

Pit Albrecht

SOUND OF THE UNIVERSE

(dt. Titel "Sinfonie des Universums")

written, arranged and produced 2020 by PIT ALBRECHT

SYMPHONY No. 2 - SINFONIE Nr. 2

Final Version 2020 - Endversion 2020

2nd. Movement (F-Major) 2. SATZ (F-Dur)

INSTUMENTATION-----INSTRUMENTIERUNG

2 (Picc.), 2, 4, 2, 1, 2 - 4, 4, 4, 1, 2

One Player: Timp., Dr., Cym., Perc./1 Spieler: Timp., Tr., Bck., Perc.

One Player: Drum Set /1 Spieler: Schlagzeug

E-Bass and E-Guitar/E-Bass and E-Gitarre

Piano/Klavier

Choir/Chor (S, A, T, B)

Str.: 12, 8, 6, 4, 4

II. EPISODE.....(Planet Earth/Planet Erde).....II.ABLAUF

LIFE IS CREATED BY REPEATING RHYTHMS AND HARMONIOUS PATTERNS Bar 1 - 78

(4 billion years ago)

LEBEN ENTSTEHT DURCH WIEDERHOLENDEN RHYTHMEN UND HARMONISCHEN MUSTERN Takt 1 - 78

(vor 4 Milliarden Jahren)

FROM TRYING TO CREATE LIFE (I) Bar 79 - 92.....VOM VERSUCH LEBEN ZU ERSCHAFFEN (I) Takt 79 - 92
(3,7 billion years ago)

(vor 3,7 Milliarden Jahren)

FIRST UNICELLAR ORGANISMS EMERGE Bar 93 - 104.....ERSTE EINZELLER ENTSTEHEN Takt 93 - 104
(3,5 billion years ago)

(vor 3,5 Milliarden Jahren)

FROM TRYING TO CREATE LIFE (the death) (II) Bar 105 - 159VOM VERSUCH LEBEN (den Tod) ZU ERSCHAFFEN (II) Takt 105 - 159
(3 billion years ago)

(vor 3 Milliarden Jahren)

THE FIRST MULTI-CELLS ARE CREATED Bar 160 - 184.....MEHRZELLIGES LEBEN ERSCHEINT Takt 160 - 184
(600 million years ago)

(vor 600 Millionen Jahren)

COMPLEX LIVING THINGS ARE BEGINNING TO POPULATE THE EARTH Bar 185 - 208
(500 million years ago)

KOMPLEXE LEBEWESEN BEGINNEN DIE ERDE ZU BESIEDELN Takt 185 - 208

(vor 500 Millionen Jahren)

THE FIRST HUMAN SPECIES APPEAR Bar 209 - 221.....ERSTE MENSCHENARTEN TRETEN IN ERSCHEINUNG Takt 209 - 221
(500.000 years ago)

(vor 500.000 Jahren)

ARISE OF THE SEVEN HUMAN RACES Bar 222 - 238.....DIE ERHEBUNG DER SIEBEN MENSCHENRASSEN Takt 222 - 238
(100.000 years ago)

(vor 100.000 Jahren)

GENESIS MEDITATION Bar 239 - 278.....GENESIS MEDITATION Takt 239 - 278
(20.000 years ago)

(vor 20.000 Jahren)

THE PRIMAL WORD "BAC" Bar 279 - 286.....DAS URWORT "BAC" Takt 279 - 286
(15.000 years ago)

(vor 15.000 Jahren)

THE NEW AWARENESS OF HOMOSAPIENS Bar 287 - 368.....DIE NEUE BEWUßTHEIT DES HOMO SAPIENS Takt 287 - 368
(3.000 years ago)

(vor 3000 Jahren)

THE IDEA OF ONE GOD Bar 367 - 399.....DIE IDEE DES EINEN GOTTES Takt 367 - 399
(2.000 years ago)

(vor 2.000 Jahren)

THE DISCOVERY OF MODERNE SCIENCE Bar 400 - 440.....DIE ENTDECKUNG DER MODERnen WISSENSCHAFT Takt 400 - 440
(500 years ago)

(vor 500 Jahren)

PEOPLE OF TODAY Bar 441 - 614.....DER MENSCH VON HEUTE Takt 441 - 614
(100 years ago)

(vor 100 Jahren)

THE FINAL SEPARATION FROM THE WHOLE Bar 615 - 648.....DIE LETZTE TRENNUNG VOM GANZEN Takt 615 - 648
(50 years ago)

(vor 50 Jahren)

THE HUMAN'S LAMENTATION SOUNDS THROUGH THE UNIVERSE Bar 649 - 678
(20 years ago)

DES MENSCHEN KLAGELIED HALLT DURCH DAS UNIVERSUM Takt 649 - 678

(vor 20 Jahren)

INTSTRUMENTATION.....INSTRUMENTIERUNG

WOODWINGS.....HOLZBLÄSER

2 Piccolos.....2 Piccolos
2 Flutes.....2 Flöten

4 Oboes French.....4 Oboen franz.

2 Clarinets Bb.....2 Klarinetten B

1 Bass Clarinet.....1 Bassklarinette

2 Bassoons.....2 Fagotte

BRASS.....BLECHBLÄSER

2 Horns I F (Soloinstrument).....2 Hörner I (Soloinstrument)

2 Horns II F.....2 Horns II F

4 Trumpets C.....4 Trompeten C

4 Trombones.....4 Posaunen

1 Bass Trombone.....1 Bassposaune

2 Tubas.....2 Tubas

PERCUSSION.....SCHLAGINSTRUMENTE

Timpani and Carillon.....Pauken und Glockenspiel

Drums.....Trommeln

Cymbals.....Becken

DRUM SET.....SCHLAGZEUG

PIANO.....KLAVIER

E-BASS.....E-BASS

E-GUITAR.....E-GITARRE

CHOIR.....CHOR

Soprano.....Soprano

Alt.....Alt

Tenor.....Tenor

Bass.....Bass

STRINGS.....STREICHER

12 Violins I.....12 Violinen I

8 Violins II.....8 Violinen II

6 Violas.....6 Violas

4 Cellos.....4 Cellos

4 Doublebasses.....4 Kontrabässe

SYMPHONY No. II - SINFONIE Nr. II
2nd. MOVEMENT 2. SATZ

F - Major/F - Dur

"Sound of the Universe" (dt. Sinfonie des Universums)

