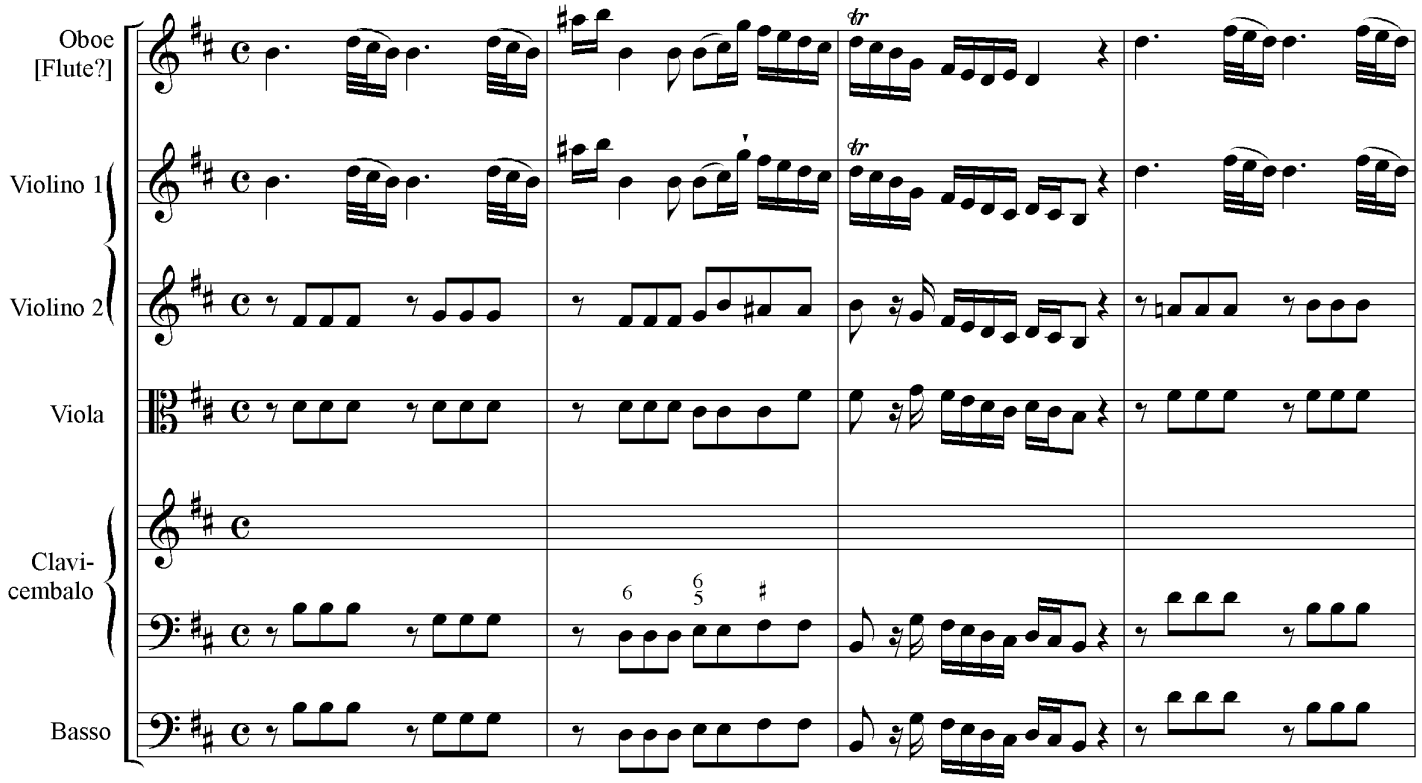
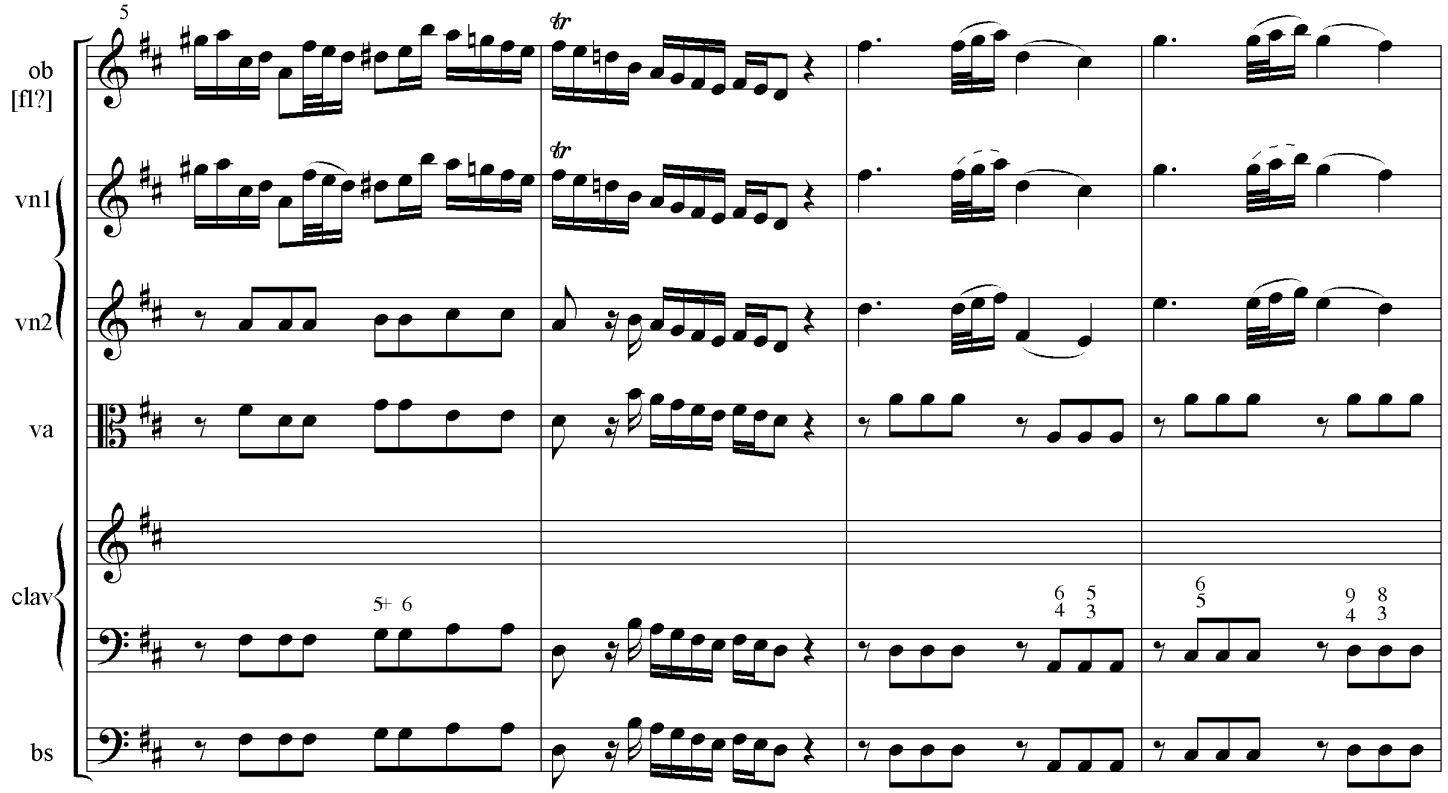
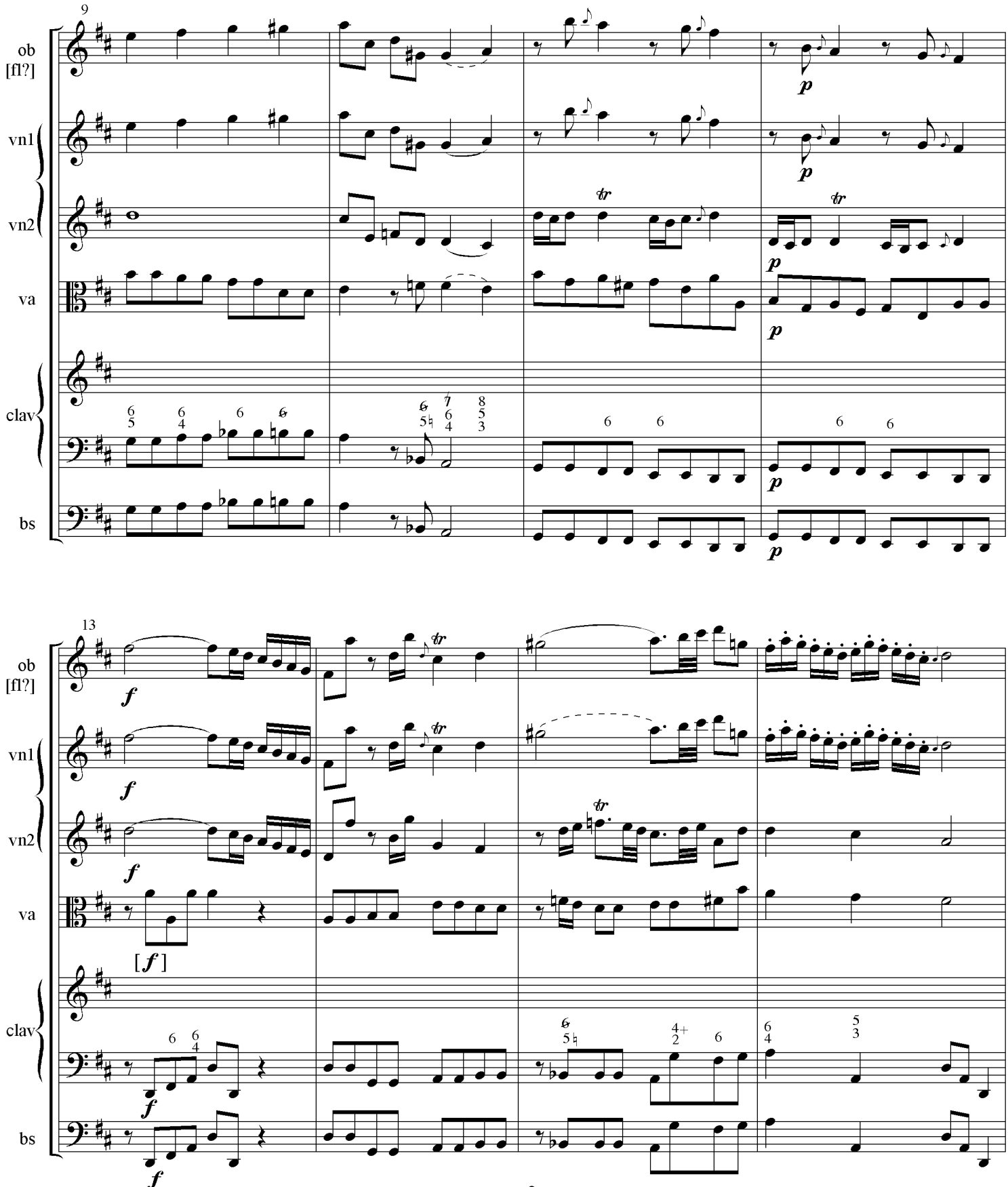
Concerto

Johann Ludwig Krebs (D B Mus. ms. 12027)

