

Todd Tarantino
Shirt
for eight solo voices

Todd Tarantino

Shirt

for eight solo voices

Duration: approximately 6 minutes

For further information
toddtarantino@gmail.com

Shirt

The back, the yoke, the yardage. Lapped seams,
The nearly invisible stitches along the collar
Turned in a sweatshop by Koreans or Malaysians

Gossiping over tea and noodles on their break
Or talking money or politics while one fitted
This armpiece with its overseam to the band

Of cuff I button at my wrist. The presser, the cutter,
The wringer, the mangle. The needle, the union,
The treadle, the bobbin. The code. The infamous blaze

At the Triangle Factory in nineteen-eleven.
One hundred and forty-six died in the flames
On the ninth floor, no hydrants, no fire escapes -

The witness in a building across the street
Who watched how a young man helped a girl to step
Up to the windowsill, then held her out

Away from the masonry wall and let her drop.
And then another, as if he were helping them up
To enter a streetcar, and not eternity.

A third before he dropped her put her arms
Around his neck and kissed him. then he held
Her into space, and dropped her. Almost at once

He stepped to the sill himself, his jacket flared
And fluttered up from his shirt as he came down
Air filling up the legs of his gray trousers -

Like Hart Crane's Bedlamite, "shrill shirt ballooning."
Wonderful how the pattern matches perfectly
Across the placket and over the twin bar-tacked

Corners of both pockets, like a strict rhyme
Or a major chord. Prints, plaids, checks,
Houndstooth, Tattersall, Madras. The clan tartans

Invented by mill-owners inspired by the hoax of Ossian,
To control their savage scottish workers, tamed
By a fabricated heraldry: MacGregor,

Bailey, MacMartin. The kilt, devised for workers
To wear among the dusty clattering looms.
Weavers, carders, spinners. The loader,

The docker, the navy. The planter, the picker, the sorter
Sweating at her machine in a litter of cotton
As slaves in calico headrags sweated in fields:

George Herbert, your descendant is a Black
Lady in South Carolina, her name is Irma
And she inspected my shirt. Its color and fit

And feel and its clean smell have satisfied
Both her and me. We have culled its cost and quality
Down to the buttons of simulated bone,

The buttonholes, the sizing, the facing, the characters
Printed in black on neckband and tail. The shape,
The label, the labor, the color, the shade. The shirt.

—Robert Pinsky

used by permission of the author.

Shirt

Todd Tarantino

Text: Robert Pinsky

Come parlando, flessibile ♩ = c. 80

The musical score is written in 4/4 time with a tempo of approximately 80 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each containing a vocal line and a piano accompaniment line. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is labeled 'Piano (for rehearsal only)'. The lyrics are: 'The back, the yoke, the yar - dage. Lapped seams, the yar - dage.' The score includes dynamic markings of *mp* (mezzo-piano) and phrasing slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

mf Sweat - shops *f* Talk - ing mo - ney on their break *mf*

mf Sweat shop Kor - e - ans Lapped

Lapped seams, *p* the back, the yoke the yar - dage.

mf Sweat - shops *mp* or talk - ing pol - i - - - - - ties

mf sweat - shop *mf* Mal - ay - sians The back, the yoke, the yar - dage. *mf*

mf Lapped seams, Lapped

mf near - ly in - vi - si - ble sti - ches turned in a sweat - shop by Ko - re - ans or Ma lay - sians gos - si - ping o - ver *mf*

Lapped seams, Lapped

to the band of cuff I but - ton at

seams, The back, the yoke, the yar - dage.

with its o - ver - seam

The back, the yoke, the yar - dage.

The back, the yoke,

seams, while one fit - ted this arm - piece

tea and noo - dles The back, the yoke, the yar - dage.

seams, The back, the yoke, the yar - dage. The

mf my wrist. *mf* The in - fam - ous blaze at the Tri - an - gle Fac - to - ry in nine - teen

The in - fam - ous blaze at the Tri - an - gle Fac - to - ry in nine - teen e - le

mf The in - fam - ous blaze at the Tri - an - gle Fac - to - ry

p wrist.

the yar - dage. *p*

wrist.

mf The in - fa - mous blaze in nine - teen e -

back, the yoke, the yar - dage.

e - le - ven. One hun - dred and for - ty - six died in the flames on the ninth floor, no hy - drants, no -

ven. Tri - an - gle Fac - to - ry no fire es - capes

The wit - ness

le - ven One hun - dred and for - ty six died no hy - drants, On the ninth floor a

