

Heinrich Ernst Grosmann
(1732–1811)

Cantate

Paa 1^{ste} Januarij 1801

I anledning

af det Nittende Aarhundredes Indtrædelse

Score

Edited by
Christian Mondrup

Coro

Heinrich Ernst Grosmann (1732-1811)

Adagio

Clarinetto
1^{mo} in A

Clarinetto
[2^{do} in A]

Alto Bassun

[Tenor
Trombone
Reconstr.]

[Timpani A D
Reconstr.]

Soprano

Alto

Chore
Tenore

Basso

Organo
Transposito

6 6 # 6 6 5^b 6 6 5

7

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

p:

f:

[p]

[f]

[p]

[f]

Op

Op

Op

Op

Op

7# — # 7 8 # 6 6 6 5 6 5 6 6 5 5 6 5

5 4 3 4 3 4 4 3 3 4 3

15

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er stor.

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er stor.

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er stor.

op med An-dagts ful - de Sie - le, lov - syn - ger Gud, vor Gud er _ stor.

6 6 5 # 6 6 5 3 6 6 5

21

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

p:

p:

[p]

p

[p]

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de _al-ting

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de _al-ting

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de al-ting

Tak, Lov og Priis, vor Sang skal væ-re den Hø-ye-ste til Æ-re, som Hø-ye-ste til Æ-re, som gjor-de _al-ting

[p]

7 $\frac{4}{4}$ — # 7 # 8 # 6 6 5 6 5 3 6 6 5 3 6 6 4 3 6 6 4 3 6 6 4 3

27

Cl1 *f*

Cl2 *ff*

Trb1 *ff*

Trb2 *f*

Tim

S
godt, som gjor-de _ al-ting godt. Hans Magt og God-hed at for-tæl - le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

A
godt, som gjor-de _ al-ting godt. Hans Magt og God-hed at for-tæl - le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

T
godt, som gjor-de al-ting godt. Hans Magt og God-hed at for-tæl - le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

B
godt, som gjor-de _ al-ting godt. Hans Magt og God-hed at for-tæl - le i-stem-me Vi med Eng-le-Chor, et: hel-lig, hel-lig,

Bc *ff*

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

33

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

hel-lig Ze-ba - oth, et: hel - lig, hel - lig, hel - lig, Ze - ba - oth, et: hel - lig,

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

42

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

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

51

Cl1

Cl2

Trb1

Trb2

Tim

S

A

T

B

Bc

6 5

6 5 4 3

Recitativ

[Soprano]
 [Organo Transposito]

S
 Bc

S
 Bc

S
 Bc

S
 Bc

15 **Arioso**
 S
 Bc

S
 Bc

21

S dan - ske, nor - ske Mænd, for - nø - ye - de _ og _ tryg - ge med fest - lig Ju - bel - Glæ - de, et

Bc

4 — 6 6 6 6 5 6 4 5 3 7 # 6 6

2 —

24

S nyt Aar - hun - dre - de i Dag ind - træ - de. **Recitativ** O! lad os da dybt

Bc

6 6 6 — 6 5 6 5 6 5 6

3 3 3 4 3 4 3 4 3 6

27

S rørt Ald - god - heds Gud bøn - fal - de, ham til - lids - fuldt i

Bc

7# 6

29

S Je - su Navn på - kal - de, at han frem - de - les ved sin mæg - tig Va - re - tægt, be -

Bc

7# 6 5

32

S skier - me vil vort Land, vor mil - de Kon - ge - slægt.

