Johann Ludwig Krebs

1713–1780

Ouverture nach dem französischen Gout

(French Overture: keyboard suite in G minor)

Krebs-WV 820

Transcribed from the 1741 first edition

by

Chaldean Urtext

[Editorial additions are in blue]

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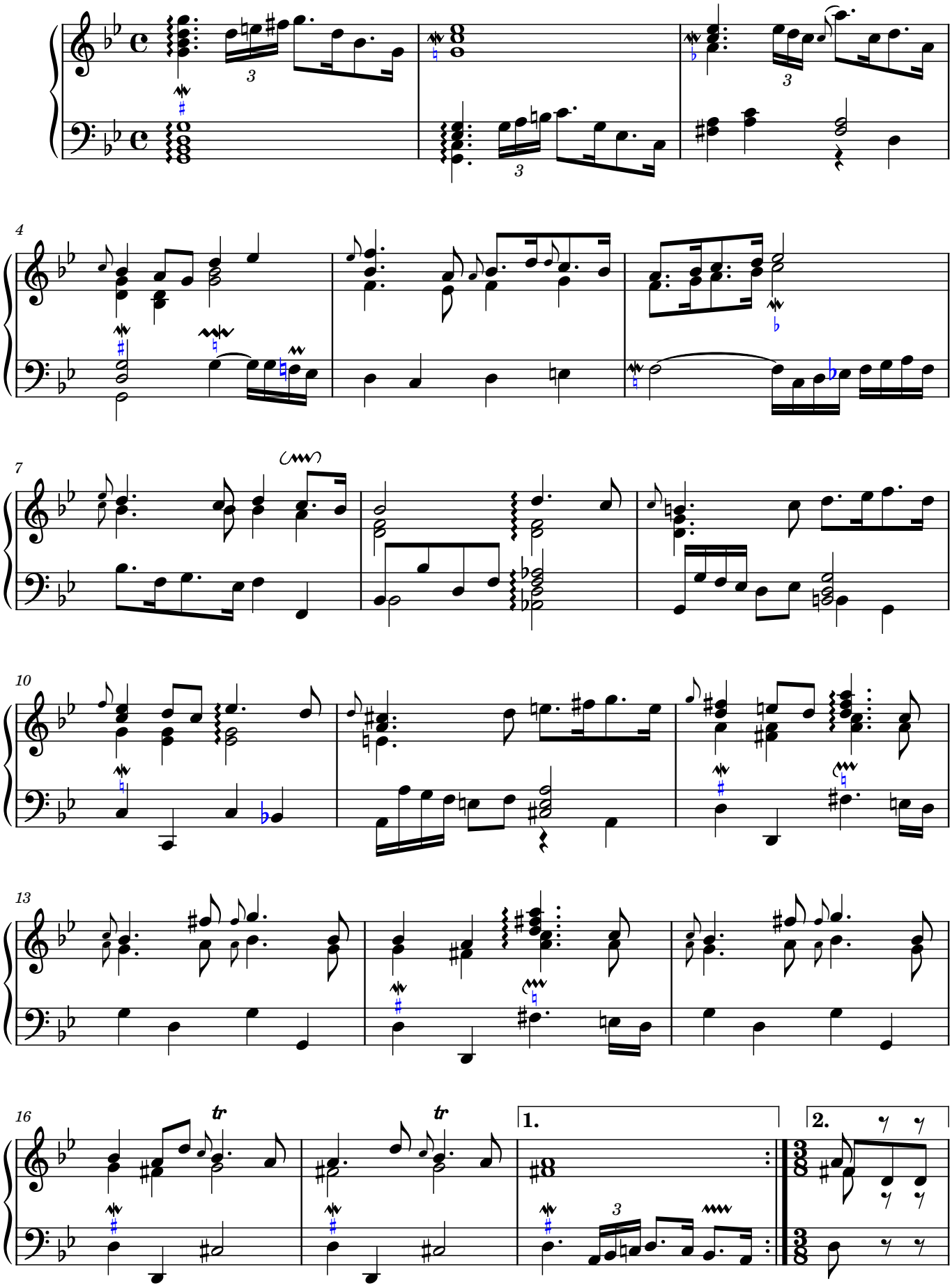
Ouverture



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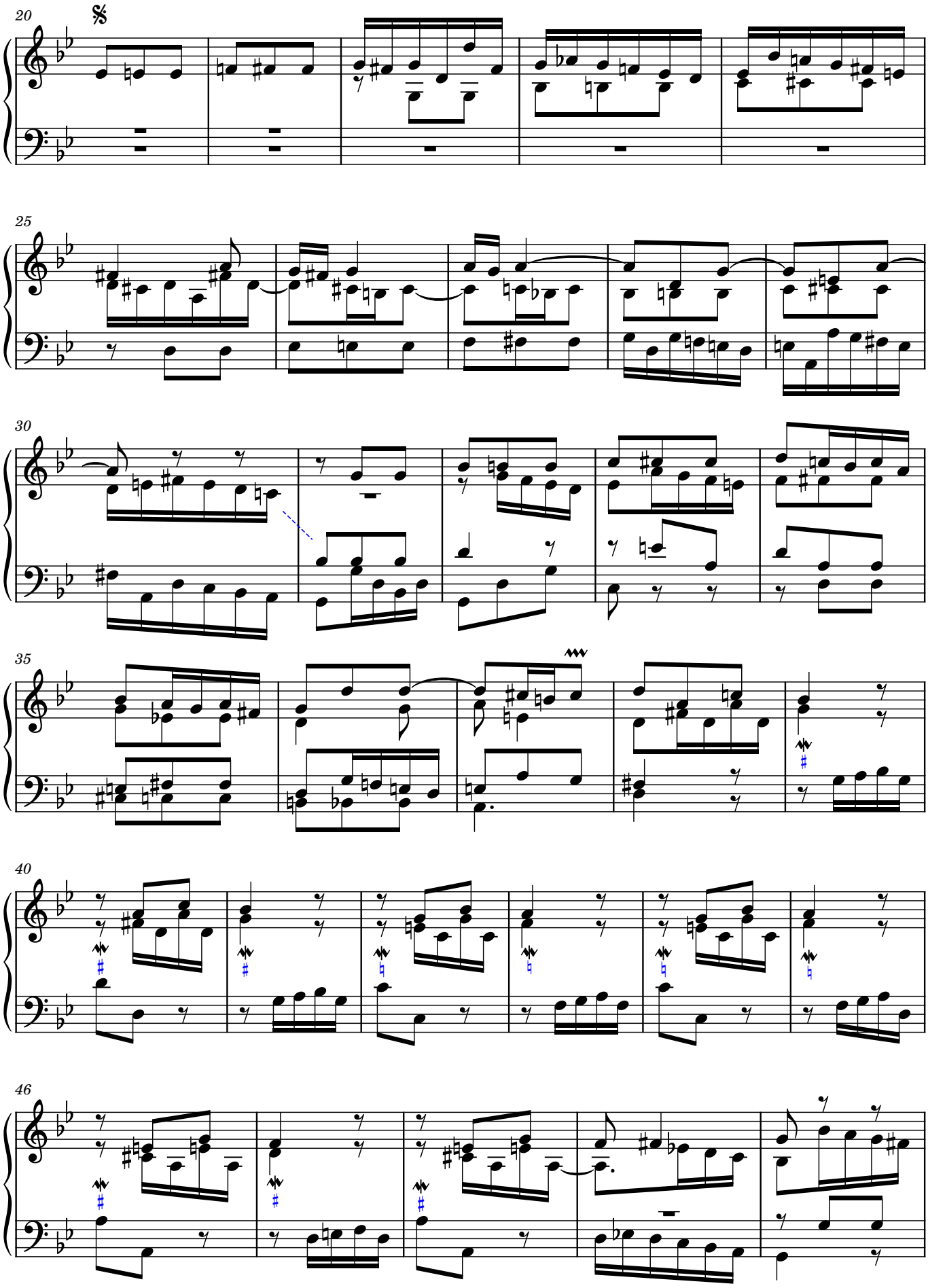

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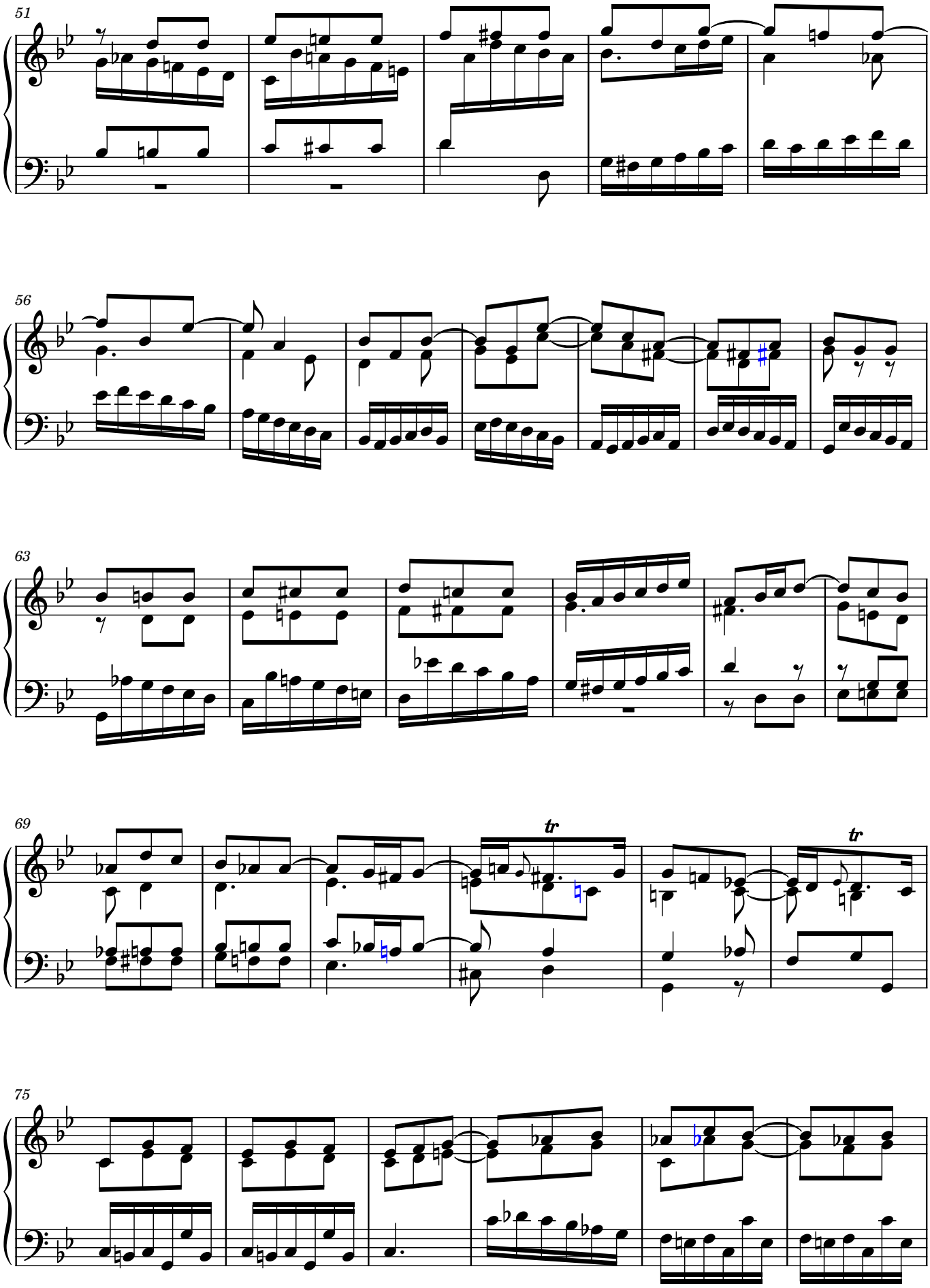

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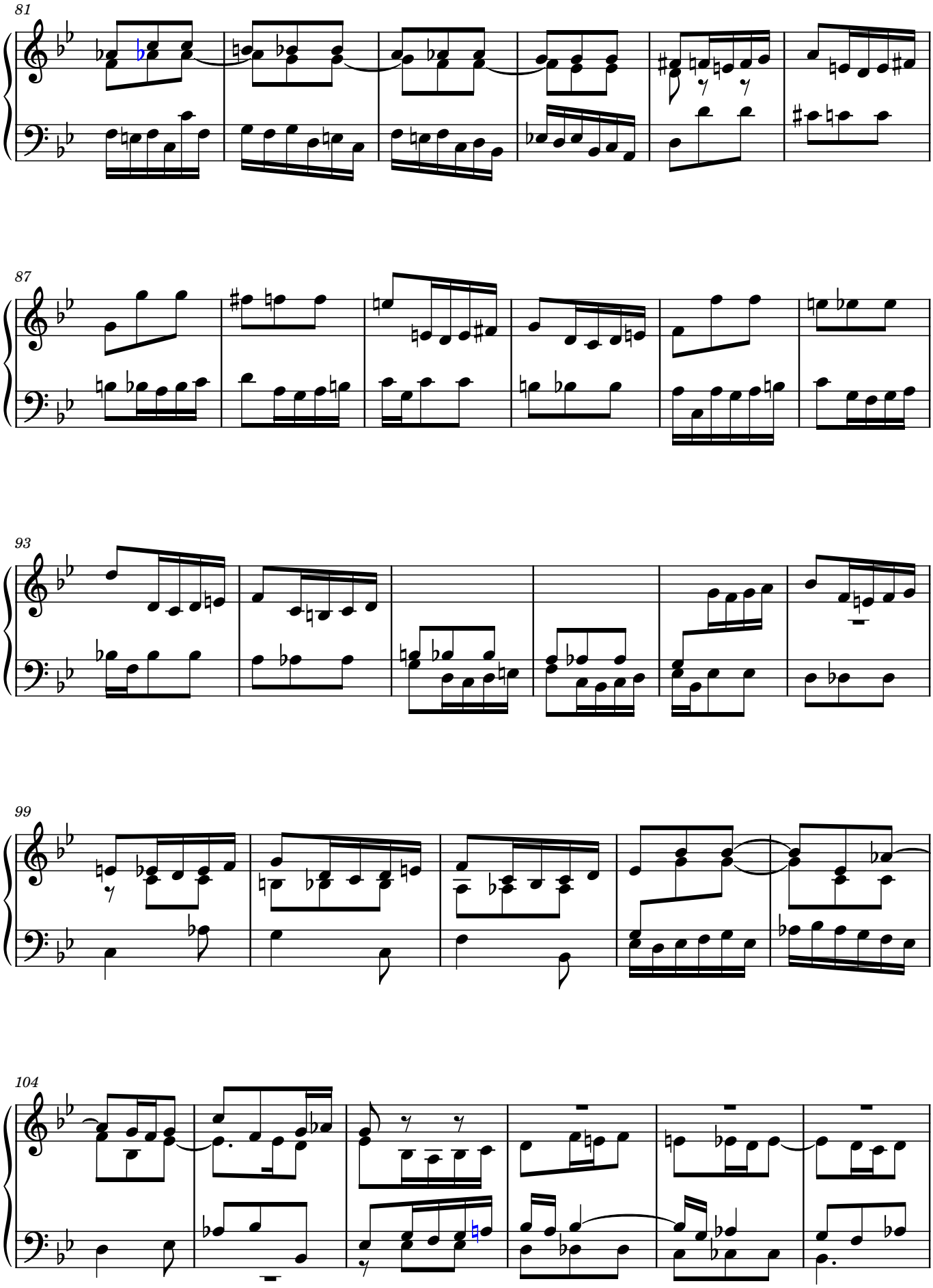

