

**AERIAL DYNAMICS**  
**(For Soprano, Clarinet and Piano)**

**First performed on 24th May 1996 in Regent's Hall, London  
by Victoria Bell (Sop), Guy Cowley (Cl), Phillip Headlam and Richard Pearce (Pno)**

Aerial Dynamics was composed between January and May 1996 and is a setting of four poems for soprano, clarinet and piano by Dickinson, Thoreau, Tennyson and Hopkins. All four works are observations of nature in animal or elemental form and are arranged in a sequence of increasing intensity beginning with Dickinson's quirky description of a furtive garden bird and culminating in Hopkins' ecstatic hymn in praise of a hovering bird of prey.

As the work progresses the relationship between voice and instruments changes. The Dickinson and Thoreau use the clarinet and piano respectively to support the vocal line and highlight certain aspects of the poems, the Tennyson is the only song to be preceded by a scene-setting introduction whilst in the Hopkins, the piano and clarinet present and develop a number of distinct ideas against which the vocal line pursues a freely rhapsodic course. In the final song the musical argument in the piano and clarinet boils over into a clarinet cadenza which winds down to usher in the subdued final stanza. In contrast to this developed structure the first two songs in particular stand as small portraits in which the growth of the music is governed more by an intuitive response to the meaning of the words than by its own internal mechanisms.

This work is dedicated to Victoria Bell and I would also like to thank Munroe Engel for introducing me to Hopkins.

**DURATION: 11 minutes**

## *A BIRD CAME DOWN THE WALK*

(Emily Dickinson)

A Bird came down the Walk-  
He did not know I saw-  
He bit an Angleworm in halves  
And ate the fellow, raw.

And then he drank a Dew  
From a convenient Grass-  
And then he hopped sidewise to the Wall  
To let a Beetle pass-

He glanced with rapid eyes  
That hurried all around-  
They looked like frightened Beads, I thought-  
He stirred his Velvet Head

Like one in danger, Cautious,  
I offered him a Crumb  
And he unrolled his feathers  
And rowed him softer home-

Than Oars divide the Ocean,  
Too silver for a seam-  
Or Butterflies, off Banks of Noon  
Leap,plashless as they swim.

HAZE

(Henry David Thoreau)

*OVER THE DARK WORLD FLIES THE WIND*

(Alfred Lord Tennyson)

Over the dark world flies the wind  
And clatters in the sapless trees,  
From cloud to cloud thro' darkness blind  
Quick stars scud o'er the sounding seas.  
I look: the showery skirts unbind:  
Mars by the lonely Pleiades  
Burns overhead: with brows declined  
I muse - I wander from my peace,  
And still divide the rapid mind  
This way and that in search of ease.

*WORLD FLIES THE WIND*  
yson)

I flies the wind  
e sapless trees,  
d thro' darkness blind  
'er the sounding seas:  
skirts unbind:  
y Pleiades  
h brows de-clined  
from my peace,  
rapid mind  
in search of ease.

**THE WINDHOVER**  
**(Gerard Manley Hopkins)**

I caught this morning morning's minion, king-dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding  
Of the rolling level underneath him steady air, and striding  
High there, how he rung upon the rein of a wimpling-wing  
In his ecstasy! then off, off forth on swing,  
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
Rebuffed the big wind.. My heart in hiding  
Stirred for a bird, - the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here  
Buckle! AND the fire that breaks from thee then, a billion  
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: sheer plod makes plough down sillion  
Shine, and blue-bleak embers, ah my dear,  
Fall, gall themselves, and gash gold-vermillion.

Preview File Only

To Vicky with all my love.

BRITISH MUSIC INFORMATION CENTRE,  
10, Sackville Place, London, W.1

# Aerial Dynamics

Four songs for soprano, clarinet and piano

## I: A Bird Came Down the Walk

Emily Dickinson (1830-1886)

Tom Armstrong.

Allegro non troppo, tempo giusto ( $\text{d} = \text{c.96}$ )

Clarinet  
in B $\flat$   
(sounds major  
second lower)

Voice

mf marcato

mp animato

A Bird

A Bird came

A Bird came down

f

mf

A Bird came down the Walk -

P leggiero

f3

He did not know

espress.

f con fuoco

espress. mf

He did not know I saw -

He bit an Angle in holes ate the fellow, raw, worm And

Adagio ( $\text{d} = \text{c.66}$ )

