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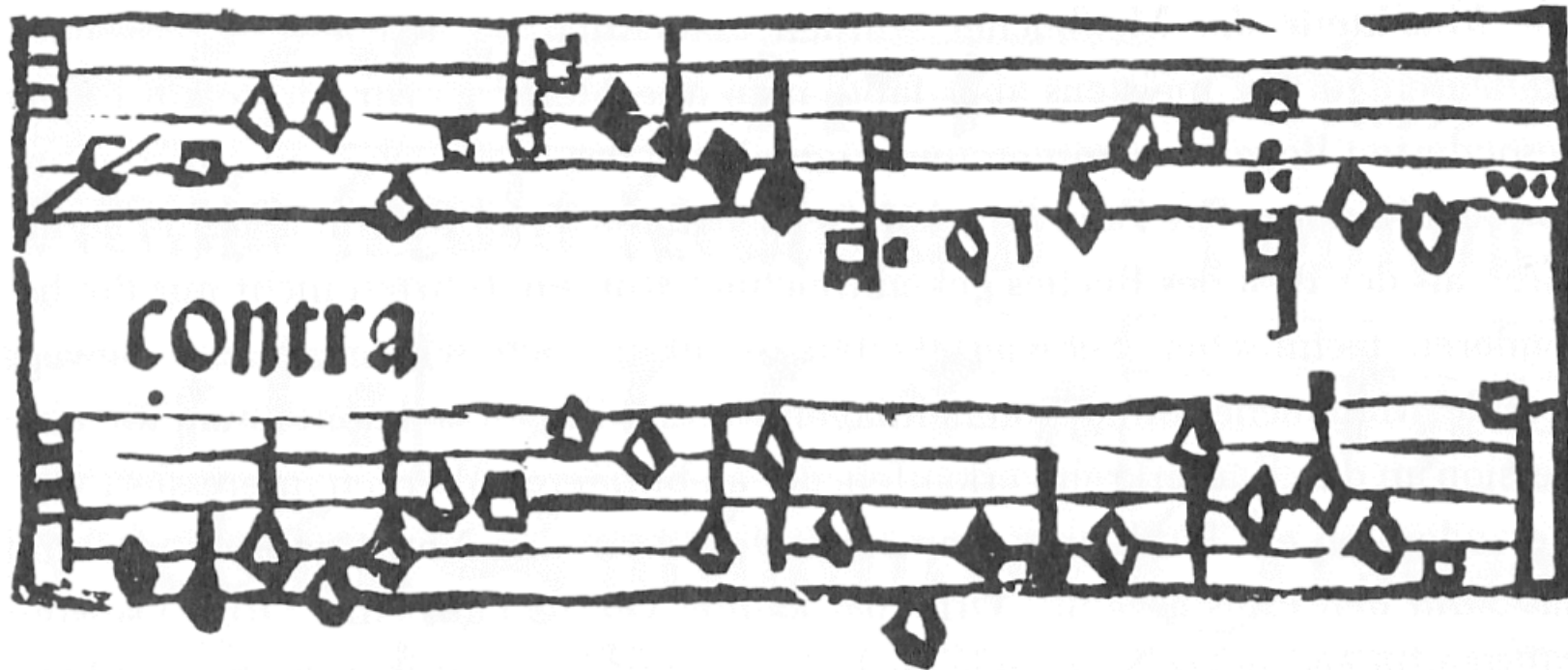
# **Die Geschichte der Technik des Musiknotendrucks**

**Übersichtsvortrag zur Jahrestagung 2012  
des IADM in Leipzig**

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# Geschichte Musiknotendruck





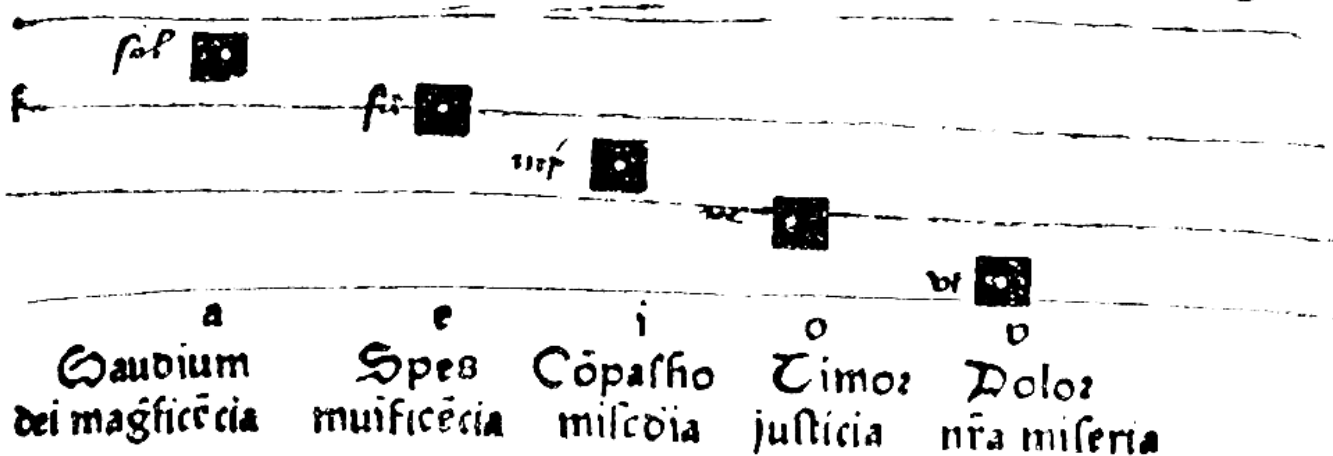
**Holzchnitt Ugo Rugerius, Bologna 1487**

am vnum quatuor prima deū respiciunt scz magnificencia/munificēcia/mi-  
sericordia/iusticia/Quintū est homini speciale videlicz miseria Omne  
iquid canticū spūs ⁊ cordis habet formari scdm alterum quinqz ver-  
borū seu duoz seu triū seu omnū simul predictoz Possent hīc omēs  
cordis et spiritus affectiones ad nūm deduci quoniam que sunt gaudiū  
pes/cōpassio/timos/dolor/ applicādo singulū verbū lris meditacōis  
singule p ordinem hic positum voci sonant affectōis Demum quicqz  
vocales ordine naturali posite notule sūt indicatē cui voc lra sit accomo-  
da etiā p deſſionē et eleuacōz ad instar game natat sol/fa/mi/re/ut/  
Aut ponat ordo nature vocaliū deſſio resonantibz ut p; in hac figura

