The Distribution of *Geschriebene Musikalien* in Late Eighteenth-Century Vienna, c.1780–1796

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Abstract

Between 1780 and 1800 in Vienna, over one-thousand advertisements featuring sheet music appeared in local newspapers, attesting to the emergence and rapid development of a functioning market. Approximately half contain reference to print (*Druck*, *Stich*, or *gestochene Muskalien*); the other half refer to hand-copied music (*Schrift, Abrschrift,* or *geschriebene Musikalien*), for which the majority of advertisements appeared before 1796.

Despite equal prominence, the development and local distribution of print has taken centre stage in scholarly discourse to date, with references to *geschriebene Musikalien* largely restricted to the treatment of individual (canon) composers with editorial and biographical motivations. Thus, the broader contexts in which it was produced, marketed, and sold have been significantly underappreciated and its importance in terms of the market for sheet music as a whole considerably underestimated.

This dissertation seeks to appreciate Viennese distribution of *geschriebene Musikalien* in the round during the peak years of its growth and market saturation (1780–1796). This is achieved first by exploring its relationship with print within the broader context of the sheet music market, taking the principles of demand and supply and the factors by which they would have been determined. Attention is then directed to the businesses and individuals responsible for the production and sale of *geschriebene Musikalien*, first in a broader, contextual manner, exploring the conditions and components of the copying trade as a whole, before taking individual examples of copyists and publishers who also dealt in this form alongside print. This includes a detailed appraisal of the copying activities of Lorenz Lausch and his business, demonstrably the most active distributors of sheet music during this period, most often taking the form of operatic and dance arrangements. To conclude, Lausch's contribution to this genre is also situated in the broader context of musical arrangements in Vienna, hitherto barely explored.

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Abbreviations

BZ *– Brünner Zeitung der kaiserl.-königl. privileg. Mährischen Lehenbank*

Edge, ***MVC*** – Dexter Edge. "Mozart's Viennese Copyists." PhD diss., University of Southern California, 2001.

NMA – Mozart, Wolfgang Amadeus. *Neue Ausgabe sämtlicher Werke.* Kassel: Bärenreiter, 1955–2007.

PN *– Provinzialnachrichten aus den kaiserlich königlichen Staaten und Erbländern*

RZ *– Wiener Realzeitung* [from 1780–2, *Realzeitung oder Beyträge und Anzeigen von Gelehrten und Kunstsachen*; from 1783–4, *Realzeitung*; from 1785–6 *Wiener Realzeitung*]

WB *– Das Wienerblättchen*

Weinmann, ***"Am Rande"*** – Alexander Weinmann. *Wiener Musikverlag "Am Rande." Einlückenfüllender Beitrag zur Geschichte des Alt-Wiener Musikverlages*. Beiträge zur Geschichte des Alt-Wiener Musikverlages, Reihe 2, Folge 13. Vienna: Universal Edition, 1970.

Weinmann, ***Artaria*** *– Artaria & Comp.: Vollstandiges Verlagsverzeichnis.* 2nd ed. Beiträge des Alt-Wiener Musikverlages Reihe 2, Folge 2. Vienna: Krenn, 1978.

Weinmann, ***Hoffmeister*** – Alexander Weinmann. *Die Wiener Verlagswerke von Franz Anton Hoffmeister*. Beiträge zur Geschichte des Alt-Wiener Musikverlages, Reihe 2, Folge 8. Vienna: Universal Edition, 1964.

Weinmann, ***Hoftheatermusikverlag*** *– Verzeichnis der Musikalien aus dem K.K. Hoftheater-Musik-Verlag*. Beiträge zur Geschichte des Alt-Wiener Musikverlages, Reihe 2, Folge 6. Vienna: Universal Edition, 1961.

Weinmann, ***Kozeluch*** – Alexander Weinmann, *Verzeichnis der Verlagswerke des Musikalischen Magazins in Wien, 1784–1802. Leopold (und Anton) Kozeluch*. 2nd ed. Beiträge zur Geschichte des Alt-Wiener Musikverlages, Reihe 2, Folge la. Vienna: Musikverlag Ludwig Krenn, 1979.

Weinmann, ***Musikverleger und Musikalienhändler*** – Alexander Weinmann. *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860. Ein firmen geschichtlicher und topographischer Behelf.* Veröffentlichungen der Kommission für Musikforschung, No. 2, Wien, Austria, Österreichische Akademie der Wissenschaften, 1956, no. 72. Edited by Erich Schenk. Vienna: Österreichische Akademie der Wissenschaften, 1956.

Weinmann, *Torricella* – Alexander Weinmann. *Kataloge Anton Huberty (Wien) und Christoph Torricella*. Beiträge zur Geschichte des Alt-Wiener Musikverlags, Reihe 2, Folge 7. Vienna: Universal Edition, 1962.

WZ *– Wiener Zeitung*

Watermark descriptions are abbreviated using four different prefixes:

1. NMA: Watermarks characterised in Band 33, Abteilung 2, of the *Neue Mozart Ausgabe*, occasionally prefixed elsewhere with "Tyson ...".
2. Edge: Watermarks reconstructed in Appendix F of Edge, *MVC*.
3. Duda: Watermarks reconstructed in Erich Duda, *Das musikalische Werk Franz Xaver Süßmayrs*. Schriftenreihe der Intemationalen Stiftung Mozarteum, vol. 12. Kassel: Barenreiter, 2000.
4. Newly discovered watermarks that do not appear in any of the aforementioned sources are reconstructed in Appendix Four of this dissertation. Accordingly, they are abbreviated App.4, followed by the first letter of their countermark and their respective number in the sequence of others sharing a countermark beginning with the same letter.

All library sigla are according to *Répertoire International des Sources Musicales* (RISM).

Introduction

Appreciation of the mechanisms by which music was distributed in a particular time period and environment is essential not only for a more complete understanding of the relationships between composers and their musical styles, but also for comprehending the role and function of music in society. The distribution of music, synonymous with dissemination or circulation, may be defined as the means by which it was made available to the public, such as via performances or through the production, marketing, and consumption of sheet music. Vienna, having long been regarded as one of Europe's foremost musical centres and a melting pot of composers and styles, has a particularly rich history in both respects.

Throughout much of the eighteenth century in Vienna, music distribution in the form of sheet music was at an early stage of development. Until the late 1760s very little sheet music appears to have been marketed and sold to the public, as attested by few and infrequent advertisements for it in local newspapers.[1] Surviving copies of works dating from this era, including the parts from which they would have been performed, are entirely handwritten; copied music had long been cheap, efficient, and, for the purposes of facilitating performances, convenient. From the 1770s, however, the tide began to change, driven predominantly by the marketing and sale of printed editions—mostly from abroad—alongside manuscript through miscellaneous booksellers, and the emergence of art dealers beginning to specialise in music printing.[2] By the early 1780s, a functioning market for sheet music began to be established, with a number of interested parties announcing themselves in local newspapers as outlets from which to purchase both prints and handwritten copies of particular works, dubbed *gestochene Musikalien* and *geschriebene Musikalien* respectively (literally, printed and written music). Throughout the final two decades of the eighteenth century, the market for sheet music in Vienna expanded exponentially. This much is evident even in the earlier documentary biographies of Mozart, which reference only a small selection of the musical advertisements from this period, but ones nonetheless increasing in number and variety up to and after 1791.[3]

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[1] See Hannelore Gericke. *Der Wiener Musikalienhandel von 1700 bis 1778*, Wiener Musikwissenschaftliche Beiträge, vol. 5, ed. Erich Schenk (Graz and Cologne: Hermann Böhlaus Nachf., 1960).
[2] Ibid.
[3] See Otto Erich Deutsch, *Mozart. Die Dokumente seines Lebens* (Kassel: Bärenreiter, 1961) and *Mozart: A Documentary Biography*, trans. Eric Blom, Peter Branscombe, and Jeremy Noble, 3rd ed. (London: Simon & Schuster, 1990); Joseph Heinz Eibl, *Mozart. Die Dokumente seines Lebens. Addenda und Corrigenda* (Kassel: Bärenreiter, 1978); Cliff Eisen, *Mozart. Die Dokumente seines Lebens. Addenda, Neue Folge* (Kassel: Barenreiter, 1997) and *New Mozart Documents: A Supplement to O. E. Deutsch's Documentary Biography* (Stanford: Stanford University Press, 1991).

The rapid rise of print in particular has captured much scholarly attention over the past seventy years or so. This is no better represented than in the work of Alexander Weinmann, who has systematically dealt with Viennese music publishers and has produced many volumes dedicated to them, compiled largely on the basis of information gathered from corresponding musical advertisements encountered in the *Wiener Zeitung* and *Wiener Realzeitung*. For Weinmann, musical advertisements acted first and foremost as a bibliographical and scientific means of tracking the operation of publishers, allowing for the cross referencing and dating of plates relative to composer activity, both known and otherwise. His output for each publisher generally consisted of biographical information and a corresponding inventory of their wares.[4] Aside from dedicated volumes on Johann Traeg, perhaps the most celebrated of all Viennese music copyists on account of his associations and interactions with Mozart, Haydn, and Beethoven, Weinmann's reach barely extended to manuscript distribution.[5] Most of his coverage in this regard is restricted only to some very brief biographical remarks on a handful of other higher-profile copyists encountered alongside Traeg in newspaper advertisements, including Lorenz Lausch and Wenzel Sukowaty.[6]

Since the conclusion of Weinmann's work, very few studies have dealt with this subject further, or indeed have been able to appreciate the activities of these particular individuals in a rounded way. The most comprehensive attempt at doing so to date is Dexter Edge's monumental work on "Mozart's Viennese Copyists", completed in 2001.[7] However, this is an indirect attempt, having not addressed this marketplace as a whole, or the activities of particular distributors (copyists) in the round, as Weinmann had done with publishers. Rather, Edge provided detailed contextual information on selected practices and processes in supplement to the discussion of Mozart's relationship with them. The main focus for Edge, then, was predominantly on the earliest stages of the chain of distribution, relating to the acquisition of works and production of copies, rather than the later-stage commercial aspects, such as marketing and consumption.

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[4] Weinmann's approach is justified in the foreword to *Wiener Musikverleger und Musikalienhändler*, pp. 5–9 and in *Der Alt-Wiener Musikverlag im Spiegel der "Wiener Zeitung,"* Publikationen des Instituts für Österreichische Musikdokumentation, No.2 (Tutzing: Schneider, 1976).

[5] Hereafter I shall also refer to handwritten or copied music simply as manuscript, being an abbreviation of manuscript copy.

[6] Weinmann *Wiener Musikverleger und Musikalienhändler*, 14–36 and *"Am Rande"* 39 and 76. Coverage of Traeg, however, is predominantly motivated by his publishing enterprise.

[7] Edge, *MVC*.

In reality, Weinmann's methodological approach to publishers is no less applicable to copyists, and of no less value to our understanding of music distribution in this period. In fact, we may advocate the need to go further with a unified study, which fully documents the advertisements for sheet music in both print and manuscript as a whole in these final two decades of the eighteenth century. Doing so would facilitate hitherto impossible appraisals of the broader contexts of the sheet music market, allowing us to observe the relationships and interactions between manuscript and print, whilst also ensuring consistency of approach and mitigating any instances of missing information, or that previously given in error. This is necessary because, as frequently noted in subsequent studies (mostly concerning print), there are many factual inaccuracies in Weinmann's work in the form of faulty transcriptions and incorrect dates of advertisements. Moreover, some advertisements have been missed entirely and subsequent gaps in knowledge have also occasionally been broached by unevidenced guesswork and assumptions.[8] Most problematic, however, is that Weinmann's coverage of Viennese newspapers was also selective, overlooking *Das Wienerblättchen* and *Provinzialnachrichten* entirely.

On this basis, I have systematically consulted all four of the major Viennese newspapers—*Wiener Zeitung*, *Das Wienerblättchen*, *Wiener Realzeitung*, and *Provinzialnachrichten*—published between 1780 and 1800.[9] An index of all musical advertisements encountered in the process, including full itemisations, is presented in Appendix One.

Initial appraisals of this information alone reveal some significant insights and provide a springboard for further discussion and exploration. For one, there were no fewer than 1,048 musical advertisements given in Vienna during this period.[10] Represented graphically (see Figure A), we can see that the quantity year on year fluctuated quite significantly, but on average exhibited a general increase over the course of twenty years. At any rate, the lowest "troughs" of this fluctuation in later years, as represented on the second graph below, did not drop below a number twice as high as the quantity of advertisements given in 1780, for example (36 vs 14). It is also now possible to comment on the relationship between manuscript and print, whose respective share of the market fluctuated over time.

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[8] Edge, *MVC*, 87, fn.45.

[9] The *Brünner Zeitung*, the official newspaper of Brno (or Brünn in German tongue) in southern Moravia has also been consulted on the basis that Lausch has been known to have occasionally advertised in this source. Wider searches of this newspaper have also uncovered advertisements by Kozeluch and Torricella.

[10] It should be noted that this excludes the notorious lost issues of *Das Wienerblättchen* from 1786. The original number of advertisements given during this period was therefore likely higher by some margin. A further fifteen advertisements were given by Viennese businesses in the *Brünner Zeitung* during the 1780s.

There is no real linear progression in either regard; in many cases, there also was no strict duality between the two, with numerous publishers and art dealers having advertised and sold both forms. The frequency of advertisements containing print and manuscript both generally increased over time until around the mid 1790s, at which point they were on a roughly equal footing.

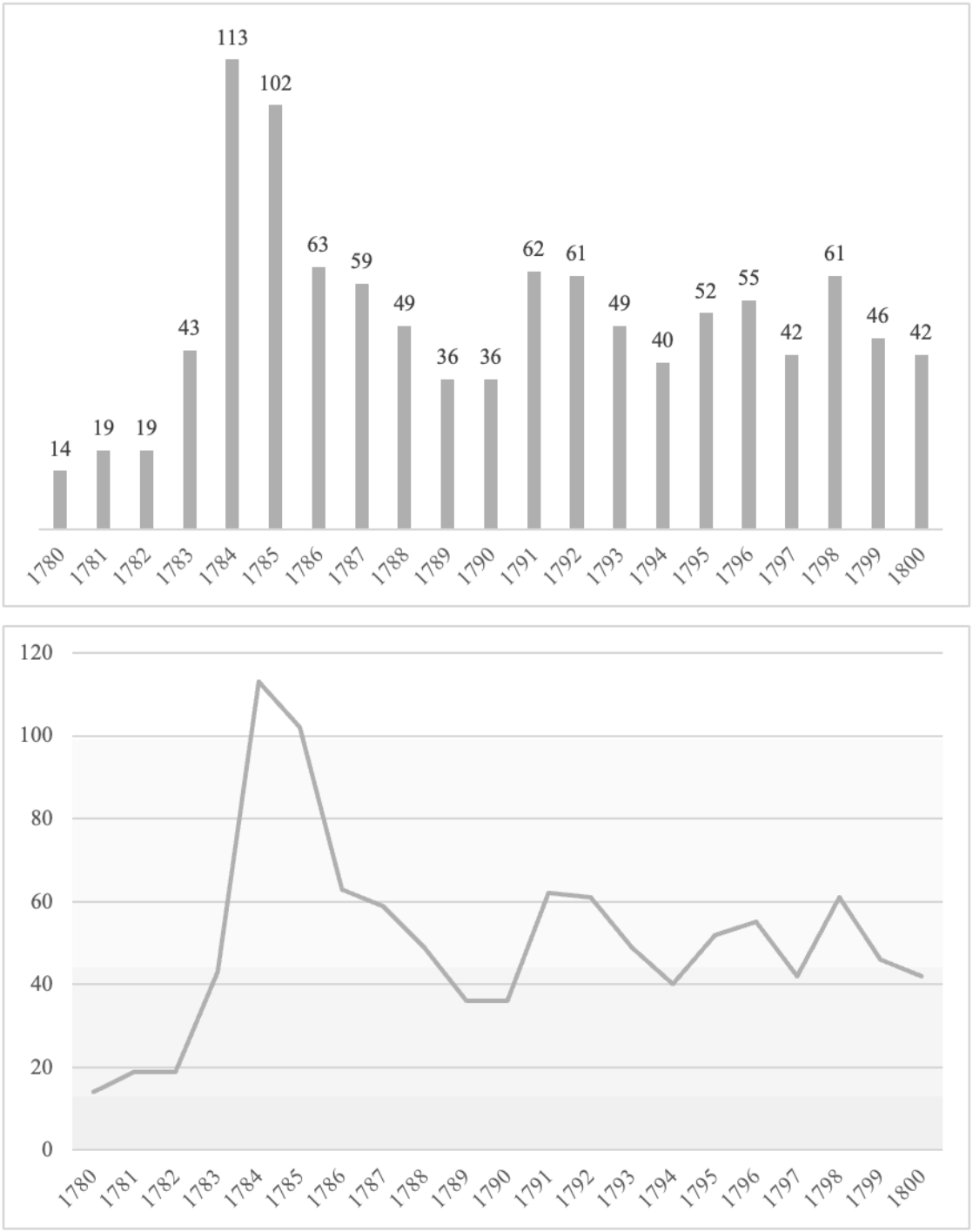

Figure A: Bar and line graph depicting the total number of musical advertisements given per year in Vienna between 1780 and 1800.

Thereafter, a greater number of advertisements began to refer to prints, driven in part by new enterprises joining the market and the gradual curtailment of manuscript offerings as the new fashion for printed music took hold. The beginnings of this can be observed after the death of Lausch at the end of 1794 and the subsequent scaling back of his business. Just over a year later, at the very end of 1795, the *Hoftheatermusikverlag* was established, an institution that displaced existing copying practices at the court theatre and began to publicly sell both prints and manuscript copies of operas and ballets performed therein, material that had predominantly circulated only in the latter format to date.[11]

Around the same time, Traeg also established a publication arm to his business, shifting some of his attention away from copying. There appears to have been much confusion about the date by which this may have occurred. Weinmann, for instance, in the preface to his volume on Traeg's newspaper advertisements, suggested that Traeg had issued his first print in early 1794, which he believed—without providing evidence—to have been Eybler's Op.1 quartets; he notes that Traeg advertised these quartets in the *Wiener Zeitung* on 28 February 1794.[12] This is actually incorrect, for there was no such advertisement by Traeg or indeed the composer himself on this date. The quartets were first advertised by Eybler in the *Wiener Zeitung* on 1 February 1794, where he declared that he had had them engraved at his own expense and under his own supervision ("auf eigene Kosten und unter seiner Aufsicht schön gestochen"), and they were to be *purchased from* Traeg or directly from himself ("[s]ie sind [...] in des Hrn. Kompositeurs eigener Wohnung [...] oder bey Hrn. Traeg [...] zu haben"); nowhere is it specified that Traeg had printed them.[13] This kind of arrangement was quite common during this period, whereby a nominated music dealer would stock a composer's work on their behalf; Traeg himself also did something similar early on in his career, where orders for his copies could also be placed with Hieronymus Löschenkohl.[14] Traeg went on to advertise the same set of Eybler quartets on 9 April 1794, but did not specify whether they were printed or copied.[15]

In subsequent literature, 1794 has also been adopted without question as the start date of Traeg's printing activities. Dexter Edge, on the basis of information provided by Weinmann, also suggests that another of Traeg's earliest prints was his own keyboard

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[11] See the announcement of the opening of the *Hoftheatermusikverlag* in WZ, 30 Dec 1795, 3777.
[12] Alexander Weinmann, *Die Anzeigen des Kopiaturbetriebes Johann Traeg in der Wiener Zeitung zwischen 1782 und 1805*, Wiener Archivstudien, vol. 6. (Vienna: Musikverlag Ludwig Krenn, 1981), 5.
[13] WZ, 1 Feb 1794, 326.
[14] See WZ, 14 Jan 1784, 75 and WB, 22 Jan 1784, 11*.
[15] WZ, 9 Apr 1794, 1059.

arrangement of an andante from a symphony by Haydn, first advertised in the *Wiener Zeitung* on 20 September 1794.[16] However, the actual advertisement makes no reference to print at all in relation to any of the musical works on offer; at the end of this advertisement, he refers only to a new printed map of France, which had been produced by a "Hrn. Timlich in Wien".[17] Further confusion arises from another advertisement of 19 February 1794, which refers to a keyboard concerto in F by Mozart "not yet in print" ("noch nicht gestochen").[18] This does not necessarily imply that Traeg was the first to do so here. In fact, Lausch declared something similar in an earlier advertisement of 4 June 1785 in relation to Pleyel's Op.2 and Op.3 quartets, remarking that, at the time, they were also "not yet in print" ("noch nicht im Stich");[19] these were undoubtedly sold by Lausch as manuscript copies.

The first explicit reference to print in Traeg's advertisements, specifically that produced using his own plates, was actually not until early 1796. In the *Wiener Zeitung* on 20 February, he advertised a symphony by Haydn, "gestochen" ("printed").[20] There is good reason for this. Traeg's surviving business records in the *Wiener Stadt- und Landesarchiv* indicate that he applied for a license to be able to sell music prints, as well as manuscripts, towards the end of 1795. A facsimile of the official verdict, dated 6 October 1795, is given in Figure B. It reads as follows:

> Uiber den Ankurs desselben um Bewilligung zur Errichtung einer Musialien Handlung und den hierüber erstatten Bericht ist der hohe Regierungsbescheid vom 22. vorigen und Empfang 3. dieß Monats dahin erfolget:
>
> Dem Rekurrenten sey die gebetene Kunsthandlungsfrei= heit, jedoch bloß auf den Musikalienhandel, sie mögen gesto= chener oder geschriebener seyn, gegen dem zu bewilligen, daß er sich vorläufig gehörigen Ortes ordnungsmäßig über den zur Kunsthandlungsfreiheit bestimmen Fond auszuwei= sen gahelten seyn solle.
>
> Welches demselben zur Wissenschaft mit dem Beisat= ze hiermit bekannt gemacht wird, daß er sich wegen Aus= weisung des nöthigen Fondes an das k.k. Merkantil= und Wechselgericht zu werden, sodann aber auch hinworts über die geschehene Fondesausweisung schriftlich zu legitimiren habe.
>
> Cons. Magis. Vienesis
> den 6. Oktober [1]795

[16] Edge, *MVC*, 757.
[17] WZ, 20 Sep 1794, 2760.
[18] WZ, 19 Feb 1794, 515–6.
[19] WZ, 4 Jun 1785, 1327.
[20] WZ, 20 Feb 1796, 465. On 27 January 1796, Traeg also mentions a printed edition from Hamburg ("Hamburger Ausgabe") of a keyboard arrangement of Mozart's *La clemenza di Tito*. This was clearly not his own edition. See WZ, 27 Jan 1796, 229–30.

[Translation:]

> The high government decision of the 22nd of last month has been issued on the applicant's petition for authorisation to establish a music business; a subsequent report was submitted and received on the 3rd of this month: The applicant is to be granted the requested freedom to trade in art, restricted only to music, both engraved or written, on which basis he may duly identify himself as such for the meantime. He is hereby informed, for scientific purposes, that he may apply to the *k. k. Mercantile and Exchange Court* for the designation of the necessary funds. He is to be notified in writing of the designation and legitimisation of these funds.
>
> Cons. Magis. Vienesis
> 6 October 1795[21]

This document suggests that Traeg was only legally permitted to deal in print after 6 October 1795, initially on a provisional basis before he was to formally register with the *Merkantil- und Wechselgericht*; records show that this was finalised on 7 March 1796.[22] In other words, he would not have been permitted to deal in print as early as 1794. Traeg did not simply cease to offer manuscript in 1796, however, but gradually scaled back his copying activities over time as those printing operations gained traction.

In short, between 1780 and 1796, the distribution of *geschriebene Musikalien* in Vienna developed rapidly from an emerging market into a booming industry, before beginning to show early stages of decline. (To be sure, after 1800, print continued to eclipse manuscript further as a favoured means of music distribution). By any measure, despite such fast progression between three stages of its life cycle (emergence, development, and peak), this is undoubtedly a phenomenon of great significance in Viennese cultural and musical history, worthy of appreciation at least to the same extent as that afforded to print. Yet, it is one that has not been properly studied to date.

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[21] A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, T, Akt 58 [unpaginated]. This translation is my own, as are *all* others hereafter, unless specified otherwise.
[22] A-Wsa, Merkantil- und Wechselgericht, B6/6: Protokoll III (S-Z), fol.45r.

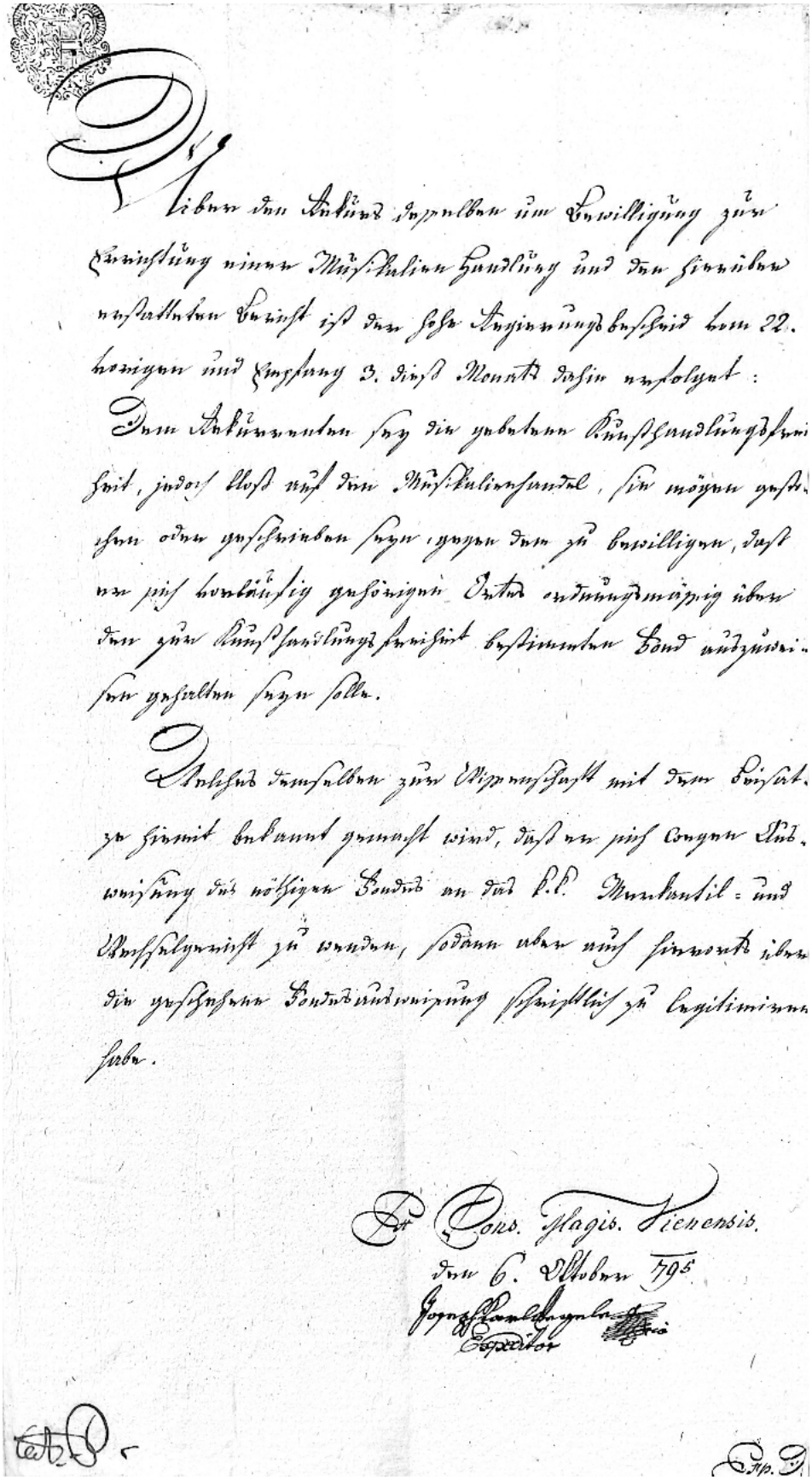

Figure B: Report on Traeg's application to be able to sell music prints and manuscripts. A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, T, Akt 58.

The general lack of research in this regard may be attributed to a number of factors. For one, until this point, no study had fully accounted for the extent of musical advertising, or indeed was able to use this information to fully appreciate the rapid commercialisation of *geschriebene Musikalien* during this period. Likewise, in the past there has generally been a reluctance to approach the subject of copyists and manuscripts on account of the difficulties associated with their study, such as the absence of plate numbers, undated sources, and the sheer wealth of materials. However, the most likely cause of this is rooted deep in the musicological notion of canon. As A. Peter Brown noted in 1981, for instance, the study of Viennese copyists and manuscript distribution before this date had been small in scale, "motivated for the most part by a desire to clarify our understanding of a single composer: Joseph Haydn."[23] Indeed, the same was the case for Edge in 2001 with regard to Mozart, and the limited scholarship that has emerged since has continued to focus predominantly on Haydn, Mozart, and Beethoven.[24] The study of manuscript sources associated with these canonical composers, was (and still is elsewhere) driven predominantly by editorial and biographical motivations. In other words, it was highly selective, dealing only with those copies and copyists that, by and large, were of perceived value to the critical edition of particular works, or whose activities afforded some insights into the composers' activities. Edge, for example, makes this clear in his treatment of Lausch, who was excluded from discussion on the basis that it was not clear as to whether the copies he sold were directly authorised by Mozart or not.[25]

My study takes a step back from composers and considers the distribution of *geschriebene Musikalien* more in terms of contexts pertaining to phases of production, marketing, and consumption, all with a view to understanding the causes and effects of its development between c.1780 and 1796.

Chapter One takes the new information summarised from Appendix One as its point of departure and seeks to situate *geschriebene Musikalien* in the broader economic and social

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[23] A. Peter Brown, "Notes on Some Eighteenth-Century Viennese Copyists," *Journal of the American Musicological Society* 34, no.2 (1981): 325.
[24] I provide a list of some of recent studies in Chapter Two, fn. 2.
[25] Nonetheless, Edge also notes the possibilities for a personal association between Lausch and Mozart. For instance, an anecdote by Mozart's student Ludwig Gall suggested that, upon visiting his shop on 5 December 1791, Lausch was already aware of Mozart's death in the early hours of the morning. See *MVC*, 2075–7. Mozart is also known to have possessed a copy of a keyboard arrangement of his own aria, "Al desio, di chi t'adora", which was subsequently gifted to Vincent and Mary Novello by Mozart's widow [GB-Lbl, Add. MS 14316]. See Vincent and Mary Novello, *A Mozart Pilgrimage: Being the Travel Diaries of Vincent & Mary Novello in the Year 1829*, ed. Rosemary Hughes and Nerina Medici di Marignano (London: Novello, 1955), 217–18. This arrangement also contains a vocal cadenza added in Mozart's hand.

contexts of the musical marketplace in Vienna prior to 1796. In so doing, it covers the principles of market demand and supply, and the factors that were instrumental to their determination, such as: size of the market (number of suppliers and potential consumers) and target demographics; interaction between suppliers (competition or cooperation); and regulation of the market, such as the kind demonstrated above in the case of Traeg.

Chapter Two focusses on the mechanics of the production of *geschriebene Musikalien*, or in other words how and by whom specifically manuscript copies were prepared for sale in Vienna. This discussion builds on contexts first established by Edge, aided by new information discovered through the systematic reading of musical newspaper advertisements and hitherto unknown archival documents. Christian Gottfried Thomas' *Praktische Beyträge zur Geschichte der Musik*, a hitherto-neglected period source from Leipzig, which demonstrates a number of affinities with known aspects of Viennese copying practice and provides detailed insight into the structure, inner workings of, and responsibilities held within a copying firm, leads discussion through topics such as copyist backgrounds, training, payment, location of work, and the Viennese suppliers of their materials (such as music paper).

Chapter Three includes further insights from the findings documented in Appendix One. Of the total 1,048 advertisements given in local newspapers between 1780 and 1800, 164 were instigated by one man: Lorenz Lausch. A further nineteen advertisements were given by his firm after his death at the end of 1794. By any measure, accounting for just over a sixth of all musical advertisements over the course of twenty years, he and his firm can be identified as one of, if not the most significant music distributors of this period. Having dealt solely in manuscript, too, and manifesting many aspects of distribution discussed in the previous chapters, he is therefore of great interest to this study. It is perplexing, given such a volume of activity, that Lausch has not previously been studied in detail – as mentioned previously, he was not afforded detailed treatment by Edge on the grounds that his copies of works by Mozart were not known to have been authorised by the composer. However, having now fully recognised his significance in this respect, this chapter makes him the subject of detailed examination. Following in the footsteps of Weinmann, this examination is based on a series of transcriptions of Lausch's advertisements given from 1782 until his death at the end of 1794, to which I have provided critical commentaries; this is presented in Appendix Two. Using this information, Chapter Three initially deals with matters of Lausch's biography, supplemented by archival records, new information as to the establishment and practices of his business, and provides a comprehensive inventory thereof. It also comprises findings

from systematic appraisals of surviving manuscripts, including the characterisation of associated copyists, which is continued in Appendix Three. Finally, the unknowns surrounding the continuation of Lausch's business after this death, chiefly by whom it was continued, is also discussed, with new evidence presented of its continuation in a different form from 1800 until around 1810.[26]

Chapter Four follows with a similar discussion, although smaller in scale, of the copying operations of three major Viennese publishers of this period: Anton Kozeluch, Artaria, and Christoph Torricella. As mentioned previously, the systematic reading of the newspaper advertisements indexed in Appendix One has revealed numerous crossovers, whereby publishers and art dealers also occasionally advertised and sold *geschriebene Musikalien* in addition to print. Previous literature does little to account for these activities; some information provided in this regard is laden with inaccuracies, having been derived from guesswork and assumptions. To remedy this, my chapter takes an evidence-based approach, in which corresponding newspaper entries are transcribed and discussed, if they have not been already, alongside numerous newly identified surviving manuscripts. In the case of Torricella, this has also led to the discovery of new information concerning circumstances around the liquidation of his business in 1786.

Chapter Five takes a step in a slightly different direction. Throughout the first four chapters, a considerable number of advertisements and manuscript sources are discussed, which either consist of, or take the form of musical arrangements, typically produced on the basis of operatic or dance material, for keyboard, string quartet, *Harmonie*, and other forces. Indeed, looking at the index presented in Appendix One, a large quantity of the advertisements given between 1780 and 1800 reference these kinds of musical arrangements in one way or another. Lausch did so in 156 of the 164 advertisements he issued between 1783 and 1794 and was demonstrably the greatest proponent of musical arrangements during this period. Many others also advertised similar arrangements, but to a lesser extent and mostly in manuscript. In other words, then, a sizeable proportion of the *geschriebene Musikalien* distributed during these two decades were copies of musical arrangements. This is a subject about which we know very little; even basic questions remain unanswered, such as who was responsible for producing arrangements, or whether there was any kind of

[26] The advertisements of the firm between 1795 and 1800 are also transcribed in Appendix Two, on which basis another inventory has been derived. However, they are without commentaries. I conclude my study of Lausch's business in line with his death in 1794, firstly due to unknowns surrounding its ownership after this point, and secondly because I have not encountered any surviving manuscripts dating after 1794.

relationship between arrangements produced by rival businesses. Chapter Five addresses these questions directly, first by compiling the names, and discussing the activities of those individuals to whom arrangements were attributed in musical advertisements. Second, attention is directed to the majority of cases that do not provide any kind of attribution. The musical relationships between selected rival arrangements are systematically discussed, on which basis a case is made for the notion of in-house arrangers working for major music businesses.

Chapter One
The Sheet Music Market in Vienna (1780–1800)

In economic principle, a functioning market can be defined as the meeting of sellers and buyers to facilitate the exchange of goods and services, often expressed simply as the interaction between supply and demand. In order to fully understand either side of this equation, one is required to be aware of the likely factors instrumental to their determination: in terms of supply, the number of sellers and the legalities that govern their actions (if any); for demand, the size of the target market, their income, and spending habits. The market for sheet music—whether printed or copied—in Vienna at the end of the eighteenth century is no different to any other functioning market in simple terms. Yet it appears that we are currently far from a complete understanding of either of these aspects.

Indeed, we are already familiar with a number of suppliers; when one thinks of the sale of music in Vienna at the end of the eighteenth century, one or more of the following seven names usually come to mind:

> **Artaria:** Otherwise known as Artaria und Kompagnie, first established in Vienna in 1770 by Italian art-dealer cousins, Carlo and Francesco Artaria. The firm published their first music catalogue and edition—six string trios by Paolo Bonaga—in 1778. By 1800, the firm had produced over 500 editions, many of which they had frequently advertised in local newspapers. Artaria, having been closely associated with Haydn, Mozart, and Beethoven, primarily dealt in instrumental music, but began to offer selected operatic repertoire from the mid-1780s in the form of keyboard and quartet arrangements. The firm enjoyed great longevity in Vienna, enduring into the twentieth century.[1]
>
> **Christoph Torricella:** Established a shop in Vienna on the Herrengasse in early 1775, from which he dealt primarily in imported printed editions of instrumental music. But he also advertised numerous printed editions of works by composers active in Vienna, such as Mozart. Torricella, too, began to deal in operatic arrangements—in addition to full scores—around 1784. His business was liquidated in the summer of 1786, at

[1] Weinmann, *Musikverleger und Musikalienhändler*, 14–5; Weinmann, *Artaria*; and Rupert Ridgewell, "Mozart and the Artaria Publishing House: Studies in the Inventory Ledgers, 1784–1793" (Ph.D. diss.. Royal Holloway, University of London, 1999), 15–19.

which point his musical stock was bought out by Artaria. He died in 1798 in the Alsergrund district of Vienna, aged 83. What became of Torricella in the twelve years between the liquidation of his business and death is not known.[2]

Leopold Kozeluch: Initially having offered works from his home, usually those he had composed himself, Leopold Kozeluch established his own music dealership ("Musikalischen Magazin" or "Magazin der Musik") in Vienna on the Unteren Brennerstrasse in early 1785, with which he also enlisted the assistance of his brother, Anton. For the first two years of operation, the printed repertoire offered by the firm continued almost exclusively to have been Leopold's own, before diversifying into instrumental music (mostly) by other composers. The firm occasionally dealt in operatic repertoire and in the 1790s began to frequently advertise selections of dance music by composers such as Stanislaus Ossowski. It ceased operations after 1802.[3]

Franz Anton Hoffmeister: Originally partnered with the publisher Rudolph Gräffer through much of the mid-1780s, Hoffmeister established his own publishing business in the Wollzeile district of Vienna at the end of 1788. Like Kozeluch, he continued to publish many of his own works, in addition to (mostly) instrumental music by other contemporaries. In the 1790s, he, too, diversified into operatic repertoire and dance music, mostly advertising his own. The business apparently advertised for the last time in the *Wiener Zeitung* in January 1806.[4]

Johann Traeg: Copyist, originally from Gochsheim in Lower Franconia, known to have lived in Vienna at least since 1779. His first advertisement as a copyist was given in the *Wiener Zeitung* on 7 August 1782,[5] at which point he was operating out of his home ("im Pilatischen Haus auf dem Peter" [Stadt, Nr.552]). He opened a music shop around May 1789 on the Singerstrasse, along which he subsequently relocated in early 1794. Before early 1796, Treag dealt exclusively in manuscript copies, primarily consisting of instrumental music new and old, and can be shown to have worked closely with Mozart. The catalogue of his shop published in 1799

[2] Weinmann, *Musikverleger und Musikalienhändler*, 34–5, and Weinmann, *Torricella*.
[3] Ibid., 24, and Weinmann, *Kozeluch*.
[4] Ibid., 21–2, and Weinmann, *Hoffmeister*.
[5] WZ, 7 Aug 1782, 11*. All other literature on Traeg incorrectly gives the date of this advertisement as 10 August, the date of its repeat.

contains thousands of works of all genres, including a more sizeable collection of arrangements. Traeg himself died in September 1805, aged 58, whereafter the business was continued by his son, Johann Jr., until 1820.[6]

Wenzel Sukowaty: Chief copyist of the court theatre between 1778 and 1796. He first advertised in the *Wienerblättchen* on 3 September 1784, after which, in addition to his court duties, he semi-frequently advertised handwritten copies of operatic repertoire from his home until around 1797. Shortly after the turn of the century, he is known to have copied music on a regular basis for Prince Lobkowitz. According to Weinmann, Sukowaty apparently attempted to establish an art business of his own in 1809, but his proposal was rejected by the *Gremiums der Buch-, Kunst-, und Musikalienhändler* (committee of book, art, and music dealers). He died the following year, aged 63.[7]

Lorenz Lausch: Copyist, originally from Kunitz in Moravia – for how long he resided in Vienna is previously not known, though he is understood to have been working as a copyist in the city since 1780. He first advertised in the *Wiener Zeitung* as such on 17 March 1782, at which point he was also operating out of his home (Salzgries, Nr.448). By August 1783 he had opened a music shop on the Kärtnerstrasse. He relocated on the same street just a year later, before moving once again in June 1790 to the Weihburggasse. The business dealt predominantly in copies of operatic arrangements (keyboard, quartet, quintet, and *Harmonie*), in addition to instrumental music by local and foreign composers. Lausch died in November 1794, but his business is known to have endured until around 1800; by whom it was operated, or at what point exactly it ceased activity has yet to be explained.

To be sure, Dexter Edge and Alexander Weinmann have also drawn passing attention to several other names, perhaps of lesser significance, but, for the most part, this is where our detailed knowledge ends. With these suppliers having been studied with an editorial impetus in the past, or in other words only in part, we know relatively little about the broader commercial environment in which they operated, including how they may have interacted

[6] Edge, *MVC*, 749–62.
[7] Ibid., 1295–1319, and Weinmann, *Am Rande*, 76.

with one another, and how it may have been regulated, if at all. Moreover, relative to demand, we know very little of the potential size of the Viennese customer base and its demographic, or about who was able to afford sheet music at this time; further, our understanding of what strategies may have been used to stimulate demand is only cursory.

1.1 – Supply

For present purposes, a supplier or distributor of music can be understood to have been any individual or business who played a role in the promotion and/or sale of sheet music to the public, even if only in passing. To take a previous example, Joseph Eybler may be considered a distributor of sorts: on 1 February 1794, he announced the publication of his Op.1 quartets in the *Wiener Zeitung*, having recently had them engraved at his own expense – they were to be had from himself or via Traeg. This seems to have been Eyber's only advertisement, at any rate before 1800, but he can nonetheless be seen to promote and sell music to the public in this case.[8] Similar may be said of Mozart, who advertised two subscriptions for his own works in the *Wiener Zeitung*, on 15 January 1783 and 2 April 1788, respectively.

With this relatively broad criterion in mind, a systematic survey of the several thousand newspaper issues published in Vienna between 1780 and 1800—comprising the *Wiener Zeitung*, *Das Wienerblättchen*, *Wiener Realzeitung*, and *Provinzialnachrichten*—has revealed no fewer than 105 names active in the distribution of music during this period, in addition to a small handful of anonymous figures; these are fully indexed at the end of Appendix One. The selection of names here is relatively wide, encompassing all of the well-known publishers (Artaria, Torricella, Kozeluch, Hoffmeister etc.), professional copyists (Lausch, Sukowaty, Traeg etc.), composers (Mozart, Benda, Förster, Beethoven, Süßmayr, Eybler etc.), and art dealers (Löschenkohl etc.), in addition to a range of individuals and miscellaneous businesses advertising on an *ad hoc* basis.

The frequency with which these individuals and businesses advertised also varied considerably. Those most enthusiastic distributors of music, such as Lausch and his firm or Artaria, advertised upwards of 170 times over the course of twenty years (183 and 170, respectively). Some, particularly those not typically associated with the music trade by profession, are seen to have been active no more than a mere handful of times, and in a number of cases only once. Book binder Joseph Kuhn, for instance, advertised an anonymous "Klaglied eines Stubenmädchens [...] mit Musik fürs Klavier" ("lament of a chamber maid

[8] WZ, 1 Feb 1794, 326.

[...] with music for the keyboard") in the *Wiener Zeitung* on 13 March 1784; he is not known to have dealt in music aside from on this occasion.[9]

Since the previous decade, the Viennese music market in the public domain had clearly grown exponentially: Gericke lists fewer than fifteen names active in the distribution of music during the 1770s, predominantly book and art dealers who generally advertised their wares fairly evenly and consistently across the decade in the *Wienerisches Diarium*. Only a single copyist appears in this selection of names, Simon Haschke, who had begun to advertise infrequently in 1767.[10] Such low numbers, at least when compared to the latter two decades of the century, can perhaps be put down, in part, to different trading practices. Upon visiting the city in 1772, Charles Burney remarks on the state of the music market, "as there are no music shops in Vienna, the best method of procuring new compositions is to apply to copyists", continuing a few pages later:

> After [visiting Wagenseil] I flew home, to pack, and to pay; here, among other things, I was plagued with copyists the whole evening; they began to regard me as a greedy and indiscriminate purchaser of whatever trash they should offer; but I was forced to hold my hand, not only from buying bad music, but good. For everything is very dear at Vienna, and nothing more so than music, of which none is printed.[11]

Burney's account not only implies the activity of a number of copyists—not included by Gericke—who may have sold their wares to the public at this time, perhaps one of them being Haschke, but also that the predominant basis of their trade was fairly informal and probably conducted via word-of-mouth. There is no reason to suggest that this practice had ceased by the 1780s and 1790s. However, this way of working would have quickly been displaced by a highly commercialised environment, presumably rendering it less profitable than in times gone by.

Substantial growth also appears to have been driven by greater market saturation as print became more readily available, initially following the emergence of Artaria and Torricella in the second half of the 1770s, Kozeluch and Hoffmeister in the 1780s, and the deregulation of printers and the printing process in 1786. This deregulation permitted

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[9] WZ, 13 Mar 1784, 534–5. The work is not specified to have been copied or in print. Kuhn gives his address in this advertisement as Himmelpfortgasse Nr. 994, slightly different to that listed in the 1782 *Wienerisches Kommerzialschema* (pg. 212) as Himmelpfortgasse Nr. 979. In the 1789 *Kommerzialschema* (pg.86), his address is given as Kärntnerstrasse Nr. 994. To be sure, no further anonymous musical advertisements can be associated with these addresses.

[10] Gericke, *Der Wiener Musikalienhandel*, 104–5. Haschke's first advertisement in the *Wienerisches Diarium* on 25 February 1767 (p.12*) does not appear to have been known to Gericke, or indeed any other scholar in the past.

[11] Charles Burney, *Dr. Burney's Musical Tours in Europe,* vol.2, ed. Percy A. Scholes (London: Oxford University Press, 1959), 121 and 124.

publishers to operate their own in-house printing workshop, which subsequently led to a substantial increase in the number of printers active in Vienna (from just seven to twenty-seven).[12] The rapid development of print culture, however, did not occur at the expense of handwritten copies. Rather, the growing demand for sheet music seems to have encouraged numerous individuals to capitalise on the demand themselves. As an approximate estimate, at least a third—possibly as many as half—of the 105 names indexed in Appendix One dealt copies in one way or another.

An exact number in this regard, however, cannot be reliably ascertained, for on many occasions, noting in particular advertisements from those not typically associated with the music trade, the format of the music on offer is not always clearly specified. Indeed, in some instances, a reasonable case may be made for either; even for the most well-known music publishers, prints and manuscript were by no means mutually exclusive. In fact, the majority can be shown to have dealt in both. Torricella, for example, put out a series of advertisements between mid-1784 and mid-1786, offering handwritten copies of numerous operas in full score, arranged for keyboard, or quartet (these are discussed in further detail in Chapter Four). Artaria, similarly advertised in the *Wiener Zeitung* on 17 August 1785 a selection of extracts from *Giulio Sabino*, "schön geschrieben" ("beautifully written"), arranged for keyboard by local composer, Josef Sardi.[13] Kozeluch, who at no point seems to specify explicitly the selection of works that could have been had from him in manuscript, gave a more general notice in the *Wiener Zeitung* on 11 March 1786:

> [...] Es wird zugleich zur Nachricht gegeben, daß in diesem musikalischen Magazine alle geschriebene Musiksachen überhaupt, entweder bereits fertig zu finden sind, oder nach Belieben bestellt werden können, wovon der Bogen korrekt und schön geschrieben, zu 7 kr. gerechnet, abgegeben wird.

[Translation:]

> [...] Likewise, it is announced that all written musical material can either be found ready-made in this shop, or can be ordered at will, of which each sheet, priced at 7 kr., is delivered correctly and beautifully written.[14]

He also instigated a similar notice in the *Wiener Zeitung* on 12 November 1796.[15]

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[12] Ridgewell, "Music Printing in Mozart's Vienna: The Artaria Press." *Fontes artis musicae* 48, no.3 (2001): 220–3.
[13] WZ, 17 Aug 1785, 1940. A near-identical advertisement from Artaria appeared in the *Provinzialnachrichten* on the same day (pg.1054).
[14] WZ, 11 Mar 1786, 540–1.
[15] WZ, 12 Nov 1796, 3250. This second advertisement is also discussed in Weinmann, *Kozeluch*, 36 and Edge *MVC*, 96. However, neither seem to be aware of the advertisement from 1786.

New entrants to the music market in the 1790s also followed suit. From its inception at the end of 1795, the *Hoftheatermusikverlag* advertised that a variety of works could be had from its premises "in proper print or manuscript copy" ("in correcten Stich oder Abschrift").[16] A corresponding entry can be found in the *Jahrbuch der Tonkunst von Wien and Prag* in 1796, with a similar description for a bookseller, Thadaeus Edlen v. Schmidbauer: "Here [at the Hoftheatermusikverlag] you can obtain entire operas, individual pieces arranged for keyboard, and ballet music printed or written [...]. And from the bookseller Mr Edlen v. Schmiedbauer & Co. at Graben, music by various masters is to be had, sometimes written and sometimes printed." ("Man erhält hier hier nach Belieben ganze Opern, einzelne Stücke aufs Klavier übersetzt, auch Balletmusiken gestochen oder geschrieben [...]. Und bei dem Hrn. Buchhändler edlen v. Schmiedbauer und Kompagie am Graben, sind Musikalien von verschiedenen Meistern theils geschrieben, teils gestochen zu haben").[17] Additionally, some evidence has been uncovered during the course of this research to suggest that Tranquillo Mollo may have also dealt in copied music at the end of the 1790s, although he never advertised as such. An inventory of his shop, dated 29 June 1798, surviving as part of his business files in the *Wiener Stadt- und Landesarchiv*, lists a stock of "paper and copied music" ("Papier und geschriebene Musicalien") valued at 534 fl. 11 kr.[18]

By modern standards, the extent to which the music market was competitive at this time is relatively difficult to gauge. For instance, we do not possess information on what may be considered today as basic indicators of market function and business performance, such as sales figures, profits, market share, and so forth. Indeed, by definition, there was some competition in that distributors were seeking to attract custom from the same general pool of consumers, but they did so to a degree within their own niches. For instance, Sukowaty, whose primary output was handwritten copies of operas recently performed at the court theatre, may not necessarily have drawn the same custom as Kozeluch, who dealt in prints of the latest instrumental music, predominantly his own. Having said this, the generic boundaries were not always completely rigid; many distributors diversified their offerings subject to popularity and demand, resulting in many overlaps. In doing so, some clearly took it upon themselves to outdo any competition with aggressive pricing strategies. For instance, at the end of 1791, just a week apart from one another, Artaria and Kozeluch offered an

[16] WZ, 30 Dec 1795, 3777. This advertisement is also discussed in Edge, *MVC*, 1315–6.
[17] Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Vienna: von Schönfeld Verlag, 1796), 85–6.
[18] A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, M, Akt 56 [non-foliated file of numerous documents].

identical selection of extracts from Mozart's *Die Zauberflöte* arranged for keyboard. The prices supplied in these advertisements are compared in Table 1.1 below, from which it is clear that Kozeluch systematically undercut Artaria by a small margin (1 kr. or 2 kr.) on every single extract.[19]

Extract title	Artaria price (WZ, 7 Dec 1791)	Kozeluch price (WZ, 17 Dec 1791)
"Der Vogelfänger..."	8 kr.	7 kr.
"Du feines Täubchen..."	15 kr.	14 kr.
"Bey Männern..."	[None provided]	5 kr.
"Zum Ziele führt..."	10 kr.	9 kr.
"Bewahret euch..."	6 kr.	5 kr.
"Alles fühlt..."	10 kr.	9 kr.
"In diesen heil'gen..."	[None provided]	8 kr.
"Seyd uns zum..."	10 kr.	9 kr.
"Ach ich fühls..."	10 kr.	9 kr.
"Soll ich dich..."	24 kr.	22 kr.
"Ein Mädchen oder..."	10 kr.	9 kr.

Table 1.1: Extracts from *Die Zauberflöte* arranged for keyboard with prices charged by Artaria and Kozeluch.

Price undercutting does not seem to have been uncommon, though not all examples were this specific or extreme. Nonetheless, those smaller in scale often still carried adverse consequences for one of the parties involved, particularly those not accustomed to the marketplace. Writing in the *Wiener Zeitung* on 7 December 1791, violinist, Leopold Metz, originally hailing from Upper Austria, claimed to have suffered financial damages having recently been undercut by Lausch on the price of his own collection of 72 *Ländler* for string trio. Metz first advertised these *Ländler* just a fortnight earlier on 26 October at a price of 7 fl. 12 kr., more than double that charged by Lausch (3 fl.) for their re-sale in an advertisement on 5 November. His *Wiener Zeitung* notice on 7 December read, "[...] since he [Metz] has suffered damage in the first part due to the announcement of the music copyist Lausch, he is forced to lower his prices immediately and to offer each set [of 12] for 40 kr. and the whole collection [72] for 4 fl." ("[...] da er bey dem ersten Theil durch die Ankündigung des Notenschreibers Lausch Schaden gelitten hat, so ist er gezwungen, seinen Preis herunter zu setzen, und jeden Ton um 40 kr. sogleich das ganze um 4 fl. zu geben.")[20] He still clearly could not afford to lower his own price to match Lausch.

Some distributors, on the other hand, can be shown to have been more cooperative than strictly competitive, having frequently shared a number of materials with each other. The

[19] WZ, 7 Dec 1791, 3134, and 17 Dec 1791, 3230.
[20] WZ, 7 Dec 1791, 3133–4. Also see WZ 26 Oct 1791, 2758, and 5 November 1791, 2848–9.

business files of Ignaz Sauer in the *Wiener Stadt- und Landesarchiv*, for instance, contain a series of detailed lists of musical "sales commissions dispatched to foreign provinces" ("in die auswärtigen Provinzen zur Komissionsverkauf selbst abgesenet hat"), as well as to Viennese firms, between 1796 and 1799. Numerous dispatches to "Johann Träg in Wien" are detailed for the years 1798 and 1799: 18 Jan, 5 Feb, 18 May, 12 Jun, and an open period of 16 Dec 1798 to 15 Mar 1799. The total value of music purchased by Traeg came to 360 fl. 4 kr., encompassing a variety of works by numerous composers, most notably Vanhal, Lickl, Mascheck, Haydn, Kreith, and Teyber.[21] Incidentally, Traeg had also acted as an auditor during Sauer's formal business registration.[22] A similar degree of cooperation with Viennese firms is also reflected in Traeg's 1799 catalogue, albeit implicitly through the use of certain abbreviations to specify the origin of editions in his possession. For example, numerous editions are labelled "W.", meaning Wien, suggesting that the plates had been purchased from another unspecified dealer in the city.[23] Around a similar time to the publication of Traeg's catalogue, Mollo, an ex-employee of Artaria, also benefitted from the purchase of a series of plates from his former firm, comprising their "Racolta" series of operatic keyboard arrangements.[24]

Even Lausch can be shown to have purchased some materials from Artaria during the 1780s, having appeared in two business ledgers dating respectively between 15 Feb 1780–15 Feb 1784 (Ledger 3) and March 1784–August 1787 (Ledger 4). As described by Rupert Ridgewell, the earlier ledger gives four lists relating to accounts: 1) "credit given to 48 foreign dealers and merchants for stock sold 'on commission' between 15 February 1780 and 15 February 1784 (fols.22r-v)"; 2 & 3) liabilities, divided into trade and cash debts (fol.23r-v); 4) "Customers whose accounts were liable for payment in cash and with whom Artaria did not maintain a reciprocal trading relationship" (fol.25r–29r). Lausch's name appears on list 4, fol.26r (line 98). Between 1780 and 1784, Lausch's account (107) shows that he at some point owed Artaria 21 fl. 9 kr. Only 21 fl. was reportedly paid back by Feb 1784, though Lausch's debt is confirmed as paid by a list further on in Ledger 3 (*Crediti del Anno 1780 a 1784 del Negozio di Vienna scossi nelli Sequenti Anni cioè*) [fol.47r–48v], documenting

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[21] A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, S, Akt 152. Sauer had apparently sold to dealers based in Prague, Salzburg, Steyr, Wagram, Klagenfurt, Dresden, Lemberg, Olmütz, Linz, Brno, Pest, Krakow, and Graz. Sales to Traeg appear on fol.60v–61r of the file.
[22] According to the inventories submitted to the *Merkantil- und Wechselgericht* in 1799, Mollo also acted as an auditor for Sauer's business. A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, S, Akt 152. Traeg also audited Kozeluch alongside Franz Xaver Stöckl in 1802 – C/K, Akt 130.
[23] For a complete list of the abbreviations used in Traeg's catalogue see Edge, *MVC*, 774.
[24] David Wyn Jones, *Music in Vienna*: *1700, 1800, 1900* (Woodbridge: Boydell & Brewer, 2016), 98.

yearly payments to the firm between 1784 and 1787 – Lausch appears on fol.48r, line 13. The latter ledger gives three lists relating to accounts: 1) "cash debts owed to 25 creditors" (fol.52v); 2) "names and balances of 156 individual customer accounts" (53r–56r); 3) "credit given to 61 dealers for merchandise sold on commission" (fol. 56v). Lausch's name appears on list 2, fol.53r (line 30). The original debt incurred is listed as 3 fl. 49 kr., but the entry has been struck through, with no recorded settlement from Lausch, suggesting that the debt was probably cancelled (or settled through other means) before August 1787. His name also does not seem to appear on the list later in Ledger 4 (*Crediti incassati Secondo il Libro di Vienna*) [fol.63r–65v] documenting debts settled between 1787 and 1791, compiled March 1791, further suggesting the debt was cancelled.[25]

That Lausch appears to have held a customer account on lists 4 and 2, respectively, relevant for those "with whom Artaria did not maintain a reciprocal trading relationship", suggests that there was no commercial relationship between the two in an official sense. These entries may have comprised personal purchases, such as violin strings, paper, or even prints, from which Lausch may have copied music for his own re-sale.

1.1.1 – Business Regulation

In the introduction, I discussed a 1795 report pertaining to Johann Traeg's application to Viennese authorities for permission to sell both written and printed music to the public. His request was granted, and he was subsequently referred to the *Merkantil- und Wechselgericht* (Mercantile and Exchange Court), with whom he was required to register in exchange for a fee. The *Merkantil- und Wechselgericht*, established on 1 October 1763, presided over all matters relating to the operation of a firm, from accounts, bills of exchange, inter-business partnerships, and disputes; they mandated registration from the following parties:

> 1) alle diejenigen, welche einen förmlichen Wechselbrief ausstellen, sie mögen männlichen oder weiblichen Geschlechts, hohen oder niedern Standes, oder was Würde, oder von was Bedienung immer seyn; 2) diejenigen, welche einen unförmlichen Wechselbrief ausgeben, und Wechsler oder Kaufleute sind; 3) diejenigen, welche wegen empfangenem baarem Geld einen unförmlichen Wechselbrief ausstellen [...]; 4) die Profeßionisten, und Handwerker, welche wegen empfangenen Waaren, und Materialien, so sie zu ihren Fabriken brauchen, unförmliche Wechselbriefe ausstellen [...].

[Translation:]

[25] Ridgewell, "Mozart and the Artaria Publishing House," 142–8 and 256.

> 1) all those who issue a formal bill of exchange, whether they be of the male or female sex, of high or low rank, or of whatever dignity, or of whatever service; 2) those who issue an informal bill of exchange and are moneychangers or merchants; 3) those who issue an informal bill of exchange on the basis of money received [...]; 4) professionals and craftsmen who issue informal bills of exchange upon receipt of goods and materials required for their factories [...].[26]

Individuals were exempt, however, if they fell into one or more of the following categories:

> 1) alle geistlichen Personen; 2) die Kriegspersonen […]; 3) diejenigen, welche einen unförmlichen Wechselbrief ausstellen, und keine Kaufleute, oder Wechsler sind, weder dem Wechselgerichte sich freywillig unterworfen haben. Diese müßen wegen nicht geleisteter Bezahlung bey ihren gehörigen Instanzen, und nicht bey dem Wechselgerichte belanget, und durch die ordentlichen Staffeln der Execution zur Zahlung angehalten werden.

[Translation:]

> 1) all clerical persons; 2) soldiers [...]; 3) those who issue an informal bill of exchange as non-merchants or moneychangers and have not voluntarily submitted to the *Wechselgericht*. They must be prosecuted for non-payment at their proper instances, and not at the bill of exchange court, and ordered to pay through the usual stages of execution.[27]

Those registered parties were subject to legal requirements on stocktaking and accounting, which necessitated them keeping regular track of their firm's assets (particularly stock) and liabilities, in addition to maintaining account books (*Kontobuch*) and balance sheets (*Bilanz*), which they were to submit for audit upon request.[28]

The mandatory registration requirements of the *Merkantil- und Wechselgericht* were extended, following a decree on 14 December 1786, to all art businesses (*Kunsthändler*). These were defined as businesses permitted to deal in "all kinds of copper engravings and drawings; books, of which copper makes up the majority; maps, engraved music, pastel colours, wax and gypsum impressions, all tools suitable for the arts, especially optical and mathematical instruments; ink, carmine, pencils, sealing wax, quills, drawing paper, etc." Each had to adhere to an additional requirement to operate, whereby the minimum value of their total assets had to exceed 3,000 fl.[29] Numerous *Kunsthändler* are listed in the various

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[26] Josef Leonhard Banniza, *Vollständige Abbhandlung von den sämmtlichen Österreichischen Gerichtsstellen* (Vienna: Trattner, 1767), 57–8. Ignaz de Luca gives a similar description in *Österreichische Staatenkunde im Grundrisse. Erster Band* (Vienna: Ghelen, 1786), 307–309: "Die Geschäfte dieses Gerichts sind in dem Wechselgesetz datirt Wien den 1ten October 1763 auseinandergesetzt. Unter dieses Gericht gehört alle Personen, welche einen förmlichen Wechselbrief ausstellen, weiters diejenigen, die einen unförmlichen Wechselbrief ausgeben, Wechsler oder Handelsleute sind, die Profeßionisten und Handwerker, welche wegen empfangener Waaren und Materialien unförmliche Wechselbriefe ausgeben."
[27] Ibid, 59.
[28] Ridgewell "Mozart and the Artaria Publishing House," 19–20.
[29] "Die Kunsthandlungen sollen, laut Verorderung vom 14 December 1786 einen Fond von 3000 Gulden ausweisen. Sie dürfen handeln mit Kupfern und Zeichnungen aller Art; mit Büchern, worinn die Kupfer den Haupttheil ausmachen; mit Landkarten, gestochenen Musikalien, mit Pastellfarben, mit Wachs= und

editions of the *Wienerisches Kommerzialschema* published between 1782 and 1798.[30] Cross referencing these names with those indexed in Appendix One yields ten matches: Artaria, Hochenleiter, Torricella, Frister, Stöckl, Löschenkohl, Eder, Kozeluch, Hoffmeister, and Traeg. Indeed, all of these names can be found in one place or another in the records of the *Merkantil- und Wechselgericht*.[31] *Kunsthändler* listed here who do not appear to have dealt in music, on the other hand, at any rate not during this period, include Anton Schrämbl, Johann Otto, and Franz Joseph v. Reilly.

Notably, the *primary* medium in which music could be had from the majority of these *Kunsthändler*, as can be observed in many of their advertisements, was print – noting here Traeg's shift to publishing from 1796, only after which his name appears in the *Kommerzialschema* (1798). Individuals such as Lausch and Sukowaty, who dealt solely in manuscript copies of music, are both conspicuously absent from these records; *geschriebene Musikalien* is absent from the description of those art businesses targeted by the 1786 decree. Both men are listed in the 1796 *Jahrbuch der Tonkunst von Wien und Prag*, however, but this source, unlike the *Kommerzialschema*, appears to have no correlation with firms officially registered with the *Merkantil- und Wechselgericht*. Similar can be said of De Luca's *Wiens gegenwärtiger Zustand unter Josephs Regierung*, in which Sukowaty is listed alongside Kozeluch and Artaria under the heading, "Musicalien= und Kunsthandlung" ("the music and art shop").[32] Of course, Sukowaty did not operate an official shop either.

On these grounds, it may be safely concluded that copied music did not fall under the jurisdiction of the *Merkantil- und Wechselgericht*. Nevertheless, formal businesses wishing to deal in this medium as a primary source of revenue still required permission to operate in Vienna. According to a hitherto-unknown document, similar to the 1795 report on Traeg's application, Lausch officially applied to the Viennese authorities in July 1783 for "permission

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Gypsabdrücken, mit allen zu Künsten geeigneten Werkzeugen, besonders mit optischen, mathematischen Instrumenten; mit Tusche, Carmin, Bleistiften, Siegellack, Federkielen, Zeichnungspappier etc." Anon. *Beschreibung der Handlung und des Industriefleißes der k.k. Haupt- und Residenzstadt Wien* (Leipzig and Vienna: Pichler, 1803), 152. Also see Rupert Ridgewell, "Mozart and the Artaria Publishing House: Studies in the Inventory Ledgers, 1784-1793," Ph.D. diss.. Royal Holloway, University of London, 1999.

[30] *Wienerisches Kommerzialschema oder Verzeichniß* (Vienna: Joseph Gerold, 1782), 38; *Wienerisches Kommerzialschema oder Burger=Almanach* (Vienna: Joseph Gerold, 1789), 127 [here, *Kupferstichhändler*]; *Wienerisches Kommerzialschema oder Geschäftsallmanac* (Vienna: Joseph Gerold, 1791), 43; *Wienerisches Kommerzialschema* (Vienna: Joseph Gerold, 1795), 70; and *Wienerisches Kommerzialschema oder Auskunfts= und Geschäftsbuch für Inlander und Fremde* (Vienna: Joseph Gerold, 1798) [unpaginated].

[31] The company files of Torricella and Hoffmeister, however, do not appear to have survived with the rest of the records in the *Wiener Stadt- und Landesarchiv*. On Torricella and the *Merkantil- und Wechselgericht*, see Chapter Four.

[32] Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, 85–6 and Ignaz De Luca, *Wiens gegenwärtiger Zustand unter Josephs Regierung* (Vienna: Georg Philipp Wucherer, 1787), 200. In the former source, the reference for Lausch reads, "Hr. Lausch in the Weiburggasse", even though Lorenz had died at the end of 1794.

to sell music publicly" ("Erlaubnis, Musikalien öffentlich verkaufen zu dürfen"). A facsimile of this document is provided in Figure 1.1, which reads as follows:

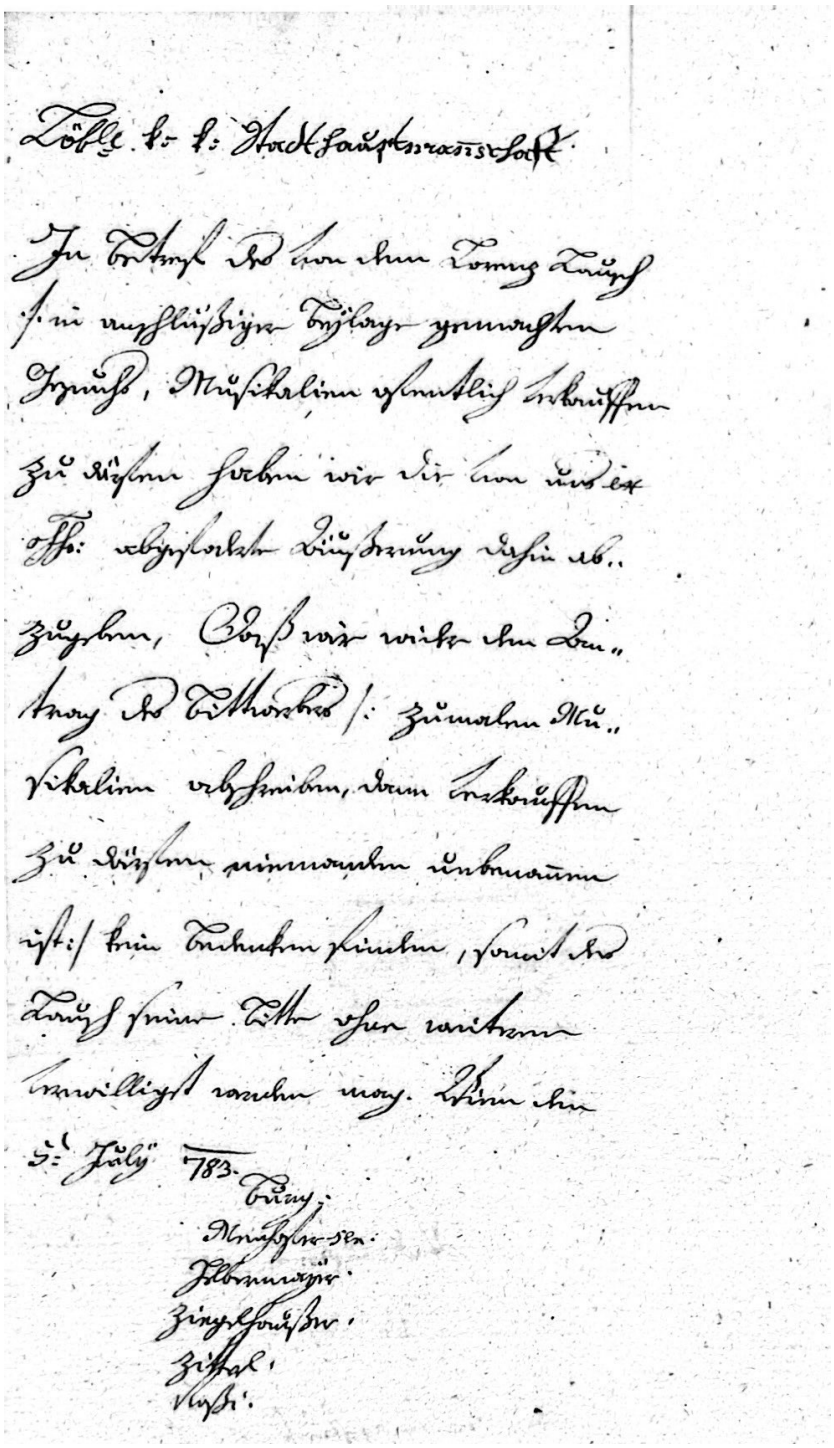

Figure 1.1: Report on Lausch's application, "Erlaubnis, Musikalien öffentlich verkaufen zu dürfen". A-Wsa, Alte Registratur, 1.2.1.A2.644/1783

> Löb[le] k: k: Stadthauptmannschaft
>
> In Betref des von dem Lorenz Lausch
> ist in anschlüßiger Beylage gemachten
> Gesuchs, Musikalien ofentlich verkauffen
> zu dürfen, haben wir die von uns ex
> offo: abgeforderte Äußerung dahin ab-
> zugeben. Daß wir wieder den An-
> trag des Bittwerbes /: zumalen Mu-
> sikalien abschreiben, dann verkauffen
> zu dürfen niemanden unbenommen
> ist :/ kein Bedenken finden, somit der
> Lausch seiner Bitte ohne weitere
> verwilligst werden mag. Wien den
> 5: Julÿ 783

[Translation:]

> It is with regard to the subsequently-enclosed request by Lorenz Lausch, to be permitted to sell music publicly, we provide the statement requested *ex off[ici]o*: That we find the motion of the request of no concern (since the copying of music, to then be authorised to sell it, is permitted to no one), Lausch may therefore get his request. Vienna, 5 July 1783.[33]

The report was processed and dated the following day, although Lausch's original application, formerly enclosed, does not appear to survive. Shortly after this verdict, he established a music shop on the Kärntnerstrasse. (For comprehensive discussion of Lausch's business, see Chapter Three.) Unlike Traeg, Lausch was not referred to the *Merkantil- und Wechselgericht* for registration, correlating with his absence from their records. Of course, as we have already seen, dealing primarily in copied music did not require him to do so. However, this also suggests that Lausch did not fall under any of the other criteria that mandated registration, such as offering formal bills of exchange or being a merchant by profession, and did not submit himself voluntarily, even if providing informal bills of exchange. This perhaps also brings into question to what extent Lausch may have adhered to any of the conventional business practices, such as accounting and regular stocktaking. At present, we simply do not know if he even did so at all.

To be sure, this application procedure with the authorities does not seem to have applied to those operating informally out of their homes. For example, no similar documentation is known for Sukowaty, who consistently advertised from his apartment at Petersplatz for many years after September 1784. Before this report appeared, Lausch, too, had advertised from his home (Salzgries Nr. 448) in the *Wiener Zeitung* on 27 March 1782;

[33] A-Wsa, Alte Registratur, 1.2.1.A2.644/1783.

Traeg, likewise, had already advertised three times from his home address in the same periodical (7 Aug 1782, 21 Dec 1782, and 26 Apr 1783).

Had another individual successfully applied to establish a similar business previously, the wording of this report— "we find the motion of the request of no concern (since the copying of music, to then be authorised to sell it, is permitted to no one)"—also suggests that they may have been given the opportunity to object to Lausch's proposal. A similar situation is known to have occurred much later in 1815, when Artaria opposed Anton Diabelli's application "to be allowed to arrange and publicly sell music" ("Tonstücke arrangiren und öffentlich verkaufen zu dürfen"), resulting in the application being rejected. (The verdict was overturned three years later following Diabelli's appeal.[34]) One can imagine that Lausch may have been given similar opportunity to object to the original opening of Traeg's shop on the Singerstrasse around May 1789.

Incidentally, no report or application appears to survive concerning Traeg's business in 1789, although on the balance of the information discussed above, it is almost certain to have existed at some point. Of all places, a report would be expected to have been filed in the *Hauptregistratur*, the main registry for the Viennese authorities. Effective 1 November 1783, the *Hauptregistratur* displaced the former so-called *Alte Registratur* (old registry) and remained active for much of the nineteenth century. However, it is understood that due to the sheer wealth of material accumulated over the years and the "cleaning" of older records during the process, much of the earliest materials (pre-1800) no longer survive. The report on Lausch's application was filed in the *Alte Registratur*, whose records were not ultimately merged into the main registry, just a few months before its discontinuation.[35]

1.1.2 – Regulations on Distribution

In addition to general business requirements, the sale of print was also subject to more stringent regulation than manuscript copies. In 1772, a decree had issued a ban on reprints, initially only applicable to the letterpress, but later amended to include copper plate engraving (though music is not explicitly mentioned). The ban, enforced by requirements to submit all prints to censors, only covered material issued in the city, however, and still permitted reprints of publications from abroad. A further decree of 11 February 1775 explicitly stated that foreign publishers would not be protected from reprints, but promised

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[34] Rosemary Hilmar, *Der Musikverlag Artaria & Comp.: Geschichte und Probleme der Druckproduktion* (Tützing Schneider, 1977), 73.
[35] See Brigitte Rigele, *Hauptregistratur* (Wien: Wiener Stadt- und Landesarchiv, 1991).

penalties for the reverse, the reprinting of Austrian publications abroad.[36] This situation came much at the displeasure of composers such as Georg Benda; in 1779, Artaria published a keyboard arrangement of the composer's opera, *Ariadne auf Naxos*, in Vienna, which he had hoped to publish in Paris. Benda subsequently complained to Artaria in July 1782, demanding significant compensation:

> You will no doubt have wondered for a long time that, since your publishing of the keyboard arrangement of Ariadne could not remain hidden from me, I have remained silent until now. I would not have kept silent had I not always been willing to take another trip to Vienna, on which occasion I would have wished to discuss the matter with you in person ... You would have to be incapable of the feelings of an honest man if you could not imagine how much I was taken aback when, at a time that I wanted to have the keyboard arrangement engraved with French text in Paris, I received the unexpected news from my previous publisher, Mr Schwickert, that it had already appeared in Vienna. Should it really have been your intention to take advantage of my sweat and harvest my own field without coming to terms with me? No, I wouldn't trust you to do something so dirty... As compensation, albeit very minor, for the disadvantage caused to me by your grace's publication of the Ariadne keyboard arrangement, I demand from you 20 louis d'or...[37]

Benda's demand, worth 180 fl. in Austrian currency,[38] does not appear to have been met, for there was no legal obligation for Artaria to pay.

The privilege granted to the firm in 1782 also outlined a ban on reprinting music, although, most importantly, only music that had previously appeared in print. (In other words, they were permitted to print anything that had only been distributed in manuscript previously). They, and indeed other publishers, were to protect themselves against any reprinting if they could prove ownership of the work by providing the required copies and evidence to the authorities on request.[39] Artaria was required to prove ownership of two prints on this basis in 1816 after Diabelli and Cappi produced an arrangement of two Mozart songs,

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[36] Hilmar, *Der Musikverlag Artaria & Comp.*, 65, and Joel Sachs, "Hummel and the Pirates: The Struggle for Musical Copyright," *The Musical Quarterly* 59, no.1 (1973): 32.

[37] "Sie werden sich ohne Zweifel schon lange gewundert haben, daß, da mir Ihr Verlag des Klavierauszugs von Ariadne nicht verhe[h]lt bleiben konnte, ich bis hierher geschwiegen habe. Ich würde nicht geschwiegen haben, wenn ich nicht immer willens gewesen wäre, noch eine Reise nach Wien zu thun, bey welcher Gelegenheit ich mich dann dießfalls mündlich mit Ihnen besprechen wollte… Sie müßten des Gefühls eines rechtschaffenen Mannes unfähig seyn, wenn Sie sich nicht vorstellen könnten, wie sehr ich stutzen mußte, als ich zu einer Zeit, wo ich den Klavierauszug unter dem französischen Text in Paris stechen lassen wollte, von meinem bisherigen Verleger, dem Hr. Schwickert, die unvermuthete Nachricht erhielt, daß Sie mir darin bereits in Wien vorgekommen wären. Sollte es wirklich Ihre Absicht gewesen seyn, mit meinem Schweiße zu wuchern und auf meinem eigenen Acker zu erndten, ohne sich des falls mit mir abzufinden? Nein, so was Schmuziges traue ich Ihnen nicht zu ... Als eine obgleich sehr geringe Vergütung des mir von Ew. Hochedelgeb. durch gedachten Verlages Klavierauszuges von Ariadne verursachten Nachtheils verlange ich von Ihnen 20 Louis d'or…" Transcribed in Hilmar, *Der Musikverlag Artaria & Comp.*, 65–6 (my translation).

[38] A single louis d'or was equivalent to 9 fl. See Julia Moore, "Mozart in the Marketplace," *Journal of the Royal Musical Association* 114, no.1 (1989): 19.

[39] Hilmar, *Der Musikverlag Artaria & Comp.*, 67 and 71.

Abendempfindungen and *An Chloe*, to which Artaria held the publishing rights. However, Artaria could not definitively prove their ownership of them, due to no official contract held with Mozart and having to rely only on entries in their company inventories, on which they wrote:

> From the original inventory and the partnership agreement of 1787–1791, which are signed by all the partners of Artaria & Co. with the corresponding witnesses, it can be seen on page 99 that the two original songs, entitled: 1. Abendempfindungen, 2. an Chloé by Mozart for piano and voice, were already our property as of 1788.
>
> Also, according to page 91 of the original business contract and inventory for the years 1793–1796 we are also the owners of the song 'Vergißmeinnicht' by Mozart for keyboard and voice... No other special written contract was made between Mozart and the art dealer, for he was far too generous to accept or desire anything for such a trifle. Even for manuscripts of greater importance, no special written contact was made, because at that time no mischief was to be thought of. But our books show that Mozart had received an advance from us, and there are several other passages which show that we were in contact with him. Only a few people still alive, such as Mr Abbé Stadler, Doctor Schmidt, and Mme Auernhammer can testify that we were the only publishers of Mozart's compositions here at that time.[40]

Artaria lost the lawsuit, being unable to satisfactorily prove ownership, which led to Diabelli and Cappi gaining the publication rights to both the original and arrangement.

As far as we know, there were no such protections on the re-copying of music, and, indeed, nothing to prevent the sale of manuscript copies made from prints. Haydn famously expressed his outrage at the apparent "theft" of his most recent quartets on this basis in a letter to Artaria on 7 October 1787:

> Die quartetten, so ich eben heute abspielen lasse, werde ich Ihnen bey allererster gelegenheit übersenden, weil ich dieselben mit der brieftasche nicht überschicken kan. Ich erstaunte über Ihren vorlezten Brief wegen dem Diebstahl der quartetten. ich versichere Sie bey meiner Ehre, daß solche von meinem Copisten, der der aller Ehrlichste Kerl ist, nicht sind abcopirt worden, sondern Ihr eigener Copist ist ein Spitzbub, da Er diesen Winter dem Meinigen 8 Species Ducaten anerboten, wan Er Ihm die 7 wort zukomen läst, ich bedaure, daß ich nicht selbst in wienn seyn kan, um denselben Arretiren zu lassen: meine Meinung wäre, den Herrn

[40] Aus der Original Inventur und den Gesellschafts Contract von Anno 1787. 1791, welche von den sämtlichen Gesellschaftern der Kunsthandlung Artaria & Co mit dazu gehörigen Zeugen unterschrieben sind, ergibt sich pag. 99, daß schon im Jahre 1788, die beyden Original-Lieder, betitelt: 1. Abendempfindungen, 2. an Chloé von Mozart fürs Klavier und Gesang, unser Eigenthum waren.

Ebenso ergibt sich aus der Original Inventur p. 91 von A[nn]o 1793–1796 und aus den Originalgeschäfts Contract, daß wir auch Eigenthümer des Liedes „Vergißmeinnicht" von Mozart fürs Klavier und Gesang sind... Ein anderer besonders schriftlicher Vertrag zwischen Mozart und der Kunsthandlung ist nicht gemacht worden, indem Mozart viel zu generos war, um für eine solche Kleinigkeit etwas anzunehmen, oder zu begehren. Selbst bey wichtigern Manuskripten wurde keine besondere Schrift darüber ausgestellt, weil damals an keinen Unfug zu denken war. Doch findet sich in unseren Büchern, daß Mozart Vorschuß von uns erhalten hatte, und es kommen mehrere andere Partien vor, welche zeigen, daß wir mit ihm in Verbindung waren. Nur noch einige lebende Personen, als Herr Abbé Stadler, Doctor Schmidt, Mme Auernhammer können bezeugen, daß wir damahls hier die alleinigen Verleger der Mozartschen Compositionen waren." Transcribed in Ibid., 75–6. (My translation).

> Lausch zum Herrn v. Augusti dermaligen Bürgermeister citiren zu lassen, daß Er es gestehen, von wem derselbe die quartetten habe. Herr v. Augusti ist mein alter guter Freund und wird Ihnen hierinfals ganz sich beystehen, so wie Er mir schon einmahl, in eben einer solchen Affaire beygestanden. ungeachtet Sie alles in Ihrem gewölb schreiben lassen können Sie doch betrogen werden, weil die Spitzbuben untenher a parte ein Blat Papier haben, worauf Sie unbemerkt nach und nach die vor sich liegenden stim abschreiben. mir ist sehr leyd, das Ihnen diese Fatalität geschehen, in Hinkunft werd ich Ihnen zur sicherheit meinen eignenen Copisten hinaufschicken.

[Translation:]

> I will send you the quartets – which, just today, I am having played through – at the earliest opportunity, as I cannot send them over with the post bag. I was astounded at your letter before last regarding the theft of the quartets. I assure you upon my honour that these were not copied by my copyist, who is the most honourable fellow, but rather your own copyist is a scoundrel, since this winter he offered mine [copyist] 8 species ducats if he would let him have the Seven Words. I regret that I, myself, cannot be in Vienna in order to have him arrested: my opinion would be to have Herrn Lausch summoned before Herrn v. Augusti, the current mayor, so he confesses from whom he had these quartets. Herr v. Augusti is my good, old friend, and will wholly support you in this case, just as he did me once before with a similar affair. Even if you have everything copied in your shop you can still be betrayed regardless, because the scoundrels have a piece of paper underneath the page, *a parte*, where they can copy the part they have in front of them piece by piece. I am very sorry that you have had this great misfortune. For security, I will send my own copyist to you in future.[41]

Lausch advertised manuscript copies of the Haydn quartets in question (Op. 50) in the *Wiener Zeitung* on 19 December 1787 as part of an advertisement that appeared on the same page as Artaria's first announcement of the same works to be had in print.[42] No legal action is known to have taken place, if there was any viable basis for it in the first place. Ironically, this scenario casts a somewhat different light on Artaria's defence in the 1816 Diabelli-Cappi case, particularly their claim that "at that time [1780s] no mischief was to be thought of" ("damals an keinen Unfug zu denken war").

Court musician and arranger, Johann Went, similarly complained publicly of the circulation of unauthorised copies of his operatic arrangements in early 1786. In the *Wiener Zeitung* on 18 February, he wrote:

> Es werden bey verschiedenen gewinsüchtigen Musikalienverlegern allerhand Opernübersetzungen unter meinen Namen verkauft, welche größentheils mangel= und fehlerhaft sind, um also meine Ehre zu retten, und zugleich alle verehrungswürdige Musikliebhaber, und besonders jene zu warnen, und zu benachrichtigen, welche auf dergleichen Opernübersetzungen bey mir pränumerirt haben, daß diese Auszüge von den beliebtesten Opern [...] nur in dem Musikalienverlag des Herrn Leopold Kozzeluch in der

[41] Denes Bartha, ed., *Joseph Haydn. Gesammelte Briefe und Aufzeichnungen* (Kassel: Bärenreiter, 1965), 179–80. The translation is my own. An alternative is given in Edge, *MVC*, 153–4.
[42] WZ, 19 Dec 1787, 3071–2. Lausch did not advertise a quartet arrangement of The Seven Last Words at any point.

> unteren Brennerstrasse Nr. 1152 zu bestellen, und in kurzer Zeit um billigen Preis ächt und korrekt zu haben seyn.

[Translation:]

> Various profit-seeking music publishers are selling all kinds of opera translations under my name, most of which are flawed and incorrect. In order to preserve my honour, I warn and inform all venerable music lovers, especially those who have ordered such arrangements from me, that these excerpts from the most popular operas [...] can only be ordered from the music publishers Herrn Leopold Kozeluch in the unteren Brennerstrasse No. 1152, and can be obtained quickly, genuinely, and correctly at a reasonable price.[43]

Those "profit seeking publishers" in question—again—comprised Lausch, who had advertised operatic *Harmonie* arrangements by Went on numerous occasions since 1784, and Torricella, who had just recently advertised Went's *Harmonie* arrangement of *Il re Teodoro in Venezia* in the *Wiener Zeitung* (4 January). As before, there was no legal claim in this case, as with the many other duplicate offerings we shall encounter throughout this dissertation.

1.2 – Demand

That musical businesses in Vienna were able to endure for a number of years suggests that there must have been consistent demand for their products and services that made continued operation profitable. But who sustained these businesses? According to Pezzl's *Skizze von Wien*, 52,053 people lived within the city by the mid-1780s and a further 156,989 in the suburbs.[44] But, of course, it would be wrong to assume that all of these 200,000+ people possessed skills of basic literacy, let alone musical training and comprehension skills. Rather, the potential customer base of music distributors at this time, in other words those who could act upon their frequent musical newspaper advertisements, must have been far more modest in size; further still when simply considering affordability.

Sheet music at this time would have been a luxury item. The price of print and manuscript copies can be seen to vary considerably, from just 4 kr. for the shortest of pieces, up to values in excess of 45 fl. for full-length opera scores.[45] Even the lowest of these prices was apparently greater than the daily minimum pay of basic workers—such as spinners and silk workers—in the suburbs, which ranged between 1 and 12 kr., equivalent to a range of around 24 to 50 fl. per year. Labourers in and around the city could also have expected to

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[43] WZ, 18 Feb 1786, 378–9.
[44] Pezzl, Johann. *Skizze von Wien* (Vienna and Leipzig: Kraus, 1786), 58.
[45] Lausch charged 46 fl. for the full score of Paisiello's *Il re Teodoro in Venezia* in the WZ on 30 Oct 1784 (p. 2470).

earn a very modest 15 kr. per day.[46] Even before living expenses, then, the price of an operatic full score would have cost these people most, if not all, of their yearly salary. This also does not account for the educational and performative pre-requisites of sheet music purchase. For example, a copy of a keyboard arrangement of an operatic aria may have been purchased to play at home, for which one naturally required some kind of musical training and a keyboard instrument. Theoretical and keyboard lessons with Mozart during the 1780s, for instance, costed 2 fl.; a keyboard or clavichord was priced anywhere between 50 to 100 fl., and a violin between 13 and 30 fl.[47]

Those who possessed these facilities and could likewise afford to purchase sheet music are far more likely to have comprised, for the most part, those who could afford to live in the city itself. According to Pezzl, one could live "comfortably" in the city during the 1780s spending around 464 fl. per year, assuming that "you have no family, are not in any public office, are not a gambler, and do not have a mistress (things that draw you into various connections, dictate certain wardrobe rules, and cause incessant expenditure of money)." This figure is comprised of an Apartment, 60 fl.; Wood and lighting [candles], 24 fl.; Clothing 160 fl. [Winter-, Sommer-, Visitenkleid, and Kleine Kleidung]; Laundry, 10 fl.; Food, 180 fl.; Services [ie. Hair], 30 fl.[48] However, this "comfortable", middle-class living standard may well have been out of reach to even some of the more respectable professions at the time. For example, the salaries of pastors, doctors, and accountants may have ranged between 300 and 500 fl. per year, leaving little room, if any, for the purchase of sheet music.[49]

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[46] Pezzl, *Skizze von Wien*, 98; Roman Sandgrube, "Wirtschaftsentwicklung, Einkommensverteilung und Alltagsleben zur zeit Haydns," in *Joseph Haydn in seiner Zeit. Eisenstadt, 20. Mai-26. Okt. 1982. Ausstellung*, ed. by Gerda and Gottfried Mraz, and Gerald Schlag (Eisenstadt: Amt der Burgenländischen Landesregierung, 1982), 72–90; and Mary Sue Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (Stuyvesant, N.Y.: Pendragon Press, 1989), 112.

[47] Similar values are given in Christoph Wolff, *Mozart at the Gateway to His Fortune: Serving the Emperor (1788–1791)* (New York: W.W. Norton, 2012), 197–8. However, Wolff gives no evidence for any of these – some seem to be estimates, and not particularly accurate. For example, the price of a violin is listed as between 27 and 45 fl. Johann Traeg valued four violins at 13 fl. 30 kr. each in an inventory of his business in 1796 – see A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, T, Akt 58. The *Handarchiv* of Emperor (then Archduke) Franz II/I also lists numerous purchases of instruments during the 1780s at the following prices: 7 fl. for a violin in 1784; 54 fl. for 2 violins in 1788; 303 fl. 30 kr. for Walter piano in 1790; 6 fl. 40 kr. for a flute in 1789 – see Alison Dunlop, "The Kaisersammlung: Franz I/II as Musician and Collector," *Fonti musicali italiane*, 19 (2014): 51.

[48] "Vorausgesetzt, daß ihr keine Familie habt, in keinem öffentlichen Amt stehet, kein Spieler seyd, und keine ordentliche Liebschaft unterhaltet – Dinge, die in mancherlei Verbindungen ziehn, gewisse Garderobe=Regeln vorschreiben, und unaufhörlichen unordentlichen Geldaufwand fodern – so könnt ihr in Wien für folgende jährliche Summen ziemlich bequem leben, und euch auch in den Zirkeln der ordentlichen Häuser vom Mittelstande präsentiren." Pezzl, *Skizze von Wien*, 99–100.

[49] Morrow, *Concert Life in Haydn's Vienna*, 112.

A number of musicians also fell into a similar salary range, with those employed by the court theatre and *Hofkapelle* typically earning between 300 and 500 fl. per year, per ensemble.[50] However, many may have supplemented their incomes by performing with other ensembles and/or perhaps taking on music copying contracts or other activities with the likes of Sukowaty and Lausch. For example, Jakob Nurscher earned a salary of 350 fl. as a violist in the orchestra of the court theatre during the 1780s and 90s. As David Black has shown, Nurscher also copied music for performances at Stephansdom between 1781 and 1792, with numerous payments ranging from 12 fl. 42 kr. to 106 fl. 20 kr., but was not salaried as such. Across the period, he earned a total of 376 fl. 41 kr. from this one source, equivalent to a little more than his yearly salary from the theatre – he also may have taken on copying elsewhere.[51] As we shall see in the next chapter, few if any copyists appear to have earned a salary, instead operating predominantly on a commission basis. However, one known exception is Giuseppe Ercolini (d. 17 July 1781), who received 400 fl. per year for copying responsibilities from the *Hofkapelle*.[52]

Salaries above this grade were afforded predominantly to clerks, secretarial roles and higher court positions, scaling from 400 fl. to as much as 6,000 fl. per year. The middle aristocracy, a further step up, may have earned anywhere between 50,000 to 100,000 fl., and the highest aristocracy, such as princes, may have received in excess 500,000 fl. per year.[53] Realistically, it is only these groups who would be able to purchase the most expensive music on a regular basis. But, of course, this did not account for much of the population; according to Julia Moore, around 87% of the Viennese population were considered of lower class, and clearly did not fit into any of these income brackets.[54] Indeed, surviving copies appear to confirm that Lausch's business, for one, was frequented by high-class, aristocratic clientele: the title page of a keyboard arrangement of the overture to *Una cosa rara* [A-Wn Mus.Hs.34721] reads, "Dediè à Mademoiselle Therese Contesse de Kollowrath par son très humble et très obeissant Serviteur Laurent Lausch". Other dedications found on Lausch copies include "le Conte Charles de Bathinay" [D-Mbs 20901], "Princesse d'Esterhazy neé Princesse de Lichenstein" [A-Wgm, IV 7158/3 (Q 1994)], and "Erzhogin Marie Therese" [A-

[50] See Dorothea Link, *The National Court Theatre in Mozart's Vienna: Sources and Documents, 1783–1792* (Oxford: Clarendon Press, 1998), 404–48, and Ibid., "Mozart's Appointment to the Viennese Court," in *Words about Mozart: Essays in Honour of Stanley Sadie*, ed. Dorothea Link and Judith Nagley (Woodbridge: Boydell Press, 2005), 157–8.
[51] David Black, "Mozart and the Practice of Sacred Music, 1781–1791" (PhD diss., Harvard University, 2007), 280.
[52] Link, "Mozart's Appointment to the Viennese Court," 157–8.
[53] Morrow, *Concert Life in Haydn's Vienna*, 112.
[54] Moore, "Mozart in the Marketplace," 34–5.

Wgm XV 46890 (Q 19653)]; this last manuscript comprises part of the *Kaisersammlung*, the collection of Emperor Franz II/I and his second wife, Marie Therese, in which the majority of Lausch's surviving manuscripts are preserved.[55] A signed Torricella copy of Anton Eberl's keyboard arrangement of *Il re Teodoro in Venezia*, bearing a long dedication to Princess Elisabeth of Würtemburg (Franz's first wife), also survives in Prague [CZ-Pn, Kinsky MS 81].

As can be seen in the many Lausch advertisements transcribed in Appendix Two, dealers did not always specifically target these higher classes *per se*, but often more generally the "Musikliebhaber" (sometimes "Herrn Musikliebhaber"). Traeg, for example, put out a "Nachricht an die Musikliebhaber" in the *Wiener Zeitung* on 25 February 1784, which can be translated as "notice to the lovers of music", or even "notice to the amateurs of music".[56] Generally speaking, "Musikliebhaber" is something of a grey term, for there is no real telling as to who may have considered themselves a "lover of music". Likewise, "amateur", or dilletante, can seemingly refer to a wide range of performing skill in late eighteenth-century Vienna, covering beginners to semi-professionals.[57] However, in light of the above, the term may be interpreted in this context simply as the musically literate middle classes and above.

On occasion, attempts were indeed made in advertisements to appeal specifically to the higher nobility. For example, in the *Wiener Zeitung* on 25 January 1786, Torricella marketed a keyboard arrangement of Salieri's *La grotto di Trofonio* in the following way:

> [...] Ein grosser Theil der hiesigen Noblesse,
> und auch verschiedene Privatliebhaber der Ton=
> kunst äusserten den Wunsch von dieser beliebten
> Oper einen guten Clavierauszug erscheinen zu
> sehen. Unterzeichneter, dessen unermüdetes
> Bestreben jederzeit dahin abzielte, den Wunsch
> einer hohen Noblesse sowohl, als eines vereh=
> rungswürdigen Publikums erfüllen zu können,
> hat demnach die Ehre die Oper:
> La Grotta di Trofonio im Clavierauszug,
> schön und korrekt geschrieben [...].

[55] See Dunlop, "The Kaisersammlung," and John Rice, *Empress Marie Therese and Music at the Viennese Court (1792–1807)* (Cambridge: Cambridge University Press, 2003). Numerous payments to Lausch for copied music are recorded in the Franz's *Handarchiv* between 1784 and 1791 and are transcribed in these sources.
[56] WZ, 25 Jan 1786, 395–6. Also see, Warren Kirkendale, *Fugue and Fugato in Rococo and Classical Chamber Music*, 2nd ed., trans. Margaret Bent and Warren Kirkendale (Durham, N.C.: Duke University Press, 1979).
[57] Otto Biba, "Public and Semi-Public Concerts: Outlines of a Typical 'Biedermeier' Phenomenon in Viennese Music History," in *The Other Vienna: The Culture of Biedermeier Austria*, ed. Robert Pichl (Vienna: Lehner, 1999), 259. For a contemporary description of dilletante performances in Vienna at this time, see *Uiber das Wiener Dilektanten-Konzert* (Vienna: Sebastian Hartl, 1782).

[Translation:]

> [...] A large part of the local nobility, as well as various private lovers of music, expressed the desire to see a good keyboard arrangement of this popular opera produced. [Torricella], whose unwavering endeavours have always been aimed at satisfying the requests of this high nobility as well as the venerable public, therefore has the honour of publishing a keyboard arrangement of the opera, *La grotta di Trofonio*, beautifully and correctly written [...].[58]

Not only is this statement revealing in terms of Torricella's customer base, but also the potential degree of influence they had on the type of music he and other dealers sold.

As such, the overall frequency with which advertisements of this kind appeared can be interpreted as a reflection of the general demand for sheet music. Naturally, the level of demand would not always have been fixed, as attested by fluctuations in the number of advertisements appearing in newspapers year on year – we have already seen this represented graphically in Figure A in my introduction. Partly responsible at the broadest level was the sensitivity of the demand for luxuries (one of which being sheet music) to local economic circumstances. During the years of the Austro-Turkish war (1788–91), the Viennese economy struggled. The vast war expenditure, coupled with food shortages as a result of bad harvests, caused a surge in inflation, resulting in the prices of some of the basic foodstuffs spiralling out of control; on 31 July 1788, the bakeries in the city were apparently stormed over the extortionate price of bread.[59] The court theatre also saw the scaling back of its activities due to the war and poor economic circumstances at home, staging only two world premieres in the 1789/90 season, one of which was Mozart's *Così fan tutte*.[60] The rate of musical advertising evidently also took a small hit, particularly in 1789 and 1790, wherein the number of advertisements in each year had dropped below forty for the first time since 1782; this seemed to return to pre-war levels by the end of 1791 and 1792 (see Figure A in my introduction).

In wartime Vienna, it would have been the musical consumption habits of the middle-class "Musikliebhaber", or in other words those on the lower fringes of the affordability scale, that would have been most affected by inflated costs of living and reductions in disposable income for luxuries. Self-evidently, the same war may have had no tangible impact on the highest nobility and their musical habits. If anything, the accounts and receipts

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[58] WZ, 25 Jan 1786, 181–2. Sukowaty also marketed a keyboard arrangement of *Gli sposi malcontenti* to "hohen Noblesse, und respective Herrn Liebhabern der Musik" in the *Wiener Zeitung* on 16 July 1785 (pg.1684).
[59] See Derek Beales, *Joseph II: Against the World, 1780–1790* (Cambridge: Cambridge University Press, 2009), 574–82; Ibid., "Court, Government and Society in Mozart's Vienna," in *Wolfgang Amadé Mozart: Essays on His Life and His Music*, ed. Stanley Sadie (Oxford and New York: Oxford University Press, 1996), 3–20; also Maynard Solomon, *Mozart: A Life* (New York: Harper Collins, 1995), 432.
[60] Edge, *MVC*, 117.

preserved in the *Handarchiv* of Archduke Franz, for example, suggest an increase in the number of his musical purchases in Vienna between 1788 and 1790.[61]

During periods of greater economic stability, fluctuations in demand were most sensitive to reception and popularity; those works most favourably received in performance can be expected to comprise those advertised most frequently, and vice versa. In the operatic sphere, no work was advertised as frequently as Paisiello's *Il re Teodoro in Venezia*: following its premiere at the Burgtheater on 24 August 1784, the work appeared in no fewer than forty-nine advertisements before the end of the century, sixteen of which appeared before the end of 1784 alone. As is to be expected, of all operas performed between 1783 and 1792, it placed third in terms of the number of performances, totalling fifty-nine – this included a revival in 1790, the opening night of which (19 April) apparently generated an impressive 603 fl. 11 kr. at the box office.[62] Due to its popularity, the work also seems to have been used as a benchmark of quality for future works, as can be seen in a review given in the *Wiener Realzeitung* on 28 November 1786 of *Le gare generose*, which apparently received great acclaim due to the presence of Paisiello's "unmistakeable spirit" in the music, as previously heard in *Teodoro* and *Il barbiere di Siviglia*.[63]

This picture broadly aligns with the account in Pezzl's *Skizze von Wien*, which also names several other of the most performed titles of the 1780s:

> Die Stücke, welche bisher vorzüglich den allgemeinen Beifall erhalten haben, sind stufenweise folgende:
>
> *Il Barbiere di Seviglia.*
> *Fra i due litiganti il terzo gode.*
> *La Grotta di Trofonio.*
> *Il rè Teodoro in Venezia.*
> *Una cosa rara, osia Bellezza ed Onestà.*
>
> Es sind eitel komische Singspiele; der ernsthaften Oper ist man, wie billig, ganz überdrüßig. Der Barbier hat einige allerliebste leichte Liederchen, und wird seiner schnakischen Intrige wegen von Zeit gern gesehen. – Fra due litiganti &c. ward in kurzer Zeit sieben und dreißigmal hinter einander gegeben. – Die Grotte des Trofon etwan 30mal. – König Teodor wohl 43mal. – Die Cosa rara der zu schnell eingefallenen Fasten wegen nur etwan 15mal. Diese war es aber welche die Stadt beinahe in Raseri gebracht hätte, und bei deren jeder Vorstellung 3–400 Personen aus Mangel an Platz wieder vergebens nach Hause gehn mußten.
>
> Seit der Aufführung dieser beliebten Singereien kommt man in kein Haus, in keine Gesellschaft von guten Ton, wo nicht ein Duett, ein Terzett, ein Finale au seiner der obigen

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[61] See Dunlop, "The Kaisersammlung," 51–9.
[62] Dexter Edge, "Mozart's Reception in Vienna, 1787–1791," in *Wolfgang Amadé Mozart: Essays on his Life and his Music*, ed. Stanley Sadie (Oxford: Clarendon Press, 1996), 106–7.
[63] RZ, 28 Nov 1786, 765. "In der Musik dieser Oper ist der Geist des beliebten Kompositeurs des Königs Theodor und Barbiers von Seviglien unverkennbar; je öster wir sie gehört haben, um so mehr Beyfall hat sie bey Kennern erhalten".

Opern gesungen oder auf dem Flügel herunter getromelt wird. Selbst die Mandolettikrämer und Kellnerpurshce trillern auf Gassen und Strassen ihr

Ah chi sa Rosina mia
Quando mai ti rivedrò! (* Aus dem Barbiere di Seviglia.)
oder das wollüstige
Vienni tra i lacci miei
Stringi mi o cara ben
Anima mia tu sei,
Ti vo morir sel' sen. (** Aus der Cosa rara.)

[Translation:]

The pieces that have received the most general acclaim so far are, incrementally, the following:

Il barbiere di Seviglia. [Paisiello]
Fra i due litiganti il terzo gode. [Sarti]
La grotta di Trofonio. [Salieri]
Il rè Teodoro in Venezia. [Paisiello]
Una cosa rara, osia Bellezza ed Onestà. [Martin]

They are vain comic musical comedies; the serious opera is, to be fair, quite tired of them. [*Il barbiere di Seviglia*] has some very lovely light numbers and is much loved for its gossip-like intrigue. – [*Fra i due litiganti*] has been performed 37 times in quick succession. – [*La grotta di Trofonio*] about 30 times. – [*Il re Teodoro*] probably 43 times. – [*Una cosa rara*] only about 15 times due to the Lent that fell all too quickly. But it was this that almost brought the city into a rage, with which at each performance 3[00]–400 people had to return home due to a lack of available places.

Since the performance of these popular works, you will not find a house or a society of good standing where a duet, a trio or a finale from one of the above operas is not being sung or drummed out on the keyboard. Even the shop keepers and cellar workers whistle their,

Ah chi sa Rosina mia
Quando mai ti rivedrò! (* from *Il barbiere di Seviglia*.)
oder das wollüstige
Vienni tra i lacci miei
Stringi mi o cara ben
Anima mia tu sei,
Ti vo morir sel' sen. (** from *Una cosa rara*.)[64]

It is no coincidence that the remaining four operas mentioned here by Pezzl were also among the most advertised during the 1780s and 1790s: *Il Barbiere di Siviglia*, or at least extracts from it, was advertised no fewer than twenty-nine times; *Fra i due litiganti*, thirty-nine times;

[64] Pezzl, *Skizze von Wien*, 422–6. *Una cosa rara* apparently enjoyed just as strong a reception in 1794 following revival. See John Platoff, "A New History for Martin's Una cosa rara," *Journal of Musicology* 12 (1994): 85–115.

La grotta di Trofonio, twenty-nine times; and *Una cosa rara*, twenty-eight times.[65] Although not explicitly mentioned, Pezzl also clearly seems to have been receptive to the commercial success of these works, arrangements of which had apparently found their way into numerous households (notably "of good standing") within the city, likely courtesy of Lausch and Sukowaty in particular.

It is worth noting in this regard, however, that most instrumental music did not enjoy such longevity in advertisements, at any rate far from the degree to which operatic music was subject. Although our records are fairly patchy, this can be put down to performing culture, whereby instrumental works—such as symphonies—may have been performed only once or twice before quickly being succeeded by another new one, as opposed to having been performed as part of a seasonal calendar with potential for future revival. Chief determinant of advertisement frequency in this regard, it seems, was the general popularity of the composers themselves. Works by Ignaz Pleyel appear to have featured in advertisements most often – his name appears no fewer than 235 times between 1780 and 1800, nearly a fifth of the overall total number of advertisements in this time. Given Pleyel's great popularity across Europe at this time, this is perhaps unsurprising: in 1789, Burney, in the fourth volume of his *A General History of Music*, remarks of the "rage" for music by Pleyel, which had apparently "diminished the attention of amateurs and the public to all other violin music".[66] Indeed, this violin music, generally comprising duos, string quartets, and quintets, comprises a vast proportion of the works by the composer frequently advertised in Vienna, particularly quartets. The evidently sizeable demand also led Artaria, in the *Wiener Zeitung* on 7 July 1787, to advertise a thematic catalogue of the composer's works, the first of its kind to appear during this period.[67]

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[65] These figures derive from Appendix One. According to John Platoff, the operas most performed between 1783 and 1792, in descending order of the number of performances, were as follows: *L'arbore di Diana* (65), *Il barbiere di Siviglia* (62), *Il re Teodoro in Venezia* (59), *Fra i due litiganti* (58), *Una cosa rara* (55), *Axur re d'ormus* (51), *Le Nozze di Figaro* (38), *La pastorella nobile* (38), *La molinara* (32), and *Gli sposi malcontenti* (29). See John Platoff, "Mozart and his Rivals: Opera in Vienna," *Current Musicology* 51 (1993): 108.

[66] Charles Burney, *A General History of Music From The Earliest Ages to the Present Period*, vol.4 (London, 1789), 591. For Pleyel's general popularity in Europe, also see Simon P. Keefe, "'Es ist der Mühe werth': The Performance and Reception of Pleyel's Op.1 String Quartets," in *Instrumentalmusik neben Haydn und Mozart*, ed. Stephanie Klauk (Würzburg: Königshausen & Neumann, 2021), 182–6; also Ibid., "Across the Divide: Currents of Musical Thought in Europe, c.1790–1810," in *The Cambridge History of Eighteenth-Century Music*, ed. Keefe (Cambridge and New York: Cambridge University Press, 2009), 681.

[67] WZ, 7 Jul 1787, 1635. This catalogue is probably equivalent to a leaflet published by the firm titled, "Ankündigung neuer Musikalien von Joseph Haydn und Ignaz Pleyel [...] Wien den 4 Julius 1787". See Rita Benton, *Ignace Pleyel: A Thematic Catalogue of his Compositions* (New York: Pendragon Press, 1977), 123. Lausch also advertised a thematic catalogue by Pleyel shortly afterwards on 28 July. It is highly likely, however, that this was not new, but simply a re-sale of Artaria's leaflet.

1.2.1 – Marketing

The popularity of a work or composer alone, however, did not always guarantee a steady flow of custom for all, particularly in a saturated market. As such, music dealers had to market their outputs effectively in order to differentiate themselves and generate demand, which may have taken numerous forms.

In the earliest stages of his business activity, the sheer quantity and frequency of advertising seems to have been Lausch's marketing strategy of choice. For example, of the sixteen advertisements of *Il re Teodoro in Venezia* that appeared between its premiere and the end of 1784, Lausch was responsible for nine; starting in the *Wiener Zeitung* on 18 September, he incrementally offered selected keyboard arrangements from the opera, marketed as the "most beautiful arias to sing at the keyboard" ("schönsten Arien beym Clavier zu singen"), eventually in addition to the full score and the complete arrangement.[68] This series appeared against the backdrop of advertisements of the full score and keyboard arrangement by Sukowaty, likewise by Torricella, full score extracts by Traeg, and a quartet arrangement of the opera by book binder Leopold Grund; none of these individuals, however, advertised more than three times each.[69]

Realising the need for some differentiation, having also advertised a similar set of arias arranged for keyboard on the same day as Lausch, Torricella quickly announced a new arrangement, for which he had enlisted local composer Anton Eberl. Advertising this arrangement in the *Wiener Zeitung* on 22 September, he also quietly took aim at those previously advertised by Lausch and Sukowaty in an attempt to strengthen his cause:

> [...] Schon die Aeußerung, einiger
> würdigen Kunstfreunde, daß er ihr Wunsch
> wäre eines Klavierauszugs jenes behümten
> Werkes der Oper des Hrn Paisello (il Re
> Theodoro a Venezia,) habhaft werden zu
> können, würde mich bewogen haben gegen=
> wärtiges Unternehmen zu wagen; um so mehr
> als die häufige Anfrage, die mir den allge=
> meinen Wunsch so sehr verkündigte, daß selbst
> der Eifer, mit welchem der so geschickte Künst=
> ler (dem ich durch die Bearbeitung dieses
> Werkes, die angenehme Gelegenheit verschaffe,
> dem verehrungswürdigen Publikum abermal
> einen Beweis seines schon so rühmlich bekann=

[68] WZ, 18 Sep 1784, 2132 [!]. The dates of Lausch's subsequent advertisements before the end of 1784 are as follows: WB, 18 Sep (pg.8*); PN, 25 Sep (Drittes Quartal, pg.399); PN, 25 Sep (Viertes Quartal, pg.464); WB, 14 Oct (pg.10*); WZ, 30 Oct (pg.2470); PN, 8 Dec (Viertes Quartal, pg.783); PN, 12 Dec (Viertes Quartal, pg.799); WZ, 25 Dec (pg.2943).

[69] Sukowaty: WB, 3 Sep (pg.12*); WZ, 15 Sep (pg.3006 [!]). Torricella: WZ, 18 Sep (pg.2131–2); WZ, 22 Sep (pg.2161); WZ, 15 Dec (pg.2851). Traeg: WZ, 27 Oct (pg.2441). Grund: WZ, 6 Oct (pg.2275).

> ten Talents zu geben) daß selbst dieser Eifer,
> mit welchem er dieses mühsame Werke betrieb,
> mir die Vollendung desselben mit jedem Au=
> genblicke noch heisser wünschen machte. Ich
> mache also bekannt, daß bey mir von heute
> als den 22. bis 30. Sept. 1784 der Weg der
> Subscription auf das Werk, unter dem Titel
> Klavierauszug der Oper: König Theodor zu
> Venedig, ausgezogen von Hrn Anton Eberl,
> offen seyn wird, allwo man auf das ganze
> Werke, bey welchem immer die Singstimmen
> beygeschrieben, und so eingerichtet seyn wer=
> den, daß man die ganze vollstimmige Beglei=
> tung auf dem Klavier spielen kann. Auch
> hoffe ich, daß sich gegenwärtiger Auszug von
> einigen andern, die bisher in Eifer verfer=
> tiget wurden, durch seinem inneren Werth
> unterscheiden, und also jeder an deren Em=
> pfehlung (durch die ich dem grossen Paisello
> und seinem geschickten Uebersetzer nur herab=
> zusetzen glaubte) entbehren können, jener aus=
> genommen, durch die ich das Publikum zu
> überzeigen hoffe, daß ich nichts sehnlicher
> wünsche, als bey der mindesten Gelegenheit
> beweisen zu können, daß ich mit der vollkomm=
> sten Berehrung bin.

[Translation:]

> [...] The expression of the desire for a keyboard arrangement of Hrn. Paisiello's opera (*Il re Teodoro in Venezia*) by some dignified friends of art would have convinced me to venture on such an undertaking; all the more given frequent enquiries, which so strongly indicate the general demand to me, that even the diligence with which the so skilful artist (to whom, through the arrangement of this work, I am giving the opportunity to further prove to the venerable public his already renowned talent) carried out this arduous work, made myself wish for its completion even more with each moment. I therefore announce that from today, 22 to 30 September 1784, the subscription for the work will be open from me under the title *Klavierauszug der Oper: König Theodor zu Venedig*, by Hrn. Anton Eberl, where one can acquire the entire work, where the vocal parts will always be included and arranged in such a way that one can play the entire full-voiced accompaniment on the keyboard. I also hope that the present arrangement will differ in its intrinsic value from the others hitherto diligently produced, and thus that everyone can spare their recommendation (which I believed to have been belittling the great Paisiello and his skilful arranger), and with this I hope to convince the public that I desire no more than to be able to prove I am of the fullest honour.[70]

Whether the supposed "intrinsic value" ("inneren Werth") of this arrangement was enough to achieve the desired effect of prising custom away from competitors is not entirely clear. However, it does seem to have prompted an indirect reaction from Lausch: refusing to be outdone, he, as of 8 December, began to advertise a keyboard arrangement of the opera by

[70] WZ, 22 Sep 1784, 2161.

Mascheck – it is not known whether this was a completely new arrangement, or whether the inclusion of the name of the arranger was simply an attempt to raise the intrinsic value and novelty of the offering in line with Torricella's Eberl arrangement.[71]

These actions are somewhat symptomatic of a broader public desire for novelty, for which there was a strong desire not only in Vienna but also in other European nations in the eighteenth century; Burney writes of a similar phenomenon in Italy during the previous two decades.[72] As such, one also often encounters token marketing phrases in advertisements, such as "ganz neu" ("completely new"), or "noch nicht im Stich" ("not yet printed" or "not yet in print"). But, of course, with numerous competing interests, many works seldom retained their novelty in the market for any great length of time, particularly the recent works of the most famous composers. In early 1785, for example, three symphonies by Haydn were advertised by no fewer than six parties in quick succession – Sukowaty (*WZ,* 12 February), Traeg (*WZ,* 16 February), Georg Neubrand (*WZ,* 19 February), Torricella (*WZ,* 23 February), Artaria (*PN,* 5 March), and Lausch (*WZ,* 9 March). Nonetheless, this did not stop Lausch from attempting to recoup some of the original novelty of these works, differentiating himself from those five previous advertisements by declaring that his manuscripts were "copied from the original" ("nach dem Original kopirt").[73] Whether this statement was entirely honest, however, is another question – I discuss this in the commentary for the advertisement in Appendix Two.

Perhaps not so honest on Lausch's part were events that took place just a few weeks after these Haydn symphonies were advertised. In *Das Wienerblättchen* on 30 March 1785, Lausch advertised a subscription for six "new" duos for violin and cello by Pleyel. A slightly jaded response to the advertisement ("Erinnerung wegen Pleyels Duetten"), published in the same periodical a couple of days later by anonymous local friends of the composer, revealed a different picture of their origin:

> Im Wienerblättchen vom 30ten März
> sind 6 neue Duetten von Pleyel angekündi=
> get — Pleyel ist jetzt in Neapel — seine
> hiesigen Freunde finden es also nothwendig,
> in Pleyels Namen zu erklären, daß diese
> Duetten nicht neu, sondern bereits vor 10
> Jahren in Esterhaß komponirt wurden, als
> Pleyel sich noch in der Schule seines großen
> Meisters befand. — Man bittet, die

[71] On Mascheck's arrangement, see commentary in Appendix Three. Which of the Mascheck brothers was responsible for this arrangement, however, is not specified.
[72] Charles Burney, *Dr. Burney's Musical Tours in Europe,* vol.1, 139.
[73] WZ, 9 Mar 1785, 548. This advertisement is also discussed briefly in Edge, *MVC*, 135 and 158.

> Früchte seiner Jugend für das zu nehmen,
> was sie sind: bey angestelltem Vergleiche mit
> seinem späteren Werken werden auch mittel=
> mäßige Kenner das Gepräge des Talents,
> des jetzigen Meisters, aber auch des damaliges
> Schülers daran erkennen.

[Translation:]

> In the *Wienerblättchen* on 30 March, 6 new duets by Pleyel were advertised — Pleyel is currently in Naples — His local friends therefore find it necessary to explain on Pleyel's behalf that these duets are not new, but were composed 10 years ago in Eszterháza, when Pleyel was still under the tutelage of his great master. One is asked to take the fruits of his youth for what they are: when compared with his later works, even mediocre connoisseurs will recognise the talent imprint of the present master, but also of the former pupil.

The tone of this response— "even mediocre connoisseurs will recognise..." —suggests that Lausch may have knowingly mis-marketed these duets, having likely wished to exploit public demand for new works.

Lausch's original advertisement, moreover, demonstrates another effective marketing strategy, frequently deployed by numerous dealers to generate sales in the short term: subscriptions. As plays out so often in Lausch's later advertisements, works offered on subscription could effectively be borrowed for a period of a month or six weeks for a fee, after which the cost of owning the same work outright would be set slightly higher. Numerous operatic quartet arrangements, for example, were often advertised on subscription for a price of 6 fl. and later sold for 6 fl. 30 kr.[74] Alternatively, as demonstrated by Sukowaty in 1785, subscriptions also could have been used to incentivise sales by generating the impression of greater consumer benefit, such as lower prices. Advertising a subscription for a keyboard arrangement of Sarti's *Giulio Sabino* in the *Wiener Zeitung* on 6 August, he declared that, if a sufficient number of subscribers could be gained by the end of the month, the price of the arrangement would cost no more than 10 fl. Sukowaty does not indicate what price he may otherwise have charged, although a full keyboard arrangement of an opera typically cost anywhere between 15 fl. and 25 fl. during this period.[75]

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[74] For example, Lausch advertised a quartet arrangement of Mozart's *Le nozze di Figaro* in the *Wiener Zeitung* on 1 July 1786 (pg.1568–9), to be had on subscription for 6 fl. On 5 August in the same periodical (pg.1865–6), he advertised the same for regular purchase for 6 fl. 30 kr. The largest discrepancy between the price of a subscription and sale price, on the other hand, can be observed with Lausch's advertisement of a quartet arrangement of Salieri's *La fiera in Venezia*: 6 fl. for the subscription and 8 fl. 40 kr. for standard sale.

[75] WZ, 6 Aug 1785, 1855. "Wenn unterzeichneter so glücklich ist, bis den letzten August die hinlängliche Zahl der Pränumeration zu erhalten, so wird dieser Auszug nicht mehr kosten als 10 fl. nur bittet derselbe, daß sämtliche Liebhaber sich bis zu dieser Zeit bey ihm [Sukowaty] zu melden belieben wollen."

This service is not to be confused with more general subscriptions offered in the first half of the 1780s. Lausch first advertised one of these subscriptions in *Das Wienerblättchen* on 25 September 1783, a scheme on which he elaborated in the *Wiener Zeitung* a few days later:

> Anzeige.
> Den Herrn Musikliebhabern dienet hiemit zur Nachricht, daß man bey mir das ganze Jahr mit neuesten und andern Musikalien be= dienet wird. Die Abbonnirung auf ein gan= zes Jahr ist 12 fl. halbjährig wird vorausbe= zahlt, und man empfängt sogleich ein Werk, etweder 6 Quintetten, oder 6 Quartetten, oder 6 Trios, oder 6 Duetten, oder So= natten auf was immer vor Instrument, oder 3 Sinfonien, und damit alle 14 Tag abge= wechselt. Diese so schöne als nützliche Anlei= tung zur Uebung (besonders der Herren Dile= tanten) habe auf einrathen einiger meiner gu= ten Freunde unternommen; nur habe zu er= innern, daß man die Musikalien bestmöglichst konserviren wolte. Sollten von den vorfinden= den Musikalien, so jemand bekommt, einige anständig seyn, werden selbige auch bey mir um einen billigen Preis abgeschrieben. Hat man einige Musici zu Akademien nöthig, kann man sie auch bey mir bestellen.
>
> Laurent Lausch,
> Musikalienverleger in der Kärnt= nerstrasse nächst dem Stockam= eisenplatz Nro. 933.

[Translation:]

> For lovers of music, herewith serves as a communication that one can be served by me for the entire year with the newest and other music. The subscription for an entire year is 12 fl., paid half a year in advance, and one immediately receives either 6 quintets, or 6 quartets, or 6 trios, or 6 duets, or 6 sonatas for whichever instrument, or 3 symphonies, and those are alternated therewith every 14 days. This fine, as useful, guide to practice (particularly for amateurs) was undertaken on recommendation by one of my good friends; I only have to emphasise that I wish for the music to be preserved as best as possible. Should one find any of those works received to be decent the same can also be copied with me at a cheap price. If one has a need for a number of musicians for academies, one can also order these with me.[76]

Four months later, Traeg advertised a similar general subscription service, though paid quarterly and with shorter periods of borrowing.[77] However, this scheme seems to have been relatively short lived for both parties; although Lausch continued to pedal a similar marketing spiel on a few more occasions thereafter, neither seems to have sustained it beyond the

[76] WZ, 1 Oct 1783, 13*.
[77] WZ, 25 Feb 1784, 395–6. Also see Edge, MVC, 146–7.

Autumn of 1784. In the *Wiener Zeitung* on 15 January 1785, Lausch, citing some kind of "disorder" ("Unordnung"), announced that his business was ceasing music lending, except for specific works.[78] Clearly, having lasted less than two years, the scheme cannot have been particularly successful.

Alternatively, the marketing of sheet music often relied upon simple assurances of quality, usually concerning materials and process. For example, one frequently sees phrases in advertisements such as "schön" ("beautiful/beautifully"), "gut" ("good/well"), and "sauber" ("clean/cleanly") "gestochen" ("printed") or "geschrieben" ("written"). Some take this further, promising error-free ("fehlerfrey") copies – Joseph Pollitzer printed such a notice in *Das Wienerblättchen* on 13 August 1784, also offering to replace faulty passages, free of charge, if one could find them.[79] This notice had shortly followed the first advertisement of arranger Joseph Heidenreich, who, in the same periodical on 3 July 1784, promises his output to be "written on good paper and without errors" ("Auf guten Papier und ohne Fehler geschrieben").[80] By good paper, he is likely referring to the highest quality Italian paper frequently used for handwritten copies during this period. These assurances of accuracy especially were given in the context of the poor general reception of handwritten copies in this respect. In 1779, for example, Artaria remarked in a *Wienerisches Diarium* advertisement of 10 March that one was frequently subjected to inaccuracies in handwritten music, often in the form of omissions, which they promised to overcome in print.[81] Twelve years later in 1791, Hoffmeister continued to complain of the inaccuracies present in copies, rather hyperbolically suggesting in the *Wiener Zeitung* on 16 March 1791 that he could no longer recognise his own work as a result.[82] Indeed, we are aware of some more high-profile anecdotal evidence which seems to suggest something similar: according to Leopold Mozart, for example, Wolfgang insisted on checking over the copying of his piano concerto, K.466, in early 1785 before a performance the same evening.[83] Likewise, according to documents in

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[78] WZ, 15 Jan 1785, 123.
[79] WB, 13 Aug 1784, 10–11*. This advertisement is also mentioned in Edge, *MVC*, 158. However, Edge appears completely unaware of any of Pollitzer's other five advertisements given between 1784 and 1786, suggesting that he "did not make a go of it as a copyist". (He likewise seems to have been unaware of Heidenreich's similar quality assurance below).
[80] WB, 3 Jul 1784, 11–12*.
[81] See Edge, MVC, 157.
[82] "Die übrigen wandeln sämmtlich seit ihrer Geburt durch der Notenschreiber Hände von einer Stadt in die andere: wodurch die traurige Erfahrung nur zu sehr bestättiget wird, daß wenn ein Stück nur unter 6 Copirten Hände gekommen, solches durch die gewöhnliche Zusätze, Hinweglassung und Verfälschung vieler Hauptnoten, oder gar ganze Takte und Zeilen, der Verfasser seine eigene Arbeit oft selbst nicht mehr kennt."
[83] See Leopold's letter of 16 February 1785 to Nannerl in Wilhelm Bauer, Otto Erich Deutsch, and Joseph Heinz Eibl, eds. *Mozart: Briefe, Aufzeichnungen, Gesamtausgabe*, vol. 3 (Kassel: Bärenreiter, 1987), 372–3.

the Eszterházy archive, Haydn apparently signed copies as having proofread them for accuracy himself.[84] Clearly, the balance of these testimonials and quality assurances did not stunt the sale of copies in Vienna.

[84] See an invoice from Johann Schellinger, dated 20 Jun 1782, in Bartha *Joseph Haydn. Gesammelte Briefe und Aufzeichnungen*, 114.

Chapter Two
The Viennese Music Copying Trade

It is common knowledge that surviving Viennese manuscript copies of this period exemplify a large number of identifiable hands. But to whom can they be attributed? For the most part, we are unaware of the full extent of individuals working as copyists in late eighteenth-century Vienna. Based on the distillate of the Viennese *Totenbeschauprotokoll* (death records), compiled by Gustav Gugitz, Edge lists only thirty names of individuals who were copyists by profession (listed as "Kopist", "Notenschreiber", or "Musikalienschreiber"), or were known to have been associated with it during the final quarter of the eighteenth century – an abridged version of this list is transcribed in Table 2.1.[1] To this, it is possible to add three more names, which have been encountered in further searches of the *Totenbeschauprotokoll* and the regular *Verstorbene zu Wien* sections of the *Wiener Zeitung*: Johann Grill, who died on 17 Oct 1799 at Neustift Nr.39, aged 50; Johann Heinrich ("Nottenschreiber"), who died on 6 Mar 1802 at Spittelberg Nr.98, aged 77; and Dominik Schrehak ("Nottenschreiber"), who died on 12 Mar 1802 at Rossau Nr.63, aged 45.[2] In addition, we can add Lorenz Schweigl, presumably a relation of the composer, Ignaz; three signed copies of works by the latter, likely dating from the second half of the 1790s onwards, survive as part of the *Kaisersammlung* [A-Wn Mus.Hs.11095/6 & 11098].

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[1] Edge, MVC, 76–83. The original list, in fact, lists thirty-two names, including a Johann Dreger, thought to be equivalent to Johann Traeg, and a Simon Judas Thaddäus Hofmeister, whose profession is given as "Musikalien Graveur" ("music engraver"). On the use of the *Totenbeschauprotokolle*, see Gustav Gugitz, "Die Totenprotokolle der Stadt Wien als Quelle zur Wiener Theatergeschichte des 18. Jahrhunderts," in *Jahrbuch der Gesellschaft fur Wiener Theaterforschung 1953/54* (Vienna: Verlag der wissenschaftlichen Verbdnde Osterreichs, 1958), 114–45.

[2] Grill is listed as a "Notenschreiber" in his *Sperrs-Relation* [A-Wsa, Zivilgericht, Faszikel 2 – 3587/1799]. In both the *Totenbeschauprotokoll* (1799 [K/G], fol.106r) and *Wiener Zeitung* (26 October 1799, 3609), however, his profession is listed as "Kellner" ("waiter"). For Heinrich, see *Totenbeschauprotokoll* 1802 [H], fol.17r; for Schrehak, see *Totenbeschauprotokoll* 1802 [S], fol.26v. Gericke also refers to Heinrich, whose wife apparently died on 15 Feb 1778 at Spittelberg Nr.119, aged 59, but was unaware of his death in 1802 – see *Der Wiener Musikalienhandel*, 106. The *Wiener Zeitung* gives Heinrich's date of death as 7 March – see 13 March, 874. As the numbers of houses in Spittalberg remained unchanged in 1795, unlike the majority of the other houses in the city (see *Verzeichniß der in der k.k. Haupt- und Residenz-Stadt Wien, sammt den dazu gehörigen Vorstädten und Gründen, befindlichen numerirten Häuser, derselben wahrhafte Eigenthümer, und Schilde* [Vienna: Gerold, 1796], 179–80), Heinrich had clearly moved from Nr.119 to Nr.98. In recent years, a few more studies on Viennese copyists and copies have surfaced: Theodore Albrecht, "Benjamin Gebauer (ca.1758–1846): The life and death of Beethoven's Copyist C – With speculation concerning Joseph Arthofer, ca.1752–1807," in *Bonner Beethoven-Studien 3*, ed. Ernst Hettrich and Sieghard Brandenburg (Bonn: Beethoven Haus, 2003), 7–22; Anna Schirlbauer, "Nicolaus Zmeskall und die Initalen 'NZ' auf einigen Abschriften von Werken J. Haydns und A. Zimmermanns," *Studia Musicologica* 49, no.1–2 (2008): 49–71; and Martin Eybl, "Die Kremsierer Abschriften von Klavierkonzerten W.A. Mozarts," in *Mozart-Studien. XVII*, ed. Manfred Hermann Schmid (Tutzing: Hans Schneider, 2008), 215–38. To be clear, I have not referenced all of the names here of those known to have sold copied music, because, in many cases, whether they were involved in the copying themselves is not entirely clear.

Name	Date of death
Joseph Arthofer	1 May 1807 (aged 65)
Wilhelm Balz	7 October 1800 (aged 36)
Sebastian Blümmel	?
Joseph Borsari	31 August 1778 (aged 38)
Johann Frech	?
Joseph Gulden	?
Ferdinand Haberzettel	20 September 1789 (aged 35)
Michael Hartmann	7 December 1797 (aged 69)
Leopold Klucky	12 June 1801 (aged 36)
Franz Kreibig	17 October 1799 (aged 39)
Bernhard Laubacher	5 June 1789 (aged 68)
Lorenz Lausch	23 November 1794 (aged 56)
Anton Melzer	?
Franz Mittermayer	6 April 1781 (aged 39)
Georg Neubrand	15 June 1799 (aged 35)
Joseph Neumann	4 June 1784 (aged 62)
Kaspar Pennauer	?
Friedrich Pichselberger	?
Johann Radnitzky	24 January 1790 (aged 40)
Peter Radnitzky	3 October 1832 (aged 72)
Peter Rampl	?
Franz Xaver Riersch	4 March 1780 (aged 52)
Johann Schmutzer	?
Franz Anton Steiner	?
Wenzel Sukowaty	8 June 1810 (aged 63)
Josef Tirsa	21 April 1787 (aged 35)
Johann Traeg	5 September 1805 (aged 58)
Michael Trittenwein	?
Kaspar Weiß	29 June 1807 (aged 48)
Johann Wertinger	?

Table 2.1: Known copyists in Vienna, with dates of death, derived from Edge, *MVC*, Table 2.1.

As Edge notes, however, not all of these names are listed in the *Totenbeschauprotokoll* as music copyists, but rather more commonly appear as musicians ("Musiker" or "Musikus" in some variation); numerous copyists are listed as both. This

phenomenon was by no means new at the end of the eighteenth century, and neither was it exclusive to Vienna. In 1760, Friedrich Wilhelm Marpurg wrote in the fifth volume of his *Historisch-Kritische Beyträge zur Aufnahme der Musik*, published in Berlin, that "[m]any poor, badly paid musicians have to make a living from copying sheet music" ("Viel arme schlechtbesoldete Musiker müßen vom Notenabschreiben lebem"), taking on whatever they can in order to supplement their income.[3] We must therefore be open to the possibility that there were many more musicians, otherwise anonymous, who worked as copyists than we currently know of, particularly for the likes of Sukowaty and Lausch. As we shall see in Chapter Three, I have been able to identify no fewer than ninety-four hands that can be associated with Lausch alone (perhaps more), self-evidently more than the number of names listed in Table 2.1 above.[4]

Some individuals can be shown to have taken on music copying in order to supplement non-musical activities too. For example, expenses recorded for the *Redoutensaal* balls in 1789 document payments to a Wenzel Swoboda for the copying of 12 German dances ("für Copirung 12 deutschen Tänze"), which equated to a value of 5 fl. 15 kr.[5] According to his *Sperrs-Relation* from 1822, Swoboda was a "Regisseur im Leopoldstädter Theater" ("[stage] director that the Leopoldstadt Theatre").[6] Also in 1789, Joseph Pollitzer—who, as we have already seen, advertised numerous times in *Das Wiennerblättchen* with assurances of the quality of his copies—began to appear in the *Wienerisches Kommerzialschema* under the heading "Crepin= und Knopfmacher" ("Button maker").[7]

For a slightly different example we can turn to Kaspar Pennauer, who, at the time of his death, was indeed listed in the *Totenbeschauprotokoll* as a "Musiker" and "Notenschreiber". Details as to Pennauer's activities as a copyist in previous literature are sparse. Weinmann, for example, lists only two occasions on which he advertised in the *Wiener Zeitung* (1 July 1786 and 18 January 1794).[8] Pennauer's first advertisement actually appeared in the aforementioned periodical on 28 June 1786 (not 1 July), in which he gave his address as "Riemerstrasse im Naglischen Haus Nr. 900 im 3ten Stock". Indeed, the only other advertisements to reference Pennauer by name appeared in 1794, the first on 18 January 1794

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[3] Friedrich Wilhelm Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, vol.5, no.1 (Berlin: Gottlieb August Lange, 1760), 8.
[4] Edge also characterises twenty different hands found in Sukowaty copies of Mozart's works. See *MVC*, 2218–2331.
[5] Dexter Edge, "Mozart's Viennese Orchestras," *Early Music* 20, no.1 (1992): 82.
[6] A-Wsa, Zivilgericht, Faszikel 2 – 5046/1822.
[7] *Wienerisches Kommerzialschema oder Burger=Almanach* (Vienna: Joseph Gerold, 1789), 98–9.
[8] Weinmann, *Musikverleger und Musikalienhändler*, 30.

(as Weinmann correctly notes) and the second on 19 July of the same year, where it is revealed that he had relocated to "Im Fischof unter dem Schweibogen" – he does not specify a house number.[9] In the interim, Pennauer can, in fact, be shown to have run a fashion or clothing shop in Vienna, from which he also occasionally advertised as a copyist.

Between 1786 and 1788, four anonymous advertisements appeared in the *Wiener Zeitung*, advertising music to be had from a "Merchandemodegewölb" ("fashion merchant store") with the address, Himmelpfortgasse Nr.1355. The first was given on 11 November 1786 and read as follows:

> Nachricht.
> In der Himmelpfortgasse Nr. 1355 in dem Marchandemodegewölb, zu den 2 Piramiden genannt, ist aller Frauenputz, von allen Gat= tungen Strickwohl, Zwirn und Bänder um die billigsten Preise zu bekommen. Auch sind verschiedener Musikalien, den Bogen für 6 und 7 kr. alda zu haben, als Klavierstück: Der Apotheker und der Doktor, die ganze Opera. Betrug durch Aberglauben, die beßten Arien. La Grotta di Trophonio, den ganzen Klavierauszug. Den König Theodor, und mehrere dergleichen. Von Quartetten den Apotheker und den Doktor, König Theodor, Barbier von Sevilla, Meyerhofer, Pleyel etc. Alle Herren Musikliebhaber können auch mit verschiedenen Sinfonien, Duetten, Menueten und Deutschen bedient werden. Es werden auch von allen Gattungen Musikalien rein und korrekt kopirt.

[Translation:]

> Notice.
> In the fashion merchant store at Himmelpfortgasse Nr. 1355, known at the two pyramids, women's attire, all kinds of wool, threads, and ribbons are to be had at the cheapest prices. Also music at 6 and 7 kr. per *Bögen*. Keyboard works: *Der Apotheker und der Doktor*, the whole opera. *Betrug durch Aberglauben*, the best arias. *La Grotta di Trofonio*, the whole keyboard arrangement. [*Il Re Teodoro in Venezia*], and more of the same. Quartets: *Der Apotheker und der Doktor*, [*Il Re Teodoro in Venezia*], [*Il Barbiere di Seviglia*], and by Meyerhofer, Pleyel etc. All gentlemen *Musikliebhaber* can also be served with symphonies, duets, minuets and Deutsche. All kinds of music will also be copied immaculately and correctly.[10]

At face value, this advertisement would appear to have very little to do with Pennauer, at least aside from some minor correlation with his first advertisement earlier in the year in

[9] WZ, 28 Jun 1786, 1538; WZ, 18 Jan 1794, 192; and WZ, 19 Jul 1794, 2130. Weinmann appears to have been unaware of the latter advertisement in July 1794.
[10] WZ, 11 Nov 1786, 2749.

terms of the variety of music on offer (although at different prices). However, that he was the proprietor of this store is evident in city tax records, namely the *Josephenische Steuerfassion* of 1787–9.

As Michael Lorenz explains, the *Steuerfassion* consists of a series of five registers, indexed in the *Wiener Stadt- und Landesarchiv* as part of the *Steueramt* between B31 and B35. The first series, B31, consisting of twenty-five volumes, contains an inventory on all parcels of land within the city, excluding the suburbs; B32 is a copy of B31; B33, otherwise known as *Formular I*, consists of twenty-nine volumes and contains an inventory and descriptions of houses in the city, including gardens, noting whether or not they are taxable; B34, otherwise known as *Formular II*, consists of thirty-two volumes and indexes the yearly rental earnings in all taxable houses; and B35, from 1788/9, also consists of thirty-two volumes, but lists conscription numbers, house owners, and their taxability.[11] The most important of these series for our purposes is B34, which, in listing yearly rental earnings, also lists the names of current tenants. Under the address, Stadt Nr.1355, a total of nineteen entries can be found, occupying the basement level and up to the fourth floor. As seen in Figure 2.1 below, Pennauer's name can be found under entry "No.2 et 3" on the ground floor ("Zu ebener Erde") of this address, a space that is described as "Zwey beheitzte Gewölbe und 1 Küche des Hrn Penauer" ("Two heated stores and 1 kitchen of Hrn. Pennauer"); he paid rent of 230 fl. yearly.[12] To be sure, there was only one other *Gewölb* in the building at the time, "No.6", occupied by a "Hrn. Trenta" [?], whose name, unlike Pennauer, is not known to have been associated with the music copying trade.

By the end of 1791, it seems possible that Pennauer had relocated his *Merchandemodegewölb* to another premises in the city. In the *Wiener Zeitung* on 2 November, another musical advertisement appeared from a business of the same description offering various operatic keyboard arrangements, although this time from Hohen Markt Nr.485.[13] However, there is not yet any conclusive evidence that links Pennauer, or anyone else, to this second address by name.

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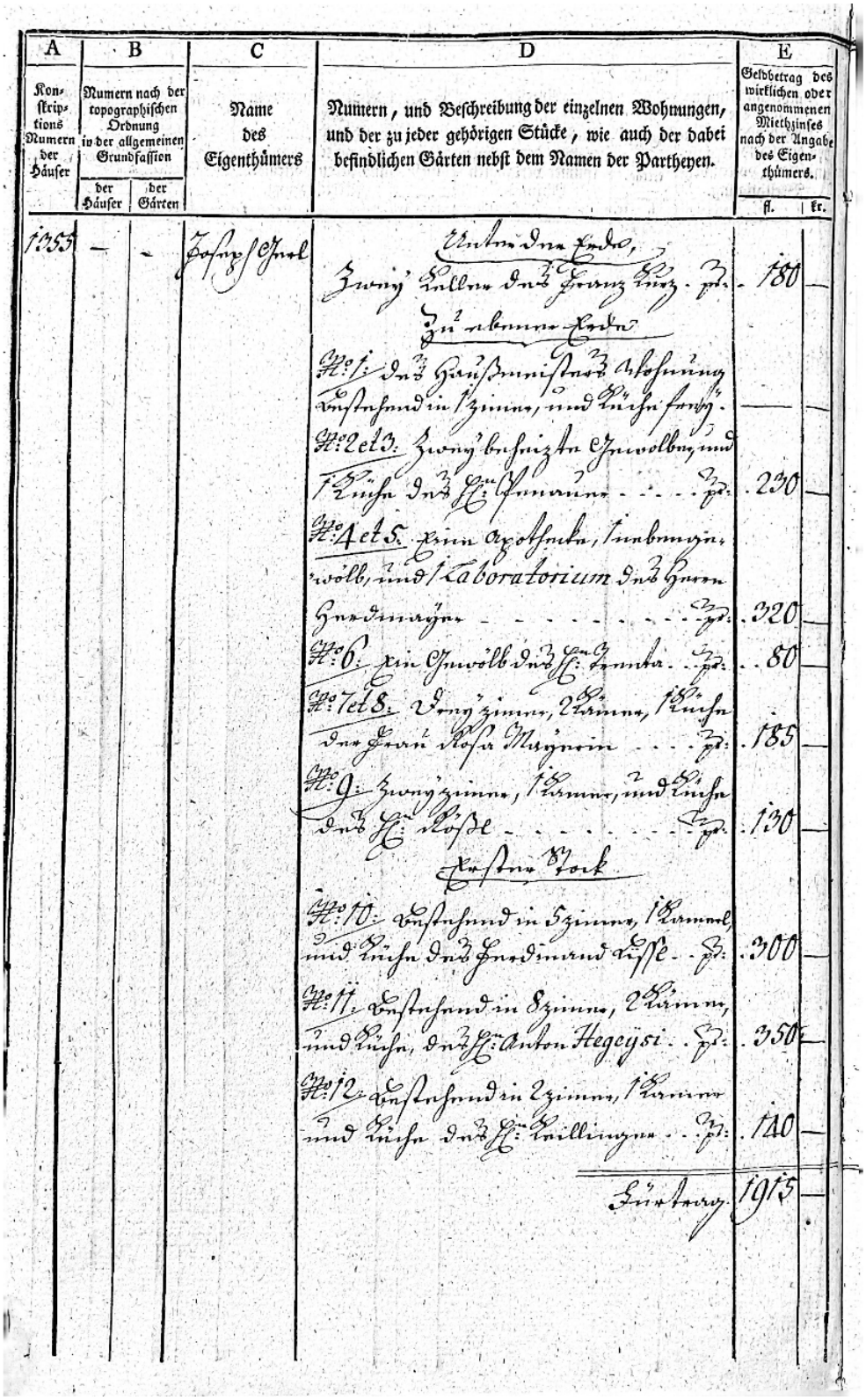
[11] Michael Lorenz, "Mozart's Apartment on the Alsergrund," accessed 10 June 2022, http://homepage.univie.ac.at/Michael.lorenz/alsergrund.
[12] A-Wsa, Steueramt, B34/5: Josephenische Steuerfassion, Formular II | 1787–8, fol. 393v.
[13] WZ, 2 Nov 1791, 2826.



A	B		C	D	E
Konskriptions Numern der Häuser	Numern nach der topographischen Ordnung in der allgemeinen Grundfassion		Name des Eigenthümers	Numern, und Beschreibung der einzelnen Wohnungen, und der zu jeder gehörigen Stücke, wie auch der dabei befindlichen Gärten nebst dem Namen der Partheyen.	Geldbetrag des wirklichen oder angenommenen Miethzinses nach der Angabe des Eigenthümers.
	der Häuser	der Gärten			fl. kr.
1355	—	—	Josef Schul	Unter der Erde,	
				Zwey Keller des Herrn — pr.	180 —
				Zu ebener Erde	
				No 1. Des Hausbesitzers Wohnung bestehend in 1 Zimmer, und Küche samt —	— —
				No 2 et 3. Zwey besitzen Gewölber und 1 Küche des Herrn — pr.	230 —
				No 4 et 5. Eine Apotheke, Stubenzimmer, Gewölb, und Laboratorium des Herrn Hradmayer — pr.	320 —
				No 6. Ein Gewölb des Herrn — pr.	80 —
				No 7 et 8. Drey Zimmer, 2 Kamma, 1 Küche des Herrn Josef Mayrein — pr.	185 —
				No 9. Zwey Zimmer, 1 Kammer, und Küche des Herrn Rosde — pr.	130 —
				Erster Stock	
				No 10. Bestehend in 5 Zimmer, 1 Kammer, und Küche des Hradmayer — pr.	300 —
				No 11. Bestehend in 5 Zimmer, 2 Kammer, und Küche, des Herrn Anton Hegeysi — pr.	350 —
				No 12. Bestehend in 2 Zimmer, 1 Kammer und Küche des Herrn Trillinger — pr.	120 —
				Übertrag	1915 —

Figure 2.1: A-Wsa, Steueramt B34/5: Josephenische Steuerfassion, Formular II | 1787–8, fol. 393v (Stadt 1355).

2.1 – The Copying Firm

At present, we also do not possess any indication of the names—copyists or indeed performing musicians—who may have been associated with any of the larger-scale music copying institutions in Vienna during this period, such as the court theatre under Sukowaty or the businesses of Lausch and Traeg. As previously mentioned, however, we understand the overall number of individuals to have worked for these men to have been large, with the quantity of identifiable hands in surviving copies far exceeding the number of individuals known by name to have worked as copyists. One would therefore expect the management of these copyists to have been a complex operation, even if we know little about it. However, we may be afforded insights in this regard not from a contemporary Viennese source, but rather one from 1770s Leipzig, namely Christian Gottfried Thomas' *Praktische Beyträge zur Geschichte der Musik, musikalische Litteratur und gemeinen Besten bestehend vorzüglich in der Einrichtung eines öffentlichen allgemeinen und ächten Verlags musikalischer Manuscripte, zum Vortheil derer Hrn. Verfasser und Käufer; wie auch in anderen litterarischen Abhandlungen, die Musik betreffend* (1778).[14] Generally speaking, this source has received little scholarly attention; to my knowledge, the only musicological study to deal with it in any detail is Barry S. Brook's 1976 article on musical piracy.[15] However, despite clear differences of time and geography relative to the subject matter of this dissertation, there exist many demonstrable parallels with Viennese copying practice that justify its discussion.

Thomas had established his own copying business in Leipzig in 1776, just two years before the appearance of his *Praktische Beyträge*, apparently after previously sampling a number of career ventures, musical and non-musical alike. Despite not having been in business for long by 1776, he speaks in great detail of all aspects of the copying firm, ranging—across eight chapters—from the various roles and responsibilities of the composer, copyists, their supervisors, and the firm as a whole. In theory, all of the principles he outlines are said to reflect his own "good practice", although, as Brook also notes, many are perhaps more idealistic than practical in nature.[16]

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[14] The title of this source can be translated as follows: *Practical Contributions to the History of Music, Musical Literature and the Common Good, consisting primarily of the establishment of a public, general, and proper publishing house for musical manuscripts, for the benefit of their authors and purchasers; as well as in other literary treatises concerning music*. (Leipzig: Thomas, 1778).

[15] Barry S. Brook, "Piracy and Panacea in the Dissemination of Music in the Late Eighteenth Century," *Proceedings of the Royal Musical Association* 102 (1976): 13–36.

[16] Ibid., 26–7.

The "first and foremost duty" of his copying firm, Thomas remarks, was "to see to it with all rigour that copies are brought to the public, having been produced in the most beautiful, clearest, and most correct way", a statement that underscores both initial acquisition and production.[17] Of upmost concern for Thomas throughout his writing is this notion of correctness, or what we may now define as authenticity, usually referring to whether or not a manuscript copy was authorised by the composer themselves.[18] He justifies this concern as follows:

> All friends and connoisseurs of music—whose number is not small—sigh and complain about those who deal with musical works, namely: because they are most shamefully deceived by them; not only by pieces under false names, and faulty copies, but also by botched printing, especially copperplate engraving, with omission of many accompanying instruments, and the abbreviation, or even omission of movements.
>
> But who is to blame for this?
>
> None other than those who buy the copies themselves. Who among music lovers has reason to resort to a *Schleichhändler**? —— If you did not purchase anything from them, they would not be able to trade in it.
>
> But where should you buy musical works? —— From the authors themselves. That is what music lovers say, but you could wait a long time before you get anything. Today the composer is here, tomorrow there, and the day after tomorrow in another place, and who should buy from the authors themselves? —— One is not in a position to pay them; and the more one pays them, the more they get.
>
> My dear composers! Under such circumstances, you yourselves may well be as much to blame for the continued trade of *Schleichhändler*.
>
> *) *Schleichhändler* are those people who sell music in manuscript or print without having bought the original manuscripts from the authors.[19]

As a result, Thomas was to pitch his firm as an intermediary between composer and consumer, whereby all music was to be sourced and sold with full knowledge, cooperation, and remuneration of the composer. These standards were ensured, he suggests, by a contract with the composers, of which he gives an example:

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[17] Thomas, *Praktische Beyträge*, 59–60. "Die erste und vorzüglichste Hauptpflicht ist: Mit aller Strenge dahin zu sehen, daß die Abschriften auf das allerschönste, deutlichste und correcteste gemacht, und ins Publicum gebracht werden." All translations from this source are my own, although I have often not provided the original German text in the interest of brevity.

[18] See Cliff Eisen "The Mozarts' Salzburg Copyists: Aspects of Attribution, Chronology, Text, Style, and Performance Practice," in *Mozart Studies*, ed. Cliff Eisen (Oxford: Clarendon Press, 1991), 253–307.

[19] Thomas, *Praktische Beyträge*, 9–10.

> Contract.
> The following contract has been concluded between Hrn. —— and Hrn. Christian Gottfried Thomas *Canditato Iuris* and *Musico* in Lepizig, namely: Hrn. —— will provide the following works to Hrn. Thomas in manuscript for his music shop in Leipzig under the following conditions:
>
> 1) The author's original manuscript is neatly and correctly written on good, strong music paper, and has been reviewed by the author himself, for permanent availability in Hrn. [Thomas'] music library.
> 2) Each time a copy is requested, the author receives 3 parts of the revenue and the publisher the 4th; the determination of the share always depends on the author, but it must always remain at the price once set.
> 3) Each copper title page is signed and sealed by the author himself [...].
> 4) No copy may be sold by [Thomas] without the author's knowledge and consent [...].
> 5) In the event that [Thomas] should not proceed faithfully, and the author should discover that he has sold a copy without their signature and seal whilst keeping the money, then the author shall be entitled to make it known publicly in the newspapers that [Thomas] has defrauded him, as well as to inform the public that the author has re-taken the manuscript and that it is no longer available from him.
> [...]
> 7) [Thomas] shall also not offer the manuscript to anyone for copying, for a fee or free of charge.
> [...][20]

Should any of these conditions have been breached, the composer would also have reserved the right to terminate the contract.

As we have seen already in the case of Artaria's 1816 lawsuit against Diabelli and Cappi, in which they failed to prove ownership of two Mozart songs to the authorities due to a lack of a formal contract, it is doubtful that practices of this kind were adopted in Vienna in the 1780s and 1790s. Even if by some chance they did, they are most unlikely to have included the composer protections that Thomas describes. For example, there was no profit-sharing scheme or royalties at this time, pre-copyright regulation. Composers may have been paid outright for their scores on occasion, such as perhaps for an arrangement, but, as we have seen already from their public complaints, handwritten copies frequently circulated without composers' consent. Moreover, these inauthentic copies that circulated in the market can often be shown to have been secondary copies; that is, copies of copies. For example, full-score copies sold by Sukowaty of operas initially premiered outside Vienna, such as Sarti's *Fra i due litiganti*, would have utilised scores purchased from foreign theatres as their *Vorlagen* (sources on which a manuscript copy is based).[21] The same offered by Lausch and

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[20] Ibid., 18–19.
[21] Singular, *Vorlage.* Although not paid compensation for copies circulated in Vienna, Sarti was apparently awarded the entire box office proceedings (490 fl.) of a performance of *Fra i due litiganti*, which he attended in Vienna on 12 June 1784. See Link, *Court Theatre*, 42, and John Platoff, "Sarti's Fra i due litiganti and Opera in Vienna," *Journal of the American Musicological Society* 73, no.3 (2020): 535.

Traeg, whose copies may have been based on the performing score copied by Sukowaty, would likely have been another step further removed – tertiary copies perhaps. Traeg is also known—courtesy of the 1799 catalogue—to have dealt in copies of older music, the *Vorlagen* of which are suggested by Edge to have been probably acquired in the form of copies from auctions and estate clearances.[22] By Thomas' definition, then, all of these men, and indeed many of the others who advertised in Vienna during this period, can be considered *Schleichhändler* (illicit traders); similar may be said of publishers, given the lack of restrictions on reprints of music already published abroad. However, given the local market conditions permitting such activities, so-called illicit trading would have been by no means considered immoral or wrong to the same degree as would have been the case in Leipzig.

Naturally, some of these dealers appear to have been more well-meaning than others. As Thomas explains, those more predatory *Schleichhändler* may have attempted to procure music through less legitimate means than simply re-copying a manuscript already in circulation:

> They hide behind the author's scribes, bribing them to copy the manuscript when they copy it for the author. And then, on occasion, the dealer has the manuscript sooner than the author has sold it; as, for example, a certain music dealer did with Mr Capellmeister Nauman's copyist in Dresden.
>
> Many composers, however, are sensitive enough to have their works written in their own presence, but the sellers even more so. They employ a third man to acquire the manuscript—who is given something for his trouble—and begin to deal with the composer.
>
> He pretends that he is poor but a great lover of music, gives the author the finest praise, and so he gets the manuscript for a trifling sum.
>
> The service that the author always reserves in this instance, not to have the manuscript copied by anyone, is farcical. The buyer may promise it on his honour, and may even swear to it, but to keep this promise is something else; the buyer does not have to keep it, even though he technically should. But it is very difficult for the author to find a cause of action against him, and even if he should find it, the proof demanded of him by the defendant would have made it so difficult that he must abandon it in good time.[23]

Haydn, as we have seen in his letter to Artaria of 7 October 1787, revealed a similar failed attempt at bribery between copyists in Vienna, whereby eight Ducats had been offered to him in exchange for a copy of the composer's *Seven Last Words*. As he also notes, commonplace amongst techniques such as bribery was the double-copying of music, where a copyist would secretly place another sheet of paper underneath the page being copied, allowing a second

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[22] Edge, *MVC*, 151. Traeg apparently purchased several opera scores in an auction from the estate of Count Erdödy in 1788, a move that, in short, subsequently led to a dispute with Haydn in 1803. Denes Bartha and László Somfai, *Haydn als Opernkapellmeister: Die Haydn-Dokumente der Esterházy-Opernsammlung* (Budapest: Verlag der ungarischen Akademie der Wissenschaften, 1960), 150.

[23] Thomas, *Praktische Beyträge*, 12–13.

copy to be sold on elsewhere for profit. Mozart, too, revealed a similar phenomenon in Salzburg. Writing in a letter of 15 May 1784, he speaks of his mistrust of copyists in both Vienna and his former home city, noting that he had it on good authority that one copyist, Felix Hofstätter, double-copied symphonies by Michael Haydn, of which he had managed to acquire copies himself in Vienna; Traeg may be considered Mozart's local source for these works, having periodically advertised works by Michael Haydn.[24] Whether there were any further elaborate schemes at play in the city, perhaps similar to Thomas' suggestion of the employment of a third party posing as a poor lover of music, we do not know.

As a result of a general distrust of his own copyists on these bases, Thomas reveals that they were highly managed on all levels, ranging from the extent of the original manuscript they would actually be able to see to the scribal procedures they needed to employ. In part, copyists were managed and supervised by Thomas himself, who also apparently took it upon himself to check in detail every copy produced – those deemed satisfactory for sale were subsequently signed, "Revidit C. G. Thomas. Director." on the final page. However, on his own admission, this was not operationally efficient, and he thus employed assistants in order to avoid loss of time and money. The first of these assistants was the commissary ("Kommissionär" or "Commißionair"), which we may understand as a supervisor or supervising copyist. In the hierarchy of the firm, these individuals were second only to the owner, and were just as responsible for its output. One of their principal duties, Thomas suggests, was to distribute the original source between numerous enlisted copyists, predominantly with a view to curb potential illicit activity. For instance, they were not to provide copyists with complete scores, or even as much as half of them; for concertos, the principal part was never given away for copying unless under strict supervision; the main string parts for symphonies were not provided to regular copyists. These, in addition to title pages, were only to be copied in the presence of Thomas himself.[25] He otherwise does not specify where most of the copying would have taken place, whether in his shop or at the home of the copyist. (We shall return to this point later.)

The second type of assistant employed by Thomas was the so-called *Revidente*. This term likely comes from the Latin root, *revideō*, from which we may derive the English word review. The German verb, *revidieren*, phonetically relatively close to *Revidente*, can be translated as to revise, check, or inspect. Thus, this term may be translated as a reviewer. The

[24] Bauer, Deutsch, and Eibl, *Mozart: Briefe*, vol.3, 313–4.
[25] Thomas, *Praktische Beyträge*, 59–61.

Revidente, described by Thomas as "a most essential man" ("ein höchstnothwendiger Mann"), apparently acted as quality control following the copying of a manuscript, either correcting mistakes in the form of omissions of dynamics or accidentals, or instructing the copyist to re-copy faulty passages. To be sure, copyists were also expected to check their own work, but, as Thomas explains, could not always be trusted to do so effectively:

> The duty of a copyist is to copy correctly, count the bars, and check the copies carefully, for, if he fails to do so, he deserves to be punished for his negligence.
>
> Adding or shifting a note, forgetting slurs, dots, and dynamics is sometimes done and overlooked, but to leave whole bars out and displacing them cannot happen; for these are gross errors. Sheets where there are such mistakes are removed by the *Revidente*, and the copyist must re-copy them as punishment.
>
> [...]
>
> If a copyist makes his copies as I describe, the copies would be correct and a *Revidente* would be redundant. However, since no copyist can be taken at his word, he is absolutely necessary. If a copyist is unaware that nothing has been checked, he is negligent, and I am sure that most, if not all, do not re-copy a full sheet even when whole bars are missing.[26]

Clearly, as mentioned in the second statement here, Thomas also had specific ideas as to how copies should be produced, which hinged on five virtues of good practice:

> The virtues that a copyist must observe when working, so that he does not copy incorrectly, are as follows:
>
> 1) He places the paper on which he is writing in front of him. On top of it he places a long, narrow iron or lead so that it sits firmly and does not move when he writes.
> 2) The original lies in his left hand, of which his fingers are positioned to the notes he wants to copy, so that when he looks at them, he knows immediately where he has got to, and consequently does not have to search for long.
> 3) When he copies, he leaves out the f. p. sf. mf. pf. crescendo, diminuendo, etc., so that he can continue writing quickly and does not have to look at the original so often.
> 4) He not only counts the bars when he has finished the whole piece, but also at the close of each phrase. He always makes a mistake when counting [bars of the whole piece], so this goes all the more smoothly, likewise with the advantage that if the mistake is made on the first or second page, he does not have to re-copy the whole sheet.
> 5) After copying the piece in its entirety, the copyist looks through the notes with his finger and pen. He then writes the f. p. sf. mf. pf. crescendo, diminuendo etc., which had been left out. At the same time, the whole piece is checked over.
>
> If a copyist has set himself up in this way, he can copy 16 to 20 sheets in a day if he is hard working. He can complete 12 sheets with the greatest ease, [...]. If, however, he has become accustomed to something else, it will be somewhat more difficult if he wants to set himself up in this way, and he will not be able to achieve so much at the beginning. But this is due to the previous habit. He must continue to work for a long time and not allow himself to be deterred, then he will soon experience the benefit.[27]

[26] Ibid., 62–3.
[27] Ibid., 62–3.

To what extent this may have formed part of a kind of formal training supervised by Thomas, particularly calligraphic training, is not specified.

So, how does all of this compare to Viennese practice? For one, we do not possess any conclusive information as to whether copyists in Vienna, such as those working under Sukowaty, Lausch, or Traeg, were as closely supervised and checked. Of course, if we are to believe the testimonies of poor accuracy from Artaria and Hoffmeister witnessed in Chapter One, it may be posited that standards were not quite as high as Thomas implies. However, there is evidence in a couple of cases to suggest that manuscripts were checked in some way prior to sale. For example, Thomas speaks of bar counting as a means of proofreading. In numerous surviving Viennese copies, it is possible to observe the number of bars in a work written by the copyist at the end of the manuscript – one example is a signed Lausch copy of a keyboard arrangement of the overture to Mozart's *Le nozze di Figaro* [A-Wgm, VII 46956 (Q 14255)]. That these copies underwent further checking by a commissary or supervising copyist, or even the respective proprietors of the active copying institutions themselves, cannot be ruled out either, even if, again, we are unable to determine who carried out this process. As noted by Brown, the Viennese copyist and composer, Joseph Georg Harold[t], appears to have often signed copies, "Spect" or "Spectat ad me J.H.", implying that—similar to Thomas—he had personally inspected each copy prior to sale in the 1760s and early 1770s.[28] It is possible that Sukowaty also personally checked over the copies he sold commercially in the 1780s and 1790s, particularly those that bear his imprint – typically some kind of variation on "Wienn, zu haben bey Wenzel Sukowaty, Hof Theatral Copist am Petersplatz in Mazischen Hauß Nr.554".[29] Many, if not all, of these imprints appear to have been written in the same hand, in that case most likely his own. As discussed in Chapter Three, the name "Lausch" in the bottom right corner of the title page or first page of a manuscript is in most instances one of the key distinguishing features of a surviving copy from Lausch's shop. But it can be shown, conversely, to have been written in the hands of many different copyists, not only Lausch himself – this detail appeared to deceive scholars such as Denes Bartha and Lázló Somfai.[30]

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[28] Brown, "Notes on Some Eighteenth-Century Viennese Copyists," 333.
[29] The use of the term imprint here is somewhat interchangeable with inscription, aligning with Edge, *MVC*, 90.
[30] Bartha and Somfai, *Haydn als* Opernkapellmeister, 427. That a Budapest copy of Haydn's "Dice benissimo" may not have been in Lausch's own hand on this basis was first suggested by Georg Feder in "Manuscript Sources of Haydn's Works and their Distribution," trans. Eugene Hartzell, in *The Haydn Yearbook/Das Haydn Jahrbuch IV* (Vienna: Universal Edition, 1968), 121. Also see A. Peter Brown, "Notes on Some Eighteenth-Century Viennese Copyists," *Journal of the American Musicological Society* 34, no.2 (1981): 333.

It is possible, in fact, to identify one Viennese reference to a commissary in the *Wiener Zeitung* on 9 September 1797 in a notice given by the publisher Joseph Eder:

> Nota. Ein auswärtiger Kommissionär dieser Handlung hat es sich aus übertriebener Gewinnsucht bekommen lassen, die Musikalienpreise auf den Titeln zu radieren, und selbe dann erhöht anzuschreiben. Sie Handlung erkläret dieses als einen Unfug, nachdem sie mit Hindanlassung ansehnlicher Procente mit jedem Herrn Kommissionär auch in den entferntesten Provinzen dahin übereingekommen ist, ihre Liebhaber für die ersten Preise zu bedienen.

