



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)

INSTRUMENTATION

Tenor Solo

String Orchestra

Violin I (4)

Violin II (4)

Viola (3)

Cello (3)

Contrabass (2)

DURATION

ca. 30 minutes

for Karim Sulayman and Kinetic Ensemble
funded in part by the City of Houston through the Houston Arts Alliance

THE STRANGERS' CASE

songs and chronicles of the immigrant experience
a song cycle for tenor and string orchestra

Karim Al-Zand (2025)

1. The Lady in the Harbor/Such an Illumination

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

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

The musical score is written for a tenor and a string orchestra. It is in 4/4 time. The score is divided into two systems. The first system (measures 1-5) is marked 'Slowly; stark' with a tempo of 56 beats per minute. The tenor part is mostly silent, with a few notes in the first measure. The string orchestra (Violin I, Violin II, Viola, Cello, and Contrabass) plays a melodic line starting in the first measure. The second system (measures 6-10) is marked 'Quickly; agitato; anxious' with a tempo of 152 beats per minute. The tenor part has a few notes in the first measure of this system. The string orchestra continues with a more rhythmic and agitated melodic line. Dynamics include *p* (piano), *poco cresc.* (poco crescendo), and *mp* (mezzo-piano).

Tenor (8)

Violin I (4) *p* *poco cresc.*

Violin II (4) *p* *poco cresc.*

Viola (3) *p*

Cello (3) *p*

Contrabass (2) *p*

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

Ten.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *p*

Cb.

20 *mf* urgent, nervous

Ten. We

solo Vln. I *f* *gliss.* *mf* *gliss.*

gli altri *f* *mf*

Vln. II *f* *mf*

1 *f* *gliss.* *mf*

Vla. 2 *f* *gliss.* *mf*

3 *f* *gliss.* *mf*

Vc. *f* *mf*

Cb. (solo) (1) *f* *tutti arco* *solo* *mf* *mf*

24

Ten. came by — steer — age, we came,

solo Vln. I

gli altri

Vln. II

1

Vla. 2

3

Vc.

Cb. (solo) pizz.

28

Ten. *we came, on a steam - ship, we came.*

Vln. I *solo*

gli altri

Vln. II

1

Vla. 2

3

Vc.

Cb. (solo) *tutti arco*

32

Ten. *in a ve - ry dark place*

Vln. I *tutti*

Vln. II

1

Vla. 2

3

Vc. 1

Vc. 2

3

Cb.

36 *cresc.*

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

Vln. I *cresc.*

Vln. II *cresc.*

Vla. 1 *cresc.*

Vla. 2 *cresc.*

Vla. 3 *cresc.*

Vc. *cresc.*

Cb. *cresc.*

40 *f*

Ten. that smelt dread - ful - ly, we came,

solo Vln. I *f* *gliss.*

gli altri Vln. I *f*

Vln. II *f*

Vla. 1 *f* *gliss.*

Vla. 2 *f* *gliss.*

Vla. 3 *f* *gliss.*

Vc. *f*

Cb. *f* solo pizz.

f

45

Ten. *mf*
we came,

Vln. I *mf legato*
gli altri

Vln. II *mf legato*
gli altri

Vla. 1 *mf*
2 *mf*
3 *mf*

Vc. *mf div.*
Cb. (solo) *mf*

unis.
tutti arco
mf

50 *mf increasingly panicked* *cresc.*

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

Vln. I *cresc.*
gli altri

Vln. II *cresc.*
gli altri

Vla. *cresc.*

Vc. *cresc.*
2, 3 *cresc.*
Cb. *cresc.*

55 *f cresc.*

Ten. Twelve days, to cross the sea, twelve days, twelve _____

Vln. I solo *f*

gli altri *f*

Vln. II solo *f*

gli altri *f*

Vla. *f*

Vc. 1 *f*

2, 3 *f*

Cb. *f*

f

61 *ff terrified*

Ten. days _____ We thought we _____

Vln. I solo *ff* tutti div.

gli altri *ff* tutti div.

Vln. II solo *ff* tutti div.

gli altri *ff* tutti div.

Vla. *ff* tutti div.

Vc. 1 *ff* tutti div.

2, 3 *ff* tutti div.

Cb. *ff* tutti div.

65

Ten. *should die!*

Vln. I (div.)

Vln. II (div.)

1, 2
3
Vla.

Vc.

1
2
Cb.

69

Ten.

Vla. (div.)

Vln. II (div.)

Vla. (div.)

Vc.

