

Gwyneth Walker
Gospel Songs

*for Women's Chorus and String Orchestra
(or String Quartet)*

1. Come and Go With Me to that Land
2. Steal Away
3. The Gospel Ship
4. All My Trials
5. This Train

Gospel Songs

duration: 20'25"

These five choral works have been assembled into a set of *Gospel Songs*, for performance with string orchestra, or string quartet. A version for SATB chorus with strings is also available.



Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker’s catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at www.gwynethwalker.com

Come and Go With Me to that Land

for Women's Chorus (SSA) and String Orchestra (or String Quartet)

Traditional
G. Walker, alt.

Gwyneth Walker

At a strolling tempo (♩ = 120)

swing rhythm (♩♩ = ♩♩♩)

Solo (or a few players)

Violins 1 *p* *Solo (or a few players)* *Tutti* (*p*)

Violins 2 *p* *Tutti* (*p*)

Viola *p* *Solo (or a few players)* *Tutti* (*p*)

Violoncello *p* *Solo (or a few players)* (*p*)

Contrabass *p* as a "walking bass"

All Singers **REFRAIN**
unis. *f* enthusiastically *
Come and go with me to that land, ...

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Vlc. *Tutti* * *f*

Cb. *pizz.* *arco* * *f*

*The staccato dot denotes a lightness to the walking step.

10

All

— come and go with me to that land, — come and go with me to that land _

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

14

S1

— where I'm bound, — Come and go with me to that land, _

S2

— where I'm bound, — Come and go with me to that land, _

A

— where I'm bound, — Come and go with me to that land, _

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

18

S1
S2
A

1
2

Vlns.
Vla.
Vlc.
Cb.

22

S1
S2
A

1
2

Vlns.
Vla.
Vlc.
Cb.

mf lightly

VERSE 1

26

S1 *mf* I've got a sis - ter ___ in that land, _

S2 *mf* I've got a sis - ter ___ in that land, _

A *mf* I've got a broth - er ___ in that land, _

Vlns. 1 *mf* *lightly* *simile*

Vlns. 2 *mf* *lightly* *simile*

Vla. *mf* *lightly* *simile*

Vlc. *mf* *lightly* *simile*

Cb. *mf* *lightly* *simile*

30

S1 I've got all my lov - in' friends ___ where I'm bound. _

S2 I've got all my lov - in' friends ___ where I'm bound. _

A I've got all my lov - in' friends ___ where I'm bound. _

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

34

S1
I see my fath - er in that land, he's got my moth - er by the

S2
I see my fath - er in that land, he's got my moth - er by the

A
I see my fath - er in that land, he's got my moth - er by the

1
Vlns.

2
Vlns.

Vla.

Vlc.

Cb.

38

S1
hand, they're wait - ing in that land where I'm bound.

S2
hand, they're wait - ing in that land where I'm bound.

A
hand, they're wait - ing in that land where I'm bound.

1
Vlns.

2
Vlns.

Vla.

Vlc.

Cb.

REFRAIN 2

accel.

Faster ♩ = 132 *with energy*

42

S1 *f* > Come and go with me, —

S2 *f* > Come and go with me, —

A *f* > Come and go with me, —

accel.

Faster ♩ = 132 *with energy*

1 *f* >

2 *f* >

Vla. *f* >

Vlc. *f* >

Cb. *f* >

46

S1 come and go with me, — with me to that land. —

S2 come and go with me, — with me to that land. —

A come and go with me, — with me to that land. —

ord.

1 *ord.*

2 *ord.*

Vla. *ord.*

Vlc. *ord.*

Cb. *ord.*

50

S1
S2
A

Come and go, come and go with me, come and go,
Come and go, come and go with me, come and go,
Come and go, come and go with me, come and go,

1
Vlns.
2
Vla.
Vlc.
Cb.

54

S1
S2
A

come and go with me, with me where I'm bound.
come and go with me, with me where I'm bound.
come and go with me, with me where I'm bound.

1
Vlns.
2
Vla.
Vlc.
Cb.

58 INTERLUDE

S1
S2
A

with me where I'm bound...

with me where I'm bound...

with me where I'm bound...

1
Vlns.
2

Vla.

Vlc.

Cb.

62

S1
S2
A

with me where I'm bound.

with me where I'm bound.

with me where I'm bound.

1
Vlns.
2

Vla.

Vlc.

Cb.

pizz. *arco*

66 *scat singing*

S1
S2
A

ya ba da da__ ba da ba
ya ba da da__ ba da ba
ya ba da da__ ba da ba

1
2
Vlns.
Vla.
Vlc.
Cb. *pizz.* *arco*

70 *rit.*

S1 *snap fingers*
S2 *snap fingers*
A *snap fingers*

ya ba da da__ ba da ba
ya ba da da__ ba da ba
ya ba da da__ ba da ba

1
2
Vlns.
Vla.
Vlc.
Cb.

VERSE 2

(rit.)

Slower ♩ = 80 blues style
(even eighths)

74 Solo *mf*

They'll be no sla-very in that land. They'll be no

S1 *p*
Mmm

S2 *p*
Mmm

A *p*
Mmm

(rit.)

Slower ♩ = 80 blues style
(even eighths)

1

Vlns. 1 *p* rolled pizz.

Vlns. 2 *p* rolled pizz.

Vla. *p* rolled pizz.

Vlc. *p* rolled pizz.

Cb. *p* pizz.

77

Solo *f* emphatically

sla-very in that land. I'll throw my shack-les to the ground, and lay my

S1 Mmm Ah

S2 Mmm Ah

A Mmm Ah

Vlns. 1 *arco* *mf* *p*

Vlns. 2 *arco* *mf* *p*

Vla. *arco* *mf* *p*

Vlc. *arco* *mf* *p*

Cb. *arco* *mf* *p*

80 *rit.* **Slower** *p*

Solo *mf* bur - dens all a - round, all a - round, all a - round, wait - ing for my Lord,

S1 Ah

S2 Ah

A Ah

1 *mf* *rit.* *p* **Slower**

2 *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *pizz.* *p*

83 (Soloist joins Soprano 1) *accel.* *f*

S1 *p* wait - ing for my Lord to set me free. And they'll be

S2 *p* wait - ing for my Lord to set me free, free, free! And they'll be

A *p* wait - ing for my Lord to set me free, free, free! And they'll be

1 *ord. div.* *f*

2 *f*

Vla. *f*

Vlc. *f*

Cb. *(p)* *(pizz.)* *arco* *f*

abruptly (as if breaking the chains of slavery)

VERSE 3

85

Quickly, with energy ♩ = 92
very joyfully

S1
sing - ing in that land, voi - ces ring - ing in that land. They'll be sing - ing in that land where I'm

S2
sing - ing in that land, voi - ces ring - ing in that land. They'll be sing - ing in that land where I'm

A
sing - ing in that land, voi - ces ring - ing in that land. They'll be sing - ing in that land where I'm

Quickly, with energy ♩ = 92
very joyfully

unis.