[Translation:]

> Note. A foreign commissary of this shop has allowed himself, out of an excessive desire for profit, to erase the prices of music from title pages and then increase them. The firm declares this to be mischief, since it has agreed handsome rates with every commissary, even in the most distant provinces, to serve its enthusiasts with the initial prices.[31]

However, it seems that this individual was not based in Vienna; working in conjunction with Eder, too, they were seemingly not part of the copying trade, but most likely print.

It is reasonable to assume that the five virtues for copying practice outlined by Thomas cannot have been far removed from the work of copyists in Vienna. Similar methodical considerations, such as the initial omission of dynamics, may well have been contributing factors for complaints about accuracy mentioned in Chapter One, whereby a copyist simply neglected to include them. Edge, for example, notes numerous examples stemming from Arthofer and Traeg (possibly), where missing dynamics in copies were subsequently added in Mozart's own hand.[32] Despite unevidenced claims in the past from the likes of H.C. Robbins Landon that the average copyist was incredibly inefficient,[33] we also have little reason to doubt Thomas' estimates about a copyist's typical rate of production, ranging between twelve and twenty sheets per day.

To be clear, until this point I have simply derived the word sheet from *Bogen* [plural, *Bögen*]. However, *Bogen*, in eighteenth-century Viennese terms (probably in Leipzig, too), referred to a bifolium. This is not to be confused with the terminology employed by paper scholars, such as Alan Tyson, for whom a *Bogen* referred to the entire papermakers' sheet; in other words, two conjoined bifolia before they were separated along the horizontal axis.[34]

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[31] WZ, 9 Sep 1787, 2680–1.
[32] Edge, MVC, 506–15, 528 and 580. The latter refers to a copy in the hand of so-called "Viennese Mozart-Copyist 1", believed by Edge to have been Traeg himself. On evidence against this identification, see section 3.1.
[33] H.C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal Edition and Rockliff, 1955), 29.
[34] See Alan Tyson *Mozart: Studies of the Autograph Scores* (Cambridge, MA: Harvard University Press, 1987) and *Wasserzeichenkatalog*, NMA X/33 Abt. 2. For further clarification and comprehensive bibliography, see

That a *Bogen* was equivalent to a bifolium in Vienna at this time can be demonstrated by the vast majority of surviving manuscripts associated with Lausch. As we shall see in the following chapter, a key characteristic feature of Lausch's manuscripts is a number written in the lower right corner on the first page of the copy, often with the name "Lausch", corresponding to the number of bifolia therein. Occasionally, this would be written out – the title page of a signed quartet arrangement of Weigl's *Il pazzo per forza* [A-Wn, Mus.Hs.19916], for example, is inscribed with "43 *Bog*", corresponding exactly to the forty-three bifolia comprising the four parts. Another (probable) surviving Lausch score, being a full keyboard arrangement of Paisiello's *Il Re Teodoro in Venezia* [A-Wgm, IV 1962/1 (Q 1809)], contains inscriptions written out in full, such as "2½ Bögen", corresponding to 2.5 bifolia. This phenomenon is also occasionally encountered in other scores not necessarily associated with Lausch: "8 Bog" appears on the final blank page of an unsigned copy of "Dove sono" from Mozart's *Le nozze di Figaro* [A-Wn, Mus.Hs.4155], again corresponding exactly in terms of bifolia – this score seems most likely to have stemmed from Sukowaty.

An advertisement given by Traeg in the *Wiener Zeitung* on 25 February 1784 may attest to a speed and efficiency of copying in Vienna akin to that in Leipzig. Here, he requests that orders be placed with him before midday, such that they can be fulfilled to the best of his ability ("Um aber diese Aufträge bestens besorgen zu können, bitte ich, daß man die Bestellung jederzeit Vormittags bey mir mache").[35] Although not explicitly specified, this suggests that he would aim to fulfil these orders by the following day. Assuming a single copyist could produce a minimum of twelve *Bögen* in a single day, as Thomas suggests, it would not be far-fetched to assume that several working on the same manuscript could satisfy the requirements of a larger order in a matter of hours.

Assuming, then, that Thomas' figures were broadly equivalent to what could be expected of Viennese copyists, we may therefore be able to estimate the yearly output of the average copyist. However, it should be noted that these estimates are purely hypothetical, for, as discussed later, copyists were most likely to have been contracted subject to demand and capacity requirements, which may have varied considerably according to external factors. We must remember that many of these copyists could also have been performing musicians and therefore could not, or did not wish to, dedicate their time solely to music copying. For those few who did work full time as a copyist, and assuming a five-day working week for all fifty-

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Edge, *MVC*, 120–1 and 324–53. For further information on Italian watermarks and paper mills, see Theo and Franz Laurentius, *Italian Watermarks 1750–1860* (Leiden: Brill, 2016).

[35] WZ, 25 Feb 1784, 395–6.

two weeks of the year, it may have been possible to produce around 3,120 *Bögen* per year at a rate of twelve per day [(12 x 5) x 52]. Those more hard-working or swifter copyists, in other words those capable of producing the maximum of twenty per day, may have been able to produce up to 5,200 *Bögen* per year according to the same criteria [(20 x 5) x 52]. A more realistic estimate for a someone splitting their time evenly between performing and copying could have been around 1,560 to 2,600 *Bögen* per year; perhaps the figure would have been slightly more or less, depending on how time among activities was split.

As a brief aside, we may compare these productivity estimates for a copyist to that of the printing press. According to contemporary sources, a pressman working a single press could have produced up to 300 impressions per ten-hour working day. Using this figure, Ridgewell calculates Artaria's capabilities as of 1793, at which point they had established their own in-house press consisting of seven presses, as 374,400 impressions per year. This would equate to 12,480 copies of an edition spanning thirty plates, or fifteen folios.[36] Using the estimates above, the hardest working full-time copyists may only have been able to produce a maximum of just over 693 copies of this length (15 folios/7.5 *Bögen*) within the same period. With this perspective in mind, it is clear why print came to be favoured for large-scale music distribution after 1800.

2.2 – Training

Although he mentions briefly the time and effort required for a copyist to adopt an acceptable method, Thomas does not speak of the process by which they were trained (if at all). In the past, both Edge and Brown have tabled ideas of an apprenticeship system in Vienna, with guilds, or even brotherhoods, somewhat akin to the mastery progression of other crafts from the time (apprentice, adept, master etc.).[37] On the basis of manuscript evidence alone, the notion of apprenticeship may have merit, as we encounter common formations of musical symbols, and some near-identical hands in manuscripts that could be mistaken for one another to the untrained eye – see in particular Edge's copyists, "Viennese-Mozart-Copyist 4a" and "Viennese-Mozart-Copyist 4b". For example, in comprehensive treatment of handwriting identification techniques, Edge draws particular attention to styles of clefs common to highly stylised Viennese copying practice. He notes a particular "pincer" bass-

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[36] Rupert Ridgewell, "Music Printing in Mozart's Vienna: The Artaria Press," *Fontes artis musicae* 48, no.3 (2001): 231–2.

[37] Brown, "Notes on Some Eighteenth-Century Viennese Copyists," 327; Ibid., *Carlo D'Ordonez, 1734-1786: A Thematic Catalogue*, Detroit Studies in Music Bibliography, vol. 39 (Detroit: Information Coordinators, 1978); Edge, *MVC*, 72.

clef variant, formed with an upper curve and a longer stroke down to the left, typically encountered among copyists associated with Sukowaty (although not exclusively so). Likewise encountered in the overwhelming majority of cases is a distinct C-clef comprised of three vertical lines and three horizontal lines, the latter bracketing the C line and footing the bottom of the symbol formation.[38]

In reality, and even if it is a relatively attractive concept, the existence of any kind of formal, drawn-out apprenticeship system may be doubted, especially given the likelihood that many of the identifiable hands one finds in manuscripts were those of performing musicians, as opposed to full-time copyists. Nonetheless, training may well have also taken place through imitative processes, whereby the style of a more experienced, senior copyist served as an exemplar for those learning the trade.

The closest to any form of guild arrangement I have encountered is described in a notice in *Das Wienerblättchen* on 15 June 1785 by a Joseph Preitzoll, floating his intent to establish an apparent non-profit institution— named the "Bureau d'Ecriture" ("writing bureau")—for the benefit of copyists, musical and otherwise. It reads as follows:

> Für Bogenschreiber und Notisten.
> Unterzeichneter ist gesinnt zum Vortheil
> derjenigen, die um bestimmten Lohn mit Co=
> pirung deutscher, lateinischer, französischer,
> italienischer und englischer, auch böhmischer
> und ungarischer Schriften, Rechnungen, Mu=
> sikalien u.s.w. sich beschäftigen, so wie
> zur Gemächlichkeit derer, die gerne reine und
> korekte Abschriften wollten verfertigen lassen,
> ein gemeinnützig sogenanntes Bureau d'Ekri=
> ture hier zu eröfnen. Wer also durch Leßlich=
> keit und Güte seiner Handschrift sich empfeh=
> len zu können glaubt, hat an Hrn. Politzer
> N. 544 nächst dem Eisgrübel sich zu verwenden.
> Joseph Preitzoll

[Translation:]

> For copyists and music copyists.
> [Joseph Pollitzer] intends to open a non-profit, so-called *Bureau d'Ekriture* here for the benefit of those who are employed for a set wage in the copying of German, Latin, French, Italian, English, Bohemian, and Hungarian text, accounts, music, etc., as well as for the convenience of those who would like to have clean and correct copies produced. Anyone who believes he can recommend himself on the basis of the legibility and quality of his handwriting should apply to Mr Politzer N. 544 next to the *Eisgrübel*.

[38] Edge, *MVC*, 264–72.

Preitzoll issued another notice in *Das Wienerblättchen* on 26 July, in which he again mentioned his "Bureau d'Ecriture" in the title; he refers only to the facility to order copies of the items outlined on 15 June, however, which are still to be had via Pollitzer. No further reference to this institution, or indeed Preitzoll, can be found in any capacity thereafter, suggesting that this venture was not successful. Whether he had also worked as a music copyist before this point is unclear.[39]

As another brief aside, it is worth noting Preitzoll's use of the term "Notisten". According to Johann Christoph Adelung's *Grammatisch=kritsches Wörterbuch der Hochdeutschen Mundart*, this term ["Notist"] was interchangeable with "Notenschreiber" and indeed any of the other terms for copyists we have seen above.[40] However, its usage in Vienna seems to have been rare. Simon Haschke referred to himself as a "Notist" in a *Wienerisches Diarium* advertisement of 4 February 1767; he similarly employed "Notisten" on 16 March 1771, presumably also referring to a number of copyists under his supervision. However, in a later advertisement on 9 March 1774, this was transplanted with "Copisten". The only other use of the term to which I can refer is a *Das Wienerblättchen* advert from 25 October 1784, titled "Notist", given by Johann Pollinger.[41]

2.3 – Payment

All copyists in Thomas's firm, seemingly regardless of experience, were paid a flat rate for their services; he notes, "I pay my copyists 1 [Groschen] 3 [Pfennig] per sheet and provide them with the lined paper, which costs me 4 [Pfennig] per sheet; that is 1 [Groschen] 7 [Pfennig]." ("Meinen Schreibern bezahle ich 1 gr. 3 pf. à Bogen baar, und gebe ihnen das linirte Pappier darzu, wo mich der Bogen 4 pf. kostet, daß sind 1 gr. 7 pf.")[42] He makes no reference to any kind of salary or long-term retention plans for his copyists, which suggests

[39] This advertisement reads as follows: "Bey Herrn Joseph Politzer zum goldenen Pfenning am Bauernmarkt No. 544 hält Unterzeichneter einer Musterkarte von verschiedenen deutsch= französisch= italiänisch= ungarisch= und bömischen Schriften, auch Noten und Rechnungsformularien zu dem Ende offen, auf daß jedermann, der etwas in diesen Sprachen und Gattungen kopieren zu lassen nöthig hätte, sich die beliebigste Handschrift wählen, und nach dem Tag oder Bogen den Accord schließen könne. Es werden die billigsten Preise gemacht." ("With Herrn. Joseph Politzer at the golden penny at Bauernmarkt No. 544, [Joseph Preitzoll] keeps a sample card of various German= French= Italian= Hungarian= and Bohemian scripts, in addition to music and invoice forms, so that anyone who needs to have something copied in these languages and genres can select a manuscript of their choice and conclude an agreement regarding [number of] sheets and [by which] day. The cheapest prices are come to.") *WB*, 26 Jul 1785.

[40] Johann Christoph Adelung, *Grammatisch=kritsches Wörterbuch der Hochdeutschen Mundart*, vol.3 (Vienna: Pichler, 1808), col. 524. This source is also cited by Edge in MVC, 66, though volume two is erroneously referenced.

[41] *Wienerisches Diarium*, 25 Feb 1767, 12*; 16 Mar 1771, 8*; 19 Mar 1774, 19*; and *WB*, 25 Oct 1784, 12*.

[42] Thomas, *Praktische Beyträge*, 45.

that the basis of their relationship was not guaranteed permanent employment, but short-term contracts, subject to capacity requirements. One can imagine that the frequency and length of these contracts also fluctuated relative to those changes in the levels of consumer demand, as previously discussed. As we shall see later (Chapter Three), it is likely that this meant it was common for copyists in Vienna to work for more than one copying institution simultaneously. As indicated in the *k.k. Münzpatente* of both January 1775 and 17 April 1796, the highest denomination of silver coins, a *Thaler*, was equivalent to two *Gulden* (2 fl. or 120 kr.) at the end of the eighteenth century. One *Groschen* (1 gr. or gl.)—historically consisting of 12 *Pfennig* (12 pf.)—was equivalent to three *Kreutzer* (3 kr.).[43] On this basis, we may calculate a single *Pfennig* as being worth 0.25 kr., which, in fact, would have been the same value as a Pfennig in Vienna (4 pf. = 1 kr.). Thus, in Viennese terms, Thomas seems to have paid his copyists at a rate equivalent to 3.75 kr. per sheet for labour, with each sheet of paper supplied costing him an additional 1 kr., which is just short of 5 kr. per sheet in total.

As many others have noted, copies were most frequently sold to the public at 7 kr. per sheet, as often indicated in advertisements with phrases such as "der Bogen 7 kr."[44] This figure was occasionally subject to (significant) variation. An advertisement in *Das Wienerblättchen* on 3 March 1785 given by composer and copyist Ignaz Schweigl, neatly exemplifies the full range of rates, offering music ranging from 4 kr. to 10 kr. per *Bogen*, with the highest being charged for the "newest or best music" ("neuesten oder besten Musikalien").[45] As we shall see in Chapter Three, Lausch can be shown to have charged anywhere between 6 kr. and 10 kr. per *Bogen*, a rate that changed over time and with the genre of music on offer. The same is true of Sukowaty, who, after his tenure as chief copyist of the court theatre in the late 1790s, copied music for Prince Lobkowitz: invoices submitted by Sukowaty to the prince up to 1804 detail a rate of 10 kr. per *Bogen* for full scores and vocal parts, and 7 kr. for instrumental parts. A similar practice appears to have been adopted by Johann Schellinger, a copyist under Haydn at Eszterháza, although at rates of 7 kr. and 5 kr. respectively.[46]

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[43] Siegfried Becher, *Die Österreichische Münzprägungen vom Jahre 1534 bis 1838 in historischer, statistischer und legislative Hinsicht,* vol. 2 (Vienna, 1838), 312–17 and 362.
[44] Examples for five of the most well-known music dealers are as follows: Torricella, WZ, 14 Jul 1784, 1624–5; Artaria, WZ, 17 Aug 1785, 1940; Traeg, WZ, 16 Feb 1785, 370; Kozeluch, WZ, 11 Mar 1786, 540–1; Lausch, WB, 21 Mar 1785, 11*.
[45] WB, 3 Mar 1785, 11–12*.
[46] See Jana Fojtíková and Tomislav Volek, "Die Beethoveniana der Lobkowitz- Musiksammlung und ihre Kopisten," in *Beethoven und Böhmen. Beitrage zu Biographie und Wirkungsgeschichte Beethovens*, eds. Sieghard Brandenburg and Martella Gutiérrez-Denhoff (Bonn: Beethoven Haus, 1988), 219–53. Also see Edge, *MVC*, 138. According to archival evidence, Sukowaty had also apparently been associated with copying

However, these figures refer in many cases only to the trading value of the manuscript, not necessarily to how much a copyist earned in real terms. In actual fact, a rate of 7 or 8 kr. per *Bogen* charged for a manuscript sold by Lausch or Traeg, for example, may account for a number of factors, such as the labour of the copyist, paper, perhaps any associated cost of acquiring the *Vorlage*, and any additional profit margins for the benefit of the copying firm as a whole; the proportions of these components may have varied from firm to firm too. In other words, to suggest that a copyist working for either of these men would have received the full per-*Bogen* rate charged to the public would almost certainly not be correct. This is attested to further by an entry in an inventory ledger maintained by Artaria between March 1784 and August 1787 (Ledger 4), which notes "diverse copied music at copying value, 5 kr." ("diversa musica Schritta al Valore di Coppiatura a 5x").[47] This is notably different to the rate of 7 kr. per *Bogen* advertised by the firm in the *Wiener Zeitung* on 17 August 1785. The phrase "copying value" therefore almost certainly refers simply to the raw value of the manuscripts, or, in other words, the cost per *Bogen* at which they were copied; that is, copyists' labour and (probably) the cost of paper. (Let us note here the similarity of this rate to Thomas'.) According to an inventory he submitted to the *Merkantil- und Wechselgericht* in February 1796, Traeg also appeared to value his stock of copied music in a similar manner – I shall give a more detailed description of this source in Chapter Three.[48] Atop the second half of this inventory, dedicated to copied music, he writes, "Geschriebene Musikalien – Bogen zu 4 xr." Clearly, as mentioned above, this per-*Bogen* rate is significantly cheaper than what he would frequently charge the public, again likely only referring to the cost of production.

Alternatively, we may also take some indication in this regard from the rates charged by those copyists working independently, who also may not have been subject to the steeper profit requirements of a business. For example, the Schwarzenberg archive in Česky Krumlov preserves two receipts from an Andreas Grießler from 1786 and 1787 respectively. The first,

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responsibilities for the *Hofkapelle*, though it is not known from what point. In February 1792, he had written to the directors to request that the per-*Bogen* rate went to 12 kr. due to the apparent additional labour associated with the copying of sacred music. His request was referred to Salieri and subsequently rejected. See Black, "Mozart and the Practice of Sacred Music, 1781–1791," 142. The response by Salieri was first cited in Rudolph Angermüller, *Antonio Salieri: Dokumente seines Lebens unter Berücksichtigung von Musik, Literatur, bildender Kunst, Architektur, Religion, Philosophie, Erziehung, Geschichte, Wissenschaft, Technik, Wirtschaft und täglichem Leben seiner Zeit*, vol. 2 (Bad Honnef: K.H. Bock Verlag), 242. However, the archival reference given by Angermüller is incorrect and rectified by Black.

[47] Ridgewell, "Mozart and the Artaria Publishing House," 108. The reference for this particular entry in Ledger 4 is fol.48r, line 16. This collection of unspecified copied music was apparently valued at a total of 55 fl.

[48] A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, T, Akt 58.

billing for the copying of fifteen unspecified divertimenti, charged a relatively low rate of 4 kr. per *Bogen*. The receipt submitted during the following year, on this occasion for the copying of duplicate operatic bass parts, charged a rate of 5 kr. per *Bogen*, "samt dem Papier" ("including the paper").[49] Assuming, as this suggests, that paper was supplied to Grießler on the first occasion, this would imply two things: first, that 4 kr. equates to the cost of labour; second, that the paper he sourced on the second occasion was valued at 1 kr. per sheet. Johann Pollinger advertised what may have been a similar arrangement in a notice in *Das Wienerblättchen* on 25 October 1784, offering "all kinds of music, a page for 3 kr., and 6 kr. for a whole sheet, where he also provides the paper" ("Johann Pollinger [...] schreibt alle Arten von Musiknoten um 3 Kreuzer den einfachen, und um 6 Kreuzer den ganzen Bogen, wozu er auch das Papier giebt").[50] From this, assuming affinity with Grießler and Thomas's rate, we may perhaps derive a per-*Bogen* cost of 4 kr. for labour and 2 kr. for paper. In either scenario, the real earnings of a copyist were equivalent to the cost of their labour, or in other words, total payment minus the cost of materials.

On numerous accounts, then, it may be reasonable to assume that a Viennese copyist may have typically earned up to 4 kr. per *Bogen* for their labour alone. With this information, combined with the figures discussed above, we may also estimate statistics such as potential yearly earnings of a copyist working in Vienna. Again, taking the hypothetical work rate of a full-time copyist, the upper values, when assuming a top-end payment rate of 4 kr. per *Bogen*, may have ranged between 208 fl. and 346 fl. 40 kr. [3,120 or 5,200 x 4 kr.]. As a more realistic estimate for those balancing responsibilities as a copyist with performing roles, we may suggest a potential range of between 100 fl. and 200 fl. This estimate would also be in line with the earnings of Jakob Nurshcer, who, as discussed in Chapter One, was able to earn as much as 106 fl. 20 kr. in a year as a copyist for Stephansdom, a role worked alongside a regular seat as a violist in the court theatre orchestra.

In real terms, it is possible that the copyists working under Sukowaty at the court theatre could have earned a little more than others in Vienna, having perhaps received a greater share of the per-*Bogen* rate for their work. As Edge has derived from the payments to Sukowaty detailed in the numerous account books of the theatre, the going per-*Bogen* rate appears to have also been 7 kr. in the first half of the 1780s, before falling to 6 kr. in the

[49] CZ-K, Schwarzenberg Zentralkassa (ÚP IIIB 3b/II) [unnumbered/foliated] These two receipts are also mentioned in Edge, *MVC*, 136.
[50] WB, 25 Oct 1784, 12*.

1785/6 season.[51] Incidentally, following Josephenian restructuring in 1788, the Hofkapelle, too, capped the per-*Bogen* rate of copying to 6 kr., "wie beim Theater gewöhnlich" ("as usual in the theatre").[52] Although very much dependent on how Sukowaty may have distributed these payments among his copyists, and indeed how much he may have taken for himself, there would not have been the same concerns about profit margins that may have been prevalent in the firms of Lausch and Traeg. Thus, a greater proportion could have been supplied to the subordinate copyists.

Furthermore, for copyists working under Sukowaty at the theatre, there may have been no requirement to individually source paper for themselves. As noted by Edge, this is implied by long runs of the same paper type that can be found in the surviving performing full scores and parts irrespective of the number of identifiable hands, suggesting that it may have all been purchased as a single order from a mill.[53] (This was not always the case, though, for copies sold commercially by Sukowaty). However, as we shall see, numerous dealers in Vienna would easily have been able to facilitate large orders, whereby larger quantities purchased often resulted in a lower price per sheet. My analysis of a large number of copies associated with the Lausch firm, on the other hand, as seen later in Chapter Three, seems to suggest the opposite, that is that his copyists were typically responsible for sourcing their own paper for copying. This is demonstrated particularly in larger scores, in which there are not only numerous identifiable hands, but often also numerous types of paper; each copyist, irrespective of the chronology in which their work appears in the score, often consistently used one or two types of paper.

2.4 – Paper

Where did copyists source this paper in Vienna? To date, our understanding in this regard is somewhat limited. Indeed, thanks to the pioneering work of Alan Tyson, advanced to an extent by Edge and others, we are relatively well-versed in details of the initial phases of paper production and distribution. We know, for instance, that much of the music paper used in Vienna at the end of the eighteenth century was manufactured in, and imported from Italy, specifically a variety of mills located in either the Lombardy region or Venice. However, predominantly owing to virtually no advertisements for the sale of paper in Vienna, little is

[51] Edge, *MVC*, 1348–65.
[52] Black, "Mozart and the Practice of Sacred Music, 1781–1791," 140.
[53] Edge, *MVC*, 386–7.

known in general about local contexts, such as where and by whom it was sold, and at what price.

According to the second volume of the *Allgemeines Lexicon der Künste und Wissenschaften* (1767), there were numerous common types of paper in circulation in German-speaking eighteenth-century Europe:

> [Paper] is divided according to its size into *Regal* paper, which consists of very large sheets, used for maps and the like; *Median* paper, an intermediate between the previous and the common [lesser quality] paper, also different in size; and finally, *Cavalier* paper, which is the smallest size that is only used for writing. This is divided according to its use into *Schreib* [writing], *Druck* [printing], *Pack* [wrapping or packing], *Lösch* [blotting] and the like. The first [*Schreib*] has different qualities, being *Post* [post or mail] paper, a common writing paper also of various types, *Kanzley* [chancery] paper, which is used for pure [or neat] writing, and *Concept* paper, which is the smallest, used for chanceries and writing rooms. *Druck* [printing] paper is not sized, so it can be used for printing. *Pack* [wrapping] paper is white, grey or blue, and is used to wrap all kinds of goods. *Lösch* [blotting] paper is the smallest, and is used in pharmacies for recording data and wrapping.[54]

The initial three categories, *Regal*, *Median*, and *Cavalier*, also refer to paper quality. *Regal*, for example, equating to the Italian, "Real[e]" (Royal), was highly refined and of the best quality, having generally been a little thicker and more durable than its counterparts. In practice, Italian paper of this type in the final quarter of the eighteenth century is often—but not always—readily distinguishable by the inclusion of the letters "REAL" (occasionally also in lower case) as part of the watermark, most commonly alongside three crescent moons. This marker of quality was introduced after the 1774 decree in Venice of the *Cinque Savi della Mercanzia*.[55]

A Viennese decree of 16 September 1784 concerning charges on the imports and exports of goods ("Ein= und Ausführzolltariff") suggests even further subdivisions in the

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[54] "Das Papier ist mancherley. Nach seiner Größe theilet es sich in Regalpapier, welches aus gar großen Bogen besteht, due zu Landkarten u.d.g. gebrauchet werden; in Medianpapier, welches zwischen dem vorgehenden und dem gemeinen das mittel hält, auch an Größe noch unterschieden ist, und endlich Cavalierpapier, welches das kleineste ist, und bloß zu Breifschreiben dienet. Nach seinem Gebrauche unterscheidet man es in Schreib- Druck- Pack- Lösch- u.d.g. Papier. Das erste ist, nach seiner verschiedenen Güte, sein Postpapier, gemein Schreibpapier von verschiedenen Sorten, Kanzleypapier, welches zu reinen Schriften, und Conceptpapier, welches das geringste, und zu Concepten in Kanzleyen und Schreibstuben gebrauchet wird. Druckpapier ist, welches nicht geleimt ist, daher es durchschlägt, und allein zu Druckschriften dienet. Packpapier ist weiß, grau oder blau, und dienet allerey Waaren einzuschlagen. Löschpapier oder Schrenz ist das geringste, und dienet in den Apotheken zu Daten und zum Einwickeln". Johann Teodor Jablonski, *Allgemeines Lexicon der Künste und Wissenschafften,* [*oder deutliche Beschreibung des Reiches der Natur, der Himmel und himmlischen Körper, der Luft, der Erde, nebst den bekannten Gewächsen, der Thiere, Steine und Erzte, des Meeres und der darinnen lebenden Geschöpfe; ingleichen aller menschlichen Handlungen, Staats- Rechts- Kriegs- Policey- Haushaltungs- und gelehrten Geschäffte, Handthierungen und Gewerbe, sammt einer Erklärung der dabey vorkommenden Kunstwörter und Redensarten*], vol.2, 3rd ed., ed. Johann Joachim Schwaben (Zeisen and Hartung: Königsburg and Leipzig, 1767), 1011.

[55] Edge, *MVC*, 330–2.

category of *Regal* paper in Vienna. Following the announcement of this decree, the *Wiener Zeitung*, as of 13 October, systematically published a comprehensive index of goods affected by the degree over the course of many issues; paper appears on 27 November. *Regalpapier*—listed alongside other types, such as writing, post, and printing papers from France and the Netherlands—appears in categories, "feines" ["fine"], mitteleres ["medium'], and gemeines ["common"], where it would have apparently cost 3 fl., 2 fl., and 1 fl. 12 kr., respectively, to import a single ream (*Riß*) of each.[56]

According to de Luca, those generally responsible for the sale of paper in Vienna were known as *Nürnburgwaarenhändler*. Literally translating as "a seller of wares from Nuremburg", this colloquial label referred to those businessmen dealing in various "steel goods, souvenirs, garnets, buttons, tobacco tins, quills, paper, wire, coffee grinders, Dantes, wax for seals, and so forth" ("verschiedene Aden von Stahlwaaren, Souvenirs, Granaten, Knöpfen, Tabatieren, Fedem, Papier, Draht, Kaffeemühlen, Dantes, Sigellak u.s.w.").[57] Contrary to the suggestion of the name, these goods were not necessarily imported from Nuremburg, but rather came from a variety of locations across Europe; thus, they were simply sellers of imported goods. The *Wienerisches Kommerzialschema* of 1782, 1789, and 1791 list a combined total of twenty-five *Nürnburgwaarenhändler* active in Vienna during the final two decades of the eighteenth century, whose names are transcribed in Table 2.1 below.[58] As their appearance in the *Kommerzialschema* suggests, these individuals would have been registered with the *Merkantil- und Wechselgericht*; corresponding files for eighteen of them have survived to the present day. In Table 2.2, the names of those *Nürnburgwaarenhändler* whose surviving *Merkantil- und Wechselgericht* file contains an inventory of their shop are given in italics. Those inventories that contain references to a stock of some kind of paper are highlighted in bold. (Names marked with an asterisk do not appear in the following edition(s) of the *Kommerzialschema*.)[59]

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[56] WZ, 27 Nov 1784, 2701. To export the same, it would have cost 4 kr., 2 kr. 2 pf., and 1 kr. 2 pf., respectively, per ream.

[57] Ignaz de Luca, *Wiens gegenwärtiger Zustand unter Josephs Regierung* (Vienna: Georg Philipp Wucherer, 1787), 223; also see Edge, *MVC*, 387–8.

[58] *Wienerisches Kommerzialschema* [1782], 60–1; [1789], 65–6; [1791], 13–14.

[59] It is also worth noting here that the list provided in the *Kommerzialschema* provides only the names of the individual who first registered the business. This is an important distinction in the case of Schadlbauer, who had apparently died on 29 April 1785. His name still appears in subsequent editions of the *Kommerzialschema*, though with the phrase, "sel. Erben", meaning that the business had been continued by his descendants. See Edge, *MVC*, 388.

Nürnbergwaarenhändler	A-Wsa, A3: Faszikel 3, 1. Riehe
– 1782 –	
*Thadd. Aichinger**	(A) Akt 11
Joseph Ignaz Etzelt	(E) Akt 16
Nikolaus Klimitsch	**(C/K) Akt 35**
Franz Karl Kollmünzer	**(C/K) Akt 16**
Johann Kögel	**(C/K) Akt 16**
Johann Peter Neuhauser[60]	(N) Akt 1
Peter Ohner	(O) Akt 10
Johann Michael Schadlbauer	**(S) Akt 50**[61]
*Karl Joseph Shreyer**	(S) Akt 51
Jakob Michael Theyer	(D/T) Akt 3
Engelbert Tschossen	(S) Akt 21[62]
Phil Math. Zigler*	
– 1787 –	
Johann Georg Freysmuth	(F/V) Akt 44
Gottfried Kerschbaumer	**(C/K) Akt 58**
Leopold Klimbecher	**(C/K) Akt 44**
Dominik Lechleitner[63]	**(L) Akt 25**
Ignaz Nehr	(N) Akt 7
Georg Jakob Pirker	
Joseph Ignaz Schnierer	
– 1789 –	
Franz Anton Schwarzrock	
– 1791 –	
Jakob Frank	
Franz Karl Grießler	(G) Akt 38
Thomas Lichtowler	
Matthäus Müller	
Johann Nepomuk Neuhauser	(N) Akt 9

Table 2.2: Nürnburgwaarenhändler listed in the Wienerisches Kommerzialschema, 1782, 1789, and 1791.

In short, seven of the eighteen *Nürnbergwaarenhändler* listed in Table 2.2 can be shown to have sold paper in Vienna. Of course, had the inventories and business records for all of these individuals survived, this number would perhaps have been higher still. But this is not guaranteed, for it is also worth noting that no reference to paper can be found in the surviving inventories of nine of these *Nürnbergwaarenhändler*. Whether the seven known paper dealers sold paper consistently over time is also an open question, as many of these inventories predate the period in question by some time – that of Johann Kögel, for example, dates to 1762, a year before the establishment of the *Merkantil- und Wechselgericht* itself. However, given the large amounts of stock for many of these individuals, it seems somewhat

[60] Not listed from 1789 onwards
[61] Schadlbauer also has a file under (S) Akt 42, but this does not contain another inventory.
[62] Also listed under (D/T) 48, which also does not contain an inventory.
[63] Not listed in 1791.

unlikely that the sale of paper was simply a passing venture. For instance, Kögel's stock of paper, being the most modest I have encountered, apparently consisted of fifteen different types and sub-types in 1762; this consisted of 103 reams (*Riß*) and 45.75 quires (*Buch*), drawing a total valuation of 259 fl. 41 kr. The largest stock of paper known to me, on the other hand, was that of Franz Karl Kollmünzer, who, as of October 1767, possessed over 250 different types and sub-types, equating to approximately 8,650 reams; these were valued at a total of around 11,550fl., more than all of the others' stock combined. To put these figures into perspective, various sources concur that, subject to region, a quire (*Buch*) of paper consists of either twenty-four or twenty-five *Bögen*; a ream (*Riß*) consists of twenty quires; and a bale (*Ball*) consists of ten reams.[64] Thus, Kollmünzer had at least 207,600 sheets of paper in his stock when his inventory was compiled in 1767.

Of these seven identified paper sellers, six can be shown to have stocked music paper, the exception being Leopold Klimbecher. Table 2.3 below contains extracts transcribed from these six inventories, listing the corresponding price per ream. This information suggests the availability of three main types of music paper from *Nürnbergwaarenhändler* in Vienna: "white" ["weiß"], "German" ["teutsch" ("deutsch")], and "Italian" ["Well." ("Wälsche")]/"Venetian" ("Venet." or "Venezianer"). In some cases, as highlighted in the inventory of Kollmünzer in particular, these may have comprised numerous sub-categories, perhaps also corresponding to size, quality, or even the ruling profile of the paper (i.e. how many staves it was ruled with). Moreover, it seems that these types could have been purchased ruled ["rastrirt"], or otherwise blank. This "white" paper, perhaps a type relatively local to Vienna, consistently appears to have been the cheapest per ream, at any rate when not ruled – in some cases, a ream of this type cost four times less than a ream of ruled Italian paper. Its German counterpart also apparently cost less than half of the value of that imported from Italy, even when ruled. Needless to say, such a difference in price was most likely widened by the cost of importing the paper from Italy, which, as we have seen from the decree of 16 September 1784, could have cost up to 3 fl. per ream for *Regal* paper of the highest qualities. It is also worth noting, however, that the per-ream price for ruled Italian music paper derived from Lechleitner's 1785 inventory is broadly similar to those given by Schadlbauer and Kollmünzer over a decade earlier, which would imply that the import tariffs outlined in late 1784 had perhaps not changed with regard to paper.

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[64] Jablonski, *Allgemeines Lexicon der Künste und Wissenschafften*, 1011; Antonio Fedrigoni, *L'industria veneta della carta dalla seconda dominazione Austriaca all'unità d'Italia* (Turin: Industria Libraria Tipografica Editrice, 1966), 38; Edge, *MVC*, 125–7.

Inventory	*Reference to music paper*	*Price per ream*
Kögel (1762, fol.1r [line 6])	3 Riß notten Pappier | 9 fl.	3 fl.
Kollmünzer (1769, fol.11r [lines 19–23])	1 Riß weiß Notten N: 1 | 3.6 8½ Riß deto d: N: 2 | 26.21 19 Riß deto d N: 3 | 68.24 3¼ Riß teutsch Rast: Notten | 16.15 13 Riß Well: deto d. | 143	3 fl. 36 kr. 3 fl. 6 fl. 3 fl. 36 kr. 5 fl. 11 fl.
Schadlbauer (1774, p.20 [lines 26–8])	22 Riß weiß notten Papier a fl 3 | 66 3 7/10 Riß rastrirtes ditto a fl 5 | 18 30 59 ½ Riß Venet: rastri: ditto a fl 12 | 714	3 fl. 5 fl. 12 fl.
Klimitsch (1775, fol.8r [line 14])	½ Riß Notten Papier ... f 15 | 7.30	15 fl.
Lechleitner (1785, fol.15v [line 16])	7 2/5 Riß Rastrirtes Notten Papier | 85.6	c. 11 fl. 49 kr.
Kerschbaumer (?, fol. 6r [line 13])	1¼ Riß Venezianer Notten [dº] … a f 8 | 10	8 fl.

Table 2.3: References to music paper in Nürnburgwaarenhändler inventories.

Before my study, Schadlbauer was the only *Nürnbergwaarenhändler* known to have sold music paper, courtesy of four invoices to Haydn for music paper dating to 1770. One on 18 May, for example, included "8 Buch venet: Notten Pappier a x 40" ("8 quires of Venetian music paper, each 40 kr."). [65] Another receipt from the same year suggests that Schadlbauer also sold "Noten Papier auf Teutsche Arth" ("Music paper of the German kind"), a type that is not referenced four years later in his inventory. [66] We shall return to the pricing of paper in more detail below. However, it is worth noting here the price discrepancy between the cost of an individual quire relative to a ream. For instance, taking Schadlbauer's per-ream price from his 1774 inventory (12 fl.), and assuming twenty quires per ream, we may derive a price of approximately 36 kr. per quire, 4 kr. less than Haydn was charged [12 fl. or 720 kr. / 20 = 36 kr.]. In reverse, twenty quires priced at 40 kr. each equates to 13 fl. 20 kr. (800 kr.), a fair amount higher than the per-ream price quoted in the inventory. Clearly, then, it would have

[65] János Harich, "Haydn Documenta (II)," *Haydn Yearbook 3* (1965): 146. Also see Georg Feder and Sonja Gerlach, "Haydn-Dokumente aus dem Esterházy-Archiv in Forchtenstein," *Haydn-Studien* 3, no. 2 (1974): 99, and Edge, *MVC*, 128–30.
[66] Ibid., 147.

been cheaper to purchase paper in the largest of quantities, even if most did not for reasons of practicability and affordability.

The base price per ream charged by the Italian mills was also apparently fairly high. Georg Eineder, for example, transcribes prices charged in 1820 by the paper mill of Valentino Galvani in Friuli, where "Music Paper" was priced at 11 florins per ream. Notably, this type is listed separately to others, "Three Moons" and "Royal", which were priced at *f* 4.30 and *f* 8.30 per ream, respectively.[67] Indeed, paper from Galvani's mill seems to have frequently made its way to Vienna in the 1780s and 90s, as demonstrated by a number of watermarks in music manuscripts exhibiting the initials "V.G." It, like the overwhelming majority of papers from other mills, was royal sized, often distinguished by the presence of the word "REAL" in its watermark and typical folio dimensions of around 320 x 230mm.[68] However, whether this was equivalent to the type of music paper listed by Galvani in 1820 is unknown.

The per-ream price of music paper specified by Galvani, being relatively similar to those listed for ruled Italian types by the Viennese *Nürnbergwaarenhändler*, suggests that it was ruled at the mill prior to sale – this ruling was probably applied to paper that was of royal size. If this was the case, and it had been exported to Vienna in this way, one would expect to find in practice great uniformity in the ruling profiles of those numerous "V.G." manuscripts.

This uniformity could, in theory, be demonstrated through applications of rastrology, broadly defined as the study and characterisation of a stave-ruling profile and, by extension, the device that applied it. The ruling devices—or rastra (singular, rastrum)—responsible for applying lines to music paper used in Vienna during this period were typically compound in nature; that is, a device capable of ruling between eight and sixteen staves at a time, usually distinguishable by the regularity of the stave lines on the page. The exact specifications of the devices used in Austria and Italy are lost to us. However, English and French designs from a similar period survive. In 1770, Englishman John Tetlow filed for a patent for a "Machine for ruling paper for Musick and other purposes", consisting of a series of engraved rotating wheels designed to rule an entire side of a sheet (all four folios) at once.[69] According to A. B.

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[67] Georg Eineder, *The Ancient Paper-Mills of the Former Austro-Hungarian Empire and their Watermarks,* Monumenta Charts Papyraces Historiam Illustrantia, vol. 8. (Hilversum: The Paper Publications Society, 1960), 170. Eineder does not provide a reference to the archival source from which this information was transcribed.
[68] Those types that were not marked "REAL" were nonetheless likely still "Royal" size, for they are identical in dimensions. the entire papermakers' sheet (four folio quadrants) measured 640 x 460mm. Edge, *MVC*, 332–3.
[69] Jean K. Wolf and Eugene K. Wolf, "Rastrology and Its Use in Eighteenth-Century Manuscript Studies," in *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*, eds. Eugene K. Wolf and Edward H. Roesner (Madison, Wisconsin: A-R Editions, 1990), 257. Also see Paul J. Everett, "The Application and Usefulness of 'Rastrology', with Particular Reference to Early Eighteenth-Century Italian Manuscripts," in *Musica e filologia*, ed. Marco di Pasquale (Verona: Edizioni della Società Letteraria, 1983), 135–58.

Meguin's *Art de la reglure des registres et des papiers de musique* (1828), on the other hand, French rastra consisted of a series of individual sets of five hollow metal pens mounted into a wooden frame on rails; the movement of the frame was controlled by an operator.[70] This second design is also believed to have been responsible for ruling music paper used in Vienna, predominantly on the basis of the variability of the internal proportions of a ruling, caused by the flex of the individual pens within a static outline.[71]

Since the emergence of Tyson's 1974 reconstruction of Beethoven's "Pastoral Symphony" sketchbook, compound rulings have generally been quantified in practice in terms of the number of staves and their "Total Span" (TS), this being the distance, given in millimetres, from the top line of the uppermost stave to the bottom line of the lowermost stave, although there existed no generally accepted means for recording this measurement.[72] In Tyson's catalogue of watermarks identified in Mozart's autograph manuscripts, he characterises an array of rulings in this way, likely arising from inconsistencies in design and specification from machine to machine, with those Viennese twelve-stave rastra typically ranging between 180 and 190mm. In most cases, variations in the TS of a single rastrum seldom exceed 1–1.5mm.[73] In 1990, Jean and Eugene Wolf devised a series of additional vertical measurements in order to comprehensively characterise a ruling, particularly if, by chance, two devices produced the same TS value; the most significant of these are "stave span (SS)" and "distance between staves (DS)".[74]

Tyson gives an example in the Mozart catalogue of a "V.G." watermark (73) exhibiting a twelve-stave ruling with a TS of 183.5–184; it was used sporadically by Mozart between 1784 and 1789. In practice, I have found no other music paper from the same mill with this ruling. Paper with a different "V.G." watermark [App.4.V.3 & App.4.V.4] comprises much of the surviving court theatre score for Martin's *L'Arbore di Diana* [A-Wn, KT. 37], which premiered at the Burgtheater on 1 October 1787. Throughout this score, twelve-stave rulings exhibit a TS of 189.25, markedly different from that found in Mozart's autographs, suggesting that it was not ruled by the same machine and/or acquired from the same source, such as the mill. In fact, this phenomenon is also illustrated with a number of other

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[70] Ibid., 259.
[71] Edge, *MVC*, 355. A highly derivative discussion of how music paper may have been ruled in Vienna can also be found in Erich Duda, "Wie wurden Notenblätter im 18. Jahrhundert liniert?," in *Mozart-Studien XVI*., ed. Manfred Hermann Schmid (Tutzing: Schneider, 2007), 301–22.
[72] Alan Tyson, "A Reconstruction of the Pastoral Symphony Sketchbook (British Museum Add. MS. 31766)," in *Beethoven Studies*, ed. Alan Tyson (New York: W. W. Norton, 1973), 67–96.
[73] See Tyson, *Wasserzeichenkatalog*.
[74] See Wolf and Wolf, "Rastrology and Its Use in Eighteenth-Century Manuscript Studies," 237–91.

watermarks in Tyson's Mozart catalogue. For example, in at least three cases, no fewer than three different TS values can be identified for paper with the same watermark (*Wasserzeichen* 61, 66, and 78). *Wasserzeichen* 82, from the mill of Giovanni e Fratelli Andreoli in Lusetti (Toscolano), as suggested by the initials "GFA", was used by Mozart on numerous occasions between 1785 and 1791; relatively long runs of it can be found in the autograph of acts one and two of *Le Nozze di Figaro*. However, even within this score, two different TS values of 186–187mm and 182–183mm can be found, suggesting—given a relatively wide variation, or at least one that is wider than one would expect from a single rastrum—that a ruling was applied by two separate rastra. (This can also be observed numerous times in my tables of Lausch copyists later). Of course, it cannot be ruled out that the mills had more than one machine used for the ruling of music manuscripts, particularly if operating at high capacity. However, a far stronger argument can be made for these rulings having taken place in Vienna.

We do not know for sure where or by whom stave rulings were applied in the late eighteenth century. Pezzl's *Beschreibung von Wien* of 1826 offers a brief glimpse of one possibility a couple of decades later, in which he describes a C.G. Jasper's "k.k. priv. Linir= und Rastrir=Anstalt" ("lining and ruling establishment"), located in Wieden, which apparently possessed several machines for account books, music paper, and writing paper.[75] No bespoke businesses of this kind are known to have existed in Vienna before 1800, at least with regard to music paper. I am aware, though, of some kind of lined paper coming from the *Deutsche Zeitungskomptoir*. A number of matricula relating to the various parishes of Vienna, for example, feature a number of grid lines. To take a random example, this is evident in the *Trauungsbücher* (marriage books) pertaining to the Schotten parish after 1787. At the bottom of some pages reads the imprint, "Zu bekommen im deutschen Zeitungskomptoir in der Singerstrasse 931".[76] However, these lines—like the text atop the grid and the imprint itself—were printed as opposed to having been drawn with a ruling device. The involvement of this firm with the ruling of music paper, then, perhaps seems unlikely. Instead, a case may be made for the *Nürnbergwaarenhändler.*

Two other pieces of evidence support the possibility of music paper having been ruled in Vienna. Schadlbauer's *Merkantil- und Wechselgericht* inventory, for example, refers to the stock of both ruled and unruled "white" music paper ("weiß notten Papier" and "rastrirtes ditto"). Although the same does not appear in any of the inventories for the Italian papers,

[75] As cited in Edge, *MVC*, 358.
[76] See Pfarre Schotten, Trauungsbuch Tom. 37 [1787–91].

this cannot be ruled out for those types too. In attempting to explain why, we may question what "rastrirt" actually refers to; whilst clearly meaning "ruled", does it refer to a ruling of eight, ten, twelve, fourteen, or sixteen staves? Of course, it could refer to a diverse mix of all of these rulings. Alternatively, it may even refer to none of them, rather that the paper is blank in its present state and can be ruled to any one of those specifications. The latter, at least, would have made much more financial sense, as it surely would have been far more expensive to import different reams with separate rulings than to apply them shortly prior to sale as required – this would also minimise excess stock. Having said this, it is perhaps worth drawing attention to Kollmünzer's inventory, which lists three different types of "white" music paper, numbered one to three. It is not specified as to whether they are ruled or not and it is otherwise unclear what separates them. The ruling could well have been the cause, perhaps being separated into eight, ten, and twelve staves. But with the second type being priced cheaper by 30 kr. per ream, this could also refer to quality and size, or even paper sourced from different mills.

In a surviving full Lausch keyboard arrangement of Salieri's *Il talismano* [A-Wgm, IV 2089/1 (Q 1979)], there exists some fairly strong evidence to suggest that paper from two different mills could well have been ruled and sold by the same dealer in Vienna. Much of the first act of this score was copied by a copyist characterised in the next chapter as "Lausch I", and onto paper exhibiting two watermarks, Duda FV and A/HF-1.[77] Irrespective of the watermark, the extracts in the hand of this copyist exhibit an identical ten-stave ruling with a TS of 185.25–185.75; all other dimensions are similar within acceptable narrow variances.

In extension of the above, then, it would have made most financial sense for paper to have been imported to Vienna unruled. As such, it is possible that it was not imported as music paper at all, but simply *Regal* paper, which—as demonstrated by Galvani's records—was not only cheaper, but could also have been used for other purposes. (It could then have been reserved in one's stock based on its intended use.) For example, as seen in the definition provided in the *Allgemeines Lexicon der Künste und Wissenschaften*, this type could have been used for "maps and the like". Book binder Joseph Kuhn advertised a calendar for the year in the *Wiener Zeitung* on 4 January 1792, which was printed on "Venezianer=Papier", also somewhat likely to have been this size.[78] Hoffmeister, even, in the *Wiener Zeitung* on 16

[77] See Erich Duda, *Das musikalische Werk Franz Xaver Süßmayrs*, Schriftenreihe der Intemationalen Stiftung Mozarteum, vol. 12 (Kassel: Barenreiter, 2000), 333–432.
[78] WZ, 4 Jan 1792, 16.

March 1791, advertised a subscription for symphonies that were to be printed on the best "Venezianischen Regalpapier".[79]

In any case, it seems that it was possible to apply stave rulings to other imported papers too. As Tyson has shown, Mozart frequently used smaller sized papers during the course of the 1770s, apparently favouring them – these types are dubbed "Klein Querformat" papers. In Vienna, he is only known to have used one particular type, which, until quite recently, could only be found in an autograph set of cadenzas for several keyboard concertos dating to around 1783 (*Wasserzeichen* 65). However, this type has also been encountered in 2022 in an autograph leaf of two contredanses (K.609/4 and K.463/1) discovered by Christopher Salmon. According to his description, this leaf is not only smaller in size than the typical royal-sized papers, but is also thinner and of lesser quality, being closer if not equivalent to a writing paper.[80] If this was indeed paper typically used for writing, then this ruling would seem most unlikely to have been applied at the mill from which it was purchased.[81]

Until this point, I have deliberately not mentioned the possibility of music businesses ruling this paper, or even having stocked it from the mills themselves. Of course, this is not to suggest that it did not happen; at least three can be shown to have advertised music paper to the public, with a couple more referring to paper in their inventories. However, for each of them, it only seems to have been a passing venture. The first, and by far the most substantial, offering of paper by any music dealer was advertised by Artaria in the *Wiener Zeitung* on 7 April 1781, apparently after they had received numerous requests to stock both ruled paper and Italian violin strings ("häufigen Anfragen nach guten italienischen Geigensaiten und rastrirten Notenpapier").[82] This, in short, comprised a selection of both ruled Venetian and Dutch paper, available for purchase with rulings of eight, ten, twelve, and fourteen staves; they provide prices per ream, quire, and *Bogen*, which, however, are fixed regardless of the ruling – we shall return to these prices later. This may also imply that this paper was not ruled at the mills, rather in Vienna, especially given that the identical selection of rulings were available for the paper from either Venice or the Netherlands.

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[79] WZ, 16 Mar 1791, 673–4. The date of this advertisement is wrongly given as 23 Feb 1791 in Weinmann, *Hoffmeister,* 8.
[80] Christopher J. Salmon, "Characterization and Dating of a Newly Discovered Mozart Autograph," *Miscallanea Mozartiana* 3 (2022): 4.
[81] It is also worth noting in this regard that writing paper was also apparently used occasionally for musical prints. For example, Kozeluch mentions printing on *Schreibpapier* in at least four *Wiener Zeitung* advertisements between 1786 and 1791 (28 Oct 1786, 21 Nov 1787, 8 May 1790, and 26 Nov 1791).
[82] WZ, 7 Apr 1781, 11–12*

Some other evidence would suggest that Artaria did not apply these rulings themselves. For example, the inventory ledgers maintained by the firm during this period detail various assets, including furniture and the various pieces of equipment necessary for printing practices. However, there are no entries among these items that match the description of a rastrum.[83] It is possible in this case, therefore, that Artaria acted only as an intermediary or wholesaler, whereby they perhaps did not acquire their stock from the mills, rather from a source in Vienna such as a *Nürnbergwaarenhändler* and were simply selling it on. In other words, they may not have actually possessed large stock of ruled paper themselves. This idea is supported in part by their inventory ledgers, which suggest that their stock of paper generally was, in fact, quite small, by any measure far smaller than the advertisement in 1781 would imply. A list in Ledger 4 (fol. 36r) dating from 1787, lists Venetian paper under "2½ libri Carta Veneziana a 45x 1:52" ("2½ quires of Venetian paper, at 45 kr., 1 fl. 52 kr.") This, of course, does not specify that it was ruled, or indeed that its intended use was music paper at all; as previously seen in an example of Hoffmeister, this could have been used for printing. This stock is likewise particularly small when considering that they were advertising Venetian paper by the ream in 1781 – to be precise, this is ten times smaller than a ream. Similar can be said of a reference to Dutch paper on the same page: "10 libri Carta Royal Olandese p[er] Scrio musica f6" ("10 quires of royal Dutch paper for writing music, 6 fl.").[84] Again, although specified as music paper this time, albeit not necessarily ruled, this equates to under half of a ream. These quantities seem to imply that by the time this inventory was compiled in 1787, Artaria no longer sold music paper, or at any rate nowhere near to the extent that they had advertised six years earlier. They did not advertise it again after 1781, at least certainly not before the 1800s.

Lausch similarly advertised "Noten=Papier, und Saiten von allen Sorten" ("Music paper and strings of all kinds") in *Das Wienerblättchen* on 29 July 1784, but did not provide any prices on this occasion.[85] Like Artaria, he only advertised music paper in this one instance. As no inventory for Lausch's shop survives, if he was even obliged to keep one in the first place, that he did not regularly stock music paper is implied by the copying practices of his firm. Had he done so, and he was in contact with the mills, we may expect that he would also be in a position to provide his copyists with the paper necessary for their work.

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[83] Ridgewell, "Mozart and the Artaria Publishing House," 164–5.
[84] Ibid., 81. This list also contains "5 Riess Carta per Stampare musica a f15 75" ("5 of music printing paper, at 15 fl., 75 fl."), which is far more in line with what would be expected from a publisher.
[85] WB, 29 Jul 1784, 9–12*.

However, as mentioned above, evidence of copyists' paper usage from Lausch's surviving manuscripts suggest that he did not. In 1784, then, he was also perhaps merely advertising paper he intended to sell on from another source in Vienna, particularly as it would have been most expensive to stock "all kinds" of music paper himself. This may also explain why no prices were provided for paper in this advertisement.

A very similar case exists with Hoffmeister, who, in the *Wiener Zeitung* on 7 January 1789, advertised "all types of Venetian music paper, [and] authentic Romanesque violin strings" ("allen Gattungen Venet. Notenpapier, [und] ächten romanischen Geigensaiten").[86] This, too, was Hoffmeister's only advertisement of this kind; prices were likewise not provided, and it is unclear whether he continued to stock it.

The final few entries of the inventory submitted to the *Merkantil- und Wechselgericht* in February 1796 by Traeg reveal that he also kept a stock of paper, equating to only three reams. The first of these reams, valued somewhat extortionately at 30 fl., was a "Basler Regal Papier" ("Royal paper from Basel [Switzerland]"). The intended use of this paper is not specified here, though it was likely to have been used for prints. For example, in an earlier *Wiener Zeitung* advertisement of 20 September 1794, Traeg mentioned some prints in his possession produced by "Hrn. Timlich in Wien", specified as having utilised "Schweizpapier" ("Swiss paper") – this was probably equivalent to the "Basler Regal Papier" mentioned in the inventory.[87] The two other reams listed by Traeg respectively comprised ruled and unruled Venetian music paper ("Venetianer Noten Papier"), where the later, somewhat bizarrely, was valued 2 fl. more than the ruled variant (13 fl. and 15 fl.). Unlike those dealers mentioned above, Traeg never seems to have advertised this paper to the public. Rather, the small quantity in his possession would suggest in this case that it was intended for use by his firm. Unfortunately, there is insufficient evidence to test this hypothesis, at least by way of known Traeg copies that conclusively date to this period, but, as mentioned with regard to Lausch, we may assume a degree of uniformity in terms of their paper types should this have been the case.

It is also briefly worth noting here the similar reference encountered in the *Merkantil- und Wechselgericht* inventory of Tranquillo Mollo, dated 29 June 1798, which, as already mentioned in Chapter One, lists stock of "paper and copied music" ("Papier und geschriebene Musicalien") valued at 534 fl. 11 kr. However, Mollo does not itemise this category any

[86] WZ, 7 Jan 1789, 45.
[87] WZ, 20 Sep 1794, 2760.

further. To my knowledge, he also did not advertise music paper to the public, at least not before 1800.

Let us now return, then, to the question of the per-sheet value of paper, and relative to the cost of producing a manuscript copy. Earlier, we were able to compare the valuation of Venetian music paper in Schadlbauer's 1774 inventory to prices charged to Haydn four years earlier, from which it was clear that paper was cheaper per quire when purchased as a whole ream. The same can also be said of *Bögen* in a quire. In their advertisement on 7 April 1781, Artaria quoted prices for their Venetian paper by ream, quire, and *Bogen*, from 13 fl., 42 kr., and 2 kr. respectively. Had each *Bogen* been purchased separately at this price, a quire—consisting of either twenty-four or twenty-five *Bögen*—would have cost 48 kr. or 50 kr. Conversely, at 42 kr. per quire, a single *Bogen* may be valued slightly less than 2 kr. (1.68 or 1.75 kr., the latter being equivalent to 1 kr. 3 pf.). At Schadlbauer's 40 kr. per quire, as noted previously, a single *Bogen* may have cost slightly less still (1.6 kr.).[88] Thus we may assume that a single sheet of ruled music paper may have cost a copyist in Vienna anywhere between 1 kr. 2 pf. and 2 kr. This estimate, together with that previous assumption of around 4 kr. per *Bogen* labour cost, would suggest that the cost of producing a single sheet could have been as high as 6 kr.; at a trade value of 7 kr. or 8 kr. per sheet, this would also allow for a very marginal profit.

2.5 – Location

The final consideration here is *where* copyists carried out their work. Thomas mentions this briefly, but only in relation to those few scenarios where copying was to take place under his supervision – he presumably refers to an area in his shop or home. Over the years, many scholars have often referred to copying having taken place in a shop or some kind of workshop. For example, Brown, in his treatment of Harold[t], refers to the notion of a "copy shop".[89] Similar assumptions have also filtered into various catalogue references. For instance, the original card reference in the *Österreichische Nationalbibliothek* for an unsigned copy of Michael Haydn's requiem, formerly belonging to St. Peter's [A-Wn, F24.St.Peter.A419], reads "Handschrift a. d. Schreibstube Lausch" ("manuscript from Lausch's writing room"); this attribution is, in fact, highly doubtful, as we shall see below. A similar—and equally doubtful—reference for a copy of Joseph Haydn's "Paukenmesse" can

[88] According to Artaria's advertisement, imported Dutch royal paper was more expensive, pricing at 24 fl. for a ream, 1 fl. 20 kr. per quire, and 3 kr. 2 pf. per *Bogen*.
[89] Brown, "Notes on Some Eighteenth-Century Viennese Copyists," 333.

be found in the same collection [A-Wn, F24.St.Peter.A348(I)], reading "aus der Werkstatt Lausch?" ("from Lausch's workshop?").

The corresponding entries in the *Josephenische Steuerfassion* for Lausch's business, and indeed that of Traeg, would seem to contradict the idea of a central location where copying took place. Between July 1784 and June 1790, Lausch occupied a space at the address Kärntnerstrasse Nr.1085 in the inner city. The *Steuerfassion* (B34) entry for this building from 1787/88, as shown in Figure 2.2 below, shows that Lausch—whose name has been slightly mangled by the scribe as Lorenz "Lahn" or "Kahn"— occupied the fourth space on the ground floor, described simply as "Gew[ö]lb" ("store").[90] This was one of two *Gewölbe* in the building, the other being occupied by a Thomas Dusieck [?], who seems to have advertised in the *Wiener Zeitung* on 16 May 1787 thus: "In der Kärntnerstrasse Nr.1085 zum Großfürsten aus Russland im Galanteriegewölbe" ("in the souvenir store to the grand duke of Russia at Kärntnerstrasse Nr.1085").[91] This description also matches a single anonymous music advertisement offering the duet "Pace caro mio sposo" from Martin's *Una cosa rara*, given in the same periodical on 21 July 1787.[92] Neither of these *Gewölbe* are noted to have occupied space any larger than a single room; the other three apartments on the upper floors of the building were all very large in comparison, each comprising at least seven rooms covering the entirety of their respective floors. Lausch's shop, then, simply appears to have been just that: a single storefront, which was likely manned during the day, and where orders could be placed and collected.

Similar can be said of the business established by Traeg, which first opened a music shop at the address, Singerstrasse Nr.863, around February 1789. As this move postdates the creation of the *Steuerfassion* records for the inner city, his name does not appear in the reference for this building. Nonetheless, as seen in Figure 2.3, it describes no fewer than six *Gewölbe* on the ground floor, all similarly priced to Lausch's shop on the adjoining street at Nr.1085 – these, too, were probably single rooms.[93] It would seem highly unlikely, then, that these storefronts were big enough to facilitate music copying and supervision, at any rate in addition to a functioning shop and storage space. Copying for both Lausch and Traeg, on this basis, may be assumed to have taken place in the copyists' homes.

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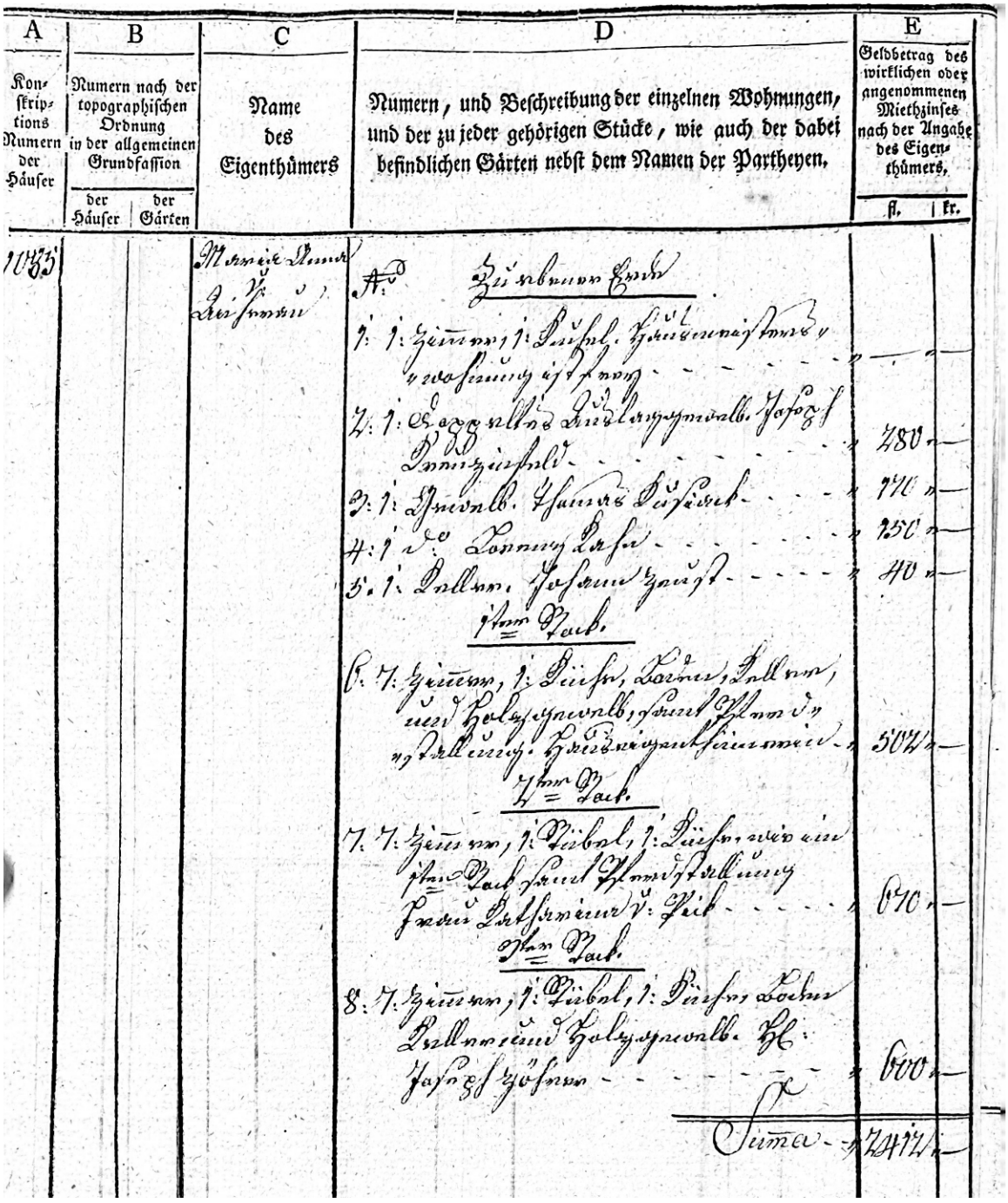
[90] A-Wsa, Steueramt, B34/5: Josephenische Steuerfassion, Formular II | 1787–8, fol. 64v. Given the timing of this record, this reference is certain to have referred to Lausch. Moreover, I can find no records of any kind from this period that refer to a "Lorenz Lahn" or "Lorenz Kahn", let alone in relation this address.
[91] WZ, 16 May 1787, 1171–2.
[92] WZ, 21 July 1787, 1762.
[93] A-Wsa, Steueramt, B34/4: Josephenische Steuerfassion, Formular II | 1787–8, fol. 351v.

A decentralised pattern of work for copyists would broadly align with remarks in Pezzl's *Skizze von Wien*, where he notes that "the poorer species nest in the attic rooms in the highest regions of the city; the tailors, copyists, gilders, music copyists, wood carvers, painters, etc., who need much and consistent light for their work."[94] Naturally, this description is somewhat different from the ground-floor stores evident in the *Steuerfassion*, even if exaggerated. For instance, although it is not possible to speak for all copyists, none can be confirmed to have occupied attic rooms. Instead, several had regular apartments. Lausch, for example, at Salzgries Nr.448, lived in a modest single-room apartment on the second floor. Traeg, when the *Steuerfassion* was created, lived at Wipplingerstrasse Nr.423 in a similarly sized apartment on the fourth floor. Sukowaty, on the other hand, occupied a larger, three-room apartment on the third floor at Petersplatz Nr.554. None of these apartments, it would seem, could have been described as, or consisted of, an attic room.[95]

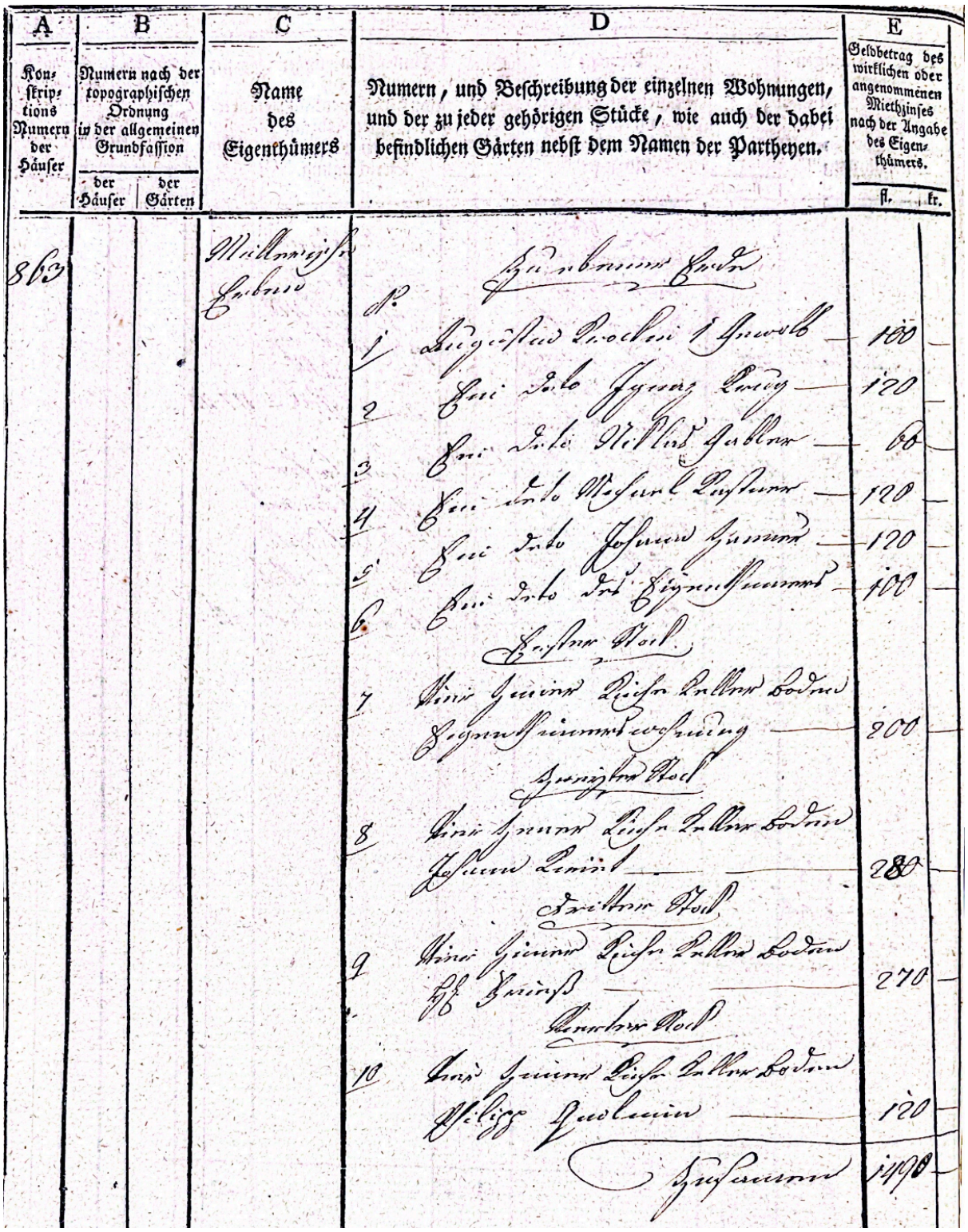
[94] "In den höchsten Regionen der Stadt, in den Dachstuben und unter den Dachböden, nisten die armem Gattungen der Schneider, Kopisten, Vergolder, Notenschreiber, Bildschnizer, Maler, etc. die zu ihren Arbeiten vieles und beständiges Licht nöthig haben." Pezzl, 86. An alternative translation of this extract is given in Edge, *MVC*, 104.

[95] Lausch: A-Wsa, Steueramt, B34/2: Josephenische Steuerfassion, Formular II | 1787–8, fol. 182v. Traeg: B34/2, fol. 138v. Sukowaty: B34/3, fol. 385v.



A	B		C	D	E
Konskriptions Numern der Häuser	Numern nach der topographischen Ordnung in der allgemeinen Grundfassion		Name des Eigenthümers	Numern, und Beschreibung der einzelnen Wohnungen, und der zu jeder gehörigen Stücke, wie auch der dabei befindlichen Gärten nebst dem Namen der Partheyen.	Geldbetrag des wirklichen oder angenommenen Miethzinses nach der Angabe des Eigenthümers.
	der Häuser	der Gärten			fl. | kr.
1085			Mennie Lenner [illegible]	A. Zu Braun Gasse	
				1. 1. Zimm. 1. Küch. Holzgewölb [illegible]	— —
				2. 1. Logis Holzgewölb. Hof [illegible]	280 —
				3. 1. Gewölb. Stall [illegible]	170 —
				4. 1 d° Zimm. [illegible]	250 —
				5. 1. Boden, Gesamt Zugehör	40 —
				1 Haus.	
				6. 7. Zimm. 1. Küch, Keller, Boden, 1 Holzgewölb, Stall, Stadl u. Stallung. Hofraum [illegible]	504 —
				1 Haus.	
				7. 7. Zimm. 1. Bibel, 1. Küch, wie ein Haus samt Stallung [illegible]	670 —
				1 Haus.	
				8. 7. Zimm. 1. Bibel, 1. Küch, Keller, Boden, Holzgewölb. Hof: [illegible]	600 —
				Summa	2414 —

Figure 2.2: A-Wsa, Steueramt, B34/5: Josephenische Steuerfassion, Formular II | 1787–8, fol. 64v. (Stadt 1085)



A	B		C	D	E
Konskriptions Numern der Häuser	Numern nach der topographischen Ordnung in der allgemeinen Grundfassion		Name des Eigenthümers	Numern, und Beschreibung der einzelnen Wohnungen, und der zu jeder gehörigen Stücke, wie auch der dabei befindlichen Gärten nebst dem Namen der Partheyen.	Geldbetrag des wirklichen oder angenommenen Miethzinses nach der Angabe des Eigenthümers.
	der Häuser	der Gärten			fl. kr.
863			Millonigisch Erben		
				Zu obenum Hof	
				1 Hr. [illegible]	100 —
				2 Hr. [illegible]	120 —
				3 Hr. [illegible]	60 —
				4 Hr. [illegible]	120 —
				5 Hr. [illegible]	120 —
				6 Hr. [illegible]	100 —
				Zweiter Hof	
				7 Hr. [illegible]	200 —
				Dritter Hof	
				8 Hr. [illegible]	280 —
				Vierter Hof	
				9 Hr. [illegible]	270 —
				Fünfter Hof	
				10 Hr. [illegible]	120 —
					1490 —

Figure 2.3: A-Wsa, Steueramt, B34/2: Josephenische Steuerfassion, Formular II | 1787–8, fol. 138v. (Stadt 863)

Edge has noted the possibility of different working practices at the court theatre, however, having encountered a nineteenth-century floorplan for the Burgtheater outlining "zur Copiatur und das Musick-Archiv neu zugerichtete Localität" ("the new area prepared for copying and the music archive").[96] Whether there was any similar facility at the court theatre at the end of the eighteenth century, though, is unknown. We are afforded some insights in this regard by the biographical remarks of Constant von Wurzbach on Thaddäus [Thadé] Weigl, who, as one of the apparent directors of the *Hoftheatermusikverlag*, was one of the individuals who effectively took over from Sukowaty as chief copyist of the court theatre from the 1796/7 season. On his appointment, Wurzbach writes:

> [Darauf] ernannte ihn die Hoftheaterdirection zum wirklichen Abjuncten des Hoftheater-Capellmeisters, mit welchem Posten zugleich die Leitung des Archivs nebst der Hoftheatercopiatur verbunden war. Da das Archiv in völlig ungeordnetem Zustande sich bestand und alle von vormals bestandenen gräflich Koharn'schen Masse und den vorangegangenen italienischen Pachtungen, wie auch von der früheren kaiserlichen Direction herrührenden deutschen, italienischen und französischen Opern und Ballete in einigen Kammern des vierten Stockwerkes des Kärnthnerthortheaters chaotisch durcheinander lagen und eigentliche Inventare gar nicht, sondern nur fragmentische Aufzeichnungen vorhanden waren, dann aber ein großer Theil, vornehmlich der neueren deutschen und italienischen Opern und Ballete sich zerstreut bei den betreffenden Copisten bestand, so galt es, eine durchgreifende Ordnung und Ausstellung des Archivs durchzuführen, welche Aufgabe Weigl auch mit aller Umsicht löste.

[Translation:]

> The theatre direction [then] appointed him to the position of adjunct *Kapellmeister*, a post which also entailed the management of the archive and the copying for the court theatre. As the archive was in complete disarray, where all the German, Italian, and French operas and ballets, originating from the estate of Count Koharn, Italian leases, and previous imperial management, were chaotically muddled in several chambers on the fourth floor of the Kärntnerthortheater, and there were no proper inventories. As there were only fragmentary records, likewise that many German and Italian operas and ballets was scattered among the respective copyists, particularly those more recent, it was necessary to organise and present the archive thoroughly, a task that Weigl undertook with great care.[97]

This extract implies two key points. First, that an archive, located on the upper floors of the Kärntnertortheater, was operational—albeit chaotically—during Sukowaty's tenure as chief copyist at the court theatre. This was likely where performing materials and scores were stored when not being used, as opposed to being at Suokwaty's apartment, for example. Second, it is also implied here that copyists were provided with materials to take away and

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[96] Edge, *MVC*, 109.
[97] Constant von Wurzbach, *Biographisches Lexikon des Kaisertums Oesterreich*, vol.53 (Vienna: L. C. Zamarski, 1889), 293–4.

copy at home. Although clearly referring to an early era under Weigl, this also seems to imply that some of the older materials were either still “scattered” amongst copyists, or that the disarray caused was as a result of these materials having been distributed as such under Sukowaty. Having said this, it cannot be ruled out entirely that this space was also used to copy performing materials and scores, perhaps similar to the area in the Burgtheater in the nineteenth century.

Chapter Three
The Life and Business of Lorenz Lausch

Lausch was evidently one of the most active dealers of music in Vienna at the end of the eighteenth century. Accordingly, his surviving manuscripts are some of the most numerous and recognisable of those produced during this period, often preserved today in library collections in Austria, Germany, and Czechia. Many are signed "Lausch" in the bottom right-hand corner of the title page, if the source has one, or in the same place on the first page of music if it does not. The hand in which this appears, however, is demonstrably not the same for all copies, suggesting that it was not Lausch's own signature. As mentioned in Chapter Two, this imprint is usually accompanied by a number corresponding to the number of *Bögen* in the source. The combination of these two features, however, contrary to previous understanding, was not always included throughout Lausch's known years of activity. In fact, a systematic appraisal of the watermarks encountered in surviving sources bearing the full imprint suggests that it was first included at some point in the second half of the 1780s, most likely around 1787. Sources originating before this point, predominantly identifiable on the basis of their copyists and the musical nature of the sources themselves, often being keyboard arrangements of standalone operatic extracts, usually exhibit only a number (though this can also occur later too). As such, catalogue searches for Lausch manuscripts using resources such as RISM today, although returning over 300 results, does not reflect the quantity that may survive – I identify several more in this dissertation, some of which are included in section 3.2.3, but this is far from an exhaustive list.

The reason why Lausch began to have his name included on his copies is not entirely clear. It may, however, have been along similar lines as Kozeluch's announcement in the *Wiener Zeitung* on 31 December 1791, namely that all copies of works by Ossowski from his shop were to be stamped with the composer's initials ("SO"), in order to ensure their authenticity and deter piracy.[1] This notion may, of course, be somewhat ironic, for Lausch has often been accused in previous literature of frequent acts of piracy, particularly in light of Haydn's testimony to Artaria. Brown, for example, suggests that many of Lausch's keyboard arrangements were also copied from Artaria prints – he does not provide evidence for this, and, as we shall see later, we should be wary of blanket assumptions.[2] Nevertheless, a

[1] "Diejenigen aber, welche dieses Zeichen ["SO"] nicht führen, werden für falsch und unächt erklärt." WZ, 31 Dec 1791, 3348–9.
[2] Brown, "Notes on Some Eighteenth-Century Viennese Copyists," 332.

number of those other copies which bear Lausch's imprint were evidently pirated as in a similar way, as we have already seen in the case of a set of Ländler by Leopold Metz, which were sold on as secondary copies. In at least two cases, he clearly made no attempt to hide the fact that he had pirated manuscripts from Sukowaty too. For example, the title page of a full score of "Gia lo vidi" from Martin's *Il burbero di buon core* in Prague bears Sukowaty's typical imprint, to which had been added "und Lausch".[3]

Contrary to the impression this generates, however, Lausch also advertised new music relatively frequently, sometimes on an exclusive basis. Thus, there is nothing to suggest that some of his own offerings could not have been pirated by others. One instance of this can be identified in a full keyboard arrangement of Müller's *Pizzichi* in Karlsruhe [D-KA, Don Mus.Ms. 1410]. Eight of the nineteen constituent parts of this manuscript are signed as having originated with Lausch; the overture also can be attributed to him on the basis of a known copyist association. The remaining ten parts are not individually signed, but likely all relate to the title page, signed "Haibel", perhaps denoting the composer Johann Jakob Haibel. (As far as I know, there is no other information to suggest that he worked as a copyist, or indeed was associated with the *Theater in der Leopoldstadt*, at which *Pizzichi* was premiered in early 1792.) This page seems to have been added later, taking the place of the original from Lausch, suggesting that it was sold on by Haibel as a mixed manuscript.[4]

That much of Lausch's output is often considered to have been pirated by default is one of numerous skewed biographical interpretations that have been passed down through generations of scholars. The fourth volume of Friedrich Nicolai's *Beschreibung einer Reise durch Deutschland und die Schweiz im Jahre 1781*, for example, published in 1784, gives the following account of music dealers in Vienna:

> […] Artaria Comp. hat auch eine starke Niederlage von Musikalien; davon sie von Zeit zu Zeit Verzeichnisse bekannt macht. In der Kunsthandlung des Christoph Torricella findet man auch Musikalien. Einer Namens Laurent Lausch, der sich einen Musikalienverleger nennt (in der Kärthnerstraße Nro.939) verleihet Musikalien, dafür man auf ein halbes Jahr 6 Fl. bezahlt. Einer Namens Johann Traeg (im Pilatischen Hause im ersten Stocke) handelt mit geschriebenen Musikalien, verleihet auch einzelne Stücke, z.B. ein Quartett für 3 Kr.

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[3] CZ-Pn, Kinsky MS 83. This copy, on the basis of its watermarks, seems to have been roughly contemporary with the opera (1786), and therefore likely to have been one of the first copies that was signed with Lausch's name. See also A-Wgm, VI 12472/1 (Q 3781), a copy of "Dove sono" from Mozart's *Le nozze di Figaro*.

[4] The title page also displays the number "503" next to the signature, very similar to the conventional Lausch imprint. However, this does not seem to have any correlation to *Bögen*, or the extent of the manuscript in any way. It likewise cannot realistically correspond to the price expressed in *Kreutzer*, which would equate only to 8 fl. 23 kr. It could, however, plausibly correspond to a Viennese address. Nr. 503 in the first half of the 1790s was on the Judengasse. It was renumbered to 553 after mid-1795. At this point, 503 was the former 467 on the Reinmarkt. See *Hof- und Staats-Schematismus der röm. kaiserl. auch kaiserl-königl. und erzherzoglichen Haupt- und Residenz-Stadt Wien* (Vienna: Gerold, 1796), *Uebersicht,* 6–7.

[Translation:]

> [...] Artaria Comp. also has a strong repository of music; they make this known in catalogues from time to time. One can also find music in the art business of Christoph Torricella. One named Laurent Lausch, who calls himself a music publisher (in Kärtnerstraße Nro.939) lends out music, for which one pays 6 fl. for half a year. One named Johann Traeg (in the Pilatischen Haus on the first floor) deals in written music and also lends out individual pieces, e.g. a quartet for 3 kr.

Evidently, Nicolai's remarks are somewhat confused. For one, they are clearly not an accurate representation of music dealers active during the time of his visit in 1781, but rather between late 1783 and early 1784. As mentioned previously, Lausch had not established his music shop at Kärtnerstrasse Nr. 933, not 939, until July 1783. Traeg had also changed addresses a couple of times in 1783, temporarily residing in the "Eßigmascherischen Haus Nr. 654" at least between April and September, before returning to the "Pilatischen Haus" by the beginning of 1784.[5] He likely gathered this information from newspapers such as the *Wiener Zeitung*, issues of which up to 7 February 1784 (issue 11) are cited elsewhere in Nicolai's volume.

An entry in the sixth volume of Robert Eitner's *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts* (1902) claims that Lausch was also a composer: "Ein Laurent Lausch, Musikverleger um 1791 in Wien, auch Komponist, ist in der Hofb. Wien, Ms. 18662, mit 13 deutschen Tänzen, 13 Trios und Coda für Klavier, der Erzhogin Maria Theresia gewidmet, vertreten." ("A Laurent Lausch, music publisher and composer around 1791 in Vienna, represented by 13 German dances, trios, and coda for keyboard, dedicated to Marie Therese, in the state library, [A-Wn, Mus.Ms. 18662]").[6] This manuscript is, in fact, a signed Lausch keyboard arrangement of Mozart's 13 German dances from the Redoutensaal in 1791. The dedication to Marie Therese is not Mozart's, but Lausch's, and refers to the manuscript itself, presumably purchased by her and preserved in the *Kaisersammlung*. Although he was not a composer as such, Lausch does seem to have been compositionally literate to a certain degree. For example, in the *Wiener Zeitung* on 18 June 1788, he advertised under his own name a "collection of 24 of the most beautiful arias from the newest operas, arranged for 2 violins for beginners" ("Sammlung von 24 der schönsten Arien aus den neuesten Opern, a 2

[5] See WZ, 26 Apr 1783, 11* and 27 Sep 1783 12*; also WB, 27 Sep 1783 11*.
[6] Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, vol.6 (Leipzig: Breitkopf und Härtel, 1902), 80.

Violini für Anfänger").[7] As we shall see in Chapter Five, there is also a possibility that Lausch had a hand in arranging the works for keyboard and quartet regularly sold by his shop.

3.1 – Biography

According to the record of his marriage to Theresia Plank on 4 February 1777, Lorenz was born in the Moravian town of Kunitz to gardener Johann Lausch ("geburtig in Kunnitz aus Mähren [...] des Johann Lausch: gärtners").[8] However, his date of birth is not known for certain. Upon his death on 23 November 1794, Viennese death records give Lorenz's age as 56, placing his year of birth as either 1737 or 1738.[9] A hitherto-unknown secondary reference to Lorenz's marriage to Theresia, recorded in Stephansdom, affords us slightly more information of developments leading up to the date of his marriage, reading, "Laurentius Lausch Theadrial Musicus ledig geb auß Mähren ist 4 Jahr in Wienn wohl 9 Monat auf den Hohen brücken" ("Laurentius Lausch, theatre musician, unmarried, born in Moravia, has been in Vienna for 4 years, nine months at Hohe Brücke").[10] On the basis of this information, Lorenz appears to have lived in Vienna since around 1773, perhaps a little earlier or later, depending on the accuracy of the record.

Between 1777 and 1792 Lorenz and Theresia had nine children, only five of whom appear to have survived beyond their father's death in late 1794:

> Their first, **Franz**, was baptised on 3 April 1778 in the Schotten parish of Vienna – the record for this elaborates Lorenz's address as "Hohe Brücke N.387". He died just eight days after his father on 1 December 1794, aged 16.[11]
>
> Their second child, **Wolfgang**, born a year after Franz in 1779 (baptised on 21 May), died, aged 53, in the *Allgemeine Krankenhaus* on 2 October 1831. According to the

[7] WZ, 18 Jun 1788, 1506–7.
[8] Pfarre Schotten, Trauungsbuch 34 [1773–1779] fol.153v. This record is also mentioned in Edge, *MVC*, 2077, where the parish is erroneously given as St. Michael's.
[9] *Totenbeschauprotokoll* (1794 [L], not foliated). His age is also corroborated by the record of his death in Pfarre St. Stephan, Sterbebuch 36 [1789–96] fol.369v.
[10] Pfarre St. Stephan, Trauungsbuch 71 [1776–7] fol.97v. In the 1780s, addresses at Hohe Brücke were numbered 392 to 397. See Joseph Maximilian Fischer, *Verzeichniß der in der Kaiserl. Konigl. Haupt- und Residenzstadt Wien, sammt dazu gehorigen Vorstädten und Grunden, befindlichen numerirten Häusern, derselben wahrhafte Eigenthümer, und derern Konditionen, nebst Schildern und Plätzen* (Vienna: Joseph Gerold, 1786), 21.
[11] Pfarre Schotten, Taufbuch 39 [1776–81], fol.88r; and Pfarre St. Stephan, Sterbebuch 36 [1789–96] fol.371v.

Wiener Zeitung at the time, he was not a musician, but a "Material=Controllor" living in the Alsergrund district of the city (Nr. 195).[12] According to the *Sperrs-Relation* of his mother, who also died in the *Allgemeine Krankenhaus* on 4 May 1825, she was living with Wolfgang at this address before her death.[13] The baptismal record for Wolfgang also reveals that the family had relocated from Hohe Brücke to the address, "Im Haarhof N.159", at some point after April 1778.

Maria Theresia was baptised in Stephansdom on 4 September 1781, by which point the family had likely moved to the address, Salzgries Nr. 448, where they would continue to live at least until 1794.[14] Her date of death is not yet known, but, at any rate, was most likely after the death of her father. She perhaps also married.

Johann Lausch was baptised in Stephansdom on 12 Feb 1783. He died before reaching the age of 2 on 3 January 1785.[15]

Anton Lausch, baptised on 11 July 1784, lived for less than a year and died on 9 May 1785.[16]

Leopold Lausch was the third child to outlive his father. Baptised in Stephansdom on 26 June 1786, he died on 21 May 1809, aged 23. According to the *Totenbeschauprotokoll*, at the time of his death, he was living with his mother at the address "Spittelberg Nr.17".[17]

Laurenz Lausch was baptised on 4 September 1787, but died eight months later on 17 May 1788.[18]

Laurenz Lausch, the second, was baptised on 4 June 1789. He died on 5 October 1794, aged five, just eighteen days before his father.[19]

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[12] Pfarre Schotten, Taufbuch 39 [1776–81], fol.156v. Also see WZ, 6 Oct 1831, 1296.
[13] A-Wsa, Zivilgericht, Faszikel 2 – 1437/1825.
[14] Pfarre St. Stephan, Taufbuch 97 [1781–2] fol.125v. An address is not provided in this particular volume, but it is nonetheless likely that Lorenz and family were living at Salzgries Nr.448 by this time.
[15] Pfarre St. Stephan, Taufbuch 98 [1782–1785], fol.143r and Sterbebuch 35 [1784–1788], fol.46v.
[16] Pfarre St. Stephan, Taufbuch 98 [1782–1785], fol.246v and Sterbebuch 35 [1784–1788], fol.67v
[17] Pfarre St. Stephan, Taufbuch 99 [1786–9], fol.31r; and TBP, 1809 [L], fol.21r.
[18] Pfarre St. Stephan, Taufbuch 99 [1786–1789], fol.102v and Sterbebuch 35 [1784–1788], fol.268v.
[19] Pfarre St. Stephan, Taufbuch 99, [1786–9] fol.182r and Sterbebuch 36 [1789–96], fol.361v.

Karl Lausch, the last of Lorenz and Theresia's children, was baptised on 19 October 1792. His date of death is unknown, but, again, is likely to have been later than 1794.[20]

In the *Wiener Zeitung* on 21 March 1787, as part of the second repetition of an advertisement originally given in shorter form on 3 March, Lorenz also revealed that he had a niece living in Vienna, who was also a musician. Advertising a violin concerto by Giornivichi, he notes, "welches meine Nichte in ihrer Akademie im k. k. Kärntnerthortheater den 9. Dies mit vielen Beyfall gespielt hat" ("which my niece played in her Akademie concert in the k. k. Kärntnertortheater on the 9th to great acclaim").[21] According to the surviving poster (*Theaterzettel*) for this concert, Lorenz is referring to a Klara Lausch, who had put on this concert for her own benefit. The concerto by Giornovichi had apparently been performed by the composer himself on 22 March 1786.[22] Klara's name appears as an only child, aged 16, in the *Sperrs-Relation* of Johann Lausch, a musician who had died on 10 July 1787; likewise aged 18 in the *Sperrs-Relation* of Elisabeth, Johann's widow, who had died on and 4 Apr 1789.[23] Klara's exact date and place of birth, however, has not yet been established, but, assuming this information was correct, it would have been between July 1770 and April 1771.

According to records in Stephansdom, Johann and Elisabeth (née Mockhkolm [?]) married in Vienna on 23 November 1755. Johann, like Lorenz, was also apparently born in Moravia and was son of the same Johann Lausch; they were therefore brothers.[24] Johann Lausch (the younger) was some years Lorenz's senior: the *Totenbeschauprotokoll* gives Johann's age as 63 upon his death in July 1787, placing his date of birth around 1723 or 1724, approximately fourteen years before that of his brother.[25] At what point prior to 1755 he had moved to Vienna is unclear. He and Elisabeth likewise do not appear to have had any other children, or at any rate none that survived to adulthood.

It is possible, further, that Lorenz and Johann were related to an Anton Lausch, who, according to the *Totenbeschauprotokoll*, was an unmarried musician who had died in the

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[20] Pfarre St. Stephan, Taufbuch 100 [1790–2], fol.172
[21] WZ, 21 Mar 1787, 653.
[22] Morrow, *Concert Life in Haydn's Vienna*, 265.
[23] A-Wsa, Zivilgericht, Faszikel 2 – 1868/1787 and 1452/1789.
[24] Trauungsbuch 57 (1754–6), fol.229r. Their mother was named Catharine Lausch.
[25] *Totenbeschauprotokoll* (1794 [L], fol.20v).

Allgemeine Krankenhaus on 24 Mar 1793, aged 79 – he was likely born in 1713 or 1714, though it is not known where.[26] Given the potential twenty-four year age gap with Lorenz, he seems unlikely to have been another brother to Lorenz and Johann, unless, for instance, Johann senior had remarried. He perhaps could have been an uncle, but, in the absence of any further evidence, the likelihood of this remains unknown.

As his marital records from 1777 indicate, Lorenz was also known as a performing musician, apparently at that time in the theatre. The name "Lausch" does in fact appear in a list of court theatre orchestra musicians and their salaries compiled by the theatre direction in 1773. The document is divided into two halves, according to Burgtheater and Kärntnertortheater, and likewise includes a brief evaluation of the playing standard of each musician, ranging from "sehr gut" ("very good"), "ist brauchbar" ("is usable"), "so so" ("so so"), and "schlecht" ("bad"). "Lausch" is listed as a violinist in the orchestra of the Kärntnertortheater, described as "so so", with a yearly salary of 140 fl.[27] It is very possible that this "Lausch" was indeed Lorenz; the date of this document, 1773, is consistent with the indication in his marital record that he had lived in Vienna since around the year it was compiled. However, since we do not know exactly when in 1773 it was created, or indeed when exactly Lorenz had relocated to Vienna, it cannot be ruled out entirely that the "Lausch" in question here was actually the older Johann, who is also described as a musician ("Musicus") in his marital record from 1755. Either way, neither he nor Johann were listed as regular salaried members of the court theatre orchestra in the 1780s and 1790s. But the account books for the 1783/4 season detail a payment to the latter for work as a substitute violinist, whilst Lorenz was similarly paid 3 fl. for work as an extra musician in the 1791/2 season.[28]

Both brothers, however, may have performed together fairly regularly in the orchestra of the *Tonkünstler Societät*. As Edge explains, between March 1780 and December 1786 the orchestral rosters of the society list a "Lausch sen.", violist, and a "Lausch jun.", violinist. The senior is likely to have been Johann, especially given the disappearance of the name

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[26] Edge also notes a Paul Lausch, a musician who had apparently died on 9 March 1769, aged 16. However, it has not been possible to ascertain whether this was indeed a relation or not. See Edge, *MVC*, 2078. In the various marriage and baptismal records pertaining to Stephansdom from the 1750s–80s, I have also encountered a Matthias Lausch, though he does not seem to bear any obvious relation. He was also apparently not a musician.

[27] See facsimile of this document in John Rice, *Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), 51. The orchestra of the Kärntnertortheater seems to have been of much lesser ability than that of the Burgtheater, as reflected by significant differences in pay. The total costs of the two orchestras differ by 4000 fl. per year.

[28] Edge, *MVC*, 2078.

from the rosters in 1787, the year of his death. The junior, on the other hand, probably refers to Lorenz.[29]

Many of the numerous baptismal and death records for members of his family likewise describe Lorenz as a "Musikus" of some kind, though with some initial exceptions. The baptismal record of his first son Franz, for example, lists his profession as "Sprachmeister", literally a "master of language(s)" – this could actually have meant "interpreter", "translator", or "teacher", having been a native of Moravia.[30] Thereafter, however, he was occasionally described as a "Kirchenmusikus" ("church musician"), or, as the case in the record of Marie Theresa's baptism on 4 September 1781, a "Musicus bey St. Stephan" ("musician at St. Stephens [Stephansdom]").[31] For how long Lorenz may have been a musician at Stephansdom is not entirely clear, though his name is not known to have appeared in any of the orchestral personnel lists from the 1780s. According to such lists drawn up in 1783, at the time of Josephenian church reforms, he is known to have been a salaried violinist in the orchestra of the *Kapelle der Savoy'schen Ritter Akademie*—at which Anton Wranitzky was also apparently choir director—and earned only 19 fl. yearly for his services.[32]

Accordingly, the living conditions of the Lausch family at this time were very modest. According to the *Josephenische Steuerfassion*, the second-floor apartment at Salzgries Nr. 448, to which they had moved at some point between 1779 and 1781, and where they had lived at least until Lorenz's death in late 1794, was particularly small and barely capable of housing a number of children. Costing just 60 fl. per year, it only consisted of a main room, chamber, kitchen, and wood store ("1 Zimmer, Kamer, Küche und Holzgewölb") – see Figure 3.1.[33] By comparison, Sukowaty's third-floor apartment at Petersplatz Nr. 554 consisted of three rooms and cost 150 fl. per year in rent.[34]

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[29] Ibid. If Johann was indeed predominantly a violist, then this would further suggest that the identity of the "Lausch" in the 1773 Kärntnertortheater orchestra was Lorenz. Though, he was perhaps likely able to have played both viola and violin. Members of Sukowaty's family were also involved with the society – see a list of members in C. F. Pohl, *Denkschrift aus Anlaß des hundertjährigen Bestehensder Tonkünstler-Societät* (Vienna: Selbstverlag des "Haydn" in Commission bei Carl Gerold's Sohn, 1871).
[30] See fn. 11.
[31] See fn. 14.
[32] Otto Biba, "Die Wiener Kirchenmusik um 1783," in *Beiträge zur Musikgeschichte des 18. Jahrhunderts, Jahrbuch für Österreichische Kulturgeschichte* (Eisenstadt, 1971), 45–6.
[33] A-Wsa, Steueramt, B34/2: Josephenische Steuerfassion, Formular II | 1787–8, fol. 182v. "Chamber" in this sense could well refer to another bedroom or reception room. The former is most likely, given the number of children that Lorenz and Theresia were to have before the end of 1794 at this address.
[34] A-Wsa, Steueramt, B34/3: Josephenische Steuerfassion, Formular II | 1787–8, fol. 385v.

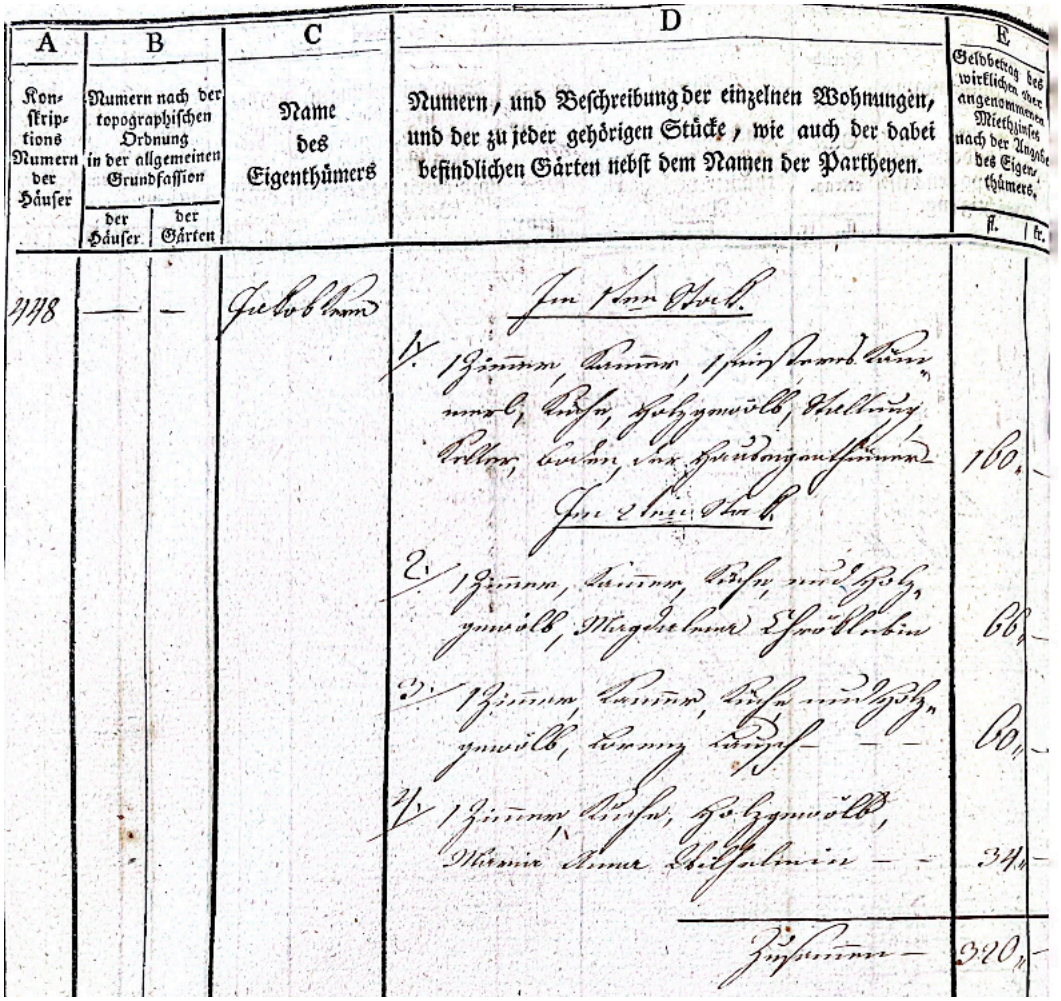

Figure 3.1: A-Wsa, Steueramt, B34/2: Josephenische Steuerfassion, Formular II | 1787–8, fol. 182v. (Stadt Nr. 448)

Lausch first advertised from this address as a copyist in the *Wiener Zeitung* on 27 March 1782:

> Nachricht.
>
> Lorenz Lausch, welcher die Ehre hat, das die=
> sige Dilletanta Concert mit Sinfonien zu ver=
> sehen, macht allen Liebhabern der Musik zu
> wissen, daß den ihm, ausser denen neusten
> Sinfonien von Herrn Hayden, worunter die
> Jagd=Sinfonie begriffen, die den der Ankunft
> Sr Durchlaucht des Fürsten Esterhazy von
> Paris gemacht worden; auch andere verschie=
> dene, und von mehrern Authoren; nicht al=
> lein Sinfonien, sondern auch Casationen auf
> Violin und Flaute, Quintetten, Quartetten,
> Trio und Duetten, nebst Claviersachen in Ma=
> nuscript zu haben sind. Die fremden Herren
> Musici, oder Verleger, so ihn einer güttigen
> Zuschrift würdigen, werden auf das pünktlich=
> ste bedient. Er wohnt auf dem Salzgries
> Nr. 448. in 2ten Stock.[35]

[35] WZ, 27 Mar 1782, 12*.

[Translation:]

Notice.

> Lorenz Lausch, who has the honour to provide the local amateur concert with symphonies, makes known to all lovers of music that, aside from the newest symphonies by Herrn Haydn (including the Hunt Symphony performed for his Serene Highness Prince Esterhazy upon arrival in Paris), various other symphonies by numerous authors are to be had in manuscript; not only symphonies, but also cassations for violin and flute, quintets, quartets, trios, and duets, in addition to keyboard works. Those foreign musicians or publishers who dignify him with an amicable letter will be served most punctually. He lives at the Salzgries, Nr. 448. on the second floor.

The full extent of works in Lausch's possession at this point in time is not entirely clear. However, given the relative gravity of this role with the Viennese amateur concert series, it is implied that he was already skilled as a copyist and was sufficiently known to land such an opportunity.

A receipt in the Schwarzenberg archive in Česky Krumlov places Lausch's earliest known activities as a copyist in July 1780, at which point he had charged 9 fl. for the copying of four symphonies – see Figure 3.2.[36] These symphonies, or indeed their composer(s), are not indicated. Neither are they readily identifiable in the present Schwarzenberg collection in that, having been copied prior to c.1787, they do not feature the characteristic Lausch imprint – that is, if they survive at all. In search of potential candidates in this regard, numerous surviving sets of symphonies in the archive have been systematically examined, including several by Haydn, Teyber, Hoffmann Ordoñez, and Vanhal. All of them appear to have originated in Vienna, as suggested predominantly by the copyists' style, but most often comprise larger sets of five or six. The one exception to this is four copies of symphonies by Vanhal (Bryan C6, D3, G10, and g1), all homogenous in appearance – that is, exhibiting the same copyist's hand, paper, and identical style of grey wrappers.[37] Moreover, unlike all of the other sets, on each of the wrappers for these copies, the copyist has written out in full, "33

[36] CZ-K, Schwarzenberg Zentralkassa (ÚP), IIIB 3b/11, 7 Jul 1780. Receipts by Lausch, Sukowaty, and other Viennese copyists were first mentioned in Jiri Záloha, "Hudební Život na Dvore Knížat ze Schwarzenberku v 18. Století," *Hudební Vida* 24, no. 1 (1987): 61. Záloha refers to a receipt from 1766 from a "Jan Lausch", which was not present in the file during my visit to the archive in 2022. "Jan" would be equivalent to "Johann" in German tongue, perhaps raising the possibility that Lorenz's brother was also a copyist – at any rate, the date of this apparent 1766 receipt would be consistent with the period in which Johann Lausch was living in Vienna. Although his involvement in 1780 cannot be ruled out entirely, particularly given that this receipt from 1780 is simply signed "Lausch", Lorenz was likely responsible for this receipt, especially when considering his activity as a copyist in the coming years. Edge also mentions this receipt in *MVC*, 2079, but makes no attempt to identify the four symphonies.

[37] CZ-K, 62b-e K II.

bögen", "33 bögen", "22½ bögen", and "26 ½ bögen", respectively. These figures, as to be expected, correspond exactly with the number of bifolia in each copy.

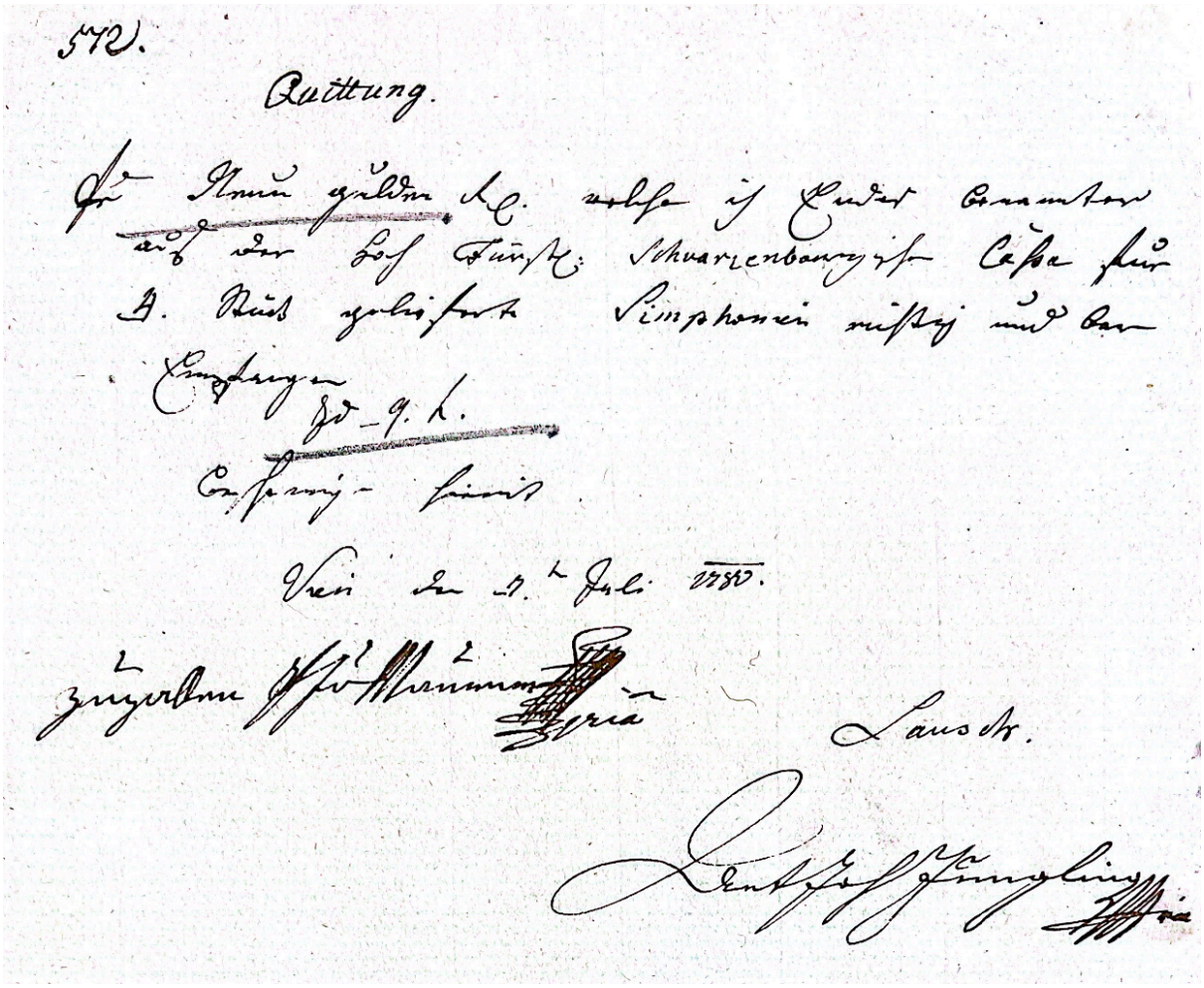

Figure 3.2: Lausch receipt, 7 July 1780. CZ-K, Schwarzenberg Zentralkassa (ÚP), IIIB 3b/11.

All four copies are comprised of paper with the same two watermarks, equivalent to NMA 29 and NMA 33 respectively. According to Bartha and Somfai, both of these watermarks appear to have been in circulation between 1779 and 1782, broadly contemporary with Lausch's receipt. For instance, NMA 29 can apparently be found in two opera scores used for performances of *La forza delle donne* and *La scuola de'gelosi* at Eszterháza in 1780. Likewise, NMA 33 also comprises similar scores for *Le Metilde ritrovata*, performed in 1779, *Il convitato di pietra*, performed in 1781, and *Lo sposo disperato*, performed in 1782.[38]

These four Vanhal symphonies, then, seem most likely to have been those supplied by Lausch. However, having said this, the proposed attribution may also be questioned on two bases, the first being price. The total extent of these four manuscripts is 115 *Bögen*. At a price

[38] Bartha and Somfai, *Haydn als Opernkapellmeister*, 37–9 and 448.

of 9 fl., the per-*Bogen* rate for these sources can be calculated as 4.7 kr. On the basis of what we saw in Chapter Two, this rate seems to have been fairly low, particularly when factoring in the potential cost of paper. At least, it is low when compared to the rate of 6 kr. and above that Lausch would charge later on in his career. Neverthless, it is relatively similar to those rates charged to Prince Schwarzenberg by other independent copyists, such as Andreas Grießler, as we have already seen. Like Grießler, then, it is possible that Lausch could have been working independently at this time, or could have been specifically contracted by Prince Schwarzenberg, who paid a particular rate.

This point would depend, of course, on whether or not the hand responsible for these Vanhal sources was Lausch's own. This, however, is somewhat questionable, for I have not encountered the hand in any Lausch manuscript from after 1780, at least in this particular form (see Figure 3.3 for the key features of this hand). But it would not necessarily rule out this attribution. One possibility is that he was not necessarily working independently at this time. As mentioned previously, both Landon and Brown refer to the notion of copying firms, or groups of copyists, active in the 1760s and 1770s, one of them being operated by Simon Haschke until his death in August 1776. Landon also identifies three significant copyists in Haydn sources, referred to as "Viennese Professional" No. 1–3, the second of which he describes as "[p]robably the head of one of the copyist firms, c. 1760–85".[39] In Haydn scholarship since, this "Viennese Professional No. 2" has been identified, on the basis of receipts in the Oettingen-Wallerstein archive, as bassist Friedrich Pichselberger.[40] Incidentally, Pichselberger would have been closely acquainted with Lausch, having also been part of the orchestra of the *Kapelle der Savoy'schen Ritter Akademie* around 1783.[41] It is therefore possible that Lausch could have operated in, or supervised one such group of copyists.

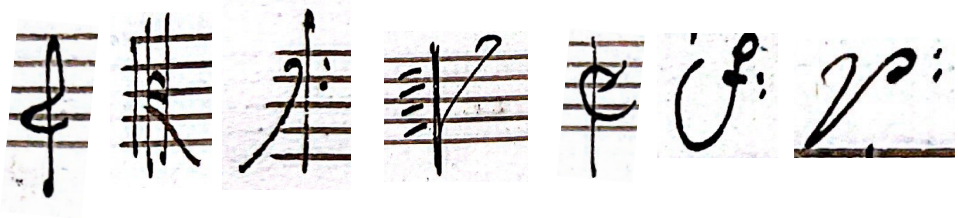

Figure 3.3: The hand of copyist "Bryan 6a".

[39] Landon, *The Symphonies of Joseph Haydn*, 611.
[40] Stephen C. Fisher, "Haydn's Overtures and Their Adaptations as Concert Orchestral Works" (Ph.D. diss., University of Pennsylvania, 1985), 459–68
[41] Biba, "Die Wiener Kirchenmusik um 1783," 45–6.

At the very least, the copyist responsible for these manuscripts can indeed be shown to have worked as part of a small group. In the thematic catalogue of Vanhal's symphonies, Paul Bryan characterises this copyist as "Clam Gallas 6a", named in accordance with the collection in which numerous other manuscripts containing this hand can be found, currently accessible in the Czech Museum of Music in Prague. Table 3.1 below lists nineteen copies of Vanhal symphonies identified by Bryan as containing the hand, all of which also include the number of *Bögen* written out in full on their title page. Six of these copies contain the hand of a second copyist, "6b", who evidently worked closely with 6a. This copyist also apparently included *Bögen* on their copies, as did a group of four other copyists encountered in the same collection, "4a-d", though apparently without the word "*Bögen*" written out in full. Whether these two groups of copyists (4 and 6) were closely connected, or perhaps were associated with Lausch, is not certain, but, given the apparent rarity of Viennese copyists providing details as to *Bögen*, this cannot be ruled out.[42]

Conversely, that this hand has not been encountered in any later Lausch manuscripts also does not necessarily rule him out entirely. Rather, this raises questions concerning his role in the day-to-day running of his firm after 1783. For instance, if he had many copyists on his roster, Lausch may not have had to be involved with copying processes personally, instead focussing on aspects of the business, such as taking orders, supervising copyists, and managing bookings for musicians. Thomas in Leipzig appears to have adopted this approach, at no point suggesting that he carried out copying duties himself, even in those cases of great mistrust of his subordinates, opting instead to supervise them closely.

[42] See Paul Bryan*, Johann Wanhal, Viennese Symphonist: His Life and His Musical Environment*, ed. Barry S. Brook, Thematic Catalogues Series, vol. 23 (Stuyvesant, N.Y.: Pendragon Press, 1997). Some of these sources also apparently include prices on their title page. For example, E1 is priced 2 fl. 50 kr. and cosnsists of 24 *Bögen*, equating to a rate of c. 7 kr. per *Bogen*. G1 is priced at 2 fl. 55 kr. and cosnsists of 25 *Bögen*, equating exactly to 7 kr. per *Bogen*. The Waldstein-Doksy The Clam Gallas copy of g1 is priced 2 fl. 20 kr. and consists of 20 *Bögen*, again equating to exactly 7 kr. per *Bogen*. It is also worth noting here that the Clam Gallas copy of g1, although exhibiting the hand of 6a, does not give the number of *Bögen*. The copy of d1b is also apparently dated to 1772, though it is not known whether this refers to the date of the symphony or the copy. If the latter, then this would perhaps cast doubt on Lausch being 6a, given the possibility that he may not have been in Vienna until 1773. (However, as his marital record does not indicate whether he had been in Vienna for four years exactly, more or less, he still cannot be ruled out).

Symphony	Siglum and collection	Bryan Copyist (Clam Gallas)
C5	CZ-Pnm (Clam Gallas)	6a/6b
	CZ-Pnm (Waldstein-Doksy)	6a
C6	CZ-K (Schwarzenberg)	6a
D3	CZ-K (Schwarzenberg)	6a
	CZ-Pnm (Clam Gallas)	6a/6b
d1b	CZ-Pnm (Clam Gallas)	6a/6b
Eb3	CZ-Pnm (Clam Gallas)	6a
E1	CZ-Pnm (Clam Gallas)	4a
e1	CZ-Pnm (Waldstein-Doksy)	4a/4d
F4	CZ-Pnm (Clam Gallas)	6a/6b
F5	CZ-Pnm (Clam Gallas)	6a
G1	CZ-Pnm (Clam Gallas)	4a/4b/4c
G4	CZ-Pnm (Clam Gallas)	6a/6b
	CZ-Pnm (Waldstein-Doksy)	6a
G10	CZ-K (Schwarzenberg)	6a
g1	CZ-K (Schwarzenberg)	6a
	CZ-Pnm (Clam Gallas)	6a/6b
	CZ-Pnm (Waldstein-Doksy)	6a
A2	CZ-Pnm (Clam Gallas)	6a
	CZ-Pnm (Waldstein-Doksy)	6a
a2	CZ-Pnm (Clam Gallas)	6b
	CZ-Pnm (Waldstein-Doksy)	6a
Bb1	CZ-Pnm (Clam Gallas)	6a

Table 3.1: Vanhal symphonies labelled with “Bögen”, after Bryan.

Other scholars, however, have adopted a different idea in other similar cases. Tyson, for example, in his treatment of Beethoven’s copyist, Wenzel Schlemmer, suggests that when a great number of sources were produced by a certain hand, in a particular time where a certain individual is known to have been active in the production of copies of this nature, then one may reasonably assume that the hand can be attributed to the name.[43] This reasoning is also used by Edge as one of the justifications for the suggestion that so-called anonymous copyist labelled “Viennese Mozart Copyist 1” (or “VMC-1”), was Traeg himself.[44] Although it may occasionally hold true, this reasoning is perhaps flawed. In the latter case, for example, there is no definitive proof to suggest that “VMC-1” was indeed Traeg as opposed to another individual who worked closely with him for a number of years. Moreover, at least one source seems to suggest that this copyist may also have been associated with Lausch. This manuscript, a keyboard arrangement of “Piche cornocchie” from Paisiello’s *Le gare generose*

[43] Alan Tyson, “Notes on Five of Beethoven’s Copyists,” *Journal of the American Musicological Society* 23 (1970): 442.
[44] Edge, *MVC*, 744–5.

[A-Wn Mus.Hs.10649], is not signed—likely as it originates before Lausch copyists began to regularly sign their manuscripts in 1787—but features the characteristic *Bögen* number on the title page in the usual place. Further, Traeg is not known at any point to have advertised this opera, in full score or keyboard arrangements thereof.[45]

As witnessed in Chapter One, Lausch applied to the Viennese authorities in July 1783 for "permission to sell music publicly" ("Erlaubnis, Musikalien öffentlich verkaufen zu dürfen"), or, in other words, to open a bespoke music shop separate from his home; it was the first of its kind to be established in Vienna. His application was successful and processed on 6 July. Shortly afterwards, on 13 August, he gave his first advertisement from this new shop in the *Wiener Zeitung*:

> Anzeige.
> Bey Laurenz Lausch, Musikalien=Verleger,
> in der Kärntnerstrasse Nr. 933. nächst dem
> Stockameisenplatz, sind nebst anderen Musikalien,
> und Manuscripten neu zu haben: 6 Sinfonien
> à 2 Violini, 2 Oboe, 2 Corni, Viola e Basso,
> del Sign. Ordonez. Das Stück 1 fl. 25 kr.
> 6 Quartetti à 2 Violini, Viola e Violoncello,
> von ebendemselben, 5 fl. 6 Quartetti à Flauto,
> Violino, Viola e Violoncello, del Sign. Rolla.
> 5 fl. 6 Duetti à 2 Flauti, del Sign. Hoff=
> meister, 2 fl. 30 kr. Auch werden Musikalien
> zum Kopieren um einen billigen Preis angenom=
> men, und mit allen Fleiß auf das geschwindeste
> expedirt. Man kann auch auf Verlangen Mu=
> sici zu Akadamien, oder Tanzmusik, bey mir
> nach Belieben bestellen, welche allzeit bereit
> sind; doch bitte mir solches einen Tag oder
> etliche Stunden vorher gütigst zu melden, wie
> auch die Instrumenta, die man benöthigt zu
> benennen: dann mein Bestreben ist allzeit, je=
> dermann auf das beste zu bedienen.[46]

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[45] The number appears to have been written in the same ink as the rest of the title page, therefore ruling out the possibility that it could have been added later. This hand can also be identified in another manuscript of Mozart's serenade, K.250, signed "Lausch", in the Czech Museum of Music [Kl.II – A3 No.82]. However, this copy appears only to have been sold on by Lausch with his signature, as none of the other copyists are known to have been associated with him elsewhere. A more conjectural case for this copyist having not been Traeg is an unsigned and unnumbered copy of a set of keyboard variations on "Pace caro mio sposo" from Martin's *Una cosa rara* in Berlin [D-B, Mus.Hs.901]. The hand matches exactly that of "VMC-1", but this work was never advertised by Traeg, and neither does it appear in his 1799 catalogue. However, I can find no advertisement of this work at all by any other dealer. According to Edge, the Haydn-Institut also suggested that this copyist was in Lausch's employ. However, he does not provide a citation for this to facilitate further investigation. See *MVC*, 744.

[46] WZ, 13 Aug 1783, 11*

[Translation:]

Advertisement.

With Laurenz Lausch, music dealer and publisher in the Kärntnerstrasse Nr. 933, next to the Stockameisenplatz, new music and manuscripts are to be had: 6 symphonies for 2 violins, 2 Oboes, 2 horns, viola, and Bass by Sign. Ordonez. 1 fl. 25 kr. each. 6 quartets for 2 violins, viola, and violoncello, by the same, 5 fl. 6 quartets for flute, violin, viola, and violoncello, by Sign. Rolla, 5 fl. 6 duets for 2 flutes, by Sign. Hoffmeister, 2 fl. 30 kr. Music is also accepted to be copied at a cheap price, and shall dispatched with all diligence as quickly as possible. Musicians required for academies or dance music, can also be ordered from me, always ready, at one's convenience; but please be most kind as to notify me one day or a few hours beforehand, as well as to name the instruments one requires: it is always then my endeavour to serve everyone as best possible.

This advertisement was the first of fifteen to be given by Lausch from this address, appearing until the beginning of July 1784. It is also the first to note his profession as a so-called "music publisher" ("Musikalien=Verleger"), a label he—and indeed the remainder of the baptismal and death records for his children—used interchangeably with "music dealer" ("Musikalienhändler"). This, of course, does not refer to a publisher in a traditional sense, but rather a "scribal publisher";[47] Lausch clearly saw his practice as being on a par with those firms dealing in musical prints.

Shortly after this move, he began to systematically advertise operatic and dance music, in most cases arranged for keyboard and/or string quartet. His first advertisement for operatic keyboard arrangements in *Das Wienerblättchen* on 7 September 1783, in fact, although consisting of only three extracts from *Fra i due litiganti*, was the most substantial of this kind to date in Vienna. In the period concerned, only Torricella had previously dealt in this genre, having advertised a single printed keyboard arrangement of "Come un Agnello" from the same opera in *Das Wienerblättchen* on 7 August 1783.[48] Hereafter, extremely few of his advertisements are without reference to an arrangement of some kind; eight of 164, to be precise.[49] Consequently, and as reflected in the inventory later on in this chapter, arrangements account for the vast majority of his output, in addition to the continued operations of his firm after his death at the end of 1794. As we shall discuss in Chapter Five, he certainly pioneered the genre in the commercial sphere, prompting other dealers to offer similar examples for themselves.

By coincidence, Lausch's first business address was in the same building in which Traeg was to establish his own music shop around May 1789; he gave the address of his firm,

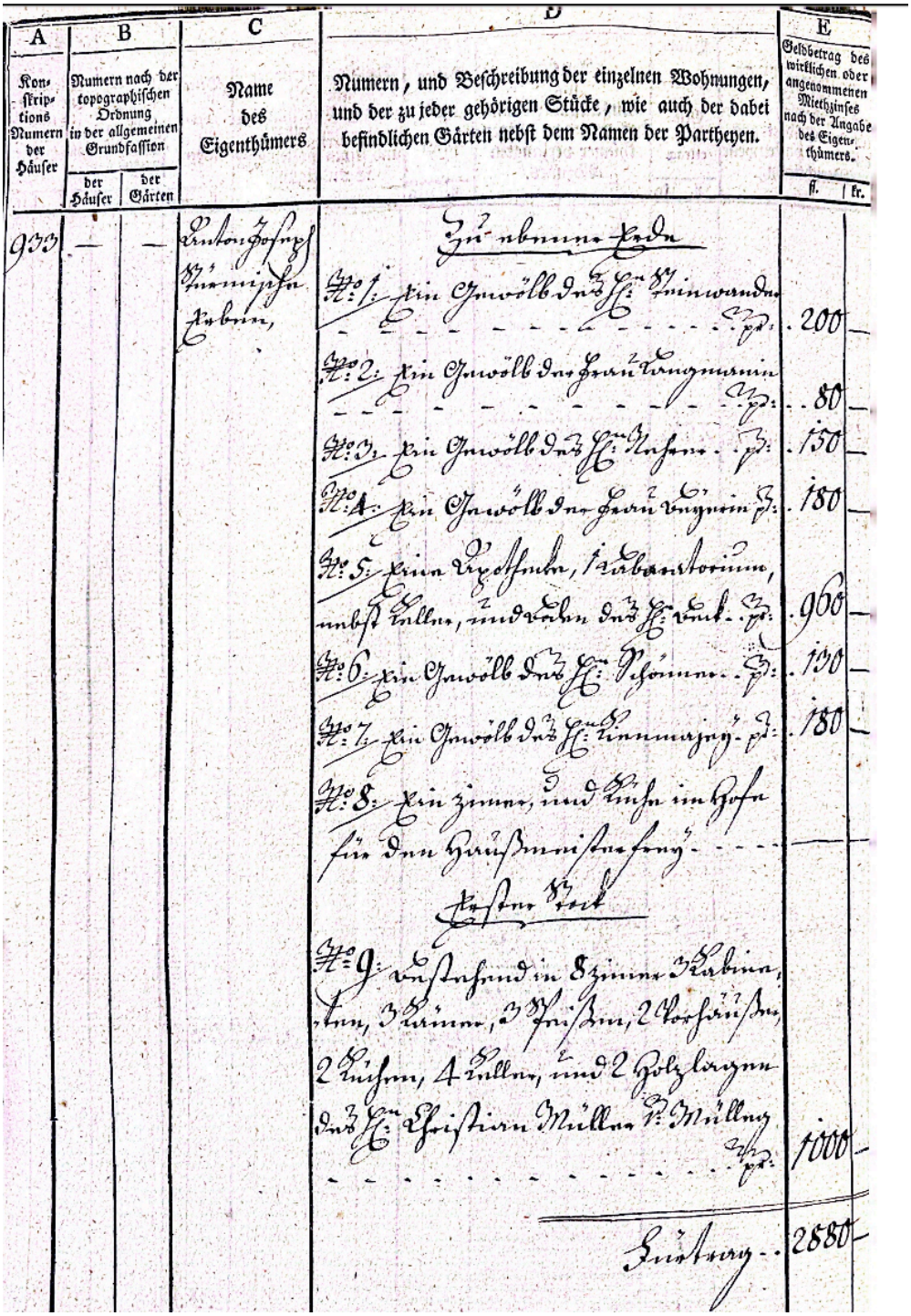
[47] See Edge, *MVC*, 49.
[48] WB, 7 Aug 1783, 10–11* and WB, 7 Sep 1783, 12*.
[49] These include his first two advertisements and six further instances referring only to a subscription service. These eight advertisements are also part of only twenty-two that do not refer to an operatic work.

however, as Singerstrasse Nr.933, presumably referring to a store (or *Gewölb*) facing onto the adjacent street. According to the *Josephenische Steuerfassion*, there were at least six ground-floor *Gewölbe* at this address. However, due to the timing of this record relative to when Lausch, or indeed Traeg, was based at this address, it is not known which of them they may have occupied it (see Figure 3.4). It is also not specified from which street each of these were accessible.[50]

As explained in Chapter Two, Lausch gave his address as Kärntnerstrasse Nr.1085 between July 1784 and June 1790, evidently having relocated along the same street shortly before. From here, he was to advertise in newspapers no fewer than 113 times. The *Josephenische Steuerfassion* notes that he paid yearly rent of 150 fl. for a ground-floor *Gewölb* consisting of a single room – see Figure 2.3 in Chapter Two. When looking at the records for the six *Gewölbe* at Kärntnerstrasse Nr.933, there appears to be very little difference in terms of the descriptions of the premises: all comprise a single room, or storefront. But the variation in rental rates, ranging from 80 fl. and 180 fl. per year, would suggest greater difference in their size. As we do not know which of these *Gewölbe* may have been rented by Lausch, it is unclear whether his move to Kärntnerstrasse Nr.1085 constituted an up or downsize (of course, assuming that these rates had broadly remained the same), if indeed that was the basis for his relocation.

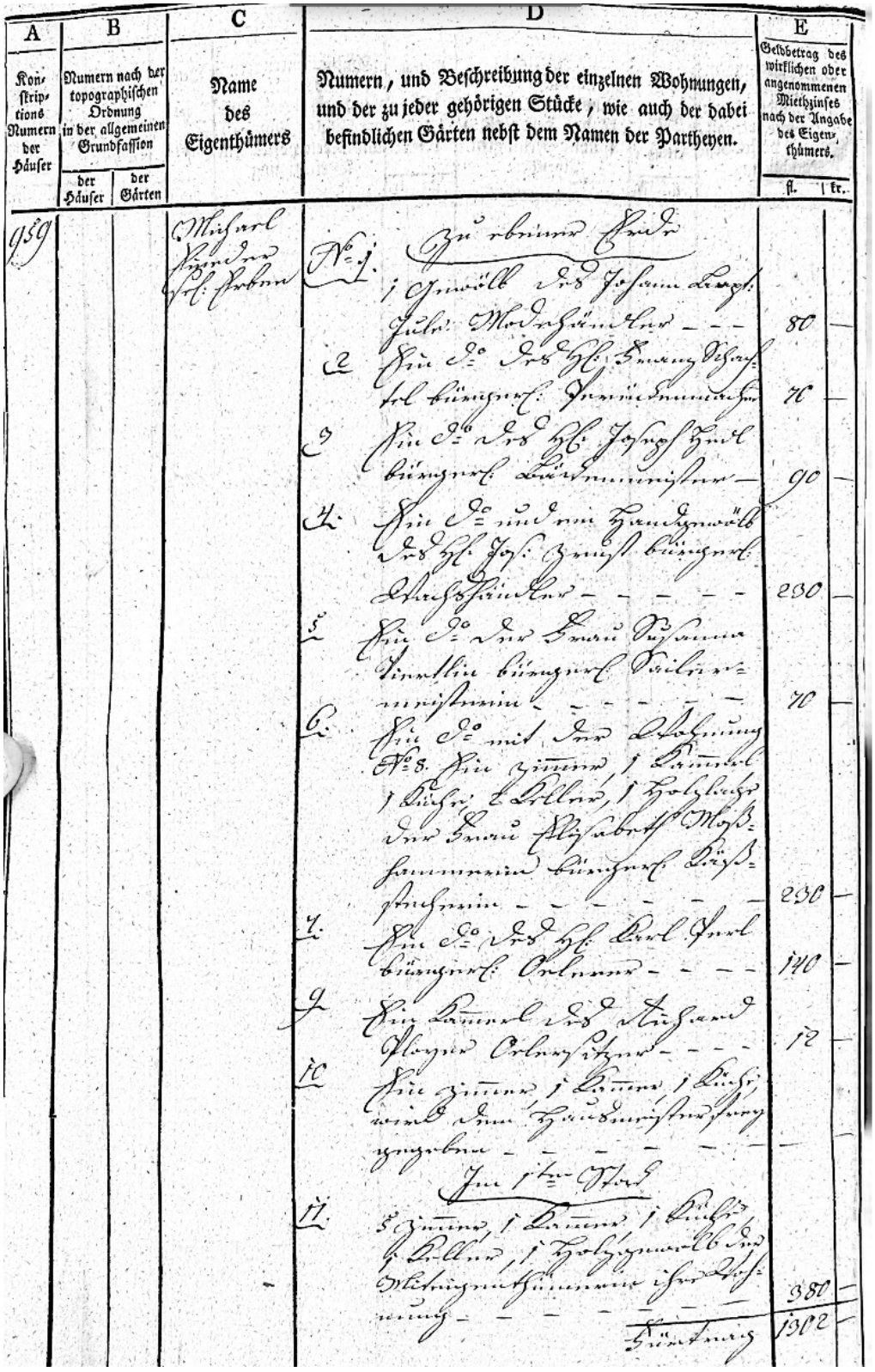
The location of his shop changed again in June 1790, this time to the Weihburggasse, Nr. 959. This address, like the previous, was rather densely populated with stores on the ground floor – seven in total (see Figure 3.5) – but now with an even greater range in yearly rental rates, from 70 fl. to 230 fl. (The most expensive ones are noted to have also had adjacent rooms, such as an apartment or additional store.)[51] In this case, it would seem most likely, particularly in light of the broader economic squeeze resulting from the Austro-Turkish War, that Lausch had downsized his shop at this address. He advertised thirty-four times from this address before his death in October 1794, the last of which was given in the *Wiener Zeitung* on 10 September.

[50] A-Wsa, Steueramt, B34/4: Josephenische Steuerfassion, Formular II | 1787–8, fol. 351v.
[51] A-Wsa, Steueramt, B34/4: Josephenische Steuerfassion, Formular II | 1787–8, fol. 392v.



A	B		C	D	E
Konskriptions Numern der Häuser	Numern nach der topographischen Ordnung in der allgemeinen Grundfassion		Name des Eigenthümers	Numern, und Beschreibung der einzelnen Wohnungen, und der zu jeder gehörigen Stücke, wie auch der dabei befindlichen Gärten nebst dem Namen der Partheyen.	Geldbetrag des wirklichen oder angenommenen Miethzinses nach der Angabe des Eigenthümers.
	der Häuser	der Gärten			fl. | kr.
933	—	—	Antonhofer'sche minderjährige Erben,	Zu nehmen Boden No 1. ein Gewölb des Hr. Weinwend. pr.	200 —
				No 2. ein Gewölb des Herr Bingmann pr.	80 —
				No 3. ein Gewölb des Hr. Hasen pr.	150 —
				No 4. ein Gewölb des Herr Bingmann pr.	180 —
				No 5. eine Expedition, Cabinetzimmer, nebst Keller, und Boden des Hr. Beck pr.	900 —
				No 6. ein Gewölb des Hr. Schimmer pr.	150 —
				No 7. ein Gewölb des Hr. Zimmermann pr.	180 —
				No 8. ein Zimmer, und Küche im Hofe für den Hausmeisterey	— —
				Fester Boden No 9. bestehend in 8 Zimmer, 3 Cabinet, 3 Kammer, 3 Küchen, 2 Vorsäle, 2 Entree, 4 Keller, und 2 Holzlagen des Hr. Christian Müller v. Müllner pr.	1000 —
				Zusammen	2880 —

Figure 3.4: A-Wsa, Steueramt, B34/4: Josephenische Steuerfassion, Formular II | 1787–8, fol. 351v. (Stadt 933)



A	B		C	D	E
Konskriptions Numern der Häuser	Numern nach der topographischen Ordnung in der allgemeinen Grundfassion		Name des Eigenthümers	Numern, und Beschreibung der einzelnen Wohnungen, und der zu jeder gehörigen Stücke, wie auch der dabei befindlichen Gärten nebst dem Namen der Partheyen.	Geldbetrag des wirklichen oder angenommenen Miethzinses nach der Angabe des Eigenthümers.
	der Häuser	der Gärten			fl. | kr.
959			Mayerl Kinder		
				Nro 1. Zu ebener Erde	
				1 Zimmer und Kammer	
				Jetzt: Modenschöne Nro – –	80 —
				2 Nro 2do Zu ebener Erde	
				1 Zimmer 1 Kammer	
				1 Küche Jetzt: Franz Schmidt	70 —
				3 Nro 3to Zu ebener Erde	
				1 Zimmer 1 Kammer	
				Jetzt: Leonhard Schuster	90 —
				4 Nro 4to im Hauptgebäude	
				Zu ebener Erde	
				1 Zimmer 1 Kammer	
				1 Küche 1 Keller	
				1 Holzgewölb	
				Jetzt: Joseph Schuster	230 —
				5 Nro 5to Zu ebener Erde	
				1 Zimmer 1 Kammer	
				1 Küche 1 Keller	
				Jetzt: Leonhard Seiler	70 —
				6 Nro 6to mit der Nro 8.	
				1 Zimmer 1 Kammer	
				1 Küche 1 Keller 1 Holzgewölb	
				Jetzt: Elisabeth Mayr	230 —
				7 Nro 7mo Zu ebener Erde	
				1 Zimmer 1 Kammer	
				Jetzt: Carl Schuster	140 —
				9 Nro 9no Zu ebener Erde	
				1 Zimmer und Stiegen	
				Jetzt: Ordnungsamt	12 —
				10 Nro 10mo Zu ebener Erde	
				1 Zimmer 1 Kammer 1 Küche	
				mit dem Hausbesitzungsamt	
				zugehörig	—
				Im 1ten Stock	
				11 3 Zimmer 1 Kammer 1 Küche	
				1 Keller 1 Holzgewölb und	
				Bleichgerechtsame ist Ober-	
				nung	380 —
				Transport	1302 —

Figure 3.5: Steueramt, B34/4: Josephenische Steuerfassion, Formular II | 1787–8, fol. 392v. (Stadt 959)

3.2 – The Lauschischen Musikalienhandlung

3.2.1 – Inventory

Given no obligation for Lausch to have registered with the *Merkantil- und Wechselgericht*, we possess no first-hand indication as to the extent of Lausch's stock besides the works that were advertised in Viennese newspapers. Before his death at the end of 1794, Lausch was personally responsible for no fewer than 164 newspaper advertisements; a further nineteen were given by his firm after his death until 1800.[52] In addition to the *Wiener Zeitung*, he frequently advertised in *Das Wienerblättchen*, *Provinzialnachrichten*, and the *Brünner Zeitung*. However, no systematic appraisal of these advertisements has yet taken place and therefore only a small fraction of them have been known to scholars in the past, typically those containing references to Mozart. With a view to understanding the full extent of Lausch's business activities, then, this state of affairs needs to be rectified. For this study, I have transcribed the majority of Lausch's newspaper advertisements, which, for reasons of length, are presented with accompanying critical commentaries in Appendix Two. Information systematically derived from these sources forms the basis for much of this subsection, including a full inventory reconstruction, which lists each of the works advertised by Lausch in his lifetime alongside its corresponding date and price.

As mentioned in Chapter Two, Traeg, on the other hand, had compiled an inventory of his musical wares, as mandated by his registration with the *Merkantil- und Wechselgericht* in early 1796. This source, despite its vast importance for the understanding of how music dealers' stock was managed, is relatively little known and a full account of it has not yet been made. It runs to 27 pages (14 folios) and is divided into two main sections: *Verzeichnis von gestochener Musikalien* and *[Verzeichnis von] geschriebener Musikalien*, which, unlike the published 1799 catalogue, does not seem to be itemised in any particular order. Among stock of printed and copied music are musical texts and treatises, such as Fux's *Gradus ad Parnassum*, various instruments, and paper—both lined and otherwise—used for copying and printing. The total stock was valued at 5937 fl. 9 kr. Printed music totals 567 entries—spanning the first twelve pages of the inventory—and altogether comprises over 1,800 individual works, some of which number anywhere between two and eighty-six copies.[53]

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[52] This number does not account for those potentially given in *Das Wienerblättchen* in 1786, issues of which are currently lost.

[53] The majority of the works listed appear to comprise of only a single printed copy. Those entries for which there are multiple copies in stock are distinguished by the inclusion of the valuation of a single copy followed by the number of Exemplaren. For example, on the first page of the inventory, Traeg lists "3 Son. Op.17.

Copied music, on the other hand, occupies the remaining fifteen pages of the inventory with 838 entries, comprising nearly 4,600 works. Each work is valued at 4kr. per *Bogen* ["Bogen zu 4 xr."], around two or three Kreuzer less than the rate at which Traeg was often advertising these works to the public. As mentioned in Chapter Two, this lower valuation likely reflects the raw copy value, encompassing only the cost of paper and the copyist's labour. In total, Traeg's stock of copied music amounts to a value of 2,670fl. 43kr. Unlike the section of the inventory dedicated to print, Traeg does not indicate the quantity of copies in his possession for each entry, from which we may assume that he is referring only to a single master copy.

It would also seem that a sizeable number of works included in this inventory had not previously been advertised to the public, noting in particular various operatic arrangements; we shall return to this in Chapter Five. This is also true of the large quantity of printed works in his possession, which he had probably collected in readiness for sale later, or for use as *Vorlagen* for copies (As mentioned in Chapter One, the prints in his possession were not always his own). Thus, with regard to Lausch, it is possible that he also could have had a greater number of works in stock than his advertisements would indicate. In fact, I have encountered numerous works in practice that fit this criterion:

- Numerous keyboard arrangements of ballets, including the following by Starzer: *Gli Orazi e gli Curazi* [A-Wn, Mus.Hs.10561], *Adele de Ponthieu* [A-Wn, Mus.Hs.10958], *Le cinque soltane* [A-Wn, Mus.Hs.10963], *Roger et Bradamante* [A-Wn, Mus.Hs.10962], *Il giudizio di paride* [A-Wn, Mus.Hs.10960].
- Keyboard arrangements of Aspelmayr ballets, *Alexandre* [A-Wn, Mus.Hs.10932] and *Agamomnon Venge* [A-Wn, Mus.Hs.10931].
- The same for Weigl ballets, *Der Jahrmarkt* [A-Wn, Mus.Hs.11029] and *Il simbolo della vita umana* [A-Wn, Mus.Hs.10989].
- Metz, 12 Deutsche arranged for keyboard [A-Wn, Mus.Hs.12855].[54]
- A full keyboard arrangement of Weigl's *La principessa d'Amalfi* [A-Wn, Mus.Hs.10087].[55]

Wanhal 3. fl. 83 Ex. —— 249 [fl.]" [3 Sonatas (Op.17) by Vanhal, 83 copies, valued at 3 fl. each, and totalling 249fl.]. Traeg apparently had in stock a total of eighty-six copies of Vanhal's Op.18 sonatas, valued at 215fl. Among many works in this part of the inventory, he never seems to have advertised these sets in print or otherwise, at any rate not prior to 1801.

[54] Metz himself advertised these dances in the *Wiener Zeitung* on 8 February 1792. Lausch had advertised several sets of Ländler by the same as parts and arranged for keyboard, but not these Deutsche.

[55] No keyboard arrangements of this opera seem to have been advertised before Hoffmeister's *Wiener Zeitung* advertisement of 23 August 1800 (pp. 2750–1).

- Italian versions of selected extracts from Mozart's *Così fan tutte* arranged for keyboard [CZ-Pn, Kinsky MS 189; CZ-K, 137 K 3, 202 K24, and 416 K 2; and D-KA, Don Mus.Ms. 1389a-d].[56]
- A keyboard arrangement of Jommelli's *L'Olimpiade* [A-Wn, SA.68.C.1/1–3]
- Keyboard arrangements of Gassmann's operas, *L'Olimpiade* [A-Wgm, IV 8131 (Q 1396)] and *Notta critica* [A-Wgm, IV 7178 (Q 1393)].
- A keyboard arrangement of Monsigny's *L'isle sonante* [A-Wgm, IV 8250 (Q 1648)].
- The same of Rousseau's *Le Devin du Village* [D-B, Mus.ms. 19070].
- Parts for Mozart's Serenade in D, K.250 [CZ-Pnm, Kl.II – A3 No.82].[57]
- A keyboard arrangement of 12 minuets and 6 Deutsche after *Der Apotheker und der Doktor* by Cavalieri, composed for the *Redoutensaal* in 1787 [A-Wgm, XV 32411 (Q 18890)].
- Another keyboard arrangement of 16 Deutsche after *Die Entführing aus dem Serail* XV 27017 (Q 19628), undated.

It is possible that some of these works were arranged and copied on commission, particularly those operas by Jommelli, Gassmann, Monsigny, and Rousseau, which were performed decades earlier. Most of these copies, however, seem to date to the early 1790s.

Like Traeg, it would also seem sensible for Lausch to have maintained master copies for each of the works he advertised, so as to enable continued resale to order. As discussed later, these could have been his own, or copies or prints purchased from elsewhere. Having said this, given his apparent tendency to redistribute works acquired from other dealers and individuals, such as copies of Artaria's printed edition of Mozart's Op.10 quartets, we should perhaps be open to the possibility that he may never have actually possessed some of the works he advertised. Rather, in these cases, he was offering copies that he *could* acquire for a customer at short notice, acting as an intermediary. However, given the way in which many of Lausch's manuscripts were priced, it seems most likely that he possessed at least one copy of each work before it was advertised.

With this in mind, a complete understanding of Lausch's inventory cannot be achieved without first discussing pricing. As explained in Chapter Two, the price of a manuscript sold by a copying firm in Vienna, most commonly 7 kr. per *Bogen*, would have

[56] Only six extracts from this opera were advertised in their German form by the Lausch firm in the *Wiener Zeitung* on 24 January 1795 (p. 213). Lorenz had not advertised the opera before his death in any form.
[57] See fn. 45.

comprised the raw value of the manuscript, encompassing the price of paper and the copyist's labour, in addition to a small profit margin. Lausch very rarely disclosed his per-*Bogen* rate publicly. In the *Wiener Zeitung* on 9 March 1785, he offered sets of symphonies by Haydn, Mascheck, Mozart, and Pleyel, "[d]er Bogen zu 7 kr.". In the same periodical on 1 July 1786, he advertised a keyboard arrangement of Mozart's *Le nozze di Figaro*, fully itemised at the same rate.[58] However, this price was demonstrably not always fixed at this value.

The practice employed by Lausch and his associated copyists of providing an Arabic numeral on the title page—or first page—of his copies, reflecting its extent in terms of *Bögen*, is an extremely helpful indicator in this regard, for it allows for simple, direct comparisons with the prices supplied in his advertisements, particularly for those operatic keyboard arrangements so frequently itemised. Let us take Lausch's keyboard arrangement of Salieri's *Il talismano*, first advertised in full in the *Wiener Zeitung* on 19 November 1788, as an example. Table 3.2 below lists the prices for each extract, as given in this advertisement, against the *Bogen* numbers encountered in a Viennese surviving score of the full arrangement (A-Wn, Mus.Hs.10076); according to its watermarks, this manuscript appears to be closely contemporary with late 1788 or early 1789.[59] Dividing all prices here by the corresponding number of *Bögen*—with the exception of Act 1 No.4—reveals a slightly higher rate of 8 kr. per *Bogen*.

[58] *WZ*, 9 March 1785, 548. And *WZ*, 1 July 1786, 1568–9. The other notable example of this rate is the advertisement of full-score extracts from Salieri's *La fiera di Venezia* on 5 October 1785 in the *Wiener Zeitung* (pg.2324).

[59] Those numbers listed in Table 3.1 with two prices (Act 1 No.7 and Act 2 No.7) were advertised previously on 27 September at the former, higher price. They have been included here as they account for the price discrepancy at 8 kr. per *Bogen*. See Appendix Three and later in this chapter for respective details as to the watermarks and copyists found in this manuscript.

Salieri, *Il talismano* (arr. Keyboard)			
Part		Mus.Hs.10076 *Bögen*	Lausch advertisement price
	Overture	2½	20 kr.
1.	"Oggi quà"	4	32 kr.
2.	"Se noi diamo"	1½	12 kr.
3.	"Se povera son nata"	1	8 kr.
4.	"Amici, e compagni"	2	20 kr. [!]
5.	"Colla scorta d'un ben"	2	16 kr.
6.	"Guida l'industre"	2	16 kr.
7.	"Oh Cieli!"/ "Chi mi consorta"	3	24 kr./16 kr.
8.	"Me n'andro"	2	16 kr.
9.	"O Scoperta"	2	16 kr.
10.	"Padre sono"	2½	20 kr.
11.	"Ah consigliati"	2	16 kr.
12.	"Da questi liniamenti"	1½	12 kr.
13.	"Che Perillo dia..."	3½	28 kr.
14.	"Eccomi agli ordini"	2	16 kr.
15.	"Signor Padrone"	16	2 fl. 8 kr.
Act 2			
1.	"Viva, viva Carolina"	3	28 kr.
2.	"Se uno Zingano"	2	16 kr.
3.	"Tornerò non s'adirate"	2½	20 kr.
4.	"Fra l'orror die quelle"	3	24 kr.
5.	"O felici presage"	1½	12 kr.
6.	"Una Spada"	4½	36 kr.
7.	"Oh Cieli!"/ "Per pietá"	3	24 kr./20 kr.
8.	"Quantunque..."	2½	20 kr.
9.	"Al Doctore..."	2½	20 kr.
10.	"Quel umano"	3½	28 kr.
11.	"Ai sapientissimi"	18	2 fl. 24 kr.
Act 3			
1.	"Ah mancar mi sento"	6½	52 kr.
2.	"Se al labbro"	3	24 kr.

Table 3.2: Advertised prices for extracts from *Il talismano* and corresponding extent in terms of *Bögen*.

With the exception of the aforementioned advertisement of *Le nozze di Figaro*, whose disclosure of 7 kr. per *Bogen* may well have been as a result of some kind of marketing ploy, most of Lausch's offerings in this genre can, in fact, be shown in a similar manner to have also been priced at 8 kr. per *Bogen*, yet seemingly only those from after mid-1785. Naturally, very little can be said of the per-*Bogen* rate utilised for the pricing of Lausch's earliest copies as a result of the non-provision of prices in his advertisements prior to 29 July 1784.[60] Even when first provided on this date, the variety of prices listed—such as 51, 34, 25, and 26 kr.,

[60] Although, as we have seen in the case of the symphonies in the Schwarzenberg collection, his rate when working independently may have been c.4 kr. or 5 kr.

not easily divisible by 8 kr.—do not straightforwardly conform to this paradigm, at face value suggesting either a mix of rates, or a different kind of calculation altogether. To add further complication, it has not been possible to identify with absolute certainty any corresponding copies of works from this advertisement that may be dated to this particular time. Relatively close, it appears, is an arrangement of "Lode al ciel" from Paisiello's *Il barbiere di Siviglia* in the *Gesellschaft der Musikfreunde* in Vienna [A-Wgm, 17133/1 (Q 8079)], whose watermark, *NMA* 78, would suggest a date of the end of 1784 at the earliest. As this source—consisting of only four folios (or two *Bögen*)—is not signed, and does not feature the characteristic *Bogen* number on the first page, its attribution to Lausch is somewhat tentative, supported only by the lack of any other individuals known to have dealt with this repertoire at the time.[61] "Lode al ciel" was advertised by Lausch on 29 July 1784 at a price of 20 kr.; if attributed correctly, this manuscript would imply that his per-*Bogen* rate at this time was 10 kr., also not a common factor of the aforementioned prices.

There may, however, be a simple explanation. In fact, when assuming 8 kr. per *Bogen* for each of the arrangements on offer on 29 July 1784, we may observe that nineteen of them may work on this basis. For each of the remaining thirty-eight, it is often possible to observe "x" number of *Bogen* with a small remainder. For instance, at 26 kr., we may derive three *Bögen* (3 x 8 kr.) and a remainder of 2 kr. This remainder may simply account for additional profit margins, or possibly a slightly different pricing system that is proportional to the copyists' paper usage within a single *Bogen*. With Lausch's later copies, one often encounters instances in which, say, only three of the four pages in a *Bogen* were filled out with music, yet the number provided on the front page, and corresponding price, will still reflect the usage of a full *Bogen* (four pages). With this assumption, on the other hand, the price could account for this empty final page, resulting in a proportional reduction of 2 kr., equivalent to a quarter of a *Bogen*. Hypothetically, then, the 26 kr. featured in the advertisement mentioned above could therefore equate to three full *Bögen* (24 kr.) and a single additional page, or quarter *Bogen* (2 kr.). To take another similar example, the 51 kr. may comprise six full *Bogen* (6 x 8 kr.) with a remainder of 3 kr. This odd number may reflect an additional 1.5 pages, or 3/8 (0.375) of a *Bögen*. To be sure, when calculated on this basis, 6.375 *Bögen* at a rate of 8 kr. is equivalent to 51 kr. (6.375 x 8 kr. = 51 kr.).[62]

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[61] The only other offering this opera in keyboard arrangement that I have encountered is an anonymous advertisement in the *Wiener Zeitung* from 2 November 1791.

[62] This also equates to 13.5 folios. Using this method, the other values listed above may equate to 4.25, 3.125, and 3.25 *Bögen*, respectively.

This, of course, would still not *exactly* account for the aforementioned Viennese copy of Paisiello's "Lode al ciel", whose extent of two *Bögen* would equate to 16 kr.—at 8 kr. per *Bogen*—rather than the advertised price of 20 kr. Relatively small inconsistencies of this kind, however, are not uncommon in Lausch's output; three examples can be observed in the above Table 3.1 alone. Act 1 No. 7 and Act 2 No. 7 of *Il talismano* had their prices lowered by as much as 8 kr. within a couple of months of their first advertisement on 27 September 1788. Likewise, a scenario in reverse, the extent of the corresponding copy of Act 1 No. 4 is clearly half a *Bogen* smaller in size than the price would imply. There may have been a number of reasons for these changes in prices and/or manuscript length to occur, presumably as arrangements were copied inaccurately or onto ruled paper of a different size to the original *Vorlage*. Alternatively, the *Vorlage* itself could have been reproduced with a different layout to the original, or was even revised textually in response to recent performing cuts, for example. In fact, two later signed Lausch copies of "Lode al ciel" demonstrate this perfectly – both are copies of the extended form of the aria.[63] The first derives from a full keyboard arrangement of *Il barbiere di Siviglia* [A-Wn Mus.Hs.10056], preserved in the same Viennese collection as the previous copy of *Il talismano*, in which the duet, copied on 12-stave paper with a watermark consistent with the early 1790s, spans 4½ *Bögen*. The second, a textually identical standalone source from the same period [A-Wgm, VI 17133/2 (Q 8079)], copied on paper with a wider 8-stave profile, spans 6 *Bögen*.

Lausch only briefly continued to offer operatic keyboard arrangements at prices consistent with the 29 July advertisement. From 18 September 1784, initiated with his advertisement of Paisiello's *Il Re Teodoro in Venezia* in the *Wiener Zeitung*, prices began to appear in multiples of 5 or 10 kr., a practice that lasted until 24 June of the following year with only occasional exceptions.[64] I have encountered very few surviving Lausch copies that can be dated reliably to this relatively short window of time, one being a keyboard arrangement of "Ahi! Son Morta!" from Righini's *L'incontro inaspettato* [A-Wgm, VI 493 (Q8574)], advertised by Lausch in *Das Wienerblättchen* on 8 June 1785 for a price of 40 kr. The manuscript, although not signed, consists of four *Bögen*, and is characteristically inscribed "4", thus suggesting that his per-*Bogen* rate at this time had increased to 10 kr.

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[63] The copy discussed previously only contains the initial section in 3/8, omitting the second 3/4 section present in these two copies. Otherwise, the earlier copy is very similar, only with minor differences in the left-hand accompaniment at the opening four bars of the aria, whereby the lower voice is omitted and the upper voice is written an octave lower.

[64] For example, in Lausch's advertisement of *Fra i due litiganti* in the *Wiener Zeitung* on 13 November 1784, the overture and Act 1 no.2 are priced at 36 kr., clearly not a multiple of 5 or 10. Similar can be said of Act 2 no. 9, which is priced at 51 kr.

During these ten months, numerous arrangements received revisions to their pricing in response to the change in per-*Bogen* rate, most notably several from Sarti's *Fra i due litiganti*, whose extracts offered to date comprised Lausch's most substantial number from any one opera. The changes to the prices of numerous of these extracts, advertised again by Lausch as part of the full listing of the opera in the *Wiener Zeitung* on 13 November 1784, are reflected in Table 3.3. A comparison here of the margins by which each price was increased or decreased ahead of this advertisement reveals no consistent factor or ratio in the revaluation. In other words, given no simple increase or decrease in all prices by the same amount, these look to have been revised in some way, perhaps with the creation of the complete, standardised keyboard arrangement of the entire opera.

Lausch, *Fra i due litiganti*				
Extract		Price pre-13 November 1784	Price on 13 November 1784	Price difference
	Overture	36 kr.	30 kr.	-6 kr.
1.	"La Voglio Cosi"	51 kr.	1 fl.	+9 kr.
2.	"La donna"	36 kr.	35 kr.	-1 kr.
5.	"Dorina mia carina"	1 fl.	1 fl. 10 kr.	+10 kr.
7.	"Compatite miei signori"	26 kr.	30 kr.	+4 kr.
8.	"Comme un agnello"	26 kr.	30 kr.	+4 kr.
9.	"Quando saprai sono"	26 kr.	35 kr.	+9 kr.
11.	"Em Em Em zi zi zi zi"	3 fl. 34 kr.	3 fl. 40 kr.	+6 kr.
Act 2				
3.	"Ah Dorina vezzosa"	1 fl.	1 fl. 10 kr.	+10 kr.
7.	"Un Giardinier per mio"	26 kr.	30 kr.	+4 kr.
Act 3				
1.	"Che vi pare"	1 fl. 30 kr.	1 fl. 10 kr.	-20 kr.

Table 3.3: Lausch's price changes to extracts from *Fra i due litiganti*.

Fra i due litganti, incidentally, was also the first opera whose full keyboard arrangement could have been purchased from Lausch as a single entity, as advertised in the *Provinzialnachrichten* on 9 October 1784 for an initial price of 20 fl. However, this price, like many others for scores of this nature, does not accurately correlate with the sum of those individual extracts. In this case, this price is slightly lower than their total combined value of 20 fl. 46 kr. at 10 kr. per *Bogen*. (Lowering his per-*Bogen* rate to 8 kr., the total value of the same would have been 16 fl. 42 kr., relatively close to the 16 fl. he would later charge for the full arrangement.) In other scenarios, the price charged for the full arrangement was significantly higher than the sum of the value of the individual extracts, probably in an attempt to maximise profits on top of the margins already being made per copy. Multiple

examples of this can be observed in Table 3.4, which outlines the prices charged by Lausch for a full keyboard arrangement of an opera against the total value of its itemised extracts.

Opera		**Full arrangement price**	**Sum of extracts**
Fra i due litiganti	10 kr./*Bog*	20 fl.	20 fl. 46 kr.
	8 kr./*Bog*	16 fl. 24 kr. / 16 fl.	16 fl. 42 kr.
Il re Teodoro	10 kr./*Bog*	26 fl. / 26 fl. 30 kr.	28 fl. 7 kr.
	8 kr./*Bog*	22 fl. 44 kr. / 20 fl. 30 kr.	22 fl. 36 kr.
Il barbiere di Siviglia		14 fl. 16 kr. / 14 fl. 30 kr.	14 fl. 16 kr.
Il pittore parigino		17 fl. 5 kr. / 14 fl. / 18 fl.	17 fl. 1 kr.
La grotta di Trofonio		14 fl. / 14 fl. 30 kr. / 14 fl. 48 kr.	12 fl. 32 kr.
Gli sposi malcontenti		22 fl. 40 kr.	22 fl. 40 kr.
Der Apotheker und der Doktor		18 fl.	18 fl.
Betrug durch Aberglauben		23 fl. / 25 fl.	24 fl. 52 kr.
Una cosa rara		18 fl.	16 fl. 16 kr.
Die Liebe im Narrenhause		22 fl.	21 fl. 52 kr.
L'arbore di Diana		14 fl. 30 kr.	14 fl. 28 kr.
Axur re d'ormus		15 fl.	14 fl. 32 kr.
Il convito di Baldassare		10 fl. 30 kr.	10 fl. 20 kr.
Don Giovanni		16 fl. / 15 fl.	16 fl. 28 kr.
Il talismano		14 fl. 30 kr.	13 fl. 56 kr.
Il pazzo per forza		13 fl.	12 fl. 28 kr.
L'ape musicale		16 fl.	13 fl. 8 kr.
Kaspar der Fagottist		10 fl.	9 fl. 16 kr.
Die Zauberflöte		13 fl. 30 kr.	13 fl. 20 kr.

Table 3.4: Prices charged by Lausch for full keyboard arrangements of operas and corresponding total value of itemised extracts.

The type of profit maximisation evident in a number of scores here also seems to have been at play in the valuation of other manuscripts, such as quartet arrangements. The going price for many operatic quartet arrangements consistently seems to have been 6 fl. 30 kr. (excluding subscriptions), a figure that is also encountered on various corresponding title pages. This price is demonstrably a flat rate that appears to have been charged irrespective of the extent of the manuscript. For example, a quartet arrangement of *Der Apotheker und der Doktor* [A-Wn Mus.Hs.12523] consists of 40.5 *Bögen* and is priced at 6 fl. 30 kr. A simple division using these figures would suggest that the per-*Bogen* rate for this score was 9.6 kr. In

reality, this was at most 9 kr., which, with 40.5 *Bögen*, would equate to a manuscript value of 6 fl. 4.5 kr., leaving just over 25 kr. extra profit. Another quartet arrangement of *La fiera in Venezia* [A-Wn Mus.Hs.12539], also priced at 6 fl. 30 kr. according to its title page, consists of 44 *Bögen*, resulting in a rate of 8.86 kr. per *Bogen* – in this case perhaps totalling 5 fl. 52 kr., leaving 38 kr. additional profit. It may be assumed on this basis that there was no set per-*Bogen* rate for this genre.

Similar can be said of Lausch's full opera scores, whose prices can be shown to have been priced at a rate ranging from 6 kr. to 8 kr. per *Bogen*:

1. A signed full score of Mozart's *Don Giovanni* in Florence [I-Fc F.P.T 265] comprises—according to its title page—304 *Bögen* and is labelled 30 fl. 40 kr.[65] (Lausch had advertised *Don Giovanni* with the libretto ["samt dem Büchel"] in the *Wiener Zeitung* on 24 May 1788 at 34 fl.). This price would equate to just over 6 kr. per *Bogen*, or, in reality, 6 kr. with additional margins.
2. The full score of Mozart's *Der Schauspieldirektor* was first advertised by Lausch on 21 March 1786 in the *Brünner Zeitung* along with the libretto for 6 fl. 30 kr. A corresponding signed full score in Karlsruhe [D-KA, Don Mus.Ms.1391a,b], deriving from the former Fürstenburg collection in Donaueschingen, equates to 49 *Bögen*. Accounting for the additional price of the libretto, probably somewhere between 30 kr. and 1 fl., the score equates to approximately 7 kr. per *Bogen*.[66]
3. In the *Wiener Zeitung* on 14 Nov 1787, Lausch advertised the full score of Martin's *L'arbore di Diana*, a corresponding signed copy of which survives in Vienna [A-Wgm, IV 3919/1 (Q 1593)]. This score, also advertised at 30 fl., spans 226.5 *Bögen*, giving a per-*Bogen* rate of exactly 8 kr.

Lausch also explicitly advertised full-score extracts from *La fiera in Venezia* at 7 kr. per *Bogen* in the *Wiener Zeitung* on 5 October 1785.

Surviving manuscripts of instrumental works, when cross referenced with advertisements in a similar way, also exhibit a somewhat random variation in per-*Bogen* rates (6 kr. to 10 kr.) and additional profit margins. Novelty and rarity may have been contributing factors in this regard, or even the popularity of a work. For instance, the greater the reception of a particular work, the more likely—in theory—a copy would have been sought after, with

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[65] I have not examined this score in person. This description is therefore based on Edge, *MVC*, 1797–9. Apparently, the score actually spans 340.5 *Bögen*, but clearly the price was calculated on the basis of the original number.

[66] 5 fl. 30 kr. / 49 = 6.73 kr. and 6 fl. / 49 = 7.34 kr. Lausch explicitly advertised full-score extracts from *La fiera in Venezia* at 7 kr. per *Bogen* in the *Wiener Zeitung* on 5 October 1785.

customers perhaps being willing to pay a higher price to acquire one. At the very least, this seems to have been the case with the keyboard arrangements of operas such as *La grotta di Trofonio* and *Una cosa rara*, which, as we have seen previously, were regarded as two of the most popular operas of the 1780s. In both cases, Lausch priced the full keyboard arrangement around 2 fl. higher than the combined total value of their individual extracts.

