

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)

$\text{♩} = 80$ **TACET**

A single musical staff in treble clef with a common time signature (C). The staff is empty, indicating a TACET (silence) section. Above the staff, the tempo is marked as quarter note = 80, and the word "TACET" is written in bold capital letters.

2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)

$\text{♩} = 65$

A musical score for a recorder, consisting of ten staves. The first staff is in 2/2 time with a tempo of quarter note = 65. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. A large orange oval watermark with the text "musicalion" and "klicken für mehr" is centered over the middle of the score. The staves are numbered 10, 18, 26, 34, 43, 67, 76, 84, and 92. The final staff ends with a "rit." (ritardando) marking and a fermata over the final note.

10

18

26

34

43 **24**

67

76

84

92 rit.

3. Gospel. In those days (Luke: 2, 1-7)



4. Carol. Silent night, holy night!



5. Gospel. In that region there were shepherds (Luke: 2, 8-14)



6. Carol. Angels we have heard on high

$\text{♩} = 110$

musicalion
klicken für mehr

9 8 2. 2

25 4 f

33 1. 2.

37 mf

41 f

45 1. 2.

7. Final chorus. In the beginning was the Word /
And the Word became flesh (John: 1, 1.14)

♩=80

8

mf

10

f

14

7

mf

25

f

ff

31

rit.

musicalion
klicken für mehr

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)

$\text{♩} = 80$ TACET



2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)

$\text{♩} = 65$ TACET



3. Gospel. In those days (Luke: 2, 1-7)

$\text{♩} = 62$

1. 2.

6 6

musicalion
klicken für mehr

19

24 *mp*

30 3

37 1. rit.

40 2.



4. Carol. Silent night, holy night!



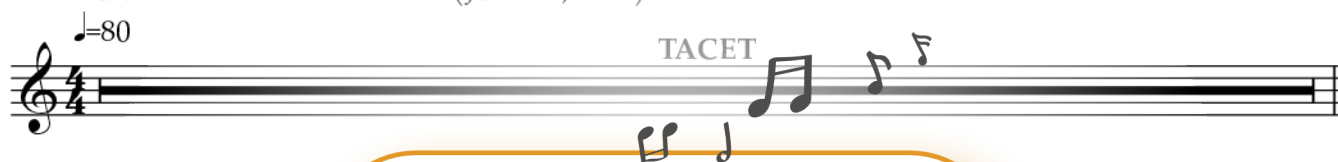
5. Gospel. In that region there were shepherds (Luke: 2, 8-14)



6. Carol. Angles we have heard on high



7. Final chorus. In the beginning was the Word /
And the Word became flesh (John: 1, 1.14)



musicalion

klicken für mehr

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)



2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)



3. Gospel. In those days (Luke: 2, 1-7)



4. Carol. Silent night, holy night!

$\text{♩} = 80$ 9

22

mf

26

30

34

38

42

mf

46

musicalion
klicken für mehr

50

54

58

61 rit.

5. Gospel. In that region there were shepherds (Luke: 2, 8-14)

♩=65

TACET

6. Carol. Angles we l

♩=100

musicalion
klicken für mehr

7. Final chorus. In the beginning was the Word /
And the Word became flesh (John: 1, 1.14)

♩=80

TACET

Horn in F

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)

$\text{♩} = 80$ TACET



2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)

$\text{♩} = 65$



3. Gospel. In those days (Luke: 2, 1-7)



4. Carol. Silent night, holy night!



5. Gospel. In that region there were shepherds (Luke: 2, 8-14)



6. Carol. Angles we have heard on high

7. Final chorus. In t'
And the Word b**musicalion**

klicken für mehr

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)



2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)



3. Gospel. In those days (Luke: 2, 1-7)



4. Carol. Silent night, holy night!

♩=80 9

musicalion
klicken für mehr

22

26 *mf*

30

34

38

42

46 *mf*

50

54

58

61

rit. .

5. Gospel. In that region there were shepherds (Luke: 2, 8-14)

♩=65

TACET

6. Carol. Angles we

♩=110

musicalion
klicken für mehr

7. Final chorus. In the beginning was the Word /
And the Word became flesh (John: 1, 1.14)

♩=80

TACET

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)

