

Gwyneth Walker

# This Train

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

# 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*

*Premiered on November 29, 2014*

*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!

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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](http://www.gwynethwalker.com)

# This Train

for Women's Chorus (SSAA) and String Orchestra

Traditional

Gwyneth Walker

With energy ♩ = 112

Soprano 1

Soprano 2

Alto 1

Alto 2

Violins 1

Violins 2

Viola

Violoncello

Contrabass

*mp* *p*  
as a train whistle slow gliss.  
Ooo, ooo,

*mp* *p*  
as a train whistle slow gliss.  
Ooo, ooo,

*mp* *p*  
as a train whistle slow gliss.  
Ooo, ooo,

*mp* *p*  
as a train whistle slow gliss.  
Ooo, ooo,

With energy ♩ = 112

*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*  
*mp* *p*

*pizz.* *p*  
*arco*  
*mp* *p*

*pizz.* *p*  
*arco*  
*mp* *p*

*pizz.* *p*  
*arco*  
*mp* *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 This train, and this train, and this train.

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

1 *pizz.* (*p*)

2 *pizz.* (*p*)

Vla. *pizz.* (*p*)

Vlc. (*p*)

Cb. (*p*)

Detailed description: This system contains the first five measures of the piece. It features vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), and instrumental parts for Violins 1 and 2 (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat). The first vocal line starts with a mezzo-forte (*mf*) dynamic. The instrumental parts for strings are marked *pizz.* (pizzicato) and *p* (piano). The lyrics are: 'This train is bound for glo - ry. This train is bound for' (S1), 'This train, and this train, and this train.' (S2, A1, A2).

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

A1 This train, and this train, and... This train is bound for glo - ry, if you want to get to heav'n, then you

A2 This train, and this train, and... This train is bound for glo - ry, if you want to get to heav'n, then you

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*)

Detailed description: This system contains measures 8 through 10. The vocal parts continue with the lyrics: 'glo - ry. This train is bound for glo - ry, if you want to get to heav'n, then you' (S1), 'This train, and this train, and... This train is bound for glo - ry, if you want to get to heav'n, then you' (S2, A1, A2). The instrumental parts for Violins 1 and 2, Viola, and Violoncello are marked *arco* (arco) and *mf* (mezzo-forte). The Contrabass part is also marked *mf*. A performance instruction *V hold bow up...* is placed above the string staves. The key signature remains two flats.

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

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* *arco*

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

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

\*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 *mf*

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

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

A2

1 Vlns.

2 Vlns.

Vla. *arco*

Vlc.

Cb.

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

1 Vlns.

2 Vlns.

Vla. *div.* *pizz.*

Vlc.

Cb. *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.

2 Vlns.

Vla.

Vlc. \*roll fingers on body of instrument *(mf)*

Cb. \*roll fingers on body of instrument *(mf)*

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. *unis.* *p*

2 Vlns. *p*

Vla. *unis., arco* *p*

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

\*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  
Vlns. 1  
Vlns. 2  
Vla.  
Vlc.  
Cb.

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.

*div.*

29

S1  
S2  
A1  
A2  
Vlns. 1  
Vlns. 2  
Vla.  
Vlc.  
Cb.

*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

*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)*

*cresc. poco a poco (to D)*

*arco*

*cresc. poco a poco (to D)*





37 *This*

S1 S2 *rit.* *\*(f) exclaimed* (large break) (large break)

A1 A2 *\*(f) exclaimed*

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.*

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

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

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

S1 S2 *p*

A1 *p*

A2 *p*

1 *pizz.* *rit.* **E Slower** ♩ = 80

2 *pizz.*

Vla. *2 players*

Vlc. *2 players*

Cb. *p*

*p*

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

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

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

\*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*

Vla. *mf* *p* *mf*

Vcl. *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*

Vcl. *p* *(p)* *f*



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.*

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

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

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

A2 stop at the farm, — will stop right here out - side the fac - to - ry door! — *f*

1 *rolled pizz. p* *arco div. f*

2 *rolled pizz. p* *arco f*

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

Vlc. *rolled pizz. p* *f*

Cb. *pizz. p* *f*

66

*Slowly*

**Moderate tempo** ♩ = 80

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

S2 This train is bound for glo - ry. — If you reach up, reach up, *p*

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

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

**Moderate tempo** ♩ = 80

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

*Slowly*

Vln. 1 *2 players (div.) pp*

Vla. *2 players p*

Vlc. *2 players arco p*

69 *rit.* *mf*  $\text{♩} = 80$

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

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

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

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

Vlns. 1 *rit.* *mf*  $\text{♩} = 80$

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

Vla. *mf*

Vlc. *mf*

Cb. *mf*

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

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

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

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.

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.) *f* *tutti pizz.*

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

78 *(accel.)* *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*  
 nah, nah, nah, nah, nah, This train is bound for glo - ry, glo - ry.

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

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

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

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

Vla. *pizz.* *p* *arco*

Vlc. 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. 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.)* *unis.*  
 2 *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)* *arco*

Cb. *(cresc.)*

*rit. emphatically*

**K** *a tempo* (♩ = 112)

89

S1 S2  
 jus - tice, and it's pull - ing out to - 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,

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

**K** *a tempo* (♩ = 112)

*rit. emphatically*

1  
 Vlns.  
 2

Vla.  
*tutti*

Vlc.  
 Cb.

*div.*

*f*

91

S1 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.

1  
 Vlns.  
 2

Vla.  
*tutti*

Vlc.  
 Cb.

93 *rit. to end*

S1 This train, this train.

S2 This train, this train.

A1 This train, this train.

A2 This train, this train.

1 *rit. to end* *sfp* *div. a3* *p*

2 *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*

tsss

*(rit.)*

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

2 *f* *p* *mf* *p*

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

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

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

\*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