

Johann Ludwig Krebs

Drei Fantasien

für ein obligates Blasinstrument
und Orgel

Fantasie für	
Oboe und Orgel in g	3
Flöte und Orgel in D	8
Trompete und Orgel in D	14

herausgegeben von / edited by
Wolfgang Karius

Partitur / Full score

Vorwort

Von Johann Ludwig Krebs (1713–1780) sind uns fünfzehn Choralbearbeitungen und fünf Fantasien für Orgel mit einem obligaten Blasinstrument erhalten.

Bei den in Veröffentlichungen schon vorliegenden Choralbearbeitungen sind nach Durchsicht der bereits bekannten, sowie der bisher als verschollen geltenden und jüngst vom Herausgeber wieder aufgefundenen Autographe Korrekturen des Notentextes nötig, und genaue Besetzungsangaben und Datierungen ermöglicht worden.

Die beiden Fantasien in D-Dur für Trompete und Oboe (Nr. 2 und 3) sind Erstveröffentlichungen und stellen eine Bereicherung für das nur sehr begrenzte Repertoire originaler Kompositionen für Orgel mit einem obligaten Blasinstrument dar.

Bei den Fantasien (Nr. 1, 2) und dem Choralvorspiel (Nr. 1, erschienen im HE 35.702) sind die jeweiligen Instrumente im Autograph aufgrund der Stimmdifferenz in unterschiedlichen Tonarten notiert, wobei die Orgelstimme mit einem um einen Ganzton höher stehenden Instrument rechnet und dementsprechend transponiert ist. Unsere Ausgabe bringt die drei Fantasien in den für die Bläser in Originalnotation überlieferten Tonarten, wobei der Orgelsatz einen Ganzton höher notiert werden mußte. Die Choralbearbeitungen wurden mit Rücksicht auf den praktischen Gebrauch nicht transponiert.

Die vorliegende Ausgabe in 2 Hefen bietet den (bei den Fantasien transponierten) originalen Notentext in einer der heutigen Praxis entsprechenden Umschrift.

Einzelnachweise:

Nr. 1

Titel: „*Fantasia. F. b. a 4 Oboe 2 Clavier e Pedale di Joh: Lud: Krebs*“

Die Orgelstimme ist in f-moll, die darüber stehende und eine separate Oboenstimme sind in g-moll notiert.

Quelle: Hessische Landes- und Hochschulbibliothek Darmstadt, *Mus. ms. 991*

Nr. 2

Titel: „*Fantasia. a Traversiere, 2 Clav. e Pedale di Joh: Lud: Krebs*“

Am Ende: „*S. D. Gloria*“

Die Orgelstimme ist in C-Dur, die darüber stehende Flötenstimme in D-Dur notiert. Die separat überlieferten Stimmen für Flöte und eine für Oboe sind ebenfalls in D-Dur notiert. Die Oboenstimme weicht von der Flötenstimme durch instrumentenbedingte Tieferlegungen ab. Unsere Ausgabe bringt hierzu eine gesonderte Oboenstimme (Nr. 2b).

Quelle: Bibliothèque Nationale Paris, *Ms 7310*

Nr. 3

Titel: „*Fantasia. a Trompetta 2 Clav: e Pedale di J. L. Krebs*“

Am Ende: „*S. D. G.*“

Die Orgelstimme ist in C-Dur notiert. Bei der angegebenen Trompetta handelte es sich wahrscheinlich um eine Zugtrompete, da die verlangten Töne auf der Naturtrompete nicht spielbar waren.

Quelle: Bibliothèque Nationale Paris, *Ms 7315*

Für die Erteilung der Druckerlaubnis bin ich den genannten Bibliotheken zu Dank verpflichtet.

Köln, im Oktober 1980

Wolfgang Karius

Preface

From the works of Johann Ludwig Krebs (1713–1780), there are fifteen chorale arrangements and five fantasias for organ with obbligato wind instrument extant today.

An examination of the already published chorale arrangements and of the autographs, which were presumed lost and were only recently rediscovered by the editor, made certain corrections necessary. An exact scoring and dating of the works can also now be established.

The two fantasias in D major for trumpet and oboe (Nos. 2 and 3) are first publications, providing enrichment to the very limited repertoire of original compositions for organ with obbligato wind instrument.

In the autograph, in two fantasias (Nos. 1 and 2) and one chorale voluntary (No. 1, edited in HE 35.702) the respective instruments are notated in different keys, due to the differing tuning pitches. The organ part here was written to accompany an instrument sounding a full step higher, and is transposed accordingly. Our edition offers the three fantasias in the keys as originally notated for the wind instruments, therefore the organ part has had to be transposed a whole step higher. The chorale arrangements have not been transposed, with regard to a better practical use.

This two volume edition revises the original written parts (transposed in the case of the fantasias) into standard modern form.