p $\text{♩} = 80$

Soprano: In the be - gin-ning was the Word! In the be - gin-ning was the

Alto: In the be - gin-ning was the Word! In the be - gin-ning was the

Tenor: In the be - gin-ning was the Word! In the be - gin-ning was the

Bass: In the be - gin-ning was the Word! In the be - gin-ning was the

5

S. Word! In the ' was the Word, and the

A. Word! In the as the Word, and the

T. Word! In the be - gin-ning was the Word! In the be - gin-ning was the Word, and the

B. Word! In the be - gin-ning was the Word! In the be - gin-ning was the Word, and the

10

S. Word_ was with God, and the Word_ was with God! In the be -

A. Word_ was with God, and the Word_ was with God! In the be -

T. Word was with God, and the Word was with God! In the be -

B. Word was with God, and the Word was with God! In the be -

musicalion
klicken für mehr

14

S. gin-ning was the Word! In the be - gin-ning was the Word! In the be -

A. gin-ning was the Word! In the be - gin-ning was the Word! In the be -

T. gin-ning was the Word! In the be - gin-ning was the Word! In the be -

B. gin-ning was the Word! In the be - gin-ning was the Word! In the be -

18

S. gin-ning was the Word! In the be - gin-ning was the Word, and the

A. gin-ning was the Word, and the

T. gin-ning was the Word! In the be - gin-ning was the Word, and the

B. gin-ning was the Word! In the be - gin-ning was the Word, and the

22

S. Word was God, and the

A. Word was God, and the

T. Word was God, and the

B. Word was God, and the

musicalion
klicken für mehr

25

S. Word _____ was _____ God! In the be -

A. Word _____ was God! In the be -

T. Word _____ was God! In the be -

B. Word _____ was God! In the be -

p

28

S. gin-ning was the Word! In the be - gin-ning was the Word! In the be -

A. gin-ning wa Word! In the be -

T. gin-ning was the Word! In the be - gin-ning was the Word! In the be -

B. gin-ning was the Word! In the be - gin-ning was the Word! In the be -

musicalion
klicken für mehr

32

S. gin-ning was the Word! In the be - gin-ning was the Word!

A. gin-ning was the Word! In the be - gin-ning was the Word!

T. gin-ning was the Word! In the be - gin-ning was the Word!

B. gin-ning was the Word! In the be - gin-ning was the Word!

rit.

2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)

$\text{♩} = 65$

8

Soprano Solo

Soprano

Alto

Tenor

Bass

Congregation

10

Congr.

Re - joice, Zi - on,

14

Congr.

cry for joy Je - ru - sa - lem!

18

Congr.

Be - hold, thy King cometh to thee,

22

Congr.

yea, He cometh, Prince of Peace!

26

Congr.

Re - joice, daugh - ter of Zi - on,

30

Congr.

cry for joy Je - ru - sa - lem!

musicalion
klicken für mehr

34

9

S. Solo
Choir
Congr.

43

mf

S.
A.
T.
B.

Ho - san - na, Son of Da - - - vid,

47

S.
A.
T.
B.

be _____ thy peo - ple!

be _____ thy peo - ple!

be a bless - ing un - to thy peo - ple!

be _____ a bless - ing un - to thy peo - ple!

51

S.
A.
T.
B.

Come _____ and es - tab - lish thine e - ter - nal Reign!

Come _____ and es - tab - lish thine e - ter - nal Reign!

Come and es - tab - lish thine e - ter - nal Reign!

Come and es - tab - lish thine e - ter - nal Reign!

55

S. Ho - san - na in the high - - est sphere!

A. Ho - san - na in the high - - est sphere!

T. Ho - san - na in the high - est sphere!

B. Ho - san - na in th high - est sphere!

59

S. Ho - san - na, Son of Da - - - vid,

A. Ho - - - vid,

T. Ho - san - na, Son of Da - - - vid,

B. Ho - san - na, Son of Da - - - vid,

musicalion
klicken für mehr

63

S. be a bless - ing un - to thy peo - ple!

A. be a bless - ing un - to thy peo - ple!

T. be a bless - ing un - to thy peo - ple!

B. be a bless - ing un - to thy peo - ple!

84

S. Solo

Thy throne of peace shall stand e - ter - nal - ly,

S.

Thy _____ throne of peace shall stand e - ter - nal ly,

A.

Thy _____ throne of peace shall stand e - ter - nal - ly,

T.

8 Thy throne of peace shall _____ stand e - ter - nal - ly,

B.

Thy throne of peace shall stand e - ter - nal - ly,

Congr.

Thy _____ " - - nal ly,

musicalion

klicken für mehr

88

S. Solo

Thou, the e - ter - nal _____ Fa - - ther's child!

S.

Thou, _____ the e - ter - nal Fa - - ther's child!

A.

Thou, _____ the e - ter - - nal Fa - - ther's child!

T.

8 Thou, the e - ter - - nal Fa - - ther's child!

B.

Thou, the e - ter - - nal _____ Fa - - ther's child!

Congr.

Thou, _____ the e - ter - - nal Fa - - - ther's child!

92

S. Solo

Ho - san - na, Son of Da - - - vid,

S.

Ho - san - na, Son of Da - - - vid,

A.

Ho - san - na, Son of Da - - - vid,

T.

Ho - san - na, Son of Da - - - vid,

B.

Ho - san - na, Son of Da - - - vid,

Congr.

Ho - san - na, Son of Da - - - vid,

musicalion
klicken für mehr

96

S. Solo

be - gree - ted, grace - ful King!

S.

be - gree - ted, grace - - ful King!

A.

be - gree - ted, grace - - ful King!

T.

be - gree - ted, grace - ful King!

B.

be - gree - ted, grace - ful King!

Congr.

be - gree - ted, grace - ful King!

3. Gospel. In those days (Luke: 2, 1-7)

Soprano $\text{♩} = 62$ 1.

Come, hear the sto - ry, how God, God be - came man!_

Alto

Come, hear the sto - ry, how God, God be - came man!_

Tenor

Come, hear the sto - ry, how God, God be - came man!_

Bass

Come, hear the sto - ry, how God, how God be - came, be-came man!

S. 2.

how God man!_

A.

how

T.

how God, God be - came man!_

B.

