

# Johann Ludwig Krebs Sechs Sonatinen

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Dritter Teil der Clavier-Übung  
für Cembalo (Orgel, Klavier)

herausgegeben von / edited by  
Felix Friedrich

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## Vorwort

„Unser Krebs war bekanntlich einer der besten Schüler von Johann Sebastian Bach, deswegen man bey uns sich mit dem Wortspiel trug: In diesem großen Bach sey nur ein einziger Krebs gefangen worden.“<sup>1</sup>

Diese Zeilen beziehen sich auf Johann Ludwig Krebs, der in der Ortschaft Buttstedt in der Nähe von Weimar vermutlich am 10. Oktober 1713 geboren und am 12. Oktober getauft wurde.<sup>2</sup> Der Vater, Johann Tobias Krebs, ebenfalls ein Schüler J. S. Bachs, vermittelte ihm die ersten grundlegenden Kenntnisse in der Musik, speziell im Orgelspiel. Im Juli 1726 wurde J. L. Krebs Mitglied der Thomasschule in Leipzig und Privatschüler Bachs. Während seiner neun Jahre dauernden Lehrzeit wirkte er u. a. als Cembalist im Bachschen Collegium Musicum mit. Diese Aufgabe versah er auch weiterhin, als er von 1735 bis 1737 an der Universität Leipzig studierte, wo er juristische Vorlesungen hörte.

Im Jahre 1737 übernahm Krebs die Organistenstelle an der St. Marienkirche in Zwickau. Trotz erfolgreicher Bewerbung an der Dresdner Frauenkirche (1742) trat er diese Stelle wahrscheinlich wegen zu geringer Besoldung nicht an. Er ging 1744 als Schloßorganist nach Zeitz, der Residenzstadt des Herzogtums Sachsen-Zeitz.<sup>3</sup> Nach dem Tode Bachs (1750) und dessen Nachfolgers Harrer (1755) bemühte sich Krebs erfolglos um das Thomaskantorat in Leipzig.

Aufgrund der erfolgreichen Prüfung durch Georg Benda, dem Hofkapellmeister des Herzogtums Sachsen-Gotha-Altenburg, berief man Krebs 1756 als Hoforganisten an die Schloßkirche in Altenburg, wo er bis zu seinem Tode am Neujahrstag des Jahres 1780 blieb.

Zeitgenossen beschrieben Krebs als „echt Bachische Creatur“ und als einen „sehr starken Clavier- und Orgel-Spieler“.<sup>4</sup> Zehn Jahre nach dem Tod des Komponisten schrieb Ernst Ludwig Gerber in seinem Lexikon: „Krebs, [...] Schüler vom großen Joh. Seb. Bach und vielleicht nach Voglern in Weimar dessen würdigster.“<sup>5</sup>

Krebs hinterließ ein umfangreiches kompositorisches Schaffen, wobei es sich zum größten Teil um Werke für Orgel handelt, was sich aus seiner Tätigkeit als Organist erklärt. An zweiter Stelle steht die Klaviermusik, gefolgt von kammermusikalischen Werken und geistlichen Vokalkompositionen. Zudem komponierte er zwei Konzerte für Laute und Streicher, ein Cembalokonzert und zwei Streichersinfonien.<sup>6</sup>

Der undatierte Erstdruck der hier neu edierten *Sechs Sonatinen* erschien als dritter Teil der *Clavier-Übung* im Verlag von Johann Ulrich Haffner in Nürnberg. Die *Clavier-Übung* von Krebs umfaßt vier Teile:<sup>7</sup>

- I. Teil: 13 Choralbearbeitungen in zwei Lieferungen
- II. Teil: Suite
- III. Teil: 6 Sonatinen
- IV. Teil: 6 Suiten

Durch die Angabe von Krebs' Berufsbezeichnung „Organist in der Schloßkirche zur heiligen Dreyeinigkeit in Zeits“

auf dem Titelblatt (siehe Abb. 1) läßt sich der Entstehungszeitraum der *Sechs Sonatinen* zwischen 1744 und 1756 eingrenzen, bzw. zumindest auf die Zeit vor 1756.<sup>8</sup>

Zwischen Krebs und Haffner gab es offenbar einen engen künstlerischen Austausch. Auf dem Titelblatt der vorliegenden Sonatinen findet sich ein Hinweis auf die gleichlautenden Interessen. Dort wird der Verleger ausdrücklich als „Lautenist in Nürnberg“ bezeichnet. Von Interesse ist in diesem Zusammenhang ein Passus im Zeugnis von Johann Sebastian Bach, das er am Ende von Krebs' Studienzeit seinem Schüler ausstellte: „[...] besonders in Musicis sich bey uns distinguiret, indeme Er auf dem Clavier, Violine und Laute, wie nicht weniger in der Composition sich also habilitiret, daß Er sich hören zu lassen keinen Scheu haben darff [...].“<sup>9</sup> Der Kontakt zwischen Krebs und Haffner könnte also durchaus auf dem Gebiet des Lautenspiels zustande gekommen sein.

Mit seinen Orgelkompositionen steht Krebs größtenteils in der Nachfolge Bachs, während sich in seiner Klavier- und Kammermusik der musikalische Stilwandel, der um 1750 stattfand, deutlich bemerkbar macht. Charakteristisch für die Zeit der Vorklassik ist das Nebeneinander und die Vermischung alter und neuer Stilelemente. So zeigt sich auch in den *Sechs Sonatinen* der neue galante und empfindsame Stil dieser Epoche.