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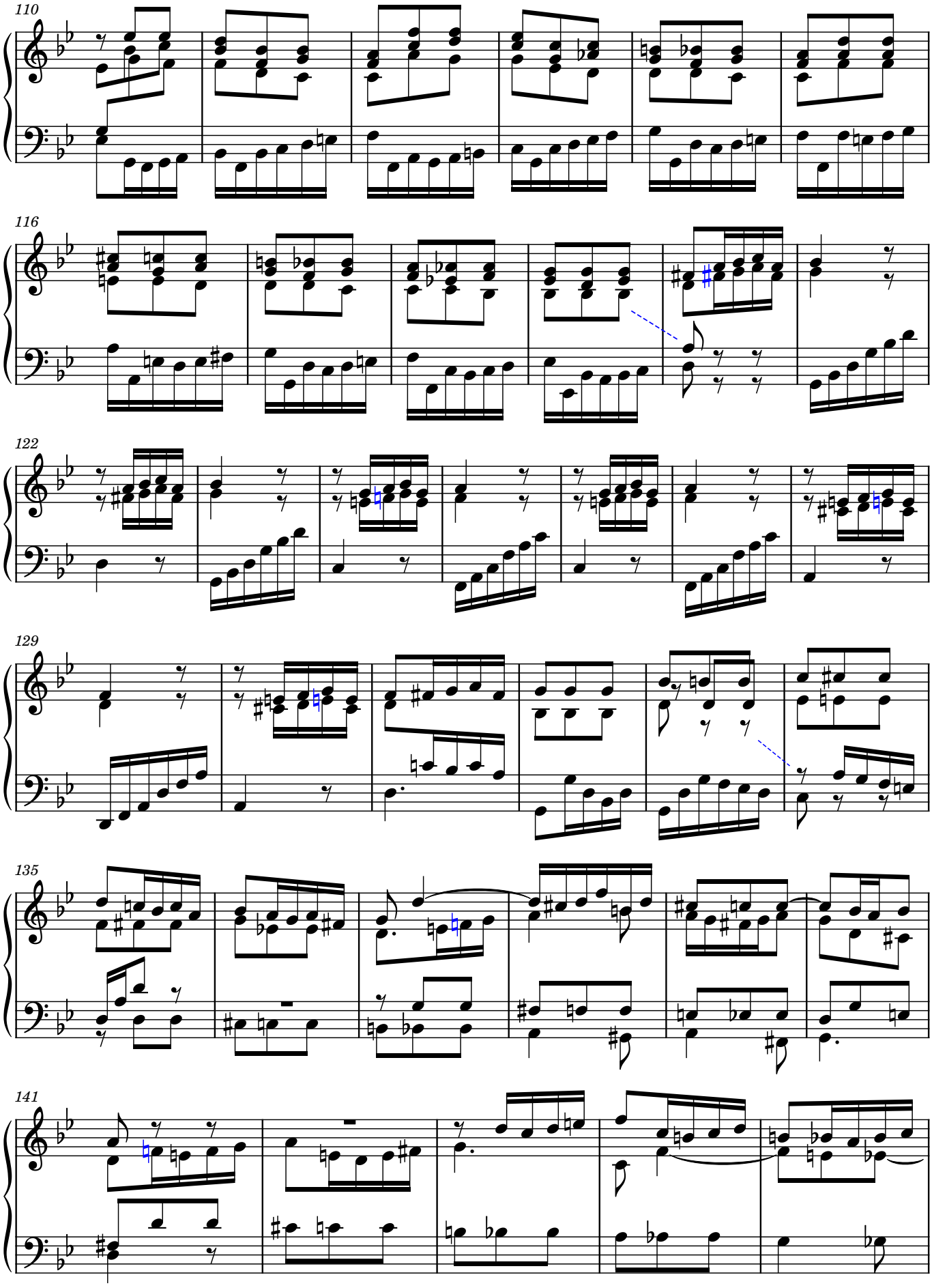

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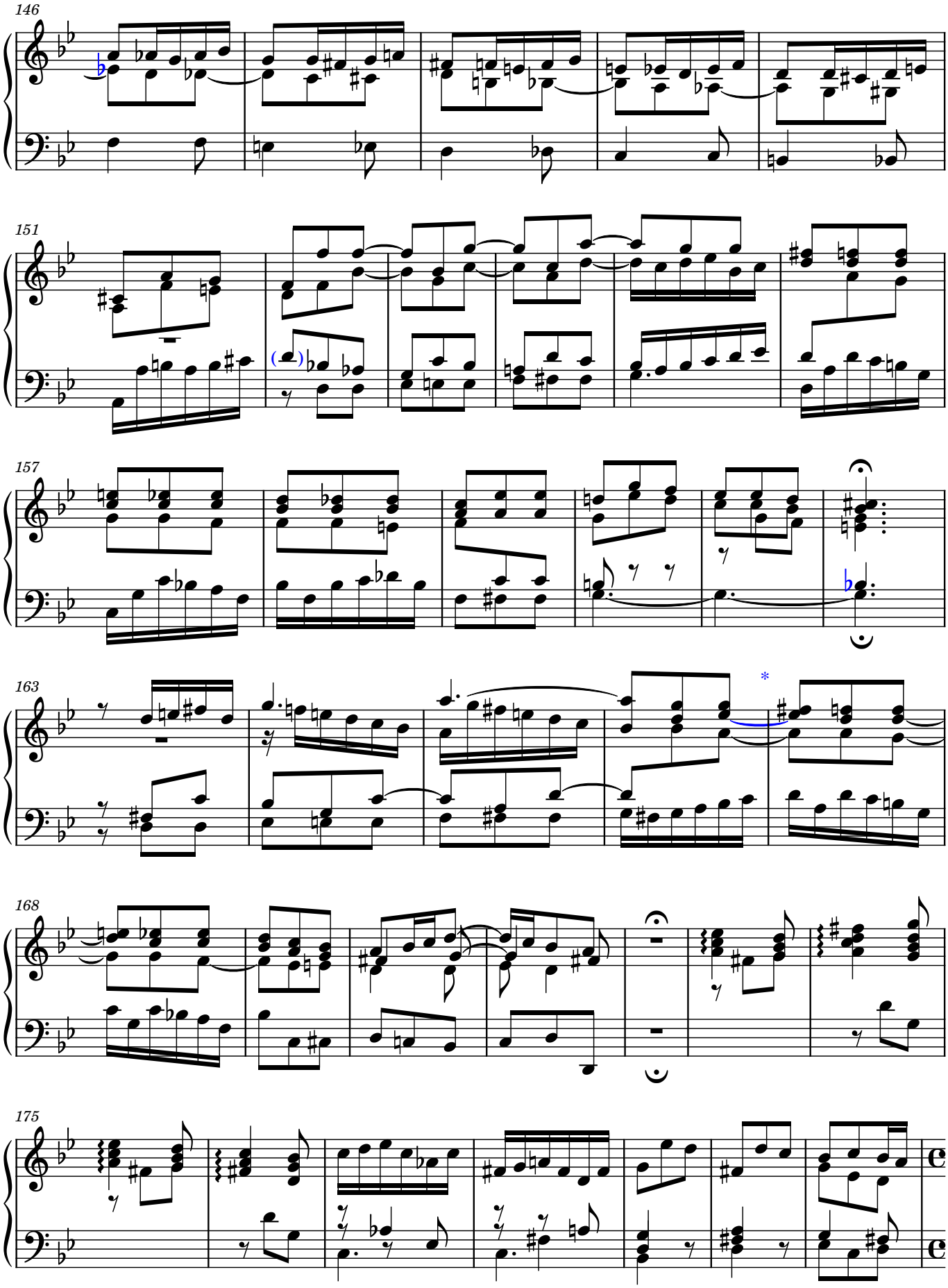

* mm.166–167 See the general notes and critical commentary on pp.31–2 about this tie.

Tournez

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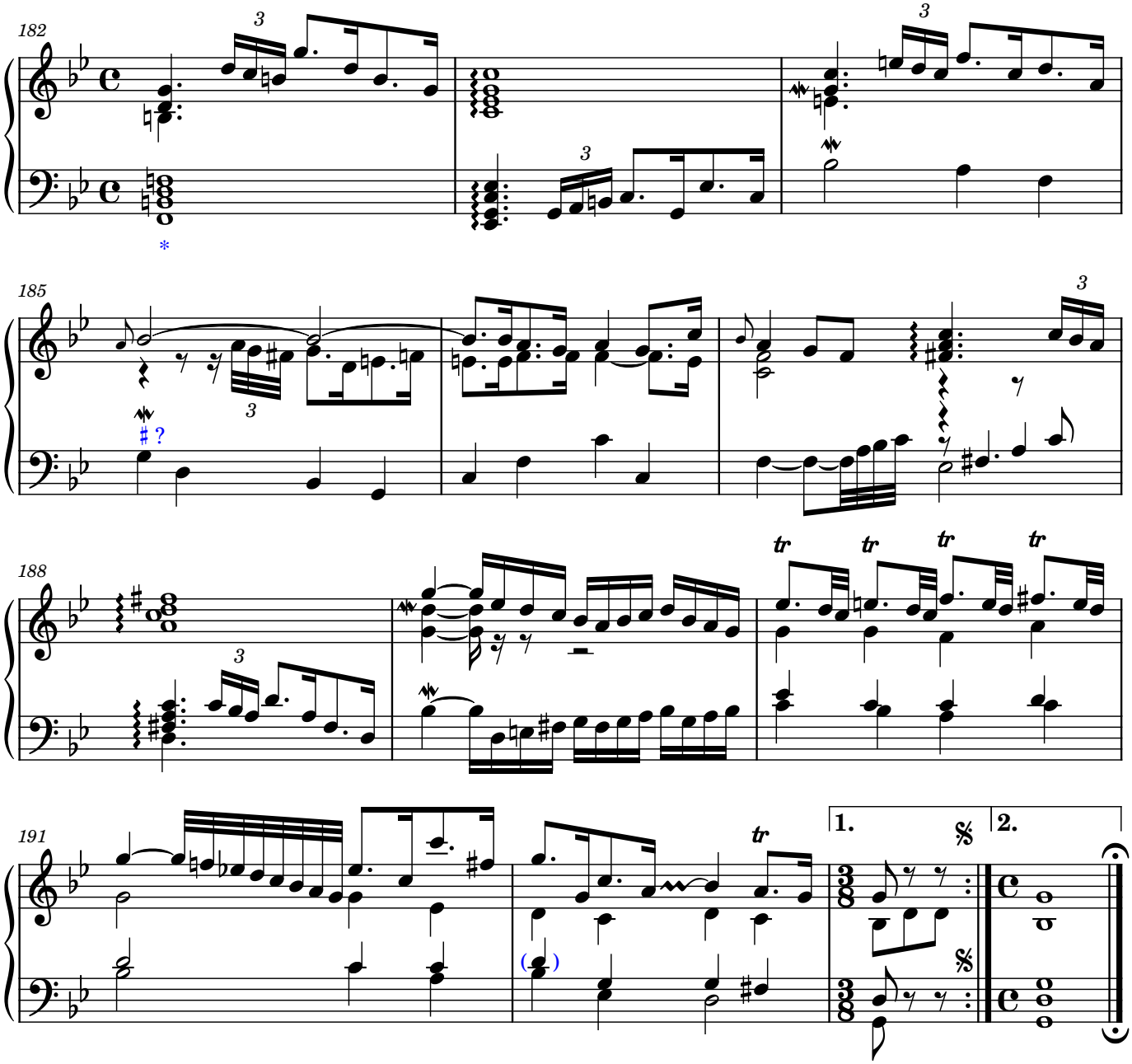

* m.182 LH The ms has a bottom G_2 which is a good alternative to the F_2 in the print.
Or maybe one could play both notes if one chooses to arpeggiate the chord.

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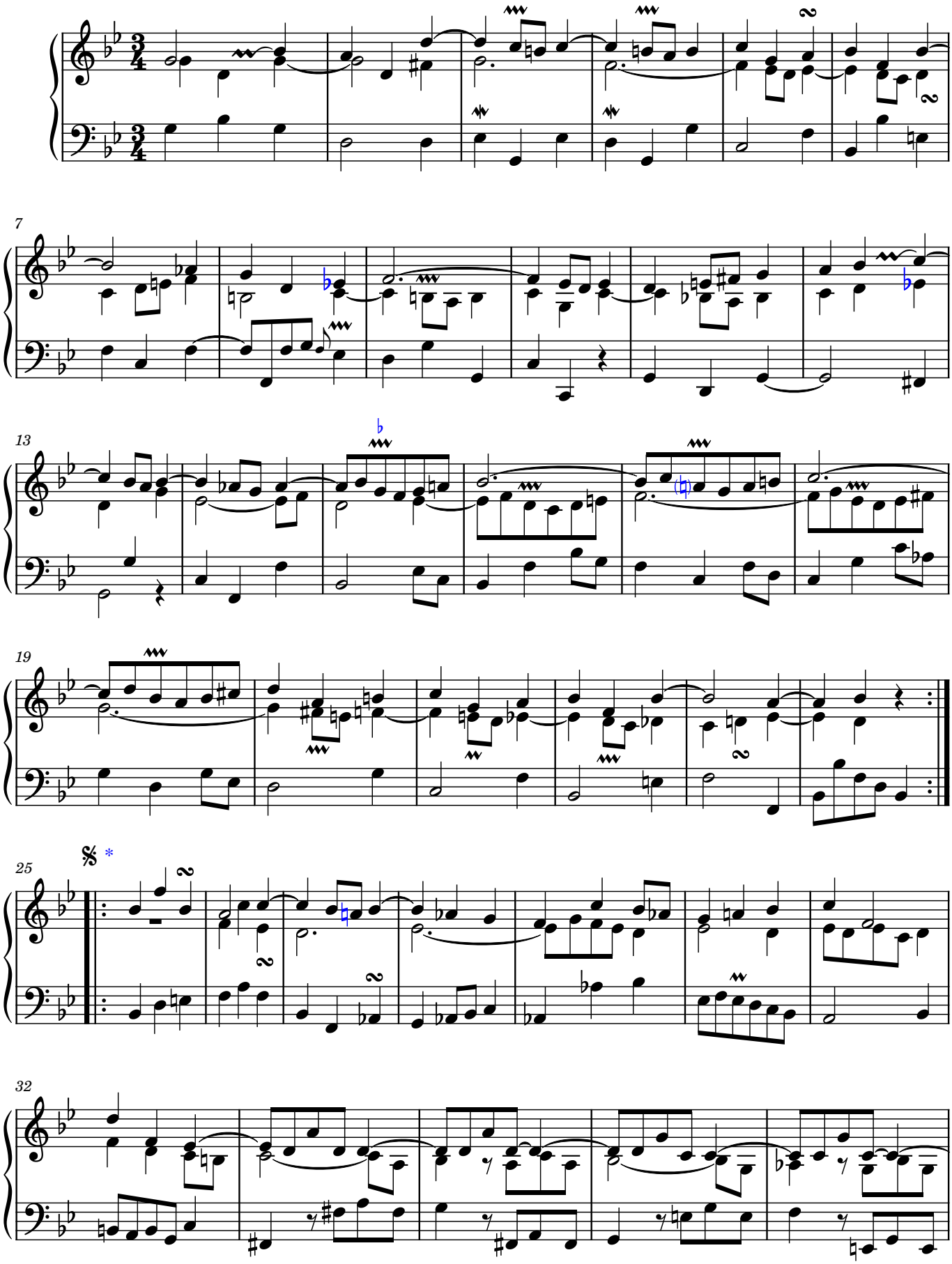
Lentement



* m.25 See the general notes and critical commentary on pp.31–32 about this Segno.