10. ...-mp

dolce

mp dolce

And then he drank

animando - - - - Tempo I ( $\text{d} = \text{c.96}$ )

piu fe animato

a Dew

From a con ve ni ent Grass -

mp

And

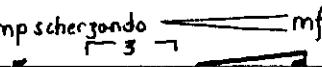
3

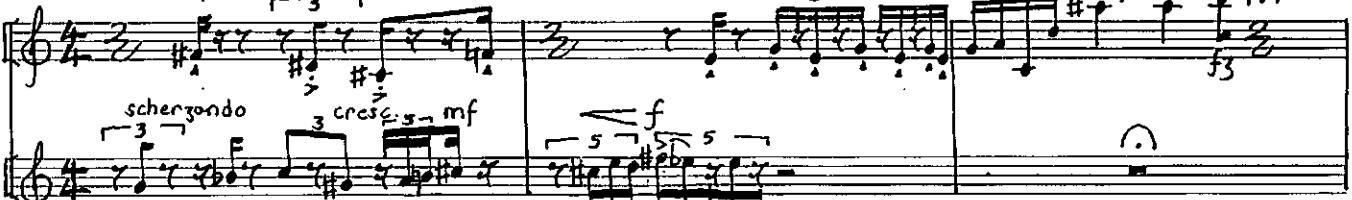
3

3

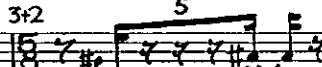
3

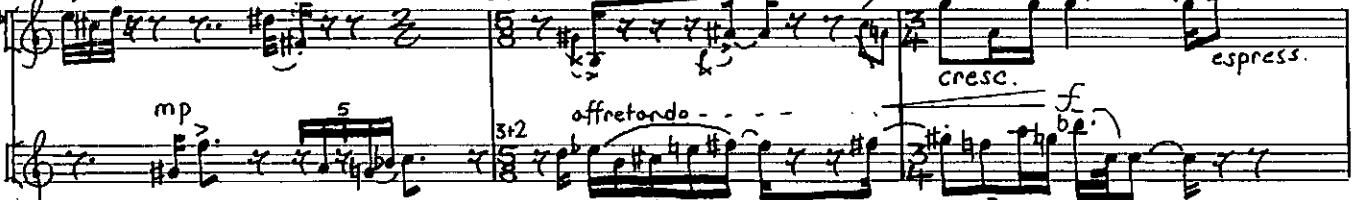
incalzando - - -

13. *mp scherzando*  *cresc.* 

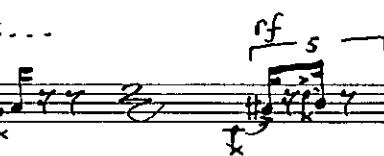
*Ci. in B* 

*Meno mosso ma animato (d=c.88)*

16. *mp*  *affretando* 

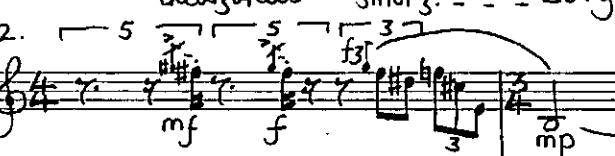
*Ci. in B* 

*Adagio (d=c.66)*

19. *f*  *leggiero*  *affret. . . .* 

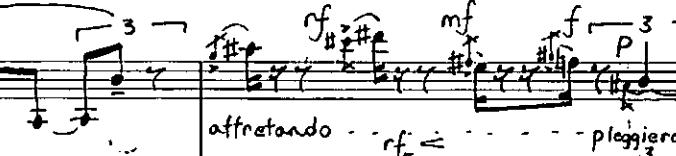
*Voice* 

*incalzando smorz. - - - Largo teneramente (d=c.58)*

22. *mf*  *espress.* 

*Ci. in B* 

*affretando - - -*

25. *mf poco maestoso*  *affretando* 

*Ci. in B* 

28.

Cl. in B<sup>b</sup>

colmo

p colmo

Her-flies, off Banks of Noon Leap, plash-less,  
plash-less, as they swim.

pp

pp

31.

Cl. in B<sup>b</sup>

smorz. - - - - PPP

Voice

Preview File Only

## II: Haze

Henry David Thoreau (1817 - 1862)

*Adagio misterioso (d: c. 60)*

**Voice**

*p* 3  
Woof of the sun, e-the-re-al gauge, Ho - ven of

**Pno.**

5 5 (2+3) 5 3  
*pp*

**Voice**

*mf espres.* 3 3 mp  
Na-ture's ri - chest stuffs, Vi-sible heat, air - wa-ter and dry sea,

**Pno**

5 mp cresc. 3  
*mf* ped ad lib.

**Voice**

8. f Lost 3 con-quest of the eye; poco a poco agitato 5 6  
*submf* cresc.

