TIN STAR
ORIGINAL TELEVISION SOUNDTRACK
MUSIC BY ADRIAN CORKER

01. IT'S BEAUTIFUL
02. RIVERS
03. ARE YOU SURE YOU WANT THIS?
04. I HAVE THE PACKAGE
05. NOIR
06. DEAD CATTLE
07. INTERROGATION
08. LANDSCAPE
09. MY DAD
10. YOU ARE GOING TO DIE PART 3
11. ON THE RESERVE
12. SCORE TO SETTLE
13. SEEN THIS GIRL
14. MISSING PERSON
15. THE BRIDGE
16. STOLEN BAG
17. SCHOOL BUS
18. A GOOD DAY
19. HIGH
20. ELIZABETH AND JACLYN
21. ENOUGH
22. WHO SHOT OUR SON?
23. REVERIE
24. GOOD LUCK
25. HIDING DRUGS
26. LEAVE ME
27. WAITING
28. SHOOT OUT PART 2
29. IN THE BATHROOM
30. FUNERAL
31. I MURDERED MY HUSBAND
32. NEW HIDING PLACE PART 3
33. AFTER

MUSIC BY ADRIAN CORKER

The first thing I remember about collaborating with Adrian Corker was sitting in the bath.

I was listening to tracks sent through by Sky's music supervisor Danny Layton. There were numerous composers on the email and each one had links to several cues. I listened. And I listened. And I listened. The music was accomplished, emotional and predictable. Then I heard Adrian's first cue. And I thought "at last."

This wasn't film or TV music. This was the work of a brilliant experimental composer. It was distinctive and original - but it was also highly emotive (in ways I couldn't quite fathom). And I knew then, to the bottom of my bathwater, that Adrian was the most adventurous and therefore the right choice.

I conceived of Tin Star under the auspices of Jane Featherstone and Anne Mensah at a time when Sky Atlantic had not yet produced any original content. My remit from the broadcaster was "the more Rowan it is - the better." I liked that. It saved me from the trap of being distinctive for the sake of it and encouraged me to get personal. My mission was authenticity. Distinction would take care of itself. And I hope it did. From the peculiar hybrid of family drama, revenge saga, thriller and Western - to the unusual marriage of Tim Roth and Christina Hendricks in the same story. By the time we got to the music I knew we had to keep up our nerve. So we approached Adrian. And what you have here is a small selection of his work from the first two seasons of the show.

I have worked with avant-garde composers before. Max De Wardener's score for Secret Life is one of my favourites. But entrusting a complex plot and a jagged range of emotional peaks spanning ten hours of television is more than I have ever entrusted a composer with. And to be honest it did not, at first go smoothly.

Adrian's early cues were remarkable, interesting, engaging and powerful pieces of music. But it was hard - if not downright impossible at first - to see how they related to the story I was trying to tell. I balked. Musical genius was one thing. A collaborative skillset in the precision engineered art of film score (and I had always thought of Tin Star as ten one hour movies) is quite another. I gave copious notes by email. They were graciously received. The cues were revised. Yet still they rode above or alongside the music like a train alongside a highway: sometimes parallel, sometimes lost to view by trees or hills. The story I was telling was intricate. And I needed music that was intricately interwoven with it. I began to panic.

It has to be said that I panicked about most aspects of the show at that time - and continue to. It seems to be part of the process. My stalwart executive Alison told me to be patient. Which I tried to be. And as Adrian humbly, intelligently and skilfully learned to decipher my complex notes into musical ideas, his cues began to wrap themselves around the story. Tightly.

But what is truly remarkable is that they never compromised. Compromise suggests we both lose. What Adrian did was collaborate. He refused to give in to cliché. He steadfastly remained true to the adventurousness and unpredictability that is baked into both the DNA of the show and his nature as a composer. And the result was intricately descriptive of often mind-bendingly complex emotional twists and turns. Tin Star skips with infuriating restlessness from light to dark, from intimate to epic, from emotional to comic - and the music has to honour and emphasise these fleeting nuances or it actually anaesthetises the storyline and dulls the mercurial performances, especially of Tim Roth.

That Adrian achieved this is remarkable enough. What befuddles me utterly is how he managed to mine a deep vein of very, very precious story ore when he both discovered and fashioned the musical identity of the show.

Without his music, the show would be incomplete.

ROWAN JOFFE

IT IS ONE OF THE FUN THINGS OF TIN STAR THAT NO ONE DISCOURAGES TRYING NEW THINGS AND BEING EXPERIMENTAL AND AMBITIOUS

The music for the two seasons of Tin Star was recorded over 2 years, with a small break, at Air Lyndhurst and Angel Studios London for the orchestra session and my studio and smaller studios for the soloists and smaller ensemble pieces. I worked closely with Rowan Joffe and some of the directors on the music and was given free rein so I was able to include musical ideas and language that aren't always heard in TV music.

Many of the players are from the new music world so have a vast array of techniques at their disposal. It was an amazing experience to have all these great musicians available for the many sessions we did (I think maybe 8 orchestra sessions). My main challenge other than serving the narrative of the show, which was ever changing, was having to write a substantial amount of orchestra music over a ten episode series that could be recorded fast but also had the detail and technical challenges that made good use of the players skills. I didn't use much electronics in Tin Star and so most of the time what you hear is what was recorded in the room as it was performed.

I think Season 2 the story, the acting and the music all pushed further than in Season 1. It is one of the fun things of Tin Star that no one discourages trying new things and being experimental and ambitious and I think that is reflected in what you finally see and hear.

ADRIAN CORKER

All tracks written by Adrian Corker and published by Mute Song except:
Track 3, 11 - written by Adrian Corker / Sam Amidon published by Mute Song / W.O.S Music (BMI)
Track 14 - written by Adrian Corker / Lucy Railton published by Mute Song / Copyright Control
Track 30 - written by Adrian Corker / Aisha Orazbayeva published by Mute Song / Copyright Control

Score Supervisor - Bridget Samuels
Music Editors - Tristin Norwel (Series 1), Iain Berryman (Series 2)

Orchestration - Jessica Dannheisser and Will Gardner
Score Performed by Orchestrate
Soloists - Leo Abrahams
Sam Amidon
Kitty Durham
Nigel Eaton
Will Husband
Ilse Ikse
Aisha Orazbayeva
Lucy Railton
Josephine Stephenson
Serge Vuille
Sam Wilson

Score Recording Engineer and Additional Mixing - Rupert Coulson
Score Mixer - David Prior
(except track 31 - Rupert Coulson)

Music Supervisor - Danny Layton

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