

GREG BARTHOLOMEW

A Country Boy in Winter

A setting of the poem by 19th Century American poet
Sarah Orne Jewett

for unaccompanied men's chorus
with piano reduction for rehearsal only

PERUSAL COPY

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A Country Boy in Winter

Sarah Orne Jewett (1849–1909)

The wind may blow the snow about,
For all I care, says Jack,
And I don't mind how cold it grows,
For then the ice won't crack.
Old folks may shiver all day long,
But I shall never freeze;
What cares a jolly boy like me
For winter days like these?

Far down the long snow-covered hills
It is such fun to coast,
So clear the road! the fastest sled
There is in school I boast.
The paint is pretty well worn off,
But then I take the lead;
A dandy sled's a loiterer,
And I go in for speed.

When I go home at supper-time,
Ki! but my cheeks are red!
They burn and sting like anything;
I'm cross until I'm fed.
You ought to see the biscuit go,
I am so hungry then;
And old Aunt Polly says that boys
Eat twice as much as men.

There's always something I can do
To pass the time away;
The dark comes quick in winter-time-
A short and stormy day
And when I give my mind to it,
It's just as father says,
I almost do a man's work now,
And help him many ways.

I shall be glad when I grow up
And get all through with school,
I'll show them by-and-by that I
Was not meant for a fool.
I'll take the crops off this old farm,
I'll do the best I can.
A jolly boy like me won't be
A dolt when he's a man.

I like to hear the old horse neigh
Just as I come in sight,
The oxen poke me with their horns
To get their hay at night.
Somehow the creatures seem like friends,
And like to see me come.
Some fellows talk about New York,
But I shall stay at home.

"A Country Boy in Winter" appeared in *Harper's Young People* (3:194) for January 24, 1882.

For unaccompanied men's chorus
with piano reduction for rehearsal only

Duration: 3:30

The University of Central Oklahoma Men's Chorus presented the premiere performance at the National Conference of the Society of Composers, Edmond, Oklahoma, on March 5, 2004.

For information about composer Greg Bartholomew, visit www.gregbartholomew.com.

BURKE & BAGLEY

www.burkeandbagley.com

1824 North 53rd Street
Seattle, WA 98103-6116
Tel: 206.632.4487

Email: office@burkeandbagley.com

A Country Boy in Winter

Dedicated to my godson William Rust Bartholomew

Text by
Sarah Orne Jewett

Music by
Greg Bartholomew

$\text{♩} = 72$ *mf* *Freely, boyishly*

Tenor 1
The wind may blow the snow a - bout, For all I care,

Tenor 2
mf
The wind may blow the snow a - bout, For all I care,

Baritone
mf
The wind may blow the snow a - bout, For all I care,

Bass
mf
The wind may blow the snow a - bout, For all I care, says

Piano
for rehearsal only
 $\text{♩} = 72$ *Freely, boyishly*

4

T.1
— And I don't mind how cold it grows, For then the ice won't crack.

T.2
— And I don't mind how cold it grows, For then the ice won't crack.

Bar.
— And I don't mind how cold it grows, For then the ice won't crack.

B.
Jack. And I don't mind how cold it grows, For then the ice won't crack.

Pno

9 **A**

T.1
8 Old folks may shi - ver all day long, But I _____ shall ne - ver freeze;

T.2
8 Old folks may shi - ver all day long, But I _____ shall ne - ver freeze;

Bar.
8 Old folks may shi - ver all day long, But I _____ shall ne - ver freeze;

B.
8 Old folks may shi - ver all day long, But I _____ shall ne - ver freeze;

Pno
8

Perusal Copy

15 *mf*

T.1
8 What cares a jol - ly boy like me for ___ win - ter days like these?

T.2
mp
8 Win - - - ter days. _____

Bar.
mp
8 Win - - - ter days. _____

B.
mp
8 Win - - - ter days. _____

Pno
mp *mf*
8

20 **B**

T.1
8 Far down the long snow co - vered hills. So clear the

T.2
8 *mf* Far down the long snow co - vered hills. So clear the

Bar.
8 Far down the hills *mf* It is such fun to coast, So clear the

B.
8 Far down the hills *mf* It is such fun to coast, So clear the

Pno
8 **B**

Perusal Copy

25

T.1
8 road! The fast - est sled in school.

