

The Immigrant Experience

1. Welcome

John Kramer

Moderate

$\text{♩} = 80$

Soprano

Alto

Tenor

Bass

This section contains four empty vocal staves for Soprano, Alto, Tenor, and Bass, each with a treble clef and a 4/4 time signature.

Moderate

$\text{♩} = 80$

p *mp* *mf*

This section shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a 4/4 time signature. It includes dynamic markings *p*, *mp*, and *mf*.



9

mf "Give me your tired, your poor, Your hud - dled mas - ses yearn

mf "Give me your tired, your poor, Your hud - dled mas - ses yearn

mf "Give me your tired, your poor, Your hud - dled mas - ses yearn

mf "Give me your tired, your poor, Your hud - dled mas - ses yearn

This section contains the vocal and piano accompaniment for the second system, starting at measure 9. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section with two staves. The lyrics are: "Give me your tired, your poor, Your hud - dled mas - ses yearn". Dynamic markings *mf* are present.

17

- ing to breathe free, yearn - - ing to breathe free. Free-dom

- ing to breathe free, yearn - - ing to breathe free. Free-dom

- ing to breathe free, yearn - - ing to breathe free. Free-dom

- ing to breathe free, yearn - - ing to breathe free. Free-dom

from op-pres-sion, Free-dom from want,



24

from op-pres-sion, Free-dom from want,

♩ = $\overset{3}{\curvearrowright}$
♩ = 120

31

Free-dom of re-li - gion. Free-dom! Free-dom!
Free-dom of re-li - gion. Free-dom! Free-dom!
Free-dom of re-li - gion. Free-dom! Free-dom!
Free-dom of re-li - gion. Free-dom! Free-dom!

♩ = 120



37

A

f Wel-come, wel-come to this
f Wel-come, wel-come to this
f Wel-come, wel-come to this
f Wel-come, wel-come to this

A

f Wel-come, wel-come to this
f Wel-come, wel-come to this
f Wel-come, wel-come to this
f Wel-come, wel-come to this

land, Wel-come to this land_ of free - dom, Wel-come to this land_ of free - dom for
 land, Wel-come to this land_ of free - dom, Wel-come to this land_ of free - dom for
 land, Wel-come to this land_ of free - dom, Wel-come to this land_ of free - dom for
 land, Wel-come to this land_ of free - dom, Wel-come to this land_ of free - dom for

f all. Wel-come, wel-come to this land, Wel-come to this land_ of free
f all. Wel-come, wel-come to this land, Wel-come to this land_ of free
f all. Wel-come, wel-come to this land, Wel-come to this land_ of free
f all. Wel-come, wel-come to this land, Wel-come to this land_ of free

- dom, wel-come to this land, Wel-come to this land_ of free - dom for
 - dom. Wel-come to this land, Wel-come to this land_ of free - dom for
 - dom. Wel-come to this land, Wel-come to this land_ of free - dom for
 - dom. Wel-come to this land, Wel-come to this land_ of free - dom for

61

all. The pro mise of free - dom for all.

all. The pro mise of free - dom for all.

all. The pro mise of free - dom for all.

all. The pro mise of free - dom for all.

f

67

meno f

71

dim.

2. The Bosom of America

1 $\text{♩} = 108$ Baritone Solo - George Washington

The

$\text{♩} = 108$

p

bo - som of A - me - ri - ca is o - pen to re ceive not on - ly the

mf

18

O-pu-lent and res-pec-ta-ble Stran-ger, but the op-pressed and per-se-cu-ted of all

26

Na-tions And Re-li-gions;

34

whom we shall wel-come to par-ti-ci-pa-tion of all our

42

rights and priv'-li-ges, if by de-cen-cy and pro-

51

pri-e-ty of con-duct they ap-pear to me-rit the en-joy-ment

59

they me - rit the en - joy - ment. The bo - som

67

of A - me - ri - ca is o - pen

77 $\text{♩} = 96$
Soprano
p

Wel - come, wel - come to this land, wel - come to this

Alto
p

Wel - come, wel - come to this land, wel - come to this

Tenor
p

Wel - come, wel - come to this land, wel - come to this

Bass
p

Wel - come, wel - come to this land, wel - come to this

81

land of free - dom for all, the pro - mise of free - dom. *rit.*

land of free - dom for all, the pro - mise of free - dom. *rit.*

land of free - dom for all, the pro - mise of free - dom. *rit.*

land of free - dom for all, the pro - mise of free - dom. *rit.*

86 **Recit.**

Jefferson - Tenor Solo

f

"a right which na - ture has gi - ven to all, of de -

Recit.