- 1 Carl Friedrich Cramer: *Magazin der Musik*, 2. Jg., Hamburg 1784, S. 30.
- 2 Zu den biographischen Daten vgl. die Artikel „Johann Ludwig Krebs“ in: *Die Musik in Geschichte und Gegenwart*, Bd. 7, Kassel usw. 1958, Sp. 1727–1734 (K. Tittel), und *The New Grove Dictionary of Music and Musicians*, Bd. 10, London 1980, S. 247–248 (H. J. McLean).
- 3 Krebs war dort nur für das Orgelspiel zuständig. Die Choralarbeit lag in den Händen des Schloßkantors Georg Christian Schemelli, der im Zusammenhang mit Bachschen Choral-sätzen bekannt geworden ist.
- 4 Brief des Schneeberger Organisten Gottfried Lincke vom 23.10.1737, in: *Bach-Dokumente*, hg. vom Bach-Archiv Leipzig, Supplement zu *Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke*, Bd. 2, Leipzig 1969, S. 405.
- 5 Ernst Ludwig Gerber: Artikel „Krebs“, in: *Historisch-biographisches Lexicon der Tonkünstler*, Bd. 1, Leipzig 1790–92, Sp. 756.
- 6 Erstausgabe, Stuttgart 1998 (CV 16.101).
- 7 Die Anlehnung an Joh. Seb. Bachs ebenfalls vierteilige Klavierübung mag wohl kaum zufällig sein.
- 8 Den ersten Teil der *Clavier-Übung* druckte der Nürnberger Verlag *Balthasar Schmidt's Witwe*. Im einzigen und undatierten Katalog des Verlages wurden die beiden Lieferungen für die Jahre 1752 und 1753 angezeigt, was lediglich als Hinweis auf die Entstehung der 13 Choralbearbeitungen spätestens kurz vor diesen Daten gelten kann. Die Frage, ob die drei folgenden Teile der *Clavier-Übung*, die alle bei Haffner gedruckt wurden, danach entstanden sind, läßt sich nicht beantworten. Im 1742 gegründeten Verlag von Johann Ulrich Haffner erschienen etwa 150 Notenausgaben. Der Erstdruck der *Sechs Sonatinen* trägt zwar die Verlagsnummer XI (Druckplattennummer), aber Lothar Hoffmann-Erbrecht hat gezeigt, daß sich das Entstehungsjahr der Stücke nicht anhand der Druckplattennummer ermitteln läßt. [Lothar Hoffmann-Erbrecht: „Der Musikverleger Johann Ulrich Haffner“, in: *Acta Musicologica*, 26. Jg. (1954), S. 114–126 und 27. Jg. (1955), S. 141–142.] Daher kann der oben genannte Entstehungszeitraum nicht näher eingegrenzt werden.
- 9 Zeugnis vom 24. August 1735, in: *Bach-Dokumente*, hg. vom Bach-Archiv Leipzig, Supplement zu *Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke*, Bd. 1, Leipzig 1963, S. 139.

## Hinweise zur Ausführung<sup>10</sup>

Der Begriff *Clavier* steht im 18. Jahrhundert ganz allgemein für ein Tasteninstrument und diese Mehrdeutigkeit betrifft auch die Krebs'sche *Clavier-Übung*. Im Titeldruck des ersten Teils weist der Komponist selbst darauf hin: „Erste Lieferung der Clavier-Übung bestehend aus verschiedenen Vorspielen und Veraenderungen einiger Kirchen Gesaenge welche so wohl auf der Orgel als auch auf dem Clavier können tractiret werden [...]“. Interessant ist an diesem Begleitwort zudem, daß noch Mitte des 18. Jahrhunderts keine eindeutige Differenzierung zwischen Orgel und Klavier, sprich Cembalo, Clavichord usw. stattgefunden hatte.

Für die Ausführung der *Sechs Sonatinen* kommen ebenfalls unterschiedliche Tasteninstrumente in Frage. Aus den wenigen dynamischen Zeichen des Erstdrucks ergibt sich zumindest das Spiel auf einem Tasteninstrument, das in der Lage ist, die von Krebs geforderten Echos darzustellen.

Für die Ausführung der Verzierungen ist eine Tabelle aufschlußreich, die sich in einem Konvolut mit Bach'schen Orgelwerken befindet.<sup>11</sup> Die Abschriften in diesem Band stammen von Johann Tobias und Johann Ludwig Krebs. Der Schreiber der am Schluß des Konvoluts notierten Verzierungstabelle ist nicht bekannt.<sup>12</sup> Die für die Sonatinen relevanten Verzierungen wurden dieser Tabelle entnommen, wobei darauf hingewiesen werden muß, daß Krebs für den *simplem Trillo* gelegentlich das Zeichen *tr* benutzt.

Der simple Trillo      Der Pralltriller oder Abzug      Der kurze Mordent



Der Doppelschlag      Der kurze Schleiffer



Der Dank des Herausgebers gilt der Bibliothèque nationale de France Paris für die Übersendung einer Kopie des Erstdruckes.

Altenburg, März 1999

Felix Friedrich

<sup>10</sup> Siehe hierzu auch vom Herausgeber: „Ausführungspraktische Beobachtungen am Orgelschaffen von Johann Ludwig Krebs“, in: *Ars Organi*, 39. Jg. (1991), Heft 3, S. 135–150.

<sup>11</sup> Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung, Handschrift P 803, Bl. 10ff. Vgl. auch Zietz, Hermann: *Quellenkritische Untersuchungen an den Bach-Handschriften P 801, P 802, und P 803 aus dem ‚Krebs’schen Nachlaß‘ unter besonderer Berücksichtigung der Choralbearbeitungen des jungen J. S. Bach*, Hamburg 1969.

<sup>12</sup> Die Tabelle zeigt auffällige Parallelen zu verschiedenen Klavierschulen aus der zweiten Hälfte des 18. Jahrhunderts (Georg Simon Löhlein, 1765, und Daniel Gottlob Türk, 1789).

## Foreword (abridged)

“Our Krebs is known to have been one of the best pupils of Johann Sebastian Bach, consequently we made a play on words: In this great Bach (brook) only one single Krebs (crayfish) has been caught.”<sup>1</sup>

These lines relate to Johann Ludwig Krebs, who was born in the village of Buttelstedt near Weimar, probably on the 10th October 1713, and was baptised on the 12th October.<sup>2</sup> His father, Johann Tobias Krebs, who had also been a pupil of J. S. Bach, gave him his first thorough musical instruction, particularly in organ playing. In July 1726 J. L. Krebs became a member of the Thomasschule in Leipzig, and a private pupil of Bach. During the nine years of his musical training his functions included playing the harpsichord in Bach's Collegium Musicum. He continued to do so from 1735 until 1737, while he was studying law at Leipzig University.

In 1737 Krebs became organist of the St. Marienkirche in Zwickau. Despite the fact that he had applied successfully for the position of organist at the Frauenkirche in Dresden (1742), he did not take it up, presumably because the salary offered was not sufficient. In 1744 he went as Schloss organist to Zeitz, the residence town of the dukedom of Sachsen-Zeitz.<sup>3</sup> After the death of Bach (1750) and of his successor Harrer (1755), Krebs applied unsuccessfully for the post of Thomascantor in Leipzig.

Having passed an examination by Georg Benda, the Court Capellmeister of the dukedom of Sachsen-Gotha-Altenburg, Krebs was appointed in 1756 as Court organist at the Schlosskirche in Altenburg, where he remained until his death on New Year's Day in 1780.

