

Judith Shatin

LA Frontera

For Mezzo & Piano

Poem by Unidentified Detained Immigrant Youth



****La Frontera (The Border)***
Translation by Seth Michelson

un lugar a que todo el mundo vamos al tener un sueño
y ver a mi familia feliz

pero no nos dejan llegar a la frontera por ser de otro país

y me pregunto por qué
si todos somos seres humanos somos los mismos
no tenemos papeles
porque estamos en el mismo mundo tenemos sentimientos iguales

el color de piel es diferente
pero eso no quiere decir que no somos iguales es que en este país en mi país
hay mucha gente racista

el ser blanco, el ser negro no quiere decir

que somos iguales somos todos iguales tenemos la misma mente la misma meta

el caminar días por el desierto al inmigrar nos agarra

a place the whole world goes when we dream
and want to see our families happy

but they don't let us reach the border because we're from other countries

and I ask myself why
if we're all human beings if we're all the same don't we have papers too
because we're all in the same world have the same feelings

though our skin colors may differ
but that doesn't mean we're not the same it means that in this country in my country there are lots of racists

to be white, to be black doesn't mean we are unequal

we're equal
we have the same thoughts the same goal

to walk for days across the desert called to immigrate

Program Note

La Frontera (The Border) is a poem by an undocumented immigrant youth imprisoned in an American maximum security detention center. Sadly, we cannot know the identity of the author due to government restrictions. But the words cry out to be heard and immortalized in music, scored here for tenor and piano. I was drawn to set this poem because it captures the dark realities of the immigration process as well as the powerful desire to immigrate to America. As the granddaughter and wife of immigrants, indeed as a citizen of the United States, I am deeply aware of both the astonishing and ongoing contributions of immigrants as well as the despicable treatment so many experience. Why do we forget our own status as immigrants or descendants of immigrants, and then deny the status of those who descend from indigenous peoples?

This poem, and the others published in the collection *Dreaming America: Voices of Undocumented Youth in Maximum Security Detention*, were written during workshops for immigrant youths in detention led by poet Seth Michelson. Some were created in collaboration with students from Washington and Lee University; others benefitted from visits by guest artists Jimmy Santiago Baca and Ricardo Dominguez. Larry Moffi, publisher of Settlement House Books, brought the book, *Dreaming America* to fruition, and kindly granted permission to set this poem. Profits from the book sales were donated to the Children's Program of the Amica Center for Immigrant Rights (amicacenter.org, formerly the Capital Area Immigrants' Rights Coalition), as are 100% of the score sales of this composition. For more information visit www.judithshatin.com –JS

*From *Dreaming America: Voices of Undocumented Youth in Maximum-Security Detention*, used by kind permission of poet Seth Michelson and Larry Moffi, publisher of Settlement House Books, First Edition

La Frontera

Unidentified Detained Immigrant Youth

Judith Shatin

Strong $\text{♩} = 68$

Mezzo

Piano

f

La fron -

5

te - ra, la fron - te - ra, la fron - te - ra, fron - te - ra, fron -

5

8

te - ra un lu - gar a que to - do el mun - do va - mos

8

12

mf

al te - ner un sue - ño te - ner, un

12

mf

PERUSAL SCORE, NOT FOR PERFORMANCE

La Frontera

17 *f*

17

sue - ño — y ver a mi fa - mi - lia fe - liz

21

cresc.

Pe - ro no, pe - ro no, pe - ro no, no, no, no, no, no, no, no, no,

21

cresc.

25 *ff*

no, no, no, no, no pe - ro no nos de - jan lle - gar —

25

ff

29

a la fron - te - ra por ser de o - tro — país

29

33 *mf*

Y me pre - gun - to por qué si to - dos so - mos

33 *mf*

37 *f*

se - res hu - ma - nos so - mos los mis - mos

37 *f*

41 no - te - ne mos pa - pe - les, pa - pe - les,

45 *mp* *mf*

por - que e - sta - mos, por - que, Te - ne - mos, te - ne - mos sen - ti -

45 *mp* *mf*

La Frontera

49

mien - tos i - gua - les
i - gua - les,

53

el co - lor de piel

57

es di - fe - ren - te
Pe - ro es - so no

61 *mf*

quie - re de - cir
que so - mos
i - gua - les

mf

65 *mf*

es - que en es - te país en mi

65

páis hay mu - cha gen - te ra -

69

cis - ta, ra - cis - ta, ra - cis - ta, ra - cis - ta

73 *ff*

el ser blan - co

77 *poco più mosso* *mp*

p *mp*

Assertive

83 *f*

el ser ne - gro — no — quie - re de - cir que so - mos i -

83 *f*

89 *mf*

gua - les — Te - ne - mos la mis - ma men - te la mis - ma

89 *f* *mf*

Resigned $\text{♩} = 68$

94

me - ta —

94 *mf*

100 *mp* *p*,

el ca - mi - nar di - as,

100 *mp* *p*,

106 *mp*

ca - mi - nar, ca - mi - nar di - as por el de -

106

sier - to, ca - mi - nar por el de sier - to

III

117 *mf* al in - mi - grar nos a -

117 *mf* cresc.

122 *f* ga - rra nos a - ga - rra, al

122 *f*

PERUSAL SCORE, NOT FOR PERFORMANCE

The musical score consists of four staves of music. The top staff is for a treble clef instrument, starting at measure 106 with a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a basso continuo staff below it. The lyrics 'ca - mi - nar, ca - mi - nar di - as por el de -' are written underneath the melody. Measure 106 ends with a repeat sign and a basso continuo entry. Measure 107 begins with a basso continuo entry, followed by a treble clef instrument in 3/4 time. The lyrics 'sier - to, ca - mi - nar por el de sier - to' are written underneath. Measure 108 starts with a basso continuo entry in 2/4 time. Measures 109 and 110 show a continuation of the basso continuo entries. Measure 111 begins with a treble clef instrument in 3/4 time, followed by a basso continuo entry in 2/4 time. The lyrics 'III' are written above the treble clef staff. Measures 112 and 113 continue with basso continuo entries. Measure 114 begins with a treble clef instrument in 4/4 time, followed by a basso continuo entry in 2/4 time. The lyrics 'al in - mi - grar nos a -' are written underneath. Measures 115 and 116 continue with basso continuo entries. Measure 117 begins with a treble clef instrument in 2/4 time, followed by a basso continuo entry in 3/4 time. The lyrics 'cresc.' are written above the basso continuo staff. Measures 118 and 119 continue with basso continuo entries. Measure 120 begins with a treble clef instrument in 4/4 time, followed by a basso continuo entry in 2/4 time. The lyrics 'ga - rra nos a - ga - rra, al' are written underneath. Measures 121 and 122 continue with basso continuo entries. The score concludes with a final basso continuo entry in measure 123.

La Frontera

126

126

in - mi - grar, al ca - mi - nar di - as,

mf

126

PERUSAL SCOPE NOT FOR PERFORMANCE

mf

130

al ca - mi - nar di - as, al ca - mi - nar

f

130

PERUSAL SCOPE NOT FOR PERFORMANCE

f mp

136

di - as, di - as, di - as.

p p pp n

136

PERUSAL SCOPE NOT FOR PERFORMANCE

p pp p