89

par - ting from the coun - try in which chance, not choice, has placed them."

3. Where Do You Come From

Allegro

♩. = 85

f

7

Soprano

f

We come from lands a - far, in dif - ferent

Alto

f

We come from lands a - far, in dif - ferent

Tenor

f

We come from lands a - far, in dif - ferent

Bass

f

We come from lands a - far, in dif - ferent

16

times, from ma - ny pla - ces, _____ A na - tion _____ of

times, from ma - ny pla - ces, _____ A na - tion _____ of

times, from ma - ny pla - ces, _____ A na - tion _____ of

times, from ma - ny pla - ces, _____ A na - tion _____ of

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "times, from ma - ny pla - ces, _____ A na - tion _____ of". There are fermatas over the first two vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

im - mi grants. _____ A na - tion _____

im - mi grants. _____ A na - tion _____

im - mi grants. _____ A na - tion _____

im - mi grants. _____ A na - tion _____

The second system of music continues the vocal and piano parts. The lyrics are: "im - mi grants. _____ A na - tion _____". The piano accompaniment continues with its rhythmic pattern, featuring chords and moving lines in both hands.

_____ of im - mi grants. _____

The third system of music concludes the vocal and piano parts. The lyrics are: "_____ of im - mi grants. _____". The piano accompaniment continues with its rhythmic pattern, featuring chords and moving lines in both hands.

34

I come from

I come from the north,

I come from the south,

I come from

east and west, — I come from A - sia

east and west, — I come from Eu- rope, —

We come from *Me - xi - co, —

I come from Af - ri ca, — Chi - na, —

In - di - a, —

We come from, Phi - lip pines,

Vi-et nam, Do - mi-ni-can Re-pub-lic,
 El Sal-va- dor, Gua - te-ma la,
 Cu ba, Ca-na da,
 South Ko-re a, Ja-mai ca,
 U-ni-ted King dom, Hon - du-ras, Where do you come from?—
 Co-lom - bi-a, Pe - ru, Where do you come from?—
 Hai - ti, Where do you come from?—
 Ger-ma ny, Where do you come from?—
 I - ran Ja pan,
 Rus sia, Pa - ki stan, Ni-ca
 E-cua dor, U kraine, Gu-ya na,
 Po land, I - ta - ly Bra - zil,

Ni-ge ri-a, I - raq,
 ra gua, Bang-la desh, E-thi-o-pi a,
 Tri-ni-dad and To-ba go, Laos,
 Thai land, Ve-ne-zue la,
 Por-tu - gal, Where do you come from? We come from lands a -
 Where do you come from? We come from lands a -
 Where do you come from? We come from lands a -
 E- gypt, Where do you come from? We come from lands a -
 far, in dif-ferent times, from ma - ny pla - ces,
 far, in dif-ferent times, from ma - ny pla - ces,
 far, in dif-ferent times, from ma - ny pla - ces,
 far, in dif-ferent times, from ma - ny pla - ces,

94

A na - tion of im-mi grants.

Wel - come to this land of im-mi grants.

mp What's your sto-ry? Did you strug-ple when you got here?

mp What's your sto-ry? Did you strug-ple when you got here?

mp What's your sto-ry? Did you strug-ple when you got here?

mp What's your sto-ry? Did you strug-ple when you got here?

mp

p

4. The Immigrant Struggle

2 Tenor Solo

Eight-een hund-red and for-ty five_____

8

Thewretch-ed blight did then ar rive_____

13

To their homes they said. "Good - bye." On-ly to find, "No

18

I - rish need ap - ply."

cresc.

22 *mp*

Wel-come, wel-come to the pro-mise of free - dom for all.

mp

Wel-come, wel-come to the pro-mise of free - dom for all.

mp

Wel-come, wel-come to the pro-mise of free - dom for all.

mp

Wel-come, wel-come to the pro-mise of free - dom for all.

29 Tenor Solo

From war and re - vo - lu - tion, They

mf

36

came to mine for gold, And built the Wes-tern rail ways, Through sun and heat and

43

cold. They hud-dled in - to Chi-na town, the sole safe place they knew,

50

un - til they were ex - clu ded in Eight-een Nine-ty Two.

57 **accel.**

Was your jour-ney hard? Did you get here by

Was your jour-ney hard? Did you get here by

Was your jour-ney hard? Did you get here by

accel.

Relentless **5. Journey from the South**

1 **Relentless**
♩ = 144

walk - ing?

walk - ing?

p Miles and miles, and miles,

p Walk - ing, walk - ing,

walk - ing?

