

Heinrich Ernst Grosmann
(1732–1811)

Cantata

Paa Christi Himmelfarts Dag Gud farer op etc:

2 Flöyte Traverser
2 Violiner
[Viola]
3 Syngestemmer
og
Orgelværk

Opført første Gang i Aarhus' Kirker
Ao: 1791
af
Mag: H. E. Grosmann

Score

Edited by
Christian Mondrup

Coro Allegro

Heinrich Ernst Grosmann (1732-1811)

Flauto
Traverso 1^{mo}

Flauto
Traverso 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola *)

Canto 1^{mo}
[Voce] soprano

Canto 2^{do}
Voce tenore

Basso

Organo

— 6 — 6 6 4 6 5

Fl1

Fl2

V11

V12

Vla

C1

C2

B

Org

[pia]

Gud fa - - rer

[pia]

Gud fa - - rer

[pia]

Gud fa - - rer

[pia]

6 — 7 — 6 6 — 6 4 5 3 —

10

Fl1 *pia*

Fl2 [*pia*]

V11 *tr*

V12 *tr*

Vla

C1 op, med fry - - de Klang, med fry - - de Klang, med

C2 op, med fry - - de Klang, med fry - - de Klang, med

B op, med fry - - de Klang, med fry - - de Klang, med

Org

6 6 6 5 7

15

Fl1

Fl2

V11

V12

Vla

C1 fry - - de _ Klang, _ og _ Her - - ren med _ Bas - su - - ners

C2 fry - - de _ Klang, _ og Her - - ren med _ Bas - su - - ners

B fry - - de Klang, og Her - - ren med _ Bas - su - - ners

Org

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

20

Fl1

Fl2

V11

V12

Vla

C1

C2

B

Org

Lyd, — med Bas - su - - ners Lyd, med Bas - su - - ners Lyd; Gud

Lyd, — med Bas - su - - ners Lyd, med Bas - su - - ners Lyd;

Lyd, med Bas - su - - ners Lyd, med Bas - su - - ners Lyd; Gud

6 6 7 # 6 7 # #

25

Fl1

Fl2

V11

V12

Vla

C1

C2

B

Org

fa - - rer _ op, fa - - rer _ op, med fry - de Klang, — med

Gud fa - - rer _ op, fa - - rer _ op, med fry - de Klang, — med

fa - - rer _ fa - - rer _ fa - - rer _ fa - - rer _ op, med fry - de Klang, med

6 6 # 6 #

31

Fl1

Fl2

VI1

VI2

Vla

C1

C2

B

Org

fry - de Klang, og Her - ren med Bas - su - ners

fry - de Klang, og Her - ren med Bas - su - ners

fry - de Klang, og Her - ren med Bas - su - ners

6 # # 6 # 6 6 6 #

6 4 3

36

Fl1

Fl2

VI1

VI2

Vla

C1

C2

B

Org

for

for

for

for

f

Lyd, med Bas - su - ners Lyd.

Lyd, med Bas - su - ners Lyd.

Lyd, med Bas - su - ners Lyd.

for

6 6 # # 6

41

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

B

Org

6 6 6 5

6 5 # 6 5

6 6 7 #

46

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

B

Org

pia

pia

pia

p

[pia]

Gud fa - - rer op, fa - - rer op, med

[pia]

Gud fa - - rer op, fa - - rer op, med

[pia]

Gud fa - - rer op, fa - - rer op, med

pia

6 5 6 5

51

Fl1

Fl2

V11

V12

Vla

C1

C2

B

Org

fry - de Klang, — med fry - de Klang, og — Her-ren, og — Her-ren med Bas -

fry - de Klang, — med fry - de Klang, og — Her-ren, og — Her-ren med Bas -

fry - de Klang, med fry - de Klang, og Her-ren, og Her-ren med Bas -

6 5 6 5 7 6 4 5 3 — 6 4

57

Fl1

Fl2

V11

V12

Vla

C1

C2

B

Org

su - - ners Lyd, — med Bas - su - - ners Lyd, — med Bas - su - - ners

su - - ners Lyd, — med Bas - su - - ners Lyd, — med Bas - su - - ners

su - - ners Lyd, med Bas - su - - ners Lyd, med Bas - su - - ners

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

62

Fl1 *[tr]*

Fl2 *tr*

Vl1

Vl2

Vla

C1
Lyd, — og Her - - ren med — Bas - su - ners Lyd, med Bas -

C2
Lyd, — og Her - - ren med — Bas - su - ners Lyd, med Bas -

B
Lyd, og Her - - ren med — Bas - su - ners Lyd, med Bas -

Org
6 5 6 6 6 5 6 4 5 3

67

Fl1 *tr*

Fl2 *tr*

Vl1 *for*

Vl2 *for*

Vla *f*

C1
su - - ners Lyd, med Bas - su - ners Lyd.

