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# The instrumental music of Johann Ludwig Krebs.

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GRADUATE SCHOOL

Dissertation

THE INSTRUMENTAL MUSIC OF JOHANN LUDWIG KREBS  
by

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NOTE concerning musical examples in the text:-  
 Small clef under main clef indicates that  
 the original manuscript or publication  
 used small clef.



## LIST OF ABBREVIATIONS

- A -----Abteilung }  
H -----Heft } Refer to compositions from  
C.Geissler's Gesamt Ausgabe;  
e.g., A2, H2, #4.
- BG -----Bach Gesellschaft edition
- f.b. -----figured bass
- fn. -----footnote
- m. -----measure
- ms. -----measures
- MGG -----Die Musik in Geschichte und Gegenwart,  
ed. by F. Blume (1949 ff.).
- W -----Wotquenne, A., ed., Thematische Verzeichnis  
der Werke von Carl P.E.Bach.

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Key of G ----Capital letter signifies major key.  
Key of g ----Lower-case letter signifies minor key.

## INTRODUCTION

## 1. The Dissertation

It is the purpose of this dissertation to present an analysis of Krebs' organ, clavier, and chamber music and to gain a broad understanding of him as an eighteenth century composer. The writer also endeavors to prove that Krebs' organ works are not superior to his other works (as a few writers remark), but that his clavier and chamber music contains much that is substantial and significant.<sup>1</sup>

Hans Loeffler, the only musicologist, to the writer's knowledge, who has written in detail about Krebs' life, says that Krebs' music ought to come to light and never be forgotten; that "it can stand next to the music of the greatest master: Bach."<sup>2</sup> Another important and sincere judgment of Krebs' music may be found in Forkel's Musikalischer Almanach für Deutschland of 1783 where his published works are listed and he is described as a worthy pupil of Johann Sebastian Bach and a great organist. The Almanac states that it is perhaps not disagreeable to the music lover to have a list of Krebs' works, especially since (in Forkel's time) they have

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1. Krebs also wrote various choral works.

2. "Johann Ludwig Krebs," in Bach Jahrbuch, 1930, p.128.

been replaced almost completely by a quantity of new works.<sup>1</sup>  
 ( This situation was one result of eighteenth century Enlightenment ideas, that led many musicians to abandon the past completely.)<sup>2</sup> The Almanac goes on to say that Krebs' compositions belong among the basic and best of his time; "their remembrance therefore certainly deserves to be retained."<sup>3</sup>

The discussion of the organ music in this dissertation is rather brief for two reasons:

1) Krebs' organ music is fairly well known; the bulk of it is available in Carl Geissler's Gesamt Ausgabe (1848).

2) An analysis of the organ music (including the "Clavierübung," Pt. I, for organ or clavier) and conclusions drawn therefrom have been made by two musicologists: G. Frotscher, Geschichte des Orgelspiels und der Orgelkomposition, v.2, pp. 1071-77; and R. Sietz, "Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach," in Bach Jahrbuch, 1935, pp.49-61.

The present writer has endeavored to avoid repeating what they present and has approached the subject differently in several respects.

Frotscher and Sietz analyze in detail Krebs' toccata-type compositions, particularly their formal elements. Both writers show the similarity between them and earlier compo-

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1. p.145.

2. It is very interesting to note that, according to Lang (Music in Western Civilization, p.575), the great German musicologist, Kretzschmar, has reported that four years after Bach's passing his music and that of his contemporaries disappeared from those churches and other places where one would assume they would continue to be performed and regarded as a valuable heritage.

3. Almanach, p.145.

sitions by other composers, including Sebastian Bach. For instance, Sietz points out that Krebs uses the Buxtehude rhapsodic-fantasy-type, while in other toccatas there are contrasting sections analagous to Vivaldi's concerto tutti and solo sections. The present writer has made her discussion of this type of composition fairly brief, and has emphasized stylistic elements above formal elements.

Frotscher and Sietz discuss Krebs' organ fugues; the present writer does not.<sup>1</sup> Sietz shows how skillfully Krebs spins out melodic and rhythmic figures and uses the devices of imitation and syncopation. He discusses the strong influence of the monodic style in the fugues. Frotscher points out that Krebs' uses the toccata- and concert-type fugues,-- two types which veer away from contrapuntal texture.

Both Frotscher and Sietz mention traditional characteristics in the chorale preludes, such as the use of counterpoint, and a highly esteemed chorale tune. They also explain Krebs' leaning towards a homophonic style in other preludes where, for example, the soprano cantus firmus is enlivened by a very ornate middle voice and the bass becomes lifeless, merely supplying the foundation notes of the harmony. The present writer's discussion of the chorale preludes includes the following aspects not found in Sietz' or Frotscher's analyses:

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1. Fugues in Krebs' clavier and chamber music are discussed, though, and are very similar in form and style to the organ fugues.

1) An introductory summary of the chorale prelude after Bach.

2) An analysis and comparison of several chorale preludes with the same titles by Krebs and Bach.

3) A thorough explanation of the "song-like" preludes (i.e., those written in a purely monodic style).

4) A comparison of Krebs' preludes with those by other Bach pupils.

Other parts of the present writer's discussion include two features not found in the discussions of Sietz or Frotscher:

1) An explanation showing in what respects C. Geissler's collected edition of Krebs' organ works is not accurate or complete.

2) A presentation of two ideas which will be helpful in determining the authorship of organ compositions believed to be by Sebastian Bach or one of his pupils.

In comparing Krebs' compositions with those of his contemporaries the writer sought particularly for music written by other pupils of Sebastian Bach.<sup>1</sup> It is of major interest and significance to see the direction which Krebs' artistic development took in comparison with those of others who studied under so great a teacher. However, the small number of compositions by Bach pupils available to the writer had to be supplemented with music by other eighteenth

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1. Sietz says that Bach trained 81 musicians, 57% of whom were professional organists and almost 25% composers for the organ ("Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach," in Bach Jahrbuch, 1935, p.34). The present writer's research resulted in a list of 38 pupils. It cannot be ascertained whether Bach taught composition to all of them, but it is certain that about two thirds of these men composed for organ and/or other instruments.

century composers.<sup>1</sup>

The terms baroque and gallant, as used in this dissertation, should be explained. The term baroque signifies an expression of seriousness, fervency, sincerity, dignity, and often ecstasy and tension. Chromatic or coloratura lines, or lines containing wide melodic skips, may be the vehicles for intense feeling. Baroque texture shows a predominant interest in rhythmic figurations spun out and based on one main thematic idea. The texture may be that of an accompanied melody (a bass line and improvised harmony supporting the melody) or it may be strictly polyphonic. Contrast plays an important role in baroque music. In the baroque concerto form the thematic material and timbre of the alternating solo and tutti sections contrast with each other. The French overture form contrasts the pompous and dignified first and third sections with a polyphonic middle section of a quicker tempo. The free form of the toccata-type composition may embody any combination of recitative-like, virtuoso, polyphonic, and chordal sections. Typically baroque forms, other than those mentioned above, are the suite, the fugue, and the organ chorale.

The term gallant denotes an expression of light-hearted-

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1. When a composer is mentioned for the first time in a chapter, his dates are given (in the text) and there is a biographical footnote concerning him. When he is mentioned for the first time in a chapter and a biographical footnote has already been given for him in a previous chapter, the number of that previous footnote is indicated but his dates are given again (in the text.)

ness, elegance, and graciousness. Melody is often highly ornamented. Other gallant characteristics are: a semi-polyphonic texture or a transparent, homophonic texture with much parallel movement in thirds and sixths, periodicity, diatonic harmony, many non-structural cadences, gallant keyboard idioms, and uncomplicated rhythm.

## 2. The Life of Krebs

The Saxon-Thuringian musical culture of the seventeenth and eighteenth centuries gave Germany many masters, including Heinrich Schütz, Johann Schein, Samuel Scheidt, George Philipp Telemann, Sebastian Bach, G.F. Handel, Johann Adolf Hasse, and C. P. Emanuel Bach. To this group we may add the name of Johann Ludwig Krebs who was born in Thuringia, at Butteltstädt near Weimar on October 10, 1713.<sup>1</sup> He was the eldest of three sons of Johann Tobias Krebs and Magdalena Susanna Falcke, a clergyman's daughter.<sup>2</sup> Johann Tobias, born in 1690, was a cantor and organist. It is said that as a

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1. Gerber (Lexicon, Pt.1, p.756) gives this as the birth date. However, Eitner (Quellen-Lexikon, v.5, p.434) says that according to Vollhardt's Cantoren in Sachsen Krebs was born on February 10th. This date, says Spitta (Allgemeine deutsche Biographie, v.17, p.96) is supposedly according to the Kirchenbuche [Buttelstadt?]. Dictionaries by Riemann, Grove, and Moser (1955) decide on the October date. The specialist on Krebs' life, Hans Loeffler, writing in 1930, states that Krebs was baptized on October 12th, and therefore his birth date cannot have been February 10th, but only October 10th ("Johann Ludwig Krebs," in Bach Jahrbuch, p.100).

2. Musik in Geschichte und Gegenwart, ed. by F. Blume, Lfg. 68-69, p.1727.

young man he walked from Butteltstätt to Weimar, a distance of ~~6~~<sup>6½</sup> miles, to receive music lessons from Johann Gottfried Walther, municipal organist and court musician there, and from Sebastian Bach, court organist and chamber musician, and from 1714-17 Concertmaster, at Weimar.

Johann Ludwig was taught music by his father until he was 13 years old (1726) at which time he was sent to St. Thomas' School in Leipzig to study with the great master, Sebastian Bach. There he was admitted by Bach as a special pupil and remained under his expert guidance for nine years.<sup>1</sup> Being a bright boy and desiring to complete his general education,<sup>2</sup> he then attended the University of Leipzig. His stay there was short, two years (1735-37); an academic career was not his intention as it was that of his two younger brothers. Ludwig's first position was won in 1737 when he was appointed organist of the main church at St. Mary's in Zwickau. We see that no one knew better than Bach that Krebs was "cut out" to be a musician. This is the recommendation Bach gave him at the completion of his studies at St. Thomas. ;

"The bearer of this, Herr Johann Ludwig Krebs, has asked me, the undersigned, to assist him with a testimonial as to his performances on our foundation. As I have no reason to refuse him, and can say this much,

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1. As far as is known, Krebs did not study with anyone else but Bach.

2. Spitta, "Johann Ludwig Krebs," Allgemeine deutsche Biographie, v.17, p.96.



that I am persuaded that I have brought him to be a musician who has distinguished himself among us, in so far as that he is skilled on the clavier, violin, and lute, and not less in composition, so that he need not be ashamed to be heard, as will be found by experience. I therefore wish him God's help to gain him advancement, and give him to this end, my best recommendation.

Leipzig,  
August 24, 1735

Johann Sebastian Bach  
Concertmaster and Director  
of Music"<sup>1</sup>

It is easy to agree with a later organist of St. Marys' church who, about 1848, after reading this recommendation in Bach's own handwriting in the Zwickau archives, said, according to Carl Geissler,<sup>2</sup> that no teacher could speak more highly of his pupil.

When mentioning Krebs, writers agree that, outside of his immediate family (including his son-in-law, J.C. Altnikol), there was no one closer to Bach than Krebs. While a student

1. Spitta, J. S. Bach, Engl. ed., v.3, pp.241-242. According to Spitta this letter is in the archives of Zwickau and was first made publicly known by Dr. Herzog in the Zwickau weekly newspaper of March 26, 1875. The original German reads: "Da Vorzeiger dieses Herr Johann Ludwig Krebs mich Endesbenannten ersuchet, Ihme mit einem Attestat wegen seiner Aufführung auf unserm Alumneo zu assistiren. Als habe Ihme soches nicht verweigern, sondern so viel melden wollen, dass ich persuadiret sey, aus Ihme ein solches Subjectum gezogen zu haben, so besonders in Musicis sich bey uns distinguiret, indem Er auf dem Clavier, Violine und Laute, wie nicht waniger in der Composition sich also habilitiret, dass er sich hören zu lassen keine Scheu haben darf; Wie denn dessfalls die Erfahrung ein Mehreres zu Tage legen wird. Ich wünsche Ihme demnach zu seinem Avancement göttlichen Beystand, und recommendire denselben hiermit nochmahligst bestens.  
Leipzig, den 24, August 1735. Johann Sebastian Bach  
Capellmeister und Director Musicae."  
(Spitta, J. S. Bach, Germ. ed., v.2, p.722.)

2. Gesamt Ausgabe der Tonstücke für die Orgel, (Krebs), C. Geissler, ed., [Foreward].

at St. Thomas' Bach appointed him clavier player and assistant director for the weekly meetings of the "Collegium Musicum." Krebs was also Bach's understudy at the church services and acted as director when there was a need. Bach himself said "In meinem Bach habe ich nur einen Krebs gefangen."<sup>1,2</sup>

As mentioned previously Krebs' first position was at Zwickau where he went in April, 1737 as organist. A few months after he was there, Linke, the organist at Schneeberg, wrote to a friend that Krebs was an excellent organ and clavier player; "...what this man does better than others as an organist is something remarkable, and he is the creation of Bach."<sup>3</sup> However, as early as about 1733 he was well known in mid-Germany as an organist.<sup>4</sup> During his stay at Zwickau he

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1. The source for this widely-quoted pun is Reichardt's Musikalischer Almanach, 1796 (David & Mendel, eds., The Bach Reader, p.332, fn.34).
  2. According to an article, "The Riddle of the Bach Goblet," in Hinrichsen's Musical Year Book (Music Book, VII, 1952) Krebs and his brother, Johann Tobias (who was also a student at St. Thomas'), presented their teacher with a glass goblet probably at the time of Johann Ludwig's graduation from St. Thomas. Discovered in 1935 in Wiesbaden it is monogrammed (JSB) and inscribed with Bach's name several times. It has been established that it is over 200 years old, of Saxon origin, and that the inscriptions are genuine. The riddle, clever and humorous, is a poem of musical notes and words. Undoubtedly, Krebs (and his brother) had deep respect for and appreciation of Bach.
  3. Spitta, J.S.Bach, Engl. ed., v.3, p.242 (Voigt, Gespräch von der Musik, 103).
  4. Spitta, Allgemeine deutsche Biographie, v.17, p.97.

married Johanna Sophie Nackin.<sup>1</sup> They had one daughter<sup>2</sup> and two sons, Johann Gottfried and Ehrenfried Christian Traugott, both of whom were musicians and composers.

In 1744 Krebs accepted the position of court organist at Zeitz. It was while he was here that he traveled to Dresden (1753) and made an appearance at the court as a clavier player, presenting a newly composed work, a Duo for two pianos.<sup>3</sup> One writer states that his Dresden performance created much admiration for him and also aroused the envy of almost all the musicians in Dresden.<sup>4</sup>

We have noted Krebs' ability as a keyboard artist and conductor, and we shall see him as a composer later on. Bach had high praise for him in these fields. But we should also mention that he was a successful teacher. For example, he taught clavier and composition with admirable results to the wife of Johann Christoph Gottsched, the German poet, who was a friend of Krebs.<sup>5</sup> In the line of teaching, as in

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1. Loeffler, "Johann Ludwig Krebs," in Bach Jahrbuch, 1930, p.105.

2. Loeffler, Ibid., p.106.

3. This is the only record found of any travels. Concerning the Duo, see the Thematic Catalog.

4. Geissler, Gesamt Ausgabe, [Foreword].

5. According to Spitta (J.S.Bach, Engl. ed., v.3, p.241) Bach recommended him for this work. Spitta (3,250) is the only writer who says that Krebs taught composition to Gottsched's wife. He gives no source for his statement. Nothing relative to this point is contained in Krebs' poem attached to his Preludes (First Collection) dedicated to Gottsched's wife. In these verses only her ability as a player is mentioned.

other ways, Krebs followed in the footsteps of Bach. Even while he was a student at Leipzig he already proved himself to be a competent music teacher.<sup>1</sup>

In 1756 he took the position of court organist at Altenburg where he remained until his passing on January 2, 1780. In the second half of this century Krebs was not only known in Germany but outside Germany to the farthest borders, so to speak, as an unsurpassed master of the organ. Charles Burney writes in about 1775: "M. Krebs of Altenburg, scholar of Sebastian Bach, has been very much admired for his full and masterly manner of playing the organ..."<sup>2</sup>

Krebs' own introductions to his published Collections (discussed on pp. 39-42) give us some insight into his character. Realizing that he was not as great a composer as his teacher, he knew, nevertheless, that one must not bury his talent, but use and develop whatever abilities one has.<sup>3</sup> From the information contained in these introductory remarks we can fairly conclude that Krebs was a musician alert to developments in his field and aware of the needs of the performing amateur. He was also a sincerely religious man, desiring in his work as a musician to serve God. In the

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1. Spitta, Allgemeine deutsche Biographie, v.17, p.97.

2. Present State of Music, p.326.

3. See p.212, lines 11-15. The complete texts of the introductory remarks to the Second, Third, and Fourth Collections may be found in Appendix A.

introductions he implies that he has sought God's guidance and blessing in writing and publishing the music.<sup>1</sup> There is also an enlightening statement made by Sietz. In his article he remarks that the "unselfish, impersonal, tranquil, God-centering" standpoint of Krebs is seen in his well known petition to the Zwickau Magistrate, October 23, 1742, concerning the building of a new organ.<sup>2</sup> No doubt, the fact that Krebs was a son of a clergyman's daughter, and of a cantor and organist, and a pupil of Sebastian Bach, had some influence on his religious development.<sup>3</sup>

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1. See p.212, lines 1-4 and p.215, lines 2-7.

2. "Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach," in Bach Jahrbuch, 1935, p.41.

3. Further information about Krebs' life may be found in Loeffler's article on Krebs in the Bach Jahrbuch, 1930, and in Die Musik in Geschichte und Gegenwart, ed. by Blume, Lfg. 68-69, pp.1727-1729 and p.1733. A picture of a relief-portrait of Krebs may be found in the latter work, p.1728.

## PREVIOUS RESEARCH ON THE WORKS OF J. L. KREBS

As noted on page X Krebs' organ music has been discussed by two musicologists.

Lothar Hoffmann-Erbrecht (Deutsche und italienische Klaviermusik zur Bachzeit, p.100) briefly describes Krebs' clavier music, making special reference to his Collections, the "Clavierübung," Pt. I, and the "Exercice sur le Clavessin."

To the writer's knowledge no one has ever discussed Krebs' chamber music.

CHAPTER I  
ORGAN MUSIC

1. Sources

This discussion is based on the works in Carl Geissler's 1848 Gesamt Ausgabe, in addition to a three-movement Trio for organ existing in autograph, and on the "Clavierübung", Pt. 1,<sup>1</sup> written for organ or clavier.<sup>2</sup> One of the reasons why Krebs wrote the latter set of compositions, which are based on sacred chorales, was, no doubt, to supply music for use in his own church services. For this reason they are included in the chapter on organ music.

The manuscript of the Trio is in the "Deutsche Staatsbibliothek", Berlin. The title page reads: "Trio a 2. Clavier, e Pedale di J. L. Krebs." After the final double bar of the music Krebs writes: "Soli Deo Gloria. d: 31. Aug. 1742." Volumes

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1. The "Clavierübung" consisting of a suite is designated on the title page as Pt. II ("Zweyter Theil"). "Clavierübung", Pt. III ("Dritter Theil"), comprised of six sonatinas, is on the list of published works in the 1783 Almanac. The title page of the "Clavierübung" referred to in the text above has no numbering. However, since it is mentioned first in all the lists of Krebs' "Clavierübung" works, the writer designates it as Pt. I.
  2. In the first half of the eighteenth century the word "Clavier" meant any stringed keyboard instrument and this is its meaning here, as well as in the "Clavierübung", Pt. II, and in the four Collections.

2

("Lieferungen") one and two of the "Clavierübung," Pt. I, were published in Nürnberg by Balthasar Schmidt (Wittib.) when Krebs was organist in Zeitz (1744-56).<sup>1</sup> This publication may be found in the "Deutsche Staatsbibliothek," Berlin, and in a few other libraries (see Thematic Catalog).

It should be pointed out that Geissler's collected organ edition is not entirely accurate nor is it complete.<sup>2</sup> In the first place, his volume contains several harpsichord pieces. These are noted in the Thematic Catalog and are discussed in the chapter on harpsichord music. Secondly, there are a few organ compositions which Geissler does not include. With the exception of the autographed Trio, however, only features which are present in the works in his edition were found in these compositions. Therefore, only the Trio is mentioned in this discussion. Thirdly, to four of the compositions from the "Clavierübung," Pt. I, which Geissler includes in his edition, he gives new titles. These titles indicate in no way that the compositions are based on chorales, no less that they are from the "Clavierübung." Geissler calls two of Krebs'

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1. In his "Notice Biographique" concerning Krebs (prefacing 3 fugues by Krebs, Le Trésor des Pianistes, ed. by Farrenc, v.17) F.-J. Fétis asserts that the whole "Clavierübung" (three parts) was published between the years 1743-49. The Scherzo of the suite ("Clavierübung," Pt. II) was copied by J. E. H. Kein in his "Clavier-Buch" dated 1745. It is therefore logical to suppose that at this time Krebs was composing the suite or had already done so, and that he probably had completed Pt. I of the "Clavierübung."
  2. If, in the future, other compositions by Krebs are discovered (such as the third part of the "Clavierübung" - see Thematic Catalog), inaccuracies in the Geissler edition, beyond those noted here, would, no doubt, be found.



calls two of Krebs' Preludes, Postludes; another Prelude he calls a Trio.<sup>1</sup> A Fughetta, constituting the second part of the opening Prelude (Allein Gott in der Höh' sei Ehr," "To God on high above be praise") of the "Clavierübung," and having its subject based on the chorale tune, Geissler calls a Fugue. All these compositions are also noted in the Thematic Catalog.

Fourthly, Geissler's versions of Krebs' music is not always accurate. For instance, his edition of the 5th Choral and the 10th Prelude from the "Clavierübung," Pt. I, differs from Krebs' in the last few measures. The exact differences are noted in the Thematic Catalog:

Lastly, there are compositions in Geissler's edition which are not, or may not be, by Krebs. The opinions of scholars are not always in agreement on this point. According to Hans Loeffler<sup>2</sup> five compositions, which were in Krebs' estate and are included

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1. Reinhold Sietz ("Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach," Bach Jahrbuch, 1935, p. 59) states that the Preludes in the "Clavierübung" are not really preludes as far as the church service is concerned; that a more accurate description of them would be "Zwischen-und Nachspiele." If Geissler had a similar opinion as this, the writer believes that, even though it may be truthful, it does not justify changing the title in a collected edition without any explanation.
  2. "Johann Ludwig Krebs," Bach Jahrbuch, 1930, p. 124.

in Geissler's edition, are by Sebastian Bach. These are:

- 1) "Christ lag in Todesbanden," A3, H2; BG 40, 52.
- 2) Magnificat-Fugue, A1, H6, p. 66; BG 40, 79.
- 3) "Wir glauben All' an einen Gott, Vater,"  
A3, H2, #11; BG 40, 103.
- 4) "Wir Christenleut," A2, H3, #15; BG 40, 32.
- 5) Trio, c minor, A2, H2, #7; BG 38, 219.

Hermann Keller believes that the Trio (#5 above) is by Krebs.<sup>1</sup> The chorale prelude "Wir glauben..." is Krebs' altered version of one of Bach's settings (Miscellaneous Chorale Preludes). In the Geissler volume it follows another chorale prelude on the same tune, #10, which is a setting similar to Bach's, and appears to use it as a model.

Loeffler also writes that Geissler's Prelude and Fugue in C (A3, H1, #1) and Trio in c minor (A2, H4, #22) are by Krebs' father, Tobias,<sup>2</sup> also a pupil of Bach and an early teacher of Ludwig. Sietz is of the same opinion.<sup>3</sup> There are several sources in addition to those mentioned above which discuss the authorship of the above compositions (except for "Wir glauben...").<sup>4</sup> It is not within the scope of this

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- 1. "Unechte Orgelwerke Bachs," Bach Jahrbuch, 1937, p. 65.
- 2. "Johann Ludwig Krebs," Ibid., p. 143.
- 3. "Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach," Bach Jahrbuch, 1935, p. 46.
- 4. See also Schmieder Thematisch-systematisches Verzeichnis der musikalischen Werke J. S. Bachs, #585. The article by Keller in the Bach Jahrbuch, 1937, "Unechte Orgelwerke Bachs," also includes a discussion of Bach's Eight Little Preludes and Fugues. Karl Geiringer (The Bach Family, p. 243) says these are probably by Johann Ludwig Krebs.

dissertation to determine their authorship and they are not included in the discussion of the organ works. However, the writer would like to offer two ideas which might be helpful in solving these problems and which also contribute significantly to our estimate of Krebs' music.

1) As the discussion in this chapter reveals, the style and beauty of several compositions by Krebs, especially the trios, are very much akin to that found in much of Bach's organ music. This fact, understood, protects one from the tendency to conclude quickly that because a composition sounds just like Bach, it is by him.

2) An analysis of the chorale prelude, "Wir Christenleut" and conclusions drawn therefrom are given here with and offer criteria which may be useful in judging the other doubtful compositions. These remarks will, no doubt, appear more convincing against the background of this whole dissertation.

The prelude is consistently imitative from beginning to end and its structure is highly organized.

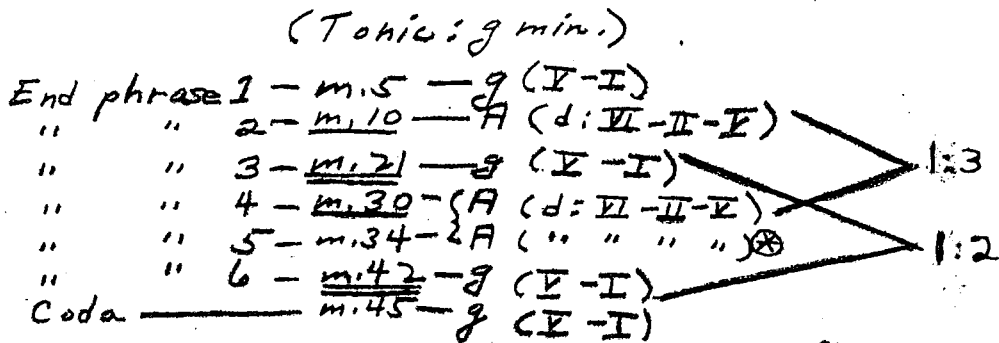
Ex. 1

m. 31

backwards

\* mid ms. of whole motive exactly as in beginning

The cadence scheme is as follows:



⊗ Phrase 5 merely inverts the two voices of phrase 4.

Economical use of thematic material in continuous imitation and inversion, and the very "neat" cadence scheme are two features in this composition not found in Krebs' other music, but many times in Bach. Here then, is reliable evidence that greatly strengthens the possibility that Bach is the composer.<sup>1</sup>

### 2. Form and Style of the Free Organ Works:

Compositions generally in the Bach tradition (toccatas, fantasias, preludes, trios.-- Krebs takes the high baroque toccata, fantasia, and prelude-type of composition and imbues it with much of the intensity found in Bach's toccatas, fantasias, and preludes. There are free, recitative-like sections for the

1. Frotscher (Geschichte der Orgelspiels und der Orgelkomposition v. 2, p. 936) is of the opinion that the work is probably by Krebs, but he gives no reasons for his judgment. On the other hand, Hermann Keller (Die Orgelwerke Bachs, p. 174) is of the opinion that this work is by Bach because: 1) imitation as exemplified here is not found anywhere in Krebs' music; 2) this composition has a counterpart in the three large "Kyrie" chorale preludes by Bach which are built on the same imitation basis.

manuals (found also in the baroque concerto) in which fast scale passages or arpeggio-like phrases are passed from one hand to the other developing mainly one rhythmic idea (Ex. 2 a). There are groups of arpeggios, powerful in effect (Ex. 2 b),

EX. 2 (a) A1, H8, #21 (Fantasy and Fugue, a min.) (b)

Handwritten musical notation for Ex. 2 (a) and (b). Part (a) shows a treble and bass clef staff with a scale-like passage starting at m. 45. Part (b) shows a treble and bass clef staff with arpeggiated chords, labeled '[arpeggio]'. The notation includes various accidentals and rhythmic markings.

and virtuoso passages for the pedals alone.

(c) A1, H11, #27 (Prelude and Fugue in d)

Handwritten musical notation for Ex. 2 (c). It shows a treble clef staff with m. 4 and a bass clef staff with a pedal line labeled 'Ped. 7'. The notation includes various accidentals and rhythmic markings.

These sections are contrasted with many-voiced polyphonic sections for manuals and pedals.

(d) Same Prelude named in (c), m. 13

Handwritten musical notation for Ex. 2 (d). It shows a treble and bass clef staff with polyphonic sections. The notation includes various accidentals and rhythmic markings.

In the Prelude in G (A1, H7, #19) we find an aspect of form often found in Bach, namely, a whole section repeated in the

80

dominant key.<sup>1</sup>

A Prelude by Johann C. Kittel (1732-1809), one of the last pupils of Bach, also upholds the Bach tradition. It is filled with virtuoso passages and sections with a polyphonic texture.<sup>2</sup>

Krebs wrote several one-movement trios which are similar in texture, form, and spirit to the movements in Bach's trio sonatas. The texture is for the most part polyphonic; in some instances the voices are not independent melodically of each other and constitute a semi-polyphony. Either all the voices enter imitatively in the beginning, as in a fugue, or only the two upper parts do so while the bass has a simple continuo line.

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1. The reader is referred to Frotscher, (Geschichte des Orgelspiels und der Orgelkomposition, v.2, pp.1071-77) and Sietz ("Die Orgelkompositionen des Schülerkreises um J. S. B.," Bach Jahrbuch, 1935, pp.49-61) where Krebs' organ works are discussed in detail and specific reference is made to similar works by Sebastian Bach.
  2. Orgel-Kompositionen aus alter und neuer Zeit, ed. by Gauss, v.1, #180. Kittel was taught by Bach in Leipzig from 1748-50. He was a great organist and carried the Bach tradition over into the nineteenth century. Forkel considered his organ trios as especially worthwhile (Johann Sebastian Bach, His Life, Art and Work, p.103).. Besides organ music Kittel wrote clavier sonatas and variations.

EX. 3 Trio [Andante] A2, H3, #14

Each trio contains one idea which is developed in the baroque fashion: inverted, heard in sequence, spun out into new motives, imitated in another voice; the phrase endings are disguised by the polyphonic texture. A second or final complete statement of the idea in the dominant, relative major, or tonic key is usual in these trios, often coming near the middle of the composition. In one trio there is a strong cadence and double

bar where this occurs.

The 1742 Trio in three movements (autograph) displays features similar to those found in the separate trio movements just discussed. In addition, however, there is a virtuosic element in some sections of the second movement. The last five measures contain a coloratura line in the upper voice while the other parts support it with one chord per measure. The order of movements, Andante, Allegro, Allabreve (s-f-f), is the same as that of the violin solos.<sup>1</sup>

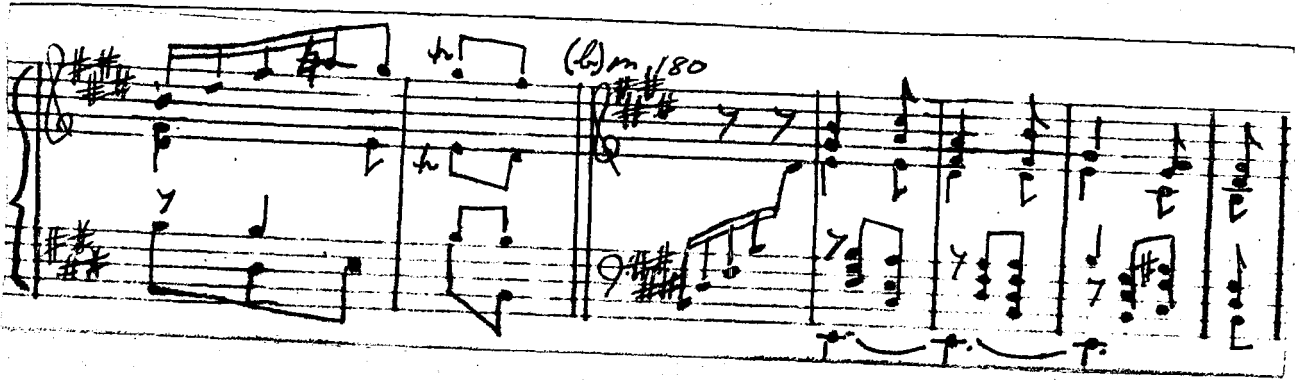
Gallant features in traditional works. There are two preludes in which features of the gallant style are evident in some sections while the compositions as a whole remain predominantly baroque in character. In Prelude #13 (A1, H5), 101 measures long, there are 61 measures (more than half of the whole) of an extended four-part harmony. Although the voices usually enter imitatively, they lead into a homophonic style. The rest of the composition contrasts powerful arpeggios with a lively display of technical skill. Prelude #26 (A1, H10) has in many places a spirit of light-heartedness a lack of baroque intensity:

Ex. 4 (a) m. 160

The musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a 3/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings like 'y'.

1. For information concerning the influence of Krebs' trios on later composers, see Frotscher, Ibid., pp.1087 & 1169.





This kind of expression is found emerging periodically in some of the other toccata-type compositions already discussed and in the three-movement Trio mentioned above. Most of the toccata-type pieces are in 12/8 and 3/8 meter in which a buoyant spirit can be most easily expressed. Bach seldom uses 12/8 (or 3/2) meter in his preludes or fantasias, and when he does, the music always embodies some phase of the baroque spirit.

In other compositions discussed Krebs' individuality is seen at times in the loosening up of polyphonic concentration. We shall see that these assertions of Krebs' individuality, which are features of the gallant style, are also present in his chorale preludes.

A trio by another pupil of Bach, Gottfried August Homilius (1712-85)<sup>1</sup>, also reveals dual stylistic features; baroque and gallant aspects are equally predominant. The main idea is spun out continuously, but in the process, develops into short

1. Orgel-Kompositionen aus alter und neuer Zeit, ed. by Gauss, v.1, #175. Homilius studied with Bach at Leipzig and was a church composer and organist. According to Spitta (J.S.Bach, Engl. ed., v.3, p.245) his vocal church music is the most important music written in the so-called transitional style of the second half of the eighteenth century. Gerber (Lexicon, pt. 1, p.665) and Forkel (J.S.Bach, His Life, Art and Work, p.101) also thought highly of his works.

motives separated by rests. The polyphonic texture is thus simplified, but the content of the composition is nonetheless serious and meaningful. Stylistic dualism is found also in the organ fantasias of J. Ernst Bach (1722-77)<sup>1</sup> which, as Karl Geiringer points out, exemplify both the baroque toccata style and the expressive sensibility.<sup>2</sup>

Compositions with prominent gallant or monodic stylistic features (preludes, trios). -- In some of Krebs' preludes (usually followed by fugues) and in many of his trios there are very definite characteristics of the gallant style. These compositions are very appealing, simple, charming, and sometimes gay. Johann G. Sulzer, an eighteenth century theorist, said that this kind of music is more pretty than beautiful.<sup>3</sup> We see here the prominence of a monodic style as opposed to the elaborate-ness of contrapuntal art.<sup>4</sup> All this was due to the new, important role of natural science, which changed the general outlook of

1. He was a nephew of Sebastian Bach and was musically trained by him as well as by his own father (Geiringer, The Bach Family, p.451). He was an organist and court conductor at Weimar, writing church music in addition to a few works for organ, clavier, and clavier and violin.
2. The Bach Family, p. 455.
3. Allgemeine Theorie der Schönen Künste, v.3 (1793), p.378.
4. It is interesting to note a very rare use of the gallant style in the organ music of Johann G. Walther (1864-1748), Sebastian Bach's contemporary and also a relative of him (see also p. XIV). The Largo of the Concerto, p.276 of his Gesammelte Werke für Orgel, is written in a homophonic style where the texture is transparent, the harmony uncomplicated, and the expression simple, forthright, and gracious.

western mankind in the second half of the eighteenth century. Reason based on sense experience and naturalism held primary place in man's approach to life, and contrapuntal music was considered as contrary to reason.

But there are also baroque characteristics in this music of Krebs; and one notes a recurring depth of feeling in contrast to some delicate and carefree expression. Perhaps the intensity of feeling is inevitable in Krebs' North Germany where the "Empfindsamkeit" style was manifested.

Prelude #6 in F-sharp major (A1, H2, p. 20) presents a care-free, pastoral-like melody followed by a subordinate idea. The thematic material and its treatment is periodic and the texture is generally homophonic, although the development of the secondary material clearly shows the influence of the polyphonic tradition. The over-all form of the composition is as follows:

- A { Main theme, ms. 1-3
- Secondary material, ms. 3-4.  
      Contains some reference to main theme;  
      may be called extension to main theme.
- Elaboration of secondary material, ms. 5-13,  
      modulating to dominant key.
  
- A<sub>1</sub> { Theme in dominant key, ms. 14-16.
- Theme in mediant key, ms. 16-18.
- Secondary material developed, ms. 19-29;  
      leads to tonic key.

(A) { Main theme in tonic key, ms. 30-32.

This interesting form suggests some of the main features of the sonata form, although still showing the influence of the chiastic form.

There are several separate trio movements which contain much parallel movement in the voices. One melodic line at a time predominates over the others. The following trios exemplify this texture: A2, H1, #1; A2, H1, #5; A2, H2, #9; A2, H4, #21.

The Trio in E $\flat$ , comprised of two movements, is a very interesting composition (A2, H5, #23). The first movement is about equally divided in style between the old and the new, while in the second movement the new has the upper hand.

Ex 5 (a) Adagio (1st movt.)

The musical score is handwritten and consists of two systems of three staves each. The first system is labeled 'Ex 5 (a) Adagio (1st movt.)'. The key signature is E-flat major (three flats) and the time signature is common time (C). The first system shows the beginning of the piece with a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clefs. The second system continues the piece with similar melodic and accompanimental lines. The notation includes various note values, rests, and dynamic markings such as 'm' and 'f'.

(2.) *Non molto Allegro (2<sup>d</sup> mt.)*

In the first movement, the two upper voices, while spinning out the long main theme, progress in parallel thirds or sixths for about one quarter of the movement. This is a greater use of parallel movement than found in Bach. The second movement of the trio shows how Krebs freed himself from the Bach tradition and developed a style very far removed from the high baroque. Several features of the classical sonata form are found here:

- 1) The main idea is periodic (two phrases of 2 ms. each, separated by a cadence and rest).
- 2) A second idea is presented in the dominant key after 7 ms. of an extension of the first idea.

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3) The main idea is presented again in the tonic key; this presentation seems to end the first section of the whole.

4) Ms. 32-87, the last section of the movement, contain a development of the ideas (mainly the first idea). This section continues in the periodic style of the beginning measures and contains much parallel movement in the upper voices.

J. G. Sulzer writes that one should beware of letting the popularity of gallant pieces influence him to write dainty, frivolous, and unattractive music with short, chopped-up phrases.<sup>1</sup> One certainly sees and feels such "evil" qualities in this movement of Krebs!

### 3. The Chorale Prelude After Bach

Gotthold Frotzcher appreciatively states that the great cultural heritage of German organ chorale music is seen in many of the preludes of Krebs and of several of his contemporaries, particularly Johann Schneider. (cf. p.35,fn.3).<sup>2</sup>

Friedrich Blume describes the typical chorale prelude after Bach as a short, melodious prelude or postlude with virtually no development of the thematic material.<sup>3</sup> He asserts that Krebs' chorale settings are incidental, subordinate in importance to his most significant works, the free organ compositions, -- toccatas, preludes, etcetera.<sup>4</sup>

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1. Allgemeine Theorie der Schönen Künste, v.3, p.378 (Leipzig, 1777-79), as stated by Leonard G. Ratner, "Eighteenth Century Theories of Musical Period Structure," in Musical Quarterly, v.42, #4, p.440.

2. [Foreword], Orgelchoräle um Johann Sebastian Bach, ed. by Frotzcher.

3. Geschichte der evangelische Kirchenmusik, p.156.

4. Loc. cit.

17

Paul Lang is referring to this same type of chorale prelude (or, at least one closely related to it, stylistically) when he points out that after Bach chorale preludes became "little song-like pieces" under the influence of the spiritual song.<sup>1</sup>

This discussion will include the type of chorale prelude Frotscher refers to, as well as the homophonic, gallant type described by Blume and Lang. The writer hopes that the analysis will show that significant and worthwhile chorale preludes of Krebs are to be found among both types. First, however, it is important to review briefly a few facts concerning church music after Bach which will help one understand why Blume regards only Krebs' free organ works as significant.

After Bach, that is, after about 1750, there was, generally speaking, a decline in the quality of liturgical pieces. It is true that the chorale preludes written by younger contemporaries of Bach represent the beginning of its dissolution, as Frotscher points out.<sup>2</sup> According to Blume the unity of the people and the liturgical duties of the Church were no more tied together.<sup>3</sup> An attempt to join the "Lied" with the old folk song brought into

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1. Music in Western Civilization, p. 701.

