

The Christmas-Story on Christmas Eve

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

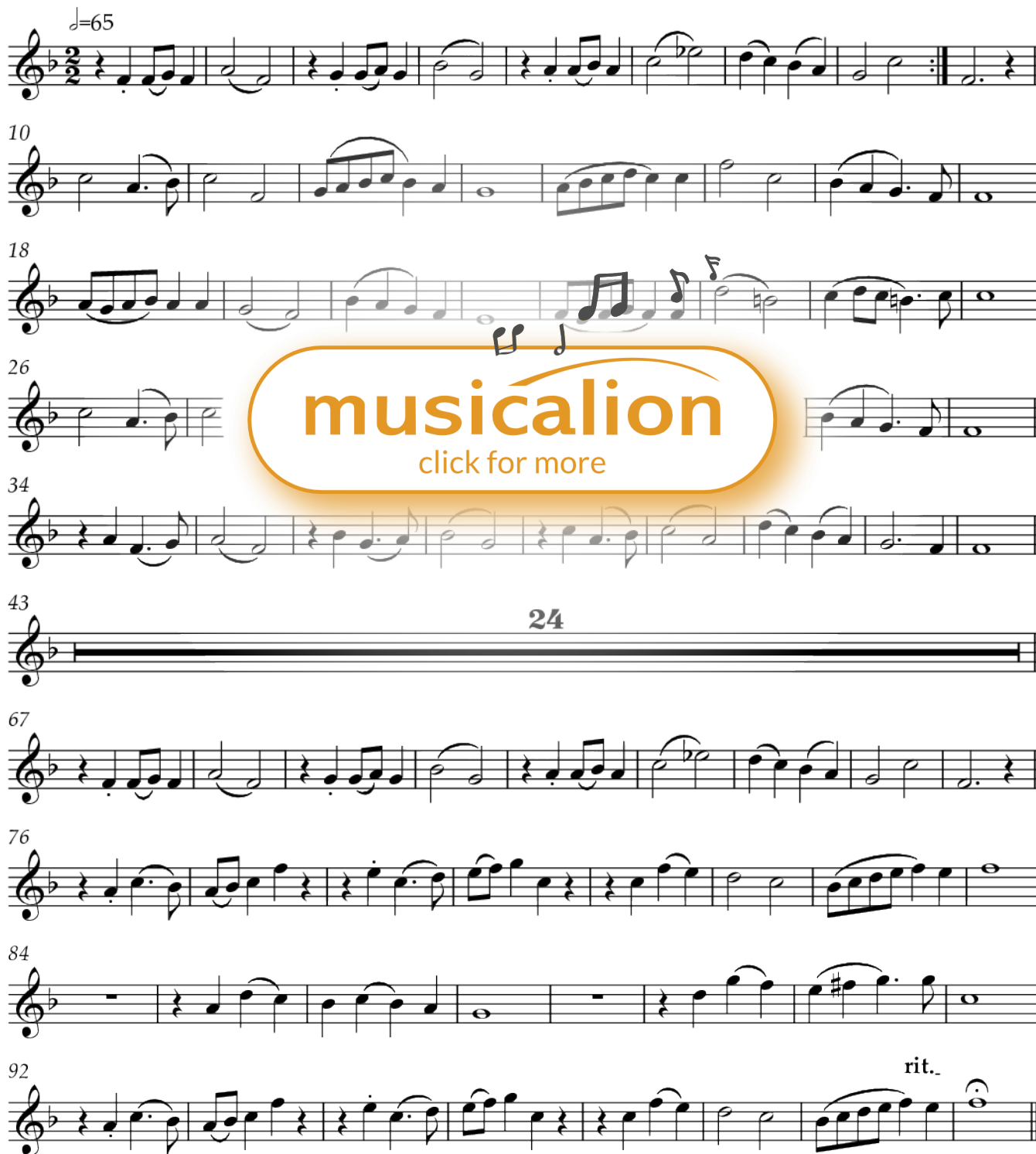
1. Opening chorus. In the beginning (John: 1, 1)



