

No. 5189 | Walker | This Train | SATB

GWYNETH WALKER

This Train

for SATB Chorus unaccompanied

PROGRAM NOTES

This Train is a traditional American song which uses the train as a metaphor for the way to heaven. "This train is bound for glory." Sounds of a train whistle and steam engine are interspersed with the music.

Additional lyrics have been added for contemporary relevance ("This train will stop in the ghetto . . . and at the factory door.") And new musical sections ("If you reach up, reach up to the sky . . .") have been inserted to broaden the formal structure.

This song was selected as the basis of this new composition due to the compelling rhythmical nature of the theme and the universal message of the lyrics. "This is the train of freedom and glory and justice, and it's pulling out tonight."

ABOUT THE COMPOSER

If you were to hear a performance of Gwyneth Walker's *White Horses* or *The Lord's Prayer* and then walk next door to a performance of *Match Point*, you'd find it difficult to believe she wrote all three. In the first two, the composer has embraced the art of serious choral composition. In the third, she has written an entertaining, tongue-in-cheek orchestral work where the timpani player uses tennis balls instead of mallets and the conductor trades in the baton for a racket.

Gwyneth Walker is a prolific and inventive composer equally at home writing for children, amateurs, and professional choruses and orchestra. In a recent interview, the composer noted, "I've always admired Benjamin Britten for the diversity of his music. He wrote for everyone . . . from local kids to Rostropovich."

Ms. Walker has been composing full-time since 1982, following a 14 year career as a teacher of theory and composition at Oberlin College, the Hartford Conservatory, and the Hartt School of Music. She is co-founder and former director of the Consortium of Vermont Composers.

Composer's Revised 2008 Edition Catalog No. 5189

Commissioned by the Oklahoma Choral Directors Association
for the 1998 All-OMEA Chorus

This Train

for SATB Chorus unaccompanied

Traditional

Gwyneth Walker

$\text{♩} = 108$ with energy

Soprano

Alto *p* as steam from a train engine

Tenor

Bass *p*

Piano (for rehearsal only) *p*

This train, _____ this train, _____

$\text{♩} = 108$ with energy

3

p as a train whistle

ooo _____ ooo _____

p tss tss tss tss tss tss

this train, _____ this train, _____ This train is bound _____ for

this train, _____ this train, _____ This train is bound _____ for

p

6

This train, and this train, and this train. _____ This train, and this train, and
 This train, and this train, and this train. _____ This train, and this train, and
 glo - ry. _____ This train is bound _____ for glo - ry. _____
 glo - ry. _____ This train is bound _____ for glo - ry. _____

9

accel. *mf* *a tempo* *p*

This train is bound for glo - ry, if you want to get to heaven, then you
 This train is bound for glo - ry, if you want to get to heaven, then you
 This train is bound for glo - ry, if you want to get to heaven, then you
 This train is bound for glo - ry, if you want to get to heaven, then you

mf *p* *mf* *p* *mf* *p* *mf* *p*

11

got to be ho - ly. This train, and this train, and
 got to be ho - ly. This train, and this train, and
 got to be ho - ly. This train is bound for glo - ry.
 got to be ho - ly. This train is bound for glo - ry.

14

B

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

17

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

19

This train don't car - ry no gam - blers, no
This train don't car - ry no gam - blers, no
This train don't car - ry no gam - blers, no big - time spend - ers
This train don't car - ry no gam - blers, no big - time spend - ers

21

mid - night ram - blers, This train don't car-ry no gam - blers, *(mf)*

mid - night ram - blers, This train don't car-ry no gam - blers, *(mf)*

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

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

24

This train don't car-ry no gam - blers, *mp* tss

This train don't car-ry no gam - blers, *mp* tss

(Tenors I & II and Baritones)

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

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

* This note was corrected from F to D in 2008.

26

mp *mp*

tss tss

mp *mp*

tss tss

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,

28

mp *poco accel.*
gradual cresc. to **D** *p*

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

mp *p*

tss 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,

poco accel.
gradual cresc. to **D**

30 *(accel.)*

This train is bound for glo - ry, if you want to get to hea - ven, then you

This train is bound for glo - ry, if you want to get to hea - ven, then you

This train is bound for glo - ry, if you want to get to hea - ven, then you

This train is bound for glo - ry, if you want to get to hea - ven, then you

(accel.)

(accel.) **D** Quickly, with energy ♩ = 120

32

got to be ho - ly. This train don't car - ry no jo - kers. _____

got to be ho - ly. This train don't car - ry no jo - kers. _____

got to be ho - ly. This train No jo - kers. _____

got to be ho - ly. This train No jo - kers. _____

(accel.) **D** Quickly, with energy ♩ = 120

* In 2008, the composer moved the tempo marking "♩ = 120" from bar 31 to bar 33 and added the words "Quickly, with energy."

35

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

38

exclaimed (f)
 wool! no ci - gar smo - kers, This train don't car - ry no
exclaimed (f)
 wool! no ci - gar smo - kers, This train don't car - ry no
 high step - pin' wom - en, no
 high step - pin' wom - en, no

46

train goes rum-bl-ing by. ho-hold on

train goes rum-bl-ing by. ho-hold on

train goes ho-hold on

train goes ho-hold on

48

ho-hold on tight. *f* **** accel.**

ho-hold on tight. *f*

ho-hold on tight. *f* *Add Altos if necessary for volume*

ho-hold on tight. *f* This is the train of free-dom

ho-hold on tight. *f* and it's pull-ing out to - **** accel.**

* grace notes on the beat

** In 2008, the composer replaced the words "Quickly, with energy ♩ = 120" with the word "accel." in bar 49.

51 **Quickly, with energy** ♩ = 120

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.