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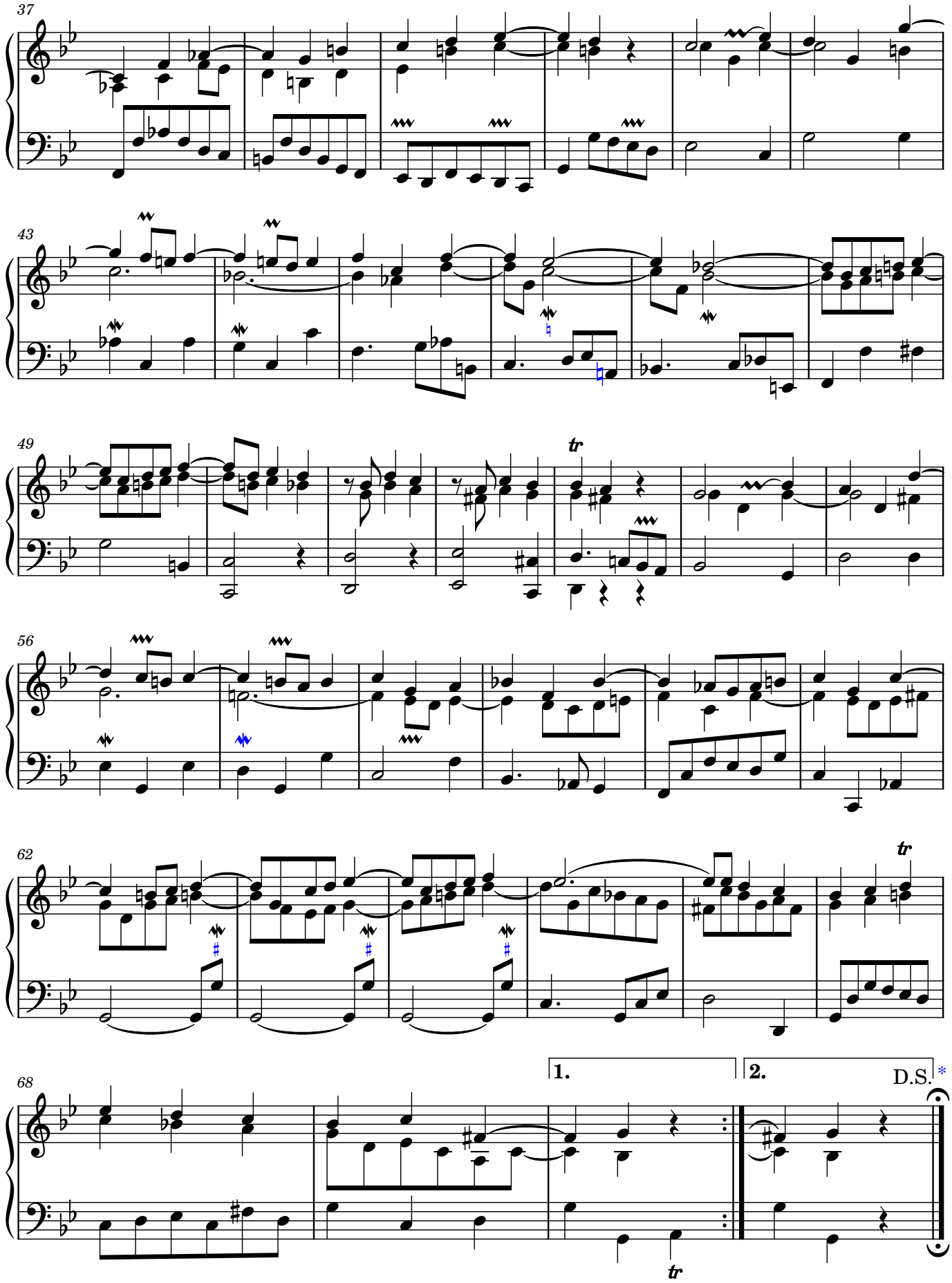

* m.71 See the general notes and critical commentary on pp.31–2 about this D.S. sign.

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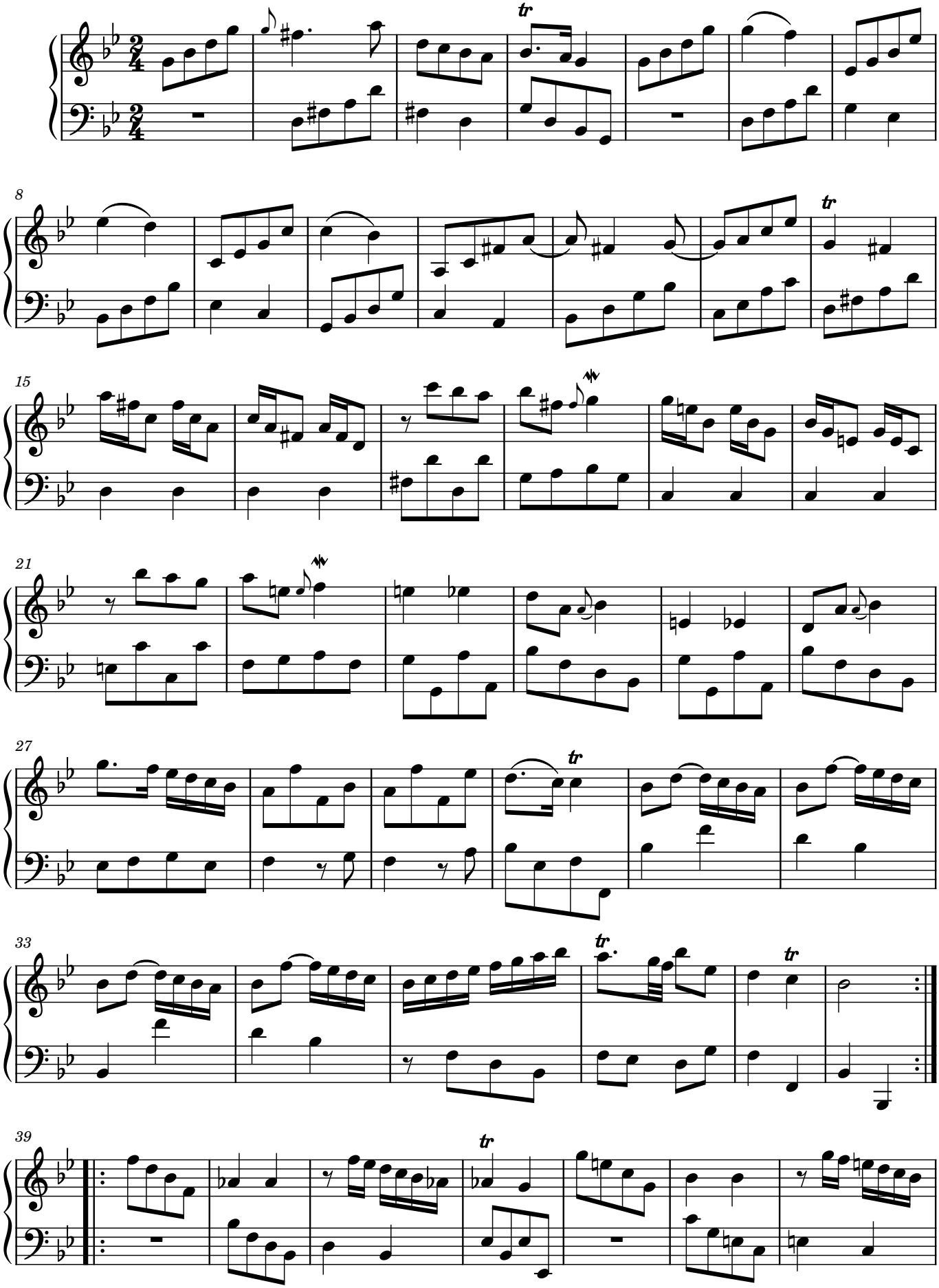
Vivement



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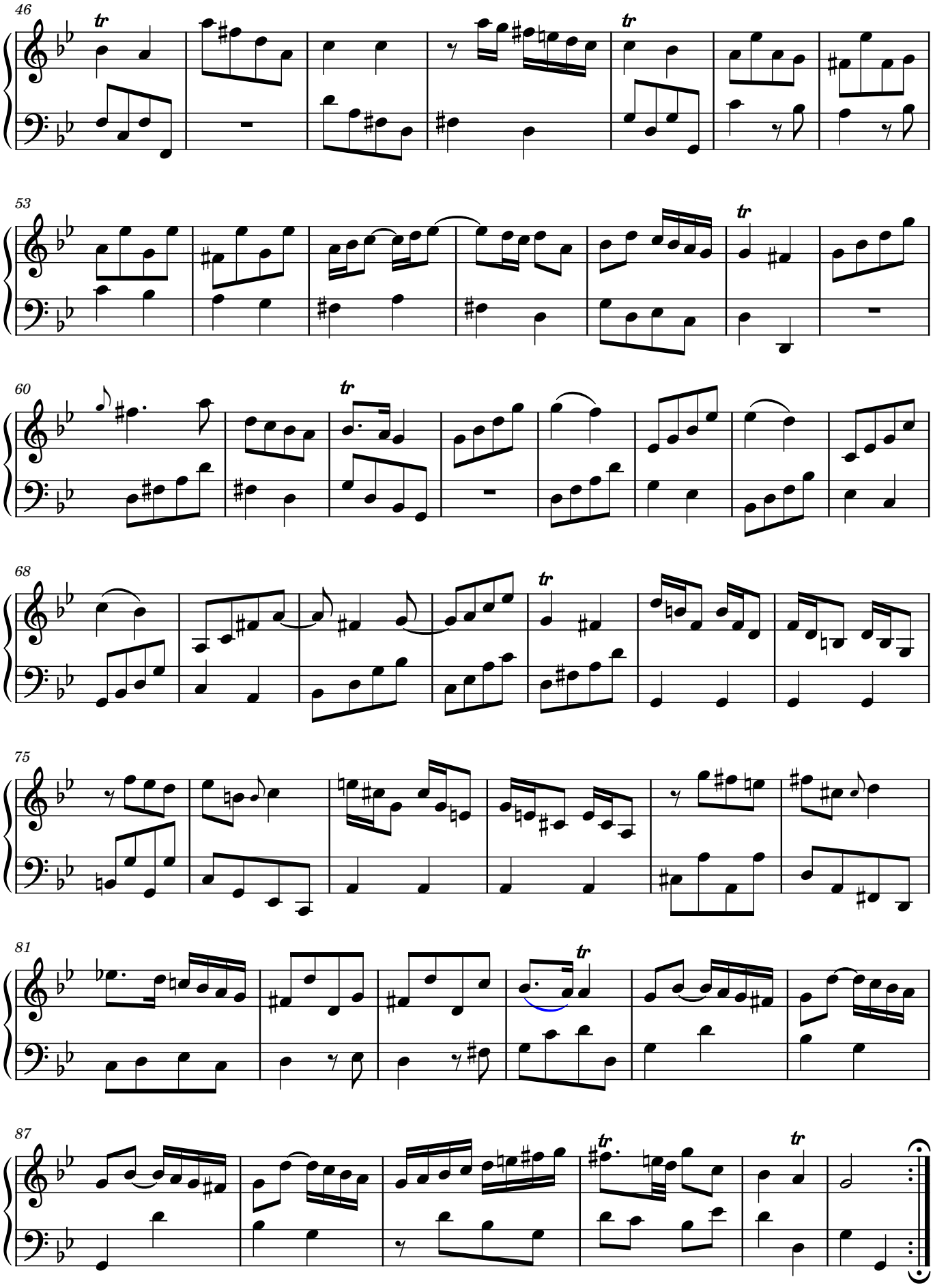

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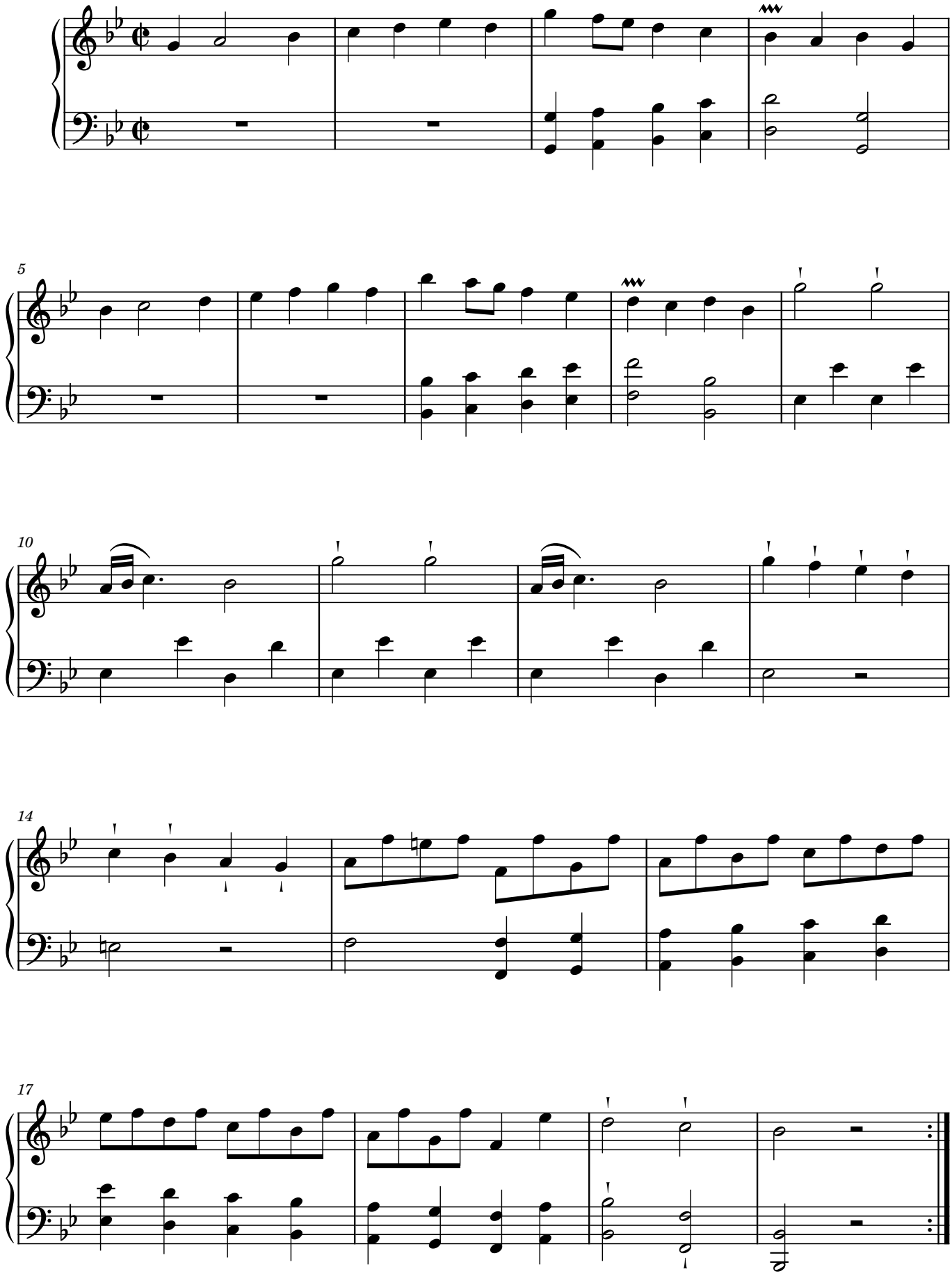
Paisan



