# HARMONIA ORGANICA.

## In Tabulaturam Germanicam composita.

## I.

## PRÄAMBULA per omnes Tonos Figurales.

## II.

## FANTASIÄ.

## III.

## FUGA.

## IV.

## INTONATIONES.

## V.

## MAGNIFICAT.

**Autore**

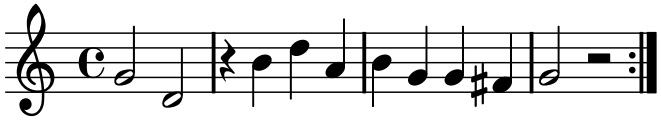
**Johanne-Erasmo Kindermann Norimberg:**

**Organista Ägidians.**

**NORIMBERGÄ.**

**aere incisa, sumptibus Authoris.**

**Fuga à 3 & 7 voc:**



**Anfang gedenckt das Endt.**

**ANNO M.D.C.XLV.**

Transcribed and edited by Albert Kreuser.

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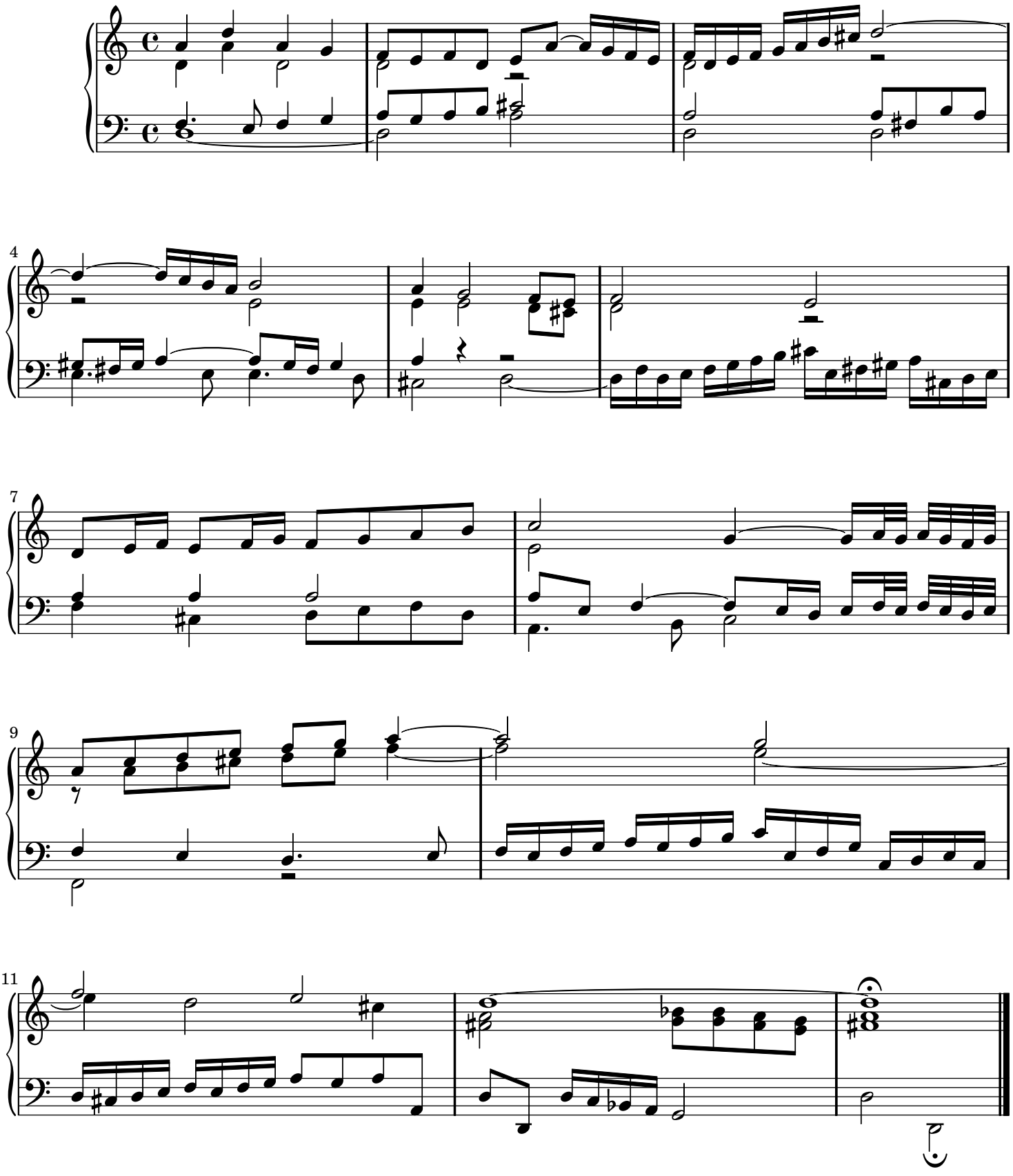
# Harmonia organica

Johann Erasmus Kindermann
(1616-1655)

## I. Präambulum 1. et 2. Toni



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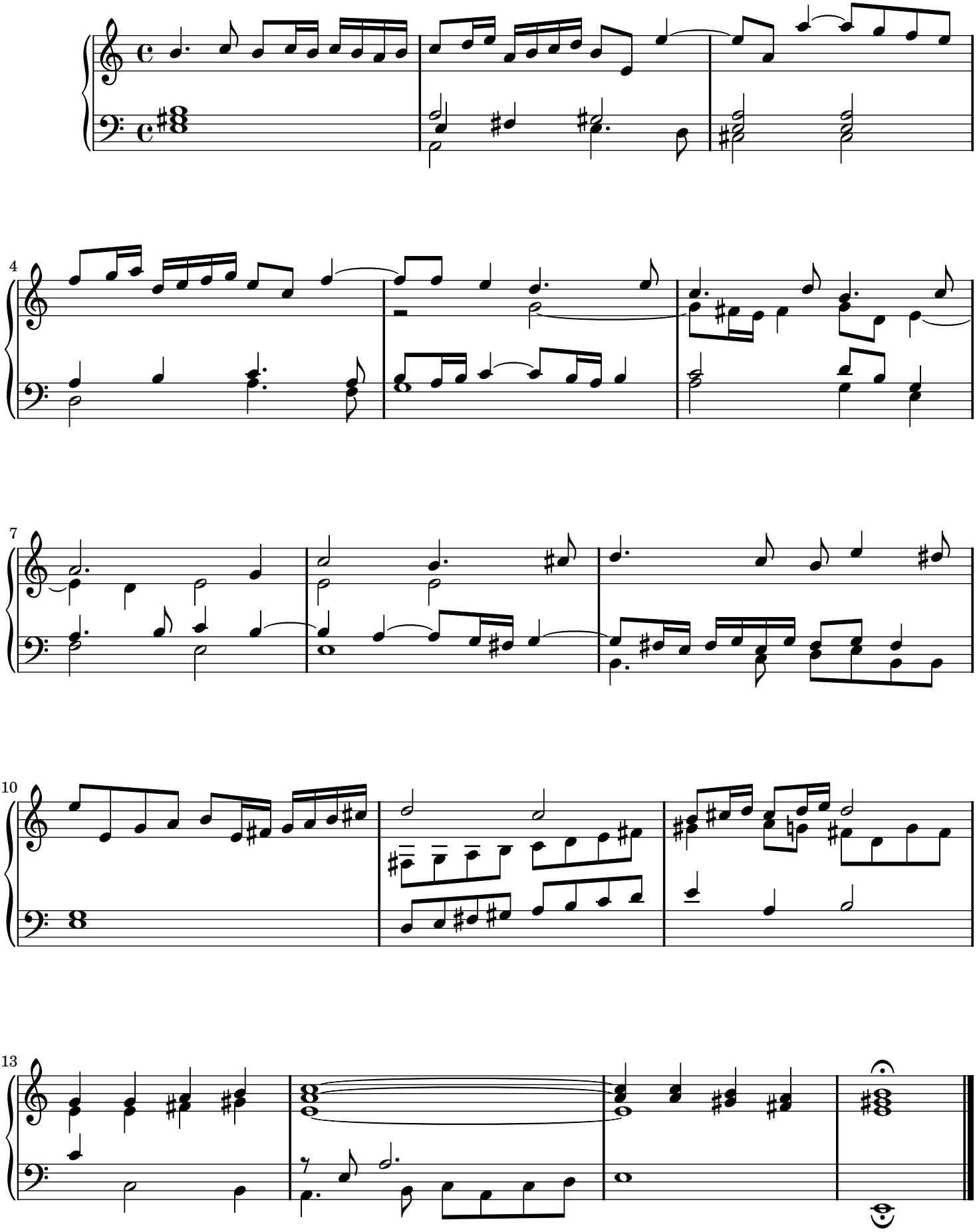

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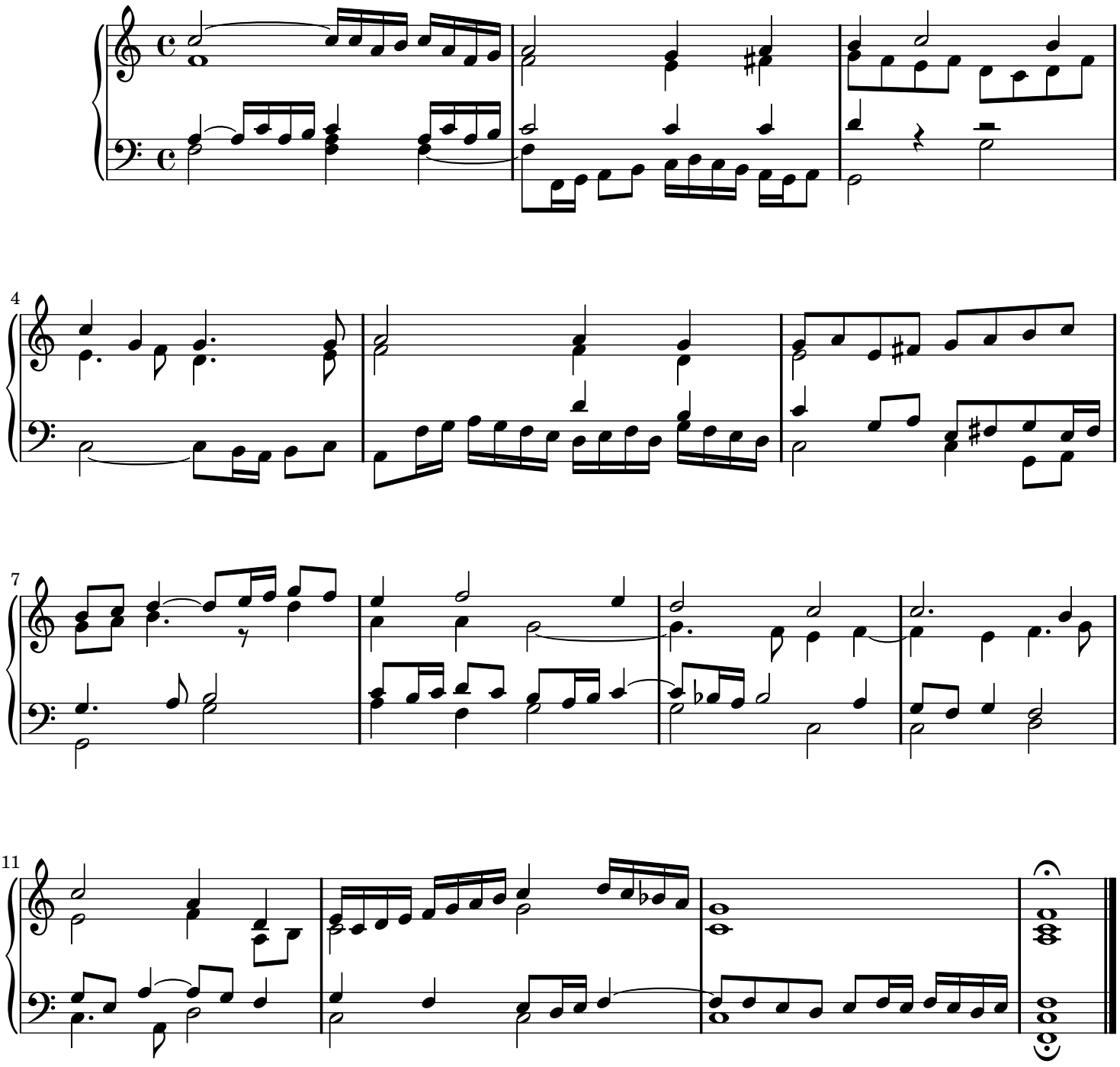
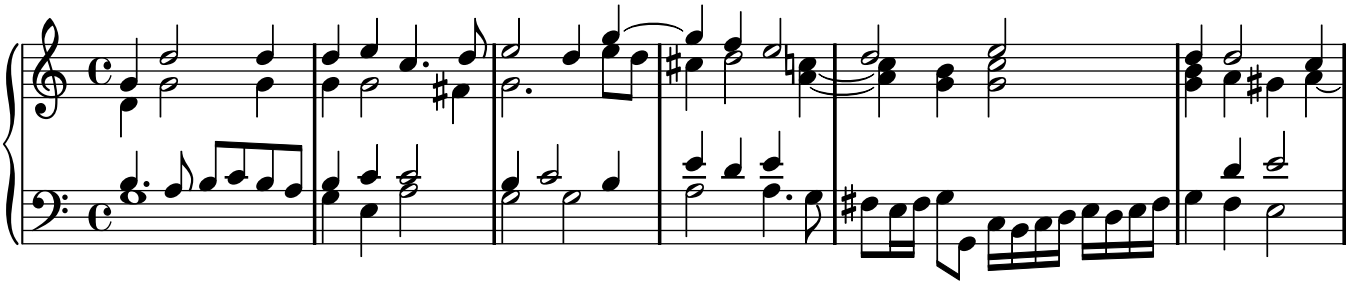
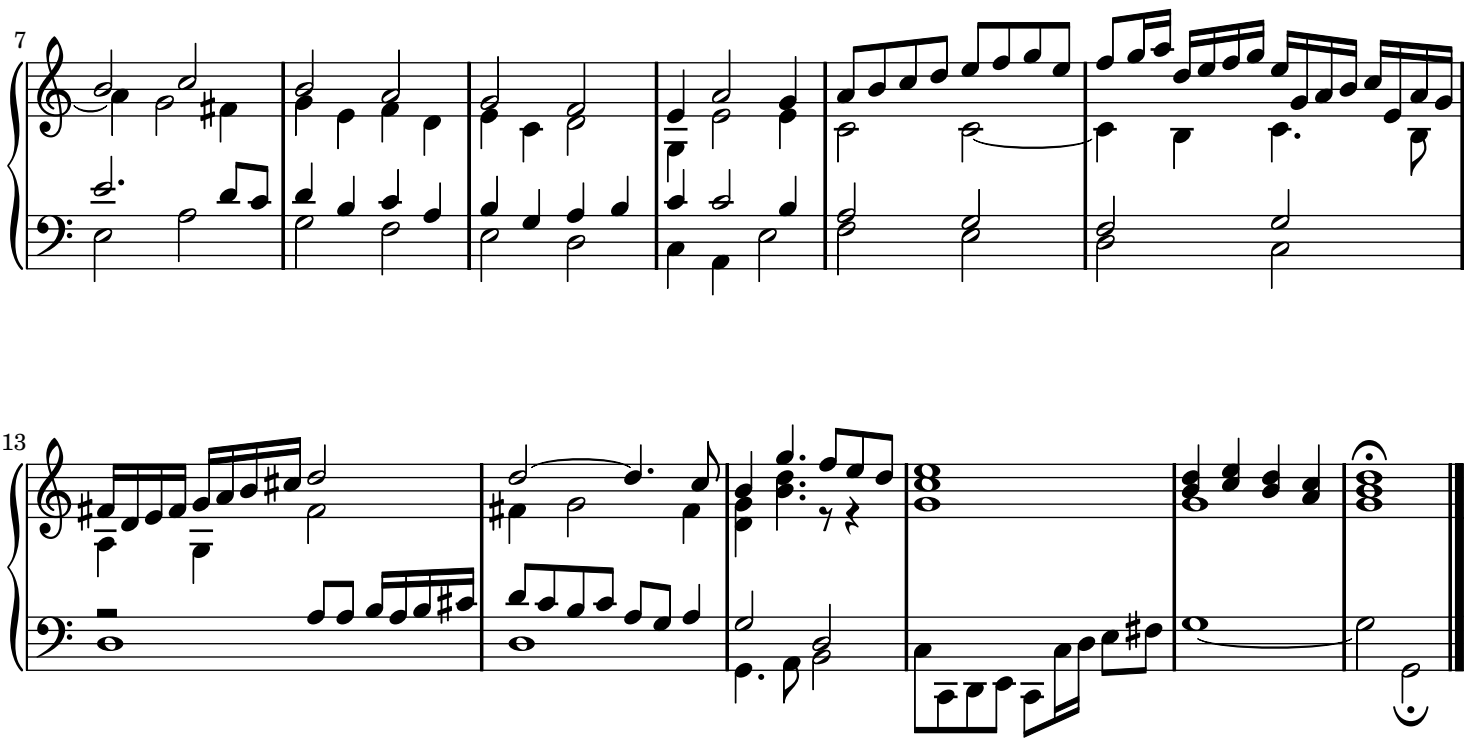


## IV. Präambulum 7. et 8. Toni





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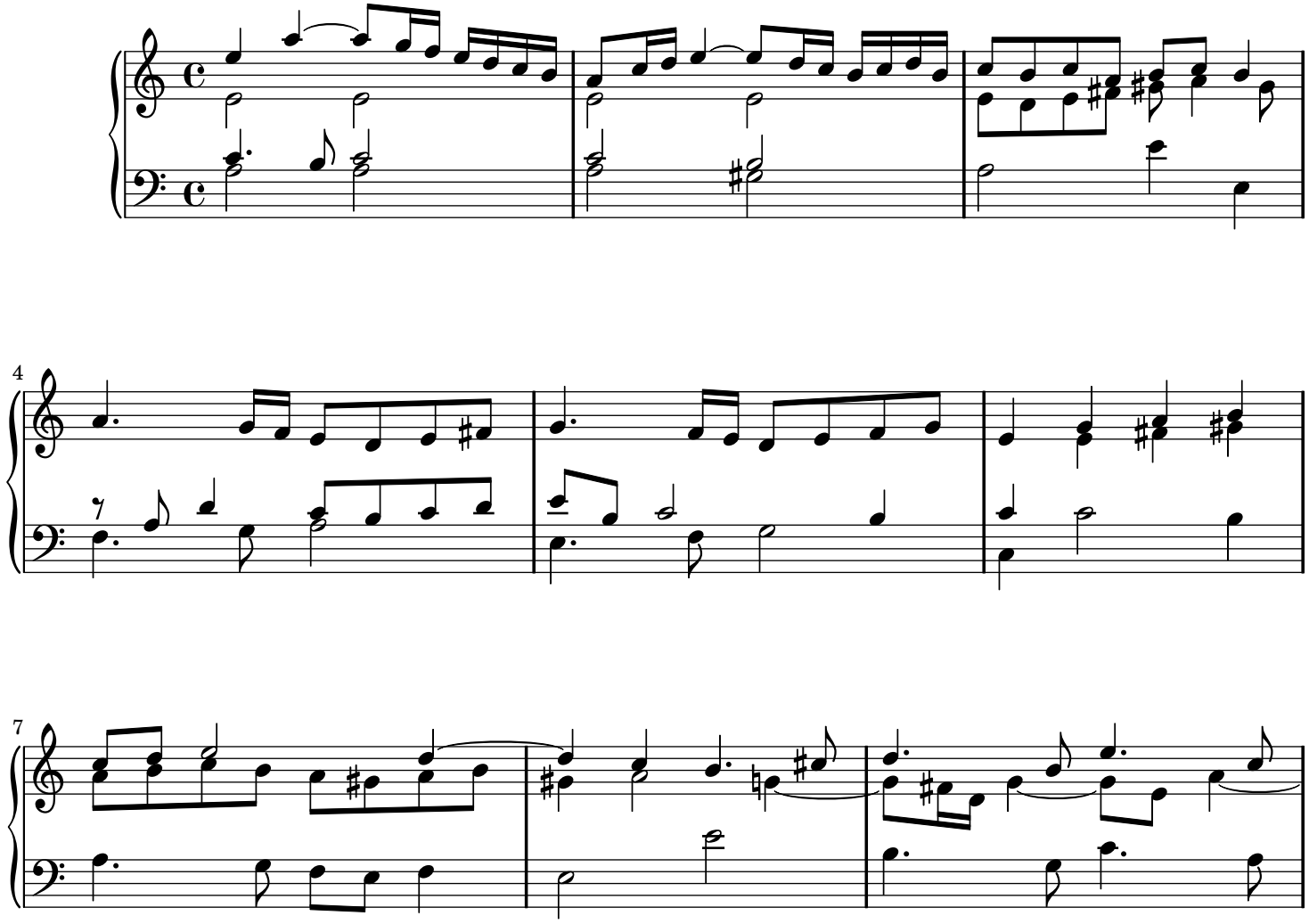

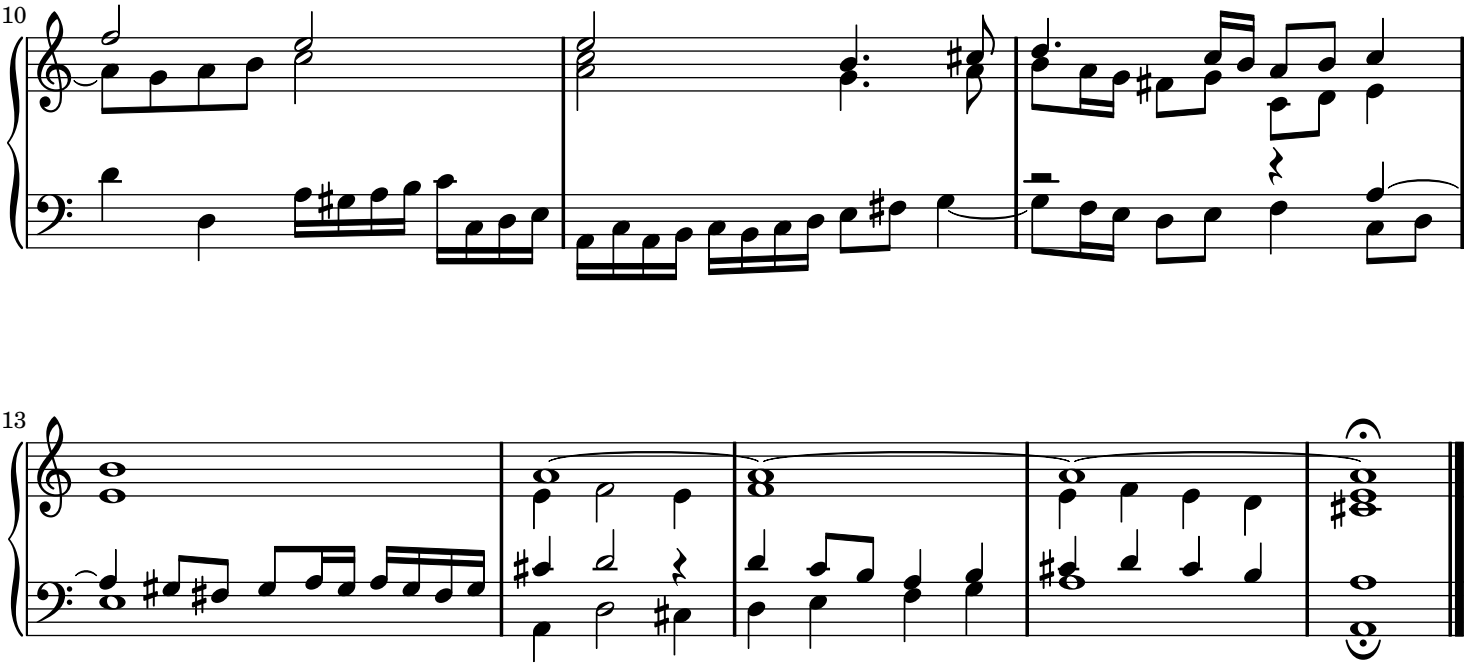

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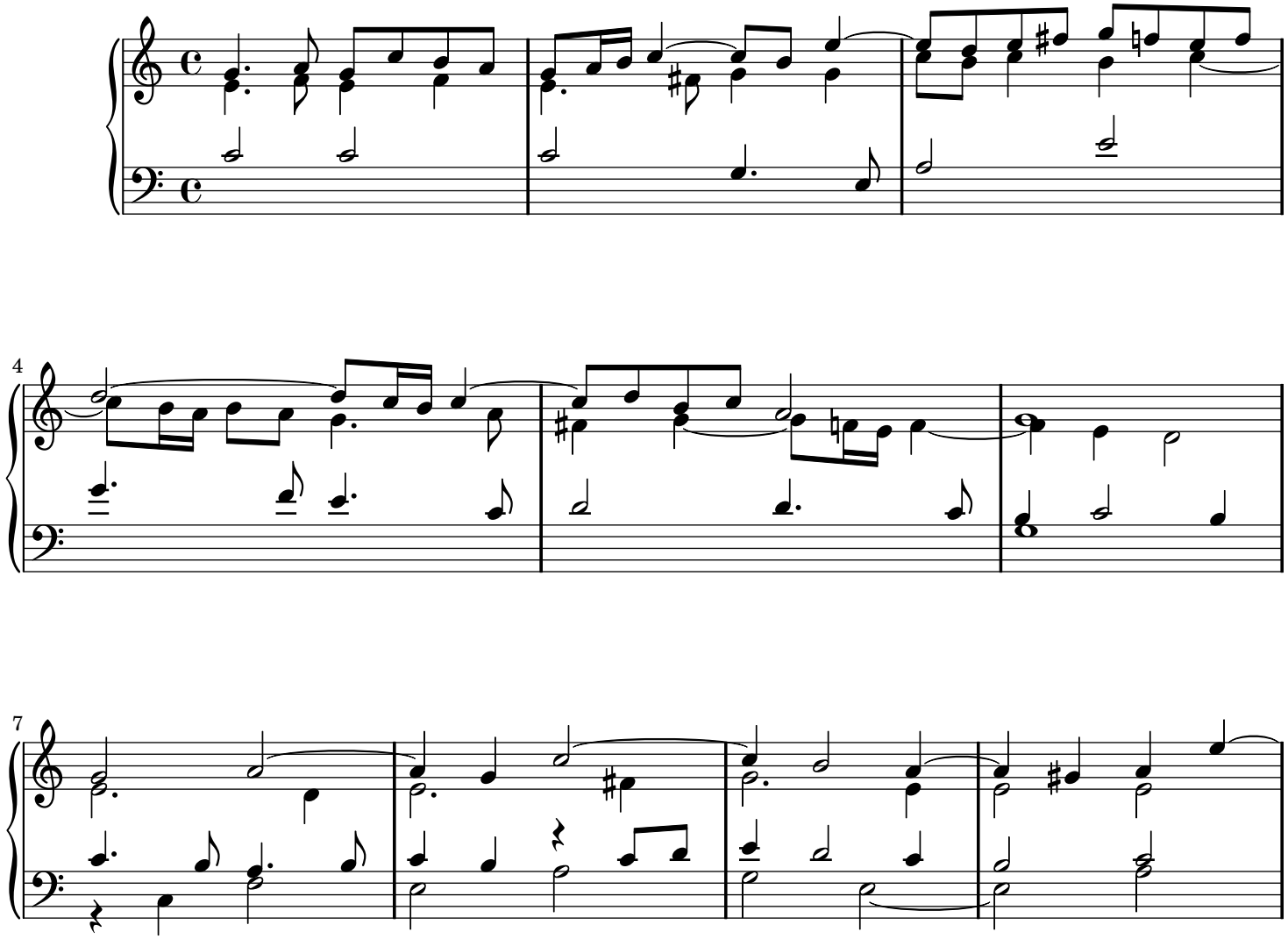

