

Heinrich Ernst Grosmann
(1732–1811)

Cantata
Paa første og anden Paaske Dag
Udbryd med Lov og Priis gienløste Siel

2 Valdhorn eller Clarinet
2 Violiner
Viola
4 Syngestemmer
og
Orgelverk

Opført i Aarhus Kirker

Componeret af H:E Grosmann 1774

Texten af Tullin

Score

Edited by
Christian Mondrup

Coro

Heinrich Ernst Grosmann (1732-1811)

[Allegro]

Clarinetto
[in A]

Corno
1^{mo} del D

Corno
2^{do} del D

Violino 1^{mo}

Violino 2^{do}

[Viola]^{*)}

Soprano

Alto

Tenore

Basso

Organo
Transp:

6 — — 6 6 6 6 — — — 6 6

5

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

6 6 6 — — 5 6 6 6 5 6 6 5 6

4 3

3

5

4 3

10

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

pia

pia

p

Ud -

Ud -

Ud -

Ud -

6 3 6 6 6 6 5 6 6 6 5 6 6 6 6 6 5 6 6 5 — —

15

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

pia

bryd med Lov, med Lov og Priis, gien -lø - ste Siel, _ gien -lø - ste Siel! Be -tænk, du var en fæng-slet

bryd med Lov, med Lov og Priis, gien -lø - ste Siel, gien -lø - ste Siel! Be -tænk, du var en fæng-slet

bryd med Lov, med Lov og _ Priis, gien -lø - ste Siel, _ gien -lø - ste Siel!

bryd med Lov, med Lov og Priis, gien -lø - ste Siel, _ gien -lø - ste Siel!

pia

6 — — 6 6 6 6 — 6 6 6 6 6 6 6 6 #

20

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

Sa - tans Træl, en fæng - - -

Sa - tans Træl, en fæng - - -

Be - tænk, du var en fæng-slet Sa - tans Træl, en fæng - - -

Be - tænk, du var en fæng-slet Sa - tans Træl, en fæng - - -

7 # 7 # 6 # 7 # # 3 1 4 2

24

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

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

Sa - tans Træl, be - tænk du var en Træl, en

Sa - tans Træl, be - tænk du var en Træl, en

Sa - tans Træl, be - tænk du var en Træl, en

Sa - tans Træl, be - tænk du var en Træl, en

9

33

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

pia

p

p

Be - tænk, i Syn-dens Læn-ker

Be - tænk, i Syn-dens Læn-ker

[pia]

6 — — — 6 # — 6 — 7 $\sharp$
5

37

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

41

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

for

pia

f

p

Sa-tan o-ver-vun - den.

I Syn - dens Læn-ker

6 6 5 4 3 7 7

45

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

bun - den af Sa - tan o - ver - vun - den, af Sa-tan o-ver - vun - den.

bun - den af Sa - tan o - ver - vun - den, af Sa-tan o-ver - vun - den.

bun - den af Sa - tan o - ver - vun - den, af Sa-tan o-ver - vun - den.

bun - den af Sa - tan o - ver - vun - den, af Sa-tan o-ver - vun - den.

bun - den af Sa - tan o - ver - vun - den, af Sa-tan o-ver - vun - den.

for

7
5

6

6
4

5
3

6

f

for

49

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

for

for

6

6 4 3

—

5 3

6

6 5

6 4 3

6

53

Cl

Cr1

Cr2

Vl1

Vl2

Vla

S

A

T

B

Bc

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

Aria

Andantino

Violino 1^{mo}

Violino 2^{do}

Soprano

Organo
Transp:

6 5 7 4 3 1 5 6 7 5 5 6 7 5 — 6

4 3 2 3 4 5 3 3 4 5 3

Vl1

Vl2

S

Bc

6 6 6 5 7 6 5 6 — 4 # — 5 6 5

4 # 3 4 3

Vl1

Vl2

S

Bc

— 5 7 6 6 6 5 6 4 6 6 6 5

3 5 4 3

Vl1

Vl2

S

Bc

Men nu har dig din Je-sus Fri-hed bragt, din Je-sus Fri-hed bragt, og Sa - tan

pia

pia

7 5 5 5 6 7 5 5 6 7 5 —

2 3 3 4 5 3 3 4 5 3

31

V11 *for* *pia* *formö*

V12 *for* *pia* *formö*

S selv til di - ne Fød-der lagt, til di - ne Fød-der lagt.