## Leerraum für Handeintragung

Volumus aut ut existimet aliquis gamma pns msticoꝝ oim canticoz  
valere ptm<sup>o</sup> efficaciter vt cātet cor ⁊ spūs p affectū hīc ⁊ effectū nō fu-  
erit huc arti de se dgmte facillime supadditus psertim in musica sensu  
ali sic ⁊ in psalterio ⁊ cythara sic in choro vocali sic in cordis ⁊ orga-  
no Sed nec oportet nec expedit sola pncū fantasia figurali v̄sari diu-  
cius q̄ ducantur ad intelligencie puritatē fantasmatis vel transcēsis  
interim quantū fas extiterit derehctis nec ideo putanda est pns ars  
utilis vel supuacua vel solū fantasmatis qm̄ pns est qd ammale scdm a-  
postolū ⁊ omnis nostra cogitacio intellectiua sumit a sensitia pncipiū  
que iuuatur dū ordinata sibi fantasmata pntātur ⁊ sub cōpendio ho-  
mū fidenter pollicemur qd pns ars tamq̄ in vtero nature fōmata cu

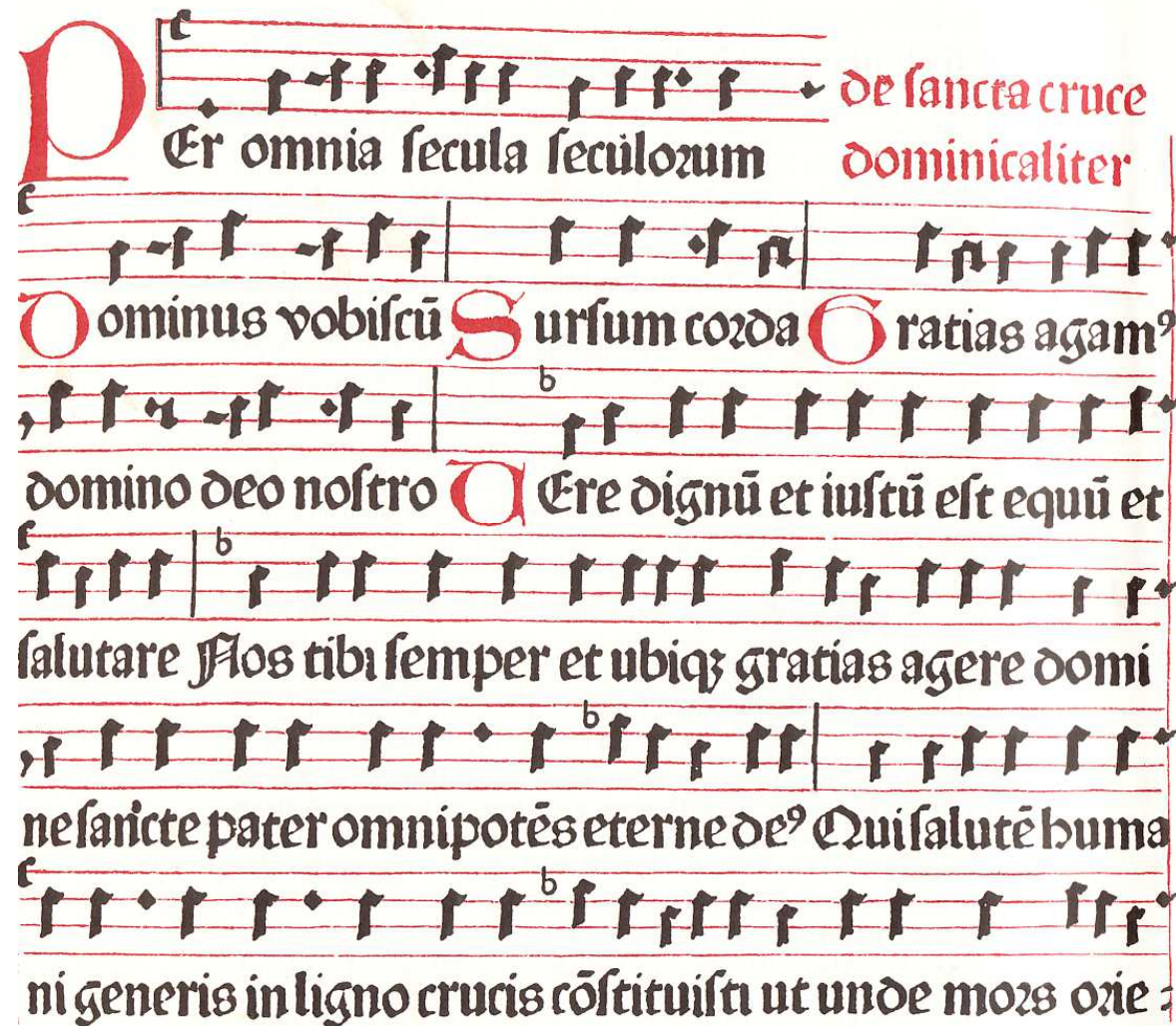
inguit p̄ ordinem sic pontum voci tonantis affectōis Demum quicq̄  
 vocales ordine naturali posite notule sūt modicātes cui voc l̄ra sit accomo  
 da etiā p̄ dep̄sionē et elevacōz ad instar game natat sol/fa/mi/re/ut/  
 Aut ponat̄ ordo nature vocaliū dep̄sio resonantibz ut p̄ in hac figura:



Volumus aut̄ ut existimet aliquis gania p̄ns n̄sticōz oim canticōz  
 valere p̄tm̄ efficaciter ut cātet cor & sp̄s p̄ affectū sit & effectū nō fu  
 erit huic arti de se dḡmte facillime sup̄additus p̄sertim in musica sensu  
 ali sic & in psalterio & cythara. sic in choro vocali sic in cordis & orga:  
 no Sed nec oportet nec expedit sola p̄nciū fantasia figurali ūsari diu  
 cius q̄ ducantur ad intelligencie puritatē fantasmatibz vel transcensibz &

