

Transeamus

Cello

Joseph Ignaz Schnabel (1767 - 1831) zugeschrieben

*) laut Wikipedia ist der Komponist dieses Werkes unbekannt

Bearb.: Egon Poppe

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Flöte 1

Sopranblockflöte

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Kontrabass

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Measures 1-4 of the piece. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

Measures 5-8. The right hand continues with a rhythmic pattern of eighth notes, and the left hand maintains a steady accompaniment with quarter and eighth notes.

Measures 9-12. This section introduces some chromaticism in the right hand's melody. The left hand continues with a consistent accompaniment.

Measures 13-16. The right hand features a more active melodic line with frequent sixteenth notes. The left hand accompaniment remains steady.

Measures 17-20. The final section of the page shows the right hand concluding its melodic phrase. The left hand accompaniment continues to support the overall texture.

Orgel

21

Measures 21-24. Treble clef: eighth-note chords and a descending eighth-note line. Bass clef: simple harmonic accompaniment.

25

Measures 25-28. Treble clef: eighth-note chords and a descending eighth-note line. Bass clef: simple harmonic accompaniment.

29

Measures 29-32. Treble clef: eighth-note chords and a descending eighth-note line. Bass clef: simple harmonic accompaniment.

33

Measures 33-36. Treble clef: eighth-note chords and a descending eighth-note line. Bass clef: simple harmonic accompaniment.

37

Measures 37-40. Treble clef: eighth-note chords and a descending eighth-note line. Bass clef: simple harmonic accompaniment.

Orgel

40

Measures 40-43 of the organ piece. The treble staff features a complex, rapid sixteenth-note pattern in the right hand, while the left hand plays a simpler, slower accompaniment of eighth and quarter notes.

44

Measures 44-47. The right hand continues with intricate sixteenth-note passages, and the left hand provides a steady accompaniment with eighth notes and occasional rests.

48

Measures 48-50. The right hand has a brief rest at the beginning of measure 48 before resuming its sixteenth-note pattern. The left hand continues its accompaniment.

51

Measures 51-54. The right hand's sixteenth-note pattern becomes more varied, including some triplet-like groupings. The left hand's accompaniment remains consistent.

55

Measures 55-58. The right hand continues with sixteenth-note passages, leading to a final measure with a half note and a fermata. The left hand concludes with a few final notes.

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Pauken

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Pauken

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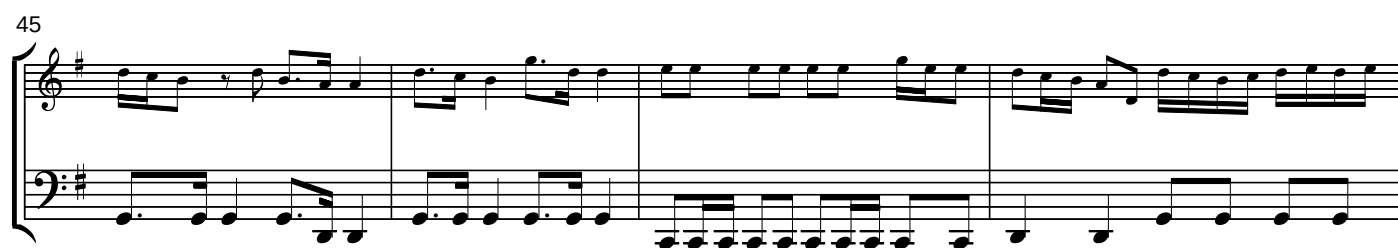
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Trompete 1 in B

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Trompete 2 in B

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Viola

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Violine 1

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Violine 2

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