1
Vlns.

2
Vlns.

Vla.

Vlc.

Cb.

88

S1
bound. _____ They'll be sing - ing in that land, voi - ces ring - ing in _____ that land,

S2
bound. _____ They'll be sing - ing in that land, voi - ces ring - ing in _____ that land,

A
bound. _____ They'll be sing - ing in that land, voi - ces ring - ing in _____ that land,

1
Vlns.

2
Vlns.

Vla.

Vlc.

Cb.

91

S1
free-dom in that land where I'm bound, _____ bound for free - dom, O

S2
free-dom in that land where I'm bound for free - dom, I'm bound for free - dom, O

A
free-dom in that land where I'm bound for free - dom, I'm bound for free - dom, O

1
Vlns.

2
Vlns.

Vla.

Vlc.

Cb.

94 *rit. to end*

S1
free-dom in that land where I'm bound, _____ bound.

S2
free-dom in that land where I'm bound, _____ bound, _____ bound.

A
free-dom in that land where I'm bound, _____ bound, _____ bound.

1
Vlns.

2
Vlns.

Vla.

Vlc.

Cb.

rit. to end

Steal Away

for Women's Chorus (SSA) and String Orchestra (or String Quartet)

Traditional
G. Walker, alt.

Gwyneth Walker

Peacefully ♩ = 72

Violins 1 *p legato*

Violins 2 *p legato*

Viola *p legato*

Violoncello *p legato*

Contrabass *pizz.*
p

REFRAIN

(a tempo)

p mournfully

S1 Steal a-way, steal a-way,

S2 Steal a-way, steal a-way,

A Steal a-way, steal a-way,

(a tempo)

Violins 1

Violins 2

Viola

Violoncello

Contrabass *arco*
(p) legato

11

S1 steal a-way to Je - sus, Steal a-way, steal a-way home.

S2 steal a-way to Je - sus, Je - sus. Steal a-way, steal a-way home.

A steal a-way to Je - sus, Je - sus. Steal a-way, steal a-way home..

1 Vlns.

2 Vlns.

Vla.

Vlc. *pizz.* *arco*

Cb. *pizz.* *arco*

15 *accel.*

S1 I ain't got long to stay here.

S2 I ain't got long to stay here.

A I ain't got long to stay here.

1 Vlns. *accel.* *cresc.*

2 Vlns. *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

VERSE 1

(accel.)

Faster ♩ = 100, more animated

19

S1 My Lord a - calls me, calls me by the thun - der. The

S2 My Lord a - calls me, calls me by the thun - der. The

A My Lord a - calls me, calls me by the thun - der. The

(accel.)

Faster ♩ = 100, more animated

1

2

Vlns. (cresc.) f

Vla. (cresc.) f

Vlc. (cresc.) f

Cb. (cresc.) f

24

rit.

Slower

S1 trum - pet sounds with - in - a my soul. I ain't got long to stay

S2 trum - pet sounds with - in - a my soul. I ain't got long to stay

A trum - pet sounds with - in - a my soul. I ain't got long to stay

rit.

Slower

1

2

Vlns.

Vla.

Vlc.

Cb.

27 *a tempo* (♩ = 100)

S1
here.

S2
here.

A
here.

1
Vlns.

2
Vlns.

Vla.

Vlc.

Cb.

VERSE 2

31 *p with anxiety*

cresc. poco a poco

rit.

S1
Green trees a bend-ing, poor sin-ner— stands a - trem - bling, trem - bling, trem - bling, trem - bling,

S2
Green trees a - bend-ing, poor sin-ner— stands a - trem - bling, trem - bling, trem - bling, trem - bling,

A
Green trees a - bend-ing, poor sin-ner— stands a - trem - bling, trem - bling, trem - bling, trem - bling,

1
Vlns. *p* *cresc. poco a poco*

2
Vlns. *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vlc. *p* *cresc. poco a poco*

Cb. *p* *pizz.* *cresc. poco a poco* *arco*

35 *a tempo* *f* *rit.*

S1 trem - bling. The trum - pet sounds with - in - a my soul.

S2 trem - bling. The trum - pet sounds with - in - a my soul.

A trem - bling. The trum - pet sounds with - in - a my soul.

1 *(cresc.)* *f* *rit.*

Vlns. 2 *(cresc.)* *f*

Vla. *(cresc.)* *f*

Vlc. *(cresc.)* *f*

Cb. *(cresc.)* *f*

38 **Slower** *a tempo* (♩ = 100)

S1 I ain't got long to stay here.

S2 I ain't got long to stay here.

A I ain't got long to stay here.

Slower *a tempo* (♩ = 100)

1 *(f)*

Vlns. 2 *(f)*

Vla. *(f)*

Vlc. *(f)*

Cb. *(f)*

INTERLUDE / REFRAIN

[Chorus accompanies strings]

41

S1
S2
A
1
Vlns.
2
Vla.
Vlc.
Cb.

p
Steal a - way,
p
p
p
p
p
p

45

S1
S2
A
1
Vlns.
2
Vla.
Vlc.
Cb.

pp
Mmm steal a - way
p
p
p
p
p
p
pizz.
p

50

S1 home. Ah *pp*

S2 Ah *pp*

A Ah *pp*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *arco* *mf*

54

S1 Ah Steal, steal, steal a-way home. *p*

S2 Ah Steal, steal a-way home. *p*

A Ah Steal a-way home. *p*

Vlns. 1 *p sub.*

Vlns. 2 *p sub.*

Vla. *p sub.*

Vlc. *div.* *unis.*

Cb. *p sub.*

59 **VERSE 3** *f animated* *rit.* *a tempo*

S1 I see the light - ning, the thun - der and the light - ning, O Lord. The

S2 I see the light - ning, the thun - der and the light - ning, O Lord. The

A I see the light - ning, the thun - der and the light - ning, O Lord. The

Vlns. 1 *f* *rit.* *a tempo*

Vlns. 2 *f* *rit.* *a tempo*

Vla. *f* *rit.* *a tempo*

Vlc. *f* *rit.* *a tempo*

Cb. *f* *rit.* *a tempo*

63 *rit.* **Slightly slower** *mf*

S1 trum - pet sounds with - in - a my soul. I ain't got long, Ah

S2 trum - pet sounds with - in - a my soul. Ah I ain't got long,

A trum - pet sounds with - in - a my soul. Ah Ah

Vlns. 1 *mf* **Slightly slower**

Vlns. 2 *mf* **Slightly slower**

Vla. *mf* **Slightly slower**

Vlc. *mf* **Slightly slower**

Cb. *mf* **Slightly slower**

67 *rit. to end*
mp
 S1 Ah
 S2 Ah
 A I ain't got long, to stay here.
mp *p*
rit. to end *lightly* *(the soul ascending to heaven)*
 1 *mp* *p* *lightly (the soul ascending to heaven)*
 2 *mp* *p* *(p) lightly (the soul ascending to heaven)*
 Vla. *mp* *p* *rolled pizz.* *(p)*
 Vlc. *mp* *p* *pizz.*
 Cb. *mp* *p*

