



Bush Chord

Margaret Lindsay Holton

Commissioned by Vox Humana; Brian Wisnath - Artistic Director

Tobin Stokes

♩ = 52 **very freely**
mf > *mf* > *mf* **piu mosso**

S. pine (ii-yy-nn) pop-lar - (rr) wil - (ll) - low and pun - k wood_ s(ss) - pi - t an(nn)d spar - k

A. pine (ii-yy-nn) pop-lar - (rr) wil - (ll) - low and pun - k wood_ s(ss) - pi - t an(nn)d spar - k

T. pine (ii-yy-nn) pop-lar - (rr) wil - (ll) - low and pun - k wood_ s(ss) - pi - t an(nn)d spar - k

B. pine (ii-yy-nn) - pop-lar - (rr) wil - (ll) - low and pun - k wood_ s(ss) - pi - t an(nn)d spar - k

composer notes:

m1: (ii-yy-nn) this indicates to smoothly move through vowel sounds (diphthongs)

m2: (rr) this indicates to elongate and sing through the consonants

m3: there is a smooth gliss while on the "ll" sound

m4: all the "k" sounds should never have the voice in them. Just the percussive click with only a bit of release after it

m5: another gliss, this time on "nn" sound, and like the "k" sounds, the "t" sounds should not have any voice. just the percussive release of the tongue

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rubato *pp* *mf* **a tempo** *f* *mp*

6

S. *pp* *mf* *f* *mp*
 k k k k while bone hard elm bir - ch ap-ple and oa - k hum -(mm)

A. *pp* *mf* *f* *mp*
 k k k k while bone hard elm bir - ch ap-ple and oa - k hum -(mm)

T. *pp* *mf* *f* *mp*
 k k k k while bone hard elm bir - ch ap-ple and oa - k hum -(mm)

B. *pp* *mf* *f* *mp*
 k k k k while bone hard elm bir - ch ap-ple and oa - k hum -(mm)

A

11

S. *n.* *mp*
 mm fine (ii-yy-nn) hard woods good wood to burn (urn-urn-urn)-(nn)

A. *n.* *mp*
 mm fine (ii-yy-nn) hard woods good wood to burn (urn-urn-urn)-(nn)

T. *n.* *mp*
 mm fine (ii-yy-nn) hard woods good wood to burn (urn-urn-urn)-(nn)

B. *mf* *mp*
solo: har - mo - ni-ous-(ss)
 mm fine (ii-yy-nn) hard woods good wood to burn (urn-urn-urn)-(nn)

m6: each singer should be in their own tempo making four (or even a few more) "k" sounds each (with no voice) dissipating to nothing

m7: while "a tempo" is indicated, it should be pretty free and more about story telling than a strict tempo.

m12: in the last beat the only sound will be the soloist on the "ss" sound fading away. It's okay if he overlaps a bit into the next measure

m15: each singer should be in their own tempo repeating dissipating "nurn" sound.

m17: to be clear, that decresc mark is for the whole choir so soloists can be heard

m18: every choir has a keen whistler. I'm suggesting a D# since it's in a good range and out of the basic tonality, but it could be a different pitch, as long as it sounds like burning wood sounds when it whistles