Specific Notes:

No. 1

Title: „*Fantasia. F. b. a 4 Oboe 2 Clavier e Pedale di Joh: Lud: Krebs*“

The organ part is written in F minor, the oboe part written above it is in G minor, as is a separately existing oboe part.

Source: Hessische Landes- und Hochschulbibliothek Darmstadt, *Mus. ms. 991*

No. 2

Title: „*Fantasia. a Traversiere, 2 Clav. e Pedale di Joh: Lud: Krebs*“

Closing: „*S. D. Gloria*“

The organ part is in C major, the flute part above in D major.

The flute and oboe parts which exist separately are likewise written in D major. The oboe part varies from the flute part in places where it must play lower due to the technical limitations of the instrument. Our edition provides a separate oboe part (No. 2b).

Source: Bibliothèque Nationale Paris, *Ms 7310*

No. 3

Title: „*Fantasia. a Trompetta 2 Clav: e Pedale di J. L. Krebs*“

Closing: „*S. D. G.*“

The organ part is written in C major. The „*Trompetta*“ indicated probably refers to a slide trumpet, since the required pitches were not playable on a natural trumpet.

Source: Bibliothèque Nationale Paris, *Ms 7315*

I would like to express my appreciation to the above-named libraries for granting permission to publish.

Cologne, October 1980
Wolfgang Karius

English translation by
Patrick Romey

1. Fantasie für Oboe und Orgel

Johann Ludwig Krebs

1713–1780

Adagio non molto

Oboe

Organo

The image shows a musical score for Oboe and Organ, measures 3 through 6. The Oboe part is written in a single staff with a treble clef and a key signature of two flats. The Organ part is written in three staves: the top staff has a treble clef, and the bottom two staves have bass clefs. The music is in common time (C). A large, diagonal watermark reading 'PROBEPARTITUR' is overlaid across the score. The watermark also contains the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. At the bottom right of the score, there is a stylized logo of an open book with a magnifying glass over it.

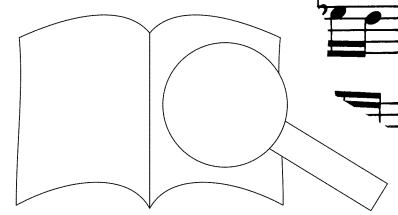
9

12

15

18

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



21

Musical score for measures 21-23. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

24

Musical score for measures 24-26. The notation continues with similar melodic and accompaniment patterns. The piano part includes some sixteenth-note runs in the right hand.

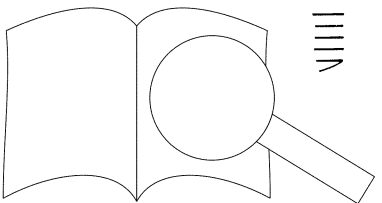
27

Musical score for measures 27-29. This section includes trills, indicated by the 'tr' symbol above notes in the melody. The piano accompaniment continues with a consistent rhythmic pattern.

30

Musical score for measures 30-32. The final measure (32) ends with a double bar line. The piano accompaniment features a more active eighth-note pattern in the right hand.

PROBENPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



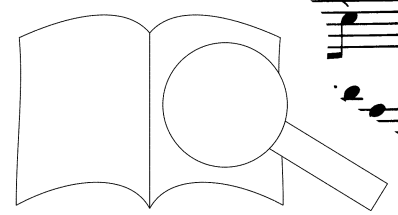
(32)

35

38

41

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



44

47

50

53

2. Fantasie für Flöte und Orgel

Andante

Flauto
(Oboe)

Organo

Musical score for measures 1-4. The Flute part (top staff) contains rests. The Organ part (bottom two staves) features a triplet in the right hand and a trill in the left hand.

Musical score for measures 5-9. The Flute part (top staff) contains rests. The Organ part (bottom two staves) continues with triplets and trills.

Musical score for measures 10-13. The Flute part (top staff) contains rests. The Organ part (bottom two staves) features a triplet in the right hand.

Musical score for measures 14-17. The Flute part (top staff) contains rests. The Organ part (bottom two staves) features a triplet in the right hand.

PROBENPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

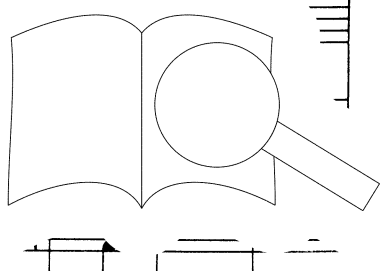
19

23

27

31

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



35

Musical score for measures 35-38. The system consists of four staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 35 features a melodic line in the top treble staff with triplets and grace notes. The grand staff provides harmonic accompaniment with various rhythmic patterns.

39

Musical score for measures 39-41. The system consists of four staves. Measures 39 and 40 continue the melodic and harmonic development from the previous system. Measure 41 shows a change in the accompaniment pattern. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

42

Musical score for measures 42-46. The system consists of four staves. Measures 42 and 43 feature a more active bass line in the grand staff. Measures 44-46 show a continuation of the melodic line in the top treble staff. The watermark 'PROBEPARTITUR' is prominent across the page.