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

6 6 6 5 7 $\sharp$ 6 5 *unison.* — 6 7 5 — 3

39

V11 *pia*

V12 *pia*

S Men nu — har — dig, — din Je - sus, din Je - sus

Bc

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

47

V11 *tr*

V12 *tr*

S Fri - hed bragt, og Sa - tan, og Sa - tan til di-ne Fød-der lagt, men nu har dig din Je - sus, din

Bc

5 6 5 6 6 7

55

V11 *tr*

V12 *tr*

S Je-sus Fri-hed bragt, og Sa - tan, og Sa - tan til di-ne Fød-der lagt, og Sa - tan, og Sa - tan til

Bc

6 6 5 6 6 6 5 — 6

63

V11

V12

S

Bc

di - ne Fød - der lagt.

for

for

tr

tr

unison.

5 7 6 5 6 6 4 3 4 6

3 5 4 3 5 4 3

71

V11

V12

S

Bc

[Fine]

Han selv med Dø - den kæm - ed', og med sin Død har dæm - pet, og med sin Død har

tr

pia

[tr]

pia

[p]

6 6 5 6 6 6 6 6 6 6 6

4 3 — 5 — — — — — 6 6# 6

78

V11

V12

S

Bc

dæm - pet, al Sa - tans Magt, al Sa - tans Magt, al Sa - tans Magt, Han selv med Dø - den

for

pia

for

pia

ff

[p]

5 6 # *unison.* # # # # — 6 # 7#

5 5

85

V11

V12

S

Bc

kæm - ped', og med sin Død har dæm - pet, al Sa - tans Magt, al Sa - tans Magt.

Da

Capo

unison.

6 7 18 6# 6

Recitativ

Soprano

Han

Han med sit Blod din Siel har red-det ud fra Sa-tans Vold, Ak!

Organo

Transp:

6

6
4
3

4

vil - de Him-lens Gud sig selv i Dø - den gi - ve, at du ved ham kan bli - ve hans Him-mel

6

6
5

7

Brud? Ak ja! Du her hans Naa-des Af - grund seer. Han gav sig selv, Hvo

6
5 $\sharp$

4
2

6

11

kan vel gi - ve meer? Saa lad din Siel og væ - re, en Tals-mand for hans Æ - re.

6
4
 $\sharp$

6

6

5 $\sharp$

6 $\sharp$
 $\sharp$

Duetto

[Allegro]

Corno 1^{mo} del D

Corno 2^{do} del D

Violino 1^{mo}

Violino 2^{do}

[Viola]*

Canto 1^{mo}

Canto 2^{do}

Organo
Transp:

6 6 7 6 — 6 6 6

Cr1

Cr2

Vl1

Vl2

Vla

S1

S2

Bc

6 6 6 5 — 6 5 6 4 5 6# 4 3 6 4 #

20

*) Viola part added by the editor

14

Cr1

Cr2

Vl1

Vl2

Vla

S1

S2

Bc

7 5

6 4 5 3

6

6

7 5

21

Cr1

Cr2

Vl1

Vl2

Vla

S1

S2

Bc

tr

pia

[tr]

pia

p

f

Tak Je - su — tak!

tak — for

al din Kier - lig - hed!

pia

[for]

6 6 5 4 3

21

6

7 5

6 6

28

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

pia

pia

p

Tak Je - su _ tak! tak _ for al din Kier - lig -

[*pia*]

