

GREG BARTHOLOMEW

Three Gnostic Poems

Settings of three poems by
Fletcher LaVallee Bartholomew

for unaccompanied mixed choir
with piano reduction for rehearsal only

1. An Open World
2. When I Land
3. And the Wind

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Three Gnostic Poems

Settings of three poems by
Fletcher LaVallee Bartholomew

for unaccompanied mixed choir
with piano reduction for rehearsal only

1. An Open World 3 minutes
2. When I Land 5 minutes
3. And the Wind 4 minutes

BURKE & BAGLEY

1284 North 53rd Street
Seattle, WA 98103-6116
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GREG BARTHOLOMEW

An Open
World

A setting of the poem by
Fletcher LaVallee Bartholomew

for unaccompanied mixed choir
with piano reduction for rehearsal only

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Fletcher LaVallee Bartholomew
(1918 - 2006)

An Open World

There is a certain madness born of sailing
From port to distant port the world around.
There is a certain way it has, unveiling
Unused chambers of the mind so that the sound
Of many different voices can be heard.
– The range of human thoughts and views,
From which with joy can be inferred,
An open world, and paths to choose.

For unaccompanied mixed choir
with piano reduction for rehearsal only

Duration: 3 minutes

An Open World is the first in a group of three settings of poems from Fletcher LaVallee Bartholomew's collection entitled *And the Wind: Gnostic Poems 1945 - 1979*. Minneapolis native Fletcher Bartholomew spent most of his life in aviation, beginning with a childhood flight in a Curtiss Robin in 1929. His work in aviation started with a job as an inspector in an aircraft factory. He went on to become a test pilot in World War II, serving at the South India Air Depot at Bangalore, India, where he was sent by ship, an experience he always remembered.

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

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In memory of Fletcher LaVallee Bartholomew

An Open World

Fletcher LaVallee Bartholomew
(1918 - 2006)

Greg Bartholomew

Andante ♩ = 60

accel.

♩ = 80

SOPRANO

Note: Use rubato freely to give meaning to the text.
Stagger breathing as needed for continuity of sound.

ALTO

TENOR

There is a cer-tain mad-ness born of sail-ing from port to dis-tant port the world a-round.

BASS

There is a cer-tain mad-ness born of sail-ing from port to dis-tant port the world a-round.

Andante ♩ = 60

accel.

♩ = 80

Piano
for
rehearsal
only

Perusal Copy

8

molto rit.

S.

There is a cer-tain mad - ness sail-ing, sail - ing the world a - round.

A.

There is a cer-tain mad - ness sail-ing, sail - ing the world a - round.

T.

There is a mad - ness sail - ing the world a - round.

B.

There is a mad - ness sail - ing the world a - round.

Pno.

molto rit.

An Open World

15 **a tempo** ♩ = 60 *p* **mp** **accel.** ♩ = 80

S. There is a cer-tain way it has, un - veil - ing un-used cham-bers of the mind

A. There is a cer-tain way it has, un - veil - ing un-used cham-bers of the mind

T. There is a cer-tain way it has, un - veil - ing un-used cham-bers of the mind

B. There is a cer-tain way it has, un - veil - ing un-used cham-bers of the mind

Pno. **a tempo** ♩ = 60 **accel.** ♩ = 80

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21 *mf* **mp**

S. so that the sound of ma - ny diff-'rent voi - ces can be heard, the

A. so that the sound of ma - ny diff-'rent voi - ces can be heard, the

T. so that the sound of ma - ny diff-'rent voi - ces can be heard, the

B. so that the sound of ma - ny diff-'rent voi - ces can be heard, the

Pno.

An Open World

27 *rit.* *mf*

S. sound of ma-ny diff-'rent voi - ces can be heard, can be heard: the

A. sound of ma-ny diff-'rent voi - ces can be, can be heard: the

T. sound of ma - ny, ma - ny diff-'rent voi - ces can be heard: the

B. sound of ma - ny diff - 'rent, ma - ny diff-'rent voi-ces can be heard: the

Pno.

