



5

Picc.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Acc.

TiG.

Vib.

S.

Mezzo

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dim.* *p*

*f* *ff* *dim.* *f*

*dim.* *p*

*f*

*dim.* *p*

*Portato* *Portato* *Portato*

*dim.* *dim.* *p*

*Portato* *Portato* *p*

*p*

*p*

*p*

*p*

*p*

"Warm-up" prior to the beat, idem to part 1.

E - very - o - one has the ri -

*p*

Picc.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Acc.

TrG.

Vib.

S.

Mezzo

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

ight to free - e - e - e dom of o - pin - ion and e - ex -

13

Picc. *f* *8va*

Bsn. *mf* *dim.* *p*

Hn.

C Tpt. *p*

Tbn.

Cym. *mf* *f*

Acc.

TrG.

Vib. *mf* *dim.* *p*

S. pre - ssion;

Mezzo *f* this right in - cludes the free-dom to - o hold o - pi - i - nions with -

B.

Vln. I

Vln. II *p*

Vla.

Vc. *p*

Cb. *p*

17 <sup>(8<sup>va</sup>)</sup>

Picc.

Bsn. *mp*

Hn.

C Tpt. *mf*

Tbn. *p*

Cym.

Acc. *f*

TiG

Vib. *mp*

S

Mezzo  
out in - te - er - fe - rence

B

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

8va

21

Picc.

Bsn.

*mf*

Hn.

C Tpt.

Tbn.

*mf*

Cym.

Acc.

*mf*

TiG.

Vib.

*mf*

S.

Mezzo

B.

*f*

and to - o se - ek re - ceive and im - part in - for - ma - tion

Vln. I

Vln. II

*mp*

Vla.

*mp*

Vc.

Cb.

25 *(8<sup>va</sup>)*

Picc.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Acc. *f*   
Ratchet (or Tambourine)

TiG

Vib.

S *f*   
E - very - o - - one has the ri -

Mezzo

B   
and i - deas through a - ny me - c - di - a - a and re - gard - less of \_\_\_ fron - ti - ers.

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc.

Cb.

*p*

29

Picc.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Acc.

TiG.

Vib.

S.

Mezzo

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.





Picc. *f*

Bsn.

Hn.

C Tpt. *mf*

Tbn.

Cym.

Acc. *f*

TiG

Vib.

S *f* and ass - ocia - a - tion.

Mezzo *f* and ass - ocia - a - tion. *mf* No - one

B

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *p*

Cb. *p*

42

Picc.

Bsn.

42

Hn.

C Tpt.

Tbn.

42

Cym.

Acc.

TrG.

42

Vib.

42

S.

Mezzo

B.

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* may be com-pelled to *f* be-long to an a-ssoci-a-tion.

Ratchet (or Tambourine)  
*f*

*tr*

Part 13 (of 19) ; Articles 19-20-21

47 Picc. *mf* articulation follows the singer

47 Bsn.

47 Hn. *mf*

47 C Tpt. *mf*

47 Tbn. *mf*

47 Cym.

47 Acc.

47 TiG.

47 Vib.

47 S.

47 Mezzo.

47 B. *f* E - very - o - one has the ri - ight to take pa - art in the go - vern - me -

47 Vln. I

47 Vln. II

47 Vla.

47 Vc.

47 Cb.

51

Picc.

Bsn.

*mf* *dim.* *p*

51

Hn.

C Tpt.

Tbn.

51

Cym.

Acc.

TrG.

51

Vib.

*mf* *dim.* *p*

51

S

*f* di - re - e - ctly - y or through

Mezzo

B

ent of the - ir coun - try,

51

Vln. I

*mf*

Vln. II

Vla.

Vc.

Cb.

Picc. Musical notation for Piccolo, starting at measure 55 with a trill and a melodic line.

Bsn. Musical notation for Bassoon, mostly rests.

Hn. Musical notation for Horn, mostly rests.

C Tpt. Musical notation for Trumpet, mostly rests.

Tbn. Musical notation for Trombone, mostly rests.

Cym. Musical notation for Cymbal, including a cymbal roll.

Acc. Musical notation for Accordion, mostly rests.

TiG Musical notation for Timpani, mostly rests.

Vib. Musical notation for Vibraphone, including a melodic line with *mf* and *dim.* markings.

S Musical notation for Soprano with lyrics: free - e - ly - y cho - o - se - en re - pre - sen - ta - ti - ives

Mezzo Musical notation for Mezzo-soprano, mostly rests.

B Musical notation for Bass, mostly rests.

Vln. I Musical notation for Violin I, mostly rests.

Vln. II Musical notation for Violin II, mostly rests.

Vla. Musical notation for Viola, including a melodic line.

Vc. Musical notation for Violoncello, including a melodic line.

Cb. Musical notation for Contrabass, mostly rests.

58

Picc.

Bsn.

58

Hn.

C Tpt.

Tbn.

58

Cym.

Acc.

TtG

58

Vib.

S

58

Mezzo

B

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mf*

*mf*

*f*

*p*

*p*

*p*

*p*

*8va*

E - very - o - one has the ri - ight of e - e - qual acc - ess to pu - u - blic ser - vice in the - ir

63 <sup>(8<sup>va</sup>)</sup> -

Picc. *f*

Bsn. *f*

Hn. *dim.* *p*

C Tpt.

Tbn. *p* articulation follows the singer

63

Cym.

Acc.

TiG.

63

Vib. *mp*

63

S.

Mezzo coun - try.

B. *f* The will of the peo-ple shall be the ba - sis of the au - tho - ri - ty of

63

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.



67

Picc.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Acc.

TitG.

Vib.

S.

Mezzo

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

articulation follows the singer

*mp*

*f*

*f*

*p*

*p*

*p*

go - verne - me - e - ent;

this will shall be ex - pressed in per - i - o - dic and ge - nu - in - e - lec - tions which

71

Picc.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Acc.

TtG.

Vib.

S.

Mezzo

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*ff*

*p*

*mp*

*p*

*p*

*p*

Portato

Portato

shall be by u-ni-ver - sal and e - qual suff - rage and sha - all be he - eld by se - e - cret vote or by e -

75

Picc. *f* *8va* *tr* *tr*

Bsn. *f*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Cym. *f* *ff*

Acc. Ratchet (or Tambourine)

TtG

Vib. *mf* *tr* *tr*

S *fff* vo - ting pro - ce du - - - res.

Mezzo *fff* vo - ting pro - ce - - - du - - - res.

B qui - va - lent free *fff* pro - ce - - - du - - - res.

Vln. I *mp* *dim.* *p*

Vln. II *mp* *dim.* *p*

Vla. *p*

Vc. *p*

Cb. *p*