The reverse of this situation, when the total value of individual extracts exceeds the price of the full keyboard arrangements, also demonstrates Lausch's willingness to take a small hit on the overall value of the manuscript in order to incentivise custom through lower prices. We have also seen a similar strategy in the pricing of subscriptions. This also seems to have occurred more generally, with the prices of numerous works being lowered over time, perhaps once the initial demand and willingness to pay a greater price had subsided. For example, in the *Wiener Zeitung* on 15 May 1793, Lausch announced that full keyboard arrangements of all of the Italian and German operas in his possession could be had for a flat price of 18 fl., in most cases representing a significant price reduction.

These changes to prices over time are systematically documented in the following inventory, being demarcated by a slash; where appropriate, the advertisement in which this was enacted is indicated in a footnote. Each work is listed in the order in which they appear in the chronology of Lausch's advertisements, even if only a single component was offered initially. It should also be noted that some items have been omitted from this list, such as printed items and treatises, largely on the basis of their dubious origins. In addition, generalist collections of works, such as "Ländlerische", for which no composer, quantity, or price is listed, have also not been included.[67] It is therefore suggested that this information is considered in conjunction with the full advertisements and commentaries in Appendix Two.

[67] Where appropriate, subscription prices have not been included, only the trading value.

Table 3.5: Inventory reconstruction of Lausch's business, 1783–1794.

Composer	Work(s)		Advertisement date	Trade price
Haydn	Symphony in D ("La Chasse")		*WZ*, 29 Mar 1782	– N/A –
Ordoñez	6 Symphonies		*WZ*, 13 Aug 1783	8 fl. 30 kr.[68]
Rolla	6 Quartets		– *ibid.* –	5 fl.
Hoffmeister	6 Duos for 2 Flutes		– *ibid.* –	2 fl. 30 kr.
Sarti	*Fra i due litiganti*			
	Full score		*WZ*, 25 Jun 1785	28 fl.
	arr. Quartet		*WZ*, 31 Aug 1785	6 fl. 30 kr.
	arr. Harmonie [Went]		*WB*, 5 Jul 1784	5 fl. 30 kr./5 fl./6 fl. 30 kr./6 fl.[69]
	arr. Keyboard (*gebunden*)		*PN*, 9 Oct 1784	20 fl./16 fl. 24 kr./16 fl.[70]
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 13 Nov 1784	36 kr./30 kr.[71]
	1.	"La Voglio Cosi"	*WZ*, 17 Jan 1784	51 kr./1fl.[72]
	2.	"La donna"	*WZ*, 13 Nov 1784	36 kr./35 kr.
	3.	"Vorrei punir"	– *ibid.* –	30 kr.
	4.	"Io voglio"	– *ibid.* –	35 kr.
	5.	"Dorina mia carina"	*WB*, 7 Sep 1783	1 fl./1 fl. 10 kr.[73]
	6.	"In amor"	*WZ*, 13 Nov 1784	25 kr.
	7.	"Compatite miei signori"	*WB*, 7 Sep 1783	26 kr./30 kr.
	8.	"Comme un agnello"	– *ibid.* –	26 kr./30 kr.
	9.	"Quando saprai sono"	*WB*, 29 Jul 1784	26 kr./35 kr.
	10.	"E destin tropo infelice"	*WZ*, 17 Jan 1784	20 kr.
	11.	"Em Em Em zi zi zi zi"	*WB*, 5 Jul 1784	3 fl. 34 kr./3 fl. 40 kr.
	Act 2			
	1.	"L'onda placida"	*WZ*, 13 Nov 1784	15 kr.
	2.	"Son una fanciullina"	– *ibid.* –	25 kr.
	3.	"Ah Dorina vezzosa"	*WB*, 29 Jul 1784	1 fl./1 fl. 10 kr.

[68] Lausch gives the price in this advertisement as "Das Stück 1 fl. 25 kr.", referring to the cost of each individual symphony, not the price for the entire set of six reflected here.
[69] A price is not listed when offered on 5 July 1784 (*WB*). This, instead, derives from 9 October 1784 (*PN*). The second price derives from 30 October 1784 (*WZ*). The third price derives from 8 February 1786 (*WZ*) and the fourth from 16 July 1788 (*WZ*).
[70] This second price derives from 30 July 1785 (*PN*), and the third from 8 February 1786 (*WZ*).
[71] The price of the overture is lowered to 30 kr. for advertisements on 24 November 1784 (*PN*) and 25 November 1784 (*WB*).
[72] The second set of prices listed for the following extracts derive from the subsequent full advertisement of *Fra i due litiganti* on 13 November 1784 (*WZ*).
[73] No prices are given for those numbers advertised on 7 September 1783 (*WB*). The first prices given here instead derive from 29 July 1784 (*WB*).

	4.	"Servo umilissimo"	*WZ*, 13 Nov 1784	30 kr.
	5.	"La sposero signore"	– *ibid.* –	35 kr.
	6.	"Bada bene"	– *ibid.* –	25 kr.
	7.	"Un Giardinier per mio"	*WB*, 4 Nov 1783	26 kr./30 kr.
	8.	"Ahi me dove m'inoltro" (Recit. con Rondo)	*WB*, 29 Jul 1784	51 kr.
	9.			
	10.	"Coccodrilli"	*WZ*, 13 Nov 1784	4 fl.
		"Il risposo e le sua pace"	*WZ*, 10 Apr 1784	20 kr.
	Act 3			
	1.	"Che vi pare"	*WB*, 22 Oct 1783	1 fl./1 fl. 30 kr./1fl. 10 kr.
	2.	"Più tranci"	*WZ*, 13 Nov 1784	15 kr.
	Im Trüben ist nicht gut fischen			[8 kr./*Bog*]
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 19 Sep 1787	24 kr.
		"Um Verzeihung..."	– *ibid.* –	24 kr.
		"So wie ein Schlacht..."	– *ibid.* –	24 kr.
		"Keine Ruhe..."	– *ibid.* –	16 kr.
		"Liebst du zärtlich..."	– *ibid.* –	56 kr.
Paisiello	*Il barbiere di Siviglia*			
	Full score		*WZ*, 25 Jun 1785	24 fl.
	arr. Quartet		*WZ*, 2 Apr 1785	6 fl. 30 kr.
	arr. Harmonie [Went]		*PN*, 9 Oct 1784	5fl./5 fl. 30 kr./ 6 fl. 30 kr./6 fl.[74]
	arr. Keyboard (*gebunden*)		*PN*, 30 Jul 1785	14 fl. 16 kr./14 fl. 30 kr.[75]
	Extracts (arr. Keyboard):			[8kr./*Bog*]
		Overture	*PN*, 30 Jul 1785	28 kr.
	1.	"Ecco l'ora s'avvicina"	*WB*, 5 Dec 1783	20 kr./12 kr.[76]
	2.	"Diamo alla Noja"	*PN*, 30 Jul 1785	16 kr.
	3.	"Ma... quell' Abbate"	– *ibid.* –	28 kr.
	4.	"Scorsi gia molti"	– *ibid.* –	36 kr.
	5.	"Lode al ciel"	*WB*, 22 Oct 1783	20 kr./48 kr.
	6.	"Saper bramata"	– *ibid.* –	29 kr./24 kr.
	7.	"Non dubitar"	*PN*, 30 Jul 1785	24 kr.
	Act 2			
	1.	"Ah... mà dov'eri"	– *ibid.* –	48 kr.
	2.	"La calunnia mio"	– *ibid.* –	28 kr.
	3.	"Veramente hò torto"	– *ibid.* –	24 kr.

[74] This second price derives from 30 October 1784 (*WZ*), the third from 8 February 1786 (*WZ*), and the fourth from 16 July 1788 (*WZ*). Went is first specified as the arranger on 25 June 1785 (*WZ*) at 5 fl. 30 kr.
[75] This second price derives from 8 February 1786 (*WZ*).
[76] The second set of prices listed for these extracts derive from the subsequent advertisements of *Il barbiere di Siviglia* on 30 July 1785 (*PN*) and 3 August 1785 (*WZ*). Prices are identical between these two offerings. No price for "Ah chi sà questo" is given before July 1785.

	4.	"Ah chi sà questo"	*WB*, 5 Jul 1784	52 kr.
	5.	"Giusto Ciel, che..."	*PN*, 30 Jul 1785	16 kr.
	Act 3			
	1.	"Oh che umor!"	– *ibid.* –	36 kr.
	2.	"Gia ride prima vera"	– *ibid.* –	40 kr.
	3.	"Voi tu Rosina"	– *ibid.* –	16 kr.
	4.	"Giusto ciel! quest'è"	– *ibid.* –	3 fl. 8 kr.
	Act 4			
	1.	Overture	– *ibid.* –	16 kr.
	2.	"Io t'aspettavo"	– *ibid.* –	16 kr.
	3.	"Cara sei tu il mio"	– *ibid.* –	2 fl. 40 kr.
		"Io sono Lindoro"[77]	*WZ*, 10 Jul 1784	– N/A –
		"Eh chi questo"[78]	*WB*, 29 Jul 1784	20 kr.
Salieri	*La scuola de gelosi*			
	arr. Quartet		*WZ*, 18 Jan 1786	6 fl. 30 kr.
	arr. Quintet		*WZ*, 2 Apr 1785	4 fl. 30 kr.
	Extracts (arr. Keyboard):			
		Overture	*WB*, 29 Jul 1784	36 kr.
		"Son le Donne"	– *ibid.* –	38 kr.
		"Ah la rabbi"	*WZ*, 17 Jan 1784	– N/A –
		"Quel visino"	– *ibid.* –	30 kr.
		"Ah non é verche"	*WB*, 29 Jul 1784	20 kr.
		"A me perche"	– *ibid.* –	26 kr.
		"Gelosia d'amore"	– *ibid.* –	20 kr.
		"Severete a me vicina"	– *ibid.* –	36 kr.
		"Dée per piacere"	*WB*, 22 Oct 1783	20 kr.
Sarti	*Le gelosie villane*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 15 May 1793	32 kr.
		"E felice chi in Amore"	*WB*, 4 Nov 1783	26 kr./24 kr.[79]
		"Deh caro padre amato"	*WB*, 2 Jan 1784	51 kr./40 kr.
		"Questa radica produce"	*WB*, 5 Jul 1784	30 kr./32 kr.
		"Donne, donne"	*WZ*, 17 Jan 1784	34 kr.
		"Caro bene amato"	– *ibid.* –	26 kr.
		"Sventurata poverella"	*WB*, 2 Jan 1784	20 kr.
		"Son uccellin di bosco"	*WZ*, 15 May 1793	20 kr.
		"Trenta cose"	– *ibid.* –	24 kr.
Mozart	3 Keyboard Concertos		*WB*, 4 Nov 1783	– N/A –
Alessandri	*La finta Principessa*			
	Extracts (arr. Keyboard):			
		"Donne care donna bella"	*WB*, 2 Jan 1784	36 kr.
		"La mia morosa"	– *ibid.* –	20 kr.
Gluck	*Iphigénie en Tauride*			

[77] This aria is advertised only once on 10 July 1784 (*WZ*) and does not appear in subsequent full listings of operatic numbers on 30 July 1785 (*PN*) and 3 August 1785 (*WZ*).
[78] Likewise, this Terzetto is advertised only here and does not appear in any further full listings by Lausch.
[79] The second set of prices listed for these extracts derive from the later advertisement of *Le gelosie villane* on 15 May 1793 (*WZ*).

	Extracts (arr. Keyboard):			
		“O Ifigenia sventurata”	*WB*, 2 Jan 1784	30 kr.
Paisiello	*La frascatana*			
	arr. Harmonie		*PN*, 9 Oct 1784	5 fl.
	Extracts (arr. Keyboard):			
		“Amor non so che sia”	*WB*, 8 Apr 1784	20 kr. [Jul]
		“Metiti un poco si”	– *ibid.* –	26 kr.
		“Care donne sventurate”	– *ibid.* –	30 kr.
		“Dove son che cosa”	*WB*, 2 Jan 1784	26 kr.
		“Giovenette semplicette”	*WZ*, 17 Jan 1784	20 kr.
Haydn	3 Symphonies		*WZ*, 7 Feb 1784	– N/A –
Cavalieri	12 Deutsche [Redouten 1784]		– *ibid.* –	– N/A –
		(arr. Keyboard)[80]	– *ibid.* –	40 kr.
Anfossi	*I viaggiatori felici*			
	Extracts (arr. Keyboard):			
		“Ah perche se tante”	*WB*, 29 Jul 1784	26 kr.
		“Quando sapra”	– *ibid.* –	26 kr.
		“Deh Giannetto mio”	*WB*, 8 Apr 1784	36 kr.[81]
		“Per esempio supponette”	– *ibid.* –	36 kr.
		“Zito, zito”	*WB*, 29 Jul 1784	20 kr.
		“Voi pargo letti amori”	*WB*, 8 Apr 1784	26 kr.
		“Che bel piacer”	*WB*, 4 Aug 1784	26 kr.
Gazzaniga	*La Dama incognita*			
	Extracts (arr. Keyboard):			
		“Alle selve”	*WB*, 8 Apr 1784	34 kr.
		“In voi donne non”	– *ibid.* –	24 kr.
Anfossi	*Il curioso indescreto* [German]			
	Extracts (arr. Keyboard):			
		“Dich mein Hauchen”	*WZ*, 10 Apr 1784	– N/A –
Paisiello	*I filosofi imaginari*			
	arr. Quartet		*WZ*, 2 Apr 1785	4 fl. 30 kr./6 fl.[82]
	arr. Harmonie		*WZ*, 30 Oct 1784	4 fl. 30 kr.
	Extracts (arr. Keyboard):			
		“Salve tu Domine”	*WZ*, 10 Apr 1784	20 kr.
Stadler	6 Duos for 2 Violins		– *ibid.* –	– N/A –
Hoffmeister	12 Duos for 2 Flutes		– *ibid.* –	– N/A –
Alessandri	*Il Vecchio geloso*			
	Extracts (arr. Keyboard):			
		“Lasciate che passi”	*WB*, 5 Jul 1784	34 kr./40 kr.[83]

[80] In the *Wienerblättchen* on 29 July 1784, Lausch advertises 19 Redouten Deutsche by Cavalieri at the price of 40 kr. The higher number in the latter instance is likely a mistake and I have thus treated them as the same offering here.
[81] Prices for those extracts first advertised on 8 April 1784 (*WB*) derive from 29 July 1784 (*WB*).
[82] This second price derives from 18 January 1786 (*WZ*).
[83] The second price derives from the later offering of this aria on 18 September 1784 (*WZ*).

		"Que i parlanti"	– *ibid.* –	30 kr.
		"Bella la francia"	*WB*, 29 Jul 1784	25 kr.
		"Con quelle tue manine"	*WB*, 5 Jul 1784	1 fl.
		"Ahi Sventurata"	– *ibid.* –	36 kr.
		"Con le donne"	*WB*, 4 Aug 1784	26 kr.
Guglielmi	*Le vicende amore*			
	Extracts (arr. Keyboard):			
		"Il mio povero cervello"	*PN*, 28 Jul 1784	36 kr.
		"Un soave gentil"	*WB*, 5 Jul 1784	51 kr.
		"Questo Core"	*WB*, 29 Jul 1784	40 kr.
Sarti	*I contratempi*			
	Extracts (arr. Keyboard):			
		Overture	*WB*, 29 Jul 1784	36 kr.
		"Mirate il mio"	*WB*, 4 Aug 1784	26 kr.
		"Non serve fingere"	– *ibid.* –	26 kr./25 kr.[84]
		"Questo grato"	– *ibid.* –	20 kr.
		"La matina i primi alberi"	*WB*, 5 Jul 1784	30 kr.
Hoffmeister	Concerto for 2 Oboes		*WB*, 8 Jul 1784	– N/A –
	Concerto for 2 Horns		– *ibid.* –	– N/A –
	Flute Concerto		– *ibid.* –	– N/A –
Wranitzky, Paul	Concerto for 2 Violins		– *ibid.* –	– N/A –
Mozart	6 Keyboard Concertos		– *ibid.* –	– N/A –
Haydn	2 Keyboard Concertos		– *ibid.* –	– N/A –
Kozeluch	2 Keyboard Concertos		– *ibid.* –	– N/A –
Umlauf	3 Keyboard Concertos		– *ibid.* –	– N/A –
Mitscha	3 Cassations		– *ibid.* –	– N/A –
Kozeluch	Cassation		– *ibid.* –	– N/A –
Hoffmeister	6 Quartets		– *ibid.* –	– N/A –
	6 Duos for Flute and Oboe		– *ibid.* –	– N/A –
Gluck	*Die Pilgrimme von Mecca*			
	arr. Quintet		*WZ*, 30 Oct 1784	4 fl.
	arr. Harmonie [Went]		*WZ*, 10 Jul 1784	5 fl./5 fl. 30 kr.[85]
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 15 Jan 1785	20 kr./25 kr.[86]
		"Unser dumme Pöbel"	– *ibid.* –	15 kr.
		"Mahomet"	– *ibid.* –	15 kr.
		"Einen Bach der fließt"	– *ibid.* –	15 kr.
		"Der so ich deine"	– *ibid.* –	15 kr.
		"Wir lassen unsere..."	– *ibid.* –	20 kr.
		"Schönste dein Reiz"	– *ibid.* –	25 kr.
		"Ich weiß nicht"	*WB*, 12 Apr 1785	20 kr.
		"Man steht den Strom"	*PN*, 23 Apr 1785	15 kr.

[84] Ibid.
[85] A price is not listed when offered on 10 July 1784 (*WZ*). This, instead, derives from 9 October 1784 (*PN*). The price of this arrangement is increased on 2 April 1785 (*WZ*).
[86] This second price derives from 30 April 1785 (*WZ*).

		"Der so ich..."	*WB*, 12 Apr 1785	15 kr.
Mozart	*Die Entführung aus dem Serail*			
	arr. Harmonie [Went]		*WZ*, 10 Jul 1784	5 fl.[87]
	Extracts (arr. Keyboard):			[10 kr./*Bog*]
		Overture	*WB*, 21 Apr 1785	30 kr.
		"Wenn der Freunde..."	– *ibid.* –	25 kr.
		"Ich gehe doch..."	– *ibid.* –	1 fl.
		"O! wie will ich..."	– *ibid.* –	45 kr.
		"Vivat Bachus"	– *ibid.* –	35 kr.
		"Konstanze..."	– *ibid.* –	35 kr./15 kr.[88]
		"Wer ein Liebchen"	– *ibid.* –	15 kr.
		"Nie werd ich"	– *ibid.* –	20 kr.
		"Durch Zärtlichkeit"	– *ibid.* –	20 kr.
		"Hier soll ich dich"	– *ibid.* –	15 kr.
		"Ich baue ganz..."	– *ibid.* –	40 kr.
Haydn	14 Minuets and Trio (arr. Keyboard)		*WB*, 29 Jul 1784	40 kr.
Gluck	*Alceste*			
	Overture (arr. Keyboard)		*WB*, 4 Aug 1784	30 kr.
Paisiello	*Il re Teodoro in Venezia*			
	Full score		*WZ*, 30 Oct 1784	46 fl./39 fl./38 fl.[89]
	Overture (parts)		*PN*, 12 Dec 1784	2 fl. 34 kr./2 fl. 30 kr.[90]
	arr. Quartet		*WZ*, 25 Dec 1784	6 fl. 30 kr.
	arr. Quartet (Flute)		*WZ*, 25 Jun 1785	6 fl. 30 kr./6 fl.[91]
	arr. Harmonie [Went]		*WZ*, 25 Jun 1785	8 fl. 40 kr./8 fl.[92]
	arr. 2 Flutes [Kreith]		*WZ*, 25 Jun 1788[93]	2 fl.
	arr. Keyboard (*gebunden*)		*PN*, 12 Dec 1784	26 fl./26 fl. 30 kr./24 fl./22 fl. 44 kr./20 fl. 30 kr.[94]
	Extracts (arr. Keyboard [Mascheck][95]):			
		Overture	*PN*, 8 Dec 1784	36 kr.
	1.	"Scaccia il duol"	*WZ*, 18 Sep 1784	1 fl. 40 kr.
	2.	"O miei tristi pensieri"	*PN*, 8 Dec 1784	45 kr.

[87] Ibid, 30 October 1784 (*WZ*).
[88] This second price derives from 30 April 1785 (*WZ*).
[89] This second price derives from 12 December 1784 (*PN*). The third from 9 March 1785 (*WZ*).
[90] This second price derives from 25 December 1784 (*WZ*).
[91] This second price derives from 18 January 1786 (*WZ*).
[92] This second price derives from 16 July 1788 (*WZ*).
[93] This date refers to the repeat of the advertisement given on 18 June.
[94] This second price derives from 25 December 1784 (*WZ*); the third from 9 March 1785 (*WZ*); the fourth from 30 July 1785 (*PN*); and the fifth from 8 February 1785 (*WZ*).
[95] Mascheck is first listed as the keyboard arranger on 8 December 1784 (*PN*).

	3.	"O Giovinette"	– *ibid.* –	51 kr.
	4.	"Se al mio"	– *ibid.* –	25 kr.
	5.	"Se stride erato"	*WZ*, 18 Sep 1784	30 kr.
	6.	"Che ne dici tu Taddeo"	*PN*, 8 Dec 1784	30 kr.
	7.	"Queste son lettere"	*WZ*, 18 Sep 1784	30kr./40 kr./25 kr./35 kr.[96]
	8.	"Figlia, Figlia, il Ciel"	*PN*, 8 Dec 1784	35 kr.
	9.	"Che novita"/ "Comme obbliar portrei"[97]	*WZ*, 18 Sep 1784	30 kr./35 kr./40 kr.
	10.	"Mio Caro Sandrino"	*PN*, 8 Dec 1784	1 fl. 10 kr.
	11.	"Se voi Bramate"	*PN*, 9 Oct 1784	40 kr.
	12.	"Vieni o figlia"	*WZ*, 18 Sep 1784	40 kr.
	13.	"Venite, via, movetevi"	*PN*, 8 Dec 1784	30 kr.
	14.	"Ov'è Lisetta"	– *ibid.* –	4 fl. 30 kr.
	Act 2			
	1.	"Ecco o sice"	*PN*, 12 Dec 1784	30 kr.
	2.	"Chè stuol d'infelice"	*WZ*, 18 Sep 1784	30 kr.
	3.	"Permetti o mia Lisetta"	*PN*, 12 Dec 1784	1 fl.
	4.	"Infidel tu pria"	– *ibid.* –	30 kr.
	5.	"Voi simplice"	– *ibid.* –	25 kr.
	6.	"Che brama vivier"	*WZ*, 18 Sep 1784	1 fl./1 fl. 30 kr.
	7.	"Tu servimi"	*PN*, 12 Dec 1784	25 kr.
	8.	"Per onor farci"	– *ibid.* –	25 kr.
	9.	"Non era ancora"	*WZ*, 18 Sep 1784	40 kr.[98]
	10.	"In ver altr'uomo"/ "Cosa far pensi"[99]	– *ibid.* –	1 fl. 40 kr.
	11.	"O la si serva"	*WZ*, 30 Oct 1784	1 fl. 40 kr./2 fl.
	12.	"Dunque mi serbi"	– *ibid.* –	20 kr.
	13.	"Questo sguallido"	*WZ*, 18 Sep 1784	30 kr./35kr.[100]
	14.	"A tel dissio"	*PN*, 12 Dec 1784	1 fl.
	15.	"Come una Ruota"	– *ibid.* –	2 fl.
Cimarosa	*Giannina e Bernadone*			
	Extracts (arr. Keyboard):			
		"Fato silenzio"	*WZ*, 30 Oct 1784	1 fl.
		"Non son schiava"	– *ibid.* –	40 kr.
Gretry	*Zemire und Azor*			

[96] The alternative set of prices for those arias first advertised on 18 September 1784 derive from the full advertisements of *Il re Teodoro in Venezia* on 8 and 12 December 1784 (*PN*) and 25 December 1784 (*WZ*), unless otherwise stated. The price of this aria is also given as 40 kr. on 30 October 1784 (*WZ*).

[97] The title of the rondo is given later as "Comme lasciar portrei". See commentary on page ... Its price also changes numerous times, being adjusted to 35 kr. on 30 October (*WZ*), back to 30 kr. on 8 December 1784 (*PN*), and then to 40 kr. on 25 December 1784 (*WZ*).

[98] No price is listed for this aria in the *Wiener Zeitung* version of this advertisement on 18 September 1784, but it is included in the *Wienerblättchen* advertisement from the same day.

[99] Offered originally with no mention of the recitative, only "Cosa far". However, the price clearly reflects both the recitative and duet, being identical to that when they were first advertised together on 30 October.

[100] The price of this aria is temporarily raised to 35 kr. on 30 October 1784 (*WZ*).

	arr. Quartet		*WZ*, 2 Apr 1785	3 fl.
	arr. Quintet		*WZ*, 30 Oct 1784	3 fl.
	arr. Harmonie [6]		*PN*, 9 Oct 1784	4 fl.
	Extracts (arr. Keyboard):			[10 kr./*Bog*]
		Overture	*WB*, 12 Apr 1785	36 kr.
		"Munter steht man"	– *ibid.* –	30 kr.
		"Auf Schwestern"	– *ibid.* –	30 kr.
		"Schönste der Rosen"	– *ibid.* –	10 kr.
		"Es macht mich"	– *ibid.* –	25 kr.
		"Azor! Azor!"	– *ibid.* –	30 kr.
		"Fröhlich pflegt..."	– *ibid.* –	30 kr.
		"Ach lasset"	– *ibid.* –	15 kr.
Salieri	*La fiera in Venezia*			
	arr. Quartet		*WZ*, 2 Apr 1785	2 fl. 30 kr./ 8 fl. 40 kr./6 fl. 30 kr./5 fl. 30 kr.[101]
	arr. Harmonie		*WZ*, 30 Oct 1784	2 fl. 30 kr.
	Extracts (arr. Keyboard):			[8kr./*Bog*]
		Overture	*WZ*, 5 Oct 1785	20 kr.
	1.	"Senz'altre chiachiere"[102]	– *ibid.* –	20 kr.
	2.	"Il Pargoletto"	– *ibid.* –	24 kr.
	3.	"Fai torto orribile"	– *ibid.* –	20 kr.
	4.	"Col Ziffero"	– *ibid.* –	20 kr.
	5.	"Ah se, gli affetti miei"	– *ibid.* –	24 kr.
	6.	"Rabbia! bile! affanno"	– *ibid.* –	24 kr.
	7.	"Venti numeri"	– *ibid.* –	2 fl. 40 kr.
	Act 2			
	8.	"L'amour est un Dieu"	– *ibid.* –	12 kr.
	9.	Deutsche [?]/Terzetto	– *ibid.* –	36 kr.
	10.	"Se ridendo mi guardi"	– *ibid.* –	32 kr.
	11.	"Non tremer"	– *ibid.* –	24 kr.
	12.	"Allegre, Allegre"	– *ibid.* –	1 fl. 8 kr.
	Act 3			
	13.	"Dal grand Contento"	– *ibid.* –	20 kr.
	14.	"Vi sono Sposa"	– *ibid.* –	36 kr.
	15.	"Scordati, o Donna"	– *ibid.* –	48 kr.
	16.	"Viva, Viva il Duca"	– *ibid.* –	44 kr.
		Minuet and Trio	*WZ*, 27 Aug 1791	8 kr.
Grétry	*Das Rosenfest zu Salenei*			
	arr. Quartet		*WZ*, 2 Apr 1785	4 fl.
	arr. Harmonie		*WZ*, 30 Oct 1784	4 fl.
Umlauf	*Die Bergknappen*			
	arr. Quartet		*WZ*, 2 Apr 1785	4 fl. 30 kr./6 fl.[103]
	arr. Harmonie		*WZ*, 30 Oct 1784	4 fl. 30 kr.
	Extracts (arr. Keyboard):			[10 kr./*Bog*]

[101] This second price derives from 5 October 1785 (*WZ*), the third from 18 Jan 1786 (*WZ*), and the fourth from 27 August 1791 (*WZ*).
[102] Lausch's numbering of this opera is consecutive irrespective of act.
[103] This second price derives from 18 January 1786 (*WZ*).

		“Selten sind...”	*PN*, 23 Apr 1785	30 kr.
		“Wenn mir der Himmel”	– *ibid.* –	25 kr.
		“Nichts ist schlauer...”	– *ibid.* –	15 kr.
		“Himmel hör...”	– *ibid.* –	35 kr.
		“Hofnung Lasbal”	– *ibid.* –	15 kr.
		“Edler Saft...”	– *ibid.* –	15 kr.
Salieri	*Il ricco d’un giorno*			
	Full score		*WZ*, 15 Jan 1785	[no price]
	Overture (parts)		– *ibid.* –	3 fl.
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.[104]
	arr. Keyboard (*gebunden*)		*WZ*, 15 Jan 1785	22 fl./20 fl. 8 kr./16 fl. 30 kr.[105]
	Extracts (arr. Keyboard):			[10 kr./*Bog*]
		Overture	*WZ*, 23 Feb 1785	30 kr.
	1.	“Non permetter”	– *ibid.* –	35 kr.
	2.	“Barca alla riva”	– *ibid.* –	25 kr.
	3.	“Avro un ricco”	– *ibid.* –	20 kr.
	4.	“Di Giubilo amoroso”	– *ibid.* –	20 kr.
	5.	“Permettete Emilia bella”	*WB*, 19 Jan 1785	51 kr./55 kr.[106]
	6.	“Vive Sempre”	*WZ*, 23 Feb 1785	15 kr.
	7.	“Povero Semplice”	– *ibid.* –	20 kr.
	8.	“Deve ognuno”	– *ibid.* –	30 kr.
	9.	“Gia tutto intesti”	– *ibid.* –	40 kr.
	10.	“Sento da un lato”	– *ibid.* –	40 kr.
	11.	“Il mio matrimonio”	– *ibid.* –	5 fl.
	Act 2			
	1.	“Dopo pranzo”	– *ibid.* –	30 kr.
	2.	“Mettetevi in Distanza”	– *ibid.* –	30 kr.
	3.	“I Caprizi”	– *ibid.* –	30 kr.
	4.	“Che forza di Spirito”	– *ibid.* –	40 kr.
	5.	“Rendiam coi tratti”	– *ibid.* –	40 kr.
	6.	“Segni su la fenestra”	– *ibid.* –	20 kr.
	7.	“Mà qual suono”	– *ibid.* –	25 kr.
	8.	“Volgi Volgi o bella dea”	– *ibid.* –	1 fl. 50 kr.
	9.	“Se una Notte essendo”	– *ibid.* –	30 kr.
	10.	“Eccomi piu chemai”	– *ibid.* –	35 kr.
	11.	“Che lieta Notte”	– *ibid.* –	4 fl. 30 kr.
	Act 3			
	1.	“Prima di tutto”	– *ibid.* –	2 fl. 40 kr.
	2.	“Signor de’ mercanti”	– *ibid.* –	35 kr.
Mozart	Variations for Keyboard [“Salve tu domine”]		*WZ*, 15 Jan 1785	32 kr.

[104] No price is listed for this arrangement in the *Wiener Zeitung* on 15 January 1785. This price instead derives from 2 April 1785 (*WZ*).
[105] Likewise, no price is listed for the full keyboard arrangement until 9 March 1785 (*WZ*). The second price derives from 30 July 1785 (*PN*), and the third from 8 February 1786 (*WZ*).
[106] This second price derives from 23 February 1785 (*WZ*).

Cavalieri	12 Deutsche [Redouten 1785] ("Op.1")	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	30 kr.
	12 Deutsche [Redouten 1785] ("Op.2")	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	30 kr.
Haydn	12 Minuets and 6 Deutsche	*WB*, 19 Jan 1785	2 fl.
	arr. Keyboard	– *ibid.* –	40 kr.
	3 Symphonies	*WZ*, 9 Mar 1785	– N/A –
Mascheck	12 Symphonies	– *ibid.* –	– N/A –
Mozart	3 Symphonies	– *ibid.* –	– N/A –
Pichl	3 Symphonies	– *ibid.* –	– N/A –
Pleyel	6 Symphonies	– *ibid.* –	– N/A –
Kurzweil	6 Quintets	– *ibid.* –	4 fl. 30 kr.
Bruni	6 Quartets (Op.3)	– *ibid.* –	4 fl. 30 kr.
Fiala	6 Quartets (Op.2)	– *ibid.* –	5 fl.
Sperger	6 Trios	– *ibid.* –	3 fl.
Androux	6 Duos for 2 Violins	– *ibid.* –	2 fl.
Mestrino	6 Duos for 2 Violins	– *ibid.* –	2 fl.
Kurzweil	6 Sonatas for Cello and Bass	– *ibid.* –	2 fl.
Mestrino	4 Violin Concertos	– *ibid.* –	9 fl. 30 kr.[107]
Winter	3 Violin Concertos	– *ibid.* –	6 fl. 30 kr.[108]
Sardi	Variations for Keyboard ["Comme un Agnello"]	– *ibid.* –	45 kr.
Cavalieri	12 Minuets [Redouten 1785]	– *ibid.* –	1 fl. 30 kr.
Pleyel	6 Duos for Violin and Cello	*WB*, 30 Mar 1785	3 fl./2 fl. 30 kr.[109]
Barta	*Der adeliche Taglöhner*		
	arr. Quintet	*WZ*, 2 Apr 1785	4 fl.
Gassmann	*Die Liebe unter denen Handwerksleuten*		
	arr. Quintet	– *ibid.* –	4 fl.
Gretry	*Le Huron*		
	arr. Quintet	– *ibid.* –	4 fl.
Ruprecht	*Was erhält die Männer Treu?*		
	arr. Quintet	– *ibid.* –	6 fl.
Salieri	*Die Rauchfangkehrer*		
	arr. Quintet	– *ibid.* –	5 fl. 30 fl.
Gretry	*Der Hausfreund*		
	arr. Quartet	– *ibid.* –	3 fl. 30 kr.
Ulbrich	*Frühling und Liebe*		
	arr. Quartet	– *ibid.* –	6 fl.
deCsaky	Variations for Keyboard	– *ibid.* –	30 kr.
Fasch	Variations for Keyboard	– *ibid.* –	1 fl. 40 kr.

[107] In the original advertisement, Lausch lists the prices of the four concertos individually, with numbers one, two, and four being priced at 2 fl. 30 kr., and number two at 2 fl. The sum of these values is reflected here.
[108] As above, only the sum of the prices of the three concertos—being 2 fl., 2 fl., and 2 fl. 30 kr., respectively—is reflected here.
[109] This second price derives from 3 March 1787 (*WZ*), where it has been assumed that Lausch is referring to the same work. It is offered again at the original price of 3 fl. on 28 July 1787.

Haydn	Variations for Keyboard	– *ibid.* –	20 kr.
Mozart	Variations for Keyboard [E flat]	– *ibid.* –	1 fl.
	Variations for Keyboard ["Lison dormait"]	– *ibid.* –	1 fl.
	Variations for Keyboard [F]	– *ibid.* –	24 kr.
	Variations for Keyboard [Fischer]	– *ibid.* –	1 fl.
	Variations for Keyboard [A]	– *ibid.* –	36 kr.
	Variations for Keyboard [D]	– *ibid.* –	30 kr.
	Variations for Keyboard ["Unser dumme..."]	– *ibid.* –	24 kr./ 56 kr. [110]
Vanhal	Variations for Keyboard	– *ibid.* –	40 kr.
Paisiello[111]	6 Contredanses after *Il Re Teodoro in Venezia*	– *ibid.* –	40 kr.
Grétry	March	– *ibid.* –	10 kr.
Kozeluch	March	– *ibid.* –	10 kr.
Paisiello	*La contadina di spirito*		
	Full score	*WZ*, 14 May 1785	24 fl.
	arr. Quartet	– *ibid.* –	6 fl. 30 kr.
	arr. Keyboard (*gebunden*)	*PN*, 30 Jul 1785	12 fl. 26 kr./12 fl. 30 kr.[112]
	Extracts (arr. Keyboard):		[10 kr./*Bog*]
	Overture	*WZ*, 14 May 1785	36 kr.*
	"Quando pense"	– *ibid.* –	20 kr.
	"Credea nina Cara"	– *ibid.* –	30 kr.
	"Guardami in volto"	– *ibid.* –	40 kr.
	"Se Fedele"	– *ibid.* –	35 kr.
	"Giuro a tutti"	– *ibid.* –	35 kr./40 kr.[113]
	"Con permesso"	– *ibid.* –	1 fl. 10 kr.
	Act 2		
	"Eviva la Sposa"	– *ibid.* –	40 kr.
	"Quando verra sposa"	– *ibid.* –	50 kr.
	"Vicina a perdere"	– *ibid.* –	30 kr.
	"Se si guarda"	– *ibid.* –	50 kr.
	"Che passo Terribile"	*PN*, 23 Apr 1785	1 fl. 15 kr.
	"Ai gelidi trifoni"	*WZ*, 14 May 1785	40 kr.
Monsigny	*Le Deserteur*		
	Extracts (arr. Keyboard):		[10 kr./*Bog*]
	Overture	*PN*, 23 Apr 1785	40 kr.
	"Peut on Affliger"	– *ibid.* –	15 kr.
	"J'avais égaré"	– *ibid.* –	10 kr.
Righini	*L'incontro inaspettato*		

[110] See commentary for this advertisement. This second price derives from 8 Feb 1786 (*WZ*).
[111] See commentary for this advertisement.
[112] This second price derives from 8 February 1786 (*WZ*).
[113] This second price derives from 14 May 1785 (*PN*).

	Extracts (arr. Keyboard):			[10 kr./*Bog*]
		Overture	*WZ*, 4 Jun 1785	30 kr.
	1.	"La Donnaháil"	– *ibid.* –	50 kr.
	2.	"Ahi son morta"	– *ibid.* –	40 kr.
	3.	"Un agnelletta"	– *ibid.* –	30 kr.
	4.	"Reflettiamo..."	– *ibid.* –	40 kr.
	5.	"Son oste"	– *ibid.* –	35 kr.
	6.	"Baroncino mi Consolo"	– *ibid.* –	40 kr.
	7.	"Vago a eseguire"/ "Pronto veloce"	– *ibid.* –	30 kr./40 kr.[114]
	8.	"Sogno! veglio!"	– *ibid.* –	30 kr.
		Act 2		
	1.	"Contro il sesso"	– *ibid.* –	35 kr.
	2.	"Per te cardone"	– *ibid.* –	1 fl. 10 kr.
	3.	"Sempre fida"	– *ibid.* –	30 kr.
	4.	"Succida, a noi Madama"	– *ibid.* –	30 kr.
	5.	"Qui lo sfida"	– *ibid.* –	40 kr.
	6.	"Ho un Capital"	– *ibid.* –	40 kr.
	7.	"Misera me ch'intesi"	– *ibid.* –	50 kr.
Zimmermann	6 Sextets		– *ibid.* –	8 fl. 30 kr.
Pleyel	6 Quartets (Op.2)[115]		– *ibid.* –	9 fl.
	6 Quartets (Op.3)		– *ibid.* –	8 fl. 44 kr./9 fl.
	6 Quartets (arr. Keyboard)[116]		– *ibid.* –	5 fl.
Kozeluch	15 Lieder		– *ibid.* –	1 fl. 45 kr.
Cimarosa	*Il pittore parigino*			
	Full score		*WZ*, 25 Jun 1785	24 fl.
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.
	arr. Keyboard (*gebunden*)		*PN*, 30 Jul 1785	17 fl. 5 kr./14 fl./18 fl.[117]
	Extracts (arr. Keyboard):			[8kr./*Bog*]
		Overture	*WZ*, 25 Jun 1785	24 kr.
	1.	"Ma tacete"	– *ibid.* –	1 fl. 12 kr./ 1 fl. 8 kr.[118]
	2.	"Vedrete un ciglio"	– *ibid.* –	16 kr.
	3.	"Dell'odiosa mia rivale"	– *ibid.* –	44 kr.
	4.	"La cara Padrocina"	– *ibid.* –	24 kr.
	5.	"Lei comandi"	– *ibid.* –	40 kr.
	6.	"Sul mio core"	– *ibid.* –	32 kr.
	7.	"Si fingeva"	– *ibid.* –	32 kr.

[114] This second price derives from 8 June 1785 (*PN*).
[115] See commentary to this advertisement. The price of the Op.3 quartet derives from 3 March 1787 (*WZ*).
[116] On 4 June 1785 (*WZ*) Lausch offers four Pleyel quartets arranged for keyboard, "Das Stück 51 kr.", thus totalling 3 fl. 24 kr. On 3 August 1785 (*WZ*), he offers 6 Pleyel quartets arranged for the same at a price of 5 fl. for the complete set. Here, given the relative proximity of the advertisements, I have treated these two offerings as the same – the first advertisement being an incomplete set of four, and the second including the final two.
[117] This second price derives from 8 February 1786 (*WZ*), and the third from 26 May 1792 (*WZ*).
[118] This second price derives from 29 June 1785 (*PN*).

	8.	"Ahi qual funesto"	– *ibid.* –	28 kr.
	9.	"Ahi che a torto"	– *ibid.* –	4 fl. 24 kr.
	Act 2			
	1.	"Che giova a possedere"	– *ibid.* –	24 kr.
	2.	"Presto finiamola"	– *ibid.* –	45 kr.
	3.	"Quandoil giorno"	– *ibid.* –	24 kr.
	4.	"Le dame Parigine"	– *ibid.* –	36 kr.
	5.	"Dove sei bell'idol mio"	– *ibid.* –	28 kr.
	6.	"Numi bestiali"	– *ibid.* –	40 kr.
	7.	"Che vedo?"	– *ibid.* –	1 fl.
	8.	"Dov'esser lo sposo"	– *ibid.* –	3 fl. 12 kr.
Sarti	*Giulio Sabino*			
	Extracts (arr. Keyboard):			[8kr./*Bog*]
		Overture	*WZ*, 31 Aug 1785	28 kr.
		"Dove m'inoltro!"	– *ibid.* –	24 kr.
		"Ch'io parte!"	– *ibid.* –	40 kr.
		"Non dubitar verro"	– *ibid.* –	40 kr.
		"Ah cara sposa"	– *ibid.* –	52 kr.
		"Sposa! Consorte!"/ "Cari oggetti"	– *ibid.* –	44 kr.
		"Sfogatti pur tiranno"	– *ibid.* –	44 kr.
		"Tremate empi"	– *ibid.* –	1 fl. 4 kr.
		"Che ascolto!"/ "In qual Barbaro"	– *ibid.* –	36 kr.
Foignet	Suite for Keyboard and Violin		– *ibid.* –	2 fl. 30 kr.
Mozart	Cassation		– *ibid.* –	2 fl. 30 kr.
	Variations for Keyboard and Violin [G]		– *ibid.* –	40 kr.
	Variations for Keyboard and Violin [G minor]		– *ibid.* –	35 kr.
Rings	6 Duos for 2 Violins		– *ibid.* –	2 fl. 30 kr.
Rosetti	24 Airs for 2 Horns and Bassoon		– *ibid.* –	2 fl.
Mozart	Variations for Keyboard after *La fiera in Venezia*[119]		*WZ*, 5 Oct 1785	24 kr./30 kr.[120]
Salieri	*La grotta di Trofonio*			
	Full score		*WZ*, 30 Nov 1785	24 fl./20 fl.[121]
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.[122]
	arr. Harmonie		*WZ*, 5 May 1787	9 fl./8 fl.[123]

[119] Also see commentary to 27 August 1791 (*WZ*).
[120] This second price derives from 27 August 1791 (*WZ*).
[121] This second price derives from 18 January 1786 (*WZ*). On 21 March 1786 (*BZ*), the price returns to the original 24 fl.
[122] The trade price of this arrangement derives from 18 January 1786 (WZ).
[123] This second price derives from 16 July 1788 (*WZ*).

	arr. Keyboard (*gebunden*)		*WZ*, 18 Jan 1786	14 fl./14 fl. 30 kr./14 fl. 48 kr.[124]
	Extracts (arr. Keyboard):			[8kr./*Bog*]
		Overture	*WZ*, 30 Nov 1785	28 kr.
	1.	"Mie cara sigliuole"	– *ibid.* –	28 kr.
	2.	"Orsu già compresi"	– *ibid.* –	16 kr.
	3.	"D'un dolce amor"	– *ibid.* –	20 kr.
	4.	"Il diletto che inpetto"	– *ibid.* –	44 kr.
	5.	"Da un fonte istesso"	– *ibid.* –	36 kr.
	6.	"Nello stato conjugale"	– *ibid.* –	28 kr./32 kr.[125]
	7.	"Spiriti invisibili"	– *ibid.* –	32 kr.
	8.	"Di questo bosco"	– *ibid.* –	20 kr.
	9.	"Ah trovar"	– *ibid.* –	20 kr.
	10.	"Cieli! che fu?"	– *ibid.* –	20 kr.
	11.	"Numi! qual mai s'oprò"	– *ibid.* –	20 kr.
	12.	"Eun piacer col caro"	– *ibid.* –	2 fl. 32 kr.
	Act 2			
	1.	"Se il tuo sposo"	– *ibid.* –	32 kr.
	2.	"Un bocconcin"	– *ibid.* –	24 kr.
	3.	"E in casa altrui"	– *ibid.* –	16 kr.
	4.	"Che fu?"	– *ibid.* –	16 kr.
	5.	"Sognai o sogno"	– *ibid.* –	20 kr.
	6.	"Questo Magico"	– *ibid.* –	12 kr.
	7.	"Venite o Donne"	– *ibid.* –	40 kr.
	8.	"Ma perche in ordine"	– *ibid.* –	52 kr.
	9.	"La ra, la ra"	– *ibid.* –	12 kr.
	10.	"Quel Muso arcigno"	– *ibid.* –	36 kr.
	11.	"Tofonio Trofonio"	– *ibid.* –	24 kr.
		[Act 2 finale]	– *ibid.* –	[2 fl. 40 kr.]
Umlauf	*Das Irrlicht*			
	arr. Quartet		*WZ*, 18 Jan 1786	6 fl. 30 kr.
Cavalieri	12 Minuets [Redouten 1786]		*WZ*, 18 Jan 1786	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
	12 Deutsche [Redouten 1786]		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
Bianchi	*La villanella rapita*			
	Extracts (arr. Keyboard):			
		"Chi vuol sapere"	*WZ*, 8 Feb 1786	1 fl. 8 kr.
		"Son quegli occhi"	– *ibid.* –	24 kr.
[Mozart]		"Mandina amabile"	– *ibid.* –	48 kr./52 kr.[126]
		"Dite almeno"	– *ibid.* –	1 fl. 8 kr.
Heidenreich	24 Deutsche [Casino 1786]		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	1 fl.
Storace	*Gli sposi malcontenti*			

[124] This second price derives from 8 February 1786 (*WZ*). The third from 21 March 1786 (*BZ*).
[125] This second price derives from 7 Dec 1785 (*PN*).
[126] This second price derives from 21 March 1786 (*BZ*).

	Full score		*WZ*, 1 Mar 1786	30 fl.
	arr. Quartet		*BZ*, 21 Mar 1786	6 fl. 30 kr.
	arr. Keyboard (*gebunden*)		*BZ*, 21 Mar 1786	22 fl. 40 kr.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 1 Mar 1786	28 kr.
	1.	"Deh Serenate"	– *ibid.* –	1 fl. 4 kr.
	2.	"Quel ciglio sereno"	– *ibid.* –	16 kr.
	3.	"Ad un uom versato"	– *ibid.* –	32 kr.
	4.	"Ah che sa"	– *ibid.* –	16 kr.
	5.	"Di nembil il ciel"	– *ibid.* –	24 kr.
	6.	"Orsu Signore"	– *ibid.* –	52 kr.
	7.	"Oh che tempo"	– *ibid.* –	36 kr.
	8.	"La pace aver"	– *ibid.* –	28 kr.
	9.	"Liete ombrose"	– *ibid.* –	28 kr.
	10.	"A questi occhietti"	– *ibid.* –	20 kr.
	11.	"Quel desir ch'amor"	– *ibid.* –	20 kr.
	12.	"Ti ritrovo alfin"	– *ibid.* –	36 kr.
	13.	"Gracie al ciel"	– *ibid.* –	20 kr.
	14.	"Se fide vi credo"	– *ibid.* –	28 kr.
	15.	"Signori qui che fate"	– *ibid.* –	3 fl. 44 kr.
	Act 2			
	1.	"Accanto al mio"	– *ibid.* –	24 kr.
	2.	"Se insiem"	– *ibid.* –	16 kr.
	3.	"Ah quel tremor"	– *ibid.* –	1 fl. 56 kr.
	4.	"Tutto quell"	– *ibid.* –	16 kr.
	5.	"Languida voce"	– *ibid.* –	24 kr.
	6.	"Di mia casa"	– *ibid.* –	32 kr.
	7.	"Quel che spesso"	– *ibid.* –	32 kr.
	8.	"Fra quest'orror"	– *ibid.* –	48 kr.
	9.	"Adagio, Adagio"	– *ibid.* –	3 fl. 12 kr.
	10.	"Cara sposa perdonate"	– *ibid.* –	24 kr.
	11.	"L'aurora che colora"	– *ibid.* –	2 fl. 44 kr.
Mozart	*Der Schauspieldirektor*			
	Full score ["samt dem Buch"]		*BZ*, 21 Mar 1786	6 fl. 30 kr.
	Extracts (arr. Keyboard):			
		Overture	*BZ*, 21 Mar 1786	28 kr.
		"Da schlägt..."	– *ibid.* –	20 kr.
		"Bester Jüngling"	– *ibid.* –	20 kr.
		"Ich bin die erste..."	– *ibid.* –	56 kr.
		"Jeder Künstler..."	– *ibid.* –	44 kr.
Salieri	*Prima la musica*			
	Extracts (arr. Keyboard):			
		Overture	*BZ*, 21 Mar 1786	20 kr.
		"Se questo mio"	– *ibid.* –	52 kr.
Pleyel	6 Quartets (Op.5)		– *ibid.* –	5 fl./6 fl. 30 kr.[127]
Mozart	Keyboard Quartet		– *ibid.* –	2 fl. 30 kr./1 fl. 40 kr.[128]
Haselbeck	12 Minuets [Redouten 1786]		– *ibid.* –	2 fl.

[127] This second price derives from 3 March 1787 (*WZ*).
[128] This second price derives from 19 December 1787 (*WZ*).

		arr. Keyboard	– *ibid.* –	45 kr.
	12 Deutsche [Redouten 1786]		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	30 kr.
Dittersdorf	Symphony		*WZ*, 1 Apr 1786	4 fl.
		arr. Keyboard and Violin	– *ibid.* –	1 fl. 30 kr.
Mozart	*Le nozze di Figaro*			
	Full score		*WZ*, 1 Jul 1786	30 fl.
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.[129]
	arr. Harmonie [Went]		*WZ*, 22 Aug 1789	6 fl. 40 kr.
	Extracts (arr. Keyboard):			[7 kr./*Bog*]
		Overture	*WZ*, 1 Jul 1786	28 kr.
	1.	"Cinque… dieci"	– *ibid.* –	25 kr.
	2.	"Se a caso Madama"	– *ibid.* –	35 kr.
	3.	"Se vuol ballare"	– *ibid.* –	18 kr.
	4.	"Non so più"	– *ibid.* –	21 kr.
	5.	"Cosa sento!"	– *ibid.* –	53 kr.
	6.	"Giovani liete"	– *ibid.* –	14 kr.
	7.	"Non piu andrai"	– *ibid.* –	25 kr.
	Act 2			
	1.	"Porgi amor"	– *ibid.* –	11 kr.
	2.	"Voi che sapete"	– *ibid.* –	18 kr.
	3.	"Venite inginocchiatevi"	– *ibid.* –	21 kr.
	4.	"Susanna or via sortite"	– *ibid.* –	35 kr.
	5.	"Aprite presto"	– *ibid.* –	18 kr.
	6.	"Esci omai"	– *ibid.* –	35 kr.
	7.	"Signore, cos'è"	– *ibid.* –	14 kr.
	8.	"Susanna, son morta"	– *ibid.* –	39 kr.
	9.	"Signori di fuori"	– *ibid.* –	35 kr.
	10.	"Ah Signor"	– *ibid.* –	1 fl. 38 kr.
	11.	"Voi Signor"	– *ibid.* –	1 fl. 52 kr.
	Act 3			
	1.	"Crudel! perche sinora"	– *ibid.* –	21 kr.
	2.	"Hai già vinta"	– *ibid.* –	28 kr.
	3.	"Riconosci in questo"	– *ibid.* –	1 fl. 10 kr.
	4.	"E Susanna non vien!"/ "Dove sono"	– *ibid.* –	25 kr.
	5.	"Su l'aria"	– *ibid.* –	18 kr.
	6.	"Ricevete, o Padrocina"	– *ibid.* –	14 kr.
	7.	"Ecco la marcia"	– *ibid.* –	14 kr.
	8.	"Amanti Costanti"	– *ibid.* –	21 kr.
	Act 4			
	1.	"L'ho perduta"	– *ibid.* –	11 kr.
	2.	"In quegl'anni"	– *ibid.* –	25 kr.
	3.	"Tutto è disposto"	– *ibid.* –	25 kr.
	4.	"Guinse alfin"/ "Deh vieni"	– *ibid.* –	18 kr.
	5.	"Pian panin"	– *ibid.* –	35 kr.
	6.	"Partito è alfin"	– *ibid.* –	21 kr.

[129] The trade price of this arrangement derives from 5 August 1786 (*WZ*).

	7.	"Tutto è tranquillo"	– *ibid.* –	42 kr.
	8.	"Pace pace mio"	– *ibid.* –	18 kr.
	9.	"Cosa avvene?"	– *ibid.* –	1 fl. 24 kr.
		"Guinse alfin"/ "Al desio"	*WZ*, 23 Sep 1789	28 kr.
Dittersdorf	*Der Apotheker und der Doktor*			
	Full score		*WZ*, 5 Aug 1786	33 fl./30 fl./33 fl.[130]
	Overture (parts)		– *ibid.* –	2 fl.
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.[131]
	arr. Quartet (Flute)		*WZ*, 25 Oct 1786	5 fl.
	arr. Harmonie		*WZ*, 5 May 1787	6 fl.
	arr. Keyboard (*gebunden*)		*WZ*, 25 Oct 1786	18 fl.
	Extracts (arr. Keyboard [Dittersdorf]):			[8 kr./*Bog*]
		Overture	*WZ*, 5 Aug 1786	28 kr./24 kr.[132]
	1.	"O wie herrlich!"	– *ibid.* –	44 kr.
	2.	"Wie kann wohl..."	– *ibid.* –	24 kr.
	3.	"Fürs erste ist..."	– *ibid.* –	36 kr.
	4.	"Wann hörst du"	– *ibid.* –	20 kr.
	5.	"Wenn man will..."	– *ibid.* –	36 kr.
	6.	"Holla! Holla!"	– *ibid.* –	40 kr.
	7.	"Galenus und Hipocrates"	– *ibid.* –	36 kr.
	8.	"Der Wein, der Wein"	– *ibid.* –	24 kr.
	9.	"Zwo Mädchen sassen"	– *ibid.* –	52 kr.
	10.	"Verliebte brauchen..."	– *ibid.* –	32 kr.
	11.	"Wer wird im..."	– *ibid.* –	3 fl./3 fl. 4 kr.
	Act 2			
	1.	"Ein Doctor ist bey..."	– *ibid.* –	32 kr.
	2.	"Vermaledeyt sey..."	– *ibid.* –	28 kr.
	3.	"Viel eher soll..."	– *ibid.* –	28 kr.
	4.	"Wahre Liebe wird..."	– *ibid.* –	24 kr.
	5.	"Was ist das für..."	– *ibid.* –	1 fl. 20 kr.
	6.	"Zufriedenheit gilt..."	– *ibid.* –	40 kr./36 kr.
	7.	"So verfährt man..."	– *ibid.* –	36 kr.
	8.	"Mit dir du Esel"	– *ibid.* –	36 kr.
	9.	"Nur nicht lange"	– *ibid.* –	24 kr.
	10.	"Sie sind ein..."	– *ibid.* –	28 kr.
	11.	"Jedem ist sein Loos"	– *ibid.* –	20 kr.
	12.	"Nie werd ich mich"	– *ibid.* –	36 kr.
	13.	"Ha! Potz Pulver"	– *ibid.* –	2 fl.
Martin	*Il burbero di buon Core*			
	arr. Quartet		*WZ*, 5 Aug 1786	6 fl. 30 kr.

[130] This second price derives from 25 October 1786 (*WZ*). The third from 3 March 1787 (*WZ*), where the full score is offered "mit dem Büchel".
[131] The trade price of this arrangement derives from 17 October 1786 (*BZ*).
[132] These second prices derive from 9 Aug 1786 (*PN*). Only the adapted overture price, however, is carried forward to 17 Oct 1786 (*BZ*).

	Extracts (arr. Keyboard):			
		“Veni fanciulla”	*WZ*, 25 Oct 1786	24 kr.
		“Gia lo vidi sortir”	– *ibid.* –	48 kr.
Pirlinger	6 Quartets		*WZ*, 5 Aug 1786	4 fl. 30 kr.
Hoffmeister	6 Sonatas for Flute and Bass		*BZ*, 17 Oct 1786	2 fl.
Dittersdorf	*Betrug durch Aberglauben*			
	Full score		*BZ*, 17 Oct 1786	36 fl.[133]
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.[134]
	arr. Quartet (Flute)		– *ibid.* –	5 fl.
	arr. Keyboard (*gebunden*)		– *ibid.* –	23 fl./25 fl.
	Extracts (arr. Keyboard [Heidenreich]):			
		Overture	*WZ*, 4 Nov 1786	28 kr.
	1.	“Dieser Donner”	– *ibid.* –	2 fl.
	2.	“Nein, du kenn’st nicht”	– *ibid.* –	28 kr.
	3.	“Im Schloß!”	– *ibid.* –	36 kr.
	4.	“Ach! Des Todes”	– *ibid.* –	12 kr.
	5.	“Es ist die Mode”	– *ibid.* –	28 kr.
	6.	“Es ist geschehen”	– *ibid.* –	28 kr.
	7.	“Ja ich liebe sie”	– *ibid.* –	56 kr.
	8.	“Nun will ich...”	– *ibid.* –	48 kr.
	9.	“Ach! ich kenne wohl”	– *ibid.* –	24 kr.
	10.	“Einen Thoren...”	– *ibid.* –	20 kr.
	11.	“Wer da will...”	– *ibid.* –	28 kr.
	12.	“Um sie einmal...”	– *ibid.* –	4 fl.
	Act 2			
	1.	“Gold! .. pures Gold!”/ “Wach auf!”	– *ibid.* –	48 kr.
	2.	“Ja du hast den Sieg...”	– *ibid.* –	28 kr.
	3.	“Fort ihr traurigen”	– *ibid.* –	24 kr.
	4.	“Fürwahr ich bin...”	– *ibid.* –	36 kr.
	5.	“Ich! ich! ich!”	– *ibid.* –	32 kr.
	6.	“Er nahm mich ja”	– *ibid.* –	48 kr.
	7.	“Spare immer...”	– *ibid.* –	32 kr.
	8.	“Liebe machet...”	– *ibid.* –	36 kr.
	9.	“Ferne steht der Liebe”	– *ibid.* –	32 kr.
	10.	“Ja, ich fühle...”	– *ibid.* –	8 fl.
Paisiello	*Le gare generose*			
	Extracts (arr. Keyboard):			
		“Thè … Thè …”	*WZ*, 25 Oct 1786	36 kr.
		“Scopa scopa”	– *ibid.* –	20 kr.
		“Ola dico, son Padrone”	– *ibid.* –	1 fl. 4 kr.
		“In cimento”	– *ibid.* –	28 kr.

[133] No price is listed for the full score or full keyboard arrangement on 17 October 1786 (*BZ*). The (first) prices, instead, derive from 25 October 1786 (*WZ*).

[134] The trade price of this arrangement, and indeed the full keyboard arrangement, derive from 3 March 1787 (*WZ*). On 17 October 1786 (*BZ*), the quartet arrangement was only offered on subscription until the end of November for 6 fl. Likewise with the quartet arrangement with flute for 5 fl. However, this was not advertised any further, so a trade price of the same is speculative, but in line with the similar arrangement of *Der Apotheker und der Doktor* advertised previously.

		"Cosi destino"	– *ibid.* –	28 kr.
		"Quattro via quattro"	– *ibid.* –	32 kr.
		"Infelice sventurata"	– *ibid.* –	28 kr.
		"Chi mi mostra"	– *ibid.* –	20 kr.
		"Temerario, ed ardisci"	– *ibid.* –	32 kr.
		"Piche cornocchie"	– *ibid.* –	48 kr.
Cimarosa	*L'Italiana in Londra*			
	Extracts (arr. Keyboard):			
		"Dunque per un insido"/ "il mio cor"	*WZ*, 25 Oct 1786	44 kr.
		"Care piante"	– *ibid.* –	34 kr.
Sarti	*I finti eredi*			
	Extracts (arr. Keyboard):			
		"Se qual cun..."	*WZ*, 25 Oct 1786	20 kr.
Pleyel	6 Duos for 2 Violins		– *ibid.* –	2 fl./2 fl. 30 kr.[135]
Martin	*Una cosa rara*			
	Full score		*WZ*, 13 Jan 1787	30 fl./34 fl.[136]
	Overture (parts)		*WZ*, 3 Mar 1787	3 fl.
	arr. Quartet		*WZ*, 13 Jan 1787	6 fl. 30 kr.[137]
	arr. Quartet (Flute)		*WZ*, 3 Mar 1787	5 fl. 30 kr./6 fl.[138]
	arr. Harmonie		*WZ*, 5 May 1787	13 fl. 30 kr./9fl./8 fl.[139]
	arr. 2 Violins		*WZ*, 22 Apr 1789	3 fl.
	arr. 2 Flutes		– *ibid.* –	2 fl.
	arr. Keyboard (*gebunden*)		*WZ*, 7 Feb 1787	18 fl.
	Extracts (arr. Keyboard [Heidenreich]):			
		Overture	*WZ*, 13 Jan 1787	24 kr.
	1.	"Salva salva"	– *ibid.* –	32 kr./24 kr.[140]
	2.	"Perchè mai"	– *ibid.* –	32 kr.
	3.	"Ah... pieta"	– *ibid.* –	20 kr.
	4.	"Più bianca"	– *ibid.* –	12 kr.

[135] This second price derives from 3 March 1787 (*WZ*), where it has been assumed that Lausch is referring to the same work, given the relatively short amount of time between the advertisements.
[136] This second price for the full score derives from 28 July 1787 (*WZ*), where it is offered "samt dem Büchel". However, this is lowered again—including the libretto—on 22 August 1787 (*WZ*) to the original price of 30 fl.
[137] The trade price of this arrangement derives from 7 February 1787 (*WZ*). On 13 January 1786 (*WZ*), it was only offered on subscription until mid-February for 6 fl.
[138] This second price derives from 5 May 1787 (*WZ*). On 28 July 1787 (*WZ*), the price is lowered back to the original 5 fl. 30 kr, but re-raised again on 22 August 1787 (*WZ*).
[139] This second price derives from 28 July 1787 (*WZ*) and the third from 16 July 1788 (*WZ*).
[140] The second prices for Act 1 No.6, No.10, Act 2 No.6 and No.11 derive from 13 February 1787 (*BZ*). That for "Pace caro mio sposo" derives from 5 May 1787 (*WZ*). All other second and third prices derive from 22 August 1787 (*WZ*). It should also be noted, however, that on two previous occasions (7 and 28 July 1787 [*WZ*]), Lausch offered various extracts of *Una cosa rara* in German. However, for consistency, I have only listed the Italian version here, moreover given that this is shortly succeeded by the full listing and updated prices at the end of August 1787.

	5.	“Un briccone”	– *ibid.* –	44 kr./32 kr.
	6.	“Lilla mia”	– *ibid.* –	12 kr./8 kr.
	7.	“Or se pericolo”	– *ibid.* –	16 kr.
	8.	“Dov’é dunque”/ “Vo dall’ infami”	– *ibid.* –	36 kr.
	9.	“Purchè tu m’ami”	– *ibid.* –	20 kr.
	10.	“In quegli anni”	– *ibid.* –	20 kr./24 kr.
	11.	“Dira che perfida”	– *ibid.* –	32 kr./52 kr.
	12.	“Dolce mi parve”	– *ibid.* –	12 kr.
	13.	“Traditori in van...”	– *ibid.* –	3 fl. 28 kr.
		Act 2		
	1.	“Andiam coro Tita”	– *ibid.* –	16 kr./12 kr.
	2.	“Colla flemme”	– *ibid.* –	32 kr.
	3.	“Osserva questo crine”	– *ibid.* –	16 kr.
	4.	“Di Campagne”	– *ibid.* –	24 kr./16 kr.
	5.	“Chi mai diria”/ “Ah perchè formar”	– *ibid.* –	36 kr.
	6.	“Oh ciel!”	– *ibid.* –	32 kr./36 kr.
	7.	“Villanelle che volgete”	– *ibid.* –	16 kr./12 kr.
	8.	“Dammi la caro”	– *ibid.* –	48 kr./24 kr.
	9.	“Ah mal aya”	– *ibid.* –	24 kr.
	10.	“Ah non mio”	– *ibid.* –	20 kr.
	11.	“Non farmi più languir”	– *ibid.* –	12 kr./8 kr.
	12.	“Zitto io sento”	– *ibid.* –	1 fl. 28 kr./44 kr.
	13.	“Pace caro mio sposo”	– *ibid.* –	16 kr./20 kr./12 kr.
	14.	“Costume genio”	– *ibid.* –	16 kr.
	15.	“Su fu Cacciatori”	– *ibid.* –	56 kr.
	16.	“Viva viva la Regina”	– *ibid.* –	8 kr.
	17.	“Lilla e ghita”	– *ibid.* –	40 kr.
	18.	“Quando l’alba”	– *ibid.* –	8 kr.
	19.	“Come danza!”	– *ibid.* –	36 kr.
		“Cavatevi Padroni”	*WZ*, 14 Mar 1787[141]	24 kr.
		“Di qual rigido”	– *ibid.* –	24 kr.
Cavalieri	12 Minuets and 6 Deutsche after *Der Apotheker und der Doktor*		*WZ*, 7 Feb 1787	2 fl.
		arr. Keyboard	– *ibid.* –	1 fl.
Heidenreich	24 Deutsche [Casino 1787]		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	1 fl.
-	90 “Contre danses françaises”		– *ibid.* –	8 fl.
Grosse	12 Quadrilles		– *ibid.* –	2 fl.
Brixi	“Ut re mi fa”		– *ibid.* –	3 fl.
Bach	“Schwer drückt”/ “Wer je sich”		*WZ*, 3 Mar 1787	24 kr.
	“Qual confusion”/ “Potessi di piangere”		– *ibid.* –	24 kr.

[141] This date refers to the first repeat of an advertisement given on 3 March. The order in which these arias appear in the second act of the opera is reflected on 22 August 1787 (*WZ*).

Giornovichi	Violin Concerto		*WZ*, 21 Mar 1787[142]	4 fl.
Pleyel	6 Quartets (Op.1)		*WZ*, 3 Mar 1787	7 fl.
	6 Quartets (Op.4)		– *ibid.* –	6 fl. 30 kr.
	6 Quartets (Op.6)		– *ibid.* –	5 fl.
	6 Quintets		– *ibid.* –	9 fl.[143]
Guglielmi	*L'inganno amoroso*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 5 May 1787	24 kr.[144]
		"Vedi osserva"	– *ibid.* –	1 fl.
		"Infelice sventurata"	– *ibid.* –	16 kr.
		"Ferma mia bella"	– *ibid.* –	24 kr.
		"Ei mi guarda"	– *ibid.* –	36 kr.
		"Non s'inquieri"	– *ibid.* –	32 kr.
		"Mirate o Dio!"	– *ibid.* –	20 kr.
		"Caro mio ben"	– *ibid.* –	12 kr.
		"Bugiardo a me?"	– *ibid.* –	36 kr.
		"Non eredete"	– *ibid.* –	24 kr.
		"Vado.. vado.."	– *ibid.* –	48 kr.
		"O Dio!"	– *ibid.* –	28 kr.
Dittersdorf	*Die Liebe im Narrenhause*			
	Full score ["samt dem Büchel"]		*WZ*, 26 May 1787	36 fl.
	Overture (parts)		– *ibid.* –	2 fl. 30 kr.
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.
	arr. Keyboard (*gebunden*)		*WZ*, 26 May 1787	22 fl.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 5 May 1787	24 kr.[145]
	1.	"Erschrecklich!"	*WZ*, 26 May 1787	56 kr.
	2.	"Je Tochter Teuts ich..."	– *ibid.* –	48 kr.
	3.	"O! wie wollt ich"	– *ibid.* –	28 kr.
	4.	"Kann man wohl..."	*WZ*, 5 May 1787	32 kr.
	5.	"Wenn ich Geld..."	– *ibid.* –	48 kr./32kr.[146]
	6.	"Dem, den meine Seele"	*WZ*, 26 May 1787	24 kr.
	7.	"Ha! bist du hier"	– *ibid.* –	20 kr.
	8.	"Ha! Sieh mein Appius"/ "Mein Vater trockne"	*WZ*, 5 May 1787	36 kr.
	9.	"Wo bin ich?"/ "Ich bin Marc Anton"	*WZ*, 26 May 1787	1 fl. 56 kr.
	10.	"Darum bin ich hier"	*WZ*, 5 May 1787	20 kr.
	11.	"Hofnung giebt der..."	*WZ*, 26 May 1787	4 fl. 48 kr.

[142] This date refers to the second repeat of the advertisement given on 3 March.
[143] No price is listed for these Pleyel quintets on 3 March 1787 (*WZ*). This, instead, derives from 28 July 1787 (*WZ*).
[144] Prices listed here reflect the adaptations made to the original advertisement ahead of both repeated instances. See commentary for this advertisement for original prices.
[145] As above, the first set of prices deriving from 5 May 1787 (*WZ*) reflect those changed for the repeats of the advertisement. See commentary for this advertisement for original prices.
[146] This second price derives from 26 May 1787 (*WZ*).

	Act 2			
	1.	“Ohne weiter Furcht”	– *ibid.* –	20 kr.
	2.	“Nichts ist mächtiger...”	– *ibid.* –	12 kr.
	3.	“Verwegener!”/ “Jo wurde stark”	*WZ*, 5 May 1787	36 kr.
	4.	“Einer Freundin dankt”	– *ibid.* –	32 kr.
	5.	“Was ist wohl edler...”	– *ibid.* –	1 fl. 4 kr.
	6.	“Engel sind von...”	*WZ*, 26 May 1787	32 kr.
	7.	“O! so ein Hund”	– *ibid.* –	32 kr.
	8.	“Es ist mit Klugen”	*WZ*, 5 May 1787	40 kr.
	9.	“Daß der Mann”	*WZ*, 26 May 1787	1 fl. 20 kr.
	10.	“Ein grämlich Alter”	*WZ*, 5 May 1787	20 kr.
	11.	“Genügsamkeit”	*WZ*, 26 May 1787	2 fl. 40 kr.
	12.	“Amor treibt...”	– *ibid.* –	1 fl.
Vanhal	Variations for Keyboard Trio after *Una cosa rara*		*WZ*, 5 May 1787	40 kr.
Ruprecht	*Das wütende Heer*			
	Overture (parts)		*WZ*, 7 Jul 1787	3 fl.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 7 Jul 1787	36 kr.
		“Unsere Freundschaft”	– *ibid.* –	32 kr.
		“O ihr seligen Gefilde!”	– *ibid.* –	28 kr.
		“Höre! Höre!”	– *ibid.* –	28 kr.
		“Ha! die Schlange”	– *ibid.* –	20 kr.
		“Ach! wie ist mir?”/ “Holder Schlaf”	– *ibid.* –	32 kr.
		“O geliebter!”	– *ibid.* –	24 kr.
		“Wie dank ich...”	– *ibid.* –	28 kr.
Cimarosa	*Le trame deluse*			
	Extracts (arr. Keyboard):			
		“Che tremore”	*WZ*, 7 Jul 1787	1 fl. 20 kr.
		“Nata son fra...”	– *ibid.* –	32 kr.
		“Zitto, zitto”	– *ibid.* –	40 kr.
		“Villana troppo”	– *ibid.* –	48 kr.
		“Se temi che amore”	– *ibid.* –	16 kr.
		“Tacete olà tacete”	– *ibid.* –	44 kr.
Haydn	“Seven last words”		– *ibid.* –	5 fl.
Pleyel	6 Quartets (Op.8)		– *ibid.* –	2 fl. 30 kr.
	6 Quartets (Op.9)		– *ibid.* –	2 fl. 30 kr.
	6 Quartets (Op.10)		– *ibid.* –	2 fl. 30 kr.
	6 Quartets (Op.11)		– *ibid.* –	2 fl. 30 kr.
	3 String Trios		– *ibid.* –	1 fl. 45 kr.
	Violin Concerto		*WZ*, 28 Jul 1787	4 fl. 30 kr.
	18 Symphonies		– *ibid.* –	No price
Paisiello	*Le due contesse*			
	Extracts (arr. Keyboard):			
		“Sento che in seno”	*WZ*, 15 Aug 1787	24 kr.
		“Dimmi amor”	– *ibid.* –	32 kr.
		“Era la sposa mia”	– *ibid.* –	48 kr.
Heidenreich	12 Minuets after *Una cosa rara*		*WZ*, 19 Sep 1787	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.

Wodiczka	12 Deutsche after *Una cosa rara*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
Martin	*L'arbore di Diana*			
	Full score		*WZ*, 14 Nov 1787	30 fl.
	Overture (parts)		*WZ*, 19 Dec 1787	2 fl. 30 kr.
	arr. Quartet [Heidenreich][147]		*WZ*, 31 Oct 1787	6 fl. 30 kr.[148]
	arr. Quartet (Flute)		*WZ*, 19 Dec 1787	5 fl. 30 kr.
	arr. Harmonie [Went]		*WZ*, 18 Jun 1788	10 fl.
	arr. 2 Flutes [Kreith][149]		*WZ*, 25 Jun 1788	2 fl. 30 kr.
	arr. 2 Violins		*WZ*, 16 Jul 1788	3 fl.
	arr. Keyboard (*gebunden*)		*WZ*, 19 Dec 1787	14 fl. 30 kr.
	Extracts (arr. Keyboard):			
		Overture	*PN*, 24 Oct 1787	20 kr.
	1.	"Zitto zitto"	*WZ*, 14 Nov 1787	12 kr./16 kr.[150]
	2.	"Misero! aresta"[151]/ "Se il voi saper"	*WZ*, 31 Oct 1787	12 kr./16 kr.
	3.	"Tranquilli Soggiorni"	*WZ*, 31 Oct 1787	12 kr./16 kr.
	4.	"Da parte gli scherzo"	*WZ*, 14 Nov 1787	20 kr./24 kr.
	5.	"Dove vado"	*WZ*, 31 Oct 1787	40 kr.
	6.	"Un galantuom"	*WZ*, 14 Nov 1787	8 kr.
	7.	"Lieti e amorosi"	*WZ*, 31 Oct 1787	12 kr.
	8.	"Qualche diavol"	*WZ*, 31 Oct 1787	20 kr.
	9.	"Di Cintia seguace"	*WZ*, 14 Nov 1787	16 kr./12 kr.
	10.	"Si dice quà"	*WZ*, 10 Oct 1787	12 kr.
	11.	"Che sorpresa è questa"	*WZ*, 14 Nov 1787	36 kr.
	12.	"Perfidi! in questa..."	*WZ*, 31 Oct 1787	32 kr.
	13.	"Qual piacer trova"	*WZ*, 31 Oct 1787	12 kr.
	14.	"Occhietto furbetto"	*PN*, 24 Oct 1787	16 kr.
	15.	"Felice giovinetto"	*WZ*, 14 Nov 1787	24 kr.
	16.	"Presto, presto"	– *ibid.* –	56 kr.
	17.	"Oh Dio mancar"	– *ibid.* –	52 kr.
	18.	"Ah chi mostra"	– *ibid.* –	44 kr.
	Act 2			
	1.	"Or che ho sciolti"	*WZ*, 14 Nov 1787	24 kr.
	2.	"Impudica indarmo"	– *ibid.* –	8 kr./4 kr.
	3.	"Pietà, pietà"	*WZ*, 31 Oct 1787	24 kr.
	4.	"Il bel Quadro"	*WZ*, 14 Nov 1787	4 kr.
	5.	"Ah quante volte"	*WZ*, 31 Oct 1787	12 kr.
	6.	"Come faro?"	*WZ*, 14 Nov 1787	8 kr.
	7.	"Da un Nume ignore"	– *ibid.* –	12 kr.
	8.	"Ah presto fuggiamo"	*PN*, 24 Oct 1787	32 kr.
	9.	"Sereno raggio"	*WZ*, 10 Oct 1787	16 kr.
	10.	"Se un occhiatina"	*WZ*, 14 Nov 1787	20 kr.

[147] Heidenreich is first named as the quartet arranger on 14 November 1787 (*WZ*).
[148] The trade price of this arrangement derives from 19 December 1787 (*WZ*).
[149] This date refers to the repeat of the advertisement given on 18 June (*WZ*).
[150] These second prices derive from 2 August 1788 (*WZ*), where the opera is offered in German. The following numbers are also offered, with prices staying the same: Act 1 No.6, No.8, No.13, No.14, No.15; Act 2 No.1, No.5, No.7, No.8, No.9, No.11.
[151] The title of this recitative is given as "Dove Diavolo son?" on 14 November 1787 (*WZ*).

	11.	"Cassate di Spargere"	– *ibid.* –	16 kr.
	12.	"Miseri! dove son"/ "Pianin pianino"[152]	*WZ*, 31 Oct 1787	20 kr./28 kr./24 kr.[153]
	13.	"Dunque per esser"/ "Ah invendicato"	*WZ*, 14 Nov 1787	16 kr.
	14.	"Non ti lascio"	– *ibid.* –	16 kr.
	15.	"Cessa mio core"/ "Teco porta"	– *ibid.* –	24 kr.
	16.	"Venite amiche belle"	– *ibid.* –	20 kr.
	17.	"Fra qunest'ombre"	– *ibid.* –	12 kr.
	18.	"Pentito Smarrito"	– *ibid.* –	48 kr.
	19.	"Vieni vieni"	– *ibid.* –	16 kr.
		"Perfidi in questa"/ "Se il nome mio"	*WZ*, 12 Nov 1787	28 kr.
		"Ah se tu m'ami"/ "Ah sol bramo"	– *ibid.* –	24 kr.
Albrechtsberger	6 Preludes and Fugues for Keyboard (Op.6)		*WZ*, 19 Dec 1787	1 fl.
Capuzzi	6 Quintets (Op.3)		– *ibid.* –	8 fl. 30 kr.
Zimmermann	6 Quintets (Op.1)		– *ibid.* –	7 fl.
	6 Quintets (Op.2)		– *ibid.* –	7 fl.
Haydn	3 Symphonies (Op.51)		– *ibid.* –	5 fl.
	3 Symphonies (Op.52)		– *ibid.* –	5 fl.
	6 Quartets (Op.50)		– *ibid.* –	4 fl. 30 kr.
Rosetti	6 Quartets (Op.6)		– *ibid.* –	4 fl. 30 kr.
Mozart	Sonata for four hands (Op.12)		– *ibid.* –	2 fl.
Kürzinger	12 Minuets [Redouten 1788]		*WZ*, 19 Jan 1788	2 fl. 30 kr.
		arr. Keyboard [Kürzinger]	– *ibid.* –	30 kr.
	12 Deutsche [Redouten 1788]		– *ibid.* –	2 fl. 30 kr.
		arr. Keyboard [Kürzinger]	– *ibid.* –	30 kr.
Heidenreich	18 Deutsche [Casino 1788]		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
Salieri	*Axur re d'ormus*			
	Full score		*WZ*, 2 Apr 1788	36 fl.
	arr. Quartet		– *ibid.* –	5 fl. 34 kr.
	arr. Harmonie [Went]		*WZ*, 22 Aug 1789	6 fl. 40 kr./6 fl. 30 kr.[154]
	arr. Keyboard (*gebunden*)		*WZ*, 2 Apr 1788	15 fl.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 2 Apr 1788	16 kr.
	1.	"Qui dove Scherza"	*WZ*, 6 Feb 1788	16 kr./28 kr.[155]
	2.	"Perdermi e chi"	*WZ*, 2 Apr 1788	16 kr.

[152] The recitative, "Miseri! dove son", is not listed on 31 October 1787 (*WZ*), only the aria.
[153] The second price here derives from 14 November 1787 (WZ), the third from 2 August 1788 (*WZ*).
[154] This second price derives from 23 September 1789 (*WZ*). However, the price is raised back to the original 6 fl. 40 kr. on 27 August 1791 (*WZ*).
[155] These second prices derive from 2 April 1788 (*WZ*).

	3.	"Per te solo amato"	*WZ*, 6 Feb 1788	12 kr./24 kr.
	Act 2			
	1.	"Non mi seccar"	*WZ*, 2 Apr 1788	24 kr.
	2.	"Eben ver quell"	– *ibid.* –	28 kr.
	3.	"Nei piu vaghi"	– *ibid.* –	36 kr.
	4.	"Pietade signore"	– *ibid.* –	8 kr.
	5.	"Come Aspasia!"/ "Soave luce"[156]	*WZ*, 6 Feb 1788	12 kr.
	6.	"Dove ando"	*WZ*, 2 Apr 1788	12 kr.
	7.	"Signorella rinvene"/ "yrza bella"	– *ibid.* –	12 kr.
	8.	"Pria che la nuova"	– *ibid.* –	40 kr.
	Act 3			
	1.	"Di tua milizia"	– *ibid.* –	4 kr.
	2.	"Tu fa che intanto" con recit.	– *ibid.* –	36 kr.
	3.	"V'andro tutto"	– *ibid.* –	16 kr.
	4.	"D'una scelta"	– *ibid.* –	12 kr.
	5.	"Come ape ingegnosa"	*WZ*, 6 Feb 1788	12 kr.
	6.	March	*WZ*, 2 Apr 1788	4 kr.
	7.	"Re del perfico mar"	– *ibid.* –	8 kr.
	8.	"Dio sublime"	– *ibid.* –	16 kr.
	9.	"Atar, Atar"	– *ibid.* –	1 fl. 12 kr.
	Act 4			
	1.	Sinfonia ["L'Iluminazione"]	– *ibid.* –	8 kr.
	2.	"Non borbotto"	– *ibid.* –	16 kr.
	3.	"Come leon feroce"	– *ibid.* –	8 kr.
	4.	"Il Cielo rintuoni"	– *ibid.* –	20 kr.
	5.	"De Sposarme"	– *ibid.* –	1 fl. 4 kr.
	6.	"Nato io son nello"	*WZ*, 6 Feb 1788	20 kr./24 kr.
	7.	"O Numi!"	*WZ*, 2 Apr 1788	24 kr.
	8.	"Salvo son" con recit.	– *ibid.* –	56 kr.
	9.	"Dio difensor"/ "vieni amico"	– *ibid.* –	12 kr.
	10.	"Come fuggir"/ "Son queste"	*WZ*, 6 Feb 1788	32 kr.
	11.	"Vanne dal tuo"/ "Salva me da tanta"[157]	*WZ*, 6 Feb 1788	12 kr./16 kr.
	12.	"Di questa Donna"	*WZ*, 2 Apr 1788	56 kr.
	Act 5			
	1.	"Idol vano" con recit.	– *ibid.* –	40 kr.
	2.	"Barbaro! il mio..."	– *ibid.* –	1 fl.
		"All'erta zovinotti"[158]	*WZ*, 6 Feb 1788	12 kr.
Dittersdorf	3 Symphonies ["Metamorphosen"]			

[156] The recitative, "Come Aspasia!", is not listed on 6 February 1788 (*WZ*), only the aria.
[157] The aria, "Vanne dal tuo", is not listed on 6 February 1788 (*WZ*), only the duet.
[158] This number, designated "Terzetto Canone", is not given in the subsequent listing of the opera on 2 April 1788 (*WZ*). The same designation, however, is ascribed to "Deh Sposarme..." in Act 4, priced at 1 fl. 4 kr.

		Die vier Weltalter	*WZ*, 6 Feb 1788	2 fl. 45 kr.
		Phätons Fall	– *ibid.* –	2 fl. 55 kr.
		Actäon in einen Hirsch	– *ibid.* –	2 fl. 20 kr.
Various	*Il convitto di Baldassare*			
	arr. Quartet		*WZ*, 5 Mar 1788	6 fl.[159]
	arr. Keyboard (*gebunden*)		*WZ*, 5 Mar 1788	10 fl. 30 kr.
	Extracts (arr. Keyboard):			
[Gluck]		Overture	*WZ*, 5 Mar 1788	24 kr.
[Bertoni]	1.	"Vivi e regna"	– *ibid.* –	16 kr.
[Cornetti]	2.	"Placa quell"	– *ibid.* –	40 kr.
[Anfossi]	3.	"Perche tanto"	– *ibid.* –	12 kr.
[Paisiello]	4.	"Dio giusto e forte"	– *ibid.* –	24 kr.
	5.	"Se pieta per me"	– *ibid.* –	28 kr.
[Bertoni]	6.	"La Costanza del mio"	– *ibid.* –	28 kr.
[Cornetti]	7.	"L'ingratta odiar"	– *ibid.* –	32 kr.
[Tritta]	8.	"Io t'ascolto"/ "d'un barbaro"	– *ibid.* –	1 fl.
	Act 2			
[Martin]	1.	Prelude	– *ibid.* –	8 kr.
[Bertoni]	2.	"Ah se in petto"	– *ibid.* –	20 kr.
[Zingarelli]	3.	"Tu cela l'affanno"	– *ibid.* –	16 kr.
[Paisiello]	4.	"Tu me da..."	– *ibid.* –	24 kr.
[Tritta]	5.	"Ma che sempre"/ "Nell'orrore"	– *ibid.* –	32 kr.
[Bertoni]	6.	"Qui scherzi"	– *ibid.* –	24 kr.
	7.	"Qual mano orribile"	– *ibid.* –	8 kr.
[Anfossi]	8.	"O di, e queste"/ "Col tuo pianto"	– *ibid.* –	32 kr.
[Tritta]	9.	"Dio di Belo"/ "Ove son?"	– *ibid.* –	1 fl. 16 kr.
[Sarti]	10.	"Dunque o momenti"/ "Non so dirti"	– *ibid.* –	40 kr.
[Tarchi]	11.	"Nume benefice"	– *ibid.* –	40 kr.
[Bertoni]	12.	"Trionfi iddio"	– *ibid.* –	36 kr.
Haselbeck	12 Minuets [Redouten 1788] (Part 1)		*WZ*, 8 Mar 1788	2 fl.
		arr. Keyboard	– *ibid.* –	30 kr.
	12 Minuets [Redouten 1788] (Part 2)		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	30 kr.
	12 Deutsche [Redouten 1788] (Part 1)		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	30 kr.
	12 Deutsche [Redouten 1788] (Part 2)		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	30 kr.
Mozart	"Ich möchte wohl der Kaiser seyn"		*WZ*, 19 Mar 1788	1 fl.
		arr. Keyboard	– *ibid.* –	12 kr.
	"Die Belagerung Belgrads"		– *ibid.* –	1 fl.

[159] On 5 March 1788 (*WZ*), this arrangement was only offered on subscription until mid-March for 6 fl. and was not advertised further. I have therefore left the trade price as the same.

		arr. Keyboard	– *ibid.* –	12 kr.
	Don Giovanni			
	Full score [“samt dem Büchel”]		*WZ*, 24 May 1788	34 fl.
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.[160]
	arr. Keyboard (*gebunden*)		*WZ*, 24 May 1788	16 fl./15 fl.[161]
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 24 May 1788	32 kr.
	1.	“Notte e giorno”	– *ibid.* –	48 kr.
	2.	“Ma qual mai”/ “Fuggi crudele”	– *ibid.* –	40 kr.
	3.	“Ah che mi dice”	– *ibid.* –	20 kr.
	4.	“Madamina il catalogo”	– *ibid.* –	32 kr.
	5.	“Giovinette che fate”	– *ibid.* –	16 kr.
	6.	“Ho capito”	– *ibid.* –	16 kr.
	7.	“Lá ci darem”	– *ibid.* –	16 kr.
	8.	“Ah fuggi il traditor”	– *ibid.* –	12 kr.
	9.	“Non ti fidar”	– *ibid.* –	32 kr.
	10.	“Don Ottavio”/ “Or sai Chi l’onore”	– *ibid.* –	32 kr.
	11.	“Dalla sua pace”	– *ibid.* –	12 kr.
	12.	“Fin ch’han dal vino”	– *ibid.* –	24 kr.
	13.	“Batti batti”	– *ibid.* –	20 kr.
	14.	“Presto presto”	– *ibid.* –	1 fl. 4 kr.
	15.	“Proteggo il giusto”	– *ibid.* –	8 kr.
	16.	“Risposate vezzose...”	– *ibid.* –	36 kr.
	17.	“Da bravi via ballate”	– *ibid.* –	1 fl. 4 kr.
	Act 2			
	1.	“Eh via buffone”	– *ibid.* –	12 kr.
	2.	“Ah taci ingiusto”	– *ibid.* –	28 kr.
	3.	“Deh vieni...”	– *ibid.* –	12 kr.
	4.	“Metà di voi...”	– *ibid.* –	16 kr.
	5.	“Vedrai carino”	– *ibid.* –	16 kr.
	6.	“Sola in bujo loco”	– *ibid.* –	1 fl. 12 kr.
	7.	“Per queste tue...”	– *ibid.* –	24 kr.
	8.	“In quali eccessi”/ “Mi tradi quell’alma”	– *ibid.* –	32 kr.
	9.	“O Statua gentilissima”	– *ibid.* –	24 kr.
	10.	“Crudele!”/ “Non mi dir bell’ Idol”	– *ibid.* –	24 kr.
	11.	“Già la Menza...”	– *ibid.* –	3 fl. 24 kr.
		Minuet [Act 1]	*WZ*, 25 Jun 1788	4 kr.
Kauer	40 Fantasias for Violin		*WZ*, 18 Jun 1788	2 fl.
Lausch	24 Arias arr. 2 Violins		– *ibid.* –	2 fl. 30 kr.
Müller	6 Quintets		*WZ*, 25 Jun 1788[162]	9 fl.
Pleyel	Cassation		*WZ*, 18 Jun 1788	4 fl.
Anfossi	*Le gelosie fortunate*			

[160] The trade price of this arrangement derives from 16 July 1788 (*WZ*).
[161] This second price derives from 22 July 1788 (*BZ*).
[162] This date refers to the repeat of the advertisement given on 18 June (*WZ*).

	Extracts (arr. Keyboard):			
		“Va col Gallo”	*WZ*, 8 Jul 1789	12 kr.
		“Amore qual fardella”	*WZ*, 16 Jul 1788	16 kr./12 kr.[163]
		“La Donna chè amante”	– *ibid.* –	24 kr./20 kr.
		“San façon...”	– *ibid.* –	24 kr./20 kr.
		“La Moglie quando”	– *ibid.* –	24 kr./40 kr.
		“Giorno e notte”	– *ibid.* –	12 kr./8 kr.
		“Vestita a la gran...”	– *ibid.* –	28 kr./24 kr.
[Mozart]		“Un bacio di mano”	– *ibid.* –	28 kr./20 kr./16 kr.
		“Oh che barbaro”	– *ibid.* –	44 kr./40 kr.
		“Un certo affetto”	– *ibid.* –	16 kr./12 kr.
		“Allor ch’io da pazzo”	– *ibid.* –	24 kr./20 kr.
		“Ah! perche se tante”	*WZ*, 8 Jul 1789	20 kr.
Wranitzky, Paul	6 Septets[164]		*WZ*, 16 Jul 1788	7 fl.
Wranitzky, Anton	6 Duos for 2 Violins		– *ibid.* –	2 fl.
Ossowski[165]	12 Minuets after *L’arbore di Diana*		*WZ*, 2 Aug 1788	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	36 kr.
	12 Deutsche after *L’arbore di Diana*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	36 kr.
Salieri	*Il talismano*			
	Full score [“sammt dem Büchel”]		*WZ*, 19 Nov 1788	28 fl.
	arr. Quartet		– *ibid.* –	5 fl. 30 kr.
	arr. Harmonie [Went]		*WZ*, 22 Aug 1789	8 fl./6 fl. 40 kr.[166]
	arr. Keyboard (*gebunden*)		*WZ*, 19 Nov 1788	14 fl. 30 kr.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 27 Sep 1788	20 kr.
	1.	“Oggi quà”	*WZ*, 19 Nov 1788	32 kr.
	2.	“Se noi diamo”	– *ibid.* –	12 kr.
	3.	“Se povera son nata”	– *ibid.* –	8 kr.
	4.	“Amici, e compagni”	– *ibid.* –	20 kr.
	5.	“Colla scorta d’un ben”	– *ibid.* –	16 kr.
	6.	“Guida l’industre”	*WZ*, 27 Sep 1788	16 kr.
	7.	“Oh Cieli!”/ “Chi mi consorta”	– *ibid.* –	24 kr./16 kr.[167]
	8.	“Me n’andro”	– *ibid.* –	16 kr.
	9.	“O Scoperta”	– *ibid.* –	16 kr.
	10.	“Padre sono”	– *ibid.* –	20 kr.
	11.	“Ah consigliati”	– *ibid.* –	16 kr.

[163] Second prices for “La Donna...”, “La Moglie...”, and “Un baccio di mano” derive from 22 July 1788 (*BZ*). All others derive from 8 July 1789 (*WZ*).
[164] See commentary for this advertisement.
[165] See commentary for this advertisement concerning attribution.
[166] This second price derives from 27 August 1791 (*WZ*).
[167] This second price, in addition to that of Act 2 No.7 and No.10, derive from 16 May 1789 (*WZ*), where the full opera is offered in German.

	12.	"Da questi liniamenti"	– *ibid.* –	12 kr.
	13.	"Che Perillo dia..."	*WZ*, 19 Nov 1788	28 kr.
	14.	"Eccomi agli ordini"	– *ibid.* –	16 kr.
	15.	"Signor Padrone"	– *ibid.* –	2 fl. 8 kr.
	Act 2			
	1.	"Viva, viva Carolina"	– *ibid.* –	28 kr.
	2.	"Se uno Zingano"	– *ibid.* –	16 kr.
	3.	"Tornerò non s'adirate"	– *ibid.* –	20 kr.
	4.	"Fra l'orror die quelle"	*WZ*, 27 Sep 1788	24 kr.
	5.	"O felici presage"	– *ibid.* –	12 kr.
	6.	"Una Spada"	– *ibid.* –	36 kr.
	7.	"Oh Cieli!"/ "Per pietá"	– *ibid.* –	24 kr./20 kr.
	8.	"Quantunque..."	– *ibid.* –	20 kr.
	9.	"Al Doctore..."	– *ibid.* –	24 kr./20 kr.[168]
	10.	"Quel umano"	*WZ*, 19 Nov 1788	20 kr./28 kr.
	11.	"Ai sapientissimi"	– *ibid.* –	2 fl. 24 kr.
	Act 3			
	1.	"Ah mancar mi sento"	– *ibid.* –	52 kr.
	2.	"Se al labbro"	– *ibid.* –	24 kr.
Cimarosa	*Il fanatico burlato*			
	Extracts (arr. Keyboard):			
		"Tutto pien..."	*WZ*, 27 Sep 1788	1 fl. 4 kr.
		"Allor che di marito"	– *ibid.* –	24 kr.
		"Fra queste ombrose"	– *ibid.* –	24 kr.
		"Dove son? di gelo..."	– *ibid.* –	1 fl. 4 kr.
		"Mile cose o Padro"	– *ibid.* –	16 kr.
Schenk	"Genießt den Werth..."		– *ibid.* –	16 kr.
Weigl	*Il pazzo per forza*			
	Full score ["sammt dem Büchel"]		*WZ*, 14 Jan 1789	26 fl.
	arr. Quartet		– *ibid.* –	6 fl. 30 kr.
	arr. Keyboard (*gebunden*)		*WZ*, 14 Jan 1789	13 fl.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 14 Jan 1789	20 kr.
	1.	"Il Solo mio"	– *ibid.* –	24 kr.
	2.	"Latughetta, Cicoria"	– *ibid.* –	12 kr.
	3.	"Ah! ah! ah!"	– *ibid.* –	20 kr.
	4.	"Pietoso ciel"	– *ibid.* –	16 kr.
	5.	"Non volendolo"	– *ibid.* –	12 kr.
	6.	"Ah! che caso!"	– *ibid.* –	16 kr.
	7.	"Il Matrimonio"	– *ibid.* –	12 kr.
	8.	"Pecorelle, pascolate"	– *ibid.* –	16 kr.
	9.	"Ecco il felice"	– *ibid.* –	16 kr.
	10.	"Son Giovane"	– *ibid.* –	16 kr.
	11.	"Non resta"/ "l'impetto calma"	– *ibid.* –	28 kr.
	12.	"Il Pastor..."	– *ibid.* –	12 kr.
	13.	"L'etade virile"	– *ibid.* –	52 kr.
	14.	"Mi perdoni"	– *ibid.* –	1 fl. 28 kr.

[168] This second price derives from 19 November 1788 (*WZ*).

	Act 2			
	1.	“Chi é ferito”	– *ibid.* –	8 kr.
	2.	“Contro il sesso”	– *ibid.* –	20 kr.
	3.	“Se quell cor mia”	– *ibid.* –	16 kr.
	4.	“Son tutte le femine”	– *ibid.* –	16 kr.
	5.	“Raddolcisce le nostre”	– *ibid.* –	20 kr.
	6.	“In qual moto”	– *ibid.* –	24 kr.
	7.	“Talor con lui...”	– *ibid.* –	16 kr.
	8.	“Zitto! Zitto!”	– *ibid.* –	1 fl. 32 kr.
	9.	“Sieno pronti”	– *ibid.* –	28 kr.
	10.	“Vane speranze”	– *ibid.* –	8 kr.
	11.	“Lontani miei Signori”	– *ibid.* –	32 kr.
	12.	“Ingrato!”/ “Rafferena il ciglio”	– *ibid.* –	32 kr.
	13.	March	– *ibid.* –	4 kr.
	14.	“Invitate la Pupilla”	– *ibid.* –	1 fl. 12 kr.
Ossowski	“Laudons Belagerung von Novi”		*WZ*, 17 Jan 1789	2 fl.
		arr. Keyboard	– *ibid.* –	40 kr.
	12 Minuets after *Il talismano*		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	40 kr.
	12 Deutsche after *Il talismano*		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	40 kr.
Various	*L’ape musicale*			
	arr. Keyboard (*gebunden*)		*WZ*, 21 Mar 1789	16 fl.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 21 Mar 1789	20 kr.
	1.	“Sedece amici”	– *ibid.* –	36 kr.
	2.	“Com’ape ingegnosa”	– *ibid.* –	8 kr.
	3.	“Permettete...”	– *ibid.* –	40 kr.
	4.	“Donne mie voi siete”	– *ibid.* –	20 kr.
	5.	“Ch’è una petegolla”	– *ibid.* –	52 kr.
	6.	“Que vos yeux”/ “Votre Coeur aimable”	– *ibid.* –	12 kr.
	7.	“Amour nous parle”	– *ibid.* –	12 kr.
	8.	“Je suis né natif”	– *ibid.* –	28 kr.
	9.	“Un vate Signora”	– *ibid.* –	20 kr.
	10.	“Da questi Liniamenti”	– *ibid.* –	12 kr.
	11.	“Là ci darem la mano”	– *ibid.* –	16 kr.
	12.	“Vi present amico”	– *ibid.* –	1 fl. 44 kr.
	Act 2			
	1.	“Dunque per un infido”	– *ibid.* –	40 kr.
	2.	“Voi che sapete”	– *ibid.* –	16 kr.
	3.	“Le Donzellette...”	– *ibid.* –	16 kr.
	4.	“Care piante fortunate”	– *ibid.* –	20 kr.
	5.	“Quantunque...”	– *ibid.* –	20 kr.
	6.	“Ah chi sà questo”	– *ibid.* –	12 kr.
	7.	“Non più andrai”	– *ibid.* –	24 kr.
	8.	“Per una pica”	– *ibid.* –	20 kr.
	9.	“Sento che in seno”	– *ibid.* –	20 kr.
	10.	“Paris so io”	– *ibid.* –	8 kr.
	11.	“Ah se tu m’ami”/	– *ibid.* –	32 kr.

		“Ah sol bramo”		
	12.	“Sposa Consorte!”/ “Cari ogetti del mio”	– *ibid.* –	40 kr.
	13.	“Guarda bene...”	– *ibid.* –	2 fl. 20 kr.
Kauer	“Die Eroberung von Oczakow” for Keyboard		*WZ*, 22 Apr 1789	42 kr.
Haydn	3 Divertimenti		– *ibid.* –	1 fl. 45 kr.
Pleyel	6 String Trios		– *ibid.* –	4 fl.
	6 Duos for 2 Violins (Op.19)[169]		– *ibid.* –	2 fl. 30 kr.
Salieri	*Il pastor fido*			
	Extracts (arr. Keyboard):			
		“Di questa chioma”	*WZ*, 8 Jul 1789	32 kr.
Seydelmann	*Il Turco in Italia*			
	Extracts (arr. Keyboard):			
		“Siam, compagni”	*WZ*, 8 Jul 1789	12 kr.
		“Alla mie bella ingrata”	– *ibid.* –	32 kr.
		“Crudel! non più”/ “Se il mio cor”	– *ibid.* –	16 kr.
Cimarosa	*I due supposti conti*			
	Extracts (arr. Keyboard):			
		“Non v’è cosa più”	*WZ*, 8 Jul 1789	16 kr.
		“Nel mirar quell tuo”	– *ibid.* –	32 kr.
		“Madamine Cavalieri”	– *ibid.* –	40 kr.
		“Sola speme...”	– *ibid.* –	12 kr.
-	Turkish March		*WZ*, 22 Aug 1789	1 fl.
		arr. Keyboard	*WZ*, 8 Jul 1789	12 kr.
Vanhal	3 Quartets		*WZ*, 22 Aug 1789	3 fl. 30 kr.
Pleyel	Variations for Keyboard		– *ibid.* –	20 kr.
Dittersdorf	*Hieronymus Knicker*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 23 Sep 1789	16 kr.
		“Ey sie müssen sich...”	– *ibid.* –	28 kr.
		“Ich bin es zufrieden”	– *ibid.* –	32 kr.
		“Wer redet dann...”	– *ibid.* –	24 kr.
Mozart	Variations for Keyboard [“belle française”]		– *ibid.* –	32 kr.
-	“Die Schlacht bey Focksan”		– *ibid.* –	45 kr.
Hoffmann	6 Quartets		– *ibid.* –	4 fl. 30 kr.
Gassmann	6 Fugues for String Trio		– *ibid.* –	1 fl. 30 kr.
Schack and Gerl	*Der dumme Gärtner*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 1 Sep 1790	16 kr.
		“Er nannte mich”	*WZ*, 18 Nov 1789	12 kr.
		“Einst verliebte”	– *ibid.* –	20 kr.
		“O Hochzeustag!”	– *ibid.* –	28 kr.
		“O jerum! o jerum!”	– *ibid.* –	20 kr.
		“Mir sind alle...”	– *ibid.* –	12 kr.
		“Herzliebste Gräfin”	– *ibid.* –	20 kr.
		“O Morgen lieblich”	*WZ*, 1 Sep 1790	16 kr.
		“Jünglinge eilet”	– *ibid.* –	16 kr.

[169] See commentary for this advertisement concerning opus number.

	Die verdeckten Sachen			
		“Nur eine Dame”	*WZ*, 18 Nov 1789	24 kr.
		“Wer einmal hat...”	– *ibid.* –	20 kr.
		“Ein Müller ist kein...”	– *ibid.* –	12 kr.
		“Wie froh bin ich”	– *ibid.* –	20 kr.
		“Recht Wunderlich”	– *ibid.* –	12 kr.
		“Das was ich that”	– *ibid.* –	12 kr.
		“Ein deutsches...”	– *ibid.* –	12 kr.
		“Juhr die gnädge...”	– *ibid.* –	16 kr.
		“Ein Weib ist das...”	– *ibid.* –	16 kr.
		“Par bleu on ne...”	– *ibid.* –	20 kr.
		“Au wedl! au wedl!”	– *ibid.* –	20 kr.
		“Ich habe was ich”	*WZ*, 27 Aug 1791	20 kr.
Schack	“Sieg der beyden Helden Laudon und Coburg”		– *ibid.* –	20 kr.
Auernhammer	6 Lieder		*WZ*, 30 Dec 1789	1 fl. 30 kr.
Ossowski[170]	12 Minuets after *Der dumme Gärtner*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
	12 Deutsche after *Der dumme Gärtner*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
Vanhal[171]	Variations for Violin and Cello		*WZ*, 20 Mar 1790	30 kr.
Wranitzky, Paul	Symphony (Op.2)		*WZ*, 9 Jun 1790	4 fl. 40 kr.
Walzha	6 Duos for 2 Violins		– *ibid.* –	2 fl. 20 kr.
Wutki	6 Duos for 2 Violins		– *ibid.* –	1 fl. 40 kr.
-	12 Ungarische for 2 Violins		– *ibid.* –	30 kr.
Pleyel	12 “Klavierstücke” for Keyboard and Violin		– *ibid.* –	1 fl. 12 kr.
	6 Rondos for Keyboard		– *ibid.* –	1 fl. 12 kr.
Vanhal	Keyboard Concerto		– *ibid.* –	3 fl. 44 kr.
Guglielmi	*La pastorella nobile*			
	arr. Quartet		*WZ*, 5 Nov 1791	5 fl. 30 kr.
	arr. Harmonie [Went]		*WZ*, 27 Aug 1791	6 fl. 40 kr.
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 16 Jun 1790	24 kr.
		“Tutto amabile”	– *ibid.* –	16 kr.
		“Io mi ascolto”	– *ibid.* –	1 fl. 8 kr.
		“Perfido tutto intesi”/ “Resta ingrate”	– *ibid.* –	28 kr.
		“Egli mi piace”/ “Mezzo mendo”	– *ibid.* –	48 kr.
		“Ohimè, qual fosca”/ “Il mio bene”	– *ibid.* –	28 kr.
		“Va pur in mal ta”	– *ibid.* –	28 kr.
		“Stelle non sò”/ “Mio signor garbato”	– *ibid.* –	52 kr.
		“Misera me”/ “Ah! se un core”	– *ibid.* –	44 kr.

[170] See commentary for this advertisement concerning attribution.
[171] Ibid.

		“Eccomi a voi...”/ “La mia Pastorella”	– *ibid.* –	32 kr.
		“La mia tenera...”	*WZ*, 27 Aug 1791	20 kr.
Salieri	*La Cifra*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 16 Jun 1790	24 kr.
		“Che dite?”/ “Deh tergete”	– *ibid.* –	32 kr.
		“Un abbraccio...”	– *ibid.* –	20 kr.
		“Pian pianin”	– *ibid.* –	20 kr.
		“Son piu dolce”	– *ibid.* –	40 kr.
		March	– *ibid.* –	8 kr.
		“L’anno mille”	– *ibid.* –	28 kr.
		“Modesto e quell...”	– *ibid.* –	16 kr.
		“Non vò già che”	– *ibid.* –	28 kr.
		“Alfin son sola”/ “Sola e mesta”	– *ibid.* –	36 kr.
Schack, Gerl, and Henneberg	*Der Frühling*			
	Extracts (arr. Keyboard):			
		“Keine Grillen”	*WZ*, 1 Sep 1790	12 kr.
		“Die Welt ist nicht...”	– *ibid.* –	16 kr.
		“Die Mädels...”	– *ibid.* –	20 kr.
		“Holder Engel...”	– *ibid.* –	12 kr.
	Der zween Antons (Pt. 1–4)			
	arr. Quartet [Heidenreich]		*WZ*, 1 Sep 1790	5 fl. 30 kr.
	arr. 2 Violins [Heidenreich]		– *ibid.* –	3 fl.
	arr. Keyboard [Heidenreich]		– *ibid.* –	9 fl. 36 kr.
Schack	*Der Fall ist noch weit seltner*			
	Extracts (arr. Keyboard):			
		“Aufs neue verein”	*WZ*, 1 Sep 1790	12 kr.
Kauer	*Der unschuldige Betrug*			
	Extracts (arr. Keyboard):			
		“Wie manches...”	*WZ*, 1 Sep 1790	8 kr.
		“Die Liebe macht...”	– *ibid.* –	16 kr.
		“Die Zeiten sind...”	– *ibid.* –	12 kr.
		“Nein das geh ich...”	– *ibid.* –	12 kr.
		“Wenn die Sonne...”	– *ibid.* –	12 kr.
Müller	*Das Sonnenfest der Braminen*			
	arr. Quartet [Heidenreich]		*WZ*, 12 Mar 1791	6 fl. 30 kr.
	Extracts (arr. Keyboard):			
		“Fort mit den Grillen!”	*WZ*, 9 Oct 1790	12 kr.
		“Mädchen willst dir”	– *ibid.* –	28 kr.
		“Die Katze läßt”	– *ibid.* –	24 kr.
Various	*Der Stein der Weisen*			
	Extracts (arr. Keyboard):			
		“Den Mädchen trauet”	*WZ*, 9 Oct 1790	20 kr.
		“Nun liebes Schätzen”	– *ibid.* –	16 kr.
Storace	*Gli Equivoci*			
	Extracts (arr. Keyboard):			
		“Qual confusion”	*WZ*, 9 Oct 1790	20 kr.
Jacquin	Aria and Variations for Keyboard		– *ibid.* –	24 kr.

Wranitzky, Paul	6 String Trios	– *ibid.* –	4 fl.
	3 Duos for Violin and Viola	– *ibid.* –	1 fl. 30 kr.
Paisiello	*La molinara*		
	arr. Quartet	*WZ*, 5 Nov 1791	5 fl. 30 kr.
	arr. Harmonie [Went]	*WZ*, 27 Aug 1791	6 fl. 40 kr.
	arr. 2 Violins	*WZ*, 5 Nov 1791	3 fl.
	Extracts (arr. Keyboard):		
	Overture	*WZ*, 8 Dec 1790	16 kr.
	"La Racchellina..."	– *ibid.* –	12 kr.
	"Per Marito..."	– *ibid.* –	16 kr.
	"Qual Tromba..."	– *ibid.* –	12 kr.
	"Dite in grazia"	– *ibid.* –	1 fl.
	"Ascoltate, vi dirò"	– *ibid.* –	28 kr.
	"Nel cor più..."	– *ibid.* –	12 kr.
	"Sperate sperate"	– *ibid.* –	16 kr.
	"Setitti addio"	– *ibid.* –	24 kr.
	"Oimè!"/ "Veggo trà l'ombre"	– *ibid.* –	28 kr.
	"Ah nò mio bene"/ "Ah brillar la nuova"	– *ibid.* –	36 kr.
	"O il mio caro"	– *ibid.* –	36 kr.
Hoffmeister	6 Duos for Violin and Viola	– *ibid.* –	2 fl.
Pfeiffer	6 Polonaises and Trios for Violin and Bass	– *ibid.* –	30 kr.
Manquet	Variations for Keyboard and Violin	– *ibid.* –	34 kr.
Kauer	12 [Redouten] Minuets	*WZ*, 22 Dec 1790	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	30 kr.
	12 [Redouten] Deutsche	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	40 kr.
Heidenreich	12 Deutsche after *Das Sonnenfest der Braminen*	– *ibid.* –	1 fl. 30 kr.[172]
	arr. Keyboard	– *ibid.* –	30 kr.
Auernhammer	Variations for Keyboard after La Molinara	*WZ*, 12 Mar 1791	40 kr.
-	March for Keyboard ["Wiener Burgkorps"]	– *ibid.* –	8 kr.
Jacquin	6 Lieder	– *ibid.* –	1 fl.
Guglielmi	*La giardiniera innamorata*		
	Extracts (arr. Keyboard):		
	"Le Donne han tanti"	*WZ*, 12 Mar 1791	20 kr.
Mozart	12 Minuets [Redouten 1791] (Part 1)	– *ibid.* –	2 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	48 kr.
	12 Deutsche [Redouten 1791] (Part 1)	– *ibid.* –	2 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	48 kr.
	12 Minuets [Redouten 1791] (Part 2)	*WZ*, 1 Jun 1791	3 fl.
	arr. Keyboard	– *ibid.* –	48 kr.

[172] Individual *Hauptstimmen* therefrom are also offered at 20 kr. each.

	12 Deutsche [Redouten 1791] (Part 2)	– *ibid.* –	3 fl.
	arr. Keyboard	– *ibid.* –	48 kr.
	"Der Schlittenfahrt"	*WZ*, 12 Mar 1791	20 kr.
	arr. Keyboard [Heidenreich][173]	– *ibid.* –	8 kr.
Dittersdorf	*Der Schiffspatron*		
	Extracts (arr. Keyboard):		
	"Freundin sanfter..."	*WZ*, 9 Apr 1791	24 kr.
	"Ich bin blos..."	*WZ*, 18 Jun 1791	12 kr.
	"Herr Amtmann"	– *ibid.* –	12 kr.
Schack, Henneberg, and Gerl	*Der wohltätige Derwisch*		
	Extracts (arr. Keyboard):		
	"Der Drache ist..."	*WZ*, 9 Apr 1791	12 kr.
	"Sofrano, müßtest du"	*WZ*, 18 Jun 1791	24 kr.
	"Ein Jüngling Frisch"	*WZ*, 9 Apr 1791	16 kr.
	"Sobald der Mann"	*WZ*, 18 Jun 1791	12 kr.
	"Wir sind die zwey..."	*WZ*, 9 Apr 1791	28 kr.
Pleyel	6 Quartets (Op.34)[174]	– *ibid.* –	3 fl. 30 kr.
	6 Quartets (Op.16)	– *ibid.* –	3 fl. 30 kr.
	6 Quartets (Op.17)	– *ibid.* –	3 fl. 30 kr.
-	6 Contredanses after *La grotta di Trofonio*	– *ibid.* –	1 fl.
	arr. Keyboard	– *ibid.* –	30 kr.
	"Die Gallopade" & "Altvater Tanz"	– *ibid.* –	16 kr.
	arr. Keyboard	– *ibid.* –	8 kr.
Haselbeck	12 Minuets [Redouten 1791] (Part 1)	*WZ*, 1 Jun 1791	2 fl.
	arr. Keyboard	– *ibid.* –	40 kr.
	12 Deutsche [Redouten 1791] (Part 1)	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	30 kr.
	12 Minuets [Redouten 1791] (Part 2)	– *ibid.* –	2 fl.
	arr. Keyboard	– *ibid.* –	40 kr.
	12 Deutsche [Redouten 1791] (Part 2)	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	40 kr.
Wranitzky, Paul	Variations for Violin	– *ibid.* –	12 kr.
Schack and Gerl	*Anton bey Hofe*		
	Extracts (arr. Keyboard):		
	"Nimmt ein Mädchen"	*WZ*, 18 Jun 1791	16 kr.
	"Ein weibliches..."	– *ibid.* –	16 kr.
	"Die Welt ist mit..."	– *ibid.* –	12 kr.
	"Des Müllerthommerl"	– *ibid.* –	8 kr.
Guglielmi	*La bella pescatrice*		
	Full score	*WZ*, 27 Aug 1791	– N/A –

[173] Heidenreich is first specified as the arranger on 1 Jun 1791 (*WZ*). With "Der Schlittenfahrt" included, the above set of Deutsche actually comprises thirteen. This is altered on 1 June (*WZ*), with the price remaining the same.

[174] See commentary for this advertisement concerning opus number.

	arr. Keyboard (*gebunden*)		*WZ*, 27 Aug 1791	– N/A –
	Extracts (arr. Keyboard) [Heidenreich]:[175]			
		“Or che sono”	*WZ*, 25 Jun 1791[176]	52 kr.
		“Mi parea, che sola”	– *ibid.* –	32 kr.
		“Che silenzio!”	– *ibid.* –	16 kr.
		“Mamselle amable”	– *ibid.* –	48 kr.
		“Misera me”/ “Sento agitarmi”	– *ibid.* –	28 kr.
Müller	*Kaspar der Fagottist*			
	arr. Quartet		*WZ*, 27 Aug 1791	[no price]
	arr. Keyboard (*gebunden*)		*WZ*, 27 Aug 1791	10 fl.[177]
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 9 Jul 1791	32 kr.
	1.	“Hau! hau!”	*WZ*, 3 Oct 1792	36 kr.
	2.	“Groß ist die Macht”	– *ibid.* –	16 kr.
	3.	“Der Lenz bleibt...”	*WZ*, 9 Jul 1791	32 kr.[178]
	4.	“Die Mädeln, die Lieb”	– *ibid.* –	16 kr.
	5.	“Armidoro!”	*WZ*, 3 Oct 1792	56 kr.
	Act 2			
	1.	“Drehet Rächen”	– *ibid.* –	24 kr.
	2.	“Ihr guten Lieben”	*WZ*, 9 Jul 1791	20 kr.
	3.	“Ein Waltzer erhitzet...”	– *ibid.* –	20 kr.
	4.	“Grauenvolle Sorge”	*WZ*, 3 Oct 1792	32 kr.
	5.	“Lieber Kaspar...”	*WZ*, 9 Jul 1791	20 kr.
	6.	“Für dich geb ich Blut”	*WZ*, 3 Oct 1792	12 kr.
	7.	“Ein Vergnügen”	– *ibid.* –	48 kr.
	Act 3			
	1.	“Unser kleinster...”	– *ibid.* –	20 kr.
	2.	“Alles liebet...”	– *ibid.* –	20 kr.
	3.	“Bäumchen unter...”	– *ibid.* –	24 kr.
	4.	“Halt das Maul...”	*WZ*, 9 Jul 1791	24 kr.
	5.	“Prinz die Seiten”	– *ibid.* –	8 kr./4 kr.
	6.	“Pack an, saß an”	*WZ*, 3 Oct 1792	24 kr.
	7.	“Juch hey!”	– *ibid.* –	20 kr.
	8.	“Das Heidelpupeidel”	*WZ*, 9 Jul 1791	16 kr.
	9.	“Auf die allergrösten...”	*WZ*, 3 Oct 1792	40 kr.
Cimador	*Il pimmalione*			
	Full score		*WZ*, 27 Aug 1791	[no price]
	arr. Keyboard (*gebunden*)		*WZ*, 27 Aug 1791	[no price]
	Extracts (arr. Keyboard) [Heidenreich]:[179]			
		“Voi che intorno”	*WZ*, 7 Mar 1792	12 kr.

[175] Heidenreich is first named as the arranger on 5 November 1791 (*WZ*).
[176] This date refers to the repeat of an advertisement given on 18 June (*WZ*).
[177] No price is given for the full keyboard arrangement on 27 August 1791 (*WZ*). This, instead, derives from 26 May 1792 (*WZ*).
[178] A price for this duet, in addition to Act 3 No.4 and No.8, was not provided on 27 August 1791 (*WZ*). These, instead, derive from 3 October 1792 (*WZ*). The second price of Act 2 No.5 also derives from the latter advertisement.
[179] Heidenreich is first named as the arranger on 5 November 1791 (*WZ*).

		“Incerto dubbioso”	– *ibid.* –	4 kr.
		“Ah! che veggo?”	– *ibid.* –	8 kr.
		“Bel Nume che adoro”	– *ibid.* –	12 kr.
		“Ciel pieroso...”	*WZ*, 27 Aug 1791	16 kr.
		“Aun dolce riposo”	*WZ*, 7 Mar 1792	8 kr.
		“Ah! senti ben mio”	– *ibid.* –	12 kr.
		“Sposa!”/ “Mia vita, inio bene”	*WZ*, 27 Aug 1791	36 kr.
Mozart	Variations for Keyboard [“Ein Weib ist...”]		– *ibid.* –	1 fl.
	Die Zauberflöte			
	Full score		*WZ*, 27 Jun 1792	30 fl.[180]
	Overture (Parts)		– *ibid.* –	[no price]
	arr. Quartet		*WZ*, 14 Jan 1792	5 fl. 30 kr./9 fl.[181]
	arr. 2 Flutes		*WZ*, 19 Jan 1793	1 fl. 30 kr.
	arr. Keyboard (*gebunden*)		– *ibid.* –	13 fl. 30 kr.
	Extracts (arr. Keyboard [Heidenreich]):[182]			
		Overture	*WZ*, 26 May 1792	24 kr./28 kr.[183]
	1.	“Zu hilfe!”	*WZ*, 27 Jun 1792	1 fl. 4 kr./1 fl.
	2.	“Der Vogelfänger...”	*WZ*, 14 Jan 1792	16 kr.
	3.	“Dies Bildniß...”	*WZ*, 26 May 1792	12 kr.
	4.	“O zittere nicht!”/ “Zum Leiden bin ich”	– *ibid.* –	20 kr.
	5.	“Hm! hm! der Arme”	*WZ*, 27 Jun 1792	1 fl. 4 kr.
	6.	“Du feines Täubchen...”	*WZ*, 14 Jan 1792	20 kr.
	7.	“Bey Männern”	– *ibid.* –	12 kr.
	8.	“Zum Ziele führt dich”	– *ibid.* –	12 kr.
	9.	“Die Weisheitslehre”	*WZ*, 22 Aug 1792	32 kr.
	10.	“Wie stark ist nicht”	*WZ*, 14 Jan 1792	16 kr./12 kr.
	11.	“Schnelle Füsse”	*WZ*, 22 Aug 1792	36 kr.
	12.	“Herr! ich bin Zwar...”	– *ibid.* –	12 kr.
	13.	“Nun stolzer Jüngling”	– *ibid.* –	40 kr.
		Act 2		
	1.	March	*WZ*, 7 Mar 1792	8 kr.
	2.	“O Isis und Osiris”	*WZ*, 26 May 1792	16 kr.
	3.	“Bewahret euch”	*WZ*, 14 Jan 1792	8 kr.
	4.	“Wie? ihr an diesem”	*WZ*, 22 Aug 1792	44 kr.
	5.	“Alles fühlt der Liebe”	*WZ*, 14 Jan 1792	16 kr.
	6.	“Der Hölle Rache”	*WZ*, 26 May 1792	16 kr.
	7.	“In diesen heiligen”	*WZ*, 14 Jan 1792	12 kr.

[180] No price is given for the full score on 27 June 1792 (*WZ*). This instead, derives from 19 January 1793 (*WZ*).
[181] The trade price of this arrangement, first given on 7 March 1792 (*WZ*), is the same as that listed for the subscription—first offered on 14 January (*WZ*)—until the end of January 1792. The second price derives from 19 January 1793 (*WZ*).
[182] Lausch first advertised “verschiedene Stücke” from *Die Zauberflöte* on 5 November 1791 (*WZ*), but did not list any of them individually, or indeed any prices. On 7 March 1792 (*WZ*), he was able to offer 14 [15] extracts at a total price of 3 fl. 20 kr. Heidenreich is first specified as the arranger on 22 August 1792 (*WZ*).
[183] These second prices derive from 22 August 1792 (*WZ*).

	8.	“Seyd uns zum...”	– *ibid.* –	12 kr.
	9.	“Ach! ich fühls”	– *ibid.* –	12 kr.
	10.	“O Isis und Osiris”	*WZ*, 27 Jun 1792	12 kr.
	11.	“Soll ich dich Theurer”	*WZ*, 14 Jan 1792	20 kr.
	12.	“Ein Mädchen oder...”	– *ibid.* –	24 kr.
	13.	“Bald prangt”	*WZ*, 22 Aug 1792	52 kr.
	14.	“Der welcher wander”	– *ibid.* –	44 kr.
	15.	“Wir wandelten...”	*WZ*, 26 May 1792	8 kr./12 kr.
	16.	“Papagena! Weibchen!”	– *ibid.* –	24 kr.
	17.	“Halt ein o Papageno!”	*WZ*, 22 Aug 1792	20 kr.
	18.	“Pa–Pa–Pa–Papagena!”	*WZ*, 26 May 1792	24 kr.
	19.	“Nur stille!”	*WZ*, 22 Aug 1792	48 kr.
		“Das klinget so”[184]	*WZ*, 14 Jan 1792	12 kr.
		“Tamino mein!...”[185]	*WZ*, 26 May 1792	16 kr.
Metz	72 Ländlerische for String Trio		*WZ*, 5 Nov 1791	3 fl.[186]
		arr. Keyboard	*WZ*, 26 May 1792	1 fl. 40 kr.
Pfaller	Variations for Keyboard and Violin		*WZ*, 14 Jan 1792	30 kr.
Stamitz	6 Duos for 2 Violins		– *ibid.* –	1 fl.
Ossowski[187]	12 Deutsche after *Kaspar der Fagottist*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	40 kr.
	12 Deutsche after *Die Zauberflöte*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	40 kr.
Heidenreich	12 Deutsche [Redouten 1792]		*WZ*, 7 Mar 1792	2 fl.[188]
		arr. Keyboard	– *ibid.* –	40 kr.
	12 Minuets [Redouten 1792]		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	40 kr.
	Contredanse [“La Boheme”]		– *ibid.* –	20 kr.
Spengler	*Der Zauberdrache*			
	Extracts (arr. Keyboard):			
		“Mein Vata und Mutta”	*WZ*, 7 Mar 1792	16 kr.
		“Laufts Teppich”	– *ibid.* –	20 kr.
Vanhal	Minuets [Redouten 1792] (Part 1)		*WZ*, 14 Mar 1792	3 fl.
		arr. Keyboard	– *ibid.* –	48 kr.
	Minuets [Redouten 1792] (Part 2)		– *ibid.* –	3 fl.
		arr. Keyboard	– *ibid.* –	48 kr.
	Deutsche [Redouten 1792] (Part 1)		– *ibid.* –	3 fl.
		arr. Keyboard	– *ibid.* –	48 kr.

[184] This part of Act 1 No.11 was initially offered separately on 14 January 1792 (*WZ*).
[185] This duet was only advertised as an individual component on 26 May 1792 (*WZ*) and is not given in the complete listing of the opera on 22 August 1792 (*WZ*).
[186] Individual parts therefrom are also offered at 1 fl. each.
[187] See commentary for this advertisement concerning attribution.
[188] Individual *Hauptstimmen* from both sets of *Redouten* dances and Contredanse are also offered at 20 kr. each.

	Deutsche [Redouten 1792] (Part 2)		– *ibid.* –	3 fl.
		arr. Keyboard	– *ibid.* –	48 kr.
Metz	36 Ländlerische		– *ibid.* –	3 fl.[189]
		arr. Keyboard	– *ibid.* –	1 fl.
Jacquin	4 Lieder		*WZ*, 26 May 1792	40 kr.
Kauer	*Die Serenate*			
	Extracts (arr. Keyboard):			
		"In omnibus..."	*WZ*, 27 Jun 1792	20 kr.
		"Mädchen folget"	*WZ*, 11 Jul 1792	20 kr.
		"Sum ille Doctor"	– *ibid.* –	16 kr.
		"Gottdem! wie viele..."	*WZ*, 27 Jun 1792	16 kr.
		"Chiri bida ou cha la"	– *ibid.* –	16 kr.
		"Heil sey mit Dir"	*WZ*, 11 Jul 1792	20 kr.
Paisiello	*I zingari in fiera*			
	Extracts (arr. Keyboard):			
		"Ahi il trepiede"	*WZ*, 27 Jun 1792	16 kr.
		"Te, che alla linea"	– *ibid.* –	40 kr.
		"Voi avrete in me"	– *ibid.* –	24 kr.
		"Vedete la..."	– *ibid.* –	32 kr.
		"Sodo sodo or vi"	– *ibid.* –	1 fl.
		"Mi hanno detto che"	– *ibid.* –	24 kr.
Franklin	Quartet		– *ibid.* –	40 kr.
Pevrost	6 Quartets		– *ibid.* –	[no price or on 11 Jul]
Henneberg	*Der redlicher Landmann*			
	Extracts (arr. Keyboard):			
		"Heil sey mit Dir..."	*WZ*, 11 Jul 1792	20 kr.
Muzzarelli	*Ines de Castro* (arr. Keyboard)		– *ibid.* –	4 fl. 30 kr./3 fl. 30 kr.[190]
Schack and Gerl	*Der Renegat*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 1 Dec 1792	20 kr.
		"Trettet leise!"	*WZ*, 3 Oct 1792	20 kr.
		"Ihr türkischen..."	*WZ*, 3 Oct 1792	16 kr.
		"Die Lied schleicht..."	*WZ*, 3 Oct 1792	20 kr.
		"Die so ein schönes..."	*WZ*, 3 Oct 1792	8 kr.
		"Weinet nicht..."	*WZ*, 3 Oct 1792	20 kr.
		"Liebste Freundin"	*WZ*, 1 Dec 1792	24 kr.
		"So lebe wohl..."	– *ibid.* –	12 kr.
		"Hier steht es..."	– *ibid.* –	16 kr.
Müller	*Pizzichi*			
	Extracts (arr. Keyboard [Müller]):			
		Overture	*WZ*, 1 Dec 1792	40 kr.
		"Mädchen schönen..."	– *ibid.* –	16 kr.
		"So komm dann..."	– *ibid.* –	20 kr.
		"Wenn ich auf..."	– *ibid.* –	32 kr.
		"Wenn jemand kömmt"	– *ibid.* –	24 kr.
		"Ich hatte einst..."	– *ibid.* –	12 kr.

[189] Individual parts therefrom are also offered at 30 kr. each.
[190] This second price derives from 19 January 1793 (*WZ*).

		“Jetzt hab’ ich...”	– *ibid.* –	16 kr.
		“Lehre mich die liebe”	– *ibid.* –	24 kr.
		“Alle Wetter...”	– *ibid.* –	28 kr.
-	*Die Kriegsgesetze*			
	Extracts (arr. Keyboard):			
		“Alpha Beta Gamma”	*WZ*, 1 Dec 1792	8 kr.
		“Daß sich Schwäger...”	– *ibid.* –	12 kr.
Schack and Gerl	*Die Wienerzeitung*			
	Extracts (arr. Keyboard):			
		“Brumm du alte...”	*WZ*, 1 Dec 1792	24 kr.
Cimarosa	*Il Matrimonio Segreto*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 1 Dec 1792	44 kr.
		“Udite tutti udite”	– *ibid.* –	44 kr.
Bianchi	*Il disertore*			
	arr. Keyboard (*gebunden*)		*WZ*, 1 Dec 1792	– N/A –
Bock	48 Deutsche		*WZ*, 19 Jan 1793	6 fl.[191]
		arr. Keyboard	– *ibid.* –	2 fl.
Ossowski[192]	12 Deutsche after *Pizzichi*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
Schuster	12 Deutsche		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
Tost	12 Deutsche		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
Haydn	12 Minuets (arr. Keyboard)		– *ibid.* –	48 kr.
	12 Deutsche (arr. Keyboard)		– *ibid.* –	30 kr.
-	76 “Stücke” for 2 Horns		– *ibid.* –	2 fl. 30 kr.
Weigl	*Die Fürstengrosse* (arr. Keyboard)		– *ibid.* –	2 fl. 30 kr.
-	*Arminio* (arr. Keyboard)		– *ibid.* –	3 fl.
-	*La forza di bel Sesso* (arr. Keyboard)		– *ibid.* –	3 fl.
Muzzarelli	*La Capriciosa umilità*			
		(arr. Keyboard)	– *ibid.* –	3 fl.
		(arr. Quartet)	*WZ*, 11 Sep 1793	4 fl. 30 kr.[193]
-	*Gli Uccelatori* (arr. Keyboard)		*WZ*, 19 Jan 1793	3 fl.
Weigl, Thad.	12 Minuets [Redouten 1793]		– *ibid.* –	2 fl. 30 kr.[194]
		arr. Keyboard	– *ibid.* –	48 kr.
	12 Deutsche [Redouten 1793]		– *ibid.* –	2 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	48 kr.
Haselbeck	12 Minuets [Redouten 1793]		*WZ*, 30 Mar 1793	2 fl.
		arr. Keyboard	– *ibid.* –	40 kr.

[191] Lausch advertises four sets of twelve Deutsche together here, each costing 1 fl. 30 kr. I have therefore grouped these together, likewise with the keyboard arrangements, each priced at 30 kr.
[192] See commentary for this advertisement concerning attribution.
[193] The title of this ballet is given on this date in the German form, *Die gebemüthige Eigensinnige.* However, no price is ever provided for this arrangement. The other three ballets arranged for quartet in this advertisement, however, are all advertised on 13 November 1793 (*WZ*) at a price of 4 fl. 30 kr. I have therefore derived the price of this arrangement as such on this basis.
[194] Individual *Hauptstimmen* from both the Minuets and Deustche are also offered at 30kr. each.

	12 Deutsche [Redouten 1793]		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	30 kr.
Weigl	*Die Sonnenjungfrau* (arr. Keyboard and Violin)		– *ibid.* –	3 fl.
Dalayrac	*Der zween Savoyarde*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 30 Mar 1793	32 kr.
		"Siehst du liebes..."	– *ibid.* –	20 kr.
		"Sobald der liebe..."	– *ibid.* –	28 kr.
		"Es entfloh..."	– *ibid.* –	20 kr.
Wranitzky, Paul	*Mercur den Heyrathsstitster*			
	Extracts (arr. Keyboard):			
		"Schön ist die Treue"	*WZ*, 30 Mar 1793	24 kr.
Henneberg	*Die Eisen-Königin*			
	Extracts (arr. Keyboard):			
		"Wo ist die schönste..."	*WZ*, 15 May 1793	24 kr.
		"Ich bitt euch..."	*WZ*, 30 Mar 1793	16 kr.
		"Ich war einmal..."	– *ibid.* –	16 kr.
de Czernichew	"Six Duos Nocturnes"		– *ibid.* –	2 fl. 30 kr.
Pitichio	12 Chansons		– *ibid.* –	2 fl.
	Air		– *ibid.* –	16 kr.
Wranitzky, Paul	3 Keyboard Sonatas (Op.22)		– *ibid.* –	2 fl. 45 kr.
Weigl	*Die Pilger* (arr. Keyboard)		*WZ*, 15 May 1793	2 fl.
Müller	*Die Unterthanen Glück*			
	arr. Keyboard (*gebunden*)		*WZ*, 15 May 1793	– N/A –
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 15 May 1793	28 kr.
		"Juchhhe! Juchhe!"	– *ibid.* –	44 kr.
		"Ich bin durch das..."	– *ibid.* –	20 kr.
		"Herrscht in glücklich"	– *ibid.* –	24 kr.
		"Mein Hauch ist..."	– *ibid.* –	24 kr.
		"Liebe Mädchen..."	– *ibid.* –	20 kr.
		"Nein das thut mir..."	– *ibid.* –	16 kr.
		"Ein Beyspiel daß..."	– *ibid.* –	16 kr.
		"Gehts seyn wir..."	– *ibid.* –	16 kr.
Kreith	6 "Galantriestücke" for Flute		– *ibid.* –	30 kr.
Muzzarelli	*Diana ed Endimione*			
		(arr. Keyboard)	*WZ*, 11 Sep 1793	4 fl. 30 kr.
		(arr. Quartet)	– *ibid.* –	4 fl. 30 kr.
		Pas-de-Deux (arr. Keyboard)	*WZ*, 20 Jul 1793	40 kr.
		Pas-de-Deux (arr. Quartet)	*WZ*, 11 Sep 1793	1 fl. 30 kr.
		Pas-de-Deux (arr. 2 Flutes)	– *ibid.* –	40 kr.
		Pas-de-Deux (arr. 2 Violins)	– *ibid.* –	40 kr.
Kreith	6 "Galantriestücke" for Flute		*WZ*, 20 Jul 1793	30 kr.

Süßmayr	8 Ländlerische		– *ibid.* –	30 kr./20 kr.[195]
Lickl	*Der Zauberpfeil*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 20 Jul 1793	24 kr.
		"Wo Weiber herrschen"	*WZ*, 21 Aug 1793	12 kr.
		"Jedes Mädchen"	*WZ*, 20 Jul 1793	28 kr.
		Tanz von Genien und Geistern	*WZ*, 21 Aug 1793	4 kr.
Zingarelli	*Il mercato di Monfregoso*			
	Extracts (arr. Keyboard):			
		"E un furbo amore"	*WZ*, 21 Aug 1793	20 kr.
		"Che gioja che diletto"	– *ibid.* –	24 kr.
		"E la beltà di Donna"	– *ibid.* –	24 kr.
Kauer	*Ritter Willibald*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 21 Aug 1793	32 kr.
		"Wo ist der Mann"	– *ibid.* –	20 kr.
		"Schon schlägt..."	– *ibid.* –	36 kr.
		"Alle Mädchen sind..."	– *ibid.* –	24 kr.
		"Elvire mir entrissen!"/ "Könnt' ich sie..."	– *ibid.* –	28 kr.
		"Wie die Rose..."	– *ibid.* –	– N/A –
		"Die Miene sagt..."	– *ibid.* –	16 kr.
		"Habt ihr alles..."	– *ibid.* –	24 kr.
		"Lustig und munter"	– *ibid.* –	8 kr.
-	*Castore e Polucce* (arr. Keyboard)		*WZ*, 11 Sep 1793	4 fl. 30 kr.
-	*Der bestraste Beträger* (arr. Keyboard)		– *ibid.* –	4 fl. 30 kr.
Muzzarelli	*Die Vogelsteller* (arr. Quartet)		– *ibid.* –	4 fl. 30 kr.[196]
-	*Der Jahrmarkt* (arr. Quartet)		– *ibid.* –	4 fl. 30 kr.
Vigano	*Raoul Sire de Créqui* [Ballet]			
		(arr. Quartet)	– *ibid.* –	4 fl. 30 kr.
		Solo dance	– *ibid.* –	14 kr.
Müller	*Das Neu-Sonntagskind*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 13 Nov 1793	24 kr.
		"Lieber Kleiner Gott"	– *ibid.* –	16 kr.
		"Ich sag es doch"	– *ibid.* –	24 kr.
		"Ich frag obsequialiter"	– *ibid.* –	20 kr.
		"Wegen meiner bleib"	– *ibid.* –	28 kr.
		"Liebe, machst du..."	– *ibid.* –	32 kr.
		"Laß uns diesem..."	– *ibid.* –	28 kr.

[195] Originally, on 20 July 1793 (*WZ*), Lausch refers to 6 *Ländlerische* by Süßmayr at a price of 30 kr. However, it has been assumed here that these are, in fact, the same dances offered on 21 August 1793 (*WZ*), given as a set of eight, and at the lower price of 20 kr.

[196] No price is given for this, or indeed the following two arrangements, on 11 September 1793 (*WZ*). These, instead, all derive from 13 November 1793 (*WZ*).

		“Wer niemals...”	– *ibid.* –	24 kr.
		“Es feuszt’ einmal”	– *ibid.* –	16 kr.
		“Wenn d’Liserl...”	– *ibid.* –	24 kr.
		“Horch auf”	– *ibid.* –	16 kr.
		“Was Teufel!”	– *ibid.* –	12 kr.
Dalayrac	*Raoul Herr von Crequi*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 13 Nov 1793	24 kr.
		“Wie gern möcht...”	– *ibid.* –	20 kr.
		“Ihr überzeugt mich”	– *ibid.* –	24 kr.
		“Mein Vater”	– *ibid.* –	24 kr.
		“Still! still!”	– *ibid.* –	20 kr.
		“Ha! welch ein...”/ “Ja, dich sah ich”	– *ibid.* –	24 kr.
		“Ein Mädchen ging...”	– *ibid.* –	32 kr.
		“Sey unser Schutz”	– *ibid.* –	20 kr.
Henneberg	*Die Waldmänner*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 22 Feb 1794	24 kr.
	1.	“Sind die Männer...”	– *ibid.* –	16 kr.
	2.	“Ach der liebe...”	– *ibid.* –	24 kr.
	3.	“Ein Both ist...”	– *ibid.* –	16 kr.
	4.	“Wohl mir”	– *ibid.* –	24 kr.
	5.	“Der Ehmann”	– *ibid.* –	16 kr.
	6.	“Morgen wird bey...”	– *ibid.* –	12 kr.
	7.	“Warum so traurig”	– *ibid.* –	20 kr.
	8.	Contredanse	– *ibid.* –	4 kr.
	9.	“Das Weib mit...”	– *ibid.* –	16 kr.
	10.	“Wenns Mandl...”	– *ibid.* –	16 kr.
	11.	“Ich hab ein Weib...”	– *ibid.* –	16 kr.
	12.	“Das Wasser ist...”	– *ibid.* –	24 kr.
	13.	“Liebe uns bereitet”	– *ibid.* –	16 kr.
	14.	“Schön ist der Abend”	– *ibid.* –	24 kr.
Stengel	*Armadis und Gallien*			
	Extracts (arr. Keyboard):			
		“Kupide strafet...”	*WZ*, 22 Feb 1794	20 kr.
Schenk	*Die Weihnacht auf dem Lande*			
	Extracts (arr. Keyboard):			
		“Bis man nur...”	*WZ*, 22 Feb 1794	16 kr.
Paradis	Lied		– *ibid.* –	12 kr.
Cimarosa	*L’impressario in angustie*			
	Extracts (arr. Keyboard):			
		“Pietade ihi”	*WZ*, 22 Feb 1794	24 kr.
		“Finchè sarai costante”	– *ibid.* –	16 kr.
		“Rendo grazie al mio”	– *ibid.* –	28 kr.
		“Vado in giro”	– *ibid.* –	36 kr.
		“Il meglio mio”	– *ibid.* –	24 kr.
		“Torni si”	– *ibid.* –	32 kr.
		“Perfido!”/ “Eccoti innerme”	– *ibid.* –	24 kr.
	Il poeta di campagna			
	Extracts (arr. Keyboard):			

Guglielmi[197]		"Goder lasciatemi"	*WZ*, 22 Feb 1794	20 kr.
Pechatscheck[198]	12 Deutsche after *Das Neu-Sonntagskind*		– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	40 kr.
		12 Ländlerische	– *ibid.* –	1 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	30 kr.
	12 Contredanses after Ballets		– *ibid.* –	1 fl. 30 kr.[199]
		arr. Keyboard	– *ibid.* –	30 kr.
Vigano	*Die Tochter der Luft* (arr. Keyboard)		– *ibid.* –	3 fl. 30 kr./4 fl. 30 kr.[200]
Müller	*Die zwey Schwestern von Prag*			
	Extracts (arr. Keyboard [Müller]):			
		Overture	*WZ*, 12 Apr 1794	40 kr.
	1.	"Gieb mir Muth..."	– *ibid.* –	20 kr.
	2.	"Ein Madel und..."	– *ibid.* –	20 kr.
	3.	"Ich bin der Schneider"	– *ibid.* –	20 kr.
	4.	"Sagt mir d'Jungfer"	– *ibid.* –	20 kr.
	5.	"Liebes Mädchen"	– *ibid.* –	36 kr.
	6.	"Ich bin ein Weib"	– *ibid.* –	16 kr.
	7.	"Mein Weib das..."	– *ibid.* –	24 kr.
	8.	"Wer niemals..."	– *ibid.* –	20 kr.
	9.	"Die Mädchen..."	– *ibid.* –	24 kr.
	10.	"Ich bin das Doctor"	– *ibid.* –	28 kr.
	11.	"Nur her die Hand"	– *ibid.* –	32 kr.
	12.	"Zum Aufenthalt..."	– *ibid.* –	24 kr.
Weigl	*Das Petermännchen*			
	Extracts (arr. Keyboard):			
		Overture	*WZ*, 30 Jul 1794	20 kr.
		"Die Senne lacht!"	– *ibid.* –	36 kr.
		"Wenn Fische sich..."	– *ibid.* –	20 kr.
		"Ein alter Greis..."	– *ibid.* –	20 kr.
		"Es war einmal..."	– *ibid.* –	16 kr.
		"Mein Hännschen..."	– *ibid.* –	20 kr.
		"Liebe blebet..."	– *ibid.* –	20 kr.
		"Ausgerungen hast..."	– *ibid.* –	16 kr.
		"Welch schaudervolle"	– *ibid.* –	28 kr.
		"Wir sind erlöst"	– *ibid.* –	8 kr.
Wranitzky, Paul	*Das Fest der Lazzaroni*			
	Extracts (arr. Keyboard):			
		"Der Vermählungstag"	*WZ*, 30 Jul 1794	16 kr.
		"Jubel und Freude"	– *ibid.* –	20 kr.
		"Freut euch..."	– *ibid.* –	20 kr.
		"Wenn ich Pistolen..."	– *ibid.* –	20 kr.
Various	*La donna di testa debole*			
	Extracts (arr. Keyboard):			

[197] See commentary for this advertisement concerning attribution.
[198] Pechatscheck is first specified by Lausch as the arranger of these dances on 10 September 1794 (*WZ*). See commentary for this advertisement.
[199] Individual *Hauptstimmen* therefreom are also offered at 20 kr. each.
[200] This second price derives from 30 July 1794 (*WZ*).

		"Mamma mia"	*WZ*, 30 Jul 1794	12 kr.
		"Nel vedermi"	– *ibid.* –	20 kr.
Paisiello	*Nina*			
	Extracts (arr. Keyboard):			
		"O momento..."	*WZ*, 6 Aug 1794[201]	36 kr.
Muzzarelli	*Das Sinnbild des menschlichen Lebens* (arr. Keyboard)		*WZ*, 30 Jul 1794	4 fl. 30 kr.
Haydn	Variations for Keyboard		*WZ*, 30 Jul 1794	30 kr.
Weigl, Thad.	Variations for Keyboard after *Die zwey Schwestern von Prag*		*WZ*, 6 Aug 1794[202]	51 kr.
Haselbeck	12 Minuets [Redouten 1794]		*WZ*, 10 Sep 1794	2 fl. 30 kr.
		arr. Keyboard		40 kr.
	12 Deutsche [Redouten 1794]		– *ibid.* –	2 fl. 30 kr.
		arr. Keyboard	– *ibid.* –	40 kr.
Tribensee	12 Minuets [Redouten 1794]		– *ibid.* –	3 fl.
		arr. Keyboard	– *ibid.* –	1 fl.
	12 Deutsche [Redouten 1794]		– *ibid.* –	3 fl.
		arr. Keyboard[203]	– *ibid.* –	1 fl.
Pechatscheck	12 Deutsche after *Die zwey Schwestern von Prag*		– *ibid.* –	2 fl.
		arr. Keyboard	– *ibid.* –	1 fl.

Given the variability of per-*Bogen* rates and additional profit margins, it is unfortunately not possible systematically to calculate the raw value of each item in this inventory, or indeed the total stock value in these terms. However, in scale alone, it must surely have rivalled or even exceeded Traeg's stock of copied music in 1796.

3.2.2 – Acquisition

How did Lausch go about acquiring the works he advertised? As discussed at the beginning of this chapter, Lausch has frequently been accused of piracy by scholars in the past, albeit based on little evidence and plenty of assumptions. On the one hand, as many of the commentaries for Lausch's advertisements in Appendix Two demonstrate, there are frequent advertisements for works close in time to advertisements for the same works by other dealers in Vienna, which, at face value, may support this idea. For example, during the mid 1780s, he advertised numerous operas also offered by Sukowaty; Artaria and Torricella also frequently

[201] This date refers to the first repeat of an advertisement given on 30 July (*WZ*).
[202] Ibid.
[203] The Deutsche, "Die Canonade", from this set was previously advertised by itself in keyboard arrangement on 12 April 1794 (*WZ*) at for a price of 10 kr.

advertised keyboard arrangements from the same operas around the same time as Lausch. However, all of these advertisements usually appeared within relatively close proximity of premieres, revivals, and performances after a brief seasonal hiatus (the same can be said of instrumental music performed at other concerts in Vienna), and were not necessarily connected with one another. Individual motivations to capitalise on public demand for sheet music following a work's favourable reception may have been at play, which were bound to have been proximate following the same fixed stimulus (a performance on a particular date). In the majority of cases, there is little evidence to suggest that Lausch's possession of these works was any less legitimate than their possession by others; a composer or arranger could have allowed more than one dealer at a time to stock their work, for example. Moreover, there is nothing to suggest that the instrumental works advertised exclusively by Lausch were not sourced directly from their respective composers. Ferdinand Kauer, for example, whose compositions and arrangements were advertised by Lausch on numerous occasions, named him as an outlet from which to gain access to a number of his works in an advertisement of 28 September 1788, demonstrating not only some kind of dialogue between the two, but also a degree of trust.[204] Having said this, a few examples seem undeniable examples of piracy, as demonstrated especially in Lausch's *Wiener Zeitung* advertisement of 19 December 1787, which contains no fewer than five works (or sets thereof) that are also advertised in print by Artaria in the same issue, including Haydn's Op. 50 quartets. Surely this cannot have been coincidental and would imply some kind of advanced or illicit insider access to these works.

Haydn's complaint to Artaria a couple of months prior to this advertisement places blame on the firm's copyist for filtering secondary copies of quartets to Lausch; that is, secondary copies presumably produced secretly during the process of creating an intermediary copy from Haydn's autograph, which would subsequently be used as the basis for the plate engravings. This unnamed copyist, who had also apparently attempted to bribe the composer's own copyist for access to other works the previous year, could have been any one of the numerous hands shown to have been associated with Artaria during this period. Edge, however, makes a case for Joseph Arthofer, whose name appears in one of the firm's inventory ledgers in 1793, though for how long he was associated with the firm is not entirely clear.[205]

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[204] WZ, 28 Sep 1788, 2333.

[205] See Edge, MVC, 153–4. Also see Ridgewell, "Mozart and the Artaria Publishing House," 107. This entry (in Ledger 6) reads, "quartetti d'opere, ed arie diverse per originali che ritrovano dal Copista Arthofer" ("quartets of operas, and various arias from originals by the copyist Arthofer"). Both Edge and Rdgewell also note a copy of "Anna m'ascolta quel figlio" from Haydn's *Il ritorno di Tobia*, which is signed "copista d'artaria" ("Artaria's

An insider copyist contact within the firm is just one possible way that Lausch could have managed to gain advanced access to works. Another may have been enabled by printing regulations in the 1780s. Prior to the deregulatory reforms in 1786, permitting publishers to operate their own in-house printing workshop, the actual production of printed editions was not carried out on Artaria's premises. Rather, plates had to be entrusted to printers at the *k. k. vereinigte Akademie der bildenden Künste* (United Academy of Fine Arts), who held a monopoly over fine art and music engravings.[206] Despite having been legally able to establish their own press since 1786, Artaria did not do so until 1793. In their application, their rationale was being able to develop new publishing techniques and affording themselves greater protection against piracy.[207] Clearly, then, the previous arrangement with the academy may have enabled piracy and allowed the likes of Lausch and others to gain advanced access to plates and early copies of works sent for printing, which could have been achieved through bribery or close ties with individuals in the printing trade. I can identify merely one potential correlation between the advertisements of Artaria and Lausch in 1793 and 1794: an andante and four variations by Haydn advertised in the *Wiener Zeitung* on 30 July 1794, likely equivalent to the andante "aus den neuen beliebten Simphonien" by Haydn advertised by Artaria on 22 and 29 March.[208] Perhaps, then, this suggests that the establishment of an in-house press was effective at deterring the likes of Lausch from pirating their prints.

As mentioned previously, Brown has suggested that Lausch's piracy of Artaria prints also extended to operatic arrangements for keyboard, quartet, and *Harmonie*. In terms of the latter genres at least, this is incorrect, for Artaria rarely advertised such arrangements, let alone in proximity to Lausch's. They did, however, advertise keyboard arrangements as part of their "Racolta d'Arie" series, often at a similar time to Lausch's advertisements of the same opera – as did Sukowaty and various others. But, in this case, that more than one music dealer advertised a keyboard or quartet arrangement of the same opera does not necessarily imply by default that one was a direct copy of another. (I shall deal with who was responsible for these arrangements, and the interrelationships between them, in detail in Chapter Five). Many of these arrangements are, in fact, demonstrably different, from which we may infer

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copyist") [A-Wn, Mus.Hs. 9835]. The hand is very similar to Arthofer's. Likewise, the placement of this signature at the double-bar line at the end of the copy is somewhat characteristic of other copies, where his name and address were written in a similar place.

[206] Jakob Landerer was appointed official printer for the academy in 1773; he is known to have been associated with Artaria via a testimony in their surviving business records. See Rupert Ridgewell, "Music Printing in Mozart's Vienna: The Artaria Press.," *Fontes artis musicae* 48, no.3 (2001): 219–20.

[207] Ibid., 222–3.

[208] WZ, 30 Jul 1794, 2133–4; WZ, 22 Mar 1794, 873–4 and WZ, 29 Mar 1794, 951.

that dealers may also have contracted different arrangers. Whilst the original musical text on which these arrangements were based may have been fixed, these numerous arrangers were at some liberty to make their own decisions as to its translation for other instruments, varying components such as chord voicing and spacing, accompanimental rhythms, and melodic tessitura.

Variations such as these can be observed in an example of three different keyboard arrangements of the overture to *Una cosa rara*, by Lausch [A-Wn, Mus.Hs.10095], Sukowaty [A-Wgm, IV 8756/2 (Q 20926)], and Artaria [A-Wn, MS.9965] respectively. The opening eight-bar phrase is repeated using conventional repeat marks in Sukowaty's arrangement, as in the full score; in Lausch's, it is written out; in the Artaria arrangement, the repeat is omitted entirely. In addition, Artaria's arrangement exhibits further variation in the rhythmic treatment of the inner voices, whilst also changing the octave positioning of the left-hand accompaniment in various places. The most notable difference between these three arrangements, however, is their endings, all transcribed below in Example 3.1. All three opt for a revision of the original cadential negation and seamless transition to the *Introduzione* of Act 1 and restore the proper close in some way. In the lead up to the new cadence, Lausch's arrangement features greater tonic accentuation in the left hand, thicker-textured chords in the right, and finishes the last phrase on the first two beats of the bar. Sukowaty's arrangement, on the other hand, is a little more textually sparse and also retains more of the thematic rhythmic pattern in the final bar, ending on the fourth and fifth beats of the bar. Artaria's arrangement extends the final cadential passage by four bars with completely new material.[209]

Overall, further to this musical evidence, it seems inconceivable for Lausch to have relied systematically on keyboard arrangements advertised by other dealers. For one, he was the first music dealer in Vienna consistently to offer this kind of music publicly, for much of which there was no exemplar to follow. Second, and as we have seen in numerous commentaries above, Lausch advertised keyboard arrangements of a far greater number of operas than Artaria or Sukowaty, also including (exclusive to him) a number of similar works performed in the Theater in der Leopoldstadt and Theater auf der Wieden.

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[209] I have encountered one signed Lausch copy of this arrangement which also includes the Artaria ending, dedicated to "Mademoiselle Therese Contesse de Kollowrath" [A-Wn, Mus.Hs.34721]. In this singular case, it would seem that the latter arrangement may have been copied. All other Lausch copies of the overture, however, contain his original ending.

Example 3.1: Closing phrase of *Una cosa rara* overture (arr. keyboard) by Lausch, Sukowaty, and Artaria.

All of these operatic arrangements must have been produced through consulting a full score. We cannot be certain whether a score would have been sourced by Lausch himself, if, for example, he was involved in the actual arrangement process, or if it also fell within the remit of a contracted composer. Nonetheless, he is certain to have had some full scores in his possession on account of having advertised numerous to the public for sale. Scores of operas performed in the court theatre are almost certain to have been related in some way to those performing scores produced by Sukowaty.

The preparation of the court theatre performing materials clearly will have taken place in advance of the premiere date of an opera, so as (for example) to facilitate rehearsals. According to Mozart's letter to his father on 29 May 1782, the rehearsals for *Die Entführung aus dem Serail* were to begin on 3 June, around six weeks before its premiere on 16 July.[210] We can perhaps expect a similar timeline for other operas performed during this period too. Owing to the possibility of revisions and insertions during rehearsals, however, a copy of the final performing version may not have been ready until the premiere, and may instead have

[210] Bauer, Deutsch, and Eibl, *Mozart: Briefe*, vol.3, 210–11.

been completed shortly after, particularly in cases where its timely completion was not necessary if composers were using their own autograph score to direct.[211]

In theory, once it had been completed, there was nothing to stop Sukowaty from selling further copies of the full performing score to the likes of Lausch, Torricella, or any other music dealers wishing to use it as a basis for the production of keyboard arrangements. Of course, this would not have made great business sense for Sukowaty, openly affording commercial rivals with the opportunity to poach away his potential custom, but the possibility cannot be ruled out entirely. Alternatively, the purchase of an advanced copy from Sukowaty could well have been brokered by any one of the performing musicians involved with the opera or company direction. For example, Edge notes that the circulation of operas between foreign theatres was often facilitated by individuals, who were subsequently compensated by the theatre. These include Count Durazzo, who sent numerous operas from Venice in the early 1780s, "Haslinger", an agent for the theatre, who purchased a score of Guglielmi's *L'inganno amoroso* from Naples in the 1786/7 season, and the tenor Francesco Benucci, who had acquired scores of *Le gelosie fortunate*, *Il marito indolente*, *Il Socrate imaginario*, and *Il Turco in Italia* in the 1788/9 season.[212]

There is at least one known case, however, where this possibility can be ruled out completely. As Ian Woodfield notes on the Viennese version of Mozart's *Don Giovanni*, a surviving Lausch copy of the opera in Florence exhibits greater affinities with copies of the original version performed in Prague, as opposed to the version adapted for Vienna. (Sukowaty, too, probably initially used a copy from Prague as his *Vorlage.*) In this case, it does not fully incorporate the new insertions or any of the late-stage amendments made to the performing score, suggesting that it reflects an earlier rehearsal-stage version of the opera from Vienna.[213] This earlier version would seem unlikely to have been sold willingly by Sukowaty, therefore raising questions as to how else Lausch may have gained access to a pre-performance version. Likewise, why, when he first advertised the opera over two weeks after the Viennese premiere, was he not able to acquire the final version?

In the past, it has also been suggested that Lausch may have had copyist contacts, or "agents" working for Sukowaty, who could have provided him with materials as they were

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[211] Dexter Edge, "Attributing Mozart I.: Three Accompanied Recitatives," *Cambridge Opera Journal* 13, no.3 (2001): 210. Sukowaty apparently often invoiced the court theatre direction for the copying of operas shortly after the premiere took place. See *MVC*, 2164–83 and 2205–11.
[212] Dexter Edge, "Viennese Music Copyists and the Transmission of Music in the Eighteenth-Century," *Revue de Musicologie* 84, no. 2 (1998): 301–2.
[213] Ian Woodfield, *The Vienna 'Don Giovanni'* (Woodbridge: Boydell Press, 2010), 57–8.

being produced.[214] To be sure, as we shall see in the following section, a small handful of copyists can be shown to have worked for both Lausch and Sukowaty during the 1780s and 1790s, one of which can also be associated with the Theater auf der Wieden. However, this idea may be doubted on account of practical considerations, such as scale and the organisation of Sukowaty's copying practices. For example, one or two copyists, in the vast majority of instances, are unlikely to have had access to the whole opera on which they were working, largely because it had been divided among several individuals in order to mitigate piracy and spread the workload efficiently. Had they attempted to double-copy the score for Lausch, this may have taken a rather long time.[215] Indeed, there was often a small time lag of a few weeks between the first performance of an opera and Lausch's first advertisement. (Often, Sukowaty was able to advertise sooner on account of already having access to the materials.) However, this was most likely as a result of the time taken for the keyboard arrangement to be produced, as opposed to the time required for a couple of copyists to produce the entire score.[216]

Having said this, in many of Lausch's earlier advertisements before late 1784, often only a handful of operatic extracts were offered at a time. Although commonly spun as some variation of the "best" or "most beautiful" arias, this may also imply that he, or indeed any court theatre copyists with whom he may have been in contact, was simply unable to access the works in full and had to prioritise the most popular extracts.

It is also worth considering where the scores of court theatre operas were stored when not being used. As witnessed in Chapter Two, Wurzbach's description of Thaddé Weigl's duties as a copyist for the theatre in the second half of the 1790s notes the existence of an archive on the fourth floor of the Kärntnertortheater containing all of the scores used by the previous administration (Sukowaty), who had apparently left the space in a state of disorder. Knowing very little of this archive, of course, we do not know who had access to it and when. However, Lausch or an associate might conceivably have been able to do so; he may have

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[214] Edge, *MVC*, 152 and Rupert Ridgewell, "Mozart's Variations on an Aria by Dittersdorf: The Theme of K.500 Uncovered?," in *Mozart Studien 27*, ed. Manfred Hermann Schmid, Tomislav Volek, and Milada Jonášová (Vienna: Hollitzer Verlag, 2020), 253.

[215] Woodfield is also sceptical of this hypothesis in his treatment of *Don Giovanni*, stating that Lausch could have acquired a score from Sukowaty after it had been "put on sale". However, this would clearly contradict the idea that Lausch's score was of an earlier version. He does not mention that Sukowaty never advertised this opera. Elsewhere in his book, Woodfield refers to a commercial Sukowaty copy of the opera that dates to the second half of the 1790s – this, too, is closer to the Prague version. See *The Vienna 'Don Giovanni'*, 58–9.

[216] The shortest time I have encountered between an opera premiere and advertisement for the same work is Torricella's advertisement of Mozart's *Le nozze di Figaro* in the *Wiener Zeitung* on 6 May 1786, a gap of only five days. See commentary to Lausch's advertisement of 1 July 1786.

been allowed access on account of his potential earlier involvement as a violinist with the court theatre orchestra, or contracted services in the early 1790s.

3.2.3 – Copyists

Searches under the name "Lausch" in electronic databases such as *Répertoire International des Sources Musicales* [RISM], and standalone manuscript catalogues of the *Gesellschaft der Musikfreunde* in Vienna, for example, return well over 300 results. Those are sources that are catalogued on the basis of being signed "Lausch", or in other words exhibit the characteristic imprint discussed at the beginning of this chapter. During the course of this research, I have systematically examined the vast majority of these manuscripts and have managed to identify no fewer than ninety-four different copyist hands therein. However, the true number of copyists working for Lausch may have been higher for a number of reasons, in addition to the obvious consideration that *all* of the manuscripts that Lausch and his business produced would not have survived to the present day. First, there are several close variations in handwriting: instances where it is unclear whether two similar examples derived from different copyists, or just one. Including these variations as separate hands brings the total number to ninety-eight (these are marked accordingly in Appendix Three). Second, a general cross examination of the watermarks encountered in these signed manuscripts suggests that none of them date before the end of 1786 at the earliest, and most likely 1787. The earliest sources I have come across that exhibit this imprint are full scores of *Der Apotheker und der Doktor* [A-Wgm, IV 694/1 (Q 1312)] and *L'arbore di Diana* [A-Wgm, IV 3919/1 (Q 1593)], both of which date no sooner than 1787. Of course, as mentioned previously in this chapter, there are also earlier manuscripts that can (or *could*) be attributed to Lausch on the basis of the provision of a partial imprint in the form of a solitary *Bögen* number and/or the repertoire and its concordance with his newspaper advertisements. A further twenty hands have been identified in manuscripts meeting this criterion, searched for on the basis of repertoire and genre (particularly keyboard arrangements), bringing the overall total to a *potential* 118.

For practical reasons, I shall not discuss all of these hands here, but only briefly those five of greatest significance and recognisability, numbered "Lausch I" to "Lausch V". All have been encountered extensively in signed manuscripts dating from 1787 to 1794.[217] For

[217] I have not included those hands encountered in sources dating earlier than 1787 here, for they each often appear in a very small number of sources, with many unable to be attributed to Lausch with absolute certainty.

each, I have provided a facsimile and full listing of the manuscripts in which they have been encountered, in addition to their corresponding watermarks and rastrology.[218] For the remainder of the hands, I have provided only the listings in Appendix Three.

"Lausch I"

This copyist is perhaps the most recognisable of all under Lausch's imprint, predominantly on account of the frequency with which it can be found in surviving manuscripts. It is also the most well-known to date, having been responsible for the copying of a keyboard arrangement of "Al desio, di chi t'adora" from the 1789 revival of Mozart's *Le nozze di Figaro*, which the composer himself purchased and to which he added his own vocal cadenza; it was subsequently gifted to Vincent and Mary Novello by his widow, Constanze.[219] According to the watermark of this manuscript (NMA 73), this copy seems to have been contemporary with its advertisement on 23 September 1789. Incidentally, this is one of the earlier copies produced by this hand; the earliest seems to have been the overture and first two numbers of a full score of Martin's *L'arbore di Diana* [A-Wgm, IV 3919/1 (Q 1593)], dating to late 1787 or 1788.

