

Sopranblockflöte

Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

1. Intro

$\text{♩} = 120$

7

13

18

23

27

33

39

1.

2.

musicalion
klicken für mehr

2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen

♩=80

29

mf

31

37

f

42

46

musicalion
klicken für mehr

ff

3. Choral. O komm, du Geist der Wahrheit

♩=90

mf

5

11

15

20 *mf*

24 1.

28 2. (schlaff!)

32 (wieder munter!)

35

38

42 3 1. 2.

47 *tr*

51 *tr*

56

musicalion
klicken für mehr

The image shows a page of a musical score for Soprano Flute. The score is written in treble clef with a key signature of one sharp (F#). The measures are numbered 20 through 56. Measure 20 starts with a dynamic marking of *mf*. Measure 24 has a first ending bracket. Measure 28 has a second ending bracket and the instruction (schlaff!). Measure 32 has the instruction (wieder munter!). Measure 35 is partially obscured by a logo. Measure 38 continues the melody. Measure 42 has a triplet of eighth notes marked with a '3' and first and second endings. Measure 47 has a trill marked with 'tr'. Measure 51 also has a trill marked with 'tr'. Measure 56 continues the melody. A large, semi-transparent logo for 'musicalion' is centered over the score, with the text 'klicken für mehr' below it.

60 **3** 1. 2. **9** *f*

74

78

81 1. 2.

84 **musicalion**
klicken für mehr

88

92

96 rit.

The image displays a page of musical notation for Soprano Block Flute, spanning measures 60 to 96. The music is written in G major (one sharp) and 4/4 time. A central graphic features the 'musicalion' logo in orange, with the text 'klicken für mehr' below it. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f' (forte) and 'rit.' (ritardando). The first ending at measure 61 leads to a 9-measure rest, and the second ending leads to measure 81. The piece concludes at measure 96 with a final note and a double bar line.

7. Choral. Komm, o heilger Geist, hernieder

$\text{♩} = 80$
f

5

9

13

17

21

25

37

41

53

musicalion
klicken für mehr

mf

The musical score is written for Soprano Recorder. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as quarter note = 80. The first measure is marked with a forte (f) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are two repeat signs with first and second endings. A watermark for 'musicalion' is visible in the center of the page. The score ends with a mezzo-forte (mf) dynamic and a fermata.

57 **4** **7** *mf*

69

73 *f*

77

80 **musicalion**
klicken für mehr

83

85 wie ein Glockengeläut *rit.* *f* *ff*

The image shows a musical score for Soprano Flute, measures 57 to 90. The key signature is two sharps (F# and C#). The score includes dynamic markings (*mf*, *f*, *ff*), articulation (accents), and performance instructions (*rit.*, 'wie ein Glockengeläut'). A watermark 'musicalion klicken für mehr' is overlaid on measures 80-83. The score is written on a single staff with a treble clef. Measures 57-58 are marked with '4' and '7' above the staff, indicating fingerings. Measure 57 starts with a double bar line and a repeat sign. Measure 58 has a double bar line and a repeat sign. Measure 59 has a double bar line and a repeat sign. Measure 60 has a double bar line and a repeat sign. Measure 61 has a double bar line and a repeat sign. Measure 62 has a double bar line and a repeat sign. Measure 63 has a double bar line and a repeat sign. Measure 64 has a double bar line and a repeat sign. Measure 65 has a double bar line and a repeat sign. Measure 66 has a double bar line and a repeat sign. Measure 67 has a double bar line and a repeat sign. Measure 68 has a double bar line and a repeat sign. Measure 69 has a double bar line and a repeat sign. Measure 70 has a double bar line and a repeat sign. Measure 71 has a double bar line and a repeat sign. Measure 72 has a double bar line and a repeat sign. Measure 73 has a double bar line and a repeat sign. Measure 74 has a double bar line and a repeat sign. Measure 75 has a double bar line and a repeat sign. Measure 76 has a double bar line and a repeat sign. Measure 77 has a double bar line and a repeat sign. Measure 78 has a double bar line and a repeat sign. Measure 79 has a double bar line and a repeat sign. Measure 80 has a double bar line and a repeat sign. Measure 81 has a double bar line and a repeat sign. Measure 82 has a double bar line and a repeat sign. Measure 83 has a double bar line and a repeat sign. Measure 84 has a double bar line and a repeat sign. Measure 85 has a double bar line and a repeat sign. Measure 86 has a double bar line and a repeat sign. Measure 87 has a double bar line and a repeat sign. Measure 88 has a double bar line and a repeat sign. Measure 89 has a double bar line and a repeat sign. Measure 90 has a double bar line and a repeat sign.

8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

100 $\text{♩} = 95$ 17 14 7 44 17

100 $\text{♩} = 100$ 6 *mf*

109

112

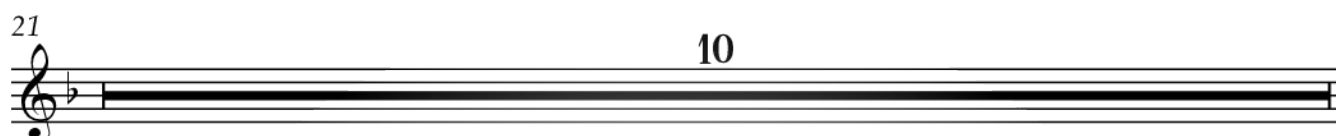
116 *musicalion*
klicken für mehr

121 4

129 2

134 *rit.* *ff*

9. Chor (Apg. 2, 21)



10. Schluss-Choral. Nun bitten wir den Heiligen Geist

♩=90

4

mp

6

mf

8

11

10

5

26

mf

28

f

31

f

33

36

38

rit.

ff

musicalion
klicken für mehr

The musical score is written for Soprano Recorder in 4/2 time, with a tempo of 90. It consists of 38 measures. The key signature has one flat (B-flat). The score includes various dynamics: *mp* (measures 1-2), *mf* (measures 6, 26), *f* (measures 31, 33), and *ff* (measure 38). There is a *rit.* (ritardando) marking in measure 38. The score is divided into systems of four measures each. A watermark for 'musicalion' is centered over the score.

Horn in F

Die Pfingstgeschichte

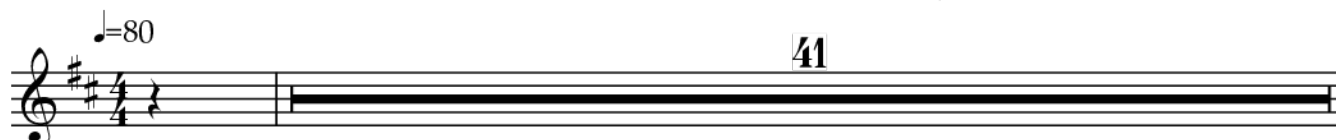
(Apg. 2, 1-21)

Andreas Wittkopf

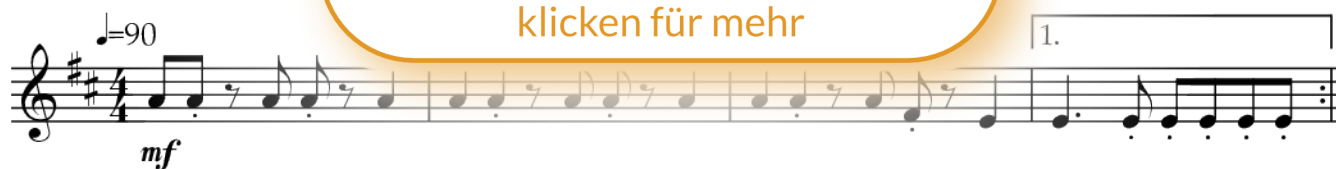
op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen



3. Choral. O ko1



24 1.