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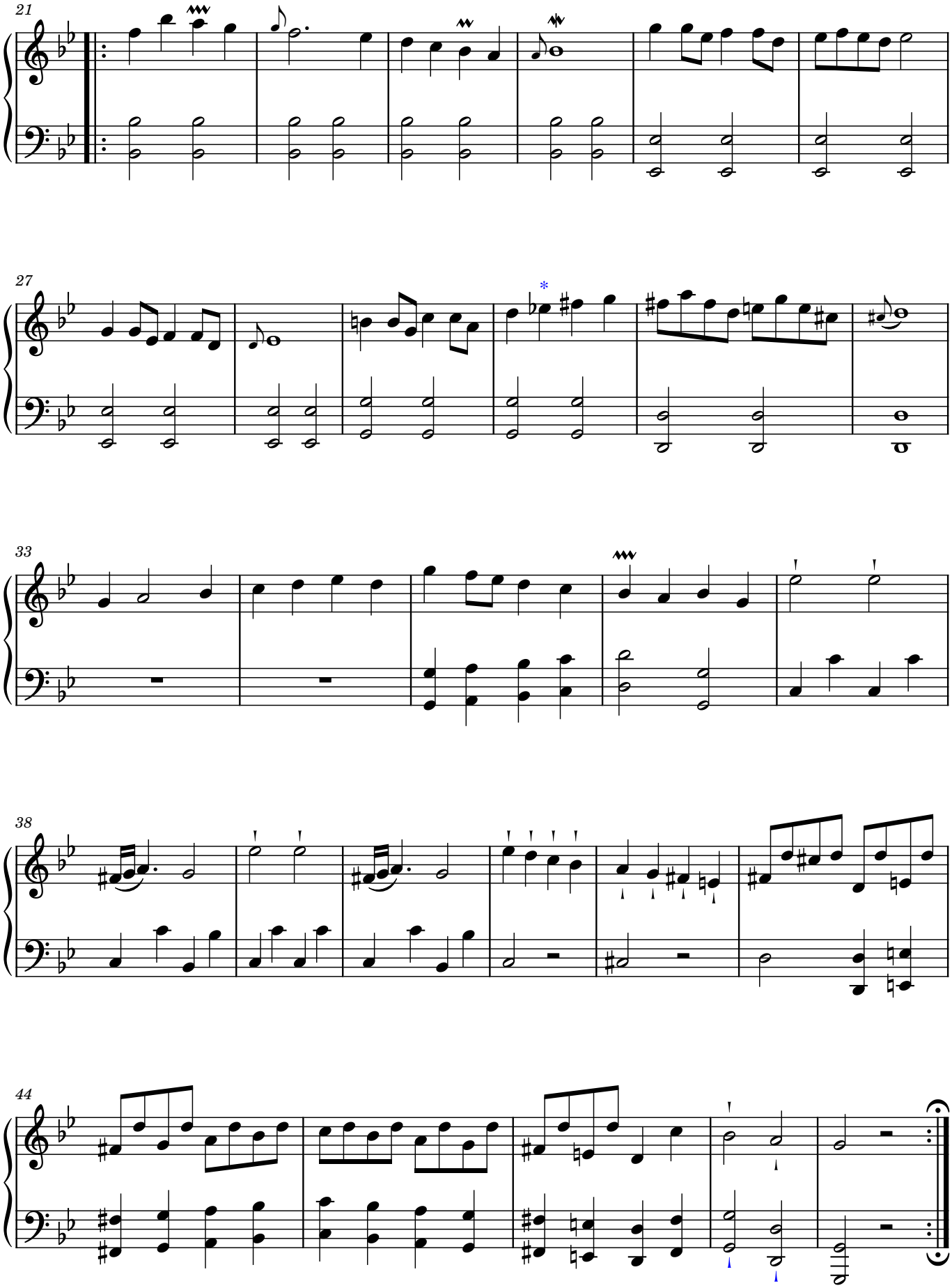

* m.30 RH See the general notes and critical commentary on pp.31–2 about the melody in this measure.

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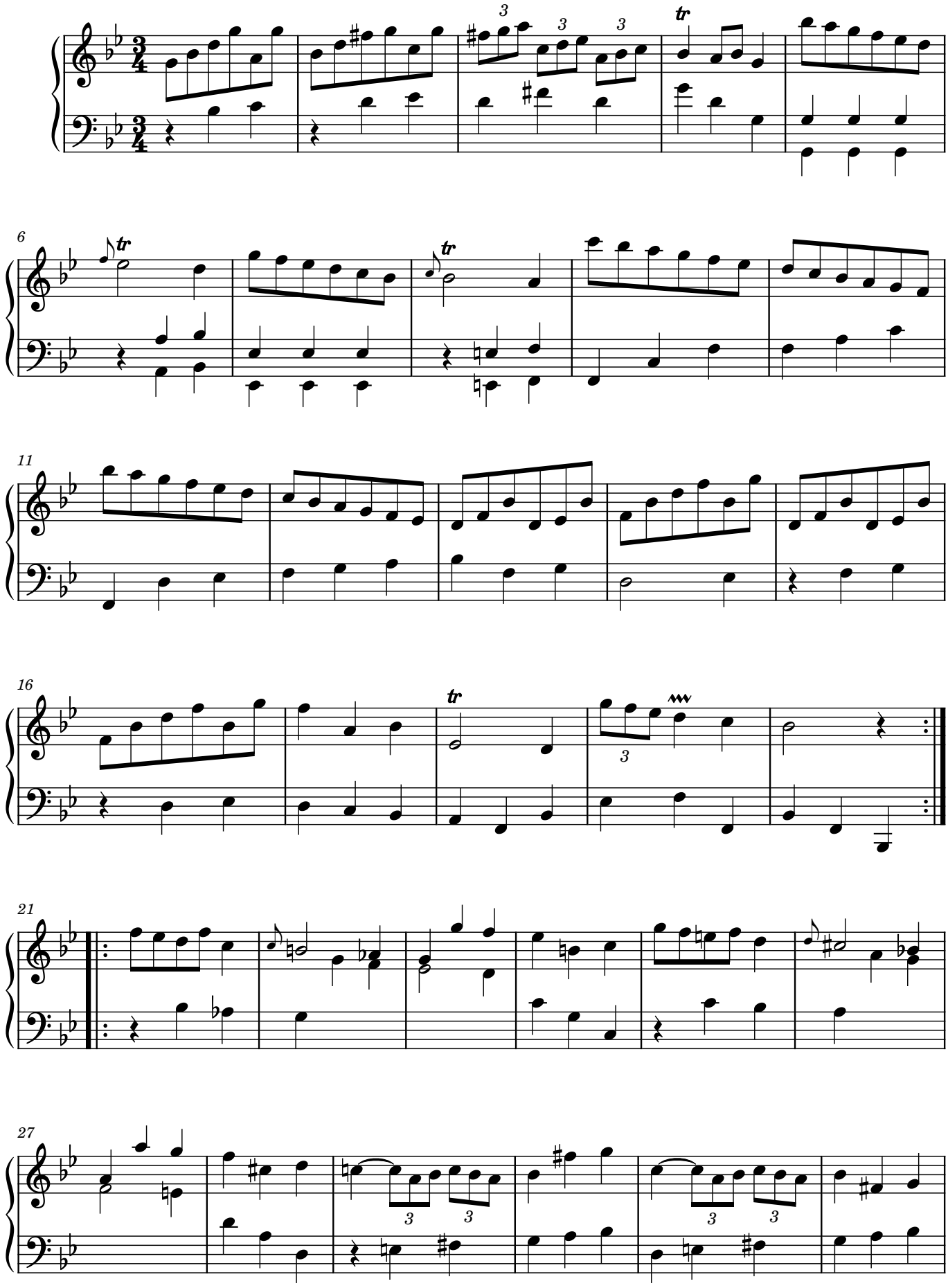
Menuett 1



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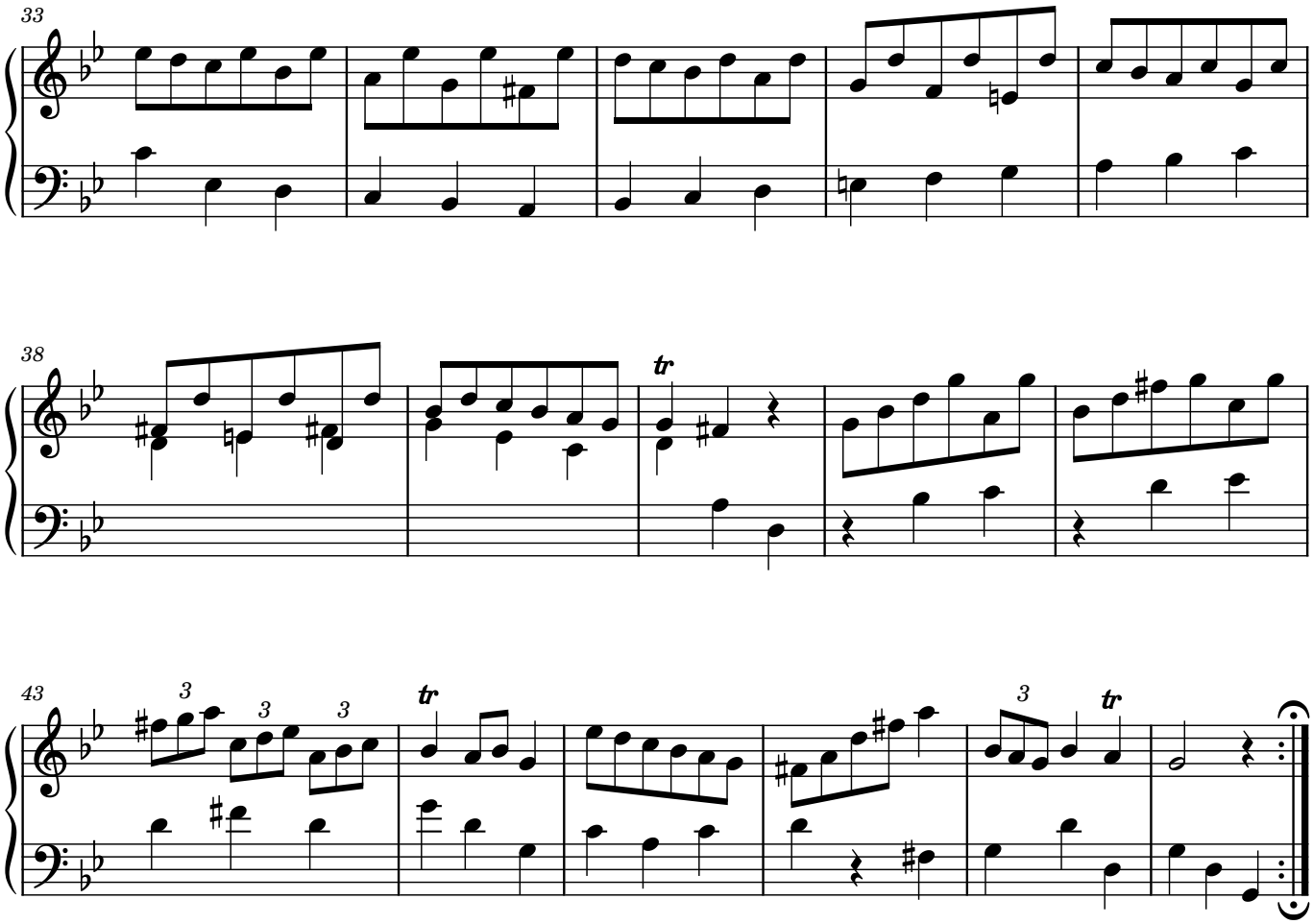

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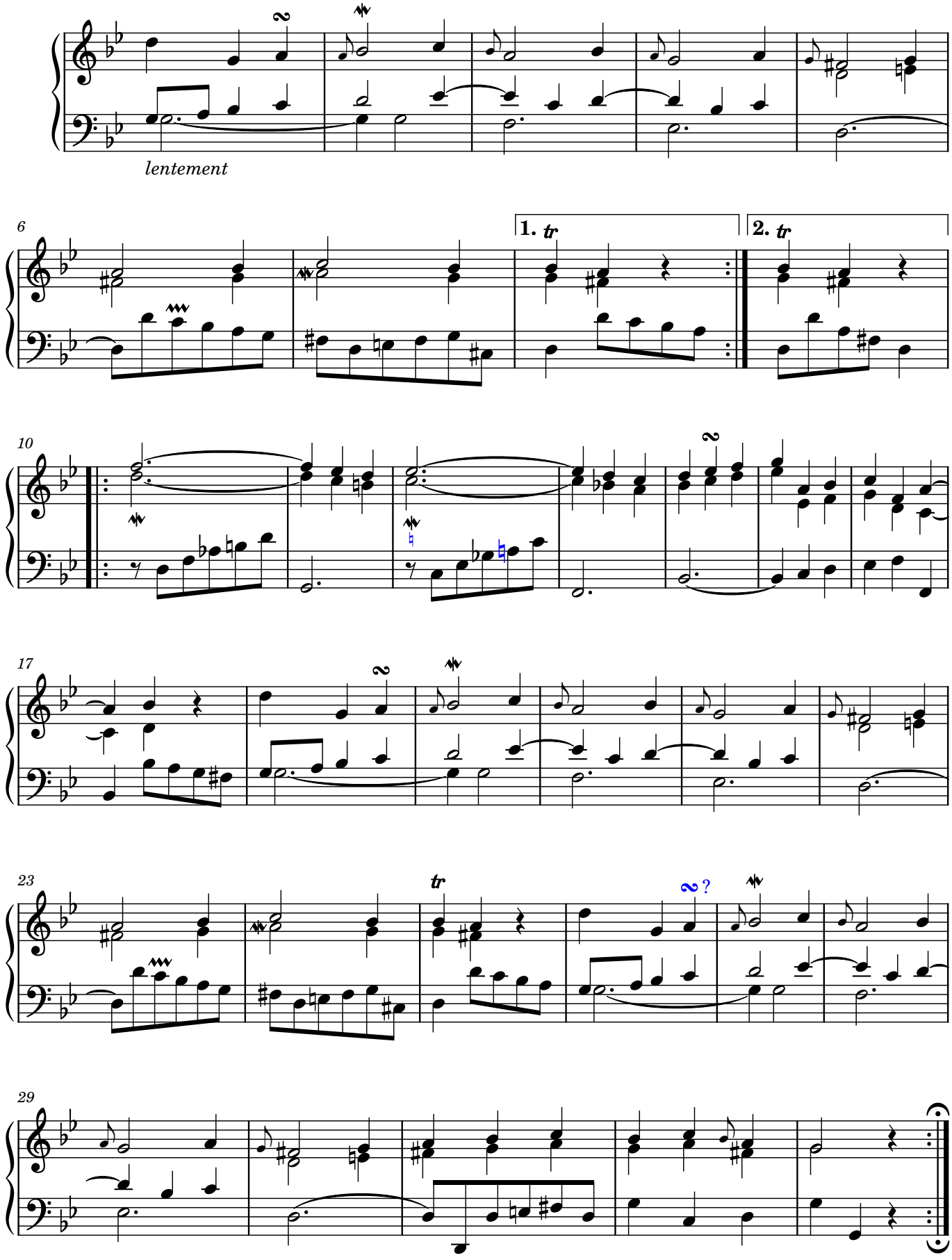
Menuet 2 en Trio



