

**Alexander Wessetzky**

**Arrangements  
zu Liedern von  
Huub Oosterhuis**

**Kyrie**

**für gem. Chor, Cello,  
Kontrabass,  
Vibraphon Celesta,  
Orgel (Keybd.)  
und Perkussion  
(Bongos, Kongas)**

**op. 15 / 2**

**Partitur**

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## **Bemerkungen zum Stück:**

Grundsätzlich ist dieses Arrangement für den Kyrie-Part einer Messe (Teil 2 in diesem Fall) vorgesehen.

Das verwendete Lied: „Ik sta voor U“ („Ich steh vor dir“), soll hier einen Platz für ein Nachdenken über sich selbst und das Verhältnis zu Gott schaffen.

Im Text dieses Liedes kommt auch etwas Fragendes, Zweifelndes dazu:

Fremdheit und Gottesferne kommen zur Sprache;

inhaltlich, stilistisch und emotional weit weg von einem abrupten

Vertrauensumschwung des Beters nach z.B. einer Klage wie in manchen Psalmtexten.

Im zweiten Teil des Arrangements („Kyrierufe und Verse“) habe ich ausgewählte Text- und Melodiepassagen von der „Groten Litanie“

mit einem gregorianischen Kyrie („Kyrie „Stelliferi conditor orbis“)

textlich wie musikalisch zu einer Einheit zusammengefügt:

die Verse der Litanei bilden eine Art von neuen Tropen und laufen sowohl abwechselnd, als auch parallel zur alten gregorianischen Melodie.

Liturgisch muss aber das „Kyrie eléison“ nicht nur auf die Verwendung in einer Messe reduziert werden, daher hat das Arrangement auch durchaus Platz in einem Wortgottesdienst oder einem geistlichen Konzert.

Eine Gemeindebeteiligung könnte ich mir mit einer oder zwei Strophen des Liedes „Ik sta voor U“ vorstellen (am besten die 3. und letzte Strophe), wobei in diesem Fall das Lied auf deutsch, die Litanei auf holländisch gesungen würden <sup>1)</sup>.

Ebenso lassen wir in diesem Fall das „Kyrie eléison“ original „altkirchlich“ lateinisch, da die deutsche Übersetzung: „Herr, erbarme dich“ ein wenig die Kraft der Anrufung des „Kyrios“, des Herrn verliert (Huldigungsruf)

In den gregorianischen Melodien wird das durch ziemlich gleichlange Melismen sowohl für das Wort „Kyrie“, als auch für das Wort „eleison“ ausgeglichen.

Der Komponist

*1): Habe leider noch keine Originaltextfassung der „Groten Litanie“!*



# Kyrie:

Huub Oosterhuis / Bernard Huijbers / greg.  
dt. Textübertragung: lothar Zenetti

Arr.:

Alexander Wessetzky

Intro:

(♩=133)

**Vibraphon**

**Celesta**

**Orgel / Keyboard.**

**Vib.**

**Cel.**

**Org./Kbd.**

**Lied: "Ich steh vor dir" :**

*mf (sotto voce)*

S. A.

Vib.

Cel.

Org./Kbd.

1. Ich steh vor dir mit  
 2. Von Zwei-feln ist mein  
 3. Sprich du das Wort das

*p*

S. A.

Vib.

Org./Kbd.

leeren Hän-den, Herr, fremd wie dein Na-me sind mir dei - ne We -  
 Leben ü - ber - mannt, mein Un - ver - mö - gen hält mich ganz ge - fan -  
 tröstet und be - freit und das mich führt in dei - nen gro - ßen Frie -

S. A. 15

ge. Seit Men-schen le - ben, ru - fen sie nach Gott;  
 gen. Hast du mit Na - men mich in dei - ne Hand,  
 den. Schließ auf das Land, das kei - ne Gren - zen kennt,

Vib. 15

Org./Kbd. 15

S. A. 18

mein Los ist Tod, hast du nicht an-dern Se - gen? Bist du der  
 in dein Er - bar-men fest mich ein - geschrie - ben? Nimmst dumich  
 und lassmich un - ter dei - nen Söh-nen le - ben. Sei dumein

Vib. 18

Org./Kbd. 18

**Vc.**  
**S. A.**  
 Gott, der Zuz - kunft mir ver - heißt? Ich möch - te  
 auf in dein ge - lob - tes Land? Wird ich dich  
 tä - glich Brot, so wahr du lebst. Du bist der

**T. B.**  
**Vib.**  
**Cel.**  
**Org./Kbd.**  
**Ak. Bs.**  
**Bgo.**  
**Kga.**

Vc.  
 23  
 1. 2.