28 2. 3

34

38

42 3 1. 2. 10

56

60 3 1. 2. 10

74 *f*

78 1.

82 2.

86

musicalion
klicken für mehr

89

92

94

97 rit.



8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

♩=95

17 14 7 44

83 7

mf *f* *vd.* *vd.*

93 7

4

Horn in F

100 ♩=100

100 ♩=100

116

122

130

f

f

12

4

5

3

rit.

ff

10. Schluss-Choral. Nun bitten wir den Heiligen Geist

♩=90

mf

4

7

11

10

10

31

f

34

37

rit.

ff

musicalion
klicken für mehr

Die Pfingstgeschichte

(Apg. 2, 1-21)

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(Fassung mit Orchester: 11/2024)

3. Choral. O komm, du Geist der Wahrheit

3. Choral. O komm, du Geist der Wahrheit

♩=90

3

1. 2. *f*

6

1. O

komm, du Geist der Wahr - heit, und keh - re bei uns ein, ver -
brei - te Licht und Klar - heit, ver - ban - ne Trug und

10

2.

- er, rühr

13 Schein!

Herz und Lip - pen an, dass je - u - cher ge - treu - er

17

den Herrn be - ken - - - - - nen kann.

20

4 3 1. 2. 10

38

4 3 1. 2. 10

56

4 3 1. 2. 10

musicalion
klicken für mehr

74 **3**

78 Du

Heil - ger Geist be - rei - te ein Pfingst - fest nah und
 dei - ner Kraft be - glei - te das Zeug - nis von dem

81 1. 2.

85 fern; mit Herrn! O öff - ne du die Her - zen der

89 Welt und uns den Mund, dass wir in Freud und Schmer - zen

das He' chen kund.

92

musicalion
 klicken für mehr

7. Choral. Komm, o heilger Geist, hernieder

$\text{♩} = 80$ **8**

9

Komm, o heil - ger Geist, her - nie - der, komm, der Pfingst - ten Tag ist heut,
 leucht mit heil - gen Flam - men wie - der, schen - ke Kraft und Fried' und Freud!

13 Und gleich - wie in Flur und Wald neu - en Le - bens Ju - bel schallt,

17 al - so werd' mit neu - en Zun - gen neu - es Lied dem Herrn ge - sun - gen.



Komm, er - fül - le du die Hüt - ten, wand - le sie zum Got - tes - haus,
samm - le stets zu Dank und Bit - ten al - le, die gehn ein und aus,



halt sie eins_ in Freud und Leid und ver - söhn, was sich ent - zweit,



för - dre auch das Werk der Hän - de, und die Trüb - sal gnä - dig wen - de!



Rau - sche durch die gan - ze Er - de bis zum letz - ten Sün - der - zelt,
ruf hin - ein: "Das Neu - e wer - de!" in das blei - che To - ten - feld!



Schaf - fe, dass_ doch bal - de wird ei - ne Her - de und ein Hirt,



und dann un - ter Frie - dens - pal - men al - le jauch - zen Freu - den - psal - men!



10. Schluss-Choral. Nun bitten wir den Heiligen Geist

$\text{♩} = 90$

Nun bit-ten wir den Hei - li - gen Geist um den rech - ten Glau - ben al - ler - meist,

dass er uns be - hü - te an un - serm En - de, wenn wir heim - fahrn aus die - sem

E - len - de. Ky - ri - e - leis.

musicalion
klicken für mehr

f Du höchs - ter Trös - ter in al - ler Not, hilf, das wir nicht fürch - ten Schand noch Tod,

dass in uns die Sin - ne nicht ver - za - gen, wenn der Feind wird das Le - ben

rit. ver - kla - gen. *ff* Ky - ri - e - leis.

Violine 1

Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

1. Intro

♩=120

5

9

13

17

21

24

27

31

35

39

1.

2.

musicalion
klicken für mehr

2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen

$\text{♩} = 80$

mp

6

11

mf

16

21

f

26

mf

31

37

f

42

46

rit.

ff

musicalion
klicken für mehr

3. Choral. O komm, du Geist der Wahrheit

$\text{♩} = 90$

mp

1. 2.

6 3 1. 2. 10

20 3 *f*

24 1.

28 2.

musicalion
klicken für mehr

33

38 *mp* *mf*

42 1.

46 2.

51

56

mp

60

3 1. 2. 10

74

mp *f*

78

1.

82

2.

musicalion
klicken für mehr

87

92

mf

rit.

96

The musical score for Violin 1 consists of eight staves of music. The key signature is G major (one sharp). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. A central watermark for 'musicalion' is overlaid on the score.

Measures 56-59: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 60-69: A triplet of eighth notes (G4, A4, B4) followed by a first ending bracket (measures 61-62) and a second ending bracket (measures 63-69). The second ending is a 10-measure rest.

Measures 70-73: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 74-77: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 78-81: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 82-85: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 86-89: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 90-93: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 94-97: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

Measures 98-101: A melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note A4. A slur covers the last two notes.

4. Rap (Apg. 2, 1-6) + Chor

$\text{♩} = 95$ 9 con sord. *p*

11

17

23

29

39

45

51

57 10

musicalion
klicken für mehr

5. Choral (Chor). Komm, Gott Schöpfer, Heiliger Geist

$\text{♩} = 80$
senza sord.

mf

5
p

11

16

20
p

26

31

35
p

41

46

musicalion
klicken für mehr

50

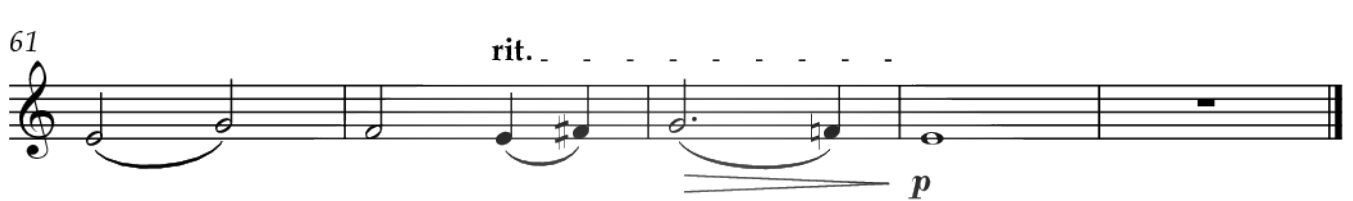


p

56



61



6. Rap und Chor (Apg. 2, 7-13)

♩=95



musicalion
klicken für mehr

con sord.

11



15

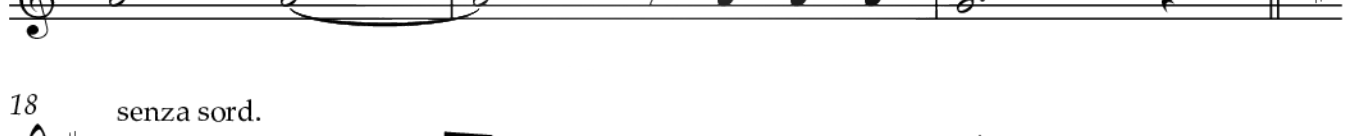


18

senza sord.

mf

22



mf

25



f

28 pizz.
mf

32

36

40

44

48 *mf*

52

56

60

64 rit. arco *f* ♩=90

musicalion
klicken für mehr

67 *mp*

71 *mf*

74 *f*

78 *mf*

83

87 $\text{♩} = 90$ *ff*

89 $\text{♩} = 95$ *mp*

93

96 *f*

99 rit. . . . A tempo sul tasto

musicalion
klicken für mehr

105 **3** sul pont.

109

113

117 rit. . . .

121 **A tempo**



7. Choral. Komm, o heilger Geist, hernieder

$\text{♩} = 80$ nat. pizz.

mf

5

9 **4** **8**

21

arco

25 *p*

29

33

37 pizz.

