

Krippenspiel / Presepe Vivente

Anika Dobreff

Kleines Musik- und Bühnenstück für Kinder
Piccolo pezzo musicale e teatrale per bambini

(2018)

Rollen mit Text:	Rollen in Pantomime:	Figure con testo:	Figure senza testo:
Engelsgroßvater	Maria	Nonno Angelo	Maria
1. Engelchen	Josef	Primo Angioletto	Giuseppe
2. Engelchen	Hirten	Secondo Angioletto	Pastori
3. Engelchen	Die drei Könige	Terzo Angioletto	I Rei magi
4. Engelchen	Herodes	Quarto Angioletto	Erode
5. Engelchen		Quinto Angioletto	

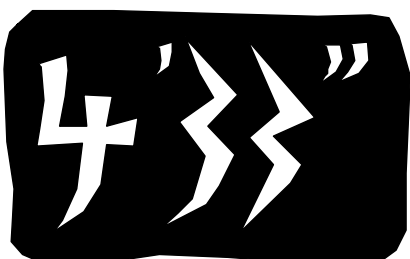
Blockflöten: 5 Piccolo (P), 3 Sopran (S), 3 Alt (A), 3 Tenor (T), 1 Bass (B)

Flaute: 5 Piccoli (P), 3 Soprani (S), 3 Alti (A), 3 Tenori (T), 1 Basso (B)

In diesem Krippenspiel wird die Weihnachtsgeschichte aus der Sicht des Engelsgroßvaters dargestellt, der den Hirten einst die frohe Botschaft überbrachte. Heute möchten die kleinen Engelchen die Geschichte von damals noch einmal von ihm hören. Dabei wird sie von ihnen immer wieder kindlich hinterfragt und durch den erzählenden Großvater Engel erklärt.

In questo presepe vivente la storia di Natale va raccontata dal punto di vista del Nonno Angelo, che era proprio lui ad annunciare la nascita del bambino ai pastori. Oggi i Angioletti sono curiosi di sentire la storia di nuovo e nel mentre li fanno tante domande, che il Nonno prova a spiegarli.

1. Vorspiel (alle)	Preludio (tutti)	P, S, A, T, B
2. Großvater Engel	Nonno Angelo	5 P, 1 B
3. Maria und Josef gehen nach Bethlehem	Maria e Giuseppe vanno a Betlemme	A, T
4. Im Stall von Bethlehem (alle)	Nella stalla di Betlemme (tutti)	P, S, A, T, B
5. Engelslied	La canzone degli angeli	3 S
6. Die Hirten im Stall	I pastori nella stalla	3 T
7. Jesulein	Gesù Bambino	S, T, B
8. Die drei Könige	I Re magi	S, 3 A, B



Krippenspiel / Presepe Vivente

1. Vorspiel / Preludio

Anika Dobreff

(*calando e diminuendo / Ton sinkt ab*)

P
S
A
T
B

Detailed description: This block contains the first five measures of the musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The Soprano part has rests for the first four measures and a melodic phrase in the fifth. The Alto part has a continuous eighth-note melody. The Tenor and Bass parts have rests for the first four measures and single notes in the fifth. The Soprano part includes a dynamic marking: (calando e diminuendo / Ton sinkt ab).



6

sputato

Detailed description: This block contains measures 6-10 of the musical score. Measure 6 is marked with a '6' above the staff. The Soprano part has a melodic phrase in measure 6 and rests thereafter. The Alto part continues its eighth-note melody. The Tenor part has a melodic phrase in measure 6 and rests thereafter. The Bass part has a melodic phrase in measure 6 and rests thereafter. The Alto part includes a dynamic marking: *sputato*.

12

Musical score for measures 12-16. The score consists of five staves. The first staff has a treble clef and contains a series of whole notes with a hairpin crescendo over the first four measures. The second staff has a treble clef and contains a series of eighth notes with a hairpin crescendo over the first four measures. The third staff has a treble clef and contains a series of quarter notes with a hairpin crescendo over the first four measures. The fourth staff has a treble clef and contains a series of quarter notes with a hairpin crescendo over the first four measures. The fifth staff has a bass clef and contains a series of quarter notes with a hairpin crescendo over the first four measures. The fifth measure of each staff contains a whole note with a hairpin crescendo.

