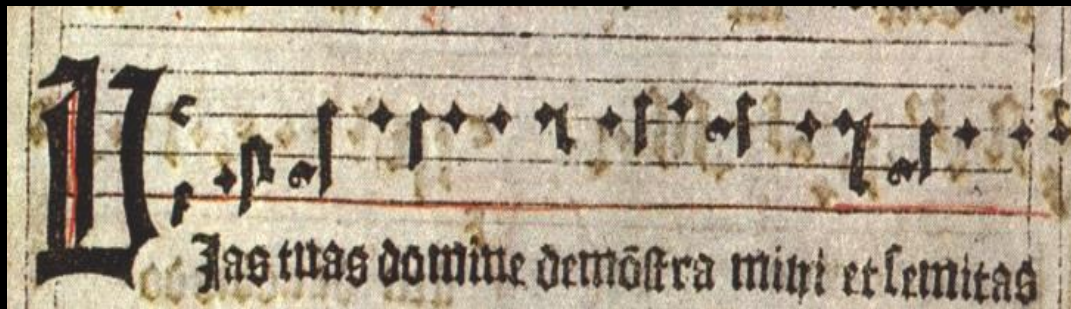


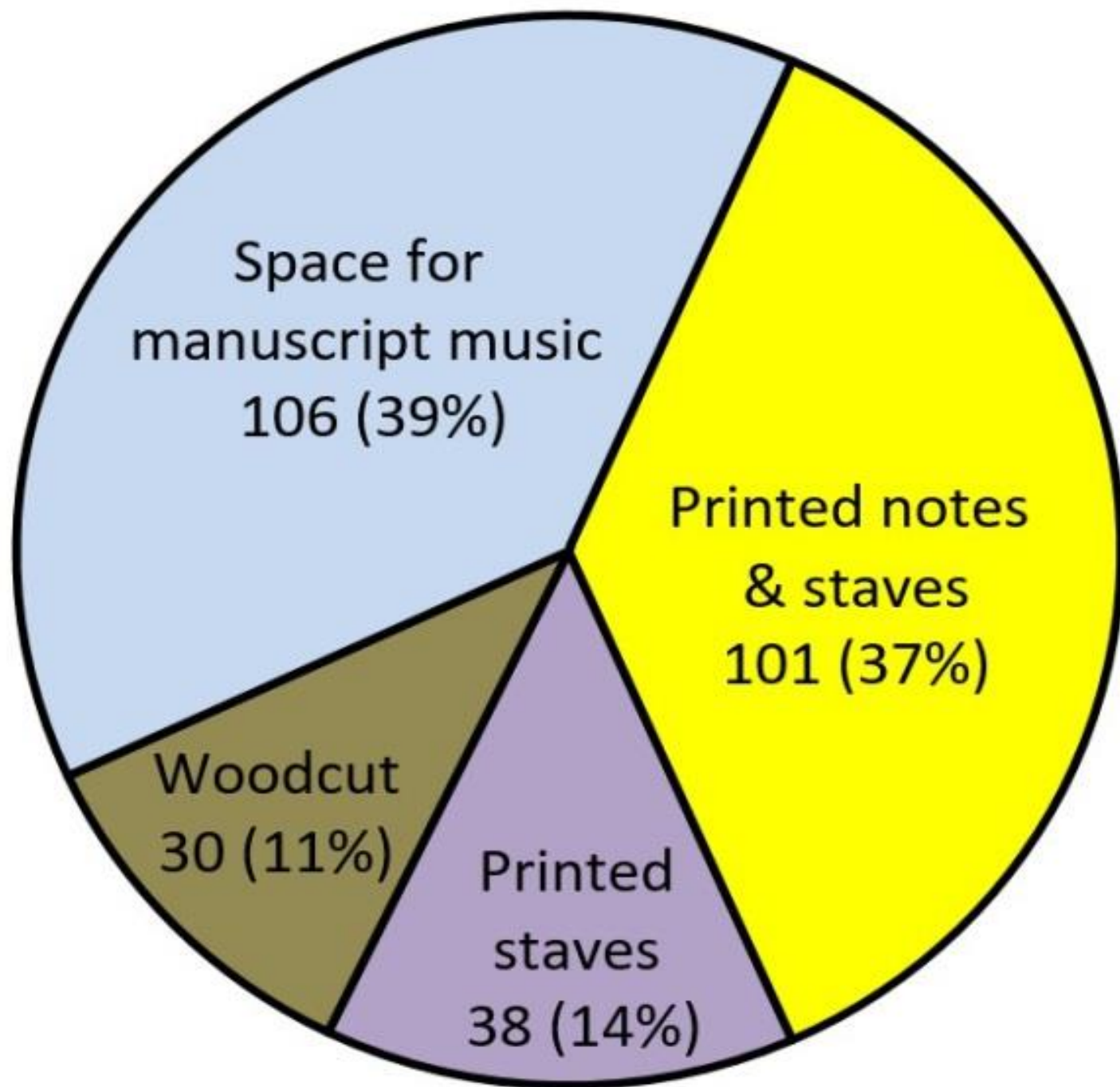
The Beginning of Music Printing in Germany