41 4 8

53 (pizz.)
mf

57

69 (pizz.)
mf

73 arco
mf

77

81

85 *f* rit. *ff*

musicalion
klicken für mehr

8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

♩=95

9

con sord.

p

11

15

rit. ♩=80

18

senza sord.
pizz.

mf

22

26

29

rit.

32

♩=70
arco
con sord.

p

39

44

83

p

musicalion
klicken für mehr

90 **10**

100 $\text{♩} = 100$

104

107

111

115

118 **2**

123

126

130

134 rit. **ff**

musicalion
klicken für mehr

9. Chor (Apg. 2, 21)

 $\text{♩}=70$ con sord.

10. Schluss-Choral. Nun bitten wir den Heiligen Geist

$\text{♩} = 90$

mf

4

7

9

11

21

24

27

29

f

musicalion
klicken für mehr

31 *f*

34

37

39 *rit.* *ff*

The musical score for Violin 1 consists of four staves. The first staff (measures 31-33) is marked 'f' (forte). The second staff (measures 34-35) has slurs. The third staff (measures 36-37) has a slur. The fourth staff (measures 38-39) has slurs and is marked 'rit.' (ritardando) and 'ff' (fortissimo). The score ends with a double bar line.

musicalion

klicken für mehr

Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

1. Intro

$\text{♩} = 120$

5

9

13

17

21

25

27

31

35

39

musicalion
klicken für mehr

1.

2.

2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen

$\text{♩} = 80$

mp

6

11

mf

16

21

f

26

31

mf

39

f

42

46

rit.

ff

musicalion
klicken für mehr

3. Choral. O komm, du Geist der Wahrheit

♩=90

mp

1. 2.

6 3 1. 2. 10

20 4

24 3 1. 2. 10

38 *mp* *mf*

42 1.

46 2.

51

56 *mp*

60 3 1. 2. 10

musicalion
klicken für mehr

74 *mp* *f*

78 1.

82 2.

87

92 *mf*

96

musicalion
klicken für mehr

4. Rap (Apg. 2, 1-6) + Chor

95 9 con sord. *p*

11

17

23

29

8

p

39

45

51

57

10



5. Choral (Chor). Komm, Gott Schöpfer, Heiliger Geist

$\text{♩} = 80$
senza sord.

mf

5

p

11

16

20
p

26

31

35
p

41

46

50
p

56

61
rit.
p

musicalion
klicken für mehr

6. Rap und Chor (Apg. 2, 7-13)

$\text{♩} = 95$ 9 con sord. *p*

11

18 senza sord. *mf*

22 *mf*

25

musicalion
klicken für mehr

28 pizz.
mf

32

36

40

44

48 *mf*

52

56

60

64 rit. arco *f* ♩=90

musicalion
klicken für mehr

67

mp

71

mf

74

f

78

mf

83

rit.

87

$\text{♩} = 90$

ff

89

$\text{♩} = 95$

mp

96

f

rit.

100

A tempo

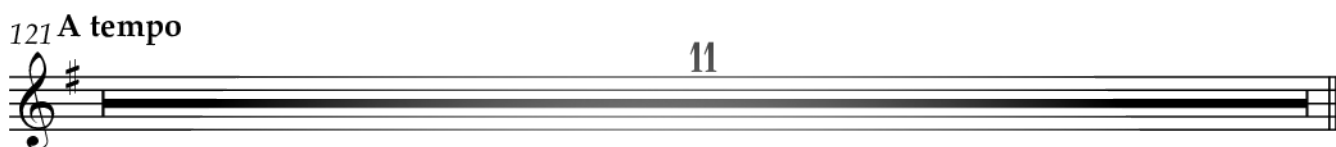
sul tasto

105

3

sul pont.

musicalion
klicken für mehr



7. Choral. Komr

$\text{♩} = 80$ nat. pizz.

mf

musicalion
klicken für mehr

Musical staff 132-135 in G major, 4/4 time. The melody continues with eighth and quarter notes, ending with a half note G. A watermark 'musicalion klicken für mehr' is overlaid on the staff.

29

33

37 pizz.

41 4 8

53 (pizz.)
mf

57

69 (pizz.)
mf

73 arco
mf

77

81

85 rit. *f* *ff*

musicalion
klicken für mehr

8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

9 $\text{♩}=95$ con sord. *p*

11 rit. $\text{♩}=80$

18 senza sord. pizz. *mf*

22

26

29

32 $\text{♩}=70$ arco con sord. *p* rit.

39 44

83 *p*

90 10

musicalion
klicken für mehr

100 $\text{♩} = 100$
mf

104

108

112

116

120

124

127

130

134

rit.

ff

musicalion
klicken für mehr

9. Chor (Apg. 2, 21)

$\text{♩}=70$ con sord.

p

5 **A tempo** 12 senza sord.

mf

18 *f* *mf*

24 rit. *f*

31 **A tempo**

musicalion
klicken für mehr

35 *ff*

39 rit. *mf* *ff*

The musical score is written for Violin 2 in 4/4 time. It begins with a tempo of 70 beats per minute and the instruction 'con sord.' (with mutes). The first measure is marked *p* (piano). The score is divided into measures, with measure numbers 5, 12, 18, 24, 31, 35, and 39 indicated. The tempo is marked 'A tempo' at measures 5 and 31. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include 'con sord.' (with mutes), 'senza sord.' (without mutes), and 'rit.' (ritardando). A central watermark for 'musicalion' is overlaid on the score, with the text 'klicken für mehr' (click for more) below it.

10. Schluss-Choral. Nun bitten wir den Heiligen Geist

$\text{♩} = 90$

mf

4

7

9

11

21

p *mf*

24

27

29

f

musicalion
klicken für mehr

The musical score is written for Violin 2. It begins with a tempo marking of 90 beats per minute. The first measure is marked *mf*. The score is divided into measures, with measure numbers 4, 7, 9, 11, 21, 24, 27, and 29 indicated. The dynamics *p* and *mf* are marked at measure 21, and *f* is marked at measure 29. A watermark for 'musicalion' is centered over the score.

31 *f*

34

37

39 *rit.* - - - - -

ff



Viola

Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

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(Fassung mit Orchester: 11/2024)

1. Intro

♩=120



2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen

$\text{♩} = 80$

mp

6

11

mf

16

21

f

26

31

mf

37

f

42

46

rit.

ff

musicalion
klicken für mehr

3. Choral. O komm, du Geist der Wahrheit

$\text{♩} = 90$

mp

6 **3** 1. 2. **10**

20 **3** *mf*

24 1.

28 2.

musicalion
klicken für mehr

33

38 *mp* *f*

42 1.

46 2.