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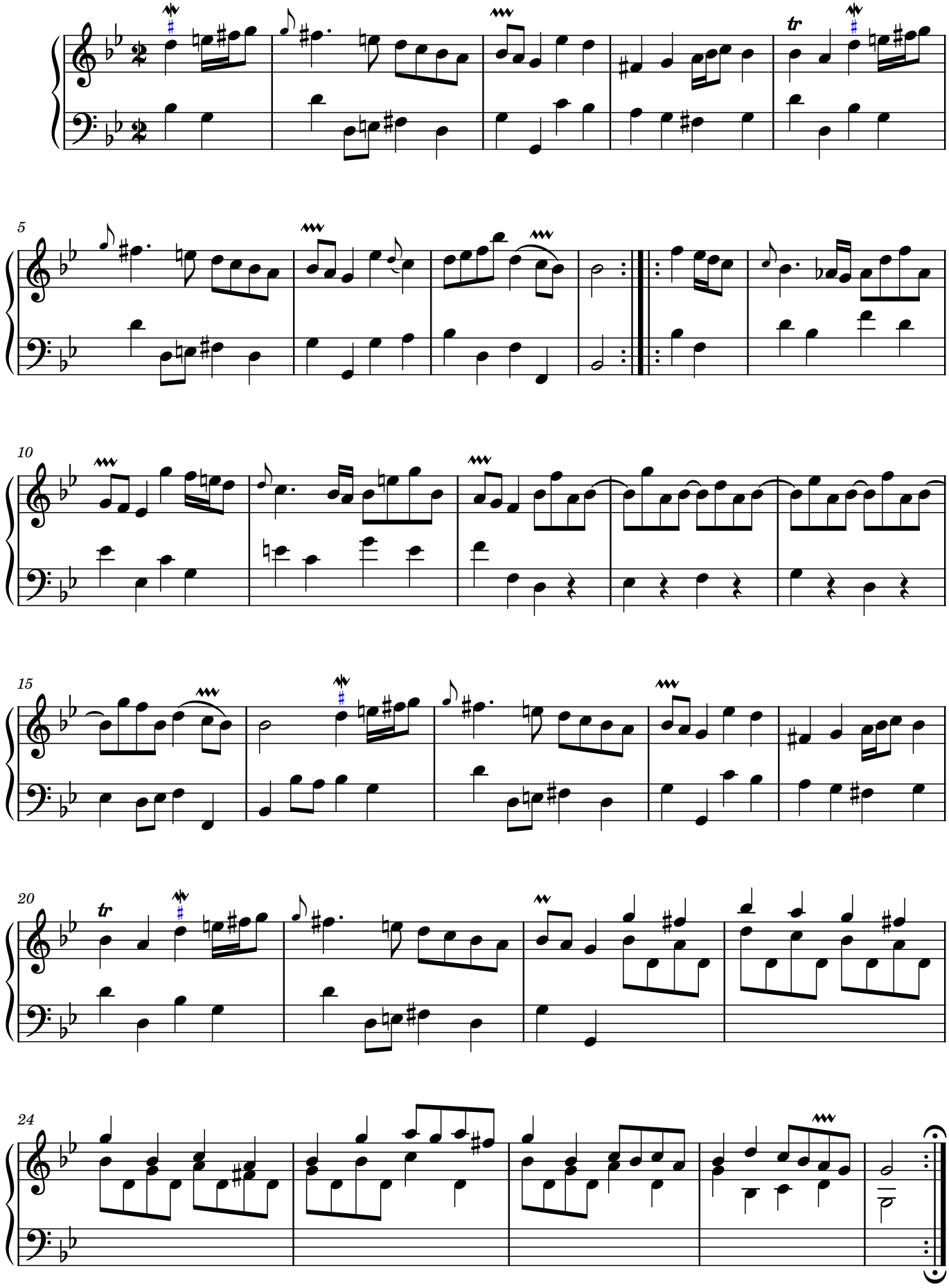
Gavotte



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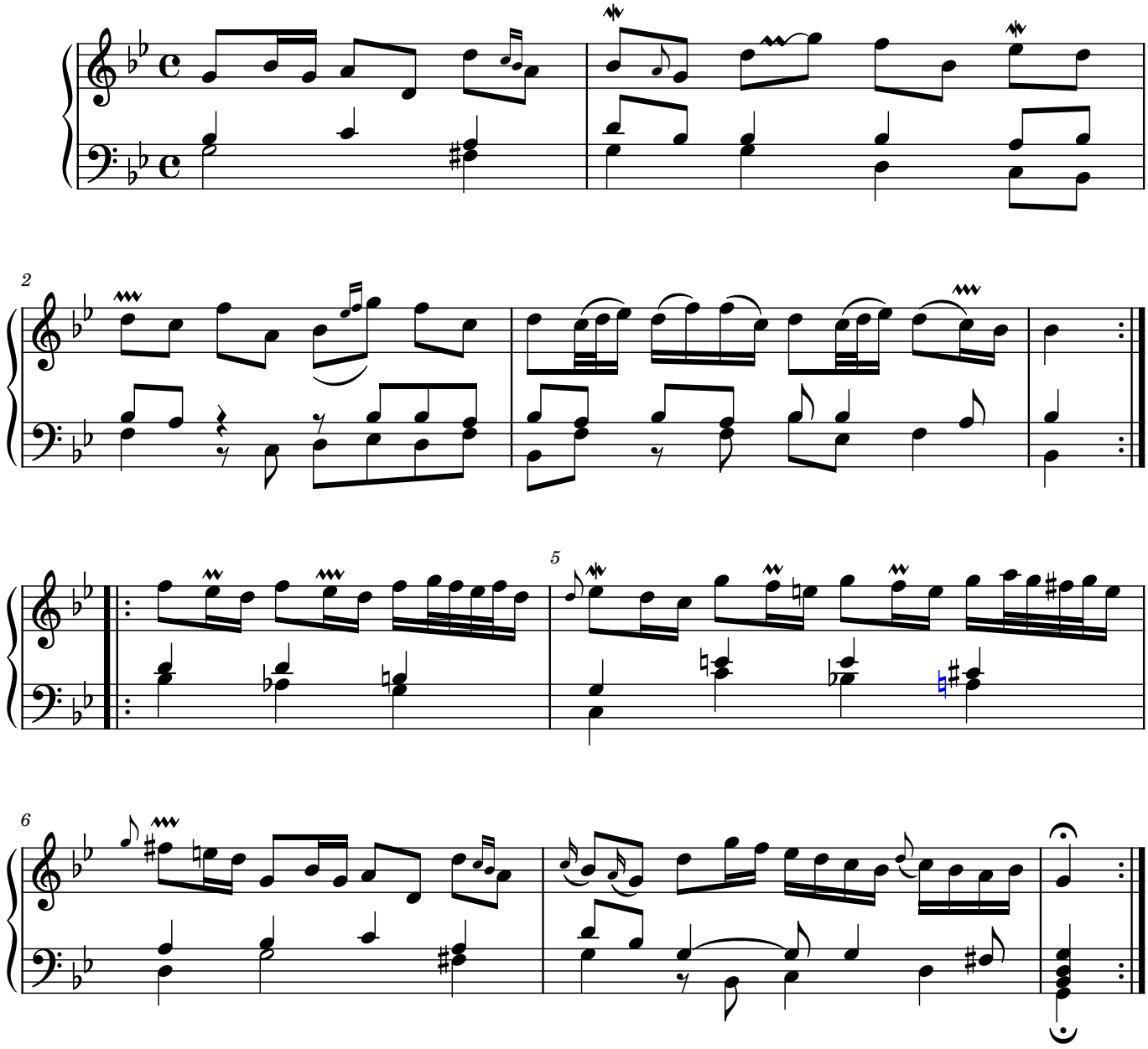
Air avec Doubles



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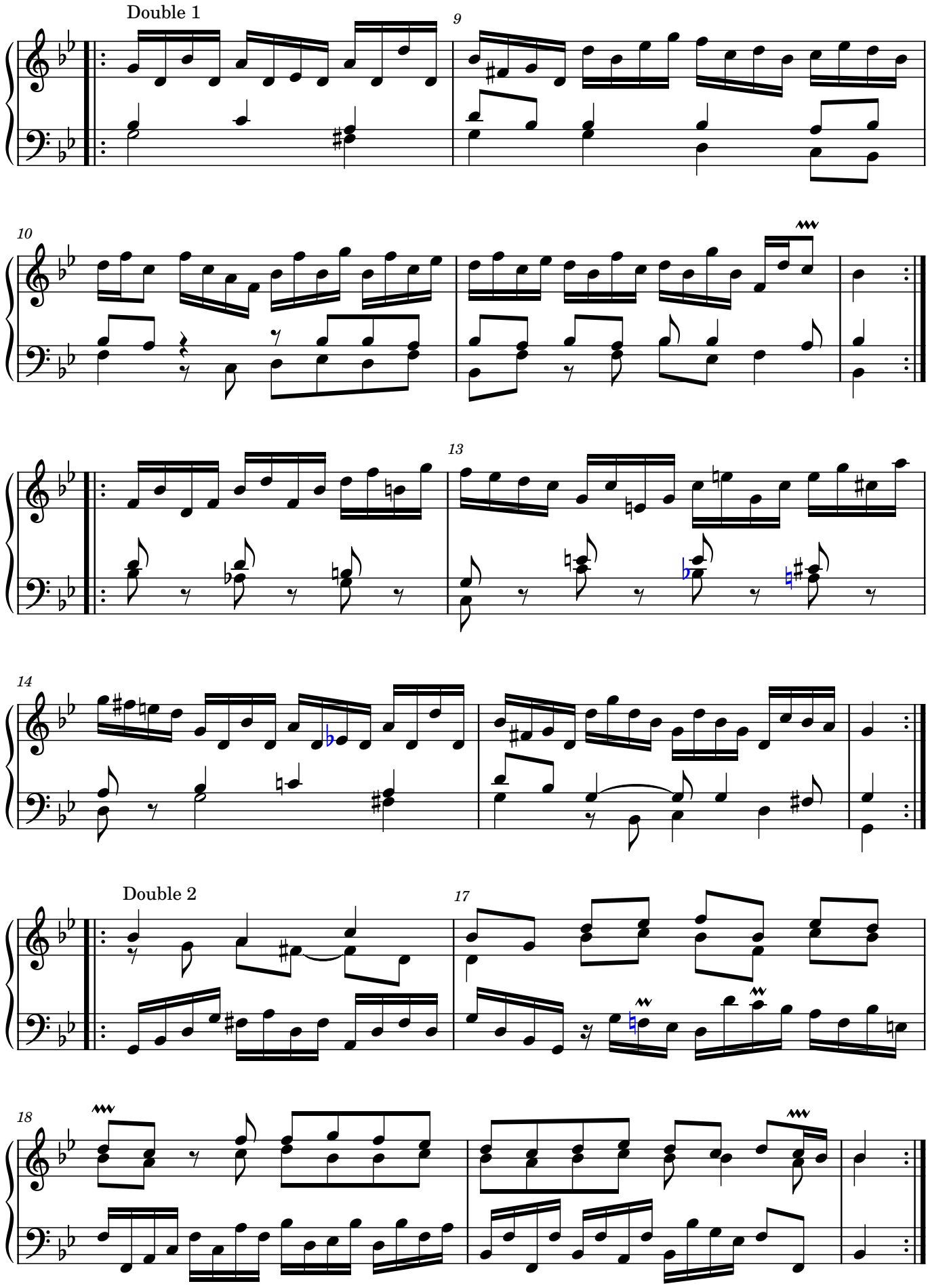

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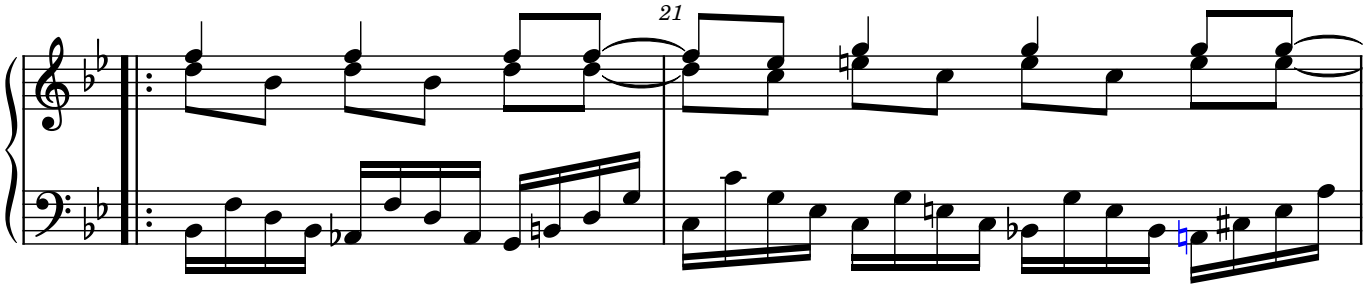
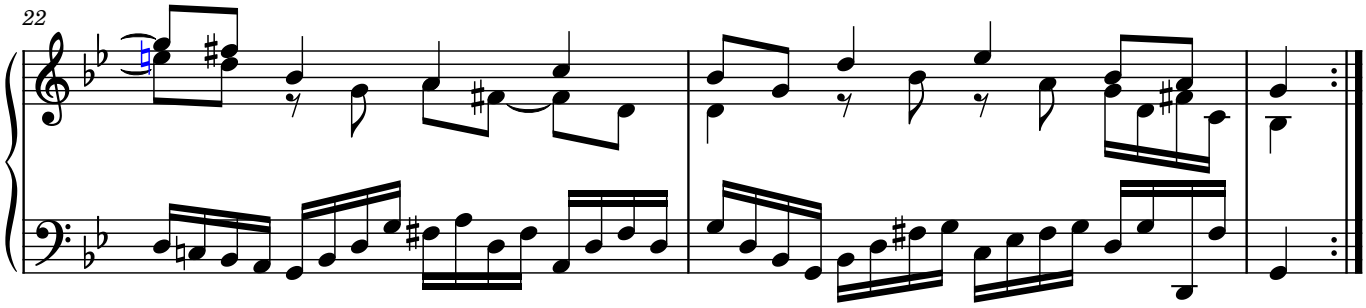
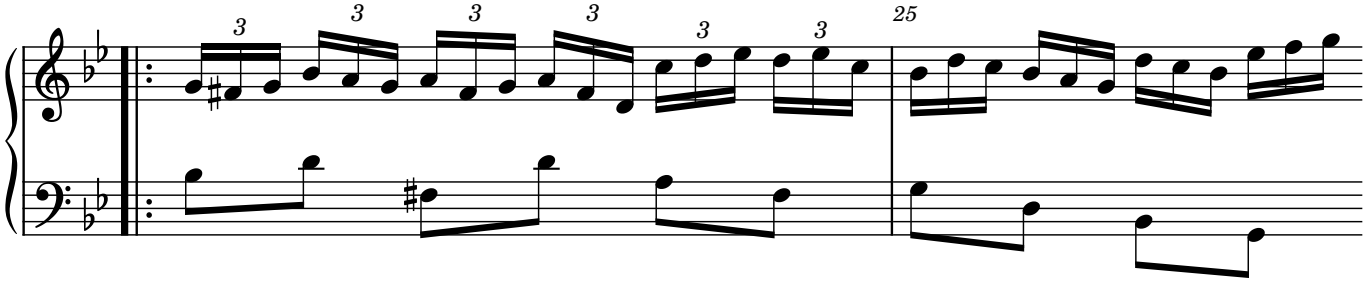
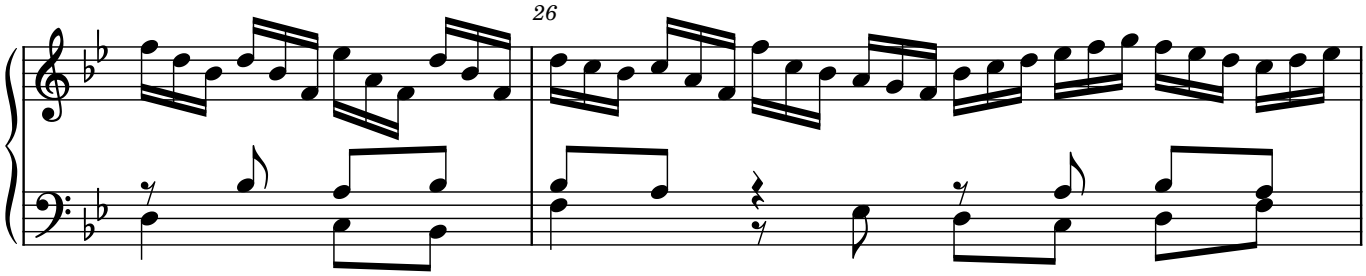
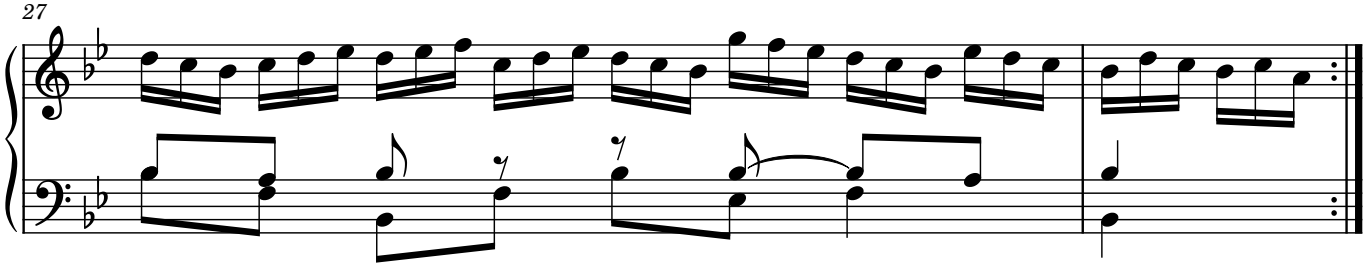




