



CONRAD FRIEDRICH  
HURLEBUSCH  
1691-1765

---

Feste Musicale  
Festeggiamento Musicale

Utgiven av/Edited by Holger Schmitt-Hallenberg  
Edition Gran Tonante

# Levande musikarv och Kungl. Musikaliska Akademien

Syftet med Levande musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska Akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska Akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

## Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

[www.levandemusikarv.se](http://www.levandemusikarv.se)

Huvudredaktör/Editor-in-chief: Anders Wiklund  
Notgrafisk redaktör/Score layout editor: Anders Högstedt  
Textredaktör/Text editor: Edward Klingspor

Levande musikarv/Swedish Musical Heritage  
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music  
Utgåva nr 380/Edition no. 380  
2014  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
979-0--706900-65-0

Levande musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska Akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet, Helge Ax:son Johnsons stiftelse och Kulturdepartementet. Samarbetspartners/Partners: Musik- och teaterbiblioteket och Svensk Musik.

**ARCHIVE OF SWEDISH VOCAL MUSIC  
VOL. IV**

**CONRAD FRIEDRICH HURLEBUSCH  
(1691 – 1765)**

**FESTE MUSICALE**

**À L'ANNIVERSAIRE DE L'ARRIVÉE DANS LE ROYEAUME DE LA MAESTE  
FRIDERIC I, ROY DE SUEDE, CELEBRÉE A STOCKHOLM LE 15. JAN. 1725  
WV 2**

**&**

**FESTEGGIAMENTO MUSICALE**

**PER IL DI NATILE DI SUA REAL MAESTÀ ULRICA ELEONORA  
REGINA DI SUEZIA IN STOCKHOLM ALLI 23. DI GENNARO 1725  
WV 3**

**EDITION  
GRAN TONANTE**

Edition och Generalbassbesiffring (Recitativ) by Holger Schmitt-Hallenberg  
*Edition and Thorough bass (Recitatives) by Holger Schmitt-Hallenberg*

Urtext, baserad på autograf på "Kungliga Biblioteket", Stockholm (Sig. S. 165-166)  
*Urtext, based on the autograph, "Kungliga Biblioteket", Stockholm (Sig. S. 165-166)*

För orkestermaterial kontakta vänligen [www.grantonante.com](http://www.grantonante.com)  
*For performance material please contact [www.grantonante.com](http://www.grantonante.com)*

Kopiering bara för eget behov!  
Med köpet av editionen möjliggör du nya "Gran Tonante"-Project.

*Please make photocopies only for private use!*  
*With the purchase of this edition you support further "Gran Tonante"-projects.*

© 2009 by "Gran Tonante HB"  
Prästgården  
54592 Älgårås, Sweden

### III

## INNEHÅLL / CONTENTS

Förord (Svensk)	IV
<i>Preface (English)</i>	VI
Besättning / <i>Cast</i>	VIII

### Feste Musicale

#### Ouverture

I. -	1
II. Gavotta alternativement	9
III. Menuetto	10

<b>Recitativo</b> Das teu're Paar (Soprano)	11
1. <b>Aria</b> O stolzer Lohn (Soprano)	12
2. <b>Duetto</b> Soll euch das Glück beständig dienen (Soprano, Tenore)	14
<b>Recitativo</b> Die Treue die nicht eignes sucht (Tenore)	16
3. <b>Aria</b> Die Emsigkeit geb' euch die Fülle (Tenore)	16
<b>Recitativo</b> So sang das lieb' und treue Paar (Tenore)	19
4. <b>Duetto</b> Die Losung sei Lieb' und Treu (Soprano , Tenore)	19

### Festeggiamento Musicale

#### Ouverture

I. -	23
II. -	36
1. <b>Aria</b> Vaga Aurora fà ritorno (Soprano)	38
<b>Recitativo</b> Phebo col lucido tuo stral (Soprano)	41
2. <b>Aria</b> Ciel benigno, dagli la pace (Soprano)	41
3. <b>Coro</b> O che soavi concenti	44

## FÖRORD

Conrad Friedrich Hurlebusch var en verklig kosmopolit. Han föddes 1691 i Braunschweig, ett kulturcentrum i norra Tyskland, där fadern var organist i inte mindre än 4 kyrkor. Fadern, Heinrich Lorenz Hurlebusch, verkar ha varit sonens enda lärare, trots detta blev den begåvade Conrad Friedrich en utmärkt pianist och organist. Istället för att skriva in sig vid ett universitet vidtog han långa resor i Europa som pianovirtuos. Han turnerade i Italien i tre år och stannade i Wien i två år innan han återvände till Tyskland och Kurfursten Max av Bayerns Hov. 1721 återkom han till Braunschweig där han komponerade sin första italienska opera "L'innocenza difesa", som förmodligen uppfördes på operahuset året därpå. Detta verk var ett försök att öppna vägen till England, där han - utan resultat - hoppades få en position i kulturlivet. I Hamburg lärde han känna kompositören, författaren och kritikern Johann Mattheson, som gjorde flera positiva uttalanden om Hurlebuschs kompositioner (i *Musikalische Ehrenpforte* och i *Critica Musica*).