70 *(rit.)* *(p)* *pp* Solo
 S1 My Lord calls me, calls me home.
 S2 My Lord calls me, calls me home. Solo
 A My Lord calls me, calls me home. Solo
 1 *(rit.)* *pp* Solo
 2 *pp* Solo
 Vla. *pp* Solo
 Vlc. *arco* *pp* Solo
 Cb. *arco* *pp* Solo
pp

The Gospel Ship

for Women's Chorus (SSA) and String Orchestra (or String Quartet)
with optional Children's Chorus

Traditional
G. Walker, alt.

Gwyneth Walker

Grandly, as an introduction **Moderate tempo** ♩ = 108

unis. f in celebration

Soprano 1
Soprano 2

I've got good news to bring, and this is why I sing.

f in celebration

Alto

I've got good news to bring, and this is why I sing.

Grandly, as an introduction **Moderate tempo** ♩ = 108

1
Violins

f **div.*

2
Violins

f **div.*

Viola

f **div.*

Violoncello

f *gliss.*

Contrabass

f *gliss.*

The musical score is written in 4/4 time with a key signature of one sharp (F#). It is divided into two systems. The first system contains the vocal parts for Soprano 1, Soprano 2, and Alto. The second system contains the string parts for Violins 1 and 2, Viola, Violoncello, and Contrabass. The vocal parts begin with a rest for the first two measures, followed by the lyrics 'I've got good news to bring, and this is why I sing.' The string parts begin with a rest for the first two measures, followed by a dynamic marking of *f* and a **div.* (divisi) instruction. The Violoncello and Contrabass parts end with a glissando (*gliss.*) and a dynamic marking of *(f)*.

*When performing with string quartet, play only the upper note.

5

S1
S2
A

All my joys with you_ I'll share._____ I'm gon-na take a trip on that Old Gos-pel Ship and go

All my joys with you_ I'll share. I'm gon-na take a trip on that Old Gos - pel_ Ship and go

1
Vlns.

2

Vla.

Vlc.

Cb.

unis.
p ————— *f*

pizz.
(f)

div.

unis.
p ————— *f*

pizz.
(f)

unis.
p ————— *f*

pizz.
(f)

pizz.
(f)

pizz.
(f)

9 *stacc.* **With energy** ♩ = 120

S1
S2

sail - ing through the air._____

stacc.

A

sail - ing through the air._____

With energy ♩ = 120

1
Vlns.

2

Vla.

Vlc.

Cb.

arco
unis.
(f)

arco
(f)

arco
(f)

arco
(f)

(f)
arco

(f)

Children's Chorus joins in

13

(f) **A**

S1
S2

Oh, I'm gon-na take a trip on that Old Gos - pel_ Ship. I'm go-ing far be-yond_ the

(f)

A

Oh, I'm gon-na take a trip on that Old Gos - pel_ Ship. I'm go-ing far be-yond_ the

A

1
Vlns.

2

Vla.

Vlc.

Cb. *pizz.*

17

S1
S2

sky. _____ I'm gon-na shout and sing un - til the hea - vens ring, ___ when I

A

sky. I'm gon-na shout and sing un - til the hea - vens ring, ___ when I

1
Vlns.

2

Vla.

Vlc.

Cb. *arco*

21 *stacc.*

S1 bid ___ this world good - bye, good - bye.

S2 bid ___ this world good - bye, good - bye.

A *stacc.*
bid ___ this world good - bye, good - bye.

1 *div.* *unis.*

Vlns. 1 2

Vla.

Vlc.

Cb.

25 **Women only** **B Same tempo**

S1

S2 *Solo mf with excitement and anticipation*
Oh, I can scarce-ly wait, I'll spend all my time in

A *Solo mf with excitement and anticipation*
I know I won't be_ late. I'll spend all my time_ in

B Same tempo

1 *Solo pp*

Vlns. 1 *Solo pp*

2 *Solo pp*

Vla. *Solo pp*

Vlc.

Cb.

29

Solo mf with excitement and anticipation

S1 (Solo) And when my ship comes in, I'll not be seen a - gain, when I'm sail - ing through the

S2 (Solo) prayer. And when my ship comes in, I'll not be seen a - gain, when I'm sail - ing through the

A prayer. And when my ship comes in, I'll not be seen a - gain, when I'm sail - ing through the

1 Vlns.

2 Vlns.

Vla.

Vlc. *Solo pp*

Cb.

Children's Chorus joins in

33 *stacc.* *f* **C** *Tutti*

S1 air. Oh, I'm gon-na take a trip on that Old Gos - pel Ship. I'm go - ing far be - yond the

S2 *stacc.* *f* *Tutti* air. Oh, I'm gon-na take a trip on that Old Gos - pel Ship. I'm go - ing far be - yond the

A *stacc.* *f* *Tutti* air. Oh, I'm gon-na take a trip on that Old Gos - pel Ship. I'm go - ing far be - yond the

1 Vlns. *f* *Tutti*

2 Vlns. *f* *Tutti*

Vla. *f* *Tutti*

Vlc. *Tutti* *p* *f*

Cb. *p* *f*

37

S1 sky. I'm gon - na shout and sing un - til the hea - vens

S2 sky. I'm gon - na shout and sing un - til the hea - vens

A sky. I'm gon - na shout and sing un - til the hea - vens ring, —

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

40

S1 ring. when I bid *stacc.* this world good - bye, good - bye.

S2 ring. when I bid *stacc.* this world good - bye, good - bye.

A — when I bid *stacc.* this world good - bye, good - bye.

1 Vlns. *div.*

2 Vlns.

Vla.

Vlc.

Cb.

44

Sop. 2 Solo *mf*

If you're a - shamed of me, you real - ly ought not be.

