COMPOSITIONI MUSICALI PER IL CEMBALO

DIVISE IN DUE PARTI

DI

CORRADO FEDERIGO HURLEBUSCH

HAMBURG (ca. 1735)

UITGEGEVEN DOOR

PROF. DR. MAX SEIFFERT

UITGAVE XXXII

DER VEREENIGING VOOR NEDERLANDSCHE MUZIEKGESCHIEDENIS

TE VERKRIJGEN BIJ

G. ALSBACH & CIE EN BREITKOPF & HÄRTEL
AMSTERDAM. LEIPZIG.

1912.

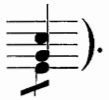
VOORREDE.

Wat wij van K. Fr. Hurlebusch weten — geboren omstr. 1695, van 1643 tot zijn dood, 1765, organist der Oude Kerk te Amsterdam — heb ik in ons tijdschrift Dl. VII blz. 264 medegedeeld. Het eerste werk, dat hij door den druk bekend maakte, zijn de volgende *„Compositioni Musicali per il Cembalo"*. Het jaar van het verschijnen is niet aangeduid, laat zich echter met eenige zekerheid bepalen. Op het titelblad noemt Hurlebusch zich Zweedsch kapelmeester. Dit was hij in de jaren 1723—25. In dat tijdvak kan evenwel het werk niet het licht hebben gezien, anders zou J. G. Walther's Lexicon van 1732 er melding van hebben gemaakt. Een tweede tijdgrens kan men afleiden uit de omstandigheid dat de *Compositioni* zijn eerste gedrukte werk waren. Daar nu in 1737 zijne eerste oden in Gräfe's Verzameling verschenen, komen dus alleen de jaren 1733—36 voor het klavierwerk in aanmerking. Met deze afbakening zouden wij ons tevreden moeten stellen, ware ons niet een gewichtige aanteekening bewaard gebleven, waarvan ik in het Peters-Jahrbuch Dl. XI blz. 20 melding heb gemaakt. In den bundel klavierstukken, samengesteld door zekeren Joh. Benj. Tzschirch in het jaar 1726, vindt men de aanteekening van lateren datum:

„Hurlebusch Compositioni Musicali per il Cembalo beym H. Capellmeister Bachen in Leipzig 3 Thlr. 12 gr. 1736."

Zij bewijst ons dat Seb. Bach, die Hurlebusch waarschijnlijk in 1727 te Hamburg zal hebben leeren kennen, zich met den verkoop van het werk bezig hield, een dienst, welken musici in vroegere tijden, gelijk bekend is, elkander dikwerf bewezen. Uit de dateering mag m. i. de gevolgtrekking worden gemaakt dat het werk van Hurlebusch eerder in het midden dan in het begin der dertiger jaren, dus ong. 1735 is verschenen. Indien Seb. Bach den man en zijn werk waardeerde, dan mag dit zeker aanspraak maken op eene nieuwe uitgave.

Daar Hurlebusch met de uitgave der *Compositioni* de schadelijke gevolgen van een nadruk door Witvogel heeft willen voorkomen, heeft hij aan het graveeren de grootst mogelijke zorg besteed.

Deze nieuwe uitgave is in hoofdzaak eene eenvoudige reproductie van het oorspronkelijke. Overgenomen zijn de inrichting van het zetsel, de aanduidingen der herhalingen en de speelmanieren (voorslagen: ; schleifer: ; mordent: ; triller: *tr*; harpeggio: ).

Veranderd is slechts de herhaaldelijk voorkomende tenorsleutel, die vervangen werd door de thans gebruikelijke. In het gebruik der accidentalia zweeft Hurlebusch nog tusschen oude gebruiken en moderne opvatting. Zooals van zelf spreekt is aan de laatste streng vast gehouden.

Slechts enkele drukfouten waren te verbeteren:

Blz. 28, maat 5, eerste greep der rechter hand $\frac{g'}{d'}$, in het oorspronkelijke in plaats van $\frac{g'}{h'}$.
„ 55, „ 15, tweede voorslag der rechter hand g'' in het oorspronkelijke in plaats van a''.
„ 79, „ 15, tweede halve noot cis'' in het oorspronkelijke in plaats van a''.

Berlijn, 13 November 1911. *Max Seiffert.*

INHOUD.

Parte Prima.

1. Minuetta con Variazioni 1
2. Suite [C♭] 12
3. Suite [D♭] 21
4. Fuga [D♭] 32
5. Fuga [B] 36
6. Toccata [E♮] 40

Parte Seconda.

1. Suite [D♯] 47
2. Suite [F♮] 62
3. Suite [G♮] 69
4. Fuga [D♯] 78
5. Fuga [G♮] 81
6. Toccata e Fuga [A♯] 84

COMPOSITIONI MUSICALI
PER IL
CEMBALO,
DIVISE
IN DUE PARTI.
DI
CORRADO FEDERIGO HURLEBUSCH
MAESTRO DI CAPPELLA DI SUA MAESTA
RÈ DI SUEZIA.
PARTE PRIMA.

STAMPATE A SPESE DELL' AUTORE.
IN HAMBORGO.

Christian Fritzsch sculpsit. Hamburgi.

ALLA

SACRA REAL MAESTA

DI

FEDERIGO,

RE DI SUEZIA, DE' GOTHI, E DE' VANDALI, MARGRAVIO DI HESSEN-CASSEL,

&c. &c. &c.

SACRA REAL MAESTA,

Essendomi stata propitia la Sorte di farmi goder la Prerogativa di votare la mia prima Servitù alla MAESTA VOSTRA *fino al terzo Anno, in qualità di Maestro di Cappella, hò creduto essere anche mio douere di dedicarle le Premitie delle mie Compositioni, che hò date alla Luce.*
Felicissimo, se la somma Clemenza della MAESTA VOSTRA, *che attira à se i Voti di tutto L'Vniverso, non sdegnerà di riguardare con Occhio benigno gli humilissimi Omaggi miei, e se può essermi permesso di dirmi per sempre con altretanto Rispetto, che Zelo*

DI VOSTRA MAESTA

Humiliss.mo, Deu.mo, et Oblig.mo Servidore
Corrado Federigo Hurlebusch.

Au Lecteur.

La crainte ou je suis qu'on ne m'accuse d'un defaut commun à la plus part des autres, qui ne font imprimer leurs ouvrages que par l'ambition de voir leur nom à la tête d'un livre, et qui souvent s'imaginent que le public doit leur en avoir beaucoup d'obligation, m'engage à declarer ingenuement les raisons qui m'ont porté à faire mettre le mien sous la presse, et à donner au public ces pieces de clavessin. Ce n'est pas par vaine gloire, mes amis peuvent me rendre ce temoignage, et les personnes dont j'ay l'honneur d'être connû, savent combien j'ay resisté aux sollicitations qui m'en ont été faites. Aussi je puis dire avec verité q'elles n'auroient jamais vû le jour, si je n'avois été forcé de reparer en quelque sorte mon honneur, que l'Organiste de l'Eglise Lutherienne d'Amsterdam, nommé Witvogel, a voulû detruire, en faisant imprimer, à mon insçu, plusieurs de mes pieces, qu'il a ramassées en differents endroits, et qu'il a si fort alterées que je ne les ay pas moy-même reconnues. Je laisse aux amateurs curieux qui voudront bien se donner la peine de confronter mon edition avec celle de Witvogel, à juger de quelle necessité il étoit pour moy de faire connoitre au public la fausseté de cette edition, et d'ailleurs il est assez connû que ce faux copiste n'a pas eu plus de respect pour les ouvrages de Messieurs Tartini, de Santis, Hendel, Quantz, et plusieurs autres, que pour les miens.

Outre cela il ne m'apartient pas de faire moy-même l'apologie de ma composition. C'est aux connoisseurs impartials à en juger. On trouvera en deux parties separées un Menuet avec des Variations, cinq Suites, quatre Fugues, deux Toccates, ce qui fera deux pieces de plus qu'il ny en a dans l'edition de Witvogel. J'avertis en même tems le Lecteur que dans mon ouvrage on trouvera une de ces Fugues telle comme je l'avois composée il y a quelques années, dont Witvogel n'a attrapé que le Tême, sur le quel il avoit fait travailler un compositeur bien plus habile que luy, qui cependant y a très-mal reussi. Je dois encore avertir le Lecteur que dans l'edition de Witvogel les differentes pieces qui forment une suite, ne sont point separées les unes des autres, c'est à dire que dans une même ligne ou finit une piece, il a commencé celle qui doit la suivre, apparemment pour épargner le papier. J'ay taché d'eviter cette confusion en mettant chaque Piece differente à la tête des lignes, ce qui ne contribuera pas peu à faire distinguer la fausse edition, d'avec la mienne, au cas que Witvogel s'avisât de faire mettre mon titre à la tête de la sienne.

Quelque repugnance que j'aye à me faire imprimer, je ne voudrois cependant pas repondre que je ne succombasse à la tentation de continuer mes ouvrages, si je remarquois que ma composition eut le bonheur de plaire au public, et qu'elle y trouvât un accés avantageux.

Parte Prima.

Minuetta con Variazioni.

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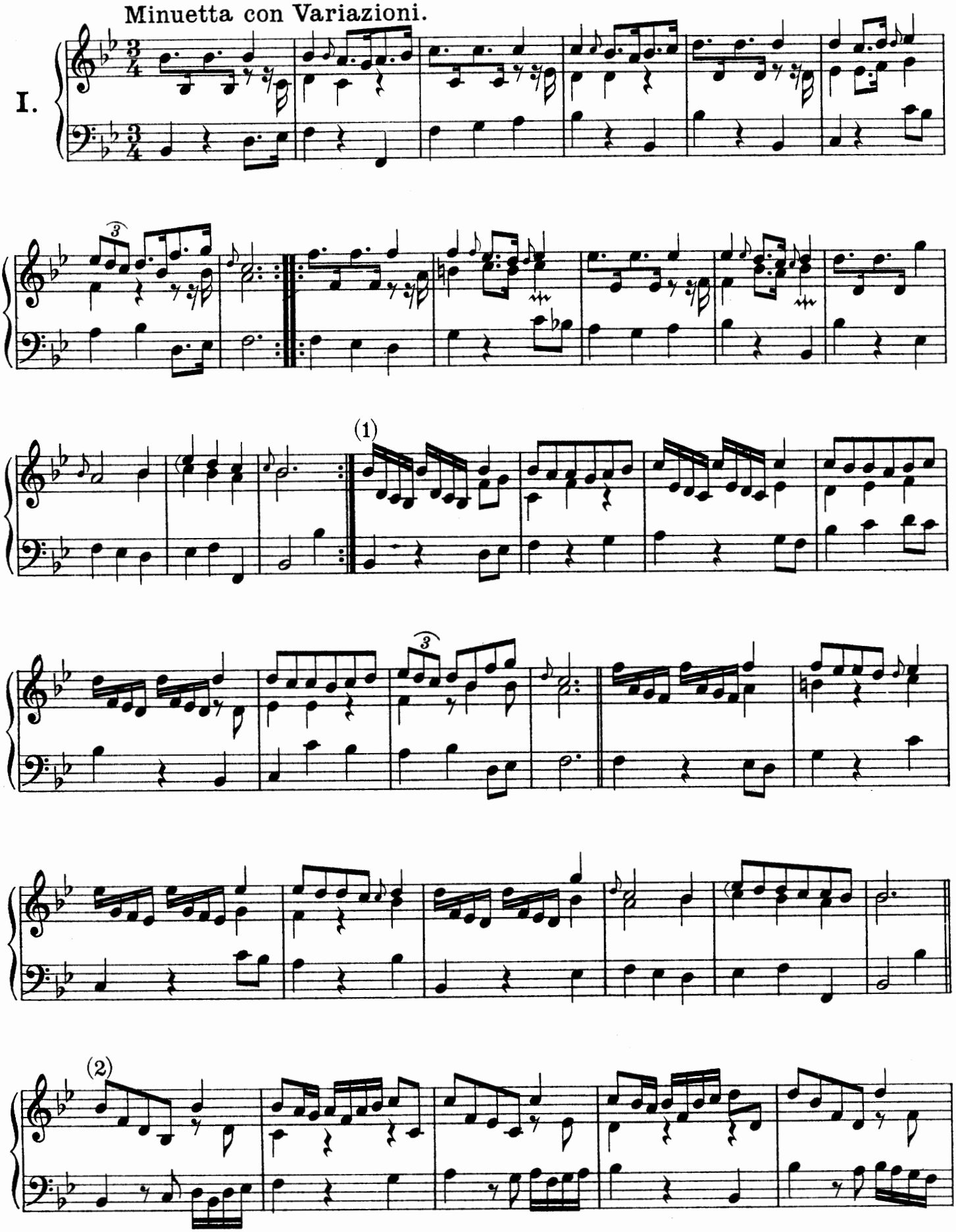

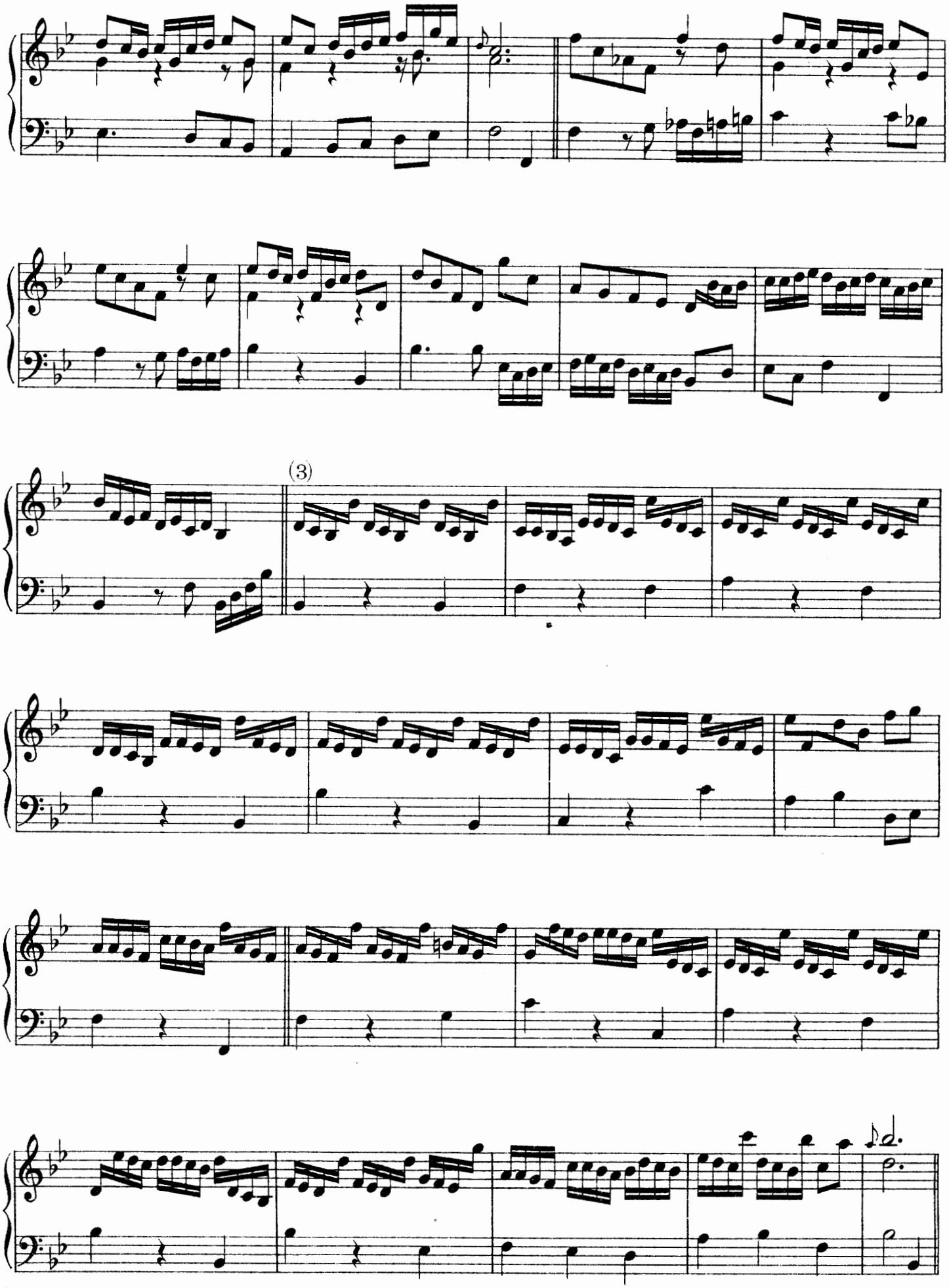
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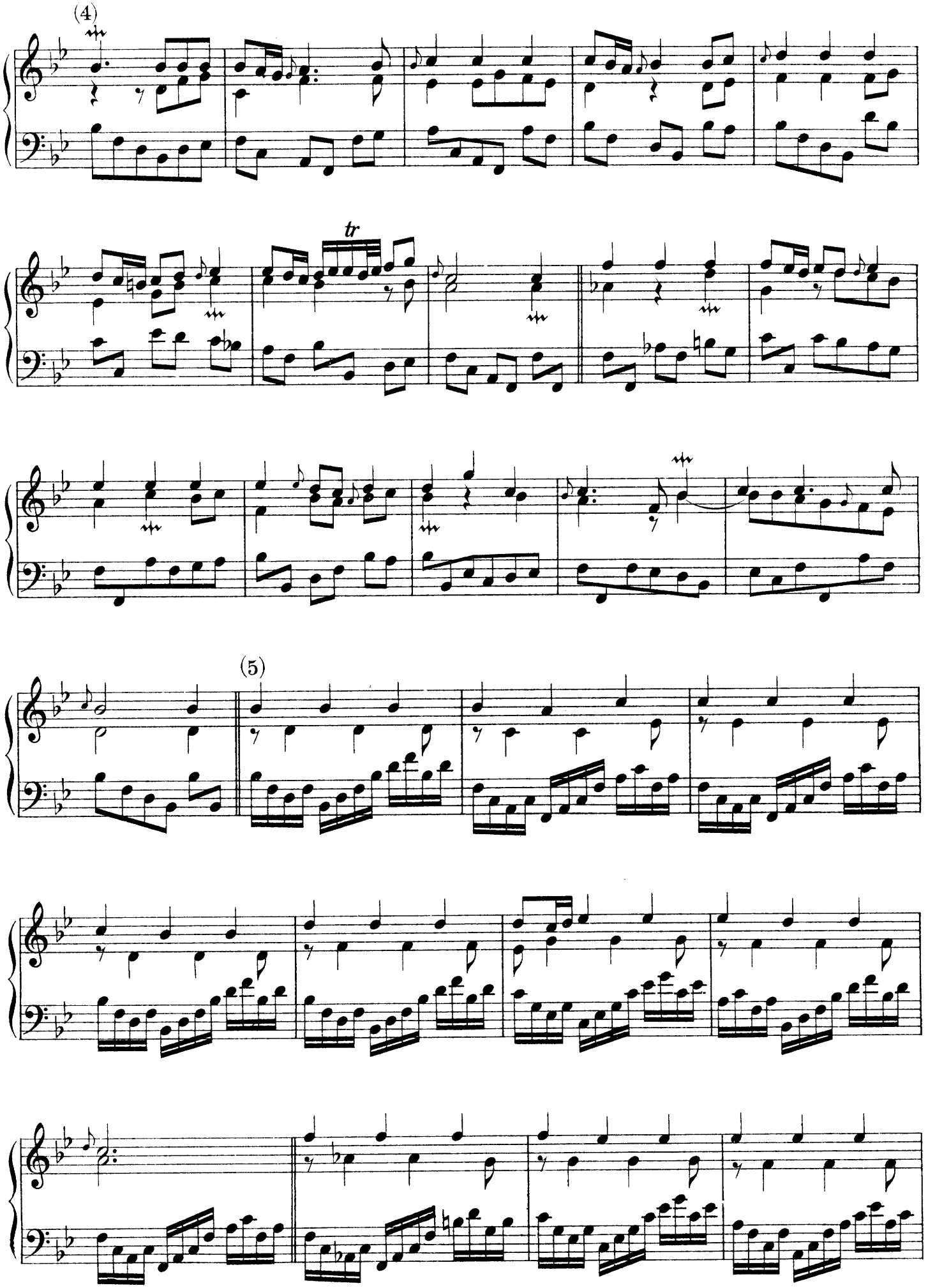
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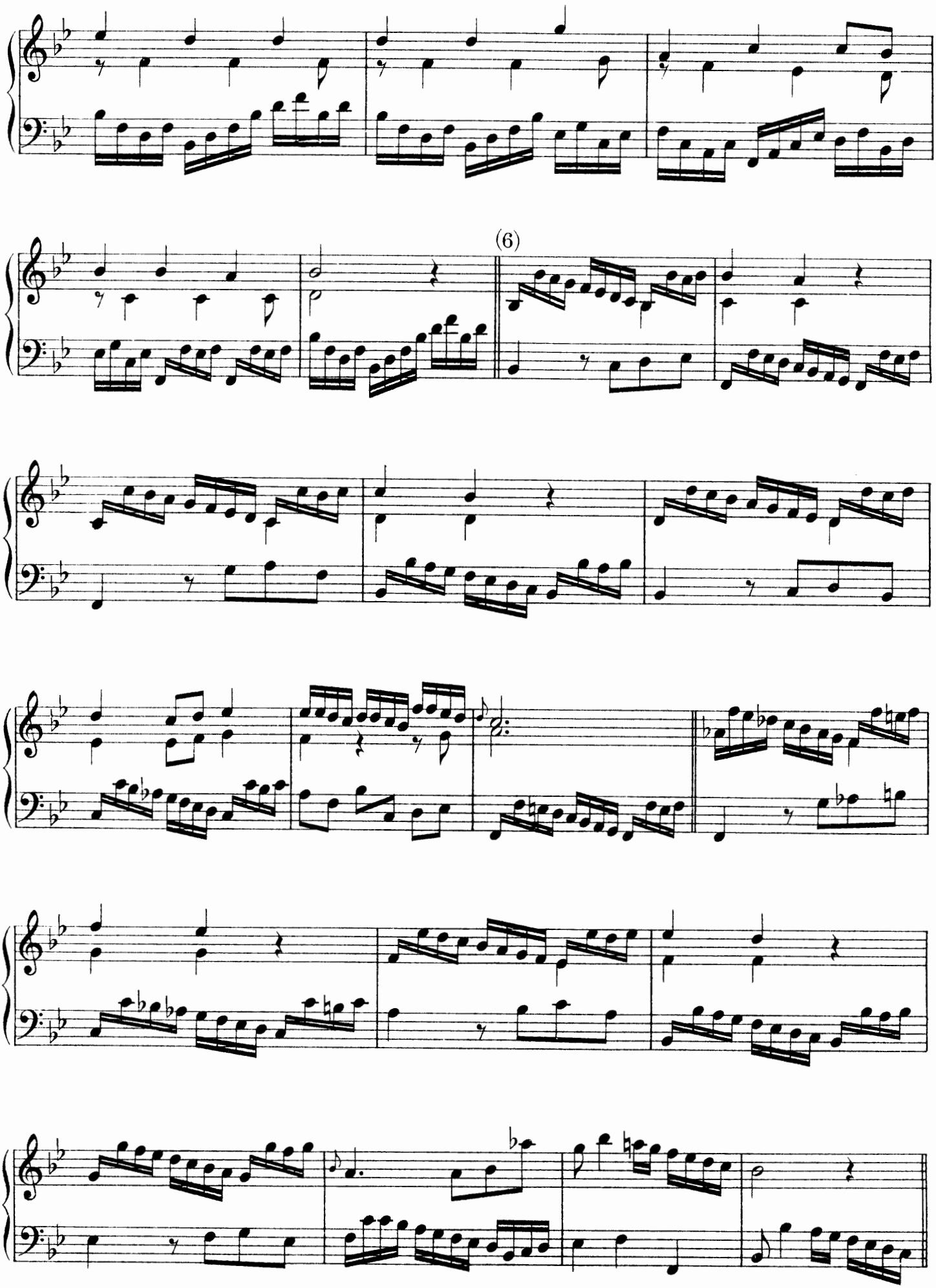
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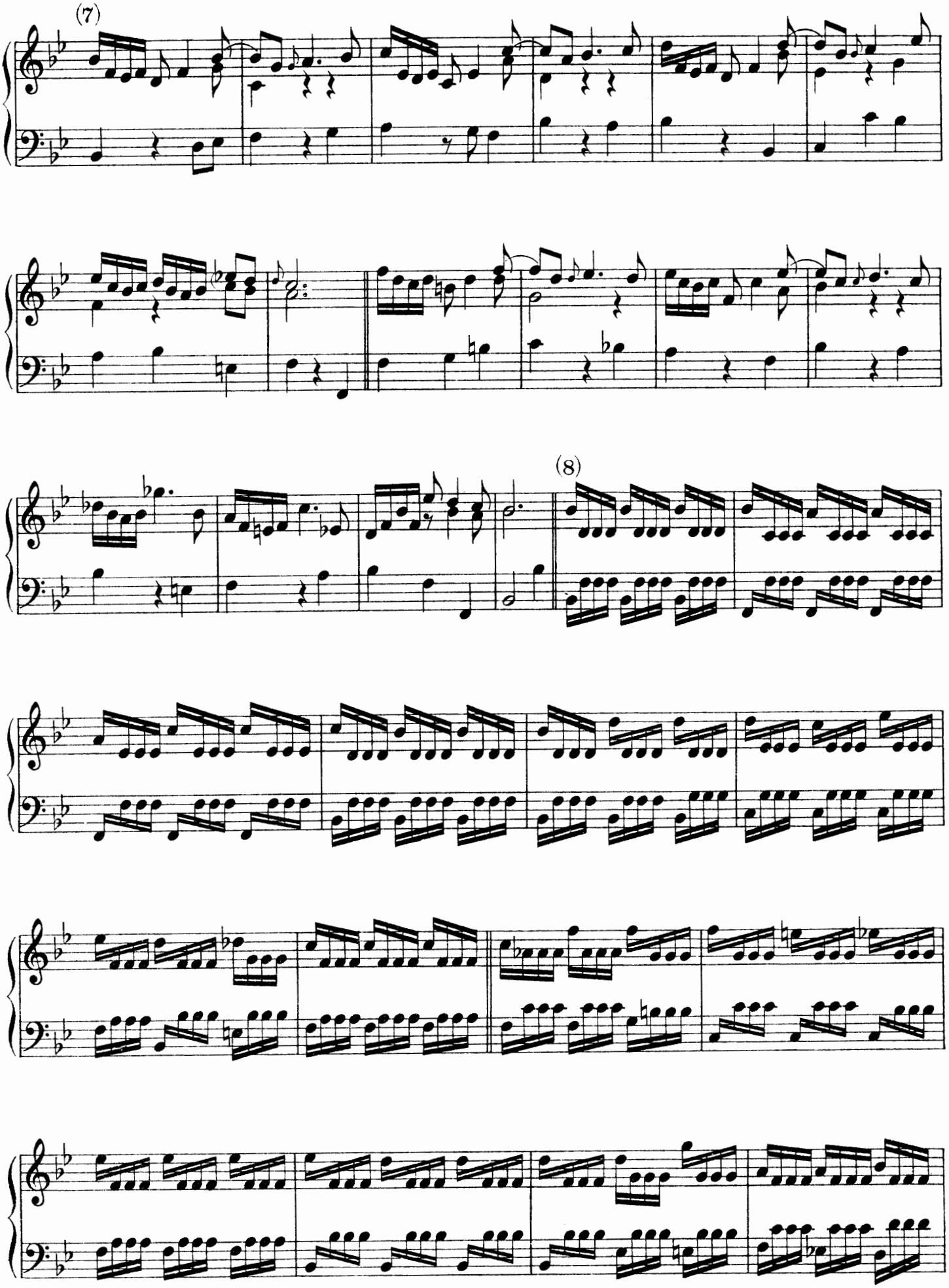
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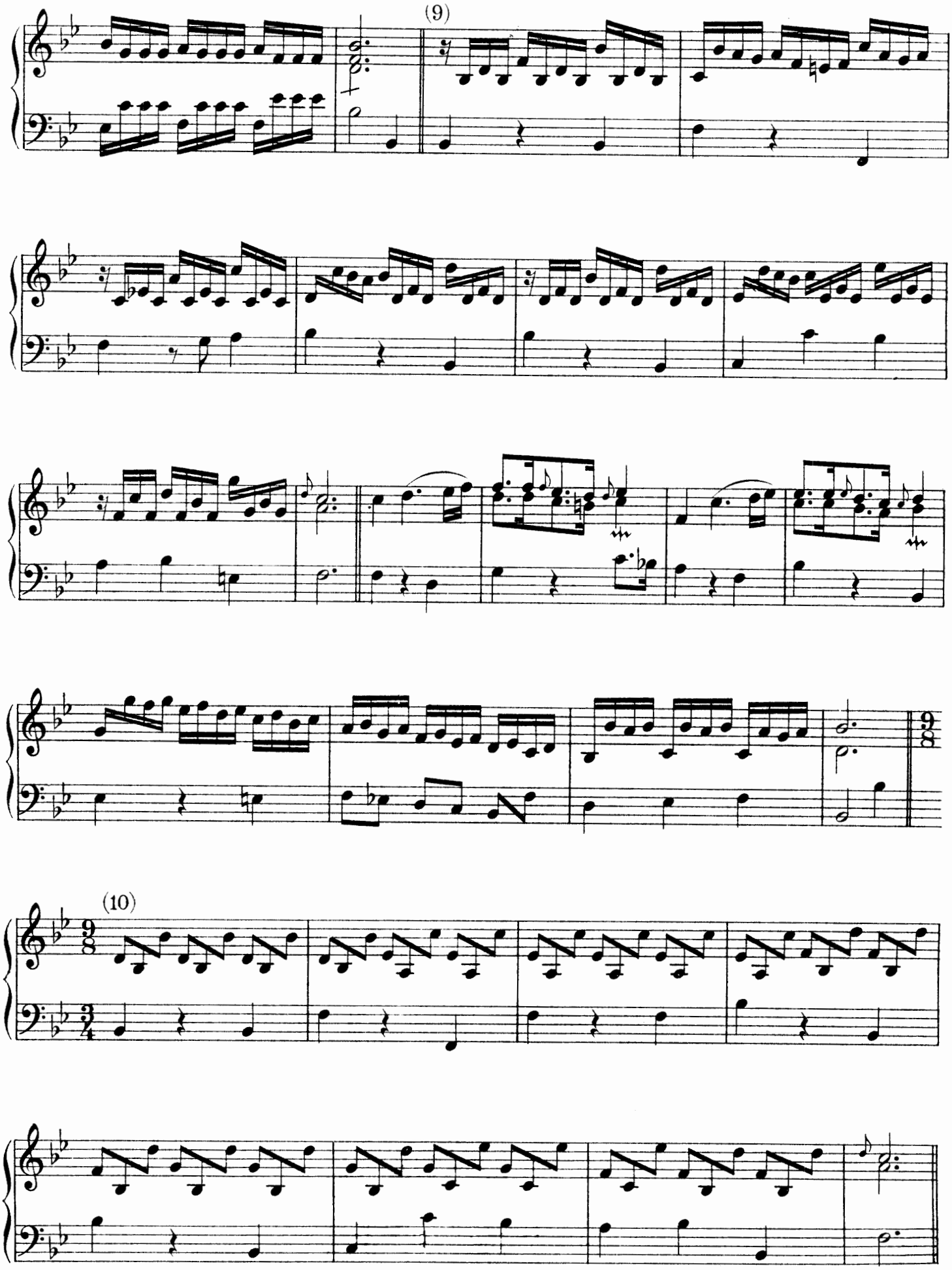
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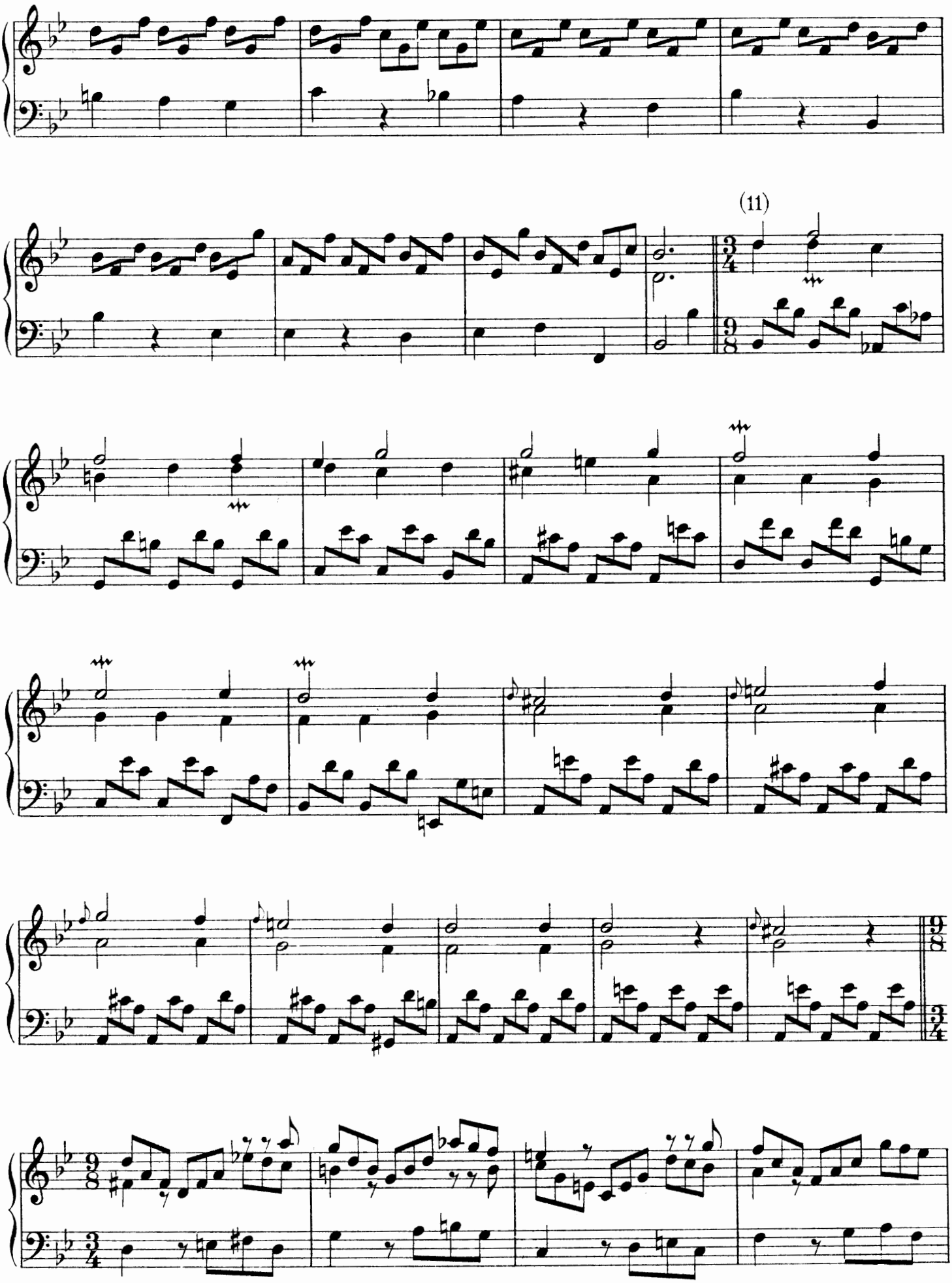
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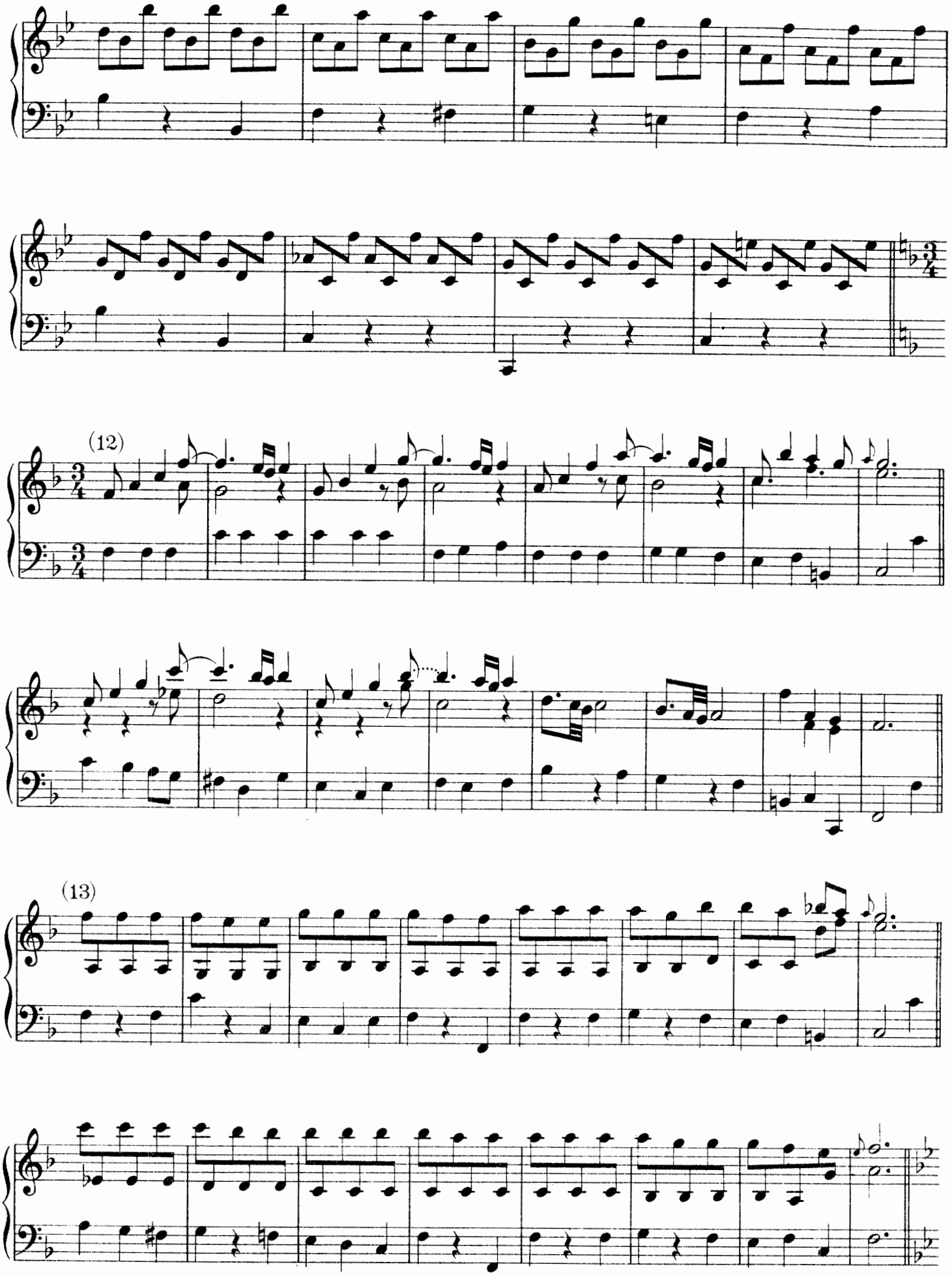
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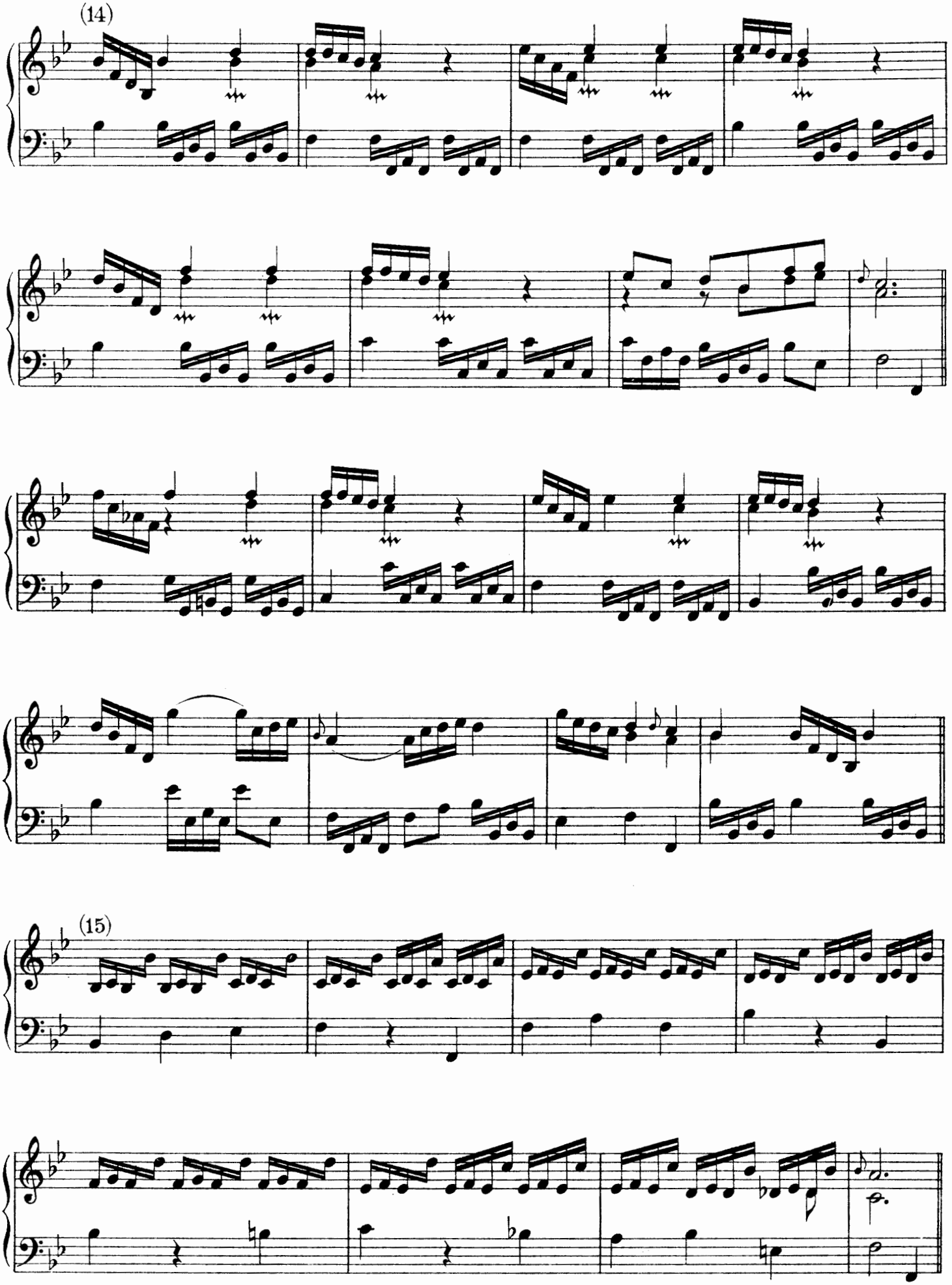
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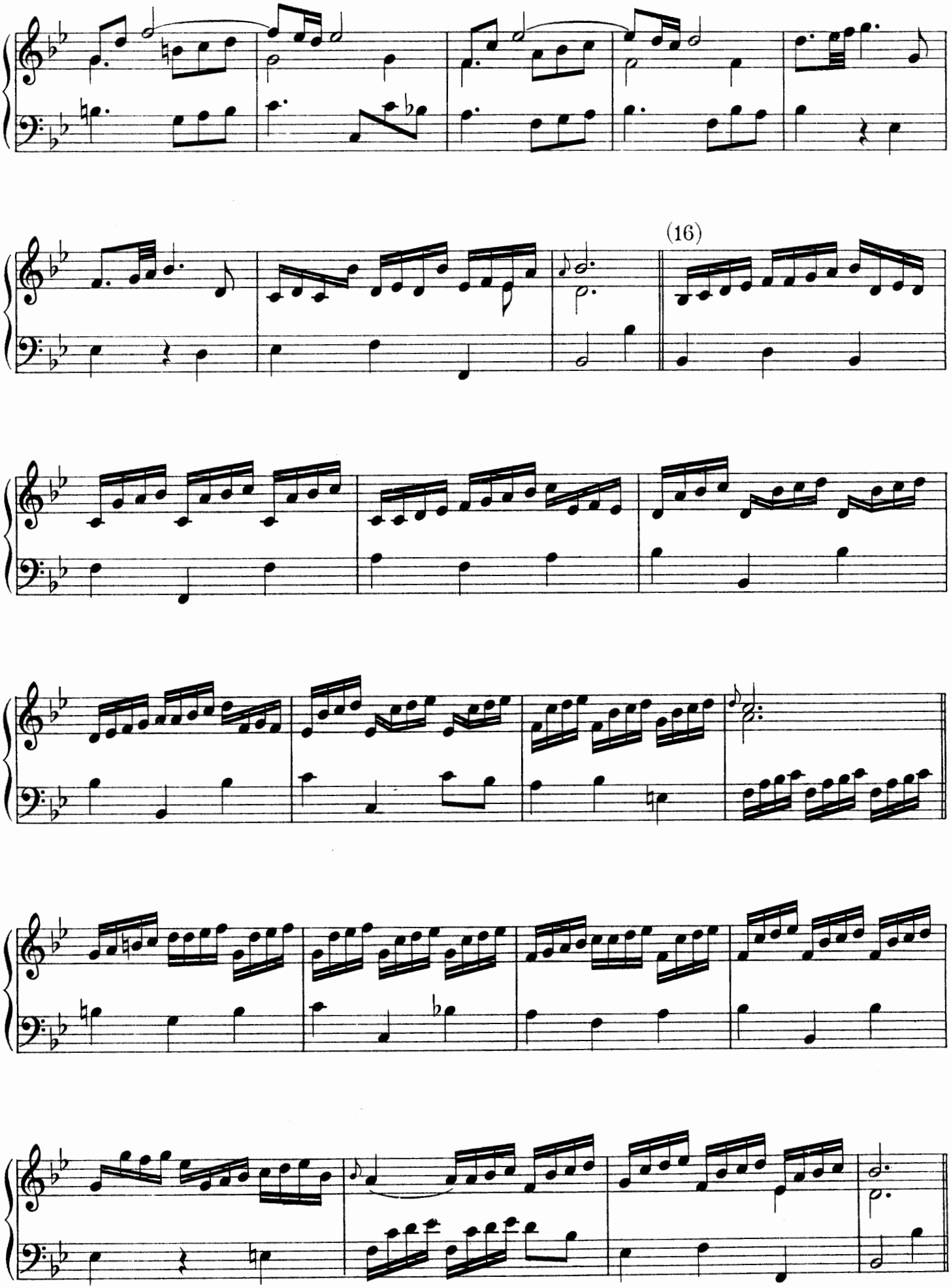
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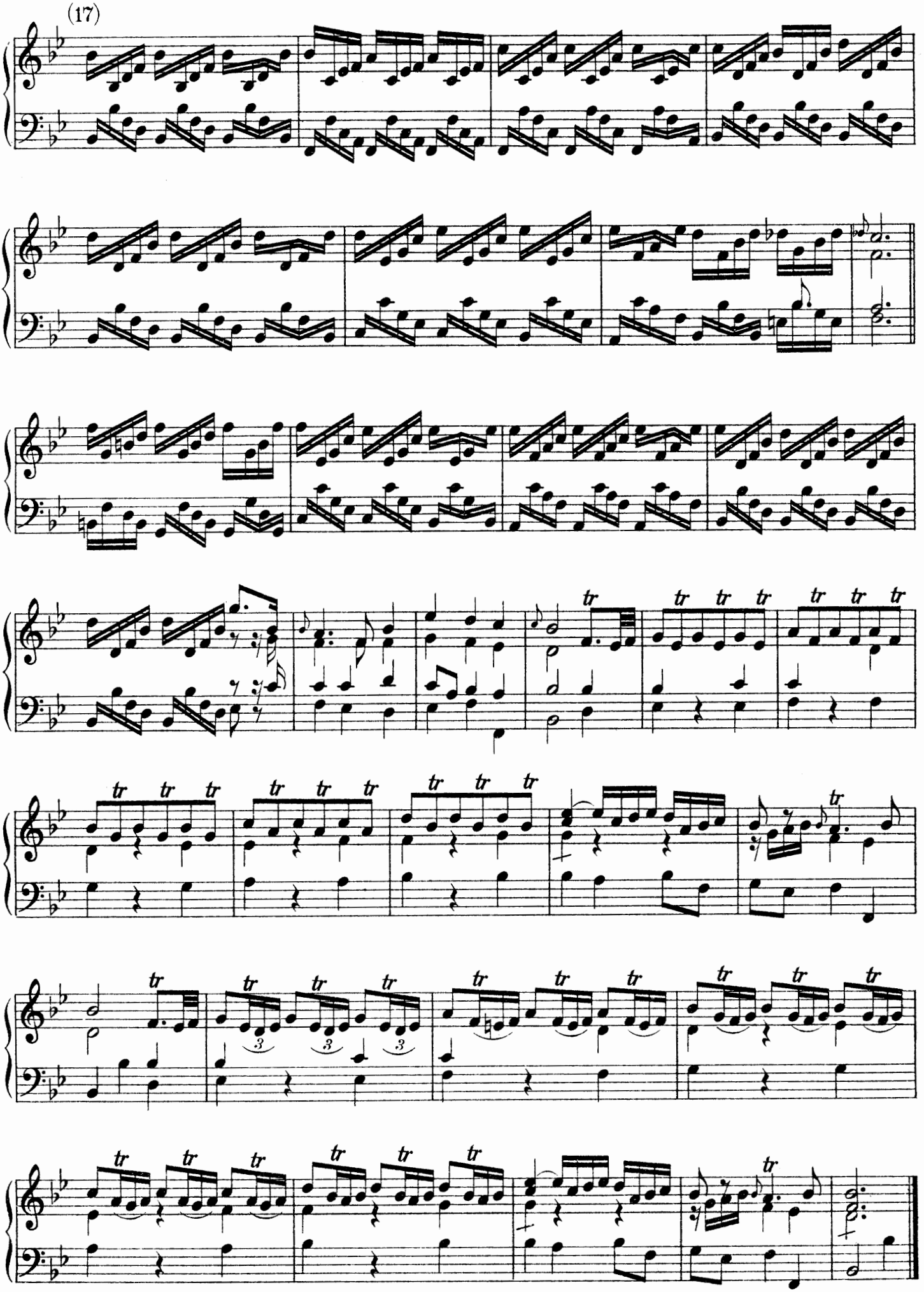
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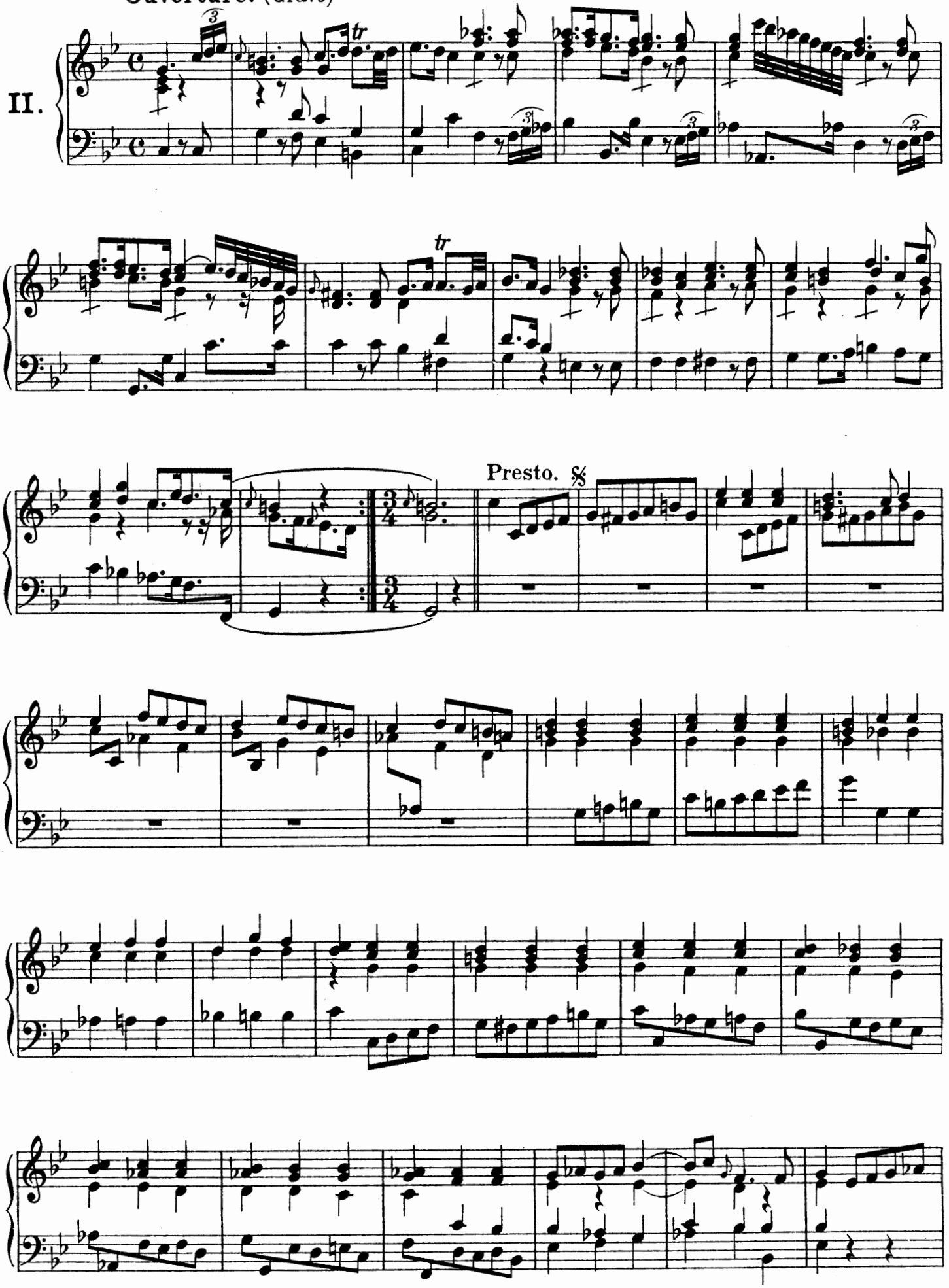
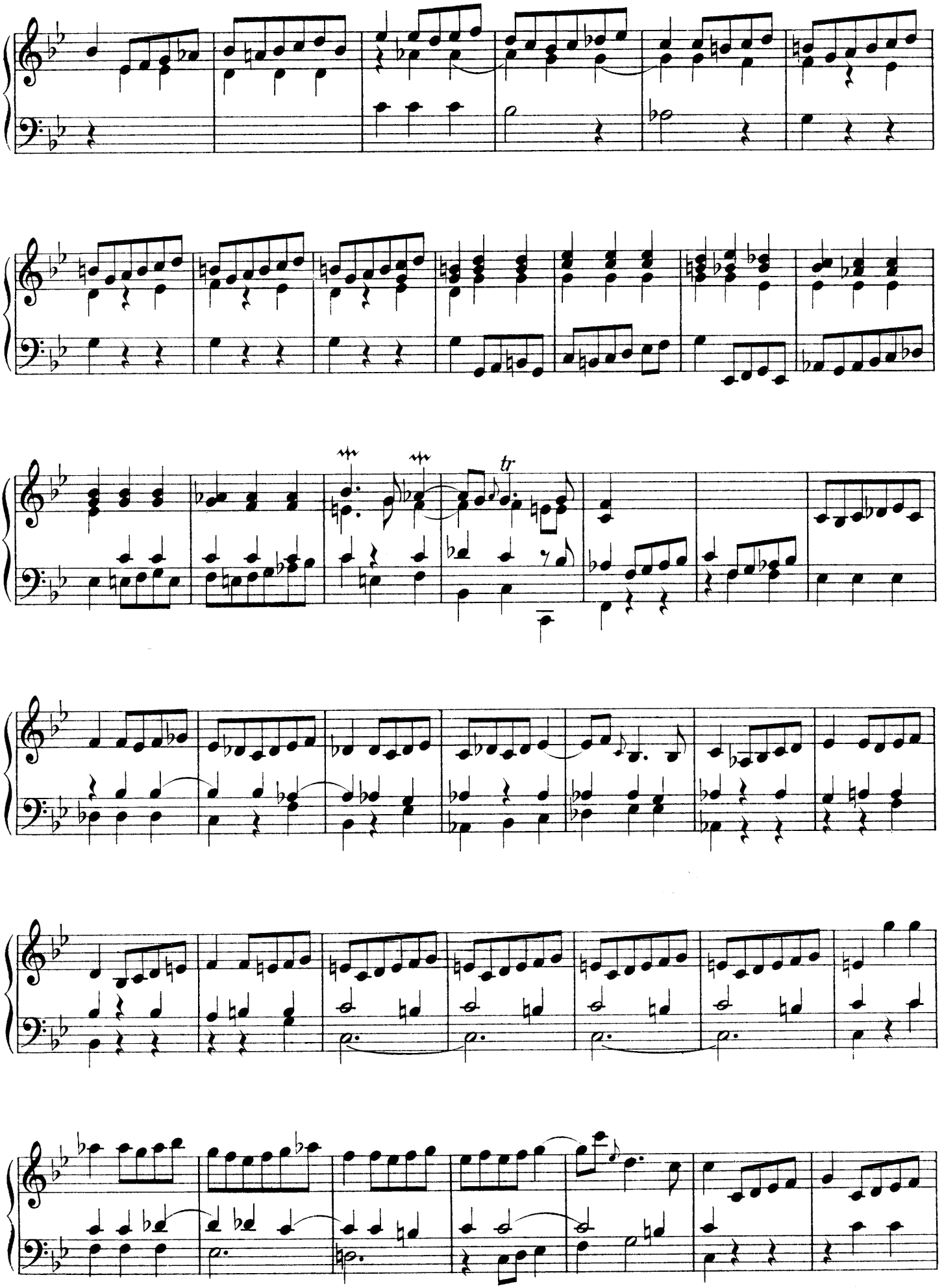
Ouverture. (Grave)

II.