T.2
8 road! The fast - est sled there is, The fast - est sled I

Bar.
8 road! The fast - est, The fast - est sled I

B.
8 road! The fast - est sled there is I

Pno
8

29

T.1 *mf* But then I take__ the

T.2 boast. But then I take__ the

Bar. boast. But then I take__ the

B. boast. The paint is pret - ty well__ worn off.

Pno *mf*

Perusal Copy

33

T.1 lead; And I go in for speed.__ When

T.2 lead; And I go in for speed.__ When

Bar. lead; And I go in for speed.__ When

B. A dan - dy sled's a loi - ter - er, I go in for speed.__ When

Pno

38 **C**

T.1 I go home at sup - per time, Ki! but my cheeks are red! They

T.2 I go home at sup - per time, Ki! but my cheeks are red! They

Bar. I go home at sup - per time, Ki! but my cheeks are red! They

B. I go home at sup - per time, Ki! but my cheeks are red! They

Pno

Perusal Copy

42

T.1 burn and sting like an - y - thing; I'm cross un - til I'm fed.

T.2 burn and sting like an - y - thing; I'm cross un - til I'm fed.

Bar. burn and sting like an - y - thing; I'm cross un - til I'm fed.

B. burn and sting like an - y - thing; I'm cross un - til I'm fed.

Pno

46

T.1
8 You ought to see the bis - cuits go, I am — so hun - gry then;—

T.2
8 You ought to see the bis - cuits go, I am — so hun - gry then;—

Bar.
8 You ought to see the bis - cuits go, I am — so hun - gry then;—

B.
8 You ought to see the bis - cuits go, I am — so hun - gry then;—

Pno
8

Perusal Copy

52

T.1
8 *mf* And old Aunt Pol - ly says that boys eat — twice as much as men.

T.2
8 *mp* And — boys eat — twice as much as men. There's

Bar.
8 *mp* And — twice as much. — There's

B.
8 *mp* And — twice as much. —

Pno
8

57 **D**

T.1 The dark comes quick in

T.2 al - ways some - thing I can do to pass the time a - way;

Bar. al - ways some - thing I can do to pass the time a - way;

B. The dark comes quick in

Pno

Perusal Copy

62 $\text{♩} = 72$

T.1 win - ter time, a short and storm - y day. And when I give my mind to it, it's

T.2 And when I give my mind to it, it's

Bar. And when I give my mind to it, it's

B. win - ter time, a short and storm - y day. And when I give my mind to it, it's

Pno

67 $\text{♩} = 72$

T.1
just like fa - ther says, And help in ma - ny

T.2
just like fa - ther says, And help in ma - ny

Bar.
just like fa - ther says, I al - most do a man's work now, -

B.
just like fa - ther says, I al - most do a man's work now, -

Pno

$\text{♩} = 72$

Perusal Copy

72 **E**

T.1
ways. I shall be glad when I grow up And get all through with

T.2
ways. I shall be glad when I grow up And get all through with

Bar.
I shall be glad when I grow up And get all through with

B.
I shall be glad when I grow up And get all through with

Pno

E

76

T.1
8 school, I'll show them by - and - by that I was not meant for a fool.

T.2
8 school, I'll show them by - and - by that I was not meant for a fool.

Bar.
8 school, I'll show them by - and - by that I was not meant for a fool.

B.
8 school, I'll show them by - and - by that I was not meant for a fool.

Pno

Perusal Copy

81

T.1
8 I'll take the crops off this old farm, I'll do the best I can.

T.2
8 I'll take the crops off this old farm, I'll do the best I can.

Bar.
8 I'll take the crops off this old farm, I'll do the best I can.

B.
8 I'll take the crops off this old farm, I'll do the best I can.

Pno

87 *mf* *p*

T.1 A jol - ly boy like me won't be a dolt when he's a man. I

T.2 *mp* *mf*
When a man. I

Bar. *mp*
When a man.

