

Transeamus usque Bethlehem

J. Schnabel / J. Gruber
(Partitur ohne Blechbläser von A. Jäck
mit freundlichen Grüßen an alle
"Böhm-Verlagsgeschädigten" Kirchenmusiker)

Flauti I/II

Clarineti I/II
in C

Violino I/II

Viola

Soprano/Alto

Tenore/Basso

Organo

Violoncello
e Basso

Trans - e - á - mus us - que Béth - le - hem et vi - de - á - mus hoc

4

ver-bum quod fac-tum est.

- 1 -

musicalion
click for more

8

12

musicalion
click for more

- 2 -

This image displays a page of a musical score for the piece 'Transeamus' by Franz Schnabel. The score is written for a piano and a four-part vocal ensemble (Soprano, Alto, Tenor, and Bass). The key signature is one sharp (F#), and the time signature is 4/4. The page is divided into two systems, with measures 8 and 12 marked at the beginning of each. The piano part is written in grand staff notation (treble and bass clefs). The vocal parts are written in four staves, each with a different clef (Soprano: treble, Alto: alto, Tenor: tenor, Bass: bass). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. A large, semi-transparent orange oval with the text 'musicalion click for more' is overlaid on the center of the page. The page number '8' is in the top left corner, and '12' is in the top left corner of the second system. The page number '2' is in the bottom right corner.

16

Trans-e - á - mus us-que Béth-le - hem et vi - de - á - mus hoc

20

ver - bum quod fac - tum est. Ma - ri - am et Jo - seph
(Comi) et In - fán - tem po - si - tum - 3 - in

musicalion
click for more

24

Musical score for measures 24-27. The score is written for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part is a single line with lyrics. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: prae-sé - pi-o, Ma- ri - am et Jo (Comi) seph et In - fán - tem po - si - tum in

28

Musical score for measures 28-31. The score is written for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part is a single line with lyrics. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: Gló - - - - - ri - a, gló - ri - a. The score includes a watermark for 'musicalion' and a link 'click for more'.

31

in ex - cėl - sis - De - o, in ex - cėl - sis - De - o, gló - ri - a, gló - ri - a,
in ex - cėl - sis - De - o, in ex - cėl - sis - De - o, Trans - e - a - mus

34

gló - ri - a, gló - ri - a, gló - ri - a, gló - ri - a, gló - ri - a, gló - ri - a,
Trans - e - a - mus

musicalion
click for more

37

gló - ri - a, gló - ri - a, gló - ri - a, gló - ri - a, Et in ter - ra pax ho - mi - ni - bus

vi - de - a - mus mul - ti - tu - di - nem mi - li - ti - ae ce - lé - stis lau -

musicalion

click for more

40

bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae vo - lun

dan - ti - um De - um, Ma - ri - am et Jo - seph et In - fán - tem

43

tatis, et in terra pax. Glo - - - - - ri - a
po - si - tum in prae-se - pi-o

musicalion
click for more

46

Trans - e - a - mus

- 7 -

50

et vi - de - a - mus quod fac - tum - est,

54

et vi - de - a - mus quod fac - tum - est,

(A. Jäck 95)

Type: Sheet music

Título: [Transeamus usque Bethlehem \(canción de navidad\)](#)

Compositor: [Joseph Ignaz Schnabel](#)

Época: Romanticismo

Tema: Navidad / Adviento, Fe

Categoría: Canciones (de Navidad/Adviento)

Dificultad: Mittel

Instrumentación Grupo: Coro mixto con ensamble/orquesta

Arrangement: Coro>SATB+[Fl+Clar]+Org+[Vl+Vla+Vc+Cb]

Instrumentación: Canto coro>voces de bajo = B (0),Canto coro>voces de contralto = A(0),Canto coro>voces de soprano = S(0),Canto coro>voces de tenor = T(0),Clarinete = Clar(0),Contrabajo = Cb(0),Flauta (traversa) = Fl(0) ,Órgano = Org(0),Viola = Vla(0),Violín = Vl(0),Violoncello (Cello) = Vc(0)

La pieza musical Transeamus usque Bethlehem, de Joseph Schnabel, se caracteriza por una estructura polifónica clara, en la que cada voz mantiene un movimiento rítmico independiente, lo que crea un flujo flotante y uniforme. Es especialmente notable el uso discreto de modulaciones dóricas, que confieren a la obra un carácter sonoro ligeramente arcaico sin afectar a la claridad melódica.