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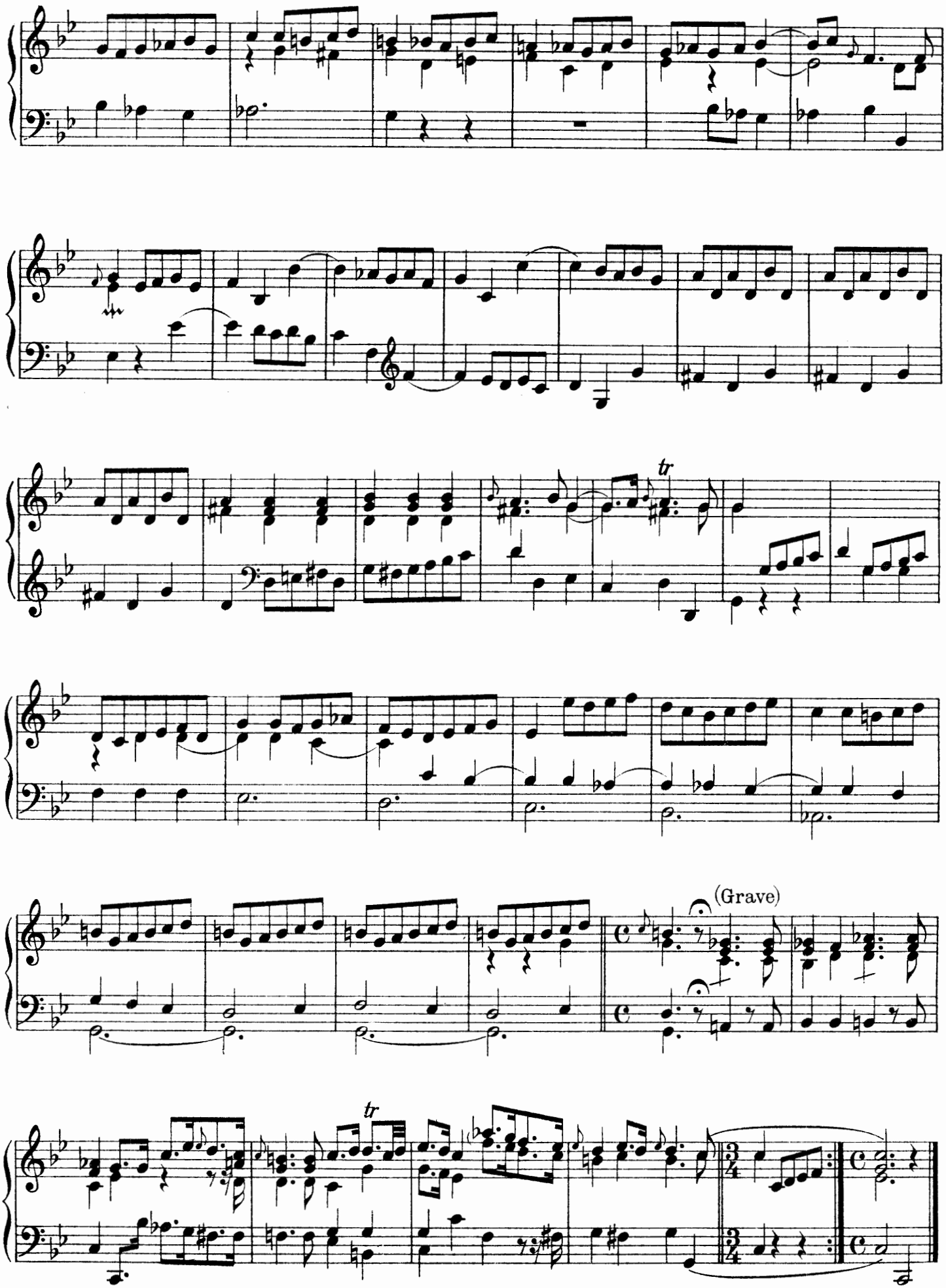
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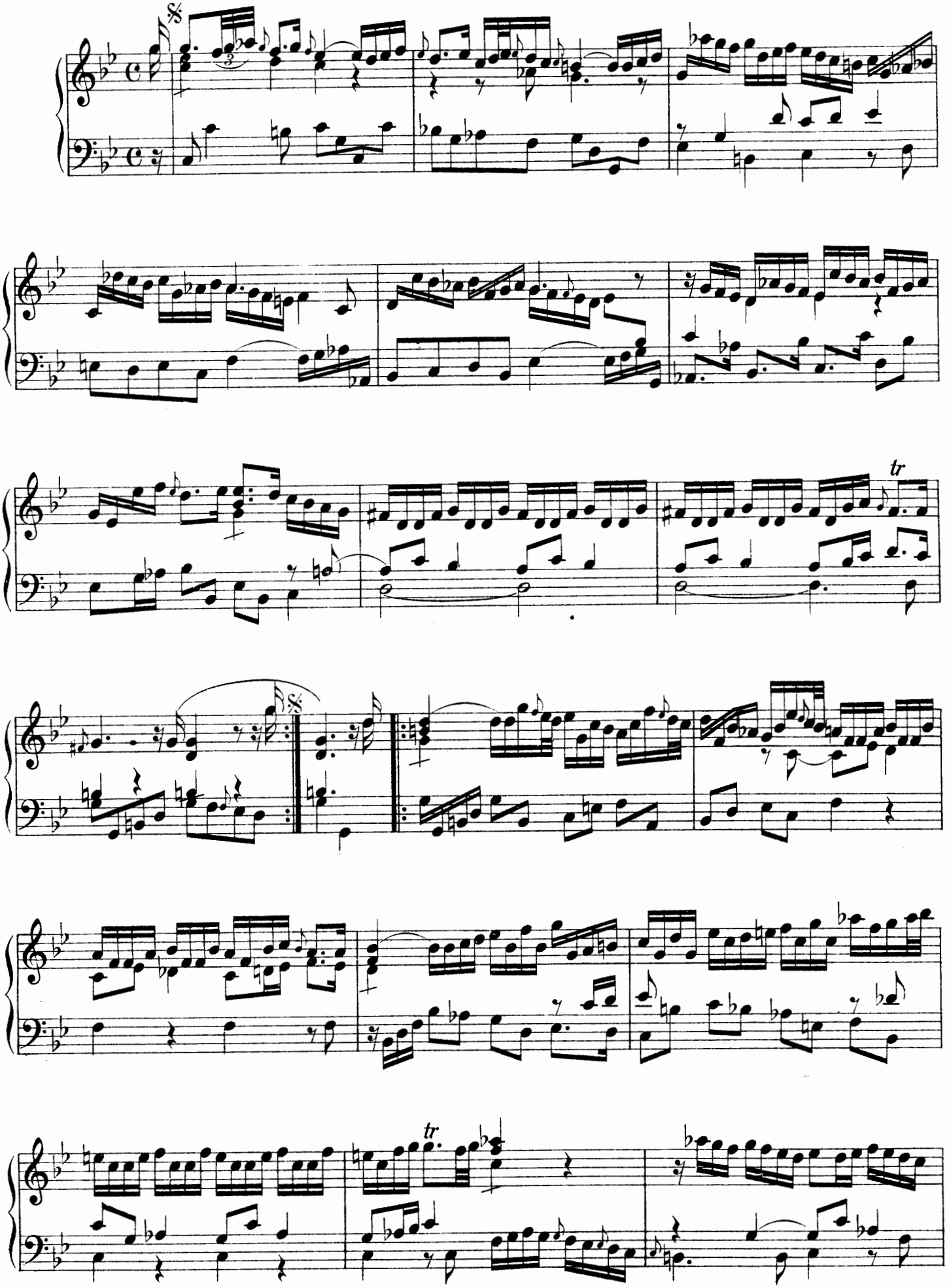

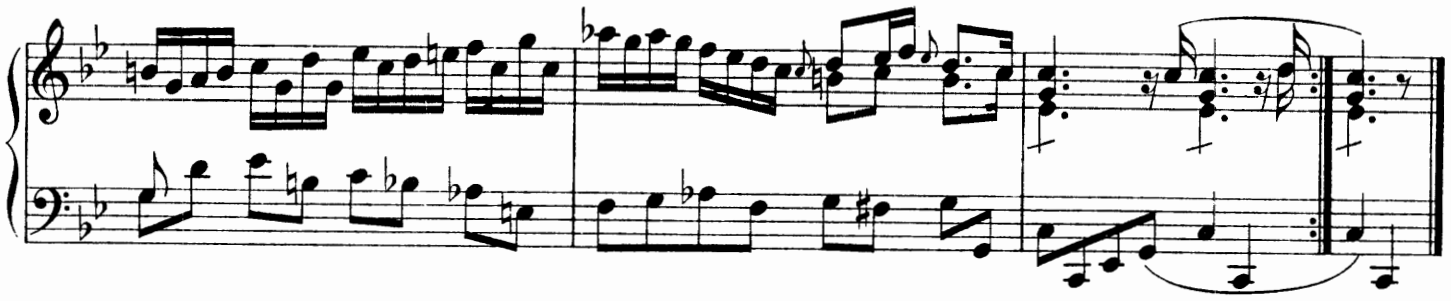

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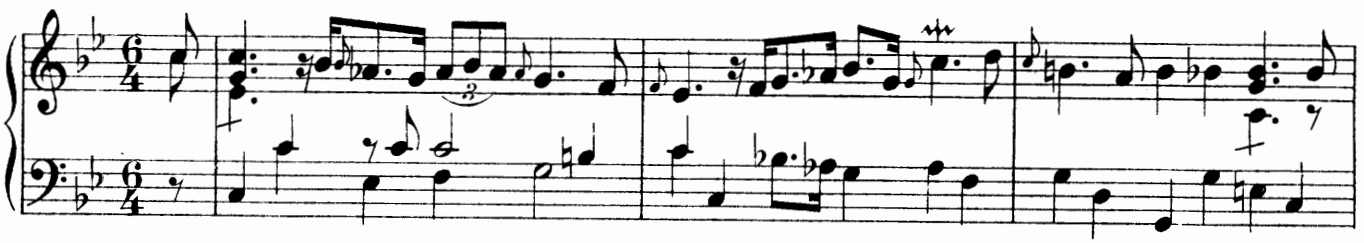
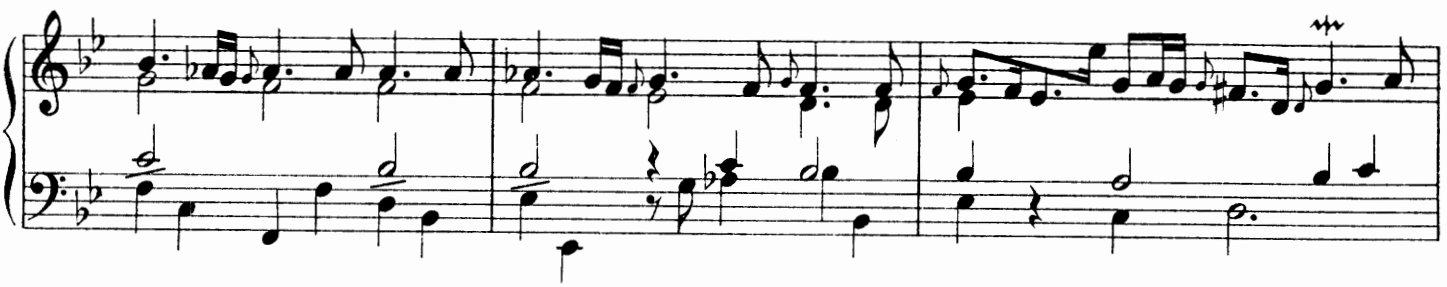
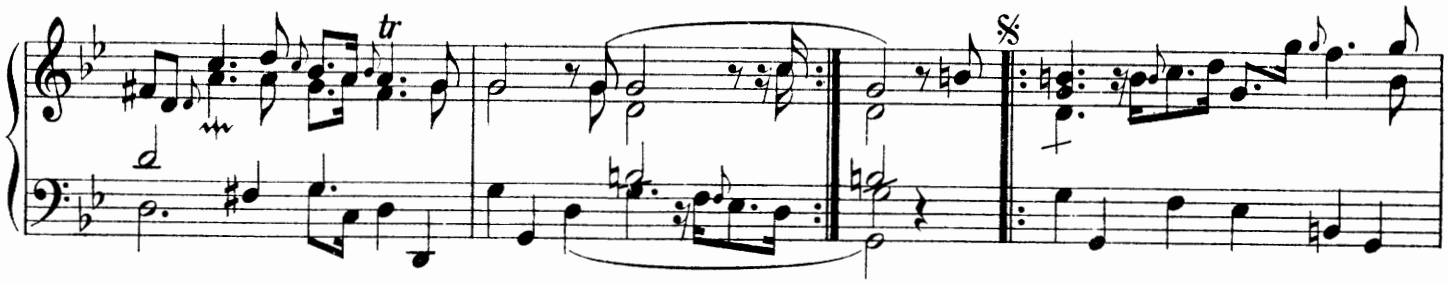
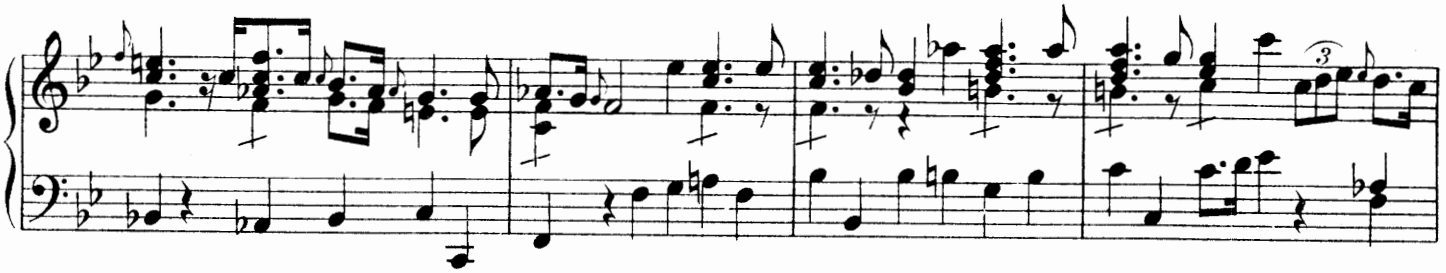
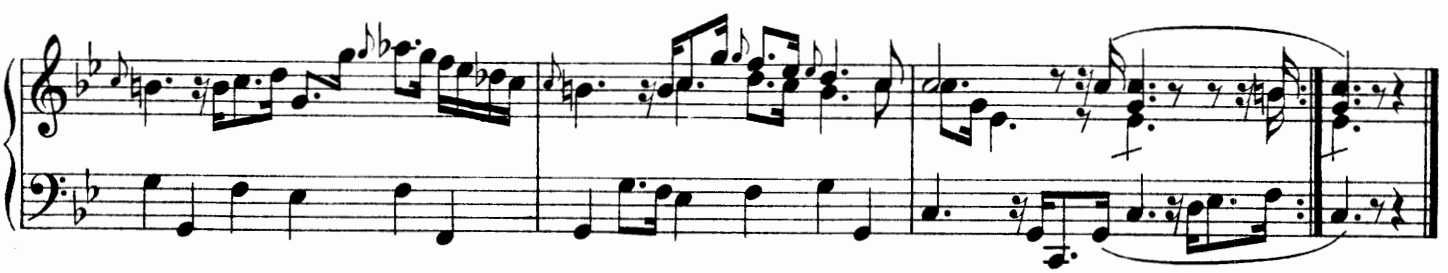


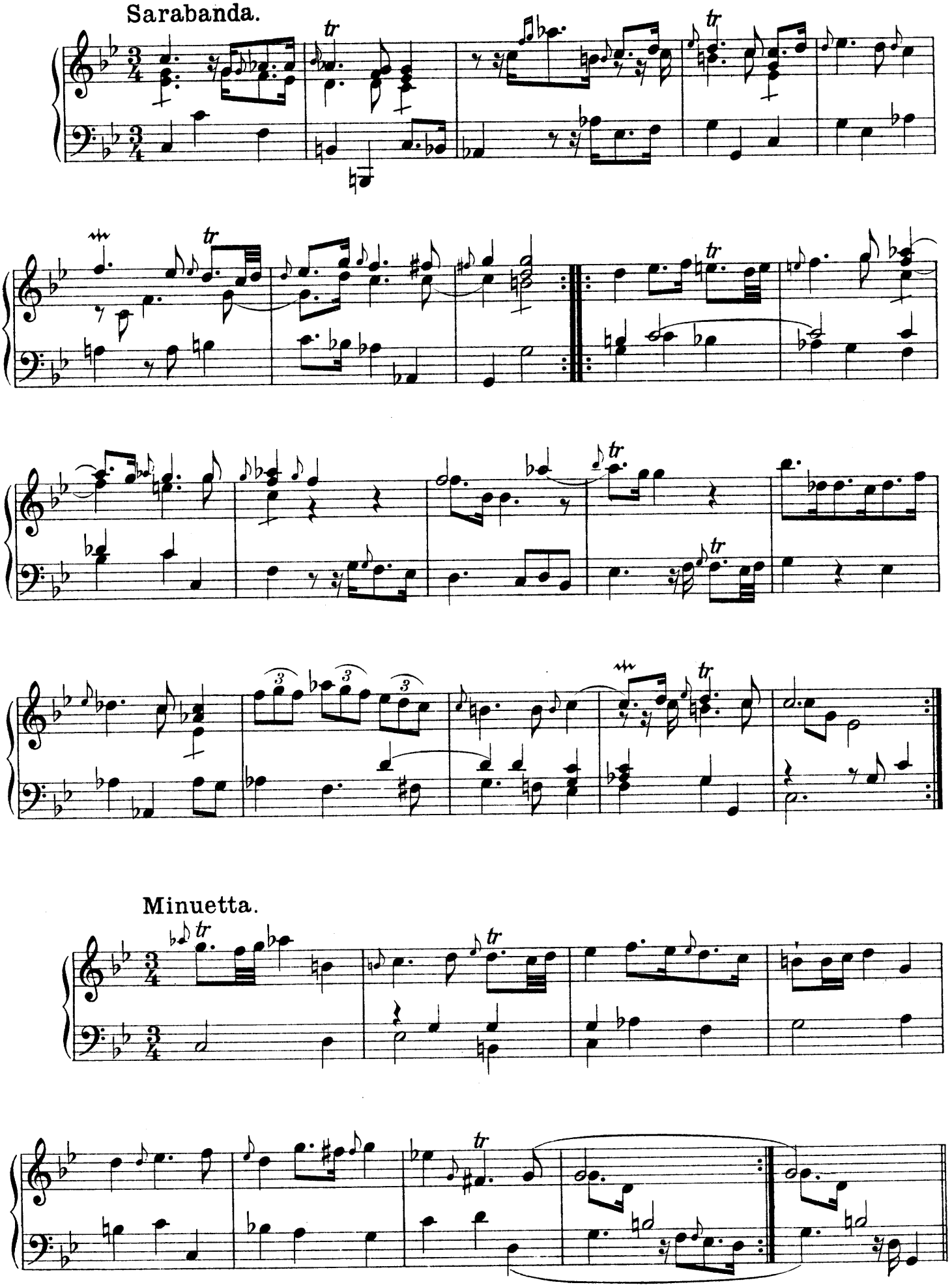








Sarabanda.



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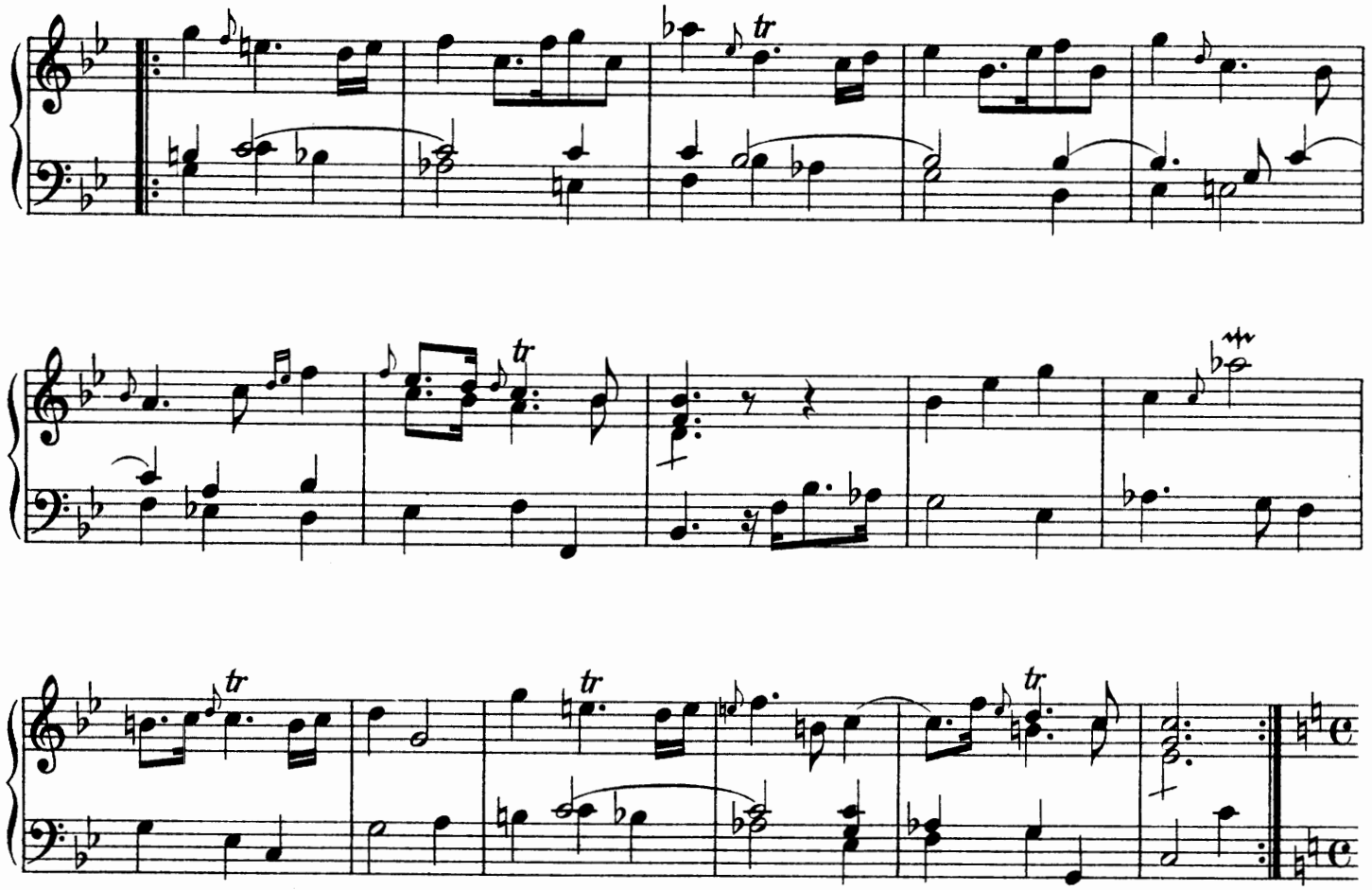

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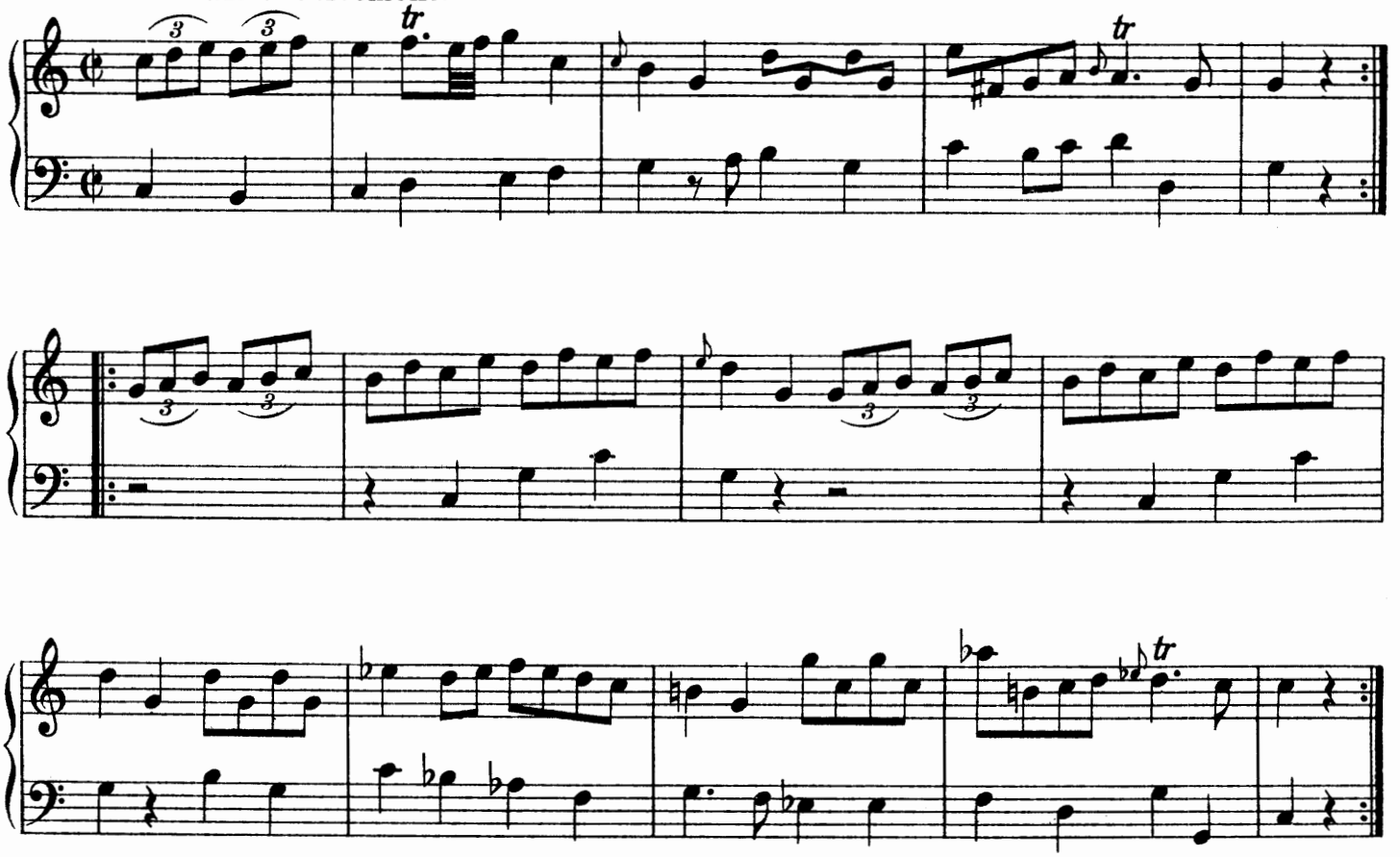

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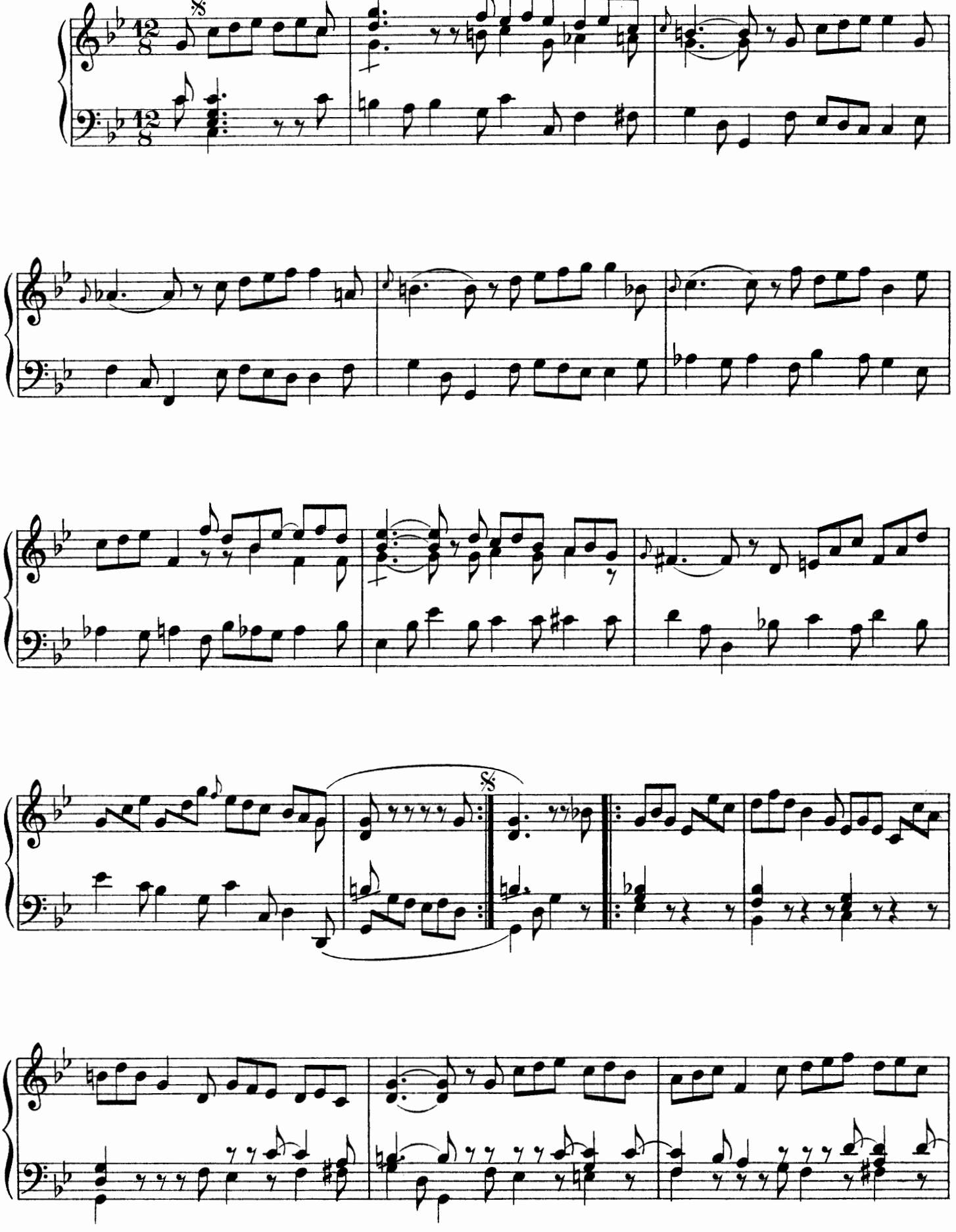

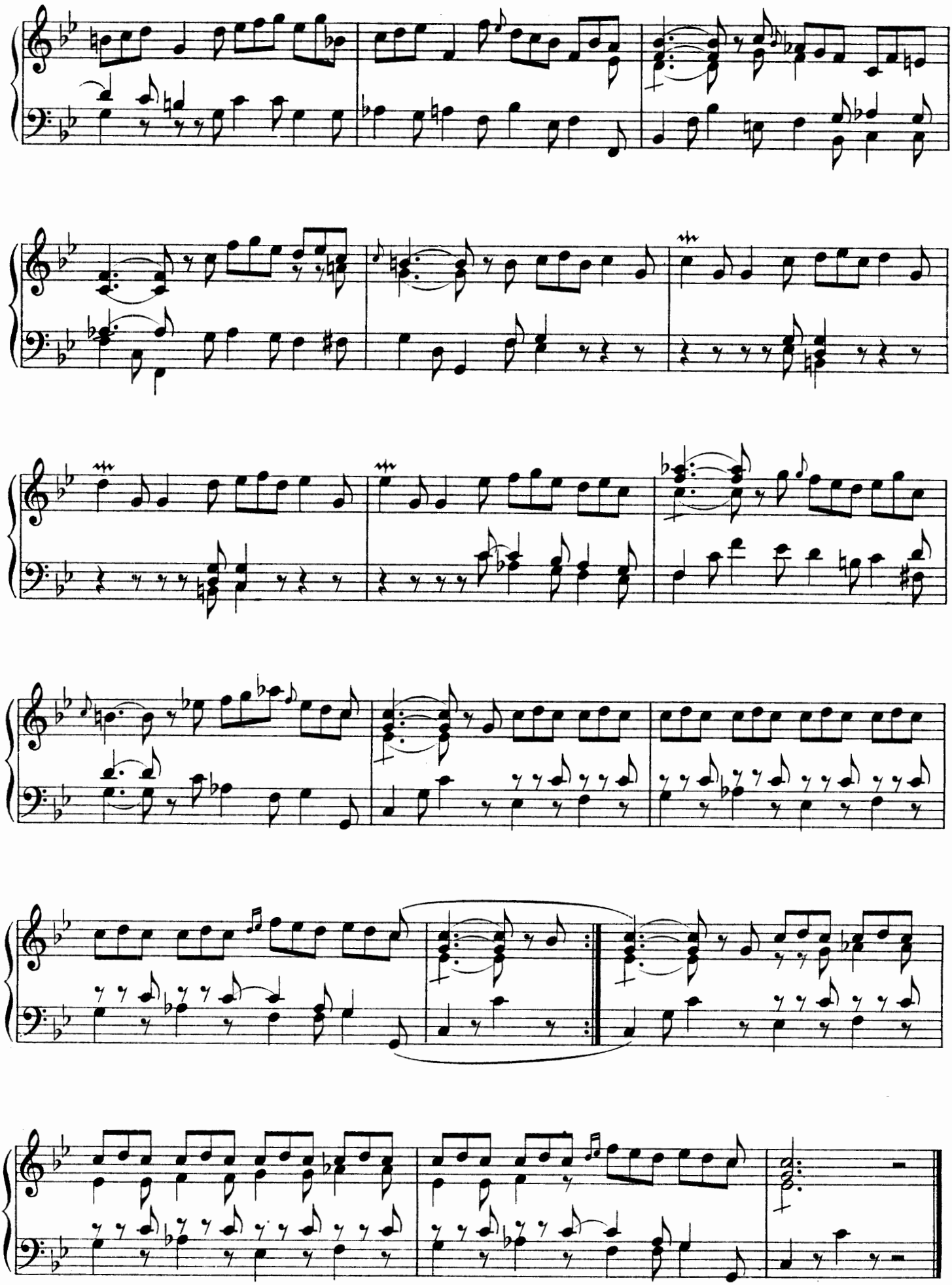

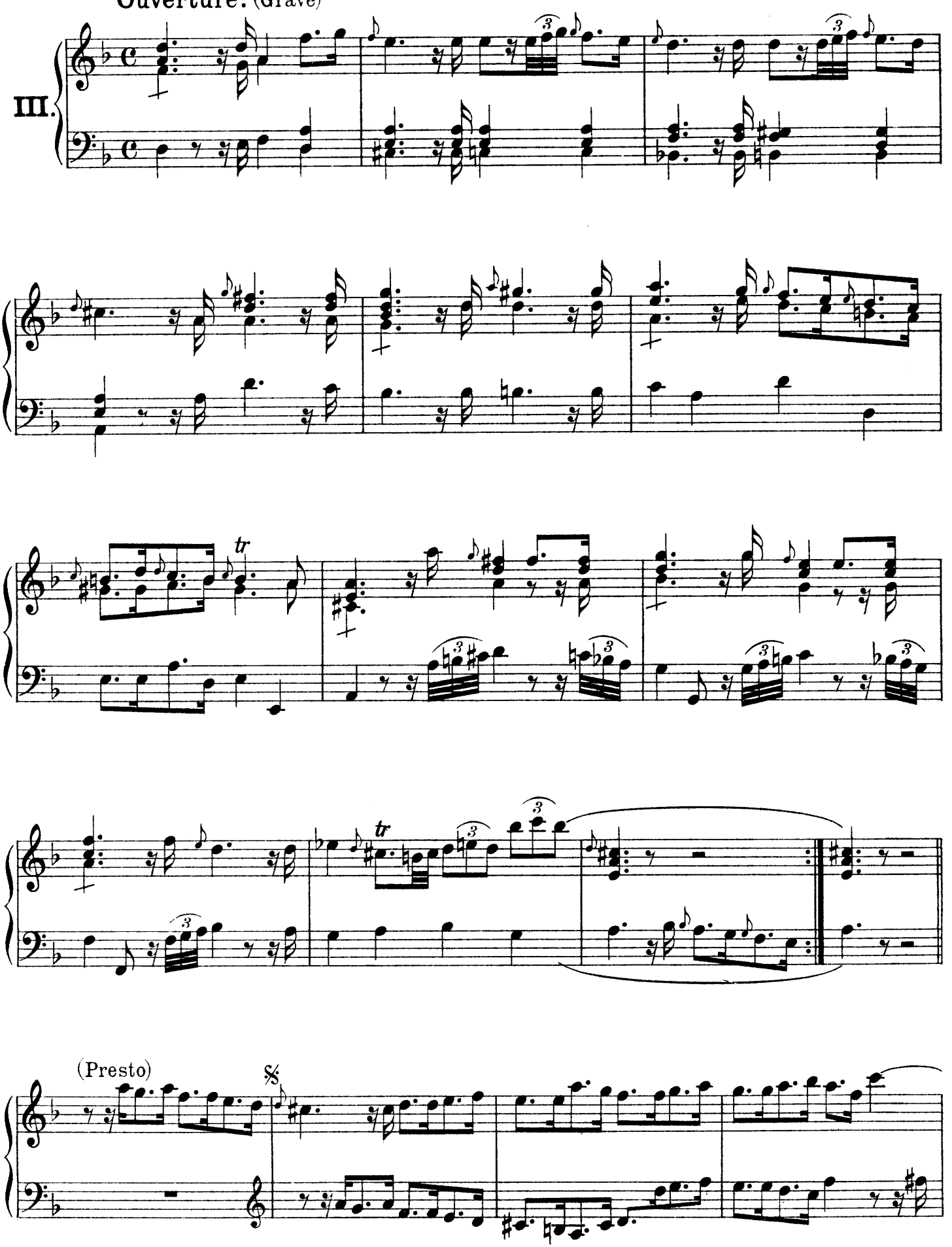
Ouverture. (Grave)
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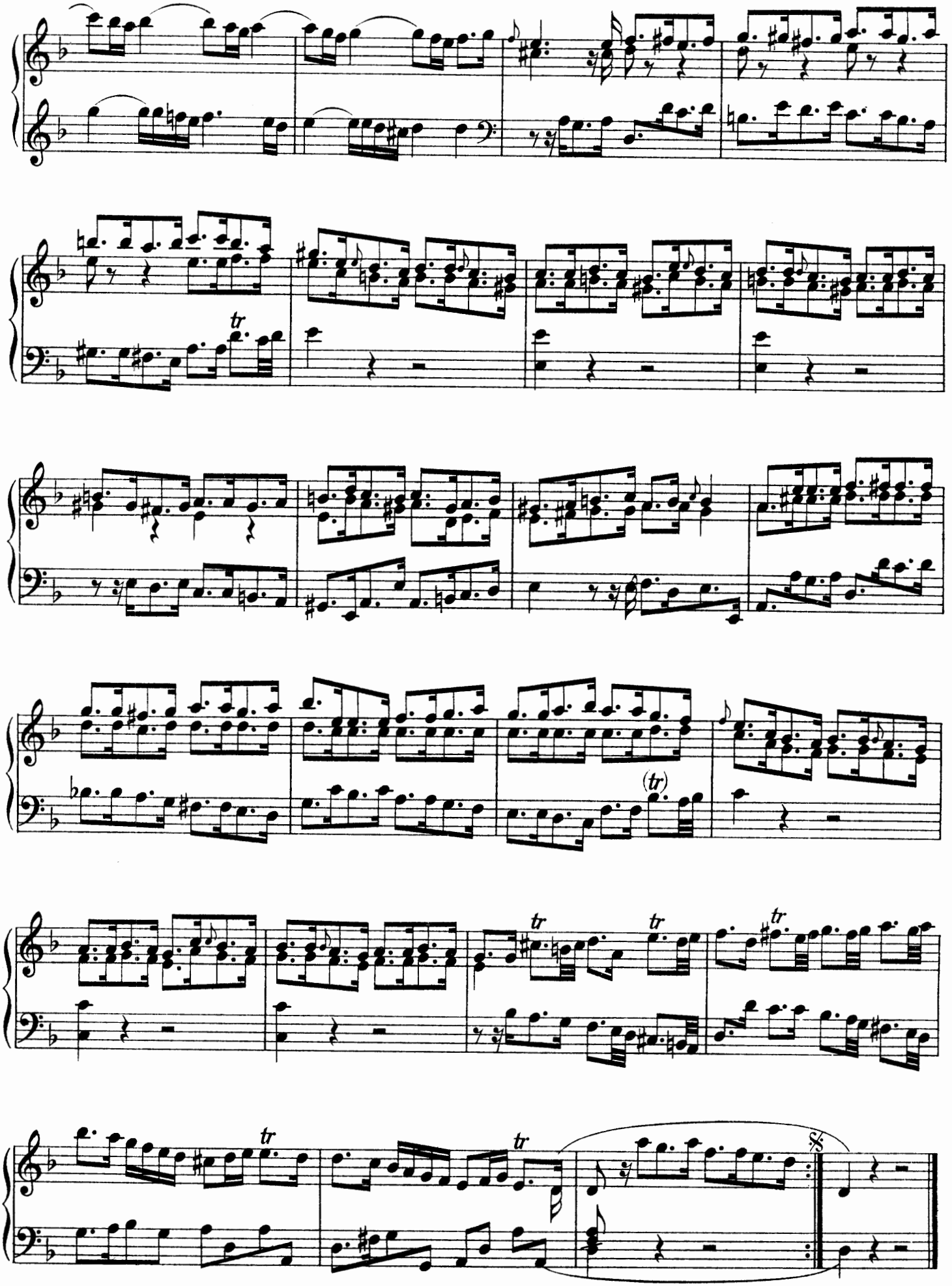
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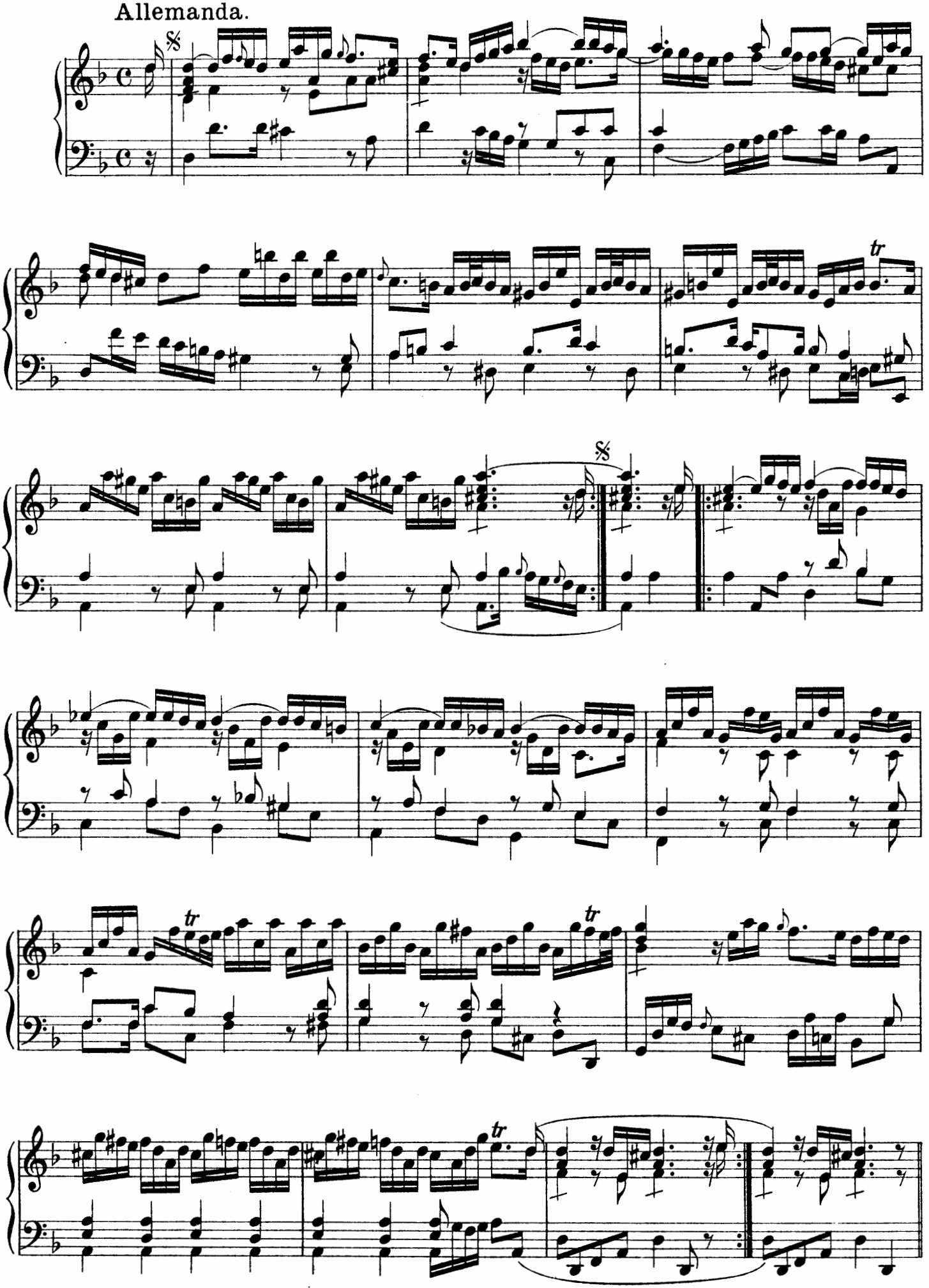
Allemanda.



