

Heinrich Ernst Grosmann

(1732–1811)

Paaske Music

1. Aria Til Lykke Sions stærke etc.
2. Aria Min op standen Frelser etc.
3. Aria Lad da kun Død og Dievel true etc.

Componeret af H:E Grosmann

Texten af Tullin

1775

Score

Edited by
Christian Mondrup

Aria

Heinrich Ernst Grosmann (1732-1811)

[Allegro]

Clarinetto 1^{mo} del A

Clarinetto 2^{do} del A

Violino 1^{mo}

Violino 2^{do}

Viola

Canto

Organo Transp.

6 5 6 6 7 4 3 6 6 6 5
4 3 4 5 2 1 6 4 3

4

Cl1

Cl2

V1

V2

Vla

Can

Bc

7 6 6 6 5 6 6 6# 6 6
5 3 5 4 # 5 4 3

7

C11

C12

V11

V12

Vla

Can

Bc

6 5 6 6 6 7 6 6 6 4
4 # 4 # 2 5 2

10

C11

C12

V11

V12

Vla

Can

Bc

6 6 5 6 6 5 6 6 5 6
4 3 4 3 4 3

tr

[tr]

3

3

pia

pia

Til

13

CI1

CI2

V11

V12

Vla

Can

Bc

p:

pia

Lyk - ke til Lyk - ke, til Lyk - ke Zi - ons stær - ke Kæm - pe, Zi - ons stær - ke _

6 5 6 6 6 7 6 6 5 6 6 5
4 3 2 4 3 5 5 4 3 6 4 3

16

CI1

CI2

V11

V12

Vla

Can

Bc

pia

pia

for pia

[for] [pia]

Kæm - pe! Til Lyk - ke med din Sey - ers Pragt, din Sey - - - - ers Pragt, til

6 6# 6 6 6 6 5 5 4 #
4 3 5 4 6 5 4 #

19

C11

C12

V11

V12

Vla

Can

Lyk - ke med din Sey - ers Pragt, din - Sey - ers Pragt, ___ din Sey - - - - -

Bc

6 6# 6# 6 6# 6 6 7 6 5 6# 6 7 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3

22

C11

C12

V11

V12

Vla

Can

- - ers Pragt.

Bc

6 5 6 6 5 6 6

4 4 4 4 4 4 4 4

#

25

C11 *pia* *tr*

C12 *pia* [*tr*]

V11 *pia*

V12 *pia*

Vla [*p*]

Can Zi - ons Kæm - pe Zi - ons stær - ke Kæm - pe, til _

Bc *pia*

6 7 6 6 5 4 3
4 # 5 \sharp

28

C11

C12

V11 *for pia for pia for pia*

V12 *for pia for pia*

Vla

Can Lyk - ke, til Lyk - ke, til Lyk - ke _ Zi - ons Kæm - pe, til Lyk - ke stær - ke Kæm - pe, til

Bc

6 5 6 6 8 7 \sharp 6 8 7
4 3 6 5 5 # -

31

C11 *tr* *[for]*

C12 *[tr]* *[for]*

V11 *[for]*

V12 *for*

Vla *[for]*

Can Lyk - ke med din Sey - ers Pragt din Sey - - - ers Pragt, Zi - ons Kæm - pe,

Bc *[for]*

6 6 6 5
5 4 3

34

C11 *[pia]* *tr*

C12 *[pia]*

V11 *[pia]*

V12 *pia*

Vla *[pia]*

Can Zi - ons Kæm - pe, Zi - ons stær - ke Kæm - pe, til Lyk - ke med din Sey - ers Pragt, din

Bc *[pia]*

6 6 6 5
5 4 3 5

37

C11 *for*

C12 *for*

V11 *for*

V12 *for*

Vla

Can
Sey - ers Pragt, til Lyk - ke _ med din Sey - ers _ Pragt, din Sey - ers Pragt.