Alto Solo *mf*

a wise, older singer offers guidance

It's

unis. *poco rit.* **D** More freely ♩ = 108 *div.*

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf* *pizz.*

Cb. *mf*

48

Sop. 1 Solo *mf*

If it's too much fault you find, then you'll be left be - hind, _____

(Solo) *mf*

If it's too much fault you find, then you'll be left be - hind, _____

(Solo)

time to give your-self some care. _____ then you'll be left be - hind, _____

Chorus with anxiety of being "left behind" *mf*

I'll be

unis. *pizz.* *Solo arco*

Vlns. 1 *p* *mf* *(mf)* *Solo arco*

Vlns. 2 *p* *mf* *(mf)* *Solo arco*

Vla. *p* *mf* *(mf)* *Solo arco*

Vlc. *arco*

Cb. *p* *mf*

52 *rit.* *f*, *p* *accel. poco a poco (to E)*

S1 when I'm sail - ing through the,

S2 when I'm sail - ing through the,

A sail - ing through the,

Ch left be - hind! sail - ing through the,

1 *rit.* *f*, *p* *accel. poco a poco (to E)*

Vlns. 1 *f*, *p*

Vlns. 2 *f*, *p*

Vla. *f*, *p*

Vlc. *f*, *p* *Solo*

Children's Chorus joins in

(*accel.*) *f* **E** *a tempo* (♩ = 120)

55 *Tutti* *f*

S1 sail - ing through the air. Oh, I'm gon-na take a trip on that Old Gos - pel Ship. I'm

S2 sail - ing through the air. Oh, I'm gon-na take a trip on that Old Gos - pel Ship. I'm

A sail - ing through the air. Oh, I'm gon-na take a trip on that Old Gos - pel Ship. I'm

(*accel.*) *Tutti* *f* **E** *a tempo* (♩ = 120)

1 *Tutti* *f*

Vlns. 1 *Tutti* *f*

Vlns. 2 *Tutti* *f*

Vla. *Tutti* *f*

Vlc. *Tutti* *f*

Cb. *Tutti* *f*

p *f*

59

S1
S2
A

go-ing far be-yond the sky. I'm gon-na shout and sing un-til the hea-vens ring,—

unis.

1
2
Vlns.
Vla.
Vlc.
Cb.

63

S1
S2
A

ring,— when I bid this world, when I bid this world, *Tutti f*

p echo (a few voices)
when I bid this world, *Tutti f*

pizz.
p
pizz.
p
pizz.
p
pizz.
p

1
2
Vlns.
Vla.
Vlc.
Cb.

F energetically,
in "hoe-down" style

66

S1
S2
A

bid — this world good - bye, good - bye.

bid — this world good - bye, good - bye.

F energetically,
unis. in "hoe-down" style

1
2

Vlns. *arco* *f* *div.* *rolled pizz.*

Vla. *arco* *f* *rolled pizz.*

Vlc. *arco* *f* *pizz.* *rolled*

Cb. *arco* *f* *pizz.* *rolled*

Chorus joyously claps hands or taps legs
as "accompaniment" for piano interlude.

70

S1
S2

Clap

A

Clap

1
2

Vlns. *arco*

Vla. *arco*

Vlc. *arco* *pizz.*

Cb. *arco* *pizz.*

Women only

poco rit.

G Reflectively ♩ = 108

If sor - rows fill your day, with

with

poco rit.

G Reflectively ♩ = 108

**div.*

p

**div.*

p

**div.*

p

arco

p

arco

p

trou - bles on the way,

Your jour - ney won't be long if you

trou - bles on the way, and your road is wear - y with des - pair.

long

unis.

(p)

unis.

(p)

unis.

(p)

*When performing with string quartet, play only the upper note.

82

S1
S2
A

live a life of song, and go sail - ing through the air. Your jour - ney won't be long if you

live a life of song, and go sail - ing through the air. Your jour - ney won't be long if you

1
2
Vlns.
Vla.
Vlc.
Cb.

gently rolled pizz. *arco* *(p)* *f*

gently rolled pizz. *arco* *(p)* *f*

gently rolled pizz. *arco* *(p)* *f*

gently rolled pizz. *arco* *(p)* *f*

pizz. *arco* *(p)* *f*

(p) *f*

stacc. *f* **H**

stacc. *f* *div.* **H**

86

S1
S2
A

live a life of song, a life of song, a life of song, and go sail - ing through the,

live a life of song, a life of song, a life of song, and go sail - ing through the,

1
2
Vlns.
Vla.
Vlc.
Cb.

rit. *mf* *f* *accel. poco a poco (to I)*

p *f, (f)*

rit. *accel. poco a poco (to I)*

(f) *(f)* *(f)* *(f)* *(f)* *(f)*

(f)

Children's Chorus joins in

(*accel.*)

stacc.

I *a tempo* (♩ = 120)

90

S1 *(f)* sail - ing through the, sail - ing through the air. Oh, I'm gon - na take a trip on that

S2 *(f)* sail - ing through the, sail - ing through the air. Oh, I'm gon - na take a trip on that

A *(f)* sail - ing through the, sail - ing through the air. Oh, I'm gon - na take a trip on that

stacc.

(*accel.*)

I *a tempo* (♩ = 120)

1 Vlns. 2 Vlns. Vla. Vlc. Cb.

94

S1 Old Gos - pel Ship. I'm go - ing way be - yond the sky.

S2 Old Gos - pel Ship. I'm go - ing way be - yond the sky.

A Old Gos - pel Ship. I'm go - ing way be - yond the sky.

1 Vlns. 2 Vlns. Vla. Vlc. Cb.

97

S1 I'm gon-na shout and sing un - til the hea - vens ring, ring,

S2 I'm gon-na shout and sing un - til the hea - vens ring, ring,

A I'm gon-na shout and sing un - til the hea - vens ring, ring, *div.*

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

(Maintain tempo)

101

S1 When I bid this world

S2 When I bid this world good -

A *unis.* When I bid this world good -

(Maintain tempo)

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

105

S1 *mf* good - bye, good - bye! *ff*

S2 *p cresc. poco a poco* bye, good - bye! *ff*

A *p cresc. poco a poco* bye, good - bye! *ff*

1 *p cresc.*

2 *p cresc.*

Vlns.

Vla. *p cresc.*

Vlc. *pizz.* *p* *cresc.* *arco*

Cb. *pizz.* *p* *cresc.* *arco* *f*

4'00"
 This version: November 26, 2014
 New Canaan, Connecticut

All My Trials

for Women's Chorus (SSA) and String Orchestra (or String Quartet)

Traditional
G. Walker, alt.

Gwyneth Walker

$\text{♩} = 100$
con sord.

