

The Whole World Was Listening

Carl Sandburg (1878-1967)

Commissioned by the Manhattan Choral Ensemble
Tom Cunningham, Director

Charles B. Griffin (b.1968)

As violently as possible

♩ = ca. 90

contrastingly doloroso, molto espr.

The musical score is arranged in two systems. The first system includes five vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) and a percussion part. The vocal parts feature a melodic line with dynamic markings of *fff*, *p*, *mp*, and *fff*. The percussion part includes a bass drum line with a note labeled "tutti choir stamps right foot" and another labeled "left foot". The second system includes a Soprano Solo part and four vocal parts (Soprano, Alto, Tenor, Bass). The Soprano Solo part has a dynamic marking of *p*. The vocal parts have dynamic markings of *mp* and *pp*. The Bass part includes a rhythmic pattern of eighth notes with the syllable "el" written below.

*Bass Drum may be added

tutti choir stamps right foot

left foot

10

el el el el el el el el el el el el el el el el

17 *ppp*

S *>* Se - ven na - tions *>* Se - ven na - tions *>* Se - ven na - tions

A *ppp >* Se - ven na - tions *>* Se - ven na - tions *>* Se - ven na - tions

T *ppp >* Se - ven na - tions *>* Se - ven na - tions stood with their

B el el el el el el el el el el el el

20

Sop. Solo *p* O

S *>* Se - ven na - tions *>* Se - ven na - tions *>* Se - ven na - tions stood with their

A *>* Se - ven na - tions *>* Se - ven *mf* Se - ven na - tions

T *mf* hands on the jaws of death. *mf* O

B el el el el el el el el el el el el

right foot *fff*

23

Sop. Solo

Ten. Solo

S

A

T

B

hands on the jaws of death.

stood with their hands on the jaws of death.

el el el el el el el el el el el O

mf

Se - - - - ven

mp

Se-ven na-tions

mp

Se-ven na-tions

p

mp

p

mp

28

Ten. Solo

S

A

T

B

na - tions stood with their hands on the

Se - ven na - tions

Se - ven na - tions

mp

mp

ff

mf

mp

slower still, $\text{♩} = \text{ca. } 76-78$ *poco a poco accelerando*

mp *mf* *mp*

50

Ten. Solo

8

I was list - 'ning, you were list - 'ning,

S

A

T

B

ca. 84

rall.

(no caesura) $\text{♩} = \text{ca. } 90$

60

Ten. Solo

8

mf *f*

the whole world was list - en - ing,

S

A

T

B

fff

O

fff

O

fff

O

fff

O

left foot

fff

69

Sop. Solo

p

O

mp *fff*

mp *fff*

mp *fff*

mp *fff*

mp *fff*

O

el el el el el el el el

right foot

fff

79

mp

mp

mp

mp

pp

Se-ven na-tions Se-ven na-tions Se-ven na-tions

Se-ven na-tions Se-ven na-tions Se-ven na-tions

Se-ven na-tions stood

el el el el el el el el el el el el el el

Se-ven na-tions stood with their

ca. 84

107 *mp* *mf*

Ten. Solo
8 you were list - 'ning, the whole world was

S

A

T

B

rall. *f* *p*

115 *f* *p*

Ten. Solo
8 list - en - ing, And all of us heard a Voice mur - muring:

grow sweeter and quieter over the phrase

$\text{♩} = \text{ca. } 72$

$\text{♩} = \text{ca. } 72$

118

Sop. Solo
8 "I am the way and the light, He that be - liev-eth in me Shall not per -

S *pp*
"I the light, Shall not per -

A *pp*
"I the light, Shall not per -

T *pp*
8 "I the light, Shall not per -

B *pp*
"I the light, Shall not per -

pú mosso, ♩ = ca. 84

125

Sop. Solo

ish But shall have ev-er - last - ing life."

S

ish shall have "I am the way and the light,

A

ish shall have "I am the

T

ish shall have

B

ish shall have

132

S

"I am the way and the light, "I am the way and the

A

way and the light, "I am the way and the light,

T

"I am the way and the light, "I am the way

B

"I am the way and the light,

♩ = ca. 72

139

pp dolce

S

light, the light, the light,

A

"I am the way and the light, the light, the

T

"I am the way and the light, the light, the

B

"I am the way and the light, the light, the