4 billion years ago
LIFE IS CREATED BY REPEATING RHYTHMS AND HARMONIOUS PATTERNS
vor 4 Milliarden Jahren
LEBEN ENTSTEHT DURCH WIEDERHOLENDE RHYTHMEN UND HARMONIS

written, arranged and produced 2015/2020 by
Pit Albrecht

$\text{♩} = 140$

2 Piccolos
2 Flöten
4 Oboen 1 2 3 4
2 Klarinetten in B
1 Bassklarinette in B
2 Fagotte
2 Hörner in F 1 (Solo Horn 1) 2
2 Hörner in F 3 4
4 Trompeten
4 Posaunen
1 Bassposaune
2 Tubas
Pauken
Trommel
Becken
Drum Set
Elektro-Bass
E-Gitarre
Klavier
Sopran
Alt
Tenor
Bass

$\text{♩} = 140$

Violinen I
Violinen II
Violas
Violoncelli
Kontrabässe (in C Stimmung)

9

Picc.

Fl.

Ob.1
2

div.
mf

Kl.

mf

B. Kl.

mf

Fg.

mf

Hörner 2

Hn.1
2

Hn.3
4

Trp.

Pos.

B. Pos.

Tb.

Hörner 2

solo Horn 1

Pk/Gls

Tr.

Bck.

Vl. I

trem.

Vl. II

Vla.

Vc.

Kb.

4 17

Picc. Fl. Ob. 1
2 Kl. B. Kl. Fg.

Hörner 2

Hn. 1
2 Hn. 3
4 Trp. Pos. B. Pos. Tb.

Pk/Gls

Tr. Bck.

trem

Vl. I Vl. II Vla. Vc. Kb.

div.

36

Picc. ff solo Piccolo f

Fl. f solo Flöte f

Ob. 1 2 ff solo Oboe f

Kl. ff

B. Kl. ff

Fg. ff

Hörner 2

Hn. 1 2 ff tutti f

Hn. 3 4 div. tutti div. tutti div. tutti f

Trp. ff tutti div. tutti div. tutti f

Pos. tutti div. ff tutti div. tutti f

B. Pos. ff tutti div. tutti f

Tb. ff tutti div. tutti f

Pk/Gls ff

Tr. ff China Becken China Becken

Bck.

Vl. I ff

Vl. II ff

Vla. ff

Vc. ff f

Kb. ff

44

Picc.

Fl.

Ob.1

Kl. solo Klarinette

Hn.1 solo Horn 1

Hn.3

Trp. solo Trompete

Pos. solo Posaune

B. Pos.

Tb. solo

Pk/Gls.

Tr.

Bck.

E-Git. f

Vla.

Vc.

Kb. pizz. solo Kontrabass f

52

Picc. tutti

Fl. tutti

Ob. 1 tutti

Kl. tutti

B. Kl. tutti

Fg. *f*

Hn. 1 tutti

Hn. 3 div.

Trp. tutti

Pos. *tutti*

B. Pos. *tutti*

Tb. *tutti*

Pk/Gls

Tr. 

Vl. I

Vl. II *f*

Vla. *trem*

Vc. *tutti arco*

Kb.



Picc. 59 9
 Fl.
 Ob. 1 2
 Kl.
 B. Kl.
 Fg.
 Hn. 1 2
 solo Horn 1
 Hörner 2
 Hörner 2
 Hn. 3 4
 Trp.
 tutti
 Pos.
 B. Pos.
 Tb.
 Pk/Gls
 Tr.
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.

Picc. *p* *f*
 Fl. *p* *f*
 Ob. 1 2 *p* *f*
 Kl.
 B. Kl.
 Fg.
 Hn. 1 2
 solo Horn 1
 Hörner 2
 Hörner 2
 Hn. 3 4
 Trp.
 tutti
 Pos.
 B. Pos.
 Tb.
 Pk/Gls
 Tr.
 VI. I *p* *f*
 VI. II
 Vla.
 Vc.
 Kb. *p* *f*

10

66

Andante

Picc. Fl. Ob.1 Kl. B. Kl. Fg.

Hn.1 Hn.3 Trp. Pos. B. Pos. Tb.

Pk/Gls Tr. Bck.

Hörner 2

Andante

Vl. I Vl. II Vla. Vc. Kb.

3,7 billion years ago
FROM TRYING TO CREATE LIFE (I)
vor 3,7 Milliarden Jahren
VOM VERSUCH LEBEN ZU ERSCHAFFEN (I)

Hn.1 Pk/Gls E-Git.