In both of these earlier scores, the hand, namely the bass clef, is very marginally different to that in Figure 3.6, with more of a pronounced circle shape atop the oblique left-hand line. This appears to have changed shortly thereafter, with the new formation becoming consistent into the 1790s. It is otherwise recognisable on account of the pointed treble clef and the variability of the shape of the braces to the left of each stave.

[218] The rastrology for each source is expressed in terms of "Total Span", as defined in Chapter Two, measured from the vertical centre of the uppermost and lowermost stave lines (where possible) and given in millimetres. The number of staves is given in brackets. For larger operatic scores where a copyist has copied one or more individual parts, I have adopted Lausch's own numbering system resembling fractions, whereby the act number is at the bottom and the number of the aria, for example, is at the top. To take an example, "6/1" should be read as No.6 of Act One, or "4/3" as No.4 of Act Three.

[219] GB-Lbl, Add. MS 14316. See Novello, *A Mozart Pilgrimage*, 217–18.

Figure 3.6: The hand of "Lausch I". Paisiello, *La contadina di spirito* (arr. Keyboard), A-Wn, Mus.Hs.10057, fol.1v.

Table 3.6: Manuscripts copied by "Lausch I"

Sigla	Reference	Composer and Work	Part Copied	Watermark	Rastrology
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	Overture	Duda A/HF-1; Duda FV	(8) 181.75–182; (8) 182
			5/1	App.4.I.1	(12) 187.5–187.75
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il re Teodoro in Venezia* (full kbd.)	Overture	Duda FV	(8) 181.75–182.25
			5/1	Duda A/HF-1; Duda FV	(10) 183.75–184.5; (10) 185.25–185.75
			13/1	Duda FV	(10) 185.25–185.75
			6/2	Duda A/HF-1; Duda FV	(10) 183.75–184.5; (10) 185.25–185.75
			7/2	Duda FV	(10)

				185.25–185.75
IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	Overture	Duda A/HF-1	(8) 181.25–181.75
		3/1	Duda FV	(10) 185.25–185.75
		5/1	Duda FV	(10) 185.25–185.75
		6/1	Duda FV	(10) 185.25–185.75
		7/1	Duda FV	(10) 185.25–185.75
		8/1	Duda FV	(10) 185.25–185.75
		7/2	Duda A/HF-1	(10) 185.25–185.75
		8/2	Duda A/HF-1	(10) 185.25–185.75
IV 3919/1 (Q 1593)	Martin, *L'arbore di Diana* (full score)	Overture	App.4.C.1	(12) 186.5–187
		1/1	App.4.C.1	(12) 186.5–187
		2/1	App.4.C.1 App.4.C.2; NMA 66	(12) 186.5–187; (12) 187–187.5
IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	Overture	Duda A/HF-1	(8) 181.5–182
IV 22206 (Q 2005)	Schack, Gerl & Henneberg, *Der zween Antons* (pt.1–4)			
	Pt.1	6/1	App.4.P.2.2	(10) 184.5–186
	Pt.2	10/2	NMA 78	(12) 182.5–183
	Pt.4	2?	NMA 102	(12) 184.5–185
IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	6/3	NMA 62	(8) 181.75–182
IV 7178 (Q 1393)	Gassmann, *Notte critica* (full kbd.)	Full	Duda FV; NMA 91; Duda A/HF-1; Duda A/HF-2	(8) 178.75–179.25 and (12) 188.25–189; (8) 181.25–181.5; (10) 185.75–186.25 and (12) 188.25–188.75; (10) 184.75–185.75
IV 7557/1 (Q 1441)	Guglielmi, *La bella pescatrice* (full kbd.)	Overture	Duda A/HF-1	(8) 181.25–182
		2/1	Duda A/HF-1	(10) 185.25

		3/1	Duda A/HF-1	(10) 185.25
		4/1	Duda A/HF-1	(10) 185.25
		10/1	Duda A/HF-1	(10) 185.25
IV 8131 (Q 1396)	Gassmann, *L'Olimpiade* (full kbd.)	Full	App.4.G.6; Duda A/HF-1; Edge 10; Duda FV; Duda A/GF/C-2	(8) 179.25; (10) 184.25–184.75; (10) 185.25–185.75; (12) 188.75 and (10) 185–185.75; (10) 185.25
IV 8250 (Q 1648)	Monsigny, *L'isle sonate* (full kbd.)	Full	App.4.B.1; Duda AM-2; Duda A/HF-1	(8) 182.25–183.5, (10) 184.75–186, (12) 188–188.5; (12) 188.25–188.5; (10) 183.75–184.25
VI 52 (Q 5718)	Gluck, *Die Pilgrimme von Mecca* "Einen Bach" (kbd.)	Full	Duda A/HF-1	(10) 185.75–186.25
VI 340 (Q 3395)	Pitichio, "Cessate alfin" (kbd.)	Full	NMA 102	Not recorded
VI 382/4 (Q 7454)	Mozart, *Die Zauberflöte* "Ach ich fühl's" (kbd.)	Full	Duda AM-2	(10) 186.25–.75
VI 495 (Q 9213)	Salieri, *La cifra* "Un abbraccio" (kbd.)	Full	NMA 61	(12) 182.25
VI 2397 (Q 9338)	Schack, *Der dumme Gärtner* "Die Welt ist nicht" (kbd.)	Full	App.4.C.5	(10) 186.25–187.25
VI 16946/2 (Q 4787)	Cimarosa, *L'impressario in angustie* "Rendo grazie" (kbd.)	Full	Duda A/GF/C-1	(12) 188
VI 19900 (Q 7461)	Mozart, *Die Zauberflöte* "Seyd uns zum" (kbd.)	Full	NMA 91	(10) 186.25–186.75
VI 19849 (Q 4789)*	Cimarosa, *L'impressario in angustie* "Vado in giro"	Full	Edge 12	(10) 183.25–184

		(kbd.)			
	VI 19999 (Q 10285)	Weigl, *Il pazzo per forza* "In qual moto" (kbd.)	Full	App.4.C.10	(10) 183
	VI 29429 (Q 1270)	Cimarosa, *Il pittore parigino* (full kbd.)	Overture	NMA 103	(8) 182–182.75
			3/1	NMA 103	(8) 182–182.75
	XV 27017/2 (Q 19629)	16 Deutsche after *Die Entführung aus dem Serail* (kbd.)	Full	App.4.A.1	(8) 181.25–.75
	XV 29351/2 (Q 19634)	Mozart, 6 Deutsche [Redouten 1790] (kbd.)	Full	Duda FV	(8) 181.75–182.25
	XV 29354/4 (Q 19651)	Mozart, 13 Deutsche [Redouten 1791] (kbd.)	Full	App.4.C.6	(8) 182–182.25
	XV 29356/1 (Q 19639)	Mozart, *Der Schlittenfahrt*	Full	NMA 58	(8) 180.25
	XV 32406 (Q 18880)	Cavalieri, 17 Deutsche [Redouten 1782] (kbd.)	Full	Duda FV	(8) 181.75–182
	XV 32407/1 (Q 18881)	Cavalieri, 12 Deutsche [Redouten 1783] (kbd.)	Full	App.4.A.1	(8) 181.25–181.75
	XV 32407/2 (Q 18882)	Cavalieri, 12 Deutsche [Redouten 1783] (kbd.)	Full	Duda FV	(8) 181.75–182
	XV 32408/1 (Q 18883)	Cavalieri, 12 Deutsche (kbd.)	Full	App.4.A.1	(8) 181.25–181.75
	XV 32409 (Q 18885)	Cavalieri, 12 Deutsche (kbd.)	Full	Duda FV	(8) 181.75–182
	XV 32409/2 (Q 18886)	Cavalieri, 12 Deutsche (kbd.)	Full	App.4.A.1	(8) 181.25–181.75
	XV 32410/1 (Q 18887)	Cavalieri, 12 Deutsche [Redouten 1786] (kbd.)	Full	Duda FV	(8) 181.75–182
	XV 32410/2 (Q 18888)	Cavalieri, 12 Deutsche [Redouten 1786] (kbd.)	Full	App.4.A.1	(8) 181.25–181.75
	XV 32781 (Q 19943)	Schubert, 7 Deutsche (kbd.)	Full	Duda FV	(8) 181.75–182.25
	XV 32916 (Q 20274)	Tost, 12 Deutsche (kbd.)	Full	Duda A/HF-1	(8) 181.25–181.75
	XV 32916/2 (Q 20275)	Tost, 12 Deutsche (kbd.)	Full	Duda A/HF-1	(8) 181.25–181.75
	XV 50241 (Q 18891)	Cavalieri, 17 Deutsche [Redouten 1782] (kbd.)	Full	App.4.A.1	(8) 181.25–181.75
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	Overture	Duda FV	(8) 182–182.25
			1/1	Duda FV	(10) 185.5–186

		2/1	Duda FV	(10) 185.5–186
		1/3	NMA 101	(12) 188.25–189
		1/4	Duda FV	(8) 182–182.25
Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	Overture	Duda FV	(8) 182.25
		6/2	Duda FV	(8) 182.25
		9/2	NMA 101	(12) 188.25
Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	Overture	Duda A/HF-1	(8) 181.75–182.25
		2/1	NMA 58	(12) 183.25–183.5
		3/1	App.4.P.1.3	(12) 183.25–183.5
		7/1	App.4.P.1.1; App.4.P.1.2; App.4.P.1.4; App.4.P.1.6	(12) 183.25–183.5
		2/2	App.4.P.1.4	(12) 183.25–183.5
Mus.Hs.10080	Sarti, *Fra i due litiganti* (full kbd.)	Overture	Duda FV	(8) 181.75–182.25
		11/1	Duda FV	(10) 185.5–6
Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	Overture	NMA 80	(8) 183.5–184
		3/2	App.4.P.1.2; App.4.P.1.3	(16) 187.5–188.5
Mus.Hs.10087	Weigl, *La principessa d'Amalfi* (full kbd.)	Overture	Duda A/GF/C-1; App.4.B.1	(8) 182.5–184; 182.5–182.75
		13/1	App.4.B.1	(12) 188.25–188.75
		1/2	?	(12) 188.5
		10/2	App.4.B.1	(12) 188.25–188.75
		11/2	Duda AM-7; Duda BV/C-1	(10) 185–6; (10) 184.75–185.25
Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	Overture	Duda FV	(8) 181.75–182.25
		16/2	Duda FV	(8) 181.75–182.25
		18/2	NMA 102	(8) 180.25
Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	Overture	Duda A/GF/C-1	(8) 182.5–184.25
		7/1	Duda BV/C-1	(10)

				184.75–185.25
Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	Overture	Duda A/HF-1	(8) 181.75–182.25
		2/1	App.4.P.1.2	(12) 183.25–183.5
		2/2	App.4.P.1.3; App.4.P.1.1	(12) 183.25–183.5
		6/2	App.4.P.1.2	(12) 183.25–183.5
		9/2	App.4.P.1.2; App.4.P.1.3	(12) 183.25–183.5
Mus.Hs.10303	Cimarosa, *Le trame deluse* "Zitto, zitto" (kbd.)	Full	App.4.V.4	(10) 187.75
Mus.Hs.10320/2	Cimarosa, *I due supposti conti* "Cavalieri eccoil Conte" (kbd.)	Full	NMA 73	(12) 183.25–183.75
Mus.Hs.10347	Cimarosa, *Le trame deluse* "Nata son fra" (kbd.)	Full	App.4.V.3	(10) 187.25–188
Mus.Hs.10419	Guglielmi, "Fausto ride il cielo intorno" (full score)	Full	App.4.C.8	(12) 184.5–185.75
Mus.Hs.10420	Guglielmi, "Ah ferma o bella" (full score)	Full	App.4.C.8	(10) 187.5–187.75
Mus.Hs.10467	Paisiello, *Le gare generose* "The... The" (kbd.)	Full	App.4.P.4	(12) 186–186.25
Mus.Hs.10644	Paisiello, *Il barbiere di Siviglia* "Non dubitar" (kbd.)	Full	NMA 103	(12) 187–187.25
Mus.Hs.10772/2	Tarchi, "Ah se tu m'ami" [*L'arbore di Diana*] (kbd.)	Full	NMA 83	(10) 182–182.5
Mus.Hs.10914/5	Schack & Gerl, *Der zween Antons* (pt.2) "Recht wunderlich gehts" (kbd.)	Full	Duda GFA-5; NMA 102	(10) 183.75–184.25 (10); 185.5–186.5
Mus.Hs. 10914/11	Schack & Gerl, *Der zween Antons* (pt.2) "Auwedl! au wedl!" (kbd.)	Full	NMA 62	(10) 183.5–184
Mus.Hs.10931	Aspelmayer, *Agamemnon venge* (full kbd.)	Full	Duda OA/C-1	(8) 176
Mus.Hs.10958	Starzer, *Adele de Ponthieu* (full kbd.)	Full	Duda OA/C-1	(8) 175.75–176
Mus.Hs.10962	Starzer, *Roger et Bradamante* (full kbd.)	Full	Duda OA/C-1	(8) 175.75–176
Mus.Hs.10963	Starzer, *Le cinque soltane*	Full	Duda OA/C-1	(8)

	(full kbd.)			175.75–176
Mus.Hs.10989	Weigl, *Il simbolo della vita umana* (full kbd.)	fol.1–14	Duda A/GF/C-1	(8) 182.75–183.75
Mus.Hs.11115	Haselbeck, 12 Deutsche [Redouten 1786] (parts)	Basso	Duda AM-2	(12H) 243.25–.75
		Tpt. 2	Duda AM-2	(12H) 243.25–.75
Mus.Hs.12523	Dittersdorf, *Der Apotheker und der Doktor* (quartet)	Full	Not recorded	Not recorded
Mus.Hs.12817	Paisiello, *La molinara* Overture (kbd.)	Full	NMA 58	(8) 180.25–180.5
Mus.Hs.12839/5	Haydenreich, 12 Deutsche [Redouten 1794] (kbd.)	Full	Duda A/GF/C-1	(8) 182.75–184.25
Mus.Hs.12855	Metz, 12 Deutsche (kbd.)	Full	NMA 106; Duda FV	(8) 182.5; (8) 182–182.5
Mus.Hs.12866	Ossowski, 12 Balli Tedeschi after *L'Arbore di Diana* (kbd.)	Full	Duda FV	(8) 182.25
Mus.Hs.12875	Schuster, 12 Deutsche (kbd.)	Full	Duda FV	(8) 181.75–182.25
Mus.Hs.12995/3	Fischer, 12 Contredanses (kbd.)	Full	NMA 58	(8) 180.25
Mus.Hs.12995/5	Martin, Contredanse (kbd.)	Full	NMA 101	(8) 184.75–185
Mus.Hs.18662/2	Mozart, 13 Deutsche [Redouten 1791] (kbd.)	Full	NMA 103	(8) 182.25–182.75
Mus.Hs.19916	Weigl, *Il pazzo per forza* (quartet)	Vln.2	App.4.P.5; NMA 83	(12H) 242–243.5; (12H) 241.75–242.5
		Vla.	App.4.P.5; NMA 83	(12H) 242–243.5; (12H) 241.75–242.5
Mus.Hs.34721	Martin, *Una cosa rara* Overture (kbd.)	Full	App.4.P.4	(10) 186–187.75
Mus.Hs.37223	Haselbeck, 12 Deutsche [Redouten 1790, pt.1] (kbd.)	Full	Duda FV	(8) 182.25
Mus.Hs.37231	Mascheck, 12 Deutsche (kbd.)	Full	Duda FV	(8) 181.75–182.25
Mus.Hs.37238	Ossowski, 12 Deutsche after Pizzichi (kbd.)	Full	Duda FV	(8) 182–182.25
Mus.Hs.37249	Metz, 72 *Ländlerische* (kbd.)	Pt.1	NMA 105	(8) 181–182.5
		Pt.2	Duda FV;	(8)

				NMA 106	181.75–182.25; (8) 182.25–182.75
			Pt.3	NMA 105	(8) 181–182.5
	Mus.Hs.37250	Metz, 12 *Ländlerische* (kbd.)	Full	Duda FV	(8) 182–182.5
	SA.68.C.1/1–3	Jommelli, *L'Olimpiade* (full kbd.)	Full	App.4.P.5; NMA 96	(10) 181.75–182; (12) 184.75–185.75
CZ-K	9 K6	Mozart, *Die Zauberflöte* "Hm, hm, hm" (kbd.)	Full	Duda A/HF-1	(12) 188.75–189.25
CZ-Pk	A-I-R 1149	Salieri, *La grotto di Trofonio* "Lara che filosofo" (kbd.)	Full	NMA 91	(10) 181.5–182
	A-I-R 1149	Salieri, *La grotto di Trofonio* "Venite o donne" (kbd.)	Full	NMA 91	(10) 181.5–182
	A-I-R 1149	Salieri, *Axur Re d'Ormus* "Come ape" (kbd.)	Full	NMA 91	(10) 181.5–182
	A-I-R 1149	Paisiello, *Le gare generose* "Chi mi mostra" (kbd.)	Full	NMA 91	(10) 181.5–182
	A-I-R 1149	Salieri, *La cifra* "L'amo mille" (kbd.)	Full	NMA 100	(10) 183–183.25
	A-I-R 1149	Conti, "Va pure" [*La pastorella nobile*] (kbd.)	Full	NMA 102; App.4.P.1.2	(12) 183.25–183.75; (12) 184.75
CZ-Pn	Kinsky MS 156	Salieri, *La cifra* "Son più dolce" (full score)	Full	NMA 91	(10) 182–182.25
D-B	Mus.ms.16628/5	Paisiello, *Le gare generose* "Chi mi mostra" (quartet)	Full	NMA 89	(10H) Not recorded
	Mus.ms.19070	Rousseau, *Le Devin du Village* (full kbd.)	Full	NMA 62; NMA 84	(10) 183.5–184; (12) 188.25–188.75
	Mus.ms.20474/5	Schuster, "La donna han tanti" [*Il marito indolente*] (kbd.)	Full	?	(12) 185.75
D-KA	Don Mus.Ms.575	Guglielmi, *La bella pescatrice* (full kbd.)	Overture	Duda A-HF-1	(8) 181.75–182.25
			9/1	NMA 101	(10) Not recorded
			10/1	NMA 101	(10) Not recorded
			2/2	NMA 101	(10) Not recorded
			4/2	NMA 101	(10)

					Not recorded
	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (full score)	No.4	NMA 105	(12) Not recorded
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	4/2	NMA 101	(10) 188–188.5
	Don Mus.Ms.1408	Müller, *Kaspar der Fagottist* (full kbd.)	Overture	Duda A-HF-1	(8) 181.75–182.25
			5/3	?	(10) Not recorded
	Don Mus.Ms.1520	Paisiello, *La molinara*	Overture	Duda A-HF-1	(8) 181.75–182.25
			7/1	Duda A-HF-1	(12) 188.25–188.75
GB-Lbl	Add MS 14396	Mozart, *Le nozze di Figaro* "Al desio" (kbd.)	Full	NMA 73	(10) 183.–183.25

Clearly, the manuscripts produced by this hand, both in part and in full, are considerable in number and also very varied. Of particular note here are those works that Lausch never advertised, including keyboard arrangements of the ballets, *Agamemnon venge*, *Adele de Ponthieu, Roger et Bradamante*, *Le cinque soltane*, and *Il simbolo della vita umana*. Likewise, full keyboard arrangements of the operas, *L'Olimpiade, Notta critica*, *L'isle sonante*, and *Le Devin du Village*. The latter set of operas is particularly curious, for one because they had not been performed for decades in Vienna by the time they appear to have been produced (early 1790s), but also because the manuscripts themselves, despite their considerable length, were all copied by this single copyist, a most unusual occurrence in this genre. For further thoughts on the origins of these sources, see Chapter Five.

In Chapter One, I referred to four Lausch manuscripts bearing a dedication to aristocratic patrons. At least two of these sources were produced by this hand in full, including their title page [A-Wn Mus.Hs.34721 and A-Wgm, IV 7158/3 (Q 1994)]. In fact, as seen in the table above, having often been responsible for the copying of the overtures for larger operatic scores and their keyboard arrangements, this hand was also often responsible for the copying of their title pages. This detail, in connection with the previous information on these operatic arrangements, is perhaps the biggest indication that the hand could well have been Lausch's own, or at least a very senior copyist under his supervision. For example, as we have seen in the case of Thomas, the copying of title pages was restricted only to the most trustworthy of copyists under his supervision, or perhaps even himself, so as to prevent the illicit filtering of manuscripts elsewhere for profit. In the case of the sources sold to

aristocratic patrons, perhaps Lausch also wished personally to fulfil the order as a special favour, as also could have applied to Mozart's purchase of "Al desio".

Edge has also posited that this hand may have been Lausch's own.[220] Indeed, by the same reasoning that he had applied in suggesting that "Viennese Mozart Copyist 1" was Johann Traeg himself (similar to Tyson's dealings with Wenzel Schlemmer before him), the quantity of manuscripts produced by this hand would support this. It also can be noted that I have not encountered this hand in any manuscripts attributed to another music dealer in Vienna during this era. However, there remains one issue associated with the attribution, namely the length of this copyist's known activity. The general profile of the watermarks included in Table 3.6 suggest dates ranging from c.1787 to 1794. Of course, the latter date corresponds to Lorenz's year of death, but the former postdates the establishment of his business by around four years, during which period I have not encountered the hand in any signed or unsigned manuscripts. As discussed previously with regard to Lausch's earliest activities and the copyist "Bryan 6a", however, this would not conclusively rule out attribution, for we do not fully understand Lausch's role in the day-to-day running of his business, or indeed how it may have changed over time. It could be suggested on the basis of the information discussed that Lausch took on more of an active role from around 1787, the point at which his manuscripts began to be signed in the characteristic way.[221]

"Lausch II"

This copyist was evidently a trusted individual within the Lausch firm. They, too, were responsible for the copying of ballet arrangements never advertised in newspapers, including *Allexandre*, *Il Giudizio di Paride*, and *Gli orazi e gli curazi*. Likewise, they copied another of the four copies bearing an aristocratic dedication [A-Wgm XV 46890 (Q 19653)]. However, this hand can be ruled out as Lausch's own, having been encountered in manuscripts elsewhere, namely seven sets of parts for Ländler by Pechatscheck [A-Wn, Mus.Hs.11267–73], which, as discussed in the next chapter, can likely be attributed to Thadaeus Edlen v. Schmidbauer's firm and probably be dated to the end of 1794.

One of the key characteristics of this hand is the formation of the treble clef, the bottom of which is sloped, with the right-hand curve finishing to the right of the vertical line.

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[220] Edge, *MVC*, 2076, fn.15.
[221] "Lausch I" also has two close variants, labelled in Appendix Three as "Lausch XCVI" and "Lausch XCVII".

The bass clef is also highly recognisable, being slightly hooked at the bottom of the diagonal line and topped by a large semi-circle.

Table 3.7: Manuscripts copied by "Lausch II"

Sigla	Reference	Composer and Work	Part Copied	Watermark	Rastrology
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il re Teodoro in Venezia* (full kbd.)	4/1	Duda A/HF-1	(10) 183.75–184.5
			8/1	Duda A/HF-1	(10) 183.75–184.5
			10/1	Duda A/HF-1	(10) 183.75–184.5
	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	4/2	?	(10) 187.25–187.75
	VI 95 (Q 7441)	Mozart, *Die Zauberflöte* "Du feines Täubchen" (kbd.)	Full	?	(12) 183.25–184.25
	VI 760/4 (Q 5839)	Guglielmi, *La pastorella nobile* "Io m'accosto" (kbd.)	Full	NMA 91	(16) 189.5–190
	VI 1284 (Q 3329)	Paisiello, *La molinara* "Sperate, sperate" (full score)	Full	NMA 91	(10) 186.75–188
	VI 1287 (Q 3331)	Paisiello, *La molinara* "Oimè" (kbd.)	Full	NMA 91; App.4.C.5	(10) 187.5–188; (10) 186.25–186.75
	VI 17133/2 (Q 8080)	Paisiello, *Il barbiere di Siviglia* "Lode al ciel" (kbd.)	Full	App.4.C.9; App.4.C.6	(8) 180.75–181.25
	VI 19092 (Q 7429)	Mozart, *Don Giovanni* "Per queste tu manine" (kbd.)	Full	NMA 91	(12) 184.25–185.25
	VI 19180/2 (Q 8084)	Paisiello, *Le gare generose* "Scopa, scopa" (kbd.)	Full	App.4.C.9	(8) 181–181.25
	XV 46890/1 (Q 19653)	Mozart, 12 Minuets [Redouten 1791] (kbd.)	Full	NMA 91	(8) 181.75–182.25
A-Wn	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	1/1	Duda FV; NMA 101	(12) 188.25–188.75; (12) 188.25
	Mus.Hs.10087	Weigl, *La principessa d'Amalfi* (full kbd.)	3/1	Duda BV/C-1	(10) 184.75–185.25
			4/1	Duda GFA-5	(10) 185.5–186
			8/1	Duda BV/C-1	(12) 188–188.75
			15/1	Duda BV/C-1; Duda GFA-5; Duda AM-7	(10) 184.75–185.25; (10)

					185.5–186; (10) 185–186
			4/2	Duda GFA-5	(10) 185.5–186
			5/2	Duda BV/C-1	(10) 184.75–185.25
			6/2	Duda BV/C-1	(10) 184.75–185.25
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	8/1	Duda A/HF-1	(10) 183.5–184.75
	Mus.Hs.10732	Sarti, *Giulio Sabino* "Tremate empi" (kbd.)	Full	Duda GFA-5	(10) 186.5–187
	Mus.Hs.10932	Aspelmayr, *Allexandre* (kbd.)	Full	Duda OA/C-1; Duda A/GF/C-1; Edge 5; App.4.G.1	(8) 175.75–176.25; (8) 183–184.25; (8) 176–176.5; (8) 183–184.25
	Mus.Hs.10960	Starzer, *Il Giudizio di Paride* (kbd.)	Full	Duda OA/C-1	(8) 176
	Mus.Hs.10961	Starzer, *Gli orazi e gli curazi* (kbd.)	Full	Duda OA/C-1	(8) 176
	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	2/1	Duda GFA-5	(10) 185.25–185.75
			6/1	Duda GFA-5	(10) 185.25–185.75
	Mus.Hs.11115	Haselbeck, 12 Deutsche [Redouten 1786] (parts)	Vln.2; Ob.2; Bsn.; Hn.1; Tpt.1; Timp.	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.11118	Haselbeck, 12 Deutsche [Redouten 1789, pt.1] (parts)	Vln.1&2; Basso; Bsn.1	Duda AM-2 Duda A/HF-1	(12H) 243.25–243.75 (12H) 241.75–243
	Mus.Hs.11120	Haselbeck, 12 Deutsche [Redouten 1790, pt.1] (parts)	Bsn.2; Hn.1&2	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.11123	Haselbeck, 12 Deutsche [Redouten 1790, pt.2] (parts)	Basso; Vln.1(1)	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.12811	Rosetti, 12 Pieces for Keyboard	Full	App.4.A.1	(8) 181.25–182
	Mus.Hs.12886	Tribensee, 12 Deutsche [Redouten 1794] (kbd.)	Full	Duda OA/C-1	(8) 176
	Mus.Hs.12977/1	Ossowski, 12 Minuets after *L'arbore di Diana* (kbd.)	Full	Duda A/GF/C-2	(8) 181.75–182.5

	Mus.Hs. 12995/10	6 Contredanses after *La grotta di Trofonio* (kbd.)	Full	NMA 91	(8) 182–182.25
	Mus.Hs.37241	Pechatscheck, 12 Deutsche after *Die Zauberflöte* (kbd.)	Full	App.4.A.1	(8) 181.25–182
CZ-K	43 K 3	Mozart, *Don Giovanni* "O statua gentilissima" (kbd.)	Full	Duda FC-3	(10) 185.5–186.75
D-B	Mus.ms. 16611/10	Paisiello, *Il barbiere di Siviglia* "Già riede" (kbd.)	fol.1–2	Duda A/HF-1	(10) 187–187.75
D-KA	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (Full score)	No.1	NMA 91	(10) 186.75–187
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	2/2	NMA 101	(12) 188–188.5
			14/2	NMA 101	(12) 188–188.5
D-Mbs	Mus.Ms.3074	Kauer, *Der Weibliche Soldat* "Der Spadifankerl" (kbd.)	Full	Duda OA/C-1	(10) 186.25–186.75

Figure 3.7: The hand of "Lausch II". Starzer, *Gli orazi e gli curazi* (arr. keyboard), A-Wn, Mus.Hs.10961, fol.1v.

"Lausch III"

"Lausch III" also did not work exclusively for Lausch. In fact, this hand, as demonstrated by Edge, can be shown to be associated with both Sukowaty (the court theatre) and Kaspar Weiß (Theater auf der Wieden) throughout the 1780s and 1790s.[222] They are one of at least five Lausch copyists who were also evidently associated with the court theatre.[223]

The treble- and bass-clef formations of this copyist are also quite unique and recognisable. In terms of the former, the vertical line of the clef (often slightly hooked at the bottom) and sloping left-hand side are very close together and the curvature on the lower half concludes next to, or intersects with, the bottom of the vertical line. The bass clef is comprised of four separate strokes, each rarely touching: a descending horizonal line, which is topped by a slanted "number 6", a vertical line to their right, and a dot either side of the F line. The stave braces are also frequently bowed outwards to the left and the 4s in the time signature decorated with a curved "tail".

Table 3.8: Manuscripts copied by "Lausch III"

Sigla	Reference	Composer and Work	Part Copied	Watermark	Rastrology
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	17/1	App.4.P.1.1	(16) Not recorded
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il re Teodoro in Venezia* (full kbd.)	9/1	Duda FV	(10) 183.75–184.5
	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	10/1	Duda A/HF-1	(10) 185.25–185.75
			11/1	Duda FV	(10) 185.25–185.75
			2/2	Duda FV	(10) 185.25–185.75
			3/2	Duda A/HF-1	(10) 184.25–184.75
			4/2	Duda A/HF-1	(10) 184.25–184.75
			6/2	NMA 91	(10) 183.75–184.25
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	1/1 (2)	App.4.P.1.2; App.4.P.1.3	(12) 183.25

[222] See Edge, *MVC*, 2025–30. This copyist is referred to by Edge as "Stein 1" or "Sukowaty 3"

[223] "Lausch VII" can be found in Act 2 of a signed Sukowaty full score of *La bella pescatrice* in Berlin [D-B, Mus.ms. 8816]. "Lausch XXX" was responsible for some of the second act of a signed full score of *I finti eredi* in Dresden [D-Dl, Mus.3273-F-502]. "Lausch XXXI" can be found in the same score as "Lausch XXX". The hand of "Lausch XXXII" is present in signed full scores of *Il ricco d'un giorno* and *Il re Teodoro in Venezia*, also in Dresden [D-Dl, Mus. 3796-F-501 and Mus. 3481-F-514]. "Lausch XXXIV" appears in the same score of *Il re Teodoro in Venezia*; it can also be found in Torricella's score of *La grotta di Trofonio* in Berlin [D-B, Mus.ms.19323].

			8/2 (2)	App.4.P.1.2; App.4.P.1.9	(12) 183.25
			3/4	App.4.P.1.8	(12) 183.25
			4/4	App.4.P.1.5; App.4.P.1.2	(12) 183.25
			9/4	App.4.P.1.5; App.4.P.1.6	(12) 183.25
			12/4	App.4.P.1.5	(12) 183.25
			13/4	App.4.P.1.2	(12) 183.25
	VI 19852 (Q 4810)*	Cimarosa, *Il matrimonio segreto* "Deh lasciate" (kbd.)	Full	Duda A/HF-1; NMA 106	(10) 187–187.25; (12) 188.5–189
	XV 25103/2 (Q 19646)	Mozart, 12 Deutsche [Redouten 1789] (kbd.)	Full	Duda FV	(8) 185–185.75
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	4/3	Duda A/HF-1	(8) 181.75–182.25
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	5/1	Duda A/HF-1	(10) 184.5–185.25
			1/2	NMA 58	(12) 183.25–183.5
	Mus.Hs.10080	Sarti, *Fra i due litiganti* (full kbd.)	8/1	Duda FV	(10) 185.5–186
			1/2	Duda FV	(10) 185.5–186
			5/2	Duda FV	(10) 185.5–186
			8/2	Duda FV	(10) 185.5–186
	Mus.Hs.10087	Weigl, *La principessa d'amalfi* (full kbd.)	7/1	Duda GFA-5	(10) 185.5–186
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	6/1	Duda A/HF-1	(10) 183.5–184.75
			13/1	NMA 101	(12) 188–189
			3/2	Duda A/HF-1	(10) 183.5–184.75
			4/2	NMA 101	(12) 188–189
			8/2 (2)	Duda A/HF-1	(10) 183.5–184.75
			10/2	Duda A/HF-1	(10) 183.5–184.75
			11/2	Duda A/HF-1	(10) 183.5–184.75
			12/2	App.4.P.1.2	(16) 187.75–188.25

	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	10/1	App.4.B.1	(10) 185–186.5
			5/2	App.4.B.1	(12) 183.5–183.75
			10/2	Duda GFA-5	(10) 185.25–185.75
	Mus.Hs.10652*	Paisiello, *Il barbiere di Siviglia* "O miei tristi pensier" (kbd.)	Full	Duda FV	(10) 181.75–182.25
	Mus.Hs.10989	Weigl, *Il Simbolo della vita umana* (kbd.)	fol.37–48	Duda A/GF/C-1	(8) 182.75–183.75
	Mus.Hs.11115	Haselbeck, 12 Deutsche [Redouten 1786] (parts)	Vln.1; Ob.1; Hn.2	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.12820	Weigl, *Die Pilger* (kbd.)	fol.15–26	App.4.A.3	(8) 176.75–177.25
	Mus.Hs.12892	Wodiczka, 12 Deutsche after *Una cosa rara* (kbd.)	Full	Duda FV	(8) 181.75–182.25
	Mus.Hs.37244	Vanhal, 12 Deutsche [Redouten 1792, pt.1] (kbd.)	Full	Duda FV	(8) 181.75–182.25
CZ-K	48b K 3	Mozart, *Le nozze di Figaro* "Tutto è tranquillo" (kbd.)	Full	Duda FV	(12) 189
	82d/6 K 17	Mozart, *Le nozze di Figaro* "Via resti" (kbd.)	Full	Duda FV	(12) 189
	82d/7 K 17	Mozart, *Le nozze di Figaro* "Esci omai" (kbd.)	Full	Duda FV	(12) 188.75–189.25
D-KA	Don Mus.Ms.575	Guglielmi, *La bella pescatrice* (full kbd.)	6/2	Duda A/HF-1	(12) 188.5–189
			8/2	Duda A/HF-1	(10) 184.25–185
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	8/2	Duda FV	(12) 188.75–189.25
			10/2	NMA 91	(10) Not recorded
	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist* (full kbd.)	4/1	Duda A/HF-1	(10) 184.25–185
	Don Mus.Ms.1410	Müller, *Pizzichi* (full kbd.)	5/1	Duda A/HF-1	(10) 185.75–186.25
			7/1	Duda A/HF-1	(10) 185.75–186.25
	Don Mus.Ms.1520	Paisiello, *La molinara* (full kbd.)	1/1	Duda A/HF-1	(12) 188.5
			6/1	Duda FV	(10) 184.25–185.25

Figure 3.8: The hand of "Lausch III". Sarti, *Fra i due litiganti* (arr. keyboard), A-Wn, Mus.10080, fol.44v.

"Lausch IV"

This copyist was responsible for a considerable number of manuscripts in the late 1780s and early 1790s and seems to have worked exclusively for Lausch during that time. The hand is highly recognisable on account of the rounded treble-clef formation and semi-circular bass clef intersecting the stave brace, which occasionally also features an oblique line beneath and/or a vertical line to the right, accompanied by a dot above and below the F line.

Table 3.9: Manuscripts copied by "Lausch IV"

Sigla	Reference	Composer and Work	Part Copied	Watermark	Rastrology
A-Sm	Rara Hs. Cim. 2	Cimarosa, *L'impressario in angustie* "Vado in giro" (kbd.)	Full	Duda BVC-1; App.4.B.1	(10) 184.5–186.25; (10) 184.5–186.25
	Rara Hs. Gug. 2/2*	Guglielmi, *La bella pescatrice* "Or che sono" (kbd.)	Full	NMA 82; NMA 83; NMA 96	(12) 186–186.75; (12)

					182.75; (12) 185–185.5
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	1/1	App.4.V.5	(16) 191.5–192
			2/1	App.4.V.3; App.4.V.4; App.4.V.5	(12) 188.75–189.25
	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	1/2	NMA 101	(12) 187.75–188
	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	1/1	Duda A/HF-1	(10) 184.25–184.75
			3/1	Duda AM-2	(12) 184.25–185.25
			5/1	Duda A/HF-1	(10) 183.75–184.5
			16/1	App.4.P.1.2	(16) 187.75–188.25
			17/1	Duda A/HF-1	(10) 183.75–184.5
			18/1	App.4.P.1.2	(16) 187.75–188.25
			7/2	Duda A/HF-1	(10) 183.75–184.5
			9/2	Duda A/HF-1	(10) 183.75–184.5
			11/2	Duda A/HF-1	(10) 183.75–184.5
			12/2	Duda AM-2	(12) 184.25–185.25
			14/2	Duda A/HF-1	(10) 183.75–184.5
			17/2	Duda AM-2	(12) 184.25–185.25
	IV 7557/1 (Q 1441)	Guglielmi, *La bella pescatrice* (full kbd.)	1/1	NMA 101	(12) 188–188.25
			11/1	NMA 101	(12) 188–188.25
			7/2	Duda FV	(10) 185.25–185.75
			9/2	NMA 55; NMA 101	(12) 188.25–188.5 (12) 188–188.25
	VI 474/1 (Q 7455)	Mozart, *Die Zauberflöte* "Bey Männern" (kbd.)	Full	Duda AM-2	(12) 184.25–185.25
	VI 478 (Q 7458)	Mozart, *Die Zauberflöte* "Bewahret euch" (kbd.)	Full	?	(12) 184–184.25
	VI 640/2 (Q 9742)	Storace, *Gli sposi malcontenti* "Orsù signore" (kbd.)	Full	NMA 80	(8) 183.75–184
	VI 19948 (Q 3683)*	Dittersdorf, *Der Apotheker und der Doktor*	Full	App.4.P.4	(10) 186–186.5

		"Der Wein ist" (kbd.)			
	VI 38872 (Q 9877)	Tritto, "Un vate Signora" [*L'ape musicale*] (kbd.)	Full	NMA 62; NMA 66	(10) 183.5–183.75 (10) 187–187.5
	VII 432/2 (Q 13177)	Haydn, Andante and variations	Full	NMA 74	(8) 183–183.5
	XV 32450 (Q 19032)	Fischer, 12 Contredanses (kbd.)	Full	Duda FV	(8) 182–182.5
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	5/2	Duda A/HF-1	(10) 187–187.5
			1/4	Duda FV	(8) 182–182.5
			2/4	Duda A/HF-1	(10) 187–187.5
			3/4	Duda A/HF-1	(10) 185–186
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	6/1	App.4.G.4	(12) 188.75–189.25
			6/2	NMA 91	(10) 186.5–187
			10/2	NMA 91	(12) 184.25–185.25
	Mus.Hs.10080	Sarti, *Fra i due litiganti* (full kbd.)	2/1	Duda FV	(10) 185.5–186
			4/1	Duda FV	(10) 185.5–186
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	4/2	Duda FV	(10) 185.25–185.75
	Mus.Hs.10087	Weigl, *La principessa d'Amalfi* (full kbd.)	1/1	Duda BV/C-1	(10) 184.75–185.25
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	9/2	App.4.F.1.2	(10) 186.75–187
	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	5/1	App.4.B.1	(10) 185–186.5
			11/1	Duda GFA-5	(10) 185.25–185.75
			16/1	App.4.B.1	(10) 185–186.5
			19/1	Duda GFA-5	(10) 182.75–184.25
			3/2	Duda BVC-1	(10) 185–186.5
			4/2	App.4.B.1	(10) 185–186.5
			11/2	App.4.B.1	(10) 185–186.5
	Mus.Hs.10320/1	Cimarosa, *I due supposti conti* "Nel mirar" (kbd.)	Full	NMA 78	(12) 182.75–183

	Mus.Hs.10461	Martin, *L'arbore di Diana*, Finale	15/1	App.4.P.1.3	(12) 182.25–183.25
	Mus.Hs.10468	Martin, *Il burbero di buon core* "Gia lo vidi" (kbd.)	Full	App.4.P.4	(10) 186.5–188
	Mus.Hs.10650/1	Paisiello, *Le gare generose* "Quattro via quattro" (kbd.)	Full	App.4.P.4	(10) 186–188.25
	Mus.Hs.10653/1	Paisiello, *I zingari in fiera* "Teche alla Cinea" (kbd.)	Full	NMA 91	(16) 189–189.5
	Mus.Hs.10913/1	Schack & Gerl, *Der zween Antons* (pt.1) "Er nannte mich" (kbd.)	Full	NMA 66	(10) 183.25–183.75
	Mus.Hs.10913/2	Schack & Gerl, *Der zween Antons* (pt.1) "Einst verliebte sich" (kbd.)	Full	NMA 66	(10) 183.25–183.75
	Mus.Hs.10913/5	Schack & Gerl, *Der zween Antons* (pt.1) "Mir sind alle Mädchen" (kbd.)	Full	Duda GFA-5	(10) 183.75–184.25
	Mus.Hs.10989	Weigl, *Il simbolo della vita umana* (full kbd.)	fol.15–36	Edge 12; Duda A/GF/C-1	(8) 182.75–184.25; (8) 182.75–183.75
	Mus.Hs.11029	*Der Jahrmarkt* (kbd.)	No. 10–15	App.4.A.3	(8) 176.75–177.25
	Mus.Hs.11047	Pleyel, Symphony in C	Tpt.1&2	?	(12H) 247–248.75
	Mus.Hs.11117	Haselbeck, 12 Deutsche [Redouten 1788, pt.2] (parts)	Basso; Ob.1	Duda FL	(12H) 249.25–249.75
	Mus.Hs.11119	Haselbeck, 12 Deutsche [Redouten 1789, pt.2] (parts)	Basso	Duda AM-2	(12H) 241.75–243
	Mus.Hs.11120	Haselbeck, 12 Deutsche [Redouten 1790, pt.1] (parts)	Vln.2(2); Basso	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.11122	Haselbeck, 12 Deutsche [Redouten 1791] (parts)	Vln.1(2); Vln.2(1); Basso(1); Fl.1&2; Ob.1&2; Cl.1&2; Hn.1&2; Tpt.1&2; Timp.	Duda AM-2	(12H) 241.75–243
	Mus.Hs.12867/4	Ossowski, 12 Deutsche after *Die Zauberflöte* (kbd.)	Full	Duda FV	(8) 182.25
	Mus.Hs.12977/2	Ossowski, 12 Minuets after *Der dumme Gärtner* (kbd.)	Full	NMA 102	(8) 180.25–180.5

	Mus.Hs.12985/2	Vanhal, 12 Minuets [Redouten 1792, pt.2] (kbd.)	Full	App.4.A.1	(8) 181.5–182.5
	Mus.Hs.37224	Haselbeck, 12 Deutsche [Redouten 1795]	Full	App.4.C.6	(8) 182.25–182.75
	Mus.Hs.40492	Salieri, *La grotta di Trofonio* (full kbd.)	3/2	NMA 80	(10) 187–188
CZ-K	116 K9	Mozart, *Don Giovanni* "Non ti fidar" (kbd.)	Full	NMA 80	(12) 186.75
	134 K28	Mozart, 13 Deutsche [Redouten 1791] (kbd.)	Full	NMA 91	(8) 182.25–182.75
CZ-Pk	A-I-R 1149	Storace, *Gli equivoci* "Qual confusion" (kbd.)	Full	App.4.P.4	(10) 186–187.5
		Salieri, *La cifra* "Modesto è quel ciglio" (kbd.)	Full	NMA 66	(12) 187.75
CZ-Pn	Kinsky MS 102	Sarti, *I finti eredi* "Se qualcun mi dira" (kbd.)	Full	App.4.P.4	(10) 186.5–188
	Kinsky MS 189	Salieri, *La cifra* "Un abbraccio" (kbd.)	Full	NMA 83	(12) 183–183.25
		Mozart, *Così fan tutte* "Il core vi dono" (kbd.)	Full	NMA 83	(12) 183–183.25
		Martin, *Una cosa rara* "Di qual rigido" (kbd.)	Full	NMA 85	(10) 184.75–185
CZ-Pnm	XLII C364	5 extracts from *Una cosa rara* (kbd.)	Full	App.4.P.1.5; App.4.P.1.2; NMA 78	(12) 182.75–183.5; (16) 190–190.5
D-B	Mus.ms.1750/5	Bianchi, *Il disertore* "Care sposo" (kbd.)	Full	NMA 76	(12) 183.25–183.5
	Mus.ms.16627/5	Cimarosa, *I due supposti conti* "Non v'è cosa" (kbd.)	Full	NMA 102	(10) 186–186.5
	Mus.ms.16631/5	Paisiello, "Fra queste" [*Il fanatico burlato*] (kbd.)	Full	NMA 83	(10) 188.5–188.75
D-KA	Don Mus.Ms.1370	Mozart, *Le nozze di Figaro* "Dite ameno" (kbd.)	Full	NMA 80	(12) 183.5–184
	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (full score)	No.3	NMA 105	(12) Not recorded
	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (full kbd.)	No.1	NMA 82	(10) 186.75–187.5
			No.3	NMA 82	(10) 186.75–187.5
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	5/2	Duda A/HF-1	(10) 184–185
			7/2	Duda FV	(10) 184.25–185.25
	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist*	5/1	Duda A/HF-1	(10) 184.25–185

		(full kbd.)	4/3	Duda A/HF-1	(10) 184.25–185
	Don Mus.Ms.1520	Paisiello, *La molinara* (full kbd.)	5/2	Duda A/HF-1	(10) Not recorded
D-Mbs	Mus.Ms.3072	Guglielmi, "Sposa!" [*Il pimmalione*] (kbd.)	Full	Duda A/HF-1	(12) 188.5–189
	Mus.Ms.3082	Müller, *Die zwey Schwestern von Prag* "Ich bin der Schneider" (kbd.)	Full	App.4.A.1	(10) 184.75–185.75
	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	5/2	NMA 85; NMA 101	(10) 184.5; (10) 188.5

Figure 3.9: The hand of "Lausch IV". Salieri, *La grotta di Trofonio* (arr. keyboard), A-Wn, Mus.Hs.40492, p.133.

"Lausch V"

Similar to "Lausch IV", this copyist was prolific in the late 1780s and early 1790s, also apparently working exclusively for Lausch. Their hand is recognisable on the basis of the characteristic bass-clef formation resembling a number six atop an oblique line, which

crosses the bottom curl of the stave brace, and itself appears as a single, unbroken line with a central circle.

Figure 3.10: The hand of "Lausch V". Weigl, *Die Sonnenjungfrau* (arr. keyboard), A-Wn, 10990, fol.1v.

Table 3.10: Manuscripts copied by "Lausch V"

Sigla	Reference	Composer and Work	Part Copied	Watermark	Rastrology
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	2/1	NMA 101	(12) 188–188.25
			6/2	App.4.P.1.1	(16) Not recorded
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il re Teodoro in Venezia* (full kbd.)	6/1	Duda FV	(10) 185.25–185.75
	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	15/1	Duda A/HF-1	(12) 188–188.25
			"15½/1"	Duda FV	(8) 181.75–182.25
	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	11/1	App.4.P.1.2	(16) 187.75–188.25
			19/2	App.4.P.1.2	(16) 187.75–188.25
	IV 7158/3	Salieri, *Axur re d'ormus*	1/2	NMA 58	(12)

	(Q 1994)	(full kbd.)			188.25–188.5
			2/4 (2)	NMA 58	(12) 188.25–188.5
			10/4	NMA 58	(12) 188.25–188.5
			2/5	NMA 58	(12) 188.25–188.5
	IV 7557/1 (Q 1441)	Guglielmi, *La bella pescatrice* (full kbd.)	6/1	Duda A/HF-1	(10) 185.25
			8/1	Duda A/HF-1	(10) 185.25
			9/1	Duda A/HF-1	(10) 185.25
			2/2	Duda A/HF-1	(10) 185.25
			3/2	App.4.P.1.5; App.4.P.1.2	(12) 183–183.25
			4/2	Duda A/HF-1	(10) 185.25
			8/2	Duda A/HF-1	(10) 185.25
	IV 22206 (Q 2005)	Schack, Gerl & Henneberg, *Der zween Antons* (pt.1–4)			
		Pt.2	12/1	NMA 102	(12) 184.5–185
			5/2	NMA 102	(12) 184.5–185
		Pt.3	1/1	NMA 102	(12) 184.5–185
		Pt.4	4?	NMA 102	(12) 186–186.75
	VI 761/2 (Q 2976)	Guglielmi, *La bella pescatrice* “Or che sono” (kbd.)	Full	App.4.P.1.5	(12) 182.75–183.25
	VI 7849 (Q 7629)	Müller, *Kaspar der Fagottist* “Prinz die Saiten” (kbd.)	Full	?	(12) 188.75–189
	VI 7851 (Q 7631)	Müller, *Kaspar der Fagottist* “Juch hey” (kbd.)	Full	NMA 101	(10) 187.75–188.25
	VI 15101 (Q 2983)	Guglielmi, *La bella pescatrice* “Mamselle amable” (kbd.)	Full	App.4.P.1.5	(12) 182.75–183.25
	VI 19920 (Q 9255)	Salieri, *Il pastor fido* “Di questa chioma” (kbd.)	Full	NMA 95; NMA 96	(12) 184.5–185.75; (12) 184.5–185.75
	XV 27017 (Q 19628)	16 Deutsche after *Die Entführung aus dem Serail* (kbd.)	Full	Duda FC-3	(8) 176.25–176.5
	XV 29354/3 (Q 19650)	Mozart, 13 Deutsche [Redouten 1791] (kbd.)	Full	NMA 91	(8) 181.75–182.25

	XV 32466 (Q 19183)	Heidenreich, 12 Minuets [Redouten 1792] (kbd.)	Full	Duda A/HF-1	(8) 181.75–182
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	1/2	Duda FV	(10) 185.5–6
			2/2	Duda FV	(10) 185.5–6
			3/2	Duda FV	(10) 185.5–6
			4/2	Duda FV	(10) 185.5–6
			3/3	Duda FV	(10) 185.5–6
	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	7/1	Duda FV	(10) 185.25–185.75
			1/2	NMA 100	(12) 182.25–182.75
			4/2	Duda FV	(10) 185.25–185.75
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	4/1	App.4.G.4	(12) 188.75–189.25
			8/2	NMA 91	(16) 189.25–189.75
	Mus.Hs.10080	Sarti, *Fra i due litiganti* (full kbd.)	1/1	Duda FV	(12) 188.25–188.75
			3/2	Duda FV	(12) 188.25–188.75
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	6/1	Duda FV	(12) Not recorded
			10/1	Duda FV	(10) 185.5–185.75
			13/1	Duda FV	(12) Not recorded
			Finale 1	App.4.I.1	(8) 180.75
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	1/1	Duda FV	(12) 188.25–188.75
			5/1	Duda FV	(12) 188.25–188.75
			19/2	Duda FV	(12) 188.25–188.75
	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	3/1	Duda AM-2	(10) 186.5–187
			4/1	Duda FL	(10) 182.25–182.75
			9/1	Duda FL	(10) 182.25–182.75
			1/2	Duda FL	(10) 182.25–182.75
			3/2	Duda FL	(10) 182.25–182.75
			7/2	Duda FL	(10) 182.25–182.75
	Mus.Hs.10565	Mozart, *Le nozze di Figaro*	Full	NMA 91	(10) 186.75–187

		"Guinse al fin" (kbd.)			
	Mus.Hs.10566	Mozart, *Le nozze di Figaro* "Non più andrai" (kbd.)	Full	NMA 91	(10) 186.5–187.25
	Mus.Hs.10645/1	Paisiello, "Non v'e cosa" [*I due supposti conti*] (kbd.)	Full	NMA 102	(10) 185.25–186.25
	Mus.Hs.10645/2	Paisiello, "Donne vaghe" [*I due supposti conti*] (kbd.)	Full	NMA 102	(10) 185.25–186.25
	Mus.Hs.10735	Sarti, *Giulio Sabino* "Nor dubitar, verro" (kbd.)	Full	NMA 91	(10) 186.5–186.75
		Sarti, *Giulio Sabino* "Cari ozgetti del mio" (kbd.)	Full	NMA 91	(10) 186.5–186.75
	Mus.Hs.10741	Sarti, "A preparer frattanto" [*Le gelosie fortunate*] (kbd.)	Full	App.4.P.2.1	(10) 185–186.75
	Mus.Hs.10750	Seydelmann, *Il turco in Italia* "Siam compagni" (kbd.)	Full	?	(10) 185.25–186.5
	Mus.Hs.10913/3	Schack & Gerl, *Der zween Antons* (pt.1) "O Hochzeitstag" (kbd.)	Full	NMA 66	(12) 187.5–188
	Mus.Hs.10990	Weigl, *Die Sonnenjungfrau* (kbd.)	No.1–4	Duda FV; Duda A/HF-1	(8) 182–182.5; (8) 182.25
	Mus.Hs.11029	*Der Jahrmarkt* (kbd.)	No. 10–15	App.4.A.3	(8) 176.75–177.25
	Mus.Hs.11047	Pleyel, Symphony in C	Timp.	?	(12H) 247–248.75
	Mus.Hs.12826/2	Bock, 12 Deutsche [Pt.2] (kbd.)	Full	Duda FV	(8) 182–182.5
	Mus.Hs.12826/3	Bock, 12 Deutsche [Pt.3] (kbd.)	Full	Duda FV	(8) 182–182.5
	Mus.Hs.12839/4	Heidenreich, 24 Casino Deutsche [1792] (kbd.)	Full	Duda FC-3	(8) 176.25–176.75
	Mus.Hs.12985/1	Vanhal, 12 Minuets [Redouten 1792, pt.1] (kbd.)	Full	NMA 80	(8) 183–183.5
	Mus.Hs.37237	Ossowski, 12 Deutsche after *Der Dumme Gärtner* (kbd.)	Full	Duda FC-3	(8) 176.25–176.75
	Mus.Hs.37240	Ossowski, 12 Deutsche after *Die Zauberflöte* (kbd.)	Full	Duda FC-3	(8) 176.25–176.5
CZ-K	49 K36	Mozart, *Le nozze di Figaro* "Se caso madama" (kbd.)	Full	App.4.P.1.1	(12) 183.5–183.75
	82d/2 K17	Mozart, *Le nozze di Figaro* "Ecco la marcia" (kbd.)	Full	NMA 91	(10) 182.25

	82d/5 K17	Mozart, *Le nozze di Figaro* "Ricevete, o padrocina" (kbd.)	Full	App.4.P.1.1	(12) 183.25
D-B	Mus.ms.16629/5	Paisiello, "Trenta cose" [*Le gelosie villane*] (kbd.)	Full	App.4.A.3	(10) 184.75–185
D-KA	Don Mus.Ms.575	Guglielmi, *La bella pescatrice* (full kbd.)	9/2	NMA 101	(12) Not recorded
	Don Mus.Ms.1389a-d	Mozart, *Così fan tutte* "Il core vi dono" (kbd.)	Full	NMA 89	(12) 183.25–183.75
	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (full score)	No.2	NMA 91	(10) 186.75–187
	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (full kbd.)	Overture	App.4.A.1	(8) Not recorded
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	9/2	Duda FV	(10) 184.25–185.25
	Don Mus.Ms.1408	Müller, *Kaspar der Fagottist* (full kbd.)	1/1	Duda FV	(10) 185.5–186
			1/2	Duda A/HF-1	(10) 184.25–185
	Don Mus.Ms.1520	Paisiello, *La molinara* (full kbd.)	2/1	Duda A/HF-1	(12) 188.25–188.75
			4/1	Duda A/HF-1	(12) 188.25–188.75
			5/1	Duda A/HF-1	(10) Not recorded
			3/2	Duda A/HF-1	(10) Not recorded
			10/2	Duda A/HF-1	(12) 188.25–188.75
	Don Mus.Ms.2105	Cimarosa, *I due supposti conti* "Madamine cavalieri" (kbd.)	Full	NMA 96	(12) 184.75–185.75

3.3 – The Lauschischen Musikalienhandlung after Lorenz

Following Lorenz's death at the end of 1794, the Lausch firm did not immediately cease to exist. Rather, it remained somewhat active, continuing to advertise until the end of the century, albeit not as frequently. The first advertisement after Lorenz's death appeared in the *Wiener Zeitung* on 24 January 1795, given very much in the same style as previous examples and with similar repertoire on offer; only eighteen more followed in the next five years or so, with the last advertisement of the firm being given again in *the Wiener Zeitung* on 12 April

1800.[224] (These advertisements are also transcribed in Appendix Two, from which I have also derived another inventory.)

Little change in the style and content of advertisements given after Lorenz's death suggests that the business was likely continued by individuals previously involved in its operation, or at least in some way related to it. For instance, Lausch may have had numerous assistants. Ownership of the firm, however, would have probably passed to Lorenz's immediate family: his wife, Theresa, and their three surviving children, the oldest of whom—Wolfgang—was aged 15 in 1794. This kind of arrangement was not unusual in Vienna during this period – in the *Wienerisches Kommerzialschema* of 1795, numerous businesses are indicated to have been operated by the inheritors ("sel. Erben"), an example being Franz Karl Kollmünzer, one of the *Nürnbergwaarenhändler* shown in Chapter Two to have sold music paper.[225]

The firm continued to give their address as "Weihburggasse Nr.959 dem Geigenmacher gegenüber" (renumbered to Nr.998 in mid-1795)[226] until around 1799 – their last advertisement at this address was given in the *Wiener Zeitung* on 15 September 1798.[227] On 11 December 1799, the firm's next advertisement gave its address as "Weihburggasse Nr. 961, im Geisenhofferischen Gewölbe" ("in Geisenhoffer's store"); on 12 April 1800, it was elaborated as, "Weihburggasse im ersten Haus links im dritten Gewölbe" ("in the third store in the first house on the left").[228] This "Geisenhoffer", proprietor of the shop at Weihburggasse Nr. 961, is likely equivalent to the Franz Geisenhof [Geissenhof or Geisenhoff], who appears in the *Wienerisches Kommerzialschema* of 1789, 1791, and 1795 under a list of instrument makers – in 1789 under "Laut= und Geigenmacher" ("Instrument and Violin makers").[229] Likewise, in the *Totenbeschauprotokoll*, Geisenhof, who died on 1 January 1821 aged 67, is listed as a "bürgl: Geigenmacher" ("Viennese violin maker"), giving further weight to this identification.[230]

There is, however, a slight inconsistency here, whereby Geisenhof's address is listed in all three aforementioned editions of the *Wienerisches Kommerzialschema* as Riemerstrasse

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[224] WZ, 12 Apr 1800, 1210–1.
[225] *Wienerisches Kommerzialschema* [1795], 15. Also see Edge, *MVC*, 388 for a similar discussion of Schadlbauer.
[226] *Hof- und Staats-Schematismus* [1796], 11.
[227] WZ, 15 Sep 1798, 2804.
[228] WZ, 12 Apr 1800, 1210–11.
[229] *Wienerisches Kommerzialschema oder Burger=Almanach* (Vienna: Joseph Gerold, 1789), 130; *Wienerisches Kommerzialschema oder Geschäftsallmanac* (Vienna: Joseph Gerold, 1791), 42; *Wienerisches Kommerzialschema* (Vienna: Joseph Gerold, 1795), 69.
[230] *Totenbeschauprotokoll* 1821 [G] fol.1r.

900.[231] In the *Vollständiges Auskunftsbuch* of 1803, his address is also listed as Riemerstrasse 896.[232] The relationship between these addresses and that on the Weihburggasse is not possible to clarify for certain at present, although it can perhaps be assumed that those on the Riemerstrasse functioned more as a workshop, or even a home address, than as a store. In the *Josephenische Steuerfassion* of 1787–88, Geisenhof's name appears in register B34 under the Weihburggasse address, Nr. 937, which later became Nr. 961 after the city-wide house renumeration in mid-1795.[233] As can be observed in Figure 3.11 below, Geisenhof previously occupied the fourth *Gewölb* of this building in the late 1780s.[234] For how long he continued to rent this particular store, or at what point he moved into the third *Gewölb* within the building, cannot be ascertained with certainty. It is likely, however, in light of the evidence of Geisenhof's earlier occupation of this address, that he was the "violin maker opposite" ("dem Geigenmacher gegenüber"), to which the Lausch firm had referred in their Weihburggasse address since mid-1790. Whether Geisenhof in some way owned, or was responsible for the operation of the Lausch firm from 1799 is unknown.

[231] In 1789, this was just two houses away from fellow violin maker Sebastian Dallinger. See fn. 229.
[232] *Vollständiges Auskunftsbuch, oder einzig richtiger Wegweiser in der kaiserl. königl. Haupt- und Residenzstadt Wien: für Kaufleute, Fabrikanten, Künstler, und Handwerker, vorzüglich aber für Fremde auf das Jahr 1803* (Vienna: Gerold, 1803),162. Despite a different title, this source was evidently a continuation of the *Kommerzialschema* series.
[233] *Hof- und Staats-Schematismus* [1796], *Uebersicht*, 10.
[234] A-Wsa, Steueramt, B34/4: Josephenische Steuerfassion, Formular II | 1787–8, fol. 359v.

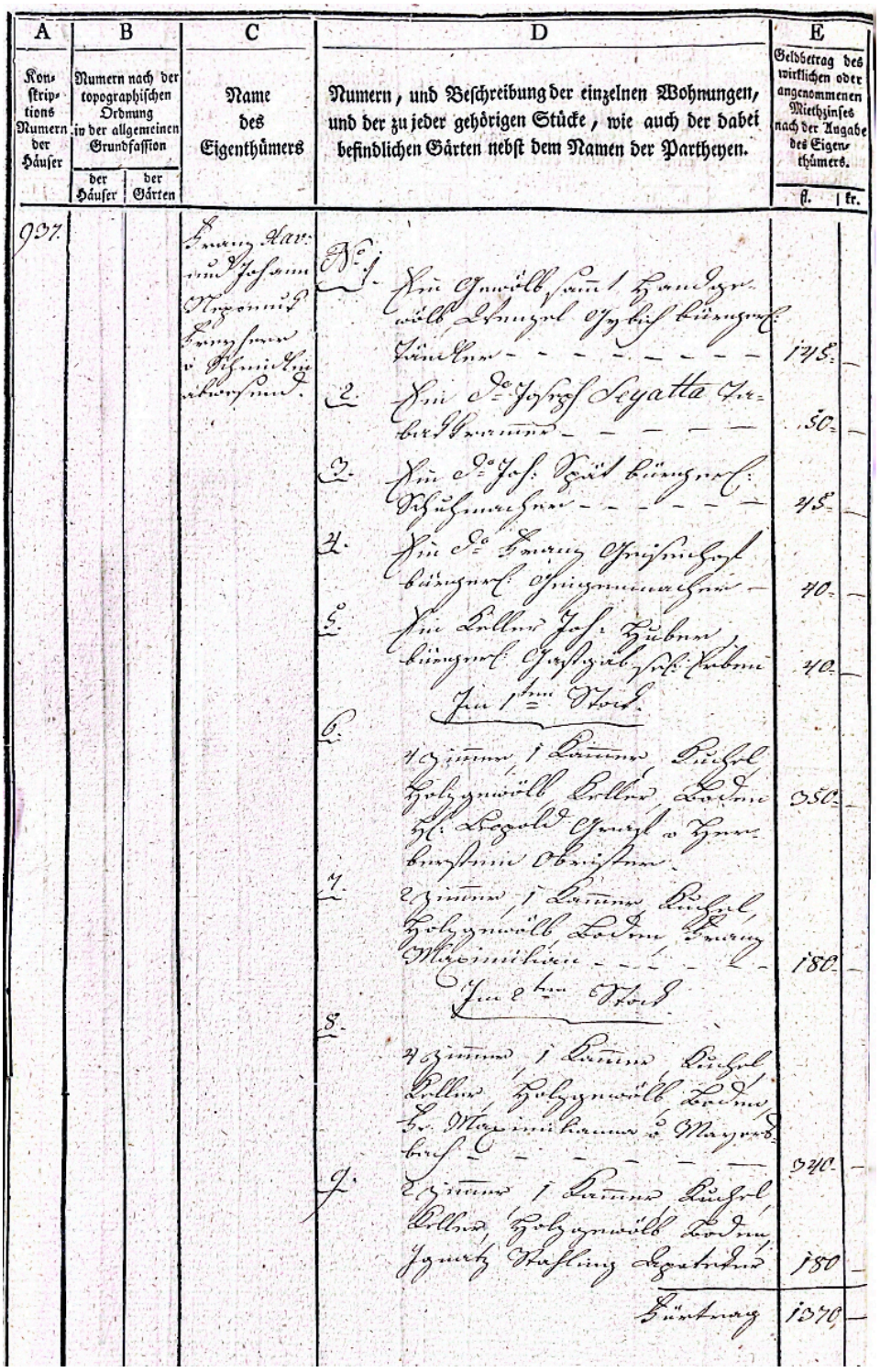

Figure 3.11: A-Wsa, Steueramt, B34/4: Josephenische Steuerfassion, Formular II | 1787–8, fol. 359v. (Stadt 937)

To my knowledge, no new advertisements were given in Vienna after 12 April 1800 that mention either Lausch or Geisenhof by name, at least in the context of music copies. Likewise, I have not encountered any manuscripts that indicate Geisenhof's involvement in the production of music for sale. The only indication of the firm's continued operation beyond 1800 at all are two prints, no less. The first is a keyboard arrangement of a set of 12

Ländler by Pechatscheck from the *Redoutensaal* in 1801 [CZ-Pnm, XLII C 285], the title page of which is shown in Figure 3.12. Clearly, the firm was still based on the Weiburggasse, presumably still in Geisenhof's shop. The print likely dates to the first half of 1801, around a year after their last advertisement in the *Wiener Zeitung*.

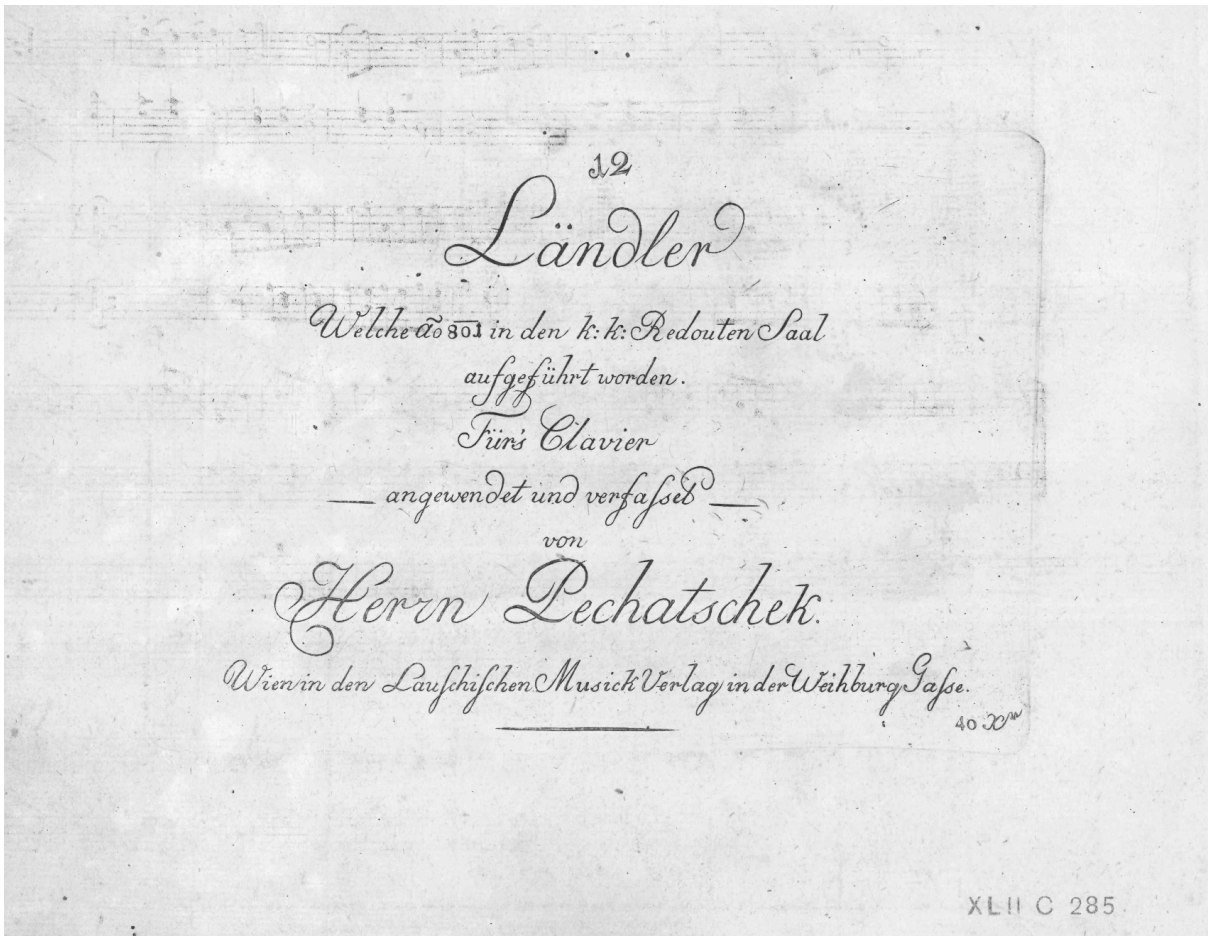

Figure 3.12: Title page of Pechatscheck, 12 Ländler, CZ-Pnm XLII C 285.

As discussed in Chapter One, the sale of musical prints in Vienna was subject to regulation by the *Merkantil- und Wechselgericht*, with whom those wishing to deal in this medium were mandated to be registered. We have already seen that the name Lausch does not appear in any of the archival records associated with the *Merkantil- und Wechselgericht*, fundamentally because the firm's dealings in copied music did not fall under their jurisdiction. Geisenhof's name also does not appear; records of his business simply may not survive, for his inclusion in the *Kommerzialschema* and *Auskunftsbuch* imply—as previously discussed—that he was probably registered at some point. Clearly, though, he was not listed in either of these series as a *Kunst-* or *Musikalienhändler*. In fact, none of those individuals or

firms listed under these headings in the 1798 *Kommerzialschema* or 1803 *Auskunftsbuch* were based on the Weihburggasse.

Similar can be said of the second print in question here, a full set of parts for 12 Deutsche by Aböck [A-Wn, MS.36480]; the title page of this source is shown in Figure 3.13. A date for these dances is not provided on the print itself, but may be determined from a corresponding advertisement in the *Wiener Zeitung*, given on 26 January 1805:

> Musikalische Nachricht,
> In der Musikalienhandlung im Burgerspital im ersten Hof sind zu haben in Stich mit allen In= strumenten ganz neue Deutsche von G. Aböck. Auch sind in dieser Handlung alle Gattungen so= wohl Kirchen= als andere Musikalien um billige Preise zu bekommen.

[Translation:]

> Musical news,
> In the music shop in the *Bürgerspital* in the first courtyard, completely new Deutsche by G. Aböck are to be had as printed parts. Also to be had in this shop are all kinds of church music and other music at cheap prices.[235]

Clearly, the address provided in this advertisement is a good, but not a perfect match, and likewise does not provide any indication of the firm's owner. In the *Wiener Zeitung* on 8 March 1809, a similar advertisement appeared, also offering very few details in this regard:

> Musikalische Nachricht,
> In der Musikalien=handlung im Bürgerspital im Hof Nr. 1, sind im Stich zu haben: alle 8 Lie= der österreichischer Wehrmänner von H. J. v. Collin. Auf das Forte-Piano gesetzt, von Hrn. Franz Xav. Stumreuter, Zögling des k.k. Convicts. Auch bekommt man selbe geschriebener auf vollstimmige Harmo= nie. Ueber dies kann man auch alle Gattungen schon gebrauchter Musikalien um sehr billige Preise haben, und wird auch allda auf das Schleunigste copiret.

[Translation:]

> Musical news,
> In the music shop in the *Bürgerspital* in courtyard No.1, all 8 songs of the Austrian soldiers by H. J. v. Collin are in print, arranged for keyboard by Mr. Franz Xav. Stumreuter, pupil of the *k.k. Konvikt*. One can also acquire the same arranged for *Harmonie*. Moreover, one can have all kinds of previous music at very cheap prices, all of which copied as quickly as possible.[236]

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[235] WZ, 26 Jan 1805, 374. This advertisement is also noted in Weinmann, *Am Rande*, 39.
[236] WZ, 8 Mar 1809, 1107. This advertisement was not known to Weinmann.

The address provided in this second advertisement, on the other hand, is an exact match for that provided on the title page of the 1805 Aböck dances, albeit without mention of the "Lauschischen Musikalienhandlung". A corresponding surviving set of seven of these Stumreuter arrangements [A-Wn, MS.29843/1–7] also omit all reference to Lausch on their title page, or indeed the name of another individual. They likewise refer to the "Musikalienhandlung im Bürgerspital im Hof Nr. 1."

Evidence would suggest, then, that in the first half of the 1800s, the Lausch firm, in whatever form it still existed at that time, had relocated to a courtyard in the Bürgerspital, or old citizens' hospital building. Following reforms by Joseph II in the early 1780s, and subsequent relocation of patients, the Bürgerspital complex underwent various reconstructions, resulting—by the time of its full completion in 1791—in its conversion into 220 rental apartments and various spaces for businesses, all spread around ten separate courtyards.[237] It was henceforth officially known as the Bürgerspitalzinshaus (citizens' hospital rental house), though continued to be abbreviated simply as Bürgerspital. From as early as 1786, occupants of each apartment, and their corresponding bi-yearly rent payments, were systematically documented in a series of *Zinsbücher* (rent books). Two of these series survive today, the first covering from the mid-1780s until 1813, and the second thereafter until 1846. The first series is divided into four ledgers: *Kirchentrakt und Pfarrhoftrakt* (1786–1813); *Bäckentrakt, Radltrakt und Kochhoftrakt* (1787–1813); *Kapuzinertrakt, Reitertrakt und Zwerchtrakt* (1789–1813); and *Kindergangtrakt und Grüner Schultrakt* (1791–1813).[238] A systematic examination of these ledgers, focussing in particular on ground-floor entries rented between the period 1800 to 1810, does not reveal either the names of Lausch or Geisenhof. Four different apartments in the third ledger can be highlighted, though, all of which were rented by a Karl Mechetti, "k.k. privligirter Kunsthändler".

[237] This description derives from the original archival description. See fn. 238.
[238] A-Wsa, Bürgerspitalfonds, B12/1–4.

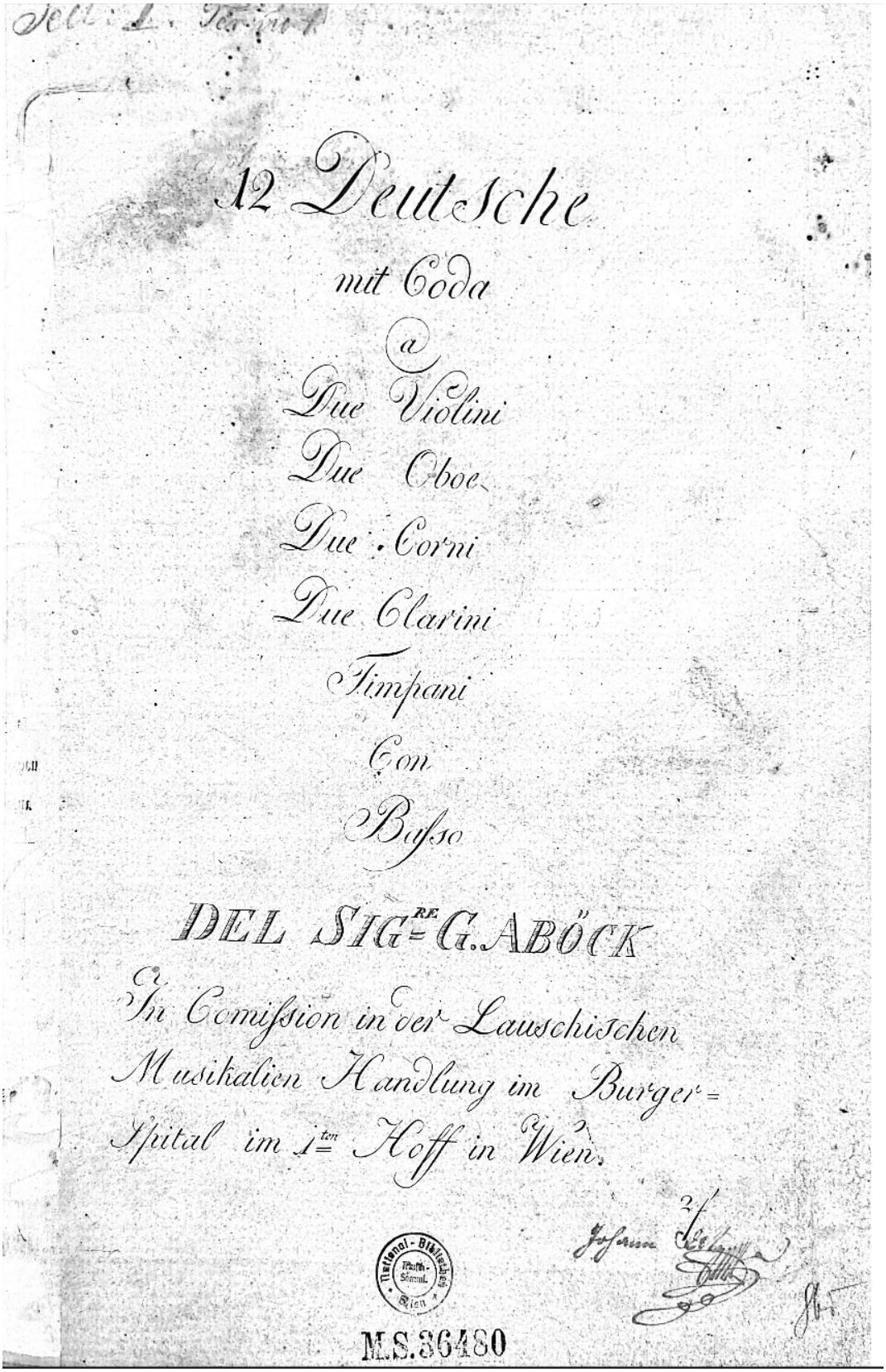

Figure 3.13: Title page of Aböck, 12 Deutsche (A-Wn, MS.36480).

This name, or rather its Italianate form, Carlo, is largely known to musicologists in relation to the music publishing firm of his nephew, Pietro Mechetti, established in the early 1810s.[239] According to the *Totenbeschauprotokoll*, Carlo was born in Lucca in Italy in 1744 or 1745 and died in Vienna at Stadt 1165 on 31 January 1811, aged 66.[240] However, when he came to Vienna is not entirely clear; his activities there as a businessman, at least, can only be traced back reliably to around 1790. His *Merkantil- und Wechselgericht* file, for example, compiled from his registration in 1798, contains a printed catalogue of a wide variety of wares dating to 1790, the title page of which also gives his address as Stadt Nr. 1371 – this building was renumbered to 1165 in mid-1795, the same address at which Carlo died in 1811.[241] Mechetti's first advertisement appeared in the *Wiener Zeitung* on 8 July 1797, offering alabaster wares imported from Florence and Volterra, to be had from his market stall (*Markthütte*), Nr. 363, on the Herrengasse.[242] According to subsequent advertisements, he continued to operate his business from his market stall for at least another year, whilst continuing to live at Nr. 1165, described on 3 November 1798 as "am Bürgerspitalplatz dem Fürst Lobkowitzischen Gebäude gegenüber" ("on Bürgerspitalplatz opposite the building of Prince Lobkowitz").[243]

Mechetti appears to have disclosed his intentions to open a shop in the *Bürgerspital* as early as 8 May 1799, advertising in the *Wiener Zeitung* a "neu errichteten Handel [...] im Bürgerspital dem großen Tor des Fürst Lobkowitzischen Pallastes gegenüber" ("a newly established shop [...] in the Bürgerspital opposite the Lobkowitz palace").[244] This, of course, is not to be confused with his near-identical home address, clearly separate from the Bürgerspital. However, according to archival records, this shop does not seem to have materialised so soon. The third *Zinsbuch* for the *Bürgerspitalzinshaus* (*Kapuzinertrakt, Reitertrakt und Zwerchtrakt*) references Mechetti's name under four apartments, as previously mentioned, but none of them any earlier than 1800. Moreover, in his next two advertisements in the *Wiener Zeitung* on 6 November 1799 and 14 November 1801,

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[239] See Alexander Weinmann, *Verlagsverzeichnis Pietro Mechetti quondam Carlo*, Beiträge zur Geschichte des Alt-Wiener Musikverlages, Reihe 2, Folge 10 (Vienna: Universal Edition, 1966). The following biographical details are based, in part, on Max Kratochwill, "Der Kunsthändler Carlo Mechetti," in *Jahrbuch des Vereines für Geschichte der Stadt Wien 14* (Vienna: Verein für Geschichte der Stadt Wien, 1958), 85–93.
[240] *Totenbeschauprotokoll* 1811 [M], fol.5r – his name is given as "Micheti"
[241] A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, M, Akt 55.
[242] WZ, 8 Jul 1797, 1797–80.
[243] WZ, 3 Nov 1798, 3318. In the previous advertisement, this address had been described as "Augustinerplatz im Holzischen Hause Nr. 1165." Augustinerplatz and Bürgerspitalplatz were synonymous. "Holzischen Haus" refers to the owner of the building, Matthias Holzel. See *Verzeichniß aller in der k. k. Haupt- und Residenz-Stadt Wien inner denen Linien befindlichen numerirten Häuser* (Vienna: Gerold 1798), 79.
[244] WZ, 8 May 1799, 1593.

respectively, his address is reverted back to “am Bürgerspitalplatz”, or in other words his home.[245]

From April 1800 Mechetti’s name appears under records for a ground-floor apartment with an adjoining *Gewölb* in the so-called *Mühltrackt* of the Bürgerspitalzinshaus, for which he paid an annual rent of 130 fl. for an initial three-year contract period. Simultaneously, he also rented the similar adjacent apartment for an annual rent of 110 fl. for the same initial period.[246] Upon the expiry of the original contracts for these two apartments (*Mühltrackt* No.4 and No.5), a new agreement was reached, with which they were essentially merged under a joint annual rent payment of 550 fl., effective from October 1803 until the end of 1809. A facsimile of this agreement is provided in Figure 3.14, part of which reads, “[...] ein neuer Contract [...] alß auf 6 Jahre sowohl wegen denen 2: gewölbern alß der in hofgelegenen Wohnung jährl zu bezahlen habenden 550 fl. errichtet worden” (“[...] a new contract for 6 years, payable on the *Gewölb* in the courtyard apartment, established from the [merging of] two, for 550 fl. per year”).[247] This courtyard apartment is clearly a strong potential match for the “Musikalienhandlung [...] im Hof Nr.1”, evidently active within the period of this contract.

[245] WZ, 6 Nov 1799, 3753–4 and WZ, 14 Nov 1801, 4083.
[246] A-Wsa, Bürgerspitalfonds, B12/3: Zinsbuch, Kapuzinertrakt, Reitertrakt und Zwerchtrakt | 1789–1813, 426–8 and 432–6. This first apartment had previously been rented by Hieronymus Löschenkohl between 1791 and 1794.
[247] The document later lists payments 400 fl. per year, however, which presumably included another apartment he rented in the *Posthortrackt* – see fn. 252. (But, the combined total of these rents is still 50 fl. short). This record does not mention the numbering of the courtyards within the Bürgerspitalzinshaus.

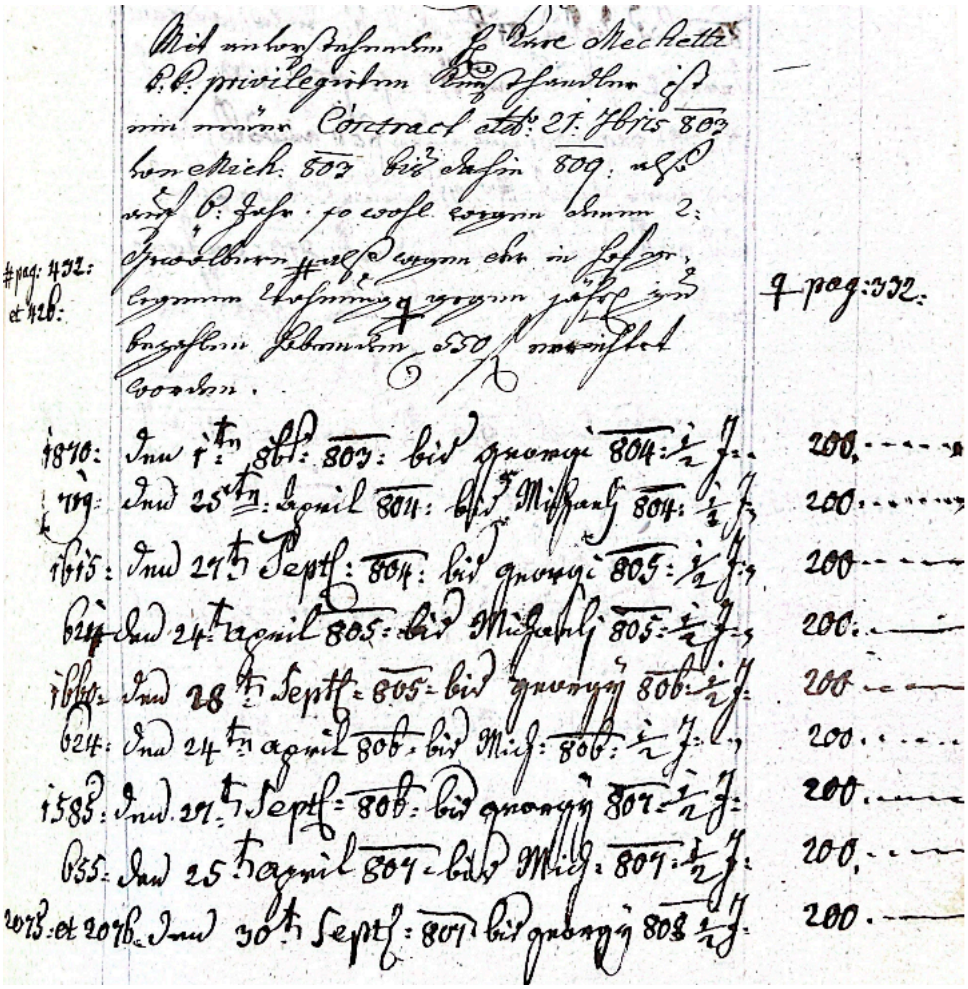

Figure 3.14: Mechetti, Bürgerspital contract on apartments, Mühltrackt No.4 and No.5. A-Wsa, Bürgerspitalfonds, B12/3: Zinsbuch, Kapuzinertrakt, Reitertrakt und Zwerchtrakt | 1789–1813, 434.

Despite paying rent on these two apartments since April 1800, it would appear that Mechetti did not immediately utilise them as a functioning shop, at any rate not on a permanent basis. As mentioned above, his advertisement of 14 November 1801 gives his address as "am Bürgerspitalplatz", likely his home address, Nr. 1165. His inclusion among the list of *Kunst- und Musikalienhändler* in the 1803 *Vollständiges Auskunftsbuch*, published in late-February of that year, also gives this as his address.[248] In fact, the first explicit mention of Mechetti and an active shop in the Bürgerspital comes from an unrelated *Wiener Zeitung* notice from 10 April 1805, advertising cleaning materials (*Putzwaaren*) to be had "[i]m Bürgerspital [...] nahe von dem Gewölbe des Künsthändler, Herrn Karl Mechetti [...]" ("in the *Bürgerspital*, near the store of art dealer, Mr. Karl Mechetti").[249] His activity is also partially confirmed three years later in the subsequent 1808 edition of the *Vollständiges*

[248] *Vollständiges Auskunftsbuch* [1803], 30.
[249] WZ, 10 Apr 1805, 1584.

Auskunftsbuch, in which his address was given slightly differently as "am Bürgerspitalplatz, Nr. 1166". This address was equivalent, according the *Verzeichniß der in der Haupt- und Residenzstadt Wien* (1798) and *Hof- und Staats-Schematismus* (1796), to four apartments owned by the Bürgerspitalzinshaus, which were previously numbered separately prior to mid-1795.[250]

In 1810, the *Kapuzinertrakt, Reitertrakt und Zwerchtrakt Zinsbuch* records a further expansion of Mechetti's premises to a third apartment at Nr. 1166 (*Mühltrackt* No.3), also documenting for the first time the involvement of his nephew, Pietro. Both names appear in an agreement for a larger third apartment, effective from May 1810 and *Michaelii* 1816, and at a rate of 500 fl. per year. The rent for all three apartments under this contract totalled 900 fl. per year. Carlo, however, died less than a year into this arrangement.[251] (From September 1801 until the end of 1810, Carlo's name also appears under a fourth apartment in the so-called *Posthortrakt*; this apartment, however, costing 100 fl. yearly, does not appear to be related to his shop, and was purely residential in nature. So perhaps it was where Pietro was living?)[252]

On balance, then, there can be little doubt regarding Mechetti's ownership of the—otherwise anonymous—shop operating from the Bürgerspital in the first decade of the 1800s, although his relationship with, or continuation of the Lausch firm still remains unclear. Unlike the conclusion of Torricella's operations in 1786, for example, we have no records of the sale of the firm's assets to another party through mutual agreement or auction, or indeed any official records of the business' liquidation; this record for Torricella survives on account of his association with the *Merkantil- und Wechselgericht*, as we shall see in the next chapter.

Mechetti himself does not appear to have dealt with music, prints or copied, before late 1799; his first musical advertisement in the *Wiener Zeitung* on 6 November—placed when the Lausch firm was still active at their own premises on the Weihburggasse—offered a selection of unspecified works by Haydn, Paisiello, Cimarosa, Salieri, Süßmayr, and

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[250] *Hof- und Staats-Schematismus* [1796], *Uebersicht*, 12. Also see *Verzeichniß aller in der k. k. Haupt- und Residenz-Stadt Wien* [1798], 79.

[251] A-Wsa, Bürgerspitalfonds, B12/3: Zinsbuch, Kapuzinertrakt, Reitertrakt und Zwerchtrakt | 1789–1813, 420–2 and 435.

[252] Ibid., 332–7. Between April 1792 and September 1795, Artaria rented this entire apartment for use as a Gewölb for 320 fl. per year. Thereafter, until September 1798, they apparently rented only part of it, presumably only one of the rooms, for a reduced rate of 240 fl. per year. The remainder of the space was consequently utilised as an apartment for 80 fl. per year, which was occupied initially, until September 1801, by a Karl Wurm. Following the exit of Artaria in 1798, the Gewölb was taken over by an Augustin Bayer for several years, until his relocation to a separate part of the building, for a slightly higher rate of 250 fl. per year. Mechetti apparently occupied only the smaller apartment, but at an increased rate of 100 fl. per year; the *Gewölb* continued to be operated by Bayer [occasionally spelled Payer].

Weigl.[253] His next, given in the *Wiener Zeitung* almost exactly two years later on 14 November 1801, comprises an almost identical offering, albeit without reference to Salieri, and with the addition of Mozart and Wranitzky.[254] It is not impossible that Mechetti was in some way involved with the "Lauschischen Musikalienhandlung" by the time of this advertisement in late 1801. For one, the selection of composers listed in both cases perhaps implies possession of operatic repertoire, the medium in which the Lausch firm predominantly dealt. Second, in order for the Lausch firm to publish the keyboard arrangement of Pechatscheck Ländler in 1801, they would have required a licence; Mechetti was granted an art dealers' licence by the city authorities on 31 July 1798 and therefore may have been able to legally authorise its printing on this basis.[255]

To what extent the firm continued to offer handwritten copies of music is also unclear. Indeed, an advertisement in 1809 mentions the possibility to order copies of "all kinds of previous music", but there is no similar reference in 1805. However, we can speculate that the church music advertised on the earlier date may have been in manuscript as opposed to print. If so, then we may make a case after all for those sacred works mentioned in Chapter Two to be attributed to the Lausch firm, or the "Werkstatt Lausch", as in the original card catalogue of the *Österreichische Nationalbibliothek*. These copies, including Michael Haydn's Requiem, [A-Wn, F24.St.Peter.A419], Joseph Haydn's "Paukenmesse" [A-Wn, F24.St.Peter.A348(I)], and a Mass in A by Joseph Preindl [A-Wn, F24.St.Peter.A228(II)], apparently date from either side of 1800 on the basis of their watermarks, all either Duda GA/F-2 or BVC-2.

All traces of Lausch, and indeed music copying, in the business seem to have been erased following the 1809 advertisement. Pietro was granted a new license to deal art in July 1810 and, following Carlo's death in January 1811, the firm was newly registered with authorities on 18 February as "Pietro Mechetti qdm. Carlo".[256] The firm continued to print music until the end of June 1855.

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[253] WZ, 6 Nov 1799, 3753–4.
[254] WZ, 14 Nov 1801, 4083.
[255] See A-Wsa, Merkantil- und Wechselgericht, A3: Faszikel 3 (Firmenakten), 1. Riehe, M, Akt 55. Mechetti was entered into the *Merkantilprotokoll* of the *Merkantil- und Wechselgericht* on 31 July 1798. See A-Wsa, Merkantil- und Wechselgericht, B6/5: Protokoll III (J-R), fol.14r.
[256] Kratochwill, "Der Kunsthändler Carlo Mechetti," 85–93.

Chapter Four
Viennese Publishers as Distributors of *geschriebene Musikalien*

Having discussed in detail the operations and activities of those music dealers who produced and distributed *geschriebene Musikalien* as a primary means of income, we will now turn our attention to those publishers for whom it was perhaps of secondary importance, but nonetheless still significant. As discussed in Chapter One, numerous publishers in Vienna throughout the 1780s and 1790s can be shown to have dealt in copied music in some way, a tradition that was carried forward after the establishment of the *Hoftheatermusikverlag* and Traeg's shift towards print from around 1796 onwards. Of course, the extent to which publishers pursued both avenues of print and manuscript simultaneously varied considerably from firm to firm and, in some cases, is unclear.

Let us take the example of Thadaeus Edlen v. Schmidbauer, from whose firm, according to the 1796 *Jahrbuch der Tonkunst von Wien and Prag*, music could be had "sometimes written and sometimes printed" ("theils geschrieben, teils gestochen"), a description that implies a relatively even split.[1] According to the *Wienerisches Kommerzialschema*, Schmidbauer was actually a book printer ("Buchdrucker") by trade, clearly moonlighting as a music publisher of sorts.[2] He issued seven musical advertisements in the *Wiener Zeitung* between the end of 1794 and the beginning of 1796, often consisting of dance music, but none of them actually refer to either print or manuscript. (That he dealt in manuscript is first revealed in an advertisement of 6 January 1796, having offered six duos for two violins by Leopold Hagen "rein geschrieben".)[3] Moreover, very few surviving copies, in either form, are known to survive; I am aware of only one print bearing the imprint of his firm, which is an anonymous song composed for the name day of Emperor Franz, apparently published in 1796 (A-Wn, MS. 206692-B). To my knowledge, this was not advertised by Schmidbauer.

A handful of manuscripts may also be tentatively attributed to his firm in the form of parts for seven unsigned sets of twelve Ländler by Pechatscheck (A-Wn, Mus.Hs.11267–

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[1] Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, 86.
[2] *Wienerisches Kommerzialschema* [1789], 88; Ibid. [1791], 36; Ibid. [1795], 63. Each of these sources give his name as "Edler", rather than "Edlen", as appears in his advertisments. They also list his address as "im Bürgerspital", again different from the Graben address in advertisements – perhaps this was unchanged from the earlier records. To be sure, I did not encounter Schmidbauer in the *Zinsbücher* for the Bürgerspitalzinshaus, so he can be ruled out of having an association with the Lausch firm after 1800. Schmidbauer gave his final musical advertisement in the *Wiener Zeitung* on 24 Dec 1796 (p.3694).
[3] WZ, 6 Jan 1796, 47.

73),[4] each organised by each of the main major keys. In his first musical advertisement, given in the *Wiener Zeitung* on 25 October 1794, he advertised a corresponding set of 84 Ländler by the same composer as follows:

> Neue Tanz=Musikalien,
> welche von der Composition des Hrn. Pechat=
> schek bey Thaddäus Edlen v. Schmidbauer und
> Comp. am Graben zur blauen Krone, dem
> Elephanten gegenüber zu haben sind:
> Die zweyte Abtheilung der ländlerischen Tän=
> ze nach dem neuesten Geschmack in C. G. D.
> und A. aus einen jeden Ton 12 Stück, welche
> vollstimmig 1 fl. 30 kr. alle 4 zusammen 5 fl.
> 20 kr. Die erste Abtheilung, welche bereits im
> September angekündigt war, als in F. B. und
> Dis kostet 4 fl.; beyde zusammen 9 fl.

[Translation:]

> New dance music,
> which is from the composition of Mr. Pechatscheck
> and to be had from Thaddaeus Edlen v. Schmidbauer and
> Company at Graben, opposite the elephants, at the blue crown:
> The second part of the Ländler in the newest style in C, G, D,
> and A, each set containing twelve pieces. Full parts
> 1 fl. 30 kr. All four together 5 fl. 20 kr. The first part, which
> was already advertised in September, consisting of F, B-flat, and
> [E-flat], cost 4 fl.; both [parts] together 9 fl.[5]

Being his first musical advertisement, it was clearly not Schmidbauer who had offered the first part of these dances in September 1794. Instead, he is referring here to an advertisement given in the *Wiener Zeitung* on 13 September by Albert Anton Patzowsky, a bookseller.[6] This was, in fact, the third and final musical advertisement given by Patzowsky, which had also consisted entirely of dances; he offered the first part of these Pechatscheck Ländler for 4 fl., and keyboard arrangements thereof for 30 kr. per set. At the same time, he promised to deliver the second part of the dances on 15 October, which seems not to have materialised.[7] Thus, the full seven sets of dances, by default, look to have been produced by Schmidbauer's firm rather than by Patzowsky. To be sure, none of these dances were advertised by anyone else in Vienna either, further supporting this attribution. However, it has not been possible to identify any more examples of manuscripts from Schmidbauer's firm.

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[4] The copyist of these sources was my "Lausch II".
[5] WZ, 25 October 1794, 3086.
[6] WZ, 13 Sep 1784, 2680–1.
[7] See Appendix One for Patzowsky's earlier two advertisements. Patzowsky's description of these Ländler is also slightly more fleshed out than Schmidbauer's, revealing that they were first performed at carnival ("Fasching") in 1794.

The copying activities of some of the more high-profile publishers may be approached in a similar way to this one. As we shall see in so doing, previous scholarly neglect of this side to publishing firms has resulted in significant information being overlooked about their activities in totality, particularly in the case of Torricella.

4.1 – Kozeluch

In Chapter One, we observed that Kozeluch's advertisements of copied music were limited in quantity: he published only two notices that were over ten years apart (11 March 1786 and 12 November 1796), both relatively similar in nature, declaring that music may be ordered for copying at his firm for 7 kr. per *Bögen*. At no point, to my knowledge, did he explicitly specify any particular works that could have been purchased in this form. However, a small number of surviving manuscripts, encountered by chance, may be attributed to his firm on the basis of a few "fingerprints".

All of the eight manuscripts in question are keyboard arrangements of dance music by Ossowski, works advertised by Kozeluch relatively frequently from the early 1790s onwards. Four of them share an identical imprint on their title page, reading "zu haben in der Unterenbrenner=Strasse No. 1158", usually followed by a price – see Figure 4.1. This address is an exact match for Kozeluch's firm, or, more specifically, the address to which he had relocated around the end of 1792 and would continue to occupy until November 1796.[8] Both the musical content of these arrangements and the watermarks of the manuscripts themselves seem to be consistent with this date.

[8] See Weinmann, *Kozeluch* and Ibid., *Musikverleger und Musikalienhändler*, 24.

Figure 4.1: Title page and first page of 12 Deutsche by Ossowski, signed by Kozeluch's firm (A-Wn, Mus.Hs.12865).

A-Wn, Mus.Hs.12865/1 – Ossowski, 12 Deutsche (part 1) [arr. keyboard]: Likely equivalent to one of the sets of Deutsche advertised by Kozeluch in the *Wiener Zeitung* on 31 December 1791 and 14 January 1792 – there is no distinction, however, between separate parts.[9] The title page is labelled "40 kr." The watermark of this manuscript is equivalent to Duda FV, implying a date after 1791.

A-Wn, Mus.Hs.12867/3 – Ossowski, 12 Deutsche after *Pizzichi* [arr. keyboard]: First advertised by Kozeluch in the *Wiener Zeitung* on 19 December 1792 and again on 2 February 1793.[10] However, he did not advertise the keyboard arrangement on either occasion, only the set of parts. This manuscript is also priced the same as the previous one. It exhibits the watermark, App.4.P.3, used over the course of many years in Vienna, from the mid 1780s onwards.

A-Wn, Mus.Hs.12867/5 – Ossowski, 12 Deutsche after *Die Zauberflöte* (part 2) [arr. keyboard]: Kozeluch also advertised this work in the *Wiener Zeitung* on 31 Dec 1791 and 14 January 1792, although again making no distinction between parts one and two. The title page is also labelled "40 kr." The watermark of this manuscript is equivalent to NMA 100, used in Vienna during the late 1780s and early 1790s.

A-Wn, Mus.Hs.12995/6 – Ossowski, 6 contredanses [arr. keyboard]:
These contredanses were also advertised in the same advertisements as the previous manuscripts. The title page indicates the price of the arrangement accordingly at 30 kr. The watermark of this manuscript is also equivalent to App.4.P.3.

The copyist of the above manuscripts, also consistent across them, is one of two distinguishing factors for further attributions; the second is the characteristic inclusion of the price of the copy on the title page, often expressed "à ...". Three others have been identified on these grounds:[11]

[9] WZ, 31 Dec 1791, 3348 and WZ, 14 Jan 1792, 122.
[10] WZ, 31 Dec 1791, 3427–8 and WZ, 2 Feb 1793, 303.
[11] A fourth has also been identified on the basis of price, being a set of parts for 6 Ländlerische by Ossowski (A-Wn, Mus.Hs.11265) – the watermark of this manuscript is Edge 5. However, it was not copied by the same hand as those above.

A-Wn, Mus.Hs.12865/2 – Ossowski, 12 Deutsche (part 2) [arr. keyboard]: This set could be a second part to the Deutsche first advertised on 31 December 1791 and 14 January 1792. Alternatively, it may be equivalent to another set advertised by Kozeluch later on 2 February 1793, being the second set of Deutsche he was to advertise by Ossowski.[12] Or, it may even be an arrangement of any of the other Deutsche Ossowski originally composed for different instrumentation, such as string trio. The watermarks of this manuscript are App.4.G.5 and Duda AM-2.

A-Wn, Mus.Hs.12865/3 – Ossowski, 12 Deutsche (part 3) [arr. keyboard]: Kozeluch did not advertise another set of normal Deutsche by Ossowski until 8 February 1797 – the composer himself, however, advertised another on 18 December 1793.[13] This, too, may have been a keyboard arrangement of Deutsche originally composed for string trio, for example. The watermark of this manuscript is Duda GFA-5.

A-Wn, Mus.Hs.12977/3 – Ossowski, 12 Minuets after *La Molinara*: Kozeluch never actually advertised these dances. They had been advertised in 1791 by other dealers in Vienna, though, such as Artaria and Hoffmeister.[14] The watermark of this manuscript is equivalent to Duda OA/C-2, suggesting a date a couple of years after these advertisements.

The final source that I have managed to attribute to Kozeluch's firm shares none of the above features. At the beginning of Chapter Three, I drew attention to Kozeluch's advertisement of 31 December 1791 in the *Wiener Zeitung*, in which he declared that all copies of works by Ossowski from his shop were to be stamped with the composer's initials ("SO") as a mark of their authenticity. For the most part, or at least as implied by the absence of this stamp from any of the above manuscripts, this does not seem to have taken place consistently. I have encountered only one keyboard arrangement of six contredanses (A-Wn, Mus.Hs.12995/7) that bears the aforementioned marker in the bottom right-hand corner of the title page. Kozeluch advertised these contredanses on 31 December 1791 and 14 January

[12] WZ, 2 Feb 1793, 303.
[13] WZ, 18 Dec 1793, 3635 and WZ, 8 Feb 1797, 406.
[14] The respective first advertisements are as follows, WZ, 22 Jan 1791, 182 and WZ, 23 Nov 1791, 3006–7.

1792.[15] The watermark of this manuscript, NMA 106, suggests a date consistent with these advertisements.

It is worth noting that none of these works were specified in advertisements as having been offered in manuscript, or indeed print. Thus, it is possible that there may be further surviving examples of works in manuscript that were also perhaps unsigned. However, on balance, Kozeluch's copying operation does seem to have been as small as the infrequency of advertisement references suggest, a hypothesis that would also appear to be supported by only one or two identifiable copyists in these sources.

4.2 – Artaria

Explicit references to copied music in Artaria's advertisements are also rare. The only one of which I am aware is the advertisement from 17 August 1785 including a selection of keyboard arrangements from *Giulio Sabino*, "schön geschrieben", by Josef Sardi.[16] However, there are numerous other pieces of evidence to suggest that the firm's copying activities were somewhat larger than this state of affairs would imply.

As mentioned in Chapter Two, one of Artaria's inventory ledgers maintained between March 1784 and August 1787 (Ledger 4) references a selection of "diverse copied music at copying value, 5 kr." ("diversa musica Schritta al Valore di Coppiatura a 5x"), altogether valued at 55 fl.[17] (This can be calculated as 660 *Bögen*.) Of what this consisted is not entirely clear, or indeed whether it was even intended for sale, as opposed to having comprised copies used in the process of producing plates for printing. The printed catalogue of the firm published in 1792 may suggest potential candidates, having included manuscript copies to the overtures to *Armida* and *Orlando paladino* by Haydn, in addition to a number of miscellaneous operatic extracts.[18]

Ledger 6, on the other hand, compiled around November 1793, details a significantly greater stock of copied music in Artaria's possession. One reference on fol.27v reads "Musica scritta. arie d'opere etc." ("handwritten music, arias from operas etc."), which is subsequently evaluated in terms of *Bögen* ("fogli di Musica scritta") and valued between 3 kr. and 5 kr. each – 2,491 sheets yielded a total valuation of 170 fl. 49 kr. A further entry lists 2530 sheets

[15] They had also been advertised by Hoffmeister as a set of parts on 7 December 1791 in the *Wiener Zeitung* (pg.3134).
[16] See Chapter One, fn.13.
[17] See Chapter Two, fn. 47.
[18] Ridgewell, "Mozart and the Artaria Publishing House," 105–107. Also see, Otto Biba, *Die Sortimentskataloge der Musikalienhandlung Artaria & Comp. in Wien: aus den Jahren 1779, 1780, 1782, 1785 und 1788* (Tutzing: Schneider, 2006).

of "quartetti d'opere, ed arie diverse per originali che ritrovano dal Copista Arthofer" ("quartets of operas and various arias from originals by the copyist, Arthofer"), valued at 2 kr. per sheet, and equating to 84 fl. 20 kr. Lastly, this page also notes ten unspecified "Opere scritte in Partitura" ("written operas in full score") for a total of 200 fl. The total value of these items was 455 fl. 9 kr.[19]

To my knowledge, the only complete opera advertised in full score by Artaria in the 1780s was Salieri's *La grotta di Trofonio*, offered in print in the *Wiener Realzeitung* on 28 March 1786.[20] On 10 August 1791, the firm advertised three more, including Cimador's *Il pimmalione*, Guglielmi's *La bella pescatrice*, and Paisiello's *La molinara*, but did not continue to do so thereafter.[21] Accordingly, *La grotta di Trofonio* is included in the firm's catalogue of 1788 under the heading "Italienische Opern in ganzer Partitur" ("Italian operas in full score"), but also alongside several others. These five other operas—including Sarti's *Giulio Sabino*, *Il Rinaldo* by Tozzi, Jommelli's *L'Olimpiade*, Martin's *Una cosa rara*, and *L'arbore di Diana*—were never advertised and are not known to have been printed.[22] On this basis, it may be assumed that they were also to be had in manuscript.

It is a similar story when considering the quartet arrangements mentioned in Ledger 6. As far as I am aware, Artaria explicitly advertised only two operatic quartet arrangements: *La grotta di Trofonio* on 18 January 1786 and *Die Zauberflöte*—arranged by Went—on 26 May 1792.[23] Again, *La grotta di Trofonio* is included in the 1788 catalogue under the heading "Arien, Overturen, und ganze Operen in Quartetten, gesetzt auf 2 Violinen, Viola und Basso", this time among a more familiar selection of operas, including *Una cosa rara*, *Il re Teodoro in Venezia*, *Der Apotheker und der Doktor*, and *L'arbore di Diana* – the arranger is not specified.[24] The arrangement of *Una cosa rara* was, in fact, a printed arrangement published

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[19] Ibid., 107.
[20] RZ, 28 Mar 1786, 208.
[21] WZ, 10 Aug 1791, 2085. There are also numerous ambiguous examples where individual extracts may have been offered in full score. For example, an advertisement on 20 February 1790 (WZ, pg.440) lists the "schönste Duetto" from Mozart's *Così fan tutte* but does not specify whether this was to be had in full score or keyboard arrangement. Similar can be said of the advertisement of Salieri's *La cifra* on 3 April 1790 (WZ, pp. 861–2). Keyboard arrangements from this work were advertised previously on 20 February, but, in this case, they reference only "die schönsten Arien aus der Opera: La Cifra". Additionally, in the *Wiener Zeitung* on 22 September 1792 (p. 2604), Artaria advertised extracts from Bianchi's *Il disertore* and Paisiello's *La locanda*, but also did not specify whether arranged for keyboard or in full score. It may also be possible to establish exactly which individual arias in the 1788 catalogue were copied through cross-referencing the titles with the "Racolta" series. I have not done so here.
[22] *Verzeichniss von Musikalien welche bei Artaria Compagnie, Kunst- Kupferstich- Landkarten- Musikalien-Händlern und Verlegen in Wien auf dem Kohlmarkt der Michaeler Kirche gegenüber zu haben sind. Im Jänner 1788* (Vienna: Artaria, 1788), 64.
[23] WZ, 18 Jan 1786, 124–5 and WZ, 26 May 1792, 1478–9.
[24] *Verzeichniss von Musikalien*, 18–20.

by the firm in 1788; the others, however, not known to have been printed, were likely to have been available only in manuscript.

We may note that the terminology used to refer to these "quartetti d'opere" in Ledger 6 is somewhat ambiguous, particularly regarding Arthofer's involvement. As noted in the previous chapter, Joseph Arthofer was a copyist by trade; throughout his career, he seems to have been associated with Mozart, the *Tonkünstler Societät*, and, from around 1792, the court ballet.[25] He is not known officially to have been an arranger himself, but, as we shall see in the next chapter, a case may be made on account of his only known advertisement in the *Wiener Zeitung* on 9 November 1793, which consisted of several keyboard and quartet arrangements of recent ballets.[26] Alternatively, this reference may imply that Arthofer was simply the copyist of these arrangements that he had obtained elsewhere. Either way, he is the only known copyist to be named in any of Artaria's surviving records.

At face value, that Arthofer could also have been Artaria's sole copyist is also suggested by other pieces of evidence. For example, as we have seen previously, Haydn's letter to Artaria on 7 October 1787 refers to a single copyist in Artaria's employ. Edge has suggested that this copyist may have been Arthofer, predominantly on the basis of a surviving copy of "Anna m'ascolta quel figlio" from Haydn's *Il ritorno di Tobia*, which is signed "copista d'artaria" ("Artaria's copyist") [A-Wn, Mus.Hs. 9835]. The hand is a good match for Arthofer's. Moreover, the positioning of the signature at the double-bar line at the end of the copy is also somewhat characteristic of his freelance working practice, whereby his name and address would be written in the same place.[27]

However, this seems potentially misleading. In practice, I have encountered at least four handwritten copies that can be attributed to Artaria, which exhibit more than one identifiable hand. Three of these copies earn this attribution, again, on account of a consistent imprint, though a little different to those previously encountered. On this occasion, it was not actually written by hand but printed onto a small strip that was subsequently pasted onto the relevant title pages. It reads "Zu finden in Wienn bey Artaria Compagnie Kunsthändlern am Michaelerplatz" – see Figure 4.2.

[25] For full biographical details on Arthofer, see Edge, *MVC*, 480–504.
[26] WZ, 9 Nov 1793, 3287.
[27] See Chapter Three, fn.205.

A-Wn Mus.Hs.10719/4 – *La grotta di Trofonio*, "Spiriti invisibili" [arr. Keyboard]: This chorus, in addition to six other extracts from *La grotta di* Trofonio, was first advertised by Artaria in the *Wiener Zeitung* on 26 November 1785 for 24 kr.[28] The watermark of this manuscript is NMA 61, entirely consistent with the date of this advertisement. The copyist was also responsible for the two sources listed below.

This arrangement is also bound with four others that are unsigned and could possibly have been produced by Artaria. The first of these is, in fact, in Arthofer's hand – the watermark of this source, NMA 67, is also consistent with a date of c.1785. If this were indeed an Artaria copy, it would suggest that Arthofer's association with the firm had been ongoing for a number of years by the time of the reference in Ledger 6 in November 1793.

A-Wn Mus.Hs.10466 – Martin, *Una cosa rara*, "Quando l'alba" [arr. Keyboard]: This canzonetta was one of twelve keyboard extracts from *Una cosa rara* advertised in the *Wiener Zeitung* by Artaria on 16 December 1786, where it was priced at 14 kr.[29] The watermark of this manuscript is NMA 86, exactly contemporary with this advertisement.

A musical comparison with the printed version of this aria, numbered 19 in the "Racolta" series, finds them to be identical, implying they were either based on the same source, or that this copy was simply transcribed from the print.[30]

A-Wn Mus.Hs.10467 – Martin, *Una cosa rara*, "Chi mai dira" [arr. Keyboard]: This, and subsequent rondo "Ah perche formar non lice", was also advertised on 16 December 1786 for 35 kr.[31] The watermark of this manuscript is Edge 1, again, wholly consistent with this date.

[28] WZ, 26 Nov 1785, 2739–40.
[29] WZ, 16 Dec 1786, 3077.
[30] A-Wn, MS.27801. Another version of this source (CZ-Pn, Kinsky P 117/14) gives the price on its title page as 10 kr. This was presumably a later copy that had undergone a price reduction.
[31] See fn. 29.

Figure 4.2: Title page and first page of A-Wn, Mus.Hs.10467, bearing Artaria's imprint.

The final copy that can be attributed to Artaria with a degree of certainty is a set of extracts from Cimador's *Il pimmalione* arranged for keyboard [A-Wn, Mus.Hs.10284]. As mentioned above, the firm advertised the full score of this opera on 10 August 1791. In addition to the full score, they also advertised "Alle einzelne Arien in Klavierauszug" ("all individual arias in keyboard arrangement") for an undisclosed price. The manuscript itself, consisting of eight extracts and corresponding exactly to this description, bears the handwritten imprint "Artaria Comp." in the bottom right-hand corner of each title page. Arthofer seems to have copied the fifth, sixth, and eighth extracts, and a different copyist the rest. The several watermarks comprising this manuscript are equivalent to Duda GF-2, CS/C-3, and GR/A, all consistent with a date in the early 1790s.

In sum, then, Artaria can be shown to have had at least three copyists in their employ, which represents a relatively modest operation; more copyists may have worked for the firm, provided that the other unsigned copies in the A-Wn Mus.Hs.10719 volume also derived from the same place. On this basis, we cannot be entirely sure if the copyist to which Haydn was referring was indeed Arthofer or someone else. However, he may still seem the most likely candidate given the presence of his hand in two of the above manuscripts, one of which potentially dates back to the mid 1780s.

4.3 – Torricella

Of the various publishers discussed in this chapter, Torricella was the most active in the distribution of copied music. As shown in Table 4.1, a considerable number of his newspaper advertisements given between 1780 and 1786 refer in some way to copying or manuscript copies of specific works available for purchase.[32]

Although not specified as such, there are also several other works likely to have been available from Torricella in manuscript form. For example, on 6 May 1786, he advertised the full score, keyboard, and quartet arrangements of Mozart's *Le nozze di Figaro* in the *Wiener Zeitung*.[33] No indication is given as to the format in which this was offered, although it may be assumed to be manuscript on the grounds that many of the other operatic works he had advertised to date had also been offered in this form. In addition, the proximity of this advertisement to the premiere probably would not have allowed sufficient time to prepare a printed edition. The same can be said of Torricella's advertisement on 9 August 1796 in the

[32] For the page references to each advertisement, see Appendix One.
[33] The date of Torricella's advertisement has been given erroneously as 3 May in the Mozart literature, most of which follows Deutsch, *Dokumente* (pg. 240–1). The correct reference to this advertisement is WZ, 6 May 1786, 1054–5.

Wiener Zeitung, featuring Dittersdorf's *Der Apotheker und der Doktor*, which had premiered on 11 July.[34] Again, that this is another instalment in Torricella's operatic series, the rest of which was also probably handwritten, makes manuscript form most likely. Also, numerous corresponding handwritten copies of the keyboard arrangement of this opera survive.

Edge also notes Torricella's advertisement of six quartets by Mozart in the *Wiener Zeitung* on 10 September 1785 as probable manuscript copies.[35] These were not Mozart's new Op. 10 quartets, but, as remarked by Artaria, who advertised the latter set just a week after Torricella's notice, ones composed thirteen years earlier. Apparently, no plates can be identified for these quartets, at any rate ones that were purchased by Artaria in 1786, lending further weight to an identification of copied music.[36]

Previous suggestions by Weinmann about Torricella's copied music output are dubious. For example, he claims that the set of serenades by Zimmermann advertised by Torricella in the *Wiener Zeitung* on 6 July 1783 were offered in manuscript.[37] For one, there was no *Wiener Zeitung* issue published on this date and these serenades were advertised, in fact, on 19 July.[38] This advertisement does not contain any kind of reference to copying or manuscript, so Weinmann's supposition was probably made on the basis that corresponding plates could not be identified and/or do not survive. A similar claim is made for a set of nine minuets by Ricci, advertised in the *Wiener Zeitung* on 12 January 1785.[39] As noted in Table 4.1 below, this advertisement also consisted of twelve minuets and eighteen Deutsche by Huber, which were identified as manuscript form. However, the format of the Ricci dances is not specified in the same way.

Like manuscripts produced by numerous other copyists in Vienna at this time, Torricella's are recognisable from an imprint, usually some kind of variant of "Vienna a presso Christoforo Toricella" ("Vienna, at the press of Christoph Torricella") or "Wienn bey Christoph Torricella" – see Figure 4.3. During the course of this study, I have encountered at least nine sources to which this applies, and can point to a small handful of other sources that may also be attributed to Torricella's firm through identifiable copyists.

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[34] WZ, 9 Aug 1786, 1899.
[35] Edge, *MVC*, 87.
[36] WZ, 17 Sep 1785, 2191. Also see Weinmann, *Torricella*.
[37] Weinmann, *Torricella*, 97.
[38] WZ, 19 Jul 1783, 17*.
[39] WZ, 21 Jan 1785, 93–4.

Date	Reference
Provinzialnachrichten, 19 Jun 1784 & *Wiener Zeitung*, 7 July 1784	"[F]ehlerhaften Kopien" of Haydn symphonies, also apparently corrected by the composer himself. (Note the use of "Kopien" rather than "Drücke").
Wiener Zeitung, 14 July 1784	Six Keyboard Sonatas by Kirkmann, "der Bogen 8 kr." Also, "Sinfonien von Hrn. Pleyel, ebenfals geschrieben, der Bogen 7 kr."
Wiener Zeitung, 21 July 1784	"[S]ämtliche Arien von allen auf hiesig k. k. Theater aufgeführten Opern in partiture und fürs Clavier allein ausgezogen in schöner Schrift zu haben." ("Complete arias from all operas currently performed in the court theatre in full score and keyboard arrangement, to be had in beautiful manuscript").
Das Wienerblättchen, 26 July 1784	Zimmermann Concertino, "schön geschrieben".
Wiener Zeitung, 11 August 1784	Numerous operatic extracts in keyboard arrangement and full score, specified as *geschrieben* (or *gesch*.). Includes *La scuola de gelosi*, *I Contrattempi*, *Il Barbiere di Siviglia*, *Vicende del amor*, and *I viaggiatori felici*. Also advertisement of the facility to order any other operatic arias in exchange for the copying fee: "was Arien aus Opern betrift, darf man nur den Anfang der Arie und den Titel der Oper in dieser Handlung anzeigen, so wird sie befliessen seyn, selbe alsobald gegen Copiaturgebühr zu bedienen."
Wiener Zeitung, 21 and 28 August 1784 & *Wiener Zeitung*, 4 and 18 September 1784	A further selection of arias to be had "gegen Copiaturgebühr", including those from *Il re Teodoro in Venezia*, *Fra i due litiganti*, *Il vecchio geloso,* and *La frascatana.*
Wiener Zeitung, 15 September 1784 & *Wiener Zeitung*, 23 February 1785	Full score, keyboard arrangement (by Eberl) and quartet arrangement ("gegen Bestellung") of *Il re Teodoro in Venezia*, "schön geschrieben". [NB. Eberl arrangement previously advertised on 22 September, but then not specified as copied].
Wiener Zeitung, 12 January 1785 & *Das Wienerblättchen* 14 January and 23 March 1785	Huber, twelve minuets and eighteen Deutsche, *geschrieben*.
Wiener Zeitung, 26 March 1785	Paisiello, partitas for keyboard and violin, "schön und korrekt geschrieben"
Wiener Zeitung, 27 April 1785	Krent, 2 flute duos, "schön geschrieben".
Wiener Zeitung, 4 and 25 January 1786	*La Grotta di Trofonio* in full score, keyboard, quartet, and *Harmonie* arrangements, all "schön geschrieben".
Wiener Zeitung, 18 Mar 1786	Mozart, sonata for four hands, *geschrieben*.

Table 4.1: References to copied music in Torricella's advertisements.

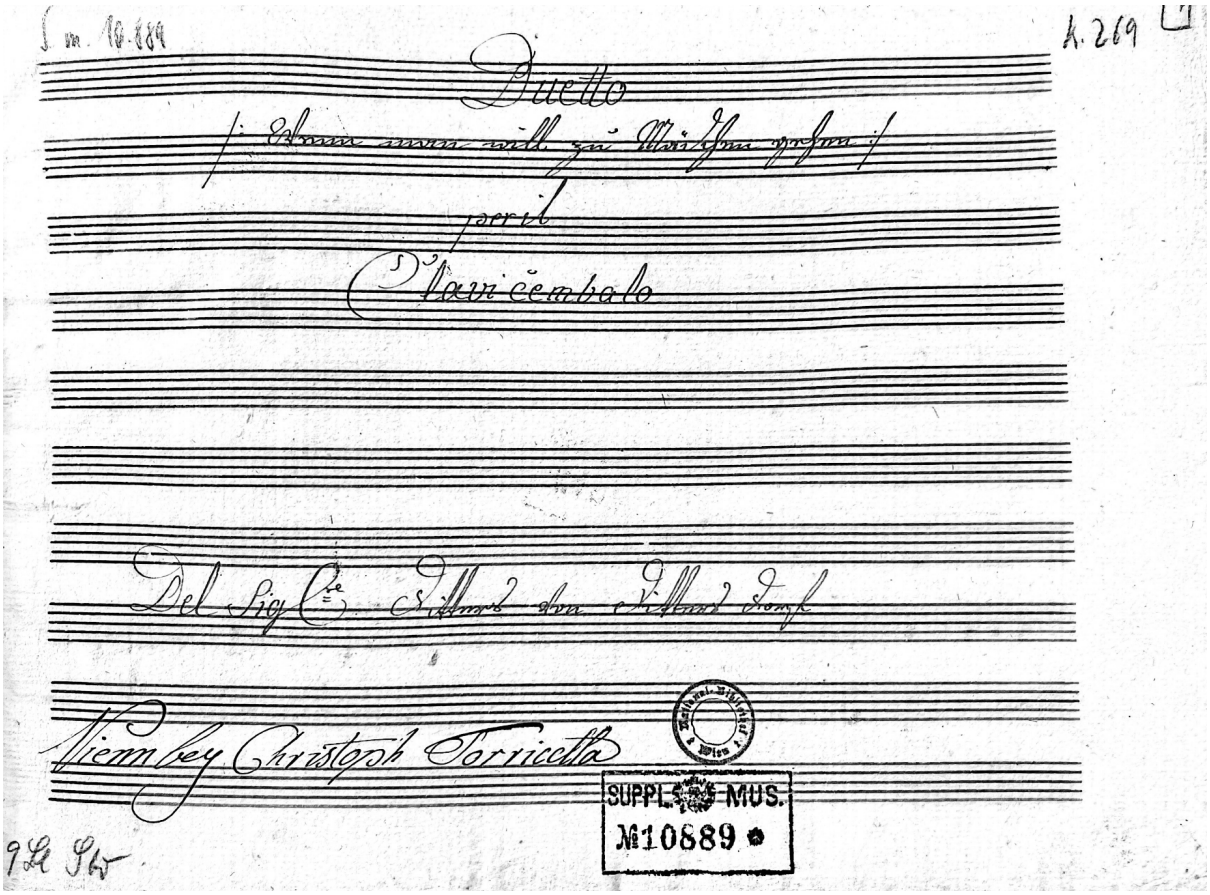


Figure 4.3: Title page of A-Wn, Mus.Hs.10889, bearing one of Torricella's imprints.

Two of these sources are particularly difficult to appraise: sets of parts for Haydn's Op. 9 and Op. 17 quartets, labelled by Torricella as Op. 1 and Op. 2 respectively (A-Wn, Mus.Hs.22148/1–4 and 22149/1–4). Neither of the sets were advertised by Torricella in either print or manuscript;[40] they were not advertised by anyone else from the 1780s onwards either. On the basis of the music alone, having been composed well over a decade before the period in question, these would seem most likely to have been copies from relatively early in Torricella's period of activity in Vienna, perhaps from some point in the 1770s. However, this cannot be confirmed, largely due to the fact that the upright paper onto which the parts were copied exhibits no dateable watermark. At the very least, it may be noted that they cannot have post-dated 1785, as suggested by the signature on the vignette covers for each of the parts: "In Vienn bey Christoph Torricella Kunst u. Kupferstich Händler i.d. Herrngasse". In

[40] According to Weinmann, *Torricella*, these quartets were not advertised by the firm in the 1770s as either opus variation.

other words, these copies must pre-date the relocation of Torricella's business to the Kohlmarkt by September 1785.

A similar scenario can be observed in the case of a copy of three duos for two violins by Ferdinand Titz (A-Wn, Mus.Hs.2249). Again, the upright paper onto which the two parts were copied exhibits no dateable watermark, but, in this case, Torricella's address is not indicated as part of the imprint; he likewise never advertised these duos. They may be equivalent, however, to the duos by the same advertised in *Das Wienerblättchen*, first by Ignaz Schweigl on 21 July 1784, and a few weeks later by Joseph Pollitzer on 13 August.[41]

As we have seen above, many of the works advertised in manuscript by Torricella were operatic, offered as full scores, keyboard, and quartet arrangements. Accordingly, the remainder of the surviving manuscripts known to me are of this genre and, by and large, are roughly contemporary with their respective advertisements.[42] These are discussed systematically below, with details as to copyists and paper types also given in Table 4.2.[43]

1. CZ-Pn, Kinsky MS 81 – Paisiello, *Il re Teodoro in Venezia* (arr. keyboard by Eberl)
   As discussed previously, Eberl's arrangement of *Il re Teodoro in Venezia* was advertised exclusively by Torricella, starting on 22 September 1784 in the *Wiener Zeitung*; it was also advertised again as late as 4 January 1786.[44] This particular manuscript—in two volumes—bears a long dedication to Princess Elisabeth of Würtemburg, who had presumably purchased the manuscript (as far as I am aware, the arrangement was not dedicated to her and how it may have come into the Kinsky collection is not clear); she was apparently in Vienna from the early 1780s, before marrying Archduke Franz in 1788. On the rear pages of the second volume are the following handwritten remarks: "Die Herrn Musikliebhaber werden gebeten einige Fehler [...], sich eingeschlichen haben dürften, gütigst zu übersehen und nach ihrer eigenen Kenntniß zu verbessern." ("Music lovers are requested to kindly overlook any errors [...] that may have crept in and to correct them according to their own knowledge.")

[41] WB, 21 Jul 1784, 10* and WB, 13 Aug 1784, 10–11*.
[42] From the following, I have omitted a signed full-score copy of two numbers from the finale of Paisiello's *La frascatana* in Karlsruhe (D-KA, Don Mus.Ms.1523). An indiscriminate selection of arias from this opera was advertised by Torricella in the *Wiener Zeitung* on 18 September 1784, 2161. This score is digitised as part of the collections of the Badische Landesbibliothek but was not consulted during my visit in 2022.
[43] The copyists, numbered "I" through "XXI" are listed in the order in which they were encountered in their respective sources, which themselves are ordered in accordance with their suspected dating.
[44] WZ, 4 Jan 1786, 14–15.

Six watermarks can be identified in this manuscript, all of which are known to have been available in Vienna during the mid-1780s, namely NMA 55, 61, 64, 77, and newly App.4.P.3 and App.4.A.4. Eleven different copyists can be identified in this manuscript.

2. D-Hs, M A/230 – Paisiello, *Il barbiere di Siviglia* (full score)

   Torricella never seems to have advertised this opera explicitly in any form. It was therefore likely to have been sourced upon request; he offered a service whereby members of the public were able to request specific operatic works in his advertisement of 11 August 1784. The request for this source likely came slightly earlier, and from the theatre in Hamburg, where the manuscript is still extant.[45] It is signed, "Se viende a Vienna presso Christofero Torricella."

   All four volumes of this score comprise paper with a single watermark, being NMA 74, again suggesting a date of around the early-to-mid 1780s, possibly a little earlier. Six copyists can be identified here.

3. D-B, Mus.ms.19323 – Salieri, *La grotta di Trofonio* (full score)

   As above, Torricella advertised the full score of this opera in the *Wiener Zeitung* on 4 January 1786. This manuscript, signed "Vienna a presso Christoforo Toricella", also appears to have been broadly contemporary with that advertisement, containing watermarks NMA 62, 74, 80, and 86. Seven copyists can be identified in this source.

4. A-Wn, Mus.Hs.10889 – Dittersdorf, *Apotheker und der Doktor*, "Wenn man will zu Mädchen gehen" (arr. keyboard)

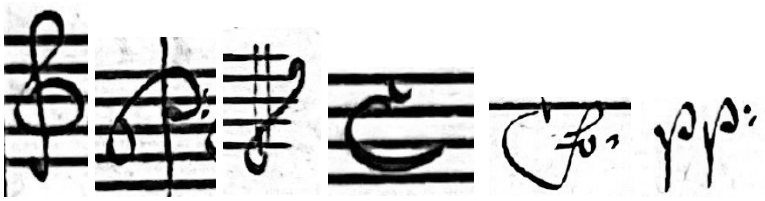
   This duet was advertised by Torricella as part of a more substantial listing of extracts from Dittersdorf's *Der Apotheker und der Doktor* in the advertisement of 9 August 1786. This is said to have been the composer's own arrangement, and was priced at 40 kr. The manuscript is signed "Wienn bey Christoph Torricella", and consists only of the watermark NMA 66.

[45] For other examples of Viennese scores making their way to Hamburg for use in the theatre, such as from the Theater auf der Wieden, see Edge, "Viennese Music Copyists and the Transmission of Music in the Eighteenth-Century," 302.

I have also encountered four other keyboard arrangements from the same opera in an identical hand, which, although unsigned, likely also derive from Torricella: a) A-Wn, Mus.Hs.10888, "Holla Holla aufgemacht" – NMA 74.
b) A-Wn, Mus.Hs.10890, "Viel eher soll Sie gar nicht freun" – NMA 74.
c) A-Wn, Mus.Hs.10891/1, "Zufriedenheit gilt mehr als Kronen" – Edge 1.
d) A-Wn, Mus.Hs.10891/2, "Verliebte brauchen keinen Zeugen" – NMA 74.[46]

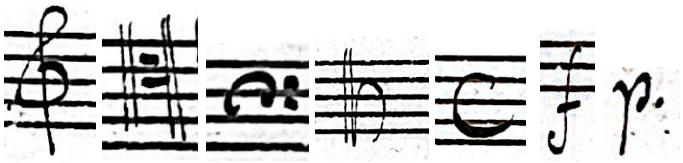
Table 4.2: Copyists encountered in Toricella manuscripts ("Torricella I–XXII").

Torricella I



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-Hs	M A/230	Paisiello, *Il barbiere di Siviglia* (full score)	Overture	NMA 74	(10) 189–189.5
			Scene 2	NMA 74	(10) 189–189.5

Torricella II



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-Hs	M A/230	Paisiello, *Il barbiere di Siviglia* (full score)	Act 2, Scene 1	NMA 74	(10) 189–189.5
			Act 2, Scene 2	NMA 74	(10) 189–189.5
			Act 2, Scene 3	NMA 74	(10) 189–189.5
			Act 2, Scene 4	NMA 74	(10) 189–189.5
			Act 2, Scene 5	NMA 74	(10) 189–189.5
			Act 2, Scene 6	NMA 74	(10) 189–189.5
			Act 2, Scene 7	NMA 74	(10) 189–189.5

[46] "Zufriedenheit...", however, does not appear in the advertisement of 9 August 1786.

			Act 2, Scene 8	NMA 74	(10) 189–189.5
			Act 2, Scene 9	NMA 74	(10) 189–189.5

Torricella III

Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-Hs	M A/230	Paisiello, *Il barbiere di Siviglia* (full score)	Act 2, Scene 10	NMA 74	(10) 189–189.5

Torricella IV

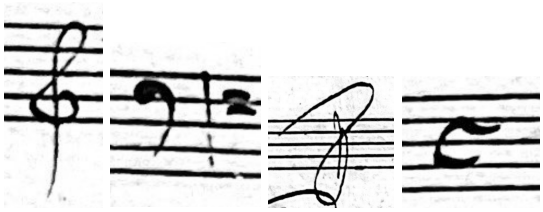
Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-Hs	M A/230	Paisiello, *Il barbiere di Siviglia* (full score)	Act 4, Scene 1	NMA 74	(10) 189–189.5
			Act 4, Scene 2	NMA 74	(10) 189–189.5
			Act 4, Scene 3	NMA 74	(10) 189–189.5
			Act 4, Scene 4	NMA 74	(10) 189–189.5
			Act 4, Scene 5	NMA 74	(10) 189–189.5
			Act 4, Scene 6	NMA 74	(10) 189–189.5
			Act 4, Finale	NMA 74	(10) 189–189.5

Torricella V

Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-Hs	M A/230	Paisiello, *Il barbiere di Siviglia* (full score)	Act 2, Scene 11	NMA 74	(10) 189–189.5
			Act 2, Scene 12	NMA 74	(10) 189–189.5

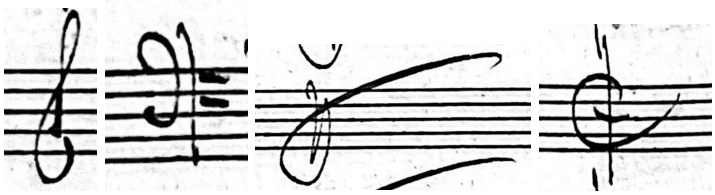
D-B	Mus.ms.19323	Salieri, *La grotta di Trofonio* (full score)	Act 2, No.6	NMA 86	(12) 186.25
			Act 2, Finale [& parts]	NMA 86; NMA 62	(12) 186.25; (12) 186.75
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	Overture	App.4.P.3; NMA 55	(12) 186–186.25; (12) 188.25–188.5
			No.1	NMA 61	(12) 188.5–9

Torricella VI



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	No.2	NMA 77	(12) 188.5–9

Torricella VII

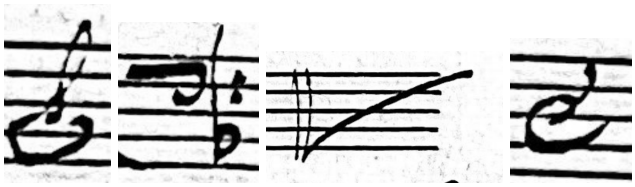


Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	No.4	NMA 77	(12) 188.5–9
			No.5 (part 1)	NMA 77	(12) 188.5–9
			Act 2, No.9 (part 1)	App.4.P.3	(12) 186–186.25

Torricella VIII

Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	No.5 (part 2)	NMA 77	(12) 188.5–9
			No.7	NMA 77	(12) 188.5–9
			No.8	NMA 77	(12) 188.5–9

Torricella IX

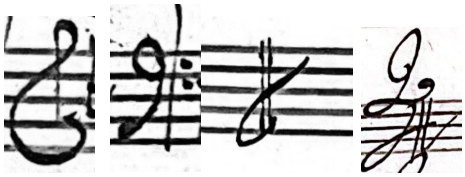


Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	No.9	NMA 77	(12) 188.5–9
			No.10	NMA 77	(12) 188.5–9
			No.11	NMA 77	(12) 188.5–9
			No.12	NMA 77	(12) 188.5–9

Torricella X

Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	No.13 (part 1)	NMA 77	(12) 188.5–9
			Act 2, No.12 (part 2)	NMA 64; NMA 55	(12) 182; (12) 188.25–188.5

Torricella XI

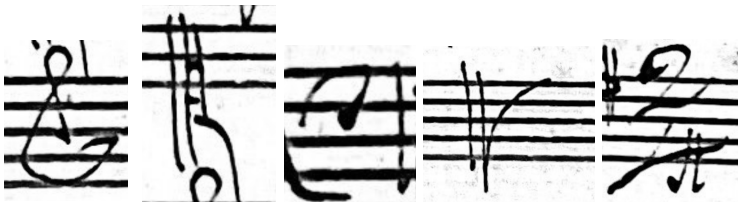


Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	No.13 (part 2)	App.4.P.3	(12) 186–186.25
			No.14	App.4.P.3	(12) 186–186.25
			Finale	NMA 55; NMA 64	(12) 188.25–188.5; (12) 182

Torricella XII

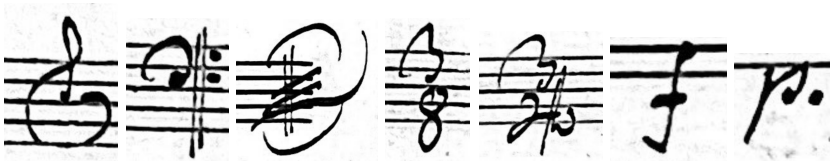
Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	Act 2, No.1	NMA 64	(12) 182
			Act 2, No.3	NMA 61; App.4.P.3	(12) 188.5–9; (12) 186–186.25

Torricella XIII



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	Act 2, No.4	App.4.P.3	(12) 186–186.25

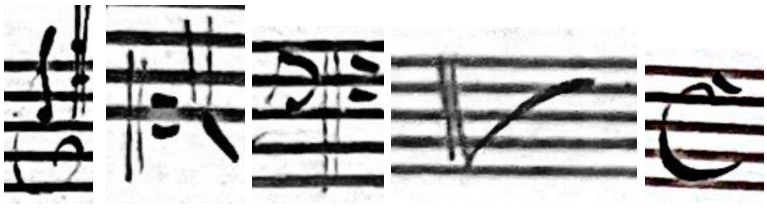
Torricella XIV



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	Act 2, Coro	App.4.P.3	(12) 186–186.25
			Act 2, No.9	App.4.P.3	(12) 186–186.25

			(part 2)		
			Act 2, No.10	App.4.P.3	(12) 186–186.25
			Act 2, No.11	App.4.P.3	(12) 186–186.25

Torricella XV



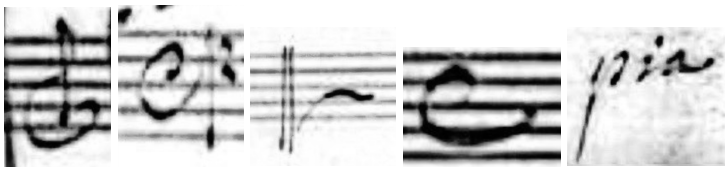
Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
CZ-Pn	Kinsky MS 81	Paisiello, *Il re Teodoro in Venezia* (full kbd. [Eberl])	Act 2, No.12 (part 1)	App.4.P.3; App.4.A.4	(12) 186–186.25; (12) 183.25

Torricella XVI

Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-Hs	M A/230	Paisiello, *Il barbiere di Siviglia* (full score)	Scene 3	NMA 74	(10) 189–189.5
			Scene 4	NMA 74	(10) 189–189.5
			Scene 5	NMA 74	(10) 189–189.5
			Act 3, No.1	NMA 74	(10) 189–189.5
			Act 3, No.2	NMA 74	(10) 189–189.5
			Act 3, No.5	NMA 74	(10) 189–189.5
			Act 3, No.6	NMA 74	(10) 189–189.5
			Act 3, No.8	NMA 74	(10) 189–189.5
			Act 3, No.9	NMA 74	(10) 189–189.5
			Act 3, No.10	NMA 74	(10) 189–189.5
			Act 3, Finale	NMA 74	(10) 189–189.5
D-B	Mus.ms.19323	Salieri, *La grotta di Trofonio* (full score)	Recit. & No.10	NMA 80	(10) 185.25–185.5

			No.11	NMA 80	(10) 185.25–185.5
			Recit. & No.12	NMA 80	(10) 185.25–185.5
			No.13 & Recit.	NMA 80	(10) 185.25–185.5
			Act 2, Recit. & No.3	NMA 86	(10) 185.25–185.5
			Act 2, No.4	NMA 86	(10) 185.25–185.5
			Act 2, No.5	NMA 86	(10) 185.25–185.5
			Act 2, Recit. & "No.5 ½"	NMA 86	(10) 185.25–185.5
			Act 2, Recit. & No.7	NMA 86	(10) 185.25–185.5

Torricella XVII



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-B	Mus.ms.19323	Salieri, *La grotta di Trofonio* (full score)	Recit. & No.4	NMA 86; NMA 62	(10) 185.25–185.5 & (12) 182.5–183; (12) 186.75
			Recit. & No.5	NMA 74	(10) 189–189.5
			Recit. & No.5	NMA 74	(10) 189–189.5

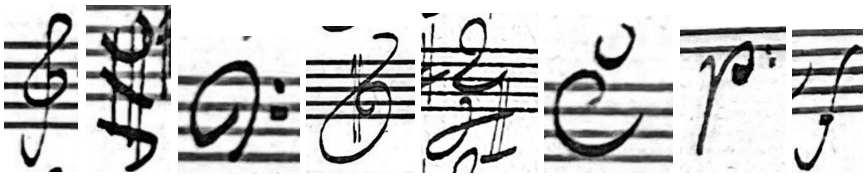
Torricella XVIII

Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-B	Mus.ms.19323	Salieri, *La grotta di Trofonio* (full score)	Recit. & No.8	NMA 80	(10) 185.25–185.5
			Recit. & No.9	NMA 80	(10) 185.25–185.5

Torricella XIX

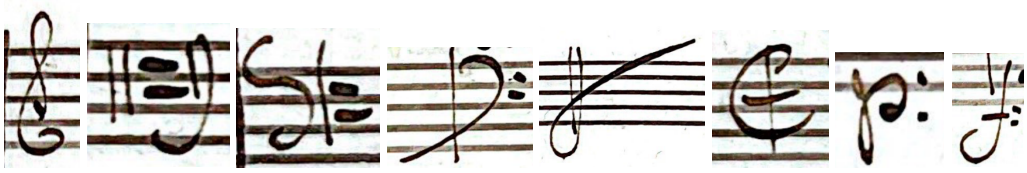
Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-B	Mus.ms.19323	Salieri, *La grotta di Trofonio* (full score)	Overture	NMA 74	(10) 185.25–185.5
			Act 2, Recit. & No.1	NMA 86	(10) 185.25–185.5
			Act 2, Recit. & No.2	NMA 86	(10) 185.25–185.5

Torricella XX



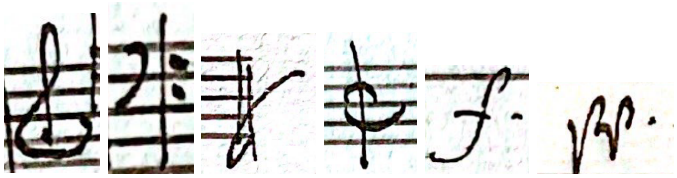
Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-B	Mus.ms.19323	Salieri, *La grotta di Trofonio* (full score)	No.1 & Recit.	NMA 74	(12) 182.5–183
			No.2 & Recit.	NMA 74; NMA 62	(12) 182.5–183; (12) 186.75
			No.7	NMA 86	(12) 186.25
			No.14	NMA 86	(12) 186.25
			Act 2, Scene 11	NMA 86	(10) 189.75
			Act 2, Cavatina	NMA 86	(10) 189.75
			Act 2, Recit. & No.8	NMA 86	(10) 189.75

Torricella XXI



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
D-B	Mus.ms.19323	Salieri, *La grotta di Trofonio* (full score)	No.3	NMA 86	(10) 188.5

Torricella XXII



Sigla	Reference	Composer and Work	Portion Copied	Watermark	Rastrology
A-Wn	Mus.Hs.10888	Dittersdorf, *Der Apotheker und der Doktor* "Holla Holla aufgemacht"	Full	NMA 74	(8) 185.5–186
	Mus.Hs.10889	Dittersdorf, *Der Apotheker und der Doktor* "Wenn man will zu Mädchen gehen"	Full	NMA 66; NMA 86	(10) 188.75; (10) 189.75–190
	Mus.Hs.10890	"Viel eher soll Sie gar nicht freun"	Full	NMA 74	(8) 185.25–185.75
	Mus.Hs.10891/1	"Zufriedenheit gilt mehr als Kronen"	Full	Edge 1	(9) 180.5–180.75
	Mus.Hs.10891/2	"Verliebte brauchen keinen Zeugen:	Full	NMA 74	(8) 185.5–186

No fewer than twenty-two different hands can be identified in these sources, the vast majority of which, given the inconsistency in which they appear, would seem to have been contracted on a situational basis, perhaps as expected of a normal copying firm (see Chapter Three). Three of these copyists, in fact, can also be shown to have been associated with Sukowaty. The hands of both "Torricella XVI" and "Torricella XVII" can be found in a signed Dresden full score of *Il re Teodoro in Venezia* [D-Dl Mus. 3481-F-514].[47] The hand of "Torricella XVIII" can be found in another score of *La grotta di Trofonio*, also signed by Sukowaty [D-Dl Mus. 3796-F-506]. Another of these copyists, "Torricella V", was also occasionally associated with Lausch – see Appendix Three. These four copyists aside, the

[47] Specifically, this copyist was responsible for a recitative and No.15 in Act 3.

general appearance of this set of hands is a little different from those "professional" and standardised examples that may be encountered in the manuscripts deriving from Lausch and Sukowaty. Specifically, many of the musical symbols and note formations do not look as refined or consistent, perhaps suggesting these were not trained copyists, or at least were not as skilled as others working in Vienna at the time. Again, however, we are unable to identify the individuals themselves, but perhaps should be open to the possibility that they consisted of Torricella's family, or even close colleagues in the printing trade, to whom he may have turned out of convenience and to minimise copying expenses.

The most curious of the surviving manuscript copies that can be associated with Torricella is a keyboard arrangement of a recitative and aria from Sarti's *Medonte re di Epiro* (D-B, Mus.ms.19508/5), which, similar to the aforementioned scores of *Il barbiere di Siviglia* and *La grotta di Trofonio*, is also signed "Vienna a presso Christoforo Torricella". The opera itself was premiered in Florence in late 1777, but it was not performed in Vienna until February 1794; it was heard only three times during that year.[48] The manuscript, however, exhibits the watermark Duda A/GF/C-1, which, by itself, would suggest a date no earlier than the 1790s. On this basis then, the source is certain to have come from 1794, or in other words, at least seven years after Torricella's business is known to have ceased its operations. The copyist is also not known in any other Torricella manuscript.

So, how can this be explained? The common assumption is that the Torricella firm went bankrupt around mid-1786, after which point his musical plates were auctioned off and purchased by Artaria. The latter's acquisition of his plates is reasonably well documented and readily observable in the firm's inventory ledgers.[49] There is, however, no evidence to support the idea of bankruptcy. Weinmann posits instead that Torricella, 71 years old at the time, was simply tired of competing with his rivals.[50] In fact, having been registered with the *Merkantil- und Wechselgericht*, as was obligatory, the liquidation of the firm is officially documented in their records. A reference in the *Konkursbuch* for the period 1786–90, dated

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[48] The Viennese premiere took place on 9 February at the Kärntnertortheater. It was performed at the Burgtheater on 11 February, and once more at the former theatre on 22 February. See Hadamowsky, *Verzeichnis*, 84. And see *Spielplan*, 30–1.

[49] The auction of Torricella's plates was first announced in the *Wiener Zeitung* on 9 August 1786 (p.1903) – this date is erroneously given as 12 August in all previous literature on the topic. It took place over three separate occasions, being 18 August, 1 September, and 15 September 1786. Plates acquired by Artaria, valued at 789 fl. 18 kr., are listed in the firm's "Ledger 4", fol. 40r–41r, as transcribed in Ridgewell, "Mozart and the Artaria Publishing House," 57–9. The remainder of Torricella's copper plates were auctioned on 28 April 1787. See WZ, 11 Apr 1787, 851.

[50] Weinmann, *Torricella*, 90. He suggests that the firm may have endured slightly beyond its final musical advertisement on the basis of an advertisement of two brochures in the *Wiener Zeitung* on 30 August 1786. However, he was not aware of any further musical manuscripts. See Ibid., 107.

20 August and 22 September 1786, gives the reason for the liquidation simply as Torricella transferring his licence to his son, Johann Christoph Torricella ("wegen Uibertragung seinen Personalfreyheit an seinem Sohn Johann Christoph") – see Figure 4.4.[51]

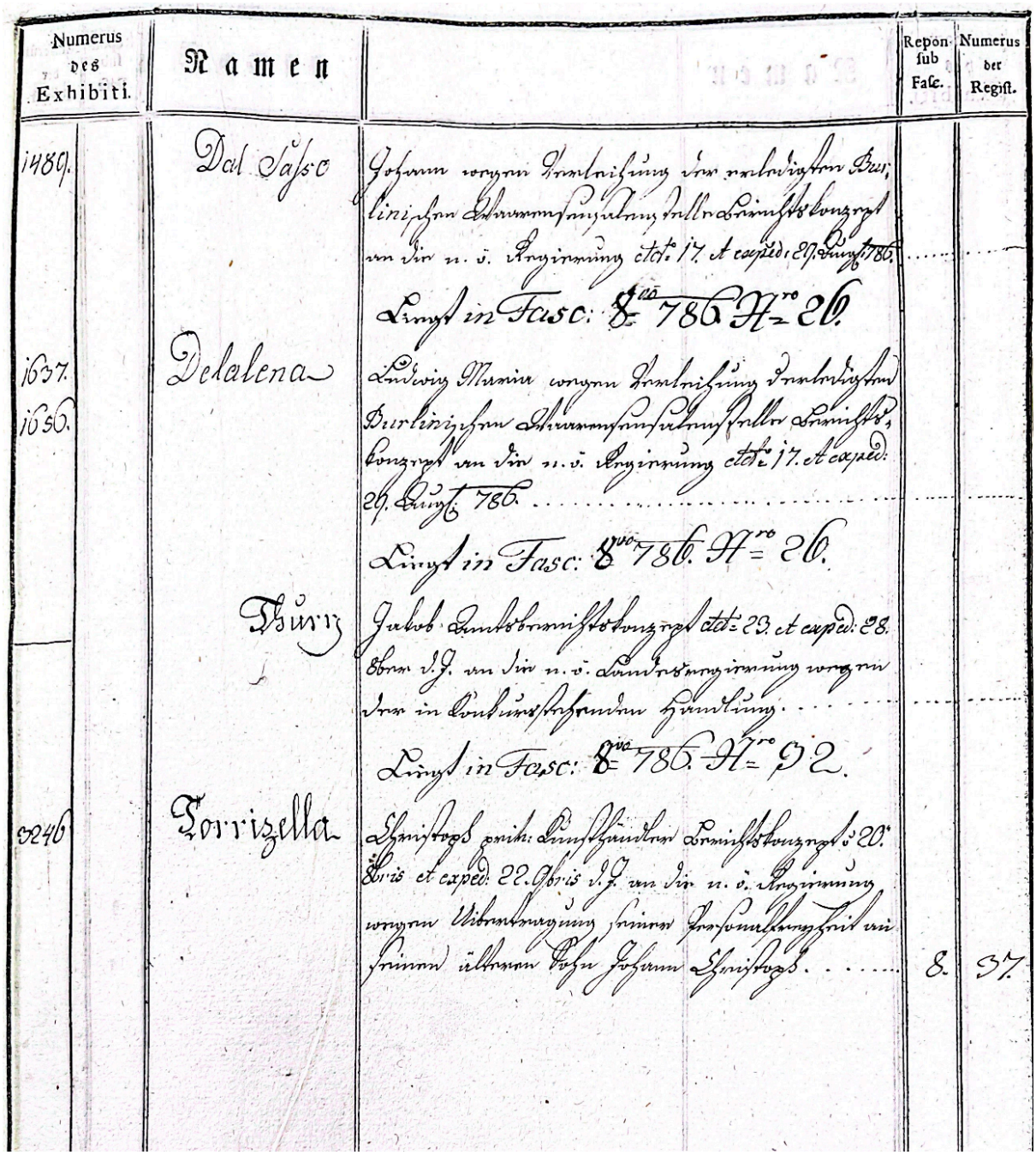

Figure 4.4: Record of Torricella's business liquidation.
A-Wsa, Merkantil- und Wechselgericht, B11: Konkurse, 1786–90, fol.6r.

[51] A-Wsa, Merkantil- und Wechselgericht, B11: Konkurse, 1786–90, fol.6r. The business file for Torricella, however, does not seem to survive in Faszikel 3.

Clearly, Johann Christoph did not continue the business in the same public manner as his father; for one, there was no frequent advertising in the local newspapers, let alone those concerned with music. In fact, the only reference to the Torricella firm in the *Wiener Zeitung* for a number of years in the wake of its liquidation was in a notice of 20 December 1786, serving as a reminder to the public to settle any outstanding accounts or debts following its closure.[52] Two references to Johann Christoph appear in 1790, both seemingly as part of a legal case with a Johann Michael Robel. In the most recent edition of the *Wienerisches Kommerzialschema* (1789), Robel was described as a "Brandweiner" [Branntweiner], or "brandy maker", who lived at Hohenmarkt Nr. 480.[53] As described in a notice on 22 March, he had sued Johann Christoph on 27 March 1788 for 2383 fl. 46 kr., with 5 percent interest; the grounds for this action is unknown.[54] A further notice was given in the same periodical on 13 October, revealing that a subsequent court ruling had obligated Johann Christoph to make 235 fl. 30 kr. worth of music and art stock available to the public for auction.[55] Without doubt, this reveals that he had continued to deal in art and music after 1786, although perhaps more on a word of mouth basis than through formal channels.

The extent of Johann Christoph's dealings in the music trade more generally, however, is at present unclear. At any rate, I have not encountered any other signed Torricella sources from after 1786. Likewise, it has not yet been established how long his business endured, or indeed to what extent Christoph Toricella (Sr.) may have been involved in it before his death in 1798.

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[52] WZ, 20 Dec 1786, 3121.
[53] *Wienerisches Kommerzialschema* [1789], 84.
[54] WZ, 22 Mar 1790, 1373. "[...] Es habe wider demselben bey diesem Gerichte der Joh. Michael Robel [...] wegen der zufolge Obligation dd. 27 März 1788 zu fordern 2383 fl. 46 kr. nebst 5 prozentigen Interesse, Klage angebracht, und um die der Gerichtigkeit angemessene richterliche Hilfe gebeten [...]."
[55] "[...] es sey auf Anlagen des Joh. Michael Robel, wider Joh. Christoph Toricella, verwilliget worden, die auf 235 fl. 30 kr. gerichtlich geschätzte Musikalien und Kunstsachen öffentlich auszusetzen, und den Meistbietenden hindanzugeben [...]." The musical component of this consisted of symphonies, quartets, and arias by Mozart, Haydn, and Dittersdorf.

Chapter Five
Musical Arrangements in Vienna

In previous chapters, I have referred to many newspaper advertisements and surviving manuscript sources that primarily consist of, or take the form of arrangements for keyboard, quartet, *Harmonie*, and the like, and typically relate to the genres of opera and dance music. This, of course, is particularly true of Lausch, who was demonstrably the greatest proponent of arrangements of this kind in Vienna during the period in question; on his own, he advertised musical arrangements on no fewer than 156 occasions between 1783 and 1794, 142 of which featured operatic works. To some extent, virtually every other music distributor—copyists and publishers alike—followed in his footsteps, particularly in the operatic genre, advertising a selection of keyboard and quartet arrangements from the most popular works in order to capitalise on the market potential for themselves.[1] Sure enough, Pezzl recognised that arrangements had become a popular means of musical consumption and appreciation as early as the mid 1780s; it was apparently not possible to find "a house or a society of good standing where a duet, a trio or a finale from one of the [most popular] operas is not being sung or drummed out on the keyboard."[2] Although not specified, the popularity of these arrangements in the home was likely their ability to facilitate repeated hearings of the most popular opera tunes, and in an accessible format. Hereafter, the popularity of arrangements only continued on an upward trajectory, as attested by the frequency with which they were referenced in musical newspaper advertisements. As a result, it may be estimated that at over half of the musical newspaper advertisements given between 1780 and 1800 reference arrangements in one way or another.[3]

Despite clearly having been an important cultural phenomenon in Vienna, musical arrangements during this period have received low levels of scholarly attention. The reason for this is a general perceived lack of value of arrangements in understanding canonical composers from biographical standpoints, or their works from editorial standpoints. To be

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[1] Operatic keyboard arrangements even made their way into other sources, such as the performance calendar of the *Wiener Musik- und Theater-Almanach auf das Jahr 1786*, which contains several anonymous arrangements of this kind taken from recent popular operas including *Die Pilgrimme von Mecca*, *Die Bergknappen*, *Die Entführung aus dem Serail*, *Fra i die litiganti*, *Il re Teodoro in Venezia*, and *La frascatana*. See A-Wn, SA.82.F.58. See also Cliff Eisen, "Contributions to a New Mozart Documentary Biography," *Journal of the American Musicological Society* 39 no.3 (1989): 630.

[2] Pezzl, *Skizze von Wien*, 422–6.

[3] This estimate is based on the information in Appendix One. However, for practical reasons, an exact number of arrangements advertised has not been ascertained.

sure, even if those arrangements of works by canonical composers had been studied in the past, we would probably still be far from a complete picture of arrangement culture in Vienna, for they are generally far fewer in number than arrangements of operatic works by non-canonical composers such as Paisiello and Sarti. General attempts to reclaim arrangements as a genre worthy of appreciation in the last twenty years or so have also done relatively little to break with this tradition. For example, studies by Christopher Hogwood and Wiebke Thormählen focus entirely on Haydn, with the latter appraising arrangements purely from an educational perspective in the context of Baron van Swieten and his circle, a tone that has also been taken for many years in relation to Mozart's well-known arrangements of the music of Handel and Bach.[4] Two recent studies by Nancy November are also prime examples of this reluctance to break with tradition, positioning themselves entirely around canonical composers such as Mozart and Beethoven.[5]

Unlike earlier literature, November's studies begin to recognise the significance of arrangements in Vienna during the last two decades of the eighteenth century, noting the "diverse" selection of arrangements produced. Yet none of these are discussed, and references to composers other than Haydn, Mozart, and Beethoven, are only fleeting. The greatest issue with these studies, however, as indeed with earlier work, is a skewed contextual foundation. For instance, November lightly touches on important topics such as the question of who arranged music in Vienna at the end of the eighteenth century, using only anecdotal information on canonical composers and reference to Traeg's 1799 catalogue. (Lausch is not mentioned; few, if any, newspaper advertisements are referenced; and Traeg's contribution in this regard is over inflated.) On this basis, it is concluded that arrangers were often the original composers themselves, their students, or individuals—who may or may not have worked for a publishing house—under their direct supervision, and that Traeg's stock of musical arrangements as of 1799 serves as an accurate reflection of the full range of those that could be purchased during this period. As we shall see in this chapter, very little here stands up to scrutiny.

In Chapter One, questions have already been addressed about the target market for sheet music in general, including arrangements, and the identity of key distributors. However,

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[4] Christopher Hogwood, "In praise of Arrangements: The 'Symphony Quintetto'," in *Studies in Music History Presented to H.C. Robbins Landon on his Seventieth Birthday*, ed. David Wyn Jones and Otto Biba (London: Thames & Hudson, 1996), 82–104, and Wiebke Thormählen, "Playing with Art: Musical Arrangements as Educational Tools in van Swieten's Vienna," *The Journal of Musicology* 27, no.3 (2010): 342–76.
[5] Nancy November, *The Age of Musical Arrangements in Europe, 1780–1830* (Cambridge: Cambridge University Press, 2023) and *Opera in the Viennese Home from Mozart to Rossini* (Cambridge: Cambridge University Press, 2024).

before beginning to establish the number and names of those individuals who were responsible for actually producing the arrangements ahead of sale, it is worth considering who *could have* arranged music. This, in fact, is well documented in the words of the Viennese authorities a few decades later; a decree of 11 May 1814 stated the following:

> The composing of completely new pieces of music, as well as arranging them, belongs to the free arts. The former may be more original, but the latter also requires musical ability, and the person who arranges the most popular passages from great works—such as oratorios, operas, symphonies, etc.—in the form of quintets, quartets, duets, and sonatas for various instruments, or uses the most pleasing popular tunes from the works of various composers to create a new one entirely (as is often the case with ballet music), must be a composer. And no one needs his own authorisation to practise this free art, nor can he be denied the sale of the pieces composed and arranged by himself in this way.
>
> Restricting the arrangement of a piece of music only to the composer himself, or to the art dealer who purchased the manuscript from him, would only have the unpleasant consequence of the musical public being deprived of the pleasure of something popular having been translated to different instruments.[6]

In other words, anyone in Vienna in 1814 could legally arrange music, provided they were musically literate enough to do so; the process was officially considered as much an artistic endeavour as the process of composition. This position was articulated again on 21 December 1818 as part of the official verdict of Anton Diabelli's appeal "to be allowed to arrange and publicly sell music" ("Tonstücke arrangiren und öffentlich verkaufen zu dürfen"). As witnessed in Chapter One, Artaria had initially opposed this move in 1815, resulting in its rejection. It reads as follows:

> That the arrangement of others' compositions for keyboard and the like belongs to free composition is subject to just as little doubt as, for example, the author of an encyclopaedia being free to include individual treatises by other authors in his own edition [...]. Ant. Diabelli therefore had no need whatsoever in 1815 to obtain a licence to practise this free art, since every author and composer was entitled by law to sell his products either himself or on commission through authorised persons; he did not require authorisation to do so.[7]

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[6] "Das Componiren ganz neuer Tonstücke, so wie das Arrangiren von Tonstücken gehört zu den freyen Künsten, ersteres verräth zwar mehr Originalität, jedoch fodert das eine wie das andre musikalische Fähigkeiten, und derjenige, der arrangirt d.i. aus großen Werken als: Oratorien, Opern, Sinphonien u.s.w. mit Benützung der beliebtesten Stellen, Quintetten, Quartetten, Duetten, Sonaten für verschiedene Instrumente liefert, oder mit Benützung der gefälligen beliebten Töne aus den Werken verschiedener Compositeurs etwas neues Ganzes liefert, wie dieses häufig bey Balletmusik der Fall ist, muß, um das zu bewerkstelligen Tonsetzer seyn, und Niemand bedarf zur Ausübung dieser freyen Kunst eines eignen Befugnißes und eskannihm auch der Verkauf der auf diese Art von ihm selbst componirten und arrangirten Tonstücken nicht verweigert werden.