2. Carol. Rejoice, daughter of Zion!

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

$\text{♩} = 65$

A musical score for a recorder, consisting of ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The tempo is marked as quarter note = 65. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. A large, semi-transparent orange oval with the word "musicalion" in a bold, sans-serif font and "click for more" in a smaller font below it is overlaid on the middle of the score. The word "musicalion" is in a light orange color, and "click for more" is in a darker orange color. The score is numbered with measure numbers 10, 18, 26, 34, 43, 67, 76, 84, and 92. The final measure of the score is marked with "rit." (ritardando) and a fermata over a half note.

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

♩=110 5

musicalion
click for more

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
click for more

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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
click for more

19

24 *mp*

30 3

37 1. rit.

40 2.



4. Carol. Silent night, holy night!



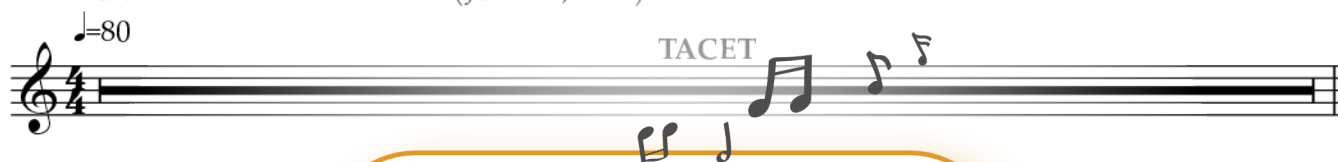
5. Gospel. In that region there were shepherds (Luke: 2, 8-14)



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

click for more

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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!

9

22

mf

26

30

34

38

42

mf

46

musicalion
click for more

50

54

58

61

rit.

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

♩=65

TACET

6. Carol. Angles we'

♩=100

musicalion
click for more

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

♩=80

TACET

Horn in F

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(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)

♩=65

6

10

22

34

39

43

67

72

76

88

3

3

3

2

rit.

musicalion
click for more

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

click for more

Violin

The Christmas-Story on Christmas Eve

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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
click for more

22

26 *mf*

30

34

38

42

46 *mf*

50



54



58



61



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

♩=65



TACET

6. Carol. Angles we

♩=110



musicalion
click for more

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

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op. 47 (04.-10-11.2017)

(English version: 12/2022)

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

♩=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
click for more

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 *mf*

A. gin-ning was the Word, and the *mf*

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

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

22

S. Word _____ was God, and the *f*

A. Word _____ was God, and the *f*

T. Word _____ was God, and the *ff*

B. Word _____ was God, and the *f*

musicalion
click for more

25

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

A. Word _____ was God! *p* In the be -

T. Word _____ was God! *p* In the be -

B. Word _____ was God! *p* In the be -

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
click for more

32 *rit.*

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!

2. Carol. Rejoice, daughter of Zion!

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

♩=65

8

Soprano Solo

8

Soprano

8

Alto

8

Tenor

8

Bass

8

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
click for more

34 **9**

S. Solo
Choir
Congr.

43 *mf*

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,

47

S. be _____ thy peo - ple!
A. be _____ thy peo - ple!
T. be a bless - ing un - to thy peo - ple!
B. be _____ a bless - ing un - to thy peo - ple!

51

S. Come _____ and es - tab - lish thine e - ter - nal Reign!
A. Come _____ and es - tab - lish thine e - ter - nal Reign!
T. Come and es - tab - lish thine e - ter - nal Reign!
B. Come and es - tab - lish thine e - ter - nal Reign!

musicalion
click for more

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
click for more

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.