M

dolendo

f

85 solo Horn 1

Hn.1 2 *mp* tutti *mf*

Hn.3 4 *mp* tutti *mf*

Pos. *mf*

B. Pos. *mf*

Tb. *mf*

E-Git. *mf*

Klav. *mp* *mf*

VI. I *mp*

Vla. *mp*

Vc. tutti *mf*

Kb. *mf*

3,5 billion years ago
 FIRST UNICELLAR ORGANISMS EMERGE
 vor 3,5 Milliarden Jahren
 ERTSE EINZELLER ENTSTEHEN

12

93

Picc. - - - - - - -

Fl. - - - - - - -

Ob. 1 2 tutti - - - - -

Kl. - - - - - - -

B. Kl. - - - - - - -

Fg. - - - - - - -

Hn. 1 2 - - - - - - -

Hn. 3 4 - - - - - - -

Trp. - - - - - - -

Pos. - - - - - - -

B. Pos. - - - - - - -

Tb. - - - - - - -

Pk/Gls - - - - - - -

Tr. - - - - - - -

Bck. - - - - - - -

Vl. I - - - - - - -

Vl. II - - - - - - -

Vla. - - - - - - -

Vc. - - - - - - -

Kb. - - - - - - -

3 billion years ago
FROM TRYING TO CREATE LIFE (II)
vor 3 Milliarden Jahren
VOMVERSUCH LEBEN ZU ERSCHAFFEN (II)

13

101

Picc.

Fl.

Ob. 1
2

Kl.

B. Kl.

Fg.

Hn. 1
2

Hn. 3
4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Tr.

Bck.

E-Git.

VI. I

VI. II

Vla.

Vc.

Kb.

3 billion years ago
FROM TRYING TO CREATE LIFE (II)
vor 3 Milliarden Jahren
VOMVERSUCH LEBEN ZU ERSCHAFFEN (II)

solo Flöte

mp

martello

dolendo

f

martello

martello

martello

martello

martello

mp

mp

mp

mp

14

Fl.

Hn. 1
2

solo Horn 1

E-Git.

Klav.

Vl. I

Vla.

109

mp

mp

mp

Andante

♩ = 101

15

Picc. *mf* *p*

Fl. *mf* *mp*

Ob. 1 *mf*

Kl. *mf*

B. Kl. *mf*

Fg. *mf*

Hn. 1 *tutti* *mf*

Hn. 3 *tutti* *mf*

Trp. *div.* *mf*

Pos. *mf*

B. Pos. *mf*

Tb. *mf* *div.*

Pk/Gls

Tr.

Bck.

E-Git.

Klav. *mf*

Vl. I *mf* *p*

Vl. II *p*

Vla. *mf*

Vc. *mp* *mf*

Kb. *mp* *mf*

16

126

Fl.

Ob.1
2

sol Oboe

mp

tutti

Kl.

B. Kl.

Fg.

mp

mp

mp

Hn.1 solo Horn 1
 Hn.2
 mp
 Hn.3 tutti
 Hn.4
 Trp. tutti
 Trb.
 solo Posaune
 Pos. tutti
 B. Pos. tutti
 Tb. tutti

A musical score for a drummer (Dr.) showing ten measures. The first four measures consist of rests. Measures 5 through 10 feature a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs, with accents on the eighth notes.

Musical score for strings (Vla., Vc.) and keyboard (Kb.) across ten measures. The strings play sustained notes, while the keyboard provides harmonic support with eighth-note patterns. Measure 10 includes dynamic markings *mp*.

135

Fl.

Ob. 1 2

Kl.

B. Kl.

Fg.

Hn. 1 2

Hn. 3 4

Dr.

tutti Hörner 1 und 2

E-Bass

E-Git.

Vl. I

Vla.

Vc.

Kb.

mp

tutti Hörner 1 und 2

18

145

Picc.

Fl.

Ob.1
2

Kl.

B. Kl.

Fg.

Hn.1
2

Hn.3
4

Bck.

Dr.

E-Bass

E-Git.

Vl. I

Vla.

Vc.

Kb.

154

Ob.1 2

Kl. #

Hn.1 2

Hn.3 4

Trp.

Pos.

B. Pos.

Tb.

Dr.

E-Bass

E-Git.

Vc.

Kb.

div. Hörner 1 und 2

mp

mp

mp

tutti

Picc.

Fl.

Ob. 1
2

Kl.

B. Kl.

Fg.

Hn. 1
2

Hörner 2

Hn. 3
4

Trp.

tutti

Pos.

B. Pos.

Tb.

div. Hörner 1 und 2

div.

Dr.

E-Bass

E-Git.

Vl. I

Vl. II

Vla.

Vc.

Kb.

173 21
 Picc.
 Fl.
 Ob. 1
 Kl.
 B. Kl.
 Fg.
 Hn. 1
 Hn. 3
 Trp.
 Pos.
 B. Pos.
 Tb.
 Dr.
 E-Bass
 E-Git.
 Vi. I
 Vi. II
 Vla.
 Vc.
 Kb.

500 million years ago
 COMPLEX LIVING THINGS ARE BEGINNING TO POPULATE THE EARTH
 vor 500 Millionen Jahren
 KOMPLEXE LEBEWESEN BEGINNEN DIE ERDE ZU BESIEDELN

Picc. — *ppp* — *mf*
 Fl. — *ppp* — *mf*
 Ob. 1 2 — *ppp* — *f*
 Kl. — *ppp* — *f*
 B. Kl. — *ppp* — *f*
 Fg. — *ppp* — *f*
 Hn. 1 2 — *smorzando* — *ppp* — *f*
 Hn. 3 4 — *ppp* — *f* — *div.*
 Trp. — *ppp* — *f*
 Pos. — *ppp* — *f*
 B. Pos. — *ppp* — *f*
 Tb. — *ppp* — *f*
 Pk/Gls —
 Tr. — *ff*
 Dr. — *Rim*
 E-Bass —
 E-Git. — *smorzando* — *ppp* — *f* — *Allegro* — *smorzando* — *ff*
 Vi. I — *ppp* — *mf*
 Vi. II — *ppp* — *f*
 Vla. — *ppp* — *mf*
 Vc. — *ppp* — *f*
 Kb. — *ppp* — *mf*

Picc.