Relentless
♩ = 144

4

and miles, and miles of walk - ing, walk - ing,

walk - ing, walk - ing, walk - ing, walk - ing,

7

p

Miles and miles, and miles, and miles, and miles of walk - ing, walk - ing,

Miles and miles, and miles, and miles, and miles of walk - ing, walk - ing, walk - ing, walk - ing,

walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing,

10

mp

O - ver hills, o - ver hills, o - ver hills, o - ver

walk - ing, walk - ing,

walk - ing, walk - ing, walk - ing, walk - ing,

mp

Miles and miles, and miles, and miles, and miles of

31

U. S. A. Miles and miles, and miles,
Cross the des - ert, cross the
Miles and miles, and miles, and miles, and miles of walk - ing, walk - ing, walk - ing, walk - ing,
walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing,

34

and miles, and miles of walk - ing,
des - ert, cross the des - ert, we keep
walk - ing, walk - ing, walk - ing, walk - ing,
Miles and miles, and miles, and miles, and miles of

37

walk - ing, Miles and miles, and miles,
Miles and miles, and miles, and miles, and miles of walk - ing, walk - ing, walk - ing, walk - ing,
walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, walk - ing, Four - teen

40

and miles, and miles of walk- ing, walk- ing,

Miles and miles, and miles, and miles, and miles of

walk- ing, walk- ing, walk- ing, walk- ing,

hun - dred miles from Gua - te - ma - la to the

43

Hours and hours and hours and hours and hours of

walk ing,walk ing,walk ing, walk ingwalk-ing,walk ing, walk ing,walk ing,

Hours and hours and hours and hours and hours of ri-ding on a train, on the top of the train, on the

U. S. A.

47

ri ding on a train, on the top of the train, on the train on the tracks, on the top of the train, on the

Hours and hours_ and hours and hours and hours of ri ding on a train, on the top of the train, on the

train on the tracks, on the top of the train on the train on the tracks, on the top of the train on the

Hours and hours_ and hours and hours and hours of

51

train on the tracks, on the top of the train, on the train on the tracks, on a train called, "La Bes-tia."

train on the tracks, on the top of the train on the train on the tracks, on a train called, "La Bes-tia."

train on the tracks, on the top of the train on the train on the tracks, on a train called, "La Bes-tia."

ri-ding on a train, on the top of the train, on the train on the tracks, on a train called, "La Bes-tia."

Lea-ving home

Lea-ving home

Lea-ving home

Lea-ving home

for the un-known, such a home, we could not stay.

for the un-known, such a home, we could not stay.

for the un-known, such a home, we could not stay.

for the un-known, such a home, we could not stay.

The musical score is written for voice and piano. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "train on the tracks, on the top of the train, on the train on the tracks, on a train called, 'La Bes-tia.'" followed by "ri-ding on a train, on the top of the train, on the train on the tracks, on a train called, 'La Bes-tia.'" and "Lea-ving home". The piano part consists of chords and arpeggiated figures. Dynamic markings include 'f' (forte).

Leav - ing ev' - - - ry - thing we own,

Leav - ing ev' - - - ry - thing we own,

Leav - ing ev' - - - ry - thing we own,

Leav - ing ev' - - - ry - thing we own,

look - ing for a bet - ter day. we just keep

look - ing for a bet - ter day. we just keep

look - ing for a bet - ter day. we just keep

look - ing for a bet - ter day. we just keep

p mo - ving,

mo - ving, mo - ving, mo - ving, mo - ving, mo - ving, mo - ving, mo - ving,

p mo - ving, Days and days and days

mo - ving, mo - ving, mo - ving, mo - ving,

82

and days and days of mo - ving,
mo - ving, mo - ving, mo - ving, mo - ving, mo - ving, mo - ving.

p Fol - low the co - yo - te, fol - low the co - yo - te, fol - low the co - yo - te,
mo - ving,
Days and days and days
Days and days and days and days and days of mo - ving, mo - ving, mo - ving, mo - ving,

fol - low the co - yo - te through the *f* de - sert, _____
p Fol - low the co - yo - te, fol - low the co - yo - te, fol - low the co -
and days and days of mo - ving,
mo - ving, mo - ving, mo - ving, mo - ving,

cresc.