Double 3







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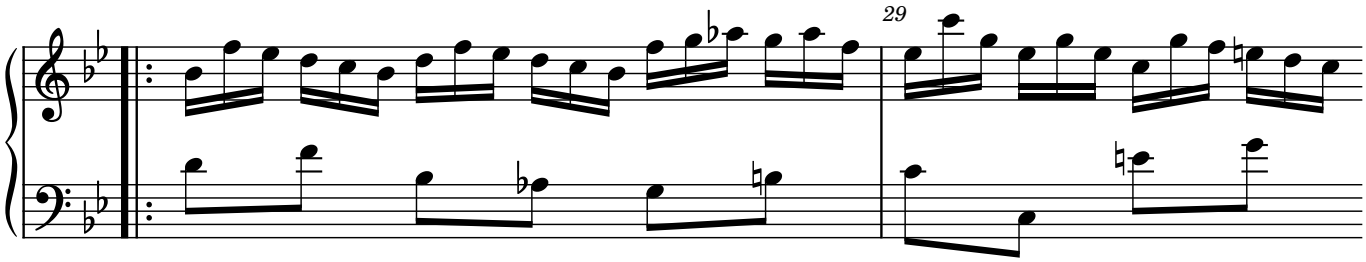

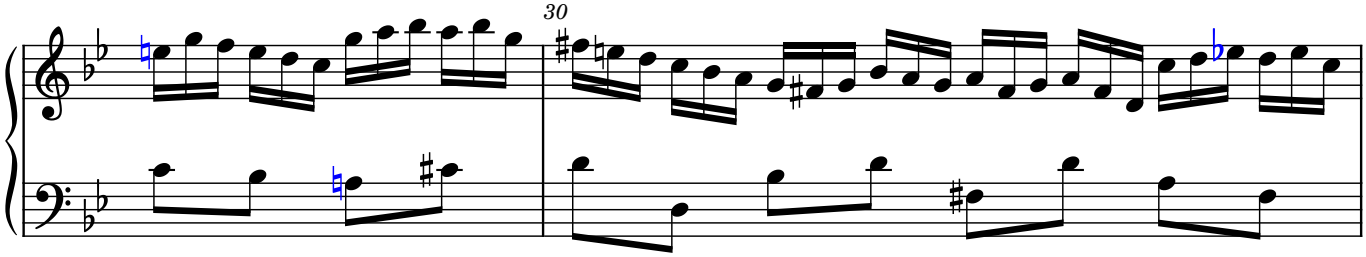

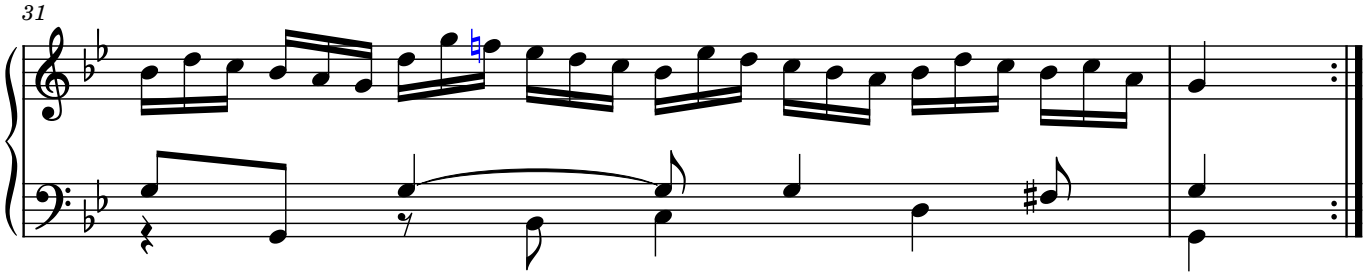

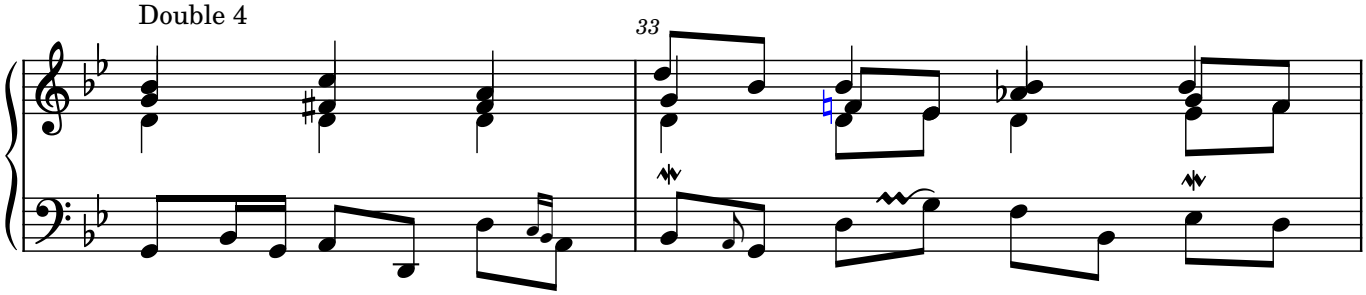

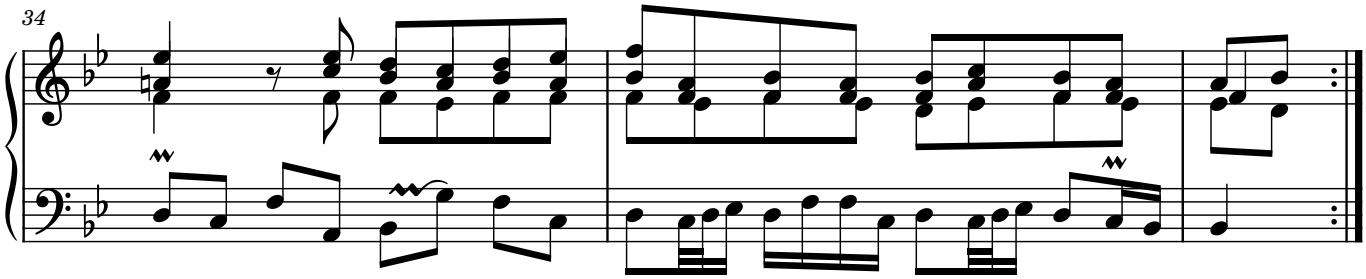

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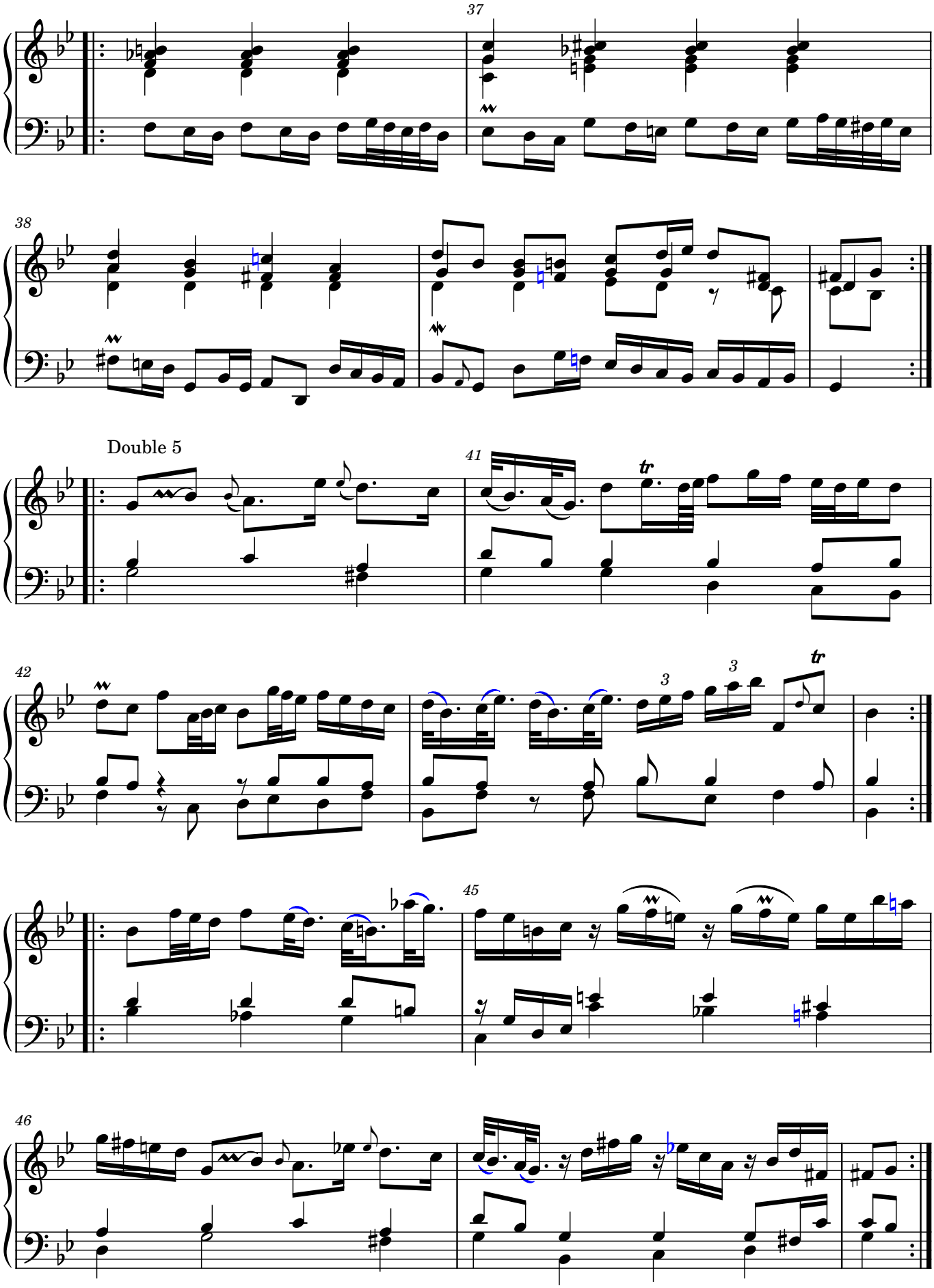

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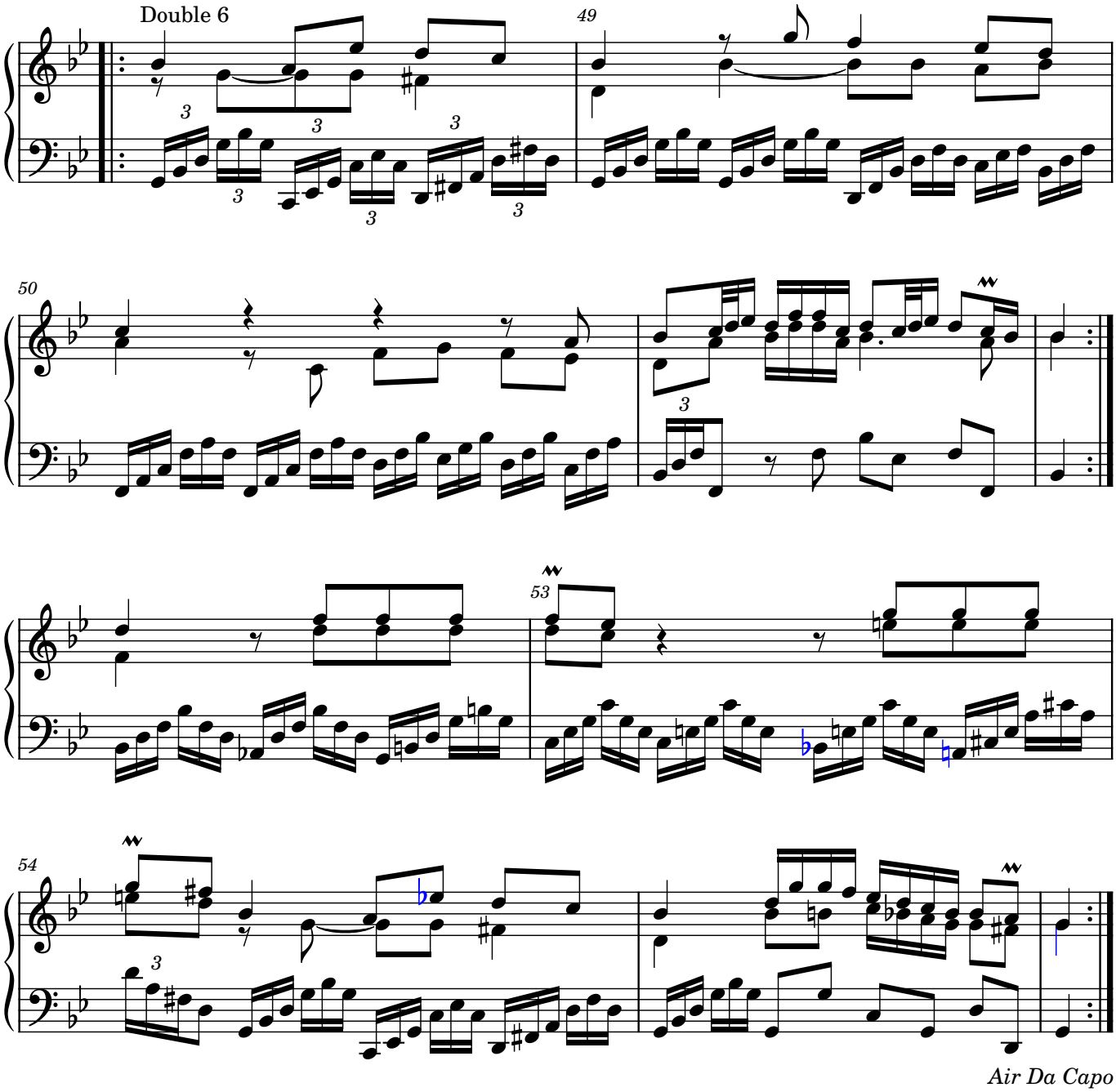