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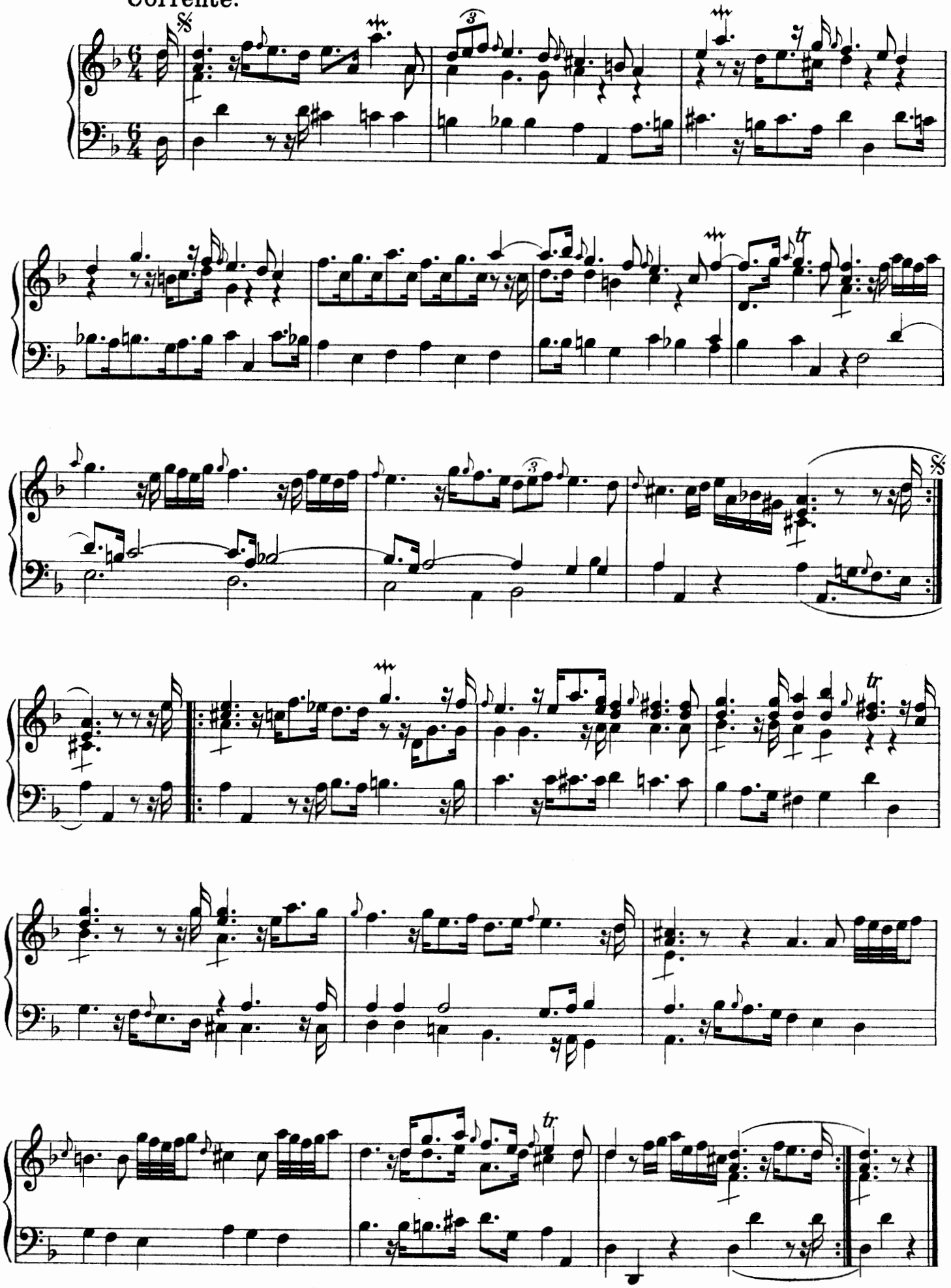
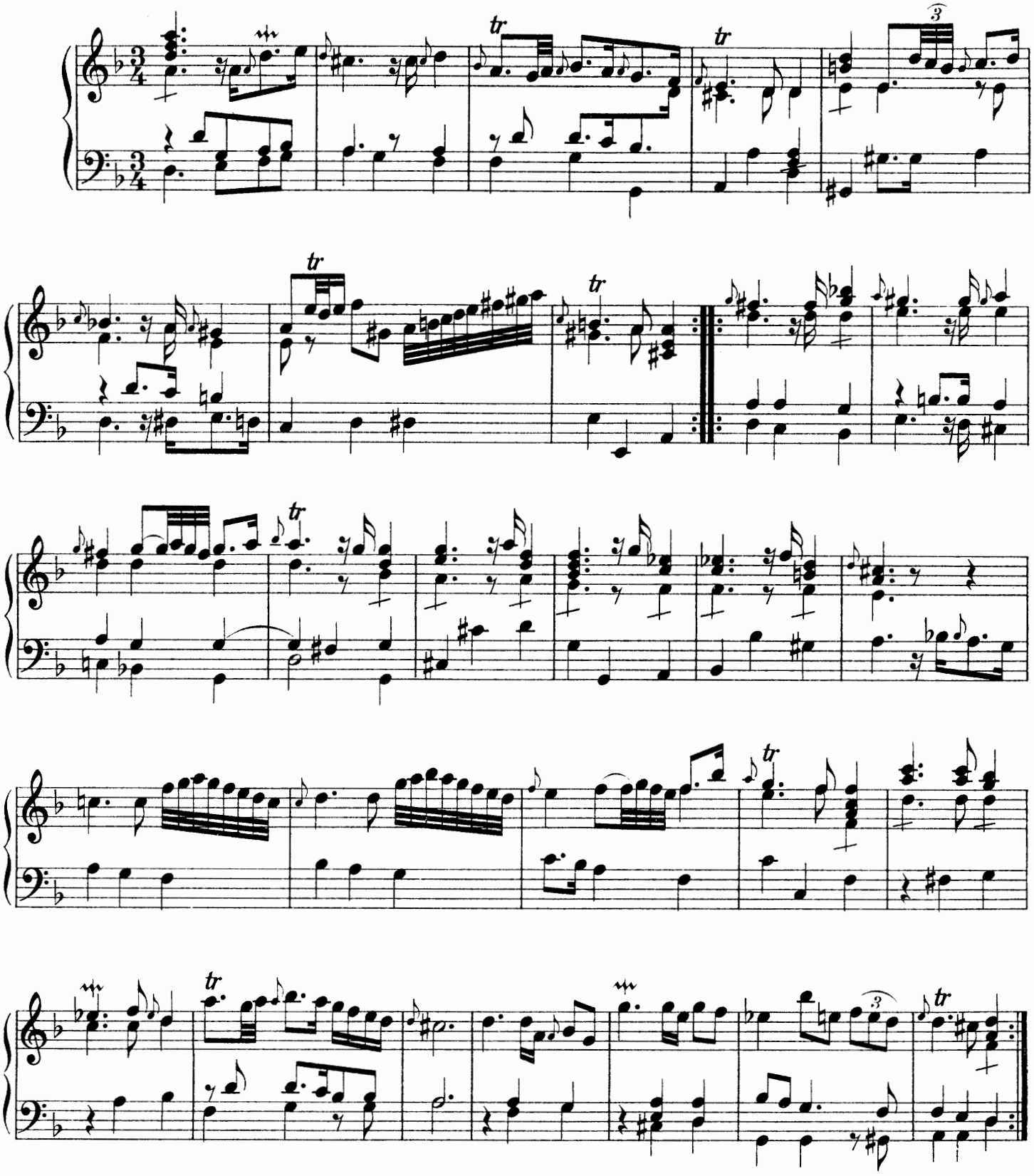


Sarabanda.



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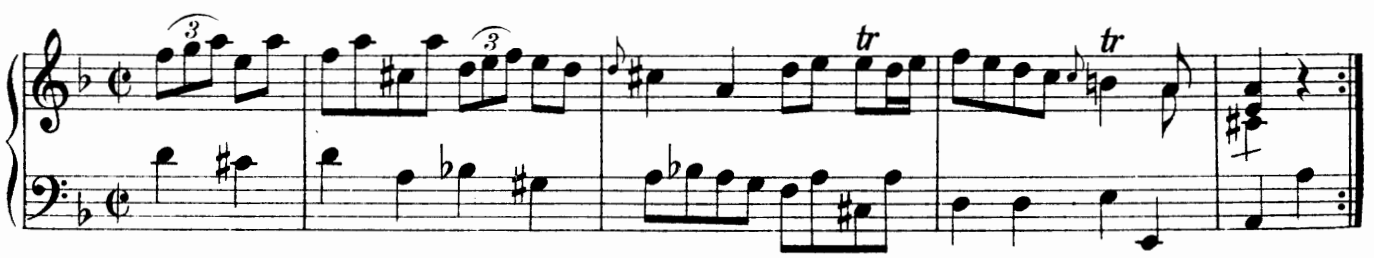
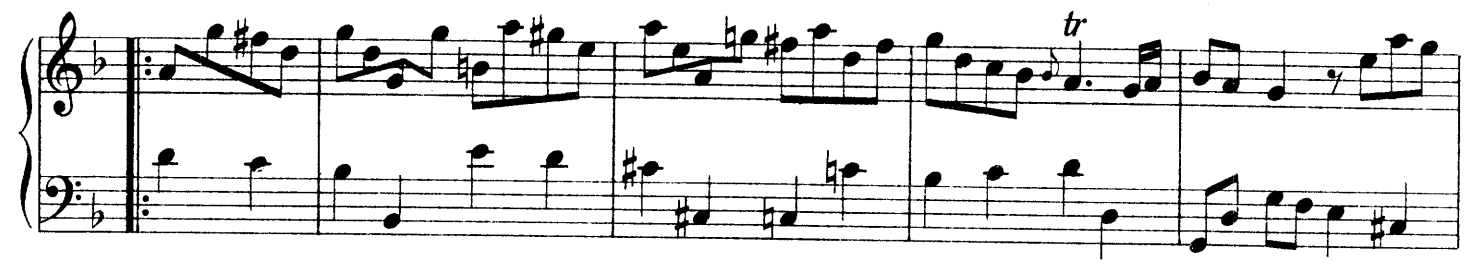
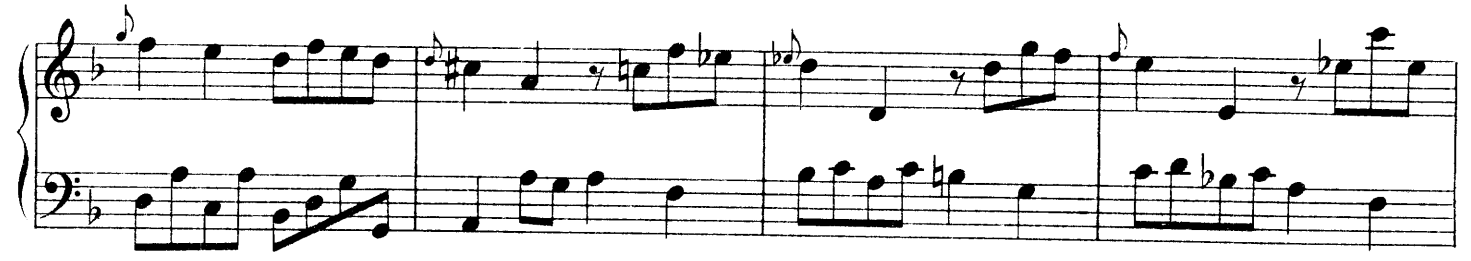
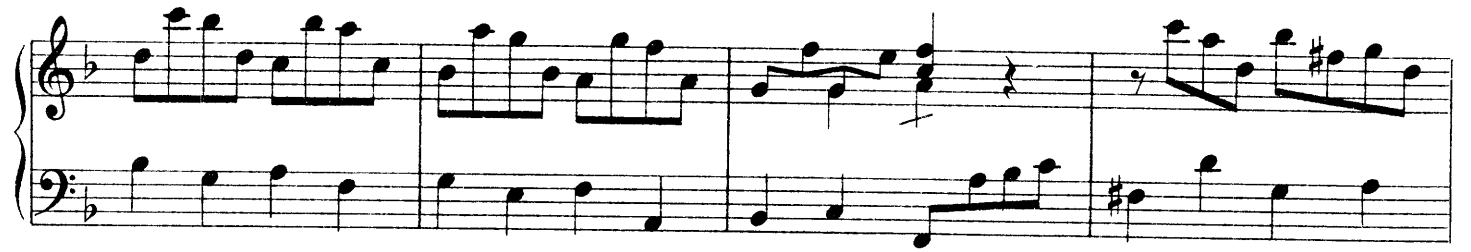
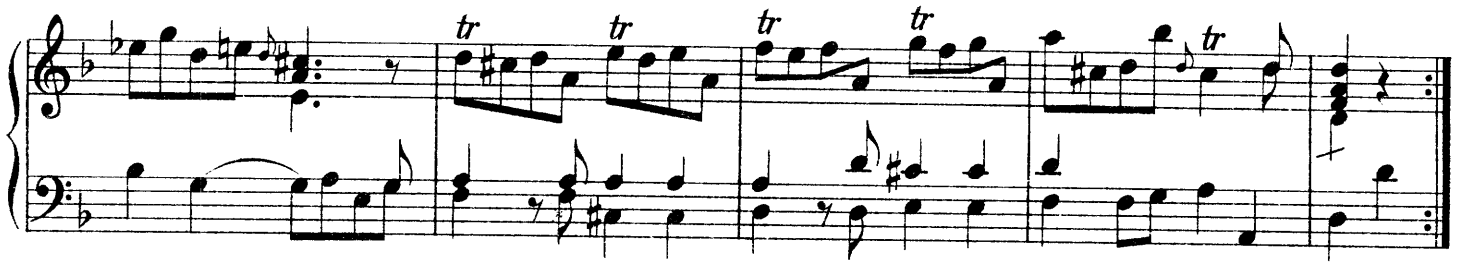


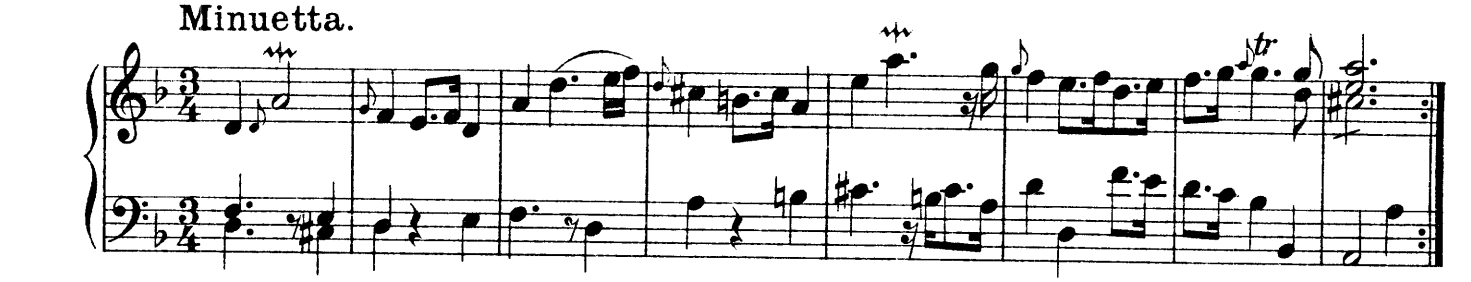


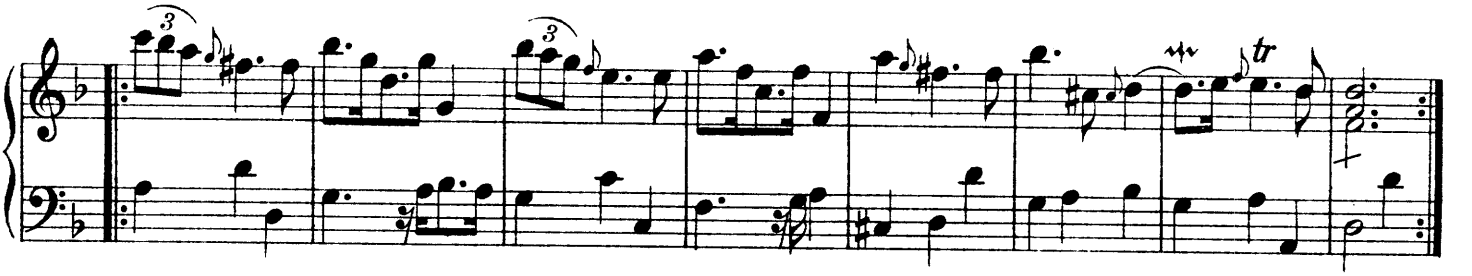




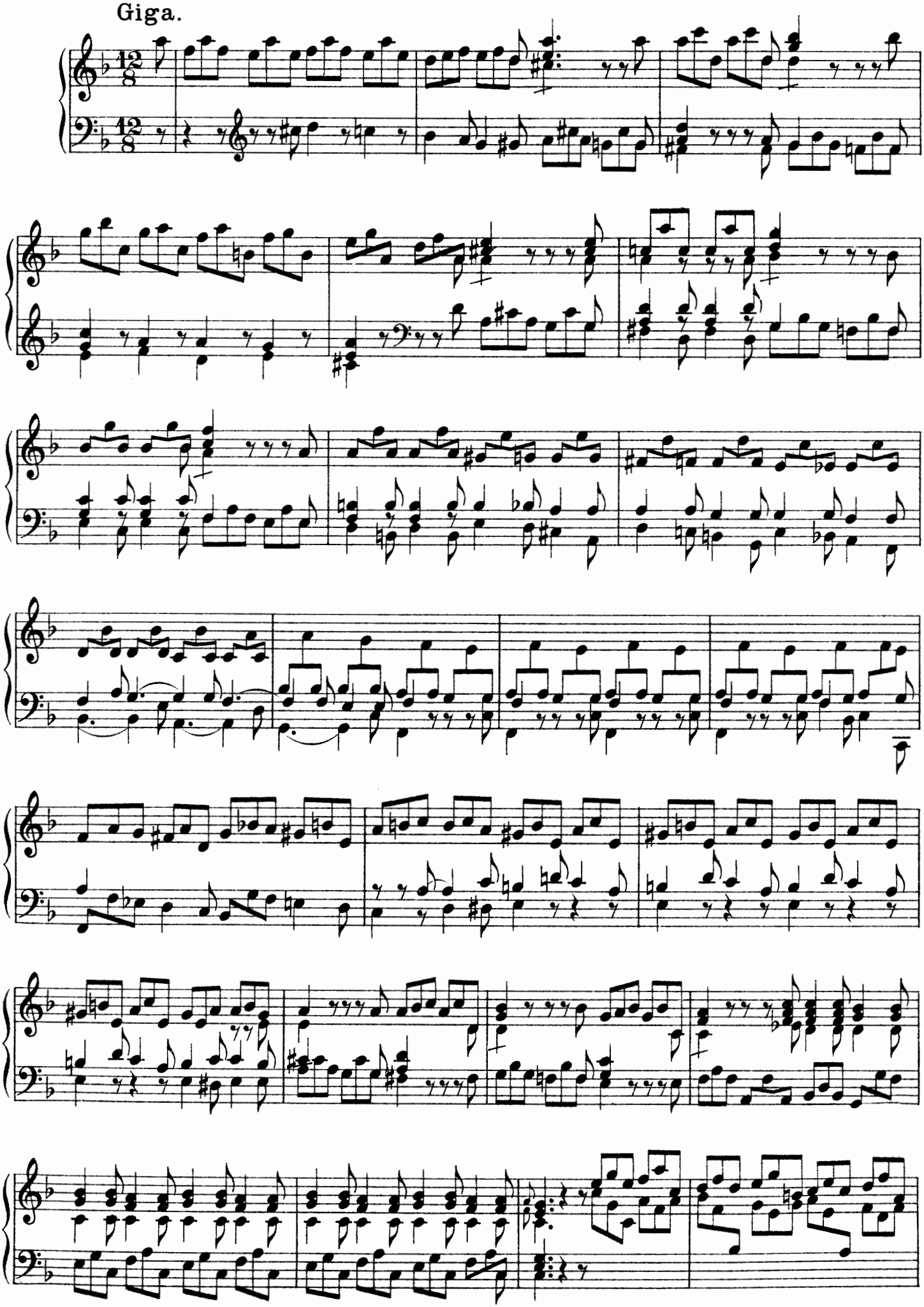


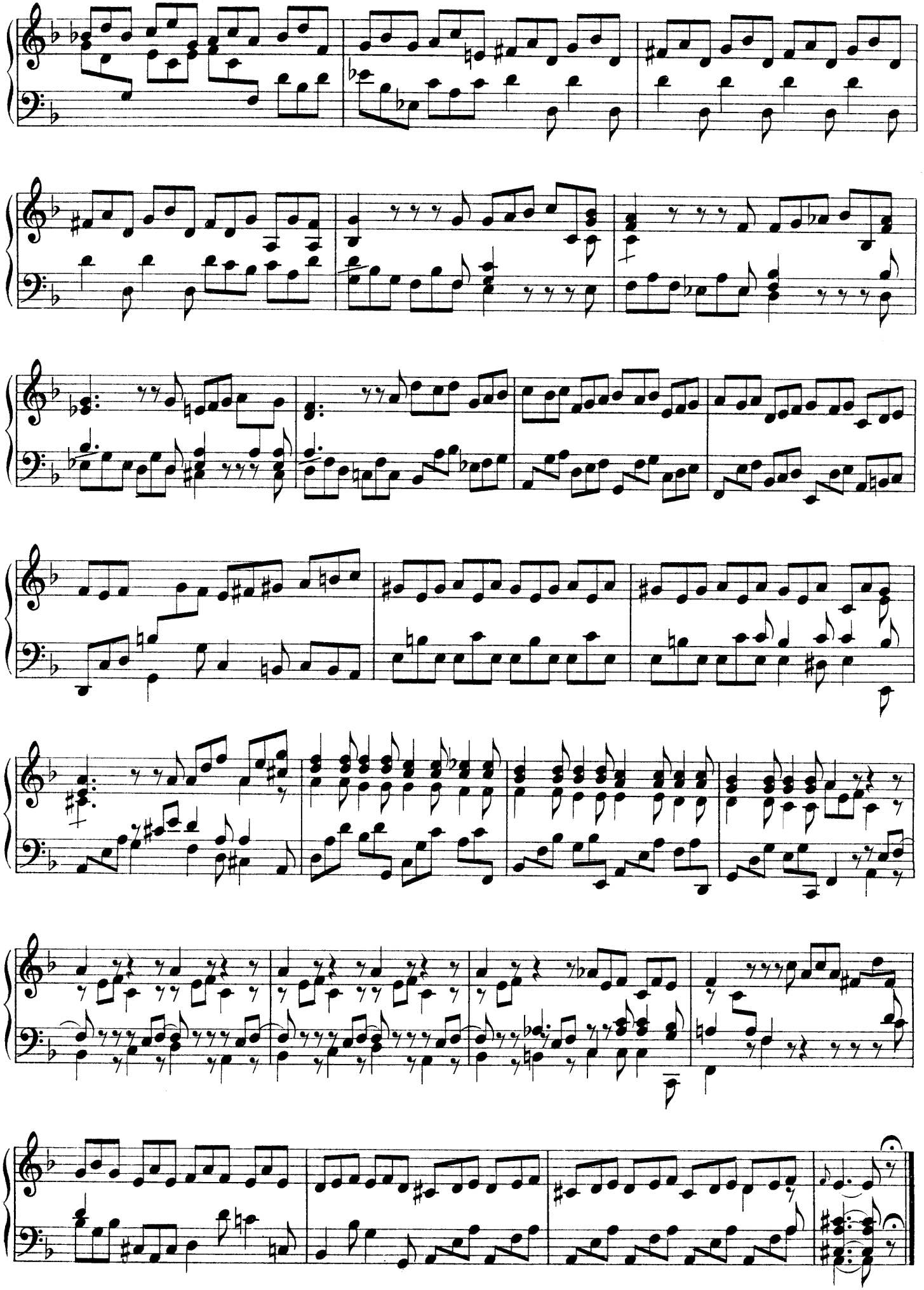
Minuetta.

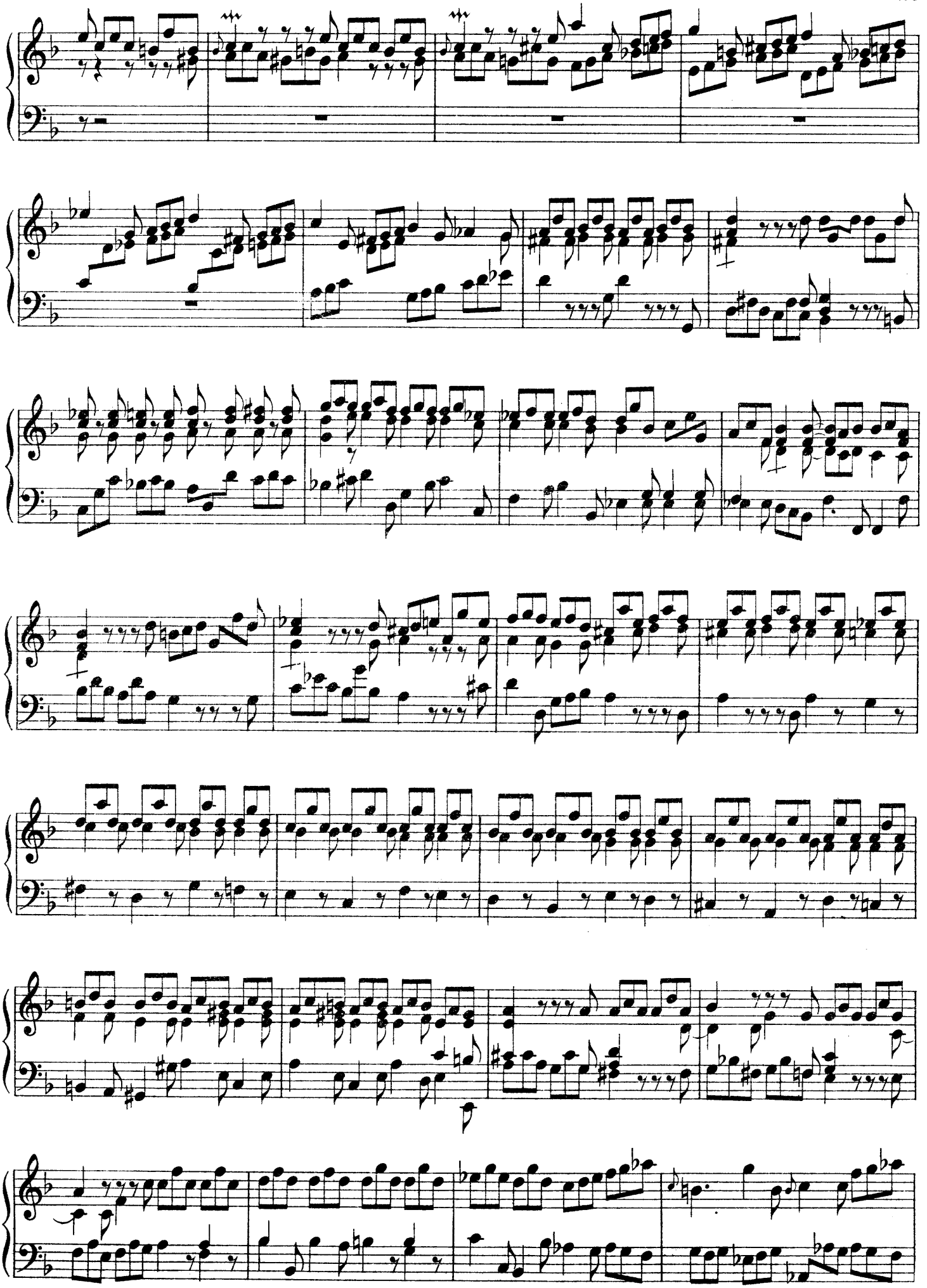


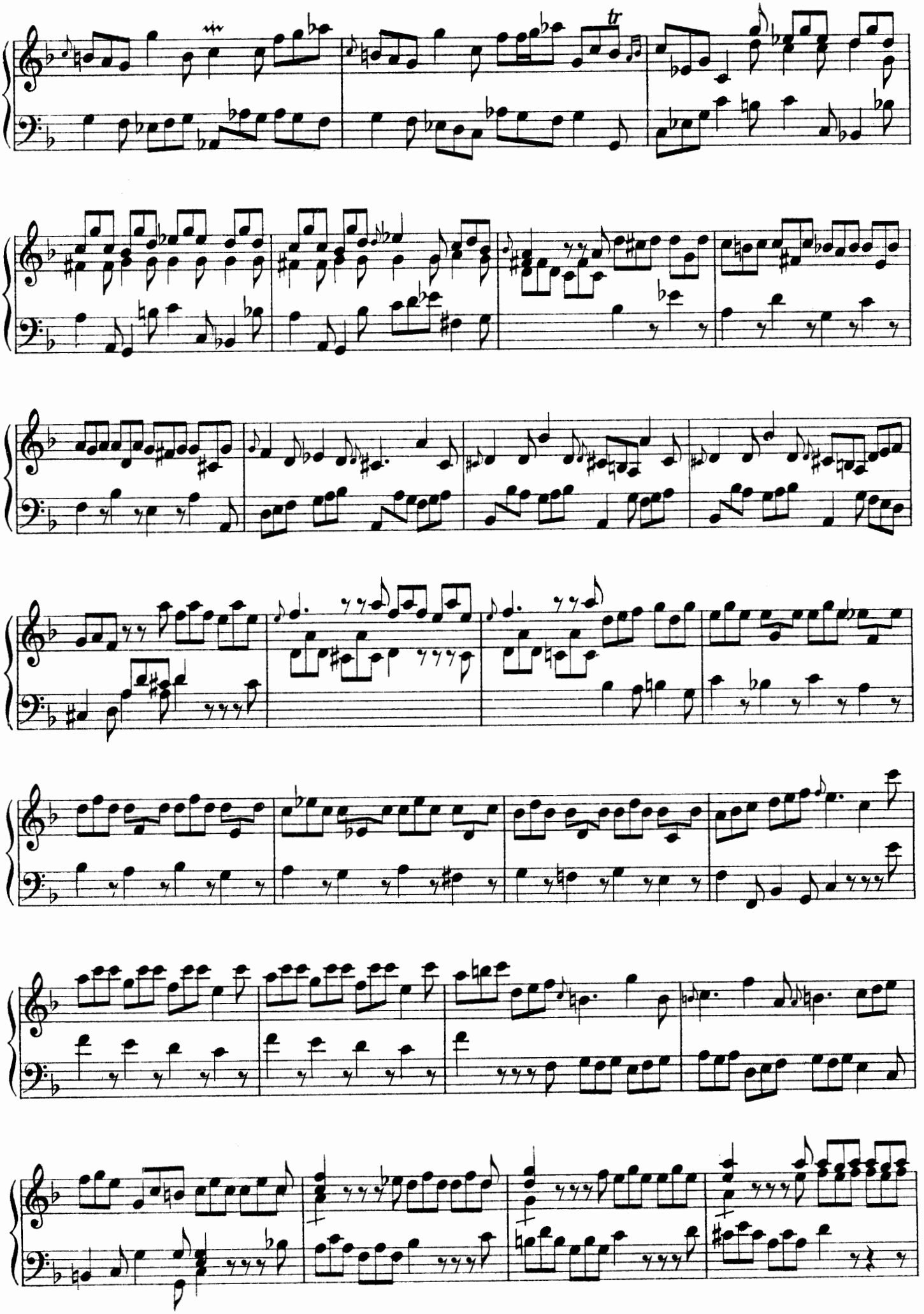


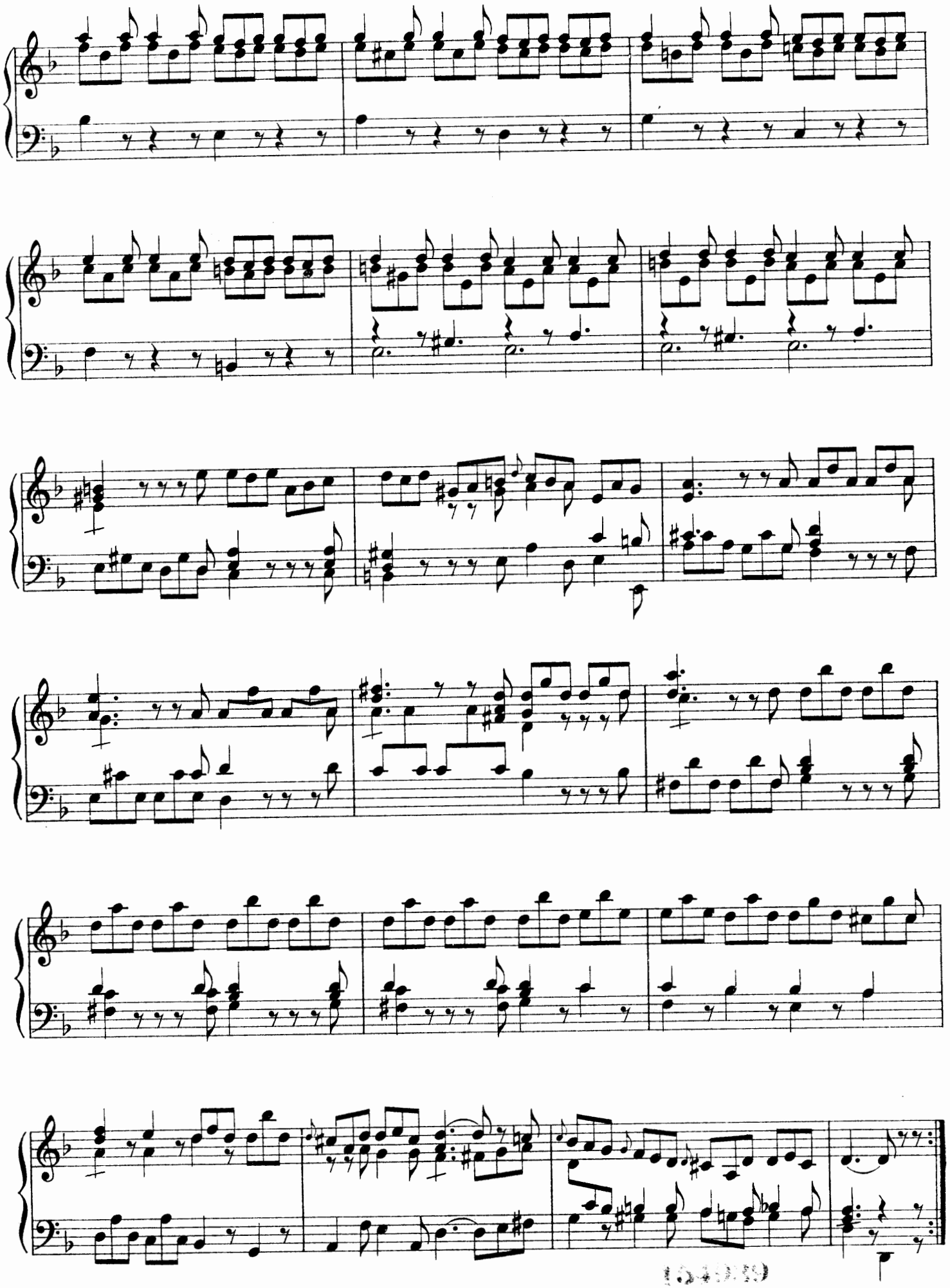
Giga.





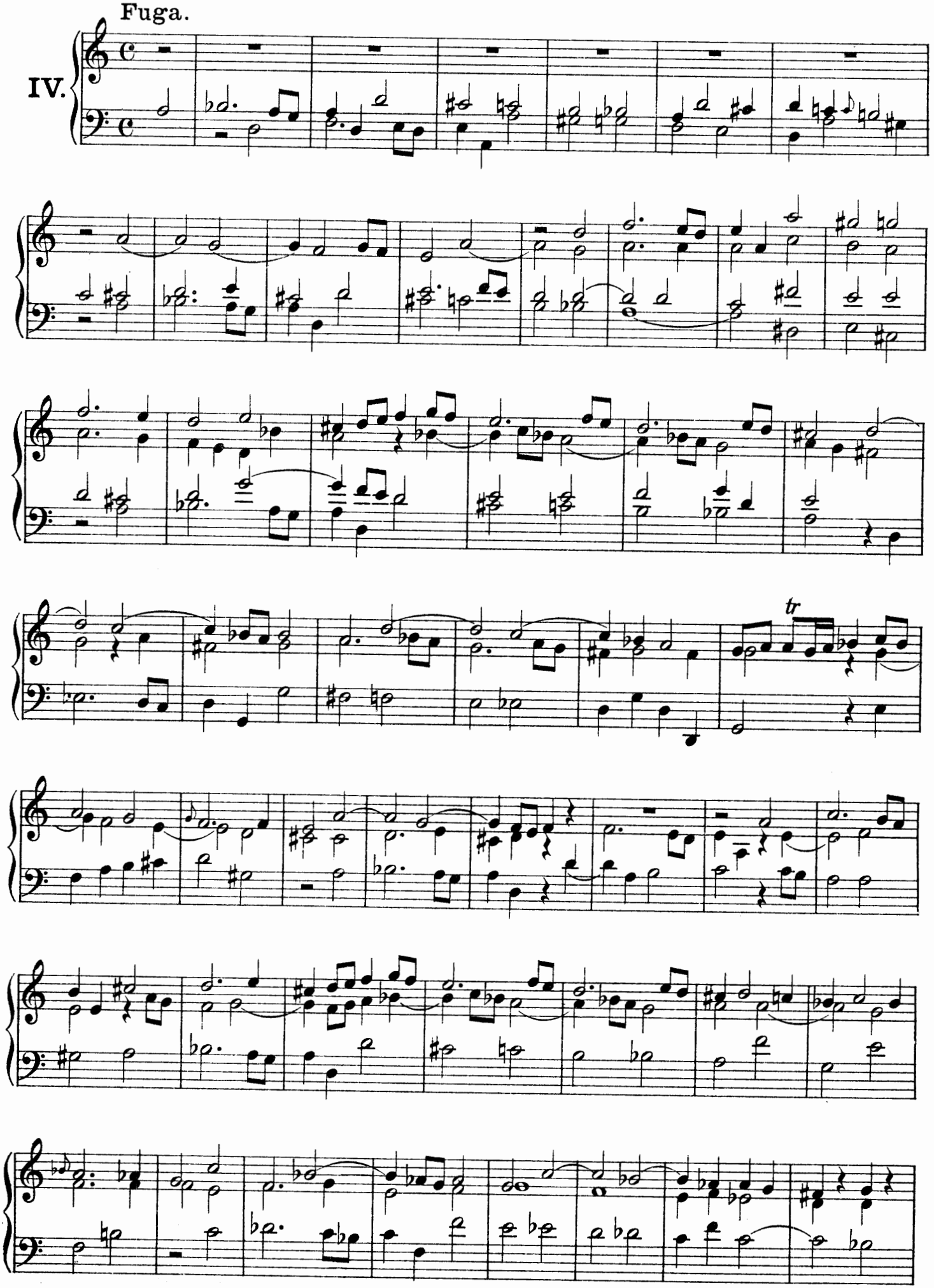


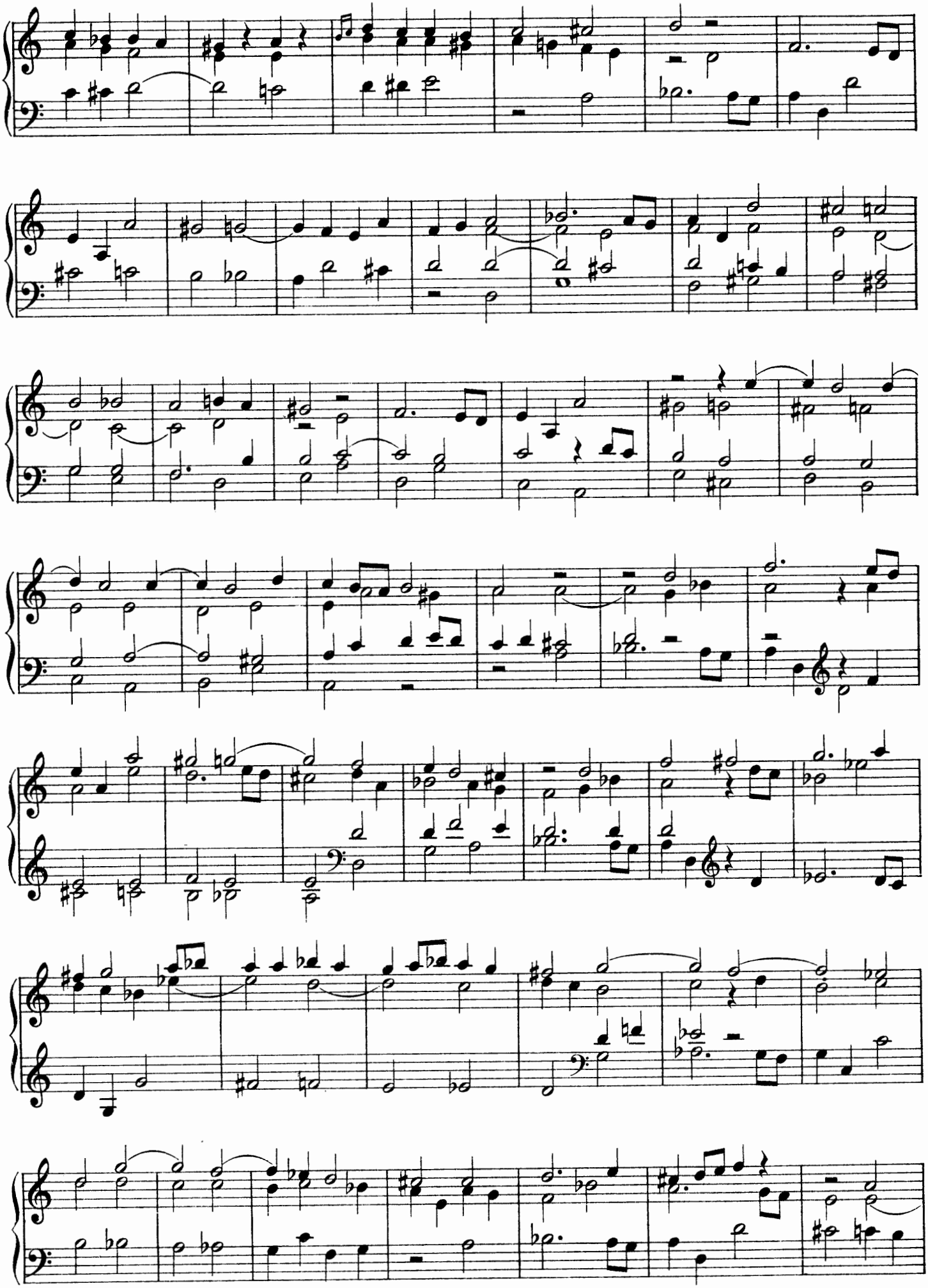


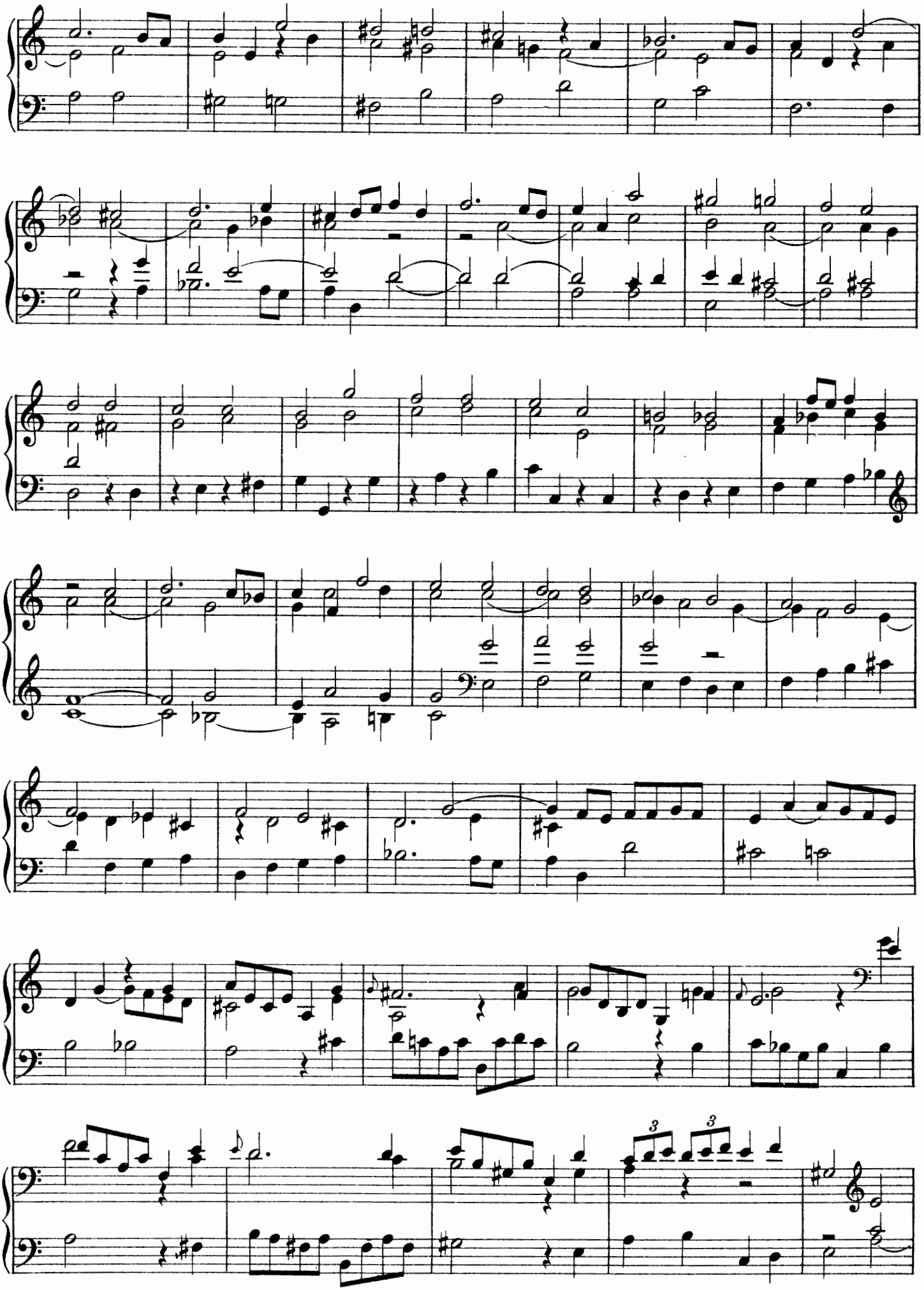


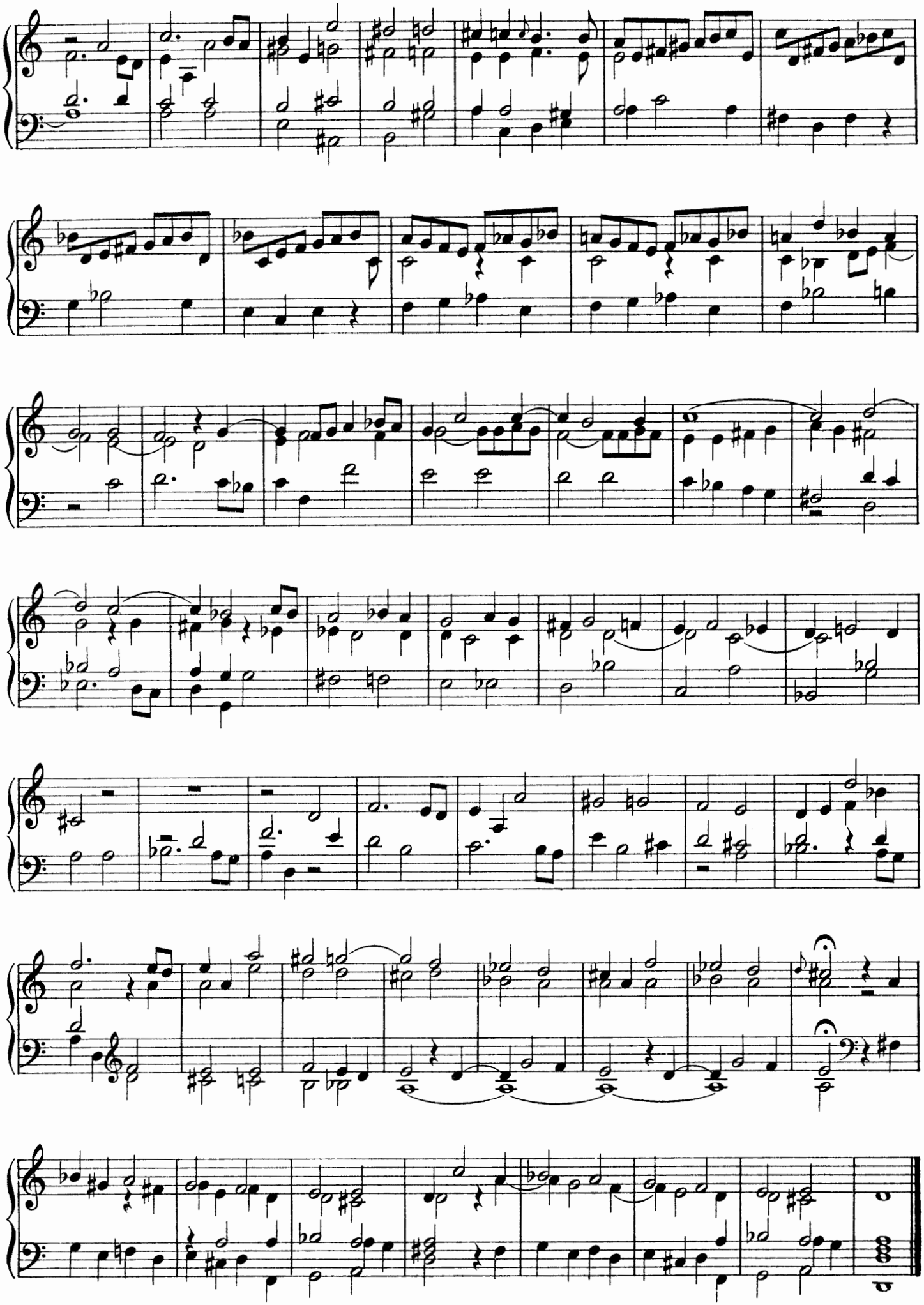
Fuga.