Fl.

Ob. 1
2

Kl.

B. Kl.

Fg.

Hn. 1
2

Hn. 3
4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Tr.

Bck.

Rim Rim Shot Rim Rim Shot Rim Rim Shot

Dr.

E-Bass

E-Git.

VI. I

VI. II

Vla.

Vc.

Kb.

tutti

Hörner 2 solo Horn 1

tutti

3-3-3-3-3-3-3-3-3-5-5-5-5-5-5-5-6-5-6-5-1-3-1-3-1-3-6-5-6-5-6-5-1-3-1-3-1-3-3-3-3-3-3-3-3-3

3-5-0-6-0-3-0

trem.

202

Picc.

Fl.

Ob. 1 2

Kl.

B. Kl.

Fg.

Hörner 2

Hn. 1 2

Hn. 3 4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Tr.

Bck.

Dr.

E-Bass

E-Git.

Klav.

Vl. I

Vl. II

Vla.

Vc.

Kb.

25

210

Bck.

E-Bass

Klav.

This musical score page contains three staves. The top staff, labeled 'Bck.', consists of a single horizontal line with vertical bar lines indicating measures. The middle staff, labeled 'E-Bass', has two horizontal lines with a brace between them; it includes fingerings such as '3-3-0-2' and '3-3-2-0'. The bottom staff, labeled 'Klav.', is divided into two sections by a brace and shows a continuous eighth-note bass line with various slurs and grace notes.

ARISE OF THE SEVEN HUMAN RACES
 100.000 years ago
 DIE ERHEBUNG DER SIEBEN MENSCHENRASSEN
 vor 100.000 Jahren

27

218

Picc. Fl. Ob. 1 Kl. B. Kl. Fg. Hn. 1 Hn. 3 Trp. Pos. B. Pos. Tb. Pk/Gls. Tr. Bck. Dr. E-Bass E-Git. Klav. Vl. I Vl. II Vla. Vc. Kb.

Larghetto $\text{♩} = 60$

ff

ff

ff

ff

ff

ff

Hörner 1 und 2

ff

ff

div.

ff

ff

ff

ff

ff

ff

F⁵ drive

G⁵

ff

Larghetto $\text{♩} = 60$

ff tutti

ff tutti

ff tutti

ff

225

Picc.

Fl.

Ob. 1
2

Kl.

B. Kl.

Fg.

Hn. 1
2

Hn. 3
4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Tr.

Bck.

Dr.

E-Bass

E-Git.

Klav.

Vl. I

Vl. II

Vla.

Vc.

Kb.

231

Picc.

Fl.

Ob.1

Kl.

B. Kl.

Fg.

Hn.1

Hn.3

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls.

Tr.

Bck.

Dr.

E-Bass

E-Git.

Klav.

Vl. I

Vl. II

Vla.

Vc.

Kb.

D⁵

E⁵

clean

mp

GENESIS MEDITATION
20.000 years ago
GENESIS MÉDITATION
vor 20.000 Jahren

30

239

accel.

Musical score for orchestra and brass section, page 30, measure 239. The score includes parts for Picc., Ob.1, Kl., Hn.1, Hn.3, Tb., Vl. I, Vl. II, Vla., Vc., and Kb. The instrumentation is as follows:

- Picc.:** Stays silent throughout the measure.
- Ob.1:** Playing eighth-note patterns. Dynamics: *mf*, *div.*
- Kl.:** Playing eighth-note patterns. Dynamics: *mf*.
- Hn.1:** Playing eighth-note patterns. Dynamics: *mf*. Label: "Hörner 1 und 2".
- Hn.3:** Playing eighth-note patterns. Dynamics: *mf*. Label: "Hörner 3 und 4".
- Tb.:** Playing eighth-note patterns. Dynamics: *mf*.
- Vl. I:** Playing eighth-note patterns. Dynamics: *ppp*, *mf*.
- Vl. II:** Playing eighth-note patterns. Dynamics: *p*.
- Vla.:** Playing eighth-note patterns. Dynamics: *p*.
- Vc.:** Playing eighth-note patterns. Dynamics: *pp*, *mf*.
- Kb.:** Playing eighth-note patterns. Dynamics: *mp* — *mf*.

molto Moderato

258

Picc. - - - - -

Fl. - - - - -

Ob. 1 2 - - - - -

Kl. - - - - -

B. Kl. - - - - -

Fg. - - - - -

Hn. 1 2 - - - - -

Hn. 3 4 - - - - -

Pos. - - - - -

B. Pos. - - - - -

Tb. - - - - -

Pk/Gls - - - - -

Vl. I - - - - -

Vl. II - - - - -

Vla. - - - - -

Vc. - - - - -

Kb. - - - - -

266

Picc.

Fl.

Ob. 1
2

Kl.

B. Kl.

Fg.

Hörner 2

Hn. 1
2

div.

solo Horn 1

Hn. 3
4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Bck.

Dr.

China

Klav.

Vl. I

Vl. II

ff

rit.

gliss.

Vla.

ff

rit.

gliss.

Vc.

Kb.

THE NEW AWARENESS OF HOMOSAPIENS
3,000 years ago
DIE NEUE BEWÜSTHEIT DES HOMO SAPIENS
vor 3.000 Jahren

34

280

Musical score page 34, measures 280-281. The score includes parts for Picc., Fl., Ob.1, Kl., B. Kl., Fg., Pk/Gls., Tr., Bck., S., A., T., B., Vi. I, Vi. II, Vla., Vc., and Kb. Measure 280 starts with a dynamic of *f*. Instruments like Picc., Fl., Ob.1, B. Kl., and Fg. play eighth-note patterns. Pk/Gls. and Tr. provide harmonic support. Measure 281 begins with a dynamic of *p*, followed by *f*. The vocal parts (S., A., T., B.) sing "Hu - man" in unison. The strings (Vi. I, Vi. II, Vla., Vc., Kb.) play eighth-note patterns with dynamics of *p* and *f*. The vocal entries are marked with "gliss." above the staff.

