

We have difficulties with our world.

We do not agree with a world that makes peace dependent on superiority in weapons. We are against a kind of 'progress' which demands more and more sacrifice of nature, health and security. We suffer from a contempt of feelings, from the loss of inner relationship so many people lack toward trees, animals and other human beings as well as toward spiritual forces which direct our lives.

We cannot realise 'our world' here and now. But we can dream it. Not because we are resigned or escaping from reality, but because our dreams, our fantasy and our notions of a dignified life race ahead of reality.

Wir haben Schwierigkeiten mit unserer Welt.

Wir sind nicht einverstanden mit einer Welt, die Frieden von der eigenen waffenstärkeren Überlegenheit abhängig macht. Wir sind gegen einen „Fortschritt“, dem mehr Natur, Gesundheit und Sicherheit geopfert wird. Wir leiden unter der Verlustung des Gefühls, unter dem Verlust der inneren Beziehungen zu anderen Menschen, zu Bäumen, Tieren, zu anderen Menschen, und zu geistigen Kräften, die unser Leben bestimmen.

Wir können „unsere Welt“ nicht von heute auf morgen verändern. Aber wir können sie träumen. Nicht weil wir resignieren oder die Realität fliehen, sondern weil unsere Träume, unsere Phantasie, unsere Ahnung und Vorstellung vom menschenwürdigen Leben der Wirklichkeit vorauslaufen.

Notre monde est en difficulté.

Nous sommes contre une 'mondialisation' qui dépend de la force des armées. Nous ne voulons pas d'un 'progrès' qui demande chaque jour un peu plus la nature, la santé, notre sécurité. Nous souffrons d'un manque de sentiments qui engendre, chez beaucoup de personnes, une perte de la relation intérieure avec soi-même, les arbres, les animaux, les autres humains et toutes les autres entités qui déterminent notre vie.

Nous ne pouvons pas changer 'notre monde' du jour au lendemain. Mais pourquoi ne pourrions-nous pas nous résigner ou que nous fuyions la réalité, mais parce que nos rêves, notre imagination, notre vision et conception d'une vie 'digne' dépassent la réalité.

Tenemos dificultades con nuestro mundo.

Nosotros no estamos de acuerdo con un mundo que hace depender la paz de la propia superioridad de armamento. Estamos en contra de un 'Progreso' que sacrifica Naturaleza, Seguridad y Salud. Sufrimos por el desprecio de los sentimientos y por la pérdida de la relación interior entre seres humanos y árboles, animales, hombres y las fuerzas espirituales que determinan nuestra vida.

No podemos cambiar 'nuestro mundo' de la noche a la mañana, pero podemos soñarlo. No porque nos resignemos o huyamos de la realidad, sino porque nuestros sueños, nuestra fantasía, nuestra noción e idea de una vida digna, se extienden más allá de la realidad.

Hermann Regner

## I DREAM A WORLD

### **Words by Langston Hughes**

Music by Hermann Regnet

## 1. BOUND NO'TH BLUES

A musical score for a four-part vocal arrangement (Soprano, Alto, Tenor, Bass) and three percussion instruments (Bongos, Conga Drum, Bass Drum). The vocal parts are in treble clef, and the bass part is in bass clef. The score includes lyrics and dynamic markings such as ff, mf, and p. A large, semi-transparent watermark reading "PREVIEW Low Resolution" is overlaid diagonally across the page.

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**Ein weiterer Schritt: Eine neue Methode bei präventiver**

Dit artikel is tevens een voorbeeld van hoe men kan proberen verschillende soorten en kansen voor hetzelfde werk te vinden.

**PREVIEW**

**Low Resolution**

12

S. *mf* O, Lawd,

A. *mf* O, Lawd,

T. *div.* *mf* O, Lawd, road's in front o' me,

B. *mf* O, Lawd, road's in front o' me, but walk.

**PREVIEW**

15

S. *mf*

A. *mf*

T. *mf* 3 I'd

B. *mf* 3 front o' me, 3 walk an' walk an' walk. I'd

**Low Resolution**

Road's in front o' me, 3 walk an' walk an' walk. I'd unis.

A musical score page featuring a large, semi-transparent watermark reading "PREVIEW" and "Low Resolution". The watermark is oriented diagonally from the bottom-left towards the top-right. The background of the page shows musical notation on five-line staves. At the top, there are two staves: the first has a treble clef and a key signature of one sharp (F#), with a measure containing a single note; the second has a bass clef and a key signature of one flat (B-flat), with a measure containing a single note. Below these are three more staves, each starting with a treble clef and a key signature of one sharp (F#). The first staff has a "19" above it, the second has a "2", and the third has a "4". The music consists of eighth-note patterns: the first staff has a measure of F#-A-G-F#, the second has G-F#-G-F#, and the third has A-G-F#-G. The page is set against a light gray background.

Musical score for three staves. The top staff is in common time (4/4), dynamic *f*, with sixteenth-note patterns grouped by brackets. The middle staff is in common time (4/4), dynamic *f*, with eighth-note patterns grouped by brackets. The bottom staff is in common time (4/4), dynamic *mf*, with sixteenth-note patterns grouped by brackets.

\* Notes with stems up should be played with the thick end of a side-drum mallet in the centre of the drum.

22

S. Lawd.

A. Lawd.

T. O, \_\_\_\_\_ Lawd. Hates to be lone

B. O, \_\_\_\_\_ Lawd. Hates to be lone

**PREVIEW**

Low Resolution

24

S. -

A. -

T. -

B. -

I hates to be sad. -

*p* -

**ED 12307**

T.  
hates to be lone-ly an' sad,  
but e - ver friend you find  
seems

B.  
hates to be lone-ly an' sad,  
but e - ver friend  
seems

unis.  
but e - ver friend  
seems

S.

A.

I'm gonna be (6-16)  
try do you bad.

T.  
try do you bad.

B.  
try do you bad.

**PREVIEW**

**Low Resolution**

30

S. A. T. B.

Guitar 1: (Measure 30)

Guitar 2: (Measure 30)

cresc.

32

S. A. T. B.

Soprano: (Measure 32)

Alto: (Measure 32)

Tenor: (Measure 32)

Bass: (Measure 32)

Guitar 1: (Measure 32)

Guitar 2: (Measure 32)

0. Lawd,

f

0. Lawd,

f

0. Lawd,

div. f 18

0. Lawd,