Moderato



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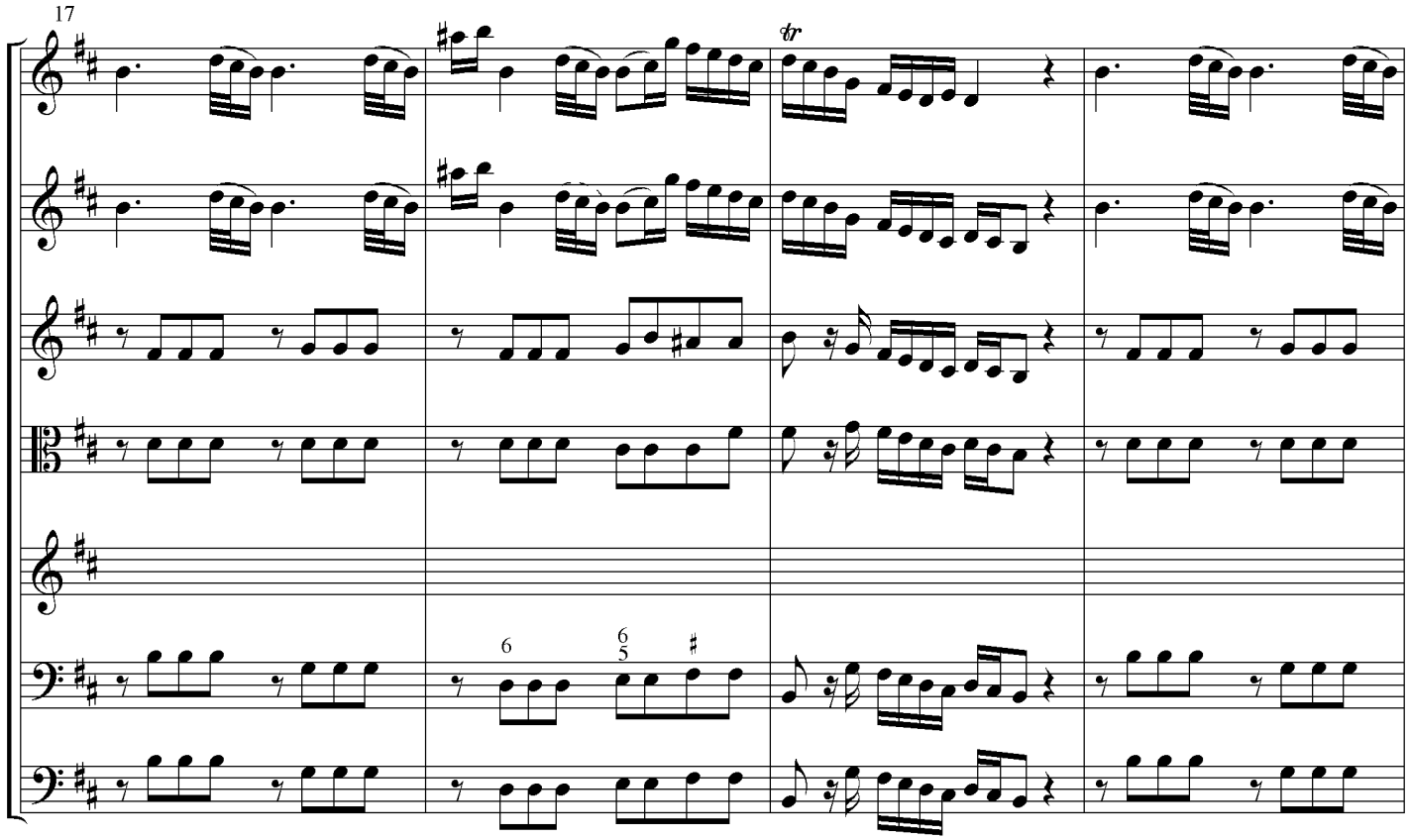
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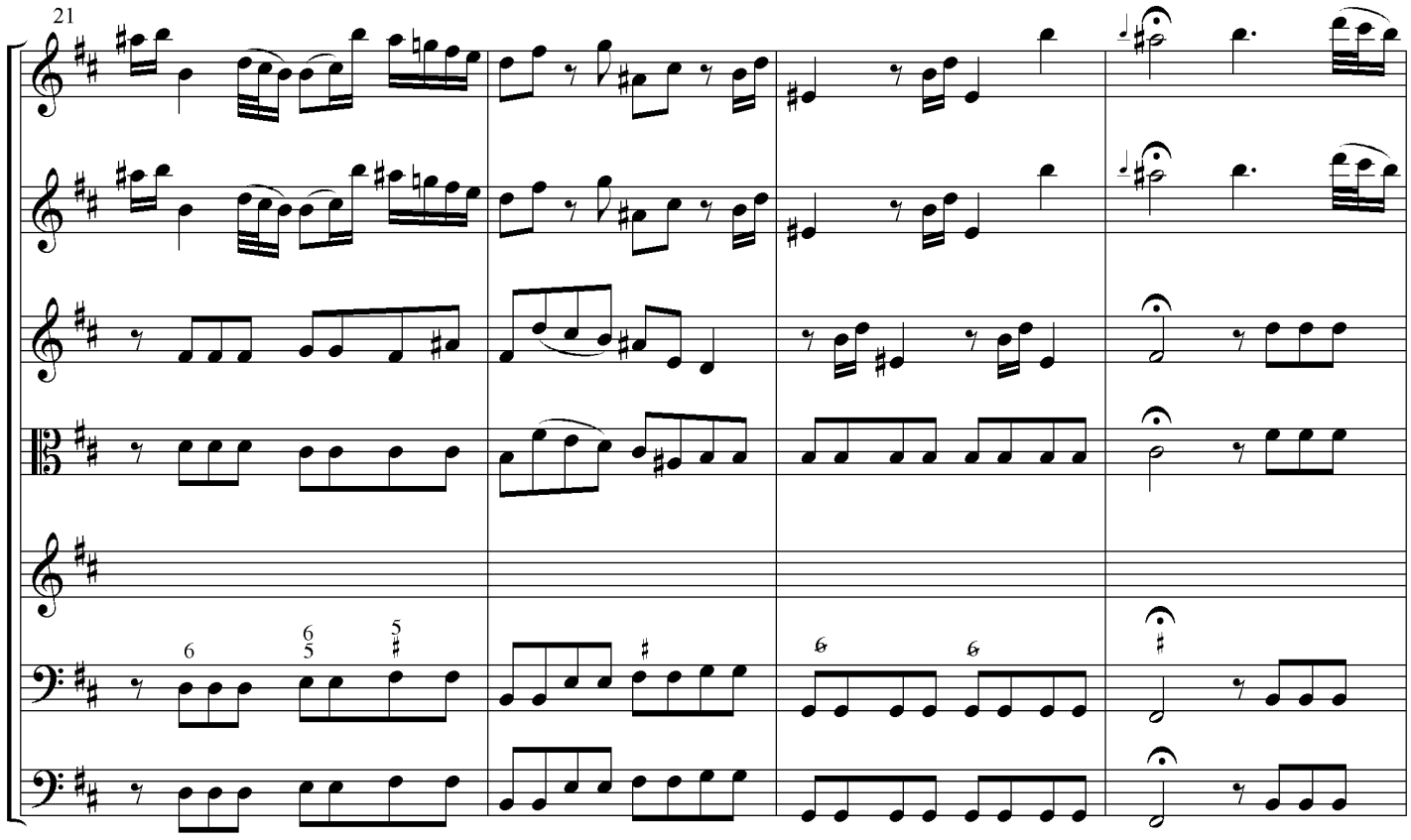
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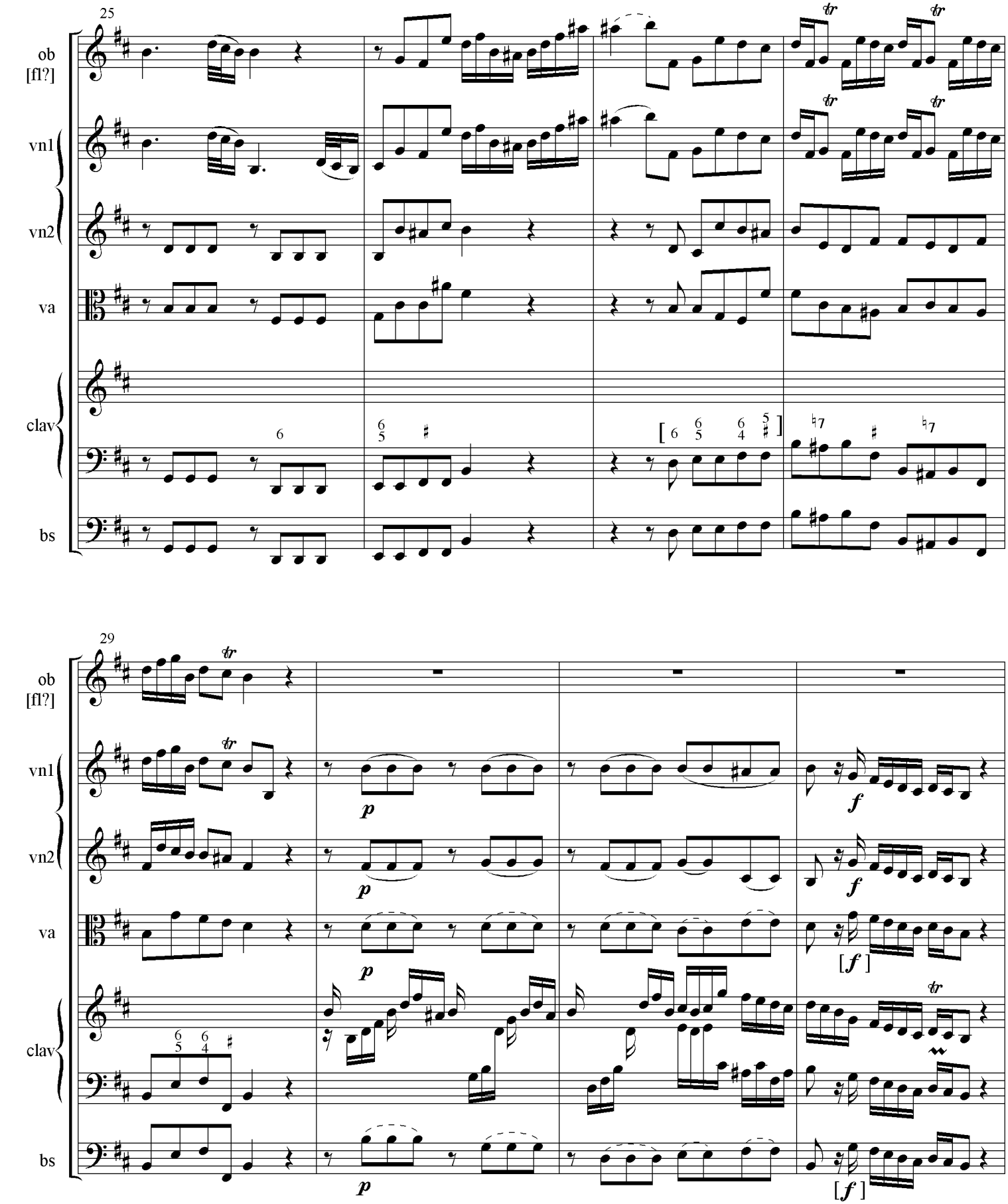
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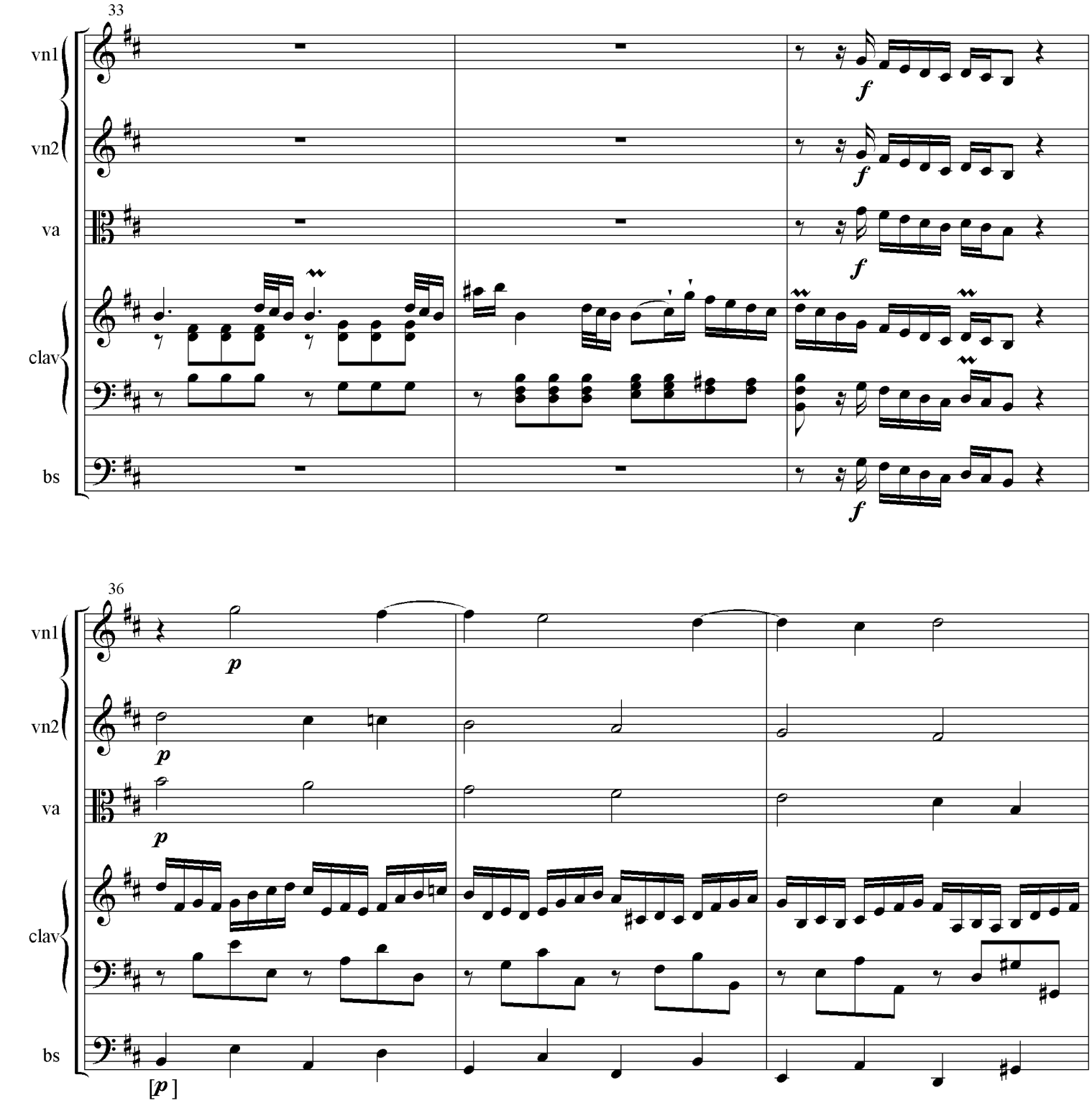
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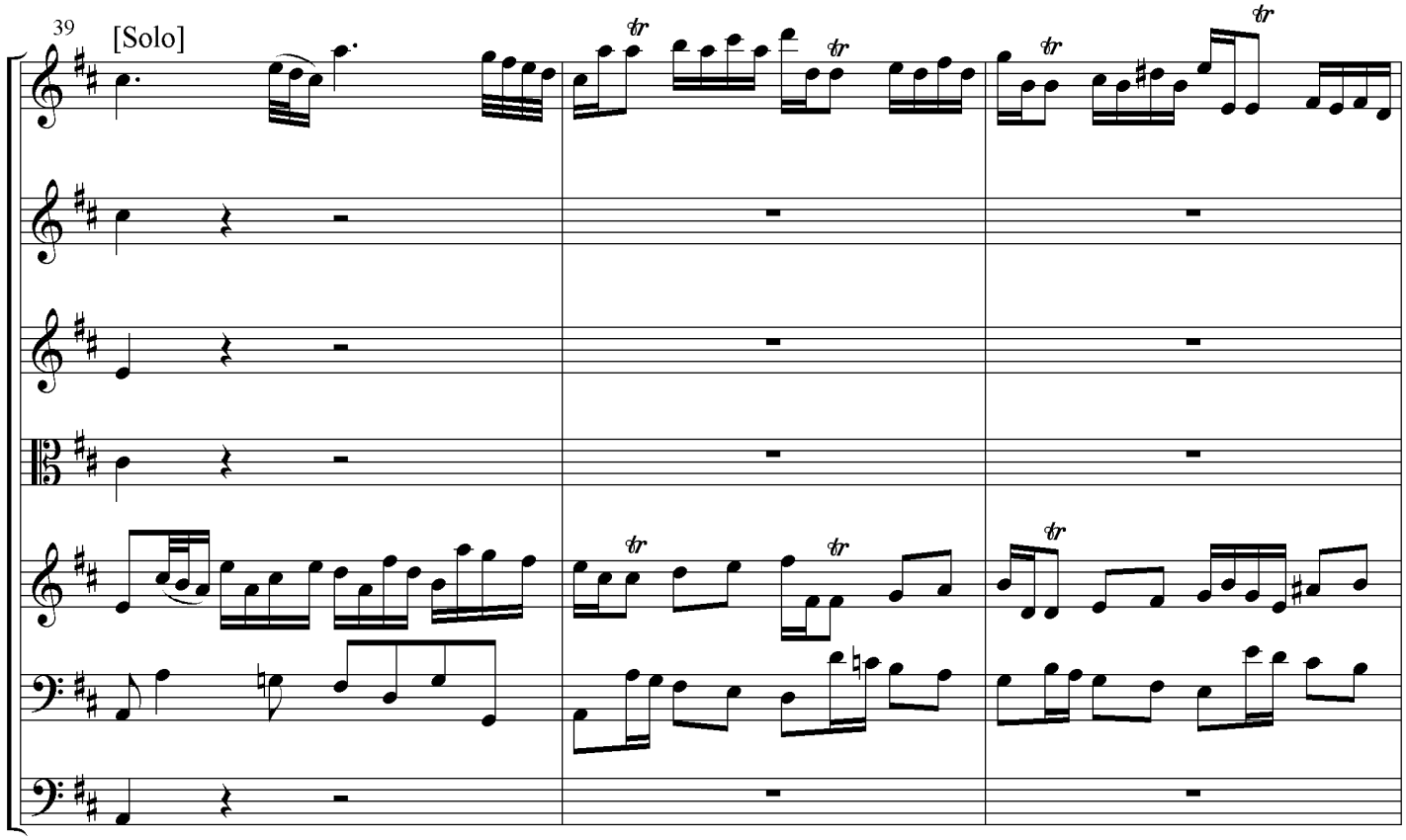
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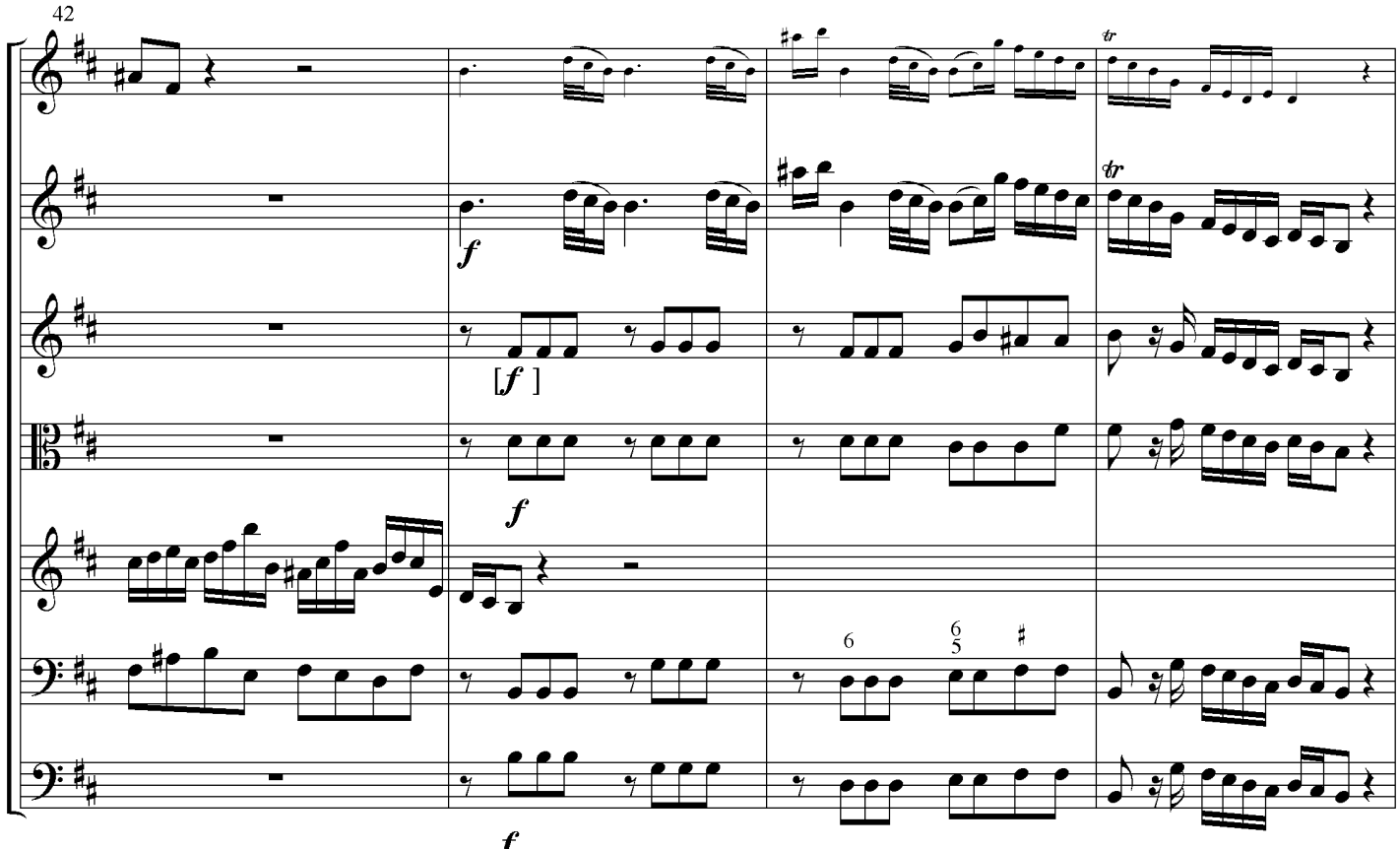
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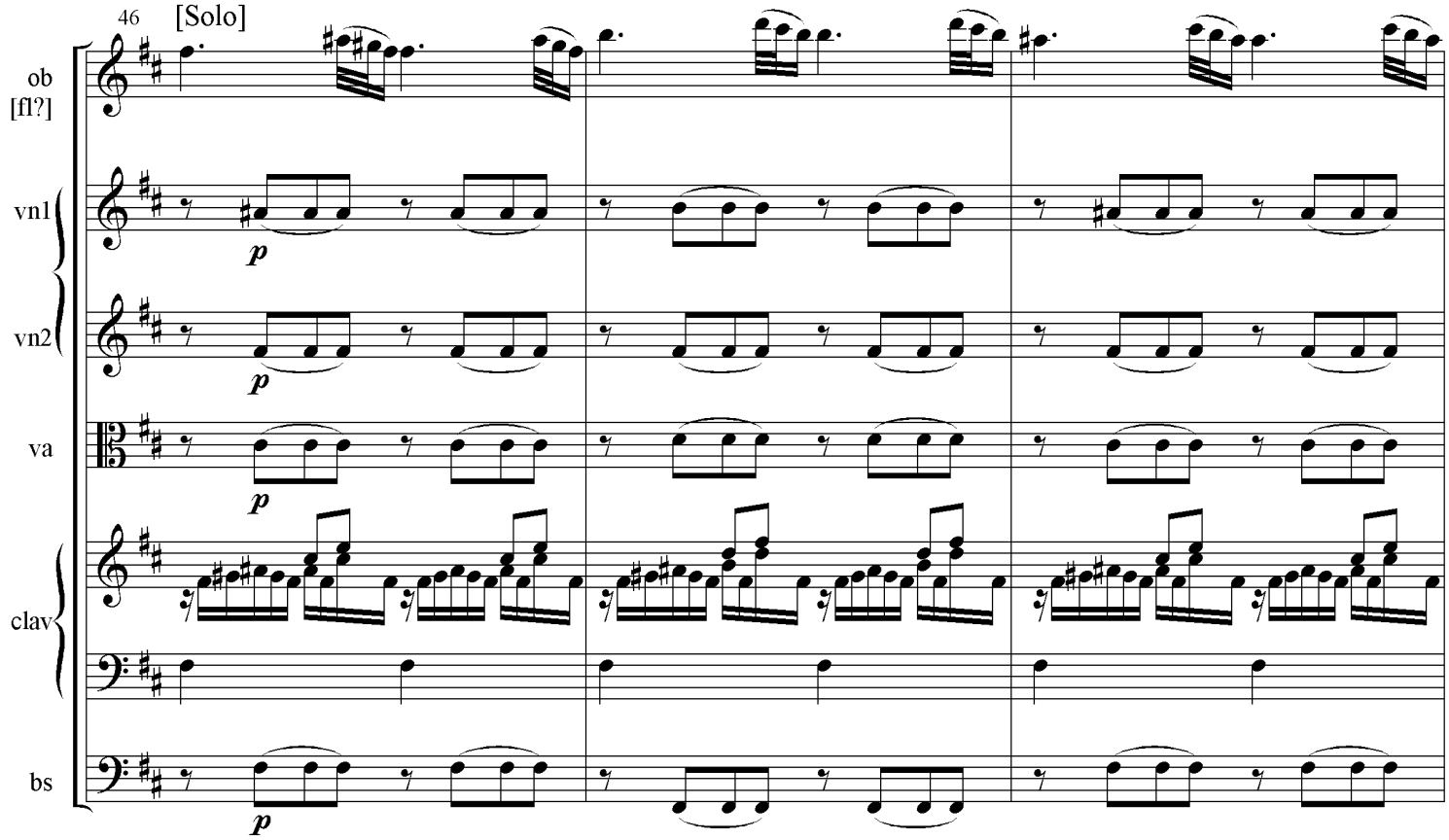
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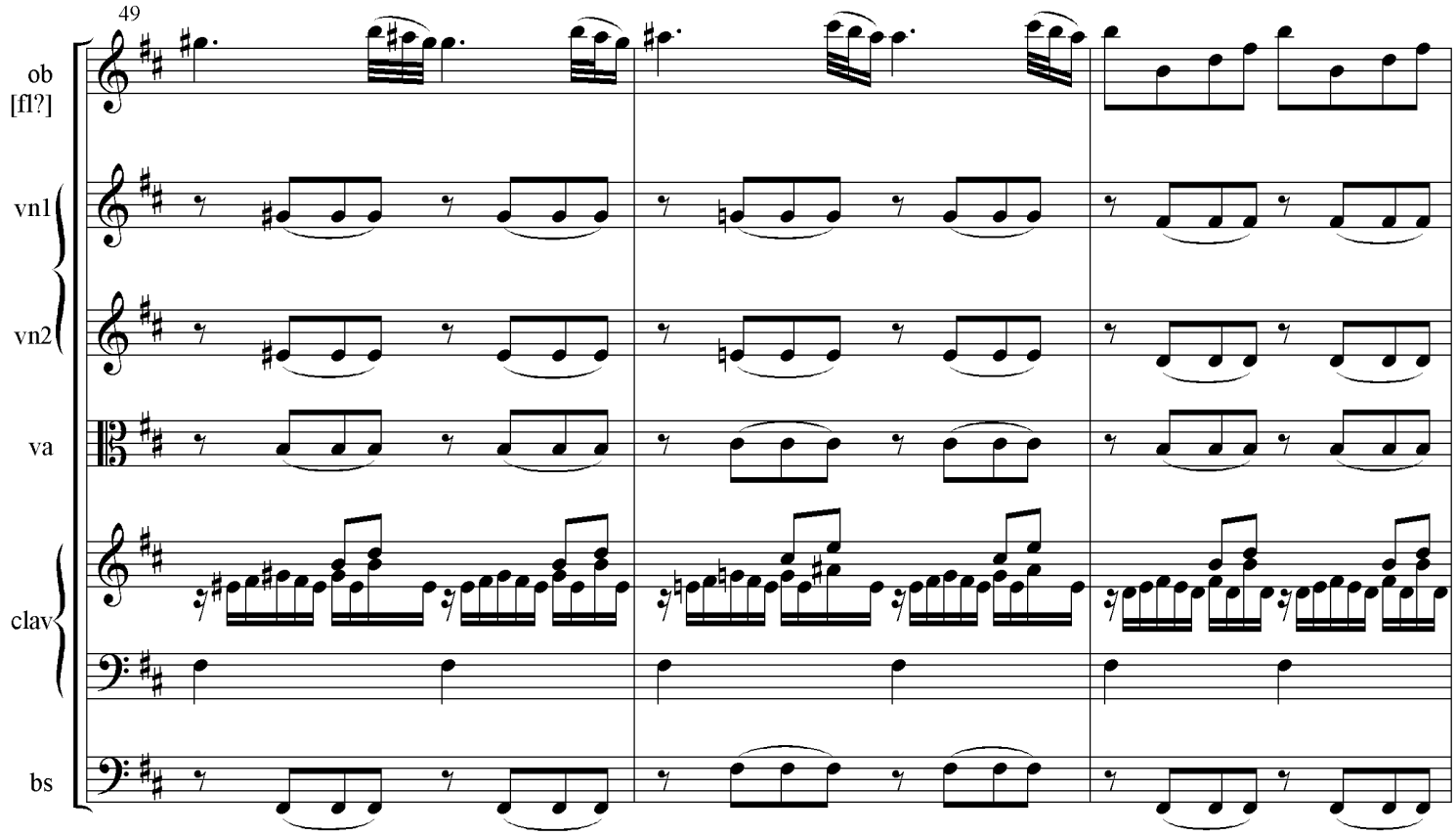
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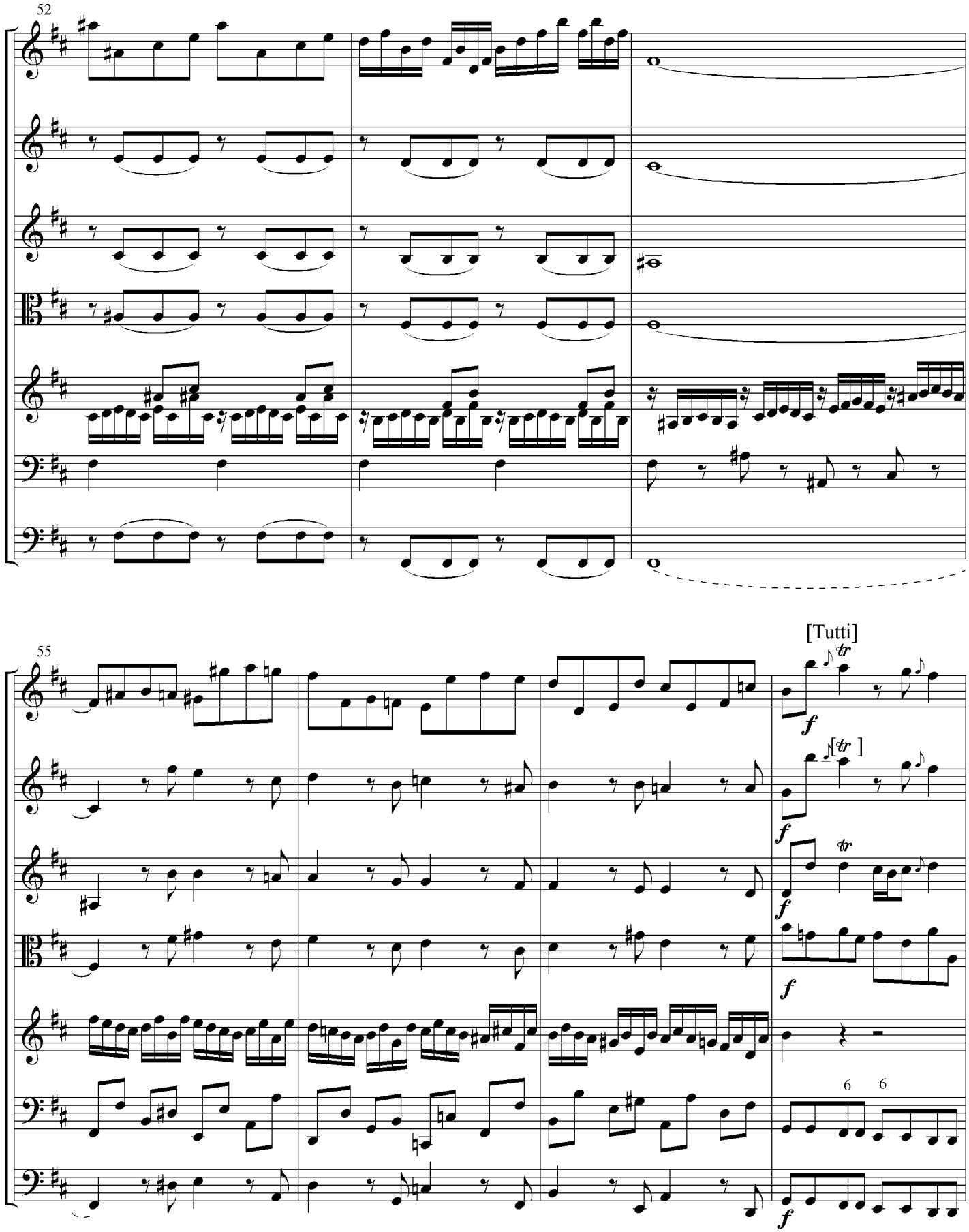
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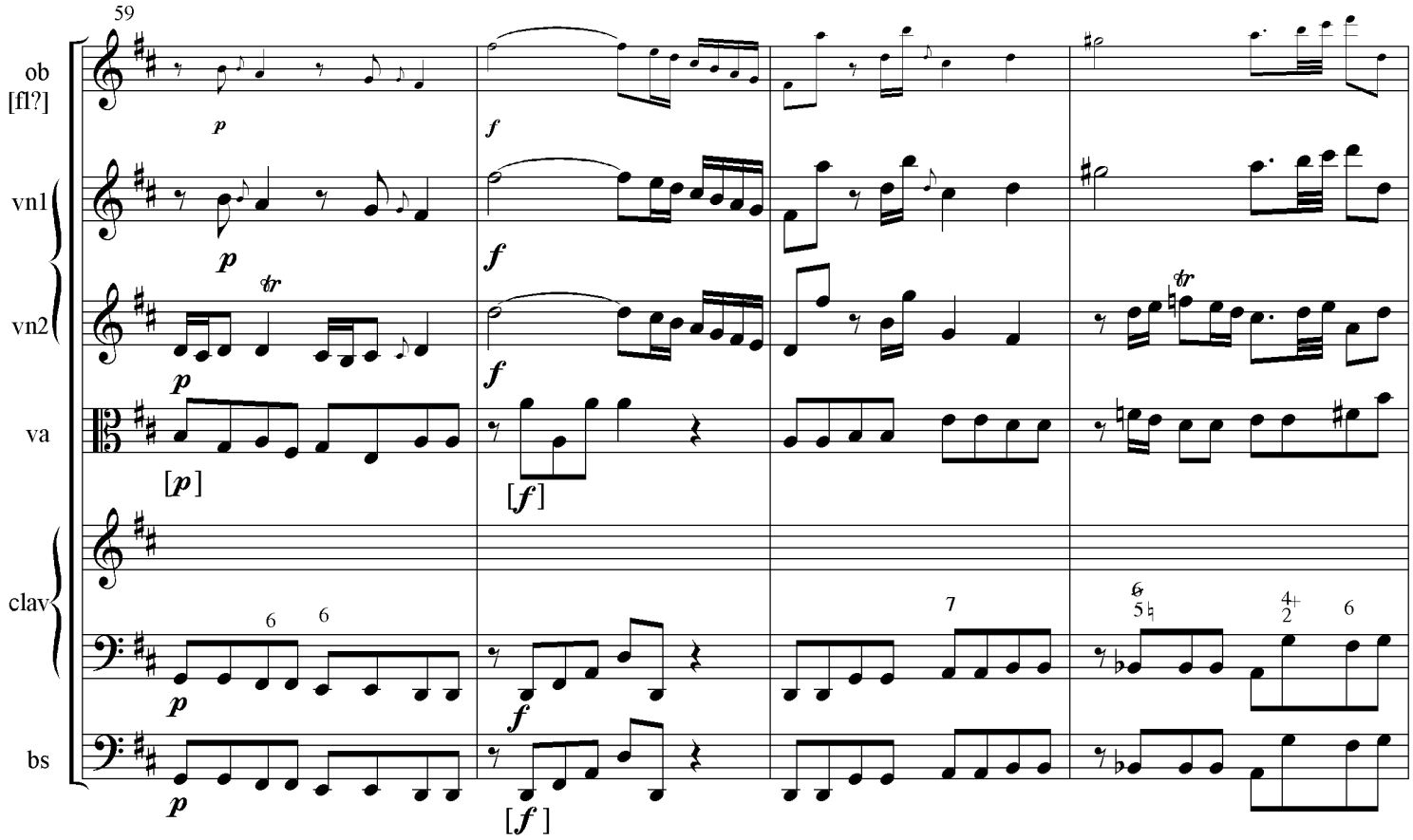
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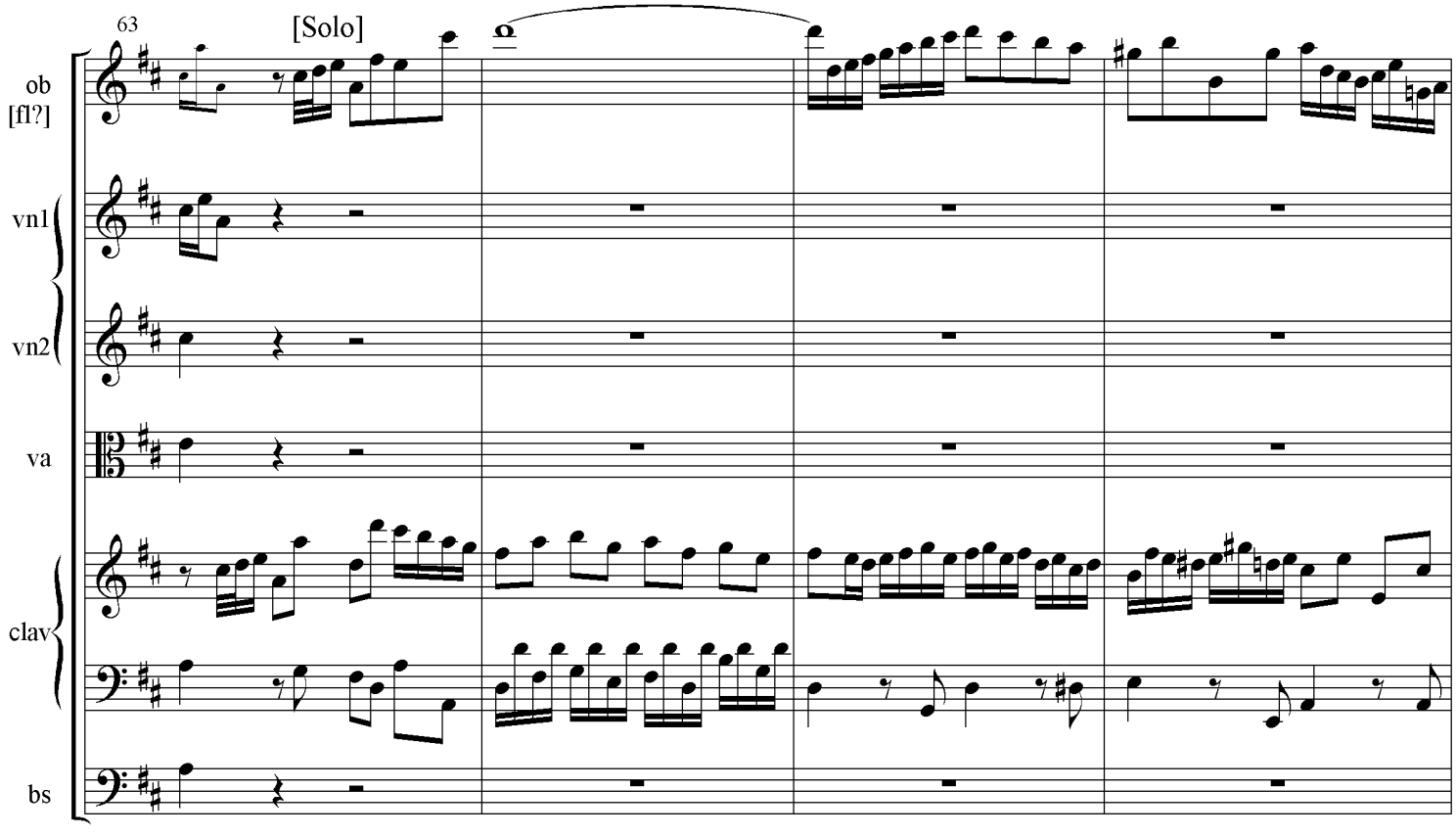
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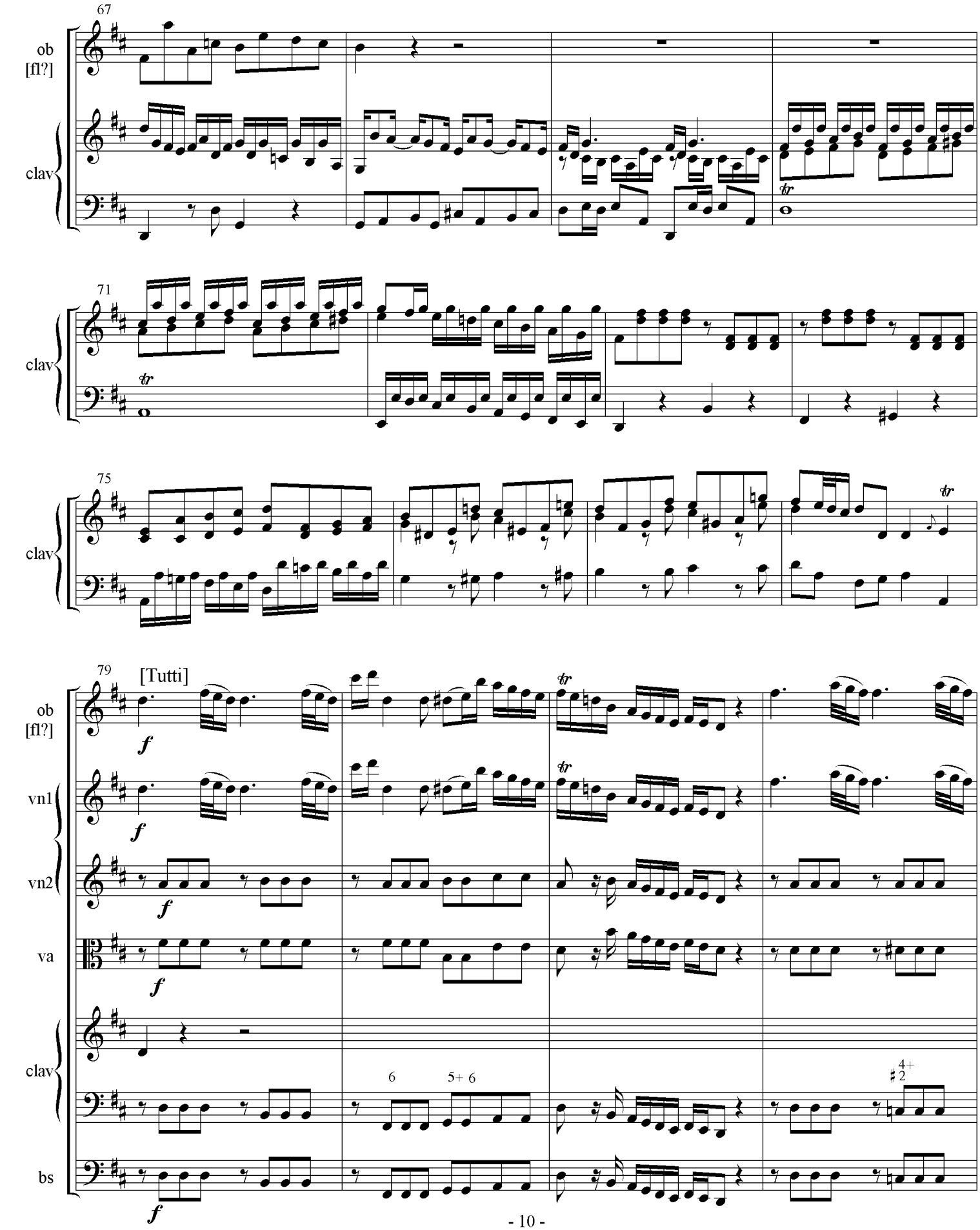
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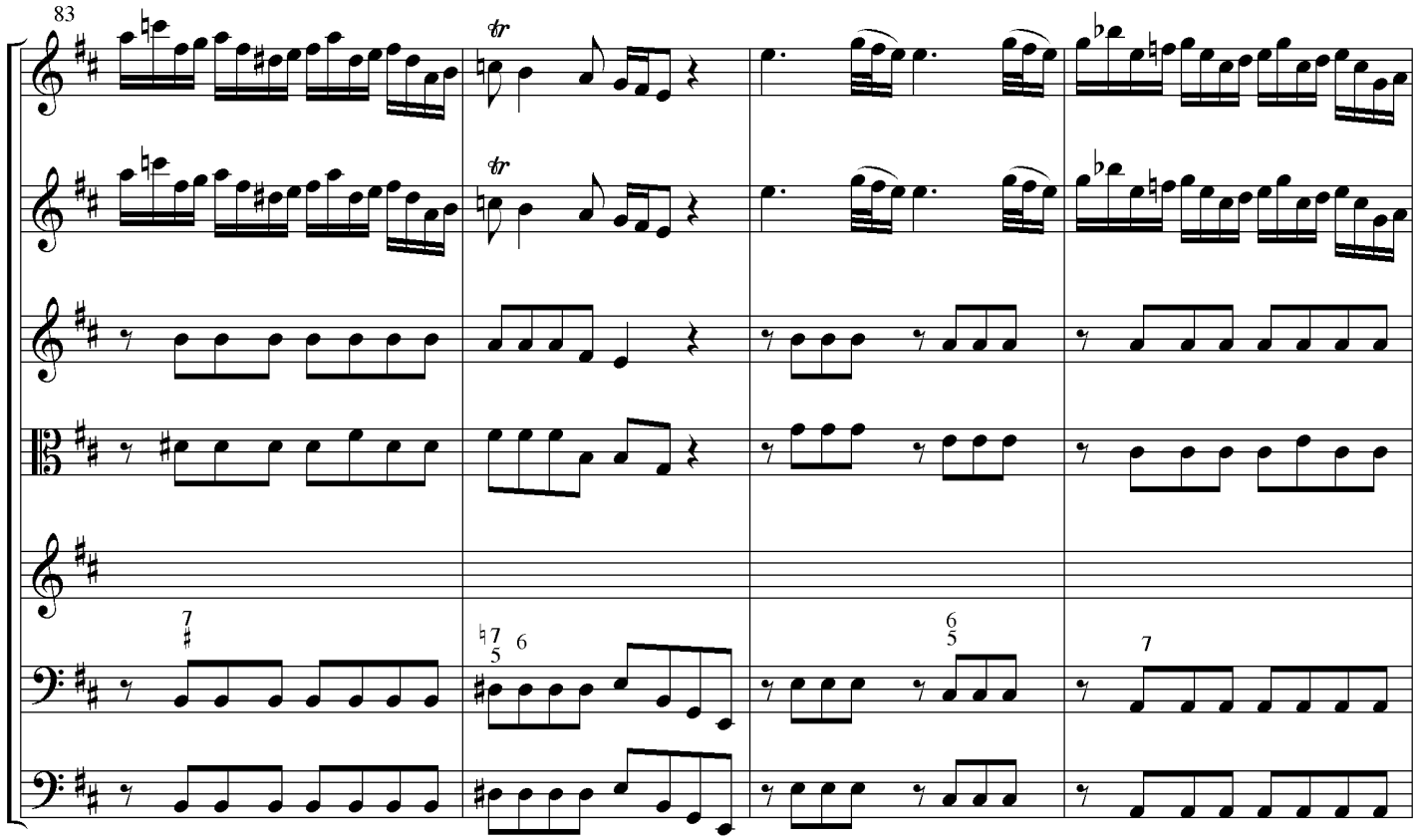
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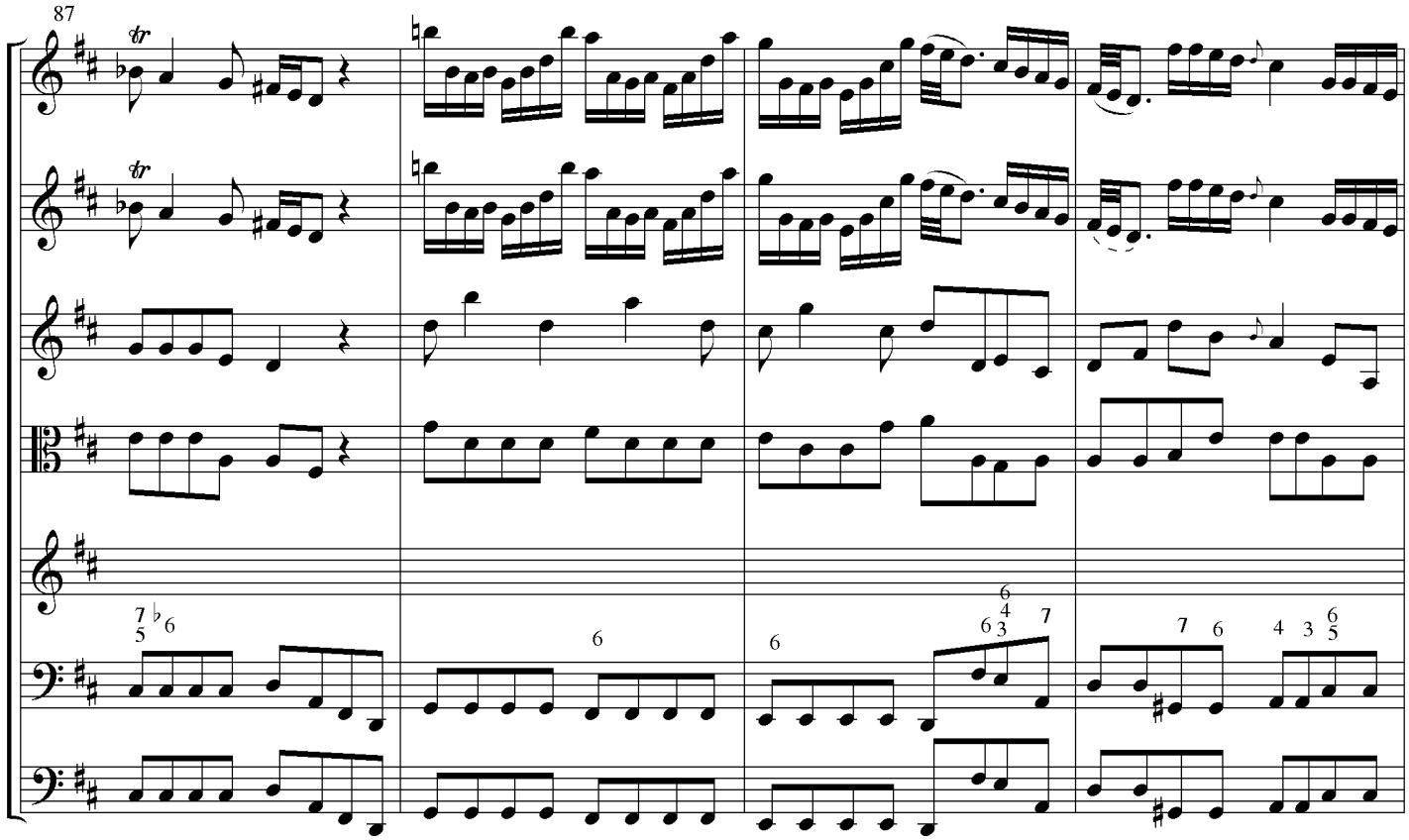
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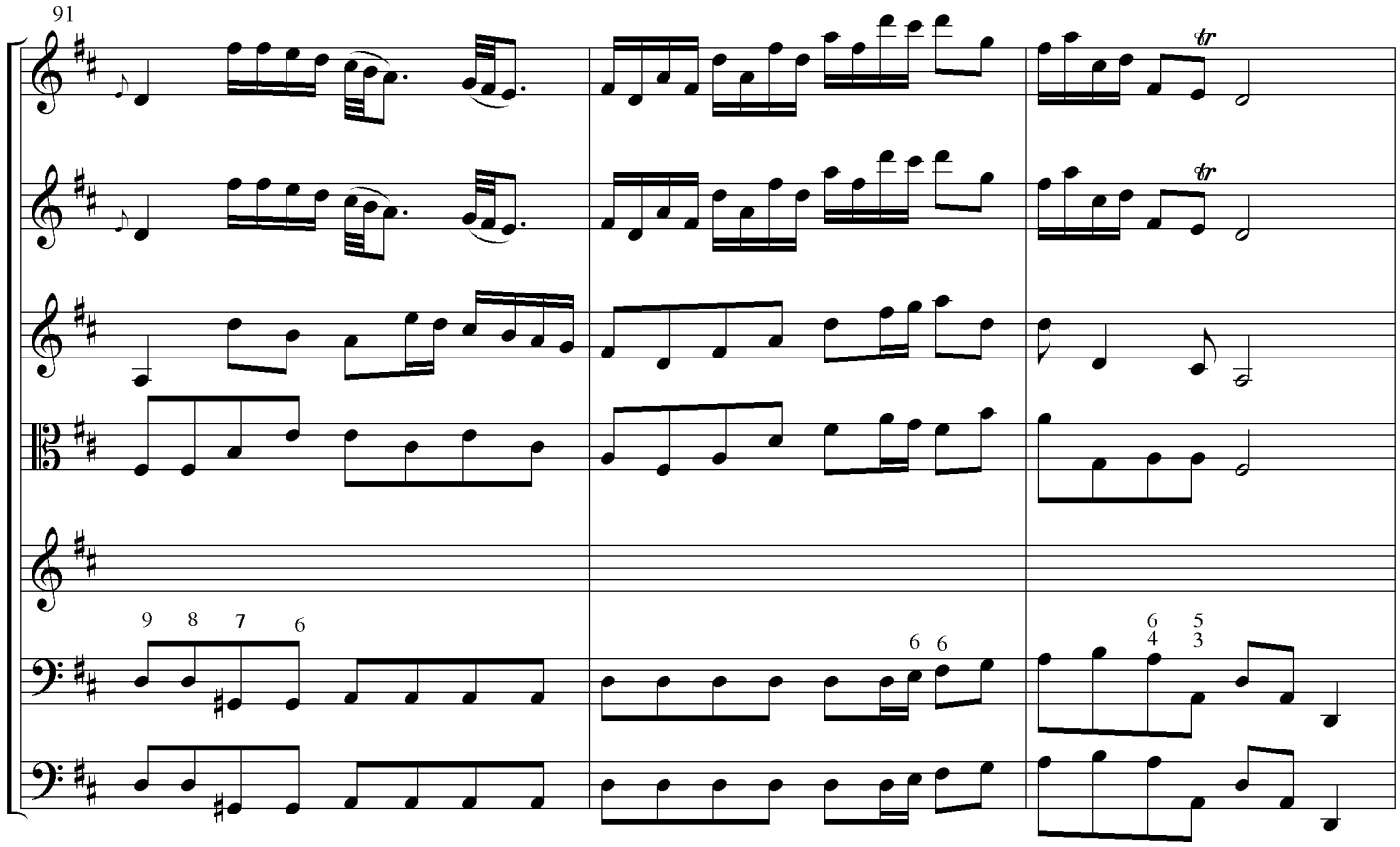
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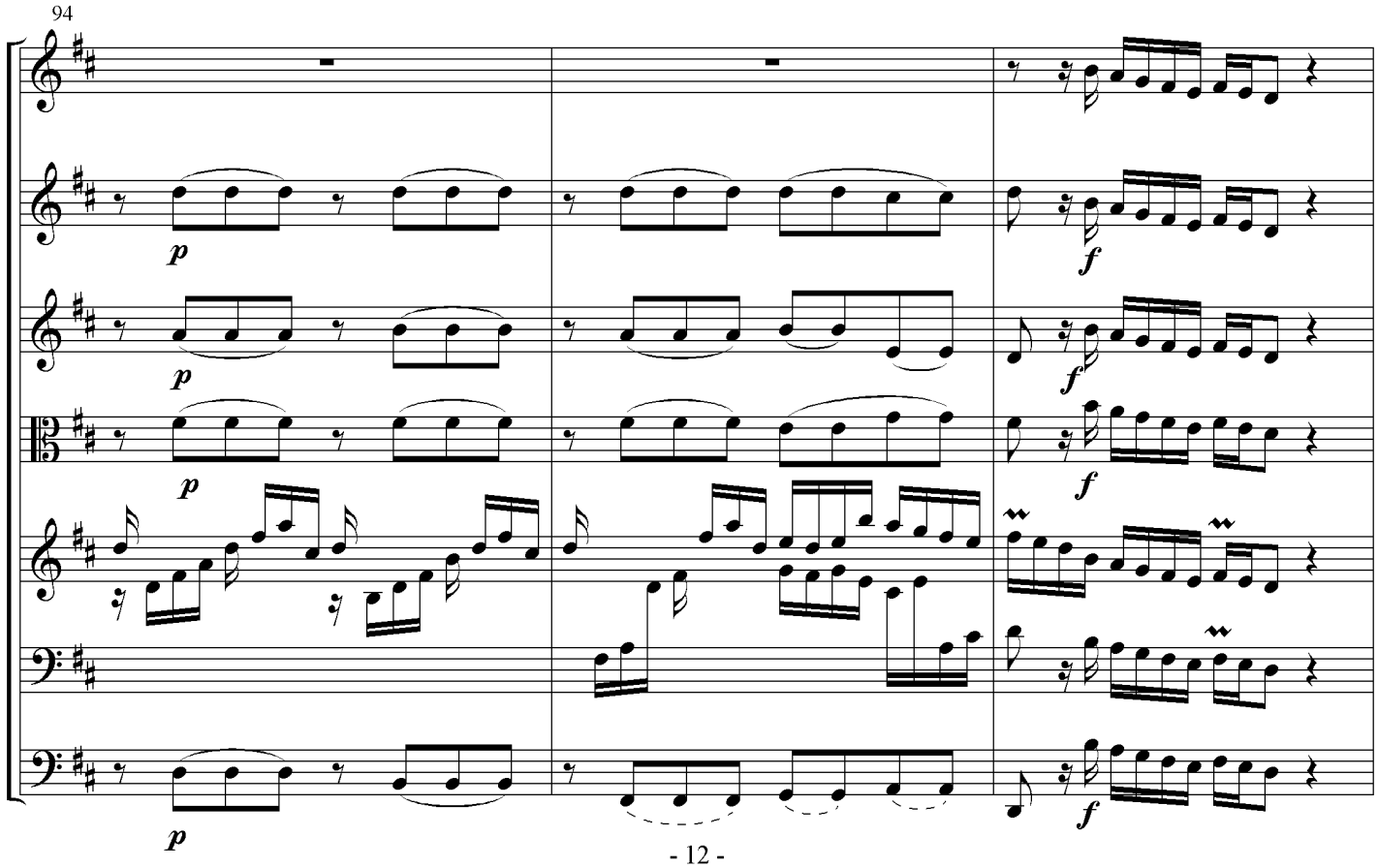
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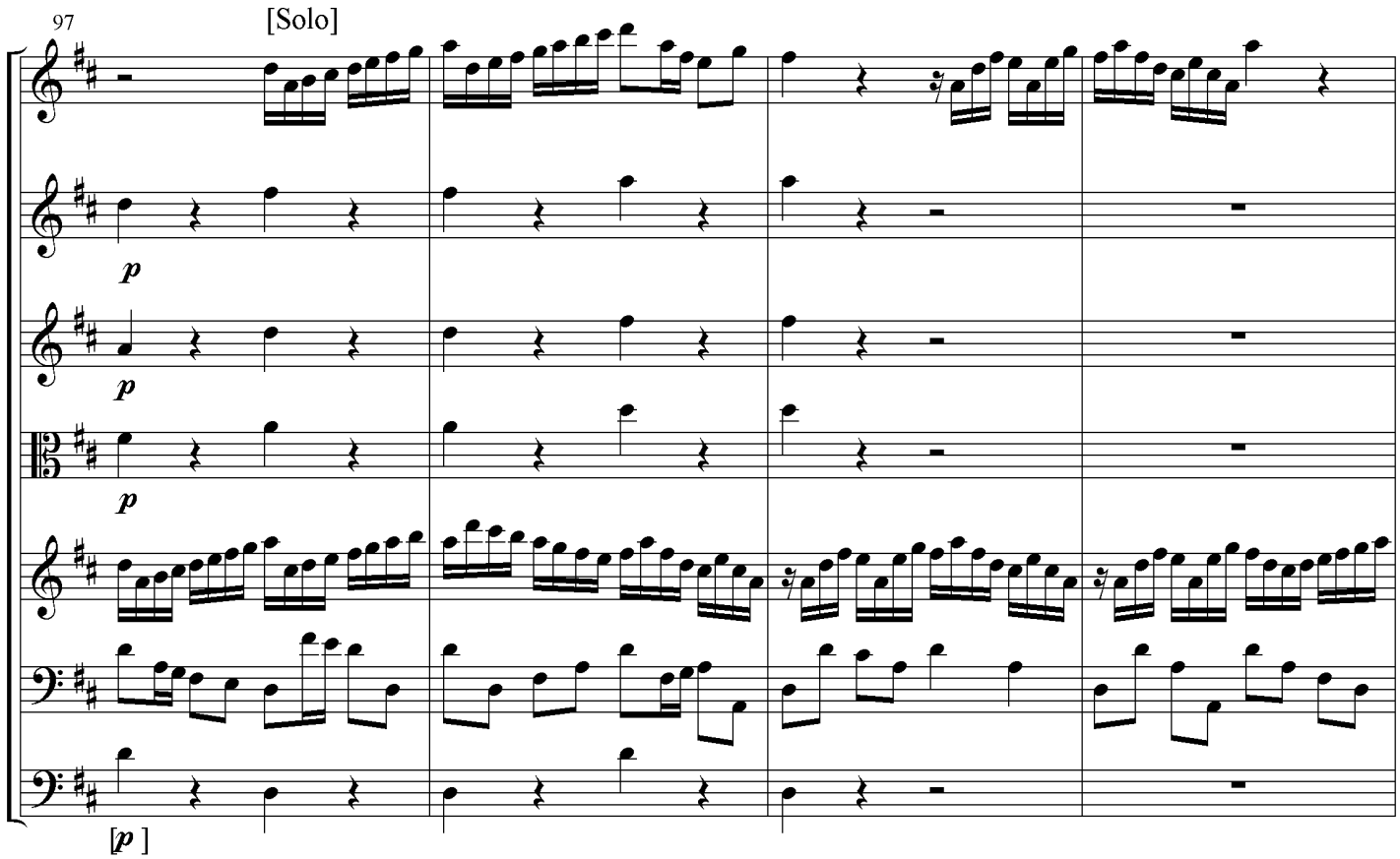
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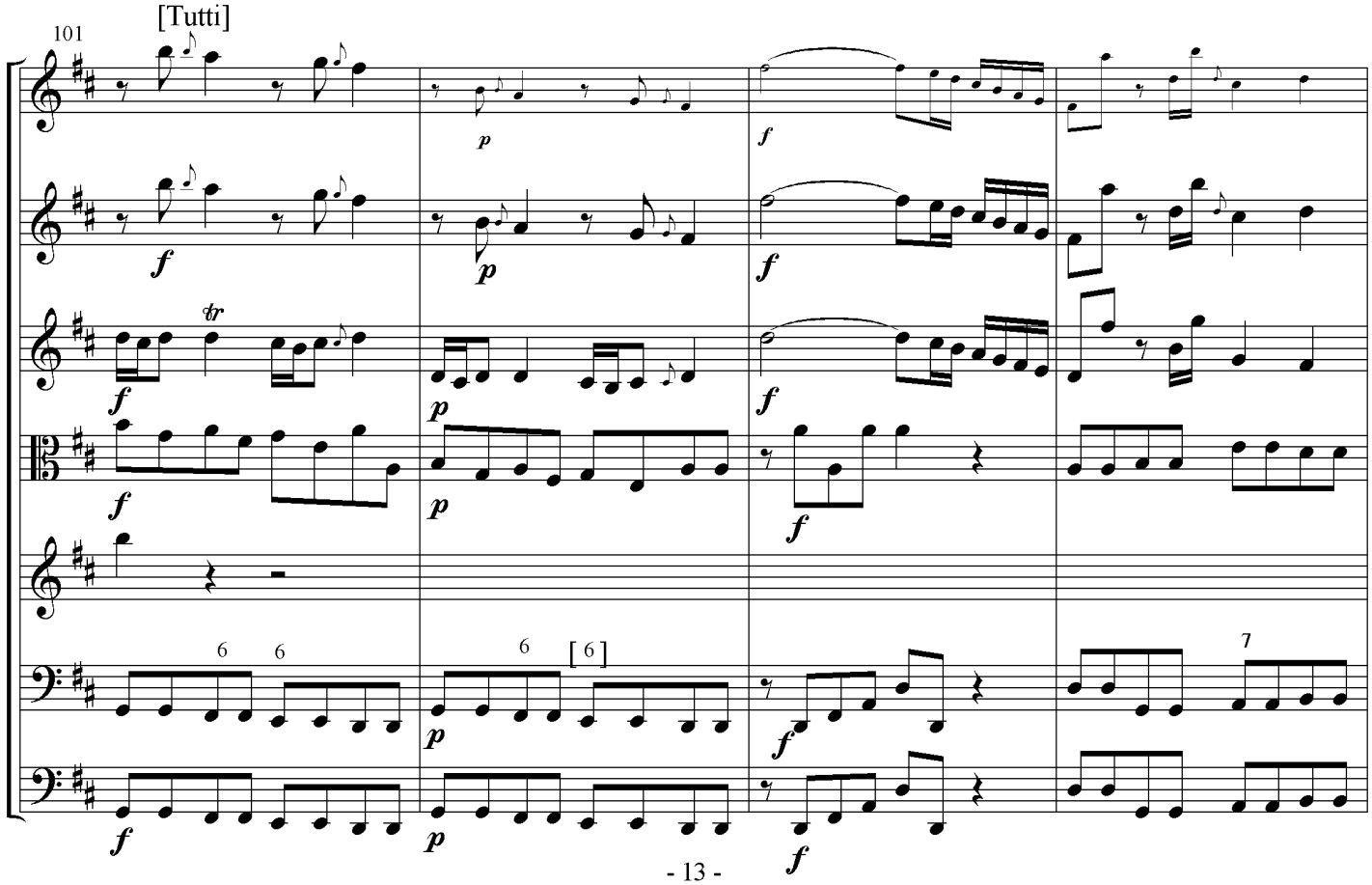
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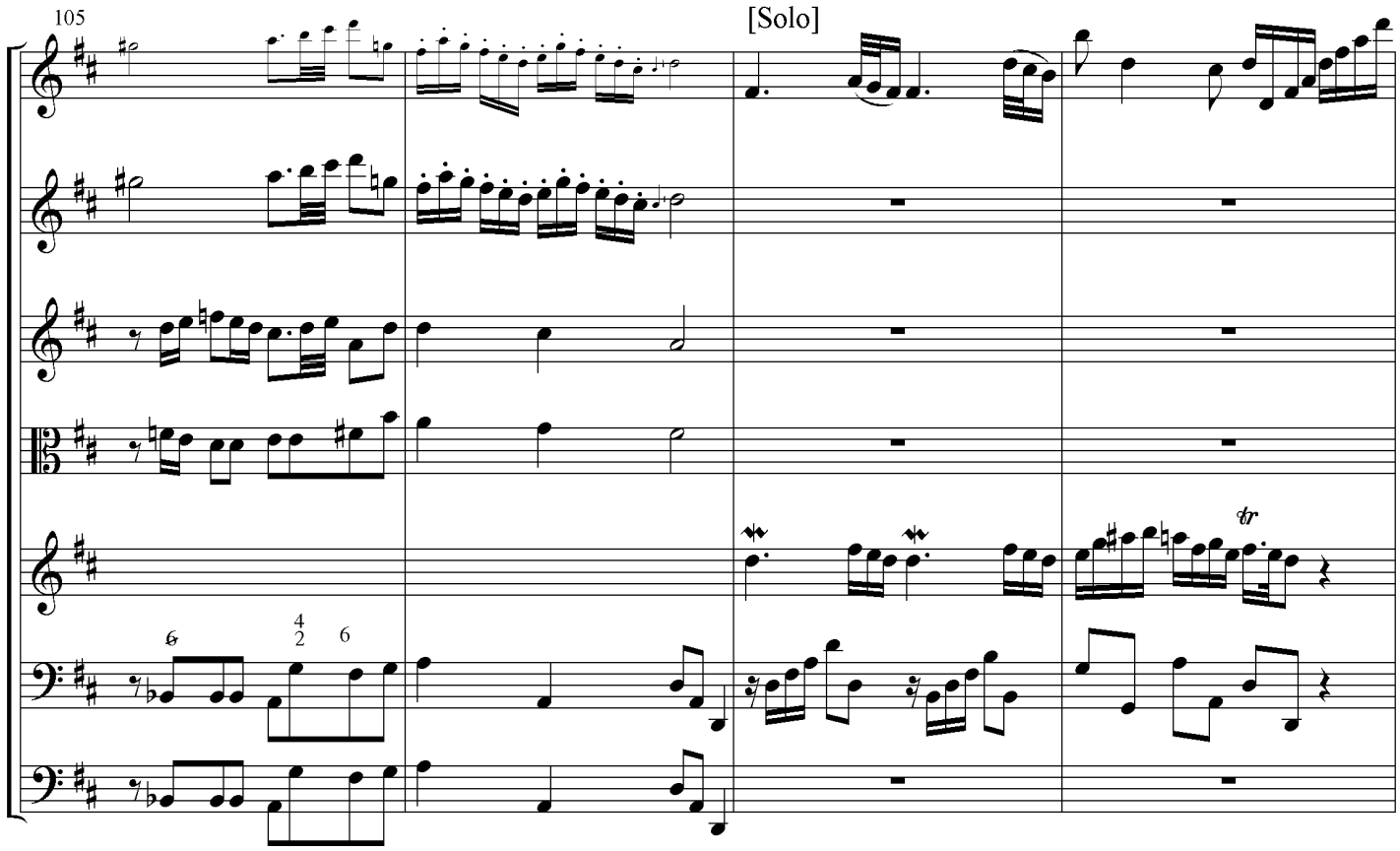
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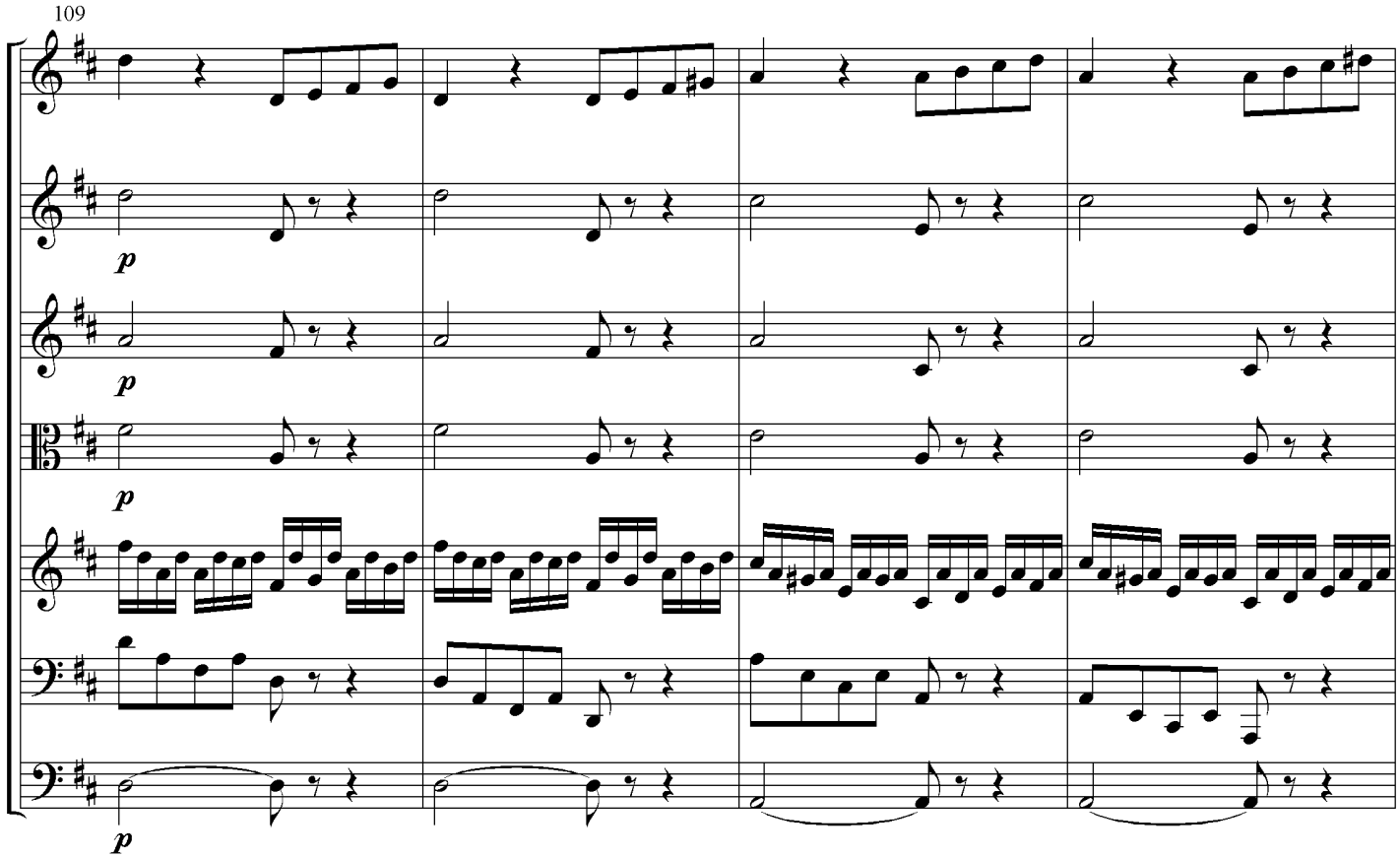