C2
su - - ners Lyd, med Bas - su - ners Lyd.

B
su - - ners Lyd, med Bas - su - ners Lyd.

Org *for*
6 6 7

72

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

B

Org

— 6 — 6 — 6 7 — 6 —

77

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

B

Org

6 6 6 6 5 6 7 6 6 6 6

Ad
Libitum
dal
Segno ♯

Aria Duetto. Andante

Flauto
Traverso 1^{mo}

Flauto
Traverso 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola

Canto 1^{mo}

Canto 2^{do}

Fondamento

[pia]

[pia]

[pia]

[pia]

p

6 6 4 — 5 3 7 5 9 4 8 3 6 4 7 5 6 5 6 4 5 3 7 5

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

Org

[for]

[for]

for

for

[for]

[tr]

[tr]

tr

[tr]

[for]

9 4 8 3 6 4 7 5 6 5 4 7 5 9 4 9 3 — 6 — 6 4 5 3 6 5

14

Fl1 *[pia]* *[for]* *tr*

Fl2 *[pia]* *[for]* *tr*

V11 *pia* *for* *tr*

V12 *pia* *for* *tr*

Vla *pia* *for*

C1

C2

Org *pia* *[for]*

6 7 — 6 7 — 6 #4 6 6 7

4 5 4 5 5 2

21

Fl1 *[pia]* *tr* *[for]* *3* *tr*

Fl2 *[pia]* *tr* *[for]* *3* *tr*

V11 *pia* *tr* *for* *3* *tr* *pia*

V12 *pia* *tr* *for* *3* *tr* *pia*

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

C1 *pia*

C2 *pia*

Org *p* *f* *pia*

6 6 5 6 7 — 6 6 6 5 6

4 3

See præg - tig vor

See præg - tig vor

28

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

Org

Je - sus i Sky-en op - fa - rer, til den som ham send - te, til him - mel - ske Ska - rer, i

Je - sus i Sky-en op - fa - rer, til den som ham send - te, til him - mel - ske Ska - rer, i

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

35

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

Org

Ma - je - stæ - tisk Herr - lig - hed! - See præg-tig vor Je - sus i Sky-en op -

Ma - je - stæ - tisk Herr - lig - hed! - See præg-tig vor Je - sus i Sky-en op -

[m.f]

[tr]

[tr]

[m.f]

m.for

m.f

for

[tr]

[for]

[m.f]

5 4 7 9 8 6 6 6 5 6 6 7 7
3 5 4 3 6 4 3 5 4 5 —

42

Fl1

Fl2

V11

V12

Vla

C1

C2

Org

pp

[pp]

[pp]

p

tr

[mf]

[mf]

[mf]

[mf]

[pp]

[mf]

fa - rer, til den, som ham send - te, til him - mel - ske Ska-rer, i

fa - rer, til den, som ham send - te, ham send - te, til him - mel - ske Ska-rer, i

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

49

Fl1

Fl2

V11

V12

Vla

C1

C2

Org

for

for

for

for

for

Ma - je - stæ - tisk Herr - lig - hed.

Ma - je - stæ - tisk Herr - lig - hed.

for

9 8 6 5 6 4 # 6 5 6 6 6 #4 6 6
4 3 4 3 6 4 # 5 5 5 4 5 6

56

Fl1 *tr* *[pia]* *tr* *[for]* *3* *tr*

Fl2 *tr* *[pia]* *tr* *[for]* *3* *[tr]*

V11 *tr* *pia* *tr* *for* *3* *tr* *pp*

V12 *tr* *pia* *tr* *for* *3* *tr* *p*

Vla *[pia]* *[for]* *p*

C1 *[p]* See

C2

Org *[for]* *p*

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

4 # — 6 6 4 # 6

3 #

63

Fl1 *[mf]*

Fl2 *[mf]*

V11 *m.for*

V12 *[m.for]*

Vla *[m.for]*

C1 *for* præg - tig vor Je - sus, præg - tig vor Je - sus i sky - en op - fa - rer til den, som ham

C2 *[for]* See præg - tig vor Je - sus i sky - en op - fa - rer til den, som ham

Org *[mf]*

6 5 6 5 7 9 8 6 7 9 8 6

4 # — 4 # — 4 # — 4 3 4 3 4

70

Fl1

Fl2

V11

V12

Vla

C1

send-te, til him - mel-ske Ska-rer, til him - mel-ske Ska-rer, i Ma - je - stæ - tisk