IV.



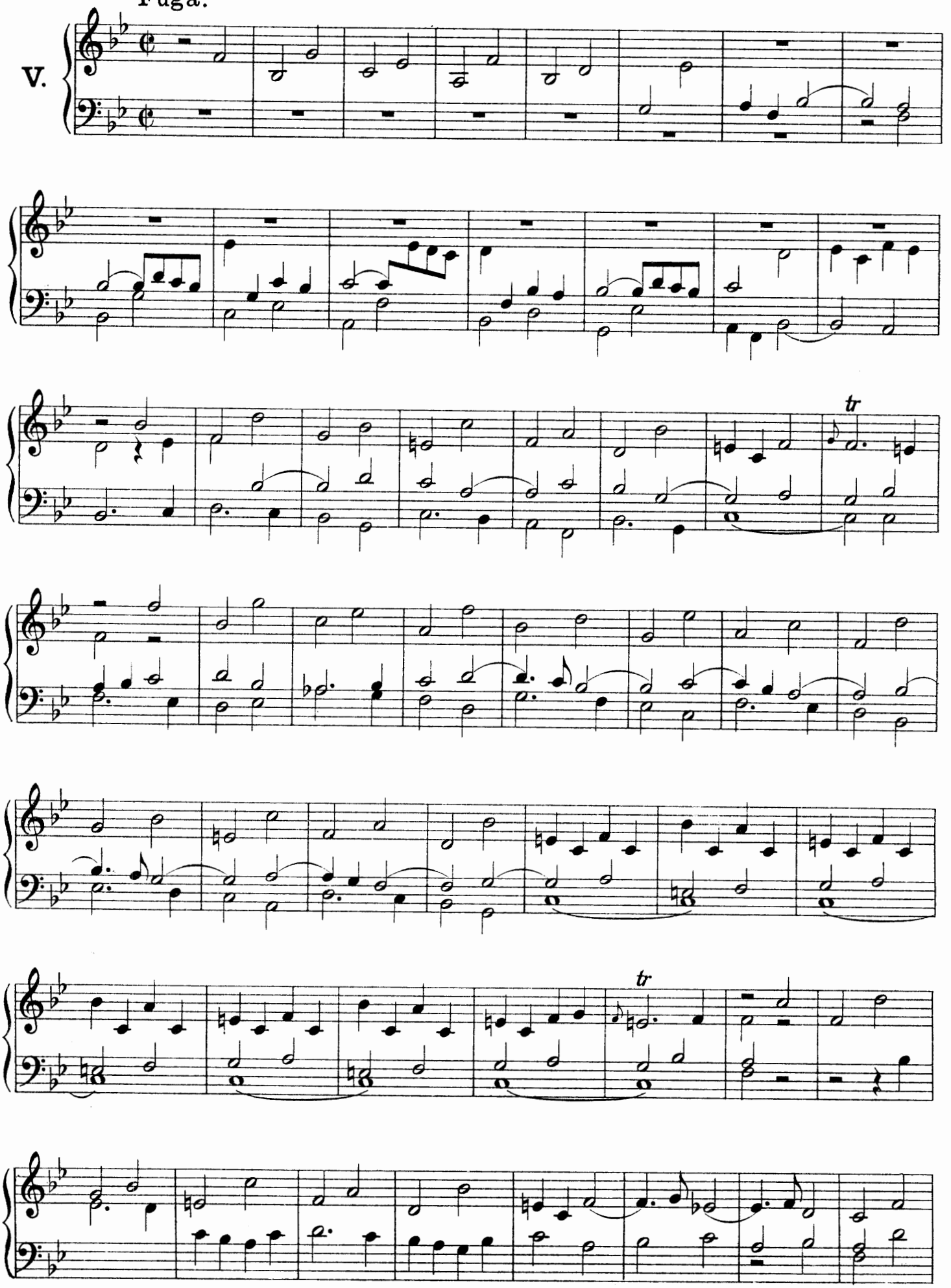


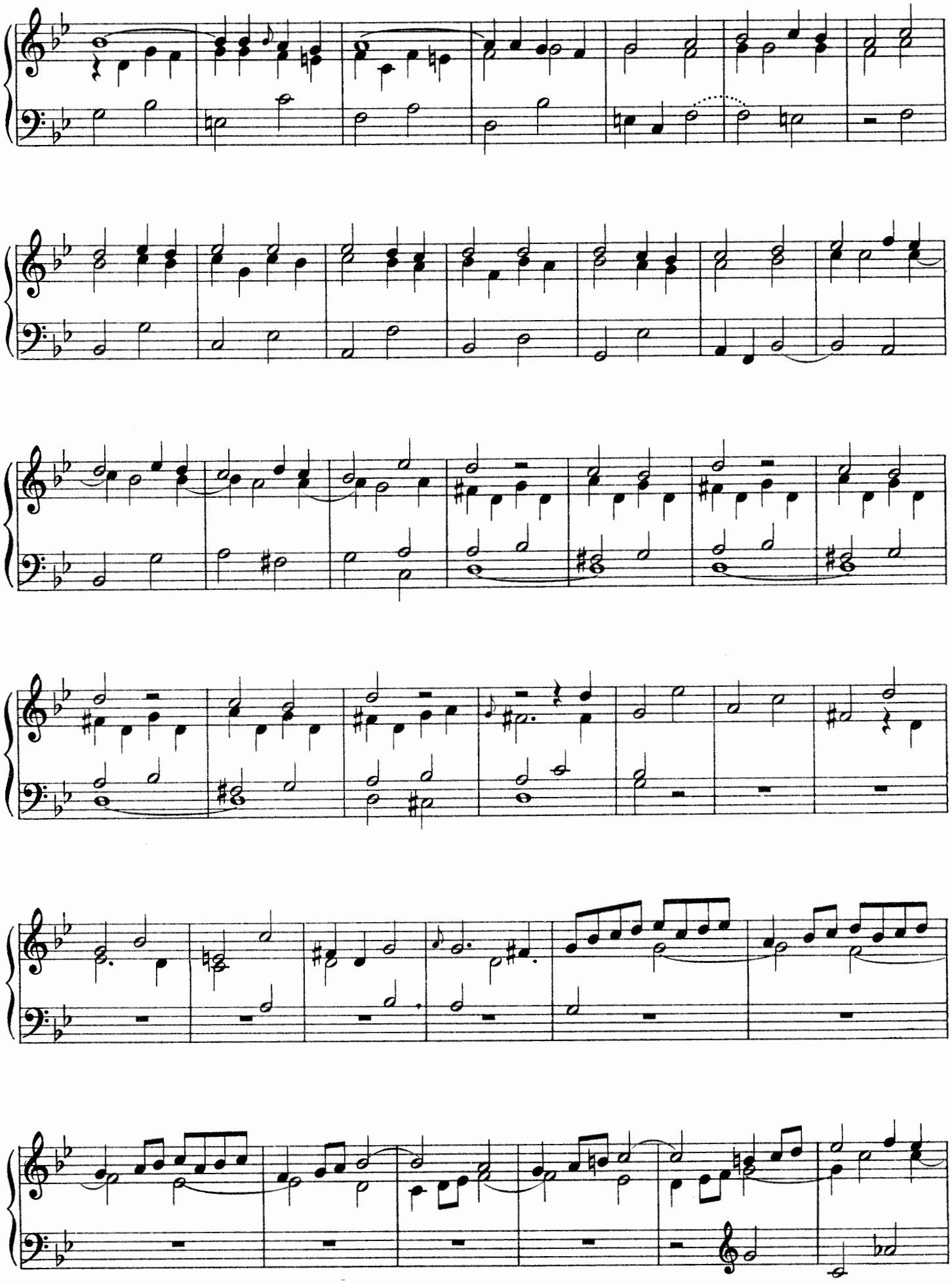


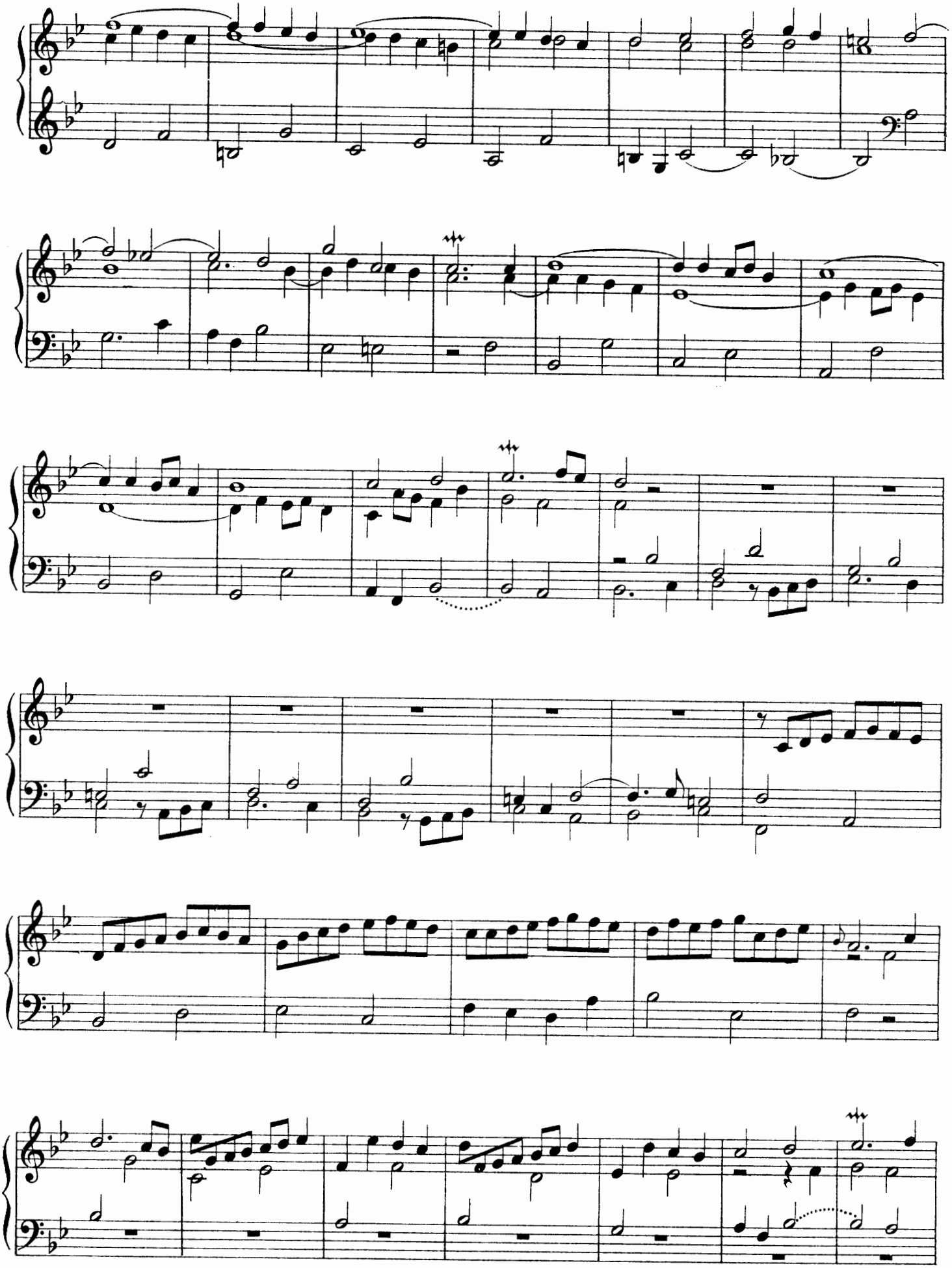


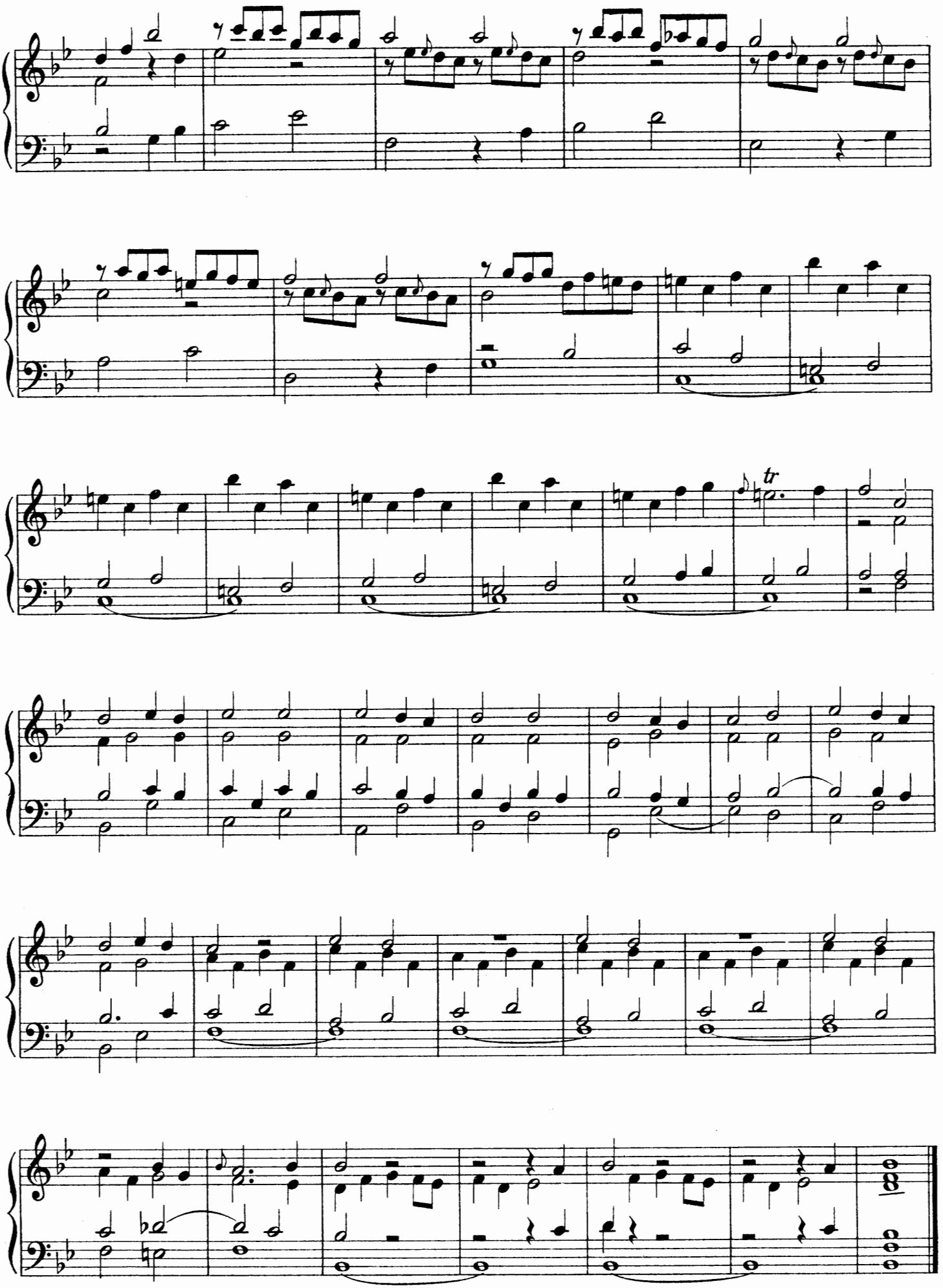
Fuga.

V.





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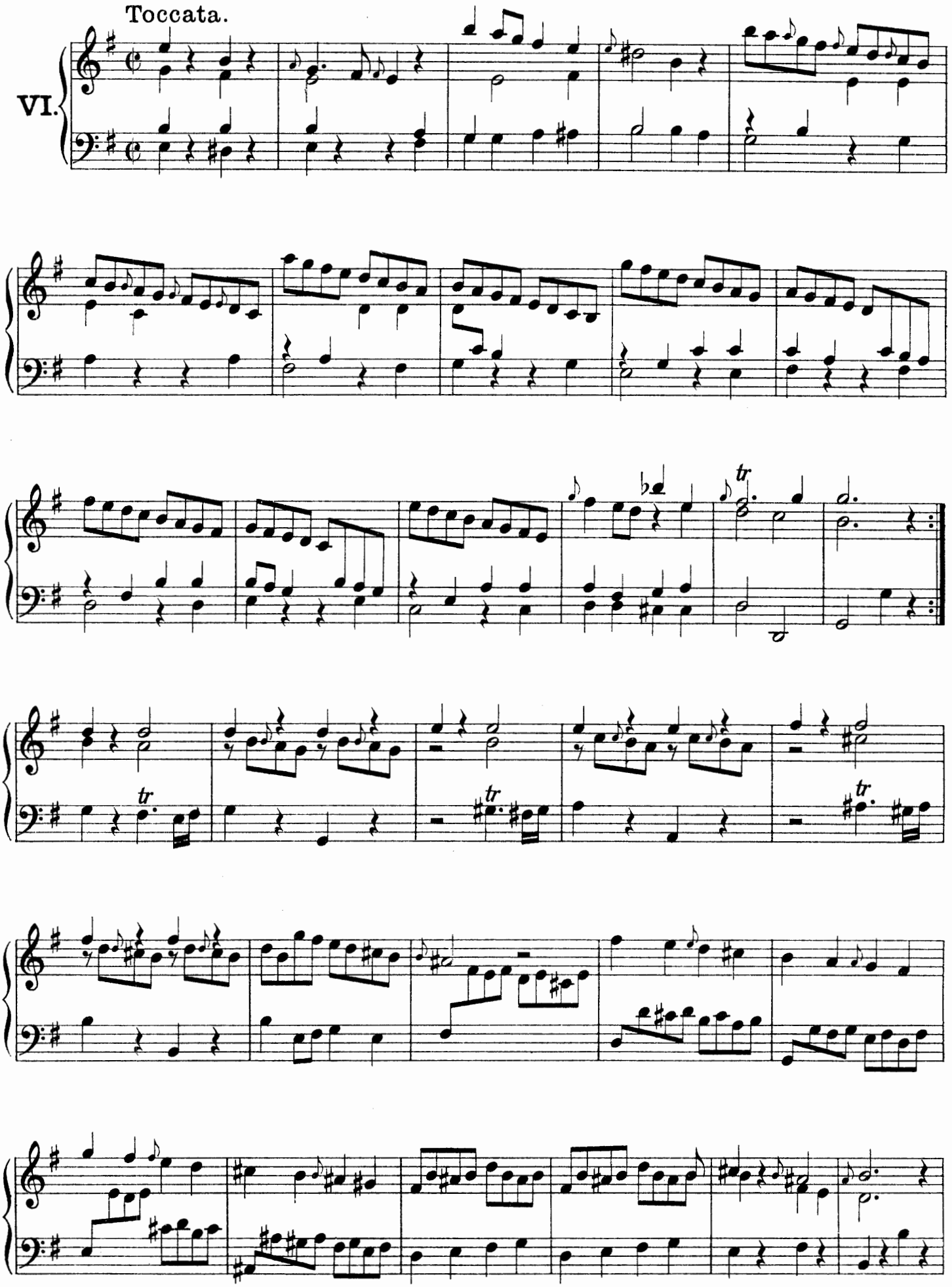
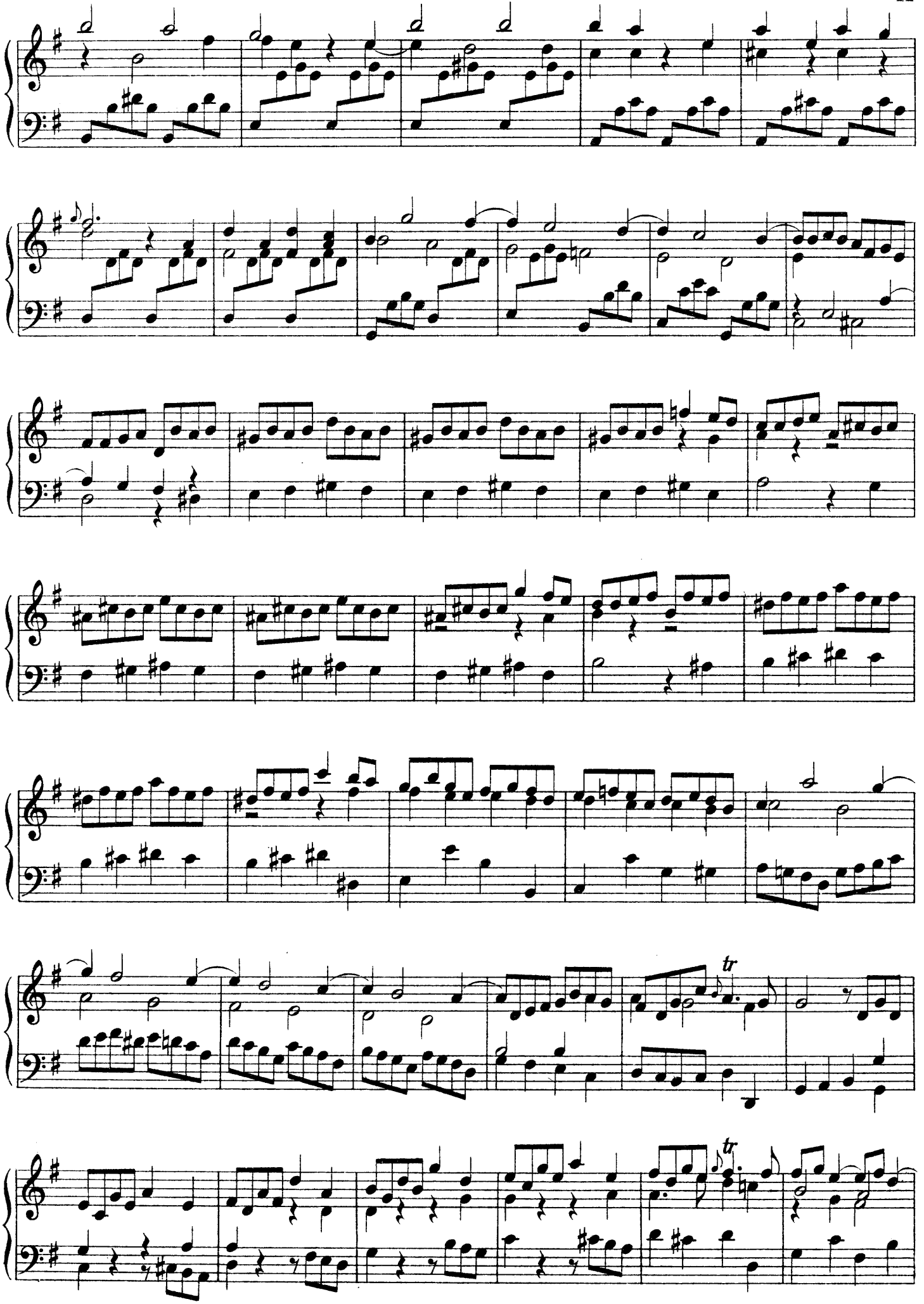
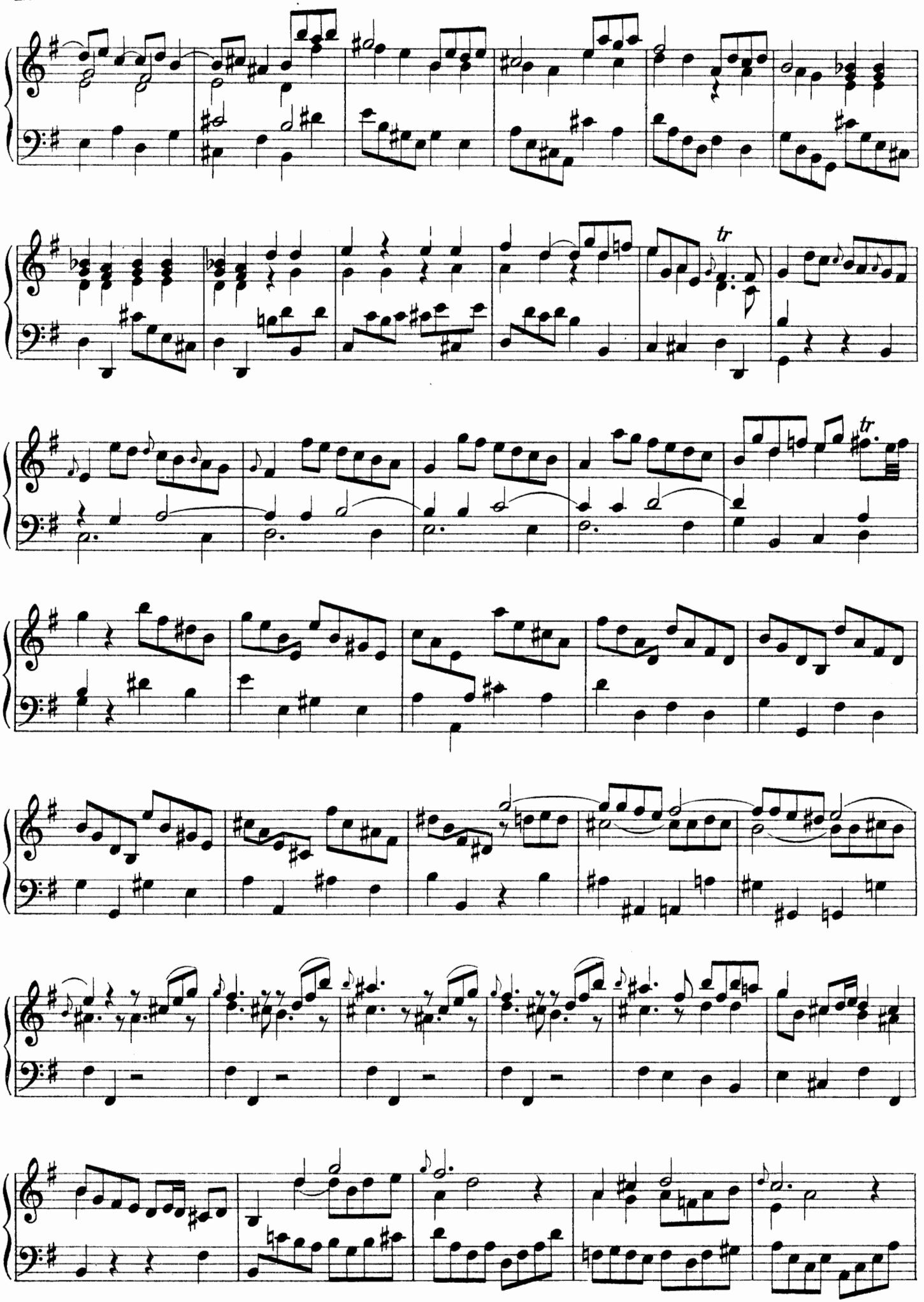
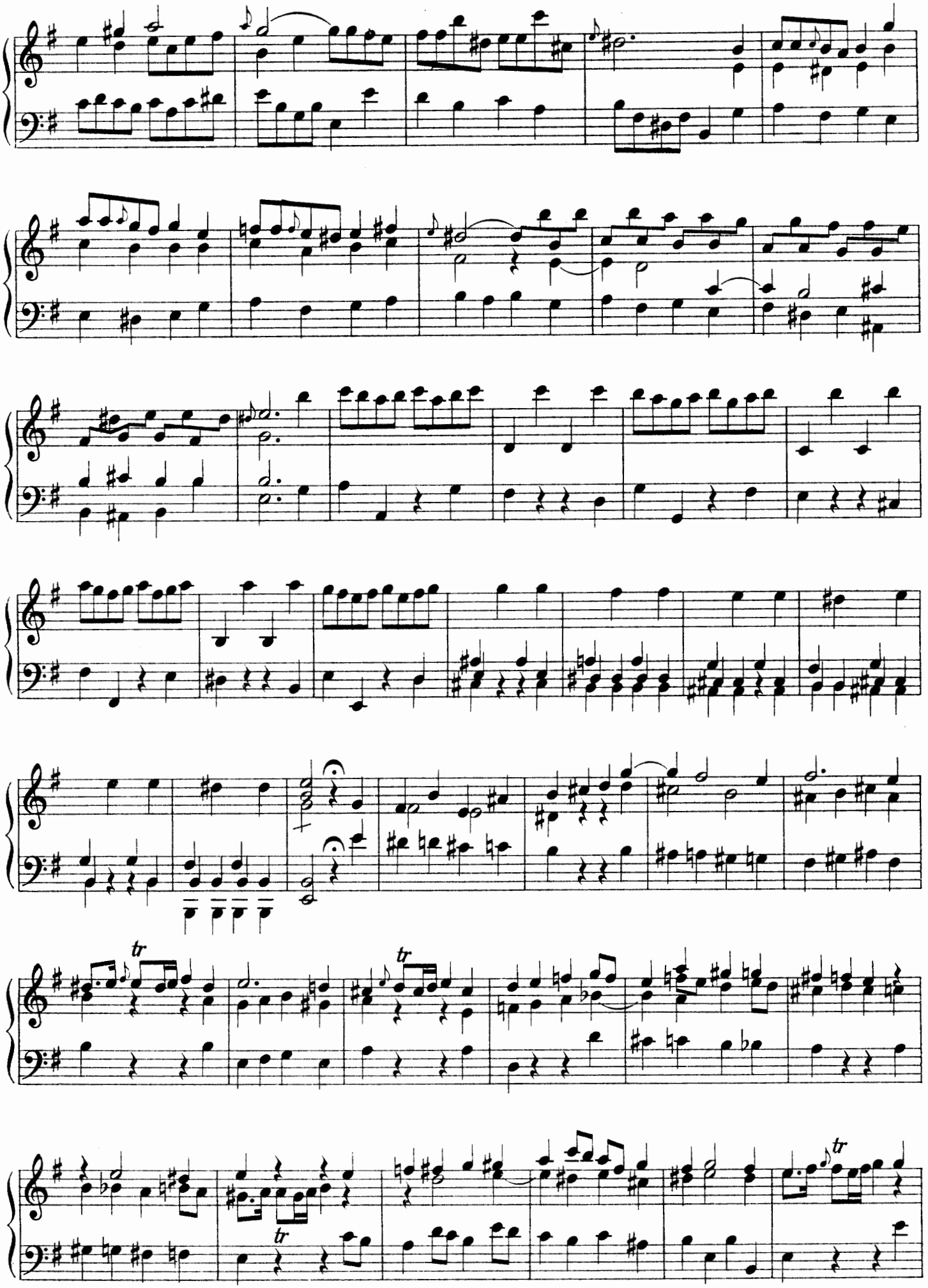
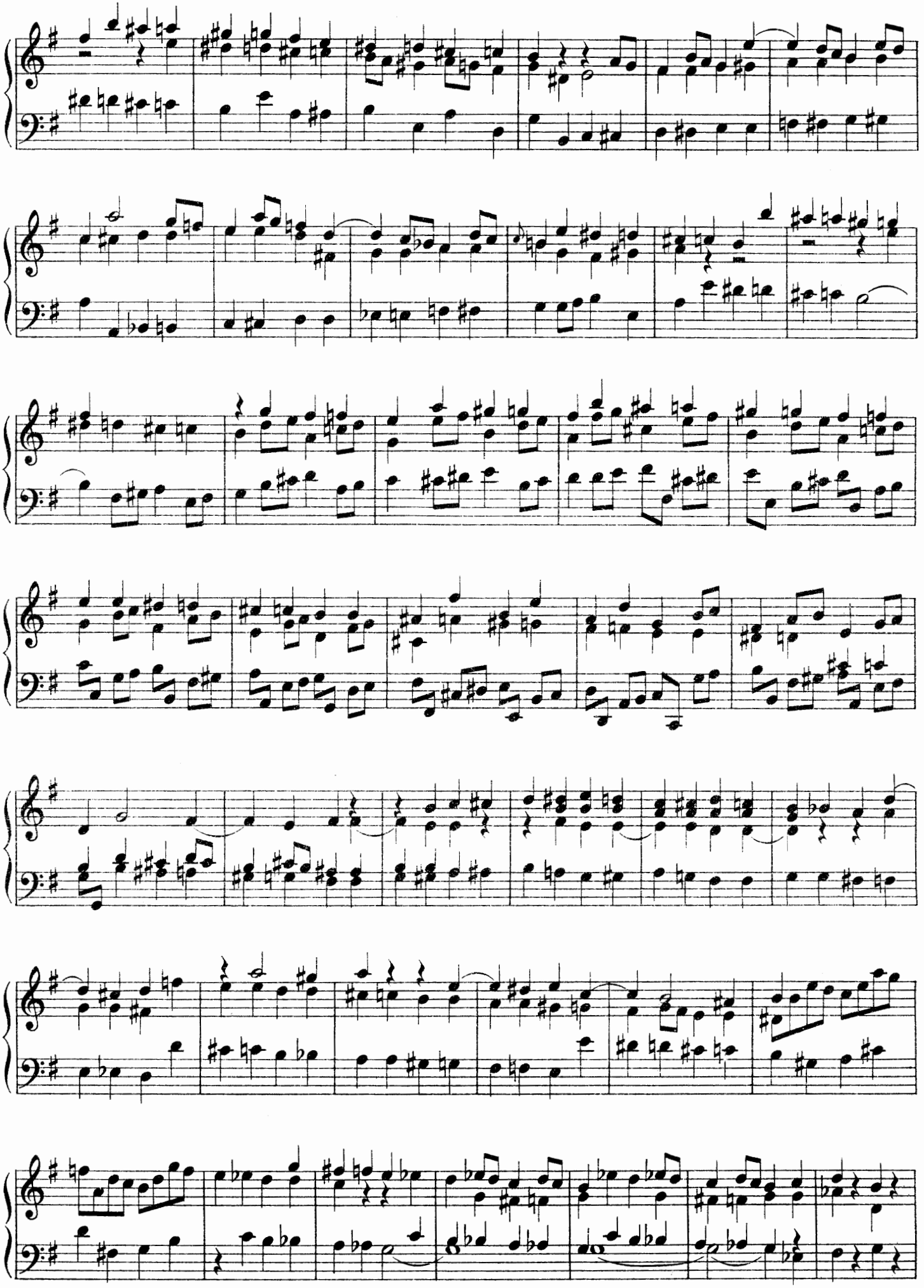
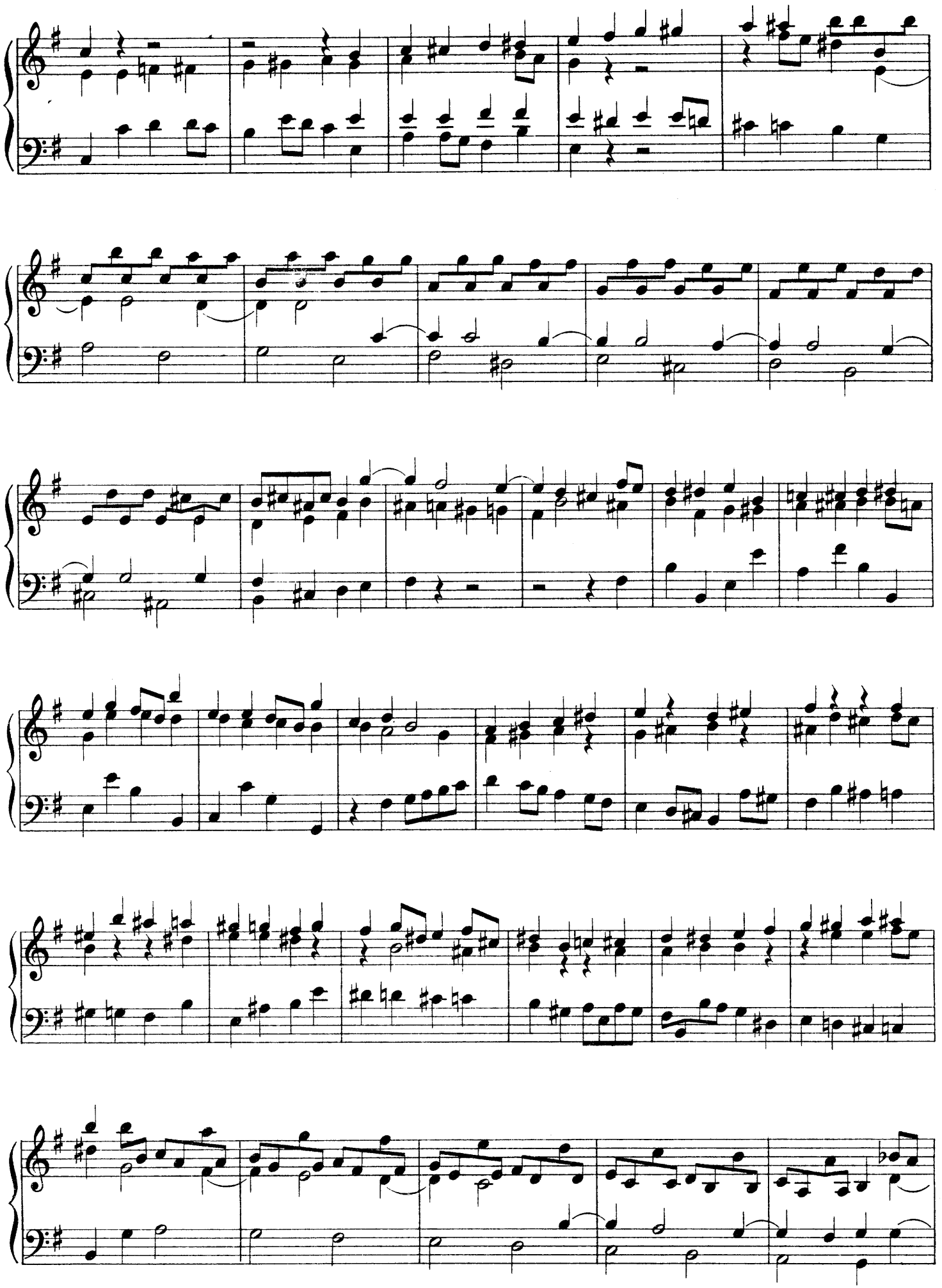

Toccata.
VI.

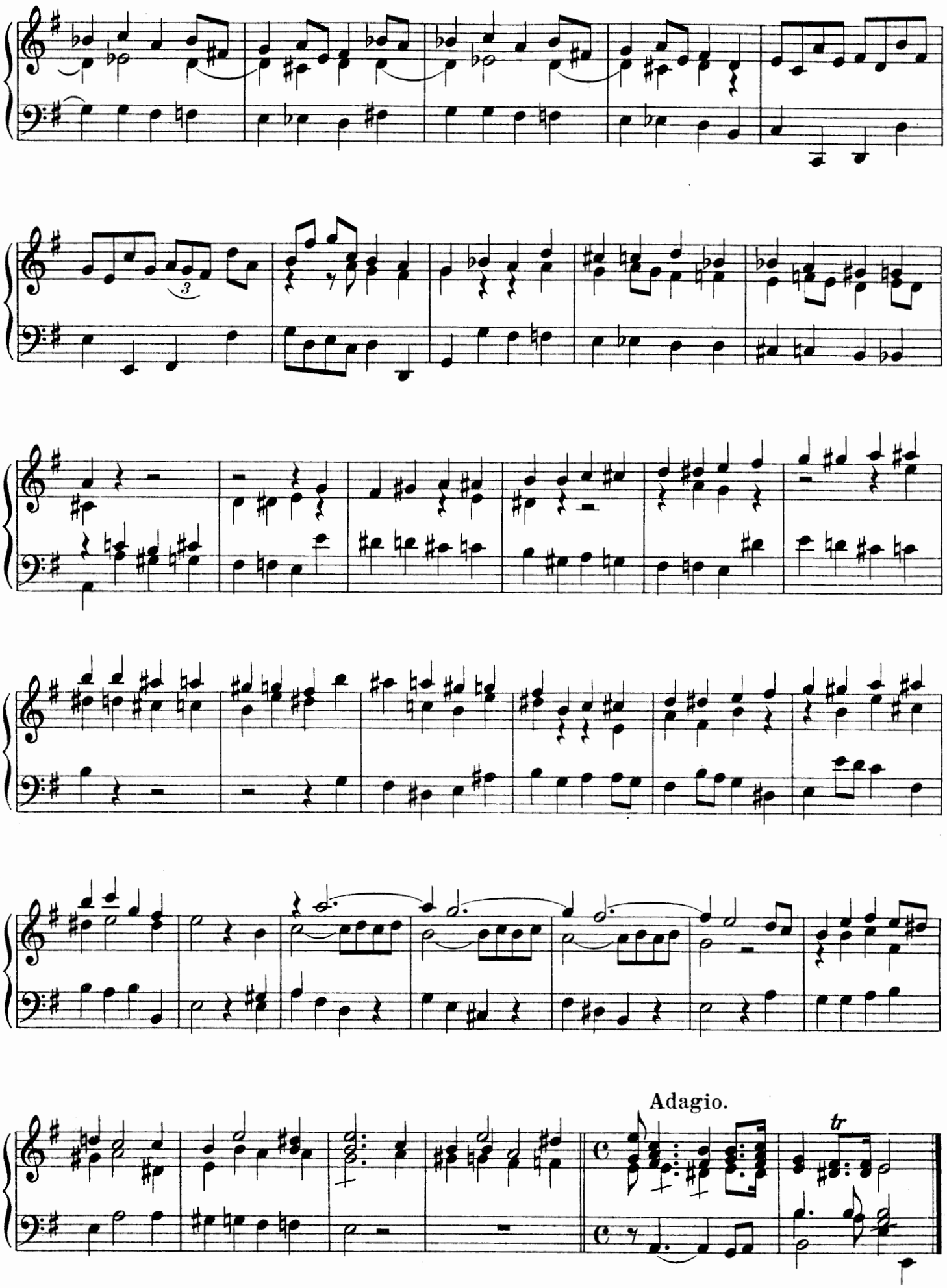








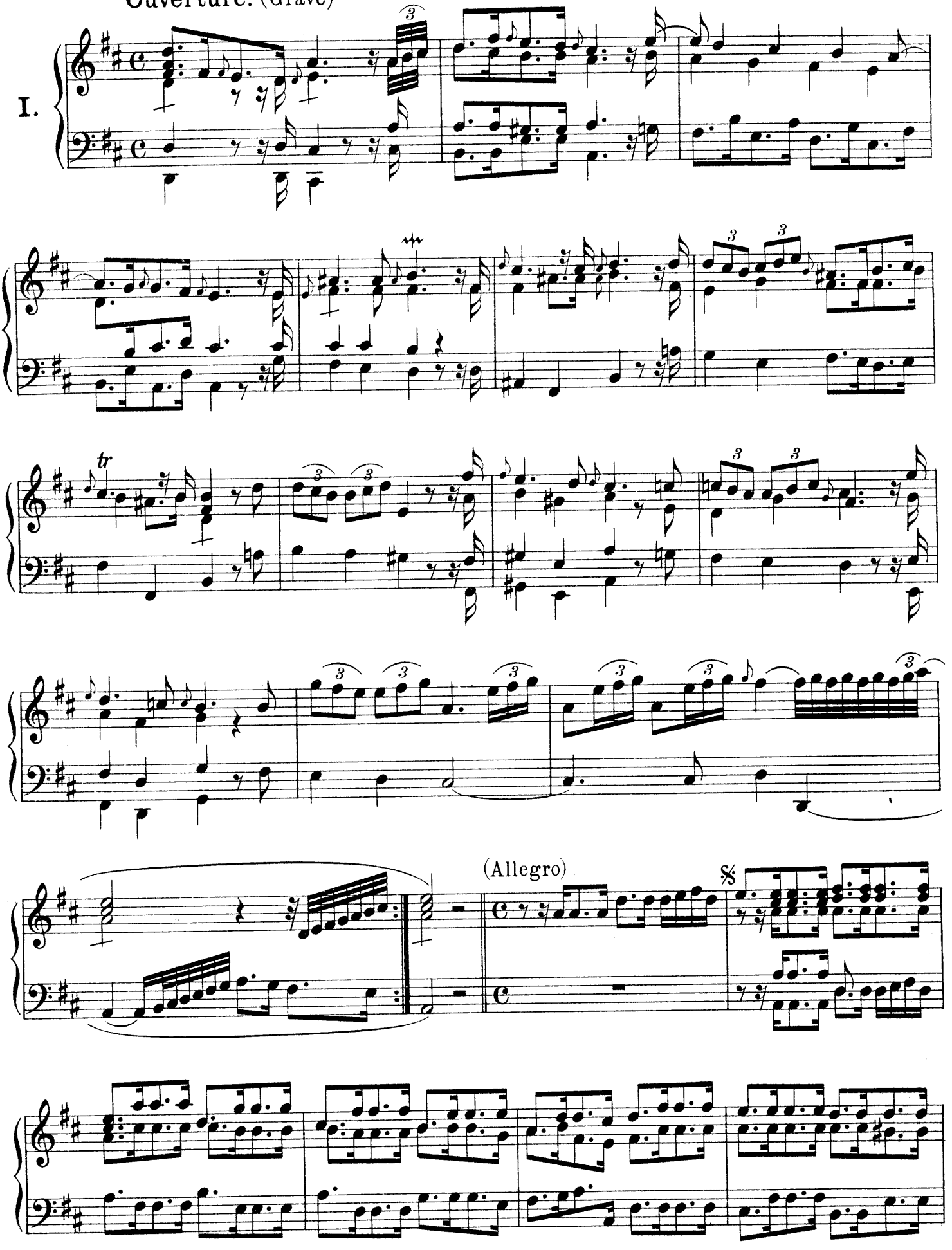


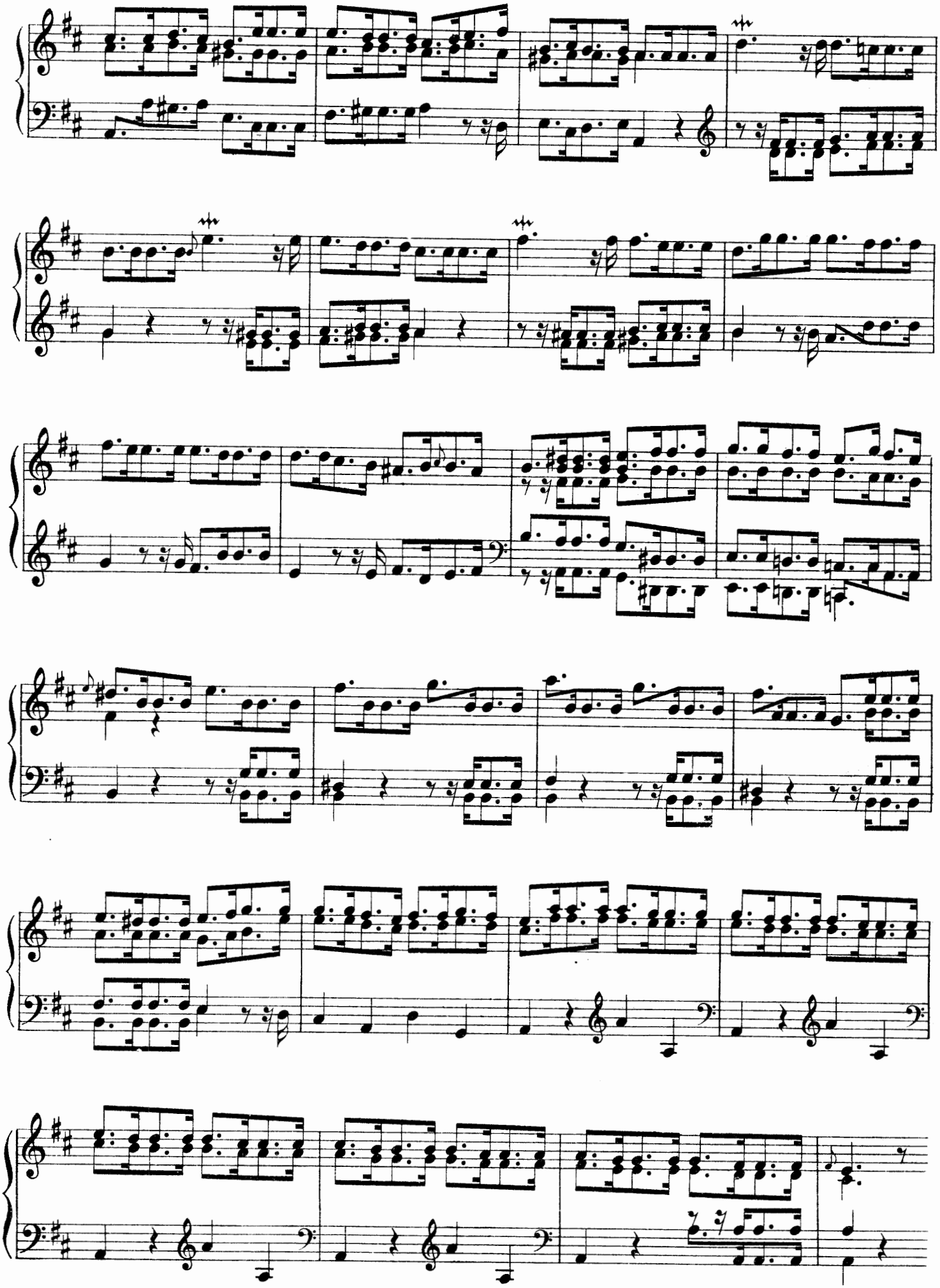

Adagio.
tr

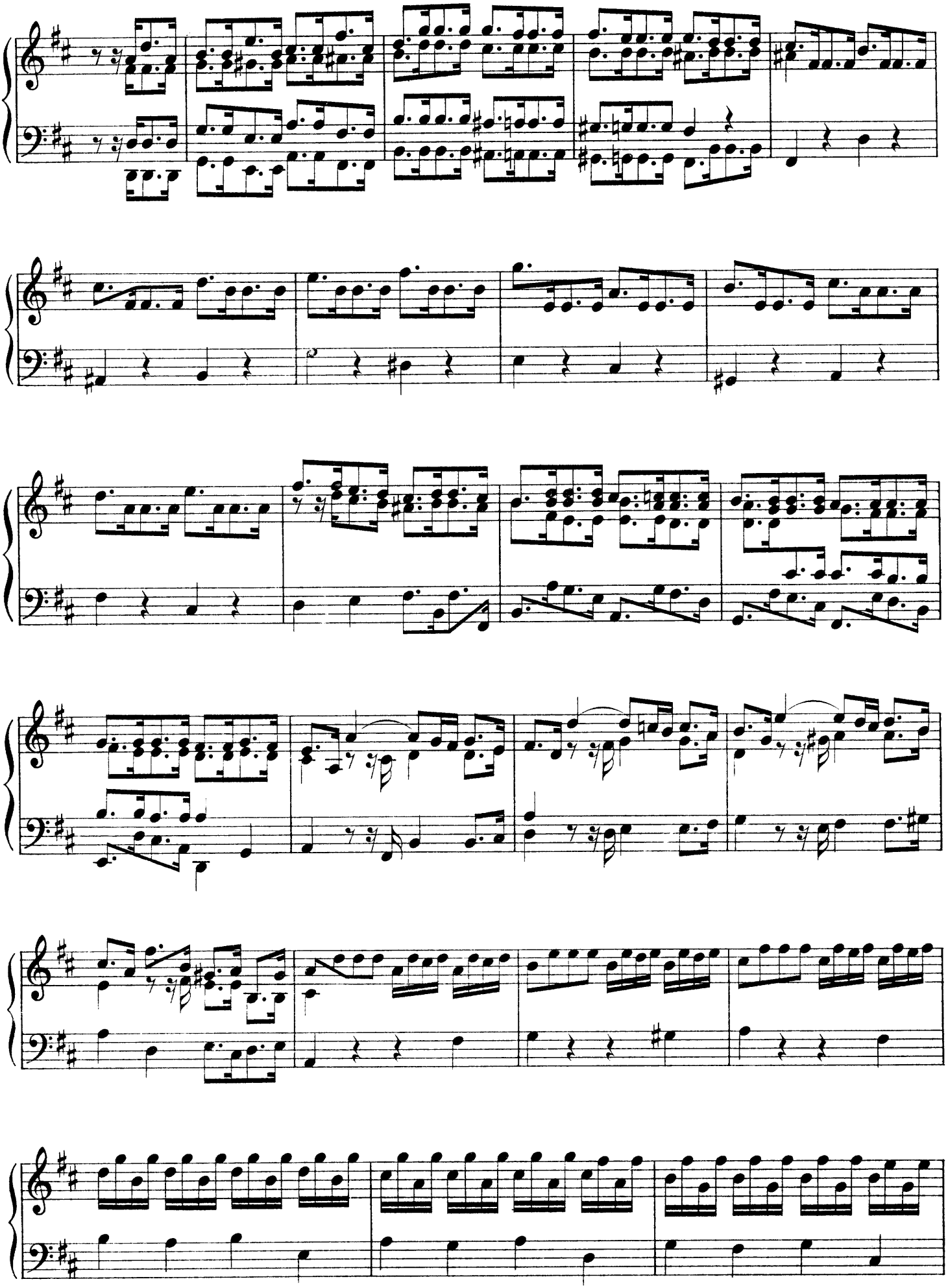
Parte Seconda.

