

Foreign Lander

for 3 Soloists
Irish Flute
Harp
SATB

arr. Sam Kubina

*For Dr. Kerry Glann, Theo Hicks,
and the 2020 Ball State University
Online Choral Arranging Class*

Performance Notes

Set up

The choir should be set up in the widest possible arc across the front of the stage, with the three soloists (any voice type) situated at the far left, far right, and center of the arc. The harp and flute player should be set up close to each other and within view of the conductor, but not in the way of the choir. Alternatively, if a good line of sight is available, the instruments could be on a raised platform behind the choir.

Special Effects

At the beginning, all but the center soloist should be facing backstage and can turn around at the conductor's discretion in mm. 18. It could be all at once, in a wave across the ensemble, or any other manner of movement so long as the choir is facing forward by mm. 20.

In mm. 8 and 9, the tenors and basses should not try and match pitch, but rather go for the effect of "wild beasts" making noise.

The sopranos and altos should close to a "ss" sound quickly when whispering the word "Ice" in mm. 33.

In mm. 40, the choir should imitate the sound of wind moving across the stage from the left side to the right, following the change in soloist ("from pine to pine"). Not everyone will say "sh" the entire measure. It is suggested that the conductor show this in a fluid gesture from left to right with the choir members saying "sh" when they are pointed at, and ending once the gust of wind has moved past them.

Beginning in mm. 56, the choir should move through any and all vowel shapes at individual asynchronous speeds. The effect should be random pulsing and static movement like waves moving through the ocean. If desired, coordinated dynamic swells could be added so long as they do not cover up the flute soloist.

For the Flute Player

If possible, the flute part should be played by a Traditional Irish Folk player using a traditional wooden Irish flute. There are no slurs or grace notes marked and the player should add those at their own discretion. If a Trad musician is not available, it can be performed on a modern Boehm system flute. In that case, the flute player should slur everything, avoid using vibrato, and, when there are repeated notes, quickly play a note above or below to "cut" or "tap" the sound respectively. It is also acceptable to fill in notes that are a third apart with the note in between. When in doubt, the less added, the better.

For the Harpist

The harp part can be played on either a pedal harp, or a lever harp. It may be necessary to amplify the harp to balance with the choir. If that is the case, it would be advisable to also amplify the flute for consistency.

Foreign Lander

arr. Sam Kubina

Center Soloist

Slowly, Freely ♩.=44

mf

I have been a for eign lan-der_ for sev-en_ years or more A - mong the brave_ com-man-ders_ where

8

Ctr. Solo

wild beasts howl_ and roar I've con-quer-ed all my en-e-mies_ on land_ and on_ the sea_ but

T. *f* Any High Pitch

Howl!

B. *f* Any Low Pitch

Roar!

14

Fl.

mf

Ctr. Solo

you my dear - est jew-el_ tis you_ that's con-quer-ed me

S. *pp*

Oo

A. *pp*

Oo

Hp. *mp*

20

S. *p* Wood of trees. Ship would burst!

A. *p* Wood of trees. Ship would burst!

T. *mp* I can't build a ship of love with-out the wood of trees *mf* The ship would burst a-sun - der *f* if

B. *mp* I can't build a ship of love with-out the wood of trees *mf* The ship would burst a-sun - der *f* if

Hp. *mf*



26

S. *mf* Ah! *mf* El - e - ments would mourn. *p* whisper Fire! Ice!

A. *mf* Ah! *mf* el - e - ments would mourn. *p* whisper Fire! Ice!

T. *mf* I prove false to thee If ev - er I prove false love the el - e - ments would mourn the fire would turn to ice love the

B. *mf* I prove false to thee If ev - er I prove false love the el - e - ments would mourn the fire would turn to ice love the

Hp.

34

Fl. *mf*

L Solo *mf*
Have you heard the mourn-ing dove she's fly-ing from pine

R Solo *mf*
to

S. **SHH!**

A. **SHH!**

T. **SHH!**
seas would rage and burn

B. **SHH!**
seas would rage and burn

Hp.



41

R Solo
pine She's mourn - ing for her own love the way I mourn for

Hp.

45

R Solo

mine.

S. *f* I lie a-wake out in the night *p* I see the shin - ing stars. I

A. *f* I lie a-wake out in the night *p* I see the shin - ing stars. I

T. *f* I lie a-wake out in the night *p* I see the shin - ing stars. I

B. *f* I lie a-wake out in the night *p* I see the shin - ing stars. I

Hp.



50

S. won-der if you see them too wher ev - er you are.

A. won-der if you see them too wher ev - er you are.

T. won-der if you see them too wher ev - er you are.

B. won-der if you see them too wher ev - er you are.

Hp.

56

Fl. *mf*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Hp.

*Independently move through various vowel sounds. Do not synchronize with others.



64

Fl.

S.

A.

T.

B.

Hp.

72 *mf*

L Solo I have been a for - eign lan - der for sev - en years or

Ctr. Solo *mf* I have been a for - eign lan - der for sev - en years or

R Solo *mf* I have been a for - eign lan - der for sev - en years or

S. *mf* I have been a for - eign lan - der for sev - en years or

A. *mf* I have been a for - eign lan - der for sev - en years or

T. *mf* I have been a for - eign lan - der for sev - en years or

B. *mf* I have been a for - eign lan - der for sev - en years or

Hp.

77

L Solo more A - mong the brave com - man - ders where wild beasts howl and roar I've

Ctr. Solo more A - mong the brave com - man - ders where wild beasts howl and roar I've

R Solo more A - mong the brave com - man - ders where wild beasts howl and roar I've

S. more Ah

A. more Ah

T. more Ah Oh

B. more Ah Oh

82

L Solo
con - quered all my en - e - mies on land and on the sea Oo

Ctr. Solo
con - quered all my en - e - mies on land and on the sea but

R Solo
con - quered all my en - e - mies on land and on the sea Oo

T.
B.

86

L Solo

Ctr. Solo
you my dear-est jew-el tis you that's con-querred me but you my dear-est jew-el tis you that's con-querred me

R Solo

p