

Heinrich Ernst Grosmann
(1732–1811)

Paaske Music

1. Aria Til Lykke Sions stærke etc.
2. Aria Min op standen Frelser etc.
3. Aria Lad da kun Død og Dievel true etc.

Componeret af H:E Grosmann
Texten af Tullin
1775

Score

Edited by
Christian Mondrup

Aria

Heinrich Ernst Grosmann (1732-1811)

[Allegro]

Musical score for the first system, including Clarinetto 1° del A, Clarinetto 2° del A, Violino 1°mo, Violino 2°do, Viola, Canto, and Organo Transp. The score is in G major and common time. The first system contains the first three measures of the piece. The Clarinetto parts feature a triplet and a trill. The Violino 1°mo part features a triplet and a trill. The Viola part features a triplet and a trill. The Canto part is silent. The Organo Transp. part features a triplet and a trill.

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

Musical score for the second system, including Cl1, Cl2, VI1, VI2, Vla, Can, and Bc. The score is in G major and common time. The second system contains measures 4-6. The Cl1 and Cl2 parts feature a triplet and a trill. The VI1 and VI2 parts feature a triplet and a trill. The Vla part features a triplet and a trill. The Can part is silent. The Bc part features a triplet and a trill.

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

7

C11

C12

V11

V12

Vla

Can

Bc

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

10

C11

C12

V11

V12

Vla

Can

Bc

6 4 5 3 6 6 4 5 3

tr

[tr]

3

pia

pia

Til

13

CI1

CI2

VII

VII

Vla

Can

Bc

p:

pia

Lyk - ke til Lyk - ke, til Lyk - ke Zi - ons stær - ke Kæm - pe, Zi - ons stær - ke _

6 5 6 6 6 7 6 6 5 - 6 6 6 5
4 3 2 4 3 5 4 3 4 3 4 3

16

CI1

CI2

VII

VII

Vla

Can

Bc

pia

pia

for *pia*

[for] *[pia]*

Kæm - pe! Til Lyk - ke med din Sey - ers Prag, din Sey - - - - - ers Prag, til

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

19

C11

C12

V11

V12

Vla

Can

Bc

Lyk - ke med din Sey - ers Pragt, din Sey - ers Pragt, ___ din Sey - - - -

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

22

C11

C12

V11

V12

Vla

Can

Bc

ers Pragt.

for

for

[for]

for

for

for

6 5 6 6 5 6 6

4 # 4 3 4 # 5 6

25

C11 *pia* *tr*

C12 *pia* [*tr*]

V11 *pia*

V12 *pia*

Vla [*p*]

Can Zi - ons Kæm - pe Zi - ons stær - ke Kæm - pe, til _

Bc *pia*

6 7 6 6 5 4 3
4 # — — 5 \sharp 6 5 4 3

28

C11

C12

V11 *for* *pia* *for* *pia* *for* *pia*

V12 *for* *pia* *for* *pia*

Vla

Can Lyk - ke, til Lyk - ke, til Lyk - ke Zi - ons Kæm - pe, til Lyk - ke stær - ke Kæm - pe, til

Bc

6 5 6 6 8 7 \sharp 6 8 7
4 3 6 6 5 5 6 # —

31

C11 *tr* *[for]*

C12 *[tr]* *[for]*

V11 *[for]*

V12 *for*

Vla *[for]*

Can Lyk - ke med din Sey - ers Pragt din Sey - - - ers Pragt, Zi - ons Kæm - pe,

Bc *[for]*

6 6 6 5
5 4 3

34

C11 *tr* *[pia]*

C12 *[pia]*

V11 *[pia]*

V12 *pia*

Vla *[pia]*

Can Zi - ons Kæm - pe, Zi - ons stær - ke Kæm - pe, til Lyk - ke med din Sey - ers Pragt, din

Bc *[pia]*

6 6 6 5
5 4 3 5

37

C11 *for*

C12 *for*

V11 *for*

V12 *for*

Vla

Can
Sey - ers Prag, til Lyk - ke - med din Sey - ers - Pragt, din Sey - ers Pragt.