Contemporaries described Krebs as a “truly Bachian creature”, and as a “very accomplished harpsichordist and organist”.<sup>4</sup> Ten years after the composer's death Ernst Ludwig Gerber wrote in his Lexicon: “Krebs, [...] a pupil of the great Joh. Seb. Bach and perhaps, after Vogler in Weimar, the most worthy.”<sup>5</sup>

Krebs left a considerable number of compositions, the majority of them works for organ – a result of his activity as an organist. The second place goes to clavier music, followed by chamber works and sacred vocal compositions. He also wrote two concertos for lute and strings, a clavier concerto, and two string symphonies.<sup>6</sup>

The undated first print of the *Six Sonatinas* here presented in a new edition appeared as the third part of the *Clavier-Übung* (Keyboard Exercises) published by Johann Ulrich Haffner in Nuremberg. The *Clavier-Übung* by Krebs is in four parts:<sup>7</sup>

- I: 13 Chorale arrangements in two sections
- II: Suite
- III: 6 Sonatinas
- IV: 6 Suites

The statement on the title page of the original publication (see illustration 1) that Krebs was “Organist of the Schloss-

kirche of the Holy Trinity in Zeitz” indicates that the composition of the *Six Sonatinas* took place during the period between 1744 and 1756, or at least some time before 1756.<sup>8</sup>

In his organ compositions Krebs is for the most part a successor to Bach, whereas in his clavier and chamber music the change of musical style which took place about 1750 is clearly apparent. Characteristic of this pre-classical period is the juxtaposition and combination of old and new stylistic elements, and these *Six Sonatinas* demonstrate the new elegant and sensitive style of this era.

For performance of the *Six Sonatinas*, various keyboard instruments come into question. The few dynamic markings in the first publication do, however, indicate a keyboard instrument able to produce the echo effects which Krebs demands.

Useful information concerning the execution of the ornaments is given on a table found in a collection of organ works by Bach.<sup>9</sup> The music in this collection was copied by Johann Tobias and Johann Ludwig Krebs. The identity of the writer of the concluding table of ornaments is unknown.<sup>10</sup> The ornaments used in these Sonatinas are given here as in that table; it is understood that for the straightforward trill Krebs sometimes used the sign *tr* (See the table in the German foreword).

The editor's thanks are due to the Bibliothèque nationale de France, Paris, for supplying a copy of the original print, and for granting permission for the present publication.

Altenburg, March 1999  
Translation: John Coombs

Felix Friedrich

- 1 Carl Friedrich Cramer: *Magazin der Musik*, 2nd year, Hamburg, 1784, p. 30.
- 2 For bibliographic data see the articles “Johann Ludwig Krebs” in: *Die Musik in Geschichte und Gegenwart*, Vol. 7, Kassel etc., 1958, columns 1727–1734 (K. Tittel), and *The New Grove Dictionary of Music and Musicians*, Vol. 10, London, 1980, p. 237–248 (H. J. McLean).
- 3 Krebs was only employed there as organist. The choral music was directed by the Schloss cantor Georg Christian Schemelli, whose name is known in connection with Bach's chorale arrangements.
- 4 Letter sent by the Schneeberg organist Gottfried Lincke on 23.10.1737, in: *Bach-Dokumente*, ed. by the Bach-Archiv Leipzig, Supplement to *Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke*, Vol. 2, Leipzig, 1969, p. 405.
- 5 Ernst Ludwig Gerber: article “Krebs”, in: *Historisch-biographisches Lexicon der Tonkünstler*, Vol. 1, Leipzig, 1790–92, column 756.
- 6 First publication, Stuttgart, 1998 (CV 16.101).
- 7 The formal similarity to J. S. Bach's *Klavierübung*, also in four sections, is probably no mere chance.
- 8 The first part of the *Clavier-Übung* was printed by the Nuremberg publisher *Balthasar Schmidt's Witwe*. In the only undated catalogue the two sections were both advertised for the years 1752 and 1753, which can only indicate that the 13 chorale arrangements were written, at latest, shortly before those years.
- 9 Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung, Manuscript P 803, Bl. 10ff. See also Zietz, Hermann: *Quellenkritische Untersuchungen an den Bach-Handschriften P 801, P 802, und P 803 aus dem 'Krebs'schen Nachlass' unter besonderer Berücksichtigung der Choralbearbeitungen des jungen J. S. Bach*, Hamburg, 1969.
- 10 The table contains striking parallels to details given in various keyboard tutors published during the second half of the 18th century (Georg Simon Löhlein, 1765, and Daniel Gottlob Türk, 1789).

## Avant-propos (abrégé)

« On sait que notre Krebs était l'un des meilleurs élèves de Johann Sebastian Bach – d'où ce jeu de mot que nous nous plaisons à redire : dans la grande rivière (*Bach*) on n'a pu pêcher qu'un seul crabe (*Krebs*) »<sup>1</sup>

Ce propos vise Johann Ludwig Krebs, né sans doute le 10 octobre 1713 et baptisé le 12 octobre à Buttelstedt, aux environs de Weimar<sup>2</sup>. Son père, Johann Tobias Krebs, qui avait également été l'élève de Bach, lui enseigna les premiers rudiments de musique, notamment le jeu de l'orgue. En juillet 1726, J. L. Krebs entra à la Thomasschule de Leipzig et suivit à titre privé l'enseignement de Bach. Durant ses neuf années d'apprentissage, il fut le claveciniste du Collegium Musicum de Bach. Il conserva ces fonctions de 1735 à 1737 alors qu'il poursuivait ses études à l'université de Leipzig où il suivit les cours de droit.

En 1737, Krebs devint organiste à l'église Ste Marie de Zwickau. En 1742 il postula avec succès un emploi à la Frauenkirche de Dresden – mais qu'il refusa en définitive, jugeant sans doute la rémunération insuffisante. En 1744 il accepta un poste d'organiste au château de Zeitz, la ville résidentielle du duché de Saxe-Zeitz.<sup>3</sup> Après la mort de Bach (1750) et de son successeur Harrer (1755), Krebs posa en vain sa candidature aux fonctions de cantor de l'église St-Thomas de Leipzig.

Son talent fut reconnu par Georg Benda, le maître de chapelle du duché de Saxe-Gotha-Altenburg, qui le fit nommer au poste d'organiste de l'église du château d'Altenburg où il demeura jusqu'à sa mort, survenue le jour de l'an de l'année 1780.