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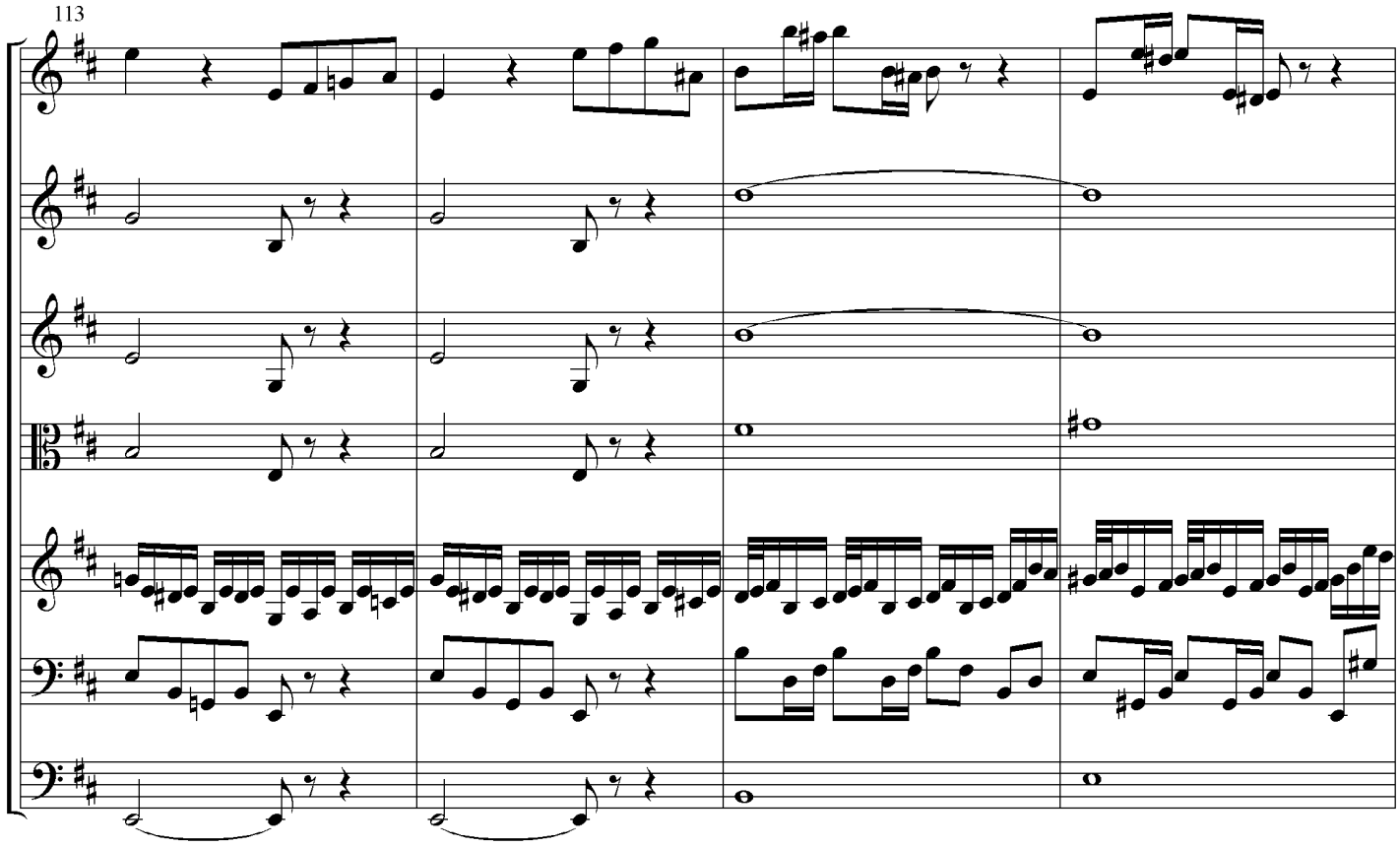
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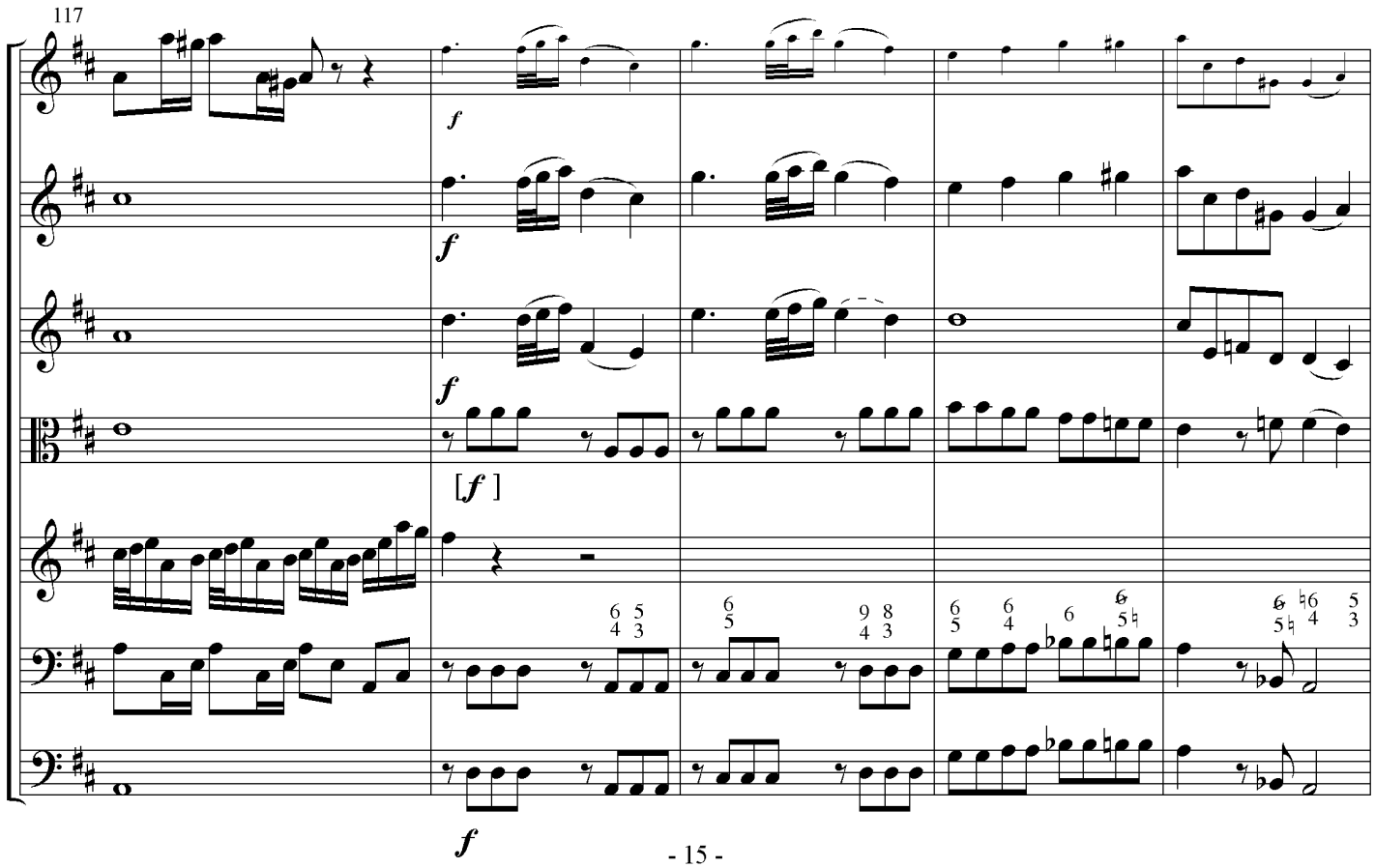
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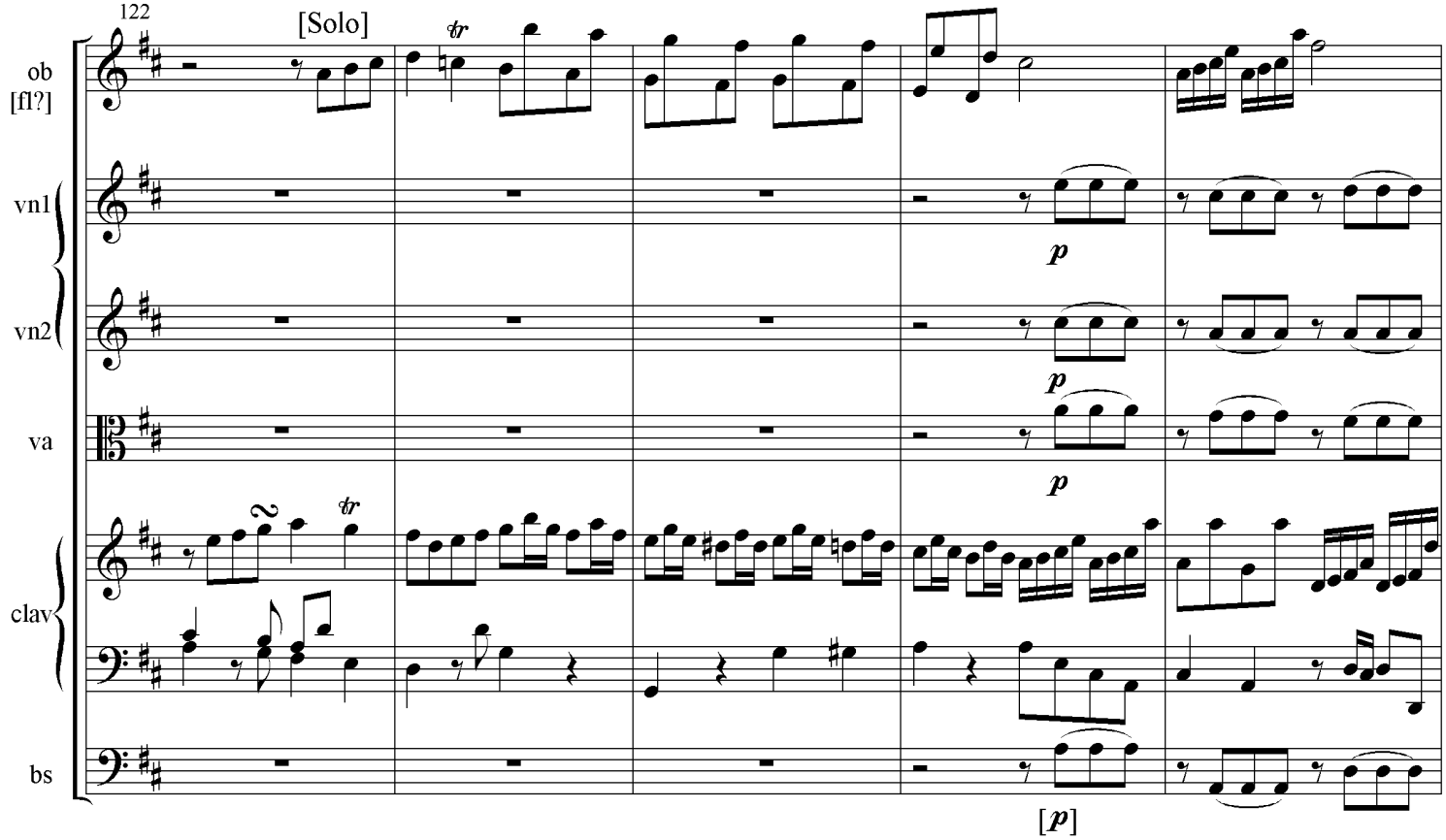
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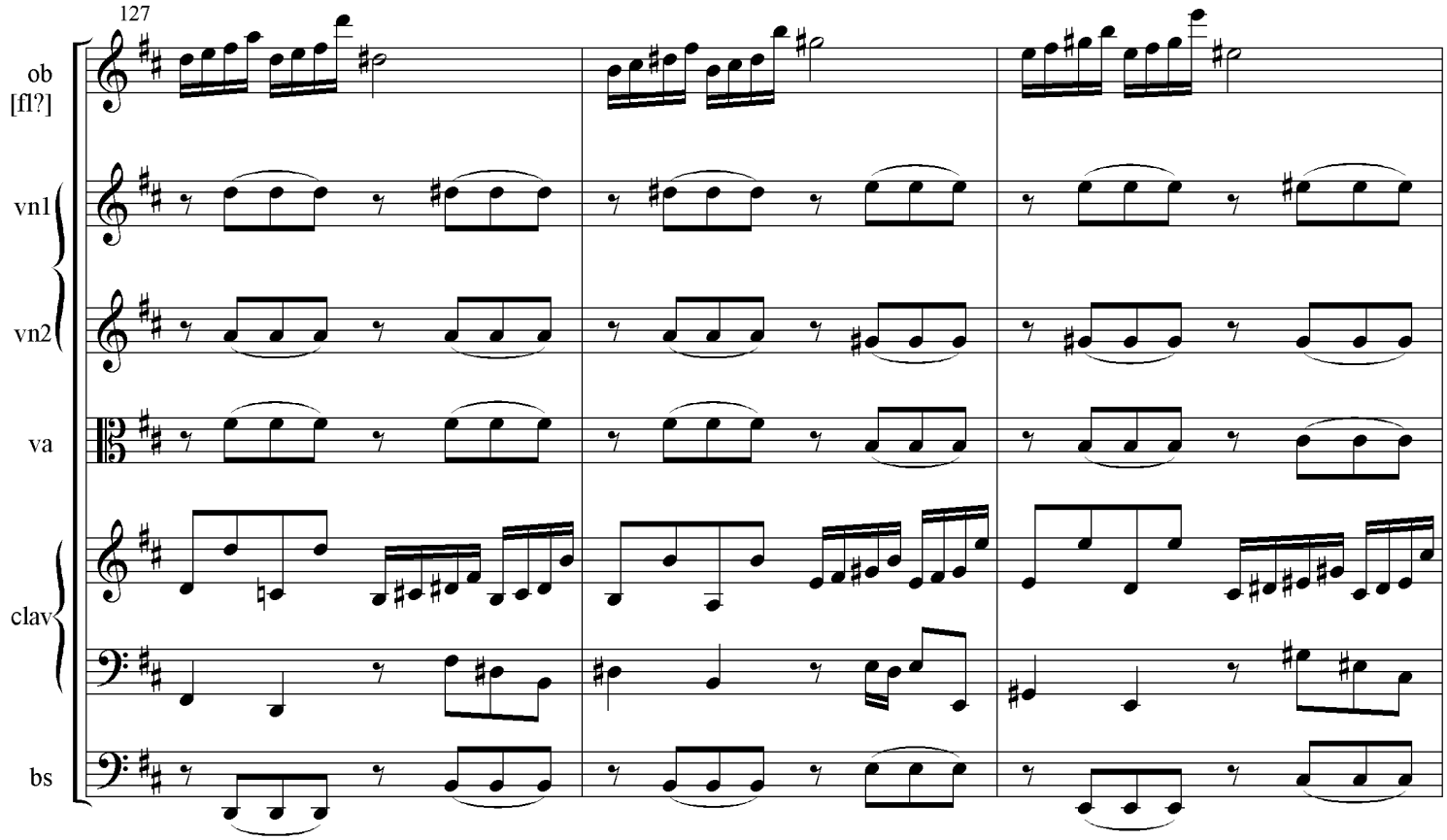
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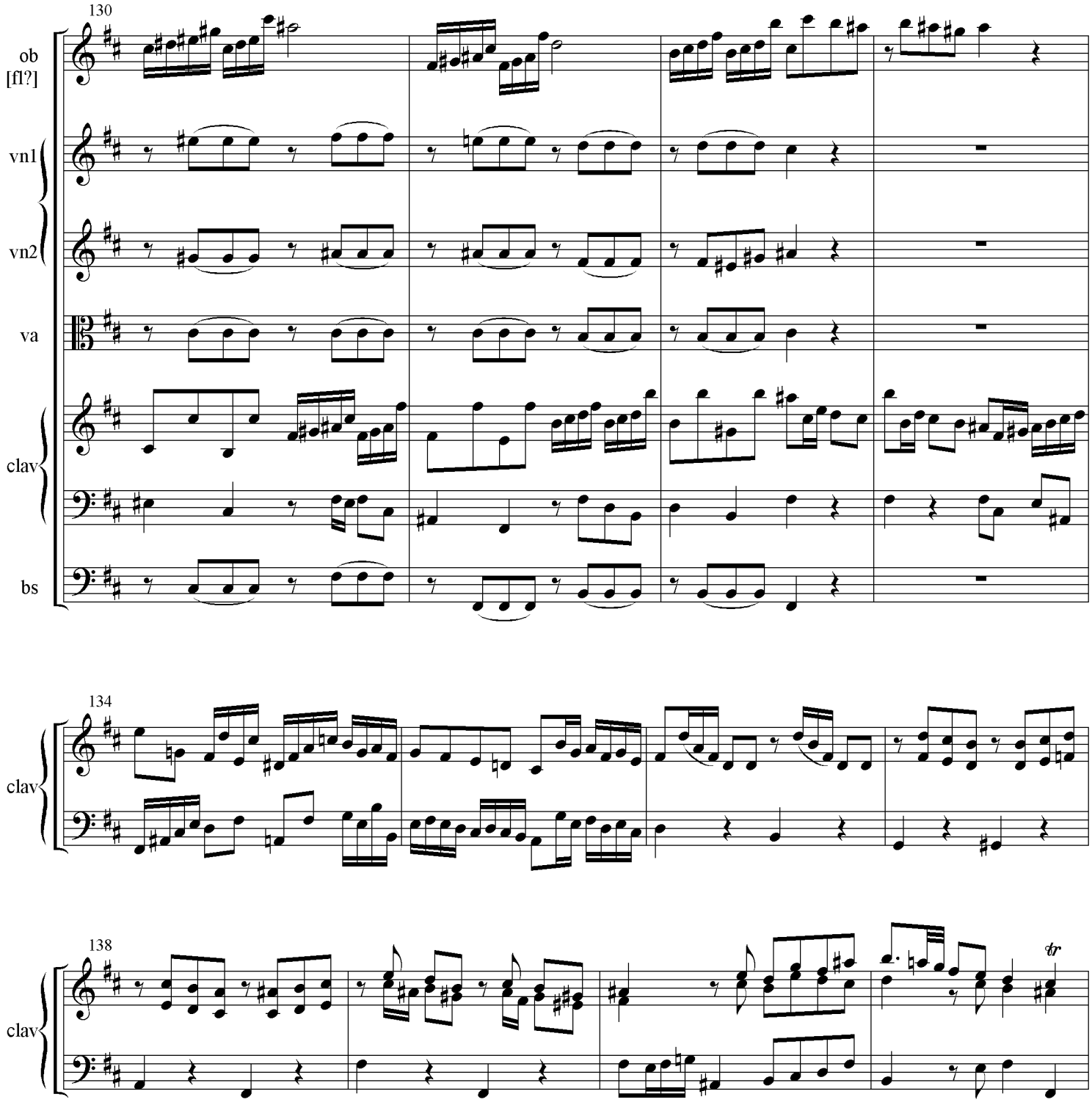
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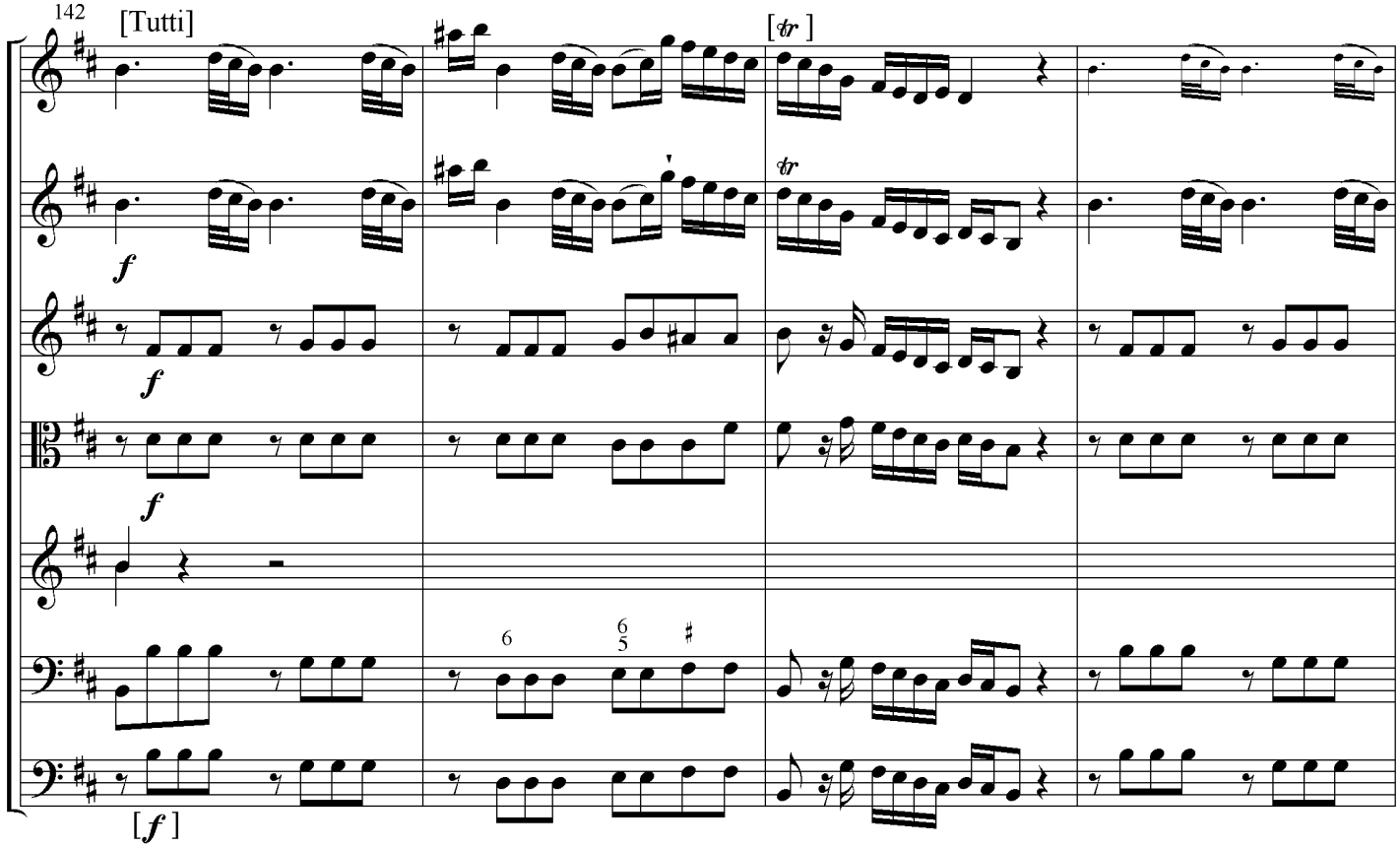
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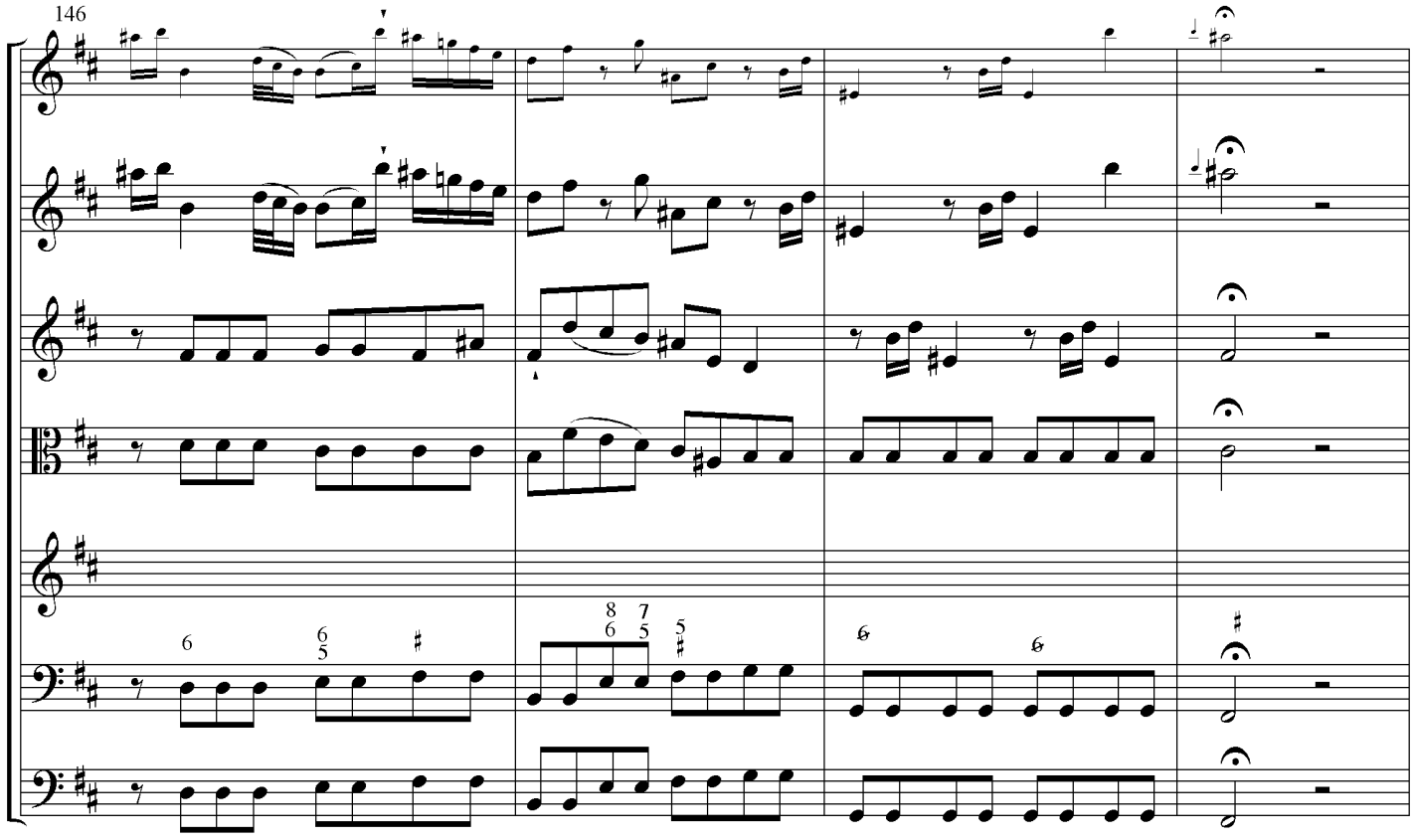
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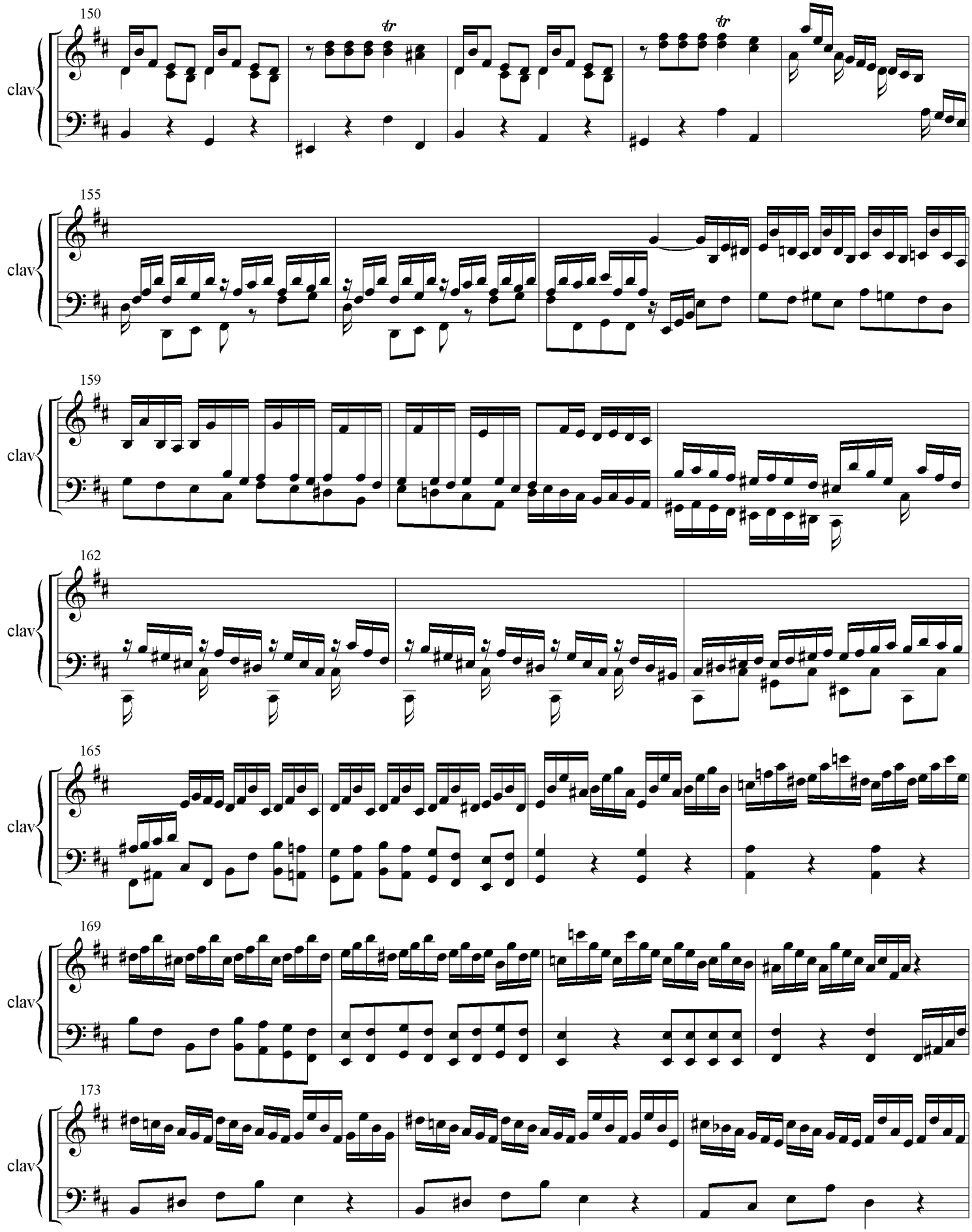
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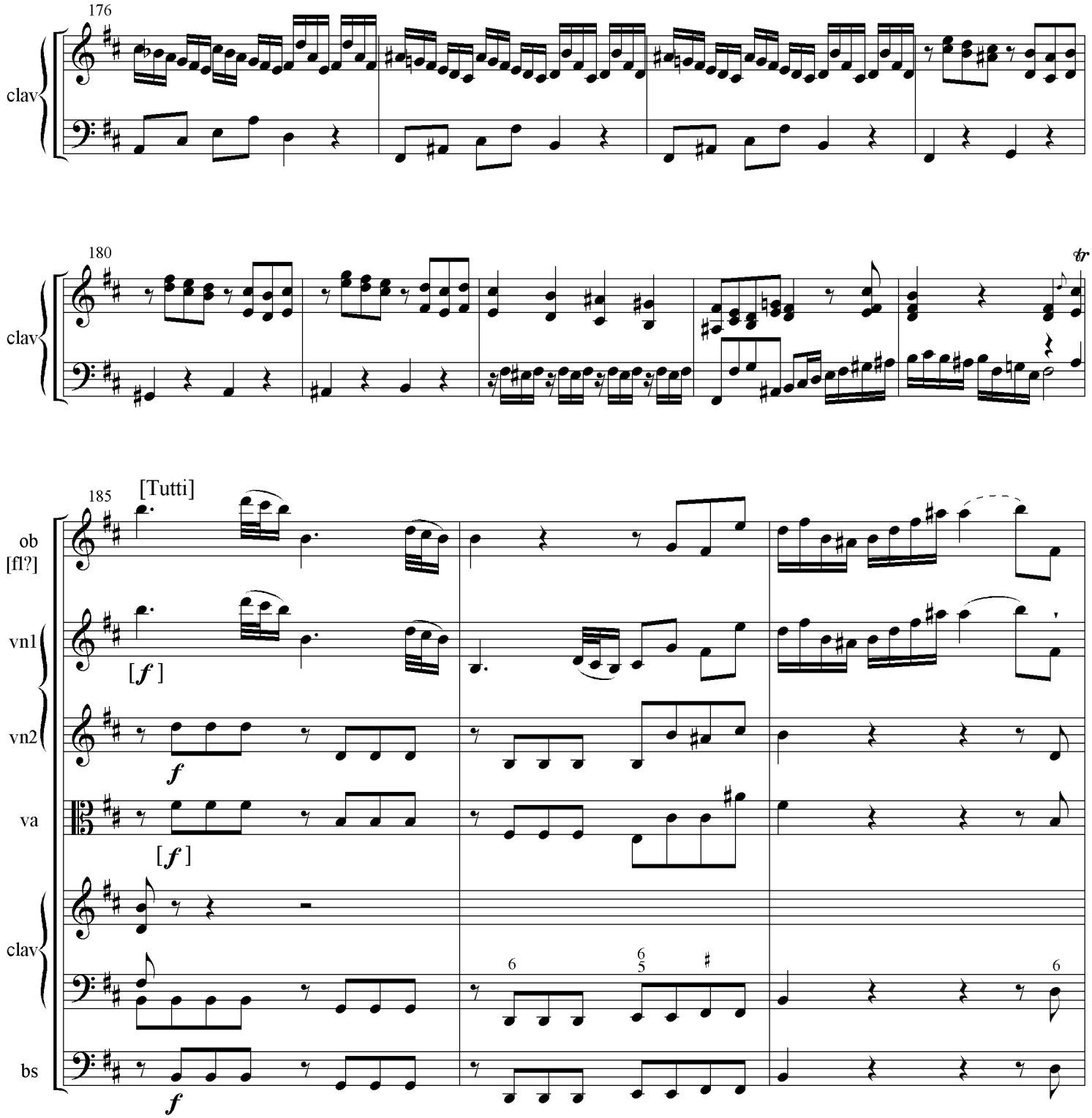
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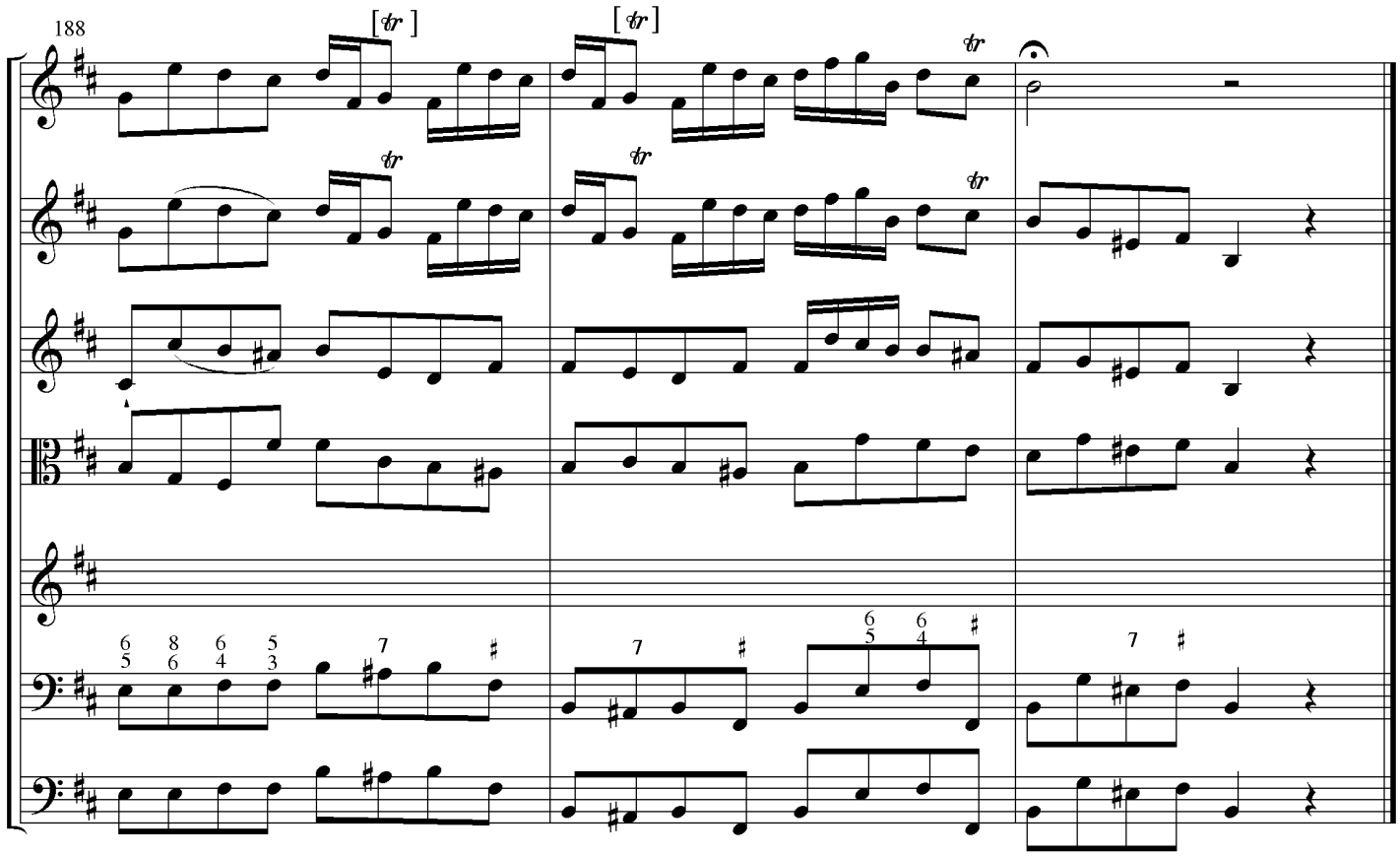
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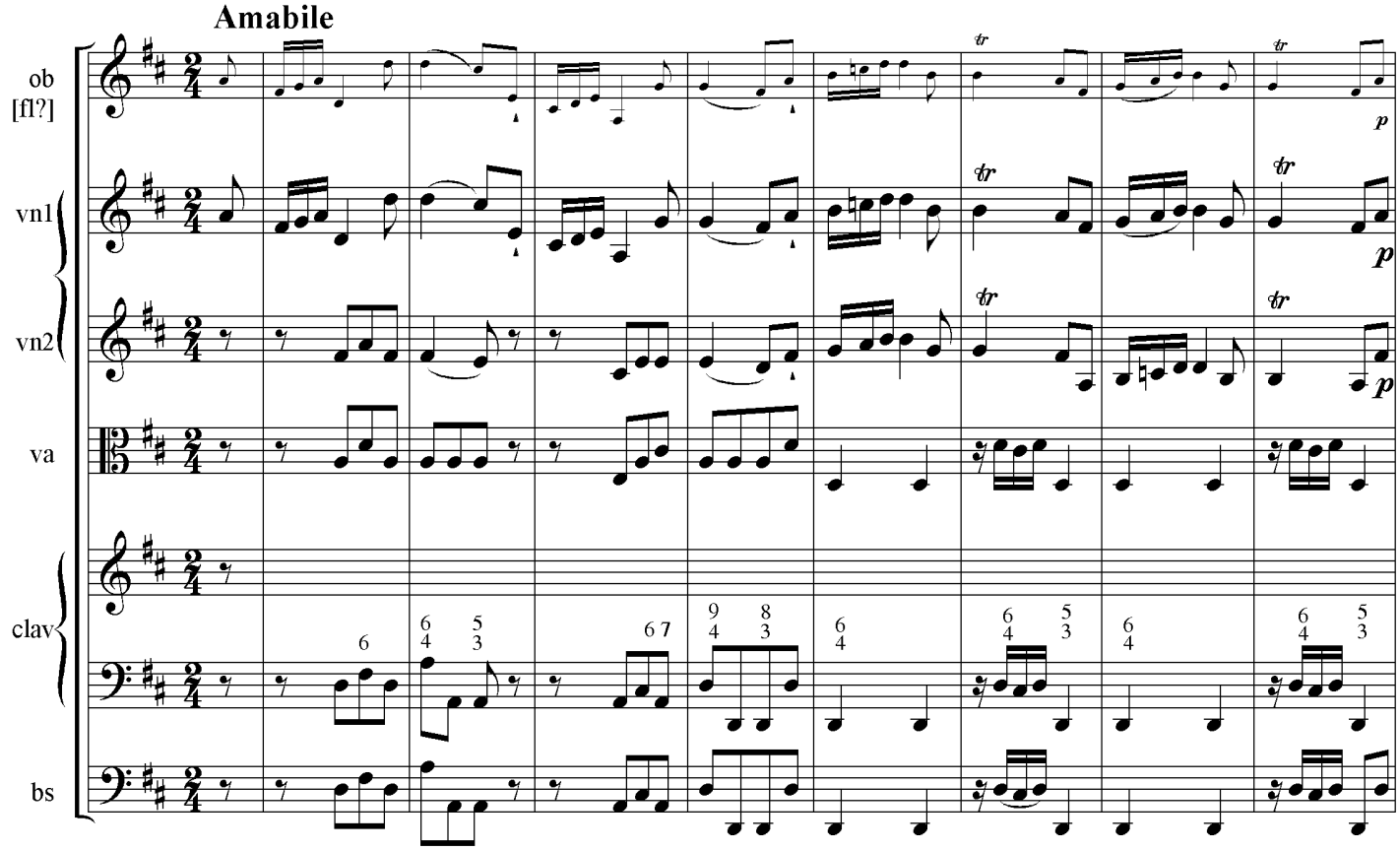
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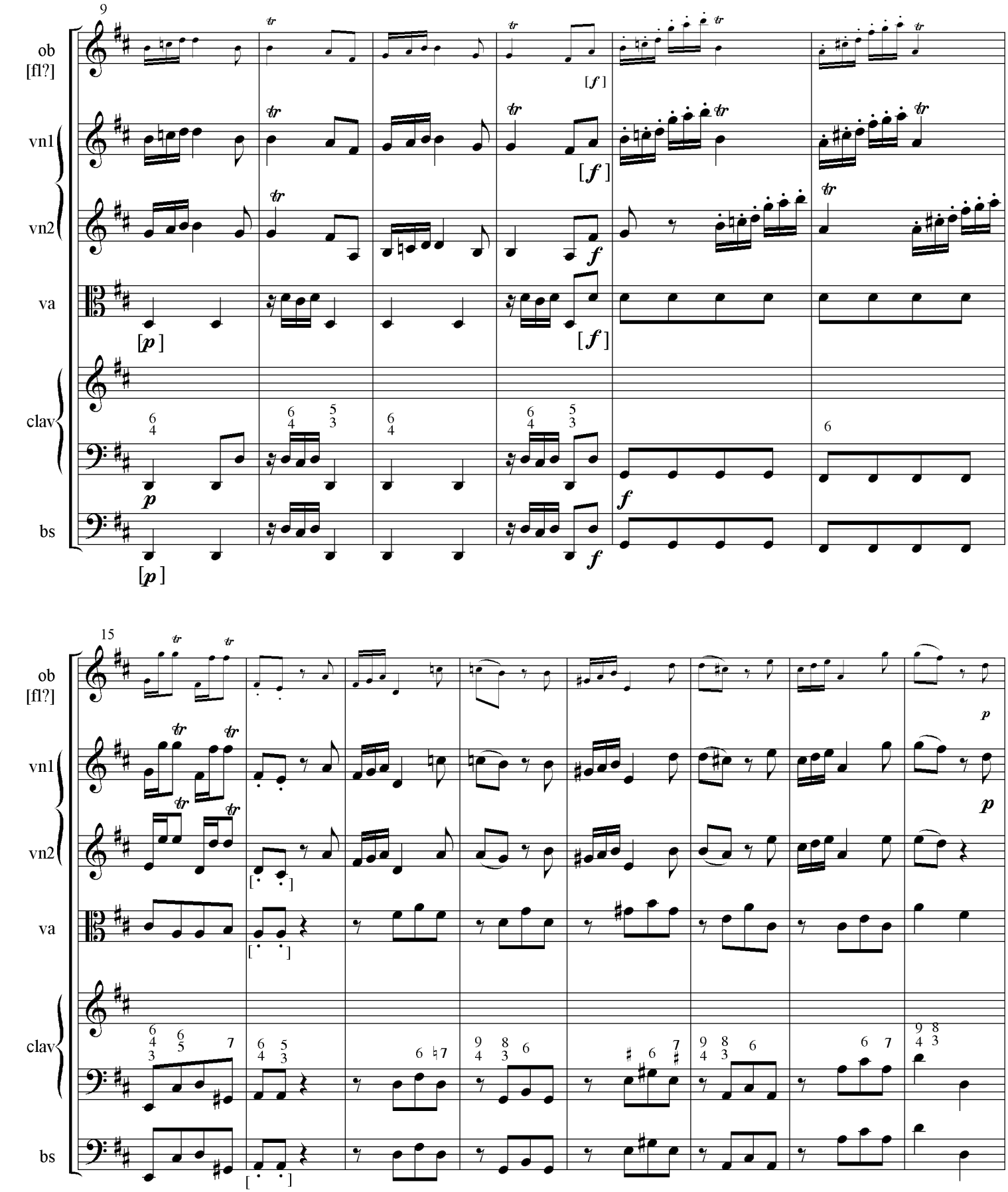
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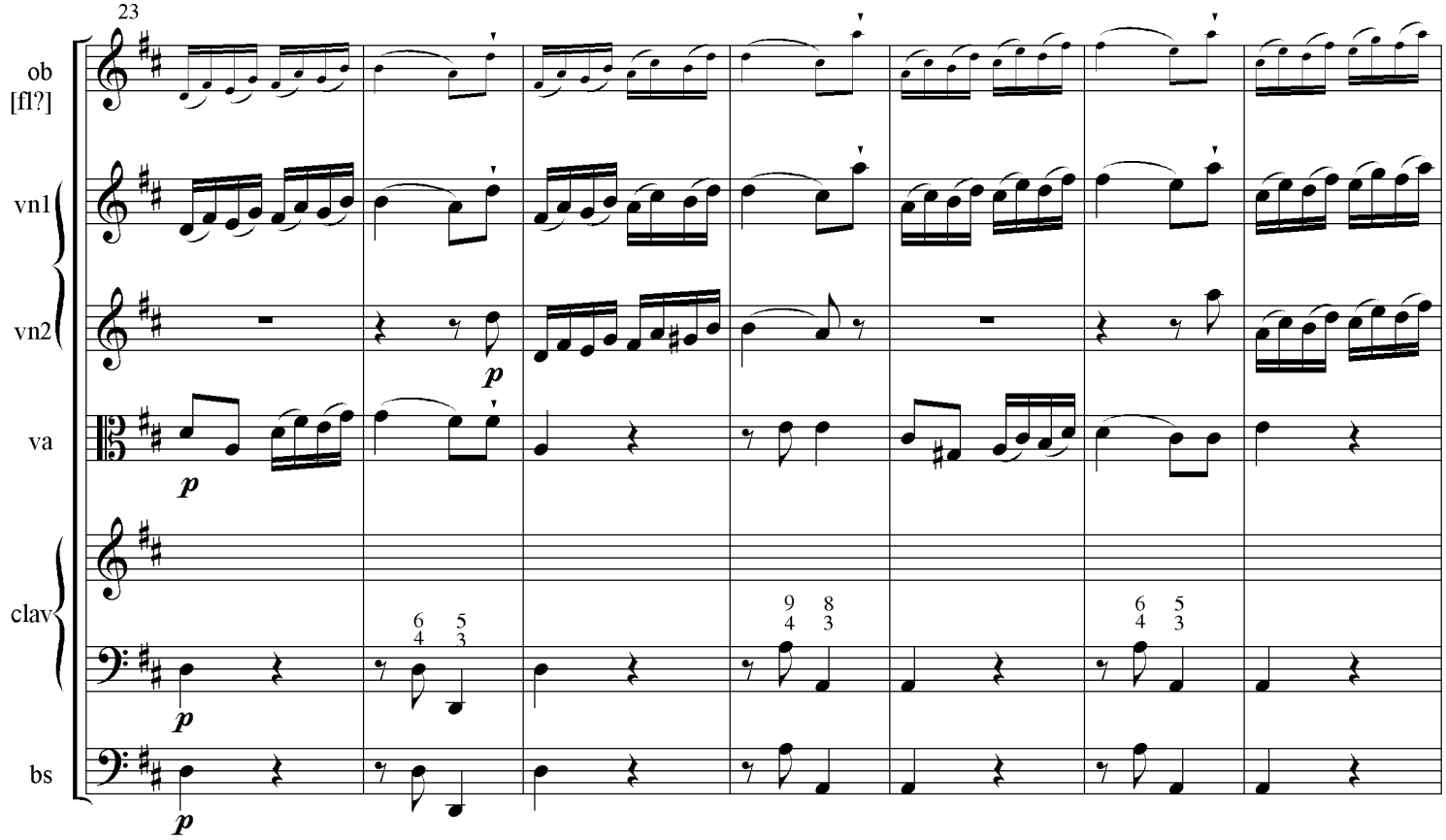
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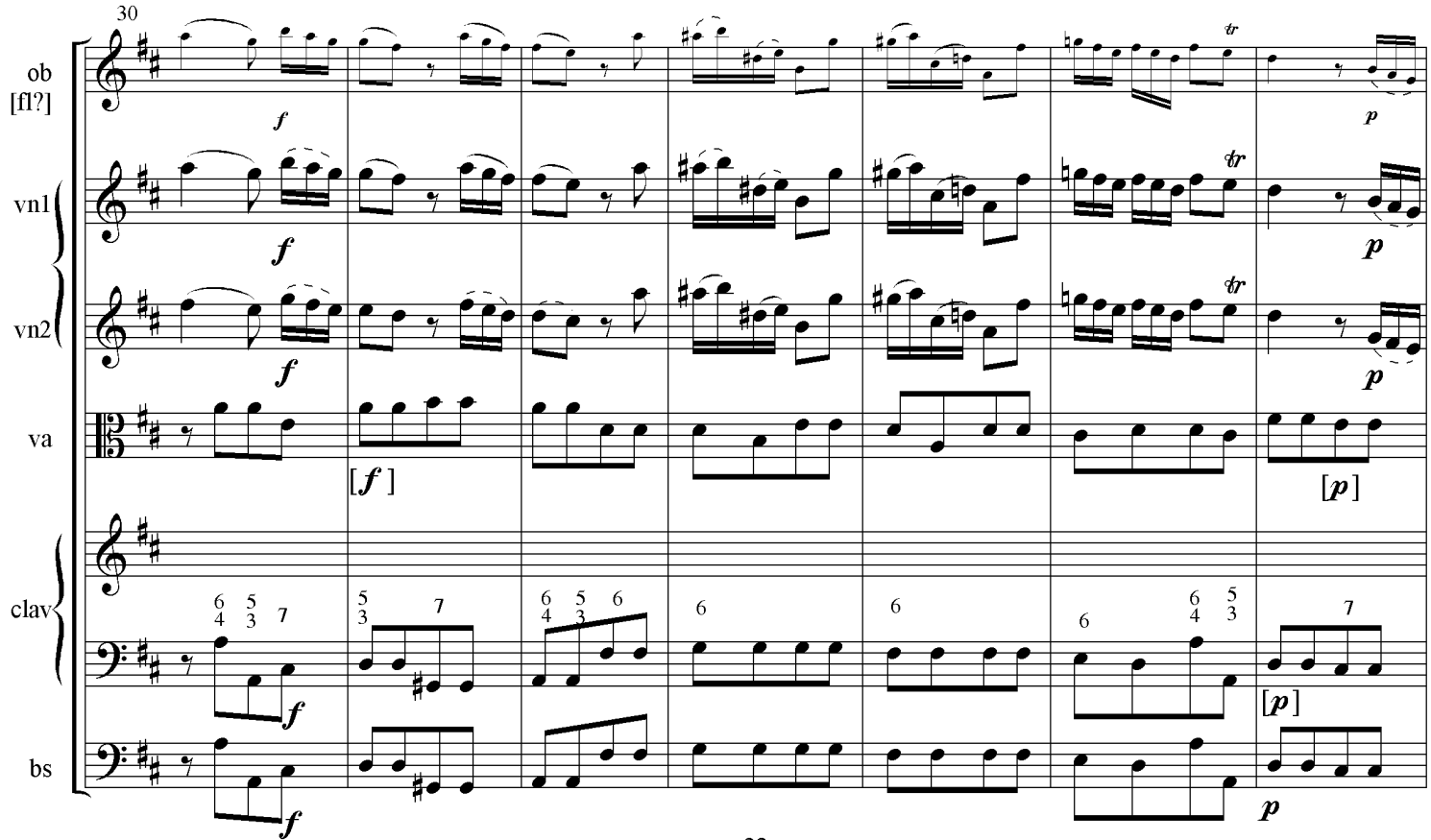
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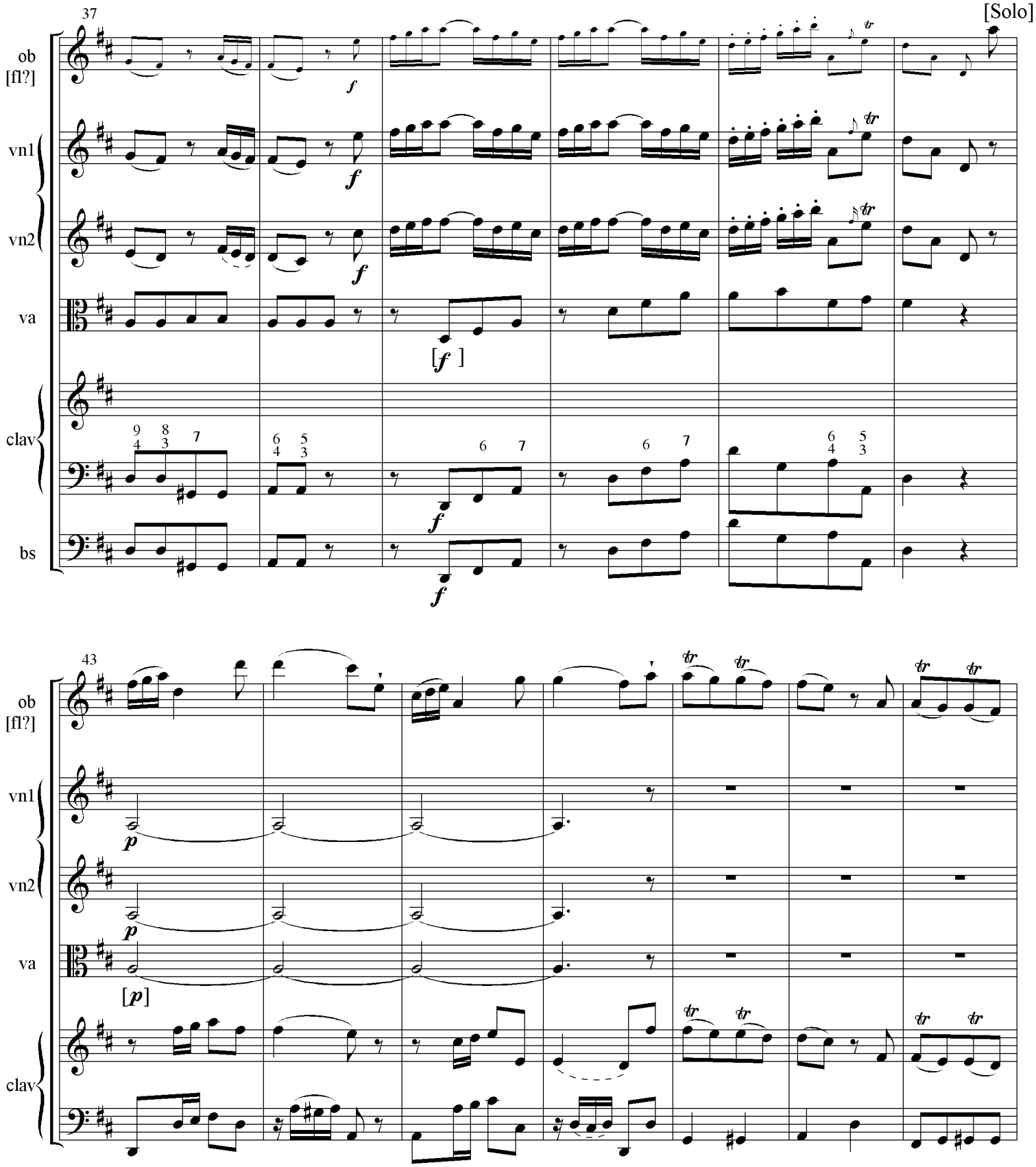
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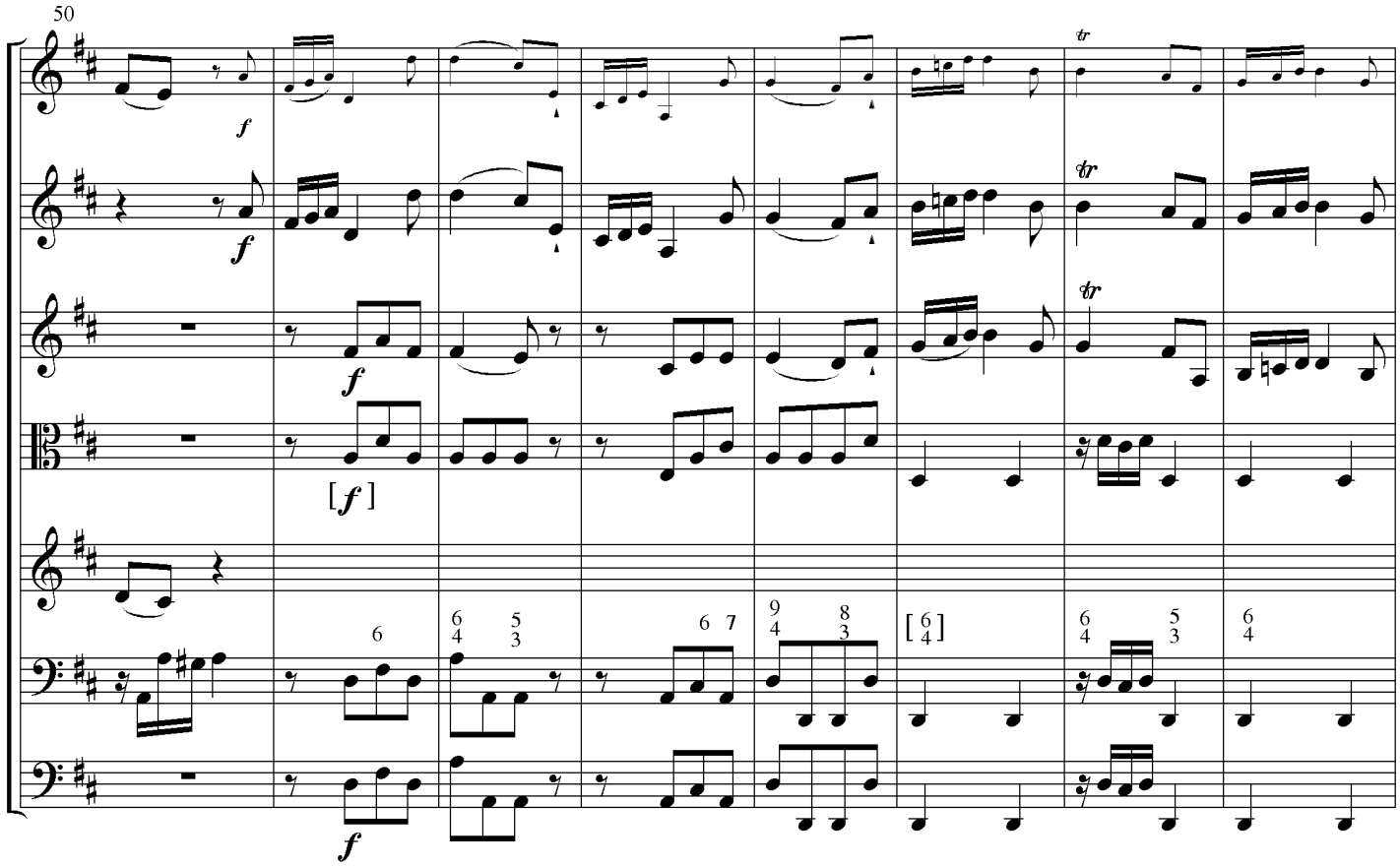
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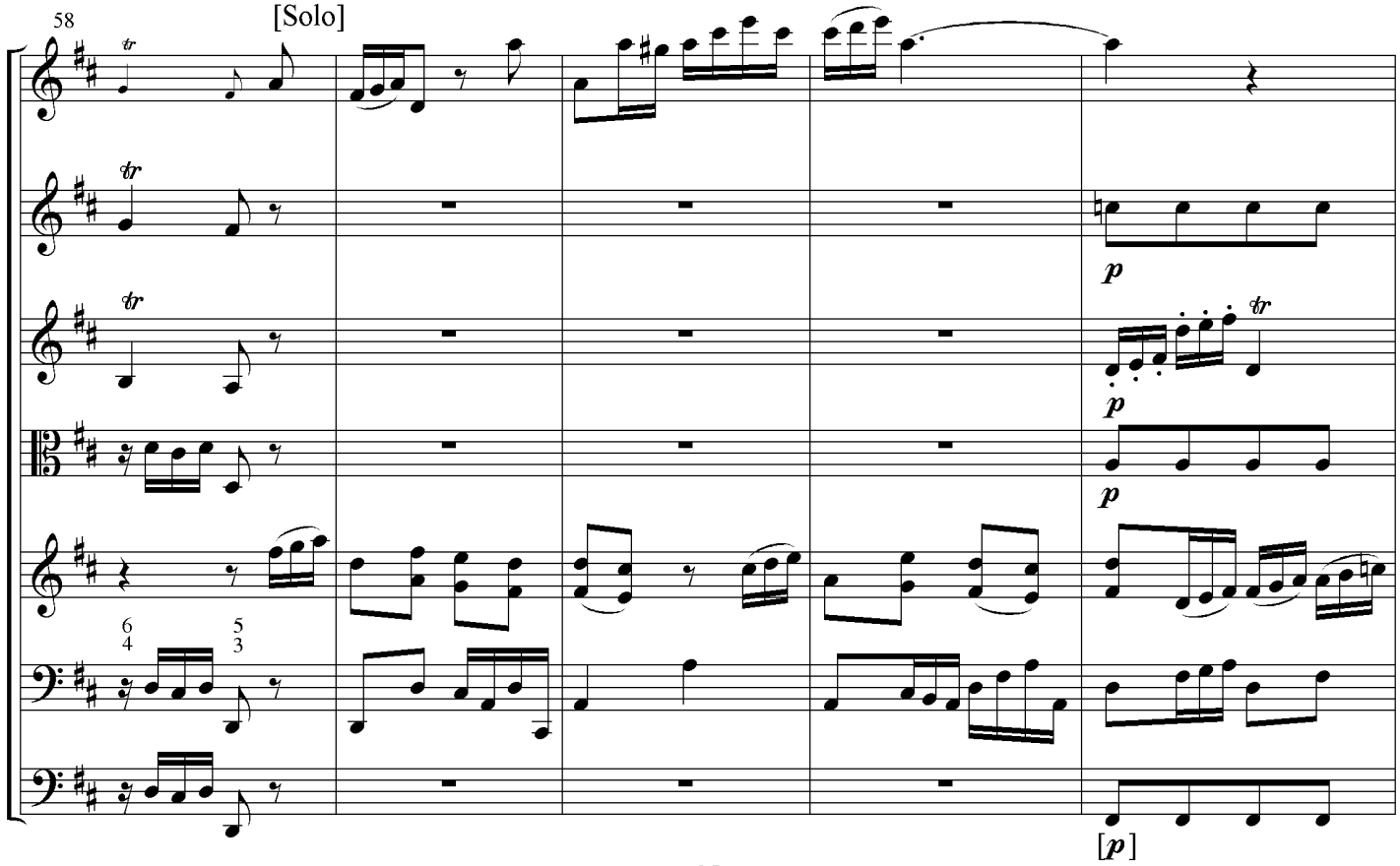
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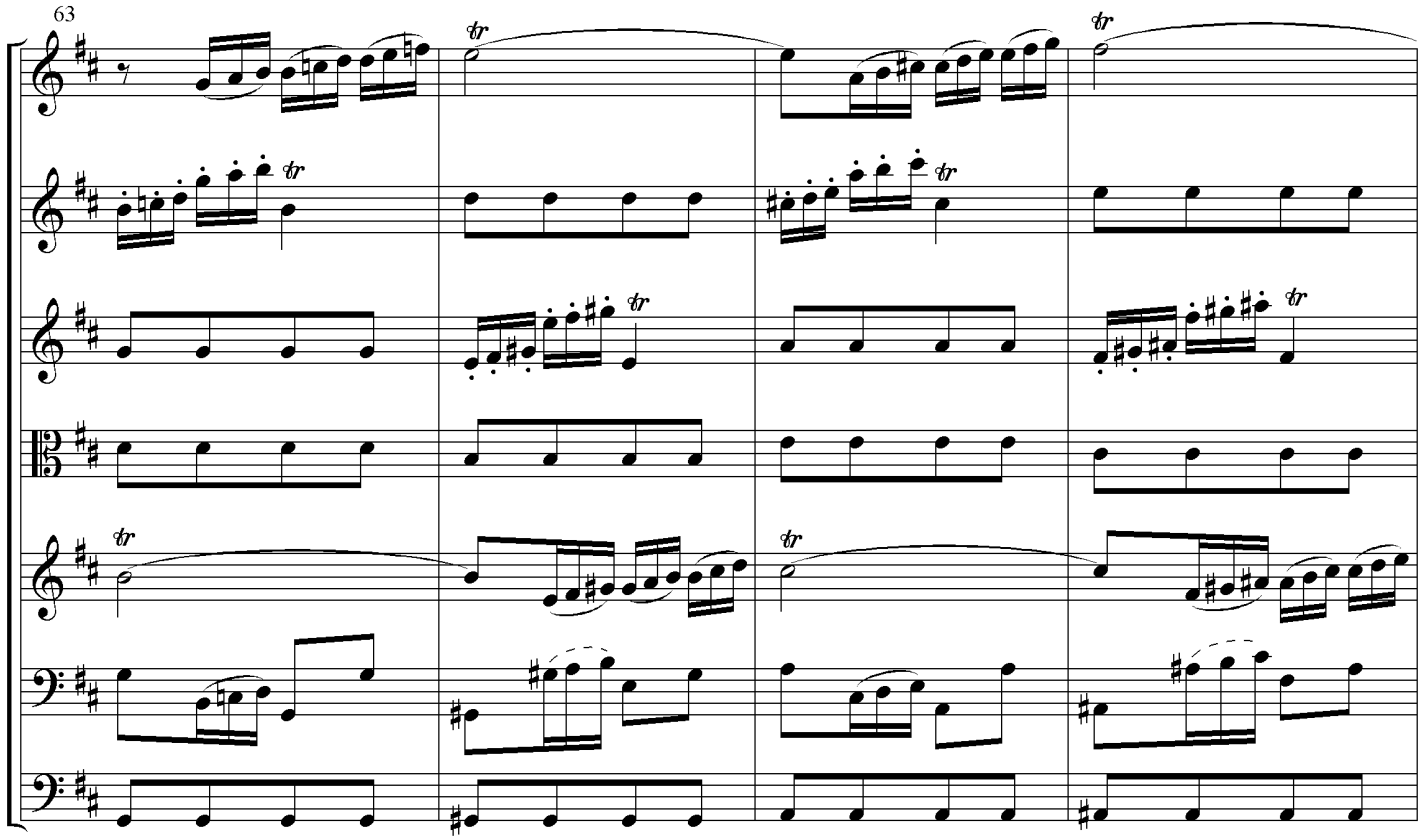
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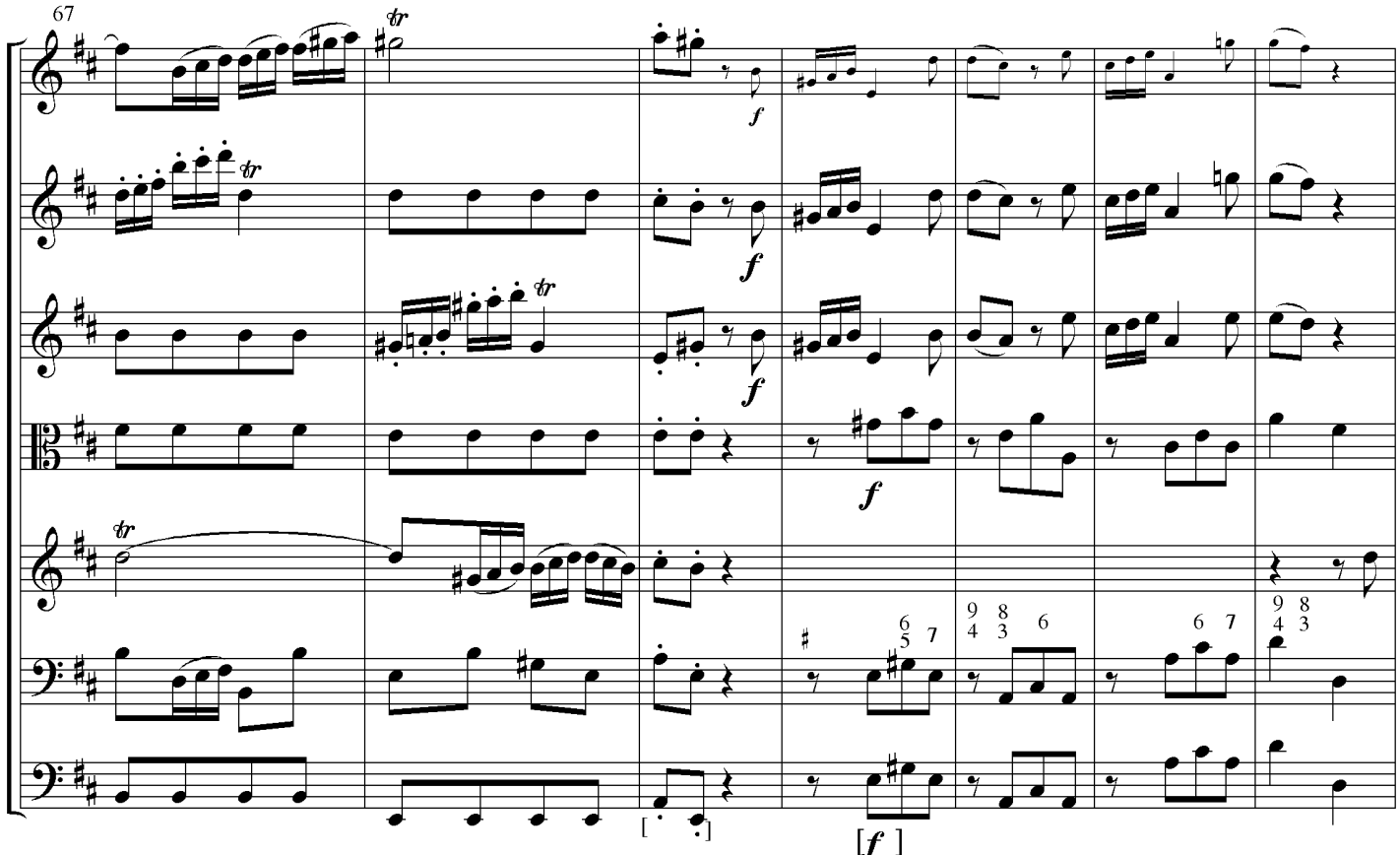
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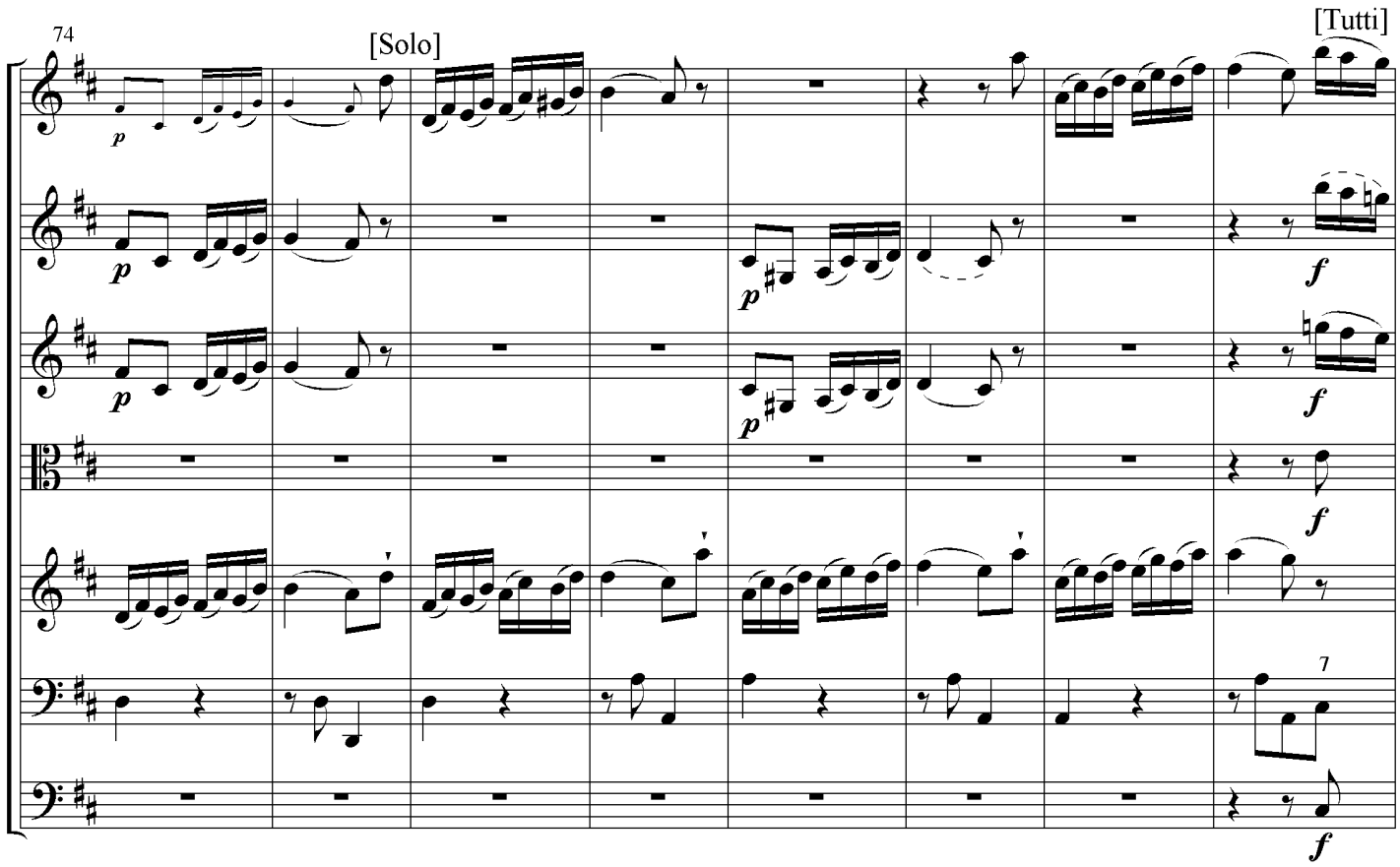