296

Ob.1
2

Kl.

B. Kl.

Fg.

Hn.1
2

Hn.3
4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Tr.

S.

i - on The cos-mic sen - sat - ion Co - gi - to Er - go Sum Co gi-to Er - go Su -

A.

ion The cos-mic sen - sat - ion Co - gi - to Er - go Sum Co gi-to Er - go Su -

T.

i - on The cos-mic sen - sat - ion Co gi-to Er - go Sum Co gi-to Er - go Su -

B.

i - on The cos-mic sen - sat - ion Co gi-to Er - go Sum Co gi-to Er - go Su -

Vl. I

f

Vl. II

f

Vla.

f stac. pizz.

Vc.

f stac. pizz.

Kb.

f stac. pizz.

307

Picc. *f* *tr.*

Fl. *f* *tr.*

Hn. 1 *tutti* *div.*

Hn. 2

Hn. 3 *tutti*

Trp. *tutti*

Pos. *tutti*

B. Pos. *tutti*

Tb. *tutti*

Pk/Gls

Tr.

Bck.

S. *m* Er - go Sum I have seen my - se - lf through the ey - es of a sun through the light of a

A. *m* Er - go Sum *div. mf* eyes of a sun through the light of a

T. *m* Er - go Sum

B. *m* Er - go Sum

VI. I *f* *mp* *mf*

VI. II *mf* *f* *mp* *mf*

Vla. *f* *tutti* *div.*

Vc. *f*

Kb. *f*

323

Picc.

Fl.

Ob.1
2

S.

A.

su - n e - - - - ter - ni - ty e - ter - ni - ty me and y - ou

sun e - - - - ter - ni - ty e - ter - ni - ty me and y - ou

Vl. I

Vl. II

Vla.

=

337

Picc.

Fl.

Ob.1
2

Klav.

I have seen my - se - lf through the ey - es of a king through the lord of cre - at - ion e -

T.

div. *mf*

B.

Vi. I

Vla.

Vc.

Kb.

mp

mf

f

mp

mf

f

352 39

Picc.

Fl.

Ob.1 2 tutti f

Kl. f

B. Kl. f

Fg. f

Hn.1 2 tutti portato f

Hn.3 4 div. f

Trp. div. f

Pos. f

B. Pos. f

Tb. f

Pk/Gls

Tr.

Bck.

T. ff ter - ni - ty e - ter - ni - ty me and y - ou

B. ff ter - ni - ty e - ter - ni - ty me and y - ou

Vl. I

Vl. II

Vla.

Vc. tutti f

Kb.

Detailed description: This is a page from a complex musical score. At the top, it features a title in English and German: 'THE IDEA OF ONE GOD', '2.000 years ago', 'DIE IDEE DES EINEN GOTTES', and 'vor 2.000 Jahren'. The page number '352' is at the top left, and '39' is at the top right. The score is organized into several staves for different instruments: Picc., Fl., Ob.1 (2), Kl., B. Kl., Fg., Hn.1 (2), Hn.3 (4), Trp., Pos., B. Pos., Tb., Pk/Gls, Tr., Bck., T. (vocal part), B. (vocal part), Vl. I, Vl. II, Vla., Vc., and Kb. The vocal parts, 'T.' and 'B.', have lyrics written below their staves: 'ter - ni - ty e - ter - ni - ty me and y - ou' and 'tutti'. Dynamics such as 'f' (fortissimo) and 'ff' (fortississimo) are frequently used throughout the score. The 'T.' and 'B.' staves also feature slurs and grace notes. The 'Vl. I' and 'Vl. II' staves show rhythmic patterns with dots and dashes. The 'Vla.', 'Vc.', and 'Kb.' staves provide harmonic support with sustained notes and chords.

40

368 f = 120

Picc.

Fl.

Kl.

B. Kl. fp

Fg. fp

Hn. 1 2 fp

Hn. 3 4 fp

Trp. fp

Pos. fp

B. Pos. fp

Tb. fp

Pk/Gls

S. In the begin - ing was the

Vl. I fp

Vl. II fp

Vla. p $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ f $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$

Vc. p $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ f $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$

Kb. p $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ f $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$ $\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$

374

Picc. Fl. Ob.1
2 Hn.1
2 Hn.3
4 Trp. Pos. B. Pos. Tb.

Hn.1
2 Hn.3
4 tutti
Trp. tutti
Pos. tutti
B. Pos. tutti
Tb. tutti

Pk/Gls

Tr. Bck.

S. A. T. B.

word and the word was with God and the word was God was God was God
tutti ff
God was God was God
ff
God was God was God
tutti ff
God was God was God

Vl. I Vl. II Vla. Vc. Kb.

molto rit. 41

mf

mf

mf

div. *tutti* *f*

mf

mf

a tempo

Picc. (tr.)

Fl.

Ob. 1
2

Hn. 1
2

Hn. 3
4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Tr.

Bck.

S. solo Soprano
wa - s God Lux E - ter - na A - ni - ma E - ter - na In the name of G - O - D

A. div. f
wa - s God In the name of G - O - D

T. wa - s God

B. wa - s God

Vla. = 120

Vcl.

Kbd.

