

PIANO/VOCAL SCORE



THE STRANGERS' CASE

**SONGS & CHRONICLES
OF THE
IMMIGRANT EXPERIENCE**

**FOR TENOR & STRING ORCHESTRA
KARIM AL-ZAND
(2025)**

THE STRANGERS' CASE

TEXT

1. The Lady in the Harbor/Such an Illumination

We came by steerage on a steamship
in a very dark place that smelt dreadfully.
There were hundreds of other people packed in:
men, women, children, almost all of them sick.
Twelve days to cross the sea.
We thought we should die, but at last the voyage was over,
and we came up and saw the beautiful bay
and the big woman with the spikes on her head
and the lamp that is lighted at night in her hand.

We passed close by the grand Statue of Liberty.
Big buildings towering up, like our own mountain peaks—
I was almost prepared to see snow on their tops,
though it was summer time—
outlined in the darkness,
in chains and rows, and circles and ropes of various colored lights:
diamonds and rubies, emeralds, pearls, topazes and all other gems.
Never was there such an illumination!
When we first came we expected to return to Syria.
But we have stayed until we have put out roots.

Lady of the Harbor
The Life Stories of Undistinguished Americans
as Told by Themselves, "A Polish Sweatshop Girl"
Sadie Frowne (1906)

Such an Illumination
The Life Stories of Undistinguished Americans
as Told by Themselves "A Syrian"
(Anonymous?) (1906)

2. Who Can Pity My Loneliness?

Imprisoned in the wooden building day after day,
My freedom withheld; how can I bear to talk about it?
Nights are long and the pillow cold;
who can pity my loneliness?
I came to the United States because I was poor.
How was I to know fate would be so perverse as to imprison me?
The insects chirp outside the four walls.
The inmates often sigh.
Thinking of affairs back home,
Unconscious tears wet my lapel.

Island of Angels
Anonymous, translated from Chinese
Angel Island Detention Center Walls (1920?)

3. Whither Would You Go?

Imagine that you see the wretched strangers,
Their babies at their backs and their poor luggage,
Plodding to the ports and coasts for transportation.
Whither would you go?
You must needs be strangers.
Would you be pleased to find a nation of such barbarous temper,
That would not afford you an abode on earth?
This is the strangers' case.
[And this your mountainish inhumanity.]

from Sir Thomas More
William Shakespeare (1601)

4. The Stranger Within My Gate

The stranger within my gate,
He may be true or kind,
But he does not talk my talk—
I cannot feel his mind.
I see the face and the eyes and the mouth,
But not the soul behind.
Wide open and unguarded stand our gates,
And through them a wild throng presses—
Bringing unknown gods and rites,
In street and alley: what loud, accents of menace.
O Liberty, white Goddess! is it well
to leave the gates unguarded?
With hand of steel stay those who pass the sacred portal
to waste the gifts of freedom.

The Stranger
Rudyard Kipling (1912)

Unguarded Gates
Thomas Bailey Aldrich (1895)

5. They Came from Terror and Tumult

They came from terror and tumult
fleeing the bombed provinces where only
the death knell tolls—
They came from the confines of a world
lost forever...and lost for nothing!
They carried on horses, on foot,
in carriages of funeral splendor,
or on old fire engines,
everything that is saved
—in that blind moment of anguish—
what was a home, a custom,
a landscape, a time of the soul:
a portrait of a boy dressed as an admiral,
a magic lantern projector.

Éxodo
Jaime Torres Bodet (1950)

6. Exile

My hands have not touched pleasure since your hands,—
No,—nor my lips freed laughter since 'farewell',
And with the day, distance again expands
Voiceless between us, as an uncoiled shell.

Exile
Harold Hart Crane (1926)

Yet, love endures, though starving and alone.
A dove's wings clung about my heart each night
With surging gentleness, and the blue stone
Set in the tryst-ring has but worn more bright.

7. When Dawn Comes to the City

The tired cars go grumbling by,
The moaning, groaning cars,
And the old milk carts go rumbling by
Under the same dull stars.
Out of the tenements, cold as stone,
Dark figures start for work;
I watch them sadly shuffle on,
'Tis dawn, dawn in New York.

But I would be on the island of the sea,
In the heart of the island of the sea,
Where the cocks are crowing, crowing, crowing,
And the hens are cackling in the rose-apple tree,
Where the old draft-horse is neighing, neighing, neighing,
Out on the brown dew-silvered lawn,
And the tethered cow is lowing, lowing, lowing,
And dear old Ned is braying, braying, braying,
And the shaggy Nannie goat is calling, calling, calling
From her little trampled corner of the long wide lea
That stretches to the waters of the hill-stream falling
Sheer upon the flat rocks joyously!
There, oh, there! on the island of the sea,
There I would be at dawn.