1
2
Cb.

sub.p

sub.p

72 $\text{♩} = 76$ Slowly; suddenly tranquil $\text{♩} = 76$

Ten. *mf relieved* *mp* *p*
 But at last the voy - age was

2 soli
 Vln. I *mf* *mp* *p*
 gli altri

Vln. II (div.) *mf* *decresc.* *mp*

Vla. *mf* *decresc.* *mp*
 unis.

1 *mf* *decresc.* *mp*

Vc. 2 *mf* *decresc.* *mp*

3 *mf* *decresc.* *mp*

1
 Cb. (div.) 2 *mf* *decresc.* *mp*

78 Slower; relaxed $\text{♩} = 56$

Ten. *p*
 ov - er.

2 soli
 Vln. I *p dolce* *gently rocking* *4 soli* *p*
 gli altri

Vln. II (div.) *p* *gently rocking* *p dolce* *gently rocking* *p*

Vla. *p* *p dolce*

1 *p* *sord. I & II* *p*

Vc. 2 *p* *sord. I & II* *p*

3 *p* *sord. I & II* *p*

1
 Cb. 2 *p* *p*

84

Ten. *p* in wonderment
and we came up and

Vln. I (4 soli)
2 2 4:3 4:3 4:3

Vln. II (div.)

Vla.

Vc.

Cb.

89

Ten. saw the beau - ti - ful bay _____

Vln. I (4 soli)
2 2 unis. 2 4:3 4:3 4:3

Vln. II (div.)
2 2 unis. 2 4:3 4:3 4:3

Vla.

Vc.

Cb.

94

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

Vln. I 1, 2 pizz. 2 arco

Vln. I 3, 4 pizz. 2 arco

Vln. II (div.)

Vla.

Vc.

Cb.

99

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

Vln. I 1, 2 2 4:3 pp

Vln. I 3, 4 2 4:3 pp

Vln. II (div.) decres. pp

Vla. decres. pp

Vc. decres. pp

Cb. decres. pp

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

Ten. *telling the story*
 We passed close by — the grand sta-tue of lib-er-ty we passed close by — big build-ings —

Vln. I (div.)
 pizz. *poco f*
 pizz. quickly, in rhythmic unison; downbeats *colla parte* with voice (sim.)

Vln. II
 pizz. *poco f* (sim.)

Vla. 1, 2
 pizz. *poco f* (sim.)

Vla. 3
 pizz. *poco f* quickly, in rhythmic unison; downbeats *colla parte* with voice (sim.)

Vc. 1
 senza sord. pizz. *poco f* (sim.)

Vc. 2, 3
 senza sord. pizz. *poco f* (sim.)

Cb. (solo)
 solo pizz. *poco f* (sim.)

110 *very quickly an aside*
 tow-er-ing up, like our own moun-tain peaks — I was almost prepared to see snow on their tops, though it was summer time — out-lined in the dark-ness,

Vln. I (div.)

Vln. II

Vla. 1, 2

Vla. 3

Vc. 1, 2

Vc. 3

Cb. (solo)

114

Moderately; twinkling, shimmering brightly ♩=96

Musical score for strings and tenor. The score is divided into four systems. The first system includes Tenor (Ten.), Violin I (Vln. I), and Violin II (Vln. II). The second system includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The third system includes Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), and Contrabass (Cb.).

Violin I and Violin II parts feature a melodic line with dynamic markings *pp*, *ff*, and *pp*, and the instruction *flashing*. The Violin I parts also include the instruction *arco flashing*. The Viola and Violoncello parts are marked *arco pp*. The Contrabass part includes a *pizz.* marking and a dynamic marking *p*.

pp in awe

cresc.

Ten.

in chains

and rows,

Vln. I

pp *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Vln. II

pp *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Vla. 2

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

solo arco

mp

cresc. poco a poco

Vc. 2

cresc. poco a poco

cresc. poco a poco

Cb.

cresc. poco a poco

cresc. poco a poco

Musical score for Tenor, Violins I and II, Viola, Solo, and Cello/Double Bass. The score is in 4/4 time and features a key signature of one sharp (F#). The Tenor part has lyrics: "and in circles and ropes". The Violin I and II parts feature a prominent melodic line with dynamic markings of *pp* and *ff*. The Viola part is mostly sustained notes. The Solo part has a melodic line. The Cello and Double Bass parts provide a rhythmic accompaniment.

