

Heinrich Ernst Grosmann
(1732–1811)

Cantate

Paa 1^{ste} Januarij 1801

I anledning

af det Nittende Aarhundredes Indtrædelse

Score

Edited by
Christian Mondrup

Coro

Heinrich Ernst Grosmann (1732-1811)

Adagio

Clarinetto 1^{mo} in A

Clarinetto [2^{do} in A]

Alto Bassun

[Tenor Trombone Recontr.]

[Timpani A D Recontr.]

Soprano

Alto

Chore Tenore

Basso

Organo Transposito

6 6 # 6 6 5 3 6 6

7

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

p: *f:*

[p] *[f]*

Op

Op

Op

Op

[p] *[f]*

7h — # 7 8 6 6 6 5 6 5 6 6 6 6 5 5 6 5

5 4 3 4 3 4 3 4 3 3 4 3

h

15

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er stor.

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er stor.

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er stor.

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er _ stor.

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

Detailed description: This page of a musical score (page 15) includes parts for Clarinet 1 (Cl1), Clarinet 2 (Cl2), Trumpet 1 (Trb1), Trumpet 2 (Trb2), Timpani (Tim), Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (Bc). The woodwinds and brass parts are mostly rests, with some rhythmic patterns in the latter half of the page. The vocal parts (S, A, T, B) have lyrics in Danish: "op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er stor." The Bassoon part (Bc) includes fingering numbers: #, 6, 6, #, 6, 6, 5#, 6, 6, 3, 6, 6.

21

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de _al-ting

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de _al-ting

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de al-ting

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de _al-ting

[p]

7_h — # 7 # 8 6 6 6 5 6 6 5 6 6 6 5 6 6 4 3 6 4 3 6 4 3 6 4 3

27

Cl1 *f:*

Cl2 *[ff]*

Trb1 *[ff]*

Trb2 *f*

Tim

S
godt, som gjorde al-ting godt. Hans Magt og God-hed at for-tæl-le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

A
godt, som gjorde al-ting godt. Hans Magt og God-hed at for-tæl-le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

T
godt, som gjorde al-ting godt. Hans Magt og God-hed at for-tæl-le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

B
godt, som gjorde al-ting godt. Hans Magt og God-hed at for-tæl-le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

Bc *[ff]*

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

33

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

6 5
4 #

6 5

6 6

6 5
4 3

42

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

hel - lig, hel - lig, Ze - ba - oth.

hel - lig, hel - lig, Ze - ba - oth.

hel - lig, hel - lig, Ze - ba - oth.

hel - lig, hel - lig, Ze - ba - oth.

6 5 # 6 6 # 6 6 5h 6

4 3

3

51

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

6
5

6
4
5
3

Recitativ

[Soprano] *Hvor*
 Hvor lyk - ke - lig er du, o Nor - dens Tvil - ling Ri - ge! da Tve - dragt, Op - rør

[Organo Transposito]

S
 Mord og Brand, og blo - dig grum - me Kri - ge, for - styr - ret har saa mangt et Land; da

Bc

S
 Magt og Vold - som - hed selv Ret - ten un - der - træ - der, Ka - no - ners ræd - som Knald ned -

Bc

S
 sty - rter Folk og Stæ - der, kan du ved de - res Lyd i - stem - me Ju - bel - Sang, hvad

Bc

S
 der er Jam - mers Graad er her nu Glæ - dens Klang *Arioso* See! un - der - O - lie -

Bc

S
 Træ - ets - Skyg - ge, et heelt - Aar - hun - dre - de paa fem - te Dee - len - nær, - i

Bc

S
 roe - lig Fred _____ for dig - hen - svun - den er, og dan - ske, nor - ske Mænd, for -

Bc

22

S
nø - ye - de _ og _ tryg - ge med fest - lig Ju - bel - Glæ - de, et nyt Aar - hun - dre - de i

Bc

6 6 5 7 6 6 6 6

5 4 3 # 4 3

25

Recitativ

S
Dag ind - træ - de. O! lad os da dybt rørt Ald - god - heds Gud bøn -

Bc

6 — 6 5 — 6 5 6 7#

4 3 4 3

28

S
fal - de, ham til - lids - fuldt i Je - su Navn på - kal - de, at han frem - de - les ved sin

Bc

6 7#

31

S
mæg - tig Va - re - tægt, be - skier - me vil vort Land, vor mil - de Kon - ge - slægt.