1723 inviterade den Svenske kungen Fredrik I Hurlebusch till Stockholm. Fredrik var född 1676 i Kassel som Lantgreve av Hessen-Kassel och troligen hade Hurlebusch mött honom i Kassel under sina turnéer som virtuos. Hurlebusch accepterade inbjudan, även om han bara erbjöds den mindre tjänsten som "Cammer Musicus". "*Han reste i tron att när det svenska hovet bara lärt känna honom skulle de erbjuda honom en bättre position*", skrev Mattheson i *Critica Musica*. Hurlebusch hade också löfte från Anders von Düben (en central figur i hovmusiken som hade förhandlat Hurlebuschs vistelse och som också finansierade resan), att han skulle få en väl betalad tjänst som organist i Tyska Kyrkan i Stockholm.

Hurlebuschs vistelse i Sverige visade sig dock bli en besvikelse. Düben verkar ha misstagit sig eller fört Hurlebusch bakom ljuset när han utlovade tjänsten som organist, eftersom den inte ens var ledig vid den här tiden. Vid hovet fanns den framstående kapellmästaren Johann Helmich Roman - "den Svenska musikens Fader" - som ett nära nog oöverstigligt hinder mot vidare framgångar. Hurlebusch återvände till Tyskland redan i april 1725, utan att ha uppnått sina mål om konstnärlig och finansiell säkerhet i Stockholm.

Trots detta var hans kunnande erkänt vid hovet och han och inte Roman, fick det ärofyllda uppdraget att komponera och framföra en kantat till 10års jubileet av kung Fredriks ankomst till Stockholm. Fredrik hade kommit till Sverige redan 1715 genom sitt äktenskap med Prinsessan Ulrika Eleonora. Hon var syster till Karl XII och blev regent efter dennes död vid Fredrikstens fästning i Norge 1718, en belägring där också Fredrik deltog (detta är viktigt för textförståelsen av kantaten). Ulrika Eleonora abdikerade 1720 till förmån för sin man som sedan regerade som Fredrik I fram till sin död 1751.

Denna kantat, kallad "Feste Musicale" av kompositören, verkar ha varit mycket framgångsrik, för bara en vecka senare, 23 jan.1725, framförde han en annan kantat, "Festeggiamente musicale", denna gång tillägnad drottning Ulrika Eleonora (Född 25 jan. 1688) på hennes födelsedag. Det är troligt att Hurlebusch komponerade denna kantat på kort tid, den är mycket kortare och ariorna mindre utförligt instrumenterade - en indikation på att han fick uppdraget efter framförandet av den första kantaten.

Båda verken är komponerade i "blandad stil" med en - med anledning av tillfället mycket pompös - fransk Ouvertyr (I "Feste musicale" en rudimentär svit: Ouvertyr - Gavott - Menuett - Gavott dacapo) och ariorna i italiensk stil.

Det är inte känt vem som bidrog med texterna till båda dessa verk, men åtminstone i den tyskspråkiga kantaten är det troligt att Hurlebusch själv är författaren (tämligen blygsamt men tidstypiskt). För denna edition har texten (stavningen) moderniserats lätt.

Dessa två kantater är de enda (bevarade?) kompositioner av Hurlebusch från dennes vistelse i Sverige. Mattheson nämner i "Musikalische Ehrenpforte" att Hurlebusch arbetade på en opera, "Arminio" 1724 men att den förblev ofullbordad på grund av ett dåligt libretto.

Efter tiden i Sverige återvände Hurlebusch till Tyskland via Hamburg, där han träffade Telemann och Mattheson igen, vidare till Braunschweig och därefter återupptog han sitt kringflackande liv med kortare vistelser i Bayreuth och Dresden där han tackade nej till tjänster som kapellmästare. Tillbaka i Braunschweig komponerade han en italiensk opera "Flavio Cuniberto". I ett försök att slå sig till ro resta han ånyo till Hamburg, där han stannade i tio år och livnärde sig som musiklehrare och framförde endast två konserter, vilket måste ha varit en svår besvikelse för honom. Men förmodligen berodde hans svårigheter också på en mycket komplicerad personlighet. 1736 publicerades en mycket förolämpande anonym pamflett mot Hurlebusch, troligen med anledning av att han vägrat att provspela för tjänsten som organist i St. Petri kyrkan i Hamburg.

1742 reste han till Amsterdam där han slutligen fick en passande tjänst som organist i Oude Kerk. Han tog mer aktivt del i musiklivet i Amsterdam och blev nära vän till kompositören Pietro Antonio Locatelli. Han blev holländsk medborgare 1743 och erhöll privilegiet att trycka noter 1746. Trots detta verkar det som om han blev alltmer isolerad och blev inblandad i flera gräl med kollegor och medlemmar av församlingen. Han förblev ogift, fastän han levde tillsammans med en kvinna som följde med honom från Hamburg och blev tilltagande sjukig. Han avled 1765 och begrovs bredvid Oude Kerk.

*Holger Schmitt-Hallenberg*

*Viktigaste källor:*

- Kahleyss, Rainer: Conrad Friedrich Hurlebusch (1691 - 1765). Sein Leben und Wirken. Frankfurt/Main 1984.
- Mattheson, Johann: Critica Musica. 1st volume, Amsterdam 1964. (Reprint of the edition Hamburg 1722f.)