God, how God be - came, be - came man!

musicalion
klicken für mehr

S. **6**

Come, hear the sto - ry!_

A. **6**

Come, hear the sto - ry!_

T. **6**

Come, hear the sto - ry!_

B. **6**

Come, hear the sto - ry!_

13

6

1.

S. Come, hear the sto - ry, how God, God be -

A. Come, hear the sto - ry, how God, God be -

T. Come, hear the sto - ry, how God, God be -

B. Come, hear the sto - ry, how God, how God be -

21

2.

S. came man!_

A. came man!_

T. came man!_

B. came, be-came man! God, how God be - came, be-came man!

musicalion
klicken für mehr

24

mp

S. ...she was ex - pec - ting a child!_

mp

A. ...she was ex - pec - ting a child!_

mp

T. she was ex - pec - ting a child!_

mp

B. she was ex - pec - ting a child!_

28 *mp*

S. ...to de - liv - er her child! Come, hear the sto - ry!

A. *mp* ...to de - liv - er her child! Come, hear the sto - ry!

T. *mp* ...to de - liv - er her child! Come, hear the sto - ry!

B. *mp* ...to de - liv - er her child! Come, hear the sto - ry!

31

S. ...her first-born son!

A. ...her first-born son!

T. ...her first-born son!

B. ...her first-born son!

musicalion
klicken für mehr

37 1.

S. That's the sto - ry, how God, God be - came man!

A. That's the sto - ry, how God, God be - came man!

T. That's the sto - ry, how God, God be - came man!

B. That's the sto - ry, how God, how God be - came, be-came man!

rit.

40 [2.]

S. how God, God be - came man! Hear!

A. how God, God be - came man! Hear!

T. how God, God be - came man! Hear!

B. God, how God be - came, be - came man! Hear!



musicalion

klicken für mehr

4. Carol. Sil.

$\text{♩} = 80$

9

Soprano Solo

9

Soprano

9

Alto

9

Tenor

9

Bass

9

Congregation

10 *mp*

S. 1. Si - lent night, ho - ly night! All is calm, all is bright

A. *mp* 1. Si - lent night, ho - ly night! All___ is calm, all___ is

T. *mp* 1. Si - lent night, ho - ly night! All is calm, all___ is

B. *mp* 1. Si - lent night,___ ho - ly night!___ All is calm,___ all is bright___

14

S. round yon vir - gin moth - er and child. Ho - ly in - fant, so ten - der and mild,

A. bright in - fant, so ten - der and

T. bright round___ yon vir - gin moth - er and child. Ho - ly in - fant, so ten - der and

B. round yon vir - gin moth - er and child. Ho - ly in - fant, so ten - der and mild,___

musicalion
klicken für mehr

18

S. sleep in heav - en - ly peace,___ sleep___ in heav - en - ly peace!

A. mild, sleep in heav - en - ly peace,___ sleep___ in heav - en - ly peace!

T. mild, sleep in heav - en - ly peace, sleep___ in heav - en - ly peace!

B. sleep in heav - en - ly peace, sleep in heav - en - ly peace!

22 *mf*
 Congr. 2. Si - lent night, ho - ly night! Shep - herds quake at the sight.

26
 Congr. Glo - ries stream_ from heav - en a - far, heav'n - ly hosts_ sing, Al - le - lu - ia!

30
 Congr. Christ, the Sav - ior, is born!_____ Christ, the Sav - ior, is born!

34
 S. Solo
 Choir
 Congr. 8

musicalion

klicken für mehr

42 *f*
 S. Solo 3. Si - lent night, ho - ly night! Son of God, love's pur light_____

S. *mf*
 3. Si - lent night, ho - ly night! Son of God, love's pur light

A. *mf*
 3. Si - lent night, ho - ly night! Son_ of God, love's_ pur

T. *mf*
 3. Si - lent night, ho - ly night! Son of God, love's_ pur

B. *mf*
 Si - lent night,_____ ho - ly night!_____ Son of God,_____ love's pur light_____

3. Si - lent night, ho - ly night! Son of God, love's pur light

46

S. Solo

ra-diant beams from thy ho-ly face with the dawn of re - deem - ing grace,

S.

ra - diant beams from thy ho-ly face with the dawn of re - deem - ing grace,

A.

light ra - diant beams from thy ho-ly face with the dawn of re - deem - ing

T.

light ra - diant beams from thy ho-ly face with the dawn of re - deem - ing

B.

ra - diant beams from thy ho-ly face with the dawn of re - deem - ing grace,___

Congr.

ra - diant re - deem - ing grace,

50

S. Solo

je - sus, at thy birth!

S.

Je - sus, Lord, at thy birth! Je - sus, Lord, at thy birth!

A.

grace, Je - sus, Lord, at thy birth! Je - sus, Lord, at thy birth!

T.

grace, Je - sus, Lord, at thy birth! Je - sus, Lord at thy birth!

B.

Je - sus, Lord, at thy birth! Je - sus, Lord, at thy birth!

Congr.

Je - sus, Lord, at thy birth! Je - sus, Lord, at thy birth!

54

S. Solo

Choir

Congr.

11

5. Gospel. In that region there were shepherds (Luke: 2, 8-14)

Soprano Solo $\text{♩} = 65$

Soprano *mf*
Christ was born in - to our night a glim-mer of hope!_____

Alto *mf*
Christ was born in - to our night a glim-mer of hope, of hope!