Mary Kay Duggan

University of California, Berkeley

IAML 2023, Cambridge, UK



Intra prima aduentus Intra

Die leuauit animam me am

deus meus in te confido non

erubescam neque irideant me inimi ci mei

et tunc uiu uerbi qui te expectant no confu de

Uias domine demonstra mihi et lenitas

uas edo te me *uuer* *Exa. 40* si

quit exspe ctant no confundent tur domine



*Ad summa missas Sequi.
bñ notkeri modu sancti
n q sibi laus est eterna. galli & positoru sequi nae*

n q sibi laus est eterna.



Anus ante secula dei filius missi

bilis interminus **P**er que

fit machina celi et terre maris et in hys degen

au **P**er que dies et hore labat et se iteru re

aprocant **Q**ue angeli in arte poli voce co

sona semp canut **H**ic corpus assumpsit

fragile sine labe originalis criminis de carne

marie virginis quo primi patris culpa cunctis

lascivia tergeret **H**oc presens dicula loq

M.D.XII



*Manuscript of the
Mass of St. John the Evangelist
by the same hand as the
Mass of St. John the Evangelist*



Indica prima advenit Indica

Die levavi animam meam

deus meus in te confido non

erubescam neque irideant me inimici mei

etiam qui derisi qui te expectant non confundentur

Vias tuas domine demonstra mihi et semitas

tuas edoce me *Oratio*

qui te expectant non confundentur domine

tantur ad deum uiuum
et uerum 7 unicum filiū
eius iesum xp̄m deum 7
dñm nostrum cum quo
uiuit et regnat cum sp̄i
tu sancto deus per om̄ia
secula seculorū **non di
citur Amen. Oramus.**
flecta. ge. **R. Le. Oratio**

Omnipotens sempi
terne deus qui non
mortem peccatorum sed
uitam semper inquiris:
suscipe propitius oratio
nem nostrā. et libera eos
ab idolorum cultura et
aggrega ecclesie tue s̄ac
te ad laudem 7 gloriam
nominis tui. **Per. R.
Amen Completis ora
tionibus sacerdos depo**

Ecce lignum crucis

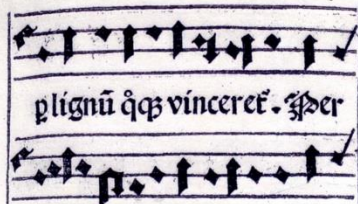
in quo salus mundi

p̄pen dit uenite ado

re mus. **Postea pro
cedit sacerdos ad reliquū
cornu altaris. Et disco
operiens amplius crucē
eueans eam paulisper
altius q̄z primo incipit**