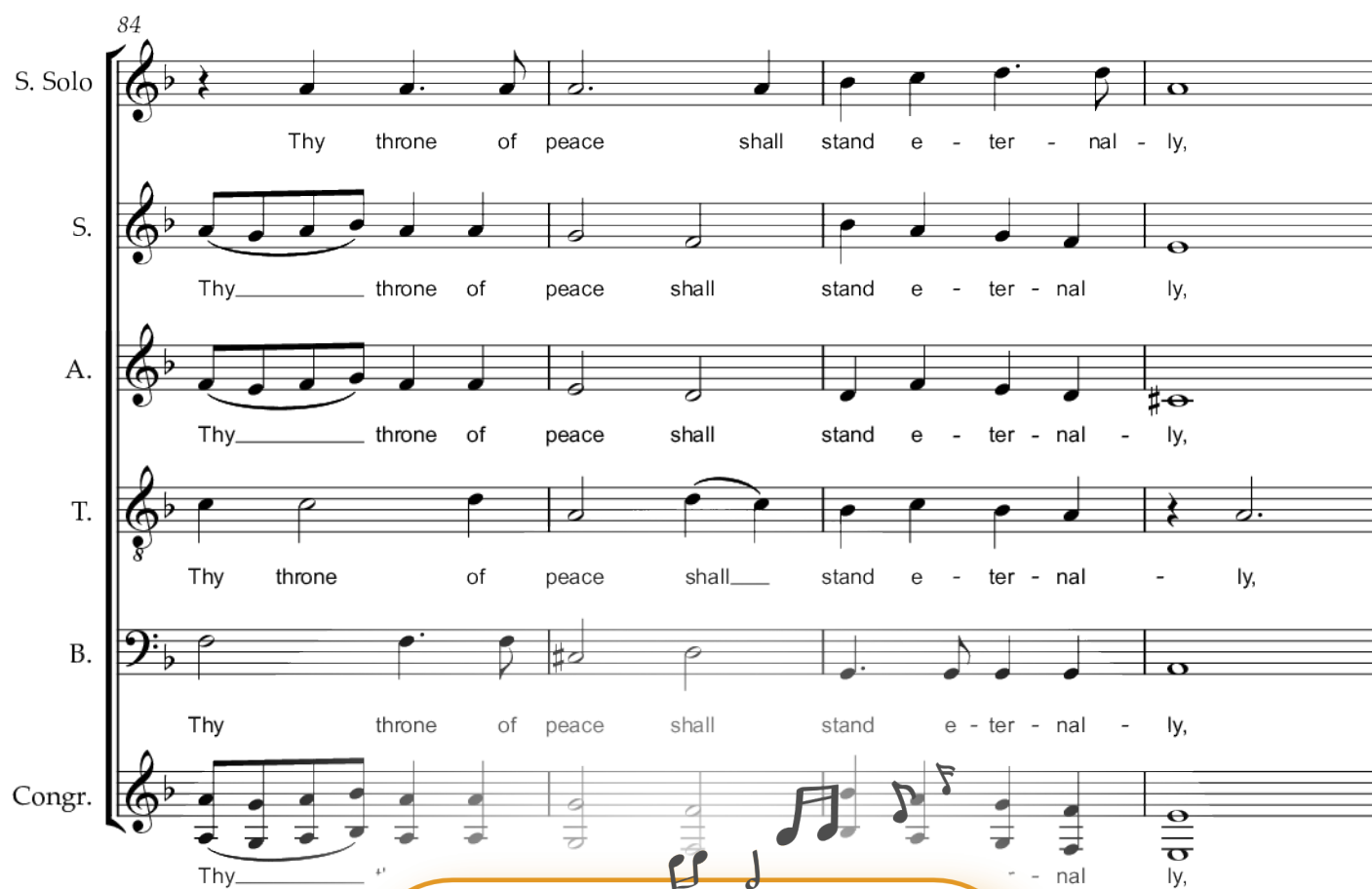
Thy throne of peace shall _____ stand e - ter - nal - ly,

B.

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

Congr.

Thy _____ " - - nal ly,



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.

