

TREMULOUS IMAGES:
A Portfolio of Original Compositions Based on and
Informed by Static Visual Art

Joseph Hillyard

Volume 1 of 4: Portfolio of Compositions 1

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Presented in partial fulfilment of the requirements for the degree Doctor of
Philosophy (Music) in Composition

A Slideshow of Sideways Horizons

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JOSEPH HILL YARD

for string quartet

2014-17

A Slideshow of Sideways Horizons is the response to sixteen photographs from conceptual artist Rolf Sachs's album *Amazon Express*. Each photograph, taken from the bow of a converted trawler at various points on a month-long voyage, is split halfway by the horizon with the sky taking the top half and the sea taking the bottom half. Each instrument in the ensemble 'reads' the relevant photograph from left to right from their respective position on the score (violin 1 represents the top quarter of the photograph, violin 2 represents the second quarter down, and so on). As such, the violins represent the sky, while the viola and violoncello represent the sea. All instruments are predominantly concerned with colour: pale/dark; soft/intense; warm/cool. As these colours evolve across the photograph (as well as encountering objects such as clouds and vapour trails), so the inherent movement of these static images becomes apparent.

Performance Notes

Each movement should last c.45".

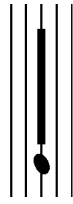
For ease of synchronisation within the ensemble, it is recommended that each performer plays from the full score.

Notation is proportional – a note's duration is dependent on the distance to the next note. Rhythmic notation is not exact unless otherwise stated (e.g. a minim lasts longer than a crotchet, but not necessarily twice as long).

The intention for each movement is to begin as though the music has been present for a while. A fade-in is not necessary, but it is important that there is no accent on the first note unless otherwise stated. Similarly, the end of each movement should hint that the music continues after it has finished. Do not be too abrupt with the final chord/figure, but do not pause. As smooth a transition as possible between movements is essential.

An ideal performance would include projections of the photographs onto a screen behind/to the side of the ensemble through the use of a carousel slide projector. There is no linear narrative to these photographs and so the ensemble is permitted to perform these movements in any order they see fit. It is necessary that the corresponding photograph be projected for the duration of the movement being performed.

Special Notation



Hold note for duration of thick line



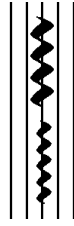
Two connected figures occur at same time



Scratch tone



Very slow bow speed



Vibrato/wide vibrato



Gradually move towards next figure



Repeat boxed figure for duration of dashed line



Half-pressure fingering



Follow the melodic contour of the line. No glissando.
Legato. Fluctuating rhythm

Late Evening Glow with a Band of Dark Cloud (1/16)

7

Vln. 1

- meno sul tasto rich sul tasto
- meno ST rich ST
- meno sul tasto
- pp ppp pp < p > pp > ppp p
- gliss.
- pp p

Vln. 2

- rich sul tasto
- poco sul tasto rich sul tasto
- rich sul tasto
- mf mp
- mf f mf

Vla.

- regular, unrhythmic bowing, fluctuating quickly in and out of tune, meno sul tasto
- gliss.
- p

Vlc.

- regular, unrhythmic bowing, bending slowly between 1/4# and 1/4b, meno sul tasto
- half-pressure bowing
- regular, unrhythmic bowing, bending slowly between 1/4# and 1/4b, meno sul tasto
- half-pressure bowing
- mp p mp p

Early Evening, Storm Cloud Overhead (2/16)

Vln. 1
meno sul pont., rich
mf

Vln. 2
sul pont., light pressure
ord. gliss.
p

Vla.
regular, unrhythmic bowing, fluctuating quickly in and out of tune
brief harmonic on G#.
mp

Vlc.
regular, unrhythmic bowing, bending slowly to 1/4# and 1/4b
brief harmonic on C#.
mp

p

Warm Evening Glow, Dark High Cloud (3/16)

Vln. 1
 poco sul pont., rich, IV ord. $mp > p$
 light bowing pressure
 norm. pressure 0
 rich
 light bowing pressure
 light bowing pressure III & IV (hold F#.) (hold A#.)
 norm. pressure
 light bowing pressure III & IV
 pressure III & IV
 pp
 $< mf$
 pp

Vln. 2
 I, gliss.
 poco sul tasto
 rich
 II, gliss.
 p pp
 p

Vla.
 regular, unrhythmic bowing, bend between 1/4# and 1/4b, poco sul pont. pp
 sim. to beginning of the movement
 bend widening to semitone above and below
 pp $< p > pp$
 bend widening to semitone above and below
 pp