6 6 6 6 6 6 6 5 4 3 — # # # 7

35

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

Vor Mund _ og Siel _ er til din Lov be - reed, _ din Lov

hed! Vor Mund _ og Siel _ er til din Lov be - reed, _ din Lov

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

3 2 1 4 # 4 2 5 4 #

42

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

be - reed, er til din Lov be - reed, er til din Lov be - reed, er

be - reed, er til din Lov be - reed, er til din Lov be - reed, er

6 5 6 4 5 # 6 4 5 # 6 4 5 # 4 3 1

49

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

tr

for

[tr]

for

f

til din Lov be - reed.

til din Lov be - reed.

for

4 # 6 # 23 # 7 6 6

56

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

tr

pia

pia

p

f

Tak Je - su tak!

for

Tak Je - su tak! for

[for]

6 6 6 6 4 # 6

63

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

pia

pia

p

[pia]

ald — din Kiær - lig - hed, vor Mund og Siel — er til din Lov be - reed, din

ald din Kiær - lig - hed, vor Mund og Siel — er til din Lov be - reed, din

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

70

Cr1 *pia*

Cr2 *pia*

V11

V12

Vla

S1 Lov be - reed, _ vor Mund og Siel _ er

S2 Lov be - reed, _ vor Mund og Siel _ er

Bc

6 4 5 3 6 5 6 7

77

Cr1 *pia* *for*

Cr2 *pia* *for*

V11 *for*

V12 *for*

Vla *f*

S1 til din Lov be - reed, _ vor Mund og Siel _ er til din Lov be - reed.

S2 til din Lov be - reed, _ vor Mund og Siel _ er til din Lov be - reed.

Bc *for*

6 4 3 6 6 25 6 6 4 3 7

84

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

7 4 3 6 4 6 6 4 3 6 6

91

[Fine]

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

pia

pia

p

O lad os al - le hø - ste din Glæ - de

O lad os al - le hø - ste din Glæ - de

pia

26⁶ 5[#] 6⁴ 5[#] #

98

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

som Gien - lø - ste, din Glæ - - - - de, din Glæ - de som Gien -

som Gien - lø - ste, din Glæ - - - - - de, din Glæ - de som Gien -

6 # 7 4 3 7 $\flat$ 7 $\flat$ 6 6 5 3 6 $\sharp$ 4 3 6

106

Cr1

Cr2

V11

V12

Vla

S1

S2

Bc

lø - ste, Gien - lø - ste, din Glæ - de som Gien - lø - ste, Gien - lø - - - - ste.

lø - ste, Gien - lø - ste, din Glæ - de som Gien - lø - ste, Gien - lø - - - - ste.

5 # 6 4 5 6 4 6 5 27 6 4 5 #

Da Capo

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

"Udbryd med Lov og Priis gienløste Siel"

This edition is the first modern edition of Grosmann's cantata, *Paa første og 2nden Paaske Dag, Udbryd med Lov og Priis gienløste Siel*,¹² composed 1774. At the end of the conductor's score (SC) is found a remark, "renskreven 1792" (fair copy 1792). RISM considers SC an autograph, and the hand writing does indeed bear some resemblance with that of the conductor's score of the cantata "Jubel Music" from 1760. Taken into account, however, that the composer lost his sight in 1789 SC may not be an autograph after all. 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 Most likely he had access to the book in the library of the Aarhus grammar school.¹⁴ Grosmann's "Paaske Music" (Music for Easter) from 1775 is also to texts from the cantata text by Tullin.

According to the cover page the cantata is scored for 4 vocal parts (soprano, alto, tenor and bass), 2 natural horns or clarinet(s), 2 violins, viola and organ continuo.¹⁵ There is indeed a clarinet part in the set of

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 Easter Sunday and Easter Monday, Udbryd med Lov og Priis gienløste Siel, RISM, ID 150201884.