Basel, 1480s, 145 liturgical books

- 1479 first Basel Missal
- 1480 second Basel Missal, approved by pope, emperor and bishop of Basel
- 1481 Basel Missal, **Bernhard Richel**. 2nd German music type
- 1481- Basel Missals, **Michael Wenssler**
- 1486 Missals with staves, Wenssler
- 1488 five choirbooks, Wenssler
- 1489 bankruptcy, Wenssler



plignū q̄q̄z vinceret. *Sp̄er*

christū dominū nr̄m. p̄ quē
In cena dñi *Infra actōem.*

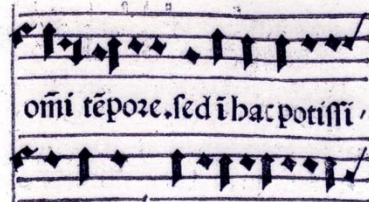
Communicātes et diē sacra-
tissimū celebrātes. q̄ dñs
nr̄ ihs x̄ps p̄ nobis est tradit⁹
Sed et memoriā venerantes.
In p̄mis gl̄iose semper v̄ginis
marie genitricis eiusdez dei et
dñi nr̄i iesu x̄pi. Sed et beato
rū ap̄loz. **H**anc igit̄ oblatio
nē p̄uitutis nr̄e. sed et cūcte fa-
milie tue quaz tibi offeriur⁹ ob
diē in qua dñs nr̄ iesus x̄ps tra-
didit discipulis suis corp̄is et
sanguinis sui m̄steria celebrā-
da. **Q**uem⁹ dñe. vt placatus
accipias.

Qui p̄ diē q̄z p̄ nr̄a oīm q̄sa
lute pateret. hoc est ho-
die accepit panem in sanctas.
De resurrectione dñi p̄fatio.



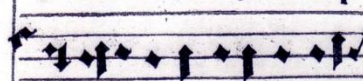
Qere dignū et iustū est equū

et salutare. *Te q̄dē dñe*

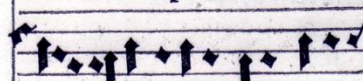


omī tēpore. sed ī hac potissi-

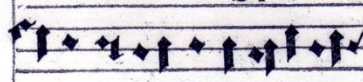
mū nocte vel diē gl̄iosius p̄



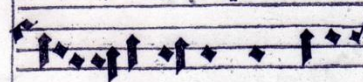
dica re. cū pasca nr̄m ī immo-



la tus ē christ⁹. **I**p̄e enim



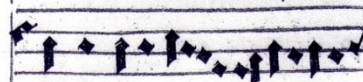
verus est agnus qui abstulit



pec cata mūdi. **Q**ui ī mortē



nr̄am moriēdo destruxit et

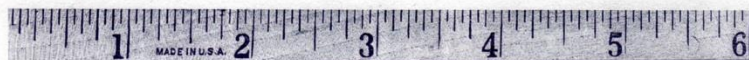


vitaz resurgēdo reparauit



Eti deo cū.

Infra actionem.