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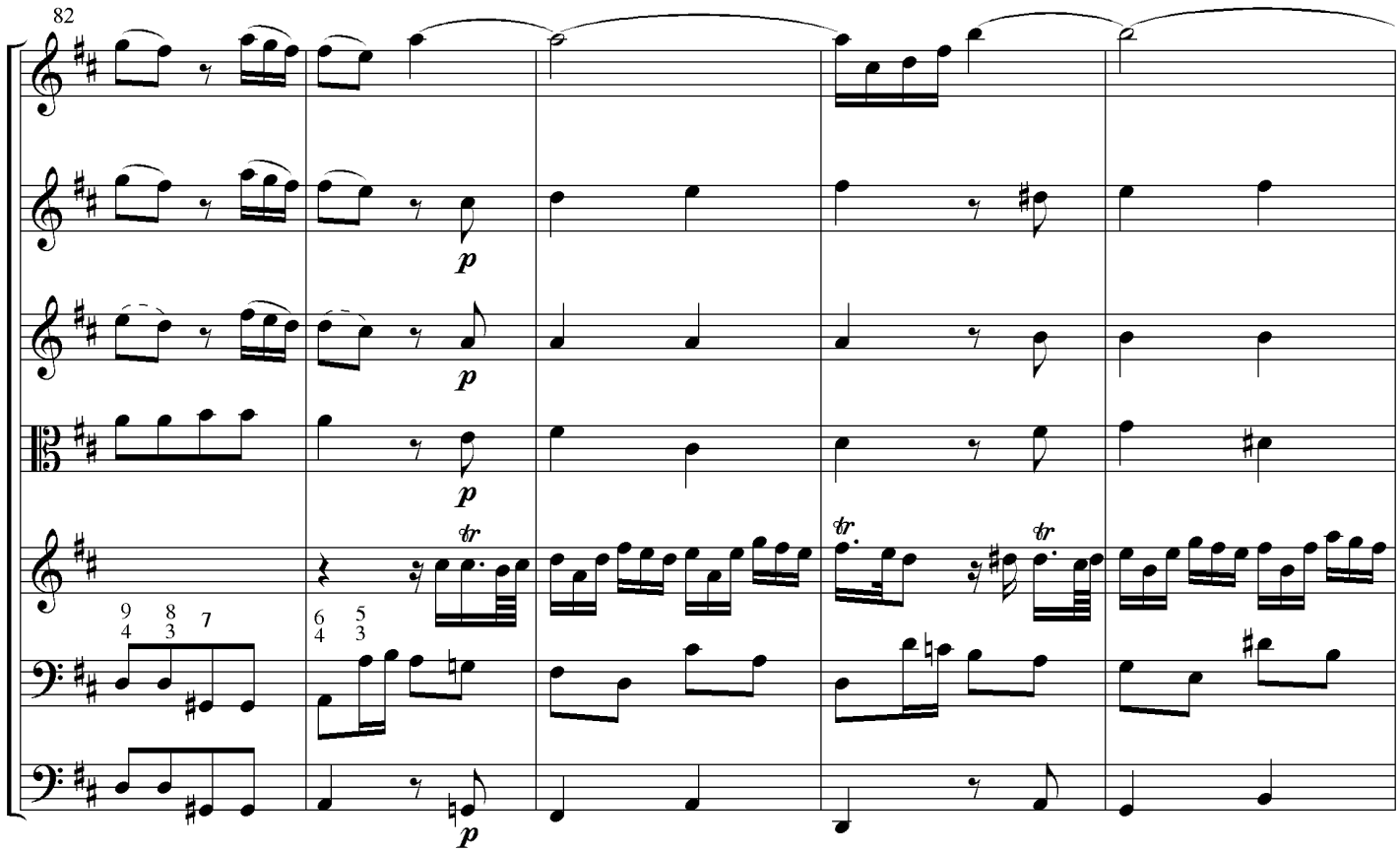
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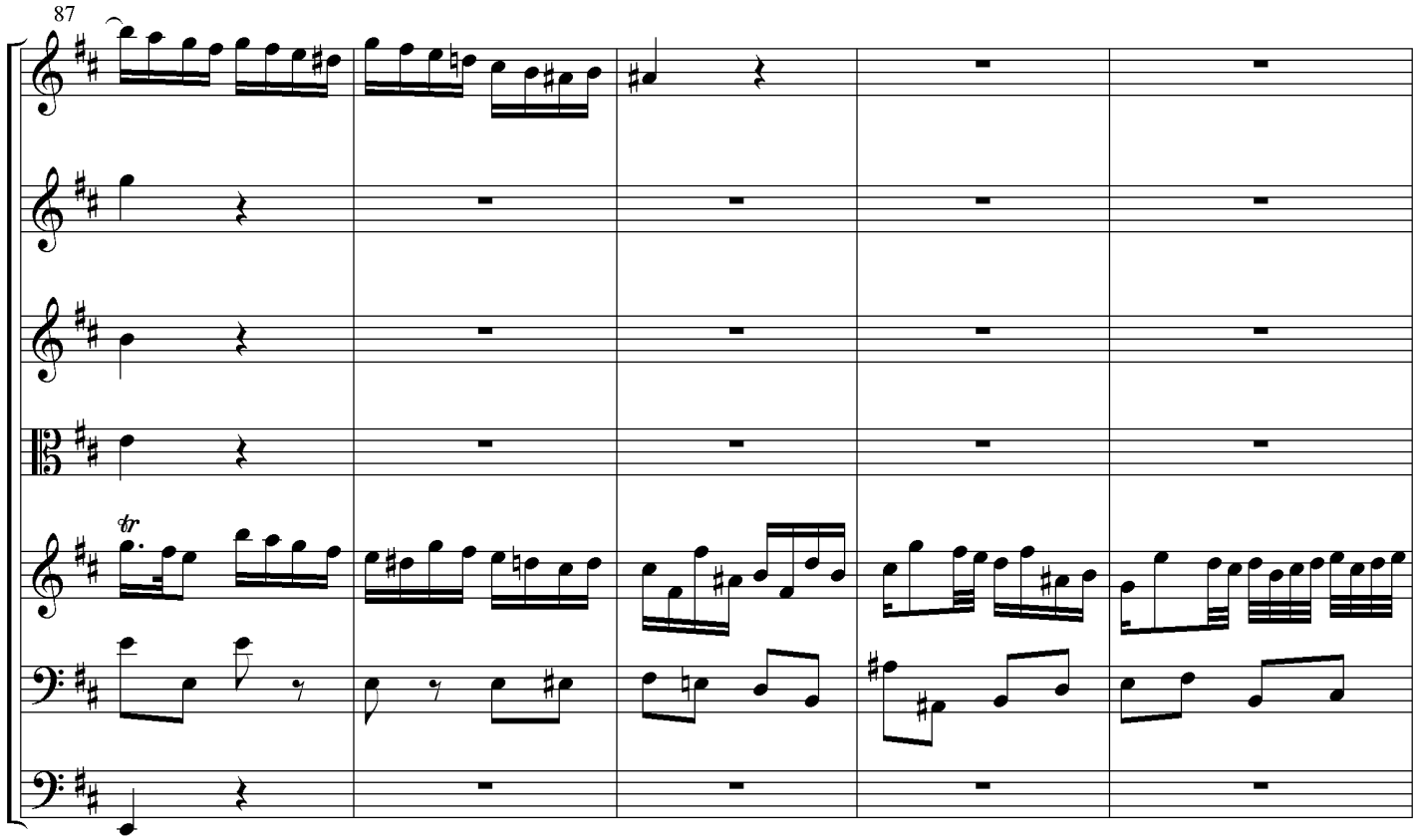
87
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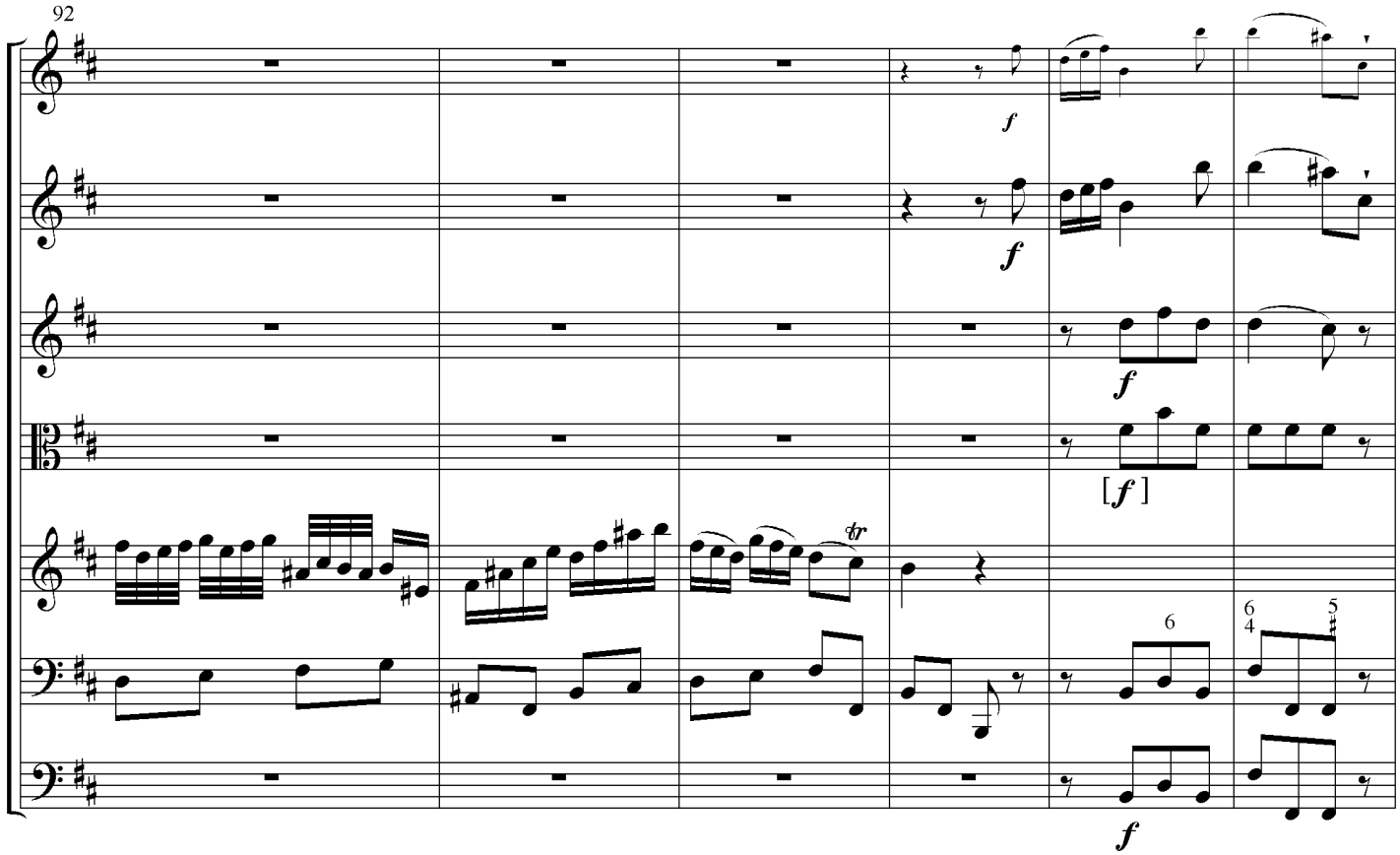
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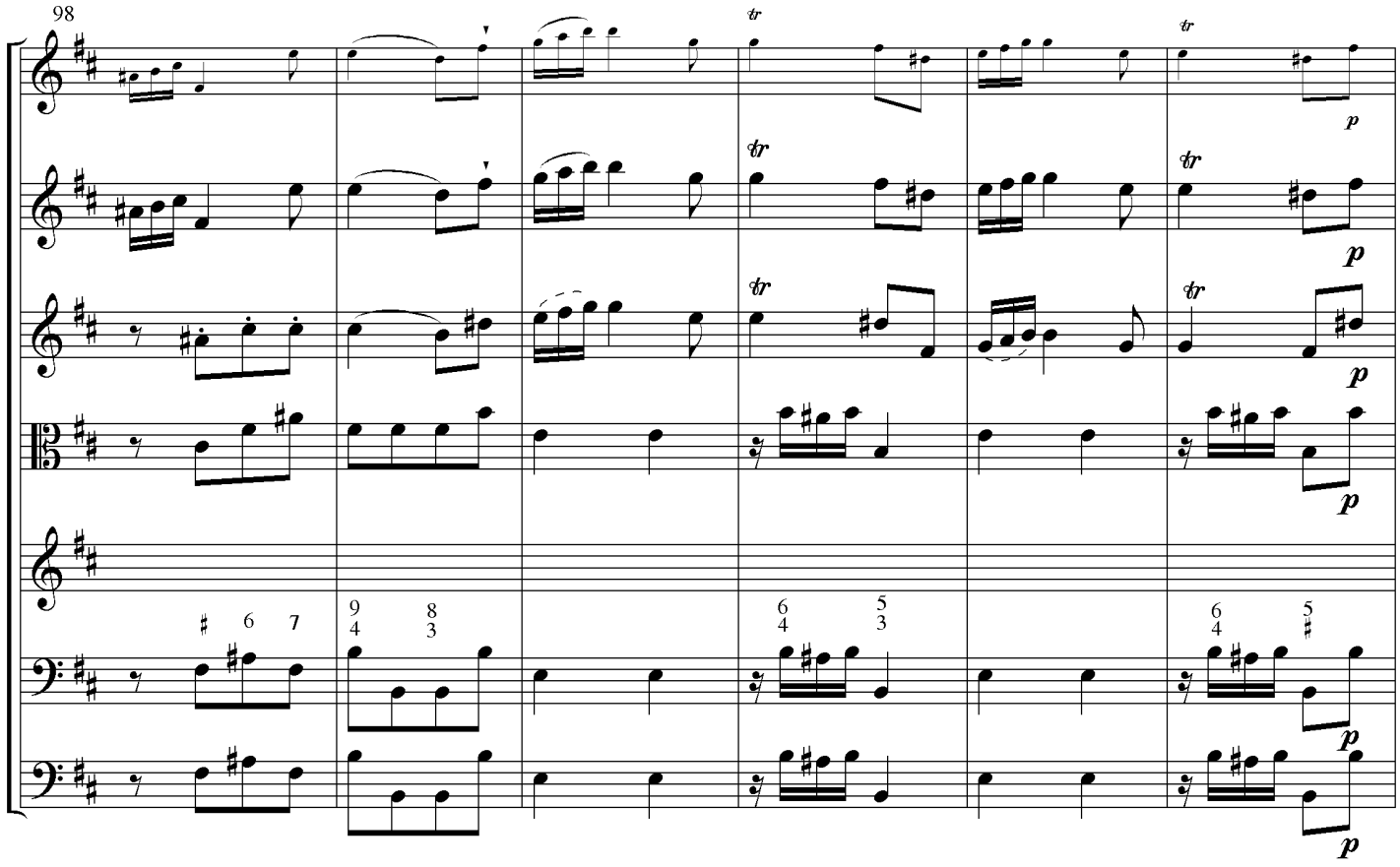
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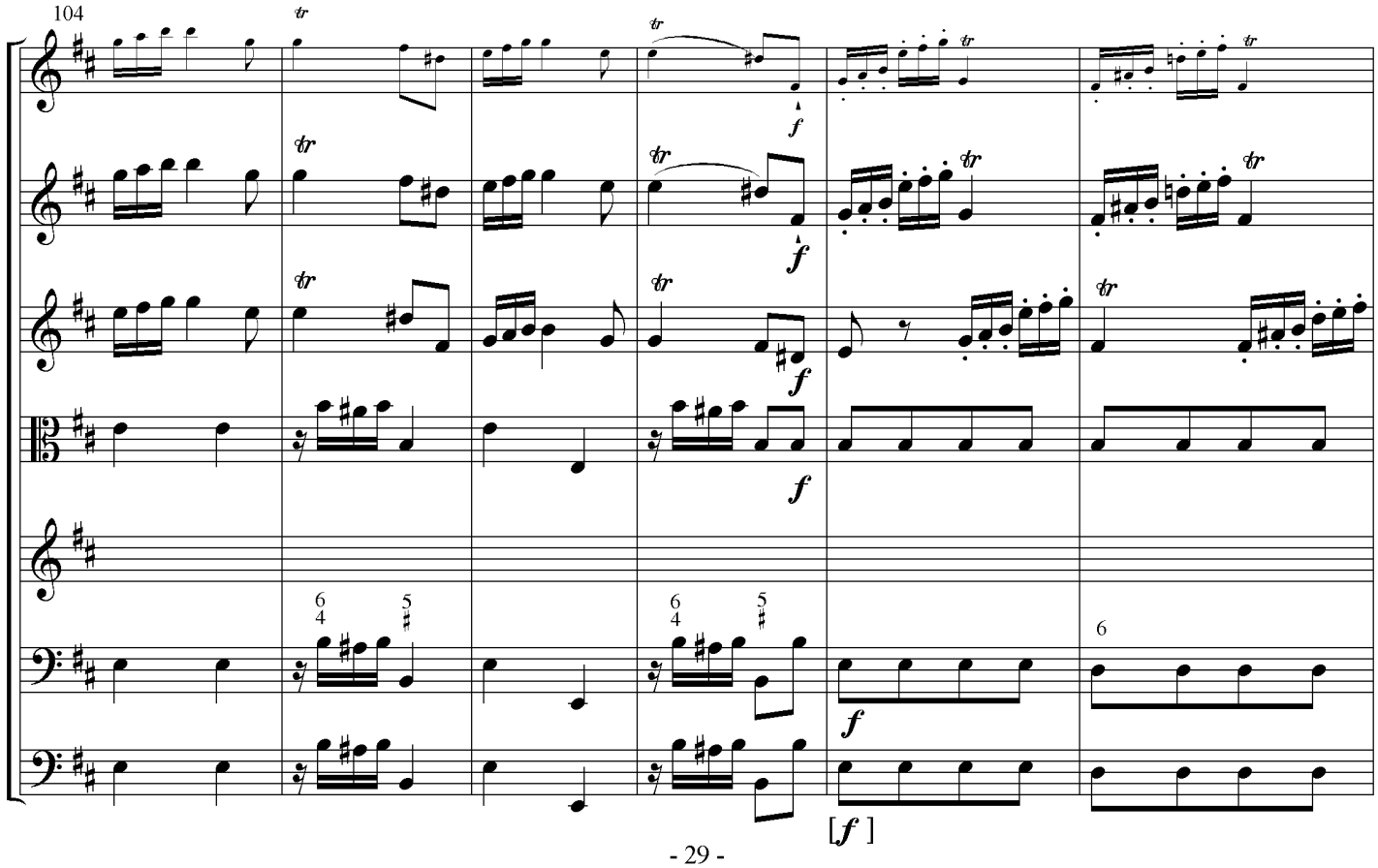
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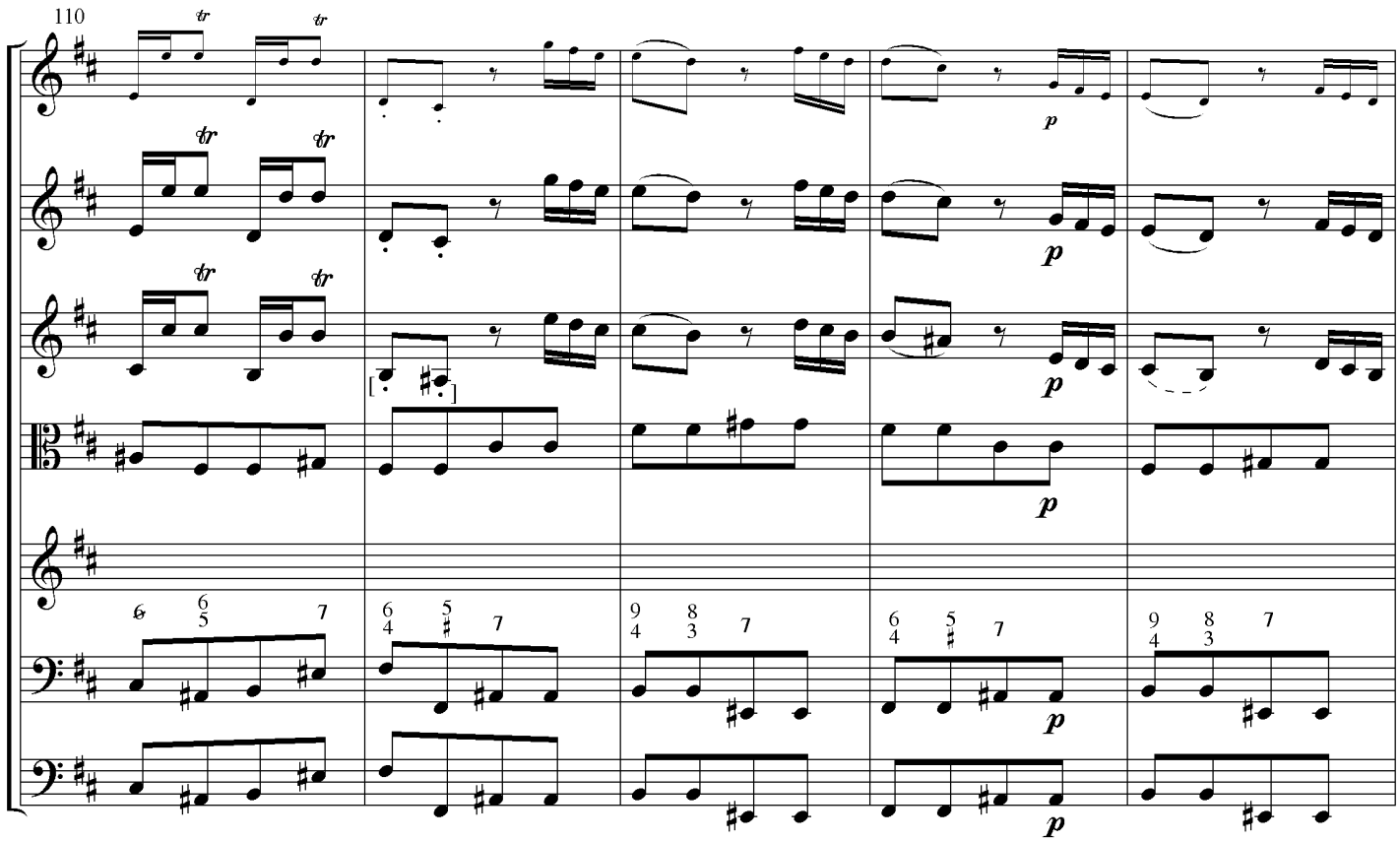
clav
bs
tr
f
[f]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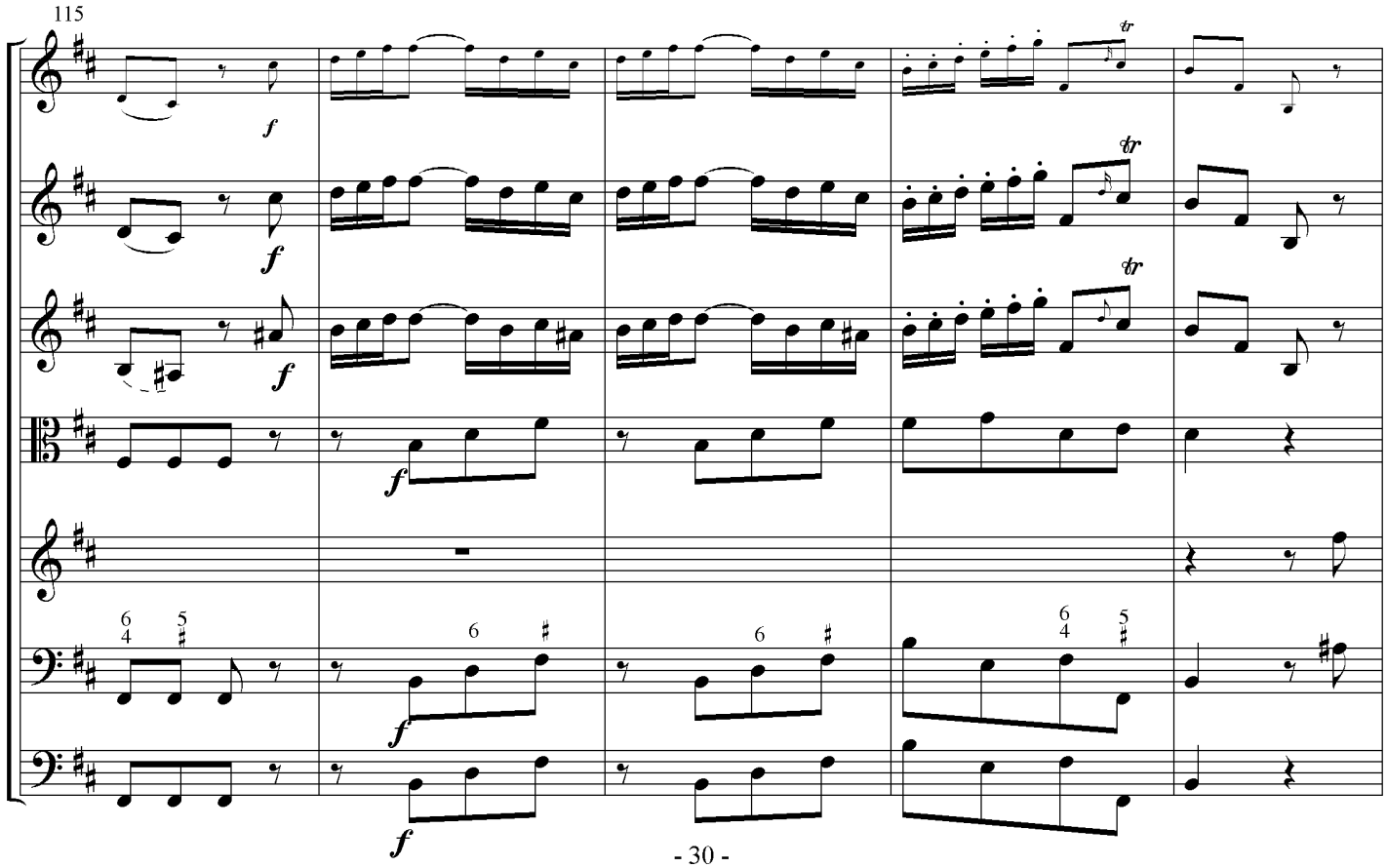
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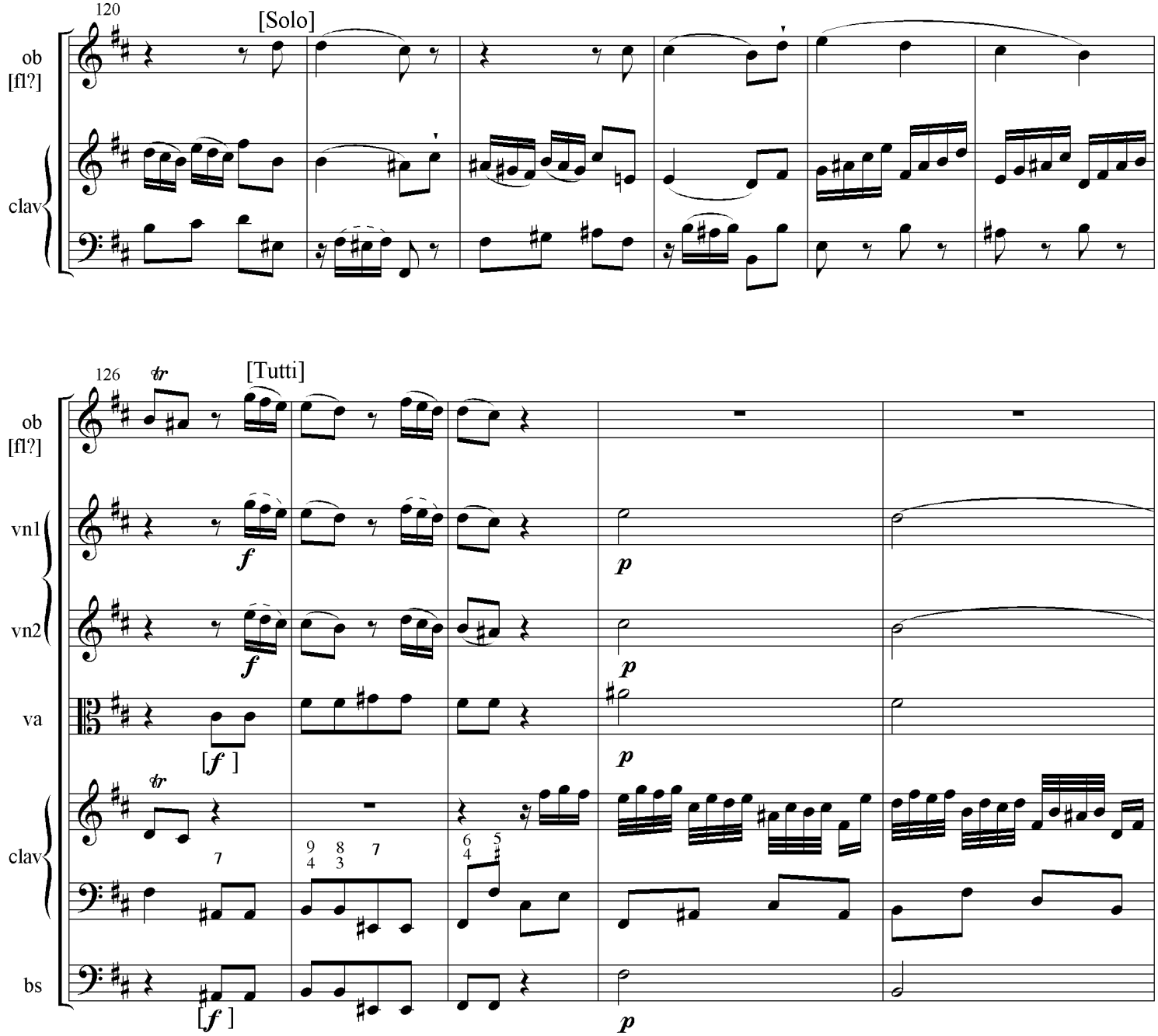
120
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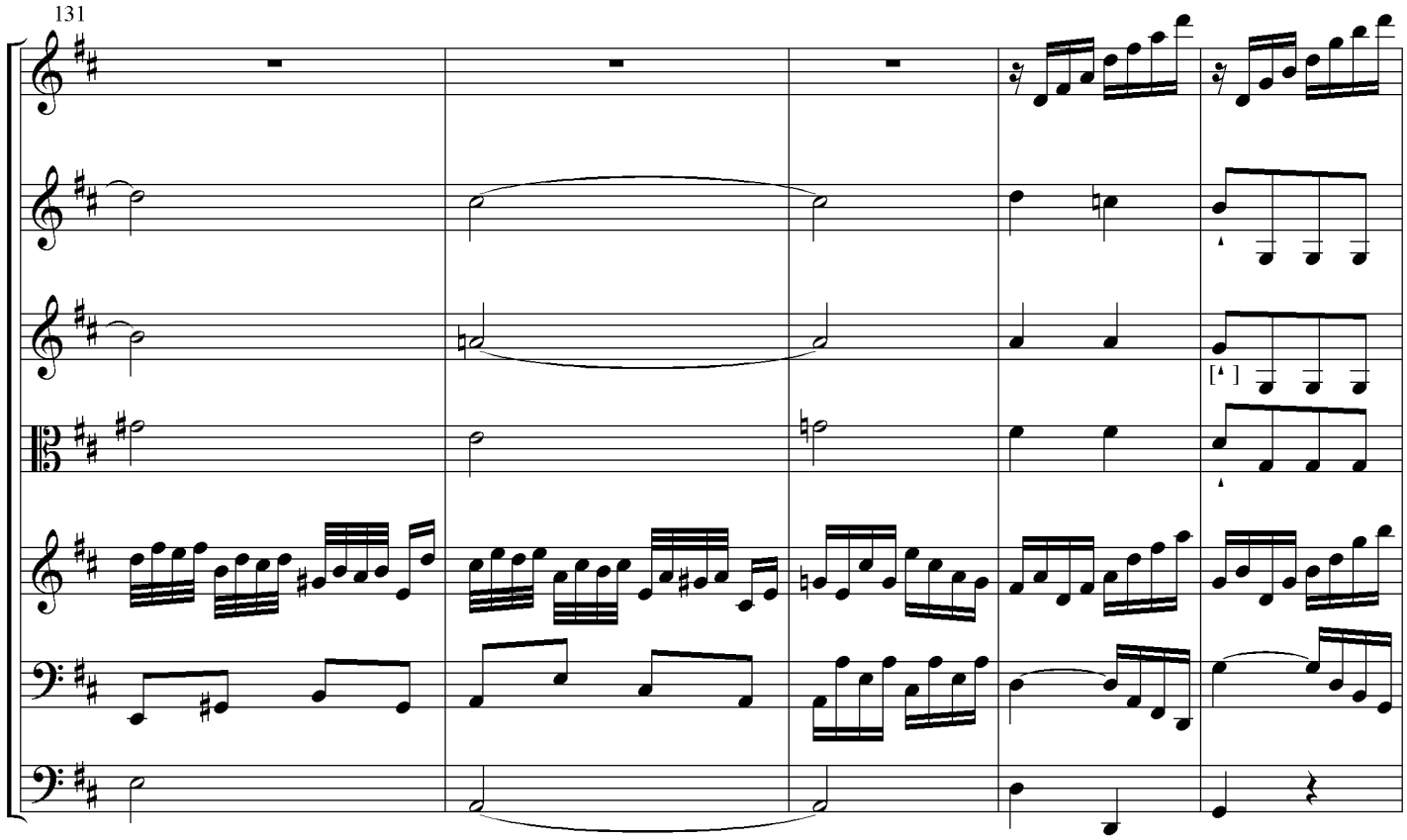
ob
[fl?]
clav
126
[Tutti]
ob
[fl?]
vn1
vn2
va
clav
bs
f
p
[f]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clav
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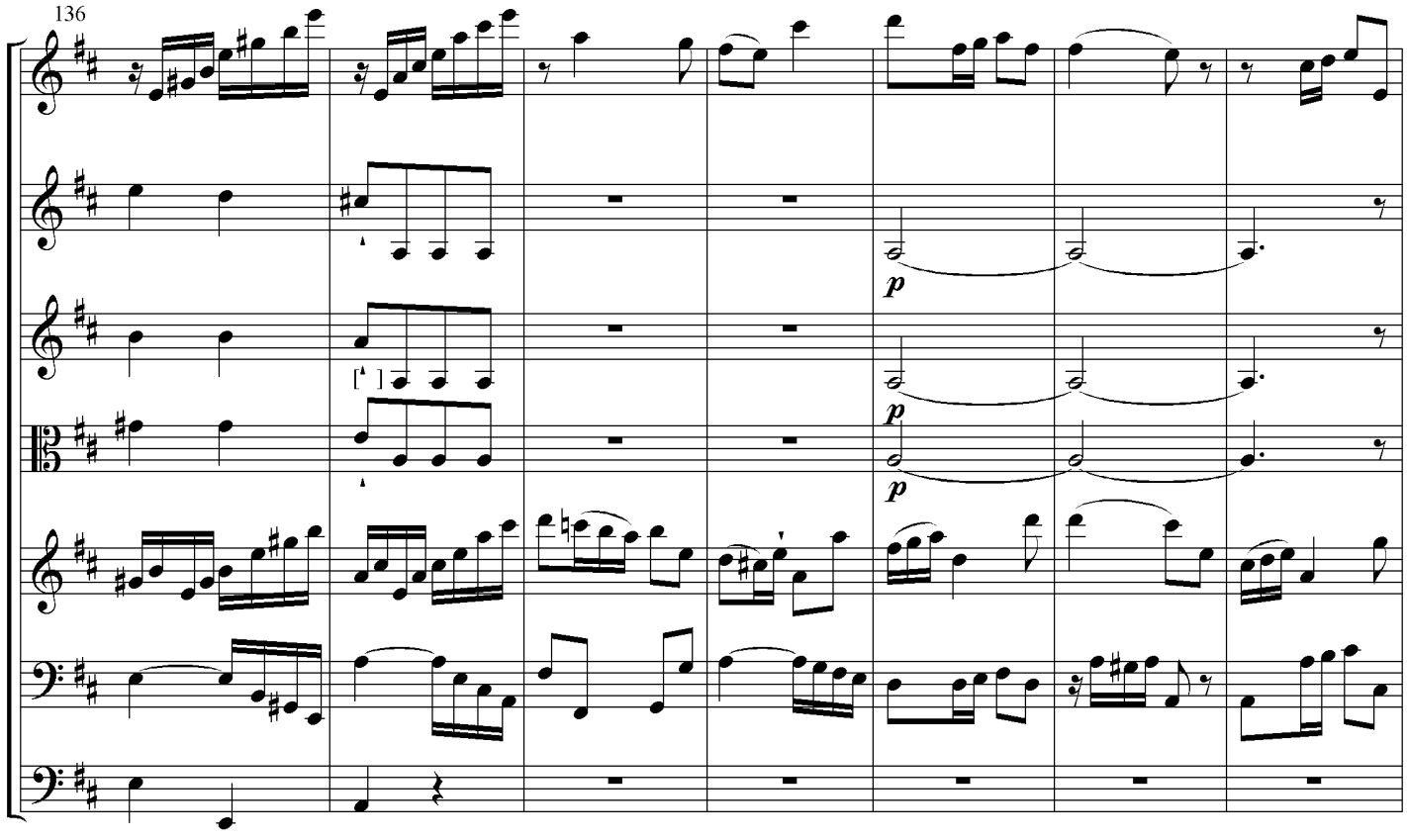
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vn2
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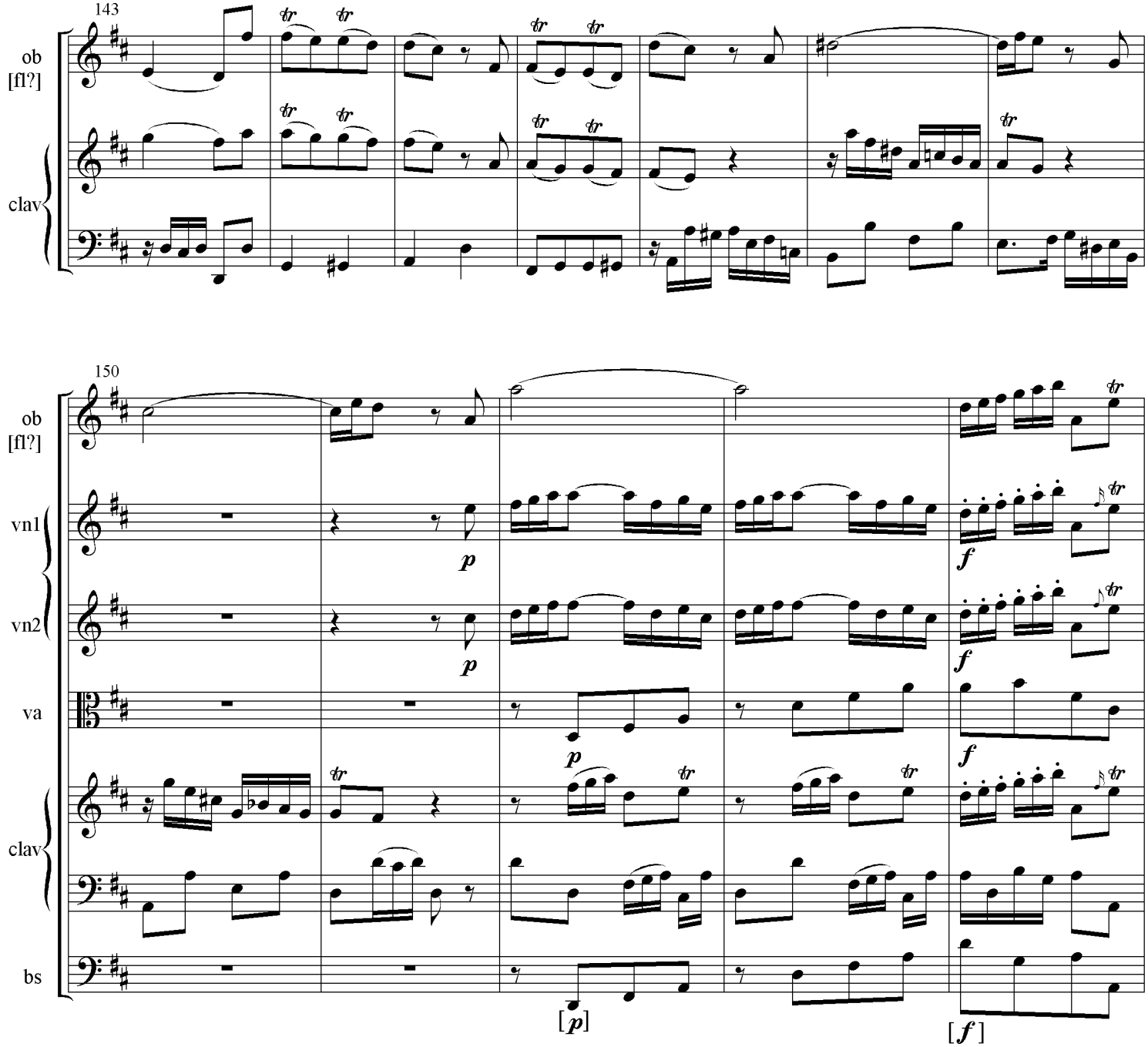
clav
bs
p
p
p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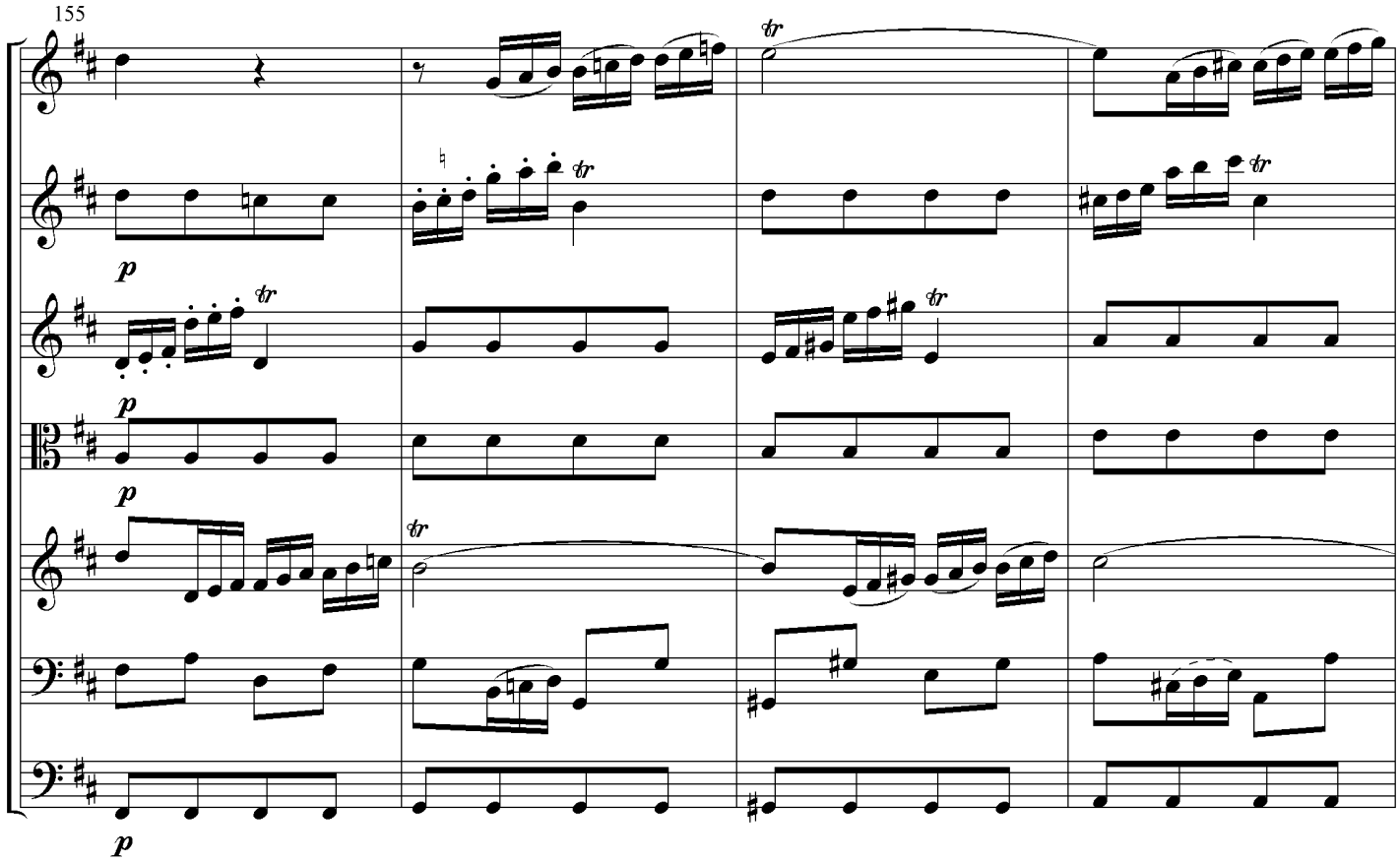
[fl?]
clav
150
ob
[fl?]
vn1
vn2
va
clav
bs
p
p
p
[p]
f
f
f
[f]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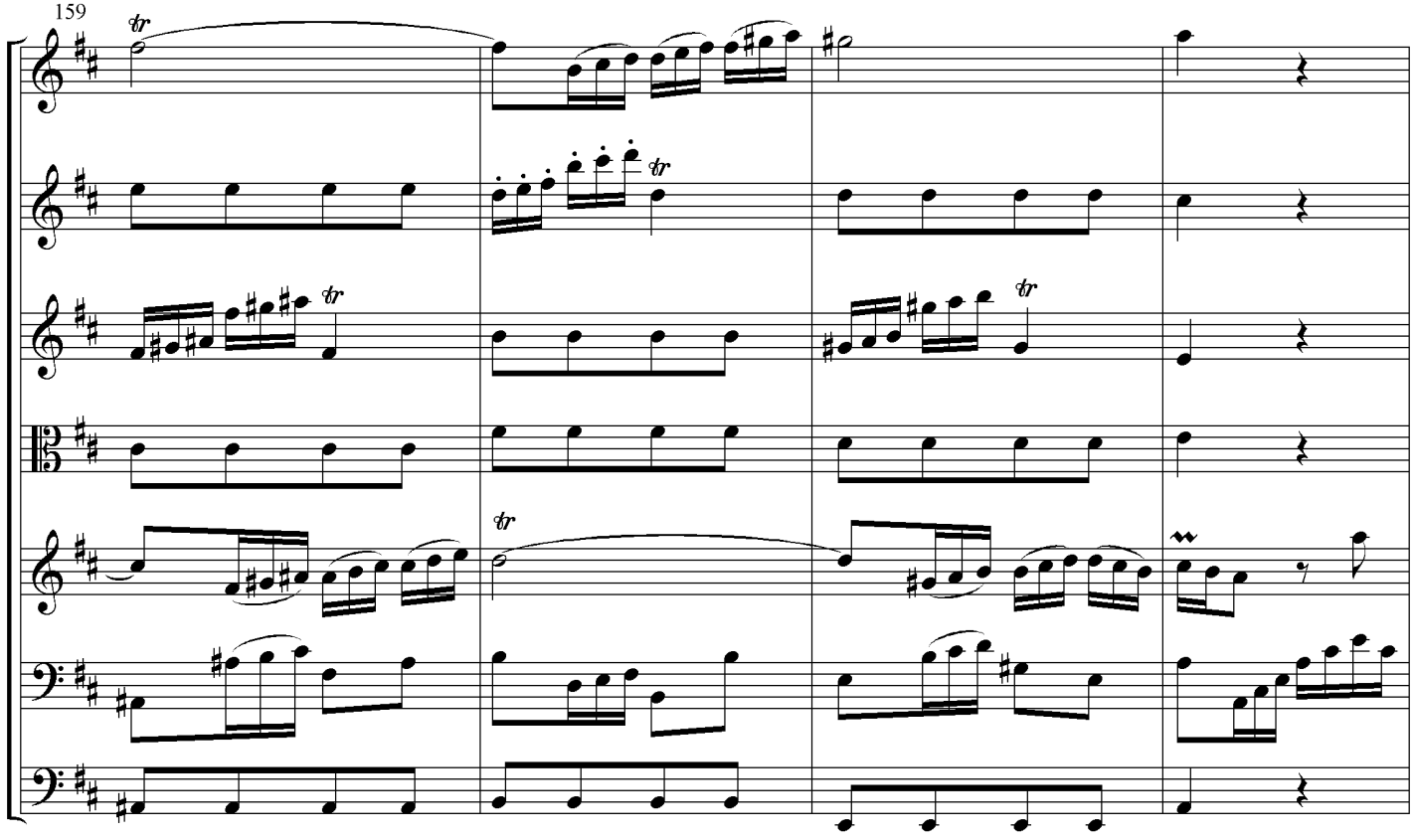
bs
p
tr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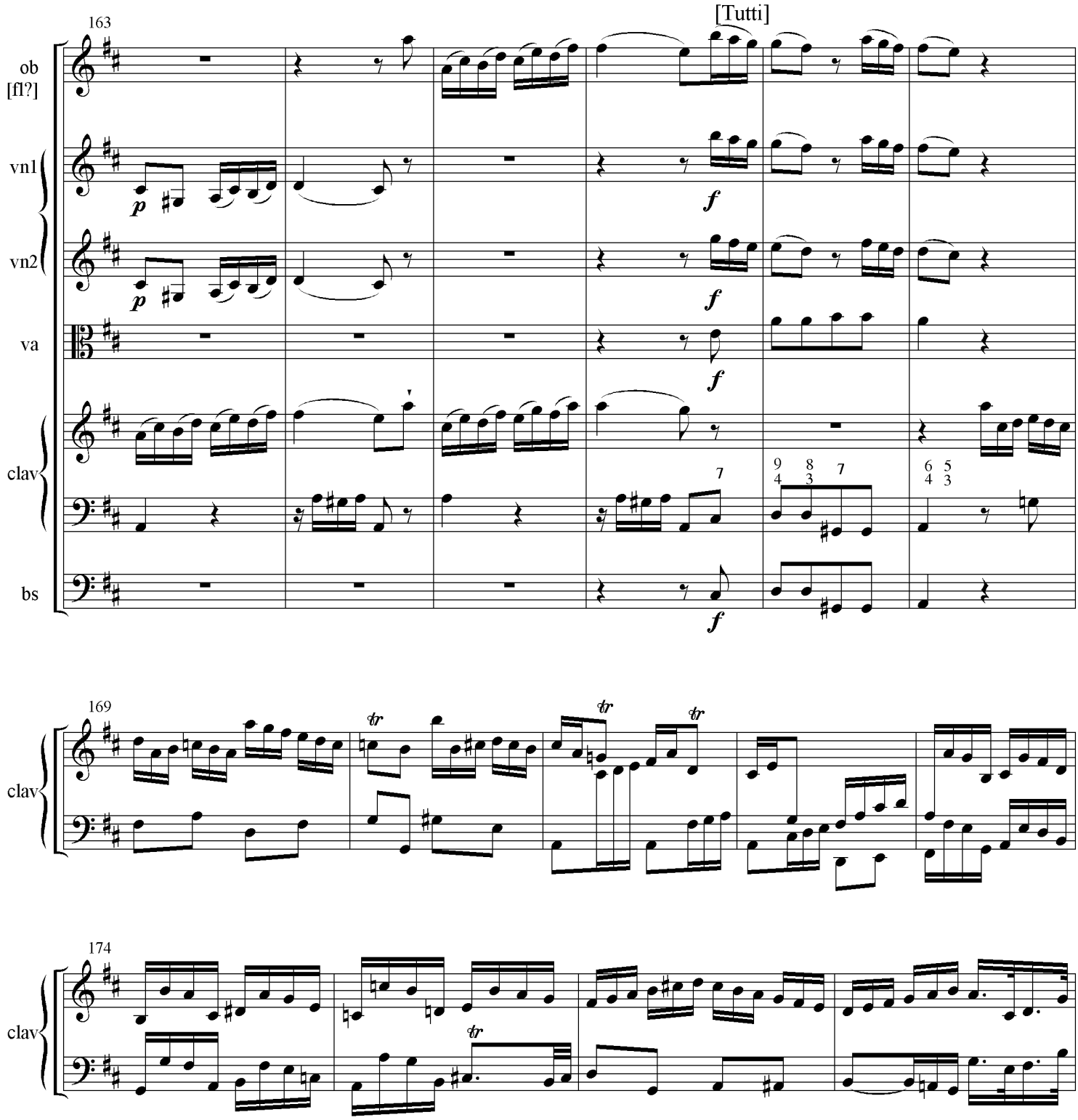
clav
bs
tr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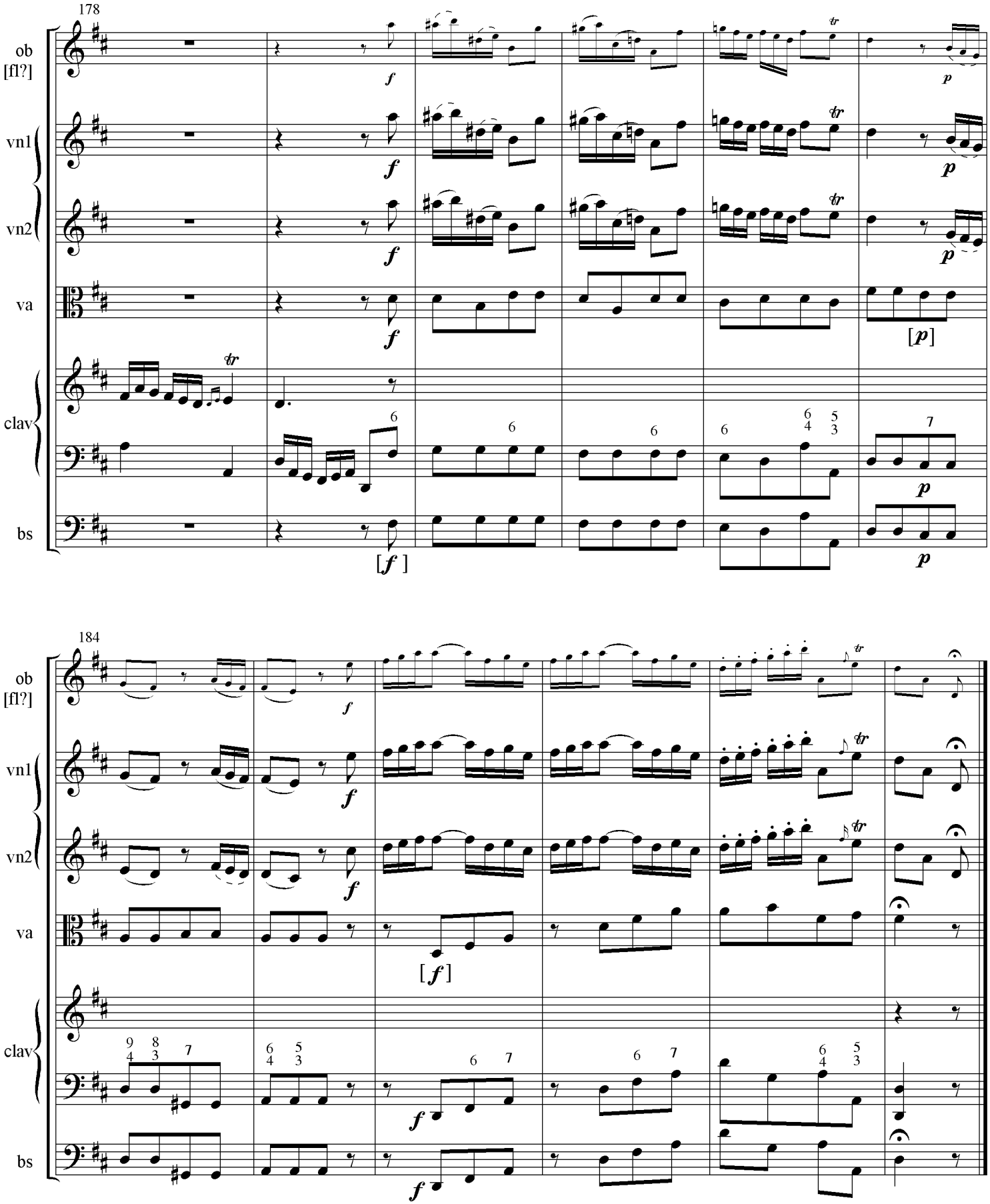
[Tutti]
ob
[fl?]
vn1
vn2
va
clav
bs
169
clav
174
clav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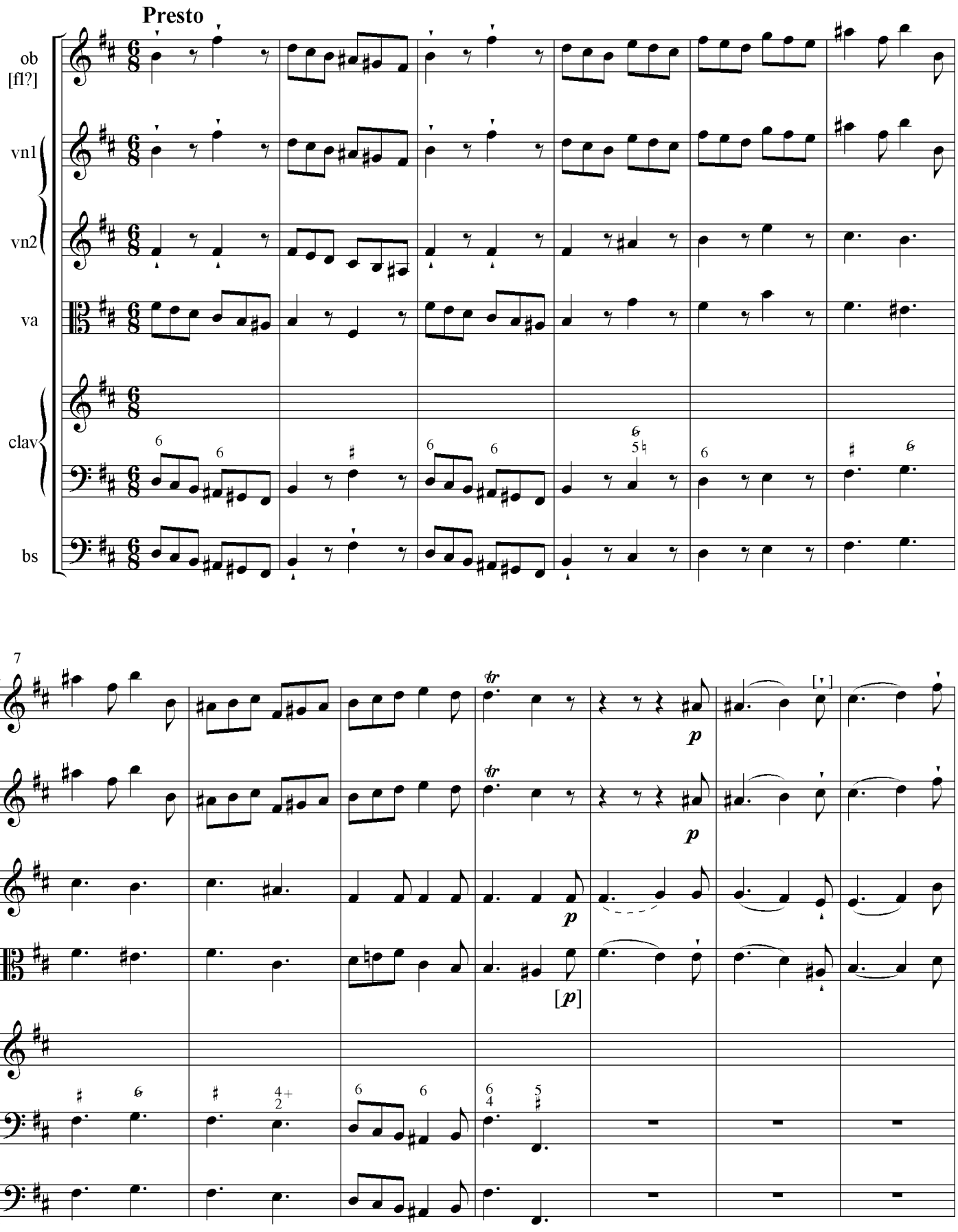
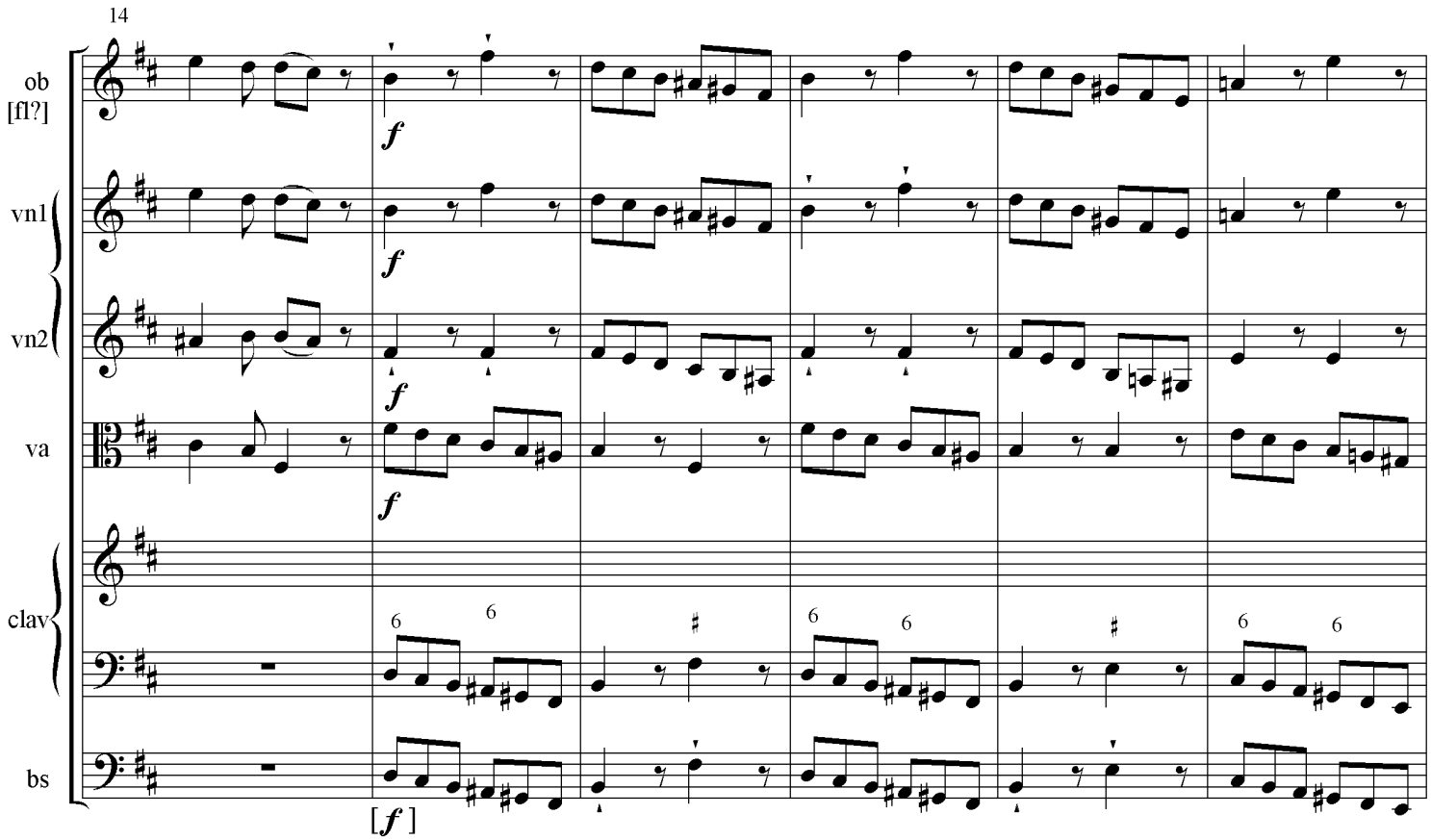
vn1
vn2
va
clav
bs
184
ob
[fl?]
vn1
vn2
va
clav
bs