17

Musical score for measures 17-22. The score consists of five staves. The first staff has a treble clef and contains a series of whole notes with a hairpin crescendo over the first two measures. The second staff has a treble clef and contains a series of quarter notes with a hairpin crescendo over the first two measures. The third staff has a treble clef and contains a series of quarter notes with a hairpin crescendo over the first two measures. The fourth staff has a treble clef and contains a series of quarter notes with a hairpin crescendo over the first two measures. The fifth staff has a bass clef and contains a series of quarter notes with a hairpin crescendo over the first two measures. The third measure of each staff contains a whole note with a hairpin crescendo. The fourth measure of each staff contains a whole note with a hairpin crescendo. The fifth measure of each staff contains a whole note with a hairpin crescendo. The sixth measure of each staff contains a whole note with a hairpin crescendo. The seventh measure of each staff contains a whole note with a hairpin crescendo. The eighth measure of each staff contains a whole note with a hairpin crescendo.

23

Musical score for measures 23-27. The score consists of five staves. The first staff has a treble clef and contains a series of whole notes with a hairpin crescendo over the first two measures. The second staff has a treble clef and contains a series of eighth notes with a hairpin crescendo over the first two measures. The third staff has a treble clef and contains a series of quarter notes with a hairpin crescendo over the first two measures. The fourth staff has a treble clef and contains a series of quarter notes with a hairpin crescendo over the first two measures. The fifth staff has a bass clef and contains a series of quarter notes with a hairpin crescendo over the first two measures. The third measure of each staff contains a whole note with a hairpin crescendo. The fourth measure of each staff contains a whole note with a hairpin crescendo. The fifth measure of each staff contains a whole note with a hairpin crescendo. The sixth measure of each staff contains a whole note with a hairpin crescendo. The seventh measure of each staff contains a whole note with a hairpin crescendo. The eighth measure of each staff contains a whole note with a hairpin crescendo. The notation *tr* is placed above the notes in the third, fourth, and fifth measures of each staff.

2. Großvater Engel / Nonno Angelo

Piano (P) and Bass (B) score for the first system. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a **Fine** marking.

Second system of the score, featuring a triple (3) marking. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a **Fine** marking.

Beim Spielen in die Flöte „singen“ / suonare „cantando“ nel flauto

7

Musical score for measures 7-9. The score consists of six staves. The top five staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a complex melodic line in the upper staves and a simpler bass line. Measure 7 starts with a repeat sign. Measure 9 ends with a repeat sign.

10

da capo con ripetizione al Fine

Musical score for measures 10-12. The score consists of six staves. The top five staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a complex melodic line in the upper staves and a simpler bass line. Measure 10 starts with a repeat sign. Measure 12 ends with a repeat sign and a circled 'F' symbol.

da capo con ripetizione al Fine

6

3. Maria und Josef gehen nach Bethlehem / Maria e Giuseppe vanno a Betlemme

Musical score for the third section, '3. Maria und Josef gehen nach Bethlehem / Maria e Giuseppe vanno a Betlemme'. The score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of staves. The first system is labeled 'A' and 'T' on the left. The second system is labeled '6' on the left. The third system is labeled '11' on the left. The fourth system is labeled '17' on the left. The score includes vocal lines for Soprano (S), Alto (A), Tenor (T), and Bass (B), as well as piano accompaniment (P). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

4. Im Stall von Bethlehem / Nella stalla di Betlemme

Musical score for the fourth section, '4. Im Stall von Bethlehem / Nella stalla di Betlemme'. The score is written in common time (C) with a key signature of one flat (B-flat). It consists of five staves. The first three staves are labeled 'P', 'S', and 'A' on the left, representing Piano, Soprano, and Alto. The fourth and fifth staves are labeled 'T' and 'B' on the left, representing Tenor and Bass. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

6

Musical score system 1, measures 6-11. The system consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some rests. A sharp sign (#) is present in the first staff at measure 7.

