

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 Grosmann (1732-1811)

Clarino 1<sup>mo</sup>  
(in Eb)

Clarino 2<sup>do</sup>  
(in Eb)

Tympani  
(Bb Eb)

Cornet

Trombone 1

Trombone 2

Trombone 3

Soprano

Alto

Tenore

Basso

Continuo

7

Trp1

Trp2

Tim

Cm

Trb1

Trb2

Trb3

S

A

T

B

Continuo

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

6  
5

14

Trp1

Trp2

Tim

Cm

Trb1

Trb2

Trb3

S

A

T

B

Continuo

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

Trp1

Trp2

Tim

Cm

Trb1

Trb2

Trb3

S

A

T

B

Continuo

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  
5      4 3

27

Trp1

Trp2

Tim

Cm

Trb1

Trb2

Trb3

S

A

T

B

Continuo

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

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

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

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

6 5 6 5 6 6

4 3

Trp1

Trp2

Tim

Cm

Trb1

Trb2

Trb3

S

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

A

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

T

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

B

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

Continuo

6 5 6 6 6 5  
4 4 5 4 3



Trp1  
 Trp2  
 Tim  
 Cmn  
 Trb1  
 Trb2  
 Trb3  
 S  
 A  
 T  
 B  
 Continuo

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                    6    5  
                           4    3

51

Trp1

Trp2

Tim

Ctn

Trb1

Trb2

Trb3

S

A

T

B

Continuo

6 5

6 4 5 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 maae 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<sup>mo</sup> (in E $\flat$ )

Clarino 2<sup>do</sup> (in E $\flat$ )

Tympani (B $\flat$  E $\flat$ )

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Basso

Continuo

6 — 5 — 6 — 6 6# — 6 — 5 — 6 — 4

8

Trp1

Trp2

Tim

VII

VI2

B

Bc

6 6 6 6 6 6 6 5

16

Trp1 *tr*

Trp2

Tim

V11 *for*

V12 *for*

B

Bc *[pia]* *[for]*

6 6 6 6 6 6 6 6 5 5

Glæd dig o - Dan-ne-mark lyk - li - ge Land!

25

Trp1

Trp2

Tim

V11 *pia*

V12 *pia*

B

Bc *pia*

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

Glæd dig o - Dan-ne-mark lyk - li - ge Land, o Dan-ne-mark lyk - - - - li - ge

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

5 4 # 4 # 4

41

Trp1

Trp2

Tim

V11

V12

B

har \_\_\_\_\_ som vel re - gie - re.

Bc

4 7 6 4 6 5 6 4 4

5

49

Trp1

Trp2

Tim

V11

V12

B

Bc

9 8 5 $\sharp$  3 9 8 6 6  $\sharp$  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

som vel re - gie - - re.

*for*

*for*

*for*

*tr*

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 5 4 6 6 6 6

99 [Fine]

Trp1 *tr*

Trp2

Tim

V11 *pia*

V12 *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 2 6 6 7 6 6 5 4 5

109

Trp1

Trp2

Tim

V11

V12

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# 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<sup>mo</sup> (in E $\flat$ )

Clarino 2<sup>do</sup> (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 6

2

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 4 3

# Efter Prediken

## Recitat:

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

Continuo

6  
4  
2

S      3      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      6  
4      2

S      6      træ - der,      Ka - no - ners Skrald til Gra - ve tord - ner Folk og Stæ - der,      kand

Bc

6      6      4

S      8      Arios:      du ved de - res - Lyd, -      i - stem - me - Ju - bel - Sang, -      hvad der er Jam - mer, er

Bc

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

S      11      Recit:      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<sup>mo</sup>  
(in E $\flat$ )

Clarino 2<sup>do</sup>  
(in E $\flat$ )

Tympani  
(B $\flat$  E $\flat$ )

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Tenore

Continuo

6 5 5 2 6 6 5 4 $\sharp$

8

Trp1

Trp2

Tim

V11

V12

T

Bc

5 6 $\flat$  5 6 6 6 5 3 4 3

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 6 5 5 4 6 6

51

Trp1

Trp2

Tim

V11

V12

T

Bc

h 6b 6 6 5 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 5

69

Trp1

Trp2

Tim

V11

V12

T

Bc

vo - re — hyt - ter — Gud Ze - ba - oth os selv - skyt - ter — vor Kon - ge giv os Fred