Quickly, with energy ♩ = 120

53 **[F]** (♩ = 120)

tss tss

tss tss

p (Tenors I & II and Baritones)

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,

[F] (♩ = 120)

* In 2008, the composer moved the words “Quickly, with energy ♩ = 120” from bar 49 to bar 51.

55

mp *mp*

tss tss

mp *mp*

tss tss

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,

57

* gradual cresc. to G

p *p*

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

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

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

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

* gradual cresc. to G

* In 2008, the composer removed the words "*poco accel.*" from 57.

59 *rit.*

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

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

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

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

61 **Slower, more freely**

Slower, more freely

This train will stop for the wear - y. This train will stop for the poor.

This train will stop for the wear - y. This train will stop for the poor.

This train will stop for the wear - y. This train will stop for the poor.

This train will stop for the wear - y. This train will stop for the poor.

This train will stop for the wear - y. This train will stop for the poor.

Slower, more freely

* In 2008, the composer removed the term " $\text{♩} = 120$ " from bar 59 and added the word "*rit.*" to bar 60.

63

will
will
will stop at the farm, ___ will
This train will stop in the ghet-to, ___ will stop at the farm, ___ will

65

stop right here out-side the fac-tor-y door! ___ This train is bound for glo-ry._
stop right here out-side the fac-tor-y door! ___ This train is bound for glo-ry._
stop right here out-side the fac-tor-y door! ___ This train is bound for glo-ry._
stop right here out-side the fac-tor-y door! ___ This train is bound for glo-ry._

67

H *p* *rit.* *mf* *mf*

Ah _____ you can

If you reach up, reach up, reach up to the sky,

reach up, reach up, reach up to the sky,

reach up, reach up, reach up to the sky,

reach up, reach up, reach up to the sky,

70

mf *mf* *mf* *mf*

grab your-self a han-dle as the train goes rum-bl-ing, rum-bl-ing by.

grab your-self a han-dle train goes rum-bl-ing rum-bl-ing

grab your-self a han-dle train goes rum-bl-ing by.

grab your-self a han-dle train goes rum-bl-ing by.

72

ho - hold on ho - hold on tight.

by. ho - hold on ho - hold on tight.

Ho - hold on ho - hold on tight.

Ho - hold on ho - hold on tight.

74 I

This is the train of glo - ry.

This is the train of free - dom.

This is the train of glo - ry.

Ah

Ah

Ah

Ah

76

f 3 This is the train of jus - tice,

f 3 This is the train of jus - tice,

f 3 This is the train of jus - tice, and it's

f 3 This is the train of jus - tice, and it's pull - ing out, it's

78

accel. **Quickly, with energy** ♩ = 120

f and it's pull - ing out to - nah nah nah nah — nah

f and it's pull - ing out to - nah nah nah nah — nah

pull - ing out, it's pull - ing out to - nah nah nah nah nah nah nah nah *p*

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

accel. **Quickly, with energy** ♩ = 120

* In 2008, the composer removed the words “a tempo ♩ = 120” from bar 76, added the word “*accel.*” to bar 79 and the words “Quickly, with energy ♩ = 120” to bar 80.

81

p nah nah nah nah — nah *mp* tss

p nah nah nah nah — nah *mp* tss

(Tenors I & II and Baritones)

p nah nah nah nah nah nah nah nah *p* This train is bound for glo - ry, glo-ry,

night. This train is bound for glo - ry,

J

83

mp tss *mp* tss

mp tss *mp* tss

mp tss *mp* tss

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,

85 *mp* *poco accel.*
gradual cresc. to K *p*

tss *mp* *p* This train is bound for glo - ry, glo-ry,
tss *mp* *p* 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,

poco accel.
gradual cresc. to K

87 $\text{♩} = 120$
emphatically *rit.* *f* *3* *3* *3*

This train is bound for glo - ry, glo-ry. This is the train of free-dom and glo - ry and
f emphatically *3* *3* *3*
 This train is bound for glo - ry, glo-ry. This is the train of free-dom and glo - ry and
f emphatically *3* *3* *3*
 This train is bound for glo - ry, glo-ry. This is the train of free-dom and glo - ry and
f emphatically *3* *3* *3*
 This train is bound for glo-ry, glo-ry. This is the train of free-dom and glo - ry and
 $\text{♩} = 120$ *rit.* *f* *3* *3* *3*

89

K a tempo ♩ = 120

musical score for measures 89-90, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the tempo is marked 'a tempo' with a quarter note equal to 120 beats per minute. The lyrics are: 'jus - tice, and it's pull - ing out to - nah nah nah nah nah nah nah nah nah nah'.

K a tempo ♩ = 120

piano accompaniment for measures 89-90, corresponding to the vocal lines above. It features a steady bass line and a more active treble line with chords and moving lines.

91

musical score for measures 91-92, featuring vocal lines and piano accompaniment. The lyrics are: 'nah nah' and 'night, to - night.'.

piano accompaniment for measures 91-92, corresponding to the vocal lines above. It features a steady bass line and a more active treble line with chords and moving lines.

93 *rit.* *f* *Slower*

This train, this train
This train this train
This train
This train

96 *f* *p* *pp*

Ooo
Ooo
Alto II: tss
nah nah nah nah nah nah nah nah Ooo
nah nah nah nah nah nah nah nah Ooo

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