Tenor *mf*
Christ was born in - to our night a glim-mer of hope, of hope!

Bass *mf*
Christ was born in - to our night a glim-mer of hope!

S. Solo
Choir
Congr.

S. *f*
(10)But the said to them:_____

A. *f*
(10)But the an - gel said to them, said to them: said to them:_____

T. *f*
(10)But the an - gel said to them, said to them: said to them:_____

B. *f*
(10)But the an - gel said to them:_____ said to them:_____

S. Solo *mf*
Don't be a - fraid; for see ---- I'm bring-ing you good news of great joy for

S. Solo
all the peo - ple: (11)to you is born this day in the ci - ty of Da - vid

S. Solo *f*
a Sav - iour, who is the Mes-si-ah, the Lord, who is the Mes-si-ah, the Lord.

25 *mf*

S. Christ was born in - to our night a glim-mer of hope! 1.

A. *mf* Christ was born in - to our night a glim-mer of hope, of hope!

T. *mf* Christ was born in - to our night a glim-mer of hope, of hope!

B. *mf* Christ was born in - to our night a glim-mer of hope!

28 2. *f*

S. hope of hope! Lord! But the an - gel said to them,

A. hope, to them,

T. hope, of hope! But the an - gel said to them,

B. hope! Lord! But the an - - gel

musicalion
klicken für mehr

30 1. 2.

S. said to them; said to them:

A. said to them: said to them:

T. said to them: said to them:

B. said to them: said to them:

32

S. Solo

(12) This will be a sign_ for you:_ you will find a child_ wrapped in

34

S. Solo

bands of cloth,_ and ly - ing in a man - ger.____

36

S. Solo

Choir

Congr.

2

38

S.

A.

T.

B.

mf

(14) Glo - ry to God in the high - est, and_ on earth peace.

mf

(14) Glo - ry to God in the high - est, and_ on earth peace.

mf

(14) Glo - ry to God in the high - est, and_ on earth peace.

mf

(14) Glo - ry to God in the high - est, and_ on earth peace

musicalion
klicken für mehr

40

S.

A.

T.

B.

f

a - mong those_ whom_ he fav - ours,_ he fav - ours!_

f

a - mong those_ whom_ he fav - ours,_ he fav - ours!_

f

a - mong those_ whom_ he fav - - - ours!

f

a - - - mong those whom he fav - ours,_ he fav - ours!_

1.

rit. . . . ♩=50 rit. . . . ♩=45

42. 2.

S. fav - ours, he fav - ours, he fav - - ours, he fav - ours!

A. fav - ours, he fav - ours, he fav - - - - - ours!

T. fav - ours, he fav - - ours, he fav - ours!

B. fav - ours, he fav - ours, he fav - - ours, he fav - ours!

6. Carol. Angles we have heard on high

♩=110

Soprano Solo

Soprano

Alto

Tenor

Bass

Congregation

musicalion
klicken für mehr

9 *mf*

S. Solo An - gles we have heard on high sweet - ly sing - ing o'er the plains,

13 *mf*

Congr. And the moun - tains in re - ply e - cho - ing their joy - ful strains.

17

S. Glo - - - - - ri - a

A. Glo - - - - - ri - a

T. Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a

B. Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a

Congr. Glo - - - - - ri - a



21

S. in ex - cel - sis De - o! De - - - o!

A. in ex - cel - sis De - o! De - - - o!

T. in ex - cel - sis De - o! De - - - o!

B. in ex - cel - sis De - o! De - - - o!

Congr. in ex - cel - sis De - o! De - - - o!

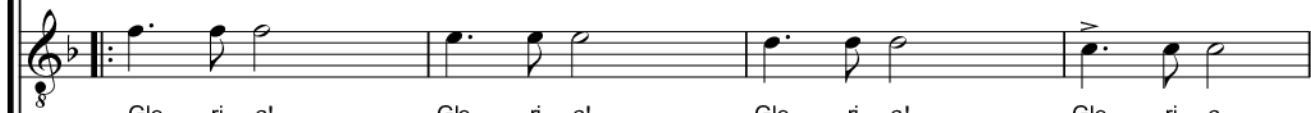
25 *mf*

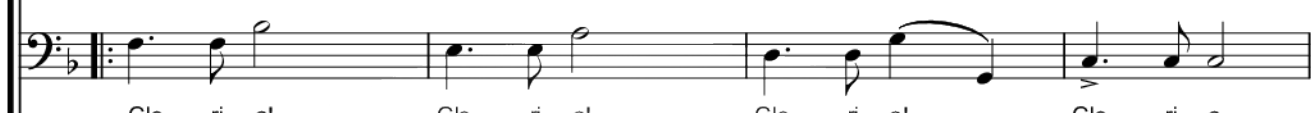
S. Solo Shep - herds, why_ this_ ju - bi - lee?_ Why_ your_ joy - ous_ strains pro - long?
What the glad - some tid - ings be_ which in - spire your_ heav'n - ly song?