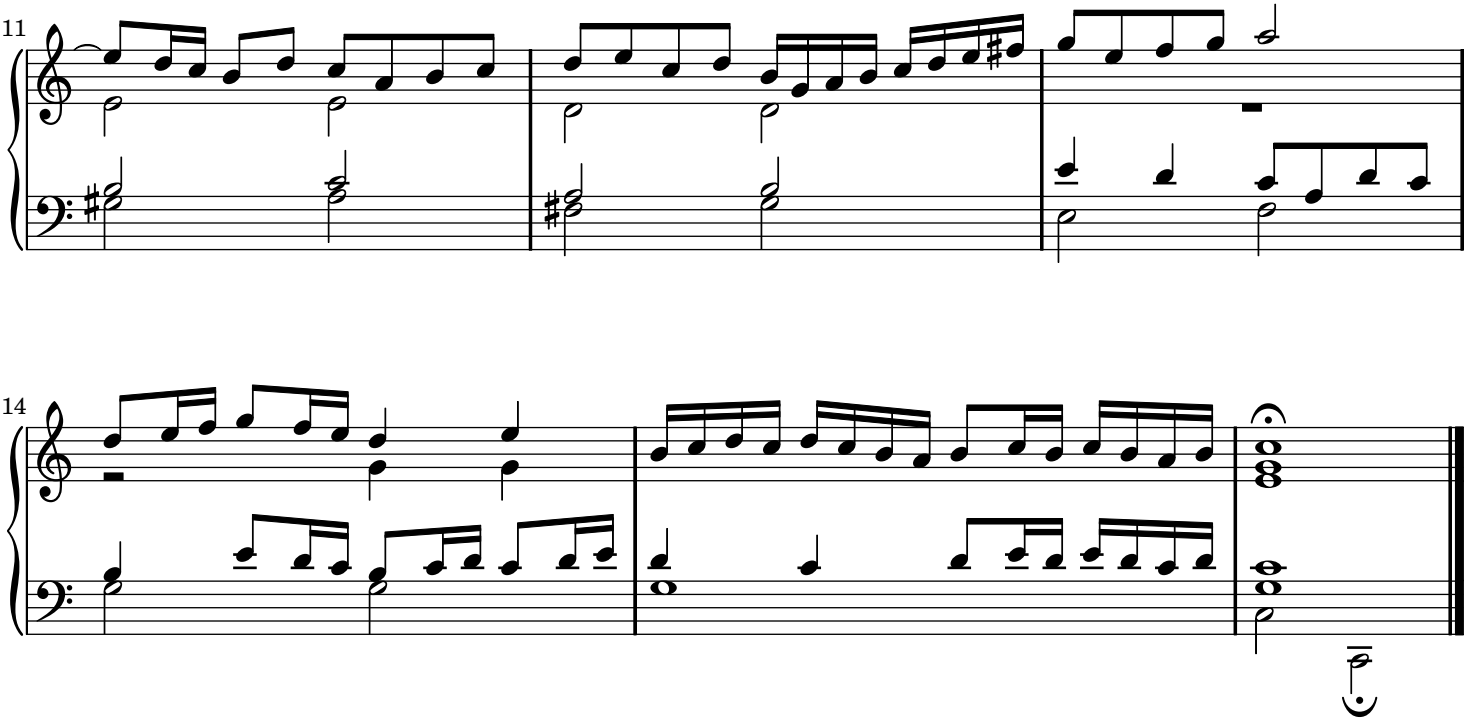

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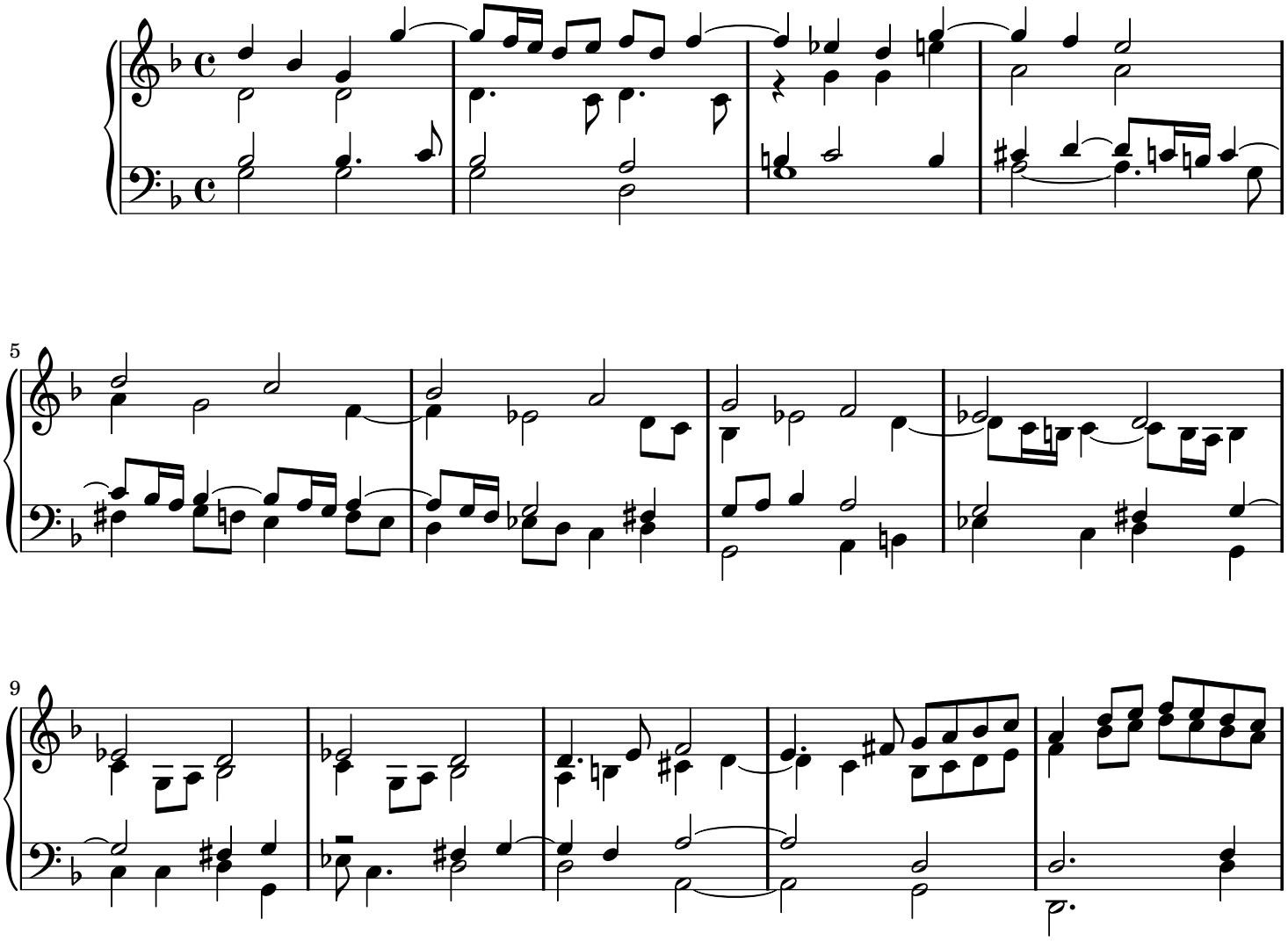

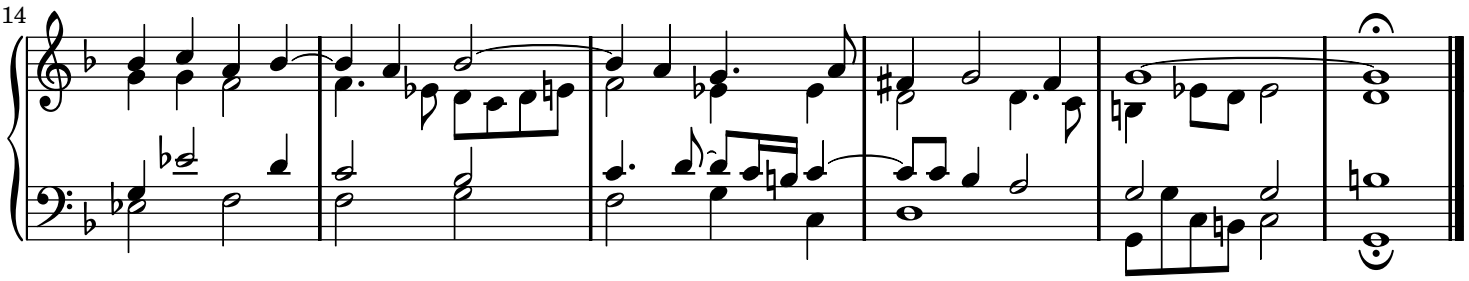

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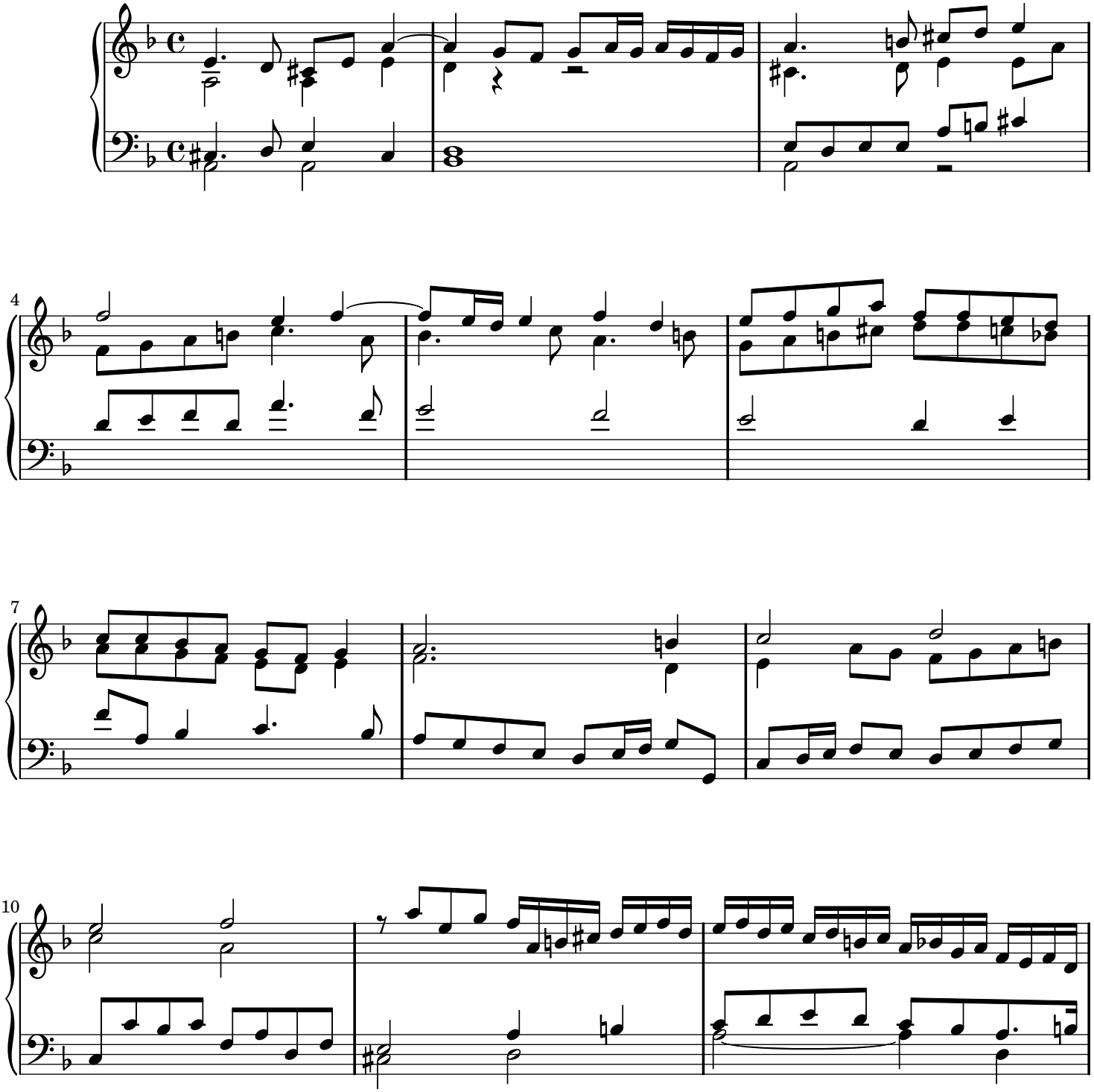

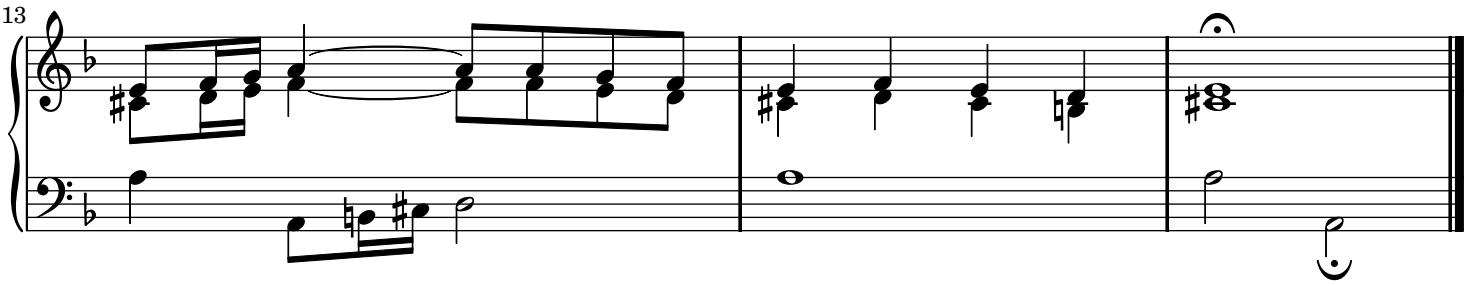

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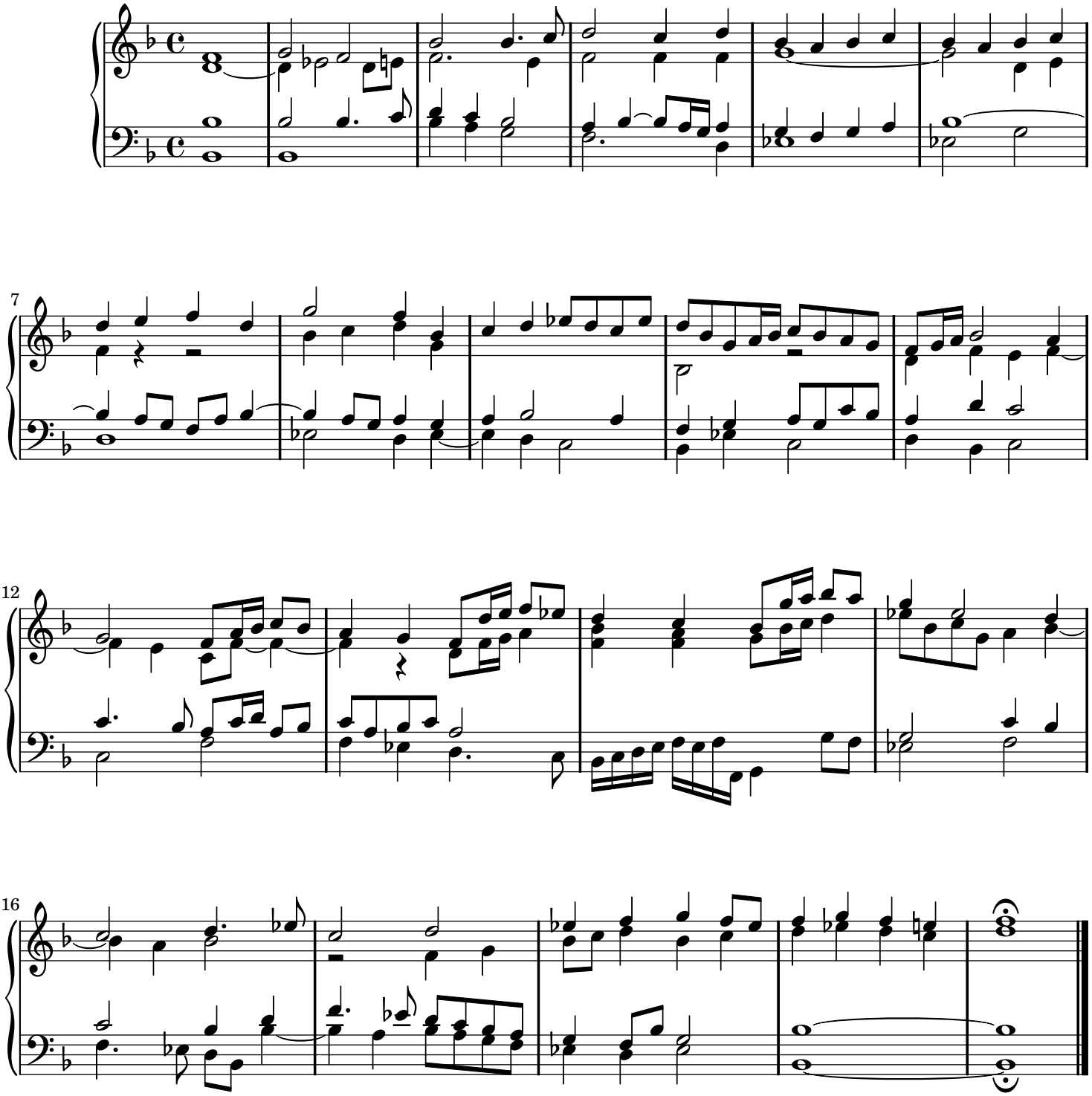

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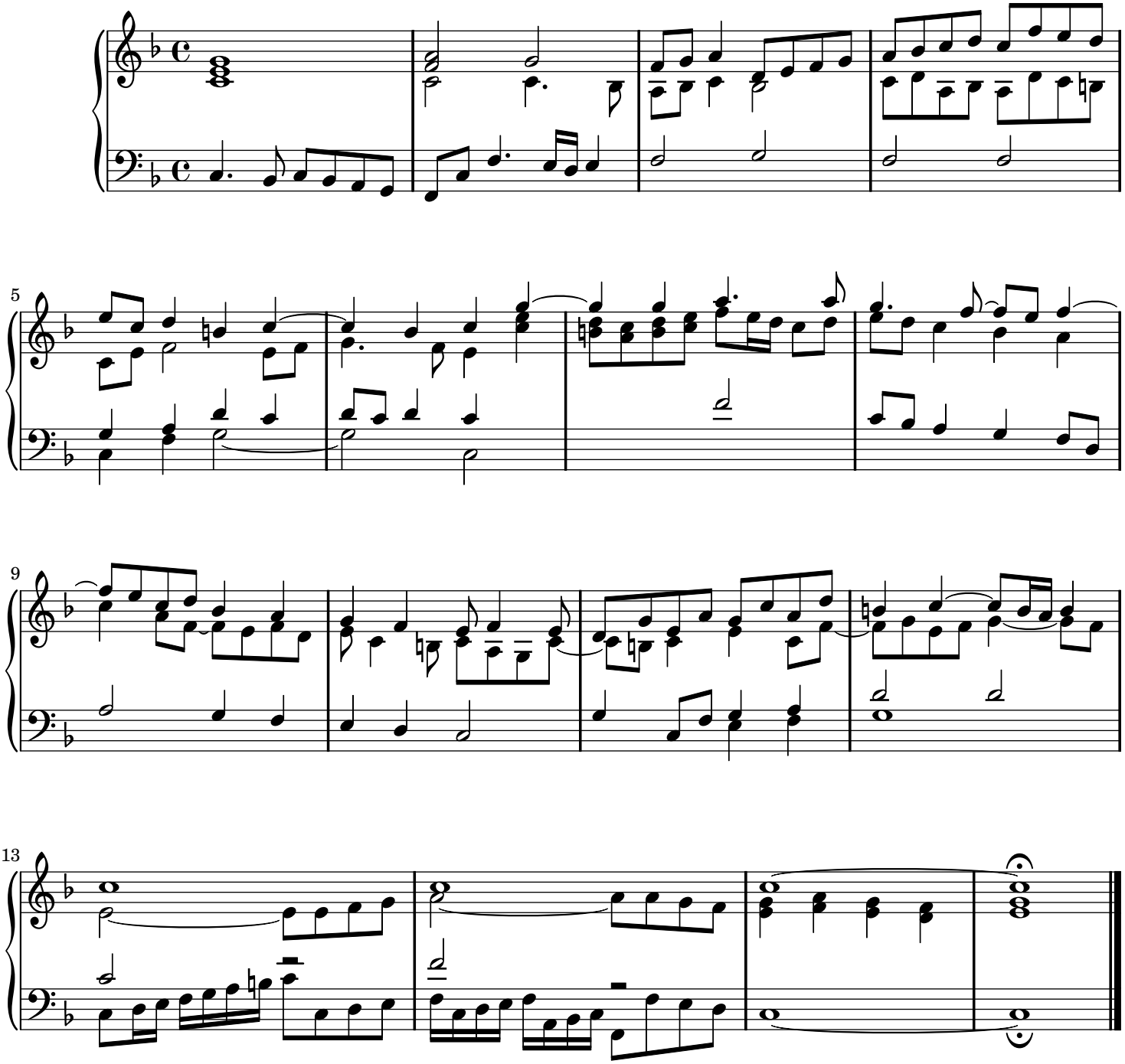

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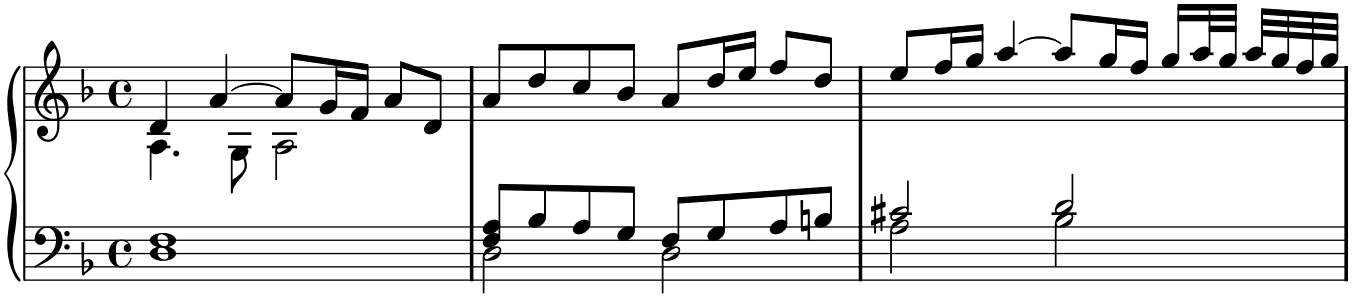

