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The Whole World Is Coming

Four Native American Poems
for SATB chorus *a cappella*

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Jonathan Santore

Performance Note

Unless otherwise indicated, ♩ = ♩ across all meter changes.

The poems "The Whole World Is Coming", "Creek Cradle Song", and "The Song of Kuk-Ook, the Bad Boy" are taken from the anthology *The Sky Clears*, edited by A. Grove Day, and used here by permission of its publisher, the University of Nebraska Press.

Movement II, "House Song to the East," is published by Alliance Music Publications, Inc.

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Commissioned by the Plymouth State College Chamber Singers, Dan Perkins, conductor

The Whole World Is Coming

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I. The Whole World Is Coming (Sioux)

Warningly (♩ = 69) rit. ----- With weary resignation (♩ = 52)

Soprano
The whole world is com-ing.

Alto
The whole world is com-ing.

Tenor
The whole world is com-ing.

Bass
The whole world is com-ing.

3 mp unis. A mp unis. A

S
A
T
B

The world is com-ing. The world is com-ing. The

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(♩ = 48) *sub. mp* poco rit. -----

16

S whole world is com - ing. The whole world is com - ing. *p*

A whole world is com - ing. whole world is com - ing. *p*

T 8 The whole world is com - ing. *p*

B *mp* The whole world is com - ing. *p*

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It consists of four measures. The first measure is marked with a tempo of 48 beats per minute (♩ = 48) and a dynamic of *sub. mp*. The second measure is marked *poco rit.* with a dashed line. The lyrics are: 'whole world is com - ing.' for Soprano and Alto; 'The whole world is com - ing.' for Tenor and Bass. Dynamics include *p* (piano) and *mp* (mezzo-piano). A 'unis.' (unison) marking is present above the Alto staff in the second measure. A '8' is written below the Tenor staff in the first measure. A large diagonal watermark 'REVIEW COPY ONLY DO NOT DUPLICATE' is overlaid on the score.

Movement II, "House Song to the East," is published by Alliance Music Publications, Inc.

III. Creek Cradle Song

Freely

The musical score is divided into several parts:

- Soprano Solo:** A single staff with a treble clef, marked "Freely".
- 4 Women:** A staff with a treble clef. It features a half-note rest followed by a series of eighth notes. Instruction 2) indicates a *p* dynamic and a specific rhythmic pattern.
- 4 Men:** A staff with a bass clef. It features a half-note rest followed by a series of eighth notes. Instruction 3) indicates a *p* dynamic and a specific rhythmic pattern.
- Vocal Ensemble (Soprano, Alto, Tenor, Bass):** Four staves with clefs corresponding to their voice parts. Each part begins with a half-note rest and a *p* dynamic marking. Instruction 1) applies to all four parts.

Lyrics for the 4 Women part: pi - ty - pi - ty - pi - ty - pi - ty

Lyrics for the 4 Men part: bz - bz - bz - bz

Lyrics for the vocal ensemble: uh

A large diagonal watermark "REVIEW COPY ONLY DO NOT DUPLICATE" is overlaid on the score.

- 1) Each performer should sustain a pitch chosen at random from mid-register, fighting the temptation to come in tune with others' pitches. Breathe *ad lib.*, but return to the same pitch.
- 2) Each of these women should sing the notated figure as quickly as possible, on the highest comfortable pitch in her range, repeated randomly *ad lib.* during the amount of time covered by the enclosure.
- 3) Each of these men should speak the notated figure, repeated randomly *ad lib.* during the amount of time covered by the enclosure.

Come prima

mp

Solo

To the top of the bald peak 3 3

Run-ning un-seen Run-ning un - seen

p

4 Women

pi - ty - pi - ty - pi - ty - pi - ty

p

4 Men

bz - bz - bz - bz

S

Ruh _____

A

Ruh _____

T

Ruh _____

B

Ruh _____

5)

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5) After some time where the choral sounds continue without *diminuendo*, the conductor should bring the movement to an abrupt halt.

IV. The Song of Kuk-Ook*, the Bad Boy (Alaskan Native)

Intensely (♩ = 96) *f* poco rit. ----- With furious intensity (♩ = 144)

Soprano
 This is³ the song of Kuk-Ook, the bad boy.

Alto
 This is the song of Kuk-Ook, the bad boy.

Tenor
 This is³ the song of Kuk-Ook, the bad boy.

Bass
 This is³ the song of Kuk-Ook, the bad boy. *mp* *sim.* I - ma - ka - yah - ha - yah,**

S
 A
 T
 B

mp poco marcato
 I am go-ing to run a-way from home,

sfz
mp

I - ma - ka - yah - hah - hay - ah. I - ma - ka - yah - ha - yah, I - ma -

* Pronounced KOOK-ook, with the first oo sounding like that in *boot*, and the second like that in *book*.

** Pronounced ih-muh-KI-yah-HI-yah.

poco rall.

39 *ff* (non dim.)

S This is the song of Kuk-Ook, the bad boy, of Kuk-Ook, the bad boy, of Kuk-Ook, the

A This is the song of Kuk-Ook, the bad boy, of Kuk-Ook, the bad boy, of Kuk-Ook, the

T This is the song of Kuk-Ook, the bad boy, of Kuk-Ook, the bad boy, of Kuk-Ook, the

B This is the song of Kuk-Ook, the bad boy, of Kuk-Ook, the bad boy, of Kuk-Ook, the

42 -- a tempo

S unis. sub. *mp* *molto* *sfffz*
bad boy. Ha - yah - AIEEE!

A unis. sub. *mp* *molto* *sfffz*
bad boy. Ha - yah - AIEEE!

T unis. sub. *mp* *molto* *sfffz*
bad boy. Ha - yah - AIEEE!

B unis. sub. *mp* *molto* *sfffz*
bad boy. Ha - yah - AIEEE!

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Plymouth, NH

2) On the last eighth note of this measure, each singer should start a glissando up to the shout on the first eighth of the next measure. This shout should be as high and loud as possible (without causing vocal injury).