S.  
 A.  
 23  
 glau - ben, komm mir doch ent - ge - gen.  
 noch mit neu - en Au - gen se - hen.  
 A - tem, wenn ich zu dir be

T.  
 B.  
 23  
 1. 2.

Vib.  
 23  
*(bei letzter Wh  
 weglassen)*  
 1. 2.

Cel.  
 23  
 1. 2.

Org./Kbd.  
 23  
 1. 2.

Ak. Bs.  
 23  
*(falls 3. Strophe: Volksgesang :  
 Orgelsatz siehe Einzelstimmen)*  
 1. 2.

Bgo.  
 23  
 1. 2.

Kga.  
 23  
 1. 2.



**Kyrierufe + Verse:**

The musical score is arranged in a system with the following parts from top to bottom:

- Vc.** (Violoncello): Bass clef, 2/4 time, dynamic *f*.
- S. A.** (Soprano Alto): Treble clef, 2/4 time, dynamic *f*.
- T. B.** (Tenor Bass): Bass clef, 2/4 time, dynamic *f*, includes the marking "te." above the staff.
- Vib.** (Vibraphone): Treble and Bass clefs, 2/4 time, dynamic *f*.
- Cel.** (Celeste): Treble and Bass clefs, 2/4 time, dynamic *f*.
- Org./Kbd.** (Organ/Piano): Treble and Bass clefs, 2/4 time, dynamic *f*. The right hand has a melodic line with eighth notes, while the left hand has a steady eighth-note accompaniment.
- Ak. Bs.** (Akrobatik Bass): Bass clef, 2/4 time, dynamic *f*.
- Bgo.** (Bongos): Treble clef, 2/4 time, dynamic *f*. The notation shows rhythmic patterns with vertical stems.
- Kga.** (Konga): Treble clef, 2/4 time, dynamic *f*. The notation shows rhythmic patterns with vertical stems.

Rehearsal mark **25** is placed at the beginning of the first measure of each part. The score consists of three measures.

This musical score page contains measures 28 through 31 for a symphony orchestra and a vocal soloist. The score is written in the key of D major (two sharps) and a 4/4 time signature. The instruments and their parts are as follows:

- Vc. (Violoncello):** Four staves, all containing whole rests.
- S. A. (Soloist):** One staff, containing whole rests.
- T. B. (Trombones):** Two staves, both containing whole rests.
- Vib. (Vibraphone):** Two staves. The right staff has whole rests for measures 28-30, followed by a quarter note G4 in measure 31. The left staff contains whole rests.
- Cel. (Cymbals):** Two staves, both containing whole rests.
- Org./Kbd. (Organ/Piano):** Two staves. The right staff features a melodic line with eighth and quarter notes, including some beamed eighth notes. The left staff plays a steady eighth-note accompaniment.
- Ab. Bs. (Alto Saxophones/Bassoons):** One staff, containing a melodic line with eighth and quarter notes.
- Bgo. (Bongos):** One staff, containing whole rests.
- Kga. (Kazoo):** One staff, containing a rhythmic pattern of eighth notes.