Presto
ob
[fl?]
vn1
vn2
va
clav
bs
7
p
[p]


14
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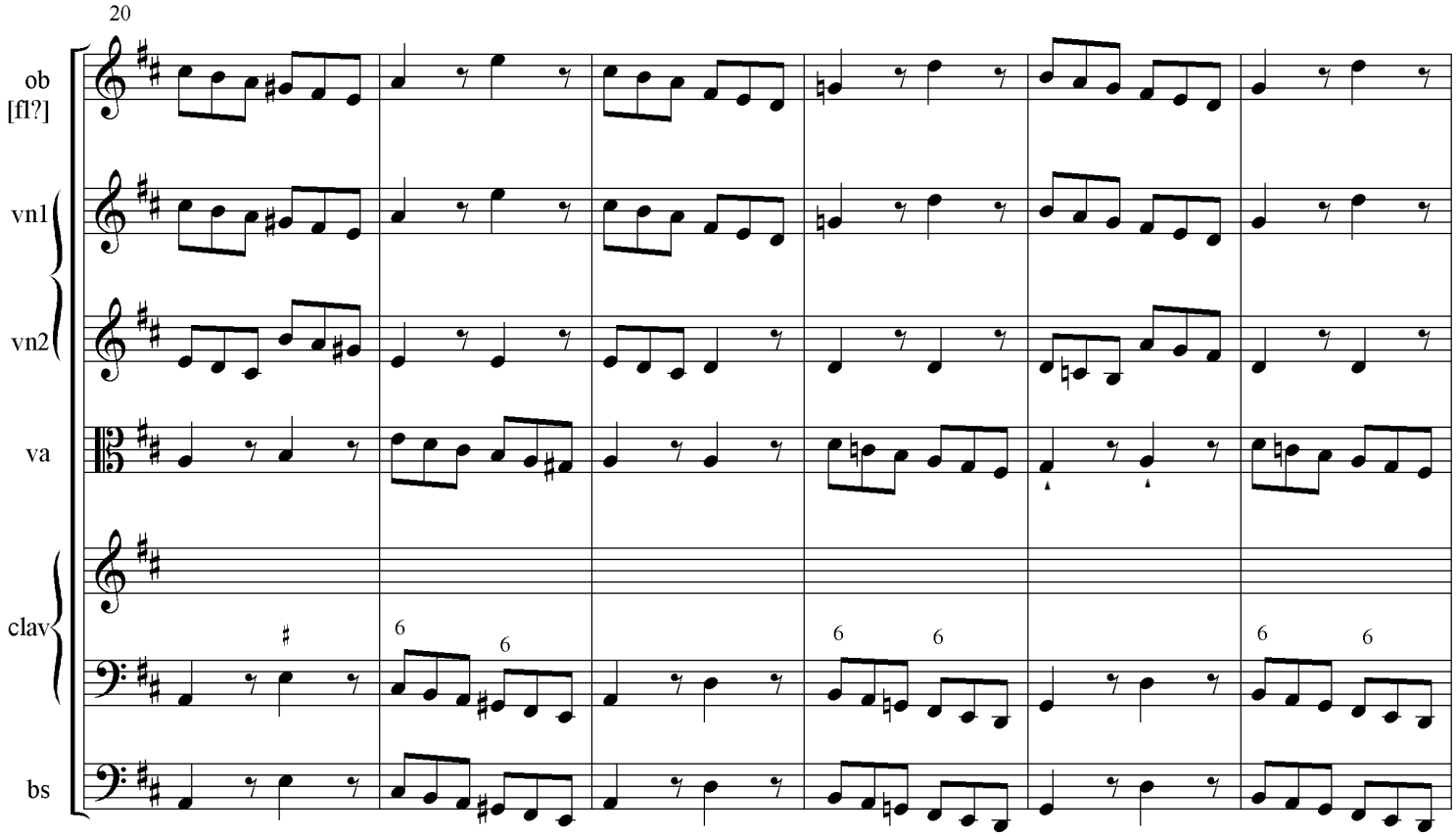
vn1
vn2
va
clav
bs
f
[f]