Ten. *of var - 'ous col - ored lights:*

Vln. I
1 *pp*
2
3
4

Vln. II
1
2
3
4

Vla. 2
1
3

solo

Vc. 2
3

Cb.
1
2

The musical score for page 120 features a tenor soloist and an orchestral ensemble. The tenor part begins with a triplet of eighth notes. The Violin I and II sections play a melodic line with dynamic markings of *pp* and *ff*. The Viola section provides harmonic support. The Solo Violin, Violoncello, and Contrabass parts are also present, with the Solo Violin playing a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for page 122, featuring the following instruments and parts:

- Ten.**: Tenor part, mostly silent with a few notes.
- Vln. I**: Violin I section (4 staves), playing a melodic line with dynamics *pp*, *ff*, and *mp*.
- Vln. II**: Violin II section (4 staves), playing a melodic line with dynamics *ff* and *mp*, including triplets.
- Vla. 2**: Viola 2 section (3 staves), playing a sustained note.
- solo**: Solo part, playing a sustained note.
- Vc. 2**: Viola 2 section (3 staves), playing a sustained note.
- Cb.**: Cello section (2 staves), playing a rhythmic pattern.

mp rapturous

cresc.

Ten.

dia - monds,

rub - ies,

em - 'rals,

Vln. I

Vln. II

Vla. 2

Vc.

Cb.

The musical score for measures 124 and 125 features a tenor soloist and a full orchestra. The tenor part begins with a rest in measure 124, followed by the lyrics "dia - monds, rub - ies, em - 'rals," in measure 125. The orchestral accompaniment is primarily in the strings, with Violins I and II playing a melodic line that starts in measure 124 and continues through measure 125. This line is marked with dynamics *mp*, *ff*, and *mp*. The Viola 2 part has a rest in measure 124 and enters in measure 125 with a melodic line. The Violoncello and Contrabass parts have rests in both measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ten. *mf* and all oth - er gems.

Vln. I *mf* *ff* *mf*

Vln. II *ff* *mf* *ff* *mf*

Vla. 2 *mf*

Vc. 2

Cb. 1 2

130

Ten. *f* Nev - er was there such an il - lu - min - a - tion! —

Vln. (div.) *f* *decesc.*

Vln. II (div.) *f* *decesc.*

Vla. (div.) (div. in 3) *decesc.*

Vc. (div.) arco *decesc.*

Cb. (div.) *decesc.*

132

Ten. — such an il - lu - min - a - tion! —

Vln. (div.) *decesc.*

Vln. II (div.) *decesc.*

Vla. (div.) *decesc.*

Vc. (div.) *decesc.*

Cb. (div.) *decesc.*

134

Ten.

Vln. (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Cb. (div.)

136

Slowly; rubato, colla parte (ca. ♩ = 48)

Ten.

1

2

Vln. 3

4

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Cb. (div.)

mp

p

mp

p

p

p

p

p

p

When we first came we ex-pec-ted to re-turn to Sy-ria,

140 *molto rit.* ----- *p*

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

Vln. I
 1 *decresc.*
 2 *decresc.*
 3 *decresc.*
 4 *decresc.*

Vln. II
 1 *mp*
 2 *mp*
 3 *mp*
 4 *mp*

Vla. 1
 2 *mp*
 3 *mp*

Vc. 1
 2 *mp*
 3 *mp*

Cb. 1 *mp*
 2 *mp*

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 ♩=52

The musical score is arranged in a standard orchestral format. It begins with a Tenor part, followed by Violins I and II (each with four staves), Violas (two staves), and Cellos/Double Basses. The score is divided into two main sections. The first section is marked 'Slowly; sorrowful, gloomy ♩=40' and includes a 'molto rit.' instruction. The second section is marked 'Only slightly faster; tense, unyielding ♩=52'. The Violin I and II parts feature a melodic line with dynamics ranging from *p* to *mp*, and a 'quietly shivering' texture. The Viola parts include a 'pizz.' section with dynamics from *p* to *mp*. The Cello and Double Bass parts are marked 'TACET to m. 158' and 'TACET to m. 173' respectively. The score includes various musical notations such as slurs, accents, and dynamic markings.

146

mp *despondent* *mf*

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

(div.) *sim.* (div.)

Vln. I 1, 2 3, 4

Vln. II 1, 2 3 4

Vla. (2 soli)

148

cresc. *poco f* *despairing*

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

Vln. I 1, 2 3, 4

Vln. II 1, 2 3 4

Vla. (2 soli)

150 Slowly (as before) *poco* *molto rit.* - - - - - (Very Slowly) *mf*

Ten. *pp* Nights are long and the pil - low cold; who can pit - y my

Vln. I *pp* *poco cresc.*

Vln. II 1, 2 (div.) *pp* (trem. ord.) *f*

3, 4 (div.) *f*

Vla. *f*

(as before)

153 *forlorn* *mf* lone - li - ness? I came be - cause I was poor.