**Vc.**  
**S. A.**  
**T. B.**  
**Vib.**  
**Cel.**  
**Org./Kbd.**  
**Al. Bs.**  
**Bgo.**  
**Kga.**

*ff*  
 Sei hier zu - ge - - - gen,  
*mf* Ký - ri - e e -

This musical score page contains the following elements:
 

- Vc. (Violoncello):** A single staff with a treble clef and a key signature of two sharps (F# and C#). It contains three measures of whole rests.
- S. A. (Soprano/Alto):** A single staff with a treble clef and a key signature of two sharps. It contains three measures of music. The first measure is a whole rest. The second measure begins with a *ff* dynamic marking and contains a half note G4, followed by quarter notes A4, B4, and C5. The third measure contains quarter notes D5, E5, and F5, followed by a quarter rest.
- T. B. (Tenor/Bass):** A single staff with a bass clef and a key signature of two sharps. It contains three measures of music. The first two measures are whole rests. The third measure begins with a *mf* dynamic marking and contains a half note G2, followed by quarter notes A2, B2, and C3.
- Vib. (Vibraphone):** A grand staff with treble and bass clefs and a key signature of two sharps. It contains three measures of music. The treble clef part has a steady eighth-note accompaniment. The bass clef part has whole rests.
- Cel. (Celeste):** A grand staff with treble and bass clefs and a key signature of two sharps. It contains three measures of whole rests.
- Org./Kbd. (Organ/Keyboard):** A grand staff with treble and bass clefs and a key signature of two sharps. It contains three measures of music. The treble clef part has a steady eighth-note accompaniment. The bass clef part has a steady eighth-note accompaniment.
- Al. Bs. (Alto Saxophone):** A single staff with a bass clef and a key signature of two sharps. It contains three measures of music. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2.
- Bgo. (Bongos):** A single staff with a treble clef and a key signature of two sharps. It contains three measures of whole rests.
- Kga. (Congas):** A single staff with a treble clef and a key signature of two sharps. It contains three measures of music. The first measure has quarter notes G4, A4, B4, and C5. The second measure has quarter notes D5, E5, F5, and G5. The third measure has quarter notes A5, B5, C6, and D6.

S. A. da - mit wir le - - - ben. Sei uns zu ge -

T. B. - - e - lé - i - son.

Vib.

Cel.

Org./Kbd.

Ak. Bs.

Bgo.

Kga.

The musical score is arranged in a standard orchestral layout. It begins with a treble clef and a key signature of one sharp (F#). The vocal parts (S. A. and T. B.) are in the upper staves, with lyrics written below them. The instrumental parts (Vib., Cel., Org./Kbd., Ak. Bs., Bgo., Kga.) are in the lower staves. The Vibraphone part features a simple harmonic accompaniment. The Celeste part provides a rhythmic accompaniment with eighth notes. The Organ/Keyboard part plays a steady eighth-note accompaniment. The Alto Saxophone Bass part plays a simple harmonic line. The Bongo and Conga parts provide a rhythmic accompaniment.

**Vc.**  
**S. A.**  
**T. B.**  
**Vib.**  
**Cel.**  
**Org./Kbd.**  
**Al. Bs.**  
**Bgo.**  
**Kga.**

- - gen, stark wie ein Feu - - - er.  
 Ký - ri - e e - - e - lé - i - son.

41

S. A. Flamme und Le - e - ben, Gott

T. B. Chri - ste e - - - e - lé - i -

Cel.

Org./Kbd.

Bgo.

Kga.

44

S. A. bei den Men - schen. Komm und be - frei - e uns, da -

T. B. son. Chri - ste e - - - e - lé - i -

Cel.

Org./Kbd.

**S. A.** 47 mit wir le - ben. Ký - ri - e e - - lé - i-son.  
**T. B.** son. Ký - ri - e e - - lé - i-son.  
**Vib.** 47  
**Org./Kbd.** 47  
**Ak. Bs.** 47  
**Bgo.** 47  
**Kga.** 47

**S. A.**
  
**T. B.**
  
**Vib.**
  
**Org./Kbd.**
  
**Ak. Bs.**
  
**Bgo.**
  
**Kga.**



**Vc.** *58*  
**S. A.** *58* e - - - - -  
**T. B.** e - - - - -  
**Vib.** *58*  
**Cel.** *58*  
**Org./Kbd.** *58*  
**Al. Bs.** *58*  
**Bgo.** *58*  
**Kga.** *58*