392

A musical score page showing measures 392 through 395. The score includes parts for Picc., Fl., Ob. 1 & 2, Fag., Trp., Pos., B. Pos., Tb., Bck., Vl. I, Vla., and Kb. Measure 392: Picc., Fl., and Ob. 1 play eighth-note patterns. Ob. 2 enters with eighth-note chords. Fag. begins a solo line at *pp*. Measures 393-394: Trp., Pos., B. Pos., and Tb. play eighth-note patterns. Measures 395-396: Vl. I, Vla., and Kb. play eighth-note patterns. The vocal parts (Picc., Fl., Ob. 1 & 2, Fag., Trp., Pos., B. Pos., Tb., Bck., Vl. I, Vla., Kb.) sing the text "THE DISCOVERY OF MODERNE SCIENCE". The vocal parts are in homophony, singing in unison.

416 rit. a tempo $\text{♩} = 120$

Picc. *mf*
Fl. *p*
Ob. 1 2 *mf*
Kl. *mf* *p* *mp*
B. Kl.
Fg. *p* *mp* tutti
Hn. 1 2 *mf*
Hn. 3 4 *mf*
Trp. *p*
Pos.
B. Pos. *p*
Pk/Gls *mf*
S. *mp* Helooked up t - o the sky
A. tutti *mp* looked up t - o the sky
T. *mp* I looked up t - o the sky *mf* I asked my - se - l - f why
B. *mp* looked up t - o the sky
rit. $\text{♩} = 120$
Vl. I
Vl. II *p*
Vla. *p*
Vc. *p*
Kb. *p*

Picc. *mf*

Fl. *mf*

Ob. 1 2 *tutti* *mf*

Kl. *mf*

B. Kl. *mf*

Fg. *mf*

Pk/Gls

S. *mf* *f*
He asked him se - 1 - f why The que - sti - on beg - gars the ans - wer with

A. *mf* *f*
asked him se - 1 - f why The que - sti - on beg - gars the ans - wer with

T. *f*
The que - sti - on beg - gars the ans - wer with

B. *mf* *div. f* *tutti*
asked him se - 1 - f why fi - gures in the n - a - tu - re beg - gars the ans - wer One form - u - la -

Vl. I *f* *mf*

Vl. II *mf*

Vla. *mf*

Vc.

Kb. *mf*

PEOPLE OF TODAY
100 years ago
DER MENSCH VON HEUTE
vor 100 Jahren

438

Picc. Fl. Ob. 1 2 Kl. B. Kl. Fg.

accel. *p*

Ob. 1 2 div. *mp*

Kl. *pp*

B. Kl. *mp*

Fg. *mp*

Pos. B. Pos. Tb.

mf

mf

mf

Tr.

p

S. *p*
which we con - quer the world and and and the truth and the truth and the truth

A. *mp*
which we con - quer the world and the truth and the truth and the truth

T. *mp*
which we con - quer the One form -u - la and the truth and the truth and the truth

B. *mp*
One form -u - la and the truth and the truth and the truth

VI. I VI. II

accel.

Vla. Vc. Kb.

446

Picc. f

Fl. f

Ob. 1 2 f

Kl. f

B. Kl. f

Fg. f

Hn. 1 2 solo Horn 1 Hörner 2

Hn. 3 4 f

Trp. f

Pos. f

B. Pos. f

Tb. f

Tr. f

Dr. f

E-Bass 3 3 2

S. f
and the truth and the truth and the truth

A. f
and the truth and the truth and the truth

T. f
and the truth and the truth and the truth

B. f
and the truth and the truth and the truth

VI. I mf (alt. glissando) f gliss. f gliss.

VI. II f (alt. glissando) f gliss. f gliss.

Vla. mf (alt. glissando) f gliss. f gliss.

Vc. mf f

Kb. mf f

Picc. -

Fl. -

Ob. 1 2 -

Kl. -

Hn. 1 2 - *fp*

Pos. - *f*

B. Pos. - *f*

Tb. - *f*

Pk/Gls. -

Klav. - *f* *mf*

S. - *TH*

A. - *TH*

T. - *f* solo Tenor
On the Top of Evo - lu - tion The

B. - *TH*

VI. I -

VI. II -

Vla. -

Vc. - *sol Cello*
f

Kb. - *f*

465

Picc. Fl. Ob.1 Kl.

Pk/Gls Dr.

E-Bass

Klav.

S. A.

T.

B.

Vc. Kb.

f

Hu - man Hu - man Hu - man Hu - man

f

Hu - man Hu - man Hu - man Hu - man

f tutti div.

crown-ing Con - clu - sion And the fin - al So - lu - tion- Hu Hu - man Hu Hu - man Hu Hu - man Hu Hu - man

f

Hu - man Hu - man Hu - man Hu - man

tutti

f

476

Hn.1
2

Hn.3
4

Trp.

Pk/Gls

Dr.

E-Bass

E-Git.
Akkorde mit Schlagmuster
F C Dm A E
clean

Klav.

A. solo Alt
Lo - - - ok at me
Ma - On the Top of Evo - lu - - - tion -
The crown ing Con - clu - - - sion -
And the
B. Ma - - - n

T. solo Tenor
Ma - On the Top of Evo - lu - - - tion -
The crown ing Con - clu - - - sion -
And the

Vc. solo Cello
mp

485

Fl. ff

Hn. 1 2 solo Horn 1 ff

Hn. 3 4 ff f

Pk/Gls

Bck. China

Dr.

E-Bass 1 1 1 1 1 6 8 5 7 1 1 1
Bb F Bb C Dm E° F

E-Git. x x-x-x x x-x-x x x x x x x x x

Klav.

S. ff solo Sopran p
Here we are Here we are Here we are HERE Here we are I AM

A. ff tutti div.
Lo - - ok at me Here we are Here we are Here we are Here we are

T. ff tutti div.
fin al So lu - - tion - Hu HERE WE ARE ma Hu HERE WE ARE man Hu HERE WE ARE man Hu HERE WE ARE man

B. ff
Hu - man Hu - man Hu - man Hu - man

Vl. I ff

Vl. II ff

Vla. ff

Vc. tutti ff

Kb. f

Picc. *f*

Fl.