Bc

6 4 2

Aria (reconstructed by the editor)

Clarino 1^{mo} [in D]

Clarino 2^{do} [in D]

Timpani A D

Violino 1

Violino 2

Tenore

Organo

6 5 5 2 6 6 5 4# 5

9

Trp1

Trp2

Tim

VI1

VI2

T

Bc

6# 5 6 6 6 5 3 4

tasto solo

p

p

18

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

f

p

f

p

Lyk-sa - ligt er vort Land _ thi un - der vo - re _

6 5 6 5 6 6 6 5 3 6 5 5 6 5

27

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

f

p

f

p

Hyt - ter _ Hær - ska-rers Gud os selv be - skyt - ter, _ og Kon - gen sty - rer

6 5 # 6 6 5 6 5 # 5

35

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

det med _ fa-der kiær - ligt _ Baand, med fa - der kiær-ligt Baand med fa - der kiær-ligt Baand

5 6 6 5 # 5 4 5 #

tasto solo

42

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

og Kon - gen sty-rer det med _ fa - der kiær-ligt ____ Baand.

f p f f

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

51

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

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

60

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

Lyk-sa - ligt er vort land _ thi un - der vo - re _ Hyt - ter, _ lyk-sa - ligt er vort Land thi un - der

p

p

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

69

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

vo - re — hyt - ter, — Hær - ska - rers Gud os selv - be - skyt - ter, — og Kon - gen sty - rer

f *p* *f* *p* *f* *p* *f*

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

78

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

det med — fa - der kiær - ligt — Baand, med fa - der kiær - ligt Baand, med fa - der kiær - ligt Baand,

p *pp* *p* *pp* *p*

6 6

tasto solo

85

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

Hær - ska-rers Gud os selv be - skyt - ter, — og Kon - gen sty - rer det med fa - der

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

94

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

f *f*

kiær - ligt — Baand.

6 4 5 3 6 6 2 6 5# — 4 3 5 5 7# — 6

102

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

Med Glæ - de vi der - for, — i dag til Gud hen -

p

p

6 5 6 6 6 5 3 6 5 6 #

110

Trp1

Trp2

Tim

Vl1

Vl2

T

Bc

ha - ste — og — for hans Tro - ne os — med yd - myg Bøn ned - ka - ste — og pri - se

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

118

Trp1

Trp2

Tim

Vl1

Vl2

T

ham med Siel og ____ Aand, og for hans Tro-ne os ____ med yd-myg Bøn ned -ka - ste, _ og

Bc

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

126

Trp1

Trp2

Tim

D. Capo

Vl1

Vl2

T

pri - se ham med Siel og ____ Aand ____ med Siel og Aand.

Bc

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

Choral

Clarinetto 1^{mo} in A

Clarinetto 2^{do} in A

Clarino 1^{mo} [in D]

Clarino 2^{do} [in D]

[Alto Trombone Reconstr.]

[Tenor Trombone Reconstr.]

[Timpani A D Reconstr.]

Soprano

Alto

Chore Tenore

Basso

Organo Transposito

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

O Kon - gers Kon - ge vær vort Skiold, vor Chris - tians Værn og
Be - skier - me os mod Fien - ders Vold. Lær os Dig ret at

6 6 #

7

Cl1

Cl2

Trp1

Trp2

Trb1

Trb2

Tim

S

A

T

B

Bc

Styr - ke. i sand Gud - fryg - tig - hed, i Tro - nens E - nig - hed. Lad os i

dyr ke, ke,

Styr - ke. i sand Gud - fryg - tig - hed, i Tro - nens E - nig - hed. Lad os i

dyr ke, ke,

Styr - ke. i sand Gud - fryg - tig - hed, i Tro - nens E - nig - hed. Lad os i

dyr ke, ke,

Styr - ke. i sand Gud - fryg - tig - hed, i Tro - nens E - nig - hed. Lad os i

dyr ke, ke,

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

5 #

16

Cl1

Cl2

Trp1

Trp2

Trb1

Trb2

Tim

S

A

T

B

Bc

Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

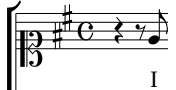
Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

Fred og Roe vel - sig - net sam - men boe, Dit sto - re Navn til Æ - re.