## PREFACE

Conrad Friedrich Hurlebusch led a truly cosmopolitan life. He was born 1691 in Northern Germany as son of the Organist of not less than four Churches in Braunschweig, a main cultural centre in this region of the Country. His father Heinrich Lorentz Hurlebusch seems to have been his only teacher, nevertheless the talented Conrad Friedrich became an excellent pianist and organist. Instead of visiting a University he began extensive travels through Europe as a piano-virtuoso. He toured Italy for tree years and stayed in Vienna for two years before he returned to Germany and stayed at the Court of elector Max of Bavaria. He came back to Braunschweig in 1721, where he wrote his first Italian Opera *L'innocenza difesa*, which was probably performed at the Opera-House there the following year. With this work he tried to open his way to England, where he - without result - hoped to achieve a position in the cultural life. In Hamburg he became acquainted with the influential componist, writer and critic Johann Mattheson, who wrote several positive comments on his compositions (in the *Musikalische Ehrenpforte* and his *Critica Musica*).

In 1723 the Swedish King Frederik I. invited Hurlebusch to Stockholm. Friedrich I., born 1676 in the German town of Kassel, was until 1720 Landgrave of Hessen-Kassel, and it is likely that Hurlebusch met him in Kassel on his journeys as virtuoso. He accepted, even if he was only offered the minor post as "Cammer musicus". "He went in the conviction that the Swedish Court, once they happened to know him, would offer him a better position", wrote Mattheson (*Critica Musica*). Hurlebusch had furthermore the promise of Anders von Düben (a central figure in the musical life of the Court, who had negotiated the stay with him and who also paid the Hurlebusch's travel), that he should obtain the well-paid position as organist at the German Church in Stockholm.

Hurlebusch's stay in Sweden proved to be a disappointment, however. Dueben seems to have erred or deceived Hurlebusch when promising him the post as organist, because this post was not even vacant at this time. And at the court he had the pre-eminent figure of Kapellmeister Johann Helmich Roman - the "Father of Swedish music" - as an almost unsurmountable obstacle to further progress. So he returned to Germany already in April 1725, without having reached his goal of an artistically and financially secure position in Stockholm.

Nevertheless, his abilities were recognized at the Court, and he, instead of Roman, had the honour to write and perform a Cantata for the 10<sup>th</sup> anniversary of the King's arrival in Stockholm. Frederik I had come to Sweden already in 1715 through his marriage with Princess Ulrika Eleonora. She was sister of King Karl XII and took over regency after her brother had been shot in the siege of Fredriksten in Norway (1718), in a campaign in which Frederic also took part (which is important for the understanding of the cantata's text). She abdicated already 1720 in favour of her husband, who reigned in Sweden until 1751.

This cantata, named *Feste musicale* by the composer, seems to have been successful, because only one week later, on Jan. 23<sup>rd</sup> 1725, he performed another cantata-like work, the *Festeggiamento musicale*, this time for the birthday celebrations of Queen Ulrika Eleonora (born Jan. 25<sup>th</sup> 1688). It is likely that Hurlebusch composed this work quite in a hurry. It is much shorter and the arias are very sparsely instrumented - indicating that he received the commission only after the performance of the first piece.

Both cantatas are written in the "mixed style" of - in accordance to the occasion very pompous - French Overture (a rudimentary Suite in the case of the *Feste Musicale*: Overture - Gavotta - Menuetto - Gavotta da capo) and Italian aria-style.



## VII

It is not known who provided the texts for these two works, at least in case of the German cantata it is likely that Hurlebusch wrote the (rather modest, but nevertheless very typical) lines himself. (For the present edition the spelling has been carefully modernized.)

These two cantatas are the only preserved compositions (probably the only written works) of Hurlebusch during his stay in Stockholm. Mattheson mentioned in his *Musikalische Ehrenpforte* that he was working on an Opera *Arminio* in 1724, but did not complete it because of the bad libretto.

After his stay in Sweden he returned via Hamburg, where he met Telemann and Mattheson again, to Braunschweig and continued his migrant life with short stays at the Courts of Bayreuth and Dresden, where he turned down positions as Kapellmeister. Back in Braunschweig he wrote another Italian Opera, *Flavio Cuniberto*. In an effort to settle down he went again to Hamburg, where he stayed for ten years and made his living as music teacher. He performed only in two concerts, which must have been a severe disappointment, but this was maybe also due to an obviously quite difficult personality. In 1736 a very rude anonymous pamphlet was published against Hurlebusch, probably in connection with his refusal to audition for the post of organist at the St. Petri Church in Hamburg.

1742 he went to Amsterdam, where he finally got an appropriate post as organist at the Oude Kerk. He became a more active part of the musical life in Amsterdam and was a close friend of the composer Pietro Antonio Locatelli. He became a Dutch citizen in 1743 and received a print-privilegium 1746. It seems however, that even in Amsterdam he became more and more isolated and got involved in several quarrels with colleagues and members of his congregation. He lived unmarried (but was together with a woman he had brought with him from Hamburg) and became increasingly ill. He died 1765 and was buried next to the Oude Kerk.

*Holger Schmitt-Hallenberg*

### *Main sources:*

- Kahleyss, Rainer: Conrad Friedrich Hurlebusch (1691 - 1765). Sein Leben und Wirken. Frankfurt/Main 1984.
- Mattheson, Johann: *Critica Musica*. 1st volume, Amsterdam 1964. (Reprint of the edition Hamburg 1722f.)