47

Musical score for measures 47-50. The system consists of four staves. Measures 47 and 48 feature a melodic line in the top treble staff with grace notes. Measures 49 and 50 show a continuation of the accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

52

Musical score for measures 52-55. The system consists of four staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 52 features a melodic line in the upper treble staff with a trill (tr) and a triplet (3). The grand staff contains a complex accompaniment with triplets and trills.

56

Musical score for measures 56-59. The system consists of four staves. Measure 56 has a melodic line with a trill (tr) and a slur. The grand staff accompaniment includes triplets and trills. A large watermark is visible across the page.

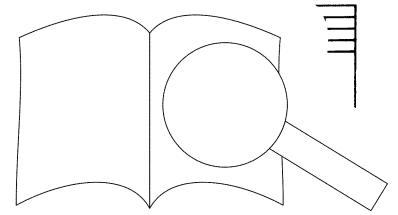
60

Musical score for measures 60-63. The system consists of four staves. Measure 60 features a melodic line with a trill (tr) and a slur. The grand staff accompaniment includes triplets and trills. A large watermark is visible across the page.

64

Musical score for measures 64-67. The system consists of four staves. Measure 64 has a melodic line with a trill (tr) and a slur. The grand staff accompaniment includes triplets and trills. A large watermark is visible across the page.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



68

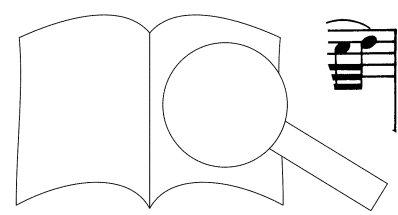
72

76

80

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



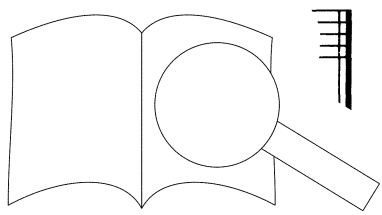
Musical score for measures 83-85. The system consists of four staves: a single treble staff at the top, followed by a grand staff (treble and bass) for the piano accompaniment. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. Measure 83 features a complex piano texture with sixteenth-note patterns in the right hand and a simple bass line. Measures 84 and 85 continue this texture with some melodic movement in the upper staves.

Musical score for measures 86-88. The system consists of four staves. Measure 86 begins with a trill (tr) in the upper staff. The piano accompaniment features a steady eighth-note bass line. Measures 87 and 88 show further development of the melodic and harmonic material.

Musical score for measures 90-94. The system consists of four staves. Measure 90 features a trill (tr) in the upper staff. The piano accompaniment continues with a consistent rhythmic pattern. Measures 91-94 show a progression of chords and melodic lines.

Musical score for measures 95-99. The system consists of four staves. Measure 95 features a trill (tr) in the upper staff. The piano accompaniment includes triplets (3) in the right hand. Measures 96-99 conclude the section with a final melodic flourish and a trill in the upper staff.

PROBEPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



3. Fantasie für Trompete und Orgel

Andante

Tromba

Organo

(4)

8

(11)

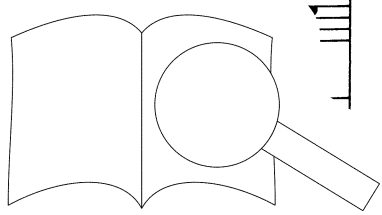
15

(18)

22

26

PROBEPARTITUR
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



30

Musical score for measures 30-32. The system consists of four staves: a single treble staff at the top, followed by a grand staff (treble and bass) for the piano. Measure 30 features a long note in the treble and a triplet in the bass. Measures 31 and 32 contain more complex rhythmic patterns, including triplets and trills (tr) in both hands.

(33)

Musical score for measures 33-36. The system consists of four staves. Measures 33-34 show a melodic line in the treble with trills (tr) and a steady bass line. Measures 35-36 continue the melodic development with trills and a more active bass line.

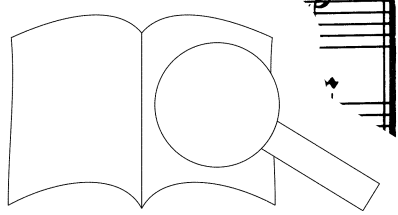
37

Musical score for measures 37-40. The system consists of four staves. Measures 37-38 feature a melodic line in the treble with trills (tr) and a bass line with eighth notes. Measures 39-40 show a continuation of the melodic and bass patterns.

41

Musical score for measures 41-44. The system consists of four staves. Measure 41 has a long note in the treble. Measures 42-44 feature a complex melodic line in the treble with trills (tr) and triplets (3) in both hands, and a bass line with eighth notes.

PROBEPARTITUR
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



POL