

WE, THE PEOPLES

CAROL BARNETT

  
beady eyes  
publishing

For Perusal Only

piccolo

2 flutes

2 oboes

2 B♭ clarinets

bass clarinet

2 bassoons

4 horns

3 B♭ trumpets

3 trombones

tuba

percussion I: tubular bell (D)

xylophone

bass drum (if this part is played by one person,  
use a second bass drum with foot  
pedal)

tenor drum

tam tam

percussion II: snare drum

suspended cymbal

percussion III: tenor drum (shared with perc. I)

snare drum

timpani

chorus (SATB; occasional divisi)

strings

duration: c. 11:00

## PROGRAM NOTE

WE, THE PEOPLES was written to commemorate the 50th anniversary of the signing of the United Nations Charter. Programmatic in its conception, the work begins with a chorale symbolizing the strength, peacefulness and continuity of everyday life. This is interrupted by a call to arms from the brass, representing leaders who wish to better conditions for their own particular nation or ethnic group. Goaded by the brass, the orchestra gradually moves toward war: the snare drum beats on inexorably, the tempo gradually accelerates, fragments of national anthems clamor to be heard above each other. (Since most of my impressions of World War II come from the European Theater, I have included parts of the German, French and Italian anthems as well as the Communist "Internationale" and a three-bar combination of "The Star-Spangled Banner" and the Army-Air Force song.) Orchestral textures thicken, the dynamics build, casualties are suggested by the sound of ambulance sirens in the horns, and finally war disintegrates into chaos--a 30-second aleatoric section that ends with the chorus screaming as if to say enough is enough. In an effort to break the cycle of war, the chorus then sings the Preamble to the UN Charter. The orchestra celebrates this birth of a world community dedicated to "sav(ing) succeeding generations from the scourge of war" and reaffirming "faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small." And that celebration should be the end of the piece. But 50 years have passed, there have been good times and bad, successes and failures. As a postscript, the chorus sings a portion of Dag Hammarskjold's speech of acceptance of a second term as secretary general of the UN:

"The many, who, together, form this Organization--peoples, governments and individuals--share one great responsibility. Future generations may come to say of us that we never achieved what we set out to do. May they never be entitled to say that we failed because we lacked faith or permitted narrow self-interest to distort our efforts."

WE, THE PEOPLES is dedicated to Harold Stassen, last remaining American signer of the UN Charter.

We the peoples / Nous, peuples / Мы, народы / Nosotros los pueblos  
determined / résolus / преисполненные решимости / resueltos  
to save succeeding generations from the scourge of war,  
which twice in our lifetime has brought untold sorrow...,  
and to reaffirm faith in fundamental human rights,  
in the dignity and worth of the human person,  
in the equal rights of men and women and of nations large and small,...  
and for these ends / et à ces fins / и в этих целях / y con tales  
finalidades  
to practice tolerance and (to) live together in peace with one another...,  
to unite our strength to maintain international peace and security,  
to ensure... that armed force shall not be used, save in the common  
interest,...

(and to promote) the economic and social advancement of all peoples,  
have resolved / avons décidé / решили / hemos decidido  
to combine / d'associer / объединить / aunar  
our efforts to accomplish these aims.

Accordingly, our respective governments... have agreed to the  
present Charter... and do hereby establish an international  
organization to be known as  
les Nations Unies / las Naciones Unidas / Объединенные Нации /  
the United Nations.

from the Preamble to the UN Charter

The many who, together, form this Organization - peoples, governments  
and individuals - share one great responsibility. Future generations  
may come to say of us that we never achieved what we set out  
to do. May they never be entitled to say that we failed because  
we lacked faith or permitted narrow self-interest to distort our  
efforts.

Dag Hammarskjöld, in a statement on his re-election to a second term as Secretary-  
General of the United Nations, September 1957.

Commissioned by the Greater Twin Cities Youth Symphonies of Minneapolis/St. Paul in celebration of the 50th anniversary of the signing of the charter of the United Nations. Dedicated to Harold Glasser.