## BESÄTTNING / CAST

### *Feste Musicale*

#### **Soli**

Soprano, Tenore

#### **Orkester / Orchestra**

Oboe I, II

Fagotti I, II (solo)

Violini I, II, Viol. ripieno (självständigt / *independent*)

Viola

Bassi

(Fagotto, Violoncello, Contrabasso, Cembalo)

---

### *Festeggiamento Musicale*

#### **Solo**

Soprano

#### **Kör / Choir**

SATB

#### **Orkester / Orchestra**

Oboe I, II

Violini I, II

Viola

Bassi

(Fagotto, Violoncello, Contrabasso, Cembalo)



# *Feste Musicale*

*à l'anniversaire de l'arrivée dans le Royaume  
de la M.te*

*Frideric I*

*Roy de Suede &tc: &tc: &tc:*

*Celebrée a Stockholm le 15. Jan: 1725*

*de la Composition  
de*

*Conrad Frideric Hurlebusch*

## *Ouverture*

The image displays a musical score for the Overture of 'Feste Musicale'. The score is written for a full orchestra and includes the following parts: Oboe I, Oboe II, Fagotti (I, II), Violino I, Violino ripieno, Violino II, Viola, Contrabasso, and Violoncello Cembalo. The music is in the key of B-flat major (two flats) and 3/4 time. The score is presented in a standard musical notation format with staves for each instrument. The first four measures of the score are shown, with various musical notations including notes, rests, and dynamic markings such as 'tr' (trill) and 'b' (basso).

4

Ob. I

Ob. II

Fag.

Vl. I  
e Rip.

Vl. II

Vla.

Bassi  
(Vc., Cb.,  
Cemb.)

A

9

Ob. I

Ob. II

Fag.

Vl. I  
e Rip.

Vl. II

Vla.

B.

14

VI. I  
*e Rip.*

VI. II

Vla.

B.

*Cemb. solo*

*con Vc.*

20

VI. I  
*e Rip.*

VI. II

Vla.

B.

*(Bassi div.)*

26

Ob. II

(Ob. I tacet)

B

VI. I  
*e Rip.*

VI. II

Vla.

Cb.

B.

(Vc., Cemb.)

(tr)

34

Ob. I

Ob. II

Fag.

C

43

Ob. I

Ob. II

Fag. I

Fag. II

Fag. unis.

(Fag. div.)

VI. I  
e Rip.

VI. II

Vla.

Cb.

B.

(tr)

52

Ob. I

Ob. II

Fag. I

Fag. II

B. unis.

60

Ob. I

Ob. II

Fag. I

Fag. II

VI. I

VI. Rip.

VI. II

Vla.

B.

D

(Fag. unis.)



68

Ob. I

Ob. II

Fag.

VI. I

VI. Rip.

VI. II

Vla.

B.

(Bassi div.)

75

Ob. I

VI. I

VI. II

VI. Rip.

Vla.

Cb.

(Vc., Cemb.)

B.

(tr)

82

VI. I  
VI. II  
VI. Rip.  
Vla.  
Cb.  
B.

89

E

Ob. I  
Ob. II  
Fag.  
VI. I  
VI. Rip.  
VI. II  
Vla.  
B.

(tr) tr  
(tr) tr  
(tr) tr

(tutti)

96

Ob. I  
Ob. II  
Fag.  
VI. I  
e Rip.  
VI. Rip.  
VI. II  
Vla.  
B.

This section of the score covers measures 96 to 102. It features six staves: Ob. I, Ob. II, Fag., VI. I e Rip., VI. Rip., and VI. II. The music is in a key with two flats and a 4/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the bassoon and bass have a more melodic line with some rests.

103

F

Ob. I  
Ob. II  
Fag.  
VI. I  
VI. Rip.  
VI. II  
Vla.  
B.

This section of the score covers measures 103 to 109. It features six staves: Ob. I, Ob. II, Fag., VI. I, VI. Rip., and VI. II. The music continues with the same rhythmic pattern. A dynamic marking 'F' is present above the first staff. Trills are indicated with 'tr' above certain notes in measures 104, 105, and 106. The bassoon and bass parts have a melodic line with some rests.

108

Ob. I

Ob. II

Fag.

Vl. I

Vl. Rip.

Vl. II

Vla.

B.

3

tr (tr)

1. 2.

3/4

Detailed description: This page contains the musical score for measures 108 through 111. The score is for a woodwind and string ensemble. The woodwinds include Oboe I, Oboe II, and Bassoon. The strings include Violin I, Violin Ripieno, Violin II, Viola, and Bass. The key signature is B-flat major (two flats). The time signature is 3/4. Measure 108 starts with a treble clef and a key signature of two flats. It features a triplet of eighth notes in the Oboe I and Violin I parts, and a trill in the Oboe I part. Measure 109 continues the melodic lines. Measure 110 is a repeat sign with first and second endings. Measure 111 concludes the section with a repeat sign and first and second endings. The Bassoon part has a sharp sign under the first measure.

## Gavotta alternativement

senza oboi

Vl. I e Rip.

Vl. II

Vla.

Bassi

3 3 tr

3 3

senza fagotti

Detailed description: This page shows the beginning of the 'Gavotta alternativement' section. The score is for Violin I and Ripieno, Violin II, Viola, and Basses. The key signature is C major (no sharps or flats). The time signature is common time (C). The section is marked 'senza oboi' and 'senza fagotti'. The first measure features a triplet of eighth notes in the Violin I and Ripieno parts, and a trill in the Violin I part. The second measure continues the melodic lines. The third and fourth measures are repeat signs with first and second endings. The Viola and Basses parts provide harmonic support with steady rhythms.

6

VI. I  
*e Rip.*

VI. II

Vla.