**Konrad Fyner, Esslingen 1473**

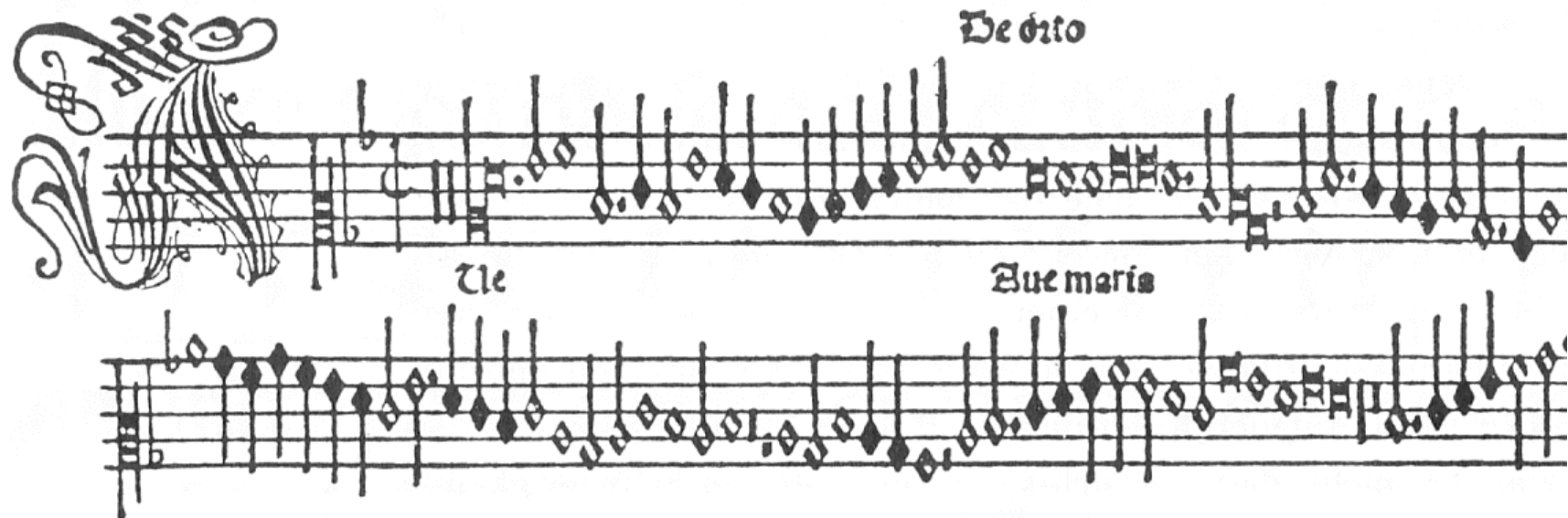




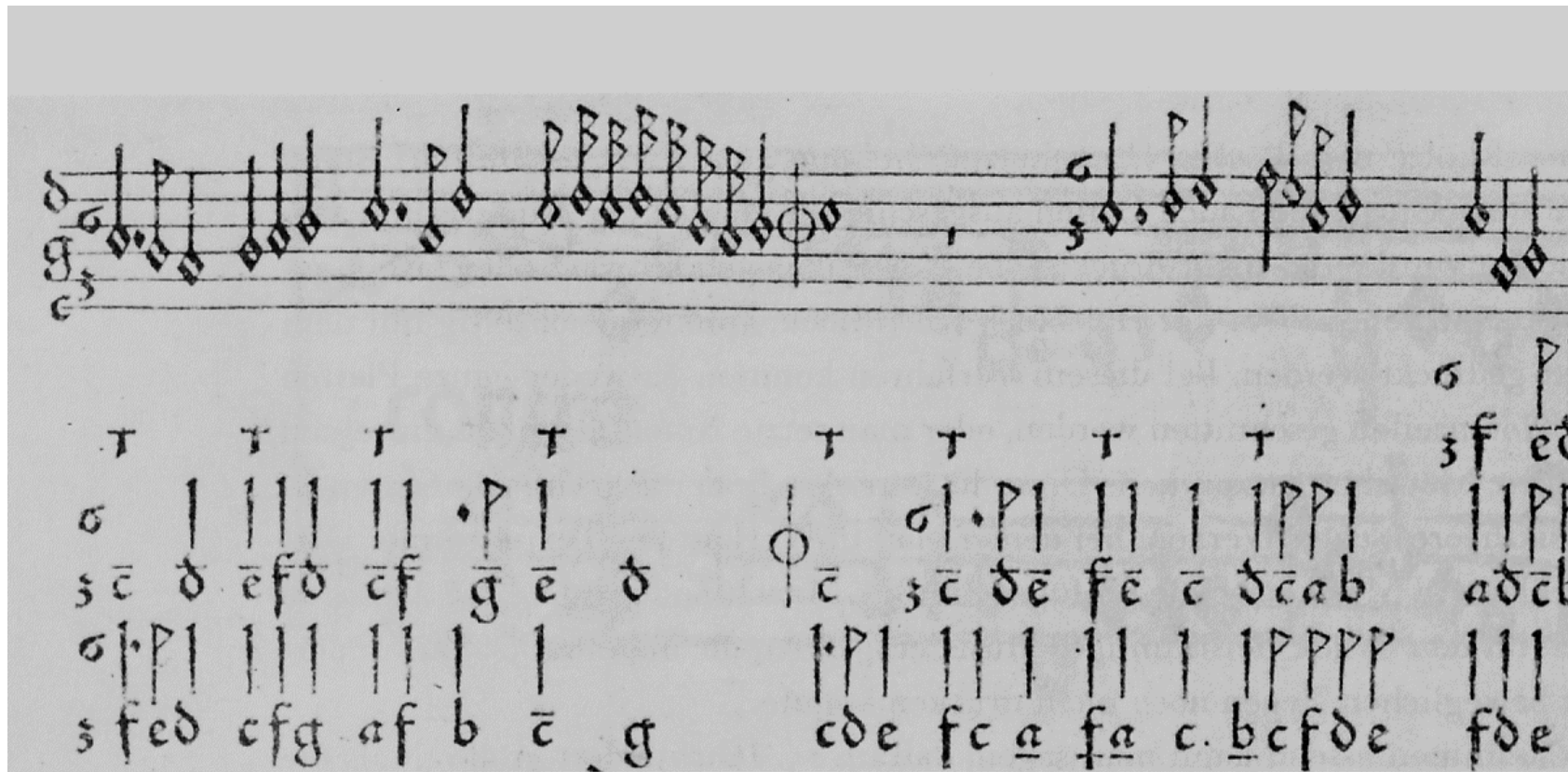
**D**e sancta cruce  
Et omnia secula seculorum **dominicaliter**

**D**ominus vobiscū **S**ursum corda **G**ratias agam⁹  
domino deo nostro **Q**uere dignū et iustū est equū et  
salutare **F**los tibi semper et ubiq; gratias agere domi  
ne sancte pater omnipotēs eterne de⁹ **Q**ui salutē huma  
ni generis in ligno crucis cōstituisti ut unde mors orie

