

Heinrich Ernst Grosmann
(1732–1811)

Paa Nytaars-Dag

Vi Himlens allmægtigste Herre, etc:

*2 Corni
2 Violini
3 Syngestemmer
og
Orgelværk*

Score

Edited by
Christian Mondrup

Coro

Allegro

Heinrich Ernst Grosmann (1732-1811)

Clarino ov.
Cornu
1^{mo} del D

Clarino ov.
Cornu
2^{do} del D

Violino 1

Violino 2

Canto 1^{mo}

Canto 2^{do}

Basso

Organo
Transp:

unison. 8 5 7 7 *unison.*

Cr1

Cr2

VI1

VI2

S1

S2

B

Bc

pia *for* *pia* *for* *pia* *for* *pia* *for*

6 6 6 5 *unison.*

10

Cr1 *pia* *for*

Cr2 *pia* [*for*]

V11 *pia* *for* *tr.* *tr.*

V12 *pia* *for* *tr.* [*tr.*]

S1 *[p]* Vi Vi

S2 *[p]* Vi Vi

B *[p]* [Vi] [Vi]

Bc 6 6 6 6 5 6 6

3

16

Cr1

Cr2

V11 *pia*

V12 *pia*

S1

S2

B

Bc *pia*

Him-lens all-mæg - ti - ge Her - re, vor Lov-sang i - dag dig frem - bæ - re, og syn - ge, og
Him-lens all-mæg - ti - ge Her - re, vor Lov-sang vi yn - digst frem - bæ - re, kund - giø - re din

21

Cr1

Cr2

V11

V12

S1

S2

B

Bc

pia

pia

[p]

[p]

[p]

syn - ge du ee - ne, du ee - ne er god, og syn - ge du ee - ne, og
Naa - de, kund - giø - re din Naa - de med Fliid, kund - giø - re din Naa - de, kund -

7 7 7# 8 7 6 6 # — 6 6 5 —

2 3 5 4

26

Cr1

Cr2

V11

V12

S1

S2

B

Bc

for

for

for

for

ff

ff

ff

for

syn - ge du ee - ne er god, og syn - ge du ee - ne, og syn - ge du ee - ne er
giø - re din Naa - de med Fliid, kund - giø - re din Naa - de, kund - giø - re din Naa - de med

6 5 6 5 — 6 6 5 — 6 5 6 5 #

3 3 #

31

Cr1

Cr2

V11

V12

S1

S2

B

Bc

god. Fluid.

ff

Din Din

6 4 5 #

36

Cr1

Cr2

V11

V12

S1

S2

B

Bc

pia

for

ff

Mis-kund-hed Aa - ret har kro - net, vi see dig nu Fa - der for - so - net, i Je - su Om-skiæ - rel-sens
Gier-ning vor Kon-ge har glæ - det, hver Un-der-saat har du til - stæ - det, at ny - de Vel-sig - nel-sens

pia

unison.

41

Cr1

Cr2

V11

V12

S1

S2

B

Bc

pia

pia

pia

pia

[p]

[p]

[p]

pia

Blod, i Je - su Om-skiæ-rel-sens Blod, i Je - su, i Je - su, i
Tiid, at ny - de Vel-sig - nel-sens Tiid, at ny - de, at ny - de, at

Blod, i Je - su Om-skiæ-rel-sens Blod, i Je - su, i Je - su, i
Tiid, at ny - de Vel-sig - nel-sens Tiid, at ny - de, at ny - de, at

Blod, i Je - su Om-skiæ-rel-sens Blod, i Je - su, i Je - su, i
Tiid, at ny - de Vel-sig - nel-sens Tiid, at ny - de, at ny - de, at

4 2 6 — 6 5 —

46

Cr1

Cr2

V11

V12

S1

S2

B

Bc

for

for

for

for

[f]

[f]

[f]

for

Je - su Om-skiæ - rel-sens Blod, i Je - su, i Je - su, i Je - su Om-skiæ - rel-sens
ny - de Vel - sig - nel-sens Tiid, at ny - de, at ny - de, at ny - de Vel - sig - nel-sens

Je - su Om-skiæ - rel-sens Blod, i Je - su, i Je - su, i Je - su Om-skiæ - rel-sens
ny - de Vel - sig - nel-sens Tiid, at ny - de, at ny - de, at ny - de Vel - sig - nel-sens

Je - su Om-skiæ - rel-sens Blod, i Je - su, i Je - su, i Je - su Om-skiæ - rel-sens
ny - de Vel - sig - nel-sens Tiid, at ny - de, at ny - de, at ny - de Vel - sig - nel-sens

6 5 3 6 — 6 5 — 6 5 3 6

51

Cr1

Cr2

V11

V12

S1

S2

B

Bc

Blod.
Tiid.

Blod.
Tiid.

