

GREG BARTHOLOMEW

To a Locomotive in Winter

A setting of the poem by
Walt Whitman

for unaccompanied mixed choir
with piano reduction for rehearsal only

PERUSAL COPY

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BURKE & BAGLEY

To a Locomotive in Winter

Walt Whitman (1819–1892)

THEE for my recitative!

Thee in the driving storm, even as now—the snow—the winter-day declining;
Thee in thy panoply, thy measured dual throbbing, and thy beat convulsive;
Thy black cylindrical body, golden brass, and silvery steel;
Thy ponderous side-bars, parallel and connecting rods, gyrating, shuttling at thy sides;
Thy metrical, now swelling pant and roar—now tapering in the distance;
Thy great protruding head-light, fix'd in front;
Thy long, pale, floating vapor-pennants, tinged with delicate purple;
The dense and murky clouds out-belching from thy smoke-stack;
Thy knitted frame—thy springs and valves—the tremulous twinkle of thy wheels;
Thy train of cars behind, obedient, merrily-following,
Through gale or calm, now swift, now slack, yet steadily careering:
Type of the modern! emblem of motion and power! pulse of the continent!
For once, come serve the Muse, and merge in verse, even as here I see thee,
With storm, and buffeting gusts of wind, and falling snow;
By day, thy warning, ringing bell to sound its notes,
By night, thy silent signal lamps to swing.

Fierce-throated beauty!

Roll through my chant, with all thy lawless music! thy swinging lamps at night;
Thy piercing, madly-whistled laughter! thy echoes, rumbling like an earthquake, rousing all!
Law of thyself complete, thine own track firmly holding;
(No sweetness debonair of tearful harp or glib piano thine,)
Thy trills of shrieks by rocks and hills return'd,
Launch'd o'er the prairies wide—across the lakes,
To the free skies, unpent, and glad, and strong.

"To a Locomotive in Winter" was published in "Two Rivulets," 1876, and in "Leaves of Grass," 1900.

For unaccompanied mixed choir
with piano reduction for rehearsal only

Duration: 6 minutes

Premiere performance July 6, 2002, by the Oregon Repertory Singers at the Oregon Bach Festival.
For information about composer Greg Bartholomew, visit www.gregbartholomew.com.

BURKE & BAGLEY

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To a Locomotive in Winter

Text by
Walt Whitman

Music by
Greg Bartholomew

♩ = 78 Rhythmic *♩ = 84*

Soprano *mp* *mf.*
Thee! The storm!
Sh! Sh! Sh! Sh!

Alto *mp* *mf.*
Thee! The storm!
Sh! Sh! Sh! Sh!

Tenor *mf*
Thee in the driv-ing storm,
Sh! Sh!

Bass *mf*
Thee in the driv-ing storm,
Thee for my re - ci - ta - tive!

Piano for rehearsal only
♩ = 78 *♩ = 84*

Perusal Copy

S. *♩ = 90* *♩ = 78* *fp* *mp*
Thee! The snow, the

A. *fp* *mp*
Thee! e - ven as now - the snow, the

T. *mp*
Thee in the driv-ing storm, e - ven as now - the snow,

B. *mp*
Thee for my re - ci - ta - tive! Thee in the driv-ing storm, e - ven now - the snow,

Pno *♩ = 90* *♩ = 78*

A ♩ = 84

10

S. win ter day de clin - ing;

A. win ter day de clin - ing; *mp* Thee!

T. *mp* the win terday de - clin-ing; Thee in thypan-o ply, *cresc.* thy mea sureddu-al thro-bing,

B. *mp cresc.* the win terday de - clin-ing; thy mea sureddu-al thro-bing,

Pno

A ♩ = 84

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* Men close the word "and" immediately hold the "N" sound until the last "and," which is sung normally;
 women hold the vowel open to the end of the note normally.