Bc

6 6 4 2

5 5 2

Aria (reconstructed by the editor)

Allegro

Clarino 1^{mo} [in D]

Clarino 2^{do} [in D]

Timpani A D

Violino 1

Violino 2

Tenore

Organo

6 5 5 2 6 6 5 4# 5

9

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

6# 5 6 6 6 5 3

tasto solo

p

18

Trp1

Trp2

Tim

V11

V12

T

Bc

f *p* *f* *p*

Lyk-sa - ligt er vort Land _ thi un - der vo - re _

6 5 6 5 6 6 6 5 6 5 5 6

4 3

5 6

27

Trp1

Trp2

Tim

V11

V12

T

Bc

f *p* *f* *p* *f* *p*

Hyt - ter _ Hær - ska-rers Gud os selv be - skyt - ter, _ og Kon - gen sty - rer

6 5 # 6 6 5 6 5 # 5

35

Trp1

Trp2

Tim

V11

V12

T

det med _ fa-der kiær - ligt _ Baand, med fa - der kiær-ligt Baand med fa - der kiær-ligt Baand

Bc

5 6 6 5 # 5 4 5 #

tasto solo

42

Trp1

Trp2

Tim

V11

V12

T

og Kon - gen sty-rer det med _ fa - der kiær-ligt ___ Baand.

Bc

f p f f

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

51

Trp1

Trp2

Tim

V11

V12

T

Bc

6^b 6 6 5 5 # 5^b # 5^b — 7 5 6[#] 6 6 5

60

Trp1

Trp2

Tim

V11

V12

T

Bc

p

p

Lyk-sa - ligt er vort land _ thi un - der vo - re _ Hyt - ter, _ lyk-sa - ligt er vort Land thi un - der

6 6 6 7 6 5 6 6 6

69

Trp1

Trp2

Tim

V11

V12

T

vo - re — hyt - ter, — Hær - ska - rers Gud os selv - be - skyt - ter, — og Kon - gen sty - rer

Bc

f *p* *f* *p* *f* *p* *f*

6
5

6 4 4 — 5

9 8 4# 6 6

6 5 6 5

78

Trp1

Trp2

Tim

V11

V12

T

det med — fa - der kiær - ligt — Baand, med fa - der kiær - ligt Baand, med fa - der kiær - ligt Baand,

Bc

p *pp* *pp*

6 6

tasto solo

85

Trp1

Trp2

Tim

V11

V12

T

Hær - ska-rers Gud os selv be - skyt-ter, — og Kon - gen sty- rer det med fa - der

Bc

f *p* *f* *p* *f* *p* *f* *p*

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

94

Trp1

Trp2

Tim

V11

V12

T

kiær - ligt — Baand.

Bc

f

6 4 5 3 6 6 2 6 5# — 4 3 5 5 7 — 6

102 Fine

Trp1

Trp2

Tim

V11

V12

T

Bc

Med Glæ - de vi der - for, — i dag til Gud hen-

p

p

p

6 5 6 6 6 5 3 6 5 6 #

110

Trp1

Trp2

Tim

V11

V12

T

Bc

ha - ste — og - for hans Tro-ne os — med yd-myg Bøn ned - ka - ste — og pri - se

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

118

Trp1

Trp2

Tim

V11

V12

T

ham med Siel og Aand, og for hans Tro-ne os med yd-myg Bøn ned-ka-ste, og

Bc

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

126

Trp1

Trp2

Tim

V11

V12

T

pri - se ham med Siel og Aand med Siel og Aand.

Bc

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

D. Capo

Choral

Clarinetto 1^{mo} in A

Clarinetto 2^{do} in A

Clarino 1^{mo} [in D]

Clarino 2^{do} [in D]

[Alto Trombone Reconstr.]

[Tenor Trombone Reconstr.]

[Timpani A D Reconstr.]