B.

Musical score for measures 6-10. The score is for Violin I (e Rip.), Violin II, Viola, and Bass. Measure 6 starts with a treble clef and a key signature of one flat. Violin I has a triplet of eighth notes (G4, A4, B4) followed by a series of eighth notes. Violin II has a whole rest in measure 6, then a half note G4 in measure 7, and a half note F4 in measure 8. Viola has a whole rest in measure 6, then a half note G3 in measure 7, and a half note F3 in measure 8. Bass has a whole rest in measure 6, then a half note G2 in measure 7, and a half note F2 in measure 8. The piece concludes with a double bar line and repeat dots.

## Menuetto

Fagotto I

Fagotto II

Musical score for measures 1-6 of the Minuet. The score is for Bassoon I and Bassoon II. The key signature is one flat and the time signature is 3/4. Bassoon I starts with a quarter note G3, followed by eighth notes. Bassoon II starts with a quarter note G3, followed by eighth notes. The piece concludes with a double bar line and repeat dots.

7

Musical score for measures 7-13. The score continues from the previous system. Bassoon I has a quarter rest in measure 7, then a half note G3 in measure 8, and a half note F3 in measure 9. Bassoon II has a quarter rest in measure 7, then a half note G3 in measure 8, and a half note F3 in measure 9. The piece concludes with a double bar line and repeat dots.

14

Musical score for measures 14-19. The score continues from the previous system. Both Bassoon I and Bassoon II have trills (tr.) in measures 14 and 15. The piece concludes with a double bar line and repeat dots.

20

Musical score for measures 20-21. The score continues from the previous system. Both Bassoon I and Bassoon II have trills (tr.) in measure 20. The piece concludes with a double bar line and repeat dots, followed by first and second endings.

## Recitativo

Soprano

Das teu - 're Paar, so nicht(s) es tren - nen kann, die Lieb' und

Bassi

6 7 6 #4 2 6

3

Treu', ver - strickt in süs - sen Ban - den, ihr hol - des Bild auf Schwe - dens Thro - ne

6 6 4 2

5

fan - den, und be - ten es ganz un - ter - tä - nigst an. — Die Lie - be

6 6 #4 2

7

sprach: "Schau, tapf' - re nord' - sche Welt! Zehn mal der Son - nen wa - gen das gold' - ne

6 #4 6 #4 2 6 #7 #4

10

Licht um dei - nen Kreis ge - tra - gen, seit dem ein munt' - rer

6 #4 2 #4 2

12

Held auf dei - nen Strand den Fuß ge - set - zet, sich die - sen Kämp - fern zu - ge - sellt."

6 6 4 2 6 6 #4 2

## 1. Aria

(%)

Violini unisoni

Viola

Bassi

7

*p*

Soprano

O stol - zer Lohn! Man gie - bet die - sem\_ Hel - den - sohn die

13

(tr)

(tr)

Toch - ter, die Toch - ter al - ler nord' - schen Hel - den, zu - letzt auch

20

*f*

(tr)

*f*

Man - tel, Zep - ter, Kron! O

29

stol - zer Lohn! Man gie - bet die - sem Hel - den-sohn die Toch - ter al - ler

37

nord' - schen Hel - den zu - letzt — auch Man - tel, Zep - ter, Kron', zu - letzt auch

44

Man - tel, Zep - ter, Kron'.

51

Die

(fine)



59

Au - gen vol - ler Huld und Gna - den, zu sei - nem Dienst, zu sei - nem

66

Dienst die Her - zen la - den, es ru - fet ihn der Go - ten

72

Thron, es ru - fet, es ru - fet ihn der Go - ten Thron.

*da capo* (⌘)

## 2. Duetto

Soprano

Tenore

Bassi

Soll euch das Glück be - stän - dig die - nen, wünscht dass sein Zep - ter mö - ge

5

Soll euch das  
grü - nen, ihr Go - ten die - net im - mer - hin dem Kö - nig und\_ der Kö - ni - gin!

10

Glück be - stän - dig\_ die - nen, be - stän - dig die - nen, wünscht dass sein  
Soll euch das Glück be - stän - dig die - nen,

14

Zep - ter mö - ge grü - nen! Ihr Go - ten\_ die - net im - mer - hin dem Kö - nig  
wünscht dass sein Zep - ter mö - ge\_ grü - nen! Ihr Go - ten\_

18

und der Kö - ni - gin, dem Kö - nig und\_ der Kö - ni - gin!  
die - net im - mer - hin dem Kö - nig und der Kö - ni - gin!

## Recitativo

Tenore 

Die Treu-e die nicht Eig-nes sucht bringt rei - fe Frucht! Ihr Völ - ker, lie-bet sie vor

Bassi 



4 

al-len! Kein Un-fall kann euch ü-ber-fal-len, wo - fern ihr die-se Beu-te sucht.





## 3. Aria

Violini unisoni 

Viola 

Tenore 

Bassi 

4 







9

Die Em - sig - keit geb' euch die Fül - le, euch wie - ge — stets — die san - fte <sup>(tr)</sup>

13

Ruh, euch wie - ge — stets — die sanf - te Ruh.

17

Die Em - sig - keit geb' euch die — Fül - le, euch wie - ge stets die — sanf - te

\*)

\*) Ms: F

21 *(unis.)* *tr*

Ruh, \_\_\_\_\_ euch wie - ge stets \_\_\_\_\_ die sanf - te Ruh.