2. Ibid., [Foreword]. These preludes stand in the shadow of the great and profound preludes of Sebastian Bach and precede the mediocre and utilitarian preludes of the nineteenth century.

3. Ibid., p. 156

the Church something that was really neither ecclesiastical nor secular, and which frequently approached the new spiritual song ("Geistliche Lied").<sup>1</sup> The spiritual song had a sacred text, but musically was of a sentimental quality and of relative insignificance.

This fact is understood more clearly when one notes, in part, the stylistic trend of the "Lied" in the eighteenth century. In the first half of this century the "Lied" deteriorated and disintegrated. It was practically non-existent. The aria with its very elaborate treatment was in the forefront of vocal solo music. Johann Adam Hiller, however, in about the middle of the century created songs, very often for children, with a completely naive expression. This spirit replaced the "worn-out pathos"<sup>2</sup> of the late baroque. J. A. P. Schulz (1747-1800) wrote "Lieder" with a genuine folk-like ("volkstümlich") expression. These simple expressions were obviously reactions to the former coloratura aria.

#### 4. Form and Style of Krebs' Chorale Preludes

Krebs' "Clavierübung," Pt. I. -- Because this work consists mainly of chorale preludes it is discussed here. A few preludes from Geissler's edition are also included in this analysis (text always indicates source). A study of other preludes from Geissler follows the "Clavierübung" discussion.

We shall see the influence of Sebastian Bach in the style of many of these compositions, but we must first note that the

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1. Loc. cit.

2. Apel, Harvard Dictionary of Music, p.406.



mere fact that Krebs is writing a "Clavierübung" consisting of chorale preludes shows that he is following in the footsteps of his teacher. A comparative chart showing the dates and contents of Krebs' and Bach's "Clavierübungen" is found on page 43. Eighteenth century composers, of course, did write various kinds of music under the title "Clavierübung," or "Clavier Exercise." F. W. Marpurg's<sup>1</sup> "Clavierübung" consists of 50 variations on a minuet. J. P. Kirnberger, another of Bach's pupils (see p. 35 fn. 4) wrote four collections of clavier exercises. Apparently, other pupils of Bach did not write such works, although many did write chorale preludes.

Volume one of the "Clavierübung," Pt. I, is described on the title page as comprising preludes and variations on church hymns ("...verschiedenen Vorspielen und Veraendrun-gen einiger Kirchen Gesaenge"). Volume two is said to consist of chorale fugues ("...choral Fugen"), but is actually a continuation of the contents of volume one. The complete work consists of 13 chorales which are set in three ways and entitled, respectively, Prelude ("Praeambulum"), Chorale ("Choral"), and Chorale "alio modo" ("Choral alio modo"). The latter is a figured bass arrangement of the chorale tune and, according to Sietz, is for congregational singing.<sup>2</sup> The Chorale, usually a shorter composition than the Prelude, presents the chorale tune in one voice continuously, accompanied in other voices with persistent

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1. Friedrich Wilhelm Marpurg, 1718-95, was a writer (theory, history, and criticism) and composer.

2. "Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach," Bach Jahrbuch, 1935, p.58.

figuration. The "cantus firmus" is usually in the soprano or tenor and may be ornamented or slightly varied. This form is often found in Bach's "Orgelbüchlein."

The absence of dynamic and phrase markings in these works, which are edited by the composer, shows baroque influence, although we find both baroque and gallant features in the style of the music.

Many Preludes display strong baroque features. Bach's influence is seen as follows:

1) in Prelude #2 which is, on the whole, polyphonic in texture; in Preludes #7 and #8 where the main interest lies in rhythmic figurations;

2) in #3 where the toccata-like style abounds in arpeggios, broken chords, and scale-wise passages.

3) in Preludes #5, #10, and #12 where the text is interpreted fervently with chromatic progressions.

Ex. 6 Prelude #12 ("Warum betrübst du dich"; "Why art thou troubled, O my heart")

Often in these Preludes there is at least one gallant feature and it is usually parallel movement in thirds or sixths between the voices. A chorale prelude by G. A. Homilius also embodies dual stylistic features. In "Ach Herr, mich armen Sünder" ("Ah Lord, spare Thou this sinner")<sup>1</sup> a chromatic, polyphonic texture is often contrasted with parallel movement in thirds.

1. Also called "Herzlich tut mich verlangen." Cantus-firmus Praeludien, ed. by Franke and Sandman, v.3, #191.

and sixths.

The Preludes where gallant features are predominant are light in spirit, decorative, and homophonic. However, just as we noted gallant characteristics in the first stylistic group of Preludes, so we sometimes observe a baroque characteristic in these,--namely, interest in the spinning out of rhythmic figurations.

The main idea of Prelude #1 not only illustrates the gallant features mentioned above, but also has an additional special feature. It appears on the page as two separate ideas. However, the lower voice entering first, serves as harmonic support for the upper voice when it enters. The upper voice is not a new idea, or an imitation of the first voice; it is a continuation of the main idea which was begun in the lower voice. This is a characteristic of music of the classical and romantic period. On the other hand, in Bach, what very often appears as one line is really two individual lines.

Ex. 7 Prelude #1 ("Allein Gott in der H<sup>o</sup>ch' sei Ehr." "To God on high above be praise")

The form of all the Preludes is free. One basic idea is presented and spun out. It may be repeated one or more times in the composition. And in some Preludes entrances of the main idea occur every few measures in the various voices. (The second section of Prelude #1 is a fugetta built on 12 entrances of the subject.)

The main idea embodies some aspect of the chorale. Perhaps just the mood may be expressed in the main thematic material. Most often, however, the first line of the chorale is subtly and artistically embedded in the main idea.

Ex. 8 (a)  
 chorale tune (1<sup>st</sup> phrase) In Prelude, chorale tune notes marked: \*

Prelude #3\*

\*("Jesu, meine Freude", "Jesu, priceless treasure")

(b) chorale tune (1<sup>st</sup> phrase)

Prelude #11 ("Von Gott will ich nicht lassen," From God I will not turn")

In a few of the Preludes one or more phrases of the chorale tune, with little or no alteration, enter periodically and comprise one of the voices of the main thematic material. In #12 the complete chorale tune is presented periodically as a "cantus firmus," entering for the first time in measure 24. The accompanying material has a distinct entity apart from the chorale tune. This type of prelude has much in common with Bach's Schübler chorale preludes, published about 1746. The fact that differentiates Krebs' Prelude from any one of the Schübler preludes is that Krebs employs mainly a semi-polyphony with much parallel movement in thirds and sixths. The accompany-

ing material in this Prelude , as in others in the same form found in the Geissler edition, is derived from the chorale melody. Thus, to a degree, Krebs, as Bach, carries on one of the chorale traditions of the sixteenth and seventeenth centuries, when the counterpoint was not freely invented but was derived from the chorale tune.

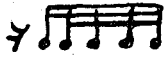
Some of the Chorales embody the fervent and serious expression of Bach's chorale preludes:

Ex. 9 (a) Chorale #7 ("Vater unser im Himmelreich," "Our Father, in the heaven who art")

Ex. 9 (b) Chorale #10 ("Erharm' dich mein O Herr Gott," \* "God have mercy on me.")

Chorale #7 well illustrates how intellectual symbolism, so frequently used in late baroque years, is subservient to the artistic purpose. The whole composition is built out of the motive illustrated above. This technique is often referred to as "unity of the affections" and is found in most of the

preludes in Bach's "Orgelbüchlein."

The prelude "Freu dich sehr o meine Seele" ("Be glad, rejoice, o my soul," from Geissler's edition, A3, H3, p.7) is built on a rhythmic figure, , which symbolizes the expression of joy. The music thus has unity and simple clarity in expressing the basic idea of the text.

Other Chorales are gallant in style and less serious in expression. Chorale #8, "Sei Lob und Ehr" ("All glory to the Lord of hosts") is a song-like composition such as described on page 32.

Ex. 10  
m. 20 (17-2)



A comparison of preludes by Krebs and Bach. --> A comparison of chorale preludes with the same titles by Krebs and Bach is a very interesting way to point out how Krebs departs from the high baroque tradition and breaks ground for a new style, while at the same time creating a convincing

composition and, artistically and spiritually, one of a high level. All of Krebs' preludes hereafter discussed are from Geissler's edition.<sup>1</sup>

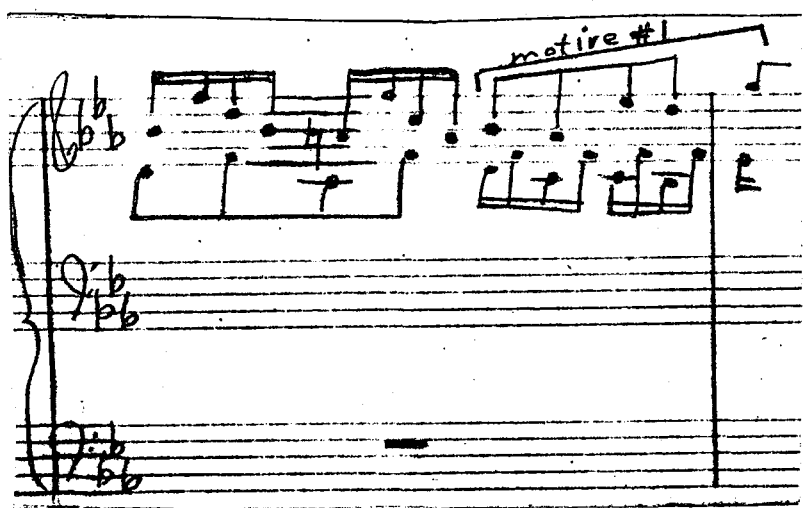
"Wer nur den lieben Gott lässt walten ("If thou but suffer God to guide thee," A2, H1, #3) reveals a prominent characteristic of Krebs, which is to begin in strict polyphony and then progress into sections in which the harmony governs and the voice leading is subordinate to it. In the Bach setting (Schübler) the main ideas of the accompanying parts are spun out or developed in baroque fashion, and the texture remains purely polyphonic.

There are two important motives in the Krebs setting: the first is presented in measure 1 and the second in measure 4. Thereafter these ideas are heard spasmodically: the first idea in measures 13, 19, 20; the second idea in measures 11, 12, 14, 15, 18, 22, 23, and 30.

Ex. 11

1. The setting of Bach which was chosen has the same form or about the same texture as Krebs' setting, and/or is of a similar length.





Such a distribution of ideas contrasts strikingly with Bach's exact scheme (cf. p. 27, par. 2). The presence of arpeggios, broken thirds, and other accompaniment figures (similar to the "Alberti" bass) in the Krebs setting all combine to express a feeling of lightness and joy. And, subtly enough, we hear throughout the whole melodic and rhythmic figures from the main ideas interwoven in the texture.

In the Bach setting one finds a highly organized, yet not complicated, scheme in the polyphonic handling of the voices. A precise arrangement, such as this, typical of Bach's music, appears to be a natural and necessary outcome of Bach's intellectual, acute, and polyphonic approach to music;<sup>1</sup> it also may be an important factor underlying the ponderous, intense effect of his music.

A comparison of the two settings of "Wo soll ich fliehen hin" ("O whither shall I flee;" Bach's Schübler prelude and

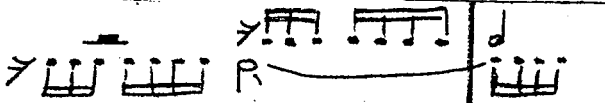
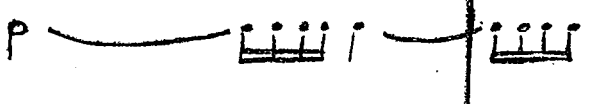

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1. The writer recognizes the important place homophony also holds in the music of Bach.

Krebs, A3, H4, #28,) reveals again a tendency of Krebs to simplify the texture so that it becomes a semi-polyphony.




This measure is rhythmically typical of the prelude:

EX. 12

R.H.	
L.H.	
Ped.	

The following is typical of the Bach setting, although there is a great variety of rhythmical relationships between the two upper voices:

EX. 13

R.H.	
L.H.	
Ped.	

The cadence scheme in Krebs' "Ich ruf zur dir, Herr Jesu Christ" ("I call to Thee, Lord Jesus Christ," A3, H3, p. 5) shows an individual approach to form:

	end of phrase	1---	measure	5---	E major	} 1:3	
	"	"	2---	"	10--e minor		
	"	"	3---	"	15--G major		} almost 1:2
(mid phrase)	"	"	4---	"	19--e minor		
	"	"	5---	"	23--D major	} almost 5:8***	
	"	"	6---	"	26--I→V, B major		
	"	"	7---	"	31--E major		

\*\*\*Other relationships between the cadences have no proportional significance.

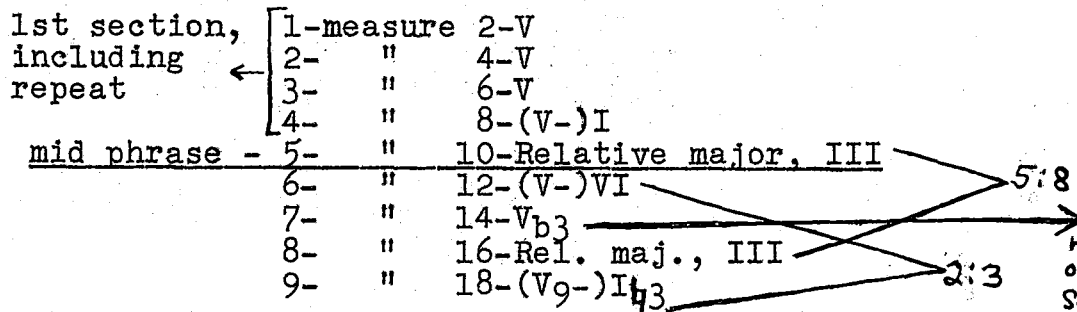
Except for one, the relationships shown above between the cadences are not exactly in accord with the ratio series.<sup>1</sup> Evidently, the reason for this is that Krebs uses a one and one half measure unit ending for each chorale phrase (except in phrase 4 where the ending is just one measure long, because phrase five, unlike the other phrases, begins on a down beat). He could have varied the length of the last note of the chorale phrase (as Bach does; cf. p. 30) to make a more orderly cadence structure. But he sacrifices an exact cadence scheme for chorale phrases with like endings. This kind of interest in the chorale line leads Krebs to abandon (unconsciously, of course) a more subtle, intellectual approach to form. It is indicative of his leaning towards a monodic (i.e., gallant) style, and in this respect we see him as a pioneer, while still following tradition in his choice of a Bachian motive in the accompanying parts.

An analysis of Bach's setting of "Ich ruf zu dir" (from the "Orgelbüchlein") illustrates the fact that he represents the culmination, the zenith, of an era. Neither the melodic nor the harmonic aspect of the elaborate structure is sacrificed. Bach's precise cadence scheme is as follows:

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1. The application of more than one ratio series (of the dynamic symmetry principle) may be found in a composition. Two are found here: 1) 1:3:4:7:11:18 etc.  
2) 1:2:3:5:8:13 etc.

Cadence Scheme



middle of 2<sup>d</sup> section:-  
the only minor cadence in this section;  
1<sup>st</sup> chorale phrase ending with a (d.) note.

Chorale Phrase Endings

- phrase 1 ↓
- " 2 ↓
- " 3 ↓
- " 4 ↓
- " 5 ↓
- " 6 ↓
- " 7 ↓

In Krebs "Allein Gott in der Hoh' sei Ehr" ("To God on high above be praised," A3, H3, p. 9.) we see again Krebs' interest in the melodic line, though emphasized in a way different from the preceding prelude. Quite consistently in this composition the top accompanying voice follows the chorale tune in thirds (less often, sixths). This homophonic aspect of style one finds seldom in Bach's chorale preludes, and not in the setting of "Allein Gott" (first setting of three in "Clavierübung," Pt. 3).

In the episodes of Krebs' setting are free adaptations of the phrases of the chorale tune, which enters after each episode. The three accompanying voices enter imitatively and seemingly there is no new feature in this composition. However, the accompanying material from beginning to end contains

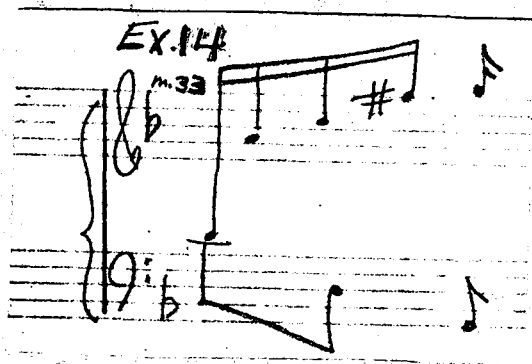
a great number of cadences. These do not halt the flow of the lines but they detract from its polyphonic nature and from the continuity of the long, baroque phrases, while also creating a feeling of periodicity. In Krebs' setting, 27 measures long, there are 10 cadences in the tonic key. In the Bach setting of 48 measures there are 8 cadences in the tonic. In addition to the many cadences in Krebs' prelude, we also note that they do not usually have a functional position in the structure.<sup>1</sup> These are features of the gallant style. F. W. Marpurg points this out and adds that in the late baroque period cadences are less frequent and have a structural importance.

For example, in Bach's setting (the accompanying voices constitute a kind of two-part invention) the cadence in measure 11 divides the first section into the ratio 11:18. (See p. 39, fn. 1.) This cadence is duplicated only at measure 33 which divides the whole composition into the ratio of 2:3. The very definite cadence ending on the first beat of measure 34 also marks the middle of the second section and the return to the tonic key of F.

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1. However, we do note a cadence marking two thirds of the way through the whole, — a cadence which is similar to one near the beginning of the prelude (the thematic material in both of these sections is derived from similar chorale phrases).

2. Kritische Briefe über die Tonkunst, v.2, p.13, as stated by Leonard G. Ratner, "Eighteenth Century Theories of Musical Period Structure," in Musical Quarterly, v.42, #4, p.440.



In this connection it is interesting to refer to Krebs' chorale prelude, "Nun freut euch, lieben Christen g'mein" ("Now dance and sing, ye Christian throng," A3, H2, #12). Here we note that there are 13 tonic cadences in the composition (44 measures long). Eight are structural: seven mark the beginning or end of a chorale phrase (heard as a "cantus firmus") and one marks the middle of the second section. Five are non-structural and come anywhere in the music. Altogether, the 13 cadences give the prelude a feeling of periodicity.

Song-like preludes.-- The description of the chorale prelude in the second half of the eighteenth century given on page 16,-- namely, that it was a song-like composition with the most unpretentious development of the thematic material,-- is well illustrated in a few of Krebs' chorale preludes included in the Geissler edition (as well as in Chorale #8, see p. 25). They are effective and attractive compositions. It should be pointed out that their form is similar to that of Prelude #12 (see p. 23).

One such prelude is "Freu dich sehr, O meine Seele" ("Be glad, rejoice, my spirit today," A1, H9, #23). The

thematic material is found in the "introduction" of six measures. The two upper voices begin imitatively, but this procedure is not at all typical of what follows. Although thematic material is sometimes heard in an inner voice, the uppermost voice is the most important one, carrying a very florid line which sometimes approaches a coloratura style (as in measure 6). The accompaniment occupies a secondary place when the greatly ornamented chorale tune enters periodically (as in measures 8-9).

Ex. 15 (a) m. 1

(b) m. 6

(c) m. 8

(m. 9) Cant. firm.

In the episodes the chorale tune and the uppermost line of the accompaniment constitute a kind of dialogue. The mood of the whole is light-hearted and joyous, pleasing, simple, and easy-flowing,-- all qualities characteristic of the gallant style.

The form is clearly heard and not elaborate, deriving unity from the repetition of sections or phrases as in a homophonically accompanied song. For instance, the last three measures of the first episode and the last three measures of the introduction are alike. The second episode,-- which inverts the voices of the first four and one half measures,-- and the last five measures of the third episode are practically alike. Other repetitions are similar to these and need not be mentioned.

"Herzlich lieb hab' ich dich, O Herr" ("I love thee, O Lord, with all my heart," Al, H9, #24) is very much like the above composition in form and style. The accompanying material anticipates the "cantus firmus" phrase (again entering periodically).



"Zeuch ein zu deinen Thoren" ("Take thine abode within me, my heart's beloved guest," A3, H1, #3) is another song-like prelude. The top voice of the accompanying material presents the chorale phrase of the succeeding "cantus firmus" entry or develops the lilting accompaniment figure found in the middle voice. The bass very simply provides the foundation of the harmony.

A comparison of Krebs' preludes with those by other Bach pupils. -- In concluding our discussion of the chorale preludes, it is important to mention a few compositions by other pupils of Bach. Preludes by Johann Tobias Krebs (1690-1758),<sup>1</sup> Heinrich Nicolaus Gerber (1702-75),<sup>2</sup> Johann Schneider (1702-88),<sup>3</sup> Johann Philipp Kirnberger (1721-83),<sup>4</sup> Johann Christian Kittel

1. Prelude from Orgelchoräle um Johann Sebastian Bach, ed. by Frotscher. As a young man Tobias Krebs studied with Bach. Gerber's Neues Lexikon (pt. 3, p. 109) refers to him as the "worthy father of the famous J. L. Krebs." (Cf. p. 114) He wrote significant chorale preludes and was a master of counterpoint.
2. Preludes, Ibid., H. N. Gerber was the father of E. L. Gerber, author of the dictionary. Nicolaus Gerber studied with Bach at Leipzig and composed for organ and clavier.
3. Preludes, Ibid., Schneider was one of Bach's pupils at Cöthen and Leipzig. He wrote several organ compositions in addition to chorale preludes.
4. Preludes from Cantus-Firmus Praeludien, ed. by Franke & Sandman, v. 3.. Kirnberger studied clavier and composition with Bach at Leipzig. He was a teacher and composer himself but is best known for his theoretical works which are based on principles as he learned them from his teacher. Among his compositions are fugues, flute and violin solos, sonatas for three instruments, orchestral suites, and clavier exercises called "Clavierübung" (cf. p. 19). He also wrote a number of choral works.

(1732-1809)<sup>1</sup> and Johann Christoph Oley (d.1789)<sup>2</sup> show that these composers followed in the footsteps of their teacher and much more consistently so than Krebs. Neither one of Bach's sons was interested in writing much music for the organ. Friedemann Bach's seven chorale preludes are not forward looking. The form, consisting of fugatos on the phrases of the chorale melody with a coda, goes back to Johann Christoph Bach (1642-1703) and Johann Pachelbel (1653-1706), as Karl Geiringer points out.<sup>3</sup> Emanuel Bach (1714-88)<sup>4</sup> wrote little organ music, no chorale preludes.<sup>5</sup>

Chorale preludes by Johann Peter Kellner (1705-72)<sup>6</sup> and

1. Prelude, Ibid., and preludes from Orgel-Kompositionen aus alter und neuer Zeit, ed. by Gauss, v.1.
2. Preludes from Cantus-Firmus Praeludien, ed. by Franke & Sandman, v.3. Oley was among Bach's last pupils and, as a composer, specialized in canon. His "Variirte Choräle" for organ was evidently well known.
3. The Bach Family, p.318.
4. Friedemann Bach (1710-84) and Emanuel Bach, two famous sons of Sebastian Bach, received broad and thorough musical training from their father. Information about their life and works may be found in The Bach Family, by K. Geiringer.
5. His six sonatas for organ without pedal (1755-58) are, according to K. Geiringer, "ordinary" clavier music (The Bach Family, p.358).
6. Preludes from Choralvorspiele alte Meister, ed. by Straube. Although Kellner was acquainted with Bach, he was not a pupil of his. However, he may be called a disciple as he made a careful study of his music and was greatly inspired by it. He occupied a position similar to cantor from 1726-97.

Johann Friedrich Doles (1715-97)<sup>1</sup> display characteristics which were found in many of Krebs' preludes:

- 1) emphasis on one melody with accompanying homophonic parts;
- 2) simple, periodic form with non-structural cadences;
- 3) gracious, pleasing, and light-hearted music.

"Was Gott tut das ist wohlgetan" ("What God does is with reason done") and "Herzlich tut mich verlangen" ("My soul longeth to depart in peace") by Kellner, and "Auf meinen lieben Gott" ("In my beloved God [I confide]") by Doles are song-like preludes such as described on pages 32 ff. However, it should be pointed out that Doles' music, unlike that of the other composers here mentioned, including Krebs, is generally sentimental and appealing to the popular tastes of the people. A representative of the more radical elements of the time, he completely abandons the heritage he received from his teacher.

1. Prelude from Orgel-Kompositionen aus alter und neuer Zeit, ed. by Gauss, v.1. When Doles was in Leipzig studying theology, he studied music with Bach. From 1756-89 he was Cantor at St. Thomas' School in Leipzig. He wrote organ and sacred choral music and claviersonatas, and was also somewhat of a theoretician.

CHAPTER II  
CLAVIER MUSIC

1. A Discussion of Krebs' Introductions to His Collections ("Erste Piece," Preludes, 1740; "Andere Piece," Suite, 1741; "Dritte Piece," Overture, 1741; "Vierte Piece," Concerto, 1743)<sup>1,2</sup>

These four Collections were published in Nürnberg by Balthasar Schmidt. They may be found in the Sibley Musical Library of the Eastman School of Music and in a few other libraries (see Thematic Catalog).

The First Collection is prefaced by a poem which dedicates the music to the wife of Gottsched (Luise Adelgunde Victoria<sup>3</sup>), a clavier pupil of Krebs.<sup>4</sup> Krebs' very flowery verse expresses only the highest praise for her musicianship.

There is significant information about all the Collections

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1. The complete texts of the introductory remarks to the Second, Third, and Fourth Collections may be found in Appendix A. The writer has translated Krebs' word, "Piece," as "Collection." In his introductions Krebs uses the word, "Piece," and it is printed, as any other German noun: Piece, Piecen. Foreign words in these introductions, such as AVERTISSEMENT, PLUS ULTRA, are printed with all capital letters.
  2. All four Collections are written, according to the title pages, "for connoisseurs of noble music, especially of the clavier." A photograph of the title page of the First Collection may be found on page 40. Except for the title of the composition, the brief description above it, and the date of publication, each title page is the same. See also p. 1, fn 2.
  3. Spitta, J. S. Bach, Engl. ed., v.3, p.250.
  4. Cf. p. XVIII.

in the introductory remarks written by Krebs before the Second ("Andere"), Third, and Fourth Collections, as well as on the title page of each Collection. In the interesting introductions we learn that the music is educational in purpose and more or less graded in difficulty, the First Collection being for beginners.<sup>1</sup> As we learn from the title pages the First and Second Collections are easy to play and written in "today's taste," that is, the gallant style. In the introduction to the Second Collection Krebs also describes the compositions of the First and Second Collections as unaffected or unsophisticated (see p. 212, line 17). He further describes the music of the Second Collection as "cantable" (melodious); see p. 214, line 14. The Third Collection, somewhat harder, he says he has written to provide variety and also to satisfy those who like the "plus ultra" in music (i.e., the most fashionable or, perhaps, radical, style); see p. 214, line 21. The Fourth Collection, he states, he has made as simple and melodious as he possibly could.

We learn from the introduction to the Second Collection that Krebs has written this series of compositions to fill a need for music for beginners and for "the ladies" (see p. 213, line 6), although he makes it plain that he could give the people more difficult and artistically rich music. Krebs

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1. Krebs' interest and apparent pleasure in writing educational works is another way in which he follows in the footsteps of his teacher. It will be remembered that Bach wrote four educational collections: the "Clavierbüchlein," "Orgelbüchlein," Inventions, and the Well-tempered Clavier.

REPRODUCTION of TITLE PAGE, FIRST COLLECTION

**Erste Piece,**  
 Bestehend  
 In sechs leichten, und nach dem heutigen gusto,  
 Wohl-eingerichteten  
**P R Æ A M B U L I S,**  
 Von  
**Siebhabern der edlen Music,**  
 Besonders des Claviers,  
 Zur Gemüths-Ergözung,  
 Und  
 Angenehmen Zeit-Vertreib,  
 Componiret, und öffentlich heraus gegeben  
 Von  
**Johann Ludwig Krebs,**  
 Organist bey der Haupt-Kirche zu St. Marien in Zwickau.

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Anno M DCC XL

mentions the ladies again in the introduction to the Third Collection when he speaks of the gallant style, in which he has written the music, as suitable for them. This sort of thinking is, of course, in keeping with the ideas of the Rococo period. Krebs realizes, he says, that there is already much clavier music available to the music world by such masters as Bach, Handel, and Hurlebusch,<sup>1</sup> but that he, one of the minor

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1. Conrad Friedrich Hurlebusch, 1696-1765, German organist and composer. His instrumental music generally represents high baroque style, although one also sees signs of the weakening of polyphony. Needless to say, his music lacks the expressive depth of the two other composers Krebs mentions. According to Lang (Music in Western Civilization, p.516) Hurlebusch is among the most talented of early and middle eighteenth century song composers and belongs to the Berlin School.

composers, does not wish to hide his small talent (as a "lazy boy" would do; see p. 22 line 14).

According to Krebs, the First Collection was successful; and we learn that he plans to write others, each in a different manner which reflects the varieties in clavier style and fulfills the desires of clavier players. We must emphasize the fact here that in this series Krebs was very sensitive to the so-called appetite of clavier players. In the third introduction he says that the music (Third Collection) is somewhat harder than in the preceding Collections, but that he does not intend to make future compositions in this series more and more difficult as this would take away the appetite of the beginner! (See p. 34, lines 25 on.) These are compositions that were played by many in his day. Krebs waited until one Collection had been accepted in the music world before he published another. He says that if the Third Collection is soon accepted the Fourth will follow with no delay. We have no explanation, however, as to why it was published two years after the Third Collection, while only a year or less elapsed between the publication of the others.

It is interesting to see how Krebs desired to have the published copy of his music in the hands of players rather than a handwritten copy of it. It seems (according to the second introduction) that Krebs found that his First Collection was being copied and sold for less than the original price by copyists seeking financial gain. Thus, he explains, although

the Second Collection is worth more than the first in his judgment, he is selling it for less so that all can afford to buy the original. (Of course, one should mention that perhaps there was financial gain for Krebs in this procedure!)

Krebs realized that there was some criticism of him for publishing such easy and unaffected compositions. He says that even if the Fourth one should be criticized, he realizes that music of other composers is also censured; and that, confident of the same success for this composition as for the others, he plans to write even more in the series. The Fifth Collection we do not have any trace of as such. He was inspired to write a fantasy, but, he explains in the introduction to the Fourth Collection, many clavier players from various places requested several suites as in the other Collections. He states that he finally decided to satisfy them and resolved to write six suites in the gallant style. In order that many could afford them, he planned on publishing them in pairs, gradually and within one and one half years. After these were published, he says, four or five additional Collections, each of three pages, should gradually follow. No record can be found of these Collections either.

## 2. A Comparison of Bach's "Clavierübungen" and Krebs' Collections and "Clavierübungen"

Before proceeding to the discussion of the music itself, it is very interesting to see the similarity between the contents of Bach's "Clavierübungen" and Krebs' Collections and "Clavierübungen." From the diagram below one can see that Krebs, no, doubt, had in mind these works of his teacher



when he wrote the music for the Collections and "Clavierübungen." In addition, the six Preludes of his first Collection recall Bach's nine easy preludes in the "Clavierbüchlein," a work started in 1720 for his son, Friedemann.<sup>1</sup> Both these sets were written for rudimentary instruction.

BACH	KREBS
<u>"Clavierübung"</u>	<u>Collections ("Piecen")</u>
Pt. I <u>Partitas</u> (6) 1731	I. <u>Preludes</u> (6) 1740
Pt. II <u>Concerto</u> ("after the Ital. taste") <u>Overture</u> ("after the French manner") 1735	II. <u>Suite</u> 1741
Pt. III <u>Preludes</u> (chorales) on the Catechism and other hymns; <u>Eb Prel. &amp; Fug.</u> 1739	III. <u>Overture</u> ("according to the French style") 1741
Pt. IV <u>Goldberg Variations</u> 1742	IV. <u>Concerto</u> ("in the Italian taste") 1743
	<u>"Clavierübungen"</u>
	Pt. I <u>"Preludes &amp; Variations"</u> on chorales
	Pt. II <u>Suite</u> 1744-56 or 1743-49 (see p. 2, fn. 1)

1. Geiringer, The Bach Family, p. 156.

### 3. The Preludes (First Collection)

Form and style.— The First Collection consists of six Preludes ("Praeambulis"), two-part compositions in the keys of the C major scale chords in ascending order: C, d, e, F, G, a. One can logically suppose that when planning this set, Krebs had in mind his teacher's educational two-part "Praeambula" (1723, later called Inventions)<sup>1</sup> presented in ascending keys: C, c, D, d, Eb, etc. The two sets are different in form and style:

1) Krebs' Preludes are in asymmetrical binary form; Bach's Inventions are free in form; they are studies in counterpoint.

2) Krebs' Preludes are written in a simple, homophonic, gallant style (note against note); Bach's Inventions are, of course, strictly polyphonic.

Krebs' gallant style is illustrated in the following example:

#### EX. 1 (a) Prelude I, Allegretto.

#### (b) Prelude IV, Vivace.

\* Note the graceful curve in this melody.

1. Geiringer, Ibid., p.266.

In a few instances the upper part consists of two or more notes. In Prelude I the main idea is arranged in thirds and sixths (see Ex. 1a). The final cadences in parts 1 and 2 of Prelude III (binary form) have a third inner part. In Preludes IV and VI a third voice appears in the upper part at a very few cadence points (see Ex. 1b, m.6). Six measures in Prelude IV have this passage:

Ex. 2 *Vivace*

5/8 Sop. mf forte

The bass part in these Preludes is subordinate to the upper part which it supports with a simple bass line. It often embodies a rhythmic pattern closely related to the thematic material; it may support the upper part with broken chords or with parallel movement in thirds or sixths (see Exs. 1&2).

The traditional binary form Krebs' chose for these Preludes is found also in ten of Bach's Preludes from the Well-tempered

Clavier: Pt. 1, tonic-dominant (or rel.min.):// Pt. 2, dominant-tonic://. Both Krebs' and Bach's compositions cadence in the dominant at the end of part 1. But there are two important differences in the use of this form by Bach and by Krebs that exemplify the contrasting styles of baroque and gallant music. Bach usually begins part 2 with an inversion of the main idea or with an idea derived from it (Handel also does this, generally); whereas Krebs, in five out of the six Preludes, presents the main idea in its original form at the beginning of part 2. In this section Krebs also usually presents all or part of the main idea in the tonic key. Bach rarely does this; his music concentrates on the polyphonic spinning out of the figures.

The presentation of the main idea in the tonic key in part 2 of Krebs' Preludes tends to divide this section into two parts, the second of which usually contains repetition of the original thematic material (involving transposition, of course, because of the return to the tonic in part 2). The repetition is sometimes continuous and at other times derived material is interposed. In the last section of the first Prelude all but four measures of part 1 are repeated. There is a repetition of measures 1-8, measures 9-20 (transposed), and measures 25-31 (transposed). It is interesting to note that the four measures omitted in the repetition (ms.21-24) are more significant as figurations and less important as thematic material than the other sections which are repeated.

Five measures after the re-presentation of the main idea in Prelude II six additional measures of part 1 are repeated (transposed), followed by the same material an octave lower. In Prelude V a repetition (transposed) of measures 21-23 follows the repetition of the first eight measures. After five measures of derived material the last 11 measures of part 1 are repeated in the tonic key.

The Preludes, then, are built on one melodic idea. Motives from this idea are extended, inverted, presented in sequence, and repeated in original form. No new patterns are evolved except in Prelude II where a short new rhythmic pattern is used a few times in the second section.

A comparison of Krebs' VI Preludes with compositions by his contemporaries.<sup>1</sup> A similar binary form is found in clavier music by Friedemann Bach(1710-84),<sup>2</sup> Emanuel Bach (1714-88),<sup>3</sup> J. P. Kirnberger (1721-83),<sup>4</sup> Christoph Nichelmann (1717-62)<sup>5</sup>

1. It should be mentioned that it might not appear wholly fair to compare a composer's educational works for beginners with another composer's works embodying a more advanced keyboard technique. However, the above comparison serves a constructive purpose, as its results show differences which are similar to those found in other comparisons in this dissertation.

2. See p. 36, fn. 4.

3. See p. 36, fn. 4.

4. See p. 35, fn. 4.

5. He was not a private pupil of Bach but was a pupil in his classes when he was enrolled at St. Thomas' School. Later he was a [clavier] pupil of Friedemann and Emanuel Bach (Geiringer, The Bach Family, p.340); he studied counterpoint with Quantz and choral composition with Graun (Fétis, père, "Notice Biographique", prefacing Nichelmann's Sonatas, Le Trésor des Pianistes, ed. by Farrenc, v.11). One of his positions was that of a harpsichordist to Frederick the Great. He wrote various works for the harpsichord, in addition to several symphonies, operas, and choral works.

and Johann Gottfried Mützel (c.1725- c.1785).<sup>1</sup> Many of the movements of Friedemann Bach's seven Sonatas for a single clavier, which were probably written between the years 1733-44,<sup>2</sup> are in two-part form. Here, however, is a style essentially different from the gallant as seen in Krebs' Preludes. The music is mainly homophonic but there are places where a sense of development inheres in the music. There are also movements with frequent changes of subjective expression.

Practically all the movements of Nichelmann's harpsichord Sonatas are in two-part form. These were written between 1740 and 1754.<sup>3</sup> At the beginning of the second section the original idea is usually heard in the dominant key, as in Krebs' Preludes. But here again is a style contrasting with Krebs' strictly gallant expression. There are various elements here: sections of polyphonic texture, measures reminiscent of late baroque toccata figurations, as well as simple gallant melodies with short repetitions of motives. Here is an example of gallant

- 
1. He was one of the last pupils of Bach, receiving instruction for only a few weeks in 1750 while living in Sebastian's home. He then studied composition with Emanuel Bach and with Telemann. A keyboard-player as well as an organist, he wrote various works for clavier, technically quite difficult.
  2. Geiringer, The Bach Family, p.322. "Sämtliche Klaviersonaten," ed. by Blume, contains five of these seven Sonatas (Blume #1, #2, #3, #4, #6). The other two sonatas may be found in the Riemann edition listed in the bibliography.
  3. Fétis, père, "Notice Biographique," prefacing Nichelmann's Sonatas, Le Trésor des Pianistes, ed. by Farrenc, v.11.

figurations and their imitation:

Ex. 3 "Brevi Sonate da Cembalo", #4

Allegro (1st movt.)

The element of the subjective is also present. There are expressive wide skips in the melody of the second movement of the fourth Sonata ("Brevi Sonate"), and a tenseness expressed in the first movement of the third Sonata ("Cinq Sonates") where the minor mode, syncopation, and running sixteenth-note triplets and thirty-second notes are used.

About 20 years after Krebs' First Collection was published we find that Emanuel Bach chooses the two-part form for some of his clavier sonatas. The two sets of "Sei Sonate", published in 1761 and 1763, respectively, contain many two-part movements. In these part 1 usually ends in the dominant key and part 2 begins in that key with thematic material closely related to the original. It is hardly necessary to say that

here again is a more mature keyboard style where gallant elements acquire more depth of expression and the texture is generally less subservient to the uppermost line.

We have seen that Krebs applied the title but not the form or style of his teacher's "Praeambula" to his own VI Preludes. It is interesting to see that another of Bach's pupils also appears to have imitated his teacher to some extent. The polyphonic style and interesting figurations in an "Inventio"<sup>1</sup> by Kirnberger relate it closely to Bach's Inventions. It is, however, in binary form and does not always remain strictly in two or three parts.

Ex. 4

The image shows a handwritten musical score for two staves. The top staff is in 3/4 time and the bottom staff is in 9/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings like 'mf' and 'p'. The score is divided into two measures by a vertical bar line.

Other compositions by Kirnberger entitled "Allegro" can also be compared with Krebs' Preludes because they are short, two-part compositions in binary form.<sup>2</sup> Again their style is much more like that of Bach's Inventions than are the Krebs Preludes.

1. From "Diverses Pièces," Le Trésor des Pianistes, ed. by Farrenc, v.10.

2. This discussion is based on:

- 1) "Allegro in E," from "Diverses Pièces," Ibid., the Allegro was originally printed in Berlin, 1780.
- 2) "Allegro fürs Clavier," in Musicalisches Vielerley, ed. by C.P.E.Bach.
- 3) "Allegro für die Singuhr," in Antologia di musica antica e moderna per pianoforte, ed. by Tagliapietra, v.13.



The two lines are for the most part independent of each other; they are imitative, and contain much figuration. Inversions presented in a polyphonic texture show skill, although expressive depth is lacking.

#### 4. The Suites (including those of the Second and Third Collections)

This discussion will include the suites of the Second and Third Collections, the suite which constitutes part II of the "Clavierübung," the six suites comprising the "Exercice sur le Clavessin," and the Suite for the Harpsichord. The order of the first few movements,-- (Prelude), Allemande, Courante, Sarabande,-- of seven of these suites is traditional or "classical" (except for the addition of a fugue) as represented in Bach's English and French Suites and basically in his Partitas. (One sees the traditional order in Hurlbusch's suites also.) The variety and free order of the remaining movements are more like that of the French overture type of suite seen in Bach's orchestral Overtures (suites) and his b minor suite in "Clavierübung," II. The chart on the following page shows how these observations hold true.