29

S.  Glo - ri - a

A.  Glo - ri - a

T.  Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a

B.  Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a

Congr.  Glo - ri - a

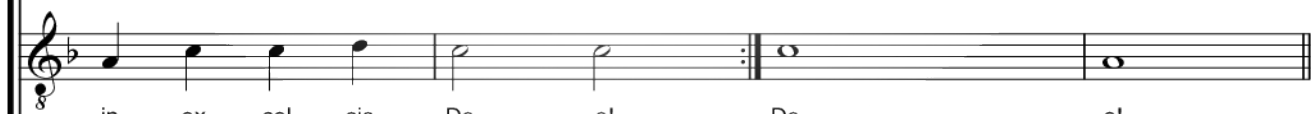
musicalion

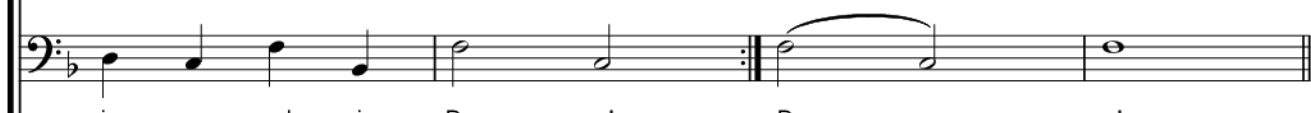
klicken für mehr

33

S.  in ex - cel - sis De - o! De - o!

A.  in ex - cel - sis De - o! De - o!

T.  in ex - cel - sis De - o! De - o!

B.  in ex - cel - sis De - o! De - o!

Congr.  in ex - cel - sis De - o! De - o!

37 *mf*

Congr.  Come to Beth - le - hem and see him whose birth the an - gels sing;
Come, a - dore on bend - ed knee, Christ, the Lord, the new - born King.

41

S. Solo

Glo - ri - a!____ Glo - ri - a!____ Glo - ri - a!____ Glo - ri - a

f

S.

Glo - - - - - ri - a

f

A.

Glo - - - - - ri - a

f

T.

Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a

f

B.

Glo - ri - a! Glo - ri - a! Glo - ri - a!____ Glo - ri - a

f

Congr.

Glo - - - - - ri - a

f

musicalion
klicken für mehr

45

S. Solo

1. in ex - cel - sis De - o! 2. De - - o!

S.

in ex - cel - sis De - o! De - - o!

A.

in ex - cel - sis De - o! De - - o!

T.

in ex - cel - sis De - o! De - - o!

B.

in ex - cel - sis De - o! De - - o!

Congr.

in ex - cel - sis De - o! De - - o!

7. Final chorus. In the beginning was the Word /
And the Word became flesh (John: 1, 1.14)

mf $\text{♩} = 80$

Soprano Solo

And the Word be - came flesh, and the Word be - came flesh and

Soprano

p

In the be - gin-ning was the Word! In the be -

Alto

p

In the be - gin-ning was the Word! In the be -

Tenor

p

In the be - gin-ning was the Word! In the be -

Bass

p

In the be - gin-ning was the Word! In the be -

musicalion

klicken für mehr

4

S. Solo

lived a-mong us, and we've seen, and we've seen his

S.

gin-ning was the Word! In the be - gin-ning was the Word! In the be -

A.

gin-ning was the Word! In the be - gin-ning was the Word! In the be -

T.

gin-ning was the Word! In the be - gin-ning was the Word! In the be -

B.

gin-ning was the Word! In the be - gin-ning was the Word! In the be -

8

S. Solo

glo - - - ry! ...and the Word was with God!

S.

gin-ning was the Word, and the Word was with God, and the

A.

gin-ning was the Word, and the Word was with God, and the

T.

gin-ning was the Word, and the Word was with God, and the

B.

gin-ning wa

God, and the

musicalion
klicken für mehr

12

S. Solo

...a glo - ry, a glo - ry as of a

S.

Word was with God! In the be - gin-ning was the Word! In the be -

A.

Word was with God! In the be - gin-ning was the Word! In the be -

T.

Word was with God! In the be - gin-ning was the Word! In the be -

B.

Word was with God! In the be - gin-ning was the Word! In the be -

16

S. Solo

fa - ther's on - ly son, a glo - ry, a glo - ry, ...full of

S.

gin-ning was the Word! In the be - gin-ning was the Word! In the be -

A.

gin-ning was the Word! In the be - gin-ning was the Word! In the be -

T.

8 gin-ning was the Word! In the be - gin-ning was the Word! In the be -

B.

gin-ning w Word! In the be -

musicalion
klicken für mehr

20

S. Solo

grace and truth! ...and the Word was God!

S.

gin-ning was the Word, and the Word was God, and the

A.

gin-ning was the Word, and the Word was God, and the

T.

8 gin-ning was the Word, and the Word was God, and the

B.

gin-ning was the Word, and the Word was God, and the

25

S. Solo ...and the Word, the Word was God!

S. Word was God, and the

A. Word was God, and the

T. Word was God, and the

B. Word and the

musicalion
klicken für mehr

28

S. Solo ...and the Word, the Word was God! ...full of

S. Word was God, ...full of

A. Word was God, ...full of

T. Word was God! ...full of

B. Word was God, ...full of

31

S. Solo

grace___ and truth,___ full of grace___ and truth! rit. .

S.

grace___ and truth,___ full of grace___ and___ truth!___

A.

