

Heinrich Ernst Grosmann
(1732–1811)

Jubel Music

Op! op i Andagtsfulde Siele, etc:

*I andledning af Souverainitetens indførelse
i Dannemarck 1660*

Opført i Aarhus Dom Kierke 1760
af
H. E. Grosmann

Score

Edited by
Christian Mondrup

Coro. Adagio

Heinrich Ernst Gossmann (1732-1811)

Clarino 1^{mo}
[in Eb]

Clarino 2^{do}
[in Eb]

Tympani
[Bb Eb]

Cornet

Trombone 1

Trombone 2

Trombone 3

Soprano

Alto

Tenore

Basso

Continuo

7

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S

A

T

B

Bc

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

6
5

14

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S

A

T

B

Bc

Op op I An-dagts ful-de Sie-le, be -kien-der at vor Gud er stor.

Op op I An-dagts ful-de Sie-le, be -kien-der at vor Gud er stor.

Op op I An-dagts ful-de Sie-le, be -kien-der at vor Gud er stor.

Op op I An-dagts ful-de Sie-le, be -kien-der at vor Gud er _ stor.

6 5
4 3

6
5

21

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S

A

T

B

Bc

Tak, Lov og Priis, hans Navn til Æ - re skal I i dag frem-bæ-re, skal I i dag frem-bæ-re, han giord - te _ al - ting

Tak, Lov og Priis, hans Navn til Æ - re skal I i dag frem-bæ-re, skal I i dag frem-bæ-re, han giord-te _ al - ting

Tak, Lov og Priis, hans Navn til Æ - re skal I i dag frem-bæ-re, skal I i dag frem-bæ-re, han giord-te al - ting

Tak, Lov og Priis, hans Navn til Æ - re skal I i dag frem-bæ-re, skal I i dag frem-bæ-re, han giord-te _ al - ting

6 5 6 5 4 3

27

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S
got, han giord-te _ al-ting got. Op syn-ger, hans Magt at for - tæl - le, en Æ-re Sang i hø-yen Chor, det hel-lig hel - lig

A
got, han giord-te _ al-ting got. Op syn-ger, hans Magt at for - tæl - le, en Æ-re Sang i hø-yen Chor, det hel-lig hel - lig

T
got, han giord-te al-ting got. Op syn-ger, hans Magt at for - tæl - le, en Æ-re Sang i hø-yen Chor, det hel-lig hel - lig

B
got, han giord-te _ al-ting got. Op syn-ger, hans Magt at for - tæl - le, en Æ-re Sang i hø-yen Chor, det hel-lig hel - lig

Bc

6 5
6 5
4 3

6 6

33

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S

A

T

B

Bc

hel - lig Ze - ba - oth, det hel - lig hel - lig hel - lig Ze - ba - oth, det hel - lig

hel - lig Ze - ba - oth, det hel - lig hel - lig hel - lig Ze - ba - oth, det hel - lig

hel - lig Ze - ba - oth, det hel - lig hel - lig hel - lig Ze - ba - oth, det hel - lig

hel - lig Ze - ba - oth, det hel - lig hel - lig hel - lig Ze - ba - oth, det hel - lig

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

42

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S
hel - lig hel - lig Ze - ba - oth.

A
hel - lig hel - lig Ze - ba - oth.

T
hel - lig hel - lig Ze - ba - oth.

B
hel - lig hel - lig Ze - ba - oth.

Bc

6 6 5

 4 3

51

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S

A

T

B

Bc

6 5

6 5 4 3

Recitat:

Soprano O O sto-re Dag! vi bil-li-gen os glæ-de, da Fien-dens sto-re Magt, i

Continuo

S dag for hun-dre Aar os søg - te at ned - træ - de, da kom den Ee - vi - ge, som boer ud - i det

Bc

Arioso

Recit.

S Hø - ye, og vii - ste at alt Magt _____ for hans Magt sig maee bø - ye. Da

Bc

S Ha[a]n-den ud-strakt var, selv ef-ter Kro-nen, og halv for-tviv - le-de vi ven-ted siid - ste Stød, da

Bc

S Ze - ba-oth selv Svær-det ud-af Haan-den brød, og Trods ald Magt og Storm og Krieg, tog tre - die Fri - de -

Bc

Arioso

S rich, og til hver tro - fast Un - der - saat - ters Glæ - de, med ny Zie - rat og Glæ - de be -

Bc

Recit:

S fe - ste - de hans Kon - ge Sæ - de Ja gav ham e - vig Tro - nen.

