

James Lavino

TINSEL
for SSAATTBB chorus

TINSEL

Tune to the frequency of the wood and you'll hear
the deer, breathing; a muscle, tensing; the sigh
of a fieldmouse under an owl. Now

listen to yourself—that friction—the push-and-drag,
the double pulse, the drum. You can hear it, clearly.
You can hear the sound of your body, breaking down.

If you're very quiet, you might pick up loss: or rather
the thin noise that losing makes—*perdition*.
If you're absolutely silent

and still, you can hear nothing
but the sound of nothing: this voice
and its wasting, the soul's tinsel. Listen ... Listen ...

— Robin Robertson (b.1955)

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Duration: five minutes

for Donald Nally and the singers of The Crossing

TINSEL

ROBIN ROBERTSON (b.1955)

JAMES LAVINO (b.1973)

Bold ♩ = 80 *f* rapid chanting (each singer at his/her own speed)

Soprano 1
||: sigh :|| ————— ||: the sigh of a fieldmouse :|| —————

Soprano 2
f rapid chanting (each singer at his/her own speed)
||: wood :|| —————

Alto 1
f rapid chanting (each singer at his/her own speed)
||: listen :|| —————

Alto 2
f rapid chanting (each singer at his/her own speed)
||: frequency :|| ————— ||: tensing :|| —————

Tenor 1
f rapid chanting (each singer at his/her own speed)
||: tensing :|| ————— ||: sigh :|| —————

Tenor 2
f rapid chanting (each singer at his/her own speed)
||: listen :|| —————

Bass 1
f rapid chanting (each singer at his/her own speed)
||: wood :|| ————— ||: breathing :|| —————

Bass 2
f rapid chanting (each singer at his/her own speed)
||: breathing :|| ————— ||: frequency :|| —————

8

S.1 *p* ||: the frequency of the wood:|

S.2 *mf* Tune _____ to the fre-quen-cy of the wood

A.1 ||: wood:|

A.2 *mf* Tune _____ to the fre-quen-cy of the wood

T.1

T.2 *p* *mf* Tune _____ to the fre-quen-cy of the wood

B.1

B.2 *p* ||: the frequency of the wood:|

Detailed description: This is a musical score for eight parts, labeled S.1 through B.2. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). Part S.1 is a soprano line starting at measure 8, marked *p* (piano), with lyrics "||: the frequency of the wood:|". Part S.2 is a soprano line with lyrics "Tune _____ to the fre-quen-cy of the wood", marked *mf* (mezzo-forte). Part A.1 is an alto line with lyrics "||: wood:|". Part A.2 is an alto line with lyrics "Tune _____ to the fre-quen-cy of the wood", marked *mf*. Part T.1 is a tenor line. Part T.2 is a tenor line with lyrics "Tune _____ to the fre-quen-cy of the wood", marked *p* and *mf*. Part B.1 is a bass line. Part B.2 is a bass line with lyrics "||: the frequency of the wood:|", marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

16

S.1 *mf* the sigh _____

S.2 and you'llhear the deer____breath-ing,____ a mus-cle tens-ing,____ the sigh_____

A.1 *p* ||: the frequency of the wood :| _____

A.2 and you'llhear the deer____breath-ing,____ a mus-cle tens-ing,____ the sigh_____

T.1 a mus-cle tens-ing,____ the sigh_____

T.2 and you'llhear the deer____breath-ing,____

B.1 *p* ||: the frequency of the wood :| _____

B.2 _____

S.1 _____ of a field - mouse__ a field-mouse un-der an owl.

S.2 _____ of a field - mouse__ a field-mouse un-der an owl.

A.1

A.2 _____ of a field - mouse__ a field-mouse un-der an owl.

T.1 _____ of a field - mouse__ a field-mouse un-der an owl.

T.2 *p smoothly*
push, drag, push, drag,

B.1

B.2 *p smoothly*
push, drag,

32

S.1 *mf* Now _____

S.2 *p smoothly* *becoming heavier and more marked* *mp*
 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

A.1 *mp heavy and marked* *mp*
 drag, push, drag, push, drag, push, drag, push,

A.2 *p smoothly* *becoming heavier and more marked* *mp*
 push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag,

T.1 *p heavy and marked* *mp*
 drag, push, drag, push, drag, push, drag, push, drag, push,

T.2 *becoming heavier and more marked* *mp*
 push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag,

B.1 *mf* Now _____

B.2 *becoming heavier and more marked* *mp*
 push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag,

39 *f*
 S.1 — lis - ten — lis - ten to — your - self —

S.2 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

A.1 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

A.2 push-and-drag, push - and - drag, push-and-drag, push-and - drag, push-and-drag, push - and-drag, push-and-drag,

