

Sojourn

text from Albert Einstein
"The World as I See It" (1931)

for Stephen Emerson
on the occasion of his inauguration
as the 13th President of Haverford College
October 6, 2007

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$\text{♩} = 92$ **Energetico!**

Violin 1
f (on the string throughout)

Violin 2

Violin 3

Violin 4

4

Vln. 1

Vln. 2

7

Vln. 1

Vln. 2

Vln. 3

f

10

Vln. 1

Vln. 2

Vln. 3

13

Vln. 1

Vln. 2

Vln. 3

Vln. 4

16

Vln. 1
Vln. 2
Vln. 3
Vln. 4

Detailed description: This system contains the first four staves of a violin section. The key signature is one sharp (F#) and the time signature is 2/4. Measure 16 shows Vln. 1 with a melodic line and Vln. 2-4 with rhythmic accompaniment. Measure 17 continues the melodic and rhythmic patterns. Measure 18 features a change in the Vln. 2 part, including a fermata and a final note with an accent (>).

19

S.
A.
T.
B.
Vln. 1
Vln. 2
Vln. 3
Vln. 4

mf How strange is the
mf How strange is the

p
p
p

Detailed description: This system includes vocal parts and the violin section. Measures 19 and 20 are vocal entries for Soprano and Alto, both marked *mf*. The lyrics are "How strange is the". Tenor and Bass parts are silent. Measures 21-22 show the violin section. Vln. 1 has a melodic line with a fermata and a final note with an accent (>), marked *p*. Vln. 2 has a melodic line with a fermata and a final note with an accent (>), marked *p*. Vln. 3 and 4 have rhythmic accompaniment with triplets, marked *p*.

22

S. lot of us mor-tals. how strange is the lot of us

A. lot of us mor-tals. how strange is the lot of us

T. How strange is the lot of us

B. How strange is the lot of us

Vln. 1 How strange is the lot of us

Vln. 2

Vln. 3

Vln. 4

25

S. mor-tals, strange, how strange.

A. mor-tals, strange, how strange.

T. mor-tals, how strange,

B. mor-tals, how strange,

Vln. 1 mor-tals, how strange,

Vln. 2

Vln. 3

Vln. 4

28

S. 

A. 

T. 

B. 

strange.

strange.

Vln. 1 

Vln. 2 

Vln. 3

Vln. 4

31

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

34 *S + A*

mf Each of us, for a brief so - journ;

T + B

Each of us, each of us is here, for what

p

Vln. 1

Vln. 2

Vln. 3

Vln. 4

37

S. though he some-times thinks he sen - ses it. Each of us, each of us,

A. Each of us, each of us,

T. Each of us, each of us is

B. pur - pose he knows not though he some-times thinks he sen - ses it. Each of us, each of us is

Vln. 1

Vln. 2

Vln. 3

Vln. 4

40

S. for a brief so - journ for what pur - pose he knows not though he some-times

A. for a brief so - journ for what pur - pose he knows not though he some-times

T. here, so - journ for what pur - pose he knows not though he some-times

B. here, so - journ for what pur - pose he knows not though he some-times

Vln. 1

Vln. 2

Vln. 3

Vln. 4

43

S. thinks he sen - ses it.

A. thinks he sen - ses it.

T. thinks he sen - ses it.

B. thinks he sen - ses it.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

47 *mf*

S. *mf*

But with - out deep - er re - flec - tion one knows from dai - ly

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

51

S. life that one ex - ists for o - ther peo - ple.

A. that one ex - ists for o - ther peo - ple.

T. for o - ther peo - ple. first of all for

B. for o - ther peo - ple. first of all for

Vln. 1 *ppp*

Vln. 2 *ppp*

Vln. 3 *ppp*

Vln. 4 *ppp*

56

S. and then for the

A. and then for the

T. those u-pon whose smiles and well - be-ing our own hap - pi - ness is whol-ly de - pen - dent,

B. those u-pon whose smiles and well - be-ing our own hap - pi - ness is whol-ly de - pen - dent,

Vln. 1

Vln. 2

Vln. 3

Vln. 4

63

S. ma - ny, un - known to us to whose de - sti - nies we are

A. ma - ny, un - known to us to whose de - sti - nies we are

T. the ma - ny un - known to us to whose de - sti - nies we are

B. the ma - ny un - known to us to whose de - sti - nies we are

Vln. 1

Vln. 2

Vln. 3

Vln. 4

67

S. bound by the ties of sym - pa - thy.

A. bound by the ties of sym - pa - thy.

T. bound by the ties of sym - pa - thy.

B. bound by the ties of sym - pa - thy. *esp.*

Vln. 1 *mf* *esp.*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4

72

S. *f*

A. A

T. A

B. A

Vln. 1 A

Vln. 2

Vln. 3

Vln. 4 *mf*

76

S.
A.
T.
B.

hun-dred times a hun - dred times ev-ry day I re - mind my-self that my_

Vln. 1
Vln. 2
Vln. 3
Vln. 4

mf

79

S.
A.
T.
B.

in-ner and ou - ter life are based on the la-bors of o - thers li - ving and

Vln. 1
Vln. 2
Vln. 3
Vln. 4

82

S. dead,

A. dead,

T. ₈ dead,

B. dead,

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

85 *esp.*

Vln. 1 *esp.*

Vln. 2

Vln. 3

Vln. 4

89

S. and that I must ex - ert my - self in or - der to give in the same mea - sure as I have re

A. and that I must ex - ert my - self in or - der to give in the same mea - sure as I have re

T. and that I must ex - ert my - self in or - der to give in the same mea - sure as I have re

B. and that I must ex - ert my - self in or - der to give in the same mea - sure as I have re

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

93

S. ceived and am still re - ceiv - ing, to give in the same mea - sure as I have re

A. ceived and am still re - ceiv - ing... to give in the same mea - sure as I have re

T. ceived and am still re - ceiv - ing... to give in the same mea - sure as I have re

B. ceived and am still re - ceiv - ing... to give in the same mea - sure as I have re

Vln. 1

Vln. 2

Vln. 3

Vln. 4

96

S. ceived, to give as I have re-ceived! as I have re - ceived!

A. ceived, to give as I have re-ceived! as I have re - ceived!

T. ceived, to give as I have re-ceived! as I have re - ceived!

B. ceived, to give as I have re-ceived! as I have re - ceived!

Vln. 1

Vln. 2

Vln. 3

Vln. 4 *f*

Detailed description: This is a page of a musical score, page 96, numbered 13 in the top right corner. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four violin parts (Vln. 1-4). The vocal parts have lyrics: "ceived, to give as I have re-ceived! as I have re - ceived!". The instrumental parts are in treble clef with a key signature of three sharps (F#, C#, G#). Vln. 4 starts with a forte (*f*) dynamic marking. The score is divided into three measures by vertical bar lines. The vocal parts have rests in the first measure and enter in the second measure. The violin parts play continuous patterns throughout the three measures.