Bc

Aria

Clarino 1^{mo} [in E \flat]

Clarino 2^{do} [in E \flat]

Tympani [B \flat E \flat]

Violino 1^{mo}

Violino 2^{do}

Basso

Continuo

6 — 5 — 6 — 6 6 4 — 6 — 5 — 6 — 4

8

Trp1

Trp2

Tim

VII

VI2

B

Bc

6 6 6 6 6 6 5 6 5

33

Trp1

Trp2

Tim

V11

V12

B

Land, fra hun - dre Aar, du Kon - ger har som vel - re - gie - re _____ du Kon-ger

Bc

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

4

41

Trp1

Trp2

Tim

V11

V12

B

har _____ som vel re - gie - re.

Bc

4 7 6 4 6 5 6 4 4

for

for

for

49

Trp1

Trp2

Tim

V11

V12

B

Bc

9 8 5 \sharp 3 9 8 6 6 4 6 6 4 3

4

5

57

Trp1

Trp2

Tim

V11

V12

B

Bc

for

pia

for

pia

Glæd dig o _ Dan-ne-mark lyk - li - ge Land. Glæd dig o _

pia

for

pia

5 6 6 5 6 6 4 \sharp

5

65

Trp1

Trp2

Tim

V11

V12

B

Dan-ne-mark lyk - li - ge Land, fra hun - dre Aar, du Kon - ger har, som vel — re -

Bc

6 6 6 6 5 6 5 6 6

73

Trp1

Trp2

Tim

V11

V12

B

gie - re, fra hun - dre Aar, du Kon - ger har, som vel —

Bc

6 2 6 — 7 7 6

82

Trp1

Trp2

Tim

V11

V12

B

Bc

for

for

for

tr

som vel re - gie - - re.

9 — 8 6 \sharp 6 \flat 5 6 6 6 4 5 3 — 6 — 6

91

Trp1

Trp2

Tim

V11

V12

B

Bc

6 — 5 4 5 6 4 6 5 6 6

99 [Fine]

Trp1 *tr*

Trp2

Tim

VII1 *pia*

VII2 *pia*

B

Bc *pia*

De Mag-ten ha - ver, Naa - den prii - ser, som Gud dem, de sig os be - vii - ser.

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

109

Trp1

Trp2

Tim

VII1

VII2

B

Bc

Hver Ar-ving er ___ sin Fa - der liig, En Chri - sti - an ___ en Frie - de - rich, o Land, hvad vil du

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

118

Trp1

Trp2

Tim

V11

V12

B

ha - ve mee - re O Land! hver Ar-ving er ___ sin Fa - der liig, een Chri - sti -

Bc

6 — 4 6 4# 6 — 6 6# # 4#

128

Trp1

Trp2

Tim

V11

V12

B

an ___ en Frie - de - rich, o Land hvad vil du ha - - ve mee - - - re?

Bc

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

D. Cap:

Choral

Clarino 1^{mo} [in E \flat]

Clarino 2^{do} [in E \flat]

Tympani [B \flat E \flat]

Cornet

Trombone 1

Trombone 2

Trombone 3

Soprano

Alto

Tenore

Basso

Continuo

Kon - gers Kon - ge i det Hø - ye, du som ee - ne al - ting
 See dog med et Naa - dig Ø - ye, til Vor Kon - ge og vor

Kon - gers Kon - ge i det Hø - ye, du som ee - ne al - ting
 See dog med et Naa - dig Ø - ye, til Vor Kon - ge og vor

Kon - gers Kon - ge i det Hø - ye, du som ee - ne al - ting
 See dog med et Naa - dig Ø - ye, til Vor Kon - ge og vor

Kon - gers Kon - ge i det Hø - ye, du som ee - ne al - ting
 See dog med et Naa - dig Ø - ye, til Vor Kon - ge og vor