12

Musical score system 2, measures 12-18. The system consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music continues with similar note values and rests as the previous system. A sharp sign (#) is present in the first staff at measure 15.

19

Musical score system 3, measures 19-24. The system consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music continues with similar note values and rests. A flat sign (b) is present in the third staff at measure 21.

25

Musical score for measures 25-30. The system consists of five staves. The top staff (treble clef) contains whole rests for measures 25-29 and a half note in measure 30. The second staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The third staff (treble clef) provides harmonic support with quarter and eighth notes. The fourth staff (treble clef) continues the harmonic support with quarter notes. The fifth staff (bass clef) provides a bass line with quarter notes.

31

Musical score for measures 31-35. The system consists of five staves. The top staff (treble clef) has a melodic line with eighth notes and a sixteenth-note run in measures 32-34. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with quarter notes. The fourth staff (treble clef) has a melodic line with quarter notes. The fifth staff (bass clef) has a bass line with quarter notes.

36

Musical score for measures 36-40. The system consists of five staves. The top staff (treble clef) has a melodic line with eighth notes and a half note in measure 37. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with quarter notes. The fourth staff (treble clef) has a melodic line with quarter notes. The fifth staff (bass clef) has a bass line with quarter notes. The system concludes with a double bar line.

5. Engelslied / La canzone degli angeli

Measures 1-4 of the musical score. It features three vocal staves (Soprano, Soprano, Soprano) and a piano accompaniment staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The vocal parts consist of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note pattern.

Measures 5-8 of the musical score. The vocal parts continue with similar rhythmic patterns. The piano accompaniment includes some sixteenth-note runs. A fermata is placed over the final note of the vocal parts in measure 8.

Measures 9-12 of the musical score. The vocal parts have a more active melodic line. The piano accompaniment continues with eighth-note accompaniment. A fermata is placed over the final note of the vocal parts in measure 12.

Measures 13-16 of the musical score. The vocal parts conclude with a final melodic phrase. The piano accompaniment provides a rhythmic foundation. A fermata is placed over the final note of the vocal parts in measure 16.

6. Die Hirten im Stall / I pastori nella stalla

Three vocal staves (T) in G major, 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of a series of eighth and quarter notes across four measures.

Three vocal staves (T) in G major, 6/8 time. The system begins with a double bar line and a measure rest for 4 measures. The music continues with eighth and quarter notes across four measures.

Three vocal staves (T) in G major, 6/8 time. The system begins with a double bar line and a measure rest for 8 measures. The music continues with eighth and quarter notes across four measures.

Three vocal staves (T) in G major, 6/8 time. The system begins with a double bar line and a measure rest for 13 measures. The music continues with eighth and quarter notes across four measures, ending with a double bar line.



7. Jesulein / Gesù Bambino

Musical score for Soprano (S), Tenor (T), and Bass (B) parts, measures 1-5. The key signature is one flat (B-flat) and the time signature is 6/8. The Soprano part features a melodic line with dotted notes and eighth notes. The Tenor and Bass parts provide harmonic support with quarter and eighth notes.

=

Musical score for Soprano (S), Tenor (T), and Bass (B) parts, measures 6-10. The key signature is one flat (B-flat) and the time signature is 6/8. The Soprano part continues the melodic line with a repeat sign at the beginning of measure 6. The Tenor and Bass parts continue their harmonic accompaniment.

=

Musical score for Soprano (S), Tenor (T), and Bass (B) parts, measures 11-15. The key signature is one flat (B-flat) and the time signature is 6/8. The Soprano part features a melodic line with a sharp sign (F#) in measure 14. The Tenor and Bass parts continue their harmonic accompaniment.

17

Musical score for measures 17-21. The score is written in a three-staff system (treble, alto, and bass clefs) with a key signature of one flat (B-flat). Measure 17 starts with a treble clef and a key signature change to one sharp (F#) for the next two measures. The melody in the treble staff is primarily eighth and quarter notes. The bass staff provides a steady accompaniment of quarter notes.



22

Musical score for measures 22-26. The score is written in a three-staff system (treble, alto, and bass clefs) with a key signature of one flat (B-flat). The melody in the treble staff features dotted notes and rests. The bass staff continues with a steady accompaniment of quarter notes.