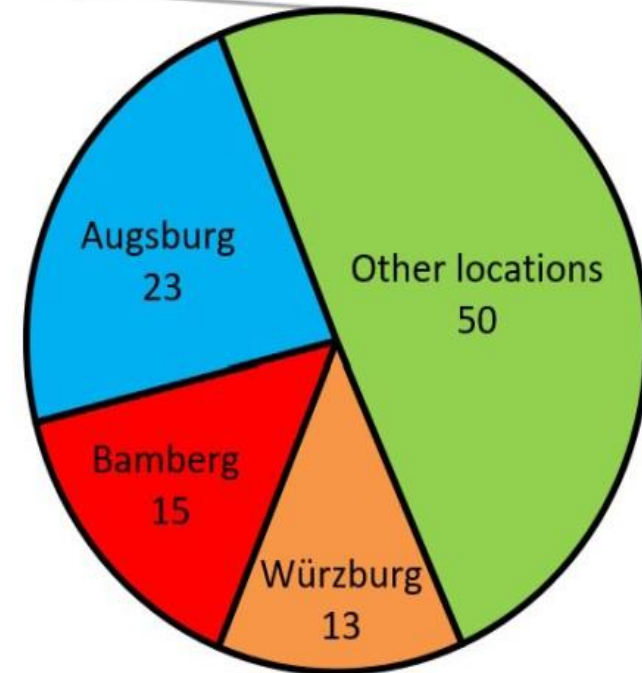
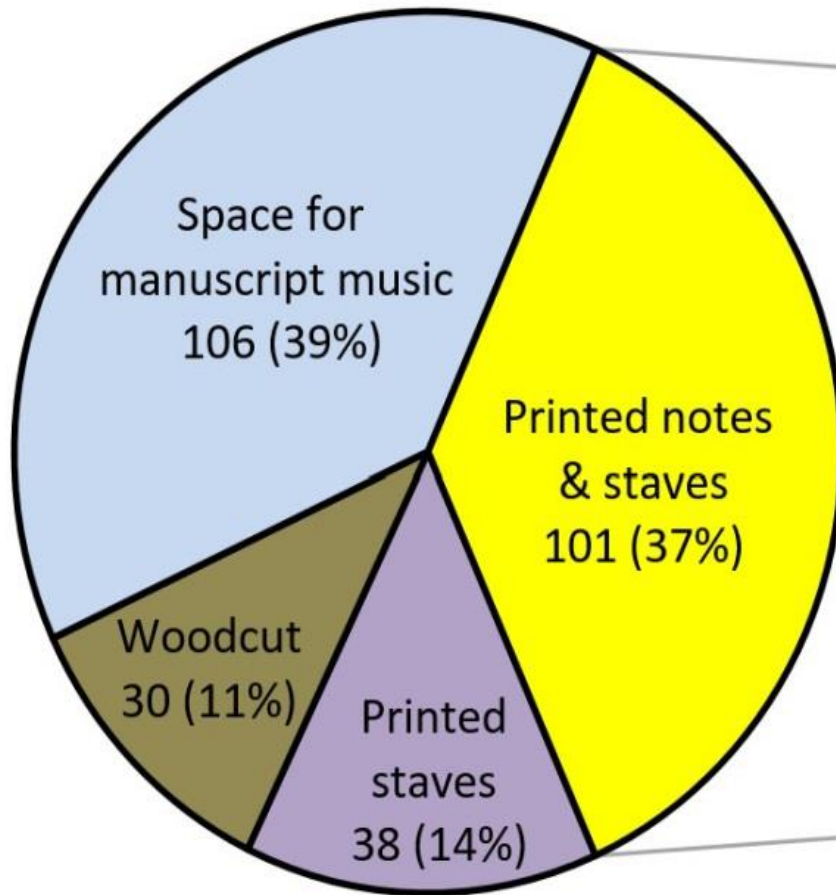


Basel, 1480s, 145 liturgical books

- 1479 first Basel Missal
- 1480 second Basel Missal, approved by pope, emperor and bishop of Basel
- 1481 Basel Missal, **Bernhard Richel**. 2nd German music type
- 1481- Basel Missals, **Michael Wenssler**. Space for music
- 1486 Missals with printed staves, Wenssler
- 1488 five choirbooks with notes and staves, Wenssler
- 1489 bankruptcy, Wenssler

A Domini
ca prima
De leuati a nimam aduersus
meam deus meus in te confi do
non e ru belsa neque irri deant me intmi
ei mei et enim uniuersa si qui te expectant no
confun de tur **V**as tuas domine demon
stra mihi et semitas tuas edoce me **G**loria
Uniuersa si qui te expectant **Ex**
no confundentur domi ne

The impact of ecclesiastical patronage on incunabula of German lands with printed music



Printing locations of editions with notes and staves

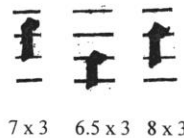
G3 Gothic Large Missal 12.5 x 4-4.5

Photographs: *Missale Moguntinum*, [after 1482 III 18], ff. $^2\pi 3$, $^2\pi 2^v$, $^3\pi 12$. D-Munich, BSB, 2^o Rar 957. *Missale Herbipolense*. [After 8XI 1481]. Molitor, Tafel III-IV.