# WE, THE PEOPLES

CAROL BARNETT

peaceful; *rit. c. 63*

Piccolo  
FLUTE I  
FLUTE II  
OBOE I  
OBOE II  
BASS CLARINET I  
BASS CLARINET II  
OBOON I  
OBOON II

F HORN I  
F HORN II  
TRUMPET I  
TRUMPET II  
TROMBONE I  
TROMBONE II  
TUBA

PERCUSSION  
I  
II  
III  
tubular bell

SOPRANO  
ALTO  
TENOR  
BASS

VIOLIN I  
VIOLIN II  
VIOLA  
CELLO  
BASS

peaceful; *rit. c. 63*

*poco rit.* ----- 10  $\text{♩} = c. 56$

FL. I  
FL. II  
OB. I  
B♭ Cl. I  
B♭ Cl. II  
Bsn I

S  
A  
T  
B

*poco rit.* ----- 10  $\text{♩} = c. 56$

Vln. I  
Vln. II  
Vla.  
Cello

*p*

*div.*

*p*

*p*

*p*

*p*

*p*



21

Picc. I

FL. I

FL. II

OB. I

OB. II

B♭ CL. I

BASS CL.

Bsn. I

25 subito *♩* = c. 96

FHN. I

B♭ TRP. I

TRP. II

TUBA

S.

A.

T.

B.

21

VLN. I

VLN. II

VLA.

CELLO

BASS

25 subito *♩* = c. 96

27

F HN. I II III IV

B $\flat$  TAP. I II III

TRO. I II III

TUBA

*poco accel.* -----  $\text{♩} = c.104$

35

FL. I II

OB. I II

B $\flat$  CL. I II

Obn. I II

F HN. I II III IV

B $\flat$  TAP. I II III

TRO. I II III

TUBA

*poco dim.*

*poco dim.*

*poco dim.*

*poco accel.* -----  $\text{♩} = c.104$

35

CELLO

BAJO



43 *faster* (d.c. 112)

B♭ Cl. II

BASS CL.

I

BON.

II

*p marcato*

*p marcato*

I

III

F Hn.

I

IV

*p* *mp*

*p* *mp*

Perc. II

*pp*

43 *faster* (d.c. 112)

CELLO

*p marcato*

46

B♭ Cl. II

BASS CL.

I

BON.

II

I

III

F Hn.

I

IV

*p* *mp*

*p* *mp*

Perc. II

46

CELLO

53

Br. Cl. I  
Br. Cl. II

BASS CL.

I  
Dsn.  
II

F. HN.  
II

Perc. II

53  
Cello

58

FL. I  
FL. II

OB. I  
OB. II

Br. Cl. I  
Br. Cl. II

BASS CL.

I  
Dsn.  
II

F. HN.  
II

Perc. II

58

Vln. I

Vln. A.

Cello

63 *faster* (♩ = c. 120)

The musical score is arranged in systems. The first system includes Piccolo, Flutes I & II, Oboe I, Bassoon I & II, Clarinet I & II, Bassoon I & II, Trumpets I, II, & III, and Trombones I, II, & III. The second system includes Percussion I, II, and III, and Violins I & II. The score features various musical notations such as notes, rests, dynamics (mp, p), and articulation marks. A large watermark 'Copyrighted Publishing' is visible across the page.





This page of a musical score, numbered 12, contains the following parts and markings:

- Woodwinds:**
  - Flute I & II (FL. I, II): *mp* 3 *cresc.* 3
  - Oboe I & II (OB. I, II): *mp* 3 *cresc.* 3
  - Clarinet in Bb (CL. I): *mp* *cresc.* *a2*
  - Bass Clarinet (BASS CL.): *mp* *cresc.*
  - Bassoon I (BON. I): *mp* *cresc.*
- Brass:**
  - Trumpets I, II, III (TRP. I, II, III): *mp* *mf*
  - Trombones I, II, III (TUBA): *mp* *mf*
- Strings:**
  - Violins I & II (VLN. I, II): *mp* *cresc.* 3
  - Viola (VLA.): *mp* *cresc.* 3
  - Cello (CELLO): *mp* *cresc.* 3
  - Bass (BASS): *mp* *cresc.* 3
- Percussion:**
  - Percussion II (Perc. II): *mp* *cresc.* 3 3 3 3 3 3 *f*

The score includes various musical notations such as dynamics (*mp*, *mf*, *f*), crescendos (*cresc.*), and accents (*a2*). It also features triplets and slurs across several measures.