6

6

6

5

8

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S

kand,
Land

Med Vel - sig - nel - ser Ham kro - ne og stad - fæst hans Kon - ge Tro - ne,

A

kand,
Land

Med Vel - sig - nel - ser Ham kro - ne og stad - fæst hans Kon - ge Tro - ne,

T

kand,
Land

Med Vel - sig - nel - ser Ham kro - ne og stad - fæst hans Kon - ge Tro - ne,

B

kand,
Land

Med Vel - sig - nel - ser Ham kro - ne og stad - fæst hans Kon - ge Tro - ne,

Bc

6 6 6 4/2 6

17

Trp1

Trp2

Tim

Crn

Trb1

Trb2

Trb3

S

A

T

B

Bc

Og lad Fre - den hos os boe, Hver Mand glæ - de sig i Roe.

Og lad Fre - den hos os boe, Hver Mand glæ - de sig i Roe.

Og — lad Fre - den hos os boe, Hver Mand glæ - de sig i Roe.

Og lad Fre - den hos os boe, Hver Mand glæ - de sig i Roe.

Og lad Fre - den hos os boe, Hver Mand glæ - de sig i Roe.

6 6 6 5 5 5 4 3

Recitat:

Soprano *Hvor* Hvor lyk - ke - lig er du, o Nor - dens Tvil - ling

Continuo

6
4
2

S Ri - ge, da Krig og Rov og Brand for - styr - rer man - ges Land, da Magt og Vold - som - hed selv Ret - ten un - der -

Bc

6 6
4
2

S træ - der, Ka - no - ners Skrald til Gra - ve tord - ner Folk og Stæ - der, kand

Bc

6 6 4

Arios:

S du ved de - res _ Lyd, _ i - stem - me _ Ju - bel _ Sang, _ hvad der _____ er Jam - mer, er

Bc

6 6 5 6 6 7b 9 8
4b 3 5 4 3

Recit:

S her nu Glæ - de _ Sang, hvor Glad maae du nu si - ge, Gud tak og fem - te *Frie - de - rich.*

Bc

6 6 6 7b
5 4

Aria. Fornøyelig

Clarino 1^{mo} [in E \flat]

Clarino 2^{do} [in E \flat]

Tympani [B \flat E \flat]

Violino 1^{mo}

Violino 2^{do}

Tenore

Continuo

6 5 5 2 6 6 5 4 \sharp

8

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

5 6 \flat 5 6 6 6 5 3 4

tasto solo

pia

pia

pia

17

Trp1

Trp2

Tim

V11

V12

T

Bc

for

pia

for

pia

Hvor lyk - ke - lig er vi thi un - der

[for]

[pia]

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

26

Trp1

Trp2

Tim

V11

V12

T

Bc

for

pia

for

pia

vo - re Hyt - ter Gud Ze - ba - oth os selv be - skyt - ter, vor Kon - ge giv os Fred

[for]

[pia]

[for]

[pia]

6 5 6 5 4 6 6 5 6 5 4 5

35

Trp1

Trp2

Tim

V11

V12

T

ved Guds al - mæg - tig Haand, ved Guds al - mæg-tig Haand ved Guds al - mæg-tig Haand

Bc

5 6 6 5 4 4 *tasto solo*

42

Trp1

Trp2

Tim

V11

V12

T

for pia for for

vor [for] Kon-ge giv os Fred ved Guds ved Guds al - mæg-tig Haand. for

Bc

6 5 6 5 4 5 5 6 6 5 4 5 5 4 6 6

51

Trp1

Trp2

Tim

V11

V12

T

Bc

h 6b 6 6 5 h 5 h 5b h 5b — 7 5 6h 6 6 5 h

60

Trp1

Trp2

Tim

V11

V12

T

Bc

pia

pia

Hvor lyk-ke - lig er vi ___ thi un- der vo- re ___ Hyt- ter, ___ hvor lyk-ke - lig er vi ___ thi un- der

pia

6 6 6 7 6 5 h 6 6 6 6 5

85

Trp1

Trp2

Tim

V11

V12

T

Bc

for pia

[for] [pia]

Gud Ze-ba-oth os selv be - skyt-ter — vor Kon-ge giv os Fred ved Guds ved Guds al -

[for] [pia]

