

Conflagration
GP-B010
SATB, piano

Eric William Barnum

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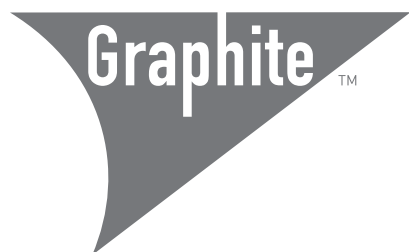
Conflagration

for SATB choir and piano

Commissioned by the Texas Choral Directors Association.

Special contribution by University of Missouri, Kansas City.

Premier performance July 26, 2012 by San Antonio Symphony Mastersingers, conductor Jon Silantien.



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Conflagration

for SATB choir and piano

Robert Bode

Eric William Barnum

With imagination 15-20 sec. 1 = 54 TM

notable. elevated. 15-20 sec. 2

Soprano (wind) *

Alto (wind) *

Tenor (wind) *

Bass (wind) *

Piano *mp* LH *sim.*

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1. Make wind sounds individually, blowing gently at first, growing colder into a rushing wind by m3.

2. Slowly transition from wind to whispering text explained. Maintain aleatory. Whispering should be elongated sibilants and slightly hard vowels (also elongated).

* Names, phrases, wars, places, historical events of evil, etc. It could be anything that hints at war, bloodshed, oppression.

Examples:

- Places: Iraq, Afghanistan, Beirut, Vietnam, Antietam, World War I, World War II, The Great War, Libya, Mosel, Khartoum, Gettysburg, Normandy, Waterloo, Jerusalem, etc.
- Names: Hitler, Lenin, Stalin, Koni, Napoleon, Mao, Osama bin Laden, Kim Jong II, Idi Amim, etc.
- Phrases: "If I speak in the tongue of men and angels, and have not love, I am as sounding brass or tinkling cymbal."
 "'Fight those of the unbelievers who are near to you and let them find you in hardness."

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15-20 sec.

a tempo 5 *a tempo* 3

S

A

T

B

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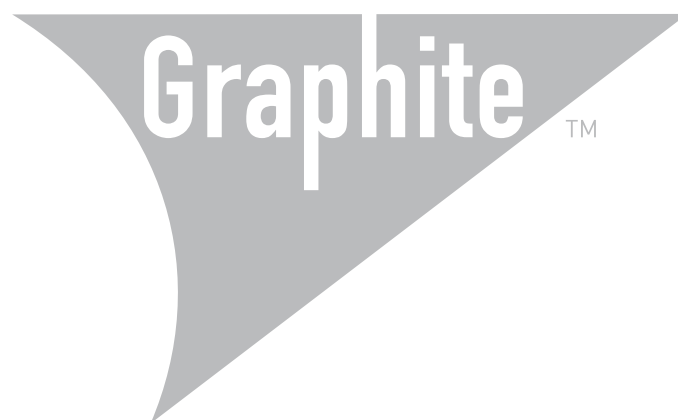
5

mp

mp

3. Slowly transition from the whispered text to giving tone to the text. Maintain aleatory. *Crescendo poco a poco* to a frenzy, sounding like a raging, angry conflagration.

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molto rit. *fff* *freely* ($\text{♩} = 54$) *ff*

11

S And God shall wipe a - way all tears from their eyes...

A And God shall wipe a - way all tears from their eyes...

T And God shall wipe a - way all tears from their eyes...

B And God shall wipe a - way all tears from their eyes...

let ring...

4. In the final moment of the frenzy, slowly and individually slide into your part in the E major chord. Whatever final word you are yelling morph to an a.

13 *f*

S Nei - ther shall there be a - ny more pain... And the great - est of these is love...

A Nei - ther shall there be a - ny more pain... And the great - est of these is love...

T Nei - ther shall there be a - ny more pain... And the great - est of these is love...

B Nei - ther shall there be a - ny more pain... And the great - est of these is love...

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rall.-----

S For Love is strong - er than death... (wind)

A For Love is strong - er than death... (wind)

T For Love is strong - er than death... (wind)

B For Love is strong - er than death... (wind)

15

Single voice: One...

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15

p

5. Immediately move from the word death to a wind sound, no breath.

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S One... One... One, One... One pe-tal ri - sing, One... One pe-tal ri - sing, *cresc.*

A One... One... One, One... One pe-tal ri - sing, One... One pe-tal ri - sing, *cresc.*

T One... One, One... One pe-tal ri - sing, One... One pe-tal ri - sing, *cresc.*

B One... One, One... One pe-tal ri - sing, One... One pe-tal ri - sing, *cresc.*

21

p mp mf cresc.

21

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28 *ff*

S ri - sing, ri - sing, Ri - sing, ri - - - sing Green from cold ash,

A ri - sing, ri - sing Ri - sing Green ri - - - sing Green from cold ash,

T 8 ri - sing, ri - sing, Ri - sing Green, Ri - sing Green from cold ash,

B ri - sing, ri - sing Ri - sing Green, Ri - sing Green from cold ash,

28

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35 *mf* *rall.* *mp* *a tempo*

S Stir - ring, stir - ring from sha - dow, Life seek - ing Life.