Vlc.
 regular, unrhythmic bowing, bend between 1/4# and 1/4b, poco sul pont. p
 flutter finger with each bow stroke quasi gliss.
 sim. to beginning, bend between semitone above and below
 $mp < mf > p$ $pp < mp > p$
 p

Evening, Post-Sunset Glow with Vapour Trails (4/16)

Vln. 1
 sul pont.
 light pressure
 sul tasto, legato,
 normal pressure
 pp

Vln. 2
 sul tasto, legato
 II, gliss.
 sul pont.
 light pressure
 sul tasto, legato,
 normal pressure
 II, gliss.
 pp < p > pp

Vla.
 sul tasto
 sul pont. sul tasto
 pp < p pp > pp
 sul pont. sul tasto
 mp pp

Vlc.
 sul tasto
 sul pont.
 sul tasto
 sul pont.
 pp p < mf > p pp

Early Evening with Vapour Trails (5/16)

Vln. 1
meno sul tasto
sul pont.
gliss.
meno sul pont.
sul pont.
pp *p* *ppp* *p* *mp*

Vln. 2
molto sul tasto
sul pont.
gliss.
sul tasto
light pressure
mp *p* *pp* *pp*

Vla.
*regular unrhythmic bowing,
fluctuating quickly in and
out of tune, meno sul tasto
poco sul pont.
gliss.
poco SP*
(meno ST)
(meno ST)
pp *p* *pp* *pp*

Vlc.
regular unrhythmic bowing,
bending slowly between 1/4#
and 1/4b, meno sul tasto
brief harmonic on C#.
brief harmonic on Bb.
p *mp* *p*

Morning, Glare of First Light (6/16)

Vln. 1

sul pont.

p \leftarrow *f*

pp

sul pont.

Vln. 2

p \leftarrow *f*

pp

sul pont.

Vla.

slightly fluctuating rhythm, no gliss. legato, sul pont.

p \leftarrow *f*

p

Vlc.

molto sul pont. norm.

half-pressure bowing, III, sul pont. II

slightly fluctuating rhythm, no gliss. legato, sul pont.

half-pressure bowing, III, sul pont.

slightly fluctuating rhythm, no gliss. legato, sul pont.

sfp \leftarrow *f*

mp

mp

p

mp

Midday, Cool Brilliant Sunshine Overhead (7/16)

sul pont. poco sul pont. sul pont.

p *pp* *p*

Vln. 1

mp *p* *mp* *p*

poco sul pont. *p*

Vln. 2

p *(p)* *mp*

regular, unrhythmic bowing, fluctuating quickly in and out of tune, sul pont.

faster, unrhythmic bowing, bend between 1/4# and 1/4b (leaving resultant is fine)

p *mf* *f*

Vla.

p *mf* *f*

gliss. *gliss.* *tr* *** ***

p *mp* *pp* *p* *mf* *p*

Vlc.

on the cusp of a pure note and white noise (hold Et#.)

regular, unrhythmic bowing, fluctuating quickly in and out of tune

regular, unrhythmic bowing, fluctuating slowly in and out of tune

p *mf* *p* *mf* *f*

Afternoon, Menacing Clouds on a Bright Day (8/16)

Vln. 1

light pressure with wide vib. rich, overpressure, almost scratch tone. poco sul pont. rich, ord. rich, poco sul pont. *pp mf p*

Vln. 2

II sul pont. rich, poco sul pont. rich, poco sul pont. rich, poco sul pont. *mp mp pp p mp mp*

gliss. on the cusp of a pure note and white noise I, II

Vla.

regular, unrhythmic bowing, fluctuating quickly in and out of tune, poco sul pont. flutter finger with each bowstroke sim. to beginning on E^h. brief harmonic on E^h. *p mp p*

fast, unrhythmic bowing, bend between 1/4# and 1/4b (leaving resultant is fine) *mf f*

Vlc.

regular, unrhythmic bowing, bending slowly to semitone above and below flutter finger with each bowstroke gliss. sim. to beginning on C^h. brief harmonic on C^h. *fast, unrhythmic bowing, bend between 1/4# and 1/4b (leaving resultant is fine) slow * slow * *mp pp < mf > p mp f*

slow bow speed (no pitch)

Mid-Afternoon, Threatening Cloud Moving Into View (9/16)