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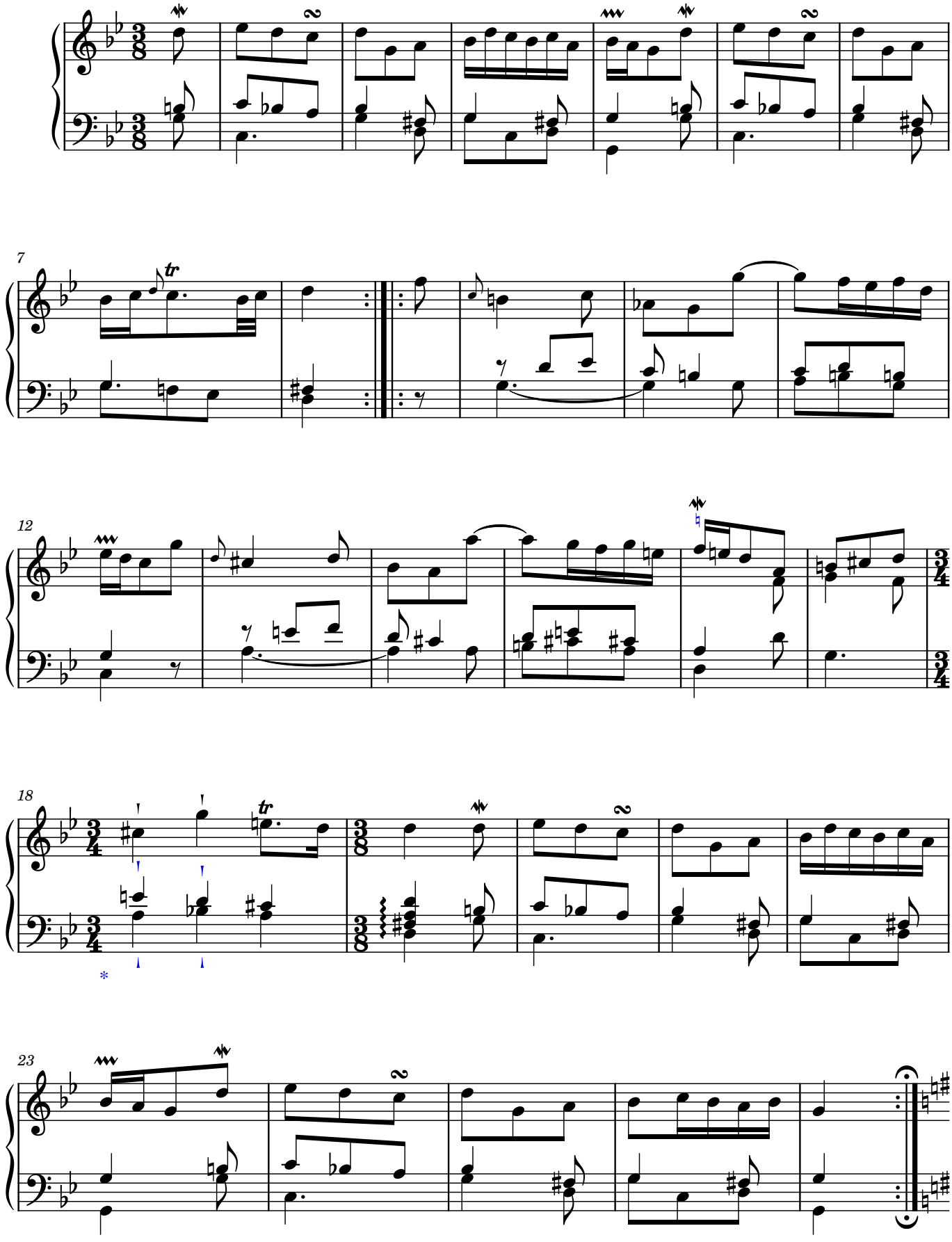
Passepied 1



* mm.18–19 See the general notes and critical commentary on pp.31–2.

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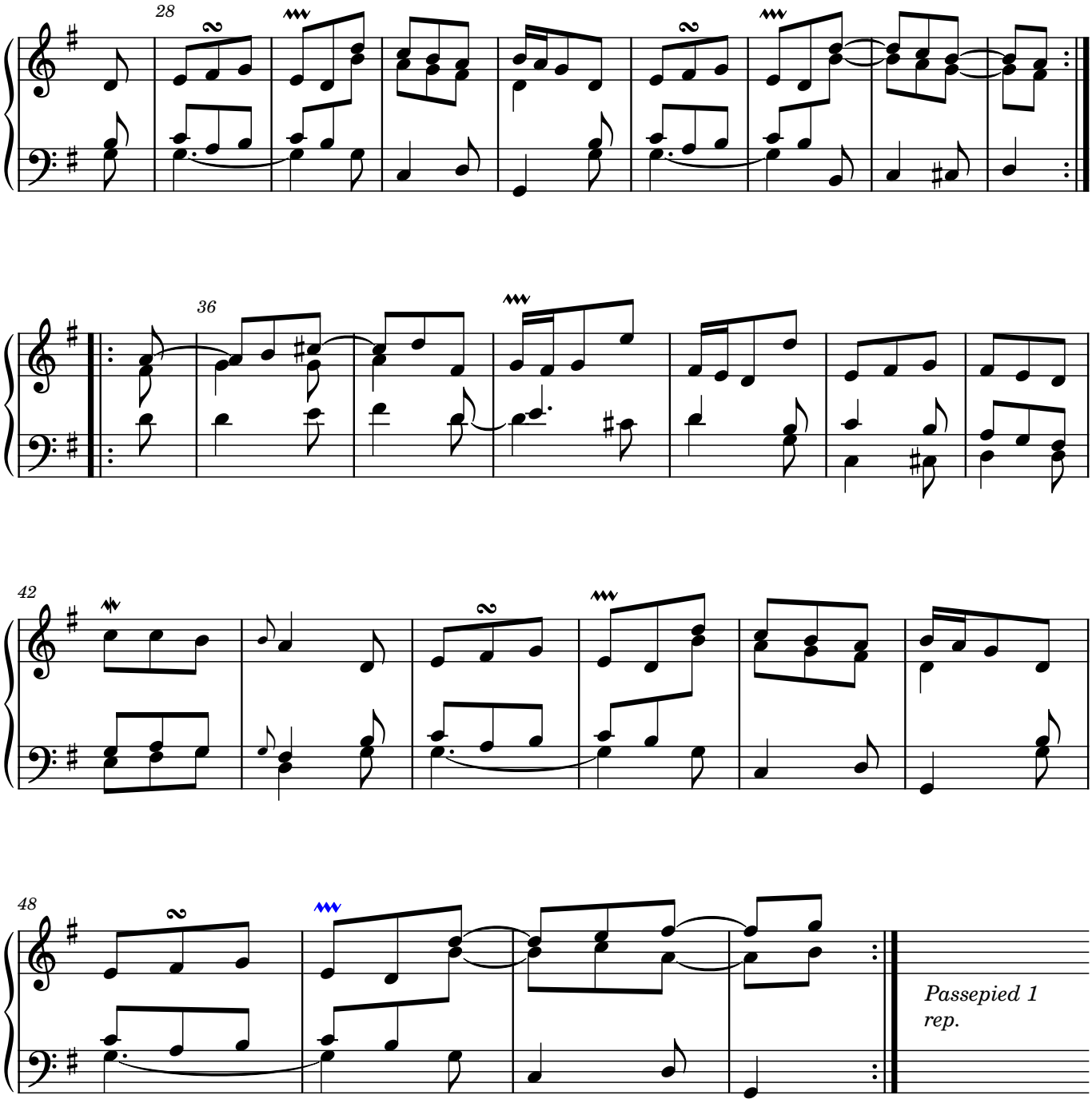
Passepied 2



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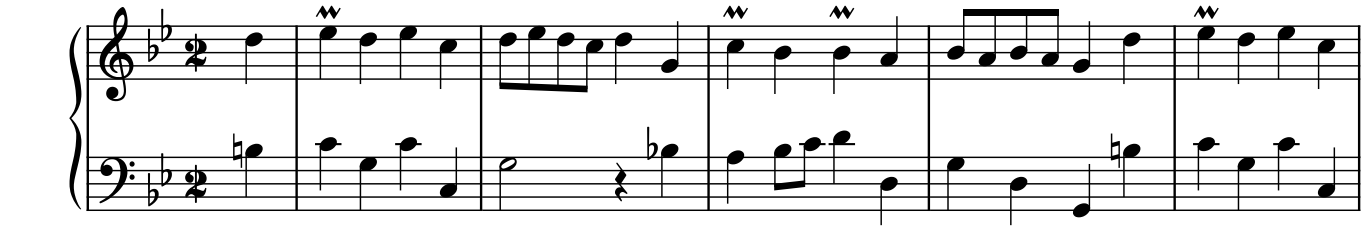
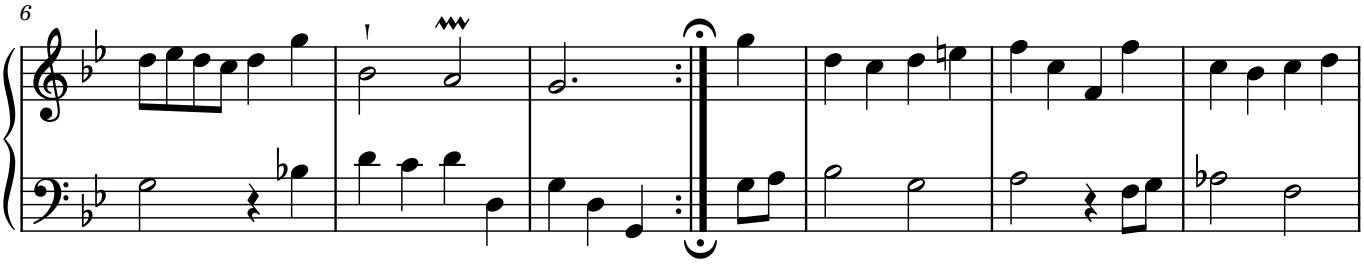
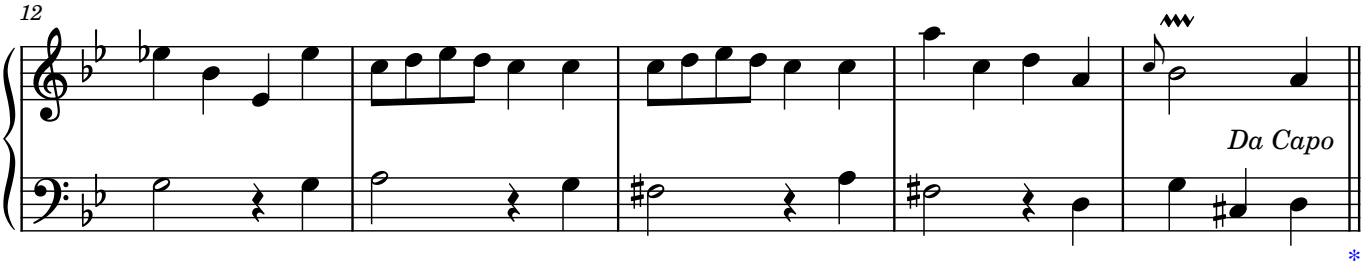
Rigaudon





Fine



* m.16 See the general notes and critical commentary on pp.31–2.

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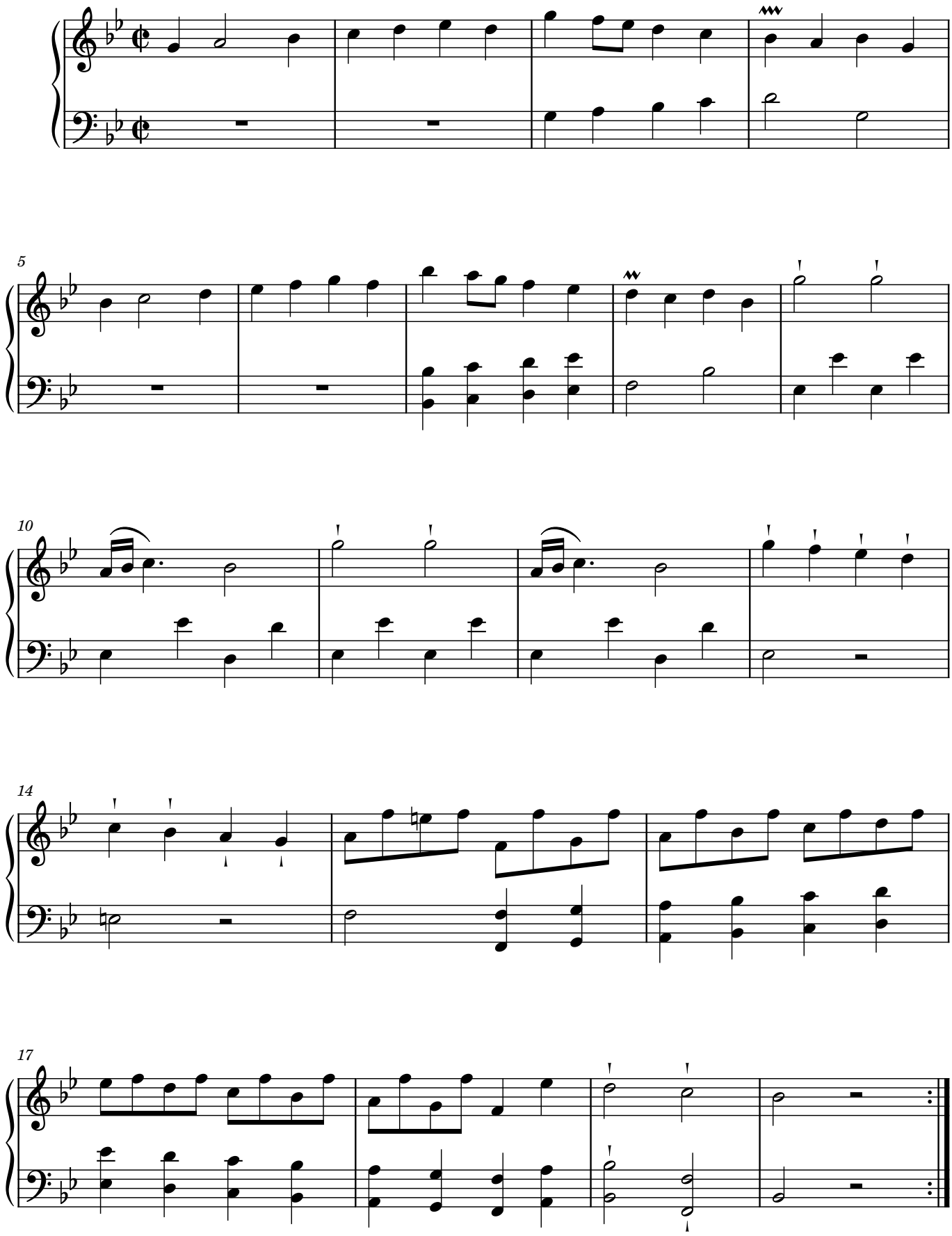
Appendix:
Paisan (variant from the ms)