Second Collection: form and style.-- The form of the Prelude of this suite is a very simple one-part construction in a minor, where the main idea may be divided into phrases "a," "b," and "c" (the "c" section ending in C major). After a presentation of "a" in C major and a 10-measure extension of "a," the whole theme is presented again in a minor. The

COMPARATIVE CHART OF SUITE MOVEMENTS BY KREBS AND BACH

Typical English Suite (Bach)   Second Collection (suite)   Third Collection (suite)   Suite for the Harpsichord   "Clavierübung" Pt.II, suite

Prelude (In Partitas also called Sinfonia, Fantasia, etc.)	Prelude Fugue	Ouverture (fugue)	Prelude Fugue	Prelude Fugue
Allemande (French Suites begin with this movt. Omit Prlde.)	Allemande	Lentement	Allemande	Allemande
Courante (In Partitas Air may be here.)	Courante	Vivement	Courante	Courante
<u>Sarabande</u>	<u>Sarabande</u>	Paisan	<u>Sarabande</u>	<u>Sarabande</u>

Bourrée (or Gavotte, Passepied, Min.; other free movts. in Fr. Suites or Partitas)	Bourrée I, II	Min. (Trio)	Gavotte	Gavotte
	Min. I, II	Gavotte	Polonaise	Min. I, II
	Gavotte	Polonaise	Scherzo	Scherzo
	Polonaise	Aria (un poco Vivace)	Minuet	Polonaise
	Aria (un poco Vivace)	Air (avec doubles)	Minuet	Cantabile
Gigue	Gigue	Gigue	Gigue	Gigue

Tempo di Min.  
(This terminology used in Bach's Partitas #5 & #6.)

Passepied  
Rigaudon

"Exercice sur le Clavessin"

I	II	III	IV	V	VI
Prelude		Fantasia		Prelude	
Allemande	Allemande	Allemande	Allemande	Allemande	Allemande
Courante	Courante	Courante	Courante	Courante	Courante
Sarabande	Sarabande	Sarabande	Sarabande	Sarabande	Sarabande
Minuet, II	Passepied	Harlequinade	Bourrée I, II	Min. I, II	Rondeau
Burlesca	Air	Polonaise	Polonaise		Min. (Trio)
Rigaudon	Minuet	Gavotte	Capriccio		
		Min. I, II	(Cf. Bach Ouverture-g)		
<del>Gigue</del>	<del>Gigue</del>	<del>Gigue</del>	<del>Gigue</del>	<del>Gigue</del>	<del>Gigue</del>

BACH:

Suite (bmin.)

Ouverture-c

Ouverture-b

Ouverture-D

Ouverture-D

Ouverture-g

Ouverture

[Ouverture]

[Ouverture]

[Ouverture]

[Ouverture]

Larghetto

Courante

Courante

Gavotte I, II

Passepied I, II

Sarabande

Bourrée I, II

Gigue

Echo

Gavotte I, II

Forlane

Min. I, II

Bourrée I, II

Passepied I, II

Rondeau

Sarabande

Bourrée I, II

Polonaise

(dble.)

Minuet

Badinerie

Air

Gavotte I, II

Bourrée

Gigue

Bourrée I, II

Gavotte

Min. I, II

Réjouissance

Torneo

Aria

Min. (Trio)

Capriccio

5

next phrase is entitled in the music, "reprise." It consists of "b" and "c" presented in a minor. One repetition of the "reprise" concludes the Prelude. "Reprise" is a term used in sixteenth, seventeenth, and early eighteenth century dance music indicating a repetition in varied form. In this Prelude the variation is only a matter of key, while in the Courante of Krebs' "Suite for the Harpsichord" the "reprise" varies the thematic material itself (cf. p.67).

The three voice Fugue in a minor which follows the Prelude is a lively, well-contructed movement and a pleasure to play. Modulating to e, d, G, and C, its harmony is continuously interesting. Homophonic tendencies are unmistakable.

The remaining dance movements, as well as the Prelude, have one major feature in common: polyphony has essentially disappeared from them. Of the two voices, that of the right hand generally carries the thematic material. All the dance movements, except the Polonaise, are in binary form (asymmetrical) and consist of short phrase extensions of the main idea and brief repetitions of phrases from the theme. The Polonaise is in three-part form; the third part is a repetition of the first.

The traditional up-beat and the sixteenth-note figures are present in the Allemande. But there is no polyphonic spinning out of the ideas and no expressive climax,-- features typical of baroque allemandes. In the next movements we are not surprised to find the Italian courante and gigue types used here. The Courante is different from the other

movements in that it contains no phrase repetition, rhythmically or melodically, other than at the beginning of part 2. Its continuous running figures flow to the final cadence without interruption.

All these movements hold to certain traditional characteristics. For example, the following Sarabande, in 3/4 meter and starting on a down-beat, rests on the third beat in the first phrase of the theme. It is also quite expressive.

Ex. 5

The tenth movement of this suite, "Aria un poco Vivace," has a more interesting lower part than the other movements have. The key, A major, provides a contrast to the preceding movements.

Third Collection: form and style. → Krebs' training under Bach and his skill as a composer are clearly evident in these nine very interesting movements entitled "Overture." The music is inspired, spirited, and sensitive. An over-all plan, well thought-out, is evident. The first three movements and the last six seem to form two groups, the latter consisting of optional dance movements. This series is given shape by the presence of a movement longer than the others,

an Air with six variations, coming between the third and fourth dance movements.

The titles of the movements of this composition are essentially those of a sonata "da camera" in the second half of the eighteenth century. The first three movements,-- Overture, Lentement, Vivement,-- show the penetration of free movements into the suite which was common at this time (cf. p. 120). In the introduction to this Collection Krebs himself says that these are the usual movements belonging to the Overture. None of the traditional dance movements are present: Allemande, Courante, Sarabande, Gigue. However, Bach includes one or more of them in his Overtures, although other composers, such as Telemann, do not.

The first movement, Overture, has a form typical of the baroque French overture. (This Collection is described on the title page as being written "according to the French style,"-- "...einer, nach dem Französischen Gout.") Krebs had numerous models of this three-part form in the works of his teacher. The second section of Krebs' work is a fugue; the third section is in the style of the first section, dignified, pompous, and in dotted rhythm.

EX. 6

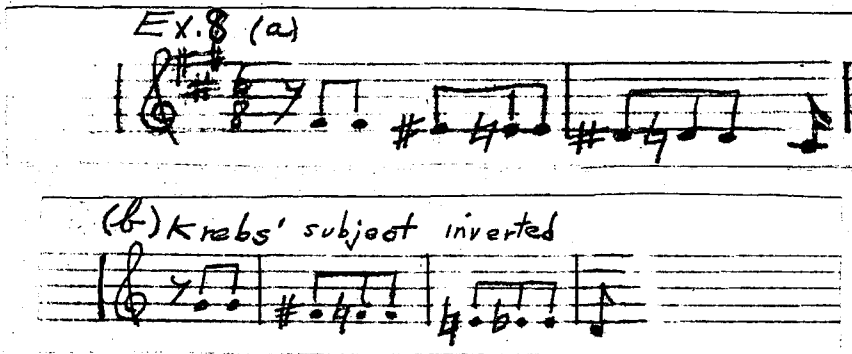
Ksep Pt. 3: m. 9

[Fugue repeated]

The chromatic theme of the Fugue is as follows:

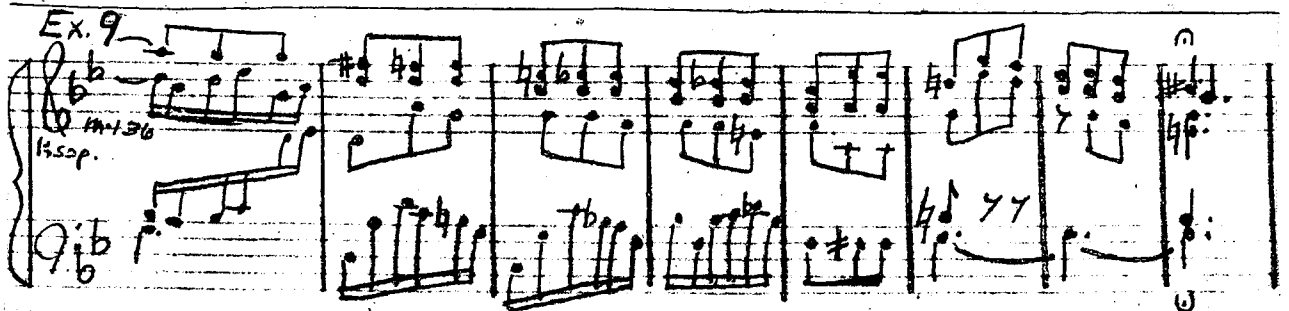


It is also presented and used in its inversion; thus we have a typical baroque melodic feature: a theme descending chromatically. For example, this is the fugue subject in Bach's Toccata in F# minor:<sup>1</sup>



Homophonic texture is strong in this Fugue. Krebs appears to use his material, which is basically comprised of the theme and a running sixteenth-note figure, for two purposes:

- 1) to give the performer opportunity to display his virtuoso abilities;
- 2) to illustrate the full sonority of the instrument.



1. Schmieder, Thematisch-systematisches Verzeichnis der Musikalischen Werke J. S. Bachs, #910.



The rhythm and the thematic material of the next movement make a pleasant contrast to the preceding one. The Lentement flows quietly along in 3/4 meter and in a not-too-strictly polyphonic style. Note the wide intervals which contrast with the chromatic persistence of the preceding Fugue:

Ex. 10

The musical notation for Ex. 10 consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in G minor (two flats). The time signature is 3/4. The music is written in a polyphonic style with wide intervals. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of two flats (Bb, Eb). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The piece is marked 'm. l.' (molto lento) and 'p.' (piano).

This movement, in asymmetrical binary form, begins at part 2 with the theme in inversion and distributed between the two upper parts. In this section the theme is heard in the subdominant key and near the end in the tonic. Similar to the movements in the Second Collection, the material between the presentations of the main idea consists of extensions of the main idea leading to important cadences.

The third movement, Vivement, in asymmetrical binary form, has qualities of a Scherzo or Badinerie movement. Its scale-wise runs and arpeggios (imitated in the left hand), together with its flashes of syncopation and chromaticism, combine to make a jolly and somewhat fanciful composition.

Considering this suite as a whole, we find that each dance movement and the Overture uphold the features traditionally associated with them. But the simplicity, the

periodicity, and the gracefulness of the gallant style are clearly in evidence. It should be mentioned, in passing, that this Collection (as well as the others), if mastered, gives the keyboard student a well rounded technique.

The "Clavierübung," Pt. II, suite: form and style.--

"Clavierübung," Pt. II, was published in Nürnberg by Johann Ulrich Haffner when Krebs was organist in Zeitz (1744-56). (See pp. 1, 5n. 2 & p. 2, 5n. 1.) The "Bibliothèque du Conservatoire Royal de Bruxelles" owns a copy of this publication.

Like the suites of the Second and Third Collections, the "Clavierübung" suite is predominantly gallant in texture and expression,<sup>1</sup> while it upholds the traditional earmarks of the dance movements (i.e., those characteristics which do not affect musical style or texture). Form is also very similar to that of the two suites already considered.

The Prelude, Allemande, and Courante (Italian type), are in two parts (i.e., voice lines), with a few exceptions, notably at final cadences. The voices enter one at a time, imitatively. This kind of beginning is found in most of the Preludes of Bach's English Suites, and, considering his suites as a whole, in a few of the Allemandes, and in most of the two-part Inventions. It is not found in any of Krebs' suite movements already considered. However, after the opening measure or measures the imitation is abandoned and rarely returns during the course of the movement. As in the previous

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1. The title page reads: a suite "according to today's taste,"  
 "...nach den heutigen Gout."

suite movements discussed the right hand assumes the leading role. The left hand adopts a simple bass line or accompanies in parallel thirds or sixths. The main ideas of the Allemande and Courante are very similar to the main idea of the Prelude.

The main interest in the Prelude, Allemande, and Courante is in the persistent flow of rhythmic patterns, a feature found in many of the movements of the Second and Third Collections. However, in this suite, especially in these three movements, the rhythm is simpler than in the music of the Collections. In the latter, the rhythmic patterns often emphasize virtuosity, and, as a consequence, the left hand frequently has more lively phrases than we find in the "Clavier-übung" suite.

As was observed in the fugues of the other suites, homophony plays an important part in the Fugue which follows the Prelude. The last five measures before the final chord contain parallel thirds exclusively.

The main ideas of the Sarabande and Gavotte are worked out to a great extent in sequences quite uncomplicated and light-hearted in spirit. A typical gallant phrase is found in Minuet II. It is, characteristically, repeated immediately (ms. 15-16).

EX. 11

Handwritten musical notation for Example 11, showing two staves. The top staff is in G major (one sharp) and 3/4 time, with a treble clef. It contains two measures of music. The first measure is marked 'm. 13' and the second 'm. 14'. The bottom staff is in G major and 3/4 time, with a bass clef. It contains two measures of music, with a 'p.' (piano) dynamic marking in the first measure. The notation includes notes, rests, and stems, with some annotations like '5 sep.' and '4'.

A line such as this helps to perpetuate the simple gaiety of the Scherzo:

Ex. 12

Handwritten musical notation for Ex. 12, showing a melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values and accidentals.

The Polonaise and Cantabile movements point up the difference (referred to on p.58) between this suite and those constituting the Second and Third Collections. Here is a melodiousness with a simplicity of rhythm and harmonic setting.

Ex. 13(a)

Handwritten musical notation for Ex. 13(a), comparing a Polonaise and a Cantabile. The Polonaise is in 3/4 time and the Cantabile is in 2/4 time. Both are in G major.

Compare the somewhat more ornate thematic material in these movements from the Collections:

Ex. 14 (a) 2<sup>d</sup> Collection

Handwritten musical notation for Ex. 14 (a) 2<sup>d</sup> Collection, showing a Polonaise and a Cantabile. The Polonaise is in 3/4 time and the Cantabile is in 2/4 time. Both are in G major.

(2) 3<sup>d</sup> Collection

The Cantabile movement of the "Clavierübung" suite also expresses a measure of early classic charm, illustrated in the following example.

Ex. 15  
Cantabile, m. 21  
(P.H.)

"Exercice sur le Clavessin," form and style.— This work consists of six suites dedicated, according to the title page, to M. Jean Sigismond Pfinzing, Senator and Mayor of the Republic of Nürnberg. The suites were published by Johann Ulrich Haffner in Nürnberg when Krebs was organist in Zeitz (1744-56). A copy of this publication may be found in the "Deutsche Staatsbibliothek," Berlin. Haffner prefaces the work with a few superlative remarks addressed to Pfinzing, praising and expressing gratitude for the latter's fine musical taste and good heart which he showed in allowing Haffner to dedicate the work to him.

The form and style of these six suites have much in common with that of the suites already considered. They are enjoyable gallant compositions. The two Preludes and the Fantasia (cf. chart, p.5/a) have a free one-part form in which one idea is presented, spun out, repeated in its original form, and contrasted with related melodic and rhythmic figures. Most of the dance movements are in asymmetrical binary form. Very often part 2 begins with a new idea complementary to the main idea and usually derived in some way from it. All the Giges are the Italian type. Three Courantes display the subtle shift in rhythm typical of the French Courante, and three embody the Italian characteristics (quick triple time, continuous figures, melody-accompaniment texture).

There is a baroque feature in these suites,-- a persistent flow of rhythmic patterns,-- like that found in the other suites discussed. And, like the suites of the Second and Third Collections, the lines are more ornate than those of the "Clavierübung" suite. However, the Preludes, Fantasia, and the Allemandes embody a more forward looking keyboard style than do the Preludes and Allemandes of the other suites. There is much parallel movement between the voices. Gallant keyboard idioms, running scale-wise passages, and sequences abound. These passages are typical:

Handwritten musical notation for "Ex. 16(a) Prelude" and "Suite I". The notation is written on two staves. The top staff is labeled "Ex. 16(a) Prelude" and the bottom staff is labeled "Suite I". The key signature is one sharp (F#) and the time signature is 2/4. The notation shows a sequence of notes and rests, with a "trif." marking above the first measure of the top staff. The bottom staff shows a sequence of notes with a "m. 25" marking below the first measure. The notation ends with "etc. --->".

Ex. 16(B) Allemanda, Suite IV

The Sarabande from the 6th Suite reminds one of the Lentement of the Third Collection (cf. Ex. 10). The semipolyphonic texture of these movements is conservative.

On the other hand, there are Sarabandes in these suites which are clothed in a truly gallant texture.

Ex. B(a)

3/4

4

Harps.

Sarabande of Suite II

(b) Sarabande

3/4

Suite II n. 1

n. 5

Suite for the Harpsichord, form and style.— This suite exists in manuscript and is entitled "Suite pour le Clavecin." It may be found in the "Westdeutsche Bibliothek," Marburg.

In this composition we find gallant style at its best with a small share of high baroque features which add to its worth. There is a sense of relaxation in these movements, a melodiousness that is satisfying and enjoyable. The thematic material by and large emphasizes pleasing melody. This contrasts with the suites of the Collections and "Clavierübung" where the thematic ideas show a greater interest in rhythmic figurations. Movements such as the Preludes and the Alle-



mandes from the "Exercice sur le Clavessin," where there are many varied keyboard patterns much of the time accompanied with parallel movement in another voice, are not found in the Suite for the Harpsichord. The material in each movement from the latter suite does not depart from the basic pattern or patterns of the main idea.

The three-part form of the Prelude resembles the baroque overture in which the last section is in the style of the first. The texture is seemingly baroque, embodying a type of toccata-like thematic material often found in Bach's music.

Ex. 19 (a) m. 6 (Pt. 1)

(b) (beginning of Pt. 2)

However, the music does not express baroque seriousness and gravity. The first and third sections are made up of fast scale passages and arpeggio-like phrases and chords, contrasted by a middle section of both semi-polyphonic and homophonic textures. The latter section is built on motives, as

noted in Ex. 19b. The modulations in this section are interesting and well planned:

$\overbrace{\text{/f} \text{ * } \text{/ f/ Gb}} \quad \overbrace{\text{/ Eb/ Eb/ c/ c/ Ab/ Eb/ Eb/}}$   
 (min.)                      (maj.)

\*The Prelude is in c minor.

Immediately following all but two of these cadences, the motives, combined as in Ex. 19b, enter.

The flowing phrases of the Fugue, embraced in a key structure skillfully laid out, have a lightness and grace, the seeds of which are found in the subject:



The remaining dance movements continue to emphasize homophonic texture and other gallant stylistic elements, while most of the traditional dance features, mentioned already in the discussion of other suite movements, are present. These features include the following as found in the Allemande:

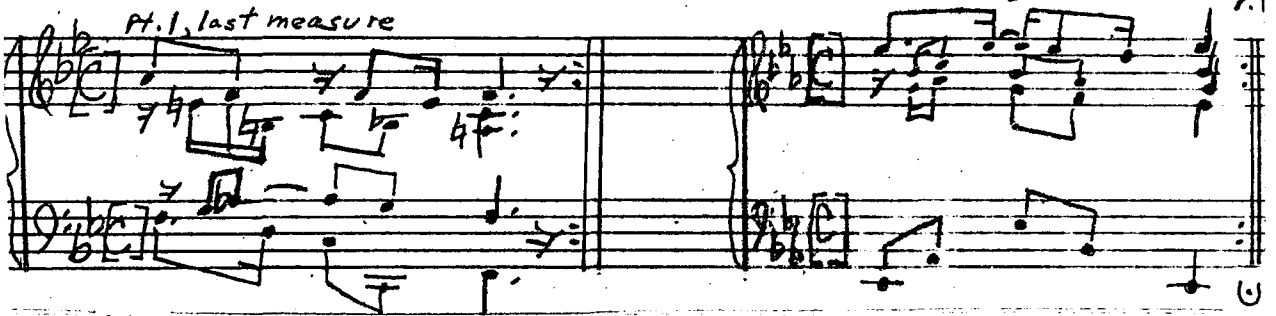
- 1) moderate, duple time;
- 2) quiet, flowing phrases;
- 3) initial up-beat;
- 4) many sixteenth-note patterns.

Many of Bach's Allemandes are, of course, also characterized by these features. Interestingly enough, we can see much in common between these two measures of Bach and Krebs:

EX. 21 (a.) Bach, Partita #1

(b.) Krebs  
(last measure)

Pt. 1, last measure

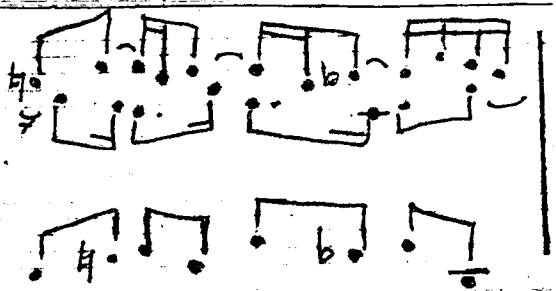
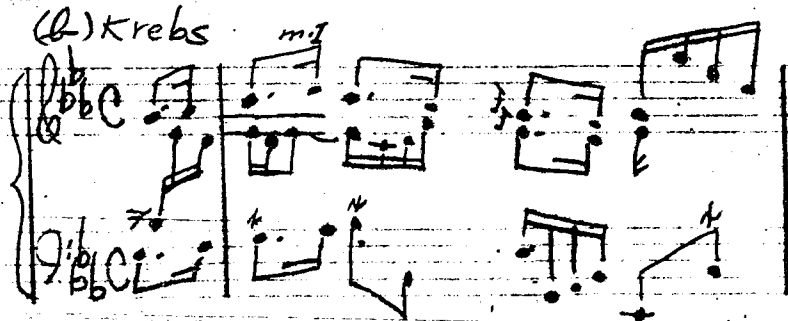


But there is only a superficial bond between them. The general styles of the movements from which they come are entirely different, as we can see when we examine typical measures from each movement:

EX. 22 (a)  
Bach  
Pt. 1, m. 10



(b.) Krebs m. 7

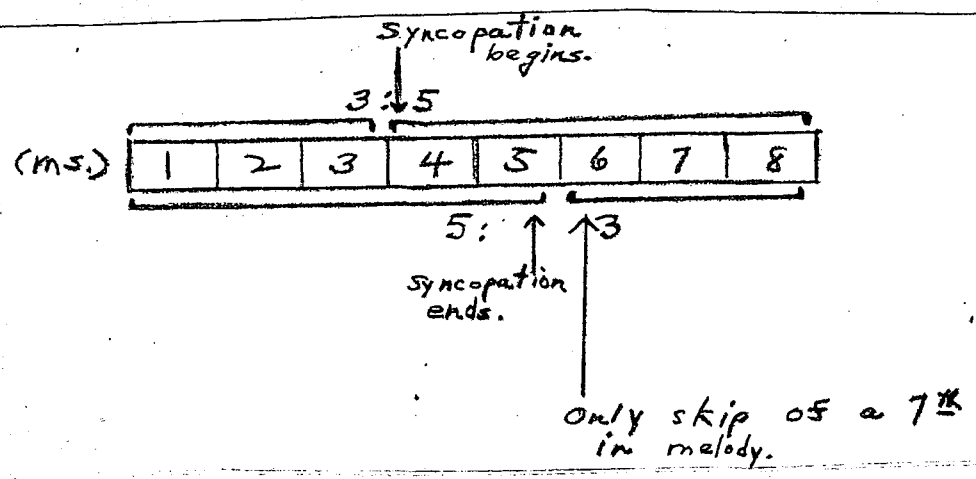


The Courante in this Krebs suite is the French type and embodies the simplicity and tenderness often found in Handel's style. The ties in measures 1, 2, etcetera (see Ex. 23) are a feature of French baroque harpsichord style. It is interesting to note the structure of this movement which exemplifies Krebs' skill as a musical architect. The lengths of the main sections are as follows:

Part 1 (of the binary form): 8 ms.  
 Part 2 : { 12 ms. 2:3  
   { 8 ms. ("reprise") 2:3

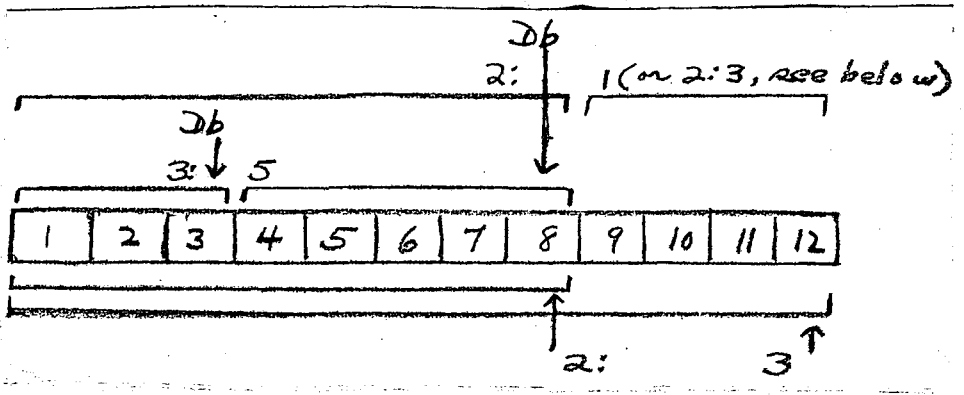
Features noted in the following analysis may be found in Ex. 23.

Pt. 1\*



\* See p. 29, fn. 1.  
 Ratio series 1:2:3:5:8 is used in this movement.

Pt. 2  
(excluding  
"reprise")



EX. 23 Courante

Handwritten musical notation for measures 1 and 2. The music is written on two staves. The upper staff uses a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff uses a bass clef and the same key signature. Measure 1 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 2 continues the melodic and bass lines. There are some handwritten annotations, including a '1' above the first measure and a '2' above the second measure.

Handwritten musical notation for measures 3, 4, and 5. The notation continues on two staves. Measure 3 shows a melodic phrase in the upper staff and a corresponding bass line. Measure 4 continues the melodic and bass lines. Measure 5 features a melodic line with a fermata over the final note and a bass line. The key signature remains two flats.

Handwritten musical notation for measures 6, 7, and 8. Measure 6 begins with a bracketed annotation [4] above the first note. The melodic line in the upper staff and the bass line in the lower staff are clearly visible. Measure 7 continues the melodic and bass lines. Measure 8 features a melodic line with a fermata and a bass line. The key signature remains two flats.

Handwritten musical notation for measures 9, 10, and 11. Measure 9 shows a melodic line with a fermata and a bass line. Measure 10 continues the melodic and bass lines. Measure 11 features a melodic line with a fermata and a bass line. The key signature remains two flats.

Handwritten musical score for a Sarabande, measures 12-16. The score is written on two systems of staves. The first system contains measures 12, 13, and 14. Measure 13 is marked "reprise". The second system contains measures 15 and 16. The music features wide melodic skips, chromaticism, and ornaments. The key signature is Eb minor.

The third movement, a Sarabande, presents an unusual feature: it is written in Eb minor, which makes a striking contrast to Eb major used in the rest of the suite. Here the stately character of the Sarabande is preserved, and we note the same simplicity as in the Courante together with an expressive ingredient of baroque urgency. The wide melodic skips, a slight use of chromaticism, and the ornaments, all contribute to giving this lovely movement its subjective character.

The dance movements in this suite show the same feature found in Krebs' other suite movements: the repetition of the main idea in the tonic key near the end of the movement. The second section of the Scherzo (in Eb) is unusual in that it presents the main idea in Bb, D, and Eb in alternation with other material, as in a concerto.

Suites and suite movements found in modern editions.---

In volume five of The Golden Treasury of Piano Music, edited by L. Oesterle (1909), are two suites by Krebs which are entitled Partita #2 and Partita #6.<sup>1</sup> Presumably Krebs wrote six Partitas. According to MGG #1, #3, and #5 are lost.<sup>2</sup> The Sarabande from Krebs' "Partita 4 per il Clavicembalo" is included in K. Herrmann's Lehrmeister und Schüler Johann Sebastian Bachs, v.2, 1935. Martin Frey's volume, Klassische Stücke berühmter Zeitgenossen Bachs, 1929, contains the Minuet and two Bourrées from Krebs' fourth Partita.

1. These Partitas are also in Alte Meister, ed. by E. Pauer, v. 1&2 (1927); and in Les Maîtres du Clavecin, ed. by L. Köhler, v.1, ca. 1933. Volume 12 of G. Tagliapietra's Anthologia di musica antica e moderna per pinaoforte, 1932, contains Partita #6.
2. MGG, Lfg. 68=69, pp.1731-32. See Loc.cit. for location of manuscripts of the preserved Partitas. The sixth Partita is listed in the auction catalog (c.1928) of Dr. Werner Wolffheims' music library: "#95 Eigenhände. Vollständiges Musikmanuscript mit Namen: 'Partita Sesta per il Clavicembalo di Monsieur Joh. Lud. Krebs.' Fol. Titel u. 18 Seiten."



The first five movements of Partita #6 are the same as the first five movements of Krebs' Suite for the Harpsichord. Krebs evidently wrote two versions of this suite. (The first four movements of Partita #2 and #6 are in Geissler's organ collection (1848) as separate compositions.)

These movements offer nothing new to the preceding discussion of Krebs' suites. They keep the traditional dance features, and are predominantly gallant, while also showing an influence of Sebastian Bach in some movements. For example, the last movements in Partita #2 and #6, Giges, contain much polyphonic imitation.

Krebs' contribution to the suite form.-- In concluding this discussion of Krebs' suites, we can say that each suite movement embodies the typical character or spirit of its name. Krebs does not carry on an important feature noted in a few movements of Bach's Partitas, namely, the abandonment of the typical character of a dance movement. This feature is one progressive link in the gradual replacement of the suite by the eighteenth century sonata, and may also be looked upon as illustrating a phase of the suite's disintegration.<sup>1</sup> Krebs' contribution to the suite may be stated simply thus: he clothes it in the new homophonic style. His

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1. This dual viewpoint is expressed in K. Geiringer's book, The Bach Family, p. 272.

suites are radically different from those of his teacher. Gone are the broad, dignified phrases, the patterns of which are spun out in a texture never completely abandoning polyphony and where the expressive depth is constantly developed. But here are suites which are entertaining and satisfying, and the essential expressive vitality of the suite form is masterfully upheld.

A comparison of Krebs' suites with compositions by his contemporaries.-- It was not easy for the writer to locate suites written by Krebs' contemporaries. This is, no doubt, due to the fact that the sonata was in vogue and significant at that time (i.e., about the middle 50 years of the eighteenth century). Individual Polonaises and Minuets, though, became increasingly popular in this century, especially in the second-half, and were written by many composers. And it is highly important to remember that, although Krebs chose the suite form for the compositions of the Second and Third Collections, he did not desire particularly to write many suites. This fact he himself explains in his introduction to the Fourth Collection. It is only because of many requests from claviers players for suites that he goes against his personal will and plans to write six more (cf. p. 42).

It is interesting first to see the style of Krebs' suites in relation to those of two older men, Johann Mattheson (1681-1764) and Gottlieb Muffat (1690-1770), both contemporaries of Sebastian Bach but still writing music in the second half

of the century. Mattheson was a German harpsichordist, organist, and composer, and a friend of Sebastian Bach. His keyboard Suites<sup>1</sup> display the baroque interest in rhythmic figurations, as well as an interest in melody that forces polyphony to loosen its hold upon the texture. The latter feature is, of course, predominant in Krebs' suites.

Muffat, an organist as well as a composer, was a pupil of Fux in Vienna. His many suites<sup>2</sup> do not embody the true and serious polyphony as found in Bach, but they do appear to be influenced greatly by Couperin's keyboard works. There is some polyphonic texture including imitative and sequential sections; and there is interest in rhythmic figurations. However, we often find the top line more important than the others and expressing a gentle and pleasant melodiousness. Thus, so far, we can see Muffat's similarity to Krebs. It is only a superficial agreement, though, as the general style of Muffat's suites, in the writer's opinion, can be described essentially as fussy. Two or more different rhythmic figures or patterns are heard at once and are almost constantly being replaced by new ones; the music is also highly ornamented.

Friedemann Bach wrote one Suite, in his early period (1710-33).<sup>3</sup> The polyphony in most of the movements and

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1. "Pièces de Clavecin" (1714), comprised of XI Suites, in Le Trésor des Pianistes, ed. by Farrenc, v.14.
  2. Componimenti musicali per il cembalo, ed. by Chrysander.
  3. Geiringer, The Bach Family, p.320. The suite may be found in Le Trésor des Pianistes, ed. by Farrnec, v.13.

especially in the Allemande give it a predominantly baroque flavor not found in Krebs' suites.

Polonaises and "Alla Polacca" movements by Emanuel Bach<sup>1</sup> contain more rhythmic, thematic, and textural variety than found in Krebs' Polonaises. The second parts of Emanuel's binary forms usually begin with an idea derived from the original idea; whereas, Krebs, in the same places, presents the original idea, or at least its exact rhythm. The examples below illustrate Krebs' all-around simplicity:

Ex. 24(a) Krebs - "Suite for the Harpsichord"

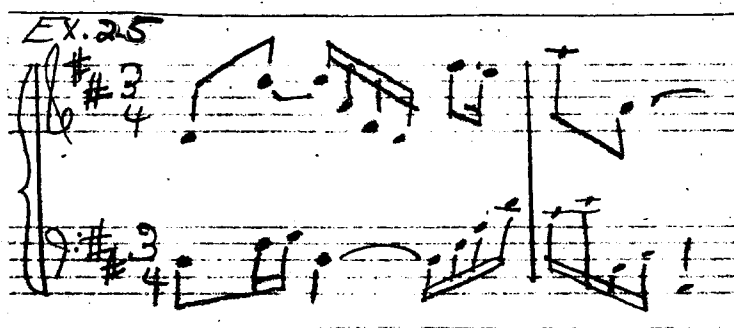
Polonaise

Bach - "Alla Polacca"

Several suite movements by Kirnberger<sup>2</sup> are also different from Krebs' suites in style, being generally polyphonic and

1. "Kleine Stücke für Klavier," Nagel's Musik-Archiv #65, ed. by Vrieslander.
2. "Diverses Pièces," in Le Trésor des Pianistes, ed. by Farrenc, vs. 10 & 12; "Der allezeit fertige Polonoisen" (1757).

containing much figuration. The following example is the beginning of a Polonaise:



One should mention the 12 Polonaises by Friedemann Bach and the collection of Minuets by Johann Gottfried Ziegler (1688-1747)<sup>1</sup> in this discussion. Friedemann's Polonaises, quite unlike Krebs' suite movements and written in the early 1760's, embody a much more advanced style than Krebs' gallant.<sup>2</sup> Ziegler's Minuets, on the other hand, are consistently simple and gallant, and they are, as Krebs' Collections, probably educational in purpose. The title of the work is "Menuetten fürs Clavier durch alle Töne." (published in Leipzig). There does not appear to be any date for the work.

Several compositions are interesting to compare with

1. Although he studied composition at one time with Johann Theile at Naumberg, Ziegler was one of Bach's first pupils at Weimar, studying clavier and organ. No doubt at this time he learned principles of composition also, because, according to Spitta (J.S.Bach, Engl, ed., v.1, p.524), these two aspects of instruction, in those days, could not be divided. A theoretical work by him was published in 1739, Anleitung zur musikalischen Composition.
2. This statement is based on a discussion of the Polonaises in K. Geiringer's book, The Bach Family, pp. 324-25, as well as on an examination of the music itself.

Krebs' Overture, Preludes, and Fugues in his suites. It is evident that the opening idea in the Prelude of Krebs' Suite for the Harpsichord (Ex. 26a) is basically not original with him. It is a common baroque pattern. A similar idea is in Mattheson's Prelude to Suite I (Ex. 26b)<sup>1</sup> and in a Prelude by Kirnberger (Ex. 26c).<sup>2</sup> Although the three compositions are entirely different, the opening notes are very similar:

Ex. 26(a)

(Krebs)

(b) (Mattheson)

(c) (Kirnberger)

Typical French overture rhythm (dotted), found in Krebs' Overture, Third Collection, is present in a Prelude

1. Le Trésor des Pianistes, ed. by Farrenc., v. 14.

2. Ibid., v. 10.

by Johann Gottlieb Goldberg (1727-56).<sup>1</sup> The Prelude and the following Fugue show much more baroque influence than do the Krebs Preludes and Fugues. Goldberg's movements are predominantly polyphonic and display technical brilliance not found in the Krebs movements.

Fugues by Kirnberger<sup>2</sup> do not, in general, show the relaxation of the polyphonic process as we found in Krebs' clavier fugues. Kirnberger was a good craftsman in the baroque tradition. A persistent rhythmic drive, inevitably embodied in Bach's fugues, is present also in Kirnberger's.

It is interesting to note that the texture of Emanuel Bach's early Sonata in  $\underline{a}$  (1732), as described by K. Geiringer, has much in common with the texture of the compositions in Krebs' First, Second, and Third Collections. The first movement contains much sixteenth-note figuration in the right hand, while the left hand serves mainly as a simple "basso continuo."<sup>3</sup>

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1. Goldberg was also known as Johann Theophilus Goldberg. He was a pupil of Sebastian and Friedemann Bach, although we do not know if the former taught him composition (cf. p.76, fn. 1). Sebastian Bach said he was one of his best pupils on clavier and organ. He was, as is well known, a keyboard virtuoso. This was his greatest talent. Instrumental compositions are for harpsichord (including concertos) and for small chamber groups. He also wrote a few choral works.

2. In Le Trésor des Pianistes, ed. by Farrenc, v.10.

3. The Bach Family, p.354.

## 5. The Solo Concerto (Fourth Collection)

The Fourth Collection, a simple Concerto "in the Italian taste" ("...in einem leichten, und nach dem Italiänischen Gusto"), described thus on the title page, lives up to its name and description in two important ways:

1) Although not difficult to play, it overflows with technical brilliance expressed in many figurations and sequences idiomatic to the keyboard. The player is the key factor in this composition.

2) Elements of the concerto (rondo-like) form are present.

Style.— This Concerto, with a combination of baroque and gallant stylistic elements, represents the eighteenth century transitional period. An extreme persistent concentration on rhythmic patterns points back to Krebs' original training with the great baroque master; and, at the same time, the virtual absence of polyphony, and the lightness and gaiety of the first and last movements clearly express the "fashionable" gallant style. The main idea of the third movement is especially gallant in spirit and sets the tone of the whole movement:

Ex. 27  
Vivace m. 2

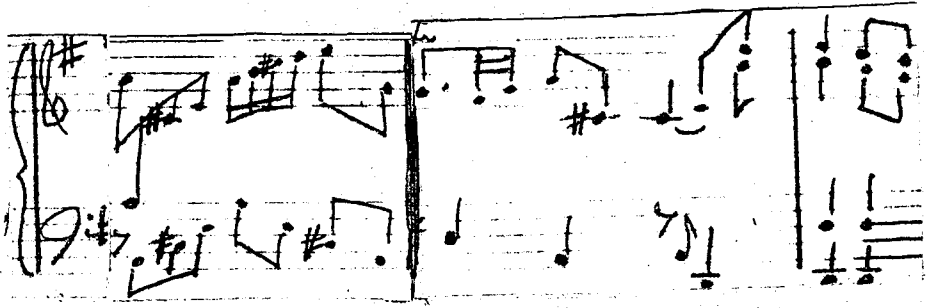


As in the compositions of the other three Collections, the upper part of the Concerto carries the thematic material; the lower line supports it mainly with simple figurations. Krebs' choice of this texture can logically be attributed in part to his expressed aim to keep the music out of the difficult-to-play category, although one must also recognize the influence of the gallant style here.

Interesting features of the gallant style are found in the first and third movements. One is the brief "echo" effect achieved in the first movement by the "piano" repetition, in the parallel minor key, of the main idea and also of a derived pattern. These phrases are noted in the diagram (p. 82) in Pt. I: 1 and b. The echo effect of the main idea is heard first in measures 5-8 (see Ex. 27: visualize B flats and E flats and "piano" indication). In the third movement a similar situation occurs when the second phrase of the main idea (see Ex. 27) is repeated "piano" an octave lower, and when a subordinate idea is also repeated an octave lower. Another gallant feature in the first movement is the momentary but striking contrast in color achieved by the presentation of the main idea in A major (as the dominant of the dominant) immediately after it has been heard in G major.

Ex. 28 *Vivace*  
me. 19

Handwritten musical notation for Ex. 28, measures 19-22. The notation is on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music shows a melodic line in the upper staff and a supporting line in the lower staff. The upper staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The lower staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. The music consists of several measures of music, with a repeat sign at the end of the second measure of the upper staff.



Similar to the music of the preceding Collections, there are practically no dynamic indications or phrasing marks in the Concerto, a fact which points to the baroque leanings of the composer. There is a good share of ornaments written in all the movements. (It is important to note that Krebs himself is the editor of this music as is indicated on the title pages of all the Collections.)