Bc
6 6 5
4 3 6 6 5 6 5 3

40

C11 *for* [Fine]

C12

V11 *for*

V12 *for*

Vla *for*

Can

Bc *for*
7 6 6 6 5 6 6 5 6
5 4 3 4 3 5

43

C11 *pia*

C12 *pia*

V11 *pia*

V12 *pia*

Vla *[pia]*

Can
Din Striid er endt; og Sey - er Kro - ne, frem - bæ - res

Bc *pia*

5 6 7^b 8 6 6 6 5 6
3 4 5 6 4 3 6

47

C11 *tr*

C12

V11

V12

Vla

Can
til din Him - mel Thro - ne, din Him - mel Thro - - ne, da - du al -

Bc

6 6 6 5 4 # 6 5 6 4 5 # # 6 5^b

Aria

Behagelig, dog munter

Violino 1^{mo}
Violino 2^{do}
Canto
Organo
Transp:

VII
V12
Can
Bc

pia *for*
pia *for*

[pia] *[for]*

VII
V12
Can
Bc

pia *for*
pia *for*

pia *for*

VII
V12
Can
Bc

pia
pia

Min - op - stan - den Frel - ser le - ver, jeg med ham hist le - ve skal,

p

tasto solo

37

VII

VII

Can

Bc

jeg — med ham — hist le

4 3 6 6 5
4 #

6 6

46

VII

VII

Can

Bc

- - - ve skal, jeg — med ham — hist le - - - - - ve

6 5 # 4 # 6 # 6 5
4 #

54

VII

VII

Can

Bc

for

for

skal.

for

5 5

63

VII

VII

Can

Bc

Min — op — stan — den Frel — ser

[*pia*]

6 6 6 6 7 5 6 5 — 6 5# 6 5#

72

VII

VII2

Can

Bc

le - ver, jeg - med ham - hist le - ve skal, jeg med ham hist le -

6 6 6 6 6 5 6 5 6 5 6 # 5

4 3

82

VII

VII2

Can

Bc

- - - - - ve skal, jeg - med

6# — 6 — 4 3 4 3

92

VII

VII2

Can

Bc

ham - hist le - - - - - ve skal.

for

tr

for

tr

tr

tr

4 3 — 6#

101

VII

VII2

Can

Bc

5 6# # 6 7 4 3 6 6 4# 7 6 7#

4

109 [Fine]

VII1 *pia* *for* *pia*

VII2 *pia* *for* [*pia*]

Can

Bc *p* *for* [*pia*]

6 5 4 3 6 5 4 3 7

Ham mit lev - net skal - til - hø-re,

119

VII1 *tr*

VII2 *tr* [*tr*]

Can

Bc

5 6 7 6 5 6 7 6 6 6 4 # 6 6 6 5 #

ly - sten vil - jeg Kriig - paa - fø - re, fin - des blandt - de from - mes Tal, - de from - mes -

128

VII1 *tr*

VII2 *tr*

Can

Bc

5 6 7 6 5 7

Tal. Ham - mit Lev - net skal - til - hø-re, ly - sten vil - jeg Kriig - paa - fø - re,

137

VII1 *tr*

VII2 *tr*

Can

Bc

6 6 6 5 4 3

fin - des blant de from-mes Tal, - de from - - - - - mes Tal.

Da
Capo

Aria

Modig

Corno 1^{mo} del D

Corno 2^{do} del D

Violino 1^{mo}

Violino 2^{do}

Viola

Canto

Organo Transp:

6 6 6 4 4 6 7

4 2 2

6 4 3

Cr1

Cr2

V11

V12

Vla

Can

Bc

6 6 6 # 6 7 6

5 5 7 5

12

Cr1

Cr2

V11

V12

Vla

Can

Bc

unison

5 3 7^h 6 4 3 6 6 6 4 5 3

17

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

p

for pia

for pia

[for] [pia]

Lad da kun Død og Die-vel tru - e, lad he-le Ver - den stor-me an. Lad Dø-den

pia

6 6 4 5 3 6 5 6 7

23

Cr1

Cr2

V11

V12

Vla

Can

Bc

for *pia* *for* *pia*

for *pia* *for* *pia*

[*for*] [*pia*] [*for*] [*pia*]

tru - e, lad Diev-len tru - e. Lad he - le Ver - den stor - me

[*for*] [*pia*]

6 7 6 6 5
5

28

Cr1

Cr2

V11

V12

Vla

Can

Bc

for *pia*

[*for*] [*pia*]

[*for*] [*pia*]

an, lad Ver-den stor - - - - - me an, lad he - le

[*for*] [*pia*]

6# 7 7 6 6 6 4#
4 3 # # 5 6 4 2

33

Cr1

Cr2

V11

V12

Vla

Can

Bc

Ver - den stor-me an.

for

for

for

6 — 6 # 6 6# 6 4# 4# 6

2 2

39

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

pia

Lad da kun

6 7 #

5 #

45

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

for

pia

[for]

[pia]

Død, og Die-vel tru - e, lad dem kun tru - e lad he - le Ver - den stor-me

7₄ 7_# 4 4 6_# 6 4 6 7_# 6 5

50

Cr1

Cr2

V11

V12

Vla

Can

Bc

an, lad Ver-den stor - - - - - me an, lad he - le Ver - den stor-me

7 6 6

68 [Fine]

