

Transeamus usque Bethlehem

Full Score

Let us journey to Bethlehem

Joseph Ignaz Schnabel

Arranged by Andreas Schorer

Andante $\text{♩} = 72 - 76$

5 a tempo

This is a full score musical score for the piece 'Transeamus usque Bethlehem' by Joseph Ignaz Schnabel, arranged by Andreas Schorer. The score is written for a large orchestra and includes the following instruments and parts:

- Flute**
- Oboe**
- Bassoon**
- Clarinets**: Eb, Bb (1, 2, 3), and Eb Alto
- Saxophones**: Eb Alto (1, 2), Bb Tenor, and Eb Baritone
- Bb Trumpet** (1, 2, 3)
- F Horn**
- Trombone**
- Bb Baritone**
- Euphonium**
- Tuba**
- Timpani**
- Percussion**
- Drums**
- Violoncello**
- Double Bass**

The score is in common time (C) and begins with a tempo marking of 'Andante' with a metronome indication of $\text{♩} = 72 - 76$. The key signature has one sharp (F#). The score is divided into measures, with some measures containing dynamic markings such as *p* (piano), *rit.* (ritardando), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score concludes with a tempo change to 'a tempo' at measure 5. The score is published by Schorer Music Publishing.

SMP 10-00326

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Flute
Oboe

Bassoon

Clarinet
1
2
3

E♭ Alto

B♭ Bass

Saxophones

E♭ Alto

B♭ Tenor

E♭ Baritone

B♭ Trumpet

F Horn

Trombone

B♭ Baritone

Euphonium

Tuba

Timpani

Percussion

Drums

Violoncello

Double Bass

6 7 8 9 10

The musical score is written for measures 6 through 10. The key signature is one sharp (F#), and the time signature is 4/4. The instruments are arranged in the following order from top to bottom: Flute/Oboe, Bassoon, Clarinets (1, 2, 3), E♭ Alto, B♭ Bass, Saxophones (E♭ Alto, B♭ Tenor, E♭ Baritone), B♭ Trumpet, F Horn, Trombone, B♭ Baritone, Euphonium, Tuba, Timpani, Percussion, Drums, Violoncello, and Double Bass. Measures 6-8 show a steady progression of eighth and quarter notes in the woodwinds and strings. Measure 9 is marked with a forte (f) dynamic and features more complex rhythmic patterns, including sixteenth notes and triplets. Measure 10 continues the melodic and harmonic development. The percussion section includes timpani rolls and snare drum patterns.

This image shows a page of a musical score for a large orchestra. The score is written for measures 11 through 15. The instruments listed on the left are: Flute, Oboe, Bassoon, Clarinets (E♭, B♭, E♭ Alto, B♭ Bass), Saxophones (E♭ Alto, B♭ Tenor, E♭ Baritone), B♭ Trumpet, F Horn, Trombone, B♭ Baritone, Euphonium, Tuba, Timpani, Percussion, Drums, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The measures are numbered 11, 12, 13, 14, and 15 at the top of the staves.

Transeamus usque Bethlehem

Bassoon

Clarinet

E♭

B♭

E♭ Alto

B♭ Bass

Saxophones

- E♭ Alto 1
- 2
- B♭ Tenor
- E♭ Baritone

B♭ Trumpet

F Horn

Trombone

B♭ Baritone

Euphonium

Tuba

Timpani

Percussion

Drums

Violoncello

Double Bass

This image shows a page of a musical score, likely for a symphony or concert band, spanning measures 16 through 20. The score is written for a large ensemble, with multiple staves for different instrument groups. The top section includes woodwinds (flutes, oboes, clarinets, bassoons) and strings. The bottom section includes brass (trumpets, trombones, tubas) and percussion. The score is characterized by frequent dynamic changes, with 'p' (piano) and 'f' (forte) markings appearing throughout. There are also articulation marks such as 'a2' and 'a3' above certain notes. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests. The page is numbered 16, 17, 18, 19, and 20 at the top.