91  
B♭ Cl. I II *p poco a poco cresc.*  
Bsn I II *p poco a poco cresc.*  
Flute I II *stopped p poco a poco cresc.*  
Oboe II *stopped p poco a poco cresc.* (II open)  
Trumpet I II *straight mute p poco a poco cresc.*  
Trombone I II *straight mute p poco a poco cresc.*  
Perc. II

The musical score is arranged in a system of seven staves. The top two staves are for B♭ Clarinet (I and II) and Bassoon (I and II). The next two staves are for Flute (I and II) and Oboe (II). The fifth and sixth staves are for Trumpet (I and II) and Trombone (I and II). The bottom staff is for Percussion (II). The music begins at measure 91. The B♭ Clarinet and Bassoon parts feature melodic lines with dynamic markings of *p poco a poco cresc.* and *az*. The Flute and Oboe parts are marked *stopped* and also feature *p poco a poco cresc.* and *az*. The Trumpet and Trombone parts are marked *straight mute* and also feature *p poco a poco cresc.*. The Percussion part consists of a rhythmic pattern of eighth notes in the first measure, followed by rests in the subsequent measures.

96

**Oboe (Ob.)**  
I, II

**Clarinet (Cl.)**  
I, II

**Bassoon (Bass Cl.)**  
I, II

**Flute (Fl.)**  
I, II, III

**Trumpet (Trpt.)**  
I, II, III

**Trombone (Tbn.)**  
I, II, III

**Tuba**

**Percussion (Perc.)**  
I, II, III

**Violin (Vln.)**  
I, II

**Viola (Vla.)**

**Cello (Cello)**

**Double Bass (Bass)**

*mf*, *mp*, *p*, *ten. dr.*, *s. dr.*, *open*, *open (a2)*



Musical score for measures 107-109. The score is arranged in systems for various instruments. The first system includes Piccolo (Picc.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), Clarinets in Bb (Cl. I, II), Bassoon (Bass. Cl.), and Bassoon II (Bass. II). The second system includes Horns I, II, III, and IV (F. Hn. I, II, III, IV), Trumpets in Bb (B. Trp. I, II, III), Trombones I, II, and III (Trb. I, II, III), and Tuba (Tuba). The third system includes Percussion II (Perc. II). The fourth system includes Violins I and II (Vln. I, II), Viola (Vla.), Cello (Cello), and Double Bass (Bass.).

Measure 107: Piccolo and Flutes I and II play a complex rhythmic pattern. Oboes I and II play a melodic line. Clarinets I and II, Bassoon, and Bassoon II play a rhythmic accompaniment. Horns I, II, III, and IV play a harmonic accompaniment. Trumpets I, II, and III, Trombones I, II, and III, and Tuba play a rhythmic accompaniment. Percussion II plays a rhythmic accompaniment. Violins I and II, Viola, Cello, and Double Bass play a harmonic accompaniment.

Measure 108: Piccolo and Flutes I and II play a complex rhythmic pattern. Oboes I and II play a melodic line. Clarinets I and II, Bassoon, and Bassoon II play a rhythmic accompaniment. Horns I, II, III, and IV play a harmonic accompaniment. Trumpets I, II, and III, Trombones I, II, and III, and Tuba play a rhythmic accompaniment. Percussion II plays a rhythmic accompaniment. Violins I and II, Viola, Cello, and Double Bass play a harmonic accompaniment.

Measure 109: Piccolo and Flutes I and II play a complex rhythmic pattern. Oboes I and II play a melodic line. Clarinets I and II, Bassoon, and Bassoon II play a rhythmic accompaniment. Horns I, II, III, and IV play a harmonic accompaniment. Trumpets I, II, and III, Trombones I, II, and III, and Tuba play a rhythmic accompaniment. Percussion II plays a rhythmic accompaniment. Violins I and II, Viola, Cello, and Double Bass play a harmonic accompaniment.