Violins 1
p very gently, cantabile
con sord.

Violins 2
p very gently, cantabile
con sord.

Viola
p very gently, cantabile
con sord.

Violoncello
p very gently, cantabile
con sord.

Contrabass
p very gently, cantabile
con sord.

rit. *a tempo*

6

Vlins. 1
legato

Vlins. 2
legato

Vla.
legato

Vlc.
rolled pizz.

Cb.
pizz.

11 A *p with sorrow and heaviness*

S1 All my tri - als,

S2 All my tri - als,

A All my tri - als,

1 Vlns.

2 Vlns.

Vla.

Vlc. *arco, legato*

Cb. *arco, legato* *pizz.*

16

S1 Lord, soon be o - ver

S2 Lord, soon be o - ver

A Lord, soon be o - ver

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

21

S1
All my_ tri - als, Lord soon

S2
All my_ tri - als, Lord soon

A
All my_ tri - als, Lord soon

1
Vlns.

2
Vlns.

Vla.

Vlc.
rolled pizz. *arco*

Cb.
arco

26

S1
be_ o - ver.

S2
be_ o - ver.

A
be_ o - ver.

1
Vlns.

2
Vlns.

Vla.

Vlc.
rolled pizz. *arco*

Cb.
rolled pizz. *arco*

poco rit.

B Freely

31 Solo *mf*

Solo *mf*
 If liv-ing were a thing that mon-ey could buy, you know the rich would live,
 S1 *p* *mf* *p* *mf*
 S2 Hmmm buy... Ah, live...
 A *p* *mf* *p* *mf*
 Hmmm buy... Ah, live...

B Freely

1
 Vlns. *non div.*
 2
 Vla. *non div.*
 Vlc.
 Cb. *pizz.*

poco accel.

C *a tempo* (♩ = 100)

35

Solo *f*
 and the poor would die. All my
 S1 *p* *f*
 S2 Ah, All my
 A *p* *f*
 Ah, All my

poco accel.

C *a tempo* (♩ = 100)

1
 Vlns. *f*
 2 *f*
 Vla. *f*
 Vlc. *f*
 Cb. *arco* *f*
 (*p*) *f*

(Soloist joins Soprano 1)

40

Musical score for measures 40-44. The vocal parts (S1, S2, A) sing: "tri - als, Lord, soon be o - ver." The instrumental parts include Violins 1 and 2, Viola, Violoncello, and Contrabass.

45

Musical score for measures 45-49. The vocal parts (S1, S2, A) sing: "All my tri - als Lord,". The instrumental parts include Violins 1 and 2, Viola, Violoncello, and Contrabass. The strings feature a prominent triplet pattern.

49

S1 soon be o - ver.

S2 soon be o - ver.

A soon be o - ver.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

53

poco rit. **D** **Freely**
p

S1 Hush...

S2 Hush...

A Hush, lit - tle ba - by

poco rit. **D** **Freely**
p

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

57

S1 Hush, lit - tle ba - by don't you cry, you know your

S2 Hush, lit - tle ba - by don't you cry, you know your

A don't you cry, you know your

1 *rolled pizz.* **arco, div.*

2 *rolled pizz.* **arco, div.*

Vla. *rolled pizz.* **arco, div.*

Vlc. *rolled pizz.* *arco*

Cb. *pizz.*

60 *poco accel.* **E** *a tempo* (♩ = 100) *f*

S1 ma - ma was born to die. All my

S2 ma - ma was born to die. All my

A ma - ma was born to die. All my

1 *poco accel.* **E** *a tempo* (♩ = 100) *unis. >* *f*

2 *unis. >* *f*

Vla. *unis. >* *f*

Vlc. *arco* *f*

Cb. *mp* *f*

*When performing with string quartet, Violin 1 plays the upper note of the Violin 1 *divisi* from mm. 58-61, Violin 2 plays the lower note of the Violin 2 *divisi*, and the Viola plays the lower note of their *divisi*.

63 *rit.* **Slower**

S1 tri - als, Lord, all my tri - als, Lord, all my tri - als, Lord, soon -

S2 tri - als, Lord, all my tri - als, Lord, all my tri - als, Lord, soon -

A tri - als, Lord, all my tri - als, Lord, all my tri - als, Lord, soon -

1 *rit.* **Slower**

2

Vla.

Vlc.

Cb.

68 *a tempo* (♩ = 100) ***p***

S1 — be o - - - - ver. —

S2 — be o - - - - ver. —

A — be o - - - - ver, — soon be

pizz. *a tempo* (♩ = 100) *arco*

1 *p* *(p)*

2 *p* *arco* *(p)*

Vla. *pizz.* *arco*

Vlc. *pizz.* *arco*

Cb. *pizz.* *p*

73 **F**

S1 *(p)* Ah

S2 *(p)* Ah

A *(p)* o - ver. Ah

Vlins. 1 *(p)*

Vlins. 2 *(p)*

Vla. *(p)*

Vlc. *(p)*

Cb. *arco* *(p)*

78

S1 Ah

S2 Ah

A Ah

Vlins. 1 **div.*

Vlins. 2 **div.*

Vla.

Vlc.

Cb.

*When performing with string quartet, Violin 1 plays the upper note of the Violin 1 *divisi*, and Violin 2 plays the lower note of the Violin 2 *divisi*.

82 **G**

S1 *mf* All

S2 *mf* All

A *mf* All my tri - als, Lord,

1 *mf* *unis.*

2 *mf* *unis.*

Vla. *mf* *div.*

Vlc. *mf*

Cb. *mf*

86 *rit.* *p*

S1 my tri - als, Lord, soon be o - be o - ver.

S2 my tri - als, Lord, soon be o - be o - ver.

A *(mf)* *p* be o - ver.

1 **div.* *pizz.* *rit.* *arco* *p*

2 **div.* *pizz.* *arco* *p*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

*With string quartet, Violin 1 plays the upper note of the Violin 1 *divisi*, and Violin 2 plays the lower note of the Violin 2 *divisi*.

H Slower, more freely

90 *f* *mf*

S1
S2
A

Too late, my broth - ers, too late, but nev - er - mind.

Too late, my broth - ers, too late, but nev - er - mind.