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

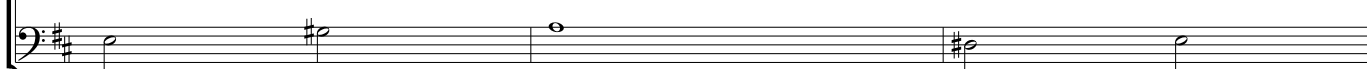
APPENDIX

Recitativ

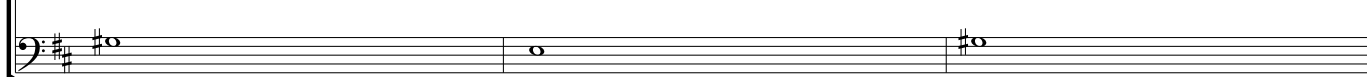
[Soprano]  I Fre - dens Kor vort Fæd-re-land har sku - et af fiendt-lig o - ver -

[Organo]  I I I

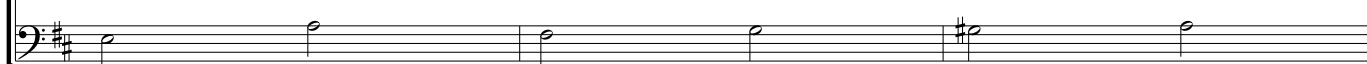
S  fald og Vold og far - lig Krig sig tru - et; Men Her - ren var dets Værn og Skiold. Han

Bc  I I I

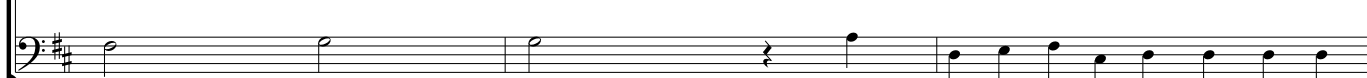
S  selv ud - ru - ste - de hver dansk og nor - ske Kri - ger, med Hel - te - mod i Barm paa

Bc  I I I

S  For - svars Skib frem sti - ger. Med Sej - er - van - te Arm mod Fien - den Trods han bød til -

Bc  I I I

S  fæg - te - de os Fred i Svar, med Blod, med Glød. *Arioso* Fred - som - me _ Nor - dens

Bc  I I I

S  Tvil - ling - Ri - ge! See Her - rens ri - ge Mis - kund - hed at strøm - [m]e til - dig - ned, - som

Bc  I I I

S  gjør - de Træng - sels - Tii - den kort og gav - i - gien dig Fred. See og, deel - ta - gen - de, nu

Bc  I I I

22

S Fre - den _ at _ ned - sti - ge, til Mi - li - o - ners Glæ - de, som fry - de - fuldt med Ju - bel-Tak for

Bc

25

Recitativ

S Gud frem - træ - de. Paa Dig, Al - mæg - tig - ste! vi vil vor Til - lid

Bc

28

S byg - ge, og fry - de - fuld i Fre - dens bli - de Skyg - ge nu of - re Dig vor Tak med

Bc

31

S Lov - sang og med Bøn for Fæd - re - lan - dets Vel, for Kon - gen og hans Søn.

Bc

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

“Cantata on January 1 1801”

This edition is the first modern edition of Grosmann’s cantata, *Cantata Paa 1^{ste} Januarij 1801 i Anledning af det Nittende-Aarhundredes Indtrædelse*, composed 1800 to celebrate the start of the nineteenth century.¹²

The performance of the cantata on Thursday January 1 1801 was reviewed a week later in the local newspaper

The last New Year feast was celebrated in both Aarhus churches with song and sermons as prescribed. Before the sermon was performed a cantata prepared for the occasion by mr. vice headmaster Grosmann. The hymns were accompanied by instruments, particularly the song ‘O store Gud vi love dig’¹³ by timpani and trumpets, all of which was very well executed.

The audience in the churches was numerous, and nothing was missing in the order, calmness and decency required by the purpose of the day.¹⁴

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.

¹²This cantata is not registered in RISM.

¹³The Danish version of the Lutheran hymn ‘Herr Gott, dich loben wir’ (We Sing Thy Praise, O God) based on the Latin hymn ‘Te Deum’.