Blod.
Tiid.

pia *[for]*

pia *for*

ff *ff* *pia* *for*

ff *pia* *for*

6
5 *unison.*

56

Cr1

Cr2

V11

V12

S1

S2

B

Bc

pia *for*

pia *[for]*

pia *for*

pia *for*

tr *tr* *[tr]*

Fin

6 *6* *6* *6* *5* *6* *6*

3

Duetto

Allegretto

Violino 1
pia

Violino 2
pia

Canto 1^{mo}
[p]
Un - der di - ne Vin - gers Skyg - ge lad ____ i Aar ____ os
Un - der di - ne Vin - gers Skyg - ge har ____ vi le - vet

Canto 2^{do}
[p]
Un - der di - ne Vin - gers Skyg - ge lad ____ i Aar ____ os
Un - der di - ne Vin - gers Skyg - ge har ____ vi le - vet

Organo
Transp:

8 6 5 6
5 4 3

68

VI1
for pia

VI2
for pia

S1
le - ve tryg - ge, vel - sig - ned i Guds-frygt og Troe, vel - sig - ned, vel -
glad ____ og tryg - ge. Ey Fien - den for - styr - ret vor Roe, ey Fien - den ey

S2
le - ve tryg - ge, vel - sig - ned i Guds-frygt og Troe, vel - sig - ned, vel -
glad ____ og tryg - ge. Ey Fien - den for - styr - ret vor Roe, ey Fien - den ey

Bc

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

75

VI1
for pia

VI2
for pia

S1
sig - ned i Guds-frygt og Troe.
Fien - den for - styr - ret vor Roe.

S2
sig - ned i Guds-frygt og Troe.
Fien - den for - styr - ret vor Roe.

Bc
for pia

6 5 6
4 # 5

82

V11

V12

S1

S2

Bc

haa - be - fuld til - træ - de, det be - gynd - te Aar med
 sig - nel - se al - lee - ne har i man - ge tu - sind

6
5

6
5

6
5

88

V11

V12

S1

S2

Bc

for pia

for pia

Glæ - de og sø - ge i Je - sum vor Roe, og sø - ge, og sø - ge i
 Gree - ne op - fyl - det hver Un - der - saats Loe, op - fyl - det, op - fyl - det hver

6
5

6
5

6
5

95

V11

V12

S1

S2

Bc

Tempo primo

for

for

Je - sum vor Roe. Vi
 Un - der - saats Loe. Vi

Je - sum vor Roe. Vi
 Un - der - saats Loe. Vi

for

8 6 5
6 4 3

6
5

unison.

al

Segno

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 cantor.³

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 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 RISM.⁸

The music reflects the repertoire Grosmann grew up with in his own school days. It may appear old fashioned for 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 taking place in Aarhus around 1760¹⁰ in the house of count Frederik Danneskiold-Samsøe (1703–1770).¹¹

“Vi Himlens allmægtige Herre”

This edition is the first modern edition of Grosmann's cantata, *Paa Nytaars-Dag. Vi Himlens allmægtige Herre etc.*,¹² composed 1773. The conductor's score (SC) lists 2 performances of the cantata "Festo Gratias Actionis 1773 d. 1. Dec:" and "Festo Circumcisionis Xsti 1774". The former is probably referring to a yearly celebrated "Taksigelses-Erindring"¹³ of a lightning striking the cathedral of Aarhus December 2 1747. An organ builder repairing the organ was killed along with one of his assistants, but the church itself was saved from the danger of fire.¹⁴ The "Festo Circumcisionis Christi", the Circumcision of Jesus was traditionally celebrated on New Year's Day.

The cantata is scored for 2 vocal soloists (sopranos), three-part mixed choir,¹⁵ 2 natural horns or trumpets,¹⁶ 2 violins and organ continuo. Grosmann lived and worked in Aarhus housing a town musicians corps the

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.

¹²Cantata on New Year's Day, RISM, ID 150201875.

¹³Thanksgiving remembrance.

¹⁴Friis 2005, p. 122, Hertel 1810, pp. 279 sqq.

¹⁵The music for the "Canto 2^{do}" soloist in the "Duetto" movement and for the choral "Basso" is present in the conductor's score (SC) only.