**Georg Reyser, Würzburg 1481**



**Ottaviano dei Petrucci, Venedig 1504**  
**Linien, Noten und Schrift separat gedruckt**



Orgeltabularwerk von Peter Schöffer d. J. Mainz 1512



# Geschichte Musiknotendruck

Tennequin Superius TIT

Ma fille ma mere ma fille venez a moy hellas po' dieu laissez moy ma fille ve

nes a moy hellas po' dieu laissez moy/ma fille ma mere ma fille venez a moy reto'nez arriere

mon bel amy la ie voy  
me fault avoir sur ma foy/ma fille venez a moy/me fault avoir sur ma foy mo amy q me feist  
mon amy secourez moy

mon bel amy la ie voy tât godin tât popin  
mon amy secourez moy auances auances

**Pierre Haultin, Paris 1527 – zusammengesetzte Noten**

C.  
one, Con-fu- sio- ne & pudore, qui quærun't mala mi- hi, qui quæ-

A.  
one, Confu- sio- ne & pudore, qui quærun't mala mi- hi, qui quærun't,

T.  
one, ij & pudore, qui quærun't mala mi- hi, ij

B.  
one, qui quærun't mala mi- hi, ij

R.  
one, qui quærun't mala mi- hi, ij

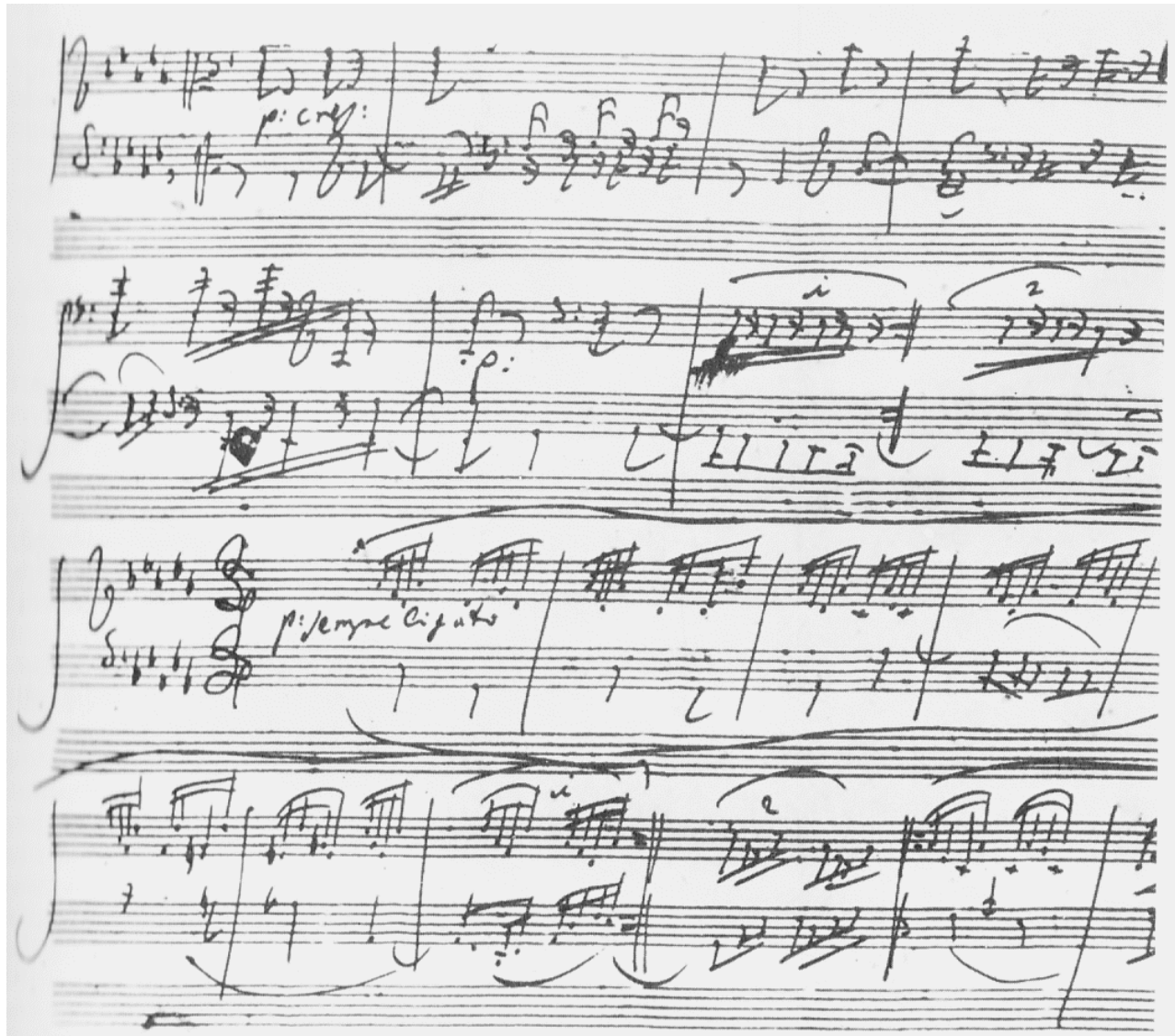
ij ront

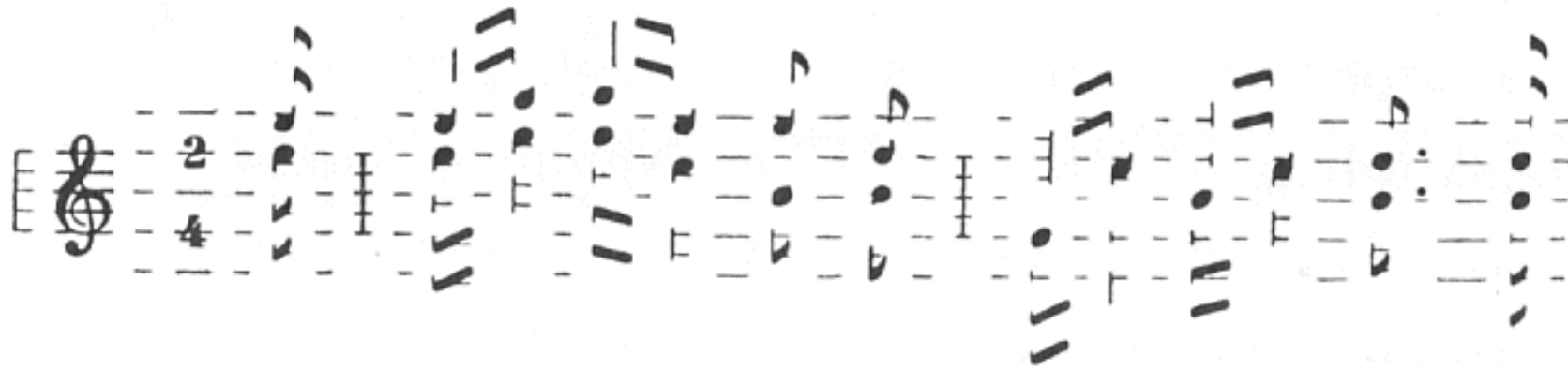
**Wolfenbüttel**

**1619**

# Geschichte Musiknotendruck

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**Neues Notensystem von J. G. Breitkopf, Leipzig 1755**