20
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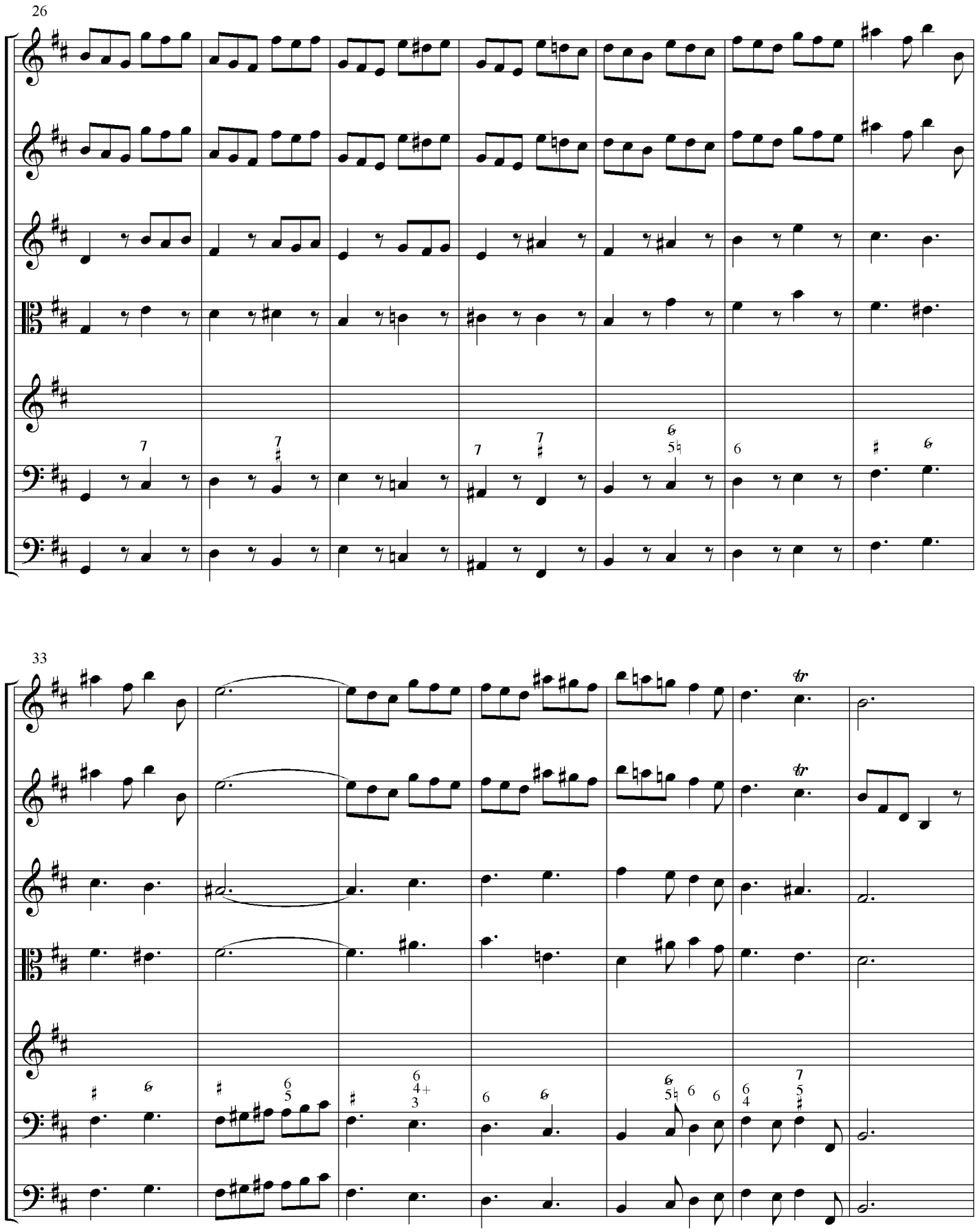
[fl?]
vn1
vn2
va
clav
bs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ob
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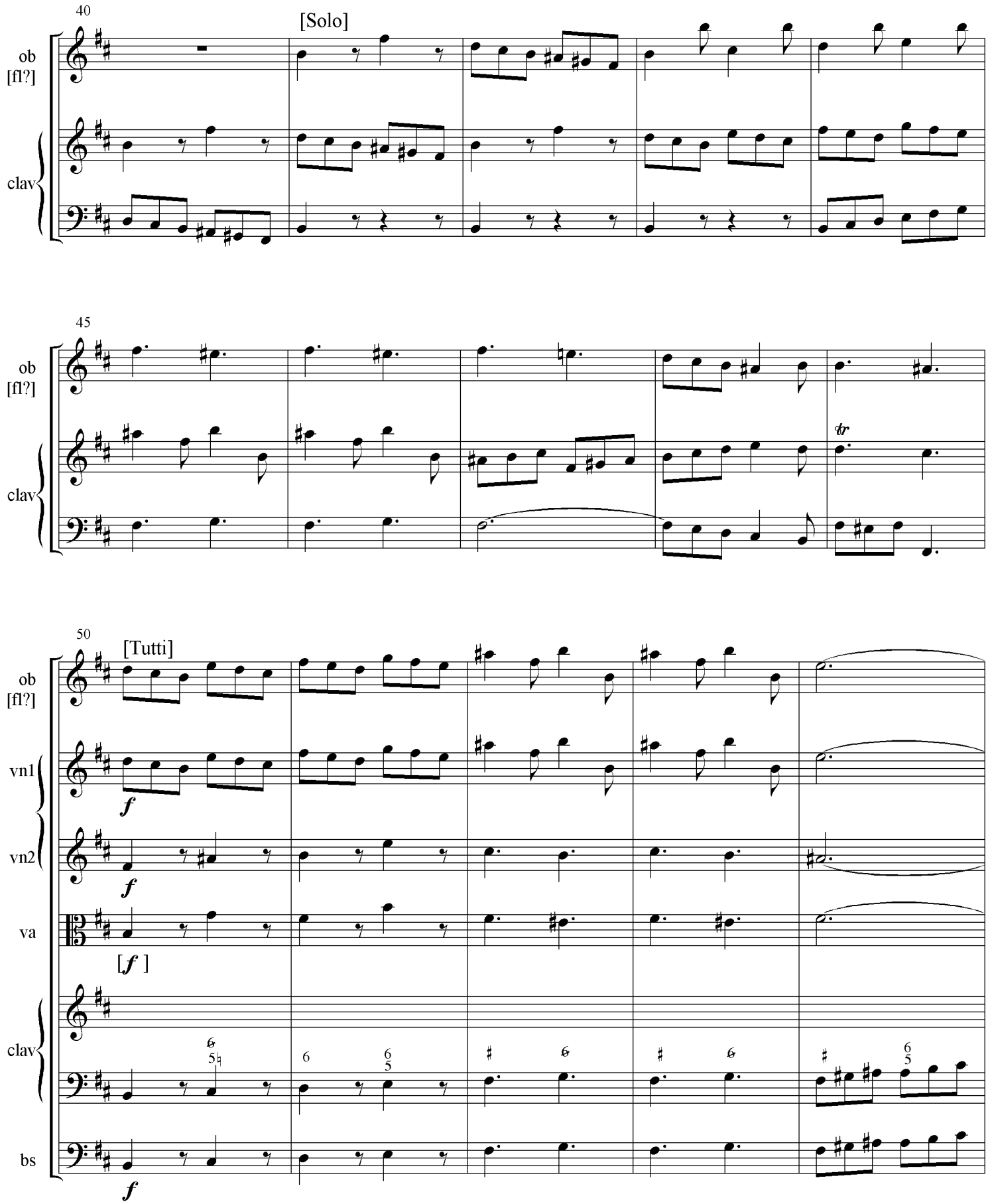
vn1
vn2
va
clav
bs
33
ob
[fl?]
vn1
vn2
va
clav
bs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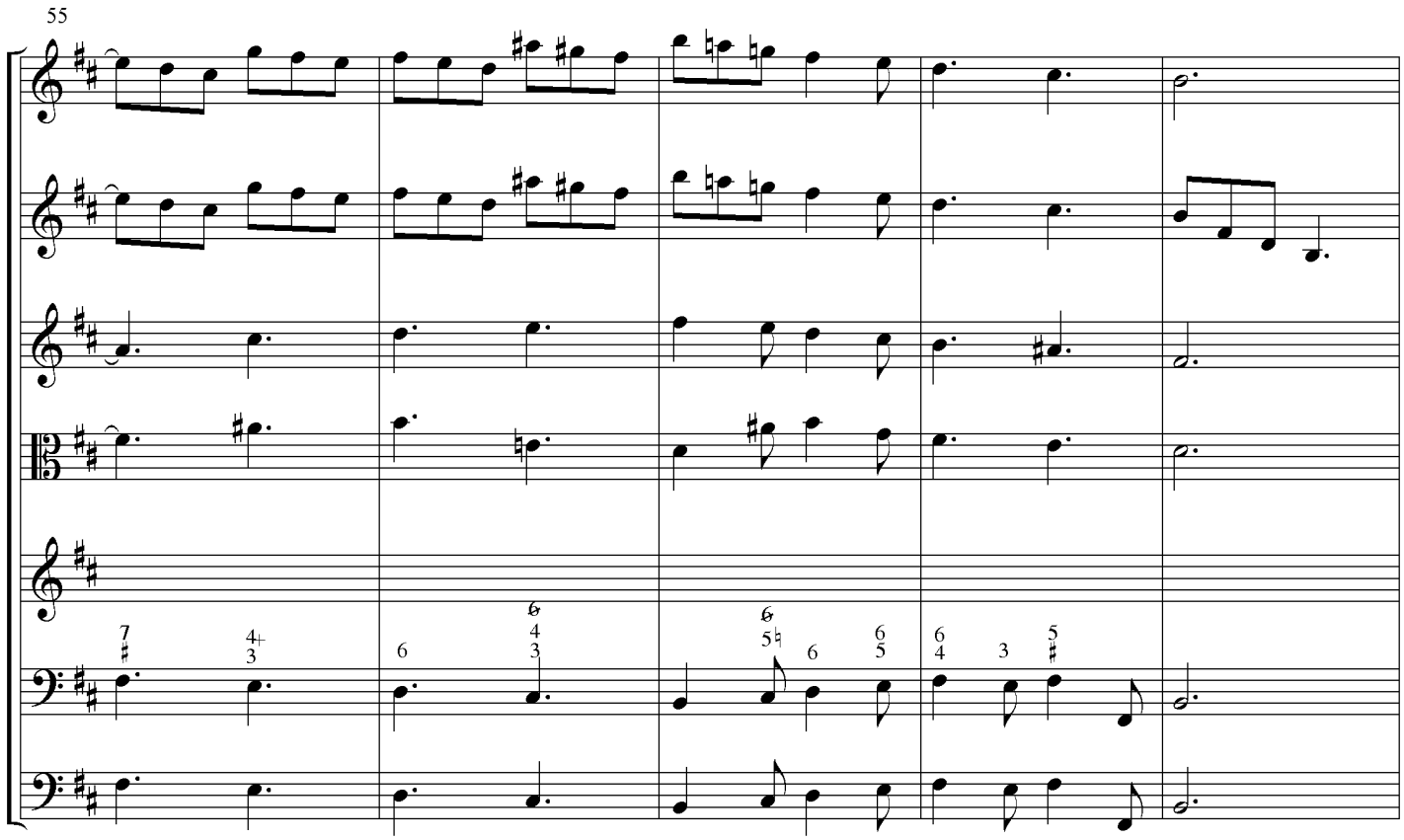
ob
[fl?]
clav
45
ob
[fl?]
clav
50
[Tutti]
ob
[fl?]
vn1
vn2
va
clav
bs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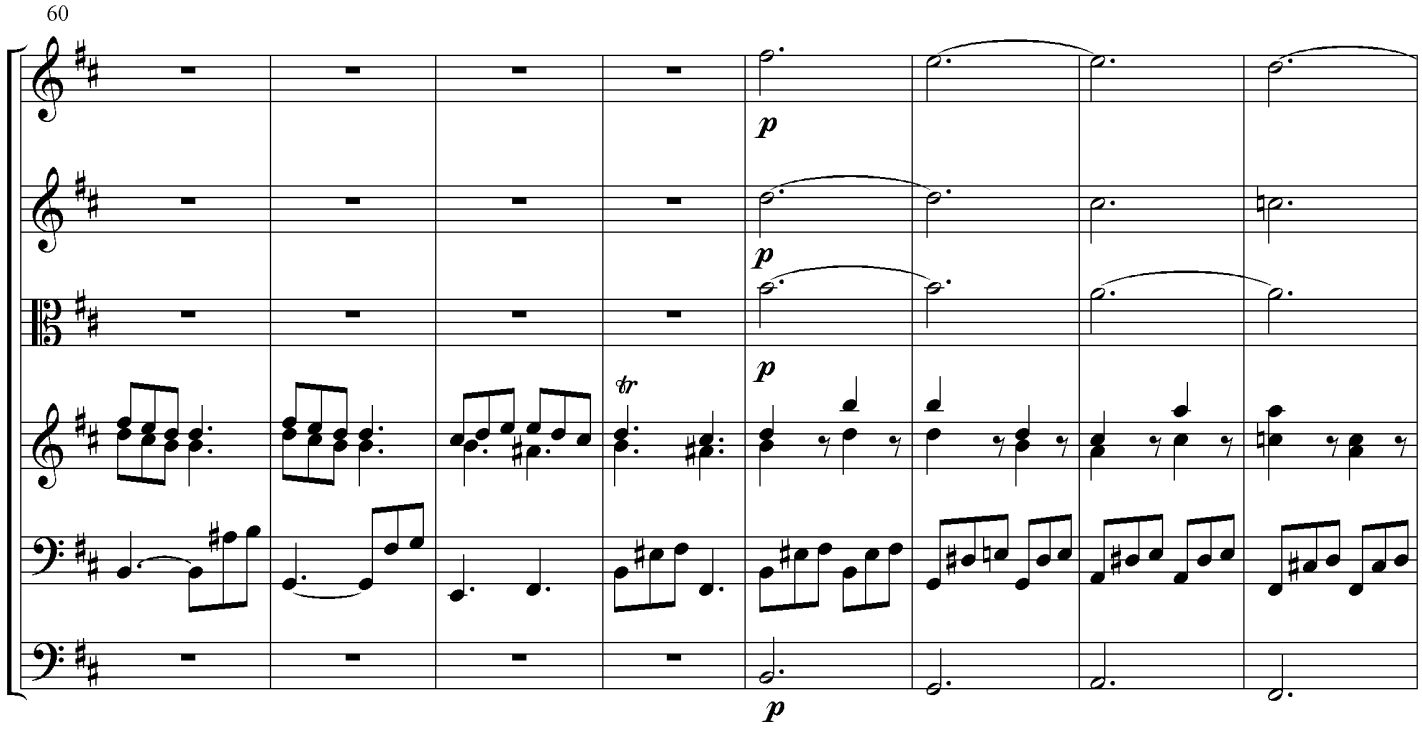
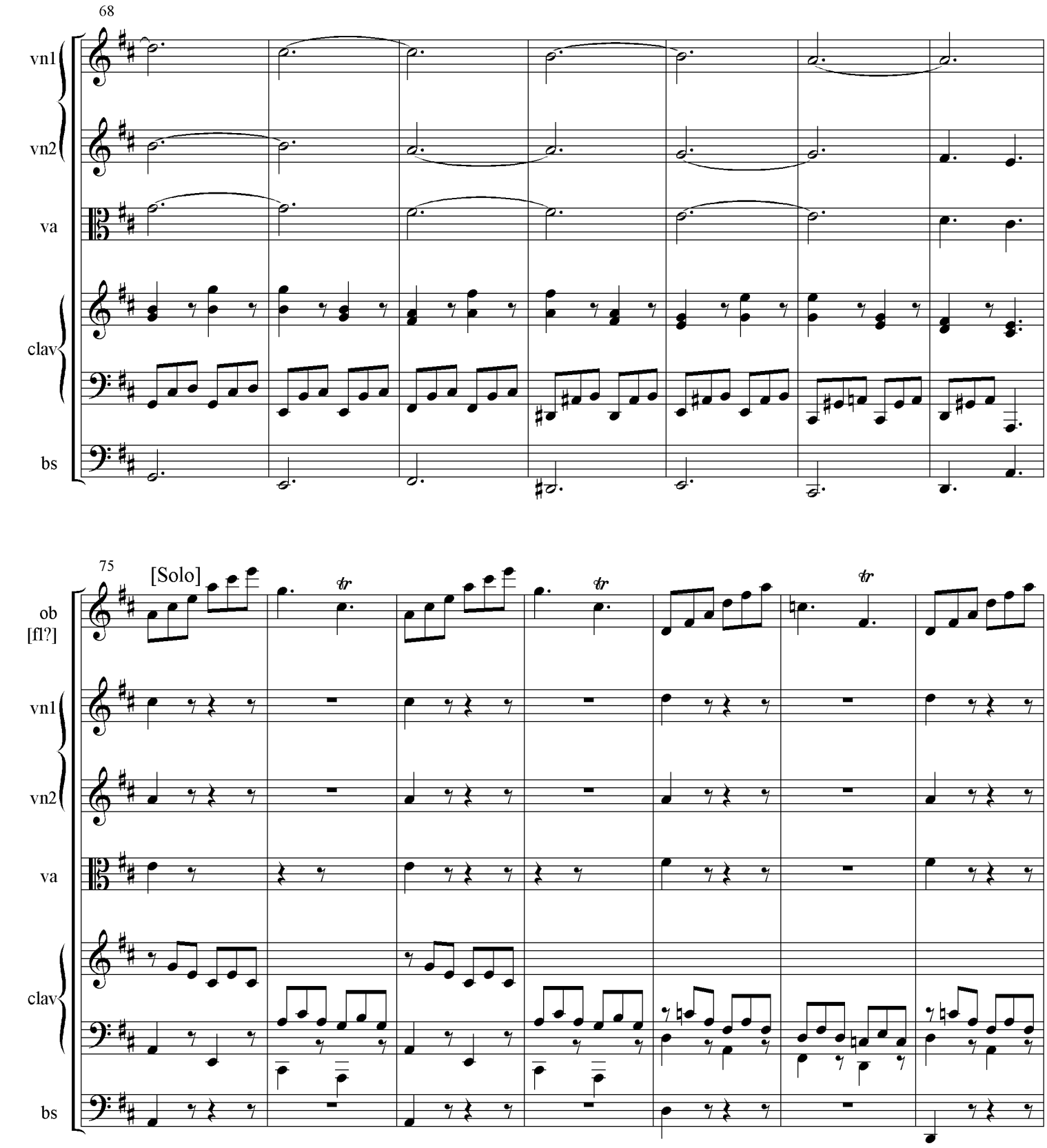
ob
[fl?]
vn1
vn2
va
clav
bs