Picc.

Fl. I  
II

Ob. I  
II

B♭ Cl. I  
II

Bass Cl.

D.W. I  
II

F. H. I  
II

T. I  
II  
III

T. I  
II

Tuba

Perc. II

Vln. I  
II

Vla.

Cello

Bass



This page of a musical score, numbered 20, contains parts for various orchestral instruments. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (F. Hn.), Trumpets (TRP.), Trombones (TRB.), Percussion (Perc.), Violins (Vln.), Viola (Vla.), Cello (Cello), and Bass (Bass). The score is written in a 3/4 time signature and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f*, *mf<sup>p</sup>*, *cresc.*, and *aplt.*. Performance instructions like "stopped" and "str. mute" are present for the Horns. The string parts (Violins, Viola, Cello, Bass) are shown as whole notes, while the woodwinds and brass play more active parts with complex rhythms. A large, semi-transparent watermark "beadyeyes publishing" is overlaid diagonally across the center of the page.

129 *♩ = c. 132 accel.*

Picc. *poco a poco cresc.*

FL. I *poco a poco cresc.*

FL. II *poco a poco cresc.*

Oboe I *f poco a poco cresc.*

Oboe II

Clarinet I

Clarinet II

Bass Clarinet

Bassoon I *poco a poco cresc.*

Bassoon II *poco a poco cresc.*

F Horn I

F Horn II

Bb Trumpet I

Bb Trumpet II

Trumpet III

Tuba

Drum I

Drum II

Percussion I *mf poco a poco cresc.*

Percussion II

129 *♩ = c. 132 accel.*

Vln. I *poco a poco cresc.*

Vln. II *unif. poco a poco cresc.*

Vla.

Cello

Bass

135

*♩ = c. 144 accel.*

Musical score for measures 135-140. The score includes parts for Piccolo (Picc.), Flute II (Fl. II), Oboe I (Ob. I), Bassoon I (B♭ Cl. I), Bassoon II (Bass Cl.), Flute III (F. III), Flute IV (F. IV), Bass Trumpet (B♭ TRP), Trombone I (Tbn I), Trombone II (Tbn II), Trombone III (Tbn III), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), and Xylophone (xylo. (hd. mal.)). The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *sf* and *f*. A large watermark 'For Peadar's Publishing' is visible across the score.

136

*♩ = c. 144 accel.*

Musical score for measures 136-140. The score includes parts for Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Cello (CELLO), and Bass (BASS). The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *sf* and *f*. A large watermark 'For Peadar's Publishing' is visible across the score.

141 *♩ = c. 152*

Picc. *sub. p* poco a poco cresc.

Fl. I *sub. p* poco a poco cresc.

Fl. II *sub. p* poco a poco cresc.

Ob. I *sub. p* poco a poco cresc.

Ob. II *sub. p* poco a poco cresc.

B♭ Cl. I *sub. p* poco a poco cresc.

B♭ Cl. II *sub. p* poco a poco cresc.

Drum I *sub. p* poco a poco cresc.

Drum II *sub. p* poco a poco cresc.

F Hrn. I *mp* poco a poco cresc.

F Hrn. II *mp* poco a poco cresc.

B♭ Trp. I *sub. p* poco a poco cresc.

B♭ Trp. II *sub. p* poco a poco cresc.

TRU. I *sub. p* poco a poco cresc.

TRU. II *sub. p* poco a poco cresc.

Tuba *sub. p* poco a poco cresc.

Perc. I *b. dc* poco a poco cresc.

Perc. II *sub. p* poco a poco cresc.

Perc. III *sub. p* poco a poco cresc.

Soprano *p* Ah — poco a poco cresc. Ah —

Alto *p* Ah — poco a poco cresc. Ah —

Tenore *p* Ah — poco a poco cresc. Ah —

Bass *p* Ah — poco a poco cresc. Ah —

141 *♩ = c. 152*

Vln. I *sub. p* poco a poco cresc.