H Slower, more freely

1
2
Vlns.
Vla.
Vlc.
Cb.

unis.
sfp
arco, unis.
arco
arco

f *sfp* *pizz.*

94 *Solo*, *mf* *accel.* *p*

Solo
S1
S2
A

I'm go - ing home, I must leave you here be - hind.

p *(p)*

Hmm *(p)*

Hmm *(p)*

1
2
Vlns.
Vla.
Vlc.
Cb.

arco, gentle tremolo at the tip *accel.*

p *(p)* *arco, gentle tremolo at the tip*

p *(p)* *arco, gentle tremolo at the tip*

p *(p)* *arco, gentle tremolo at the tip*

p *(p)*

I a tempo (♩ = 100)

99 *p cresc. poco a poco* *mf*

S1 Ah, ah, ah,

S2 Ah, ah,

A Ah, ah,

Vlins. 1 (*p*) *cresc. poco a poco*

Vlins. 2 (*p*) *cresc. poco a poco*

Vla. (*p*) *cresc. poco a poco*

Vlc. (*p*) *cresc. poco a poco*

Cb. (*p*) *pizz.* *cresc. poco a poco* *arco*

I a tempo (♩ = 100)

104 *rit.* **Slower** *f*

S1 I'm go - ing home, o my broth - ers, I must

S2 I'm go - ing home, o my broth - ers, I must

A I'm go - ing home, o my broth - ers, I must

Vlins. 1 *rit.* *f* **Slower**

Vlins. 2 *rit.* *f* **Slower**

Vla. *rit.* *f* **Slower**

Vlc. *rit.* *f* **Slower**

Cb. *rit.* *f* **Slower**

109 *p* **J**

S1 leave you here. be - hind.

S2 A leave you here. All my tri - als, Lord, all my

Vl. 1 *mf* *p* *slight accent*

Vl. 2 *mf* *p* *slight accent* *unis.* *slight accent* *(p)*

Vla. *p* *slight accent* *(p)*

Vlc. *p*

Cb. *pizz.* *p*

114 *rit.* *pp*

S1 All my tri - als, Lord, soon be o - ver.

S2 A tri - als, Lord, all my tri - als, Lord, soon be o - ver.

Vl. 1 *rit.* *(p)* *pp* *senza sord.*

Vl. 2 *rit.* *(p)* *pp* *senza sord.*

Vla. *rit.* *(p)* *pp* *senza sord.*

Vlc. *rit.* *(p)* *pp* *senza sord.*

Cb. *arco* *(p)* *pp* *senza sord.*

pp

4'30"
 This version: November 29, 2014
 New Canaan, Connecticut

*With string quartet, Violin 1 plays the upper note of the Violin 1 *divisi*, and Violin 2 plays the lower note of the Violin 2 *divisi*.
 Walker | All My Trials

This Train

for Women's Chorus (SSAA) and String Orchestra

Traditional

Gwyneth Walker

With energy ♩ = 112

Soprano 1

Soprano 2

Alto 1

Alto 2

With energy ♩ = 112

Violins 1

Violins 2

Viola

Violoncello

Contrabass

mp *p*
as a train whistle *slow gliss.*

Ooo, ___

mp *p*
as a train whistle *slow gliss.*

Ooo, ___

mp *p*
as a train whistle *slow gliss.*

Ooo, ___

div. pizz. *p*

arco *slow gliss.*

mp *p*

pizz. *p*

arco *slow gliss.*

mp *p*

pizz. *p*

arco *slow gliss.*

mp *p*

pizz. *p*

arco

p

Note setting and format by Gwyneth Walker Music Productions.

A VERSE 1

5 *mf*
 S1 This train is bound for glo - ry. This train is bound for
 S2 This train, and this train, and this train.
 A1
 A2 This train, and this train, and this train.
 Vlns. 1 *pizz.* (*p*)
 2 *pizz.* (*p*)
 Vla. *pizz.* (*p*)
 Vlc. (*p*)
 Cb. (*p*)

8
 S1 glo - ry. This train is bound for glo - ry, if you want to get to heav'n, then you
 S2 This train, and this train, and... *mf* This train is bound for glo - ry, if you want to get to heav'n, then you
 A1 *mf*
 A2 This train, and this train, and... This train is bound for glo - ry, if you want to get to heav'n, then you
 Vlns. 1 *arco* *mf* *V hold bow up...*
 2 *arco* *mf* *V hold bow up...*
 Vla. *arco* *mf* *V hold bow up...*
 Vlc. *mf*
 Cb. *mf*

11

S1
got to be ho - ly. This train is bound for glo - ry.

S2
got to be ho - ly. This train, and this train, and

A1
A2
got to be ho - ly. This train, and this train, and

1 *lower bow*

2 *lower bow*

Vla. *lower bow*

Vlc.

Cb.

(unpitched vocal sound of steam coming from a train engine)

VERSE 2

B (Same tempo)

14 *mf* *p*

S1
tsss This train don't car - ry no, car - ry no

S2
this train, and this train, and... This train don't car - ry no gam - blers.

A1
A2
this train, and this train, and... This train don't car - ry no, car - ry no

1 *pizz.* *p* *(p) lightly and delicately*

2 *pizz.* *p* *arco* *(p) lightly and delicately*

Vla. *pizz.* *p*

Vlc. **roll fingers on body of instrument* *(p) arco*

Cb. **roll fingers on body of instrument* *mf* *p* *arco* *p*

*to simulate a train passing by
Walker | This Train

17

S1 gam - blers. This train don't car - ry no, car - ry no... This train don't car - ry no gam - blers, no

S2 This train don't car - ry no gam - blers. This train don't car - ry no gam - blers, no

A1 A2 gam - blers. This train don't car - ry no, car - ry no... This train don't car - ry no gam - blers, no

1 Vlns. 2 Vlns. Vla. Vlc. Cb.

mf *mf* *arco* *mf*

20

S1 big - time spen - ders. This train don't car - ry no

S2 big - time spen - ders. This train don't car - ry no

A1 A2 big - time spen - ders, no mid - night ram - blers,

1 Vlns. 2 Vlns. Vla. Vlc. Cb.

mf *div.* *pizz.* *mf*

23

S1 gam - blers. *mf* tsss

S2 gam - blers. *mf* tsss

A1 This train don't car - ry no gam - blers. This train don't car - ry no gam - blers.

A2 This train don't car - ry no gam - blers. This train don't car - ry no gam - blers.

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Vlc. *mf* *roll fingers on body of instrument

Cb. *mf* *roll fingers on body of instrument

25 [C] REFRAIN **

S1 *p* This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

S2 *p* This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A1 *p* This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A2 *p* This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

1 Vlns. *p* unis.

2 Vlns. *p*

Vla. *p* unis., arco

Vlc. *p* pizz.

Cb. *p* pizz.

*to simulate a train passing by

**Alto 2 has a prominent "walking bass" part in the Refrains. It will be important to have a good, *strong*, Alto 2 section, perhaps adding some Alto 1 if needed.

