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
Visit gregbartholomew.com to listen to recordings and to order copies

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 cylindric 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
www.burkeandbagley.com
1824 North 53rd Street
Seattle, WA 98103-6116
Tel: 206.632.4487
Email: office@burkeandbagley.com
To a Locomotive in Winter

Text by Walt Whitman

Music by Greg Bartholomew

© 2002, 2004 Greg Bartholomew (ASCAP) - Email for permission to copy: info@gregbartholomew.com
*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.*

S. Winter day de-clining: *mp*

A. Winter day de-clining: Thee!

T. The win terday de-clining; Thee in thy pan-oly, thy mea sure du-al throb-bing. *mp cresc.*

B. The win terday de-clining; thy mea sure du-al throb-bing.

---

S. 15  

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

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

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

---

Phon.
Thy pond 'rous side-bars, parallel and connecting rods, silv'ry steel;

Thy pond 'rous side-bars, parallel and connecting rods, parallel and connecting rods, silv'ry steel; Thy pond 'rous side-bars, parallel and connecting rods, silv'ry steel;

Thy pond 'rous side-bars, parallel and connecting rods, silv'ry steel; Thy pond 'rous side-bars, parallel and connecting rods, silv'ry steel; Thy pond 'rous side-bars, parallel and connecting rods, silv'ry steel; Thy pond 'rous side-bars, parallel and connecting rods, silv'ry steel;

Thy metrical nowswelling pant and roar, Thy metrical nowswelling pant and roar, Thy metrical nowswelling pant and roar, Thy metrical nowswelling pant and roar, Thy metrical nowswelling pant and roar.
The dense and murky clouds out belching from thy smoke-stack;
Thy springs, thy springs, thy springs and valves,
Thy knitted frame, thy springs, thy springs and valves,
The tremendous twinkle of thy wheels; Thy cars obe di ent, mer ri ly

Thy wheels; Thy train of cars be hind, obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,

Thy wheels; Thy cars obe di ent,
Type of the modern! Thee!

Emblem of motion and power! Pulse of the continent!

For once, comesserethemuse, andmerge in verse,

For once, comesserethemuse, andmerge in verse, even as here

Comesserethemuse, even as here

For once, comesserethemuse, even here
S. A. T. B.

I see thee, With storm, and buffet-gusting gusts of wind, and falling snow; and

I see thee, With storm, and buffet-gusting gusts of wind, and

I see thee, With storm, and buffet-gusting gusts of wind, and

I see thee, With storm, and buffet-gusting gusts of wind, and

By day, thy warning, ringing bell to sound its notes,

By night, thy silent signal lamps to

By day, thy warning, ringing bell to sound its notes,

By night, thy silent signal lamps to
By day, thywarn-ing, ring-ing bell,
By night, thy warn-ing swing.

By day; By night, thy sien-t sien-tal lamps

Roll, beau-ty!
Roll, beau-ty!

Seductively (calling to a lover)

Fierce throat-ed beau-ty!
Roll through my chant, withalthy law- less mu-sic!
thy swing-ing lamp sat night;
S. Roll, beauty! thy echoes,

A. Roll, beauty! thy echoes,

T. Thy piercing, madlywhistledlaughter! thy echoes, rumblinglike an earthquake,

B. Fierce throaty beauty! Roll through my chant,

Phon. rumbling like an earthquake, with all thy lawless music! thy swinging lamps at night;

earthquake, with all thy lawless music! thy swinging lamps at night;
Fierce-throated beauty!

thy piercing madly whistled laughter!

thy echoes rumbling like an earth quake, rousing all!
Law of thyself complete, thine own track firmly holding;

Law of thyself complete, holding;

Law of thyself complete, holding.

Thy trills by

Thy trills of shrieks by rocks and hills rending,

Thy trills, shrieks by

shrieks by
rocks and hills return'd,

Launch'd o'er the prairies wide,

Thy trills of shrieks by

Launch'd o'er the prairies wide, across the lakes, to the free skies.
free skies! across the lakes, to the free skies,
unpent, glad, and strong.

free skies! across the lakes, to the free skies,
unpent, and glad, and strong.

across the lakes, to the free skies,
unpent, and glad and strong.
CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts and listen to performances at
www.gregbartholomew.com

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.

Beati Quorum Via, for unaccompanied SATB choir, 2003 (Duration: 2:30)
A new setting of the traditional Latin text.

Finalist in the 2003 Briar Cliff University New Choral Music Competition.

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 SSATBB 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.