Editions:
Georg Reyser

1. *Missale Herbipolense*. [After 8 XI 1481]. Imperial folio. Staff: 12.75 x 4.4. Music forme: 278.5 (287) x 185. Music pages: 43. Staves: 11 4-line staves per page; entire lines from rules, one line at each side.
2. *Agenda Herbipolensis*. [After 1482 II 6].. Imperial folio. Staff: 12.5 x 4-4.25. Music forme: 155-6 (167) x 116. Music pages: 62pp. Staves: 11 4-line staves per page; entire lines, single lines at each side.
3. *Missale Moguntinum*. [After 1482 III 18]. Imperial folio. Staff: 13 x 4.25. Music forme: 276-79 x 184-85. Music pages: 17. Staves: 11 4-line staves per page; entire lines from rules, single lines at each side, some of which appear to be printed from metal pieces of 25 and 37mm.
4. *Missale Herbipolense*. [19 II 1484]. Imperial folio. Music forme: 279 x 181. Music pages: 33. Staves: 12 4-line staves per page; entire lines, single line at each side.
5. *Missale Herbipolense*. [After 1 II 1491]. Imperial folio. Music pages: 36. Staves: 12 4-line staves per page; entire lines.
6. *Missale Herbipolense*. [After 1 X 1493]. Imperial folio. Music forme for Large Missal type: 278 x 183(184). Music pages: Large Missal type = 36, Very Large Missal type = 4 space = 2 for a total of 43pp. Staff: 12.5-13. Music forme: 279 x 184-85. Staves: 12 4-line staves per page; entire lines, single line at each side.
7. *Missale Herbipolense*. [About 1495]. Imperial folio. Staff: 12.5. Music forme: 278 (285) x 185. Music pages: 38. Staves: 12 4-line staves per page; entire lines, single line at each side.

Virga



7 x 3 6.5 x 3 8 x 3

Custos
Also used as
F clef



3.5 x 2.5

Punctum
abutting



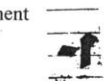
3.5 x 3

Clefs



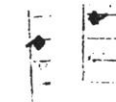
C: 5.5 x 4
F: 5 x 2.5

Neume component
for podatus



4 x 2

F Clef
often reversed



3.5 x 2.5

Clavis



4.5 x 5

B Flat



3.5 x 2.5



*D*ñica pri-
ma aduen-
tus domini
Deleuauia
nimam meam deus me-
us in te confi- do non e-

ni bescam neq; iri deant me inimi ci mei
etenim vniuer si qui te expectant non confunden-

tur *D*ias tuas domine demonstra mihi et
semitas tuas edoce me E u o u a e *Graduale*

*U*niuer si qui te expectant nō
cōfundentur domine *versus* *D*ias



mea Et clamor me⁹ ad te veniat **O**ro

Deus vniuersor⁹ creator ⁊ cōditor
qui cū sis tuor⁹ beatitudo scōr⁹.
presta nobis petentib⁹ vt spiritum fa-
muli tui corporis nexib⁹ absolutū in
p^{ri}ma r^esurrectōe scōr⁹ facias p^{ri}ntari p.

Libera me do mine de morte

et ter na in die il la tremen da.

Quādo ce li mo uēdi sūt et ter

ra dū ve nē r^el iudi ca

re se culū p is nē **V**ies

Entrepreneurs in Urban Settings

- Leipzig: **Conrad Kachelofen**, merchant of paper, groceries and wine. 12 liturgical psalters, 3 missals
- Nuremberg: **Georg Stuchs**, printer, bookseller. 132 editions, 86 liturgical books, 21 with music. Cut 18 text types and 2 music types

Sabbato ad nocturn:



Psalm^{us}. xcvi is:

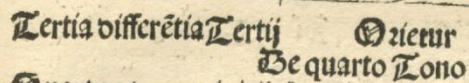
Antate dñō cā-
ticū nouū: quia
mirabilia fecit.

