

Männerchor
mit Begleitung

Transeamus usque Bethlehem

JOSEF SCHNADEL
Bearbeitung Sus Anton

T. *mf*

B. *mf*

Klavier *p*



Trans - e - a - mus us - que Beth - le - hem et au - di - a - mus hoc ver - bum quod fac - tum est.

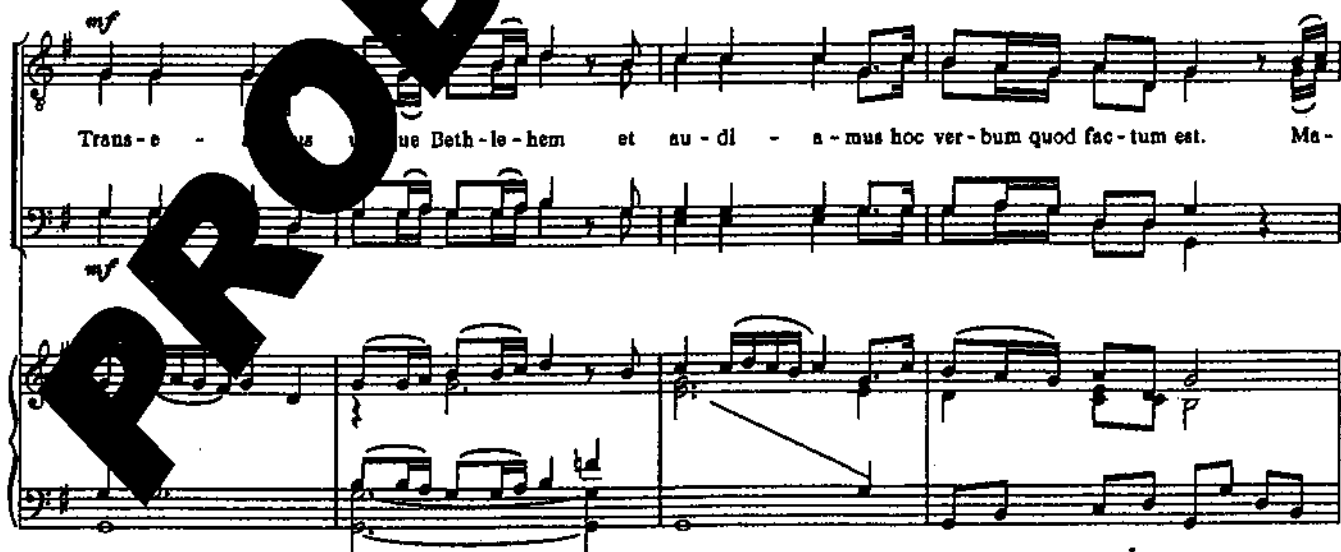


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Trans - e - a - mus us - que Beth - le - hem et au - di - a - mus hoc ver - bum quod fac - tum est. Ma -

ri-am et Jo - seph. et In - fan - tem po - si - tum in — prae-se -

et Jo - seph In - fan - tem

Glo - - - - - ri - a, — glo - ri - a — in ex - cel - sis De - o,

Glo - - - - - ri - a, — glo - ri - a — in ex - cel - sis De - o,

in - ex - cel - sis De - o glo - ri - a, — glo - ri - a

Trans - e - a - mus Trans - e - a - mus

glo-ri-a, glo-ri-a au-di-a-mus glo-ri-a, glo-ri-a, glo-

glo-ri-a, glo-ri-a au-di-a-mus mul-ti-tu-di-nem mi-li-ti-as se-stis lau-

a glo-ri-a, glo-ri-a, glo-ri-

dan-ti-um De-um, Ma-ri-ae et Jo-seph et In-fan-tem

prae-se-pi-o

prae-se-pi-o Glo-ri-a.

et prae-se-pi-o

Trans - e - a - mus

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics "Trans - e - a - mus" written below them. The bottom two staves are for the piano accompaniment, showing a complex texture with many sixteenth and thirty-second notes. A large, diagonal watermark "PROBERARTITUR" is overlaid across the entire page.

et au - di - a - mus quod fac - tum est,

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics "et au - di - a - mus quod fac - tum est," written below them. The bottom two staves are for the piano accompaniment. A piano dynamic marking (*p*) is present in the first measure of the piano part. A large, diagonal watermark "PROBERARTITUR" is overlaid across the entire page.

et au - di - a - mus quod fac - tum est.

The third system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics "et au - di - a - mus quod fac - tum est." written below them. The bottom two staves are for the piano accompaniment. A piano dynamic marking (*p*) is present in the first measure of the piano part. A *rit.* (ritardando) marking is placed above the vocal line in the final measure. A large, diagonal watermark "PROBERARTITUR" is overlaid across the entire page.