91

Cross the des - ert, cross the des - ert, cross the des - ert, cross the *f* des - ert, cross the des - ert, cross the

yo - te, fol - low the co - yo - te through the de - sert, _____

mf In the sun, in the

Days and days_ and days and days and days of mo - ving, mo - ving, mo - ving, mo - ving,

94

des - ert, cross the des - ert, keep on *mf* mo - ving, we need wa - ter, we need

sand, sand, sand, sand, sand, sand, sand, All you can see_ is just the

sun, in the sun, in the sun, in the sun, in the sun, just keep on *p* mov - ing, _____

mo - ving, mo - ving, mo - ving, mo - ving, Fol - low the co - yo - te, fol - low

98

wa - ter, we need wa - ter, we need wa - ter, sand, sand, sand,

sand, All you can see_ is just the sand, Days and days_ and days

Days and days and days and days and days of *f* mo - ving, mo - ving, mo - ving, mo - ving,

the co - yo - te, fol - low the co - yo - te, fol - low the co - yo te through the de - sert, _____

102

sand, sand, sand, sand, All you can see is just the sand, All you can see is
 and days and days of mo-ving, mo-ving, mo-ving, mo-ving, mo-ving, mo-ving, mo-ving, mo-ving,
 mo-ving, mo-ving, mo-ving, mo-ving, *mf*
 we need wa-ter, we need wa-ter, we need wa-ter, we need

just the sand, fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te cross the
 fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te cross the
p Fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te cross the
 wa-ter, fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te cross the

f bor-der *mf* fol-low the co-yo-te cross the bor-der *f*
f bor-der *mf* fol-low the co-yo-te, fol-low the co-yo-te cross the bor-der *f*
f bor-der *mf* fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te cross the bor-der
 bor-der fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te, fol-low the co-yo-te cross the bor-der *f*

114

mf cross the bor - der, cross the bor - der, cross the bor - der,
mf cross the bor - der, cross the bor - der, cross the bor - der,
mf walk - ing, walk - ing,

Miles and miles and miles
mf

mp Cross the
mp O - ver hills, o - ver hills, o - ver hills, o - ver
 and miles and miles and miles and miles and miles un - til we cross the bor - der.
 and miles and miles and miles and miles and miles un - til we cross the bor - der.

des ert, cross the des - ert, cross the des - ert, cross the des - ert, cross - sing moun - tains,
 hills, o - ver hills, o - ver hills, o - ver hills, cross - sing moun - tains,

mp On and on and on and on we just keep
mp On and on and on and on we just keep

dim.

6. We Remember, We Cry

141 $1 \text{♩} = 90$

10 Soprano Solo

Let us pause as wit-ness-es, to re mem-ber and cry.

22

We re-mem-ber those ta - ken a-gainst their will,

Sop. *p*
Alto
Ten. *p*
Bass

We re-mem-ber and we cry,

34

orn a - way from their land Humm,

46

We re-mem-ber those torn a-way from their land

We re-mem-ber and we cry,

58

to make room for o-thers, We cry,

mp We re-mem-ber and we cry

mp We re-mem-ber and we cry

69

We re-mem-ber we re-mem-ber and we cry

mp We re-mem-ber and we

mp We re-mem-ber and we

81

Oh we cry We re-mem-ber we re-

cry, We re-mem-ber and we cry

p

mf

92

mem-ber those whose jour-ney goes on and on cross the ri-ver

mf

We re-

mf

103

but not to the land of the li-ving may their jour-neys end. may they

mem-ber and we cry, Oh We re-mem-ber and we

mf

mf

f

113

rest, _____ May they rest in peace, _____ We cry _____

cry _____ We re-mem-ber and we cry, _____

p *mf*

124

_____ We re - mem-ber and cry _____ and we cry, -

we re-mem-ber and we cry _____ Oh _____ We re-

mf *meno f*

135

Let us pause as wit-ness es _____ to re - mem-ber and cry

mem-ber and we cry, _____ we re - mem-ber and cry, _____

mp *mf* *mp*

146

to re - mem - ber and cry, —

we re - mem - ber and cry, — we re - mem - ber and

p

153

We re mem - ber and cry, — and — cry —

ff

ppp

ff cry — *ppp*

ff and — cry — *ppp*

cry. —

ff *ppp*

7. Finale

Slower ♩ = 60

Lyndon B. Johnson

1

p This land of free-dom, mm

"The land flour-ished be-cause it was fed from so ma-ny sour-ces, close to the "m" as a hum

Slower ♩ = 60

p

nour-ished by ma-ny cul-tures and tra-di-tions and peo-ples."

a pro-mised land of free dom,

p

George W. Bush

"Near-ly all A-mer-icans have an-ce-stors who braved the o-ceans, li-ber-ty lo-ving risk ta-kers in search of

mm

18

an i-deal. Im-mi-gra tion is not just a link to Am-er i-ca's past; it's al-so a bridge to A-mer-i-ca's fu - ture."