Vln. 1
 sul pont.
 mp
 < mf > mp < mf > mp
 rich
 mf < f

Vln. 2
 sul pont.
 light pressure
 p
 mp
 mf < p

Vla.
 fast, unrhythmic bowing
 bending quickly between 1/4# and 1/4b
 half-pressure bowing
 sim. to beginning
 slow trem. → fast trem.
 mf

Vlc.
 fast, unrhythmic bowing
 bending slowly between semitone higher and lower
 half-pressure bowing
 slow trem. → fast trem.
 mf < f

Daytime, Storm Cloud Overhead (10/16)

high-pressure bowing, turbulent

f

legato, quasi harm. gliss.

0

p

pp

ppp

Vln. 1

Vln. 2

slightly fluctuating rhythm, no gliss. legato, sul pont.

half-pressure flutter, IV sul pont.

f

p

Vla.

slightly fluctuating rhythm, legato, no gliss. normal pressure legato, sul pont.

slightly fluctuating normal rhythm, legato, no gliss. pressure sul pont., slower than viola

half-pressure bowing, IV, sul pont.

II

mf

p

pp

mp

Vlc.

Morning, Calm Blue Sky and Blue Sea (11/16)

Vln. 1

ord. I
sul pont. ord. II

pp < *mp* > *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vln. 2

sul pont.

pp

Vla.

fast, unrhythmic bowing, bending between 1/4# and 1/4b sul pont.

III

tr

gliss.

p *pp* *p*

half-pressure bowing sul pont.

regular, unrhythmic bowing, bending slowly to semitone above and below, sul pont.

III

mp *p* *mp* *p*

Vlc.

half-pressure bowing

regular, unrhythmic bowing, bending slowly to semitone above and below

no gliss.

mf

no gliss.

fast, unrhythmic bowing, bending between 1/4# and 1/4b

II

tr

mp *p*

Dusk, Two Small Clouds Barely Visible (12/16)

Vln. 1
sul pont.
light pressure
ppp
p *pp*

Vln. 2
sul pont.
light pressure
ppp

Vla.
slow, unrhythmic bowing,
bending slowly in and out
of tune, meno sul pont.,
light pressure
ppp

Vlc.
slow, unrhythmic bowing,
bending slowly between 1/4#
and 1/4b, meno sul pont.,
light pressure
ppp

Night, the Last Semblance of Blue Sky (13/16)

Violin 1 (Vln. 1): *meno sul pont.*, *ppp*. IV light pressure, norm. pressure, norm. pressure, IV light pressure, norm. pressure, norm. pressure, IV light pressure, norm. pressure, norm. pressure, IV light pressure.

Violin 2 (Vln. 2): *meno sul pont.*, *ppp*. IV light pressure, norm. pressure, norm. pressure, IV light pressure, norm. pressure, norm. pressure, IV light pressure, norm. pressure, norm. pressure, IV light pressure.

Viola (Vla.): *sul pont.*, *ppp*.

Violoncello (Vlc.): *sul pont.*, *ppp*.

Before First Light, Sky Rising from the Sea (14/16)

Vln. 1
scratch tone
sul tasto
gliss.
pp
p
pp

Vln. 2
fluctuate slowly between
0 sul pont. and sul tasto
ppp

Vla.
sul pont.
0
gliss.
ppp
(hold G#.)

Vlc.
sul pont.
gliss.
ppp

Detailed description: This is a page of a musical score for a string quartet. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one sharp (F#). The Vln. 1 staff includes performance instructions: 'scratch tone' (marked with an 'x'), 'sul tasto', 'gliss.', and dynamic markings *pp*, *p*, and *pp*. The Vln. 2 staff has the instruction 'fluctuate slowly between 0 sul pont. and sul tasto' and a *ppp* dynamic marking. The Vla. staff includes 'sul pont.', '0', 'gliss.', '*ppp*', and '(hold G#.)'. The Vlc. staff includes 'sul pont.', 'gliss.', and '*ppp*'. The page number '33' is located at the top center.