27

S1
S2
A1
A2

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.
This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.
This train is bound for glo - ry. This train is bound for glo - ry.

1
Vlns.
2
Vla.
Vlc.
Cb.

div.

29

S1
S2
A1
A2

cresc. poco a poco (to D)
This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.
cresc. poco a poco (to D)
This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.
cresc. poco a poco (to D)
This train is bound for glo - ry. This train is bound for glo - ry, if you

1
Vlns.
2
Vla.
Vlc.
Cb.

cresc. poco a poco (to D)
cresc. poco a poco (to D)
cresc. poco a poco (to D)
arco
cresc. poco a poco (to D)
arco
cresc. poco a poco (to D)

31 *(cresc.)*

S1
S2
A1
A2

want to get to hea - ven, then you got to be ho - ly. This train don't car - ry no

(cresc.)

want to get to hea - ven, then you got to be ho - ly. This train don't car - ry no

(cresc.)

want to get to hea - ven, then you got to be ho - ly.

unis.

1
2
Vlns.
Vla.
Vlc.
Cb.

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

34

S1
S2
A1
A2

jo - kers. This train don't car - ry no jo - kers.

jo... This train don't car - ry no jo...

jo - - - kers... jo...

pizz. *arco* *pizz.*

1
2
Vlns.
Vla.
Vlc.
Cb.

pizz. *arco* *pizz.*

37 *rit.* *Slower* **(f) exclaimed* (large break) (large break)

S1 This train don't car-ry no jo - kers, no high step-pin' wom - en, WOO!

S2 This train don't car-ry no jo - kers, no high step-pin' wom - en, WOO!

A1 **(f) exclaimed*

A2 This train don't car-ry no jo - kers, no high step-pin' wom - en, WOO! No ci-gar smo - kers...

1 *div. arco* *rit.* *high gliss. ad lib.* *Slower* (large break) (large break)

2 *arco* *high gliss. ad lib.*

Vla. *high gliss. ad lib.*

Vlc. *high gliss. ad lib.*

Cb. *high gliss. ad lib.*

40 *a tempo* (♩ = 112) *rit.* **E** *Slower* ♩ = 80

S1 This train don't car - ry no jo - kers. If you reach up, reach up,

S2 This train don't car - ry no jo - kers. If you reach up, reach up,

A1 This train don't car - ry no jo... jo... reach up, reach up,

A2 This train don't car - ry no jo... jo... reach up, reach up,

1 *a tempo* (♩ = 112) *pizz.* *rit.* **E** *Slower* ♩ = 80

2 *pizz.*

Vla. *2 players*

Vlc. *2 players*

Cb. *p*

*with the exuberance of free-spirited women!
Walker | This Train

44 *poco rit.* *mf*, $\text{♩} = 80$ (*mf*)

S1 reach up to the sky, you can grab your - self a han - dle as the train, goes rum - bl - ing by.

S2 reach up to the sky, Ah train goes rum - bl - ing...

A1 reach up to the sky... Ah train goes rum - bl - ing

A2 reach up to the sky... Ah train goes rum - bl - ing

poco rit. *mf*, $\text{♩} = 80$
2 players, div. arco

Vlns. 1 *mf* *p* *mf*

Vlns. 2 *mf* *p* *mf*
2 players, div. arco unis.

Vla. *mf* *p* *mf*

Vlc. *mf* *p* *mf*

47 *rit.* *p* *f* **Slowly** (large break)

S1 ho - hold on ho - hold on tight. This is the train of free - dom,

S2 ho - hold on ho - hold on tight. This is the train of free - dom,

A1 by. ho - hold on, ho - hold on tight. This is the train of free - dom,

A2 by. ho - hold on, ho - hold on tight. This is the train of free - dom, and it's

rit. *p* *f* **Slowly** (large break)

Vlns. 1 *p* *f*

Vlns. 2 *div.* *p* *f*

Vla. *div.* *p* *f*

Vlc. *p* (*p*) *f*

50 *accel.* *a tempo* (♩ = 112) *f* *p echo*

S1 *f* *p echo*

*nah, nah,

S2 *f* *p echo*

*nah, nah, nah, nah, _ nah nah, nah, nah, _ nah

A1 *f* *p echo*

*nah, nah, nah, nah, _ nah nah, nah, nah, _ nah

A2

pull - ing out to - night, to - night.

accel. *a tempo* (♩ = 112) *pizz.*

1 *tutti, snap pizz.* *arco*

2 *tutti* *pizz.*

Vla. *tutti* *pizz.*

Vlc. *tutti* *pizz.*

Cb. *f* *p*

F REFRAIN

53 *p*

S1 *p*

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

S2 *p*

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A1 *p*

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A2 *p*

This train is bound for glo - ry. This train is bound for glo - ry.

F *arco*

1 *p*

arco

2 *p*

arco

Vla. *p*

Vlc. *pizz.* *p*

Cb. *p*

*"nah" matches the vowel sound in "night"

55

S1
S2
A1
A2

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

This train is bound for glo - ry. This train is bound for glo - ry.

1
2
Vlns.
Vla.
Vcl.
Cb.

div.

57

S1
S2
A1
A2

cresc. poco a poco (to G)

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

cresc. poco a poco (to G)

This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

cresc. poco a poco (to G)

This train is bound for glo - ry. This train is bound for glo - ry, if you

1
2
Vlns.
Vla.
Vcl.
Cb.

cresc. poco a poco (to G)

cresc. poco a poco (to G)

cresc. poco a poco (to G)

arco

cresc. poco a poco (to G)

arco

cresc. poco a poco (to G)

59 *rit.* **G Slower, more freely**

S1 *(cresc.)* want to get to hea-ven, then you got to be ho - ly. This train will stop,

S2 *(cresc.)* want to get to hea-ven, then you got to be ho - ly. This train will stop for the wear - y.

A1 *(cresc.)* want to get to hea-ven, then you got to be ho - ly. This train will stop for the wear - y.

A2 *(cresc.)* want to get to hea-ven, then you got to be ho - ly. This train will stop for the wear - y.

rit. **G Slower, more freely**

1 *unis.* *(cresc.)*

2 *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*

Cb. *(cresc.)*

62 *f* This train will stop, *p* will

S2 *f* This train will stop for the poor. *(p)* This train will stop in the ghet - to, *p* will

A1 *f* This train will stop for the poor. *(p)* This train will stop in the ghet - to, *p* will

A2 *f* This train will stop for the poor. *(p)* This train will stop in the ghet - to, *p* will

1

2

Vla.

Vlc.

Cb.

