

TREMULOUS IMAGES:

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

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Volume 2 of 4: Portfolio of Compositions 2

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

The Storm Took Them All

—
JOSEPH HILLYARD

for vocal trio SSA

2016



The Storm Took Them All adapts the lyrics from Slint's "Good Morning, Captain" (from *Spiderland*, 1991), setting them to simultaneously represent calm waves on a stone beach in the early morning after a storm and the mind of the Mariner from Samuel Taylor Coleridge's epic poem, *The Rime of the Ancient Mariner* (on which "Good Morning, Captain" is based).

In this setting the Mariner is narrating his traumatic tale while still in a state of shock, almost believing himself to still be lost at sea. His sentences are not fully constructed and his speech is slurred. The three vocal lines ebb and flow around one another; sometimes setting the same word out-of-phase and sometimes recounting two or three thoughts at once. The arrhythmic nature of the vocal lines creates a feeling of seasickness – a tumultuousness that is still present in the Mariner's mind – while the rising and falling melodic line represents the serene waves that are now apparent. As the Mariner's thoughts become more erratic and begin to drift from the story being told, the intensity of the vocal lines brings a swelling of the waves which subsides once his mind begins to focus on the lines "I'm sorry" and "I miss you".

Performance Notes

This score uses proportional notation to aid the performers as they sing "out-of-phase" – the performers are asked to follow their part across the page at a rate of one new barline every five seconds. Instead of rhythmic notation, standard noteheads are used with no tails – a thick horizontal line signifies a note's duration. In the instances where an accidental is placed in front of a notehead, it is assumed that the preceding note's horizontal line carries on through it until the new notehead is reached. In the instances where a note's horizontal line ends before the next note is reached, there is silence in that vocal part.



The Storm Took Them All

Brian McMahan

Joseph Hillyard

chilling calm, smooth

5" 5" etc. 5

Soprano 1
Scat - tered rem - nants of the ship could be

Soprano 2
Scat - - - tered rem - - - nants seen in

Alto
Scat - - - tered rem - - - nants of the ship in

30" 10

seen in the dis - tance. Blood stained the

the dis - - - tance. Blood stained the

the dis - tance, the dis - tance. Blood stained the i - cy

1'00" 15

i - cy walls of the shore. The

walls of the shore. The

walls of the shore, the shore. The voice

2

1'30"

20

voice cried softly from the door:
 voice cried softly ly from out side the wood en door:
 cried soft ly from out side the wood en door.

2'00"

25

30

"Let me in! I'm the on ly one left.
 Tears down his face, he tried to stand, tears down
 He tried to stand, tears down his face. The

2'30"

35

The storm took them all! Please, it's cold. It's
 his face. The voice cried softly. He
 voice cried soft ly. He tried to stand, tears down

3'00"

40

cold." On - - ly the dawn was left

tried to stand. On - - ly the dawn was left

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

3'30"

45

by the storm, by the stormm.

by the storm, the dawn was left by the stormm.

on - - ly the dawn was left by the stormm.

4'00"

50

There was a sound

stormm.

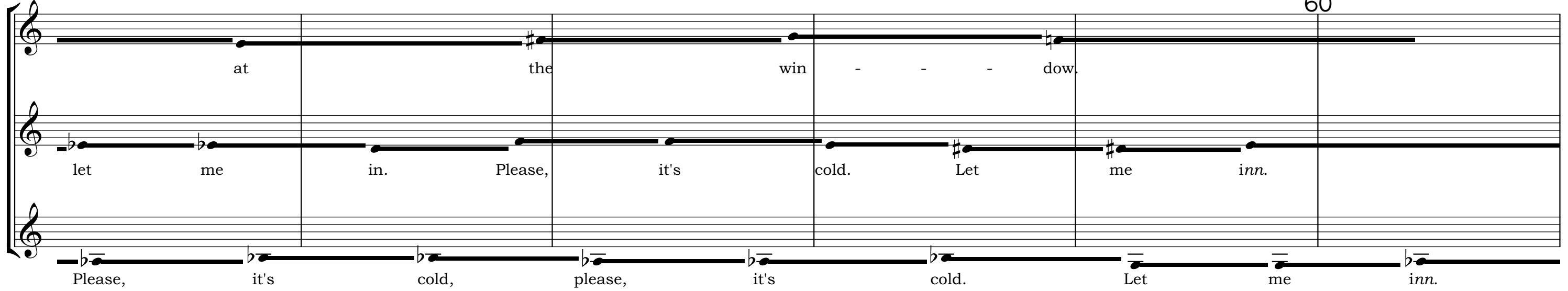
"Please, it's cold, please, it's cold. Let me in,

"Please, it's cold. Let me in.