Form.-- The rondo-like alternation of virtuoso passages with presentations of the main idea is illustrated in the following diagram of the form of the first movement. Although there are no indications in the music, these passages (indicated in the diagram as 1, a, 2, etc.) correspond generally to the solo and tutti passages of a concerto. And perhaps they were intended to be played alternately on the two manuals of a harpsichord as in Bach's Italian Concerto, where the solo and tutti sections are clearly indicated.

Diagram of form, movement 1, solo Concerto

PART I\* = key of G

\* (The several repetitions in Part II of passages from Part I, transposed to the dominant key, and the cadence noted below in ms. 72-73 establishing the main modulation to the dominant, tend to divide the movement into two large parts.)

- ms.1-31
  - 1. MAIN IDEA; repeated in minor.
  - a. Derived patterns.
  - 2. MAIN IDEA (first 2 ms. only); repeated in key of A major.
  - b. Derived patterns; repeated in minor.
  - 3. MAIN IDEA (first 2 ms. only); ends with full cadence.

- ms.32-72
  - c. Derived patterns.
  - 4. MAIN IDEA (complete: 4 ms.)
  - d. Derived patterns; include:
    - =Pedal point on dominant note of D;
    - =Modulation to key of D;
    - =m.72: contains unique A major chord (V) in half-notes with fermata; this V chord is resolved to I in m.73.

PART II = key of D (see "f")

- ms.73-101
  - Derived patterns continued.
  - 5. REPEAT "1" (MAIN IDEA) and part of "a".\*\*
  - e. REPEAT "b" (Derived patterns).
  - REPEAT "3" (MAIN IDEA; includes cadence as noted above).

- ms.102-171
  - f. REPEAT part of "d" (pedal point; derived patterns).  
Derived patterns continued; includes modulation to key of G, employing p.p. on dominant note.
  - 7. REPEAT "2" (MAIN IDEA).
  - g. REPEAT "b" (Derived patterns).
  - 8. REPEAT "3" (MAIN IDEA).

\*\*Note: The exact repetitions of phrases of derived patterns are noted. However, there are, naturally, in addition, several places in the movement where the derived patterns are very similar to those in other parts of the movement. These passages are not noted.

The Concerto compared with Bach's Italian Concerto.--

The rondo-like form which uses contrasting material in the modulating "solos" and contains a final "tutti" section (7, 8, and 9 in diagram of form), in addition to the title, "Concerto...in the Italian taste," strongly indicate that Krebs may have had Bach's Italian Concerto in mind when writing this composition. This supposition is strengthened by two other facts:

1) The similarity in texture and expressive content of the second movements. The texture in both consists of a highly ornamented melody in the upper voice, accompanied consistently by eighth-note chords. The wide expressive melodic skips of a 5th, 6th, 7th, and 8ve integrated in the decorative melody which is spun out and is never repeated, give the Krebs movement a baroque expression not unlike that of Bach's second movement.

Ex. 29 *Andante*

2) The similarity in form between the third movements. Both movements resemble their corresponding first movements in this respect.

A comparison of the Concerto with compositions by Krebs' contemporaries.-- A harpsichord Sonata by the German opera composer, J. A. Hasse (1699-1783), embodies the gallant style, but in certain respects it is a weaker composition than any we have found in Krebs' output. Here, loosely strung together, are brief phrases idiomatic to the keyboard. The composition

as a whole does not seem to carry much import. However, in this Sonata as in most of the others we shall discuss in this part of the chapter, the left hand is freer than it is in Krebs' clavier compositions. It gives a fuller harmonic support to the right hand part than we found in Krebs.

Polyphonic texture is again found paramount in another of Kirnberger's compositions, "Allegro für's Clavier."<sup>1</sup> It has baroque features similar to those noted previously in other Kirnberger examples.

From the standpoint of the chronology of music history, more advanced features are found in keyboard compositions of George Benda (1722-95), the north German opera composer; Friedemann and Emanuel Bach, J. G. Müthel, Johann Ernst Bach (1722-77),<sup>2</sup> and J. C. F. Bach (1732-95).<sup>3</sup> Six Sonatas for the harpsichord (1757) by George Benda display a more mature homophonic keyboard style than found in any of Krebs' clavier works. They also embody a certain dramatic quality which we did not find in Krebs' compositions.

It is interesting to note that Friedemann Bach also

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1. Musicalisches Vielerley, ed. by C.P.E. Bach.

2. See. p. 12, 5n. 1.

3. Johann Christoph Friedrich Bach, the successful Buckeburg court musician, as his brothers, also had the advantage of having the "usual excellent musical instruction from his father," Sebastian Bach (Geiringer, The Bach Family, p. 378). He wrote many clavier and chamber works, cantatas, and symphonies.

wrote a Concerto for harpsichord alone. If it is a work of his youth (1710=33), which is probable,<sup>1</sup> it is an earlier work than Krebs' Concerto (1743). Both composers adopt features of the concerto grosso. The following examples show the end of a tutti section and the beginning of a solo passage in each concerto.

Ex. 30 (a) Krebs, 1<sup>st</sup> movt., Allegro

(b) F. Bach, 1<sup>st</sup> movt., Allegro non troppo (Solo)

1. Geiringer, The Bach Family, pp. 320 & 317.

Note how the texture and range of each solo section suggests the smaller group of concertino instruments.<sup>1</sup> Note also the melodic interest in Friedemann's solo as compared with the typically virtuoso interest in Krebs' solo.

In Friedemann's first movement the opening tutti section provides thematic material for the whole movement and is repeated at the end of the movement.<sup>2</sup> Krebs repeats tutti material at the end although it is not taken from the opening measures (cf. diagram, p. 82). This thematic material is more or less developed in the movement (see Note, p. 82) but in the interest of bringing out the technical possibilities of the instrument, much new material, mostly figurations, is also heard.

A Concerto by Friedemann Bach for two harpsichords alone, from the early Dresden years (1733-46), has a very progressive feature not found in the Krebs' Concerto: the first movement has many features of a mature sonata form.<sup>3</sup>

Emanuel Bach's Andante from his "Leichte Sonaten für Klavier," #3 (published in 1739<sup>4</sup>) has the same texture and form as Krebs' Andante movement from his Concerto. The theme in both movements is continuously spun out in the right hand

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1. Ibid., p. 321: K. Geiringer makes this observation concerning the Friedemann example.

2. Ibid., p. 320.

3. Ibid., p. 321.

4. Watquenne, ed., Thematisches Verzeichnis der Werke von C.P.E. Bach, #65.

except for one main cadence near the middle of the movement.

Ex 31 (a) Krebs. 2<sup>d</sup> mov. Andante

(2) E. Bach. Andante

Other movements from Emanuel's Sonatas in this group (#1:1748; #2:1759; #4:1744),<sup>1</sup> like the Krebs Concerto, embody both baroque and gallant stylistic features. However, unlike the Krebs Concerto, they also represent the age of sensibility ("Empfindsamkeit"). In addition, elements of the sonata form are present. Similar observations can be made for Emanuel's six "Prussian Sonatas," printed in 1742. One movement is a fully developed sonata form; and all the movements exhibit bold harmonic coloring, and many features of a dramatic, subjective recitative style.<sup>2</sup>

As these Sonatas of Emanuel Bach offer a striking contrast to Krebs' Concerto (and indeed, to any of Krebs' clavier works), so do the clavier compositions of Mützel. His three keyboard

1. Loc. cit.

2. Geiringer, Ibid., pp. 354-55.



Sonatas (1756) are written in what one may call a progressive style which embodies a turbulent, subjective spirit. There are also a few polyphonic sections that show Sebastian Bach's influence. Of great significance are the sophisticated rhythms, wide melodic skips, appoggiaturas, rising suspensions, chromatic passing tones, crescendos and decrescendos, toccata-like phrases, frequent changes in tempo, and incisive harmonies, all of which point to the great gulf between this music and the clavier music of Krebs.

The music of a younger composer, J. C. F. Bach, affords us interesting comparisons with the clavier music of Krebs. His early music (1750-65), as represented by two clavier Sonatas in Musicalisches Vielerley, stands between the style of the gallant composers and of Emanuel Bach's more mature, meaningful idiom.<sup>1</sup> In the following examples we see features which are similar to those in the Krebs Concerto: transparent, semi-polyphonic texture; interest in rhythmic patterns; and a care-free spirit (the latter expressed particularly in Ex. 32 c).

Ex. 32 (a) Krebs, 3<sup>d</sup> movt., *Virace*

1. Geiringer, Ibid., p. 387.

(a<sub>2</sub>) J. C. F. Bach, "Sonate" (F, Clavier)

Ph: m. 20

(b<sub>2</sub>) Krebs, 1<sup>st</sup> mvt., Allegro

K. sop. m. 57

(b<sub>2</sub>) J. C. F. Bach, "Sonate" (G, Clavier), 3<sup>rd</sup> mvt.

m. 1

(C<sub>1</sub>) Krebs, 3<sup>rd</sup> mvt., Virace

K. sop. m. 1

(C<sub>2</sub>) J. C. F. Bach, "Sonate" (F), 3<sup>rd</sup> mvt., Allegretto

m. 1

CHAPTER III  
CHAMBER MUSIC

1. Instrumental Solos with Figured Bass:

Four Violin Solos

Krebs wrote six Solos (Eb, Bb, A, c, Eb, a)<sup>1</sup> four of which are preserved and are in one handwriting (#1, #2, #4, #6). Each is entitled "Violino Solo [key] con Cembalo." They may be found in the "Westdeutsche Bibliothek," Marburg.

Compositions for the virtuoso.-- The Solos are mainly virtuoso compositions displaying the wide gamut of violin technique. There are slow movements built on ornate melodic passages such as the following:

Ex. 1 Solo #2, 1<sup>st</sup> mvt., Adagio

and other movements developed along more simple lyric and truly heart-felt lines such as these:

1. Listed in Breitkopf's catalog of 1767, Suppl II. There is also an incomplete autograph of Solo #6 in the "Altenburger Landesarchiv" (MG4, Lfg. 68-69, p.1732).

EX 2 (a) Solo # 6, 1<sup>st</sup> mut., Largo

(b) Solo # 4, 1<sup>st</sup> mut., Grave

The slow movements of these Solos are delicate and decorative, thus fulfilling Johann Scheibe's description of such movements.<sup>1</sup> Scheibe writes in 1740. Johann J. Quantz, writing a little later, about 1752, says that the slow movements of solos ought to be "cantabile" and expressive, as well as delicate.<sup>2</sup> And Krebs' movements are so.

1. Critischer Musikus, p.681. (Scheibe: 1708-76)

2. Versuch einer Anweisung die Flöte traversiere zu spielen, Ch. XVIII, par. 48. (Quantz: 1697-1773)

The fast movements contain double and triple stops, broken chords of many kinds, various scale and arpeggio passages, and other phrases calling for special bowing, Quantz says that the first Allegro ought to have brilliant passages<sup>1</sup> and we surely find them in both Allegros (i.e., the second and third movements) of all the Solos.

Ex. 3 Solo # 1, 3<sup>d</sup> mut., Presto, (vln. only).

The figured bass part in these Solos supports the violin in an interesting manner, and sometimes contains motives from the main idea slightly varied. (Exact imitations of the whole, or part of, the main idea are noted on p. 95 .) The bass also accompanies the violin in a gallant or classical manner, with figurations idiomatic to the keyboard, as in the following example.

Ex. 4 Solo # 1, 2<sup>d</sup> mut., Allegro

1. Ibid., Ch. XVIII, par. 49.

Order of movements.-- The slow-fast-fast order of movements of these Solos is the typical form of Quantz' solo composition as described in his Versuch, and also Scheibe's typical solo form as explained in his writings.<sup>1</sup> According to Quantz, the two fast movements should contrast with each other in content and tempo.<sup>2</sup> He says that if the first is serious, the second may be gay; and if the first is lively and fast, the second should be "arioso" and moderate.<sup>3</sup> Krebs' movements are in agreement with these instructions only in part. In all four Solos the third movement is faster than the second, thus contrasting in tempo, though not necessarily in content. The first Allegro in the first Solo and in the fourth Solo (a fugue) are somewhat more serious in character than their respective second Allegros. However, all the Allegros in the second and third Solos are lively and gay.

There appears to be little use of the three-movement form in eighteenth century German chamber music. Sebastian Bach did not use it in his clavier or chamber music. Johann D. Heinichen (1683-1729) uses this sequence of tempi in a Sonata for flute and harpsichord and in a Sonata for two flutes and bass.<sup>4</sup> A Trio by J. G. Graun

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1. Scheibe, Ibid., pp. 681-82.      2. Ibid., Ch. XVIII, par. 50.

3. Loc. cit.

4. Hausswald, G. Johann David Heinichens Instrumentalwerke, pp. 155-61. J. D. Heinichen was a composer, theoretician, and court conductor. He wrote much music, both sacred and secular.

(1703=1771)<sup>1</sup> and one by Friedemann Bach (1710=84)<sup>2</sup> both for two violins and bass, use this sequence of movements. J. H. M $\ddot{u}$ thel (1718=88)<sup>3</sup> uses this form in the third of his three keyboard Sonatas referred to earlier (p.48). If one considers the Minuet a fast movement, then the Sonata (and Solo) by J. Stamitz (1717=57)<sup>4</sup> and J. C. F. Bach (1732=95)<sup>5</sup>, which will be discussed later (pp.99-100), can be placed in this form category. Their movements are: slow-fast-Minuetto (or Tempo di Minuetto). And it is interesting to note that in Studeny's dissertation on the eighteenth century violin sonata, in the chapter discussing composers who are contemporaries of Krebs, we find this form referred to only once, where a Sonata by the able Swedish composer, G. Agrell (1701=65), is listed.<sup>6</sup>

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1. Johann Gottlieb Graun was a north German composer who was also an outstanding violinist and conductor. A pupil of Tartini, he taught violin to Friedemann Bach in 1726 (Geiringer, The Bach Family, p.192). His works include violin sonatas, harpsichord concertos, trios for two flutes and violin, and sonatas for viola and harpsichord with cello obl.

2. Falck, M.W., W. F. Bach, #50. See p.36, fn.4 .

3. See p. 48, fn. 1 .

4. Johann Stamitz was raised in Bohemia and was engaged in Mannheim from 1741. Later he became conductor of the orchestra there. He wrote symphonies, concertos for various instruments, sonatas for solo instruments and for chamber combinations.

5. See p.84, fn.3 .

6. Beiträge zur Geschichte der Violinsonate im 18. Jahrhundert, pp. 65=66.

Style.-- The Solos are predominantly gallant in style (see Exs. 1 & 2b); a few phrases embody an expressive depth related to both the baroque and "Empfindsamkeit" styles (see Ex. 2a). One very conspicuous feature of the gallant idiom is this: no matter how involved the voice lines may become, a simple cadence appears frequently, dividing the movement into rather short passages. (As in other compositions of Krebs already discussed, short phrases marked "p" and "f" are frequent.)

Baroque influence.-- Influences of the baroque style (in addition to that referred to above) are seen in several features in these Solos.

1) The use of a figured bass.

2) Imitation. The main idea, which is presented by the violin, is imitated by the harpsichord in the following movements:

- a) Solo #6, mvt. 1: first three notes of main idea imitated (used in the harpsichord part frequently in the movement);
- b) Solo #6, mvt. 2: first phrase of main idea imitated (one motive of the phrase is used a few times later in the bass part);
- c) Solo #4, mvt. 1: first phrase of main idea imitated; almost all of main idea is imitated in harpsichord part after its last presentation in the violin part near the end of the movement.

3) Unison passages. As illustrated in the example below, a typically baroque unison passage is found in the ~~Solo~~ Solo, third mvt., and in the fourth Solo, third mvt. In these movements the second phrases of the main ideas are in unison.



Ex. 5 Solo #4, 3<sup>d</sup> movt., Allegro

all'ottava

4)-The second movement of the fourth Solo is a fugue. It is very well constructed with four episodes which bring out the technical possibilities of the violin, yet do not destroy the continuity and unity of the fugue. The subject and countersubject are lively and vigorous:

Ex. 6 Allabreve

In choosing the fugue form for this movement, Krebs goes further than Scheibe's recommendation that the first Allegro may be fugue-like and contain free imitation.<sup>1</sup>

Form. → Three of the slow movements have the same free form (Solos #1, #2, #6). They develop one idea which is repeated in the tonic key near the middle of the movement. The slow movement of the fourth Solo has a similar basic form but contains more repetition of the material than do the other slow movements. Twenty-five of the total 76 measures are repeated

1. Critischer Musikus, p.682.

in the second half of the movement. But the repetition does not interrupt the progress of the movement, nor destroy its unity. Thus we can say that this movement, as well as the other three, conforms with Quantz' recommendation that the slow movement should not have too much repetition.<sup>1</sup>

All the fast movements (except, of course, the fugue in Solo #4) are in binary form (symmetrical binary, except for one). In these, as in the slow movements, one idea is expanded or developed. In some movements a subordinate idea, seeming to grow out of the original one, appears somewhere in the first half. There is a certain amount of repetition in each movement. The possibilities are as follows:

- 1) The main idea may be presented for the second time in the tonic or dominant key in part 1.
- 2) The main idea may be (and usually is) presented in the dominant key at the beginning of part 2.
- 3) A virtuoso passage from part 1 may be heard again in part 2.
- 4) Somewhere near the middle of part 2 there may be a repetition of the main idea in the tonic key.
- 5) The last section of part 2 (leading to the tonic key) may be (and often is) a repetition of the last section in part 1 (leading to the dominant key).

In all the first (fast) movements, except the fugue, the latter statement (5) holds true. Thus these movements agree with Quantz' assertion that the first Allegro should have attractive passages at the end of the first section which

1. Versuch einer Anweisung die Flöte traversiere zu spielen, Ch. XVIII, par. 48.

one can transpose and present at the end of the second section.<sup>1</sup>

Briefly, then, all the movements are built on one idea which is repeated occasionally between sections that expand and develop the rhythmic and melodic motives of the theme. The order of repetitions of the theme is skillful, as it should be, according to Quantz.<sup>2</sup> Virtuoso passages are resourcefully woven into the whole movement and are seldom a part of the main idea. However, here we must note that in several movements, immediately following the main idea at the beginning of the movement, are virtuoso passages which contain much of the materials used later on.

Modulation in these compositions is modest, but skillfully employed.

A comparison of the Solos with similar compositions by Bach.-- What did Krebs' teacher write in this field of violin music? It is indeed interesting to see. The traditional form of a solo instrument with figured bass, although it served Krebs very well, was, as Karl Geiringer points out, certainly not ideal for Bach's rich harmony and polyphony and did not interest him much.<sup>3</sup> Working with this form was rather like an experiment with Bach which led to his writing the Sonatas and Partitas for violin solo.<sup>4</sup> Krebs' Solos, though not profound, are attractive and substantial compositions. However,

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1. Ibid., Ch. XVIII, par. 49.

2. Loc. cit.

3. The Bach Family, p.279.

4. Loc. cit.

in a broad, historical sense, they also may be regarded as experimental or transitional. Demonstrating the varied and rich technical possibilities of the violin, these gallant Solos may be viewed as compositions which help to prepare the ground for the great violin literature of the classical era.

Bach wrote three Sonatas for violin and figured bass, and needless to say, their style is essentially different from Krebs'. The violin line displays the baroque interest in persistent rhythmic figurations. In two movements (the Vivace of the G maj. Sonata, and the Gigue of the e min. Sonata) the bass line contains much more imitation of the violin part than it does in any of Krebs' movements. The forms Bach uses are similar to Krebs': binary and free form. In Bach's free forms, however, there is less repetition of the main idea than in Krebs'.

The Solos compared with compositions by Krebs' contemporaries.-- A gallant idiom similar to that found in Krebs' Solos is represented in the Sonata for flute and figured bass by J. A. Hasse (1699-1783)<sup>1</sup> and in the cello Solo by J. C. F. Bach. The forms of the movements of these works are very much like those of Krebs' Solos, although Bach's Solo has an important progressive feature not found in Krebs' music: the second movement is in sonata form.

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1. Sonata #1, D major, Nagel's Musik-Archiv #99, ed. by Walther. See p. 83.

Two violin Solos with bass by Carl Höckh (1707-72)<sup>1</sup> compare unfavorably with Krebs' Solos. Insignificant gallant thematic material is worked out in a naive fashion which uses simple scale-wise runs and arpeggios, and periodic repetitions.

Finally, it is interesting to note differences between Krebs' Solos and one from central Europe. A Sonata "da camera" for violin and figured bass by J. Stamitz<sup>2</sup> favors development of the thematic material; whereas Krebs' movements emphasize violin technique, and periodicity plays a more important role than it does in Stamitz' Sonata.

2. Sonatas (Trios) for Two Melody-instruments and Figured Bass.

Six Trios. -- This set of "Sechs Trios" was published in Nürnberg by Haffner and may be found in the "Bibliothèque du Conservatoire Royal de Bruxelles" and in a few other libraries (see Thematic Catalog). Hans Loeffler says that they were written in Krebs' Zwickau years, 1737-44.<sup>3</sup> Gerber is more specific, giving them the date of 1738.<sup>4</sup>

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1. Höckh was an Austrian composer. MGG gives 1773 as the year of his death (v.6, pt.1, p.501).  
2. According to Grove's Dictionary of Music and Musicians (v.8, p.41) a greater part of his chamber music was probably written before 1745.  
3. "Johann Ludwig Krebs," in Bach Jahrbuch, 1930, pp.127-28.  
4. Lexicon, v.1, p.757.

The title page, if there ever was any, may have specified the instrumentation. At this time, however, no separate title page accompanies the music. On the first page of the music to the right of the title, "Sechs Trios," two flutes and bass are specified. (On this page the name of the composer and publisher is also given.) This specification, however, appears to be handwritten and may not be original. The Almanac of 1783<sup>1</sup> lists these compositions as Trios for transverse flutes I and II, or violin, and harpsichord. Gerber (1790) calls them simply Flute Trios.<sup>2</sup> The music itself seems to call for flute, violin, and bass,-- not two flutes,-- for the following reason. The upper part is in flute range; whereas, the second or middle voice is in violin range and contains double stops which are idiomatic to the violin, but not playable on the flute. However, an eighteenth century flute player could and would, no doubt, substitute his own choice of notes or figurations for those impossible to play.

A similar situation exists concerning the autographed trio entitled Sonata (preserved in part; see p. 113). Here, in Krebs' own handwriting, two transverse flutes and harpsichord (figured) are called for. However, in this trio, as in the Six Trios, the upper voice is in flute range and the second or middle voice is in violin range. These facts lead one to suppose that Krebs, as a typical baroque composer in

1. Musikalischen Almanach für Deutschland, ed. by Forkel, p.146.

2. Ibid., p.757.

this respect, was unconcerned whether the two melody-voices in his Trios were played on two flutes, two violins, or one flute and one violin.

It is interesting to note that in Krebs' Sonatas for harpsichord with flute (or violin),-- six of which were published in 1762, and two others sometime between 1744 and 1756,-- the flute part is written consistently in flute range and contains no double stops.

Stylistically, these Trios well represent the music of the eighteenth century transitional period. Texture and expression have both gallant and baroque characteristics, and we occasionally find an expressive element of classicism or a touch of "Empfindsamkeit." Thematic material, reserved for the two melody-instruments, is found more often in the uppermost voice. The figured bass consists of simple rhythmic patterns, a few of which are derived from the thematic material; at times it joins an upper voice in parallel movement. In Trio #3, movement 4, the bass enters third, imitating the thematic ideas of the other voices.

Form of Trio #1, a suite.-- We shall discuss first Trio #1 because this is the only suite in the set. Its movements are as follows:

1. Con discrezione - Vivace - Lento
2. Réjouissance
3. Minuet I, II
4. Bourrée
5. Gigue

The opening movement has the form of the baroque French overture

with its usual three sections. The first and third sections are based on the same idea which embodies the typical dotted rhythm of a French overture. The second section is a lively fugue. In the dance movements binary form (asymmetrical) and the traditional spirit of each movement are preserved.

Style of Trio #1.-- A combination of styles is evident in this Trio. Polyphonic texture in the first movement, interest in rhythmic patterns in the first and second movements, melodic ideas containing wide skips in sequence in the first and fourth movements, are all baroque features. However, these are over-shadowed by the presence of gallant characteristics. The polyphony lacks suspensions, the dance movements contain many short, light-hearted phrases and much parallel movement between the two upper voices. The fugue shows a strong tendency towards homophony. And in it we find, not a circular progression of keys, as is characteristically baroque, but instead the typically classical emphasis on the tonic and dominant keys which, in this case, excludes a modulation to any other key.

Form of Trios #2-#6, sonatas "da chiesa."-- Trios #2 through #6 are sonatas "da chiesa," consisting of the traditional four movements: slow-fast-slow-fast. The second Trio deviates somewhat from this arrangement: Andante-Allegretto-Un poco Allegro-Vivace. Eight of all the trio movements are in binary form (usually asymmetrical), eleven are not. Krebs prefers binary form for the fast movements. The form of movement



3, (Un poco Allegro), Trio #2, is unique in the Trios. It is a three-part form:

The first parts of the movements in binary form contain melodic and rhythmic extensions of the one main idea presented at the beginning. In Trio #2, movement 3, we find in part 1 a "closing" idea, derived from a motive of the main idea. It is not used in part 2.

The second parts of these movements develop the main idea. An interesting feature is found in Trio #2, movement 4, where part 2 begins with a new idea, complementary to the original theme. Most of these second parts contain repetitions of either the main idea or of phrases from part 1. Trio #4, movement 1, presents the main idea three times in part 2; whereas in Trio #5, movement 4, the second part contains three repetitions from part 1, none of which include the main idea. A repetition of thematic material in the tonic key in Trio #6, movement 2, constitutes about one third of the whole movement and may be termed a recapitulation.

The non-binary movements are free in form. One idea is presented and developed. The following is a typical example illustrating how the thematic material is used, or developed, in the course of a movement.

Ex. 7 Trio #3, 2<sup>d</sup> movt., Allegro non troppo

vln.

m. 1



The main idea is usually repeated somewhere in the second half or near the middle of the movement. If a repetition occurs near the middle, it is usually in a new key. If it occurs near the end, it is in the tonic key. Only one movement does not contain a repetition of the main idea (Trio #5, movement 2). Trio #2, movement 2, contains one repetition near the middle of the movement; Trio #3, movement 1, presents the theme again near the end; while in Trio #4, movement 2, the main idea is heard near the middle and near the end of the movement. The form of movement 3, Trio #4, is built on continuous repetitions of the main idea in several closely related keys.

Stylistic features of Trios #2-#6.— Features of the gallant style by far outweigh those of the baroque in these Trios. The movements can be divided into two categories according to texture:

1) Those in which there is a predominantly homophonic (gallant) texture with occasional brief passages of imitation or simple polyphony (total, eight movements). With two exceptions the two upper voices begin together in parallel movement (thirds & sixths). In Trio #6, movement 4, the voices enter one at a time imitatively. In the first movement of this Trio the second voice acts as an accompaniment to the melody. The latter feature,-- a unique one in these Trios,-- is progressive, looking ahead to the accompanied solo sonata of later times. The texture is as follows:

Ex. 8  
Cantabile

2) Those movements which have a good share of both homophonic (gallant) and polyphonic sections (total, eleven movements). These movements begin with the two upper lines entering one at a time in imitation, with one exception: the third movement of Trio #5 begins with the two upper voices in parallel thirds.

One movement cannot be placed in either of these groups.

It is the second movement of Trio #2 which is more polyphonic than homophonic and has a definitely baroque flavor.

Ex. 9

As noted in the suite, Trio #1, baroque features are often tempered with gallant characteristics. A typical situation occurs in Trio #2, movement 4. Here we observe great interest in the development of rhythmic patterns, but the development is not carried out in a strictly baroque fashion. For example, one section\* of part 2 of the binary form is based on a sixteenth-note pattern derived from motives in part 1 and is comprised of short phrases basically homophonic:

(\*This section is one third of the total length of part 2.)

Ex. 10

m. 1 (Pt. 2)

m. 9 (Pt. 2)

m. 13 (Pt. 2)

An interest in rhythmic patterns is seen also in the first movement of Trio #3. But the texture of the whole is predominantly homophonic and the expression does not embody the serious depth of baroque music.

Ex. 11 Adagio  
m.i.

Dissonance, as a result of suspensions (containing wide melodic skips), and polyphonic lines are baroque features.

Ex. 12 Trio #3, 4<sup>th</sup> movt, Vivace

But note the light-hearted spirit and homophonic texture of the main idea in this same movement:

The long phrase of the Largo movement (third) of Trio #6 recalls the long, flowing, and unfolding baroque line. However, the voice leading in measure 4, in the inner part, and

a homophonic texture in measure 3 and on, tell of a new era:

Ex. 14

The musical score for Ex. 14 is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three systems of staves. The first system has two staves; the top staff contains the main melodic line, and the bottom staff contains a bass line with the annotation "m.l. (bass omitted by writer)". The second system also has two staves, with the top staff continuing the melody and the bottom staff providing accompaniment. The third system has three staves: the top two staves continue the melody and accompaniment, while the bottom staff shows a bass line with a sharp sign and a common time signature. Measures are numbered 1 through 8 across the systems. The notation includes various note values, rests, and accidentals, illustrating a sequence of notes that is imitated in a homophonic texture.

A sequence which begins immediately after the presentation of the main idea, and which is based on it and is imitated at one or two measures, is found over and over again in baroque music. We find such an example in these Trios, but we must note the gallant simplicity and setting of the idea, and also

the unpretentious polyphony beginning in measure 9:

EX. 15 *m. 5 Trio #2, 1<sup>st</sup> mov., Andante*

(me. 5-8 is a "p" repetition of me. 1-4)

Short phrases marked alternately "p" and "f," a truly gallant feature, are frequent in these Trios. The dynamically contrasting phrase may or may not be a repetition and it may or may not be repeated an octave lower.<sup>1</sup> The following example illustrates a "p" contrasting repetition (see also Ex. 15) as well as another gallant characteristic: integrating one or two measures of repetition in the main idea:

EX. 16 *Trio #6, 4<sup>th</sup> mov., Allegramente*

5 m. 1 (Fl. I)

The last measure of the fourth movement, Trio #4, not only has the indication "p" but also "Adagio" which gives it an added element of contrast to the fast "forte" immediately preceding it. The expressive power felt in the opening measures here has

1. The first movement of the Sonata in G for two flutes and harpsichord (autograph; see p. 113 ff.) contains in measures 4-6 a repetition of the main idea in measures 1-3, in the parallel minor key. This means of achieving local contrast was noted in the keyboard Concerto (see p. 80).



a kinship with the dramatic and forceful final movements often found in the later classical sonatas.

Ex. 17 *Allegro assai*

Below is an example of the "p" - "f" contrast in a theme which expresses to some extent the tender simplicity of classicism. Note the contrast of triplets and duplets.

Ex. 18 *Trio #5*

*Adagio (1<sup>st</sup> movt.)*

Subjective expression, characteristic of "Empfindsamkeit," is found in the Siciliano (movement 3) of Trio #5. "F" and "p" indications are frequent in the movement, applying

only to one or two notes at a time.



We also note in this movement a feature which reminds us of Krebs' training with his famous teacher. There are three short canons, two at the fifth, and one at the third. The second movement of the 6th Trio also has a feature with roots in the baroque. The first part of the binary form contains eight measures of counterpoint which is inverted and presented in the dominant key in the second part.

The final movement of Trio #5 contains the only example found in any of Krebs' music discussed in this dissertation<sup>1</sup> of the use of the word "crescendo." It is used twice, covering a span of five to ten measures progressing from "p" to "f".

Partly preserved autograph trios.-- Krebs wrote two other trios for two flutes and harpsichord which are partly preserved in autograph score. The original manuscript may be found in Harvard University's Houghton Library. (It is also #91 in the Music Microfilm Archive series.) Most of one trio (a minor; three movements) is preserved on page 1 of the manuscript which contains the end of the first movement and the complete Largo and Allegro movements. Page two contains the complete first movement, Vivace, of another trio in C major, entitled "Sonata a 2 Trav. e Cembalo." The following discussion is

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1. That is, in Krebs' manuscript works, or in his eighteenth century published works.

based on the incomplete autograph, as no other source for this music could be found by the writer.

The movements are very similar in form and style to the Six Trios just discussed. Binary form and free form are represented with features of repetition and development as noted in the Six Trios. Each movement, containing one idea, embodies a combination of gallant and baroque textural and expressive elements.

The trios are different from the Six Trios in two respects:

1) One trio consists of three movements: fast-slow-fast; the Six Trios are in four movements: s-f-s-f.

2) The bass part is not figured. (See also p. III, fn/.)

Quantz' description of a trio movement. -- It is important to point out that Krebs' trio movements discussed above generally represent the typical trio movement described in Quantz' 1752 publication, Versuch einer Anweisung die Flöte traversiere zu spielen. Features of Quantz' trio include the following. (note exceptions in Krebs' trios):

1) Gallant, "pleasing" ideas; Mvt. 1, Trio #1, and mvt. 2, Trio #2 do not represent Quantz' trio type as described by features #1 and #5. These movements are mainly polyphonic and express the dignity and seriousness which is characteristic of baroque music.

2) Material in the upper voice that can be imitated in the second voice. In the first mvt. of Trio #6, where the 2d melody-instrument accompanies the 1st melody-instrument (as shown in Ex. 8), there are exceptions to features #2, #3, #5, and #6.

3) Short imitations and brilliant passages.

4) A good order in the repetitions.

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1. The other trio may have been in three movements also: f-s-f. The preserved movement, Vivace, is the first movement.

5) Use of parallel movement in thirds and sixths in the two melody-voices that must not be abused and allowed to become monotonous, but rather should be interrupted by imitations and other kinds of passages.

6) Finally, a composition worked out in such a way that one can scarcely tell which part is being played by the first melody-instrument.<sup>1</sup>

With the exception of the two movements mentioned under feature #1, Krebs' trios do not strictly conform to this description (particularly Trio #6, mvt. 1, mentioned under feature #2). One usually knows which part is being played by the first melody-instrument as it ordinarily contains the main thematic material in the opening measures and carries the thematic line more often in the course of the movement than does the second melody-instrument.

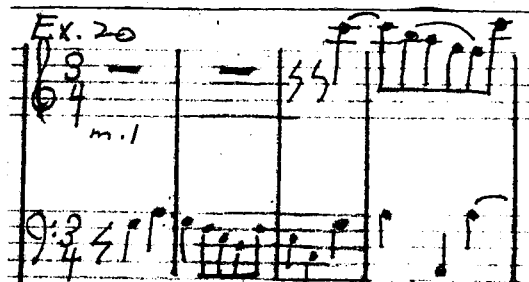
A comparison of Krebs' Trios with those of his contemporaries.-- Naturally enough, two of Quantz own Trios<sup>2</sup> also correspond to the above description and are quite similar in form and style to those of Krebs. The two upper parts of these Quantz Trios, however, are somewhat more independent of each other than they are in Krebs' Trios. The third movement of Quantz' C major Sonata contains very little parallel movement between the two upper voices. The opening measures, where the upper voice enters in measure three with new material,

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1. Ch. XVIII, par.45.

2. Each entitled "Trio sonata." The celebrated eighteenth century flute player, Johann Joachim Quantz, who was in the service of Frederick the Great from 1741-73, wrote mainly for the flute. His significant theoretical work is referred to several times in this chapter.

illustrates this point;



Sebastian Bach, little interested in the baroque form of chamber music using two melody-instruments and figured bass,<sup>1</sup> left only two Sonatas of this type (Schmieder #1038 and #1039).<sup>2</sup> The order of movements is the same as in Krebs' Six Trios, s-f-s-f, but, needless to say, the texture and expression of these high baroque compositions is far different from that of Krebs'. The two melody lines are equally important; they share the thematic material, and are related polyphonically.

Friedemann's trios, most of them written in his Dresden years (1733-46),<sup>3</sup> are also quite different from Krebs'. The melody-parts in his two Trios for two violins and continuo, are predominantly imitative in their relationship to each other.<sup>4</sup>

A Trio by J. G. Goldberg (c.1720-56)<sup>5</sup> for two violins and continuo (a minor), is strongly influenced by Sebastian Bach, his teacher. Only occasionally does one find passages like

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1. Geiringer, The Bach Family, p.281.

2. #1038 is an arrangement of the violin Sonata in G (solo & f.b.). See Geiringer, Ibid., p.279, fn.2, concerning the authenticity of this arrangement.

3. Geiringer, Ibid., p.328.

4. Ibid., p.329.

5. See p. 78, fn. |.

the following one which shows gallant influence; such passages, though, are typical of Krebs' Trios.

Ex. 21 Allegro assai (4<sup>th</sup> mvt.)

m. 22

(5)

(p)

The most predominant feature of the music is the polyphonic spinning out of the thematic material, and this important aspect of style is what differentiates the music from Krebs.

Ex. 22

Adagio (1<sup>st</sup> mvt.)

m. 5

(figures omitted)



The order of the movements is the same as in Krebs' Six Trios (s-f-s-f) and the forms used are very similar to Krebs' forms.

Krebs' Trios have more in common with Emanuel Bach's<sup>1</sup> later trios than with his earlier ones. Those by Emanuel Bach written before 1740 are by and large in the style of Sebastian's trios.<sup>2</sup> Some trios written between 1740-68 are still in the baroque style. But there are others in which the upper parts are no longer treated as equals: the second melody-instrument is subordinate to the first, usually accompanying it in parallel thirds and sixths.<sup>3</sup>

Six Sonatas or trios for two flutes (or violins) and continuo by J. A. Hasse, although dating from 1770,<sup>4</sup> have much in common with Krebs' Trios. Most of them have the

1. See p.36, fn.4 .

2. Geiringer, *Ibid.*, pp.360-61.

3. *Ibid.*, p.362.

4. This date is given in MGG (v.5, pt. 2, p.1118).

traditional s-f-s-f order of movements and are in binary or free form as are Krebs' Trios. The styles of the composers are similar. Short, periodic, and light-hearted phrases and sequences, frequently marked "f" and "p," and simple parallel movement in thirds and sixths between the two upper voices are typical features. The two upper voices often enter imitatively at the beginning of a movement, as in Krebs' Trios.

There also exists a strong bond between Krebs' Trios and one by J. G. Graun which was probably written later than Krebs' Trios, since it was published in Emanuel Bach's 1770 collection, Musicalisches Vielerley. It is for two violins and figured bass. As in Krebs' Trios, here also are unpretentious gallant ideas, expanded and varied with much parallel movement in the melody-voices. One difference is noted, though, between this Trio and Krebs'. A decorative, gallat element, -- seen in short phrases of many different rhythms, derived from each other and from the original idea, -- is found in the Graun Trio. This is, no doubt, one of the features in Grauns' music which led Scheibe<sup>1</sup> to describe it as fresh, modern, delicate, and flattering (charming). Krebs tends to cling to the basic figures of the main idea.

It is enlightening to compare Krebs' Trios with one from the Mannheim School, a Trio Sonata (Eb) for two violins and cello (not figured) by Johann Stamitz. As in Krebs' Trios,

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1. Critischer Musikus, p.679.



there is much parallel movement between the two upper voices; the bass contains simple rhythmic patterns which at times have thematic significance. However, the two upper voices are less dependent on periodicity and on rhythmic figurations than they are in Krebs' Trios, and this is the essential difference between the music of the two composers.

3. Sonatas for Keyboard and Another Instrument

VI Sonatas "da camera" for harpsichord with flute (or vln.).-- These Sonatas were published in 1762 by "B. C. Breitkopf e Figlio" and may be found in the "Deutsche Staatsbibliothek," Berlin. Each title page reads in part: "Sonata I [II, III, IV, V, VI]. da camera, per il cembalo con flauto traverso, overo violino."

Typical of the time in which they were written the six Sonatas illustrate how the chamber music suite, the sonata "da camera," was amalgamated with the sonata "da chiesa." (See chart, p. 120) The succession of the first three movements, slow-fast-slow, is typical of the first three movements of the baroque "chiesa-" type sonata. The use of the relative minor (or major), parallel minor, or dominant key in six of the movements (always one of the first three movements) is another feature illustrating the mingling of the sonata "da chiesa" with the suite. We can also view the first movements of these Sonatas in relation to the baroque "camera-" type and note that the older first movements of the sonata "da camera,"-- Preludio, Sinfonia, or Fantasia,-- are replaced

CHART OF MOVEMENTS OF KREBS' VI SONATAS "DA CAMERA" AND TWO EARLIER SONATAS

I	II	III	IV	V	VI	I	II
Andante	<b>S</b> Cantabile	Un poco lento	Largo	Largo	Cantabile		
Allegro	<b>F</b> Allegro moderato	Allegretto	Vivace	Allegro moderato	Allegro non molto	Allegro non molto	Allegro moderato
Affettuoso	<b>S</b> Affettuoso	Largo e cantabile	Affettuoso	Affettuoso	Siciliano	Siciliano	Cantabile
Min. I, II	Min. I, II	Burlesca	Min. I, II	Min. I, II	Min. I, II	Scherzo	
Plaisanterie	Scherzo	Min. I, II				Min. I, II	Min. I, II
Polonaise	Polonaise Vivace	Polonaise	Polonaise	Polonaise	Polonaise	Polonaise	Polonaise
					Finale (Alla- breve)		

by Largos and Cantabiles. The presence of a minuet and polonaise in each Sonata reflects the popularity of these dance movements at this time.

