

Dedicated to all Americans past, present, and future

THE NEW COLOSSUS

Text by
EMMA LAZARUS (Public Domain)

Duration Approx. 4'01"

Composed by
JED SCOTT

♩ = 76 *f*

Soprano

Not _____ like the bra - zen gi - ant of Greek fame, with con - q'ring limbs a -

Alto

Not _____ like the bra - zen gi - ant of Greek fame, with con - q'ring limbs a -

Tenor

Not _____ like the bra - zen gi - ant of Greek fame, with con - q'ring limbs a -

Bass

Not _____ like the bra - zen gi - ant of Greek fame, with con - q'ring limbs a -

PIANO
(for rehearsal only)

THE NEW COLOSSUS

4 rit..... a tempo *mf*

- stride from land to land; Here at our sea - washed sun - set

- stride from land to land; Here at our sea - washed sun - set

- stride from land to land; (give me your tired.) Here at our sea - washed sun - set

- stride from land to land; Here at our sea - washed sun - set

mf

7 poco accel. 8 rit.....

gates shall stand A might - y wo - man, a might - y wo - man, a might - y

gates shall stand A might - y wo - man, a might - y wo - man, a might - y

gates shall stand A might - y wo - man, a might - y wo - man, a might - y

gates shall stand A might - y wo - man, a might - y wo - man, a might - y

11 *poco accel.*
mp

wo - man with a torch whose flame is the im - pris - oned light - ning, and her

wo - man Might - y wo - man, Might - y wom - an Might - y wo - man

wo - man Might - y wo - man, Might - y wom - an Might - y wo - man

wo - man Might - y wo - man, Might - y wom - an Might - y wo - man

mp

15 *poco rit.*..... *Stately*
mf 18

name_ Moth - er of Ex - iles. From her bea - con hand Glows world - wide

Might - y Moth - er of Ex - iles. From her bea - con hand Glows world - wide

Might - y Moth - er of Ex - iles. (give me your poor.) From her bea - con hand Glows world - wide

Might - y Moth - er of Ex - iles. From her bea - con hand Glows world - wide

mf

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21 *p* rit.....

wel - come; her_ mild eyes com - mand_ The air bridged har - bor_ that twin cit - ies

wel - come; her_ mild eyes com - mand_ The air bridged har - bor_ that twin cit - ies

wel - come; her_ mild eyes com - mand_ The air bridged har - bor_ that twin cit - ies

wel - come; her_ mild eyes com - mand_ The air bridged har - bor_ that twin cit - ies

27 a little faster *mf*

frame. "Keep, an - cient lands, your sto - ried

frame. "Keep, an - cient lands, your sto - ried

frame. (give me your tired.)_ "Keep, an - cient lands, your sto - ried

frame. "Keep, an - cient lands, your sto - ried

poco rit.

30

pomp!" "Keep, an - cient lands, your sto - ried pomp!" cries she with si - lent

pomp!" "Keep, an - cient lands, your sto - ried pomp!" cries she with si - lent

pomp!" Give me your poor. "Keep, an - cient lands, your sto - ried pomp!" cries she with si - lent

pomp!" "Keep, an - cient lands, your sto - ried pomp!" cries she with si - lent

37 With ever growing conviction ♩ = 72
pp *mp*

36

lips. Give me your tired, your poor, your hud - dled mas - - ses Give me your

lips. Give me your tired, your poor, your hud - dled hud - dled mas - ses Give me your

lips. Give me your tired, your poor, your hud - dled hud - dled mas - ses Give me your tired,

lips. Give me your tired, your poor, your hud - dled mas - - ses Give me your

43

tired, your poor, your hud - - - dled mas - - - ses

tired, your poor, your hud - - - dled hud - dled mas - ses

give me your poor, your hud - dled mas - ses yearn - ing to breathe free.

tired, your poor, your hud - - - dled mas - - - ses

47

mf Give me your tired, give me your poor, your hud - dled mas - ses yearn - ing to