51

56



60



74



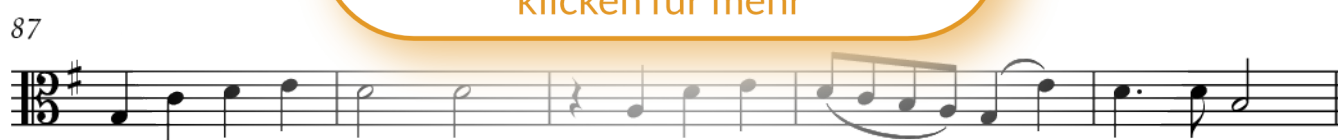
78



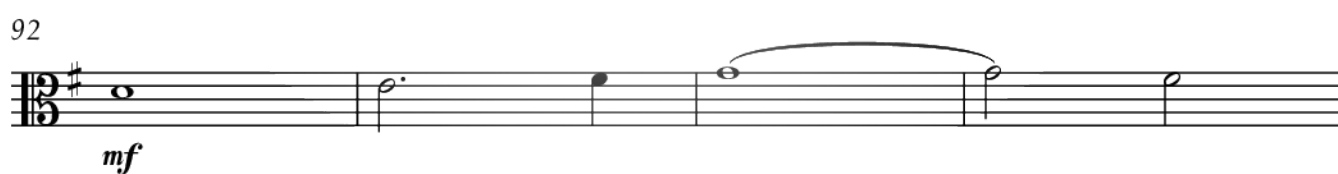
82



87



92



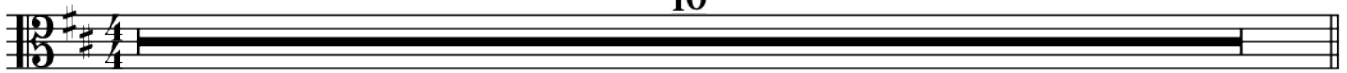
96



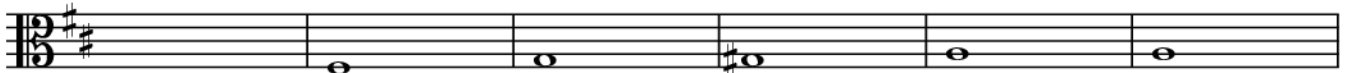
4. Rap (Apg. 2, 1-6) + Chor

♩=95

10



11 con sord.

*p*

17



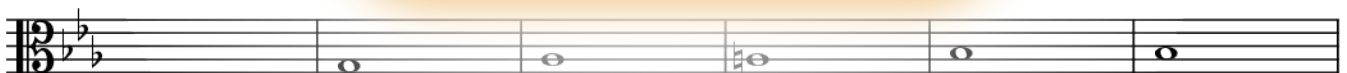
23



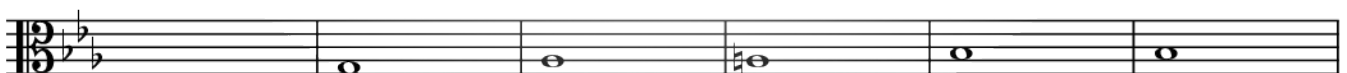
29



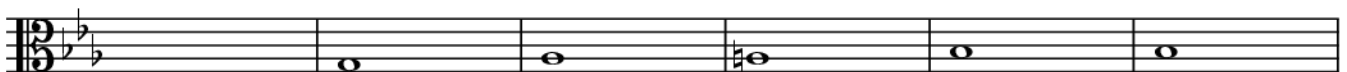
39

*p*

45

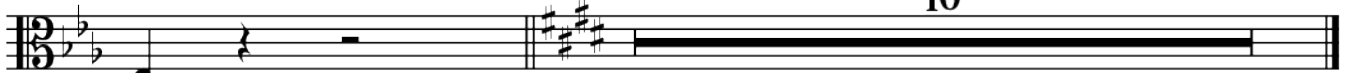
*p*

51



57

10



5. Choral (Chor). Komm, Gott Schöpfer, Heiliger Geist

♩=80

senza sord.



5



11



16



20



26



31



35



41



46



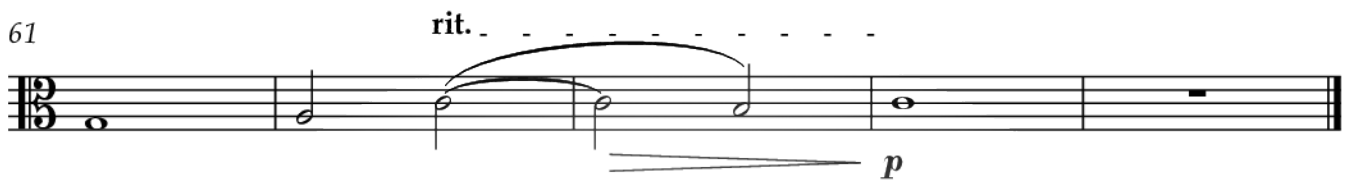
50



56

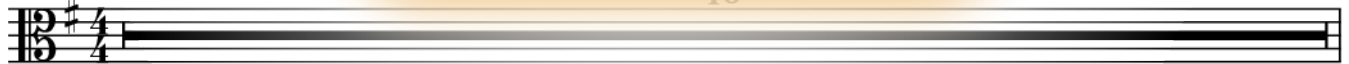


61



6. Rap und Cho.

♩=95



11

con sord.



18

senza sord.



22



25



28



32



36



40



44



48



52



56



60



64



67



70



73



77



83

89 $\text{♩} = 95$ 96 *mp*100 *A tempo*

sul

musicalion
klicken für mehr

sul pont.



105



109



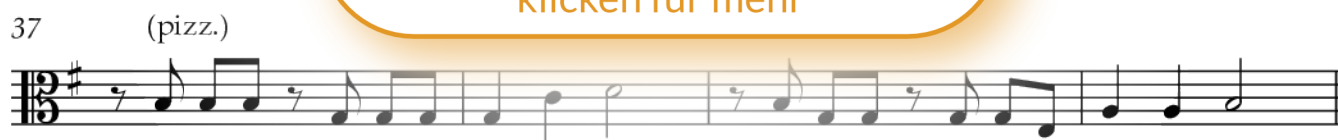
113



117

121 *A tempo*

7. Choral. Komm, o heilger Geist, hernieder

 $\text{♩}=80$ nat. pizz.

73

arco



77



81



85

rit.



8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14/20)

♩=95



11

con sord.



18

senza sord.
pizz.

22



25



29

rit.



12
32 arco $\text{♩}=70$
con sord. Viola rit. . . .

p

39 44

83

p

87

90 10

100 $\text{♩}=100$
mf

104

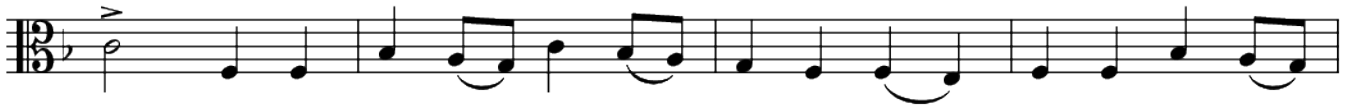
109

113 2

120

124

128



132



136

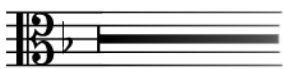
rit.



9. Chor (Apg. 2, 21)

con sord.
♩=70

5 A tempo



musicalion
klicken für mehr

sord.



18



24



31 A tempo



36



41



10. Schluss-Choral. Nun bitten wir den Heiligen Geist

$\text{♩} = 90$

mf

4

7

9

11

10

21

4

musicalion
klicken für mehr

27

29

31

f

34

f

37

39 rit.

ff

Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

1. Intro

♩=120

5

9

13

17

21

24

27

31

35

39

musicalion
klicken für mehr

2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen

$\text{♩} = 80$

mp

6

11

mf

16

21

f

musicalion
klicken für mehr

26

31

mf

37

f

42

46

rit.

ff

The musical score is written for a cello and solo part. It begins with a tempo marking of quarter note = 80. The first staff starts with a mezzo-piano (mp) dynamic. The second staff has a measure rest of 6 measures. The third staff starts with a mezzo-forte (mf) dynamic. The fourth staff has a measure rest of 16 measures. The fifth staff starts with a forte (f) dynamic. The sixth staff has a measure rest of 26 measures. The seventh staff starts with a mezzo-forte (mf) dynamic. The eighth staff has a measure rest of 37 measures. The ninth staff starts with a forte (f) dynamic. The tenth staff has a measure rest of 42 measures. The eleventh staff starts with a forte-fortissimo (ff) dynamic and includes a ritardando (rit.) marking. The score ends with a double bar line.

3. Choral. O komm, du Geist der Wahrheit

$\text{♩} = 90$

3

1. 2.

f

6

9

1. 2.

13

17

20 div.