**Pno**

f

12. Pno. fff precip. 
  
 15. Voice Piu mosso ( $\text{d} = \text{c.72}$ ) accel. leggiero  
 Voice *Toll of the day* dis-played, sun-dust,  
 Pno. mp leggiero  
 Pno. mp poco pesante  
 Pno. senza ped.  
  
 20. Voice cresc. animato f Ae-ri-al surf upon the shores of earth.  
 Voice loco   
 Pno. cresc. agitato ff subpp.  
  
 24. Voice accel. cresc. f E-the-real es-tua-ry, frith of light, gus.  
 Voice more. f Brea-fers air, bi - nols of heat  
 Pno. poco r.f. 5f f marcatis.



riten.

41. f molto express. — mp

Voice

Es-ta-blish thy se-re-ni-ty o'er the fields.

(g.v.) loco

Pno.

III: 'Over the dark world flies the wind'

Alfred Lord Tennyson (1809-1892)

Allegro molto ( $\text{d} = \text{c. } 120$ )

Pno.

P menacing

Cl. in B<sup>b</sup>

(4)

mp poco marcato

Pno.

Cl. in B<sup>b</sup>

(7)

Pno.

(10)

Cl. in Bb

Pno.

poco  
mp  
mf  
(mf)

mp  
P  
f3  
(mf)

(13)

Cl. in Bb

Pno.

cresc.

f3  
f3  
f3  
f3  
f3  
f3  
f3  
cresc.

(14)

Cl. in Bb

Pno.

f3  
f3  
f3  
f3  
f3  
f3  
f3  
f3

(15)

Cl. in Bb

Pno.

(f)  
f  
f  
f  
f  
f  
f  
f

ff  
 (19) f  
 tr  
 Cl in B<sup>b</sup>  
 ff appassionato  
 Voice  
 o - ver the dark world flies the wind And clatters in the sap -  
 Pno.  
 ff f cresc. b ff f

ff  
 (22) f  
 tr  
 f  
 f ff  
 Cl in B<sup>b</sup>  
 Voice  
 less trees, From cloud to cloud thro' dark - ness blind  
 Pno.  
 cresc. b f cresc.

ff  
 (25) f  
 ff  
 Cl in B<sup>b</sup>  
 Voice  
 Quick stars scud o'er the sound - ing seas  
 Pno.  
 ff mp  
 mf

(29)

Cl. in B<sup>b</sup>

Pno.

sonore

(33)

Cl. in B<sup>b</sup>

Pno.

(37)

Cl. in B<sup>b</sup>

Pno.

riten... meno masso

(40) ff  
 Cl. in B<sup>b</sup> [ff] mf tranquillo  
 Voice [ff] ff mf tranquillo s  
 Pno. { ff pp delicato gva  
 (43) poco sub mp con tenerezza poco  
 Cl. in B<sup>b</sup> [ff] f. 5 3 5 3  
 Voice [ff] mp con tenerezza Mars by the lone-ly Plei-a-  
 Pno. { (gva) - 3 3 (gva) - 3 3  
 (gvo) - 3 3 3 3 3 3 3 3  
 Psonore

Preview File Only

BRITISH MUSEUM LINGUISTIC CENTRE

#### 10. Summary

12

raII

poco

(46) Cl. in B<sup>b</sup>

Voice des burns o - ver - head: (8va) with

poco

Pno.

ancora meno mosso ( $\text{d}=\text{c.100}$ )

(49) Cl. in B<sup>b</sup>

Voice brows de - clined muss -

locu

poco

subito tempo I ( $\text{d}=120$ )

PP menacing fffn.

Pno. mp

P poco agitato

I

(52) CRES.

Cl. in B<sup>b</sup>

Voice wan-der from my peace,

Pno. { cresc.

(mf)

(56) 5:3 (f)

Cl. in B<sup>b</sup>

Voice And

Pno. { (mf) (f)

(59) ff f ff f tr ~~~~~ tr ~~~~~

Cl. in B<sup>b</sup> 3#(4#)

Voice appassionato still di-vide the ra-pid mind. This way and that in search-

Pno. { ff 3 3 f 5 7 f3 f3 mf

ff 3 3 f 5 7 f3 f3 mf

(14)

(62)

mp decresc.

tr

pp

Cl. in B<sup>b</sup>

Voice

Pno.

of ease.

p

pp

pp

pp

(cont.)

Preview File Only

(15)

To Brenda and Monroe.