¹⁴“Den sidste Nytaarsdags Høitid blev i Aarhus Byes begge Kirker holdt med Sang og Prædiken efter den foreskrevne Maade. Før Prædiken blev opført en Cantate indrettet dertil af Hr. Conrector Grosmann; ligesom og Psalmerne accompanieredes med Instrumenter, og den Sang: O store Gud vi love Dig &c med Pauker og Trompeter; hvilket alt blev meget vel udført.

The cantata is scored for vocal soloists,¹⁵ four-part mixed choir, 2 clarinets, 2 clarini (natural trumpets), 2 trombones (alto and tenor), 2 violins and organ continuo. 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 Trombones may seem oldfashioned instruments compared to music composed around 1760 but Grosmann's instrumentation reflects the capabilities of the town musicians.

In a preface Grosmann explains how he adopted the music from his "Jubel Music" from 1760¹⁸ for the centenary of Danish absolutism:

Short of complete instruments I altered *Choro Adagio* from *Jubel-Musick* from 1760: where the cornett and first trumpet play the tune I arranged them for clarinet 1 in A, and out of trombone 1 and trumpet 2 came clarinet 2. The music for trombone 2 (or the tenor trombone) was omitted or played by the alto trombone (or trombone 1). The music for trombone 3 (or bass trombone) was played by the tenor trombone. The last aria in $\frac{3}{8}$ time was transposed to D $\sharp$. The violins were tuned a semitone higher, ie d after organ c, and the trumpets had crooks in D.¹⁹

The preserved manuscripts do not fully reflect these remarks: in the initial "Coro" there is no tenor trombone part in the score nor among the separate parts. And there are no trombone parts at all in the concluding "Choral". The editor has reconstructed a part for alto trombone in the "Choral" movement in analogy with the middle part role of this instrument in the "choro" movement. The tenor trombone part has been reconstructed in both movements by doubling the "Basso" (organo) part in the sections where the alto trombone is playing. There is no mentioning of timpani in the preface nor any timpani part preserved. However, as appears from the news paper review timpani were actually in use during the service, so the editor has reconstructed timpani parts for the "Coro" and "Aria" movements as copies of the corresponding movements in the 1760 cantata and for the *Choral* movement in analogy with the timpani part of the *Choral* movement of the 1760 cantata.

There is no music preserved for the "Aria" movement, but there is an aria text in a document containing the text for all movements. Since this text is a variant of the corresponding aria in "Jubel Music" it has been possible to reconstruct this movement as indicated in the preface replacing the 1760 text by the text variant. Only few melisma changes were required. Taken into account that the "Aria" from "Jubel Music" was transposed a semitone down from E $\flat$ to fit the key of the 1801 Cantata, D major, it may appear confusing that Grosmann writes about violins tuned a semitone higher. The editor's best explanation is that the music was played on instruments specifically adapted to the Aarhus church organs, at that time both tuned in high choir pitch, D.²⁰ In the original key, E $\flat$ major, the second violin part has several tones G to be played on the open low G string. With the music transposed a semitone down this part will go below the range of the instrument. In order to adapt to conventionally tuned violins the editor has modified the music around these tones. This modern edition offers additional parts for violins with all strings tuned a semitone lower. These parts, notated in E $\flat$ major, are unchanged replicas of the violin parts from "Jubel Music". Likewise the modern edition offers alternative clarinet parts for the "Aria" movement replacing the trumpet parts in analogy with the clarinet parts of the "Coro" movement.

The manuscripts comprise two musically identical versions of the recitative, one version (*RECB*) written by the same hand as the majority of the manuscripts and another version (*RECA*) most likely written by the same scribe, who also wrote the 2 clarino parts. The text of the latter version conforms with the text in a document (*TEXT*) containing the literary cantata texts. The editor assumes that the former version was the one initially intended for performance but that this text had to be replaced shortly before the performance.

Forsamlingen i Kirkerne var meget talrig, og savnedes intet i den Orden, Rolighed og Anstændighed, som Dagens Hensigt udfordrede." Aarhus Stifts Adresse-Contoires Tidender, Onsdagen den 7de Januarii 1801.