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

for

[pia]

[for]

I Je - su Død blev Sa-tan skræk-ket, blev Sa-tan skræk - - - ket.

pia

[for]

6 6 6 6# # 6 5 5
4 4# 2 4 # 4 # 4 #

74

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

for

pia

[pia]

pia

for

pia

I Je - su Liv blev Dø-den knek-ket, blev Dø-den knek - - - ket. Hvad

[pia]

7# 7# 4 7 6 4 #
5# 5# # #

79

Cr1

Cr2

V11

V12

Vla

Can

Aar - sag har vi da at gru - e, Naar in - tet, naar in-tet meer os ska - de ____

Bc

6 6 6# 6 # 7 6 6# 6 6 6 6 5
4# 4 4 5 # 5 4 4 3 4 4 #
2

85

Cr1

Cr2

V11

V12

Vla

Can

kan, hvad Aar - sag, hvad Aar - sag? naar in-tet meer os ska - de kan.

Bc

6 5 # 6 6# 6 6 6 5
4 # # 4 6 3 4 #

Da

Capo

tr

Critical notes

Heinrich Ernst Grosmann

Heinrich Ernst Grosmann (1732–1811) was born in Haderslev, at that time a town in the duchy of Schleswig governed by the Danish King. He received his school education there and graduated 1754 from the grammar school. He then travelled to Jena (in the duchy of Saxony) where he studied at the university for 4 years. Upon his return he served as a private tutor at manor houses, incl. *Tjele*,¹ until 1760 where he was appointed cantor and teacher at the grammar school associated with the cathedral of the Danish town Aarhus. His teaching career culminated in 1781 when he was appointed vice headmaster of the grammar school after having passed a masters degree at the university of Copenhagen.² Grosmann retired as vice headmaster 1789 after having lost his sight, but was allowed to carry on his work as cantor.³

At that time the church choirs of Danish cathedrals consisted of disciples from the grammar schools. In Aarhus the most talented among them received extra music education from the cantor.⁴ It was one of Grosmann's duties as a cantor to prepare musical performances at the major festivals in the churches of Aarhus. For that purpose he adapted existing works by composers like Georg Philipp Telemann by underlaying them with Danish text, most likely in his own translation and in between also changed their instrumentation.⁵ He also contributed with compositions of his own.

Some of his collection of scores and parts still exists. It was later donated to the State Library in Aarhus⁶ where it is preserved along with a collection of early 19th century scores from the library of the Aarhus grammar school.⁷ Unfortunately the Grosmann collection has yet to be catalogued by the State Library, but it is partially registered in RISM.⁸

The music reflects the church music repertoire Grosmann grew up with in his own school days. It may have appeared old fashioned to his time, and is hardly musically significant. But as stated by a former music librarian of the State Library: "Often the music history characteristic of an era emerges more clearly through the works of minor minds."⁹

Grosmann played an important role in the music performances in Aarhus around 1760¹⁰ in the house of count Frederik Danneskiold-Samsøe (1703–1770).¹¹

“Paaske Music”

This edition is the first modern edition of Grosmann's cantata, *Paaske Music*.¹² According to the front page it was composed 1775. RISM considers the full score as well as the separate parts holographs. The author of the cantata text is specified on the front page and at the beginning of *SC*: “Texten af Tullin” (text by Tullin). Grosmann most likely found the text, “Til en Paaskefest” in the posthumous collected works by the Norwegian-Danish writer Christian Baunmann Tullin (1728–1765).¹³ Grosmann's “Paaske Music” (Music for Easter) from 1774 is also to texts from the cantata text by Tullin. The text to the second aria, “Min op standen Frelser” (My resurrected Saviour) is not in the collected works by Tullin. It is probably by Grosmann himself like many other of his cantata texts.

As we know them today the Easter cantatas from 1774 and 1775 are separate works. But there are indications that the movements have been combined otherwise: in the separate parts for violin 1 and 2 the first aria of the 1775 cantata bears the title “Aria N^o 2”, and the separate parts for horn 1 and 2 used in the concluding aria of the 1775 cantata are found among the parts for the 1774 cantata.

The cantata is for a solo voice, 2 clarinets, 2 natural horns, 2 violins, viola and organ continuo. A crossed out text in the full score and a text at the bottom of the separate part for clarinet 1 indicate that the clarinet parts have also been performed on flauti traversi. Clarinets were taken into use by Danish town musicians from around 1770,¹⁴ so the woodwind parts may have been performed on clarinets around the composition time. Along with the ambiguous movement

¹Sejr 1923.