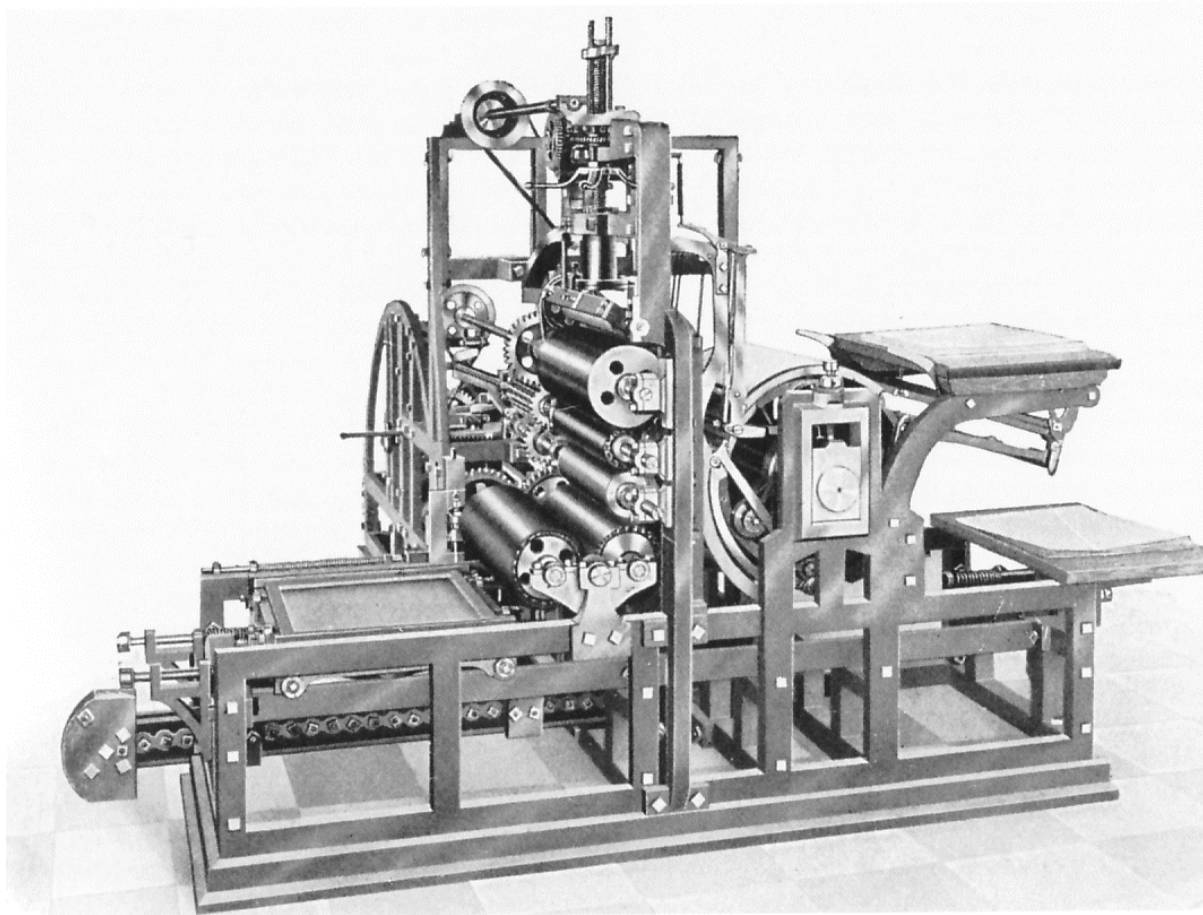


# Geschichte Musiknotendruck

The image displays a musical score for a lute, consisting of seven staves. The staves are labeled on the left as follows: Überbau, 5. Linie, 4. Linie, 3. Linie, 2. Linie, 1. Linie, and Unterbau. The notation is written in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The score begins with a dynamic marking of *p* (piano). The notation includes various note values, rests, and slurs. The Überbau staff shows a sequence of notes: a quarter note, a half note, and a quarter note. The 5. Linie staff shows a sequence of notes: a quarter note, a half note, and a quarter note. The 4. Linie staff shows a sequence of notes: a quarter note, a half note, and a quarter note. The 3. Linie staff shows a sequence of notes: a quarter note, a half note, and a quarter note. The 2. Linie staff shows a sequence of notes: a quarter note, a half note, and a quarter note. The 1. Linie staff shows a sequence of notes: a quarter note, a half note, and a quarter note. The Unterbau staff shows a sequence of notes: a quarter note, a half note, and a quarter note.

# Geschichte Musiknotendruck

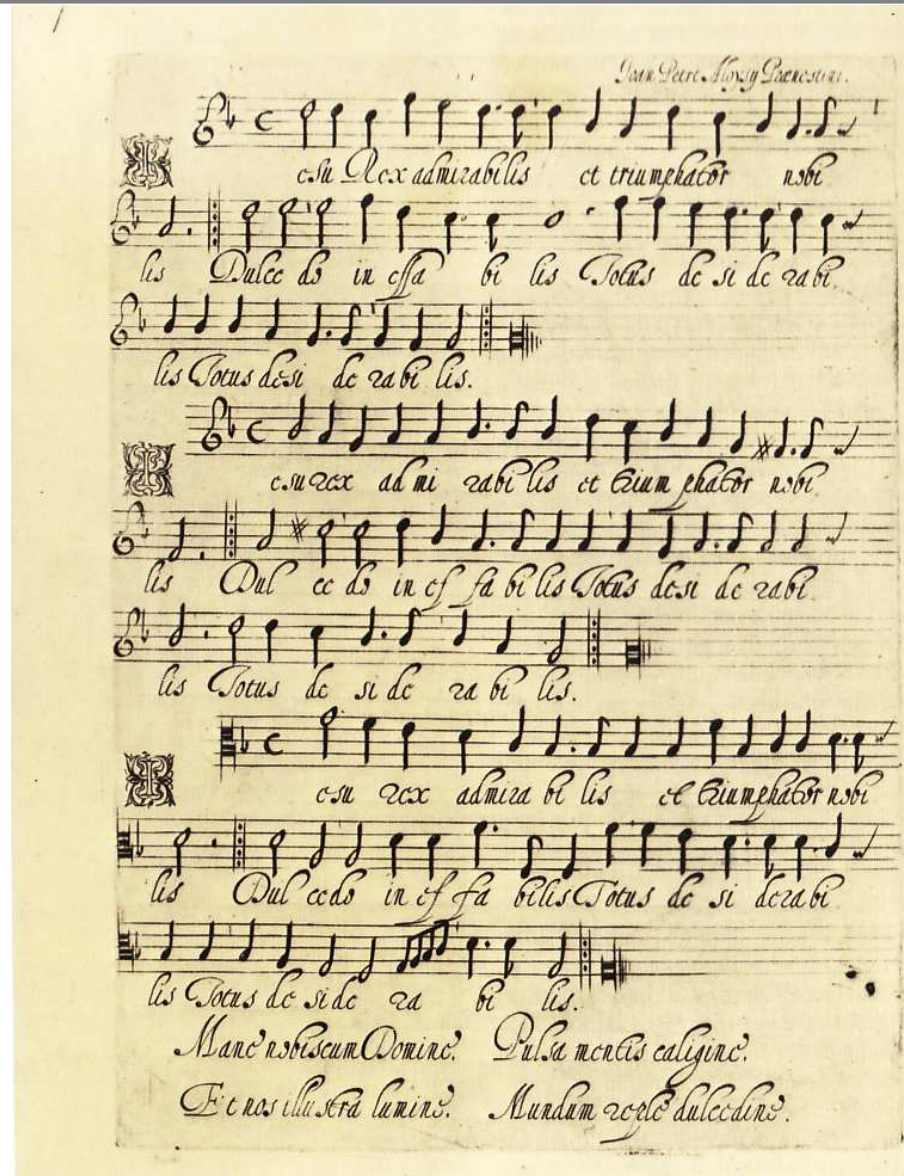
The image displays a musical score for two flutes and two violins. The top two staves are for the flutes, with the label "Flauti." positioned between them. The bottom two staves are for the violins, with the label "Violini." positioned between them. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Solo" appears above the flute staves, and "piano" appears above the violin staves. There are also markings of the number "3" in parentheses, likely indicating triplets. The notation is in a historical style, possibly from the 18th or 19th century, given the context of the page title "Geschichte Musiknotendruck" (History of Music Notation).