B. *mp* *p*
When a man. I

Pno

Perusal Copy

92 **F** *p*

T.1 like to hear the old horse neigh just as I come in sight, The

T.2 like to hear the old horse neigh just as I come in sight, The

Bar. *mf*
The

B. *p*
like to hear the old horse neigh just as I come in sight, The

Pno **F**

96

T.1 *mf*
ox - en poke me with their horns to get their hay at night. Some-how the crea - tures

T.2
ox - en poke me with their horns to get their hay at night. Some how the crea - tures

Bar. *p*
ox - en poke me with their horns to get their hay at night. Some-how the crea - tures

B.
ox - en poke me with their horns to get their hay at night. Some-how the crea - tures

Pno

Perusal Copy

101

T.1 *p* *mf*
seem like friends, and like to see me come. Some fel - lows talk a - bout New York,

T.2 *mf* *f*
seem like friends, and like to see me come. Some fel - lows talk a bout New York,

Bar. *mf*
seem like friends, and like to see me come. Some fel - lows talk a - bout New York,

B. *mf*
seem like friends, and like to see me come. Some fel - lows talk a - bout New York,

Pno

106

T.1 *p* *mp* *cresc.* *mf*
a - - bout New York. But I shall stay at home.

T.2 *p* *mp* *mf*
a - - bout New York. But I shall stay at home.

Bar. *mp* *mp* *mf*
Some fel - lows talk a - bout New York. But I shall stay at home.

B. *p* *mp* *mf*
a - - bout New York. But I shall stay at home.

Pno

Perusal Copy

111

T.1 *mp cresc.* *mf* *mp* *f*
I shall, I shall stay at home.

T.2 *mp* *f*
I shall stay at home.

Bar. *mp* *mf* *f*
I shall stay, I shall stay at home.

B. *mp* *f*
I shall stay at home.

Pno

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Leo, for unaccompanied SATB choir, 2002 (Duration: 5:45)

A setting of excerpts from *Astronomica*, a 1st Century B.C. Latin text by Marcus Manilius.
Finalist in the 2007 Cincinnati Camerata Choral Composition Competition.

From the Odes of Solomon *Available on CD from Capstone Records*

From Odes 1 & 3 of the Odes of Solomon, 2000 (Duration: 5:00)

From Ode 14 of the Odes of Solomon, 2000 (Duration: 5:00)

From Ode 17 of the Odes of Solomon, 2000 (Duration: 5:30)

For unaccompanied SATB choir. The Odes of Solomon are believed to have been written around the year 100 A.D., and include strong parallels to the Dead Sea Scrolls.

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The 21st Century (A Girl Born in Afghanistan), for unaccompanied SATB choir, 2002 (Dur.: 6:40)

A setting of excerpts from United Nations Sec.-Gen. Kofi Annan's Nobel Peace Prize Lecture.
Available on CD released by Connecticut Choral Artists (Concora): *Songs & Stories of Liberation* (2007).
Finalist in the 2003 Briar Cliff University New Choral Music Competition.

Beati Quorum Via, for unaccompanied SATB choir, 2003 (Duration: 2:30)

A new setting of the traditional Latin text.

The Fervid Hokey Poke, for unaccompanied SATB choir, 2010 (Duration: 2:45)

A setting of the hilarious prize-winning poem by Jeff Brechlin.

Song of the Mountains, for mixed SSAATB choir with piano accompaniment, 2004 (Duration: 6 min.)

A setting of text adapted from prose by American naturalist John Muir (1838 - 1914).

Stoke Fleming, for unaccompanied SATB choir, 2000 (Duration 3:30)

A meditation on rocks and waves written at a small hamlet on the English Channel.

The Tree, for unaccompanied SATB choir, 2003 (Duration: 3 min.)

A setting of the poem by American transcendental poet Jones Very (1813 - 1880).

The Promise of Liberty, or unison or 2-part chorus and piano, 2009 (Duration: 3 min.)

Adapted from the poem, *The New Colossus* by Emma Lazarus ("Give me your tired, your poor...").

Three American Winter Settings

A Country Boy in Winter, for unaccompanied TTBB men's chorus, 2001 (Duration: 3:20)

A setting of the poem by American poet Sarah Orne Jewett (1849 - 1909).

A Rainy Day, for unaccompanied SSAA women's chorus, 2001 (Duration: 4:15)

A setting of the poem by American poet John Brainard (1796 - 1828).

To a Locomotive in Winter, for unaccompanied SATB choir, 2001 (Duration: 6 min.)

A setting of the poem by Walt Whitman (1819 - 1892).

Three Gnostic Poems

An Open World, 2007 (Duration: 3 min.)

When I Land, 2007 (Duration: 4 min.)

And the Wind, 2007 (Duration: 5 min.)

For unaccompanied SATB choir. Three settings of poems by Fletcher LaVallee Bartholomew, meditations on the ineffable.