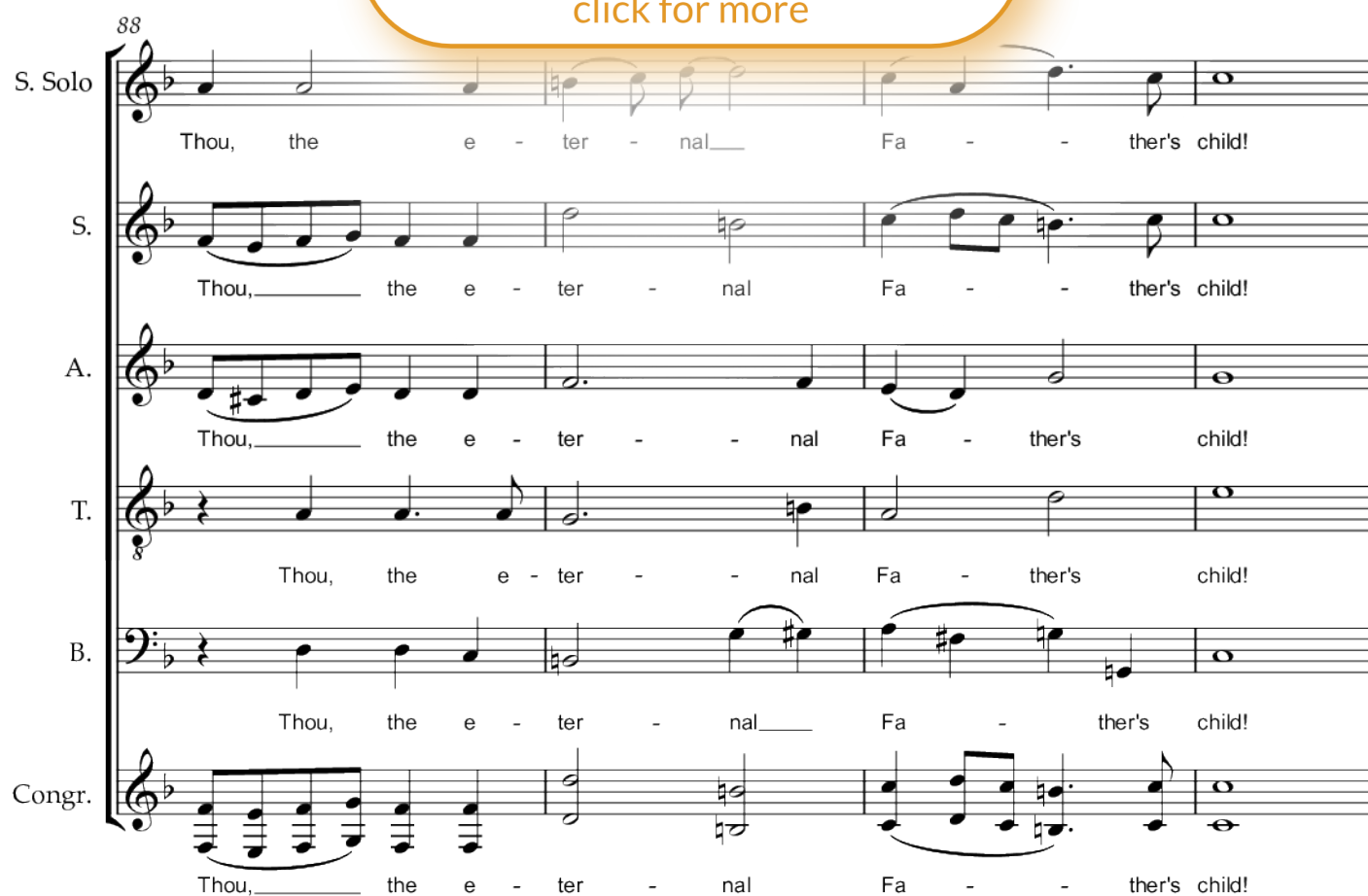
Thou, the e - ter - - nal Fa - - ther's child!

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
click for more

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)

♩=62

1.

Soprano

Alto

Tenor

Bass

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

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

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

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

4

2.

S.

A.

T.

B.

how God, God be - came man!

how God, God be - came man!

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

musicalion
click for more

6

6

6

6

S.

A.

T.

B.