Eine Beschränkung des Arrangiren eines Tonstückes nur auf den Compositeur selbst oder auf den Kunsthändler der ihm sein Manuscript ablöset, würde nur für das musikalische Publikum die unangenehme Folge haben, sich, wenn es den Compositeur oder den Kunsthändler nicht gelegen wäre, etwas beliebtes auf andre und verschiedene Instrumente zu übersetzen, eines angenehmen Genußes beraubt zu sehen." As transcribed in Hilmar, *Der Musikverlag Artaria & Comp.*, 71–2 (my translation).

[7] "Daß unter dieses freye Tonsetzen auch das Arrangement fremder Tonstücke, Klavierauszüge und dergleichen gehöre, unterliege eben so wenig einem Zweifel, als es z.B. dem Verfasser einer Encyclopedie unbenommen bleibe, einzelne Abhandlungen fremder Schriftsteller nie selbe aufzunehmen [...]. Ant. Diabelli habe also keineswegs nöthig gehabt im Jahre 1815 um ein Befugniß zur Ausübung dieser freyen Kunst einzukommen, indem er dazu, und zum Verschleiße seiner wie immer gearteten Compositionen keines Befugnisses bedürfe, da

Artaria apparently challenged the overturning of Diabelli's rejection later but were unsuccessful and were simply referred back to the 1814 decree.[8]

To be sure, the sale of arrangements was not as completely "free" as these statements suggest. The 1814 decree also makes clear that printed versions were still subject to the regulations discussed in Chapter One, such as the ban on reprinting that had been in force since 1772. For instance, the sale of a printed arrangement of a work that, itself, was already printed elsewhere may be considered as a reprint and would therefore result in action taken by the authorities. This, in fact, occurred in 1816 between Artaria and the Mechetti firm, whereby the latter had arranged two polonaises by Mayseder, originally for string trio, for violin and guitar and had attempted to sell them in print. Artaria claimed damages and the arrangements were subsequently seized by the Viennese authorities, but were later returned following a legal settlement between the two firms.[9]

Between the 1780s and the time of these decrees in the 1810s, arrangement practice would seem unlikely to have changed drastically, even as the phenomenon gained further traction beyond 1800. Thus, there is nothing to suggest that the 1814 decree, for example, would not have been relevant in the earlier period, even if not formally declared as such. Further, it appears probable in the 1810s that manuscript copies of arrangements would still not have been subject to the more stringent regulations imposed on print back in 1772.

Indeed, in the 1780s and 1790s, arrangements were most frequently advertised in manuscript, and any overlaps in content—such as the same selection of operatic arias arranged for keyboard—would often occur between two manuscript sources, or between manuscript and print, neither of which would seem to have attracted the attention of the authorities. Having said this, the rival offerings of keyboard extracts from Mozart's *Die Zauberflöte* between Artaria and Kozeluch at the end of 1791, as discussed in Chapter One, were likely both printed editions – corresponding surviving prints can be identified today. It is not known whether any legal action may have ensued in this case, if there was indeed a basis for it at the time. However, it is also plausible, if these arrangements can be shown to have been identical, that they were both acquired legitimately from the same source, meaning that they may both have been permitted to sell these prints by the arranger. This source,

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jeder Schriftsteller und Compositeur durchdas Gesetzberechtigt sey, seine Produkte entweder selbst, oder auf Commission durch Befugte zu veräußern." Ibid., 73 (my translation).

[8] Ibid., 73–4.

[9] Ibid., 72.

however, was probably not by Mozart himself or someone under his direct supervision, and is likely instead to have emanated from another party.

5.1 – Who arranged?

In the majority of cases, it is unclear who was responsible for producing the arrangements sold by music dealers in Vienna during this period. Occasionally, however, they are named in musical newspaper advertisements. In those given between 1780 and 1800, I have managed to identify no fewer than seventeen individuals who were referenced. To clarify, this number refers only to those who produced at least one arrangement of another composer's work. If also considering composers who infrequently arranged and distributed their own works under their own steam, then this number would be increased to thirty-two. For the purposes of the present discussion, however, I shall refer only to the initial seventeen names listed in Table 5.1.[10]

Table 5.1: Arrangers named in Viennese musical advertisements between 1780 and 1800.

Name	Work arranged	Arrangement format	Dealer (if not self)	Reference
Eberl	Paisiello, *Il re Teodoro in Venezia*	Keyboard (full)	Torricella	WZ, 22 Sep 1784; WZ, 15 Dec 1784; WZ, 4 Jan 1786
Heidenreich	Dittersdorf, *Betrug durch Aberglauben*	Keyboard (full)	Lausch	WZ, 4 Nov 1786
	Martin, *Una cosa rara*	Keyboard (full)	Lausch	BZ, 13 Feb 1787; BZ, 22 Aug 1787
	Martin, *L'arbore di Diana*	Keyboard (full)	Lausch	WZ, 14 Nov 1787
	Paisiello, *Il re Teodoro in Venezia*	Quartet	-	WZ, 15 Dec 1787; WZ, 5 Jan 1788
	Mozart, *Don Giovanni*	Keyboard (full)	Lausch	WZ, 24 May 1788
	Salieri, *Il talismano*	Keyboard (full)	Lausch	WZ, 19 Nov 1788
	Weigl, *Il pazzo per forza*	Keyboard (full)	Lausch	WZ, 14 Jan 1789
	Müller, *Das Sonnenfest der Braminen*	Keyboard (full)	Lausch	WZ, 12 Mar 1791
	– Ibid –	– Ibid –	-	WZ, 10 Dec 1791
	Dittersdorf, *Der Apotheker und der Doktor*	2 Flutes	-	WZ, 23 Mar 1791
	Mozart, "Das Schlittenfahrt"	Keyboard	Lausch	WZ, 12 Jun 1791

[10] I have provided surnames only in accordance with the original advertisements; in the case of Mascheck, the brother to whom this refers to not specified. For reasons of genre, I have not counted sets of dances composed *after* operas as arrangements in the conventional sense, such as those mentioned in previous chapters by Ossowski, Pechatscheck, and Bock. For more detailed treatment of these works, see Erica Buurman, "The Annual Balls of the Pensionsgesellschaft bildender Künstler, 1792–1832. Music in the Viennese Imperial Ballrooms from Haydn to Lanner," in *Beethoven und andere Hofmusiker seiner Generation: Bericht über den internationalen musikwissenschaftlichen Kongress, Bonn, 3. bis 6. Dezember 2015,* eds. Birgit Lodes, Elisabeth Reisinger, and John D. Wilson (Bonn: Beethoven Haus, 2018), 221–35, and *The Viennese Ballroom in the Age of Beethoven* (Cambridge: Cambridge University Press, 2022).

	Müller, *Kaspar der Fagottist*	Keyboard (full); Quartet; *Harmonie*; 2 Flutes	-	WZ, 6 Jul 1791; WZ, 18 Dec 1793
	Müller, *Das Sonnenfest der Braminen*	*Harmonie*; 2 Flutes	-	WZ, 6 Jul 1791; WZ, 18 Dec 1793
	Guglielmi, *La bella pescatrice*	Keyboard (full)	Lausch	WZ, 5 Nov 1791
	Cimador, *Il pimmalione*	Keyboard (full)	Lausch	WZ, 5 Nov 1791
	Mozart, *Die Zauberflöte*	Keyboard (full)	Lausch	WZ, 14 Jan 1792; WZ, 22 Aug 1792
	Kauer, *Die Serenate*	*Harmonie*	-	WZ, 24 Aug 1793; WZ, 18 Dec 1793; WZ, 30 Apr 1794; WZ, 19 Jul 1794
	Mozart, *Die Zauberflöte*	*Harmonie*	-	WZ, 25 Aug 1792; WZ, 24 Aug 1793; WZ, 18 Dec 1793; WZ, 30 Apr 1794
	Mozart, Quintet	*Harmonie*	-	WZ, 18 Dec 1793; WZ, 30 Apr 1794; WZ, 19 Jul 1794
	Müller, *Das Neu-Sonntagskind*	Quintet	-	WZ, 19 Jul 1794
	Süßmayr, *Der Spiegel von Arkadien*	*Harmonie*	-	WZ, 13 May 1795
	Weigl, *Das Petermännchen*	*Harmonie*; Quartet	-	WZ, 13 May 1795
	Müller, *Die zwölf schlafenden Jungfrauen*	*Harmonie*	-	WZ, 17 Jan 1798
	Müller, *Das lustige Beylager*	*Harmonie*	-	WZ, 17 Jan 1798
	Müller, *Der alte überall und nirgends*	*Harmonie*	-	WZ, 17 Jan 1798
	Müller, *Das Neu-Sonntagskind*	*Harmonie*	-	WZ, 17 Jan 1798
Henneberg	Süßmayr, *Der Spiegel von Arkadien*	Keyboard (full)	Hoffmeister	WZ, 29 Apr 1795; WZ, 23 Mar 1796
	– Ibid –	Keyboard (full)	Kaspar Weiß	WZ, 24 Sep 1796
	Winter, *Das Labyrinth*	Keyboard (full)	Eder	WZ, 9 Feb 1799
	Pohl, *Babilons Piramiden*	Keyboard (full)	Eder	WZ, 9 Feb 1799
Hoffmeister	*La grotta di Trofonio*	*Harmonie*	Torricella	WZ, 6 May 1786
Kauer	*Die Zauberflöte*	Keyboard Trio	-	WZ, 19 Apr 1794
Kletzinsky	*Der alte überall und nirgends*	Quartet	Traeg	WZ, 29 Jun 1796
	Das Donau-Weibchen	Quartet	Lausch	WZ, 15 Sep 1798
Kreith	*Il re Teodoro in Venezia*	2 Flutes	Lausch	WZ, 25 Jun 1788; PN, 25 Jun 1788
	L'arbore di Diana	2 Flutes	Lausch	WZ, 25 Jun 1788; PN, 25 Jun 1788
Lausch	Miscellaneous arias	2 Violins	-	WZ, 18 Jun 1788; PN, 25 Jun 1788; BZ, 22 Jul 1788
Lickl	*Das Neu-Sonntagskind*	Keyboard (full); Quartet; *Harmonie*;	Pennauer	WZ, 18 Jan 1794; WZ, 19 Jul 1794

		2 Flutes/Violins[11]		
	Die zwey Schwestern von Prag	Keyboard (full); Quartet; 2 Flutes	Pennauer	WZ, 19 Jul 1794
Mascheck	*Il re Teodoro in Venezia*	Keyboard (full)	Lausch	PN, 8 Dec 1784; PN, 12 Dec 1784
	La fiera di Venezia	Keyboard (extracts)	Artaria	WZ, 17 Sep 1785
	Das Donau-Weibchen	*Harmonie*	Lausch	WZ, 15 Sep 1798
	Mederitsch/Winter, *Babilons Piramiden*	2 Flutes	Artaria	WZ, 10 Jan 1798
			Lausch	WZ, 13 Jan 1798
			Eder	WZ, 15 Oct 1800
Raphael	Vigano, *Das gefundene Veilchen*	Keyboard	Sukowaty	WZ, 8 Feb 1797
Sardi	Sarti, *Giulio Sabino*	Keyboard (extracts)	Artaria[12]	WZ, 17 Aug 1785; [PN, 17 Aug 1785]
Traeg	Haydn, Andante	Keyboard	-	WZ, 20 Sep 1794
Vanderhagen	Mozart, *Die Zauberflöte*	2 Clarinets	Traeg	WZ, 29 Nov 1797
Went	Sarti, *Fra i due litiganti*	*Harmonie*	Lausch	WB, 5 Jul 1784; WZ, 10 Jul 1784; PN, 28 Jul 1784; WZ, 25 Jun 1785; PN, 6 Jul 1785
	Gluck, *Die Pilgrimme von Mecca*	*Harmonie*	– Ibid –	WZ, 10 Jul 1784
	Mozart, *Die Entführung aus dem Serail*	*Harmonie*	– Ibid –	WZ, 10 Jul 1784
	Paisiello, *Il barbiere di Siviglia*	*Harmonie*	– Ibid –	WZ, 25 Jun 1785; PN, 6 Jul 1785
	Paisiello, *Il re Teodoro in Venezia*	*Harmonie*	Lausch	WZ, 25 Jun 1785; PN, 6 Jul 1785
			Torricella	WZ, 4 Jan 1786
	Martin, *L'arbore di Diana*	Quartet; *Harmonie*	-	WZ, 17 Nov 1787
	– Ibid –	*Harmonie*	Lausch	WZ, 18 Jun 1788
	Mozart, *Le nozze di Figaro*	*Harmonie*	Lausch	WZ, 22 Aug 1789; 27 Aug 1791
	Salieri, *Axur re d'ormus*	*Harmonie*	Lausch	WZ, 22 Aug 1789; 27 Aug 1791
	Salieri, *Il talismano*	*Harmonie*	Lausch	WZ, 22 Aug 1789
	Guglielmi, *La pastorella nobile*	*Harmonie*	Lausch	WZ, 27 Aug 1791
	Paisiello, *La molinara*	*Harmonie*	Lausch	WZ, 27 Aug 1791
	Mozart, *Die Zauberflöte*	*Harmonie*	Artaria	WZ, 26 May 1792; WZ, 30 May 1792
	– Ibid –	2 Flutes/Violins	Artaria	WZ, 30 May 1792
	– Ibid –	Quartet	Artaria	WZ, 25 Jul 1792
	Süßmayr, *Der Spiegel von Arkadien*	Quartet	Lausch	WZ, 28 Nov 1795

[11] Only the quartet arrangement is advertised by Pennauer on 18 Jan 1794.
[12] Sardi is only explicitly named in the first advertisement listed here. However, it was certain to have been the same arrangement listed in the second advertisement, also given on the same day.

The vast majority of these individuals were known predominantly as composers, clearly active to varying degrees in the practice of arranging the works of others. In the majority of cases, their involvement was situational. Perhaps they recognised the popularity of a particular work and the considerable marketability of an arrangement, therefore offering it for sale through a major music dealer. Alternatively, they may have been commissioned by a particular firm to produce an arrangement on their behalf. As discussed in Chapter One, the latter, depending on the profile of the composer in question, may have been used as a marketing ploy or, specifically, a means of novel differentiation from rival arrangements. Torricella, for example, enlisted Anton Eberl to produce a keyboard arrangement of *Il re Teodoro in Venezia* at the end of 1784. In another advertisement of *Le nozze di Figaro* on 6 May 1786, Torricella notes that he had been in contact with composers (plural) to produce keyboard and quartet arrangements of the opera: "[...] Being familiar with the excellent taste of the public, I have already commissioned skilful composers to produce a piano and quartet arrangement (for 2 violins, viola and bass), which can be made available to lovers [(or amateurs) of music] on request within a short space of time." ("[...] Bekannt mit dem vortrefflichen Geschmack des h. Publikums habe ich bereits geschickten Tonkünstlern die Ausführung eines Klavierauszuges sowohl, als auch in Quartetten für 2 Violin, Viola und Baß gesetzt, überlassen, und können die Herren Liebhaber ebenfalls gegen Bestellung binnen kurzer Zeit damit bedienet werden.")[13] The composers in question are not named at any point; whether they had any lasting association with Torricella is also unclear. Nevertheless, this description probably serves as an accurate account of how arrangements of operas in general came to fruition.

This is also corroborated by the advertisements of Leopold Grund. For example, upon announcing a quartet arrangement of *Il re Teodoro in Venezia* in the *Wiener Zeitung* on 6 October 1784, he noted that a composer (unnamed) "had taken the trouble" ("die Mühe sich genommen") to produce the arrangement on his behalf.[14] Exactly one month later, he again refers to this anonymous composer, with whom he was clearly in dialogue, noting that the arrangement was "received with no mean applause, to the great pleasure of the arranger, who was convinced that he had not undertaken any thankless work" ("mit nicht gemeinen Beyfall zum größten Vergnügten des Uebersetzers, der keine undankbare Arbeit unternommen zu haben dadurch überzeugt ward, sind aufgenommen worden"), on which basis the subscription

[13] WZ, 6 May 1786, 1054–5.
[14] WZ, 6 Oct 1784, 2275.

period was extended.[15] He was also to turn to the same composer in 1785 for a quartet arrangement of *Il barbiere di Siviglia*.[16]

Aside from marketable differentiation, dealers may have also enlisted more high-profile, skilled, and experienced composers out of necessity to produce an arrangement quickly. This, for example, would certainly have been necessary at the time of Torricella's advertisement of *Le nozze di Figaro*, arrangements of which were offered so soon after its premiere. This example in particular, in fact, invites the question of how long an arrangement of an opera would have taken to produce. Of course, for dealers such as Lausch and Torricella, an answer here would depend on the point at which they had access to an original full score, which would subsequently be used as the basis for the arrangement. In the case of the latter's arrangements of *Le nozze di Figaro*, it would seem that he may have had advance access to the court theatre's materials, perhaps by way of numerous copyist contacts – as demonstrated in Chapter Four, at least three copyists encountered in Torricella's surviving manuscripts were also associated with Sukowaty. However, this seems to have been an isolated case, as all of his other advertisements for operatic arrangements were issued a number of weeks after the first performances of operas in the court theatre. The same can also be said of Lausch – this is demonstrated systematically in the advertisement commentaries in Appendix Two. As discussed in Chapter Three, it may not have been until a full performing score was realised by Sukowaty that Lausch was able to access any of the opera; production of an arrangement may therefore have only started after this point and will have taken those few weeks ahead of his advertisements to realise. To be sure, the copying of the arranger's score is unlikely to have been responsible for much of this time lag, for, as discussed above, a number of copyists working simultaneously on a large score may well have been able to copy it in full in a day or less. Typically, Sukowaty was often able to advertise operatic arrangements within a couple of weeks of the first performance in the theatre, presumably on account of having had access to the materials even before the earliest rehearsal stages. This also speaks to the idea that Lausch's or Torricella's access to the performing materials was usually later, probably around the time of the premieres.

Returning to Table 5.1, the most well-known name listed here is court musician Johann Went, famous above all for various *Harmonie* arrangements of operas performed in Vienna, although very few of them are actually known to scholars, aside from those based on

[15] WZ, 6 Nov 1784, 2523.
[16] WZ, 19 February 1785, 397.

operas by Mozart.[17] Many more arrangements of this kind are referenced no fewer than twenty-five times under Went's name in musical advertisements between 1784 and 1795, most frequently by Lausch, and include operas such as *Fra i due litiganti*, *Die Pilgrimme von Mecca*, *Die Entführung aus dem Serail*, *Il barbiere di Siviglia*, *Il re Teodoro in Venezia*, *L'arbore di Diana*, *Le nozze di Figaro*, *Axur re d'ormus*, *Il talismano*, *La pastorella nobile*, *La molinara*, *Die Zauberflöte*, and *Der Spiegel von Arkadien*. A handful of these arrangements are also documented as being performed in academy concerts at the Burgtheater. For example, *Fra i due litiganti* was given on 6 April 1783 and *L'arbore di Diana* on 22 February 1788.[18] Moreover, a performance of the *Harmonie* arrangements of *Una cosa rara* and *Der Apotheker und der Doktor* attributed to Went is documented at the Kärntnertortheater on 2 March 1787 – these are not explicitly advertised at any point under Went's name, but are likely to have been equivalent to corresponding unattributed arrangements offered by Lausch in the *Wiener Zeitung* on 5 May 1787.[19]

As noted in Chapter One, Went clearly objected to the commercial distribution of his arrangements in Vienna, initially courtesy of Lausch and Torricella, who had acquired and sold them without his consent. Accordingly, he announced in the *Wiener Zeitung* on 18 February 1786 that authorised copies of his work could only be had from Kozeluch henceforth, although it clearly did not deter Lausch from selling further copies.[20]

Went's arrangements past and present were almost certainly not commissioned by Kozeluch, however. Rather, several surviving receipts in Česky Krumlov imply that many of these arrangements—in addition to several other original works, such as wind partitas—were likely commissioned by Prince Schwarzenberg, for whom Went worked for a number of years. One undated receipt in Went's hand, likely from the early 1780s, details payments of 8 fl. and 16 fl. for *Harmonie* arrangements of *La scuola de gelosie* and *Die Entführung aus dem Serail* respectively – a corresponding document details a further payment of 1 fl. 45 kr. and 2 fl. 30 kr. for the copying of each of these arrangements at 7 kr. per *Bogen*. Figure 5.1 provides a similar example, this time condensed onto a single invoice, detailing payments for the *Harmonie* arrangements of *Fra i due litiganti* and *La frascatana*, both for an initial payment

[17] Went is described as a "famous composer" ("berühmte[r] Tonkünstler") in Artaria's advertisement in the *Wiener Zeitung* on 26 May 1792 (pp.1478–9).
[18] Morrow, *Concert Life in Haydn's Vienna*, 253 and 264. A *Harmonie* arrangement of *Die Entführung aus dem Serail* was apparently preformed at the Burgtheater on 18 August 1782 as part of a concert organised by Philipp Jakob Martin, although whether this was Went's arrangement is unclear. See Ibid., 251.
[19] Ibid., 264. Also see commentary to this advertisement in Appendix Two.
[20] WZ, 18 Feb 1786, 378–9.

of 16 fl., followed by copying costs.[21] How the prices of the arrangements themselves were calculated is not entirely clear, but likely corresponded to the length and complexity of the arrangement process itself.

Went also occasionally produced arrangements for different forces. At least three operatic quartet arrangements were advertised under his name during this period, including the operas *L'arbore di Diana*, *Die Zauberflöte*, and *Der Spiegl von Arkadien*.[22] In the Schwarzenberg archive, I have also encountered copies of a quartet arrangement of *Don Giovanni* and a string quintet arrangement of *Così fan tutte* attributed to Went – neither was advertised commercially.[23]

It was far more common, however, to see operatic quartet arrangements attributed to Joseph Heidenreich, the second of the most well-known names in Table 5.1. As shown in the inventory reconstruction of Lausch's shop in Chapter Three, he advertised three quartet arrangements by Heidenreich, including *L'arbore di Diana*, *Der zween Antons*, and *Das Sonnenfest der Braminen*, in addition to naming him as the arranger of no fewer than six operatic keyboard arrangements and one instance of dance music between 1786 and 1792. Manuscripts encountered in practice, however, suggest that the true extent of works arranged by Heidenreich and sold by Lausch was originally slightly greater, also (at least) consisting of quartet arrangements of *Il pazzo per forza* and *Der Apotheker und der Doktor* (A-Wn, Mus.Hs.19916 and 12523). Given the relative frequency in which Heidenreich's name appeared in Lausch's advertisements over the course of six years or so, and that numerous of his arrangements were often trusted enough to form the basis of an entire advertisement, the relationship between these men seems most likely to have been legitimate. In other words, Heidenreich was probably properly commissioned and paid for his work. However, how much he was paid for a keyboard arrangement of an opera, for example, is not known. But an initial payment to an arranger such as Heidenreich may be a contributing factor to why Lausch's per-*Bogen* rate was set at 8 kr. as opposed to 7 kr., for example.

[21] CZ-K, Schwarzenberg Zentralkassa (UP), IIIB 3b/11 (all undated).
[22] See Went's own advertisement in WZ, 17 Nov 1787, 2791; Artaria's in WZ, 26 May 1792, 1478–9; and one from the Lausch firm in WZ, 28 Nov 1795, 3442.
[23] CZ-K, 201 K 24 and 202 K 24. There is also a Lausch copy of the former under the shelf mark 201 a/1 K 24.

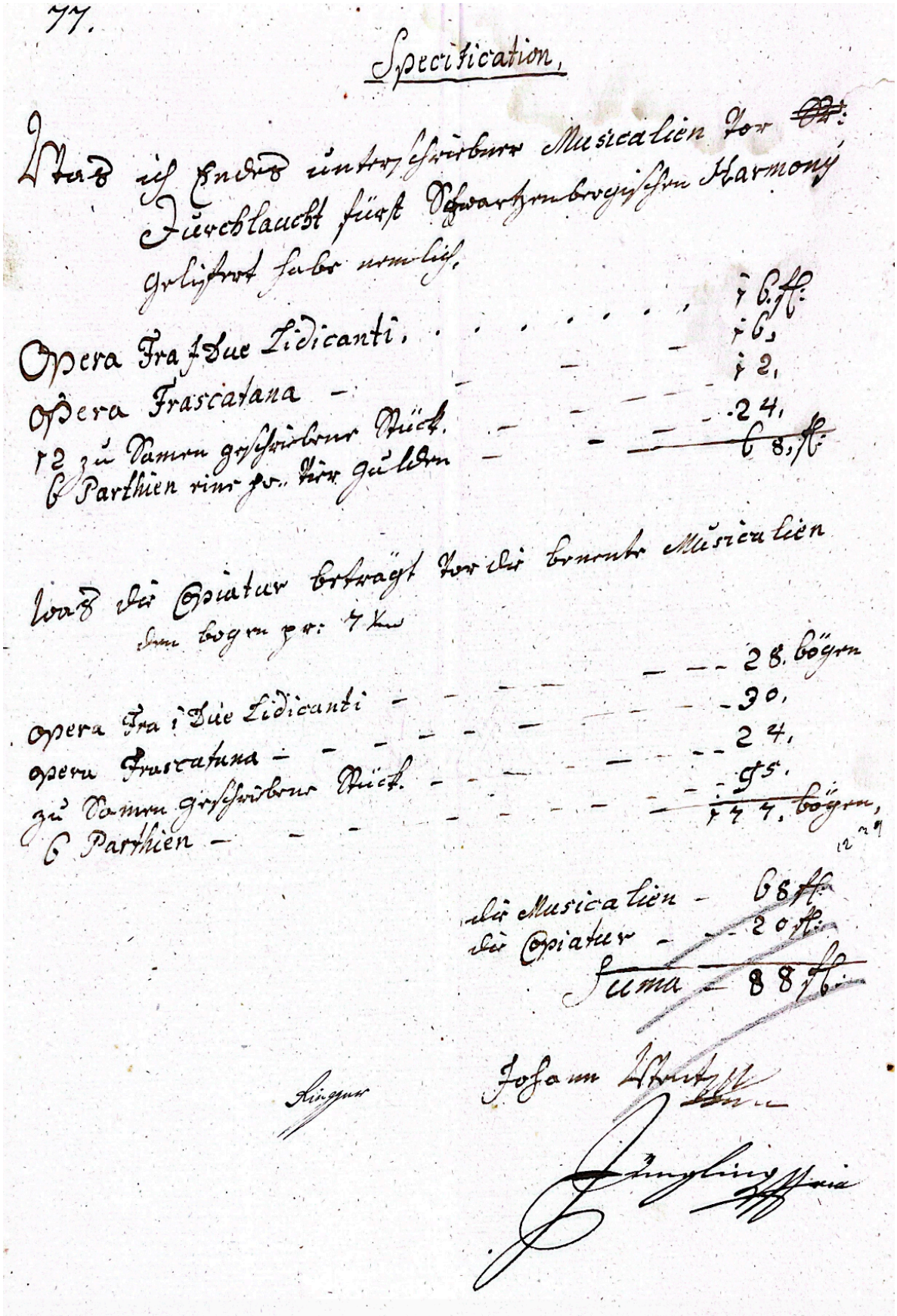

Figure 5.1: Undated Went receipt for *Harmonie* arrangements, other works, and their copying. CZ-K, Schwarzenberg Zentralkassa (ÚP), IIIB 3b/11.

Unlike Went, Heidenreich also advertised under his own name quite frequently. He gave no fewer than twenty-five advertisements (all indexed in Appendix One), largely consisting of his own arrangements of operas and dance music – very few of these advertisements have been known to scholars in the past. These arrangements were also diverse, comprising keyboard, quartet, and *Harmonie* realisations, in addition to arrangements for two violins, or two flutes, and string quintet. All of these works were to be had in manuscript, and were likely to have been copied by Heidenreich himself, for, as some advertisements show, he was also active as a copyist. For example, his very first advertisement, given in *Das Wienerblättchen* on 3 July 1784, offered handwritten copies of Reichardt's *Ino von Brandes*, to be had from his apartment in the Leopoldstadt district ("Nr. 372 im ersten Stock").[24] He evidently continued his copying activities well into the 1790s, as attested by an advertisement of 10 January 1795 in the *Wiener Zeitung*, which consisted of a large selection of operatic full scores (and libretti) to be provided in manuscript.[25]

He clearly cemented his status in Vienna as an arranger during this period, declaring on a couple of occasions in the *Wiener Zeitung* that he was accepting commissions from the public to arrange any opera (or arias therefrom) for the keyboard. For example, at the end of an advertisement of 15 December 1787, he wrote, "if the high nobility or other lovers [or amateurs] of music wish to have arias, or operas as a whole, arranged for keyboard, I will do my best to serve them" ("Auch wenn eine hohe Noblesse, oder andere Liebhaber sich aus Opern Arien aufs Klavier, oder ganz übersetzen lassen wollen, werde mich bestmöglichst befleissen, hochdieselbe zu bedienen.")[26]

A similar notice was also given a couple of years earlier in *Das Wienerblättchen* by composer Anton Teyber:

> Musikalienübersetzer.
> Sollte es jemanden gefällig seyn, sich Arien auf das Klavier, auch Menuette, Deutsche, Kontratänze, oder einen Auszug aus dem Klavier von obengesagten in Orchestermusik mit verschiedenen Instrumenten, oder auch in Harmonie=Musik setzen zu lassen, so kann um den billigsten Preis damit gedienet werden. Ist deshalben anzufragen in der Wipplinger= Strasse Nro. 422 im Tabackgewölb.
> Anton Teiber.

[24] WB, 3 Jul 1784, 11–12*.
[25] WZ, 10 Jan 1795, 98.
[26] WZ, 15 Dec 1787, 3042. He issued a similar message in WZ, 3 Jan 1789, 14. On this occasion, however, he extended this offer to other genres too.

[Translation:]

> Music arranger.
> Should anyone be interested to have arias
> arranged for the keyboard, as well as minuets, Deutsche,
> contredanses, or an excerpt of the above in full score
> or *Harmonie*, this can be realised for the cheapest price.
> Enquire at Wipplingerstrasse No. 422 in the tobacco store.
> Anton Teyber.[27]

The extent of Teyber's arrangement activities is not known beyond this advertisement, although this perhaps implies that he was relatively experienced at producing these kinds of arrangements. His name is not mentioned as such in any other advertisement aside from one given by Schmidbauer on 19 November 1796, where he had arranged his own dances from the Redoutensaal for keyboard.[28]

Of greatest significance in Table 5.1 are the names of business owners themselves, such as Lausch and Traeg.[29] This, of course, suggests that they possessed a degree of compositional skill. Having also been a performing musician, it is perhaps not so surprising about Lausch. He advertised a "collection of 24 of the most beautiful arias from the newest operas, arranged for 2 violins for beginners" ("Sammlung von 24 der schönsten Arien aus den neuesten Opern, a 2 Violini für Anfänger") in the *Wiener Zeitung* on 18 June 1788.[30] Unfortunately, no corresponding copies of this collection survive, so it is not certain as to which arias were included. However, its content was probably not too dissimilar from other works that derived material from recent operas. For example, Ferdinand Kauer composed a fantasia for keyboard around a similar time, which contained miscellaneous popular themes from *Il re Teodoro in Venezia*, *La grotta di Trofonio*, *Le gare generose*, *Der Apotheker und*

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[27] WB, 8 Jan 1785, 12*. A near-identical version of this advertisement had been given on 27 December 1784 (WB, p.12*), but did not mention Teyber by name, only the address of the tobacco store.

[28] WZ, 19 Nov 1796, 3312. These works were also offered in another Schmidbauer advertisement of 24 December 1796 (WZ, p.3693).

[29] There are two similar cases with Schmidbauer and Patzowsky, both of whom advertised their own dance music-translations of operas. In the *Wiener Zeitung* on 13 September 1794 (pp. 2680–1), Patzowsky mentioned an arrangement of *Das Neu-Sonntagskind*: "Da meine Uibersetzung vom neuer Sonntagskind noch bisher allgemein beliebt ist, so bin ich auch hiermit meiner Gönner nicht minder unterhalten. Die Musikalien sind alle correct, und von mir selbst collationirt [...]". The already-popular arrangement to which he is referring is likely equivalent to the unattributed set of dances that he advertised on 14 December 1793 in the *Wiener Zeitung* (p. 3606). Schmidbauer advertised his own set of dances ("von meiner Uibersetzung bis nun noch nicht herausgegeben worden sind") after *Die Zauberflöte* in the *Wiener Zeitung* on 24 December 1794 (pp. 3362–3). Schmidbauer and Patzowsky, respectively, were book printers and sellers by profession. Neither are known to have been musicians, but, as discussed below in the context of Traeg, they evidently possessed some compositional training.

[30] WZ, 18 Jun 1788, 1506–7. This also appeared in a similar advertisement in the *Provinzialnachrichten* on 25 June 1788 (pp. 339–400).

der Doktor, *Betrug durch Aberglauben*, *Fra i due litiganti*, *Il barbiere di Siviglia*, *Una cosa rara*, and *Giulio Sabino*; it was published by Artaria in 1787.[31] Although this was the sole example to be explicitly advertised as such, whether this was Lausch's only arrangement is up for debate. As we shall see shortly, a case may be made for his authorship of many of the anonymous arrangements advertised by his firm between 1783 and 1794.

Traeg's name being in Table 5.1 is slightly more unexpected at first glance.[32] Of course, he was a music dealer and copyist by profession, a prerequisite of which clearly must have been some kind of musical training in order to comprehend what he was to copy. But, unlike Lausch, he is not known to have been a performing musician at any point and very little is known of his musical background. In the *Wiener Zeitung* on 20 September 1794, he advertised an "Andante von Haydn in G, aufs Klavier gesetzt von Träg", a very short, and probably fairly simple, keyboard arrangement.[33] Despite the facile implications of this work, Traeg demonstrably possessed greater compositional skill, as attested by an advertisement on 19 December 1798 containing the reference, "90 English dances, composed myself" ("90 Englische Tänze, selbst verfertigen").[34] Again, no copies of these dances appear to survive, but we can be under no doubt that they represent a fairly substantial compositional effort, which, having advertised them alongside sets of dances by numerous other composers, he clearly thought were deserving of public attention.

Having mentioned Traeg, it is appropriate here to briefly address his contribution to the distribution of arrangements more generally. In previous studies, such as those by November, he has been assigned a great deal of significance in this regard, largely on account of the arrangements listed in the 1799 catalogue. Indeed, Traeg lists all kinds of arrangements here in considerable number and variety. In reality, however, this source is very misleading, and not really reflective of the works that Traeg had actually advertised in the Viennese newspapers from the early 1780s onwards. Of the 111 or so advertisements he gave, only a quarter (approximately) refer to arrangements of any kind; operatic arrangements are even

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[31] Artaria's advertisement of 21 February 1787 (p. 411) describes this work as a fantasy for keyboard, "in which many beautiful ideas and passages from the most popular operas are appropriated" ("in welche viele schöne Gedanken und Stellen aus den meisten beliebten Opern angebracht sind"). Also see A-Wn, M.S.27245.

[32] To be clear, I am referring here to Johann Traeg, not his brother Andreas. For more on the latter's role in the arrangement of Mozart's instrumental works, see Edge, *MVC*, 904.

[33] WZ, 20 September 1794, 2760. This is priced at 15 kr., suggesting a length of around two *Bögen* at most. Which Andante this refers to is not specified, but it is likely equivalent to Hob I:75. Lausch had advertised something similar on 2 April 1785. A copy matching his description can be found in A-Wgm, VII 43212 (Q 13177), being the slow movement of Haydn's symphony, Hob I:53, which had been transposed from A down to G.

[34] WZ, 19 Dec 1798, 3828–9.

fewer in percentage terms. By any measure, the number of arrangements advertised were far fewer than the number listed in the 1799 catalogue. Similar can actually be said of the catalogue he submitted to the *Merkantil- und Wechselgericht* in 1796, in which, among other things, he lists full keyboard arrangements of only *Zemire et Azor*, *Kaspar der Fagottist*, *Die Zauberflöte*, and *Die zwey Schwestern von Prag* (p. 23), none of which had featured in his advertisements. The 1796 inventory also lists around twenty-five quartet arrangements of operas, likewise very few of which had been previously advertised. Incidentally, the 1799 catalogue expands very considerably on the lists of these arrangements in every respect, also itemising a vast number of individual extracts completely absent from the earlier catalogue and advertisements. Again, very few of these, proportionally speaking, were advertised before the publication of this catalogue. On the basis of comparisons between the 1796 inventory and 1799 catalogue alone, it would seem that many of the arrangements were actually produced or acquired from elsewhere no sooner than the second half of the 1790s. At face value, then, the 1799 catalogue gives a skewed impression of Traeg's distribution of arrangements in Vienna and therefore cannot realistically be viewed as an accurate depiction of the arrangements that had circulated publicly to date. They represent instead the arrangements that could be purchased from him going forwards.

5.2 – Anonymous and in-house arrangement

In reality, the name of an arranger was provided in a small minority of musical advertisements. Sukowaty, for example, does not appear to have disclosed this detail for any of the many operatic arrangements—for keyboard or quartet—that he advertised from his home during his tenure as chief copyist of the court theatre in Vienna; I have also not encountered the name of an arranger on any surviving score bearing his imprint. Similarly, before including Heidenreich's name for the first time for his keyboard arrangement of *Betrug durch Aberglauben* in an advertisement of 4 November 1786, Lausch had already advertised countless operatic arrangements without attribution since 1783.[35] In some cases, this may have been a simple oversight. For example, as discussed above, Lausch advertised several arrangements by Heidenreich without explicitly including his name, only to include it on the copy itself. Alternatively, this may imply that those more high-profile composers were

[35] Sukowaty advertised a keyboard arrangement of Vigano's *Das gefundene Veilchen* by Raphael in the *Wiener Zeitung* on 8 February 1797 (p. 406), at which point he no longer worked for the theatre as a copyist. The only attributed keyboard arrangement advertised by Lausch before 1786 was the Mascheck arrangement of *Il re Teodoro in Venezia*, advertised at the end of 1784.

indeed called upon infrequently and that the task of arranging was typically trusted to someone else, perhaps someone of lesser stature.

Wurzbach suggests that one of these arrangers in the early 1790s could have been a teenage Thaddäus Weigl. He writes:

> Schon früher hatte er aus dem Repertoire der seit 1790 von Kaiser Leopold II. berufenen Opern- und Balletgesellschaften die Opern und Ballette, welche von den betreffenden Copisten in Abschriften verkauft zu werden pflegten, für das Piano, und zwar mit solchem Geschick übertragen, daß die Compositeure und das Publicum damit vollkommen zufrieden gestellt waren.

[Translation:]

> Earlier [before his position at the theatre] he had already arranged the opera and ballet repertoire of the companies appointed by Emperor Leopold II from 1790 onwards for the keyboard, of which the respective copyists used to sell copies, and he did so with such skill that the composers and the public were completely satisfied.[36]

No evidence is provided for this claim, but it is also echoed by Weinmann in his treatment of the *Hoftheatermusikverlag*, extending to quartet arrangements too, which is also presented unsubstantiated.[37] Indeed, Weigl's name appears on the (printed) title page of a 1796 keyboard arrangement of Salieri's *Palmira*, sold by the *Hoftheatermusikverlag* in manuscript, although I have not encountered any other indication that his work had begun sooner in connection with Lausch, for example. However, his anonymous involvement in the early 1790s cannot be ruled out for sure.

As the authorities suggested in the mid 1810s, the arranging of music in Vienna was not restricted to known composers (or higher-profile musicians such as Weigl) and could legally have been trusted to any musically literate individual. However, it would, of course, have been in the best interest of music dealers to provide an arrangement of the highest quality and, if possible, maintain exclusivity or a degree of originality for the purposes of marketable differentiation. As such, they were most unlikely to trust an arrangement of a popular opera, for example, to an inexperienced arranger. Indeed, doing so may have attracted criticism, as was seen elsewhere in Europe. For example, remarks in the *Oberdeutsche allgemeine Litteraturzeitung* on 2 November 1791 on a recent keyboard arrangement of Dittersdorf's *Die Liebe im Narrenhause* by Ignaz Walter, published by Schott in Mainz, also mentions an apparent failed arrangement of *Die Entführung aus dem Serail*:

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[36] Wurzbach, *Biographisches Lexikon des Kaisertums Oesterreich*, vol.53, 293.
[37] Weinmann, *Hoftheatermusikverlag,* 4.

> We may not close without giving Herr *Ignaz Walter* his due. He has managed what a conscientious man can manage. Making keyboard arrangements is not for everyone. One can have much musical knowledge without measuring up to the task. How many operas have not already been ruined because of this? Consider *Mozart's* masterpiece, *Die Entführung aus dem Serail*, and compare it with the keyboard arrangement, also published by *Schott*, made by *Abbé Stark.* Who would recognise *Mozart* in it? How dissimilar the *overture* seems when one compares *Stark's* arrangement with that published by Götz in Mannheim, which the author is supposed to have gotten from Mozart himself...[38]

Haydn was similarly critical in the early 1780s of Artaria's keyboard arrangement of his "Laudon" symphony, where the fourth movement in particular was apparently arranged in such a way that it was not suitable for keyboard; the other movements were also said to have contained so many errors that the arranger who was responsible "should have his paw chopped off."[39]

As an aside, Haydn's other correspondences with Artaria going forwards demonstrated a degree of caution when it came to arrangements of his work. For example, his communications regarding Artaria's 1787 publication of the *Seven Last Words* arrangements, although suggesting that he would be willing to outsource the arranging to a trusted individual, demonstrate a vested concern with the idiomaticness of the arrangements.[40] David Wyn Jones has also made a case for Haydn's involvement with a set of quartet arrangements of his "Paris" symphonies published in 1788, or at the very least someone under his direct tutelage. As the basis for this, he cites the "care and sensitivity" of the arrangement, "avoiding the simple solutions of a competent musician in favour of the sophisticated thinking of a real craftsman."[41]

To the contrary in this case, Jones also questions whether Artaria may have had access to an anonymous musician who also could have possessed the "imagination and sensibility" evident in these arrangements.[42] To answer this directly, there is, in a general sense, some evidence to suggest that they must have had access to a skilled musician for the purposes of arranging music. In any case, at least one such individual close to the firm must have been responsible for those keyboard and quartet arrangements of operas, which were no less

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[38] As quoted in Eisen, "Contributions to a New Mozart Documentary Biography," 631.
[39] Hogwood, "In praise of Arrangements," 83.
[40] See Nancy November, "Marketing Orchestral Music in the Domestic Sphere in Early Nineteenth- Century Vienna: The Beethoven Arrangements Published by Sigmund Anton Steiner," *Musicologica Austriaca* 26 (2021) [unpaginated].
[41] David Wyn Jones, "Haydn's Forgotten Quartets," *Eighteenth-Century Music* 8, no.2 (2011): 287–305, in particular 299.
[42] Ibid.

marketable than other arrangements bearing an attribution to a composer that were produced elsewhere. In Chapter Four, for example, I discussed a reference in one of Artaria's inventory ledgers from November 1793 identifying "quartets of operas and various arias from originals by the copyist, Arthofer". It is unclear what this statement means exactly, specifically whether it is simply referring to Arthofer in a copyist capacity, having reproduced arrangements deriving from elsewhere, or whether he was the arranger himself. A case may be made for the latter on the basis of an advertisement he gave in the *Wiener Zeitung* on 9 November 1793.[43] This, as his only advertisement to appear in the Viennese newspapers, consists of several recent ballets, all in the form of arrangements for keyboard and/or quartet. No arranger is specified for each of them, although, given the tone and structure of the advertisement itself, there is nothing to suggest that they derived from any other individual. At any rate, just the previous year, he had taken on official responsibilities as a copyist for the court ballet, as a result of which he, of course, would have had unprecedented access to scores and performing materials for producing these arrangements. The only potential issue here is that nothing is known about Arthofer's musical background, particularly whether he received any formal theoretical training. However, as mentioned previously in relation to Traeg, as a copyist he must have had some kind of musical training in order to be able to understand what he was copying on a regular basis. It therefore cannot be ruled out that he possessed the compositional skill necessary to arrange music for Artaria.

It is possible on these grounds that he could have been responsible for the unattributed printed quartet arrangement of *Una cosa rara* published by Artaria in 1788. In any case, that this arrangement was produced by someone in-house or by a close associate—as opposed to an external composer—is implied by its differences to versions sold by other dealers. For example, this arrangement takes a somewhat different approach to Sukowaty's version, a copy of which also survives today (A-Wn, Mus.Hs.12530). Although much of the part writing in these two arrangements is identical upon comparison, mainly representing a direct transcription of the string parts from the original full score, the latter arrangement is far longer overall. Sukowaty's arrangement includes the overture and eighteen numbers, whereas Artaria's only includes the overture and thirteen numbers, having omitted the vast majority of the second act. Clearly, different creative decisions were made in this regard, likely by

[43] WZ, 9 Nov 1793, 3287.

different people, who were evidently not working from the same arrangement they had acquired elsewhere.[44]

In Chapter Three, I briefly discussed something similar in relation to keyboard arrangements, specifically three versions of the overture to *Una cosa rara* deriving from Lausch, Sukowaty, and Artaria respectively. Each of these arrangements exhibited numerous small differences from one another, most often relating to chord voicing and the spacing of the left and right hands. Naturally, unlike the quartet arrangements that would directly appropriate the original string parts of an opera, keyboard arrangements would have required even greater thought in the process of condensing several parts into two staves. Of course, working from the fixed musical text within the parameters of the same instrument, differences between arrangements could not be so drastic, but still, with numerous musical variables to consider, it is highly unlikely that multiple arrangers working separately would produce the *exact* same work. By the same measure, in encountering inconsistencies between two or more keyboard arrangements, it is reasonable for us to conclude that they were produced by different individuals working in association with their respective music dealers, which was likely the case with the *Una cosa rara* arrangements.

Having mentioned the idea of condensing an operatic work into two staves, it is necessary to provide clarification. As the various facsimiles and musical examples I have presented so far demonstrate (including those in this chapter), it was typically only the instrumental parts that were subject to any kind of arranging. The vocal parts, in contrast, would be left unaltered and, regardless of quantity, would be included above the keyboard stave. However, this does not always seem to have been the case. For example, two arrangements of "Schönste dein Reitz" and "Mahomet der dumme Tropfe" from *Die Pilgrimme von Mecca* [A-Wgm, VI 63/1 (Q 5719) and VI 1964 (Q 5729)] include only keyboard staves, with the vocal text written between them; the right hand then would have doubled the melody. Both of these arrangements are not attributed to an arranger, or indeed any particular dealer. However, Lausch was the only one to advertise keyboard arrangements from the opera during this period, having first done so at the beginning of 1785. The

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[44] Buurman comes to a similar conclusion regarding two sets of dances after *Una cosa rara*, deriving from Lausch and Artaria, respectively. In this case, the Lausch set consists of twelve dances, whereas the Artaria set has thirteen and an additional coda. The latter is also apparently more thematically aligned with the original music. See Buurman, *The Viennese Ballroom in the Age of Beethoven*, 103–7. I have also encountered similar differences between two quartet arrangements of *Don Giovanni* in the Schwarzenberg archive, one being a signed Lausch arrangement specifying no arranger, and the other being by Went (CZ-K, 201 a/1 K 24 and 201 a/2 K 24). Lausch's arrangement consists of the overture and sixteen numbers, whereas Went's consists of the overture and twenty-six numbers.

watermarks of these manuscripts, NMA 54 and 80, are broadly consistent with this date, or even a little earlier, even if they exhibit few of the other fingerprints that would normally lead us to attribute them to Lausch.[45]

Having said this, a case may be made for these manuscripts having originated with Torricella. As also noted in Chapter Four, on 21 July 1784, he advertised "complete arias from all operas currently being performed in the court theatre, to be had in full score and for keyboard alone, beautifully copied" ("sämtliche Arien von allen auf hiesig k. k. Theater aufgeführten Opern in partiture und fürs Clavier allein ausgezogen in schöner Schrift zu haben").[46] Of particular interest here is the phrase "for the keyboard alone" ("fürs Klavier allein"). At face value, parallels may be drawn with Lausch's frequent reference to "Arien beym Klavier" ("arias for the keyboard") throughout his career. However, this is not to be interpreted as the same thing, as it was an abbreviation of "Arias beym Klavier zu singen" ("arias to be sung at the keyboard"), which we know to have consisted of the keyboard and vocal staves separately. Torricella's remarks, then, could well be describing something similar to those arrangements from *Die Pilgrimme von Mecca*. Just a few months after this advertisement, he offered Eberl's keyboard arrangement of *Il re Teodoro in Venezia*; the surviving Prague copy of this work (discussed in Chapter Four), being the earliest Torricella copy of this kind that I have been able to locate, includes the keyboard and vocal staves separately. Torricella's marketing of this arrangement on 22 September 1784 maybe implies that this was something new at the time, taking the trouble to specify that "the vocal parts are always supplied and organised in such a way that the entire full-voiced accompaniment can be played on the keyboard" ("bey welchem immer die Singstimmen beygeschrieben, und so eingerichtet seyn werden, daß man die ganze vollstimmige Begleitung auf dem Klavier spielen kann"). Perhaps, then, this was not possible in his other arrangements to date, having consolidated the instrumental and vocal lines into a single keyboard stave.

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[45] Lausch's attribution cannot be ruled out entirely, however. The earliest source I have been able to attribute to Lausch with absolute certainty, as mentioned in Chapter Three, is a copy of a keyboard arrangement of "Ahi! Son Morta!" from *L'incontro inaspettato* [A-Wgm, VI 493 (Q8574)], which he advertised in *Das Wienerblättchen* on 8 June 1785, almost half a year after he first advertised the arias by Gluck – this arrangement also consists of a keyboard and separate vocal staves. However, as I have also demonstrated through the study of Lausch's pricing around this time, there were many changes that were implemented in his firm during 1785, which likely included the revision of various arrangements advertised previously into a standardised version to be had with the remainder of the opera. One of these changes may plausibly have been this alteration in the format of the arrangements. As seen in Appendix Three, the hands encountered in these sources seem to have been similar, if not identical, to those found in other Lausch manuscripts from later and may therefore support this further, although it is not certain whether they were working for Lausch at this time.
[46] WZ, 21 Jul 1784, 1683–4.

Incidentally, Eberl's keyboard arrangement of *Il re Teodoro in Venezia*, when compared with those surviving versions of the same deriving from Lausch [A-Wgm, IV 1962/1 (Q 1809)] and Sukowaty [A-Wn, Mus.Hs.10060], whose arrangements are not attributed to a particular arranger, also exhibits a number of small differences along the lines of those encountered above in the example of the three keyboard arrangements of the *Una cosa rara* overture.[47] It is a similar story when systematically comparing further numbers from *Una cosa rara* by Lausch (A-Wn, Mus.Hs.10095), Sukowaty (A-Wgm, IV 8756/2 [Q 20926]), and Artaria (A-Wn, MS.27076–88), and indeed other operatic arrangements deriving from the same dealers, including *Axur re d'ormus* (A-Wgm, IV 7158/3 [Q 1994], A-Wn, Mus.Hs.9996, and A-Wn, MS.27122/12823), and *L'arbore di Diana* (A-Wgm, IV 3919/2 [Q 1594] and A-Wn, Mus.Hs.10032). For example, let us examine the cavatina, "Come ape", from *Axur re d'ormus*; I have transcribed the first ten bars below from each copy (see Example 5.1).[48] Each takes a different approach to the treatment of the initial melody line and the inner voices. The melody in Sukowaty's arrangement, for instance, begins an octave above the others, situated on c''. The texture and voicing of the left-hand part underneath this is also somewhat different from the others, beginning in general more sparsely, but possessing more of a rhythmic impetus; it also takes on the harmony at a tenth in bars three and four. In the other two arrangements, the voicing is usually much closer, with the key difference being the continuation of the inner voice in the Artaria arrangement from bar five onwards, moving in parallel octaves with the upper voice, and the rhythmic alteration in bar six through seven. This is a further indication that three different arrangers may have been responsible here, one for each dealer.

Looking at these arrangements, we may also note Artaria's use of clef: soprano as opposed to bass, which also means that the vocal melody here is sounded an octave above the original. The reason for this change is unclear, but it may have had something to do with the marketability of this arrangement in relation to the rest of the series. This cavatina was apparently the fifty-second instalment in the "Racolta" series, of which the majority seem to have been soprano arias, or duets that occasionally included a tenor voice.[49] This change,

[47] Lausch did advertise an arrangement of this opera by Mascheck at the end of 1784, but I have not encountered any corresponding attribution on any title pages. Thus, I have treated the Lausch arrangement mentioned here as unattributed.
[48] Each of these arrangements are also not attributed to an arranger.
[49] The only other example of from this series that I have encountered so far that includes a bass voice is the duet, "Là ci darem la mano" from *Don Giovanni*, assigned number 57.

then, may have been to widen its accessibility to higher-pitched voices, such as women in the household.

Lausch

Sukowaty

Example 5.1: Opening 16 bars to *Axur re d'ormus*, "Come ape" (arr. keyboard), by Lausch, Sukowaty, and Artaria.

During the process of systematically comparing different versions of arrangements by the various music dealers, I have also taken care to note the relationship between multiple copies produced by the same dealer, Lausch in particular. In most cases, as one would probably expect, these are almost identical, or at least similar within acceptable tolerance limits (such as the occasional octave transposition of an accompanimental part, for example); this lends further weight to the idea that he maintained some kind of master copy of the arrangements, so as to facilitate continued copying. However, there are also a couple of examples that exhibit some more considerable differences. One manuscript in the *Gesellschaft der Musikfreunde* in Vienna contains two copies of the full keyboard arrangement of *Axur re d'ormus* mixed together [A-Wn, IV 7158/3 (Q 1994)]; each of the corresponding components are followed by a duplicate (No.1, No.1, No.2, No.2 etc.). The general profile of the watermarks in the first set suggests a date roughly contemporary with Lausch's advertisement of the opera in February 1788; those found in the second suggest a date no earlier than the 1790s.[50] Several, but not all, of these duplicates exhibit a number of differences in their voicing, spacing, and octave transposition, suggesting that they were revised ahead of the second set being produced.

[50] The earlier set consists of NMA 55, 58, 60, 62, 80, 86, 100, and 102. The later set, Duda A/HF-1, A/HF-2, App.4.P.1.2, App.4.P.1.3, NMA 103, App.4.P.1.9, App.4.P.1.8, App.4.P.1.5

This, however, is not an isolated case. Another example that I have encountered occurs among three Lausch copies of the keyboard arrangement of the aria "Giovinette che fate l'amore" from *Don Giovanni*. Two of these copies derive from the Schwarzenberg collection and are catalogued under a single reference [CZ-K, 71 K 3]. The watermark of the first manuscript is NMA 80, presumably suggesting a date fairly close to when Lausch first advertised the opera in May 1788. The second copy exhibits Duda FC-3, suggesting a date of around 1794. The third copy derives from a full keyboard arrangement held in the archive of the *Stiftung Mozarteum* in Salzburg [A-Sm, Rara 527/90]. Its watermark is a new "IF" type, App.4.I.1; the remainder of the manuscript also exhibits a combination of NMA 101, Duda A/HF-1, FV, App.4.G.3, App.4.P.1.1, and App.4.C.10, all dateable to the early 1790s, and likely before 1794. These three manuscripts, then, may well exemplify three different stages of revision over the course of around six years. In this case, however, those changes are relatively significant; they can be seen in Example 5.2, in which I have transcribed the opening six bars of the keyboard part from each copy, ordered in line with the approximate dating discussed above, as "1788" (the first Schwarzenberg copy), "1790–3" (the Salzburg copy), and "1794" (the second Schwarzenberg copy). As we can see, there is some melodic octave transposition used here, as before, but the most significant differences lie in the left-hand accompaniment, which is subject to much greater rhythmic variation. This is most apparent in the later copy, which opts for continuous semiquaver movement from bar 7 onwards. The first two copies are much more alike in this regard, differing mostly in bars 4–6.

In fact, two other copies of Lausch's keyboard arrangement of "Batti batti o bel Masetto" from the same opera, also in the Schwarzenberg collection [CZ-K, 84 K 1], exemplify a similar kind of revision to their accompanimental part. Again, there was probably a small time difference between these sources on account of the watermarks App.4.C.10 and Duda FC-3, likely between the early 1790s and 1794.[51] The reasons for these revisions are not known, but more than one aria was revised in this way, indicating that others from this opera may have received the same treatment. Lausch did not advertise the opera, or indeed these two arias individually, again between July 1788 and the end of 1794 – in 1788 he had advertised the keyboard arrangement under Heidenreich's name. Alternatively, this may be evidence to the contrary that Lausch maintained master copies of his arrangements over time.

[51] The first of these copies is also identical to the version in A-Sm, Rara 527/90, which exhibits the watermark, App.4.G.3.

Perhaps, then, he only had access to the Heidenreich arrangement here for a limited period, after which selected extracts could have been re-arranged to order.

Example 5.2: The opening 6 bars of Don Giovanni, "Giovinette che fate l'amore", from three Lausch copies.

A reasonable case may be made for Lausch himself being involved with the production and revision of the keyboard arrangements sold by his firm. In Chapter Three, I also discussed the possibility of the hand "Lausch I" being Lorenz's own (or at least someone highly trusted in his firm), one of the bases for which was not necessarily the quantity of manuscripts in which it could be found, and over a fairly significant stretch of time, but the nature of the manuscripts themselves. For instance, this hand is one of only two that can be identified in manuscripts that bear an aristocratic dedication on their title page (these are listed in Chapter One) – the other hand being "Lausch II". It was also responsible in the majority of cases for the copying of the title pages and overtures for the full scores and keyboard arrangements of operas. Most important for the purposes of this discussion, however, are the signed keyboard arrangements of operas such as *L'Olimpiade* by Jommelli and Gassmann, *Notta critica*, also by the latter, Monsigny's *L'isle sonante*, and Rousseau's *Le Devin du Village*, all of which exhibit no other hand besides this "Lausch I".[52] These operas, first performed long before our time period and lacking recent performance, were never advertised by Lausch, and most of the manuscripts seem to date to the early 1790s. These arrangements, then, could not realistically have been anything other than special commissions; the existence of only a single surviving source for each of them also supports

[52] References to these sources are given in Chapter Three. Also listed there are numerous ballet scores, many of which are copied by the same hand, or, alternatively, "Lausch II".

this characterisation. Moreover, that only a single hand was responsible for producing these copies, something most uncharacteristic for works of this nature and length, suggests that we may be dealing with a kind of master copy, in fact, or even a clean autograph of the arrangement. Of course, if the hand "Lausch I" was indeed Lorenz's for the reasons described above, this may also imply that he was the arranger of these works as well as their copyist.

If this was indeed the case, it may hold significant ramifications for our understanding of both Lausch's business, and of arrangement culture in Vienna in the era in question more generally. Likewise, if found to be true, it may also be possible that his arrangement activities extended to other genres, such as the string quartet or quintet. (The inventory reconstruction in Chapter Three includes several unattributed quintet arrangements of older operas advertised by Lausch in early 1785, both a genre and operas that were most rare at the time.)[53] In a way, his involvement in arranging music would not be surprising. As discussed previously, Lausch evidently possessed some compositional skill, having arranged popular arias for two violins in 1788; he was also a performing musician. However, with this in mind, we may question why he took the trouble in this case to specify that the arrangement was his own, that is, if he was already known to be producing other keyboard arrangements for his firm. On the one hand, maybe this *does* imply that he had tried his hand at arranging for the first time at that point. Alternatively, this may have come down to the generic implications of the arrangement in this case. For example, as of June 1788, he had not previously advertised any operatic material arranged for two violins, and indeed neither had anyone else in Vienna, it seems; he first advertised such an arrangement of *L'arbore di Diana* just a month later. In addition, this was not a formal arrangement of any one particular opera, rather a collection of popular extracts from several, specially collated by Lausch. He may therefore have included his own name to give the impression that he was a connoisseur and give the arrangements some extra marketability.

In a similar way, it is also a possibility that Sukowaty was involved in the production of the opera arrangements he was to sell commercially. As mentioned previously, he never seems to have attributed his arrangements to any specific person. Indeed, he too was evidently musically trained, and also had unprecedented access to the original materials in advance of first performances. It may be possible to verify this with a similarly systematic evaluation of his manuscripts to the one that I have carried out for Lausch.

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[53] See commentary to 2 April 1785 in Appendix Two.

Conclusion

Between 1780 and 1796 in Vienna, the distribution of sheet music as a whole had transformed from an emerging market into a booming industry, shared at various points by over one-hundred different distributors, who collectively advertised no fewer than 1,048 times in local newspapers. Since the 1770s, this number of distributors had increased seven-fold, driven in part by the rapid development of print and the emergence of new publishers, the rising levels of demand from the musically literate middle classes and above, and a rapid commercialisation of *geschriebene Musikalien* to match. *Gestochene* and *geschriebene Musikalien* occupied roughly equal footing in the Viennese market for sheet music by 1796; indeed, firms and individuals competed and cooperated regardless of the medium in which they predominantly dealt. Lausch, for example, despite having been a copyist and distributor of manuscript by trade, often declared himself a music publisher ("Musikalienverleger"), clearly considering his own activities worthy of similar appreciation.

Despite the affinities of rapid commercialisation and market expansion between these two forms of sheet music, they were subject to different statutory regulations. Anyone in Vienna wishing to establish their own bespoke music business separate from their home, whether selling print or manuscript, was required initially to apply to the Viennese city authorities for permission. Following approval, those selling only manuscript were free to do so. Those selling prints, however, not only had to adhere to numerous state decrees, such as the 1772 ban on the reprinting of anything published in Vienna, but also fell under the jurisdiction of the *k. k. Merkantil- und Wechselgericht*, who mandated the registration of a firm and presided over all matters of their business, also from 1786 requiring all registered parties to hold stock of at least 3000 fl. at all times. Thus, distributors of *geschriebene Musikalien* enjoyed far greater freedoms: there were no restrictions on what could be copied, regardless of whether something had already appeared in print; business operations could have been as small or as large as the owner wished, having not been bound by stock valuation requirements; indeed, distributors operating from their homes need not have applied for any form of permission to do so. This lack of regulation gave rise to many instances of re-copying (or pirated copies) and the circulation of manuscript copies without composers' consent, some of whom complained publicly of the "damages" this had caused them.

Manuscript evidence has long indicated to scholars of this period that a vast number of individuals facilitated the production of *geschriebene Musikalien* ahead of its sale in the

marketplace; no fewer than ninety-four different hands can be identified in Lausch's surviving sources alone. However, fewer than forty copyists active in Vienna are known to us by name, and it is often not known which of the main institutions (if any) they were associated with. Many were musicians, but also among them were people from other professions, such as merchants (Pennauer) and theatre personnel (Swoboda).

In the context of a copying institution, such as the businesses of Lausch and Traeg, or the court theatre operation under Sukowaty, the contracting of copyists (sometimes considerable in number) would have required careful management. Some of these copyists *could* have been trained in house to particular standards by processes of imitation or apprenticeship, after which they may have worked exclusively for the same firm. Regardless of their loyalties, however, as indicated in Christian Gottfried Thomas' *Praktische Beyträge* (Leipzig, 1778), precautions may still have been taken to mitigate the potential for the copyists' illicit filtering of manuscripts to external parties for extra profit. These may have included controls on the division of labour and the inspection and supervision of their work by nominated individuals with greater responsibility within the firm (*Revidente*). For the most part, this work would not have been carried out in a centralised location, for, as descriptions of the addresses of the businesses of Lausch and Traeg indicate, they were simply not big enough as a single room to facilitate anything other than a basic storefront.

Irrespective of experience, all copyists appear to have been paid a flat rate for their services, which can be shown to have been around 4 kr. per *Bogen*, or slightly higher depending on whether they had to source paper themselves from local suppliers, such as the *Nürnburgwaarenhändler*, who themselves had imported it from the mills in Lombardy or Venice. Either way, copyists would only have been paid a proportion of the per-*Bogen* rate one encounters in the advertisements of copying firms, usually 7 or 8 kr. The remainder would likely have been retained by the firm, so as to generate revenue and offset any rent payments or the cost of acquiring the initial *Vorlage* legitimately or otherwise.

In 1783, Lorenz Lausch founded what was to become the largest and most active music copying firm in Vienna during this period. It was responsible for over a sixth of the newspaper advertisements given locally over the course of twenty years, and contracted over ninety-four copyists, a few of whom can also be shown to have worked for Torricella, Sukowaty, and Schmidbauer. He advertised hundreds of works publicly between 1782 and his death at the end of 1794, which, contrary to previous understanding, were not all pirated from the prints of Artaria and the like; he in fact advertised a considerable number of works on an exclusive basis, both operatic and instrumental. That said, questions still remain as to how he

acquired the *Vorlage* for many of his copies, such as operatic full scores, which were also probably used as the basis for arrangements for keyboard and quartet, among other forces. Some, as the more high-profile testimonies of Haydn and Metz reveal, were acquired by, and marketed using more predatory means and intent.

Lausch's firm endured for a number of years after his death under the same name ("Lauschischen Musikalienhandlung"), before ceasing advertising in 1800. Thereafter, its existence is attested only by two prints bearing the same name, and in the case of the second, a change of address from the Weihburggasse to the Bürgerspital. Several pieces of evidence link this address, or rather several of them in the Bürgerspitalzinshaus merged into one, to Carlo Mechetti, who it seems could have taken over the Lausch business shortly after the turn of the century. By the second decade of the nineteenth century, all references to Lausch within the Mechetti firm were long gone, having presumably been fully absorbed and rebranded following Carlo's death and the new formal business application by his nephew Pietro.

One of the advertisements from the Lausch firm from 1805 references both print and manuscript, as indeed did numerous of the advertisements by publishers in the 1780s and 1790s. Between 1780 and 1796, three of the major publishers (Kozeluch, Artaria, and Torricella) also dealt in manuscript to varying extents, as also attested by surviving manuscripts. In the case of Kozeluch, activities in this regard were small, as indicated first by only two advertisements ten years apart, but also by only one or two identifiable copyists in a small handful of surviving sources. Artaria's copying activities seem to have been greater than those of Kozeluch. Despite having explicitly advertised manuscript only once, numerous pieces of evidence in their inventory ledgers maintained between 1784 and 1793 indicate a considerable stock of copied music, particularly music that was operatic in nature. It is possible that multiple copyists were associated with the firm, one being Joseph Arthofer.

The number of copyists that can be associated with Torricella, in contrast, is no fewer than twenty-two, some of whom can also be found in manuscripts deriving from Sukowaty and Lausch. Accordingly, Torricella's advertisements for manuscripts between 1780 and the liquidation of his business in 1786 were somewhat frequent. The vast majority of the works advertised by Torricella in manuscript were operatic, either full scores or arrangements for keyboard, quartet, or *Harmonie* – he was often advertising these in close proximity to Lausch and was in that sense in direct competiton. Nine of the twelve or so surviving manuscripts that can be attributed to his firm are either full scores, keyboard arrangements of operas, or extracts therefrom. This includes a keyboard arrangement of a recitative and aria from Sarti's

Medonte re di Epiro dating to 1794, in which year it was performed only three times in Vienna. The *Merkantil- und Wechselgericht* records of Torricella's business liquidation in the summer of 1786 reveal that his licence was transferred to his son Johann Christoph Torricella, who was likely responsible for this arrangement eight years later.

The actual task of producing operatic arrangements such as these, so frequently sold in manuscript, could have been trusted to one of many individuals in Vienna. Decrees made in the second decade of the nineteenth century indicate that there were no restrictions in this regard; it was not only the composer who was legally able to produce and sell arrangements of their work, but any musically literate individual. Seventeen were named explicitly in advertisements between 1780 and 1800, many being composers and high-profile musicians, such as Johann Went and Joseph Heidenreich, in addition to music dealers Lausch and Traeg themselves. However, the majority of the arrangements marketed and sold in this era are without attribution. Musical comparisons of rival unattributed arrangements by Sukowaty, Lausch, and Artaria reveal numerous differences in translation, suggesting that each were produced by a different arranger rather than one having been copied from another, or indeed one single source being used that was external to all of them. The responsible party in each case may have been a skilled musician working in close association with the firm (or individual in the case of Sukowaty). For Artaria, this could have been Arthofer, as attested by a reference in an inventory ledger from November 1793; for Lausch, this could have been Lorenz himself, a possibility implied by the chain of reasoning relating to the identity of hand "Lausch I" as the same man.

This thesis, overall, has taken a different approach to the study of music distribution in Vienna at the end of the 1700s. That is to say, a broader, context-led appreciation of the means and mechanisms by which music was produced, marketed, and consumed in this era, shifting focus away from the music of, and biographical and editorial implications for canonical composers such as Mozart, Haydn, and Beethoven. In doing so, I have presented findings to suggest that the array of music available for public consumption, particularly in manuscript form, was greater and significantly more diverse than previously documented. Likewise, that the music of the aforementioned three composers, in reality, accounts for a mere fraction of this selection, otherwise largely dominated by opera and accessible arrangements derived from them. The implications of these findings are several-fold, prompting us to somewhat rethink our understanding of this period, both in terms of the role of music and music dealers in society, and how composers and their works were received, not

only directly, but also indirectly through arrangements and copies not necessarily authorised or formally contracted.

Directions for further research

Sources

The content of this thesis has been shaped and guided, first and foremost, by the primary evidence uncovered during the research process, whether from musical newspaper advertisements, archival documents, or surviving manuscript copies. For various reasons, though, my coverage of these sources has not been able to be completely comprehensive.

Newspaper advertisements: For the most part, my consultation of newspapers has been comprehensive, with difficulties of missing issues in a particular library collection often being overcome by their preservation in another. The lost editions of *Das Wienerblättchen* from 1786, however, made it impossible to *fully* complete the index compiled in Appendix One, or at least sign it off with the certainty that all possible advertisements have been accounted for. Naturally, we should be receptive to the fact that these missing issues may have contained further musical advertisements, some perhaps of importance to our understanding of Viennese music distribution in this period. Thus, should these issues be restored in the future, it would be essential to systematically consult them in the same manner.

Archival documents: One of the greatest problems encountered in this regard is materials lost over time, although in this case, whether they were destroyed or misplaced is not certain. This is most pertinent in the case of music businesses. In Chapter One, for example, I mentioned that many of the older materials from the main city registry (*Hauptregistratur*), those dating from the end of 1783 into the early 1800s, apparently do not survive. Whether this is true of *all* materials, I have not been able to determine. Thus, it may be possible that registration records for music businesses between 1783 and the end of the century do still survive, but have been misplaced somewhere in the vast, and mostly un-catalogued collections of the registry. With some exploratory searches, it may be possible to locate these documents, perhaps the most desirable of which would be an initial application by Traeg to open a music copying business around 1787 and indeed any possible documented objections that other dealers may have had. It also may be possible to find further information on local distributors

of music paper, or more specifically the means by which it was imported and the associated costs.

Manuscripts: For obvious reasons, it would have been impractical in the study of manuscript distribution as a whole to have attempted to account for each of the major copyists in a similar level of detail to my treatment of Lausch. The clearest direction for further research in this regard, then, is similar appraisals of Traeg and Sukowaty prior to 1796. Indeed, the timeframe is highly applicable to both of them, with the former beginning to gradually curtail his copying activities in favour of print, and the latter vacating his position of chief copyist at the court theatre shortly thereafter. In the case of Sukowaty, whose copying operations are shown by Edge to have been considerably larger than Traeg's, it would be most beneficial systematically to characterise his associated copyists, so as to facilitate comparisons with those associated with other firms, such as Lausch's. It would also be valuable to address the relationship between the scores signed and sold to the public by Sukowaty and those scores used for performances in the court theatre, particularly the extent to which the same copyists can be identified. This might shed further light on his commercial activities outside of the theatre.

In my dealings with Lausch, I have managed to study the vast majority of the manuscripts returned in a RISM search under "Lausch", including all of those catalogued under his name in the *Gesellschaft der Musikfreunde* in Vienna, amounting to well over 300 sources in total. However, I am also aware of a number of other sources that I have not been able to consult in person for practical-, time-, and cost-related reasons. For example, Croatian collections based in Osijek [HR-OSm] and Zagreb [HR-Zha] apparently contain fifty-five Lausch sources, some quite rare in nature. The former collection contains sole surviving copies (it seems) of keyboard arrangements of extracts from *Ritter Willibald* and *Il mercato di Monfregoso*; the latter contains a number of instrumental works, particularly quartets, in addition to rare and unique copies of keyboard arrangements of extracts from *Die Bergknappen*, *Die Entführung aus dem Serail*, and a small ensemble arrangement of Myslivececk's *Il Bellerofonte*. Likewise, I have not consulted the copies catalogued in Austrian monasteries, including Kremsmünster and St. Florian, and have also not conducted exploratory searches of collections in Graz,[1] Kromeriz, or Florence, known to have contained

[1] Here, I refer specifically to the Lannoy collection. As Edge has previously shown, this contains numerous Mozart sources likely to have been Traeg's master copies, as indicated by the inclusion of a numbering system on their first page. The same could also be true of copies of music by other composers in the collection, of

copies of all kinds originating in Vienna. For example, the third edition of the Köchel catalogue lists a signed Lausch keyboard arrangement of *Der Stein der Weisen* in Florence, another rare example.[2] For *absolutely* complete coverage of Lausch, then, it would be essential to include these sources.

It was only in the process of systematically consulting these catalogued instances of surviving signed Lausch manuscripts that it became apparent, on the basis of the watermarks frequently encountered therein, that the characteristic imprint—on which basis they were attributed to Lausch in library and archive catalogues—was added only at a certain point in time; all of these manuscripts date to the latter half of the 1780s or the first half of the 1790s. Some further unsigned copies—exhibiting only the *Bögen* number—were encountered initially when discovered to be bound with those bearing the full imprint. However, the vast majority of the other unsigned sources to which I have referred throughout this thesis, and have included in Appendix Three, were encountered with wider search criteria. On the one hand, this was achieved by searching library and archive catalogues under the repertoire he is known to have advertised. On the other hand, knowing that many of the surviving signed copies predominantly take the form of keyboard arrangements, this was achieved with searches using terms such as "per il Clavi-Cembalo", a term frequently used on the title pages of Lausch's keyboard arrangements, or just general searches under keyboard and quartet arrangements of operas and dances from this period. For the most part, these searches have only been carried out in relation to Viennese collections and it would be desirable that future research extended them to other European collections. However, one should be cautious in doing so, for these initial searches have also yielded a great many unsigned copies that also appear to have had little to do with Lausch, although they could have derived from Sukowaty or the *Hoftheatermusikverlag* a little later.

Similar can be said for those copies produced by the publishers discussed in Chapter Four. These sources were also encountered by catalogue searches under their name, or having been bound in a volume with a Lausch manuscript, for example. To my knowledge, I have managed to examine all of the imprinted manuscripts available to me at the time, but more may be identified in future studies.

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which there are many. Likewise, it is also possible that this collection contains other Viennese sources, including those deriving from Lausch. See Edge *MVC*, 913–36 and Wolfgang Suppan, "Die Musiksammlung des Freiherrn von Lannoy," *Fontes Artis Musicae* 12, no. 1 (1965): 9–22.

[2] See Ludwig Ritter von Köchel *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*. *Nebst Angabe der verlorengegangenen, angefangenen, übertragenen, zweifelhaften und unterschobenen Kompositionen*, 3rd ed., ed. Alfred Einstein (Leipzig: Breitkopf & Härtel, 1937), 756.

Post-1796 and beyond Vienna

The most logical step for further study on the subject of the distribution of *geschriebene Musikalien* in Vienna would be to continue past 1796, focussing on the period of its gradual curtailment going into the first decade of the 1800s. Similar to my descriptions above in relation to Sukowaty, this may include a systematic appraisal of the opera scores (in manuscript) deriving from the *Hoftheatermusikverlag*, likewise addressing the relationship between those sold commercially and those used by the court theatre for performances. Study of Sukowaty may also be continued, but at this point in relation to the musical wares he sold commercially having no longer been associated with the theatre, particularly as attested by his association with Prince Lobkowitz around the turn of the century.

Of course, throughout this study, my focus has been local Viennese contexts of music distribution. As a result, I have not properly approached the subject of sheet music produced in Vienna, printed or written, as distributed in foreign markets. Numerous publications have dealt with the subject of international music transmission in some way, largely in relation to print distributed by firms acting as agents – Traeg, for example, acted as a Viennese agent for Breitkopf und Härtel.[3] The notion of foreign distribution of Viennese manuscripts has also been partially covered by Edge, but largely on a client basis, such as orders placed by a foreign theatre with a particular music dealer in Vienna for an opera score.[4] The extent to which Viennese music dealers personally advertised their wares to the general public in foreign locations, is not yet known. Indeed, Appendix One documents fifteen advertisements given by Viennese music dealers in the *Brünner Zeitung*, published in Brno, South Moravia. However, a wider pattern of international distribution during this period may also be uncovered through systematic searches of newspapers published in other musical centres, particularly Prague, German provinces, and Paris, from which sheet music is known to have *travelled to* Vienna.

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[3] For a general study, see Sarah J. Adams, "International Dissemination of Printed Music During the Second Half of the Eighteenth Century," in *The Dissemination of Music: Studies in the History of Music Publishing*, ed. Hans Lenneberg (New York: Gordon and Breach, 1994), 21–42. See also David Wyn Jones, "From Artaria to Longman & Broderip: Mozart's Music on Sale in London," in *Studies in Music History Presented to H.C. Robbins Landon on his Seventieth Birthday*, ed. David Wyn Jones and Otto Biba (London: Thames & Hudson, 1996), 105–114.

[4] Edge, "Viennese Music Copyists and the Transmission of Music in the Eighteenth-Century," 298–304.

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Appendix One

Index of Musical Advertisements in Viennese Newspapers, 1780–1800

The following index chronologically itemises each musical advertisement encountered during a fresh systematic study of five Viennese newspapers published between 1780 and 1800, abbreviated as follows:

WZ – *Wiener Zeitung*

WB – *Das Wienerblättchen*

PN – *Provinzialnachrichten aus den kaiserlich königlichen Staaten und Erbländern*

RZ – *Wiener Realzeitung* [from 1780–2, *Realzeitung oder Beyträge und Anzeigen von Gelehrten und Kunstsachen*; from 1783–4, *Realzeitung*; from 1785–6 *Wiener Realzeitung*]

BZ – *Brünner Zeitung der kaiserl.-königl. privileg. Mährischen Lehenbank*

Each entry gives the date of first publication, followed by basic information, such as the page number, title of the advertisement, and the name (or address, if this information is not yet known) of the individual or business concerned. Where appropriate, the dates on which the advertisements were repeated are given at the end of each entry. In most cases, the respective listings of the works offered in each advertisement are standardised for ease of reference, with the exception of those with specific titles or generic phrases that are difficult to translate with assured precision; these, such as "Klavierstücke", are quoted directly.

As the continuous pagination system was not implemented in the *Wiener Zeitung* until 1784, page numbers provided for the earliest advertisements refer only to the individual issue rather than the yearly range. For clarity, these are distinguished with an asterisk (*). Page numbers for repeats are not provided. The same applies to *Das Wienerblättchen*, whose page numbering is inconsistently provided in the original sources. For the year 1785, where it has not always been possible to ascertain the numbering within a physical bound volume the page number at the top of the page is given in quotation marks. In the case of the *Provinzialnachrichten*, the page numbering is either consistent across multiple quarterly volumes (*Quartal*) or resets at the beginning of each one. The latter case is indicated by *Erstes, Zweites, Drittes*, *Viertes Quartal* and the page number therein.

An additional index organised by name of distributor is also provided at the end of the initial chronological list of advertisements.

***WZ*, 1 Jan 1780**
[pg.14*]
"In der Joh Paul Krausischen Buchhandlung"
Andre, "Lieder und Gesänge für Klavier"
Repeated: 8 Jan

***WZ*, 8 Jan 1780**
[pg.15*]
"Bey Lukas Hochenleitter"
Minuets, Deutsche, and Contredanses
Repeated: 12 Jan

***WZ*, 12 Jan 1780**
[pg.15*]
"Bey dem Universitäts=Buchhändler Augustin Bernardt
Motets and arias

***WZ*, 1 Mar 1780**
[pg.11*]
"Ankündigung" – Georg Benda [Gräffer]
"Klaviersücke"

***WZ*, 15 Mar 1780**
[pg.17*]
"An die Liebhaber der Musik" – Bohdanowicz
Bohdanowicz, 12 Polonaises and 12 Trios for Keyboard
———, 2 Mazurkas and 1 Kosaki for Keyboard
Repeated: 18, 22, 25 & 29 Mar etc.

***RZ*, 8 Apr 1780**
[pg.254]
Georg Benda
Benda, "Clavierstücke"

***WZ*, 12 Apr 1780**
[pg.12*]
"Ankündigung" – Artaria
Haydn, 6 Keyboard Sonatas
Repeated: 15 & 19 Apr

***WZ*, 20 May 1780**
[pg.12*]
"Nachricht" – Artaria
Kozeluch, 3 Keyboard Sonatas
Repeated: 27 May

***WZ*, 17 Jun 1780**
[pg.12*]
"In der Naglergasse im Neubad Nr.181" – [Anon]
Symphonies, Sextets, Quintets, Quartets, Trios, Duos, Concerti, Cassations & Arias
Repeated: 21 Jun

***WZ*, 5 Jul 1780**
[pg.11–12*]
"Nachricht" – Artaria
Vanhal, 6 Quartets
Sterkel, 12 "Klavierstücke"
———, 4 Symphonies
Bach, 3 Quartets
Boccherini, 6 Quartets
Cambini, 6 Quartets (Op.12)
———, 6 Quartets (Op.13)
Müller, 3 Quartets
Stamitz, 6 Quartets
Wolf, 3 Quartets
Lorenziti, 6 Quartets
Pichl, 6 Quartets
———,12 Minuets
———, "Minuetto della Fiera di Venezia"
Beckmann, 3 Keyboard Concertos
Schroeter-Pugnani, 3 Keyboard Quintets
Baron de Dalberg, 3 Keyboard Duets
Rigel, 3 Keyboard Quartets
Bach, 6 Keyboard Trios
Forst Meyer, 6 Sonatas for Keyboard and Violin
Tantz, 3 Sonatas for Keyboard and Violin
Haydn, 6 Keyboard Sonatas
Kozeluch, 3 Keyboard Sonatas (Op.1)
———, 3 Keyboard Sonatas (Op.2)
———, Arias for Keyboard
34 Italian Arias by Sachini, Giardino, Mayo, Trayetta, Tranchi, Paisiello, Anfossi, Sarti, Galuppi, Picini
Repeated: 8 & 12 Jul

***WZ*, 16 Sep 1780**
[pg.17*]
"Nachricht" – Artaria
Capuzzi, 6 Quartets
Repeated: 20 Sep

***WZ*, 16 Sep 1780**
[pg.16*]
"In der Ghelenischen Buchhandlung"
CPE Bach, Symphonies
Benda (Friedrich), *Barbier von Sevillia*
Benda (Georg), Keyboard concerto
Repeated: 20 Sep

***WZ*, 11 Oct 1780**
[pg.15–16*]
"Bey Lukas Hochenleitter"
Eichner, 6 Duos for Violin and Viola

***WZ*, 25 Oct 1780**
[pg.11–12*]
"Anzeige" – Johann Christoph Baumberg [Hochenleitter]
Hummel, 6 Trios
Repeated: 28 Oct & 25 Nov (adapted)

***WZ*, 10 Jan 1781**
[pg.12]
"Pränumeration auf 6 Clavier=Sonaten" – Gruner [Hochenleitter]
Gruner, 6 Keyboard Sonatas

***WZ*, 24 Jan 1781**
[pg.12*]
"An die hochschätzbarsten Liebhab. der Musik" – Matteln [Torricella]
Matteln, 6 Keyboard Sonatas (also arr. String Trio)

***WZ*, 31 Jan 1781**
[pg.11*]
"Ankündigung" – Anon [Dämpfingerhof Nr.476]
Albrechtsberger, 6 Quartets

Repeated: 27 Jul 1782
(adapted, "Nachricht")

***WZ*, 31 Jan 1781**
[pg.12–13*]
"Anzeige von der Kunsthandlung Artaria & Comp."
Titz, 6 Quartets

***WZ*, 14 Feb 1781**
[pg.11*]
"Nachricht" – Torricella
"Musikalien"

***WZ*, 14 Mar 1781**
[pg.12*]
"An die Freunde des Claviers" – Torricella
Kunz, Cantata arr. Keyboard

***WZ*, 4 Apr 1781**
[pg.11–12*]
"Ankündigung" – [Torricella]
12 Lieder by Stolberg, Weiße & Jakobi

***WZ*, 7 Apr 1781**
[pg.11–12*]
"Anzeige" – Artaria
[Music paper]
Kozeluch, "Jagd für das Clavier"
6 Cantatas
Haydn, 6 Divertimenti (Op.31)

***WZ*, 28 Apr 1781**
[pg.16*]
"Bey Lukas Hochenleitter"
Baumberg, 6 Trios

***WZ*, 9 June 1781**
[pg.14–15*]
"Bey Christoph Torricella"
Boccherini, 6 Duos for 2 Violins
Borghy, 3 Sonatas
Giordani, 6 Sonatas
6 String Trios by Abingilon & Weiss
Ricci, Divertimento for Keyboard
———, 3 Symphonies
———, 6 String Trios
"Periodical Overture"
Noseri, 6 Trios
Ricci, Dies Irae
Verrugen, 3 Sonatas for Keyboard and Violin
Cramer, 6 Trios
Eichner, 3 Sonatas for Keyboard and Violin
Saber, 6 Keyboard Trios
Chiesa, 6 Trios
Ricci, "Sinfonia Periodica"
Nufen, 6 Sonatas for Keyboard and Violin
Ricci, Keyboard Divertimeni
———, 6 String Trios
———, 6 Sonatas for Keyboard and Violin
———, 6 Quartets
Dittersdorf, 6 Quartets
Haydn, 6 Quartets
Thesariny, 6 Duos for 2 Violins
Pugnany, 6 Duos for 2 Violins
Lolly, 6 Duos for 2 Violins
Bodé, 6 Symphonies
Canabich, Symphony
Gebart, 6 Quartets
Vanhal, 6 Quartets
Boetzelaer, Arietta
Pasquale, 6 Canzonetti
———, Canons
———, Minuets
Vento, Aria
Giordani, Aria
Gluck, Aria
Guglielmi, Aria
Giordani, Aria
Boetzelaer, Aria con Sinfonia
Quelici, Duets
JC Bach, 6 Canzonetti
———, 6 Concertos
Baur, Arias, Minuets & Gavottes
Albanese, French Arias
Pigmalion
Baumberg, 6 Trios
6 Sonatas
Mattielly, 6 Keyboard Quartets
Rauch, 2 Keyboard Sonatas

***WZ*, 14 Jul 1781**
[pg.11–12*]
"Anzeige" – Torricella
Rosetti, 6 Duos for 2 Violins
French, Italian & German Arias

***WZ*, 18 Jul 1781**
[pg.11–12*]
"Ankündung" – Artaria
Haydn, 6 Divertimenti
Zimmermann, *Andromeda und Perseus* (arr. Keyboard)

***WZ*, 25 Aug 1781**
[pg.15*]
"Bey Lukas Hochenleitter"
Andre, "Lieder und Gesänge beym Clavier"
"Die Kettnerische Sonaten mit Violin und Violoncello"
Förkel, 6 Sonatas
———, 6 Duos for Violin and Cello
Neefe, 6 for Violin
Baumbach, Duos for Violin and Cello
"Sammlung Scheidlers Clavierstücke"
Krumpholz, Harp Concerto
———, Concerto
———, 6 Sonatas
Prati, Aria
Sonatas for Keyboard and 2 Violins
Andre, Der Töpfer
Neefe, Die Apotheke
Hiller, Die Jubelhochzeit

***WZ*, 6 Oct 1781**
[pg.14*]
"Nachricht" – Artaria
Boccherini, 6 Quartets (Op.32)
Kozeluch, 3 Sonatas for Keyboard and Violin (Op.6)

***WZ*, 24 Oct 1781**
[pg.13–14*]
"Anzeige" – Torricella
Rosetti, 6 Duos for 2 Violins
Rauch, 2 Keyboard Sonatas
Eichner, 3 Sonatas for Keyboard and Violin
———, 6 Keyboard Trios
Rigler, 2 Keyboard Sonatas
Boccherini, 6 Sonatas for Keyboard and Violin
Mattielly, 6 Sonatas for Keyboard and Violin

Ricci, 3 Symphonies
Quartets
[Catalogue of music for sale]

***WZ*, 31 Oct 1781**
[pg.13*]
"Nachricht" – Torricella
Baumberg, 6 Quartets
[Catalogue of music for sale]

***WZ*, 21 Nov 1781**
[pg.12*]
"Licit. Bücher und Musikalien" – Gerold
[Catalogue of music for sale]

***WZ*, 8 Dec 1781**
[pg.15*]
"Anzeige" – Artaria
Mozart, 6 Sonatas for Keyboard and Violin
Stadler, Minuets and Trios for Keyboard

***WZ*, 29 Dec 1781**
[pg.11–12*]
"Anzeige" – Artaria
Haydn, 12 Lieder
———, 6 Quartets
Repeated: 3 Jan 1782

***WZ*, 16 Jan 1782**
[pg.23*]
"Bey Lukas Hochenleitter"
6 Minuets & 6 Contredanses for Keyboard
Baumberg, 6 Quartets
———, 6 Trios

***WZ*, 23 Jan 1782**
[pg.11*]
"Musik" – Anton Körner
Pichl, 6 Quintets
Repeated: 2 Feb

***WZ*, 26 Jan 1782**
[pg.12–13*]
"Sechs neue Duetten für eine Violine und Violoncell." – Prokop [Torricella]
Prokop, 6 Duos for Violin and Cello

***WZ*, 26 Jan 1782**
[pg.13*]
"Neue Sachen" – Artaria
Riegler, 2 Keyboard Sonatas (Op.1)
Haydn, 12 Lieder
Stadler, Minuets and Trios
Repeated: 30 Jan

***WZ*, 13 Mar 1782**
[pg.15*]
"Bey Lukas Hochenleitter"
Baumbach, 6 Keyboard Trios
———, 6 Sonatas for Keyboard and Violin
Repeated: 23 Mar (adapted)

***WZ*, 27 Mar 1782**
[pg.12*]
"Nachricht" – Lausch
Haydn, Symphony ["Jagd"]
Symphonies, Cassations, Quintets, Quartets, Trios, Duets, and "Claviersachen"
Repeated: 6 Apr

***WZ*, 17 Apr 1782**
[pg.17*]
"Andündung" – Artaria
Riegler, 12 Lieder
Haydn, 6 Quartets (Op.33)

***WZ*, 10 Jul 1782**
[pg.11–12*]
"Andündung" – Artaria
Vanhal, Keyboard Sonata
———, 2 Keyboard Trios
Hoffmeister, Quartet (Op.7)
Zimmermann, Keyboard Concerto (Op.3)
Capuzzi, 6 Quartets (Op.2)
Repeated: 13 Jul

***WZ*, 27 Jul 1782**
[pg.17*]
"Anzeige eines neuen musikalischen Werks" – Torricella
Haydn, Symphony ["Jagd"]
———, 5 Symphonies

***WZ*, 7 Aug 1782**
[pg.11*]
"Anzeige" – Traeg
Symphonies; Concertos for Keyboard, Violin, Flute, and Viola; Quintets; Quartets; Trios; Duets; Sonatas; Oratorios and Cantatas; Sextets, Quintets, and Quartets from Italian, French, and German operas.
[Catalogue of music for sale]
Repeated: 10 & 14 Aug

***WZ*, 14 Aug 1782**
[pg.11*]
"Ankündung verschiedener neuer Tänze" – Torricella
[Tost] 6 Minuets, 6 Deutsche, and 6 Contredanses [cf. 9 Oct]
Repeated: 17 Aug

***WZ*, 25 Sep 1782**
[pg.17*]
"Ankündung" – Artaria
Clementi, 3 Keyboard Sonatas (Op.7)
Repeated: 28 Sep & 2 Oct

***WZ*, 9 Oct 1782**
[pg.11*]
"Nachricht" – Torricella
Tost, 6 Minuets, 6 Deutsche, and 6 Contredanses (also arr. Keyboard)
Rosetti, 3 Divertimenti for Keyboard
Sulzer, 4 Keyboard Sonatas
Eylenstein, Keyboard Sonatas
Schmittbauer, Mass
Moeller, "Claviersachen"
[Catalogue of music for sale]
Repeated: 12 Oct

***WZ*, 16 Oct 1782**
[pg.10*]
"Ankündigung" – Torricella
Geminiani, Violinschule
[Catalogue of music for sale]
Repeated: 19 Oct

***WZ*, 19 Oct 1782**
[pg.15*]
"Bey Lukas Hochenleitter"
Tost, 6 Minuets, 6 Deutsche, and 6 Contredanses (arr. Keyboard)
Repeated: 23 Oct

***WZ*, 30 Oct 1782**
[pg.12*]
"Nachricht" – Torricella
Staad, 37 Variations for Violin and Bass
Repeated: 2 Nov

***WZ*, [16] Nov 1782**
[pg.15–16*]
"Bey Lukas Hochenleitter"
Hiller, Lieder and Aria
Repeated: 20 Nov; 18, 21 Dec (adapted)

***WZ*, 21 Dec 1782**
[pg.17*]
"Ankündung" – Traeg
Symphonies by Mozart and Rosetti etc.
Gluck, *Iphigenie* Overture
Gretry, *Zemire & Azor* Overture
Keyboard Concertos by Haydn, Mozart, Schuster, and Vanhal
Flute Concertos by Wasdonicz & Stamitz
Stamitz, Viola Concerto
Minuets & Keyboard Sonatas (with and without accompaniment) by Baron v. Dahlberg Rinberger, Akard, Razzini, Schwannenberger & Vanhal]
Concertos for Flute and 2 Flutes [over 70, mostly by Graf]
Repeated: 25 & 28 Dec

***WZ*, 25 Dec 1782**
[pg.11*]
"Nachricht" – Artaria
[Catalougue of music for sale]
Repeated: 28 Dec & 1 Jan 1783

***WZ*, 4 Jan 1783**
[pg.12*]
"Ankündigung neuer Tanzmusique" – Torricella
Hoffmeister, 6 Minuets and Trios, 6 Deutsche, and Contredanses
[Catalougue of music for sale]
Haydn, Symphony
Repeated: 8 Jan

***WZ*, 8 Jan 1783**
[pg.15–16*]
"Bey Lukas Hochenleitter"
Tost, 6 Minuets, 6 Deutsche, and 6 Contredanses for Keyboard
Repeated: 11 Jan

***WZ*, 11 Jan 1783**
[pg.14*]
"Nachricht" – Ignaz Schweigl
Minuets, Deutsche, and Contredanses

***WZ*, 15 Jan 1783**
[pg.13*]
"Musikalische Nachricht" – Mozart
Mozart, 3 Keyboard Concertos
Repeated: 18 & 25 Jan

***WZ*, 15 Jan 1783**
[pg.13*]
"Ankündigung zween neue Kupfersticht" – Torricella
Hoffmeister, 6 Minuets and Trios, 6 Deutsche, and 6 Contredanses
Repeated: 18 & 25 Jan

***WZ*, 25 Jan 1783**
[pg.11*]
"Ankündigung neuer Tanzmusik" – Torricella
Zimmermann, 12 Minuets and 12 Deutsche
Kozeluch, 6 Deutsche and 6 Contredanses
Hoffmeister, 6 Minuets and Trios, 6 Deutsche, and 6 Contredanses
Dances by "French masters"
["Alle Gattungen Musikalien"]
Repeated: 29 Jan

***WZ*, 25 Jan 1783**
[pg.17*]
"Musikalische Ankündigung" – Förster
Förster, 6 Keyboard Sonatas
Repeated: 29 Jan & 1 Feb

***WZ*, 29 Jan 1783**
[pg.15–16*]
"Bey Lukas Hochenleitter"
Hoffmeister 6 Minuets, 6 Deutsche, and 6 Contredanses
Repeated: 1 Feb

***WZ*, 5 Feb 1783**
[pg.12*]
"Musikalische Nachricht" – Matthias Stipa
"Das vergnügte Gemüth am hohen schattichten Berge" for Keyboard
Repeated: 8 & 12 Feb

***WZ*, 9 Apr 1783**
[pg.11*]
"Musikalische Monatstücke" – Hartl
"Lied beym Clavier zu singen"

***WZ*, 26 Apr 1783**
[pg.11*]
"Nachricht" – Traeg
[Eßigmascherischen Hause Nr.654]
["Musikalien von allen Gattungen"]
Quartets, Quintets from Italian, French & German Operas
Violin Concertos by Mestrino, Todor, Schick, Hutti, and Winter
Keyboard Concertos by Richter, Mozart, Wolf, Schuster, and Benda etc.
Flute Concertos by Graf, Stamitz, and Reinards

Viola Concertos by Stamitz and Vanhal
Italian Arias by Haydn, Rauzini, Sarti, Baroni, Gluck, Bertoni, and Hasse
Repeated: 3 May

***WZ*, 24 May 1783**
[pg.10*]
"Bey Artaria Kompagnie"
Sterkel, 6 Keyboard Trios (Op.11)
Clementi, 3 Keyboard Sonatas (Op.8)
Mozart, 2 Sonatas for four hands (Op.3)
Repeated: 28 May

***WZ*, 5 Jul 1783**
[pg.10*]
"Anzeige" – Torricella
Clementi, 3 Keyboard Sonatas
Symphonies
"Flauto Travers=Musique"

***WZ*, 9 Jul 1783**
[pg.10*]
"Ankündung" – Torricella
Vanhal, 3 Keyboard [Caprice] Sonatas
Hoffmeister, 6 Quartets
Clementi, 3 Keyboard Sonatas
Symphonies
"Flauto Travers=Musique"
Repeated: 12 & 16 Jul

***WZ*, 19 Jul 1783**
[pg.17*]
"Ankündung" – Torricella
Zimmermann, Serenades
Pleyel, Symphonies

***WZ*, 6 Aug 1783**
[pg.11–12*]
"Nachricht an die Liebhaber der Musik" – Gräffer
Pleyel, 6 Quartets
Repeated: 9 Aug

***WB*, 7 Aug 1783**
[pg.10–11*]
Torricella
Sarti, *Fra i due litiganti*, aria (arr. Keyboard)
Haydn, 6 Trios
Schmittbauer, 3 Trios
———, Concerto for 2 Flutes, Violin, 2 Horns, 2 Oboes & Bass
Vanhal, 4 Keyboard Sonatas

***WZ*, 13 Aug 1783**
[pg.11*]
"Anzeige" – Lausch
Ordonez, 6 Symphonies
———, 6 Quartets
Rolla, 6 Quartets
Hoffmeister, 6 Duos for 2 Flutes

***PN*, 20 Aug 1783**
[pg.1069]
Trattner
Baumberg, 12 Lieder

***WB*, 31 Aug 1783**
[pg.9–10*]
"Ankündigung" – Torricella
6 Quartets by Hoffmeister, Rafael, Rubeus, and van Dyks

***WZ*, 6 Sep 1783**
[pg.13*]
"Ankündigung" – Torricella
6 Quartets by Hoffmeister, Rafael, Rubeus, and van Dyks
Repeated: 10 Sep

***WB*, 7 Sep 1783**
[pg.12*]
"Musikalien" – Lausch
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)

***WZ*, 20 Sep 1783**
[pg.10*]
"An das Publikum" – Torricella
Schuster, "Das Lob der Musik" (arr. Keyboard)

***WB*, 23 Sep 1783**
[pg.9–10*]
"Theaterstück wird angeboten" – Pollinger
Terzetti and Arias

***WZ*, 24 Sep 1783**
[pg.9*]
"Ankündigung" – Torricella
2 Keyboard Concertos
Repeated: 27 Sep

***WB*, 25 Sep 1783**
[pg.12*]
"Musikalien" – Lausch
Symphonies, Quintets, Quartets, Trios, Duos & Sonatas

***WB*, 26 Sep 1783**
[pg.10*]
"Lob der Musik" – Torricella
Schuster, "Das Lob der Musik" (arr. Keyboard)

***WZ*, 27 Sep 1783**
[pg.12*]
"Neue Musikalien" – Traeg
Mozart, 3 Keyboard Concertos
Maestrino, 2 Violin Concertos
Reichardt, 2 Arias
Quartets, Quintets & Symphonies

***WB*, 27 Sep 1783**
[pg.11*]
"Konzerte von Mozart" – Traeg
Mozart, 3 Keyboard Concertos
Quartets, Trios, Symphonies & Italian Arias

***WB*, 30 Sep 1783**
[pg.12*]
"Neue Musikalien" – Joseph Franz Seuche
6 Quintets
6 Quartets
6 Divertimenti

***WZ*, 1 Oct 1783**
[pg.13*]

"Anzeige" – Lausch
Quintets, Quartets, Trios, Duos, Sonatas & Symphonies
Repeated: 4 Oct

***WZ*, 4 Oct 1783**
[pg.11*]
"Nachricht" – Torricella
Stamitz, 6 Quartets

***PN*, 4 Oct 1783**
[pg.1268–9]
"Ankündigung an das Publikum" – Torricella
Schuster, "Lob der Musik" (arr. Keyboard)

***WB*, 22 Oct 1783**
[pg.11*]
"Musikalien" – Lausch
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)
Paisiello, *Il barbiere di Siviglia* (extracts arr. Keyboard)
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Repeated: 28 Oct

***WB*, 4 Nov 1783**
[pg.10–11*]
"Musikalien" – Lausch
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)
Paisiello, *Il barbiere di Siviglia* (extracts arr. Keyboard)
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Sarti, *Le gelosie villane* (extracts arr. Keyboard)
Mozart, 3 Keyboard Concertos

***WB*, 18 Nov 1783**
[pg.10–11*]
"Musikalien zu verkaufen" – Anon. [Leopoldstadt in dem Tabakgewölb]
Symphonies by Haydn and "various masters"
Mitscha, 3 Quintets
Pichl, Quintet
Haydn, 6 Quartets
Lorenzetti, 6 Quartets
le Due, 6 Quartets
Hoffmeister, 6 Quartets
Michael Haydn, 6 Quartets
Mitscha, 12 Quartets
Kamel, 6 Quartets
Francisconi, 6 Quartets
Stamitz, 3 Quartets
Gretry, 2 Opera Quartets
Paradieser, 6 Trios
Brunetti, 6 Trios
Krammer, 6 Trios
5 Trios by "various masters"
Staniger, 6 Duos for Flute and Violin
Lorenzetti, 6 Duos for 2 Violins
Pauer, 5 Duos for Violin and Viola

***WB*, 23 Nov 1783**
[pg.9–10*]
"Nachricht" – Anton Eberl
3 Keyboard Sonatas

***WB*, 5 Dec 1783**
[pg.9*]
"Musikalien" – Lausch
Paisiello, *Il barbiere di Siviglia* (extracts arr. Keyboard)
Sarti, *Le gelosie villane* (extracts arr. Keyboard)
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)

***WB*, 9 Dec 1783**
[pg.12*]
"Anzeige" – Torricella
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)
Schrattenbach, Lieder
Kreith, Partita

***WZ*, 31 Dec 1783**
[pg.12*]
"Kupferstiche" – Balzer
Sonatas, Quartets, and Duets

***WZ*, 31 Dec 1783**
[pg.12–13*]
"Anzeige" – Artaria
Kozeluch, Aria (Op.8)
Haydn, Lieder
Repeated: 3 Jan 1784

***WZ*, 31 Dec 1783**
[pg.13*]
"Huberische Tänze" – Nannerte Huber [Torricella]
Huber, 12 Minuets and 24 Deutsche

***WZ*, 31 Dec 1783**
[pg.13*]
"Musikalische Ankündigung" – Hochenleitter
6 French, 6 English, and 6 German Dances for Keyboard
Repeated: 3 Jan 1784

***WB*, 2 Jan 1784**
[pg.11–12*]
"Musikalien" – Lausch
Alessandri, *La finta principessa* (extracts arr. Keyboard)
Gluck, *Iphigenie*, Aria (arr. Keyboard)
Paisiello, *La frascatana*, Aria (arr. Keyboard)
Sarti, *Le gelosie villane* (extracts arr. Keyboard)
[Redouten] Minuets & Deutsche, Ländlerische Deutsche, Contredances & Quadrilles

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***WB*, 5 Jan 1784**
[pg.10–11*]
"Musikalische Ankündigung" – Hochenleitter
6 French, 6 English, and 6 German Dances for Keyboard

6 Keyboard Sonatas

***WZ*, 14 Jan 1784**
[pg.75]
"Musikalien" – Traeg [Löschenkohl]
12 Lieder by Gluck, Bach, Benda, Kraus, Schweizer, and Häsler
Kraus, Overtures and Symphonies
———, Quintet
———, Violin Concerto
Mozart, Variations
Vanhal, Stabat Mater
Jommelli, Miserere
"Musikalien"

***WZ*, 17 Jan 1784**
[pg.100]
"Drey Klavier=Sonaten" – Förster
Förster, 3 Keyboard Sonatas
Repeated: 21 Jan

***WZ*, 17 Jan 1784**
[pg.101]
"Abonnement auf Musikalien" – Lausch
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)
———, *Le gelosie villane* (extracts arr. Keyboard)
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Paisiello, *Il barbiere di Siviglia* (extracts arr. Keyboard)
Paisiello, *La frascatana*, Aria (extracts arr. Keyboard)
Gluck, *Iphigenie*, Aria (arr. Keyboard)
Alessandri, *La finta principessa* (extracts arr. Keyboard)
Repeated: 21 & 28 Jan

***WB*, 17 Jan 1784**
[pg.10–11*]
Lausch
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies
Sarti, *Le gelosie villane* (extracts arr. Keyboard)
Alessandri, *La finta principessa*, aria (arr. Keyboard)
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)
Salieri, *La scuola de gelosi*, Aria (arr. Keyboard)
Paisiello, *La frascatana*, Aria (arr. Keyboard)
Gluck, *Iphigenie*, Aria (arr. Keyboard)

***WB*, 19 Jan 1784**
[pg.9*]
"Drey Klavier=Sonaten" – Förster
Förster, 3 Keyboard Sonatas

***WB*, 21 Jan 1784**
[pg.15*]
"Anzeigen" – Gräffer
Hoffmeister, 12 Lieder

***WB*, 22 Jan 1784**
[pg.11*]
"Musikalien" – Traeg [Löschenkohl]
12 Lieder by Gluck, Bach, Benda, Kraus, Schweizer, and Häsler
Mozart, Keyboard Concertos and Variations
Symphonies and Overtures by Kraus, Mozart, and Rosetti
Quintets by Kraus and Kreuser
Quartets by Kraus, Ardina, Rolla, Pleyel, and Schmitt
Duos for 2 Flutes by Graf and Miroglio
Mozart, *Die Entführung aus dem Serail*, Arias
Arias by Kraus, Jommelli, Reichardt, and Gluck
Violin Concertos by Mestrino, Barier, Schick, Kraus, and Hutti
Flute Concertos by Graf and Rosetti
Minuets, [Redouten] Deutsche and Contredanses

***WZ*, 24 Jan 1784**
[pg.152]
"An die Musikliebhaber" – Gräffer
Hoffmeister, 12 Lieder

***PN*, 24 Jan 1784**
[pg.112]
"In der von Trattnerischen Buchhandlung"
Reichardt, "Musikalien Lieder"

***WZ*, 31 Jan 1784**
[pg.206]
"Sammlung neuer Tanz=Menuetten" – Artaria
Haydn, Minuets
Repeated: 4 Feb

***WZ*, 4 Feb 1784**
[pg.235–6]
"Neue Tanzmusik" – Torricella
Wolfergrün, 12 Minuets and 24 Deutsche
Repeated: 4 Feb

***WZ*, 7 Feb 1784**
[pg.257]
"Neue Musikalien" – Lausch
Haydn, 3 Symphonies
Cavalieri, 12 Deutsche [Redouten 1784] (also arr. Keyboard)
Repeated: 11 & 14 Feb

***PN*, 7 Feb 1784**
[pg.175]
"Musikalien" – Artaria
Haydn, Minuets

***PN*, 7 Feb 1784**
[pg.175]
"Musikalien" – Torricella
Wolfergrün, 12 Minuets and 24 Deutsche

***PN*, 14 Feb 1784**
[pg.208]
"In der Edlen von Trattnerischen Buchhandlung"
Gluck, Alceste
"Année harmonique" (arr. Keyboard [Wagenseil])

***WB*, 17 Feb 1784**
[pg.12*]
"Menuets und Deutschtänze" – Johann Georg Pöck
12 Minuets and 6 Deutsche (also arr. Keyboard)

***WZ*, 25 Feb 1784**
[pg.395–6]
"Nachricht an die Musikliebhaber" – Traeg
Symphonies, Quintets, Quartets, Trios
Haydn, Symphonies
Gluck, Overtures to *Alceste* and *Iphigenie* (arr. Keyboard)
Monsigny, *Deserteur*, Overture (arr. Keyboard)
Repeated: 28 Feb & 3 Mar

***WB*, 28 Feb 1784**
[pg.9–10*]
"Nachricht" – Hochenleitter
[Redouten] Deutsche (arr. Keyboard)

***WZ*, 10 Mar 1784**
[pg.506]
"Musikmeister und Arien" – Anton Melzer
Arias by Myslivecek, Bertoni, Morrelari, Salieri, Sachini, and Sarti
Repeated: 13 & 17 Mar

***WZ*, 13 Mar 1784**
[pg.534–5]
"Ankündigung" – Kuhn
"Klaglied eines Stubenmädchens"

***PN*, 20 Mar 1784**
[pg.367]
Anon.
Bengraf, "Sinngedichte auf Joseph und Friedrich"
———, "Die Seligkeiten der Liebenden"

***BZ*, 24 Mar 1784**
[Beilage, pg.92–3]
Leopold Kozeluch
Kozeluch, 12 Keyboard Concertos
Repeated: 31 Mar & 3 Apr

***WB*, 8 Apr 1784**
[pg.10*]
"Arien" – Lausch
Sarti, *Le gelosie villane* (extracts arr. Keyboard)
Anfossi, *I viaggiatori felici* (extracts arr. Keyboard)
Gazzaniga, *La dama incognita* (extracts arr. Keyboard)
Alessandri, *La finta principessa* (extracts arr. Keyboard)
Paisiello, *La frascatana* (extracts arr. Keyboard)

***WZ*, 10 Apr 1784**
[pg.776]
"Musikalisches Abonnement" – Lausch
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies
Anfossi, *I viaggiatori felici* (extracts arr. Keyboard)
Gazzaniga, *La dama incognita* (extracts arr. Keyboard)
Paisiello, *La frascatana*, Aria (extracts arr. Keyboard)
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Anfossi, Il Curioso Indiscreto, Aria (arr. Keyboard)
Paisiello, I Filosofi immaginari (extracts arr. Keyboard)
Sarti, Fra i due litiganti (extracts arr. Keyboard)
———, Le Gelosie Villane (extracts arr. Keyboard)
Haydn, 3 Symphonies
Stadler, 6 Duos for 2 Violins
Hoffmeister, 12 Duos for 2 Flutes
Repeated: 14 & 17 Apr

***WB*, 10 Apr 1784**
[pg.10–12*]
"Arien" – Lausch
Paisiello, *Il barbiere di Siviglia* (extracts arr. Keyboard)
Gluck, *Iphigenie*, Aria (arr. Keyboard)
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Anfossi, *Il curioso indiscreto*, Aria (arr. Keyboard)
Paisiello, I *filosofi immaginari*, Aria (arr. Keyboard)
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)

***WZ*, 14 Apr 1784**
[pg.804–5]
"Concerts von Kozeluch" – Leopold Kozeluch
Kozeluch, 2 Keyboard Concertos
Repeated: 17 & 21 Apr

***WZ*, 14 Apr 1784**
[pg.805]
"Anzeige" – Hoffmeister [Gräffer]
Hoffmeister, 6 Quartets
———, 2 Keyboard Sonatas
———, Lieder
Repeated: 17 & 21 Apr

***PN*, 21 Apr 1784**
[pg.511]
"Ankündigung des Herrn Blumauer"
6 Quartets
2 Keyboard Sonatas
Lieder

***WZ*, 24 Apr 1784**
[pg.917]
"In der Kunsthandlung Artaria Comp."
Haydn, 12 Lieder
Repeated: 1 May

***WZ*, 24 Apr 1784**
[pg.918]
"Bey Christoph Torricella"
Nardini, 6 Quartets
Pleyel, 6 Quartets
Hoffmeister, 6 Quartets
———, Keyboard Concerto
Vanhal, 3 Caprices for Keyboard
Clementi, 3 Keyboard Sonatas (Op.10)
Kozeluch, 3 Keyboard Sonatas (Op.8)
Bengraf, "Die Seligkeit der Leichenden" and "Sinngedicht"
Sarti, Arias (arr. Keyboard) and Operas
Duschezky, 2 Duos for Violin and Cello
C. Bach, 3 Keyboard Concertos
Symphonies, Concertos, and "Singstücken"
Repeated: 1 May

***PN*, 24 Apr 1784**
[pg.527]
"Musikalisches Abonnement" – Lausch
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies
Anfossi, *I viaggiatori felici*, Terzet (arr. Keyboard)
Gazzaniga, *La dama incognita* (extracts arr. Keyboard)
Paisiello, *La frascatana*, Aria (extracts arr. Keyboard)
Salieri, *La scuola de gelosi*, Aria (arr. Keyboard)

***PN*, 8 May 1784**
[pg.592]
"In der Edlen von Trattnerischen Buchhandlung"
Poddielski, 6 Keyboard Sonatas
Repeated: 21 Jul (adapted)

***WZ*, 15 May 1784**
[pg.1100]
"Concerts von Kozeluch" – Leopold Kozeluch
Kozeluch, 2 Keyboard Concertos
———, 12 Keyboard Concertos [on subscription]

***WZ*, 5 Jun 1784**
[pg.1286]
"Musikalien" – Hoffmeister [Gräffer]
Vanhal, Caprice for Keyboard
Hoffmeister, 3 Duos for Violin and Cello
———, Symphony ("La Chasse")
———, Lieder
———, 2 Keyboard Sonatas
———, 6 Quartets
[Catalogue of music for sale]

***PN*, 19 Jun 1784**
[pg.793]
"Musikalien" – Torricella
Haydn, 3 Symphonies
Pleyel, 6 Quartets

***BZ*, 19 Jun 1784**
[Beilage, pg.189]
"Nachricht" – Torricella
Symphonies, Concertos (for Keyboard, Violin, and Winds), Sextets, Cassations, Partitas, Quartets, Trios, Duets, Sonatas, and Keyboard arrangements of songs and operas

***RZ*, 22 Jun 1784**
[pg.406]
"Anzeige" – Anton Rosetti
Rosetti, Symphonies

***WZ*, 23 Jun 1784**
[pg.1439]
"Musikalien" – Anton Körner
Pichl, Symphonies
Repeated: 26 & 30 Jun

***PN*, 23 Jun 1784**
[pg.800]
"In der Edlen von Trattnerischen Buchhandlung"
Oswald, Lieder for Keyboard and Violin

***WB*, 2 Jul 1784**
[pg.12*]
"Musikalisches Abonnement" – Lausch
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies

***WB*, 3 Jul 1784**
[pg.11–12*]
"Ino von Brandes" – Heidenreich
Reichardt, "Ino von Brandes"
Repeated: 6 Oct (adapted)

***WB*, 5 Jul 1784**
[pg.11*]
"Neue Arien, beym Klavier zu singen" – Lausch
Alessandri, *Il vecchio geloso* (extracts arr. Keyboard)
Guglielmi, *Vicende del amore*, Aria (arr. Keyboard)
Sarti, *I contratempi*, Aria (arr. Keyboard)
———, *Fra i due litiganti*, (finale arr. Keyboard; full arr. Harmonie [Went])
———, *Le gelosie villane*, Terzet (arr. Keyboard)
Paisiello, *Il barbiere di Siviglia*, Terzet (arr. Keyboard)

***WZ*, 7 Jul 1784**
[pg.1560]
"Musikalien" – Hoffmeister [Gräffer]
Vanhal, Caprice for Keyboard
Hoffmeister, 3 Duos for Violin and Cello

———, Symphony (“La Chasse”)
———, Lieder
———, 2 Keyboard Sonatas
———, 6 Quartets
———, Flute Concerto
Repeated: 10 & 14 Jul

***WZ*, 7 Jul 1784**
[pg.1560–1]
“Neue Musikalien und Kunstsachen” – Torricella
Duschezky, 6 Partitas
———, Variations for Flute and Bass
———, Variations for Winds
Clementi, 3 Keyboard Sonatas (Op.10)
Hoffmeister, Keyboard Concerto
———, 6 Quartets
“Scherzhafte Launen” by Rosetti and “other masters”
Duncombe, “Lessons for the Harpsichord”
Dallberg, “Evas Klagen”
Oswald, Lieder for Keyboard and Violin
König, Lieder
Haydn, 3 Symphonies
[“von alle Gattungen neue Muskalien”]
Repeated: 10 Jul

***WB*, 8 Jul 1784**
[pg.11*]
“Arien zum Klavier” – Lausch
Hoffmeister, Concerto for 2 Oboes
———, Horn Concerto
———, Flute Concerto
Wranitzky, Concerto for 2 Violins
Mozart, 6 Keyboard Concertos
Haydn, 2 Keyboard Concertos
Kozeluch, 2 Keyboard Concertos
Umlauf, 2 Keyboard Concertos
Mitscha, 3 Cassations
Kozeluch, Cassation
Hoffmeister, 6 Quartets
———, 6 Duos for Flute and Oboe

***WZ*, 10 Jul 1784**
[pg.1592–3]
“Musikalische Anzeige” – Wolfergrün [Torricella/Edler/Hochenleitter /Frister]
Wolfergrün, 12 Minuets and 24 Deutsche (arr. Keyboard)
Repeated: 17 Jul

***WZ*, 10 Jul 1784**
[pg.1593]
“Neue Arien beym Clavier” – Lausch
Alessandri, *Il vecchio geloso* (extracts arr. Keyboard)
Guglielmi, *Vicende del amore*, Aria (arr. Keyboard)
Sarti, *I contratempi*, Aria (arr. Keyboard)
———, *Fra i due litiganti*, (finale arr. Keyboard; full arr. Harmonie [Went])
———, *Le gelosie villane*, Aria (arr. Keyboard)
Paisiello, Il Barbiere di Siviglia, Terzet (arr. Keyboard)
Gluck, *Die Pilgrimme von Mecca* (arr. Harmonie [Went])
Mozart, *Die Entführung aus dem Serail* (arr. Harmonie [Went])
Hoffmeister, Concerto for 2 Oboes
———, Horn Concerto
———, Flute Concerto
———, 6 Duos for Flute and Oboe
———, 6 Quartets
Wranitzky, Concerto for 2 Violins
Mozart, 6 Keyboard Concertos
Haydn, 2 Keyboard Concertos
Kozeluch, 2 Keyboard Concertos
Umlauf, 2 Keyboard Concertos
Mitscha, 3 Cassations
Kozeluch, Cassation
Repeated: 14 & 17 Jul

***WZ*, 14 Jul 1784**
[pg.1624–5]
“Neue Portraits und Musikalien” – Torricella
Kozeluch, Sonata for four hands (Op.10)
Gellerts, Odes and Lieder
Sulzer, 6 Keyboard Sonatas
Dreyer, 6 Keyboard Sonatas
Todt, 6 Sonatas for Keyboard and Violin
Rossetti, 3 Sonatas for Keyboard and Violin
Hüller, *Poltis* (arr. Keyboard)
Barard, *Blaise le Savatier* (arr. Keyboard)
Georg & Georgette
Rolle, *Idamant* “nebst eine Sonate”
Benda, Cantata
Rolle, *Hermanns Tod* (arr. Keyboard) “nebst 6 Lieder”
Haydn, Stabat Mater (arr. Keyboard [Hiller]
Degen, Cantata
Kirkmann, 6 Keyboard Sonatas
Pleyel, Symphonies
Repeated: 17 Jul

***WZ*, 21 Jul 1784**
[pg.1683–4]
“Neue Musikalien” – Torricella
Kirkmann, 6 Keyboard Sonatas
Schulz, Lieder
Scheidler, “Clavier-Stücke”
Hiller, “Ode des Horaz”
Maisner, Arsene (arr. Keyboard [Seydlmann])
Wolfergrün, Dances for Keyboard
Benda, “Clavier- und Gesangstücke”
Gellerts, Odes and Lieder
Sulzer, 6 Keyboard Sonatas
Kozeluch, Sonata for four hands
Rosetti, 3 Symphonies
Nicolai, Symphony
Rolle, *Die Befreyung Israels* (arr. Keyboard)
Ehrenberg, *Der Abend von Fried. Matthisson* (arr. Keyboard)
Arias and Operas in full score and arr. Keyboard
Repeated: 24 Jul

***WB*, 21 Jul 1784**
[pg.10*]
“Neue Musikalien” – Ignaz Schweigl

6 Minuets and 3 Trios
Rosetti, 5 Symphonies
———, Violin Concerto
72 Contredances for Violin
Sirmin, 6 Trios
Titz, 3 Duets for 2 Violins

***WB*, 26 Jul 1784**
[pg.11–12*]
"Neue Serenaden und Cassationen" – Torricella
Korzmora & Giardini, 3 Serenades
Zimmermann, Sextet
———, Concertino
Schmitt, Concerto for 2 Flutes
Lachnitt, "Periodische Sinfonie"
["von allen Gattungen Musikalien"]

***WB*, 28 Jul 1784**
[pg.10*]
"Neue Serenaden und Cassationen" – Torricella
Schmitt, 3 Quartets
Wendling, 6 Duos for 2 Flutes
Tellingen, 6 Sonatas for Keyboard and Violin
Mederitsch, 6 Quartets
Kozeluch, Sonata for four hands
Paisiello, *La frascatana*, Overture (arr. quartet)

***PN*, 28 Jul 1784**
[Drittes Quartal, pg.127]
"Neue Arien beym Clavier" – Lausch
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Guglielmi, *Vicende del amore*, Terzet (arr. Keyboard)
Sarti, *I contratempi*, Aria (arr. Keyboard)
———, *Fra i due litiganti*, Finale (arr. Keyboard; also whole opera arr. Harmonie [Went])
Sarti, *Le gelosie villane*, Aria (arr. Keyboard)
Paisiello, *Il barbiere di Siviglia*, Terzet (arr. Keyboard)
Gluck, *Die Pilgrimme von Mecca* (arr. Harmonie)
Mozart, *Die Entführung aus dem Serail* (arr. Harmonie)

***WB*, 29 Jul 1784**
[pg.9–12*]
"Verzeichniß" – Lausch
Guglielmi, *Vicende del amore* (extracts arr. Keyboard)
Alessandri, *Il vecchio geloso* (extracts arr. Keyboard)
Sarti, *I contratempi* (extracts arr. Keyboard)
Paisiello, *La frascatana*, Aria (extracts arr. Keyboard)
Salieri, *La scuola de gelosi* (extracts arr. Keyboard)
Paisiello, *Il barbiere di Siviglia* (extracts arr. Keyboard)
Paisiello, *I filosofi immaginari*, Aria (arr. Keyboard)
Gazzaniga, *La dama incognita* (extracts arr. Keyboard)
Sarti, *Le gelosie villane* (extracts arr. Keyboard)
———, *Fra i due litiganti* (extracts arr. Keyboard)
Gluck, *Iphigenie*, Aria (arr. Keyboard)
Alessandri, *La finta principessa* (extracts arr. Keyboard)
Arias from German operas
Haydn, 14 Minuets and Trio (arr. Keyboard)
Cavalieri, 19 Deutsche [Redouten 1784] (arr. Keyboard)
[Music paper]

***WZ*, 31 Jul 1784**
[pg.1772]
"Musikalien" – Hoffmeister [Gräffer]
Vanhal, 3 Caprices for Keyboard
Hoffmeister, 3 Duos for Violin and Cello
———, Symphony ("La Chasse")
———, Lieder
———, 2 Keyboard Sonatas
———, 6 Quartets
———, Flute Concerto
[Catalogue of music for sale]
Repeated: 4 Aug

***PN*, 31 Jul 1784**
[Drittes Quartal, pg.143]
"Neue Musikalien bey Chr. Torricella"
Kirkmann, 6 Keyboard Sonatas
Schulz, Lieder
Scheidler, "Clavier-Stücke"
Hiller, Ode
Maisner, "Singspiel nach Favart" (arr. Keyboard [Seydelmann])
Wolfergrün, Dances for Keyboard
Benda, "Clavier- und Singstücke"
Gellert, Odes and Lieder
Sulzer, 6 Keyboard Sonatas
Kozeluch, Sonata for four hands
Rosetti, 3 Symphonies

***WB*, 4 Aug 1784**
[pg.11*]
"Bey Lorenz Lausch"
Sarti, *I Contratempi* (extracts arr. Keyboard)
Anfossi, *I viaggiatori felici*, Duet (arr. Keyboard)
Alessandri, *Il vecchio geloso*, Aria (arr. Keyboard)
Gluck, *Alceste*, Overture (arr. Keyboard)

***PN*, 4 Aug 1784**
[Drittes Quartal, pg.159]
"Musikalien" – Hoffmeister [Gräffer]
Vanhal, 3 Caprices for Keyboard
Hoffmeister, 3 Duos for Violin and Cello
———, Symphony ("La Chasse")
———, Lieder
———, 2 Keyboard Sonatas

———, 6 Quartets
———, Flute Concerto
[Catalogue of music for sale]

***WZ*, 11 Aug 1784**
[pg.1853–4]
"Neue italienische Arien" – Torricella
Salieri, Opera extracts (in full score and arr. Keyboard)
Sarti, Opera extracts (in full score and arr. Keyboard)
Paisiello, Opera extracts (arr. Keyboard)
Guglielmi, Opera extracts (arr. Keyboard)
Anfossi, Opera extracts (in full score and arr. Keyboard)
Gretry, *Das Rosenfest*, Aria (arr. Keyboard)
Operas and Arias
Repeated: 14 Aug

***WB*, 13 Aug 1784**
[pg.10–11*]
"Nachricht" – Pollitzer
Kozeluch, 8 Keyboard Sonatas
Haydn, 6 Symphonies
Vanhal, 2 Symphonies
Titz, 3 Duets
Vanhal, 3 Trios
Wuiky, 6 Duets

***WZ*, 18 Aug 1784**
[pg.1900]
"Musikalien" – Traeg
12 Lieder by Gluck, Kraus, Benda, etc.
Mozart, Concerto for 2 Keyboards
Zimmermann, Keyboard Concerto
Violin Concertos by Fischer, Cramer, Giornovichi, and Maestrino
Viola Concertos by Stamitz, Hoffmeister, and Boccherini
Wanskura, 3 Keyboard Quartets
Gitter, 3 Quartets
Wranitzky, 6 Trios
Variations by Mozart and Sardi
12 Hungarian Dances for Keyboard
Handochkin, Chansons and Variations for Violin and Bass
["von allen Gattungen sowohl von der alten als neuen Musik"]
Repeated: 21 & 25 Aug

***WZ*, 21 Aug 1784**
[pg.1925–6]
"Bey Christoph Torricella"
Salieri, *Il barone di rocca antica* (extracts arr. String Trio)
Sarti, *Fra i due litiganti*, Overture (arr. Keyboard)
Sarti, *I contratempi*, Overture (arr. Keyboard)
Repeated: 25 Aug

***WZ*, 25 Aug 1784**
[pg.1949]
"Anzeige" – Artaria
"Journal de Musique Militaire"
"Harmoniestücke"
Mozart, 3 Keyboard Sonatas (Op.6)
Haydn, Keyboard Concerto (Op.37)
Schroeter, Bagatelle for Keyboard
Boccherini, 6 String Trios (Op.35)
Repeated: 28 Aug

***WZ*, 28 Aug 1784**
[pg.1973]
"Bey Christoph Torricella"
Mozart, 2 Keyboard Sonatas
———, Sonata for Keyboard and Violin
Kirkmann, 6 Keyboard Sonatas
Mattheson, Der volkommene Kapellmeister
Petri, Anleitung zur praktische Musik
Dreyer, 3 Keyboard Trios
Naumann, 6 Sonatas for Keyboard and Violin

***WZ*, 1 Sep 1784**
[pg.2001–2]
"Concerts von Kozeluch" – Leopold Kozeluch
Kozeluch, 2 Keyboard Concertos
———, "Joseph der Menschheut Seegen"
———, 3 Sonatas for four hands (Op.9)
Repeated: 11, 22 & 25 Sep

***WB*, 3 Sep 1784**
[pg.12*]
"Für Liebhaber der Musik" – Sukowaty
Paisiello, *Il re Teodoro in Venezia* (arr. Keyboard and in full score; also extracts)

***WZ*, 4 Sep 1784**
[pg.2029]
"Bey Christoph Torricella"
Mozart, 2 Keyboard Sonatas
———, Sonata for Keyboard and Violin
Kozeluch, Sonata for four hands (Op.10)
Schmitt, 3 Sonatas for four hands
C. Bach, 6 Sonatas for Keyboard and Violin (Op.16)
Handel, 6 Fugues for Keyboard
Just, 3 Divertimenti for Keyboard
Dance, 6 Lessons for Keyboard
Rassetti, 3 Sonatas for Keyboard and Violin
Tours, Sonata for four hands
Guest, 6 Sonatas for Keyboard and Violin
Boehm, Fugue for Keyboard
Der Quäcker (arr. Keyboard)
"Minuet de la Reine" for Harp
Just, 3 Keyboard Trios
Arnold, "The Agreeable Surprise" (Op.16)
Arias and Operas in full score and arr. Keyboard
["mit alle Gattungen Musikalien"]

***WB*, 4 Sep 1784**
[pg.10*]
"Musikalien" – Pollitzer

Weyher, Minuet and Deutsche (also arr. Keyboard or Harp)
Aspelmayr, Minuet (also arr. Keyboard or Harp)
Rosetti, Minuet (also arr. Keyboard or Harp)
———, 5 Symphonies
———, 2 Quartets

***WB*, 11 Sep 1784**
[pg.12*]
"Musikalien" – Pollitzer
Steinmetz, 8 Violin Concertos
6 Double Concertos by Waldhorn, Dittersdorf, Pichl, Starch, and Rosetti
Pichl, 6 Symphonies
6 Concertos by Haydn, Hoffmeister, Rosetti, and Panto

***WZ*, 15 Sep 1784**
[pg.3006 (!)]
"Il Re Teodoro in Venezia" – Sukowaty
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard and in full score)
Repeated: 25 Sep

***WZ*, 18 Sep 1784**
[pg.2131–2]
"Anzeige neuer Arien" – Torricella
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard and in full score)
Sarti, Opera extracts (in full score and arr. Keyboard)
Cimarosa, Opera extracts (in full score and arr. Keyboard)
Paisiello, Opera extracts (in full score and arr. Keyboard)
["verschiedene neue Musikalien fürs Clavier"]
Repeated: 6 Oct

***WZ*, 18 Sep 1784**
[pg.2132 (!)]
"Il Re Teodoro in Venezia" – Lausch
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard)
Sarti, *I contratempi* (extracts arr. Keyboard)
Alessandri, *Il vecchio geloso* (extracts arr. Keyboard)
Guglielmi, *Vicende del amore* (extracts arr. Keyboard)
Repeated: 25 & 29 Sep

***WB*, 18 Sep 1784**
[pg.8*]
"Musikalien" – Lausch
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard)

***PN*, 18 Sep 1784**
[Drittes Quartal, pg.367]
"Musikalien bey Artaria und Komp."
Mozart, 3 Keyboard Sonatas
Vanhal, 2 Sonatas for four hands
Haydn, Keyboard Concerto (Op.37)
Schroeter, "Bataille fürs Clavier"
Boccherini, 6 Duos for Violin and Cello (Op.35)

***WZ*, 22 Sep 1784**
[pg.2161]
"Nachricht" – Torricella
Paisiello, *Il re Teodoro in Venezia* (arr. Keyboard [Eberl])
Repeated: 25 Sep; 29 Sep & 2 Oct (both adapted as "Ankündigung zur Nachricht")

***WB*, 23 Sep 1784**
[pg.10*]
"Bücher= und Kleiderschränke auch Musikalien zu verkaufen" – Pollitzer
60 Symphonies by Haydn, Michael Haydn, Vanhal, and Hoffmeister

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***PN*, 25 Sep 1784**
[Drittes Quartal, pg.399]
"Musikalien" – Lausch
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard)

***WZ*, 6 Oct 1784**
[pg.2275]
"Nachricht" – Leopold Grund
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet)
Repeated: 13 Oct & 6 Nov (follow-up)

***PN*, 9 Oct 1784**
[Viertes Quartal, pg.464]
"Musikalien" – Lausch
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard)
Mozart, *Die Entführung aus dem Serail* (arr. Harmonie)
Gluck, *Die Pilgrimme von Mecca* (arr. Harmonie)
Sarti, *Fra i due litiganti* (arr. Harmonie and Keyboard)
Paisiello, *Il barbiere di Siviglia* (arr. Harmonie)
———, *La frascatana* (arr. Harmonie)
Gretry, *Zemire & Azor* (arr. Harmonie
Repeated: 13 & 16 Oct

***WB*, 11 Oct 1784**
[pg.11–12*]
"Musikalien" – Pollitzer
63 Symphonies by Barta, Bach, Haydn, Michael Haydn, Vanhal etc.
[Catalogue of music for sale]
Repeated: 13 Nov

***WZ*, 13 Oct 1784**
[pg.2333]
"Flügel" – Anon [Annagasse Nr.1017]

Musikalien

***WB*, 13 Oct 1784**
[pg.9–10*]
"Anzeige" – Gräffer
Paradis & Holzer, 4 Arias

***PN*, 13 Oct 1784**
[Viertes Quartal, pg.478]
Johann Christoph Kühnau
Kuhnau, *Das Weltgericht* (arr. Keyboard)

***WB*, 14 Oct 1784**
[pg.10*]
"In der Lauschischen Musikalienhandlung"
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard)

***WZ*, 16 Oct 1784**
[pg.2359–60]
"Pleyels 6 neue Quartetten" – Gräffer
Pleyel, 6 Quartets
Repeated: 20 Oct; 15 Dec (adapted)

***WZ*, 16 Oct 1784**
[pg.2391]
"In der Jos. Stahelischen Buchhandlung"
Sterkel, 3 Keyboard Trios (Op. 17)
———, 6 Sonatas for Keyboard and Violin (Op. 18)
———, 6 Sonatas for Keyboard and Violin (Op. 19)
Rigel, Keyboard Concerto
Rosetti, 6 Sonatas for Keyboard and Violin
Hoffmeister, 6 Duos for 2 Flutes
Mederitsch, 6 Quartets
Beecke, "Fischerlied"
Stark, 3 Overtures (arr. Keyboard)

***WB*, 21 Oct 1784**
[pg.9–10*]
"Pleyels 6 neue Quartetten" – Gräffer
Pleyel, 6 Quartets

***WB*, 25 Oct 1784**
[pg.12*]
"Notist" – Johann Pollinger
"Musiknoten"

***WZ*, 27 Oct 1784**
[pg.2441]
"Forte-Piano und Musikalien" – Traeg
Schild, 6 Keyboard Sonatas
Rosetti, 6 Keyboard Sonatas
Mozart, Concerto for 2 Keyboards
Keyboard Concertos by Haydn, Mozart, Bach, Zimmermann etc.
Violin Concertos by Mestrino, Fischer, Giornovichi, Cramer, and Cambini
Flute Concertos by Graf, Zimmermann, and Haydn
Quintets by Kreuser, Went, Fiala, Cambini, Kraus etc.
Symphonies by Mozart, Zimmermann, and Haydn
Quartets by Giardini, Syrmen, Boccherini, Tomasani, Vienne, Kreuser, Graf, and Cambini
Trios by Cambini, Tomasani, Haydn, Giardini, and Giordani
Duos for 2 Flutes [Cambini, Vienne, Graf, and Vogel
Keyboard Variations by Mozart, Bach, Sardi, Haydn, and Richter
Paisiello, *Il re Teodoro in Venezia* (extracts in full score)
Lieder by "various masters"
Repeated: 30 Oct & 3 Nov

***WZ*, 30 Oct 1784**
[pg.2470]
"Il Re Teodoro in Venezia" – Lausch
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard; also in full score)
Cimarosa, *Giannina e Bernadone* (extracts arr. Keyboard)
Paisiello, *Il barbiere di Siviglia* (arr. Harmonie)
Paisiello, *La frascatana* (arr. Harmonie)
Gluck, *Die Pilgrimme von Mecca* (arr. Harmonie and Quintet)
Sarti, *Fra i due litiganti* (arr. Harmonie and Keyboard; also in full score)
Gretry, *Zemire & Azor* (arr. Harmonie and Quartet)
Salieri, *La fiera di Venezia* (arr. Quartet)
Gretry, *Das Rosenfest* (arr. Quartet)
Paisiello, *I filosofi immaginari* (arr. Quartet)
Umlauf, *Die Bergknappen* (arr. Quartet)
Repeated: 3 & 6 Nov

***PN*, 30 Oct 1784**
[Viertes Quartal, pg.559]
"Musikalien Abonnement" – Lausch
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies

***PN*, 30 Oct 1784**
[Viertes Quartal, pg.559]
"Ankündigung einer Pränumeration…" – Gräffer
Pleyel, 9 Quartets

***WB*, 2 Nov 1784**
[pg.10–11*]
"In der Rudolph Gräfferischen Buchhandlung"
Pleyel, Quartets

***WZ*, 6 Nov 1784**
[pg.2523–4]
"Neue Musikalien" – Torricella
Avison, 6 Keyboard Trios (Op.7)
Beckmann, 6 Keyboard Trios
Honauer, 4 Keyboard Quartets
Diez & Endres, 40 Variations & 14 Variations

Grünner, 3 Keyboard Trios
Boccherini, 3 Keyboard Trios
Firnhaber, 6 Sonatas for Keyboard and Violin
———, Sonata for four hands
Hemmerlein, 3 Keyboard Trios
Cambini, 3 Quartets ("Lib.3")
———, 3 Quartets ("Lib.4")
Gitter, 3 Quartets (Op.1)
Signoretti, 6 Quartets
Kreuser, 6 Quartets
Dreyer, 3 Quartets
Giardini, 6 Quartets (Op.3)
Raimondi, 3 Violin Concertos
Schick, Violin Concerto (Op.2)

***BZ*, 6 Nov 1784**
[Beilage, pg.397]
"Dem Publikum zur Nachricht" – Torricella
Kozeluch, 3 Keyboard Sonatas
Repeated: 17 Nov

***WB*, 8 Nov 1784**
[pg.10–11*]
"Musikalisches Abonnement" – Lausch
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies

***WZ*, 13 Nov 1784**
[pg.2583]
"Verzeichniß von Musikalien" – Stahel
Keyboard Sonatas, Keyboard Concertos, Duos for 2 Violins, Trios, Quartets, and Quintets
[Catalogue of music for sale]
Repeated: 17 Nov

***WZ*, 13 Nov 1784**
[pg.2583–4]
"Ankündigung" – Lausch
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)
Quintets, Quartets, Trios, Duos, Sonatas, and Symphonies
Repeated: 17 Nov & 1 Dec

***WZ*, 24 Nov 1784**
[pg.2674–5]
"Nachricht" – Stipa
Stipa, 5 Keyboard Quartets
———, 6 Quintets
———, "Der schattigte Berg" for Keyboard
———, 6 Sonatas for Keyboard and Violin
———, 6 Deutsche for Keyboard

***PN*, 24 Nov 1784**
[Viertes Quartal, pg.671]
"Ankündigung" – Lausch
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)
Repeated: 27 Nov; 1 & 4 Dec

***WB*, 25 Nov 1784**
[pg.9*]
"Bey Stahel Buchhändler"
Keyboard Sonatas, Keyboard Concertos, Duos for 2 Violins, Trios, Quartets, and Quintets
[Catalogue of music for sale]

***WB*, 25 Nov 1784**
[pg.10-12*]
"Musikalien" – Lausch
Sarti, *Fra i due litiganti* (extracts arr. Keyboard)

***WZ*, 4 Dec 1784**
[pg.2770–1]
"Nachricht" – Torricella
"Clavier= Sing= und Instrumentalstücke"
Repeated: 8 Dec

***WZ*, 4 Dec 1784**
[pg.2771]
"Musikalien" – Sukowaty
Operas in full score and arr. Keyboard
Repeated: 8 & 11 Dec

***PN*, 8 Dec 1784**
[Viertes Quartal, pg.783]
"Ankündigung" – Lausch
Paisiello, *Il re Teodoro in Venezia* (Act 1 extracts arr. Keyboard [Mascheck])

***PN*, 12 Dec 1784**
[Viertes Quartal, pg.799]
"Fortsetzung der Ankündigung" – Lausch
Paisiello, *Il re Teodoro in Venezia* (Act 2 extracts arr. Keyboard [Mascheck]; in full score and parts for sinfonia)

***WZ*, 15 Dec 1784**
[pg.2851]
"Nachricht" – Torricella
Kozeluch, 2 Keyboard Concertos
———, "Joseph der Menschheut Seegen"
Mozart, 2 Keyboard Sonatas
———, Sonata for Keyboard and Violin
Haydn, 3 Symphonies
"La Chasse" by Haydn, Stamitz, and Hoffmeister
Hoffmeister, Keyboard Concerto
———, 6 Quartets
Vanhal, Caprice Sonatas for Keyboard
Riegler, 2 Keyboard Sonatas
Geminiani, Violinschule
Paisiello, *Il re Teodoro in Venezia* (in full score, arr. Keyboard [Eberl], and Quartet

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***RZ*, 21 Dec 1784**
[pg.826]
"Kunstanzeige" – Gottlieb Loewe [Gräffer]
Kamler & Graun, "Der Tod Jesu" (arr. Keyboard)

***WZ*, 25 Dec 1784**
[pg.2942–3]
"In der Jos. Stahelischen Buchhandlung"
Sterkel, Keyboard Concerto (Op.20)

———, Sonata for four hands (Op.21)
Haydn, Keyboard Concerto
Riegel, Keyboard Concerto
Sterkel, 3 Keyboard Trios (Op.17)
———, 6 Sonatas for Keyboard and Violin (Op. 18)
———, 6 Sonatas for Keyboard and Violin (Op. 19)
Hitzelberg, 12 Lieder
Kozeluch, Minuet
Mederitsch, 6 Quartets
Beecke, "Fischerlied"
Bengraf, "Sinngedicht"
———, 3 Divertimenti for Keyboard
———, 12 Lieder
Repeated: 29 Dec

***WZ*, 25 Dec 1784**
[pg.2943]
"In der Lauschischen Musikalienhandlung"
Paisiello, *Il re Teodoro in Venezia* (extracts arr. Keyboard, in full score, and arr. Quartet)
Repeated: 29 Dec & 1 Jan 1785

***WB*, 27 Dec 1784**
[pg.12*]
"Nachricht" – Anon. [Wipplingerstrasse Nro. 422 im Tabackgewölb]
Arias, Minuets, Deutsche, Contredanses (all also arr. Keyboard and Harmonie)

***WZ*, 1 Jan 1785**
[pg.13]
"Neue Klavierkonzert" – Gräffer
Hoffmeister, Keyboard Concerto
Repeated: 12 Jan

***WB*, 3 Jan 1785**
[pg.11–12*]
"Neue Lieder für das Pianoforte oder Clavier" – Ruprecht [Artaria/Torricella]
Ruprecht, 6 Lieder

***WB*, 5 Jan 1785**
[pg.8*]
"Anzeige" – Gräffer
Pleyel, 6 Quartets

***WZ*, 8 Jan 1785**
[pg.70]
"Neue Lieder für das Pianoforte oder Clavier" – Ruprecht [Artaria/Torricella]
Ruprecht, 6 Lieder
Repeated: 15 & 19 Jan

***WB*, 8 Jan 1785**
[pg.12*]
"Musikalienübersetzer" – Anton Teyber
Arias, Minuets, Deutsche, Contredanses (all also arr. Keyboard and Harmonie) [cf. 27 Dec 1784]

***WZ*, 12 Jan 1785**
[pg.93–4]
"Neue Tanzmusik" – Torricella
Haydn, 12 Minuets
Kozeluch, 6 Contredanses
Huber, 12 Minuets
———, 18 Deutsche
Hoffmeister, 6 Minuets, 6 Deutsche, and 6 Contredanses
Dorsch, 6 Minuets
Stadler, 12 Minuets
———, 20 Deutsche
Huber, 8 Contredanses
Riegler, 6 Minuets, 6 Englishe, and 6 "Schleiser"
Ricci, 9 Minuets
Schilson, 6 Deutsche
"H.J.", 6 Minuets, 6 Deutsche, and 6 Contredanses for Keyboard
Müller, 6 Deutsche
Blessmann, 6 English Dances
Haeramalz, 12 English Dances
["Nebst allen Gattungen anderer Musikalien"]
Repeated: 15 Jan

***WB*, 14 Jan 1785**
[pg.11*]
"Neue Tanzmusik" – Torricella
Haydn, 12 Minuets
Kozeluch, 6 Contredanses
Huber, 12 Minuets
———, 18 Deutsche
["Nebst allen Gattungen anderer Musikalien"]

***WZ*, 15 Jan 1785**
[pg.123]
"Vanhals 6 neue Quartetten" – Stahel
Vanhal, 6 Quartets

***WZ*, 15 Jan 1785**
[pg.123]
"In der Lauschischen Musikalienhandlung"
Salieri, *Il ricco d'un giorno* (arr. Keyboard and Quartet; also in full score)
Paisiello, *Il re Teodoro in Venezia* (arr. Keyboard and Quartet; also in full score)
Gluck, *Die Pilgrimme von Mecca* (extracts arr. Keyboard)
Mozart, Variations for Keyboard ("Salve tu Domine")
Cavalieri, 12 Deutsche [Redouten 1785] Op.1 (also arr. Keyboard)
———, 12 Deutsche [Redouten 1785] Op.2 (also arr. Keyboard)
Repeated: 19 & 22 Jan

***PN*, 15 Jan 1785**
[pg.79]
"Advertissiment" – Lausch
Salieri, *Il ricco d'un giorno* (arr. Keyboard and in full score)
Cavalieri, 12 Deutsche [Redouten 1785] (also arr. Keyboard)

***WB*, 19 Jan 1785**
[pg.20–21*]
"Musikalien" – Lausch
Salieri, *Il ricco d'un giorno* (extracts arr.

Keyboard and Quartet; and in full score. Also parts to sinfonia)
Paisiello, *Il re Teodoro in Venezi*a (extracts)
Cavalieri, 24 Deutsche [Redouten 1785] (also arr. Keyboard)
Haydn, 12 Minuets and 6 Deutsche (also arr. Keyboard)

***WZ*, 22 Jan 1785**
[pg.176]
"Acht neue Menuete" – Balzer
Wolfergrün, 8 Minuets and 8 Deutsche

***WB*, 24 Jan 1785**
[pg.8*]
"Neue Violin=Quartetten" – Stöckl/Frister
Wolfergrün, Quartets

***WZ*, 26 Jan 1785**
[pg.206]
"In der Jos. Stahelischen Buchhandlung"
Vanhal, 6 Quartets
Benda, 3 Violin Concertos
Sterkel, Keyboard Concerto (Op.20)
———, Sonata for four hands (Op.21)

***WZ*, 29 Jan 1785**
[pg.233]
"Pränumeration" – Lausch
Salieri, *Il ricco d'un giorno* (arr. Quartet)
Repeated: 2 Feb

***WZ*, 5 Feb 1785**
[pg.288–9]
"Musikalische Anzeige" – Schicht [Artaria]
Schicht, "Die Feyer der Christen auf Golgatha"

***WZ*, 5 Feb 1785**
[pg.289]
"Neue Musikalien …" – Gräffer
Haydn, 3 Keyboard Sonatas (Op.37)
Vanhal, 3 Keyboard Sonatas (Op.36)
Haydn, Variations for Keyboard
Boßler, "Elemantarbuch der Tonkunst"
Lieder and "Klavierstücke"
Langs, 3 Keyboard Trios
Verrers, 3 Quintets
Neubars, 3 Quartets
Dalberg. "Evas Klagen" (also arr. Keyboard)
"Scherzhafte Launen"
Repeated: 12 & 16 Feb

***PN*, 9 Feb 1785**
[pg.191]
"Pränumeration" – Lausch
Salieri, *Il ricco d'un giorno* (arr. Quartet)
Repeated: 12 Feb

***WZ*, 12 Feb 1785**
[pg.338–9]
"Musikanzeige" – Sukowaty
Haydn, 3 Symphonies
Zimmermann, 2 Symphonies
Benzoni, 12 Symphonies
Paisiello, *Il re Teodoro in Venezia* (arr. Keyboard)
Salieri, *Il ricco d'un giorno* (arr. Keyboard)
Mozart, *Die Entführung aus dem Serail* (arr. Keyboard)
Sarti, *Fra i due litiganti* (arr. Keyboard)
Gretry, *Zemire & Azor* (arr. Keyboard)
———, *Rose & Colas* (arr. Keyboard)
Umlauf, *Die schöne Schusterin* (arr. Keyboard)
———, *Die Bergknappen* (arr. Keyboard)
Benda, *Medea & Jason* (arr. Keyboard)
Benda, *Ariadne auf Naxos* (arr. Keyboard)
Cambini, 6 Trios
Haydn, "Various Symphonies"
Operas and Arias in full score
Repeated: 16 & 23 Feb

***WZ*, 16 Feb 1785**
[pg.370]
"Musikalien" – Traeg
Haydn, 3 Symphonies
Mozart, 3 Symphonies
Graf, Concerto for Flute, Violin, and Cello
Kozeluch, Quintet
Graf, Quintet
Nicolai, Quartet
Vienne, Trios
Duos for Flute and Viola by Cambini and Vienne
Fiala, 6 Duos for Violin and Viola
12 Lieder by Umlauf, Benda, Wolf, and Schweizer
Mozart, Variations
"mit verschiedenen alten und neuen Musikalien"
Repeated: 19 & 23 Feb

***PN*, 16 Feb 1785**
[pg.223]
"Musikalien" – Artaria
CPE Bach, "Morgengesang" (arr. Keyboard)

***WZ*, 19 Feb 1785**
[pg.396]
"Neue Sinfonien" – Johann Georg Neubrand
Haydn, 3 Symphonies
Repeated: 23 Feb

***WZ*, 19 Feb 1785**
[pg.397]
"Ankündigung" – Leopold Grund
Paisiello, *Il barbiere di Siviglia* (arr. Quartet)
———, *Il re Teodoro in Venezia* (arr. Quartet)
Repeated: 23 Feb

***WZ*, 23 Feb 1785**
[pg.429]
"Musikalien" – Torricella
Haydn, 3 Symphonies
Pfeiffer, 12 "petits pieces caracterises" and Sonata for four hands

Paisiello, *Il re Teodoro in Venezia* (in full score; arr. Keyboard and Quartet)
Repeated: 26 Feb

***WZ*, 23 Feb 1785**
[pg.429–30]
"Musikalien" – Lausch
Salieri, *Il ricco d'un giorno* (extracts arr. Keyboard and arr. Quartet)
Repeated: 26 Feb & 2 Mar

***PN*, 23 Feb 1785**
[pg.255–6]
"Il Ricco d'un Giorno" – Lausch
Salieri, *Il ricco d'un giorno* (extracts arr. Keyboard and arr. Quartet)

***WB*, 25 Feb 1785**
[pg.11–12*]
"Il Ricco d'un Giorno" – Lausch
Salieri, Il Ricco d'un Giorno (extracts arr. Keyboard and Quartet)

***WB*, 3 Mar 1785**
[pg.11–12*]
"Nachricht" – Ignaz Schweigl
Staphan, 6 Keyboard Sonatas and 6 Sonatas for Mandolin
Vanhal, 2 Trios
327 Duets
18 Violin Concertos by Steinmetz, Dittersdorf, Thardini, Davaur, Hofmann, Myslivececk, Rosetti, Doksky, Wagenhofer, and Neimann
45 Partitas, Trios, Quartets, Cassations, and Quintets by Haydn, Hoffmeister, Dittersdorf, Sirmin, Davaur, Cramer, Seinmez, Vanhall, Kriner, Sperger, Gallus, Schweigl, Rosetti, and Weiner
21 Symphonies by Haydn, Rosetti, Mitscha, Kozeluch, and Holzbauer
6 Concertos for 2 Horns by Dittersdorf, Pichl, Rosetti, Haydn, and Sterkel
7 Horn Concertos
12 Partitas and 12 Marches

***PN*, 5 Mar 1785**
[pg.303–4]
"Musikalien" – Artaria
Haydn, 3 Symphonies
Mozart, 3 Keyboard Concertos

***WZ*, 9 Mar 1785**
[pg.548]
"Neue Musikalien" – Lausch
Haydn, 3 Symphonies
Mascheck, 12 Symphonies
Mozart, 3 Symphonies
Pichl, 3 Symphonies
Pleyel, 6 Symphonies
Kurzweil, 6 Quintets
Bruni, 6 Quartets
Fiala, 6 Quartets
Paisiello, Il Re Teodoro in Venezia (arr. Quartet and Keyboard; in full score)
Sperger, 6 Trios
Androux, 6 Duos for 2 Violins
Maestrino, 6 Duos for 2 Violins
Kurzweil, 2 Sonatas for Cello and Bass
Mestrino, 4 Violin Concertos
Winter, 3 Violin Concertos
Mozart, Variations for Keyboard ("Salve tu Domine")
Sardi, Variations for Keyboard ("Come un Agnello")
Salieri, *Il ricco d'un giorno* (arr. Keyboard)
Sarti, *Fra i due litiganti* (arr. Keyboard)
Cavalieri, 12 Minuets [Redouten 1785] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1785] (Op.1) (also arr. Keyboard)
———, 12 Deutsche [Redouten 1785] (Op.2) (also arr. Keyboard)
Haydn, 12 Minuets & 6 Deutsche (also arr. Keyboard)
Repeated: 12 Mar

***WZ*, 12 Mar 1785**
[pg.575]
"Neue Musik" – Artaria
Vanhal, 3 Caprice Sonatas for Keyboard (Op.36)
Fiala, 3 Quartets (Op.3)
Bach, "Morgengesang" (arr. Keyboard)
Haydn, 3 Symphonies
Repeated: 16 Mar

***WB*, 18 Mar 1785**
[pg.11*]
"Musikalische Anzeige" – Torricella
Paisiello, Partitas for Keyboard and Violin

***WB*, 21 Mar 1785**
[pg.11*]
"Musikalien" – Lausch
Haydn, 3 Symphonies
Mascheck, 12 Symphonies
Mozart, 3 Symphonies
Pichl, 3 Symphonies
Pleyel, 6 Symphonies
Kurzweil, 6 Quintets
Bruni, 6 Quartets
Fiala, 6 Quartets
Paisiello, *Il re Teodoro in Venezia* (in full score and arr. Keyboard)
Sperger, 6 Trios
Androux, 6 Duos for 2 Violins
Maestrino, 6 Duos for 2 Violins
Kurzweil, 2 Sonatas for Cello and Bass
Mestrino, 4 Violin Concertos
Winter, 3 Violin Concertos
Mozart, Variations for Keyboard ("Salve tu Domine")
Sardi, Variations for Keyboard ("Come un Agnello")

***WB*, 23 Mar 1785**
[pg.8*]

"Nachricht" – Torricella
Haydn, 2 Keyboard Concertos
Sterkel, Sonata for four hands (Op.21)
———, Keyboard Concerto
["alle Gattungen Musikalien"]

***WZ*, 26 Mar 1785**
[pg.701]
"Nachricht" – Torricella
Paisiello, Partitas for Keyboard and Violin
Repeated: 30 Mar

***RZ*, 29 Mar 1785**
[pg.208]
Torricella
Paisiello, "Clavierstücke"

***RZ*, 29 Mar 1785**
[pg.208]
Artaria
Haydn, 3 Symphonies
Mozart, 3 Keyboard Concertos

***RZ*, 29 Mar 1785**
[pg.208]
Leopold Grund
Paisiello, *Il barbiere di Siviglia* (arr. Quartet)

***WB*, 30 Mar 1785**
[pg.22*]
"Pleyels neue Duetten" – Lausch
Pleyel, 6 Duos for Violin and Cello
Other works by Pleyel
[cf. Also 1 Apr (pg.11*)]

***WZ*, 2 Apr 1785**
[pg.766–7]
"Musikanzeige" – Lausch
Pleyel, 6 Duos for Violin & Cello
Gluck, *Die Pilgrimme von Mecca* (arr. Harmonie)
Gretry, *Zemire & Azor* (arr. Harmonie and Quartet)
Mozart, *Die Entführung aus dem Serail* (arr. Harmonie)
Paisiello, *Il barbiere di Siviglia* (arr. Harmonie and Quartet)
———, *La frascatana* (arr. Harmonie)
Sarti, *Fra i due litiganti* (arr. Harmonie)
Barta, *Der adeliche Taglöhner* (arr. Quintet)
Gassmann, *Die Liebe unter denen Handwerksleuten* (arr. Quintet)
Gretry, *Le Huron* (arr. Quintet)
Ruprecht, *Was erhält die Männer treu* (arr. Quintet)
Salieri, *Die Rauchfangkehrer* (arr. Quintet)
———, *La scuola de gelosi* (arr. Quintet)
Gretry, *Das Rosenfest* (arr. Quartet)
———, *Der Herausfreund* (arr. Quartet)
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet)
———, *I filosofi immaginari* (arr. Quartet)
Salieri, *Il ricco d'un giorno* (arr. Quartet)
———, *La fiera di Venezia* (arr. Quartet)
Umlauf, *Die Bergknappen* (arr. Quartet)
deCsaky, Variations for Keyboard
Fasch, Variations for Keyboard
Haydn, Variations for keyboard ("l'Andante d'une Sinfonie")
Mozart, Variations for Keyboard [E flat]
———, Variations for Keyboard ("Lison dormait")
———, Variations for Keyboard [after Fischer]
———, Variations for Keyboard ("d'un Sonate")
———, Variations for Keyboard ("d'un Concert")
———, Variations for Keyboard ("Salve tu Domine")
Sardi, Variations for Keyboard ("Comme un Agnello")
Mozart, Variations for Keyboard ("Unser dumme Pöbel meint")
Vanhal, Variations for Keyboard
Paisiello, 6 Contredanses after *Il re Teodoro in Venezia*
Gretry, "Marche, die beyden Geizigen, und Zapfenstreich"
Kozeluch, "Marche von Deutschmeister"
Repeated: 6 & 13 Apr

***WB*, 7 Apr 1785**
[pg.11*]
"Bey Artaria Comp. …"
"Klopstocks Morgengesang" (arr. Keyboard [CPE Bach])

***WB*, 12 Apr 1785**
[pg.10*]
"Musikalische Pränumeration" – Torricella
Paisiello, Partitas for Keyboard and Violin

***WB*, 12 Apr 1785**
[pg.11*]
"Musikalien" – Lausch
Gluck, *Die Pilgrimme von Mecca* (extracts arr. Keyboard)
Gretry, *Zemire & Azor* (extracts arr. Keyboard)

***WB*, 15 Apr 1785**
[pg.11*]
"Musikalien" – Sukowaty
Paisiello, *La contadina di spirito*, Terzet (arr. Keyboard)
Repeated: 21 & 23 Apr

***WZ*, 16 Apr 1785**

[pg.894]
"Musikalien" – Sukowaty
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet and Keyboard; also in full score)
Haydn, 3 Symphonies (arr. Keyboard)
Umlauf, *Die Bergknappen* (arr. Keyboard)
Mozart, *Die Entführung aus dem Serail* (arr. Keyboard)
Operas arr. Harmonie
Symphonies by Haydn, Zimmermann, Pleyel, and Benzoni
Repeated: 20 & 23 Apr

***WB*, 21 Apr 1785**
[pg.11*]
"Bey Lorenz Lausch"
Mozart, *Die Entführung aus dem Serail* (extracts arr. Keyboard)

***PN*, 23 Apr 1785**
[pg.527–8]
"Arien" – Lausch
Gluck, *Die Pilgrimme von Mecca* (extracts arr. Keyboard)
Gretry, *Zemire & Azor* (extracts arr. Keyboard)
Monsigny, *Le Deserteur* (extracts arr. Keyboard)
Mozart, *Die Entführung aus dem Serail* (extracts arr. Keyboard)
Repeated: 27 & 30 Apr

***WB*, 25 Apr 1785**
[pg.11–12*]
"Musikalische Pränumeration" – Anton Teyber
Teyber, 6 Quartets

***WZ*, 27 Apr 1785**
[pg.992]
"Musikalien" – Torricella
Krent, 2 Duos for 2 Flutes
Repeated: 30 Apr

***WZ*, 30 Apr 1785**
[pg.1022–3]
"Neue Musikalien" – Traeg
Kozeluch, Aria
Kozeluch, 4 Cassations
Kozeluch, Keyboard Concerto
Storace, Keyboard Quartet and 2 Keyboard Sextets
Variations for Keyboard by Bach, Eckard, Fasch, Haydn, Mozart, Kirnberger, Knecht, and Richter
Mozart, 2 Symphonies
Pleyel, 6 Quartets
Rolle, 6 Quartets
Paisiello, *Il re Teodoro and Barbiere di Siviglia* (arr. Quartet)
Hirsch, 12 Polonaises for Cello
Titz, Sonata for Violin
Fodor, Variations for Violin
Devienne, Flute Concerto
Repeated: 4 May

***WZ*, 30 Apr 1785**
[pg.1023]
"Musikalien" – Lausch
Gluck, *Die Pilgrimme von Mecca* (extracts arr. Keyboard)
Gretry, *Zemire & Azor* (extracts arr. Keyboard)
Paisiello, *La contadina di spirito*, Terzet (arr. Keyboard)
Monsigny, *Le Deserteur* (extracts arr. Keyboard)
Mozart, *Die Entführung aus dem Serail* (extracts arr. Keyboard)
Umlauf, *Die Bergknappen* (extracts arr. Keyboard)
Repeated: 4 & 7 May

***WZ*, 7 May 1785**
[pg.1084]
"Nachricht" – Torricella
Kozeluch, 12 Lieder
Repeated: 11 May

***WZ*, 14 May 1785**
[pg.1148]
"Das neue Verzeichniß" – Artaria
Salieri, *Les Donaide* (in full score)
Repeated: 18 May

***WZ*, 14 May 1785**
[pg.1151]
"Neue Opera" – Lausch
Paisiello, *La contadina di spirito* (extracts arr. Keyboard and Quartet; also in full score)
Kozeluch, 15 Lieder
Repeated: 18 & 21 May

***PN*, 14 May 1785**
[pg.622–3]
"Opera" – Lausch
Paisiello, *La contadina di spirito* (extracts arr. Keyboard; in full score and arr. Quartet)
Repeated: 18 & 21 May

***PN*, 1 Jun 1785**
[pg.704]
Leopold Freysmuth
Kozeluch, 15 Lieder

***WZ*, 4 Jun 1785**
[pg.1327]
"L'incontro inaspettato" – Lausch
Righini, *L'incontro inaspettato* (extracts arr. Keyboard)
Zimmermann, 6 Sextets
Paisiello, *La contadina di spirito* (arr. Quartet)
Pleyel, 6 Quartets [Op.2]
———, 6 Quartets [Op.3]
———, 6 Duos for Violin and Cello
———, 4 Quartets (arr. Keyboard)
Kozeluch, 15 Lieder
Repeated: 8 & 11 Jun

***WB*, 8 Jun 1785**
[pg."63–4"]
"Bey Lorenz Lausch"

Righini, *L'incontro inaspettato* (extracts arr. Keyboard)

***PN*, 8 Jun 1785**
[pg.735]
"L'incontro inaspettato" – Lausch
Righini, *L'incontro inaspettato* (extracts arr. Keyboard)
Zimmermann, 6 Sextets
Paisiello, *La contadina di spirito* (arr. Quartet)
Pleyel, 12 Quartets
———, 6 Duos for Violin and Cello
———, 4 Quartets arr. Keyboard
Kozeluch, 15 Lieder
Repeated: 11 & 15 Jun

***WB*, 9 Jun 1785**
[pg. "70–1"]
"Bey Lorenz Lausch"
Zimmermann, 6 Sextets
Paisiello, *La contadina di spirito* (arr. Quartet)
Pleyel, 12 Quartets
———, 6 Duos for Violin and Cello
———, 4 Quartets arr. Keyboard
Kozeluch, 15 Lieder