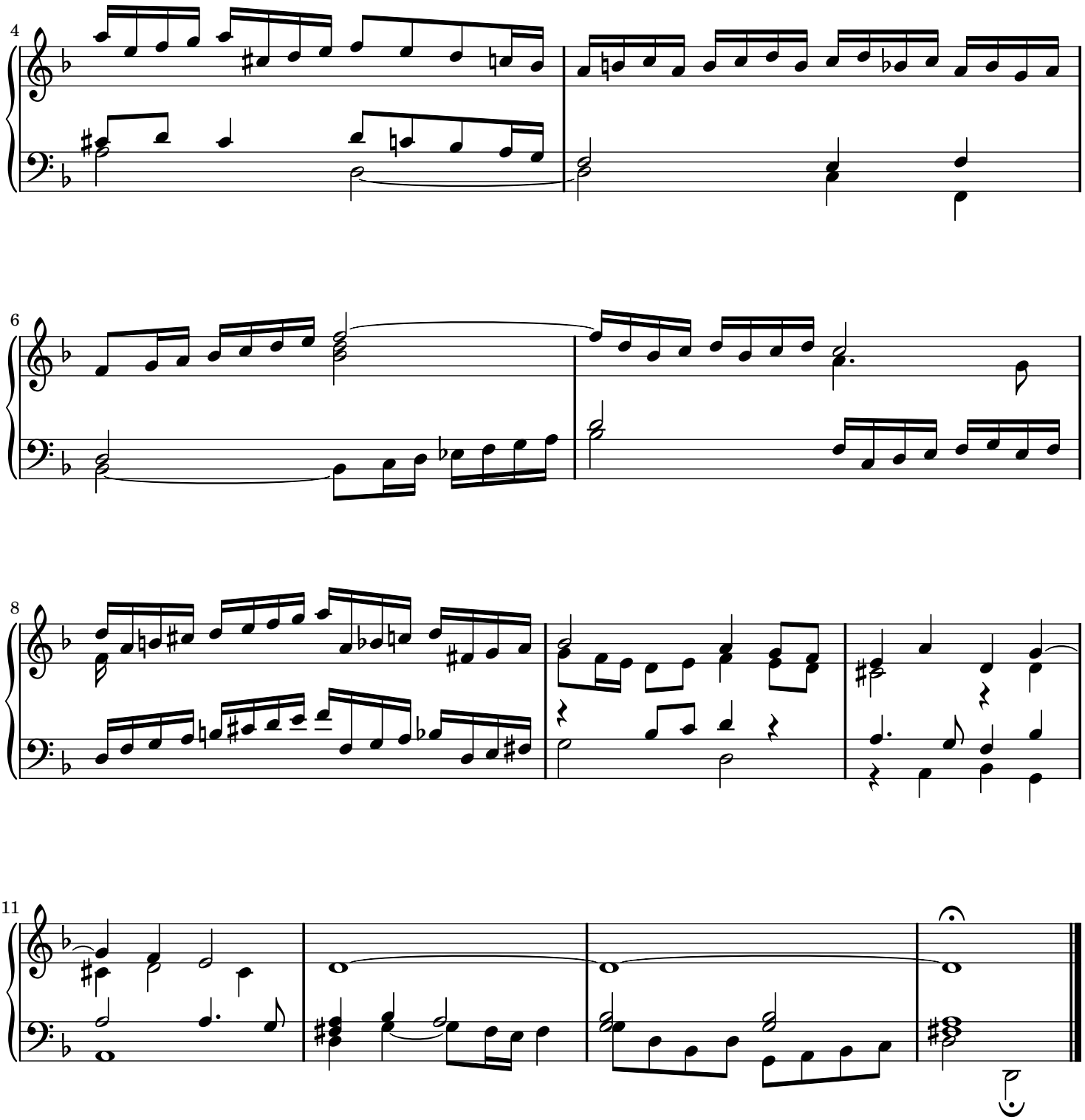

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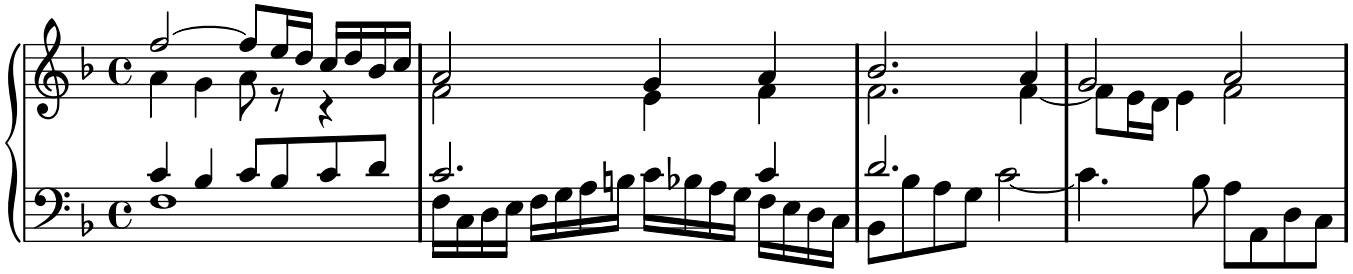

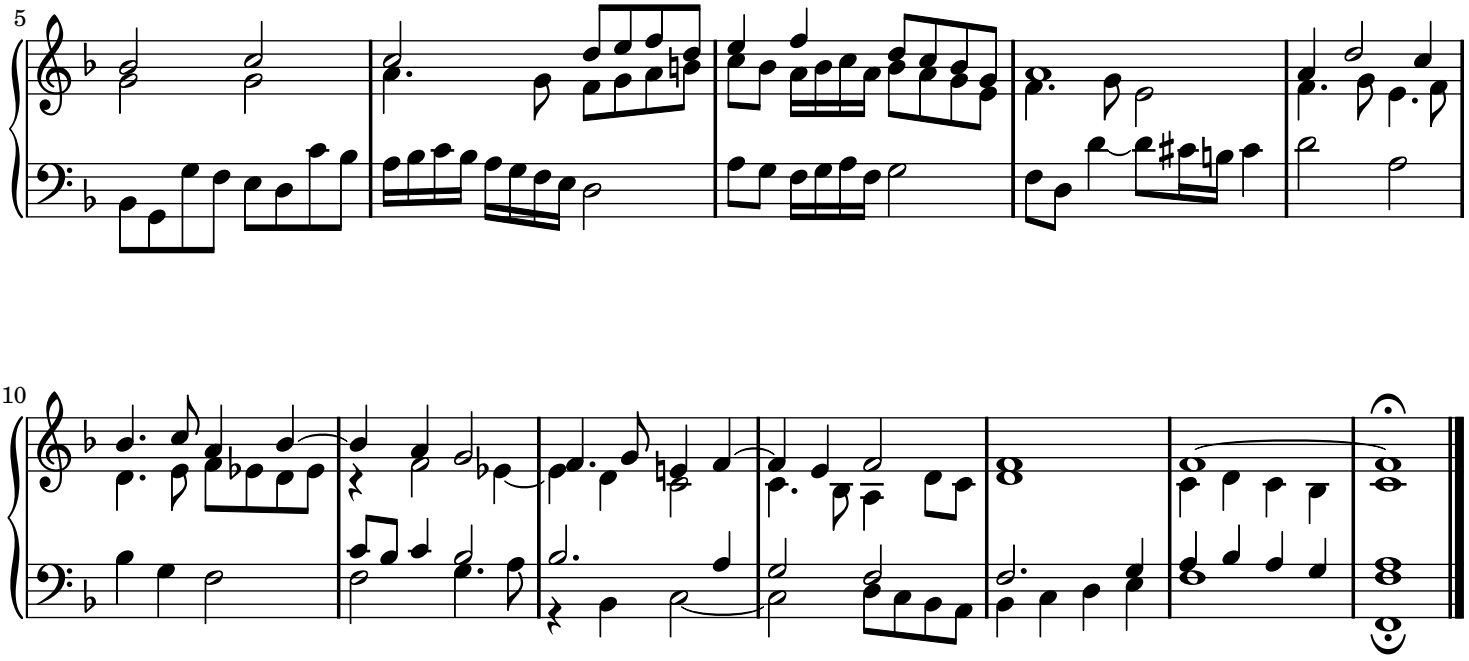

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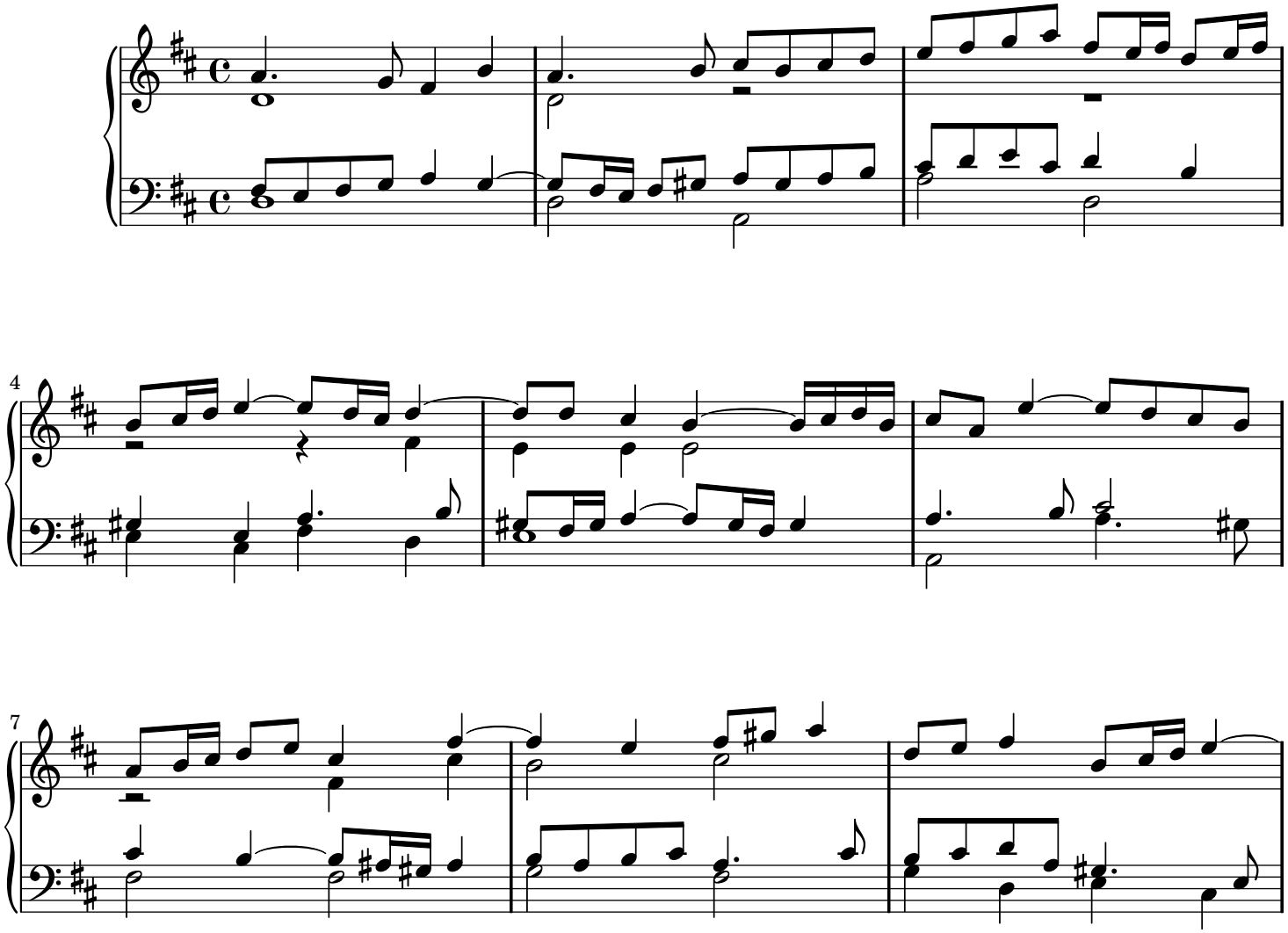
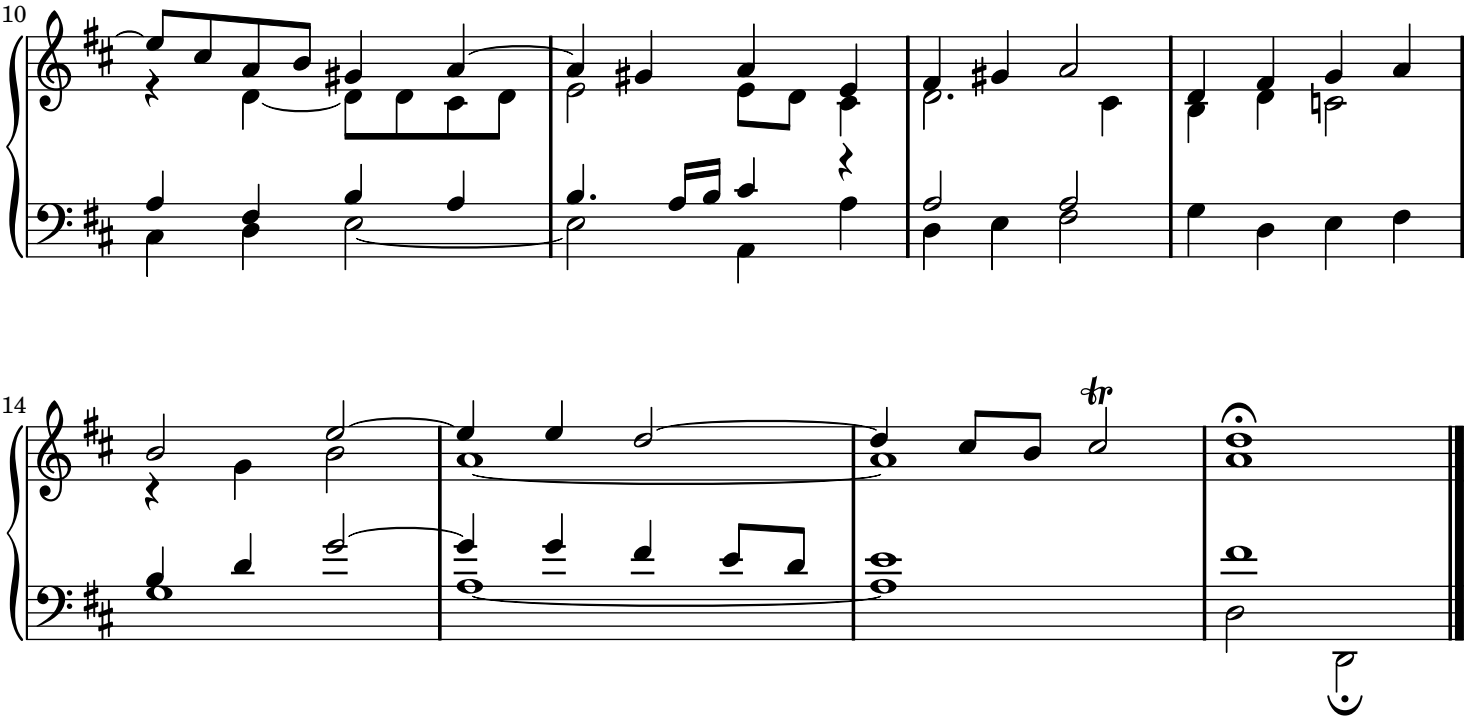
**Transpos. per Secundam**





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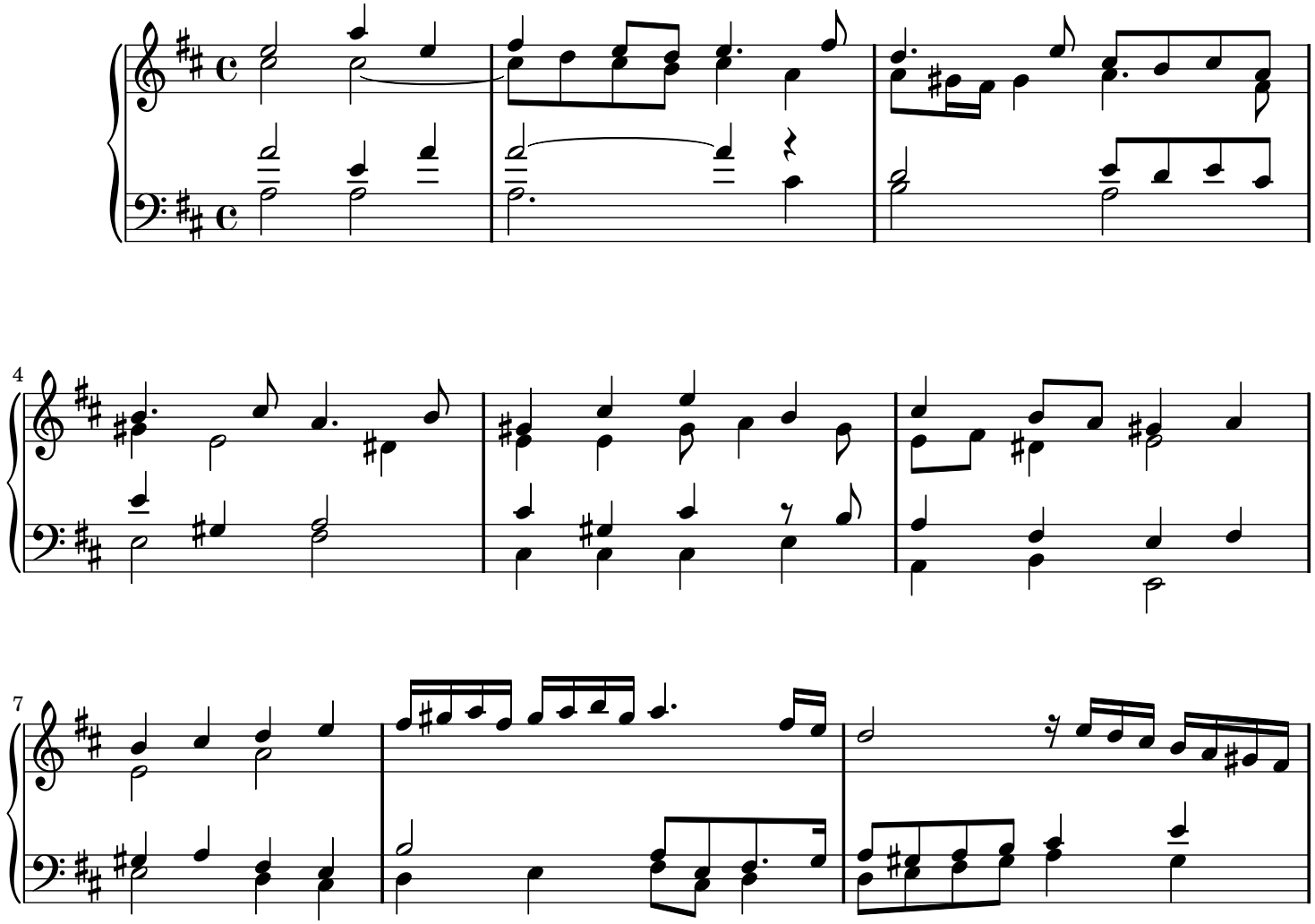
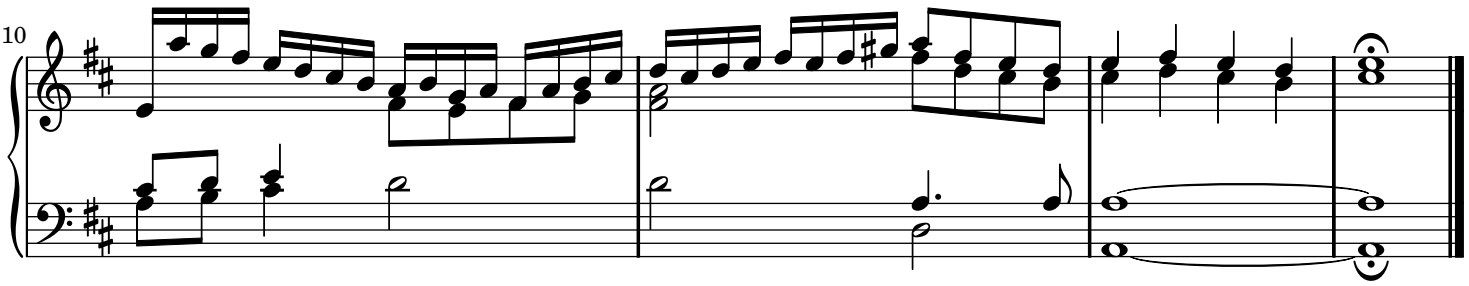
**Per Secundam transpos.**



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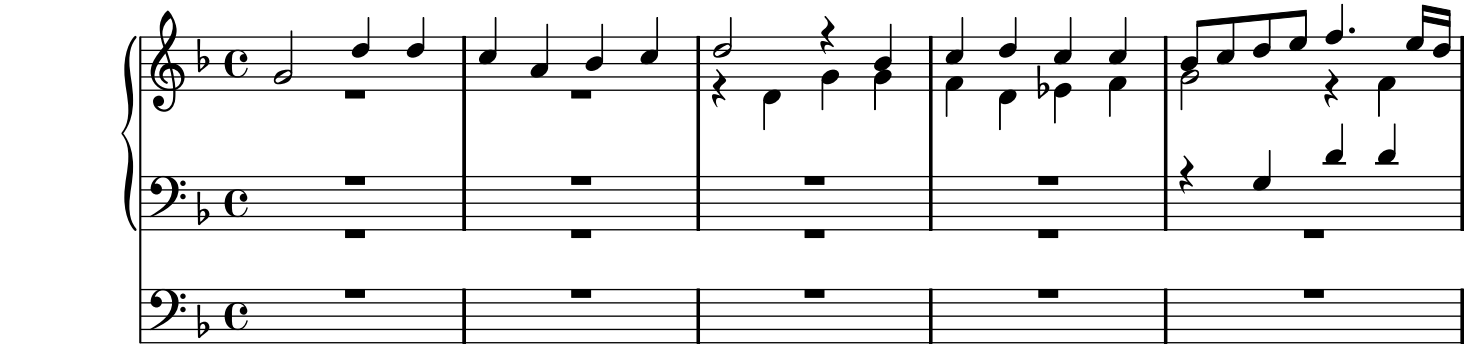