T.1 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

T.2 push-and-drag, push - and - drag, push-and-drag, push-and - drag, push-and-drag, push - and-drag, push-and-drag,

B.1 — lis - ten — lis - ten to — your - self —

B.2 push-and-drag, push - and - drag, push-and-drag, push-and - drag, push-and-drag, push - and-drag, push-and-drag,

mp heavy and marked

S.1 *mp heavy and marked*
 dou-ble pulse,___ the drum.___ drag, push,

S.2
 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

A.1
 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

A.2
 push - and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag, push-and-drag,

T.1 *mp heavy and marked*
 dou-ble pulse,___ the drum.___ push-and-drag, push-and-drag, fric - tion

T.2
 push - and-drag, push-and-drag, push-and-drag, push-and-drag,

B.1
 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push, push-and-drag,


B.2
 push - and-drag, push-and-drag, push-and-drag, push-and-drag, fric - tion___ fric - tion fric -

60


S.1 
 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

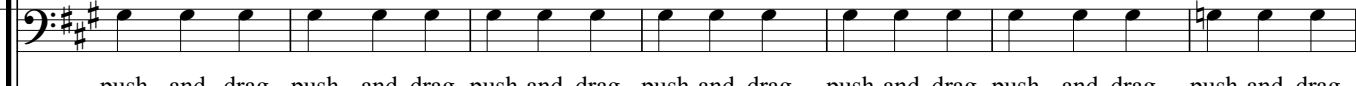
S.2 
f You can hear it, *mf* clear - ly.

A.1 
 drag, push, drag, push, drag, push, drag, push, drag, push, drag, push,

A.2 
 push - and - drag, push - and - drag, push - and - drag, push - and - drag, push - and - drag, push - and - drag, push - and - drag,


T.1 
 fric - tion, fric - tion, fric - tion, fric - tion, fric - tion

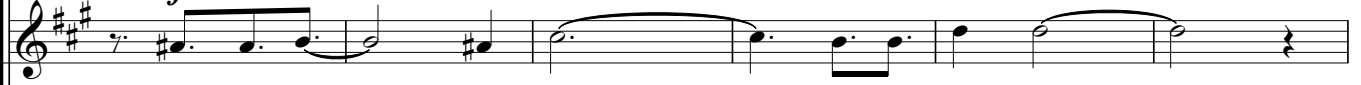
T.2 
f You can hear it, *mf* clear - ly.

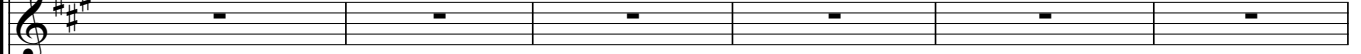
B.1 
 push - and - drag, push - and - drag, push - and - drag, push - and - drag, push - and - drag, push - and - drag, push - and - drag,


B.2 
 - tion, fric - tion, fric - tion, break - ing, break - ing, break -

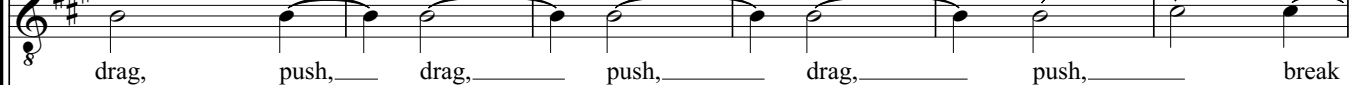
67

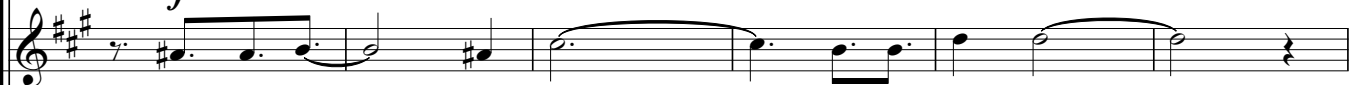
S.1 
 drag, push, drag, push, drag, push, drag, push, drag, push,

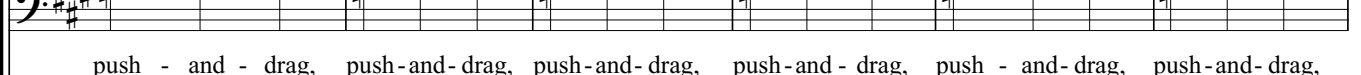
S.2 
 You can hear the sound of your bod - y


A.1 

A.2 
 push - and - drag, push-and-drag, push-and-drag, push-and - drag, push - and break - ing

T.1 
 drag, push, drag, push, drag, push, break

T.2 
 You can hear the sound of your bod - y

B.1 
 push - and - drag, push-and-drag, push-and-drag, push-and - drag, push - and-drag, push-and-drag,