¹³Tullin 1770, pp. 85 sq.

¹⁴Friis 2005, p. 119.

¹⁵"2 Valdhorn eller Clarinet / 2 Violiner / Viola / 4 Syngestemmer / og / Orgelverk."

manuscripts. But this part comprises the “Coro” movement only, and it is different from the horn parts. In the instrumental sections it follows the violin 1 part, more or less simplified, in the vocal sections it doubles the upper choral part. The viola part mentioned on the cover page is neither present among the separate parts nor in the full score. So the viola part in this modern edition has been added by the editor in analogy to Grosmann’s own viola parts from other cantatas like “Gud farer op etc:” (1791) for the Ascension feast. In the full score fair copy from 1792 as well as in the separate part for bass singers there are traces of an alternative underlaid text, see the Literary text below. That text most likely reflects a reuse of the cantata music performed at some feast for the Aarhus grammar school. The present clarinet part and the absent viola part may have been specific for that performance. The manuscript part for horn 1 contains music for a movement “Aria. Modig” (Aria, brave) found in the “Paaske Music” from 1775. This movement may originally have been part of the 1774 cantata.

Grosmann lived and worked in Aarhus housing a town musicians corps the members of which played all these instruments.¹⁶ Among their duties was to regularly assist the cantor at the church music.¹⁷

The preserved manuscripts include

<i>SC</i>	Conductor’s score.
<i>SOPA</i>	Separate part, “Soprano” (“Coro”, “Aria”), notated in soprano clef.
<i>SOPB</i>	Separate, “Soprano” (“Coro”, “Duetto” upper part), notated in soprano clef.
<i>ALTO</i>	Separate part, “Alto” (“Coro”), notated in soprano clef.
<i>TEN</i>	Separate part, “Tenore” (“Coro”), notated in tenor clef.
<i>BAS</i>	Separate part, “Basso part (“Coro”), Crossed over, another text underlaid (see above), notated in bass clef.
<i>CN1</i>	Separate part, “Canto 1 ^{mo} ” (“Duetto” upper part), notated in soprano clef.
<i>CN2</i>	Separate part, “Canto 2 ^{do} ” (“Duetto” lower part), notated in soprano clef.
<i>VL1</i>	Separate part, “Violino 1 ^{mo} ”.
<i>VL2</i>	Separate part, “Violino 2 ^{do} ”.
<i>CR1</i>	Separate part, “Corno 1 ^{mo} del D”. Ends with the horn part of “Aria. Modig” from “Paaske Music”, 1775
<i>CR2</i>	Separate part, “Corno 2 ^{do} del D”.
<i>ORG</i>	Separate part, “Organo Transp.”, notated a major second lower, ie for an instrument in “high choir pitch”. ¹⁸ .
<i>FP</i>	Front page.

Apart from the clarinetto and choral bass parts the separate parts are written by skilled copyists.

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 a separate parts are reflected in this modern edition. Dynamics and ornaments added by the editor are within angled brackets.

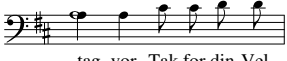
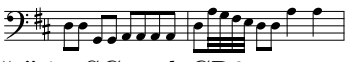
Coro. Allegro

Bar No.	Part	Note No.	Comment
13	Cr2		 in SC.
13	VL2		 in VL2 and SC. Adapted to VL2, bar 56.

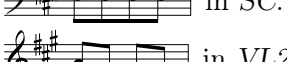
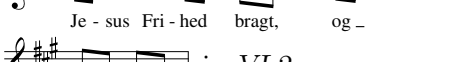
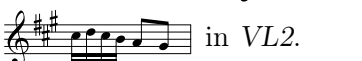
¹⁶Koudal 2000, pp. 355 sqq.

¹⁷ibid., p. 390.