**Frühe Buchdruck-Schnellpresse**

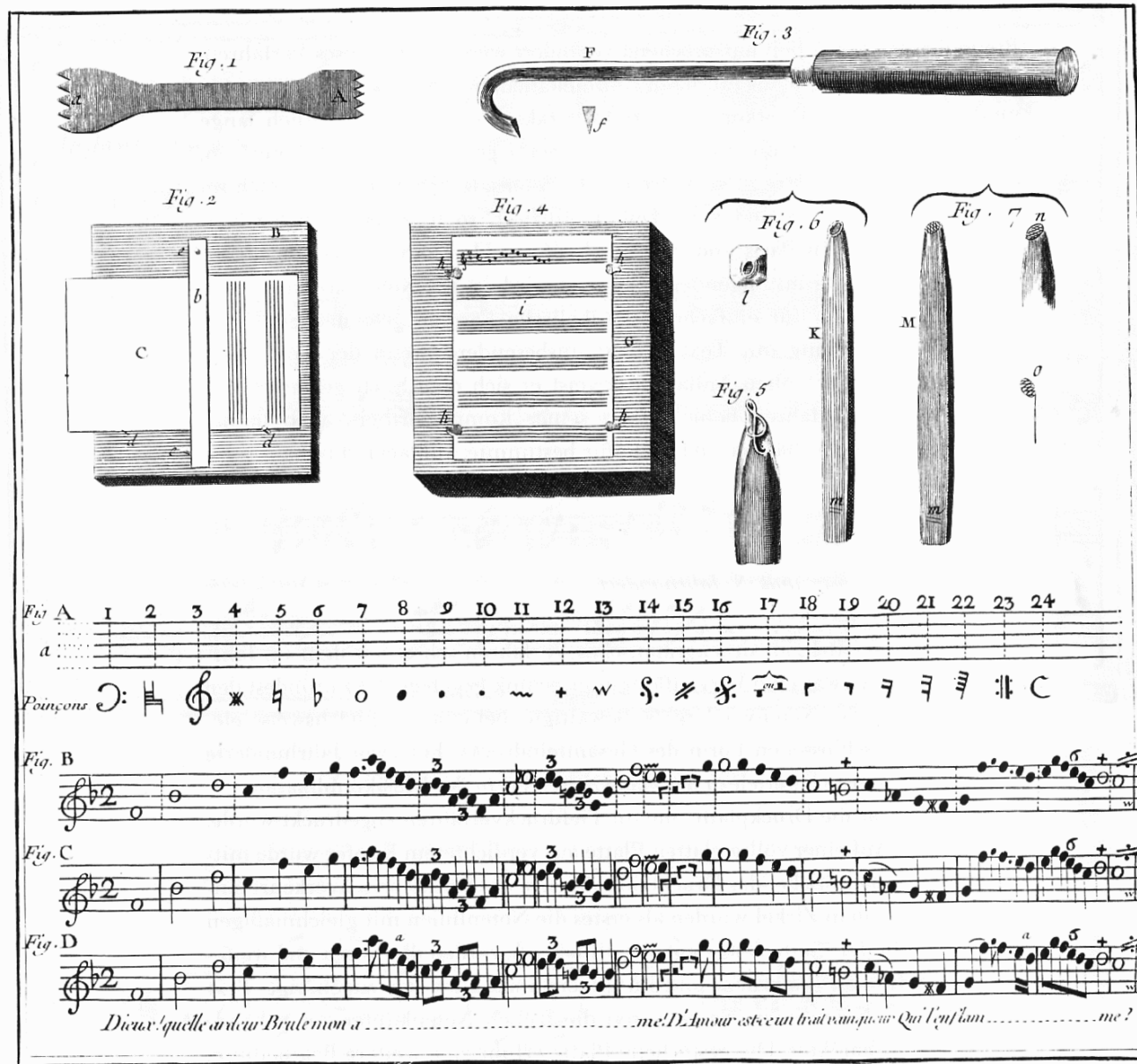


**Simone  
Verovio  
1586**





# Geschichte Musiknotendruck



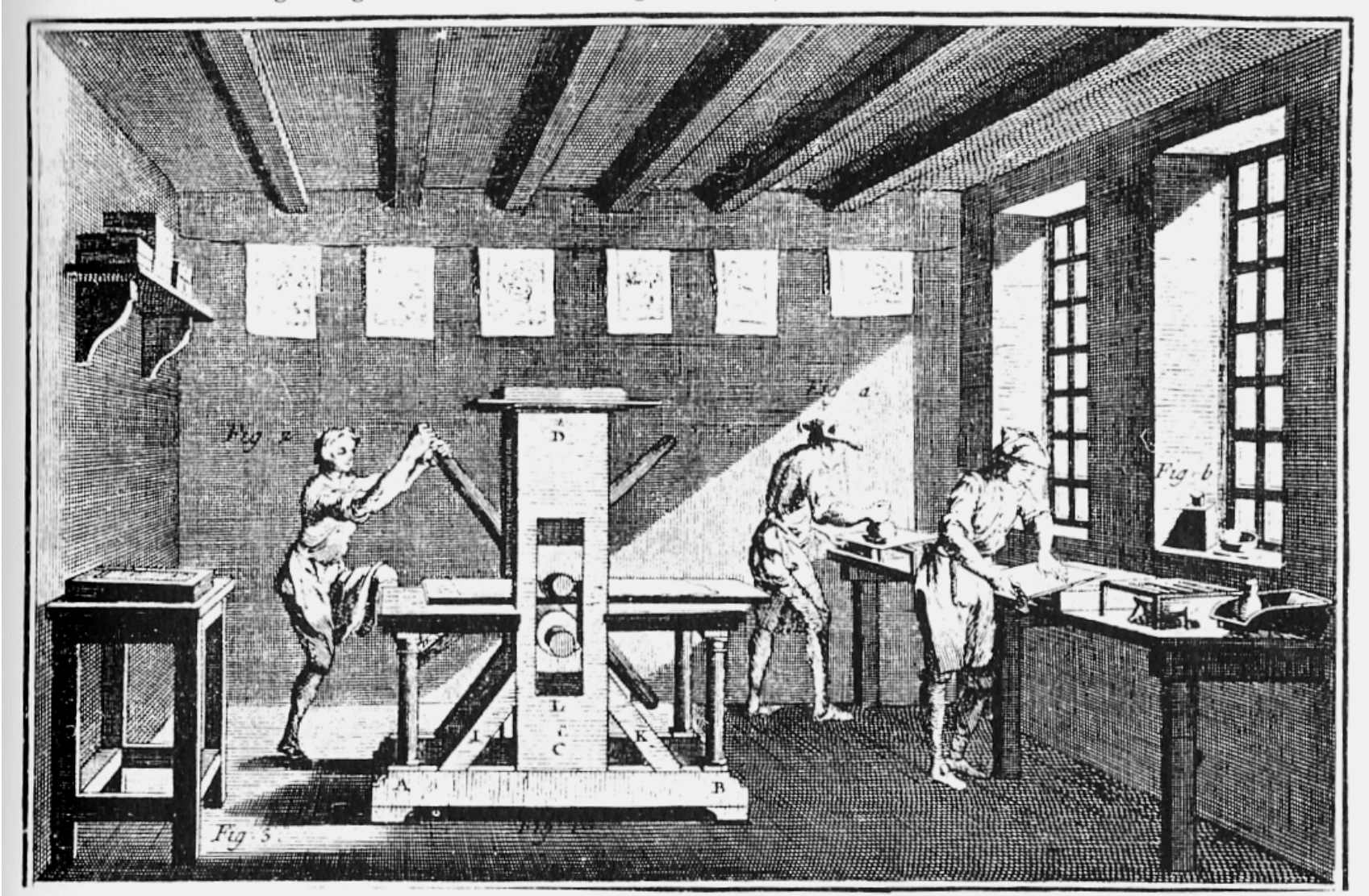


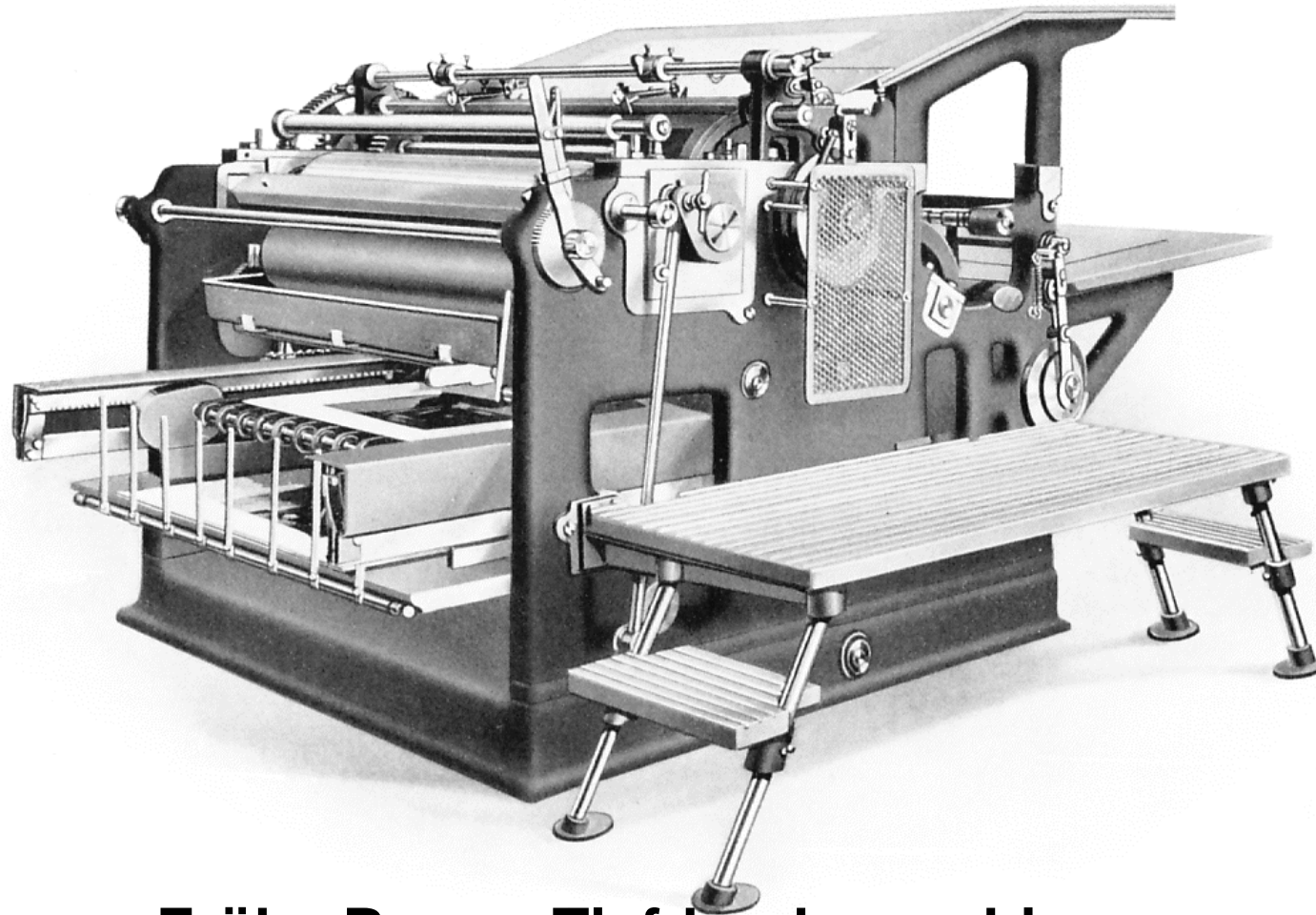
## Das Gravieren der Notenlinien





# Geschichte Musiknotendruck

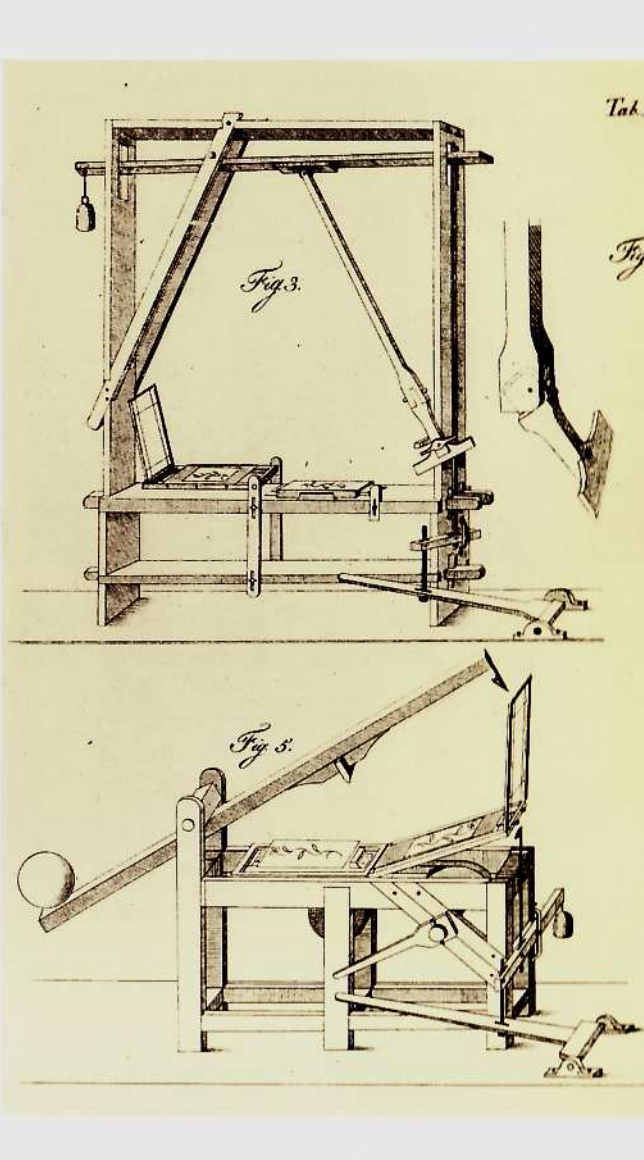




**Frühe Bogen-Tiefdruckmaschine**



# Geschichte Musiknotendruck



# Geschichte Musiknotendruck

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**Chor.**