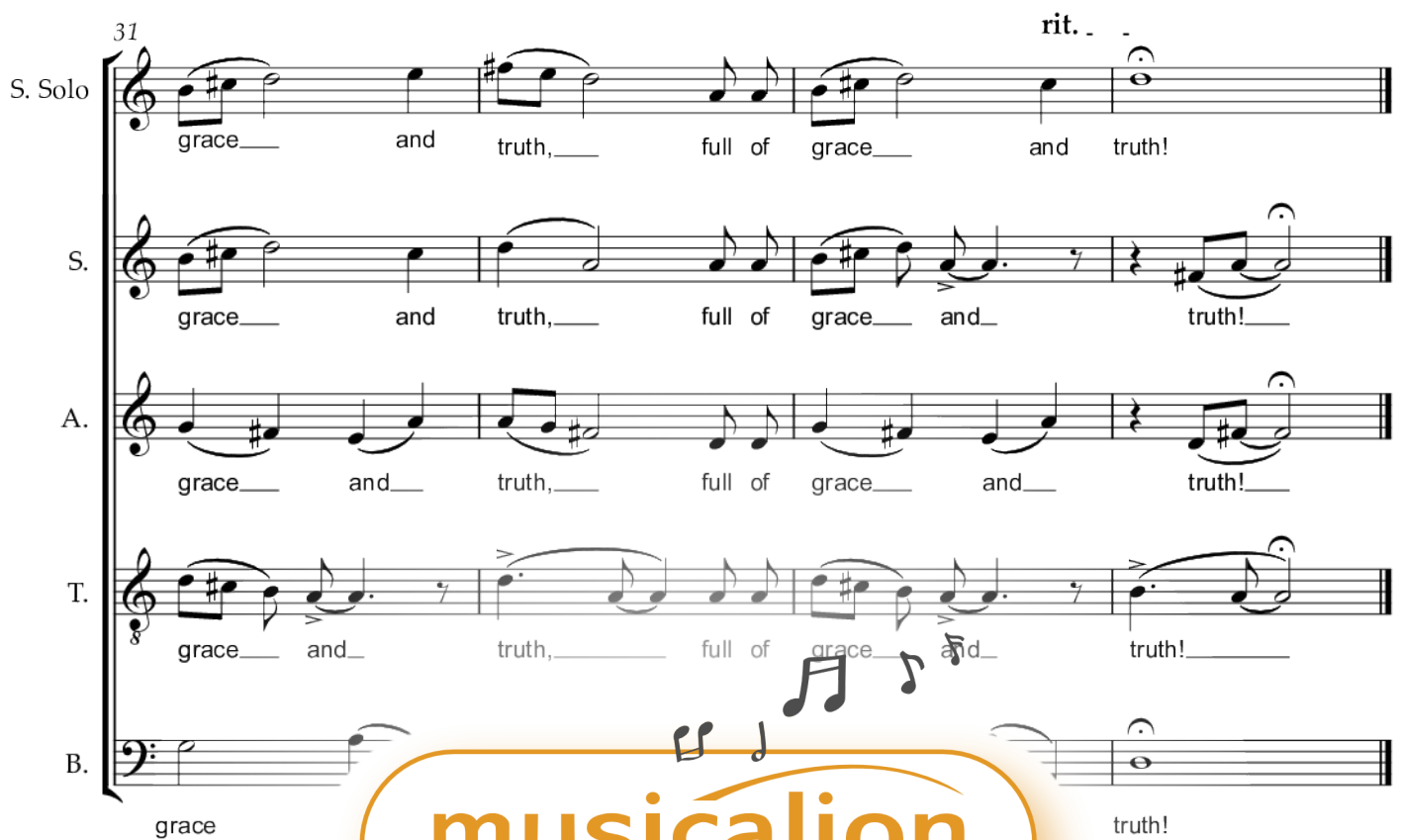
grace___ and___ truth,___ full of grace___ and___ truth!___

T.

grace___ and___ truth,___ full of grace___ and___ truth!___

B.

grace truth!



musicalion
klicken für mehr

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)



2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)



3. Gospel. In those days (Luke: 2, 1-7)

♩=62

1. 2 2. 2

6

(1) In those from

7

Em - per - or _____ Au - gus - tus _____ that

8

all the world, _____ should be reg - is - tered. (2) This was the

9

first reg - is - tra - tion and was ta - ken while Qui -

10

ri - ni - us _____ was go - ver - nor _____ of

11

Sy - ri - a, _____

musicalion
klicken für mehr

12

13

All went to _____ their own towns _____ to be reg -

14

is - tered. (4) Jo - seph al - so went from the town _____ of

15

Na - za - reth _____ in Ga - li - lee _____ to Ju -

16

de - a, to the ci - ty of Da - vid called

17

Beth - le - he.

i - ded from the

18

house and fa - mi - ly of Da - vid.

19

1. 2

2.