Vln. I *mf* *poco f* *mf*

Vln. II 1, 2 *mf* *mf* *sim.*

3, 4 *mf*

Vla. (2 soli) *f*

155

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

(div.)

Vln. I 3 4

poco f *mf*

Vln. II 1, 2 3, 4

Vla. (2 soli)

157

Ten. so per-verse _ as to im-pris-on me? The in - sects chirp

Slowly; tremulous, fragile $\text{♩} = 58$ *pp*

Vln. I 3 4

poco f *mf* *pp*

Vln. II 1, 2 3 4

Vla. (2 soli)

Vc. unis. pizz. roll slowly

161

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

Vln. I (div.) (in 4)

Vln. II (div.) (in 4 — see distribution in parts)

Vla.

Vc.

165

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

Vln. I (div.)

Vln. II (div.)

Vla.

Vc.

169

Slowly (as before) *pp* *poco cresc.* *p* *ppp* almost whispered

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

1 *pp* *poco cresc.* *pp* *decresc.*

2 *pp* *poco cresc.* *pp* *decresc.*

3 *pp* *poco cresc.* *pp* *decresc.*

4 *pp* *poco cresc.* *pp* *decresc.*

Vln. I (div.) *p* *pp* *decresc.*

1, 2 *pp* *decresc.*

3, 4 *pp* *decresc.*

Vln. II

Vla.

Vc.

3. Whither Would You Go?

William Shakespeare (1564–1611)

Slowly; labored, encumbered ♩ = 63

Ten. *p* I - ma - gine that you see the wretch - ed

Vln. I *p* (sim.)

Vln. II *p* (sim.)

Vla. *p* plodding heavily (sim.)

Vc. 1: arco; 2: pizz.

Cb. (div.) *p* plodding heavily (sim.)

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

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. 1, 2: arco; 3: pizz. *mp*

Cb. (div.) *mp* plodding heavily *cresc.*

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

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *cresc.* (sim.)

Vc. 1, 2: arco; 3: pizz. *cresc.*

Cb. 1. solo, arco *mp* *cresc.*

186

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

Vln. I *mf* *cresc.* *div.*

Vln. II *mf* *cresc.* *div.*

Vla. *mf* *cresc.* *div. 1*

Vc. (div.) *mf* *cresc.* *2, 3* *unis. tutti*
> *arco*

Cb. *mf* *cresc.*

190

Ten. *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-

Vln. I (div.) *f* *cresc.*

Vln. II (div.) *f* *cresc.*

Vla. (div.) *f* *cresc.*

Vc. *f* *div.* *1* *cresc.* *2, 3* *div.*

Cb. *f* *cresc.*

194 *allargando* *ff* *riten.* *Slower; impassioned* ♩ = 56 *pp*

Ten. -bode on earth? This is the strang-ers' case, the

Vln. I (div.) *ff* *div. in 4* *div. in 2*

Vln. II (div.) *ff* *div. in 4* *sub. p unis. div.*

Vla. (div.) *ff* *div. in 3* *sub. p div. in 2*

Vc. (div.) *ff* *sub. p (solo)*

Cb. (div.) *ff* *pizz. solo* *sub. p*

198 rit. ————— attacca

Ten. *pp* strang - ers' case

Vln. I (div.) *pp* unis.

Vln. II (div.) *pp* unis.

Vla. (div.) *pp* unis.

solo Vc. *pp*

2, 3 *pp*

Cb. (solo) *pp*

4. The Stranger Within My Gate

Rudyard Kipling (1865–1936), Thomas Bailey Aldrich (1836–1907)

Slowly; creeping malevolently ♩=63

Ten. *p* dark, bleak
The stran-ger with -

Vln. I *p* 4+3 3+4 4+3

Vln. II *p*

Vla. *p*

Vc. (div.) *p* unis. 1: pizz.; 2: arco

Cb. (div.) *p*

207 3+4 4+3 *mp*

Ten. - in my gate, he may be true or kind, but he does not talk my talk -

Vln. I

Vln. II

Vla.

Vc.

Cb. (div.)