***WZ*, 11 Jun 1785**
[pg.1390]
"Neue Musikalien" – Sukowaty
Cimarosa, *Il pittore parigino* (extracts arr. Keyboard and in full score)
Paisiello, *La contadina di spirito*, Terzet (arr. Keyboard; also full opera in full score)

***RZ*, 14 Jun 1785**
[pg.384]
Anton Teyber
Teyber, 6 Quartets

***WZ*, 18 Jun 1785**
[pg.1149]
"Pränumeration auf sechs Klavier Sonaten" – Joseph Preindl
Pleyel, 6 Quartets (arr. Keyboard)
Repeated: 22 & 25 May

***PN*, 18 Jun 1785**
[pg.784]
"In der Edel [!] von Trattnerischen Buchhandlung"
Auberlen, Lieder and "Clavierstücke"
Repeated: 3, 17 & 24 Aug (adapted)

***WZ*, 25 Jun 1785**
[pg.1149]
"Neue Opera" – Lausch
Cimarosa, *Il pittore parigino* (extracts arr. Keyboard; in full score and arr. Quartet)
Paisiello, *Il barbiere di Siviglia* (in full score, arr. Harmonie [Went], and Quartet)
———, *Il re Teodoro in Venezia* (in full score and arr. Harmonie [Went])
———, *La contadina di spirito* (in full score and arr. Quartet)
Sarti, *Fra i due litiganti* (in full score and arr. Harmonie [Went])
Salieri, *Il ricco d'un giorno* (arr. Quartet)
Repeated: 29 Jun & 2 Jul

***PN*, 29 Jun 1785**
[pg.831]
"Neue Opera" – Lausch
Cimarosa, *Il pittore parigino* (extracts arr. Keyboard; in full score and arr. Quartet)
Paisiello, *Il barbiere di Siviglia* (in full score)
———, *Il re Teodoro in Venezia* (in full score)
———, *La contadina di spirito* (in full score)
Sarti, *Fra i due litiganti* (in full score)

***RZ*, 28 Jun 1785**
[pg.415–6]
Hoffmeister
Hoffmeister, "Grosse Musikalien=sammlung"
Works by Haydn, Mozart, Vanhal, Albrechtsberger, Pleyel, Mitscha & Ordonez

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***BZ*, 2 Jul 1785**
[Beilage, pg.285–7]
"Entwurf einer grosser Musikaliensammlung" – Hoffmeister [Gräffer]
Hoffmeister, 6 Quartets (Op.11)
———, 3 Duos for Violin and Cello
———, 2 Keyboard Sonatas
———, Flute Concerto
———, Symphony ("La Chasse")
———, Keyboard Concerto
Vanhal, Caprices for keyboard (Op. 33, 34 & 35)
"Musikalische Sammlung für die Kammermusik"
Repeated: (Split between) 16 & 20 Jul

***PN*, 6 Jul 1785**
[pg.864]
"Opern" – Lausch
Paisiello, *Il barbiere di Siviglia* (arr. Harmonie [Went] and Quartet)
———, *Il re Teodoro in Venezia* (arr. Harmonie [Went] and Quartet)
Sarti, *Fra i due litiganti* (arr. Harmonie [Went])
Paisiello, *La contadina di spirito* (arr. Quartet)
Salieri, *Il ricco d'un giorno* (arr. Quartet)

***WZ*, 16 Jul 1785**
[pg.1684]
"Musikalien auf Pränumeration" – Sukowaty
Storace, *Gli sposi malcontenti* (extracts)

Sarti, *Fra i due litiganti* (arr. Quartet)
Operas in full score
Repeated: 20 & 23 Jul

***RZ*, 19 Jul 1785**
[pg.463]
Torricella
"Musikalien"

***RZ*, 19 Jul 1785**
[pg.464]
Heidenreich [Torricella]
Fux, "Kurze Anleitung zur Musikalishen Dichtkunst"
Heidenreich, Fugue

***RZ*, 19 Jul 1785**
[pg.464]
Sukowaty
Storace, *Gli sposi malcontenti* (arr. Keyboard)

***PN*, 30 Jul 1785**
[pg.976]
"Opern beym Klavier zu singen" – Lausch
Paisiello, *Il barbiere di Siviglia* (extracts arr. Keyboard)
Cimarosa, *Il pittore parigino* (arr. Keyboard)
Paisiello, *La contadina di spirito* (arr. Keyboard)
———, *Il re Teodoro in Venezia* (arr. Keyboard)
Salieri, *Il ricco d'un giorno* (arr. Quartet)
Sarti, *Fra i due litiganti* (arr. Keyboard)

***WZ*, 3 Aug 1785**
[pg.1830]
"Opern" – Lausch
Paisiello, *Il barbiere di Siviglia* (arr. Keyboard and Quartet; also in full score)
Cimarosa, *Il pittore parigino* (arr. Keyboard and quartet; also in full score)
Paisiello, *La contadina di spirito* (arr. Keyboard and quartet; also in full score)
———, *Il re Teodoro in Venezia* (arr. Keyboard and quartet; also in full score)
Salieri, *Il ricco d'un giorno* (arr. Keyboard and quartet; also in full score)
Sarti, *Fra i due litiganti* (arr. Keyboard and quartet; also in full score)
Pleyel, 6 Quartets (arr. Keyboard)
Repeated: 6 & 10 Aug

***WZ*, 6 Aug 1785**
[pg.1855]
"Opera Giulio Sabino" – Sukowaty
Sarti, *Giulio Sabino* (extracts arr. Keyboard and in full score)
Operas and Arias in full score
Repeated: 10 & 13 Aug

***WZ*, 6 Aug 1785**
[pg.1855–6]
"Große Musikaliensammlung …" – Hoffmeister
Hoffmeister, Lieder
———, 6 Quartets (Op.11)
———, 3 Duos for Violin and Cello
———, 2 Keyboard Sonatas
———, Flute Concerto
———, Symphony ("La Chasse")
———, Keyboard Concerto
Vanhal, Caprices for keyboard (Op. 33, 34 & 35)
"Musikalische Sammlung für die Kammermusik"
Opera extracts arr. Quartet
"Musikalische Sammlung für das Klavier"
"Musikalische Sammlung für die Flöte"
Symphonies, Concertos, and Quartets by Haydn, Mozart, Vanhal, Albrechtsberger, Pleyel, Mitscha, Ordonez, and Hoffmeister

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***WZ*, 17 Aug 1785**
[pg.1940]
"Anzeige" – Artaria
Sarti, *Giulio Sabino* (in full score and extracts arr. Keyboard [Sardi])
Mozart, "Die Maurer=Freude" (also arr. Keyboard)

***PN*, 17 Aug 1785**
[pg.1054]
Artaria
Sarti, *Giulio Sabino* (in full score)
Mozart, "Die Maurer=Freude"

***WZ*, 31 Aug 1785**
[pg.2053]
"Giulio Sabino" – Lausch
Sarti, *Giulio Sabino* (extracts arr. Keyboard)
Foignet, Suite for Keyboard and Violin
Cimarosa, *Il pittore parigino* (arr. Quartet)
Mozart, Cassation
———, Keyboard Concerto
———, Variations for Keyboard and Violin [G]
———, Variations for Keyboard and Violin [G minor]
Paisiello, *La contadina di spirito* (arr. Quartet)
Rings, 6 Duos for 2 Violins
Rosetti, 24 Airs for 2 Horns and Bassoon
Sarti, *Fra i due litiganti* (arr. Quartet)
Repeated: 3 & 7 Sep

***BZ*, 7 Sep 1785**
[Beilage, pg.376]
"Giulio Sabino" – Lausch
Sarti, *Giulio Sabino* (extracts arr. Keyboard)
Cimarosa, *Il pittore parigino* (arr. Quartet)
Paisiello, *La contadina di spirito* (arr. Quartet)
Sarti, *Fra i due litiganti* (arr. Quartet)
Mozart, Cassation
Rings, 6 Duos for 2 Violins

Rosetti, 24 Airs for 2 Horns
Foignet, Suite (arr. Keyboard and Violin)
Mozart, Keyboard Concerto
———, Variations for Keyboard and Violin [G]
———, Variations for Keyboard and Violin [G minor]
Repeated: 10 & 14 Sep

***PN*, 7 Sep 1785**
[pg.2051–2 (!)]
"Giulio Sabino" – Lausch
Sarti, *Giulio Sabino* (extracts arr. Keyboard)

***WZ*, 10 Sep 1785**
[pg.2135]
"Mozard" – Torricella
Mozart, 6 Quartets
Repeated: 14 Sep

***WZ*, 14 Sep 1785**
[pg.2164–5]
"Musikalien" – Sukowaty
Salieri, *La fiera di Venezia* (arr. keyboard and in full score)
Sarti, *Fra i due litiganti* (arr. Quartet and Keyboard; also in full score)
Paisiello, *Il barbiere di Siviglia* (arr. Quartet; also in full score)
———, *Il re Teodoro in Venezia* (arr. Quartet and Keyboard; also in full score)
Storace, *Gli sposi malcontenti* (arr. Keyboard; also in full score)
Salieri, *Il ricco d'un giorno* (arr. Keyboard; also in full score)
Sarti, *Giulio Sabino* (arr. Keyboard; also in full score)
Mozart, *Die Entführung aus dem Serail* (arr. Keyboard; also in full score)
Umlauf, *Die schöne Schusterin* (arr. Keyboard; also in full score)
———, *Die Bergknappen* (arr. Keyboard; also in full score)
Haydn, 3 Symphonies (arr. Keyboard)
Repeated: 17 & 21 Sep

***WZ*, 14 Sep 1785**
[pg.2165]
"Neue Musikalien" – Traeg
Schuster, Concerto for 2 Keyboards in D
Mozart, 3 Keyboard Concertos
———, Cassation
———, Keyboard Trio
Boccherini, 6 Sextets
Wranitzky, 3 Concertini
Kraus, 6 Quartets
Sperger, 6 Cassations
Rolle, 6 Quartets
Cambini, 6 Trios
Symphonies by Pleyel, Mozart M. Haydn
Mestrino, Violin Concerto
Hoffmeister, Violin Concerto
Vienne, Flute concerto
Hoffmeister, Flute Concerto
Mozart, Variations ("Unser dumme Pöbel meint")
———, Variations for Keyboard and Violin [G]
———, Variations for Keyboard and Violin [G minor]
Fodor, "Various" Variations for Violin
Handochkin, "Various" Variations for Violin
Repeated: 17 & 21 Sep

***WZ*, 17 Sep 1785**
[pg.2191]
"Anzeige" – Artaria
Mozart, 6 Quartets (Op.10)
Salieri, *La fiera di Venezia* (extracts arr. Keyboard [Mascheck])
Paisiello, Il Re Teodoro in Venezia (arr. Quartet)
Pleyel, 3 Quartets (Op.3)
———, 3 Quartets (Op.4)
Sarti, *Giulio Sabino* (extracts arr. Keyboard; also in full score)

***WB*, 26 Sep 1785**
[pg."224"]
Artaria
Salieri, Mozart, and Cornetti, "Per la Ricuperata Salute di Ophelia"

***WZ*, 5 Oct 1785**
[pg.2324]
"La fiera di Venezia" – Lausch
Salieri, *La fiera di Venezia* (extracts arr. Keyboard and Quartet; also in full score)
Mozart, 6 Quartets (Op.10)
———, Variations for Keyboard ("Mio Caro")
Repeated: 8 & 15 Oct

***RZ*, 18 Oct 1785**
[pg.607–8]
Artaria
Mozart, 6 Quartets (Op.10)
———, "Die Maurer=Freude"
Hoffmeister, Lieder
Salieri, Mozart, and Cornetti, "Per la Ricuperata Salute di Ophelia"
Kozeluch, Lieder

***WZ*, 12 Nov 1785**
[pg.2629]
"Neue Musikalien" – Leopold Kozeluch
Kozeluch, 2 Keyboard Concertos
———, 6 Keyboard Sonatas
———, Cantata
[Other works by Kozeluch]
Repeated: 16 & 19 Nov

***WB*, 15 Nov 1785**
[pg."237–8"]
"Neue Musikalien" – Sukowaty
Salieri, *La grotta di Trofonio* (arr. Keyboard and Quartet; also in full score and as extracts)
Salieri, *La fiera di Venezia* (arr. Quartet)

***WZ*, 23 Nov 1785**
[pg.2714–5]
"Neue Musikalien" – Sukowaty
Salieri, *La grotta di Trofonio* (arr. Keyboard and Quartet; also in full score and as extracts)
Repeated: 26 & 30 Nov; 3 Dec

***WZ*, 26 Nov 1785**
[pg.2739–40]
"Neue Musikalien" – Artaria
Salieri, *La grotta di Trofonio* (extracts arr. Keyboard)
Gluck, Odes and Lieder
Vanhal, Air, Variations, and Rondo for Keyboard (Op.34)
Sterkel, Sonata for four hands
———, 6 Pieces for Keyboard (Op.24)
Minuets after La Fiera di Venezia for Keyboard
Repeated: 30 Nov

***BZ*, 26 Nov 1785**
[Beilage, pg.479]
"K. K. privililegirte Musikalien= und Kunsthandlung von Kozeluch"
Kozeluch, Keyboard Concerto
———, 6 Keyboard Sonatas
———, Cantata

***WZ*, 30 Nov 1785**
[pg.2769–70]
"La Grotta di Trofonio" – Lausch
Salieri, *La grotta di Trofonio* (extracts arr. Keyboard and Quartet; also in full score)
Repeated: 10 & 14 Dec

***WZ*, 3 Dec 1785**
[pg.2797–8]
"XII. neue deutsche Lieder …" – Kozeluch
Kozeluch, Lieder
———, 2 Keyboard Concertos
———, 6 Keyboard Sonatas
———, Keyboard Trios
———, Cantata
[Other works by Kozeluch]

***BZ*, 3 Dec 1785**
[Beilage, pg.488]
"La Grotta di Trofonio" – Lausch
Salieri, *La grotta di Trofonio* (extracts arr. Keyboard; also arr. Quartet and in full score)

***WZ*, 7 Dec 1785**
[pg.2827]
"Neue Musikalien" – Artaria
CPE Bach, Keyboard Sonatas, Fantasies, and Rondos
Mozart, Keyboard Fantasy and Sonata (Op.11)
Mozart, *Die Entführung aus dem Serail* (Act 1 arr. Keyboard)
Stamitz, 6 Symphonies
Salieri, *La grotta di Trofonio* (extracts arr. Keyboard)

***WZ*, 7 Dec 1785**
[pg.2827]
"Neue Musikalien" – Bohdanowicz
[Torricella/Kozeluch/Hochenleitter]
Bohdanowicz, 6 Violin Sonatas
Repeated: 10 Dec

***PN*, 7 Dec 1785**
[pg.2466–8 (!)]
"La Grotta di Trofonio" – Lausch
Salieri, *La grotta di Trofonio* (extracts arr. Keyboard; in full score and arr. Quartet)

***WZ*, 21 Dec 1785**
[pg.2949–50]
"Nachricht" – Traeg
Ode for Keyboard
Mozart, Keyboard Concerto
M. Haydn, 3 Quartets
Pleyel, Violin concerto in D
———, Symphonies
"Verschiedene andere Sachen" for Flute and Violin
Repeated: 24 & 28 Dec

***PN*, 31 Dec 1785**
[pg.2579 (!)]
Anon.
"Ode fürs Klavier zum neuen Jahr"

***WZ*, 4 Jan 1786**
[pg.14–15]
"Bey Christoph Torricella"
Salieri, *La grotta di Trofonio* (in full score; arr. Keyboard and Quartet)
Paisiello, *Il re Teodoro in Venezia* (in full score; also arr. Keyboard [Eberl], Quartet, and Harmonie [Went])
Operas and Arias in full score and arr. Keyboard
[Catalogue of music for sale]
Repeated: 7 Jan

***WZ*, 7 Jan 1786**
[pg.41]
"Zwölf neue Menuete und Deutsche" – Kauer
Kauer, 12 Minuets and 12 Deutsche (also arr. Keyboard)
Repeated: 11 & 14 Jan

***WZ*, 11 Jan 1786**
[pg.69–70]
"Anzeige" – Torricella
Symphonies, Concertos, Quartets, Trios, Duets, Sonatas, Operas and Arias in full score, and "alle Gattungen anders Musikalien"
Repeated: 14 Jan

***WZ*, 18 Jan 1786**
[pg.124]
"Musikalien" – Lausch
Salieri, *La grotta di Trofonio* (in full score; arr. Keyboard and Quartet)

Cimarosa, *Il pittore parigino* (arr. Quartet)
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet)
———, *Il barbiere di Siviglia* (arr. Quartet)
———, *La contadina di spirito* (arr. Quartet)
———, *I filosofi immaginari* (arr. Quartet)
Salieri, *Il ricco d'un giorno* (arr. Quartet)
———, *La Fiera di Venezia* (arr. Quartet)
———, *La scuola de gelosi* (arr. Quartet)
Sarti, *Fra i due litiganti* (arr. Quartet)
Umlauf, *Das Irrlicht* [(arr. Quartet)
———, *Die Bergknappen* (arr. Quartet)
Cavalieri, 12 Deutsche and 12 Minuets [Redouten 1786] (also arr. Keyboard)
Repeated: 21 & 25 Jan

***WZ*, 18 Jan 1786**
[pg.124–5]
"Neue Musikalien" – Artaria
Salieri, *La grotta di Trofonio* (arr. Quartet)
M. Haydn, 3 Symphonies
Rosetti, 3 Symphonies
12 [Redouten] Deutsche for Keyboard
Repeated: 21 Jan

***WZ*, 25 Jan 1786**
[pg.181–2]
"Ankündigung" – Torricella
Salieri, *La grotta di Trofonio* (arr. Quartet and Keyboard; also in full score)
[Catalogue of music for sale]
Repeated: 28 Jan & 1 Feb

***WZ*, 25 Jan 1786**
[pg.182]
"Neue Musikalien" – Sukowaty
Salieri, *La grotta di Trofonio* (arr. Quartet and Keyboard; also in full score)
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet and Keyboard; also in full score)
Sarti, *Fra i due litiganti* (arr. Quartet and Keyboard; also in full score)
Storace, *Gli sposi malcontenti* (arr. Keyboard and in full score)
Salieri, *La fiera in venezia* (arr. Quartet and in full score)
Repeated: 28 Jan & 1 Feb

***WZ*, 28 Jan 1786**
[pg.209]
"Musikanzeige" – Heidenreich
Heidenreich, 24 [Redouten] Deutsche (also arr. Keyboard)
Repeated: 1 Feb

***WZ*, 28 Jan 1786**
[pg.209]
"Anzeige" – Fr. G. Jakobäer
Ackermann, Lieder

***WZ*, 8 Feb 1786**
[pg.295–6]
"La Villanella rapita" – Lausch
Bianchi, *La villanella rapita* (extracts [inc. 2 numbers by Mozart] arr. Keyboard)
Cimarosa, *Il pittore parigino* (arr. Keyboard)
Paisiello, *Il barbiere di Siviglia* (arr. Keyboard and Harmonie)
———, *Il re Teodoro in Venezia* (arr. Keyboard and Harmonie)
———, *La contadina di spirito* (arr. Keyboard)
Salieri, *La grotta di Trofonio* (arr. Keyboard and Quartet; also in full score)
———, *Il ricco d'un giorno* (arr. Keyboard and Quartet)
Sarti, *Fra i due litiganti* (arr. Keyboard and Harmonie)
Salieri, *La scuola de gelosi* (arr. Quartet)
———, *La fiera di Venezia* (arr. Quartet)
Mozart, Variations for Keyboard ("Unser dumme Pöbel meint")
Cavalieri, 12 Deutsche [Redouten 1786] (also arr. Keyboard)
———, 12 Minuets [Redouten 1786] (also arr. Keyboard)
Haydenreich, 24 [Redouten] Deutsche (also arr. Keyboard)
Repeated: 11 & 15 Feb

***WZ*, 8 Feb 1786**
[pg.296]
"Musikalien" – Traeg
Pleyel, 6 Quartets
———, 3 [Concertante] Symphonies
Mozart, Quartet and Terzet from *La villanella rapita*
Lieder by "various masters"
Sextets by Zimmermann and Sperger
Repeated: 11 & 15 Feb

***WZ*, 11 Feb 1786**
[pg.320–1]
"Für die Musikliebhaber" – Torricella
Odes and Lieder
Repeated: 15 Feb

***WZ*, 18 Feb 1786**
[pg.378–9]
"Nachricht" – Went [Kozeluch]
Operas arr. Quartet and Harmonie
Repeated: 22 & 25 Feb

***WZ*, 18 Feb 1786**
[pg.379]
"Hoffmeisters Musiksammlung"
Hoffmeister, "Klavier= und Flötensammlung" and "Kammermusik"

***PN*, 22 Feb 1786**
[pg.239–40]
"In der Edel [!] von Trattnerischen Buchhandlung"
Häßler, 6 Keyboard "Solos"
Rolle, Simson
Repeated: 15 Mar, 12 Apr, 6 May, 3 Jun, 28 Jun, 15 Jul, 28 Jul [Rolle only], 23 Sep [Rolle only], 29 Nov [Häßler only] & 2 Dec [Rolle only]

***WZ*, 25 Feb 1786**
[pg.432]
"Anzeige" – Artaria
Dussich, 3 Keyboard Trios
Pleyel, 2 Symphonies
"Musikalische Blumenkranz"
Repeated: 1 Mar

***WZ*, 1 Mar 1786**
[pg.461]
"Gli Sposi Malcontenti" – Lausch
Storace, *Gli sposi malcontenti* (extracts arr. Keyboard; also in full score)
Repeated: 4 & 11 Mar

***WZ*, 4 Mar 1786**
[pg.487]
"Neue Musikalien" – Sukowaty
Mozart, *Der Schauspieldirektor* (in full score)
Salieri, *Prima la musica* (in full score and extracts arr. Keyboard)
Storace, *Gli sposi malcontenti* (arr. Keyboard)
Salieri, *La grotta di Trofonio* (arr. Keyboard)
Operas
Repeated: 8 & 11 Mar

***WZ*, 8 Mar 1786**
[pg.515]
"Nachricht" – Steffan [Kozeluch]
Steffan, Variations for Keyboard
Repeated: 11 Mar

***WZ*, 8 Mar 1786**
[pg.515–6]
"Anzeige" – Artaria
Homilius, Cantata
Handel, Te Deum
Graun, Te Deum
CPE Bach, "Heilig"
Haydn, Stabat Mater (also arr. Keyboard)
Kreusser, Cantata
Haßler, Psalms
Graun, Cantata (arr. Keyboard)
Rolle, "Befreyung Israels" (arr. Keyboard)
Hasse, Oratorio (arr. Keyboard)
Rolle, "Die Auferstehung" (arr. Keyboard)
———, "Herrmanns Tod" (arr. Keyboard)
———, "Der Tod Abels" (arr. Keyboard)
———, "Idamante" (arr. Keyboard)
———, "Abraham auf Moria" (arr. Keyboard)
Moses, "Orgelspeieler Handbuch"
Lanz, "Logenlieder"
Riegler, "anleitung zum Klavier"
Mozart, Violinschule
Quantz, "Anweisung zur Flöte Travers"
Lohlein, Clavierschule
Repeated: 15 Mar

***WZ*, 11 Mar 1786**
[pg.540–1]
"Neue Musikalien" – Kozeluch
Kozeluch, 2 Keyboard Concertos
Kozeluch, 6 Keyboard Sonatas
Kozeluch, Cantata
Kozeluch, Lieder
Steffan, Variations for Keyboard
Gluck, *Alceste* (extracts arr. Keyboard [Marchal])
———, *Iphigenie*, Overture, (arr. Keyboard [Mezger])
Cambini, Suite ("Nr.5")
Giardini, 6 Quartets (Op.23)
Kraus, 6 Quartets (Op.1)
Cambini, 6 Duos for Violin and Cello (Op.1)
———, 6 Duos for Violin and Viola (Op.2)
[Catalogue of music for sale]
Repeated: 18 Mar

***WZ*, 18 Mar 1786**
[pg.599]
"Bey Christoph Torricella"
Oswald, "Singstück"
Benda, "Der Holzbauer"
Reichart, Cephalus und Pocris (arr. Keyboard)
Kunz, "Pigmalion" (arr. Keyboard
Reichart, "Ino von Brandes"
Rolle, "Herrmanns Tod" (arr. Keyboard)
Neefe, "Sophonisbe"
Hiller, Ode for Keyboard
Kühnau, "Das Weltgerichen" (arr. Keyboard)
Meisner, "Arsene" (arr. Keyboard)
Mozart, Sonata for 4 hands
Mozart, 2 Keyboard Sonatas
Richter, 3 Keyboard Sonatas
Sterkel, "Sammtliche Werke" for Keyboard (and Violin)
Pfeiffer, "La Bambina"
Operas arr. Keyboard
Repeated: 22 Mar

***BZ*, 21 Mar 1786**
[Beilage, pg.109–10]
"Neue Musikalien" – Lausch
Mozart, *Der Schauspieldirektor* (extracts arr. Keyboard; in full score ["samt Buch"])
Salieri, *Prima la musica* (extracts arr. Keyboard)
Bianchi, *La villanella rapita* (extracts [inc. 2 numbers by Mozart] arr. Keyboard)
Salieri, *La grotta di Trofonio* (in full score; arr. Keyboard and Quartet)
Storace, *Gli sposi malcontenti* (in full score; arr. Keyboard and Quartet)

Pleyel, 6 Quartets (Op.5)
Mozart, Keyboard quartet
Haselbeck, 12 Minuets and 6 Trios [Redouten 1786] (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
Repeated: 28 & 31 Mar

***WZ*, 22 Mar 1786**
[pg.540–1]
"Neue Musikalien" – Lausch
Mozart, *Der Schauspieldirektor* (extracts arr. Keyboard; in full score ["samt Buch"])
Salieri, *Prima la musica* (extracts arr. Keyboard)
Mozart, Quartet and Terzet from *La villanella rapita* (arr. Keyboard)
Salieri, *La grotta di Trofonio* (in full score; arr. Keyboard and Quartet)
Storace, *Gli sposi malcontenti* (in full score; arr. Keyboard and Quartet)
Pleyel, 6 Quartets (Op.5)
Mozart, Keyboard quartet
Haselbeck, 12 Minuets and 6 Trios [Redouten 1786] (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
Repeated: 25 Mar

***RZ*, 28 Mar 1786**
[pg.208]
"Kunstsachen" – Artaria
Salieri, *La grotta di Trofonio* (in full score)

***WZ*, 1 Apr 1786**
[pg.724]
"Neue Variationen fürs Clavier" – Torricella
Vanhal, Variations for Keyboard after *La grotta di Trofonio*
Salieri, *La grotta di Trofonio* (in full score; arr. Keyboard and Quartet)
Repeated: 5 Apr

***WZ*, 1 Apr 1786**
[pg.724–5]
"Nachricht" – Lausch
Dittersdorf, Symphony (parts and arr. Keyboard and Violin)
Mozart, *Der Schauspieldirektor* (extracts arr. Keyboard)
Salieri, *Prima la musica* (extracts arr. Keyboard)
Mozart, Quartet and Terzet from *La villanella rapita*
Salieri, *La grotta di Trofonio* (in full score; arr. Keyboard and Quartet)
Storace, *Gli sposi malcontenti* (in full score; arr. Keyboard and Quartet)
Pleyel, 6 Quartets (Op.5)
Mozart, Keyboard quartet
Haselbeck, 12 Minuets and 6 Trios [Redouten 1786] (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
Repeated: 5 Apr [only with Dittersdorf Symphony]

***WZ*, 22 Apr 1786**
[pg.925–6]
"Bey Christoph Torricella"
Salieri, La *Grotta di Trofonio*, Cavatina-Minuet
Vanhal, Variations for Keyboard after *La grotta di Trofonio*
Repeated: 26 Apr

***WZ*, 26 Apr 1786**
[pg.957]
"Nachricht" – Artaria
Pleyel, 6 Quartets (Op.6)
Haydn, 3 Keyboard Trios
Salieri, *La grotta di Trofonio* (in full score)
Mozart, Keyboard Fantasy and Sonata
Mozart, Variations for Keyboard ("Lison dormait")
Sardi, "Sonata il *Giulio Sabino*" for Keyboard and Violin
Repeated: 29 Apr

***WZ*, 29 Apr 1786**
[pg.987–8]
"Musikalische Nachricht" – Pollitzer
Variarions for Keyboard

***WZ*, 6 May 1786**
[pg.1054]
"Neue Musikalien" – Sukowaty
Mozart, *Le nozze di Figaro* (in full score and extracts)
Gluck, *Alceste* (arr. Keyboard)
Storace, *Gli sposi malcontenti* (arr. Quartet)
Operas
Repeated: 10 & 13 May

***WZ*, 6 May 1786**
[pg.1054–5]
"Le Nozze di Figaro, Die Hochzeit des Figaro" – Torricella
Mozart, *Le nozze di Figaro* (in full score; arr. Keyboard and Quartet)
Salieri, *La grotta di Trofonio* (arr. Harmonie [Hoffmeister])
Repeated: 10 May

***WZ*, 6 May 1786**
[pg.1055]
"Ankündigung" – Artaria
Sardi, Variations for Keyboard and Violin after *La grotta di Trofonio*
Boccherini, 6 Quintets
Mosel, 6 Duos for 2 Violins
Repeated: 10 May

***WZ*, 10 May 1786**

[pg.1093–4]
"Vierzig Phantasien und vierzig Fermaden für eine Violine" – Kauer
Kauer, Fantasies and Cadenzas for Violin
Repeated: 17 May

***WZ*, 13 May 1786**
[pg.1126]
"Anzeige" – Traeg
Pleyel, Quartet
Kozeluch, Serenade
Kraus, 2 Sonatas for Keyboard and Violin
Mozart, Keyboard Concerto
Wranitzky, Keyboard Concerto
Giornovichi, Variations for Keyboard and Violin after *La grotta di Trofonio*
Lieder by "various masters"
M. Haydn, 3 Quartets
CPE Bach, Sonatas
Mozart, *Le nozze di Figaro*, Arias and Duets
Symphonies by Pleyel, Kraus, Haydn, and Zimmermann etc.
Repeated: 17 & 20 May

***WZ*, 13 May 1786**
[pg.1126]
"Bey Christoph Torricella"
Die Weinlese, Aria (arr. Keyboard)
Vanhal, Variations for Keyboard after *La grotta di Trofonio*
Salieri, *La Grotta di Trofonio*, Cavatina-Minuet
"La Reine" (arr. Keyboard)
Böhm, Fugue
"Galantriestücke für das Clavier"
Der Limbus
CPE Bach, "Morgengesang" (arr. Keyboard)
Repeated: 17 May

***PN*, 13 May 1786**
[pg.208]
"Vierzig Phantasien…"
Kauer, 40 Fantasies and Cadenzas for Violin

***WZ*, 17 May 1786**
[pg.1171]
"Nachricht" – Kozeluch
Sterkel, Sonata for Keyboard and Violin (Op.25)
Sterkel, Sonata for 4 hands (Op.23)
Starkel, Keyboard Concerto (Op.20)
Hollbusch, 3 Sonatas for Keyboard and Violin (Op.1)
CPE Bach, 6 Keyboard Sonatas (Op.2)
Scarlatti, 6 Keyboard Sonatas (Op.1)
Kozeluch, Cantata
Kozeluch, Lieder
Cesar, *D'Armide*, Overture (arr. Keyboard and Violin
Clement, *Deserteur*, Overture (arr. Keyboard and Violin)
Ehrenfried, "Recueil de 50 Pieces" (arr. Flute, Violin, and Bass)
Wendling, 6 Trios (Op.6)
Cambini, 6 Quartets (Op.29)
Kraus, 6 Quartets (Op.1)
Hofmann, Sonata for Keyboard and Violin
Repeated: 20 & 24 May

***WZ*, 28 Jun 1786**
[pg.1538]
"Nachricht" – Kaspar Pennauer
Duets, Quartets, Quintets, Symphonies, Arias (in full score), "Clavierstücke", Concertos, Sonatas, Variations, Fugues, and Deutsche
Repeated: 1 & 5 Jul

***WZ*, 1 Jul 1786**
[pg.1568–9]
"Le Nozze di Figaro" – Lausch
Mozart, *Le nozze di Figaro* (extracts arr. Keyboard; arr. Quartet, and in full score)
Repeated: 5 & 15 Jul

***BZ*, 4 Jul 1786**
[Beilage, pg.247]
"Le Nozze di Figaro" – Lausch
Mozart, *Le nozze di Figaro* (extracts arr. Keyboard; arr. Quartet, and in full score)
Repeated: 7 & 11 Jul

***WZ*, 19 Jul 1786**
[pg.1704]
"Ankündigung" – Gräffer
Pleyel, 12 Quartets
Repeated: 22 Jul

***WZ*, 19 Jul 1786**
[pg.1704–5]
"Musikalien Anzeige" – Sukowaty
Dittersdorf, *Der Apotheker und der Doktor* (in full score, arr. Keyboard and Quartet; also as extracts)
Repeated: 22, 26 & 29 Jul; 2 Aug

***WZ*, 19 Jul 1786**
[pg.1705]
"Musikalische Anzeige" – Dittersdorf
Dittersdorf, *Der Apotheker und der Doktor* (in full score and arr. Keyboard [Dittersdorf])

***WZ*, 19 Jul 1786**
[pg.1705]
"Nachricht" – Löschenkohl
Salieri, *La grotta di Trofonio*

***WZ*, 5 Aug 1786**
[pg.1865–6]
"Neue Musikalien" – Lausch
Dittersdorf, *Der Apotheker und der Doktor* (extracts arr. Keyboard, arr. Quartet, and in full score; also parts for sinfonia)
Martin, *Il burbero di buon core* (arr. Quartet)

Mozart, *Le nozze di Figaro* (arr. Quartet)
Pirlinger, 6 Quartets
Repeated: 9 Aug

***WZ*, 5 Aug 1786**
[pg.1866–7]
"Bey Artaria Compagnie"
Mozart, Variations for Keyboard ("Le Belle Francoise")
———, Variations for Keyboard ("Lison dormait")
———, Variations for Keyboard ("Salve tu domine")
———, Variations for Keyboard ("Unser dumme Pöbel meint")
———, "Marche des Mariages Samnites"
———, Variations for Keyboard and Violin
———, Variations for Keyboard and Violin ("Le Beregere Silimene")
Repeated: 9 & 12 Aug

***PN*, 9 Aug 1786**
[pg.174–5 (!)]
"Neue Musikalien" – Lausch
Dittersdorf, *Der Apotheker und der Doktor* (extracts arr. Keyboard, arr. Quartet, and in full score; also parts for sinfonia)
Martin, *Il burbero di buon core* (arr. Quartet)
Mozart, *Le nozze di Figaro* (arr. Quartet)
Pirlinger, 6 Quartets

***WZ*, 9 Aug 1786**
[pg.1899]
"Bey Christoph Torricella"
Dittersdorf, *Der Apotheker und der Doktor* (in full score; arr. Keyboard [Dittersdorf] and Quartet)
Repeated: 12 Aug

***WZ*, 6 Sep 1786**
[pg.2135–6]
"In der Rud. Gräfferischen Buchhandlung"
Pleyel, 2 Symphonies (Op.3, "Fol.2")
Repeated: 9 Sep

***WZ*, 9 Sep 1786**
[pg.2167]
"Bey Artaria Compagnie"
Rosetti, "Der sterbende Jesus"
Sirmen, Sonata for Violin and Bass
Spazier, Lieder
Haydn, "Klavierstücke"
Clementi, 3 Sonatas for Keyboard and Violin (Op.13)
Repeated: 13 Sep

***WZ*, 23 Sep 1786**
[pg.2277]
"Neue Musikalien" – Traeg
Pleyel, 6 Quartets (arr. with flute)
———, 2 Cassations
Pitticchio, 6 Quintets
Pleyel, 2 Symphonies
———, 2 Quintets
———, 6 Quartets
Paisiello, 6 Quartets
Rosetti, 3 Quartets
Cambini, 6 Quartets
Devienne, 6 Quartets
Graf, 6 Quartets
Mainzer, 6 Quartets
Graf, Quartet for 4 Flutes
Devienne, 6 Duos for 2 flutes
Vanhall, 18 Minuets and 18 Deutsche
Stamitz, 6 Minuets
12 English Dances
"Klaviersachen" by Haydn, Mozart, Clementi etc.
Repeated: 30 Sep & 4 Oct

***WZ*, 11 Oct 1786**
[pg.2442]
"Ankündigung" – Sukowaty
Dittersdorf, *Betrug durch Aberglauben* (in full score and arr. Keyboard; also as extracts)
Repeated: 14 & 18 Oct

***WZ*, 14 Oct 1786**
[pg.2480–1]
"Bey Artaria Compagnie"
JCF Bach, "Ino" (arr. Keyboard)
Paradis, Lieder
Schultz, Odes and Lieder
Haydn, "Clavierstücke"
Vanhal, Variations for Keyboard (Op.37)
Repeated: 18 Oct

***BZ*, 17 Oct 1786**
[Beilage, pg.425–6]
"Der Apotheker und der Doktor" – Lausch
Dittersdorf, *Der Apotheker und der Doktor* (in full score, arr. Keyboard [Dittersdorf] and Quartet; also parts for sinfonia)
Martin, *Il burbero di buon core* (arr. Quartet)
Mozart, *Le nozze di Figaro* (arr. Quartet)
Pirlinger, 6 Quartets
Hoffmeister, 6 Sonatas for Flute and Bass
Repeated: 20 & 24 Oct

***WZ*, 25 Oct 1786**
[pg.2588]
"Ankündigung" – Lausch
Paisiello, *Le gare generose* (extracts arr. Keyboard)
Cimarosa, *L'italiana in Londra* (extracts arr. Keyboard)
Martin, *Il burbero di buon core* (extracts arr. Keyboard)
Sarti, *I finti eredi*, Cavatina (arr. Keyboard)
Dittersdorf, *Der Apotheker und der Doktor* (in full score, arr. Keyboard [Dittersdorf] and Quartet; also parts for sinfonia)
Dittersdorf, *Betrug durch Aberglauben* (in full score; arr. Keyboard and Quartet)
Hoffmeister, 6 Sonatas for Flute and Bass
Pleyel, 6 Duos for 2 Violins

Repeated: 28 Oct

***WZ*, 28 Oct 1786**
[pg.2617]
"Neue Musikalien" – Kozeluch
Kozeluch, 6 Keyboard Sonatas
Repeated: 1 & 4 Nov

***WZ*, 4 Nov 1786**
[pg.2680–1]
"Ankündigung" – Lausch
Dittersdorf, *Betrug durch Aberglauben* (extracts arr. Keyboard [Heidenreich], arr. Quartet, and in full score)
Repeated: 11 & 18 Nov

***WZ*, 11 Nov 1786**
[pg.2749]
"Nachricht" – Pennauer [Himmelpfortgasse Nr. 1355]
Dittersdorf, *Der Apotheker und der Doktor* (arr. Keyboard and Quartet)
Dittersdorf, *Betrug durch Aberglauben* (extracts)
Salieri, *La grotta di Trofonio* (arr. Keyboard)
Paisiello, *Il re Teodoro in Venezia* (arr. Keyboard and Quartet)
Paisiello, *Il barbiere di Siviglia* (arr. Quartet)
Quartets by Meyerhofer and Pleyel
Symphonies, Duets, Minuets, Deutsche [Musikalien "von allen Gattungen"]
Repeated: 15 & 22 Nov

***WZ*, 29 Nov 1786**
[pg.2913–4]
"Neue Musikalien" – Sukowaty
Martin, *Una cosa rara* (extracts arr. Keyboard, arr. Quartet, and in full score)
Repeated: 2 & 6 Dec; 23, 27 & 30 Dec (adapted)

***WZ*, 2 Dec 1786**
[pg.2953]
"Neue Musikalien" – Artaria
Sardi, Sonata for Keyboard and Violin ("d'Opere favorite")
Clementi, 3 Keyboard Sonatas (Op.15)
Clementi, 3 Sonatas for 4 hands (Op.16)
Sardi, 3 Sonatas for Keyboard and Violin (Op.3)
Vanhal, 12 Minuets and 12 Deutsche for Violin and Bass
Kerpen, 6 Quartets
Repeated: 6 Dec

***WZ*, 6 Dec 1786**
[pg.2985]
"Neue Menuetten und Deutsche" – Kauer [Malvestito]
Kauer, 12 Minuets and 12 Deutsche
Repeated: 9 & 16 Dec

***WZ*, 16 Dec 1786**
[pg.3077]
"Neue Musikalien" – Artaria
Martin, *Una cosa rara* (extracts arr. Keyboard)
Repeated: 20 Dec

***WZ*, 3 Jan 1787**
[pg.13]
"Ankündigung" – Franz Haselmayer
Mancini, [Untitled work]
Repeated: 6 Jan

***WZ*, 3 Jan 1787**
[pg.17]
"Tanzmusikalien" – Artaria
Pleyel, 12 Minuets
Vanhal, 18 Minuets
Haydn, 26 Minuets
Dittersdorf, 12 Minuets
Kauer, 12 Minuets
Cavalieri, 12 Minuets [Redouten 1786]
———, 12 Deutsche [Redouten 1786]
Haydenreich, 24 [Casino] Deutsche
Kauer, 12 Deutsche
Rieger, 18 Englische
Haydn, 6 Deustche
Vanhal, 6 Deustche
———, 12 Deustche for Violin and Bass
———, 12 Minuets for Violin and Bass
———, 6 Englische for Violin and Bass
———, 12 Ländlerische for Violin and Bass
———, 12 Ländlerische for Violin
———, 12 Minuets for Keyboard
———, 12 Deutsche for Keyboard
Repeated: 6 Jan

***WZ*, 13 Jan 1787**
[pg.99]
"Anzeige" – Heidenreich [Franz Ohl]
Heidenreich [Casino] Deutsche
Repeated: 20 & 24 Jan

***WZ*, 13 Jan 1787**
[pg.99–100]
"Neue Opera" – Lausch
Martin, *Una cosa rara* (extracts arr. Keyboard; arr. Quartet, and in full score)
Repeated: 20 & 27 Jan

***WZ*, 27 Jan 1787**
[pg.217]
"Neue Musikalien" – Sukowaty
Martin, *Una cosa rara* (arr. Quartet and Keyboard; also in full score)
Repeated: 31 Jan; 3, 7 & 14 Feb

***WZ*, 3 Feb 1787**
[pg.273]

"Neue Musikalien" –
Ossowski [Gräffer]
Ossowski, 12 Minuets, 12 Deutsche, and 14 Contredanses (also arr. Keyboard)
Repeated: 7, 10, 14 & 17 Feb

***WZ*, 7 Feb 1787**
[pg.297]
"Musikalien" – Lausch
Cavalieri, 12 Minuets [Redouten 1786] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1786] (also arr. Keyboard)
———, 12 Minuets, 4 Trios, and 6 Deutsche after *Der Apotheker und der Doktor* [1787] (also arr. Keyboard)
Haselbeck, 12 Minuets and 6 Trios [1786] (also arr. Keyboard)
———, 12 Deutsche [1786] (also arr. Keyboard)
Haydenreich, 24 Deutsche [Casino 1786] (also arr. Keyboard)
———, 24 Deutsche [Casino 1787] (also arr. Keyboard)
90 Contredanses for String Trio
Grosse, 12 Quadrilles
Brixi, "Ut re mi fa"
Martin, *Una cosa rara* (in full score; also arr. Keyboard and Quartet)
Repeated: 10 & 14 Feb

***BZ*, 13 Feb 1787**
[Beilage, pg.94]
"Neue Opera" – Lausch
Martin, *Una cosa rara* (extracts arr. Keyboard [Heidenreich]; arr. Quartet, and in full score ["mit dem Büchel"])
Repeated: 16 & 20 Feb

***WZ*, 21 Feb 1787**
[pg.411]
"Musikalien" – Artaria
Kauer, Violinschule and Clavierschule
Kauer, Fantasy for Keyboard
Naumann, "Cora einer Oper" (arr. Keyboard)
Haydn, "Petits pieces faciles" for Keyboard (Op.46)
Pleyel, 3 Quintets
———, 3 Symphonies (Op.7)
Beecke, 3 Quartets
Sterkel, Keyboard Concerto (Op.26)
Martin, *Una cosa rara* (extracts arr. Keyboard)
Repeated: 24 Feb

***WZ*, 21 Feb 1787**
[pg.411]
"Nachricht" – Pennauer
[Himmelpfortgasse Nr. 1355]
Martin, *Una cosa rara* (arr. Keyboard and Quartet)
Dittersdorf, *Der Apotheker und der Doktor* (arr. Keyboard and Quartet)
Dittersdorf, *Betrug durch Aberglauben* (arr. Keyboard and Quartet)
Salieri, *La grotta di Trofonio* (arr. Keyboard)
Paisiello, *Il re Teodoro in Venezia* (arr. Keyboard and Quartet)
Paisiello, *Il barbiere di Siviglia* (arr. Quartet)
Quartets by Meyerhofer and Pleyel
Minuets and Deutsche after *Der Apotheker und der Doktor* (arr. Keyboard)
Repeated: 24 Feb

***WZ*, 24 Feb 1787**
[pg.433–4]
"Nachricht" – Dittersdorf
[Hochenleitter/Stöckl]
Dittersdorf, *Der Apotheker und der Doktor* (arr. Keyboard [Dittersdorf])
Repeated: 3 & 7 Mar

***WZ*, 28 Feb 1787**
[pg.469]
"Musikalien" – Traeg
Martin, *Una cosa rara* (arr. Quartet)
Dittersdorf, *Betrug durch Aberglauben* (arr. Quartet)
———, *Der Apotheker und der Doktor* (arr. Quartet)
Pleyel, Quartet
———, 4 Quintets
———, 2 Symphonies
Pichl, 6 Duos for Violin and Viola
Devienne, 6 Duos for Flute and Fiola
Paisiello, *Il re Teodoro in Venezia* (arr. Harp Quartet)
Repeated: 3 & 7 Mar

***WZ*, 3 Mar 1787**
[pg.491–2]
"Nachricht" – Lausch
Bach, "Schwer drückt es meine Seele"
———, Recit. and Aria from *Gli equivoci*
Dittersdorf, *Der Apotheker und der Doktor* (in full score ["mit dem Büchel"]; arr. Keyboard [Dittersdorf] and Quartet)
———, *Betrug durch Aberglauben* (in full score; arr. Keyboard and Quartet)
Martin, *Una cosa rara* (in full score, arr. Keyboard and Quartet; also parts for sinfonia)
Giarnovichi, Violin Concerto
Pleyel, 6 Quartets (Op.1)
———, 6 Quartets (Op.2)
———, 6 Quartets (Op.3)
———, 6 Quartets (Op.4)
———, 6 Quartets (Op.5)
———, 6 Quartets (Op.6)
———, 6 Duos for Violin and Cello
———, 6 Duos for 2 Violins
———, 6 Quintets
———, Symphonies
Repeated: 14 & 21 Mar

***WZ*, 3 Mar 1787**
[pg.492]
"Musikalien" – Johann Bader
"Musikalien von allen Gattungen"
Repeated: 7 & 10 Mar

***WZ*, 7 Mar 1787**
[pg.521]
"Neue Musikalien" – Sukowaty
Paisiello, *Le gare generose* (arr. Quartet)
Martin, *Una cosa rara*, 2 Arias (arr. Keyboard and Quartet; also whole opera arr. Keyboard, arr. Quartet, and in full score)
Repeated: 10 & 14 Mar

***WZ*, 10 Mar 1787**
[pg.553]
"Für Musikliebhaber" – Stipa
Stipa, "Der Soldatenstand" and "Hallers Worten"
Repeated: 14 & 17 Mar

***WZ*, 17 Mar 1787**
[pg.619–20]
"Bey Franz Xaver Stöckl"
Baron v. Schilson, 6 Deutsche
Csaky, Varations for Keyboard
Riegler, "Anleitung zum Klavier"
Cambini, 6 Quartets (Op.19)
Cambini, 6 Quartets, (Op.20)
Sterkel, 6 Keyboard Sonatas
Schultz, Odes and Lieder
Rosetti, 3 Symphonies
Sterkel, 3 Keyboard Trios
Neefe, Lieder
Romanzes for Keyboard by Umlauf and Haydn
"Ploquade des Dames"
Repeated: 24 Mar & 10 Apr

***WZ*, 31 Mar 1787**
[pg.745]
"Bey Artaria Compagnie"
Pleyel, 3 Quartets (Op.8)
Repeated: 4 Apr

***BZ*, 10 Apr 1787**
[Beilage, pg.225–6]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Symphonies

***WZ*, 18 Apr 1787**
[pg.908]
"Musikalische Nachricht" – Kozeluch
Kozeluch, 3 Symphonies
Kozeluch, 2 Keyboard Concertos
Sterkel, Keyboard concertos, (Op.26)
Kozeluch, Keyboard Sonatas
Kozeluch, Sonatas for Keyboard and Violin
Clementi, Sonata for Keyboard and Violin (Op.13)
Clementi, Sonata for four hands (Op.16)
Dalberg, 3 Keyboard Sonatas
Bertoni, 6 Sonatas for Keyboard and Violin (Op.11)
Graziosi, 6 Sonatas for Keyboard and Violin (Op.3)
Schmid, 6 Rondos for Keyboard
Corelli, 12 Trio Sonatas (Op.5)
Boccherini, 6 Quartets (Op.33)
Stamitz, 3 Quintets (Op.11)
Andreozzi, 3 Quintets
Boccherini, 6 Quartets
Bertoni, 6 Quartets
Stabinger, 6 Quartets (Op.5)
Boccherini, 6 String Trios
Cirri, 6 String Trios

***WZ*, 21 Apr 1787**
[pg.938]
"Neue Musikalien" – Artaria
Guglielmi, *L'inganno amoroso* (extracts arr. Keyboard)
Schroeter, 6 Keyboard Concertos (Op.6)
Nauman, 6 Sonatas for Keyboard and Violin
Nicolai, 3 Sonatas for Keyboard and Violin (Op.10)
Uber, 6 Sonatas for Keyboard and Violin (Op.3)
Pleyel, 3 Quartets (Op.7)
———, 3 Quartets (Op.8)
———, 3 Quintets
———, Symphony
Repeated: 28 Apr

***WZ*, 2 May 1787**
[pg.1044]
"Neue Musikalien" – Sukowaty
Dittersdorf, *Die Liebe im Narrenhause* (in full score)
Guglielmi, *L'inganno amoroso* (extracts arr. Keyboard)
Martin, *Una cosa rara* arr. Keyboard and Quartet)
Repeated: 5 & 9 May

***WZ*, 2 May 1787**
[pg.1044]
"Anzeige" – Josepha Müllner [Hochenleitter/Hörling]
Müllner, Lieder
Repeated: 9 May

***WZ*, 5 May 1787**
[pg.1076–7]
"Neue Musikalien" – Lausch
Guglielmi, *L'inganno amoroso* (extracts arr. Keyboard)
Dittersdorf, *Die Liebe im Narrenhause* (extracts arr. Keyboard)
Dittersdorf, *Der Apotheker und der Doktor* (arr. Harmonie ["Feldmusik"])
Salieri, *La grotta di Trofonio* (arr. Harmonie ["Feldmusik"])
Martin, *Una cosa rara* (arr. Harmonie ["Feldmusik"] and Quartet; also Terzet arr. Keyboard)
Vanhal, 7 Variations for Keyboard Trio after *Una cosa rara*
Repeated: 12 & 19 May

***WZ*, 9 May 1787**
[pg.1108]
"Musikalische Nachricht" – Kozeluch

JC Bach, Sinfonia Concertante
Cirri, Sextet
Giornovichi, Violin Concerto ("Nr.9")
Fodor, Violin Concerto (Op.9)
Viotti, Violin Concerto
Mederitsch, 6 Quartets
Kraus, 6 Quartets
Fodor, 6 Quartets
St. George, 6 Quartets (Op.14)
Kozeluch, Keyboard Concerto ("Nr.8")
———, 9 Keyboard Sonatas
———, Keyboard Trios
Steffan, Variations for Keyboard
E Bach, 6 Keyboard Sonatas (Op.1)
———, 6 Keyboard Sonatas (Op.2)
Clementi, 3 Sonatas for Keyboard and Violin (Op.13)
Holbusch, 3 Sonatas for Keyboard and Violin
Kozeluch, Cantata
———, 12 Lieder
Holzer, 12 Lieder
Kerpen, "Abschiedsede beym Clavier"
Haydn, Airs and Variations for Keyboard

***WZ*, 26 May 1787**
[pg.1269]
"Die Liebe im Narrenhause" – Lausch
Dittersdorf, *Die Liebe im Narrenhause* (extracts arr. Keyboard; in full score ["samt dem Büchel", arr. Quartet; also parts for sinfonia)
Repeated: 2 & 9 Jun

***WZ*, 2 Jun 1787**
[pg.1330]
"Subscription" – Hochenleitter
Haydn, *Il ritorno di Tobia* (arr. Quartet)

***WZ*, 6 Jun 1787**
[pg.1363]
"Neue Musikalien" – Artaria
Pleyel, 3 Quartets (Op.10)
———, 3 Quartets (Op.9)
———, 3 Quartets (Op.8)
Repeated: 9 Jun

***WZ*, 16 Jun 1787**
[pg.1452]
"Musikbestellung" – Weidmann
Operas and Quartets
Repeated: 20 Jun (adapted as, "Musikbestellung zu Quartetten")

***WZ*, 7 Jul 1787**
[pg.1635]
"Ankündigung" – Artaria
Haydn, *Seven last words* (also arr. Quartet and Keyboard)
Pleyel, 3 Quartets (Op.8)
———, 3 Quartets, (Op.9)
———, 3 Quartets, (Op.10)
———, 3 Quartets, (Op.11)
[Thematic catalogue of works by Pleyel]

***WZ*, 7 Jul 1787**
[pg.1635–6]
"Neue Musikalien" – Lausch
Ruprecht, *Das wütende Heer* (extracts arr. Keyboard; also parts for sinfonia)
Cimarosa, *Le trame deluse* (extracts arr. Keyboard)
Martin, *Una cosa rara* [German] (extracts arr. Keyboard)
Haydn, *Seven last words*
Pleyel, 3 Quartets (Op.8)
———, 3 Quartets, (Op.9)
———, 3 Quartets, (Op.10)
———, 3 Quartets, (Op.11)
———, 3 String Trios
Repeated: 11 & 18 Jul

***PN*, 7 Jul 1787**
[Drittes Quartal, pg.30]
"Ankündigung neuer Musikalien…" – Artaria
Haydn, *Seven last words* (also arr. Quartet [Haydn] and Keyboard)
Pleyel, 3 Quartets (Op.8)
———, 3 Quartets, (Op.9)
———, 3 Quartets, (Op.10)
———, 3 Quartets, (Op.11)
[Thematic catalogue of works by Pleyel]

***WZ*, 11 Jul 1787**
[pg.1666]
"Anzeige" – Hochenleitter
Müller, 3 Symphonies
———, 6 Minuets
———, 2 Deutsche
———, 3 "Dutzend" Contredanses
———, 3 "Dutzend" for Keyboard
———, 3 Quartets
———, Aria (arr. Keyboard)
Mendelssohn, Psalms
Repeated: 14 Jul

***WZ*, 21 Jul 1787**
[pg.1762]
"Nachricht" – Anon.
[Kärntnerstraße im Gewölbe zum Großfürsten von Russland]
Martin, *Una cosa rara*, Duet
Repeated: 25 Jul & 1 Aug

***WZ*, 21 Jul 1787**
[pg.1762]
"Bey Artaria Compagnie"
Martin, 12 Canzonettas
Mozart, Keyboard Quartet
CPE Bach, Sonatas, Fantasias, and Rondos for Keyboard
Sterkel, Lieder
Repeated: 25 Jul

***WZ*, 28 Jul 1787**
[pg.1825]
"Neue Musikalien" – Lausch
Martin, *Una cosa rara* [German] (extracts arr. Keyboard; in full score ["samt dem Büchel"], arr. Harmonie and Quartet; also parts for sinfonia)
———, 12 Canzonettas
Haydn, Seven last words
Pleyel, 3 Quartets (Op.8)
———, 3 Quartets, (Op.9)
———, 3 Quartets, (Op.10)
———, 3 Quartets, (Op.11)
———, 36 Quartets

———, 6 Quintets
———, 6 String Trios
———, 6 Duos for Violin and Cello
———, 6 Duos for 2 Violins (or Flute and Violin)
———, Violin Concerto
———, 18 Symphonies
[Thematic catalogue of works by Pleyel]
Repeated: 1 & 4 Aug

***WZ*, 11 Aug 1787**
[pg.1950]
"Anzeige" – Stahel
"Friedrichs Lieder der Liebe u. Freude"
Repeated: 15 Aug

***WZ*, 15 Aug 1787**
[pg.1978]
"Nachricht" – Lausch
Paisiello, *Le due contesse* (extracts arr. Keyboard and in full score)
Repeated: 25 Aug

***WZ*, 15 Aug 1787**
[pg.1979]
"Neue Musikalien" – Artaria
Paisiello, *Le due contesse* (extracts arr. Keyboard)
Haydn, Symphony ["Die Jagd"] (arr. Keyboard)
Clementi, Keyboard Sonata (Op.17)
———, Caprice for Keyboard (Op.18)
———, 4 Sonatas for four hands (Op.12)
———, 3 Sonatas for Keyboard and Violin (Op.13)
———, 3 Keyboard Sonatas (Op.14)
———, 3 Sonatas for Keyboard and Violin (Op.15)
———, 3 Sonatas for Keyboard and Violin (Op.16)
Repeated: 18 & 25 Aug

***WZ*, 22 Aug 1787**
[pg.2040]
"Musikalische Anzeige" – Lausch
Martin, *Una cosa rara* (extracts arr. Keyboard [Heidenreich]; in full score ["s. d. Büchel"], arr. Quartet and Harmonie)
Repeated: 29 Aug & 1 Sep

***WZ*, 29 Aug 1787**
[pg.2099]
"Bey Artaria Compagnie"
Haydn, Seven last words (arr. Quartet and Keyboard)
Viotti, 20 Violin Concertos
Fodor, 10 Violin Concertos
Martin, *Una cosa rara* (extracts arr. Keyboard)

***WZ*, 19 Sep 1787**
[pg.2279]
"Ankündigung" – Lausch
Heidenreich, 12 Minuets after *Una cosa rara* (also arr. Keyboard)
Wodiczka, 12 Deutsche after *Una cosa rara* (also arr. Keyboard)
Martin, *Una cosa rara* [German] (extracts arr. Keyboard)
Sarti, *Fra i due litiganti* [German] (extracts arr. Keyboard)
Repeated: 22 & 26 Sep

***WZ*, 10 Oct 1787**
[pg.2465]
"L'Arbore di Diana" – Lausch
Martin, *L'arbore di Diana* (extracts arr. Keyboard)
Repeated: 17 & 20 Oct

***PN*, 13 Oct 1787**
[Viertes Quartal, pg.63]
"Tonkunst" – Lausch
Heidenreich, 12 Minuets after *Una cosa rara* (also arr. Keyboard)
Wodiczka, 12 Deutsche after *Una cosa rara* (also arr. Keyboard)
Martin, *Una cosa rara* [German] (extracts arr. Keyboard)

***WZ*, 17 Oct 1787**
[pg.2527]
"Neue Musikalien" – Traeg
Pleyel, Symphony
Winter, Symphony
Rosetti, Symphony
Mortellari, 6 Sextets
Zimmermann, 12 Quintets
Kospoth, 6 Quintets
Pleyel, 3 Quartets
Rosetti, 3 Quartets
Mozart, Quartet
Graf, 2 Quartets
Fodor, 6 Quartets
Leidel, 6 Quartets
Hoffmeister, Capriccio for Flute
Cimador, 2 Duos for 2 Violins
———, 2 Duos for Viola and Cello
Mozart, Rondo for Keyboard
"Verschiedene Doppelkonzerte" by Graf
Repeated: 20 & 24 Oct

***WZ*, 20 Oct 1787**
[pg.2554]
"Nachricht vom Frauenputz und Musikalien" – Pennauer [Himmelpfortgasse Nr.1355]
Martin, *Una cosa rara* (extracts arr. keyboard)
12 Minuets and deutsche after *Una cosa rara*
Martin, *L'arbore di Diana* (extracts arr. keyboard)
Dittersdorf, *Der Apotheker und der Doktor* (arr. keyboard & quartet)
Opera Arias
Sonatas by Kozeluch, Sterkel, Mozart, Haydn, Seydelmann
Pleyel, Quartets
Haydn, *7 last words* (arr. keyboard and quartet)
Dittersdorf, *Die Liebe im Narrenhause* (arr. quartet)
Mayerhofer, Quartets
Pleyel, Quintets

Mitscha, Dittersdorf & Hoffmeister, Flute Duets
Hoffmeister, 32 Variations for Quartet
Repeated: 27 Oct; 3, 10 & 17 Nov

***WZ*, 24 Oct 1787**
[pg.2587]
"Neue Musikalien" – Artaria
Martin, *L'arbore di Diana* (extracts arr. Keyboard)
Fiorillo, Sonatas for Keyboard and Violin
Pleyel, 3 Keyboard Quartets
Devienne, 6 Sonatas for Keyboard and Flute
Sardi, 3 Sonatas for Keyboard and Violin
Haydn, Seven last words (arr. keyboard)
Clementi, "Die Jagd" for Keyboard
Haydn, "Die Jagd" for Keyboard
Repeated: 27 Oct

***PN*, 24 Oct 1787**
[Viertes Quartal, pg.111]
"Anzeige eines Klavier=Auszuges…" – Lausch
Martin, *L'arbore di Diana* (extracts arr. Keyboard)

***WZ*, 31 Oct 1787**
[pg.2639]
"Neue Musikalien" – Sukowaty
Martin, *L'arbore di Diana* (arr. Keyboard & Quartet and in full score)
Schenk, *Im finstern ist nicht gut tappen* (full score)
Repeated: 3 & 7 Nov

***WZ*, 31 Oct 1787**
[pg.2644]
"L'Arbore di Diana" – Lausch
Martin, *L'arbore di Diana* (extracts arr. Keyboard & Quartet)
Repeated: 3 Nov

***WZ*, 14 Nov 1787**
[pg.2759]
"L'Arbore di Diana" – Lausch
Martin, *L'arbore di Diana* (arr. Keyboard & Quartet [Heidenreich] and in full score)
Repeated: 24 Nov & 1 Dec

***WZ*, 17 Nov 1787**
[pg.2791]
"Musikalische Nachricht von der Opera L'Arbore di Diana" – Went
Martin, *L'arbore di Diana* (arr. Quartet and Harmonie [Went])
Repeated: 21 & 24 Nov

***WZ*, 21 Nov 1787**
[pg.2824]
"Neue Musikalien" – Ossowski [Weidmann]
12 Minuets and deutsche after *Una cosa rara* (also arr. Keyboard)
Repeated: 24 Nov

***WZ*, 21 Nov 1787**
[pg.2824]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Trios (Part 5)
———, Keyboard Concerto
———, 3 Symphonies (Vol. 2)
Repeated: 24 & 28 Nov

***WZ*, 28 Nov 1787**
[pg.2882]
"Neue Musikalien" – Sukowaty
Martin, *L'arbore di Diana* (arr. Keyboard & Quartet)
Repeated: 1 & 5 Dec

***WZ*, 1 Dec 1787**
[pg.2915–6]
"Anzeige" – Kauer [Gassler]
Kauer, Clavierschule, Sonatas, Concertos, Variations, Fantasies, Violinschule Cassations, Duets, Symphonies, Minuet and Deutsche, Masses, and Vespers
Repeated: 15 Dec

***WZ*, 15 Dec 1787**
[pg.3042]
"Neue Musikalien" – Heidenreich
Heidenreich, 18 deutsche [Casino] (also arr. Keyboard)
———, 12 ungarische (also arr. Keyboard)
Reichardt, *Ino von Brandes* (arr. Keyboard)
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet [Heidenreich])
Martin, *L'arbore di Diana* (arr. Quartet [Heidenreich])
Arias (arr. Keyboard)
Repeated: 19 & 22 Dec

***WZ*, 19 Dec 1787**
[pg.3071]
"Neue Musikalien" – Artaria
Haydn, 6 Quartets (Op.50)
———, 3 Symphonies (Op.51)
———, 3 Symphonies (Op.52)
Rosetti, 6 Quartets (Op.6)
Mozart, Keyboard Quartet (Op.13)
———, Sonata for four hands (Op.12)
Clementi, Keyboard Sonata (Op.19)
Martin, 12 Canons
Albrechtsberger, 6 Preludes and Fugues
[Catalogue of music for sale]
Repeated: 22 & 26 Dec

***WZ*, 19 Dec 1787**
[pg.3071–2]
"Neue Musikalien" – Lausch
Albrechtsberger, 6 Preludes and Fugues (Op.6)
Capuzzi, 6 Quintets
Zimmermann, 6 Quintets (Op.1)
———, 6 Quintets (Op.2)
Haydn, 3 Symphonies (Op.51)
———, 3 Symphonies (Op.52)
Haydn, 6 Quartets (Op.50)

Rosetti, 6 Quartets (Op.6)
Mozart, Sonata for four hands (Op.12)
———, Keyboard Quartet (Op.13)
Martin, *L'arbore di Diana* (in full score and arr. Keyboard and Quartet; also extracts)
Vanhal, 7 Variations for Keyboard Trio
Repeated: 26 Dec & 2 Jan 1788

***WZ*, 2 Jan 1788**
[pg.19–20]
"Neue Menuette und Deutsche" – Johann Georg Neubrand
Minuets and deutsche after *L'arbore di Diana* (also arr. Keyboard)
Martin, *L'arbore di Diana* (arr. Quartet)
Haydn, *Il ritorno di Tobia* (arr. Quartet)

***WZ*, 5 Jan 1788**
[pg.41–2]
"Neue Musikalien" – Heidenreich
Heidenreich, 18 deutsche [Casino] (also arr. Keyboard)
———, 12 "Kosakische" (also arr. Keyboard)
———, 6 Lieder
Pleyel, Quartets (arr. Keyboard Quartet and Trio)
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet [Heidenreich])
Reichardt, *Ino von Brandes*
Repeated: 9 & 12 Jan

***WZ*, 12 Jan 1788**
[pg.101]
"Neue Musikalien" – Sukowaty
Salieri, Axur Re d'Ormus (in full score and arr. Keyboard)
Repeated: 16, 19, 23 & 26 Jan

***WZ*, 12 Jan 1788**
[pg.102]
"Neue Musikalien" – Artaria
12 Minuets after *Una cosa rara*
12 Deutsche after *Una cosa rara*
Schultze, 12 Contredanses
Dittersdorf, 12 Minuets
Stamitz, 6 Minuets
Pichl, 12 Minuets
Haydn, 6 Deutsche
Vanhal, 6 Deutsche
Pleyel, 12 Minuets
Martin, *L'arbore di Diana* (extracts arr. Keyboard)
Martin, *Una cosa rara* (extracts arr. Keyboard)
Repeated: 16 Jan

***WZ*, 16 Jan 1788**
[pg.125–6]
"Neue Musikalien" – Ossowski [Gräffer]
Ossowski, 12 Minuets, 36 deutsche and coda (also arr. Keyboard)
———, 12 Minuets and 12 deutsche after *L'arbore di Diana* (also arr. Keyboard)
———, Minuets and deutsche after *Una cosa rara* (also arr. Keyboard)
Repeated: 19, 23, 26 & 30 Jan; 2 Feb

***WZ*, 19 Jan 1788**
[pg.155]
"Neue Redoute Tänze" – Lausch
Kürzinger, 12 Minuets and 6 trios [Redouten 1788] (also arr. Keyboard [Kürzinger])
———, 12 Deutsche, 4 trios, and coda [Redouten 1788] (also arr. Keyboard [Kürzinger])
Heidenreich, 18 Deutsche [Casino] (also arr. Keyboard)
Repeated: 23 & 26 Jan

***WZ*, 19 Jan 1788**
[pg.156]
"Forte Piano" – Anon. [Stadt Nr.667]
Collection of various "new" keyboard sonatas and concertos [printed and copied] by Mozart, Kozeluch, Haydn, Bach, Giordani, Clementi etc.
Italian arias and duets
Repeated: 23 Jan

***BZ*, 22 Jan 1788**
[Beilage, pg.43]
"Neue Redoute=Tänze" – Lausch
Kürzinger, 12 Minuets and 6 trios [Redouten 1788] (also arr. Keyboard [Kürzinger])
———, 12 Deutsche, 4 trios, and coda [Redouten 1788] (also arr. Keyboard
Heidenreich, 18 Deutsche [Casino] (also arr. Keyboard)
Repeated: 29 Jan

***WZ*, 2 Feb 1788**
[pg.270]
"Ankündigung" – Förster [Zeitungskomptoir/Hartl/Stöckl]
Förster, 3 Keyboard Sonatas
Repeated: 6, 9 & 13 Feb

***WZ*, 2 Feb 1788**
[pg.270–1]
"Landkarten und Musikalien" – Artaria
Salieri, *Axur re d'ormus* (extracts arr. Keyboard)
Pleyel, Quartet
———, Airs and rondos for Keyboard
Sterkel, *Nina* (arr. Keyboard)
Schroeter, 3 Keyboard Trios
Pleyel, 3 String Trios
———, 6 Duos for Violin and Cello
Repeated: 6 Feb

***WZ*, 6 Feb 1788**
[pg.298]

"Axur Re d'Ormus" – Lausch
Salieri, *Axur re d'ormus* (extracts arr. Keyboard and in full score/parts)
Dittersdorf, 3 Symphonies [Metamporphosen]
Repeated: 9 Feb

***WZ*, 9 Feb 1788**
[pg.322]
"Zwölf neue Menuetten, und zwölf Deutsche" – Kauer
Kauer, 12 Minuets and 12 deutsche (also arr. Harp and other instruments)
———, 6 Fantasies for Keyboard
Repeated: 13 Feb

***WZ*, 9 Feb 1788**
[pg.322]
"Musikalische Nachricht" – Kozeluch
Kozeluch, 3 Symphonies (Vol.2)
———, 3 Symphonies (Vol.1)
Pleyel, "Simphonie periodique"
Rosetti, Symphony
Kreusser, Symphony
Kraus, 6 Quartets
Fodor, 6 Quartets (Op.13)
Pleyel, 3 Quartets (Op.8)
———, 3 Quartets (Op.9)
———, 3 Quartets (Op.10)
———, 3 Quartets (Op.11)
Pichl, 3 Quartets (Op.12)
Cambini, 6 Quartets (Op.24)
Kozeluch, Keyboard Concerto ("Nr.V")
———, 3 Keyboard Trios
Schroeter, 3 Keyboard Trios (Op.8)
Clementi, 3 Sonatas for Keyboard and Violin (Op.15)
Haydn, 3 Keyboard Trios (Op.27)
Fleischmann, Variations for Keyboard
Clementi, Variations for Keyboard
d'Aldairae, *Nina* (arr. Keyboard)

***WZ*, 20 Feb 1788**
[pg.418]
"Neue Musikalien" – Sukowaty
Salieri, *Axur re d'ormus* (arr. Quartet and Keyboard; also in full score)
Repeated: 23 & 27 Feb; 1 Mar

***WZ*, 5 Mar 1788**
[pg.546]
"Il Convitto di Baldassare" – Lausch
Il convitto di Baldassare (arr. Keyboard and Quartet)
Repeated: 12 & 15 Mar

***WZ*, 8 Mar 1788**
[pg.579–80]
"Neue Redout=Tänze" – Lausch
Haselbeck, 12 Minuets and 5 trios [Redouten 1788, part 1 in D] (also arr. Keyboard)
———, 12 Minuets and 4 trios [Redouten 1788, part 2 in C] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1788, part 1 in D] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1788, part 2 in C] (also arr. Keyboard)
Kürzinger, 12 Minuets and 6 trios [Redouten 1788] (also arr. Keyboard)
———, 12 Deutsche, 4 trios, and coda [Redouten 1788] (also arr. Keyboard)
Heidenreich, 18 Deutsche [Casino]

***WZ*, 15 Mar 1788**
[pg.646]
"Neue Musikalien" – Sardi [Löschenkohl]
Sardi, 3 Keyboard Sonatas
Repeated: 22, 26 & 29 Mar

***WZ*, 19 Mar 1788**
[pg.674–5]
"Musikalien" – Artaria
Haydn, Caprice for Keyboard
———, "Petits pieces faciles" (Op.46)
———, "7 last words" (arr. keyboard and quartet)
———, "Jagd" Symphony (arr. Keyboard)
J.C. Bach, 6 Sonatas for Keyboard and Violin
14 Deutsche after *Una cosa rara* for Keyboard
Clementi, Keyboard Sonata (Op.17)
———, Caprice for Keyboard (Op.18)
———, Keyboard Sonata (Op.19)
Boccherini, 6 Sonatas for Keyboard and Violin
Mozart, Keyboard Quartet (Op.13)
Eichner, 6 Sonatas for Keyboard and Violin
Rosetti, 6 Quartets (Op.6)
Haydn, 6 Quartets (Op.50)
———, 3 Symphonies (Op.51)
———, 3 Symphonies (Op.52)
Pleyel, 6 Duos for Violin and Cello
———, 6 Duos for 2 Violins
———, 3 Quartets (Op.8)
———, 3 Quartets (Op.9)
———, 3 Quartets (Op.10)
———, 3 Quartets (Op.11)
———, 3 Quartets (Op.12)
———, 3 Quartets (Op.13)
Martin, 12 Canons
Eichinger, Variations after *Una cosa rara*
[Catalogue of music for sale]
Repeated: 22 Mar

***WZ*, 19 Mar 1788**
[pg.675]
"Neues Kriegslied" – Lausch
Mozart, "Ich möchte wohl der Kaiser seyn" (Parts and arr. Keyboard)
———, "Die Belagerung Belgrads" (Parts and arr. Keyboard)
Haselbeck, 12 Minuets and 5 trios [Redouten 1788, part 1 in D] (also arr. Keyboard)
———, 12 Minuets and 4 trios [Redouten 1788, part

2 in C] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1788, part 1 in D] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1788, part 2 in C] (also arr. Keyboard)
Kürzinger, 12 Minuets and 6 trios [Redouten 1788] (also arr. Keyboard)
———, 12 Deutsche, 4 trios, and coda [Redouten 1788] (also arr. Keyboard)
Heidenreich, 18 Deutsche and coda [Casino] (also arr. Keyboard)
Repeated: 22 Mar

***WZ*, 26 Mar 1788**
[pg.748]
"Bey Lukas Hochenleitter"
Singschule and 6 Duets by Leo, Cafaro, Scarlatti, Mazoni, Durante, Hasse, Porpora, and Perez
Dittersdorf, *Der Apotheker und der Doktor* (arr. Keyboard)
Repeated: 29 Mar

***WZ*, 2 Apr 1788**
[pg.802]
"Musikalische Nachricht" – Mozart
Mozart, 3 Quintets
Repeated: 5 & 9 Apr; 25 Jun (adapted)

***WZ*, 2 Apr 1788**
[pg.802–3]
"Axur Re d'Ormus" – Lausch
Salieri, *Axur re d'ormus* (In full score, arr. Keyboard, and Quartet; also extracts)
Repeated: 5, 12 & 19 Apr

***WZ*, 2 Apr 1788**
[pg.804]
"Oesterreichische und Türkische Kriegeslieder" – Anton Stein [Stahel/Hartl]
"Kriegslieder"
Repeated: 10, 14 & 17 May (adapted)

***BZ*, 18 Apr 1788**
[Beilage, pg.261–2]
"Neues Kriegslied" – Lausch
Mozart, "Ich möchte wohl der Kaiser seyn" (Parts and arr. Keyboard)
———, "Die Belagerung Belgrads" (Parts and arr. Keyboard)
Haselbeck, 12 Minuets and 5 trios [Redouten 1788, part 1 in D] (also arr. Keyboard)
———, 12 Minuets and 4 trios [Redouten 1788, part 2 in C] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1788, part 1 in D] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1788, part 2 in C] (also arr. Keyboard)
Kürzinger, 12 Minuets and 6 trios [Redouten 1788] (also arr. Keyboard)
———, 12 Deutsche, 4 trios, and coda [Redouten 1788] (also arr. Keyboard)
Heidenreich, 18 Deutsche and coda [Casino] (also arr. Keyboard)
Repeated: 22 & 25 Apr

***WZ*, 21 May 1788**
[pg.1249]
"Ankündigung" – Förster [Kozeluch/Stöckl/Zeitungskomptoir]
Förster, 3 Keyboard Sonatas
Repeated: 24 & 28 May

***WZ*, 24 May 1788**
[pg.1281–2]
"Il Don Giovanni" – Lausch
Mozart, *Don Giovanni* (arr. Keyboard [Heidenreich], Quartet, and in full score; also extracts)
Repeated: 31 May & 7 Jun

***WZ*, 14 Jun 1788**
[pg.1474]
"Ankündigung" – Häßler
6 Sonatas
48 "Orgelstücke"
Repeated: 18 Jun

***WZ*, 18 Jun 1788**
[pg.1506–7]
"Neue Musikalien" – Lausch
Kauer, 40 Fantasies for Violin
Lausch, 24 Arias arr. 2 Violins
Martin, *L'arbore di Diana* (arr. Harmonie [Went]; arr. 2 Flutes [Kreith] – cf. 25 Jun)
Mozart, Minuet from *Don Giovanni* (arr. Keyboard)
Paisiello, *Il re Teodoro in Venezia* (arr. 2 Flutes [Kreith] – cf. 25 Jun)
Pleyel, Cassation
Repeated: 25 Jun

***WZ*, 18 Jun 1788**
[pg.1507]
"Nachricht" – Traeg
Pleyel, Violin Concerto
Schlik, Violin Concerto
Mozart, Keyboard Concerto
Rosetti, Keyboard Concerto
Beck, Keyboard Concerto
Reichardt, Concerto for Flute, Oboe, and Bassoon
Devienne, Sinfonia Concertante
Holland, Symphony
Pleyel, Notturno
———, 3 Quintets
Müller, 6 Quintets
Vogel, 6 Quartets
Fiorillo, 6 Quartets
Pleyel, 3 Quartets
Lebrun, Quartet
Stamitz, Quartet
Graf, Quartet
Thomas, Quartet
Schlik, 3 Quartets
Devienne, 3 Trios
———, 3 Duos for Violin and Viola
Heidenreich, 4 Duos for Violin and Viola
Mozart, 2 Duos for Violin and Viola
Pleyel, 3 Keyboard Sonatas

Beck, Sonata for 4 hands and for Keyboard and Violin
Kozeluch, Sonata for 4 hands
"Lehrreiche Unterhaltungen am Klavier"
Rosetti, Lieder
Quantz, Fantasies and Caprices for Flute and Bass
Repeated: 21 Jun

***PN*, 25 Jun 1788**
[Zweites Quartal, pg.399–400]
"Neue Musikalien" – Lausch
Kauer, 24 Cadenzas and 40 Fantasias for Violin
Lausch, 24 Opera extracts arr. 2 Violins
Martin, *L'arbore di Diana* (arr. Harmonie ["Feldmusik"]; arr. 2 2 Flutes [Kreith])
Mozart, Minuet from *Don Giovanni* (arr. Keyboard)
Paisiello, *Il re Teodoro in Venezia* (arr. 2 Flutes [Kreith])
Pleyel, Cassation

***WZ*, 12 Jul 1788**
[pg.1731]
"Neue Musikalien" – Artaria
Pleyel, 3 Quartets (Op.14)
———, 3 Quartets (Op.15)
Teyber, 3 Quartets
Cambini, 3 Quartets (Op.40)
Clementi, Keyboard Sonata (Op.21)
Vanhal, Variations after *Una cosa rara*
Hülmandel, Sonata for Keyboard and Violin (Op.10)
Haydn, Sonata for Keyboard (Op.55)
Pleyel, Violin Concerto
Rosetti, Keyboard Concerto
Repeated: 16 Jul

***WZ*, 16 Jul 1788**
[pg.1765]
"Musikalien" – Lausch
Anfossi, *Le gelosie fortunate* (extracts arr. Keyboard)
Dittersdorf, *Der Apotheker und der Doktor* (arr. Harmonie)
Martin, *Una cosa rara* (arr. Harmonie)
———, *L'arbore di Diana* (arr. Harmonie; arr. 2 Violins or 2 Flutes)
Paisiello, *Il re Teodoro in Venezia* (arr. Harmonie)
———, *Il barbiere di Siviglia* (arr. Harmonie)
Salieri, *La grotta di Trofonio* (arr. Harmonie)
Sarti, Fra i due Litiganti (arr. Harmonie)
Albrechtsberger, "Anfangsgründe zur Klavierkunst"
Mozart, "Singfundament für den Sopran"
———, *Don Giovanni* (arr. Quartet)
Wranitzky, 6 Septets [cf. 22 July]
———, 6 Duos for 2 Violins
Repeated: 23 & 26 Jul

***BZ*, 22 Jul 1788**
[Beilage, pg.477–8]
"Musikalien" – Lausch
Anfossi, *Le gelosie fortunate* (extracts arr. Keyboard)
Dittersdorf, *Der Apotheker und der Doktor* (arr. Harmonie)
Martin, *Una cosa rara* (arr. Harmonie)
———, L'Arbore di Diana (arr. Harmonie; arr. 2 Violins or 2 Flutes)
Paisiello, *Il re Teodoro in Venezia* (arr. Harmonie and 2 Flutes)
———, *Il barbiere di Siviglia* (arr. Harmonie)
Salieri, *La grotta di Trofonio* (arr. Harmonie)
Sarti, *Fra i due litiganti* (arr. Harmonie)
Albrechtsberger, "Anfangsgründe zur Klavierkunst"
Kauer, 24 Cadenzas and 40 Fantasias for Violin
Lausch, 24 Opera extracts arr. 2 Violins
Müller, 6 Quintets
Mozart, "Singfundament für den Sopran"
———, *Don Giovanni* (arr. Quartet, Keyboard, and in full score)
Pleyel, Cassation
Wranitzky, Septets
———, 6 Duos for 2 Violins
Repeated: 29 Jul

***WZ*, 26 Jul 1788**
[pg.1861]
"Kirchenmusikalien" – Deutsche Zeitungskomptoir
"Kirchenmusikalien"

***WZ*, 2 Aug 1788**
[pg.1923]
"Der Baum der Diana" – Lausch
Martin, *L'arbore di Diana* [German] (arr. Keyboard; also extracts)
12 Minuets and 12 Deutsche after *L'arbore di Diana* (also arr. Keyboard)

***WZ*, 17 Sep 1788**
[pg.2306]
"Neue Musikalien" – Sukowaty
Salieri, *Il talismano* (arr. Keyboard and Quartet; also in full score and extracts)
Repeated: 20, 24 & 27 Sep; 1 Oct

***WZ*, 20 Sep 1788**
[pg.2333]
"Pränumerationsanzeige" – Kauer [Lausch]
Kauer, 6 Caprices for Keyboard after *L'arbore di Diana*
———, "92 musikalische Werke" for Keyboard, Violin, Harp, and other instruments
Repeated: 24 & 27 Sep

***WZ*, 27 Sep 1788**
[pg.2390]
"Musikalien=Ankündigung" – Hartl
Pleyel, 6 Keyboard Trios

***WZ*, 27 Sep 1788**
[pg.2390–1]
"Il Talismano" – Lausch
Salieri, *Il talismano* (extracts arr. Keyboard)
Cimarosa, *Il fanatico burlato* (extracts arr. Keyboard)
Schenk, *Der Sonderling*, Duet (arr. Keyboard)
Repeated: 1 Oct

***WZ*, 27 Sep 1788**
[pg.2391]
"Neue Musikalien" – Artaria
Salieri, *Il talismano* (extracts arr. Keyboard)
Pleyel, 6 Keyboard Trios
Cramer, 3 Keyboard Trios
Mozart, Trio for Keyboard, Clarinet, and Viola (Op.14)
Clementi, Keyboard Sonata (Op.20)
———, Keyboard Sonata (Op.21)
Sardi, 3 Sonatas for Keyboard and Violin (Op.4)
Cambini, 3 Quartets (Op.40)
Pleyel, Quartet
———, 3 Quartets (Op.14)
———, 3 Quartets (Op.15)
Haydn, 3 Symphonies (arr. Quartet)
Repeated: 1 & 4 Oct

***WZ*, 12 Nov 1788**
[pg.2778]
"Neue Musikalien" – Artaria
Mozart, 3 Keyboard Trios (Op.15)
Pichl. 3 Quartets (Op.13)
———, 3 Quartets
Repeated: 15 Nov

***WZ*, 12 Nov 1788**
[pg.2778]
"Nachricht" – Lausch
Martin, *L'arbore di Diana*, Aria and Rondeau (arr. Keyboard)
Repeated: 22 & 26 Nov (as "Neue Arien)

***WZ*, 15 Nov 1788**
[pg.2812]
"Ankündigung" – Kauer [Lausch/Hörling]
Kauer, Caprice for Keyboard after *L'arbore di Diana*
Repeated: 19 & 22 Nov (adapted)

***WZ*, 19 Nov 1788**
[pg.2842–3]
"Il Talismano" – Lausch
Salieri, *Il talismano* (extracts arr. Keyboard [Heidenreich]; in full score ["samt den Büchel"] and arr. Quartet)
Repeated: 6 Dec

***WZ*, 26 Nov 1788**
[pg.2906]
"Neue Musikalien" – Artaria
Clementi, 3 Keyboard Trios (Op.22)
Jarnovik, Violin Concerto
Mestrino, 6 Duos for 2 Violins
Reicha, Cello Concerto
Devienne, 6 Duos for 2 Bassoons
Fiorillo, 6 Trios
Pleyel, 2 Symphonies
Mestrino, Violin Concerto
Pleyel, 6 Keyboard Trios
Repeated: 29 Nov

***WZ*, 26 Nov 1788**
[pg.2906]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Sonatas
———, 3 Keyboard Trios
Repeated: 29 Nov & 3 Dec

***WZ*, 29 Nov 1788**
[pg.2936]
"Ankündigung" – Joseph Zistler
Miller, 6 Quartets
Repeated: 3 & 6 Dec

***WZ*, 13 Dec 1788**
[pg.3057]
"Nachricht von Musikalien" – Pennauer [Himmelpfortgasse Nr. 1355]

Salieri, *Il talismano* (arr. Quartet)
Martin, *L'arbore di Diana* (arr. Violin and Flute)
———, *Una cosa rara* (arr. Violin and Flute)
Haydn, 6 Symphonies (arr. Quartet)
Quintets, Trios, and Duos for Violin and Flute
Pleyel, 6 Keyboard Trios
Kozeluch, 3 Keyboard Trios
———, Variations
Arrangements of operas
Minuets and Deutsche
"von allen Gattungen Musikalien"
Repeated: 17 Dec

***WZ*, 20 Dec 1788**
[pg.3125–6]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Sonatas
———, 3 Keyboard Trios
Pleyel, 6 Keyboard Trios
———, 6 Duos for Violin and Cello
Clementi, Preludes for Keyboard (Op.19)
———, 4 Keyboard Sonatas (Op.12)
Kerpen, Sonata for four hands (Op.4)
Righini, 12 Ariettas
Dalberg, 12 Lieder
Beecke, "Musikalische Apotheose des Ritter Gluck"
Gretry, *Richard Löwenherz* (arr. Keyboard [Zulehner])

***WZ*, 3 Jan 1789**
[pg.14]
"Neue Musikalien" – Heidenreich

Heidenreich, 18 Deutsche [Casino] (also arr. Keyboard)
———, 12 "Kosakische" (also arr. Keyboard)
———, 12 "Ungarische" (also arr. Keyboard)
———, 6 Deutsche Lieder
Gallus, *Der letzte Rausch*
Ino, die zweyte Pigmalion (arr. Keyboard [Heidenreich])
Arias and Quartets (arr. Keyboard and other instruments)
Repeated: 10 & 17 Jan

***WZ*, 7 Jan 1789**
[pg.45]
"In der Hoffmeisterschen Kunst= Musik= und Buchhandlung"
12 Minuets
12 Deutsche
12 Deutsche (arr. Keyboard)
"Sing= Klavier= und Kammermusik"
[Music paper]
Repeated: 10 & 14 Jan

***WZ*, 14 Jan 1789**
[pg.94]
"Il Pazzo per Forza" – Lausch
Weigl, *Il pazzo per forza* (arr. Keyboard [Heidenreich] and Quartet; in full score and extracts)
Repeated: 21 & 28 Jan

***WZ*, 17 Jan 1789**
[pg.121]
"Sechs neue Quartetten" – Johann Hoffmann
Hoffmann, 6 Quartets
Repeated: 21 & 24 Jan

***WZ*, 17 Jan 1789**
[pg.121]
"Neue Menuette und deutsche Tänze" – Lausch
Ossowski, "Laudons Belagerung von Novi" (parts and arr. Keyboard)
———, 12 Minuets and 6 Trios after *Il talismano* (also arr. Keyboard)
———, 12 Deutsche, 6 Trios, and Coda (also arr. Keyboard)
Repeated: 24 & 31 Jan

***WZ*, 17 Jan 1789**
[pg.121–2]
"Musikalien" – Artaria
Haydn, 12 Minuets
Pleyel, 12 Minuets
Mozart, 6 Contredanses
Kürzinger, 12 Minuets
———, 12 Deutsche
Martin, 5 Contredanses
10 Minuets after *L'arbore di Diana*
12 Deutsche after *L'arbore di Diana*
12 Minuets after *Una cosa rara*
12 Deutsche after *Una cosa rara*
14 Deutsche after *Una cosa rara* (arr. keyboard)
Hasselbeck 12 Minuets
Weiß, 12 Minuets
Dittersdorf 12 Minuets
6 Deutsche after Der Apotheker und der Doktor
Pichl, 12 Minuets
Stamitz, 6 Minuets
Kozeluch, 14 Deutsche
Heidenreich, 24 Deutsche
Cavalieri, 12 Minuets
———, 12 Deutsche
Vanhal, 6 English dances for String Trio
———, 12 Deutsche for String Trio
———, 12 Minuets for String Trio
Repeated: 21 Jan

***WZ*, 31 Jan 1789**
[pg.243]
"Neue Musikalien" – Artaria
Dittersdorf, 6 Quartets
Pleyel, 6 String Trios
Clementi, 6 Keyboard Trios (Op.22)
Pleyel, 12 Minuets for Keyboard
———, 6 Keyboard Trios
Repeated: 4 & 7 Feb

***WZ*, 31 Jan 1789**
[pg.244]
"Neue Casino Menuetten und Deutsche" – Hoffmeister
Ossowski, 12 Deutsche after *Il talismano* (also arr. Keyboard)
———, 12 Minuets after *Il talismano* (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, "Laudons Belagerung von Novi" (also arr. Keyboard)
———, 12 Minuets after *Una cosa rara*
———, 12 Deutsche after *Una cosa rara*
———, 12 Deutsche after *L'arbore di Diana*
———, 12 Minuets after *L'arbore di Diana*
Repeated: 7, 14, 18 & 21 Feb

***WZ*, 11 Feb 1789**
[pg.342]
"Anzeige" – Kauer
Kauer, 6 Caprices for Keyboard after L'Arbore di Diana
———, "Quotibletsinfonie" after *Der Apotheker und der Doktor* (also arr. Keyboard)
———, Trio for Keyboard, Violin, and Viola after *Una cosa rara*
———, Duetto by Martin for Keyboard, Violin, and Viola
———, 12 Minuets and 12 Deutsche
———, 3 Sonatas for keyboard and Violin
———, 6 "Stücke" for 2 Flutes after Una Cosa Rara and L'Arbore di Diana
Repeated: 14 & 21 Feb

***WZ*, 21 Mar 1789**
[pg.686–7]
"Musikalien" – Artaria

Pleyel, Quintet (Op.9)
———, Quintet (Op.10)
———, 3 String Trios (Op.16)
———, 3 String Trios (Op.17)
———, 6 Duos for 2 Violins
Mozart, 12 Deutsche (arr. Keyboard)
———, 12 Minuets (arr. Keyboard)
Kauer, "Clavierschule", "Violinschule", "Anweisung die Flöte", "Anweisung das Violinzell"
Mozart, 2 Arias
Pleyel, 6 Keyboard Trios
Anfossi, Aria from *l'ape musicale*
Mozart, 3 Keyboard Trios (Op.15)
Clementi, 3 Keyboard Trios
Repeated: 25 Mar

***WZ*, 21 Mar 1789**
[pg.687]
"L'Ape Musicale" – Lausch
L'ape musicale (arr. Keyboard)
Repeated: 28 Mar & 4 Apr

***WZ*, 8 Apr 1789**
[pg.872]
"Nachricht" – Hoffmeister
Anton Wranitzky, 6 Quartets
[Music paper]
Singschule
Repeated: 15 & 18 Apr

***WZ*, 11 Apr 1789**
[pg.904]
"Anzeige" – Kozeluch
Kauer, "Sonata Militaire – Die Eroberung von Oczakaw"
Repeated: 15 & 18 Apr

***WZ*, 18 Apr 1789**
[pg.965]
"Nachricht" – Schweigl
de Samureassi, 3 Quartets
Repeated: 25 Apr & 2 May

***WZ*, 22 Apr 1789**
[pg.1006]
"Die Eroberung von Oczakaw" – Lausch
Kauer, "Sonata Militaire – Die Eroberung von Oczakaw"
Haydn, 3 Divertimenti
Pleyel, 6 String Trios
———, 6 Duos for 2 Violins
Martin, *Una cosa rara* (arr. 2 Violins or 2 Flutes)
Repeated: 25 Apr & 2 May

***WZ*, 2 May 1789**
[pg.1112]
"Musikalien" – Artaria
Pleyel, 6 Duos for 2 Violins (Op.19)
Viotti, Violin Concerto
Rosetti, Clarinet Concerto
Punto, Horn Concerto
Cambini, Flute Concerto
Punto, 6 Quartets
Michel & Fogel, 6 Quartets
Lebrun, Concerto for Oboe or Flute
Devienne, 6 Duets for 2 Flutes
Cambini, 6 Duets
Pleyel, 3 Keyboard Quintets
Paisiello, "Racolta di vari Rondo e Caprici" for Keyboard and Violin
Fodor, 6 Duos for 2 Violins
Sterkel, 4 Sonatas for four hands
Schmit, 6 Sonatas for 2 Flutes
Vanhal, 3 Sonatas for Harp and Violin
Rosetti, 6 Sonatas for Harp and Violin
Sarti, Overture to *Fra i due litiganti*
Anfossi, Aria for *Fra i due litiganti*
Mozart, 12 Minuets (arr. Keyboard)
———, 12 Deutsche (arr. Keyboard)
———, 2 Lieder
Pleyel, 3 String Trios (Op.16)
———, 3 String Trios (Op.17)
———, 6 Duos for 2 Violins (Op.18)
———, Quintet ("Nr.8")
———, Quintet ("Nr.9")
———, Quintet ("Nr.10")
———, 6 Keyboard Trios
[Thematic catalogue of works by Pleyel]

***WZ*, 16 May 1789**
[pg.1256]
"Anzeige" – Traeg
Haydn, *Il mondo della luna* (in full score)
———, *L'Isola disabitata* (extracts)
Handel, 6 Overtures (arr. Quartet)
Kospoth, 6 Quartets
Mozart, Violin Concerto
Campagnoli, Violin Concerto
Titz, Violin Concerto
Quantz, 6 Duos for 2 Flutes
Campagnoli, 6 Duos for Flute and Violin
Vogler, *Castor und Pollox*, Sinfonia and Chorus (arr. Keyboard)
Symphonies, Quintets, Quartets, Concertos, trios, Duets, Sonatas, and "Klavier u. Singsachen"
Repeated: 20 & 27 Apr

***WZ*, 16 May 1789**
[pg.1256–7]
"Der Talisman oder die Zauberkraft" – Lausch
Salieri, *Il talismano* [German] (arr. Keyboard and Quartet; also in full score ["samt Büchel"] and extracts)
Repeated: 23 & 30 May

***WZ*, 30 May 1789**
[pg.1382]
"Neue Musikalien" – Artaria
Pleyel, 3 Quartets (Op.20)
———, Quintet (Op.11)
———, Violin Concerto
———, 6 Duos for 2 Violins (Op.19)
Albrechtsberger, Fugue
Repeated: 3 & 6 Jun

***WZ*, 24 Jun 1789**
[pg.1615]
"Neue Musikalien" – Kozeluch
Hoffmann, 3 Duets for Violin and Cello
Handel, 6 Fugues
Clementi, 3 Keyboard Trios (Op.22)

Mozart, Keyboard Variations
Kozeluch, Minuet and Trio for Keyboard
———, 3 Keyboard Trios (Part 7)
———, 3 Keyboard Trios (Part 5)
———, 3 Keyboard Trios (Part 4)
———, 3 Keyboard Sonatas (Part 6)
———, 3 Keyboard Sonatas (Part 3)
Gretry, *Richard Löwenherz* (arr. Keyboard [Zulehner])
Sterkel, Keyboard Concerto (Op.26)
Beecke, "Musikalische Apotheose des Ritter Glucks"

***WZ*, 1 Jul 1789**
[pg.1678]
"Neue Musikalien" – Artaria
Haydn, 3 Quartets (Op.59)
———, 3 Keyboard Sonatas (Op.57)
———, 2 Symphonies
Repeated: 4 Jul

***WZ*, 8 Jul 1789**
[pg.1747]
"Ankündigung" – Lausch
Salieri, *Il pastor fido* (extracts arr. keyboard)
Seydelmann, *Il Turco in Italia* (extracts arr. keyboard)
Cimarosa, I due supposti conti (extracts arr. keyboard)
Anfossi, *Le gelosie fortunate* (extracts arr. keyboard)
Turkish March
Repeated: 29 Jul & 8 Aug

***WZ*, 1 Aug 1789**
[pg.1969]
"Bey Johann Traeg in der Singerstrasse Nr.863"
Bengraf, Variations for Violin and Cello
Mozart, 2 Quintets
Pleyel, Quintet
———, 6 Duos for 2 Violins
Martin, *Una cosa rara* (arr. 2 Violins)
———, *L'arbore di Diana* (arr. 2 Violins)
Salieri, *Il talismano* (arr. 2 Violins)
Mozart, *Le nozze di Figaro* (arr. 2 Violins)
———, "Freyheitslied"
———, "Kriegslied"
———, Sonata for 2 Keyboards
———, Keyboard Concerto
Pinichio, 6 Quintets
Reicha, 4 Duos for Violin and Cello
Haydn, 3 Quartets
———, 2 Symphonies
Repeated: 5 & 29 Aug

***WZ*, 22 Aug 1789**
[pg.2150]
"Neue Musikalien" – Lausch
Vanhal, 3 Quartets
Pleyel, 6 Variations for Keyboard
Mozart, *Le nozze di Figaro* (arr. Harmonie [Went])
Salieri, *Axur re d'ormus* (arr. Harmonie [Went])
———, *Il talismano* (arr. Harmonie [Went])
Repeated: 26 Aug

***WZ*, 22 Aug 1789**
[pg.2150–1]
"Neue Musikalien" – Traeg
Haydn, Keyboard Trio
Dittersdorf, *Hieronymus Knicker* (arr. Keyboard)

***WZ*, 5 Sep 1789**
[pg. 2278–9]
"Neue Musikalien" – Artaria
Haydn, Fantasy for Keyboard (Op.58)
Pleyel, Variations for Keyboard and Violin
Sterkel, 3 Keyboard Trios (Op.30)
Mozart, 2 Arias
Pleyel, Quintet (Op.12)
———, Quintet (Op.6)
Haydn, 3 Keyboard Trios (Op.57)
Pleyel, Sonata for four hands
Mozart, 3 Keyboard Trios (Op.15)
Haydn, Symphony (arr. Keyboard Trio)
———, 3 Quartets (Op.59)
Pleyel, Violin Concerto
———, Cello Concerto
———, 3 Quartets (Op.20)
———, 6 Keyboard Trios
Repeated: 9 Sep

***WZ*, 23 Sep 1789**
[pg.2446–7]
"Neues Rondeau" – Lausch
Mozart, *Le nozze di Figaro*, Recit & Rondo (arr. Keyboard)
Dittersdorf, *Hieronymus Knicker* (extracts arr. Keyboard)
Mozart, Variations for Keyboard
Pleyel, 6 Variations for Keyboard
"Die Schlacht bey Focksan"
"Türkischer Marsch und Zapfenstreich" (also parts)
Hoffmann, 6 Quartets
Vanhal, 3 Quartets
Gassmann, 6 Fugues for String Trio
Mozart, *Le nozze di Figaro* (arr. Harmonie)
Salieri, *Axur re d'ormus* (arr. Harmonie)
———, *Il talismano* (arr. Harmonie)
Repeated: 26 & 30 Sep

***WZ*, 14 Oct 1789**
[pg.2638]
"Victoria di Belgrad" – Kauer
Kauer, Keyboard Sonata
———, Symphony
Repeated: 17 Oct

***WZ*, 28 Oct 1789**
[pg.2746]
"Anzeige" – Kauer
Kauer, Keyboard Sonata, "Victoria di Belgrad"
———, Symphony
———, "Sonata Militaire – Die Eroberung von Oczakaw"

———, "Die Eroberung von Oczakaw" (arr. Quintet)
———, 6 Caprices for Keyboard after *L'arbore di Diana*
Die Unterhaltung der Jugend (arr. Keyboard and Violin)
[100 other works and catalogue]
———, 6 Quartets
Repeated: 4 Nov

***WZ*, 31 Oct 1789**
[pg.2638]
"Neue Musikalien" – Artaria
Freystädtler, "Die Belagerung Belgrads"
Repeated: 4 Nov

***WZ*, 11 Nov 1789**
[pg.2876]
"Bey L Hochenleitter und Komp."
Pleyel, Concerto
———, Airs and rondos for Keyboard
Kunzen, "Weisen und lyrische Gesänge"

***WZ*, 18 Nov 1789**
[pg.2939–40]
"Der zween Anton, oder der dumme Gärtner" – Lausch
Schack, *Der dumme Gärtner* (arr. Keyboard; also extracts)
———, "Sieg der beyden Helden Laudon und Coburg"
Repeated: 21 & 28 Nov

***WZ*, 21 Nov 1789**
[pg.2977]
"Neue Musikalien" – Artaria
Gyrowetz, 6 Quartets
Repeated: 25 Nov

***WZ*, 9 Dec 1789**
[pg.3139]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Trios (Part VIII)
———, Sonata for 4 hands (Op.29)
———, 3 Keyboard Trios (Part IX)
le Comte, 6 Polonaises for Keyboard Trio
———, 3 Polonaises for four hands
Repeated: 12 & 16 Dec

***WZ*, 27 Dec 1789**
[pg.3305]
"Neue Musikalien" – Hoffmeister
Ossowski, 12 Deutsche after *Der dumme Gärtner* (also arr. Keyboard)
———, 12 Minuets after Der dumme Gärtner (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 "Karakterische Deutsche" (also arr. Keyboard)
———, 12 Deutsche [ländlerische] (also arr. Keyboard)
———, 12 Polonaises and 12 Trios (also arr. Keyboard)
———, Minuets and Deutsche after *Una cosa Rara, L'arbore di Diana,* and *Il talismano* (also arr. Keyboard)
———, "Laudons Belagerung von Novi" (also arr. Keyboard)
———, 12 Deutsche [Casino] (also arr. Keyboard)
Mozart, 12 Minuets (also arr. Keyboard)
Schack, *Der dumme Gärtner* (extracts arr. Keyboard and Quartet [Ossowski])
Repeated: 6 Jan 1790

***WZ*, 30 Dec 1789**
[pg.3339]
"Neue Musikalien" – Lausch
Auernhammer, 6 Lieder
12 Minuets and 6 Trios after *Der dumme Gärtner* (also arr. Keyboard)
Schack, *Der dumme Gärtner* (extracts arr. Keyboard)
Repeated: 2 & 6 Jan 1790

***WZ*, 2 Jan 1790**
[pg.14–15]
"Ankündigung neuer Musikalien" – Traeg
Grill, 12 Minuets
———, 12 Deutsche
Devienne, Flute Concerto
Vogel, Flute Concerto
Pichl, 3 Quartets
Fiorillo, 6 Quartets
Wranitzky, 6 Duos for 2 Flutes
Vogel, 6 Duos for 2 Flutes
Ferrari, 3 Keyboard Trios
Cramer, 3 Sonatas for Keyboard and Violin
———, 3 Keyboard Trios
Fiorillo, Sinfonia Concertante
Derhaye, Symphony
Repeated: 9 & 13 Jan

***WZ*, 13 Jan 1790**
[pg.97]
"Neue Musikalien" – Artaria
Haydn, 6 Quartets (Op.60)
Repeated: 16 Jan

***WZ*, 30 Jan 1790**
[pg.246–7]
"Neue Musikalien" – Artaria
Pleyel, 3 Quartets (Op.21)
Repeated: 3 Feb

***WZ*, 20 Feb 1790**
[pg.440]
"Neue Musikalien" – Artaria
Salieri, *La cifra* (extracts arr. Keyboard)
Mozart, Duet from *Così fan tutte*
Pleyel, 3 Quartets (Op.21)
Haydn, 3 Quartets (Op.60)
Mombelli, 6 Ariettas
Pleyel, Sonata for four hands ("Nr.5")
———, Aria
Repeated: 24 Feb

***WZ*, 20 Feb 1790**
[pg.440]

"Neue Redoutenmenuette und deutsche Tänze" – Franz Joseph Schwannenberg [Hartl]
Schwannenberg, 3 sets of 12 Minuets and 12 Trios (also arr. Keyboard)
———, 3 sets of 12 Deutsche, 12 Trios, and Coda (also arr. Keyboard)
———, 12 Contredanses (also arr. Keyboard)
———, 3 Keyboard Trios
Repeated: 24 & 27 Feb

***WZ*, 20 Mar 1790**
[pg.723]
"Ankündigung" – Lausch
Vanhal, Variations for Violin and Cello [cf. 9 Jun]
Repeated: 24 & 27 Mar

***WZ*, 27 Mar 1790**
[pg.791]
"Ankündigung" – Joseph Zistler
Müller, 6 Quartets
Repeated: 31 Mar & 3 Apr

***WZ*, 3 Apr 1790**
[pg.861–2]
"Landkarten und Musikalien" – Artaria
Pleyel, 3 Sonatas for four hands ("Nr. 4. 5. 6")
———, Sonata for Keyboard and Violin ("Nr. 5")
Salieri, *La cifra* (extracts arr. Keyboard)
Sterkel, Keyboard Concerto
Mestrino, 6 Duos for 2 Violins (Op.3)
Viotti, 6 Sonatas for Keyboard and Violin
Repeated: 7 Apr

***WZ*, 1 May 1790**
[pg.1140–1]
"Kupferstich und Musikalien" – Artaria
Vanhal, Trauergesang
Pleyel, 6 Rondos for Keyboard and Violin
———, "12 petits pieces" for Keyboard and Violin
Conti, 6 Sonatas for Violin and Bass (Op.2)
Bengraf, 12 Hungarian dances for Keyboard
Repeated: 8 May

***WZ*, 5 May 1790**
[pg.1178–9]
"Ankündigung neuer Musikalien" – Traeg
Wranitzky, 6 Quintets (Op.1)
Pleyel, 5 Quintets
Gyrowetz, Serenade (Op.2)
———, 2 Serenades (Op.3)
Pleyel, Symphony (Op.12)
———, Symphony (Op.14)
———, Symphony (Op.27)
Haydn, Symphony (Op.55)
———, Symphony (Op.56)
Kospoth, 6 Quartets
Pleyel, 6 Quartets (arr. Devienne)
———, 9 Quartets (arr. Lachnit)
———, 6 Quartets
———, 6 Trios (arr. Devienne)
———, 6 Duos (arr. Devienne)
Viotti, Concerto for Keyboard and Violin
Giornovichi, Violin Concerto
Andre, *Lenore* (in full score and arr. Keyboard [Andre])
Opera extracts arr. Keyboard
Pleyel, Sonata for four hands
———, 3 Sonatas for four hands ("Liv. 1")
———, 3 Sonatas for four hands ("Liv. 2")
Rauzzini, Sonata for four hands
Hemmerlein, Sonata for four hands
Pleyel, 6 Sonatinas for 2 Flutes
———, 6 Sonatinas for 2 Flutes ("Liv. 2")
———, Airs and Rondos for Keyboard
Fiorillo, 6 Sonatas for Keyboard and Violin
Repeated: 8 & 15 May

***WZ*, 8 May 1790**
[pg.1212]
"Neue Musikalien" – Kozeluch
Kozeluch, 12 Arias
———, Keyboard Trios (Op. 28)
———, Sonata for four hands (Op.28)
———, Keyboard Trios (Op.30)
Hüllmandel, 3 Sonatas for Keyboard and Violin
Pleyel, 6 Duos for 2 Violins (Op.24)
Raimondi, 6 Duos for 2 Violins (Op.4)
Feyer, Violin Concerto (Op.1)

***WZ*, 22 May 1790**
[pg.1358–9]
"Kupferstiche, Landkarten und Musikalien" – Artaria
Vanhal, Trauergesang
Bengraf, 12 Hungarian dances for Keyboard
Pleyel, Sonata for Keyboard and Violin ("Nr. 3")
———, 6 Rondos for Keyboard and Violin
———, "12 petits pieces" for Keyboard and Violin
Repeated: 26 May

***WZ*, 9 Jun 1790**
[pg.1525]
"Ankündigung" – Lausch
Paul Wranitzky, Symphony (Op.2)
Walzha, 6 Duos for 2 Violins
Wutki, 6 Duos for 2 Violins
12 Ungarische for 2 Violins
Pleyel, 12 "Klavierstücke" for Keyboard and Violin
———, 6 Rondos
Vanhal, Variations for Violin and Cello
———, Keyboard Concerto
Mozart, Sonata for four hands
Repeated: 12 Jun

***WZ*, 12 Jun 1790**
[pg.1554]
"Neue Musikalien" – Sukowaty
Guglielmi, *La pastorella nobile* (extracts arr. Keyboard)
Repeated: 16 & 23 Jun

***WZ*, 16 Jun 1790**
[pg.1588]
"La Pastorella Nobile" – Lausch

Guglielmi, *La pastorella nobile* (extracts arr. Keyboard)
Salieri, *La cifra* (extracts arr. Keyboard)
Repeated: 23 Jun

***WZ*, 26 Jun 1790**
[pg.1685]
"Neue Musikalien" – Kozeluch
Wranitzky, 3 Quartets (Op.11)
Kozeluch, 12 Arias (Op.31)
Rosetti, 4 Keyboard Trios (Op.7)
Pleyel, Sonata for Keyboard and Violin
Kozeluch, Keyboard Concerto ("Nr.8")
Handel, 6 Fugues for Keyboard
Grosheim, "Sammlung deutscher Gedichte beym Clavier"
Kalkbrenner, "Theorie der Tonkunst"

***WZ*, 21 Aug 1790**
[pg.2179]
"In der Kunsthandlung Artaria u. Komp."
Sterkel, 3 Keyboard Trios (Op.32)
Mozart, Quintet
Haydn, Arianna a Naxos
Rigler, 3 Rondos for Keyboard (Op.6)
Cramer, 3 Keyboard Trios (Op.5)
Jarnovick, Violin Concerto ("Nr. 14")
———, Violin Concerto ("Nr. 15")
Mestrino, Violin Concerto ("Nr. 7")
———, Violin Concerto ("Nr. 8")
———, 6 Duos for 2 Violins
Fiorillo, Violin Concerto ("Nr. 2")
Repeated: 28 Aug

***WZ*, 1 Sep 1790**
[pg.2273]
"Neue Musikalien" – Lausch
Schack, Gerl, and Henneberg, *Der Frühling* (extracts arr. Keyboard)
Schack, *Der Fall ist noch weit seltner*, Duet (arr. Keyboard)
Kauer, *Der unschuldige Betrug* (extracts arr. Keyboard)
"Die ganze Sammlung der zween Anton"
Schack, *Der dumme Gärtner* (arr. Keyboard, Quartet, arr. 2 Violins [all Heidenreich])
Repeated: 4 & 11 Sep

***WZ*, 8 Sep 1790**
[pg.2343–4]
"Nachricht" – Traeg
Mozart, Keyboard Concerto
Eck, Violin Concerto
Fodor, Violin Concerto
Pleyel, 6 Quartets (Op.16)
Gyrowetz, 6 Quartets (Op.5)
Grill, 3 Quartets (Op.3)
———, 3 Quartets (Op.5)
Wranitzky, 6 Quintets
Haydn, 6 Duos for 2 Violins
Pleyel, Serenade
Ferrari, 3 Keyboard Sonatas
Clementi, 3 Keyboard Sonatas (Op.21)
Hemmerlein, 3 Keyboard Trios
Pleyel, 3 Sonatas for four hands
———, 6 Sonatinas for 2 Flutes
Repeated: 11 & 15 Sep

***WZ*, 2 Oct 1790**
[pg.2576]
"Ankündigung neuer Musikalien" – Johann Pauck [Krill]
Die christliche Judenbrandt (in full score; arr. Keyboard and Quartet)
Repeated: 6 & 9 Oct

***WZ*, 6 Oct 1790**
[pg.2608–9]
"Neue Musikalien" – Heidenreich
Müller, *Das Sonnenfest der Braminen* (arr. Harmonie and Quartet; extracts arr. Keyboard [all Heidenreich])
Repeated: 9 & 13 Oct

***WZ*, 9 Oct 1790**
[pg.2641]
"Neue Arien" – Lausch
Müller, *Das Sonnenfest der Braminen* (extracts arr. Keyboard [all Heidenreich])
Various, *Der Stein der Weisen* (extracts arr. Keyboard)
Storace, *Gli equivoci*, Recit & Rondo (arr. Keyboard)
Jacquin, Aria and Variations
Wranitzky, 6 String Trios
———, 3 Duos for Violin and Viola
Repeated: 13 Oct

***WZ*, 20 Oct 1790**
[pg.2737–8]
"Neue Musikalien" – Artaria
Pleyel, 3 Keyboard Trios
Haydn, Keyboard Trio
JL Müller, "Triumph=Ode"
Mozart, Keyboard Trio (Op.16)
Clementi, 5 Keyboard Sonatas (Op.25)
———, 3 Keyboard Sonatas (Op.26)
Brand, Cavatina and Variations for Keyboard
Pleyel, 3 Quartets (arr. Clementi)
Conti, Violin Concerto (Op.4)
———, Violin Concerto (Op.5)
Sterkel, 3 Keyboard Trios (Op.32)
Mozart, Quintet
Haydn, *Arianna a Naxos*
Rigler, 3 Rondos for Keyboard (Op.6)
Repeated: 27 Oct

***WZ*, 27 Oct 1790**
[pg.2801]
"Neue Musikalien" – Paul Wranitzky
Wranitzky, Cantata (also arr. Keyboard)
———, 6 Quartets
Repeated: 30 Oct

***WZ*, 27 Oct 1790**
[pg.2801]
"Neue Musikalien Nachricht" – Heidenreich
Müller, *Das Sonnenfest der Braminen* (arr. Quartet and Harmonie; extracts arr. Keyboard [all Heidenreich])
Pleyel, 4 Duos (arr. Heidenreich from Quartets)
Repeated: 30 Oct & 3 Nov

***WZ*, 10 Nov 1790**
[pg.2920]
"Ankündigung" – Kauer
Kauer, 12 Minuets and 12 Deutsche
———, Generalbass and Singschule
———, Arias, Rondos, Romanzes, Canons, Minuets, Fugues etc.
Repeated: 13 Nov

***WZ*, 4 Dec 1790**
[pg.3035]
"Nachricht" – Toucerini
Toucerini, "Gallanteriestücke" (Minuets, Trios, Polonaises etc.)
Repeated: 8 & 11 Dec

***WZ*, 4 Dec 1790**
[pg.3035]
"Neue Musikalien" – Sukowaty
Paisiello, *La molinara* (extracts arr. Keyboard)
Repeated: 8 Dec

***WZ*, 8 Dec 1790**
[pg.3164]
"La Molinara, Die Müllerin" – Lausch
Paisiello, *La molinara* (extracts arr. Keyboard)
Hoffmeister, 6 Duos for Violin and Viola
Pfeiffer, 6 Polonaises and 6 Trios for Violin and Bass
Manquet, 6 Variations for Keyboard and Violin
Repeated: 11 & 15 Dec

***WZ*, 8 Dec 1790**
[pg.3164]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Quartets (Op.32)
Pasterwitz, 8 Fugues for Keyboard
Pfeiffer, 6 Polonaises for Violin and Bass
Kozeluch, Keyboard Trios (Op.28)
———, Sonata for four hands (Op.2)
———, Keyboard Trios (Op.30)
———, 12 Arias (Op.31)
Wranitzky, 3 Quartets (Op.2, "Liv. 1")

***WZ*, 11 Dec 1790**
[pg.3191–2]
"Neue Musikalien" – Artaria
Paisiello, *La molinara* (extracts arr. Keyboard)
Repeated: 15 Dec

***WZ*, 18 Dec 1790**
[pg.3252–3]
"Etwas für das schöne Geschlecht…" – Stipa
Stipa, "6 Gedichte"

***WZ*, 22 Dec 1790**
[pg.3285]
"Neue Redoute Tänze" – Lausch
Kauer, 12 [Redouten] Minuets and 12 Deutsche (also arr. Keyboard)
———, 12 [Redouten] Deutsche, 7 Trios, and Coda (also arr. Keyboard)
Heidenreich, 12 Deutsche and Coda after *Das Sonnenfest der Braminen* (also arr. Keyboard)
Repeated: 25 & 29 Dec

***WZ*, 29 Dec 1790**
[pg.3345–6]
"Neue Musikalien" – Hoffmeister
Ossowski, 12 Minuets
———, 12 Deutsche
———, 12 "Ueberraschungs Menuets"
———, 12 "Ueberraschungs Deutsche"
———, 6 Minuets and Variations
———, 12 "Jagd Deutsche" (also arr. Keyboard)
———, 12 Minuets after *Der dumme Gärtner* (also arr. Keyboard)
———, 12 Deutsche after *Der dumme Gärtner* (also arr. Keyboard)
———, 6 Contredanses
———, 6 Polonaises
———, 6 "Kosakische"
———, 6 "Ungarische"
———, 12 "Ländlerische"
———, 6 Polonaises for Keyboard
Repeated: 1, 5, 12, 19 & 26 Jan; 9, 12, 16 & 19 Feb 1791

***WZ*, 15 Jan 1791**
[pg.126]
"Neue Musikalien" – Hoffmeister
Hoffmeister, 3 Quartets (Op.14)
Anton Wranitzky, 3 Quartets ("Lib. II")
Pichl, 3 Duos for 2 Violins (Op.1)
———, Notturno
———, 2 Keyboard Sonatas
Mederitsch, Keyboard Sonata
———, 2 Keyboard Quintets
Förster, 3 Keyboard Sonatas (Op.1)
———, 3 Keyboard Sonatas (Op.2)
———, 2 Rondos for Keyboard
Hoffmeister, 2 Notturni
Vanhal, 12 Variations for Keyboard after *Una cosa rara*
Grill, 9 Variations for Keyboard

———, 6 Duos for Keyboard and Violin
Pleyel, 2 Quintets
———, 6 Duos for 2 Flutes
Hoffmeister, 24 Deutsche (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
Repeated: 19, 22 & 29 Jan

***WZ*, 22 Jan 1791**
[pg.182]
"Neue Tänzmusikalien" – Artaria
Ossowski, 12 Minuets after *La molinara* (also arr. Keyboard)
———, 12 Deutsche after *La molinara* (also arr. Keyboard)

***WZ*, 22 Jan 1791**
[pg.182–3]
"Neue Musikalien" – Hoffmeister
Mozart, 6 Deutsche
Pichl, 6 Minuets (also arr. Keyboard)
———, 6 Deutsche (also arr. Keyboard)
12 English dances
Freystädtler, 12 Lieder
———, 2 Cavatina and characteristic Variations
———, Variations after *Quesquerra spiritosa*
———, Variations after *La pastorella nobile*
———, Dance Variations after Paisiello
———, Vaiations after *Der dumme Gärtner*
———, "Die Jagd"
———, "Der Frühlingsmorgen, Mittag, und Abend"
Repeated: 29 Jan & 23 Feb

***WZ*, 5 Feb 1791**
[pg.300]
"Neue Musikalien" – Kauer
Kauer, 12 Minuets (also arr. Keyboard)
———, 18 Deutsche (also arr. Keyboard)
———, 6 Contredanses for Violin and Bass
———, Dance Variations for Violin and Bass
———, 12 Ungarische
Repeated: 9 & 12 Feb

***WZ*, 9 Feb 1791**
[pg.332]
"Neue Musikalien" – Artaria
Gyrowetz, 3 Quartets (Op.3)
24 Deutsche [Redouten 1791] (also arr. Keyboard)
Haydn, Variations for Keyboard
Repeated: 12 Feb

***WZ*, 23 Feb 1791**
[pg.463]
"Ankündigung" – Kozeluch
Haydn, 6 Quartets
Repeated: 26 Feb

***WZ*, 5 Mar 1791**
[pg.571]
"Neue Musikalien" – Kozeluch
Baca, 3 Rondos for Keyboard
Naubauer, Variations for Keyboard and Violin
Sterkel, Variations for Keyboard
Rosetti, "Recueil des 12 Pieces" for Keyboard
Vanhal, 12 Variations for Keyboard after *Una cosa rara*
Clementi, 3 Keyboard Sonatas (Op.26)
———, "Musique Caracteristique" (Op.19)
Pleyel, 3 Keyboard Trios (Op.32)
Kozeluch, Sonata for four hands (Op.29)
Dalberg, Sonata for four hands
Kalkbrenner, Overture for Keyboard and Violin
Kozeluch, 3 Quartets (Op.32)
———, 3 Symphonies ("Vol. II")
Pichl, Symphony
Pleyel, 8 Symphonies "Nr.1–8")
Mestrino, Violin Concerto

***WZ*, 12 Mar 1791**
[pg.631–2]
"Neue Musikalien" – Lausch
Auernhammer, Variations and Coda after La Molinara
March for Keyboard ("Wiener Burgkorps")
Jacquin, 6 Lieder
Guglielmi, *La giardiniera innamorata*, Rondo alla Polacca
Müller, *Das Sonnenfest der Braminen* (arr. Quartet [Heidenreich])
Mozart, 12 Minuets and 12 Trios [Redouten 1791] (also arr. Keyboard)
———, 12 Deutsche, 12 Trios, and Coda (also arr. Keyboard)
———, "Der Schlittenfahrt" (also arr. Keyboard)
Fischer, 12 Contredanses [London 1791] (also arr. Keyboard)
Repeated: 19 & 26 Mar

***WZ*, 16 Mar 1791**
[pg.673–4]
"Nachricht an die Titl. Musikliebhaber" – Hoffmeister
Hoffmeister, Symphonies
Repeated: 23 Mar

***WZ*, 16 Mar 1791**
[pg.674–5]
"Kupferstich und Musikalien" – Artaria
Pleyel, 3 Keyboard Trios ("Liv. 3")
Gyrowetz, 3 Quartets (Op.5)
Haselbeck, 24 Deutsche (arr. Keyboard)
Mozart, 12 Deutsche (arr. Keyboard)
———, 12 Deutsche (arr. Keyboard)
Variations for Keyboard (after Paisiello)
Dittersdorf, 3 Symphonies
La giardiniera innamorata, Aria
Repeated: 23 Mar

***WZ*, 23 Mar 1791**
[pg.751]

"Ankündigung" – Freysmuth & Comp.
Müller, 6 Quartets
Repeated: 26 & 30 Mar

***WZ*, 23 Mar 1791**
[pg.751]
"Bey Johann Traeg…"
Pleyel, 6 Quartets (Op.34)
———, Quartet (arr. Cramer)
———, 3 Quartets (arr. Clementi)
———, 3 Keyboard Trios (Op.32)
Gyrowetz, Symphony (Op.6)
Pleyel, Symphony (Op.33, "Liv.1")
Dittersdorf, Symphony
Mozart, Minuets and Deutsche [Redouten 1791, part 2] (arr. Keyboard)

***WZ*, 23 Mar 1791**
[pg.751]
"Neue Musikalien" – Heidenreich
Müller, *Das Sonnenfest der Braminen* (arr. Quartet and Harmonie; extracts arr. Keyboard [all Heidenreich])
Deutsche, Ungarische, Kosakische, and Minuets (also arr. Keyboard)
Dittersdorf, *Der Apotheker und der Doktor* (extracts arr. 2 Flutes [Heidenreich])
5 Duets for 2 Violins (arranged from Quartets) [cf. 27 Oct 1790]
6 Lieder
Repeated: 26 Mar

***WZ*, 26 Mar 1791**
[pg.791]
"Nachricht an die Titl. Musikliebhaber" – Hoffmeister
Pleyel, 6 Quartets (Op.34)
Repeated: 30 Mar & 2 Apr

***WZ*, 30 Mar 1791**
[pg.823]
"Sechs neue Quartetten" – Artaria
Pleyel, 6 Quartets (Op.34)
[Thematic catalogue of works by Pleyel]

***WZ*, 9 Apr 1791**
[pg.932]
"Neue Arien" – Lausch
Dittersdorf, *Der Schiffspatron*, Canon and Nachtmusik (arr. Keyboard)
Schack, *Der wohltätige Derwisch* (extracts arr. Keyboard)
Pleyel, 6 Quartets [Op.34/22]
———, 6 Quartets (Op. 16 & 17)
6 Contredanses after *La grotta di Trofonio* (also arr. Keyboard)
"Die Gallopade, und der Altvater Tanz" (also arr. Keyboard)
Repeated: 20 & 23 Apr

***WZ*, 9 Apr 1791**
[pg.823]
"Neue Musikalien" – Artaria
Pleyel, 6 Quartets (Op.22)
Kospoth, 6 Quartets (Op.10)
Repeated: 13 Apr

***WZ*, 16 Apr 1791**
[pg.1009]
"Nachricht an die Titl. Musikliebhaber" – Hoffmeister
Pleyel, 6 Quartets (Op.34)
Hoffmeister, 3 Quartets (Op.14)
Neubauer, 12 Quartets ("I Liv.")
Repeated: 20 & 23 Apr

***WZ*, 20 Apr 1791**
[pg.1047]
"Neue Musikalien" – Kozeluch
Haydn, 6 Quartets (Op.65)
Kozeluch, 3 Quartets (Op.33)
Repeated: 23, 27 & 30 Apr (hereafter adapted); 4 & 7 May

***WZ*, 11 May 1791**
[pg.1263]
"Musikalienankündigung" – Artaria
Pleyel, 6 Quartets (Op.34)
———, 6 Quartets (Op.22)
Repeated: 14 May

***WZ*, 14 May 1791**
[pg.1298]
"Neue Musikalien" – Hoffmeister
Pleyel, 6 Quartets (Op.34)
———, Sextet
Pohl, 3 Duos for Violin and Viola
Freystädtler, 3 Keyboard Sonatas
Hoffmeister, 3 Quartets (Op.14)
———, 6 Quartets (Op.18)
Vogler, "Polymelos"
Repeated: 21 May

***WZ*, 18 May 1791**
[pg.1335]
"Neue Musikalien" – Traeg
Pleyel, 3 Keyboard Trios (Op.36)
———, 3 Quartets [Op.34] (arr. Keyboard Trio)
———, Sinfonia Concertante
———, 6 Quartets (Op.34)
———, 6 Sonatinas for 2 Violins ("Nr.I")
———, 6 Sonatinas for 2 Violins ("Nr.II")
———, 4 Sonatas for Flute and Bass
Reicha, 4 Duos for Violin and Cello
Schlik, 6 Sonatas for Cello and Bass
———, Concerto for Violin and Cello

***WZ*, 1 Jun 1791**
[pg.1473–4]
"Musikalienankündigung" – Lausch
Haselbeck, 12 Minuets and 6 Trios [Redouten 1791, part 1] (also arr. Keyboard)
———, 12 Deutsche [Redouten 1791, part 1] (also arr. Keyboard)

———, 12 Minuets and 6 Trios [Redouten 1791, part 2] (also arr. Keyboard)
———, 12 Deutsche and Coda [Redouten 1791, part 2] (also arr. Keyboard)
Mozart, 12 Minuets and 12 Trios [Redouten 1791, part 1] (also arr. Keyboard)
———, 12 Deutsche, 12 Trios, and Coda [Redouten 1791, part 1] (also arr. Keyboard)
———, 12 Minuets and 12 Trios [Redouten 1791, part 2] (also arr. Keyboard)
———, 13 Deutsche, 13 Trios, and Coda [Redouten 1791, part 2] (also arr. Keyboard)
———, "Der Schlittenfahrt" (also arr. Keyboard [Heidenreich])
Wranitzky, Variations for Violin
Repeated: 8 & 15 Jun

***WZ*, 4 Jun 1791**
[pg.1508]
"Neue Musikalien" – Artaria
Mozart, Variations for Keyboard
Pleyel, 3 Keyboard Trios (Op.24)
Repeated: 8 & 11 Jun

***WZ*, 18 Jun 1791**
[pg.1632–3]
"Neue Arien" – Lausch
Schack, Gerl, and Henneberg, *Anton bey Hofe* (extracts arr. Keyboard)
Dittersdorf, *Der Schiffspatron*, (extracts arr. Keyboard)
Guglielmi, *La bella pescatrice* (extracts arr. Keyboard)
Repeated: 25 Jun

***WZ*, 22 Jun 1791**
[pg.1663]
"Neue Musikalien" – Traeg
Wranitzky, 6 Quartets (Op.15)
Pleyel, 3 Keyboard Trios (Op.36)
———, 3 Quartets [Op.34] (arr. Keyboard Trio)
———, Airs and rondos for Keyboard
———, 3 Quartets (arr. Clementi)
Haydn, 6 Duos for 2 Violins
Giornovichi, 6 Duos for 2 Violins
Mozart, 6 Contredanses for Keyboard
Hoffmann, 3 Duos for violin and Cello
Kirkmayer, 3 Keyboard Sonatas (Op.4)
Wranitzky, 6 Quartets (Op.9)
———, 6 Quartets (Op.10)
———, 3 String Trios

***WZ*, 22 Jun 1791**
[pg.1663]
"Neue Musikalien" – Kozeluch
Kauer, Variations for Keyboard
———, 12 Hungarian dances for four hands
Sterkel, Variations for Keyboard
Dalberg, Sonata for four hands
Klein, 12 Lieder
Pleyel, 6 Duos for 2 Violins (Op.24)
Stamitz, 6 Duos for 2 Flutes
Haydn, 6 Quartets (Op.65)
Kozeluch, 3 Quartets (Op.32)
———, 3 Quartets (Op.33)

***WZ*, 29 Jun 1791**
[pg.1718]
"Neue Arien" – Artaria
Guglielmi, *La bella pescatrice* (extracts arr. Keyboard)
Repeated: 2 Jul

***WZ*, 6 Jul 1791**
[pg.1773]
"Musikalienankündigung" – Heidenreich
Müller, *Kaspar der Fagottist* (arr. Quartet and extracts arr. Keyboard [Heidenreich])
Müller, *Das Sonnenfest der Braminen* (arr. 2 Flutes and Harmonie [Heidenreich])
Repeated: 9 & 13 Jul

***WZ*, 9 Jul 1791**
[pg.1801]
"Kaspar der Fagottist, oder die Zauberzieher" – Lausch
Müller, *Kaspar der Fagottist* (extracts arr. Keyboard)
Repeated: 13 Jul

***WZ*, 13 Jul 1791**
[pg.1835–6]
"Neue Musikalien" – Hoffmeister
Hoffmeister, 6 Quartets (Op.12)
———, 3 Quartets (Op.14)
———, 6 Solis for Flute and Bass (Op.21)
———, 6 Duos for 2 Flutes (Op.21)
Lipawsky, Variations for Keyboard [cf. 3 Aug]
Förster, Duo for Keyboard and Flute/Violin ("Nr.1")
Grill, Caprice for Keyboard and Flute/Violin
Pohl, 6 Quartets
———, Variations for Quartet after *La molinara*
Gyrowetz, 6 Trios
Kospoth, 6 Quartets (Op.10)
Wranitzky, 6 Quartets (Op.9)
Vogler, Variations for Keyboard Quartet
———, "Polymelos"
Pleyel, 6 Rondos for Keyboard and Violin
———, "Klavierstücke"
———, Sextet
———, 3 Quartets (Op.18)
———, Violin Concerto
———, 3 Keyboard Sonatas
———, 3 Keyboard Trios ("Liv.3")
Clementi, 3 Sonatas for Keyboard and Violin (Op.13)
Repeated: 16 Jul

***WZ*, 20 Jul 1791**
[pg.1896]

"Musikalien=Nachricht" – Heidenreich
Müller, *Kaspar der Fagottist* (arr. Quartet, Keyboard, Harmonie; also arr. 2 Violins or 2 Flutes [Heidenreich])
Müller, *Das Sonnenfest der Braminen* (arr. Quartet, Harmonie, and arr. 2 Flutes [Heidenreich])
Repeated: 23 Jul

***WZ*, 27 Jul 1791**
[pg.1955–6]
"Neue Musikalien" – Traeg
Mestrino, 2 Violin Concertos
Müller, 6 Quartets
Pleyel, Symphonies
Operas (in full score)
Haydn, *La Vera Costanza, Orlando Paladino, La Fedelta Premerata, Armida, Il Mondo della Luna*
Benda, *Ariadne und Medea*
Beck, *Die Pandora*
Zimmermann, *Andromeda und Perseus*
Reichardt, *Ino*
Masses, Oratorios, and Motets by Mozart, Haydn, Albrechtsberger, Schmidtbauer, Pleyel, Vanhal etc.
Repeated: 30 Jul & 2 Aug

***WZ*, 3 Aug 1791**
[pg.2020]
"Musikalien und Bücher" – Hoffmeister
Pleyel, 6 Quartets (Op.34)
———, 6 Rondos for Keyboard and Violin
———, "Klavierstücke"
———, 3 Keyboard Trios ("Liv.3")
Gyrowetz, 6 Trios
Lipawsky, Variations for Keyboard (after *La molinara*)
Förster, Duo for Keyboard and Flute/Violin ("Nr.1")
Sander, "Gründliche Anweisung zur Fingersetzung für Klavierspieler"
Quantz, "Versuch einer Anweisung die Flöte traversiere"
Kirnberger, "Grundsätze des Generalbasses"
———, "Anleitung zur Singkomposition"
Geminiani, Violinschule & Singschule
Repeated: 6 Aug

***WZ*, 10 Aug 1791**
[pg.2085]
"Neue Musikalien" – Artaria
Cimador, *Il pimmalione* (in full score and extracts arr. Keyboard)
Guglielmi, *La bella pescatrice* (in full score and extracts arr. Keyboard)
Paisiello, *La molinara* (in full score and extracts arr. Keyboard)
Pleyel, Symphony
———, 3 Keyboard Trios (Op.24)
———, 3 Sonatas for four hands (Op.25)
Mozart, Keyboard Concerto (Op.17)
———, 24 [Redouten] Deutsche
———, 24 [Redouten] Minuets
Duschek, Keyboard Concerto
Repeated: 13 & 17 Aug

***WZ*, 13 Aug 1791**
[pg.2112]
"Musikalische Nachricht" – Kozeluch
Kozeluch, 3 Quartets (Op.32)
———, 3 Quartets (Op.33)
———, Sonata for four hands (Op.29)
———, 12 Arias
———, Cantata
Haydn, 6 Quartets (Op.65)
Anton Wranitzky, 3 Quartets (Op.2, "Liv. 1")
Pleyel, 6 Quartets (Op.25)
———, 6 Keyboard Trios
———, 6 Keyboard Trios (Op.32)
Pfeiffer, 6 Polonaises for Violin and Bass
Beethoven, 24 Variations for Keyboard
Kauer, 12 Variations for Keyboard
———, 12 Hungarian dances for Keyboard
Fleischmann, Air and Variations for Keyboard
Kreith, 6 Minuets for Flute

***WZ*, 13 Aug 1791**
[pg.2112–3]
"Musikalienankündigung" – Kauer
Kauer, "Sinfonia caracteristica"
———, "Sonata caracteristica"
———, "Quintetto caracteristico"
Repeated: 17 & 20 Aug

***WZ*, 24 Aug 1791**
[pg.2205–6]
"Musikalien und Bücher" – Hoffmeister
Pleyel, 6 Quartets (Op.34)
———, 6 Rondos for Keyboard and Violin
———, "Klavierstücke"
———, 3 Keyboard Trios ("Liv.3")
Lipawsky, Variations for Keyboard [cf. 3 Aug]
Gyrowetz, 6 Trios
Vanhal, 12 Variations for Keyboard after Una Cosa Rara
Förster, 3 Keyboard Sonatas (Op.1)
———, 3 Keyboard Sonatas (Op.2)
———, 2 Rondos for Keyboard
———, Duo for Keyboard and Flute/Violin ("Nr.1")
Neubauer, 3 Quartets ("Liv.1")
Hoffmeister, 6 Quartets (Op.12)
———, 6 Quartets (Op.13)
———, 3 Quartets (Op.14)
———, 6 Solis for Flute and Bass
———, 6 Duos for 2 Flutes
Repeated: 31 Aug & 7 Sep

***WZ*, 27 Aug 1791**
[pg.2238]
"Musikalienankündigung" – Lausch

Mozart, Le Nozze di Figaro (arr. Harmonie [Went])
Salieri, *Axur re d'ormus* (arr. Harmonie [Went])
Guglielmi, *La pastorella nobile* (arr. Harmonie [Went] and Quartet)
Paisiello, *La molinara* (arr. Harmonie [Went] and Quartet)
Cimador, *Il pimmalione* (in full score and extracts arr. Keyboard)
Guglielmi, *La bella pescatrice* (in full score and extracts arr. Keyboard)
Salieri, *La fiera di Venezia* [German] (extracts arr. Keyboard; arr. Quartet)
Mozart, 6 Variations for Keyboard after *La fiera di Venezia*
———, 8 Variations after *Der dumme Gärtner*
Schack, *Der dumme Gärtner*, Aria
Müller, *Kaspar der Fagottist* (arr. Keyboard and Quartet)
Repeated: 3 & 10 Sep

***WZ*, 31 Aug 1791**
[pg.2269]
"Neue Musikalien" – Artaria
Steibelt, 3 Sonatas for Keyboard and Violin (Op.1)
———, Sonata for Keyboard and Violin (Op.2)
Haydn, Keyboard Sonata (Op.66)
Mozart, Keyboard Concerto (Op.17)
Pleyel, 3 Keyboard Trios (Op.24)
———, 3 Sonatas for four hands (Op.25)
Cimador, *Il Pigmalione*, Aria
Repeated: 3 Sep

***WZ*, 17 Sep 1791**
[pg.2430–1]
"Bey L. Hochenleitter und Komp."
Andre, Songs from operas for Keyboard and Violin
———, 3 Sonatas for Keyboard and Violin (Op.2)
Gyrowetz, Keyboard Trio
Haydn, 3 Quartets
Hoffmeister, 6 Trios (Op.31)
———, 3 Quartets (Op.29)
———, 6 Duos for 2 Violins (Op.30)
———, 2 Quintets (Op.32)
———, Flute Concerto (Op.28)
Kellner, Sonata for Keyboard, Violin, and Viola (Op.18)
Kirmair, 3 Keyboard Sonatas (Op.4)
Pleyel, 3 Duos for 2 Flutes
———, 3 Keyboard Trios
———, 6 Duos for 2 Violins
———, 2 Keyboard Trios ("Liv. 13")
———, 2 Keyboard Trios ("Liv. 16")
———, Serenade (Op.6)
———, 3 Sonatas for four hands
Wranitzky, 6 Quartets (Op.15)
———, Symphony (Op.2)
Repeated: 21 Sep

***WZ*, 21 Sep 1791**
[pg.2461]
"Neue Musikalien" – Hoffmeister
Hoffmeister, 6 Trios ("Nr.VI")
———, 3 Quartets
———, 6 Duos for 2 Violins
———, 6 Quintets (Op.1)
———, 6 Quintets (Op.2)
———, 5 Flute Concertos
———, 6 Quartets (Op.18)
Kellner, Keyboard Sonatas
Gyrowetz, 6 Trios
Pleyel, 6 Trios for 2 Flutes
Neubauer, 3 Quartets
Stamitz, 6 Quartets
Repeated: 24 Sep

***WZ*, 15 Oct 1791**
[pg.2660]
"Neue Musikalien" – Traeg
Mederitsch, 6 Quartets
Grill, 6 Sonatas for Keyboard and Violin (Op.6)
Pleyel, 6 Duos for 2 Violins
Rigel, 2 Caprices for Keyboard
Gyrowetz, 3 Quartets (arr. Keyboard Trio)
Pleyel, 3 Sonatas for four hands
Martin, *Una cosa rara* (arr. 2 Violins)
———, *L'arbore di Diana* (arr. 2 Violins)
Salieri, *Axur re d'ormus* (arr. 2 Violins)
Mozart, *Le nozze di Figaro* (arr. 2 Violins)
Salieri, *Il talismano* (arr. 2 Violins)
Paisiello, *La molinara* (arr. 2 Violins)
———, *Il re Teodoro in Venezia* (arr. 2 Violins)
Wozchika, 2 Duos for Violin and Cello
Hoffmann, 3 Duos for Violin and Cello
Dechaye, 5 Symphonies
Gluck, *Iphigenie* (arr. Keyboard [Relstab])
Türk, Klavierschule
Repeated: 19 & 26 Oct

***WZ*, 26 Oct 1791**
[pg.2758]
"Ländlerische Tänze" – Leopold Metz
Metz, 72 Ländlerische

***WZ*, 26 Oct 1791**
[pg.2758–9]
"Neue Generalbaßschule" – Kauer
Kauer, Generalbaßschule
———, Symphony (also arr. Keyboard and Violin; arr. Quintet
Repeated: 2 Nov

***WZ*, 2 Nov 1791**
[pg.2826]
"Anzeige" – Anon. [Hohenmarkt Nr.485]
Symphonies, Quintets, Quartets, Duos for Violins and Flutes, Operas in full score, Keyboard Sonatas and Variations, Arias, Minuets, Deutsche (also arr. Keyboard)

Paisiello, *Il barbiere di Siviglia* (arr. Keyboard)
Cimarosa, *Il pittore parigino* (arr. Keyboard)
Repeated: 5 & 9 Nov

***WZ*, 5 Nov 1791**
[pg.2848–9]
"Die Zauberflöte" – Lausch
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Müller, *Kaspar der Fagottist* (extracts arr. Keyboard)
Guglielmi, *La pastorella nobile* (arr. Quartet)
Paisiello, *La molinara* (arr. Quartet and 2 Violins)
Guglielmi, *La bella pescatrice* (in full score and arr. Keyboard [Heidenreich])
Cimador, *Il Pigmalione* (in full score and arr. Keyboard [Heidenreich])
Metz, 72 Ländlerische
Repeated: 9 Nov

***WZ*, 23 Nov 1791**
[pg.3006]
"Neue Musikalien" – Artaria
Haydn, Symphony
Pleyel, 3 Sonatas for four hands
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Pleyel, 18 "Klavierstücke"
Albrechtsberger, Generalbaßschule
Eberl, Variations for Keyboard after *Die Zauberflöte*
Repeated: 26 Nov

***WZ*, 23 Nov 1791**
[pg.3006–7]
"Erstes Verzeichniß von Tanzmusikalien" – Hoffmeister
Ossowski, 12 Deutsche after *Kaspar der Fagottist* (also arr. Keyboard)
———, 12 Deutsche after *La molinara* (also arr. Keyboard)
———, 12 Minuets after *La molinara* (also arr. Keyboard)
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 "Ueberraschungs-deutsche" (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, "Menuetto Concertante"
———, 6 Polonaises for Keyboard
———, 6 Ungarische for Violin and Bass
———, 12 Ländlerische for Violin
———, 12 Ländlerische for Keyboard
Repeated: 26 & 30 Nov; 3 Dec

***WZ*, 26 Nov 1791**
[pg.3039]
"Neue Musikalien" – Kozeluch
Kozeluch, Keyboard Trios (Op.34)
———, Keyboard Trios (Op.35)
Wranitzky, 20 Variations for 2 Violins
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Repeated: 3 Dec

***WZ*, 26 Nov 1791**
[pg.3069]
"Anzeige" – Artaria
Mozart, 12 [Redouten] Minuets
———, 12 Deutsche
Pleyel, 12 Minuets
Haselbeck, 24 [Redouten] Deutsche
———, 24 [Redouten] Minuets
Kauer, 12 Deutsche
———, 12 Minuets
Heidenreich, Deutsche after *Das Sonnenfest der Braminen*
Mascheck, Deutsche
Dittersdorf, 12 Minuets
Vanhal, 12 Deutsche for Violin and Bass
———, 12 Deutsche for Violin and Bass
———, 12 Ländlerische for 2 Violins
———, 12 Ländlerische for Violin
Mozart, 24 [Redouten] Deutsche (arr. keyboard)
———, 12 Minuets
———, 12 Deutsche
Repeated: 3 Dec

***WZ*, 3 Dec 1791**
[pg.3102]
"Neue Musikalien" – Kauer
Kauer, 12 Minuets
———, 24 Deutsche and Coda
———, Generalbaßschule
Repeated: 7 & 10 Dec; 24, 28 & 31 Dec (adapted as "Musikalienankündigung")

***WZ*, 7 Dec 1791**
[pg.3133–4]
"Ländlerische Tänze" – Leopold Metz
Metz, 72 Ländlerische
Repeated: 10 Dec

***WZ*, 7 Dec 1791**
[pg.3134]
"Neue Musikalien" – Artaria
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Repeated: 10 & 14 Dec

***WZ*, 7 Dec 1791**
[pg.3134]
"Zweytes Verzeichniß von Tanzmusikalien" – Hoffmeister
6 Ungarische for Keyboard
Ossowski, 12 Deutsche after *Der dumme Gärtner* (also arr. Keyboard)
———, 12 Deutsche [Ländlerische]
———, 6 "Kosaki"
———, 6 Contredanses
———, 12 English dances
———, 12 Deutsche "a la Mongolsie"
———, 12 Deutsche ["Laudons Belagerung"]
———, 12 Deutsche after *Il talismano*

———, 12 Minuets after *Il talismano*
———, 12 Minuets after *L'arbore di Diana*
Mozart, 6 Deutsche
———, 12 [Redouten] Deutsche for Keyboard
Heidenreich, 24 Deutsche
Kauer. Minuet and Trio
———, 24 [Redouten] Deutsche
Wirbach, 7 [Redouten] Deutsche
Repeated: 10 Dec

***WZ*, 10 Dec 1791**
[pg.3166]
"Musikalienankündigung" – Heidenreich
Müller, *Kaspar der Fagottist* (arr. Harmonie, Quartet, and extracts arr. Keyboard [Heidenreich])
Müller, *Das Sonnenfest der Braminen* (arr. Harmonie, Quartet, arias arr. Keyboard, and arr. 2 Flutes [Heidenreich])
Repeated: 14 Dec

***WZ*, 17 Dec 1791**
[pg.3230]
"Neue Musikalien" – Kozeluch
Kozeluch, Keyboard Trios (Op.34)
———, Keyboard Trios (Op.35)
Wranitzky, 20 Variations for 2 Violins
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Repeated: 24 Dec

***WZ*, 24 Dec 1791**
[pg.3284]
"Neue Musikalien" – Hoffmeister
Fodor, Keyboard Concerto (Op.1)
———, 3 Quartets (Op.2)
Distler, Violin Concerto
Wessely, 3 Quartets (Op.8)
Pleyel, Collection of Keyboard works ("Nr.1 & 2")
———, 6 Quartets
Haydn, 2 Keyboard Trios
Ossowski, 12 Variations for Violin and Bass after *Una cosa rara*
Hoffmeister, 2 Sonatas for Violin and Bass
Albrechtsberger, "Gründliche Anweisung zur Composition"
Hoffmeister, 6 Minuets
———, 12 Minuets
———, 24 Deutsche (also arr. Keyboard)
Dittersdorf, Dances for Keyboard after *Der Apotheker und der Doktor*
Pohl, 6 Deutsche (also arr. Keyboard)
———, 6 Minuets (also arr. Keyboard)
Schuster, 12 Minuets
———, 12 Deutsche
Repeated: 31 Dec (adapted, cf. also 28 Dec) & 7 Jan 1792

***WZ*, 28 Dec 1791**
[pg.3320]
"Musikalische Nachricht" – Anton Wranitzky
Anton Wranitzky, 6 Quintets
———, 4 Symphonies
———, 4 Violin Concertos
———, 2 Violin Sonatas
———, 6 Quintets
Repeated: 31 Dec & 4 Jan 1792

***WZ*, 28 Dec 1791**
[pg.3320]
"Neue Musikalien" – Artaria
Mozart, 3 Quartets (Op.18)
Repeated: 31 Dec

***WZ*, 28 Dec 1791**
[pg.3323]
"Anzeige" – Hoffmeister
Mozart, Die Zauberflöte (extracts arr. Keyboard)
6 Minuets after *Die Zauberflöte*
6 Deutsche after *Die Zauberflöte* (also arr. Keyboard)
Repeated: 31 Dec (adapted, cf. also 28 Dec); 4 Jan 1792

***WZ*, 31 Dec 1791**
[pg.3348]
"Neue Tanzmusikalien" – Kozeluch
Ossowski, 12 Deutsche after *Die Zauberflöte* (also arr. Keyboard)
———, 12 "Schäfer" Deutsche (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 Deustche (also arr. Keyboard)
———, 6 Contredanses (also arr. Keyboard)
———, 6 Polonaises and 6 Trios
———, 6 "Kosakische" for 2 Violins and Bass
———, 12 Ländlersiche for Violin
———, 12 Ländlersiche for Keyboard
Repeated: 7, 14 & 18 Jan 1792

***WZ*, 7 Jan 1792**
[pg.48]
"Neue Musikalien" – Artaria
Pleyel, 3 Quartets (Op.26)
———, 3 Quartets (Op.27)
Mozart, Quartets
Repeated: 14 Jan

***WZ*, 14 Jan 1792**
[pg.121]
"Neue Musikalien" – Heidenreich
Mozart, *Die Zauberflöte* (arr. Harmonie [Heidenreich])
Heidenreich, 12 Minuets and 6 Trios (also arr. Keyboard)
———, 12 Ungarische (also arr. Keyboard)
———, 6 Lieder
Müller, *Kaspar der Fagottist* (arr. Harmonie and Quartet; also extracts arr. Keyboard [all Heidenreich])

———, *Das Sonnenfest der Braminen* (arr. Harmonie and Quartet; extracts arr. Keyboard; also duets arr. 2 Flutes [all Heidenreich])
Repeated: 18 & 21 Jan

***WZ*, 14 Jan 1792**
[pg.121–2]
"Neue Musikalien" – Traeg
Mederitsch, 6 Quartets
Duos for 2 Violins after *Die Zauberflöte*
Pleyel, 3 Duos for Violin and Keyboard
———, 3 Sonatas for Harp and Violin
Gyrowetz, Symphony (Op.6)
———, Symphony (Op.8)
Wranitzky, 2 Symphonies (Op.2)
Neubauer, Symphony (Op.1)
Deutsche for Keyboard [Prague and Brünn]
Mozart, 7 Contredanses (also arr. Keyboard)
Wranitzky, Minuets and Deutsche
Ungarische for String Trio
Minuets and Deutsche [Redouten 1791]
Repeated: 18 & 21 Jan

***WZ*, 14 Jan 1792**
[pg.122]
"Neue Tanzmusikalien" – Kozeluch
Ossowski, 12 Deutsche after *Die Zauberflöte* (also arr. Keyboard)
———, 12 "Schäfer" Deutsche (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 Deustche (also arr. Keyboard)
———, 6 Contredanses (also arr. Keyboard)
———, 6 Polonaises and 6 Trios
———, 6 "Kosakische" for 2 Violins and Bass
———, 12 Ländlersiche for Violin
———, 12 Ländlersiche for Keyboard
———, 12 Deutsche after *Kaspar der Fagottist* (also arr. Keyboard)
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 Deutsche after *La molinara* (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 "Ueberraschungsdeutsche" (also arr. Keyboard)
———, 12 "Ueberraschungsmenuetti"
———, 6 Ungarische for String Trio (also arr. Keyboard)
———, 6 Polonaises and 6 Trios for Keyboard
———, 12 Deutsche ["Ländlerische Geschmack"]
[Ossowski, 6 Contredanses after *Die Zauberflöte* (also arr. Keyboard)]*
Repeated: 18, 25 & 28 Jan [hereafter including *]; 1 & 8 Feb

***WZ*, 14 Jan 1792**
[pg.122]
"Die Zauberflöte" – Lausch
Mozart, *Die Zauberflöte* (extracts arr. Keyboard and arr. Quartet)
Pfaller, Variations for Keyboard and Violin
Stamitz, 6 Duos for 2 Violins
12 Deutsche and Coda after *Kaspar der Fagottist* (also arr. Keyboard)
12 Deutsche and Coda after *Die Zauberflöte* (also arr. Keyboard)
Mozart, Minuets and Deutsche [Redouten 1791] (also arr. Keyboard)
Repeated: 21 & 28 Jan

***WZ*, 14 Jan 1792**
[pg.123]
"Anzeige" – Hoffmeister
Ossowski, 12 Deutsche after Kaspar der Fagottist
———, 12 Deutsche after *La molinara* (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 "Ueberraschungsdeutsche" (also arr. Keyboard)
———, 12 Minuets
———, 6 Polonaises for Keyboard
———, 6 Ungarische for Violin and Bass
———, 12 Ländlerische for Violin
———, 12 Ländlerische for Keyboard
———, 6 Ungarische for Keyboard
———, 12 Deutsche after *Der dumme Gärtner* (also arr. Keyboard)
———, 12 Deutsche ["Ländlerische Geschmack"]
———, 6 Kosaki
———, 6 Contredanses
———, 12 "Karakterische Deutsche"
———, 12 Minuets
Mozart, 6 Deutsche
———, 12 [Redouten] Deutsche (arr. Keyboard)
———, 13 Deutsche, 13 Trios, and Coda [Redouten 1791]
———, 12 [Redouten] Minuets
Mascheck, 15 Deutsche
Mirbach, 7 [Redouten] Deutsche

***WZ*, 18 Jan 1792**
[pg.157]
"Anzeige" – Hoffmeister
Pohl, 6 Minuets (also arr. Keyboard)
———, 6 Deutsche (also arr. Keyboard)
6 Minuets after *Die Zauberflöte*
6 Deutsche after *Die Zauberflöte* (also arr. Keyboard)
Mozart, 12 [Redouten] Deutsche

———, 13 Deutsche, 13 Trios, and Coda [Redouten 1791]
Schuster, 12 Minuets
———, 12 Deutsche
Hoffmeister, 24 Minuets (also arr. Keyboard)
———, 24 Deutsche (also arr. Keyboard)
Mirbach, 7 [Redouten] Deutsche
Mascheck, 15 Deutsche
———, 12 English Dances (also arr. Keyboard)
Ossowski, 12 Deutsche after *La molinara* (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 "Ueberraschungsmenuetten"
———, 12 Deutsche
———, 12 "a la Mongolsier"
———, 12 Deutsche after *Kaspar der Fagottist* (also arr. Keyboard)
———, 6 "Menuetten Concertante"
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 6 Ungarische for String Trio (also arr. Keyboard)
———, 12 Ländlerische for Violin (also arr. Keyboard)
———, 6 Polonaises for Keyboard
———, 12 Minuets after *Der dumme Gärtner*
———, 12 Deutsche after *Der dumme Gärtner* (also arr. Keyboard)
———, 12 "Karakterische Deutsche"
Heidenreich, 6 "Zigeunerische" for String Trio
Zibulka, 14 Deutsche and Coda (also arr. Keyboard)
———, 6 Minuets and Trio (also arr. Keyboard)
———, 12 English Dances (also arr. Keyboard)
Guldener, 18 English Dances (also arr. Keyboard)
Repeated: 21 Jan

***WZ*, 25 Jan 1792**
[pg.217–8]
"Ankündigung" – Hraschansky
"Cantate des verstorbenen grossen Tonkünstlers Mozart"
Repeated: 28 Jan

***WZ*, 25 Jan 1792**
[pg.218–9]
"Anzeige" – Hoffmeister
6 Minuets ["nach türkischem Geschmack"] (also arr. Keyboard)
6 Deutsche ["nach türkischem Geschmack"] (also arr. Keyboard)
Zibulka, 14 Deutsche and Coda (also arr. Keyboard)
———, 6 Minuets and Trio (also arr. Keyboard)
———, 12 English Dances (also arr. Keyboard)
Guldener, 18 English Dances (also arr. Keyboard)
12 Deutsche for Keyboard by "various masters"
Stamitz, 6 Minuets
Dances for Keyboard after *Der Apotheker und der Doktor*
Repeated: 28 Jan & 1 Feb

***WZ*, 4 Feb 1792**
[pg.315]
"Neue Musikalien" – Kozeluch
Benda, 9 Contredanses (also arr. Keyboard)
Ossowski, 6 Contredanses after *Die Zauberflöte* (also arr. Keyboard)
———, 12 Deutsche after *Die Zauberflöte* (also arr. Keyboard)
Sperr, Ländlerische for Violin
———, Ländlerische for Keyboard

***WZ*, 8 Feb 1792**
[pg.347]
"Neue Musikalien" – Leopold Metz
Metz, 72 Dances
———, 12 [Redouten] Deutsche
Repeated: 11 & 15 Feb

***WZ*, 11 Feb 1792**
[pg.346]
"Neue Musikalien" – Kozeluch
Wranitzky, 3 Quartets (Op.3)
Kozeluch, Keyboard Trio (Op.36)
———, Keyboard Trios (Op.34)
———, 3 Quartets (Op.32)
———, 3 Quartets (Op.33)
Wranitzky, Variations for 2 Violins
Haydn, 6 Quartets (Op.65)
Mozart, *Die Zauberflöte* (extracts)
Repeated: 15 & 18 Feb

***WZ*, 11 Feb 1792**
[pg.378–9]
"Neue Musikalien" – Hoffmeister
Pleyel, 6 Quartets (Op.35)
———, 6 Quartets (Op.34)
———, Sextet
———, 2 Keyboard Sonatas (Op.18)
———, 3 Sonatas for Keyboard and Violin (Op.21)
———, Sonata for four hands
———, 2 "Quintetti aggiustati" for Keyboard and Violin
———, "Collection de plus agreables & faciles" for Keyboard ("Nr.1–3")
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Sylv. Miller, 6 Quartets
Repeated: 15 Feb

***WZ*, 3 Mar 1792**
[pg.569]
"Neue Musikalien" – Kozeluch
Nasolini, *Il Teseo a Stige*, Overture (arr. Keyboard)
Wranitzky, 3 Quartets (Op.3)
———, 3 Quartets (Op.2)
———, Variations for 2 Violins
Kozeluch, 3 Keyboard Trios (Op.28)
———, 3 Keyboard Trios (Op.34)

———, Keyboard Trio (Op.36)
———, Keyboard Concerto
———, 6 Symphonies
Pleyel, "Simphonie periodique"
Pfeiffer, 6 Polonaises for Violin and Bass
Kauer, Variations for Keyboard
Mozart, Variations for Keyboard
Mestrino, Violin Concerto
Mozart, *Die Zauberflöte* (extracts)
Repeated: 10 & 14 Mar

***WZ*, 3 Mar 1792**
[pg.569]
"Neue Musikalien" – Artaria
Mozart, String Trio (Op.19)
———, Keyboard Sonata (Op.20)
Clementi, 3 Keyboard Trios (Op.28)
———, Keyboard Sonata (Op.27)
Pleyel, Symphony (arr. Quartet)
Il capitanio Cook (arr. Keyboard)
[Catalogue of music for sale]
[Thematic catalogue of works by Pleyel]
Repeated: 7 Mar

***WZ*, 7 Mar 1792**
[pg.603–3]
"Neue Redout= Tänze" – Lausch
Heidenreich, 12 Minuets and 6 Trios [Redouten 1792] (also arr. Keyboard)
———, 12 Deutsche, 3 Trios, and Coda (also arr. Keyboard)
"La Boheme Contredanse" (also arr. Keyboard)
Cimador, *Il pimmalione* (extracts arr. Keyboard)
Spenger, *Der Zauberdrache* (extracts arr. Keyboard)
Mozart, *Die Zauberflöte* (extracts arr. Keyboard; arr. Quartet)
Repeated: 24 Mar

***WZ*, 10 Mar 1792**
[pg.636]
"Neue Musikalien" – Sukowaty
Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)
Nasolini, *Il Teseo a Stige* (extracts arr. Keyboard)
Bianchi, *La vendetta di Nino*, Aria (arr. Keyboard)
Paisiello, *Il mondo della luna* (arr. Quartet)
———, *Discordia Fortuna* (arr. Quartet)
Repeated: 14, 17 & 21 Mar

***WZ*, 10 Mar 1792**
[pg.636–7]
"Bey Franz Anton Hoffmeister"
Pleyel, 6 Quartets (Op.35)
———, 6 Quartets (Op.34)
———, 3 Quartets (Op.10)
———, 6 Duos for 2 Violins (Op.18)
———, 6 Duos for 2 Violins (Op.19)
———, 6 Duos for Violin and Cello (Op.16)
———, Sextet
———, 6 Duos for 2 Flutes
———, Sonata for four hands
———, Keyboard Trio ("Liv. III")
———, Symphony
———, 3 String Trios
———, "Collection de plus agreables & faciles" for Keyboard ("Nr.1–3")
Clementi, 7 Keyboard Sonatas
———, Caprice for Keyboard
———, 3 Trios for Flute, Violin, and Cello
Viotti, Violin Concerto
Giornovichi, Variations for Violin and Bass
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Repeated: 17 Mar

***WZ*, 14 Mar 1792**
[pg.667]
"Des H. Kapellmeisters Wanhal" – Lausch
Vanhal, 12 Minuets and 12 Trios [Redouten 1792, "erste Abtheilung"] (also arr. Keyboard [Vanhal])
———, 12 Deutsche, 12 Trios, and Coda [Redouten 1792, "erste Abtheilung"] (also arr. Keyboard [Vanhal])
———, 12 Minuets and 12 Trios [Redouten 1792, "zweite Abtheilung"] (also arr. Keyboard [Vanhal])
———, 12 Deutsche, 12 Trios, and Coda [Redouten 1792, "zweite Abtheilung"] (also arr. Keyboard [Vanhal])
Repeated: 17, 21 & 28 Mar

***WZ*, 21 Mar 1792**
[pg.746]
"Ankündigung" – Leopold Neuhauser [Zeitungskomptoir]
Neuhauser, Variations for Violin and Bass
Repeated: 11 & 14 April (adapted as "Erinnerung")

***WZ*, 21 Mar 1792**
[pg.747]
"Neue Musikalien" – Kozeluch
Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)
Sterkel, Variations for Keyboard
Paradis & Lenore, Cantata
Fleischmann, Variations for Keyboard
Neubauer, Variarions for Keyboard
CPE Bach, 3 Rondos for Keyboard
Seyfried, 3 Rondos for Keyboard
Bengraf, "Kirchenmusik" (arr. Keyboard)
Pleyel, 6 Keyboard Trios (Op.32)
Mozart, *Die Zauberflöte*, March

Nasolini, *Il Teseo a Stige*, Overture (arr. Keyboard)

***WZ*, 28 Mar 1792**
[pg.819]
"Neue Musikalien" – Artaria
Herkel, 3 Sonatas for Keyboard and Violin (Op.33)
———, 3 Sonatas for Keyboard and Violin (Op.34)
Pleyel, 2 Symphonies ("Nr. 3" & "Nr.4")
Kellner, "Orgelstücke"
Auernhammer, Variations for Keyboard after *Die Zauberflöte*
Mozart, Trio (arr. Keyboard and Violin) (Op.21)
———, Quartets (arr. Keyboard Trio) (Op.22)
Pleyel, Quintet
Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)
Repeated: 31 Mar