Expressively, the six Sonatas embody the delicateness and sensitiveness of the gallant style, while several movements also have a depth of feeling that gives them a truly classical character. The dance movements keep their traditional expression, even though clothed in the gallant style. The free movements (those with tempo titles) do not, on the whole, have characteristics of dance movements as some free movements did in earlier sonatas "da camera" when the latter began to unite with the sonata "da chiesa." One finds a little evidence, though, of relationship with a dance movement. For instance, the triple meter and wide intervals of the last Vivace of Sonata II are gigue characteristics. This slight relation to the gigue, however, seems to be insignificant.

The forms represented in these Sonatas are generally not forward-looking, although certain minor features of the sonata form are present.

We shall discuss the Sonatas in detail under three main topics: the style; the use of the instruments and their relationship to each other; and the form.

Style of the VI Sonatas.-- The first movement of Sonata II well exemplifies certain features of the gallant style. Here are sequences that are "playful," and chromatic passages that are gentle and soothing:

Ex. 23 *And. Cantabile*

(b)

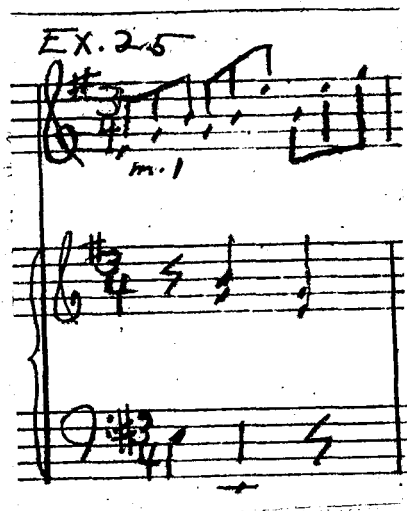
A few measures from the second movement of Sonata III will serve to illustrate the unpretentious charm so typical of the gallant style:

Ex. 24 *Allegretto*

The florid melodic line of the third movement of Sonata V expresses the gallant spirit and style. (See Ex. 35, p. 138.) The last of these Sonatas ends with a fugue in a light-hearted,

truly gallant spirit. There is nothing subtle or complicated in the polyphony, yet it is skillfully composed throughout.

Although gallant composers sometimes exploited simple keyboard patterns to the point of monotony, it is gratifying to find no examples of this in these Sonatas. There are two movements in which a rhythmic pattern is used continuously as an accompaniment figure, but it does not become tedious. In Sonata VI, movement 4 (Minuet II), the left hand harpsichord part plays broken chords in triplets, while the right hand part and flute parts have the thematic material. Minuet II in Sonata II has a similar texture.



The titles given to the movements of the Sonatas and the editing of the music are typical of gallant and early classical times. Note the titles "Largo e Cantabile" and "Affettuoso" (see chart, p. 120). The Cantabile movements illustrate that inner "singing of the soul," which Quantz

speaks of.<sup>1</sup>

Ex. 26, Sonata III, 3<sup>rd</sup> movt, Largo e Cantabile

The musical score consists of three systems of staves. The first system is a single treble clef staff with a common time signature and a key signature of one sharp (F#). It begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The second system continues the melody with various ornaments and dynamics like 'm.f.' and 'p'. The third system shows further development of the piece with similar markings.

The Affettuoso movements are touching, emotional-- precisely what Marpurg says they should be.<sup>2</sup> Short phrases are often marked "p" or "f." Phrase markings and ornamentation symbols are frequent and consistently placed in a movement.

The following example was chosen to illustrate the style of early classicism found in the Sonatas. Here is embodied a simplicity and tenderness often found in Haydn:

1. Versuch einer Anweisung die Flöte traversiere zu spielen, Ch. X, par. 22.
2. Anleitung zum Clavierspielen, p.17.

Ex. 27 Sonata III, 1<sup>st</sup> mvt., Un poco Lento

The musical score is handwritten and consists of four systems of staves. The first system is a single staff in treble clef, 3/4 time, with a key signature of one flat (B-flat). It begins with a rest, followed by a melodic line starting on G4. The tempo is marked 'Un poco Lento'. The second system consists of two staves: the upper staff is for the bassoon, labeled 'B. sop.', and the lower staff is for the piano accompaniment. The bassoon part features a melodic line with slurs and accents, while the piano accompaniment provides a rhythmic and harmonic foundation. The third and fourth systems continue the piano accompaniment, showing a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score concludes with a final cadence in the fourth system.

It is interesting to note that the Minuet (I) from the same Sonata expresses in a degree the folk spirit of many of the classical Viennese Minuets.

Ex. 28

The image shows a handwritten musical score for three staves. The top staff is in treble clef with a 3/4 time signature and is labeled 'm.l.'. The middle staff is in treble clef with a 3/4 time signature and is labeled 'sop.'. The bottom staff is in bass clef with a 3/4 time signature. The music consists of a series of eighth and sixteenth notes with slurs and accents.

The use of the instruments and their relationship to each other in the VI Sonatas.— Krebs uses his instruments in essentially the same way as does Bach in many of his Sonatas for two instruments (harpsichord and violin or gamba or flute, etc.). In these Sonatas the upper part of the harpsichord, as well as the flute, serves as a melody-instrument. The lower harpsichord part carries the bass line. Thus there are three individual parts but only two players. This "ingenious" arrangement was used about a century before Bach; Bach, however, was most successful in using it and it became one of his favorite forms of chamber music.<sup>1</sup>

The bass line in these Sonatas of Krebs is very simple, but is not monotonous and enjoys a freedom of movement, as the following observations show. It often contains short figures.

1. Geiringer, The Bach Family, pp. 281, 282.



Ex. 29

51.

Sonata II, 1<sup>st</sup> movt.,  
Cantabile

m. 30

Sometimes a figure is derived from the main idea. Only exceptionally, however, does the bass line present thematic material in its original form. In part 1 of the Burlesca of Sonata III the left hand enters in measure two imitating the first two measures of the main idea. In part 2 of this movement the left hand enters first with one measure of thematic material. After these introductory measures the left hand assumes its usual bass line. There are a few instances where the bass line accompanies the flute part in parallel thirds or sixths, while the upper harpsichord line contains different material. This texture is very colorful.

The upper harpsichord part carries most of the main thematic material. It practically always enters first with the theme and usually has the main melodic idea when the two upper parts progress in parallel motion. The flute, however, in most of the non-dance movements enters after the harpsichord with a presentation of at least part of the main idea, and it also sometimes presents this idea later in the movement.

In only two free movements this is not true. In Sonata II, movement 7, the flute never has the main idea. And at the beginning of movement 2, Sonata V, the flute enters as an accompaniment to the harpsichord presentation of the second motive of the main idea.

The skillful and artistic relationship of the two upper parts is an important factor in making these Sonatas delightful to hear. The two instruments are related predominantly in a homophonic fashion and cadence at the important points together. They often progress in parallel thirds or sixths (sometimes in unison as in the Polonaise of Sonata IV). Desirable and effective variety is achieved by the use of imitation, by dovetailing phrases, and by giving the two parts at the same time rhythmic patterns that are not wholly alike, although similar. And, it should be added, that, on the whole, the flute part beautifully displays the technical possibilities of the instrument.

It is enlightening to compare Krebs' use of the flute in relation to the harpsichord with the conclusions on this subject drawn by William S. Newman in his article, "Concerning the Accompanied Clavier Sonata" (that is, the clavier sonata with "ad lib." or obligato accompaniment from about 1735-1835). Krebs' Sonatas bear out Newman's six observations with the exception of two differences noted in the present writer's comments to #1 and #6 below. These two exceptions signify that Krebs gives a little more importance to the flute than

is usually given to it in the eighteenth century sonata. The six ways in which the other instrument could accompany the clavier are as follows:

1) it could accompany any of the clavier voices in unison or octave (function: reinforcement);

2) it could accompany the uppermost clavier line in parallel thirds or sixths, or by a "rhythmic complement of suspensions and resolutions;"

3) it could "fill out the harmony with sustained tones or figural patterns;"

4) it could outline in simple notes the melody "implied by a more figural clavier part."

5) it could "engage" in a tentative dialogue with the clavier, " (accompaniment remains subordinate);

6) it could present an entire melodic phrase by itself (although remained secondary in importance to the clavier part); occurred rarely in the first movement.<sup>1</sup>

KREBS

1) Sometimes.

6) Flute presentation of melody can be anywhere in any movement, and can be accompanied by a subordinate clavier part.

Although the harpsichord part in these Sonatas usually has only two voice lines, there are several places where Krebs departs from the traditional baroque concept of three parts (two for the harpsichord and one for the flute). This progressive feature is seen in the following illustrations.

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1. Musical Quarterly, v.33, #3, pp. 342-45.

Ex. 30 (a) Sonata III, 1st movt, *Un poco Lento* m. 21

(b) Sonata I, 5th movt. *Plaisanterie (Harpsichord, only)*

Here, almost as in a solo section of a concerto, the two hands join to form one line while the flute accompanies with single sustained notes:

Ex. 31 Son. II, 7th movt. *Vivace (ff., m. 9)*

etc. for SIX more measures

Form of the VI Sonatas.-- The form of the first and third movements of these Sonatas is free, except for the Siciliano (third movement) of Sonata VI, which is in binary form. All the other movements are in binary form (usually asymmetrical) except the last movement of Sonata VI, a fugue. The same

process of development, however, is present in all the movements, the longer ones being more involved. Each movement contains one main idea which usually consists of motives or short phrases, complementary to each other. These motives are developed: their melodic and rhythmic patterns are extended, heard in sequence, combined; and new motives integrate rhythmic and melodic features of the original ones. The initial idea is never challenged by another theme, but we note that in some movements there is:

- 1) a closing idea;

- 2) in the shorter movements, a new idea, receiving little development, if any; it is presented usually at the beginning of the second part of the binary form, and acts in a complementary way to the original idea.

There is a varying amount of repetition in the movements.

A repetition of the main idea may occur anywhere in a movement; other repetitions usually occur in the second half. Ideas or sections may be repeated in any key. We find that in the third movement of Sonata I the entire main idea is repeated only once in about the middle of the movement by the flute. Thus, as far as presentation of the main idea is concerned, this movement contrasts greatly with the third movement of Sonata III where the main idea is presented four times, thrice by the harpsichord and once by the flute (excluding its initial presentation in measure 2). Both movements are practically the same length. Usually no more than a phrase or section of 4-12 measures is repeated at one time. In the

final movement of Sonata II, however, is one exception, where the 17th measure in the second part of the binary form begins an exact repetition of the first 20 measures of part 1. This is the only repetition in the movement.

An interesting process takes place in the first movement of Sonata VI in a section which will illustrate some of the observations made in the above discussion on form. In measures 17-20 a new rhythmic and melodic pattern is heard in a closing phrase. Measure 21 contains a sixteenth-note scale-wise run which is new, while measure 22 completes this phrase using a rhythmic pattern similar to that in measure 1 of the original idea.

EX. 32

m. 17 18 19

Then measures 21-22 are repeated (ms. 23-24) in sequence fashion. Measures 25-32 contain two ideas, new melodically, but incorporating rhythmic patterns from the main idea. All of this material, from measure 17 through 32, is repeated later on in about the second half of the movement (total measures of movement: 88).

A closing idea is found in the second movements of Sonatas IV and V. In Sonata IV it is heard in the relative major key at the end of part 1 (of the binary form) and in the tonic key at the end of part 2.

Ex. 33 (a) *Vivace* (main idea)

(b) closing idea

It is presented in the same way in the second movement of Sonata V except that it occurs earlier and is followed by material derived from the main idea.

A new idea, presented in part 2 of several fairly short binary movements, and which acts as an extension of the original idea in a complementary fashion, occurs in the Burlesca, Minuet II and Polonaise of Sonata III and in the Polonaise of Sonata VI. In these movements part 2 simply presents the main idea, the new idea, and again the main idea.

Ex. 34. Son. VI, 6<sup>th</sup> movt. Polonaise (a) m. 3: main idea (b) Pt. 2, m. 5 = complementary idea

Modulation in these movements is modest because the color and excitement resulting from frequent or "daring" harmonic changes is not an aim of this type of music. It seems fair to say that a major concern of this music is to express the calmer, more simple feelings of the heart in a transparent, uncomplicated texture. In the first movement of Sonata I there is actually no modulation, although the dominant and sub-dominant keys are suggested. However, we find that, in general, in one movement, one or two keys are modulated to, these including the dominant, sub-dominant, the relative minor or major, the super-tonic, and sub-mediante.



Two earlier Sonatas.— When Krebs was organist in Zeitz (1744-56) Balthasar Schmidt (Wittib.) published in Nürnberg his "Zwey Sonaten vor das obligate Clavessin nebst der traversiere oder Violino." A copy of this publication may be found in the "Bibliothèque du Conservatoire Royal de Bruxelles." It will be remembered that the VI Sonatas "da camera" were composed in 1762 when Krebs held a position in Altenburg. There is virtually no difference between the two sets. Generally, what we have noted in our discussion of the VI Sonatas holds true for these two Sonatas with the exception of the following facts.

The individual movements of these Sonatas are generally shorter. There are also fewer movements; the first slow movement of the VI Sonatas is lacking in these Sonatas. (See chart, p. 120a.) In addition, the first movements display a little more concentration on rhythmic patterns than is found in the VI Sonatas; the lines are more florid.

Another observation concerns the form of the second movement of the second Sonata. Nowhere else in any of these Sonatas do we find such a simple solution for the presentation and development of the material! A diagram will best illustrate:

Sonata two, movement 2; e minor; one-part form

8 ms.	{	ms. 1-4 main idea;	13 ms.	{	ms. 9-21 extension
		ms. 5-8 main idea octave			& develop-
		lower;			ment of
					main idea,
					leading to
					<u>G</u> major;

8 ms. ms. {22-29 repetition of ms. 1-8 in <u>G</u> major;	13 ms. {ms. 30-42 repetition of ms. 9-21, leading to tonic key, <u>e</u> .
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(Note the proportions 8:13 in both sections. Cf. p. 29, fn. 1.)

H. D. Koch's description of some structural processes.

Although Krebs does not use the sonata form in his Sonatas, the processes he uses in expanding and developing the thematic material are described by Heinrich C. Koch, an eighteenth century theoretician, as those used to compose the first section of a movement in sonata form. Koch explains and illustrates these extension techniques in his work, Versuch einer Anleitung zur Composition, 1782-93. His thematic material consists of an eight-measure period of an idealized dance movement. In Leonard G. Ratner's opinion Koch's chapter containing this discussion is one of the most important contributions to the theory of musical form in the eighteenth century.<sup>1</sup> Ratner also states that "the mechanics of structure set forth by [Koch] are those that controlled the construction of melodic material, the building of phrases, and the distribution of cadences in all of Classic music."<sup>2</sup>

These structural processes may be found also, although less frequently, in Krebs' Trios and Solos. A few are present in the Preludes (First Collection).

The extension techniques, as explained by Koch, are listed

1. "Eighteenth Century Theories of Musical Period Structure," in Musical Quarterly, v.42, #4, p.449.
2. Ibid., p.451.

by Ratner and are found below. They are noted in Krebs' Sonata V, movement 3. (Example 35) although not in this order. However, it is more important to see that these processes are at work in Krebs' music than it is to see them in a composition in a certain order. The writer has substituted capital letters for Ratner's Arabic numerals, simply because letters are more readily seen in the writer's musical example. Techniques "C" and "H" are not found in this movement although they are present in other Krebs movements.

Koch's Techniques of Extension

- A) "Similar restatement of a motif on another harmony.
- B) Reinforcement of a full cadence by varied repetition of the cadence formula.
- C) Repetition of a motif, taking another level of the same harmony.
- D) Extension of a section by repeating established metrical formulas.
- E) Parenthesis, insertion of new material.
- F) Progression, i.e., sequence.
- G) Reinforcement of a half-cadence by repetition.
- H) Closing section strengthened by additional cadential formulas.
- I) Spinning out a rapidly moving figure.
- J) Transposition, i.e., modulating sequence.<sup>1</sup>

(In the example following **A** indicates a repetition or some kind of varied form of **A**.)

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1. Loc. cit.

Ex. 35 Sonata V, 3<sup>a</sup> mv't.

1 *Assai mosso*

2

3

4

5

6

7

8

9

Chord diagrams: A, A, E cont., E, D, B

This page contains a handwritten musical score for guitar, spanning measures 10 to 17. The score is written on a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature is one sharp (F#), and the time signature is 9/8. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs. Chord diagrams are indicated by letters in boxes with arrows: B, A, F, and D. Measure 10 features a complex melodic line with triplets and a B chord. Measure 11 shows a melodic phrase with an A chord. Measure 12 continues the melodic development. Measure 13 introduces an F chord and a melodic line with triplets. Measure 14 features a melodic line with triplets and a D chord. Measure 15 is a dense melodic passage with many triplets and a D chord. Measure 16 continues the melodic line with triplets and a D chord. Measure 17 concludes the section with a melodic phrase and a D chord. The bottom of the page shows empty staves.

18

(Transposed repetition) G

19 20 21

I II

22 23 24

D D B ⊕ B ⊕

⊕ not an exact repetition.  
 Small B goes to II/V.  
 Large B goes to I.

A comparison of Krebs' Sonatas with those of his contemporaries.-- Krebs' teacher wrote three Sonatas for flute and harpsichord and six Sonatas for violin and harpsichord. These Sonatas have a few things, in common with Krebs' Sonatas, but much more that is different from them. Both composers vary the number of movements in their Sonatas. Three of Krebs' Sonatas have six movements, three have five movements, one has four movements, and another, seven movements. Bach writes most of his violin Sonatas in four movements, one in five movements; his flute Sonatas contain three movements. Krebs includes several suite movements in his Sonatas; Bach writes only one,-- a Siciliano.

Generally speaking, Bach's lines enjoy much more freedom of movement than do Krebs'. In many places the flute or violin accompanies the harpsichord in ways noted on p. 129. But there are also many places where the harpsichord accompanies the other instrument, and many places where the two melody-lines are treated as equals. As K. Geiringer points out, there is no uniformity in these Sonatas.<sup>1</sup> One sometimes finds long solo sections as in a concerto.

It was noted previously that Krebs sometimes abandons the 3-part arrangement of the voices: flute, and harpsichord parts as melody lines, and lower harpsichord part as bass. Bach does this to a much greater extent, sometimes employing 4, 5, or 6 parts. Krebs is seen to be conservative in this

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1. The Bach Family, p.282.

respect. In addition, the texture of Bach's harpsichord part varies greatly and in many instances points forward to the mature homophonic keyboard style of the classical era,

Krebs' forms are less varied than Bach's. Most of Krebs movements are in binary form; the others are in a free form in which one main idea is developed and repeated one or more times. Bach sometimes uses a free form, a rondo form, a D.C. form, or a passacaglia form.

We noted that in Krebs Sonatas the main thematic material is given more often to the harpsichord than to the flute. This unequal relationship between the two instruments is carried further in Emanuel Bach's "Sinfonia a Cembalo obbligato e Violino" of 1754 (Wotquenne #74<sup>1</sup>). Here the violin serves mainly as an accompaniment and supplement to the right hand part of the clavier.<sup>2</sup> A similar situation exists in the Six Sonatas for harpsichord with violin or flute accompaniment and cello by the German-born composer, K. F. Abel (1723-87),<sup>3</sup> where the most important instrument is the harpsichord.

On the other hand, the tendency to give the upper parts equal importance is found in the Sonata for clavier and violin in F by J. Ernst Bach (1722-77).<sup>4</sup> This feature recalls the

1. Thematisches Verzeichnis. 2. Geiringer, Ibid., p.362.

3. Karl Friedrich Abel lived in London, where he was conductor of the Bach-Abel concerts, from about 1759 to his death. He was an excellent gamba and clavier player, and was also a composer of symphonies.

4. Geiringer, Ibid., p.456. Two movements of this Sonata are published in Music of the Bach Family, ed. by K.Geiringer. See p.12, fn.1 .



many places in Krebs' Sonatas where the harpsichord and violin imitate each other, and dovetail their phrases. Stylistically, this Sonata by J. E. Bach is very much akin to Krebs' Sonatas.

The style of the Six Sonatas by K. F. Abel, mentioned above, is very different from Krebs' style. These compositions reveal Abel mainly as a Mannheim adherent. The harpsichord is used in a bold and idiomatic manner. The texture is sonorous. Another feature absent in Krebs' Sonatas and present here is an emphasis on virtuosity, reflecting Abel's own ability as a string player.

Nowhere in this dissertation, when comparing Emanuel Bach's style with that of Krebs, have we found that Emanuel writes in a purely gallant idiom as does Krebs. Even in Emanuel's "Vier Sonaten für Flöte und Clavier" (1745-55) his style is broader than Krebs'; that is, it imbues gallant features with subjectivism, and the underlying harmonic progressions are consistently more varied and richer than are Krebs'.

A greater variety of harmonic progressions is also found in the "Klaviertrio #6" by Franz X. Richter (1709-89), a composer belonging to the Mannheim School.<sup>1</sup> The Trio also has an intense melodic color not found in the gallant style. This feature is seen especially in the persistent chromatic lines

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1. This Trio is for flute, cello, and harpsichord obl. Richter, an Austro-Moravian composer, wrote symphonies, church music, and chamber music. He was also a singer, violinist, and conductor.

of the first 30 measures of movement 1.

A feature that goes hand in hand with the other stylistic elements noted in the compositions above that are not predominantly gallant is a more or less homophonically mature keyboard part; that is, thematic material, chords, runs, etc., are shared by both hands. A so-called Trio for clavier with violin or flute, written about the same time as Krebs' Sonatas but by a composer nearly 20 years younger, J.C.F. Bach,<sup>1</sup> displays this feature, in addition to one more that further differentiates the Trio from Krebs' Sonatas: sonata form (in the final movement).

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1. This Trio was written between 1750 and 1765 (cf. Geiringer, The Bach Family, pp. 389 & 386).

## CHAPTER IV

## CONCERTOS FOR LUTE

Krebs wrote two Concertos for lute with string ensemble consisting of two violins, viola, and cello. Copies exist in manuscript in the "Westdeutsche Bibliothek," Marburg (Concerto in C, two copies; Concerto in F, one copy). Each of the manuscripts is written in a different hand. They do not contain the names of the copyists nor any dates; neither do they give any clue as to why Krebs wrote the music. We know, however, that he played the lute, although we cannot be sure who taught him, since we do not know if Bach played the instrument.<sup>1</sup>

At Leipzig, where Krebs was a student for nine years, the lute, according to C. S. Terry, was especially liked, more so than at other places.<sup>2</sup> Bach had three instruments of lute character at the St. Thomas School, and there he may have experimented with the construction of a lute-harpsichord or a lute instrument called "Lauten-Werck."<sup>3</sup> While at Leipzig Bach

1. Cf. Bach's testimonial, p. XV. W. Tappert says that Bach did play the lute and also taught it. (This opinion, from Tappert's Sebastian Bach's Kompositionen für die Laute, Berlin, 1901, not available to the present writer, is mentioned by Hans Neemann, "J.S. Bach's Lautenkompositionen," Bach Jahrbuch, 1931, p. 74.)

2. Bach's Orchestra, p. 142.

3. See Spitta, J.S. Bach Engl. ed., v. 3, p. 167; Neemann, Ibid., p. 87; Terry, Ibid., p. 144.

arranged his cello Suite in c minor for lute (g minor). In view of this information we can justifiably suppose that Krebs' association with Bach helped in a degree to develop his appreciation for the lute.

There is the possibility that Krebs wrote the Concertos to aid in supplying music in an "easy" and "unaffected"<sup>1</sup> style for the many professional lute players around at that time. Or, he may have written them with an educational purpose in mind, as when he published his four Collections. The discussion on pages 39-42 shows Krebs to have been desirous of fulfilling the needs of the learner. And finally, Krebs may also, of course, have written the Concertos for his own enjoyment as a lute player.

It is not out of keeping with Krebs' accomplishments as a composer that he should write a lute concerto rather than, for example, a concerto for the increasingly popular piano or the violin. For in many ways Krebs held strongly to the traditional as we have seen. And the lute, with its enchanting sound surpassing the harpsichord, according to Hans Neemann, is technically not inferior to it; it was the beloved instrument of chamber music.<sup>2</sup> The delightful Concertos of Krebs lead one to speculate that Krebs no doubt shared this sentiment to

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1. Krebs uses these words in describing his Collections.  
See p. 39 .

2. Lautenmusik des 17./18. Jahrhunderts, "Vorwort," VI.

some extent.<sup>1</sup>

### 1. The Lute in the Eighteenth Century

The eighteenth century was the last important era in the history of central European lute music and its performance. In Bach's time the lute had a strong following. Favored and enjoyed in esteemed circles and by enthusiastic players,<sup>2</sup> it took an active part in musical life as a solo instrument as well as in chamber music. In Vienna the lute was the instrument of the nobility, of the dignitaries of the court, and of those in the official hierarchy.<sup>3</sup> Many of these men not only played but also composed for the lute. Other composers were court musicians. Many of the best professional performers who also composed for their instrument came from Poland, Silesia, and Bohemia.<sup>4</sup> Suites, divertimenti, concertos, and sonatas were the main forms.

The world of lute music was teeming with activity. We shall mention just a few of the composers and players here. Carl Kohaut, one of the finest lute players of his time (about the middle of the century), composed a lute Sonata, Divertimenti with lute obligato, and a lute Concerto which has the

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1. In this connection it is interesting to note that Emanuel Bach wrote a Concerto for viols, a three-movement composition in four parts for viols "concertante." This description is given as authentic in the score arranged for orchestra in 1912 by Maximilian Steinberg.
  2. Neemann, "J.S. Bach's Lautenkompositionen," in Bach Jahrbuch, 1931, p.75.
  3. Koczirz, ed., Wiener Lautenmusik im 18. Jahrhundert, "Vorwort."
  4. Terry, Bach's Orchestra, p.142.

same orchestration as Krebs' Concertos. His main position was an official of an Austrian chancery and later a court secretary in the government office of foreign affairs in Vienna. (No information could be found by the writer concerning his date of birth.)

From Breslau there was Johann Kropfgans and his son.<sup>1</sup> The latter, born in 1708, wrote a Concerto, Partita, and six Sonatas for lute.<sup>2</sup> Ernst Gottlieb [Theophil] Baron, the author of a theoretical work on the lute (see page 150), was a lute player in the service of Frederick the Great and wrote several Fantasias for lute; a "Concert" for lute, violin, and bass; and a Duo for flute and lute.<sup>3</sup> There was a German lute player by the name of Adam Falckenhagen who taught in or around Leipzig near the middle of the century.<sup>4</sup> He wrote six Partitas and a Concerto for lute.<sup>5</sup> Eitner lists separately another lute player by the same name, different spelling, Adam Falkenhagen, who was in 1758 an official secretary in Bayreuth. He wrote a Sonata for lute solo, Songs with variations for the lute, and lute compositions with string accompaniment.<sup>6</sup>

Johann Caspar Gleditsch, active between about 1720 and 1760, was Bach's principal oboeist and composed 12 Partitas

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1. Loc. cit.

2. Eitner, Quellenlexikon, v.5, p.458.

3. Ibid., v.1, p.346.

4. Terry, Ibid., p.142.

5. Eitner, Ibid., v.3, p.383.

6. Ibid., v.3, p.386.

for the lute.<sup>1</sup> A pupil of Bach, Rudolph Straube, and, like Krebs, an alumnus of the St. Thomas School, published two lute Sonatas in Leipzig in 1746.<sup>2</sup>

Perhaps the most significant composer for the lute in the first half of the eighteenth century was the well known player from Bohemia, Silvius Leopold Weiss (1686-1750), who we know was in Leipzig in 1740 and probably knew Bach. He wrote lute Fantasias, Partitas, and one Concerto, according to Eitner.<sup>3</sup> Six of his Sonatas for lute are published in the volume, Lautenmusik des 17./18. Jahrhunderts. In the editor's opinion (Hans Neemann) the music approaches the great and deep music of Bach and is the consummation of the music created for the lute.<sup>4</sup> Later on we shall see a few examples of this music as well as compositions of other composers.

Sebastian Bach helps us somewhat in our endeavor to see Krebs' Concertos in perspective. There is one authentic composition that we can be sure was composed originally for lute, and yet the autograph reads, "Prelude pour la Luth<sup>o</sup> Cembal" (Prelude, Fugue, and Allegro in Eb). He arranged a few other compositions for lute and calls for the instrument in his "Trauer-Ode" and St. John Passion.<sup>5</sup>

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1. This man's name and occupation from Terry, Ibid., p.142; his compositions listed in Eitner, Ibid., v.4, p.277.

2. Terry, Ibid., p.142.

3. Ibid., v.10, p.218.

4. "Vorwort" to this edition, VI.

5. These observations are based on discussions or lists of Bach's lute music found in Terry's book (Ibid.), and in Schmieder, Thematisch-systematisches Verzeichnis der musikalischen Werke J.S.Bachs, as well as on the actual music.

The lute's final stage of development is represented theoretically by Ernst Baron's work, 'Historische-theoretische und praktische Untersuchung des Instruments der Laute, published in 1727.<sup>1</sup> In the second half of the century the lute gradually ceased to be an instrument of any real significance. At the very end of the century we find four Sonatas for piano or lute and violin by Friedrich Wilhelm Rust (1739-96) written in 1791 and 1795. In 1796 Rust appropriately wrote a "Swan Song" for the lute called "An die Laute."<sup>2</sup>

## 2. Analysis of the Concertos

Notation.— The tablature and tuning Krebs uses are those commonly in use in his era. They are described in Baron's theoretical work (see above). French tablature is used and the tuning is that which came into use about 1650, based on the "nouveau ton" of Denis Gaultier, the great seventeenth

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1. A complete school for baroque lute playing was published in 1940: Schule für die Barocklaute, by J. J. Giesbert.

2. Dates of this music are given by the editor, Dr. W. Rust.



century lute player.

The "accord" at the beginning of the F major Concerto indicates a low B<sub>b</sub> thus:

The pitch symbols for each string are as follows:

The lower strings were infrequently fingered. For example,

Relatively few kinds of symbols and indications for fingering, phrasing, and ornaments are used in these manuscripts, and they are not used profusely as they are in many other eighteenth century lute compositions. Five kinds are found, the second one as illustrated below being the most common.<sup>1</sup>

**EX. 5**

1) *e*

2) *f a*

3) *d a*

4) *H*

*a*  
Simultaneous sounding of the notes.

These two notes ought to be taken by the left hand.

A slur.

Grace note from above.

5) *a a a a*

Special fingering.

General form.— Each of the Concertos has three movements, fast-slow-fast, a scheme which was used practically always by Vivaldi<sup>2</sup> in his Concertos, and became the standard form since then.<sup>3</sup> The movements are as follows:

1. The meaning of these symbols may be found in Hans Neemann's edition of Weiss' lute Sonatas and in Giesbert's Schüle für die Barocklaute.
2. Antonio Vivaldi (c.1680-1741) composed many significant works, not only for the violin, but also for various other instruments. He also composed much vocal music.
3. All the concertos specifically referred to in this chapter have this order of movements.

Concerto #1. Allegro (C), Largo (f), Vivace (C)  
 Concerto #2. Allegro (F), Larghetto (C), Allegro(F).<sup>1</sup>

Here we see no influence of the suite as we do sometimes in the Concertos by Sebastian Bach, G. F. Handel, G. P. Telemann (1681-1767),<sup>2</sup> and Emanuel Bach (1714-88).<sup>3</sup>

The form of all three movements in each Concerto accepts the Vivaldi heritage as found in his first (fast) movements, a rondo-like alternation between tutti and solo passages, these being clearly separated from each other and distinct. As we find in Vivaldi, the tutti sections of the Krebs Concertos have their own thematic material, and the solo sections usually have theirs in addition to some of the tutti material. Basically, Bach also accepted Vivaldi's general form but he applied it in his own individual way. He adapted it to his own style and as a result there is a great difference between Bach's Concerto movements and Krebs'. We shall explain this difference later on.

By using the same form in all three movements Krebs departs from the Vivaldi and Bach practice of using the orchestra in the slow movements mainly as an accompaniment. We find no ostinato basses in the middle movements of these Concertos as we find so often in Bach's. In the second movement of one of

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1. These Concertos are designated arbitrarily by the writer as #1 (in C major) and #2 (in F major).

2. Georg Philipp Telemann was a German harpsichordist, organist, theorist, and writer on musical affairs, as well as a composer. Telemann, C. Graupner, and J. F. Fasch were among the first to initiate gallant stylistic elements into German music. Telemann's works include Passions, oratorios, cantatas, operas, and a great variety and quantity of instrumental works.

3. See p. 36, fn. 4 .

the early Concertos of J. Christian Bach (b.1735, d.1782)<sup>1</sup> we find another departure from the traditional use of the orchestra as accompaniment. Here the orchestra has its own significant material and develops it, alternating with solo passages. The second movement of the lute Concerto by Carl Kohaut is in two-part song form, as is sometimes found in Vivaldi's third movements. Each part of Kohaut's form consists of a solo and tutti section: <sup>Ph.1</sup> S T :|| <sup>Ph.2</sup> S T :||. The third movements of Krebs' Concertos are traditionally in triple time, animated, and lively.

The number of tutti and solo passages in each movement varies greatly as does also the length of these sections. The second movement of Concerto #1 has 4 tuttis, 3 solos; while the first movement of Concerto #2 has 8 tuttis and 7 solos. There are just two places in these concertos where there are extremely brief tutti passages: a 2-measure tutti is found in Concerto #1, movement 3; a 3-measure tutti passage is found in Concerto #2, movement 2, presenting a phrase from the main ritornel. Both tuttis act in a supplementary manner to their preceding solo sections; they reinforce the final cadence of the solo. The shortest solo section is six measures. Extended tutti passages are as long as 36 measures; solo sections are up to 57 measures in length. The early

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1. "Concerto in Eb major for Cembalo and String Orchestra," Ed. Eulenberg #773, written in about 1744 (or before). J.C.Bach did not receive from Sebastian Bach as much musical instruction as his brothers did, as he was 15 years old when his father died.

Concertos of Emanuel Bach contain short tutti and solo sections which supplement each other; the tuttis and solos of his later Concertos are generally longer and differ widely in length.<sup>1</sup>

The role of each instrument in the tutti ensemble.

A detailed analysis of the Concertos will begin with a discussion of the role played by each instrument in the tutti ensemble. Krebs uses his instruments in a typically gallant fashion, thus departing radically from Bach. The first violin almost always carries the melody. The second violin supports it in a simple way, most often accompanying it in parallel thirds or sixths or at least following its rhythm.

Ex 6(a) Concerto #1, 1<sup>st</sup> mvt, Allegro

The image shows a handwritten musical score for the first movement of Concerto #1. It consists of four staves. The top staff is for the first violin (v.1), the second for the second violin (v.2), the third for the viola (v.a.), and the fourth for the cello (v.c.). The tempo is marked 'Allegro'. The key signature has one sharp (F#). The time signature is 3/8. The score shows the first few measures of the piece, with the first violin carrying the melody and the other instruments providing harmonic support.

1. Geiringer, The Bach Family, p.364.

Sometimes it joins the accompaniment rhythm of the lower voices while the first violin has the melody as in Concerto #1, movement 2:

Ex. 7 conc. #1, 2<sup>da</sup> mt., Largo

One exception to its general use occurs in a brief passage where there is a polyphonic relationship between the first and second violin parts:

Ex. 8 conc. #1, 1<sup>st</sup> mt.,

Allegro mt. 45

Example 7 (above) gives us a good idea of the typical viola part. Its purpose is to supply the middle harmony, and it generally has the same rhythm as the second violin or bass. Here is an example where the viola achieves a little rhythmic independence for a short time but still has the same function.

Ex. 9 conc. #2, 1<sup>st</sup> mt., Allegro

The cello very simply supplies the bass line (see above example). Its part is usually the same as the lowest lute line (in unison or at the octave).

In the ensemble the lute is used as a continuo instrument which was one of its important roles in middle and late baroque times.<sup>1</sup> Sebastian Bach used the lute as a continuo instrument in his "Trauer-Ode." Krebs' lute part is always clothed in a simple rhythm as shown in Example 7 above. Typical of a continuo part it serves mainly to fill in the harmony. Sometimes it supports the tutti theme as when its uppermost line carries the exact tutti melody as found simultaneously in one of the upper string parts. (See Ex. 6b.) The lowest lute line and the cello part are usually the same (cf. Ex. 6b+1).

It is interesting to note that Krebs' use of the lute in tutti sections is similar to its use in the popular late seventeenth century suite movements, written for violin, lute, and bass.<sup>2</sup> In these compositions the upper line of the lute may be the same as the violin part or it may fill in with variations or ornamentation of it. The lute's lowest line and the bass are generally a unison.

On the other hand, in Sebastian Bach's harpsichord concertos, the harpsichord in the tutti sections is given its own significant part which is integrated polyphonically into

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1. However, it was also used a concerto instrument as was the harpsichord, gamba, violin, flute, etc. It can perform equally well as an ensemble instrument and as a solo instrument. (Neemann, ed., Lautenmusik des 17./18. Jhs., "Vorwort," VII.)

2. This discussion is based on the compositions in Neemann's work, Ibid.

the tutti ensemble.

Composers younger than Bach (including J. Christian and J.C.F. Bach: 1732-95<sup>1</sup>) use the solo instrument in the tuttis generally as does Krebs,-- as a continuo, filling in the texture. For example, here is a measure from the Friedemann Bach (1710-84)<sup>2</sup> harpsichord Concerto in Eb (Unfinished):

Ex. 10 Moderato (Cmpt. 2)

V.1

V.2

m.1

Vla.

BASS

Harpsichd.

However, there are times when the solo instrument is given more independence in the tuttis than we find in Krebs' Concertos. In the Eb Concerto by Friedemann Bach the bass line (of the harpsichord) is at times given rhythmic independence.

1. This information concerning J.C.F. Bach's Concertos is found in K. Geiringer's The Bach Family, p.393. See also p.84 , fn.3 .
2. See p.36 , fn.4 .



Other parts are also given more individuality than Krebs gives them. In the Kohaut lute concerto, although the cello part rarely has the thematic material, its rhythm varies greatly and it has a vigorous, interesting line. Again in Friedemann Bach's Eb Concerto both the violin and viola parts are given their own rhythmic individuality, although the texture remains basically homophonic.

Key structure, a prominent factor in the form. One of the most significant facts about these Concertos is that there is a strong drive in all the movements to arrive in the dominant key (or sub-dominant or relative major), and then progress back to the tonic key. Krebs gives a predominant place to these two modulations. Other modulations in the movements are very few, short-lived, and merely subserve the larger sphere of interest, that is, the tonic and dominant keys. Such a long-range contrast between the tonic and dominant keys is an important characteristic of classical music.

As is true in Sebastian Bach's Concertos and in many other eighteenth century concertos, the solo instrument carries the main part of these progressions which occur in two of the longest solo sections. Let us examine in detail the key structures of Krebs' Concerto movements.

Concerto #1, movement 1, is in C major (total ms.:266). After measure 80 the music passes through the dominant and the sub-mediante keys. In measure 101 a dominant pedal

point begins. A conflict between the progressions F# to G and F natural to E ends in measure 111. G major is established in the next several measures after which the main tutti idea is presented in the dominant key. The succeeding solo and tutti sections (in the dominant) repeat part of the main tutti idea. Before finally modulating back to the tonic key, the music passes quickly through C major and the sub-mediante again, presenting some of the main tutti material in the latter key. The use of the sub-mediante, we find, acts as II in G major and is an important link in the progression back to C major. After a few measures the pedal point on the dominant note (G) begins (m.218).

The modulation to the dominant takes place in the largest solo section, solo #2, 61 measures long. The modulation back to the tonic is in the next to the largest solo section, #5, 34 measures long. The importance of the modulation to the dominant is emphasized by the fact that measures 1-80, completely in C major, comprise one third of the whole, excluding the last "Da Capo dal Segno" repetition (a major part of the first tutti). Proceeding backwards from the very end of the movement (that is, from the end of the "D.C.d.S." repetition) we find that measure 186, 80 measures before the end, is the beginning of the solo section that challenges the supremacy of the dominant key.