B

15

S. *mf* and* thy beat con-vul-sive; Thy black cyl-in-dric bo-dy,

A. *mf* and* thy beat con-vul sive; Thy black cyl-in-dric bo-dy,

T. *mf mp mp* and* and and and and and and and and and gold-en brass, and

B. *mf mp mp* and* and and and and and and and and and gold-en brass, and

Pno

19

S. *mp* Thy pond'rous side-bars, par-al-lel and con-nect-ing rods,

A. *mp* Thy pond'rous side-bars, par-al-lel and con-nect-ing rods,

T. silv-ry steel;

B. silv-ry steel; *mp* Thy pond'rous

Pno

Perusal Copy

22

S. *f* gy rat ing, shutt ling at thysides; now_

A. *mp* gy rat ing, shutt ling at thysides; Thy met-ri-cal nowswell-ing pantand roar, *f*

T. *mp* pa ral lel and con nect-ing rods, nowswell-ing pantand roar, *f*

B. side - bars, pa-ra lel and con nect-ing, Thy met-ri-cal nowswell-ing pantand roar, *f*

Pno

C ♩ = 78

26

S. *p* ta-per-ing in the dis-tance; *mf* fix'd in front;

A. *p* in the dis-tance; *mf* Thy great pro-tru-ding head light, *mf* fix'd in front;

T. *p* in the dis-tance; *mp* Thy great pro-trud-ing head light, *mp*

B. *p* ta-per-ing in the dis-tance; *mp* Thy great pro-trud-ing head light, *mp*

Pno

Perusal Copy

31 **D** $\text{♩} = 72$ *mp* Thy long, pale, float - ing va - por-pen-nants, $\text{♩} = 60$ *delicately* tinged with de - li - cate pur - ple;

A. *mp* Thy long, pale, float - ing va - por-pen-nants, tinged with de - li - cate pur - ple;

T. *mp* Thy long, pale, float - ing va - por-pen-nants, tinged with de - li - cate pur - ple; The

B. *mp* Thy long, pale, float - ing va - por-pen-nants, tinged with de - li - cate pur - ple;

Pno

41

S. *mf* $\overbrace{\text{3}}$ The tre-mu-lous twin-kle of thy wheels; Thy cars o - be - di - ent, mer-ri - ly

A. thy wheels; Thy train of cars be-hind, o - be - di - ent,

T. thy wheels; Thy cars o - be - di - ent,

B. thy wheels; Thy cars o - be - di - ent,

Pno

Perusal Copy

45

S. fol-low-ing, yet stead-i - ly ca - reer-ing:

A. now swift, now slack, yet stead-i - ly ca - reer-ing:

T. fol-low-ing, now swift, now slack, yet stead-i - ly ca - reer-ing:

B. through-gale or calm. Now swift now slack; Through-gale or calm.

Pno

49 **F** *f* *subito p*

S. Type of the mo - dern! Thee!

A. *mf* *p*
Thee!

T. *f cresc.* *ff*
em-blem of mo-tion and po - wer! Pulse of the con - ti - nent!

B. *mf* *p* *ff*
Thee! Pulse of the con - ti - nent!

Pno

Perusal Copy

53 **G** *Gently* *Gradual accelerando* (Continue gradual accelera:)

S. *p* *mp*
For once, comeserve the Muse, andmerge in verse, I

A. *p* *mp*
For once, comeserve the Muse, andmerge in verse, e - ven as here

T. *mp* *p* *mp*
Comeserve the Muse, e - ven as here

B. *mp* *p* *mp*
For once, comeserve the Muse, e - ven here

Pno **G**

58 *mf* *f* *a tempo* *Gently* *mp*

S. — see thee, With storm, and buf - fet - ing gusts of wind, and fall - ing snow;

A. I see thee, With storm, and buf - fet - ing gusts of wind, and

T. I see thee, With storm, and buf - fet - ing gusts of wind,

B. I see thee, With storm, and buf - fet - ing gusts of wind,

Pno

Perusal Copy

63 $\text{♩} = 72$ **H** *mp* $\text{♩} = 72$ **H**

S. By day, thy warn - ing, ring - ing bell to sound its notes,

A. snow; By night, thy si - lent sig - nal lamps to

T.