8. The Statue of Liberty, New York Harbor, AD 2900

Here once, the records show, a land with pride
in freedom's watchword! And once here
The port of traffic for a hemisphere,
With great gold-piling cities at her side,
A sculptured goddess with hospitable smile
And clear torch scanned the isle
For all wild hordes that sought her.
'Twas centuries ago. But this is true:
The tyrant who misrules our land now trembles,
His serfs digging deep in marshes,
Drawing from this swampy bed of ancient sand
A shattered torch in a mighty hand.

9. These Strangers, in a Foreign World

These strangers, in a foreign world,
Protection asked of me—
Befriend them, lest yourself in heaven
Be found a refugee—

When Dawn Comes to the City
Claude McKay (1920)

The Statue of Liberty:
New York Harbor, A.D. 2900
Arthur Wheelock Upson (1908)

These Strangers in a Foreign World
Emily Dickinson (1890)

THE STRANGERS' CASE

Karim Al-Zand (2025)

1. The Lady in the Harbor/Such an Illumination

Sadie Frowne (1906), Anonymous ("A Syrian") (1906)

Slowly; stark $\text{♩} = 56$ molto accel. - - -

Tenor

Piano (reduction)

p *a tempo* *a tempo* *poco cresc.*

7 Quickly; agitato; anxious $\text{♩} = 152$

12

16 *mf* restless, churning (sim.) *cresc.*

21 *mf* urgent, nervous

We came by — steer - age,

26

we came, we came, on a steam - ship, we —

31

came. in a ve - ry dark — place

36

cresc. on a steam - ship, we — came. on a steam - ship

40

f that smelt dread - ful - ly, we came,

45

we came,

mf legato

50 *mf* *increasingly panicked* *cresc.*

there were hundreds of oth-er peo-ple packed in: men, wo-men, child-ren, al-most all of them sick.

55 *f cresc.*

Twelve days, to cross the sea, twelve days, twelve —

61 *ff terrified*

days — We thought we —

65

should die!

69

72

♩ = ♩ Slowly; suddenly tranquil ♩ = 76

mf relieved *mp* *p*

But at last the voy - age — was

molto *mf* *decresc.* *mp* *p*

78

Slower; relaxed ♩ = 56

ov - er.

p dolce *gently rocking*

86

p in wonderment

and we came up and saw the beau - ti - ful bay —

4:3 4:3 4:3 2 2 2 4:3

93

and the big wom-an with the spikes on her head.

98

and the lamp that is light-ed at night in her hand.

103

♩ Slowly; lyrically, ad libitum (ca. ♩ = 69)

mf telling the story

We passed close by the grand sta-tue of

108

lib-er-ty we passed close by big build-ings tow-er-ing up, like our own moun-tain peaks—

112

very quickly an aside

I was al-most pre-pared to see snow on their tops, though it was sum-mer time— out-lined in the dark-ness,

114 Moderately; twinkling, shimmering brightly ♩=96

Musical score for measures 114-115. The score is in 8/8 time. The vocal line (treble clef) has a whole rest in measure 114 and a whole note in measure 115. The piano accompaniment (grand staff) features a complex, shimmering texture with sixteenth-note runs and arpeggiated chords. The dynamic is *pp*. A circled measure number 114 is at the start. The word "etc." appears in the vocal line in measure 115.

Vocal score for measures 116-120. The lyrics are: "in chains and rows, and in circles and ropes of various colored lights:". The dynamic is *pp in awe* in measure 116 and *cresc.* in measure 117. There are triplets in measures 117 and 118. Circled measure numbers 116, 118, and 120 are present.

3x

Piano accompaniment for measures 116-120. The texture is shimmering with sixteenth-note patterns. The dynamic is *cresc.*. A circled measure number 120 is at the start of the section. A circled measure number 118 is also present.

Musical score for measures 122-123. The piano accompaniment (grand staff) continues with shimmering textures. The dynamic is *mp*. A circled measure number 122 is at the start.

124 *mp rapturous* *cresc.*
 dia - monds, rub - ies, em - 'rals,
 126 pearls, _____ to - paz - es
 128 and all oth - er gems.

3x *cresc.*

130 *f*
 Nev - er was there such an il - lu - min - a - tion!
 132 *mf*
 such an il - lu - min - a - tion!
 134

3x *f* (sim.) *decrec.*

136 Slowly; rubato, colla parte (ca. ♩ = 48)
mp
 When we first came we ex - pec - ted to re - turn _____ to Sy - ria, _____

p *mp*

140

molto rit. ----- *p*

but we have stayed un - til we have put out roots.

decresc. *p*

2. Who Can Pity My Loneliness?

Anonymous (translated from Chinese) Angel Island Detention Center Walls (1920?)