60
vn1
vn2
va
clav
bs
p
p
p
p
tr


68
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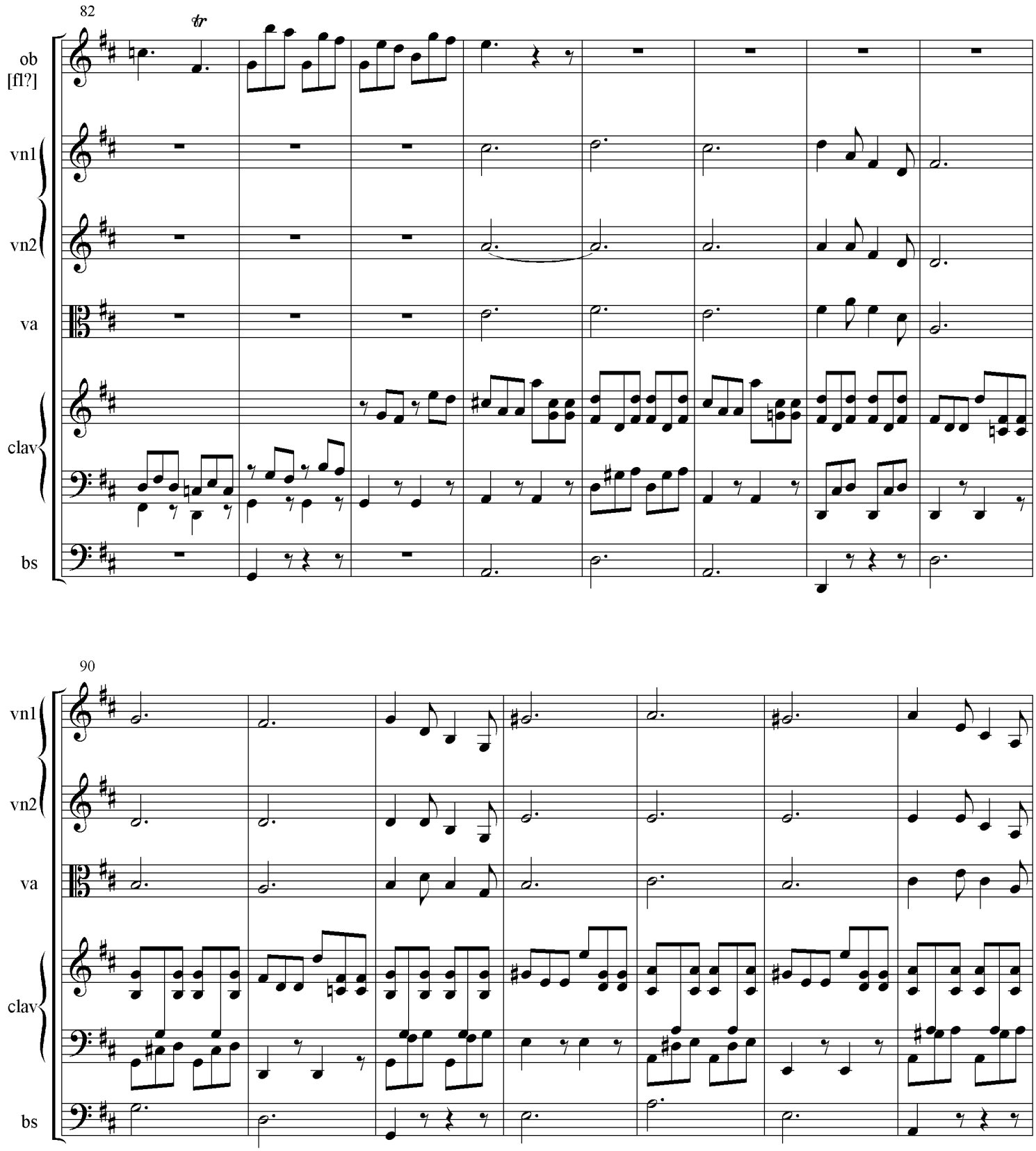
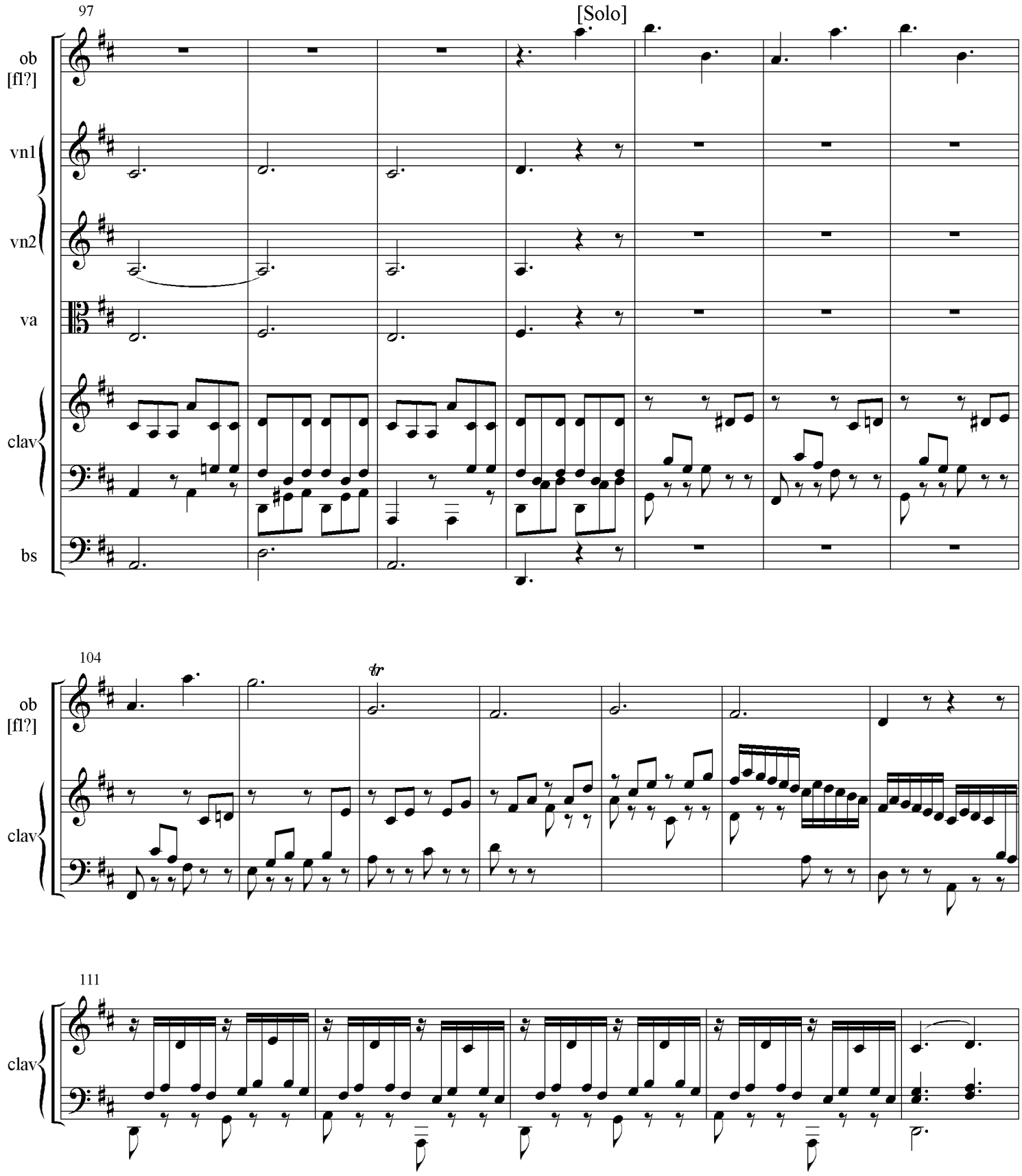
vn2
va
clav
bs
75
[Solo]
ob
[fl?]
vn1
vn2
va
clav
bs


82
tr
ob
[fl?]
vn1
vn2
va
clav
bs
90
vn1
vn2
va
clav
bs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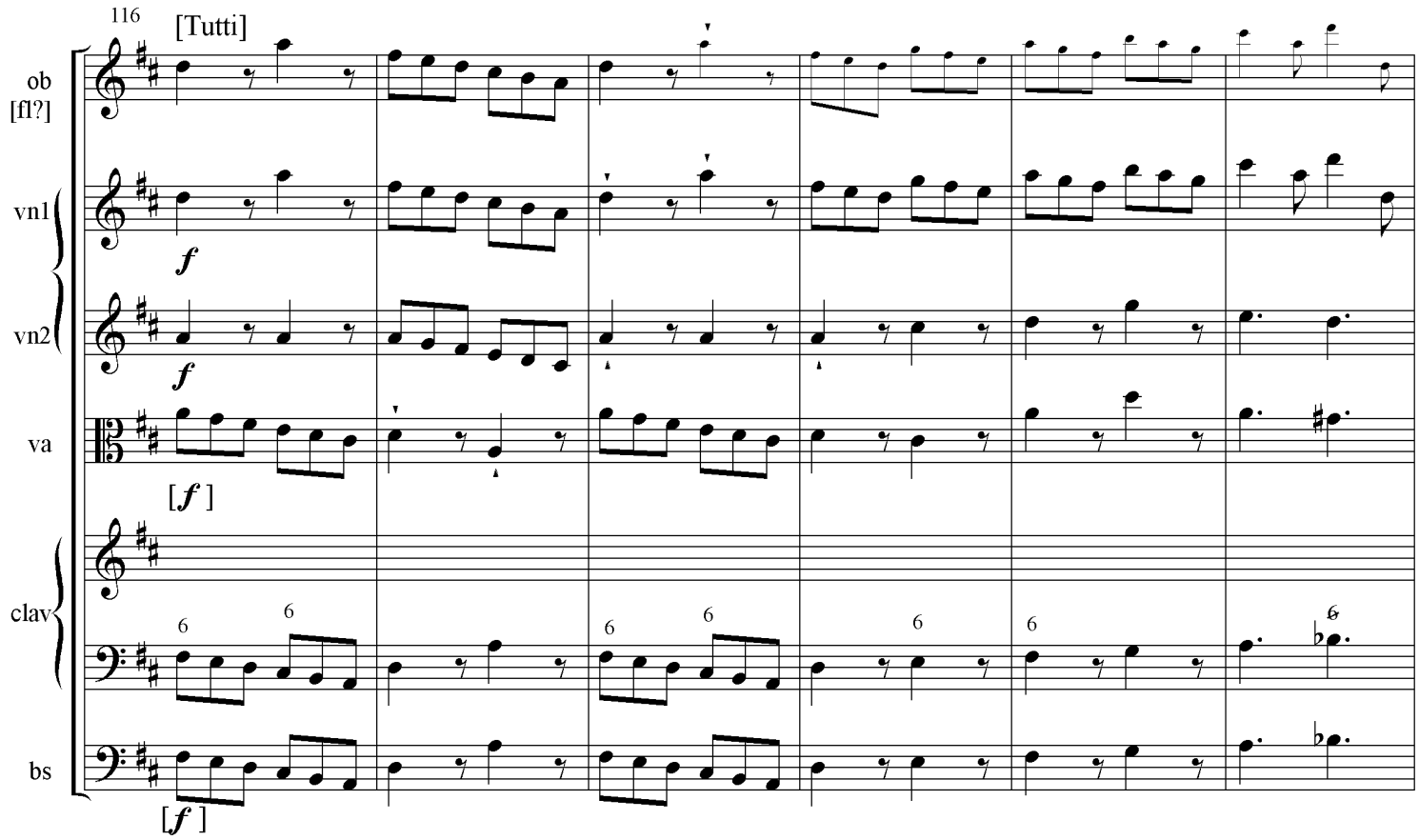
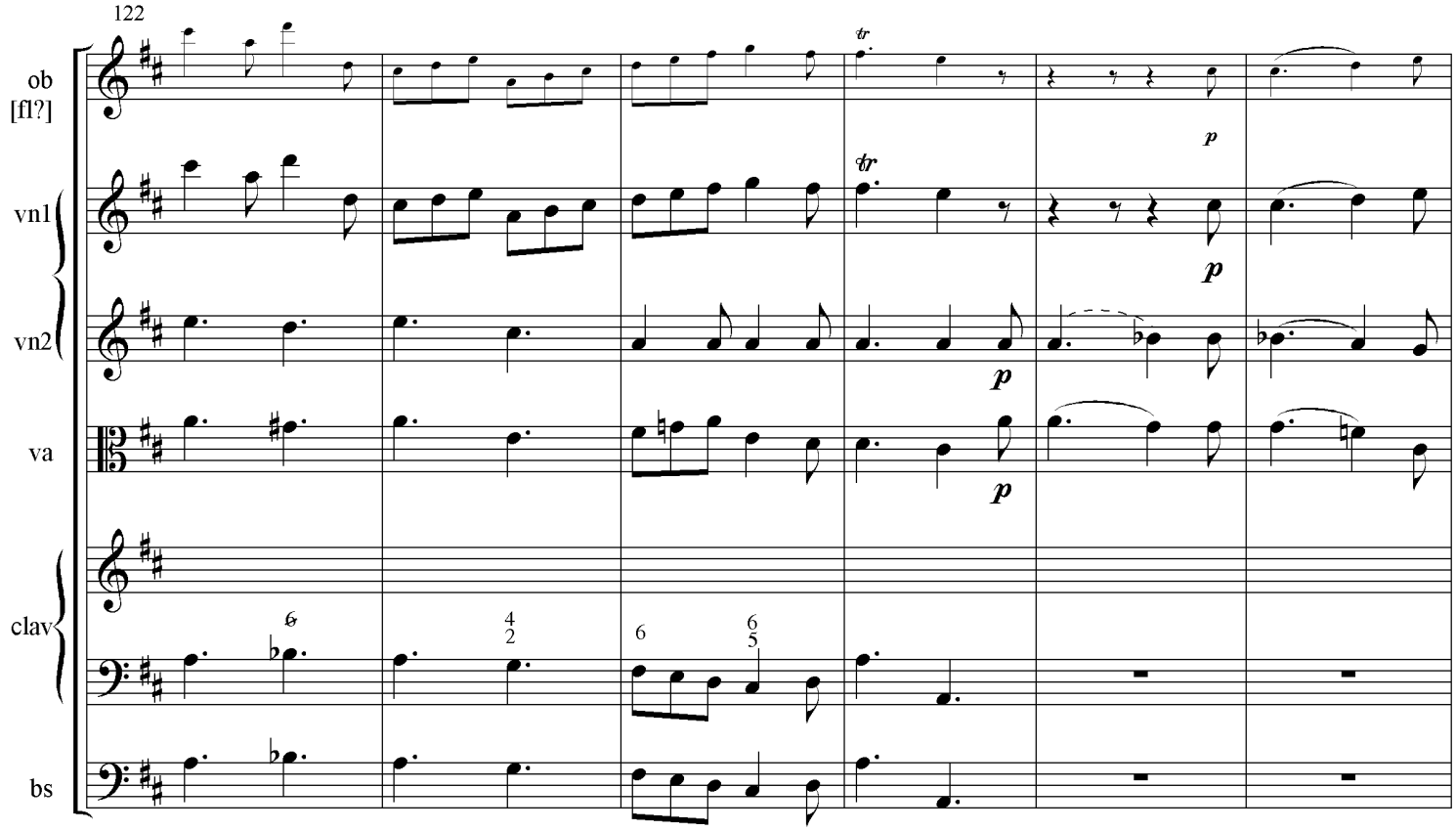
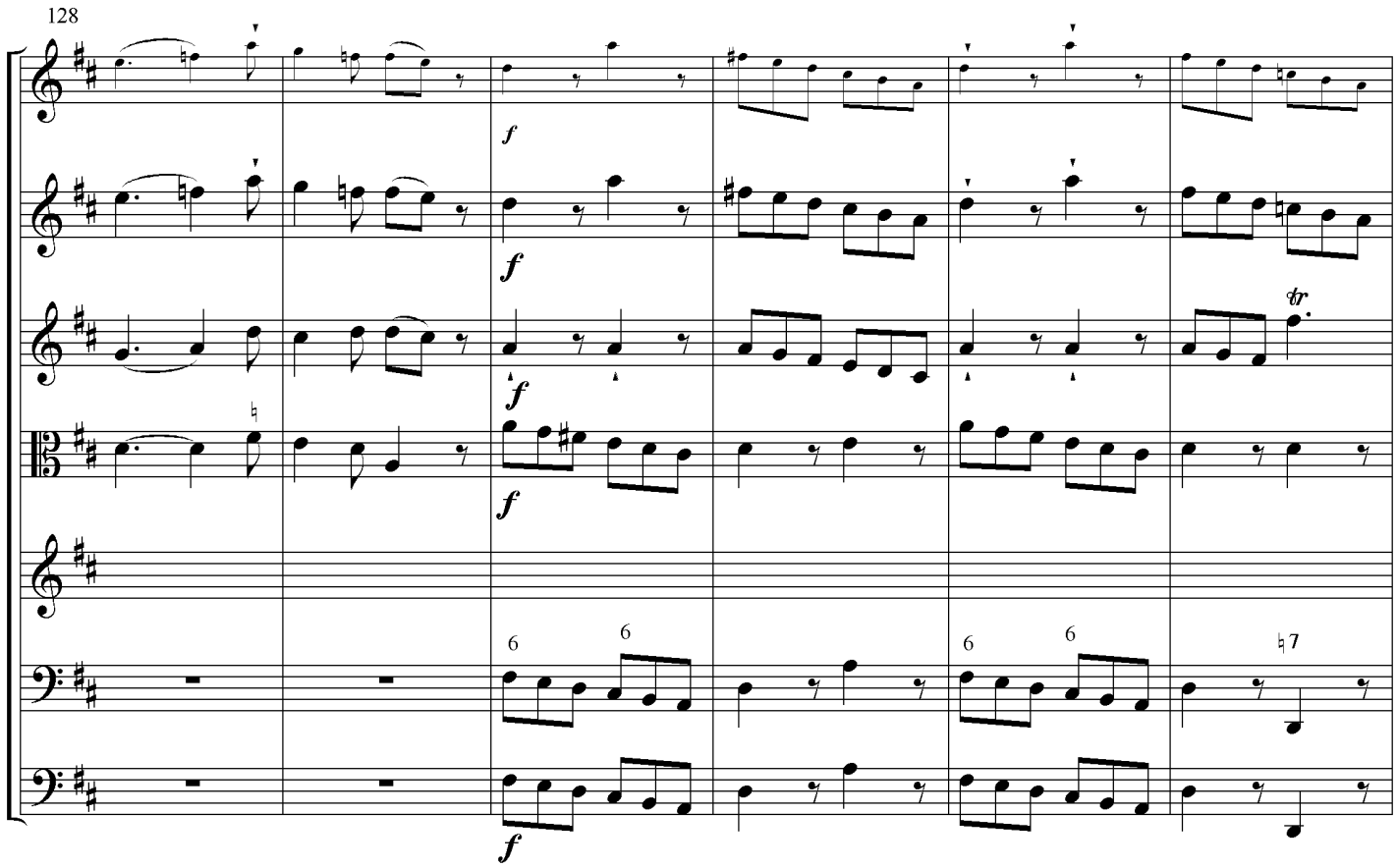
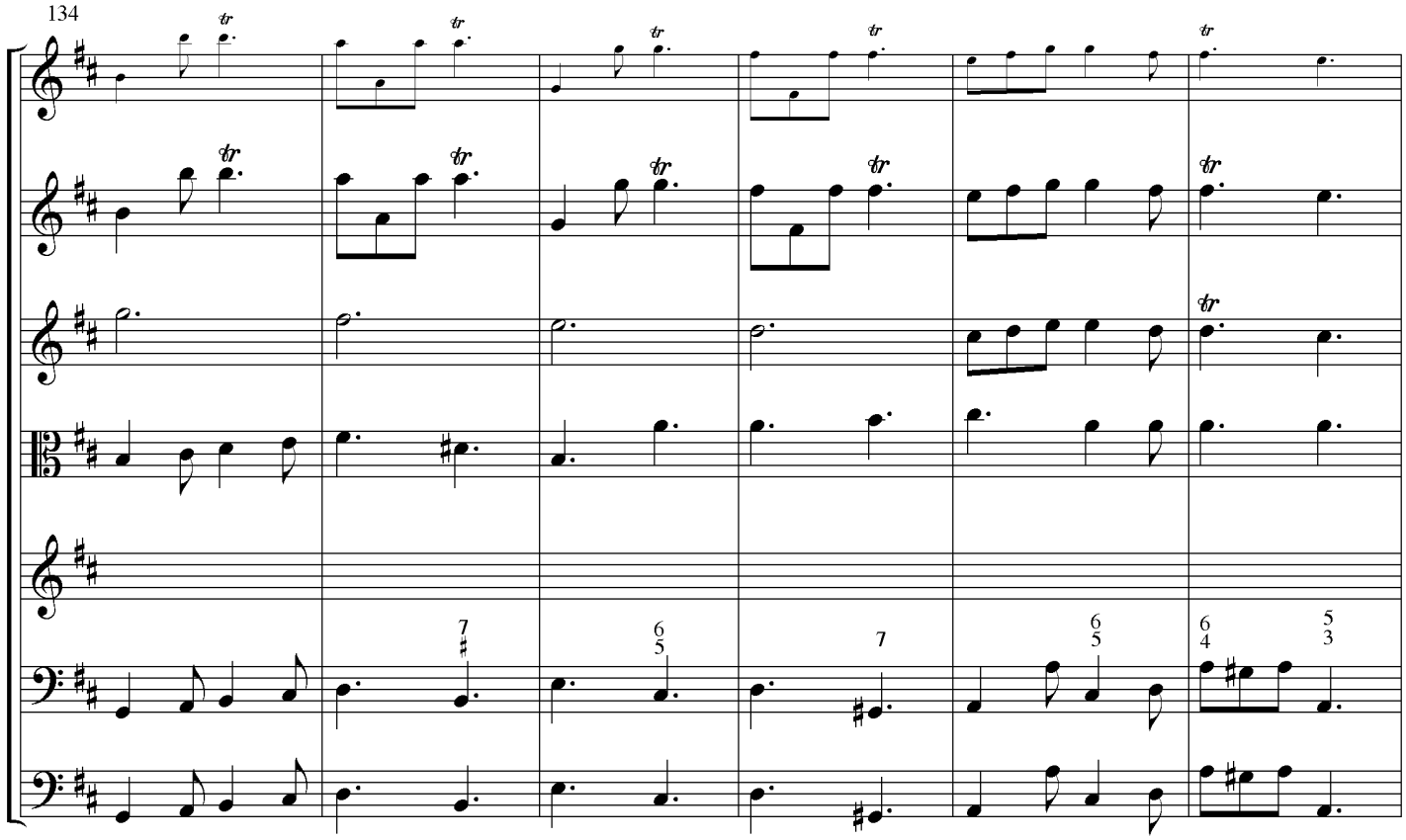
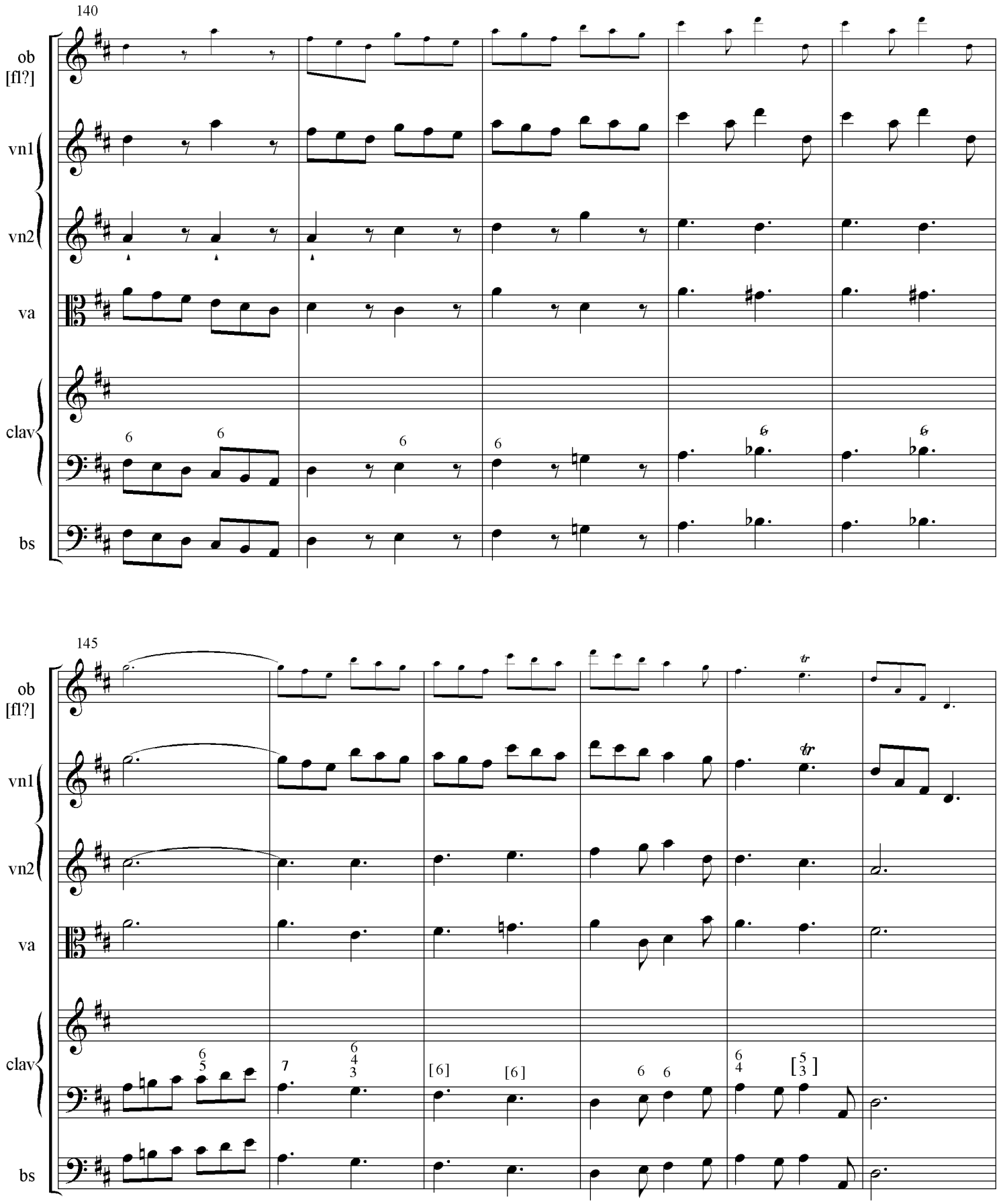
ob
[fl?]
vn1
vn2
va
clav
bs
104
tr
ob
[fl?]
clav
111
clav