C2

send-te, til him - mel-ske Ska-rer, til him - mel-ske Ska-rer, i Ma - je - stæ - tisk _

Org

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

77

Fl1

Fl2

V11

V12

Vla

C1

Herr - lig - hed. See præg - tig vor Je-sus, præg - tig i Sky - en op - fa-rer, han præg -

C2

Herr - lig - hed. See præg - tig vor Je-sus i Sky - en op - fa-rer, han præg -

Org

4 3 6 6 5 5 4 3 6 6 7 7 3 6 5 # #6 4 6 7 9 8 #

85

Fl1

Fl2

V11

V12

Vla

C1

C2

Org

for

[pia]

[for]

[for]

[pia]

[for]

[pia]

[for]

[pia]

- tig op - fa - rer, Til den, som ham send - te, til him - mel - ske Ska - rer, i

- tig op - fa - rer, Til den, som ham send - te, til him - mel - ske Ska - rer, i

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

92

Fl1

Fl2

V11

V12

Vla

C1

C2

Org

[tr]

[pia]

[tr]

[pia]

for

[tr]

for

[tr]

[pia]

for

[pia]

[pia]

[pia]

Ma - je - stæ - tisk Herr - lig - hed, i Ma - je - stæ - tisk Herr - lig -

Ma - je - stæ - tisk Herr - lig - hed, i Ma - je - stæ - tisk Herr - lig -

♭7 — 9 4 — 8 5 — 6 4 5 3 — 6 7 — 6 6 4 3

114

Fl1 *[mf]* *tr*

Fl2 *[mf]* *tr*

V11 *mf* *pia*

V12 *mf* *[pia]*

Vla *mf* *p*

C1 *[mf]* *[p]*
 at gi - ve dem en Æ - rens Kro-ne, som føl - ge her _ hans Fo - de - fied. Han sat - te

C2 *[mf]* *[p]*
 at gi - ve dem en Æ - rens Kro-ne, som føl - ge her _ hans Fo - de - fied. Han sat - te

Org *[p]*

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

4 3 5 4 3 4 4 3

124

Fl1

Fl2

V11 *tr*

V12 *tr*

Vla

C1 sig _ paa Gud-doms _ Thro - ne, at gi - ve dem _ en Æ - rens

C2 sig _ paa Gud-doms _ Thro - ne, at gi - ve dem _ en Æ - - - - rens

Org

h7 6 5 4 3 — 6 5 5 6 6 6 6 h7 6 h5 5 h7 6

5 4 3 2 1 — 4 # h 4 4 4 4 3 5 4

133

Fl1

Fl2

V11

V12

Vla

C1

C2

Org

Kro-ne, en Æ - rens Kro-ne, som føl - ge her hans Fo - - - - - de -

Kro-ne, en Æ - rens Kro-ne, som føl - ge her hans Fo - - - - - de -

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

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

142

Fl1

Fl2

V11

V12

Vla

C1

C2

Org

[mf] *[pia]* *[mf]* *[pia]* *[mf]* *[pia]*

Fjed, - som føl - ge her, - som føl - ge her, - som føl - ge her - hans Fo - de - fied.

Fjed, - som føl - ge her, - som føl - ge her - hans Fo - de - fied.

9 8 6 4 7 9 8 6 3 4 6 6 6 6

4 3 4 5 - 4 3 6 1 2 4 4 3 5

Da
Capo

Choral

Flauto
Traverso 1^{mo}

Flauto
Traverso 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola *)

Canto 1^{mo}
[Voce] soprano

Canto 2^{do}
Voce tenore

Basso*)

Organo

Min op - fa - ren Sie - le Ven, wil jeg føl - ge her i Li - vet.
Han for - mig i Him - me len, Ste - det har be - redt og gi - vet.

Min op - fa - ren Sie - le Ven, wil jeg føl - ge her i Li - vet.
Han for - mig i Him - me len, Ste - det har be - redt og gi - vet.

Min op - fa - ren Sie - le Ven, wil jeg føl - ge her i Li - vet.
Han for - mig i Him - me len, Ste - det har be - redt og gi - vet.

6 7 6 5 6 7

Fl1

Fl2

Vl1

Vl2

Vla

C1

C2

B

Org

Lad mig Je - su, vel - be - reed, ven - te paa den Sa - lig - hed.

Lad mig Je - su, vel - be - reed, ven - te paa den Sa - lig - hed.

Lad mig Je - su, vel - be - reed, ven - te paa den Sa - lig - hed.

