

Più mosso

America (S. A. T. B.)

⑰  $\frac{3}{8}$  Lightly *em 3*

1. I like to be in A - mer - i - ca, O - kay by me in A - mer - i - ca.  
 2. Au - to - mo - bile in A - mer - i - ca, Chro - mi - um steel in A - mer - i - ca.

1. Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A - mer - i - ca.  
 2. Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A - mer - i - ca.

1. Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A - mer - i - ca.  
 2. Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A - mer - i - ca.

1. Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A - mer - i - ca.  
 2. Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A - mer - i - ca.

⑰  $\frac{3}{8}$  Lightly

Ev - 'ry - thing free in A - mer - i - ca, For a small fee in A -  
 Wi - re spoke wheel in A - mer - i - ca, Ver - y big deal in A -

Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A -  
 Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A -

Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A -  
 Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A -

Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A -  
 Oh, \_\_\_\_\_ A - mer - i - ca, Oh, \_\_\_\_\_ A -

*f*  
 mer - i - ca!  
 mer - i - ca!

*f*  
 mer - i - ca!  
 mer - i - ca!

*f*  
 mer - i - ca!  
 mer - i - ca!

*f*  
 mer - i - ca!  
 mer - i - ca!

*f*  
 mer - i - ca!  
 mer - i - ca!

*sfz* *f* *p*

18

*\*mp*

I like the cit - y of San Juan. —  
I'll drive a Bu - ick thru San Juan. —

*\*mp*

I know a boat you can  
If there's a road you can

18

*mp*

*\*mf*

Hun - dreds of flow - ers in full bloom. —  
I'll give my cous - ins a free ride. —

get on. —  
drive on. —

*8va ad lib.*

*f* *mf*

\*Solo ad lib.

1. *D. S.* 2.

*mf*

Hun-dreds of peo-ple in each room!\_  
How you fit all of them in - side?\_

1. *ff* *D. S.* 2. *ff*

19 % *mp*

3. Im-mi-grant goes to A - mer - i - ca, Man-y hel-los in A - mer - i - ca.  
4. I like the shores of A - mer - i - ca, Com-fort is yours in A - mer - i - ca.

*mp*

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*mp*

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*mp*

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4. I like the shores of A - mer - i - ca, Com-fort is yours in A - mer - i - ca.

19 % *mp*

*mp*

\* Solo ad lib.

No - bod - y knows in A - mer - i - ca, Puer - to Ri - co's in A -  
Knobs on the doors in A - mer - i - ca, Wall to wall floors in A -

No - bod - y knows in A - mer - i - ca, Puer - to Ri - co's in A -  
Knobs on the doors in A - mer - i - ca, Wall to wall floors in A -

No - bod - y knows in A - mer - i - ca, Puer - to Ri - co's in A -  
Knobs on the doors in A - mer - i - ca, Wall to wall floors in A -

No - bod - y knows in A - mer - i - ca, Puer - to Ri - co's in A -  
Knobs on the doors in A - mer - i - ca, Wall to wall floors in A -

mer - i - ca!  
mer - i - ca!

mer - i - ca!  
mer - i - ca!

mer - i - ca!  
mer - i - ca!

mer - i - ca!  
mer - i - ca!

mer - i - ca!  
mer - i - ca!

20



When I will go back to San Juan,  
I'll bring a T. V. to San Juan,

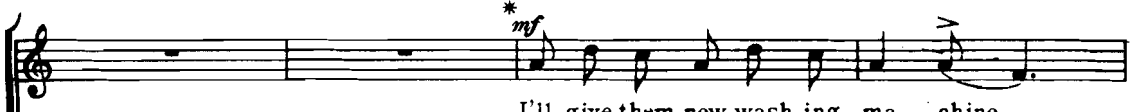


When you will shut up and  
If there's a cur-rent to

20



I'll give them new wash-ing ma - chine.  
Ev -'ry - one there will give big cheer.



get gone?  
turn on,

*8va ad lib.*



*f* *mf*



\*Solo ad lib.

1. To 4th Verse D.S. 2.

*mf*

What have they got there to keep clean?—  
Ev - 'ry - one there will have moved here.—

3

1. *ff* *D.S.* 2. *ff*

(21)

*mf*

5. I like to be in A - mer - i - ca, O - kay by me in A -

*mf*

5. I like to be in A - mer - i - ca, O - kay by me in A -

*mf*

5. I like to be in A - mer - i - ca, O - kay by me in A -

*mf*

5. I like to be in A - mer - i - ca, O - kay by me in A -

(21)

*mf*

\*Solo ad lib.

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mer - i - ca. Ev - 'ry - thing free in A - mer - i - ca, For a small fee in A -  
 mer - i - ca. Ev - 'ry - thing free in A - mer - i - ca, For a small fee in A -  
 mer - i - ca. Ev - 'ry - thing free in A - mer - i - ca, For a small fee in A -  
 mer - i - ca. Ev - 'ry - thing free in A - mer - i - ca, For a small fee in A -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The piano accompaniment features a steady bass line and a more active treble line with chords and eighth notes.

mer - i - ca! *ff*  
 mer - i - ca! *ff*  
 mer - i - ca! *ff*  
 mer - i - ca! *ff*

The second system continues the vocal lines with a fermata over the final note of each line. The piano accompaniment provides harmonic support with chords and a rhythmic pattern. Dynamics include accents and fortissimo (*ff*).

*sfz* *ff* *sfz*

The third system is primarily piano accompaniment. It features a complex rhythmic pattern in the bass line and chords in the treble. Dynamics include accents and sforzando (*sfz*) markings.