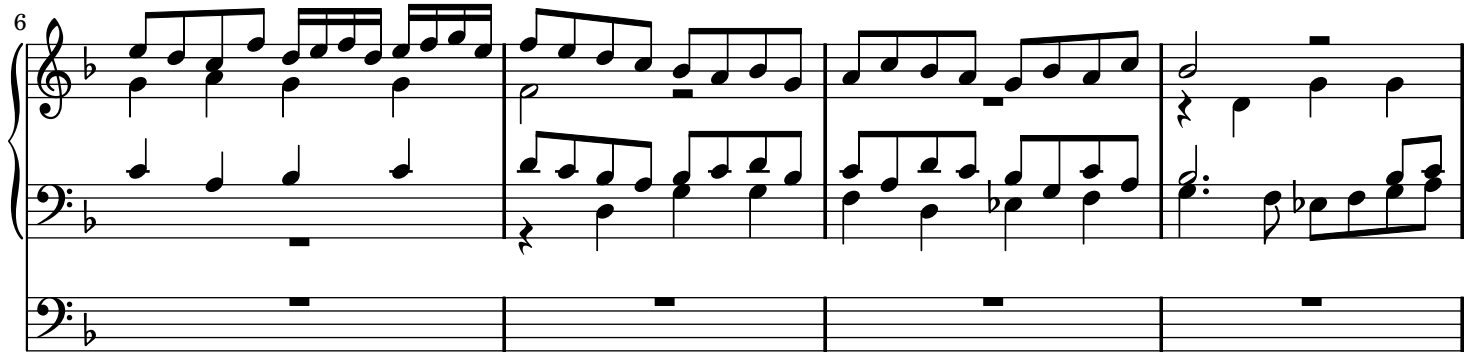


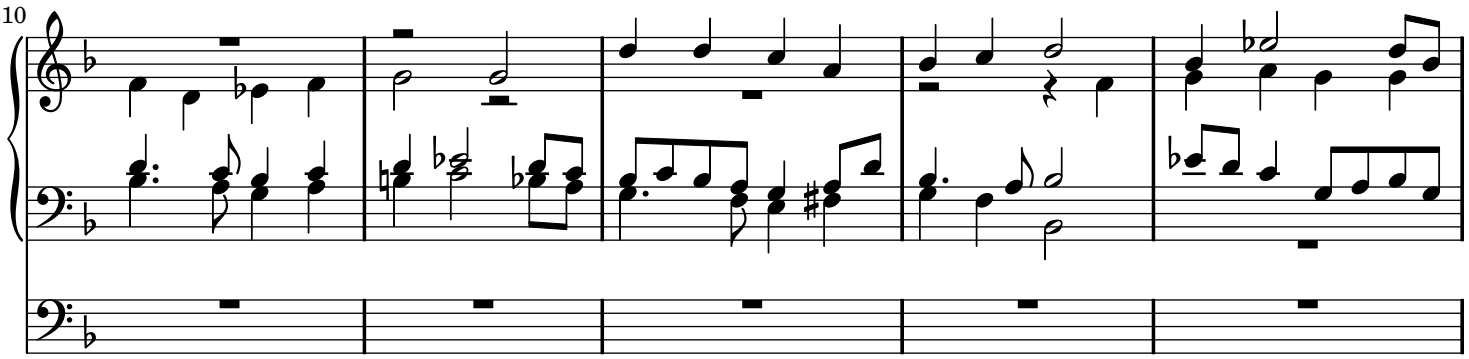

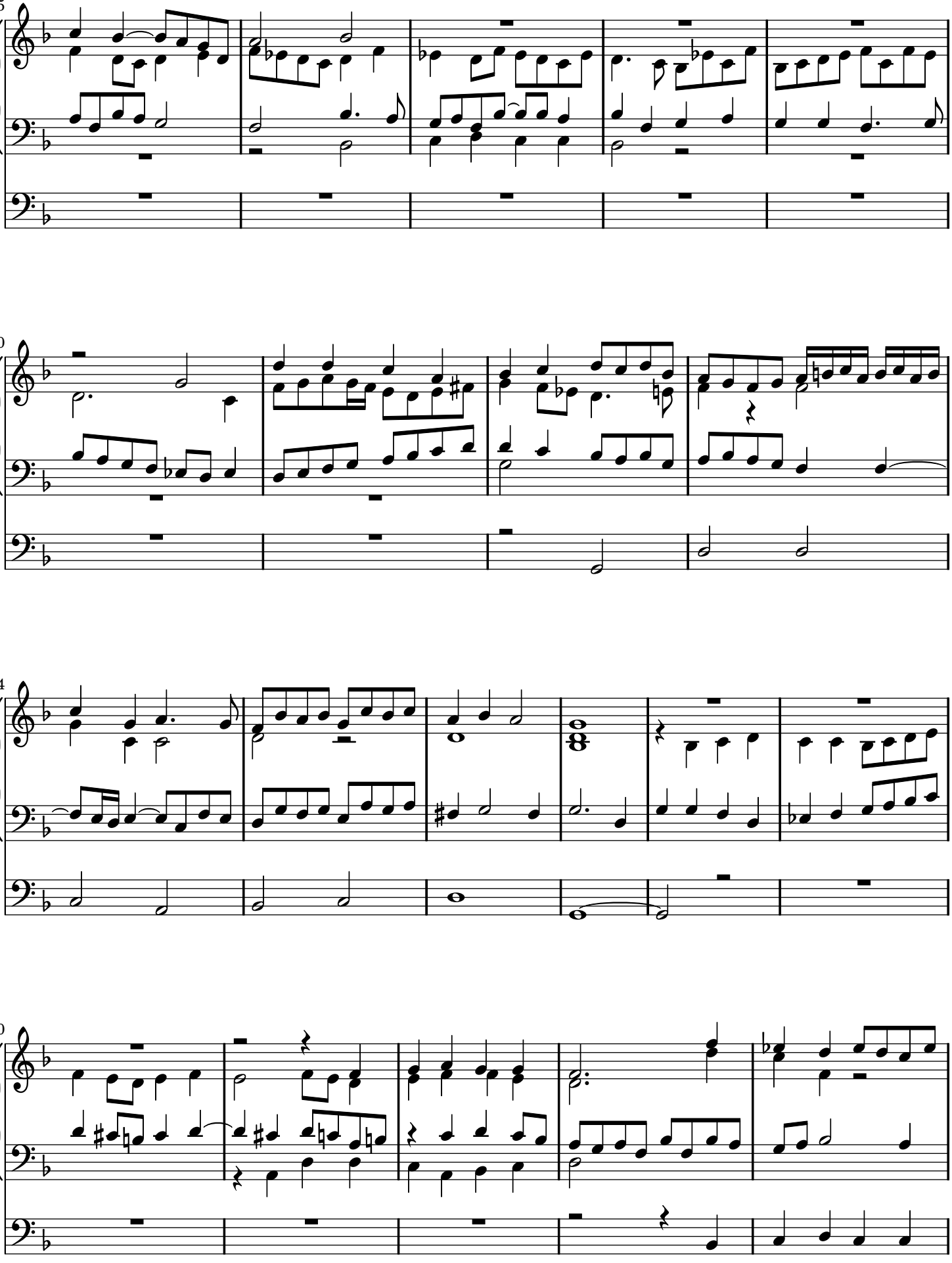
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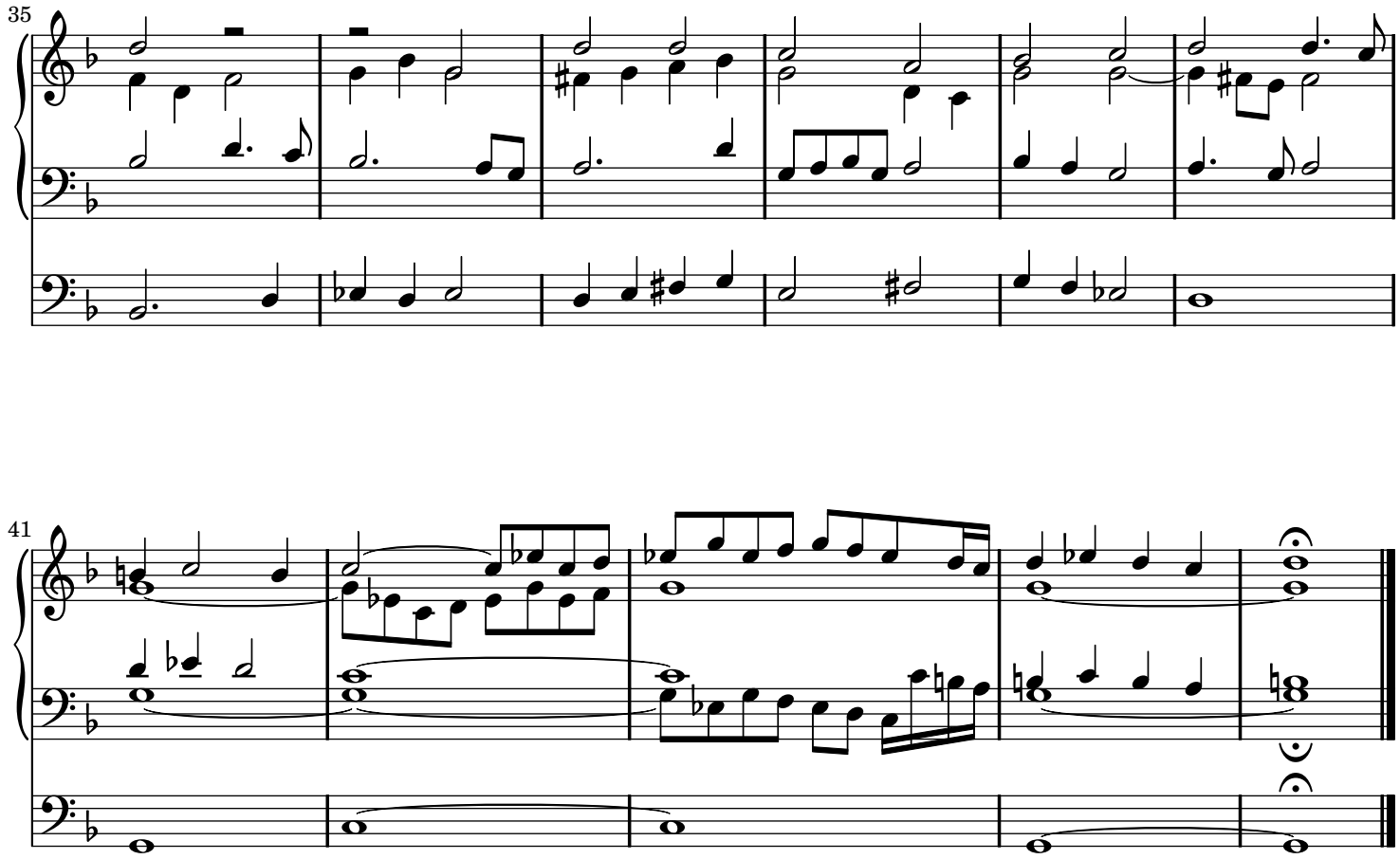
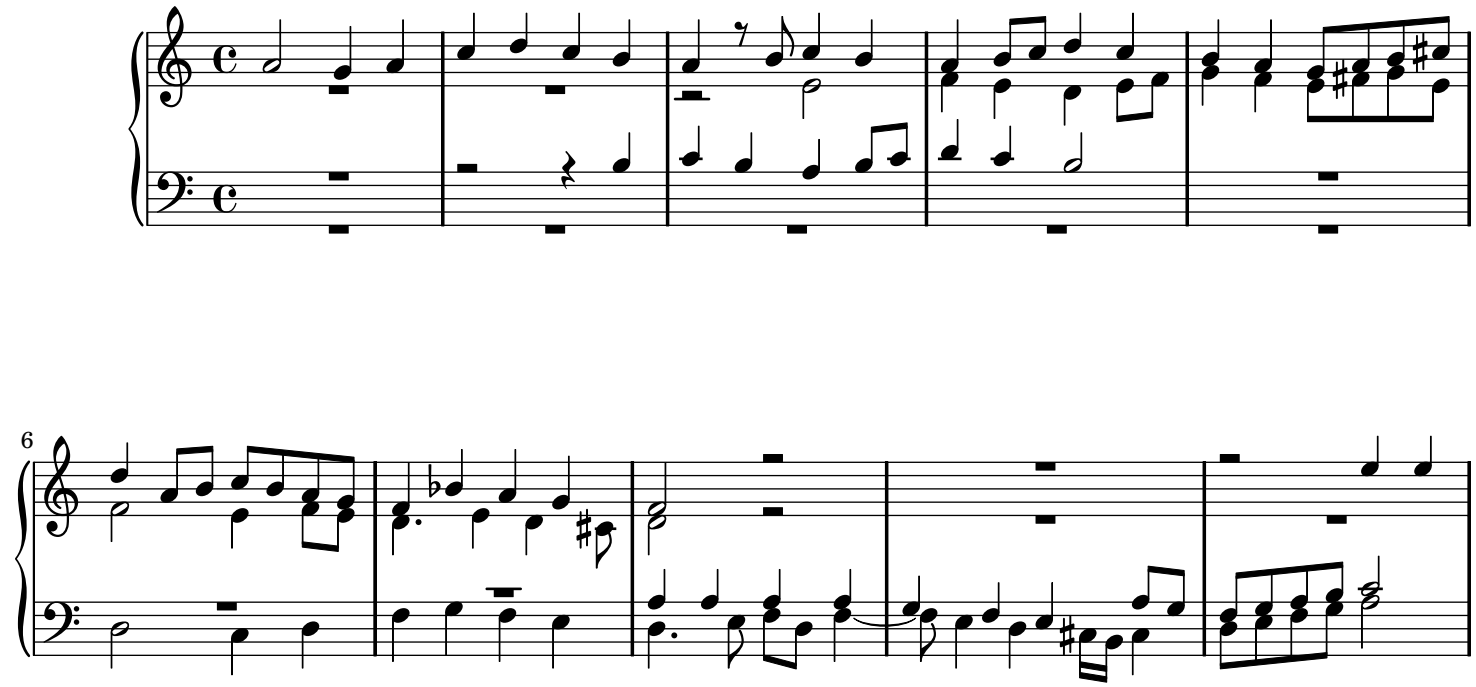


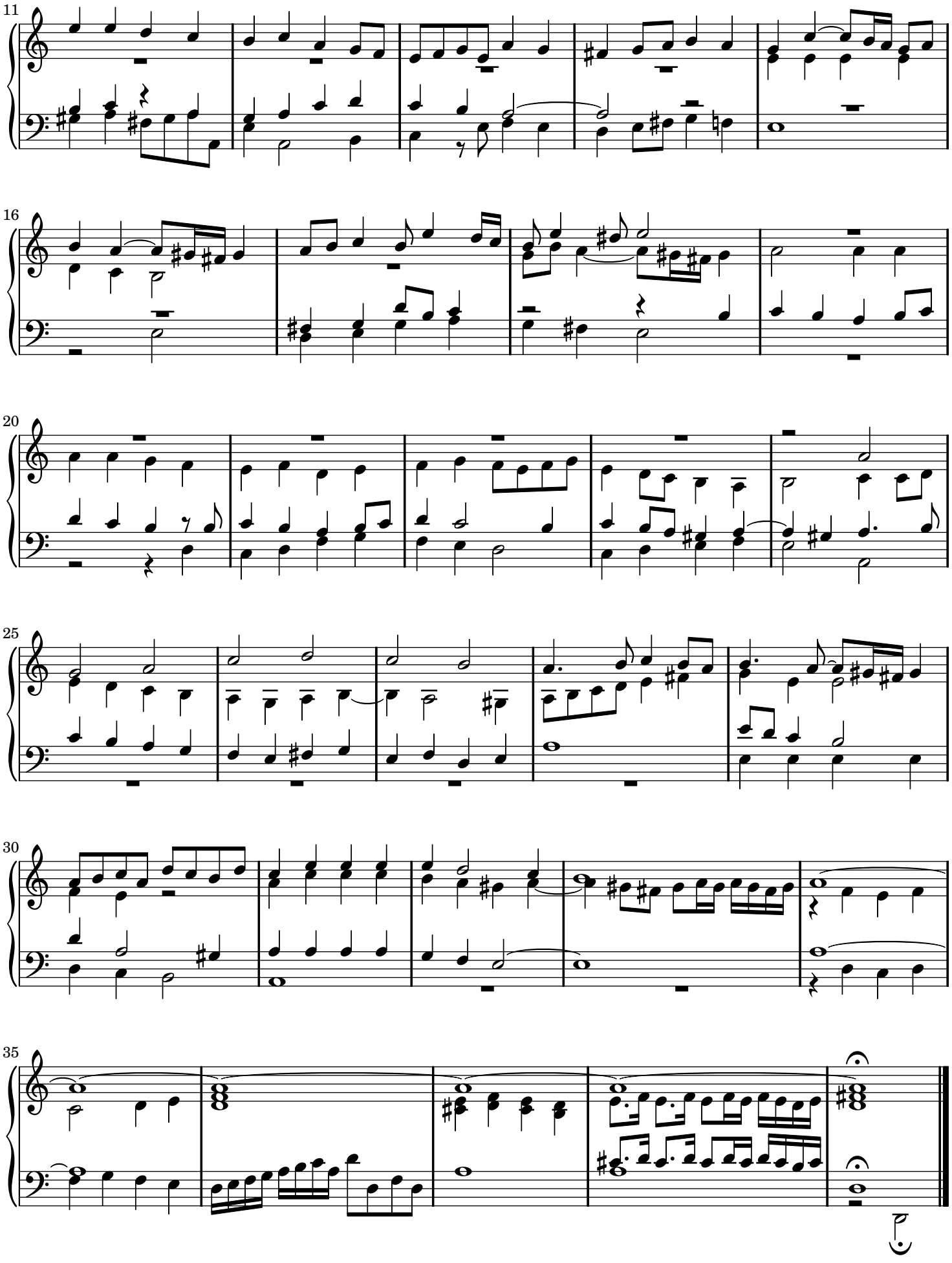

## XVI. Drifache Fuga super

**1. 'Christ lag in Todesbanden'**

**2. 'Christus, der selig macht'**

**3. 'Da Jesus an dem Creutze stundt'**

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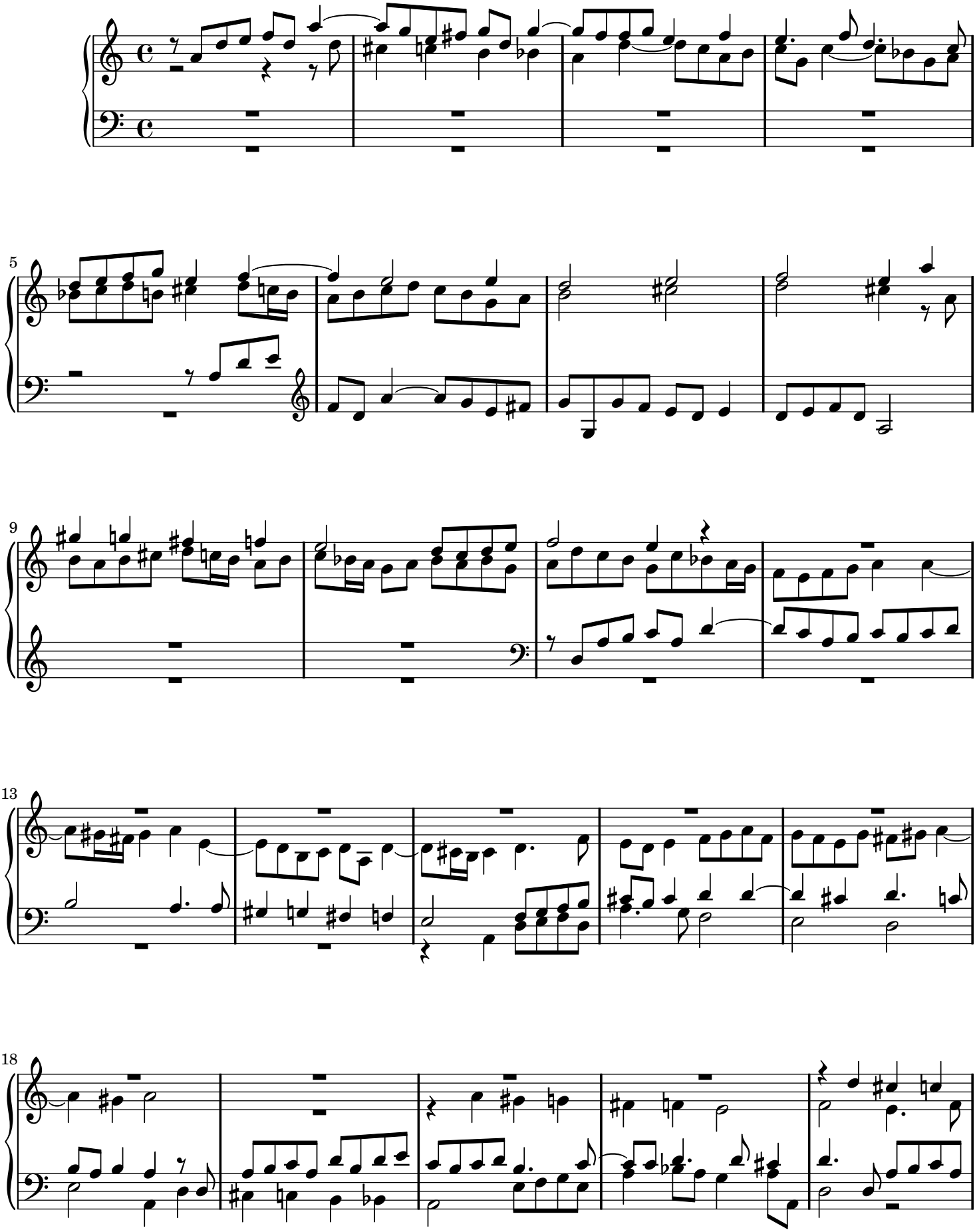
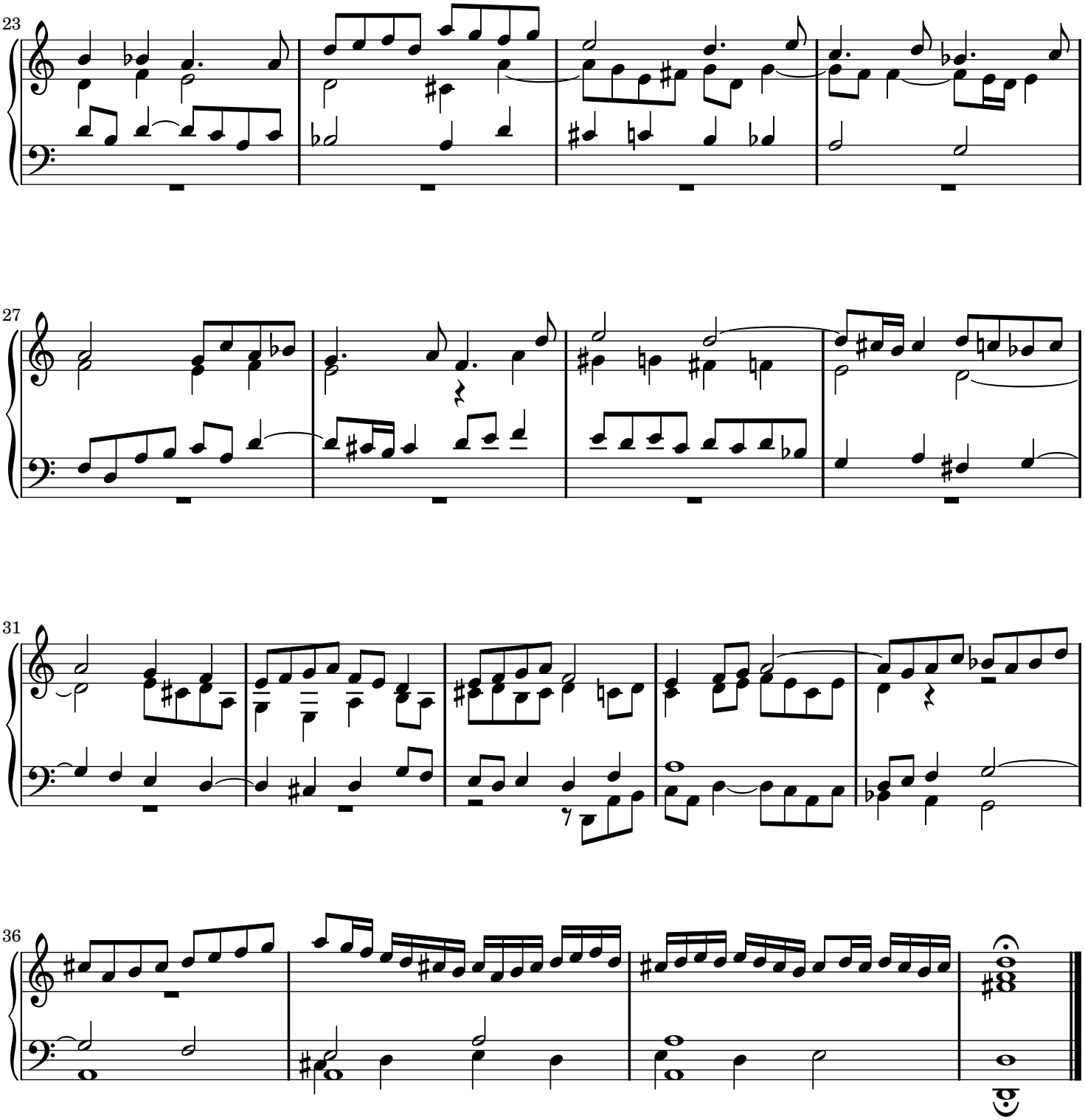
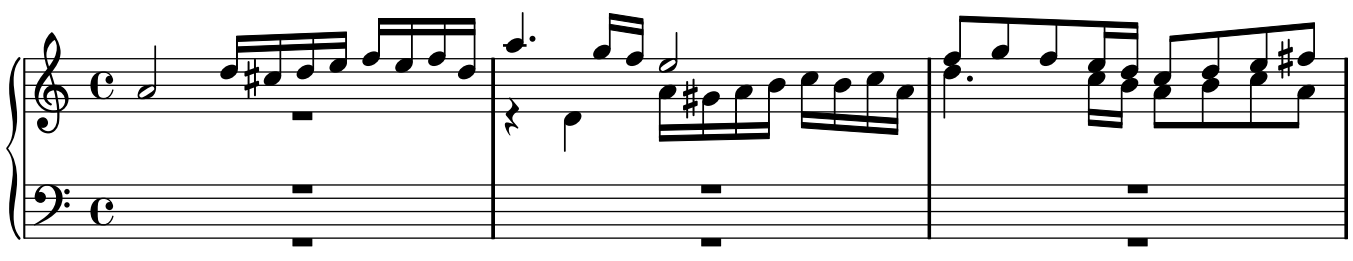
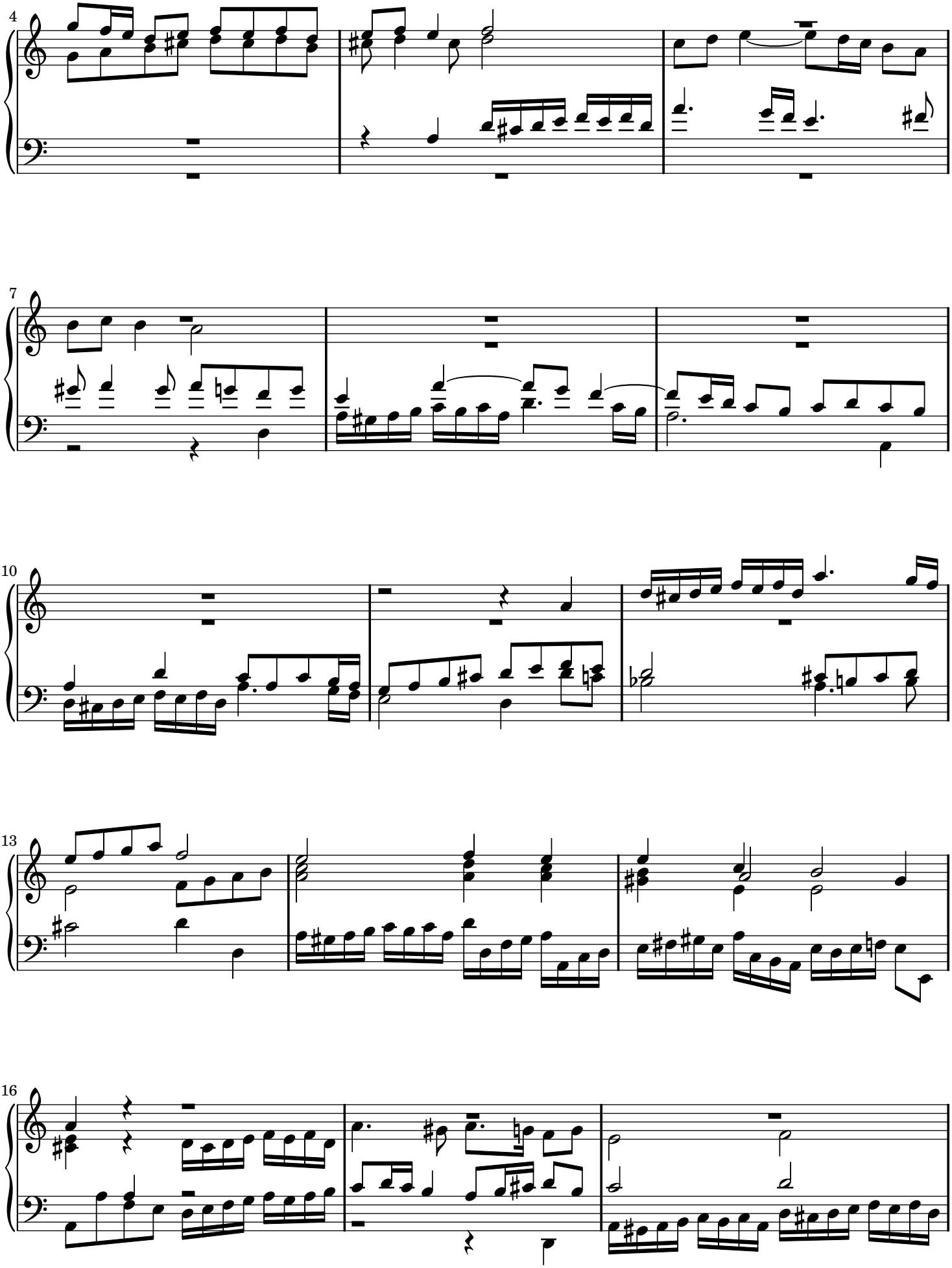