The pres - ser, the cut ter,

fi - re es - capes -

then held her out -

mf The pres - ser, the cut - ter, The wrin - ger, *f* 5

The pres - ser, the cut - ter, The wrin - ger, A - way from the

in a buil - ding a - cross the street who watched -

the cut ter, the wrin - ger,

young man helped a girl to step up to the win - dow - sill *mf* 3

the wrin - ger, The pres - ser, the

5

f and let her drop. *f* And then a - no ther. *fp* drop. *mf* 3 As if

fp how drop. *f* And then a - no - ther. The pres - ser,

3 ma - son - ry wall drop. drop. drop. *fp* drop. *fp* drop.

cut - ter, the wrin - ger, drop. *f* And then a - noth - er. *mf* The pres - ser, the cut - ter,

3

The musical score consists of five systems. The first system has two staves: a vocal line and a piano accompaniment line. The second system has two staves: a vocal line and a piano accompaniment line. The third system has two staves: a vocal line and a piano accompaniment line. The fourth system has two staves: a vocal line and a piano accompaniment line. The fifth system has two staves: a vocal line and a piano accompaniment line. The score includes various dynamic markings such as *f*, *fp*, and *mf*, and includes lyrics for the vocal parts. There are also some performance instructions like 'drop.' and '3' (triplets).

mf *cresc.* *ff.* *mf*

A third e - - - ter -

- he were hel - ping - them up to en - ter - a street - car, - and not e - - - ter - ni - ty.

mp *fp* *fp*

- the cut - ter, - the wrin - ger, dropped - her drop. - drop. -

mp *fp*

- drop. - drop. - drop. -

mf

- be - fore he dropped - her put her arms a - round - his neck and kissed

mp *fp*

- drop. - drop. - drop. -

mf

A third

mp *mf*

the wrin - ger, - dropped - her The pres - ser, - the cut - ter, - the wrin -

The musical score consists of five systems. The first system includes a vocal line with lyrics 'A third e - - - ter -' and piano accompaniment with dynamics *mf*, *cresc.*, and *ff.*. The second system has two vocal lines with lyrics 'the cut - ter, the wrin - ger, dropped - her drop. - drop. -' and piano accompaniment with dynamics *mp* and *fp*. The third system has two vocal lines with lyrics 'be - fore he dropped - her put her arms a - round - his neck and kissed' and piano accompaniment with dynamics *mp* and *fp*. The fourth system has two vocal lines with lyrics 'the wrin - ger, - dropped - her The pres - ser, - the cut - ter, - the wrin -' and piano accompaniment with dynamics *mf*, *mp*, and *mf*. The fifth system shows piano accompaniment with a triplet in the right hand.

ni - ty. drop. *fp* *mf* e - - - - ter - - - - ni - - - -
 e - - - - ter - - - - ni - - - - ty.

f Then he held Her in - to space, *mf* his

him. *fp* Al - most at once he stepped to the sill him - self, *3 cresc.*

ger. drop. *fp* drop. *mp* The

3 *3* *3*

mf

ty. And flut - tered up from his shirt

mf

e - - - ter - - - ni - - - ty.

ja - cket flared as he came down

mf *mf* *creac.*

e - - - ter - - - ni - - - ty. as he came down air fill - ing up the legs of

mp

The nee dle, the u nion, the trea - dle, the bob - bin. The

The nee - dle, the u - nion, the trea - dle, the bob - bin. The Code.

nee - dle, the u nion, the trea - dle, the bob - bin. The Code.

p Won - der - ful — how the pat - tern — mat - ches per - fect - ly — a - cross the

f e - - - ter - - - ni - - ty. —

f e - - - ter - - - ni - - ty.

f

"shrill shirt — bal - loon - ing." —

ff

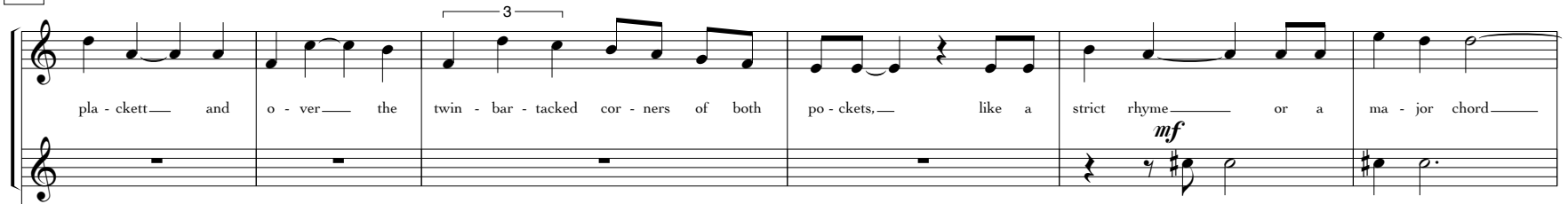
his — gray — trou - sers —

Code.