Come, hear the sto - ry!___

Come, hear the sto - ry!___

Come, hear the sto - ry!___

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
click for more

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
click for more

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

[click for more](#)

4. Carol. Sil.

$\text{♩} = 80$

Soprano Solo



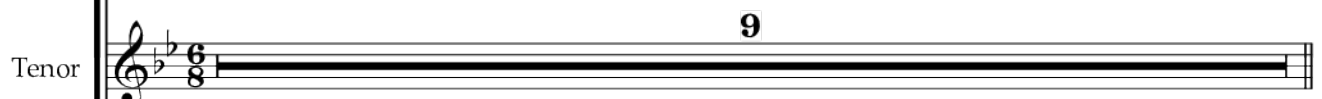
Soprano



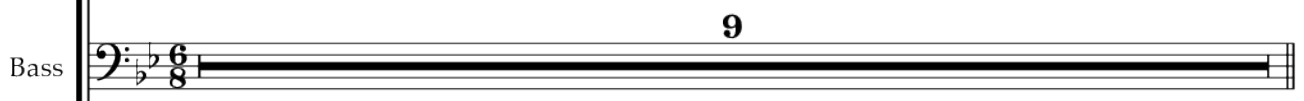
Alto



Tenor



Bass



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
click for more

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.

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

42 *f*

S. Solo

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

mf

S.

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

mf

A.

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

mf

T.

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

mf

B.

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

mf

Congr.

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.

musicalion
click for more

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.

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

A. hope, to them, *f*

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

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

musicalion

click for more

30 1. 2.

S. said to them; said to them: 1. 2.

A. said to them: said to them: 1. 2.

T. said to them: said to them: 1. 2.

B. said to them: said to them: 1. 2.

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.

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

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

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

musicalion
click for more

40

S.

A.

T.

B.

f

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

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

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

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
click for more

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

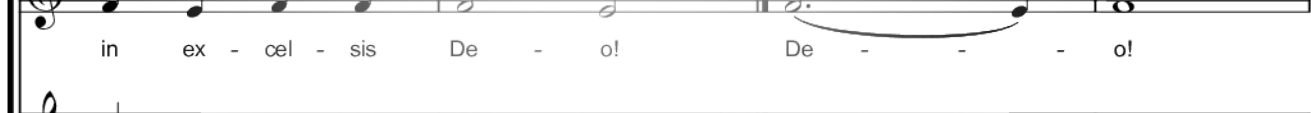
B. 
Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a

Congr. 
Glo - - - - - ri - a

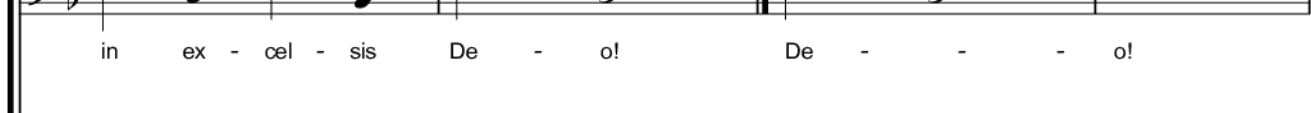
21

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!

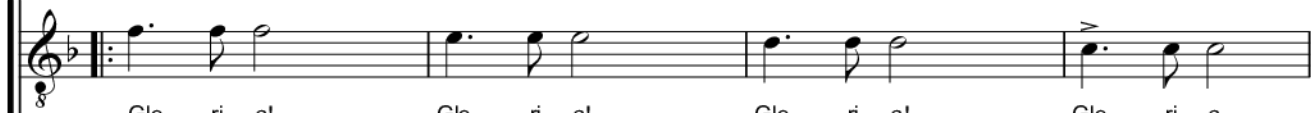
25 *mf*

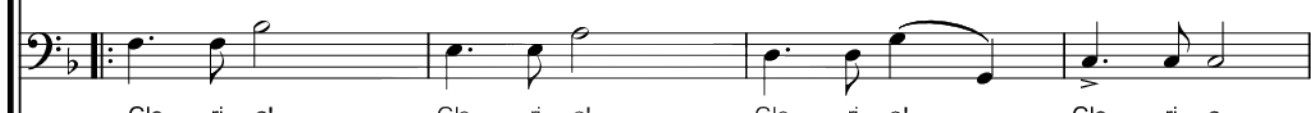
S. Solo 
Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?
What the glad - some tid - ings be which in - spire your heav'n - ly song?

