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

Cardiff University School of Music
2020

Presented in partial fulfilment of the requirements for the degree Doctor of Philosophy (Music) in Composition
The Storm Took Them All

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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

chilling calm, smooth

Soprano 1

Scattered remnants of the ship could be

Soprano 2

Scattered remnants seen in

Alto

Scattered remnants of the ship in

seen in the distance. Blood stained the

the distance. Blood stained the

the distance, the distance. Blood stained the icy

icy walls of the shore. The

walls of the shore. The

walls of the shore, the shore. The

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voice cried softly from the door.

voice cried softly from outside the wooden door.

cried softly from outside the wooden door.

2'00"

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

He tried to stand, tears down

2'30"

The storm took them all! Please, it's cold. It's his face. The voice cried softly. He

voice cried softly. He tried to stand, tears down
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,

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

on - ly the dawn was left by the storm.

4'00"

There was a sound

storm.

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

'Please, it's cold. Let me in.
at the window. Let me in. Please, it's cold. Let me in.

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

His breath was still.

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

Slowly he turned,

Slowly he turned,
6′00″
he turnn...ed.
he turnn...ed.
From behind the window sill

6′30″
From behind the window sill appeared the
appeared, from behind the window sill appeared

7′00″
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
His face flushed and timid, frightened eyes. Flushed and timid, flushed and timid, frightened eyes. Flushed and timid, frightened eyes.

He recognised the sound, he recognised the sound. He recognised the sound, he recognised the sound.

The shade pulled down silently.

Frightened eyes. Recognised the sound, recognised the sound. The shade pulled down silently.

Frightened eyes. Recognised the sound, recognised the sound. The shade pulled down silently.
lently against the shadow. Lost in the doorstep of the emp
lently against the shadow. Lost in the doorstep of the

against the shadow, against the shadow. Lost in the doorstep of

ty house. 'Help me, help me. I'm trying. Help me. I'm try -
emp ty house. "Help me. I'm trying
the emp ty house. 'Help me, help me. Try -

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

ing to find my way home, find my way

ing to find my way. Help me. I'm sor - ry. Find my
10'30"

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

way home. I'm sorry. And I

11'00"

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

miss you. I'm sorry. I

miss you, I miss you.

11'30"

And I miss you, I

miss you, I miss you. I'm