8

mf

24

27 1. 2.

31

35

38

mp *mf*

musicalion
klicken für mehr

unis.

42



45



49



53



56

*mp*

60



74

*mp**f*

78



81



85



89



92



rit.

96



4. Rap (Apg. 2, 1-6) + Chor

♩=95

9



11



14



17



20



23



26



29

8



39



42



45



48



51



54



57



musicalion

klicken für mehr

5. Choral (Chor). Komm, Gott Schöpfer, Heiliger Geist

♩=80



35



39



43



46



50



54



58



61



6. Rap und Chor (Apg. 2, 7-13)

♩=95

9

12

mp

15

18

mf

22

musicalion
klicken für mehr

25

f

The musical score is written for a cello or solo part. It begins with a tempo marking of 95 beats per minute. The key signature has one sharp (F#). The score consists of six staves of music. The first staff starts with a whole rest for 9 measures. The second staff begins at measure 12. The third staff begins at measure 15. The fourth staff begins at measure 18. The fifth staff begins at measure 22. The sixth staff begins at measure 25. Dynamic markings include *mp* (mezzo-piano) at measure 12, *mf* (mezzo-forte) at measure 18, and *f* (forte) at measure 25. A watermark for 'musicalion' is overlaid on the score between measures 22 and 23.

28 pizz.



32



36



40



44



48



52



56



60



64



67



71



75



79



83



87 ♩=90



89 ♩=95



93



96



100 A tempo

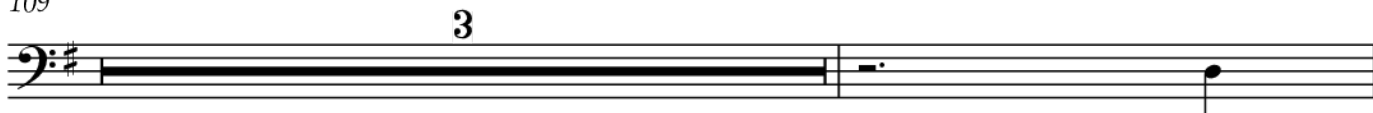


sul pont.

105



109



113



117



121 A tempo



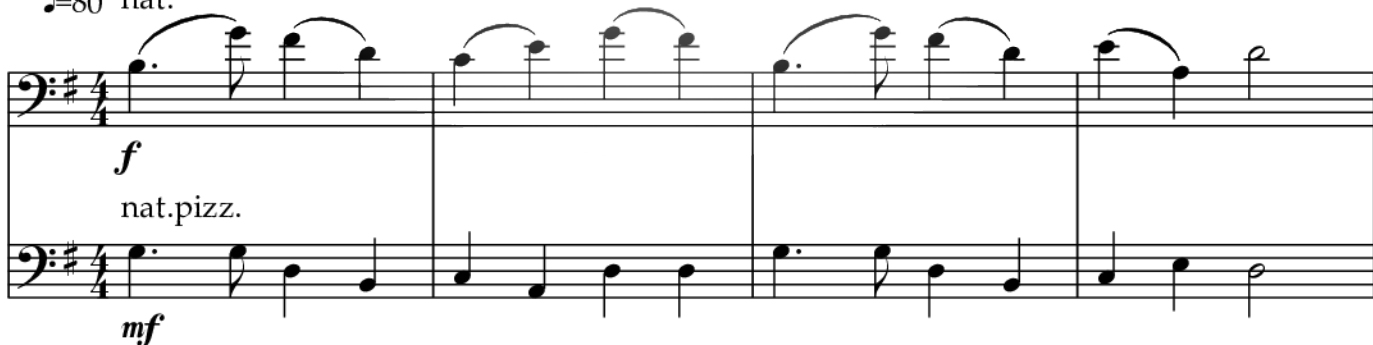
musicalion

klicken für mehr

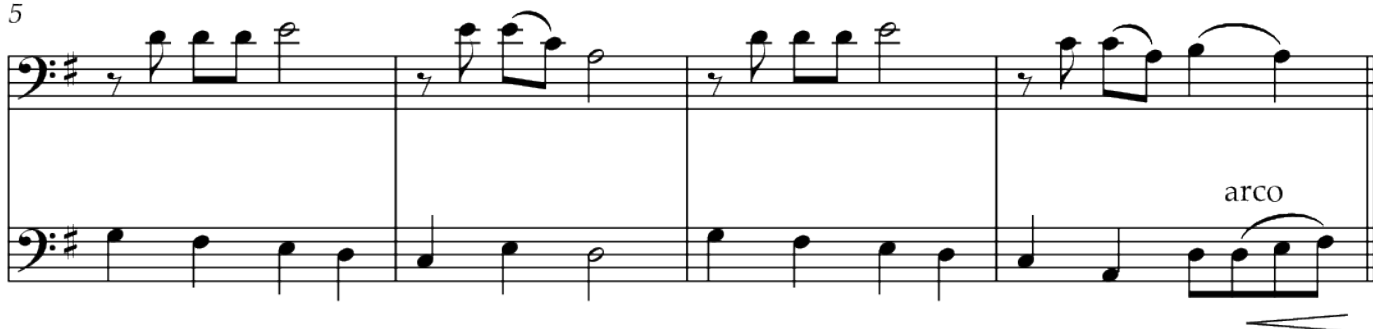
7. Choral. Komm, o heiliger Geist, hernieder

♩=80 nat.

solo



5



9

f

13

17

musicalion
klicken für mehr

21

pizz.

25

4 7

4 7

(pizz.)

mp

37

41 arco



45



49



53

Measures 53-56: A system with two staves. The top staff is marked *f* and the bottom staff is marked *pizz.* and *mf*. The music is marked *arco* in the final measure. A large orange watermark with the text "musicalion" and "klicken für mehr" is overlaid on the system.

57



61



65



69

Measures 69-72: A system with two staves. The top staff is marked *f* and the bottom staff is marked *pizz.*. The music is marked *arco* in the final measure.

73

Measures 73-76 of the Violoncello part. The music is in G major (one sharp) and 4/4 time. Measure 73 starts with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

77

Measures 77-80 of the Violoncello part. The melodic line in the right hand continues with eighth and sixteenth notes, often beamed together. The left hand maintains a steady eighth-note accompaniment.

81

Measures 81-84 of the Violoncello part. The music continues with similar melodic and rhythmic patterns. A watermark for 'musicalion' is visible over measures 82 and 83.

85

Measures 85-88 of the Violoncello part. Measure 85 begins with a forte (*f*) dynamic. The right hand plays a series of beamed eighth notes. Measure 88 features a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking, indicated by a dashed line. The piece concludes with a final chord in both hands.

8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

♩=95

9

10

p

14

rit.

♩=80

mf

18

pizz.

mf

21

24

28

rit.

32

♩=70

arco

p

rit.

39

mf

45

50

musicalion
klicken für mehr

54



61



70



77



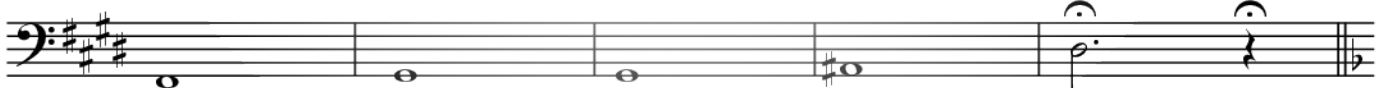
83

*p*

90

*mf*

95



100 ♩=100



108



112



116



120



124



128



131



134



9. Chor (Apg. 2, 21)

$\text{♩}=70$

5 A tempo

12

18

f *mf*

24

31 A tempo

35

38

rit.

ff *mf* *f* *ff*

musicalion
klicken für mehr

The musical score is written for a cello and solo part. It begins with a tempo marking of quarter note = 70. The first staff shows a series of half notes with a crescendo hairpin. The second staff has a measure rest for 12 measures, followed by a half note with a mezzo-forte (mf) dynamic. The third staff starts with a forte (f) dynamic and includes a crescendo hairpin leading to a mezzo-forte (mf) dynamic. The fourth staff begins with a ritardando (rit.) marking and a forte (f) dynamic. The fifth staff is marked 'A tempo' and contains a central orange oval with the text 'musicalion' and 'klicken für mehr'. The sixth staff starts with a fortissimo (ff) dynamic. The seventh staff includes a ritardando (rit.) marking and ends with a fortissimo (ff) dynamic.