A Stir - ring, stir - ring from sha - dow, Life seek - ing Life.

T 8 Stir - ring, stir - ring from sha - dow, Life seek - ing Life.

B Stir - ring, stir - ring from sha - dow, Life seek - ing Life.

35 *mf*

41 *mf* *freely chant* (♩ = 66)

S What is this pow - - - er

A *mf* What is this pow - - - er

T *ppp* 15 sec. 6 *con bocca chiusa* *ppp*

B *ppp*

41 *p* let ring...

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6. Slowly and individually (and very quietly) slide up, repeating over and over. Should sound like a slow motion of growth upward.

43

S That pulls the tree From the for - est floor? that ga - thers the seas

A That pulls the tree From the for - est floor? that ga - thers the seas

T *cresc. poco a poco*

B *cresc. poco a poco*

43

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slightly driving

45

S and scat - - - ters the stars? Is it the pull of the sun? Is it the

A and scat - - - ters the stars? Is it the pull of the sun? Is it the

T

B

45

f

f

50

S breath of tides? Is it the gra - vi - ty of Love?

A breath of tides? Is it the gra - vi - ty of Love?

T

B

50

pp 7 7

let wash together

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Piano accompaniment for measures 55-56. The right hand features a continuous eighth-note melody with a descending line, while the left hand provides a steady eighth-note bass line. Measure numbers 55 and 56 are indicated at the start of their respective staves.

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Piano accompaniment for measures 56-57. The right hand continues the eighth-note melody, and the left hand continues the eighth-note bass line. Measure numbers 56 and 57 are indicated at the start of their respective staves.

57 *pp*

S It is the

57 *pp*

A It is the

57 *pp*

T It is the

57 *pp*

B It is the

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Piano accompaniment for measures 57-60. The right hand continues the eighth-note melody, and the left hand continues the eighth-note bass line. Measure numbers 57 and 60 are indicated at the start of their respective staves.

58

S pull of the

A pull of the

T pull of the

B pull of the

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58

59

S sun, (n)

A sun, (n)

T sun, (n)

B sun, (n)

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59

60 *pp*

S It is the

A It is the

T It is the

B It is the

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60

61

S breath of

A breath of

T breath of

B breath of

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61

62

S tides,

A tides,

T tides,

B tides,

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63

S It is the gra - vi - ty of

A It is the gra - vi - ty of

T It is the gra - ty of

B It is the gra - ty of

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S
Love. *mf* Love. *f*

A
Love. *mf* Love. *f*

T
Love. *mf* Love. *f*

B
Love. *mf* Love. *f*

65 *mp*

mf *f*

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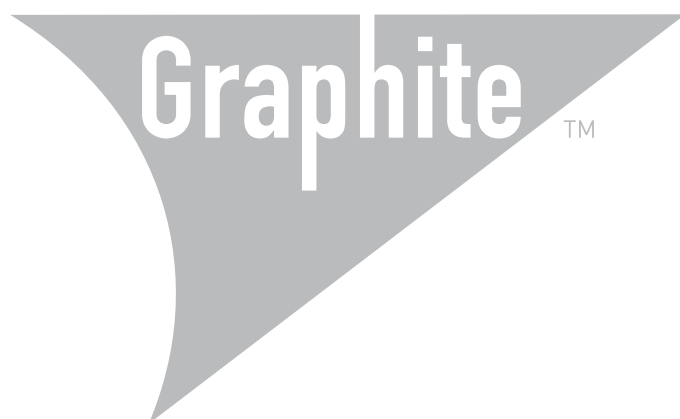
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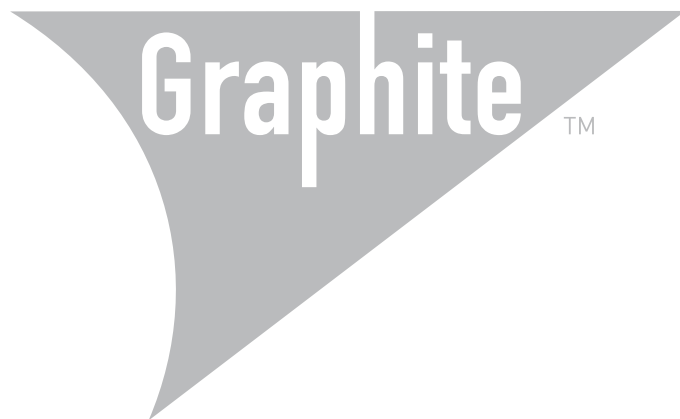
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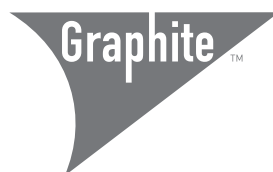


A conductor and composer, Eric William Barnum continues to passionately seek new ground in the choral field. Barnum is currently the Director of Choral Music at the University of Wisconsin, Oshkosh. He holds a DMA in Choral Conducting from the University of Washington, an advanced degree in conducting 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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