²Tauber 1811, p. 102, Hertel 1810, pp. 535 sqq.

³Blache 1872–1873, pp. 67 sq.

⁴The choir service took up a considerable part of the school hours, *ibid.*, pp. 39 sqq.

⁵Andersson 1994, p. 21.

⁶Since 2017 merged with The Royal Library in Copenhagen.

⁷Winkel 1945, p. 164.

⁸RISM, search for 'grosmann, henrik ernst'.

⁹“Det er dog ofte saaledes, at en Epokes Særpræg, selve det musikhistoriske Tidsbillede, træder nok saa tydeligt frem i de mindste Aanders Frembringelser.” Winkel 1945, p. 164, translation by the editor.

¹⁰Sejr 1923, Friis 2005, p. 97.

¹¹Wikipedia-DA, Frederik Danneskiold-Samsøe.

¹²Easter Music, RISM, ID 150201866.

¹³Tullin 1770, pp. 85 sq.

¹⁴Koudal 2000, p. 372.

numbering an alternative instrumentation may indicate reuse of the music as with other cantatas by Grosmann.¹⁵

In order to facilitate a performance with flutes the editor has reconstructed a set of flute parts, mainly from the clarinet parts, but in a few phrases also from the violin parts. The reconstructed flute parts reflect the ambitus of the flauto traverso in mid 18th century.¹⁶

The vocal part, “Canto” is in soprano clef notation, but there is no indication of the voice type. In other Grosmann cantatas soprano as well as tenor parts are in soprano clef notation, so both voice types may be considered for performances of the 1775 cantata.

The complete score, *SC* and the separate organ part, *ORG* contain an additional text, “Medens ofres” for aria nr. 2 (“Behagelig, dog munter”). The meaning of this phrase in halting Danish is most likely that the music was meant to be performed while the congregation proceeded through the church to deliver their offering during the Easter service. Church regulations upon the Lutheran Reformation in Denmark 1536 obliged Danish subjects to pay offerings to their clergymen at the 3 high festivals, Christmas, Easter and Whitsun. This practice continued until 1920.¹⁷

Grosmann lived and worked in Aarhus housing a town musicians corps whose members played all these instruments.¹⁸ Among their duties was to regularly assist the cantor with the church music.¹⁹

The preserved manuscripts include

<i>FP</i>	Front page.
<i>SC</i>	Conductor’s score.
<i>CN</i>	Separate part, “Canto”, in soprano clef notation. Aria no. 3 is missing.
<i>VL1</i>	Separate part, “Violino 1 ^{mo} ”.
<i>VL2</i>	Separate part, “Violino 2 ^{do} ”.
<i>CL1</i>	Separate part, “Clarinetto 1 ^{mo} del A”.
<i>CL2</i>	Separate part, “Clarinetto 2 ^{do} del A”.
<i>CR1</i>	Separate part, “Corno 1 ^{mo} del D”. “Aria. Modig” appended to Easter “Cantata”, 1774
<i>CR2</i>	Separate part, “Corno 2 ^{do} del D”. “Aria. Modig” appended to Easter “Cantata”, 1774
<i>ORG</i>	Separate part, “Organo Transp.”, notated a major second lower, ie for an instrument in “high choir pitch”. ²⁰

The complete score as well as the separate parts are all undated and apparently written by the same, skilled hand, maybe the composer.

There is no separate part for stringed bass instruments (violoncello, double bass) among the manuscripts. Most likely they were not used in the performance. The Basso part in this edition is just a replication of the organ continuo part without figured bass digits.

This modern edition is mostly based on the separate parts for a couple of reasons: 1) The separate parts probably reflect the music that was actually performed more closely than the full score and 2) there are discrepancies between the instrumental parts in the full score and the music found in the separate parts.

Dynamics present either in the full score or in the separate parts are reflected in this modern edition. Dynamics and ornaments added by the editor are within angled brackets.

Aria, [Allegro]

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	VL2	7	No accidental # in VL2 and SC.
7	CL2	6	“g” in CL2.

¹⁵Friis 2005, p. 122.



¹⁶“Das dreygestrichene E ist eigentlich der höchste brauchbare Ton, welchen man zu allen Zeiten angeben kann.” Quantz 1752, p. 40.

¹⁷“Item skulle præsterne haffue offer paa de tree Christi store Høgtiider, Først y Messen strax Epistelen er lest.”, Kirkeordinansen 1539.