It is interesting to note how the main tutti ideas are

used to stress the key progression. The "c" theme of the main idea (see p. 168) is used throughout the movement in this way. For example, we find it at the final cadence of the progression back to the tonic key:

EX. 11 conc. #1, 1<sup>st</sup> mvt., Allegro

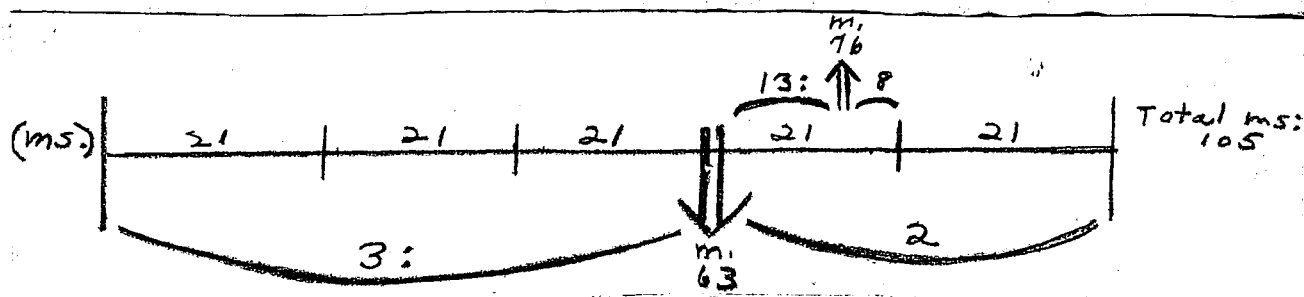
v.l.  
m. 218

In the last solo when the lute begins the modulation back to the tonic, the strings accompany the lute with a slightly changed "piano" presentation of the "a" theme of the main idea which emphasizes the chords in the harmonic progression.

EX. 12 conc. #1, 1<sup>st</sup> mvt., Allegro

v.l. #d  
v.2.  
m. 208  
v.la.  
v.c.  
Lute

The second movement of this Concerto is in f minor; the modulation is to Ab major. It occurs in the longest solo section at a point that is most significant, measure 63. It is here that we see the movement assume the proportions 3:2. (See p. 29, fn. 1.) The measure which begins the modulation back to the tonic key, measure 76, holds a less prominent place in the overall structure, thus:



In this movement the tutti material is not heard in the new key. In its place is a new theme derived from the original material. This is an exceptional occurrence in the Concertos. Another exception occurs in this movement when the modulation back to the tonic takes place in a tutti section, rather than in a solo section.

The modulation to the dominant in the third movement (total ms.: 268) in C major, begins about 20 measures before the final cadence in the dominant which is near the middle of the movement. After this cadence all of the first tutti and the first eight measures of solo #1 are repeated in the dominant. In the next tutti the "c" theme of tutti #1 is again repeated (in the dominant). In the last solo section

after the music modulates back to C major, the key of E<sub>b</sub> major is touched upon in the solo figurations. This does not at all detract from the prime importance of the I-V-I key progression of the whole movement, one of the reasons being that E<sub>b</sub> is closely related to the parallel minor key of the tonic. The latter key, c minor, is implied in the "c" theme of tutti #1:

Ex. 13 Conc. 1, 3<sup>d</sup> mt. Vivace

Moreover, in the same solo section (#5) where we find this reference to E<sub>b</sub>, there are three pedal points, one of which is on D and resolves to a G major chord. The other two are on G, the first of which resolves to C. The second resolves to c minor but a passage of figurations moves the harmony quickly, and in about 12 measures there is a cadence in C major. In this solo there is also a 14-measure repetition of a passage in C major from solo #3.

In the first movement of this Concerto two rival progressions were pointed out: F# to G and F natural to E. We find a similar conflict in this movement. In the last tutti G to F# competes with F natural to E:

Ex. 14 Conc. #1, 3<sup>d</sup> mt. Vivace

This phrase repeated in ms. 247, 248.

C: E/E      V-I

The above passage, presenting a new concluding idea, constitutes the opening phrase of the last tutti section, after which the last 18 measures of tutti #1 are repeated. The presence of this new idea in the last tutti points up the importance of key emphasis above that of thematic material.

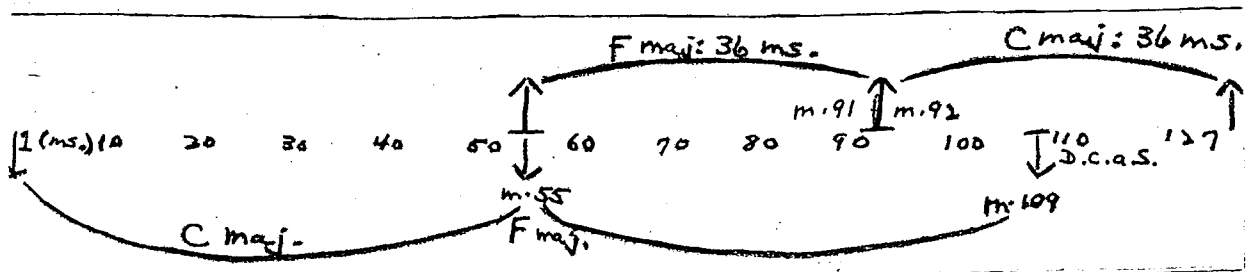
The modulation to the dominant in the first movement of Concerto #2, in F major, takes place about 20 measures before the middle of the movement (total ms.: 184). Previous to this modulation is a passing modulation (of four measures) to C. After the major modulation there are several presentations of tutti material in the key of the dominant: the "a" and "c" themes in tutti #4; the "c" theme again in tutti #5; the first six measures of the "a" theme in solo #5; the last six measures of "a" theme in tutti #6. In the next to the last solo section the modulation to the tonic key takes place.

It is important to note that the first presentation of tutti material in the dominant key (tutti #4) begins in measure 82 which is the middle measure of the movement (excluding the cadenza and the last tutti).

When considering the second movement (in C major) of this Concerto, excluding the last "D.C." tutti repetition, one finds that the middle measure and the following one contain the final V-I cadence of the modulation to the key of the sub-dominant. In this key "a" and "b" themes of the tutti material are presented in addition to part of the "b" theme again. There are five measures in a minor (ms. 97-101) which

play a significant part in the modulation. These measures come after the modulation back to C and immediately precede the short lute cadenza. Almost in the manner of a coda, and using main tutti material, they serve to emphasize the return to the key of C.

We noted that the final cadence of the modulation to F marked the middle of the movement (excluding the last "D.C." tutti). It is interesting to note that this middle measure begins another large part of the movement which includes the last "D.C." tutti. This section is super-imposed on the first large section and is also marked in the middle by a change of key. See the diagram below:



The major modulation in the last movement of this Concerto is to the relative minor key (d). The movement is 202 measures long and the modulation begins already in measure 73 in the longest solo section. There are two pedal points on A: one in measures 84-90 and the other in measures 97-102. The next tutti presents the "a" and "b" themes of the main idea in the new key, as well as thematic material taken from

the "c" and "d" themes. We hear four measures of the "a" theme in d minor in the next solo section, and material from "b" in the following tutti. The second longest solo section then modulates back to F major.

It is clear from the above discussion of key structure that each movement contains a very simple key scheme in which the modulation to the dominant and back to the tonic is of prime and unrivaled importance. Most of the main tutti material is heard in the new key. In four out of six movements some aspect of the modulation is augmented in significance by its notable place in the proportional structure. In passing, it should be pointed out that Krebs' harmonic simplicity has something in common with the lute sonatas of Silvius Leopold Weiss. These compositions contain prolonged passages in the tonic and dominant keys, and the music never strays much beyond these keys.

Concerto movements written by other composers do not exhibit such simple, unadorned key schemes. For example, here are the keys in which the tutti material is heard in three movements by Sebastian Bach:

1st movement (g minor harpsichord Concerto)  
g, Bb, c, g.

3rd movement (same Concerto as above)  
g, d, g, F, g.

1st movement (D major harpsichord Concerto)  
D, b, A, G, D.



The Kohaut lute Concerto shows a wider range of modulation within the movements than found in Krebs' Concertos. The first movement contains <sup>two</sup> modulations, both equal in importance: the first to the dominant key and the second to the key of the super-tonic. Some of the main tutti thematic material is heard in each key. The last movement modulates to the key of the dominant, the super-tonic, and the sub-mediante.

Keywise, the Concertos of Friedemann, Emanuel, and J. Christian Bach are also different from those of Krebs. They usually modulate to other keys in addition to the dominant. In the first movement of Emanuel Bach's g minor harpsichord Concerto the first modulation is to the relative major key; then the music progresses to d minor, F major, and back to g minor. In the E<sub>b</sub> Unfinished Concerto by Friedemann Bach we reach the dominant key early in the first movement, and then progress to other keys. The same is true in the first movement of the E<sub>b</sub> harpsichord Concerto of J. Christian Bach. The main tutti material here, however, is never presented in keys other than the dominant for more than two measures.

The role of the tutti and solo sections in the form.—

It was pointed out early in this chapter (p. 153) that there is a clear distinction in Krebs' Concerto movements between the tutti and solo sections. Let us now see specifically the relationship between these sections. Let us see to what degree the tutti sections are merely repetitious ritornels, and to

what extent the solos use tutti material and their own thematic material. And thirdly, let us learn to what extent, and how, the tutti instruments accompany the solo lute.

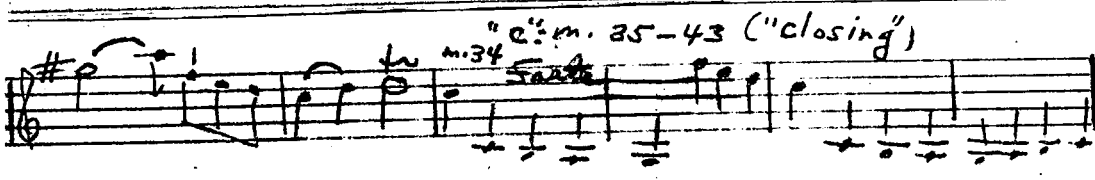
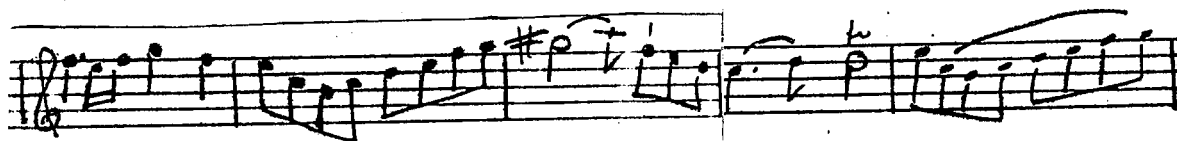
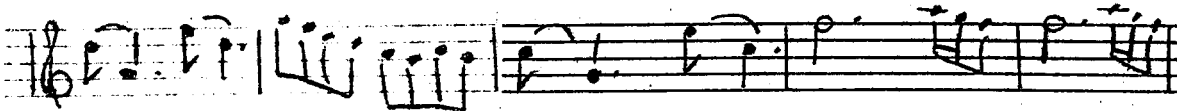
It is necessary to examine the structure of the tutti thematic material first. In each movement it is made up of several ideas which sometimes act in a complementary fashion to each other, and at other times have independent identities. We shall label these ideas "a," "b," "c," "d." (There can quite possibly be a difference of opinion as to where these ideas begin and end. However, the labelling of the divisions is relatively unimportant. The essential point is to see the multiplicity of ideas.)

Ex. 15 (a) Conc. 1, 1st mvt., Allegro

"a": ms. 1-16

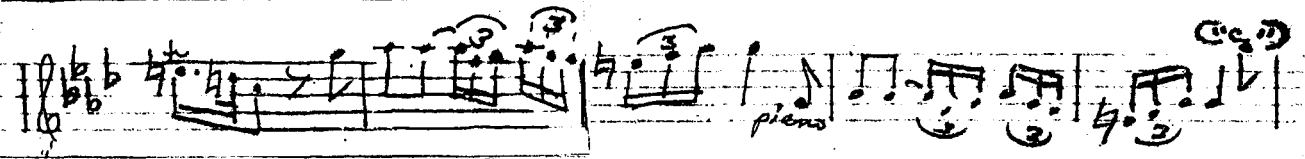
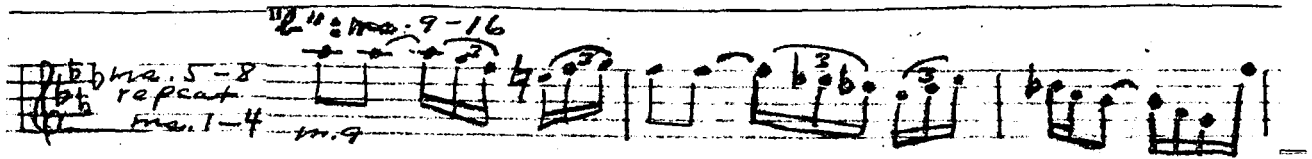
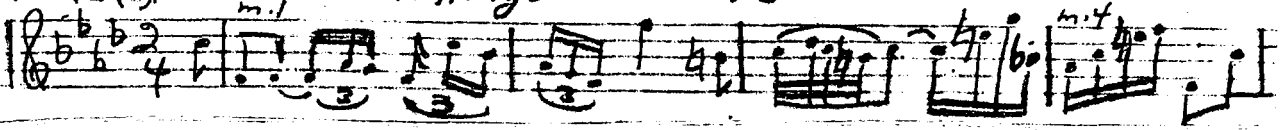


"b": ms. 18-34





EX 15 (A) conc. #1, 2<sup>da</sup> mvt., Largo. "a": ma. 1-8



"c": ma. 17-24



The first solo in the opening movement of Krebs' Concerto #1 is a contrast to the preceding tutti only in timbre and texture, as it presents the "a" idea. The second tutti repeats the last phrase of "b" and all of "c." In the second solo the last measure of "c" is taken up by the lute in an interesting way.

EX. 16 (a)

last me.  
of "c"

(b)

lute = Solo #2 (ms. 68-71)

Succeeding lute figurations carry the modulation to the dominant. At the end of the figurations the lute presents part of "b." The orchestra accompanies at times harmonically with simple rhythm,

EX. 17 conc. #6 1st mot.  
(Allegro)

Viol. I  
Viol. II  
m. 81  
Vla.  
Vc.  
Lute

and with the "c" idea in unison with the lute. The third tutti is a repetition (in  $\underline{G}$ ) of tutti #1 except for the "c" theme which is slightly changed. The third solo presents "a" in the dominant (it was heard in the tonic in solo #1). We hear 12 measures of "b" in tutti #4; and in the 4th solo a repetition of eight measures from solo #2 which includes one measure of the unison "c" theme. Theme "a" in the sub-

mediant key is heard in tutti #5.

The last solo (#5) is similar to solo #2. Lute figuration is at its height here as the music modulates back to, and establishes, the tonic key. The orchestra supports the lute in two brief places. In the second place it emphasizes the lute's subtle reference to the "c" theme:

EX. 18 conc. #1, 1<sup>st</sup> mvmt., Allegro

vi. m. 218

lute

Vc. →

The "c" theme in its original rhythm is integrated into the lute part in measure 229. The final tutti ("Da Capo dal Segno") is a repetition of "b" and "c." A diagram of the form of the whole movement follows:

Tutti #1 -- a, b, c	S #3 -- a
Solo #1 -- a	T #4 -- part of b
T #2 -- part of b, c	S #4 -- 8 ms. from solo #2, including c.
S #2 -- figurations: first few ms. use pattern from "c"; part of b, c	T #5 -- a (VI)
T #3 -- a, b, (c)	S #5 -- figurations, modulation, (c), (orch.: a, c)
	T #6 -- b, c

This movement is typical of the Concerto movements in the following respects:

1) The tutti sections are repetitious ritornels although each section presents a different combination of tutti ideas. Most of the tutti material, however, is repeated in the dominant key near the middle of the movement, sometimes followed by a repetition of "a" (in the dominant) in the next lute solo section. The last tutti does not repeat the "a" idea. (In three of the six movements the last section is indicated by "D.C.d.S.")

2) The solo lute presents some of the tutti thematic material. Its main interest, however, is in the development of figurations, which usually carry the modulation. Some of the figurations are derived from patterns of one or more of the tutti ideas (cf. summary, p. 184). This helps to unify the movement. The figurations grow in intensity in the course of the movement. (In this movement they are most energetic in the last solo.) The solo sections seldom contain repetitions of previous solo passages. (In the movement discussed above only once does a solo section contain a repetition of a previous passage.)

3) The solo lute is accompanied by the orchestra about just as much as it is not. The orchestra usually accompanies with harmony in simple rhythm (see Ex. 17); less often it uses short tutti phrases (see Ex. 18).

(Note: Exceptional features of the Concerto movements are listed on pages 83-84.)

Solo #1 of the second movement of the first Concerto enters with a melodic idea of its own. This is an exceptional, though not unique, feature in the Concertos. There are two points of similarity between the solo idea and "a" of the tutti theme: both begin with an eighth-note up-beat on the note c; and the first interval of the solo idea is an inversion of the first interval of the tutti idea. The first part of the solo is accompanied for four measures by a phrase

of "d" in the orchestra. The remaining solo, unaccompanied, consists of sixteenth-note figurations. The second tutti repeats "c" and "d." The second solo is laid out similarly to the first one, although different ideas are used and tutti material is employed to a greater extent. In the first part of the solo tutti ideas are not only heard in the orchestra but in three places in the solo lute part as shown below:

EX. 19 "a" theme in vln. 2 through m. 54.  
concerto  
2<sup>nd</sup> movt.  
Largo  
piano  
m. 51

The image shows a handwritten musical score for two instruments: Violin 2 and Lute. The top system is for Violin 2, with a treble clef and a key signature of two flats (B-flat and E-flat). The music starts with a melodic line in the upper register, featuring several triplet markings. Below the violin staff is a figured bass line for the lute, with numbers 1-7 and symbols like 'y' and '4' indicating fingerings and chords. The bottom system is for the Lute, with a treble clef and the same key signature. It shows a melodic line and a figured bass line with chord diagrams. The word 'Lute piano' is written above the staff. The score is annotated with 'EX. 19', 'concerto 2nd movt.', 'Largo', and 'piano'. A specific measure is marked 'm. 51'.

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats). The music consists of several measures of notes and rests. A bracket above the bottom staff highlights a specific melodic phrase, labeled "b" theme (cf. Ex. 15b). The notation includes various note values, rests, and dynamic markings like "f".

The solo then continues with sixteenth-note figurations unaccompanied by the orchestra. In the next tutti we find another feature which is unusual in these Concertos. Tutti #3 presents a new theme.. While the second and third phrases of this theme (presented in Ab, rel.maj.key) are extended, the music modulates back to f minor. The next two sections serve, to a certain extent, as a recapitulation. This is a third exceptional feature in the movement, as Krebs rarely recapitulates more than one section at the end of a movement. Solo #3 first repeats exactly solo #1 and then continues with six additional measures of figuration. The last tutti (#4) is an exact repetition of "b."



The first solo in the last movement of Concerto #1 presents its own theme, the second 2 measures of which are practically the same as the second 2 measures of "b."

Ex. 20 (a) lute  
vivace  
forte!

m. 41

(b) v.1  
m. 19

The solo lute continues with a sequence of lively sixteenth-note figurations, and is supported in the main by simple orchestral passages. The first violin emphasizes the main notes of the lute part by playing in parallel thirds or sixths or in unison with them. There is a brief reference to theme "a" in this section similar to that found in Ex. 18. In the tutti which follows (#2) "c," part of "a," and all of "b" are presented. The next solo and tutti are both brief and are paired together. The solo (#2) contains part of "b"; the following tutti (#3) immediately repeats the same phrase. The main interest in solo #3 lies in its figurations. Only fleetingly is the main idea suggested:

Ex 21 (a) lute

m. 129

The following rhythm subtly recalls the rhythm of theme "a,"

(cf. Ex. 62: theme "a"):

Ex 22

m. 116

This solo also contains somewhat lyrical lines, as, for example:

EX 23

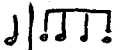
m. 94

The next three sections are repetitions in the dominant key of previous passages. Tutti #4 presents "a," "b," and "c" themes; solo #4 presents the original theme heard at the beginning of solo #1. Tutti #5 repeats "c."

In the last solo (#5) the figurations are prolonged and interesting. A 14-measure repetition from the third solo is included. The last tutti (#6) presents a new concluding phrase (cf. p. 164), and we hear "c" and "d" once more.

In this movement noteworthy features of the lute part are its sparkling figurations and its rhythmic drive (embodying a pattern not dissimilar to the rhythm of "a"). While the lute sometimes suggests or quotes briefly some phrase of the main idea, it also has its own melodic interest. The orchestra, except in the extended figuration passages in the two largest solos, frequently accompanies the lute with harmony in simple rhythm or with brief passages in parallel thirds and sixths.

Although the solo lute contains passages which repeat former material, these sections constitute only 22 measures of the total 136 measures. Tutti sections function as ritornels except in one place: in the last tutti where we hear a new concluding idea.

There is a very interesting fact concerning the first movement of Concerto #2 and it is unique in the Concertos. Most of the solo passages begin with this idea,  .

EX. 24 solo 2  
Allegro

EX. 25 solo 3

solo 4

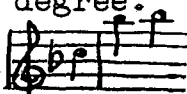
solo 6

The cadenza begins with this passage:

EX. 25 (cadenza)

m. 164

These phrases lead directly into figurations. The last solo (#7) begins with "b" in the lute and strings. Note the rhythmic similarity between the incipit of the second phrase of "a,"  $\bullet \mid \square \square$ , of "b,"  $\bullet \mid \square \square \bullet$ , and the incipits of solos #2, #3, #4, #6, and the cadenza as given in Examples 24 and 25. This recurring rhythm serves to unify the movement greatly.

Two other factors unify the movement also, although to a lesser degree. One is the similarity between the incipit of "c"  and of solo #3; the other is a passing reference to "a" in the second, third, and sixth lute solos.

Let us briefly note the general structure of this movement. The first solo presents the first 6 measures of "a,"

the second tutti, the last 6 measures. During most of the second solo the orchestra accompanies the lute figurations with harmony in simple rhythm.

The next tutti (#3) is a repetition of part of "c." Figurations in the third solo passage modulate to the dominant key after which "a" and "c" are presented in the new key (tutti #4). Figurations in this key (solo #4) lead to a repetition of "c" (tutti #5). The next solo (#5) repeats solo #1 in the dominant. Part of "a" (tutti #6) is followed by a solo (#6) similar to solo #3. The last three sections comprise a kind of recapitulation. Tutti #7 repeats the latter part of "a." Solo #7 presents the first phrase of "b," all instruments participating; the latter phrases of "b" are varied by the lute, unaccompanied. The "c" idea, tutti #8, concludes the movement.

In the second and third movements of this Concerto the solo lute shares tutti ideas to a greater extent than it does in the other Concerto movements. In the second movement the first measure of the first solo section (m.27) is derived from the "a" idea. Measures 28-29 imitate the first and second violin parts of measures 23-24, "b;" and the rhythm in measure 30 is taken from "a."

EX. 26 (a)  
Larghetto

Lute

(b) "a" idea

"b" idea

The following tutti repeats part of "b" and all of "c."  
 Theme "a" accompanies the beginning of the succeeding solo  
 figurations (solo #2). Then one phrase of "b," altered melodi-  
 cally on one beat, is heard in the lute part. The solo  
 figurations that follow refer subtly to the tutti material.  
 After a return of "a" and "b" (tutti #3) the lute and cello  
 take part in a duet of rhythmic figurations (solo #3).

EX 27 m. 79

V.I.  
V.II.  
Lute  
Vc.

This interesting cello part is unique in the Concertos. The succeeding tutti, presenting the first 4 measures of "b," leads to another solo section (#4) where tutti material is clearly present. Short tutti phrases are integrated in the figurations. Measures 92-95 are an exact imitation of measures 15-18, the "b" theme in tutti #1. The orchestra accompanies the lute in most of this solo, using short phrases from "b" which progress mainly in parallel thirds and sixths with the lute part. The first violin part sometimes progresses in unison with the main melodic notes of the lute, thus accentuating the lute's melody. A cadenza precedes the final tutti, a return of "b" and "c."

The first solo in the last movement of this Concerto

presents "a" and varies the second phrase (which is a repetition, an octave lower, of the first phrase).

EX. 28 *Allegro assai* ("a" idea)

Succeeding eighth-note patterns in the solo lute and in the next tutti, "c," add to the unity and continuity of the movement. Solo #2 combines figurations of quarter-notes and of eighth-notes. One eighth-note pattern is the same as that found in "b" and "c:"

EX. 29 (lute)

while this type of pattern recalls the third measure of "a" (cf. Ex. 28<sup>m. 37</sup>):

EX. 30 (lute)



A unique feature of the Concertos is found in this movement in the next two tuttis (#3 and #4). They present tutti material, but in altered form. This we find nowhere else except in one brief passage in Concerto #1, movement 1. (Cf. p. 170.) The third tutti presents "a" and "b" exactly, "c" and "d" modified. The fourth tutti contains varied "b" material. Between these two tuttis is solo #3 which uses figurations similar to those in solo #2, and theme "a," the second phrase of which is varied, thus (cf. Ex. 28, ms.37-40):



The patterns developed in the last solo (#4) are also similar to those in solo #2. The movement concludes with a tutti presenting part of "c" and all of "d."

A few exceptional features of Krebs' concerto movements were mentioned in the above discussion. They may be summarized as follows:

1) A melodic idea presented exclusively by the lute in the first solo (Conc. 1, mvt.2; and Conc.1, mvt.3; in both movements the new ideas are, in one or two minor respects, similar to a tutti idea);

2) New thematic material presented in a tutti section other than tutti #1 (in Conc. 1, mvt.2: a second idea in the rel. maj. key in tutti #3; and in Conc. 1, mvt.3: a concluding phrase in the last tutti). These new ideas are not used or developed in any way in the movement.

3) Tutti material presented in altered form (in Conc. 2, mvt. 3; tutti #3 & #4; and in a very brief passage in tutti #3, Conc. 1, mvt. 1).

4) A repetition at the end of the movement of more than one section, thus constituting, to a certain extent, a recapitulation (in Conc. 1, mvt. 2; where the last solo is a repetition of solo #1 and the last tutti presents "b;" and in Conc. 2, mvt. 1; where tutti #7 repeats part of "a," solo #7, "b," and the last tutti (#8) "c").

5) Accompaniment (in all the solo sections of a movement) which contains no tutti phrases (Conc. 2, mvt. 3; in all the other movements the orchestra accompanies part of 1, 2, or 3 solos with tutti phrases).

In concluding this discussion it is enlightening to summarize Krebs use of tutti material in the solo lute part. The solo lute derives some of its material from tutti ideas and also presents tutti material in its original form. This fact was mentioned previously in describing Krebs' typical concerto movement (p. 172). The lute uses tutti material in the solo sections as follows:

Concerto #1, mvt. 1: a) Solo sections present "a" (twice), part of "b," and "c."  
b) A few brief passages of figurations are derived from "c."

Concerto #1, mvt. 2: a) The lute's own melodic idea, presented in solo #1 & #3, is slightly similar to "a."  
b) A solo section uses "a" and "b."

Concerto #1, mvt. 3: a) The lute's own melodic idea, presented in solo #1 & #4, is partially derived from "b."  
b) Main rhythm of figurations is similar to "a."  
c) Figurations in two passages are derived from "a."  
d) Two solo sections briefly refer to "a."  
e) A solo section presents part of "b."

- Concerto #2, mvt.1: a) Figurations are derived from "b,"  
2d phrase of "a," and "c."  
b) There is a passing reference to "a"  
in three solos.  
c) Solo sections present part of "a"(twice)  
and part of "b."  
d) A solo section varies 2d part of "b."

- Concerto #2, mvt.2: a) A solo section uses part of "a" and "b"  
in several measures.  
b) A solo section presents part of "b"  
and refers subtly to other tutti ideas.  
c) A solo section uses part of "b."

- Concerto #2, mvt.3: a) Two solos present "a," vary the 2d  
phrase.  
b) Figurations in the solo sections are  
derived from "a," "b," and "c."

A comparison of the form of Krebs' Concertos with the form of concertos by his contemporaries.-- In viewing Krebs' Concertos against the background of those of Sebastian Bach, one paramount fact stands out. In Bach's Concertos there is more continuity between the tutti and solo sections than there is in Krebs' Concertos. There are several reasons for this. The main reason is, no doubt, that the solo and tutti instruments are related in a polyphonic manner practically throughout the whole movement which embodies one over-all rhythmic drive, persistent and uninterrupted. The solo instrument participates in the tuttis, including the first one, with important thematic material. The orchestra hardly ever rests for more than one to two measures, but accompanies the solo part with tutti material, new material, and accompaniment figures.

In comparing Krebs' Concertos with those other contem-

poraries we discover that, in general, composers present, use, and develop tutti material to a greater extent than does Krebs. Thus their movements have more thematic continuity. In the Kohaut Concerto, movement 1, the solo lute regularly presents tutti material. Each solo section begins with tutti material, thus:

- solo #1: first 9 measures of main tutti idea;
- solo #2: first 2 notes of main tutti idea;
- solo #3: first 3 measures of main tutti idea, followed by figurations which include presentation of the tutti idea in thirds;
- solo #4: first 3 measures of main tutti idea.

Two of the three middle tuttis in this movement not only present the main ideas but also extend it in varied phrases. Krebs never does this, although three times in his tutti sections he presents the material in altered form. Kohaut's second movement contains two solo sections, one of which is based on tutti material; the other is not. In the third movement tutti material is used throughout in both tutti and solo sections.

In the g minor Concerto of Emanuel Bach the solo sections use thematic material derived from the first tutti as well as new ideas. In the second movement the first solo idea is clearly derived from a tutti idea. We find no derivation comparable to this one in Krebs' Concertos.

EX. 32 (a) *Largo, tutti idea*

In a later Concerto by Emanuel, the F major one, the solo harpsichord uses tutti material to a greater extent. There is a strong sense of development of tutti ideas in the Eb (Unfinished) Concerto by Friedemann Bach and in the Eb Concerto by J. Christian Bach.

As was mentioned on page 172, the last tutti of Krebs' Concertos do not repeat the tutti "a" idea. In the Concertos of Sebastian Bach the last tutti may or may not include the "a" idea. The final tutti in the Eb Concerto, movement 1, of Friedemann Bach repeats the first 29 measures of the movement. The last tutti in Emanuel Bach's Concerto in g minor, movement 1, includes measures 1-7 and the last 9 measures of tutti #1, separated by a thematic extension of the material in measures 1-7.

Among the exceptional features noted in Krebs' Concertos, two are characteristic of the sonata form:

- 1) A second (tutti) idea presented in the relative major key (Conc.1, mvt.2); it is merely presented, not used or developed in any way.

2) A final repetition of sections from the first part of the movement.

- a) Conc.1, mvt.2: the last solo repeats solo #1; the last tutti repeats "b."
- b) Conc.2, mvt.1: the last three sections (tutti, solo, tutti) recapitulate, in the tonic key, the "a," "b," and "c" ideas; all instruments participate in the solo section.

In many concertos of other composers features of the sonata form are not exceptional, but common. For example, in Emanuel Bach's Concertos of his Berlin years (1740-68), in movements with three solo sections, the first, second, and third are greatly similar to the three sections in the sonata form, respectively.<sup>1</sup> In Emanuel's later Concertos (1768-88) dualistic thematic content is found.<sup>2</sup>

The style of Krebs' Concertos, including a comparison of it with the style of compositions by his contemporaries.

There can be no doubt that these Concertos are fine examples of the eighteenth century gallant style. They express no profound emotion, strain, or stress, but only frankness, light-hearted joy, and dignity, which is clothed in a transparent homophonic texture, diatonic harmony, periodicity, and uncomplicated rhythm. These stylistic elements can be seen in the following examples as well as in many other examples given in this chapter.

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1. Geiringer, The Bach Family, p.366.

2. Ibid., p. 365.

EX. 33 (a)  
Concerto #2, 2<sup>a</sup> movt., larghetto

Handwritten musical score for Ex. 33 (a). It consists of three staves. The top staff is in treble clef with a 2/4 time signature. The middle staff is in bass clef. The bottom staff is also in bass clef and is labeled 'vln. vco.' (violin/viola). The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

(b) Concerto #2, 2<sup>a</sup> movt., Allegro assai

Handwritten musical score for Ex. 33 (b). It consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is in bass clef and is labeled 'vln. vco.'. The bottom staff is in bass clef and is labeled 'lute'. The music includes dynamic markings like 'piano' and 'f'. There are also some handwritten annotations and arrows pointing to specific notes.

Handwritten musical score for strings and lute. The top system consists of a treble clef staff with a melodic line and a bass clef staff with chordal accompaniment. The bottom system consists of a grand staff with a treble clef staff and a bass clef staff. The word "forte" is written above the first staff and below the grand staff. The notation includes various note values, rests, and chord symbols.

The gallant style of Kohaut's *Divertimenti* for strings and lute and of his *Sonata* for lute is very similar to Krebs' concerto style. One can clearly see the bond between gallant melodies by Krebs (already illustrated in this chapter) and the following melody.

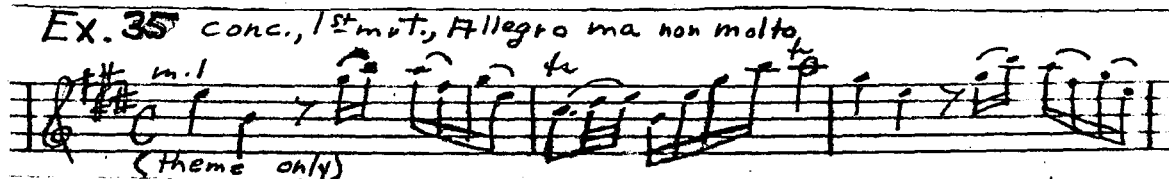
**Ex. 34** *Sonata, 1<sup>st</sup> mvt., Adagio,*  
by C. Kohaut.

Handwritten musical score for Ex. 34. It shows a grand staff with a treble clef staff and a bass clef staff. The melody is written in the treble clef staff, and the accompaniment is in the bass clef staff. The notation includes various note values, rests, and chord symbols.

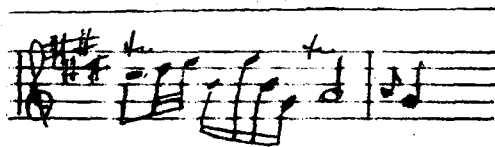


On the other hand, Kohaut's lute Concerto, although remaining basically homophonic, has little in common with Krebs' Concertos. In the first place Kohaut's melodies lack graceful simplicity and balance.

Ex. 35 conc., 1<sup>st</sup> movt., Allegro ma non molto  
 m.l. *fu*

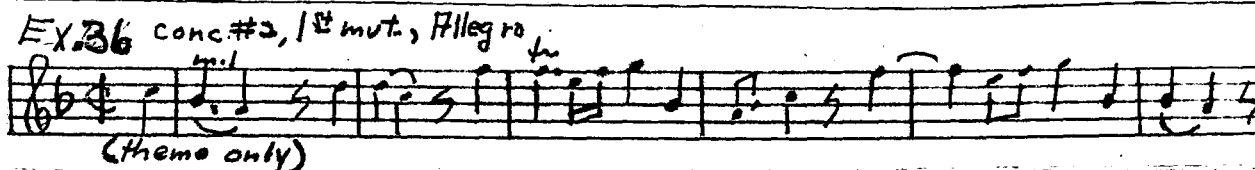


(theme only)



Compare the above melody with Krebs' melody in Ex. 6a and in this example:

Ex. 36 conc #2, 1<sup>st</sup> movt., Allegro  
 m.l. *fu*



(theme only)

Kohaut's Concerto embodies a fair share of chromaticism. (See Ex. 37 a, b, c, d.) Krebs' music is diatonic, as we have seen. Kohaut's figurations are more involved than Krebs' (Ex. 37 c) and his harmony more elaborate (Ex. 37 d).

Ex. 37 (a) conc., 1<sup>st</sup> movt., Allegro ma non molto

(m. 5, melody only)

(b) conc., 3<sup>rd</sup> movt., Tempo di minuetto.

(a melodic phrase used in tutti #3)

pp

pp

(c) conc., 1<sup>st</sup> movt.

m. 56

(d) conc., 1<sup>st</sup> movt., reduction of harmonic progressions in ms. 79-91.



The most "daring" harmony one can find in Krebs' Concertos is

1) in Concerto #2, movement 1, where the "b" theme (ms.13-24; and ms.154-63, varied by the lute) is presented in the parallel minor key (f min.); and

2) in Concerto #1, movement 1, where the dominant of the sub-mediante is used a few times.

Turning to the harpsichord Concertos of Emanuel Bach, we find that the style of his early Concertos shares some common ground with Krebs' Concertos in that they contain gallant features.<sup>1</sup> In addition, however, imitations in the texture reveal baroque influence.<sup>2</sup> A subjective, emotional element is found in his later Concertos where deep passion and drama often find expression.<sup>3</sup> Subjectivism is also found in Friedemann Bach's Concertos where the solo figurations are vehicles for emotional expression.<sup>4</sup> The wide melodic skips and syncopated rhythms in his Eb Concerto (Unfinished)

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1. Geiringer, The Bach Family, p.364.

2. Loc. cit.

3. Ibid., p.365.

4. Ibid., p.326.

embody expressive power not found in the Krebs Concertos.<sup>1</sup>

Krebs' overwhelming preference for the gallant style in the Concertos does not completely exclude the use of other stylistic elements. Two baroque features are present. One is found in Concerto #1, movements 1 and 3 where the "c" idea is presented in unison with all the instruments participating. Unison passages, so typically baroque, are found also in the Concertos of Friedemann Bach following the presentation of several contrasting ideas,<sup>2</sup> and in the Eb Concerto of J. Christian Bach. In the third movement of the Kohaut Concerto unison passages close each of the two main sections of the movement.

The second baroque feature is in the first Concerto, movement 2 (Largo), where the melody has a baroque flavor. The melodic skips of an octave, diminished fifth, etcetera, contrasting with the step-wise progressions, are mainly responsible for the expression of a certain prayerful fervor often found in Sebastian Bach's music. (See Ex. 15b.)

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1. The fact that the lute is physically limited in power or sonority naturally does not prevent it from expressing deep emotions as it did in earlier times. The Rust Sonatas (see p. 150) are a case in point, as is Emanuel Bach's Concerto for viols which was available to the writer only as arranged for violin or viola with piano or orchestra accompaniment by Henri Casadesus. In this Concerto there are no gallant features; the texture is partly homophonic and partly polyphonic.

2. Geiringer, The Bach Family, p. 326.

When comparing Krebs' lute Concertos with the lute music of Sebastian Bach one finds a predominant feature in Bach's music which clearly differentiates it from Krebs'. It is an unremitting rhythmic drive expressed in a consistent unfoldment of one main rhythmic pattern.

The presence of polyphony in the lute Sonatas of Silvius Leopold Weiss is mainly responsible for the stylistic distinction between them and Krebs' Concertos.

Krebs' technical use of the lute, including a comparison of it with the use of the lute in compositions by his contemporaries.-- The figurations and melodic phrases of Krebs' lute part are completely idiomatic to the lute. And it is evident from the above examples as well as from other illustrations given in this chapter, that they are technically not difficult to play. Although Krebs' Concertos are stylistically different from the lute music of Sebastian and Weiss, there are, nevertheless, several passages of lute figurations which are very similar to figurations used by Bach and Weiss.

EX. 38(a) Bach, Prelude <sup>CS</sup> Krebs, Ex. 12 and 38(b)

(b) Krebs, conc. #1, 2<sup>d</sup> mvt, largo

m. 66

(c) Bach, Allegro

C.S. Krebs, Ex. 19

m. 13

\* Prelude, Fugue and Allegro in E<sub>b</sub> for lute or harpsichord

Figurations such as the following, common in Weiss' lute Sonatas are often found in Krebs' Concertos.

EX. 39 (a) Weiss  
Sonata III, Courante

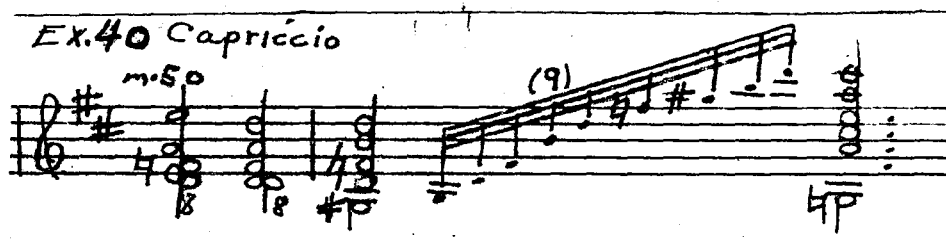
m. 15

(b) Weiss  
Son. III Allegro

m. 33



However, Weiss' music, by and large, is technically advanced. Krebs' is conservative. Passages such as this one are not found in Krebs' Concertos.



Sebastian Bach's lute music is also technically more advanced than Krebs'. The Fugue in g minor and the Suite in g minor<sup>1</sup> which Bach arranged for lute have a heavier, more sonorous texture than one finds in Krebs' Concertos. When one examines Bach's use of the lute as an accompaniment instrument, however, as in his "Trauer-Ode" and St. John Passion, one finds without exception that the figurations have much in common with Krebs' lute part. Compare Krebs' use of the lute in Ex. 27 (in combination with the strings) with the lute part in these passages

1. Fugue: Bach Gesellschaft, v. 40 p. 149 (Schmieder #1000);  
 Suite: Ibid., v. 27, p. 59 (Schmieder #1011).

from Bach's "Trauer-Ode" and St. John Passion. Here the lute parts fill in the harmony with figurations in conjunction with the same or similar patterns in the strings.

Ex. 41 (a) Trauer-Ode, Recitativo, II

Fl.  $m. 4$

ob.

Vln.

Vla.

Vcllo

Lute

Alto (text omitted)

Cont.