Les contemporains décrivent Krebs comme une « authentique créature de Bach » et comme « un redoutable clavieriste et organiste ».<sup>4</sup> Dix ans après la mort du compositeur, Ernst Ludwig Gerber lui rendait hommage en ces termes : « Krebs [...] élève du grand J. S. Bach et peut-être l'un des plus éminents après Vogler à Weimar ».<sup>5</sup>

Krebs laissa une œuvre considérable. Il s'agit pour une grande partie de musique d'orgue liée à son activité d'organiste. Elle comprend également de nombreuses œuvres pour le clavier, enfin des œuvres de musique de chambre et des compositions vocales. Krebs composa en outre deux concertos pour luth et cordes, un concerto pour clavecin et deux symphonies pour cordes.<sup>6</sup>

La première édition, non datée, des *Six Sonatines* qui font l'objet de la présente édition, furent publiées au titre de la troisième partie de la *Clavier-Übung*, chez Johann Ulrich Haffner à Nuremberg. La *Clavier-Übung* de Krebs comprend les parties suivantes :<sup>7</sup>

I<sup>ère</sup> partie : 13 arrangements de chorals en deux livraisons

II<sup>e</sup> : suite

III<sup>e</sup> : six sonatines

IV<sup>e</sup> : six suites

Une mention portée sur la page de titre précise en ces termes la profession de Krebs : « Organiste à la Schloßkirche

de la Sainte Trinité en Zeits » (voir ill. 1). On peut en conclure que les *Six Sonatines* furent composées entre 1744 et 1756, en tous cas, avant 1756.<sup>8</sup>

Les compositions pour orgue de Krebs s'inscrivent en droite ligne dans la tradition de Bach alors que sa musique de clavier et sa musique de chambre accusent plus nettement les changements stylistiques survenus autour de 1750. Elle porte distinctement la marque du pré-classicisme de cette époque, associant des éléments stylistiques anciens et modernes. Les *Six Sonatines* révèlent à cet égard les caractéristiques galantes et « sensibles » qui forment le style de cette époque.

Les *Six Sonatines* peuvent être exécutées sur divers instruments à clavier. Quelques rares indications dynamiques données par l'édition originale indiquent toutefois que ces pièces étaient plutôt destinées à un instrument à clavier susceptible de rendre les jeux d'échos expressément signalés par le compositeur.

Pour l'exécution des ornements, on pourra suivre les indications que donnent une table d'agrèments qui accompagne un fascicule d'œuvres pour orgue de Bach.<sup>9</sup> Les copies réunies dans ce volume sont de la main de Johann Tobias et de Johann Ludwig Krebs. Le copiste de la table d'agrèments notée à la fin du volume demeure non identifié.<sup>10</sup> Les ornements pertinents pour les *sonatines* ont été empruntés à cette table. On remarquera toutefois que Krebs utilise occasionnellement pour le trille simple le signe *tr* (voir la table dans l'Avant-propos en langue allemande).

L'éditeur exprime sa gratitude à la Bibliothèque nationale de France, Paris, qui conserve un exemplaire de l'édition originale, d'avoir accordé l'autorisation de la présente édition.

Altenburg, mars 1999

Felix Friedrich

Traduction : C. Henri Meyer

<sup>1</sup> Carl Friedrich Cramer, *Magazin der Musik*, 2<sup>e</sup> année, Hamburg, 1784, p. 30.

<sup>2</sup> Pour les repères biographiques, voir l'article « Johann Ludwig Krebs » in: *Die Musik in Geschichte und Gegenwart*, vol. 7, Kassel, etc., 1958, col. 1727–1734 (K. Tittel), et *The New Grove Dictionary of Music and Musicians*, vol. 10, London, 1980, p. 247–248 (H. J. McLean).

<sup>3</sup> Krebs n'était responsable que de l'orgue. La direction du chœur était confiée au cantor du château Georg Christian Schemelli, dont le nom est associé à l'histoire des chorals de Bach.

<sup>4</sup> Lettre de l'organiste de Schneeberg Gottfried Lincke du 23.10.1737, dans: *Bach-Dokumente*, éd. par le Bach-Archiv Leipzig. Supplément à *Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke*, vol. 2, Leipzig, 1969, p. 405.

<sup>5</sup> Ernst Ludwig Gerber, article « Krebs », in: *Historisch-biographisches Lexicon der Tonkünstler*, vol. 1, Leipzig, 1790–92, col. 756.

<sup>6</sup> Première édition, Stuttgart, 1998 (CV 16.101).

<sup>7</sup> La parenté avec la *Klavierübung* (également en quatre parties) de J. S. Bach, semble fortuite.

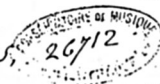
<sup>8</sup> La première partie de la *Clavier-Übung* fut imprimée par l'éditeur nurembergeois *Balthasar Schmidt's Witwe*. Selon le seul catalogue d'éditeur qui nous est parvenu (non daté), les deux livraisons sont signalées pour les années 1752 et 1753.

<sup>9</sup> Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung, Handschrift P 803, f. 10 et ss. Voir aussi Hermann Zietz: *Quellenkritische Untersuchungen an den Bach-Handschriften P 801, P 802, und P 803 aus dem 'Krebs'schen Nachlaß' unter besonderer Berücksichtigung der Choralbearbeitungen des jungen J. S. Bach*, Hamburg, 1969.

<sup>10</sup> La table présente des parallèles surprenants avec certaines méthodes de clavier de la seconde moitié du XVIII<sup>e</sup> siècle (Georg Simon Löhlein, 1765, et Daniel Gottlob Türk, 1789).

094  
44

Clavier-Ubung  
bestehend  
in  
sechs Sonatinen.  
Denen Liebhabern  
zum angenehmen Zeit-Vertreib,  
den Anfängern aber  
zum besten componiret, und  
öffentlich heraus gegeben  
von Johann Ludwig Krebs, Organist  
in der Schloß Kirche zur heiligen Dreieinigkeits in Zeitz.  
III. Theil.  
Auf Kosten Johann Ulrich Haffners,  
Buchhändler in Nürnberg, N.º XI.



A 34.541

Abb. 1: Johann Ludwig Krebs, Titelseite der *Sechs Sonatinen*. Undatierter Erstdruck des Nürnberger Verlegers Johann Ulrich Haffner. Exemplar der Bibliothèque nationale de France Paris, Signatur A 34.541

9. *Un poco allegro*  
Sonatina  
Quinta.  
*adagio*  
N.º XI.

Abb. 2: Johann Ludwig Krebs, „Sonatina Quinta“, 1. Satz (*Un poco allegro*), aus dem Erstdruck der *Sechs Sonatinen* (s. dazu die Quellenbeschreibung im Kritischen Bericht)

# Sonatina Prima

Johann Ludwig Krebs  
1713–1780

Allegro

Cembalo



35

Musical notation for measures 35-41, featuring a treble and bass staff with various notes and rests.