Soprano

Alto

Chore Tenore

Basso

Organo Transposito

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
 Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
 Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
 Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
 Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

6 #

16

C11

C12

Trp1

Trp2

Trb1

Trb2

Tim

S
Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

A
Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

T
Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

B
Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

Bc

6 5 # 7 6 7 6 6 6 6 5

5 4 4 4 4 5

APPENDIX:
Recitativ

[Soprano] I I Fre - dens Kor vort Fæd-re-land har sku - et af fiendt-lig o - ver -

[Organo]

S 4 fald og Vold og far - lig Krig sig tru - et; Men Her - ren var dets Værn og Skiold. Han

Bc

S 7 selv ud - ru - ste - de hver dansk og nor - ske Kri - ger, med Hel - te-mod i Barm paa

Bc

S 10 For - svars Skib frem sti - ger. Med Sej - er - van - te Arm mod Fien - den Trods han bød til -

Bc

S 13 fæg - te - de os Fred i Svar, med Blod, med Glød. Fred - som - me _ Nor - dens

Bc

Arioso

S 16 Tvil - ling - Ri - ge! See Her - rens ri - ge Mis - kund - hed at strøm - [m]e til - dig - ned, - som

Bc

S 19 gjor - de Træng - sels - Tii - den kort og gav - i - gien dig Fred. See og, deel - ta - gen - de, nu

Bc

22

S
 Fre - den _ at _ ned - sti - ge, til Mi - li - o - ners Glæ - de, som fry - de - fuldt med Ju - bel-Tak for

Bc

25

Recitativ

S
 Gud frem - træ - de. Paa Dig, Al - mæg - tig - ste! vi vil vor Til - lid

Bc

28

S
 byg - ge, og fry - de - fuld i Fre - dens bli - de Skyg - ge nu of - re Dig vor Tak med

Bc

31

S
 Lov - sang og med Bøn for Fæd - re - lan - dets Vel, for Kon - gen og hans Søn.

Bc

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

“Cantata on January 1 1801”

This edition is the first modern edition of Grosmann's cantata, *Cantata Paa 1^{ste} Januarij 1801 i Anledning af det Nittende-Aarhundredes Indtrædelse*, composed 1800 to celebrate the beginning of of the nineteenth century.¹²

The performance of the cantata on Thursday January 1 1801 was reviewed a week later in the local newspaper

The last New Year feast was celebrated in both Aarhus churches with song and sermons as prescribed. Before the sermon was performed a cantata prepared for the occasion by mr. vice-headmaster Grosmann. The hymns were accompanied by instruments, particularly the song 'O store Gud vi love dig'¹³ by timpani and trumpets, all of which was very well executed. The audience in the churches was numerous, and nothing was missing in the order, calmness and decency required by the purpose of the day.

*Den sidste Nytaarsdags Høitid blev i Aarhus Byes begge Kirker holdt med Sang og Prædiken efter den foreskrevne Maade. Før Prædiken blev opført en Cantate indrettet dertil af Hr. Conrector Grosmann; ligesom og Psalmerne accompaneredes med Instrumenter, og den Sang: O store Gud vi love Dig &c med Pauker og Trompeter; hvilket alt blev meget vel udført. Forsamlingen i Kirkerne var meget talrig, og savnedes intet i den Orden, Rolighed og Anstændighed, som Dagens Hensigt udfordrede.*¹⁴

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 Tidbillede, 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.

¹²This cantata is not registered in RISM.

¹³The Danish version of the Lutheran hymn 'Herr Gott, dich loben wir' (We Sing Thy Praise, O God) based on the Latin hymn 'Te Deum'.

¹⁴Aarhus Stifts Adresse-Contoires Tidender, Onsdagen den 7de Januarii 1801.

The cantata is for vocal soloists,¹⁵ four-part mixed choir, 2 clarinets, 2 clarini (natural trumpets), 2 trombones (alto and tenor), 2 violins and organ continuo. Grosmann lived and worked in Aarhus housing a town musicians corps whose members played all these instruments.¹⁶ Among their duties was to regularly assist the cantor with the church music.¹⁷ Trombones may seem oldfashioned instruments compared to music composed around 1800 but Grosmann's instrumentation reflects the capabilities of the town musicians.

Most of the existing manuscripts are written by the same hand, a professionally skilled copyist. Exceptions are the clarino parts and the primary version of the recitative, both of them apparently written by the same different hand.