Vln. II *sub. p* poco a poco cresc.

Vla. *sub. p* poco a poco cresc.

Cello *sub. p* poco a poco cresc.

Basso *sub. p* poco a poco cresc.

Picc. I  
 Fl. I  
 Ob. I  
 Cl. I  
 Bass Cl.  
 Sax. I

F. Hrn.  
 B♭ Trp.  
 Tuba I  
 Tuba II  
 Tuba III  
 Perc. I  
 Perc. II  
 Perc. III

S.  
 A.  
 T.  
 B.

14b  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass



153 c. 25 sec.

one breath

Picc. *gradually ascend to highest comfortable pitch; vary tempo slightly* *ppp non vib.*

Fl. I *gradually ascend to highest comfortable pitch; vary tempo slightly* *ppp non vib.*

Ob. I *ad lib. as fast and as often as possible* *ppp non vib.*

B♭ Cl. I *together as a section; medium speed; fairly often*

B♭ Cl. II *staccato; intermittent; moderately fast*

B♭ Cl. III *staccato; intermittent; moderately fast*

F Hrn. I *heroic; often*

F Hrn. II *heroic; often*

B♭ Trp. I *play as a section*

Trb. I *play as a section; moderate tempo*

Tuba *ppp sempre*

I *b.dr. random; xlyo. as fast as possible, and intermittent* *b.dr.*

Perc. II *any tempo; intermittent to often to constant to*

III *intermittent to often to constant to*

S *ad lib. start on highest comfortable note, hold almost a breath, then gliss. down*

A *see sop.*

T *see sop.*

B *see sop.*

153 c. 25 sec.

one breath

Vln. I *gradually ascend to highest comfortable pitch; vary tempo slightly*

Vln. II *gradually ascend to highest comfortable pitch; vary tempo slightly*

Vla. *ppp sempre*

Cello *any speed; stick with one pattern*

Bass *any speed; stick with one pattern*

*ppp sempre*

153  $\text{♩} = c. 88$

SI We the peo-ple's, Nos-ot-ros los pue-blos, pre-is-pod-nen-ny-e re-shi-mos-ti, *cresc.*

SII My, na-ro-dy, Nos-ot-ros los pue-blos, re-so-lus, *cresc.*

A Nous, peup-les, Nos-ot-ros los pue-blos, re-so-lus, *cresc.*

TI We the peo-ple's, Nos-ot-ros los pue-blos, de-ter-mined, pre-is-pod-nen-ny-e re-shi-mos-ti, *cresc.*

TII My, na-ro-dy, Nos-ot-ros los pue-blos, de-ter-mined, *cresc.*

B Nous, peup-les, Nos-ot-ros los pue-blos, de-ter-mined, *cresc.*

\* y = similar to i in hit (transliteration system: U.S. Board on Geographical Names)

160  $\text{♩} = c. 120; \text{♩} \text{ constant}$

I *p*

II *p*

Baro Cl. *p*

I *p*

Don. *p*

II *p*

*p sempre stacc.* *mf cresc.*

Perc. II *pp* *s.dr. (snare's off)* *mf cresc.*

SI *mp but firm* -suel-tos, *mp but firm* -suel-tos, *mp* to save suc-ceed-ing gen-er-a-tions from the scourge of war, *cresc.*

SII *mp but firm* -suel-tos, *mp but firm* -suel-tos, *mp* to save suc-ceed-ing gen-er-a-tions from the scourge of war, *cresc.*

A *mp but firm* -suel-tos, *mp but firm* -suel-tos, *mp* to save suc-ceed-ing gen-er-a-tions from the scourge of war, *cresc.*

TI *mp but firm* -suel-tos, *mp but firm* -suel-tos, *mp* to save suc-ceed-ing gen-er-a-tions from the scourge of war, *cresc.*

TII *mp but firm* -suel-tos, *mp but firm* -suel-tos, *mp* to save suc-ceed-ing gen-er-a-tions from the scourge of war, *cresc.*

B *mp but firm* -suel-tos, *mp but firm* -suel-tos, *mp* to save suc-ceed-ing gen-er-a-tions from the scourge of war, *cresc.*

160  $\text{♩} = c. 120; \text{♩} \text{ constant}$

I *pp*

II *pp*

VLA. *pp*

CELLO *p*

*mf cresc.* *mf cresc.* *mf cresc.* *cresc.*



172

I  
B♭ CL.