16 *f* *mf* (solo whistler) *accel.*

S. these won-der in-stru-ments - (ss) pres - sure - (rr) chat-ter-ing (ng), cheer-ing cack-ling

A. these won-der in-stru-ments - (ss) whis-tle - (ll) chat-ter-ing (ng), cheer-ing, cack-ling

T. these won-der in-stru-ments - (ss) pres - sure - (rr) chat-ter-ing (ng), cheer-ing, cack-ling

B. these won-der in-stru-ments - (ss) whis-tle - (ll) chat-ter-ing (ng), cheer-ing, cack-ling

poco rit. **a tempo**

21 *f* *mp* *ff* *fp*

S. crack - ling - (ng) with-in - (nn) a hes-i-tant cy-clone of light f (ff) - - lame - (mm)-

A. crack - ling - (ng) with-in - (nn) a hes-i-tant cy-clone of light f (ff) lick-er-ing-(ng)

T. crack - ling - (ng) with-in - (nn) a hes-i-tant cy-clone of light f (ff) - - lame - (mm)-

B. crack - ling - (ng) with-in - (nn) a hes-i-tant cy-clone of light f (ff) lick-er-ing-(ng)

25

S. *f* *p*
 (mm)s of sub - lime de - light, warm - ing slow - - (ww), they give us life (ah - yy ff)

A. *f* *p*
 of sub - lime de - light, warm - ing slow - - (ww), they give us life (ah - yy ff)

T. *f* *p*
 (mm)s of sub - lime de - light, warm - ing slow - - (ww), they give us life (ah - yy ff)

B. *f* *p*
 of sub - lime de - light, warm - ing slow - - (ww), they give us life (ah - yy ff)

B *fast!*

32 *mf* *ff* *rit.* *p*

S. *mf* *ff* *p*
 parse this min - or mir - a - cle of meg - a bi - o - phys - ics of ho - ly fire - (rr) drawn down from pri - mal sun -

A. *mf* *ff* *p*
 parse this min - or mir - a - cle of meg - a bi - o - phys - ics of ho - ly fire - (rr) drawn down from pri - mal sun -

T. *mf* *ff* *p*
 parse this min - or mir - a - cle of meg - a bi - o - phys - ics of ho - ly fire - (rr) drawn down from pri - mal sun -

B. *mf* *ff* *p*
 parse this min - or mir - a - cle of meg - a bi - o - phys - ics of ho - ly fire - (rr) drawn down from pri - mal sun -

slower and freely "ss" for 3 beats *faster, more intense*

mp *solo:* through leaves - (ss) *mf*

S. (nn) look here now___ to this ins-tant, bril - liant burn - (nn) an in

mp *mf*

A. (nn) look here now___ to this ins-tant, bril - liant burn - (nn) an in

mp *solo:* to rug-ged root shoots far flung - (ng) *mf*

T. (nn) look here now___ to this ins-tant, bril - liant burn - (nn) an in

mp *mf*

B. (nn) look here now___ to this in-stant, bril - liant burn - (nn) an in

39 *f*

S. tense - (ss)___ un-re-hears- (ss) - ed li - quid fire a sound sym-phon-y of sun struck lyres___ com-

f

A. tense - (ss)___ un-re-hears- (ss) - ed li - quid fire a sound sym-phon-y of sun struck lyres___ com-

f

T. tense - (ss)___ un-re-hears- (ss) - ed li - quid fire a sound sym-phon-y of sun struck lyres___ com-

f

B. tense - (ss)___ un-re-hears- (ss) - ed li - quid fire a sound sym-phon-y of sun struck lyres___ com-

m36: the tenor soloist can still be flinging higher and higher, overlapping choir in first part of measure 37

43

S. *mp*

plete and sa - cred a rare but com-mon gif - t the hon-ey mus - k smell of

A. plete and sa - cred a rare but com-mon gif - t the hon-ey mus - k smell of

T. plete and sa - cred a rare but com-mon gif - t the hon-ey mus - k smell of

B. plete and sa - cred a rare but com-mon gif - t the hon-ey mus - k smell of

47

S. *rubato* *pp* *mf* *a tempo*

jum-(m m m m m m m m)-ble - d bush woo - d d d d burns dee - p in-to pri-mal mem-or-y

A. jum-(m m m m m m m m)-ble - d bush woo - d d d d burns dee - p in-to pri-mal mem-or-y

T. jum - (mm) - (mm) - ble - d bush woo - d d d d burns dee - p in-to pri-mal mem-or-y

B. jum - (mm) - (mm) - ble - d bush woo - d d d d burns dee - p in-to pri-mal mem-or-y

m47: S+A should be legato but precise

m49: like m6

51 **slower** *p* *solo:* *mf* fall days *mf* **accel.**

S. *p* of cut-ting, gath-er-ing, split-ting, stack-ing,

A. *mf* *solo:* (re-mem-ber those cris-p sun (nn) filled *tutti:* of cut-ting, gath-er-ing, split-ting, stack-ing,

T. of cut-ting, gath-er-ing, split-ting, stack-ing,

B. of cut-ting, gath-er-ing, split-ting, stack-ing,

55 **a tempo** **C** *ff* *mp*

S. *ff* *mp* to get to this-(ss) this calm clear_

car-ry-ing, pil-ing, dry-ing, and curs-ing those back break-ing loads?_ to get to this-(ss) - (ss)

