

I Come Singing
GP-B009
TTBB, shaman drum

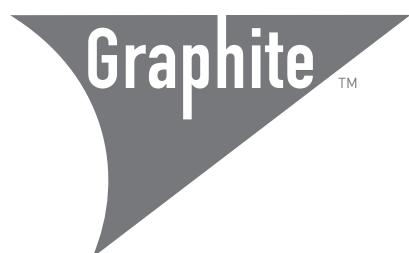
Eric William Barnum

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Eric William Barnum

I Come Singing

for TTBB choir and shaman drum



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Text:

I come singing the keen sweet smell of grass
Cut after rain,
And the cool ripple of drops that pass
Over the grain,
And the drenched light drifting across the plain.

I come chanting the mad bloom of the fall.
And the swallows
Rallying in clans to the rapid call
From the hollows,
And the wet west wind swooping down on the swallows.

I come shrilling the sharp white of December,
The night like quick steel
Swung by a gust in its plunge through the pallid ember
Of dusk, and the heel
Of the fierce green dark grinding the stars like steel.

- *Jacob Auslander*

I Come Singing

for TTBB choir and Shaman Drum

Jacob Auslander

Eric William Barnum

Fast, with power (♩ = 130)

Shaman Drum

Baritone

Bass

Piano
for rehearsal only

pp

pp

pp

I come _ sing-ing, I come _ sing-ing, I come _ sing-ing, I come _ sing-ing,

I come _ sing-ing, I come _ sing-ing, I come _ sing-ing, I come _ sing-ing,

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notable. elevated.

Please report performances of this piece to
Eric Barnum at eric@ewbmusic.com

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5 *cresc. poco a poco al f*

5 *pp*
T I come — sing-ing, I come — sing-ing, I come sing-ing, I come — sing-ing,
B I ————— I — come sing - ing, —————
B I come — sing-ing, I come — sing-ing, I come sing-ing, I come — sing-ing,
5
5

9
T *mp*
T I — come sing - ing, —————
T I come — sing-ing, I come — sing-ing, I come — sing-ing, I come — sing-ing,
B *mp*
B I — come sing - ing, ————— I — come sing - ing, —————
B *p*
B I come — sing-ing, I come — sing-ing, I come — sing-ing, I come — sing-ing,
9

21

21

T
grass cut af-ter rain, And the cool rip-ple of drops that pass

T
grass cut af-ter rain, And the cool rip-ple of drops that pass

B
grass cut af-ter rain, I come sing-ing, And the cool rip-ple of drops that pass

B
grass cut af-ter rain, I come sing-ing, And the cool rip-ple of drops that pass

21

25

T
— o-ver the grain, And the drenched light drift-ing a - cross the plain, —

T
— o-ver the grain, And the drenched light drift-ing a - cross the plain, —

B
— o-ver the grain, I come sing-ing, I, I come drift - ing, — I —

B
— o-ver the grain, I come sing-ing, I, I come drift - ing, — I —

25

30

30
T and the drenched light drift - ing, drift - ing, drift - ing
T and the drenched light drift - ing, drift - ing, drift - ing
B — come drift - ing, I, I come drift - - - -
B — come drift - ing, I, I come drift - - - -
30

34
T a - cross the plain.
T a - cross the plain.
B ing. I come — chant-ing, I come — chant-ing,
B ing. I come — chant-ing, I come — chant-ing,
34

37

Musical score for measures 37-38. The score includes a piano accompaniment and four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part features a steady eighth-note accompaniment. The vocal parts enter at measure 37 with the lyrics "I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,". The Soprano and Alto parts are marked *pp* (pianissimo), while the Tenor and Bass parts are marked *p* (piano). The lyrics are repeated in measure 38.

Musical score for measures 39-40. The score includes a piano accompaniment and four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part continues with the eighth-note accompaniment. The vocal parts enter at measure 39 with the lyrics "I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,". The Soprano and Alto parts are marked *pp* (pianissimo), while the Tenor and Bass parts are marked *p* (piano). The lyrics are repeated in measure 40.

41

41

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

mf B I come chant - ing the mad bloom of the fall.

B *mf* I come chant - ing the mad bloom of the fall.

41 I come chant - ing the mad bloom of the fall.

43

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

B — And the swal - lows

B — And the swal - lows

43 — And the swal - lows

45

45 *mf*
 T Ral - ly-ing in clans, Ral - ly-ing in clans,
 T Ral - ly-ing in clans, Ral - ly-ing in clans,
 B Ral - ly-ing in clans, Ral - ly-ing in clans,
 B Ral - ly-ing in clans to the ra-pid call, ral - ly-ing in clans to the rap-id call



49

49 *p*
 T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,
 T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,
 B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,
 B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

53

53 *cresc. poco a poco al mf*

T
from the hal - lows, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing,
cresc. poco a poco al mf

T
from the hal - lows, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing,
cresc. poco a poco al mf

B
from the hal - lows, ral-ly-ing, ral-ly-ing from the hal - lows, _____
cresc. poco a poco al mf

B
from the hal - lows, ral-ly-ing, ral-ly-ing from the hal - lows _____

53

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with some sustained notes.