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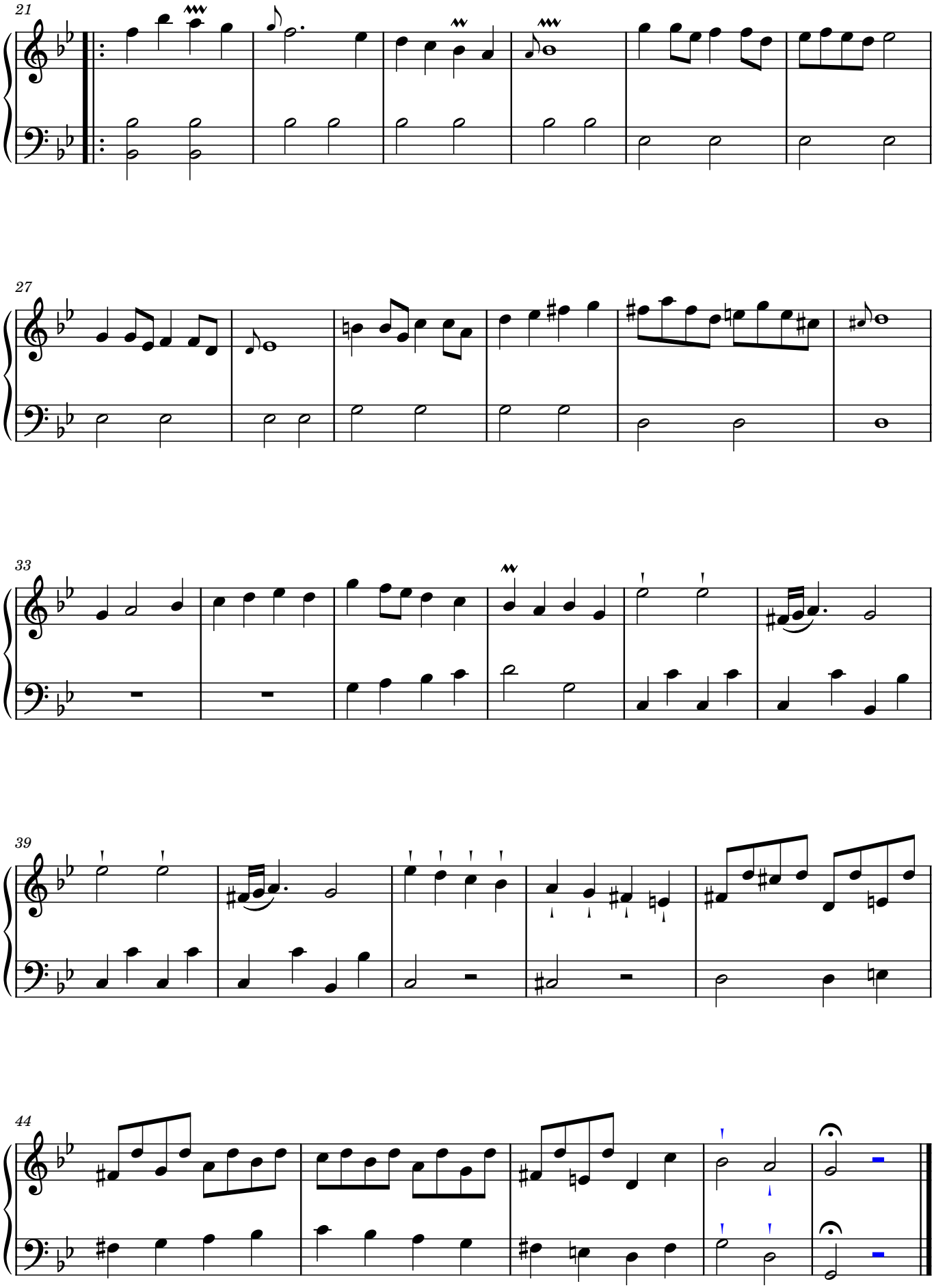

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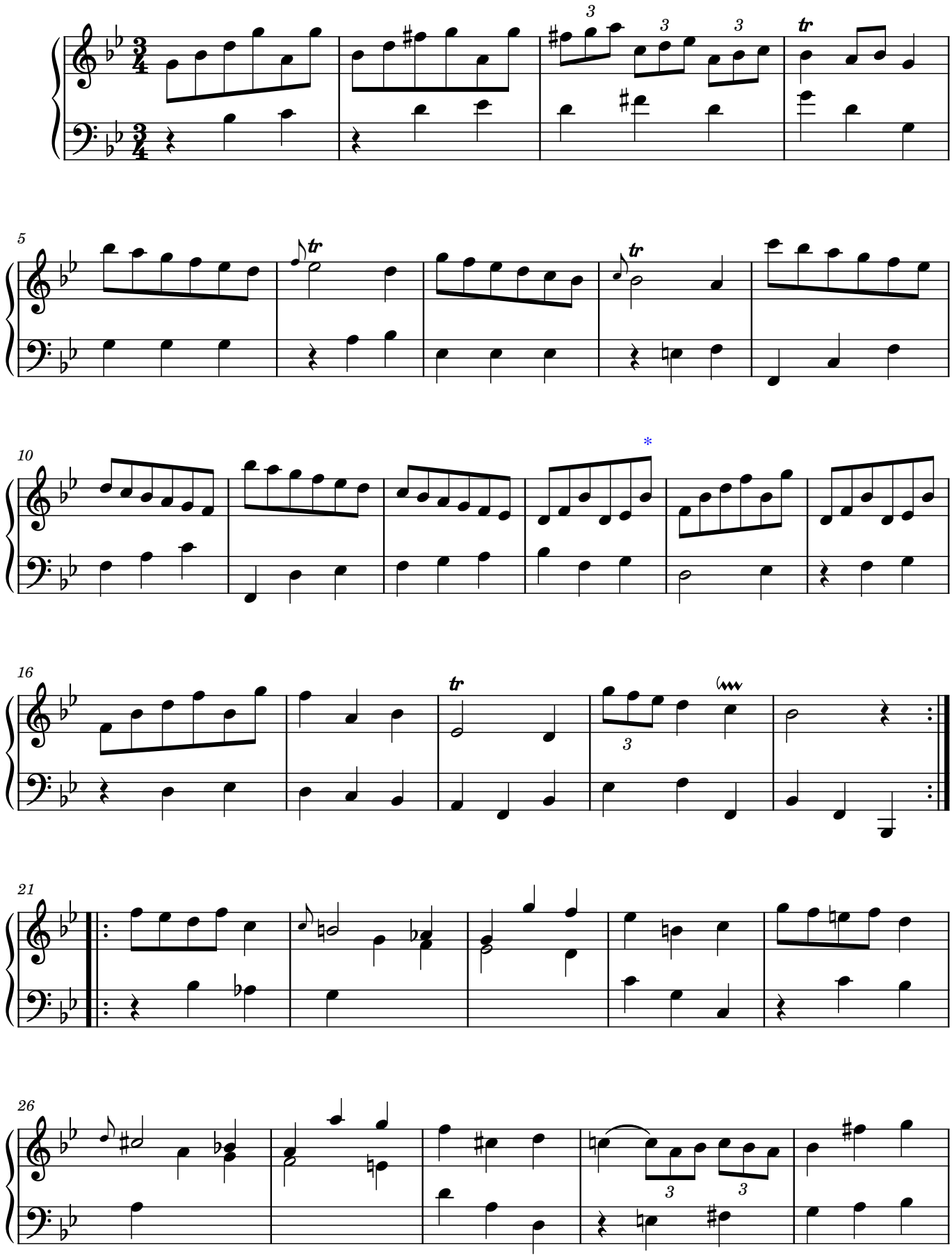
Menuett 1 (variant from the ms)



* m.13 See the general notes and critical commentary overleaf about the melody in this measure.

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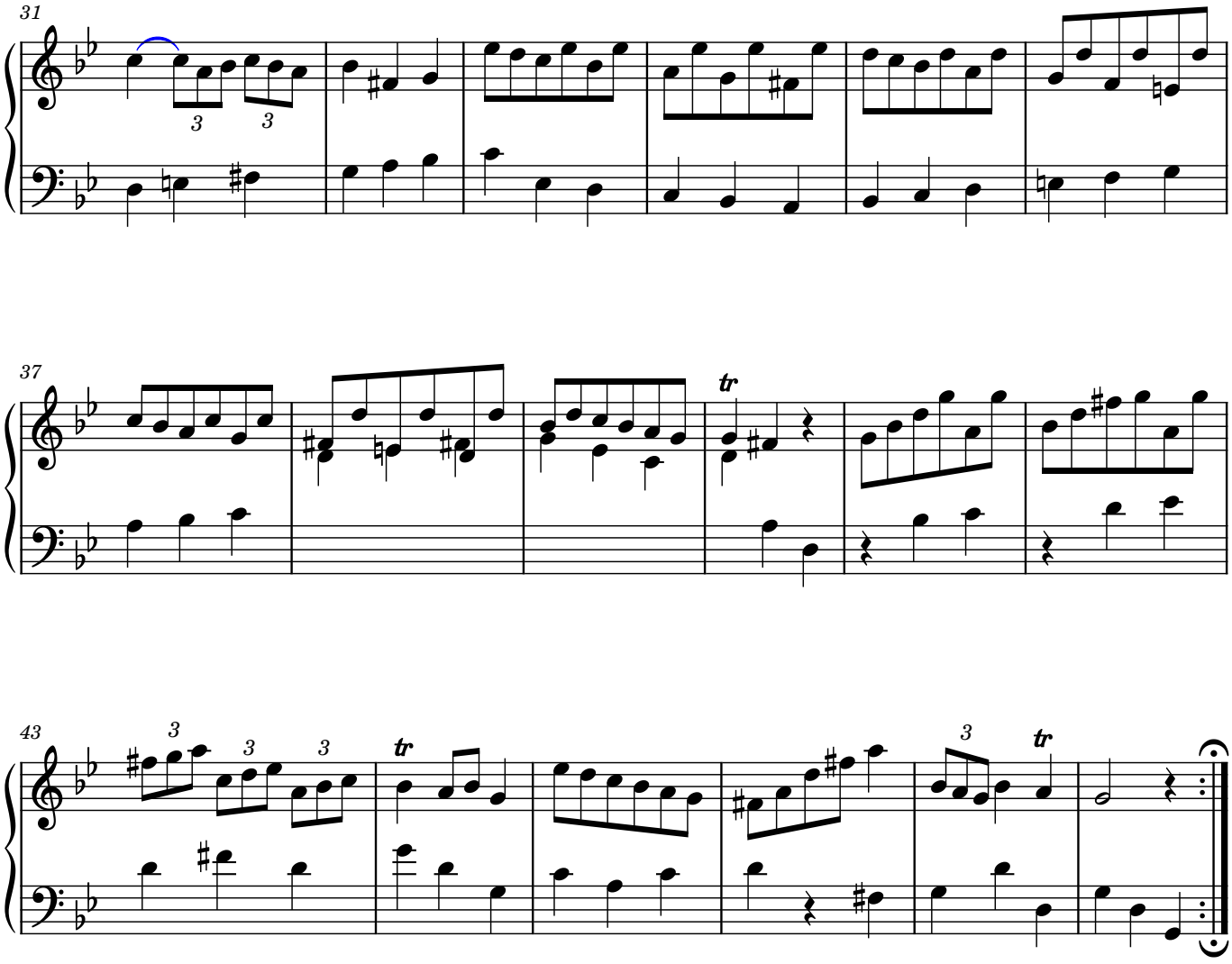

General notes and critical commentary

Source

The Ouverture is Krebs-WV 820 in the catalogue of the composer's work, developed by Felix Friedrich in 2009. The principal source is the first-edition print, which was published by the author and Johann Ulrich Haffner in Nuremberg in 1741 with the title *Dritte Piece, bestehend in einer nach dem Französischen Gout, wohl-eingerichten Ouverture* ("Third piece, consisting of a well-arranged Ouverture according to the French taste"), as part of the series *Vier Piecen*, which appeared between 1740 and 1743, and is referred to from here on as "the print". It is RISM 990034735, and a scan of the copy in the Sibley Music Library, University of Rochester, New York, is available at IMSLP here.

The secondary source in this edition is an undated manuscript in the Koninklijke Bibliotheek van België (Royal Library of Belgium), shelfmark Fétis 2973 C Mus, RISM 20706000581. Along with the Ouverture, the manuscript contains two other pieces by Krebs – *Eine Nachahmung der Nachtigall auf der Orgel*, Krebs-WV 424, and the Suite in A minor, Krebs-WV 819 (published as the second of the *Vier Piecen* in 1741). It is referred to from here on as "the ms". It is available to view at the library's website here.

This edition follows the print, but has sometimes looked to the ms for clarification. The appendix contains the two movements in the ms that vary the most from the print. Otherwise, most of the differences in the ms are the choice of ornament, or sometimes which note in a phrase is ornamented, but ornamentation in 18th-century performance practice was relatively free anyway.

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This edition

Editorial additions and suggestions are in blue.
The manuscript was notated with the upper stave in the soprano clef. As a result of this edition notating it in the treble clef, some distribution of the parts has changed.
Accidentals have been silently modernized. In both the print and the ms, an accidental holds true for the following note (even if there is a barline in between) or the next note but one.
Slurs and beaming have been kept as in the print except where noted below.
Silent alterations include tuplet numbers, the modernization of rests and the way first- and second-time endings are notated. Originally in the print, as per usual contemporary practice, a fermata was placed over the second-time closing note. If the difference between the first- and second-time measures was larger, i.e. between the opening of the Ouverture and its fugal section, the print uses a pair of slurs framing the two endings.

Abbreviations

m. is measure; mm. is measures. RH is right hand/upper stave; LH is left hand/lower stave.
UV is upper voice; MV is middle voice; LV is lower voice. 7.1 means the first beat of the seventh measure.

Ouverture

33.2–3 RH LV Beaming in the print is two groups of two semiquavers, but it is very likely this is due to spatial constraints on the page. The ms has a group of four.
51–52 RH LV In both these measures, beaming in the print is a group of two semiquavers then a group of four, again likely due to spatial constraints. The ms has the same grouping, probably because the MV is up-stemmed.
166.3 RH MV Tie added to E_5 to match the tied D_5 in following measure, but maybe neither measure should have a tie as there is no tie in the second measure in the ms.
188 RH This arpeggiated chord is originally notated as two tied minims in both the print and the ms.
192.1 RH LV and LH UV Originally this unison D_4 is a double-stemmed crochet on the upper stave.

Lentement

70–71 LH The ending is originally notated in one measure with a fermata over the second beat. It is not clear why there is a D.S. sign returning to the beginning of the second section. It is likely to be superfluous. But perhaps one should repeat the whole second section twice. It is notated the same way in the ms: a four-dotted repeat sign (usually used for *petites réprises*) and a D.S. In French music, *réprise* means “repeat”, so a *petite réprise* is a small section towards the end of the piece that would be played again once the whole second section had been repeated.

Vivement

30 LH Beaming in the print is two groups of two, but is here adjusted to a group of four, as per m.84.
84.1 RH Slur added, as per m.30 and the ms.

Paisan

30.1–2 RH Both the print and the ms have D_5 $E♭_5$ $F♯_5$ G_5 crochets. The flat symbol for the $E♭_5$ in the print is redundant due to the key signature, but could be a warning that the passage is not a plain D major scale.

Menuett 1

13.3 RH The ms has a C_5, but in the edited version here in the appendix it is altered to be $B♭_4$ as per m.15 and both equivalent measures in the print.

Gavotte

Original time signature is a plain 2, without the cutting line.

Air avec Doubles

43–4, 47 RH Slurs added as per m.41 for the Lombardic rhythms.
56 RH Downward stem added to preserve two voices, and as per the final measure of Double 6’s first section.

Passepied 1

18–19 Time signatures added; barring is as in the print. The ms is notated the same way.

Rigaudon

Original time signature is a plain 2, without the cutting line.
16 The second section has an opening repeat but there is no closing repeat at the end of the section (or barline) in either the print or the ms. Musically, the jump from m.16 to the beginning of the second section sounds a bit awkward, so it is notated here as a simple Da Capo.

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