212 *mf*

Ten. I can-not feel his mind. I see the face and the eyes and the mouth but not the soul be -

Vln. I *mf* *decresc.*

Vln. II *mf* *decresc.*

Vla. *mf* *decresc.*

Vc. *mf* *decresc.*

Cb. (div.) *mf* *decresc.*

217 *pp rit.* ----- *Very Quickly; agitato, with menace* ♩ = 152

Ten. - hind. -----

Vln. I *pp*

Vln. II *pp* *mp*

Vla. *pp* *p* *cresc.*

Vc. *tutti arco, div.* *pp* *p* *cresc.*

Cb. (div.) *pp* *p* *cresc.*

223

Ten. -----

Vln. I *mp* *mf* *cresc.*

Vln. II *div.* *cresc.* *mf unis.* *cresc.*

Vla. *cresc.* *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

228

f sinister, malevolent

Ten. Wide op-en and un-guard-ed stand our gates, and through them a

Vln. I *f*

Vln. II *f* *pp*

Vla. *f*

Vc. *f*

Cb. *f* unis.

233

Ten. wild thron- pres-ses— bring-ing un-known gods and

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

238

mf anxious, frightened

Ten. rites In street— and al-ley, in street— and al-ley: what loud—

Vln. I *ff* unis. *deces.* *mf*

Vln. II *ff* unis. *deces.* *mf*

Vla. *ff* *f* *mf* unis.

Vc. *ff* *f* *mf*

Cb. *ff* *f* *mf*

243

Ten. *f* ac - cents of men - ace. *p cresc. poco a poco* Oh Lib - er - ty,

Vln. I *f* *p*

Vln. II *f* *p cresc. poco a poco*

Vla. *f* *p*

solo Vc. *f* *p cresc. poco a poco* 2/

gli altri *f* *p* *cresc.*

Cb. *f* *p solo* *cresc.*

248

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

Vln. I *f*

Vln. II *f*

Vla. *f*

1, 2 Vc. *f*

3 *f*

Cb. (div.) *f*

f

253 *ff*

Ten. God - dess! *f* unis. is it well to leave the gates

Vln. I *ff* *div.* *unis.* *div.*

Vln. II *ff* *div.* *unis.* *div.*

Vla. *ff*

Vc. *ff*

1 *ff*

2 *ff*

ff

258

Ten. *f* resolute, ominous
un-guard-ed? is it well? With hand of

Vln. I
1 *sub. p* *cresc.*
2, 3, 4 *div. in 3*

Vln. II *unis.* *sub. p* *cresc.*
div.

Vla. *sub. p* *cresc.*

Vc. *p* *cresc.*

Cb. 1 *sub. p* *pizz.* *cresc.* *arco*
2 *pizz. p* *p*

264

Ten. *ff* steel, with hand of steel stay those who pass —

Vln. I *mf* *unis.* *tutti* *div.* *ff*

Vln. II (div.) *mf* *div.* *unis.* *ff*

Vla. 1, 2 *mf* *pp* *div.* *ff*

Vc. 1, 2 *mf* *ff*

3 *mf* *ff*

Cb. 1 *mf* *f* *III gliss.* *ff*

2 *arco* *f* *ff*

273 *spit it out with venom!* *stretto* *attacca (no re-set)*

Ten. the sa-cred por-tal to waste the gifts of free-dom!

Vln. I unis.

Vln. II unis.

Vla. 1, 2 (unis.)

Vla. 3 (unis.)

Vc. 1, 2 (unis.)

Vc. 3 (unis.)

Cb. unis. div.

278 *f* *p* *Slowly; heavy-hearted* $\text{♩} = 56$ *decresc.* *ad libitum* *ten.* *3* *Start Slowly* $\text{♩} = 48$

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

Vln. I *div.* *p* *decresc.* *unis.*

Vln. II *unis.* *p* *decresc.*

Vla. *unis.* *p* *decresc.*

Vc. *unis.* *p* *decresc.*

Cb. (div.) *solo* *p* *decresc.*

283 *molto accel.* *attacca* $\text{♩} = 240$

Ten.

Vln. I *cresc. molto*

Vln. II *mp* *cresc. molto*

Vla. *mf* *cresc. molto*

Vc. *f*

Cb.

5. They Came From Terror and Tumult

Jaime Torres Bodet (1902–1975)

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

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb. (div.)

f *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.*

296

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb. (div.)

f *frightened, with alarm*

They came, they came from ter-ror and

unis. *div.* *unis.* *div.* *unis.* *div.* *unis.*

303

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb. (div.)