Early Evening, Bright Sky with Islands (15/16)

The musical score is divided into four parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

- Vln. 1:** Starts with *pp*. Instructions include "slow bow speed (no pitch)", "sul tasto", "norm.", "slow", "norm. slow", "norm.", "slow norm.", and "slow".
- Vln. 2:** Starts with *pp*. Instructions include "sul tasto", "pizz. strict time, ♩ = c.80", "arco, sul tasto", "pizz. strict time, ♩ = c.80", and "arco, sul tasto".
- Vla.:** Starts with *pp*. Instructions include "sul tasto", "normal pressure, sul tasto", "half-pressure bowing, II, sul pont.", "normal pressure, sul tasto", and "normal pressure, sul tasto".
- Vlc.:** Starts with *p*. Instructions include "half-pressure bowing, II, sul pont.", "normal pressure, sul tasto", "half-pressure bowing, II, sul pont.", and "normal pressure, sul tasto".

Dynamic markings throughout the score include *pp*, *mp*, *p*, and *ppp*. The score also features various bowing techniques such as *arco*, *sul tasto*, *pizz.*, and *normal pressure*.

Late Evening, the Dying Embers of Sunlight Obscuring the Islands (16/16)

Vln. 1
rich, poco sul pont. molto sul pont. rich, poco sul pont. molto sul pont.
0 0 p pp ppp

Vln. 2
molto sul pont. molto sul pont. molto sul tasto
strict time, ♩ = c.80 strict time, ♩ = c.80 0

Vla.
sul pont. gliss. gliss. gliss.
0 (hold G♯.) ppp

Vlc.
sul pont. gliss. gliss. gliss. gliss.
ppp

Layer Drawing:
the Sky Above
the Sea

—

JOSEPH HILLYARD

for contrabass

2017

Amazon Express, by Rolf Sachs, is a photo album documenting the view every ten minutes from the bow of a converted trawler on a month-long voyage from the Mediterranean to the Pacific coast. For *Layer Drawing: the Sky Above the Sea*, I have chosen a single day's worth of photographs (approximately an hour before dawn until an hour after dusk), responding to the overriding colour of the sky as well as physical objects such as clouds and vapour trails. A single bar represents a single photograph.

The idea to place each photograph in chronological order, creating a slowly evolving linear narrative of otherwise temporally isolated events, alludes to the "Layer Drawings" of Nobuhiro Nakanishi. Translucent landscape photographs, captured in very quick succession, are hung in sequence (similar to the slides of a photo projector) to produce a brand new landscape when viewed from afar.

Notation

This work is written in proportional notation. The duration of each bar is determined by a single long, slow bowstroke. Each barline is met by a brief, unrushed pause allowing the performer to reposition the bow in preparation for the following bar.

Thick horizontal lines following noteheads signify the duration of said note. There should only be silence upon arrival at a barline. Should an accidental precede a notehead, it is assumed that the previous durational line continues until said notehead. Wavy horizontal lines signify vibrato: narrow waves signify gentle vibrato; wide waves signify heavy vibrato.

Duration: c.12'-16'

Layer Drawing: the Sky Above the Sea

Joseph Hillyard

smooth, contemplative

Scordatura	
I -	G
II -	D
III -	A
IV -	D

= one long, slow bowstroke etc.

light bow pressure

Contrabass

5

gentle vib.

gliss.

, sul pont. → ord.

gliss.

etc.

sul tasto

normal pressure

sul pont. gentle vib.

ord. rich rich, gentle vib. (etc.)

pp

ppp pp

10

sul tasto

rich

sul pont.

sul tasto, rich

ord.

p

pp

p

sul tasto

00

ppp

p

ppp

p

mp

p

(sul tasto) → ord.

(ord.) → sul pont.

0 III

15

ord.

(ord.) → sul pont.

ord.

(ord.) → sul pont.

0 III

0 III (etc.)

mf

p

mf

p

f

p

20

ff > f > p *f < ff > p* *f < ff > p*

f < ff > p *f < ff > p* *p < f < ff > p*

25

p < f < ff > p *p < f < ff > p* *p < f < ff > p*

p *f > p* *p < f > mp* *p < f > p*

30

< f < ff > mp *p < f > mf* *p < f >*

35

pp *p* *< f* *p* *< mf* *p*

p *rich, wide vib.* *rich, wide vib.* *rich -> ord. -> rich*

0 *0* *0*

mp *p*

40

< mp > p < mp

45

pp p pp p pp p

50

pp p pp p pp p pp < p

pp p pp p > pp

55

< p mp mf > mp p

p > pp p

4

60

p *pp*

light bow pressure

gliss. gliss. (etc.)

65

wide vib. (etc.)