<i>FP</i>	Front page.
<i>SC</i>	“Coro” and “Choral”, conductor’s score (reduced).
<i>RECA</i>	Recitative score (performed version).
<i>RECB</i>	Recitative score (alternative version).
<i>CHS</i>	Separate part for “Soprano” (choral soprano) in soprano clef notation.
<i>CHA</i>	Separate part for “Alto” (choral alto) in soprano clef notation.
<i>CHT</i>	Separate part for “Tenore” (choral tenor) in soprano clef notation.
<i>CHB</i>	Separate part for “Basso” (choral bass).
<i>CL1</i>	Separate part for “Clarinetto 1 ^{mo} i A”.
<i>CL2</i>	Separate part for “Clarinetto 2 ^{do} ” [in A].
<i>TRP1</i>	Separate part for “Clarino 1 ^{mo} ” [in D].
<i>TRP2</i>	Separate part for “Clarino 2 ^{do} ” [in D].
<i>TRB1</i>	Separate part for “Alt Bassuun” (alto trombone) notated as an instrument in D.
<i>ORG</i>	Separate part for “Organo Transposito”, notated a major second lower, ie for an instrument in “high choir pitch”. ¹⁸ .
<i>PREF</i>	Composer’s preface.
<i>TEXT</i>	“Text til Musiken i Aarhus Kirker paa 1 ^{ste} Januar ij 1810 i Anledning af det 19 ^{te} Aarhundredes Indtrædelse ved Mag: H: E: Groesmann, Skolens Cantor.”

There is no separate part for a stringed bass instrument (violoncello, double bass) among the manuscripts. Most likely it was 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 primarily 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 a separate parts are reflected in this modern edition. Dynamics and ornaments added by the editor are within angled brackets.

In his preface (*PREF*) Grosmann explains how he adopted the music from his “Jubel Music” from 1760¹⁹ for the centenary of Danish absolutism:

Short of complete instruments I altered *Choro Adagio* from *Jubel-Musick* from 1760: where the cornett and first trumpet play the tune I arranged them for clarinet 1 in A, and out of trombone 1 and trumpet 2 came clarinet 2. The music for trombone 2 (or the tenor trombone) was omitted or played by the alto trombone (or trombone 1). The music for trombone 3 (or bass trombone) was played by the tenor trombone. The last aria in $\frac{3}{8}$ time was transposed to *D* \sharp . The violins were tuned a semitone higher, ie *d* after organ *c*, and the trumpets had crooks in *D*.

¹⁵In the manuscripts all parts for soprano, alto and tenor are in soprano clef notation, and the voice types of the recitative and aria movements are not specified. The editor assumes that these movements are to be performed by the same voice type as in “Jubel Music”, ie. soprano and tenor.

¹⁶Koudal 2000, pp. 355 sqq.

¹⁷ibid., p. 390.

¹⁸The 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)

¹⁹IMSLP, Jubel Music. Op! op i Andagtsfulde Siele (Grosmann, Heinrich Ernst).


I Mangel af fuld Besætning, forandrede jeg Choro Adagio af Jubel-Musicken 1760 saaledes: Cornetten og 1^{te} Trompet, hvor de har Melodien, satte jeg for Clarinetto 1^{mo} i A, og af Trombone 1^{mo} og 2^{den} Trompet, blev Clarinetto 2^{do}. Trombone 2^{do} eller Tenor Basonen, blev udladt og blæst på Alt Basonen eller Trombono 1^{mo}. Bass Basonen eller Trombone 3^{die}, blev blæst paa Tenor Basonen. Den sidste Aria af 3/8 Tagt, transponeredes i D#. Violinerne stemte en halv Tone høyere, nemlig d efter Orgel c, og Trompeterne havde Sætstykker i D.

The preserved manuscripts do not fully reflect these remarks: in the initial “Coro” there is no tenor trombone part in the score nor among the separate parts. And there are no trombone parts at all in the concluding “Choral”. The editor has reconstructed a part for alto trombone in the “Choral” movement in analogy with the middle part role of this instrument in the “choro” movement. The tenor trombone part has been reconstructed in both movements by doubling the “Basso” (organo) part in the sections where the alto trombone is playing. There is no mentioning af timpani in the preface nor any timpani part preserved. However, as appears from the news paper review timpani were actually in use during the service, so the editor has reconstructed timpani parts for the “Coro” and “Aria” movements as copies of the corresponding movements in the 1760 cantata and for the *Choral* movement in analogy with the timpani part of the *Choral* movement of the 1760 cantata.