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

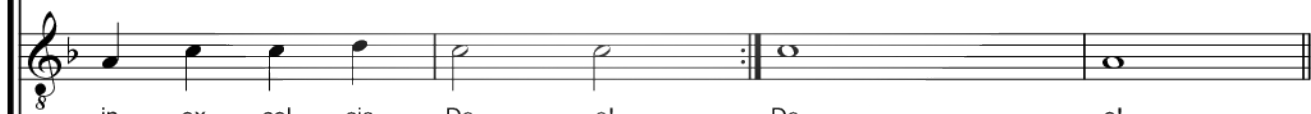
musicalion

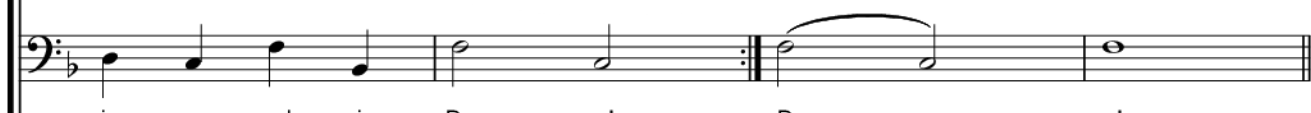
click for more

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
click for more

45

S. Solo

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

1. 2.

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)

Soprano Solo $\text{♩}=80$ *mf*

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

[click for more](#)

S. Solo 4

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
click for more

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.

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
click for more

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.

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
click for more

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
click for more

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 thos 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
click for more

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 -



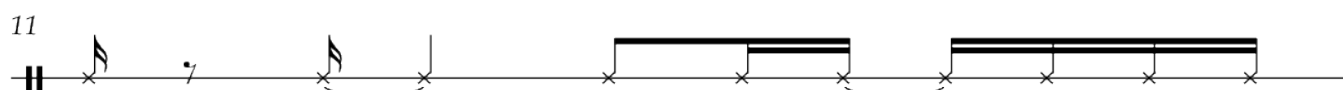
fore them, and the



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!



13 1. 2.

9 2

29 1. 2.

3

35

(13) Sud - den - ly _____ there was with the an - gel a

36

mul - ti - tude _____ of the heav - en - ly host, _____ prai -

37

- sing _____ ing:

38 2

musicalion
click for more

6. Carol. Angles we have heard on high

$\text{♩} = 110$

TACET

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

$\text{♩} = 80$

TACET

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)

The musical score is written for piano in common time (C). It begins with a tempo marking of $\text{♩} = 80$. The score is divided into five systems, each with a measure number (1, 6, 10, 14, 18) at the start of the first staff. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *p* (piano), *mf* (mezzo-forte), and *f* (forte). A central watermark with the text "musicalion" and "click for more" is overlaid on the score.

p

mf

mf

f

p

f

p

mf

mf

22

25

28

32

musicalion
click for more

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



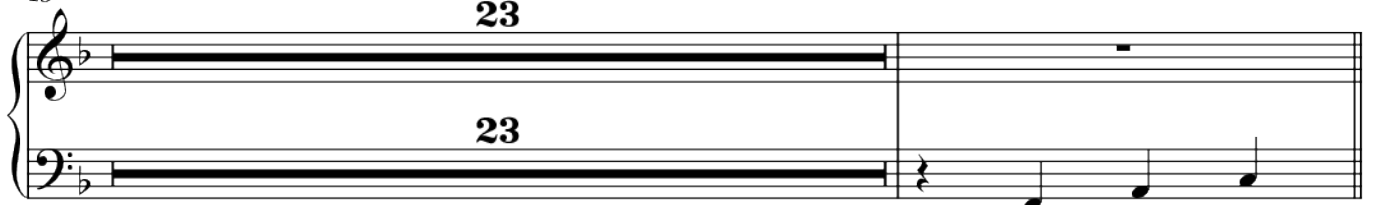
34



39



43





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

$\text{♩} = 62$

1.