69

69 *mp* *f*

T I come shril-ling the

T I come shril-ling the

B I come shril - ling, I come shril - ling, I come shril - ling, I,

B I come shril - ling, I come shril - ling, I come shril - ling, I,



73

73 *pp* *pp* *pp* *mp* (*gritty*)

T sharp white of De-cem - ber, I come shril - ling, I come

T sharp white of De-cem - ber, I come shril - ling, I come

B I come shril - ling, I come

B I come shril - ling, I come

The night like

78

78

T shril - ling, I come shril - ling, I come shril - ling, I come

T shril - ling, I come shril - ling, I come shril - ling, I come

B shril - ling, I come shril - ling, I come shril - ling, I come

B shril - ling, I come shril - ling, I come shril - ling, I come

quick steel swung by a gust in its plunge through the pal - lid em - ber of

78

84 *cresc. poco a poco*

84 *cresc. poco a poco al ff*

T shril-ling, I come shril-ling, I come shril - ling, I come grind-ing,

T shril-ling, I come shril-ling, I come shril - ling, I come grind-ing,

B shril-ling, I come shril-ling, I come shril - ling, I come grind-ing,

B shril - ling, I come shril - ling, I come shril - ling, I come grind - ing,

dust, and the heel, and the heel of the fierce green dark — grind - ing,

84

91

91

8 I come grind - ing, I come grind - ing, steel! (stomp)

91

8 I come grind - ing, I come grind - ing, steel! (stomp)

B I come grind - ing, I come grind - ing, steel! (stomp)

B grind - (slide) - - ing the stars like steel! (stomp)

91

91

97 >

97 *subito p*

T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

8 *subito p*

T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

8 *subito p*

B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

8 *subito p*

B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

97

101 *cresc. poco a poco*

T
8 ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

T
8 ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

101

105 *poco rall.*-----

T
8
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

T
8
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

T
8
I! _____

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

105 *poco rall.*-----

109 ----- *a tempo*

f

109
8 (slide) come sing - ing, I come sing - ing, I come sing-ing, I come sing -

109
8 (slide) come sing - ing, I come sing - ing, I come sing-ing, I come sing -

109
8 (slide) come sing - ing, I come sing - ing, I come sing-ing, I come sing -

109
8 (slide) come sing - ing, I come sing - ing, I come

109
8 (slide) come sing - ing, I come sing - ing, I come

109 ----- *a tempo*

109

115

115 *fff*

T ing, I come sing - ing, I come sing - ing, I! *fff*

T ing, I come sing - ing, I come sing - ing, I! *fff*

T ing, I come sing - ing, I come sing - ing, I! *fff*

B sing - ing, _____ I! *fff*

B sing - ing, _____ I!

115

I Come Singing

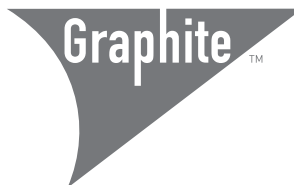
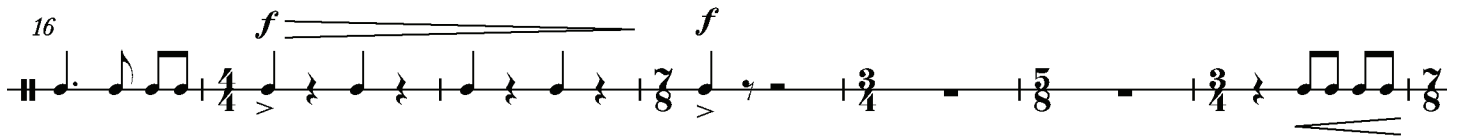
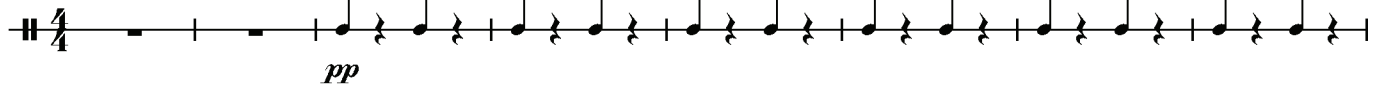
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Jacob Auslander

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Fast, with power (♩ = 130)

cresc. poco a poco al f



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44

mf

50

57

mf

64

mp

73

pp

79

cresc. poco a poco

86

92

ff

Eric William Barnum



A conductor and composer, Eric William Barnum continues to passionately seek new ground in the choral field. Barnum is currently the Director of Choral Music at the University of Wisconsin, Oshkosh. He holds a DMA in Choral Conducting from the University of Washington, an advanced degree in conducting from Minnesota State University, as well as BAs in Composition and Vocal Performance from Bemidji State University. He has appeared as a conductor across the United States, and has had the opportunity to work with some of the most innovative minds in the choral field.

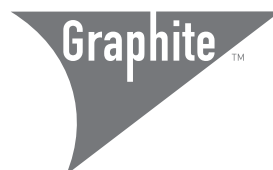
His compositional voice and vision is gaining popularity around the globe with performances from choirs internationally. He continually composes for choral ensembles of all types, and has received numerous awards and prestigious grants such as a Bush Foundation Artist Fellowship and a McKnight Foundation Grant. He has also held residencies with such ensembles as Choral Arts (Seattle, WA), The Rose Ensemble (St. Paul, MN), Kantorei (Denver, CO), Magnum Chorum (Minneapolis, MN), Coro Vocal Artists (Tucson, AZ), as well as with many high schools and collegiate choirs.

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Timothy C. Takach	TCT-CTS-008	Lucaet Eis	TTBB (div), a cappella



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