24

Madison

"of-fer-ing an As - y-lum to the per-se - cu-ted and op-pressed of ev' ry Na-tion and Re - li-gion,
free-dom of re - li-gion, nn,

31

The re-li-gion then of ev' ry man must be left to the con vic-tion and con-science of ev' ry man; and it is theright of ev' ry man to

36

Robert F. Kennedy

"We have al-ways be-lieved it pos si-ble for men
ex-er-cise it as these may dic- tate."
Free-dom of op-por- tu-ni ty,

43

and wo - men to rise as far as the ta lent and en - er gy al - low. Nei - ther race nor place of birth should af - fect their



48

chan - ces." "The U - ni - ted States should be an as - Free dom from op - pre - sion, nn,'

Thomas Paine



53

y - lum for the per - se - cu - ted lo - vers of ci - vil and re - li - gious li - ber - ty.

57 $\text{♩} = 72$

p

"Give me your tired, your poor, your hud - dled mas-ses yearn - ing to breathe free

p

"Give me your tired, your poor, your hud - dled mas-ses yearn - ing to breathe free

p

"Give me your tired, your poor, your hud - dled mas-ses yearn - ing to breathe free

p

"Give me your tired, your poor, your hud - dled mas-ses yearn - ing to breathe free

$\text{♩} = 72$

p

64

p

the wretch-ed re-fuse of yourteem-ing shore, Send these, the home-less, tem-pest-tossed to

p

the wretch-ed re-fuse of yourteem-ing shore, Send these, the home-less, tem-pest-tossed to

p

the wretch-ed re-fuse of yourteem-ing shore, Send these, the home-less, tem-pest-tossed to

p

the wretch-ed re-fuse of yourteem-ing shore, Send these, the home-less, tem-pest-tossed to

p

71

mf *accel.*

me: Send these, the home-less, tem-pest-tossed to me: I lift my lamp, I lift my lamp be-side the

me: Send these, the home-less, tem-pest-tossed to me: I lift my lamp, I lift my lamp, be-side the

me: Send these, the home-less, tem-pest-tossed to me: I lift my lamp, I lift my

me: Send these, the home-less, tem-pest-tossed to me: I lift my lamp, *mf* *accel.* I lift my

cresc.

gol-den door." be-side the gol-den door. I lift my lamp be-side the gol-den door.

gol-den door." be-side the gol-den door." I lift my lamp be-side the gol-den door.

lamp be - side the gol-dendor. I lift my lamp be - side, I lift my lamp be-side the gol-den door.

lamp be - side the gol-dendor. I lift my lamp be - side, I lift my lamp be-side the gol-den door.

f = 120

Wel-come, wel-come to this land, Wel-come to this land of free - dom,

Wel-come, wel-come to this land, wel-come to this land of free - dom

Wel-come, wel-come to this land, wel-come to this land of free - dom

Wel-come, wel-come to this land, wel-come to this land of free - dom

90

Wel-come to this land_ of free - dom for all. The pro mise_ of free- dom.

wel-come to this land_ of free - dom for all. The pro mise_ of free- dom.

wel-come to this land_ of free - dom for all. The pro mise_ of free- dom.

wel-come to this land_ of free - dom for all. The pro mise_ of free- dom.

— for all. Wel-come to this land_ Wel-come to this land_ of free - dom, Wel-come

— for all Wel-come to this land_ Wel-come to this land_ of free - dom, Wel-come

— for Wel-come to this land_ Wel-come to this land_ of free - dom, Wel-come to this

— for Wel-come to this land_ Wel-come to this land_ of free - dom, Wel-come to this

103

to this land_ Wel-come to this land_ of free - dom for all! Wel-come to this land_ Wel-come to this

to this land_ wel-come to this land_ of free - dom for all! wel-come to this land, wel-come to this

land. Wel-come to this land_ of free - dom for all! Wel-come to this land, Wel-come to this land,

land. Wel-come to this land_ of free - dom for all! Wel-come to this land, Wel-come to this land,

110

land Wel - come to Wel - come to Wel - come to this land of free - dom
land, wel - come to, wel - come to, wel - come to this land of free - dom
Wel - come to, wel - come to, wel - come to, wel - come to this land of free - dom
Wel - come to, wel - come to, wel - come to, wel - come to this land of free - dom

This block contains the first system of the musical score, measures 110 through 113. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "land Wel - come to Wel - come to Wel - come to this land of free - dom". The piano part consists of chords and arpeggiated figures.

for all!
for all!
for all!
for all!

This block contains the second system of the musical score, measures 114 through 117. It features four vocal staves and a piano accompaniment. The lyrics are: "for all!". The vocal parts have long, sustained notes with fermatas. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.