4 4'30"

55

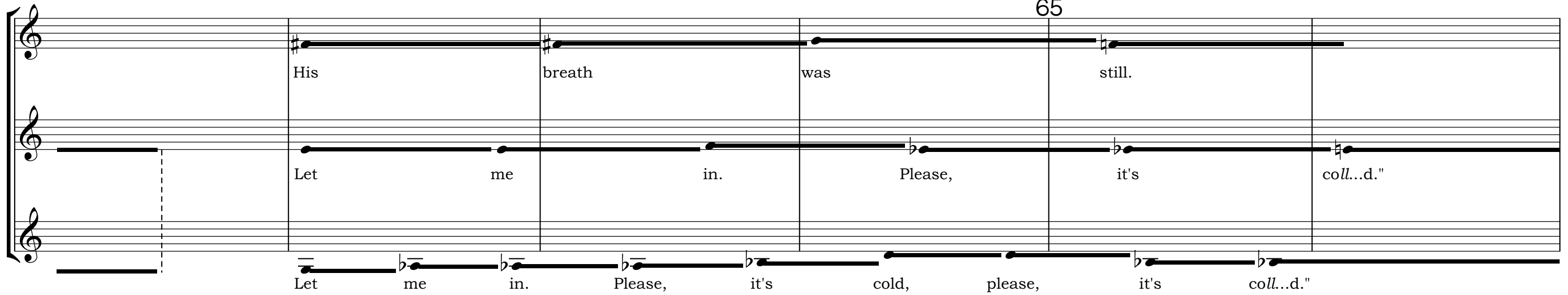
60



at the win - - - dow.
 let me in. Please, it's cold. Let me inn.
 Please, it's cold, please, it's cold. Let me inn.

5'00"

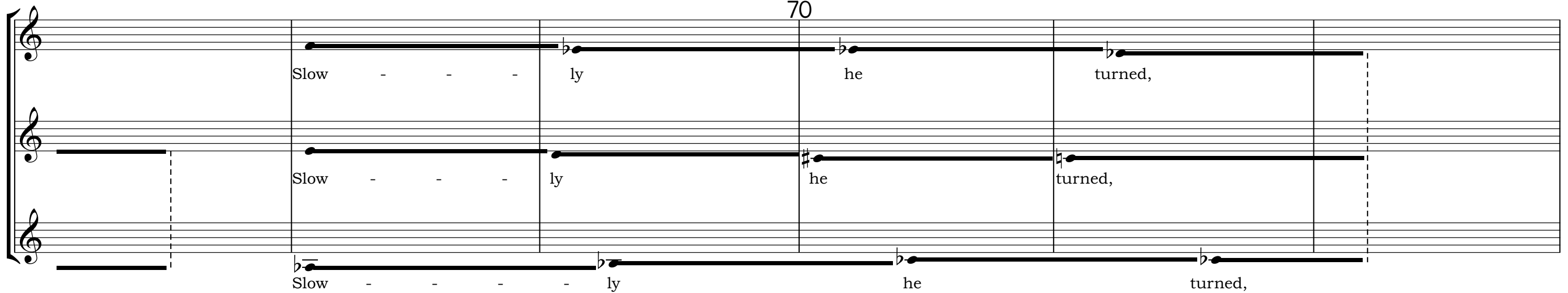
65



His breath was still.
 Let me in. Please, it's cold, please, it's coll...d."
 Let me in. Please, it's cold, please, it's coll...d."

5'30"

70



Slow - - - ly he turned,
 Slow - - - ly he turned,
 Slow - - - ly he turned,

6'00" 75

he turnn...ed.
 he turnn...ed.
 he turnn...ed.

From be - hind the win - dow - sill

6'30" 80

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

7'00" 85 90

de - li cate hand of a child, the de - li - cate hand of a child.
 the de - li - cate hand of a child.
 The de - - li - cate hand of a child. His face

6 7'30"

His face flushed and ti - mid, fright - ened eyes. Flushed and ti -

8'00"

ti - mid. Fright - ened eyes. He re - cog - nised the sound. Flushed and ti

8'30"

mid. He re - cog - nised the sound. The shade pulled down, the shade pulled down si -

95

100

105

The shade pulled down si -

mid. He re - cog - nised the sound. The shade pulled down, the shade pulled down si -

Fright - ened eyes. Re - cog - nised the sound, re - cog - nised the sound. The shade pulled down si - lent - ly

9'00" 110

lent - ly ag - ainst the shad - ow. Lost in the door - step of the emp

lent - ly ag - ainst the shad - ow. Lost in the door - step of the

ag - ainst the shad - ow, ag - ainst the shad - ow. Lost in the door - step of

9'30" 115 120

ty house. "Help me, help me. I'm try - ing. Help me. I'm try -

emp - ty house. "Help me. I'm try - - ing

the emp - ty house. "Help me, help me. Try - ing

10'00" 125

ing to find my way. Help me. I'm try - ing to find

to find my way home, find my way

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

8 10'30"

130

my way home. Find my way home. I'm sorry. And I

home. I'm sorry. And I

way home. I'm sorry. And I

11'00"

135

ry. Find my way home. I'm sorry. miss you. I miss you.

miss you. I'm sorry. I miss you.

miss you, I miss you.

11'30"

140

And I miss you, I miss

miss you, I miss you. I'm

I'm sorry. And I miss

12'00"
145

150

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

sor - - - ry. I miss you,

you, I miss you, I

12'30"

miss you.

miss you.

miss you.