B.2 
 - ing break - ing break - ing break - ing break - ing

73

rall.

mf

S.1
 drag, push, drag, push, drag, push, brea - ea - king__

S.2
 break - - ing__

A.1

A.2
 break - ing__ break - ing break - ing break - ing break - ing *p*

T.1
 - ing__ break - ing__ break - ing__ break -

T.2
 break - - ing__ brea - ea - king__

becoming increasingly detached

B.1
 push-and- drag, push-and- drag, push-and- drag, push-and- drag, push-and- drag, push-and- drag,

B.2
 __ break - ing__ break - ing__ break - ing__ break -

Smoothly flowing ♩ = 118

80 . . . ♩ = 60

S.1 *pp* Ah...

S.2 *pp* Ah... Ah...

A.1 *mf* down.

A.2 *mf* down.

T.1 *pp* -ing down. Ah...

T.2 *pp* Ah... Oo...

B.1 *mp* sustained
push - and-drag, push-and- dra(g), If you're

B.2 *mp* sustained
- ing down. If you're

no final consonant

89 *smoothly*

S.1 *Oo... Oo... Oo... Oo...*

S.2 *smoothly*

Oo... Oo...

A.1 *pp smoothly*

Oo... Oo... Oo...

A.2

T.1 *p*

Oo... loss

T.2 *smoothly*

Oo...

B.1 ver-y qui - et, you might pick up loss:

B.2 ver-y qui - et, you might pick up loss:

97

S.1

S.2

A.1

A.2

T.1

T.2

B.1

B.2

Oo... Oo... Oo...

Oo... Oo... Oo...

Oo... Oo...

Oo... Oo...

or rath - er the thin noise the

or rath - er the thin noise the

105

S.1 *mp* *f*
 Oo... Oo... loss

S.2 *f*
 Oo... down down

A.1 *mp* *pp*
 Oo... per - di - tion.

A.2 *mp* *pp* *f smoothly*
 per - di - tion. down

T.1 *mp* *pp*
 per - di - tion.

T.2 *mp*
 Oo...

B.1 *mp smoothly* *f*
 thin noise that los - ing makes breath - - ing,

B.2 *f*
 thin noise that los - ing makes loss

113

S.1 *mf* *pp* *mf*
loss

S.2 down down down

A.1 *mf* *pp* *mf*
per - di - tion. per - di - tion.

A.2 down down

T.1 *mf* *pp* *mf*
per - di - tion. per - di - tion.

T.2 *mf* *pp* *mf*
per - di - tion. per - di - tion.

B.1 breath - - - ing, breath - - - ing, breath - - - ing,

B.2 *f*
loss

120

S.1
down down

S.2
loss loss

A.1
pp *mp* *pp*
per - di - tion.

A.2
loss loss loss

T.1
pp *mp* *pp*
per - di - tion.

T.2
pp

B.1
breath - - ing, breath - ing, breath - - ing, breath -

B.2
f *mf smoothly*
loss down down

127

S.1 *p*
down

S.2 *p*
loss

A.1 *mp* *pp*
per - di - tion.

A.2 *p*
loss loss loss

T.1 *p*
loss

T.2 *p*
loss

B.1 *p*
- ing, breath - ing, loss loss
Continue repeating, maintaining this tempo, while slowly fading to nothing

B.2 *p*
loss loss loss
Continue repeating, maintaining this tempo, while slowly fading to nothing

Steady ♩ = 80
mp molto legato

134

A.1
If ___ you're ab-so-lute-ly si-lent

A.2
If ___ you're ab-so-lute-ly si-lent

T.1
dim. poco a poco
lo(ss) *no final consonant*

T.2
dim. poco a poco
loss lo(ss) *no final consonant*

B.1

B.2



Move freely among these notes in a flowing manner, completely independent of conductor and each other. (Not too fast.)

142

SOPRANO 1&2

S. *p*
Oo... Oo...

A.1
and still, you can hear noth - ing ___ but the sound of noth-ing: this

A.2
and still, you can hear noth - ing ___ but the sound of noth-ing: this

148

S.

A.1 voice, and its wast - ing, the soul's tin - sel.

A.2 voice, and its wast - ing, the soul's tin - sel.

T.1 *mp* the soul's tin - sel.

T.2



155

S.

A.1 *p* Lis - ten... Lis - ten... *long*

A.2 *p* Lis - ten... Lis - ten... *long*

T.1 *p* Lis - ten... Lis - ten... *long*

T.2 *p* Lis - ten... Lis - ten... *long*

B. **BASS 1&2** *p* Lis - ten... Lis - ten... *long*