10. Schluss-Choral. Nun bitten wir den Heiligen Geist

$\text{♩} = 90$

mf

4

7

9

11

10

21

musicalion
klicken für mehr

f

31

34

37

39 rit.

ff

Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

1. Intro

♩=120
pizz.



2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen

♩=80



6



11



16



21



26



31



37



42



46



3. Choral. O komm, du Geist der Wahrheit

$\text{♩} = 90$

3

1. 2.

f

6

1. 2.

10

15

20

mf

24

1. 2.

28

33

38

3

mf

42

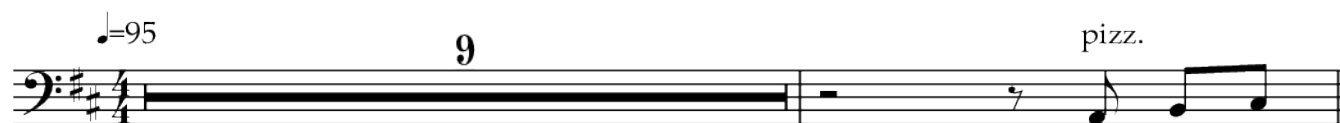
1.

musicalion
klicken für mehr

The musical score is written for Contrabass in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 90. The piece is titled '3. Choral. O komm, du Geist der Wahrheit'. The score consists of 42 measures. It begins with a 3-measure rest, followed by a first ending (1.) and a second ending (2.). The first ending leads to a measure with a forte (f) dynamic. The second ending leads to a measure with a mezzo-forte (mf) dynamic. The score continues with various musical notations including eighth notes, quarter notes, and slurs. A central watermark for 'musicalion' is present, with the text 'klicken für mehr' below it.



4. Rap (Apg. 2, 1-6) + Chor



11



18



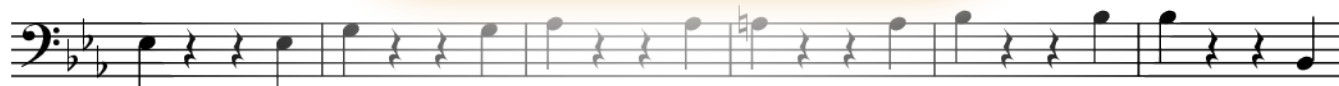
23



29



39



45



51



57



5. Choral (Chor). Komm, Gott Schöpfer, Heiliger Geist

♩=80

4

5 arco *p* pizz.

9

13

16

20 arco *p* pizz.

24

28

31

musicalion
klicken für mehr

35 arco pizz.

p

39

43

46

50 arco pizz.

p

54

58

61 rit. *pp*

musicalion
klicken für mehr

6. Rap und Chor (Apg. 2, 7-13)

♩=95 9 arco

11

15 arco

18 *mf*

22 *mf*

25 *f*

28 *mf*

32

36

40

musicalion
klicken für mehr

The musical score is written for a double bass (Kontrabass) in 4/4 time. The tempo is marked as 95 beats per minute. The key signature consists of two sharps (F# and C#). The score is divided into measures, with measure numbers 11, 15, 18, 22, 25, 28, 32, 36, and 40 indicated. The score includes various musical notations such as eighth notes, sixteenth notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The word 'arco' is used to indicate that the instrument should be played with the bow. A watermark for 'musicalion' is present in the center of the page, with the text 'klicken für mehr' below it.

44



48



52



56



60



64



75



81

87 $\text{♩} = 90$ 89 $\text{♩} = 95$ 

92



96

rit.



100 A tempo



105

sul pont.



109

3



113



117



musicalion
klicken für mehr

rit. . .



121 A tempo

11



7. Choral. Komm, o heiliger Geist, hernieder

♩=80

nat.pizz.

5 *mf*

9 *f*

13

17

21 pizz.

25 4 7 (pizz.) *mp*

37

41 arco *f*

45

49

musicalion
klicken für mehr

53 pizz. *mf* arco

57

61

65

69 pizz. arco

73 *mf*

77

81

85 *f* rit. *ff*

musicalion
klicken für mehr

8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

♩=95 9 pizz. mp

11

14 rit. ♩=80

18 pizz. mf

22

26

29 rit.

32 ♩=70 arco p rit.

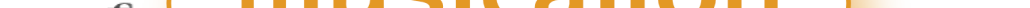
9



The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 12 measures. The notes are: G2 (half), A2 (quarter), G2 (quarter), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), and E1 (half). The first measure has a 'v' below the G2 note, and the third measure has a 'v' below the G2 note.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of the following notes: G2 (half note), A2 (quarter note), B2 (half note), C3 (half note), D3 (half note), E3 (quarter note), F#3 (quarter note), G3 (half note), A3 (quarter note), B3 (half note), and C4 (half note).

A musical staff in bass clef with a key signature of one sharp (F#). The melody consists of the following notes: D2 (half note), E2 (quarter note), F#2 (quarter note), G2 (half note), A2 (half note), B2 (quarter note), A2 (quarter note), G2 (quarter note), F#2 (quarter note), E2 (half note), D2 (half note). The notes are written on a five-line staff, with D2 on the first line, E2 on the first space, F#2 on the second line, G2 on the second space, A2 on the third line, B2 on the third space, and the remaining notes (A2, G2, F#2, E2, D2) on the lower lines and spaces.

[illegible]

The bass line of 'The Rose Tree' is written in G major (one sharp, F#) and 2/4 time. It consists of six measures. The first four measures are quarter notes: G2, E2, D2, and F#2. The fifth measure is a half note G2. The sixth measure is a whole note G2. The key signature is one sharp (F#) and the time signature is 2/4.

100 ♩=100

5

mf

106



111



115



119



123



128



132



134

rit.

*ff*

9. Chor (Apg. 2, 21)

$\text{♩} = 70$

p

5 **A tempo** 9

14 *mp*

18 *f* *mf*

24 *rit.*

31 **A tempo**

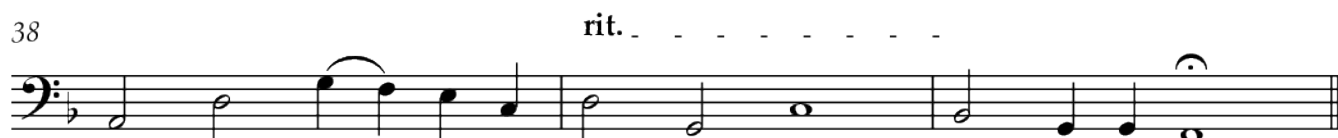
35 *ff*

38 *rit.* *ff*

musicalion
klicken für mehr

10. Schluss-Choral. Nun bitten wir den Heiligen Geist

♩=90



rit.

