

Fantasia

sopra il Corale

"Herzliebster Jesu, was hast du verbrochen"

per due corni, due fagotti e organo

allegro moderato

Rob Peters, op. 133

First system of the musical score, measures 1-3. The score is for two horns (Cor. 1 (F) and Cor. 2 (F)), two bassoons (Fg. 1 and Fg. 2), and organ (Org.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The organ part is silent in this system. The horn parts enter in measure 2 with a melody. Dynamics include *mf* and *p*.

Second system of the musical score, measures 4-6. The score continues for the same instruments. The organ part remains silent. The horn parts continue their melody. Dynamics include *mf* and *p*. There are first endings marked with a box containing the number 4 at the beginning of measures 4, 5, and 6.

7

Cor. 1 (F) *mf* *p* *mf*

Cor. 2 (F) *p* *mf* *p* *mf*

Fg. 1 *mf* *p* *mf*

Fg. 2 *p* *mf* *p* *mf*

Org.

10

Cor. 1 (F) *p* *mf* *p* *mf*

Cor. 2 (F) *p* *mf* *p*

Fg. 1 *p* *mf* *p* *mf*

Fg. 2 *p* *mf* *p*

Org.

13

Cor. 1 (F) *mf* *p* *mf*

Cor. 2 (F) *mf* *p* *mf* *p*

Fg. 1 *p* *mf* *p*

Fg. 2

Org. *Disc.+Bas: 8' 2'*

16

Cor. 1 (F) *mf*

Cor. 2 (F) *mf* *p* *mf*

Fg. 1 *mf*

Fg. 2 *p* *mf* *p*

Org.

19

Cor. 1 (F) *p* *mf* *p*

Cor. 2 (F)

Fg. 1 *mf* *p*

Fg. 2 *mf* *p* *mf*

Org.

22

Cor. 1 (F) *mf* *p* *mf* *p*

Cor. 2 (F) *mf* *p* *mf*

Fg. 1 *mf* *p* *mf*

Fg. 2 *p* *mf* *p* *mf*

Org.

25 *mf* *p* *mf* *p* *mf*

Cor. 1 (F)

Cor. 2 (F)

25 *p* *mf* *p* *mf*

Fig. 1

Fig. 2

25 Disc. 8' 4' 3' 2' Herz - lieb - ster Je - su, was hast du ver - bro - -

Org.

Bas 8' 4'

28 *p* *mf* *p* *p* *mf* *p*

Cor. 1 (F)

Cor. 2 (F)

28 *mf* *p* *mf* *p*

Fig. 1

Fig. 2

28 chen,

Org.

31 *mf* *p* *mf* *p* *mf* *p*

Cor. 1 (F)

Cor. 2 (F)

31 *mf* *p* *mf* *p* *mf* *p*

Fig. 1

Fig. 2

31 dass man ein solch hart

Org.

Disc.+Bas: 8' 4' 3'

34 *mf* *p* *mf* *p*

Cor. 1 (F)

Cor. 2 (F)

Fig. 1

Fig. 2

Org.

Ur - theil hat ge - spro - - - chen?

37 *mf* *p* *mf* *p* *mf*

Cor. 1 (F)

Cor. 2 (F)

Fig. 1

Fig. 2

Org.

40 *p* *mf* *p* *mf*

Cor. 1 (F)

Cor. 2 (F)

Fig. 1

Fig. 2

Org.

43

Cor. 1 (F) *p* *mf* *p*

Cor. 2 (F) *mf* *p* *mf* *p*

Fg. 1 *mf* *p* *mf* *p*

Fg. 2 *mf*

Org. *mf*

Disc.+Bas: 8' 2'

46

Cor. 1 (F)

Cor. 2 (F) *mf* *p* *mf*

Fg. 1 *mf* *p* *mf*

Fg. 2 *mf* *p*

Org.

49

Cor. 1 (F) *p* *mf* *p*

Cor. 2 (F) *p*

Fg. 1 *p*

Fg. 2 *mf* *p* *mf*

Org.

52 *mf* *p* *mf*

Cor. 1 (F)

Cor. 2 (F)

52 *mf* *p* *mf*

Fg. 1

52 *p* *mf* *p* *mf*

Fg. 2

Org.

55 *p* *mf* *p* *mf*

Cor. 1 (F)

Cor. 2 (F)

55 *p* *mf* *p* *mf*

Fg. 1

55 *p* *mf* *p* *mf*

Fg. 2

Org. Disc. 8' 4' 3' 2' Was ist die Schuld, in was für

Bas 8' 4'

58 *p* *mf* *p* *mf*

Cor. 1 (F)

Cor. 2 (F)

58 *mf* *p* *mf* *p*

Fg. 1

58 *mf* *p* *mf* *mf*

Fg. 2

Org. 58 Mis - se - tha - - - - ten

61 *mf* *p* *mf* *p*

Cor. 1 (F)

Cor. 2 (F)

Fig. 1

Fig. 2

Org.

Disc.+Bas: 8' 4' 3'

64 *mf* *p* *mf* *p* *mf* *p*

Cor. 1 (F)

Cor. 2 (F)

Fig. 1

Fig. 2

Org.

du ge - ra - - - - then?

67 *mf* *p* *mf* *p* *mf*

Cor. 1 (F)

Cor. 2 (F)

Fig. 1

Fig. 2

Org.