Perusal Copy

35 $\text{♩} = 80$ *mp* *f* *rall.*

S. range of hu - man thoughts and views, from which with joy can

A. range of hu - man thoughts and views, from which with joy can

T. range of hu - man thoughts and views, from which with joy can

B. range of hu - man thoughts and views, from which with joy can

Pno.

An Open World

4

42 **a tempo primo** ♩ = 60

S. *mp* *p*
be in - ferred, an o - pen world, and paths to choose, — an

A. *mp* *p*
be in - ferred, an o - pen world, and paths to choose, — an

T. *mp* *p*
be in - ferred, an o - pen world, and paths to — choose, — an

B. *mp* *p*
be in - ferred, an o - pen world, and paths to choose, — an

Pno. **a tempo primo** ♩ = 60

Perusal Copy

48 **rit.** *p*

S. *p*
o - pen world, — and paths to choose. —

A. *p*
o - pen world, and paths — to choose. —

T. *p*
o - pen world, and paths to choose. —

B. *p*
o - pen world, and paths to — choose. —

Pno. **rit.**

GREG BARTHOLOMEW

When I Land

Perusal Copy

A setting of the poem by
Fletcher LaVallee Bartholomew

for unaccompanied mixed choir
with piano reduction for rehearsal only

BURKE & BAGLEY

When I Land



Fletcher LaVallee Bartholomew
(1918 - 2006)

I fly da Vinci's dream on wings of speed,
With effortless delight I cleave the air,
Free in the boundless realm of sky, I feed
My soul with wonder, questions seeming fair.

Why brought forth to wander on this earth?
Why given this brief breath of life,
To wonder at our enigmatic birth,
To reach for stars, want reason for the strife.
Yet, being here, why try to find a plan?
Why waste time in thought before we go?
Is not life enough for any man?
How many have, as theirs, my answer, "No."

When I set foot again upon the land,
And darkness gains upon the setting of the sun,
I long to feel the welcome of your hand
In mine, to rest, let Time its silly cycles run,
Life's nights are all too few.
No other hand, no other's look, no other one,
Can bring that peace to mind or heart or soul,
No peace. Although I know there's always fun
In life, to reach that sublime goal,
I must return to you.

For unaccompanied mixed choir
with piano reduction for rehearsal only

Duration: approx. 5 minutes

When I Land is the second in a group of three settings of poems from Fletcher LaVallee Bartholomew's collection entitled *And the Wind: Gnostic Poems 1945 - 1979*. Minneapolis native Fletcher Bartholomew spent his professional life in aviation, including service during World War II as a pilot in the United States Army Air Corps and, later, working in airport planning and management.

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

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When I Land

Fletcher LaVallee Bartholomew
(1918 - 2006)

Greg Bartholomew

$\text{♩} = 90$

SOPRANO
mf I fly, I fly, I fly. *f*

ALTO
mf I fly, I fly, I fly. *f*

TENOR
mf I fly, I fly, I fly. *f*

BASS
mf I fly, I fly, I fly. *f*

Piano for rehearsal only
 $\text{♩} = 90$

Perusal Copy

12

S.

A.

T.
mf lightly
I fly Da Vin-ci's dream on wings of speed. With ef-fort-less de - light I cleave the air. —

B.
mf lightly
I fly Da Vin-ci's dream on wings of speed. With ef-fort-less de - light I cleave the air. —

Pno.

When I Land

21

rit. **a tempo**

S. *lightly mp*

A. Why brought

T. Free in the bound - less realm of sky, I feed my soul with won - der, ques - tions seem - ing fair.

B. Free in the bound - less realm of sky, I feed my soul with won - der, ques - tions seem - ing fair.

Pno. **rit.** **a tempo**

Perusal Copy

29

lightly mp

S. Why brought forth to wan - der on the earth? Why brought forth to wan - der on the

A. forth? Why brought forth to wan der on the earth?

T. *p* Why brought forth?

B. *p* Why brought forth?

Pno. *p.*

37

S. *mf* *rit.*
earth? Why gi-ven this brief breath of life to won-der at

A. *mf*
Why gi-ven this brief breath of life to won-der at

T. *mp* *mf* *mf*
with a bit more gravity
Why brought forth to wan-der on the earth? Why gi-ven this brief breath of life to won-der at