**2 Schlußverse / instrumental:**

The musical score is arranged in a system with the following parts from top to bottom:

- Vc.** (Violoncello): Bass clef, key signature of two sharps (F# and C#). The staff contains rests for the first two measures and a whole rest for the third measure.
- S. A.** (Soprano): Treble clef, key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The lyrics "lé - - - i - son." are written below the staff.
- T. B.** (Tenor): Bass clef, key signature of two sharps. The melody begins with a quarter note G3, followed by eighth notes A3, B3, C4, B3, A3, G3. The lyrics "e - lé-i-son. \_\_\_\_\_" are written below the staff. The text "Komm uns zu ret - ten wie" appears in the second measure of the third system.
- Vib.** (Viola): Treble and bass clefs, key signature of two sharps. The staff contains rests for all three measures.
- Cel.** (Cello): Treble and bass clefs, key signature of two sharps. The staff contains rests for the first two measures and a rhythmic pattern of eighth notes in the third measure, marked with a forte (*f*) dynamic.
- Org./Kbd.** (Organ/Piano): Treble and bass clefs, key signature of two sharps. The staff contains a continuous eighth-note accompaniment pattern throughout all three measures.
- Al. Bs.** (Alto Saxophone): Bass clef, key signature of two sharps. The staff contains rests for all three measures.
- Bgo.** (Bass Drum): Percussion clef, key signature of two sharps. The staff contains a rhythmic pattern of eighth notes throughout all three measures.
- Kga.** (Kongas): Percussion clef, key signature of two sharps. The staff contains a rhythmic pattern of eighth notes throughout all three measures.

59

Vc.

S. A. 59  
Komm wie der hel - - le Tag

T. B. 59  
Licht in der Frü - he.

Vib. 59

Cel. 59

Org./Kbd. 59

Ak. Bs. 59

Bgo. 59

Kga. 59

**Vc.**  
 61

**S. A.**  
 61  
 Licht un-sren Au - gen.

**T. B.**

**Vib.**  
 61

**Cel.**  
 61

**Org./Kbd.**  
 61

**Ak. Bs.**  
 61

**Bgo.**  
 61

**Kga.**  
 61

This page of a musical score contains ten staves. The top staff is for Violoncello (Vc.), followed by Soprano (S.) and Alto (A.) voices with the lyrics 'Licht un-sren Au - gen.'. Below the vocal staves are staves for Tenor (T.) and Bass (B.), Vibraphone (Vib.), Cello (Cel.), Organ/Piano (Org./Kbd.), Acoustic Bass (Ak. Bs.), Bongos (Bgo.), and Congas (Kga.). The score is in a key with two sharps (F# and C#) and a common time signature. The vibraphone part features a melodic line with grace notes, while the cello and organ/piano parts provide harmonic accompaniment. The percussion parts consist of rhythmic patterns.

This musical score is arranged in a vertical format with nine staves. The instruments are labeled on the left side of each staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into three measures. The first measure contains musical notation for the Vib. (Vibraphone), Cel. (Cello), and Org./Kbd. (Organ/Piano) staves. The Vib. staff has a treble clef and a melodic line. The Cel. staff has a bass clef and a rhythmic accompaniment. The Org./Kbd. staff has a grand staff with a treble clef and a rhythmic accompaniment. The other staves (Vc., S. A., T. B., Ak. Bs., Bgo., and Kga.) are mostly empty, with some rests or simple rhythmic patterns in the Bgo. and Kga. staves. The Bgo. staff has a double bar line and a rhythmic pattern. The Kga. staff has a double bar line and a rhythmic pattern. The page number 21 is centered at the bottom.

Vc.   
 S. A.   
 T. B.   
 Vib.   
 Cel.   
 Org./Kbd.   
 Ak. Bs.   
 Bgo.   
 Kga.

