



MAURIZIO MACHELLA

Arranger, Interpreter, Publisher

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About the artist

Famous musician and organist, known throughout the world.
Italian publisher, researcher and organist. Music collaborator with "MIKAEL TARIVERDIEV FOUNDATION" in Moscow. The I.net Greatest Organ Music Resource in the World. The most complete private library of music scores for organ and harpsichord. I published rare scores of organ and harpsichord music with Armelin Musica of Padova (www.armelin.it) A part of my bibliography can be found in: <http://www.bam-portal.de> and with the sheet music world center: "Free-scores.com".
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Qualification: Organist

Artist page : www.free-scores.com/Download-PDF-Sheet-Music-gjordaniello.htm

About the piece



Title: Christ ist erstanden / Christ fuhr gen Himmel
Composer: Gronau, Daniel Magnus
Copyright: Public Domain
Publisher: MACHELLA, MAURIZIO
Instrumentation: Organ solo
Style: Classical

MAURIZIO MACHELLA on free-scores.com

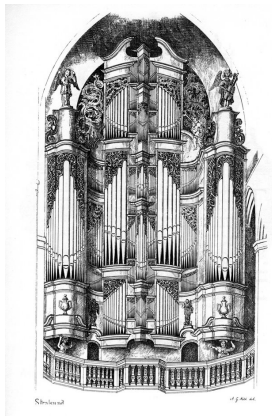


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Christ ist erstanden / Christ fuhr gen Himmel

edited by
Maurizio Machella

Daniel Magnus GRONAU
1700 ?-1747



Musical notation for the first system, including a treble clef staff with trills, a bass clef staff, and a Ped. (pedal) staff with fingerings (5, 3, 6, 4#, 6, 6, 5, 3, 3).

Musical notation for the second system, including a treble clef staff with trills and a bass clef staff with fingerings (6, 5, 6, 6, 5, b, #).

Musical notation for the third system, including a treble clef staff with trills and a bass clef staff with fingerings (6, 6, b, 6#, 6, 6, 5, 6, 4, 6).

Musical notation for the fourth system, including a treble clef staff with trills and a bass clef staff with fingerings (5, 4#, 3, 6, 3, 6, 5, 6, 5#).

9

Seconda:
a (2) Claviature con Pedale

1 CLAV.: Princip. 8.
Flauto 8. Octava 4. Flauto Allemanda
Trombetta 8. Octava 2.

2 CLAV.: Octava 8. Flauto 8.
Quintadena 8. Octava 4. Octava 2.
Cimbali 3. Mixtura.

PEDALE: Princip. 16. Violone 16.
Basso Coperto 16. Octava 8. Tromba 8.
Trombone 16.

Vivace. Con Cimbali

11

14

17

20

23

26

29

32

Allegro. Timpano con Cimbali

Terza:

MAN.: Princip.: 8.
Octava 4. Flauto 8.
Octava 2. Mixtura.
Flauto Allemanda.

PEDALE. Princip.: 16.
Octava 8. Trombone 32.
Tombone 16. Tromba 8.

39

3 5 6 5

42

6 6 5 6 # 3

45

6 b 6 6# # 3

48

6 # 5 b

51

b 3 6 5 6 5 #

54

Musical score for measures 54-55. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex melodic line with many sixteenth notes and some accidentals (flats and sharps). The bass clef staff contains a bass line with a flat (b) and a triplet of eighth notes (3) followed by a sixteenth note (6).

56

Musical score for measures 56-57. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff continues the melodic line from the previous system. The bass clef staff contains a bass line with a flat (b), a sixteenth note (6), a flat (b), and a sharp (#).

58

Musical score for measures 58-59. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff continues the melodic line. The bass clef staff contains a bass line with a triplet of eighth notes (3) and a five (5), followed by a triplet of eighth notes (3) and a sixteenth note (6) with a flat (b), a fourth (4), a sharp (#), a fifth (5), and a triplet of eighth notes (3).

Die Registrierungen von Daniel Magnus Gronau für die Orgel von St. Johann in Danzig 1746

Von Daniel Magnus Gronau (ca. 1700-1747), der 1730-47 als Organist an St. Johann in Danzig tätig war, sind zwei Bände mit Choralvariationen über etwa 100 Choräle erhalten. Leider sind bis heute nur einige wenige seiner Choralvariationen im Druck erschienen.

