

EBPC-C029

# I Wandered Lonely as a Cloud (Wordsworth's *Daffodils*)

SSA Choir, Flute and Piano



by

Linda Tutas Haugen

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Commissioned by the American Choral Director's Association (ACDA) of Minnesota  
for the 2012 State Girl's Honor Choir, Karen Fulmer, guest conductor

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# I Wandered Lonely as a Cloud

by William Wordsworth  
1815 (revised version)

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
and twinkle on the Milky Way,  
They stretched in never-ending line  
along the margin of a bay:  
Ten thousand saw I at a glance,  
tossing their heads in sprightly dance.

The waves beside them danced; but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay,  
in such a \*jocund company:

I gazed - and gazed - but little thought  
what wealth the show to me had brought:

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

William Wordsworth's inspiration for this poem came from a walk he and his sister, Dorothy, took in 1802, around Glencoyne Bay, Ullswater, in England's Lake District. Dorothy described what they saw in her journal:

*When we were in the woods beyond Gowbarrow park we saw a few daffodils close to the water side, we fancied that the lake had floated the seed ashore & that the little colony had so sprung up -- But as we went along there were more & yet more & at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful they grew among the mossy stones about & about them, some rested their heads upon these stones as on a pillow for weariness & the rest tossed and reeled and danced & seemed as if they verily laughed with the wind that blew upon them over the Lake, they looked so gay ever dancing ever changing. This wind blew directly over the lake to them. There was here & there a little knot & a few stragglers a few yards higher up but they were so few as not to disturb the simplicity & unity & life of that one busy highway -- We rested again & again. The Bays were stormy & we heard the waves at different distances & in the middle of the water like the Sea.*

—Dorothy Wordsworth, *The Grasmere Journal* Thursday, 15 April 1802

\*The word "laughing" used in the original 1804 version is substituted for "jocund" in this setting of the text.

# I WANDERED LONELY AS A CLOUD (DAFFODILS)

WILLIAM WORDSWORTH, 1815

LINDA TUTAS HAUGEN

Andante Moderato ♩ = 96

The musical score is arranged for Flute, Soprano (S), Alto (A), and Piano (Pno.). It begins with a tempo marking of 'Andante Moderato' and a metronome marking of ♩ = 96. The score is divided into two systems. The first system covers measures 1 through 4, with the flute and piano parts starting in 5/4 time. The second system covers measures 5 through 8, where the vocal parts enter in 3/4 time. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand, with a 'ped.' (pedal) marking under the first two measures. The lyrics are: 'wan - dered lone - ly as a cloud that floats on— high o'er vale and'. The score includes various musical notations such as dynamics (p, mp), articulation (accents), and phrasing slurs.

Modo Ordinare

10

Fl. *p* *mp*

S *mp*

A *mp*

hill, when all at once I saw a crowd, a host of gold - en daf - fo -

hill, when all at once I saw a crowd, a host of gold - en daf - fo -

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20

S *mp* *cresc.* *mf*

A *mp* *cresc.* *mf*

dils; Be - side the lake - - be - neath - the trees, flut - ter - ing and

dils; Be - side the lake - - be - neath - the trees, flut - ter - ing and

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Fl. *mf* *f*

S *cresc.* *f*  
danc — ing in the breeze.

A *cresc.* *f*  
danc - ing in — the breeze.