2.

mp

musicalion
click for more

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 six systems, each with a measure number (1, 4, 6, 9, 12, 13) at the beginning. The first system includes a first ending bracket. The second system includes a second ending bracket. The third system features a watermark for 'musicalion' with the text 'click for more'. The fourth system begins with a measure rest. The fifth system includes a measure rest. The sixth system begins with a measure rest. The score is written for piano, with a mezzo-piano (*mp*) dynamic marking in the third system.

16



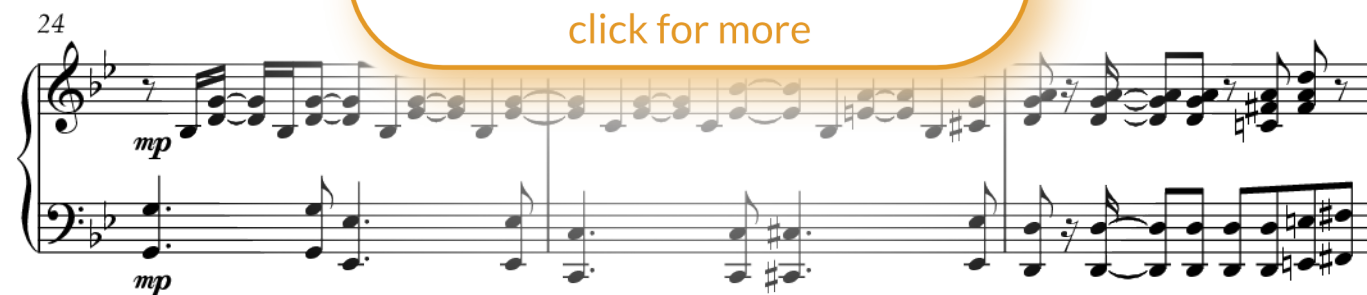
19



22



24



27



30



31



34



37



40



musicalion
click for more

4. Carol. Silent night, holy night!

♩=80

p

5

mf

p

10

mp

mp

14

18

p

22

mf

mf

musicalion
click for more

26



30



34



38



42



46



50

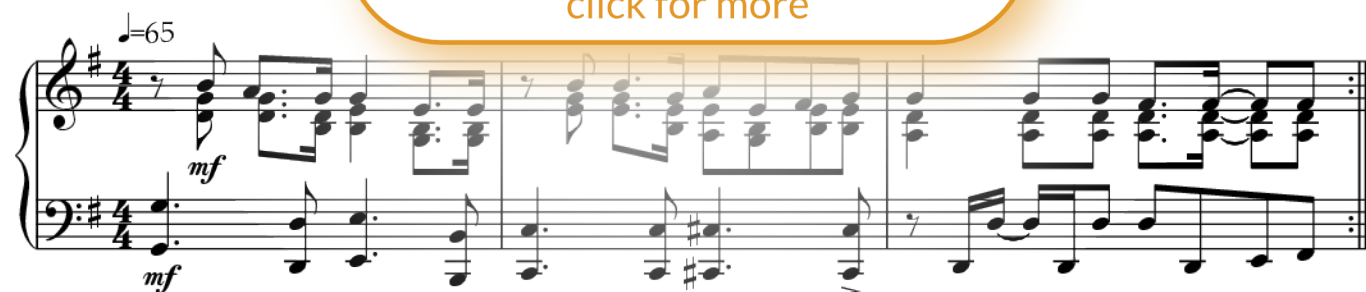




musicalion

[click for more](#)

5. Gospel. In that re



10

mp

mp

Musical score for measures 10-12. The key signature is one sharp (F#). The music features a complex, fast-moving melody in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is present in both staves.

13

f

f

1. 2.