Gronau hat seine Kompositionen durchweg mit Registrierungen versehen. Sie beziehen sich sehr wahrscheinlich auf die dreimanualige Orgel von St. Johann in Danzig. Diese ging zurück auf Merten Friese 1625-29, wurde aber mehrfach umgebaut. In Gronaus Amtszeit an St. Johann fiel ein tiefgreifender Umbau mit starker Erweiterung durch den Danziger Orgelbauer Andreas Hildebrandt 1744-46. Die Registrierungen scheinen sich auf den Zustand der Orgel nach diesem Umbau zu beziehen. Überliefert ist die Disposition dieser Orgel durch Aufzeichnungen aus den Jahren 1800 und 1845. Die Orgel scheint zu diesen Zeitpunkten noch weitgehend im Zustand von 1746 gewesen zu sein:¹

I. Rückpositiv	II. Hauptmanual	III. Oberwerk (Brustwerk)	Pedal
Principal 8'	Principal 16'	Flöte 8'	Principal 16'
Gedacte Flöt 8'	Quintadena 16'	Principal 4'	Violon 16'
Flöt allamande 8'	Octava 8'	Blockflöte 4'	Unter Baß (offen) 16'
Kurtzflöt 8'	Holflöt 8'	Schwegel 1'	Subbaß 16'
Octava 4'	Spiel Flöt 8'	Sing. Regal 8'	Gedacter Subbaß 16'
Rohrflöt 4'	Quintadena 8'	Glockenspiel ab g	Naßat 10 2/3'
Salicional 4'	Viol di Gambe 8'		Octava 8'
Quinta 2 2/3'	Octava 4'		Hollflöt 8'
Octava 2'	Rohrflöt 4'		Ofne Flöt 8'
Mixtur 4fach	Quinta 2 2/3'		Octava 4'
Trompet 8'	Octava 2'		Quinta 2 2/3'
Hoboe Discant 8'	Mixtur 6fach		Octava 2'
	Cimbel 3fach		Schwiegel 1'
	Fagott 16'		Mixtur 6fach
	Vox humana 8'		Cimbel 3fach
			Posaune 32'
			Posaune 16'
			Trompet 8'
			Schalmey 4'

Tremulant, 3 Cimbelsterne, Pauke, 4 Sperrventile

In Gronaus Registrierungen treten allerdings etliche Registernamen auf, die sich nicht in dieser Disposition wiederfinden, doch sind sie unschwer den 1800 genannten Registern sachlich zuzuordnen. Nur eine von Gronau erwähnte Sesquialtera im Rückpositiv wurde vor 1800 offensichtlich entfernt. Eine Anzahl von Gronaus Registrierungen hat Gotthold Frotscher 1926 zusammengestellt und publiziert:²

Ach Gott, wie manches Herzeleid

Choral: keine Angabe

Var. 1 (Largo): Man. (HW) Flauto 8', Quintadena 8'

Ped. Flauto 8', Basso coperto (= Hollflöt?) 8'

¹ wiedergegeben in: W. Renkewitz und J. Janca, Geschichte der Orgelbaukunst in Ost- und Westpreußen von 1333 bis 1944. Bd. 1 Würzburg: Weidlich 1984, S. 203.

² G. Frotscher, Zur Registrierkunst des achtzehnten Jahrhunderts. In: Bericht über die Freiburger Tagung für Deutsche Orgelkunst vom 27. bis 30. Juli 1926. Hg. v. Wilibald Gurlitt, Augsburg: Bärenreiter 1926, S. 70-75.

- Var. 2 (Vivace): I. M. Flauto 8', Octava 4', Salicetto (= Salicional) 4'
II. M. Octava 8', Flauto 8', Flauto 4', Octava 2' (c.f.)
Ped. Princ. 16', Basso Coperto (= Gedacter Subbaß?) 16', Octava 8'
- Var. 3 (Larghetto): Man. (RP) Princ. 8', Flauto allemanda (8'), Flauto 4'
Ped. Princ. 16', Basso Coperto (= Gedacter Subbaß?) 16', Violone 16', Octava 8', Cornetto (= Schalmey) 4' (c.f.)
- Var. 4 (Allegro): Man. (HW) Quintadena 16', Flauto 8', Flauto 4'
kein Pedal
- Var. 5 (Andante): Man.: mf
Ped. f
- Var. 6: Pedal solo: Principale 16', Violone 16', Basso Coperto (= Gedacter Subbaß?) 16', Octava 8', Flauto 8', Octava 2', Cimbali 3'

Ein feste Burg ist unser Gott

- Var. ?: Pedal solo: Principal 16', Violone 16', Basso Coperto (= Gedacter Subbaß?) 16', Octava 8', Flauto 8', Octava 4', Quinta 3', Octava 2', Mixtura, Trombone (= Posaune) 32', Trombone 16', Tromba (= Trompet) 8', Cornetto (= Schalmey) 4'