70

rich → ord.

light bow pressure

p *pp*

normal pressure,
rich

heavy bow pressure,
rich

ppp

75

light bow pressure

Vortex, January 1932

—

JOSEPH HILLYARD

for soprano, bass clarinet,
trombone, viola, and percussion

2017

Upon a visit to the Museum of Modern Art, New York City, I came across *Vortex*, a silver gelatin photograph by Edward W. Quigley. The subject of this photograph is ambiguous. The outline could suggest the petals of a rose, but the texture indicates many tiny objects (salt crystals, perhaps?) caught in a maelstrom. The likelihood is that it is the result of Quigley's experimentation with manipulating light through the use of glass or prisms—a technique he honed for fifteen years previous to *Vortex*.

It is this ambiguity and implied sense of movement that has informed *Vortex, January 1932*. Instruments orbit and intertwine, their melodies fashioning similar shapes but progressing at different rates. The structure follows the main line of the photograph, beginning in the top-right corner and ending at the lowest point of the same right-hand edge after several changes of direction and intensity.

Performance Notes

This score is written in proportional notation. Each bar represents five seconds, while the thick, horizontal lines following each notehead represent that note's duration. Due to the nature of this method of notation, the ensemble may choose to include a conductor in the performance, who would indicate every barline. Alternatively, the performers may prefer to use stopwatches to synchronise a performance.

On the occasions that durational lines meet an accidental or a clef change, assume that the sound continues until the next notehead is reached.

PERCUSSION: Durational lines are omitted except at the appearance of rolls on the bass drum. Instead, instructions of *l.v.* and *l.v. sempre* are included. This is so there is no chance of durational lines being interpreted as rolls.

Vortex, January 1932

Joseph Hillyard

Score in C

smooth, unwavering

5" etc.

Soprano

Bass Clarinet in B \flat
subtone breathe as necessary
pp sempre

Trombone
con sord. (harmon - stem in)
con sord.

Viola

Percussion:
Vibraphone, Crotales, Bass Drum
[Vibraphone - motor on]

10"

B. Cl.

Tbn.

breathe as necessary

pp sempre

25"

Sop.

B. Cl.

Tbn.

open hum
pp sempre
ng... breathe as necessary

40"

Sop.

Tbn.

Vla.

senza vib. sul tasto
pp sempre

4

55"

Sop.

B. Cl.

Tbn.

Vla.

subtone

pp

cresc. poco a poco

1'10"

Sop.

B. Cl.

Tbn.

Vla.

Vib.

Perc.

open hum

p

mp

mf

f

ng...

pp

p

mp

mf

f

p

mp

Ped. l.v. sempre

1'25"

Sop.

B. Cl.

Tbn.

Vla.

Perc.

mf

f

ah...

mf

f

mf sempre

1'40"

Sop.

B. Cl.

Tbn.

Vla.

Perc. Vib.

1'55"

Sop.

B. Cl.

Tbn.

Vla.

Perc.

25

2'10"

Sop.

B. Cl.

Tbn.

Vla.

Perc.

dim. poco a poco

dim. poco a poco

6 2'25"

30

Sop. *mf* *mp* *p*

B. Cl. *dim. poco a poco* *mf*

Tbn. *mf* *mp*

Vla.

Perc. [Vib.] to Crotales [Crot.] (l.v.) *p sempre*

2'40"

B. Cl. *mp* *p* 35

Tbn. *open*

Vla. *p*

Perc.

2'55"

Vla.

Perc.

3'10"

40

open hum
p

ng...

pp

Crot.

Sop.

Tbn.

Vla.

Perc.

3'25"

subtone

p

Sop.

B. Cl.

Tbn.

Vla.

Perc.

3'40"

45

open hum
p

ng...

pp

Sop.

B. Cl.

Tbn.

Perc.

8 3'55"

Sop. 50

B. Cl. *subtone*
p

Tbn.

Perc. [Crof.] to Bass Drum [B.D.]
(l.v.) ppp l.v.

4'10"

Sop. *open hum*
p *mp*

B. Cl. *ng...* *subtone*
p

Tbn.

Vla. *senza vib. sul tasto*
p *mp* *p*

Perc. *l.v.*

4'25"

Sop. *p* 55 *mp* *p*

B. Cl. *f* *p*

Tbn.