B. *mp* *mf* *mf*
with a bit more gravity
Why brought forth to wan der on the earth? Why gi-ven this brief breath of life to won-der at

Pno. *rit.*

Perusal Copy

45

S. *gently* *f*
our e-nig - ma - tic birth? To reach for stars, want rea-son for the strife.

A. *gently* *f*
our e-nig - ma - tic birth? to reach for stars, want rea-son for the strife.

T. *gently* *f*
our e-nig - ma - tic birth? to reach for stars, want rea-son for the strife.

B. *gently* *f*
our e-nig - ma - tic birth? To reach for stars, want rea-son for the strife.

Pno. *gently* *f*

When I Land

52 *mf* *rit.* ♩ = 90

S. Why brought forth to wan-der on the earth?

A. Why brought forth to wan-der on the earth? Yet, be-ing here, why

T. Why brought forth to wan-der on the earth? Why

B. Why brought forth to wan-der on the earth? Yet, be-ing here, why

Pno. *mf* *rit.* ♩ = 90

Perusal Copy

58 *p* *mp* *rall.*

S. Why waste time be-fore we go? Is not life e-nough for an-y man?

A. try to find a plan? Why waste time be-fore we go? Is not life e-nough for an-y man?

T. try to find a plan? Why waste time be-fore we go? (melody) Is not life e-nough for an-y man?

B. try to find a plan? Why waste time be-fore we go? Is not life e-nough for an-y man?

Pno. *p* *mp* *rall.*

67 $\text{♩} = 90$ *mf* *rit.* *subito p*

S. How man - y have, as theirs, my an - swer, "No."

A. How man - y have, as theirs, my an - swer, "No."

T. How man - y have, as theirs, my an - swer, "No."

B. How man - y have, as theirs, my an - swer, "No."

Pno. $\text{♩} = 90$ *rit.*

Perusal Copy

73 $\text{♩} = 90$ *p* *mf*

S. Ah Ah

A. Ah Ah

T. Ah Ah

B. When I set forth a - gain up - on the land, and dark-ness gains up on the set-ting of the sun,

Pno. $\text{♩} = 90$ *p* *mf*

When I Land

79 **rit.**

S. Ah

A. Ah Ah

T. Ah Ah

B. I long to feel the wel-come of your hand in mine, to rest, let Time its sil-ly cy-cles

Pno.

Perusal Copy

85 *mp* ♩ = 72

S. Life's nights are all too few. Life's nights are all too few. No o - ther one,

A. *mp* — Life's nights are all too few. Life's nights are all too few. No o - ther one,

T. *mp* — Life's nights are all too few. Life's nights are all too few. No o - ther one,

B. *mf* run. No o-ther's hand, no o-ther's look, no o-ther

Pno. ♩ = 72

91 *mf* *f* **rall.** *p* ♩ = 60 *p*

S. no o - ther one, no o - ther one can bring that peace to mind or

A. no o - ther one, no o - ther one can bring that peace to mind or

T. no o - ther one, no o - ther one can bring that peace to mind or

B. one, no o - ther one, no o - ther one can bring that peace to mind or

Pno. **rall.** ♩ = 60

Perusal Copy

96 ♩ = 72 *pp* *p*

S. heart or soul, no peace. al - though

A. heart or soul, no peace. al - though

T. heart or soul, no peace, no peace, no peace, al - though,

B. heart or soul, no peace, no peace, no peace, al - though,

Pno. ♩ = 72

When I Land

102

mp *f* *rall.* *a tempo* ♩ = 72 *p*

S. I know there's al-ways fun in life, ah,

A. I know there's al-ways fun in life, ah,

T. al-though I know there's al-ways fun in life, ah,

B. al-though I know there's al-ways fun in life, to reach that sub-lime

Pno.