## IV: The Windhover.

Gerard Manley Hopkins (1844 - 1889)

Vigoroso, tempo giusto ( $\text{d} = \text{c.} 80$ )

Ci. in B<sup>b</sup>

$\text{f}$  marc. fp cresc.  $f_3$   $f$   $f$   $f$   $f$

Voice  $f_3$  I caught this mor -

Pno.  $f$   $f_3$   $mf$

$f_3$

*Preview File Only*

$f$  simple

Ci. in B<sup>b</sup>

$f$   $f$   $f$   $f$   $f$   $f$

Voice  $f_3$  mor-nings mi-nion, king-dom of day-light's dan-phin, da-pple -

Pno.  $f$   $mf$   $f$   $f$   $f$   $f$

*Preview File Only*

⑧ Cl. in B<sup>b</sup>
  
 Voice down-drawn Fal-con, in his ri-ding of the ro-lin-gle-vel
   
 Pno. {   
 mf f3 f3 f3

⑫ Cl. in B<sup>b</sup> sub p 
  
 Voice un-derneath him steady air, and stri-ding High there, how he
   
 Pno. {   
 p mp mf

⑯ Cl. in B<sup>b</sup> mf cresc. 
  
 Voice rung u-pon the rein of a him-ping wing In his ec-sta-sy! then off,
   
 Pno. {   
 ff marcato ff marcato

(17)

(20) in B<sup>b</sup>

Cl. in B<sup>b</sup>      Voice      Pno.

off forth on swing,

(24)

Cl. in B<sup>b</sup>      Voice      Pno.

(28) mp cantabile

As a skate's heel sweeps smooth on a bow-bend: the hurt

mp leggiero

(32)

Ci in B<sup>b</sup>

Voice: and gli — ding Re - buffed the big

Pno.

(36)

Ci in B<sup>b</sup>

Voice: wind.

Pno.

cresc.  
marc.  
cresc.  
ff

(40) Liberamente, quasi recitative.

Ci in B<sup>b</sup>

Voice: My heart in hi - ding Sti - nned for a bird, — the a - espress

Pno.

Sub tempo 1 ( $\text{d}=80$ )

(43) *p espress  
colla parte*

*f marc. fp cresc.*

Cln B<sup>b</sup> [Musical staff with dynamics and articulations]

Voice [Musical staff with lyrics: "achieve of, the mas-te-ry of the thing!"]

*f* *3* [Articulation marks]

*ff* [Dynamic]

(47) *simile* [Text]

Cln B<sup>b</sup> [Musical staff with dynamics and articulations]

Pno. [Piano staff with dynamics and articulations]

*ff* [Dynamic]

*simile* [Text]

(51) *ff* [Dynamic]

Cln B<sup>b</sup> [Musical staff with dynamics and articulations]

Pno. [Piano staff with dynamics and articulations]

(55) *ff* [Dynamic]

Cln B<sup>b</sup> [Musical staff with dynamics and articulations]

Pno. [Piano staff with dynamics and articulations]

58 f3 p cresc.

Clin B<sup>b</sup>

f3p

6

f3p

agitated

p cresc.

Brute beauty and valour and act, oh, air,

f3 f3 f3 f3 p cresc.

62 CRES.

Cl. in B<sup>b</sup>

6 f<sub>3</sub>

mp cresc poco a poco  
cantabile ma un poco marcato 3

Voice

f

mp cresc poco a poco 3

pride, plume, here Bu-ckle! AND the fire

Pno.

3

decreed

mp

cresc poco a poco

con ped.

66

Ci in B $\flat$

Cl in B $\flat$

Voice

Pno.

that breaks from thee then, a

(68) (mf)

Cl in B<sup>b</sup>

Voice

Pno.

*bi - llion Times told love - lier, more dan - ge - ous,*

(71)

Cl in B<sup>b</sup>

Voice

Pno.

*O, my che - va - lier!*

*marcato ff*

*senza ped.*

(75) *f marc. ff*

Cl in B<sup>b</sup>

Pno.

(79) *Come sopra*

Cl in B<sup>b</sup> Pno.

(83)

Cl in B<sup>b</sup> Pno.

*\*Cadenza: sempre marcato*

(87)

Cl in B<sup>b</sup> Pno.

Cl in B<sup>b</sup>

\* Accidentals apply within beats

riten - - -

5 lunga  
mf = p

*Meno mosso, espress e legato (♩ = c. 60)*

riten - - -

(88)

P mp

riten - - -

5  
mf = p mp cantabile pp

molto rit - - -

pp calmo

*Lento molto sostenuto (♩ = c. 44)*

P cantabile espressivo, legato

(89)

Cl in B<sup>b</sup>

Voice

Pno {

Ploughido 3 5 5

No won - der of it: sheer plod makes plough down

3 3 3 3 3 3

pp 6

BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

January - May 1996