¹⁵In the manuscripts all parts for soprano, alto and tenor are notated in soprano clefs, and the voice types of the recitative and aria movements are not specified. The editor assumes that these movements are to be performed by the same voice type as in "Jubel Music", ie. soprano and tenor.

¹⁶Koudal 2000, pp. 355 sqq.

¹⁷ibid., p. 390.

¹⁸IMSLP, Jubel Music. Op! op i Andagtsfulde Siele (Grosmann, Heinrich Ernst).

¹⁹I Mangel af fuld Besætning, forandrede jeg Choro Adagio af Jubel-Musicken 1760 saaledes: Cornetten og 1^{te} Trompet, hvor de har Melodien, satte jeg for Clarinetto 1^{mo} i A, og af Trombone 1^{mo} og 2^{den} Trompet, blev Clarinetto 2^{do}. Trombone 2^{do} eller Tenor Basonen, blev udladt og blæst på Alt Basonen eller Trombono 1^{mo}. Bass Basonen eller Trombone 3^{die}, blev blæst paa Tenor Basonen. Den sidste Aria af $\frac{3}{8}$ Tagt, transponeredes i D $\sharp$. Violinerne stemte en halv Tone høyere, nemlig d efter Orgel c, og Trompeterne havde Sætstykker i D.

²⁰See footnote ²².

Maybe caused by scruples with the concluding words “Bøn for Fædrelandets Vel, for Kongen og hans Søn” (prayer for the good of the fatherland, the king and his son). Due to the mental illness of the nominal king, Christian VII (1749–1808), his son Frederik (1768–1839), the later king Frederik VI, had been the real, but unofficial regent since 1784. At New Year 1801 two boys had been born to the crown prince since his wedding 1790 with princess Marie Sophie Frederikke (1767–1852). Both boys died shortly after birth and so did two of their daughters.²¹ Since everyone knew who was the real regent it may have been highly inappropriate to pray for ‘the son of the king’.

Most of the existing manuscripts are written by the same hand, a professionally skilled copyist. Exceptions are the clarino parts and the primary version of the recitative, both of them apparently written by the same different hand.

<i>SC</i>	“Coro” and “Choral”, conductor’s score (reduced).
<i>RECA</i>	Recitative score (performed version).
<i>RECB</i>	Recitative score (alternative version).
<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 ^{mo} ” in D.
<i>TRP2</i>	Separate part for “Clarino 2 ^{do} ” in D.
<i>TRB1</i>	Separate part for “Alto Basson” (alto trombone) notated as an instrument in D.
<i>CL1</i>	Separate part for “Clarinetto 1 ^{mo} ” in A.
<i>CL2</i>	Separate part for “Clarinetto 2 ^{do} ” in A.
<i>ORG</i>	Separate part for “Organo Transposito”, notated a major second lower, ie for an instrument in “high choir pitch”. ²²
<i>TEXT</i>	Litterary texts: “Text til Musiken i Aarhus Kirker paa 1 ^{ste} Januar ij 1810 i Anledning af det 19 ^{tende} Aarhundredes Indtrædelse ved Mag: H: E: Groesmann, Skolens Cantor.”

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 1801. 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^{do}” part is missing in the full score.

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
37	Ch.T	2	“d” in <i>SC</i> .
37	Trb1	2	“d” in <i>SC</i> .
50	Cl1	4	“e” in <i>SC</i> .
57	Cl1		 in <i>SC</i> .

Recitativ

Bar No.	Part	Note No.	Comment
31	Sl.S	6	$\frac{1}{16}$ note in <i>RECA</i> .

²¹Wikipedia-DA, Frederik 6.

²²The 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)

Choral

Bar No.	Part	Note No.	Comment
2–3	S		 in <i>SC</i> and <i>ORG</i> .
9	T	1	“a” in <i>SC</i> and <i>CHT</i> causing a consecutive octave and fifth with the soprano and alto parts resp.
22	Trp2	2	“f” in <i>TRP2</i> .

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