26

31

Dass ihr in un - ge - stö - rer Stil - le die heit' - ren Ta - ge brin - get

*(fine)*

36 *(Violini) (%)*

zu, dass ihr in un - ge - stö - rer Stil - le die heit' - ren Ta - ge brin - get zu.

*da capo (%)*

## Recitativo

*(cant.)*

Tenore 

Bassi 

So sang das lieb' und treu - e Paar. Der Wi-der-schall der Wün-sche war: Gib Lieb' und

$\flat 4$   $\flat 6$   $\flat 4$   $\sharp 4$   $6$   $\flat 5$

4 *(Recit.)*

Treu', gib Lieb' und Treu - e, dass die-ses Fest un-zäh-lig uns er - freu - e!

$\flat 4$   $6$   $\sharp 4$   $\sharp$   $\sharp$

## 4. Duetto

*Allegro*

Violini unisoni 

Viola 

Soprano 

Tenore 

Bassi 

4 

7

Die Lo-sung sei— Lieb' und Treu, — Lieb' und Treu', die Lo-sung

Die Lo-sung sei— Lieb' und Treu, — die Lo-sung

12

sei — Lieb' und Treu', die Lo - sung sei — Lieb' und Treu'.

sei Lieb' und Treu', die Lo - sung sei die Lieb' und Treu'.

16

Die Lo-sung sei, die Lo-sung sei Lieb' und

die Lo-sung sei — Lieb' und

20

Treu', die Lo - sung sei — Lieb' und Treu, Lieb' und Treu, Lieb' und Treu' die Losung

Treu', die Lo - sung sei, die Lieb' und Treu', Lieb' und — Treu', Lieb' und — Treu'

25

sei, die Lieb' und Treu', die Lo - sung sei — Lieb' und Treu'.

die Lo - sung sei — Lieb' und Treu'.

30

Soll Land und Kö - nig — glück - lich le - ben, so wol - lest

(fine)



35

Du, o Him-mel ge - ben, dass Lieb' und Treu' stets und al - lein, stets und al -

39

Soll Land und Kö - nig glück - lich\_\_  
lein die Lo - sung sei! Soll Land und\_\_ Kö - nig\_\_ glück - lich\_\_

42

le - ben, so wol - lest Du, o Him - mel ge - ben, dass Lieb' und  
le - ben, so wol - lest\_\_ Du, o Him - mel ge - ben, dass Lieb' und\_\_

45

Treu' stets und al - lein, stets und al - lein\_\_ die Lo - sung - sei.  
Treu' stets und al - lein, stets und al - lein\_\_ die Lo - sung sei.

*da capo***Il Fine**

# *Festeggiamento Musicale*

*per il di natile*

*di Sua Real Maestà Ulrica Leonora*

*Regina di Svezia &tc: &tc: &tc:  
in Stockholm*

*alli 23. di Gennaro 1725.*

*Composto  
da*

*Corrado Federigo Hurlebusch*

## *Ouverture*

Oboe I  
 Oboe II  
 Fagotti  
 Violino I  
 Violino II  
 Viola  
 Contrabasso  
 Violoncello  
 Cembalo

5

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.  
(Vc., Cb., Cemb.)

10

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.

14

1. A

2.

Ob. I

Ob. II

Fag.

VI. I

VI. II

Vla.

B.

19

Ob. I

Ob. II

Fag.

VI. I

VI. II

Vla.

B.

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

24

Ob. I  
Ob. II  
Fag.  
VI. I  
VI. II  
Vla.  
B.

Detailed description: This system of musical notation covers measures 24 through 28. The woodwinds (Ob. I, Ob. II, Fag.) and bassoon (B.) are mostly silent, indicated by whole rests. The string section (VI. I, VI. II, Vla.) is active, playing a rhythmic pattern of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 3/4.

29

B

Ob. I  
Ob. II  
Fag.  
VI. I  
VI. II  
Vla.  
B.

Detailed description: This system of musical notation covers measures 29 through 33. A box labeled 'B' is positioned above measure 29. In measure 29, the woodwinds and bassoon are silent. From measure 30 onwards, all instruments (Ob. I, Ob. II, Fag., VI. I, VI. II, Vla., B.) play a complex, rhythmic passage. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 3/8.

34 27

Ob. I  
Ob. II  
Fag.  
Vl. I  
Vl. II  
Vla.  
B.

This musical score covers measures 34 to 38. It features seven staves: Ob. I, Ob. II, Fag., Vl. I, Vl. II, Vla., and B. The music is in a key with one flat and a 7/8 time signature. The woodwinds and strings play complex rhythmic patterns, including sixteenth and thirty-second notes, with various rests and accents.

39

Ob. I  
Ob. II  
Fag.  
Vl. I  
Vl. II  
Vla.  
B.

This musical score covers measures 39 to 43. It features the same seven staves as the previous section. The music continues with similar rhythmic complexity, including sixteenth and thirty-second notes, and features some phrasing slurs and accents.

44

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.

*senza Contrabbasso*

49

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.

54

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.

*tutti*

59

D

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.

(v)

(Bassi div.)



64

Ob. I  
Ob. II  
Fag.  
Vl. I  
Vl. II  
Vla.  
Cb.  
Vc.,  
Cemb.