Ob. 1 2 *f*

Kl. *ff*

B. Kl. *ff*

Fg. *ff*

Hörner 2

Hn. 1 2 *f*

Hn. 3 4 *p* *tutti* *div.* *p* *tutti* *div.*

Trp. *f* *p* *ff* *f* *p* *ff* *f*

Pos. *f* *p* *ff* *f* *p* *ff* *f*

B. Pos. *f* *p* *ff* *f* *p* *ff* *f*

Tb. *f* *p* *ff* *f* *p* *ff* *f*

Pk/Gls

Dr.

E-Bass

E-Git.

Klav. *ff*

Vl. I

Vl. II

Vla.

Vc.

Kb.

504

Picc. Fl. Ob.1 2 Kl. B. Kl. Fg.

Hn.1 2 Hn.3 4 Trp. Pos. B. Pos. Tb.

Pk/Gls Dr.

E-Bass E-Git.

Klav.

VI. I VI. II Vla. Vc. Kb.

Picc.

Fl.

Ob. 1
2

Kl.

B. Kl.

Fg.

Hn. 1
2

Hn. 3
4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Dr.

E-Bass

Klav.

Vl. I

Vl. II

Vla.

Vc.

Kb.

522 57
 Picc. Fl. Ob. 1
 Kl. B. Kl. Fg.
 Hn. 1 Hn. 3 Trp.
 Pos. B. Pos. Tb.
 Pk/Gls Dr.
 E-Bass Klav.
 Vl. I Vl. II Vla. Vc. Kb.
poco rit. $\text{♩} = 94$
a tempo

531 $\text{♩} = 120$
 Ob. 1 solo Oboe
 Vl. I solo Violin
 Vl. II

544 tutti

Ob.1
2

Hn.1
2

Hn.3
4

Trp.

Hörner 1 und 2

fp

mf

mf

mf

S.

A.

T.

B.

We build a new wor - ld We build a new wor - ld A brand ne - w wor - - -

He build a new wor - ld He build a new wor - ld - - -

We build a new wor - ld wor - ld A brand ne - w wor - - -

Vl. I tutti

fp

mf

f

f

f

f 3 3 3 3 3 3

563

Picc.

Fl.

Ob. 1
2

div.

mp

Kl.

B. Kl.

mp

Fg.

mp

Tr.

Dr.

S.

and the bugs

A.

and the bugs

T.

and the bugs

B.

and the bugs

Vl. I

mf

(alt. glissando)

f

gliss.

Vl. II

(alt. glissando)

f

gliss.

Vla.

mf

(alt. glissando)

f

gliss.

Vc.

mf

Kb.

mf

568

Picc. *f*

Fl. *f*

Ob. 2 *f*

Kl. *f*

B. Kl. *f*

Fg. *f*

Hn. 2 solo Horn 1 Hörner 2 *f*

Hn. 4 3 *f*

Trp. *f*

Pos. *f*

B. Pos. *f*

Tb. *f*

Tr. *f*

Bck.

Dr.

E-Bass A 3 3 2 | 3 3 2 | 3 3 2 | 3 3 2 |

VI. I

VI. II

Vla.

Vc. *f*

Kb. *f*

572 $\text{♩} = 137$

Hn. 1
2 tutti
ff

Hn. 3
4 tutti
ff

Trp. tutti
ff

Pos. *ff*

B. Pos. *ff*

Tb. *ff*

Pk/Gls

Tr.

Bck.

Dr.

E-Bass

S. Ma - chines runs Ma-chines runs Ma-chines runs Ma-chines runs Eat up the world

A. Ma - chines runs Ma-chines runs Ma-chines runs Ma-chines runs Eat up the world

T. Ma - chines runs Ma-chines runs Ma-chines runs Ma-chines runs Eat up the world

B. Ma - chines runs Ma-chines runs Ma-chines runs Ma-chines runs Eat up the world

VI. I

VI. II

Vla.

Vc. *ff*

Kb. *ff*

div.

gliss.
(alt. glissando)

ff
gliss.
(alt. glissando)

ff
gliss.
(alt. glissando)

ff

578 63
poco accel.
 Picc. *ff*
 Fl. *ff*
 Ob. 2 *ff*
 Kl. *ff*
 B. Kl. *ff*
 Fg. *ff*
 solo Horn 1 Hörner 2
 Hn. 2 *ff*
 Hn. 4 *ff*
 Trp. *ff*
 Pos. *ff*
 B. Pos. *ff*
 Tb. *ff*
 Tr. *ff*
 Bck.
 Dr.
 E-Bass
 Vl. I
 Vl. II
 Vla.
 Vc.
 Kb. *ff*

♩ = 140
poco accel.
gliss.
gliss.
gliss.
gliss.
gliss.
ff

Picc.

Fl.

Ob. 1
2

Kl.

B. Kl.

Fg.

Hn. 1
2

Hn. 3
4

Trp.

Pos.

B. Pos.

Tb.

Tr.

Bck.

Dr.

E-Bass

Vi. I

Vi. II

Vla.

Vc.

Kb.

Picc. *tr*
 Fl.
 Ob. 1
 Kl.
 B. Kl.
 Fg.
 Hn. 1
 Hn. 3
 Trp.
 Pos.
 B. Pos.
 Tb.
 Pk/Gls
 Tr.
 Bck.
 Dr.
 E-Bass
 Vl. I
 Vl. II
 Vla.
 Vc.
 Kb.