II  
BASS CL.

I  
BSN.

II  
PERC. II

S  
A  
T  
B

Firm faith in fun-da-men-tal hu-man rights, in the dig-ni-ty- and worth of the hu-man per-son,  
Firm faith in fun-da-men-tal hu-man rights, in the dig-ni-ty- and worth of the hu-man per-son,  
Firm faith in fun-da-men-tal hu-man rights, in the dig-ni-ty- and worth of the hu-man per-son,  
Firm faith in fun-da-men-tal hu-man rights, in the dig-ni-ty- and worth of the hu-man per-son,

172

I  
VLN.

II  
VLA.

CELLO



104

FL. I, II

OB. I, II

B♭ Cl. I, II

BASS Cl.

Drum

TRB.

TUBA

PERC. I, II, III

xylo. - med. mal.

and for these ends

et a ces fins

et a ces fins

L ve-fikh tsel-yakh

*pp*, *p*, *mp*, *mf*, *f*

Soprano

Alto

Tenor

Bass

and for these ends

et a ces fins

et a ces fins

L ve-fikh tsel-yakh

*mp*, *f*

104

VLN. I, II

VLA.

CELLO

BASS

*pp*, *p*

190

191

Brass instruments: B♭ Cu., II, Bass Cu., Bon.

Percussion: PERC. I, II

Vocal Soloists: S, A, T, B

String Instruments: VLN. I, II, VLA., CELLO

Lyrics: ta-ies fi-na-li-da-des to prac-tice tol-er-ance and to live to-gether in peace with one an-  
to prac-tice tol-er-ance and to live to-gether in peace with one an-  
to prac-tice tol-er-ance and to live to-gether in peace with one an-  
to prac-tice tol-er-ance and to live to-gether in peace with one an-

Dynamic markings: *cresc.*, *p pp*, *p*

196

197

Brass instruments: B♭ Cl. I, B♭ Cl. II, Bass Cl., Bsn. I, Bsn. II

Dynamic markings: *mp*

PERC. II

Dynamic markings: *p*, *mp*

Soprano (S), Alto (A), Tenor (T), Bass (B)

Lyrics: oth-er, to u-nite our strength - to main-tain in-ter-na-tion-al peace - and se-cur-i-ty,

oth-er, to unite our strength - to main-tain in-ter-na-tion-al peace - and se-cur-i-ty,

oth-er, to u-nite our strength - to main-tain in-ter-na-tion-al peace - and se-cur-i-ty,

oth-er, to unite our strength - to main-tain in-ter-na-tion-al peace - and se-cur-i-ty,

Dynamic markings: *mf*

196

197

String instruments: Vln. I, Vln. II, Vla., Cello

Dynamic markings: *mp*, *mf*

201

206

I  
B♭ CL. *mf* *p sub.*

II  
B♭ CL. *mf* *p sub.*

BASS CL.  
I *mf* *p sub.*

II *mf* *p*

BON.  
I *mf* *p*

II *mf* *p*

PERC. II  
*mp* *pp* *p* *pp*

S  
to en-sure that armed force shall not be used, save in the com-mon in-trest, and to pro-

A  
to en-sure that armed force shall not be used, save in the com-mon in-trest, and to pro-

T  
to en-sure that armed force shall not be used, save in the com-mon in-trest, and to pro-

B  
to en-sure that armed force shall not be used, save in the com-mon in-trest, and to pro-

201

206

I  
VLN. *mf*

II *mf*

VLA. *mf*

CELLO *f* *p*

207

I  
Bb Cl.

II  
BASS CL.