(bei Wh weglassen)

This musical score page, numbered 23, is set in the key of D major (two sharps) and 4/4 time. It features the following parts:

- Vc.** (Violoncello): Resting on a whole note chord.
- S. A.** (Soprano Alto): Resting on a whole note chord.
- T. B.** (Tenor Bass): Resting on a whole note chord.
- Vib.** (Vibraphone): Playing a melodic line in the right hand, while the left hand rests.
- Cel.** (Cello): Playing a rhythmic accompaniment with eighth notes in both hands.
- Org./Kbd.** (Organ/Piano): Playing a rhythmic accompaniment with eighth notes in both hands.
- Ak. Bs.** (Alto Saxophone Bass): Resting on a whole note chord.
- Bgo.** (Bass Drum): Playing a rhythmic pattern of eighth notes.
- Kga.** (Kick Drum): Playing a rhythmic pattern of eighth notes.

The score is divided into two measures per system, with a double bar line at the end of the second measure. A dynamic marking of *68* is present at the beginning of each staff.

Vc. *70*

S. A. *70*

T. B.

Vib. *70* *accel.* *ff*

Cel. *70* *accel.*

Org./Kbd. *70* *accel.*

Ak. Bs. *70* *accel.*

Bgo. *70*

Kga.



Vc.

S.  
A.

T.  
B.

Vib.





Cel.

Org./Kbd.

Ak. Bs.

Bgo.

Kga.

**Vc.** 
  
**S. A.** 
  
**T. B.** 
  
**Vib.** 
  
**Cel.** 
  
**Org./Kbd.** 
  
**Ar. Bs.** 
  
**Bgo.** 
  
**Kga.** 

# Ik sta vor U

Huub Oosterhuis / Bernard Hujibers  
(1964)

1. Ik stavoor U in lee-gte en ge-mis, vreemd is uw naam, on -  
vind-baar zijn uw we - gen. Zijt Gij mijn God, sinds men-sen-heu-gen -  
is, dood is mijn lot, hebt Gij geen an-d're ze - gen?  
Zijt Gij de God bij wie mijn toekomst is? Heer, ik ge -  
loof, waa - rom staat Gij mij te - gen?

2.) Mijn dagen zijn door twijfel overmand,  
ik ben gevangen in mijn onvermogen.  
Hebt Gij mijn naam geschreven in uw hand,  
zult Gij mij bergen in uw mededogen?  
Mag ik nog levend wonen in uw land,  
mag ik nog eenmaal zien met nieuwe ogen?

3.) Spreekt Gij het woord dat mij vertroosting geeft  
dat mij bevrijdt en opneemt in uw vrede.  
Open die wereld die geen einde heeft,  
wil alle liefde aan uw zoon besteden.  
Wees Gij vandaag mijn brood zowaar Gij leeft.  
Gij zijt toch zelf de ziel van mijn gebeden.







Auswahl aus der Werkliste von Alexander Wessetzky (\*1969):

*gemischte Besetzung:*

***Mit Harfen und Zimbeln op.4***

***Messarrangements***

*(Ein Mix aus Gregorianik, Gotteslobliedern, Satie und Eigenem)*

für:

2-3 st.gem. Schola, Kantor, Soli, Viola, Violoncello, Harfe, Vibraphon,  
Keyboard und Orgel

***Passcalleluia op.12***

*(Verse zu den beiden Versi alleluatici aus der Liturgie der Osternacht)*

für:

2 Trompeten in B, Kantor, Schola, Kontrabass und Orgel

***A 6 Part Symphony on Childrens Song op.14***

*(Original: 20 Childrens Songs für Keyboard)*

für:

Vibraphon, Celesta, und Orgel (Keyboard)

***5 Arrangements zu Liedern von Huub Oosterhuis op. 15***

für:

gem. Chor, Cello, Kontrabass, Vibraphon, Celesta und Orgel (Keybd.)

*Orgel:*

***12 Choralskizzen op.2***

***Bearbeitungen von op.4 für 2 Orgeln op. 4b***

***Partita über: Herr unser Herr op.5***

***Suite über: O komm, o komm Emmanuel op.6***

***2 Orgelstücke für die heiligen 3 Könige op. 8***

*(Kleine Hallelujafantasie und Vidimus stellam)*

***Three's a Crowd (Dave Brubeck) für Orgel bearbeitet***

***Psalm 23 en 5 Pièces***

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