

GWYNETH WALKER  
**This Train**

*for Women's Chorus (SSAA) and Piano or optional String Orchestra*

Full Score	No. 8098
String Parts	No. 8099
→ Piano/Choral Score	No. 8100

# This Train

*Duration: 4'30"*

*Commissioned for the 30<sup>th</sup> Anniversary of the Saint Mary's College High School Women's Choir Festival  
Notre Dame, Indiana, Nancy L. Menk, conductor - November 29, 2014*

## Program Notes

*This Train* is a contemporary arrangement of the American gospel song, *This Train is Bound for Glory*. The train is a metaphor for the way to heaven. Only the “pure” can take a ride. No gamblers, no “midnight ramblers” and certainly no “high steppin’ women!”

The train itself comes to life in the song through sounds of the whistle and the steam engine. This is energetic, motion-oriented music. The refrain, “This train is bound for glory, glory,” is presented in rapid, rhythmic diction as the train goes “rumbling by.”

With new lyrics added, this becomes a train for today’s times. “This train will stop at the ghetto... and at the factory door.” Yet the message is universal. “This is the train of freedom and glory and justice, and it’s pulling out tonight.”

**Hold on tight!**

—Gwyneth Walker

# This Train

for Women's Chorus (SSAA) and Piano or optional String Orchestra

Traditional

With energy ♩ = 112

Gwyneth Walker

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano

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

Ooo, \_\_\_\_\_

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

Ooo, \_\_\_\_\_

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

Ooo, \_\_\_\_\_

With energy ♩ = 112

*p*

**A** VERSE 1

4

S1 *mf*

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

S2 *mp* > *p*

Ooo, \_\_\_\_\_ This train, and this train, and *(p)*

A1 *mp* > *p*

Ooo, \_\_\_\_\_ This train, and this train, and *(p)*

A2 *mp* > *p*

Ooo, \_\_\_\_\_ This train, and this train, and *(p)*

**A**

Note setting and format by Gwyneth Walker Music Productions.

7

S1 This train is bound for glo - ry.

S2 this train. This train, and this train, and...

A1 this train. This train, and this train, and...

A2 this train. This train, and this train, and...

9

S1 This train is bound for glo - ry, if you want to get to heav'n, then you

S2 *mf* This train is bound for glo - ry, if you want to get to heav'n, then you

A1 *mf* This train is bound for glo - ry, if you want to get to heav'n, then you

A2 *mf* This train is bound for glo - ry, if you want to get to heav'n, then you

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

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

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

VERSE 2

14

*mf* *p* **B** (Same tempo)

S1  
tsss

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

A1  
this train, and this train, and...

A2  
this train, and this train, and...

**B** (Same tempo)

16

S1 *(p)*  
This train don't car-ry no, car-ry no gam - blers.

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

A1 *(p)*  
This train don't car-ry no, car-ry no gam - blers.

A2 *(p)*  
This train don't car-ry no, car-ry no gam - blers.

*8va*-----

18

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

S2 *(mf)*  
gam - blers. This train don't car-ry no gam - blers, no

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

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

*loco*

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

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

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

23

S1  
gam - blers. tsss  
*mf*

S2  
gam - blers. tsss  
*mf*

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.

*8va*

25 **C** REFRAIN \*

*p*

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

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.

**C**

27

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

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.

\*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.



29 *cresc. poco a poco (to D)*

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

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

*cresc. poco a poco (to D)*

31 *(cresc.)* **D** *f*

S1 want to get to hea - ven, then you got to be ho - ly. This train don't car - ry no

S2 *(cresc.)* want to get to hea - ven, then you got to be ho - ly. This train don't car - ry no

A1 *(cresc.)* want to get to hea - ven, then you got to be ho - ly. This train don't car - ry no

A2 *(cresc.)* want to get to hea - ven, then you got to be ho - ly.

*(cresc.)* **D**

34

S1 jo - kers. This train don't car - ry no jo - kers.