27

Musical score for measures 27-31. The score is written in a three-staff system (treble, alto, and bass clefs) with a key signature of one flat (B-flat). The melody in the treble staff features dotted notes and rests. The bass staff continues with a steady accompaniment of quarter notes. The piece concludes with a double bar line at the end of measure 31.

8. Die drei Könige / I Re magi

First system of musical notation for 'Die drei Könige / I Re magi'. It consists of five staves: Soprano (S), Alto (A), Alto (A), Alto (A), and Bass (B). The time signature is 2/4. The Soprano part features a melodic line with dotted notes. The Alto parts provide harmonic support with various rhythmic patterns. The Bass part has a steady eighth-note accompaniment.



Second system of musical notation, starting at measure 5. It continues with the same five staves (S, A, A, A, B) and 2/4 time signature. The Soprano part concludes with a final note and a fermata. The other parts also end with a fermata. The time signature changes to 3/4 at the end of the system.

9

Musical score for measures 9-14. The score is written for five staves: four treble clefs and one bass clef. The time signature is 3/4. The music consists of a series of eighth and quarter notes, with some rests. The melody is primarily in the upper staves, while the bass line provides a steady accompaniment.

15

Musical score for measures 15-18. The score is written for five staves: four treble clefs and one bass clef. The time signature changes to 2/4. The music features a mix of eighth and quarter notes, with some dotted notes. The melody is primarily in the upper staves, while the bass line provides a steady accompaniment.

19

Musical score for measures 19-24. The score is written for five staves: four treble clefs and one bass clef. The time signature is 2/4. The music features a mix of eighth and quarter notes, with some dotted notes. The melody is primarily in the upper staves, while the bass line provides a steady accompaniment.

Krippenspiel

Kleines Musik- und Bühnenstück für Kinder

von

Anika Dobreff

(2018)

Rollen mit Text:

Engelsgroßvater

1. Engelchen

2. Engelchen

3. Engelchen

4. Engelchen

5. Engelchen

Rollen in Pantomime:

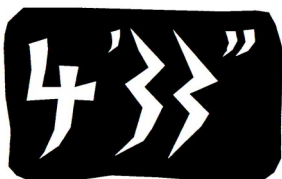
Maria

Josef

Hirten

Die drei Könige

Herodes



vierdreiunddreissig

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ISMN M-50098-338-5

→ Musik: Vorspiel (tutti)

→ Bühne:

Alle Engel und der Engelsgroßvater betreten in großem Durcheinander die Bühne.

Erstes Engelchen:

Opa, Opa, erzähl doch nochmal von der Verkündigung des Engels an die Hirten! Von der Geburt des Heilandes!

Großvater Engel:

Möchtet ihr nur die Verkündigung hören oder die ganze Geschichte von Anfang an?

Alle Engelchen im Chor:

Die ganze Geschichte, die ganze Geschichte, bitte Opa!

Großvater Engel:

Nun gut, macht es euch bequem.

Die Engel schwirren umher, jedes sucht sich einen Platz auf einem weichen Wölkchen. Sie machen es sich gemütlich und sind ganz Ohr.

→ Musik: Großvater Engel (5 Sopranino, Basso)

→ Bühne:

Maria und Josef betreten die Szene.

Großvater Engel:

Es war einmal ein Zimmermann, der hieß Josef. Seine Frau Maria erwartete ein Kind. Sie lebten im Land Judäa, das vom Kaiser Augustus regiert wurde. Dieser wollte nun eines Tages herausfinden, wieviele Menschen in seinem Reich lebten.

Zweites Engelchen:

Wie? Wollte er sie alle zählen? War sein Reich groß? Dann war es ja sicher sehr schwierig, alle zu zählen! Wie wollte er das anstellen?

Großvater Engel:

In der Tat überlegte sich Augustus, dass es einfacher werden würde, wenn jeder aus seinem Reich dazu in seine Geburtsstadt zurückkehrte. Deshalb mußte Josef, der in Nazareth lebte, nach Bethlehem gehen und machte sich mit Maria auf den Weg.