***WZ*, 18 Apr 1792**
[pg.1043]
"Musikalienankündigung" – Leopold Metz
Metz, 36 Ländlerische
Repeated: 21 & 25 Apr

***WZ*, 21 Apr 1792**
[pg.1084]
"Neue Musikalien" – Traeg
Pleyel, Symphony (Op.38)
Haydn, Symphony (Op.66)
Wranitzky, Symphony (Op.17)
Mozart, 14 Symphonies
Tinti, 3 Quintets
Bliesener, 3 Quartets
Neubauer, 3 Quartets (Op.3)
Pleyel, Sinfonia Concertante (Op.35)
Mozart, Keyboard Sonata
Variations for four hands on "The Coronation Anthem" and "God Save the King"
Mestrino, Caprice for 2 Violins
Hoffmann, 3 Quartets
Corelli, 12 Sonatas for Violin and Bass
———, 12 Trio Sonatas
Concertos, Overtures, and Trios by Handel
Fugues by JS Bach, Handel, CPE Bach, and Albrechtsberger
12 "Anglaisen" and 2 Quadrilles by Haydn and Pleyel
14 "Anglaisen" and 1 Quadrille after *Hieronymus Knicker*
58 Ländlerische
Zimmermann, 12 "Zingarische"
Haydn, 8 "Zingarische"
Repeated: 25 Apr & 2 May

***WZ*, 25 Apr 1792**
[pg.1127]
"Musikalische Nachricht" – Hoffmeister
Förster, Cantata
Pleyel, 6 Quartets (Op.36)
Repeated: 2 & 5 May

***WZ*, 5 May 1792**
[pg.1250]
"Neue Musikalien" – Kozeluch
Pasterwitz, 8 Fugues for Keyboard
Clementi, Keyboard Sonata (Op.27)
Paradis, "Trauercantate"
Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)
Nasolini, *Il Teseo a Stige*, Overture (arr. Keyboard)
Steibelt, 2 Keyboard Sonatas and "La Coquette" (Op.6)
Sterkel, Variations for Keyboard
Pleyel, 3 Quartets (arr. Keyboard) (Op.23)
Wranitzky, 3 Quartets (Op.3)
———, Variations for 2 Violins
Kozeluch, Keyboard Concerto (Op.36)

***WZ*, 9 May 1792**
[pg.1288]
"Neue Musikalien" – Kozeluch
Mozart, *Die Zauberflöte* (extracts)
Pasterwitz, 8 Fugues for Keyboard
Clementi, Keyboard Sonata (Op.27)
Paradis, "Trauercantate"
Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)

***WZ*, 9 May 1792**
[pg.1288]
"Neue Musikalien" – Traeg
Dittersdorf, 4 Symphonies
Haydn, 2 Symphonies
Hoffmann, 3 Quintets
Mederitsch, 6 Quartets (Op.5)
Günther, Marches for Keyboard
Dances for Keyboard ("Le Carneval")
Bengraf, 20 Deutsche for Keyboard
Haydn, Contredanse for Keyboard
Fischer, Variations for Keyboard
Haydn, "Missa Cellensis"
Mozart, Mass
Pleyel, Mass
Repeated: 12 & 16 May

***WZ*, 12 May 1792**
[pg.1329–30]
"Neue Musikalien" – Artaria
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)
Repeated: 16 & 23 May

***WZ*, 12 May 1792**
[pg.1330]
"Musikalienankündigung" – Hoffmeister
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Repeated: 16 & 19 May

***WZ*, 19 May 1792**
[pg.1405–6]
"Neue Musikalien" – Sukowaty

Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)
Repeated: 23 & 26 May

***WZ*, 23 May 1792**
[pg.1440]
"Ankündigung" – Kauer
Kauer, 12 Ungarische (also arr. Keyboard)
———, 12 Minuets and 24 Deutsche
———, 10 Symphonies
———, Violin Concerto
———, Keyboard Concerto
———, 3 Sonatas for Keyboard and Violin
———, 3 Sonatas for Keyboard and Flute
———, 6 Fantasies after *L'arbore di Diana*
———, String Trio
———, Gerneralbaßschule
———, 6 Masses
Repeated: 26 & 30 May; 2 & 6 Jun

***WZ*, 26 May 1792**
[pg.1478–9]
"Neue Musikalien" – Artaria
Mozart, *Die Zauberflöte* (arr. Quartet [Went])

***WZ*, 26 May 1792**
[pg.1479]
"Neue Musikalien" – Lausch
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Cimarosa, *Il pittore parigino* (arr. Keyboard)
Müller, *Kaspar der Fagottist* (arr. Keyboard)
Jacquin, Lieder
Vanhal, [Redouten] Minuets and Deutsche (also arr. Keyboard)
Metz, 72 Dances (also arr. Keyboard)
36 Ländlerische (also arr. Keyboard)
Repeated: 2 & 9 Jun

***WZ*, 30 May 1792**
[pg.1519]
"Neue Musikalien" – Artaria
Mozart, Rondo for Keyboard (Op.23)
Mozart, Die Zauberflöte (arr. Quartet [Went]; arr. 2 Violins or 2 Flutes [Went])
Pleyel, Keyboard Trio (Op.21)
Haydn, 2 Symphonies ("Nr.17" and "Nr.18")
Repeated: 2 Jun

***WZ*, 9 Jun 1792**
[pg.1621–2]
"An Musikliebhaber" – Philipp Wschejansky [Hochenleitter]
Wschejansky, Variations for Quartet
Repeated: 13 & 16 Jun

***WZ*, 16 Jun 1792**
[pg.1687]
"Neue Musikalien" – Sukowaty
Cimarosa, *Il matrimonio segreto* (arr. Quartet)
Repeated: 20, 23 & 27 Jun

***WZ*, 27 Jun 1792**
[pg.1794]
"Neue Musikalien" – Lausch
Kauer, Die Serenate (extracts arr. Keyboard)
Franklin, Quartet
Prevost, 6 Quartets
Mozart, *Die Zauberflöte* (extracts arr. Quartet, parts for sinfonia, and in full score)
Repeated: 30 Jun

***WZ*, 30 Jun 1792**
[pg.1829–30]
"Neue Musikalien" – Traeg
Mozart, 3 Masses
"Die Belagerung von Wien"
"Le portrait musical de la Nature"
"Freymaurer" Symphony
"König Lear" Symphony
Mederitsch, Symphony
Wranitzky, 2 Symhonies
Kraus, Symphony
Hoffmann, Sinfonia Concertante
———, Serenade
Kurzweil, Notturno
Cibulka, 15 Minuets and 15 Deutsche
Bock, 12 Minuets and 12 Deutsche
Ritter, 12 Minuets and 18 Deutsche
Fischer, 13 Minuets and 15 Deutsche
Cibulka, 6 Minuets and 15 Deutsche for Keyboard
Bock, 24 Ländler for 2 Violins and Bass
———, 24 Ländler for Keyboard
———, 12 Minuets and 12 Deutsche for Keyboard
Ritter, 8 Deutsche for Keyboard
Repeated: 4 & 7 Jul

***WZ*, 7 Jul 1792**
[pg.1896]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Sonatas (Op.35)
———, 3 Keyboard Sonatas (Op.30)
———, 3 Keyboard Sonatas ("Partie VI")
———, 3 Keyboard Trios (Op.34)
———, 3 Keyboard Trios (Op.28)
———, 3 Keyboard Trios ("Partie VII")
———, Keyboard Trio (Op.36)
Clementi, Keyboard Sonata (Op.27)
E Bach, 3 Rondos for Keyboard
Handel, 6 Fugues for Keyboard
Pasterwitz, 8 Fugues for Keyboard
Kauer, Generalbaßschule
———, 12 Hungarian dances for four hands
A Wranitzky, 6 Quartets (Op.3)

***WZ*, 11 Jul 1792**
[pg.1931–2]
"Neue Musikalien" – Lausch
Kauer, *Die Serenate* (extracts arr. Keyboard)

Henneberg, *Der redliche Landmann*, Chorus and Variations
Paisiello, *I zingari in fiera* (extracts arr. Keyboard)
Mozart, *Die Zauberflöte* (extracts arr. Keyboard and Quartet; parts for sinfonia; also in full score)
Franklin, Quartet
Prevost, 6 Quartets
Muzzarelli, *Ines de Castro* (arr. Keyboard)
Repeated: 18 Jul

***WZ*, 11 Jul 1792**
[pg.1932]
"Pränumeration" – Kauer
Kauer, *Die Serenate* (arr. Quartet [Kauer] and in full score)
Repeated: 14 & 18 Jul

***WZ*, 25 Jul 1792**
[pg.2077]
"Neue Musikalien" – Traeg
Haydn, 2 Symphonies (Op.66)
Gyrowetz, Symphony (Op.8)
———, Symphony (Op.9)
———, Serenade
Pleyel, Symphony (Op.30)
———, Symphony (Op.33)
Mozart, Keyboard Concerto (Op.20)
———, Variations for Keyboard
Janievicz, Violin Concerto (Op.1)
Fodor, Keyboard Concerto (Op.5)
———, 6 Duos for 2 Violins (Op.12)
———, 6 Duos for 2 Violins (Op.13)
Franzel, 6 Quartets (Op.1)
Clementi, 3 Keyboard Trios (Op.28)
Sterkel, 6 Keyboard Trios (Op.33)
Fiorillo, 3 Sonatas for Keyboard and Violin (Op.9)
Pleyel, Sonatas for four hands
Haydn, Sonata (Op.70)
———, Sonatina (Op.71)
Mazzinghi, 3 Sonatas (Op.5)
Cimarosa, *Il matrimonio segreto* (arr. Quartet and 2 Violins)
Mozart, "*Die Zauberflöte* in Duetten mit der Ouverture"
Repeated: 28 Jul & 1 Aug

***WZ*, 25 Jul 1792**
[pg.2078]
"Neue Landkarten und Musikalien" – Artaria
Gelinck, Varations for Keyboard after *Die Zauberflöte*
Mozart, Quintet (Op.24)
———, Rondo for Keyboard (Op.23)
———, "Die Mauererfreude"
———, *Die Zauberflöte* (arr. Quartet [Went])
———, Quartet
Pleyel, Keyboard Trio (Op.21)
Haydn, Keyboard Trio (Op.67)
Clementi, "Due Canzonette italiene"
Pleyel, 3 Keyboard Sonatas (arr. 2 Violins [Fodor]) (Op.30)
Repeated: 28 Jul

***WZ*, 11 Aug 1792**
[pg.2229]
"Neue Musikalien" – Traeg
Mozart, 6 Masses
———, 2 Keyboard Concertos
———, 2 Horn Concertos
———, Violin Concerto
———, 15 Symphonies
———, Cassation
———, 4 Partitas
———, Quintet
———, 2 Duos for Violin and Viola
———, 24 Contredanses
———, Overture and 7 Contredanses
———, Sonata for 2 Keyboards
———, 3 Keyboard Sonatas
———, Italian Arias (in full score)
———, 3 Symphonies (arr. Quartet)
———, Quintet (arr. Keyboard Quartet)
———, Quartets and Trios (arr. Violin or Flute)
Repeated: 15 & 18 Aug

***WZ*, 22 Aug 1792**
[pg.2328–9]
"Neue Musikalien" – Lausch
Mozart, *Die Zauberflöte* (extracts arr. Keyboard [Heidenreich] and Quartet; also in full score)
Repeated: 29 Aug

***WZ*, 25 Aug 1792**
[pg.2360]
"Harmonie=Musik" – Heidenreich
Mozart, *Die Zauberflöte* (arr. Harmonie)
Repeated: 1 & 8 Sep

***WZ*, 1 Sep 1792**
[pg.2422]
"Neue Musikalien" – Artaria
Mozart, 2 Duos for Violin and Viola
Pleyel, 6 "leichte Stücke" for Keyboard (Op.22)
Mozart, Variations for Keyboard
Naumann, 6 Sonatas "pour l'Harmonica"
Moses, "Handbuch für Orgelspieler"
Mozart, Rondo for Keyboard (Op.23)
Steibelt, Caprice for Keyboard (Op.5)
Il capitano Cook (arr. Keyboard)
Muzzarelli, *Ines de Castro* (arr. Keyboard)
Hermanns Niederlage (arr. Keyboard)
La forza di bel Sesso (arr. Keyboard)
Repeated: 5 Sep

***WZ*, 22 Sep 1792**
[pg.2604]
"Neue Musikalien" – Artaria
Haydn, Keyboard Trio (Op.68)
Pleyel, 3 Sonatinas for Keyboard and Violin
Steibelt, Caprice for Keyboard

Mozart, Rondo for Keyboard (Op.26)
Bianchi, *Il disertore* (extracts)
Paisiello, *La locanda* (extracts)
Repeated: 26 Sep

***WZ*, 3 Oct 1792**
[pg.2697]
"Kaspar der Fagottist" – Lausch
Müller, *Kaspar der Fagottist* (extracts arr. Keyboard)
Schack, Gerl, and Henneberg, *Der Renegat* (extracts arr. Keyboard)
Repeated: 10 & 17 Oct

***WZ*, 24 Oct 1792**
[pg.2892]
"Neue Musikalien" – Traeg
Mozart, Symphony
———, Keyboard Concerto
———, Quintet (arr. Keyboard Quartet)
———, 24 Contredanses (arr. Keyboard)
Eybler, Symphony
Gyrowetz, Symphony
Mitscha, 10 Symphonies
———, 10 Notturni
Devienne, Sinfonia Concertante
Viotti, Sinfonia Concertante
Wollanek, Deutsche [1792] (also arr. Keyboard)
Cibulka, Deutsche for four hands
8 Polonaises and Trios for Keyboard
Hoffmann, 3 Quintets
Pleyel, 3 Symphonies (arr. Quartet)
Mederitsch, 5 Fantasias for Quartet
"Cabala"
Schmitbauer, Mass
Repeated: 27 Oct

***WZ*, 31 Oct 1792**
[pg.2972]
"Wohlseile Musikalien" – Doll
JCF Bach, 6 Keyboard Sonatas
Benda, Arias and Duets for Keyboard
Rolle, *Simson* (arr. Keyboard)
———, *Hermanns Tod*
Löhlein, 6 Keyboard Sonatas (Op.2)
Forkel, 6 Keyboard Trios
Handel, Te Deum
Birnbach, Keyboard Concerto (Op.2)
Bessel, Keyboard Concerto
Knecht, "Kirchenmusik"
Neefe, Odes
Steinfeldt, 3 Keyboard Sonatinas
Bengraf, 12 Lieder
Franer, 2 Keyboard Sonatas
Fischer, 6 String Trios
Holly, Der Kaufmann von Symrna
Neefe, Serenades for Keyboard
Dreßler, Lieder
Veichtner, *Die Schadenfreude*

***WZ*, 7 Nov 1792**
[pg.3020]
"Neue Musikalien" – Traeg
Fodor, 3 Duos for 2 Violins
Steibelt, "Potpouri per il Clav."
Pleyel, Sonatinas for 2 Flutes
Davaux, 6 Trios for 2 Violins and Viola (Op.15)
Gyrowetz, 6 Trios for Flute, Violin and Cello (Op.2)
Müller, 6 Duos for Flute and Violin (Op.9)
Haydn, 2 Keyboard Trios (Op.72)
Capuzzi, Violin Concerto
Rolla, Violin Concerto
Tonelli, Violin Concerto
Vanhal, 6 Contredanses for Keyboard
Büchner, 12 Contredanses
Hoffmeister, Divertimento
———, 3 Quartets
———, Sonata for Viola d'amore and Bass
Toeschi, Sonata for Viola d'amore and Bass
Repeated: 10 & 17 Nov

***WZ*, 10 Nov 1792**
[pg.3051]
"Pränumeration" – Schwannenberg [Frister/Melis/Zierch/Sammer/Hartl/Grund/Krauß]
Schwannenberg, 12 Keyboard Trios
Repeated: 14 & 17 Nov

***WZ*, 14 Nov 1792**
[pg.3085]
"Neue Musikalien" – Artaria
Mestrino, 3 Duos for 2 Violins
Mozart, Keyboard Trio (Op.27)
———, *Die Zauberflöte* (arr. Quartet, 2 Violins, and Keyboard)
Haydn, Keyboard Trio (Op.68)
Pleyel, 3 Duos for 2 Violins (Op.30)
———, 3 Duos for 2 Violins (Op.31)
———, 3 Duos for 2 Violins (Op.32)
———, 3 Duos for 2 Violins (Op.33)
———, 3 Duos for 2 Violins (Op.34)
———, 3 Duos for 2 Violins (Op.35)
Bianchi, Il Disertore (extracts arr. Keyboard)
Mozart, 12 [Redouten] Minuets and Deutsche (arr. String Trio)
Muzzarelli, *Ines de Castro* (arr. Keyboard)
La forza di bel Sesso (arr. Keyboard)
Arminio (arr. Keyboard)
Muzzarelli, *La Capriciosa Umigliata* (arr. Keyboard)
Il capitano Cook (arr. Keyboard)
Gli Ucclatori (arr. Keyboard)
[Catalogue of music for sale]
[Thematic catalogue of works by Pleyel]
Repeated: 17 Nov

***WZ*, 14 Nov 1792**
[pg.3085]
"Bey Johann Hraschansky"
Mozart, Cantata
Repeated: 17 & 21 Nov

***WZ*, 1 Dec 1792**
[pg.3249]
"Neue Arien" – Lausch
Müller, *Pizzichi* (extracts arr. Keyboard [Müller])

Mozart, *Don Giovanni* (extracts arr. Keyboard)
[?], *Die Kriegsgesetze* (extracts arr. Keyboard)
Schack and Gerl, *Die Wienerzeitung*, Aria (arr. Keyboard)
Schack, Gerl, and Henneberg, *Der Renegat* (extracts arr. Keyboard)
Cimarosa, *Il matrimonio segreto* (extracts arr. Keyboard)
Bianchi, *Il disertore* (extracts)
Ballets arr. Keyboard
Repeated: 8 & 15 Dec

***WZ*, 8 Dec 1792**
[pg.3318]
"Neue Musikalien" – Artaria
Pleyel, 3 Symphonies (arr. Quartet) (Op.37)
Maratschek, 12 Minuets
Bock, 12 Deutsche and 12 Minuets
Tost, 12 Deutsche
Maschek, 6 Deutsche
Schuster,12 Deutsche
Schubert, 6 Deutsche
Kauer, 12 Minuets
12 Deutsche after *Kaspar der Fagottist*
12 Deutsche after *Die Zauberflöte* (also arr. String Trio)
Schulz, 12 Contredanses
Repeated: 12 Dec

***WZ*, 19 Dec 1792**
[pg.3427–8]
"Neue Tanz=Musikalien" – Kozeluch
Ossowski, 12 Deutsche after *Die Zauberflöte* (also arr. Keyboard)
———, 12 Deutsche after *Pizzichi*
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 Minuets for String Trio (also arr. Keyboard)
———, 12 Deutsche for String Trio (also arr. Keyboard)
Mozart, 12 Minuets and 12 Trios (arr. String Trio [Ossowski])
———, 12 Deutsche and 12 Trios (arr. String Trio [Ossowski])
Ossowski, 6 Polish Dances (also arr. Keyboard)
———, 12 Minuets for Violin
———, 12 Deutsche "Langaus"
———, 12 Ländlersiche
———, 6 Contredanses after Die Zauberflöte (also arr. Keyboard)
———, 6 Ungarische for String Trio (also arr. Keyboard)
———, 6 Kosakische for String Trio (also arr. Keyboard)
Repeated: 26 Dec & 5 Jan 1793

***WZ*, 22 Dec 1792**
[pg.3461]
"Neue Musikalien" – Artaria
Haydn, 12 [Redouten] Minuets and 12 Deutsche (arr. Keyboard)
Pleyel, 4 Keyboard Sonatas (Op.25)
———, 3 Symphonies (arr. Quartet) (Op.37)
Mestrino, 3 Duos for 2 Violins
Haydn, Keyboard Trio (Op.68)
Repeated: 26 Dec

***WZ*, 29 Dec 1792**
[pg.3531–2]
"Neue Musikalien" – Traeg
Haydn, Minuets
———, Deutsche (also arr. Keyboard)
———, Contredanses (also arr. Keyboard)
Wiesner, 12 Minuets
———, 12 Deutsche (also arr. Keyboard)
12 Contredanses and 2 Quadrilles after Haydn and Pleyel (also arr. Keyboard)
Vanhal, 18 Minuets
———, 8 Deutsche and 8 Trios (also arr. Keyboard)
Mikora, 12 Deutsche (also arr. Keyboard)
12 Ländler for Violin
Holzer, Fantasy
37 Ländler
Gyrowetz, 6 Symphonies
Masonneau, Symphony
Pleyel, Symphony
Cambini, Sinfonia Concertante
Kraft, Notturno
Mozart, 2 Symphonies (arr. Quintet)
Repeated: 2 & 5 Jan 1793

***WZ*, 12 Jan 1793**
[pg.114]
"Die Zauberflöte" – Richtersche Buchhandlung (Dresden)/Albercht und Compagnie (Prague) [Doll]
Mozart, *Die Zauberflöte* (arr. Keyboard)
Repeated: 19 Jan

***WZ*, 16 Jan 1793**
[pg.144]
"Neue Musikalien" – Kauer
Kauer, 12 Minuets and [Redouten] Deutsche
———, 12 Ungarische (also arr. Keyboard)
———, Generalbaßschule
———, "Sonata Militare" for Keyboard
———, Caprice for Keyboard after *L'arbore di Diana*
———, 3 Sonatas for Harp and Violin
———, 3 Harp Sonatas
Repeated: 23 Jan

***WZ*, 19 Jan 1793**
[pg.178–9]
"Neue Musikalien" – Lausch
Bock, 48 Deutsche (also arr. Keyboard)
12 Deutsche and Coda after *Pizzichi* (also arr. Keyboard)
Schuster, 12 Deutsche and 4 Trios (also arr. Keyboard)
Tost, 12 Deutsche, 4 Trios, and Coda (also arr. Keyboard)
36 Ländler (also arr. Keyboard)
Haydn, 12 Minuets and 11 Trios

———, 12 Deutsche, Trio, and Coda
Mozart, *Die Zauberflöte* (in full score, arr. Keyboard, Quartet, and extracts arr. 2 Flutes)
76 "Stücke" for 2 Horns
Weigl, *Die Fürstengrosse* (arr. Keyboard)
Muzzarelli, *Ines de Castro* (arr. Keyboard)
Arminio (arr. Keyboard)
La forza di bel Sesso (arr. Keyboard)
Muzzarelli, *La capriciosa umigliata* (arr. Keyboard)
Gli Uccelatori (arr. Keyboard)
Repeated: 26 & 30 Jan

***WZ*, 19 Jan 1793**
[pg.179]
"Neue Musikalien" – Artaria
Paul Wranitzky, 3 Keyboard Trios
———, 2 Symphonies
Gelinck, Varations for Keyboard after Die Zauberflöte
Pleyel, 3 Symphonies (arr. Quartet) (Op.37)
———, 4 Sonatinas for Keyboard and Violin
Haydn, 12 [Redouten] Deutsche and 12 [Redouten] Minuets (arr. Keyboard)
Repeated: 23 Jan

***WZ*, 23 Jan 1793**
[pg.211]
"Anzeige" – Hoffmeister
Rieder, 12 Deutsche
———, 6 Minuets and 6 Trios (also arr. Keyboard)
———, Symphony
Zapf, 12 Deutsche

***WZ*, 23 Jan 1793**
[pg.211]
"Neue Musikalien" – Traeg
Paul Wranitzky, 3 Keyboard Trios (Op.21)
AE Müller, 3 Keyboard Sonatas (Op.3)
Destouebes, 3 Keyboard Sonatas (Op.1)
Tonelli, Sonata and Variations for Violin and Bass
Gyrowetz, 3 Quartets
———, 24 Deutsche
Rust, Variations for Flute and Viola
Pleyel, 3 Symphonies (arr. Quartet)
Repeated: 26 & 30 Jan

***WZ*, 2 Feb 1793**
[pg.303]
"Neue Tanz=Musikalien" – Kozeluch
Ossowski, 12 Deutsche after *Die Zauberflöte* (also arr. Keyboard)
———, 12 Deutsche after *Pizzichi*
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 Minuets for String Trio (also arr. Keyboard)
———, 12 Deutsche for String Trio (also arr. Keyboard)
———, 12 Ländlersiche
———, 6 Contredanses after *Die Zauberflöte* (also arr. Keyboard)
Friemann, 6 Contredanses (also arr. Keyboard)
Wikser, 12 Ländlerische (also arr. Keyboard)
Mozart, 12 Minuets and 12 Trios (arr. String Trio [Ossowski])
———, 12 Deutsche and 12 Trios (arr. String Trio [Ossowski])
———, 12 Minuets and 12 Deutsche "Langaus" for Violin
Repeated: 6 Feb

***WZ*, 6 Feb 1793**
[pg.337–8]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Trios (Op.37)
———, 3 Keyboard Sonatas (Op.38)
Staray, 6 Polonaises for Keyboard Trio (Op.3)
Pleyel, 2 Keyboard Trios (Op.25)
12 Ländlerische for Keyboard
Repeated: 9 & 13 Feb

***WZ*, 16 Feb 1793**
[pg.428]
"Neue Redout=Tänze" – Lausch
Thad. Weigl, 12 Minuets and 12 Trios [Redouten 1793] (also arr. Keyboard)
———, 12 Deutsche and 12 Trios, and Coda [Redouten 1793] (also arr. Keyboard)
Haselbeck, Minuets and Deutsche

***WZ*, 9 Mar 1793**
[pg.633]
"Neue Musikalien" – Hoffmeister
Rieder, Mass
———, 6 Minuets and 6 Trios (also arr. Keyboard)
———, Symphony
———, 12 Deutsche
Repeated: 13 & 16 Mar

***WZ*, 30 Mar 1793**
[pg.881]
"Ankündigung" – Artaria
Beecke, Lied

***WZ*, 30 Mar 1793**
[pg.881–2]
"Neue Musikalien" – Lausch
Haselbeck, 12 Minuets and 6 Trios [Redouten 1793] (also arr. Keyboard)
———, 12 Deutsche and Coda [Redouten 1793] (also arr. Keyboard)
Thad. Weigl, 12 Minuets and 12 Trios [Redouten 1793] (also arr. Keyboard)
———, 12 Deutsche and 12 Trios, and Coda [Redouten 1793] (also arr. Keyboard)

Weigl, *Die Sonnenjungfrau* (arr. Keyboard and Violin)
Dalayrac, *Der zween Savoyarden* (extracts arr. Keyboard)
Paul Wranitzky, *Mercur den Heyrathsstister*, Aria (arr. Keyboard)
Henneberg, *Die Eisen-Königin* (extracts arr. Keyboard)
de Czernichew, "Recueil de Six Duos Nocturnes"
Pitichio, 12 "Petits Chansons"
———, Air
Paul Wranitzky, 3 Keyboard Sonatas (Op.22)
Repeated: 6 & 10 Apr

***WZ*, 3 Apr 1793**
[pg.918]
"Neue Musikalien" – Traeg
Mozart, Mass
Gyrowetz, Symphony
Massonneau, Symphony
Neubauer, Symphony
Pleyel, Symphony
Rosetti, 3 Symphonies
Bock, 12 Minuets
———, 12 Deutsche
———, 12 Deutsche for Keyboard
Förster, 12 Ländler for Keyboard
Wiesner, 6 English dances
Neubauer, 4 Quartets (Op.6)
Janiewicz, Concerto ("No.2")
Fodor, 3 Duets (Op.14)
Repeated: 10 & 13 Apr

***WZ*, 20 Apr 1793**
[pg.1122]
"Neue Musikalien" – Artaria
Sterkel, Keyboard Trio (Op.35)
Steibelt, Overture for Keyboard Trio (Op.7)
Clementi, 3 Keyboard Concertos (Op.29)
Fodor, 3 Duos for 2 Violins (Op.12)
Gyrowetz, 3 Quartets (Op.4)
Haydn, 3 Keyboard Trios (Op.40)
Wranitzky, 3 Quartets (Op.15)
Repeated: 24 Apr

***WZ*, 20 Apr 1793**
[pg.1131]
"Neue Musikalien" – Hoffmeister
Pösinger, 3 Quartets (Op.1)
Ferrari, 6 Quartets (Op.1)
Hoffmeister, Flute Concerto ("Nr. VI")
———, Keyboard Concerto ("Nr. VII")
———, Violin Concerto ("Nr. II")
———, 2 "Solos" for Violin and Bass
———, 3 Duos for 2 Violins (Op.5)
———, 18 Soli for Flute
Mederitsch, 3 Sonatas for Keyboard and Violin
———, Variations for Keyboard [24 & 6]
Raffael, Variations for Keyboard
Mozart, 3 Quartets (arr. Keyboard Trio)
———, Variations for Keyboard [12 & 6]
Kospoth, 6 Quartets
———, Serenade
Paul Wranitzky, 6 Quartets (Op.11)
Repeated: 24 & 27 Apr

***WZ*, 4 May 1793**
[pg.1209]
"Neue Musikalien" – Hoffmeister
Mozart, 3 Quartets (arr. Keyboard Trio)
———, Variations for Keyboard
Mederitsch, 3 Sonatas for Keyboard and Violin
———, Variations for Keyboard [24 & 6]
Haydn, 3 Keyboard Trios
———, Seven last words (arr. Keyboard)
———, 3 Keyboard Trios (Op.41)
———, 2 Keyboard Trios (Op.42)
———, Caprice, Adagio, and 2 Minuets for Keyboard
———, Symphony ["Laudon"] (arr. Keyboard)
———, Sonata and Variations for four hands
———, 3 Keyboard Sonatas (Op.37)
———, 2 Keyboard Concertos
Clementi, 2 Keyboard Sonatas
———, Caprice for Keyboard
———, 3 Keyboard Trios
———, 3 Sonatas for Keyboard and Violin (Op.1)
———, 3 Sonatas for Keyboard and Violin (Op.2)
———, 3 Sonatas for Keyboard and Violin (Op.13)
———, 3 Keyboard Trios (Op.28)
———, Keyboard Concerto
———, 12 Keyboard Sonatas after Scarlatti (Op.27)
Gyrowetz, Keyboard Trio
Pleyel, "Collection de plus agreables & faciles" for Keyboard and Violin ("Nr.1–4")
Repeated: 11 & 15 May

***WZ*, 15 May 1793**
[pg.1425]
"Neue Musikalien" – Lausch
Weigl, *Die Pilger* (arr. Keyboard)
———, *Die Fürstengrösse* (arr. Keyboard)
———, *Die Sonnenjungfrau* (arr. Keyboard and Violin)
Sarti, *Le gelosie villane* (extracts arr. Keyboard)
Müller, *Die unterthanen Glück* (extracts arr. Keyboard)
Henneberg, *Die Eisen-Königin* (extracts arr. Keyboard)
Kreith, 6 "Galantriestücke" for Flute
Kauer, Generalbaßschule
Operas arr. Keyboard
Ballets arr. Keyboard

***WZ*, 22 May 1793**
[pg.1499–50]
"Neue Musikalien" – Traeg
Mozart, 2 Symphonies
Eybler, Symphony
Winter, 2 Symphonies
Rosetti, Symphony
Krommer, Serenade
Mozart, Serenade

Müller, Horn Concerto
Pleyel, Cello Concerto
Pätzel, Cello Concerto
Mozart, 6 Quartets (arranged)
———, Quintet
Cibulka, 24 Deutsche (also arr. Keyboard)
Jast, 12 Deutsche (also arr. Keyboard)
Ritter, 12 Allemandes for Keyboard
Hagen, 6 Allemenades for Keyboard
Beethoven, Variations for Keyboard
Repeated: 25 May

***WZ*, 22 May 1793**
[pg.1450]
"Neue Musikalien" – Artaria
Mozart, 2 Quintets

***WZ*, 12 Jun 1793**
[pg.1724]
"Ankündigung neuer Musikalien" – Paul Wranitzky
Paul Wranitzky, 6 Quartets (Op.23)
———, 3 Keyboard Trios (Op.21)
———, 3 Keyboard Sonatas (Op.22)
———, 3 Concertante Trios (Op.17)
Repeated: 15 & 22 Jun

***WZ*, 22 Jun 1793**
[pg.1842]
"Ganz neue Musikalien" – Hoffmeister
Hoffmeister, 7 Symphonies
Pösinger, 3 Quartets (Op.1)
Ferrari, 6 Quartets (Op.2)
Hoffmeister, 3 Quartets (Op.14)
———, 18 String Trios
Paul Wranitzky, 6 Quartets (Op.9)
Vanhal, 3 Quartets
Gehot, 6 Quartets (Op.7)
Haydn, 6 Quartets (Op.65)
Fodor, 3 Quartets (Op.2)
Mozart, 3 Quartets
Hoffmeister, 2 Violin Concertos
Distler, Violin Concerto
Pleyel, Violin Concerto
Viotti, Violin Concerto
Masons, Clarinet Concerto
Hoffmeister, Flute Concerto
———, 6 Quartets (Op.16)
———, 3 Quartets (Op.17)
———, 6 Quartets (Op.18)
———, 3 Notturni for Flute
———, 6 Duos for 2 Flutes
———, 2 "Solos" for Violin and Bass
———, 3 Duos for 2 Violins (Op.5)
Vanhal, 3 Duos for 2 Flutes
Repeated: 26 & 29 Jun

***WZ*, 22 Jun 1793**
[pg.1880]
"Neue Musikalien" – Kozeluch
Pleyel, 6 Sonatas for Keyboard and Violin
Staray, 6 Polonaises for four hands (Op.4)
Kletzinsky, 3 Duos for 2 Violins (Op.1)
———, 3 Duos for 2 Violins (Op.2)
Mozart, *Die Zauberflöte* (extracts arr. Keyboard)
Haydn, 6 Quartets (Op.65)
Kozeluch, 3 Keyboard Trios (Op.37)
———, 3 Keyboard Sonatas (Op.38)
Clementi, Keyboard Sonata (Op.27)

***WZ*, 29 Jun 1793**
[pg.1919]
"Neue Musikalien" – Traeg
M Haydn, 2 Symphonies
Mozart, 2 Symphonies
Schmitbauer, Symphony
Rosetti, Symphony
Mascheck, Symphony
Neuhauser, 6 Marches
———, Notturno
Feyer, Violin Concerto ("Nr.2")
Winter, Sinfonia Concertante
Paul Wranitzky, Concerto for Oboe and Cello
———, Concerto for Flute and Oboe
Bock, 12 Minuets, 12 Deutsche, and 12 Contredanses
———, 12 Deutsche for Keyboard
Anton Wranitzky, 6 Minuets and 12 Deutsche
Repeated: 3 & 6 Jul

***WZ*, 20 Jul 1793**
[pg.2163]
"Neue Musikalien" – Lausch
Muzzarelli, *Diana ed Endimione*, Pas-de-Deux (arr. Keyboard)
Ballets arr. Keyboard
Süßmayr, 6 Ländlerische (arr. Keyboard)
Lickl, *Das Zauberpfeil* (extracts arr. Keyboard)

***WZ*, 31 Jul 1793**
[pg.2282]
"Neue Musikalien" – Artaria
Mozart, Quintet
Beethoven, Variations for Keyboard and Violin after *Le nozze di Figaro*
Pleyel, 24 Lieder
Fränzel, 3 Quartets (Op.1)
Repeated: 3 Aug

***WZ*, 7 Aug 1793**
[pg.2354]
"Neue Musikalien" – Traeg
Rosetti, Symphony
Kraus, 2 Symphonies
Fiorillo, Sinfonia Concertante
Malzat, Sinfonia Concertante
Mitscha, Notturno
Hoffmeister, Notturno
Neuhauser, Notturno
Hoffmeister, Concerto for Flute and Violin
Eck, Violin Concerto
Mederitsch, 2 Flute Concertos
Zimmermann, Flute Concerto
———, Oboe Concerto
Wranitzky, Flute Concerto
Anton Wranitzky, 6 Minuets and 12 Deutsche
Bock, 12 Minuets
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 Contredanses
———, 36 Ländler (also arr. Keyboard)

Cibulka, 15 Deutsche (also arr. Keyboard)
14 "Cosaques"
13 "Cosaques" for Keyboard
Repeated: 10 & 14 Aug

***WZ*, 10 Aug 1793**
[pg.2387]
"Neue Musikalien" – Artaria
Muzzarelli, *Diana ed Endimione*, Pas-de-Deux (arr. Keyboard)
Pleyel, 3 Keyboard Trios (arr. 2 Violins [Fodor]) (Op.36)
Mozart, 3 Quintets
Pleyel, 24 Lieder
Hummel, Variations for Keyboard after Pleyel
Rosetti, Keyboard Sonata
Kospoth, Serenade
Kelner, 31 "Originalstücke" for Keyboard
Handel, 12 Fugues for Keyboard
Knecht, Works for Keyboard
Laucheri, 3 Masses
Repeated: 14 Aug

***WZ*, 14 Aug 1793**
[pg.2418]
"Neue Musikalien" – Hoffmeister
Hoffmeister, 2 Keyboard Concertos
Vanhal, Keyboard Concerto
Mozart, 2 Keyboard Concertos
Duscheck, Keyboard Concerto
Fodor, Keyboard Concerto
Hoffmeister, 8 Keyboard Sonatas
———, Rondo for Keyboard
———, Variations for Keyboard
———, Harp Concerto
———, 2 Caprices for Keyboard
Haydn, 3 Keyboard Sonatas (Op.44)
Mozart, 2 Keyboard Sonatas
———, Variations for four hands
———, Sonata for 2 Keyboards
———, Rondo for Keyboard
Mederitsch, 3 Keyboard Sonatas
———, Variations for Keyboard [6 & 24]
Sterkel, Keyboard Sonata
Pleyel, 3 Keyboard Sonatas
Rafael, Variations for Keyboard
"Sammlung kleiner Klavierstücke von verschiedenen Meistern"
Repeated: 17 & 21 Aug

***WZ*, 21 Aug 1793**
[pg.2484]
"Arien aus den neuesten Opern" – Lausch
Zingarelli, *Il mercato di Monfregoso* (extracts arr. Keyboard)
Kauer, *Ritter Willibald* (extracts arr. Keyboard)
Lickl, *Das Zauberpfeil* (extracts arr. Keyboard)
Rafael, Variations for Keyboard
Muzzarelli, *Diana ed Endimione*, Pas-de-Deux (arr. Keyboard)
Ballets arr. Keyboard
Repeated: 28 Aug & 4 Sep

***WZ*, 24 Aug 1793**
[pg.2523]
"Neue Musikalien" – Artaria
Bertuch and Schweizer, *Polirena* (in full score)
Naumann, 12 Lieder
Pleyel, 6 Duos for 2 Violins
Beethoven, Variations for Keyboard and Violin
Pleyel, 24 Lieder
Muzzarelli, *Diana ed Endimione*, Pas-de-Deux (arr. Keyboard)
Repeated: 28 Aug

***WZ*, 24 Aug 1793**
[pg.2523]
"Harmonie oder Feldmusik" – Heidenreich
Kauer, *Die Serenate* (arr. Harmonie [Heidenreich])
Mozart, *Die Zauberflöte* (arr. Harmonie [Heidenreich])
———, "Generalbass"
Repeated: 31 Aug & 7 Sep

***WZ*, 4 Sep 1793**
[pg.2624–5]
"Neue Musikalien" – Traeg
Krommer, 3 Quartets
Paul Wranitzky, 6 Quartets (Op.23)
———, 6 Quartets (Op.26)
Neubauer, 4 Quartets (Op.6)
———, 3 Quartets (Op.7)
Massonneau, 3 Quartets (Op.4)
———, 6 Trios (Op.20)
Davaux, 6 Trios
Mozart, 2 Duets (Op.28)
Pleyel, Duo (Op.39)
Mestrino, Variations for Violin
Hummel, 3 Keyboard Trios (Op.2)
Clementi, 3 Keyboard Trios (Op.30)
Gyrowetz, 3 Duos for Violin and Cello (Op.10)
Pleyel, "Melodien"
Müller, Caprice for Keyboard (Op.4)
Fiorillo, Caprices for Violin
———, "Caprizetti"

***WZ*, 11 Sep 1793**
[pg.2692]
"Ankündigung der neuesten Ballete" – Lausch
Capuzzi, *Castore e Polucce* (arr. Keyboard)
———, *Der Bestraste Beträger* (arr. Keyboard)
Muzzarelli, *Diana ed Endimione* (arr. Keyboard and Quartet; also Pas-de-deux arr. Keyboard, Quartet, 2 Flutes, or 2 Violins)
Dalayrac, *Raoul Sire de Créqui* (arr. Keyboard and Quartet; also ballet dance arr. Keyboard)
Muzzarelli, *La capriciosa umigliata* (arr. Quartet)
Muzzarelli, *Die Vogelsteller* (arr. Quartet)
[?] *Der Jahrmarkt* (arr. Quartet)
Repeated: 14 & 21 Sep

***WZ*, 11 Sep 1793**
[pg.2692–3]
"Neue Musikalien" – Traeg
Righini, Symphony
Zimmermann, 2 Symphonies
Morawetz, Symphony
Wranitzky, Symphony ["La Chasse"]
Went, Symphony
Neubauer, Symphony
Hoffmeister, Sinfonia Concertante
Kohl, Sinfonia Concertante
Hafeneder, Concerto for Violin and Oboe
Fränzl, Violin Concerto
Eck, Violin Concerto
Abeille, Sonata for 4 Hands
Hoffmeister, Concerto for 2 Horns
Mitscha, Concertino
Reymann, Serenade
Morawetz, 2 Serenades
Hoffmeister, Serenade
Moratscheck, Serenade
Fiala, Serenade
Reymann, 3 Partitas
Wollaneck, 14 "Balli Tedeschi"
Repeated: 14 & 21 Sep

***WZ*, 14 Sep 1793**
[pg.2725]
"Neue Musikalien" – Hoffmeister
Mozart, Keyboard Concerto (Op.18)
———, Keyboard Quartet
———, 2 Keyboard Sonatas
———, March for Keyboard
———, Keyboard Trio
———, Variations for Keyboard [12 & 6]
Pleyel, Variations for Keyboard
———, Symphony (arr. Keyboard)
Vanhal, Variations for Keyboard
Haydn, 3 Keyboard Sonatas (Op.43)
———, 12 Deutsche
Knecht, Lieder
Schubart, Variations for Keyboard
Vanhal, 6 Englische
Sterkel, 3 Keyboard Sonatas (Op.2)
———, 3 Keyboard Sonatas (Op.5)
Auernhammer, Variations for Keyboard
Kirkmann, 6 Keyboard Sonatas
Duncombe, "Klavierstücke"
Kazwara, "Die Bataille von Prag" for Keyboard
Schroeter, "Belagerung von Belgrad" for Keyboard
Smard, "Orgelstücke"
Pfeiffer, 6 Duos for 2 Horns
12 Ländlerische for Violin
Vanhal, 12 Deutsche for Violin
———, 18 Minuets and 18 Deutsche
Repeated: 21 & 25 Sep

***WZ*, 28 Sep 1793**
[pg.2867]
"Neue Musikalien" – Kozeluch
Mozart, *Die Zauberflöte* (arr. Keyboard)
Kozeluch, 3 Keyboard Trios (Op.37)
———, 3 Keyboard Sonatas (Op.38)
Pleyel, 6 Sonatas for Keyboard and Violin
Staray, 6 Polonaises for four hands (Op.4)
———, 6 Polonaises Keyboard and Violin (Op.3)
12 Ländlerische for Keyboard
Muzzarelli, *Diana ed Endimione*, Pas-de-Deux (arr. Keyboard)

***WZ*, 28 Sep 1793**
[pg.2867]
"Neue Musikalien" – Artaria/Traeg
Schwannenberg, 2 Keyboard Trios (Op.1)
———, 2 Keyboard Trios (Op.2)
———, Sonata for four hands
———, Serenade
Repeated: 2 & 6 Oct

***WZ*, 9 Oct 1793**
[pg.2972]
"Neue Musikalien" – Traeg
Müller, 2 Symphonies
Herkel, 2 Symphonies
Neubauer, 2 Symphonies
Zimmermann, 2 Symphonies
Schimpke, Symphony
Kurzweil, Symphony
Fiala, Symphony
Kleischinzky, Symphony
Reymann, 2 Sinfonia Concertanti
Morawetz, Concertino
Neubauer, Cassation
Reymann, 3 Quartets
Challupezky, 12 Deutsche for Keyboard
Seyfried, 12 Deutsche for Keyboard
Wollanek, 12 Deutsche for Keyboard
Repeated: 16 & 19 Oct

***WZ*, 23 Oct 1793**
[pg.3120–1]
"Ankündigung" – Artaria
Gyrowetz, 3 Quartets (Op.5)
———, 3 Sonatas for Keyboard and Violin
———, 6 Arias
Mozart, 6 "differences Pieces" for four hands (Op.28)
Haydn, 2 Keyboard Trios (Op.69)
Mozart, Variations for Keyboard
Pleyel, Symphony (arr. four hands)
Ferrari, Aria
Repeated: 30 Oct

***WZ*, 9 Nov 1793**
[pg.3286–7]
"Nachricht" – Traeg
Righini, Symphony
Wranitzky, Symphony ["La Chasse"]
Zimmermann, 3 Symphonies
Morawetz, 4 Symphonies
Hoffmeister, 3 Symphonies
Neubauer, Symphony
Richter, 2 Symphonies
Hoffmeister, Sinfonia Concertante
Pichl, Sinfonia Concertante
Kohl, Sinfonia Concertante
Reymann, 3 Concertini
Morawetz, 4 Notturni
Mitscha, Concertino
Kohl, Concertino
Fiala, Concertino
Hoffmeister, Noturno

Reymann, Serenade
Moratscheck, Serenade
Reymann, 3 Partitas
Mestrino, Violin Concerto
Fränzl, Violin Concerto
Eck, Violin Concerto
Hafeneder, Concerto for Violin and Oboe
Hoffmeister, Concerto for 2 Horns
Abeille, Sonata for 4 hands
Wiesner, 12 Deutsche for Keyboard
Bengraf, 32 Deutsche for Keyboard
Portugal, "Fandango Espagnol"
Ferrari, 6 Romanzes for Keyboard
Repeated: 13 & 16 Nov

***WZ*, 9 Nov 1793**
[pg.3287]
"Ballet=Anzeige" – Arthofer
Vigano, *Der Tochter der Luft* (arr. Keyboard and Quartet)
———, *Raoul Herr von Crequi* (arr. Keyboard)
Muzzarelli, *Diana ed Endimione* (arr. Keyboard)
Capuzzi, *Der Bestraste Beträger* (arr. Keyboard and Quartet)
———, *Castore e Polucce* (arr. Keyboard)
Die Macht des schönen Geschlechts (arr. Keyboard)
Repeated: 13 Nov

***WZ*, 13 Nov 1793**
[pg.3287]
"Das Neu=Sontagskind" – Lausch
Müller, *Das Neu-Sonntagskind* (extracts arr. Keyboard)
Dalayrac, *Raoul Herr von Crequi* [Opera] (extracts arr. Keyboard)
Muzzarelli, *Die Vogelsteller* (arr. Quartet)
[?], *Der Jahrmarkt* (arr. Quartet)
Muzzarelli, *Diana ed Endimione* (arr. Quartet; also Pas-de-deux arr. 2 Violins, 2 Flutes, or Keyboard)
Vigano, *Raoul Herr von Crequi* [Ballet], Solo
Repeated: 20 & 27 Nov

***WZ*, 23 Nov 1793**
[pg.3416]
"Neue Musikalien" – Artaria
Mozart, *Der Schauspieldirektor* (arr. Keyboard)
"Gesang bey Charlotte-Corday's Urne"
Ferrari, Aria
Mozart, Variations for Keyboard
Pleyel, 2 Quartets (arr. Fiorillo) (Op.36)

***WZ*, 30 Nov 1793**
[pg.3475]
"Neue Musikalien" – Kozeluch
Kozeluch, 12 [Redouten] Minuets (arr. Keyboard)
———, 15 [Redouten] Deutsche (arr. Keyboard)
Kletzinsky, Variations for Violin and Cello (Op.3)
Pleyel, Variations for Keyboard Trio
———, Duo for Cello and Viola
Repeated: 4 & 7 Dec

***WZ*, 7 Dec 1793**
[pg.3539]
"Violin=Quartetten" – Förster
Förster, 6 Quartets
Repeated: 11 & 14 Dec

***WZ*, 14 Dec 1793**
[pg.3606]
"Neue Tanz=Musikalien" – Meyer & Patzowsky
12 Deutsche and Coda after *Das Neu-Sonntagskind* (also arr. Keyboard and String Trio)
Dreßler, 12 Minuets and 12 Trios (also arr. Keyboard and String Trio)
———, 12 Deutsche, 12 Trios, and Coda (also arr. Keyboard and String Trio)
———, 12 Contredanses and 12 Trios (also arr. Keyboard and String Trio)
———, 6 Polonaises and 6 Trios (also arr. Keyboard and String Trio)
Repeated: 18 & 21 Dec

***WZ*, 18 Dec 1793**
[pg.3634–5]
"Neue Musikalien" – Heidenreich
Müller, *Das Neu-Sonntagskind* (arr. Quintet; also extracts arr. Keyboard or 2 Violins [all Heidenreich])
Heidenreich, Deutsche (also arr. Keyboard)
"Prager Deutsche" (also arr. Keyboard)
Deutsche "aus Venedig" (also arr. Keyboard)
Minuets (also arr. Keyboard)
6 Polonaises and 6 Trios
Ländlerische
Mozart, Quintet (also arr. Harmonie [Heidenreich])
———, Horn Concerto
———, *Die Zauberflöte* (arr. Harmonie and 3 Basset Horns [Heidenreich])
Kauer, *Die Serenate* (arr. Harmonie [Heidenreich])
———, Partita
March
2 Partitas
Müller, *Kaspar der Fagottist* (arr. Harmonie [Heidenreich])
———, *Das Sonnenfest der Braminen* (arr. Harmonie [Heidenreich])
Italian Operas arr. Harmonie
Kauer, Generalbaßschule

Repeated: 25 Dec & 8 Jan 1794

***WZ*, 18 Dec 1793**
[pg.3635]
"Neue Musikalien" – Ossowski
Ossowski, 12 Minuets (also arr. Keyboard)
———, 12 Deutsche "à la Vigano" (also arr. Keyboard)
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
———, 12 Contredanses (also arr. Keyboard)
———, 3 Polonaises for String Trio
Schmutzer, 12 Ländlerische (arr. Keyboard)
Mozart, 12 Minuets and 12 Deutsche (arr. String Trio [Ossowski])
Ossowski, 12 Deutsche after *Die Zauberflöte*
Repeated: 21 & 25 Dec; 1, 11 & 18 Jan 1794

***WZ*, 18 Dec 1793**
[pg.3635]
"Nachricht" – Traeg
Mozart, 2 Symphonies
———, Concerto (arr. 2 Violins and Viola)
Zimmermann, Concertino
Schlick, Concerto for Violin and Cello
Malzat, Violin Concerto
Fiala, Symphony
———, Divertimento
Reymann, Quintet
Went, 28 "Pieces alla Camera"
Gyrowetz, Quintet
"Grande Bataille"
Bock, 12 Deutsche after *Das Neu-Sonntagskind* (also arr. Keyboard)
———, 12 Minuets and Deutsche (also arr. Keyboard)
Cibulka, 12 Deutsche (also arr. Keyboard)
Förster, 12 Deutsche for Keyboard
Mayerhofer, 12 Deutsche for Keyboard
Lepschy, 6 Minuets and 6 Deutsche for Keyboard
Wiesner, 2 Harp Sonatinas
———, 3 Harp Sonatas
Repeated: 25 & 28 Dec

***WZ*, 15 Jan 1794**
[pg.153–4]
"Bey Johann Träg…"
Gyrowetz, 12 Minuets, 16 Deutsche, and Coda (also arr. Keyboard)
Wranitzky, 6 Minuets and 12 Deutsche (also arr. Keyboard)
12 Deutsche after *Die Tochter der Luft* (also arr. Keyboard)
12 Deutsche after *Der Vogelsteller* (also arr. Keyboard)
12 Deutsche after *Der Jahrmarkt* (also arr. Keyboard)
Krommer, 12 Deutsche (also arr. Keyboard)
Manquet, 6 Ländlerische for Keyboard
Krommer, 3 Quartets (Op.3)
———, Quartets (Op.1)
Fränzl, Violin Concerto ("Nr.3")
Neubauer, Concerto for 2 Clarinets
Reymann, Oboe Concerto
———, 3 Concertini
Morawetz, 3 Notturni
Hoffmeister, 3 Divertimenti
Hoffmann, Cassation
Dittersdorf, Symphony
———, "Il Combatimento"
Haydn, Sinfonia Concertante
———, Symphony ["Il Distrato"]
Vanhal, Symphony
Hoffmeister, 2 Symphonies
Mitscha, Symphony
Went, Symphony
Pleyel, 3 Sonatas (Op.41)
Gyrowetz, 3 Sonatas (Op.15)
Vanhal, 2 Divertimenti (Op.17)
Repeated: 18 Jan

***WZ*, 18 Jan 1794**
[pg.192]
"Neue Musikalien" – Kozeluch
Müller, *Das Neu-Sonntagskind* (extracts arr. Keyboard)
Hiller, "Anweisung zum Violin=Spielen"

***WZ*, 18 Jan 1794**
[pg.192]
"Nachricht" – Kaspar Pennauer
Müller, *Das Neu-Sonntagskind* (arr. Quartet [Lickl])
Repeated: 22 & 25 Jan

***WZ*, 22 Jan 1794**
[pg.218]
"Neue Tanz=Musikalien" – Patzowsky
Dreßler, 12 Deutsche and Coda (also arr. Keyboard)
———, 12 Minuets and 12 Trios (also arr. Keyboard)
———, 6 Polonaises and 6 Trios (also arr. String Trio and Keyboard)
———, 12 Deutsche, 12 Trios, and Coda (also arr. String Trio and Keyboard)
Pechatscheck, 12 Minuets a 6 Trios (also arr. String Trio and Keyboard)
———, 12 Deutsche and Coda (also arr. String Trio and Keyboard)
———, 12 Deutsche and Coda after *Das Neu-Sonntagskind* (also arr. String Trio and Keyboard)
———, 12 Contredanses after ballets (also arr. String Trio and Keyboard)
———, 12 Ländlerische (also arr. String Trio and Keyboard)
Minuets and Deutsche [1791 & 1792]
Repeated: 25 & 29 Jan

***WZ*, 25 Jan 1794**
[pg.257–8]
"Neue Musikalien" – Ossowski

Ossowski, 12 Minuets (also arr. Keyboard)
———, 12 Deutsche "à la Vigano" (also arr. Keyboard)
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
———, 6 Contredanses (also arr. Keyboard)
———, 3 Polonaises for String Trio
Schmutzer, 12 Ländlerische (arr. Keyboard)
6 English Dances for String Trio (also arr. Keyboard)
Repeated: 1 & 19 Feb

***WZ*, 1 Feb 1794**
[pg.326]
"Drey neue Quartetten" – Eybler [Traeg]
Eybler, 3 Quartets
Repeated: 5 & 8 Feb

***WZ*, 5 Feb 1794**
[pg.360]
"Musikalische Nachricht" – Ludwig Christoph Pereschon
Rafael, Lieder
Repeated: 8 Feb

***WZ*, 19 Feb 1794**
[pg.515]
"Neue Musikalien" – Artaria
Mozart, Keyboard Quartet (Op.29)
Pleyel, 3 Keyboard Trios (Op.30)
Firoillo, 3 Duos for 2 Violins (Op.13)
Haydn, 12 Minuets and 12 Deutsche for String Trio
Pleyel, Symphony (arr. four hands)
Mozart, 6 "Klavierstücke" for four hands
Ferrarri, 6 Arias
Gyrowetz, 6 Arias
Repeated: 22 Feb

***WZ*, 19 Feb 1794**
[pg.515–6]
"Bey Johann Träg…"
Mozart, Keyboard Quintet
———, Keyboard Concerto
———, 2 Symphonies
———, Concertino
Gyrowetz, Symphony
Haydn, 2 Symphonies
Maschek, 3 Symphonies
Reymann, Symphony
Zimmermann, Symphony
Fiala, Symphony
Schlick, Violin Concerto
Malzat, Violin Concerto
Zimmermann, Concertino
Reymann, Concertino
———, Notturno
Fiala, Divertimento
Reymann, Quintet
Morawetz, 12 Partitas
Went, 28 "Pieces alla Camira"
Gyrowetz, Quintet
Huber, 15 "Balli Tedeschi" for Keyboard
Cibulka, 12 "Balli Tedeschi" for Keyboard
Leitgeb, 8 Ländler for Keyboard
Bachmayer, 12 "Balli Tedeschi" for Keyboard
Repeated: 26 Feb & 8 Mar

***WZ*, 22 Feb 1794**
[pg.559–60]
"Die Waldmänner" – Lausch
Henneberg, *Die Waldmänner* (extracts arr. Keyboard)
Stengel, *Amadis aud Gallien*, Aria (arr. Keyboard)
Schenck, *Die Weihnacht auf dem Lande* (extracts arr. Keyboard)
Paradis, Lied
Cimarosa, *L'impressario in angustie* (extracts arr. Keyboard)
Guglielmi, *Il poeta di campagna*, Cavatina (arr. Keyboard)
12 Deutsche, 6 Trios, and Coda after *Das Neu-Sonntagskind* (also arr. Keyboard)
Pechatscheck, 12 Ländlerische (also arr. Keyboard)
———, 12 Contredanses after ballets (also arr. Keyboard)
Vigano, *Die Tochter der Luft* (arr. Keyboard)
Repeated: 1 Mar

***WZ*, 22 Mar 1794**
[pg.873–4]
"Neue Landkarten und Musikalien" – Artaria
Pleyel, 6 Sonatinas for Keyboard and Violin (Op.29)
———, 3 Keyboard Trios (Op.30)
Mozart, Keyboard Quartet (Op.29)
———, 3 Sonatas for Keyboard and Violin (Op.36)
Geminiani, Violinschule
Firoillo, 3 Duos for 2 Violins (Op.13)
Mozart, 2 Sonatas for Keyboard and Violin (Op.1)
Haydn, Andante and Adagio for Keyboard
Viotti, String Trio
Müller, *Das Neu-Sonntagskind* (extracts arr. Keyboard)

***WZ*, 26 Mar 1794**
[pg.913–4]
"Neue Musikalien" – Sukowaty
Weigl, *La principessa d'Amalfi* (extracts)
Repeated: 29 Mar & 2 Apr

***WZ*, 29 Mar 1794**
[pg.951]
"Neue Musikalien" – Artaria
"Die Belagerung Valentiennes" for Keyboard and Violin
Clementi, Variations for Keyboard
Haydn, Andante and Adagio for Keyboard
Pleyel, 3 Keyboard Trios (Op.30)
Cagiatti, Variations and Rondo for Keyboard
Repeated: 2, 5 & 9 Apr

***WZ*, 9 Apr 1794**
[pg.1059]
"Bey Johann Träg…"
Tribensee, 24 Minuets and 24 Deutsche [Redouten 1794] (also arr. Keyboard)
Krommer, 3 Quartets (Op.4)
Eybler, 3 Quartets (Op.1)
Fiorillo, 6 Duos for 2 Violins (Op.14)
Pichl, 6 Duos for Violin and Viola (Op.18)
Lolli, "Ecole de Violon"
Devienne, 2 Etudes for Flute
Mozart, 2 Duos for Flute and Viola
Baumgartner, Fantasia for Cello
Denninger, 3 Keyboard Trios (Op.4)
Ferrari, 3 Sonatas for Keyboard and Violin
Repeated: 12 & 16 Apr

***WZ*, 12 Apr 1794**
[pg.1104]
"Die zwey Schwestern von Prag" – Lausch
Müller, *Die zwey Schwestern von Prag* (extracts arr. Keyboard [Müller])
Tribensee, "Canonade" [Redouten 1794] (arr. Keyboard)
Repeated: 19 & 26 Apr

***WZ*, 19 Apr 1794**
[pg.1185]
"Pränumeration" – Kauer [Frister]
Mozart, *Die Zauberflöte* (arr. Keyboard Trio [Kauer])
Kauer, Generalbaßschule
———, Capriccio for Keyboard after *L'arbore di Diana*
———, "Sonata Militaire" for Keyboard
———, Keyboard Concerto
Repeated: 26 & 30 Apr

***WZ*, 19 Apr 1794**
[pg.1185]
"Bey Joseph Eder…"
Mozart, Quartet (Op.42)
Denninger, Trio (Op.4)
Neubauer, Symphony (Op.8)
Rosetti, Symphony (Op.13)
———, Symphony (Op.2)
Massonneau, Symphony (Op.5)
Pleyel, 3 Sonatas (Op.41)
———, 3 Sonatas (Op.42)
Lieder by Mozart, Schulz, Righini, Spazler, and Flaschner
Repeated: 26 & 30 Apr

***WZ*, 30 Apr 1794**
[pg.1295]
"Neue Musikalien" – Heidenreich
Müller, *Das Neue-Sonntagskind* (arr. Harmonie, Quintet, and 2 Violins [all Heidenreich])
Mozart, Quintet (arr. Harmonie [Heidenreich])
———, *Die Zauberflöte* (arr. Harmonie [Heidenreich])
Kauer, *Die Serenate* (arr. Harmonie [Heidenreich])
———, 3 Partitas
Mozart, Partita
Partitas
Operas arr. Harmonie
Mozart [?], Generalbaßschule
Repeated: 10 & 14 May

***WZ*, 3 May 1794**
[pg.1338]
"Neue Musikalien" – Kozeluch
Kozeluch, *Die wiedergefundene Tochter* (arr. Keyboard [Kozeluch])
Pleyel, 3 Keyboard Trios (Op.41)
Müller, *Das Neu-Sonntagskind* (extracts arr. Keyboard)
Repeated: 7 & 10 May

***WZ*, 14 Jun 1794**
[pg.1777]
"Neue Musikalien" – Artaria
Hoffmeister, 3 Quartets (Op.15)
———, 3 Duos for Flute and Violin
Haydn, Sonata for Keyboard and Violin (Op.70)
———, Minuet for Keyboard
———, Adagio for Keyboard
Pleyel, 3 Keyboard Trios (Op.30)
———, 3 Keyboard Trios (Op.31)
Fiorillo, Etude for Violin

***WZ*, 25 Jun 1794**
[pg.1882]
"Bey Johann Träg…"
Gyrowetz, 3 Symphonies
Haydn, Symphony
Graf, 2 "Grand Concerto[s]"
———, "La Guerre"
Reymann, Flute Concerto
Pleyel, Keyboard Concerto
Gyrowetz, Concertino
Mozart, Concertino
Reymann, Concertino
Wranitzky, Notturno
Fiala, Divertimento
Gyrowetz, Quintet
Mozart, Symphony (arr. Quintet)
———, Cassation (arr. Quintet)
———, Keyboard Quintet (arr. [String] Quintet)
Reymann, Quintet
Vanhal, Minuets and Deutsche [Redouten 1794] (also arr. Keyboard)
Tribensee, Minuets and Deutsche [Redouten 1794] (also arr. Keyboard)
Bock, 12 Deutsche after *Die zwey Schwestern von Prag* (also arr. Keyboard)
Cibulka, 12 Deutsche for Keyboard
Repeated: 2 & 5 Jul

***WZ*, 19 Jul 1794**
[pg.2129]
"Neue Musikalien" – Heidenreich
Weigl, *Das Petermännchen* (arr. Quartet and Harmonie [all Heidenreich])
Müller, *Die zwey Schwestern von Prag* (arr.

Harmonie and Quartet; also extracts arr. Keyboard [all Heidenreich])
———, *Das Neue-Sonntagskind* (arr. Quintet [Heidenreich])
Mozart, *Die Zauberflöte* (arr. Harmonie [Heidenreich])
Müller, *Kaspar der Fagottist* (arr. Harmonie and Quartet [all Heidenreich])
———, *Das Sonnenfest der Braminen* (arr. Harmonie and Quartet [all Heidenreich])
Kauer, *Die Serenate* (arr. Harmonie [Heidenreich])
Operas arr. 2 Violins and Harmonie
Deutsche arr. Harmonie
Mozart, Quintet (arr. Harmonie [Heidenreich])
Repeated: 26 Jul & 2 Aug

***WZ*, 19 Jul 1794**
[pg.2130]
"Neue Musikalien" – Kaspar Pennauer
Müller, *Die zwey Schwestern von Prag* (arr. Quartet, 2 Flutes, and Keyboard [Lickl])
———, *Das Neue-Sonntagskind* (arr. Quartet, 2 Flutes or Violins, Harmonie, and Keyboard [Lickl])
Repeated: 23 Jul

***WZ*, 30 Jul 1794**
[pg.2133–4]
"Neue Musikalien" – Lausch
Weigl, *Das Petermännchen* (extracts arr. Keyboard)
Wranitzky, *Das Fest der Lazzaroni* (extracts arr. Keyboard)
Maestri, *La donna di testa debole* (extracts arr. Keyboard)
Paisiello, *Nina* (extracts arr. Keyboard)
Vigano, *Die Tochter der Luft* (arr. Keyboard)
Das Sinnbild des Menschlichen Lebens (arr. Keyboard)
Haydn, Variations for Keyboard
Thad. Weigl, Variations for Keyboard
Repeated: 6 & 13 Aug

***WZ*, 2 Aug 1794**
[pg.2277]
"Neue Musikalien" – Hoffmeister
Wranitzky, Symphony
Brandel, Symphony
Haydn, 3 Symphonies
Pösinger, 3 Quartets (Op.1)
Pohl, 6 Quartets
Fodor, 3 Quartets
Wranitzky, 3 Quartets
Fodor, Keyboard Concerto
Hoffmeister, Flute Concerto ("Nr.VI")
———, 6 Ariettas for 2 Flutes
———, 12 Ariettas for Flute and Oboe
———, 3 Duos for 2 Violins (Op.5)
———, 2 Notturni
———, 2 Violin Concertos
Pleyel, 3 Quintets
Kirnberger, "Grundsätze des Generalbasses"
———, "Gedanken über die verschiedenen Lehrarten"
Repeated: 6 Aug

***WZ*, 20 Aug 1794**
[pg.2451]
"Neue Musikalien" – Artaria
Haydn, 6 Lieder
———, Quartet
Mozart, Keyboard Sonata (Op.31)
Ferrari, 3 Keyboard Trios
Hoffmeister, 3 Quartets (Op.15)
———, 2 Flute Concertos
———, Quartet
Clementi, 3 Keyboard Trios (Op.30)
———, 3 Keyboard Trios (Op.31)
———, 3 Keyboard Sonatas (Op.33)
Sterkel, Quintet

***WZ*, 20 Aug 1794**
[pg.2451]
"Bey Johann Träg…"
Mozart, 2 Keyboard Concertos
———, Keyboard Quintet
Devienne, Flute Concerto
Malzat, Concerto for Oboe and Bassoon
———, Concerto for Cor Anglais
Wranitzky, Cello Concerto
Malzat, Oboe Concerto
Gyrowetz, Concertino
Rosetti, 2 Symphonies
Massonneau, Symphony
Neubauer, 3 Symphonies
Morawetz, Symphony
Gyrowetz, Serenade
Förster, 6 Quartets
Hoffmann, 6 Quartets
Klop, 6 Quartets
Haydn, Variations (arr. String Trio, or with Flute)
Neuhauser, 6 Deutsche (also arr. Keyboard)
Wollaneck, "Ballo Rustico" for Keyboard
Gallo, Fandango for Keyboard
———, 12 Deutsche for Keyboard
Repeated: 27 & 30 Aug

***WZ*, 6 Sep 1794**
[pg.2620]
"Neue Musikalien" – Hoffmeister
Mozart, "Marche des Mariages famnites" for Keyboard
———, 3 Keyboard Concertos
———, Keyboard Quartet
———, Keyboard Sonata
———, 2 Sonatas for Keyboard and Violin
———, Sonata for four hands
———, Variations for four hands
———, Rondo for Keyboard
———, Variations for Keyboard [12 & 6]
———, Keyboard Trio
———, Quartet
Paul Wranitzky, 6 String Trios
Lemaky, 6 Duos for 2 Violins
Litardy, 6 Duos for 2 Violins
Jolis, Variations for Violin

Joh. Stamitz, 2 Divertimenti
Pugnani, 6 Sonatas for Violin and Bass
Ferrari, 6 String Trios
———, 6 Sonatas for Violin and Bass
Grill, 3 Quartets
Vanhal, 6 Quartets
Kammel, 6 Quartets
G. Ferrari, 6 Quartets
Bischoff, 6 Sonatas for Cello and Bass
Jarnovick, Variations for Violin
Pichl, Variations for Violin
Anton Wranitzky, Variations for Violin
Wutky, 3 Duos for Violin and Viola
Repeated: 10 & 20 Sep

***WZ*, 10 Sep 1794**
[pg.2652]
"Neue Redout=Tänze" – Lausch
Haselbeck, 12 Minuets and 6 Trios [Redouten 1794] (also arr. Keyboard)
———, 12 Deutsche and Coda [Redouten 1794] (also arr. Keyboard)
Tribensee, 12 Minuets and 12 Trios [Redouten 1794] (also arr. Keyboard)
———, 12 Deutsche, 12 Trios, and Coda [Redouten 1794] (also arr. Keyboard)
Pechatscheck, 12 Deutsche, 6 Trios, and Coda after *Die zwey Schwestern von Prag* (also arr. Keyboard)
———, 36 Ländlerische (also arr. Keyboard)
Repeated: 17 & 24 Sep

***WZ*, 13 Sep 1794**
[pg.2680–1]
"Tanz=Musikalien" – Patzowsky
Pechatscheck, 12 Deutsche, 6 Trios, and Coda after *Die zwey Schwestern von Prag* (also arr. Keyboard)
———, 36 Ländlerische (also arr. Keyboard)
Müller, *Das Neu-Sonntagskind* (arranged [Patzowsky])
Repeated: 17 Sep

***WZ*, 20 Sep 1794**
[pg.2760]
"Bey Johann Träg…"
Haydn, Andante (arr. Keyboard [Traeg])
Fiala, 2 Symphonies
Mozart, Symphony
Haydn, 2 Symphonies
Malzat, Concerto for Oboe and Bassoon
———, Oboe Concerto
———, Concerto for Cor Anglais
———, Bassoon Concerto
Devienne, Flute Concerto
Viotti, Violin Concerto
Malzat, Variations for Cor Anglais
———, Arietta and Rondo for Cor Anglais
———, Notturno
———, 2 Quintets
———, 3 Quartets
———, Divertimento
Neubauer, 3 Duos for Violin and Cello
Luchesi, 6 Duos for 2 Violins
Graf, 6 Duos for Violin and Viola
Distler, 6 Quartets (Op.1)
———, 6 Quartets (Op.2)
Bock, 12 Minuets and Deutsche (also arr. Keyboard)
Günther, 8 Marches for Keyboard
———, Ländler and Variations
Gallo, 12 Deutsche for Keuboard
Neuhauser, 6 Deutsche for Keyboard
Gallo, Fandango for Keyboard
70 Ländler for Violin
Wollaneck, "Ballo Rustico" for Keyboard
Repeated: 24 & 27 Sep

***WZ*, 1 Oct 1794**
[pg.2846–7]
"Gestochener Musikalien" – Binz
Mederitsch, 2 Quintets
———, Keyboard Sonata
Wranitzky, 6 Quartets (Op.1)
Haydn, Overture
———, 3 Keyboard Trios
Grill, 6 Duos for Keyboard and Violin
Pohl, 3 Quartets
Freystädtler, Keyboard Trio
Pleyel, 2 Quintets
———, 6 Quartets (Op.34)
———, 3 Duos for 2 Flutes
———, Sextet
———, 6 Quartets (Op.35)
Hoffmeister, 2 Keyboard Concertos
———, 2 Violin Concertos
———, Flute Concerto
———, Notturno
———, 3 Keyboard Sonatas (Op.7)
———, 2 Sonatas for Violin and Bass
———, 12 Deutsche for Keyboard
———, 12 Deutsche
———, Rondo for Keyboard
———, 3 Duos for 2 Violins (Op.1)
———, 12 String Trios
———, 3 Quartets (Op.14)
———, 3 Quartets (Op.17)
———, 6 Quartets (Op.18)
———, 6 Keyboard Quartets
———, Keyboard Quintet
———, 6 Quintets (Op.5)
Repeated: 8 & 15 Oct

***WZ*, 25 Oct 1794**
[pg.3086]
"Neue Tanz=Musikalien" – Edlen v. Schmidbauer
Pechatscheck, 84 Ländler
———, Deutsche after *Die zwey Schwestern von Prag* (also arr. Keyboard)
———, *Deutsche after Das Neu-Sonntagskind* (also arr. Keyboard)
———, 12 Minuets and 6 Trios (also arr. Keyboard)
Dreßler, Concerto for Clarinet and Horn
———, Flute Concerto
———, 3 Duos for Flute and Violin
Mozart, Mass
Repeated: 5 & 12 Nov

***WZ*, 29 Oct 1794**
[pg.3116]
"Neue Musikalien" – Hoffmeister
Welsley, 3 Keyboard Sonatas (Op.3)
Honauer, Sonata for Keyboard and Violin
Schubart, Variations for Keyboard
Schobert, Keyboard Sonata
Hummel, Variations for Keyboard after Pleyel
Abaille, 4 Keyboard Sonatas
———, Sonata and Variations for Keyboard after Mozart
———, "Fortaria" for Keyboard
Gottwalt, Variations for Keyboard
Haydn, Andante (arr. Keyboard)
Riegler, "Pieces diverses" for Keyboard
Schroeter, *Die Belagerung von Belgrad* for Keyboard
Stamitz, Symphony (arr. Keyboard)
Duncombe, "Lehrstunden für das Klavier"
Just, 6 Sonatinas for Keyboard (Op.11)
Handel, 2 Keyboard Sonatas
Luther, Sonata and Variations for Keyboard
———, 9 Keyboard Sonatas
Kirkmann, 6 "Lehrstunden für das Klavier"
Cogan, 3 "Favorit Sonat[en]"
Bayon, 6 Airs for Keyboard
Auernhammer, Variations for Keyboard after *La molinara*
Turckhamer, 6 Sonatas and 6 Sonatinas for Keyboard
Hoberechts, La Chasse for Keyboard
Weischell, 6 "Klavierlectionen"
Latrobe, 3 Keyboard Sonatas
Overture to Blaise and Baber for Keyboard
Moller, 8 "Lehrstunden für das Klavier"
Krumpholz, Variations for Harp or Keyboard
Bertoni, 6 Keyboard Sonatas
Schnizer, 6 Keyboard Sonatas
Kellner, 31 "Orgel=Stücke"
Smart, Preludes for Keyboard
Repeated: 5 Nov

***WZ*, 29 Oct 1794**
[pg.3116–7]
"Bey Johann Träg…"
Gyrowetz, Symphony
Rosetti, 2 Symhonies
Neubauer, 3 Symphonies
Mozart, Symphony
Morawetz, Symphony
Massonneau, Symphony
Gyrowetz, Concertino
———, Serenade
Malzat, Concerto for Oboe and Bassoon
———, Oboe Concerto
———, Concerto for Cor Anglais
———, Aria and Rondo for Cor Anglais
Devienne, Flute Concerto
Wranitzky, Violin Concerto
Mozart, 2 Keyboard Concertos
———, Quintet
———, March
Lieder
Wranitzky, Keyboard Sonata
Hagen, Minuets
———, 13 Deutsche (also arr. Keyboard)
Reichelt, 2 Quadrilles and 12 "Angloisen"
Repeated: 5 & 12 Nov

***WZ*, 8 Nov 1794**
[pg.3225]
"Neue Musikalien" – Hoffmeister
Neubauer, 9 Quartets
———, Quintet
Mozart, Quartet
Teyber, 3 Quartets (Op.2)
Paul Wranitzky, 12 Quartets
———, 6 Quartets (Op.9)
———, 6 String Trios
Wessely, 6 Quartets
Stamitz, 6 Quartets
Gehot, 6 Quartets
Paisible, 6 Quartets
Monza, 6 Quartets
Pleyel, 3 Quintets
Vanhal, 3 Quintets
———, 2 Quintets
Hoffmeister, 6 Quartets (Op.8)
———, 6 Quartets (Op.9)
———, 6 Quartets (Op.10)
———, 6 Quartets (Op.11)
———, 6 Quartets (Op.12)
———, 6 Quartets (Op.13)
———, 3 Quartets (Op.14)
———, 3 Quartets (Op.15)
———, 8 Quartets
———, 6 Quintets
Anton Wranitzky, 6 Quartets
———, Variations for Violin and Bass
Repeated: 19 Nov

***WZ*, 13 Dec 1794**
[pg.3560]
"Bey Johann Träg"
Pösinger, Concertino
Fiala, 3 Divertimenti
———, Symphony
Schmidtbauer, Symphony
Haydn, 3 Symphonies
Reymann, Symphony
———, Sinfonia Concertante
———, 3 Concertanti
Kozeluch, Serenade
Pleyel, 2 Symphonies
Mozart, Symphony
Zimmermann, Symphony
Wranitzky, Violin Concerto
M Haydn, 3 Quartets
Malzat, 6 Quartets
Müller, *Die zwey Schwestern von Prag* (arr. Quartet)
Fiorillo, 6 Duos for 2 Violins (Op.14)
Pfeiffer, 12 Deutsche for Keyboard
———, 12 Ländler for Keyboard
———, Keyboard Trio
Repeated: 20 & 24 Dec

***WZ*, 20 Dec 1794**
[pg.3626]
"Neue Tanz= und Concere=Musikalien" – Edlen v. Schmidbauer
Dreßler, 12 Minuets and 6 Trios (also arr. Keyboard)
———, 12 Deutsche, 6 Trios, and Coda (also arr. Keyboard)
———, 12 Contredanses (also arr. Keyboard)

———, 12 Ländlerische and Coda (also arr. Keyboard)
———, 6 Polonaises and 6 Trios (also arr. Keyboard)
———, Concerto for Clarinet and Horn
———, Flute Concerto
———, 3 Duos for Flute and Violin
Mozart, Mass
Repeated: 24 & 31 Dec

***WZ*, 24 Dec 1794**
[pg.3662]
"Neue Musikalien" – Artaria
Sterkel, 12 Lieder
Kauer, Singschule
Sterkel, 6 Duets
Kirkmayer, Variations for Keyboard after Mozart
Handel, 12 Fugues for Keyboard
Weigl, Aria (arr. Keyboard)
Tomich, 3 Keyboard Trios
Repeated: 27 Dec

***WZ*, 24 Dec 1794**
[pg.3662–3]
"Neue Tanz=Musikalien" – Edlen v. Schmidbauer
Pechatscheck, 24 Minuets and 12 Trios
———, 24 Deutsche
———, 12 Minuets
———, 12 Deutsche
———, 12 Contredanses
———, 2 Contredanses ["einer Vigano"]
———, 12 Contredanses after ballets
———, 12 Minuets and 12 Deutsche
———, 12 Deutsche after *Das Neu-Sontagskind*
———, 12 Deutsche after *Die zwey Schwestern von Prag*
12 Deutsche after *Die Zauberflöte* [Schmidbauer]
"Oesterreichische Nationaltänze"
Repeated: 27 Dec & 3 Jan 1795

***WZ*, 10 Jan 1795**
[pg.81]
"Zwölf neue deutsche Lieder…" – Traeg
Förster, 12 Lieder
Repeated: 17 Jan

***WZ*, 10 Jan 1795**
[pg.98]
"Neue Musikalien" – Heidenreich
Weigl, *Das Petermännchen* (arr. Quartet and Harmonie; also extracts arr. Keyboard [all Heidenreich])
Heidenreich, 24 Minuets and 12 Trios
———, 12 Minuets and 12 Trios
———, 12 Deutsche, 12 Trios, and Coda (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
———, 16 Ländlerische
———, 12 Deutsche, 12 Trios, and Coda
Minuets and Deutsche [1791–1794] (also arr. Keyboard)
Deutsche "von Venedig" (also arr. Keyboard)
"Prager Deutsche" (also arr. Keyboard)
Heidenreich, 12 Ländlerische
———, 12 "Waldbäurische"
Müller, *Die zwey Schwestern von Prag* (arr. Quartet and Harmonie [All Heidenreich])
———, *Das Neu-Sonntagskind* (arr. Quintet and Harmonie [All Heidenreich])
———, *Kaspar der Fagottist* (arr. Quartet and Harmonie [all Heidenreich])
———, *Das Sonnenfest der Braminen* (arr. Quartet, Harmonie, and 2 Flutes [all Heidenreich])
Kauer, *Die Serenate* (arr. Harmonie [Heidenreich])
Mozart, *Die Zauberflöte* (arr. Harmonie [Heidenreich])
Operas arr. Harmonie and 2 Violins [Heidenreich]
Deutsche arr. Harmonie [Heidenreich]
Heidenreich, 6 Polonaises and 6 Trios
———, 12 Kosakische (also arr. Keyboard)
Schack, *Die Beyde Antons*, parts 1–3 (in full score ["samt Büchel"])
Gräz, *Adelheid von Vettheim* (in full score ["samt Büchel"])
Mozart, *Don Giovanni* (in full score ["samt Büchel"])
———, *Le nozze di Figaro* (in full score ["samt Büchel"])
———, *Die Entführung aus dem Serail* (in full score ["samt Büchel"])
Dittersdorf, *Das Rothe Käppchen* (in full score ["samt Büchel"])
Repeated: 21 & 28 Jan

***WZ*, 17 Jan 1795**
[pg.150–151]
"Zwölf neue deutsche Tänze" – Edlen v. Schmidbauer
Pechatscheck, 12 Deutsche after *Der Spiegel von Arkadien* (also arr. Keyboard)
Borti, Variations for Keyboard
[Catalogue of music for sale]
Repeated: 24 & 28 Jan

***WZ*, 21 Jan 1795**
[pg.180]
"Bey Johann Träg…"
Mascheck, 2 Concertinos
Kospoth, Serenade
Wranitzky, *Die Weinlese*, Quartet (arr. Keyboard)
Seyfried, 6 Polonaises for Keyboard

Wranitzky, Sonata for Keyboard and Flute (Op.19)
Beethoven, Variations for four hands
Förster, 12 Lieder
Mascheck, 3 Symphonies
Neubauer, Symphony
Haydn, 2 Symphonies
Wranitzky, 3 Quintets
Fiorillo, 6 Duos for 2 Violins (Op.15)
Louis Wolf, 6 Duos for 2 Violins (Op.1)
Fuchs, 6 Minuets and 12 Deutsche
Pock, 6 Minuets and Deutsche (also arr. Keyboard)
———, 3 Ländler
———, 12 Ländler for Keyboard
Pfeiffer, 12 Deutsche
Repeated: 28 & 31 Jan

***WZ*, 24 Jan 1795**
[pg.213]
"Nachricht" – Pitzenberg
Sonatas, Duos, Trios, Quartets, Keyboard Concertos, Symphonies, Opera Arias
Repeated: 4 Feb

***WZ*, 24 Jan 1795**
[pg.213]
"Giulietta e Pierotto" – Lausch
Weigl, *Giulietta e Pierotto* (extracts arr. Keyboard)
Portugal, *Le confusioni della somiglianza* (extracts arr. Keyboard)
Paisiello, *Nina* (extracts arr. Keyboard)
Maestri, *La donna di testa debole* (extracts arr. Keyboard)
Kauer, *Rübezahl* (extracts arr. Keyboard)
Neumann, *Der weibliche Soldat* (extracts arr. Keyboard)
Mozart, *Così fan tutte* [German] (extracts arr. Keyboard)
Pigmalion (arr. Keyboard)
Thad. Weigl, Variations for Keyboard
Tanzmusikalien (also arr. Keyboard)

***WZ*, 31 Jan 1795**
[pg.314–5]
"Neue Musikalien" – Artaria
Clementi, Keyboard Trio (Op.33)
Duschek, 3 Sonatas for Keyboard and Violin (Op.20)
Mozart, Keyboard Sonata (Op.31)
———, Keyboard Sonata (Op.32)
Sterkel, 12 Lieder and 6 Duets
Vanhal, Variations for Keyboard
Mozart, Variations for four hands
———, Fugue for Quartet
Gyrowetz, 3 Trios
Kirkmayer, Variations for Keyboard after Mozart
Dresch, 3 Duos for 2 Violins
Massonneau, 6 Duos for 2 Violins
Repeated: 4 Feb

***WZ*, 31 Jan 1795**
[pg.315]
"Neue Tanz=Musikalien" – Ossowski [Klimitsch]
Ossowski, 12 Minuets (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
———, 6 Contredanses (also arr. Keyboard)
Kauer, 12 Länderlische for Violin (also arr. Keyboard)
Ossowski, Variations for Keyboard [12 & 12]
Repeated: 4 Feb

***WZ*, 4 Feb 1795**
[pg.329]
"Neue Tanz=Musikalien" – Edlen v. Schmidbauer
Dreßler, 12 Minuets and 6 Trios (also arr. Keyboard)
———, 12 Deutsche, 6 Trios, and Coda (also arr. Keyboard)
———, 12 Ländlerische and Coda (also arr. Keyboard)
———, 12 Contredanses (also arr. Keyboard)
Repeated: 7 Feb

***WZ*, 7 Feb 1795**
[pg.365]
"Neue Tanz=Musikalien" – Edlen v. Schmidbauer
Pechatscheck, 6 Ländlerische
———, 6 Contredanses after *Der Spiegel von Arkadien* (also arr. Keyboard)
———, 2 Minuets for Violin
———, Minuets, Deutsche, and Contredanses [Casino]
———, Deutsche after *Der Spiegel von Arkadien*
Süßmayr, *Der Spiegel von Arkadien* (extracts)
Repeated: 11 Feb

***WZ*, 14 Feb 1795**
[pg.432–3]
"Ankündigung for Musiker und Musikfreunde" – Rieder
Rieder, Mass
Repeated: 18 & 21 Feb

***WZ*, 21 Feb 1795**
[pg.500]
"Neue Quartetten" – Joseph Eder
Förster, 3 Quartets
———, 12 Lieder
Repeated: 25 & 28 Feb

***WZ*, 4 Mar 1795**
[pg.608]
"Bey Johann Träg…"
Winter, Symphony
Pleyel, Symphony
Neubauer, Symphony
Mascheck, 3 Symphonies
Haydn, 2 Symphonies
Fränzl, Violin Concerto
Mascheck, 2 Concertinos
Kospoth, Serenade
Wranitzky, 3 Quintets
Weigl, *Richard Löwenherz*, March (arr. Keyboard or 2 Violins)

Deutsche [Redouten 1795] arr. Keyboard
12 Ländler for Keyboard
Hartung, Ballade
"Journal des deutschen Nationalgesanges"
"Sammlung deutscher Lieder"
Paul Wranitzky, Keyboard Sonata
———, Sonata for Keyboard and Flute
Holty, *Der erste Ruß*
Hasler, *Die häusliche Freuden*
"Das Gegenstück zum Schlachtliede"
Bornhardt, Gute Nacht
Hoffmann, Sonata for Keyboard and Violin (Op.4)
Tomich, Keyboard Trio (Op.1)
Repeated: 7 & 11 Mar

***WZ*, 4 Mar 1795**
[pg.642]
"Neue Musikalien" – Artaria
Gyrowetz, 3 Keyboard Trios (Op.10)
Pleyel, 3 Sonatinas for Keyboard and Violin (Op.28)
Mozart, Keyboard Sonata (Op.32)
Pleyel, Keyboard Trio (Op.32)
Mozart, Keyboard Trio (Op.33)
Fiorillo, 3 Duos for 2 Violins (Op.14)
———, 3 Duos for 2 Violins (Op.15)
Clementi, Keyboard Trio (Op.33)
Mozart, 6 Ländlerische for Keyboard
Haselbeck, 12 Deutsche [Redouten 1795] (arr. Keyboard)
———, 12 Minuets (arr. Keyboard)
———, 6 Ländlerische (arr. Keyboard)

***WZ*, 14 Mar 1795**
[pg.708]
"Neue Musikalien" – Artaria
Nägeli, 20 Lieder
Gyrowetz, 3 Keyboard Trios (Op.10)
Duschek, 3 Sonatas for Keyboard and Violin (Op.20)
Pleyel, Keyboard Trio ("Partie 32")
Weigl, *Richard Löwenherz* (arr. Keyboard)

***WZ*, 18 Mar 1795**
[pg.745]
"Bey Löschenkohl…"
"Arien und Tänze in Musik" from Der Spiegel von Arkadien
Repeated: 25 Mar

***WZ*, 21 Mar 1795**
[pg.779]
"Neue Musikalien" – Artaria
Clementi, Keyboard Trio (Op.33)
Mozart, Keyboard Trio (Op.33)
Fränzel, 3 Quartets (Op.1)
———, 3 Quartets (Op.2)
Kirkmayer, Variations for Keyboard after Mozart
Pleyel, Violin Concerto (arr. Massonneau)
Gyrowetz, 3 Keyboard Trios (Op.10)
Weigl, *Richard Löwenherz* (arr. Keyboard)
Pleyel, Clarinet Concerto
———, Keyboard Trio (Op.32)
Weigl, *Richard Löwenherz* (extracts arr. Keyboard)
Repeated: 25 Mar

***WZ*, 1 Apr 1795**
[pg.893]
"Neue Musikalien" – Artaria
Haydn, Symphony ("Nr.19")
———, Symphony ("Nr.19")
Repeated: 4 Apr

***WZ*, 8 Apr 1795**
[pg.972]
"Bey Johann Träg…"
Haydn, 2 Symphonies
M. Haydn, 2 Symphonies
Mascheck, 2 Symphonies
Schimpke, Symphomy
Schuster, Symphony
Reymann, Symphony
Hoffmeister, Symphony
Mestrino, Violin Concerto
Blyma, Violin Concerto
Schlik, 2 Violin Concetos
Hoffmeister, Concerto for Violin and Cello
Mozart, Concerto (arr. Keyboard Quintet)
———, Symphony (arr. Keyboard Quintet)
———, Symphony (arr. Keyboard)
Neuhauser, Sextet
Sperger, Divertimento
Distler, 6 Quintets
Süßmayr, *Der Spiegel von Arkadien* (extracts)
Mozart, *La clemenza di Tito*, Overture (arr. four hands)
———, *Die Zauberflöte*, Overture
"Journal des Nationalgesanges"
Weigl, *La principessa d'Amalfi* (extracts)
Müller, Keyboard Concerto
Seyfried, 6 Polonaises for Keyboard
Kospoh, 3 Lieder
Bernhardt, Lied
Repeated: 15 & 18 Apr

***WZ*, 25 Apr 1795**
[pg.1175]
"Neue Musikalien" – Artaria
Ferrari, "12 Petites Pieces" for Keyboard (Op.3)
Pleyel, 3 Sonatinas for Keyboard and Violin
Haydn, 2 Symphonies
Clementi, 3 Sonatas for Keyboard and Violin (Op.3)
———, 3 Sonatas for Keyboard and Violin (Op.31)
———, 3 Keyboard Sonatas (Op.32)
Müller, *Die zwey Schwestern von Prag*, Aria (arr. Keyboard)
Repeated: 29 Apr

***WZ*, 29 Apr 1795**
[pg.1211–2]
"Ankündigung" – Hoffmeister

Süßmayr, *Der Spiegel von Arkadien* (arr. Keyboard [Henneberg])
Repeated: 2 & 6 May

***WZ*, 29 Apr 1795**
[pg.1212]
"In der Lauschischen Musikalienhandlung…"
Thad. Weigl, *Die Marionettenbude* (extracts arr. Keyboard)
d'Eppinger, *Amor che vendica*, Pas-de-deux (arr. Keyboard)
Thad. Weigl, 5 Contredanses for Keyboard
Thad. Weigl, Variations for Keyboard
Weigl, *Giulietta e Pierotto* (extracts arr. Keyboard)
Süßmayr, *Der Spiegel von Arkadien* (extracts arr. Keyboard)
12 Deutsche after *Der Spiegel von Arkadien* (arr. Keyboard)
Haselbeck, 12 Deutsche [Redouten 1795] (arr. Keyboard)
Pigmalion (arr. Keyboard)

***WZ*, 9 May 1795**
[pg.1343–4]
"Pränumeration" – Beethoven
Beethoven, 3 Keyboard Trios
Repeated: 13 & 16 May

***WZ*, 13 May 1795**
[pg.1383–4]
"Bey Joseph Heidenreich…"
Süßmayr, *Der Spiegel von Arkadien* (arr. Harmonie [Heidenreich])
Weigl, *Das Petermännchen* (arr. Harmonie and Quartet [all Heidenreich])
Müller, *Die zwey Schwestern von Prag* (arr. Harmonie and Quartet [all Heidenreich])
———, *Das Neu-Sonntagskind* (arr. Harmonie and Quintet [all Heidenreich])
———, *Kaspar der Fagottist* (arr. Harmonie and Quartet [all Heidenreich])
Mozart, *Die Zauberflöte* (arr. Harmonie and 3 Basset Horns)
Deutsche arr. Harmonie
Operas arr. 2 Violins
Operas in full score ["samt Büchel"]
Repeated: 13 & 16 May

***WZ*, 16 May 1795**
[pg.1423]
"Neue Musikalien" – Artaria
Weigl, *Richard Löwenherz* (arr. Quartet and Keyboard)
Gyrowetz, 3 Quartets (Op.2)
Pleyel, 3 Sonatas for Keyboard and Violin ("Partie 33")
Mozart, Cantata
Repeated: 20 May

***WZ*, 23 May 1795**
[pg.1503]
"Pränumeration auf eine Opera Seria…" – Constanze Mozart [Artaria]
Mozart, *Idomeneo* (arr. Keyboard [Wenzel])
Repeated: 27 & 30 May

***WZ*, 30 May 1795**
[pg.1578]
"Bey Johann Träg…"
Haydn, Symphony
Weigl, Symhony
Reymann, Sinfonia Concertante
Richter, Symphony
5 Symphonies by Mascheck, Duschek, Naumann, Buchmann, and Dittersdorf
Mederitsch, Keyboard Concerto
4 Violin Concertos by Mestrino, Danner, Pösinger, and Hutti
Sperger, Violin Concerto
2 Cello Concertos by Reicha and Schlik
Starzer, Cassation
Hoffmeister, Concertino
Pichl, Serenade
Vanhal, Cassation
Krommer, Cassation
Süßmayr, *Der Spiegel von Arkadien* (arr. Harmonie)
Gerl, 12 [Redouten] Deutsche (arr. Keyboard)
"Ein musikalisches Räthel"
Förster, Variations for Keyboard
Repeated: 3 & 6 Jun

***WZ*, 3 Jun 1795**
[pg.1614]
"Neue Musikalien" – Hochenleitter
Süßmayr, *Der Spiegel von Arkadien* (arr. Keyboard)
Repeated: 6 Jun

***WZ*, 6 Jun 1795**
[pg.1651–2]
"Musikalien" – Heidenreich
Süßmayr, *Der Spiegel von Arkadien* (arr. Harmonie [Heidenreich])
Operas in full score ["samt Büchel"]
Repeated: 13 Jun

***WZ*, 13 Jun 1795**
[pg.1723]
"Neue Musikalien" – Artaria
Mozart, La Clemenza di Tito, Overture and March (arr. Keyboard)
Haydn, Symphony
Gyrowetz, 3 Quartets
Rolle, Serenade
Steibelt, Keyboard Concerto
Fränzel, 3 Quartets (Op.1)
———, 3 Quartets (Op.2)
Repeated: 17 Jun

***WZ*, 15 Jul 1795**
[pg.2029–30]
"Bey Johann Träg…"
Winter, 2 Symphonies
Neubauer, Symphony

Mozart, Overture
Vogel, Overture
Druschezky, Sinfonia Concertante
Winter, Violin Concerto
Hoffmann, Violin Concerto
Mestrino, Violin Concerto
Reicha, Violin Concerto
Mederitsch, Violin Concerto
Kospoth, 3 Serenades
Kraus, Quintet
Moravetz, Sextet
Gyrowetz, 2 Serenades
Türk, 60 "Handstücke" for Keyboard
Schmitt, Symphony
Kozeluch, "Ballo di Ottone" (arr. Quartet)
Repeated: 18 & 21 Jul

***WZ*, 29 Jul 1795**
[pg.2181]
"Neue Musikalien" – Artaria
Haydn, 3 Keyboard Trios (Op.71)
Pleyel, 3 Quartets (Op.39)
———, 3 Quartets (Op.40)
Wölfl, 2 Keyboard Sonatas (Op.1)
Mozart, *La clemenza di Tito* (extracts arr. Keyboard)
Repeated: 1 & 5 Aug

***WZ*, 1 Aug 1795**
[pg.2209–10]
"Neue Musikalien" – Kozeluch
Albrechtsberger, 6 Preludes and Fugues for Keyboard
Staray, 6 Polonaises for Keyboard and Violin (Op.5)
Mozart, Keyboard Sonata (Op.33)
———, Keyboard Sonata (Op.34)
Kreith, 3 Duos for 2 Flutes
Pugnany, 3 Duos for 2 Violins
Lipawsky, Variations for Keyboard
Kozeluch, 6 Contredanses for Keyboard
Lickl, Keyboard Trio
———, Sonata for four hands
———, Variations for Keyboard
Kauer, Variations for Keyboard
———, 12 Ländlerische for Keyboard
Repeated: 5 & 8 Aug

***WZ*, 8 Aug 1795**
[pg.2281]
"Ankündigung für Musikfreunde" – Kozeluch
Rieder, 3 Quartets
Repeated: 12 & 15 Aug; 26 Sep (as "Nachricht für Musikfreunde")

***WZ*, 19 Aug 1795**
[pg.2388–9]
"Bey Johann Träg…"
Süßmayr, *Der Spiegel von Arkadien* (in full score and arr. Quartet)
Weigl, *Richard Löwenherz* (arr. Quartet)
Mederitsch, 2 Symphonies
Kospoth, 2 Symphonies
Förster, Notturno
Hoffmeister, Concertino
———, Concerto for Violin and Cello
———, Violin Concerto
Titz, Violin Concerto
Pleyel, Violin Concerto
Umlauf, Keyboard Concerto
Neubauer, Flute Concerto
Cambini, 2 Quintets and 4 Quartets (Op.23)
Schmitt, 6 "Pieces de musique"
Fiala, 6 Quartets
Fodor, 6 Quartets (Op.2)
Gossec, 6 Quartets (Op.15)
Hauff, 6 Quartets (Op.4)
Pugnani, 6 Quartets
Schetky, 6 Quartets (Op.6)
Schoarsbach, 6 Quartets
A. Stamitz, 6 Quartets
Titz, 6 Quartets
Vanhal, 6 Quartets (Op.24)
Fischer, Variations for Keyboard
30 Ländler for Keyboard
Repeated: 22 & 26 Aug

***WZ*, 29 Aug 1795**
[pg.2496]
"Anzeige" – Beethoven
Beethoven, Keyboard Trios
Repeated: 2 Sep

***WZ*, 29 Aug 1795**
[pg.2496]
"Neue Musikalien" – Edlen v. Schmidbauer
21 Deutsche after Richard Löwenherz
Andre, 3 Marches
Deutsche, Minuets, and Contredanses [Casino]

***WZ*, 29 Aug 1795**
[pg.2496]
"Neue Musikalien" – Artaria
Hoffmeister, *Der Königssohn aus Ithaka* (extracts arr. Keyboard [Hoffmeister])
Haydn, 3 Keyboard Trios (Op.71)
Mozart, *La clemenza di Tito* (arr. Keyboard)
Repeated: 2 Sep

***WZ*, 5 Sep 1795**
[pg.2572–3]
"Der Königssohn aus Ithaka" – Hoffmeister
Hoffmeister, *Der Königssohn aus Ithaka* (arr. Keyboard, Quartet, 2 Flutes, 2 Violins, and Harmonie [all Hoffmeister]
Repeated: 9 Sep

***WZ*, 30 Sep 1795**
[pg.2827]
"Musikalien" – Heidenreich
Cantata (arr. Quartet)
Heidenreich, Trio ["für Scholaren mittere Classe"]
Operas arr. 2 Violins
Contredanses
Ballets arr. 2 Flutes
Süßmayr, *Der Spiegel von Arkadien* (arr. Harmonie [Heidenreich])
Heidenreich, 12 Preludes
Müller, *Die zwey Schwestern von Prag* (arr. Quartet and Harmonie [all Heidenreich])

———, *Das Neu-Sontagskind* (arr. Quintet and Harmonie [all Heidenreich])
Mozart, *Die Zauberflöte* (arr. Harmonie [Heidenreich])
Kauer, *Die Serenade* (arr. Harmonie [Heidenreich])
Müller, *Das Sonnenfest der Braminen* (arr. Harmonie [Heidenreich])
———, *Kaspar der Fagottist* (arr. Harmonie [Heidenreich])
Heidenreich, Minuets and Deutsche
Operas in full score ["samt Büchel"]
Fux, "Die Compositions Regeln"
Mozart [?], Generalbass
Repeated: 7 Oct

***WZ*, 7 Oct 1795**
[pg.2904]
"Bey Johann Träg…"
Pleyel, Symphony
Alday, Sinfonia Concertante
Mederitsch, 2 Symphonies
Alday, 2 Violin Concertos
Weigl, *Richard Löwenherz* (arr. Harmonie and Quartet)
Kozeluch, *Die wiedergefundene Tochter* (arr. Harmonie)
Weigl, *La principessa d'Amalfi* (arr. Harmonie)
Pigmalion (arr. Harmonie)
Das Sinnbild des Menschlichen Lebens (arr. Harmonie)
Süßmayr, *Der Spiegel von Arkadien* (arr. Harmonie and Quartet)
Förster, Notturno
Mestrino, Violin Concerto
Titz, Violin Concerto
"Verschiedene Quartetten"
Repeated: 10 & 14 Oct

***WZ*, 21 Oct 1795**
[pg.3043]
"Neue Musikalien" – Artaria
Haydn, 3 Quartets (Op.73)
Beethoven, 3 Keyboard Trios (Op.1)
Pleyel, 3 Duos for Violin and Viola (Op.41)
———, 2 Caprices for Keyboard (Op.35)
Süßmayr, *Der Spiegel von Arkadien* (arr. Quartet and Trio)
Mozart, 6 Ländlerische
Hoffmeister, *Der Königssohn aus Ithaka* (arr. Keyboard)
Mozart, *La clemenza di Tito* (arr. Keyboard)
12 Deutsche after *Der Spiegel von Arkadien*
Repeated: 24 Oct

***WZ*, 31 Oct 1795**
[pg.3154]
"Neue Musikalien" – Lausch
Müller, *Die schöne Marquetänderin* (extracts arr. Keyboard)
Süßmayr, *Der Spiegel von Arkadien* (extracts arr. Keyboard)
Müller, *Der Alte überall und Nirgends* (extracts arr. Keyboard)
Hoffmeister, *Der Königssohn aus Ithaka* (extracts arr. Keyboard)
Thad. Weigl, *Die Marionettenbude* (extracts arr. Keyboard)
Operas in full score ["samt Büchel"], arr. Keyboard, Quartet, 2 Violins, and 2 Flutes
Weigl, *Richard Löwenherz*
Minuets, Deutsche, and Contredanses after operas and ballets
Pechatscheck, Minuets, Deutsche, and Contredanses
Repeated: 4 & 7 Nov

***WZ*, 14 Nov 1795**
[pg.3296–7]
"Bey Johann Träg…"
Braun, Minuet and Trio
Gyrowetz, "Gedanken nach der Schlacht"
Haydn, Andante for Keyboard
Wölfl, 2 Keyboard Sonatas
"Nationalgesänge"
Hoffmann, 3 Quartets (Op.3)
Wolf, 3 String Trios
Kriegk, 4 Duos for Cello and Bass
Viotti, Violin Concerto
Wranitzky, Violin Concerto
Hoffmeister, Concerto for Violin and Cello
———, Violin Concerto
Neubauer, Flute Concerto
Hoffmeister, Concertino
Malzat, Divertimento
Kospoth, Symphony
18 "Stücke" for Basset Horn
Hagen, Variations for String Trio
Mozart, *Così fan tutte*, Overture
Kles, Viola Concerto
Umlauf, Keyboard Concerto
Repeated: 18 & 21 Nov

***WZ*, 28 Nov 1795**
[pg.3442]
"Neue Musikalien" – Lausch
Müller, *Die schöne Marquetenderin* (extracts arr. Keyboard)
———, *Der Alle überall und nirgends* (extracts arr. Keyboard)
Weigl, *Richard Löwenherz* (arr. Quartet and Keyboard)
21 Deutsche after *Richard Löwenherz* (also arr. Keyboard and 2 Flutes)
March and Lied for Keyboard
Süßmayr, *Der Spiegel von Arkadien* (arr. Quartet [Went])
Mozart, Sonatas, Variations, and "Singfundament"
Operas in full score, arr. Quartet, Trio, Duo, and Keyboard
Kozeluch, *Die wiedergefundene Tochter* (arr. Quartet)
Minuets and Deutsche [Redouten 1780–94]
19 Ballets for Keyboard

Repeated: 5 & 9 Dec

***WZ*, 2 Dec 1795**
[pg.3478]
"Neue Musikalien" – Artaria
Gelinek, 2 Keyboard Sonatas ("Nr.5 & 6")
Wölfl, Der Höllenberg (extracts arr. Keyboard)
Mestrino, Violin Concerto
Förster, Keyboard Quartet
———, 12 Lieder
Beethoven, 3 Keyboard Trios (Op.1)
———, Variations for Keyboard and Violin after le Nozze di Figaro
Haydn, 3 Quartets (Op.73)
Mozart, *La clemenza di Tito* (arr. Keyboard)
Hoffmeister, *Der Königssohn aus Ithaka* (extracts arr. Keyboard)
Süßmayr, *Der Spiegel von Arkadien* (arr. Keyboard and Quartet)
Clementi, 2 Keyboard Sonatas (Op.34)
Wölfl, 2 Keyboard Sonatas (Op.1)
Repeated: 5 Dec

***WZ*, 2 Dec 1795**
[pg.3478]
"Bey Johann Träg…"
Hagen, 6 Duos for 2 Violins
Giornovichi, 6 Duos for 2 Violins (Op.24)
Gebauer, 6 Duos for 2 Violins (Op.10)
Walter, 3 Duos for 2 Violins (Op.3)
———, 3 Duos for 2 Violins (Op.4)
———, 6 Duos for 2 Violins (Op.7)
Pleyel, 3 Duos for Flute and Cello
Rolla, 3 Duos for Violin and Viola
Devienne, 6 Duos for 2 Flutes (Op.53)
Pleyel, 3 Duos for Violin and Viola (Op.43)
———, 6 Duos
Clementi, Keyboard Trio (Op.33)
Viotti, 6 Quartets (Op.23)
24 Airs for 2 Flageolets
Braun, Minuet and Trio
Gyrowetz, "Gedanken nach der Schlacht"
Repeated: 9 & 12 Dec

***WZ*, 5 Dec 1795**
[pg.3518]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Trios (Op.40)
———, Air for Keyboard
———, 3 Quartets (Op.32)
———, 3 Quartets (Op.33)
———, "Ballo […] Ottone" (arr. Keyboard)
Haydn, 6 Quartets (Op.65)
Clementi, Keyboard Trio (Op.33)
Albrechtsberger, 6 Preludes and Fugues
Vogler, 6 Sonatas for 2 Keyboards
Kreith, 3 Duos for 2 Flutes
Rieder, Variations for Keyboard
Lauska, Variations for Keyboard (Op.2)
Lickl, Sonata for four hands
———, 2 Keyboard Trios
———, Variations for Keyboard
Repeated: 9 & 10 Dec

***WZ*, 16 Dec 1795**
[pg.3628]
"Neue Musikalien" – Artaria
Beethoven, 12 Minuets and 12 Deutsche [Redouten] (arr. Keyboard [Beethoven])
Gyrowetz, 3 Keyboard Trios (Op.12)
Rolla, 6 Duos for 2 Violins
Mosel, 3 Symphonies
Süßmayr, 12 Deutsche and 12 Minuets [Redouten] (arr. Keyboard)
Lickl, 3 Keyboard Trios (Op.26)
Repeated: 19 Dec

***WZ*, 19 Dec 1795**
[pg.3664]
"Ankündigung" – Ignaz Schweigl
Schweigl, 3 Symphonies
———, 2 Violin Concertos
———, 3 Duos for Violin and Viola
———, 12 Minuets, 6 Trios, and 12 Deutsche [Redouten] (also arr. Keyboard [Schweigl])
Repeated: 23 & 26 Dec

***WZ*, 30 Dec 1795**
[pg.3777]
"K.K. Hof=Theatral Musikalien=Verlag"
Operas in full score, and extracts arr. Keyboard
Ballets arr. Keyboard, Harmonie, and Quartet
Repeated: 2 & 6 Jan 1796

***WZ*, 30 Dec 1795**
[pg.3777]
"Bey Johann Träg…"
Beethoven, Variations for Keyboard
Vanhal, Symphony
Dittersdorf, 2 Symphonies
Mitscha, Symphony
Eichner, Symphony
Puschmann, Symphony
Schimke, Symphony
———, Violin Concerto
———, Viola Concerto
———, Bassoon Concerto
Woschitka, Cello Concerto
Kozeluch, Cello Concerto
Winter, Violin Concerto
Reymann, 2 Concertinos
Hoffmeister, 3 Quintets
———, 3 Quartets
Vanhal, 3 Cassations
Bock, 12 Minuets and Deutsche (also arr. Keyboard)
Deutsche, Ländler, and Contredanses (also arr. Keyboard)
Repeated: 2 & 6 Jan 1796

***WZ*, 2 Jan 1796**
[pg.17]
"Neue Tanz=Musikalien" – Edlen v. Schmidbauer

Pechatscheck, Minuets, Deutsche, and Contredanses
———, 12 Deutsche
———, 6 Polonaises
———, 12 Ländlerische for Violin (also arr. Keyboard)
———, 6 Contredanses after ballets
———, Quidoblet
———, 24 Minuets, 24 Deutsche, and 12 Contredanses
———, Ländlerische
———, 21 Deutsche after *Richard Löwenherz*, *Der Spiegel von Arkadien*, *Die zwey Schwestern von Prag*, and *Das Neu-Sontagskind*
———, 2 Marches
———, Contredanses
Repeated: 6 & 13 Jan

***WZ*, 6 Jan 1796**
[pg.47]
"Bey Thad. Edl. v. Schmidbauer…"
Hagen, 2 Duos for 2 Violins
———, 7 Minuets and Trio for 3 Violins and Bass (also arr. Keyboard [Hagen])
———, 12 Deutsche and Trio for 3 Violins and Bass (also arr. Keyboard [Hagen])
Repeated: 9 & 13 Jan

***WZ*, 6 Jan 1796**
[pg.47]
"Neue Tanz=Musikalien" – Ossowski [Klimitsch]
Ossowski, [Redouten] Minuets (also arr. Keyboard)
———, 12 ["Jagd"] Deutsche (also arr. Keyboard)
———, 12 Minuets for String Trio (also arr. Keyboard)
———, 12 Deutsche for String Trio (also arr. Keyboard)
———, 6 Contredanses (also arr. Keyboard)
Kauer, 12 Ländlerische (also arr. Keyboard)
Schuster, 12 Ländlerische (also arr. Keyboard)
Barcicsi, 6 Polonaises (also arr. Keyboard)
Repeated: 9, 16 & 23 Jan

***WZ*, 9 Jan 1796**
[pg.77]
"Neue Musikalien" – Lausch
Extracts from *Der Höllenberg*, *Ädlen Rache*, *Palmira*, *La donna di testa devole*, *Marquetenderin*, *Alte überall und nirgends*, and *Der Königssohn aus Ithaka*
Extracts from ballets
Minuets, Deutsche, and Contredanses (also arr. String Trio and Keyboard)
March and Lied
Repeated: 13 & 16 Jan

***WZ*, 13 Jan 1796**
[pg.103]
"Aria" – Traeg
Aria for Keyboard

***WZ*, 23 Jan 1796**
[pg.200]
"Neue Musikalien" – Lausch
Freudenlied
2 Marches
Lied
Aspelmayr, Deutsche (also arr. Keyboard)
6 ["Prager"] Minuets and 6 Trios; 6 Deutsche, 6 Trios, and Coda
Baum, Variations for Quartet
Hoffmeister, Divertimento
Repeated: 27 & 30 Jan

***WZ*, 27 Jan 1796**
[pg.229]
"Neue Musikalien" – Artaria
Haselbeck, 12 Deutsche [Redouten 1796] (arr. Keyboard)
———, 12 Ländlerische (arr. Keyboard)
———, 12 Minuets (arr. Keyboard)
Clementi, 2 Keyboard Sonatas (Op.34)
———, 2 Caprices for Keyboard (Op.35)
Pleyel, 3 Duos for 2 Clarinets
———, 3 Duos for 2 Flutes
Förster, 12 Lieder
———, Keyboard Quartet (Op.10)
Repeated: 30 Jan; 3 & 6 Feb

***WZ*, 27 Jan 1796**
[pg.229–30]
"Bey Johann Träg…"
Haydn, 3 Keyboard Trios (Op.82)
Sieber, 6 Quartets
Ritter, Concertino
Mederitsch, 3 Symphonies
Schindlöker, Violin Concerto
Hoffmann, Serenade
Freundthaller, 13 Masses
———, 5 Symphonies
———, 18 Minuets and 18 Deutsche
———, 3 "Church Arias"
———, 6 Divertimenti
Mozart, La Clemenza di Tito (arr. Keyboard ["Hamburger Ausgabe"])
Türk, "Anweisung zum Generalbaß"
———, 120 "Handstücke" for Keyboard
———, Clavierschule
Cibulka, Deutsche for Quartet
Huber, 12 Deutsche for Keyboard
Wolfing, 22 Deutsche for Keyboard
Eidenbenz, Deutsche and Contredanses
Schweizer, 6 Ländler
Pleyel, 10 Contredanses
———, 9 Ungarische
Repeated: 30 Jan & 3 Feb

***WZ*, 30 Jan 1796**
[pg.262]
"Neue Musikalien" – Joseph Eder
Gyrowetz, 3 Symphonies (Op.23)
Haydn, 3 Keyboard Trios (Op.82)

Rothsellner, 20 Ländlerische for Keyboard
Repeated: 3 & 6 Feb

***WZ*, 30 Jan 1796**
[pg.262–3]
"Nachricht" – Kozeluch
Rieder, 3 Quartets (Op.2)
Kozeluch, 3 Keyboard Trios (Op.40)
Lickl, Rondo for Keyboard (Op.4)
Pleyel, Variations for Keyboard Trio
Clementi, Keyboard Trio (Op.33)
Handel, 6 Fugues for Keyboard
Lipawsky, Variations for Keyboard
Lickl, Sonata for four hands
Kozeluch, Sonata for four hands (Op.29)
———, 12 Arias (Op.31)
CPE Bach, 3 Rondos for Keyboard
Fleischmann, Variations for Keyboard
Mozart, Minuet and Trio for Keyboard
Pugnany, 3 Duos for 2 Violins
Kletzinsky, Variations for Violin and Viola
Wranitzky, Variations for 2 Violins
Kauer, 12 Minuets and 6 Trios for String Trio
Lipawsky, 12 Deutsche and Coda
Kozeluch, 6 Contredanses [1795]
———, 6 Contredanses [1796]
Repeated: 3 & 6 Feb

***WZ*, 10 Feb 1796**
[pg.363]
"In der Dollischen Buchhandlung"
Baumbach, Cantata

***WZ*, 20 Feb 1796**
[pg.465]
"Bey Johann Träg…"
Haydn, 3 Symphonies
Gyrowetz, 3 Symphonies (Op.23)
Mozart, Symphony (Op.45)
Hoffmeister, Concerto for Viola d'amore
Rolla, 3 String Trios
Winter, Violin Concerto
Ferrari, 3 Sonatas for Keyboard and Violin (Op.15)
Lauska, Keyboard Sonata (Op.1)
———, Rondo for Keyboard (Op.3)
Müller, Variations for Keyboard
Wagner, 3 Sonatas for Keyboard and Violin (Op.4)
Lanz, 6 Sonatas for Keyboard and Violin (Op.3)
———, Variations for Keyboard (Op.4)
Repeated: 27 Feb & 2 Mar

***WZ*, 12 Mar 1796**
[pg.684]
"Neue Musikalien" – Artaria
Albrechtsberger, 6 Fugues for Keyboard (Op.7)
Golinek, Variations for Keyboard [8, 8 & 6]
Beethoven, 3 Keyboard Sonatas (Op.2)
———, Variations for Keyboard
Haydn, Keyboard Trio
Pleyel, 3 Duos for 2 Violins (Op.42)
Gyrowetz, 3 Quartets (Op.13)
Repeated: 16 Mar

***WZ*, 12 Mar 1796**
[pg.684]
"Neue Musikalien" – Kozeluch
Kozeluch, 3 Keyboard Trios (Op.41)
———, 3 Keyboard Trios (Op.37)
———, 3 Keyboard Trios (Op.40)
———, 3 Keyboard Sonatas (Op.35)
———, 3 Keyboard Sonatas (Op.38)
Pleyel, Sonata for Cello and Viola
A. Wranitzky, 3 Quartets (Op.2)
———, 3 Quartets (Op.3)
Rieder, 3 Quartets
Kreith, 3 Duos for 2 Flutes
Kauer, Variations for Keyboard [12, 6 & 6]
Lickl, Variations for Keyboard
———, Rondo for Keyboard (Op.4)
Repeated: 16 & 19 Mar

***WZ*, 19 Mar 1796**
[pg.765]
"Neue Musikalien" – Lausch
Salieri, *Palmira* (arr. 2 Flutes, Quartet, and Keyboard)
Baum, Variations for Quartet [6 & 6]
———, Variations for Keyboard
Baum, Partita
Mozart, *Die Zauberflöte* (arr. Keyboard [instrumental])
Tribensee, 12 Deutsche, 12 Trios, and Coda (also arr. Keyboard)
Bock, 12 Ländlerische (arr. Keyboard)
Pechatscheck, 12 Ländlerische (also arr. Keyboard)
Minuets, Deutsche, and Ländlerische for Keyboard by Haselbeck, Beethoven, Wölfl, Gasl, Baum, Pechatscheck, and Aspelmayr
Repeated: 23 & 26 Mar

***WZ*, 23 Mar 1796**
[pg.802–3]
"Bey Johann Träg…"
Beethoven, Variations for Keyboard (Op.3)
———, Variations for Keyboard
Conti, Sonata for Violin and Bass (Op.8)
Krommer, 3 Quartets (Op.5)
Rolla, Serenade
Mascheck, Concerto for 3 Keyboards
Winter, Oboe Concerto
———, Violin Concerto
Vanhal, Sinfonia Concertante
Neubauer, 2 Symphonies
Fiala, Cello Concerto
Hoffmeister, 3 Quartets

Stamitz, 3 Quartets
Cramer, 3 Keyboard Quartets (Op.9)
Duschek, 3 Keyboard Quartets (Op.28)
Haydn, Quartet (arr. Keyboard [Duschek])
Boialdieu, 3 Keyboard Sonatas
Mezger, Sonata for Keyboard and Violin (Op.9)
Viotti, 3 Sonatas for Keyboard and Violin (Op.22)
Ebers. 12 Lieder
Lauska, Lieder and Variations
Müller, 6 Lieder
Repeated: 26 & 30 Mar

***WZ*, 23 Mar 1796**
[pg.803]
"Der Spiegel von Arkadien" – Hoffmeister
Süßmayr, *Der Spiegel von Arkadien* (arr. Keyboard [Henneberg])
Repeated: 30 Mar

***WZ*, 30 Mar 1796**
[pg.882]
"Neue Musikalien" – Artaria
Cramer, 3 Keyboard Trios (Op.9)
Gyrowetz, 2 Keyboard Trios (Op.14)
Gelinek, Variations for Keyboard
Weigl, Idoli, Duet (arr. Keyboard)
Blasius, 6 Duos for 2 Clarinets (Op.20)
Beethoven, 6 Minuets for Keyboard
Haydn, *Seven last words* (also arr. Quartet and Keyboard)
Repeated: 2 Apr

***WZ*, 2 Apr 1796**
[pg.922]
"Musikalische Ankündigung" – Artaria
Wölfl, 3 Sonatas for Keyboard and Violin
Repeated: 6 Apr

***WZ*, 13 Apr 1796**
[pg.1038]
"Musikalien" – Heidenreich
Der Jury (arr. Quartet)
Der Schulmeister (arr. Quartet)
Das Kartenmeister (arr. Quartet)
Müller, *Der Alte überall und nirgends* (arr. Harmonie and Quartet)
Süßmayr, *Der Spiegel von Arkadien* (arr. Harmonie)
Heidenreich, 6 String Trios
Mozart [?], Generalbass
Operas arr. 2 Violins
Das Petermännchen (arr. Quartet)
Operas arr. Quartet
Kozeluch, *Die wiedergefundene Tochter* (arr. Quartet)
Minuets and Deutsche (also arr. Keyboard)
12 Preludes
12 Preludes and Fugues
Contredanses
Operas in full score ["samt Büchel"]
Repeated: 20 Apr

***WZ*, 30 Apr 1796**
[pg.1248]
"Neue Musikalien" – Artaria
Haydn, 3 Quartets (Op.74)
Tepper, Keyboard Sonata (Op.1)
Cramer, 3 Keyboard Concertos (Op.9)
Lauska, Rondo for Keyboard
Pleyel, Keyboard Concerto
Wölfl, 3 Sonatas for Keyboard and Violin (Op.2)
Clementi, 2 Keyboard Sonatas (Op.34)
Repeated: 4 May

***WZ*, 4 May 1796**
[pg.1292]
"Neue Musikalien" – Lausch
Weigl, *Idoli* (extracts)
Müller, *Der Lustig lebendig* (extracts)
Salieri, *Palmira* (arr. Keyboard; also extracts arr. Quartet and 2 Flutes)
Weigl, Raub der Helena (arr. Harmonie)
[Redouten] Minuets and Deutsche (also arr. String Trio and Keyboard)
Operas in full score, arr. Quartet, Duet, Keyboard, and Harmonie
Repeated: 7 & 11 May

***WZ*, 11 May 1796**
[pg.1370]
"Musikalisches Kriegs= und friedensgemälde" – Kauer [Edlen v. Schmidbauer]
Kauer, "Musikalisches Kriegs= und friedensgemälde"
Repeated: 14 & 18 May

***WZ*, 11 May 1796**
[pg.1370–1]
"Bey Johann Träg…"
Haydn, 2 Symphonies
Müller, Symphony
Henneberg, Partita
Dittersdorf, 2 Symphonies
Neubauer, 2 Symphonies
Vanhal, Symphony
Winter, Violin Concerto
———, Oboe Concerto
Fiala, Cello Concerto
Asioli, Octet
Tribensee, Quintet
Mascheck, Concerto for 3 Keyboards
Schuster, Concerto for 2 Keyboards
Maucourt, Violin Concerto (Op.3)
Dietter, Flute Concerto
Lodi, Keyboard Concerto
Förster, Sextet
Krommer, 3 Quartets (Op.5)
Hiller, 3 Quartets (Op.1)
Hulshoff, 3 Quartets (Op.1)
Eybler, 12 Lieder
Pichl, 6 Sonatas for Violin
———, 12 Caprices for Violin
Maucourt, "Solo" for Violin
Conti, "Solo for Violin"
Hiller, Variations for Quartet after Mozart
Lacroix, Air and dances for Violin
Beethoven, Variations for Keyboard (Op.2)

———, Variations for Keyboard (Op.3)
Tepper, Variations for Keyboard (Op.1)
Repeated: 14 & 18 May

***WZ*, 14 May 1796**
[pg.1413]
"Neue Musikalien" – Kozeluch
Kozeluch, 6 Notturni
———, Aria
Balvansky, 12 "Hongroises" and Trios
Zeilinger, Variations for Keyboard
Streicher, Caprice and Variations
Lauska, Rondo for Keyboard (Op.4)
Campagnoli, 6 String Trios (Op.6)
Kozeluch, 3 Keyboard Trio (Op.41)
———, 3 Keyboard Trio ("Partie 14")
———, 3 Keyboard Trio ("Partie 12")
———, 3 Keyboard Trio ("Partie 10")
———, 3 Keyboard Trio ("Partie 8")
———, 3 Keyboard Trio ("Partie 7")
———, 3 Keyboard Trio ("Partie 5")
———, 3 Keyboard Trio ("Partie 4")
———, 3 Keyboard Sonatas ("Partie 13")
———, 3 Keyboard Sonatas ("Partie 11")
———, 3 Keyboard Sonatas ("Partie 9")
———, 3 Keyboard Sonatas ("Partie 6")
———, 3 Keyboard Sonatas ("Partie 3")
———, 3 Keyboard Sonatas ("Partie 2")
———, 3 Keyboard Sonatas ("Partie 1")
———, Sonata for four hands (Op.29)
———, "Ballo … di Ottone" (arr. Keyboard)
Repeated: 18 & 21 May

***WZ*, 18 May 1796**
[pg.1456]
"Ankündigung" – Ruprecht [Artaria/Eder]
Ruprecht, 12 Gesänge
Repeated: 21 May

***WZ*, 28 May 1796**
[pg.1572]
"Neue Musikalien" – Artaria
Hoffmeister, *Rosalinde* (extracts arr. Keyboard)
Pleyel, 3 Duos for 2 Flutes (Op.12)
Vogel, 6 Duos for 2 Clarinets (Op.10)
Mestrino, Violin Concerto
Repeated: 1 Jun

***WZ*, 8 Jun 1796**
[pg.1689–90]
"Musikalien" – Hoftheatermusikverlag
Weigl, *Alonzo und Cora* (arr. Keyboard and Quartet)
Salieri, *Palmira* (extracts; also arr. Keyboard, Quartet, and Harmonie)
———, *Eraclito e Democrito* (extracts)
Winter, *I Fratelli rivali* (extracts)
Gute Mutter, Aria
Schöne Schusterin, Aria
Zephyr und Flora (also arr. Keyboard and Violin, and Quartet; Pas-de-deux arr. 2 Flutes)
Hellena (also arr. Keyboard and Harmonie)
Incendio di Troja (also arr. Keyboard and Violin)
Riccardo, (also arr. Keyboard and Violin, and Harmonie)
Amors Sieg, (also arr. Keyboard and Violin)
La Pietra Simpatica (arr. Harmonie)
Paisiello, *La molinara* (extracts arr. 2 Flutes)

***WZ*, 29 Jun 1796**
[pg.1900]
"K.K. Hoftheatral Musikverlag"
Weigl, *Alonzo und Cora* (arr. Quartet and Keyboard)

***WZ*, 29 Jun 1796**
[pg.1900]
"Bey Johann Träg…"
Wölfl, 3 Keyboard Sonatas (Op.3)
Haydn, Sinfonia Concertante
———, 2 Symphonies
Mestrino, Violin Concerto
Winter, Oboe Concerto
Rolla, Viola Concerto
Avertel, 6 Partitas
Wranitzky, Concerto for 2 Flutes
Tribensee, Concertino
Dittersdorf, Concertino
Zimmermann, Concerto for 2 Bassoons
Malzat, Bassoon Concerto
Kauer, Concerto for Horn and Bassoon
Mozart, Keyboard Concerto (Op.54)
Haydn, 3 Quartets
Müller, *Der Alle überall und nirgends* (arr. Quartet [Kletzinsky])
Grossmann, 3 Quartets
Devienne, 3 Quartets
Müller, Cassation
Endres, Variations for Violin
Freundthaller, Masses
———, Minuets and Deutsche for Keyboard
Kanka, Ländlerische (also arr. Keyboard)
Repeated: 2 & 9 Jul

***WZ*, 9 Jul 1796**
[pg.1999]
"Neue Musikalien" – Artaria
Gyrowetz, 2 Keyboard Trios (Op.15)
Haydn, 3 Symphonies
———, Sinfonia Concertante
Mozart, Keyboard Concerto
Hoffmeister, *Rosalinde* (arr. Keyboard)
Pleyel, Concerto (arr. Keyboard)
Haydn, 3 Quartets (Op.73)
———, 3 Quartets (Op.74)

Gyrowetz, 2 Keyboard Trios (Op.14)
Repeated: 13 Jul

***WZ*, 20 Jul 1796**
[pg.2106]
"Neue Musikalien" – Lausch
Haibel, *Der Tiroler Wastel* (extracts arr. Keyboard and Harmonie)
Kauer, *Das Fraustrecht in Thüringen* (extracts)
Weigl, *Idoli* (extracts arr. Harmonie)
———, *Alonzo und Cora* (arr. Keyboard)
Bock, 12 Ländlerische (also arr. Keyboard)
Pechatscheck, 12 Ländlerische (also arr. Keyboard)
Repeated: 23 & 27 Jul

***WZ*, 20 Aug 1796**
[pg.2428]
"Neue Musikalien" – Artaria
Gyrowetz, 8 Arias (Op.17)
Mombelli, 6 Duets (Op.3)
Mozart, Sonata for Keyboard and Violin (Op.40)
Pleyel, Duo for Violin and Viola
Eberl, 6 Lieder
Haibel, *Der Tiroler Wastel* (extracts arr. Keyboard)
Repeated: 24 Aug

***WZ*, 24 Aug 1796**
[pg.2458–9]
"Bey Johann Träg…"
Vanhal, Variations for Keyboard after *Der Tiroler Wastel*
Beethoven, Variations for Keyboard (Op.2)
———, Variations for Keyboard (Op.3)
Tepper, Variations for Keyboard
Braun, Minuet and Trio
Gyrowetz, "Gedanken nach der Schlacht"
Haydn, Variations for Keyboard
Conti, "Solo" for Violin (Op.8)
Mestrino, Variations for Violin
Wölfl, 3 Keyboard Sonatas (Op.3)
Türk, Generalbaßschule
———, Klavierschule
———, "Von den wichtigen Pflichten eines Organisten"
———, Lied
———, 30 Keyboard Sonatas
———, 60 "Handstücke" for Keyboard (Parts 1 & 2)
Repeated: 27 Aug

***WZ*, 27 Aug 1796**
[pg.2490]
"Musikalische Nachricht" – Kozeluch
Kozeluch, March (arr. Keyboard and Harmonie)
———, 6 Notturni
Kreith, 3 Duos for 2 Flutes
———, 6 Minuet and Allemandes for 2 Flutes
———, 12 Ländlerische for Flute
Lickl, Keyboard Trio
Rieder, Keyboard Variations (Op.3)
Kauer, *Das Fraustrecht in Thüringen* (extracts arr. Keyboard)
Balvansky, 12 "Hongroises" and Trios for Keyboard and Violin
Repeated: 3 Sep

***WZ*, 27 Aug 1796**
[pg.2491]
"In der Rehmischen Buchhandlung"
Kozeluch, March (arr. Keyboard)
Wranitzky, Kriegslied

***WZ*, 14 Sep 1796**
[pg.2656–7]
"Theater Nachricht" – Johann Jakob Haibel
Haibel, *Der Tiroler Wastel* (in full score)
Repeated: 17 & 24 Sep; 1 Oct

***WZ*, 21 Sep 1796**
[pg.2734]
"Bey Johann Träg…"
Cartellieri, Flute Concerto
Haydn, 2 Symphonies
Mozart, Notturno
Mestrino, 2 Violin Concertos
Winter, Violin Concerto
Rolla, Viola Concerto
Wranitzky, Concerto for 2 Flutes
Kauer, Concerto for Bassoon and Horn
Malzat, Bassoon Concerto
Zimmermann, Concerto for 2 Bassoons
Dittersdorf, Concertone
Tribensee, Concertone
Avertel, 6 Partitas
Haydn, 6 Quartets
Devienne, 3 Quartets
Grossmann, 3 Quartets
Müller, Cassation
Vanhal, Variations for Keyboard after *Der Tiroler Wastel*
Repeated: 24 & 28 Sep; 1 Oct

***WZ*, 24 Sep 1796**
[pg.2762–3]
"Nachricht" – Kaspar Weiß
Süßmayr, *Der Spiegel von Arkadien* (arr. Keyboard [Henneberg])
Repeated: 28 Sep & 5 Oct

***WZ*, 5 Oct 1796**
[pg.2874]
"Neue Musikalien" – Artaria
Pleyel, 2 Keyboard Trios (Op.35)
Ferrari, 3 Sonatas for Keyboard and Violin (Op.4)
———, 3 Keyboard Sonatas (Op.5)
Pleyel, 3 Duos for 2 Violins (Op.45)
Fodor, 3 Duos for 2 Violins
Gyrowetz, 8 Arias
Mombelli, 6 Duets
Pleyel, 3 Duos for Violin and Viola (Op.46)
Gyrowetz, 3 Quartets (Op.16)
Repeated: 8 & 15 Oct

***WZ*, 2 Nov 1796**

[pg.3148]
"Bey Johann Träg…"
Lichnowsky, Variations for Keyboard
Müller, "Anweisung zum genaten Vortrage der Mozartischen Clavier=Concerte"
Haydn, Sonata for four hands (Op.81)
———, Sonata for four hands (Op.83)
"Toleranzlied"
"Hummellied"
Durand, 3 Duos for 2 Violins
Luchesi, 3 Duos for 2 Violins
Müller, 3 Duos for 3 Flutes (Op.13)
Gyrowetz, 3 Quartets (Op.16)
———, "Gesang zwischen Eliel und Uriel"
Käsermann, 3 Sonatas for Keyboard and Violin
Schneider, 3 Duos
Sterkel, "Clairsaits Sieg"
Repeated: 5 & 9 Nov

***WZ*, 2 Nov 1796**
[pg.3149]
"Bey Joseph Eder"
Vanhal, "Die Schlacht bey Würzburg…"
Lickl, Sonata for Keyboard and Violin
Vanhal, Variations for Keyboard
———, Variations for Keyboard Trio
Benuci, March (arr. Keyboard)
"Scala für die Flaute zum Selbstunterricht"
"Scala für die Oboe zum Selbstunterricht"
"Scala für die Clarinette zum Selbstunterricht"
"Scala für den Fagott zum Selbstunterricht"
Repeated: 5 & 9 Nov

***WZ*, 9 Nov 1796**
[pg.3209]
"Nachricht" – Süßmayr [Sukowaty/Eder]
Süßmayr, *Der Retter in Gefahr* (arr. Keyboard)
Repeated: 12 & 16 Nov

***WZ*, 12 Nov 1796**
[pg.3250]
"Nachricht" – Kozeluch
Pitichio, 12 Canzonettas
Pirlinger, Divertimento for 2 Violins
Kreith, 3 Duos for 2 Flutes
———, 6 Minuet and Allemandes for 2 Flutes
———, 12 Ländlerische for Flute
Lickl, Keyboard Trio
Rieder, Keyboard Variations (Op.3)
———, 3 Quartets (Op.2)
Zeilinger, Variations for Keyboard
Balvansky, 12 "Hongroises" and Trios for Keyboard and Violin
Lickl, Rondeaux for Keyboard
Kozeluch, Aria
———, March (arr. Keyboard and Harmonie)
Struck, Minuet and Trio for four hands
Kauer, 4 Arias and Duet
Repeated: 16 & 23 Nov

***WZ*, 19 Nov 1796**
[pg.3311–2]
"Bey Artaria und Comp."
Beehtoven, "Abschiedsgesang"
Pleyel, Keyboard Trio (Op.36)
Gyrowetz, 3 Quartets (Op.16)
———, 2 Keyboard Trios (Op.15)
———, 8 Arias
Mombelli, 6 Duets
Pleyel, 2 Keyboard Trios (Op.35)
———, 3 Duos for 2 Violins (Op.45)
———, 3 Duos for Violin and Viola (Op.46)
Fodor, 3 Duos for 2 Violins (Op.15)
———, 3 Duos for 2 Violins (Op.16)
Mozart, Sonata for Keyboard and Violin (Op.40)
Jiarnowick, Violin Concerto
Viotti, Violin Concerto
Ferrari, 3 Sonatas for Keyboard and Violin
———, 3 Keyboard Sonatas
Duschek, 3 Sonatas for Keyboard and Violin (Op.21)
Haydn, 3 Keyboard Trios (Op.75)
———, 3 Quartets (Op.73)
———, 3 Quartets (Op.74)
Repeated: 23 Nov

***WZ*, 19 Nov 1796**
[pg.3312]
"Bey Joseph Eder u. Comp."
Teyber, 12 [Redouten] Minuets (arr. Keyboard [Teyber])
———, 13 [Redouten] Deutsche (arr. Keyboard [Teyber])
Vanhal, 8 Lieder
———, "Die Schlacht bey Würzburg…"
———, Variations for Keyboard
———, Variations for Keyboard Trio
Lickl, Sonata for Keyboard and Violin
Benuci, March (arr. Keyboard)
"Scala für die Flaute zum Selbstunterricht"
"Scala für die Oboe zum Selbstunterricht"
"Scala für die Clarinette zum Selbstunterricht"
"Scala für den Fagott zum Selbstunterricht"
Süßmayr, Der Retter in Gefahr (arr. Keyboard)
Repeated: 23 & 26 Nov

***WZ*, 26 Nov 1796**
[pg.3383]
"In der Kozeluchschen Musik=Handlung…"
Wölfl, 3 Quartets
Repeated: 30 Nov & 3 Dec

***WZ*, 3 Dec 1796**
[pg.3453]
"In der Binzischen Buchhandlung"
Hoffmeister, 3 Quartets (Op.17)
———, 3 Quartets (Op.14)
———, 6 Quartets (Op.18)
Haydn, 3 Keyboard Trios (Op.72)

———, 3 Keyboard Trios (Op.75)
———, 2 Symphonies
———, 2 Keyboard Trios (Op.42)
———, 3 Keyboard Trios (Op.41)
Devienne, 6 Quartets (Op.2)
———, Flute Concerto
Wölfl, 3 Sonatas for Keyboard and Violin
Kotzwara, 3 Keyboard Sonatas (Op.3)
Sterkel, Sonata for Keyboard and Violin
Grill, Variations for Keyboard (Op.9)
Förster, 3 Duos for Keyboard and Violin
———, 2 Keyboard Sonatas (Op.2)
———, 3 Keyboard Sonatas (Op.13)
———, Rondo for Keyboard
Gröff, 6 Duos for 2 Flutes (Op.1)
Pfeiffer, 3 Keyboard Trios
Grill, 6 Duos for Keyboard and Violin
Duschek, 2 Sonatas for four hands
Kohl, 2 Keyboard Sonatas
Schobert, 2 Sonatas for Keyboard and Violin
Repeated: 7 Dec

***WZ*, 7 Dec 1796**
[pg.3493]
"Drey neue Clavier=Quartetten" – Förster [Traeg]
Förster, 6 Keyboard Quartets
———, Sextet
———, 3 Keyboard Sonatas
Repeated: 10 & 17 Dec

***WZ*, 10 Dec 1796**
[pg.3536–7]
"In der Binzischen Buchhandlung"
Mederitsch, Variations for Keyboard
———, Keyboard Sonata
———, 2 Keyboard Quintets
Wranitzky, 6 Quartets (Op.1)
Lipawsky, Variations for Keyboard (Op.1)
Kirkmann, "6 Lessons for the Piano-Forte" (Op.3)
Freystädtler, Keyboard Trio
Hoffmeister, Rondo for Keyboard
———, 2 Keyboard Concertos
———, 2 Violin Concertos
———, Flute Concerto
Pleyel, 5 Keyboard Trios
———, Keyboard Quartet
———, Symphony (arr. Keyboard Trio)
———, 3 Trios
Vanhal, 3 Keyboard Trios
———, Sonata for four hands
———, Keyboard Sonata
Repeated: 14 Dec

***WZ*, 17 Dec 1796**
[pg.3608]
"Neue Musikalien" – Artaria
Pleyel, 3 Keyboard Trios
———, 3 Sonatas for four hands (Op.38)
———, 3 Duos for Harp and Keyboard (Op.39)
Vanhal, Variations for Keyboard
Eppinger, Variations for 2 Violins (Op.3)
Schultelius, Variations for Keyboard Quartet
Moneta, 2 Sonatas for Keyboard and Violin
Giuliani, 3 Duos for 2 Violins
———, 3 Sonatas for Keyboard and Violin (Op.9)
———, 3 Keyboard Trios (Op.8)
Domenichini, 2 Keyboard Sonatas (Op.4)
Repeated: 21 Dec

***WZ*, 17 Dec 1796**
[pg.3608–9]
"In der Binzischen Buchhandlung"
Vanhal, Variations for Keyboard [9 & 12]
———, Variations for Keyboard and Violin
"Clavierstücke von verschiedenen Meistern"
Gyrowetz, 2 Keyboard Trios (Op.14)
———, 2 Keyboard Trios (Op.15)
Grill, Variations for Keyboard
———, 18 "differentes petites Pieces" for Keyboard after Pleyel
Pohl, 3 Quartets (Op.6)
Haydn, 6 Quartets (Op.2)
———, Overture
———, 3 Keyboard Trios
Hoffmeister, 2 Sonatas for Violin and Bass
———, 3 Keyboard Sonatas
———, 9 Deutsche for Keyboard
———, 12 Deutsche
———, Notturno
———, 3 Duos for 2 Violins (Op.1)
———, 12 String Trios
———, Keyboard Quintet
———, 6 Quintets (Op.2)
———, Keyboard Quartets (Op.79)
6 "Clavierstücke"
Repeated: 21 Dec

***WZ*, 24 Dec 1796**
[pg.3693]
"Bey Joseph Eder u. Comp."
Bauernlied
Mascheck, Variations for Keyboard
Lickl, Sonata for Keyboard and Violin
———, Keyboard Sonata
Vanhal, 8 Lieder
———, "Die Schlacht bey Würzburg…"
———, Variations for Keyboard
———, Variations for Keyboard Trio
Teyber, 12 [Redouten] Minuets (arr. Keyboard [Teyber])
———, 13 [Redouten] Deutsche (arr. Keyboard [Teyber])
Süßmayr, *Der Retter in Gefahr* (arr. Keyboard)
Benuci, March (arr. Keyboard)
"Scala für die Flaute zum Selbstunterricht"
"Scala für die Oboe zum Selbstunterricht"
"Scala für die Clarinette zum Selbstunterricht"
"Scala für den Fagott zum Selbstunterricht"
Repeated: 28 Dec

***WZ*, 24 Dec 1796**
[pg.3693–4]
"Bey Johann Träg…"
Krommer, 3 Quartets (Op.7)
———, 3 Quintets (Op.8)
———, Variations for Violin (Op.9)
Löwe, Violin Concerto
Rosetti, Flute Concerto (Op.14)
Mozart, Keyboard Concerto (Op.54)
Viotti, Keyboard Concerto (Op.21)
Viguerie, Keyboard Concerto (Op.5)
Brandl, 6 Quintets (Op.2)
Voigt, 3 Quartets (Op.1)
Bachmann, 2 Quartets (Op.3)
Devienne, 3 Trios (Op.61)
Haydn, 5 Symphonies (arr. Keyboard Quartet [Lachnit])
Eberl, Keyboard Sonata (Op.6)
Lauska, Keyboard Sonata (Op.4)
Lieder by Lakner, Eberl, and Ebers
Bianchi, 6 Chansons
Naumann, Airs
Wiesner, 12 Minuets and 12 Deutsche
Fux, 6 Minuets and 12 Deutsche
A. Wranitzky, 6 Minuets and Deutsche
Freundthaller, 12 Minuets and 18 Deutsche
———, 6 Minuets and 12 Deutsche
———, 12 Ländler
Kanka, 12 Ländler
Cornetta, 12 Contredanses
Reichelt, 10 Contredanses and 2 Quadrilles
Mozart, 11 Contredanses
Schade, 12 Contredanses
Erdmann, English dance
———, "Straßburger"
———, "Kosakisch"
Repeated: 28 & 31 Dec

***WZ*, 24 Dec 1796**
[pg.3694]
"Neue Tanzmusikalien für das Jahr 1796" – Edlen v. Schmidbauer
12 Minuets (also arr. String Trio)
12 Deutsche (also arr. String Trio)
12 Contredanses (also arr. String Trio)
12 Ländlerische (also arr. String Trio)
12 Deutsche after *Der Tiroler Wastel* (also arr. Keyboard and String Trio)

***WZ*, 4 Jan 1797**
[pg.18]
"Neue Musikalien" – Lausch
3 Keyboard Trios
Wranitzky, *Das Waldmädchen*, Pas-de-deux (arr. 2 Flutes and Keyboard)
Andante ["mit den Paukenschlag"] (arr. 2 Flutes and Keyboard)
Variations for Keyboard
12 Deutsche after *Der Tiroler Wastel* (also arr. Keyboard)
Pechatscheck, Deutsche after operas
———, Minuets, Deutsche, Ländler, and Contredanses [1797]
Mozart, "Das Bandel"
Repeated: 7 & 11 Jan

***WZ*, 11 Jan 1797**
[pg.97]
"Nachricht" – Schweigl [Hochenleitter]
Schweigl, [Redouten] Minuets and Deutsche (also arr. Keyboard)
———, 3 Symphonies
———, 2 Concertos
———, Partita
———, 3 Duos for 2 Violins
———, "Grundlehre der Violine"
Repeated: 14 & 18 Jan

***WZ*, 14 Jan 1797**
[pg.133]
"Neue Tänze für den Fasching 1797" – Lausch
Minuet ["mit den Paukenschlag"] (also arr. Keyboard)
Pechatscheck, 12 Minuets, 12 Deutsche, 10 Contredanses, and 12 Ländlerische [Casino]
12 Deutsche after *Der Tiroler Wastel* (also arr. Keyboard)
6 Minuets
Variations for Keyboard
Wranitzky, *Das Waldmädchen*, Pas-de-deux (arr. 2 Flutes and Keyboard)
Andante ["mit den Paukenschlag"] (arr. 2 Flutes and Keyboard)
Variations for Keyboard
Baum, 3 Keyboard Trios
Repeated: 18 & 21 Jan

***WZ*, 11 Jan 1797**
[pg.133]
"Neue Tanz=musikalien" – Ossowski [Klimitsch]
Ossowski, 12 Minuets (also arr. Keyboard)
———, 12 "Jagddeutsche" and Coda (also arr. Keyboard)
———, 6 Contredanses (also arr. Keyboard)
———, 6 Ländlerische and Coda (also arr. Keyboard)
———, 12 Minuets for String Trio (also arr. Keyboard)
———, 12 Deutsche Langaus for String Trio (also arr. Keyboard)
———, 12 Deutsche and Coda (also arr. Keyboard)
Kauer, 12 Ländlerische for Violin (also arr. Keyboard)
Bauer, 12 Ländlerische for Violin (also arr. Keyboard)
Nitschke, 12 Ländlerische for Violin (also arr. Keyboard)
Müller, 12 Ländlerische for Violin (also arr. Keyboard)
Turner, 12 Ländlerische for Violin (also arr. Keyboard)
Schuster, 12 Ländlerische for Violin (also arr. Keyboard)

Repeated: 18, 21 & 28 Jan

***WZ*, 8 Feb 1797**
[pg.406]
"Neue Musikalien" – Kozeluch
Ossowski, 12 Minuets (also arr. Keyboard)
———, 12 "Jagddeutsche" and Coda (also arr. Keyboard)
———, 6 Ländlerische and Coda (also arr. Keyboard and 2 Violins)
———, 6 Contredanses (also arr. Keyboard)
———, 12 Minuets for String Trio (also arr. Keyboard)
———, 12 Deutsche Langaus for String Trio (also arr. Keyboard)
———, 12 Deutsche and Coda (also arr. Keyboard)
Nitschke, 12 Ländlerische for Violin (also arr. Keyboard)
Turner, 12 Ländlerische for Violin (also arr. Keyboard)
Müller, 12 Ländlerische for Violin (also arr. Keyboard)
Bauer, 12 Ländlerische for Violin (also arr. Keyboard)
Baumann, 12 Ländlerische for Violin (also arr. Keyboard)
Repeated: 11 & 18 Feb; 4 Mar

***WZ*, 8 Feb 1797**
[pg.406]
"Musikalien" – Sukowaty
Vigano, *Das gefundene Veilchen* (arr. Keyboard [Raphael])
Pugnani, Duet (arr. Keyboard)
Süßmayr, Der Retter in Gefahr (arr. Keyboard)
———, 12 Minuets and Trios (also arr. Keyboard)
———, 12 Ländlerische (also arr. Keyboard)
Salieri, Palmira, regina di Persia (arr. Quartet)
Richter, 3 Quartets
Operas arr. Keyboard
Repeated: 11 & 15 Feb

***WZ*, 8 Feb 1797**
[pg.406–7]
"Bey Artaria und Comp."
Beethoven 2 Sonatas for Keyboard and Violin (Op.5)
———, "Adelaide von Matthison"
———, Keyboard Trio (Op.3)
———, Variations for Keyboard
Gelinek, Variations for Keyboard after *Palmira* (Op.8)
———, Variations for Keyboard
Vanhal, Variations for Keyboard after *Der Tiroler Wastel*
Gyrowetz, 2 Keyboard Trios (Op.15)
———, 3 Quartets (Op.16)
———, Aria (Op.17)
———, 3 Keyboard Trios (Op.18)
Mombelli, 6 Duets (Op.3)
Mozart, String Trio (Op.19)
———, *La clemenza di Tito* (extracts arr. Keyboard)
Martin, *Gli sposi in contrasto* (extracts arr. Keyboard)
Haydn, 3 Keyboard Trios (Op.75)
———, 6 Minuets for Keyboard
———, Sonata for four hands (Op.77)
Clementi, 2 Keyboard Sonatas (Op.34)
———, 2 Caprices for Keyboard (Op.35)
Bohdanowicz, *Daphnis & Philis* (arr. four hands)
Lessel, Arietta
Förster, Variations for Keyboard
Milchmayer, "Die wahre Art das Forte-Piano zu spielen"
Rault, 3 Trios
Steibelt, Keyboard Trio
Devienne, "Pot Pourri" for Flute and Violin
[Catalogue of music for sale]
Repeated: 11 Feb

***WZ*, 11 Feb 1797**
[pg.442]
"Neue Musikalien" – Lausch
Haydn, Lied
6 Minuets (also arr. Keyboard)
12 Deutsche after *Der Tiroler Wastel* (also arr. Keyboard)
Pechatscheck, 12 Minuets, 12 Deutsche, 10 Contredanses, and 12 Ländlerische [Casino]
Contredanse ["mit den Paukenschlag"]
Andante ["mit den Paukenschlag"]
Contredanse
Variations for Keyboard [5 & 7]
Baum, 3 Keyboard Trios
"Bertholdsgadner" Minuets
Repeated: 15 & 18 Feb

***WZ*, 15 Feb 1797**
[pg.488]
"Bey Johann Träg…"
Kirnberger, "Der allzeit fertige Polonoisenkomponist"
Mederitsch, 3 Sonatas for Keyboard and Violin
Vanhal, Divertimento for Keyboard and Violin
Steibelt, 3 Sonatas for Keyboard and Violin (Op.26)
Ferrari, 3 Sonatas (Op.10)
Gyrowetz, Keyboard Concerto (Op.26)
Duschek, Keyboard Concerto (Op.29)
Schönebek, Cello Concerto (Op.1)
Kriegk, Cello Concerto (Op.3)
Richter, 3 Quartets (Op.1)
Steibelt, 3 Quartets (Op.17)
Repeated: 18 & 22 Feb

***WZ*, 15 Feb 1797**
[pg.488]
"Bey Joseph Eder u. Comp."
Haydn, Lied
Lickl, Variations for Keyboard after Haydn

Pechatscheck, 6 Minuets and Trios for Keyboard after Haydn
Pleyel, 3 Keyboard Sonatas (Op.46)
Ferrari, 3 Keyboard Sonatas (Op.10)
Fleischmann, Lied
Steibelt, Keyboard Sonata (Op.24)
———, 3 Keyboard Sonatas (Op.26)
Duschek, Keyboard Concerto (Op.29)
Viotti, Keyboard Concerto (Op.24)
Gyrowetz, Keyboard Concerto (Op.26)
Haydn, 3 Keyboard Sonatas (Op.82)
———, Symphony (Op.83)
Kriegk, Cello Concerto (Op.3)
Schönebek, Cello Concerto (Op.1)
Devienne, 3 Concertos
Steibelt, 3 Quartets (Op.17)
Repeated: 18 & 22 Feb

***WZ*, 4 Mar 1797**
[pg.667–8]
"Neue Musikalien" – Hoffmeister
Hoffmeister, *Der erste Ruß* (extracts arr. Keyboard [Hoffmeister]; also in full score ["samt Buch"])
———, *Der Königssohn aus Ithaka* (in full score ["samt Buch"]; arr. Quartet, 2 Violins, 2 Flutes, and Keyboard))
———, *Rosalinde* (in full score ["samt Buch"])
Repeated: 8 Mar

***WZ*, 8 Apr 1797**
[pg.1085]
"In dem k. k. Hoftheater Musikverlag"
Weigl, *I Solitari* (extracts)

***WZ*, 12 Apr 1797**
[pg.1118]
"Neue Musikalien" – Eder
Raphael, March (arr. Keyboard)
Vanhal, 2 Marches (arr. Keyboard)
Benuci, March (arr. Keyboard)
Raphael, Volksgesang and Lied
Haydn, Lied
Lickl, Variations for Keyboard
———, Sonata for Keyboard and Violin
———, 3 Duos for 2 Flutes
Haydn, Andante for 2 Flutes
Repeated: 15 & 19 Apr

***WZ*, 29 Apr 1797**
[pg.1251]
"Bey Artaria u. Comp."
Mozart, 6 Quartets (Op.10)
Steibelt, 3 Quartets (Op.8)
Pleyel, 3 Duos for 2 Flutes (Op.47)
Devienne, "Pot-Pourri" for Flute and Violin
Giarnovichi, 6 Duos for 2 Violins
Kauer, "Bataille de Würzburg" for Keyboard
Beethoven, Variations for Keyboard
Haas, Variations for Keyboard after Mozart
Rossi, 12 [Redouten] Minuets for Keyboard
Milchmayer, "Die wahre Art das Forte-Piano zu spielen"
Beethoven, Kriegslied
Krusst, March for Keyboard
Repeated: 3 May

***WZ*, 6 May 1797**
[pg.1311]
"Neue Musikalien" – Lausch
Pechatscheck, 6 Marches for Harmonie (also arr. Keyboard)
Bock, March (also arr. Keyboard)
Pechatscheck, 12 Deutsche
———, 12 Ländlerische for Violin (also arr. Keyboard)
Bock, 12 Deutsche
———, 12 Ländlerische
Baum, 3 Keyboard Trios
Müller, Canon
Deutsche after *Der Tiroler Wastel* (also arr. Keyboard)
Wagner, Variations for Flute and Cello after Haydn

***WZ*, 10 May 1797**
[pg.1345]
"Neue Musikalien" – Eder
Raphael, Lied
Haydn, Lied
Wittasek, Freudenlied
Schwannenberg, 2 Lieder
———, 2 Keyboard Quartets [cf. 13 & 17 May]
Kriegslied
Raphael, 2 Marches
Vanhal, 2 Marches
Teyber, 2 Marches
Benuci, March
Süßmayr, March
Repeated: 13 & 17 May

***WZ*, 17 May 1797**
[pg.1419]
"Bey J. G. Binz"
Lebrun, Flute Concerto
Toeschi, 6 Flute Concertos
Rosetti, Flute Concerto (Op.5)
———, Flute Concerto (Op.6)
Clementi, 3 Trios
Tromlitz, 3 Flute Concertos
Kozeluch, 2 Serenades
Baumberg, 6 Trios (Op.1)
Tischer, Oboe Concerto
Stamitz, 3 Clarinet Concertos
Metzger, Flute Concerto
6 Quartets by Abel, JC Bach, and Gleardini
Adam, 6 Quartets
Schmidbauer, 3 Keyboard Quartets
Reinhardt, 6 Duos for 2 Flutes (Op.6)
Graf, 6 Quartets
Foux, 6 Quartets (Op.1)
Schmidt, 6 Quartets (Op.10)
Eichner, 6 Quartets
Wendling, 6 Duos for 2 Flutes (Op.4)
Metzer, 6 Duos for 2 Flutes (Op.2)
———, 6 Duos for 2 Flutes (Op.3)
Stamitz, 6 Duos for 2 Flutes
Klossler, 5 Duos for 2 Flutes (Op.4)

———, 5 Duos for 2 Flutes (Op.7)
Repeated: 24 May

***WZ*, 20 May 1797**
[pg.1458]
"Nachricht" – Traeg
"Musikalien"
[Catalogue of music for sale]
Repeated: 24 & 27 May

***WZ*, 31 May 1797**
[pg.1573]
"Bey Johann Träg…"
Haydn, Largo for Keyboard
———, Lied
Fux, Variations for 2 Violins
Mederitsch, 3 Sonatas for Keyboard and Violin
Kraus, Symphony
———, Airs and Chansons for Keyboard
———, Aria
Struck, 3 Keyboard Trios
———, Quartet
Mozart, Keyboard Concerto
———, *Idomeneo* (arr. Keyboard)
———, *La clemenza di Tito* (arr. Keyboard; March arr. Harmonie)
Vanhal, Divertimento for Keyboard and Violin
Kirnberger, "Der allzeit fertige Polonoisenkomponist"
Operas and Ballets arr. Harmonie
Krammer, 3 Quartets (Op.7)
———, 3 Quintets (Op.8)
Repeated: 3 & 7 Jun

***WZ*, 31 May 1797**
[pg.1574–5]
"Ankündigung neuer Musikalien" – Eder
Vanhal, "Die Schlacht bey Würzburg…"
Raphael, Lied
———, 2 Marches (also arr. Harmonie)
Pirlinger, March (also arr. Harmonie)
Vanhal, 2 Marches (also arr. Harmonie)
Benuci, March (also arr. Harmonie)
Süßmayr, March (also arr. Harmonie)
Heldenmuth, March (also arr. Harmonie)
Teyber, 2 Marches (also arr. Harmonie)
Kriegslied
Fleischmann, Lied
Haydn, Lied
Lickl, Variations for Keyboard
———, Sonata for Keyboard and Violin
———, 3 Duos for 2 Flutes
———, 3 Quartets
Repeated: 3 & 10 Jun

***WZ*, 14 Jun 1797**
[pg.1727–8]
"Neue Musikalien" – Hoffmeister
"Sammlung aller musikalischen Stücke and Märsche" for 2 Violins or 2 Flutes
Hoffmeister, Quartet (Op.19)
———, Kriegslied
Chimani, "Kundgesang"
Haydn, Adagio for keyboard
Mascheck, Sonata for Keyboard and Violin
———, 12 Ländlersiche for Keyboard
Haydn, Lied
———, Andante (arr. Flute [Wagner])
Kunze, 3 Duos for 2 Flageolets

***WZ*, 12 Jul 1797**
[pg.2023]
"Bey Johann Träg…"
Haydn, 3 Keyboard Trios (Op.86)
Mozart, Sonata for Keyboard and Violin (Op.56)
Steibelt, Keyboard Sonata (Op.53)
Mozart, Keyboard Sonata
Gyrowetz, Notturno for Keyboard Trio (Op.19)
Pleyel, 6 Sonatinas (Op.48)
Haydn, Sonata for Keyboard and Violin (Op.87)
Pleyel, Sonata for four hands (Op.47)
Wranitzky, Sonata for four hands
Mozart, Variations for Keyboard
———, 12 "petits Pieces" for Keyboard
Eberl, Romance for Keyboard
Mozart, Variations for Keyboard
Ferrari, Andantino for Harp
Pleyel, Rondo for Harp
Viotti, Rondo (arr. Harp [Pleyel])
Pleyel, Air for Harp
Gyrowetz, 3 Keyboard Trios (Op.18)
Duschek, Keyboard Sonata
"Carls und seines deutschen Siege"
"Für deutsche Krieger"
Grumpenberg, Lieder
Müller, 6 Lieder
Weigl, Romance
Müller, "Benus und Amor"
Pleyel, "Hyme à la Nuit"
Gyrowetz, 12 Minuets for Keyboard
———, 12 Allemandes for Keyboard
Schultesius, Variations for Keyboard (Op.9)
Devienne, 3 Quartets (Op.62)
Eler, 3 Quartets (Op.7)
Pleyel, 3 Duos for 2 Flutes (Op.49)
Fuchs, 3 Duos for Flute and Clarinet (Op.19)
Andre, Symphony
Beecke, Friedensgesang
Viotti, 3 Keyboard Trios (Op.26)
———, 3 Duos for 2 Violins (Op.25)
Repeated: 19 & 22 Jun

***WZ*, 15 Jul 1797**
[pg.2059]
"Nachricht neuer Musikalien" – Kozeluch
Wölfl, 3 Quartets (Op.4)
Kletzinsky, 6 String Trios (Op.6)
Krommer, Variations for Violin
Staray, 6 Polonaises for Keyboard and Violin
Haydn, Lied
Lipawsky, Variations for Keyboard after Haydn (Op.4)
Rieder, Variations for Keyboard (Op.7)

Kreith, Variations for Flute
———, Variations for Trio
———, 3 Duos for 2 Flutes
Baumgartner, Fugue
Variations for Keyboard
Unger, Kriegslied
Kozeluch, 2 Marches
Albrechtsberger, 6 Preludes and Fugues for Keyboard
Handel, 6 Fugues for Keyboard

***WZ*, 5 Aug 1797**
[pg.2294]
"Neue Musikalien" – Lausch
"Heubauerlied"
Gyrowetz, 13 Minuets and 13 Trios [Redouten 1797] (arr. Keyboard)
———, 13 Deutsche and 13 Trios [Redouten 1797] (arr. Keyboard)
Mascheck, 6 Rondos for Keyboard
———, 6 Ländlerische for Keyboard
———, Keyboard Trio
Baum, 3 Keyboard Trios
———, Partita
Müller, *Das lustige Beylager* (extracts)
Seyfried, Löwenbrunn, Aria and Terzet
Lickl, *Bruder von Kakran*, Aria
Crescentini, 12 Canzonettas
Zingarelli, *Giulietta e Romeo* (extracts)
Müller, Canon
Pechatscheck, Minuets, Deutsche, Contredanses, and Ländler [Casino]
Marches for Keyboard
Repeated: 12 & 16 Aug

***WZ*, 23 Aug 1797**
[pg.2488]
"Neue Musikalien" – Eder
"Sammlung aller Märsche und Kregslieder" (also arr. Keyboard)
Turkish march for Keyboard
Teyber, "Gesänge beym Klavier"
Emmert, "Rundgesang"
M. Haydn, "Hochamt"
———, Vespers
Emmert, Te Deum
Repeated: 26 & 30 Aug

***WZ*, 26 Aug 1797**
[pg.2525–6]
"In der Franz Hoffmeisterschen Musik= Kunst= und Buchhandlung"
"Sammlung aller musikalischen Stücke and Märsche" for 2 Violins or 2 Flutes
Mascheck, Sonata for Keyboard and Violin
———, 6 Rondos for Keyboard
———, 12 Ländlersiche for Keyboard

***WZ*, 26 Aug 1797**
[pg.2526]
"Musikalien um herabgesetzte Preise" – Johann Schulmeister
Pleyel, Variations for Violin
———, Keyboard Trio
———, Symphony [arr. Beck]
———, Quartet [arr. Abeille]
Vogler, Variations for Keyboard
Clementi, 3 Keyboard Trios
———, Harp Concerto
Höbrechts, 3 Sonatas
Wölfl, 3 Sonatas (Op.2)
Abeille, 4 Sonatas
Bach, 3 Sonatas (Op.19)
Mozart, Variations for Keyboard
Weichsall, "6 progressive Lessons"
Abeille, Sonata and Variations for Keyboard
Vogler, "Polymelos"
Hoffmeister, 3 Keyboard Trios
Graf, 3 Sonatas (Op.1)
Kotzwara, 3 Sonatas (Op.35)
Pleyel, 3 Quartets
Wranitzky, 3 Quartets
Hoffmeister, 6 String Trios
Wagner, 3 Trios
Hoffmeister, 3 Quartets (Op.17)
———, Flute Concerto

***WZ*, 9 Sep 1797**
[pg.2680–1]
"Neue Musikalien" – Eder
Sauer, "Dankgefühl"
Raphael, March
Mederitsch, Sonata for Keyboard and Violin
Teyber, "Gesänge beym Klavier"
Marches
Vanhal, "Die Befreyung Wiens"
———, "Die Schlacht bey Würzburg"
"Nachtbesuch"
"Je länger, je lieder"
Pleyel, Keyboard Trio (Op.45)
———, Duo for Harp and Keyboard
———, 3 Keyboard Trios (Op.52)
Clementi, Keyboard Sonata
Riess, Sonata for four hads (Op.6)
Viotti, Keyboard Concerto (Op.27)
Steibelt, Keyboard Trio (Op.31)
Ferrari, Andantino for Harp
Gelinek, Variations for Keyboard
Turkish March
Gryrowetz, 12 [Redouten] Minuets
———, 13 [Redouten] Deutsche
Opera extracts
Sauer, Marches (arr. Harmonie)
Lickl, 3 Quartets (Op.1)
Eler, 3 Quartets (Op.6)
Pleyel, 3 "Solos" for Flute (Op.55)
Rault, 3 Trios (Op.25)
Fuchs, Clarinet Concerto (Op.14)
Repeated: 13 & 20 Sep

