

CHORAL:

OMDAT HIJ, NIET VER WOU ZIJN (NAHE WOLLT DER HERR UNS SEIN)

Text: Huub Oosterhuis (1964)

Melodie: Bernhard Huijbers (1964)

Arrangement: Alex Wessetzky (2014)

Letzter Teil des Oratoriums:

"ON THE STEPS TO ETERNITY"

("Endzeitrede" Matthäusevangelium)

OMDAT HIJ (NAHE WOLLT DER HERR UNS SEIN)

BPM=125

H. OOSTERHUIS / B. HUIJBERS

ARR.: ALEX WESSETZKY

Musical score for Moog MG-1, Soprano, Basic 05, 3x Osc., Pulser, and FPC. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is BPM=125. The score consists of six staves:

- MOOG MG-1**: Bass clef, treble clef, and key signature. The staff contains three measures of rests.
- SOPRAN**: Treble clef and key signature. The staff contains three measures of rests.
- BASIC 05**: Treble clef and key signature. The staff contains three measures of rests.
- 3x OSC.**: Treble clef and key signature. The staff contains three measures of chords, each with a fermata. The chords are: C4-F#4 (first measure), C4-F#4-G4 (second measure), and C4-F#4-G4 (third measure). The notes are beamed together and have a fermata above them. There are also three 'f' symbols below the staff, one in each measure.
- PULSER**: Treble clef and key signature. The staff contains three measures of rests.
- FPC**: Treble clef and key signature. The staff contains three measures of rests.

OMDAT HIS (NAHE WOLLT...)

MG-1

S.

BASIC OS

3x OSC.

PULSER

FPC

Musical score for measures 4-6. The score consists of six staves: MG-1 (Bass clef), S. (Treble clef), BASIC OS (Treble clef), 3x OSC. (Treble clef), PULSER (Treble clef), and FPC (Percussion clef). All staves are in the key of D major. Measures 4-6 contain sustained notes on MG-1, S., BASIC OS, and PULSER, and a steady pulse on FPC. The 3x OSC. staff features a melodic line with a slur over measures 5-6 and a fermata over measure 6.

MG-1

S.

BASIC OS

3x OSC.

PULSER

FPC

Musical score for measures 7-9. The score consists of six staves: MG-1 (Bass clef), S. (Treble clef), BASIC OS (Treble clef), 3x OSC. (Treble clef), PULSER (Treble clef), and FPC (Percussion clef). All staves are in the key of D major. Measures 7-9 contain sustained notes on MG-1, S., BASIC OS, and PULSER, and a steady pulse on FPC. The 3x OSC. staff features a melodic line with a slur over measures 8-9 and a fermata over measure 9. The BASIC OS staff has a melodic line starting in measure 9.

OMDAT HIS (NAHE WOLLT...)

MG-1

S.

BASIC 05

3x OSC.

PULSER

FPC

10

10

10

10

10

10

START: FPC: TRIPHOP LOOP 5

MG-1

S.

BASIC 05

3x OSC.

PULSER

FPC

14

14

14

14

14

14

OMDAT HIG (NAHE WOLLT...)

1.)

MG-1 18

S. 18

BASIC 05 18

3x OSC. 18

PULSER 18

FPC 18

MG-1 22

S. 22

BASIC 05 22

3x OSC. 22

PULSER 22

FPC 22

22 1.) SIEHE MIXEREINSTELLUNGEN AM ENDE

OMDAT HIJ (NAHE WOLLT...)

MG-1
26

S.
26

BASIC 05
26

3x OSC.
26

PULSER

FPC
26

MG-1
30

S.
30

BASIC 05
30

3x OSC.
30

PULSER

FPC
30

Om - dat Hij niet ver wou zijn
Na - he wolt der Herr uns sein,

OMDAT HIG (NAHE WOLLT...)

MG-1
42

S.
42

BASIC 05
42

3x OSC.
42

PULSER

FPC
42

Mid-den in wat men-sen zijn
Un-ter Menschen wie ein Mensch

MG-1
46

S.
46

BASIC 05
46

3x OSC.
46

PULSER

FPC
46

OMDAT HIJ (NAHE WOLLT...)

MG-1

50

S.

50

heeft Hij wil-len wo-nen. Midden onder u staat Hij die
 hat er wol-len woh-nen. Mit-ten un-tereuch steht er,

BASIC 05

50

3x Osc.

50

PULSER

FPC

50

MG-1

54

S.

54

_gij ni - et kent. Mid-den on-der u staatHij die gij niet kent.
 _den ihr nicht kennt. Mit-ten un-tereuch steht er, den ihr nicht kennt.

BASIC 05

54

3x Osc.