Vla. *pp* *mp* *pp* *f*

Perc. *l.v.*

4'40"

Sop. *mp* *p*

B. Cl. *f* *p*

Tbn. *f* *pp*

Vla. *p* *mp* *p*

Perc. [B.D.] *l.v.*

4'55"

60 Sop. *f* *p*

B. Cl. *f* *p*

Tbn. *mp* *pp* *mp*

Vla. *mp* *p* *f*

Perc. *tr* *ppp* *p* *ppp* *l.v.*

5'10"

65 Sop.

B. Cl. *mp* *p*

Tbn. *pp* *f* *pp*

Vla. *p* *f* *p*

Perc. *tr* *ppp* *p* *ppp* *l.v.*

10 5'25"

open hum
p

ng...

f *p*

f *p*

f *pp*

mp *p*

[B.D.] *tr*

ppp *p* *ppp* l.v.

5'40"

mp *p* *mp* *p*

70

f *pp*

p *f* *p*

tr

ppp *p* *ppp* l.v.

5'55"

f *p* *mp*

p *mp* *p*

mp *pp* *f* *pp*

f *p* *mp* *p*

tr *tr*

ppp *p* *ppp* l.v. *ppp*

6'10"

75

Sop. *p* *pp*

B. Cl.

Tbn. *mp* *p* *pp*

Vla. *mp* *pp* *ppp*

Perc. B.D. *mp* *p* *pp*
(tr) *tr*

p *ppp* *l.v.* *ppp* *p* *ppp* *l.v.*

6'25"

80

Sop.

B. Cl.

Tbn.

Vla.

Perc. *tr* *tr*

ppp *p* *ppp* *l.v.* *ppp* *l.v.*

until B.D. is silent

A Single Reed Captures the Wind

—

JOSEPH HILLYARD

for flute, bass clarinet and piano

2016

I am interested in the work of abstract landscape photographer Frances Seward. When investigating her portfolio, I came across an image that reminded me of home. Home, for me, is Wirral, Merseyside (UK), where reeds grow plentifully, particularly in my favourite coastal areas.

Seward's image, *East Wind II*, appears (to my eyes) to show a reed in time-lapse being manipulated by the wind. In reality, this image is the result of a long exposure of glass. Still, this photograph demonstrates the elusive quality of the wind; how we can only ever see it through its actions.

Notation

A Single Reed Captures the Wind is written in proportional notation with thick horizontal lines following each notehead to show the note's duration. Unless there is a noticeable gap, all movement to the following note should be as smooth as possible (allowing for breathing). Should a durational line not meet the next note due to an accidental or a clef change, assume the initial note is held until the next note arrives.

It is recommended that performers use the full score so as to more easily remain synchronised.

Barlines are equidistant with each bar representing five seconds.

Vertical dotted lines show events that must occur simultaneously.

Piano: staggered ascending chords are intended as flourishes.

A Single Reed Captures the Wind

Transposed score

Joseph Hillyard

Soft, with space

5" 5" etc.

Flute *pp*

Bass Clarinet in B \flat *pp*

Piano *p*

Ped. ad lib.

4 15"

Fl.

B. Cl.

Pno.

Ped. ad lib.

7 30"

Fl.

B. Cl.

Pno.

Ped. ad lib.

4

45"

10

Fl.

B. Cl.

Pno.

1'00"

13

Fl.

B. Cl.

Pno.

1'15"

16

Fl.

B. Cl.

Pno.

8va

1'30"

19

Fl.

B. Cl.

Pno.

1'45"

22

Fl.

B. Cl.

Pno.

2'00"

25

Fl.

B. Cl.

Pno.

pp

6 2'15"

28

Fl.

B. Cl.

Pno.

2'30"

31

Fl.

B. Cl.

Pno.

2'45"

34

Fl.

B. Cl.

Pno.

3'00"

37

Fl.

B. Cl.

Pno.

* b.38, pno. LH: F \flat . held past
 low E \sharp . until following F \sharp .
 Similar occurrences at b.40 & b.42.

3'15"

40

Fl.

B. Cl.

Pno.

3'30"

43

Fl.

B. Cl.

Pno.

8 3'45"

46

Fl. *(pp)* *p* *pp*

B. Cl. *(pp)* *p* *pp*

Pno.

4'00"

49

Fl. *(pp)* *p* *pp* *p* *pp*

B. Cl. *(pp)* *p* *pp* *p* *pp*

Pno.

4'15"

52

Fl. *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp*

Pno.

4'30" 55

Fl. *pp < p > pp* *pp < p > pp* *p >*

B. Cl. *pp < p > pp* *pp < p > pp* *p >*

Pno. *(p)*

ppp

4'45" 58

Fl. *pp* *p > pp* *pp < p > pp*

B. Cl. *pp* *p > pp* *pp < p > pp*

Pno. *(p sim.)*

ppp sim.