I  
Bsn.

II

Perc. II

*mp* *mf* *mp* *mp* *mp*

S  
mote the ec-o-nom-ic and so-cial ad-vance-ment of all peo-ple's, have re-solved

A  
mote the ec-o-nom-ic and so-cial ad-vance-ment of all peo-ple's, have re-solved

T  
mote the ec-o-nom-ic and so-cial ad-vance-ment of all peo-ple's, have re-solved

B  
mote the ec-o-nom-ic and so-cial ad-vance-ment of all peo-ple's, have re-

207

I  
Vln.

II

VLA.

CELLO

*p* *p* *mp* *mp* *mp* *mp*





231 subito ♩:c.58

220

FL. I II

OB. I II

DP CL. I II

BASS CL.

I

DRUM

II

I

II

FHN.

I

II

III

IV

TRP.

I

II

III

TRB.

I

II

III

TUBA

I

II

III

PERC.

S

A

T

B

Ac.

mp

Ac.

mp

Ac.

mp

Ac.

mp

Ac.

231 subito ♩:c.58

220

I

II

III

VI.

VI.

CELLO

DP

f

pi33.

p

PERC. III

232

*poco a poco cresc.* *mf*

S

*poco a poco cresc.* *f cresc.*

A

*poco a poco cresc.* *cresc.*

T

*poco a poco cresc.* *cresc.*

B

*poco a poco cresc.* *cresc.*

232

BASS

*poco a poco cresc.* *mf*

cord-ingly — our re-spect-ive gov-ern-ments have a-greed to the pres-ent Char-ter and do here-by es-tab-lish an in-ter-na-tion-al or-ga-ni-

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cord-ingly — our re-spect-ive gov-ern-ments have a-greed to the pres-ent Char-ter and do here-by es-tab-lish an in-ter-na-tion-al or-ga-ni-

*poco rit.* --- (237) *♩ = c. 56*

236

OB. I

OB. II

B♭ Cu. I

B♭ Cu. II

BASS Cu.

B♭ W. I

B♭ W. II

F. H. H.

TRB. I

TRB. II

TRB. III

Tuba

*sw. Cym. (mal.)*

Perc. I

Perc. II

Perc. III

S

A

T

B

ga-tion to be known as les Na-tions U-nies, O-bye-di-nen-ny-e Na-tsi-i,

ja-tion to be known as las Na-cio-nes U-ni-das, O-bye-di-nen-ny-e Na-tsi-i,

ja-tion to be known as les Na-tions U-nies, O-bye-di-nen-ny-e Na-tsi-i,

ja-tion to be known as las Na-cio-nes U-ni-das, O-bye-di-nen-ny-e Na-tsi-i,

*poco rit.* --- (237) *♩ = c. 56*

236

VLN. I

VLN. II

VLA.

CELLO

BASS

*arco*







255 258

FL. I

I

OB. II

I

II

B♭ CL. I

II

BARS CL.

I

II

B♭ SN.

I

II

TAB. I

II

III

PERC. III

S

A

T

B

great re-spon-si-bi-li-ty. *mf* *dim.* *mf* *sub.p*

great re-spon-si-bi-li-ty. *mf* *dim.* *mf* *sub.p*

great re-spon-si-bi-li-ty. *mf* *dim.* *mf* *sub.p*

great re-spon-si-bi-li-ty. *mf* *dim.* *mf* *sub.p*

Future gen-er-a-tions may come to say of us - that we

Future gen-er-a-tions may come to say of us - that we

Future gen-er-a-tions may come to say of us - that we

Future gen-er-a-tions may come to say of us - that we



271 meno mosso  $\text{♩} = c.56$

Picc.  
Ob. I  
I  
B♭ Cl. II  
II  
I  
Perc. I  
II

*pp*  
*p*  
*n.*

277

Picc.  
Fl. I  
II  
Ob. I  
B♭ Cl. I  
Perc. III  
I  
Vln. II  
II  
Vla.  
Cello  
Bass

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*p*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*p*  
*ppp*  
*ppp*  
*p*  
*ppp*