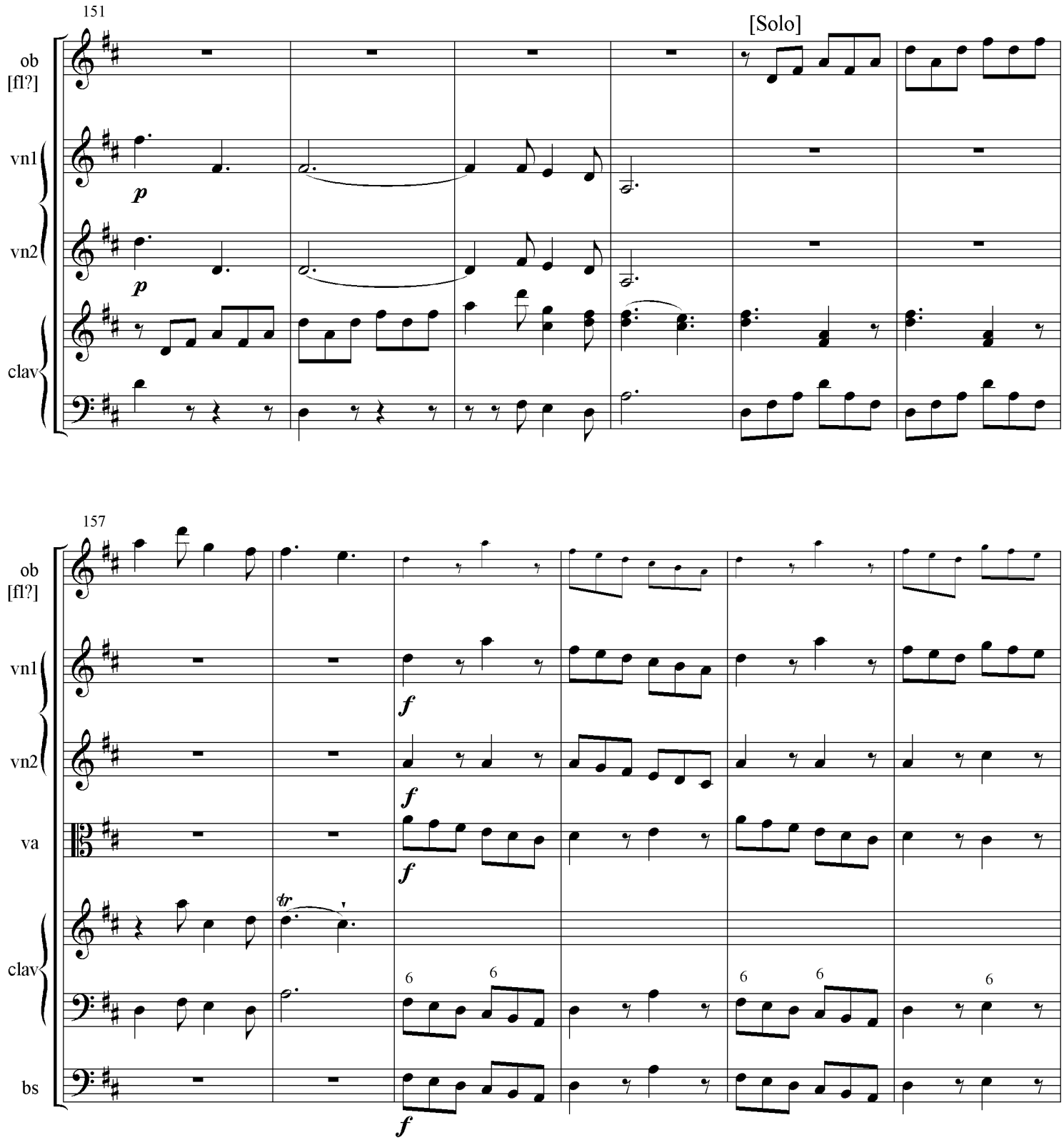

116
[Tutti]
ob
[fl?]
vn1
vn2
va
clav
bs
f
[f]


122
ob
[fl?]
vn1
vn2
va
clav
bs
tr
p


128
ob
[fl?]
vn1
vn2
va
clav
bs
f


134
ob
[fl?]
vn1
vn2
va
clav
bs
tr


140
ob
[fl?]
vn1
vn2
va
clav
bs
145
ob
[fl?]
vn1
vn2
va
clav
bs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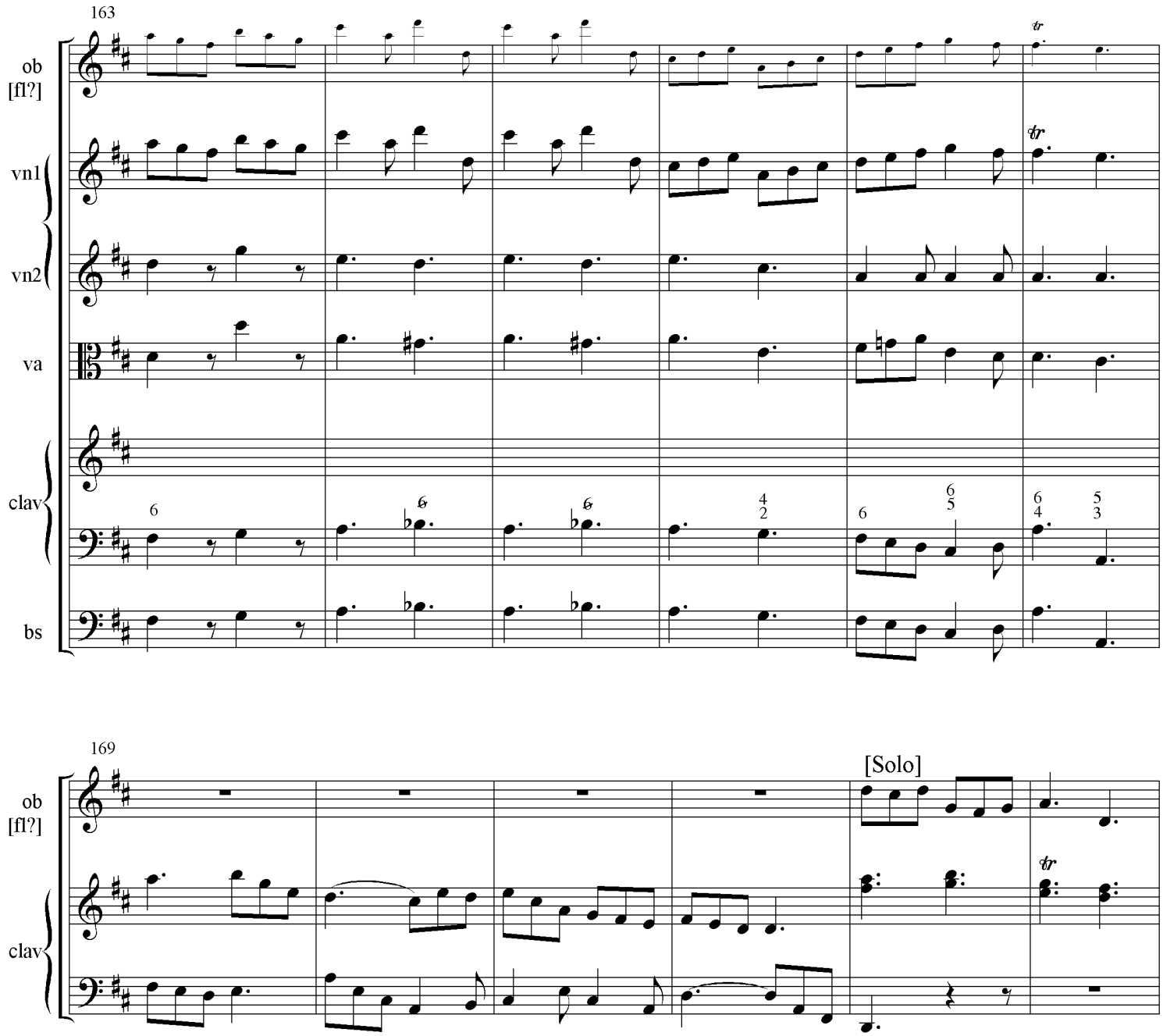
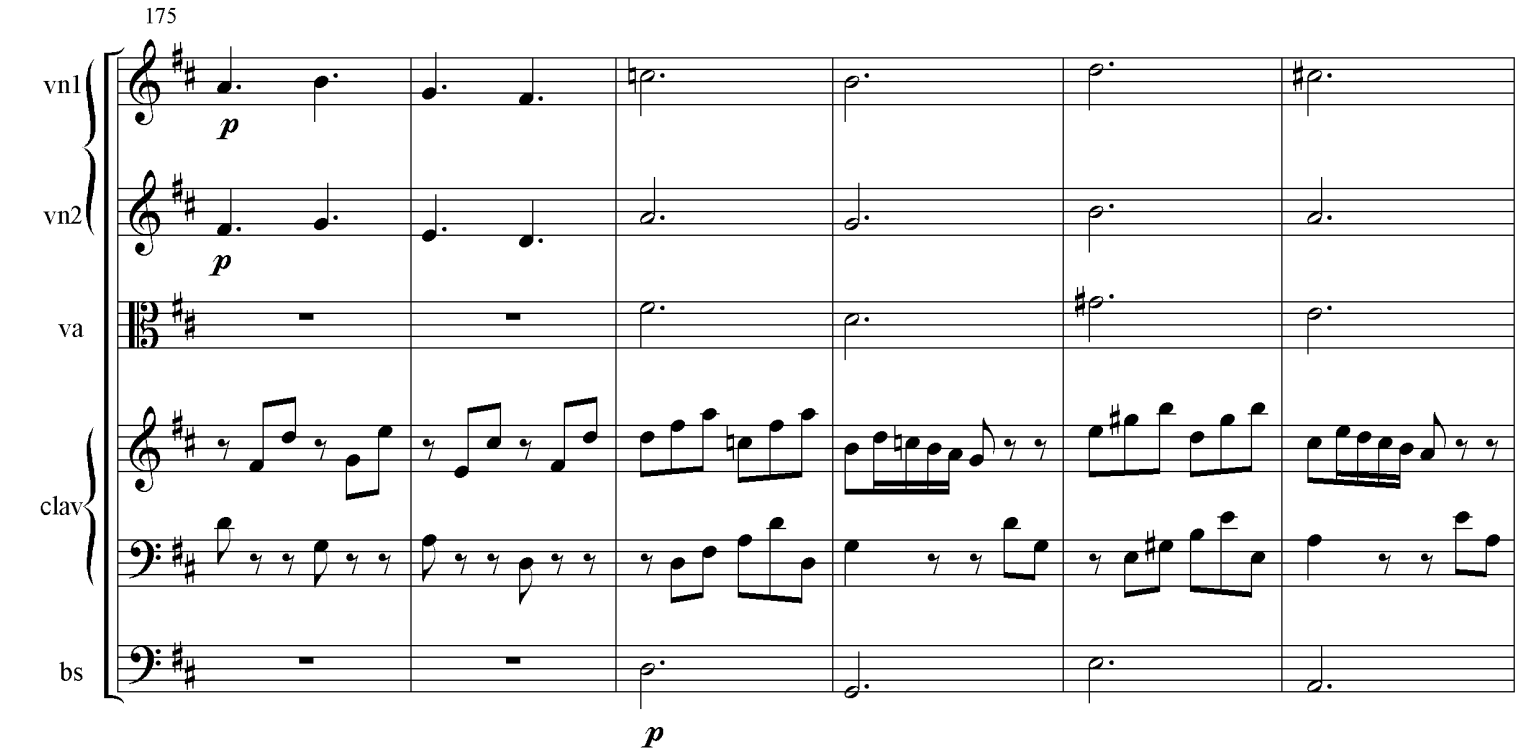
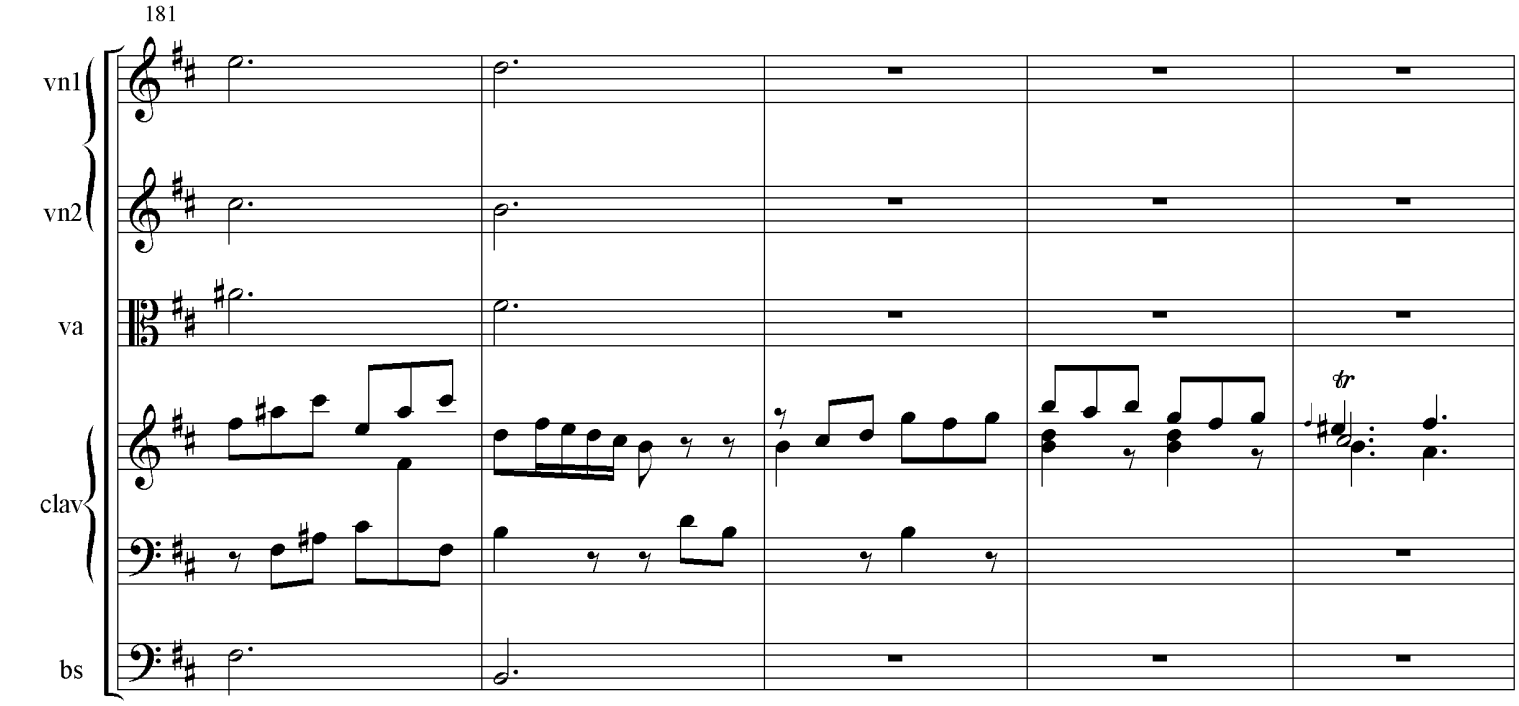
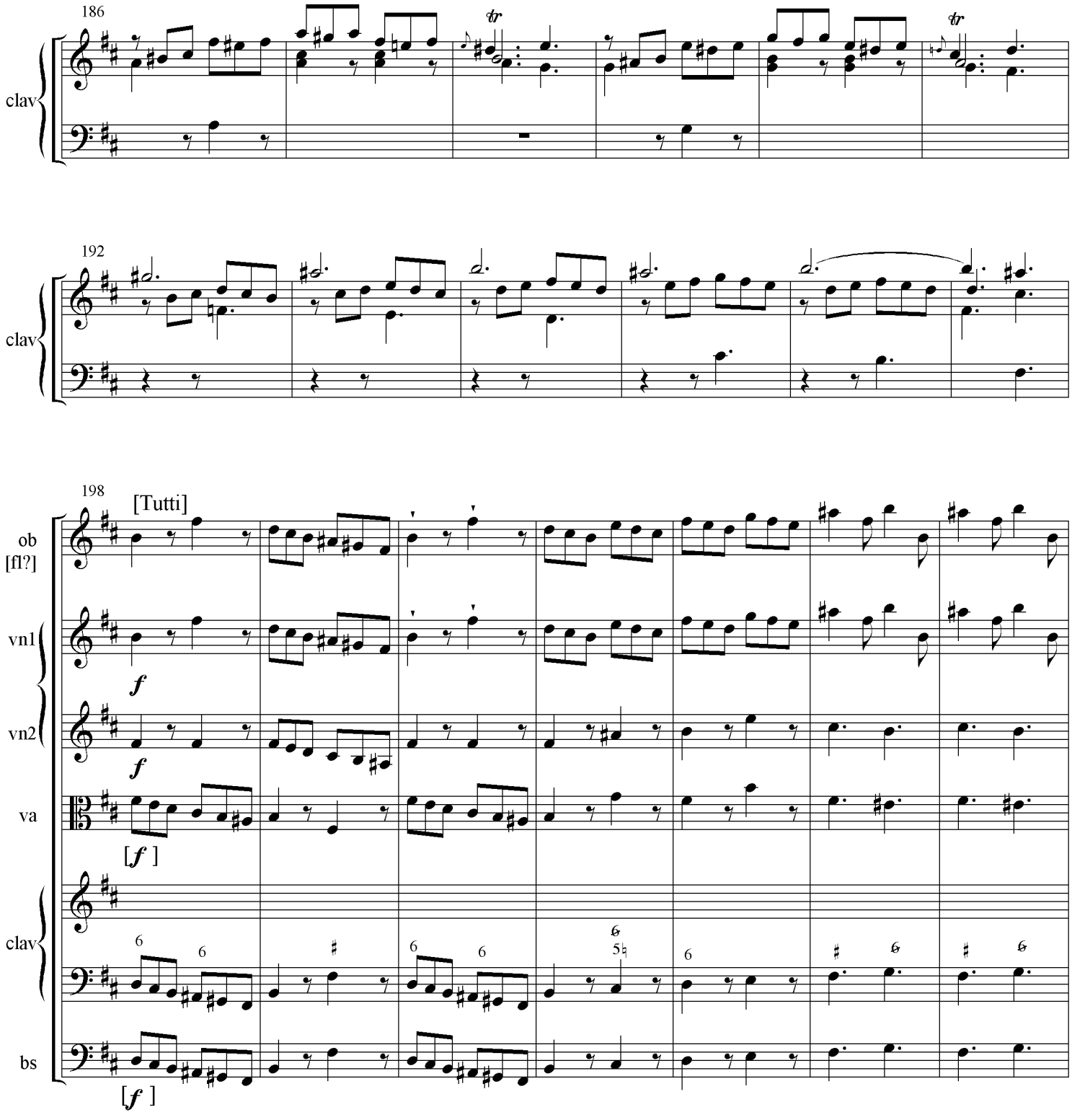
[Solo]
ob
[fl?]
vn1
vn2
clav
p
p
157
ob
[fl?]
vn1
vn2
va
clav
bs
f
f
f
f
tr
6
6
6
6
6

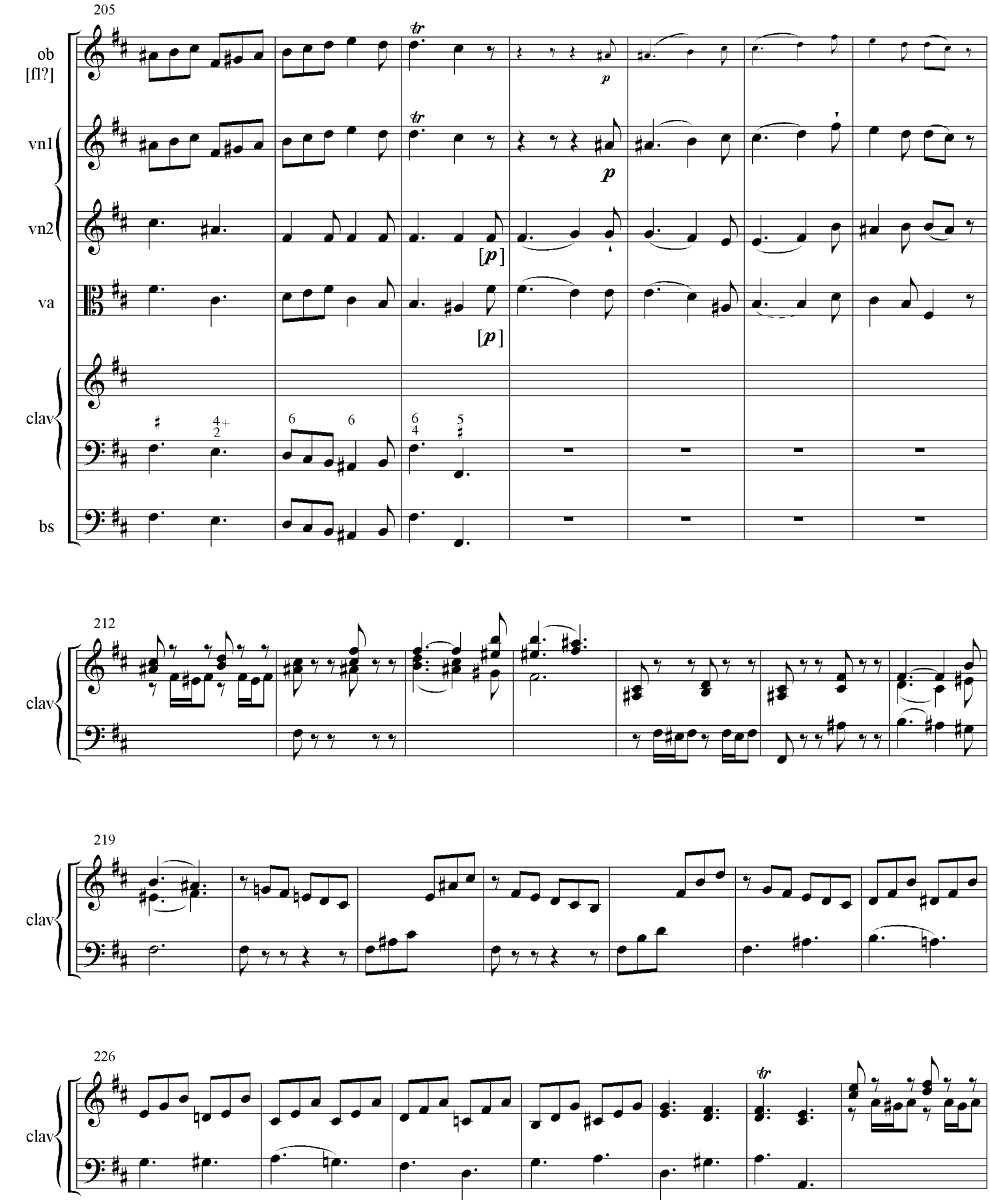

163
ob
[fl?]
vn1
vn2
va
clav
bs
tr
tr

169
ob
[fl?]
clav
[Solo]
tr


175
vn1
vn2
va
clav
bs
p
p
p


181
vn1
vn2
va
clav
bs
tr


186
clav
192
clav
198
[Tutti]
ob
[fl?]
vn1
vn2
va
clav
bs
f
[f]


205
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vn1
vn2
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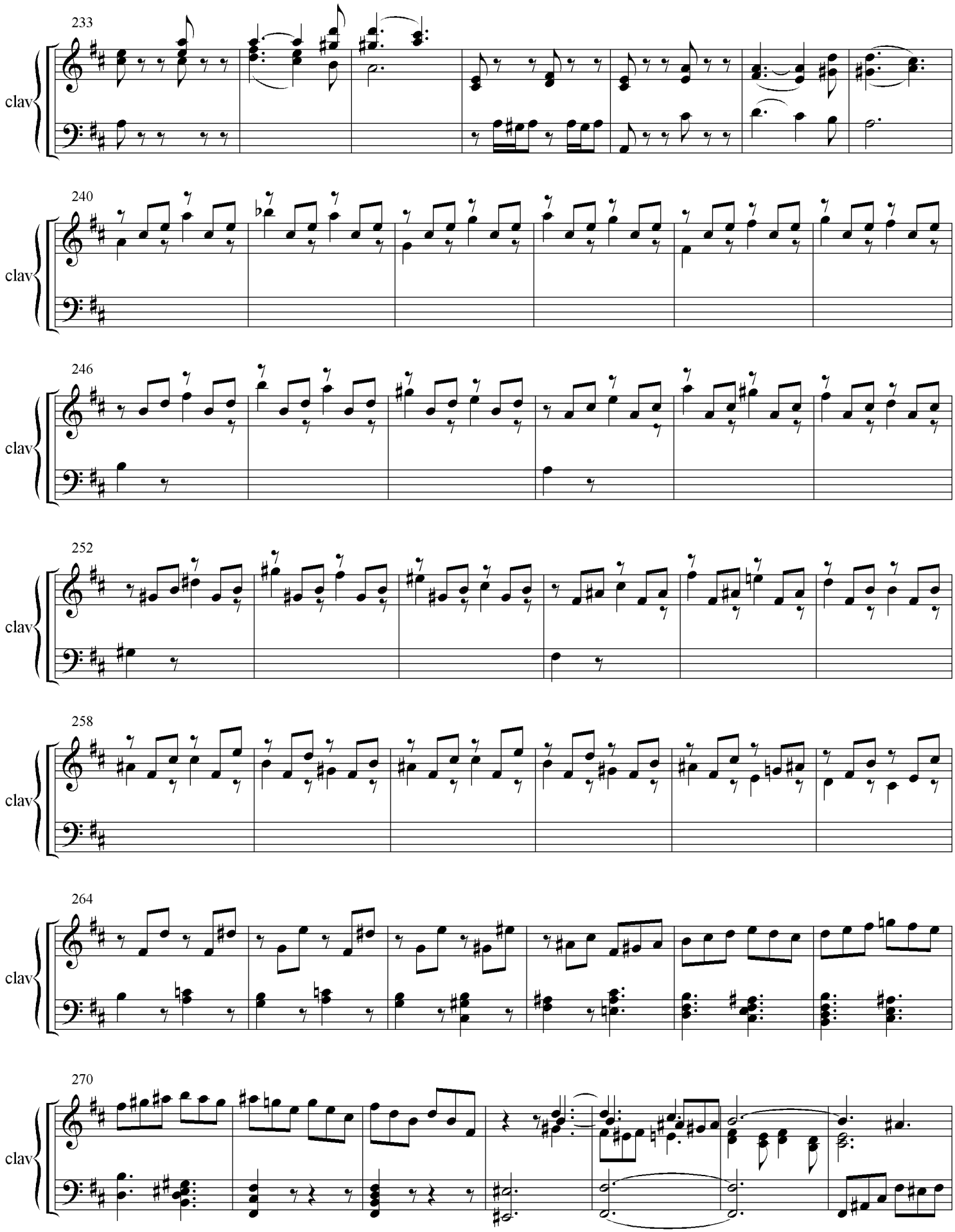
clav
bs
p
[p]
212
219
226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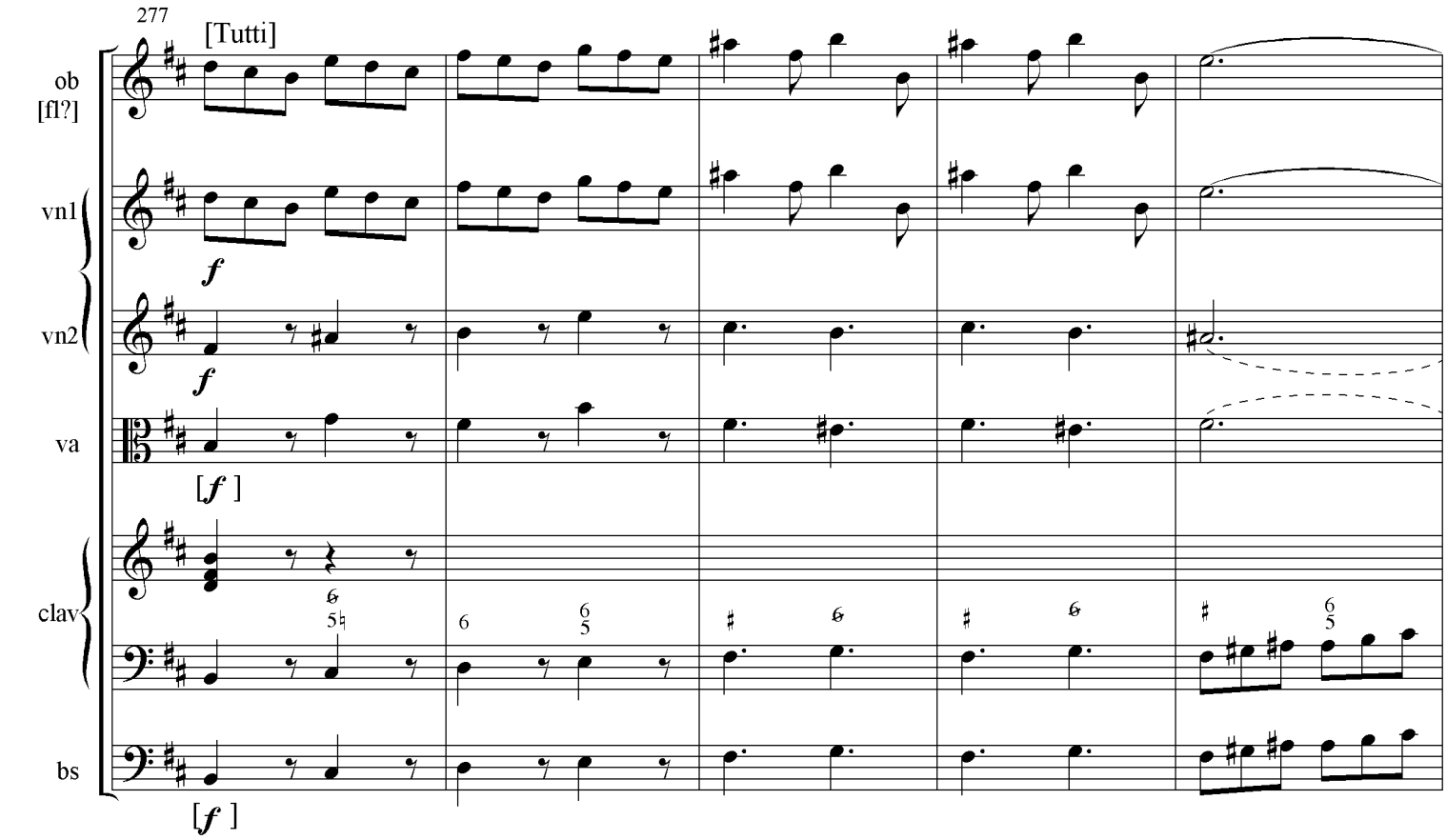
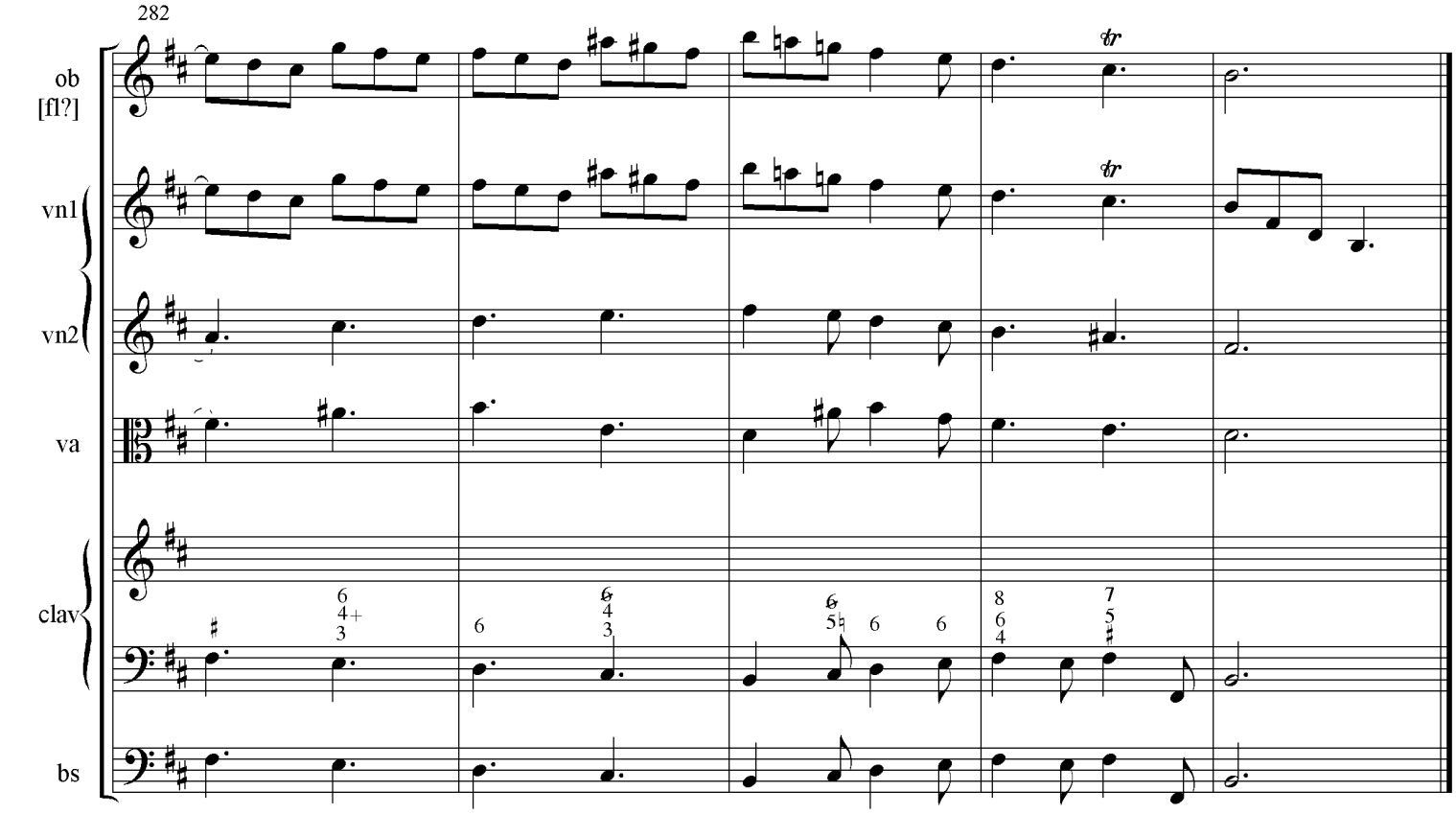
clav
240
clav
246
clav
252
clav
258
clav
264
clav
270
clav


277
[Tutti]
ob
[fl?]
vn1
vn2
va
clav
bs
f
[f]


282
ob
[fl?]
vn1
vn2
va
clav
bs

Johann Ludwig Krebs (1713–80):
Concerto in B minor for keyboard, oboe (flute?), and strings

This work, item 204 in the *Krebs-Werkeverzeichnis* of Felix Friedrich (Kamprad, 2009), has attracted intermittent attention on account of its scoring and its authorship by a pupil of J. S. Bach. Indeed, it seems to contain echoes of Bach's Fifth Brandenburg Concerto, although stylistically it is closer to music by the generation of his older sons, especially Wilhelm Friedemann Bach. The keyboard part incorporates elements of the latter's style, such as the use of hand crossing (although the passage in mm. 240–63 of mvt. 3 was probably inspired by the *Giga* from Sebastian's First Partita BWV 825). The ritornellos of the work also maintain the scoring in four real parts typical of concertos by W. F. Bach, as opposed to the thinner three-part textures (with the two violins in unison, or viola doubling bass) of the latter's younger contemporaries, including his brother Carl Philipp Emanuel. Yet the work lacks the genuine imitative counterpoint characteristic of concertos (and other works) by both J. S. and W. F. Bach, and it must be said more generally that the writing lacks the imagination typical of members of the Bach family. In addition, the disproportionately brief final ritornellos of all three movements, immediately following on very long solo passages for the keyboard alone (even if the latter were suggested by the harpsichord "cadenza" in mvt. 1 of the Fifth Brandenburg), are uncharacteristic of any of the Bachs. On the other hand, the concerto appears to be unique for its treatment of the two soloists, the wind instrument serving less as an equal partner of the keyboard than as a secondary or obbligato part, as in the so-called accompanied keyboard sonatas from the latter half of the eighteenth century.

The concerto has been previously edited by Kurt Janetzky (Heidelberg: Willy Müller—Süddetuscher Musikverlag, 1976) and by Mario Bolognani (Baroquemusic.it, 2016, online at imslp.org). Neither edition includes an adequate editorial report. The Janetzky edition contains obvious errors as well as doubtful editorial interventions, but the editor did successfully reconstruct two brief passages omitted from the keyboard part (see list of readings below). The edition by Bolognani is rendered useless by its failure to account for the missing measures, conflating mm. 75 and 79 of the third movement and also omitting the wind part in mm. 75–110 of the same. Measure-counts that appear within the sole source, at the end of each movement in the keyboard part, correspond with the number of measures actually copied (190, 187, and 280), not the correct number. As these entries appear to be in the hand of the copyist, they suggest that the missing measures were also absent from the exemplar that served as the basis of the existing source (similar numbers in the other parts appear to be later additions in pencil).

The source, D B Mus. ms. 12027, comprises six parts in landscape format. The keyboard part bears no special designation but includes the title page, which reads: " Concerto / per il / Clavicembalo / Ogobe oblig: / 2 Violini / Viola / e / Basso. / del Sige: Giov: Lodov: Krebs." Later additions in a distinct hand and lighter brown ink read "No: 111." and "Schicht." The latter is presumably the possessor's mark of the Leipzig Thomaskantor Johann Gottfried Schicht (1753–1823). The individual parts each repeat the title "Concerto." in upper left and (except for the keyboard) "di Krebs" in the upper right; part labels correspond with the title page, the violins being designated "Violino 1" and "Violino 2," respectively. The "Basso." part is unfigured, although figures appear in the ritornellos of the solo part. Many figures, as well as slurs, "tr" markings,' and indications for dynamics, appear to be in a somewhat lighter ink and might be later additions. But the parts are otherwise uniform in appearance and neatly written, with few if any corrections. The word "Solo" appears in the keyboard part, but only as a warning, at the end of a page when a solo passage immediately follows the page turn.

Bruce Haynes has described this piece as more likely for flute than oboe, in light of the style (*The Eloquent Oboe* [Oxford: Oxford University Press, 2001], 425n. 110). In fact, however, the wind part is not distinctly idiomatic for flute either; see, e.g., mvt. 1, mm. 51–52, where the wind instrument

furnishes an obbligato accompaniment to the keyboard. Although the key might suggest use of oboe d'amore, the part lies too high for that instrument while remaining at least theoretically within the range of the regular eighteenth-century oboe. At mvt. 2, m. 147, the part leaps up an octave to avoid c#1, but as the note was absent from both the flute and the oboe during Krebs's lifetime, the passage suggests that the original instrument might actually have been violin. The part nevertheless has been recorded by Heinz Holliger (with harpsichordist Christine Jaccotet and Camerata Bern, Archiv B000VAAB6C, 2004), using modern oboe.

The edition follows the source closely, in general including original beaming. Rests in the solo woodwind part during ritornellos have been replaced by small-size cues to the first violin part. Although it is possible that the wind player was not expected to play in the ritornellos, the existing wind doubling of the violin is modified at a few points to avoid notes below d1, implying that the wind soloist did play in at least these passages.

Readings listed below are those of the source that have been editorially emended.

m.	part	comment
mvt. 1		
9	va	last two notes f#1 (no accidental) not d1
26	ob	note 3: a1 (no accidental), not e2 (as in v1)
58	va	"p" not "f"
63	ob	notes 1–3 are written as regular notes (following a page turn)
80	kb (figs.)	"6" over note 6 not 5
83	v1	note 4: a2 not g2
82	kb (figs.)	no sharp on "2"
87	kb (figs.)	6-slash in place of 7-flat on note 1
93	kb (figs.)	6-slash on note 2 (clashes with va.)
109	bs	note 1: c# (slurred to next note) not d
140	l.h.	apparent slur between notes 1 and 2
148	kb (figs.)	"6" over note 5 (no slash)
mvt. 2		
22	bs	"p" here, not in m. 23
30	bs	"f" on note 1 of m. 31, not here
34	va	notes 1–2: e1–b not d1–a (also in m. 181)
36	kb	figs. 9/4–8/3 over notes 1–2
78–79	kb	these measures omitted (conjectural emendation after Janetzky)
135, 137	va	notes 1–2: slur (no stac. stroke on 1)
180–190	vn, va	these measures indicated by "Dal Segno"
183	bs	"p" on note 1 not 3
mvt. 3		
4, 37	kb (figs.)	6/5 (no slash on 6)
10	v2	"p" on note 2 not 3
75–80	kb	these measures omitted (conjectural emendation after Janetzky)

116–17	bs	silent in these measures (17 not 15 bars of rest preceding m. 118)
132	v1	apparently superfluous “f” here
145	va	b1 not a1
236	r.h.	+ b *(sic)*
240–57	kb	second quarter note in each measure has upward stem; 8th rest is written beneath rather than above it (cf. BWV 825/7)
277	kb (figs.)	6/5 (no slash on 6)
286	va, bs	quarter followed by rests (8th, quarter, 8th)