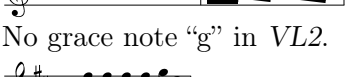
¹⁸The organs in the Aarhus churches at that time had been built 1730 by Lambert Daniel Kastens (1690–1744), (Friis 2005, pp. 17 sqq.) pupil and successor of Arp Schnitger. The organs built in the Schnitger workshop were normally in high choir pitch, ie. tuned in “d” like the organ played by Dierich Buxtehude in Lübeck. (Wikipedia-DE, Chorton)

Bar No.	Part	Note No.	Comment
14	VL2		 in VL2.
14	Ch.S	1	“a” in SOPA.
14	Bc		 in SC.
16	Ch.B		 in SC.
25–26	Choir		Lov og Priis, gien- Consecutive octaves between Ch.S/A and Ch.T/B, uncommon for the epoch.
30	Ch.B		 in SC.
39–42	Ch.B		– tag vor Tak for din Vel –  in SC.
41–42	Bc		Aand som alt op-li-ver Ar -bej-det Frem-gang gi-ver Ar -bej-det Frem-gang gi - ver  in SC.
46	Cr2	7	“a” in SC and CR2.
47	VL2		 in SC.
47	Ch.S	2	“c#” in SC.
50	VL2		 in SC.
52–55	VL2		Hardly readable corrections in VL2.
55	Cl	2	Accent in CL?
56	VL2	5–8	Hardly readable corrections in VL2.

Aria, Andantino

Bar No.	Part	Note No.	Comment
0	VL2		 in SC.
31	Sl.S		 in SC.
32	VL2		selv _ til _  in SC.
34	VL2		 in SC.
37	Bc		 in SC.
40	Bc		 in SC.
49	VL2		 in VL2 and SC, corrected in analogy with SC bar 57.
49	Bc		 in SC.
55	Vl1		 in SC.
55	VL2		 in SC.
55-56	Sl.S		 in SC.
57	VL2		Je - sus Fri - hed bragt, og _  in VL2.
58	Bc		 in SC.
70–71	Bc		 in SC.
71	VL2		 in VL2.
64	Vl1		 in SC.
74	Vl1		 in SC.

Duetto

Bar No.	Part	Note No.	Comment
34	Sl.A		 in CN2. al din Kier - lig -
44	Sl.A		 in CN2. reed. _ er
65	VL1		 in SC.
77	VL2		 in VL2.
83–84	VL1		 in SC.
85	VL2	6	No grace note “g” in VL2.
90	VL2	6	 in SC.
93	VL1		 in SC.

Literary text

Paa første og anden Paaske Dag

Coro

Udbryd med Lov og Priis, gienløste Siel!
 Betænk, du var en fængslet Satans Træl.
 I Syndens Lænker bunden.
 Af Satan overvunden.

Aria

Men nu har dig din Jesus Frihed bragt,
 Og Saten selv til dine Fødder lagt.
 Han selv med Døden kæmped':
 Og med sin Død har dæmpet
 Al Satans Magt.

Recitativ

Han med sit Blod din Siel har reddet ud
 fra Satans Vold. Ak! vilde Himlens Gud
 Sig selv i Døden give,
 At du ved ham kan blive
 Hans Himmel Brud?
 Ak ja! du her hans Naades Afgrund seer.
 Han gav sig selv: hvo kan vel give meer?
 Saa lad sin Siel og være,
 En Talsmand for hans Ære.

Duetto

Tak Jesu! Tak for al din Kierlighed!
 Vor Mund og Siel er til din Lov bereed:
 O lad os alle høste
 Din Glæde som gienløste!

“School Cantata”

Coro

Med Lov og Priis vi nærmer os, Almægtige!
 Modtag vor Tak for din Velsignelse.
 Du Liv og Kræfter os har sparet.
 Din Aand som alt opliver,
 Arbejdet Fremgang giver.

Duetto

Benaade os o Gud med Viisdoms Aand
 At plante vel og Dyrke med Forstand.
 Lad alt i Skolen være
 til Gavn og til din Ære.

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