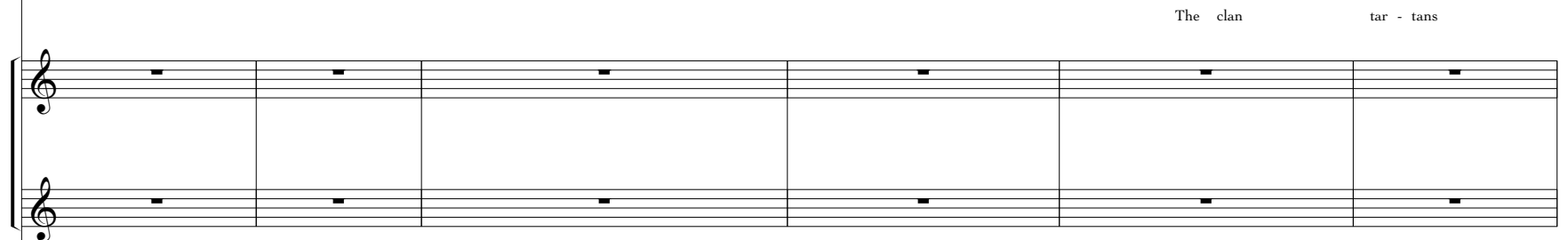
f wittily

Like Hart Crane's Bed - lam - ite —

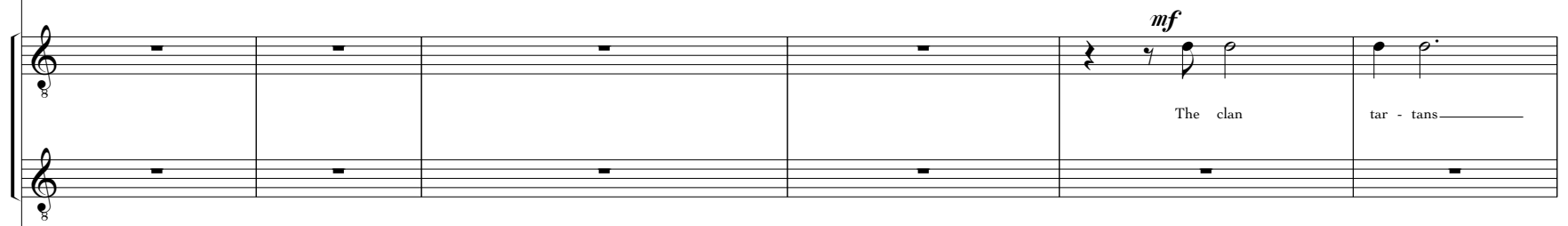
pla - cket — and o - ver — the ³ twin - bar - tacked cor - ners of both po - ckets, — like a strict rhyme — or a ma - jor chord —



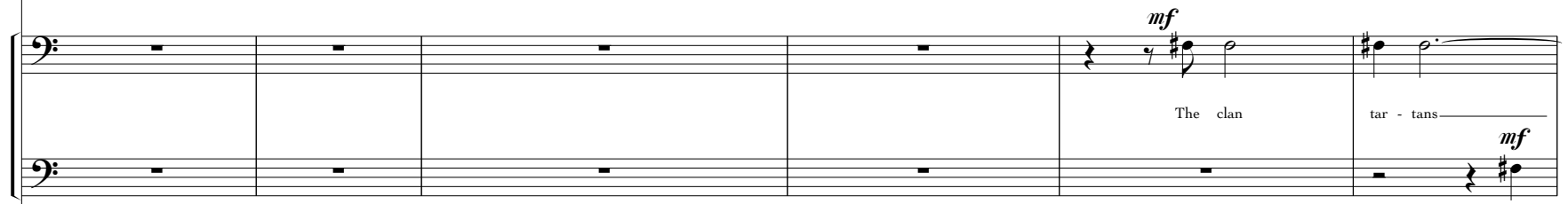
The clan tar - tans



The clan tar - tans —



The clan tar - tans —



In -



fp plaid, _____

fp Prints, _____

mp Mac - greg or,

mp Mac - greg - or,

fp checks, _____

fp Hounds - tooth, _____

mf Mac - mar - tin, _____

fp Tat - ter sall, _____

p Bai - ley, _____

fp Ma - dras, _____

p Bai - ley, _____

f clan tar - tans

ven - ted by mill - own - ers _____ in - spi - red by the hoax of O - ssi - an, _____ To con - trol their sa - vage Scot - tish work - ers, _____ tamed _____