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

6/5 6b b - 5 9/6 8 4# 6 6 6 5 6 5

78

Trp1

Trp2

Tim

V11

V12

T

Bc

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

*pia pianiss pianiss pia*

6 6 6 6 6 tasto solo

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<sup>b</sup> 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<sup>b</sup> — 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 5 3 6 5 6 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 4 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 5 4 6 7b 6 5 4 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 5 6 7 6 6 5 4 5 4

*D. Capo*

*Igien det første Chor:*

## 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*<sup>1</sup> 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.<sup>2</sup> Grosmann retired as vice headmaster 1789 after having lost his sight but was allowed to carry on his work as cantor<sup>3</sup>

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.<sup>4</sup> 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.<sup>5</sup> 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 Aarhus<sup>6</sup> where it is preserved along with a collection of early 19th century scores from the library of the Aarhus grammar school.<sup>7</sup> Unfortunately the Grosmann collection has still not been catalogued by the State Library, But it is partially registered in RISM<sup>8</sup>

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.”<sup>9</sup>

Grosmann played an important role in the music performances taking place in Aarhus around 1760<sup>10</sup> in the house of count Frederik Danneskiold-Samsøe (1703–1770).<sup>11</sup>

### “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.<sup>12</sup> A similar example is this recitative from “Music for the Solemn Jubilee Feast” written by Johan Frederik Classen (1697–1775), cantor and organist at the Saviour’s Church in Christiania<sup>13</sup> (today the cathedral of Oslo, capital of Norway).

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<sup>1</sup>Sejr 1923.

<sup>2</sup>Tauber 1811, p. 102, Hertel 1810, pp. 535 sqq.

<sup>3</sup>Blache 1872–1873, pp. 67 sq.

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

<sup>5</sup>Andersson 1994, p. 21.

<sup>6</sup>Since 2017 merged with The Royal Library in Copenhagen.

<sup>7</sup>Winkel 1945, p. 164.

<sup>8</sup>RISM, search for 'grosmann, henrik ernst'.

<sup>9</sup>“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.

<sup>10</sup>Sejr 1923, Friis 2005, p. 97.

<sup>11</sup>Wikipedia-DA, Frederik Danneskiold-Samsøe.

<sup>12</sup>Horstbøll 1992, pp. 127 sq.

<sup>13</sup>Wikipedia-NO, Johan Frederik Clasen.



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  
 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.**<sup>14</sup>

The cantata is scored 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.<sup>15</sup> Among their duties was to regularly assist the cantor at the church music.<sup>16</sup> 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.<sup>17</sup> 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".<sup>18</sup> Grosmann reused parts of the music and text<sup>19</sup> in a cantata for the beginning of the 19th century January 1st 1801.<sup>20</sup> The manuscript scribe<sup>21</sup> 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 autograph is uncertain.

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

There are no separate parts for the vocal soloist and there is no separate part for stringed bass instruments (violoncello, double bass) among the manuscripts. Most likely they were 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<sup>do</sup>" part is missing in the full score.

<sup>14</sup>Claussen 1760.

<sup>15</sup>Koudal 2000, pp. 355 sqq.

<sup>16</sup>ibid., p. 390.

<sup>17</sup>RISM, ID 150201883.

<sup>18</sup>"Opført i Aarhus Dom Kierke 1760 af H: E: Grosmann."




<sup>19</sup>The initial "Coro" and to some degree the secco sections of the recitative.

<sup>20</sup>"Cantata paa 1<sup>ste</sup> Januarii 1801 i Anledning af det Nittende Aarhundredes Indtrædelse", not in RISM.

<sup>21</sup>These manuscripts are not autographs 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 <i>SC</i> .
55	B.c.	4	B.c. digit “4” in <i>SC</i> .
88	Tim	4	No dynamics <b>for</b> in <i>TIM</i> .
99	Trp1		 in <i>SC</i> .

### 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,  
  
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 fortviflede  
Vi vented siidste 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 Dannemark, lyklike 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?

### 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 xy

#### 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  
Zebaoth 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:

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