S2 jo - kers. This train don't car - ry no jo - kers.

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

A2 jo - - - - kers... jo...

37

S1 This train don't car - ry no jo - kers, no high step-pin' wom - en, WOO! *rit.* *(f)* exclaimed (large break)

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

A1 This train don't car - ry no jo - kers, no high step-pin' wom - en, WOO! *(f)* exclaimed

A2 This train don't car - ry no jo - kers, no high step-pin' wom - en, WOO! No *gliss.* *(f)* exclaimed (large break)

*rit.*

8<sup>vb</sup>

\*With the exuberance of free-spirited women!

39 *a tempo* (♩ = 112)

(large break) //

S1 This train don't car - ry no jo - kers.\_\_\_\_\_

S2 This train don't car - ry no jo - kers.\_\_\_\_\_

A1 This train don't car - ry no jo...\_\_\_\_\_

A2 ci - gar smo - kers... This train don't car - ry no jo...\_\_\_\_\_

*a tempo* (♩ = 112)

(large break) //

42 *rit.* **E** *Slower* ♩ = 80 *poco rit.* *mf* , ♩ = 80

S1 *p* If you reach up, reach up, reach up to the sky, you can *mf* ,

S2 *p* If you reach up, reach up, reach up to the sky, *mf* ,

A1 *p* jo... reach up, reach up, reach up to the sky... *mf* ,

A2 *p* jo... reach up, reach up, reach up to the sky... *mf* ,

*rit.* **E** *Slower* ♩ = 80 *poco rit.* *sva* , ♩ = 80

45 *(mf)*

S1 grab your-self a han-dle\_ as the train, goes rum-bl-ing by. *p* ho-hold on

S2 *p* Ah\_ *mf* train goes rum-bl-ing... *p* ho-hold on

A1 *p* Ah\_ *mf* train goes rum-bl-ing by. *p* ho-hold on,

A2 *p* Ah\_ *mf* train goes rum-bl-ing by. *p* ho-hold on,

*mf* *p*

48 *rit.* *f* **Slowly** (large break) *accel.*

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

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

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

A2 ho-hold on tight. *f* This is the train of free-dom, and it's pull-ing out to -

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

*f*

Leo. \_\_\_\_\_

*a tempo* (♩ = 112)

51

*f* *p echo*

S1 \* nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

S2 \* nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah

A1 \* nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah

A2 night, to - night.

*a tempo* (♩ = 112)

*p*

**F** REFRAIN

53

*p*

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

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.

**F**

*p*

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

55

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

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.

57

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

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

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

*cresc. poco a poco (to G)*  
A2 This train is bound for glo - ry. This train is bound for glo - ry, if you

*cresc. poco a poco (to G)*

59 *(cresc.)* *rit.*

S1 want to get to hea - ven, then you got to be ho - ly.

S2 want to get to hea - ven, then you got to be ho - ly.

A1 want to get to hea - ven, then you got to be ho - ly.

A2 want to get to hea - ven, then you got to be ho - ly.

*(cresc.)* *rit.*

**G** *Slower, more freely*

61 *f* *p* *f* *p*

S1 This train will stop, This train will stop,

S2 This train will stop for the wear - y. This train will stop for the poor.

A1 This train will stop for the wear - y. This train will stop for the poor.

A2 This train will stop for the wear - y. This train will stop for the poor.