584 $\downarrow = 143$ 65
tr
<fff *ff*
<fff *ff*
<fff
<fff
<fff
tutti *ff*
<fff ff
<fff ff
<fff ff
<fff ff
gliss.
<fff ff
<fff ff
<fff
<fff

Picc. -

Fl. -

Ob. 1
2 -

Kl. -

B. Kl. -

Fg. -

Pk/Gls -

Tr. -

Bck. -

S. -

A. -

T. -

B. -

Vi. I -

Vi. II -

Vla. -

Vc. -

Kb. -

♩ = 105

67

597

Picc. ff

Fl. ff

Ob. 1 2 ff

Kl. ff

B. Kl. ff

Fg. ff

Hörner 1 und 2

Hn. 1 2 ff tutti f

Hn. 3 4 ff tutti f div.

Trp. ff f

Pos. ff f

B. Pos. ff f

Tb. ff f

Pk/Gls

Tr. ff

Bck. ff

S. ff f Hi - gher - On the Top of de - struc - i - on There's so much con - fu -

A. ff f tutti Hi - gher - On the Top of de - struc - i - on There's so much con - fu -

T. ff f Hi - gher - On the Top of de - struc - i - on There's so much con - fu -

B. ff f tutti Hi - gher - On the Top of de - struc - i - on There's so much con - fu -

Vl. I 3 3 ff f

Vl. II 3 3 ff f

Vla. 3 3 ff f pizz. f stac. pizz.

Vc. ff f pizz. f stac. pizz.

Kb. ff f pizz. f stac. pizz.

THE FINAL SEPARATION FROM THE WHOLE
 50 years ago
 DIE LETZTE TRENNUNG VOM GANZEN
 vor 50 Jahren

607

Fl. solo Flöte

Ob. 1 2

Kl.

B. Kl.

Fg.

Hn. 1 2

Hn. 3 4

Trp.

Pos.

B. Pos.

Tb.

Pk/Gls

Tr.

S. mp

s - ion You are ex - i - st in a cra - zy and bru - tish world

A. sion

T. mp

s - ion You are ex - i - st in a cra - zy and bru - tish world

B. sion

Vl. I

Vl. II

Vla.

Vc.

Kb. stac.

stac.

stac.

622

Ob. 1 2

Kl.

B. Kl.

solo Fagott

A.

T.

Vi. I

Vi. II

mp

pp

mp

pp

pp

pp

mp solo Alt

Is there an-y

mp solo Tenor

Is there an-y - bo-dy out there

Is there an-

THE HUMAN'S LAMENTATION SOUNDS THROUGH THE UNIVERSE
20 years ago
DES MENSCHEN KLAGELIED HALLT DURCH DAS UNIVERSUM
vor 20 Jahren

70

Von der Jagd

♩ = 60

solo Piccolo

Picc.

Fl.

Ob. 1 2

Kl.

B. Kl.

Fg.

Hn. 1 2

solo Horn 1

Klav.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

Is there an - y - bo - dy out there NO! You are a - lo - ne -
 bo-dy out there Is there an - y - bo - dy out there NO! You are a - lo - ne -
 bo-dy out there Is there an - y - bo - dy out there NO! You are a - lo - ne -
 Is there an - y - bo - dy out there NO! You are a - lo - ne -

♩ = 60

651

Hn.1 2

Pk/Gls

E-Git.

Klav.

S.

A.

T.

B.

Vl. I

Vla.

Vc.

Kb.

f

mf

f

f

f

f

mf

mf

mf

mf

Don't cry for me don't shed any tears ov - er me

Don't cry for me don't shed any tears ov - er me

Don't cry for me don't shed any tears ov - er me

Don't cry for me don't shed any tears ov - er me

tutti

Picc. *mf*
Fl. *mf*
Ob. 1 2 *mf*
Kl. *mf*
B. Kl. *mf*
Fg. *mf*

Hn. 1 2
B. Pos.
Tb. *mf*

Pk/Gls

E-Git.

Klav.

S. Don't cry for me don't shed any tears o - ver me

A. Don't cry for me don't shed any tears o - ver me Now I know there must be a pa - ra -

T. Don't cry for me don't shed any tears o - ver me Now I know there must be a pa - ra -

B. Don't cry for me don't shed any tears o - ver me

Vl. I

Vl. II *mf*

Vla.

Vc.

Kb.

667

Picc. Fl. Ob.1 2 Kl. B. Kl. Fg.

Hn.1 2 Hn.3 4 Trp. Pos. B. Pos. Tb.

Pk/Gls Tr. Bck. E-Git.

Klav.

S. A. T. B. VI. I VI. II Vla. Vc. Kb.

*I am in hell - Don't cry for me you should not waste your time Don't cry for
dise but I am in hell - Don't cry for me you should not waste your time Don't cry for
dise but I am in hell - Don't cry for me you should not waste your time Don't cry for
I am in hell - Don't cry for me you should not waste your time Don't cry for*

673

Picc. *ff*

Fl. *ff*

Ob. 1
2 *div.* *ff*

Kl. *ff*

B. Kl. *ff*

Fg. *ff*

Hn. 1
2 *Hörner 1 und 2* *f* *div.* *ff*

Hn. 3
4 *f* *ff*

Trp. *ff*

Pos. *ff*

B. Pos. *ff*

Tb. *ff*

Pk/Gls

Tr.

Bck. *tam-tam*

E-Git. *ff*

Klav. *ff*

S. *me tears nev - er reach - the e - ter - na - ty - - -* *Death*

A. *me tears nev - er reach - the e - ter - na - ty - - -* *Death*

T. *me tears nev - er reach - the e - ter - na - ty - - -* *Death*

B. *me tears nev - er reach - the e - ter - na - ty - - -* *Death*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

fine