ff

Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

4. Rap (Apg. 2, 1-6) + Chor

4/4 **10**

11 
Und als der Pfingst-tag ge-kom-men war, wa-ren sie
mf

14 
al-le, al-le bei-ein-an-der an ei-nem Ort. Und es geschah

17 
plötz-lich ein Br  n ge-wal-ti-gen Sturm

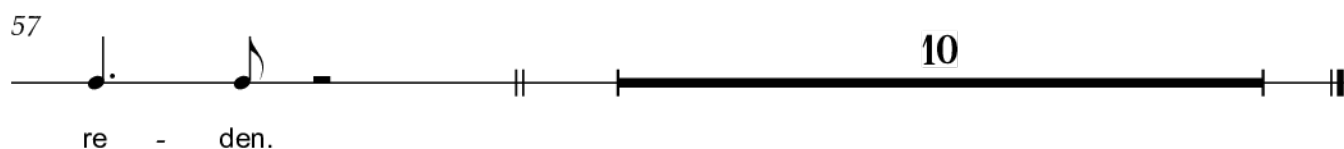
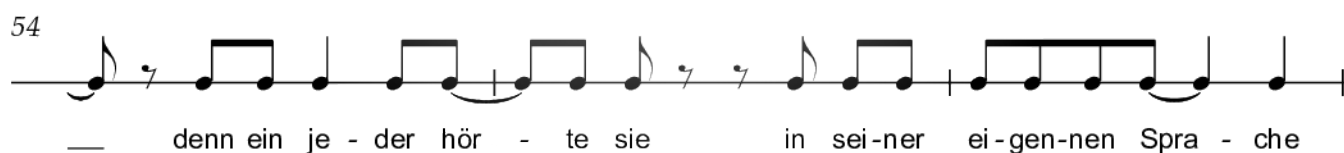
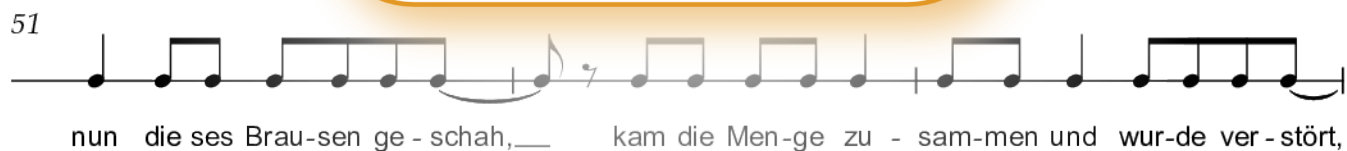
20 
und er-füll-te das gan-ze Haus, das gan-ze Haus, in dem sie sa-ßen.

23 
Und es er-schie-nen ih-nen Zun-gen, zer-teilt und wie von Feu-er, und setz-ten sich

26 
auf ei-nen je-den von ih-nen, und sie wur-den al-le er-füllt von dem

29  **9**
Hei-li-gen Geist

musicalion
klicken für mehr



6. Rap und Chor (Apg. 2, 7-13)

10

11

Ja, ein je - der hör - te sie in sei-ner Spra - che re-den. Sie ent-

14

setz-ten sich a-ber, ver-wun-der-ten sich_ und spra-chen:

18

10 38 21 2

89

Sie und wa - ren

92

rat - los_ und spra-chen ei - ner zu_ dem an - dern:

96

4

101

An - de - re a - ber

103

hat - ten ih - ren Spott und spra - chen:

105

16 11

musicalion
klicken für mehr

8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

$\text{♩} = 95$

10

11

Da trat Pe - trus auf mit den Elf, er -

14

hob sei-ne Stim-me und re - de - te zu ih - nen:

18

14 7 44 17 38



Die Pfingstgeschichte

(Apg. 2, 1-21)

Andreas Wittkopf

op. 57 (14.07.-06.09.2021)

(Fassung mit Orchester: 11/2024)

1. Intro

$\text{♩} = 120$

5

9

13

17

musicalion
klicken für mehr

The image displays a musical score for the piano introduction of 'Die Pfingstgeschichte'. The score is written for piano (Klavier) in 4/4 time, with a tempo marking of 120 beats per minute. The key signature is one sharp (F#). The score is divided into five systems, each containing a treble and bass staff. The first system starts with a treble staff containing chords and a bass staff with a melodic line. The second system continues the melodic line in the bass staff. The third system features a large orange oval watermark with the text 'musicalion' and 'klicken für mehr'. The fourth and fifth systems continue the melodic line in the bass staff. The score is marked with measure numbers 5, 9, 13, and 17.

21

24

27

31

35

38

1.

2.

musicalion
klicken für mehr

The musical score is written for piano (Klavier) in G major (one sharp) and 4/4 time. It consists of six systems of music, each with a measure number at the beginning. The first system (measures 21-23) features a steady bass line with eighth notes and chords in the right hand. The second system (measures 24-26) continues this pattern with some chordal texture in the right hand. The third system (measures 27-29) introduces a more active right hand with eighth-note chords. The fourth system (measures 30-32) shows a transition with a more complex right-hand texture. The fifth system (measures 33-35) returns to a simpler, more rhythmic pattern. The sixth system (measures 36-38) concludes the piece with a first and second ending at measure 38. A watermark 'musicalion klicken für mehr' is overlaid on the middle of the score, spanning measures 27 to 31.

2. Chor. Ihr werdet die Kraft des Heiligen Geistes empfangen

♩=80

42

42

43

f

47

f

rit.

ff

ff

musicalion
klicken für mehr

3. Choral. O komm, du Geist der Wahrheit

♩=90

mf

mf

1.

5

2.

f

f

9

1. 2.

13

17

20

mf

mf

24

1.

28

2.

32



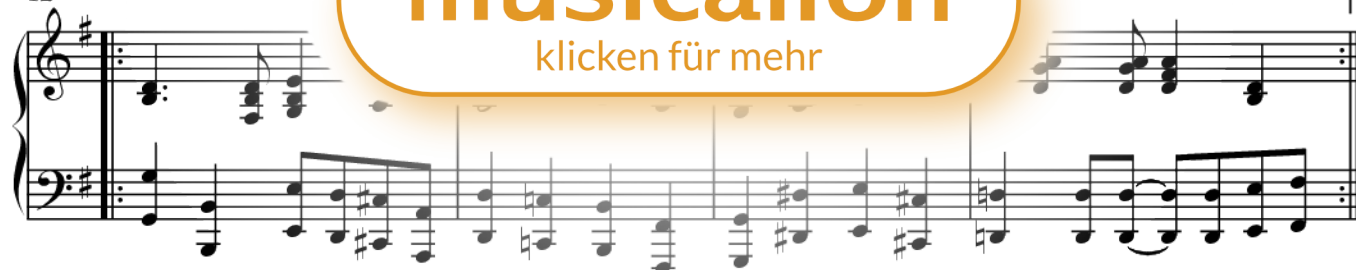
35



38



42



46



50



musicalion
klicken für mehr

53



56



60



63



67



71



74



78



81



85



89



92



96

rit. - - - - -

4. Rap (Apg. 2, 1-6) + Chor

♩=95

mf

mf

musicalion
klicken für mehr

7

mp

11

mp

14



17



20



23



26



29



32



35



39

mp



42



45



48



musicalion
klicken für mehr

51



54



57



60



63



65



5. Choral (Chor). Komm, Gott Schöpfer, Heiliger Geist

A musical score for piano, featuring a central logo that reads "musicalion" in orange lowercase letters, with the tagline "klicken für mehr" (click for more) in smaller orange text below it. The logo is set within a glowing orange oval. The score is written in 4/4 time with a tempo marking of quarter note = 80. It consists of five systems of staves, each with a treble and bass clef. The first system starts with a mezzo-forte (mf) dynamic. The second system begins at measure 5 and includes a piano (p) dynamic marking. The third system begins at measure 9. The fourth system begins at measure 13. The fifth system begins at measure 16. The score concludes at measure 20, marked with a piano (p) dynamic. The notation includes various chords, single notes, and rests, with some notes in the treble clef appearing in a different color (possibly indicating a specific instrument or voice part).