(5) He

24

went to be _____ reg - is - tered _____ with

25

Ma - ry _____ to whom he was _____ en -

26

gaged and who was ex - pec - ting a

27

child. (6)While they were there, the time came for

28

her to de - liv - er her child. ...the

29

time came..._____

30

(7)And

31

she gave birth to her first - born son _____ and

32

wrapped him _____ and

33

laid him _____ in a

34

man - ger, _____ in a man - ger, _____ be -

35

cause there was no place for them, _____ no

36

place for them _____ in the Inn. _____

37

1. 2 2. 3

4. Carol. Silent night, holy night!



5. Gospel. In that region there were shepherds (Luke: 2, 8-14)



(8) In that re - gion there were shep - herds



liv - ing in the fields, keep ing watch o -



- ver t' (9) Then an



an - gel of the Lord stood be -



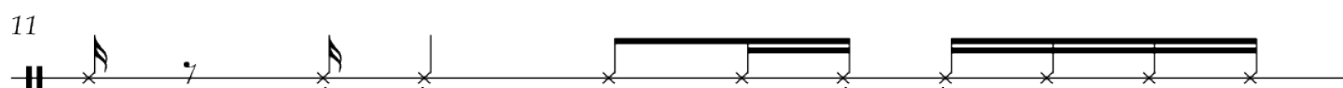
fore them, and the



glo - ry of the Lord shone a -



round them, and

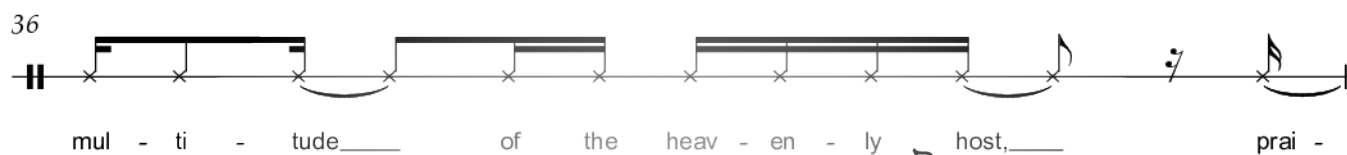
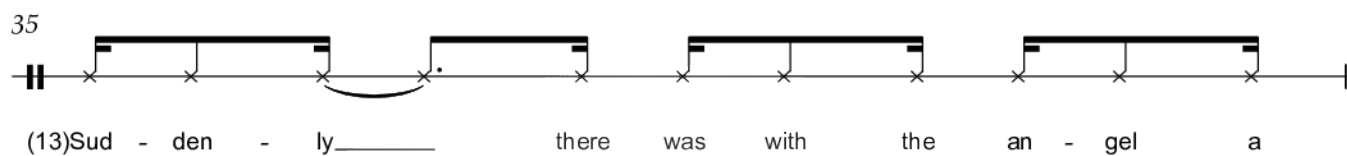
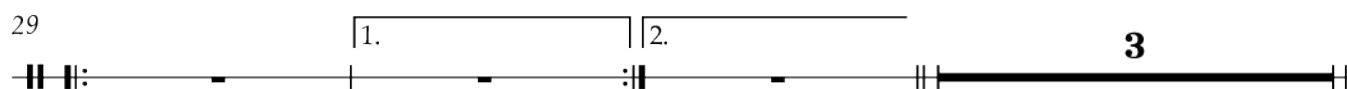
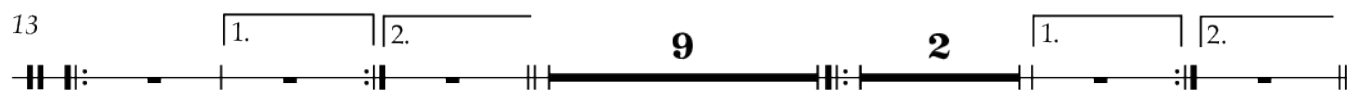


they were ter - ri - fied, yea, they were



ab - so - lut - ly ter - ri - fied!





6. Carol. Angles we have heard on high



7. Final chorus. In the beginning was the Word /
And the Word became flesh (John: 1, 1.14)



Piano

The Christmas-Story on Christmas Eve

Andreas Wittkopf
op. 47 (04.-10-11.2017)
(English version: 12/2022)

1. Opening chorus. In the beginning (John: 1, 1)

$\text{♩} = 80$

p

mf

f

p

mf

musicalion
klicken für mehr

22

25

28

32

musicalion
klicken für mehr

f

p

p

pp

pp

ppp

2. Carol. Rejoice, daughter of Zion!

(by use of the choral movement by G. F. Handel)

$\text{♩} = 65$

mf

mf

5

10



16



22



28



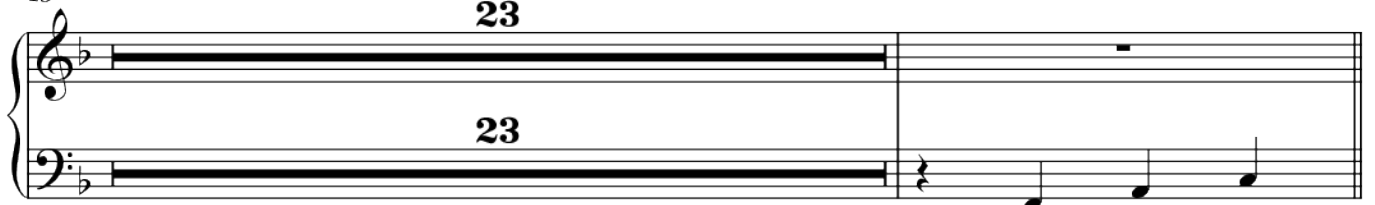
34



39



43





musicalion
klicken für mehr



3. Gospel. In those days (Luke: 2, 1-7)

$\text{♩} = 62$

1.