6 6 5 6 5 6

Critical notes

Heinrich Ernst Grosmann

Heinrich Ernst Grosmann (1732–1811) grew up and received his school education in Haderslev, at that time a town in the duchy of Schleswig under the reign of the Danish King. 1754 he graduated from the grammar school and travelled to Jena (in the duchy of Saxony) with a recommendation from his headmaster. He studied at the Jena 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 for elementary school classes at the grammar school associated with the cathedral of the Danish town Aarhus. Through the years he was promoted and 1781 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 cantor³

At that time the church choirs of the 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 his among the duties of Grosmann as a cantor to prepare musical performances at the major festivals in the 2 churches in Aarhus. For that purpose he adapted existing works by composers like Georg Philipp Telemann by underlaying them Danish text, most likely in his own translation and inbetween also changing their instrumentation.⁵ But he also contributed with compositions of his own.

A Part of his collection of scores and parts still exists. It was later donated to the State Library of 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 still not been catalogued by the State Library, But it is partially registered in RISM⁸

The music reflects the repertoire Grosmann grew up with in his own school days. It appears old fashioned and is hardly musically significant. But as stated by a late 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 taking place in Aarhus around 1760¹⁰ in the house of count Frederik Danneskiold-Samsøe (1703–1770).¹¹

Ascension of Christ cantata “Gud farer op”

This edition is the first modern edition of Grosmann’s cantata, *Cantata Paa Christi Himmelfarts Dag Gud farer op etc: 2 Flöyte traverer 2 Violiner 3 Syngestemmer og Orgelværk* (RISM ID 150203349), composed 1791 for the Ascension feast. The initial movement, “Choro. Allegro” is scored for three-part choir. “Canto 1^{mo}” and “Canto 2^{do}” are both written in soprano clefs. An addition, “Voce Tenore” at the top of the separate part for Canto 2^{do} indicates that it was (primarily) intended for tenors. The second movement, “Aria Duetto” is scored for 2 solo sopranos. For the final movement, “Choral” the full score and the separate vocal parts include music for “Canto 1^{mo}” and “Canto 2^{do}” only.

All three movements have parts for 2 traverse flutes, 2 violins and organ (figured bass). Besides the score for movement 2, “Aria Duetto” includes empty parts for “Cornu 1 et 2.”. There are no separate horn parts, and the planned music for horns was most likely never written. For practical performance the editor has ‘reconstructed’ a viola part for the “Coro” and “Choral” movements.

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.

The text of the first movement “Gud farer op med Fryde Klang, og Herren med Bassuners Lyd” is closely paraphrasing Psalm 47:6 as found in “Christian VI’s Bible” (1740)¹² “Gud foer op med fryde-Klang; Herren med Basunes Lyd”. The texts of the duetto and the chorale are anonymous and most likely written by Grosmann himself.¹³

The manuscript sources are written by different hands, most likely none of them that of Grosmann himself. Blind since 1789 he must have needed help for writing down his music.

The existing manuscript sources are:

<i>SC</i>	Full score. “Choro” and “Aria” plus “Choral” resp. are written by different hands.
<i>FL1</i>	Separate part for “Flauto Traverso 1 ^{mo} ”. “Choro” plus “Choral” and “Aria” resp. are written by different hands.
<i>FL2</i>	Separate part for “Flauto Traverso 2 ^{do} ”. “Choro” plus “Choral” and “Aria” resp. are written by different hands.
<i>VL1</i>	Separate part for “Violino 1 ^{mo} ”. “Choro” plus “Choral” and “Aria” resp. are written by different hands.
<i>VL2</i>	Separate part for “Violino 2 ^{do} ”. “Choro” plus “Choral” and “Aria” resp. are written by different hands.
<i>ORG</i>	Separate part for “Organo Transposto”, notated a major second lower, ie for an instrument in “high choir pitch”. ¹⁴
<i>CAN1</i>	Separate part for “Canto 1 ^{mo} ”.
<i>CAN2</i>	Separate part for “Canto 2 ^{do} ”. “Choro” plus “Choral” and “Aria” resp. are written by different hands.

In the final “Choral” there is no separate part for “Basso” and no “Basso” staff in *SC*. The editor has reconstructed the “Basso” part as a replication of the “Organo” part.

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 several discrepancies between the instrumental parts in the full score and the music found in the separate parts, 3) the “Flauto 2^{do}” part for the “Coro” movement is missing in the full score.

Triplet digits are generally missing in the full score as well as in the separate parts. But the digit is present at a few triplets. In this modern edition the editor has silently added triplet digits.

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.

The full score and the separate parts contain numerous phrasing slurs. Their starting- and ending- points are not always clear and not always consistent with similar musical phrases. In the modern edition the editor has silently edited the slurs for musical consistency.