(b) St. John Passion, #31:  
 Arioso, Adagio.

Eighteenth century Viennese composers use the lute technically in much the same way as does Krebs.

Ex. 42(a) Chaconne by Graf Logi. Cf. Krebs, Ex. 42(b).

(b) Krebs, conc. #2, 3<sup>rd</sup> mut., Allegro assai

(c) Gigue

From a suite by Jos. Porsile. Cf. Krebs, Ex. 39 (c).

(d) Courante, by Joh. Geo. Weichenberger

Cf. Krebs, Ex. 29.

(e) Sonata, 2<sup>a</sup> movt, Allegro, by C. Kshaut.

Cf. Krebs, Ex. 40 (5).

(f) Krebs, conc. #2, 1<sup>st</sup> movt, Allegro.

m. 167

It is interesting to note that Krebs' Concertos have little in common with the compositions of David Kellner, one of the last virtuoso composers for the lute (born c.1670 in Leipzig).<sup>1</sup> Kellner writes in a sophisticated or brilliant virtuoso style.<sup>2</sup>

If Krebs' lute part sounds well on the lute, and it does, it also sounds well on the harpsichord. This fact is not unusual, since harpsichord music originally adopted many stylistic features idiomatic to the lute. It should also

1. Wienandt, "David Kellner's 'Lautenstücke,'" in Journal of The American Musicological Society, v.10, #1, p.29.

2. This observation is based on musical examples given in the above-listed article.

be added that the arrangements Sebastian Bach made of one composition for both lute and clavier are practically the same.

Krebs uses the lute skillfully whether it is unaccompanied or accompanied. Example 19 is a good illustration of how the instruments are combined in a solo. Here the lute timbre and rhythm contrast beautifully with that of the strings, particularly of the first violin.

The cadenzas in these Concertos technically add nothing to what has preceded them. Their presence in a concerto is usual in the eighteenth century, although we shall note a couple of divergencies in the following discussion.

In Concerto #2 the latter section of each final lute solo is marked "ad libitum" in all parts. This section constitutes the cadenza and is without any orchestral accompaniment, while the first section of these solos is accompanied. The cadenza begins after a cadence on the tonic, dominant, or sub-mediante with all instruments participating. The cadenza ends on a dominant or tonic chord after which the final tutti begins. No movement in Concerto #1 contains the marking "ad libitum" but the same plan is followed.

None of the cadenzas in either Concerto begin with the traditional  $I_6^4$  chord which was used in instrumental cadenzas since about the turn of the eighteenth century. Another feature of these cadenzas which was not at all common in

this century is the fact that they are written out. The cadenzas of Emanuel Bach's six concertos of the 1770's are also written out, thus constituting another departure from the orthodox procedure.<sup>1</sup> One must consider the possibility, however, that since Krebs' Concertos are not written in his own hand, the cadenzas might not be his. The copyists may have inserted their own version of a cadenza in each Concerto.

## CONCLUSIONS

Style and form.-- Krebs lived in that transitional era-- between high baroque and mature classical times-- when musical styles went through various phases. It was not uncommon for a composer to express himself in several styles, even in one movement. Krebs is typical in this respect.

The principal styles represented in Krebs' music are the baroque and gallant. Baroque features are found mainly in the organ music, and it is here that we find Krebs nearest to Bach. However, baroque features are found also in Krebs' other instrumental music. He employs a figured bass in his Solos and Trios. His compositions are generally based on a single idea. Rhythmic figurations are freely used. (Gallant style adopts this latter characteristic.) Krebs does not desert the fugue, and in his lute Concertos remains loyal to the rondo-like construction, keeping the movements free from the organic workings of the sonata form. A few other baroque characteristics were pointed out in the lute Concertos, as well as in the Solos and Trios. The texture and spirit of the second movement of the solo Concerto (Fourth Collection) is baroque.

The gallant style, seen predominantly in his clavier

and chamber music, generally lacks its superficial aspects, namely, what Curt Sachs calls "delight in...foamy over-decoration, in a soulless...aristocratic aloofness..."<sup>1</sup>

However, even though "Empfindsamkeit" expressions are also few, his music is usually heartfelt. But it stresses neither coolness nor sentiment. Several times even a classical quality of depth and purity was noted in his Sonatas "da camera." Generally speaking, one may say that Krebs' music embodies the most worthwhile elements of the gallant style.

As implied in the above paragraph, one finds no influence of the "Sturm und Drang" period in Krebs' music. And it seems logical that his music should not embody a dramatic, subjective element as expressed so intensively in this stormy period. Baroque music has its own kind of subjectivism and it is found in Krebs' organ compositions. It would seem unnatural for one composer to embody two kinds of subjective style (even, of course, in separate compositions).

The absence of personal emotions in Krebs' clavier and chamber music is the outstanding factor that differentiates his music most clearly from that of Friedemann and Emanuel Bach, two musical leaders of the times, and, of course, two pupils of Sebastian Bach. These three pupils learned much from their teacher and did not forget what they learned, but they developed in very different ways. Friedemann and Emanuel Bach opened up new significant vistas of romanticism; the

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1. "Romantic Classicist or Classic?," in Musical America, v.76, #4, p.8.

gallant style meant little to them.<sup>1</sup>

There is one fact, though, in common between Friedemann Bach and Krebs: the influence of Sebastian Bach is a dominating factor in the musical development of both. But, as Karl Geiringer points out, the intimate relationship between Sebastian and Friedemann, in which Sebastian taught his son with constant interest and the utmost care, resulted in Friedemann's adopting his father's artistic ideas and thus obstructing his own individual development.<sup>2</sup> Friedemann was inspired by his father's work and instruction, but he was also burdened with it; he was not able to develop his individuality with freedom.<sup>3</sup> Frustration reduced his output and drove him to a style far beyond the sensibility.<sup>4</sup> On the other hand, Krebs appears to have been not frustrated by the Bach influence but invigorated by it, particularly in his organ works. He fuses old elements and new elements, and often strictly follows contemporary trends, with ease and apparent enjoyment.

Krebs forms are conservative. His organ works, for the most part, are cast in the molds of Sebastian Bach's organ forms. In his clavier and chamber music he prefers asymmetrical binary form, or a free form where the element of repetition

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1. Geiringer, The Bach Family, pp.317, 353, 354.  
2. Ibid., p.192.  
3. Loc. cit.  
4. Ibid., p.317.

is an important unifying factor..

Krebs does not use the sonata form as such and shows little interest in the development of thematic material in the classical manner. In many compositions he uses the texture of the gallant style with its more or less lifeless inner voices. In this respect he is not as progressive as many of his contemporaries. However, there are certain aspects of his form which are forward-looking in this transitional period:

1) His forms are not stereotyped. For example, in the lute concertos, although, as was pointed out, he does not go so far as to abandon the rondo-like construction for the sonata form, the special features in many of the movements are interesting and refreshing.

2) Features of the sonata form are evident in various degrees in many compositions.

3) The predominance of two tonal spheres, the tonic and dominant, in the lute concertos, is typical of classical music.

Krebs' music demands of its players various degrees of technical proficiency. His organ works and violin Solos contain many brilliant passages. The lute part in the Concertos, however, is modest. The Collections are skillfully geared to the needs of the clavier student (starting from the beginner) for whom they are written. Krebs' use of the clavier in the Sonatas for harpsichord and flute is conservative. This fact stands out particularly when comparing the compositions with Sebastian Bach's Sonatas for harpsichord and flute (and for harpsichord and violin). Bach uses the harpsichord with a freedom which sometimes approaches that of the mature classical keyboard idiom.



Krebs was a versatile composer. His organ compositions are sincere and fervent and well constructed. Yet he also writes skillfully and effectively for other instruments. He is not a musical leader, but neither is he merely a follower; his music is not radical, neither is it monotonously conservative.<sup>1</sup> His organ music truly embraces the Bach spirit at a time when Evangelical church music was no longer the "kernal and crown"<sup>2</sup> of German music. His organ music upholds a most worthy tradition against powerful currents flowing in an opposite direction. His use of the gallant style in his clavier, chamber, and organ music shows restraint and sincerity. His music contrasts greatly, on the one hand, with the music of Johann Friedrich Doles, a pupil of Bach, and a zealous supporter of the radical movement of the Enlightenment which had a "fanatic interest in the new."<sup>3</sup> It contrasts, on the other hand, with the music of Johann Philipp Kirnberger, another pupil of Bach, and a representative of the conservative school which tried, although unsuccessfully, to uphold the Bach heritage and continue its spirit. His music usually lacks depth of expression.

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1. In connection with these conclusions it is important to note L. Hoffmann-Erbrecht's description of Krebs' clavier music in general. He states that Krebs writes with an inner poise, equanimity, steadiness, -- "Ausgewogenheit." (Deutsche und italienische Klaviermusik zur Bachzeit, p.100.)
  2. Blume, Die evangelische Kirchenmusik, p.3.
  3. Lang, Music in Western Civilization, p.575.

Krebs' suites.-- Krebs wrote many suites: Second Collection, Third Collection, Suite for the Harpsichord, Trio #1, "Exercice sur le Clavessin" (six suites). Many suite movements are found in his Sonatas for harpsichord and flute. All these compositions are written predominantly in the gallant style. These facts plainly indicate that Krebs was stimulated (whether altogether willingly or not; cf. pp. 39-42) by certain trends and ideas of the eighteenth century. On page 42 it was mentioned that Krebs received many requests from clavier players in various places for suites. And, as we have also pointed out (cf. p. 43) individual polonaises and minuets became very popular, particularly in the second-half of the century. Thus Krebs' suites and suite movements, well written and effective, helped meet the demand for this type of composition. And not only were suites popular with instrumentalists, but also with young composers. According to Ratner, eighteenth century theorists, including J.G. Sulzer, J. Riepel, H.C. Koch, and J.P. Kirnberger, encourage their students to become familiar with various types of dance music "so that they might compose sonatas [and symphonies, concertos] with skill and taste;" these theorists say that skill in writing dance movements trains one in rhythm, accent, and caesuras.<sup>1</sup> No doubt, Krebs himself learned much from writing suites (cf. pp. 136-137).

1. "Eighteenth Century Theories of Musical Period Structure," in Musical Quarterly, v.42, #4, p.447.

We may follow this historical situation further and remember that classical music learned much from the rhythms and the complementary or balanced phrases of dance movements and the popular song. Ratner points out that these aspects of dance movements are important factors both stylistically and formally in the music of Haydn and Mozart,<sup>1</sup> and he further states that the opening thematic material of the first and last movements of these composers and also of Beethoven has the essential characteristics of a dance movement, such as a bourrée, gavotte, waltz, gigue.<sup>2</sup> Thus eighteenth century suites find a significant historical place in the soil in which mature classical music was developing.

Considering Krebs' music according to chronology.-- It is not possible to separate Krebs' works into periods,-- early, middle, and late,-- because only a few of his compositions, including the choral works, have dates. An analysis of his choral music and an enlarged discussion of his organ works might offer observations which would contribute to conclusive evidence concerning the development of his style according to chronology. However, it is doubtful that, even with a complete knowledge of his music, definite conclusions could be drawn.

A few observations along this line can be made with regard to Krebs' clavier and chamber music. Let us first

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1. Ibid., p. 446.

2. Ibid., p. 449.

note what compositions are dated (dates are mainly of publishing, not of writing).

		(Source)
VI Trios	(1737-44) Zwickau period	Loeffler ( <u>Bach Jahrbuch</u> , 1930, p.127.).
	1738	Gerber ( <u>Lexicon</u> , pt.1, p.757.).
Four Collections	1740 1741 1741 1743	Title pages of the music.
"Clavierübung," Pt.I,II	1743-49	F.-J. Fétis (" <u>Notice Biographique</u> " [ <u>Krebs</u> ], <u>Le Trésor des Pianistes</u> , ed. Farrenc, v.17.).
	c.1745	Cf. p. 2, fn. 1.
"Clavierübung," Pt.I,II	(1744-56) Zeitz period	Title pages of the music.
"Exercice sur le Clavessin"	(1744-56) Zeitz period	Title page of the music.
Two Sonatas for harpsichord and flute (or vln.)	(1744-56) Zeitz period	Title page of the music.
VI Sonatas "da camera"	1762 (Altenburg period; 1756-80)	Title page of the music.

"Clavierübung," Pt. I, embodies many baroque as well as gallant elements. The Trios, Collections, "Clavierübung," Pt.II, and the "Exercice sur le Clavessin" are written predominantly in the gallant style, although they also show baroque influence. The style of the Sonatas "da camera", the last published works of Krebs, and the two earlier Sonatas, is strictly gallant.

These works are free from baroque influence. And, generally speaking, the gallant style is more refined and mature in these Sonatas than in the VI Trios, the Collections, the "Clavierübung," Pts. I and II, and the "Exercice sur le Clavessin."

## APPENDIX A

COMPLETE GERMAN TEXT OF KREBS' INTRODUCTORY  
REMARKS TO HIS SECOND, THIRD, AND FOURTH COLLECTIONS

## Andere Piece

Geneigte Music-Gönner, und Freunde!

Da ich vor nunmehr einem Jahr meine erste Piece 1  
in sechs leichten Praeambulis<sup>1</sup> heraus gehen liess; so ist  
solche unter GOTTes Seegen nach Wunsch abgegangen. Dahero 3  
ich mich entschlossen die andere Piece, welche in einer  
Suite bestehet, wieder heraus zugeben. Es ist mir zwar 5  
nicht unbekandt, dass schon sehr viele Clavier-Sachen von  
grossen Meistern, als Herrn Hof=Compositeur Bach, Herrn D. 7  
Händel, und Herrn Capell=Meister Hurlebusch, vieler anderer  
rechtschaffener Männer zu geschweigen, welche sich durch 9  
ihre ausserordentliche Virtu bey nahe unsterblich gemacht  
haben, heraus gegeben worden; so habe ich doch auch, als 11  
einer der Geringsten unter denen Musicis, das wenige Talent,  
so ich von der gütigen Hand meines GOTTes empfangen, nicht 13  
etwan als ein fauler und unnützer Knecht, vergraben, sondern  
vielmehr dem Dienste meines Nächsten widmen wollen. Es haben 15  
mir zwar viele zu verargen geschienen, dass ich mit so leicht-  
en, und ganz ungekünstelten Sachen die musicalische Welt 17

1. Words or letters underscored signify that in the original published text they are written in straight letters (similar to the print on this page). The remaining published text is in German print.

beschweret hätte; allein, ich habe dieses mit guter Überle- 1  
 gung gethan: Denn, ob es mir wohe eben nicht unmöglich ge-  
 wesen wäre, schwerere und Kunst-reichere Sachen der Welt 3  
 vor Augen zu legen; so habe mich doch lieber denen meisten  
 Clavier=Liebhabern gefällig machen, und so leichte Piecen 5  
 aufsetzen wollen, damit solche so wohl von Frauenzimmern,  
 als auch von Anfängern, ohne grosse Mühe tractiret werden 7  
 können. Solte nun diese andere Piece, als welche mit vielen  
 ungezwungenen Abwechselungen vermischt ist, gleiches Glück, 9  
 als die erste haben; so werde, wo mir GOTT Gnade und Ge-  
 sundheit verleihen wird, alle Jahre continuiren. Ich werde 11  
 mich aber bey jeder Piece einer andern Art zu bedienen suchen.  
 Denn die Veränderung der Clavier=Sachen vermehret gleichsam 13  
 die Lust, und das Verlangen ihrer Liebhaber. Hier bey habe  
 nicht unberührt lassen können, was mich bewogen, diese andere 15  
 Piece, welche mich doch eben so hoch, und bey nahe noch höher,  
 als die erste, zu stehen kömmt, um 6. Gr. und also um 2 Gr. 17  
 wohlfeiler, zu geben; weil ich von unterschiedenen Orten  
 Rachricht erhalten, dass die erste Piece, hin und wieder 19  
 abgeschrieben, und um 4. auch wohl 5 Gr. verkaufft worden.  
 Damit nun denen Gewinn=süchtigen Copisten nicht ferner möge 21  
 Gelegenheit gegeben werden, damit zu marchandiren; zumal, da  
 ich gewiss versichert bin, dass doch jeglicher Liebhaber 23  
 lieber das Original, als eine vielmal vitiös abgeschriebene  
 Copie in Händen haben will; so habe aus angeführten Ursachen 25  
 diese andere Piece um so viel wohlfeiler geben wollen.

Womit ich mich einem jedweden rechtschaffenen Music-Freunde 1  
zu fernern Diensten bestermassen empfohlen haben will.

Zwickau, den 3. Jan. 1741. Johann Ludwig Krebs. 3

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Dritte Piece 5

Hochgeneigter Leser!

Nachdem meine vor nicht allzu langer Zeit in saubern 7  
und annehmlichen Kupffer-Stichen aus Licht gegebene zwey  
Piecen allbereit guten abgang gewonnen, und ich daher veran- 9  
lasset worden, denen Liebhabern zum Besten, auch die dritte  
beyzufügen: So sehe mich genöthiget, die Freunde solcher 11  
Clavier-Übungen, bey deren nunmehr bewerkstelligten Aus-  
gabe, dessfals zu erinnern, dass, da ich die erste Piece 13  
etwas leicht, die andere eben so leicht als cantable ge-  
sesst, die dritte aber, wiewohl nicht durchgängig, (aller- 15  
massen die übrigen zur Ouverture gehörigen Stücken, 3. C.  
Lentement, Vivement, Paisan, Menuetts, Gavotte, Air, Passe- 17  
pieds, Rigadon, nur als Galanterien vor Frauenzimmer an-  
zusehen.) mit allem Fleiss etwas schwerer abfassen wollen, 19  
um damit auch hierdurch so wohl denenjenigen, welche das  
plus ultra lieben, als auch denen offtmals allzu delicates 21  
Ohren einige Abwechselung gegeben werden möchte. Wie ich  
aber der Weynung im geringsten nicht bin, die künfftig zu 23  
erwartenden Piecen etwa immer schwerer und schwerer aus-  
zufertigen, vielweniger hierdurch denen Anfängern den 25



Appetit und die Lust zu dergleichen Clavier-Ubungen zu be- 1  
 nehmen: So habe vor gut bekunden, dieses Avertissement  
 vorzusetzen, und soll die vierte Piece, welche in einem 3  
 leichten und nach dem Italiänischen Gusto, wohleingerichteten  
Concert, bestehen soll, wenn die dritte unter Gottes Seegen 5  
 bald abgegangen seyn wird, also fort, und ohne einigen  
 Anstand, nachfolgen. Womit dem Hochgeneigten Leser, und 7  
 allen rechtschaffenen Liebhabern der edlen Music, ich mich,  
 nebst meiner dritten Piece, bestens empfehle. 9

Zwickau, den 11. Sept.  
 1741.

Johann Ludwig Krebs 11

- - - - -

#### Vierte Piece

Geneigte Music-Gönner und Freunde! 13

Es erscheint nunmehr, zu Folge meines Versprechens  
 die vierte Piece, welche in einem Concerto, nach dem Itale 15  
 iänischen Gusto, bestehet. Ich habe mir alle Mühe gegeben,  
 dieses Concerto so leicht und melodieux zu setzen, als es 17  
 mir nur möglich gewesen. Solte ich aber dennoch denen Cen-  
 suren eigensinniger Köpffe herhalten müssen, so tröste ich 19  
 mich mit andrer Leute ihrem Exempel; habe aber dennoch das  
 gute Vertrauen, es werde diese vierte Piece, gleich denen 21  
 andern, wohl abgehen. Um so viel mehr werde ich bestärckt  
 werden, künftighin noch mehr Piecen ausgehen zu lassen. 23  
 Ich war gesonnen, mit der fünfften Piece eine Fantasie  
 zu liefern: Weil mich aber viele Clavier-Freunde von untere 25

schiedenen Orton ersuchet, einige Suiten, wie die andere 1  
 Piece war, heraus zu geben: So habe denenselben um so viel  
 weniger entstehen wollen, und bin dahero entschlossen, 3  
 künfftighin ein halb Dutzend Galanterie-Suiten auf das  
 Clavier zu stezen, und auf das sauberste wieder stechen zu 5  
 lassen. Um aber denen Liebhabern nicht beschwerlich zu  
 fallen; so sollen allemal zwey Suiten mit einander heraus 7  
 kommen, dass also binnen anderthalb Jahren, so Gott Leben  
 und Gesundheit verleihen wird, das halbe Dutzend beysammen 9  
 seyn soll, und können dahero mit leichten Kosten nach und  
 nach angeschaffet werden. Wenn denn endlich diese Suiten 11  
 heraus wären, so solten als denn noch vier oder fünf Piecen,  
 jede a 3. Bogen, nach und nach folgen. Womit denen geneigten 13  
 Music-Gönnern und Freunden ich mich bestens empfehle.

Zwickau, den 24, April,  
1743.

Johann Ludwig Krebs

15

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APPENDIX B-3  
FIRST COLLECTION, PRELUDE VI

*Allegro e non presto*

Handwritten musical notation for measures 1-3. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 1 contains a half note G4 and a half note F#4. Measure 2 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 3 contains a quarter note D4, a quarter note C4, and a quarter note B3. The word "piano" is written below the bass staff.

Handwritten musical notation for measures 4-5. Measure 4 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 5 contains a quarter note D4, a quarter note C4, and a quarter note B3. The word "forte" is written above the bass staff.

Handwritten musical notation for measures 6-7. Measure 6 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 7 contains a quarter note D4, a quarter note C4, and a quarter note B3.

Handwritten musical notation for measures 8-10. Measure 8 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 9 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 10 contains a quarter note G4, a quarter note F#4, and a quarter note E4.

Handwritten musical notation for measures 11-13. Measure 11 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 12 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 13 contains a quarter note G4, a quarter note F#4, and a quarter note E4.

Handwritten musical score for piano, measures 14 through 18. The score is written on five systems of staves, each with a treble and bass clef. Measure numbers 14, 15, 16, 17, and 18 are indicated above the treble staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *piano* and *forte*. Fingerings are indicated by numbers 1-4. The notation includes various accidentals and articulation marks.

11

12

13

14

Handwritten musical notation for measures 11-14. The score is written on two staves (treble and bass clef). Measure 11 features a melodic line in the treble clef with a grace note and a fermata, and a bass line with eighth notes. Measures 12-14 continue the melodic and bass lines with various rhythmic patterns and accidentals.

15

16

Handwritten musical notation for measures 15-16. Measure 15 shows a melodic line with a grace note and a fermata, and a bass line with eighth notes. Measure 16 continues the melodic and bass lines with various rhythmic patterns and accidentals.

17

18

19

Handwritten musical notation for measures 17-19. Measure 17 features a melodic line with a grace note and a fermata, and a bass line with eighth notes. Measure 18 includes the dynamic marking *piano*. Measure 19 includes the dynamic marking *forte*.

20

21

Handwritten musical notation for measures 20-21. Measure 20 features a melodic line with a grace note and a fermata, and a bass line with eighth notes. Measure 21 continues the melodic and bass lines with various rhythmic patterns and accidentals.

22

23

24

Handwritten musical notation for measures 22-24. Measure 22 features a melodic line with a grace note and a fermata, and a bass line with eighth notes. Measures 23-24 continue the melodic and bass lines with various rhythmic patterns and accidentals.

25

26

27

27

Handwritten musical notation for measures 25-27. Measure 25 features a melodic line with a grace note and a fermata, and a bass line with eighth notes. Measures 26-27 continue the melodic and bass lines with various rhythmic patterns and accidentals.

## APPENDIX B-2

## LUTE CONCERTO #1, MOVEMENT 2

Note.-- Both manuscript copies of this concerto contain minor errors. However, one manuscript was always found to have the correct version of an error found in the other manuscript. The writer has added a very few phrase markings and dynamic indications which appear in the same or similar phrases in other parts of the movement.

The lute part is written on two staves in order that one may quickly grasp what is going on and also so that it may be easily played on a keyboard. Modern editions of transcribed lute music usually use one staff (guitar notation). However, according to Hans Neemann ("J.S.Bachs Lautenkompositionen," Bach Jahrbuch, 1931, p.82), Sebastian Bach used two staves in two autographs, Prelude for lute or harpsichord, and Suite in g minor. Neemann also knows of another eighteenth century lute manuscript which uses two staves (Ibid., p.74).

Lute Concerto #1, movement 2

221

Largo

Musical staff 1: Treble clef, 4/4 time signature, key signature of three flats. Contains a melodic line with slurs and fingerings 1, 2, 3, 4. A fermata is placed over the final note.

Musical staff 2: Treble clef, 4/4 time signature, key signature of three flats. Contains a rhythmic accompaniment with chords and slurs.

Musical staff 3: Bass clef, 4/4 time signature, key signature of three flats. Labeled "Tutti: #1". Contains a bass line with chords and slurs.

Musical staff 4: Bass clef, 4/4 time signature, key signature of three flats. Contains a bass line with chords and slurs.

Musical staff 5: Treble clef, 4/4 time signature, key signature of three flats. Contains a melodic line with slurs and fingerings 4, 5, 6, 7. A fermata is placed over the final note.

Musical staff 6: Treble clef, 4/4 time signature, key signature of three flats. Labeled "piano". Contains a rhythmic accompaniment with chords and slurs.

Musical staff 7: Bass clef, 4/4 time signature, key signature of three flats. Labeled "piano". Contains a bass line with chords and slurs.

Musical staff 8: Bass clef, 4/4 time signature, key signature of three flats. Labeled "piano". Contains a bass line with chords and slurs.

Handwritten musical score, measures 8-11. The score is written on four staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 8 is marked with a dynamic of *forte*. Measures 9 and 10 contain triplets. Measure 11 is marked with a dynamic of *forte*. The notation includes various note values, rests, and articulation marks.

Handwritten musical score, measures 12-15. The score is written on four staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 12 is marked with a dynamic of *forte*. Measures 13 and 14 contain triplets. Measure 15 is marked with a dynamic of *piano*. The notation includes various note values, rests, and articulation marks.



16 17 18 19 20 21 223

Handwritten musical score for measures 16-22. The score is written on five staves. The top staff is the melody, and the bottom three staves are the piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 4/4. Dynamics include "forte" and "piano". Measure 22 is marked with a large "3" above it, indicating a triplet.

22 23 24 25 26

Handwritten musical score for measures 22-26. The score is written on five staves. The top staff is the melody, and the bottom three staves are the piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 4/4. Dynamics include "forte" and "piano". Measure 24 is marked with a large "3" above it, indicating a triplet.

27

28

29

30

31

32

224

Handwritten musical score for measures 27-32. The score consists of four staves. The top staff is for a trumpet (D major, 2/4), the second for a trombone (Bb major, 2/4), the third for a piano (C major, 2/4), and the fourth for a bass (C major, 2/4). Measure 29 is marked 'piano' and 'Solo [II]'. The music features eighth and sixteenth notes with various articulations and dynamics.

33

34

35

36

37

Handwritten musical score for measures 33-37. The score consists of four staves. The top two staves (trumpet and trombone) contain rests. The third staff (piano) contains a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff (bass) contains rests. The key signature is C major and the time signature is 2/4.

38

39

40

41

42

225

Musical staff 1: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *forte* (measures 38-41), *piano* (measure 42).

Musical staff 2: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *forte* (measures 38-41), *piano* (measure 42).

Musical staff 3: Bass clef, key signature of two flats. Notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *Tutti* (measures 38-41), *piano* (measure 42).

Musical staff 4: Bass clef, key signature of two flats. Notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *forte* (measures 38-42).

43

44

45

46

47

Musical staff 1: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *forte* (measures 43-47).

Musical staff 2: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *piano* (measures 43-45), *forte* (measures 46-47).

Musical staff 3: Bass clef, key signature of two flats. Notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *forte* (measures 43-47).

Musical staff 4: Bass clef, key signature of two flats. Notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *piano* (measures 43-45), *forte* (measures 46-47).

48

49

50

51

52

226

Handwritten musical score for measures 48-52. The score is written on five staves. The top staff is the melody, and the bottom two staves are the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 48 starts with a treble clef and a key signature of three flats. Measure 50 has a "piano" dynamic marking. Measure 51 has a "Solo" marking. Measure 52 has a "piano" dynamic marking. The notation includes various note values, rests, and articulation marks.

53

54

55

56

Handwritten musical score for measures 53-56. The score is written on five staves. The top staff is the melody, and the bottom two staves are the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 53 starts with a treble clef and a key signature of three flats. Measure 55 has a "piano" dynamic marking. Measure 56 has a "piano" dynamic marking. The notation includes various note values, rests, and articulation marks.

57

58

59

60

227

Handwritten musical score for measures 57-60. The score is in G major (one sharp) and 4/4 time. It features a piano part with triplets and a bass line with a long note in measure 59.

\* The only fingering mark in this movement is found here, between A<sub>b</sub> and G: *n* See p. 148, Ex. 5.

61

62

63

64

Handwritten musical score for measures 61-64. Measures 61 and 62 are mostly rests. Measures 63 and 64 contain piano and bass line notation.

65

66

67

68

228

Musical score for measures 65-68. Measures 65 and 66 are empty. Measures 67 and 68 contain a piano part with a complex melodic line in the right hand and a bass line in the left hand.

69

70 *forte*

71

72

Musical score for measures 69-72. Measure 69 is empty. Measures 70-72 contain a piano part with chords and a melodic line. The word *forte* is written above and below the chords. A *Tutti* marking with a sharp sign is present in measure 70.

73

74

75

76

329

77

78

79

80

81

82

83

84

85

86

*piano*

*piano*

*piano*

87

88

89



90

91

92

93

231

Handwritten musical score for measures 90-93. The score consists of four staves. The top two staves are mostly empty with some rests. The third staff contains a complex melodic line with various notes, rests, and accidentals. The bottom staff contains rests.

94

95

96

Handwritten musical score for measures 94-96. The score consists of four staves. The top two staves are mostly empty with some rests. The third staff contains a complex melodic line with various notes, rests, and accidentals. The bottom staff contains rests.

97 98 99 100 101 232

*Sorta*

*Sorta*

*Sorta*

*Tutti* [4]

*Sorta*

102 103 104 105

*piano*

*piano*

*piano*

*piano*

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 v.26-27 of Denkmäler deutscher Tonkunst, ed. by M.Seiffert.  
 Breitkopf & Härtel, Leipzig, 1906.

Weichenberger, Johann Geo., "Partie," "Fantasia," "Courante,"  
 "Presto" in Wiener Lautenmusik im 18. Jahrhundert,  
 ed. by A. Koczirz. (See Koczirz.)

Weiss, Silvius Leopold, "Sechs Sonaten" (lute), in Lautenmusik  
 des 17./18. Jahrhunderts, ed. by H.Neemann. (See Neemann.)

Ziegler, Johann Gottfried, "Menuetten fürs Clavier durch alle  
 Töne." B.C.Breitkopf & Sohn, Leipzig, n.d.

THE INSTRUMENTAL MUSIC OF JOHANN LUDWIG KREBS  
 (Library of Congress No. Mic 59- )

Jean Horstman, Ph. D.  
 Boston University Graduate School, 1959

Major Professor: Dr. Karl Geiringer

Johann Ludwig Krebs (1713-1780), a pupil of Sebastian Bach for nine years at the St. Thomas School in Leipzig, was highly regarded by his great teacher as a composer, as a clavier, violin, and lute player, and as a friend. Most of Krebs' instrumental works are discussed in the dissertation and are as follows: organ works - chorale preludes ("Clavierübung," Pt.I), toccatas, fantasias, preludes, trios; clavier works - four Collections (Preludes, Suite, Overture, Concerto), "Clavierübung," Pt.II (Suite), "Exercice sur le Clavessin" (VI Suites), Suite for the Harpsichord; chamber works - four Solos (violin and figured bass), Six Trios (two flutes and figured bass), eight Sonatas (harpsichord and flute), two lute Concertos (with string accompaniment).

Dual stylistic features, baroque and gallant, are found in most of Krebs' works. The baroque style is very prominent in the organ compositions, the gallant, in the clavier and chamber music. There are a few completely baroque compositions among the organ works (particularly the toccata-type compositions and trios) as well as several purely gallant compositions (particularly the chorale preludes). On the other hand, rarely does one find a baroque movement in the clavier and chamber



music. (The second movement of the solo clavier Concerto is modelled after the second movement of Bach's Italian Concerto.) All the Sonatas for harpsichord and flute are virtually free from baroque stylistic influence.

The term baroque, as used in the dissertation, signifies an expression of seriousness, fervency, sincerity, dignity, and often ecstasy and tension. Chromatic or coloratura lines, or lines containing wide melodic skips, may be the vehicles for intense feeling. The texture may be that of an accompanied melody or it may be strictly polyphonic. In addition to these characteristics, Krebs' toccata-type compositions for organ, like those of Bach, also contain free recitative-like sections and virtuoso and chordal passages. In the chorale preludes the chorale tune is held traditionally in high esteem.

The term gallant, as used in the dissertation, denotes an expression of light-heartedness, elegance, and graciousness. Melody is often highly ornamented. Other gallant characteristics are: a semi-polyphonic texture or a transparent, homophonic texture with much parallel movement in thirds and sixths, periodicity, diatonic harmony, many non-structural cadences, gallant keyboard idioms, and uncomplicated rhythm.

Krebs' music is not radical, neither is it monotonously conservative. He avoids the superficial aspects of the gallant

style,-- over-decoration, fussiness, snobbish aloofness. He does not imbue his gallant idiom with extreme subjective emotion (as did many of his contemporaries), but his music is nonetheless heartfelt; it expresses frankness, joy, simple dignity. At times one notes even a classical quality of depth and purity. His baroque compositions effectively uphold a most worthy tradition against powerful, radical currents of the Enlightenment which completely disregarded the past.

It is in style that Krebs deviates most from the ideals of his teacher. His forms are generally traditional, particularly in the organ works. For example, the over-all forms of many of the compositions in his Collections and "Clavierübungen" are modelled after compositions in Bach's "Clavierübungen." The Concertos, having the traditional three movements (f-s-f) established by Vivaldi, also accept the Vivaldi (and Bach) first-movement form,-- a rondo-like alternation between tutti sections (having their own thematic material) and solo sections (having their own thematic material in addition to some tutti material).

None of Krebs' forms are stereotyped. Although most individual movements are based on a single idea, various special features appear many times. Sonata form characteristics are evident in various degrees in several compositions. One noteworthy example is found in the lute Concertos where there is a predominance of two tonal spheres, the tonic and dominant.

A Thematic Catalog of Krebs' clavier and chamber music is included in the dissertation.

THEMATIC CATALOG

of

Johann Ludwig Krebs' Clavier and Chamber Music

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1. A complete list of Krebs' organ, clavier, chamber, and choral works may be found in MGG, Lfg. 68-69, pp. 1729-1732.

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ABBREVIATIONS

A-----Abteilung } Refer to compositions from  
H-----Heft } C. Geissler's Gesamt  
Ausgabe; e.g., A2,H2,#4.

MGG-----Die Musik in Geschichte und Gegenwart,  
ed. by Friedrich Blume, Bärenreiter,  
Kassel & Basel, 1949 ff.

Geissler's Gesamt Ausgabe-----Gesamt Ausgabe der Tonstücke  
für die Orgel, ed. by Carl  
Geissler. Heinrichshofen,  
Magdeburg, 1848.

ms.-----measures  
n.d-----no date

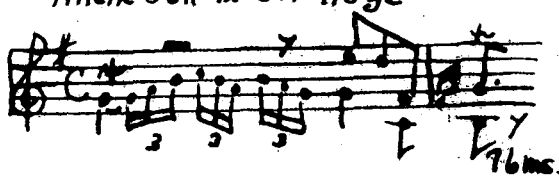
Libraries, etc.

- Berlin-----"Deutsche Staatsbibliothek," Berlin
- British Museum-----British Museum, London
- Brussels-----"Bibliothèque du Conservatoire Royal  
de Bruxelles"
- Dresden-----National Library
- Marburg-----"Westdeutsche Bibliothek," Marburg, Germany.
- Munich-----National Library, Munich, Germany
- Paris-----Paris National Library
- Yale-----Yale Music Library
- Zwickau-----library at Zwickau

(key of) G - Capital letter signifies major key.  
(key of) g - lower-case letter signifies minor key.


CLAVIER MUSIC

"Clavierübung," [Pt. I], vs. 1 & 2  
 Chorale preludes  
 Published between 1744-1756

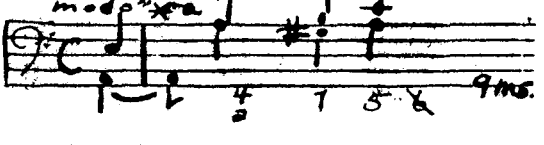
**Vj**  
 Prelude 1 - G  
 "Allein Gott in der Höhe"  


Chorale 1\*\*  
 - G  


Chorale 1 "alio modo" \* - G  


Prelude 2 - a  
 "Wer nur den lieben Gott"  


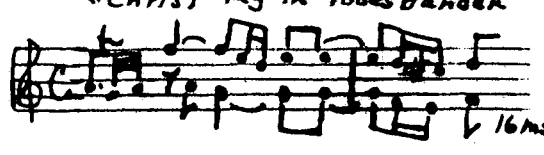
Chorale 2 - a  


chorale 2 "alio modo" \* - a  


Prelude 3 - d  
 "Jesu meine Freude"  


Chorale 3 - d  


Chorale 3 "alio modo" \* - d  


Prelude 4 - d  
 "Christ lag in Todesbanden"  


\* Chorale tune has been transposed down one octave.

\*\* Each Chorale and Chorale "alio modo" employs the chorale tune indicated in the preceding Prelude.

Chorale 4-d

Chorale tune in tenor) 16 ms.

Chorale 4 "alio modo" \* - d

81 4+ 6+ 4 2 7-12ms.

Prelude 5-a  
"Ach Gott vom Himmel"

24 ms.

Chorale 5-a

15 ms.

Chorale 5 "alio modo" \* - a

81 6 4-6 98 (14ms)

Prelude 6-e  
"Aus meinen lieben Gott"

26 ms.

Chorale 6-e

17 ms.

Chorale 6 "alio modo" \* - e

11 ms.

Prelude 7-b  
"Vater unser im Himmelreich"

20 ms.

Chorale 7-b

(Chorale tune in bass) 18 ms.

Chorale 1 "alio modo" \* - b

12 ms.

Prelude 8 "Sei Lob und Ehr" - F

31 ms.

v.2  
Chorale 8-F

42 ms.

Chorale 8 "alio modo" \* - F

6 6 ~6 6 b1 (10ms.) 43

Prelude 9-G  
"Was Gott tut"

42 ms.

Chorale 9-G

13 ms.

\* chorale tune has been transposed down one octave.



Chorale 9 "alio modo" \* - G

10ms.

4 2 5 4 3 6 6 3 3

chorale 10 - a

16ms.

Prelude 11 - g "von Gott will ich nicht"

25ms

Chorale 11 "alio modo" \* - g

11ms

6 5 # 6 7 9 8

Chorale 12 - a

13ms.

Etc.

Prelude 13 - D "Jesus meine Zuversicht"

49ms.

chorale 13 "alio modo" \* - D

13ms.

6 9 8 7 4  
4 4 3 5 2 2

Prelude 10 - a "Er barm dich mein"

25ms.

Largo

Chorale 10 "alio modo" \* - a

13ms.

Chorale 11 - g

17ms.

Prelude 12 - a "warum betrübst du dich"

48ms.

chorale 12 "alio modo" - a

10ms.

6 4 7 # 6

Chorale 13 - D

18ms.

\* Choral tune has been transposed down one octave.

"Clavierübung," Pt. II  
A Suite - C  
Published between 1744-1756

I Prelude

II Fugue (3-voice)

III Allemande

IV Courante

V Sarabande

VI Gavotte

VII Minuet 1

Minuet 2, Lentement

VIII Scherzo

IX Polonaise

X Cantabile

XI Gigue

**TITLE PAGE:**

Pt.I - "Erste Lieferung/der/Clavier Übung/ bestehend/  
in verschiedenen/ Vorspielen und Veraendrunen/ einiger  
Kirchen Gesaenge/ welche/ so wohl auf der Orgel als auch auf  
dem Clavier/ Können tractirt werden/ Denen Liebhabern zur  
Gemüths Ergözung und/besonders denen Lehrbegierigen zu Grosen  
nutzen/ und Vortheil verfertigt und öffentlich heraus-  
gegeben/ von/ Joh. Ludwig. Krebs./ Schlozz-Organist/ in  
Zeit/ Nürnberg in Verlegung bey Balthasar Schmid. wittib./  
zehender theil/ Nro.XXXVI.

"Zweyte Lieferung/de./Choral Fugen/von/Johann  
Ludwig Krebs./Schloss-Organist...(as above)/Nro.XXXVI.

Pt.II - "Clavierübung/ bestehet/ in einer nach den  
heutigen Gout/ wohl eingerichteten Suite/ denen Liebhabern  
des Claviers/ zur besondern Gemüths-Ergötzung/ und angenehmen  
Zeit-Vertreib/ componiret/ von/ Johann Ludwig Krebs/ Organist  
bey der Schloss Kirche zur/ Heiss. Dreyeinigkeit in Zeit/  
Zweyter Theil./ Auf Kosten Johann Ulrich Haffners. Lauten-  
isten in Nürnberg/ Nro.X.

