf*  
 on - ly have re - lin - quished one de - light To

B. *mf*  
 on - ly have re - lin - quished one de - light To

*mf*

10

A. Solo *mp*  
I love the Brooks which down their

S. *f* *p*  
live be-neath your more ha-bit-ual sway.

A. *f* *p*  
live be-neath your more ha-bit-ual sway.

T. *f* *p*  
live be-neath your more ha-bit-ual sway.

B. *f* *p*  
live be-neath your more ha-bit-ual sway.



13

S. Solo *mp*  
Ev - en more than when I tripped light ly as

A. Solo  
chan - nels fret,

16

S. Solo

they; The in - no-cent bright ness of a

A. Solo

The in - no-cent brightness of a

*mf*

*p*

19 *f* *p*  
 S. Solo new - born Day Is love - ly yet; Is love-ly yet;

*f* *p*  
 A. Solo new - born Day Is love - ly yet; Is love-ly yet;

*mp*  
 B. Solo The Clouds that gather round the

*pp*  
 S. Is love-ly yet;

*pp*  
 A. Is love-ly yet;

*pp*  
 T. Is love-ly yet;

*pp*  
 B. Is love-ly yet;

23

T. Solo *mp*  
Do take a so-ber co-lour ing from an eye That hath kept

B. Solo  
set-ting sun That hath kept

*mf* *p* *mf*



27

S. Solo *f*  
A - noth - er race hath been, and

A. Solo *f*  
A - noth - er race hath been, and

T. Solo *f*  
watch o'er man's mor-tal - i - ty; A - noth - er race hath been, and

B. Solo *f*  
watch o'er man's mor-tal - i - ty; A - noth - er race hath been, and

*f*

30

S. Solo  
oth-er palms are won.

A. Solo  
oth-er palms are won.

T. Solo  
oth-er palms are won.

B. Solo  
oth-er palms are won.

Brass  
*ff*



33



35

38 *rall.*  $\text{♩} = 128$   
*ff*

S. Thanks to the hu-man heart by which we live, Thanks to its

A. Thanks to the hu-man heart by which we live, Thanks to its

T. Thanks to the hu-man heart by which we live, Thanks to its

B. Thanks to the hu-man heart by which we live, Thanks to its

*rall.*  $\text{♩} = 128$   
 Strings  
*ff*



44

S. ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and fears,

A. ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and fears,

T. ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and fears,

B. ten-der-ness, its joys, and fears, Thanks to the hu-man heart, its joys, and fears,

51

S. Solo

A. Solo

T. Solo

B. Solo

*fff*

To me

S.

A.

T.

B.

*mf*

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

57

S. Solo

A. Solo

T. Solo

B. Solo

the mean - est flower that blows

S.

A.

T.

B.

by which we live, Thanks to its ten - der - ness, its joys, and fears,

63

S. Solo  
— can give Thoughts that do

A. Solo  
— can give Thoughts that do

T. Solo  
8 can give Thoughts that do

B. Solo  
— can give Thoughts that do

S.  
Thanks to the hu - man heart, its joys, and fears,

A.  
Thanks to the hu - man heart, its joys, and fears,

T.  
8 Thanks to the hu - man heart, its joys, and fears,

B.  
Thanks to the hu - man heart, its joys, and fears,

67

S. Solo  
of - ten lie too deep \_\_\_\_\_ for tears.

A. Solo  
of - ten lie too deep \_\_\_\_\_ for tears.

T. Solo  
of - ten lie too deep \_\_\_\_\_ for tears.

B. Solo  
of - ten lie too deep \_\_\_\_\_ for tears.

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

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

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

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

*mp*

Piano accompaniment for measures 72-77. The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in measure 75.



Vocal solo parts for Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (B. Solo) for measures 78-82. Each part consists of two phrases of the word "Ah!" with a long, sustained note. The vocal lines are arranged in a four-part setting, with the Soprano and Alto parts in the upper staves and the Tenor and Bass parts in the lower staves. The lyrics "Ah!" are written below the notes.

Piano accompaniment for measures 83-87. The right hand continues with a complex, rhythmic melody. The left hand features a more active bass line with eighth notes and chords. The overall texture is dense and rhythmic.

84 *rall.* *Prestissimo* ♩ = 120

*ff*



89



92

*p* *mf*



95

*f* *ff* *fff* *ffff*