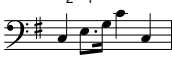
¹² *Biblia, Det er, Den gandske Hell. Skriftes Bøger* 1740, p. 533.

¹³ Andersson 1994, p. 21.

¹⁴ The organs in the Aarhus churches at that time had both been built 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 Dierich Buxtehude in Lübeck. (Wikipedia-DE, Chorton)

Coro. Allegro

The music for “Flauto Traverso 2^{do}” is not present in *SC*.

Bar No.	Part	Note No.	Comment
2	vl2		 in <i>SC</i> .
4	vl2		 in <i>SC</i> .
4,6	fl1	2	rest in <i>SC</i> .
6–7	fl1		 in <i>SC</i> .
6–7	vl2		 in <i>SC</i> .
8	fl1		 in <i>SC</i> .
10	vl1	5–6	Ambiguous notes in <i>SC</i> ,
16	fl1		 in <i>SC</i> .
22	ch.s, vl1	1	Accidental # missing in <i>SC</i> , <i>CAN1</i> and <i>VL1</i> .
22	ch.t		 in <i>SC</i> . Lyd, med Bas -
25	vl2		 in <i>SC</i> .
26	ch.b	3–4	Ambiguous notes in <i>SC</i> ,
27	vl1	1	 double stop or write error? in <i>SC</i> and <i>VL1</i>
35	vl1		 in <i>SC</i> .
42	vl2		 in <i>SC</i> .
43	fl1		 in <i>SC</i> .
44	vl2	11	Accidental # missing in <i>SC</i> .
45	vl1, fl1	7	Accidental # missing in <i>SC</i> and <i>VL1</i> .
48	vl1		 in <i>SC</i> .
48	ch.t	2	“d” in <i>CAN2</i> .
49–50	vl2		 in <i>SC</i> .
50	fl1		 in <i>SC</i> .
51	ch.b	2	Ambiguous note in <i>SC</i> .
51	org		 in <i>SC</i> .
55	ch.t	2	“g” in <i>SC</i> .
56	fl1		 in <i>SC</i> .
58	org		 in <i>SC</i> .
60	org		 in <i>SC</i> .
63	org		 in <i>SC</i> .
70	fl1	2	rest in <i>SC</i> .
72	org	5	B.c. figure “6” in <i>ORG</i> .
74–76	vl1		 in <i>SC</i> .
79	org		 in <i>SC</i> .

Aria Duetto

No separate viola part for the “Aria Duetto” movement has been preserved.

SC shows remnants of an earlier underlaid text in “Canto 1^{mo}” and “Canto 1^{do}”. Maybe this movement is a reuse from another cantata, added to this cantata later. Arguments for this assumption are that the “Aria” movement adds a viola to the instrumental ensemble and that the score manuscript and the separate instrumental parts, unlike the other movements, are written by a professional copyist.

The score includes a staff for “Cornu I et II”. But the music for the 2 horns is not filled in.

Bar No.	Part	Note No.	Comment
7	fl1	1–3	no slur in SC.
7	org		 in SC.
9	vl2	1	dynamic <i>f</i> in SC.
56, 58	fl1, fl2	1–3	no slur in FL1 and FL2.
61	fl1	2	no trill in FL1.
76	fl1	1–3	no slur in FL1.
76	solo sl		 in SC.
77	fl1, fl2	2	no trill in FL1 and FL2.
98	fl1, fl2	2	no trill in FL1 and FL2.
121	fl2	2	no trill in FL2.
130	vl1		 in SC.
131	org	1	no grace note in ORG.
132	vl1		 in SC.

Choral

Bar No.	Part	Note No.	Comment
11	org	2	“g” in ORG.

Literary text

Coro Allegro

Gud farer op, med fryde Klang,
Og Herren med Bassuners Lyd.¹⁵

Aria Duetto. Andante

See prægtig vor Jesus i Skyen opfarer,
Til den, som ham sendte
Til himmelske Skarer,
I Majestætisk Herrlighed.

Han satte sig paa Guddoms Throne,
At give dem en Ærens Krone,
Som følge her hans Fodefied.

Choral

Min op faren Siele Ven,
Vil jeg følge her i Livet.
Han for mig i Himmelen,
Stedet har beredt og givet.
Lad mig Jesu vel bereed,
vente paa den Salighed.

¹⁵Psalm 47:6, “Gud foer op med fryde-Klang; Herren med Basunes Lyd”, Christian VI’s Bible (*Biblia, Det er, Den gandske Hell. Skriftes Bøger* 1740, p. 533).

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