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

div. *unis.* *div.* *unis.* *div.* *unis.* *div.*

310

Ten. *p*
knell tolls— They came, they

Vln. I *unis.* *div.* *unis.* *pizz.*

Vln. II *pizz.*

Vla. *p*

1 *p*

Vc. 2 *p*

3 *p*

Cb. (div.) *p*

p

317

Ten. *p*
came from the con - fines of a world

Vln. I *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

1 *p*

Vc. 2 *p*

3 *p*

Cb. (solo) *pizz. solo* 1: *pizz.*; 2: *arco*

324

Ten. *p*
lost for - ev - er... and lost for noth - ing!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. (div.) *p*

331 *mp*

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

Vln. I

Vln. II *mp*

Vla. 1, 2 *mp*

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2, 3 *mp*

Cb. (solo) *mp*

1: arco *mp*

337 *mf*

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

Vln. I *mf*

Vln. II *mf*

Vla. 1, 2 *mf*

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2, 3 *mf*

Cb. (solo) *mf*

343 *poco rit.* *p* *crying out* *poco f*

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

Vln. I

Vln. II

Vla. 1, 2 *p*

Vla. 3 *p*

Vc. 1 *p*

Vc. 2, 3 *p*

Cb. (solo) *p*

div.

349 *ad libitum* *p* *acc.* a - - - - - tempo *p*

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

Vln. I *p* *div.* *sempre. p* *unis.* *div.*

Vln. II *p*

1, 2
Vla. *p*

3 *p*

1
Vc. *p*

2, 3 *p*

Cb. (solo) *p* *div.* *p*

355 *cresc.* *mf*

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

Vln. I *unis.* *div.* *cresc.* *unis.* *div.* *unis.* *mf* *div.* *unis.*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. (div.) *cresc.* *mf* *cresc.*

362 *f*

Ten. a time of the soul: a home, _____

Vln. I *div.* *unis.* *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *unis.* *cresc.* *f*

Vc. *cresc.* *f*

Cb. (div.) *cresc.* *f*

368 *decresc.* *mf* 5:6

Ten. a por - trait of a boy

Vln. I *decresc.* *mf* *decresc. al fine*

Vln. II *decresc.*

Vla. *decresc.* *mf* *decresc. al fine*

Vc. *decresc.* *mf* *decresc. al fine*

Cb. *decresc.* *mf* *decresc. al fine*

374 rit. - - - - -

Ten. dressed as an ad - mi - ral, —

Vln. I *mp* *decresc. al fine*

Vln. II *mp* *decresc. al fine*

Vla.

Vc.

Cb. (1)

381 (rit.) - - - - - *p* 2

Ten. a mag - ic lan - tern pro - jec - tor.

Vln. I

Vln. II

Vla.

Vc.

Cb. (solo)

388 (rit.) - - - - - *pp* *p* *pp* *pp* *pp* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb. (solo)

6. Exile

Hart Crane (1899–1932)

Slowly; doleful, melancholic ♩ = 50

Score for the first system of "6. Exile". The score is in 4/4 time and consists of ten staves. The top staff is for the Tenor voice, which is silent in this system. The second staff is for Violin I, with a "solo" marking and a dynamic of *mp*. The third staff is for Violin II, with a "sord." marking and a dynamic of *p*. The fourth staff is for Viola, with a "sord." marking and a dynamic of *p*. The fifth staff is for Violoncello, with a "sord." marking and a dynamic of *p*. The sixth staff is for Contrabasso, with a "sord." marking and a dynamic of *p*. The seventh staff is for Violin I, with a "solo" marking and a dynamic of *mp*. The eighth staff is for Violin II, with a "sord." marking and a dynamic of *p*. The ninth staff is for Viola, with a "sord." marking and a dynamic of *p*. The tenth staff is for Violoncello, with a "sord." marking and a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Score for the second system of "6. Exile", starting at measure 401. The top staff is for the Tenor voice, with a circled measure number "401" and a dynamic of *p* and the instruction "earnest". The lyrics are: "My hands have not touched pleas - ure — since your hands,". The rest of the score is for the instruments, including Violin I, Violin II, Viola, Violoncello, and Contrabasso, with various musical notations and dynamics.

405 *poco riten.* *a tempo* *mp*

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

solo Vln. *mp*

Vln. I *mp*

Vln. II *mp*

solo Vla. *mp*

gli altri *mp*

solo Vc. *mp*

gli altri *mp*

1 Cb. *mp*

2 *mp* pizz.

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

Ten. and with the day, dis-tance a-gain ex-pands voice-less be-

solo Vln. I *decresc.* *p* *cresc.* *tutti div.* *mf*

gli altri *decresc.* *p* *cresc.* *mf*

Vln. II *decresc.* *p* *cresc.* *mf*

solo Vla. *decresc.* *p* *cresc.* *mf*

gli altri *decresc.* *p* *cresc.* *mf*

solo Vc. *decresc.* *p* *cresc.* *mf*

2 *decresc.* *p* *cresc.* *mf*

3 *decresc.* *p* *cresc.* *mf*

1 Cb. *decresc.* *p* *cresc.* *mf*

2 *decresc.* *p* *cresc.* *mf*

422

Ten. *p*
 each night with surg - ing gent - le - ness, and the blue stone set in the tryst - ring, the

solo Vln. I
 gli altri *p*

Vln. II *p*

solo Vln. III
 gli altri *p*

solo Vc.
 gli altri *mp*

1 Cb. *mp*

2 *mp* pizz.