Bc

6 6 5 6 6 5 6 5 4 3

40

C11 *for* [Fine]

C12

V11 *for*

V12 *for*

Vla *for*

Can

Bc *for*

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

43

CI1 *pia*

CI2 *pia*

VII *pia*

VII2 *pia*

Vla *[pia]*

Can
Din Striid er endt; og Sey - er Kro - ne, frem - bæ - res

Bc *pia*

5 6 7^b 8 6 6 6 5 6

3 4 5 6 4 4 4 3 6

47

CI1 *tr*

CI2

VII

VII2

Vla

Can
til din Him - mel Thro - ne, din Him - mel Thro - - ne, da - du al -

Bc

6 6 6 5 4 # 6 6 4 5 # # 6 5^b

Aria

Behagelig, dog munter

Violino 1^{mo}

Violino 2^{do}

Canto

Organo
Transp:

7 5 6 5 6 5 6 5 6 5

V11

V12

Can

Bc

pia *for*

pia *for*

[*pia*] [*for*]

6 5 # 6 5 # 7 6 5 3 7

V11

V12

Can

Bc

pia *for*

pia *for*

pia *for*

6 5 3 4 3 6 5 3

V11

V12

Can

Bc

Min - op - stan - den Frel - ser le - ver, jeg med ham hist le - ve skal,

p

tasto solo
tasto solo

pia

pia

6 5 6 5 6 5 6 5 4 3

37

VII1

VII2

Can
jeg — med ham — hist le — — — — —

Bc

4 3 6 6 5
4 #

6 6

46

VII1

VII2

Can
— — — ve skal, jeg — med ham — hist le — — — — — ve

Bc

6 5 # 4 # 6 # 6 5 #

54

VII1
for

VII2
for

Can
skal.

Bc
for

5 5

63

VII1
tr

VII2
tr

Can
Min — op — stan — den Frel — ser

Bc
[pia]

6 6 6 6 7 5 6 5 — 6 5# 6 5#

72

V11

V12

Can
le - ver, jeg - med ham - hist le - ve skal, jeg med ham hist le -

Bc

6 6 6 6 6 5 6 5 6 # 5

4 3

82

V11

V12

Can
- - - - - ve skal, jeg - med

Bc

6# — 6 — 4 3 4 3

92

V11

V12

Can
ham - hist le - - - - - ve skal.

Bc

4 3 — 6#

tr
for

tr
for

101

V11

V12

Can

Bc

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

4

109 [Fine]

VII1 *pia* *for* *pia*

VII2 *pia* *for* [*pia*]

Can Ham mit lev - net skal - til - hø-re,

Bc *p* *for* [*pia*]

6 5 4 3 6 5 7

4 3 4 3

119 *tr* *tr* *tr* [*tr*]

VII1 *tr* *tr* *tr* [*tr*]

VII2 *tr* *tr* *tr* [*tr*]

Can ly - sten vil - jeg Kriig - paa - fø-re, fin - des blandt - de from - mes Tal, - de from - mes -

Bc 5 6 7 6 5 6 5 6 7 6 6 6 6 6 6 5

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

128 *tr* *tr*

VII1 *tr* *tr*

VII2 *tr* *tr*

Can Tal. Ham - mit Lev - net skal - til - hø-re, ly - sten vil - jeg Kriig - paa - fø-re,

Bc # 5 6 7 6 5 6 5 7

3 4 5 4 3

137 *tr* *tr*

VII1 *tr* *tr*

VII2 *tr* *tr*

Can fin - des blant de from-mes Tal, - de from - - - - - mes Tal.

Bc 6 6 6 5 4 3

Da
Capo

Aria

Modig

Corno 1^{mo} del D

Corno 2^{do} del D

Violino 1^{mo}

Violino 2^{do}

Viola

Canto

Organo Transp:

6 6 6 4 4 6 7

3 2 2

Cr1

Cr2

VII1

VII2

Vla

Can

Bc

6 6 6 # 6 7 6

5 5 5

12

Cr1

Cr2

V11

V12

Vla

Can

Bc

unison

5 3 7₄ 6 4 3 6 6 6 4 5 3

17

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

p

for pia

for pia

[for] [pia]

Lad da kun Død og Die-vel tru - e, lad he-le Ver - den stor-me an. Lad Dø-den

pia

6 6 5 6 6 4 3 5 6 7

23

Cr1

Cr2

V11

V12

Vla

Can

Bc

for *pia* *for* *pia*

for *pia* *for* *pia*

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

tru - e, lad Diev-len tru - e. Lad he - le Ver - den stor - me

[*for*] [*pia*]

6 7 6 6 5
5 # # 4 #

28

Cr1

Cr2

V11

V12

Vla

Can

Bc

for *pia*

[*for*] [*pia*]

[*for*] [*pia*]

an, lad Ver-den stor - - - - - me an, lad he - le

[*for*] [*pia*]

6# 7 7 6 6 6 4#
4 3 # # 5 4 2

33

Cr1

Cr2

Vl1

Vl2

Vla

Can

Bc

Ver - den stor-me an.