Maria und Josef machen sich auf den Weg.

Drittes Engelchen:

War das ein weiter Weg?

Großvater Engel:

Ja mein Kleiner, das war ein weiter Weg und deshalb nahmen sie sich einen Esel, auf dem Maria während der Reise sitzen konnte.

Maria besteigt den Esel, den Josef führt, und sie reisen weiter.

→ Musik: Maria und Josef gehen nach Bethlehem (A, T)

→ Bühne:

Maria und Josef erreichen Bethlehem.

Großvater Engel:

Als sie endlich Bethlehem erreicht hatten, war es an der Zeit, dass das Kind zur Welt kommen sollte. Sie suchten eine Unterkunft für die Nacht. Maria und Josef klopfen an die Türen mehrerer Gasthäuser, aber alle Herbergen waren voll besetzt. Nur ein Wirt sah, dass Maria schwanger war.

Der Wirt beschaut sich Maria und ihren Bauch.

Großvater Engel:

Er bekam Mitleid mit ihnen und brachte sie in seinem Stall unter.

Der Wirt führt sie in den Stall.

Viertes Engelchen:

Was? In einem Stall? Bei den Tieren?

Großvater Engel:

Ja, dort gab es einen Ochsen und einen Esel, aber sie hatten es trocken und ein Dach über dem Kopf. Und dort brachte Maria ihren Sohn zur Welt.

Fünftes Engelchen:

Aber sie hatten ja nichts zum Anziehen für ihn und auch kein Bettchen, in dem er schlafen konnte!

Großvater Engel:

Stell dir vor, sie wickelte ihn in Windeln und legte ihn in eine Futterkrippe.

Maria wickelt Jesus in Windeln und legt ihn in die Krippe.

Drittes Engelchen:

In die Futterkrippe des Ochsen und Esels?

Großvater Engel (lächelnd):

Ja genau, aber das störte die beiden Tiere keineswegs.

→ Musik: Im Stall von Bethlehem (tutti)

→ Bühne:

Hirten liegen und schlafen bei ihren Schafen.

Großvater Engel:

In derselben Nacht schliefen Hirten auf der Weide bei ihren Schafen.

Ein helles Licht erscheint.

Großvater Engel:

Plötzlich erwachten sie, da es so hell wurde wie am Tage und sie erschrakten.

Hirten erwachen und erschrecken sich.

Fünftes Engelchen:

Warum erschrecken sie? Vielleicht hatten sie ja nur verschlafen und die Sonne war schon aufgegangen!

Großvater Engel:

Sie wussten, dass es noch nicht Tag sein konnte, weil sie gerade erst eingeschlafen waren. Und da erblickten sie in dem hellen Schein einen Engel.

Viertes Engelchen:

Das warst du, Opa!

Großvater Engel:

Genau, das war ich, und ich sprach zu ihnen:

“Fürchtet euch nicht! Ich habe euch große Freude zu verkünden! Heute ist der Heiland geboren! Ihr findet ihn in einer Krippe liegend und in Windeln gewickelt!”

Erstes Engelchen:

Was ist ein Heiland?

Großvater Engel:

Der Heiland rettet die Menschen und erlöst sie von dem Bösen.

Fünftes Engelchen:

Und wußten die Hirten denn, was ein Heiland ist?

Großvater Engel:

Ja, das hatten sie verstanden, denn nun tauchten viele Engel am Himmel auf und sangen.

Alle Engelchen:

So?

Alle Engelchen nehmen ihre Instrumente und spielen das Engelslied.

→ Musik: Engelslied (3 Sopranino)

→ **Bühne:**

Die Hirten gehen los.

Großvater Engel:

Die Hirten machten sich auf den Weg, um das Kind zu suchen. Sie entdeckten einen hellen Stern, der ihnen den Weg zeigte und sie zur Krippe führte.

Hirten kommen bei der Krippe an.

Großvater Engel:

Dort fanden sie das Kind genau so, wie es der Engel gesagt hatte: in der Krippe liegend, daneben Maria und Josef, den Ochs und den Esel. Sie bestaunten es, beteten es an und berichteten, was der Engel ihnen gesagt hatte.