The musical score is written for voice and piano. It consists of five systems of staves. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The third system has two vocal staves and two piano staves. The fourth system has two vocal staves and two piano staves. The fifth system has two vocal staves and two piano staves. The piano part includes triplets and dynamic markings such as *fp*, *mp*, *mf*, *p*, and *f*. The lyrics are written below the vocal staves.

f
con - trol_

mf *f*

de - vised for work - ers — to wear a - mong the dus - ty clat - ter - ing looms.

f *mp* *mp*

con - trol_ Wea - - - vers, the

mf

The kilt,

mf *mp* *mp*

The kilt, car - ders, the

mf *mp*

The kilt, spi - - - ners,

f *mp* *mp*

con - - - - trol the

mp

by a fa - bri - ca - ted he - rald - ry: — The loa - der, the do - - - - cker, — the nav vy.

f Swea - ting
p cot ton slaves in ca - li - co head - rags
p cot - ton slaves in ca - li - co head - rags
mf sor - ter - ma - chine - slaves in ca - li - co head - rags
mp at her - ma - chine in a lit - ter of cot - ton As slaves in ca - li - co head - rags swea - ted swea - ted
creac.
mf sor - ter - slaves in ca - li - co head - rags
 at her ma - chine - slaves in ca - li - co head - rags
mf swea - ting at her ma - chine slaves in ca - li - co head - rags

Musical score for page 83, featuring vocal lines and piano accompaniment. The score is in 4/4 time and includes dynamic markings such as *f*, *p*, *mf*, *mp*, *creac.*, and *ff*. The lyrics describe the conditions of cotton slavery in California, mentioning "swea - ting", "cot ton slaves in ca - li - co head - rags", and "at her ma - chine". The piano accompaniment includes triplets and a quintuplet.

The musical score consists of six systems. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "sweat - ed — George Her - bert, —". The piano accompaniment features a treble clef with a melody and a bass clef with a bass line. The second system continues the vocal line with lyrics: "sweat - ed — George Her - bert, — in - spec - ted — my — shirt. —". The piano accompaniment includes a treble clef with a triplet of eighth notes and a bass clef with a bass line. The third system has lyrics: "in fields: — George Her - bert, —". The piano accompaniment includes a treble clef with a triplet of eighth notes and a bass clef with a bass line. The fourth system has lyrics: "sweat - ed — George Her - bert — in - spec - ted — my — shirt —". The piano accompaniment includes a treble clef with a triplet of eighth notes and a bass clef with a bass line. The fifth system has lyrics: "sweat - ed — George Her - bert your de - scen - dant is a black la - dy in South Ca - ro - li - na, her name is Ir ma she in - spec - ted my". The piano accompaniment includes a treble clef with a triplet of eighth notes and a bass clef with a bass line. The sixth system has lyrics: "sweat - ed — George Her - bert — in - spec - ted — my — shirt —". The piano accompaniment includes a treble clef with a triplet of eighth notes and a bass clef with a bass line. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *passionate*. There are also numerical markings like 7 and 3.

f shirt. co - lor - - and - fit - *f* qua - - - - - li - - - - -

f sa - - - - - tis - - - - - fy - *f*
 shirt. Its - - co - lor - - and - fit - have sa - tis - fied me I - - have

shirt. co - lor - - and - fit - *f*
 shirt. Its co - lor and fit and feel and its clean smell have sa - tis fied both her and me. We have culled its cost and

f co - lor - - and - fit -

ty —

me. *cresc. sempre*

culled its cost and qual - i - ty down to the but - tons of si - mu - la - ted bone, The but ton holes, the si - zing,

shirt *sfz*

shirt *sfz*

shirt

qua - li - ty down to the but - tons of sim - u - la - ted bone, The but - ton - holes, the si - zing, the fa - cing, the cha - rac - ters print - ed in

shirt *sfz*

shirt *sfz*

shirt

f *cresc.* *ff* *p* *ff*

The char - ac - ters print - ed in black on neck - band— and— tail. fa - cing—the la - bor, the la - bor,

f *cresc.* *ff* *f* *p* *ff*

The char - ac - ters print - ed in black on neck - band— and— tail. The si - zing the fa - cing la - bor, the la - bor,

ff *p* *ff*

the fa - cing, the char - ac - ters print - ed in black— on neck - band and tail. fa - cing la - bor, The shape,

f *f* *f* *p* *ff*

The si - zing, The char - ac - ters tail. fac - ing la - bor the la - bor,

f *f* *f*

the fa - cing, neck - band— the si - zing, The

black on neck - band and tail. The shape, the la - bel, the la - bor, the co - lor,

f *f* *f*

The but - ton - holes,

The shape, the si - zing,