6 5 6 6^b 4 3 6 5 6 5 6 5 6 2 6 6

94

Trp1

Trp2

Tim

V11

V12

T

Bc

for

for

mæg - tig — Haand.

for

6 4 5 3 6 6 2 6 5^b — 4 3 5 5 7 — 6

103 [Fine]

Trp1

Trp2

Tim

V11

V12

T

Bc

Med Glæ - de vi der - for, — i dag til ham hen - ha - ste, —

pia

pia

pia

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

111

Trp1

Trp2

Tim

V11

V12

T

Bc

og _ for hans Tro - ne os — for - un - drings - ful - de ka - ste, — og prii - se ham med

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

119

Trp1

Trp2

Tim

V11

V12

T

Siel og Aand, og for hans Tro-ne os for-un-drings-ful-de ka - ste, og prii -

Bc

6 5 4 5 4 6 7b 6 5 4 7 6 5 4

127

Trp1

Trp2

Tim

V11

V12

T

se ham med Siel og Aand med Siel og Aand.

Bc

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

D. Capo

Igien det første Chor:

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

“Jubel Music”

This edition is the first modern edition of Grosmann's cantata, *Jubel Music. Op! op i Andagtsfulde Siele, etc: I andledning af Souverainitetens indførelse i Dannemarck 1660*, composed 1760 as part of the celebration of the centenary of Danish absolute monarchy taking place everywhere in the Danish-Norwegian twin kingdom October 16–18 1760. Common to the jubilee cantatas, speeches etc. was the praise of King Frederick V (1723–1766) as guarantor of equal and impartial justice, law based government, protection of subjects and their property against war and violence.¹² A similar example is this recitative from “Musique paa den høytidelige Jubel-Fest” (Music for the Solemn Jubilee Feast) written by Johan Frederik Classen (1697–1775), cantor and organist at the Saviour's Church in Christiania¹³ (today the cathedral of Oslo, capital of Norway).

Skjøn paa dit meget Got o Norden!
Du i saa slibrig Tid ej veed
Af Fejde, Krig, dens Ild og Torden
Din Velstand groer i gylden Fred,
I Lykkens Skød du rolig sover
Naar andre alt for Livet vover

Appreciate all your blessing, o North!
In a time so austere you do not know
Quarrel, war, its fire and thunder
Your wealth grows in golden peace,
You sleep peacefully at Fortune's bosom
When others venture all for Life

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.

¹²Horstbøll 1992, pp. 127 sq.

¹³Wikipedia-NO, Johan Frederik Clasen.

O skøn paa slige Himlens Gaver,
 Og pris Din Store **FRIDERICH**
 Hvis Viisdom, Magt og Naade laver,
 At Krig hos dig ej Sæde fik.
 For Kongen send til Himlen Sukke:
 Gud sildig ham til Dig indlukke.¹⁴

*O appreciate suchlike gifts from Heaven,
 And praise Your Great FREDERIC
 Whose wisdom, power and grace cause
 That war never settled at you.
 Send sighs to Heaven for the King:
 May God let him in to you late.*

The cantata is for vocal soloists (soprano, tenor and bass), four-part mixed choir, 2 clarini (natural trumpets), timpani, cornett, 3 trombones (alto, tenor and bass) 2 violins and organ continuo. Grosmann lived and worked in Aarhus housing a town musicians corps the members of which played all these instruments.¹⁵ Among their duties was to regularly assist the cantor at the church music.¹⁶ Cornetts and trombones may seem oldfashioned instruments compared to music composed around 1760 but Grosmann's instrumentation reflects the capabilities of the town musicians.

RISM ascribes the cantata to Grosmann.¹⁷ But neither the authorship of the music nor that of the text is specified in the manuscript source. On the score front page there's only a statement saying that the cantata "was performed in the Aarhus Cathedral by H. E. Grosmann".¹⁸ Grosmann reused parts of the music and text¹⁹ in a cantata for the beginning of the 19th century January 1st 1801.²⁰ The manuscript scribe²¹ ascribes this cantata to Grosmann, suggesting that he was also the author of the jubilee cantata from 1760.

The existing manuscripts are all written by the same hand. According to RISM their status as holograph is uncertain.