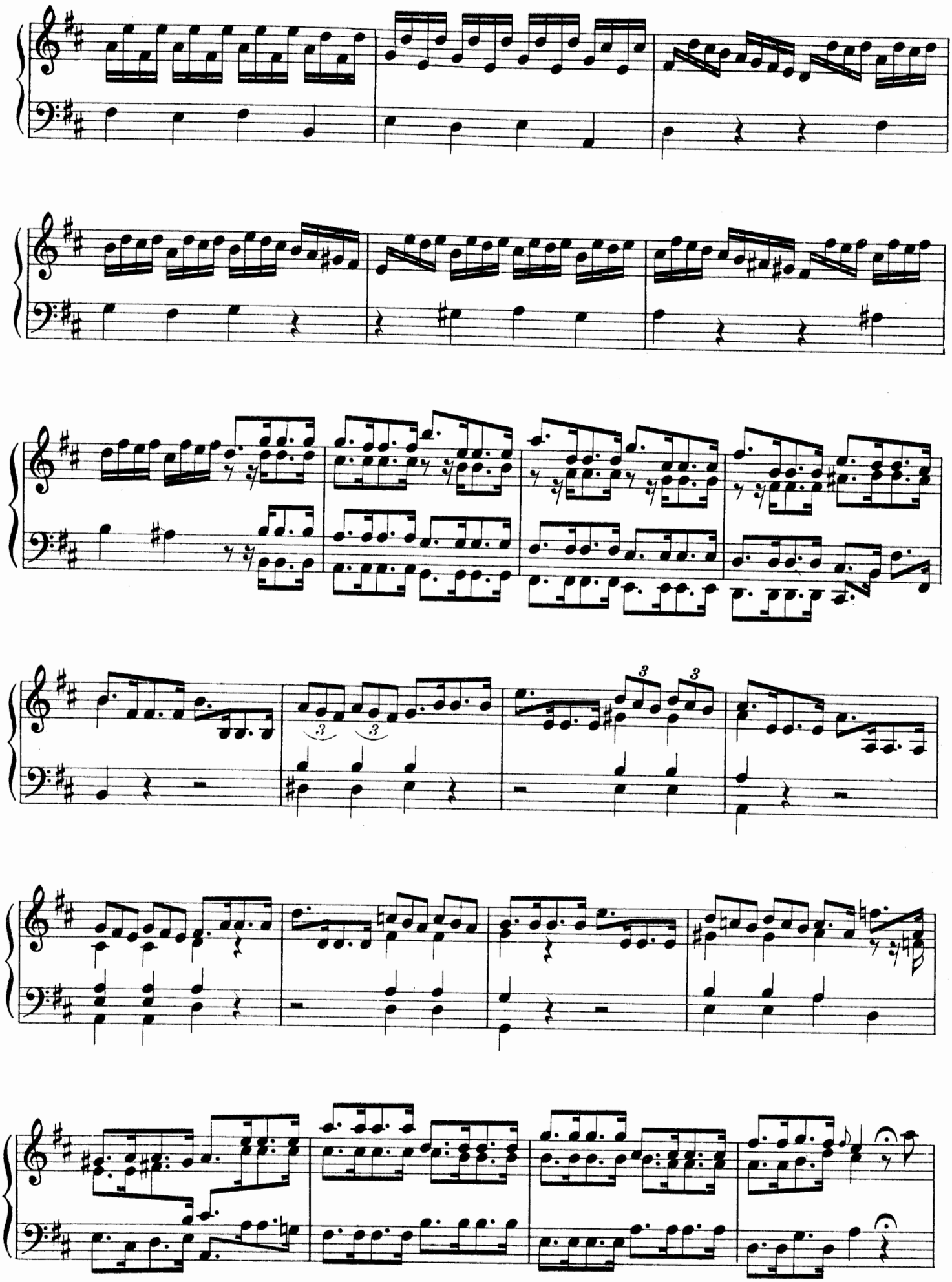
Ouverture. (Grave)

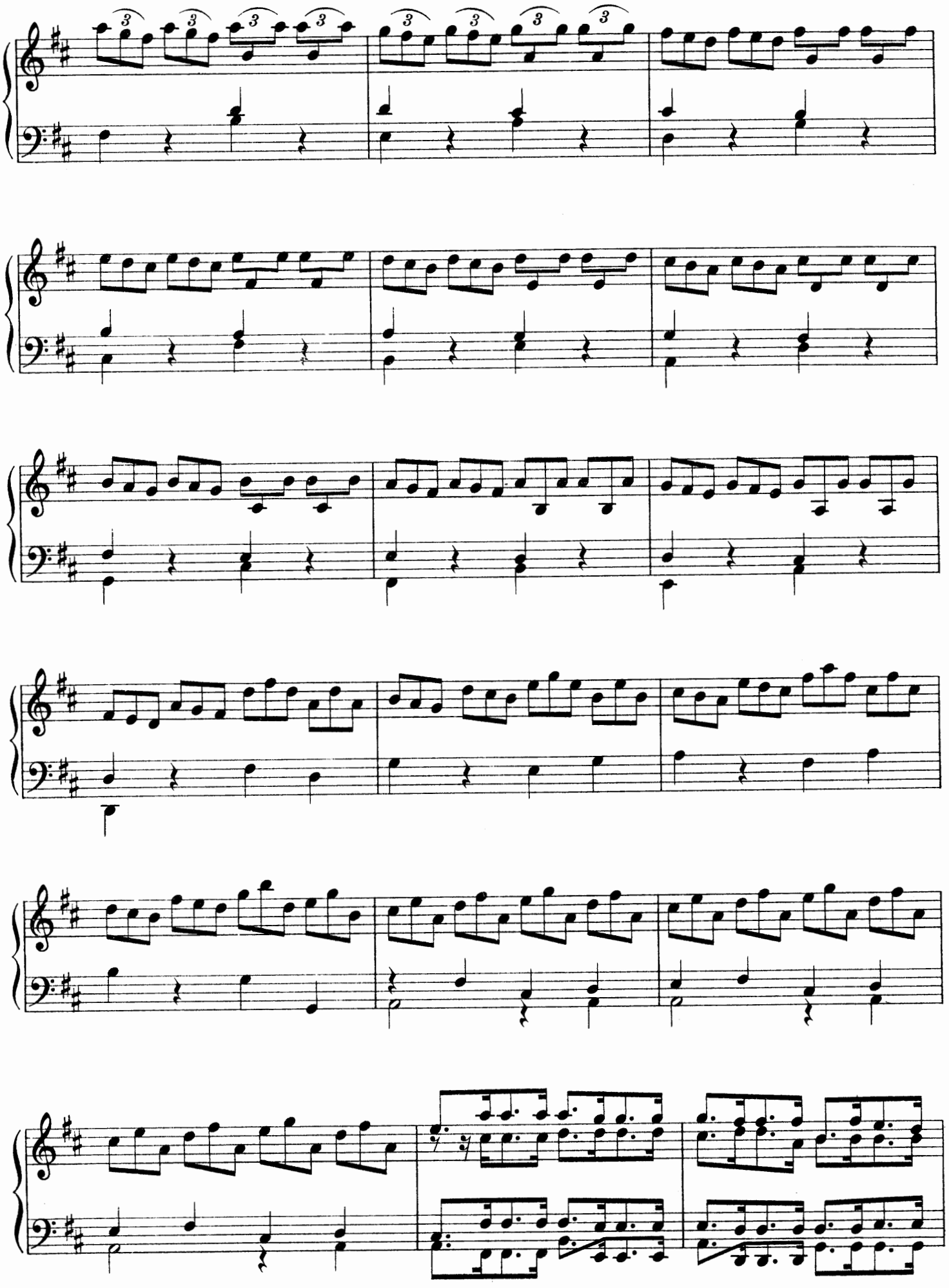
I.

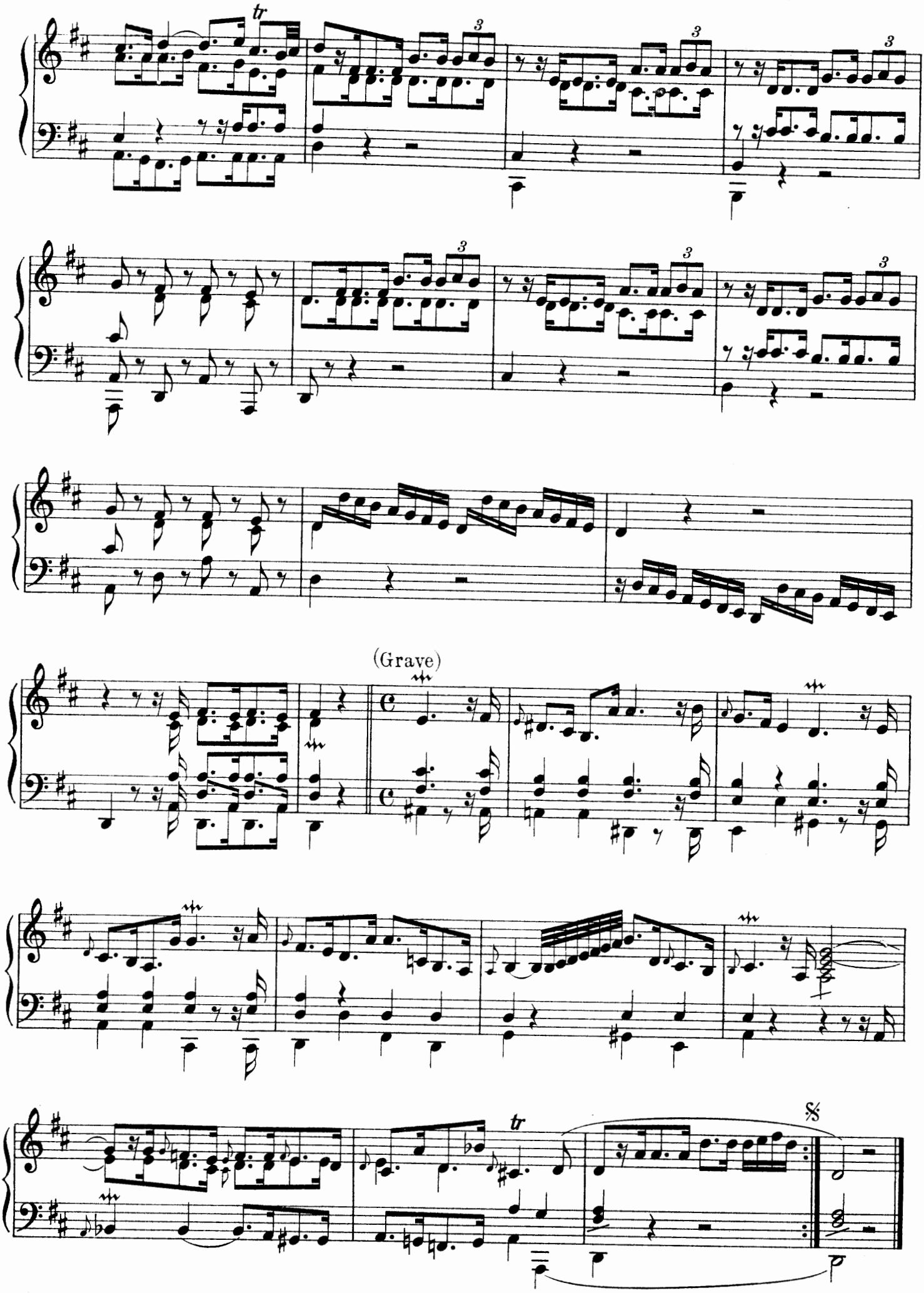








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3
(Grave)
tr
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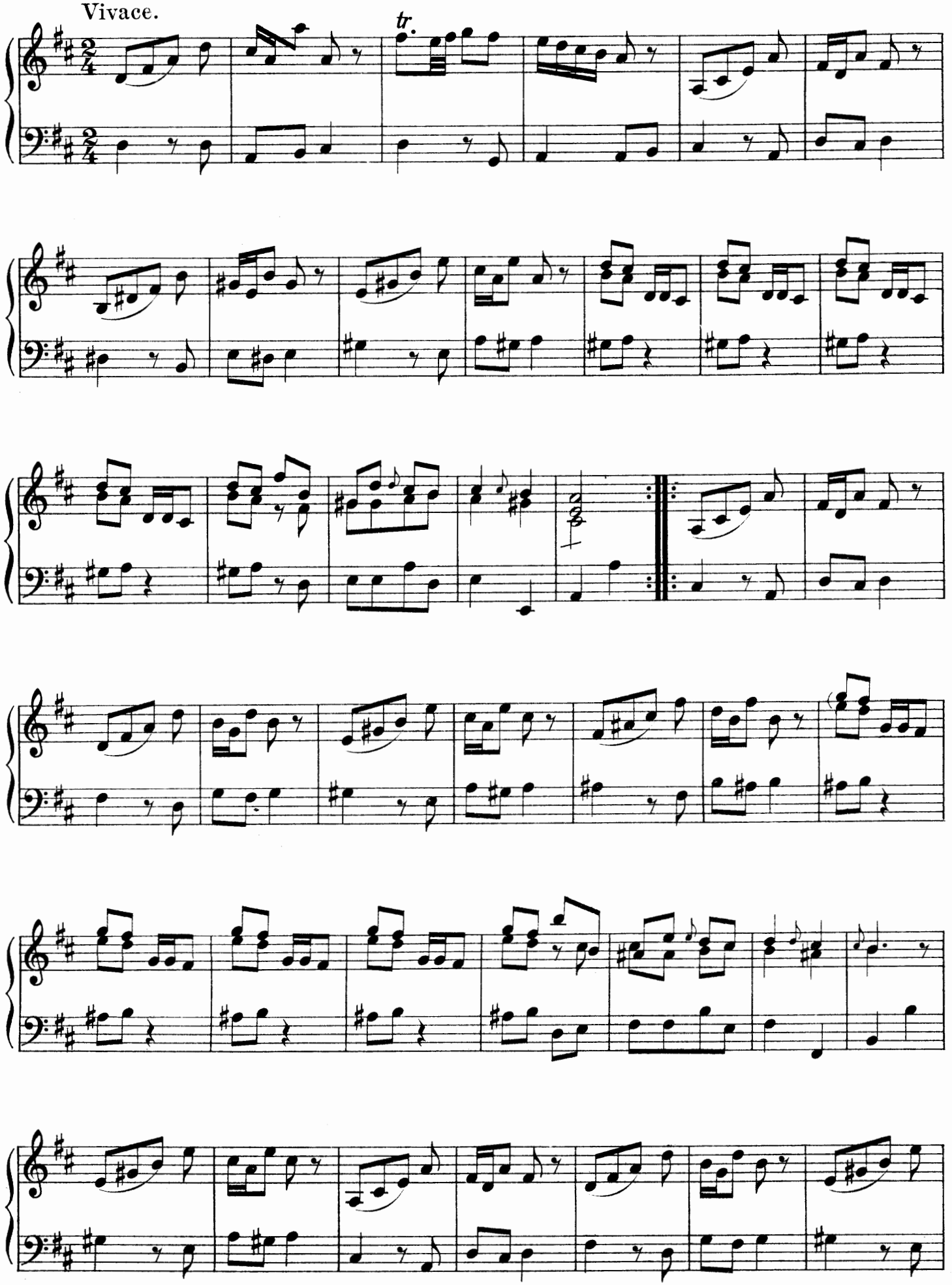
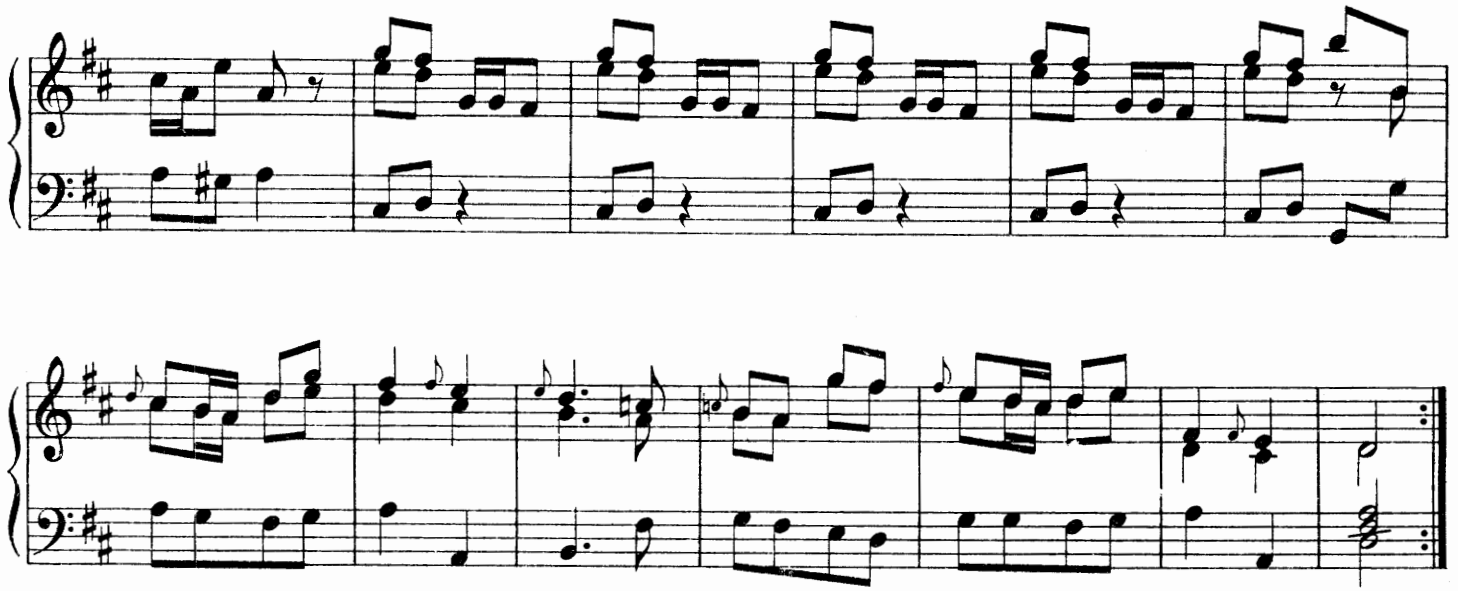
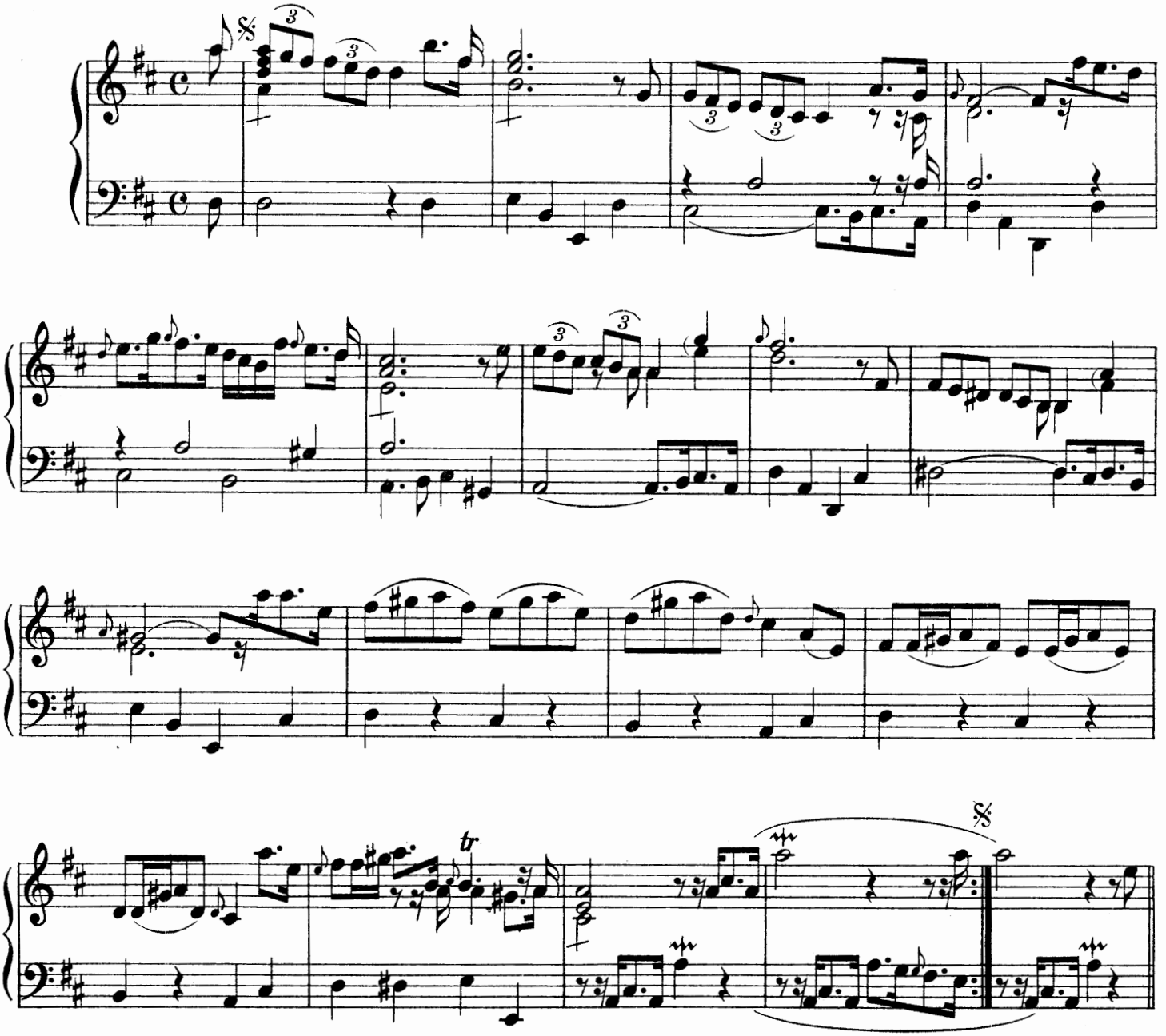
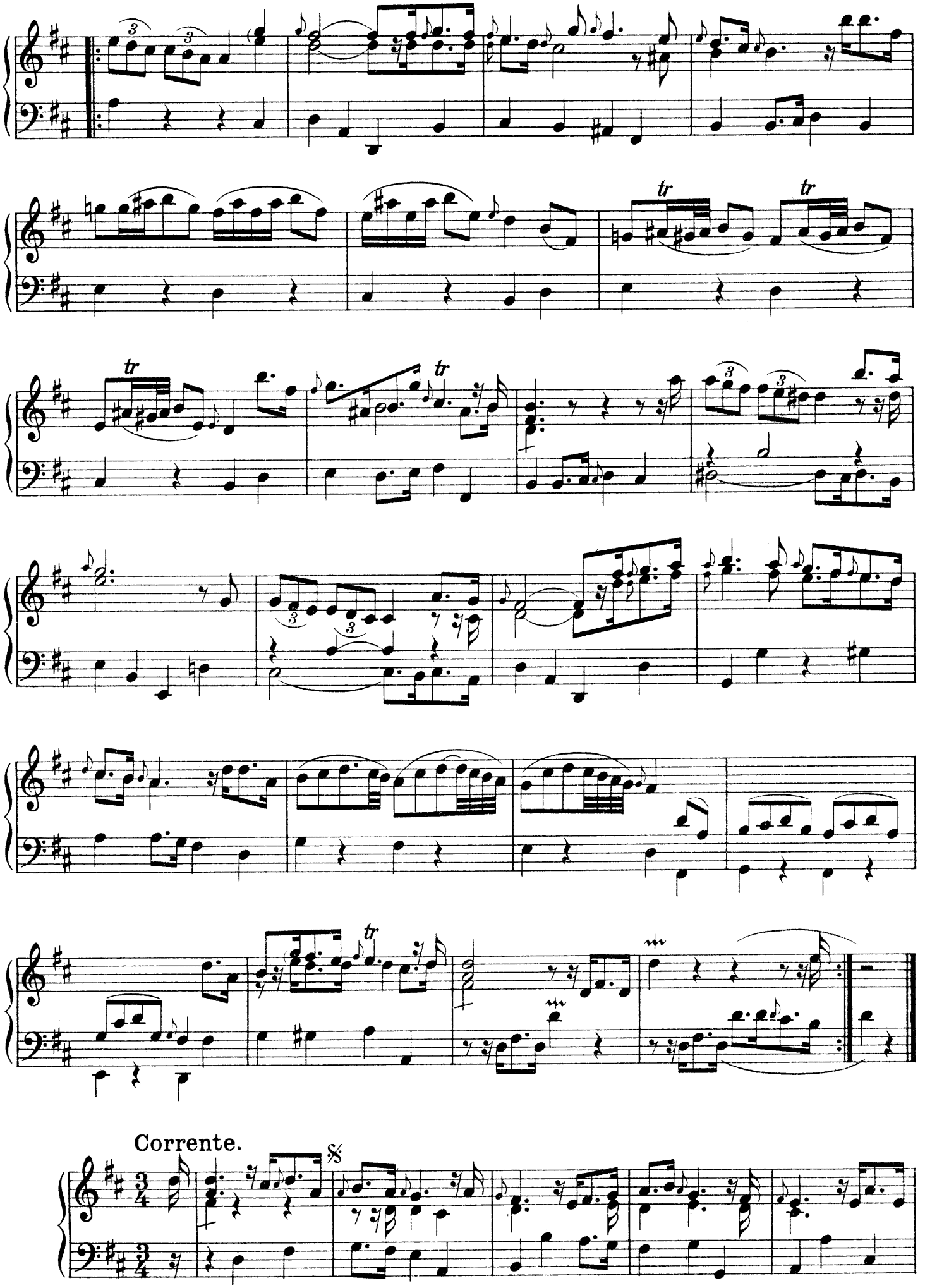
Scherzo.
Vivace.

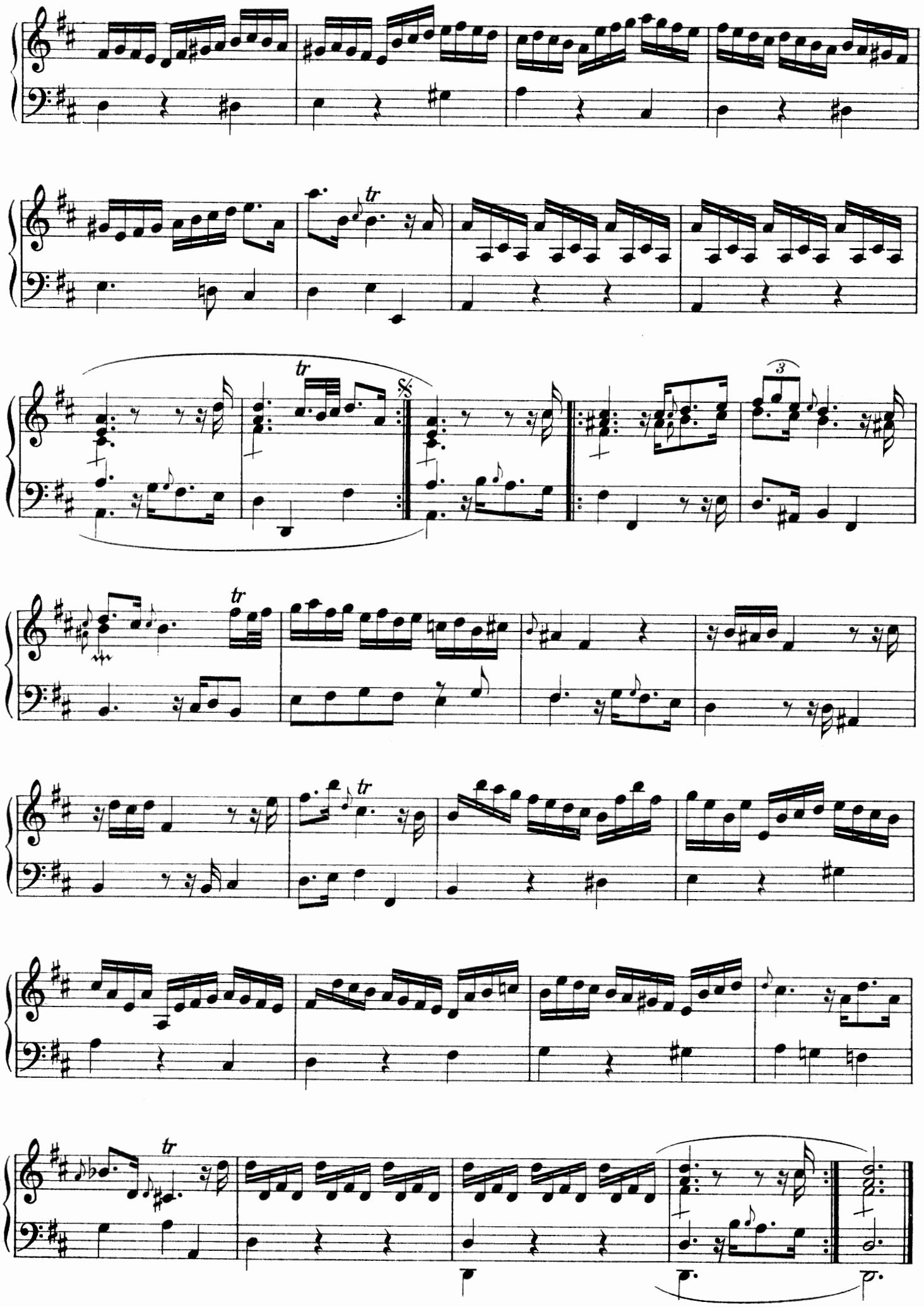




Allemanda.




Corrente.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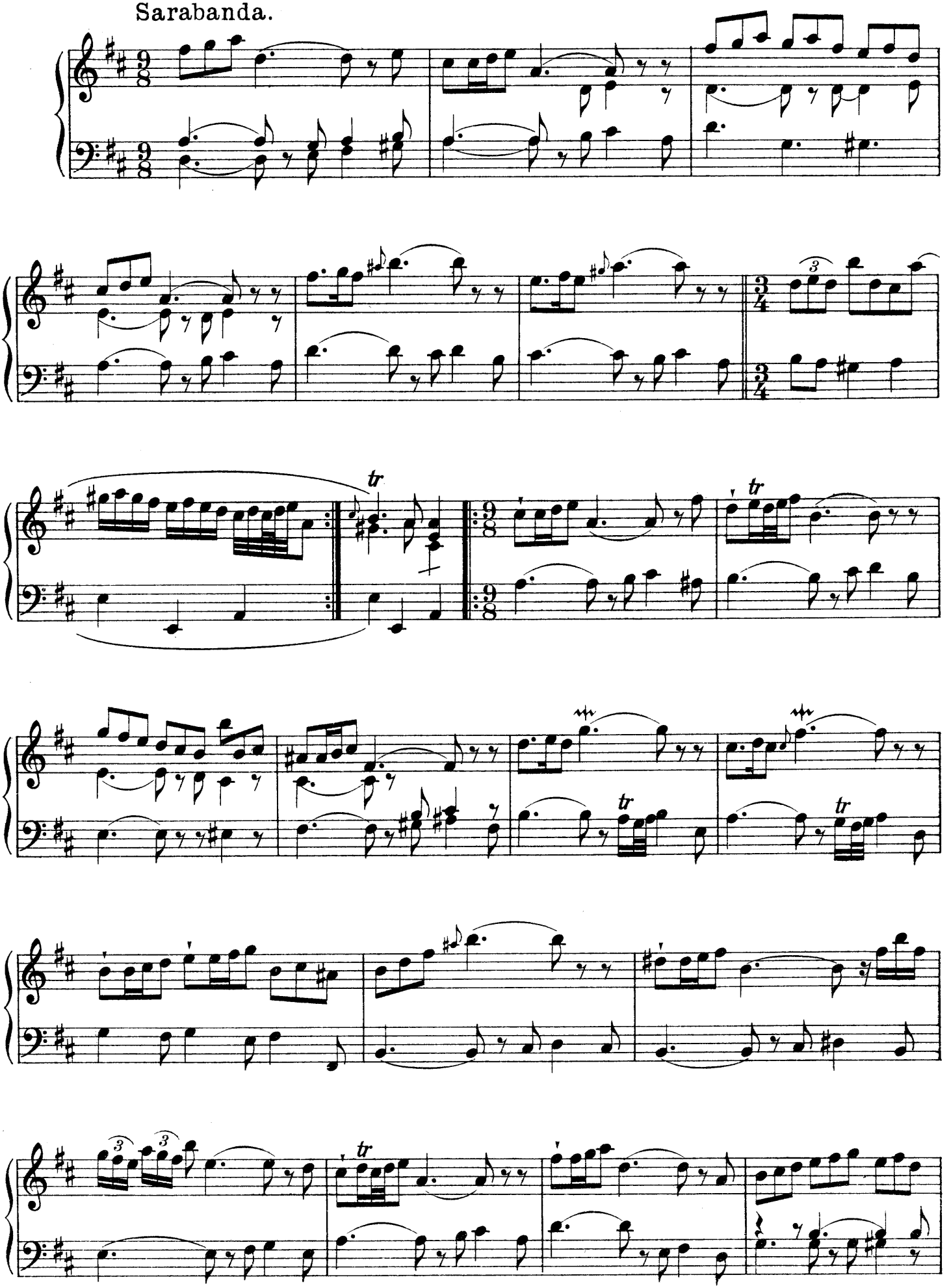
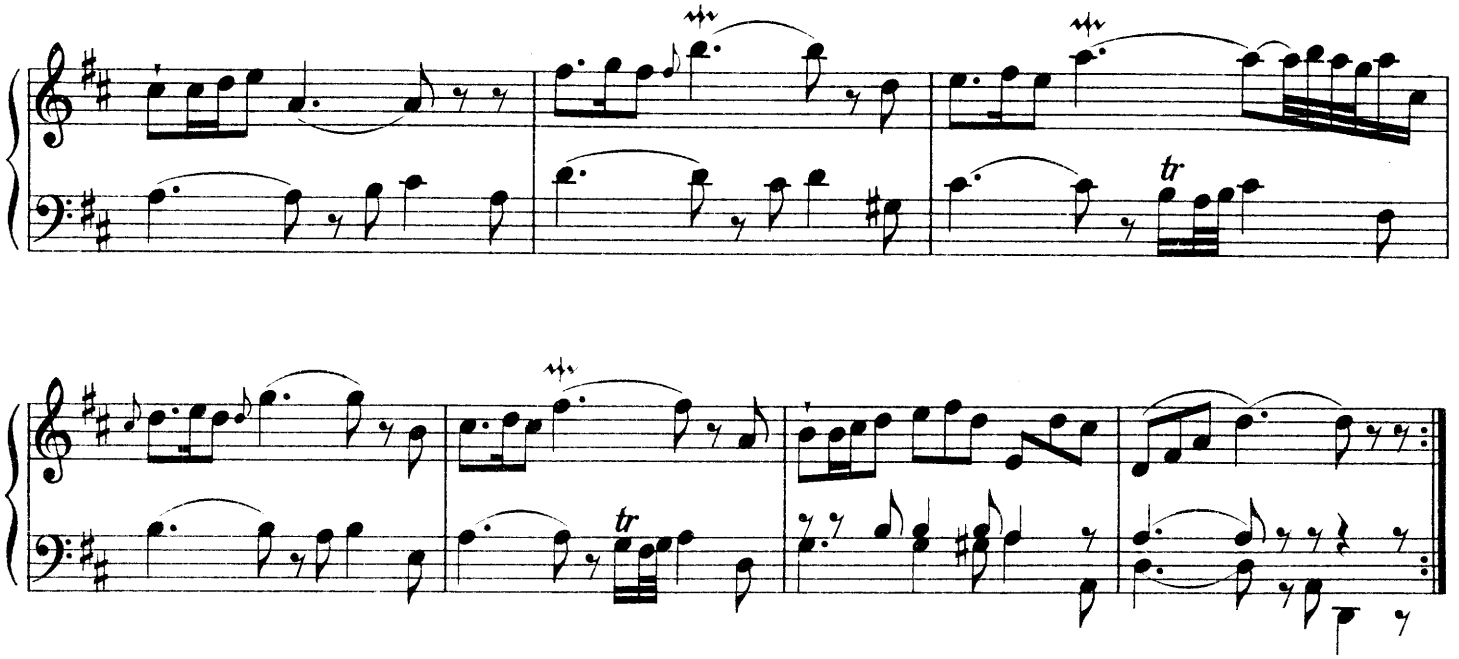
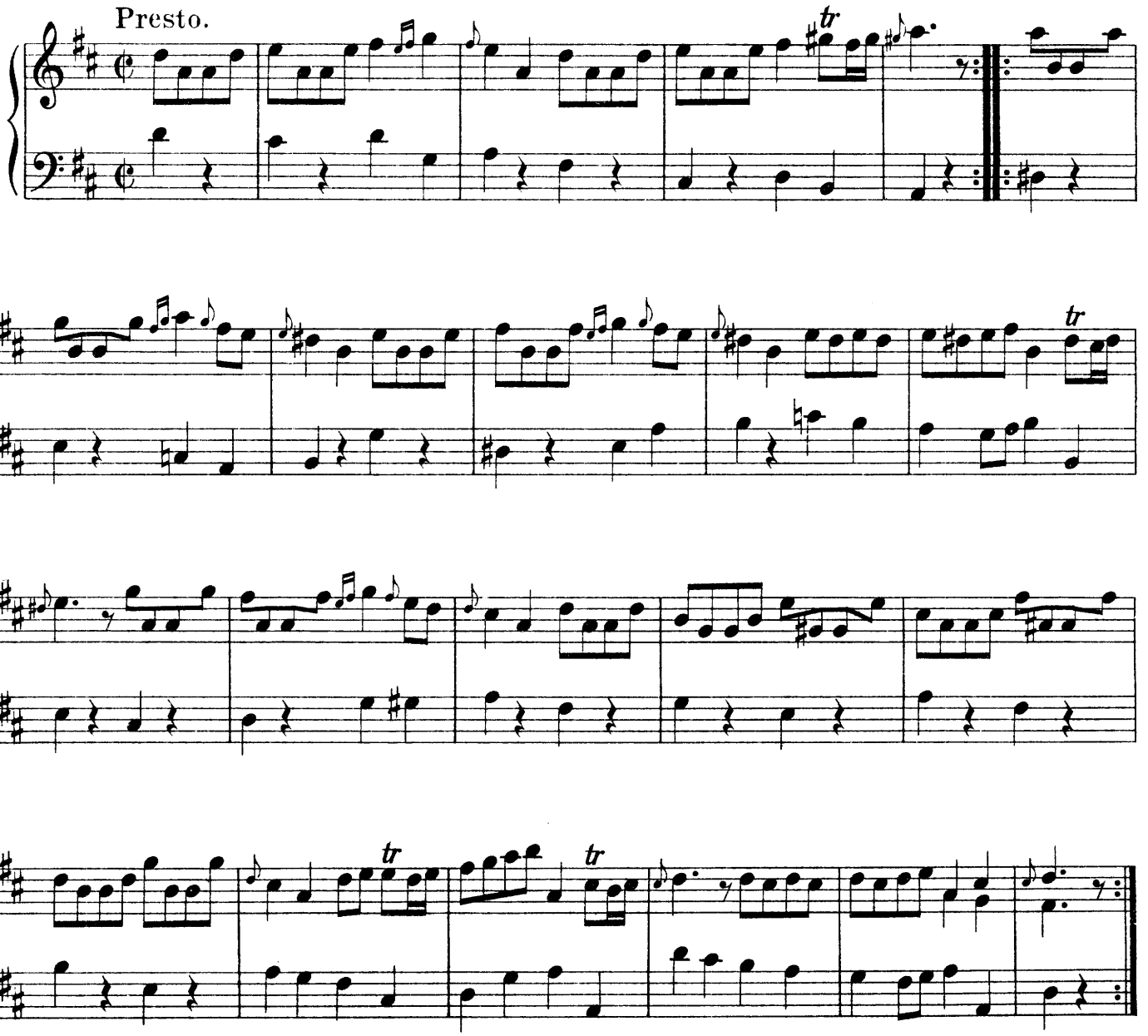
Sarabanda.



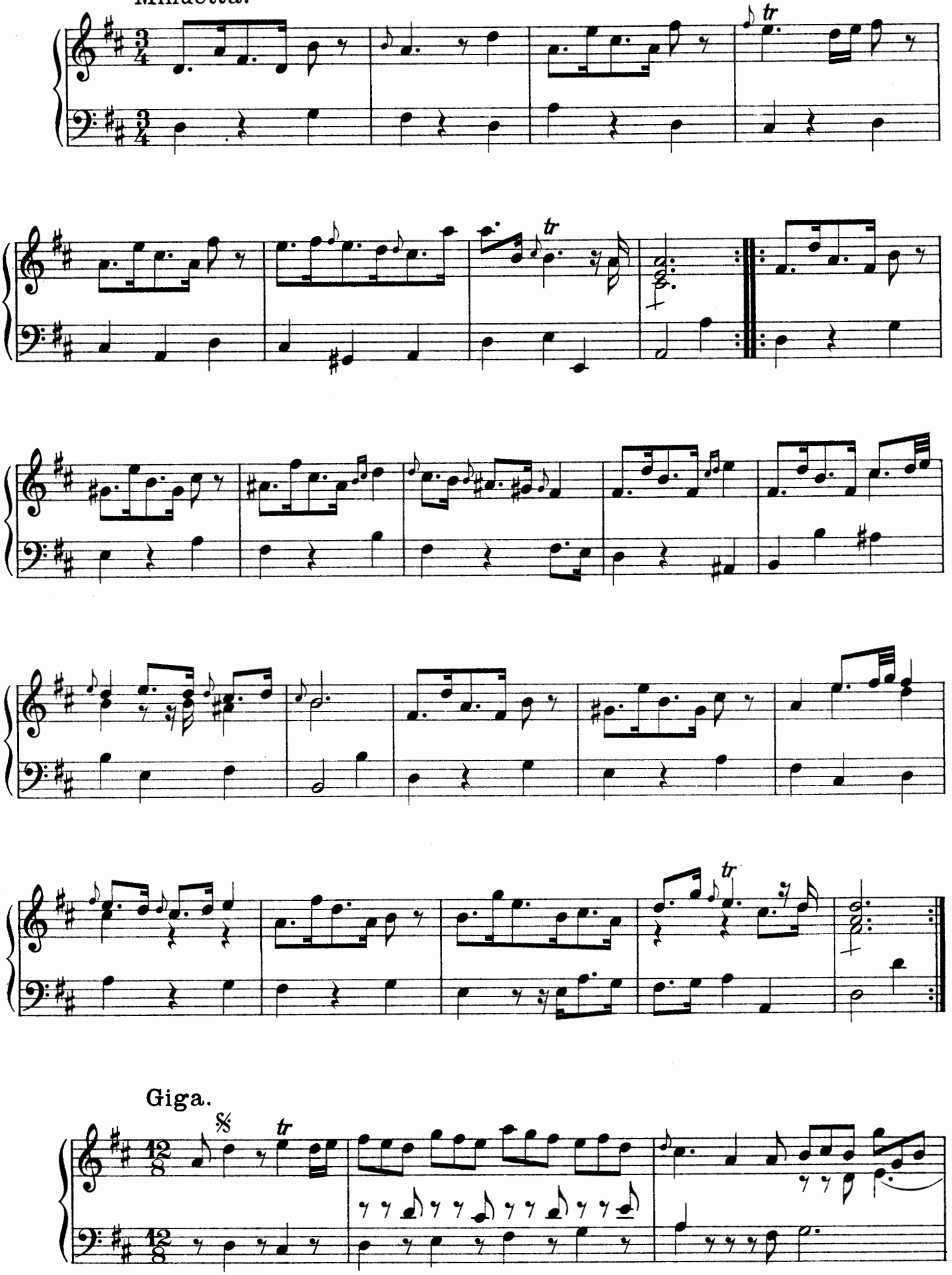


Gavotta.

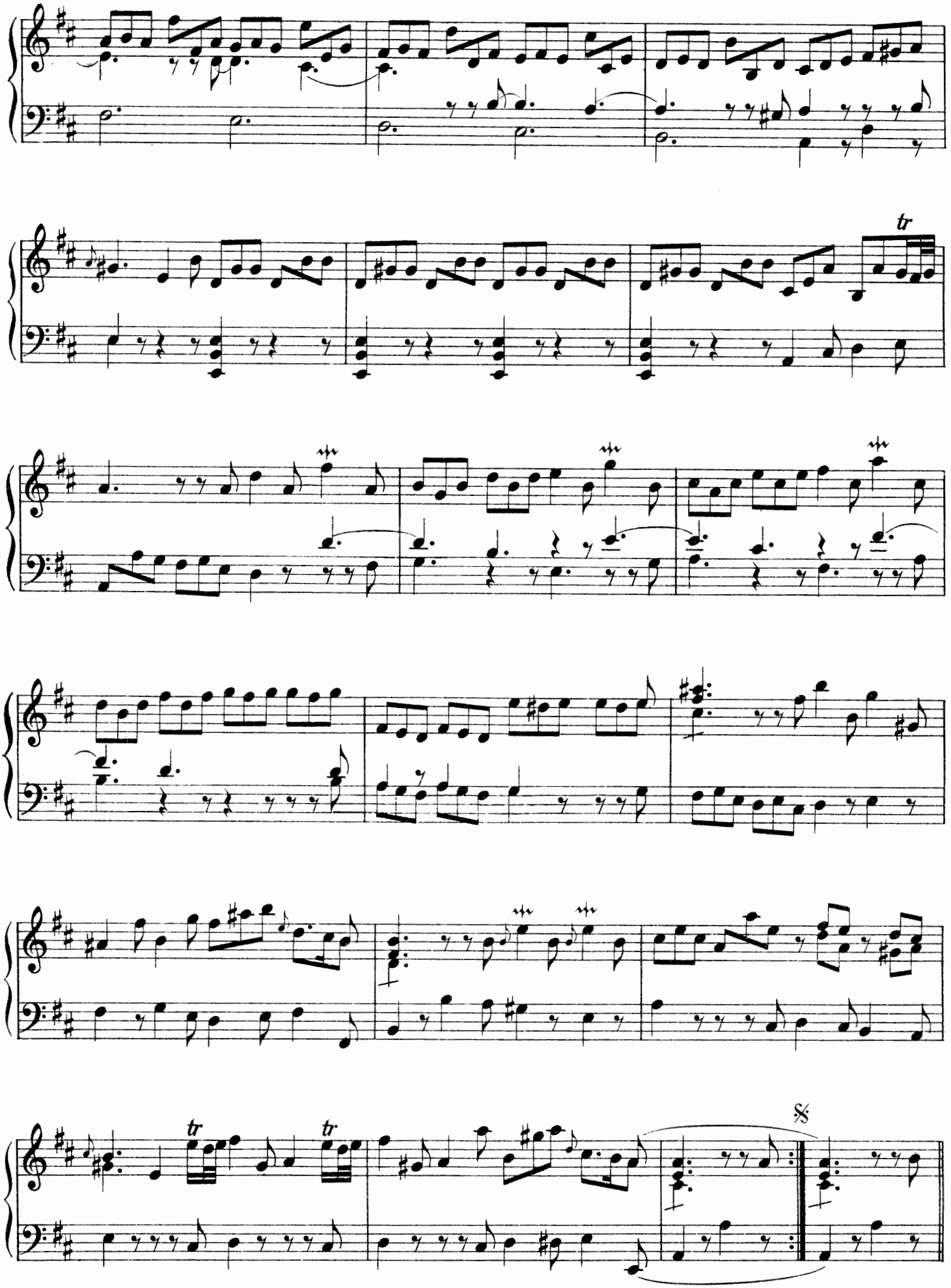
Presto.



Minuetta.