A. *ff* *mp* to get to this-(ss) this calm clear_

car-ry-ing, pil-ing, dry-ing, and curs-ing those back break-ing loads?_ to get to this-(ss) this calm clear_

T. *ff* *mp* to get to this-(ss) this calm clear_

car-ry-ing, pil-ing, dry-ing, and curs-ing those back break-ing loads?_ to get to this-(ss) this calm clear_

B. *ff* *mp* to get to this-(ss) this calm clear_

car-ry-ing, pil-ing, dry-ing, and curs-ing those back break-ing loads?_ to get to this-(ss) this calm clear_

8 59

S. mo - ment lis - ten - (nn) lis - ten - (nn) to these bush chords - (ss) -

A. mo - ment lis - ten - (nn) lis - ten - (nn) to these bush chord (ss) -

T. mo - ment lis - ten - (nn) lis - ten - (nn) to these bush chord - (ss) -

B. mo - ment lis - ten - (nn) lis - ten - (nn) to these bush chord - (ss) -

65 *mp* (solo whistler) *mp* *p* *n.*

S. k t k s fff ts k t p is k t tss k p t please (sss) - *whispered:*

A. (ss) - - (ss) - t k ss k p t sss k please (sss) - *p* *n.*

T. ss p t sh t k shhh t k ts k fff t p t k please (sss) - *p* *n.*

B. wrhh _____ please (sss) - *p* *n.*

m. 65 to penultimate measure: this section should be about a minute in length. (It's "The Burning Log" video without the video.) Mimick a warm, gentle fire. Baritones should be making varying dark subtle backgroundish quiet gentle wind sounds (staggered) with mouth in "Oh" shape. Altos fade from "ss", joining into random pops of a fire, which tenors and sopranos have set up. Each singer is on their own. The whistle solo should sound somewhat the same as it did in m18. The fire pops and crackles are random.

Like elsewhere, there are no voices here at all, just the consonant sounds minus the voice. This slowly fades to pretty much nothing before the final measure
Optional: a small selection of singers could each be sparingly and independently making a few random claps with two fingers (softly) into their palm



Tobin Stokes (b. 1966) is regularly commissioned for choral works from adult and children's choirs. His choral music has premiered in Australia, Canada, England, France, Japan, Mexico, Spain, Sweden, Venezuela, and United States. Versatile and prolific, he composes music for whatever comes his way – ballet, opera, orchestra, choirs, large events, television, film, and theatre. His music has been heard on all the major television stations and networks in Canada, with rebroadcasts in many other countries. Past residencies include a three-year position with the Victoria Symphony in Canada, the International Choral Kathaumixw and the Symphony and Opera Academy of the Pacific. Music for large events includes the opening ceremonies of the BC Summer Games, the XV Commonwealth Games, and various music for the 2010 Olympic Bid, 2010 Canada Pavilion in Beijing, the 2010 Olympic Torch Relay, and both the 2009 and 2010 Cultural Olympiads.

Poet, **Margaret Lindsay Holton**, is a Canadian artist primarily known for her 'naive-surreal-folk-abstracts' oil and acrylic paintings, pinhole photography, short documentary film productions, poetry and literary novel works. Holton is the winner of the K.W. Irmisch 'Arts Person of the Year' Award in 2016 from the City of Burlington for her prodigious output of unique Canadian material culture. In 2018, she received the Alumni of Influence award by University College, University of Toronto, and was nominated for the Premier of Ontario Arts Award.