Slowly; sorrowful, gloomy ♩ = 40 *molto rit.* ----- Only slightly faster; tense, unyielding ♩ = 56

pp *mp* *quietly shivering* *sim.*

146

mp *despondent* *mf*

Im - pris - oned in the wood - en build - ing day af - ter

148

cresc. *poco f despairing*

day, my free - dom with - held; how can I bear to talk a - bout it?

(as before)

150 *pp* *poco* *p* *molto rit.* (Very Slowly) *mf*

Nights are long _____ and the pil - low cold; _____ who can pit - y my

(as before)

153 *forlorn* *mf*

lone - li - ness? _____ I came be - cause I was poor.

155

How _____ was I to know fate _____ would be so per - verse,

157 *pp* *trem. ord.*

so per - verse _____ as to im - pris - on me? _____ The in - sects chirp

161

out - side the four walls. The in - mates of - ten sigh.

165

think - ing of af - fairs back home, un - con - scious tears wet my la - pel.

(as before) *pp* *poco* *p* *ppp* almost whispered

169

Nights are long and the pil - low cold; who can pit - y my lone - li - ness?

3. Whither Would You Go?

William Shakespeare (1564-1616)

Slowly; labored, encumbered ♩=63

p *plodding heavily* (sim.)

I - ma - gine that you see the wretch - ed

178

stran - gers, their ba - bies at their backs and their poor lug - gage, i - ma - gine...

mp *cresc.*

182 *mf*
 plod-ding to the ports and coasts for trans - por - ta - tion. I -

186
 -ma-gine... I - ma - gine... Whith - er would you go? Why, you must needs be

190 *cresc.* *f*
 strang - ers: would you be pleased to find a na - tion of such bar - bar - ous tem - per, that would not af - ford you an a -

allargando *ff* *riten.* Slower; impassioned $\text{♩} = 56$ *pp*
 194 -bode on earth? This is the strang - ers' case, the

198 *rit.* *pp* *attacca*
 strang - ers' case

4. The Stranger Within My Gate

Rudyard Kipling (1865–1936), Thomas Bailey Aldrich (1564–1616)

Slowly; creeping malevolently ♩=63

Piano introduction in 7/8 time, marked *p*. The music features a complex, creeping melody with a 4+3 and 3+4 measure structure. The piano accompaniment consists of a steady, rhythmic pattern in the bass line.

206 *p* dark, bleak

The stran-ger with - in my gate, he may be true or kind,

Vocal line and piano accompaniment for measures 206-210. The piano accompaniment continues with the same rhythmic pattern as the introduction.

210 *mp*

but he does not talk my talk— I can - not feel his mind. I see the

Vocal line and piano accompaniment for measures 210-214. The piano accompaniment continues with the same rhythmic pattern.

214 *mf* *pp rit.*

face and the eyes and the mouth but not the soul be - hind.

Vocal line and piano accompaniment for measures 214-219. The piano accompaniment includes a *decresc.* marking and ends with a *pp* dynamic. The time signature changes to 4/4.

219 Very Quickly; agitato, with menace ♩=152

Piano introduction for the final section in 4/4 time, marked *p*. The music is very quick and agitato, featuring a complex, rhythmic pattern in the bass line. The piano accompaniment includes a *cresc.* marking and ends with a *mp* dynamic. The time signature changes to 2/4 and then 3/4.

225

f sinister, malevolent

Wide — op — en and un-

cresc. *f*

230

- guard — ed stand our gates, and through them a wild throng —

f

235

pres — ses — bring — ing un — known gods and rites

ff

239

mf anxious, frightened

f

In street — and al — ley, in street — and al — ley: what loud ac — cents of

f *f*

244

men-ace. *p cresc. poco a poco* Oh Lib - er - ty,

248

white God - dess! Oh Lib - er - ty, Oh Lib - er -

252

ff - ty white God - dess! *f* is it

256

well to leave the gates un-guard-ed? is it well?

261

f resolute, ominous

With hand of steel, with hand of

266

ff

steel stay those who pass the sa-cred por-tal

274

spit it out with venom!

stretto

to waste the gifts of free-dom!

278

Slowly; heavy-hearted $\text{♩} = 56$

ad libitum

Start Slowly $\text{♩} = 48$

This is the stran-gers' case, the stran-gers' case, and this your moun-tain-ish in-hu-man-i-ty.