## XVIII. Alia Fuga

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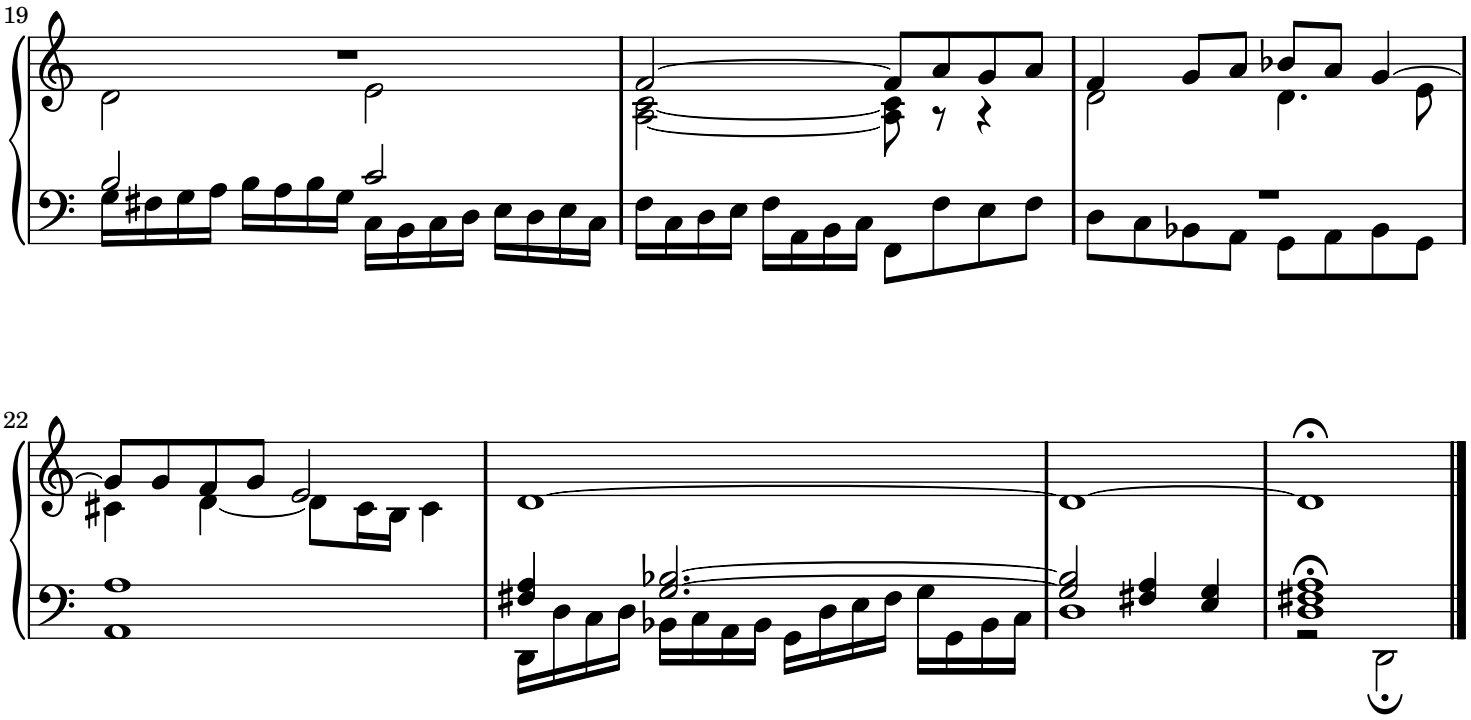


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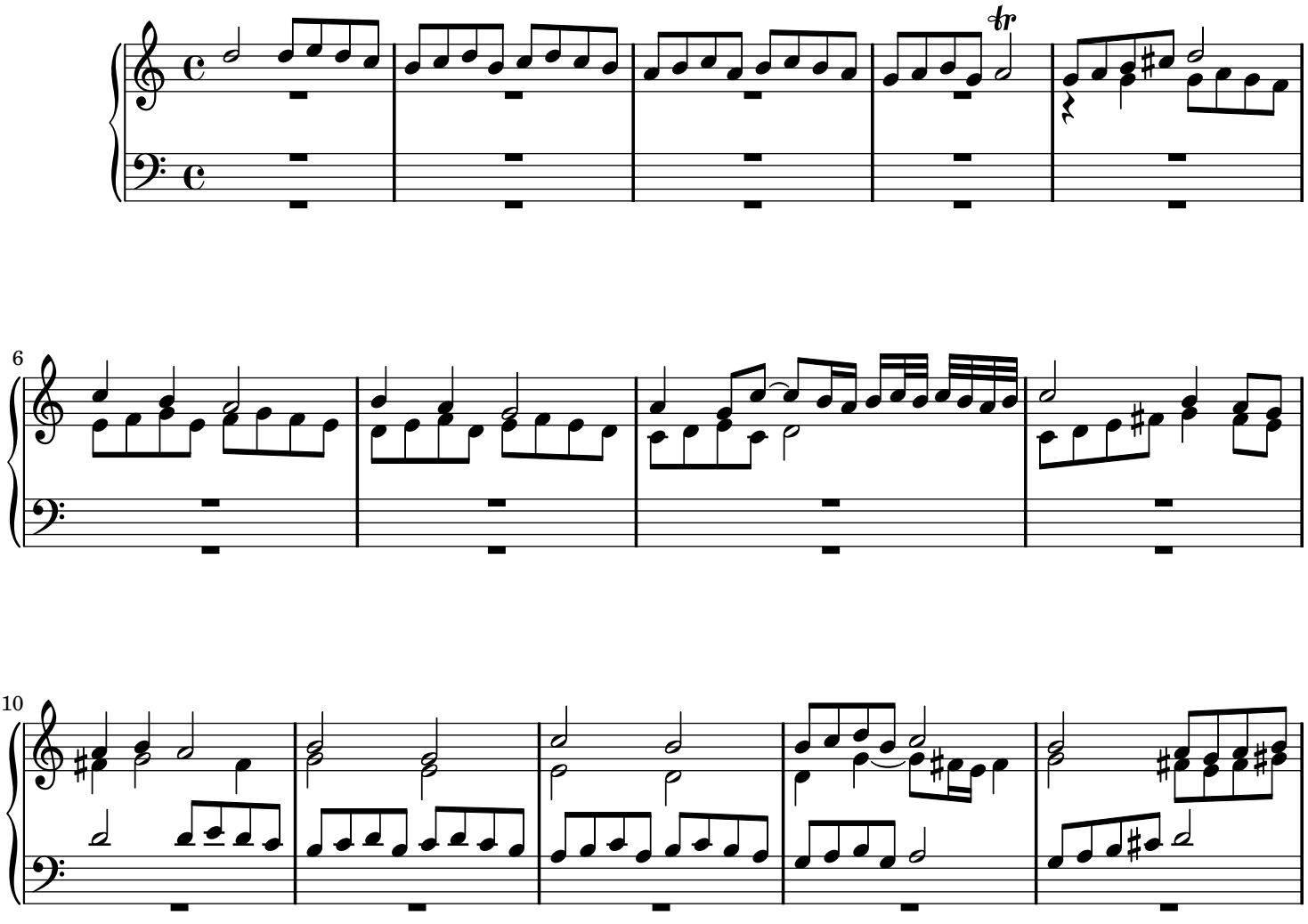

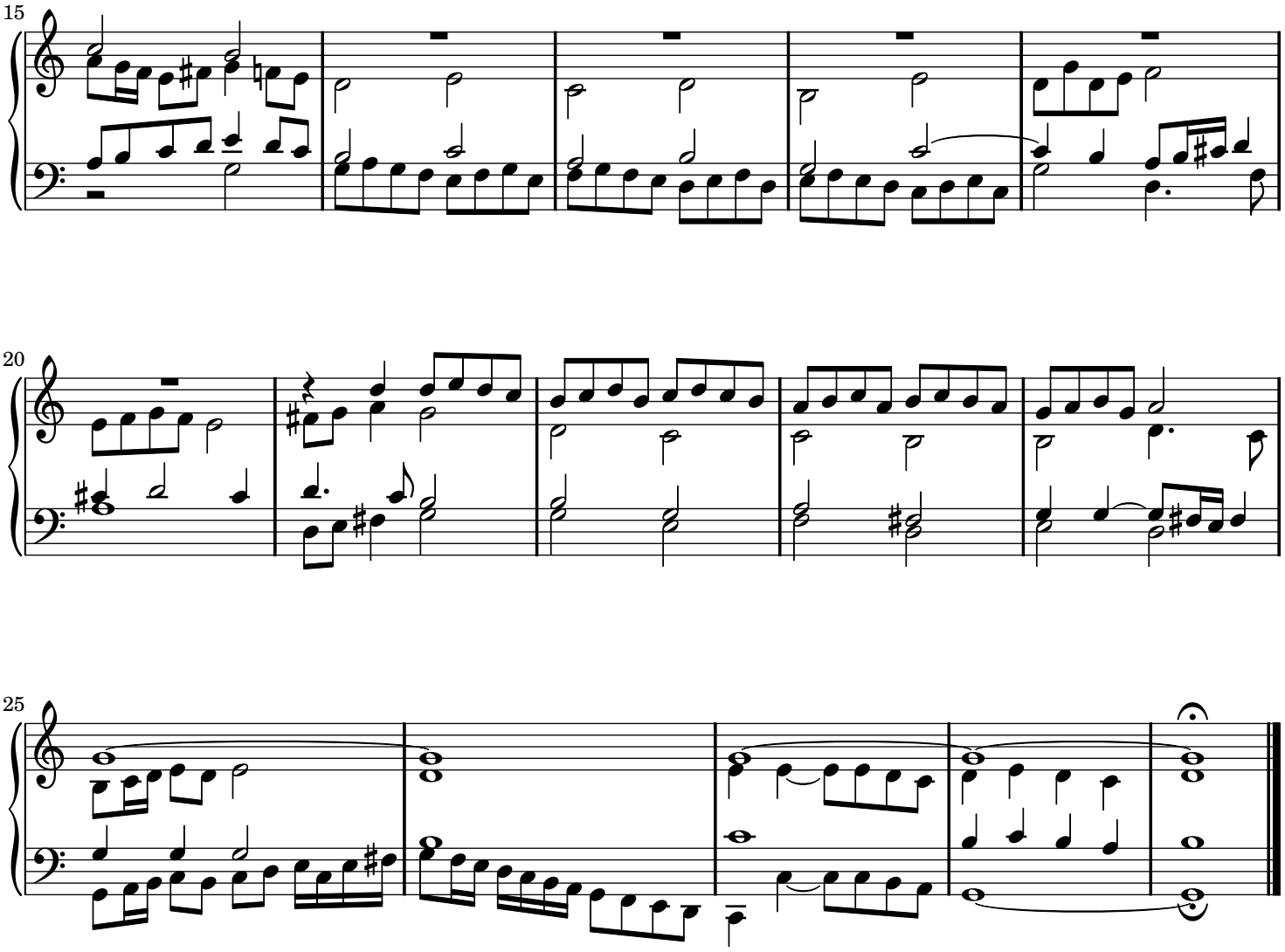


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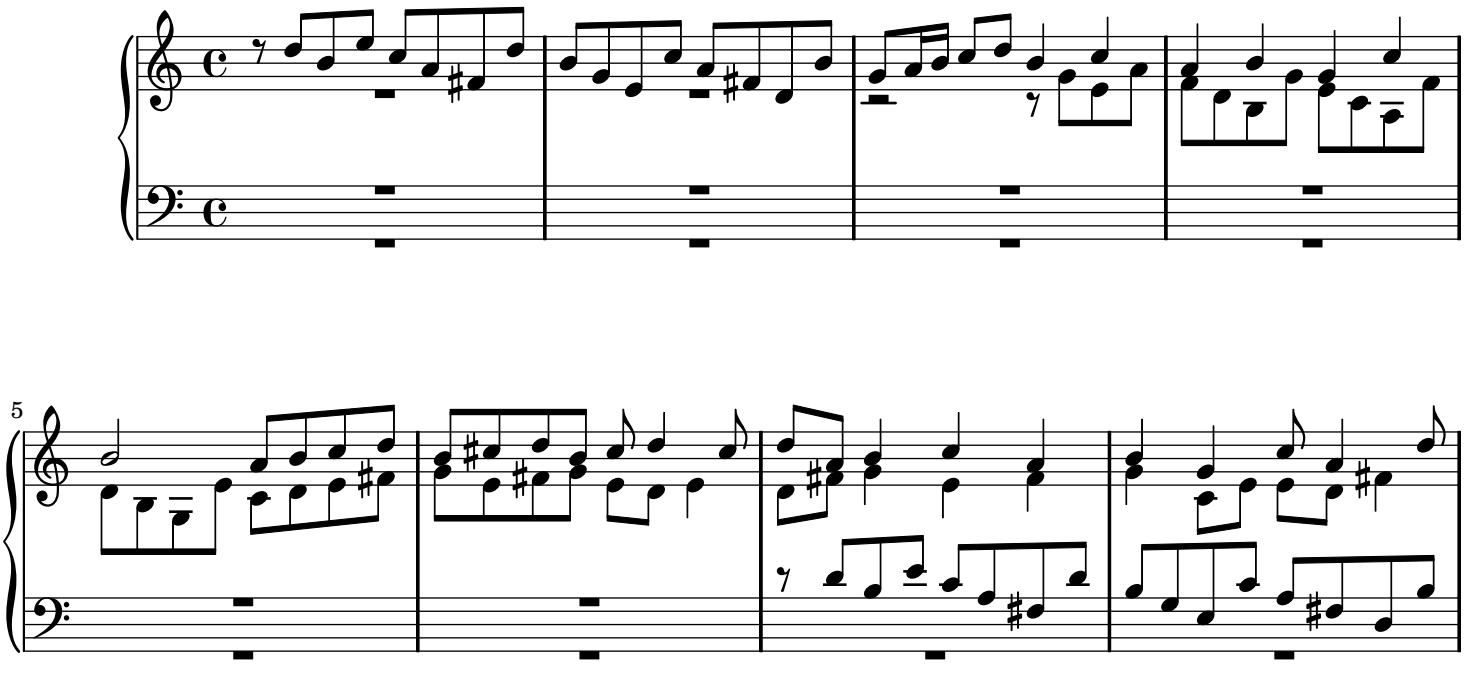
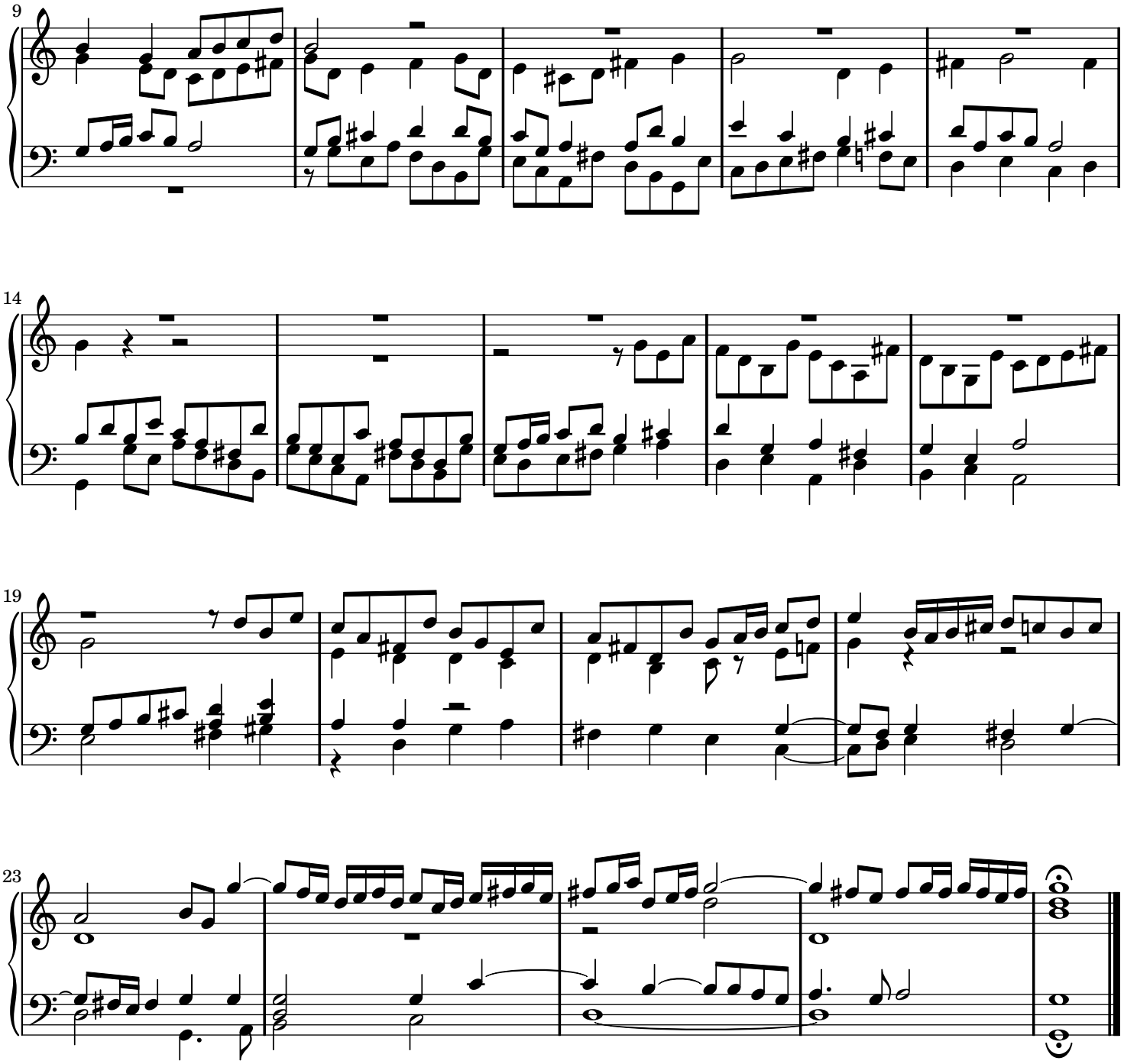
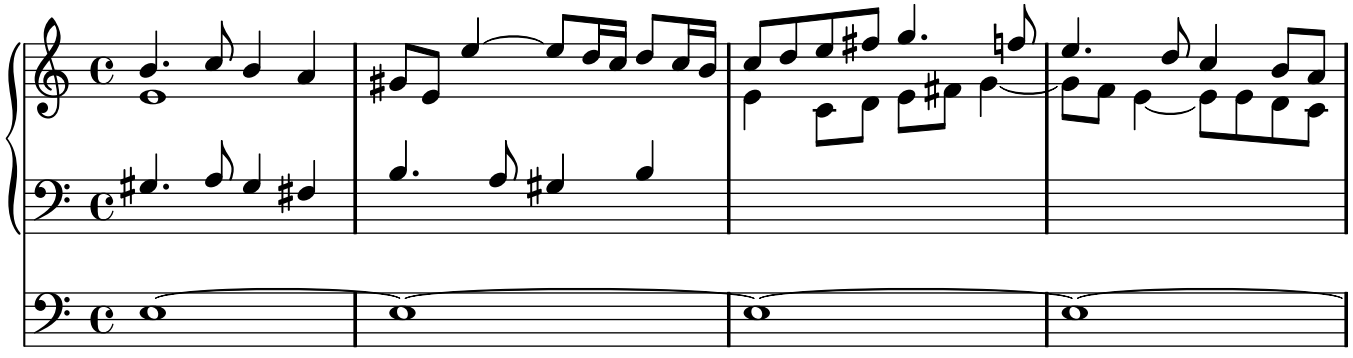
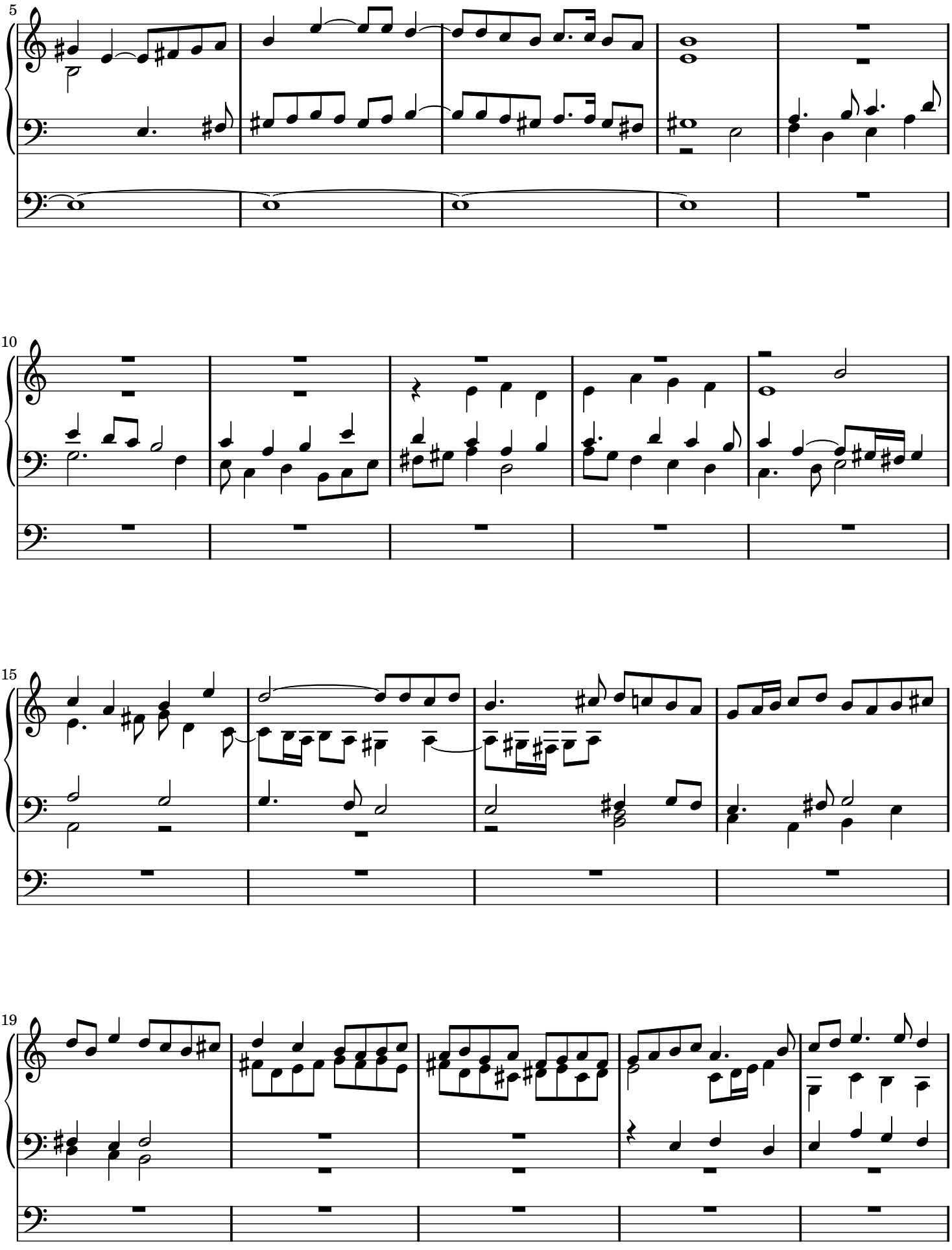