Giga.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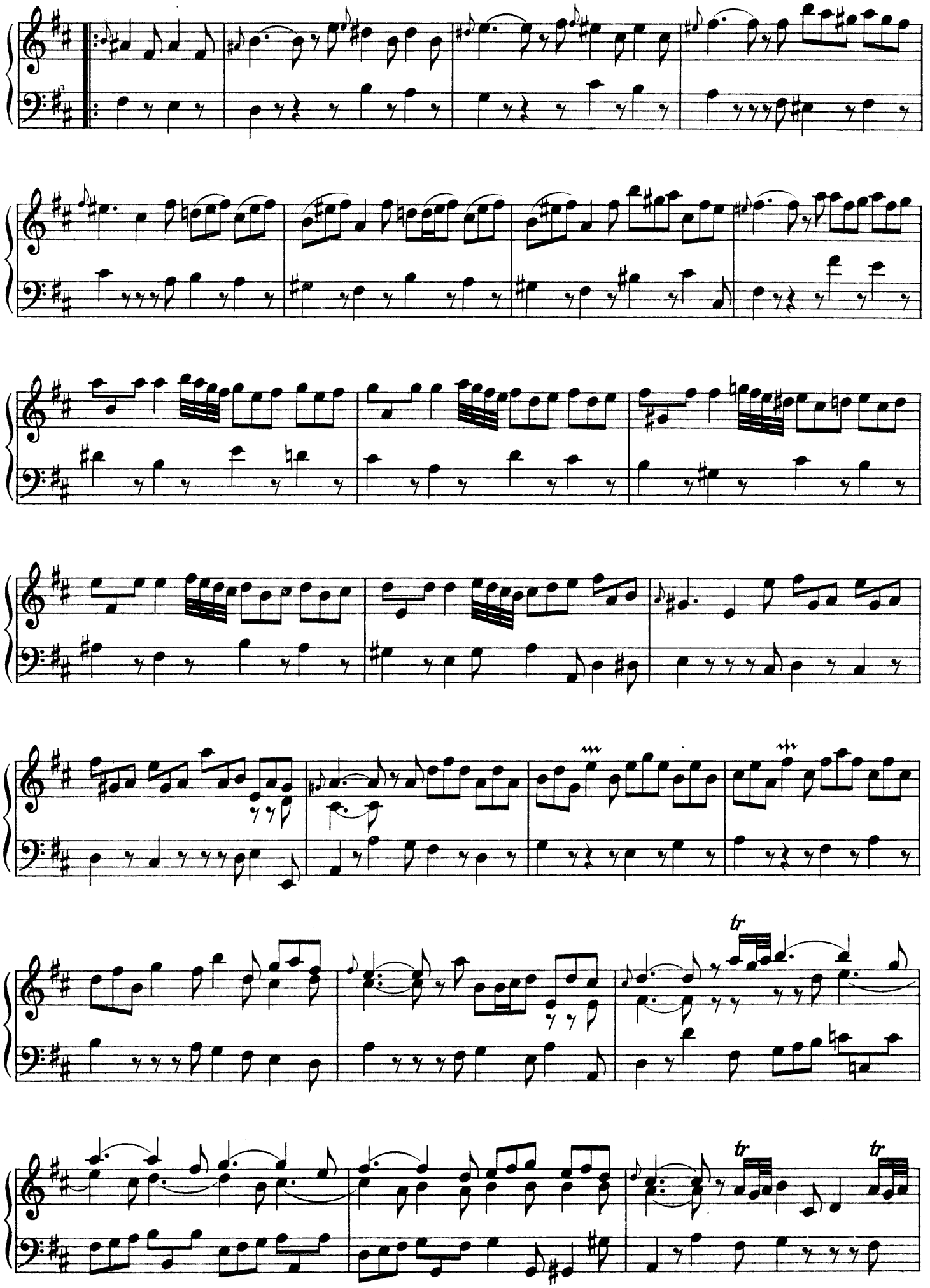
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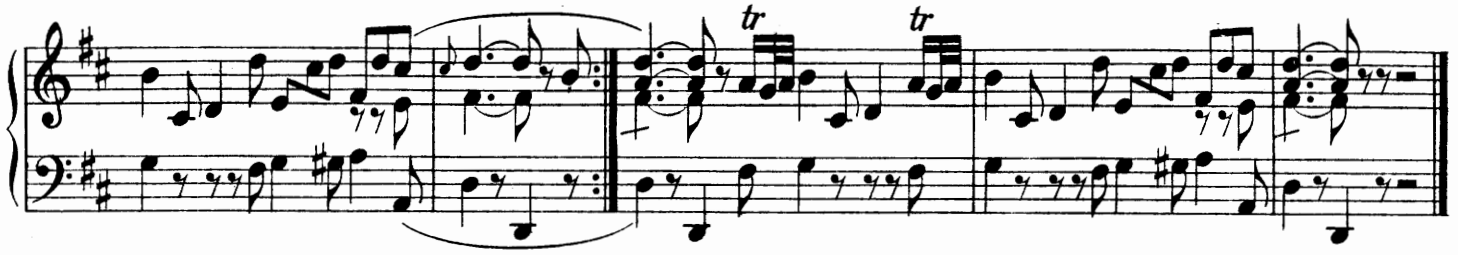
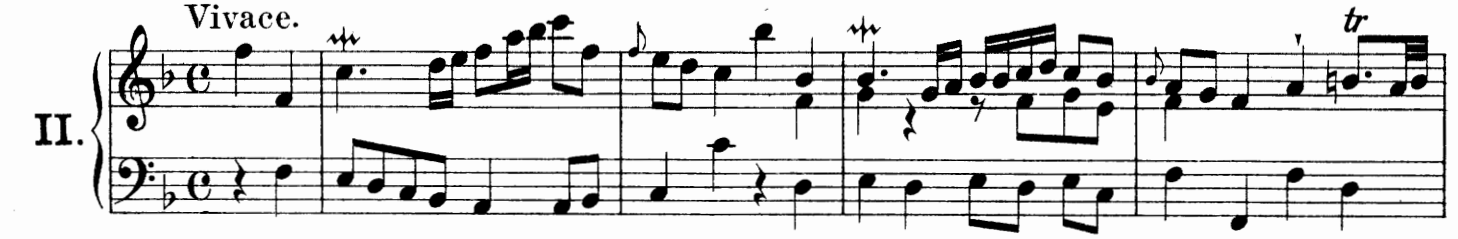
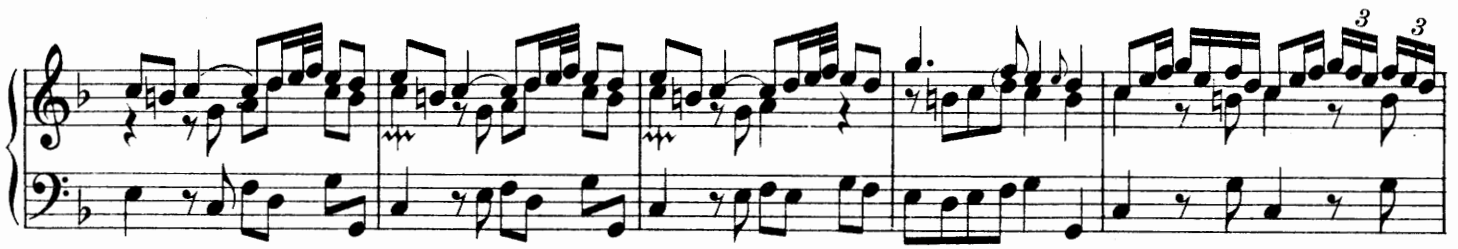
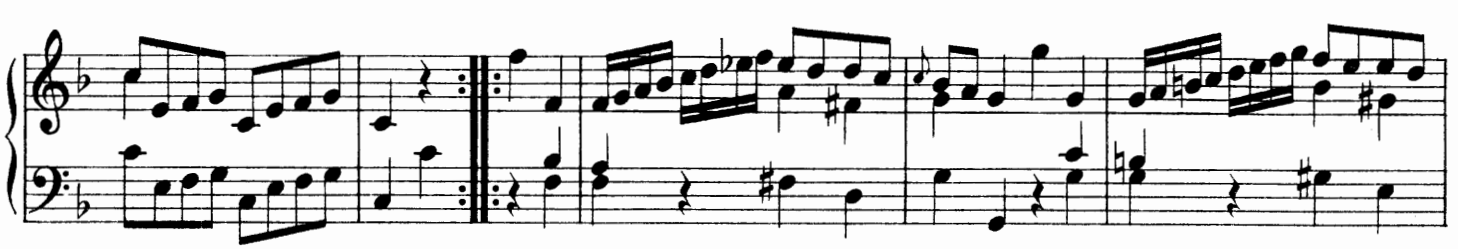


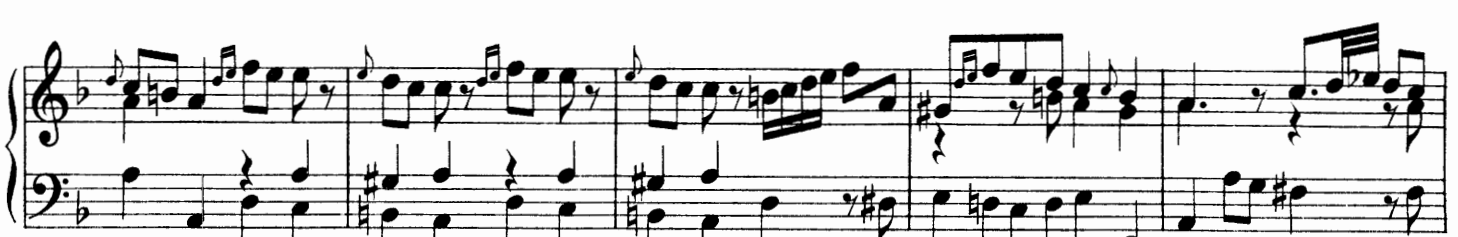
Sonata.
Vivace.

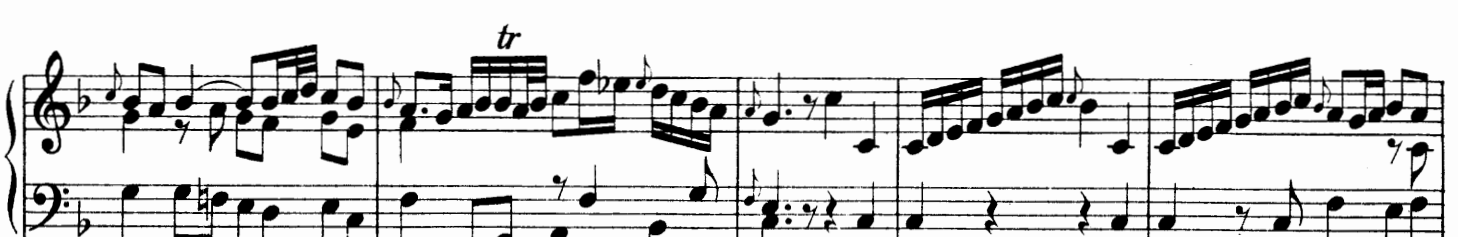
II.

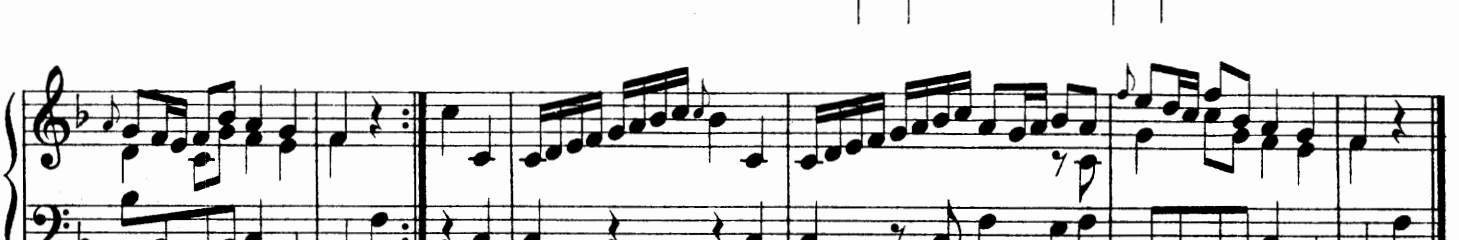




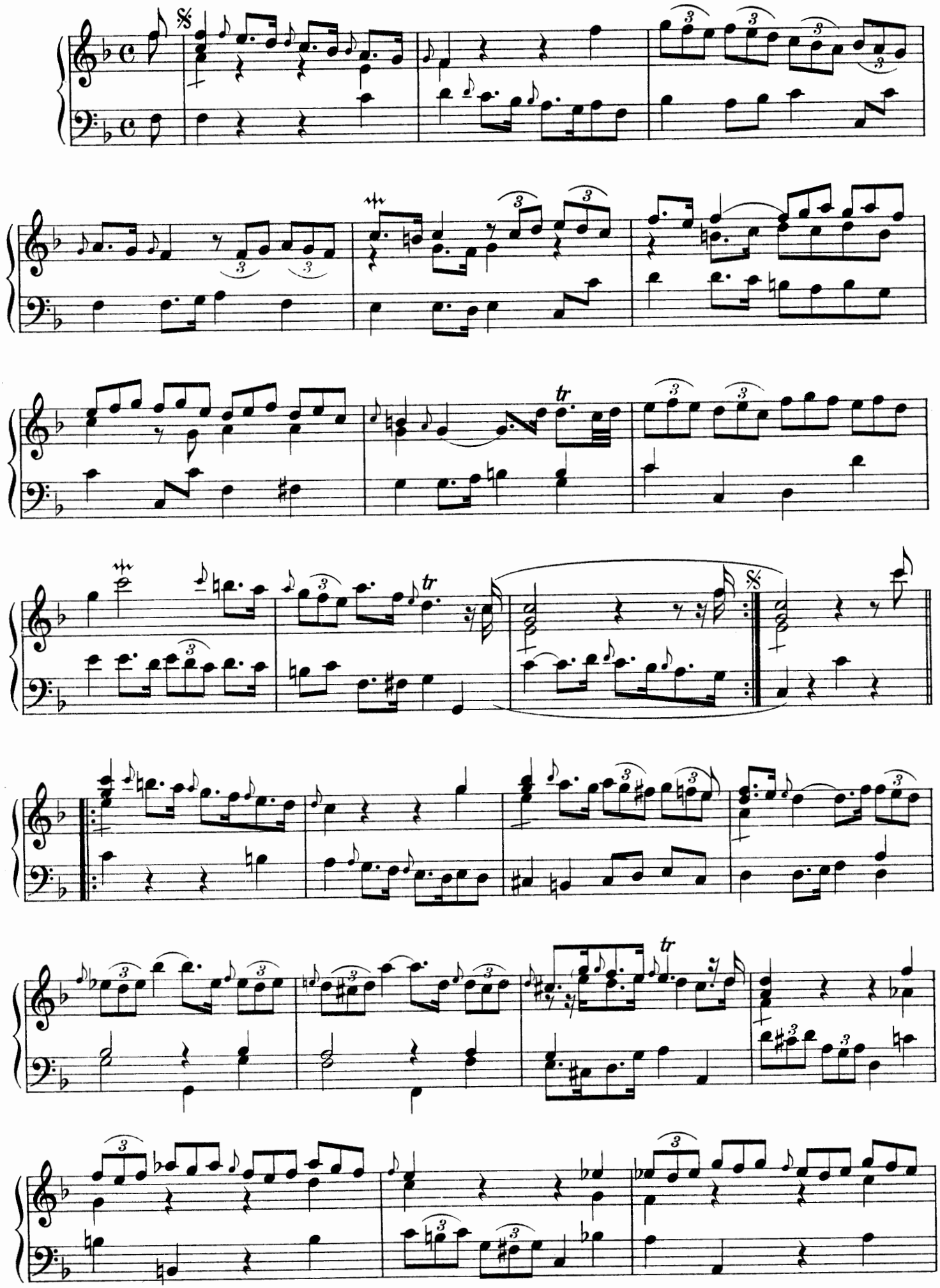


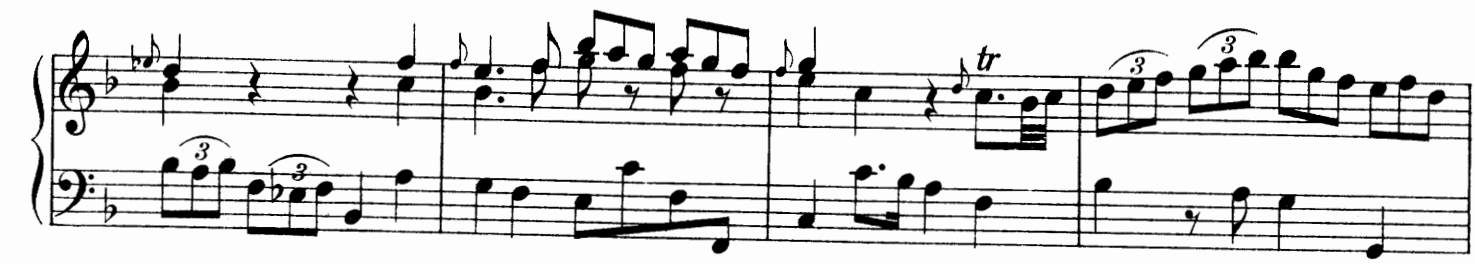


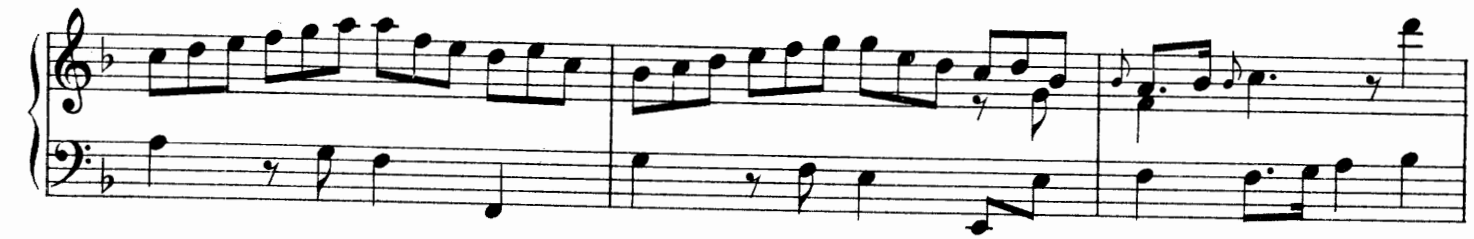


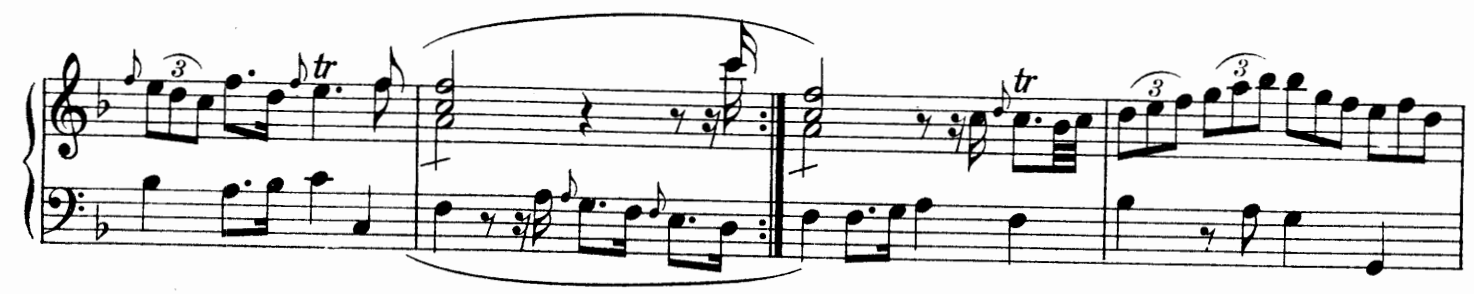


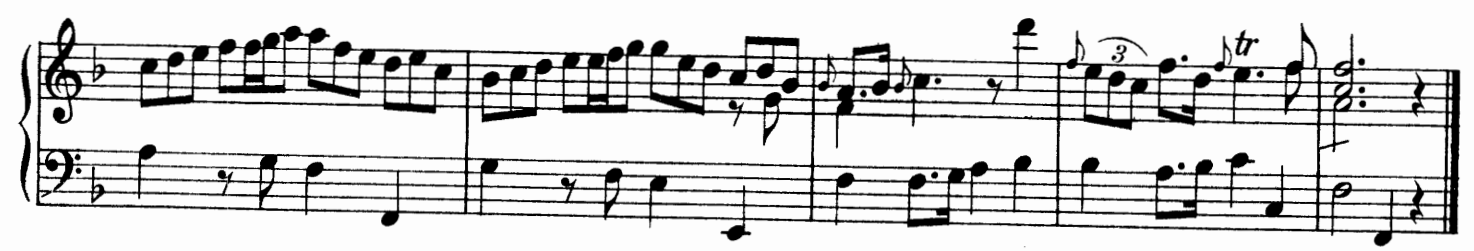
Allemanda.



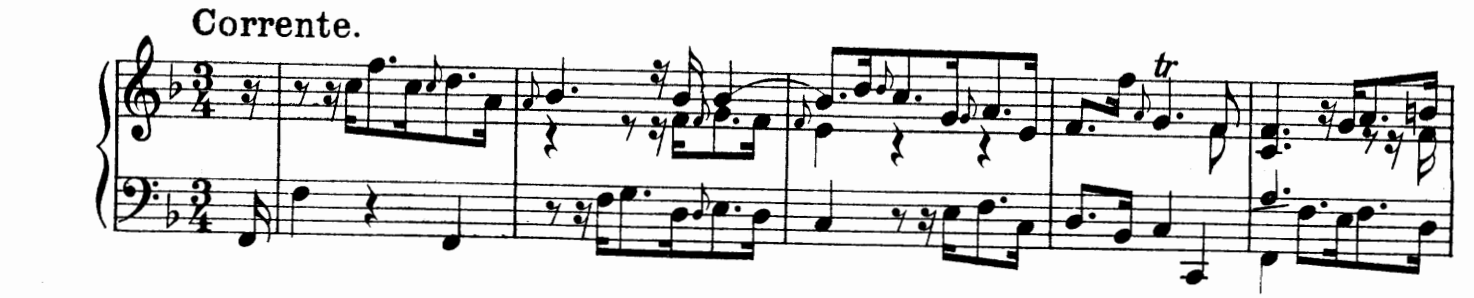


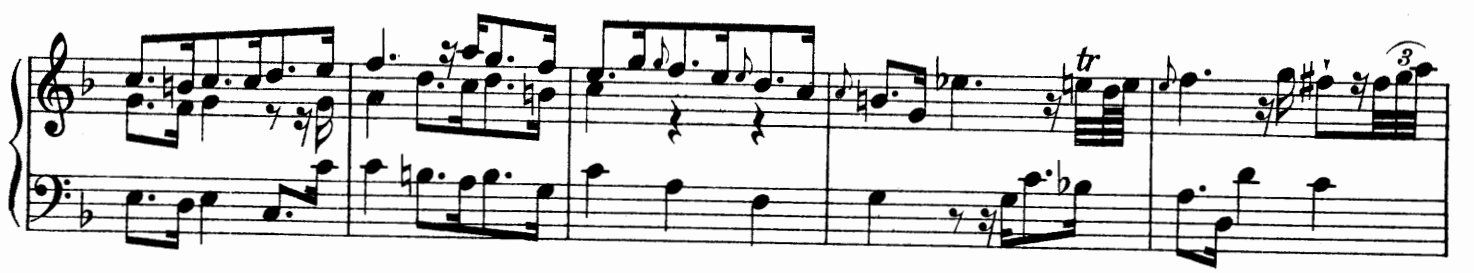


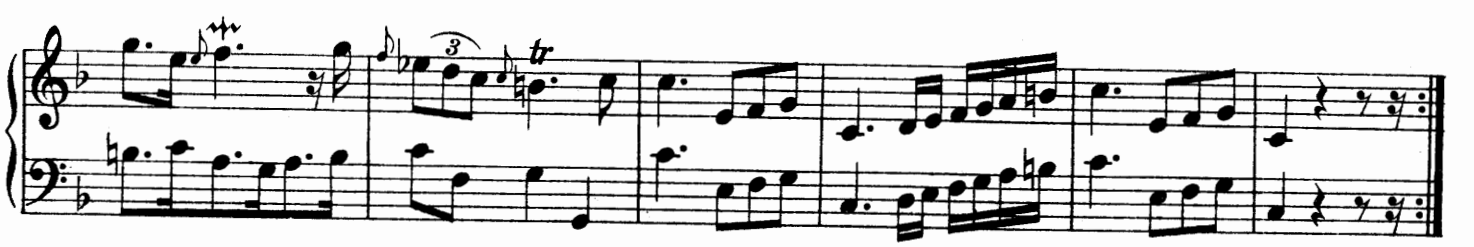


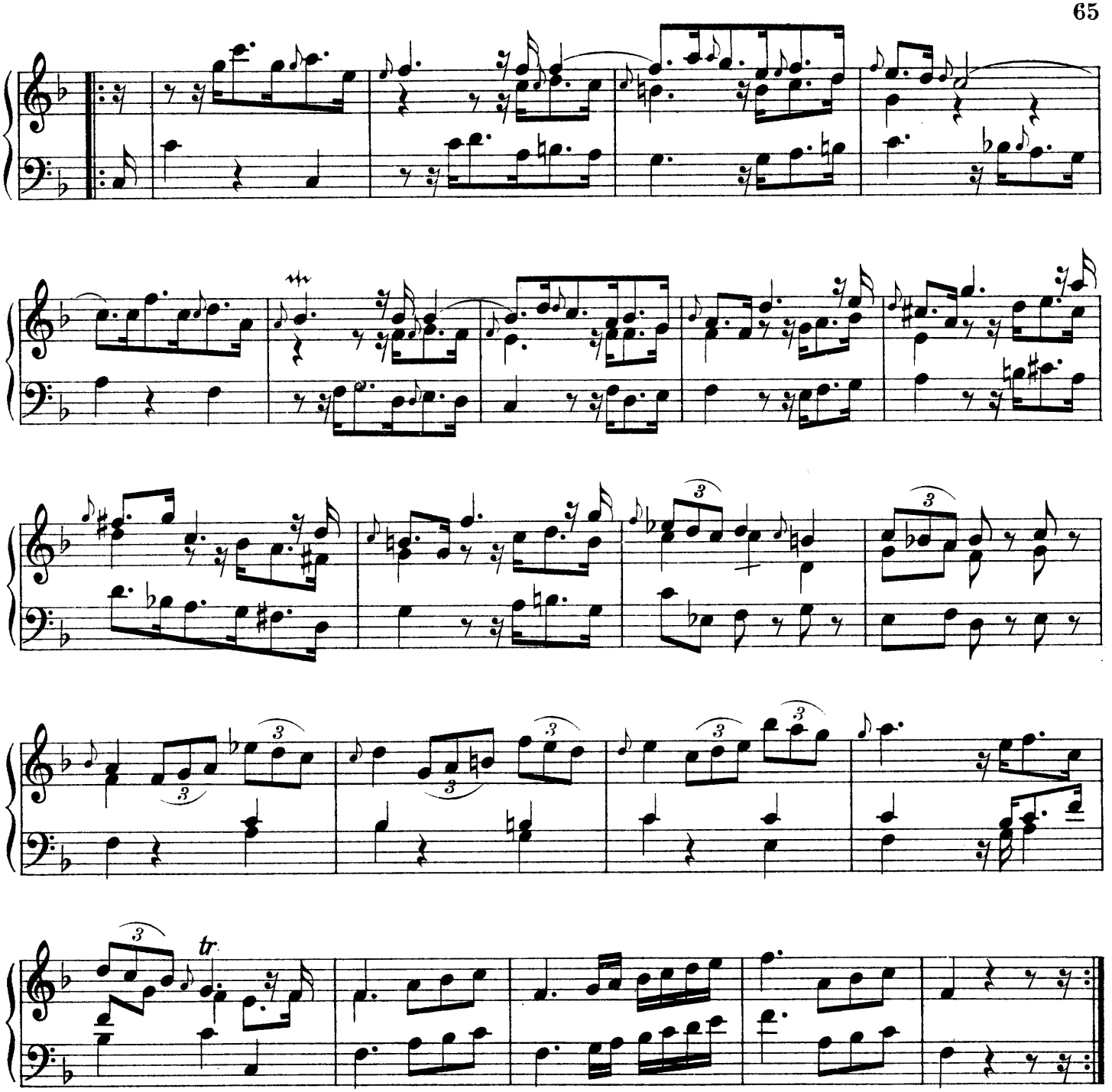


Corrente.

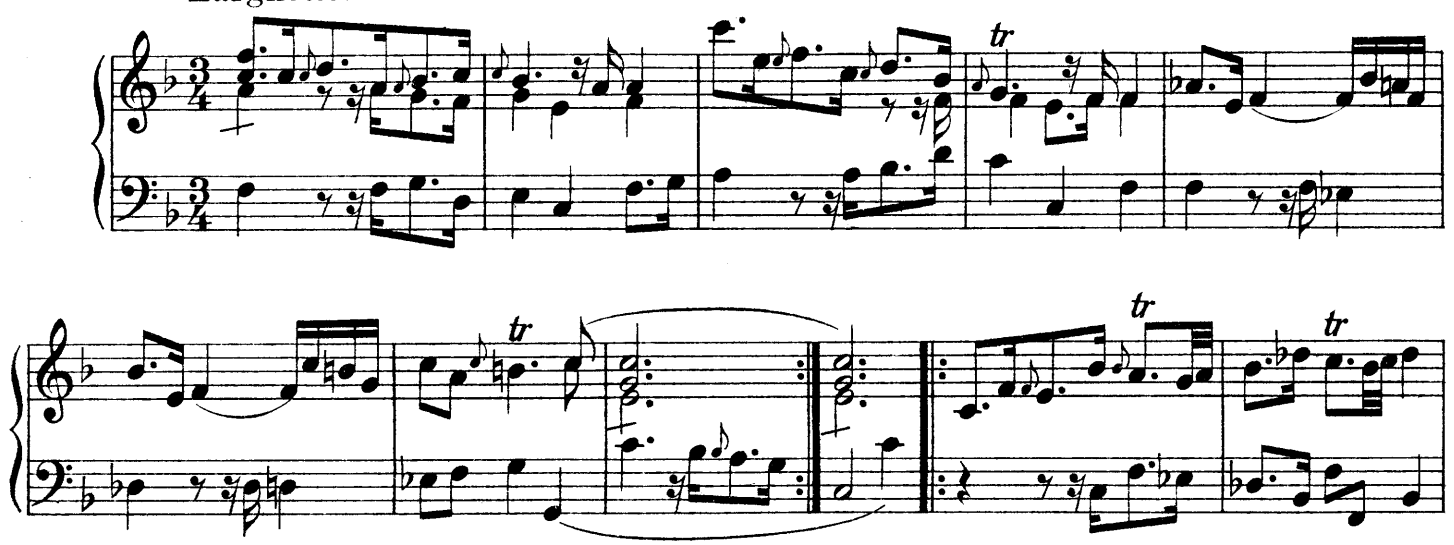


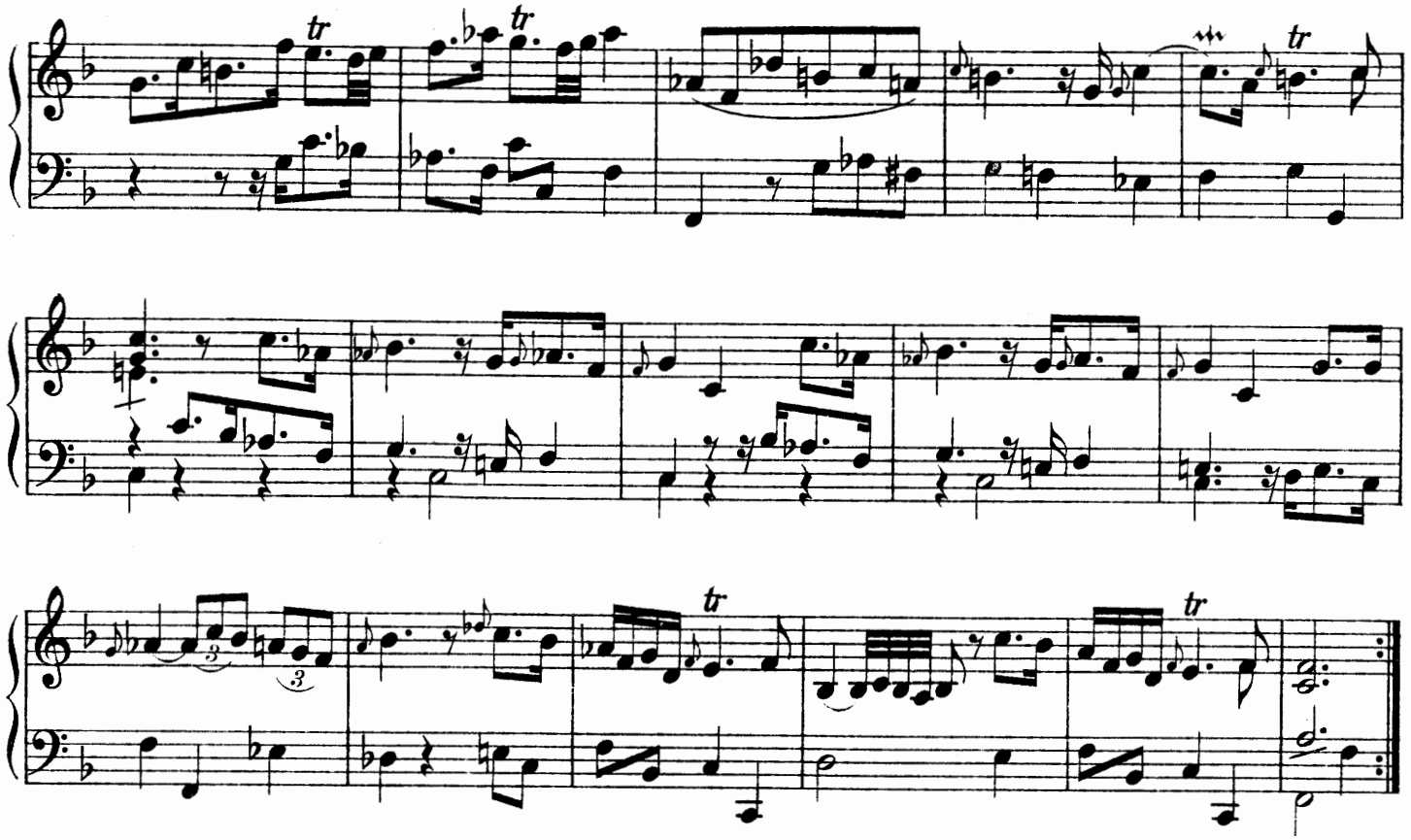






Sarabanda.
Larghetto.





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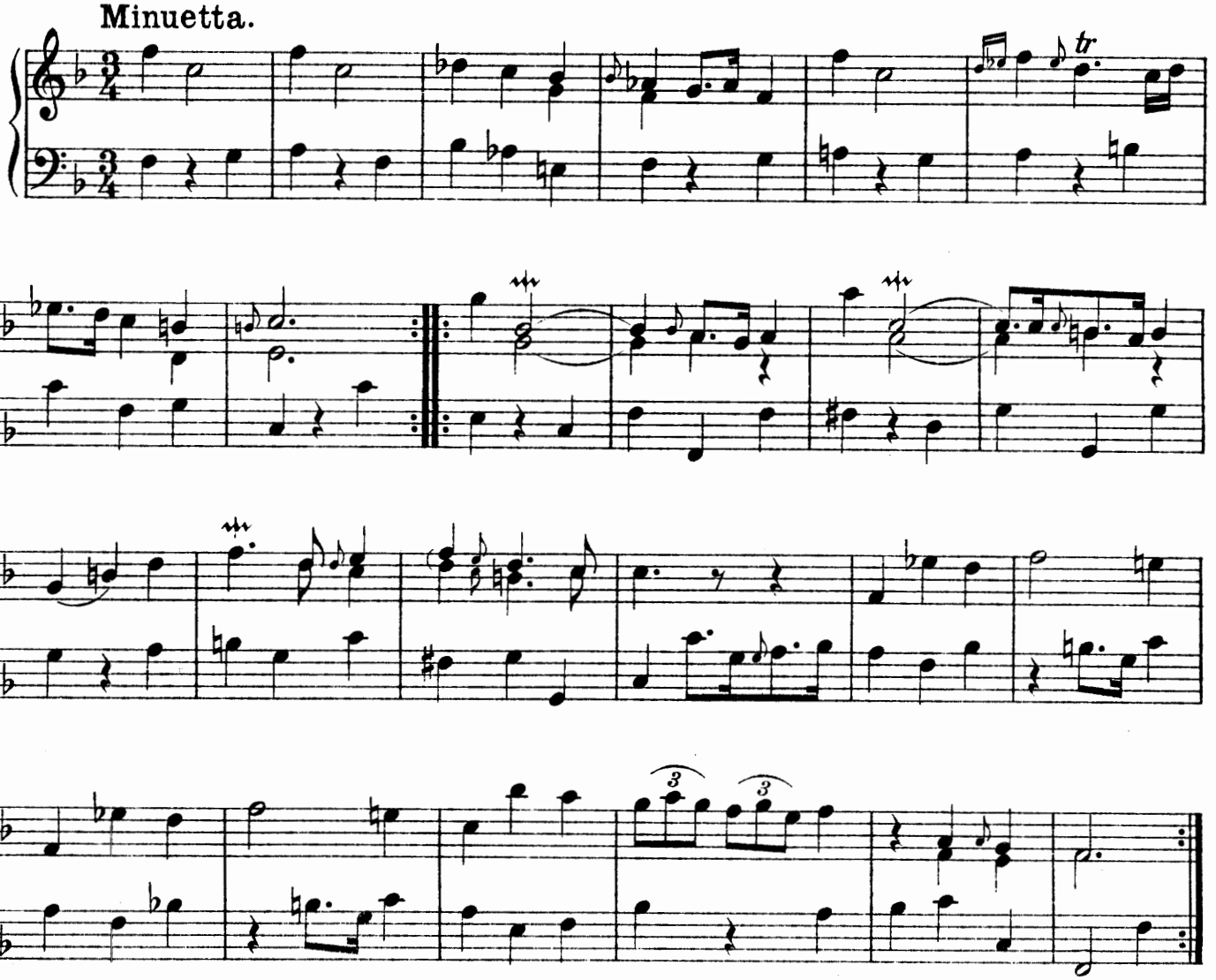

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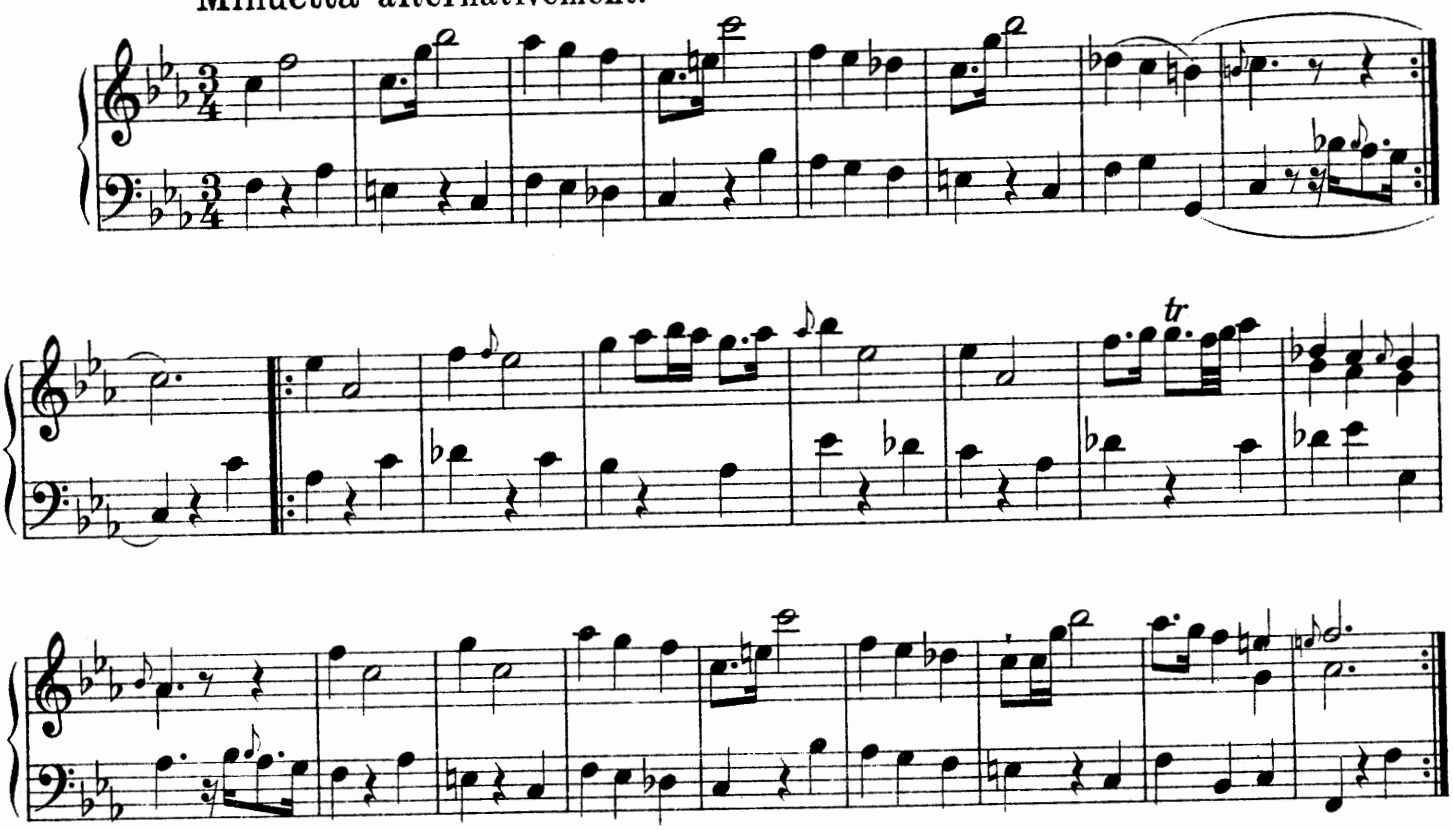

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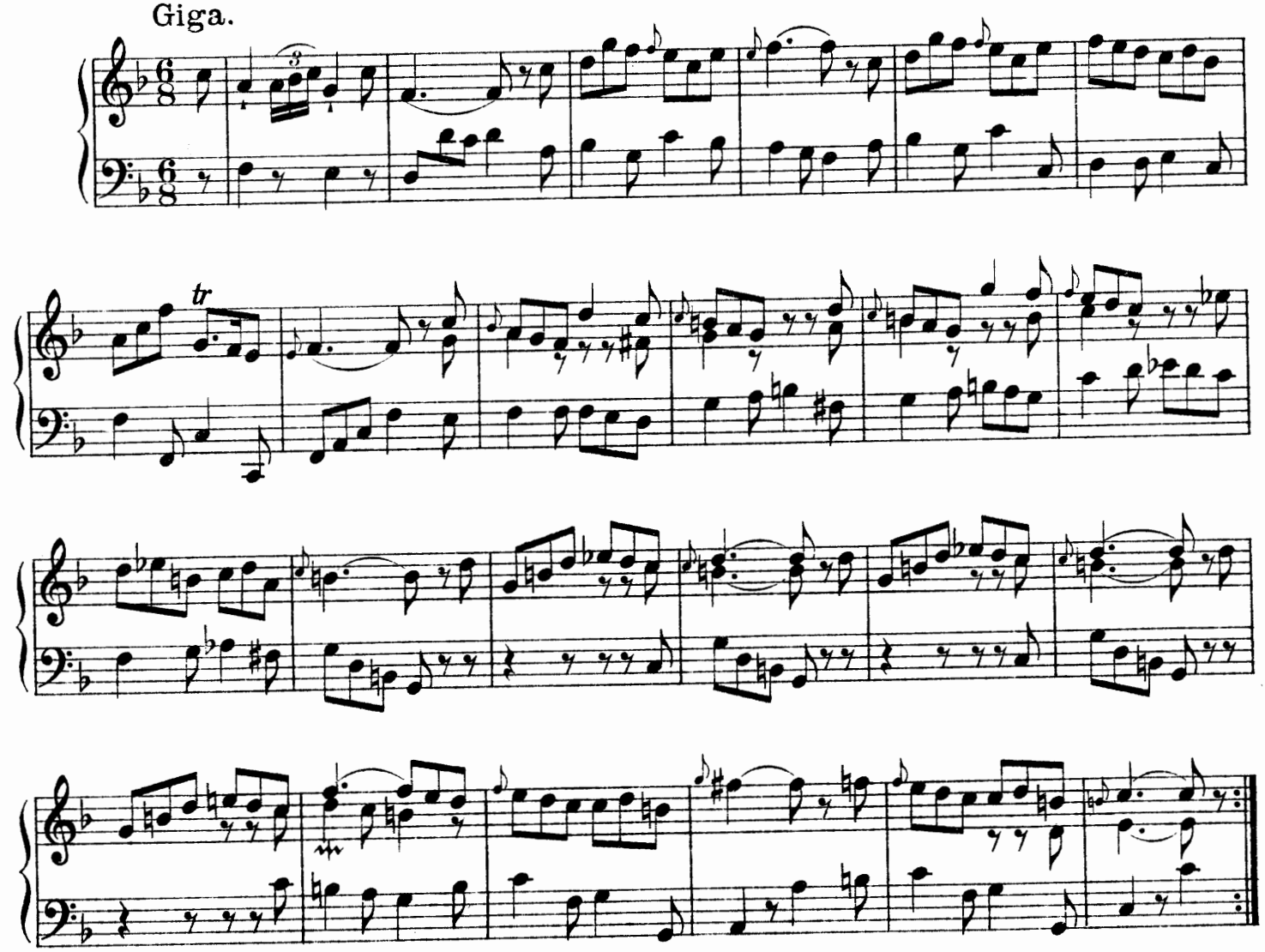

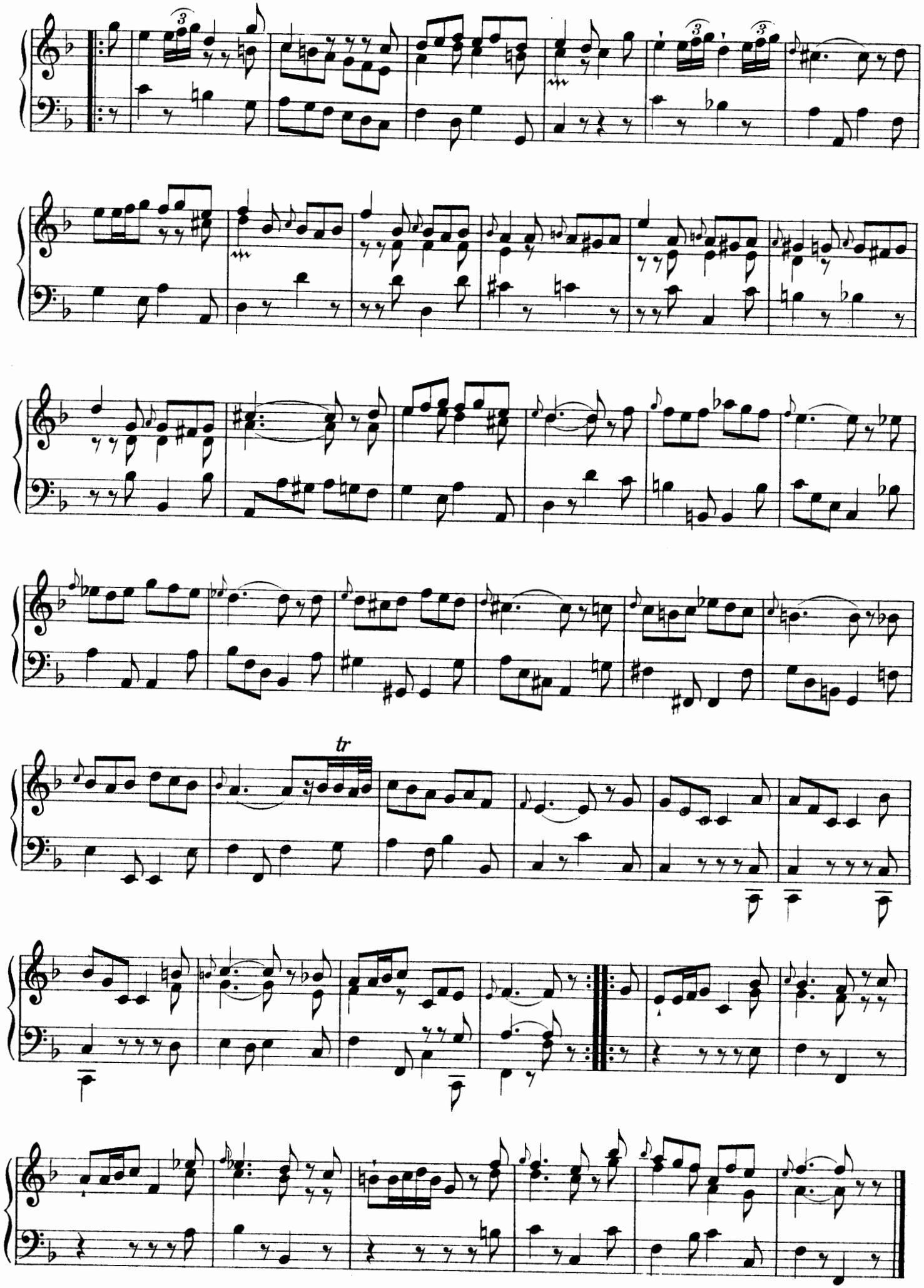
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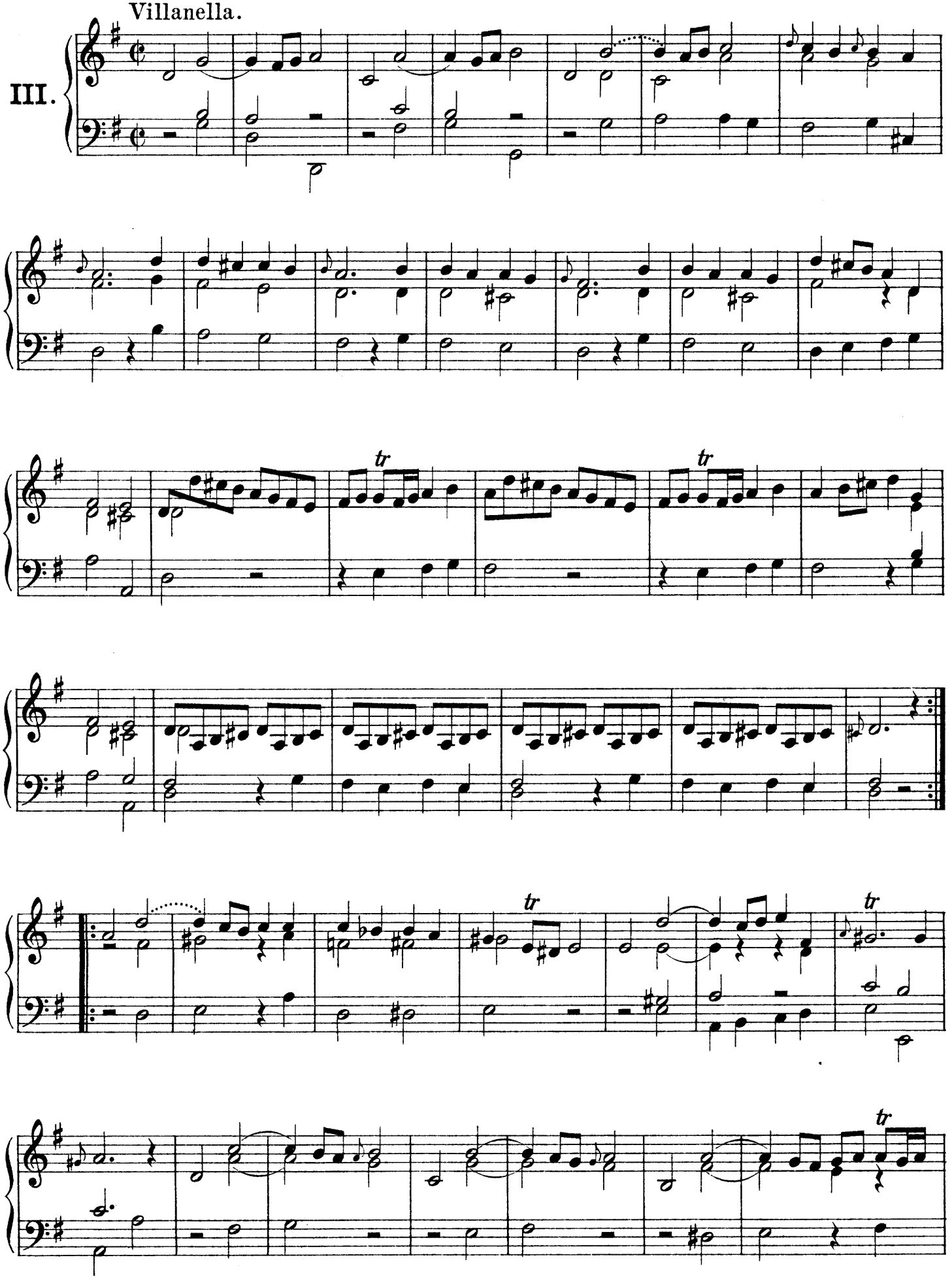