*cresc.* *mf* *cresc.* *f*

Fl. *mf* *mp* 30

A *mp*  
Flut-ter-ing,

*mf* *mp* *p*

Fl. *p*

S *mp*  
Con - tin - u - ous as the stars that shine and twin - kle - on the

A  
danc - ing flut - ter - ing and danc - ing stars — that shine and twin - kle - on the

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40

Fl. *mf*

S *mp*  
Milk - y Way, they stretched in nev - er end - ing line a -

A *mp*  
Milk - y Way, — they stretched — in nev - er end - ing line — a -

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Fl. *mp*

S  
long the mar - gin of a bay: Ten - thou sand saw I at a *poco cresc.*

A  
long the mar - gin of a bay: Ten - thou - sand saw I at a *poco cresc.*

*p* *poco cresc.*

50

Fl. *mf* *cresc.*

S  
glance *mf* tos - sing their heads in *cresc.* sprite - ly dance, *f*

A  
glance *mf* tos - sing their heads in *cresc.* sprite - ly dance, *f*

*mp* *cresc.* *mf* *cresc.*

Allegro Moderato ♩ = 116

FL. *tr* *tr*  
*piu f* *f (meno)* *mf*

S *piu f* *mf*  
 dance. \_\_\_\_\_ The

A *piu f* *mf*  
 dance. \_\_\_\_\_ The

*piu f* *f (meno)* *mf*

60

FL. *mp* *mf*

S *mp*  
 waves be - side them — danced but they out - did the spark - ling waves in glee; A —

A *mp*  
 waves be - side them — danced but they out - did — the spark - ling waves in glee; A

*mp*

Fl.   
 S   
 A   
 Piano accompaniment

70   
 Fl.   
 S   
 A   
 Piano accompaniment

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for additional pdf security.

The score will continue on the next page.

Fl. *mp*

S couch I lie In va - cant or in pen - sive mood, They flash up -

A couch I lie In va - cant or in pen - sive mood, They flash — up -

This system contains the first four staves of music. The Flute part (Fl.) begins with a melodic line in 3/4 time, marked *mp*. The vocal parts (Soprano and Alto) enter with lyrics: "couch I lie In va - cant or in pen - sive mood, They flash up -". The piano accompaniment (Piano) provides harmonic support with chords and moving lines in both hands.

90

Fl. *mp* *p*

S on that in - ward eye which is the bliss of so - li - tude; And — *(p)*

A on that in - ward eye — which is the bliss of so - li - tude; And — *(p)*

This system contains the next four staves of music, starting at measure 90. The Flute part continues with a melodic line, marked *mp* and then *p*. The vocal parts continue with lyrics: "on that in - ward eye which is the bliss of so - li - tude; And —". The piano accompaniment continues with harmonic support.

Fl. *mf*

S *cresc.* *mf*  
 then my heart — with plea - sure fills, And danc - es,

A *cresc.* *mf*  
 then my heart — with plea sure fills, danc - es, — danc - es, —

*cresc.* *mf*

100

Broaden

Fl. *cresc.* *f* *ff*

S *cresc.* *ff*  
 my — heart danc - es — and danc - es —

A *cresc.* *ff*  
 my — heart danc es — and danc -

*cresc.* *ff*

poco rit.

110 a tempo

Fl. *f* *p*

S *f* *mp*

— with the daf - fo - dils, the

A *f* *mp*

es with daf - fo - dils, the

*mf* *dim.* *p*

Fl. *pp* *p* *dim* *ppp*

*tr* (gradually slow the trill)

S *dim* *pp*

daf - fo - dils.

A *dim* *pp*

daf - fo - dils.

*p* *pp*

*Sva*



## Linda Tutas Haugen

Performed on four continents, Linda Tutas Haugen's music has been critically acclaimed as "music of character and genuine beauty." [*Minneapolis Star Tribune*.] *Opera Today* praised her opera, *Pocahontas*, as "superbly crafted," "engaging," and "beautiful and powerful." She has written for instrumental and vocal chamber ensembles, symphony orchestra, wind ensemble, solo voice, chorus, and opera. She has received national awards, fellowships and commissions from ASCAP, American Composers Forum, American Guild of Organists, Meet The Composer, National Endowment for the Arts, National Kidney Foundation, San Francisco Girls Chorus, and Virginia Arts Festival and Virginia Opera. Her choral music has been performed by high school, university and adult choirs throughout the U.S., in Europe, Asia and Australia.

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