There is no music preserved for the “Aria” movement, but there is an aria text in a document containing the text for all movements. Since this text is a variant of the corresponding aria in “Jubel Music” it has been possible to reconstruct this movement as indicated in the preface replacing the 1760 text by the text variant. Only few melisma changes were required. Taken into account that the “Aria” from “Jubel Music” was transposed a semitone down from E \flat to fit the key of the 1801 Cantata, D major, it may appear confusing that Grosmann writes about violins tuned a semitone higher. The editor’s best explanation is that the music was played on instruments specifically adapted to the Aarhus church organs, at that time both tuned in high choir pitch, D.²⁰ In the original key, E \flat major, the second violin part has several tones G to be played on the open G string. With the music transposed a semitone down this part will go below that note. In order to adapt to conventionally tuned violins the editor has modified the music around these tones. This modern edition offers additional parts for violins with all strings tuned a semitone lower. These parts, notated in E \flat major, are unchanged replicas of the violin parts from “Jubel Music”. Likewise the modern edition offers alternative clarinet parts for the “Aria” movement replacing the trumpet parts in analogy with the clarinet parts of the “Coro” movement.

The manuscripts comprise two musically identical versions of the recitative, one version (*RECB*) written by the same hand as the majority of the manuscripts and another version (*RECA*) most likely written written by the same scribe, who also wrote the 2 clarino parts. The text of the latter version conforms with the text in a document (*TEXT*) containing the literary cantata texts. The editor assumes that the former version was the one initially intended for performance but that this text had to be replaced shortly before the performance. Maybe caused by scruples with the concluding words “Bøn for Fædrelandets Vel, for Kongen og hans Søn” (prayer for the good of the fatherland, the king and his son). Due to the mental illness of the nominal king, Christian VII (1749–1808), his son Frederik (1768–1839), the later king Frederik VI, had been the real, but unofficial regent since 1784. At New Year 1801 two boys had been born to the crown prince since his wedding 1790 with princess Marie Sophie Frederikke (1767–1852). Both boys died shortly after birth and so did two of their daughters.²¹ Since everyone knew who was the real regent it may have been inappropriate to pray for ‘the son of the king’.

Coro. Adagio

Bar No.	Part	Note No.	Comment
37	Ch.T	2	D ₅ in SC.
37	Trb1	2	D ₄ in SC.
50	Cl1	4	E ₄ in SC.
57	Cl1		 in SC.


Recitativ

Bar No.	Part	Note No.	Comment
31	Sl.S	6	♪ note in RECA.

²⁰See footnote 18.

²¹Wikipedia-DA, Frederik 6.

Choral

Bar No.	Part	Note No.	Comment
2–3	S		 in <i>SC</i> and <i>ORG</i> .
9	T	1	A ₄ in <i>SC</i> and <i>CHT</i> causing consecutive octaves and fifths with the soprano and alto parts resp.
22	Trp2	2	F _{#5} in <i>TRP2</i> .

Literary text

Coro

Op op i Andagtsfulde Siele,
Lovsynger Gud! vor Gud er stor.
Tak, Lov og Priis, vor Sang skal være
Den høyste til Ære,
Som gjorde Alting godt.
Hans Magt og Godhed at fortælle,
Istemme Vi med Engle Chor
Et helligt Zebaoth.

Recitativ

Hvor lykkelig er du, o Nordens Tvillingrige,
Da Tvedragt, Oprør, Mord og Brand,
Og blodig grumme Krige,
Forstyrret har saa mangt et Land;
Da Magt og Voldsomhed selv Retten undertræder,
Kanoners rædsom Knald nedstyrter Folk og Stæder,
Kan du ved deres Lyd istemme Jubel-Sang,
Hvad der er Jammers Graad er her nu Glædens Klang.

Arioso

See! under Olie-Træets Skygge,
Et heelt Aarhundrede paa femte Deelen nær,
I roelig Fred for dig hensvunden er,
Og danske, norske Mænd, fornøiede og trygge
Med festlig Jubel-Glæde,
Et nyt Aarhundrede i Dag indtræde.

Recitativ

O! lad os da dybt rørt Aldgødheds Gud bønfulde.
Ham tillidsfuldt i Jesu Navn påkalde,
At han fremdeles ved sin mægtig Varetægt,
Beskierme vil vort Land, vor milde Kongeslæggt.

Aria

Lyksaligt er vort Land thi under vore Hytter,
Hærskarers Gud os selv beskytter,
Og Kongen styrer det med fader kiærligt Baand,
Med Glæde vi derfor i Dag til Gud henhaste
Og for hans Trone os med ydmyg Bøn nedkaste
Og prise ham med Siel og Aand.