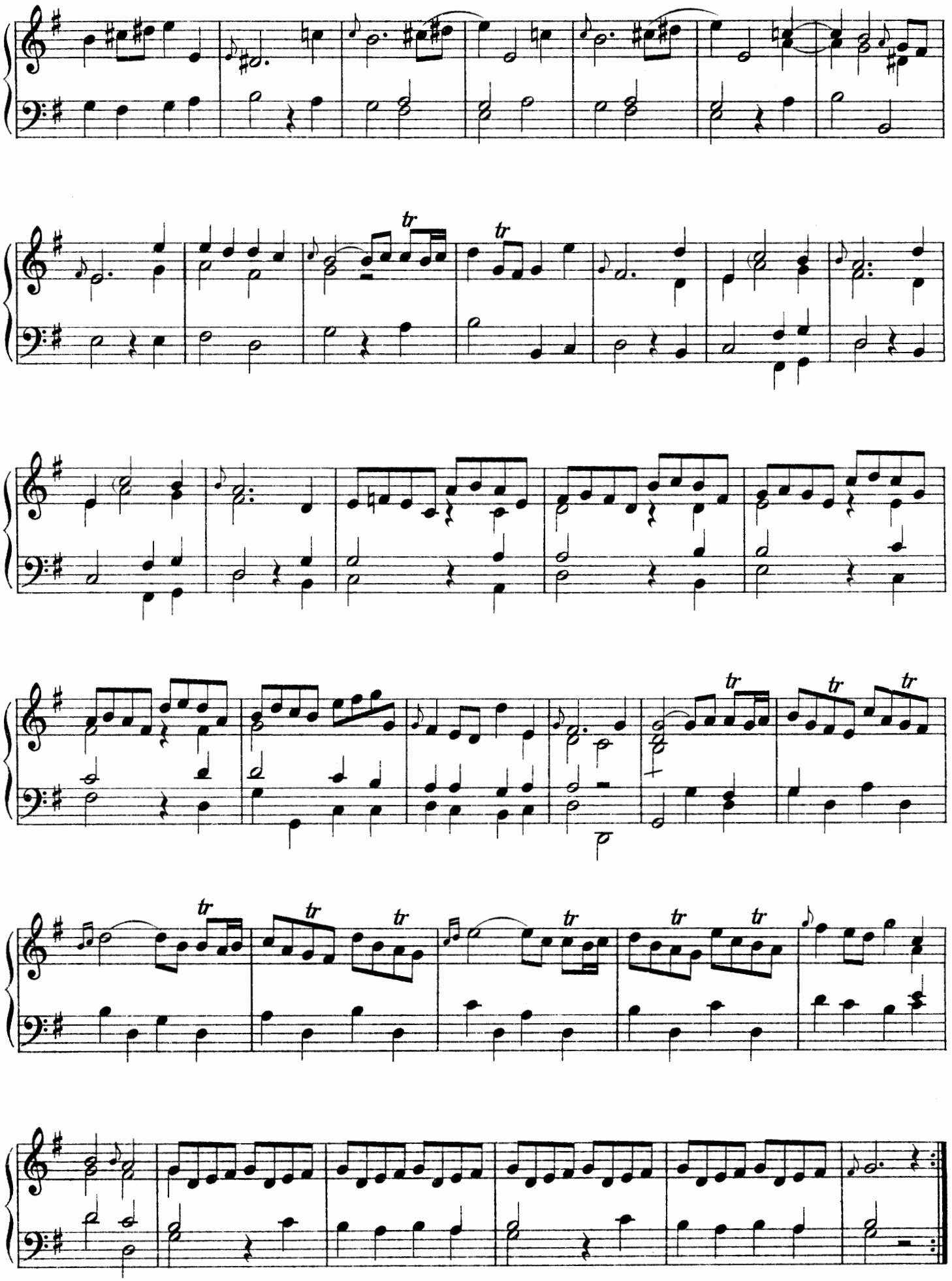

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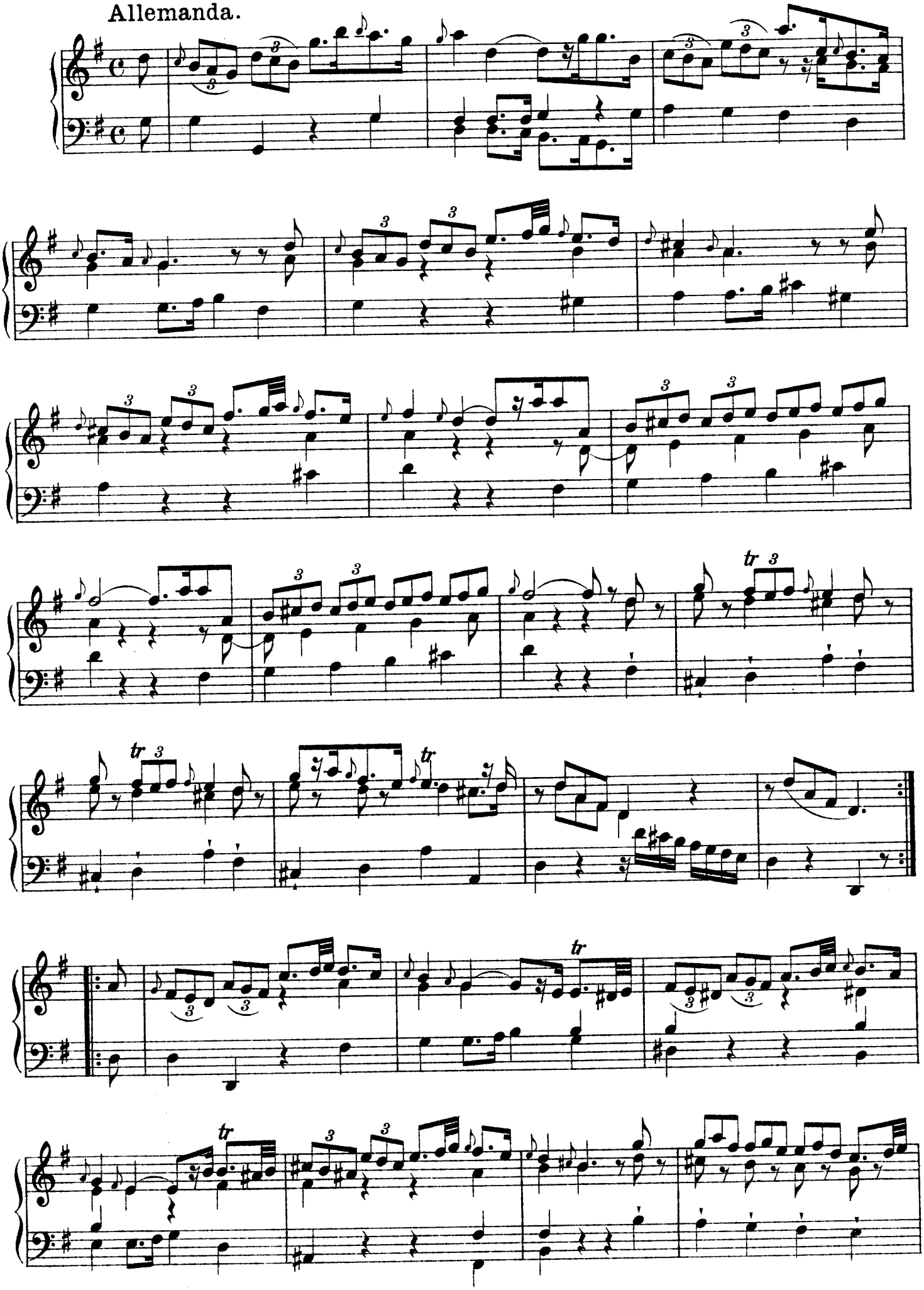

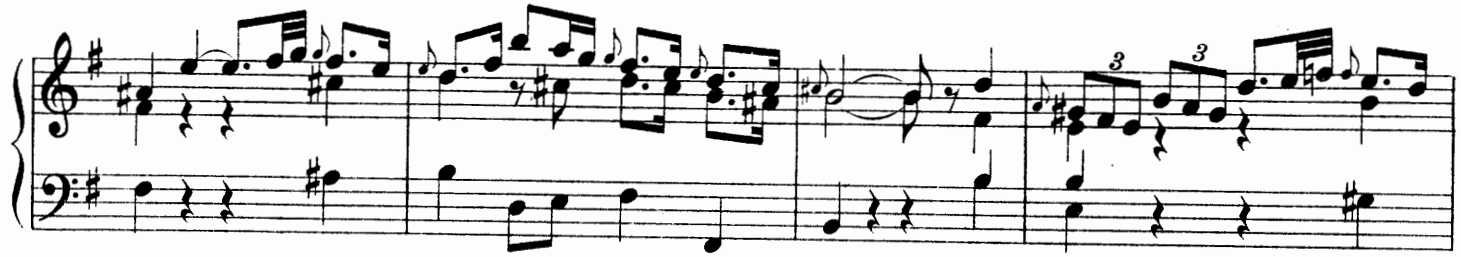

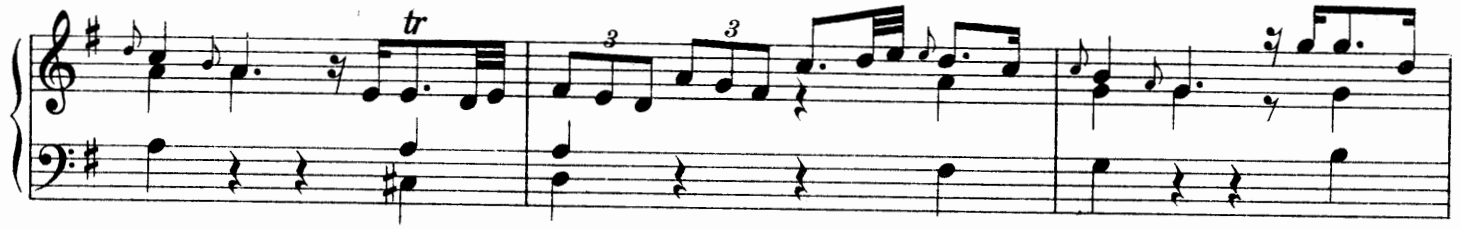

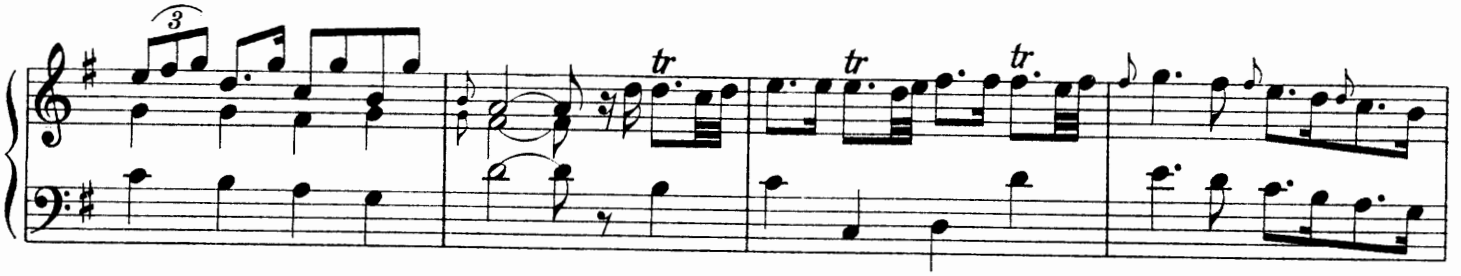

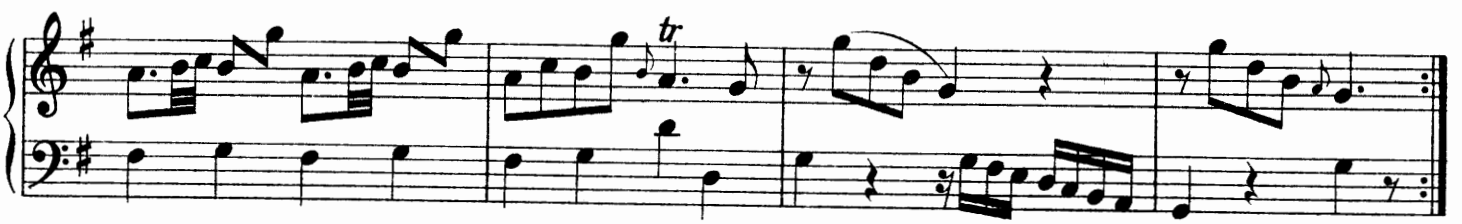

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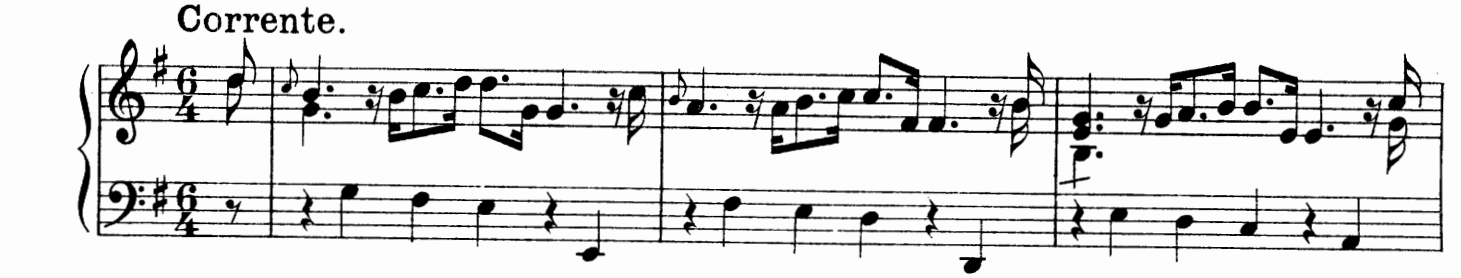

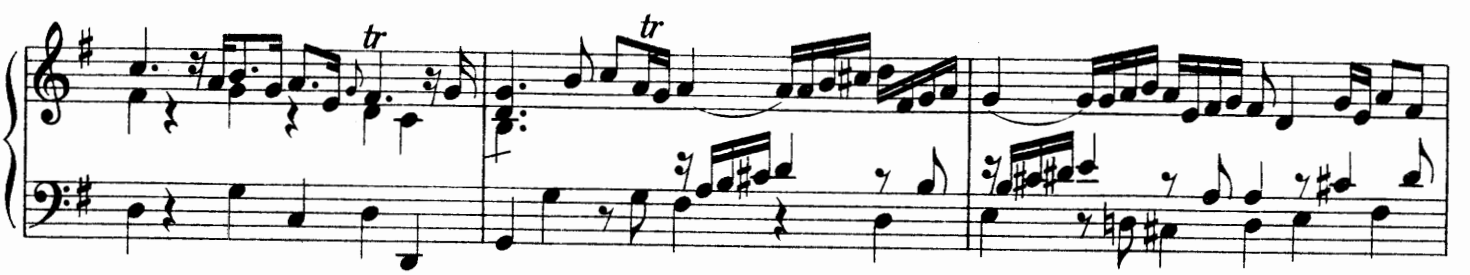

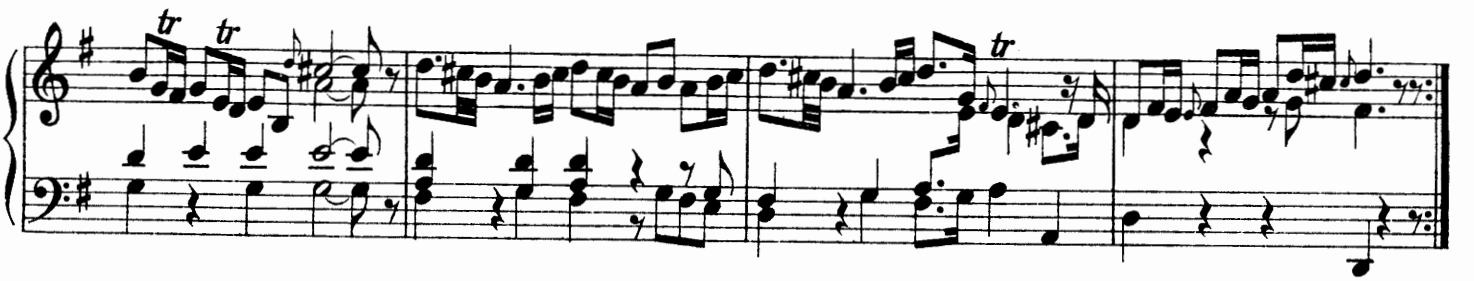

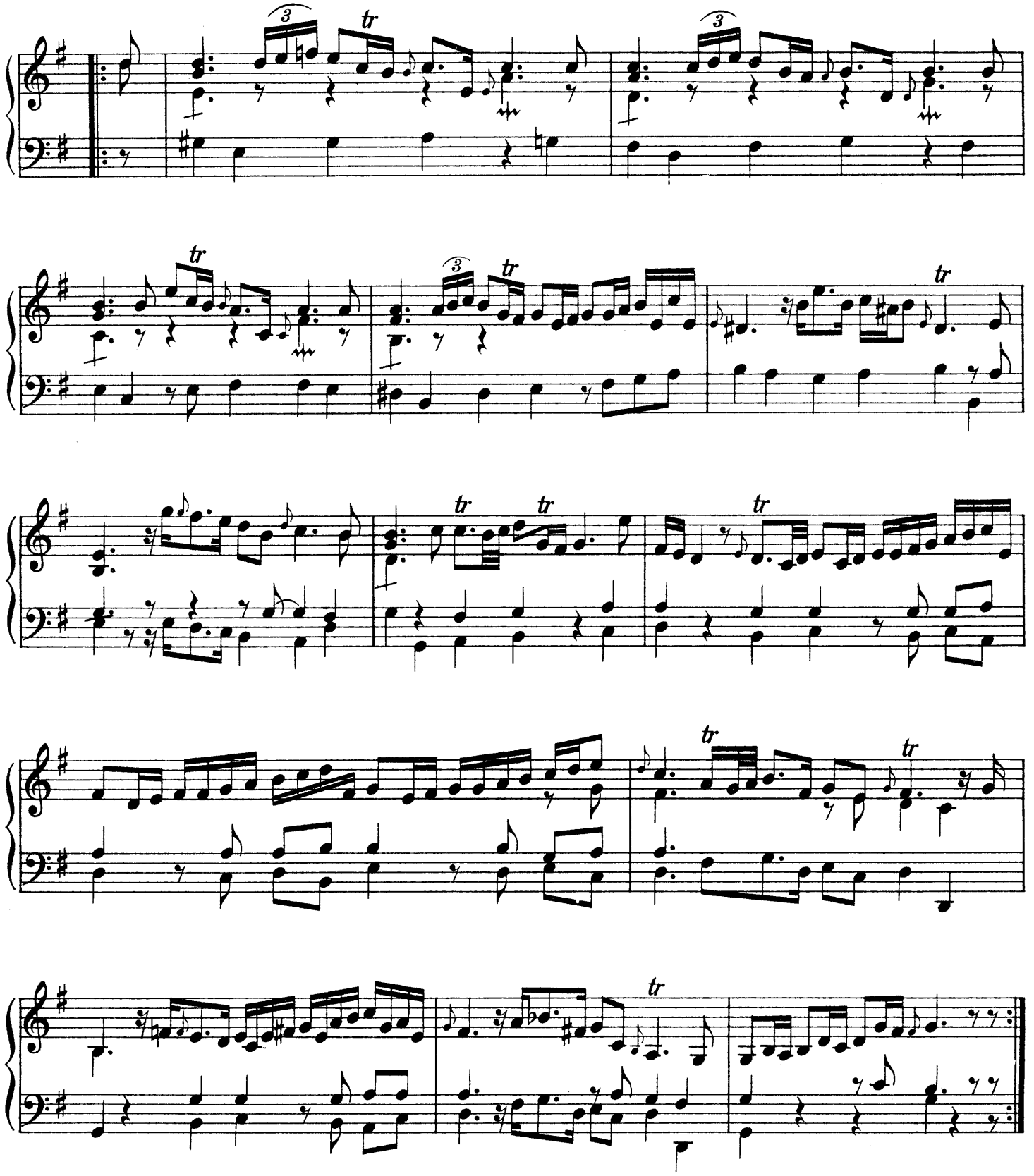

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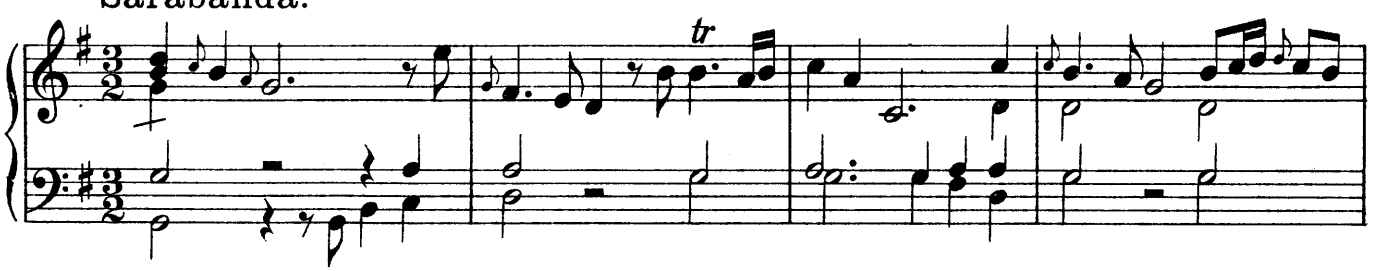

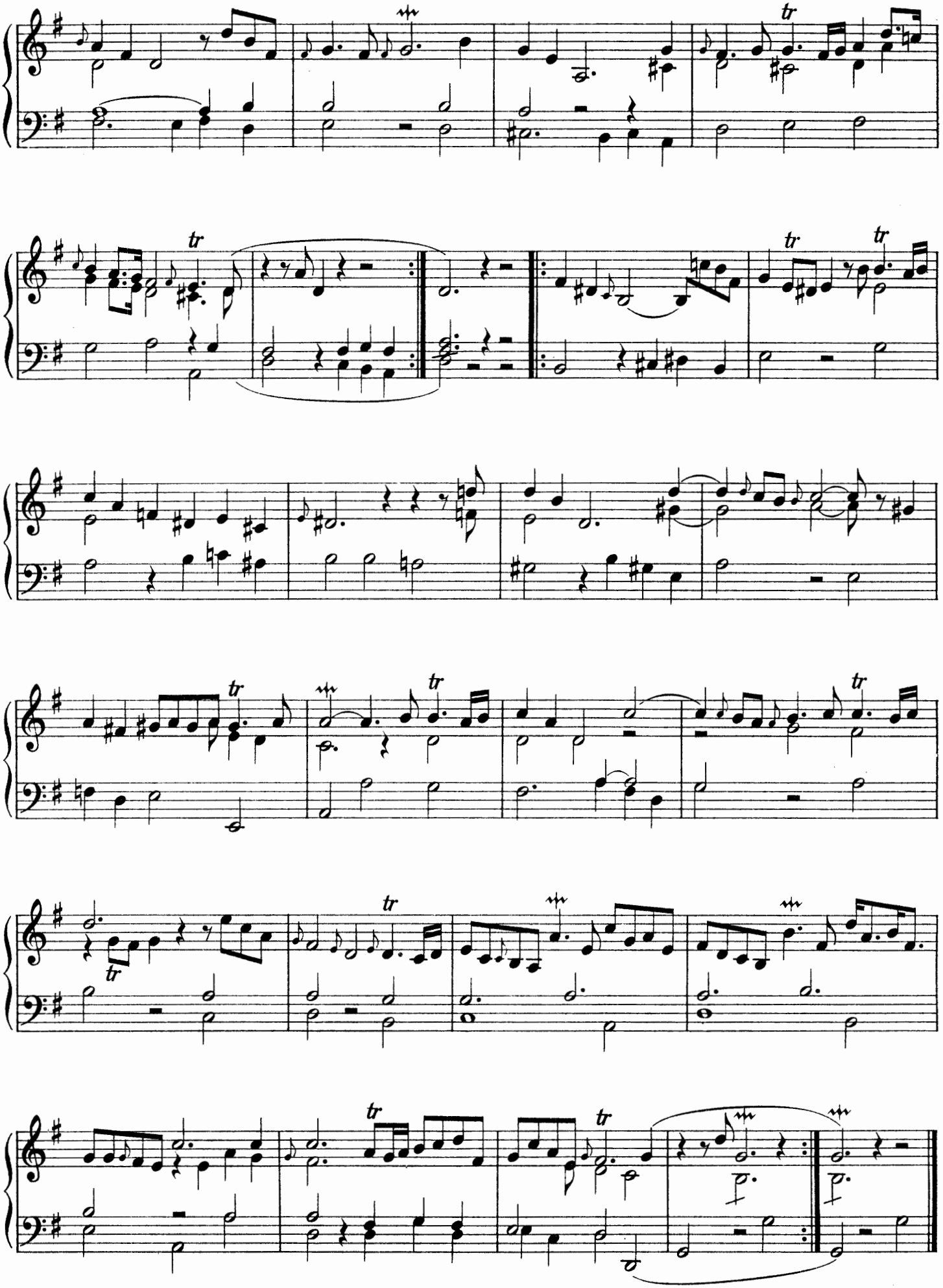

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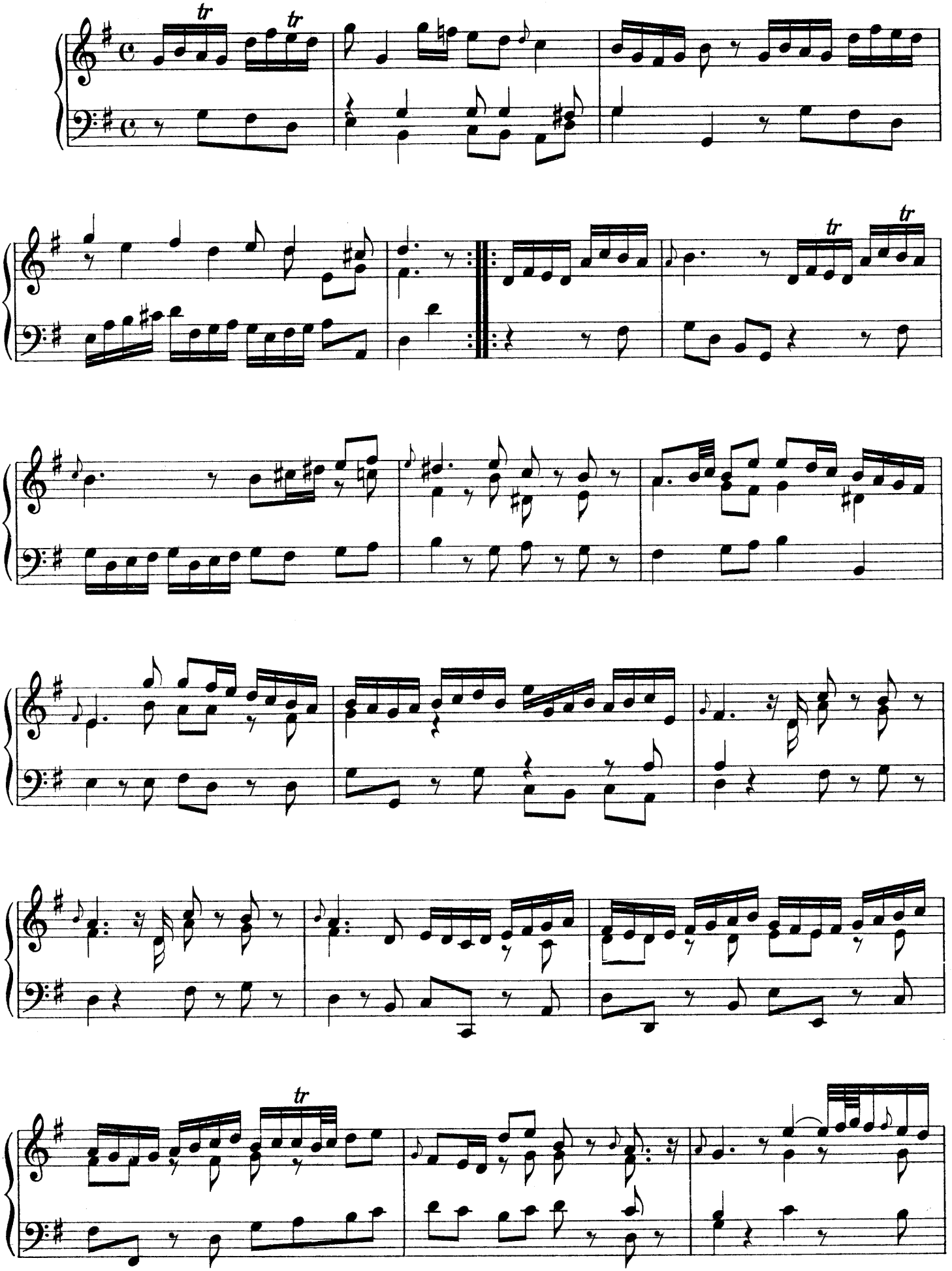

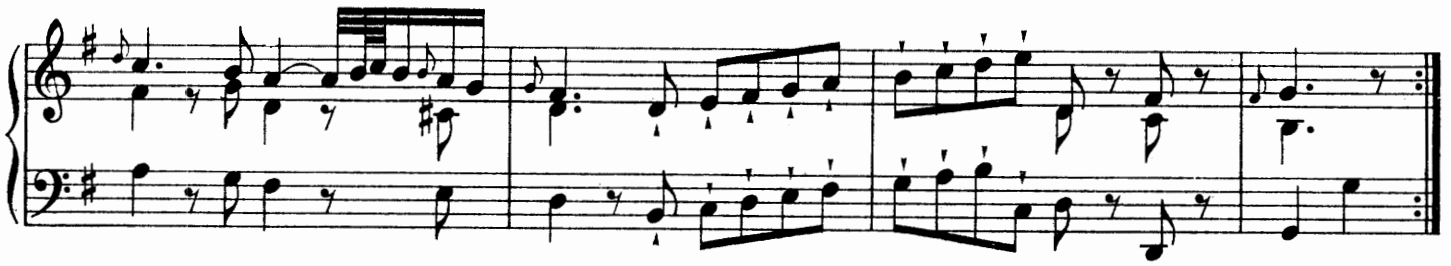

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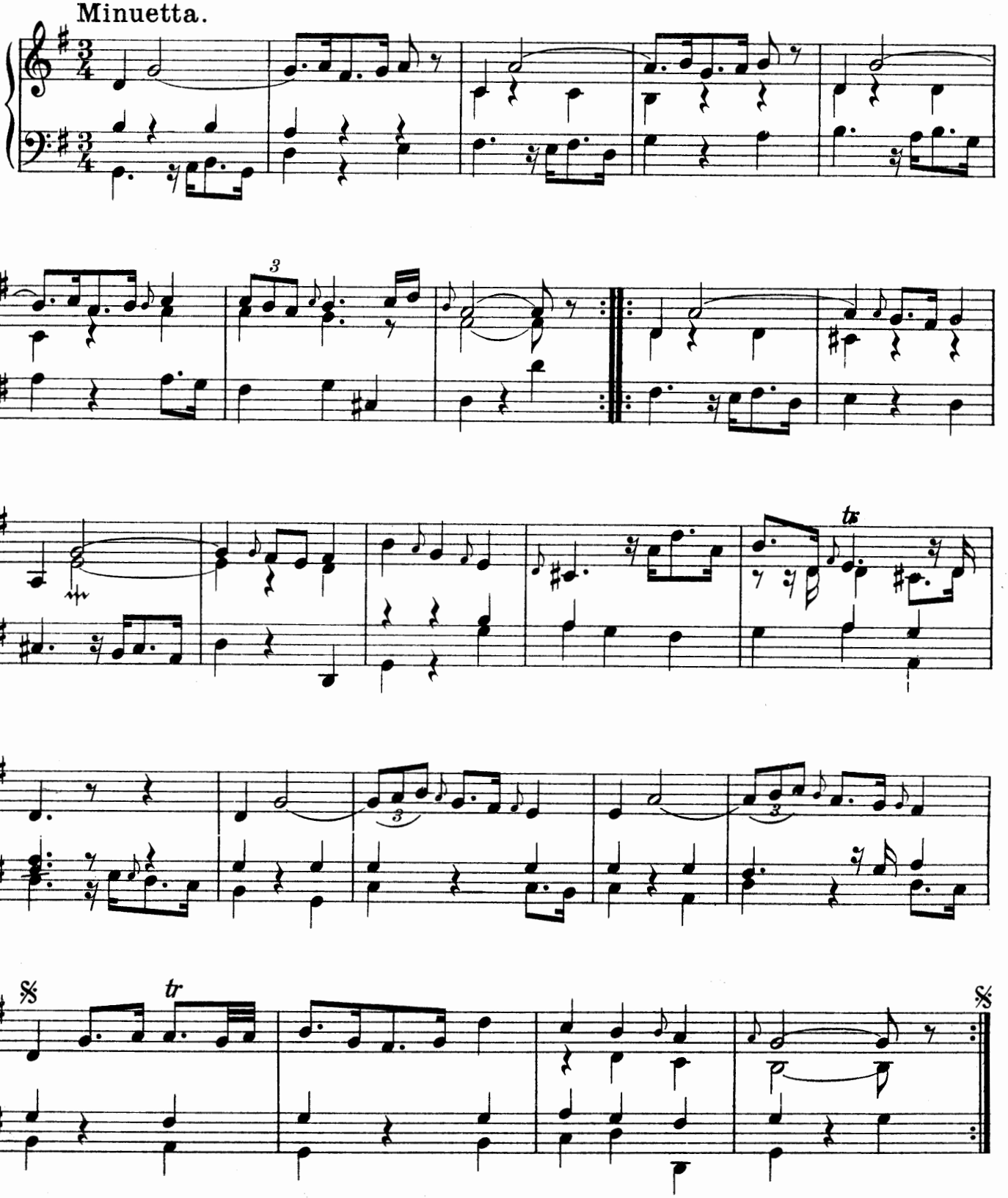

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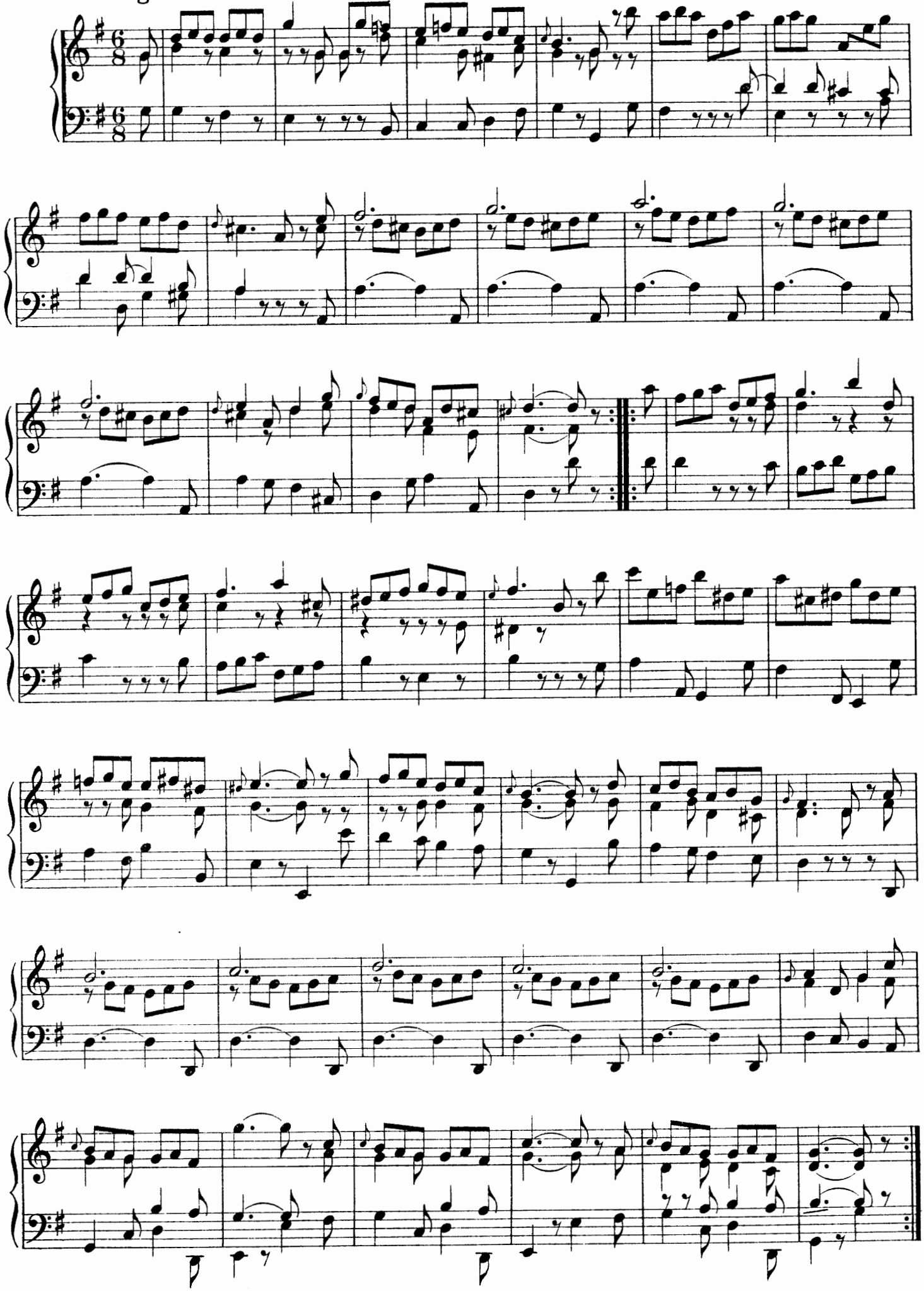

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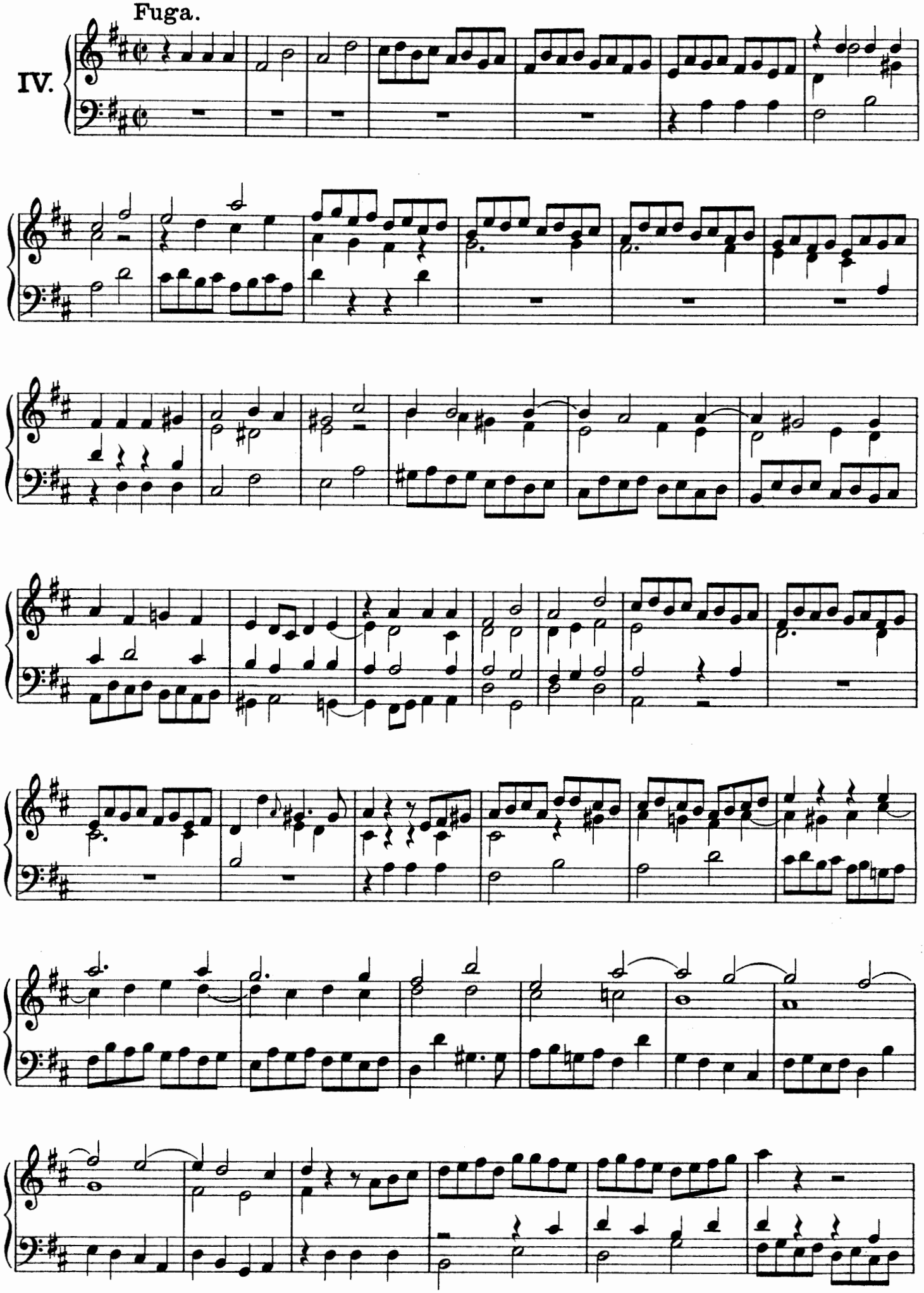

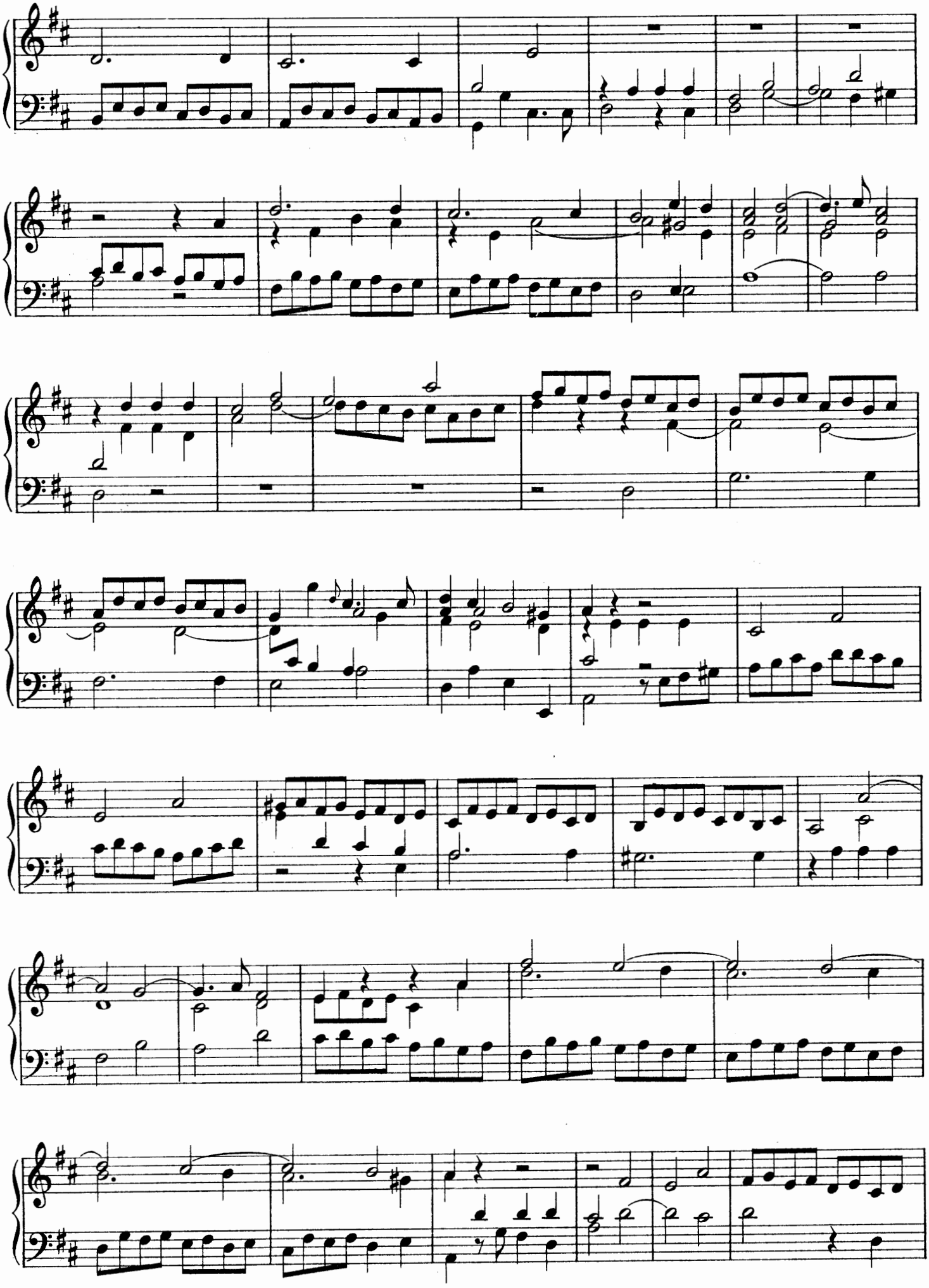

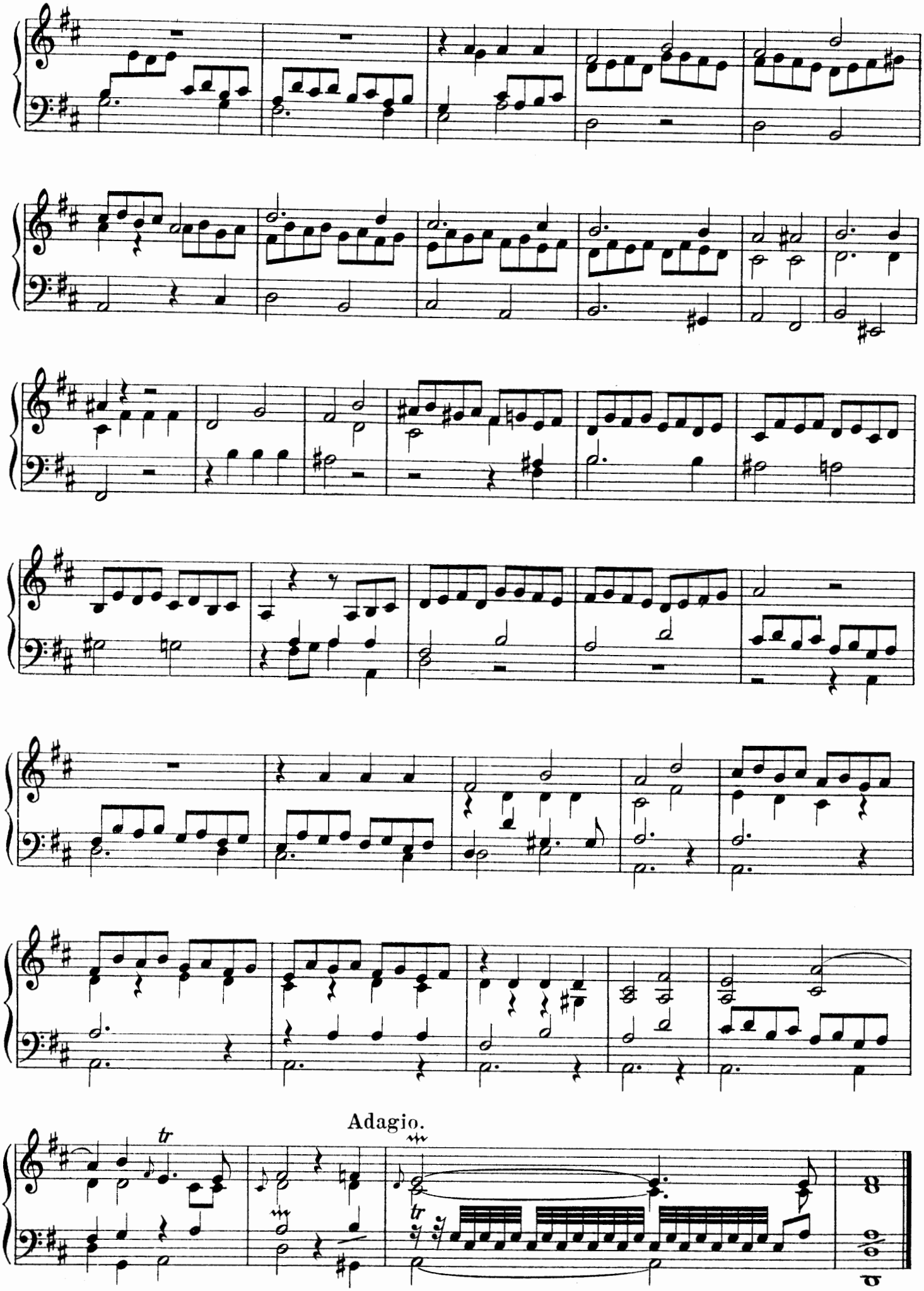
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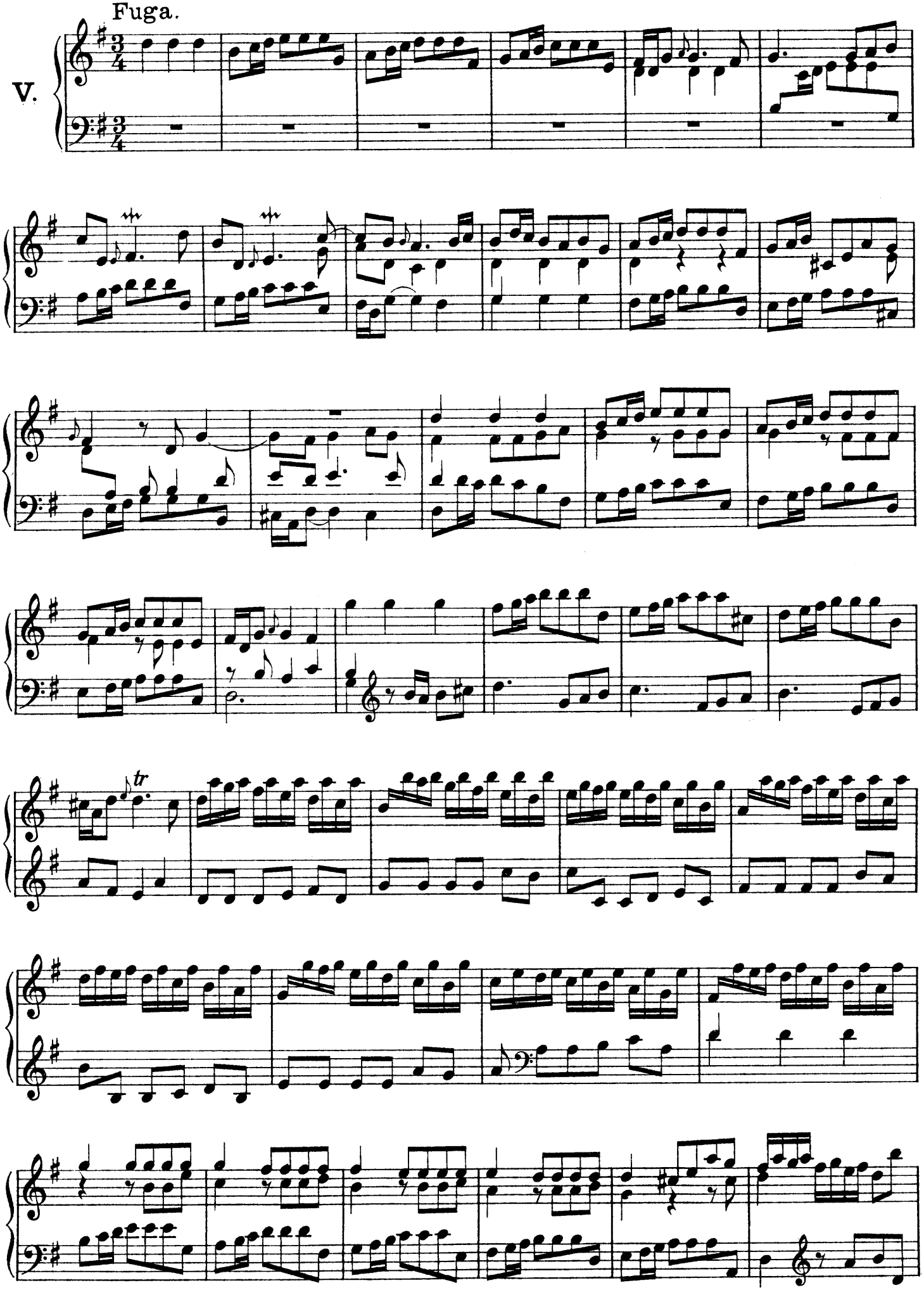
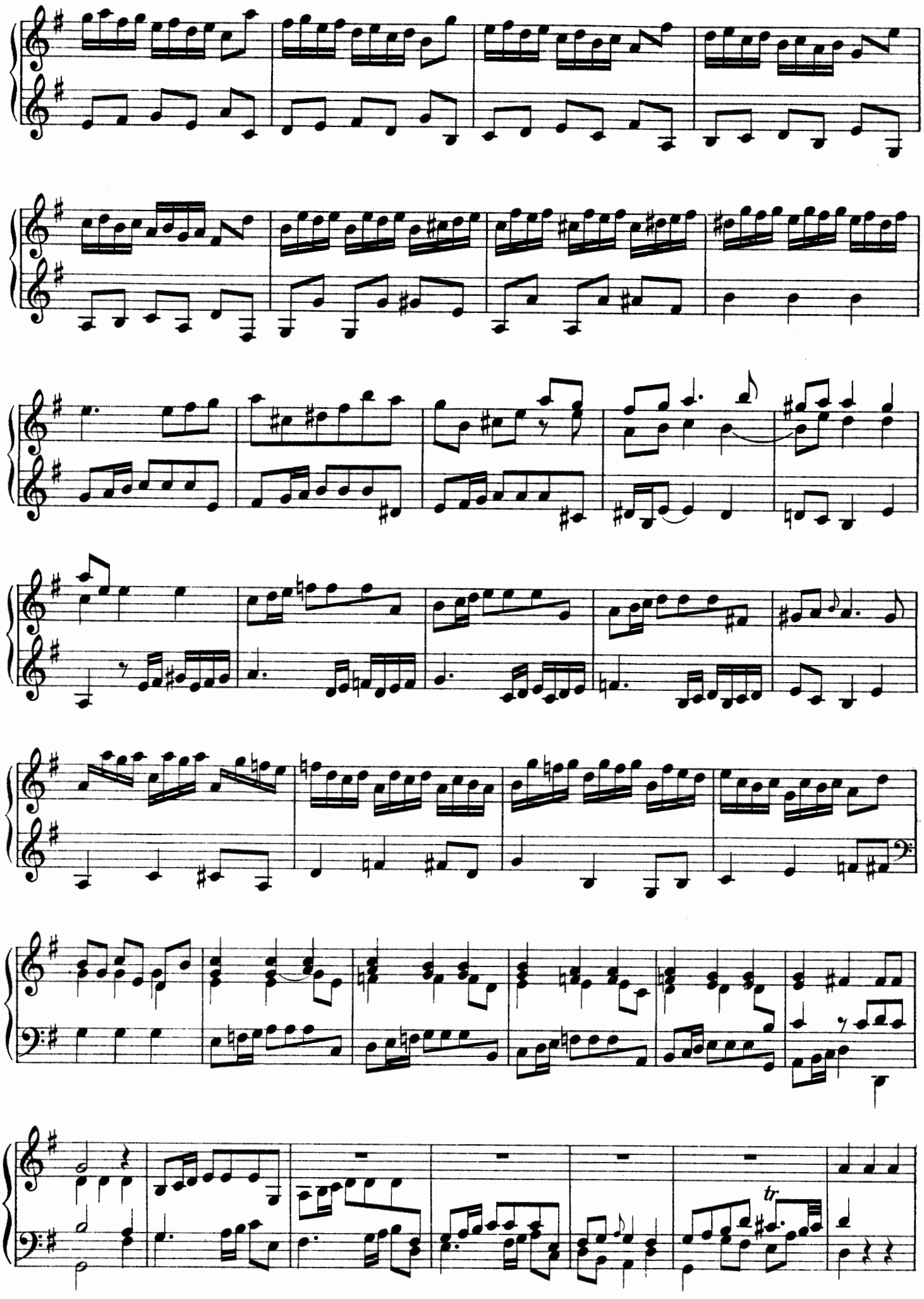
Fuga.