54

PULSER

FPC

54

5x SONG / 1x CODA

The musical score consists of six staves, each with a label on the left and a measure number '58' at the beginning:

- MG-1:** Bass clef, contains a melodic line with a long note and a sequence of eighth notes.
- S.:** Treble clef, contains a series of rests.
- BASIC 65:** Treble clef, contains a rhythmic pattern of eighth notes.
- 3x OSC.:** Treble clef, contains a sustained chord with a tremolo effect.
- PULSER:** Treble clef, contains a series of rests.
- FPC:** Percussion clef, contains a series of rests.

MIXEREINSTELLUNGEN:

STROPHE 1-3:

WHISTLE-ON
 AMBIENCE-ON
 GLASS ARMANICA-ON
 BELMOPAN-OFF
 DARK POWER-ON
 BASIC 65-ON

STROPHE 4:

WHISTLE-ON
 AMBIENCE-ON
 GLASS ARMANICA-ON
 BELMOPAN-ON
 DARK POWER-OFF
 BASIC 65-ON

STROPHE 5:

WHISTLE-ON
 AMBIENCE-ON
 GLASS ARMANICA-ON
 BELMOPAN-ON
 DARK POWER-OFF
 BASIC 65-OFF

CODA:

WHISTLE-OFF
 AMBIENCE-OFF
 GLASS ARMANICA-OFF
 BELMOPAN-OFF
 DARK POWER-OFF
 BASIC 65-OFF
 FADE OUT!

CODA

ROLAND D-50

1.)

D-50

4

D-50

7

D-50

10

1.) INTERNAL SOUNDBANK: 88 SYNTH BASS
PHASER MXR 100: 2/75

D-50

13

Musical notation for measures 13-15. The piece is in D major (one sharp) and 4/4 time. The right hand (treble clef) plays a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. Measures 13 and 14 are identical. Measure 15 contains a whole rest in both hands.

D-50

16

Musical notation for measures 16-18. The right hand (treble clef) plays a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. Measures 16 and 17 are identical. Measure 18 contains a whole rest in both hands.

D-50

19

Musical notation for measures 19-21. The right hand (treble clef) plays a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. Measures 19 and 20 are identical. Measure 21 contains a whole rest in both hands.

D-50

22

Rit.

FADE OUT

Musical notation for measures 22-23. The piece is in D major (one sharp) and 4/4 time. The right hand (treble clef) plays a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. Measure 22 is identical to the previous system. Measure 23 contains a whole rest in both hands, with the text "FADE OUT" written above the staff.

1.) Omdat Hij niet ver wou zijn
is de Heer gekomen.
Mid-den in wat mensen zijn
heeft Hij willen wonen.
: Midden onder u staat Hij die gij
niet kent :

2.) Overal nabij is Hij
mens'lijk allerwegen.
Maar geen mens herkent Hem, Hij
wordt gewoon verzwegen.
: Midden onder u staat Hij die gij
niet kent :

3.) God van God en licht van licht
aller dingen hoeder
heeft een menselijk gezicht
aller mensen broeder.
: Midden onder u staat Hij die gij
niet kent :

4.) Wilt daarom elkander doen
alle goeds geduldig.
Weest elkaar om zinentwil
niets dan liefde schuldig.
: Midden onder u staat Hij die gij
niet kent :

5.) Weest verheugd, van zorgen
vrij:
God die wij aanbidden
is ons rakelings nabij,
wonend in ons midden.
: Midden onder u staat Hij die gij
niet kent :
(*Quelle: Huub Oosterhuis,
Liedboek voor die Kerken 1973*)

1.) Nahe wollt der Herr uns sein,
nicht in Fernen thronen.
Unter Menschen wie ein Mensch
hat er wollen wohnen.
: Mitten unter euch steht er,
den ihr nicht kennt :

2.) Überall ist er uns nah,
menschlich uns zugegen.
Unerkannt kommt er zu uns
auf verborgnen Wegen.
: Mitten unter euch steht er,
den ihr nicht kennt :

3.) Gott von Gott und Licht vom
Licht, der die Welt umhütet,
ist in menschlicher Gestalt
unser aller Bruder.
: Mitten unter euch steht er,
den ihr nicht kennt :

4.) Tut einander Gutes nur,
so wie er geduldig;
bleibt um seinetwillen euch
keine Liebe schuldig.
: Mitten unter euch steht er,
den ihr nicht kennt :

Freuet euch, von Sorge
frei;
tragt vor ihn die Bitte,
dass er uns ganz nahe sei,
wohn in unsrer Mitte.
: Mitten unter euch steht er,
den ihr nicht kennt :
(*Quelle: Gotteslob 1975,
Übertragung Nicolas Schalz 1971*)