**G** *Slower, more freely*

63

*p*

S1

will stop at the farm, — will

S2

*(p)*

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

A1

*(p)*

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

A2

*(p)*

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

65

*rit.* *f* **Slowly**

S1

stop right here out-side the fac-to-ry door! — This train is bound for glo - ry. —

S2

*f*

stop right here out-side the fac-to-ry door! — This train is bound for glo - ry. —

A1

*f*

stop right here out-side the fac-to-ry door! — This train is bound for glo - ry. —

A2

*f*

stop right here out-side the fac-to-ry door! — This train is bound for glo - ry. —

*rit.* **Slowly**



Moderate tempo ♩ = 80

*rit.*

♩ = 80

67

S1 Ah \_\_\_\_\_ you can

S2 If you reach up, reach up, reach up to the sky,

A1 reach up, reach up, reach up to the sky,

A2 reach up, reach up, reach up to the sky,

Moderate tempo ♩ = 80

*rit.*

♩ = 80

delicate tremolo,  
barely audible, *as the sky*

**H** *pp*

70

S1 grab your - self a han - dle \_\_\_\_\_ as the train goes rum - bl - ing, rum - bl - ing by.

S2 grab your - self a han - dle... \_\_\_\_\_ train goes rum - bl - ing

A1 grab your - self a han - dle... \_\_\_\_\_ train goes rum - bl - ing

A2 grab your - self a han - dle... \_\_\_\_\_ train goes rum - bl - ing

72 *p* *rit.* *f*

S1 ho - hold on, ho - hold on tight. *f*

S2 ho - hold on, ho - hold on tight. *f*

A1 by. ho - hold on, ho - hold on tight. *f*

A2 by. ho - hold on, ho - hold on tight. *f*

*p* *rit.* *f*

Reo. \_\_\_\_\_

74 **I** Slowly *p* *mf* *p* *mf*

S1 Ah Ah

S2 Ah Ah

A1 *mf* 3 This is the train of free - dom. This is the train of glo - ry. *mf*

A2 *mf* 3 This is the train of free - dom. This is the train of glo - ry. *mf*

**I** Slowly *p* *mf* *p* *mf*

8<sup>vb</sup> Reo. \_\_\_\_\_ Reo. \_\_\_\_\_

76 *f* triumphantly *accel.*

S1 This is the train of jus - tice,

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

A1 This is the train of jus - tice, and it's

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

*f* *accel.*

78 (*accel.*) *a tempo* (♩ = 112)

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

(*accel.*) *a tempo* (♩ = 112) *p*

81

**J** REFRAIN

*p echo* *(p)*

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

*p echo* *(p)*

S2 nah, nah, nah, nah, — nah, This train is bound for glo - ry, glo - ry.

*p echo* *(p)*

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

*p echo* *(p)*

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

*p echo* *(p)*

83

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

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.

85

*cresc. poco a poco (to K)*

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

*cresc. poco a poco (to K)*

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

*cresc. poco a poco (to K)*

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

*cresc. poco a poco (to K)*

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

*cresc. poco a poco (to K)*

87

*(cresc.)*

S1 This train is bound for glo - ry, glo - ry. This is the train of free - dom and glo - ry and

*(cresc.)*

S2 This train is bound for glo - ry, glo - ry. This is the train of free - dom and glo - ry and

*(cresc.)*

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

*(cresc.)*

A2 This train is bound for glo - ry, if you This is the train of free - dom and glo - ry and

*(cresc.)*

*rit. emphatically*

**K** *a tempo* (♩ = 112)

89

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

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

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

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

*rit. emphatically*

**K** *a tempo* (♩ = 112)

*8va-*

*f*

91

S1  
nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

S2  
nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

A1  
nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah, nah,

A2  
night, to - night.

*(8va)*

*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*

Ped. \_\_\_\_\_

96 *(rit.)*

S1 as a train whistle *f* \_\_\_\_\_ *p*  
Ooo

S2 as a train whistle *f* \_\_\_\_\_ *p*  
Ooo

A1 as a train whistle *f* \_\_\_\_\_ *p*  
Ooo

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

*(rit.)*

Ped. \_\_\_\_\_

4'30"

October 18, 2103

New Canaan, Connecticut

\*Pianist roll fingers on piano ledge, far right and far left.

## Gwyneth Walker: 2013 Biography

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 thirty 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 Music Company, a division of ECS Publishing (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at her Web site.  
<[www.gwynethwalker.com](http://www.gwynethwalker.com)>

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