64

rit.

f

S1 stop at the farm, _____ will stop right here out - side the fac - to - ry door! _____

S2 stop at the farm, _____ will stop right here out - side the fac - to - ry door! _____

A1 stop at the farm, _____ will stop right here out - side the fac - to - ry door! _____

A2

rit.

arco div.

f

1 *rolled pizz.* *p*

2 *rolled pizz.* *p*

Vla. *rolled pizz.* *p*

Vlc. *rolled pizz.* *p*

Cb. *pizz.* *p*

66

Slowly

Moderate tempo ♩ = 80

H

p

S1 This train is bound for glo - ry. _____ Ah _____

S2 This train is bound for glo - ry. _____ If you reach up, reach up,

A1 This train is bound for glo - ry. _____ reach up, reach up,

A2

Moderate tempo ♩ = 80

H

at the tip, delicate tremolo, barely noticeable, as the sky

Slowly

2 players (div.)

pp

2 players

p

2 players

arco

p

Vln. 1

Vla. *arco*

Vlc. *p*

69 *rit.* *mf* $\text{♩} = 80$

S1 *mf* you can grab your-self a han-dle as the train goes rum-bl-ing, rum-bl-ing by.

S2 *mf* reach up to the sky, grab your-self a han-dle... train goes rum-bl-ing

A1 *mf* reach up to the sky, grab your-self a han-dle... train goes rum-bl-ing

A2 *mf* reach up to the sky, grab your-self a han-dle... train goes rum-bl-ing

Vlns. 1 *rit.* *mf* $\text{♩} = 80$

Vlns. 2 *mf* 2 players, div. *unis.*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

72 *p* *rit.* *f* **I** Slowly *p* *mf*

S1 *p* ho - hold on, ho - hold on tight. Ah

S2 *p* ho - hold on, ho - hold on tight. Ah

A1 *p* by. ho - hold on, ho - hold on tight. This is the train of free - dom.

A2 *p* ho - hold on, ho - hold on tight. This is the train of free - dom.

Vlns. 1 *rit.* *div.* *p* *f* **I** Slowly

Vlns. 2 *div.* *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f* (Cb.) arco

(Vlc.) tutti *p* *mf*

75 *p* *mf* *f* triumphantly *accel.*

S1 Ah This is the train of jus-tice,

S2 Ah This is the train of jus-tice, and it's

A1 This is the train of glo-ry.— This is the train of jus-tice, and it's

A2 This is the train of glo-ry.— This is the train of jus-tice, and it's pull-ing out,

1 *tutti* *accel.*

2 *tutti f* *pizz.*

Vla. *tutti f* *pizz.*

Vlc. Cb. (Cb.) (Vlc.) *f* *tutti pizz.*

78 (*accel.*) *p* *mf* *a tempo* (♩ = 112)

S1 and it's pull - ing out to - - nah, nah, nah, nah, nah, nah, nah,

S2 pull - ing out, and it's pull - ing out to - nah, nah, nah, nah, — nah

A1 pull - ing out, and it's pull - ing out to - nah, nah, nah, nah, — nah

A2 and it's pull - ing out to - night, to -

1 (*accel.*) *div.* *f* *arco* *unis.*

2 *f* *arco*

Vla. *arco*

Vlc. Cb. *arco* *pizz.* *p*

(*f*)

81 *p echo* **J** REFRAIN *(p)*

S1 *(p)*
 nah, nah, nah, nah, nah, nah, nah, nah, This train is bound for glo - ry, glo - ry.

S2 *p echo* *(p)*
 nah, nah, nah, nah, nah, This train is bound for glo - ry, glo - ry.

A1 *p echo* *(p)*
 nah, nah, nah, nah, nah, This train is bound for glo - ry, glo - ry.

A2 *p echo* *(p)*
 night. This train is bound for glo - ry.

1 *pizz.* *p* **J** *arco* *(p)*

2 *pizz.* *p* *arco* *(p)*

Vla. *pizz.* *p* *arco* *(p)*

Vlc. *(p)*

Cb. *(p)*

83

S1
 S2 This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A1
 This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A2
 This train is bound for glo - ry. This train is bound for glo - ry.

1 *div.*

2

Vla.

Vlc. *div.*

Cb.

85

S1 S2 *cresc. poco a poco (to K)*
 This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A1 *cresc. poco a poco (to K)*
 This train is bound for glo - ry, glo - ry. This train is bound for glo - ry, glo - ry.

A2 *cresc. poco a poco (to K)*
 This train is bound for glo - ry. This train is bound for glo - ry.

Vlns. 1 *cresc. poco a poco (to K)*
 2 *cresc. poco a poco (to K)*

Vla. *cresc. poco a poco (to K)*

Vlc. *arco*
cresc. poco a poco (to K)

Cb. *cresc. poco a poco (to K)*

87

S1 S2 *(cresc.)*
 This train is bound for glo - ry, glo - ry. This is the train of free - dom and glo - ry and

A1 *(cresc.)*
 This train is bound for glo - ry, glo - ry. This is the train of free - dom and glo - ry and

A2 *(cresc.)*
 This train is bound for glo - ry, if you This is the train of free - dom and glo - ry and

Vlns. 1 *(cresc.)*
 2 *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*
arco

Cb. *(cresc.)*

unis.

rit. emphatically

K *a tempo* (♩ = 112)

89

S1
S2
A1
A2

jus - tice, and it's pull - ing out to - nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

jus - tice, and it's pull - ing out to nah, nah, nah, nah, nah, nah, nah, nah,

jus - tice, and it's pull - ing out to night, to -

Vlins.
1
2

Vla.

Vlc.
Cb.

rit. emphatically *div.* *f*

91

S1
S2
A1
A2

nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

night, to - night.

Vlins.
1
2

Vla.

Vlc.
Cb.

f

93 rit. to end

S1 This train, this train.

S2 This train, — this train.

A1 This train, — this train.

A2 This train, — this train.

rit. to end

1 Vlns. *sfp* *div. a3* *p*

2 Vlns. *sfp* *div.* *p*

Vla. *sfp*

Vlc. *sfp*

96 (rit.)

S1 as a train whistle *f* *p*

S2 as a train whistle *f* *p*

A1 as a train whistle *f* *p*

A2 (unpitched vocal sound) as a train letting off steam as it comes into the station *f* *p*

(rit.)

1 Vlns. *f* *port.* *mf* *p*

2 Vlns. *f* *p* *mf* *p*

Vla. *f* *p* *mf* *p*

Vlc. *div.* *f* *p* *mf* *p*

Cb. *f* *p* *mf* *p*

tsss

*all players roll fingers on body of instrument

*to add drama to the sound of the train coming to a stop in the station.
Walker | This Train