This system contains measures 64, 65, and 66. The woodwinds (Ob. I, Ob. II, Fag.) play a rhythmic pattern of eighth notes with rests. The strings (Vl. I, Vl. II, Vla., Cb., Vc., Cemb.) play a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

67

Ob. I  
Ob. II  
Fag.  
Vl. I  
Vl. II  
Vla.  
Cb.  
Vc.,  
Cemb.

This system contains measures 67, 68, 69, and 70. The woodwinds play a more complex rhythmic pattern with sixteenth notes. The strings continue with their accompaniment. The key signature has one flat, and the time signature is 4/4.

71

Ob. I  
Ob. II  
Fag.  
Vl. I  
Vl. II  
Vla.  
B.

*tutti unis.*

Detailed description: This system of musical notation covers measures 71 through 74. It features seven staves: Ob. I, Ob. II, Fag., Vl. I, Vl. II, Vla., and B. The key signature is one flat (B-flat). The time signature is 3/4. The woodwinds (Ob. I, Ob. II, Fag., Vl. II, and B.) play a melodic line that begins with a quarter rest in measure 71 and starts in measure 72. The strings (Vl. I, Vla., and B.) play a rhythmic accompaniment of eighth notes. A dynamic marking of *tutti unis.* is placed below the bass staff. A rehearsal mark 'E' in a box is located at the top right of the page.

75

Ob. I  
Ob. II  
Fag.  
Vl. I  
Vl. II  
Vla.  
B.

Detailed description: This system of musical notation covers measures 75 through 78. It features the same seven staves as the previous system. The woodwinds (Ob. I, Ob. II, Fag., Vl. II, and B.) continue their melodic line. The strings (Vl. I, Vla., and B.) continue their rhythmic accompaniment. In measure 78, the first and second violins (Vl. I and Vl. II) play a triplet of eighth notes. The bassoon (Fag.) and bass (B.) parts also have triplet markings in measure 78.

80

Ob. I

Ob. II

Fag.

VI. I

VI. II

Vla.

B.

F

85

Ob. I

Ob. II

Fag.

VI. I

VI. II

Vla.

B.

*Solo*

90

VI. solo

VI. (tutti)

B.

*pp*

VI. solo

VI. (tutti)

B.

94

VI. solo

VI. (tutti)

B.

VI. solo

VI. (tutti)

B.

98

VI. solo

VI. (tutti)

B.

VI. solo

VI. (tutti)

B.

102

VI. solo

VI. (tutti)

B.

VI. solo

VI. (tutti)

B.

G

106

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.

*tutti*

*tr*

*3*

*3*

*3*

(Bassi div.)

112

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

Cb.

Vc.,  
Cemb.

*p*

*f*

*(f)*

*(p)*

*(f)*

*p*

*(f)*

*(f)*

H

118

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

Cb.

Vc.,  
Cemb.

*fine*

123

Ob. I

Ob. II

Fag.

Vl. I

Vl. II

Vla.

B.

*(tutti unisono)*

*dal segno* %

Oboe I

Violino I

Violino II

Viola

Bassi

9

Ob. I

VI. I

VI. II

Vla.

B.

19

Ob. I

VI. I

VI. II

Vla.

B.

27

Ob. I

VI. I

VI. II

Vla.

B.

36

Ob. I

VI. I

VI. II

Vla.

B.

45

Ob. I

VI. I

VI. II

Vla.

B.



## 1. Aria

(con oboe)

Violini  
(Oboe)

Viola

Soprano

Bassi

12

(tr)

Va-ga Au - ro-ra fà\_\_ ri - tor-no, fà ri - tor-no

21

(senza oboe)

*p*

va-ga Au - ro - ra, va-ga Au - ro-ra fà ri - tor-no, va - ga Au-ro - ra, fà\_\_ ri -

30

(*tr*) (*con oboe*)

*f*

tor - no — las - cia pron - ta di The - ti il sen.

38

(*senza oboe*)

*p*

Va - ga Au - ro - ra fà ri - tor - no, va - ga Au - ro - ra fà ri -

46

tor - no, va - ga Au - ro - ra fà ri - tor - no las - cia pron - ta di The - ti il sen,

55

fà ri - tor - no — va - ga Au - ro - ra las - cia pron - ta di The - ti il sen.

63 (con oboe)

*f*

Ren-di à noi fe - li - ce il gior - no ch' à la Sue - zia re - cò il se - ren, ch' à la Sue - zia re -

(fine)

71 (Viol. e Vla. tacet.)

cò il se - ren. Ren-di à noi — fe - li - ce il gior - no ch' à la Sue - zia re - cò il se - ren.

81

cò il se - ren. Ren-di à noi — fe - li - ce il gior - no ch' à la Sue - zia re - cò il se - ren.

da capo

*Recitativo*

Soprano

Phe - bo col lu - ci - do tuo stral spun - ta da li - di

Bassi

6  
4

3

Eo - i d'Ul-ri - ca fà bril - lar il di na - tal u-ni-co ger - me de nos - tri E - roi.

6  
4

# #

*2. Aria*

Violini

Viola

Soprano

Bassi

senza Contrabasso tutti

4

9

Ciel be-nig-no dà-gli la pa-ce, dà-gli la pa-ce e ra-

14

fre-na del tem-po e - da - ce l'im - pla - ca - bil cru - del - tà, l'im - pla-

18

ca - bil\_ cru - del - tà.