Give me your tired, your poor, your hud - - - dled

mf Give your tired, your poor, your hud - - - dled

mf Give me your tired, give me your poor, your hud - dled mas - ses yearn - ing to

Give me your tired, your poor, your hud - - - dled

mp

With hushed power

51 breathe free. *p sub.* *cresc.*
 mas - ses Give me your tired, give me your poor, your
 hud - dled mas - ses Give me your tired, give me your poor, your
 breathe free. *p sub.* *cresc.*
 mas - ses Give me your tired, give me your poor, your
 breathe free. *p sub.* *cresc.*
 mas - ses Give me your tired, give me your poor, your

one voice, pure and piercing like a beacon

55 *p*
 Ah *ff* Give me your tired, give me your poor,
 hud - dled mas - ses yearn - ing to breathe free. Give me your tired, your
 hud - dled mas - ses yearn - ing to breathe free. Give me your tired, your
 hud - dled mas - ses yearn - ing to breathe free. *ff* Give me your tired, give me your poor,
 hud - dled mas - ses yearn - ing to breathe free. Give me your tired, your
 hud - dled mas - ses yearn - ing to breathe free. *mp*

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59

your hud - dled mas - ses year - ing to breathe free, —

poor, your hud - - - dled mas - - - ses, give me the

poor, your hud - - - dled hud - dled mas - ses, give me the

your hud - dled mas - ses year - ing to breathe free, — give me the

poor, your hud - - - dled mas - - - ses, give me the

The musical score consists of six systems. The first system shows a vocal line with a long note and a piano accompaniment. The second system contains the first vocal line with lyrics: 'your hud - dled mas - ses year - ing to breathe free, —'. The third system contains the second vocal line with lyrics: 'poor, your hud - - - dled mas - - - ses, give me the'. The fourth system contains the third vocal line with lyrics: 'poor, your hud - - - dled hud - dled mas - ses, give me the'. The fifth system contains the fourth vocal line with lyrics: 'your hud - dled mas - ses year - ing to breathe free, — give me the'. The sixth system contains the fifth vocal line with lyrics: 'poor, your hud - - - dled mas - - - ses, give me the'. The piano accompaniment features chords and triplets. The score is in G major and 4/4 time.

62

wretch-ed re-fuse of your teem-ing shore Send these, the home-less, temp-est-

wretch-ed re-fuse of your teem-ing shore Send these, the home-less, temp-est-

wretch-ed re-fuse of your teem-ing shore Send these, the home-less, temp-est-

wretch-ed re-fuse of your teem-ing shore Send these, the home-less, temp-est-

67

mf cresc. poco a poco

-tost to me, I lift my lamp I lift my lamp I lift my lamp

-tost to me, I lift my lamp I lift my lamp I lift my lamp

-tost to me, I lift my lamp I lift my lamp I lift my lamp

-tost to me, I lift my lamp I lift my lamp I lift my lamp

72

lamp I lift my lamp I lift my lamp I lift my lamp I lift my lamp

75

molto rit...... ***ff***

lamp I lift my lamp be - side the gold - en door!"

THE NEW COLOSSUS

Composer Statement

To me, there is no poem that more concisely animates the American ideals than Emma Lazarus's *The New Colossus*. Engraved on a plaque on the pedestal of the Statue of Liberty, the poem expresses the intent of a country still finding itself.

Our country, young as it is, is still searching. We often fall short, but these ideals still inspire and still animate the better angels of our nature.

My intent with this piece is to express that searching nature through the harmonic richness and a pluralistic approach to musical themes. The harmony doesn't always get to the goal right away - it takes unexpected detours into new key centers - but it is always aiming towards a final triumphant D Major chord.

The most important lines of the sonnet are surely "Give me your tired, your poor, your huddled masses yearning to be free." I chose to anticipate them throughout key cadential points, and then to repeat the phrase multiple times, ever building, ever more resolute. In this section the harmony is adapted from Purcell's *When I Am Laid* - an iconic art song from *Dido and Aeneas*, a story of refugees being welcomed to a new land.