Perusal Copy

107

rall. ♩ = 60 *mf* *rit.* *f*

S. I must re - turn to you. —

A. I must re - turn to you. —

T. I must re - turn to you. —

B. goal, I must re-turn to you. I must re - turn to you. —

Pno.

rall. ♩ = 60 *rit.*

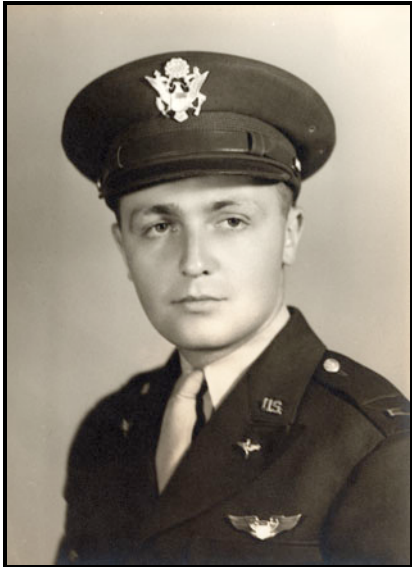
GREG BARTHOLOMEW

And the Wind
Perusal Copy

A setting of the poem by
Fletcher LaVallee Bartholomew

for unaccompanied mixed choir
with piano reduction for rehearsal only

BURKE & BAGLEY



Fletcher LaVallee Bartholomew
(1918 - 2006)

And the Wind

There is an awesome beauty found in sailing
Through black of night upon the open sea,
Your vessel mauled by unseen waves and trailing
Her phosphorescent wake, as steadily,
She plows into the darkness,
And the wind.

Perusal Copy

For unaccompanied mixed choir
with piano reduction for rehearsal only

Duration: approx. 4 minutes

And the Wind is the final piece in a group of three settings of poems from Fletcher LaVallee Bartholomew's collection entitled *And the Wind: Gnostic Poems 1945 - 1979*. Minneapolis native Fletcher Bartholomew spent most of his life in aviation, beginning with a childhood flight in a Curtis Robin in 1929. His work in aviation started with a job as an inspector in an aircraft factory. He went on to become a test pilot in World War II, serving at the South India Air Depot at Bangalore, India, where he was sent by ship, an experience he always remembered.

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And the Wind

Fletcher LaVallee Bartholomew
(1918 - 2006)

Greg Bartholomew

Adagio ♩ = 70

mf

SOPRANO
O - pen sea, o - pen.

ALTO
O - pen sea, o - pen.

TENOR
p *mp* *mf* *mp* *mf* *fz*
Sh* Sh Sh Sh Sh Sh

BASS
mf
Awe - some beau - ty, awe - some

Piano for rehearsal only
Adagio ♩ = 70

**"Sh" as the sound of ocean spray

7 **accel.** (Melody #1)

S. O - pen sea. There is an awe - some beau ty,

A. O - pen sea. There is an awe - some beau ty,

T. *mf* *fz* (Melody #2)
Sh Sh Sh There is an awe - some beau ty,

B. *f* beau - ty. *(There is an) awe - some beau ty,
Awe - some.
*Only low E on first 3 notes unless lower octave is not "present."

Pno. **accel.**

And the Wind

2

16 $\text{♩} = 90$ **poco accel.** $\text{♩} = 100$

S. There is an awe - some beau - ty found in sail - ing through black of night up -

A. There is an awe - some beau - ty found in sail - ing through black of night up -

T. There is an awe - some beau - ty found in sail - ing through black of night up -

B. There is an awe - some beau - ty found in sail - ing through black of night up -

Pno. $\text{♩} = 90$ **poco accel.** $\text{♩} = 100$

Perusal Copy

26

S. on the o - pen sea, there is an awe - some beau - ty beau - ty

A. on the o - pen sea, there is an awe - some beau - ty, beau - ty

T. on the o - pen sea, there is an awe - some beau - ty, beau - ty

B. on the o - pen sea, there is an awe - some beau - ty, beau - ty

Pno.