**XXI. Intonatio super 'Gib frid zu unser zeit'**

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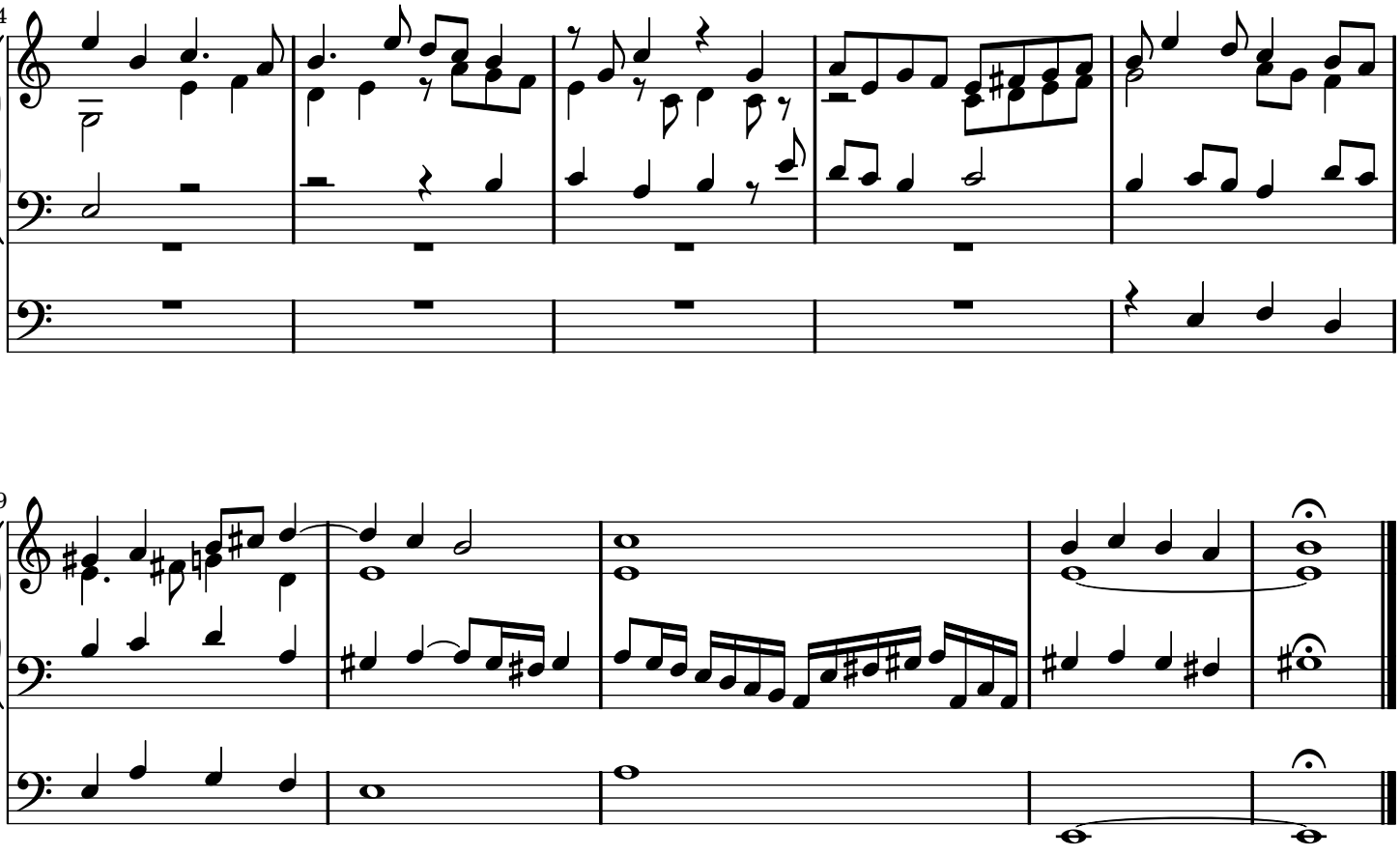
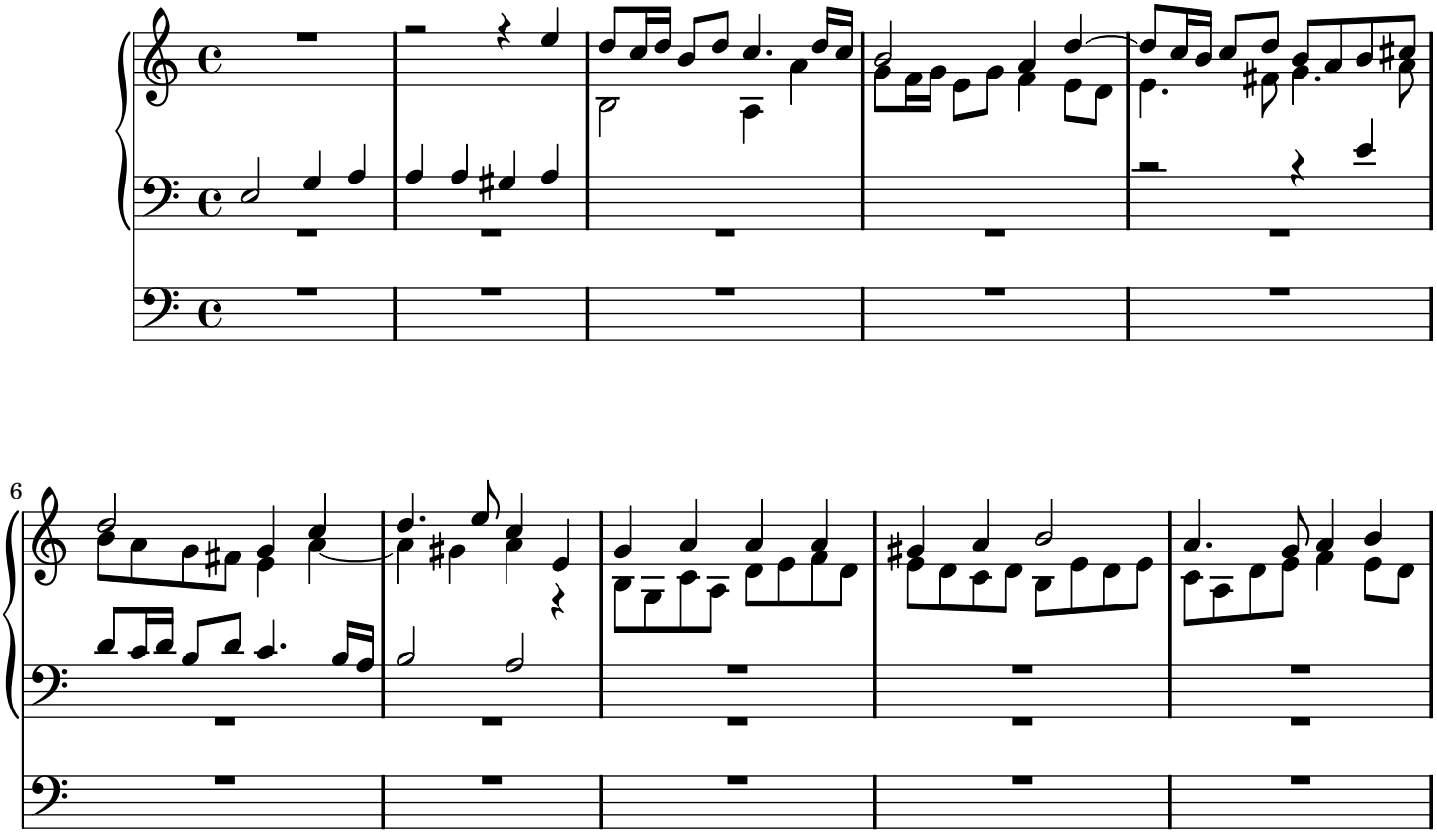
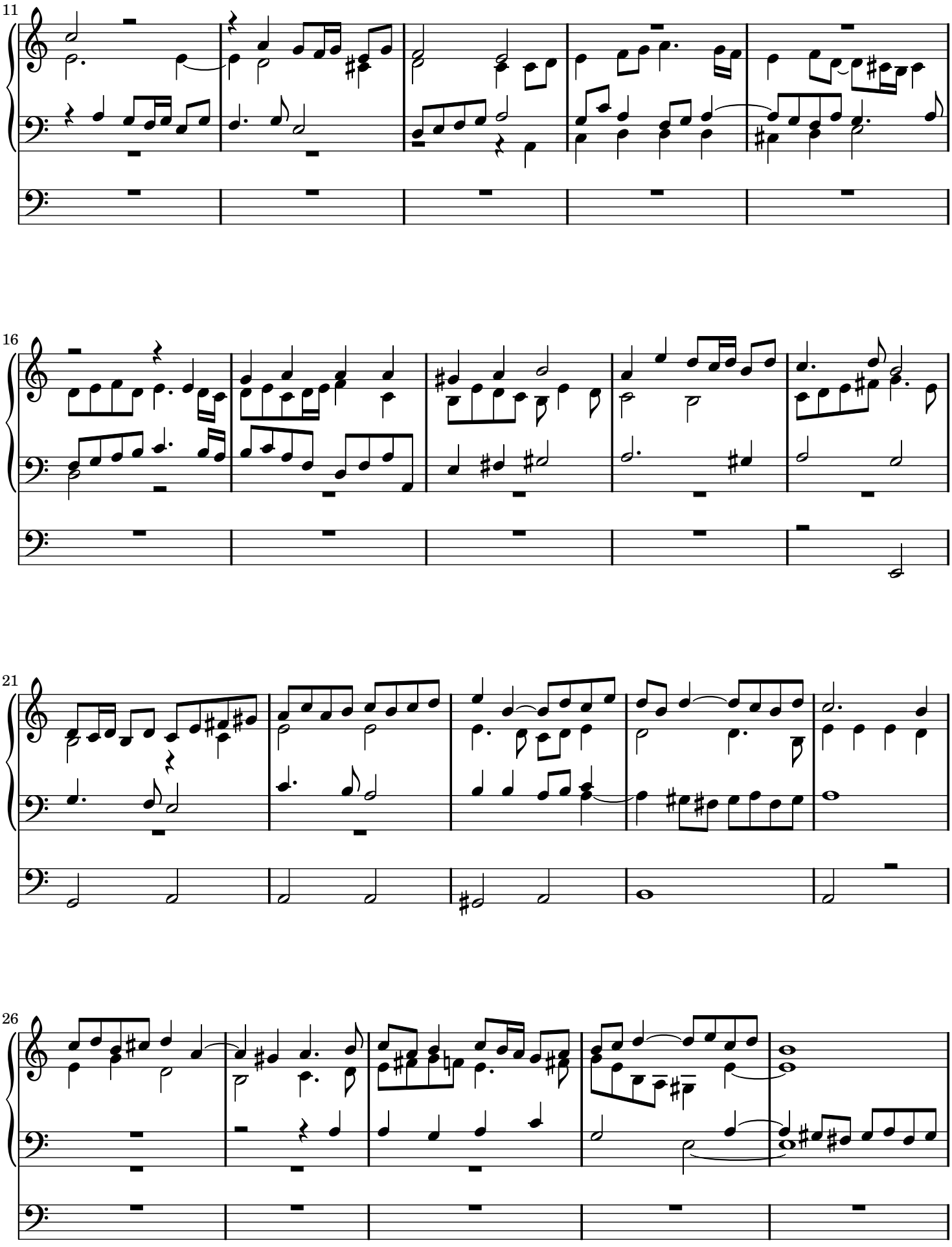


**XXII. Intonatio Magnificat 4. Toni**

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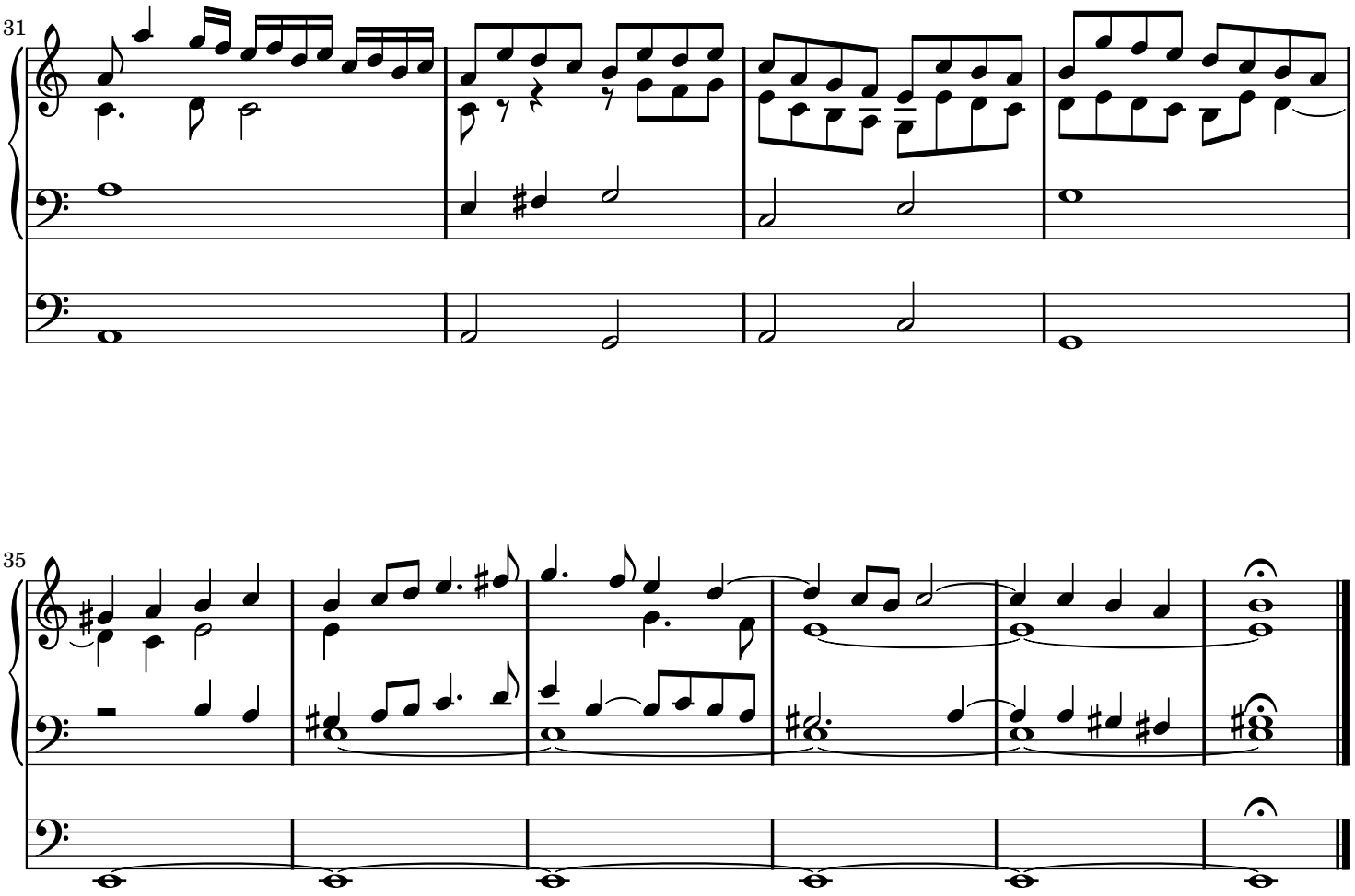


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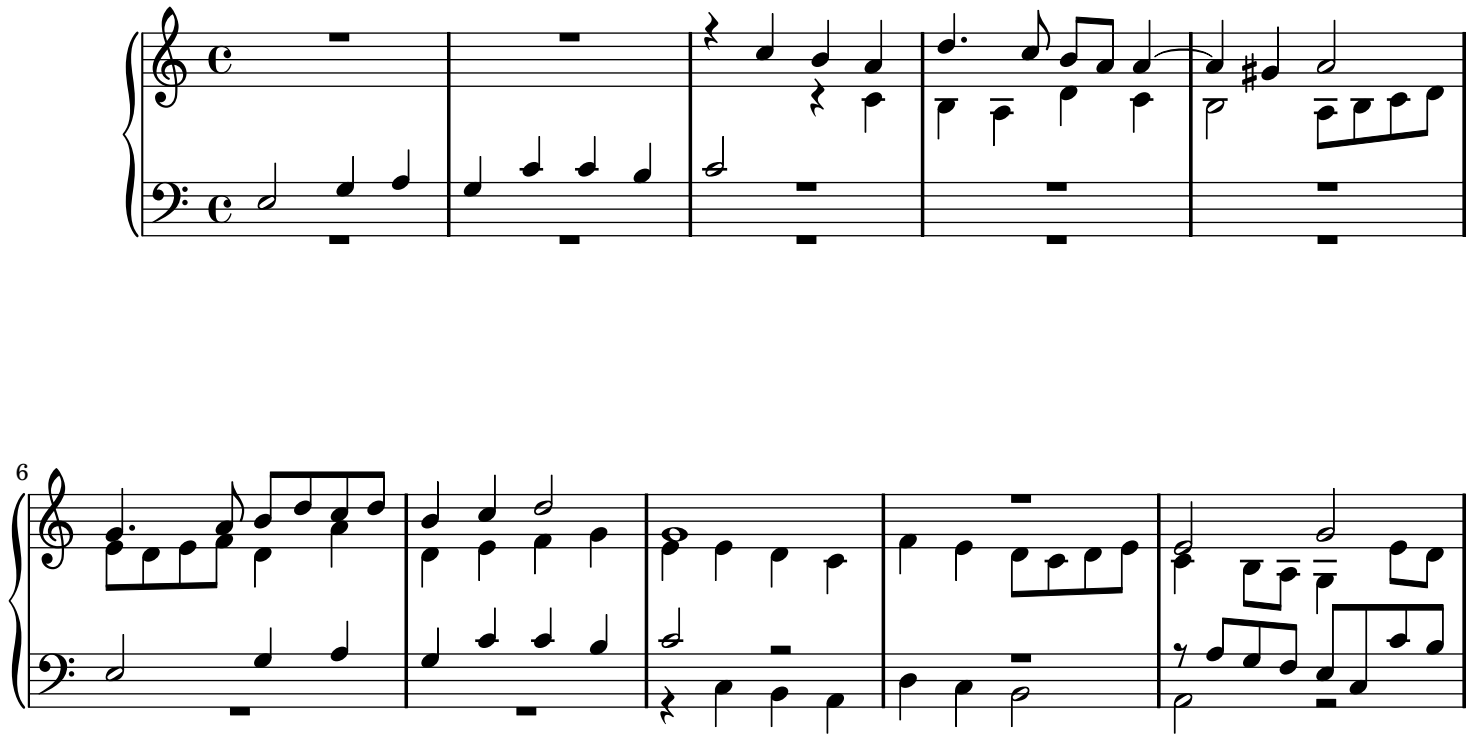

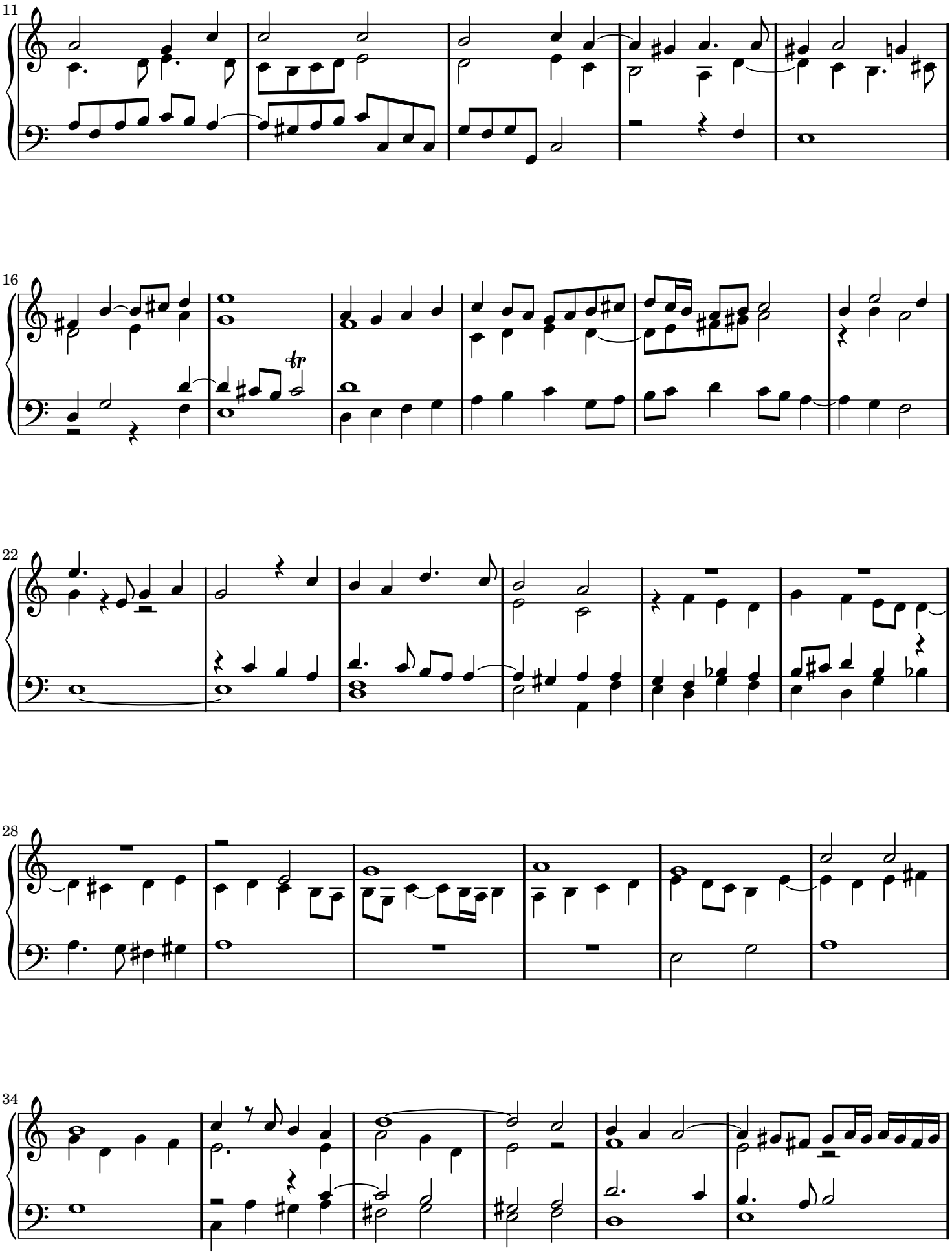
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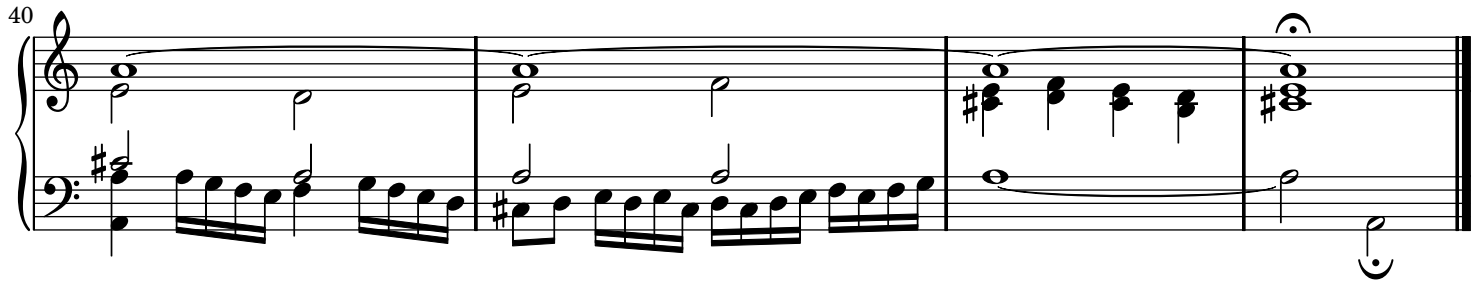
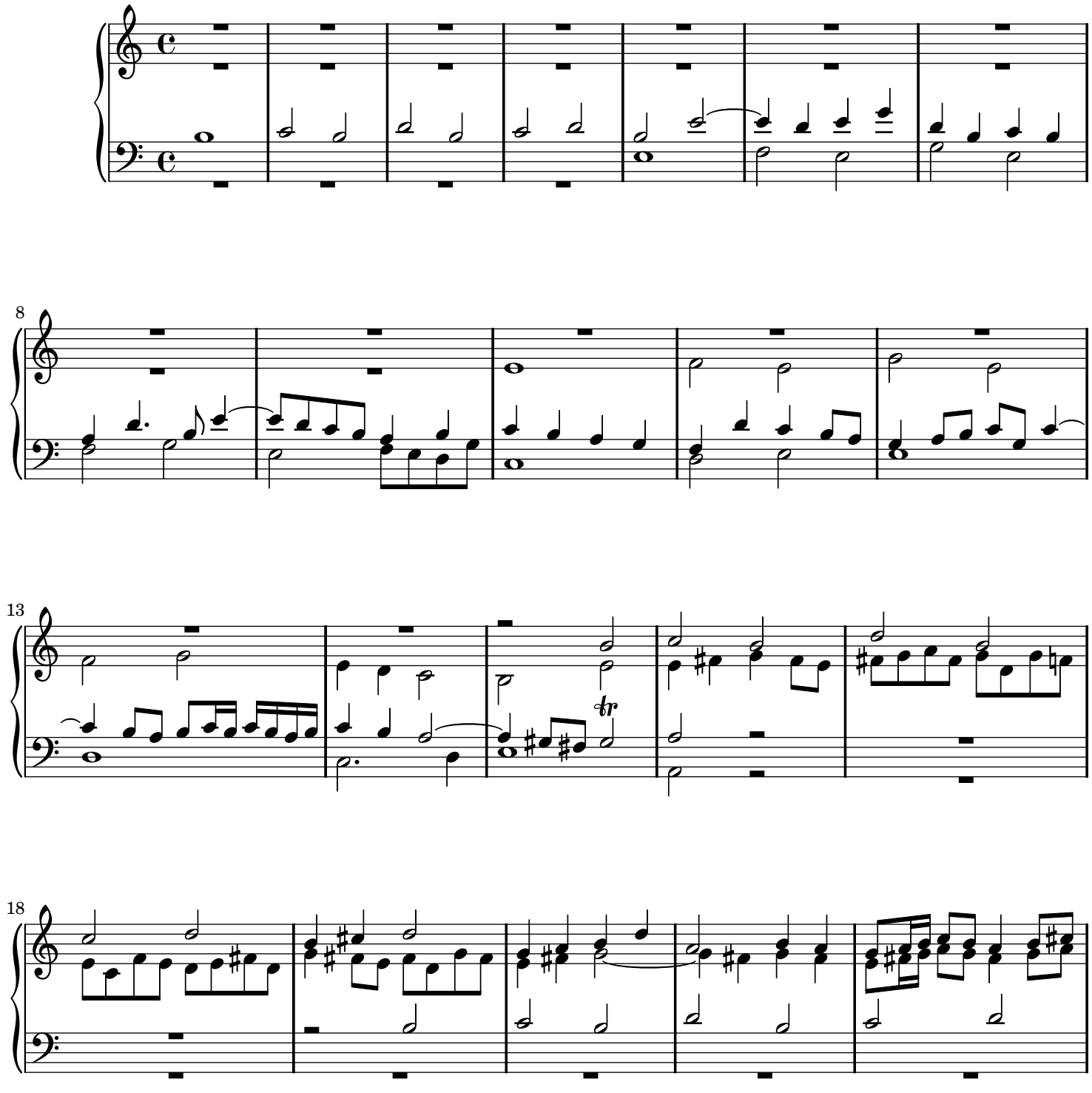
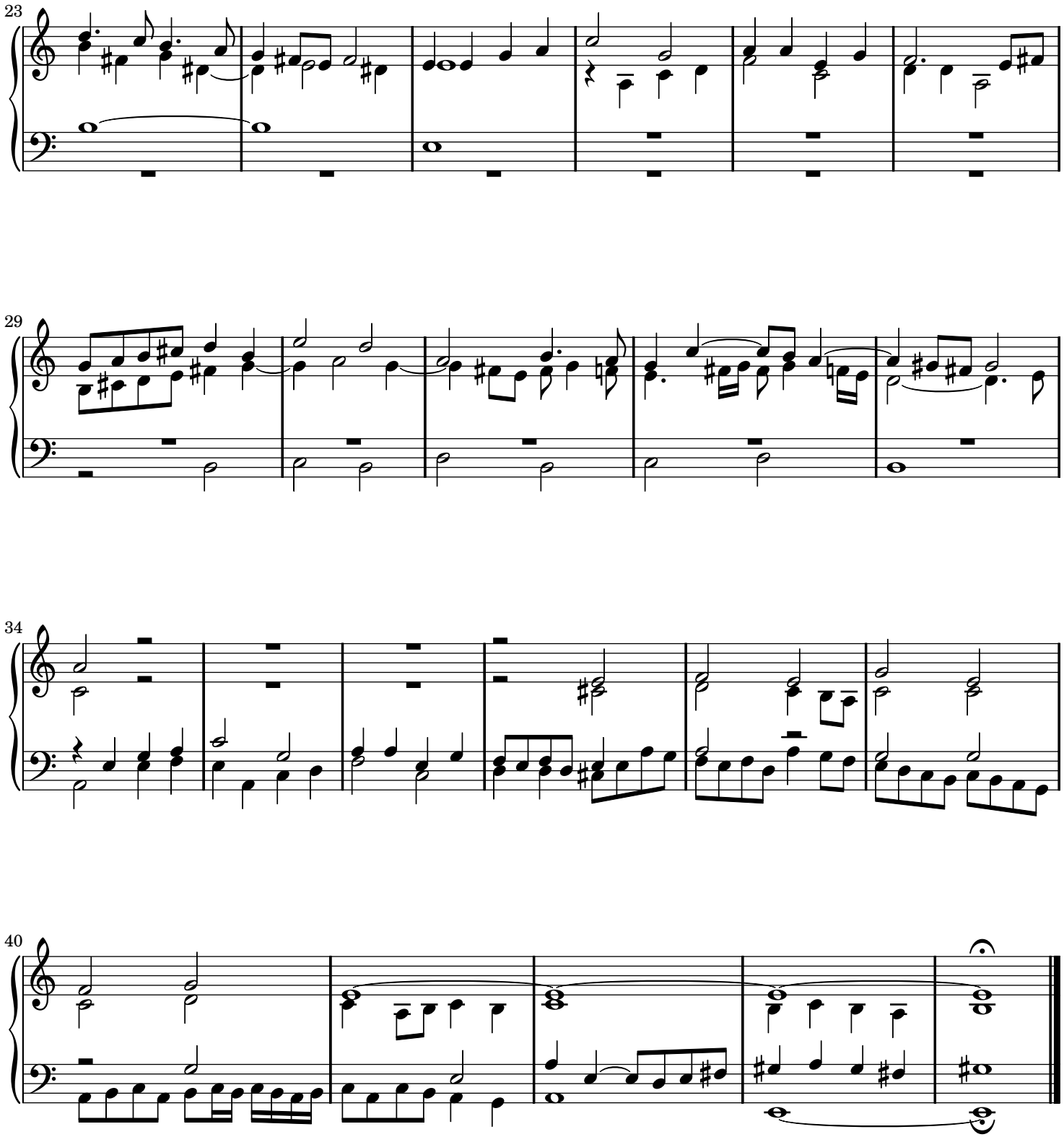
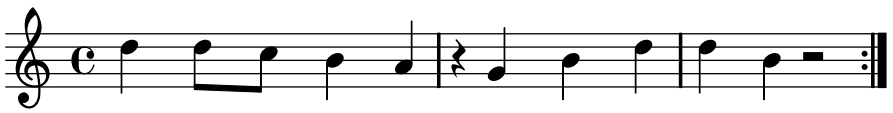



