Sonata I in C major

from *Sechs Claviersonaten*

Krebs-WV 832

Johann Ludwig Krebs

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Andante

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Allegretto

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Sonata II in G major

from *Sechs Claviersonaten*

Krebs-WV 833

Johann Ludwig Krebs

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Andante

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Allegretto

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Sonata III in B-flat major

from *Sechs Claviersonaten*

Krebs WV 834

Johann Ludwig Krebs

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

V.S.

Andante

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Vivace

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Sonata IV in D major

from *Sechs Claviersonaten*

Krebs-WV 835

Johann Ludwig Krebs

* m.15 See the critical commentary on p.45 about this measure.

©2023 Chaldean Urtext

* mm.32-36 See critical commentary on p.45 for an alternative reading.

©2023 Chaldean Urtext

©2023 Chaldean Urtext

* mm. 63-66 See critical commentary on p.45 for an alternative reading.

©2023 Chaldean Urtext

Allegretto

©2023 Chaldean Urtext

©2023 Chaldean Urtext

Presto

©2023 Chaldean Urtext

©2023 Chaldean Urtext

Sonata V in F major

from *Sechs Claviersonaten*

Krebs-WV 836

Johann Ludwig Krebs

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Volti subito

© 2023 Chaldean Urtext

Andante

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Allegro

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Sonata VI in D minor

from Sechs Claviersonaten

Krebs-WV 837

Johann Ludwig Krebs

Allegro non troppo

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Andante

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

Allegro

© 2023 Chaldean Urtext

© 2023 Chaldean Urtext

General notes and critical commentary

The manuscript
This is taken from the sole, undated, manuscript source, now in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, shelfmark SA 4536 (RISM 469453600). It was originally in the Singakademie archive and went missing when the Red Army entered Berlin in 1945. It was restored from Ukraine to Germany in 2001.

The ms is a convolute (a group manuscripts bound together). As a result of this binding, each sonata appears in the order: 3rd movement, 1st movement, 2nd movement.

The phrase 'volti subito' or sometimes 'V.S.' is an instruction to turn the ms page quickly to start the next section or movement.

Editorial additions and suggestions are in blue.
The manuscript was notated with the right hand 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 modernized. In the manuscript, if an altered note at the end of the measure is repeated as the first note of the following one, no accidental was written. These have been added silently.
Rests have been silently modernized, as have added tuplet numbers
Beaming has been kept as in the manuscript, except where noted below.

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.

Sonata 1
iii. Allegretto
7.1 RH UV There might be an ornament here, but it could just be a mark on the ms.
8.3 RH The final quaver of the measure is originally beamed with the first two, but it is clearer musically to be separate as it is the repetition of the main phrase.
56.3 RH Ditto.

Sonata 2
i. Allegro
19.3–4 LH This is originally beamed as two groups of two, but it is probably because the A_3 played by the right hand is notated on the bass stave so gets in the way spatially.

iii. Allegretto
51.3 LH LV This is a G_2 in the ms, but see m.99.
92.2 RH This is originally notated as a B_3, but see m.44.

Sonata 3
i. Vivace
20.3–4 LH This is originally beamed as two pairs of quavers, but see m.18.
56.1–2 LH/RH MV In the ms, the middle voice is stemmed with the lower part for the first two quavers and then there is a separate quaver for the E_5. Here, it is beamed as per m.30.

© 2023 Chaldean Urtext

Sonata 4
i. Allegro
15-16.2 LH & RH. In the ms, these one and a half measures are all in even quavers, but from musical context they should be all be in a dotted rhythm, as per mm.7–8.2.
32–36.1 LH MV Maybe this voice should go $G♯_3$-A_3-$G♯_3$-A_3-B_3-A_3-$G♯_3$-A_3-$G♯_3$ with thirds above, as per mm.63–66.1. See below.
63–66.1 LH MV Maybe this voice should go $C♯_4$-D_4-E_4-D_4-$C♯_4$-D_4-$C♯_4$-D_4-$C♯_4$ with thirds above, as per mm.32–36.1. See below.

ii. Allegretto
26.1 RH Lower stem added to the F_4 crochet, as per the following three measures.
29.2 RH The A_4 quaver has been added to the group, as per m.27.

iii. Presto
71.3 LH & RH The final rest is missing in the ms.

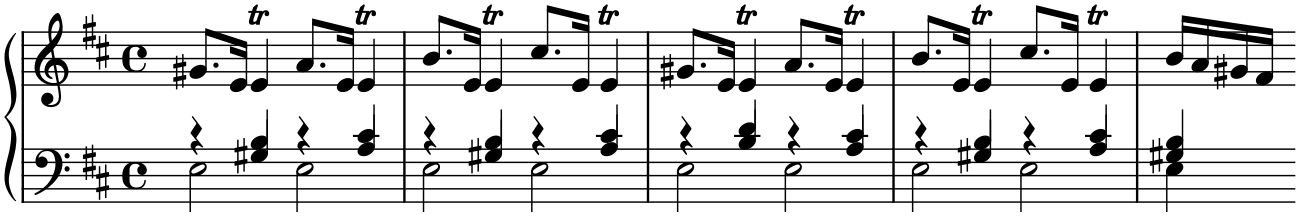
Sonata 5
i. Allegro
15.3 LH The second quaver of the third beat is written as a D_3 in the ms, but should be a C_3, as per all other instances.
53.1 & 54.1 RH In the ms, both G_4 crochets have downward stems while the other notes in the chord have upward ones, but this pattern is not repeated in the other beats of the bar so the stems have been altered to all be in the same direction.
55.3–4 LH Out of all the similar instances in the movement, this is the only measure in the ms where there is a grouping of four quavers for the descending arpeggio. Here it is beamed as the original in case it is a change of phrasing for the final statement.

ii. Andante
47–48 LH It is possible that the ms is missing a tie between the penultimate and last measures for the C_2 and C_3 octave.

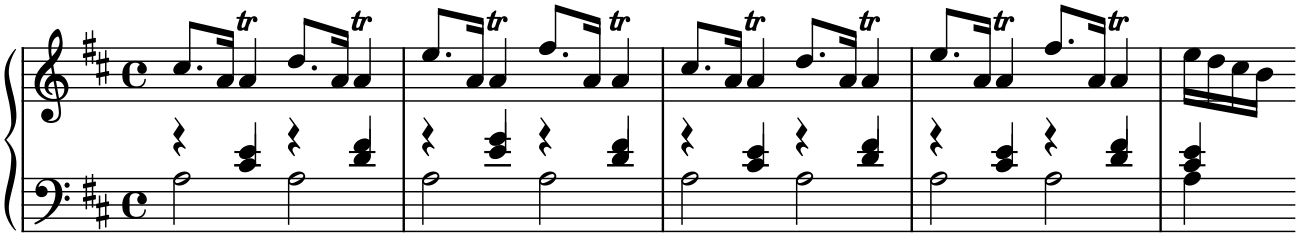
iii. Allegro
81.3 RH LV Crochet C_5 added to match mm.29, 33, 85.
86.1 & 87.2 RH LV The ms has $B♮_4$ but both have been changed to be $B♭_4$ to match mm.34–35.

Sonata 6
i. *Allegro non troppo*
29.3-4 LH This was originally beamed as a group of four quavers, but changed to match m.33.

Alternative for Sonata 4, 1st movement, mm.32–36.1, based on mm.63–66.1



Alternative for Sonata 4, 1st movement, mm.63–66.1, based on mm.32–36.1



© 2023 Chaldean Urtext