42

Musical notation for measures 42-48, featuring a treble and bass staff with various notes and rests.

49

Musical notation for measures 49-54, featuring a treble and bass staff with various notes and rests.

55

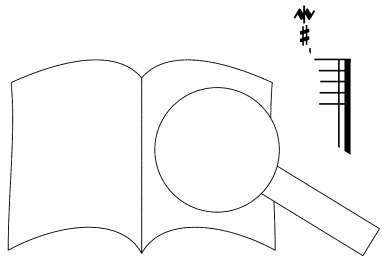
Musical notation for measures 55-61, featuring a treble and bass staff with various notes and rests.

62

Musical notation for measures 62-68, featuring a treble and bass staff with various notes and rests.

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Siciliana

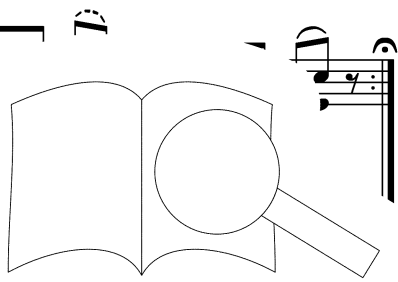
The first system of musical notation for 'Siciliana' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 6/8 time and features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. There are several dynamic markings such as *mf* and *fz* throughout the system.

The second system of musical notation for 'Siciliana' starts at measure 7. It continues with the same melodic and bass line patterns as the first system. The notation includes various articulations and dynamics, maintaining the characteristic slow and lyrical feel of the piece.

The third system of musical notation for 'Siciliana' starts at measure 13. It features a continuation of the melodic and bass line patterns. The notation includes various articulations and dynamics, maintaining the characteristic slow and lyrical feel of the piece.

The fourth system of musical notation for 'Siciliana' continues the piece. It features a continuation of the melodic and bass line patterns. The notation includes various articulations and dynamics, maintaining the characteristic slow and lyrical feel of the piece.

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Allegro assai

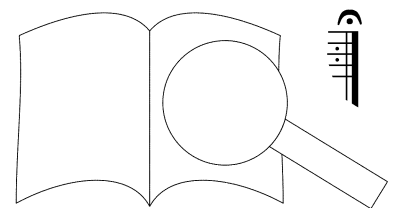
Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady bass line.

Musical notation for measures 8-14. Measure 8 is marked with a '2' above the staff. A repeat sign is present at the end of measure 14.

Musical notation for measures 15-21. Measure 15 is marked with a '15' above the staff. The melody continues with eighth notes and some slurs.

Musical notation for measures 22-28. Measure 22 is marked with a '22' above the staff. A dynamic marking of *rit.* (ritardando) is present at the start of measure 24.

Musical notation for measures 29-35. The notation continues with eighth notes and rests.



# Sonatina Seconda

Allegro

The first system of musical notation, measures 1-5. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 2. The bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes.

The second system of musical notation, measures 6-10. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A watermark 'PROBE-PARTITUR' is visible across the system.

The third system of musical notation, measures 11-15. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A watermark 'PROBE-PARTITUR' is visible across the system.

The fourth system of musical notation, measures 16-20. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A watermark 'PROBE-PARTITUR' is visible across the system. To the right of the notation is a graphic of an open book with a magnifying glass over it.

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21

Musical notation for measures 21-25. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes with various accidentals. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

26

Musical notation for measures 26-30. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody continues with eighth and sixteenth notes. The bass clef accompaniment includes some rests and quarter notes.

31

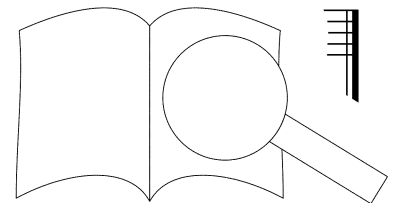
Musical notation for measures 31-36. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble clef becomes more active with sixteenth notes. The bass clef accompaniment features eighth notes and quarter notes.

37

Musical notation for measures 37-41. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble clef continues with sixteenth notes. The bass clef accompaniment includes quarter notes and eighth notes.

42

Musical notation for measures 42-46. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble clef features sixteenth notes. The bass clef accompaniment includes quarter notes and eighth notes.



Andante

Musical notation for measures 1-4. The piece is in 3/8 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

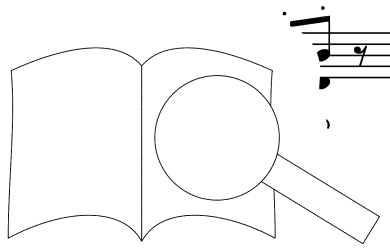
Musical notation for measures 5-8. The right hand continues with a rhythmic pattern of eighth notes, and the left hand maintains a steady accompaniment.

Musical notation for measures 9-12. The right hand has a more active melodic line with some slurs, and the left hand continues with a consistent accompaniment.

Musical notation for measures 13-16. The right hand features a melodic line with slurs, and the left hand continues with a consistent accompaniment.

Musical notation for measures 17-20. The right hand has a melodic line with slurs, and the left hand continues with a consistent accompaniment. The piece concludes with a final chord in the right hand.

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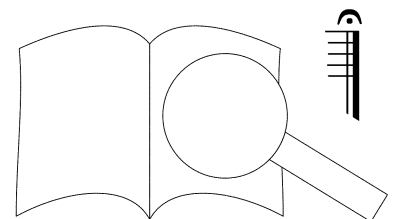
21

Vivace

9

17

25



Da Capo

# Sonatina Terza

Allegro un poco andante

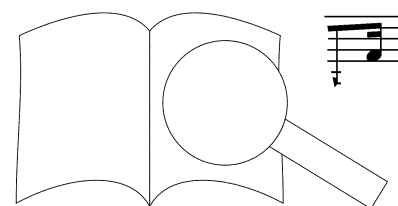
The first system of the musical score, measures 1-3. The treble clef staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The bass clef staff starts with a whole rest, followed by a quarter note G3, and then eighth notes F3, E3, and D3.

The second system of the musical score, measures 4-6. Measure 4 continues the melody with eighth notes. Measure 5 features a triplet of eighth notes (G4, A4, B-flat4) in the treble staff. Measure 6 continues the melody with eighth notes.

The third system of the musical score, measures 7-9. Measure 7 continues the melody with eighth notes. Measure 8 features a quarter note G4. Measure 9 continues the melody with eighth notes.

The fourth system of the musical score, measures 10-12. Measure 10 features a triplet of eighth notes (G4, A4, B-flat4) in the treble staff. Measure 11 continues the melody with eighth notes. Measure 12 continues the melody with eighth notes.