SC	Full score.
CHS	Separate part for "Soprano" (choral soprano).
CHA	Separate part for "Alto" (choral alto) in soprano clef notation.
CHT	Separate part for "Tenore" (choral tenor) in soprano clef notation.
CHB	Separate part for "Basso" (choral bass).
TRP1	Separate part for "Clarino 1 ^{mo} " in E \flat .
TRP2	Separate part for "Clarino 2 ^{do} " in E \flat .
TIM	Separate part for "Tympani" (E \flat and B \flat).
COR	Separate part for "Cornet" (cornett, Zink) notated as an E \flat instrument.
TRB1	Separate part for "Trombone 1." (alto trombone) notated as an E \flat instrument.
TRB2	Separate part for "Trombone 2." (tenor trombone) notated as an E \flat instrument.
TRB3	Separate part for "Trombone 3." (bass trombone) notated as an E \flat instrument.
VL1	Separate part for "Violino 1 ^{mo} ".
VL2	Separate part for "Violino 2 ^{do} ".
ORG	Separate part for "Organo" (organ continuo).

There are no separate parts for the vocal soloist and 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 in 1760. 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, 2) there are discrepancies between the instrumental parts in the full score and the music found in the separate parts, 3) the "Violino 2^{do}" part is missing in the full score.

¹⁴Claussen 1760.

¹⁵Koudal 2000, pp. 355 sqq.

¹⁶ibid., p. 390.

¹⁷RISM, ID 150201883.

¹⁸"Opført i Aarhus Dom Kierke 1760 af H: E: Grosmann."




¹⁹The initial "Coro" and to some degree the secco sections of the recitative.

²⁰"Cantata paa 1^{ste} Januarii 1801 i Anledning af det Nittende Aarhundredes Indtrædelse", not in RISM.

²¹These manuscripts are not holographs since Grosmann had lost his sight 1789.

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.






Coro. Adagio

Bar No.	Part	Note No.	Comment
2	Crn		 in SC.
6	Trp2		 in SC.
8–9	Trb2	4,1	Accidental ♭ missing in <i>TRB2</i> .
18	Ch.S		Text “Gud er stoor” in <i>CHS</i> .
18	Ch.B	4	1 octave lower in <i>SC</i> .
20	Trp2		 in SC.
22	Ch.a	3	“g” in <i>SC</i> .

Recitat:

Bar No.	Part	Note No.	Comment
10	Sl.S	4	Dubious symbol before note in <i>SC</i> , probably ♭.

Aria (1)

Bar No.	Part	Note No.	Comment
17	Trp1		 in SC.
24	Vl1,Vl2		 in SC.
48	Trp1	2	Accidental # missing in <i>SC</i> and <i>TRP1</i> .
49	Vl1,Vl2	7	Accidental ♭ missing in <i>SC</i> .
	Vl1		 in <i>VL1</i> .
51	Vl1,Vl2		 in SC.
55	B.c.	4	B.c. digit “4” in <i>SC</i> .
88	Tim	4	No dynamics for in <i>TIM</i> .
99	Trp1		 in SC.

Aria (2)

Bar No.	Part	Note No.	Comment
38	B.c.	1	No basso continuo figure ♭ in <i>ORG</i> .
51	Vl2	3–4	No slur in <i>VL2</i> .
66	Sl.Tn		Text “vor lykke-” in <i>SC</i> .
119	Vl1,Sl.Tn	4	Accidental ♭ missing in <i>SC</i> .

Literary text

Coro

Op op i Andagtsfulde Siele,
Bekiender at vor Gud er stoer.
Tak, Lov og Priis, hans Navn til Ære
Skal I i dag frembære,
Han giordte alting got.
Op synger, hans Magt at fortælle,
En Ære Sang i høyen Chor
Det hellig, hellig, hellig Zebaoth.

Recitativ

O store Dag! vi billigen os glæde,
Da Fiendens store Magt,
I dag for hundre Aar
Oss søgte at nedtræde,²²
Da kom den Eevige,
Som boer udi det Høye,
Og viiste at alt Magt
For hans Magt sig maa bøye.
Da Haanden udstrakt var,
Selv efter Kronen,
Og halv fortvifledede
Vi ventede sidste Stød,
Da Zebaoth selv Sværdet
Udaf Haanden brød,
Og trods ald Magt og Storm og Krig,
Tog tredie Friderich,
Og til hver trofast Undersaatters Glæde,
Med ny Zierat og Glæde
Befestede hans Konge Sæde
Ja gav ham evig Tronen.