5'00" 61

Fl. *p > pp* *p > pp*

B. Cl. *p > pp* *ppp*

Pno. *allow key noise trem.*

ppp

10 5'15"

Musical score for measures 64-66. The score is for Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.).

- Fl.:** Measure 64: *pp* (piano) with a hairpin crescendo to *p* (piano) and then a hairpin decrescendo to *pp* (pianissimo). Measure 65: *pp*. Measure 66: *p* with a hairpin crescendo to *pp*.
- B. Cl.:** Measure 64: *pp*. Measure 65: *trem.* (tremolo). Measure 66: *trem.*.
- Pno.:** Measure 64: *trem.*. Measure 65: *ppp* (pianississimo). Measure 66: *trem.*.

Measure numbers 64, 65, and 66 are indicated at the start of their respective staves.

5'30"

Musical score for measures 67-69. The score is for Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.).

- Fl.:** Measure 67: *trem.* (tremolo) with the instruction "allow key noise". Measure 68: *ppp*. Measure 69: *trem.*.
- B. Cl.:** Measure 67: *(trem.)*. Measure 68: *trem.*. Measure 69: *p*.
- Pno.:** Measure 67: *(trem.)*. Measure 68: *trem.*. Measure 69: *trem.*.

Measure numbers 67, 68, and 69 are indicated at the start of their respective staves.

5'45"

Musical score for measures 70-72. The score is for Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.).

- Fl.:** Measure 70: *trem.*. Measure 71: *trem.*. Measure 72: *trem.*.
- B. Cl.:** Measure 70: *pp* with a hairpin crescendo. Measure 71: *ppp*. Measure 72: *p* with a hairpin crescendo.
- Pno.:** Measure 70: *(trem.)*. Measure 71: *trem.*. Measure 72: *trem.*.

Measure numbers 70, 71, and 72 are indicated at the start of their respective staves.

6'00"

73

Fl. *(trem.)*

B. Cl. *pp*

Pno. *trem.*

pp *p* *pp*

trem.

pp *p* *trem.*

6'15"

76

Fl. *trem.*

B. Cl. *pp* *(trem.)* *ppp*

Pno. *(trem.)* *trem.* *l.v.*

until the strings have finished vibrating

The Storm Took Them All

—

JOSEPH HILLYARD

for voices SSA

2014

The Storm Took Them All

Scattered remnants of the ship could be seen in the distance.
Blood stained the icy wall of the shore.
The voice cried softly from outside the wooden door:
“Let me in! I’m the only one left.
The storm took them all.”
He tried to stand, tears down his face.
“Please, it’s cold.”

Only the dawn was left by the storm.
There was a sound at the window.
His breath was still.
Slowly, he turned.

From behind the windowsill appeared the delicate hand
of a child.
His face flush and timid.
Frightened eyes.
He recognised the sound.

The shade pulled down silently against the shadow.
Lost in the doorstep of the empty house.
“Help me. I’m trying to find my way home.
I’m sorry. And I miss you.”

Lyrics written by Brian McMahan
Adapted by Joseph Hillyard

The Storm Took Them All

Joseph Hillyard

Chilling calm ♩ = c.104

pp legato stagger breathing

Soprano 1
Scatt-ered rem-nants of the ship could be seen in the dis-tance.

pp legato stagger breathing

Soprano 2
Scatt-ered rem-nants seen in the dis-tance.

pp legato stagger breathing

Alto
Scatt-ered rem-nants of the ship in the dis-tance, the dis-tance.

7

Blood stained the i-cy walls of the shore. The voice

Blood stained the walls of the shore. The voice

Blood stained the i-cy walls of the shore, the shore. The voice cried soft

13

cried soft-ly from the door: "Let me in!

cried soft-ly from out-side the wood-en door: Tears down his face, he

-ly from out-side the wood-en door. He tried to

A *p* 4:5

2
18

marcato 4:5 4:5 6:5 *pp* 6:5 *p*

I'm the on - ly one left. The storm took them all. Please, it's cold. It's

— tried to stand, — tears down his — face. The voice cried soft - ly. He

stand, tears down his face. The voice cried soft - ly. He tried to — stand, tears down