The fifth system of the musical score, measures 13-15. Measure 13 continues the melody with eighth notes. Measure 14 features a quarter note G4. Measure 15 continues the melody with eighth notes.





15

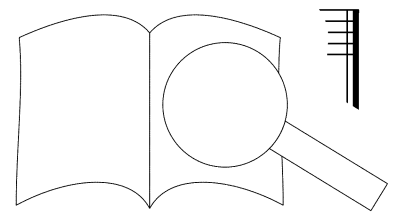
18

20

23

26

29



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Largo

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of three flats. Measure 1 starts with a treble clef and a bass clef. Measures 2 and 3 feature triplets in the treble staff. Measures 4 and 5 include trills (tr) in the treble staff.

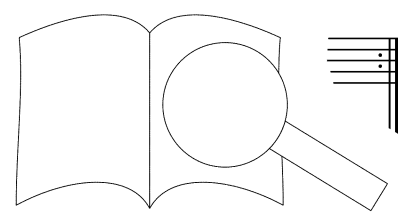
Musical notation for measures 6-12. Measure 6 is marked with a '6' above the staff. Measures 7-12 show dynamic markings: *p* (piano) in measures 7, 10, and 11, and *f* (forte) in measure 8. The notation includes various rhythmic patterns and articulation marks.

Musical notation for measures 13-18. Measure 13 is marked with a '13' above the staff. Measures 14-18 feature trills (tr) and triplets in the treble staff. The piece concludes with a double bar line and repeat signs.

Musical notation for measures 19-24. Measure 19 is marked with a '19' above the staff. The notation includes various rhythmic patterns and articulation marks, including a trill in measure 24.

Musical notation for measures 25-30. Measure 25 is marked with a '25' above the staff. The notation includes various rhythmic patterns and articulation marks, including a trill in measure 30.

Musical notation for measures 31-36. Measures 32-36 feature triplets in the treble staff. The piece concludes with a double bar line and repeat signs.



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Allegramente

Musical notation for measures 1-7. The piece is in 3/8 time and B-flat major. The right hand features eighth-note patterns with triplets and accents. The left hand provides a steady bass line. A piano (*p*) dynamic marking is present in measure 5.

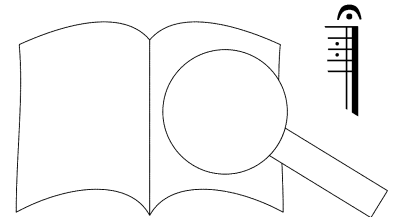
Musical notation for measures 8-14. The right hand continues with eighth-note patterns, including a sixteenth-note run in measure 10. The left hand maintains a consistent bass line. A forte (*f*) dynamic marking is present in measure 8.

Musical notation for measures 15-21. The right hand features eighth-note patterns with accents. The left hand continues with a steady bass line. A key signature change to C major is indicated by a sharp sign on the F line in measure 19.

Musical notation for measures 22-28. The right hand continues with eighth-note patterns and accents. The left hand maintains a steady bass line.

Musical notation for measures 29-34. The right hand features eighth-note patterns with accents. The left hand continues with a steady bass line.

Musical notation for measures 35-40. The right hand features eighth-note patterns with accents. The left hand continues with a steady bass line. A first ending bracket is present in measure 35.



# Sonatina Quarta

Vivace

The first system of musical notation, measures 1-11, is written in 3/8 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

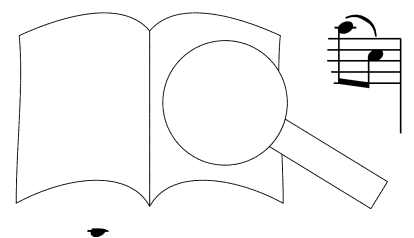
The second system, measures 12-21, includes a trill (tr.) in the right hand at measure 12. The piece continues with eighth-note patterns in both hands.

The third system, measures 22-31, shows the continuation of the eighth-note accompaniment in the left hand and the melodic line in the right hand.

The fourth system, measures 32-41, features a change in the left hand's accompaniment pattern, including some sixteenth-note figures.

The fifth system, measures 42-47, concludes the piece with a final melodic phrase in the right hand and a simple accompaniment in the left hand.

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51

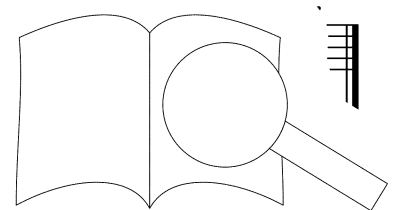
61

69

77

88

o.



Adagio

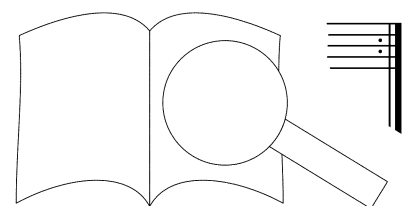
The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff begins with a bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes.

The second system starts with a measure rest of 4 measures in the treble staff. The music resumes with eighth and sixteenth notes. A trill ornament (tr) is placed over a note in the treble staff. The bass staff continues with the rhythmic pattern.

The third system begins with a measure rest of 7 measures in the treble staff. The music resumes with eighth and sixteenth notes. The bass staff continues with the rhythmic pattern.

The fourth system begins with a measure rest of 9 measures in the treble staff. The music resumes with eighth and sixteenth notes. The bass staff continues with the rhythmic pattern.

The fifth system begins with a measure rest of 11 measures in the treble staff. The music resumes with eighth and sixteenth notes. The bass staff continues with the rhythmic pattern.



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Vivace

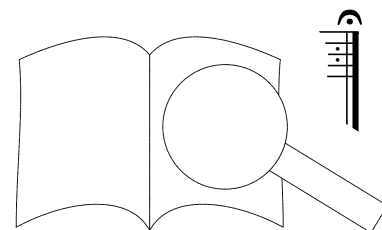
Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth-note patterns, while the bass clef provides a steady accompaniment of eighth notes.

Musical notation for measures 7-11. The melody continues with eighth-note patterns, and the bass clef accompaniment remains consistent.

Musical notation for measures 12-19. Measure 12 begins with a repeat sign. The melody features a trill in measure 14. The bass clef accompaniment continues with eighth notes.

Musical notation for measures 20-26. The melody continues with eighth-note patterns, and the bass clef accompaniment remains consistent.

Musical notation for measures 27-33. The melody continues with eighth-note patterns, and the bass clef accompaniment remains consistent.