for

for

for

6 — 6 #

6 6# 6 4# 4# 6

2 2

39

Cr1

Cr2

Vl1

Vl2

Vla

Can

Bc

pia

pia

Lad da kun

6 7 #

5 #

45

Cr1

Cr2

V11

V12

Vla

Can

Bc

Død, og Die-vel tru - e, lad dem kun tru - e lad he - le Ver - den stor-me

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

7₄ 7_# 4 4 6_# 6 4 6 7_# 6 5

50

Cr1

Cr2

V11

V12

Vla

Can

Bc

an, lad Ver-den stor - - - - - me an, lad he - le Ver - den stor-me

7 6 6

68 [Fine]

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

for

[pia]

[for]

I Je - su Død blev Sa-tan skræk-ket, blev Sa-tan skræk - - - ket.

pia

[for]

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

74

Cr1

Cr2

V11

V12

Vla

Can

Bc

pia

for

pia

[pia]

pia

for

pia

I Je - su Liv blev Dø-den knek-ket, blev Dø-den knek - - - ket. Hvad

[pia]

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

79

Cr1

Cr2

V11

V12

Vla

Can

Aar - sag har vi da at gru - e, Naar in - tet, naar in-tet meer os ska - de ____

Bc

6 6 6# 6 # 7 6 6# 6 6 6 6 5
4# 2 4 5 3 5 3 4 4 #

85

Cr1

Cr2

V11

V12

Vla

Can

kan, hvad Aar - sag, hvad Aar - sag? naar in-tet meer os ska - de kan.

Bc

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

Da

Capo

tr

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

“Paaske Music”

This edition is the first modern edition of Grosmann’s cantata, *Paaske Music*.¹² According to the front page it was composed 1775. RISM considers the full score as well as the separate parts autographs. The author of the cantata text is specified on the front page and at the beginning of *SC*: “Texten af Tullin” (text by Tullin). Grosmann most likely found the text, “Til en Paaskefest” in the posthumous collected works by the Norwegian-Danish writer Christian Baunmann Tullin (1728–1765).¹³ He may have had access to the book in the library of the Aarhus grammar school.¹⁴ Grosmann’s “Paaske Music” (Music for Easter) from 1774 is also to texts from the cantata text by Tullin. The text to the second aria, “Min op standen Frelser” (My resurrected Saviour) is not in the collected works by Tullin. It is probably by Grosmann himself like many other of his cantata texts.

As we know them today the Easter cantatas from 1774 and 1775 are separate works. But there are indications that the movements have been combined otherwise: in the separate parts for violin 1 and 2 the first aria of the 1775 cantata bears the title “Aria N^o 2”, and the separate parts for horn 1 and 2 used in the concluding aria of the 1775 cantata are found among the parts for the 1774 cantata.

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.

¹²Easter Music, RISM, ID 150201866.

¹³Tullin 1770, pp. 85 sq.

¹⁴Friis 2005, p. 119.

The cantata is scored for a vocal solo part, 2 clarinet(s), 2 natural horns, 2 violins, viola and organ continuo. A crossed out text in the full score and a text at the bottom of the separate part for clarinet 1 indicate that the clarinet parts have also been performed on flauti traversi. Clarinets were taken into use by Danish town musicians from around 1770,¹⁵ so the woodwind parts may have been performed on clarinets around the composition time. Along with the ambiguous movement numbering an alternative instrumentation may indicate reuse of the music as with other cantatas by Grossmann.¹⁶

In order to facilitate a performance on flutes the editor has reconstructed a set of flute parts, mainly from the clarinet parts, but in a few phrase also from the violin parts. The reconstructed flute parts reflect the ambitus of the flauto traverso in mid 18th century.¹⁷

The vocal part, “Canto” is notated in soprano clef, but there are no indication of the voice type. In other Grossmann cantatas soprano- as well as tenor- parts are notated in soprano parts, so both voice types may be considered for performance of the 1775 cantata.

The complete score, *SC* and the separate organ part, *ORG* contain an additional text, “Medens ofres” for aria nr. 2 (“Behagelig, dog munter”). The meaning of this phrase in halting Danish is most likely that the music was meant to be performed while the congregation proceeded through the church to deliver their offering during the Easter service. Church regulations upon the Lutheran Information in Denmark 1536 obliged Danish subjects to pay offerings to their clergymen at the 3 high festivals, Christmas, Easter and Whitsun. This practice continued until 1920.¹⁸

Grossmann lived and worked in Aarhus housing a town musicians corps the members of which played all the instruments mentioned above.¹⁹ Among their duties was to regularly assist the cantor at the church music.²⁰