2.

6

mp

mp

musicalion
klicken für mehr

9

12

13

This musical score is for a piano piece in 4/4 time, marked with a tempo of 62 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measures 1 through 13 indicated. The first system (measures 1-3) includes a first ending bracket. The second system (measures 4-5) includes a second ending bracket. The third system (measures 6-8) features a watermark for 'musicalion' and 'klicken für mehr'. The fourth system (measures 9-11) continues the melodic and harmonic development. The fifth system (measures 12-13) concludes the piece with a final chord and a repeat sign.

16

19

1.

22

2.

24

mp

27

30

31



34



37



40



musicalion
klicken für mehr

4. Carol. Silent night, holy night!

♩=80

p

5

mf

p

10

mp

mp

14

18

p

22

mf

mf

musicalion
klicken für mehr

26



30



34



38



42



46



50



54

58

61

rit. -

5. Gospel. In that re

musicalion

klicken für mehr

65

mf

4

mp

7

10

mp

mp

Musical score for measures 10-12. The key signature is one sharp (F#). The melody in the right hand features eighth-note patterns. The bass line in the left hand starts with a mezzo-piano (mp) dynamic.

13

f

f

1. 2.

Musical score for measures 13-15. The melody in the right hand features eighth-note patterns. The bass line in the left hand starts with a forte (f) dynamic. A first and second ending bracket is shown over measures 14 and 15.

16

mp

mp

Musical score for measures 16-18. The melody in the right hand features eighth-note patterns. The bass line in the left hand starts with a mezzo-piano (mp) dynamic.

19

mp

Musical score for measures 19-21. The melody in the right hand features eighth-note patterns. The bass line in the left hand starts with a mezzo-piano (mp) dynamic.

22

mp

Musical score for measures 22-24. The melody in the right hand features eighth-note patterns. The bass line in the left hand starts with a mezzo-piano (mp) dynamic.

25

mf

mf

1. 2.

Musical score for measures 25-27. The melody in the right hand features eighth-note patterns. The bass line in the left hand starts with a mezzo-forte (mf) dynamic. A first and second ending bracket is shown over measures 26 and 27.

12

Piano

29

f

1. 2.

32

mp

35

mf

38

mf

40

f

1. 2.

42

f

rit. ♩=50 rit. ♩=45

6. Carol. Angles we have heard on high

♩=110

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of staves, each with a treble and bass clef. The first system (measures 1-6) includes dynamic markings *ppp*, *pp*, and *p*. The second system (measures 7-8) is marked *mf*. The third system (measures 9-12) is marked *pp*. The fourth system (measures 13-16) is marked *mf*. The fifth system (measures 17-20) is marked *f*. The sixth system (measures 21-24) includes first and second endings, with the first ending marked *f* and the second ending marked *f*. A central watermark with the text 'musicalion' and 'klicken für mehr' is overlaid on the score.

7 *ppp*

9 *pp*

13 *mf*

17 *f*

21 *f*

1. 2.

musicalion
klicken für mehr

25

pp

pp

29

f

f

33

1. 2.

musicalion
klicken für mehr

37

mf

mf

41

f

f

1. 2.

45

p

p

7. Final chorus. In the beginning was the Word /
And the Word became flesh (John: 1, 1.14)

The musical score is for a piano piece in 4/4 time, with a tempo marking of quarter note = 80. It consists of 22 measures, divided into five systems of four measures each. The notation is in treble and bass staves. The key signature has one sharp (F#). The dynamics are marked as follows: *p* (piano) at measures 1, 5, 13, and 17; *mf* (mezzo-forte) at measures 9, 11, 19, and 21; and *f* (forte) at measures 21 and 22. A watermark for 'musicalion' is centered over the middle of the score, with the text 'klicken für mehr' below it.

musicalion
klicken für mehr

25

28

31

rit.

musicalion
klicken für mehr

Typ: Digitale Noten zum Download

Titel: [The Christmas-Story on Christmas Eve \(Luke: 2, 1-14\)](#)

Komponist: [Andreas Wittkopf](#)

Epoche: Musica viva

Thema: Advent / Weihnachten, Glaube

Reihe/Zyklus: Werke für Soli, Chor und Orchester für die hohen christlichen Feiertage

Schwierigkeit: Leicht bis mittel

Instrumentierung Gruppe: Sologesang mit Chor mit (Kammer-)Orchester

Arrangement: Solo>Sop+Chor>SATBX+Blockflöte 2+Klavier+Violine+Horn F+Flöte

Instrumentierung: Blockflöte = Bfl(2), Flöte (Querflöte) = Fl(1), Horn = Hn

Pitch F(1), Klavier = Kl(1), Violine (Geige) = Vl(1), Gesang Chor>Alt-Stimmen = A(1), Gesang Chor>Bass-Stimmen = B (1), Gesang Chor>Sopran-Stimmen = S(1), Gesang Chor>Tenor-Stimmen = T(1), Gesang Chor>X = unbestimmte Chorstimme ((1), Gesang Solo>Sopran(1)