Musical score for measures 13-15. Measures 13-14 are marked with a first ending bracket and a first ending repeat sign. Measure 15 is marked with a second ending bracket and a second ending repeat sign. The dynamic marking *f* (forte) is present in both staves.

16

mp

mp

Musical score for measures 16-18. The music continues with a fast-moving melody in the right hand and a rhythmic bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is present in both staves.

19

mp

mp

Musical score for measures 19-21. The music continues with a fast-moving melody in the right hand and a rhythmic bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is present in both staves.

22

mp

mp

Musical score for measures 22-24. The music continues with a fast-moving melody in the right hand and a rhythmic bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is present in both staves.

25

mf

mf

1. 2.

Musical score for measures 25-27. Measures 25-26 are marked with a first ending bracket and a first ending repeat sign. Measure 27 is marked with a second ending bracket and a second ending repeat sign. The dynamic marking *mf* (mezzo-forte) is present in both staves.

12

Piano

29

f

1. 2.

32

mp

35

mf

38

mf

40

f

1.

42

f

2. rit. $\text{♩} = 50$ rit. $\text{♩} = 45$

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) begins with a tempo marking of ♩=110. The bass line starts with a half note B-flat, followed by half notes G and F, and then a half note E. The treble line has rests for the first four measures, followed by a series of chords and a final chord. Dynamics include *ppp* (pianississimo) at measure 1, *pp* (pianissimo) at measure 4, and *p* (piano) at measure 5. The second system (measures 7-8) features a melody in the treble and a bass line. Dynamics include *mf* (mezzo-forte) at measure 7. The third system (measures 9-12) continues the melody and bass line. Dynamics include *pp* (pianissimo) at measure 9. The fourth system (measures 13-16) features a melody in the treble and a bass line. Dynamics include *mf* (mezzo-forte) at measure 13. The fifth system (measures 17-20) features a melody in the treble and a bass line. Dynamics include *f* (forte) at measure 17. The sixth system (measures 21-24) features a melody in the treble and a bass line. Dynamics include *f* (forte) at measure 21. The score concludes with a first ending (1.) and a second ending (2.).

7 *ppp*

9 *pp*

13 *mf*

17 *f*

21

1. 2.

musicalion
click for more

25

pp

pp

29

f

f

33

1. 2.

musicalion
click for more

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 written for piano in 4/4 time, with a tempo marking of quarter note = 80. The key signature has one sharp (F#). The score is divided into five systems, each with a measure number at the beginning of the first staff. The dynamics are marked as follows: *p* (piano) at measures 1, 14, and 18; *mf* (mezzo-forte) at measures 6, 10, 18, and 22; and *f* (forte) at measure 22. The notation includes various musical symbols such as rests, eighth notes, quarter notes, and chords. A large, semi-transparent orange oval with the word "musicalion" in a bold, sans-serif font and the text "click for more" in a smaller font below it is centered over the middle of the page, partially obscuring the musical notation in measures 10 and 14.

♩=80

p

6 *mf*

10 *mf*

musicalion
click for more

14 *p*

18 *mf*

22 *f*

25

28

31

ff

ff

rit.

musicalion
click for more

Type: Sheet music

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

Composer: [Andreas Wittkopf](#)

Period: Musica viva

Theme: Christmas / Advent, Faith

Series: Works for soloists, choir and orchestra for the exalted Christian holidays

Difficulty: Leicht bis mittel

Arrangement group: Voice solo with choir and (chamber) orchestra

Arrangement: Solo>sop+Choir>SATBX+Recorder 2+Piano+Violin+Horn F+Flute

Orchestration: Flute (traverse flute) = fl(1),Horn (french horn) = Hn Pitch F(1),Piano (pianoforte) = Pf(1),Recorder = Rec(2),Violin (fiddle) = Vln(1), Voice choir>alto voices = A(1),Voice choir>bass voices = B (1),Voice choir>soprano voices = S(1),Voice choir>tenor voices = T(1),Voice choir>X = undetermined voice in a(1),Voice solo>soprano(1)