¹⁶The front page manuscript lists horns only ("2. Corni") while the separate parts indicate trumpets or horns as alternative instruments ("Clarino oū Cornu").

members of which played all these instruments.¹⁷ Among their duties was to regularly assist the cantor at the church music.¹⁸

The preserved manuscripts include

<i>SC</i>	Conductor's score (reduced).
<i>CN1A</i>	Separate part for "Canto 1 ^{mo} " ("Coro" and "Duetto") notated in soprano clef.
<i>CN1B</i>	Separate part for "Canto 1 ^{mo} " ("Coro" and "Duetto") notated in soprano clef.
<i>CN2</i>	Separate part for "Canto 2 ^{do} " ("Coro" only) notated in soprano clef.
<i>VL1</i>	Separate part for "Violino 1 ^{mo} ".
<i>VL2</i>	Separate part for "Violino 2 ^{do} ".
<i>CR1</i>	Separate part for "Clarino oū Cornu 1 ^{mo} del D".
<i>CR2</i>	Separate part for "Clarino oū Cornu 2 ^{do} del D".
<i>ORG</i>	Separate part for "Organo Transposito", notated a major second lower, ie for an instrument in "high choir pitch". ¹⁹

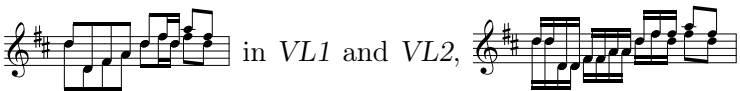
The conductor's score and the vocal parts ("Canto 1^{mo}" and "Canto 2^{do}") are written by the same hand, probably the composer, while the instrumental parts ("Violino 1^{mo}", "Violino 2^{do}", "Cornu 1^{mo}", "Cornu 2^{do}" and "Organo Transp.") are written by a skilled copyist. In *SC*, *CN1B* and *CN2* two versions of the words are present, one of them overstruck. The not overstruck text is immediately connected to the feast of the Circumcision of Jesus and confirms a second performance on that day. In the modern edition the overstruck words are reproduced in italics. In the manuscripts there are two complete movements preserved, "Coro" and "Duetto" with an instruction on repeating the "Coro" movement after the "Duetto". In the separate part for "Organo Transp" is added an "Arietto" in $\frac{6}{8}$ time. This music is overstruck and the movement is not present in the other manuscripts. It may have been in use for the first performance on 'Festo Gratias Actionis'.

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

This modern edition is mostly based on the separate parts for a couple of reasons: 1) The separate parts probably reflect the music that was actually performed more closely than the full score and 2) there are discrepancies between the instrumental parts in the full score and the music found in the separate parts. In a few cases the editor has chosen 'tremolized' versions of the violin parts as found in *SC* rather than the 'plain' versions in the separate violin 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.

Coro. Allegro

Bar No.	Part	Note No.	Comment
1	VL1,VL2		 in <i>VL1</i> and <i>VL2</i> ,  in <i>SC</i> .
3	VL1,VL2		 in <i>VL1</i> and <i>VL2</i> .
10	Cr1,Cr2		Dynamics: <i>m.f.</i> in <i>SC</i> .
15	Ch.B	1	Reconstruction by the editor.
22	Org	3–4	B.c. figures $\frac{2}{7\#}$ $\frac{3}{8}$ in <i>ORG</i> .
32	VL2	3	Accidental # missing in <i>VL2</i> .
34	VL1,VL2		 in <i>VL1</i> and <i>VL2</i> .
38–39	VL2		 in <i>VL2</i> .

¹⁷Koudal 2000, pp. 355 sqq.

¹⁸ibid., p. 390.

¹⁹The organs in the Aarhus churches at that time had 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)

Bar No.	Part	Note No.	Comment
38–39	Ch.S2		 in <i>SC</i> .
41	Cr2		An octave lower in <i>SC</i> .
43	Ch.B	2	“g” in <i>SC</i> .
51	Ch.S1	1	$\frac{1}{2}$ note in <i>CN1A</i> .
53	Org	2	Dynamics <i>f</i> above the note in <i>ORG</i> .

Duetto, Allegretto

Bar No.	Part	Note No.	Comment
75	VL1	2	Accidental # missing in <i>VL1</i> .
76–77	SL.S1		 in <i>CN1B</i> .

Literary text

Festo Circumcisionis Christi

Coro

Vi Himlens allmægtige Herre,
Vor Lovsang idag dig frembære,
Og synge, du eene er god,
Din Miskundhed Aaret har kronet,
Vi see dig nu Fader forsonet,
I Jesu Omskiærelsens Blod.

Duetto

Under dine Vingers Skygge
Lad i Aar os leve trygge,
Velsigned i Guds frygt og Troe.
Lad os haabefuld tiltræde,
Det begyndte Aar med Glæde
Og søge i Jesum vor Roe.

Festo Gratias Actionis

Coro

Vi Himlens allmægtige Herre,
Vor Lovsang vi yndigst frembære,
Kundgiøre din Naade med Fliid.
Din Gierning vor Konge har glædet,
Hver Undersaat har du tilstædet,
At nyde Velsignelsens Tiid.

Duetto

Under dine Vingers Skygge
Har vi levet glad og trygge,
Ey Fienden forstyrret vor Roe.
Din Velsignelse alleene
Har i mange tusind Greene
Opfyldet hver Undersaats Loe.

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