36

S. sail-ing through black of night up - on the o - pen sea, the o - pen sea,

A. sail-ing through black of night up - on the o - pen sea, the o - pen sea.

T. sail-ing through black of night up - on the o - pen sea, the o - pen sea.

B. sail-ing through black of night up - on the o - pen sea, the o - pen sea.

Pno.

Perusal Copy

46

S. There is an awe - some beau - ty found in sail - ing through black of night

A. There is an awe - some beau - ty found in sail - ing through black of night

T. There is an awe - some beau - ty found in sail - ing through black of night

B. There is an awe - some beau - ty found in sail - ing through black of night

Pno.

And the Wind

55

Adagio ♩ = 70

mf

S. up - on the o - pen sea. your ves - sel mauled by un - seen waves and

A. up - on the o - pen sea. *mp* O - - pen sea,

T. up - on the o - pen sea. *mp* O - pen sea,

B. up - on the o - pen sea. *mp* O - - pen sea,

Adagio ♩ = 70

Pno.

Perusal Copy

63

S. trail - ing her phos - phor - e - scent wake, as stead - i - ly, *mp* she plows,

A. trail - ing her wake, *mf* as stead - i - ly *mf* she plows in - to the dark - ness,

T. o - - pen sea. *mf* As stead - i - ly she plows, *mp*

B. o - - pen sea. *mf* As she plows in - to the dark - ness,

Pno.

67 *mf* *mf* *f* *mp*

S. *mf* *mf* *f* *mp*
stead-i-ly, she plows in-to the dark - ness, the dark - ness, —

A. *mf* *f* *mp*
In - to the dark - ness, the dark - ness, —

T. *mf* *f* *mp*
your ves-sel mauled by un- seen waves, in-to the dark - ness, the dark - ness, —

B. *mf* *f* *mp*
In - to the dark - ness, the dark - ness, —

Pno.

Perusal Copy

**Sh" as the sound of the wind

73 *mp* *mp* *mf* *mp* *mf* *mf* = 52

S. *mp* *mp* *mf* *mp* *mf*
Sh* Sh Sh Sh And the

A. *p* *mp* *mf*
and the wind. The dark - ness and the

T. *p* *mp* *mf*
and the wind. The dark - ness and the

B. *p* *mp* *mf*
and the wind. The dark - ness and the

Pno. *molto rall.* = 52

And the Wind

6

♩ = 60

rall.

♩ = 54

rall.

ah

79

S. *f* wind, *mp* the wind, *mf* the wind, *p* the wind,

A. *f* wind, *mf* the wind, *mp* the wind, the wind,

T. *f* wind, *mf* the wind, *mp* the wind,

B. *f* wind. *mp* the wind. *p* wind.

♩ = 60 **rall.** ♩ = 54 **rall.**

Pno.

Perusal Copy

85

S. *mp* the wind. *f* Ah.

A. *mp* the wind. *mf* Ah. *f* Ah.

T. *mp* the wind. Ah. *mf* Ah. *f* Ah.

B. *mp* the wind. *mf* the wind. *f* Ah.

♩ = 30 **rall.** ♩ = 24 **rall.**

Pno.

CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts, listen to performances and download free perusal pdf scores at
www.gregbartholomew.com

Available from

ARS NOVA MUSIC

321 Main Avenue, Brookings, SD 57006

www.arsnovamusic.com

TEL: 206.521.2650

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.

Available from

BURKE & BAGLEY

EMAIL: office@burkeandbagley.com

www.burkeandbagley.com

TEL: 206.632.4487

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

A setting of excerpts from United Nations Secretary-General 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.

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).

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

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

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

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

The Promise of Liberty, for SATB 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...").

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

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

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). Finalist for the 2011 Seghizzi International Choral Festival and Winner of the Silver Platter Repertoire Award (ChoralNet).

We Are the Dust of Stars, for 2-part treble choir with piano, 2013 (Duration: 3:00)

A thought-provoking song about our connection to everything in the universe, joyful and humorous.

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.