**XXIV. Fuga super 'Herr Jesu Christ, waar Mensch vnd Gott'**



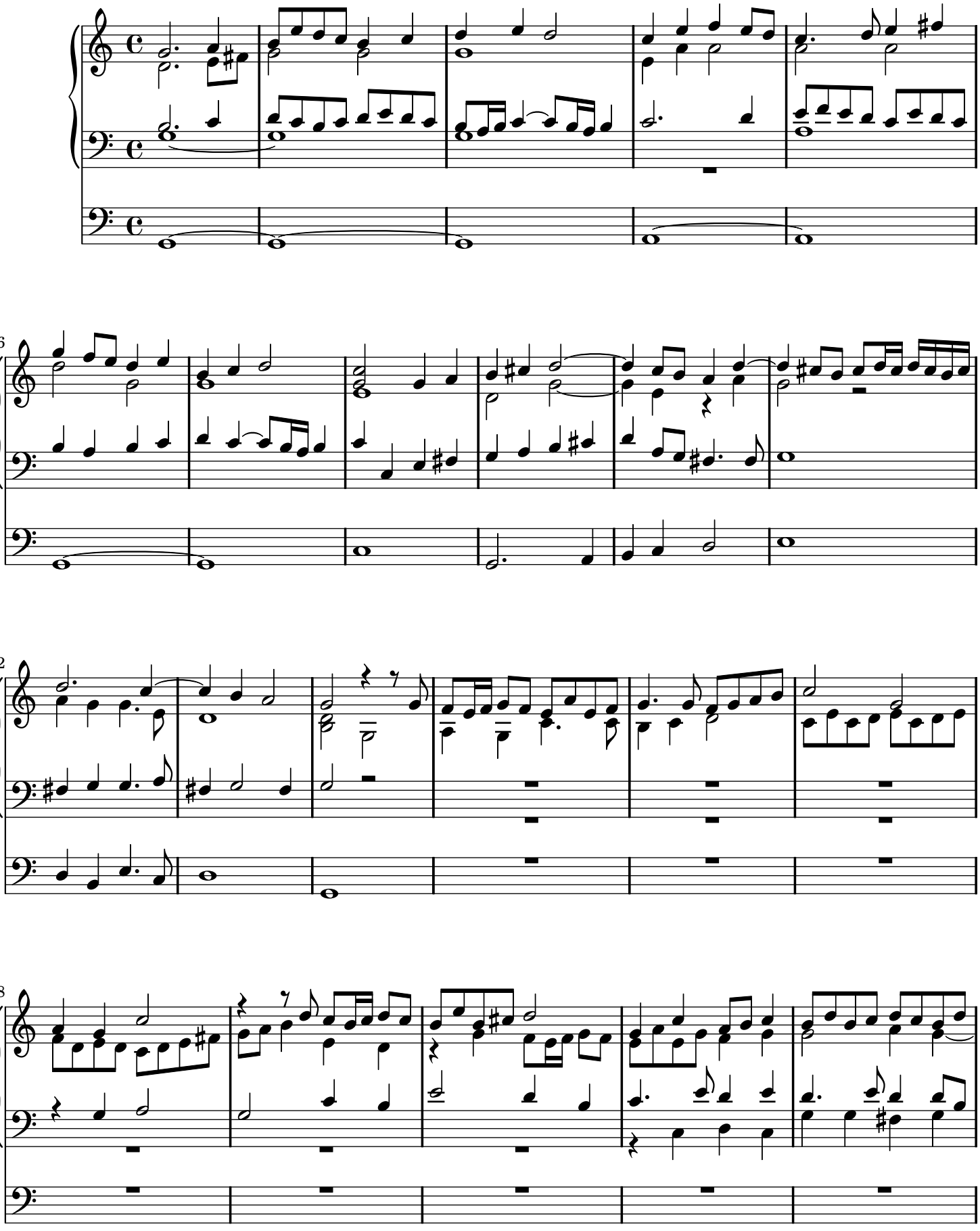


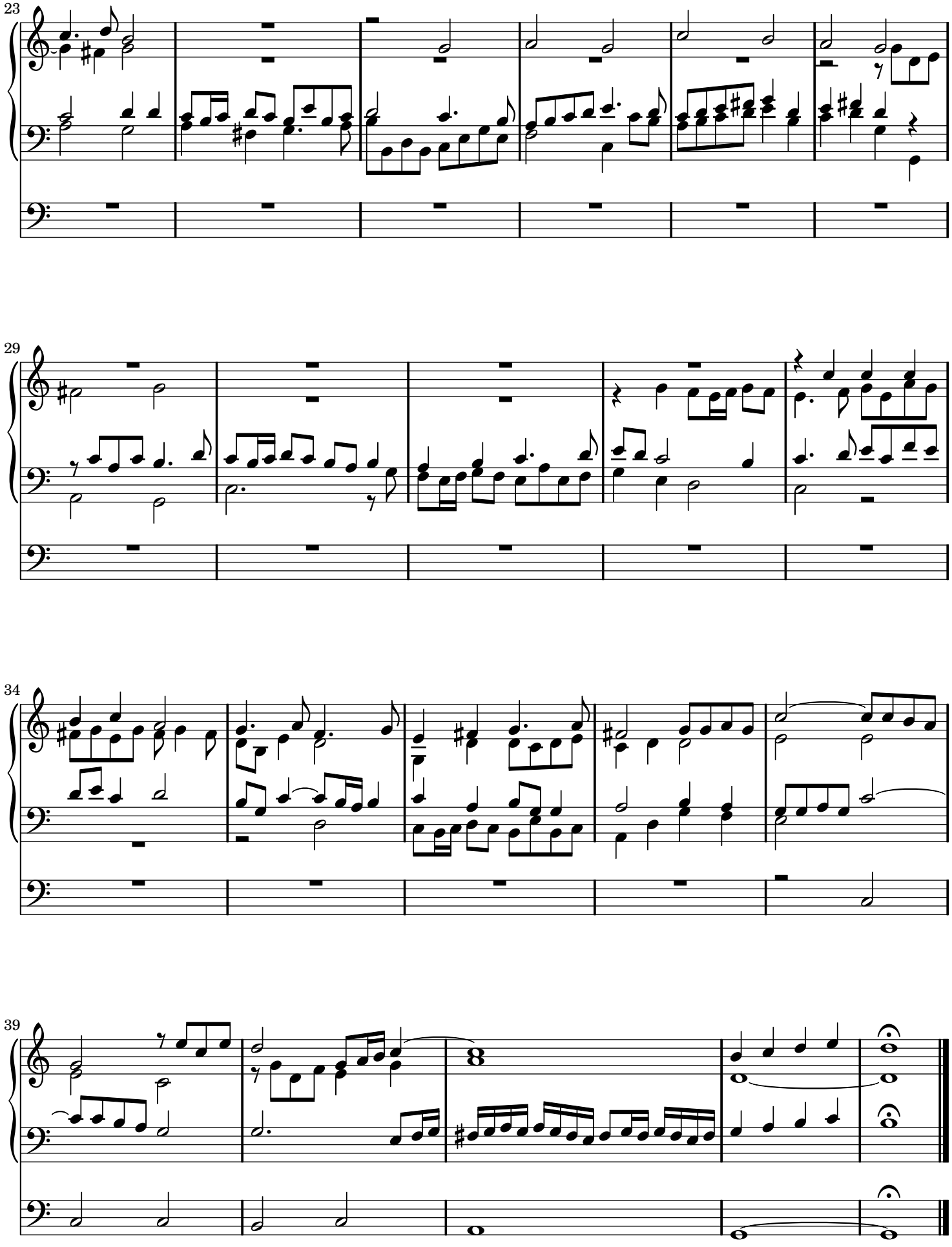

**Fuga à 3 et 7 voc.**



## XXV. Magnificat Octavi Toni

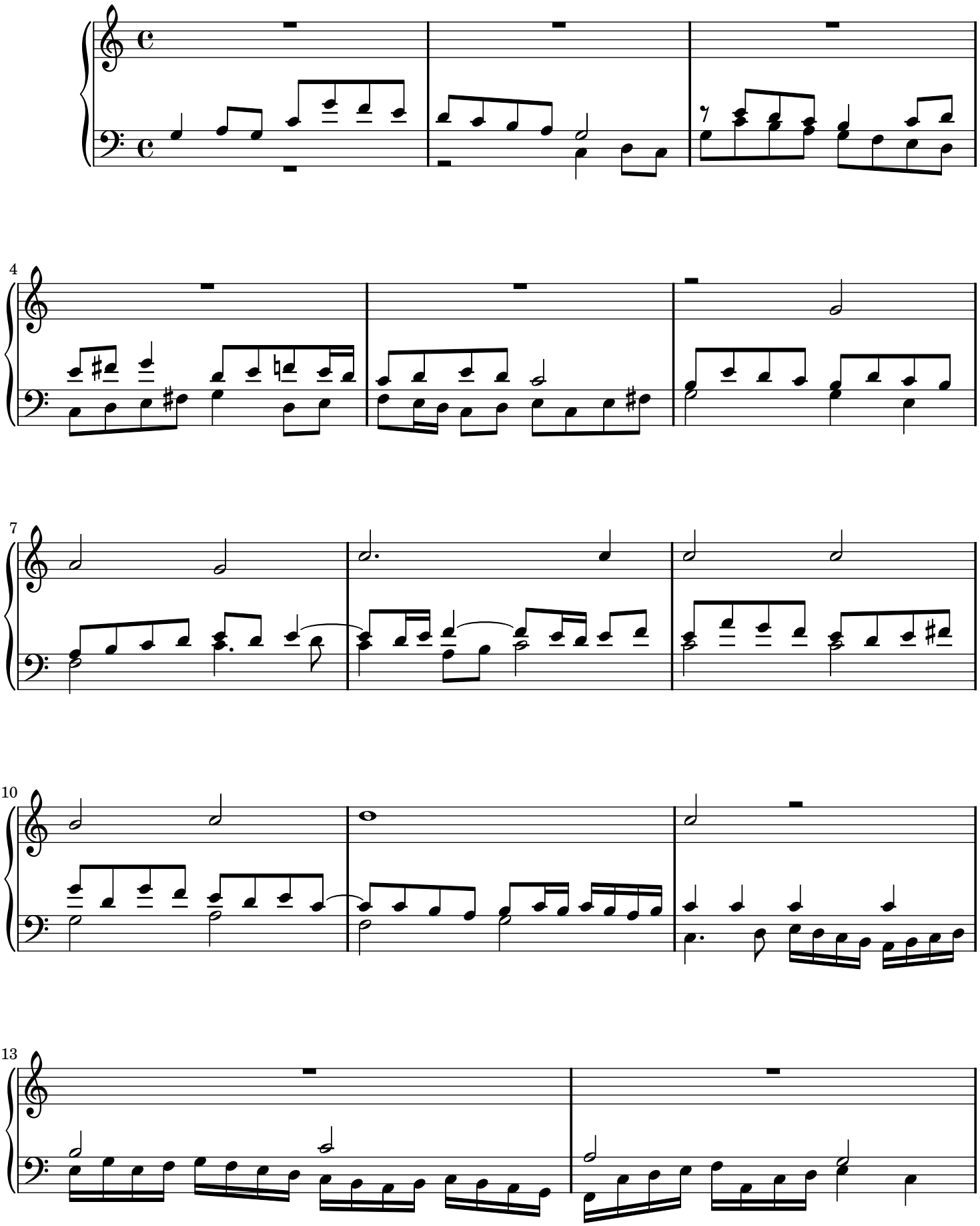
### Primus Versus

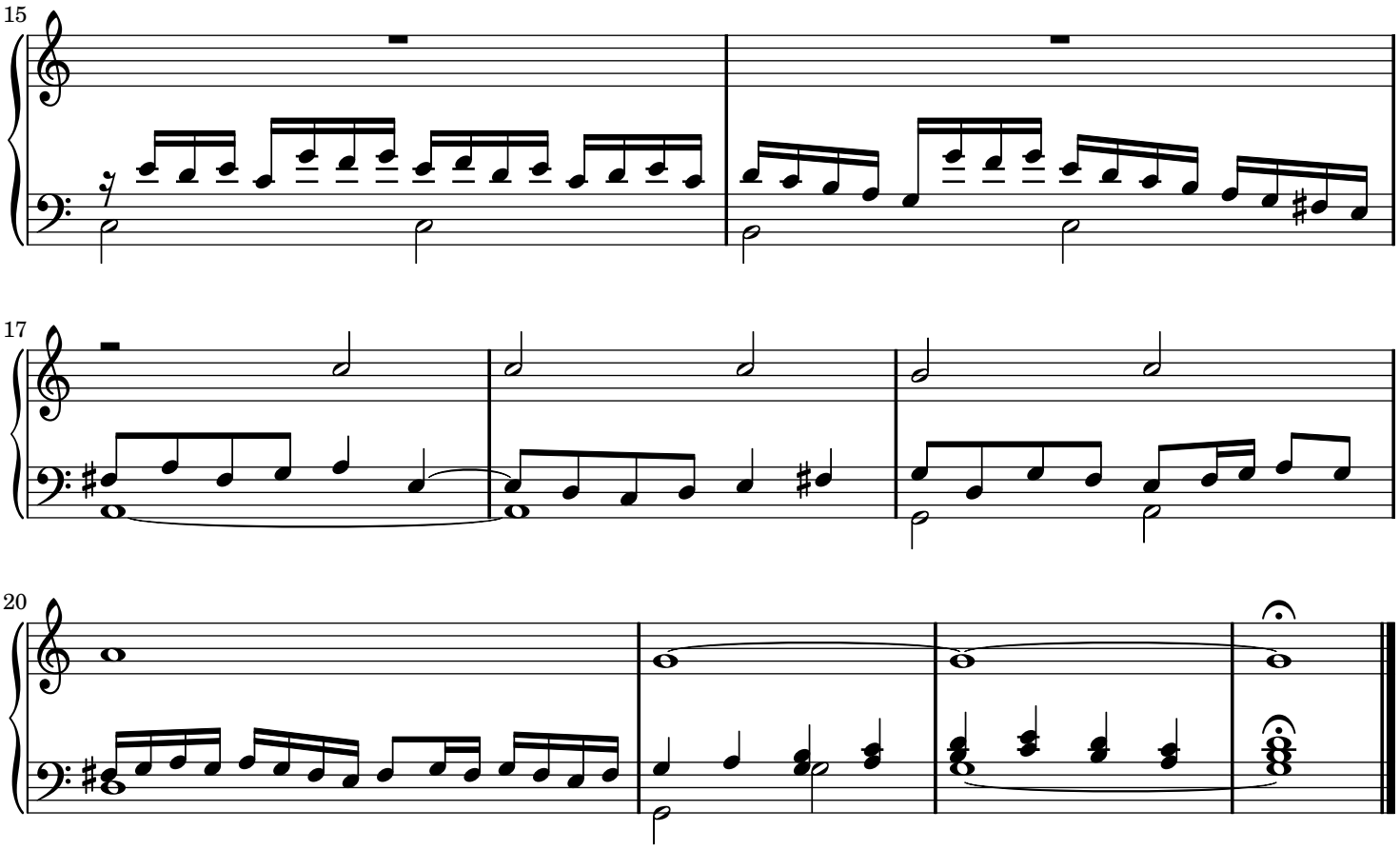



23
29
34
39

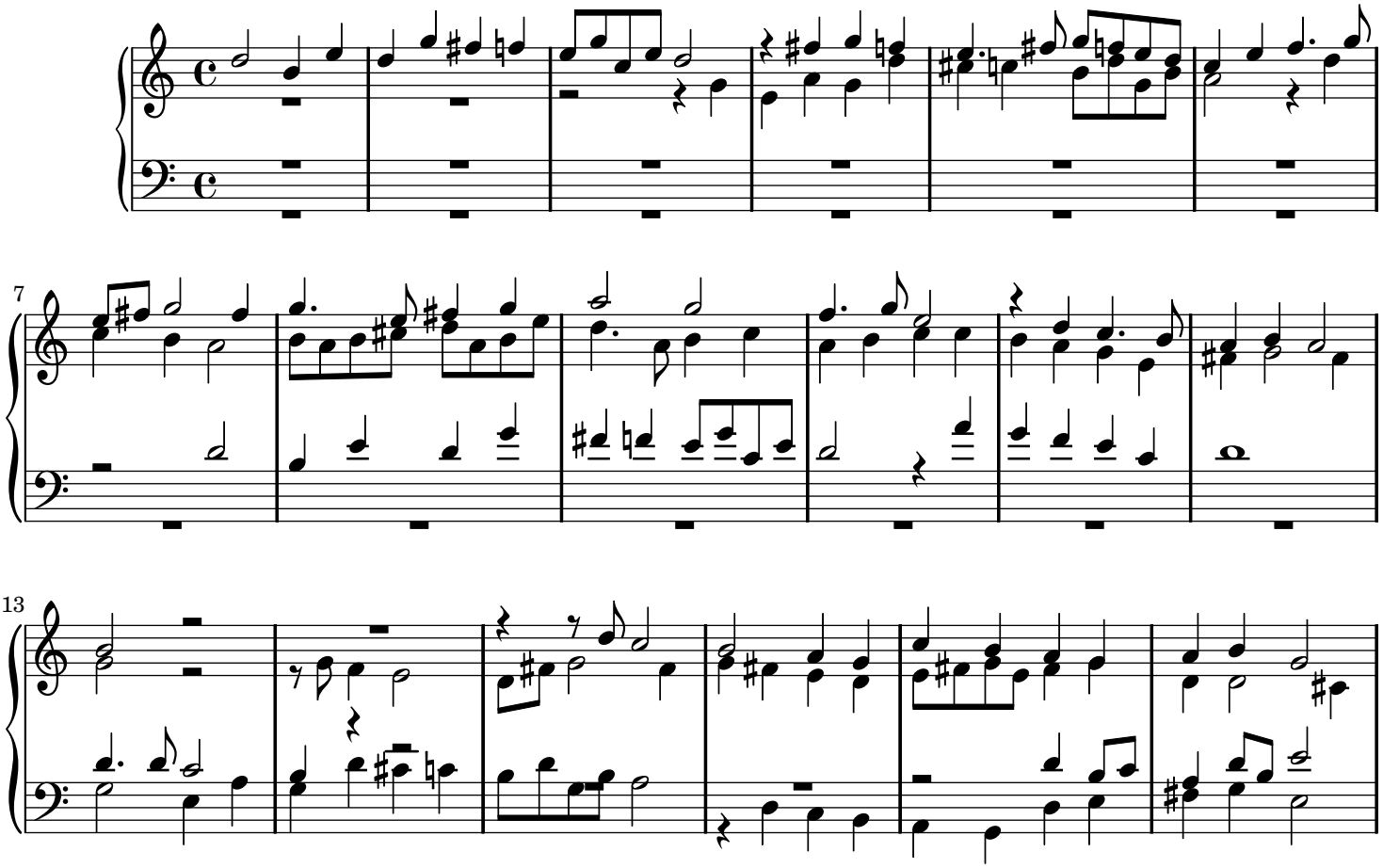
**Secundus Versus**

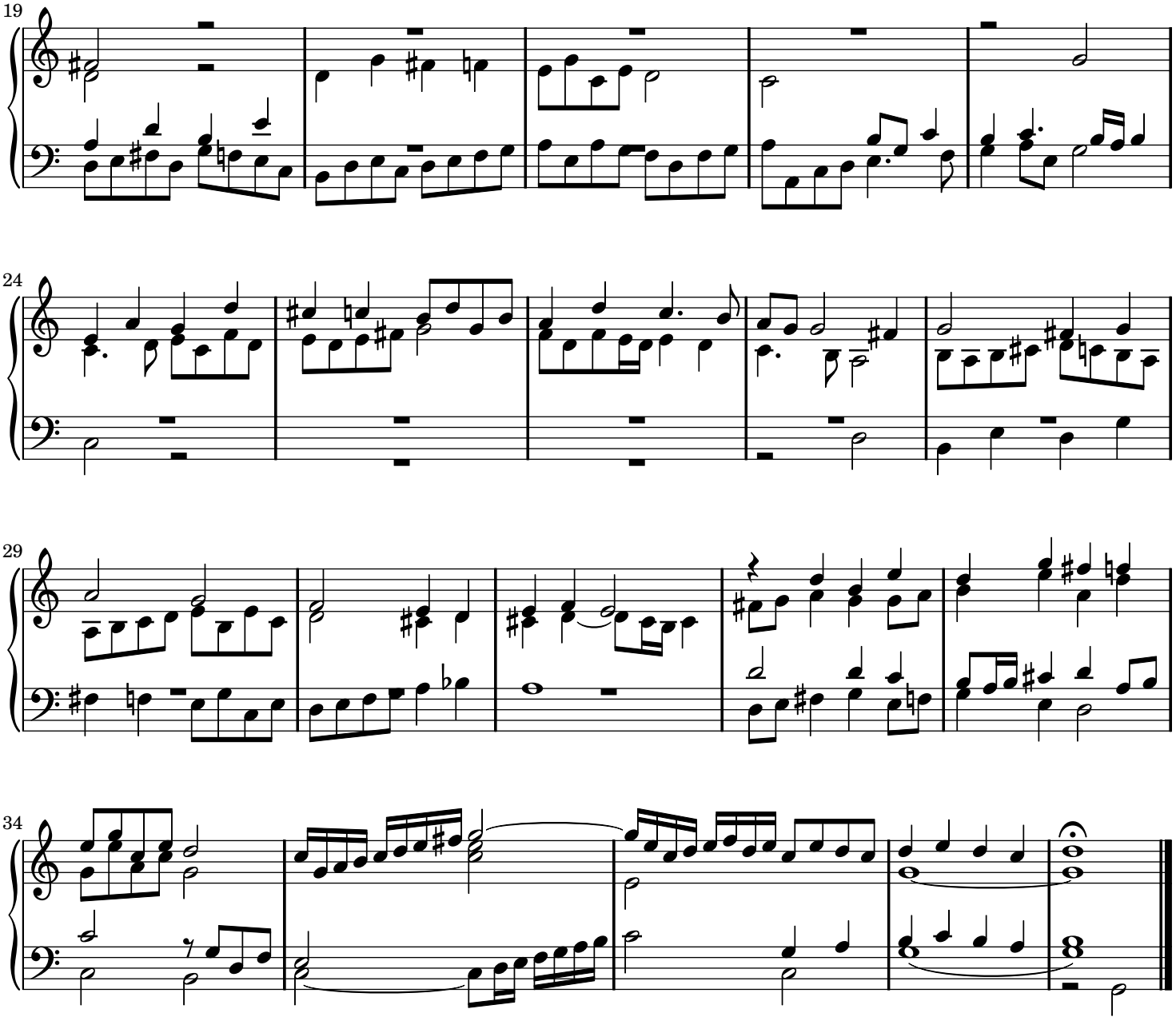
Choral im Discant mitt 2 Clavirn à 3





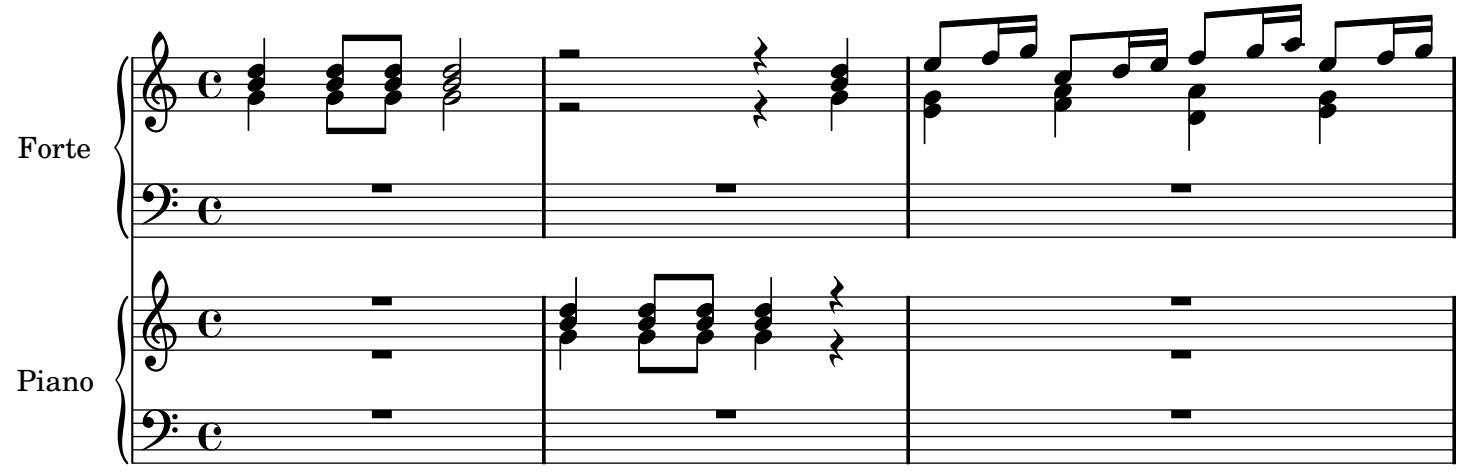

**Tertius Versus**

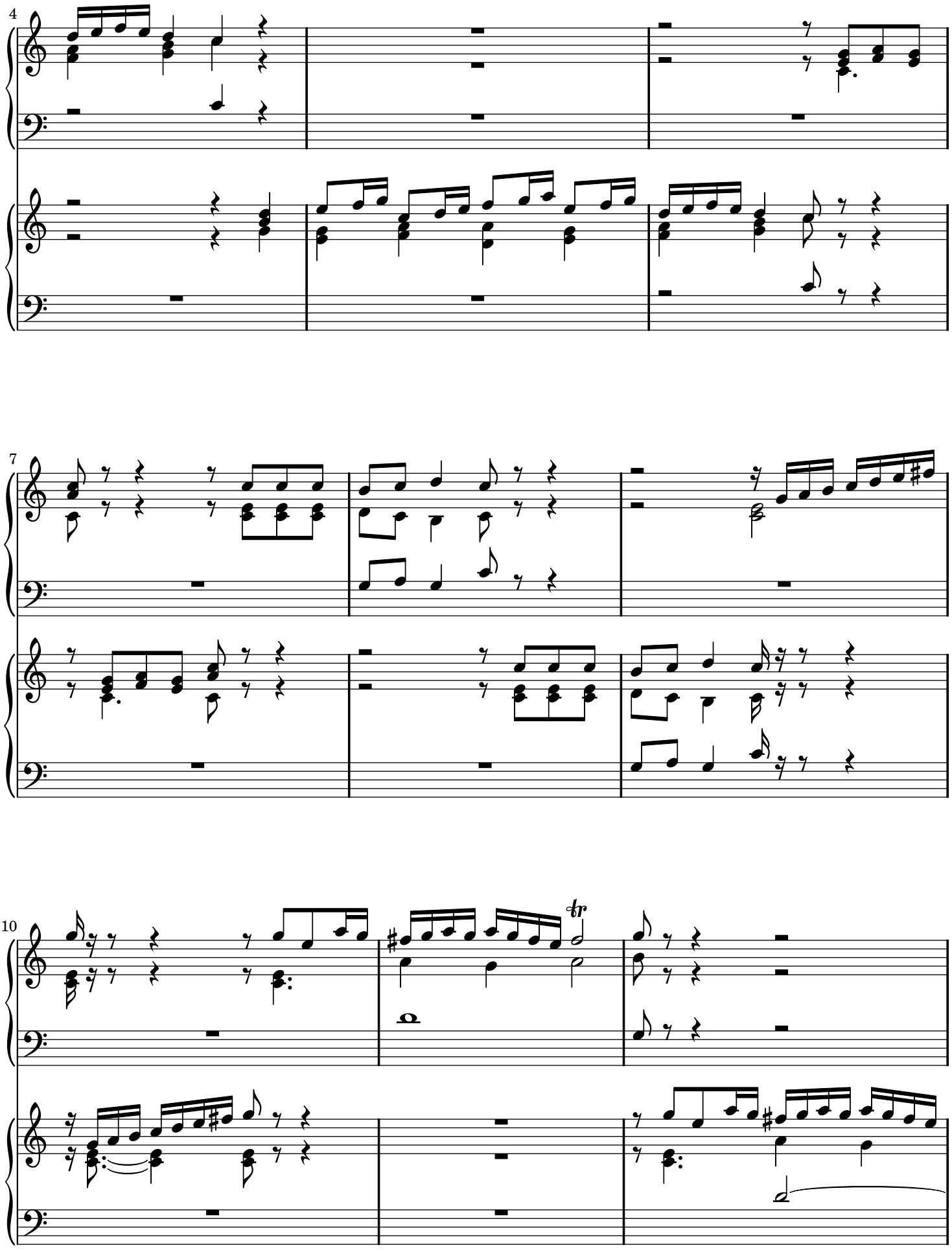


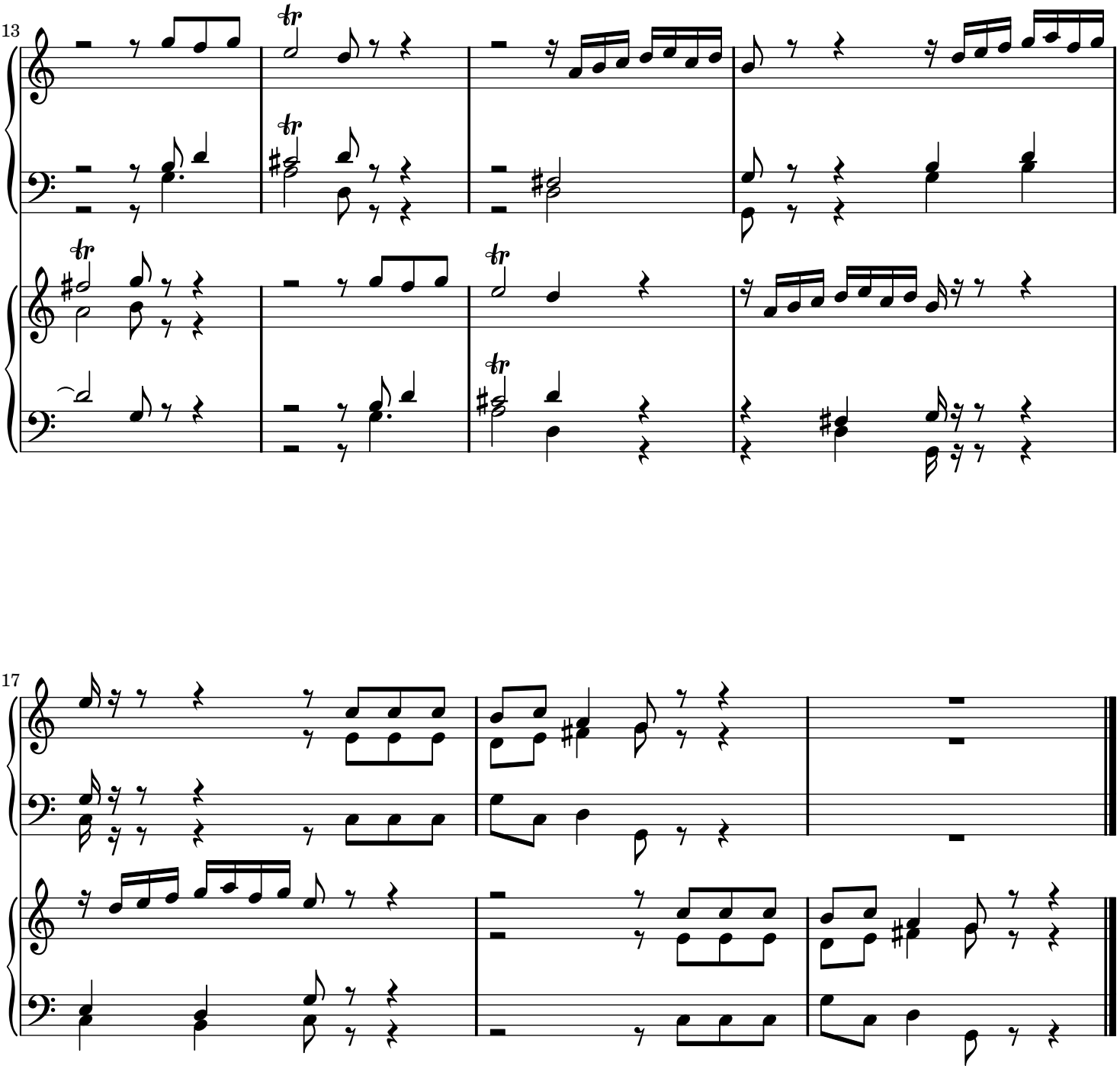



**Quartus Versus**

Echo mit 2 Clavirn

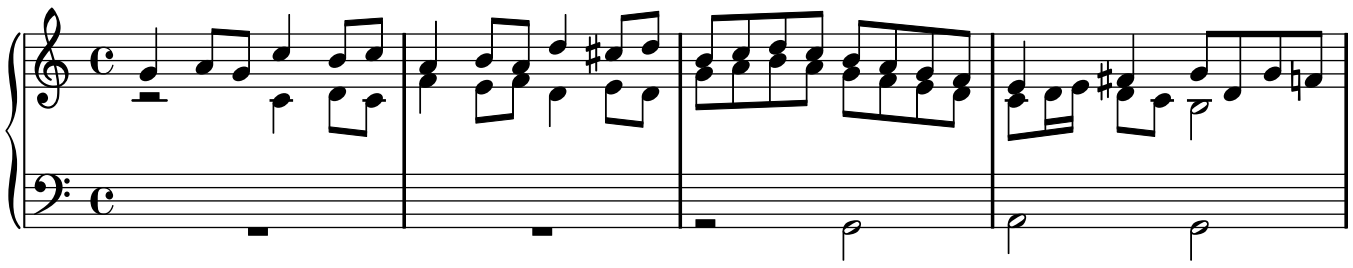


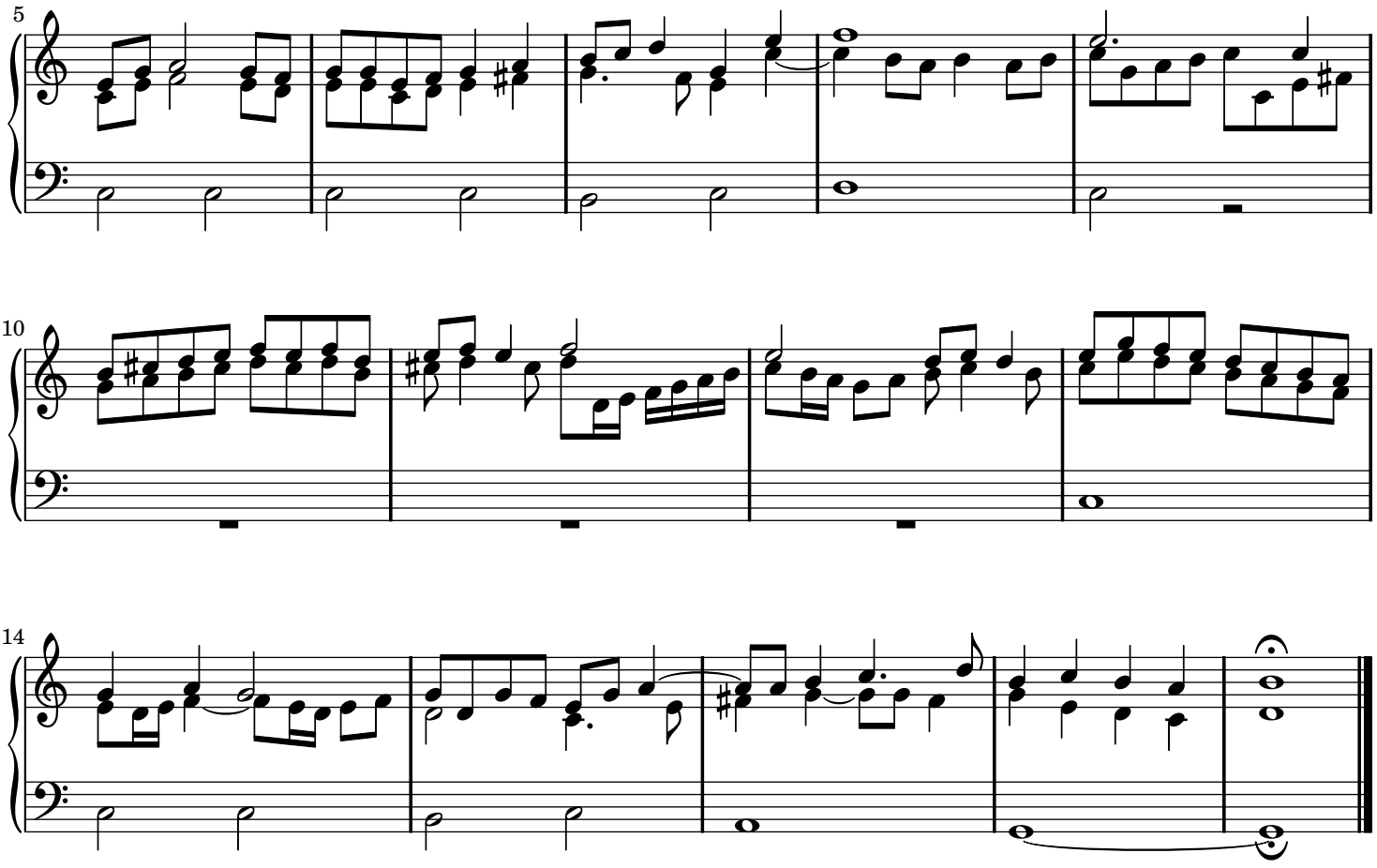

4
7
10
tr




**Quintus Versus à 3**

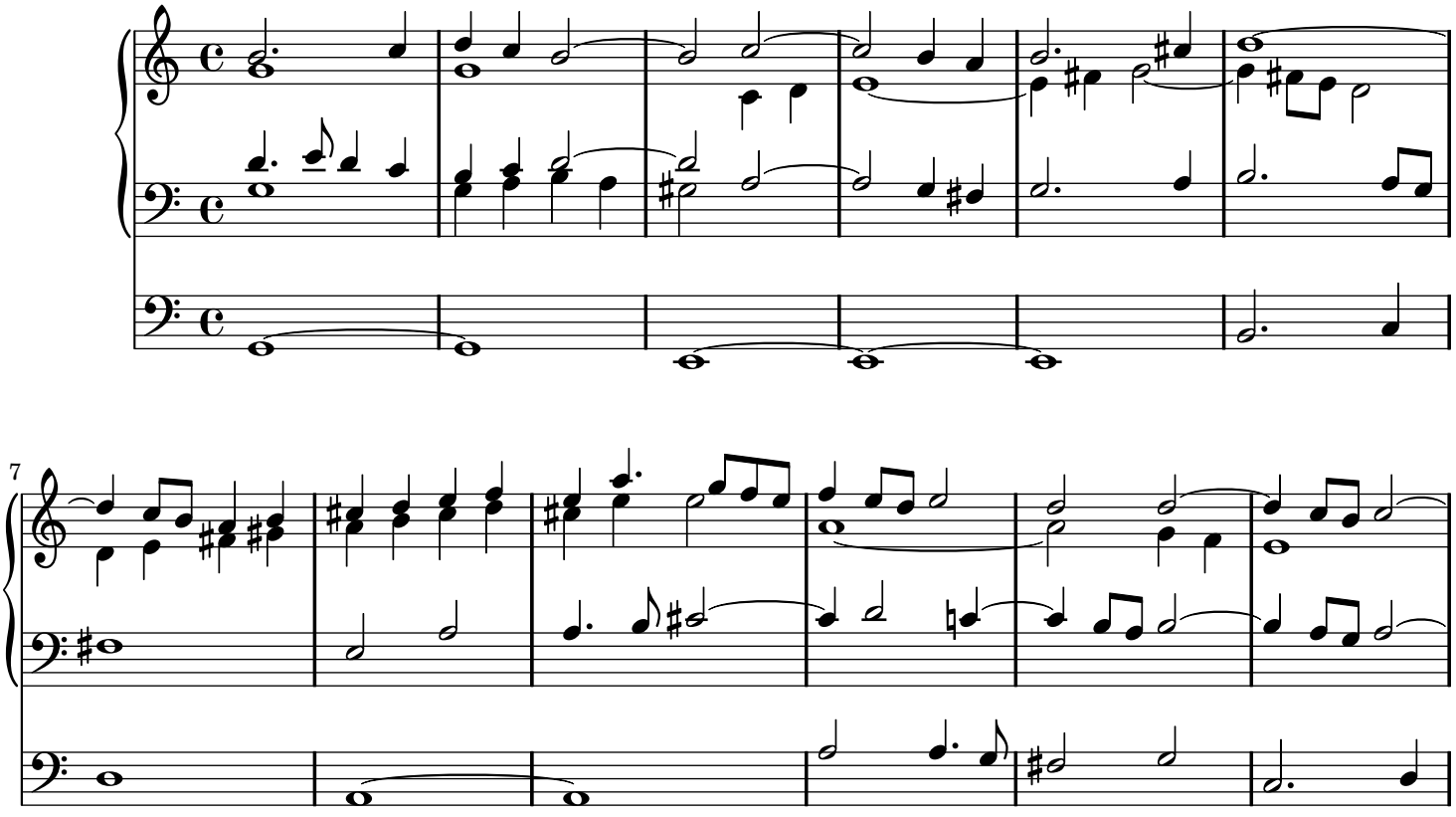
Choral im Bass

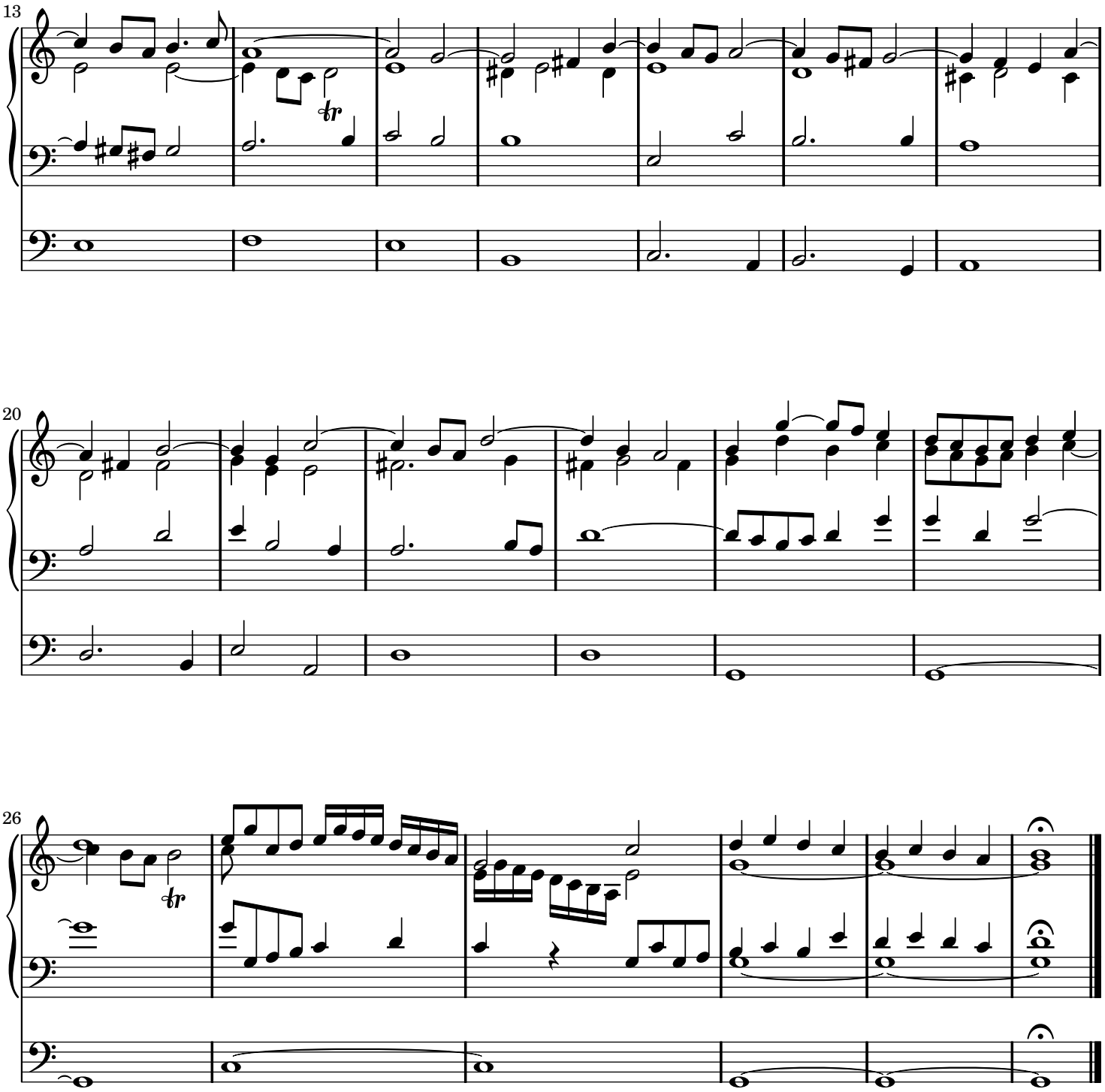




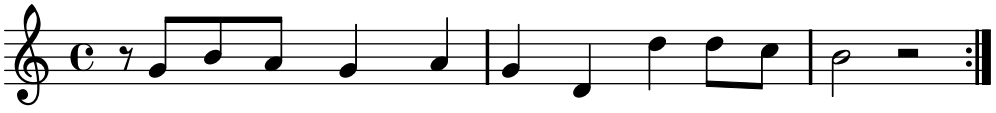
**Sextus Versus Gloria**

Tutti






**Fuga à 10 voc.**



In Got- tes Händ, steht An- fang, mit- tel und End.

FINIS

# Critical Notes

A notation on three staves has been used whereever the composer explicitly demanded the usage of the pedals. The spelling of titles and chorale names was left unchanged. For ease of comprehension the following notation is used: the numbers, in order, represent the page, the piece, the bar within the piece, the beat and then follows the change being made. Other indications are r.h. (right hand), l.h. (left hand), u.v. (upper voice) and l.v. (lower voice).