Transeamus usque Bethlehem

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are: Flute, Oboe, Bassoon, Clarinets (E♭ Alto, B♭ Bass), Saxophones (E♭ Alto, B♭ Tenor, E♭ Baritone), B♭ Trumpet, F Horn, Trombone, B♭ Baritone, Euphonium, Tuba, Timpani, Percussion, Drums, Violoncello, and Double Bass. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The page is numbered 1 in the top left corner.

Transeamus usque Bethlehem

Bassoon

Clarinet

- E♭
- B♭
- E♭ Alto
- B♭ Bass

Saxophones

E♭ Alto 1
2

B♭ Tenor

E♭ Baritone

B♭ Trumpet

F Horn

Trombone

B♭ Baritone

Euphonium

Tuba

Timpani

Percussion

Drums

Violoncello

Double Bass

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Flute
Oboe

Bassoon

Clarinet

E♭
B♭
E♭ Alto
B♭ Bass

Saxophones

E♭ Alto
B♭ Tenor
E♭ Baritone

B♭ Trumpet

F Horn

Trombone

B♭ Baritone

Euphonium

Tuba

Timpani

Percussion

Drums

Violoncello

Double Bass

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[illegible]

Transeamus usque Bethlehem

Transeamus usque Bethlehem

[illegible]

Bassoon

Clarinet

E $\flat$

B $\flat$

E $\flat$ Alto

B $\flat$ Bass

Saxophones	E♭ Alto	1
		2
	B♭ Tenor	
	E♭ Baritone	

B♭ Trumpet

F Horn

Trombone

B♭ Baritone

Euphonium

Tuba

Timpani

Percussion

Drums

Violoncello

Double Bass

[illegible]

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Let us journey to Bethlehem

Joseph Ignaz Schnabel

Arranged by Andreas Schorer

Condensed Score

Andante $\text{♩} = 72 - 76$

W.W. 2 3 4

p *rit.*

Trp. *p* *rit.*

Bar. Euph. *p* *rit.*

Trb. Hr. *p* *rit.*

Tuba *p* *rit.*

Timpani *rit.*

Percussion (susp. Cymbal, pair of Cymbals, Triangle) *rit.*

Drums *rit.*

rit.

5 Clar. 6 7 8

mp

Soli A.S., T.S., Bsn.
Bar., Euph., Vc. *mf*

mp

c.f. *mf*

susp. Cymb. (with soft Mallet) *mp*

9 10 11 12

W.W. (Trp.)

f *p* *p* *p*

13 14 15 16

W.W. (Trp.)

f *p* *f* *f*

pair of Cymbals

[illegible]

21

Clar. 22 23 24

mp

A.S., T.S., Bsn.
Soli Bar., Euph., Vc.

mf

mp

+Trb.

mf

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25 Clar., Sax. 26 27 unis. 28

p *mp* *f* *f* *p* *mf*

29 Clar., Sax. 30 31 +Fl., Ob. 32

f *f* *f* *f* *f* *f* *f* *f*

33

+Fl., Ob., Clar. 2,3

mf E♭ Clar., Clar.1

Trp.1, A.Sax.

+T.Sax., Trp.2

mf

+Trp.3

Hr.

mf Trb., Tuba

34

35

Trb.

36

37

38

f

mf

mf - Trp.3

Sax. (8va), Hr., Trb.

f

mf

f

f

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43

44

45

Fl., Ob.

mf

mp

Clar., Sax.

mf

+Trb.

f

Hr.

mp

susp. Cymb.(with soft Mallet)

mp

Musical score for measures 46-48. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *f*. The measures are numbered 46, 47, and 48. A section number 7 is indicated in the top right corner.

Musical score for measures 49-52. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *f*, and *unis.* (unison). The measures are numbered 49, 50, 51, and 52. A section number 7 is indicated in the top right corner.

This musical score is for the song 'The Rose Tree' from the opera 'The Mikado'. It is a vocal score for a solo voice and piano accompaniment. The score is in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics range from mezzo-piano (mp) to fortissimo (f). The score includes a vocal line and a piano accompaniment line. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a bass clef. The score is divided into measures, with measure numbers 57, 58, 59, and 60 indicated. The lyrics are in English and are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.