# Sonatina Quinta

Un poco allegro

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

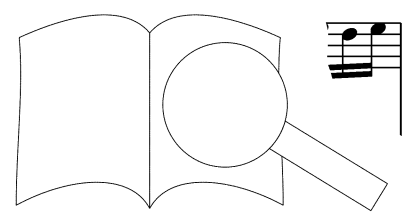
Musical notation for measures 6-10. Measure 6 is marked with a '6' above the staff. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with eighth notes.

Musical notation for measures 11-15. Measure 11 is marked with an '11' above the staff. The right hand has a more complex melodic line with some grace notes, and the left hand continues with quarter notes.

Musical notation for measures 16-20. Measure 16 is marked with a '16' above the staff. The right hand features a prominent sixteenth-note pattern, and the left hand has a simple accompaniment.

Musical notation for measures 21-25. Measure 21 is marked with a '21' above the staff. The right hand continues with sixteenth-note patterns, and the left hand has a steady accompaniment.

Musical notation for measures 26-30. The right hand has a melodic line with some grace notes, and the left hand continues with quarter notes. The system ends with a double bar line.



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29

Musical notation for measures 29-32. Treble clef has eighth-note patterns, bass clef has quarter-note accompaniment.

33

Musical notation for measures 33-37. Treble clef has eighth-note patterns, bass clef has quarter-note accompaniment.

38

Musical notation for measures 38-42. Treble clef has eighth-note patterns, bass clef has quarter-note accompaniment.

43

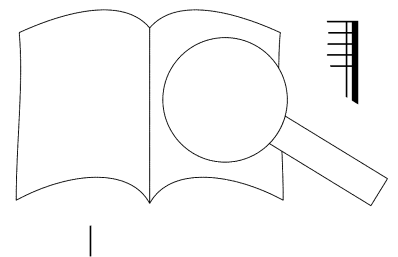
Musical notation for measures 43-46. Treble clef has eighth-note patterns, bass clef has quarter-note accompaniment.

47

Musical notation for measures 47-51. Treble clef has eighth-note patterns, bass clef has quarter-note accompaniment.

Musical notation for measures 52-55. Treble clef has eighth-note patterns, bass clef has quarter-note accompaniment.

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Andante

Musical notation for measures 1-3. The piece is in G major (one sharp) and 3/4 time. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter rest, followed by quarter notes G3, F3, and E3. Measure 2 continues the melody with quarter notes D5, C5, B4, and A4. The bass line has quarter notes D3, C3, and B2. Measure 3 features a treble clef with a key signature change to two sharps (D major) and a common time signature. The melody has quarter notes B4, A4, G4, and F4. The bass line has quarter notes A2, G2, and F2.

Musical notation for measures 4-6. The melody continues with quarter notes E4, D4, C4, and B3. The bass line has quarter notes E2, D2, and C2. Measure 5 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes B3, A3, G3, and F3. The bass line has quarter notes B1, A1, and G1. Measure 6 continues with quarter notes E3, D3, C3, and B2. The bass line has quarter notes E1, D1, and C1.

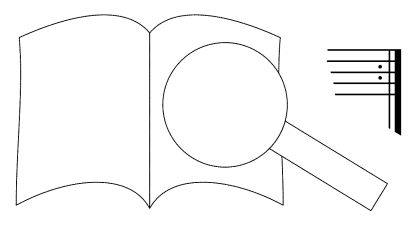
Musical notation for measures 7-9. Measure 7 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes A3, G3, F3, and E3. The bass line has quarter notes B0, A0, and G0. Measure 8 features a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes D4, C4, B3, and A3. The bass line has quarter notes F0, E0, and D0. Measure 9 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes G3, F3, E3, and D3. The bass line has quarter notes C0, B0, and A0.

Musical notation for measures 10-12. Measure 10 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes C4, B3, A3, and G3. The bass line has quarter notes G0, F0, and E0. Measure 11 features a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes F3, E3, D3, and C3. The bass line has quarter notes D0, C0, and B0. Measure 12 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes B3, A3, G3, and F3. The bass line has quarter notes A0, G0, and F0.

Musical notation for measures 13-14. Measure 13 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes E3, D3, C3, and B2. The bass line has quarter notes E0, D0, and C0. Measure 14 features a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes A2, G2, F2, and E2. The bass line has quarter notes B0, A0, and G0.

Musical notation for measures 15-16. Measure 15 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes D3, C3, B2, and A2. The bass line has quarter notes F0, E0, and D0. Measure 16 features a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes G2, F2, E2, and D2. The bass line has quarter notes C0, B0, and A0.

Musical notation for measures 17-18. Measure 17 has a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes C3, B2, A2, and G2. The bass line has quarter notes B0, A0, and G0. Measure 18 features a treble clef with a key signature of two sharps and a common time signature. The melody has quarter notes F2, E2, D2, and C2. The bass line has quarter notes A0, G0, and F0.



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Allegretto

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Musical notation for measures 5-8. The right hand continues with a melodic line, and the left hand has a more active bass line. A dynamic marking of *f* (forte) is present in the first measure.

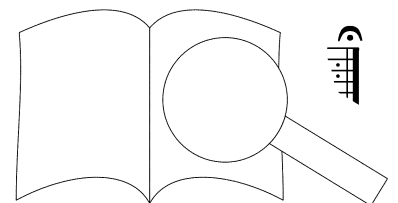
Musical notation for measures 9-12. This system includes a repeat sign with first and second endings. The right hand has a melodic line with slurs, and the left hand has a bass line.

Musical notation for measures 13-15. The right hand has a melodic line with slurs, and the left hand has a bass line.

Musical notation for measures 16-19. The right hand has a melodic line with slurs, and the left hand has a bass line. A dynamic marking of *f* (forte) is present in the second measure.

Musical notation for measures 20-23. The right hand has a melodic line with slurs, and the left hand has a bass line. A dynamic marking of *f* (forte) is present in the second measure.

Musical notation for measures 24-27. The right hand has a melodic line with slurs and triplets, and the left hand has a bass line.



# Sonatina Sesta

Allegro non troppo

Musical notation for measures 1-3. The piece is in 12/8 time and B-flat major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Musical notation for measures 4-5. The right hand continues the melodic line with eighth notes, and the left hand maintains the accompaniment.

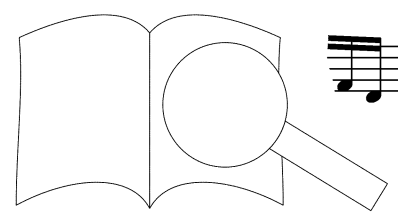
Musical notation for measures 6-7. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment.

Musical notation for measures 8-10. The right hand features a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment.

Musical notation for measures 11-12. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment.