¹⁸Koudal 2000, pp. 355 sqq.

¹⁹ibid., p. 390.





²⁰The organs in the Aarhus churches had been built in 1730 by Lambert Daniel Kastens (1690–1744), (Friis 2005, pp. 17 sqq.) pupil and successor of Arp Schnitger. The organs built in the Schnitger workshop were normally in high choir pitch, ie. tuned in “d” like the organ played by Dietrich Buxtehude in Lübeck. (Wikipedia-DE, Chorton)






Bar No.	Part	Note No.	Comment
8	Cl1		 in <i>CL1</i> .
9	Org	7	An octave lower in <i>SC</i> .
16	Org	3–4	♩ note A ₂ in <i>SC</i> .
17	Cl1		 in <i>SC</i> .
19	Cl1		 in <i>SC</i> .
19	V12	1	An octave higher in <i>SC</i> .
29	V12	16	D ₄ in <i>SC</i> .
32	V12		 in <i>SC</i> .
32	Vla		 in <i>SC</i> .
35	Cl2		 in <i>SC</i> .
40	Cl1		 in <i>SC</i> .
44	Cl2	2	F _{#4} in <i>CL2</i> , D ₄ in <i>SC</i> .
47	Cl1		 in <i>SC</i> .
47–56	Cl2		Colla parte with Cl1 in <i>SC</i> .
47	V12	5	F _{#4} in <i>VL2</i> .
47	V12		 in <i>SC</i> .
48	V12	10	No accidental # in <i>VL2</i> .
49	Vla	8–9	Reconstructed by the editor.

Aria, Behagelig, dog munter

Bar No.	Part	Note No.	Comment
27–28	Sl.S		Alternative text “opfaren” in <i>CN</i> and <i>SC</i> .
41	Org		 in <i>ORG</i>
124,137	Sl.S		Text “blant” in <i>CN</i> and <i>SC</i> .
125	V12		 in <i>VL2</i> , consecutive fifths with V11.
			Correction in <i>SC</i> : 
135	V11,VL2		 in <i>SC</i> .

Aria, Modig

Bar No.	Part	Note No.	Comment
11	Vla		 in <i>SC</i> .
12,13	V12		 in <i>VL2</i> .
17	Cr2		 in <i>SC</i> .
21	Org		 in <i>SC</i> .
22	Org	1	Dotted 1/4-note in <i>SC</i> .
24	Sl.S,V11,Org		Sic! consecutive fifths (dimished to perfect) and irregular dissonance treatment in <i>VL1</i> and <i>SC</i> .

Bar No.	Part	Note No.	Comment
27	Vla		 in SC.
31	V11		 in SC.
43	Org	1	An octave lower in SC.
44	Vla		 in SC.
44	Org	1	♩. note in SC.
51	Cr2	1	An octave higher in SC.
54	Vla		 in SC (consecutive fifths with Org.).
63	V11	1	F#4 in VL1 and SC.
73	V12	3	Dynamics <i>for</i> in SC.
79	V11		 in SC.
84	Solo S		Ambiguous notes in SC.

Literary text

Paaske Music

Aria

Til Lykke Zions stærke Kæmpe!
Til Lykke med din Seyers Pragt
Din Striid er endt; og Seyer Krone
Frembæres til din Himmel Throne:
Da du alleene kunde dæmpe
Al Helvedes og Dødens Magt.

Aria

Min opstanden Frelser lever,
Jeg med ham hist leve skal.
Ham mit Levnet skal tilhøre,
Lysten vil jeg Kriig paaføre,
findes blant de frommes Tal.

Aria

Lad da kun Død og Dievel true;
Lad hele Verden storme an.
I Jesu Død blev Satan skrækket;
I Jesu Liv blev Døden knekket.
Hvad Aarsag har vi da at grue,
Naar intet meer os skade kan?

Easter Music

Aria

Congratulations, strong Warrior of Zion!
Congratulations on the glory of your victory.
Your strife has ended. And the Crown of Victory
Is brought up to your Heavenly Throne:
Since only You was capable of quelling
All the power of Hell and Death.

Aria

My resurrected Saviour lives,
I shall live with Him hereafter.
My life shall belong to Him.
I shall joyously make war,
Be in the host of the pious.

Aria

Then let only Death and Devil threaten.
Let the whole world assault.
Through the death of Jesus Satan was frightened.
Through the life of Jesus Death was crushed.
Then why should we dread,
When nothing can harm us any more?

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