24



28



31



35



39



43



musicalion
klicken für mehr

46



50



54



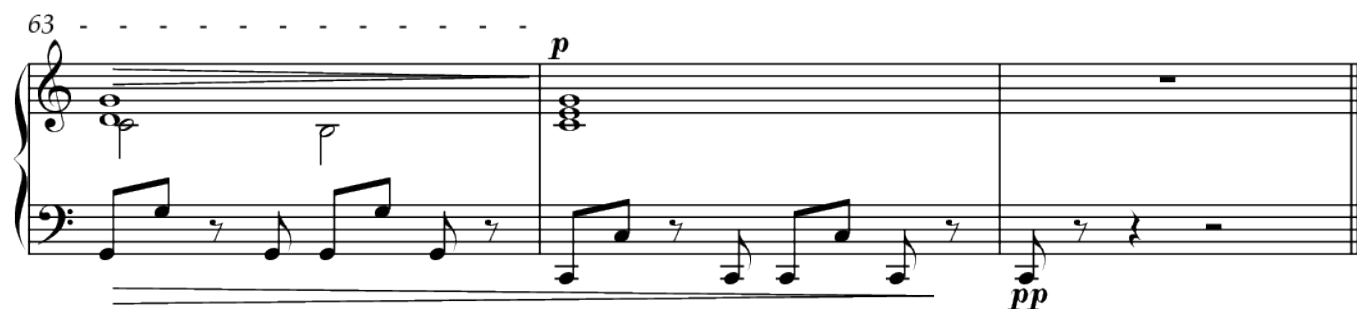
58



61



63



musicalion
klicken für mehr

rit.

6. Rap und Chor (Apg. 2, 7-13)

$\text{♩} = 95$

mf

4

7

musicalion
klicken für mehr

11

mp

15

mp

18

mf

This musical score is for a piano piece in 4/4 time, marked with a tempo of 95 beats per minute. The key signature has one sharp (F#). The score is divided into six systems, each with a measure number (1, 4, 7, 11, 15, 18) at the beginning of the first staff. The dynamics are marked as *mf* (mezzo-forte) at measures 1, 11, and 18, and *mp* (mezzo-piano) at measures 11, 15, and 18. The notation includes various musical symbols such as notes, rests, and slurs. A watermark for 'musicalion' is visible in the center of the page.

22

mf

25

mf

f

28

mf

32

mf

36

mf

40

mf

musicalion
klicken für mehr

44

f

f

48

mf

mf

52

mf

56

mf

60

mf

64

rit.

f

mp

mp

$\text{♩} = 90$

67

70

73

77

83

musicalion
klicken für mehr

mf

mf

mf

rit.

p

p

The musical score consists of five systems of staves. The first system (measures 67-69) shows a treble staff with eighth-note chords and a bass staff with a simple harmonic accompaniment. The second system (measures 70-72) continues the pattern with some melodic movement in the treble. The third system (measures 73-76) introduces more complex chordal textures and a watermark. The fourth system (measures 77-82) features sustained chords and a melodic line in the bass. The fifth system (measures 83-85) ends with a ritardando and a final piano chord.

87 $\text{♩} = 90$

ff

89 $\text{♩} = 95$

mp

92 *mp*

musicalion
klicken für mehr

96

f

rit. A tempo

101

105

109

113

117

rit. - - -

121 A tempo

124

127

rit. - - -

ff

7. Choral. Komm, o heilger Geist, hernieder

$\text{♩} = 80$

7

7

mf

9

f

f

13

musicalion
klicken für mehr

17

21

4 4 8 4

41

f

f

The image displays a musical score for a piano accompaniment. It begins with a tempo marking of quarter note = 80. The first system shows two staves with a whole rest in the treble and a whole note in the bass, both marked with a '7'. The second system starts at measure 9, featuring a melody in the treble and a bass line in the bass, both marked with a forte 'f' dynamic. The third system starts at measure 13 and includes a large orange watermark with the text 'musicalion' and 'klicken für mehr'. The fourth system starts at measure 17. The fifth system starts at measure 21 and includes repeat signs and measures marked with '4', '4', '8', and '4'. The sixth system starts at measure 41 and continues the melody and bass line, both marked with a forte 'f' dynamic.

45

49

53

mf

f

57

61

65

69



73

mf

ff



77



80



83



85

f

ff

rit.



8. Rap. Arioso (Petrus) und Chor (Apg. 2, 14-20)

The musical score is written for piano in 4/4 time, key of D major. It consists of six systems of staves. The first system (measures 1-3) begins with a tempo marking of $\text{♩} = 95$ and a dynamic of *mf*. The second system (measures 4-6) continues the piece. The third system (measures 7-9) features a large orange watermark in the center that reads "musicalion" in a bold, sans-serif font, with "klicken für mehr" in a smaller font below it. The fourth system (measures 10-13) includes a dynamic of *mp*. The fifth system (measures 14-17) is marked with a *rit.* (ritardando) and a tempo of $\text{♩} = 80$, with a dynamic of *mp*. The sixth system (measures 18-19) ends with a final chord. The watermark is a semi-transparent orange oval with a soft glow, positioned over the middle of the score.

14

32 $\text{♩} = 70$

p

37 rit.

44

83

10

mf

95

3

3

100 $\text{♩} = 100$

38

musicalion
klicken für mehr

10. Schluss-Choral. Nun bitten wir den Heiligen Geist

♩=90

mf

6

11

musicalion
klicken für mehr

31

f

36

rit.

ff

Typ: Digitale Noten zum Download

Titel: [Die Pfingstgeschichte op. 57 \(Fassung mit Orchester\)](#)

Komponist: [Andreas Wittkopf](#)

Epoche: Musica viva

Thema: Pfingsten / Himmelfahrt, Glaube

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

Schwierigkeit: Mittel

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

Arrangement:

Solo>Bass+Chor>SATBX+Blockflöte+Violoncello+[VI2]+Kl+[Vla+Vc+Kb]+HnF

Instrumentierung: Blockflöte = Bfl(1), Violoncello (Cello) = Vc(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>Bass(1), Horn = Hn
Pitch F(1), Klavier = Kl(1), Kontrabass = Kb(1), Viola (Bratsche) = Vla(1),
Violine (Geige) = VI(2), Violoncello (Cello) = Vc(1)

Fassung für

Sopranblockflöte,
Horn in F,
Baß-Solo (aus dem Chor),
vierst. gem. Chor,
Gemeinde,
Sprecher,
Violoncello Solo,
Streichorchester und
Klavier.

Text: nach Apg. 1, 8; 2, 1-21 und eigene Beiträge

Gerade Pfingsten ist ein - als eines der drei Hochfeste im Kirchenjahr - praktisch wenig gefeiertes Fest. Die großen Musiken gibt es zu Weihnachten und zur Passionszeit. Um das gottesdienstliche Fest der Pfingsten etwas aufzuwerten, habe ich diese Musik geschrieben. Mit geht es um die Ausdeutung des Textes mit einfachen musikalischen Mitteln und um das 'Auskosten' der Gestaltungsmöglichkeiten u.a. im Choralsingen.

Textlich: Da enthält z.B. der Halbsatz "...ehe der große und herrliche Tag des Herrn kommt." auch die Botschaft "Der Tag des Herrn kommt!" Und: Es ist ein großer und herrlicher Tag - auch wenn er im originalen Prophetenwort als schrecklicher Tag vorgestellt wird. Wenn die Sonne in Finsternis und der Mond in Blut verwandelt werden soll, dann ist das nicht behaglich gemeint. Wenn aber, wer den Namen des Herrn anrufen wird, gerettet werden wird, dann kann auch aus dem größten Schrecken für die gläubige Gemeinde auch etwas Herrliches entstehen: Wir sehen, was vor Augen ist - und blicken im Glauben auf das, was sich dahinter (noch) verbirgt...

Aufführungsdauer: ca. 45 Min.