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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  
Alto  
Tenor  
Bass

S  
A  
T  
B

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. *unis. sub. mp* The whole world is com - ing. *p*

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

B The whole world is com - ing. *mp* *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. Performance markings include *p* (piano) and *unis.* (unison) for the Soprano and Alto parts in the second measure.

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### III. Creek Cradle Song

Freely

Soprano Solo

4 Women

4 Men

1) *p*

Soprano

uh

Alto

uh

Tenor

uh

Bass

uh

2) *p*

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

3) *p*

bz - bz - bz - bz

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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 is<sup>3</sup> the song of Kuk-Ook, the bad boy.

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

Tenor  
 This is<sup>3</sup> the song of Kuk-Ook, the bad boy.

Bass  
 This is<sup>3</sup> the song of Kuk-Ook, the bad boy. *mp* *sim.*  
 I - ma - ka - yah - ha - yah,\*\*

4

S

A

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

B  
*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!

March 6, 1998  
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).