23

Ciel be - ni - gno dà-gli la pa - ce e ra - fren' del tem - po e -

28

da - ce l'im-pla - ca-bil — cru-del - tà. Ciel be - ni - gno dà-gli la pa - ce e raf-

33

ren! — del tem - po e - da - ce l'im - pla - ca - bil — cru - del - tà.

37

Fà ch'es-

(fine)

42

sen - te — da suo den - te di Nes - tor ve - da l'E - tà, di Nes - tor ve - da l'E -

47

tà. Fà ch'es-sen - te dal suo den - te di Nes - tor \_\_\_\_\_ ve - da l'E - tà.

*da capo***3. Coro**

Violino I  
 Violino II  
 Viola  
 Soprano  
 Alto  
**CORO**  
 Tenore  
 Basso  
 Bassi

10

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

*p* *f* *(p)* *(f)* *(tr)* *(p)* *(f)*

18

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

*(tr)*

O che so - a - vi con cen - ti de' po - po - li con - ten - ti, de po - po -

O che so - a - vi con - cen - ti de' po - po - li con - ten - ti, de po - po -

O che so - a - vi con - cen - ti de' po - po - li con - ten - ti, de po - po -

O che so - a - vi con - cen - ti de' po - po - li con - ten - ti, de po - po -



25

VI. I *(tr)*

VI. II *(p)* *(f)*

Vla. *(p)* *(f)*

S.  
li con - ten - ti, o che so - a - vi con - cen - ti de' — po - po - li

A.  
li con - ten - ti, de' po - po - li

T.  
li con - ten - ti, o che so - a - vi con - cen - ti de' po - po - li

B.  
li con - ten - ti, o che so - a - vi con - cen - ti de' po - po - li

Bassi *(p)* *(f)*

33

VI. I *(tr)*

VI. II *(tr)*

Vla.

S. *(tr)*  
con - ten - ti. O che so - a - vi — con - cen - ti, o — che so -

A. *(tr)*  
con - ten - ti. O che so - a - vi con - cen - ti,

T.  
con - ten - ti. O che so - a - vi — con - cen - ti, so -

B.  
con - ten - ti. O che so - a - vi con - cen - ti,

Bassi

B

39

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

a - vi con - cen - ti de' po - po - li con - - - ten - ti.  
 de' po - po - li con - ten - - - ti.  
 a - vi con - - - cen - ti de' po - po - li con - ten - - - ti.  
 de' po - po - li con ten - - - ti.

46

VI. I

VI. II

Vla.

B.

**C**

53

VI. I

VI. II

Vla.

B.

59

S. Lie-ta sem - pre e fes - ti - va con - ten-ta Ul - ri - ca vi - va con - ten-ta Ul -

A. con - ten - ta Ul - ri - ca vi - va

T. con - ten - ta Ul - ri - ca vi - va

B. con - ten - ta Ul - ri - ca vi - va

Bassi

67

S. ri - ca vi - va, vi - va. Lie - ta sem - pre e fes - ti - va

A. vi - va, vi - va. Lie - ta sem - pre e fes - ti - va

T. vi - va, vi - va. Lie - ta sem - pre e fes - ti - va con - ten - ta Ul -

B. vi - va, vi - va. Lie - ta sem - pre e fes - ti - va

Bassi

75

S. Ul - ri - ca vi - va, con - ten-ta Ul - ri - ca vi - va, vi - va.

A. Ul - ri - ca vi - va, vi - va.

T. ri - ca Ul - ri - ca vi - va, vi - va.

B. Ul - ri - ca vi - va, Ul - ri - ca vi - va, vi - va.

Bassi

82 E

VI. I *(tr)*

VI. II

Vla.

B.

89

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

B. *p* *f*

96 F

VI. I *tr*

VI. II *(tr)*

Vla. *tr*

S.

A.

T.

B.

Bassi

O che so - a - vi con - cen - ti

O che so - a - vi con - cen - ti

O che so - a - vi con - cen - ti

O che so - a - vi con - cen - ti

102

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

de' po - po - li con - ten - ti, de' po - po - li con - ten - ti.

de' po - po - li con - ten - ti, de' po - po - li con - ten - ti.

de' po - po - li con - ten - ti, de' po - po - li con - ten - ti.

de' po - po - li con - ten - ti, de' po - po - li con - ten - ti.

de' po - po - li con - ten - ti, de' po - po - li con - ten - ti.

108

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

O che so - a - vi con - - - cen - ti de' po - po - li

O che so - a - vi con - cen - ti de' po - po - li

O che so - a - vi con - cen - ti de' po - po - li

O che so - a - vi con - cen - ti de' po - po - li

(*p*) (*f*)

(*p*) (*f*)

(*p*) (*f*)

(*p*) (*f*)

114

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

con - ten - - ti. Lie - ta — sem - pre e fes - ti - va

con - ten - - ti. Lie - ta sem - pre e fes - ti - va

con - ten - - ti. Lie - ta — sem - pre e fes - ti - va

con - ten - - ti. Lie - ta — sem - pre e fes - ti - va

119

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

con - ten - ta Ul - ri - ca vi - va, con - ten - ta Ul - ri - ca vi -

con - ten - ta Ul - ri - ca vi -

con - ten - ta Ul - ri - ca — vi - va, con - ten - ta Ul - ri - ca vi -

con - ten - ta Ul - ri - ca vi -

H

125

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi

- va, vi - va.

- va, vi - va.

- va, vi - va.

- va, vi - va.

133

VI. I

VI. II

Vla.

S.

A.

T.

B.

Bassi