426

Ten. *pp*
 tryst ring has — but worn more bright, more bright, more bright.

poco rit. - - - Slower (♩=46) molto rit. - - -

solo Vln. I
 2 *pp* *decresc.*

3 *pp* *decresc.*

4 *pp* *decresc.*

Vln. II *pp* *decresc.*

solo Vln. III
 gli altri *pp* *decresc.* (en harm.) arco

solo Vc.
 gli altri *pp* *decresc.* arco

1 Cb. *pp* *decresc.* arco

2 *pp* *decresc.* arco

7. When Dawn Comes to the City

Claude McKay (1890-1948)

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

poco rit. - - - a tempo

p gloomy

Ten. *senza sord.* *quasi-gliss.* The tir-ed cars go

Vln. I *senza sord.* *f* *mf* *quasi-gliss.* *decresc.* *p*

Vln. II *senza sord.* *f* *mf* *quasi-gliss.* *decresc.* *p* unis.

Vla. *senza sord.* *f* *mf* *quasi-gliss.* *decresc.* *p*

Vc. *senza sord.* *f* *mf* *quasi-gliss.* *decresc.* *p* II I III

Cb. *f* unis. *mf* *pizz. sempre* *decresc.* *p*

438 Ten. grum-bling by, the moan-ing, moan-ing, groan-ing cars, and the old milk carts go *mp*

Vln. I *f* *mf* *decresc.* *mp*

Vln. II *f* *mf* *decresc.* *mp*

Vla. *f* *mf* *decresc.* *mp*

Vc. *f* *mf* *decresc.* *mp*

Cb. *f* *mf* *decresc.* *mp*

444 Ten. rum-bling by un-der the same dull stars. Out of the te-ne-ments, cold as stone, dark figures start for *rit. - - - -*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *singing out dolefully*

450 *a tempo*
p *mf*
 Ten. work; I watch them sad - ly shuf - fle on, 'tis dawn, — dawn, — dawn in New York.
 Vln. I *p* *mf* *f* *mf* *decresc.*
 Vln. II *p* *mf* *f* *mf* *decresc.*
 Vla. *p* *mf* *f* *mf* *decresc.*
 Vc. *mp* *mf* *f* *mf* *decresc.*
 Cb. *p* *mf* *mf* *decresc.*

456 Flowing, light, lilting ♩ = 52
 Ten. ————
 Vln. I *mp* *bow down* *pizz.** *mp*
 Vln. II *mp* *bow down* *pizz.** *(sim.)* *mp*
 Vla. *tr.* *tr.*
 Vc. *mp* *pizz.* *arco*
 Cb. *mp* *solo I* *IV* *II* *III*

461 *p* *mp* *mf* *dreamily nostalgic*
 Ten. But I would be ———— on the is - land — of the sea, in the
 Vln. I *(sim.)* *cresc.* *mf*
 Vln. II *cresc.* *pizz.* *mf*
 Vla. *mf* *marcato (bow down)* *pizz.*** *gliss.* *gliss.* *gliss.* *gliss.*
 Vc. *mf* *gliss.* *gliss.* *gliss.* *gliss.*
 Cb. *mf* *gliss.* *gliss.* *gliss.* *gliss.*

* quasi-guitarra: strum rhythmically, but gently, with a pliable felt pick

** strum with the thumb, not too quickly

466

Ten. heart of the is - land of the sea, where the cocks are crow - ing, crow - ing, crow - ing, and the hens are

Vln. I

Vln. II

Vla.

Vc. *gliss.*

Cb. *gliss.*

471

Ten. cack - ling in the rose - ap - ple tree. Where the old draft horse is

Vln. I

Vln. II

Vla.

Vc. *gliss.*

Cb. *gliss.*

476

Ten. neigh - ing, neigh - ing, neigh - ing, out on the brown dew - sil - vered lawn, on the is - land of the sea, and the

Vln. I

Vln. II

Vla.