Erschienen ist der herrlich Tag

- Choral: keine Angabe
- Var. 1 (Vivace) Man. (RP) Princ. 8', Octava 4', Octava 2', Trombetta 8'
Ped. Princ. 16', Violone 16', Basso Coperto (= Gedacter Subbaß?) 16', Octava 8', Flauto 8'
- Var. 2 (un poco vivace) I. M. Flauto allemanda (8'), Princ. (= Octava) 4', Flauto 4'
II. M. Octava 8', Viola di Gamba 8', Octava 4', Vox humana (8') (c.f.)
Ped. Princ. 16', Violone 16', Octava 8', Flauto 8'
- Var. 3 (Allegro) Man. Princ. 8', Flauto 8', Octava 4', Octava 2'
Ped. Princ. 16', Trombone (= Posaune) 32', Trombone 16', Tromba (= Trompet) 8', Cornetto (= Schalmey) 4', con Cimbali (= Cimbelstern) (c.f.)
- Var. 4 (Vivace) Man. Princ. 8', Flauto 8', Octava 4', Octava 2', Mixtura
Ped. Princ. 16', Violone 16', Basso Coperto (= Gedacter Subbaß?) 16', Octava 8', Tromba (= Trompet) 8'
- Var. 5 (un poco vivace) Man. forte
Ped. forte, Timpano con Cimbali (= Pauke mit Cimbelstern)

Weitere, von Frottscher beiläufig genannte Registrierungen:

(OW) Princ. 4', Flauto 4', Octava (= Schwegel) 1', Regal 8'

(OW) Flauto 8', Princ. 4', Flauto 4', Sedecima (=Schwegel) 1'

(HW) Quintadena 16', Flauto 4'

(RP?) Flauti 8', Flauto 4', Flageoletta (= Octava?) 2', Sesquialtera (c.f.)

(HW?) Octava 8', Flauto 8', Flauto 4' (Begleitung)

(HW) Principal 16', Quintadena 16', Octava 8', Flauto 8', Quintadena 8', Octava 4', Octava 2'

(HW+OW gekoppelt?) Principal 16', Octava 8', Flauto 8', Principal 4', Flauto 4', Octava (= Schwegel) 1', Fagotto 16', Regal 8' (u.U. noch Trombetta 8')

(RP) Principal 8', Flauto 8', Coperto (= Kurtzflöt?) 8', Octava 4', Octava 2'

(RP) Principal 8', Flauto 8', Octava 4', Flauto 4', Salicetto (= Salicional) 4', Flageoletta (= Octava?) 2'

(RP) Flauto 8', Octava 4', Salicetto (= Salicional) 4'

(HW) Flauto 8', Quintadena 8'

(HW) Octava 8', Flauto 8', Flauto 4'

(?) Flauto 8', Flauto 4'

Ped. Violone 16', Coperto (= Gedacter Subbaß?) 16' Flauto 8'

Ped. Principale 16', Violone 16', Sotto Basso (= Unter Baß offen?) 16', Octava 8', Flauto 8'

(HW) Octava 8', Quintadena 8', Flauto 8', Octava 2' (c.f.)

(RP) Principal 8', Coperto (= Kurtzflöt?) 8', Octava 4', Flauto 4', Salicetto (= Salicional) 4', Octava 2' (c.f.),
(OW) Flauto 8', Principal 4', Flauto 4', Octava (= Schwegel) 1' (Begleitung)

(OW): Flauto 8', Principal 4', Flauto 4', Octava (= Schwegel) 1', Regale 8' (c.f.),

(HW): Octava 8', Flauto 8', Octava 2' (Begleitung),

Ped. Principal 16', Violone 16', Basso Coperto (= Gedacter Subbaß?) 16', Octava 8', Flauto 8'

(HW) Octava 8', Gamba (8'), Octava 4', Vox humana (8') (c.f.)

(RP) Principal 8', Flauto 8', Flauto 4' (Begleitung)

Ped. Principal 16', Violone 16', Octava 8', Flauto 8'

(RP) Principal 8', Flauto 8', Octava 4', Flauto 4', Salicetto (= Salicional) 4', Oboe 8', Trombetta 8' (c.f.)

(HW) Quintadena 16', Octava 8', Flauto 8', Flauto 4', Octava 4' (Begleitung)

(OW) Flauto 8', Principal 4' (r.H.)

(HW) Quintadena 16', Octava 8', Flauto 8', Octava 4' (r.H., c.f.)

(RP) Principal 8', Flauti 8', Flauto 4' (l.H. Begleitung)

Ped. Principal 16', Violone 16', Sotto Basso (= Unter Baß offen?) 16', Octava 8', Flauto 8'

(OW) Flauti 8', Flauto 4' (r.H.)

(HW) Flauto 8', Gamba 8', Vox humana (8') (r.H. c.f.)

(RP) Principal 8', Flauti 8' (l. H. Begleitung)

Ped. Violone 16', Sotto Basso (= Unter Baß offen?) 16', Octava 8'