Hirten knien nieder und wiederholen die Worte des Engels.

Zweites Engelchen:

Wie? Wussten denn Maria und Josef nicht, dass ihr Kind der Heiland war? Ja, und was haben sie dazu gesagt?

Großvater Engel:

Maria hat nichts gesagt. Sie hörte zu und dachte lange noch immer wieder darüber nach. Auf jeden Fall wunderten sich alle sehr.

→ **Musik: Die Hirten im Stall (TTT)**

→ **Bühne:**

Fünftes Engelchen:

Wie hieß denn eigentlich das Kind?

Großvater Engel:

Jesus.

→ **Musik: Jesulein (STB)**

→ **Bühne:**

Könige beobachten den Stern und schauen sich fragend an.

Großvater Engel:

Zur gleichen Zeit beobachteten drei Weise in Babylonien am Himmel einen ungewöhnlichen Stern und wollten herausfinden, was er zu bedeuten hatte. So beschlossen sie, in Israel, in der Stadt Jerusalem, den König aufzusuchen.

Die Könige gehen zu Herodes.

Drittes Engelchen:

Wieso denn den König in Jerusalem? Der Stern hätte sie doch nach Bethlehem führen sollen!

Großvater Engel:

Die Weisen dachten, dass mit diesem Stern am Himmel ein neuer König geboren sein musste, und den wollten sie nun im Königspalast aufsuchen.

Zweites Engelchen:

Da lagen sie ja völlig falsch!

Großvater Engel:

Ja, da hast du Recht. Und nicht nur das! Als dem König Herodes im Königspalast die Nachricht des neuen Königs zu Ohren kam, erschrak er.

Herodes erschrickt.

Drittes Engelchen:

Warum? Er hätte sich doch freuen können!

Großvater Engel:

König Herodes regierte damals über das Land und er wollte seinen Thron keineswegs einem anderen, neuen König überlassen.

Viertes Engelchen:

Also hatte er wohl nicht verstanden, dass der Neugeborene der Heiland war!

Großvater Engel:

Noch nicht, aber er war neugierig geworden und wollte nun wissen, was es mit dem neuen König auf sich hatte. Da kam ihm eine Idee. Er schickte die drei Weisen Kaspar, Melchior und Balthasar, dem Stern nachzureisen und das Kind zu suchen, um ihm davon zu berichten.

Herodes hat eine Idee. Er erklärt den Königen sein Vorhaben und deutet in die Richtung, indem er auf den Stern zeigt. Die Könige gehen los.

Großvater Engel:

So machten diese sich auf den Weg und fanden das Kind in Bethlehem im Stall.

Die Könige kommen im Stall in Bethlehem an und freuen sich über das, was sie dort sehen.

Großvater Engel:

Sie waren voller Freude über das Kind und hatten Angst, Herodes könne ihm etwas antun. Deshalb beschlossen sie, einen anderen Rückweg zu nehmen, der sie nicht wieder zu Herodes führte.

Die Könige betrachten erfreut das Kind und beraten sich.

Großvater Engel:

Die Könige beteten Jesus an und schenkten ihm Gold, Weihrauch und Myrrhe.

Die Könige knien nieder und bringen ihre Geschenke dar.

→ Musik: Die drei Könige (S, 3 A, B)

Presepe vivente

Piccolo pezzo musicale e teatrale per bambini

Anika Dobreff

(2018)

Figure con testo:

Nonno Angelo

Primo Angioletto

Secondo Angioletto

Terzo Angioletto

Quarto Angioletto

Quinto Angioletto

Figure senza testo:

Maria

Giuseppe

Pastori

I Re magi

Erode



vierdreiunddreissig

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ISMN M-50098-338-5

→ Musica: Preludio (tutti)

→ Palcoscenico:

Tutti gli angioletti e Nonno Angelo arrivano sul palco con grande confusione

Angioletto 1:

Nonno, nonno, racconta la storia dell'angelo che annuncia ai pastori la nascita del salvatore.

Nonno Angelo:

Volete sentire solo la scena dell'annunciazione o tutta la storia sin dal principio?