PT. III OF THIS WORK NOT PRESERVED: "Dritter Theil," six  
sonatinas. MGG (Lfg.68-69, p.1732) refers the reader to  
the auction catalog of Hauser, Karlsruhe; Boerner, 1905,  
p.14,#123.

**DATE OF PUBLICATION:**

F.J.Fétis, in his "Notice Biographique" concerning Krebs  
in L. Farrenc's Le Trésor des Pianistes, v.17, states that  
Krebs' "Clavierübungen" were published between 1743-1749.

**PUBLICATION MAY BE FOUND:**

Pt.I, v.1 g. Berlin, Britisch Museum, Brussels; v.2 g Berlin,  
Brussels. Pt. II g Brussels

**MODERN EDITIONS:**

Pt.I (vs.1&2) - "nach dem erstdruck revidiert und hrg.  
von Kurt Soldan." Leipzig, G.F.Peters, [1937].

Pt.I (vs.1&2) in Carl Geissler's Gesammt Ausgabe der Tonstücke für die Orgel, Magdeburg, 1848, as follows:

- Prelude 1 - Abteilung 1, Heft 3, #7, "Vorspiel und Fuge als Postludium"
- Prelude 3 - A3, H1, #8, "Postludium"
- Prelude 5 - A3, H1, #7, "Choral-Vorspiel, mit Benutzung der Mel. 'Ach Gott vom Himmel'"
- Prelude 6 - A2, H2, #8, "Trio"
- Prelude 8 - A3, H1, #9, "Nachspiel"
- Prelude 10 - A3, H2, #15, "Vorspiel". Geissler's prelude contains one additional measure between the last two measures of the original Prelude.
- Prelude 11 - A3, H2, #18, "Vorspiel"
- Prelude 12- A2, H4, #20, "Trio zum choral 'Warum betrübst du dich'"
- Prelude 13 - A3, H1, #8, "Postludium"
- Choral 4 - A2, H2, #12, "Christ lag in Todesbanden"
- Choral 5- A2, H2, #10, "Trio zum choral 'Ach Gott vom Himmel'"  
Last two measures of Geissler's chorale are entirely different from those of the original Choral. (Orig. contains one more measure than Geissler's.)
- Choral 8 - A2, H2, #6, "Trio 'Sei Lob und ehr'"
- Choral 10 - A2, H3, #17, "Trio 'Erbarm dich mein'"
- Geissler's edition (A3,H4,#27) also contains Krebs' 13 "Choral 'alio modo'", calling them "13 Choräle im Style seines grossen Lehrers: Seb. Bach." Geissler adds alto and tenor parts. There are a few discrepancies between Geissler's bass lines and those of the original chorals "alio modo."

Pt.II, Scherzo, in J.E.H.Kein's "Clavier-Buch," 1745 (Yale).

Collections  
First Collection, VI Preludes  
Published in 1740  
Dedicated to "Frau Gottsched"

I Allegramente - C

Handwritten musical notation for the first prelude in C major, marked 'I Allegramente - C'. The notation is on a single staff in treble clef with a 4/4 time signature. It consists of a sequence of eighth and sixteenth notes. A '4' is written below the first measure. The duration is noted as 84 ms.

II Andante - d  
"A giusto Italiano"

Handwritten musical notation for the second prelude in D major, marked 'II Andante - d' and 'A giusto Italiano'. The notation is on a single staff in treble clef with a 4/4 time signature. It features a more melodic line with some slurs. A '4' is written below the first measure. The duration is noted as 88 ms.

III Un poco Allegro - e

Handwritten musical notation for the third prelude in E major, marked 'III Un poco Allegro - e'. The notation is on a single staff in treble clef with a 4/4 time signature. It includes some slurs and a '4' below the first measure. The duration is noted as 59 ms.

IV Virace - F

Handwritten musical notation for the fourth prelude in F major, marked 'IV Virace - F'. The notation is on a single staff in treble clef with a 4/4 time signature. It features a lively melody with slurs and a '4' below the first measure. The duration is noted as 94 ms.

V Allegro - G

Handwritten musical notation for the fifth prelude in G major, marked 'V Allegro - G'. The notation is on a single staff in treble clef with a 4/4 time signature. It includes slurs and a '4' below the first measure. The duration is noted as 85 ms.

VI Allegro e non presto - a

Handwritten musical notation for the sixth prelude in A major, marked 'VI Allegro e non presto - a'. The notation is on a single staff in treble clef with a 4/4 time signature. It includes slurs and a '4' below the first measure. The duration is noted as 45 ms.

Second Collection, a Suite - C  
Published in 1741

I Prelude

Handwritten musical notation for the first piece of the second collection, a prelude in C major. The notation is on a single staff in treble clef with a 4/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes. A '4' is written below the first measure. The duration is noted as 58 ms.

II Fugue (3-voice)

Handwritten musical notation for the second piece of the second collection, a three-voice fugue in C major. The notation is on a single staff in treble clef with a 4/4 time signature. It shows the entry of the middle voice. A '4' is written below the first measure. The duration is noted as 58 ms.

III Allemande

Handwritten musical notation for Allemande, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 22 measures, indicated by "22 ms." at the end.

IV Courante

Handwritten musical notation for Courante, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 56 measures, indicated by "56 ms." at the end.

I Sarabande

Handwritten musical notation for Sarabande, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 40 measures, indicated by "40 ms." at the end.

VI Bourrée 1

Handwritten musical notation for Bourrée 1, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 22 measures, indicated by "22 ms." at the end.

Bourrée 2

Handwritten musical notation for Bourrée 2, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 24 measures, indicated by "24 ms." at the end. A note below the staff reads: ("Bourrée D.C.")

VII Minuet 1

Handwritten musical notation for Minuet 1, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 36 measures, indicated by "36 ms." at the end.

Minuet 2, Andante

Handwritten musical notation for Minuet 2, Andante, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 28 measures, indicated by "28 ms." at the end. A note below the staff reads: ("Min. 1. D.C.")

VIII Gavotte

Handwritten musical notation for Gavotte, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 24 measures, indicated by "24 ms." at the end.

IX Polonaise

Handwritten musical notation for Polonaise, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 24 measures, indicated by "24 ms." at the end.

X Aria un poco Vivace

Handwritten musical notation for Aria un poco Vivace, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 58 measures, indicated by "58 ms." at the end.

XI Gigue

Handwritten musical notation for Gigue, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 30 measures, indicated by "30 ms." at the end.

XII Tempo di Minuet

Handwritten musical notation for Tempo di Minuet, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 46 measures, indicated by "46 ms." at the end.

Trio

Handwritten musical notation for Trio, 3/4 time signature, treble clef, key signature of one sharp (F#). The piece consists of 16 measures, indicated by "16 ms." at the end. A note below the staff reads: ("D.C. min. repet.")

Third Collection, an Overture - 9  
Published in 1741

I Overture

Handwritten musical notation for Overture I, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 193 ms. below the staff.

II Lentement

Handwritten musical notation for Lentement II, consisting of a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The piece is marked with a '4' above the staff and a duration of 70 ms. below the staff.

III Vivement

Handwritten musical notation for Vivement III, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 193 ms. below the staff.

IV Pasion

Handwritten musical notation for Pasion IV, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 48 ms. below the staff.

V Minuet 1

Handwritten musical notation for Minuet 1 V, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 48 ms. below the staff.

Handwritten musical notation for Minuet 2, Lentement (Trio), consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 33 ms. below the staff. It includes dynamic markings 'p' and 'f' and the instruction '(Min. 1. D.C.)'.

VI Garotte

Handwritten musical notation for Garotte VI, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 28 ms. below the staff.

Handwritten musical notation for Air avec Doubles (6), consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 56 ms. below the staff. It includes dynamic markings 'p' and 'f' and the instruction '(Air D.C.)'.

VII Passepied 1

Handwritten musical notation for Passepied 1 VII, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 21 ms. below the staff.

Handwritten musical notation for Passepied 2 VIII, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 24 ms. below the staff. It includes dynamic markings 'p' and 'f' and the instruction '(Passepied 1. rep.)'.

IX Rigaudon

Handwritten musical notation for Rigaudon IX, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The piece is marked with a '4' above the staff and a duration of 16 ms. below the staff.

Fourth Collection, a Concerto-G  
Published in 1743

I Allegro



II Andante



III Vivace



TITLE PAGE:

"Erste Piece, / Bestehend / In sechs leichten, und nach dem  
neutigen gusto, / Wohl-eingerichteten / Praeambulis, / denen /  
Liehabern der edlen Musia, / Besonders des Claviers, / zur  
Gemüths-Ergözung, / und Angenehmen Zeit-Vertreib, / Componiret,  
und öffentlich herausgegeben / Von / Johann Ludwig Krebs, /  
Organist bey der Haupt-Kirche zu St. Marien in Zwickau. /  
Anno. M DCC **XL**. Followed by a dedicatory poem.



"Andere Piece, / Bestehend / In einer leichten, und nach dem heutigen Gusto, / Wohl-eingerichteten / Suite, / denen... (same as First Collection) / Anno M DCC XLI."

"Dritte Piece, / Bestehend / In einer, nach dem Französischen Gout, / Wohl-eingerichteten / Overture, / denen... (same as First Collection) / Anno M DCC XLI."

"Vierte Piece, / Bestehend / In einem leichten, und nach dem Italiänischen Gusto, / Wohl-eingerichteten / Concerto, / denen... (same as First Collection) / Anno M DCC XLIII."

Second, Third, and Fourth Collections are prefaced by introductory remarks by Krebs.

PUBLICATION MAY BE FOUND:

Sibley Library of the Eastman School of Music; British Museum: First, Second, and Third Collections; Brussels: Second, Third, and Fourth Collections; Leipzig, First Collection; Berlin, First and Fourth Collection; Munich: Fourth Collection.

OTHER COPIES:

Manuscript of the Overture (only) of the Third Collection and the Fugue of the Second Collection in the hand of M.Kunz, 1836 (Munich).

Manuscript of the Fugue of Second Collection, n.d. (Marburg).

MODERN EDITIONS:

First Collection, Prelude III: in Lehrmeister und Schüler Johann Sebastian Bachs, ed. by Kurt Herrmann. Gebrüder Hug & Co., Leipzig, 1935.

Second Collection, Fugue: in Geissler, Gesamt Ausgabe Magdeburg, 1848; A3, H1, #6.

Third Collection, Overture and Passepiéd: in Geissler, Ibid.; A1, H4, #10 and A2, H5, respectively.

"Exercice sur le Clavessin"  
VI Suites

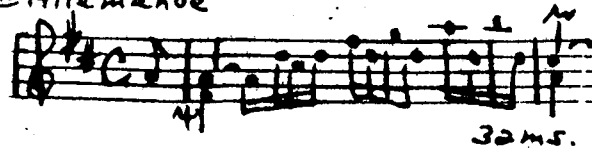
Published between 1744-1756  
Dedicated to J. S. Pfinzing

Suite I-D

I Prelude



II Allemande



III Courante

Handwritten musical notation for III Courante in G major, 3/4 time. The piece consists of a single melodic line with a trill at the end. Duration: 56 ms.

II Sarabande

Handwritten musical notation for II Sarabande in G major, 3/4 time. The piece features a slow, rhythmic melody with a trill at the end. Duration: 24 ms.

V Minuet

Handwritten musical notation for V Minuet in G major, 3/4 time. The piece is a simple, rhythmic melody. Duration: 24 ms.

VI Burlesca

Handwritten musical notation for VI Burlesca in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 28 ms.

VII Rigaudon

Handwritten musical notation for VII Rigaudon in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 16 ms.

VIII Figue

Handwritten musical notation for VIII Figue in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 32 ms.

Suite II - b

I Allemande

Handwritten musical notation for Suite II - b, I Allemande in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 20 ms.

II Courante

Handwritten musical notation for Suite II - b, II Courante in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 20 ms.

III Sarabande

Handwritten musical notation for III Sarabande in G major, 3/4 time. The piece is a slow, rhythmic melody with a trill at the end. Duration: 24 ms.

IV Passepied

Handwritten musical notation for IV Passepied in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 28 ms.

I Air

Handwritten musical notation for I Air in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 48 ms.

VI Minuet

Handwritten musical notation for VI Minuet in G major, 3/4 time. The piece is a simple, rhythmic melody. Duration: 16 ms.

VII Figue

Handwritten musical notation for VII Figue in G major, 3/4 time. The piece is a rhythmic melody with a trill at the end. Duration: 24 ms.

Suite III - Eb

I Fantasia

Handwritten musical notation for Suite III - Eb, I Fantasia in E-flat major, 3/4 time. The piece is a complex, multi-measure melody. Duration: 116 ms.

II Allemande

Handwritten musical notation for Allemande II, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 30 ms long.

III Courante

Handwritten musical notation for Courante III, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 56 ms long.

IV Sarabande

Handwritten musical notation for Sarabande IV, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 28 ms long.

V Harlequinade

Handwritten musical notation for Harlequinade V, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 20 ms long.

VI Polonaise

Handwritten musical notation for Polonaise VI, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 20 ms long.

VII Gavotte

Handwritten musical notation for Gavotte VII, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 32 ms long.

VIII Minuet alternatif

Handwritten musical notation for Minuet alternatif VIII, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 28 ms long.

Minuet 2

Handwritten musical notation for Minuet 2, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 28 ms long.

IX Gigue

Handwritten musical notation for Gigue IX, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 48 ms long.

Suite IV - Allemande

Handwritten musical notation for Suite IV - Allemande, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 28 ms long. A note below the staff reads "(Min. alt. D.C.)".

II Courante

Handwritten musical notation for Courante II, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 60 ms long.

III Sarabande

Handwritten musical notation for Sarabande III, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 16 ms long.

IV Bourrée 1

Handwritten musical notation for Bourrée 1 IV, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 24 ms long.

Bourrée 2

Handwritten musical notation for Bourrée 2, consisting of a single staff with a treble clef and a 3/4 time signature. The piece is 24 ms long. A note below the staff reads "(Bourrée 1 D.C.)".

V Polonaise

16 ms.

VI Capriccio

74 ms.

Suite V - F  
I Prelude

24 ms.

II Allemanda

16 ms.

III Courante

24 ms.

IV Sarabande

16 ms.

V Minuet 1

32 ms.

Minuet 2  
Andante

24 ms.  
(min. 1. D.C.)

VI Gigue

38 ms.

Suite VI - c  
I Allemanda

38 ms.

II Courante

32 ms.

III Sarabande

24 ms.

IV Rondeaux



V Minuet alternatif



TITLE PAGE:

"Exercice sur le Clavessin/ consistant en/ VI. Suites,/ dediées / à Monsieur Jean Sigismond Pfinzing,/ De Henfenfeld, Grundlac, Reutles et Kirchsittenbac/ Senateur et Bourguemaitre de la Republique de Nuremberg./ composées / par/ Jean Louis Krebs,/ Organiste de l'Eglise du Chateau de la Sainte Trinite/ à Zeits / Oeuvre IV./ Aux dépens de Jean Ulrich. Haffner, Maître du Lut à Nuremberg./ Nro. XVIII./Pag:37. gravé par Stör/ Followed by dedicatory remarks by Haffner.

PUBLICATION MAY BE FOUND:

Berlin.

MOEERN EDITIONS:

Suite I, Min.; Rigaudon; Suite II, Passepied; Suite IV, Bourrée I, II; Suite VI, Sarabande; in Klaviermusik des 17. und 18. Jahrhunderts, ed. by Kurt Herrmann, v.l. Gebrüder Hug & Co., Leipzig, 1934.

Suite I, Rigaudon; Suite III, Harlequinade, Polonaise; Suite IV, Bourrée II; Suite V, Min. I; in Aus der Zeit der Galanten, ed. by Martin Frey. D. Rahter, Leipzig, 1935.

Suite for the Harpsichord - Fb  
Manuscript, n.d.

I Prelude

Handwritten musical notation for the first staff of the Prelude. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written on a five-line staff with various note values and rests. Below the staff, the duration is marked as 98 ms.

II Fugue

Handwritten musical notation for the first staff of the Fugue. It features a bass clef, a key signature of two flats, and a common time signature. The notation includes a '3-ricci' marking above the staff. Below the staff, the duration is marked as 130 ms.

III Allemande

Handwritten musical notation for the first staff of the Allemande. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 26 ms.

IV Courante

Handwritten musical notation for the first staff of the Courante. It features a bass clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 24 ms.

V Sarabande

Handwritten musical notation for the first staff of the Sarabande. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 28 ms.

VI Gavotte

Handwritten musical notation for the first staff of the Gavotte. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 28 ms.

VII Polonaise

Handwritten musical notation for the first staff of the Polonaise. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 24 ms.

VIII Scherzo

Handwritten musical notation for the first staff of the Scherzo. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 60 ms.

IX Minuet

Handwritten musical notation for the first staff of the Minuet. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 20 ms.

X Rigua

Handwritten musical notation for the first staff of the Rigua. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes various note values and rests. Below the staff, the duration is marked as 22 ms.

TITLE PAGE:

"Suite/ pour le/ Clavecin/ d1/ J.L.K."

MANUSCRIPT MAY BE FOUND:

Marburg.

MODERN EDITIONS:

First five movements are the same as the first five movements of Partita #6; see page 16.

Prelude, Fugue, Allemande, Courante; in C. Geissler's Gesamt Ausgabe (Krebs' collected organ works), Magdeburg, 1848, A1,H5,#13; A1,H5,#13; A3,H4,#25; A3,H4,#26, respectively.

Partita #2 - Bb  
Partita #6 - Eb  
Sarabande, Minuet, two  
Bourrées, Partita #4-a  
Modern editions

Partita #2

I Prelude

Adagio  
mf  
21ms.

II Fugue

(4-voice)  
mf  
168ms.

III Allemande

*p* dolce e legato  
24ms.

IV Courante

*f*  
33ms.

V Sarabande

*p* dolce  
32ms.

VI Bourlesca

120ms.

VII Minuet 1

Handwritten musical notation for Minuet 1. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody starts with a quarter rest followed by a quarter note, then continues with eighth and quarter notes. A dynamic marking 'p' is present. The piece is 38 measures long.

Minuet 2

Handwritten musical notation for Minuet 2. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody begins with a half note followed by quarter notes. A dynamic marking 'p' is present. The piece is 32 measures long.

Minuet 3

Handwritten musical notation for Minuet 3. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a quarter note, followed by eighth and quarter notes. A dynamic marking 'p' is present. The piece is 32 measures long.

VIII Gigue

Handwritten musical notation for Gigue. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes. A dynamic marking 'p' is present. The piece is 76 measures long.

Partita #6

I Prelude

Handwritten musical notation for the Prelude. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece begins with a half note followed by a quarter note. A dynamic marking 'fp' is present. The piece is 98 measures long.

II Fugue

Handwritten musical notation for the Fugue. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece starts with a half note followed by a quarter note. A dynamic marking 'mf' is present. The tempo is marked 'Andante con moto'. The piece is 130 measures long.

III Allemande

Handwritten musical notation for the Allemande. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece begins with a half note followed by a quarter note. A dynamic marking 'mf dolce' is present. The piece is 26 measures long.

IV Courante

Handwritten musical notation for the Courante. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece starts with a half note followed by a quarter note. A dynamic marking 'mf' is present. The piece is 24 measures long.

V Sarabande

Handwritten musical notation for the Sarabande. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece begins with a half note followed by a quarter note. A dynamic marking 'mf con molto espressione' is present. The piece is 28 measures long.

VI Bourée

Handwritten musical notation for the Bourée. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece starts with a half note followed by a quarter note. A dynamic marking 'mf' is present. The piece is 24 measures long.

VII Polonaise

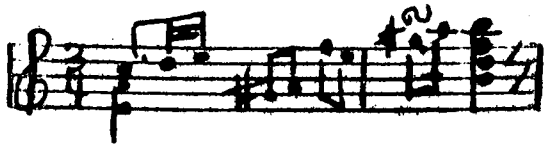
Handwritten musical notation for the Polonaise. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece begins with a half note followed by a quarter note. A dynamic marking 'mf' is present. The piece is 24 measures long.

VIII Gigue

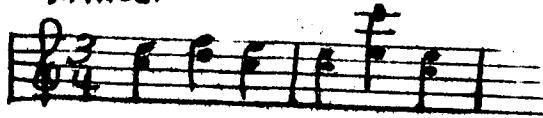
Handwritten musical notation for the Gigue. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The piece starts with a half note followed by a quarter note. A dynamic marking 'molto allegro' is present. The piece is 56 measures long.



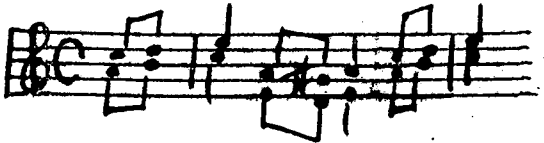
## Sarabande



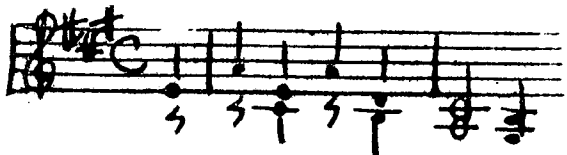
## Minuet



## Bourrée 1



## Bourrée 2



Apparently Krebs wrote a series of six suites of which #1, #3, and #5 are lost. Partita #6 is listed in the auction catalog of Dr. Werner Wolffheim's library (Aufträge zur Versteigerung Musikbibliothek Dr. W.W.; auction by dealers Breslauer & Liepmannsohn, v.2, p.45) as follows; "#95 Eigenhände. Vollständiges Musikmanuscript mit Namen: 'Partita Sesta per il Clavicembalo di Monsieur Joh. Lud. Krebs.' Fol. Titel u. 18 Seiten." See MGG, Lfg. 68-69, pp.1731-32 for information concerning the location of mss. of the three preserved partitas.

## MODERN EDITIONS:

Partita #2 and #6: in The Golden Treasury of Piano Music, v.5, ed. by L. Oesterle, 1909; in Alte Meister, ed. by E. Pauer, vs.1 & 2 [192?]; and in Les Maîtres du Clavecin, ed. by L. Köhler, v. 1, [ca.193?], publishers are, respectively, G. Schirmer, N.Y.; Breitkopf & Härtel, Leipzig; H. Litolff, Braunschweig,

Partita #6: in Anthologia di musica antica e moderna per pianoforte, ed. by G. Tagliapietra, v.12, Ricordi, Milan, 1932.

.First four movements of Partita #2, Prelude, Fugue, Allemande, Courante; in Geissler, Gesamt Ausgabe: A1, H9, #22; A1, H9, #22; A3, H3; A3, H5, #14, respectively.

Sarabande, Partita #4: in Lehrmeister und Schüler J. S. Bachs, ed. by K. Herrmann, v.2. Gebrüder Hug & Co., Leipzig, 1935.

Minuet, two Bourrées, Partita #4: in Klassische Stücke berühmter Zeitgenossen Bachs, ed. by M. Frey. C.F. Peters, Leipzig, 1929.

270

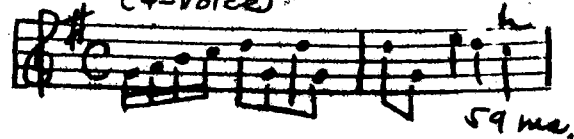
Three Fugues  
Modern edition  
(Farrenc)

I - F  
(3-voice)



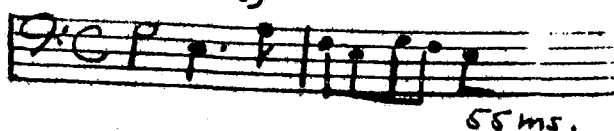
104 ms.

II - G  
(4-voice)



59 ms.

III - C  
(4-voice)



55 ms.

MANUSCRIPT COPIES:

- Fugue I: Hand of J.C.H. Rinck (1770-1846), "Fuga a per il Cembalo" (Yale); manuscript, n.d. (Marburg).  
Fugue II: manuscript, n.d. (Marburg).  
Fugue III: manuscript, n.d. (Marburg).

MODERN EDITIONS:

Le Trésor des Pianistes, ed. by Farrenc, v.17. Farrenc, Paris, 1870.

Fugue I: Geissler, Gesamt Ausgabe, Magdeburg, 1848, A1, H6, #16; The Golden Treasury of Piano Music, ed. by L.Oesterle, v.5, G. Schirmer, N.Y., 1909.

Fugue II: Geissler, Ibid., A1, H5, #14; Anthology of German Piano Music, ed. by M. Mosykowski, v.1, Boston, 1914.

## CLAVIER COMPOSITIONS PRESUMABLY LOST

### Duo for two pianos

According to Gerber (Lexicon, v.1, p.756) Krebs played this work in 1753 when he performed in Dresden. It is entitled "Duo für zwei Flügel."

Hans Loeffler mentions this work ("Johann Ludwig Krebs," in Bach Jahrbuch, 1930, p.108).

The Duo may be the same composition listed in MGG (Lfg.68-69, p.1732) as "Conc. a II cemb. obligati," (autograph in Bach-Arch. Leip.).

### Sonata for clavier

Eitner (Quellen-Lexikon, v.5, p.435) lists this work:

"Breitkopf 7." Breitkopf & Härtel, Wiesbaden, 1958, can find no information concerning this work.

The Sonata may be the same composition listed in MGG (Lfg. 68-69, p. 1731) as "'Sonata per il Clavicembalo. a' in 'Mus. Magazin in Son....für das Kl. bestehend II, 6.' Stück, Lpg. 1765, B.C.Breitkopf u. Soh."

CHAMBER MUSIC

INSTRUMENTAL SOLOS WITH FIGURED BASS

Four Violin Solos  
Manuscript, n.d.  
(From a series of six)

Solo #1 - E<sub>b</sub>

I Adagio

Handwritten musical notation for Solo #1, I Adagio. The notation is on a single staff in E-flat major, 4/4 time. It begins with a C-clef and a common time signature. The melody consists of a series of eighth and quarter notes. The duration is marked as 30 ms.

II Allegro

Handwritten musical notation for Solo #1, II Allegro. The notation is on a single staff in E-flat major, 4/4 time. It begins with a C-clef and a common time signature. The melody is more rhythmic, featuring eighth and sixteenth notes. The duration is marked as 46 ms.

III Presto

Handwritten musical notation for Solo #1, III Presto. The notation is on a single staff in E-flat major, 4/4 time. It begins with a C-clef and a common time signature. The melody is fast, consisting of eighth and sixteenth notes. The duration is marked as 80 ms.

Solo #2 - B<sub>b</sub>

I Adagio

Handwritten musical notation for Solo #2, I Adagio. The notation is on a single staff in B-flat major, 4/4 time. It begins with a C-clef and a common time signature. The melody is slow, featuring eighth and quarter notes. The duration is marked as 28 ms.

II Allegro non molto

Handwritten musical notation for Solo #2, II Allegro non molto. The notation is on a single staff in B-flat major, 4/4 time. It begins with a C-clef and a common time signature. The melody is moderate in tempo, featuring eighth and quarter notes. The duration is marked as 52 ms.

III Presto

Handwritten musical notation for Solo #2, III Presto. The notation is on a single staff in B-flat major, 4/4 time. It begins with a C-clef and a common time signature. The melody is fast, featuring eighth and sixteenth notes. The duration is marked as 86 ms.

Solo #4 - C

I Grave

Handwritten musical notation for Solo #4, I Grave. The notation is on a single staff in C major, 4/4 time. It begins with a C-clef and a common time signature. The melody is very slow, featuring eighth and quarter notes. The duration is marked as 76 ms.

II Allabrande

Handwritten musical notation for Solo #4, II Allabrande. The notation is on a single staff in C major, 4/4 time. It begins with a C-clef and a common time signature. The melody is slow, featuring eighth and quarter notes. The duration is marked as 127 ms.

Solo #6-a

III Allegro



I Largo



II Allegro



III Virace



## TITLE PAGE:

All title pages read the same: "Violino Solo/ [key] /  
con Cembalo/ di/ Joh: Lud: Krebs./"

## AUTOGRAPH:

Incomplete autograph of Solo #6 in the "Altenburger  
Landesarchiv" (MGG, Lfg. 68-69; p.1732).

## PART OF THIS SERIES NOT PRESERVED:

Solos #3 and #5 (MGG, Lfg. 68-69, p.1732).

## DATE OF PUBLICATION:

The six Solos are listed in Bräitkopf's catalog of  
1767, Suppl. II (MGG, Lfg. 68-69, p.1732).

Two other Sonatas for violin and figured bass exist in  
manuscript in Marburg (MGG, Lfg.68-69, p.1732).

SONATAS (TRIOS) FOR TWO MELODY-  
INSTRUMENTS AND FIGURED BASS

Six Trios  
Two fls. & f.b.

Trio #1-D

I Con discrezione

123 ms.

II Réjouissance

36 ms.

III Minuet 1

24 ms.

Min. 2

16 ms.  
(Min. I.D.C.)

IV Bourrée

20 ms.

V Gigue

40 ms.

Trio #2-b

I Andante

61 ms.

II Allegretto

50 ms.

III Un poco Allegro

52 ms.

IV Virace

88 ms.

Trio #3-A  
I Adagio

25 ms.

II Allegro non troppo

59 ms.

III Andante

34 ms.

IV Vivace

84 ms.

Trio #4-e

I Tempo giusto

67 ms.

II Allegro

91 ms.

III Largo

29 ms.

IV Allegro assai

90 ms.

Trio #5-G

I Adagio

20 ms.

II Presto

79 ms.  
(D.C.)

## III Siciliano

Trio #6-a  
I Cantabile

## IV Un poco Allegro

## II Vivace

## III Largo

## IV Allegramente

## TITLE PAGE:

Missing. This work listed in Eitner (Quellen-Lexikon, v.5, p.435): "VI Trio a flauto traverso I, II & violino e Cembalo, denén Liebhabern der Instrumental Music zum angenehmen Zeitvertreib componiret. Erster Theil.. Auf Kosten Joh. Ulr. Haffner, Lautenist in Nürnberg."

First page of music reads: "Joh. Ludw. Krebs. sechs Trio a 2 Flauti e Basso. Nürnberg Haffner. 1 Lietrung Blatt No.VII."

## DATE OF PUBLICATION:

Hans Loeffler ("Johana Ludwig Krebs," in Bach Jahrbuch, 1930, p. 127-28): during Krebs' Zwickau period, 1737-44.

Gerber (Lexicon, pt.1, p.757): 1738.

## PUBLICATION MAY BE FOUND:

Brussels.; Dresden; Paris; Zwickau. According to MGG (Ilg.68-69, p.1732) an incomplete autograph exists in the library of the "Gesellschaft der Musikfreunde" of Vienna.



MODERN EDITIONS:

Trio #1: Collegium Musicum, #31, ed. by H. Riemann, Breitkopf & Härtel, Leipzig, [192?].

Trio #6: Nagel's Musik-Archiv, #109, ed. by Th.W. Werner. A. Nagel, Hannover, 1934.

Trio #6, Vivace: Geissler, Gesamt Ausgabe, A2, H4.

Other trios

According to MGG the library of the "Gesellschaft der Musikfreunde" of Vienna owns an incomplete autograph of other trios (MGG, Lfg.68-69, p.1732).

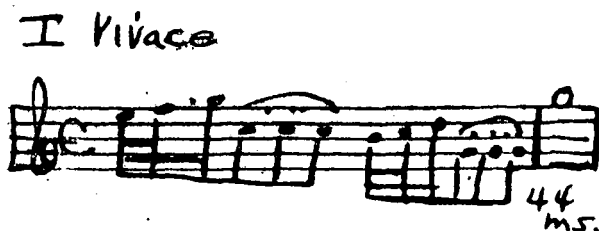
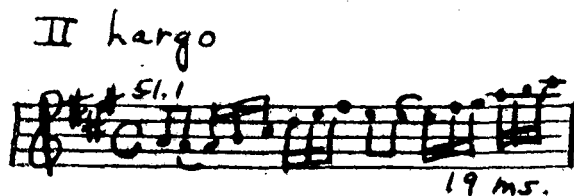
SONATAS (TRIOS) FOR TWO MELODY-INSTRUMENTS AND KEYBOARD

Largo, Allegro, Sonata for two flutes and harpsichord, a min.

Vivace, Sonata for two flutes and harpsichord, C maj.

Partly-preserved autographs

n.d.



AUTOGRAPH:

No title page. First page of music of Sonata in C major reads: "J.J. Sonata a 2 trav. e cembalo di J.L. Krebs." End of Allegro, Sonata in a min. reads: "Soli Deo Gloria." (J.J.: abbreviation for "Jesu Juva.")

AUTOGRAPH MAY BE FOUND:

Houghton Library, Harvard University, Cambridge, Mass. (The autograph is also #91, Music Microfilm Archive series.)

SONATAS FOR KEYBOARD AND ANOTHER INSTRUMENT

Two Sonatas  
For harpsichord and fl. or vln.  
Published 1744-56

Sonata #1 - D

I Allegro non molto

(clavier)

53ms.

II Siciliana

(clar.)

24ms.

III Scherzo

(clar.)

40ms.

IV Minuet 1

(clavier)

28ms.

Minuet 2 \*

(clavier)

26ms.

Sonata #2 - G

I Allegro moderato

(clavier)

43ms.

II Cantabile (Min. I. D.C.)

(clavier)

42ms.

III Minuet 1

(clavier)

40ms.

Minuet 2

(clavier)

24ms.  
(Min. I. D.C.)

IV Polonaise

(fl.)

24ms.

\* (Sgn. #1)  
II Polonaise

(clavier)

22ms.

TITLE PAGE:

"Musicalischer/ und/ angenehmer zeitvertreib/ bestehet  
in/ zwey Sonaten/ vor das/ obligate Clavessin/ nebst der/  
Traversière oder Violino/ componirt/ von/ Joh. Ludwig Krebs/  
Schloss-Organist/ in Zeitz/ Nürnberg in Verlegung Balth.  
Schmid. Wittib./ Neuntertheil/ XXXIV."

PUBLICATION MAY BE FOUND:  
Brussels.

VI Sonatas "da camera"  
For harpsichord with fl. or vln.  
Published in 1762

Sonata I\*-A

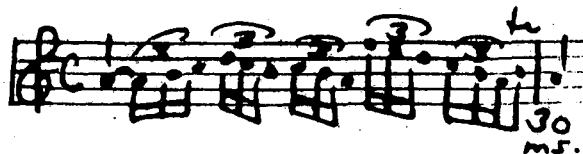
I Andante



II Allegro



III Affettuoso



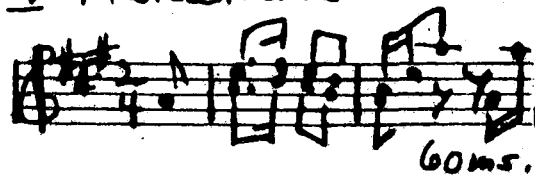
IV Minuet 1



Minuet 2



V Plaisanterie



\* In all VI Sonatas clarinet part is given  
unless otherwise noted.

Sonata II - G

VI Polonaise

Handwritten musical notation for VI Polonaise, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 34ms. label below.

I Cantabile

Handwritten musical notation for I Cantabile, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 114ms. label below.

II Allegre moderato

Handwritten musical notation for II Allegre moderato, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 62ms. label below.

III Assettuoso

Handwritten musical notation for III Assettuoso, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 46ms. label below.

IV Minuet 1

Handwritten musical notation for IV Minuet 1, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 28ms. label below.

Minuet 2

Handwritten musical notation for Minuet 2, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 16ms. (min. i. 2.c.) label below.

V Scherzo

Handwritten musical notation for V Scherzo, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 64ms. label below.

VI Polonaise

Handwritten musical notation for VI Polonaise, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 24ms. label below.

VII Vivace

Handwritten musical notation for VII Vivace, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 112ms. label below.

Sonata III - C

I Un poco lento

Handwritten musical notation for I Un poco lento, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 76ms. label below.

II Allegretto

Handwritten musical notation for II Allegretto, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 115ms. label below.

III Largo e cantabile

Handwritten musical notation for III Largo e cantabile, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It includes a fermata over the first measure and a 32ms. label below.

IV Burlesca

Handwritten musical notation for IV Burlesca, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 60ms.

V Minuetto 1

Handwritten musical notation for V Minuetto 1, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 40ms.

Minuetto 2

Handwritten musical notation for Minuetto 2, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 24ms. Below the notation, it is noted as (Min. I. D.C.).

VI Polonaise

Handwritten musical notation for VI Polonaise, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 32ms.

Sonata IV-e

I Largo

Handwritten musical notation for Sonata IV-e I Largo, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 45ms.

II Virace

Handwritten musical notation for II Virace, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 65ms.

III Affettuoso

Handwritten musical notation for III Affettuoso, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 58ms.

IV Minuet 1

Handwritten musical notation for IV Minuet 1, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 28ms.

Minuet 2

Handwritten musical notation for Minuet 2, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 32ms. Below the notation, it is noted as (Min. I. D.C.).

V Polonaise

Handwritten musical notation for V Polonaise, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 24ms.

Sonata I-a

I Largo

Handwritten musical notation for Sonata I-a I Largo, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 102ms.

II Allegro moderato

Handwritten musical notation for II Allegro moderato, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of a sequence of eighth and sixteenth notes. The duration is marked as 128ms.

III Affettuoso

Handwritten musical notation for III Affettuoso. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several notes with slurs and accents. A circled '2' is written above the second measure. The duration is marked as 24 ms.

IV Minuetto 1

Handwritten musical notation for IV Minuetto 1. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is a simple sequence of notes. The duration is marked as 40 ms.

Minuetto 2

Handwritten musical notation for Minuetto 2. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple. The duration is marked as 28 ms. Below the staff, it says "(Min. I. D.C.)".

V Polonaise

Handwritten musical notation for V Polonaise. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of several notes with slurs. The duration is marked as 28 ms.

Sonata VI - D

I Cantabile

Handwritten musical notation for Sonata VI - D I Cantabile. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple. The duration is marked as 88 ms.

II Allegro non molto

Handwritten musical notation for II Allegro non molto. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody includes slurs and accents. A circled '2' is written above the second measure, and a circled '3' is written below the third measure. The duration is marked as 40 ms.

III Siciliano

Handwritten musical notation for III Siciliano. The staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is simple. The duration is marked as 20 ms.

IV Minuetto 1

Handwritten musical notation for IV Minuetto 1. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple. The duration is marked as 36 ms.

Minuet 2

Handwritten musical notation for Minuet 2. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple. A circled '3' is written above the third measure. The duration is marked as 36 ms. Below the staff, it says "(Min. I. D.C.)".

V Polonaise

Handwritten musical notation for V Polonaise. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of several notes with slurs. The duration is marked as 24 ms.

VI Finale

allabrate

Handwritten musical notation for VI Finale allabrate. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple. The duration is marked as 118 ms.

## TITLE PAGE:

"Sonata [I, II, etc.] / da camera, / per il/ Cembalo obbligato con Flauto/ traverso, overo Violino, / composta/ da/ Giov. Lodovico Krebs, / Organist della corte di S.A. Ser. il duca di sasso-Gotha/ in Altenburg/ in Lipsia/ Presso Bern. Christ. Breitkopf & Figlio./ 1762."

## PUBLICATION MAY BE FOUND:

Berlin; Brussels: Sonata III; Marburg: a manuscript of Sonata II.

## MODERN EDITIONS:

Sonata I: Das Hauskonzert, #14, ed. by W. Hoeckner. Wilhelm Hansen Musik-forlag, Copenhagen, 1955.

Sonata III: Florilegium Musicum, #10, ed. by G. Scheck & H. Ruf. Deutscher Ricordi Verlag, Loerrach-Baden, 1955.

Other chamber works

The following works are listed in MGG (Lfg.68-69, p.1732):

"Sinfonia Es u. c à V. 1,2, Va. et Camb."; manuscript (parts only) in Marburg.

"III Son. (d,e,D) a Flauto, V. coll' Basso (Va.);" listed in Breitkopf's catalog of 1762; score in Marburg.

"Sonata I da camera per il Cembalo obbligato con Flauto travs. ò Violino. Lipsia, 1760;" "Sonata II, Lipsia, 1760." These Sonatas were in the Berlin library; destroyed during World War II.

## CONCERTOS

Two Concertos for lute  
with strings  
Manuscripts, n.d.

## Concerto [1] - C

I Allegro

239 ms.

II Largo

105 ms.

III Vivace

268 ms.

## Concerto [2] - F

I Allegro

184 ms.

II larghetto

109 ms.

III Allegro assai

191 ms.



BRIEF AUTOBIOGRAPHY

Born: Hollis, New York, 5/24/25

Parents: E. Hobbs Horstman, Marion L. Horstman

Schools and Colleges attended:

Sewanhaka High School - coll. ent. dipl.

Vassar College - A.B., Dec. 1945

New York University - M.A., 1949

Boston University, Ph.D., 1959

Also studied at: Norfolk School of Music (Yale summer sch.)

Organ Institute (Methuen, Mass.)

Harvard Summer School

Position: at Westover School, Middlebury, Conn., teaching fundamentals of music, organ, and piano; three years (1952-55).