The preserved manuscripts include

<i>SC</i>	Conductor’s score.
<i>CN</i>	Separate part, “Canto”, notated in soprano clef. Aria no. 3 is missing.
<i>VL1</i>	Separate part, “Violino 1 ^{mo} ”.
<i>VL2</i>	Separate part, “Violino 2 ^{do} ”.
<i>CL1</i>	Separate part, “Clarinetto 1 ^{mo} del A”.
<i>CL2</i>	Separate part, “Clarinetto 2 ^{do} del A”.
<i>CR1</i>	Separate part, “Corno 1 ^{mo} del D”. “Aria. Modig” appended to Easter “Cantata”, 1774
<i>CR2</i>	Separate part, “Corno 2 ^{do} del D”. “Aria. Modig” appended to Easter “Cantata”, 1774
<i>ORG</i>	Separate part, “Organo Transp.”, notated a major second lower, ie for an instrument in “high choir pitch”. ²¹ .
<i>FP</i>	Front page.

The complete score as well as the separate parts are all undated and apparently written by the same, skilled hand, maybe the composer.

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.

Dynamics present either in the full score or in the separate parts are reflected in this modern edition. Dynamics and ornaments added by the editor are within angled brackets.

¹⁵Koudal 2000, p. 372.

¹⁶Friis 2005, p. 122.

¹⁷“Das dreygestrichene E ist eigentlich der höchste brauchbare Ton, welchen man zu allen Zeiten angeben kann.” Quantz 1752, p. 40.







¹⁸“Item skulle præsterne haffue offer paa de tree Christi store Høgtiider, Først y Messen strax Epistelen er lest.”, Kirkeordinansen 1539.

¹⁹Koudal 2000, pp. 355 sqq.





²⁰ibid., p. 390.

²¹The 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)




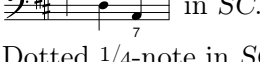

Aria, [Allegro]





Bar No.	Part	Note No.	Comment
5	VL2	7	No accidental # in VL2 and SC.
7	CL2	6	“g” in CL2.
8	CL1		 in CL1.
9	Org	7	An octave lower in SC.
16	Org	3–4	1/4-note “a” in SC.
17	CL1		 in SC.
19	CL1		 in SC.
19	VL2	1	An octave higher in SC.
29	VL2	16	“d” in SC.
32	VL2		 in SC.
32	Vla		 in SC.
35	CL2		 in SC.
40	CL1		 in SC.
44	CL2	2	“f#” in CL2, “d” in SC.
47	CL1		 in SC.
47–56	CL2		Colla parte with CL1 in SC.
47	VL2	5	“f#” in VL2.
47	VL2		 in SC.
48	VL2	10	No accidental # in VL2.
49	Vla	8–9	Reconstructed by the editor.

Aria, Behagelig, dog munter

Bar No.	Part	Note No.	Comment
27–28	Sl.S		Alternative text “opfaren” in CN and SC.
41	Org		 in ORG.
124,137	Sl.S		Text “blant” in CN and SC.
125	VL2		 in VL2, consecutive fifths with V11.
			Correction in SC: 
135	V11,VL2		 in SC.

Aria, Modig

Bar No.	Part	Note No.	Comment
11	Vla		 in SC.
12,13	VL2		 in VL2.
17	Cr2		 in SC.
21	Org		 in SC.
22	Org	1	Dotted 1/4-note in SC.
24	Sl.S,V11,Org		Sic! consecutive fifths (diminished to perfect) and irregular dissonance treatment in VL1 and SC.
27	Vla		 in SC.

31	Vl1		 in <i>SC</i> .
43	Org	1	An octave lower in <i>SC</i> .
44	Vla		 in <i>SC</i> .
44	Org	1	Dotted 1/4-note in <i>SC</i> .
51	Cr2	1	An octave higher in <i>SC</i> .
54	Vla		 in <i>SC</i> (consecutive fifths with Org.).
63	Vl1	1	“f#” in <i>VL1</i> and <i>SC</i> .
73	Vl2	3	“for” in <i>SC</i> .
79	Vl1		 in <i>SC</i> .
84	Sl.S		Ambiguous notes in <i>SC</i> .

Literary text

Paaske Music

Aria

Til Lykke Zions stærke Kæmpe!

Til Lykke med din Seyers Pragt
Din Striid er endt; og Seyer Krone
Frembæres til din Himmel Throne:
Da du alleene kunde dæmpe
Al Helvedes og Dødens Magt.

Aria

Min opstanden Frelser lever,
Jeg med ham hist leve skal.
Ham mit Levnet skal tilhøre,
Lysten vil jeg Kriig paaføre,
findes blant de frommes Tal.

Aria

Lad da kun Død og Dievel true;
Lad hele Verden storme an.
I Jesu Død blev Satan skrækket;
I Jesu Liv blev Døden knekket.
Hvad Aarsag har vi da at grue,
Naar intet meer os skade kan?

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