283

molto accel.

attacca $\text{♩} = 240$

5. They Came From Terror and Tumult

Jaime Torres Bodet (1902–1975)

Extremely Swiftly; hurried, feverish $\text{♩} = 80$

f

296 *f* frightened, with alarm

They came, _____ they came from ter-ror and

303

tu-mult flee - ing from bombed pro - vin-ces where on - ly the death

310 *p*

knell tolls— _____ They came, _____ they

sub. p

317

came from the con - fines of a world

324

lost for - ev - er... and lost for noth - ing!

331

They car - ried on hor - ses, on foot,

337

in car - ria - ges of fun - 'ral splen - dor, or on

343

old fire - en - gines, ev - 'ry - thing that is saved in that

ad libitum

349 *p* accel. a ----- tempo *p*

blind mo-ment of an-guish— — what was a home, —

355 *cresc.* *mf*

a cus - tom, a land - scape a time of the soul,

362 *f* *decrec.*

a time of the soul: a home, —

369 *mf* 5:6 *decrec. al fine*

a por-trait of a boy — dressed as an

376 *rit.* ----- *p* 2

ad-mi-ral, — a mag - ic

383 (rit.) —

lan-tern pro-jec-tor.

390 (rit.) —

pp

6. Exile

Hart Crane (1899–1932)

Slowly; doleful, melancholic ♩ = 50

p

401 *p earnest*

p earnest

My hands have not touched pleas-ure — since your hands,

405 *poco riten. a tempo mp*

poco riten. a tempo mp

your hands— No,— nor my lips— freed laugh-ter — since fare-well,

409 rit. ----- *p* poco più mosso *cresc.*

and with the day, dis-tance a-

412 *mf* *poco f* Slower (♩=46) *p delicate*

- gain ex-pands voice-less be-tween us, as an un-coiled shell. _____ Yet,

416 a tempo molto rit. ----- *pp*

love en-dures, _____ love en-dures, though starv-ing _____ and a-lone. a

419 a tempo

dove's wings clung a-bout my heart, a dove's wings each night with surg-ing

423 *p* *poco rit.*

gent-le-ness, and the blue stone set in the tryst-ring, the tryst ring has _____ but worn

427

Slower (♩=46)

molto rit. - - - - -

pp

more bright, more bright, more bright.

7. When Dawn Comes to the City

Claude McKay (1890–1948)

Very slowly; stark, plodding ♩ = 88 (but still in ♩.)

poco rit. - - - - - *a tempo*

436

p gloomy

The tir-ed cars go grum-bling by, the moan-ing, moan-

441

mp

- ing, groan-ing cars, and the old milk carts go rum-bling by un-der the

445

mf

rit. - - - - -

same dull stars. Out of the te-ne-ments, cold as stone, dark fig-ures start for

450 *a tempo*
p *mf*
 work; I watch them sad - ly shuf - fle on, 'tis dawn, dawn,
p *mf* *f* *mf*

455 *Flowing, light, liting* ♩. = 52
 dawn in New York.
decresc. *mp tr* *tr*

459 *p* *mp* *mf* *dreamily nostalgic*
 rhythm: But I would be on the
(sim.) *cresc.* *mf*

463
 is - land of the sea, in the heart of the is - land
mf

467
 of the sea, where the cocks are crow - ing, crow - ing, crow - ing,
mf

470

and the hens are cack - ling in the rose - ap - ple tree.

474

Where the old draft horse is neigh - ing, neigh - ing, neigh - ing,

477

out on the brown dew - sil - vered lawn, on the is - land of the sea, and the

481

teth - ered cow is low - ing, low - ing, low - ing, and dear old Ned is

484

bray - ing, bray - ing, bray - ing, and the shag - gy Nan - nie goat is cal - ling, cal - ling,

488 *poco riten.*

p *cresc.*

cal - ling from her lit - tle tram - pled cor - ner of the long wide lea that stretch - es to the wa - ters of the

492 *più riten.* *a tempo*

poco f *floating p* *mp*

hill - stream fal - ling sheer up - on the flat rocks joy - ous - ly! There, there, oh there! — — — on the

496 *poco rit.* — — — — — *tempo primo*

wistful p *a piacere* *snapping mf* *again* *out of it* *forlorn*

is - land — of the sea, — there I — would be at — dawn. — 'Tis

503 *delesc.* *poco rit.* — — — — —

dawn, — dawn, — dawn — in New York. —

8. The Statue of Liberty, New York Harbor, AD 2900

Arthur Wheelock Upson (1877–1908)

Slowly; maestoso, with a quiet grandeur ♩=60

p telling a story from a long time ago (or is it a dream?)