V.

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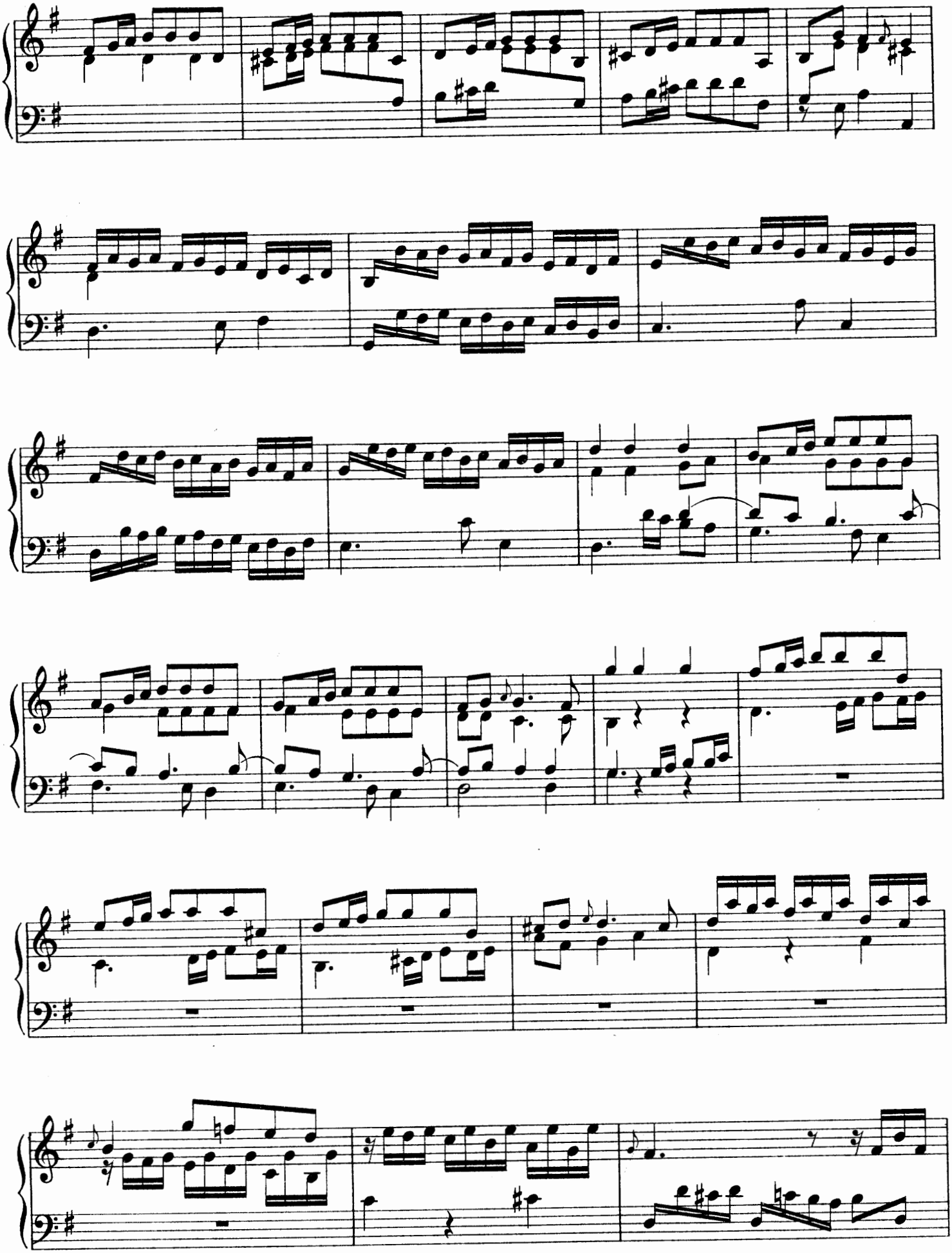

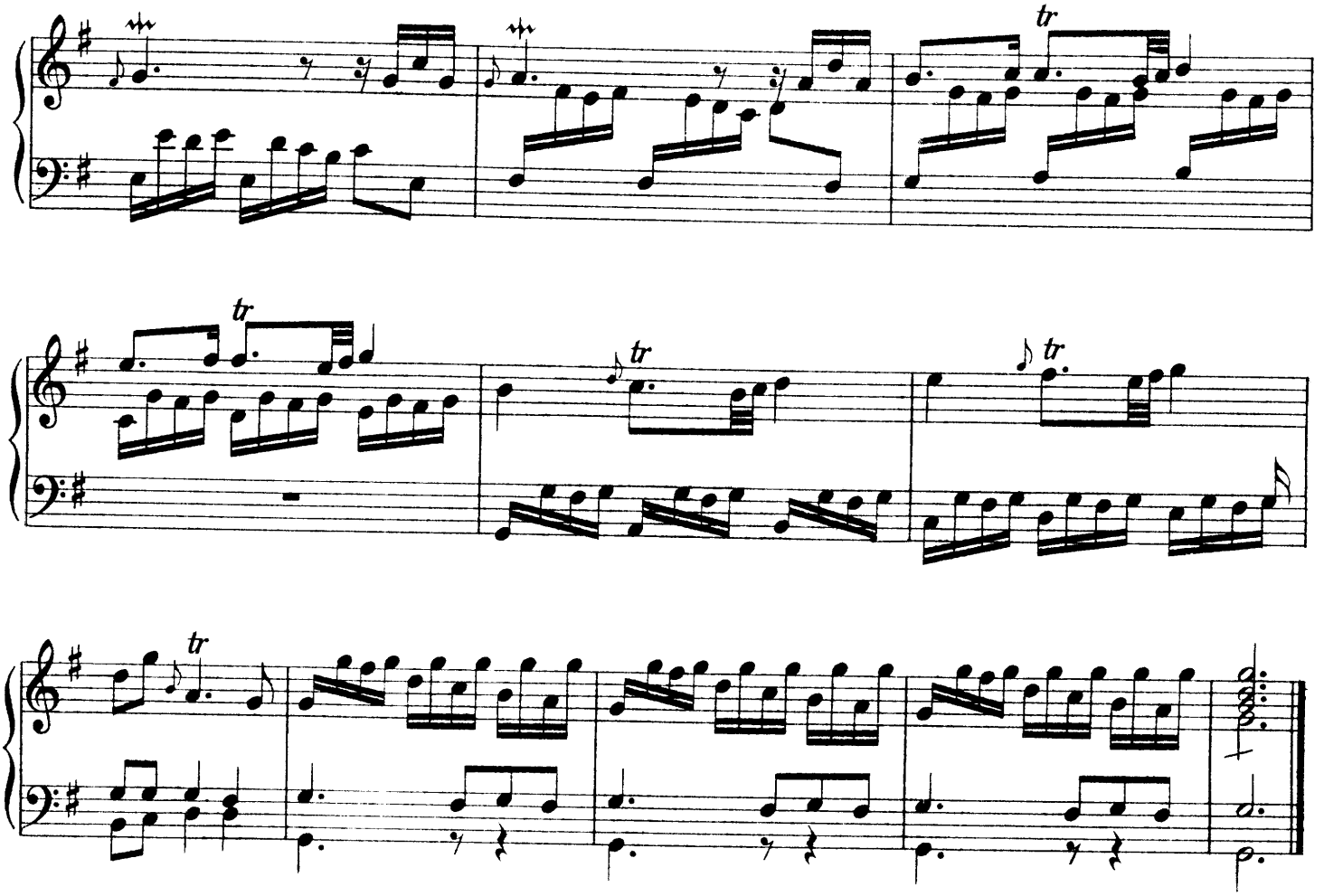

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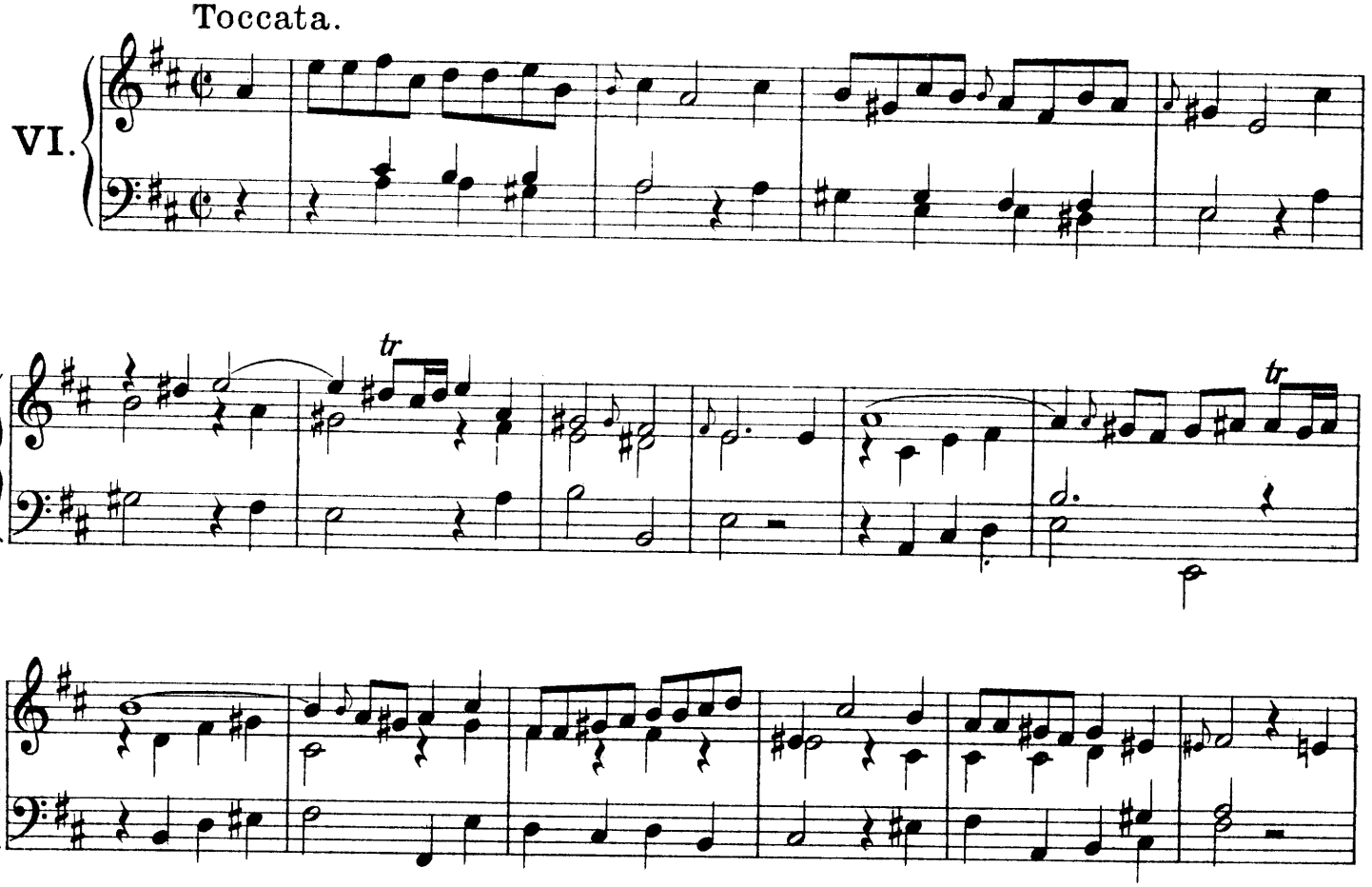

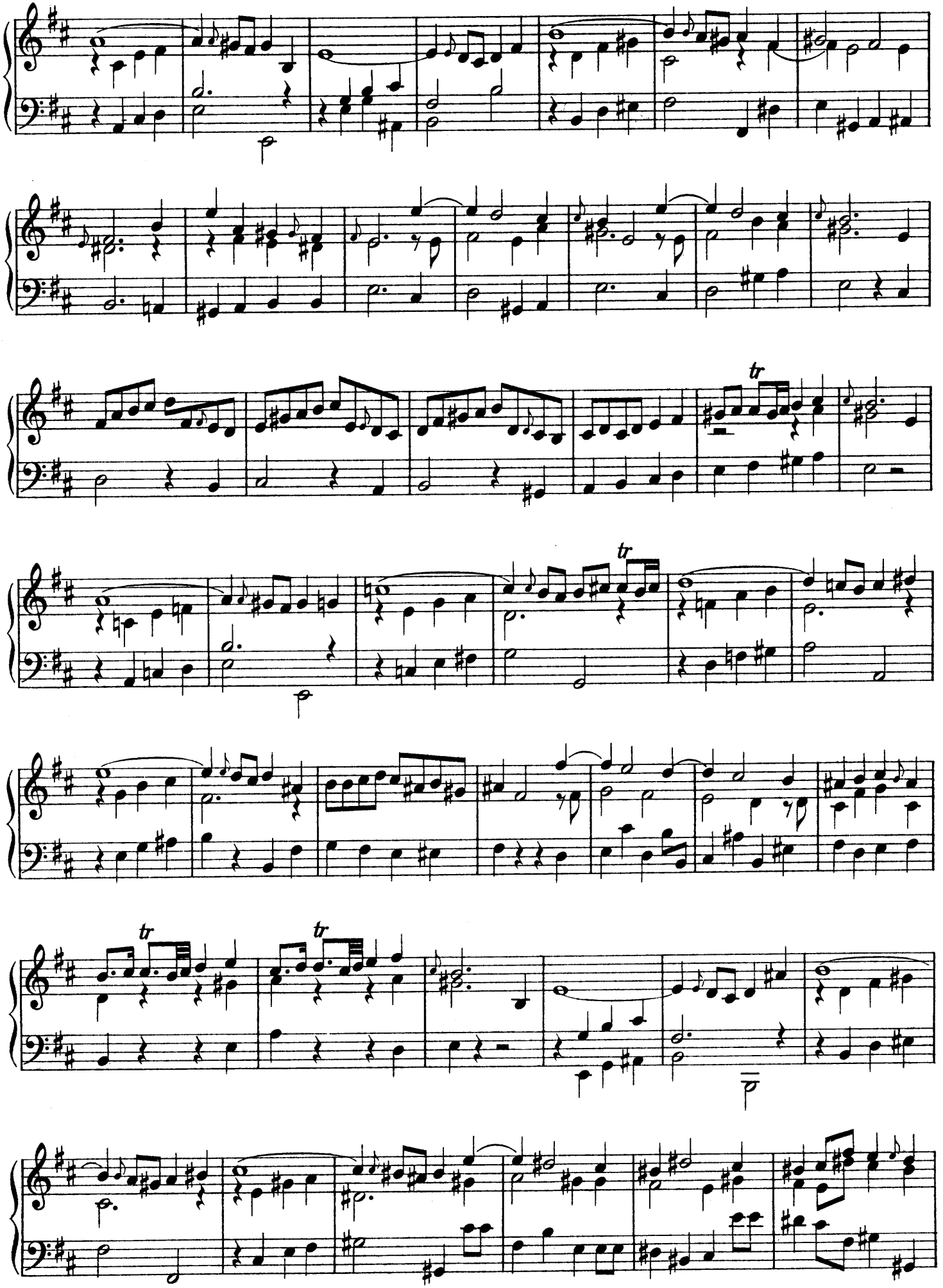

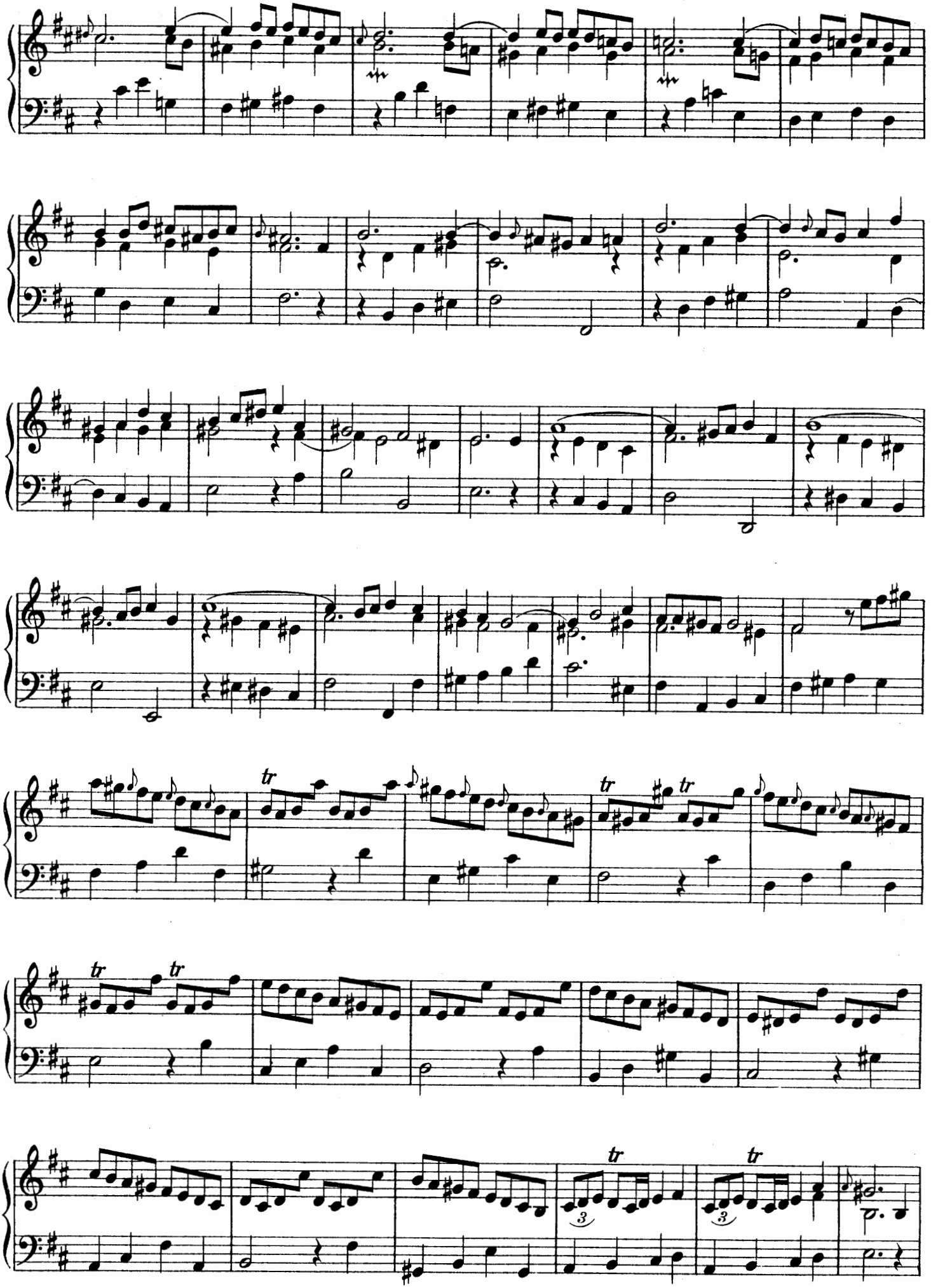

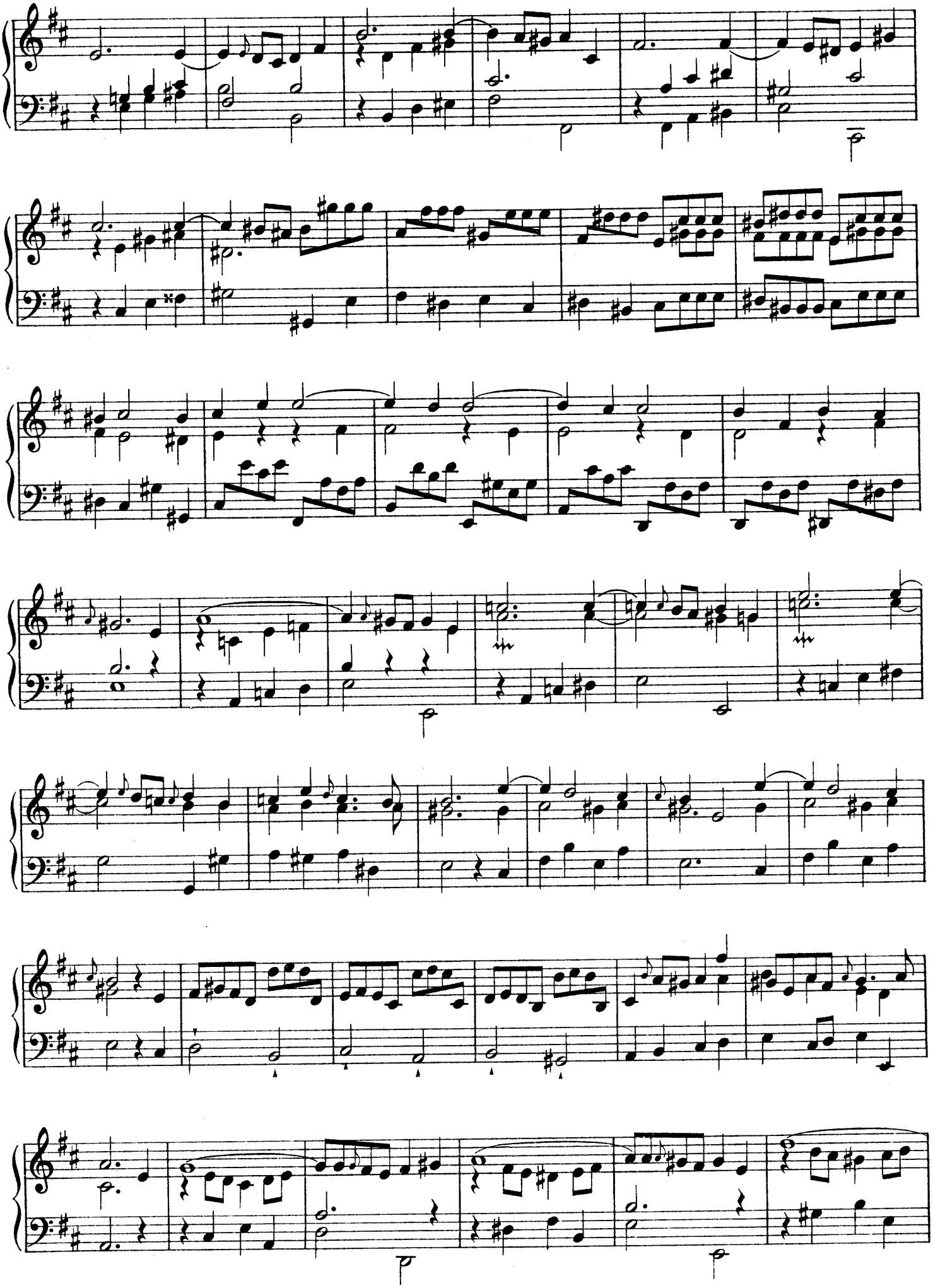

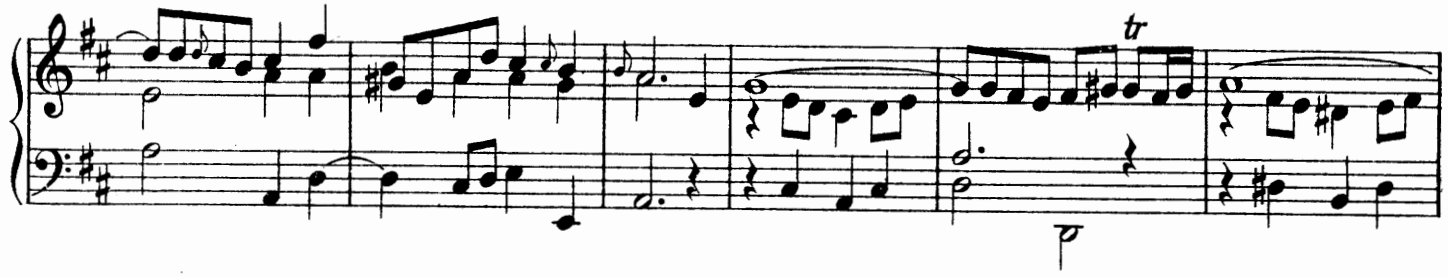

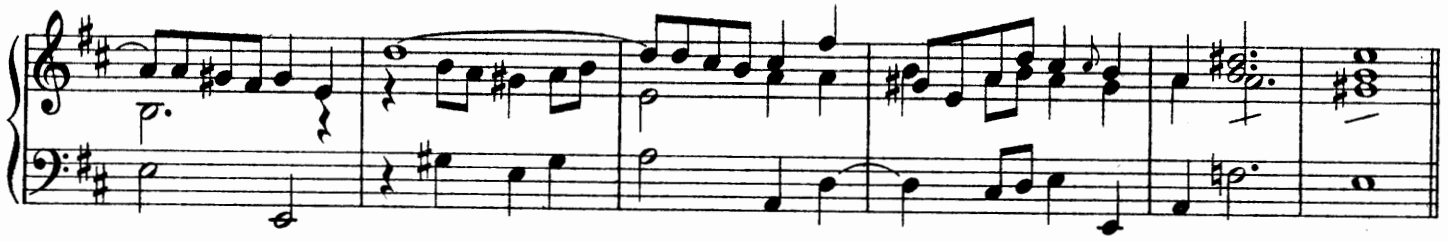

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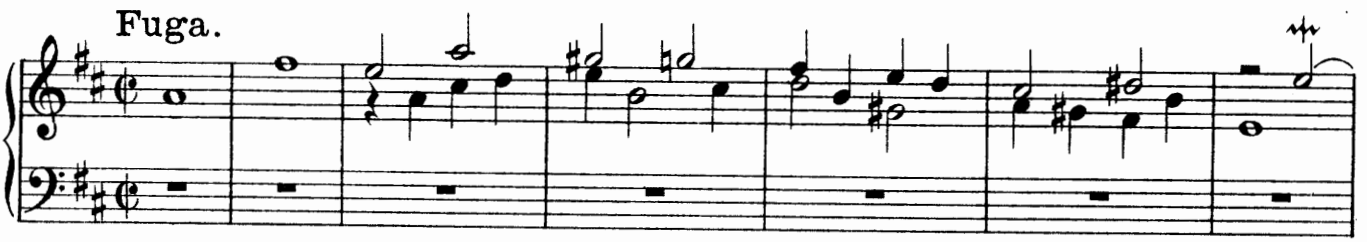

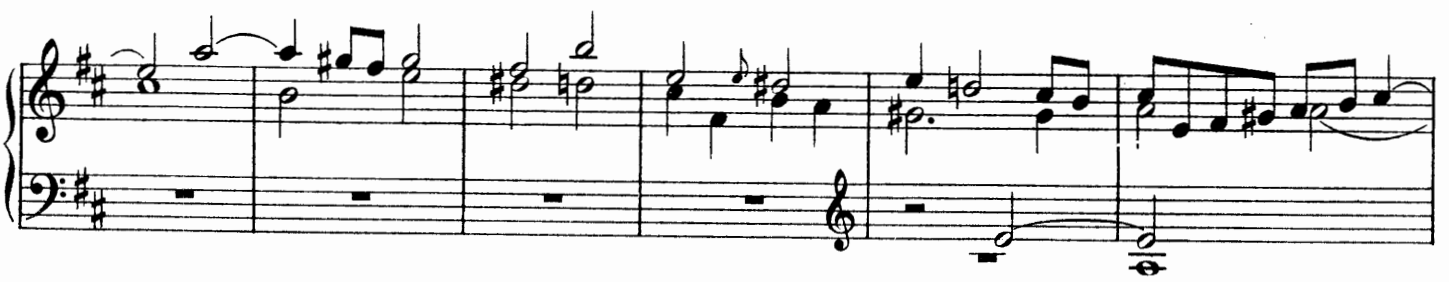

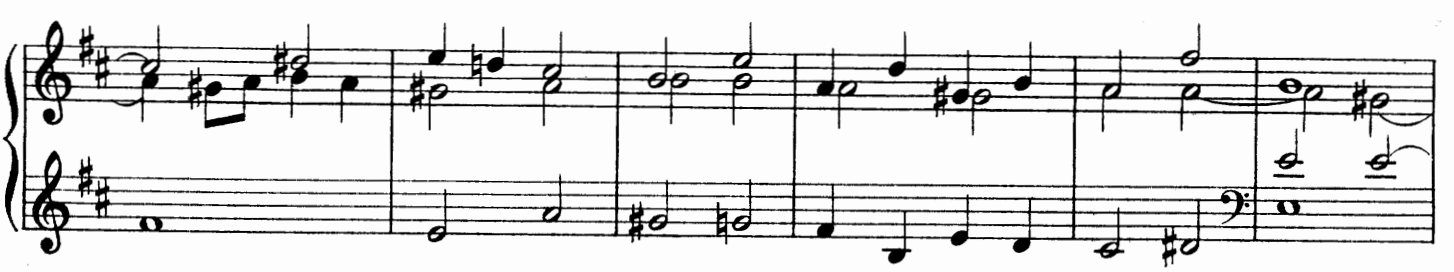

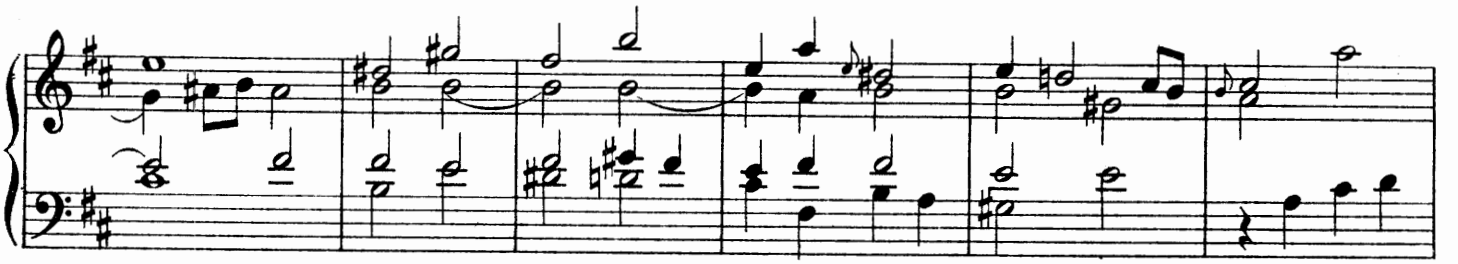

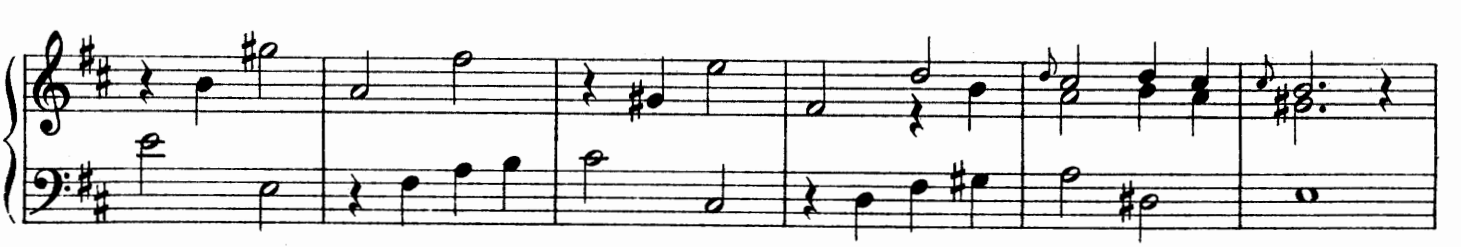

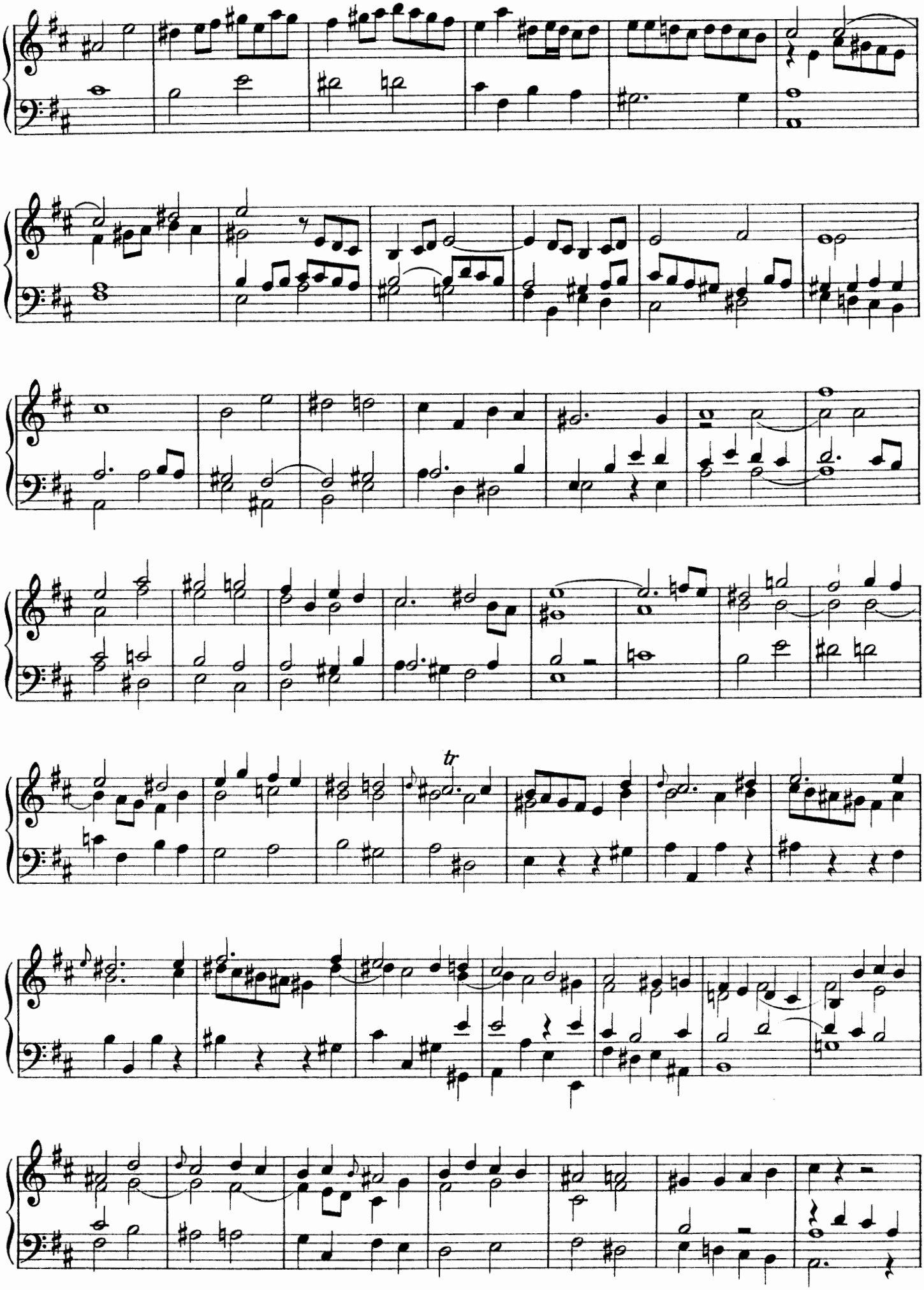
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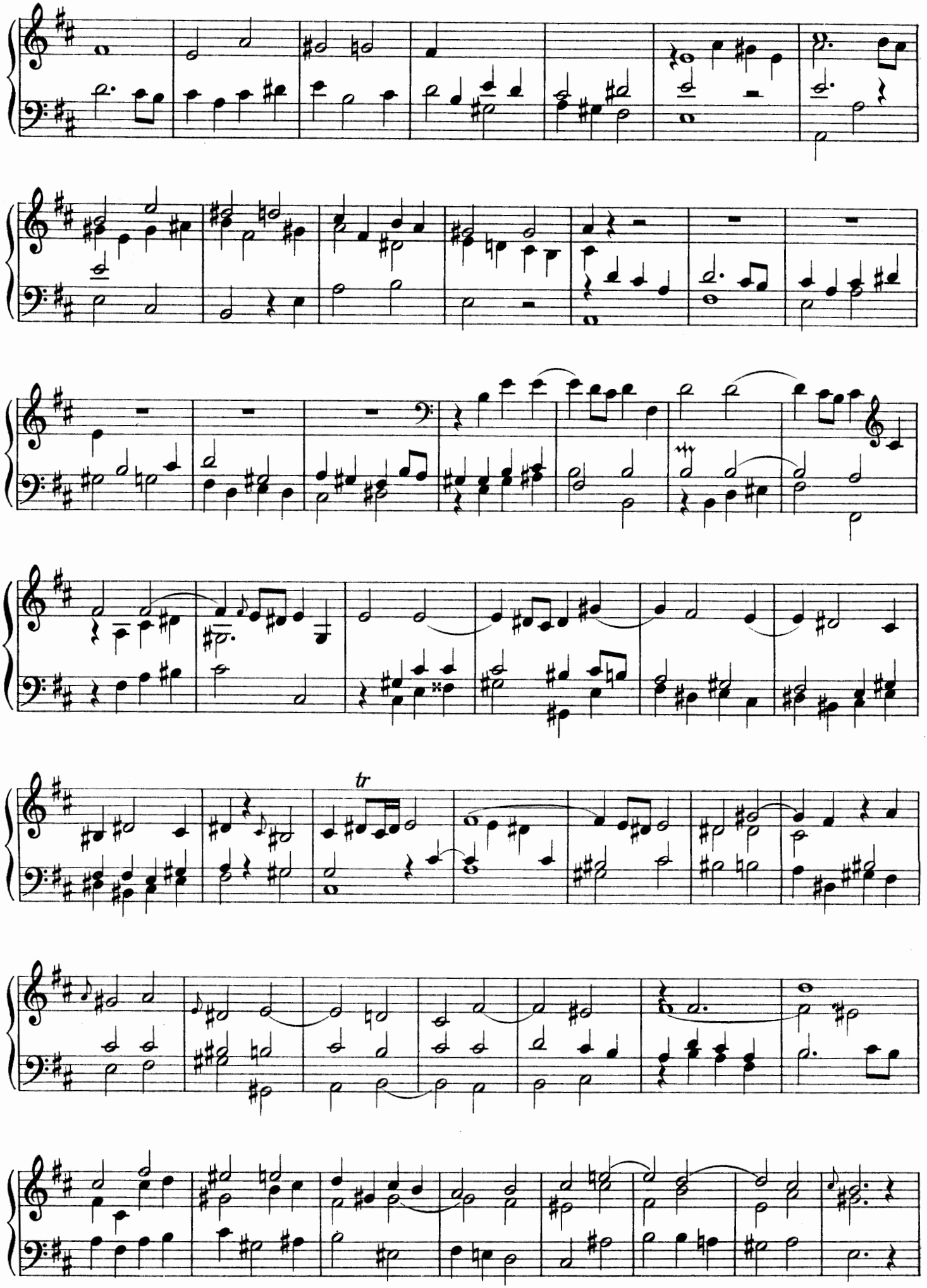
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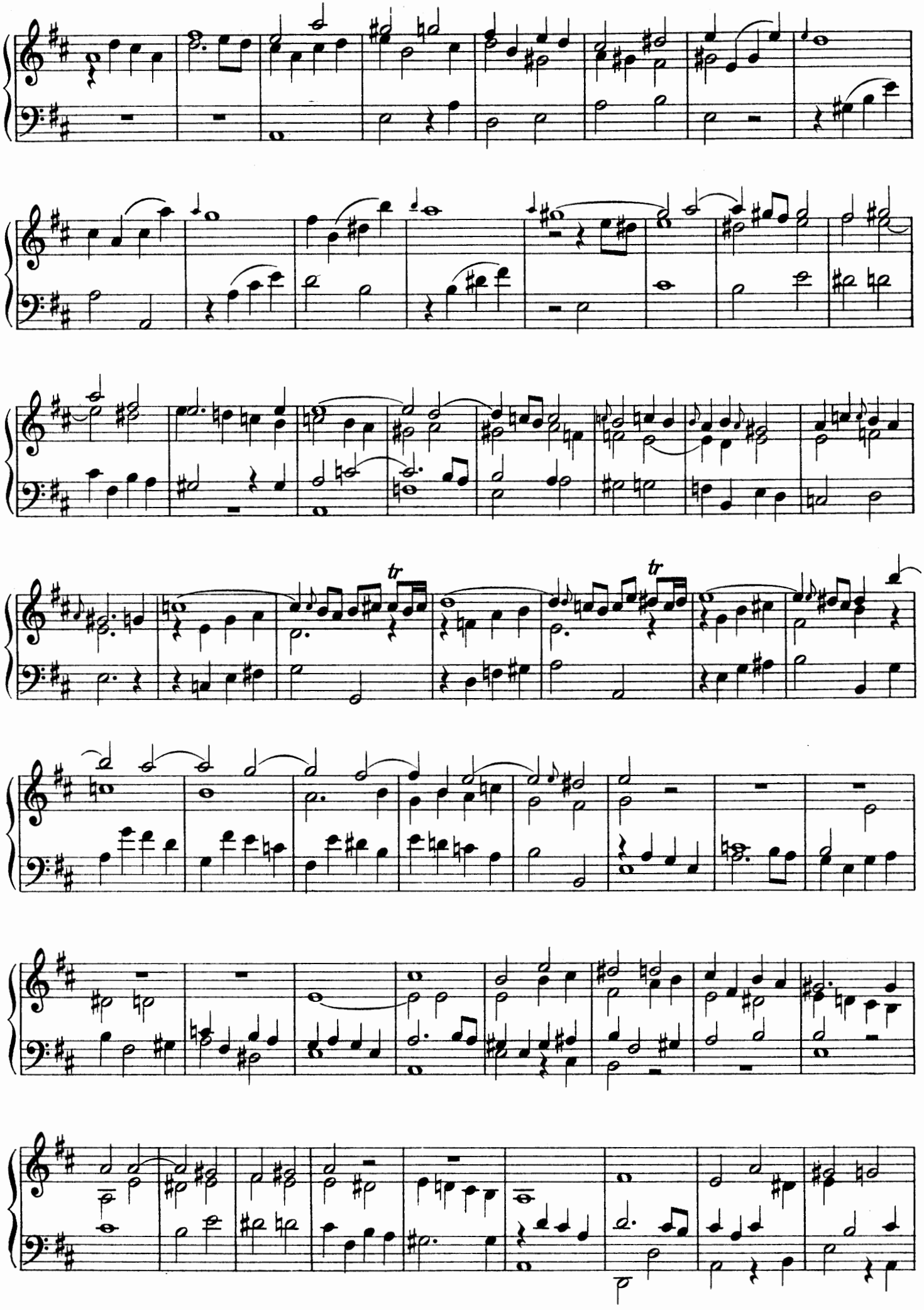
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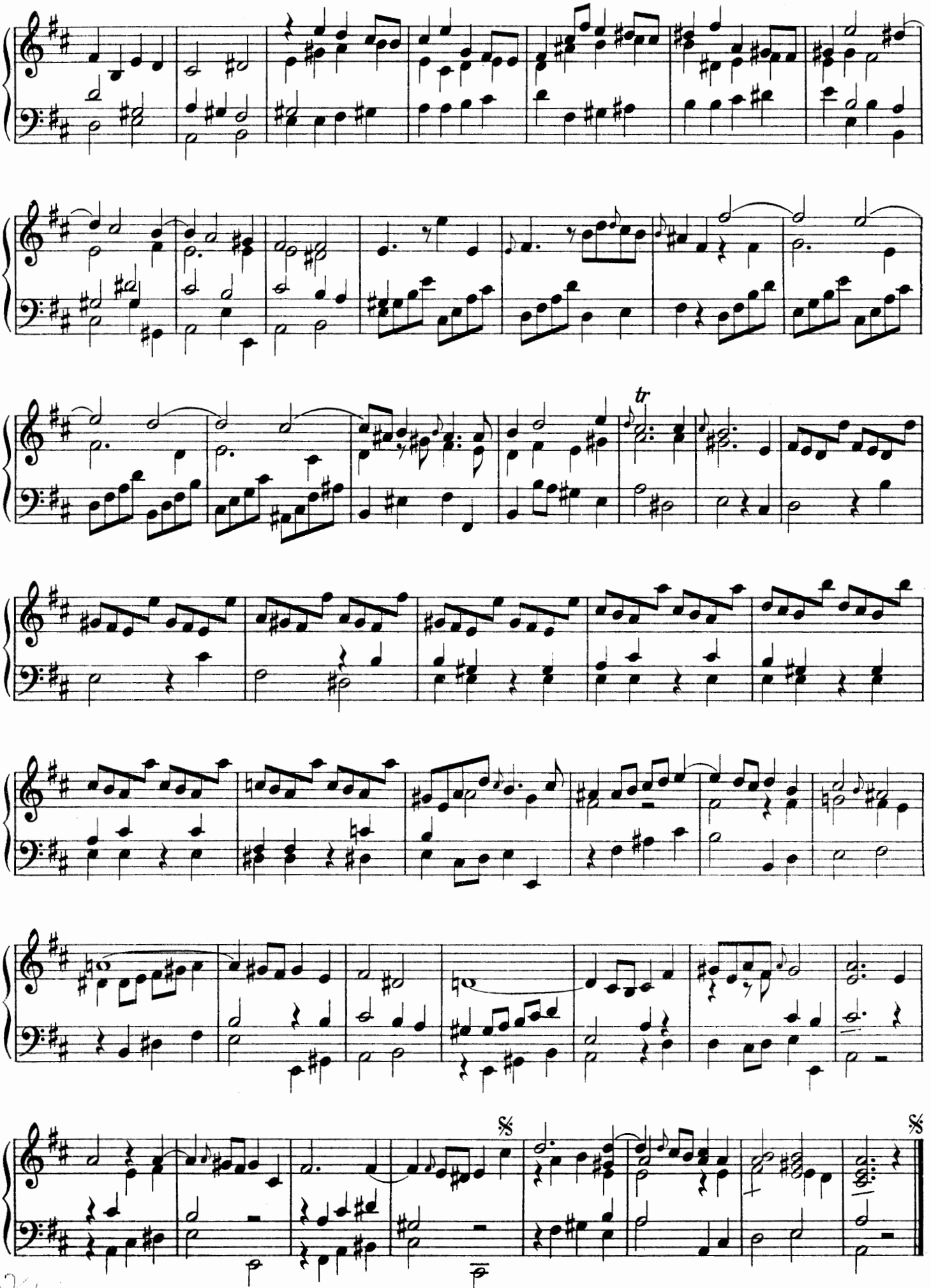

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