Vc. *gliss.*

Cb. *gliss.*

495 *a tempo* *mp* *poco rit.* *a piacere* *wistful p*

Ten. on the is - land of the sea, there I would be at

Vln. I *mp* *decresc.* *pp* pick up bow

Vln. II *mp* *decresc.* *pp* pick up bow

Vla. *mp* *decresc.* *pp* pick up bow

Vc. *mp* *gliss.* *decresc.* *pp* pick up bow

Cb. *mp* *gliss.* *decresc.* *pp*

501 *tempo primo* *mf* *again* *decresc.* *poco rit.*

Ten. dawn. 'Tis dawn, dawn, dawn in New York.

Vln. I *f* *mf* *decresc.* *mp* *pp* *8^a*

Vln. II *f* *mf* *decresc.* *mp* *pp*

Vla. *f* *mf* *decresc.* *mp* *pp*

Vc. *f* *mf* *decresc.* *mp* *pp*

Cb. *f* *mf* *decresc.* *p* *pp* *vibrate* *release, then slide in from the nut*

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

Arthur Wheelock Upson (1877-1908)

Slowly; maestoso, with a quiet grandeur $\text{♩} = 60$ *p* telling a story from a long time ago (or is it a dream?)

Ten. Here once, the rec-ords show, ___

Vln. I (div.) *p* *poco cresc.* sord. *ppp lontano*

Vln. II (div.) *p* *poco cresc.* sord. *ppp lontano*

Vla. sord. *ppp lontano*

Vln. I (div.) div. in 3 *pp*

Cb. arco *ppp*

512 *mp*

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

Vln. I *p* *poco cresc.* *ppp*

Vln. II *p* *poco cresc.* *ppp*

Vla. *ppp*

Vc. (div.) *ppp*

Cb. *ppp*

515 *painting a picture*

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

3

Vln. I *mp* *poco cresc.*

Vln. II *mp* *poco cresc.*

Vla. 1, 2 *p*

Vla. 3 *p*

Vc. (div.) *p*

Cb. *p*

518 *Faster; flowing smoothly* ♩ = 84

Ten. at her side, at her side.

Vln. I *mp* *poco cresc.* *mf*

Vln. II *mp* *poco cresc.* *mf* unis.

Vla. 1, 2 unis. *mf* senza sord.

Vla. 3 *p* *mf*

Vc. unis. *mf*

Cb. (div.) *mf*

523 *mf enrapt*

Ten. A sculp - tured god - dess with hos - pi - ta - ble smile and clear torch scanned the

Vln. I (sord.) *mf*

Vln. II (sord.) *mf*

Vla.

Vc.

Cb. (div.)

528 $\text{♩} = 56$

Ten. *mp forlorn* rit. poco a poco - - -
 ise for all wild hordes that sought her. 'twas cen - tur - ies a - go,

Vln. I senza sord. *mf* *decresc.* *mp*

Vln. II senza sord. *mf* *decresc.* *mp*

Vla. *mf* *decresc.* *mp*

Vc. *mf* *decresc.* *mp*

Cb. (div.) unis. *decresc.* *mp*

attacca
(no re-set)

566 tempo primo *pp* (a tempo)

Ten. a shat-tered torch in a might - y hand.

Vln. I (div.) sord. *pp* *p poco cresc.* *p poco cresc.*

Vln. II (div.) sord. *pp* *p poco cresc.* *p poco cresc.*

Vla. 1, 2: sord. *pp*

Vc.

Cb.

9. These Strangers, in a Foreign World

Emily Dickenson (1830–1886)

Slowly; serene, and with a tender humanity ♩ = 66 *p* solemn, but warmly

Ten. These Stran - gers, _____

solo Vln. I senza sord. rocking gently *p* a subtle rise and fall of dynamics *pochiss.* = 1

gli altri Vln. II senza sord. rocking gently *p* a subtle rise and fall of dynamics *pochiss.* = senza sord. *p*

Vla. senza sord. *p*

Vc. *p*

Cb. *p*

575 enharm.

Ten. *in a for - eign World,*

Vln. I

Vln. II

Vla.

Vc.

Cb.

579 enharm.

Ten. *Pro - tec - tion asked of me—*

Vln. I

Vln. II

Vla.

Vc.

Cb.

583

Ten. *Be - friend them,*

Vln. I

Vln. II

Vla.

Vc.

Cb.

587 rit. ----- a tempo

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

591 *pp*

Ten. These Strang - ers, solo these

solo Vln. I *p*

gli altri *decresc.*

Vln. II *decresc.*

Vla. *decresc.*

Vc. *decresc.*

Cb. *decresc.*

595 rit. -----

Ten. Strang - ers.

solo Vln. II *pp*

gli altri *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*