Aria

Glæd dig o Danmark, lykkelige Land!
Fra hundre Aar, du Konger har, som vel regiere.
De Magten haver, Naaden priiser,
Som Gud dem, de sig os beviiser.
Hver Arving er sin Fader liig,
En Christian en Friederich,
O Land, hvad vil du have meere?

Coro

*Up, up you devout souls,
Confess that our Lord is great.
Today you shall offer thanks and praise
To the honour of his name.
He did everything well.
Up, sing about his power.
A song of honour in highest chorus
The holy, holy, holy Sabaoth.*

Recitative

*O great day! we justly rejoice,
When the great power of our enemy
Attempted to oppress us
Today, hundred years ago.
Then came The Eternal
Residing in the highest
And proved that all power
Must bow to his power.
As the hand reached out,
Even for the Crown,
And we, half in despair
Awaited the last thrust,
As Sabaoth himself
Tore the sword out of the hand,
And despite all power, storm and war,
Chose The Third Frederic,
And to the great delight of every faithful subject
Consolidated his royal residence
with new ornament and joy,
And bestowed the Throne on him for ever.*

Aria

*Rejoice o Denmark, fortunate land!
Since hundred years you have well reigning kings.
Those in power praise the mercy.
Like The Lord is to them they act to us.
Every heir to the Throne is like his father,
A Christian, a Frederic,
O land, what more could you desire?*

²²The text refers to one of several wars (1658–1660) between Denmark and Sweden. The Swedish army besieged Copenhagen, but the final Swedish assault failed, a.o. due to Netherlands intervention. This enabled the King, Frederic 3 (1609–1670) to terminate an agelong power struggle with the Danish nobility and in 1660 arrogate absolute Royal power to himself and his heirs. Hence the jubilee for absolutism in 1760. (Scocozza 1989, pp. 221 sqq.).

Choral

Kongers Konge i det Høye,
 Du som eene alting kand,
 See dog med et Naadig Øye,
 til Vor Konge og vor Land.
 Med Velsignelser Ham krone
 Og stadfæst hans Konge Trone,
 Og lad Freden hos os boe,
 Hver Mand glæde sig i Roe.

Efter Prediken. Recitativ

Hvor lykkelig er du,
 O Nordens Tvilling Rige,
 Da Krig og Rov og Brand
 Forstyrrer manges Land,

Da Magt og Voldsomhed
 Selv Retten undertræder,
 Kanoners Skrald til Grave
 Tordner Folk og Stæder,

Kand du ved deres Lyd,
 Istemme Jubel Sang,
 Hvad der er Jammer,
 Er her nu Glæde Sang,

Hvor Glad maae du nu sige,
 Gud tak og femte Friederich.

Aria

Hvor lykkelig er vi
 Thi under vore Hytter
 Zebaath os selv beskytter,
 Konge giv os Fred
 Ved Guds almægtig Haand.

Med Glæde vi derfor,
 I dag til ham henhaste,
 Og for hans Trone os
 Forundringsfulde kaste,
 Og priise ham med Siel og Aand.

Igien det første Chor:**Chorale**

*King of Kings in the highest,
 You the only omnipotent,
 See with a merciful eye
 Our King and our land.
 Crown him with blesses
 And ratify his Royal Throne,
 And let Peace live with us,
 Let every man rejoice in peace.*

Recitative after the sermon

*How fortunate you are,
 O twin kingdom of North,
 While war and pillage and fire
 disturb many lands,*

*While power and violence
 Subdue Justice,
 While the crash of canons
 Roars people and towns to their graves*

*You may, at their sound,
 Strike up songs of exultation,
 What yonder is misery
 Is here now songs of joy.*

*How joyful must you now say,
 Thank God and Fifth Frederic.*

Aria

*How fortunate are we,
 For in our huts
 Sabaoth himself protects us,
 King, grant us peace
 By God's almighty hand.*

*Therefore we joyfully
 Hasten to Him today,
 And astonished
 Throw ourselves at His Throne
 And praise Him with soul and spirit.*

The first chorus da capo:

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