Saluauit sibi
dextera eius: et
brachiū sanctū
eius: Notū fe-
cit dñs salutare

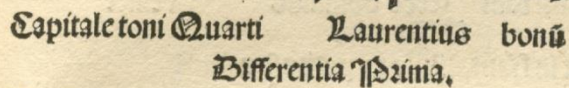
suū: in conspectu gentiū reuelauit iusticiā
suā. Recordatus est misericordie sue ⁊ verita-
tis sue: domui israel. Viderūt omnes ter-
mini terre: salutare dei nostri. **E**ubila-
te deo omnis terra: cantate et exultate et
psallite. **P**sallite dñō in cithara. in citha-
ra et voce psalmi: in tubis ductilibus et
voce tube cornee. **E**ubilare in conspectu
regis domini. moueat mare et plenitu-
do eius: orbis terrarū ⁊ qui habitāt in eo
Flumina plaudēt manu simul. mōtes
exultabūt a conspectu dñi: qm̄ venit iudi-
care terrā. **I**udicabit orbis terrarū in iu-

Hec ant. canit in nostro monasterio Sedelicensi tpe tribulationis.
et cōtinuat iam pluribus annis sub elevatione. Cantore incipiente.
Media vita. chorus psequit.

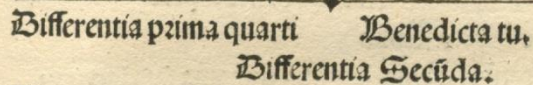
Media vi ra in morte su mis quem querimus
adiutorem ni si te domi ne qui pro peccatis nostris
in ste i ra sce ris. Sancte de us. San
cte for tis. Sancte et mi sericors saluator
amare mori ne tra das nos.



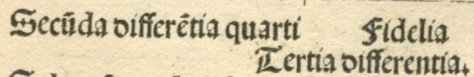
Quartus tonus inicij clauis continet quinque clauis clauis
g sol re ut faut plerumque a acutu: differentijs tribus fungit
atque hoc capitale.



Ihui' exauget subito sine mora saltim aut gradati in sol la



In hunc modum modulatur Huius eadem antiphone in
g solent vel clami inceptant se q̄ porro occupātes in re,



Solum fa modo vsui inpenultima concipit/ Huius carmi-
na ab csaute leniter pede tentim scandunt.

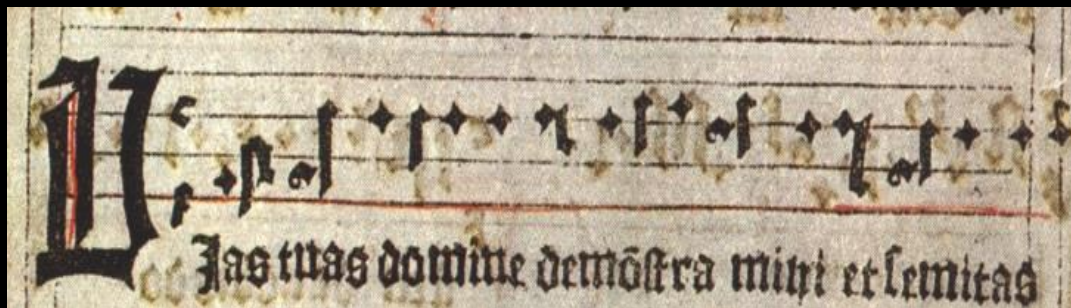
Eyn hypsch lied wie sich
yetz geistlich vñ auch weltlich halten.



Das wort aue lond vns singen das gutt ist vnd süß tüt dlingen/welchs der engel gots
 her bringen/von hohe der magelköniglich **D**urch welchs aue grüß yngangen/hat die Jungk
 frow rem empfangen/von dem stam dauid vß gangen/gilg in dornen mynnelich **A**ue
 des waren salomon müter vnd das sel gedeon der drey künig/mit gaben schon/geburt lobet
Aue die sonn vß erkoren/halt ge tragen frucht geboren/der welt die do was
 verlo ren, geben leben ewiglich **A**ue glpons des hochsten worte busches zeichen meres por
 te/alles süßen gschmaks em horte/alle engel lobent dich **U**nser betten mößt erhoren/
 vns von allen sünden keren/zü gefallen got dem herren der vns fröid geb in sym ryck.

Q 7292 $\frac{4}{20}$ *Emendat. 1476.*
in Remmel

The Beginning of Music Printing in Germany



Mary Kay Duggan

University of California, Berkeley

mkduggan@berkeley.edu