Musical notation for measures 13-14. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment.

Musical notation for measures 15-16. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady accompaniment.



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17

Musical notation for measures 17-18. Treble clef has eighth-note patterns, bass clef has quarter notes with rests.

19

Musical notation for measures 19-20. Treble clef has sixteenth-note patterns, bass clef has quarter notes with rests.

21

Musical notation for measures 21-22. Treble clef has eighth-note patterns, bass clef has quarter notes with rests.

24

Musical notation for measures 24-25. Treble clef has quarter notes, bass clef has eighth-note patterns.

27

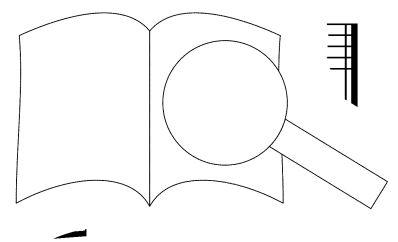
Musical notation for measures 27-28. Treble clef has eighth-note patterns, bass clef has quarter notes with rests.

29

Musical notation for measures 29-30. Treble clef has eighth-note patterns, bass clef has quarter notes with rests.

3

Musical notation for measures 31-32. Treble clef has eighth-note patterns, bass clef has quarter notes with rests. Includes dynamic markings 'd.' and 's.'



Larghetto

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of one flat. Measure 1 features a treble clef with a quarter note G4, followed by eighth notes A4, B4, and C5. A trill (tr) is marked over the quarter note G4. The bass clef has a quarter rest, followed by eighth notes G3, F3, and E3. Measures 2 and 3 continue with similar rhythmic patterns and include wavy hairpins.

Musical notation for measures 4-6. Measure 4 starts with a treble clef and a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a quarter note G3, followed by eighth notes F3 and E3. Measures 5 and 6 continue with similar rhythmic patterns and include wavy hairpins.

Musical notation for measures 7-9. Measure 7 starts with a treble clef and a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a quarter note G3, followed by eighth notes F3 and E3. Measure 8 features a trill (tr) over a quarter note G4. Measure 9 ends with a double bar line. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

Musical notation for measures 10-11. Measure 10 starts with a treble clef and a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a quarter note G3, followed by eighth notes F3 and E3. Measure 11 continues with similar rhythmic patterns and includes a trill (tr) over a quarter note G4.

Musical notation for measures 12-13. Measure 12 starts with a treble clef and a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a quarter note G3, followed by eighth notes F3 and E3. Measure 13 continues with similar rhythmic patterns and includes a trill (tr) over a quarter note G4.

Musical notation for measures 14-15. Measure 14 starts with a treble clef and a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a quarter note G3, followed by eighth notes F3 and E3. Measure 15 continues with similar rhythmic patterns and includes a trill (tr) over a quarter note G4. To the right of the notation is a large graphic of an open book with a magnifying glass over it.

18

tr

Tempo di Minuetto

tr

8

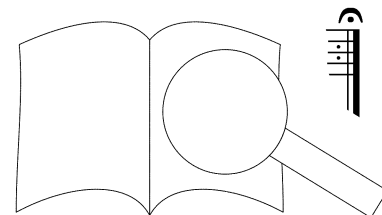
tr

1.

13

20

27



# Kritischer Bericht

## I. Die Quelle

Das einzige noch erhaltene Exemplar des Erstdrucks der *Sechs Sonatinen*, der in der Bibliothèque nationale de France Paris (ancien fonds du conservatoire national de musique) unter der Signatur A 34.541 aufbewahrt wird, diente als Grundlage des vorliegenden Neudrucks.<sup>1</sup> Das Titelblatt des Erstdrucks wird in der vorliegenden Ausgabe als Abb. 1 wiedergegeben.

Der querformatige Druck umfaßt eine Titelseite und 12 Notenseiten mit jeweils fünf Akkoladen zu je zwei Systemen. Das Notensystem der rechten Hand ist mit C-Schlüssel (Sopran) versehen, das der linken Hand mit F-Schlüssel (Baß). Zum Druckbild siehe die Abb. 2. Die Satzbezeichnungen befinden sich teils über, neben wie auch unter dem jeweils ersten Notensystem. Dynamische Angaben sind stets ausgeschrieben (*piano*. / *forte*.).

Am Schluß der einzelnen Sonatinen findet sich entweder der Vermerk *Il Fine* oder *Si Volti*. Am Ende der sechsten Sonatine steht *Il Fine delle Sonatine*.

Ein Autograph oder eine Abschrift der *Sechs Sonatinen* konnte bisher nicht nachgewiesen werden. Hans Löffler führt in seinem Krebs-Werkverzeichnis eine im Bach-Archiv Leipzig befindliche Abschrift aus der Sammlung Manfred Gorke auf.<sup>2</sup> Dabei handelt es sich jedoch um Bearbeitungen für Klavier von Triosonaten für Violine, Flöte und Generalbaß von Krebs.<sup>3</sup>

## II. Zur Edition

Die Schlüsselung, die Halsung der Noten, die d<sup>♯</sup>-Zeichen, die Setzung und Schreibung von A<sup>♯</sup> Schreibungweise von Wiederholungszeichen und die Schreibweise von *ritardando* wurde der heute üblichen Editionspraxis angeglichen. Die originale Balkensetzung hingegen wurde beibehalten.

Alle weiteren Maßnahmen des Neudrucks sind in den Einzelanmerkungen kritisch in den Noten kenntlich gemacht. Die Ergänzungen erscheinen im Kleinstformat und kursiv gedruckt, ergänzte Halsungen sind gestrichelt und ergänzte Balkensetzungen sind in Klammern, ergänzte Beiwerkstriche sind gestrichelt.

Da der C-Schlüssel versehen wurde, ergab sich eine Abweichung der Quelle abweichende Systeme. Die originale Notation der *Sonatina Terza* in c-dorisch

## III. Einzelanmerkungen

Abkürzungen: rH = rechte Hand, lH = linke Hand.  
Zitierweise: Takt, Hand, Zeichen (Noten – auch Vorschlagsnoten – und Pausen), Lesart der Quelle.

### *Sonatina Terza*

1. Satz (*Allegro un poco andante*)  
31 rH, lH 3–4 Halbe Pause

### *Sonatina Quinta*

1. Satz (*Un poco allegro*)  
54 *adagio*.

3. Satz (*Allegretto*)  
21–22 nicht ausnotiert, sondern als Wiederholung der Takte 21–22 mit der Anweisung *f*

### *Sonatina Sesta*

1. Satz (*Allegro non troppo*)  
33 rH, lH 3