Angioletti in coro:

Tutta la storia, tutta la storia, Nonno!

Nonno Angelo:

D'accordo, accomodatevi!

Gli angioletti volano di qua e di là finché ognuno trova un posto su una nuvoletta per ascoltare la storia.

→ Musica: Nonno Angelo (5 Sopranini, Basso)

→ Palcoscenico:

Maria e Giuseppe entrano in scena

Nonno Angelo:

C'era una volta un falegname di nome Giuseppe con sua moglie Maria. Maria aspettava un bambino. Vivevano in Giudea dove regnava l'imperatore Augusto. Un giorno l'Imperatore volle sapere, quanta gente viveva nel suo regno.

Angioletto 2:

Ma come? Voleva contarli tutti? Era grande il suo regno? Allora era difficile contare tutti! Come pensava di fare?

Nonno Angelo:

L'Imperatore Augusto pensava, che sarebbe stato più facile contare ogni persona del suo regno se tutti fossero tornati nella propria città natale. Così,

anche Giuseppe, che viveva a Nazareth, fu costretto a tornare a Betlemme. Si incamminò quindi con Maria.

Maria e Giuseppe si incamminano

Angioletto 3:

Era lunga la strada?

Nonno Angelo:

Si, piccolino, era una strada lunga e così prese un´ asino per far sì che Maria potesse stare seduta durante il viaggio.

Maria monta sull´asino, che guida Giuseppe e continuano il loro viaggio

→ Musica: Maria e Giuseppe vanno a Betlemme (A, T)

→ Palcoscenico:

Maria e Giuseppe raggiungono Betlemme

Nonno Angelo:

Quando finalmente arrivarono a Betlemme, il momento della nascita del bambino era ormai vicino. Quindi cercarono un posto per la notte. Maria e Giuseppe bussano alle porte delle locande, ma non trovano un posto per la notte. Solo un locandiere notò, che Maria era incinta.

Il locandiere guarda la pancia di Maria

Nonno Angelo:

Il locandiere era un uomo di buon cuore e invece di lasciarli sulla strada li accolse nella sua stalla.

Il locandiere porta gli ospiti nella sua stalla

Angioletto 4:

Cosa? Nella stalla? Dove stanno gli animali?

Nonno Angelo:

Si, c'erano un bue e un asino, ma era asciutto e avevano un tetto sulla testa. Proprio nella stalla nacque il bambino.

Angioletto 5:

Maria però non aveva niente da vestire per il bambino e nessun lettino dove metterlo!

Nonno Angelo:

Maria usava delle fasce per coprirlo e lo metteva nel presepe per dormire.

Maria fascia il bambino e lo mette nel presepe

Angioletto 1:

Nel presepe del bue e dell'asino?

Nonno Angelo sorridendo:

Si, ma questo dava nessun fastidio ai due buoni animali.

→ Musica: Nella stalla di Betlemme (tutti)

→ Palcoscenico:

I pastori sono sdraiati in mezzo alle loro pecore e dormono

Nonno Angelo:

Dovete sapere che nella stessa notte accadde un evento straordinario a dei pastori che dormivano su un prato vicino alle loro pecore.

Arriva una luce molto forte

Nonno Angelo:

All'improvviso i pastori si svegliarono spaventati, perché apparve una luce così forte da far sembrare la notte il giorno.

I pastori si svegliano e si spaventano

Angioletto 5: Perché si sono spaventati? Forse avevano dormito troppo a lungo e il sole era già arrivato?

Nonno Angelo:

No Angioletto. Sapevano, che non poteva essere ancora giorno, perché si erano appena addormentati. Era notte fonda quando in mezzo a questa luce abbagliante videro un angelo.

Angioletto 4: Quell'angelo eri tu, Nonno, vero?

Nonno Angelo:

Si certo, ero io e gli dissi:

“Non temete, perché ecco, vi reco il buon annunzio di una grande allegrezza che tutto il popolo avrà: Oggi è nato un Salvatore, il Signore. Troverete il bambino fasciato e coricato in una mangiatoia.”

Angioletto 1:

Che cos'è un Salvatore?