B.

Pno

68

S. By day, thy warn-ing, ring-ing bell, By night,

A. swing. By day; By night, thy si-lent sig-nal lamps

T.

B.

Pno

Perusal Copy

73 **I** ♩ = 66

S. *mp* Roll, beau - ty!

A. *mp* Roll, beaut - ty!

T. *mf* *Seductively (calling to a lover)* Fierce throat - ed beau - ty! Roll through my chant, with all thy law - less mu - sic! thy swing-ing lamps at night;

B.

Pno **I** ♩ = 66

77

S. Roll, beau - ty! thy e- choes,

A. Roll, beau - ty! thy e choes,

T. Thy pierc-ing, mad-ly whist-led laugh- ter! thy e choes, rum blinglikean

B. Fierce throat-edbeau ty! Rollthroughmy chant,

Pno

Perusal Copy

81

S. rum blinglike an earth quake,

A. rum blinglike an earth quake, with all thy law - less mu - sic! thy swing - ing lamps at night;

T. earth - quake,

B. with all thy law - less mu - sic! thy swing - ing lamps at night;

Pno

84

S. *mf* Fierce-throat - ed beau - ty!_____

A. *mf* Fierce - throat - ed beau - ty!_____

T. *mf* Fierce throat - ed beau - ty!_____

B. thy pierc - ing mad - ly whist - led laugh - ter!_____

Pno

Perusal Copy

86

S. *mp* thy e - choes, *mf* rum blinglike an earth quake, *f* rous - ing all!

A. *mp* thy e - choes, *mp* rum bling like an earth quake, *f* rous - ing all!

T. *mp* thy e - choes, *mf* rum blinglike an earth quake rous - ing all.

B. rum-bling, *mp* rum blinglike an earth quake *f* rous - ing all

Pno

90 **J**

S. *mf* *3* Law of thy - self com - plete, *3* thine own track firm - ly hold - ing; *p*

A. *mf* *effortlessly* *3* (No sweet ness de - bon air *3*

T. *p* *3* Law of thy - self com - plete, *p* hold - ing

B. *p* *3* Law of thy - self com - plete, *p* hold - ing

Pno

Perusal Copy

94 *mf*

S. Thy ___ trills by

A. ___ of tear - ful harp or glib pi - a - no thine,) ___ Thy trills of shrieks by rocks and hills re -

T. Thy ___ trills, shrieks by

B. *mf* shrieks by

Pno

K

99

S. rocksand hills re - turn'd,

A. turn'd,

T. hills re - turn'd, Launch'd o'er the prair-ies wide, —

B. hills re - turn'd, Thee! Thy trills ofshrieks by

Piano accompaniment with dynamics *f* and *mf*.

K

Piano accompaniment for the first system.

Perusal Copy

104

S. Launch'd o'er the prair-ies wide, a - cross the lakes, to the

A. Launch'd o'er the prair-ies wide, a - cross the lakes, to the

T. a - cross the lakes, to the free skies, —

B. rocks and hills re - turn'd; a - cross the lakes, —

Piano accompaniment with dynamics *p*, *mf*, and *f*, and a *(no break)* marking.

109 $\text{♩} = 78$

S. *mp* *p* free skies! a - cross the lakes, to

A. *mp* *p* free skies! a - cross the lakes, to the free

T. *p* *mp* a - cross the lakes, to the free skies,

B. *p* a - cross the lakes, to

Pno $\text{♩} = 78$

Perusal Copy

115 $\text{♩} = 66$

S. *mf* *f* skies, un - pent, glad, and strong.

A. *mf* *f* skies, un - pent, glad, and strong.

T. *mf* *f* un - pent, and glad, and strong.

B. *mf* *f* skies, un - pent, and glad and strong.

Pno $\text{♩} = 66$

CHORAL WORKS OF GREG BARTHOLOMEW

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www.gregbartholomew.com

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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.