Auf Brü : : der , gebt ! denn Brüder leiden Noth . Auf Brü : : der ,  
geht ! denn Liebe gilt vor Gott .

*Songfelder sor.*





**Lithostein mit autographischen Musiknoten**



**Lithostein mit gestochenen Musiknoten**





# Geschichte Musiknotendruck

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**Rauer Ausdruck durch direkte Lithografie**

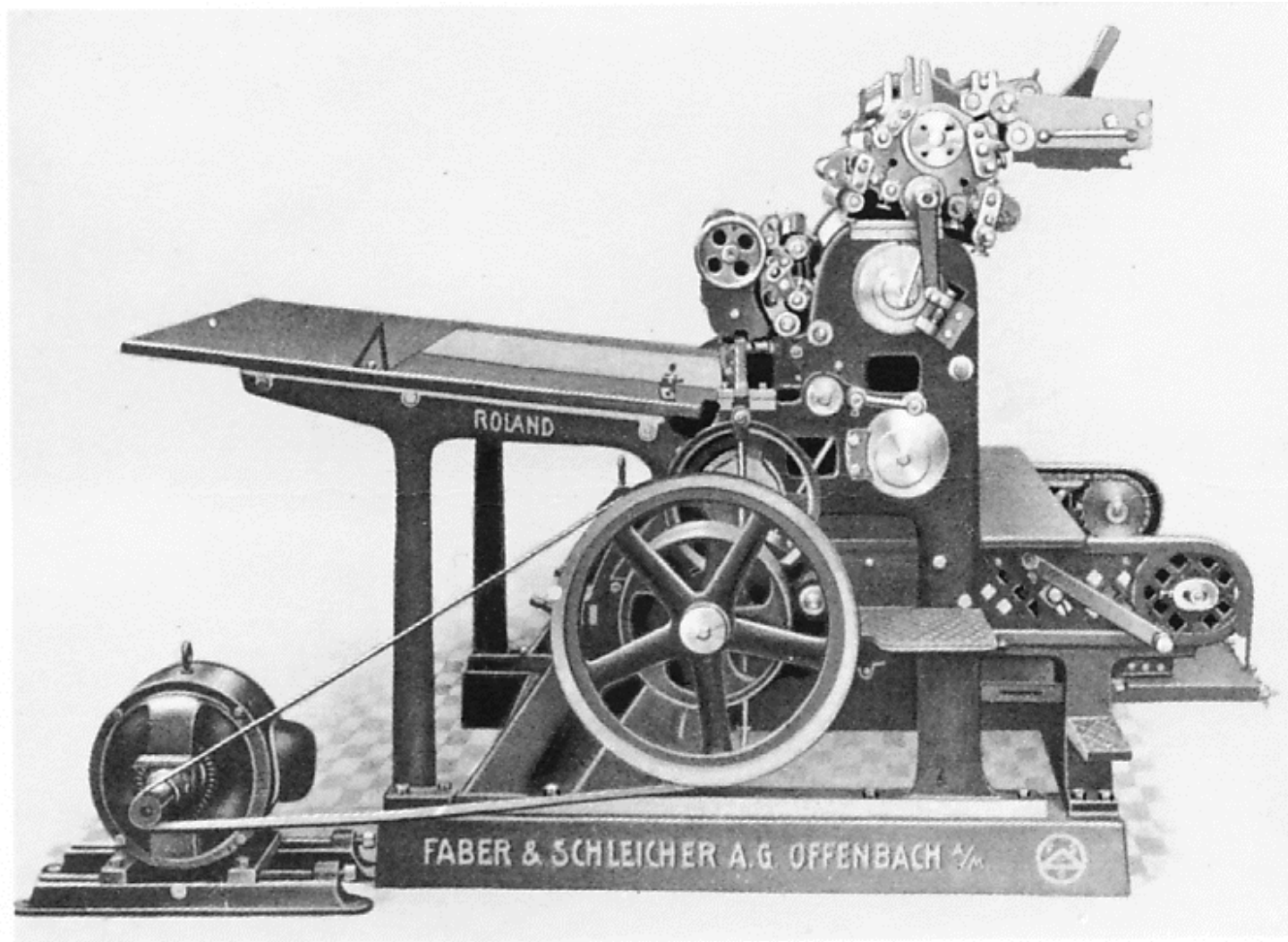


**Gleichmäßiger Ausdruck durch indirekte Lithografie**

# Geschichte Musiknotendruck

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**Frühe Offsetdruckmaschine = indirekte Lithografie**

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# Geschichte Musiknotendruck

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## Geschichte Musiknotendruck

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# Geschichte Musiknotendruck

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# Wind on the Hill

Flowing (♩. = c. 76)

Victoria Ebel-Sabo

2

*mf*

7

13

19

*poco rit.*

*mp*