Nonno Angelo:

È colui, che salva la gente e la libera dal male.

Angioletto 5:

E i pastori sapevano, cos'era un Salvatore?

Nonno Angelo:

L'avevano capito, perché in quel preciso momento scesero dal cielo tanti angioletti e cantarono in modo dolcissimo.

Tutti gli Angioletti:

Così?

Tutti gli Angioletti prendono i loro strumenti e suonano la canzone degli angeli

→ Musica: La canzone degli angeli (3 Sopranini)

→ Palcoscenico:

I pastori s'incamminano verso Betlemme

Nonno Angelo:

I pastori decisero quindi di cercare il bambino e seguirono la stella cometa che gli indicava la strada.

I pastori arrivano al presepe

Nonno Angelo:

Lì trovarono il bambino come l'aveva descritto l'Angelo: nel presepe, vicino Maria e Giuseppe con il bue e l'asino. Furono meravigliati, pregarono per il bambino e raccontarono a Maria e Giuseppe cosa aveva detto loro l'Angelo.

I pastori s'inginocchiano e ripetono le parole dell'Angelo

Angioletto 2:

Come? Maria e Giuseppe non sapevano, che il bambino era il Salvatore? E cosa hanno detto, quando l'hanno scoperto?

Nonno Angelo:

Maria non disse niente. Ascoltò e pensò ancora a lungo alle parole che aveva udito. Rimasero sicuramente stupiti.

→ Musica: I pastori nella stalla (TTT)

→ Palcoscenico:

Angioletto 5:

Ma come si chiamava il bambino?

Nonno Angelo:

Gesù.

→ Musica: Gesù Bambin (STB)

→ **Palcoscenico:**

I Re magi osservano la stella cometa e si guardano con stupore

Nonno Angelo:

Dovete sapere che a Babilonia intanto tre Saggi osservavano la stella cometa nel cielo, che vista la sua particolarità, decisero di scoprire, che significato aveva. Andarono quindi a trovare il Re d'Israele, nella città di Gerusalemme.

I Re magi vanno da Erode

Angelino 3:

Perché vanno a Gerusalemme se seguendo la stella sarebbero arrivati direttamente a Betlemme?

Nonno Angelo:

I Saggi immaginarono che la stella era presagio della nascita di un nuovo Re. E pensarono di trovarlo nel castello reale.

Angioletto 2:

Sbagliavano totalmente, quindi!

Nonno Angelo:

Hai ragione! Ma non finisce qua! Quando arrivarono al palazzo reale ed Erode seppe della nascita di un nuovo re, si spaventò molto.

Erode si spaventa

Angioletto 4:

Perché? Poteva essere felice e contento!

Nonno Angelo:

Ai tempi Erode governava il paese e non voleva per niente al mondo lasciare il trono a qualcun'altro.

Angioletto 1:

Allora forse non aveva capito, che il neonato era il Salvatore!

Nonno Angelo:

Ancora no, ma si incuriosì così tanto del fatto che volle sapere, chi era questo nuovo Re. Gli venne l'idea di mandare i tre Re magi a seguire la stella cometa per trovare il bambino. Dopodiché avrebbero dovuto tornare da lui a raccontare quello che avevano scoperto.

Erode ha un'idea, la spiega ai Re magi e gli fa vedere la direzione dove andare indicando la stella. I Re magi si incamminano

Nonno Angelo:

I Re magi si misero in viaggio e trovarono il bambino nella stalla di Betlemme.

I Re magi arrivano nella stalla di Betlemme e sono meravigliati e contenti di quello che vedono

Nonno Angelo:

I re magi furono pieni di felicità e meraviglia, quando videro il bambino e si preoccuparono che Erode avesse, in fondo, cattive intenzioni e potesse fargli del male. Così decisero di prendere un'altra strada di ritorno per non dover passare più da Erode.

I Re magi guardano contenti il bambino e parlano tra loro

Nonno Angelo:

I Re magi pregarono per il bambino e gli regalarono oro, incenso e mirra.

I Re magi si inginocchiano e consegnano i loro doni

→ Musica: I Re magi (S, 3 A, B)