Coro

Up, up, you devout souls
Praise God, our Lord is great.
Thanks, laud and praise. Our song shall
Honour the Highest
Who did everything well.
To tell about His power and goodness
We strike up with heavenly choirs
A holy Sabaoth.

Recitative

How fortunate are you, o twin kingdom of North²²
While discord, revolt, murder and fire
And bloodstained, ferocious wars
Have disturbed many a land,
While power and fierceness subdue right itself,
And the dreadful crash of canons crushes people and towns,
You may, at their sound, strike up songs of exultation,
What yonder is tears of misery is here now sounds of joy.

Arioso

See! under the shadow of the olive tree
A whole century apart from a fifth
Has elapsed for you in quiet peace.²³
And Danish, Norwegian men will, contented and confident
With festive jubilant delight,
Enter a new century today.

Recitative

O let us deeply affected beseech the all-good Lord,
Trustfully call upon Him in the Name of Jesus,
That He shall with his mighty care
Unceasingly protect our land, our gentle Royal House.

Aria

Blissful is our land, for in our huts
The Lord of Hosts Himself protects us.
And the King rules it with a paternal loving bond.
Therefore we joyfully hasten to the Lord today
And throw ourselves at His Throne with humble prayers
And praise Him with our soul and spirit.

²²Denmark and Norway formed a dual monarchy reigned by the Danish king 1537–1814 (Wittendorff 1989, p. 215, Wikipedia-EN, Denmark-Norway).

²³The epoch 1720–1814 in Danish history is often referred to as 'The Long Peace'. During the 18th century Denmark was involved in the 'Great Northern War' 1700–1721, i.e. a fifth of the century. (Wikipedia-EN, Great Northern War, Jespersen 1989, pp. 306 sqq.)

Choral

O Kongers Konge vær vort Skiold,
vor Christians Værn og Styrke.
Beskierme os mod Fienders Vold.
Lær os Dig ret at dyrke,
i sand Gudfrygtighed,
i Tronens Enighed.
Lad os i Fred og Roe
velsignet sammen boe,
Dit store Navn til Ære.

Alternative Recitativ and Arioso

I Fredens Chor vort Fædreland har skuet
af fiendtlig overfald og Vold og farlig Krig sig truet;
Men Herren var dets Værn og Skiold.
Han selv udrustede hver dansk og norske Kriger,
med Heltemod i Barm paa Forsvars Skib frem stiger.
Med Sejer-vante Arm mod Fienden Trods han bød
Tilfægtede os Fred i Svar, med Blod, med Glød.

Fredsomme Nordens Tvilling-Rige!
See Herrens rige Miskundhed at strøm[m]e til dig ned,
som gjorde Trængsels-Tiiden kort og gav igien dig Fred.
See og, deeltagende, nu Freden at nedstige,
til Milioners Glæde,
som frydefuldt med Jubel-Tak for Gud fremtræde.

Paa Dig, Almægtigste! vi vil vor Tillid bygge,
og frydefuld i Fredens blide Skygge
nu ofre Dig vor Tak med Lovsang og med Bøn
for Fædrelandets Vel, for Kongen og hans Søn.

Chorale

*O King of Kings be our shield,
The safeguard and strength of our Christian.²⁴
Protect us against the violence of foes.
Teach us to worship You rightly
In true devoutness,
In the concord of the Throne.
Let us, in peace and quiet
live blessed together,
For the honour of Your great Name.*

Alternative Recitative and Arioso

*In the chorus of Peace our fatherland has felt threatened
By hostile assault and violence and dangerous war.
But the Lord was its safeguard and shield.
He Himself armed every Danish and Norwegian warrior
To stride on the defending ship with valour in their bosom.
He bade defiance to the enemy with his unconquered arm.
In reply fenced us Peace, with blood, with ardour.

Peaceable twin kingdom of North!²⁵
See the rich mercy of the Lord stream down to you
Shortening the time of distress and giving you Peace again.
See also now, you participating, Peace descend
To the joy of millions,
Appearing for the Lord with joyful thanks.

We shall found our confidence on You, the most Almighty
And in the gentle shadow of Peace
Offer You our thanks with praise and with prayers
For the welfare of the fatherland, for the King and his Son.*

²⁴Christian VII (1749–1808), King of Denmark. Due to his mental illness the Crown Prince Frederick (1768–1839) acted as unofficial regent. (Wikipedia-EN, Christian VII of Denmark, Feldbæk 1990, pp. 221 sqq.).

²⁵See footnote ²².

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