23

pp 6:5 *legato*

cold." On - ly the dawn was left by the — storm, — by the

tried to — stand. — On - ly the dawn was — left by the storm, the — dawn was

— his face. On - ly the dawn was left by the storm, on - ly the dawn was left

29

B

p

— stor - - mm. There was — a — sound — at —

left by the stor - mm. "Please, it's cold, please, it's cold. Let me in, let me in.

by the — stor - - mm. "Please, it's cold. Let me in. Please, it's cold,

35

mp *p*

the — win - dow. — His — breath was still. —

— Please, it's — cold. — Let me — i(n) - nn. — Let me — in. — Please, it's co(ld) - ll ...d."

please, it's cold. Let me — i(n) - nn. — Let me in. Please, it's cold, please, it's co(ld) - ll ...d."

42 *pp* *ppp* *pp*

Slow - ly he turned, he tur(ned) - nn...d.

Slow - ly he turned, he tur(ned) - nn...d. From be-hind the win - dow-sill

Slow - ly he turned, he tur(ned) - nn...d.

49 *pp*

From be - hind the win - dow - sill ap - pear - ed the de - li - cate hand

ap-pear - ed, from be - hind the win - dow - sill ap-pear - ed the de - li -

54

of a child, the de - li - cate hand of a child. His face flush and ti - mid,

cate hand of a child.

The de - li - cate hand of a child. His face flush and ti - mid, flush and

58 *ppp* *pp*

fright - ened eyes. Flush and ti - mid.

Fright - ened eyes. He rec - og - nised the

ti - mid, fright - ened eyes. Flush and ti - mid, fright ened eyes. He re - cog - nised the sound, he re -

4

62

The shade

sound. Flush and ti - mid. He re - cog - nised the sound. The shade pulled down, the

cog - nised the sound. Fright - ened eyes. He re - cog nised the sound, re - cog nised the sound. The shade

66

pulled down si - lent - ly ag - ainst the shad - ow. Lost in the

shade pulled down si - lent - ly ag - ainst the shad - ow. Lost in the door

pulled down si - lent - ly ag ainst the shad ow, ag ainst the shad - ow. Lost in the

70

E

door - step of the emp - ty house. "Help me, help me. I'm try - ing. Help me. I'm try - ing to

- step of the emp - ty house. "Help me. I'm try - ing to

door - step of the emp - ty house. "Help me, help me. I'm try - ing to

75

find my way. Help me. I'm try - ing to find my way home. Find
 find my way home. Find my way home. I'm sor
 find my way. Help me. I'm sor - ry. Find my way home. I'm

80

my way home. I'm sor - ry. Find my way home. I'm
 - ry. And I miss you. I'm sor - ry.
 sor - ry. And I miss you, I miss

85

sor - ry. And I miss you. I miss you.
 I miss you, I miss you. I'm sor -
 you. I'm sor - ry. And I miss

90

I'm sor - ry. And I miss you.
 - ry. I miss you, I miss you.
 you, I miss you, I miss you.

Memories
Breathe Through
Desolate Ruins

—

JOSEPH HILLYARD

for harp

2016

Having attended a talk given by Welsh artist Ivor Davies at the opening of his retrospective exhibition at the National Museum Cardiff (Wales, UK), I was struck by his refusal to remove the dust that had accumulated on works that were perhaps several decades old before putting them on display in the gallery. The dust embodies the history of the work and calls to mind events that have occurred in the time between the work's completion and today.

The dust-laden artworks displayed at Davies's exhibition recalled to me all the times I have been enchanted by ruinous buildings, and specifically Tintern Abbey (Wales, UK), where the history of the place is sensed in the rubble and fills the gaps where that rubble once was.

Duration: c.5'00"

Memories Breathe Through Desolate Ruins

Joseph Hillyard

All notes *lv*

Slow and sparse. Like an echo ♩ = c.54

D \sharp , C \sharp , B \flat .E \flat , F \sharp , G \sharp , A \sharp .

Harp *pp*

7 A

13 8va

19 B

24 *8va*

29 *C*

36 *8va*

41 *D a little faster* ♩ = c.58

46 *8va*

51

56 **E**

61

F a little faster ♩. = c.63

66

71

76

76

E \flat , F \flat .

pp *p* *pp* *p* *pp*

G Tempo 1'

81

81

p *pp*

G \sharp .

E \flat .

F \flat .

H

88

88

8^{va}

94

94

C \sharp .

E \sharp .

E \flat .

E \sharp .

2

100

100

E \flat .