Here once, — the rec-ords show, —

pp *lontano*

p poco cresc.

Detailed description: This system contains measures 508 through 511. The vocal line begins with a rest in 5/4 time, followed by the lyrics 'Here once, —' in 4/4 time and 'the rec-ords show, —' in 5/4 time. The piano accompaniment starts with a rest in 5/4 time, then enters in 4/4 time with a *pp* *lontano* marking. The piano part features a complex harmonic structure with many accidentals and a *p poco cresc.* marking.

a land with pride in free-dom's watch-word! — And once — here —

mp

p poco cresc.

Detailed description: This system contains measures 512 through 514. The vocal line continues with 'a land with pride' in 5/4 time, 'in free-dom's watch-word! —' in 4/4 time, and 'And once — here —' in 5/4 time. The piano accompaniment features a *mp* marking and a *p poco cresc.* marking. The piano part has a complex texture with many accidentals.

painting a picture

the port of traf-fic for a hem-i - sphere, — with great gold-pil-ing cit-ies —

mf

mp poco cresc.

Detailed description: This system contains measures 515 through 517. The vocal line begins with the instruction 'painting a picture' in 5/4 time, followed by 'the port of traf-fic' in 4/4 time, 'for a hem-i - sphere, —' in 5/4 time, and 'with great gold-pil-ing cit-ies —' in 4/4 time. The piano accompaniment features a *mf* marking and a *mp poco cresc.* marking. The piano part includes a triplet of eighth notes in the vocal line and a complex harmonic structure with many accidentals.

at her side, at her side.

Faster; flowing smoothly ♩=84

mf

p poco cresc.

Detailed description: This system contains measures 518 through 520. The vocal line begins with 'at her side, at her side.' in 3/4 time. The tempo marking changes to 'Faster; flowing smoothly ♩=84'. The piano accompaniment features a *mf* marking and a *p poco cresc.* marking. The piano part has a complex texture with many accidentals and a *mf* marking.

523 *mf enrapt*

A scul - tured god - dess with hos - pi - ta - ble smile — and clear torch scanned the

528 $\text{♩} = \text{♩} (\text{♩} = 56)$ *mp forlorn* rit. poco a poco - - - -

isle for all wild hordes that sought her. 'twas cen-tur-ies a-go,

533 *p* *pp* *ad libitum* *pp* *drawing* *a tempo*
snap out of it *them in* *p severe*

cen-tur-ies a - go. But this is true: the ty-rant

540 *mp cresc.* *f* Quickly; tense $\text{♩} = 112$

who mis-rules our land now trem-bles, trem-bles,

545 *mp urgently*

his serfs dig-ging deep

550

in marsh - es

555

draw - ing from this swamp - y bed of

accel. ———— *f*

560

an - cient sand a shat - tered torch,

ad libitum
sub.p *pp*

566

a shat - tered torch in a might - y hand. (a tempo) attacca (no re-set)

pp *p poco cresc.* *p poco cresc.*

tempo primo

9. These Strangers, in a Foreign World

Emily Dickenson (1830–1886)

Slowly; serene, and with a tender humanity ♩=66

p solemn, but warmly

These Stran - gers, _____

p rocking gently

pochiss.

Detailed description: This system contains measures 565 to 574. The vocal line begins with a whole rest in measure 565, followed by a half note G4 in measure 566, and then a half note A4 in measure 567. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and *pochiss.* (pochissimo).

575 enharm.

in a for - eign World, _____

Detailed description: This system contains measures 575 to 584. The vocal line has a whole rest in measure 575, followed by a half note G4 in measure 576, and then a half note A4 in measure 577. The piano accompaniment continues with similar textures. Dynamics include piano (*p*) and *pochiss.* (pochissimo).

579 enharm.

Pro - tec - tion asked _____ of me - _____

mp

mp

Detailed description: This system contains measures 579 to 588. The vocal line has a whole rest in measure 579, followed by a half note G4 in measure 580, and then a half note A4 in measure 581. The piano accompaniment continues with similar textures. Dynamics include mezzo-piano (*mp*).

583

Be - friend them, _____

mf

mf

Detailed description: This system contains measures 583 to 592. The vocal line has a whole rest in measure 583, followed by a half note G4 in measure 584, and then a half note A4 in measure 585. The piano accompaniment continues with similar textures. Dynamics include mezzo-forte (*mf*).

587 rit. ----- a tempo

lest Your-self in heav-en be found a Ref - u - gee.

p

591

These Strang - ers, these

pp

decresc.

595 rit. -----

Strang - ers.

pp