| | | | | |
|---|---|---|---|---|
| 1 | 1 | 4 | 1/2 | l.h. l.v., the two Es should not be tied. |
| 3 | 4 | - | - | The numbering of the piece should be IV. and not VI. |
| 4 | 4 | 13 | 4 | l.h. u.v., the second sixteenth should be A3 and not A4. |
| 6 | 7 | 2 | 1 | r.h. l.v., should be a dotted quarter note, not a half note. |
| 6 | 7 | 7 | 1 | r.h. l.v., should be B3 flat and not B4 flat. |
| 6 | 7 | 8 | 1 | l.h. u.v., unreadable. |
| 6 | 7 | 11 | 3 | l.h. the two As should be tied together. |
| 12 | 14 | 2 | 1-3 | r.h. l.v., notes 2-5 are unreadable. |
| 18 | 17 | 37 | 2 | r.h., the third sixteenth should be C sharp and not C. |
| 21 | 19 | 28 | 4 | r.h. l.v., should be C and not C sharp. |
| 22 | 20 | 11 | 3 | r.h. l.v., should be F sharp and not F. |
| 24 | 21 | 31 | 1 | l.h., the first note should be A and not a rest. |
| 25 | 22 | 14 | 2 | l.h. u.v., the quarter note should be dotted. |
| 25 | 22 | 29 | 4 | r.h. l.v., the two Es should be tied. |
| 26 | 22 | 39 | 1 | l.h. l.v., the two Es should be tied. |
| 27 | 23 | 35 | 4 | r.h. u.v., should be A4 and not A5. |
| 28 | 24 | 11 | 3 | r.h. l.v., unreadable. |