***WZ*, 13 Sep 1797**
[pg.2719–20]
"Musikalien um herabgesetzte Preise" – Johann Schulmeister
Hoffmeister, Flute Concerto
Wagner, 3 Trios (Op.1)
Krasinsky & Vogel, 6 Duos for Flute and Violin
Kunze, 12 "Anglois" and 12 Allemandes for 2 Flutes
Pleyel, 3 Quartets (Op.9)
Wranitzky, 6 Quartets (Op.1)
Haydn, 3 Trios (Op.1)
Daun, 3 Sonatas
Gyrowetz, 6 Quartets (Op.1)

Dittersdorf, *Der Apotheker und der Doktor* (arr. Quartet)
Pleyel, Symphony (arr. Keyboard [Beck])
———, Keyboard Trio (Op.29)
———, 3 Keyboard Sonatas (Op.41)
Höbrechts, 3 Keyboard Sonatas (Op.1)
Graf, 3 Keyboard Sonatas (Op.1)
———, 3 Keyboard Sonatas (Op.4)
Vogler, "Polymelos"
Neubauer, "Bataille de Martinesti"
Bach, 3 Keyboard Sonatas (Op.19)
Abeille, 4 Keyboard Sonatas (Op.3)
Kotzwara, 3 Keyboard Sonatas (Op.34)

***WZ*, 13 Sep 1797**
[pg.2720–21]
"Bey Johann Träg…"
Haydn, 3 Keyboard Trios (Op.86)
———, Sonata for Keyboard and Flute (Op.87)
———, Sonata for Keyboard and Flute (Op.88)
Fodor, Keyboard Quartet
Pleyel, 3 Keyboard Trios (Op.46)
———, Duo for Harp and Keyboard (Op.50)
———, 3 "Solos" for Flute (Op.55)
Steibelt, Keyboard Trio (Op.31)
Clementi, Keyboard Sonata
Mozart, 12 "petits Pieces" for Keyboard
Wranitzky, Sonata for four hands
Struck, 3 Keyboard Trios
Gyrowetz, 3 Keyboard Trios (Op.18)
———, Notturno for Keyboard Trio (Op.19)
———, 6 Canzonettas (Op.17)
Angrisani, 6 Notturni (Op.1)
Sterkel, "Gesang und Gesang"
Eler, 3 Quartets (Op.7)
———, 3 Quartets (Op.6)
Rault, 3 Trios (Op.25)
Devienne, 6 Trios (Op.61)
Fuchs, 3 Duos for Flute and Clarinet (Op.10)
———, Clarinet Concerto (Op.14)
Repeated: 16 & 23 Sep

***WZ*, 7 Oct 1797**
[pg.2997]
"Bey Artaria u. Comp."
Beethoven, Serenata (Op.8)
———, Keyboard Sonata (Op.7)
———, Variations for Keyboard
Mozart, Keyboard Trio (Op.41)
———, 6 Quartets (Op.10)
Pleyel, 3 Keyboard Trios (Op.41)
———, 6 Sonatinas for Keyboard and Violin
Gelinek, Keyboard Sonata
Haydn, 3 Keyboard Trios (Op.78)
———, 3 Keyboard Trios (Op.79)
Viotti, 3 String Trios (Op.49)
Gyrowetz, Notturno (Op.20)
———, Notturno (Op.19)
Angrisani, 6 Notturni (Op.1)
Dutillieau, 6 Duos for 2 Violins
Mozart, *Davide Penitente* (extracts arr. Keyboard)
Conti, 3 Duos for 2 Violins (Op.9)
Repeated: 11 Oct

***WZ*, 14 Oct 1797**
[pg.3076]
"In der Kozeluchschen Kunst= und Musikalienhandlung"
Rieder, Variations for Keyboard
Bonora, Ländler and Variations for Keyboard
Stadler, 5 Minuets and Trios
Kauer, 12 "Hongroises" for Keyboard (Op.20)
Variations for Keyboard
Lickl, Sonata for four hands
Pirlinger, 12 Duos for 2 Violins
Kreith, Variations for Flute (Op.13)
———, 12 Ländlerische for Flute
———, 6 Duos for 2 Flutes
Rieder, 3 Quartets (Op.2)
Wölfl, 3 Quartets (Op.4)
Kletzinsky, 6 String Trios
Pfeiffer, 6 Polonaises for Violin and Cello
Wranitzky, Variations for 2 Violins
Kozeluch, Keyboard Concerto
———, 3 Keyboard Trios (Op.41)
Lipawsky, Variations for Keyboard (Op.5)
Pleyel, Variations for Keyboard Trio
Pasterwitz, 8 Fugues for Keyboard (Op.3)

***WZ*, 1 Nov 1797**
[pg.3270]
"Bey Artaria und Comp."
Mederitsch, Sonata for Keyboard and Violin
Repeated: 4 & 8 Nov

***WZ*, 8 Nov 1797**
[pg.3342–3]
"Bey Joh. Georg Ritter v. Mößle"
Hoffmeister, 4 Lieder
Lieder
Steffan, Lieder
Repeated: 15 Nov

***WZ*, 11 Nov 1797**
[pg.3376]
"In der Kozeluchschen Kunst= und Musikalienhandlung"
Kauer, Variations for Keyboard trio
———,12 "Hongroises" for Keyboard (Op.20)
Kozeluch, 3 Airs
Rieder, Variations for Keyboard
Stadler, 5 Minuets and Trios
Bonora, Ländler and Variations for Keyboard
Lipawsky, Variations for Keyboard (Op.4)
Fleischmann, Variations for Keyboard
Mozart, Variations for Keyboard
Struck, Minuet and Trio for Keyboard
Lasser, "volständige Anleitung zur Singkunst"

Cannabich, “Mozarts Gedächtniß=Feyer”
Beecke, “Musikalische Apotheose des Ritter Glucks”
Grünberger, “Orgelstücke”
Milchmayer, “Die wahre Art das Forte-Piano zu spielen”
Kletzinsky, Variations for Violin and Viola
Pleyel, Duo for Cello and Viola
Clementi, 3 Keyboard Trios (Op.22)
Kozeluch, Keyboard Concertos

***WZ*, 22 Nov 1797**
[pg.3475]
“Nachricht” – Emmanuel Schikaneder
Mederitsch and Winter *Babilons Pyramiden* (arr. Keyboard)
Repeated: 25 Nov

***WZ*, 22 Nov 1797**
[pg.3475]
“Bey Joseph Eder”
Freund, Variations for Keyboard
Repeated: 25 & 29 Nov

***WZ*, 29 Nov 1797**
[pg.3541]
“Bey Johann Träg…”
Mederitsch, Variations for Keyboard after *Babilons Pyramiden*
———, 3 Sonatas for Keyboard and Violin (Op.1)
Teyber, 12 Minuets for Keyboard
———, 13 Allemandes for Keyboard
Türk, Klavierschule
Wranitzky, Symphony (Op.31) (also arr. Quartet and Keyboard Trio)
Beecke, “Friedensgesang”
———, “Elegie”
Wölfl, 3 Keyboard Trios (Op.5)
Halter, Sonata (Op.2)
Mozart, *La finta giardiniera* (arr. Keyboard)
———, Keyboard Sonata
———, Variations for Keyboard
Müller, 3 Keyboard Sonatas (Op.14)
Brandl, Keyboard Quintet (Op.13)
Clementi, 3 Keyboard Trios (Op.46)
Steibelt, 3 Sonatas for Keyboard and Violin (Op.37)
Neubauer, 3 Trios (Op.3)
Hennig, 3 Quartets
Pichl, 3 Quintets (Op.30)
———, 3 Duos for 2 Violins (Op.34)
Dammen, 3 Duos for 2 Cellos (Op.16)
Vogel, 3 Duos for 2 Flutes (Op.35)
Rault, 3 Trios (Op.25)
———, 3 Trios (Op.26)
Mozart, *Die Zauberflöte* (extracts arr. 2 Clarinets [Vanderhagen])
Malzat, 3 Partitas
Repeated: 2 & 6 Dec

***WZ*, 6 Dec 1797**
[pg.3613]
“Bey Artaria und Comp.”
Wölfl, 3 Keyboard Trios (Op.5)
Repeated: 9 & 13 Dec

***WZ*, 20 Dec 1797**
[pg.3766]
“Bey Johann Träg…”
Förster, “Eine Friedensode”
Eybler, Variations for Keyboard
Krommer, Variations for Keyboard
———, Symphony (Op.12)
Steffan, Variations for Keyboard
Grünberger, “Orgelstücke”
Cannabich, “Mozarts Gedächtniß=Feyer”
Mozart, Die Zauberflöte (arr. Quartet)
Gyrowetz, Notturno (Op.19)
Destuches, March and Variations for Keyboard (Op.10)
Schulthesius, Variations for Keyboard (Op.9)
Jungbauer, “Herbstlied”
Lämmerhirt, Keyboard Sonata (Op.1)
Haigh, 3 Sonatas for Keyboard and Violin (Op.1)
———, Variations for Keyboard
Nicolai, Sonata for Keyboard and Violin (Op.1)
Steibelt, Air and Variations (Op.32)
Pleyel, 3 Keyboard Trios (Op.46)
———, Keyboard Trio (Op.45)
Hoffmeister, *Rosalinde* (extracts)
Müller, 6 Quintets
Kraus, 20 Lieder
Repeated: 23 & 27 Dec

***WZ*, 20 Dec 1797**
[pg.3766]
“Neue Musikalien” – Lausch
Henneberg, 15 Minuets and 8 Trios
Pechatscheck, 12 Deutsche
———, 12 Deutsche after *Das Waldmädchen* (also arr. Keyboard)
———, 12 Ländlerische for Violin
36 Ländlerische by Restl, Midlersch[...], and Herre
36 “Stücke” for 2 Flutes
7 “Stücke” for Trio
Rhein, 12 Canons for 2 Flutes
Wranitzky, *Das Waldmädchen* (arr. Keyboard)
Mederitsch, Capriccio for Keyboard and Violin
Stazenhoven, 14 “Balli Tedeschi” and Coda

***WZ*, 30 Dec 1797**
[pg.3883]
“Friedenslied” – Johann Peter Hölzl [Eder/Hochenleitter/Schmidbauer/Kraus/Schulmeister]
Hölzl, “Friedenslied”

***WZ*, 3 Jan 1798**
[pg.16]
“Ankündigung” – Johann Nepomuk Hummel [Träg]

Hummel, 2 Sonatas for Keyboard and Violin
———, Sonata for Keyboard and Viola
Repeated: 10 & 17 Jan

***WZ*, 6 Jan 1798**
[pg.44]
"In der Kozeluchschen Kunst= und Musikalienhandlung"
Kozeluch, "Friedenslied"
Kauer, Variations for Keyboard trio
Kozeluch, 3 Airs
Lasser, "volständige Anleitung zur Singkunst"
Mozart, *Die Zauberflöte* (arr. Quartet)
Grünberger, "Orgelstücke"
Kreith, Variations for Flute (Op.13)
Krommer, Variations for Violin (Op.9)
Pirlinger, 12 Duos for 2 Violins
Balvansky, 12 "Hongroises" and Trios for Keyboard and Violin
Kozeluch, 3 Keyboard Trios (Op.41)
———, 3 Keyboard Trios (Op.40)
———, "Ballo … di Ottone" (arr. Keyboard)
Haydn, 6 Quartets (Op.65)
Repeated: 10 & 13 Jan

***WZ*, 10 Jan 1798**
[pg.76]
"Bey Artaria und Comp."
Henneberg, 12 [Redouten] Minuets (arr. Keyboard)
———, 12 Deutsche (arr. Keyboard)
Pechatscheck, 12 Deutsche after *Das Waldmädchen* (arr. Keyboard)
Mederitsch and Winter, *Babilons Pyramiden* (arr. 2 Flutes [Pohl])
Repeated: 13 & 17 Jan (adapted)

***WZ*, 10 Jan 1798**
[pg.76]
"Bey Joseph Eder"
Suppan, 18 Deutsche and Coda (arr. Keyboard)
———, 8 Minuets (arr. Keyboard)
Repeated: 13 & 17 Jan

***WZ*, 13 Jan 1798**
[pg.116]
"Neue Tänze und Musikalien" – Lausch
Pechatscheck, 12 [Casino] Minuets
———, 24 Deutsche
6 Contredanses
12 Ländlerische for Violin
12 Deutsche after *Das Waldmädchen* (also arr. Keyboard)
12 Deutsche *Der Tiroler Wastel* (also arr. Keyboard)
6 Minuets and 6 Trios for Violin (also arr. Keyboard)
Henneberg, 15 Minuets
———, 12 [Redouten] Minuets
———, 12 Deutsche
Bon, 12 Minuets
———, 12 Ländler
Mederitsch and Winter, *Babilons Pyramiden* (arr. 2 Flutes [Pohl])
Seyfried, 2 Arias and Terzet
Lickl, Aria
———, 36 "Stücke" for 2 Flutes
———, 7 "Stücke" for Trio
Rhein, 12 Canons for 3 Flutes
Mederitsch, Capriccio for Keyboard and Violin
Soppau, Variations for Keyboard
Stazenhoven, 14 "Balli Tedeschi" and Coda
Hiller, "Anweisung zum Violin spielen"
Kauer, 12 Ungarische
"Heubauerlied"
Ritter, "Einzug" and Contredanse for Keyboard
Repeated: 17 & 20 Jan

***WZ*, 17 Jan 1798**
[pg.151]
"Neue geschriebene Musikalien" – Heidenreich
Müller, *Die zwölf schlafenden Jungfrauen* (arr. Harmonie [Heidenreich])
———, *Das lustige Beylager* (arr. Harmonie [Heidenreich])
———, *Der Alle überall und nirgends* (arr. Harmonie [Heidenreich])
———, *Das Neu-Sontagskind* (arr. Harmonie and Quintet [all Heidenreich])
———, *Die zwey Schwestern* von Prag (arr. Harmonie and Quartet [all Heidenreich])
———, *Kaspar der Fagottist* (arr. Harmonie and Quartet [all Heidenreich])
———, *Das Sonnenfest der Braminen* (arr. Harmonie and Quartet [all Heidenreich])
Süßmayr, *Der Spiegel von Arkadien* (arr. Harmonie [Heidenreich]
Kauer, *Die Serenate* (arr. Harmonie [Heidenreich])
Mozart, *Die Zauberflöte* (arr. Harmonie [Heidenreich])
Weigl, *Das Petermännchen* (arr. Harmonie and Quartet [all Heidenreich])
Mozart, Quintet (arr. Harmonie [Heidenreich])
Heidenreich, 6 String Trios
Partita
"Der Juri"
"Der Schulmeister"
Novothni, 12 Preludes
Sadurel, 29 Preludes and Fugues
Handel, 10 Fugues
Mozart, Generalbass
Repeated: 20 Jan

***WZ*, 17 Jan 1798**
[pg.153]
"Tanz=Musikalien" – Hoffmeister

Ossowski, 12 Minuets for Keyboard
———, 12 Minuets for Keyboard
Ziegelhauser, 12 Ländlerische
Pfeiffer, 6 Ländler for Keyboard
———, 6 Ungarische for Keyboard
Ziegelhauser, 6 Kosakische
Gahr, 6 Contredanses for Keyboard
"Sammlung von Tanzmusikstücken" for Keyboard
Mascheck, 6 Ländlersiche
Stazenhoven, 14 "Balli Tedeschi"
Pechatscheck, 6 Minuets after operas
Breitkopf, "Terpischore"
Mollerus, 6 Minuets
Kunze, 12 Minuets
Mozart, 6 Allemandes
Kunze, 12 "Anglois" and 12 Allemandes
———, 6 "Anglois"
Lochner, "Anglois" and Allemandes
Popp, 6 Allemandes
Kunze, 6 Allemandes
———, 12 "Angloises"
Haydn, 12 Deutsche
Kunze, 6 Deutsche
Keßler, Divertimento
Ratzky, 6 Polonaises
12 Allemandes
Hoffmeister, 24 Deutsche
Ossowski, 12 Minuets
———, 12 "Jagddeutsche"
———, 12 Deutsche after *Der dumme Gärtner*
———, 12 Deutsche after *Kaspar der Fagottist*
———, 12 Ländler
———, 6 Polonaises
———, 6 Ungarische
Pohl, 6 Deutsche
———, 6 Minuets
Cibulka, 8 Contredanses
Guldener, 22 "Balli anglesi"
Cibulka, 14 Deutsche
———, 12 "Balli inglesi"
———, 6 Minuets

***WZ*, 17 Jan 1798**
[pg.153–4]
"Im Kunstverlag der 7 Schwestern in Wien" – Sauer
Sauer, 10 Ländler for Keyboard Trio (also arr. various instruments)
Teyber, 9 [Redouten] Minuets and Trio (arr. Keyboard)
———, 9 Deutsche and Coda (arr. Keyboard)
Fuchs, 12 [Redouten] Minuets and Trios (arr. Keyboard [Fuchs])
———, 12 [Redouten] Deutsche and Trios (arr. Keyboard [Fuchs])
Repeated: 20 Jan; 7 & 10 Feb

***WZ*, 20 Jan 1798**
[pg.186]
"Neue Tanz=Musikalien" – Kozeluch
Ossowski, 12 Deutsche after *Babilons Pyramiden* (also arr. Keyboard)
———, 6 Minuets after *Babilons Pyramiden* (also arr. Keyboard)
———, 6 Contredanses after *Babilons Pyramiden* (also arr. Keyboard)
———, 6 Ländlersiche
———, 6 Minuets (also arr. Keyboard)
———, 12 "Jagd=Deutsche" (also arr. Keyboard)
———, 6 Ländlersiche (also arr. Keyboard)
Repeated: 24 Jan

***WZ*, 20 Jan 1798**
[pg.187–8]
"Musikalien um herabgesetzte Preise" – Johann Schulmeister
Vanhal, Keyboard Concerto
Bach, 12 Keyboard Concertos
Schneider, Keyboard Concerto
Adams, Keyboard Concerto
Junker, Keyboard Concerto
Clementi, Harp Concerto
Birnbach, 2 Keyboard Concertos
Beck, Keyboard Concerto
Corter, Keyboard Concerto
Naumann, Keyboard Concerto
Rosetti, Keyboard Concerto
Kozeluch, 3 Keyboard Concertos
Haydn, 2 Keyboard Concertos
Steffan, 6 Keyboard Concertos (Op.3)
Cramer, Keyboard Concerto
Kellner, 3 Keyboard Concertos (Op.8)
———, Keyboard Concerto (Op.13)
Wolf, 2 Keyboard Concertos
Sender, 4 Keyboard Concertos
Huberty, Keyboard Concerto (Op.4)
———, 2 Keyboard Concertos
Wagenseil, 2 Keyboard Concertos
Mederitsch, 2 Keyboard Quintets
Schwindl, 6 Keyboard Quintets
Storace, 2 Keyboard Quintets (Op.2)
Hoffmeister, 6 Keyboard Quartets
Albrechtsberger, Keyboard Quartet
Mozart, Keyboard Quartet
Edelmann, 8 Keyboard Quartets
Förster, Keyboard Quartet
Freystädtler, Keyboard Trio
Dittersdorf, *Betrug durch Aberglauben* (extracts arr. Keyboard Trio)
Abel, 6 Keyboard Trios
Boccherini, 6 Keyboard Trios
Pleyel, Keyboard Trio (Op.29)
———, 3 Keyboard Trios
———, Quartet (arr. Keyboard Trio [Beck])
Clementi, 3 Keyboard Trios (Op.23)
Haydn, 3 Keyboard Trios (Op.43)
———, 4 Keyboard Trios
Kozeluch, 3 Keyboard Trios
———, Keyboard Trio (Op.36)
Moller, 3 Keyboard Trios
Benda, 4 Keyboard Trios
Uber, 3 Keyboard Trios
Blot, 6 Keyboard Trios (Op.1)
Kellner, Keyboard Trio (Op.19)
Rosetti, 3 Divertimenti for Keyboard Trio (Op.1)
Bach, 6 Keyboard Trios (Op.2)
Krasinsky & Vogel, 6 Duos for Flute and Violin
Zentgraaf, 3 Duos for 2 Flutes
Wagner, 3 Trios
Hoffmeister, Flute Concerto
Eidendanz, 3 Duos for 2 Flutes

Cambini, 2 Preludes for Flute and Violin
Pleyel, 6 Duos for 2 Flutes
Hoffmeister, 3 Quartets
Pohl, "Calatino dall' Molinara"
Wanhal, Duo for 2 Flutes
Hoffmeister, Variations for Quartet
———, 6 Quartets

***WZ*, 24 Jan 1798**
[pg.227–8]
"Musikalien um herabgesetzte Preise" – Johann Schulmeister
Hoffmeister, Flute Concerto
Kunze, 12 "Anglois" and 12 Allemandes for 2 Flutes
Hoffmeister, 6 "Solos" for Flute and Bass
———, 2 Notturni
———, Flute Concerto
Pohl, Notturno
Lang, 6 Symphonies (Op.1)
Stamitz, Symphony
Brandl, Symphony
Wranitzky, Symphony (Op.18)
———, Symphony (Op.17)
Kotzwara, 2 Symphonies
Toesky, Symphony
Haydn, Symphony
Hoffmeister, 2 Violin Concertos
Brandl, Serenade (Op.4)
Pleyel, Sextet
Haydn, Overture
Pleyel, 2 Quintets
Sterkel, Quintet
Vetter, 3 Quintets
Hoffmeister, 6 Quintets (Op.2)

***WZ*, 24 Jan 1798**
[pg.228]
"Neue Musikalien" – Artaria
Gyrowetz, 3 Quartets (Op.21)
Mozart, Variations for Keyboard
Clementi, Keyboard Sonata (Op.37)
———, 3 Keyboard Trios (Op.36)
Lanee, Dances for Keyboard
Gelinek, Sonata for Keyboard and Violin
———, Keyboard Trio
Wölfl, Variations for Keyboard after Babilons Pyramiden
Dutillieau, 6 Duos for 2 Violins
Eppinger, Variations for Sting Trio after *Das Waldmädchen*
Pleyel, 3 "Solos" for Flute (Op.48)
Preindl, Keyboard Concerto
Hummel, Variations for Keyboard
Mozart, Keyboard Sonata (Op.41)
Viotti, 3 String Trios (Op.4)
Beethoven, Serenata
Pleyel, 3 Keyboard Trios (Op.37)
———, 3 Keyboard Trios (Op.41)
———, 6 Sonatinas for Keyboard and Violin
Haydn, 3 Keyboard Trios (Op.78)
———, Keyboard Trio (Op.79)
Giarnovichi, Violin Concerto
———, 6 Duos for 2 Violins
Viotti, Violin Concerto
Repeated: 27 Jan

***WZ*, 27 Jan 1798**
[pg.256–7]
"Musikalien um herabgesetzte Preise" – Johann Schulmeister
Grill, 3 Quartets
Haydn, Quartet
Kozeluch, 3 Quartets (Op.32)
Pössinger, 3 Quartets (Op.1)
Hoffmeister, 3 Quartets (Op.14)
Wranitzky, 3 Quartets (Op.1)
———, 3 Quartets (Op.2)
A. Wranitzky, 3 Quartets (Op.1)
Kammel, 6 Quartets (Op.4)
Vanhal, 6 Quartets (Op.1)
Aspelmayr, 6 Quartets (Op.2)
Hoffmeister, 6 String Trios
Wranitzky, 6 Trios
Monza, 6 Trios (Op.1)
Haydn, 3 Trios
Lemaky, 6 Duos
Hoffmeister, 3 Duos for Violin and Cello
———, 9 Duos for 2 Violins
Seve, 6 Duos for 2 Violins (Op.1)
Pohl, 3 Duos for 2 Violins
———, 3 Duos for Violin and Viola (Op.4)
Schneiler, 3 Duos (Op.4)
Ferrari, 6 Duos for Violin and Bass
———, 6 Duos for Violin and Bass (Op.4)
———, 6 Duos for Violin and Bass (Op.5)
Fux, 2 Duos for Violin and Bass
Zimmermann, 6 Sonatas
Hoffmeister, 2 Sonatas for Violin and Bass

***WZ*, 27 Jan 1798**
[pg.257]
"Bey Johann Träg…"
Krommer, 3 Quintets
Gyrowetz, 3 Quintets (Op.21)
———, Sinfonia Concertante
———, Notturno (Op.32)
Eybler, Sonata for Keyboard and Violin (Op.1)
Fodor, 3 Caprices for Violin
Wölfl, Variations for Keyboard
Fleischmann, Keyboard Concerto (Op.4)
Haydn, 6 Symphonies (arr. Keyboard Trio)
Hummel, 3 Keyboard Sonatas (Op.5)
Klein, Fantasia for Keyboard (Op.5)
Pleyel, 6 Duos for 2 Violins (Op.48)
———, 3 Duos for 2 Cellos
Gyrowetz, [Redouten] Minuets and Deutsche
Teyber, [Redouten] Minuets and Deutsche
Repeated: 31 Jan & 3 Feb

***WZ*, 27 Jan 1798**
[pg.257]
"Bey Joseph Eder"
Fleischmann, Keyboard Concerto
Andre, Symphony (Op.5)
———, Symphony (Op.6)
Mozart, Symphony (Op.57)
———, Symphony (Op.58)
———, Variations for Keyboard (Op.59)
Gyrowetz, Notturno (Op.31)
———, Notturno (Op.32)
Pleyel, 3 Duos for 2 Cellos
———, 6 Duos for 2 Violins (Op.48)
Krommer, Symphony (Op.12)

Clementi, Preludes for Keyboard
Salieri, *Palmira*, Overture
Cambini, Preludes
Waller, "Pot-pourri" for 2 Clarinets (Op.1)
———, "Pot-pourri" for 2 Clarinets (Op.2)
Richter, 3 Quartets (Op.2)
Hoffmeister, *Rosalinde* (extracts)
Ferrari, 3 Sonatas for harp and Violin (Op.16)
Reiter, Variations for 2 Clarinets
Pisch, "Pieces d'Harmonie"
Andre, "Theater=Gesänge"
Suppan, 8 Minuets for Keyboard
———, 18 Deutsche for Keyboard
24 "Petits Airs" (arr. 2 Flageolets)
Repeated: 31 Jan & 3 Feb

***WZ*, 27 Jan 1798**
[pg.258]
"Neue Musikalien" – Kaspar Pennauer
Mederitsch and Winter, *Babilons Pyramiden* (arr. Quartet and 2 Flutes; also extracts arr. Keyboard)
Gyrowetz, Minuets [Redouten 1797] (also arr. String Trio)
Süßmayr, Minuets [Redouten 1797] (also arr. String Trio)
Teyber, Minuets and Deutsche [Redouten 1797] (also arr. String Trio)
Repeated: 31 Jan & 3 Feb

***WZ*, 30 Jan 1798**
[pg.292]
"Theater=Nachricht" – Kaspar Weiß [Traeg/Eder/Kozeluch]
Winter, *Elise Gräfin von Heilburg* (in full score)
Repeated: 3 & 7 Feb

***WZ*, 7 Feb 1798**
[pg.370]
"Neue Tanz=Musikalien" – Kozeluch
Ossowski, 12 Deutsche after *Babilons Pyramiden* (also arr. Keyboard)
———, 6 Minuets after *Babilons Pyramiden* (also arr. Keyboard)
———, 6 Contredanses after *Babilons Pyramiden* (also arr. Keyboard)
———, 18 Ländlersiche (also arr. Keyboard)
———, 12 Minuets (also arr. Keyboard)
———, 12 "Jagd=Deutsche" (also arr. Keyboard)
———, 6 Ländlersiche (also arr. Keyboard)
———, 12 Deutsche for String Trio (also arr. Keyboard)
———, 12 Minuets for String Trio (also arr. Keyboard)
———, 6 Polonaises (also arr. Keyboard)
Repeated: 10 Feb

***WZ*, 14 Feb 1798**
[pg.441–2]
"Neue Musikalische Werke" – Artaria/Traeg/Kozeluch/Eder/Hoffmeister
Kraus, Symphony
———, 20 Arias and Lieder
———, *Aeneas in Cathargo*
Repeated: 17 & 21 Feb

***WZ*, 21 Feb 1798**
[pg.511]
"Bey Johann Traeg…"
Eybler, String Trio
Mederitsch, Variations for Keyboard after *Babilons Pyramiden* [9 & 7]
Wölfl, Variations for Keyboard [9 & 9]
Krommer, 3 Quartets (Op.10)
———, 3 Quintets (Op.8)
———, Variations for Violin and Bass
Fodor, 3 Caprices for Violin
Klein, Fantasia for Keyboard (Op.2)
Kraus, Symphony
———, Airs and Chansons
Krommer, Symphony (Op.12)
Freundthaller, Quintet
Repeated: 24 & 28 Feb

***WZ*, 3 Mar 1798**
[pg.621]
"Anzeige" – Hoftheatermusikverlag
Weigl, *Aleina*
———, *L'amor marinaro* (arr. Keyboard)

***WZ*, 7 Mar 1798**
[pg.654]
"Bey Johann Träg…"
Ländler [Redouten 1798] (also arr. String Trio, Violin, and Keyboard)
Repeated: 10 & 14 Mar

***WZ*, 10 Mar 1798**
[pg.690]
"An Musik=Liebhaber" – Eder
Lieder by Herder, Voß, Matheson, and Falk
Repeated: 14 & 17 Mar

***WZ*, 14 Mar 1798**
[pg.690]
"Theater=Nachricht" – Kaspar Weiß
Seyfried and Stegmayer, *Eins und Drey* (in full score)
Repeated: 17 Mar

***WZ*, 17 Mar 1798**
[pg.770–1]
"Neue Musikalien" – Artaria
Förster, 6 Quartets (Op.16)
Pössinger, 3 Quartets (Op.1)
Gyrowetz, 3 Quartets (Op.21)
Gelinek, Variations for Keyboard
Repeated: 21 Mar

***WZ*, 21 Mar 1798**
[pg.810]
"Bey Johann Träg…"
Albrechtsberger, "Anweisung zur Composition"
Alemberts, "Anleitung der Setzkunst"

Gerbers, Musikalisches Lexicon
Tromlitz, "Abhandlung zum Flötenspielen"
Interval tables
Marpurg, "Anfangsgründe in der Musik"
Hiller, Violinschule
Kellner, 2 Fugues for four hands
———, Fughetta
Nicolai, Fantasia and Fugue
Rembts, 50 Fughettas
———, Organ Trios
Preludes and Fugues
Seger, 8 Toccatas and Fugues
Teleman, "Beyträge zur Kirchenmusik"
Vierlings, "Versuch zom präludiren"
———, "Orgelstücke"
Volkmars, "Orgelstücke"
"Vorspiele 12 leichte für Anfänger"
CPE Bach, *Die Auferstehung und Himmelfahrt*
Knechts, Orgelschule
Repeated: 24 & 28 Mar

***WZ*, 21 Mar 1798**
[pg.849]
"Ganz neue Musikalien" – Kozeluch
Preindl, Keyboard Concerto
Schraub, 3 Keyboard Sonatas (Op.1)
Hummel, variations for Keyboard [6 & 7]
Kletzinsky, Variations for 2 Violins (Op.5)
Kozeluch, "Friedenslied"
———, 3 Airs
———, "Ballo […] di Ottone" (arr. Keyboard)
Kauer, Variations for Keyboard Trio
Grünberger, "Orgelstücke"
"Gesellschaftliche Lieder"
Klein, Fantasia for Keyboard (Op.2)
Lasser, "Vollständige Anleitung zur Singkunst"
Hoffmann, 3 Duos for Violin and Cello
Richter, 3 Quartets (Op.1)
———, 3 Quartets (Op.2)
Repeated: 31 Mar

***WZ*, 4 Apr 1798**
[pg.979–80]
"Bey Johann Träg…"
Gyrowetz, Sinfonia Concertante (Op.34)
Brändl, Quintet (Op.14)
Wiederkehr, 3 Quartets (Op.6)
Duschek, Sonata for Keyboard and Violin
Ferrari, 3 Sonatas for Keyboard and Violin
Clementi, 6 Sonatinas (Op.38)
Mozart, Keyboard Trio (Op.60)
Hagen, 3 Duos for 2 Flutes
Wranitzky, 6 Duos for 2 Flutes
Barmann, 6 Duos for 2 Flutes
Köhler, 6 Duos for 2 Flutes (Op.9)
Richter, 3 Duos for 2 Violins (Op.3)
Körner, Variations for Flute (Op.1)
Müller, March and Variations for Keyboard (Op.18)
Möller, Variations for Keyboard
Haydn, Sonata for four hands (Op.81)
———, Sonata for four hands (Op.86)
———, Keyboard Trio (Op.88)
Mozart, Sonata for four hands (Op.38)
———, "Das Bändchen"
Zumfleeg, *Die Pfarrer-Tochter zu Taubenheim*
———, *Die Entführung vom Bürger*
———, *Leonore, vom Bürger*
Repeated: 11 & 14 Apr

***WZ*, 14 Apr 1798**
[pg.1104–5]
"Ankündigung" – Breitkopf und Härtel
Works by Mozart

***WZ*, 21 Apr 1798**
[pg.1184]
"Bey Joseph Eder"
Hagen, 3 Duos for 2 Flutes
Richter, 3 Duos for 2 Violins (Op.3)
Viotti, 3 Trios (arr. Keyboard [Duschek])
Wölfl, 3 Quartets (Op.4)
Wiederkehr, 3 Quartets (Op.6)
Körner, Variations for Flute (Op.1)
Ferrari, 3 Keyboard Sonatas (Op.19)
Haigh, Sonata for Keyboard and Violin (Op.2)
Haydn, Symphony (arr. Keyboard [Haigh])
Eckard, 3 Keyboard Sonatas (Op.1)
Mozart, Keyboard Trio (Op.60)
Clementi, 6 Sonatinas (Op.38)
Gyrowetz, 12 Minuets for Keyboard (Op.30)
———, 12 Allemandes for Keyboard (Op.2)
———, Sinfonia Concertante (Op.33)
Hoffmeister, Rondo for Keyboard (Op.39)
Münchhausen, *Der Friede Tuiskons* (arr. Keyboard)
Brandl, Quintet (Op.14)
Giarnovichi, 2 Concertos (arr. Keyboard and Violin [Duschek])
Mozart, *La clemenza di Tito*, Aria
Salieri, Palmira (extracts)
Hummel, 3 Keyboard Sonatas
———, 3 Airs and Variations for Keyboard
Lickl, 3 Quartets (Op.5)
———, Cassation
Lilien de Baronne Antoinette, Variations for Keyboard
Lilien de Baron Joseph, Variations for Keyboard
Repeated: 25 Apr & 2 May

***WZ*, 25 Apr 1798**
[pg.1223–4]
"Nachricht" – Emanuel Schikaneder [Degen/Eder]
Winter, *Das Labyrinth* (arr. Keyboard)

***WZ*, 25 Apr 1798**
[pg.1224]
"Bey Johann Träg…"
Eybler, Keyboard Trio (Op.4)
Wölfl, Variations for Keyboard

Lipawsky, Variations for Keyboard
Dollinger, Variations for Violin and Bass
Heyse, 6 Harp Sonatas
Niemetschek, "Thema pour le Harpe"
———, Harp Sonata (Op.4)
Schreiber, "Harfenstücke"
Backofen, Variations for Harp
Cheechi, 6 Sonatas for 2 Flutes
Benda, Cantata
CPE Bach, *Die Auferstehung und Himmelfahrt*
———, 6 Sonatas
Müller, "Orgelstücke"
Hartmann, 136 Cadenzas for Flute
Eckard, 3 Keyboard Sonatas
Hiller, "Anweisung zum musikalischen richtigen Gesang"
———, "Anweisung zum musikalischen zierlichen Gesang"
Repeated: 2 & 5 May

***WZ*, 28 Apr 1798**
[pg.1264]
"Nachricht für Musikfreunde" – Hummel
Hummel, Variations after *Castor und Pollox*
———, Variations (Op.3)
———, Cadenzas to Mozart Keyboard Concertos (Op.4)
———, 3 Sonatas (Op.5)
Repeated: 2, 5 & 9 May

***WZ*, 23 May 1798**
[pg.1537–8]
"Bey Franz Anton Hoffmeister"
Patzelt, Variations for Keyboard after Mozart
Pleyel, 3 Duos for 2 Violins
———, 3 Sonatinas for Keyboard and Violin
Ziegelhauser, Variations for 2 Violins
Haydn, Adagio for Keyboard
Hoffmeister, Quartet (Op.19)
[Thematic catalogue of works by Hoffmeister]
Kirnberger, "Die Kunst des reinen Satzes"
Repeated: 26 May

***WZ*, 26 May 1798**
[pg.1537–8]
"Bey Joseph Eder"
Löwe, Keyboard Trio
Krommer, 3 Quartets (Op.10)
———, Quartet (Op.13)
———, 3 Quintets (Op.11)
Mozart, Sextet (Op.61)
Hänsel, 3 Quartets (Op.1)
Gyrowetz, Sinfonia Concertante (Op.34)
Sitter, 6 Duos for 2 Violins
Ferrari, Duo for 2 Keyboards (Op.20)
Wessely, 3 Quartets (Op.9)
Devienne, 6 Duos for 2 Flutes (Op.64)
Montelli, 3 Trios (Op.1)
Duet and Aria
Kraus, Symphony
———, Airs and Chansons
Hummel, Variations after *Castor und Pollox*
Repeated: 30 May & 6 Jun

***WZ*, 16 Jun 1798**
[pg.1807]
"Bey Johann Träg…"
Wölfl, Variations for Keyboard after *Das Labyrinth*
Eisner, 3 Quartets
Mestrino, Capriccio for Violin
Haydn, "Klavierstücke"
Mozart, 12 "Klavierstücke"
Müller, Keyboard Trio (Op.17)
Stackelberg, Variations for Keyboard
Gabelt, Variations for Keyboard
Harbordt, 3 Duos for 2 Flutes
Devienne, 6 Duos for 2 Flutes (Op.64)
Wranitzky, 6 Duos for 2 Flutes (Op.31)
Steinfeldt, 6 Duos for 2 Flutes (Op.4)
Gabler, 6 Lieder
Works by Mozart [Breitkopf]
Repeated: 20 & 23 Jun

***WZ*, 23 Jun 1798**
[pg.1884]
"Nachricht" – Eder
Beethoven, 3 Keyboard Sonatas
Repeated: 27 Jun; 7, 11 & 18 Jul (adapted as "Musikalische Nachricht")

***WZ*, 14 Jul 1798**
[pg.2114]
"Bey Artaria und Comp."
Kirmair, Variations for Keyboard after Mozart
———, Sinfonia Concertante
———, 3 Quartets (Op.41)
———, 3 Quartets (Op.42)
———, 3 String Trios (Op.4)
———, 3 String Trios (Op.5)
———, 3 "Pieces" for Keyboard (Op.38)
———, Variations for Keyboard
Haydn, 6 Lieder
Pär, *Alousia e Aboilardo*
Clementi, 3 Keyboard Sonatas (Op.39)
Ferrari, 3 Keyboard Trios (Op.6)
Gelinek, Variations for Keyboard after *Alcine*
———, Variations for Keyboard after *L'amor marinaro*
Sallantin, Flute Concerto
Walter, 3 Quartets (Op.5)
———, 3 String Trios (Op.1)
———, 3 Duos for 2 Violins
———, Variations for 2 Clarinets
Vanderhagen, Clarinet Concerto
Pujolas, Violin Concerto
Boccherini, 6 Quintets (Op.37) (also arr. Keyboard Trio [Pleyel])
———, 6 String Trios (Op.38)
Rault, 6 Duos for 2 Flutes (Op.6)
Vogel, Quartet (Op.36)
Jadin, 3 Quartets
Rosetti, Harmonie
Devienne, "Pot Pourri" for Flute and Violin
[Thematic catalogue of works by Haydn, Mozart, Clementi, and Pleyel]
Repeated: 21 Jul

***WZ*, 21 Jul 1798**
[pg.2196]

"Bey Johann Träg…"
Beethoven, 3 String Trios (Op.9)
Wölfl, Variations for Keyboard after *Das Labyrinth*
Pleyel, 6 Quartets
Wranitzky, 6 Quartets (Op.32)
———, 6 Quartets (Op.33)
Khym, 3 Duos for 2 Clarinets (Op.2)
Beecke, 6 Lieder
Weiss, 12 Lieder
Bornhardt, Lieder
Repeated: 25 & 28 Jul

***WZ*, 21 Jul 1798**
[pg.2196–7]
""In der Hoffmeisterschen Musik= Kunst= und Buchhandlung"
Freystädtler, 6 "Petites Differentes Pieces" for Keyboard
———, Keyboard Sonata (Op.9)
———, 12 Waltzes and Coda for Keyboard
———, 2 Sonatinas for Keyboard
Staniek, Variations for 2 Violins
Mascheck, Keyboard Trio
———, 6 Rondos for Keyboard
———, 6 Ländler for Keyboard
Rieder, Variations for Keyboard (Op.4)
Marches (arr. 2 Flutes and 2 Violins)

***WZ*, 1 Aug 1798**
[pg.2312]
"Bey Johann Träg…"
Beethoven, 3 String Trios (Op.9)
Andreas Traeg, 6 Fantasias for Flute (Op.1)
Ellner, Keyboard Trio (Op.2)
Pichl, 3 Quintets (Op.30)
———, 3 Duos for 2 Violins (Op.34)
Gyrowetz, 3 Keyboard Trios (Op.23)
Devienne, 3 Quartets (Op.66)
———, 3 Duos for Flute and Violin (Op.58)
———, "Potpourri" for Flute and Violin (Op.60)
———, 6 Duos for 2 Flutes (Op.63)
Körner, Variations for Flute (Op.2)
Kriegk, Cello Concerto (Op.4)
Haydn, 6 Lieder
Soller, 6 Airs for Clarinet and Viola (Op.4)
Repeated: 4 & 8 Aug

***WZ*, 4 Aug 1798**
[pg.2351]
"Neue Musikalien" – Mollo
Gyrowetz, 3 Keyboard Trios (Op.23)
———, 9 Lieder
Lieder by Reichardt, Mozart, and Röllig
Röllig, "Tonstücke" and Solfeggi

***WZ*, 18 Aug 1798**
[pg.2516–7]
"Musikalien" – Mollo
Gyrowetz, Notturno for Keyboard Trios (Op.24)
———, 3 Keyboard Trios (Op.23)
———, 9 Lieder
Lieder by Reichardt, Mozart, and Röllig
Röllig, "Tonstücke" and Solfeggi
Mozart, 2 Keyboard Concertos
Sterkel, 3 Keyboard Sonatas (Op.34)
———, 6 Sonatas for Keyboard and Violin (Op.33)
———, 3 Keyboard Concertos (Op.26)
———, Sonata for four hands (Op.21)
Dalberg, 3 Sonatas for Keyboard and Violin
———, Sonata for four hands
Struck, Quartet (Op.2)
———, Keyboard Trio (Op.3)
———, 3 Keyboard Trios (Op.4)
Mozart, *Don Giovanni* (arr. Keyboard)
———, *Die Zauberflöte* (arr. Keyboard)
———, *Die Entführung aus dem Serail* (arr. Keyboard)
Dittersdorf, *Die Liebe im Narrenhause* (arr. Keyboard)
d'Alairae, *Nina* (arr. Keyboard)
———, *Die Wilden* (arr. Keyboard)
———, *Die Beyden kleinen Savoyarden* (arr. Keyboard)
Gretry, *Richard Löwenherz* (arr. Keyboard)
Repeated: 22 & 25 Aug

***WZ*, 18 Aug 1798**
[pg.2555]
"Ankündigung" – Emanuel Schikaneder [Degen/Eder]
Mederitsch and Winter, *Babilons Pyramiden* (in full score)
Winter, *Das Labyrinth* (in full score)

***WZ*, 18 Aug 1798**
[pg.2557]
"Bey Johann Träg…"
Mozart, Quintet
Giornovichi, 3 Quartets
Mozart, "petites Pieces" for Keyboard
Lauska, Sonata for Keyboard (Op.6)
———, Sonata for Keyboard (Op.7)
Müller, "Journal pour La Flute contenant"
Mozart, 18 Waltzes (arr. 2 Flutes)
Kreutzer, Variations for 2 Violins
Vignetti, Caprices for 2 Violins (Op.2)
Grasset, Violin Concerto (Op.1)
———, Violin Concerto (Op.2)
Ducreaux, 6 Duos for 2 Flutes (Op.3)
Devienne, 6 Duos for 2 Flutes (Op.65)
Dammen, 3 Quartets (Op.3)
Pleyel, Sinfonia Concertante (Op.57)
———, 6 String Trios (Op.56)
Stumpf, "Pieces d'harmonie"
Repeated: 25 & 29 Aug

***WZ*, 5 Sep 1798**
[pg.2701–2]
"Ankündigung" – Kauer
Kauer, Keyboard Trio
Repeated: 8 & 12 Sep

***WZ*, 8 Sep 1798**
[pg.2734]
"Neue Musikalien" – Kozeluch
Preindl, Keyboard Concerto (Op.2)
Kozeluch, 3 Keyboard Sonatas (Op.40)
———, 3 Keyboard Sonatas (Op.41)
Schraub, 3 Keyboard Sonatas (Op.1)
Rieder, Keyboard Trio (Op.10)
Staray, 6 Polonaises for Keyboard Trio (Op.7)
Ossowski, Variations for Keyboard
Faltis, Variations for Keyboard after *Alcina*
Vanhal, Variations for Keyboard (Op.60)
———, Variations for Keyboard (Op.61)
Preindl, Variations for Keyboard (Op.3)
Kauer, Variations for Keyboard and Violin
Vanhal, Variations and Polonaise for Keyboard after *L'Intrigo amoroso*
Kletzinsky, Variations for 2 Violins
Ohmeyer, Variations for Violin and Bass
Kreith, Variations for Flute (Op.13)
Mozart, *Die Zauberflöte* (arr. Keyboard)
Pechatscheck, "Bürgermarsch" for Keyboard
Repeated: 12 & 15 Sep

***WZ*, 15 Sep 1798**
[pg.2804]
"Neue Musikalien" – Lausch
Kauer, *Das Donau-Weibchen* (arr. Quartet [Kletzinsky] and Harmonie [Pechatscheck])
Haibel, *Der Tiroler Wastel* (arr. Quartet)
Scherer, 3 Duos for 2 Flutes
———, Variations for Trio
———, Variations for Harmonie
———, Variations for Flute and Violin
Seyried and Stegmayer, *Die Schneiderhochzeit*, Aria and Terzetto
Wölfl, Variations for Keyboard
Baum, 3 Keyboard Trios
Pechatscheck, "Bürgermarsch" for Keyboard
Pär, Polonaise after L'inganno amoroso
Repeated: 19 & 26 Sep

***WZ*, 22 Sep 1798**
[pg.2879]
"Bey Artaria und Comp."
Freund, Variations for Keyboard (Op.4)
Mozart, Keyboard Concerto (Op.43)
———, Keyboard Sonata (Op.44)
Haydn, Keyboard Trio (Op.80)
———, "petits pieces" for Keyboard
Sterkel, Keyboard Concerto (Op.36)
Angrisani, 6 Notturni
Pär, 6 Variations for Keyboard after Winter
Pleyel, Sonata for Keyboard and Violin (Op.43)
———, 3 Keyboard Trios
———, 3 Sonatas for Keyboard and Violin (Op.45)
———, 3 Sonatas for Keyboard and Violin (OP.46)
M Haydn, "Hochamt"
Himmel, Cantata
Repeated: 26 & 29 Sep

***WZ*, 22 Sep 1798**
[pg.2879–80]
"Bey Johann Träg…"
Beethoven, Variations for Keyboard and Cello after *Die Zauberflöte*
Eybler, Quintet (Op.5)
Fux, Variations for Violin
Krommer, Sonata for Violin and Bass
Mozart, "petit Pieces" for Keyboard
———, *Don Giovanni* (arr. Quartet)
Grasset, Violin Concerto (Op.1)
———, Violin Concerto (Op.2)
Reicha, 6 Duos for Violin and Cello
Neubauer, 3 Sonatas for Violin and Viola (Op.13)
———, Variations for Violin and Viola (Op.14)
Durahd, Variations for Violin after *Die Zauberflöte*
———, Variations for Violin
Wranitzky, 6 Duos for 2 Flutes (Op.33)
Pleyel, 3 Keyboard Trios (Op.33)
Mozart, "Gottheit über alles"
Müller, Flute Concerto (Op.16)
Vierling, "Versuch einer Anleitung zum präludiren"
Conrad, 12 "Vorspiele" for Organ
Seger, 8 Toccatas and Figues for Organ
Nicolai, Fantasia and Fugue
Interval Tables
Repeated: 29 Sep & 6 Oct

***WZ*, 26 Sep 1798**
[pg.2916]
"Musikalische Nachricht" – Eder
Beethoven, 3 Keyboard Sonatas (Op.10)
Püringer, Variations for Keyboard
Rieger, Variations for Keyboard
Kraus, Symphony
———, Aria
———, Airs and Chansons
Pichl, 3 Keyboard Trios (Op.26)
Kauer, Generalbaßschule
Hummel, Variations after *Castor und Pollox*
Abeille, Keyboard Trio (Op.20)
Bachmann, Romanze
Dalimen, 3 Quartets (Op.3)
Devienne, 6 Duos for 2 Flutes (Op.65)
Ducreux, 6 Duos for 2 Flutes (Op.3)
Grasset, Violin Concerto (Op.1)

———, Violin Concerto (Op.2)
Hoffmann, Variations for Keyboard after *Palmira*
Kreutzer, Variations for 2 Violins
Methsessel, 12 Lieder
Mozart, *La clemenza di Tito* (extracts in full score and arr. Keyboard)
Neubauer, 3 Trios (Op.14)
Pleyel, 6 Quartets (Op.56)
———, 6 Quartets (Op.20)
———, 12 String Trios (Op.56)
———, Sinfonia Concertante (Op.57)
Rault, 6 Duos for 2 Flutes (Op.3)
Struck, Keyboard Trios (Op.3)
———, 3 Keyboard Trios (Op.4)
Stumpf, "Pieces d'Harmonie"
———, Caprices for Violin
Wölfl, 3 Keyboard Sonatas (Op.7)
Repeated: 29 Sep & 6 Oct

***WZ*, 3 Oct 1798**
[pg.2995]
"Musikalien" – Mollo
Beethoven, Keyboard Trio (Op.11)
Häusler, 6 Canzonettas
Haydn, Keyboard Trio (Op.88)
———, Keyboard Sonata (Op.89)
———, Sonata for four hands (Op.81)
———, Sonata for four hands (Op.83)
———, Sonata for four hands (Op.86)
Mozart, Sonata for four hands (Op.38)
———, Quintet
———, *Così fan tutte* (arr. Keyboard; also Overture arr. four hands)
———, *Idomeneo* (arr. Keyboard)
———, *Le nozze di Figaro* (arr. Keyboard)
———, *La clemenza di Tito* (arr. Keyboard)
———, *Der Schauspieldirektor* (arr. Keyboard)
Backofen, Harp Sonata
———, Variations for Harp
Righini, Serenade
Barman, 3 Duos for 2 Flutes (Op.2)
Knecht, Orgelschule
Albrechtsberger, "Anweisung zur Composition"
Giornovichi, 3 Quartets (Op.1)
———, 3 Duos for 2 Violins
Müller, 3 Duos for 2 Flutes (Op.11)
Lacroix, 3 Sonatas for Violin and Cello (Op.3)
Repeated: 6 & 10 Oct

***WZ*, 31 Oct 1798**
[pg.2995]
"Neue Musikalien" – Eder
Bauer, Variations for Keyboard
Beczwarowsky, 3 Keyboard Trios (Op.3)
Brandl, Quartet (Op.15)
Clementi, 3 Keyboard Sonatas (Op.39)
Dornaus, 6 "petits Pieces" (Op.1)
———, 6 "petits Pieces" (Op.2)
Eckard, Variations for Keyboard (Op.2)
Friedl, 3 Duos for Violin and Bass (Op.1)
Grasset, Sonata for Keyboard and Violin (Op.3)
Gyrowetz, 3 Sonatas for Keyboard and Cello (Op.35)
Hänsel, 3 Quartets (Op.3)
Kirmair, 3 Keyboard Sonatas (Op.4)
———, Keyboard Trio (Op.6)
———, 3 Keyboard Sonatas (Op.12)
Lämmerhirt, 2 Sonatas for four hands (Op.2)
Mozart, Duet and Aria
Pleyel, Keyboard Trios (Op.58)
———, 6 Sonatas for Violin and Keyboard (Op.59)
Richter, 3 Duos for 2 Violins (Op.5)
———, 3 Trios (Op.4)
Righini, Arianne, Overture (arr. Keyboard)
Sterkel, Variations for Keyboard (Op.35)
———, Keyboard Sonata (Op.36)
Wessely, 3 Quartets (Op.10)
Winter, *Das unterbrochene Opferfest* (extracts arr. Keyboard)
Beethoven, 3 Keyboard Sonatas (Op.10)
Wiesner, 6 Deutsche for Keyboard (Op.1)
———, Keyboard Sonatina (Op.2)
———, Keyboard Sonatina (Op.3)
———, Keyboard Sonatina (Op.4)
———, Keyboard Sonatina (Op.5)
Lieder
Repeated: 3 & 10 Nov

***WZ*, 10 Nov 1798**
[pg.3396]
"Bey Johann Träg…"
Förster, 3 Keyboard Sonatas (Op.17)
Beethoven, Variations for Keyboard after *Richard Löwenherz*
Haydn, 2 Rondos for Keyboard
Mozart, "petit Pieces" for Keyboard
Brandl, Quartet (Op.15)
Pleyel, 6 Quartets (Op.56)
Devienne, 3 Quartets (Op.66)
Richter, 3 Trios (Op.4)
Neubauer, 3 Trios (Op.14)
Montelli, 3 Trios (Op.1)
Rault, 3 Trios (Op.26)
———, 3 Trios (Op.27)
Clementi, 3 Keyboard Sonatas (Op.39)
Sterkel, Keyboard Sonata (Op.36)
———, Variations for Keyboard (Op.35)
Pleyel, 3 Keyboard Sonatas (Op.58)
———, 6 Sonatinas (Op.59)
Dornaus, 6 "Pieces" for Trio (Op.1)
———, 6 "Pieces" for Trio (Op.2)
Repeated: 14 Nov

***WZ*, 14 Nov 1798**
[pg.3424]
"Erste Musikalische Monatschrift" – Kauer

Kauer, “Nelsons grosse Seeschlacht” for Keyboard Trio
Repeated: 17 & 24 Nov

***WZ*, 14 Nov 1798**
[pg.3424]
“Bey Artaria und Comp.”
Krommer, 3 Quartets (Op.16)
Gyrowetz, Divertimento (Op.26)
———, Divertimento (Op.25)
Mozart, *La clemenza di Tito* (arr. Quartet)
Schuppanzig, Variations for 2 Violins
Millico, 6 Ariettas
Salieri, “Il Genio”
Eppinger, Variations for Violin and Cello
Pär, “Baniata Eloisa…”
Angrisani, 6 Notturni
Pleyel, 3 Keyboard Trios (Op.44)
———, 3 Sonatas for Keyboard and Violin (Op.45)
———, 3 Sonatas for Keyboard and Violin (Op.46)
Mozart, Keyboard Concerto (Op.43)
———, Keyboard Concerto (Op.44)
Haydn, Keyboard Trio (Op.80)
———, 3 “petit Pieces” for Keyboard
Repeated: 17 & 21 Nov

***WZ*, 24 Nov 1798**
[pg.3539]
“Nachricht” – Mollo
Rigold, 2 Keyboard Sonatas
Repeated: 28 Nov & 5 Dec (adapted)

***WZ*, 28 Nov 1798**
[pg.3581]
“Musikalische Ankündigung” – Hummel [Eder]
Hummel, Variations (Op.3)
———, Cadenzas to Mozart Keyboard Concertos (Op.4)
———, 3 Sonatas (Op.5)
———, Variations after Castor und Pollox (Op.6)
Repeated: 1, 5 & 8 Dec

***WZ*, 5 Dec 1798**
[pg.3568]
“Neue Musikalien” – Artaria
Haydn, Keyboard Sonata (Op.82)
Mozart, *La clemenza di Tito* (arr. Quartet)
Krommer, 3 Quartets (Op.16)
Schuppanzig, Variations for 2 Violins
Millico, 18 Ariettas
Repeated: 8 & 12 Dec

***WZ*, 15 Dec 1798**
[pg.3786–7]
“Musikalische Ankündigung” – Ignaz Sauer [Traeg]
Vanhal, “Die grosse See=Schlacht bey Abukir”
———, “Die Schlacht bey Würzburg”
Repeated: 22 Dec

***WZ*, 19 Dec 1798**
[pg.3828–9]
“Bey Johann Träg…”
Häusler, 6 Lieder
Bichi, Variations for Cello and Viola
Eybler, Variations
———, 3 Marches for Keyboard
Mozart, “petit Pieces” for Keyboard
Haydn, Rondo for Keyboard
Förster, 3 Keyboard Sonatas (Op.17)
Wölfl, 3 Keyboard Sonatas (Op.6)
Beethoven, [Redouten] Minuets (also arr. String Trio)
———, [Redouten] Deutsche (also arr. String Trio)
Höllmayer, [Redouten] Ländler (also arr. Quartet, Violin, and Keyboard)
Teyber, 12 [Redouten] Minuets (also arr. String Trio and Keyboard)
———, 13 [Redouten] Deutsche (also arr. String Trio and Keyboard)
Gyrowetz, 12 [Redouten] Minuets (also arr. String Trio and Keyboard)
———, 12 [Redouten] Deutsche (also arr. String Trio and Keyboard)
Rafael, 6 Minuets and 8 Deutsche
Traeg, 90 English dances
Repeated: 22 & 26 Dec

***WZ*, 2 Jan 1799**
[pg.20]
“Musikalische Ankündigung” – Sauer [Traeg]
Vanhal, “Die Seeschlacht bey Abukir” for Keyboard
———, “Die Schlacht bey Würzburg” for Keyboard
Repeated: 5 Jan

***WZ*, 5 Jan 1799**
[pg.54–5]
“Musikalien” – Hoffmeister
Gleisner, 6 Symphonies
Pleyel, 6 Quartets
———, 3 Duos for 2 Violins
Grünberger, “Orgelstücke”
Ziegelhauser, Variations for 2 Violins
Rieder, Variations for Keyboard
Edel, Variations for Keyboard
Haydn, Variations for Keyboard
———, Keyboard Sonata
Haekers, Lied
Kauer, Sonata and Variations for Keyboard

***WZ*, 5 Jan 1799**
[pg.55]
“Neue Tanz=Musikalien” – Ossowski [Kozeluch]
Ossowski, 12 Minuets (also arr. Keyboard)
———, 12 “Jagddeutsche” (also arr. Keyboard)
———, 12 Deutsche (also arr. Keyboard)
———, 6 Minuets (also arr. Keyboard)
———, 6 “Eccossois” (also arr. Keyboard)

———, 6 Ländlerische for Violin and Bass (also arr. Keyboard)
———, 18 Ländlerische for Violin (also arr. Keyboard)
———, 12 Deutsche after *Das Labyrinth* (also arr. Keyboard)
———, 6 Minuets after *Das Labyrinth* (also arr. Keyboard)
———, 6 Contredanses after *Das Labyrinth* (also arr. Keyboard)
Repeated: 9 & 12 Jan

***WZ*, 9 Jan 1799**
[pg.91–2]
"Tanz=Musikalien" – Hoffmeister
Cibulka, 6 Minuets for String Trio
———, 6 Minuets
Ossowski, 12 Minuets
———, 12 Minuets after *Der dumme Gärtner*
———, 6 Minuets and Variations
Cibulka, "Balli Tedeschi" for String Trio
Hoffmeister, 12 Deutsche
Zaph, 12 Deutsche
Cibulka, 14 "Balli Tedeschi"
Mozart, 6 Deutsche
Pohl, 12 "Balli Tedeschi"
Guldener, 18 "Angloises"
Pechatscheck, 12 Deutsche after *Das Neu-Sonntagskind*
Ossowski, 12 "Ueberraschungsdeutsche"
———, 12 "Jagd=Deutsche"
———, 12 Deutsche after *Kaspar der Fagottist*
———, 12 Deutsche after La Molinara
Laurent, English Dances
6 Deutsche ["nach Türkischen Geschmack"]
Ossowski, 12 "Langaus=Deutsche"
Kammel, 6 Minuets for String Trio
Cibulka, 6 Minuets for Keyboard
Pohl, 6 Minuets for Keyboard
Pechatscheck, 6 Minuets for Keyboard
Cibulka, 6 Minuets for Keyboard
Mollerus, 6 Minuets for Keyboard
Satzenhoven, 14 "Balli Tedeschi" for Keyboard
Cibulka, "Balli Tedeschi" for Keyboard
Kunze, 27 "Angloises" for Keyboard
———, 24 Allemandes for Keyboard
Lochner, "Angloises" and Allemandes for Keyboard
Kessler, 6 "Angloises" for Keyboard
Bopp, 6 Allemandes for Keyboard
Razki, 6 Polonaises, 6 Minuets, Quadrille, and "Angloise" for Keyboard
Ossowski, 6 Polonaises for Keyboard
Cella, 3 "Anglaisen", 2 Quadrilles, and 6 Waltzes for Keyboard
Gahr, 6 Contredanses for Keyboard
Cibulka, 8 Contredanses for Keyboard
———, 12 "Balli Inglesi"
Guldener, 24 "Balli Inglesi"
Ossowski, 6 Ungarische
———, 12 "Balli Tedeschi" for Keyboard after *La molinara*
———, 12 "Balli Tedeschi" and Coda for Keyboard after *Kaspar der Fagottist*
Cibulka, 14 Deutsche
Ossowski, 12 Deutsche after *Der dumme Gärtner*
———, 12 "Jagd=Deutsche"
Pohl, 6 Deutsche
12 Allemandes
6 Deutsche ["nach Türkischem Geschmack"]
Hoffmeister, 12 Deutsche for Keyboard
Kunze, 6 Deutsche for Keyboard
Ossowski, 12 Ländlerische for Keyboard
Pfeiffer, 6 Ländlerische for Keyboard
Kunze, 12 Deutsche and Coda for Keyboard after *Sultan Wampum*
———, 6 Allemandes
Neipperg, 6 Allemandes for Keyboard
Mozart, 6 Allemandes for Keyboard
Ossowski, 12 Deutsche
Freystädtler, 12 Waltzes and Coda for Keyboard

***WZ*, 9 Jan 1799**
[pg.92]
"Bey Johann Träg…"
Haydn, Symphony, Andante (arr. Keyboard)
8 Contredanses and 2 Quadrilles
Distler, 6 Quartets (Op.6)
Flath, 3 Duos for Violin and Cello (Op.4)
Destouches, Fantasia for Keyboard (Op.10)
Neubauer, 3 Duos for 2 Flutes (Op.5)
Hoffmeister, 12 Allemandes for Keyboard
Gyrowetz, Notturno (Op.25)
———, Notturno (Op.26)
Fleischmann, "Die Wollust."
Anschuez, "Rhapsodische Gesänge"
Pleyel, 6 Sonatas (Op.59)
Häusler, 6 Canzonettas for Keyboard
Repeated: 12 & 16 Jan

***WZ*, 9 Jan 1799**
[pg.92]
"Nachricht von neuen Tanz=Musikalien" – Sperber
Sperber, 6 Contredanses
Repeated: 12 Jan

***WZ*, 12 Jan 1799**
[pg.122–3]
"Bey Artaria u. Comp."
Beethoven, 3 Sonatas for Keyboard and Violin
Gyrowetz, Divertimento (Op.26)
———, Divertimento (Op.25)
Mozart, La Clemenza di Tito (arr. Quartet)

Schuppanzigh, Variations for 2 Violins after *Alcine*
Salieri, "In Genio degli Stati Veneti..."
Millico, 18 Ariettas
Eppinger, Variations for Violin and Cello after *La molinara*
Haydn, Keyboard Sonata (Op.82)
———, Variations for Keyboard (Op.83)
Bichi Loli, Variations for Cello and Bass (Op.2)
Ant. Wranitzky, Variations for Violin
Zepharovicz, 6 Ariettas
Pleyel, 3 Duos for 2 Violins (Op.50)
Freund, Variations for Keyboard [8 & 7]
Suppan, Variations for Keyboard after *Der Spiegel von Arkadien*
Angrisani, 6 Notturni
Hoffmeister, 3 Duos for 2 Flutes (Op.30)
Repeated: 16 & 19 Jan

***WZ*, 16 Jan 1799**
[pg.155–6]
"Neue Musikalien" – Kaspar Pennauer
Winter, *Das Labyrinth* (extracts arr. Keyboard and Trio)
Teyber, Minuet [1798] (also arr. String Trio)
Gyrowetz, Deutsche (also arr. String Trio)
Deutsche after Das Waldmädchen (also arr. String Trio)
Ländlerische
Variations for 2 Flutes
Eppinger, Variations for 2 Violins
Variations for String Trio
Variations for Flute and Violin
Deutsche
Repeated: 19 Jan

***WZ*, 19 Jan 1799**
[pg.191–2]
"Neue Musikalien" – Eder
Beethoven, 3 Keyboard Sonatas (Op.10)
Chiavacci, 12 Ariettas
———, *Il Filosofo Impostora*, Rondo
———, *De 4 Parte del Mondo*, Rondo
———, *L'Alessandro nell' Indio*, Rondo
Lickl, 3 Keyboard Sonatas
Knasel, Variations for Keyboard after *Das Labyrinth*
Vanhal, Variations for Keyboard [12 & 6]
———, Variations for Keyboard Trio
———, 8 Lieder
Wölfl, 3 Keyboard Sonatas (Op.7)
———, Variations for Keyboard
Lickl, 3 Duos for 2 Flutes
———, 3 Quartets
———, Cassation
———, Variations for Keyboard
Lilien, Variations for Keyboard [9, 7, 10 & 8]
Hummel, 3 Keyboard Sonatas
———, 3 "Airs Polonois"
Kreuth, 3 Duos for 2 Flutes
Duscheck, "Die Seeschlacht"
Pirlinger, Variations for Keyboard
Teyber, "Gesänge beym Klavier"
———, 12 Minuets (arr. Keyboard)
———, 13 Deutsche (arr. Keyboard)
Suppan, 8 Minuets (arr. Keyboard)
———, 18 Deutsche (arr. Keyboard)
Rieger, Fantasia for Keyboard
Schweizer, 6 Variations for Keyboard
Wiesner, Variations for Keyboard
———, 6 Deutsche for Keyboard
———, Keyboard Sonatina (Op.2)
———, Keyboard Sonatina (Op.3)
———, Keyboard Sonatina (Op.4)
———, Keyboard Sonatina (Op.5)
Sauer, 12 Ländler (arr. Keyboard)
Nothselner, 20 Ländler (arr. Keyboard)
Lieder
Raphael, "Aufruf"
Marches for Keyboard
"Tonleiter zur Flaute Traver"
"Tonleiter zur Oboe"
"Scala zur Clarinette"
"Scala zur Fagott"
Repeated: 23 & 26 Jan

***WZ*, 26 Jan 1799**
[pg.259]
"Neue Tanzmusikalien" – Ossowski [Kozeluch]
Ossowki, 12 Minuets (also arr. Keyboard)
———, 12 "Jagddeutsche" (also arr. Keyboard)
———, 12 Deutsche for String Trio (also arr. Keyboard)
———, 6 Minuets for String Trio (also arr. Keyboard)
———, 6 "Eccossois" (also arr. Keyboard)
———, 6 Ländlerische for String Trio (also arr. Keyboard)
———, 18 Ländlerische for Violin (also arr. Keyboard)
———, 12 Deutsche after *Das Labyrinth* (also arr. Keyboard)
———, 6 Minuets after *Das Labyrinth* (also arr. Keyboard)
———, 6 Contredanses after *Das Labyrinth* (also arr. Keyboard)
———, 12 Deutsche after *Babilons Piramiden* (also arr. Keyboard)
———, 6 Minuets after *Babilons Piramiden* (also arr. Keyboard)
———, 6 Contredanses after *Babilons Piramiden* (also arr. Keyboard)

***WZ*, 6 Feb 1799**
[pg.362]
"Bey Johann Träg..."
Wölfl, Variations for Keyboard
Löwe, Violin Concerto (Op.3)

Wranitzky, 3 Symphonies (Op.33)
Devienne, 3 Quartets (Op.67)
Müller, 3 Keyboard Sonatinas (Op.18)
Pleyel, 3 Keyboard Sonatinas
[Catalogue of music for sale]
Repeated: 9 & 13 Feb

***WZ*, 9 Feb 1799**
[pg.393]
"Neue Musikalien" – Eder
Teyber, 12 Deutsche and 12 Trios [Redouten 1798] (arr. Keyboard)
———, 3 Quartets
Hummel, Keyboard Variations (Op.3)
———, 3 Keyboard Trios (Op.2)
———, 3 Keyboard Trios (Op.5)
———, 3 Fugues for Keyboard (Op.7)
Kauer, "Nelsons grosse Seeschlacht" for Keyboard
Vanhal, Keyboard Variations
Türk, Klavierschule
Variations for Keyboard after *Axur re d'ormus*
Mozart, Duet
———, 3 Quartets (Op.64)
Sterkel, Fantasia and Rondo (Op.37)
Weigl, *Gli amori marinari* (extracts)
Krommer, Variations for Violin and Bass (Op.14)
Haydn, Quintet (Op.88)
Löwe, Violin Concerto (Op.3)
Devienne, 3 Quartets (Op.67)
Wranitzky, 3 Symphonies (Op.33)
Hoffmeister, Andante and Variations for Keyboard
———, 3 Duos for 2 Flutes (Op.41)
Fränzl, 12 Quartets
Viotti, 6 Quartets (Op.23)
Beczwarzowsky, 3 Keyboard Trios (Op. 3)
Fuchs, 12 Deutsche and Minuets [Redouten]
Winter, *Das Labyrinth* (arr. Keyboard [Henneberg])
Mederitsch and Winter, *Babilons Piramiden* (arr. Keyboard [Henneberg])
Repeated: 13 & 16 Feb

***WZ*, 16 Feb 1799**
[pg.466]
"Musikalien" – Hoffmeister
Wagner, Variations for Flute and Cello after Haydn
Ziegelhauser, Variations for 2 Violins
Staniek, Variations for 2 Violins
"Stücke" for 2 Violins (also arr. 2 Flutes)
Klein, Volkslied
"Tabakrauchers Lied"
Seyfried, Arietta
Lickl, Arietta
Freystädtler, Keyboard Sonata (Op.9)
———, 12 Waltzes
Mascheck, 12 Ländler for Keyboard
———, 6 "Petit Rondos faciles & agreables" for Keyboard
Pleyel, 6 Quartets
———, 3 Duos for 2 Violins
Gleisner, Symphony

***WZ*, 23 Feb 1799**
[pg.536–7]
"Musikalien" – Mollo
Adamer, 12 [Redouten] Minuets (arr. Keyboard)
Gyrowetz, Notturno (Op.25)
———, Notturno [Op.24] (arr. Keyboard Trio
Hanssler, 6 Canzonettas
Beethoven, Trio (Op.11)
———, String Trio (Op.3)
Pichl, 3 Quintets (Op.3)
———, 3 Duos for 2 Violins (Op. 34)
Hänsel, 3 Quartets (Op.5)
Durand, 3 Trios for 2 Violins (Op.1)
———, 3 Trios for 2 Violins (Op.2)
———, Variations for Violin and Cello (Op.4)
Benda, Romanze for Keyboard
Milchmeyer, "Piano-Forte-Schule"
CPE Bach, Keyboard Trios
———, Keyboard Sonatas, Fantasias and Rondos
———, "Psalmen und Melodien, beym Klavier zu singen"
———, "Klopstocks Morgengesang"
———, "Die Israeliten in der Wüste"
———, "Heilig"
———, "Geistliche Oden"
———, 12 "Kleine Stücke" for Flute (or Violin) and Keyboard
Repeated: 2 & 6 Mar

***WZ*, 27 Feb 1799**
[pg.572–3]
"Bey Johann Träg..."
Türk, Klavierschule
———, "Kurze Anweisung zu, Klavierspielen"
———, Generalbaß
Haydn, Symphony (Op.91)
Kraus, Variations for Violin and Viola
Fux, Variations for Keyboard and Violin
Förster, Notturno
Pleyel, 6 String Trios
———, 6 Duos for 2 Violins (Op.6)
Mozart, 2 Sextets
Naumann, Cantata
Repeated: 2 & 6 Mar

***WZ*, 2 Mar 1799**
[pg.611]
"Bey Artaria u. Comp."
Hoffmeister, 3 Duos for 2 Flutes (Op.30)
———, 3 Duos for 2 Flutes (Op.31)
Haydn, Keyboard Sonata (Op.82)
———, Variations for Keyboard (Op.83)
Pleyel, 3 Duos for 2 Violins (Op.50)
Bianchi, 6 Ariettas (Op.2)
Mozart, Rondo for Keyboard
Beethoven, 3 Keyboard Sonatas (Op.12)
———, Variations after Falstaff
Albrechtsberger, 6 Fugues for Organ (Op.8)
Haydn, Adagio for Keyboard

Repeated: 6 Mar

***WZ*, 20 Mar 1799**
[pg.826–7]
"Bey Johann Träg..."
Haydn, *Die Schöpfung*, Duet (arr. Keyboard)
———, 3 Symphonies (arr. Quartet)
———, 6 Symphonies (arr. Keyboard Trio)
Pleyel, 6 Duos for 2 Violins (Op.6)
———, Sinfonia Concertante (Op.57)
———, Symphony
Gyrowetz, Quintet (Op.1)
———, Flute Concerto (Op.1)
Neveu, Variations for Keyboard
Barmann, 3 Duos for Violin and Cello (Op.4)
Belleval, Sonata for 2 Violins
———, Harp Sonata
Rösler, Rondo for Keyboard (Op.1)
Stecher, 6 Fugues for Organ
Durand, 3 Duos (Op.2)
Pallas, Lieder
Frobe, Variations for Cello
Löwe, Violin Concerto (Op.3)
Devienne, 3 Quartets (Op.67)
Wranitzky, 3 Symphonies (Op.33)
Wolf, "Musikalische Unterricht"
Repeated: 23 & 27 Mar

***WZ*, 23 Mar 1799**
[pg.893]
"Musikalische Anzeige" – Eder
Stengel, 2 Arias
Repeated: 27 Mar

***WZ*, 27 Mar 1799**
[pg.913]
"Musikalische Anzeige" – Hoftheatermusikverlag
Auernhammer, Variations for Keyboard

***WZ*, 6 Apr 1799**
[pg.1042]
"Bey Joseph Eder"
Spindler, Arietta
Teyber, 3 Keyboard Quartets
Mozart, *Così fan tutte*, Overture (arr. four hands)
Seyfried, Rondo for Keyboard
Wagner, Variations for Flute and Cello after Haydn
"Der neue Meister= und Minnesänger"
"Gesang am Grabe"
"Gesang bey Charlotte Corday's Urne"
Kleiniheinz, Variations for four hands
Deutsche ["Wald=Mädel"]
Wölfl, Aria
Mederitsch and Winter, *Babilons Pyramiden*, Duet (arr. 2 Flutes [Pohl])
Mederitsch, Sonata Capriccio for Keyboard and Violin
Repeated: 10 Apr

***WZ*, 24 Apr 1799**
[pg.1282]
"Bey Joseph Eder"
Rieder, 3 Quartets
Lickl, Variations for Keyboard after *Das Donauweibchen*
Fuchs, 12 Minuets and Deutsche [Redouten 1799] (arr. Keyboard)
Klauser, Variations for Keyboard
André, Oboe Concerto
Beczwarzowsky, "Gesänge beym Klavier"
Brandl, Sextet
Clementi, 12 Waltzes for Keyboard
Gyrowetz, Divertimento (Op.36)
Haydn, Keyboard Trio
———, Symphony (Op.90)
Hummel, 3 Keyboard Trio (Op.5)
Krommer, 3 Quartets (Op.16)
Mozart, Aria (arr. Quartet)
———, 3 Quartets (Op.65)
———, Variations for Keyboard (Op.66)
Pleyel, Cello Concerto
———, 3 Duos for 2 Cellos (Op.61)
———, Symphony (Op.62)
Stumpf, "Pieces d'Harmonie"
Viotti, Violin Concerto
Weigl, *Glia mori marinari*, Overture (arr. Keyboard)
Winter, *Das unterbrochene Opferfest*, Overture (arr. Keyboard)
———, *Das Labyrinth*, Overture (arr. Keyboard and in full score)
———, I Fratelli rivali, Overture
Adamer, "Erinnerungsfeyer..."
Repeated: 1 & 4 May

***WZ*, 4 May 1799**
[pg.1429]
"Neue Musikalien" – Mollo
Mozart, Quartet (Op.38)
Ferrari, 12 Keyboard Sonatinas (Op.14)
Häusler, 12 Canzonettas
Stadler, Keyboard Sonata
Baum, Keyboard Sonata
Ferrari, 12 Romances
Plantade, 6 Romances
Röllig, "Versuch einer Anleitung zur musikalischen Modulation"
Repeated: 7 & 11 May

***WZ*, 7 May 1799**
[pg.1471]
"Bey Johann Träg…"
Mozart, Fantasia for four hands (also arr. Quartet [Mozart])
Haydn, *Die Schöpfung*, Duet
———, Minuet for Keyboard
Knasel, Variations for Harp
André, Oboe Concerto (Op.8)
Pleyel, Cello Concerto (Op.60)
———, 3 Duos for 2 Cellos (Op.61)
———, Symphony (Op.62)
Viotti, Violin Concerto
Brandl, Sextet
Winter, *Das unterbrochene Opferfest*, Overture (also arr. Keyboard)
———, I Fratelli rivali, Overture
———, *Das Labyrinth*, Overture (also arr. Keyboard)

Mozart, Variations for Keyboard (Op.66)
———, Aria (arr. Quartet)
Clementi, 12 Waltzes for Keyboard
Stumpf, "Pieces d'Harmonie"
[Catalogue of music for sale]
Repeated: 11 & 15 May

***WZ*, 11 May 1799**
[pg.1526–7]
"Ouevres de Haydn" – Breitkopf und Härtel
Works by Haydn
[cf. also 2 Nov 1799]

***WZ*, 5 Jun 1799**
[pg.1839]
"Neue Musikalien" – Kozeluch
Kozeluch, 12 "Stücke" for Keyboard (Op.43)
———, 3 Keyboard Trios (Op.44)
———, 3 Caprices for Keyboard (Op.45)
Vanhal, Variations for Keyboard Trio (Op.63)
———, Sonata for four hands (Op.64)
Dembinski, 10 Polonaises for Keyboard
Ossowski, Variations for Keyboard
———, 6 "Eccosoises" for Keyboard
———, March
Kreith, "Anweisung wie alle Töne auf der Flöte=Traverse"
———, Variations for Flute (Op.14)
———, 3 Duos for 2 Flutes (Op.15)
Hänsel, Variations for Harp (Op.4)
Lickl, Keyboard Trio
———, "Pohemienne module" for Keyboard
Ohmayer, Variations for Violin and Bass
Kletzinsky, Variations for 2 Violins
Repeated: 8 & 12 June

***WZ*, 15 Jun 1799**
[pg.1968]
"Neue Musikalien" – Eder
Vanhal, 3 Caprices for Keyboard
Rieder, 3 Quartets (Op.8)
Lickl, Variations for Keyboard after *Das Donauweibchen*
Freystädtler, Variations for Keyboard after *La pricipessa d'Amalfi*
———, Variations for Keyboard after Haydn
Wiesner, Variations for Keyboard (Op.8)
———, Variations for Keyboard (Op.7)
Klauser, Variations for Keyboard (Op.2)
Pasquale, Notturni
Siebigk, Variations for Keyboard (Op.2)
Repeated: 19 & 26 June

***WZ*, 13 Jul 1799**
[pg.2330]
"Nachricht" – Artaria
Haydn, *Die Schöpfung* (in full score)
Repeated: 17 Jul

***WZ*, 27 Jul 1799**
[pg.2543]
"Bey Johann Träg…"
Mozart, 12 Duos for 2 Violins (arranged)
———, 3 Duos for 2 Clarinets (Op.69)
———, Idomeneo, Overture
Neubauer, 3 Duos for 2 Flutes (Op.15)
Devienne, 3 Duos for 2 Flutes (Op.68)
Fiala, 3 Duos for Violin and Cello (Op.4)
Etude for Keyboard
Steibelt, Sonata for four hands
Wranitzky, Divertimenti (Op.32)
Gyrowetz, 6 Lieder (Op.38)
Haydn, 3 Symphonies (Op.91)
Gyrowetz, 3 Keyboard Trios (Op.29)
———, "Gedanke nach der Schlacht"
Rieger, Variations for Keyboard
Sterkel, "petit Pieces" for Keyboard
Schneider, 3 Quintets
———, 3 Duos for Violin and Viola (Op.4)
Destouches, Keyboard Trio (Op.11)
Romberg, 3 Quartets (Op.1)
Ode
Pokorni, Ode
Repeated: 31 Jul & 3 Aug

***WZ*, 7 Aug 1799**
[pg.2669]
"Pränumerations=Anzeige" – Kaspar Weiß
Satzenhoven, *Die travestirte Ariadne auf Naxos* (arr. Keyboard [Satzenhoven])
Repeated: 10 & 14 Aug

***WZ*, 14 Aug 1799**
[pg.2736]
"Musikalische Nachricht" – Traeg
Operas by Gluck, Graun, Holzbauer, Schweizer, Reichardt, Benda, Neefe etc.
Symphonies by Graun, Stercke, Kirnberger, Küfner etc.
Repeated: 17 & 21 Aug

***WZ*, 28 Aug 1799**
[pg.2916]
"Nachricht" – Kauer
Kauer, Fantasia for Keyboard
———, "Nelsons grosse Seeschlacht" for Keyboard Trio

***WZ*, 9 Oct 1799**
[pg.3419]
"Bey Johann Träg…"
M. Haydn, Quintet
Kreith, 3 Duos for 2 Flutes (Op.24)
Fux, Caprice for Violin
M. Haydn, Lieder
Kreith, Variations for Flute
Haydn, *Orlando Paladino* (extracts arr. Keyboard)
Eberl, 3 Keyboard Trios (Op.8)
———, 2 Sonatas for four hands (Op.7)

Winter, *I Fratelli rivali* (arr. Keyboard)
Martin, *La capricciosa corretta* (arr. Keyboard)
Salieri, *Axur re d'ormus* (arr. Keyboard)
Haydn, 6 Symphonies (arr. Quintet)
Mozart, *Die Zauberflöte* (arr. Flute, Violin, and Cello)
———, *Die Entführung aus dem Serail* (arr. Quartet)
Repeated: 12 & 16 Oct

***WZ*, 26 Oct 1799**
[pg.3636]
"Bey Joseph Eder" [Kaspar Weiß/Binz]
Satzenhoven, *Die travestirte Ariadne auf Naxos* (arr. Keyboard [Satzenhoven])
Henneberg, *Der travestirte Aeneas* (in full score ["sammt Buch"])
Repeated: 30 Oct & 2 Nov

***WZ*, 2 Nov 1799**
[pg.3720]
"Vollständige Ausgabe von Haydns Werken" – Breitkopf und Härtel
Works by Haydn
Repeated: 6 & 9 Nov

***WZ*, 6 Nov 1799**
[pg.3766]
"Nachricht" – Kozeluch
Ridell, Variations for Keyboard after *Das Donau-Weibchen*
Kauer, 3 Arias (arr. Keyboard)
Lauska, Variations for Keyboard
Danzi, March for Keyboard
———, Sonata for four hands (Op.2)
Knecht, Fugues for Keyboard
Kozeluch, 12 "Stücke" for Keyboard (Op.43)
———, 3 Keyboard Trios
———, 3 Caprices for Keyboard (Op.45)
Kreith, "Anweisung… auf Flöte Traversiere"
———, 3 Duos for 2 Flutes (Op.75)
"Gesellschaftliche Lieder"

***WZ*, 9 Nov 1799**
[pg.3766]
"Bey Artaria und Comp."
Cramer, 3 Keyboard Sonatas
———, March for Keyboard
———, Keyboard Concerto
Ferrari, Caprice for Keyboard
Gelinek, Andante for Keyboard
———, "Hymne guter Bürger"
Schmid, 6 Polonaises for Keyboard
Knorr, Variations for 2 Flutes
Lickl, Sonata for four hands
Freystädtler, 6 "petit Pieces" for Keyboard
"Musikalische Apotheose des Ritter Gluck"
Emmert, "Harmonien"
———, 16 Deutsche for Keyboard
M Haydn, 6 Canons
Repeated: 13 Nov

***WZ*, 20 Nov 1799**
[pg.3943]
"Pränumeration auf Mozarts Requiem" – Breitkopf und Härtel [Traeg]
Mozart, Requiem
———, Keyboard Works
Repeated: 23 & 27 Nov

***WZ*, 27 Nov 1799**
[pg.4031]
"Musikalische Nachricht" – Franz Xaver Duyle
Emmert, Harmonie
———, 16 Deutsche for Keyboard
———, "Abscheidslied"
Repeated: 30 Nov

***WZ*, 30 Nov 1799**
[pg.4074]
"Musikalien=Nachricht" – Anon. [Leopoldstadt Nr.474]
Sacred music by many composers
Repeated: 4 Dec

***WZ*, 7 Dec 1799**
[pg.4170]
"Ankündigung" – Kauer
Kauer, Minuets and Deutsche (also arr. Keyboard)
———, "Die Eroberung von Mantua" for Keyboard
———, "Die Schlacht bey Verona"
Repeated: 11 & 14 Dec

***WZ*, 7 Dec 1799**
[pg.4170]
"Neue Musikalien" – Artaria
Haydn, 3 Quartets (Op.76)
———, Variations for Keyboard
Repeated: 11 Dec

***WZ*, 11 Dec 1799**
[pg.4221]
"Neue Tanz=Musikalien" – Lausch
Pechatscheck, Minuets and Deutsche
———, 12 Ländler [Redouten 1799] (also arr. Keyboard)
———, Ländler (also arr. keyboard)
———, Variations
———, Variations for Violin, Clarinet, and Keyboard
———, 3 "Eccoses"
Repeated: 14, 18 & 21 Dec

***WZ*, 11 Dec 1799**
[pg.4221–2]
"Bey Johann Träg…"
Hoffmann, 3 Quintets
Mestrino, Sonata for Violin and Bass
Mozart, Quintet
———, Concertante
Schneider, 3 Quintets
———, 3 Quartets
———, 6 Duos for 2 Flutes
———, 3 Duos for Violin and Viola
Fiala, 3 Duos for Violin and Cello
Knecht, Klavierschule
———, "Vor= und Nachspiele"
Grünberger, Orgelschule

Zumsterg, *Die Geisterinsel* (arr. Keyboard)
Schwenke, *Das Vater unser* (arr. Keyboard)
Wölfl, *Die Geister des Sees* (arr. Keyboard)
Romberg, 6 Lieder
Ebers, 12 Lieder
Sterkel, 6 Lieder
Weiss, 6 Lieder
Albrechtsberger, "Anweisung zur Composition"
Repeated: 14 & 18 Dec

***WZ*, 18 Dec 1799**
[pg.4313]
"In der F. A. Hoffmeisterschen Musik= Kunst= und Buchhandlung"
Beethoven, Variations for Keyboard after Soliman
———, Keyboard Sonata (Op.13)

***WZ*, 21 Dec 1799**
[pg.4364]
"Neue Musikalien" – Mollo
Beethoven, 3 Keyboard Sonatas (Op.14)
———, Variations for Keyboard after Das unterbrochene Opferfest
Cramer, 3 Keyboard Sonatas
———, Variations for Keyboard
———, Variations for Keyboard after *Die Zauberflöte*
———, Variations for Keyboard after *La molinara*
Gyrowetz, 4 Notturni, (Op.30)
Khym, Serenata for Flute and Viola
Müller, 3 Duos for 2 Flutes (Op.20)
———, "Journal pour la Flute"
———, Variations for Keyboard
———, Variations for Flute
———, Variations for Keyboard (Op.9)
Fischer, 6 Deutsche for Keyboard Trio
Weberling, 2 Duos for 2 Flutes
Repeated: 25 & 28 Dec

***WZ*, 28 Dec 1799**
[pg.4453]
"In der F. A. Hoffmeisterschen Musik= Kunst= und Buchhandlung"
Stückl, 24 Minuets (also arr. String Trio and Quintet)
———, 24 Deutsche (also arr. String Trio and Quintet)
———, 18 Contredanses (also arr. String Trio and Quintet)
Repeated: 1 Jan 1800

***WZ*, 11 Jan 1800**
[pg.151]
"In der F. A. Hoffmeisterschen Musik= Kunst= und Buchhandlung"
Beethoven, Keyboard Sonata (Op.13)
———, Variations for Keyboard after Soliman
———, 6 Minuets for String Trio
———, 6 Deutsche for String Trio
Stückl, 24 Minuets (also arr. String Trio and Quintet)
———, 24 Deutsche (also arr. String Trio and Quintet)
———, 12 Minuets and Deutsche
———, 18 Contredanses (also arr. String Trio and Quintet)
Beethoven, 6 Minuets and Deutsche for Keyboard
———, 6 Minuets and Deutsche for String Trio
———, 6 Contredances for Keyboard
———, 6 Contredanses for String Trio
Repeated: 15 & 18 Jan

***WZ*, 11 Jan 1800**
[pg.151–2]
"Bey Johann Träg…"
Teyber, 12 [Redouten] Minuets
———, 12 [Katharinen Redouten] Minuets (arr. Keyboard)
Gyrowetz, [Redouten] Deutsche
Peyerl, [Redouten] Deutsche
Gründling, 8 Contredanses
Troebe, "Angloisen" and Waltzes
Irmisch, 12 "Tänze"
Gyrowetz, 12 Allemendes for 2 Flutes
Mozart, 12 Waltzes for Keyboard and Violin
Fränzl, Violin Concerto (Op.5)
Rode, Violin Concerto
Brandl, Quartet (Op.18)
Devienne, 6 "Solos" for flute (Op.72)
———, 3 Duos for 2 Clarinets (Op.69)
———, 3 Sonatas for Oboe and Bass (Op.71)
———, 6 Sonatas for Flute and Bass (Op.73)
Stumpf, "Pieces d'Harmonie"
———, 12 Duos for 2 Flutes
Repeated: 15 & 18 Jan

***WZ*, 15 Jan 1800**
[pg.194]
"Neue Tanzmusik" – Kozeluch
Ossowski, 12 Minuets
———, 12 "Jagddeutsche"
———, 6 "Ecossois" (also arr. Keyboard)
———, 12 Deutsche for String Trio (also arr. Keyboard)
———, 6 Minuets for String Trio (also arr. Keyboard)
Wetzstein, Ländler for 2 Violins (also arr. Keyboard)
Kohlbauer, Ländler for 2 Violins (also arr. Keyboard)
Repeated: 25 Jan

***WZ*, 25 Jan 1800**
[pg.307–8]
"Bey Johann Träg…"
Teyber, 12 [Katharinen Redouten] Minuets (arr. String Trio and Keyboard)

Pär, Kamilla
Mozart, 6 Duos for 2 Flutes [arranged] (Op.74)
———, 6 Duos for 2 Flutes [arranged] (Op.75)
———, 3 Quartets (Op.78)
———, 3 Quartets (Op.81)
———, 3 Quartets (Op.79)
Wölfl, *Die Geister des Sees* (arr. Keyboard)
———, Lieder
Zumsterg, *Die Geisterinsel* (arr. Keyboard)
Repeated: 29 Jan

***WZ*, 5 Feb 1800**
[pg.415–6]
"Bey Joseph Eder"
Neukom, Variations for Keyboard
Kreith, Variations for Flute [12, 12, 6 & 6]
Mozart works [Breitkopf]
Repeated: 8 Feb

***WZ*, 26 Feb 1800**
[pg.648]
"Die Kunsthandlung Artaria und Comp. …"
Haydn, *Die Schöpfung* (in full score)
Repeated: 1 & 5 Mar

***WZ*, 5 Mar 1800**
[pg.721]
"Bey Johann Träg…"
Gyrowetz, 2 Notturni
———, La Semiramis, Overture (Op.30)
Mozart, Cantata
———, Quintet (Glass Harmonica)
Dulon, 3 Duos for Flute and Violin
Zumsteg, 3 Duos for Flute and Cello
Neubauer, 3 Trios (Op.6)
10 Russian Marches for Keyboard
Wölfl, 3 Sonatas for Keyboard and Violin (Op.7)
Sixt, 3 Keyboard Trios (Op.8)
Lickl, 3 Keyboard Trios (Op.17)
Repeated: 8 & 12 Mar

***WZ*, 8 Mar 1800**
[pg.721]
"Musikalische Anzeige" – Anton Wranitzky
Haydn, *Die Schöpfung* (arr. Quartet and Keyboard [Anton Wranitzky])
Repeated: 12 & 15 Mar

***WZ*, 22 Mar 1800**
[pg.945]
"Nachricht" – Theresia Paradis [Hoffmeister]
Paradis, Keyboard Trio

***WZ*, 22 Mar 1800**
[pg.945]
"In der Kunsthandlung des T. Mollo und Comp. …"
Haydn, *Die Schöpfung* (arr. Keyboard)
Repeated: 26 & 29 Mar

***WZ*, 12 Apr 1800**
[pg.1210–11]
"Neue Tanzmusikalien" – Lausch
Füby, 12 Minuets and Trios (also arr. String Trio and Keyboard)
———, 12 Ländler (also arr. Quartet and Keyboard)
Bock, 12 Deutsche, 12 Trios, and Coda (also arr. String Trio and Keyboard)
Minuets, Deutsche, and Ländler by Kohlbauer and Pechatscheck (arr. String Trio and Keyboard)
Repeated: 16 & 19 Apr

***WZ*, 23 Apr 1800**
[pg.1342]
"Neue Musikstücke" – Eder
Maratscheck, "Innige, und doch gezwungene Freunde"
Preindl, Fantasia for Keyboard (Op.5)
———, Variations for Keyboard (Op.6)
Vanhal, Polonaise and Variations for Violin
Klauser, Variations for String Trio
Khym, Variations for String Trio
Dietzl, Variations for 2 Violins
Repeated: 26 Apr

***WZ*, 26 Apr 1800**
[pg.1381]
"Musikalische Anzeige" – Hoffmeister
Paradis, Keyboard Trio
Repeated: 30 Apr & 3 May

***WZ*, 30 Apr 1800**
[pg.1422]
"Neue Musikalien" – Mollo
Fuchs, 12 [Redouten] Minuets (arr. Keyboard)
———, 12 [Redouten] Deutsche, 12 Trios, and Coda (arr. Keyboard)
Hörmann, 12 [Redouten] Minuets (arr. Keyboard)
———, 12 [Redouten] Deutsche (arr. Keyboard)
Tomasini, 3 Duos for 2 Violins
Zeitinger, Variations for Keyboard after *La clemenza di Tito*
Patzelt, Variations for Keyboard
Eerliga, Variations for Keyboard
Repeated: 3 & 7 May

***WZ*, 3 May 1800**
[pg.1467]
"Bey Artaria und Comp."
Haydn, 3 Quartets (Op.32)
Repeated: 7 May

***WZ*, 24 May 1800**
[pg.1736]
"Nachricht" – Sauer
Vanhal, 6 Keyboard Sonatas
———, Variations for Keyboard and Violin
———, Variations for Keyboard
———, "Die Seeschlacht bey Abukir" for Keyboard

———, "Die jährliche Aufgebothsfeyer" for Keyboard
———, "Die Schlacht bey Würzburg" for Keyboard
———, "Die Befreyung Wiens" for Keyboard
Mederitsch, Sonata for Keyboard and Violin
Lickl, 3 Sonatas for Keyboard and Violin
———, Variations for Keyboard
———, 3 Quartets
———, 3 Duos for 2 Flutes
Kreith, 3 Duos for 2 Flutes
———, 3 Trios
Lipawsky, Variations for Keyboard
Mascheck, Variations for Keyboard
"Bauernlied"
Fleischmann, "Wiegenlied"
Raphael, 6 Canons
Teyber, "Gesänge am Klavier"
Vanhal, "Kinderlieder"
Cherubini, "Trauerhymne"
Turkish March for Keyboard
"Aufgebothsmärsche" for Keyboard (also arr. Harmonie)
Marches for Keyboard
Süßmayr, 12 Minuets for Keyboard
Teyber, 12 Minuets for Keyboard
———, 13 Allemandes for Keyboard
———, 9 Minuets for Keyboard
———, 9 Allemandes for Keyboard
Fuchs, 12 Minuets for Keyboard
———, 12 Allemandes for Keyboard
Süßmayr, 12 Ländler for Keyboard
Sauer, 10 Ländler (arr. various intruments)
———, "Flauten-Scala"
"Scala für die Klarinette"
"Scala für die Oboe"
"Scala für die den Fagott
M Haydn, "Deutsches Hochamt"

***WZ*, 11 Jun 1800**
[pg.1917]
"Bey Johann Träg…"
[Redouten] Minuets and Deutsche
Kreutzer, 3 Quartets
Krommer, Variations for Violin
Mederitsch, "Geistermarsch" for Keyboard
Vanhal, Variations for Keyboard
Haydn, 3 Keyboard Trios [arranged from Quartets]
Mozart, *Le nozze di Figaro* (arr. Quartet)
———, *Die Zauberflöte* (arr. Trio)
Knecht, Klavierschule
Cramer, Keyboard Sonata
———, Sonata for Keyboard and Violin
Winter, Cantata (also arr. Sextet)
Repeated: 14 & 18 Jun

***WZ*, 11 Jun 1800**
[pg.1917–8]
"Sauer"
Vanhal, 6 Keyboard Sonatinas
M Haydn, "Deutsches Hochamt" (also arr. Harmonie)
———, 4 Vespers
———, "Rundgesang"
———, "Karl, der Held"
Emmert, Te Deum
———, Lieder
———, "Gesellschaftslied"
Hacker, 12 Lieder
Weber, 6 Fughettas
Sauer, "Flauten=Scala"
Repeated: 14 Jun

***WZ*, 21 Jun 1800**
[pg.2032]
"Neue Musikalien" – Mollo
Albrechtsberger, 6 Fugues and Cadenzas for Keyboard (Op.9)
Eberl, Cantata (arr. Keyboard) (Op.11)
Gyrowetz, Notturno (Op.32)
Mozart, 3 Keyboard Trios [arranged from Keyboard Sonatas] (Op.50)
Kleinheinz, Keyboard Sonata (Op.4)
———, "Vor= und Nachspiele"
Danzi, Sonata for four hands
Lauska, Variations for Keyboard
Cramer, Keyboard Sonata
———, Sonata for Keyboard and Violin
———, Rondo for Keyboard
Winter, "Gesänge beym Clavier"
Bihler, 12 Lieder
Cibulka [Zibulka], Lieder
Pohl, "Empfindung beym Goehdes Tod"
Repeated: 25 & 28 Jun

***WZ*, 25 Jun 1800**
[pg.2076]
"In der F. A. Hoffmeisterschen Musik= Kunst= und Buchhandlung"
Rider, Sonata for Keyboard and Violin (Op.13)
Mascheck, "Elegie"
Fux, Gradus ad Parnassum
Kircheri, "Musurgia universalis"
Lanetta, "L'application du Violoncell"
Albrechtsberger, "Anweisung zur Composition"
Quantz, "Anweisung die Flöte zu spielen"
Tromlitz, "Ausführlicher und gründlicher unterricht die Flöte zu spielen"

***WZ*, 2 Jul 1800**
[pg.2155]
"In der Hochenleitterschen Kunst= und Buchhandlung"
Leschitzky, Aria and Variations for Keyboard

***WZ*, 16 Jul 1800**
[pg.2308]
"Bey Johann Träg…"
Kreutzer, 3 Quartets
Dalayrac, *Azemia* (arr. Quartet)
Mederitsch, 3 String Trios (Op.12)
Wölfl, Variations for Keyboard
Andreas Traeg, Fantasia for Flute (Op.2)
Bornhardt, Arias
Waiter, Quartet (Op.9)

Hasenbalg, Variations for Karp (Op.4)
Heyse, 3 Sonatas for Harp and Flute (Op.5)
Gabler, Sonata for Harp and Violin (Op.10)
Reicha, Sonata for 4 Flutes (Op.19)
———, Variations for 2 Flutes (Op.20)
———, 3 Romances for 2 Flutes (Op.21)
———, 8 Duos for 2 Flutes (Op.25)
Repeated: 19 & 23 Jul

***WZ*, 19 Jul 1800**
[pg.2308]
"Musikalische Anzeige" – Traeg
Mesmer, Variations for Keyboard
Repeated: 23 & 26 Jul

***WZ*, 26 Jul 1800**
[pg.2430]
"Sauer"
Vanhal, 6 Keyboard Sonatas
———, Sonata for Keyboard and Violin (Op.1)
———, Variations for Keyboard and Violin
Lipawsky, Variations for Keyboard
Mederitsch, Sonata for Keyboard and Violin
Lickl, 3 Sonatas for Keyboard and Violin
Vanhal, Variations for Keyboard
———, Variations for Keyboard and Violin
———, "Die Schlacht bey Würzburg" for Keyboard
———, "Die Befreyung Wiens" for Keyboard
———, "Die jährliche Aufgebothsfeyer" for Keyboard
———, "Die Seeschlacht bey Abukir" for Keyboard
"Marschsammlung vom Wiener=Aufgebot" for Keyboard (also arr. Harmonie)
Marches for Keyboard
Mascheck, Variations for Keyboard
"Bauernlied"
Sauer, "Flauten-Scala"
Lickl, 3 Duos for 2 Flutes
Kreith, 3 Duos for 2 Flutes
———, 3 Trios
Raphael, 6 Canons
Repeated: 2 Aug

***WZ*, 23 Aug 1800**
[pg.2748]
"In dem k.k. Hoftheater Musik=Verlag"
Weigl, *Alceste*
Repeated: 23 & 27 Aug [Part 1 only]; 30 Aug, 3 & 6 Sep [part 2 only]

***WZ*, 23 Aug 1800**
[pg.2750–1]
"Musikalien=Anzeige" – Hoffmeister
Neubauer, Keyboard Concerto
Mozart, Keyboard Quartet
———, "Klavierstücke"
———, Keyboard Trio (Op.64)
———, Keyboard Trio
Neubauer, Keyboard Trio (Op.20)
Kapp, Keyboard Quartet (Op.6)
Bachmann, Keyboard Trios (Op.12)
Pleyel, 2 Sonatas for Harp and Violin
Hasenbalg, 2 Sonatas for Harp and Violin
Gabler, Fantasia for Harp and Violin
Haydn, Keyboard Sonata (Op.82)
———, Variations for Keyboard (Op.83)
Mozart, *Don Giovanni*, Overture (arr. Keyboard)
———, Variations for Keyboard
Beethoven, 3 Keyboard Sonatas (Op.2)
———, Variations for Keyboard
Lanz, Variations for Keyboard (Op.4)
Naumann, Overture (arr. Keyboard and Violin)
Weigl, *La principessa d'Amalfi*, Overture (arr. Keyboard)
Müller, *Kaspar der Fagottist, Overture* (arr. Keyboard)
Winter, *Das unterbrochene Opferfest*, Overture (arr. Keyboard)
Kapp, Variations for Keyboard
———, 3 Keyboard Sonatas (Op.1)
———, 3 Keyboard Sonatas (Op.2)
Rieder, Sonata for Keyboard and Violin
Albrechtsberger, 6 Fugues for Keyboard (Op.7)
Kapp, "Vor= und Nachspiele"
Lanz, 6 Keyboard Sonatas
Wagner, Variations for Keyboard
Mozart, Sonata for four hands
———, Variations for four hands
———, *Don Giovanni*, Overture (arr. four hands)
———, *Die Zauberflöte*, Overture (arr. four hands)
Ebers, 12 "petit Pieces" for four hands
Mozart, *Die Entführung aus dem Serail* (arr. Keyboard)
———, *Idomeneo* (arr. Keyboard)
———, *Così fan tutte* (arr. Keyboard)
Hoffmeister, *Der Königssohn aus Ithaka* (arr. Keyboard)
———, *Rosalinde* (arr. Keyboard)
Winter, *Das unterbrochene Opferfest* (extracts arr. Keyboard)
Weigl, *La principessa d'Amalfi* (extracts arr. Keyboard)
Mederitsch and Winter, *Babilons Pyramiden* (arr. Keyboard)
Kauer, *Das Donau-Weibchen* (extracts arr. Keyboard)
Willing, Violin Concerto
Mancourt, Violin Concerto
Reicha, Concerto for 2 Violins

———, Cello Concerto
Schubart, Cello Concerto
Willing, Cello Concerto
Steinmüller, Horn Concerto
Fischer, Oboe Concerto
Wetterhof, Clarinet Concerto
Rosetti, Horn Concerto
Salieri, *Palmira* (arr. Quartet)
Dalayrac, *Azem* (arr. Quartet)
Teyber, 3 Quartets
Wölfl, 3 Quartets
Romberg, 3 Quartets
Hiller, 3 Quartets
Pleyel, 6 String Trios
Fux, 3 String Trios
Durand, Variations for Violin and Cello
Compagmoli, Variations for 2 Violins
Pichl, 12 Caprices for Violin
Tromlitz, 3 Flute Concertos
Hoffmeister, Flute Concerto
———, Notturno
Reicha, Quartet for 4 Flutes (Op.27)
Vogel, Quartet (Op.36)
Hoffmeister, 6 String Trios
Neubauer, 3 String Trios
Reicha, 3 Trios
Hoffmeister, 9 Duos for 2 Flutes
———, 3 Duos for Flute and Violin
———, *Der Königssohn aus Ithaka* (arr. 2 Flutes)
Harboldt, 3 Duos for 2 Flutes
Reicha, 8 Duos for 2 Flutes
Tromlitz, "Unterricht die Flöte zu spielen"
Europa, Singschule
Albrechtsberger, "Anweisung zur Composition"
Schröter, Generalbaß
Kirnberger, Generalbaß
Portmann, Generalbaß
———, "Entdeckungen in der Harmonie, Melodie, und dem doppelten Contrapuncts"
Marpurg, "Anfangsgründe der theoretischen Musik

***WZ*, 27 Aug 1800**
[pg.2786]
"Nachricht" – Johanna Mäyer
Mäyer, Variations for Keyboard

***WZ*, 6 Sep 1800**
[pg.2886]
"In dem k.k. Hoftheater Musik=Verlag"
Weigl, Alceste
Salieri, *Cesare in Farmacusa* (arr. Keyboard)
Repeated: 10 & 13 Sep [Alceste part 3 only]; 17, 20 & 24 Sep [Alceste part 4 only]

***WZ*, 27 Sep 1800**
[pg.3124]
"In Sauers k. k. priv. Kunsthandlung"
"Kaisermarsch" (arr. Harmonie and Keyboard)
Vanhal, "Die Schlacht bey Würzburg" for Keyboard
M Haydn, "Deutsches Hochamt"
Repeated: 1 Oct

***WZ*, 1 Oct 1800**
[pg.3158–9]
"Im k.k. Hoftheater Musik=Verlag"
Weigl, *Alceste*
Salieri, *Cesare in Farmacusa* (arr. Keyboard)
Repeated: 4 & 8 Oct

***WZ*, 1 Oct 1800**
[pg.3159]
"Ankündigung" – Mollo
Haydn, *Die Schöpfung* (arr. Quartet [Mosel])
Preindl, "Aufruf an Oesterreichs Söhne"
Ferrari, Cantata
———, 6 Notturni, 2 Rondos, and Duet
———, 6 Canons
———, 5 Arias
———, 4 Canzonettas
———, Duet
———, 3 Keyboard Sonatas (Op.12)
———, 3 Keyboard Sonatas (Op.19)
———, 3 Harp Trios (Op.18)
Repeated: 4 & 8 Oct

***WZ*, 11 Oct 1800**
[pg.3302]
"In allen Kunst- u. Musik-Verlags-Gewölben"
Volkert, Variations for Keyboard
Repeated: 15 Oct

***WZ*, 15 Oct 1800**
[pg.3343]
"Im k.k. Hoftheater Musik=Verlag"
Weigl, Alceste
Salieri, *Cesare in Farmacusa* (arr. Keyboard and in full score)
Pär, *Ginevra degli Amieri* (full score and extracts arr. Keyboard)
Repeated: 18 & 22 Oct

***WZ*, 15 Oct 1800**
[pg.3343]
"Bey Joseph Eder"
Kreith, Marches (also arr. Keyboard)
———, 6 Polonaises for 2 Flutes
———, 6 "Ungarische" for 2 Flutes
———, 3 Duos for 2 Flutes
Vanhal, Variations for Keyboard
———, Variations for Keyboard and Violin
Edel, 8 Airs for Keyboard
———, 3 Duos for 2 Violins (Op.6)
Pfeiffer, Variations for Keyboard [7 & 6]
Rieder, Keyboard Trio
Huglmann, Variations for Keyboard
Bachmann, Sonata for Keyboard and Violin
Mederitsch and Winter, *Babilons Pyramiden* (arr. 2 Flutes [Pohl])
Mozart, "Das Bändchen"
———, "Der erste Kuss"
———, "Abschiedlied"
Liok, Variations for Keyboard
———, 12 Deutsche for Keyboard after *Der Tiroler Wastel*
———, *Der Bruder von Kakran*, Arietta (arr. Keyboard)

Lillien, Variations for Keyboard
———, Variations for Keyboard after Le Gelosie Villane
Repeated: 18 & 22 Oct

***WZ*, 15 Oct 1800**
[pg.3345–6]
"In der F. Ant. Hoffmeisterschen Musik= Kunst= und Buchhandlung"
Rieder, 3 Duos for 2 Violins (Op.14)
———, Sonata for Keyboard and Violin (Op.13)
Mozart, 3 Keyboard Sonatas
———, 3 Sonatas for Keyboard and Violin
———, Fantasia and Sonata for Keyboard
———, 3 Keyboard Trios
———, Sonata for Keyboard and Violin
———, 2 Keyboard Solos
———, Cantata
———, "Gottheit über aller mächtig"
Hoffmeister, "Gesänge"
Volkert, Variations for Keyboard
Repeated: 18 & 22 Oct

***WZ*, 25 Oct 1800**
[pg.3474]
"Musikalien=Nachricht" – Lickl
Lickl, 2 Duos for Keyboard and Flute
Repeated: 29 Oct & 1 Nov

***WZ*, 1 Nov 1800**
[pg.3555]
"In Sauers k. k. priv. Kunsthandlung"
M Haydn, "Deutsches Hochamt"
Emmert, Te Deum
Vanhal, 6 Keyboard Sonatinas
———, Sonata for Keyboard and Violin
Lickl, 3 Sonatas for Keyboard and Violin
Vanhal, Variations for Keyboard and Violin
[9 & 8]
———, Variations for Keyboard
———, 4 Keyboard Sonatas
Sauer, "Flauten-Scala"
Eybler, "Marschlied" (arr. Keyboard and Harmonie)
"Kaisermarsch" (arr. Harmonie and Keyboard)
Repeated: 3 Nov

***WZ*, 8 Nov 1800**
[pg.3639]
"Anzeige der Offenbacher Herausgabe" – Andre
Mozart, *Don Giovanni* (in full score)
Repeated: 29 Nov & 3 Dec

***WZ*, 26 Nov 1800**
[pg.3846]
"Neue Musikalien" – Mollo
Ferrari, 3 Keyboard Trios (Op.25)
———, 18 Waltzes (Op.26)
———, 6 Ariettas, Duet, and Hymn
D'Alpy, Variations for Keyboard
Gyrowetz, Notturno (Op.32)
Lance, Variations for Keyboard
———, Variations for Keyboard after *Das Waldmädchen*
Khym, 12 Contredanses for Keyboard
Danzi, 3 Quartets (Op.5)
Winter, Quartet (Op.5)
Stecher, Variations and Rondo for Keyboard (Op.6)
Clementi, Sonata for four hands
———, Finale for Keyboard
Cimarosa, *Il matrimonio segreto* (arr. Quartet)
Paisiello, *Il re Teodoro in Venezia* (arr. Quartet)
———, *Il barbiere di Siviglia* (arr. Quartet)
Repeated: 29 Nov & 3 Dec

***WZ*, 26 Nov 1800**
[pg.3846–7]
"Bey Artaria und Comp."
Freund, Variations for Keyboard
Ferrari, 3 Keyboard Trios (Op.25)
———, 18 Waltzes (Op.26)
———, 6 Ariettas
D'Alpy, Variations for Keyboard (Op.1)
Paradis, Keyboard Trio
Pär, *Camilla* (arr. Keyboard)
Albrechtsberger, Clavierschule
Repeated: 29 Nov

***WZ*, 26 Nov 1800**
[pg.3847]
"Bey Johann Träg…"
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WZ, 17 Sep 1788
WZ, 12 Jun 1790
WZ, 4 Dec 1790
WZ, 10 Mar 1792
WZ, 19 May 1792
WZ, 16 Jun 1792
WZ, 26 Mar 1794
WZ, 8 Feb 1797

Teyber
WB, 8 Jan 1785
WB, 25 Apr 1785
RZ, 14 Jun 1785

Torricella
WZ, 24 Jan 1781
WZ, 14 Feb 1781
WZ, 14 Mar 1781
WZ, 4 Apr 1781
WZ, 9 Jun 1781
WZ, 14 Jul 1781
WZ, 24 Oct 1781
WZ, 31 Oct 1781
WZ, 26 Jan 1782
WZ, 27 Jul 1782
WZ, 14 Aug 1782
WZ, 9 Oct 1782
WZ, 16 Oct 1782
WZ, 30 Oct 1782
WZ, 4 Jan 1783
WZ, 15 Jan 1783
WZ, 25 Jan 1783
WZ, 5 Jul 1783
WZ, 9 Jul 1783
WZ, 19 Jul 1783
WB, 7 Aug 1783
WB, 31 Aug 1783
WZ, 6 Sep 1783
WZ, 20 Sep 1783
WZ, 24 Sep 1783
WB, 26 Sep 1783
WZ, 4 Oct 1783
PN, 4 Oct 1783
WB, 9 Dec 1783
WZ, 4 Feb 1784
PN, 7 Feb 1784
WZ, 24 Apr 1784
PN, 19 Jun 1784
BZ, 19 Jun 1784
WZ, 7 Jul 1784
WZ, 14 Jul 1784
WZ, 21 Jul 1784
WB, 26 Jul 1784
WB, 28 Jul 1784
PN, 31 Jul 1784
WZ, 11 Aug 1784
WZ, 21 Aug 1784
WZ, 28 Aug 1784
WZ, 4 Sep 1784
WZ, 18 Sep 1784
WZ, 22 Sep 1784
WZ, 6 Nov 1784
BZ, 6 Nov 1784
WZ, 4 Dec 1784
WZ, 15 Dec 1784
WZ, 12 Jan 1785
WB, 14 Jan 1785
WZ, 23 Feb 1785

WB, 18 Mar 1785
WB, 23 Mar 1785
WZ, 26 Mar 1785
RZ, 29 Mar 1785
WB, 2 Apr 1785
WZ, 27 Apr 1785
WZ, 7 May 1785
RZ, 19 Jul 1785
WZ, 10 Sep 1785
WZ, 4 Jan 1786
WZ, 11 Jan 1786
WZ, 25 Jan 1786
WZ, 11 Feb 1786
WZ, 18 Mar 1786
WZ, 1 Apr 1786
WZ, 22 Apr 1786
WZ, 6 May 1786
WZ, 13 May 1786
WZ, 9 Aug 1786

Traeg
WZ, 7 Aug 1782
WZ, 21 Dec 1782
WZ, 26 Apr 1783
WZ, 27 Sep 1783
WB, 27 Sep 1783
WZ, 14 Jan 1784
WB, 22 Jan 1784
WZ, 25 Feb 1784
WZ, 18 Aug 1784
WZ, 27 Oct 1784
WZ, 16 Feb 1785
WZ, 30 Apr 1785
WZ, 14 Sep 1785
WZ, 21 Dec 1785
WZ, 8 Feb 1786
WZ, 13 May 1786
WZ, 23 Sep 1786
WZ, 28 Feb 1787
WZ, 17 Oct 1787
WZ, 18 Jun 1788
WZ, 16 May 1789
WZ, 1 Aug 1789
WZ, 22 Aug 1789
WZ, 2 Jan 1790
WZ, 5 May 1790
WZ, 8 Sep 1790
WZ, 23 Mar 1791
WZ, 18 May 1791
WZ, 22 Jun 1791
WZ, 27 Jul 1791
WZ, 15 Oct 1791
WZ, 14 Jan 1792
WZ, 21 Apr 1792
WZ, 9 May 1792
WZ, 30 Jun 1792
WZ, 25 Jul 1792
WZ, 11 Aug 1792
WZ, 24 Oct 1792
WZ, 7 Nov 1792
WZ, 29 Dec 1792
WZ, 23 Jan 1793
WZ, 3 Apr 1793
WZ, 22 May 1793
WZ, 29 Jun 1793
WZ, 7 Aug 1793
WZ, 4 Sep 1793
WZ, 11 Sep 1793
WZ, 28 Sep 1793 [cf. Artaria]
WZ, 9 Oct 1793
WZ, 9 Nov 1793
WZ, 18 Dec 1793
WZ, 15 Jan 1794
WZ, 19 Feb 1794
WZ, 9 Apr 1794
WZ, 25 Jun 1794
WZ, 20 Aug 1794
WZ, 20 Sep 1794
WZ, 29 Oct 1794
WZ, 13 Dec 1794
WZ, 21 Jan 1795
WZ, 4 Mar 1795
WZ, 8 Apr 1795
WZ, 30 May 1795
WZ, 15 Jul 1795
WZ, 19 Aug 1795
WZ, 7 Oct 1795
WZ, 14 Nov 1795
WZ, 2 Dec 1795
WZ, 30 Dec 1795
WZ, 27 Jan 1796
WZ, 20 Feb 1796
WZ, 23 Mar 1796
WZ, 11 May 1796
WZ, 29 Jun 1796
WZ, 24 Aug 1796
WZ, 21 Sep 1796
WZ, 2 Nov 1796
WZ, 24 Dec 1796
WZ, 15 Feb 1797
WZ, 31 May 1797
WZ, 12 Jul 1797
WZ, 13 Sep 1797
WZ, 29 Nov 1797
WZ, 20 Dec 1797
WZ, 27 Jan 1798
WZ, 7 Mar 1798
WZ, 21 Mar 1798
WZ, 4 Apr 1798
WZ, 25 Apr 1798
WZ, 16 Jun 1798
WZ, 21 Jul 1798
WZ, 1 Aug 1798
WZ, 18 Aug 1798
WZ, 22 Sep 1798
WZ, 10 Nov 1798
WZ, 15 Dec 1798
WZ, 19 Dec 1798
WZ, 9 Jan 1799
WZ, 6 Feb 1799
WZ, 27 Feb 1799
WZ, 20 Mar 1799
WZ, 7 May 1799
WZ, 27 Jul 1799
WZ, 9 Oct 1799
WZ, 11 Dec 1799
WZ, 11 Jan 1800
WZ, 25 Jan 1800
WZ, 5 Mar 1800
WZ, 11 Jun 1800
WZ, 16 Jul 1800
WZ, 26 Nov 1800

Trattner
PN, 20 Aug 1783
PN, 24 Jan 1784
PN, 14 Feb 1784
PN, 8 May 1784
PN, 23 Jun 1784
PN, 18 Jun 1785
PN, 22 Feb 1786

Toucerini
WZ, 4 Dec 1790

Weiß
WZ, 24 Sep 1796
WZ, 30 Jan 1798
WZ, 14 Mar 1798
WZ, 7 Aug 1799

Went
WZ, 18 Feb 1786
WZ, 17 Nov 1787

Wolfergrün
WZ, 10 Jul 1784

Wranitzky, Anton
WZ, 28 Dec 1791
WZ, 8 Mar 1800

Wschejansky
WZ, 9 Jun 1792

Zistler
WZ, 29 Nov 1788
WZ, 27 Mar 1790

End

Appendix Two

Musical Advertisements of the Lausch Firm, 1783–1800

Each of the following advertisements has been transcribed directly from the original sources – they are my own and have been made without any reference to any existing transcriptions (bibliographic references for each can be found in Appendix One). I have not transcribed every single one of Lausch's advertisements given between 1782 and 1794, owing to repetitions of material. Where advertisements have duplicated one another, I have indicated this in the corresponding commentaries. These commentaries also acknowledge notable features, including recent dates of performances, premieres and/or revivals, and any cases where a rival distributor also advertised the same work(s) or service. For works performed at the Theater auf der Wieden, only the premiere dates are given according to Deutsch, *Das Freihaustheater auf der Wieden*,[1] as any fleshed-out performance calendars, like those relating to the court theatre or Leopoldstadt theatre, are not known for this venue. All operatic premiere dates have been cross referenced and checked against the database *Die Oper in Italien und Deutschland zwischen 1770 und 1830*.[2] For ballets, I have referred to the first performance as "premiere", which at the very least refers to "Viennese premiere". In many cases, whether the work had initially been performed elsewhere is not known to me.

It is also worth noting that several advertisements underwent changes when repeated; in the *Wiener Zeitung*, advertisements are most commonly repeated twice in subsequent issues. These typically range from minor adjustments in formatting or punctuation and spelling corrections, to larger insertions or omissions of material. With each transcription in this section, I have tried to incorporate all such changes in one way or another, with each acknowledged in remarks beneath the commentary. Typically, larger insertions and omissions are highlighted with the use of square brackets and superscript roman numerals, which correspond to the instance of the advertisement in which it first appeared. For example, below is an extract from Lausch's advertisement in the *Wiener Zeitung* on 3 March 1787,

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[1] Otto Erich Deutsch, *Das Freihaustheater auf der Wieden*, *1787–1801*, 2nd ed. (Vienna and Leipzig: Deutscher Verlag für Jugend und Volk, 1937).

[2] "Die Oper in Italien und Deutschland zwischen 1770 und 1830," accessed 20 January 2024, https://www.operndb.uni-mainz.de/suche/werke. Primary sources of reference for the court theatre have been Link, *The National Court Theatre in Mozart's Vienna*; Franz Hadamowsky, *Die Wiener Hoftheater (Staatstheater) 1776–1966. Verzeichnis der aufgefuhrten Stücke mit Bestandsnachweis und taglichem Spielplan*. Teil 1, 1776–1810. Museion. Veröffentlichungen der Osterreichischen Nationalbibliothek (Vienna: Georg Prachner, 1966); and Ibid., *Das Theater in der Wiener Leopoldstadt 1781–1860* (Vienna: Höfel, 1934).

subsequently repeated on 14 and 21 March. The extract marked []^{II} was first included on 14 March; that marked []^{III} was first included on 21 March.

> […]
> Martin, Una cosa rara in der Spart, 30 fl.
> Im Klavierauszug, 18 fl.
> In Quartetten a 2 Violini, Viola, e Violoncello, 6 fl 30kr.
> Wie auch a Flauto, Violino, Viola, e Violoncello, 5 fl. 30 kr.
> Die Sinfonie davon mit allen Stimmen, 3fl.
> [Die zwey neuen Stücke aus eben dieser Opera, welche erst gemacht worden sind, beyde im Klavierauszug.
> Cavatevi Padroni, Aria S. (Non bastano a dobbloni, 24 kr.
> Di qual rigido marmaha, Recit. Perchè farla eterni dei! Aria Tenor. 24 kr.]^{II}
> [Gjarnowich, Violinconcert in F. welches meine Nichte in ihrer Akademie im k. k. Kärntnerthortheater den 9. Dies mit vielen Beyfall gespielt hat 4 fl.]^{III}
> Pleyel, 6 Quartetti a 2 Violini, Viola, e Violoncello, Op. I. das erste in D. 7 fl.
> […]

Caution is therefore to be exercised with the use of these transcriptions, heeding the commentaries and editorial remarks. In the interest of brevity, I have not provided translations for these advertisements.

1782–1794

Wiener Zeitung, 27 March 1782 – See Chapter 3.1.

Wiener Zeitung, 13 August 1783 – See Chapter 3.1.

Wiener Blättchen, 7 September 1783

> Musikalien.
> Bey Lorenz Lausch Musikalienverleger in der Kärntnerstrasse Nro. 933 nächst dem Stock am Eisen sind aus der neuen Oper: Wenn zwey sich zanken, freut sich der Dritte folgende Arien auf das Clavier zu haben, als: 1) Comme un ag-

nello 2) Compatite miei Signori das beliebte
Quartett. 3) Dorina mia Carina.

Commentary: Lausch's second advertisement from his newly established shop on the Kärntnerstrasse, and the first in which he began to offer keyboard arrangements of operatic repertoire publicly. Until the *Wienerblättchen* advertisement on 29 July 1784 (see below), prices were not supplied. Likewise, until November of 1784, only selected arrangements from each opera were offered at a time, as here with these three selected numbers from Sarti's *Fra i due litiganti* [*Wenn zwey sich zanken, freut sich der Dritte*]. Lausch continued to advertise other numbers from this opera—among others—over the course of the 1784, but it was not advertised in its entirety until 25 November 1784. *Fra i due litiganti* received its Viennese premiere at the Burgtheater on 28 May 1783 and, prior to the appearance of this advertisement was performed on fourteen more occasions, most recently on 3 September.[3]

Lausch, however, was not the first to offer keyboard arrangements of popular extracts from *Fra i due litiganti* to the public in 1783: Torricella had also advertised a printed keyboard arrangement of the aria, "Come un Agnello", in the *Wienerblättchen* exactly one month previously.[4] Whether the arrangement offered here by Lausch followed this printed arrangement, however, has not been possible to ascertain.

Das Wienerblättchen, 25 September 1783

Musikalien.
Allen Musikliebhabern dienet hiemit zur Nach=
richt, daß man bey mir das ganze Jahr mit
den neuesten Musikalien bedienet werden kann.
Die Pränumeration auf ein ganzes Jahr ist
12 fl. Halbjährig wird voraus bezahlt, und
man empfängt sogleich entweder 3 Sinfonien,
oder 6 Quintetten, oder 6 Quartetten, oder
6 Trios, oder 6 Duetten, oder 6 Sonaten auf
was immer für ein Instrument, und damit
wird alle 14 Tage abgewechselt. Sollten von
den sich vorfindenden Musikalien jemandem wel=
che anständig seyn; so werden selbige auch bey
mir um einen billigen Preis abgeschrieben;
nur habe zu erinnern, daß man sie bestmöglichst
zu konservieren trachten wollte.
Lorenz Lausch
Musikalienverleger in der Kärnth=
nerstrasse, nächst dem Stock am
Eisen=Platz Nro. 933.

[3] Link, *Court Theatre*, 24–8.
[4] *WB*, 7 August 1783, 10–11*.

Commentary: See *Wiener Zeitung*, 1 October 1783.

Wiener Zeitung, 1 October 1783

Anzeige.

Den Herrn Musikliebhabern dienet hiemit zur Nachricht, daß man bey mir das ganze Jahr mit neuesten und andern Musikalien be= dienet wird. Die Abbonnirung auf ein gan= zes Jahr ist 12 fl. halbjährig wird vorausbe= zahlt, und man empfängt sogleich ein Werk, etweder 6 Quintetten, oder 6 Quartetten, oder 6 Trios, oder 6 Duetten, oder So= natten auf was immer vor Instrument, oder 3 Sinfonien, und damit alle 14 Tag abge= wechselt. Diese so schöne als nützliche Anlei= tung zur Uebung (besonders der Herren Dile= tanten) habe auf einrathen einiger meiner gu= ten Freunde unternommen; nur habe zu er= innern, daß man die Musikalien bestmöglichst konserviren wolte. Sollten von den vorfinden= den Musikalien, so jemand bekommt, einige anständig seyn, werden selbige auch bey mir um einen billigen Preis abgeschrieben. Hat man einige Musici zu Akademien nöthig, kann man sie auch bey mir bestellen.

Laurent Lausch,
Musikalienverleger in der Kärnt= nerstrasse nächst dem Stockam= eisenplatz Nro. 933.

Commentary: Repeated 4 October. The subscription service offered here—and likewise in the similar, shorter advertisement in the *Wienerblättchen* five days beforehand—was the first of its kind to be offered in Vienna, at least in the period concerned. Beyond the basic classifications of genre here, it is not clear what this selection of works may have consisted of. Until this point, Lausch had advertised works of each of these genres—with the exception of quintets—by Haydn, Ordoñez, Rolla, and Hoffmeister, only one of which is identifiable as Haydn's "Jagd" Symphony (see 27 March and 13 August 1783). As discussed earlier in this chapter, he may also have had numerous symphonies by Vanhal in his possession.

In the *Wiener Zeitung* on 25 Feb 1784, just four months later, Traeg also advertised a near-identical subscription arrangement, however paid at a rate of 3 fl. per quarter and with each set of music received being exchanged weekly instead of fortnightly. Unlike Lausch's, his subscription could also be expanded, for an additional 2 fl. per quarter, with a greater

selection of symphonies and other works.[5] Both subscriptions are targeted at the "Musikliebhaber" ("lover of music" or "musical amateur").

Wiener Blättchen, 22 October 1783

Musikalien.
Bey Lorenz Lausch Musikalienhändler in der Kärnthnerstrasse sind folgende Arien auf das Clavier zu haben, als:
Dorina mia Carina. Quartetto.
Che vi pare Dorina bella. Terzetto.
Compattite mie i Signori. Aria.
Comme un agnello. detto.
(sämtlich aus der Oper, wenn zwey za= nken. von Hrn. Sarti.
Saper bramate bella.
Lode al Ciel che al fine.
(beyde aus dem Barbier von Servilien, von Hrn. Paisello.
Dee per piacere la Donna.
(aus der Schule der Eifersüchtigen des Hrn. Salieri.

Commentary: The only new addition to Lausch's offering of extracts from *Fra i due litiganti* here, further to the *Wienerblättchen* advertisement of 7 September, is "Che vi pare". In the relatively brief window between these two advertisements, the opera was performed four times, the latest on 20 October – it was performed again two days after this advertisement. Paisiello's *Il barbiere di Siviglia* had its Viennese premiere at the Burgtheater on 13 August 1783 and, prior to this advertisement, was performed on ten occasions, most recently on 12 October. Saleri's *La scuola de gelosi* [*Die Schule der Eifersüchtigen*] was premiered at the Burgtheater on 22 April 1783 and, before 22 October, was performed an additional thirteen times, the last on 17 October.[6]

Il barbiere di Siviglia, is not advertised by Lausch in its entirety until his *Provinzialnachrichten* advertisement of 30 June 1785, shortly after three performances in May and early June; various extracts in addition to this selection are offered incrementally in the interim. *La scuola de gelosi*, on the other hand, is never advertised by Lausch in its entirety, and extracts feature in only two further advertisements (17 January 1784 in the *Wiener Zeitung*, and 29 July 1784 in the *Wienerblättchen*).

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[5] WZ 25 Feb 1784, 395–6.
[6] Performance dates of all three operas here derive from Link, *Court Theatre*, 23–31.

Wiener Blättchen, 4 November 1783

Musikalien.
Bey Lorenz Lausch, Musikalienhändler in der Kärtnerstrasse sind folgende Arien auf das Klavier zu haben, als:
Dorina mia Carina, Quartetto
Che vi pare Dorina bella, Terzetto
Un Giardinier par mio,
Compatite miei signori.
Come un Agnello. sämtlich aus der Oper: Fra due litiganti il terzo gode, des Hrn Sarti.
Dee per piacere la Donna, aus la Scuola de'Gelosi, des nämlichen Meisters.
Saper bramate bella.
Lode al Ciel;
beyde aus dem Barbier v. Seviglien des Hrn. Paisello.
E Felice chi in Amore, Terzetto aus le Gelosie villane des Hrn. Sarti.

Auch sind bey demselben die drey neuen Koncerte auf das Klavier von Mozart zu bekommen.

Commentary: Repeated on 15 November. "Un Gardinier par mio" is the only new offering here from *Fra i due litiganti*, performed just once on 24 October since the previous advertisement. Sarti's *Le gelosie villane* [*Die Eifersucht auf dem Lande*], premiered in Vienna in 1777, was revived on 17 September 1783 and was performed on five further occasions ahead of this advertisement, for the last time on 29 October.[7] The *Terzetto* is one of only nine extracts to be offered from the opera in total, two of which were not advertised until 15 May 1793 (see below); the opera was never offered by Lausch in its entirety.

The advertisement of three keyboard concertos by Mozart comes just over a month after a similar offering from Traeg. The concertos, advertised in both the *Wiener Zeitung* and *Wienerblättchen* on 27 September 1783 for 10 fl., have long been accepted in Mozart scholarship to have been the set of three [K.413–15] advertised by Mozart himself in the *Wiener Zeitung* on 15 January 1783. It has therefore been suggested by Cliff Eisen that the concertos offered in this Lausch advertisement may bear the same identification, having

[7] Link, *Court Theatre*, 29–31.

perhaps used Traeg's copies as *Vorlagen*.[8] Alternatively, Lausch may have acquired copies of these concertos through Joseph Arthofer, whose hand—according to Edge—appears in a number of contemporary surviving parts for these concertos in Salzburg and Vienna.[9]

Remarks on transcription: In the second appearance of the advertisement on 15 November, the line-by-line formatting differs from the first in two instances. First, the title, "Fra [i] due litiganti il terzo gode", is begun on the line below; "Hrn. Sarti" shortly thereafter is moved to its own line below. Second, the title "la Scuola de'Gelosi" in the second instance is split "la Scuo-" and continued on the line below.

Wiener Blättchen, 5 December 1783

Musikalien.
Bey Lorenz Lausch Musikalienverleger in der Kärntnerstrasse 933. sind nebst vielen anderen Musikalien auch folgende Arien per il Cembalo zu haben. Als:

Lode al Ciel. Aria.
Saper Bramate. detto.
Ecco l'ora S'avvicina. Terzetto. Aus dem Barbier v. Seville des Hrn. Paisello.

E felice chi in amore. Terzetto. Aus der Eifersucht auf dem Lande des Hrn. Sarti.
Dée per piacere la Donna. Aria Aus der Schule der Eifersüchtigen des Hrn. Salieri.
Dorina mia Carina. Quartetto.
Chevi pare Dorina bella. Terzetto
Un gardinier par mio. Aria.
Compatite miei Signori. detto.
Comme un agnello. detto. Aus der Oper: Wenn zwey zanken, freut sich der Dritte. des Herrn. Sarti.

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[8] Cliff Eisen, *Mozart. Die Dokumente seines Lebens. Addenda, Neue Folge.* (Kassel: Barenreiter, 1997), 30–1; and *New Mozart Documents: A Supplement to O. E. Deutsch's Documentary Biography* (Stanford: Stanford University Press, 1991), 32. For the identification of these concertos with regard to Traeg's advertisements, see Otto Erich Deutsch *Mozart: Die Dokumente seines Lebens* (Kassel: Bärenreiter, 1961), 194.
[9] Dexter Edge, "Recent Discoveries in Viennese Copies of Mozart's Concertos," in *Mozart's Piano Concertos: Text, Context, Interpretation*, ed. Neal Zaslaw (Ann Arbor: University of Michigan Press, 1996), 51–3.

Commentary: Only "Ecco l'ora" from *Il barbiere di Siviglia* is advertised here for the first time. The opera had not been performed since 3 November 1783, the day before the previous advertisement. Since the beginning of November, *Le gelosie villane* was performed four times, most recently on 26 November; *La scuola de gelosi* was performed twice, for the second time on 12 November; *Fra i due litiganti* was performed only once on 1 December, with a further performance set to take place on the date of this advertisement.[10]

Wiener Blättchen, 2 January 1784

Musikalien.
Bey Lorenz Lausch, Musikalien=Verle=
ger in der Kärtnerstrasse 93. sind neuerdings
folgende neue Arien auf das Klavier zu ha=
ben, als
Donne Care Donne belle Aria.
La mia morosa mel'ha fatta brutta detto.
aus der verstellten Prinzessinn, von
Herrn Alexandri
O Ifigenia suenturata detto aus der Ifige-
nia des Herrn Gluck
Dove son che cosa e questa aus dem Gärt=
ner=Mädchen des Herrn Paisello
Suenturata povercella Aria
Deh aro badre amato Terzetto, aus der
Eifersucht auf dem Lande, des Hrn. Sarti.

Auch sind bey mir Redoute – Menuetten
und deutsche, wie auch ländlerisch=deutsche
Contre – Danses, und englische Quadrilles,
mit allen Instrumenten zu bekommen.

Commentary: Alessandri's *La finta principessa* [*Die verstellte Prinzessin*] received its Viennese premiere at the Burgtheater on 14 November 1783 and was performed only three more times before the end of the calendar year, the latest performance having taken place on 3 December. Besides these two arias, no further extracts from this opera were advertised by Lausch – both are advertised again on 29 July 1784. Paisiello's *La frascatana* [*Der Gärtner Mädchen* or *La finta giardiniera*], premiered in Vienna in 1775, was revived on 8 December 1783, and was performed a further four times ahead of this advertisement, most recently on 26 December. This opera was also never advertised in full by Lausch, with further offerings

[10] Link, *Court Theatre*, 31–3.

at the beginning of October in the *Provinzialnachrichten* and in the *Wiener Zeitung* a few weeks later being restricted only to the advertisement of the *Harmonie* arrangement. *Le gelosie villane* had been performed on 19 December, just once since the previous advertisement.[11]

Gluck's *Iphigénie en Tauride,* however, does not appear to have been performed in Vienna during 1783, at any rate not as part of this operatic season at the Burgtheater. Extracts therefrom, such as the aria "O Ifigenia sventurata", likewise do not appear to have been performed as part of any recent public academy concerts.[12] Thus, unless performed at a recent private concert hitherto undocumented, the rationale for the advertisement of this particular aria here is unclear.

Lausch does not reveal the full extent of dances in his possession at this point in time. Moreover, his first explicit advertisement of music in this genre, given shortly hereafter in the *Wiener Zeitung* on 7 February, offers only a set of 12 Deutsche—in parts and arranged for keyboard—composed by Cavalieri for the *Redoutensaal* in 1784. In addition to the mention of other dance genres here, however, there may be some further evidence to suggest a reasonably substantial collection of dances in Lausch's possession. On 28 November 1795, for example, just over a year after Lorenz's death, the Lausch firm advertised in the *Wiener Zeitung* "Menuette und Deutsche aus beyden k. k. Redouten Sälen vom Jahre 1780 bis 1794" ("Minuets and Deutsche from both Redouten halls from years 1780 to 1794"). Several corresponding signed Lausch copies of dances from the Redoutensäle in the early 1780s, themselves also dating much later, survive in the archive of the *Gesellschaft der Musikfreunde* in Vienna.[13]

Wiener Zeitung, 17 January 1784

Abonnement auf Musikalien.
Den resp. Herren Musikliebhabern dienet hie=
mit zur Nachricht, daß man bey mir das gan=
ze Jahr mit neuesten und andern Musikalien
bedienet wird. Die Abonirung auf ein ganzes
Jahr ist 12 fl. halbjährig wird voraus bezahlt,
und man empfängt sogleich etweder 6 Quin=
tetten, 6 Quartetten, 6 Trios, 6 Duetten, oder

[11] Link, *Court Theatre*, 32–4.
[12] The *Tonkünstler Societät* had recently given concerts on 22 and 23 December 1783 at the Burgtheater. Although consisting of some operatic repertoire, arias by Gluck are not specified in the programme. See Morrow, *Concert Life in Haydn's Vienna*, 254.
[13] A-Wgm, XV 32406 (Q 18880) and XV 50241 (Q 18891) [Cavalieri, 17 Deutsche (1782)]; XV 32707/1 (Q 18881) and XV 32707/2 (Q 18882) [Cavalieri, 13 Deutsche (1783)].

3 Sinfonien, und damit alle 14 Tage gegen
Zurückstellen abgewechselt, auswärtige Her=
ren Liebhaber, so nicht die Gelegenheit haben,
alle 14 Tage die Werke zu schicken, bekom=
men deren 2 auf einmal, hingegen werden so=
wohl die 12 fl. auf das ganze Jahr, als auch
die Briefe an mich franko eingesendet. Diese
so schöne als nützliche Anleitung zur Uibung in
der Musikkunst, besonders der Herren Dille=
tanten, habe auf Einrathen einiger meiner gu=
ten Freunde unternommen; nur habe gütigst
zu erinnern, daß die Musikalien bestmöglichst
konservirt bleiben. Sollten von den Musika=
lien so man bekommt, jemand einige anständig
seyn, so werden selbige auch bey mir um ei=
nen billigen Preis abgeschrieben. Ingleichen,
wenn man einige Musici zu Akademien, oder Tanz
Musik nöthig haben, kann sie auch bey mir
bestellt werden. Auch sind bey mir folgende
Arien aus den neusten Opern auf das Kla=
vier zu haben, als: Wenn zwey zanken, freut
sich der dritte: del Sign. Sart. Dorinamia
Carina, Quartetto. La Voglio Cosi, Cosi,
detto. Comme un Agnello, Aria. Edestin
troppo in felice, detto. Compatite miei Sign.
detto. Che vi pàre Dorina bella, Terz
Un Giardinier parmio, Aria. Aus der Ei=
fersucht auf dem Lande: del Sign. Sart. Efe-
lice chi in amore. Terzetto. Deh Caropa-
dre amaro, detto. Swenturata poverella, det-
to. Caro bene amato oggero, detto. Don-
ne, donne voi Sapete, detto Aus der Schu=
le der Eifersichtigen: del Sign. Salieri Quel
visino, e dal ritratto, Duetto. Dèe per pia-
cere la donna, Aria. Ah la rabbi a mi di-
vora, Quint. Aus den Barbier von Seviglien:
del Sig. Paisello. Saper bramata bella, Aria.
Code al Ciel, detto. Ecco l'ora s'avvicina,
detto Aus dem Gärtnermädchen: del Sign.
Paisello. Dove son che cosa e Questa, Aria.
Giovenette Semplicette, detto. Aus der
Iphigenie: del Sign. Gluck. O Iphigeni sven-
turata, Aria. Aus der verstellten Prinzeßin:
del Alessandri. La mia morosa mel'ha
fatta brutta, Aria. Donne care donne bel-
le, detto. Ausser diesen kann man noch meh=
rere haben, welche aber bestellt werden müssen.

Laurent Lausch,
Musikalienverleger in der Kärntner=
strasse Nr 933. nächst dem Stock
am Eisenplatz.

Commentary: Repeated on 21 and 28 January. The subscription offered here is a direct repeat of that first advertised on 25 September 1783 in the *Wienerblättchen*. All of the operas mentioned in this advertisement, with the exception of *La scuola de gelosi* were performed at least once in January 1784: *Fra i due litiganti* on 5 January; *La finta principessa* on 7 January; *La frascatana* on 16 January; and *Le gelosie villane* on 19 January, two days after this advertisement.[14] Arias advertised for the first time here include, "La Voglio Cosi", "E destin tropo infelice", "Ah la rabbi", "Quel visino", "Donne, donne voi Sapete", "Caro bene amato", and "Giovenette semplicette".

On the same day, a shortened version of this advertisement also appears in the *Wienerblättchen* (see below).

*Remarks on transcription***:** On 17 January, in the final few lines of the advertisement, Alessandri's name is mistakenly spelled as "Stylessandri". In the following line, "morosa", was originally given as "moros a", corrected in the latter appearances of the advertisement, along with "brutta", which was previously spelled as "bruttas'. The final line of the text on 17 January also read as a slightly confused, "welche aber müssen bestellt werden", subsequently re-ordered in latter instances.

Wiener Blättchen, 17 January 1784

———

Allen resp. Herren Musikliebhabern die=
net hiemit zur Nachricht, daß man sich bey
mir das ganze Jahr auf Musikalien abonniren
kann. Das ganze Jahr hindurch ist 12 fl. Halb=
jährig wird vorausbezahlt, und man empfängt
sogleich ein Werk: entweder 6 Quintetten, 6
Quartetten, 6 Trios, 6 Duetten; oder 3 Sin=
fonien, und damit alle 14 Tage abgewechselt.
Ingleichen, wenn einige Musici zu Akademien
oder Tanz nöthig sind, so werden selbige auch
bey mir bestellt. Auch sind wieder folgende
Arien per il Cembalo zu haben:

Caro bene amato oggetto Aria.
Sventurata poverell detto.
Deh Caro padre amato Terzetto. (aus der Ei=
fersucht auf dem Lande des Herrn Sarti.
Donne care donne belle. Aria.

[14] Link, *Court Theatre*, 34–5.

La mia amorosa mel'ha fatta brutta. Detto. (aus
der verstellten Prinzessinn des Herrn Alessan-
dri.
E'destin tropo infelice Detto. (wenn zewy zan=
ken, freut sich der dritte, des Herrn Sarti.
Dove son che cosa e questa Detto.
Quel visino e del ristratto. Duetto. (aus der
Schule der Eifersüchtigen des Hernn Salieri.
Giovinette semplicette. Aria. (aus dem Gärt=
nermädchen des Herrn Paisello.
O Ifigenia sventurata detto. (aus der Ifige=
nie des Herrn Gluck.

Lorenz Lausch,
Musikalienverleger in der
Kärnthnerstreasse Nro.933
nächst dem Stock am
Eisenplatz.

Commentary: See *Wiener Zeitung,* 17 January 1784.

Wiener Zeitung, 7 February 1784

Neue Musikalien.
Bey Laurent Lausch, Musikalienverleger in
der Kärntnerstrasse nächst dem Stockameisen=
platz Nr. 933 sind zu haben die drey letzten
grossen Sinfonien, welche Herr Kapellmeister
Haydn vor kurzen verfaßt hat, die erste in
E mol, die 2te in B fa, die 3te in C minor.
Dann 12 Deutsche von Herrn Cavalieri, aus
dem k. k. Redoutensaal 1784 die sowohl mit
allen Instrumenten, als auch das Clavier
zu bekommen sind.

Commentary: Repeated on 11 and 14 February. The three Haydn symphonies here are likely Hob. I/44, Hob. I/51, and Hob. I/52, all composed around 1772. It is not known whether these were recently performed in Vienna, but they may have been offered to the public previously on 18 November 1783 as part of an anonymous *Wienerblättchen* advertisement from "Leopoldstadt in dem Tabackgewölb" ("Leopoldstadt in the tobacco store"); nine symphonies were advertised, "meistens die letztern" ("mostly the recent ones").[15] A selection of dances, probably including these by Cavalieri, were first advertised by Lausch on 2 January 1784 (see above). Ten days later in the *Wienerblättchen* a set of twelve Deutsche was also advertised by

[15] *WB*, 18 Nov 1783, 10–11*. It has not yet been possible to uncover the owner of this store, or indeed the individual responsible for this advertisement, if different.

Johann Georg Pöck, also to be had in full and arranged for keyboard – although no composer is specified, Pöck's offering may well have been identical.[16]

***Wiener Blättchen*, 8 April 1784**

Arien.
Bey Lorenz Lausch Musikalien=Verleger in der Kärnthnerstrasse Nro. 933. nächst dem Stock am Eisen sind folgende Arien auf das Klavier zu haben. Als:

E felice chi in amore non sopporta. Terzetto.
Deh caro padre amato. Detto.
Sventurata poverella, Aria.
Caro bene amato oggeto. Detto.
Donne donne voi sapete. Detto Aus der Eifersucht auf dem Lande. Del Sig. Sarti.

Voi pago letti amori. Terzetto.
Per esempio supponette. Aria.
Deh Gianneto mio vezzoso. Detto. Aus der Oper, die glücklichen Reisenden. Del Sig. Anfossi.

Alle selve alla Campane. Aria.
In voi donne non. Detto. Aus der unbe= kannten Dame. Del. Sig. Gazzaniga.

La mia morosa mel'ha fatta brutta. Aria.
Donne care donne belle. Detto. Aus der verstellten Prinzeßin. Sel Sig. Alessandri.

Dove son che cosa e questa? Aria.
Giovenette simplicete, auch zu deutsch. Detto.
Care donne sventurate. Duetto.
Mettiti un poco si. Aria.
Amor non sò che sia. Detto. Aus dem Gärt= ner=Mädchen. Del Sig. Paisello.

Commentary: This advertisement was given during Lent of 1784. Between the last advertisement of operas on 17 January and the beginning of Lent on 25 April, however, *Le gelosie villane* was performed twice, for the last time on 6 February, and *La frascatana* was performed only once on 2 February. *La finta principessa* was last performed on 7 January. Anfossi's *I viaggiatori felici* [*Die glücklichen Reisenden*] was given its Viennese premiere at

[16] *WB*, 17 Feb 1784, 12*.

the Burgtheater on 29 December 1783 and was performed a further six times before the conclusion of the 1783/4 season, the latest performance having taken place on 18 February. Gazzaniga's *La dama incognita* [*Die unbekannte Dame*] had its Viennese premiere at the Burgtheater on 11 February 1784 and was performed three more times before Lent – on 23 February, it was the last full opera to have been performed as part of the 1783/4 theatrical year.[17]

Wiener Zeitung, 10 April 1784

Musikalisches Abonnement.
Den resp. Herrn Musikliebhabern dienet hiemit zur Nachricht, daß man bey mir das ganze Jahr, von welchen Datum man immer anfangen will, mit neuesten, und andern Musikalien bedienet wird. Das Abonnement auf ein ganzes Jahr ist 12 fl. halbjährig wird vorausbezahlt mit 6 fl. und man empfängt sogleich entweder 6 Quintetten, 6 Quartetten, 6 Trios, 6 Duetten, oder 3 Sinfonien, und damit wird alle 14 Tage gegen Zurückstellung des Werks abgewechselt; auswärtige Herren Liebhaber, so nicht Gelegenheit haben, alle 14 Tage solches zurückzuschicken, bekommen deren 2 auf einmal, hingegen werden sowohl die 12 fl. auf das ganze Jahr, als auch die Briefe an mich franko eingesendet. Auch sind bey mir neuerdings folgende Arien aus den neuesten Opern per il Clavicembalo zu haben, als: Voi pargo letti amori, Terzetto. Per esempio supponette, Aria. Deh giannetto mio vezzoso, deto. Die Glücklichen Reisenden, del Sign. Anfossi. Alle selve alle Campane, Aria. In voi donne non vé fede, deto. Die Unbekannte Dame, del Sig. Gazeniga. Dove son che cosa e questa, Aria. Giovenette simplicette, auch auf deutsch, deto. Care donne sventurate, Duetto. Mettiti un poco si, Aria. Amor non so che sia, deto. Das Gärtnermädchen, del Sign. Paisello. Del per piacere la donna, Aria. Ah! la rabbia dal ritratto, Quintetto. Quel visino e dal rittrato, Duetto. Die Schule der Eifersüchtigen, del Sign. Salieri. Dich mein Hauchen soll ich meiden, Aria. Die verfolgte Unbekannte, del Sign. Anfossi. Salve tu Domine, Aria. Die eingebildeten

[17] Link, *Court Theatre*, 35–9.

Philosophen, del Sign. Paisello. E destin
tropo infelice, Aria. Ahime dove m' in-
oltra, Recitativo. Con Rondo, non potro
del caro bene, Aria. La voglio cosi,
Quartetto. Ah dorina vezzosa ed amabile,
deto. Dorina mia Carina, deto. Il rispo-
so e le sua pace, Terzetto. Che vi pare
Dorina bella, deto. Wenn zwey zanken,
freut sich der dritte, del Sign. Sarti. Deh
Caro padre amato, deto. Sventura po-
verella, Aria. Caro bene amato oggeto,
deto. Donne Donne voi sapete, deto.
Die Eifersucht auf dem Lande, del Sign.
Sarti. Auch sind die 3 neuen Sinfonien des
Herrn Kapellmeiester Haydn zu bekommen, wel=
che ich schon allbereits die Ehre gehabt habe
anzukündigen; ingleichen 6 Violin Duetten
von Herrn Stadler, und 12 Flauten Duet=
ten von Herrn. Hofmeister.

Laurent Lausch,
Musikalienverleger in der Kärnt=
nerstreasse Nr. 933 nächst dem
Stock am Eisenplatz.

Commentary: Repeated on 14 and 17 April. This advertisement first appeared on Easter Saturday of 1784. *Fra i due litiganti* was only performed twice in between its previous offering on 17 January and Lent, for the final time on 20 February. The only new listing from the opera here is the *Terzetto*, "Il risposo e le sua pace", which, however, is not given again as part of the full listing of the opera on 13 November 1784 in the *Wiener Zeitung*. Anfossi's *Il curioso indescreto* [*Die verfolgte Unbekannte*] had its Viennese premiere at the Burgtheater on 30 June 1783, after which it was performed only five times, for the last time on 23 July 1783. "Dich mein Hauchen" from this opera appears only in this advertisement and that given in the *Wienerblättchen* on the same day. Paisiello's *I folosofi immaginari* [*Die eingebildeten Philosophen*] received its Viennese premiere at the Burgtheater on 22 May 1781 and was revived on 8 October 1783. It was performed only three more times during the season, the final performance taking place on 10 November.

Both sets of duos by Stadler and Hoffmeister were advertised here for the first time in Vienna. Some of those by Hoffmeister may be equivalent to the six duos for two flutes advertised by Lausch in the *Wiener Zeitung* on 13 August 1783. The three symphonies by Haydn, already advertised by Lausch on 7 February 1784 in the *Wienerblättchen*, were also presumably those also offered by Traeg on 25 February in the *Wiener Zeitung*. (In this advertisement, Traeg also offered keyboard arrangements of the overtures to Gluck's *Alceste*

and *Iphigénie en Tauride*, lending further weight to a possible performance of the latter, at least – see Lausch's *Wienerblättchen* advertisement on 2 Jan 1784).[18]

A partial, but otherwise identical, version of this advertisement (up to "Dich mein Hauchen") is also given in the *Provinzialnachrichten* on 24 April 1784.

Wiener Blättchen, 10 April 1784

Arien.
Bey Lorenz Lausch Musikalien=Verleger in der Kärnthnerstrasse Nro. 933. nächst dem Stock am Eisen sind folgende Arien auf das Klavier zu haben. Als:

Saper bramate bella. Aria.
Lode al ciel. Detto.
Ecco lòra s'avvicina. Detto. aus dem Bar=bier von Seviglia. Del Sig. Paisello.
O Ifigenia sventura. Aria. Aus der Ifige-nia. Del Sg. Gluk.

Ah la rabbia mi divora. Quintetto.
Quel visino e dal ritratto Duetto.
Dée per piacere la donna. Aria. Aus der Schule der Eifersüchtigen Del. Sig. Salieri.

Dich mein Hanchen soll ich meiden. Aria. Aus der verfolgten Unbekannten Del Sig. Anfossi.

Salve tu Domine. Aria. Aus den eingebilde=ten Philosophen. Del Sig. Paisello.

Edestin tropo ni felicé. Aria.
Ahime dove m'inoltra Recitativo. Con.
Rondo, non potrò del caro bene. Aria.
Compatite miei Signori. Detto.
Un Giardinier par mio. Detto.
Come un agnello. Detto.
La voglio cosi, cosi. Quartetto.
Ah dorina vezzosa ed amabile. Detto.
Dorin mia carina. Detto.
Il risposo e la fua pace. Terzetto.
Che vi pare Dorina bella. Detto. Aus der Oper, wenn zwey, zanken freut sich der drit=te Del Sig. Sarti.

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[18] WZ, 25 February 1784, 395–6. Torricella similarly offered a set of three symphonies by Haydn in the *Provinzialnachrichten* 19 June 1784, probably—again—being the same three symphonies advertised initially by Lausch.

Commentary: See *Wiener Zeitung,* 10 April 1784. *Il barbiere di Siviglia* had not been performed since 3 November 1783; no new extracts from this opera are offered here.

Provinzialnachrichten, 24 April 1784 – cf. *Wiener Zeitung*, 10 April 1784.

Wiener Blättchen, 2 July 1784

Musikalisches Abonnement.
Allen respekt. Herren. Musikliebhabern wird hiemit wiederholtermalen bekannt gemacht, daß man sich bey mir das ganze Jahr durch von jeden Datum angefangen auf Musikalien abonniren kann. Halbjährig bezahlt man 6 fl. voraus, und bekommt dafür sogleich 6 Quar= tetten, 6 Trios, 6 Duos oder 3 Sinfonien, und damit wird alle 14 Tag, gegen Zurück= stellen des Werkes ausgewechselt.
Auswärtige Herrn Musik=Liebhaber bekom= men immer 2 Werke auf ein ganzes Monat, hingegen werden 12 fl. auf das ganze Jahr bezahlt, und selbige sowohl als die Briefe franko an mich eingeschickt.
Lorenz Lausch,
Musikalienverleger in der Kärnth= nerstrasse Nro. 1085. den 3 weißen Rosen gegenüber

Commentary: At some point between April and July, Lausch had relocated his shop from Kärntnerstrasse Nr. 933 to Nr. 1085 – this was the first advertisement from his new address. As in *Wiener Zeitung* on 17 January 1784, this is a direct repeat of the subscription first offered on 25 September 1783 in the *Wienerblättchen*, though here with additional logistical clarification as to the quantity of works received per month.

Wiener Blättchen, 5 July 1784

Neue Arien, beym Klavier zu singen.

Lasciate che passi, Duetto.
Con quelle tue manine, detto.
Sventurata poverella, Aria.
Quei parlanti &, detto. (Aus dem alten Ei= fersüchtigen des Hrn. Alessandri)
Il mio povero cervello, Terzetto.
Un soave gentil campenello, detto. (Aus den Liebeshändeln des Hrn. Guglielmi)

La matina i primi alberi, Aria. Aus den un=
vermutheten Zufällen des Hrn. Sarti.)
Em Em Em zi zi zi zi (Final des ersten Aktes:
Wenn zwey sich zanken, freut sich der Dritte
des Hrn Sarti.)
Questa radica produce, Aria. (Aus der Ei=
fersucht auf dem Lande des Hrn. Sarti.)
Ah chi sa questo suo foglio, Terzetto. (Aus
dem Barbier von Sevilien des Herrn Pai=
sello.)
Aus den vorigen Opern, sind auch noch Arien
vorhanden.
Die Oper, Wenn zwey zanken, ist auch auf
Harmonie zu haben, als 2 Oboe, 2 Clarinetti,
2 Corni, e 2 Fagotti, gesetzt von Herrn
Went, Hofmusikus.

Lorenz Lausch,
Musikalienverleger.

Commentary: Lausch's first advertisement of the 1784/5 operatic season. Alessandri's *Il vecchio geloso* [*Die alte Eifersüchtige*] was first performed in Vienna in 1767 and revived on 7 May 1784. It was performed on six more occasions ahead of this advertisement, most recently on 11 June. Guglielmi's *Le vicende d'amore* received its Viennese premiere on 16 June 1784 and was performed again twice before this date, the latest having been on 24 June. Paisiello's *I contrattempi* [*Die unvermutheten Zufälle*] was the first opera of the 1784/5 season to receive its (Viennese) premiere on 26 April and was performed an additional five times to this point, the latest staging of which took place on 7 June.[19]

Three new arrangements are offered here from previous operas, namely "Em Em Em zi zi zi zi" from *Fra i due litiganti*, "Ah chi sà questo" from *Il barbiere di Siviglia*, and "Questa radica produce" from *Le gelosie villane*. The former opera had been performed three times since the start of the new theatrical year, for the last time on 2 June 1784. The second, was performed three times, with the third performance having taken place on 3 May. And the last, three times, with a further performance set to take place on the date of this advertisement.[20]

The advertisement of Went's *Harmonie* arrangement of *Fra i due litiganti* here is not only Lausch's first dealing in this genre, but also the first time that a *Harmonie* arrangement was advertised for sale in Vienna, at any rate within the period concerned. Went's court

[19] Link, *Court Theatre*, 39–45. This includes only performances that took place within Vienna and excludes those documented to have taken place at Laxenburg.
[20] Ibid.

Harmonie ensemble apparently last performed in public at a *Tonkünstler Societät*-organised concert at the Burgtheater on 6 April 1783, well over a year before this advertisement was given; the repertoire performed, however, is unknown, though this arrangement cannot be ruled out entirely.[21] It may well have been performed recently at a private concert for Prince Schwarzenberg, who, as mentioned in Chapter Five, paid Went 16 fl. for the arrangement. Lausch would offer numerous further arrangements by Went in the coming years, much to the arranger's displeasure: in the *Wiener Zeitung* on 18 February 1786, he remarked that "many profit-seeking music dealers are selling all kinds of opera arrangements under my name, most of which are flawed and full of mistakes" ("Es werden bey verschiedenen gewinsüchtigen Musikalienverlegern allerhand Opernübersetzungen unter meinen Namen verkauft, welche größentheils mangel= und fehlerhaft sind").[22]

Wiener Blättchen, 8 July 1784

Arien zum Klavier.

Hoffmeister, Concerto a 2 Oboe Principali.
Detto I detto a Corno 2do Principale
Detto I detto a Flauto Principale
Wranizki (Paulo) detto a 2 Violini Principali
Mozart 6 Concerti per il Clavicembalo.
Haydn 2 detti a detto.
Kozeluch 2 detti a detto.
Umlauff 2 detti a detto.
Mitscha 3 Cassations, a 2 Violini, 2 Corni, 2 Viole e Basso.
Kozeluch, detto a Violino, Flauto, Corno 1mo e Basso.
Hoffmeister 6 Quartetti, a Flauto, Violino, Violi e Basso.
Detto 6 Duetti, a Flauto, e Oboa.

Lorenz Lausch,
Musikalienverleger in der Kärnth=
nerstrasse Nro. 1085. den 3
weißen Rosen gegenüber.

Commentary: Despite the title of this advertisement, clearly no vocal repertoire is offered here in what is Lausch's most substantial offering of instrumental music—predominantly

[21] See Morrow, *Concert Life in Haydn's Vienna*, 253.
[22] *WZ*, 18 February 1786, 378–9. This full advertisement is also transcribed in Chapter One.

concertos—to date. However, it appears that only approximately half of the works on offer here may have been advertised to the public for the first time. For instance, Hoffmeister himself had already advertised his own set of six quartets on numerous occasions between April and July 1784, on each occasion to be had from the publisher Rudolph Gräffer, as similarly with his flute concerto, advertised in the *Wiener Zeitung* just a day before this advertisement.[23] Although no explicit identification accompanies these quartets here, or indeed in Hoffmeister's advertisements, it is likely that Lausch is referring to the same set. Torricella had likewise offered a set of six quartets by Hoffmeister in the *Wiener Zeitung* on 24 April 1784, ten days after Hoffmeister's initial advertisement – these, too, may well have been the same quartets.[24] Similarly, the two keyboard concertos by Kozeluch offered here likely correlate to those advertised by the composer himself in the *Wiener Zeitung* on 14 April 1784.[25]

The set of six Mozart keyboard concertos have been suggested in earlier Mozart scholarship to have consisted of K.413–5, previously advertised by Lausch on 4 November 1783 in the *Wienerblättchen* (see above), in addition to K.449–51. However, this is not the only possibility. For instance, on 22 January 1784 in the *Wienerblättchen,* Traeg had similarly advertised—an unspecified number of—keyboard concertos by Mozart, speculated by Edge to have possibly consisted of K.413–5, as well as earlier concertos K.238, 242 and 365, sent to Vienna from Salzburg by Mozart's father in the early 1780s.[26] On this basis, these earlier concertos could be possible candidates for those on offer here too. Traeg had similarly advertised keyboard concertos by Mozart, Schuster, Vanhal, and Haydn in the *Wiener Zeitung* on 21 December 1782 – those by Haydn, although unknown, may also be equivalent to those advertised here by Lausch.[27]

Finally, the three cassations by Mitscha may have comprised part of the undisclosed selection of works advertised by Torricella in the *Brünner Zeitung* on 19 June 1784, among which were concertos and cassations.[28]

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[23] Hoffmeister's quartets were previously advertised as follows: *WZ*, 14 Apr 1784, 805; *WZ*, 5 Jun 1784, 1286; and *WZ*, 7 July 1784, 1560.
[24] WZ, 24 April 1784, 918. Several earlier Torricella advertisements offering Hoffmeister quartets can also be identified as follows: WZ, 9 Jul 1783, 10*; WB 31 Aug 1783, 9–10*; and WZ, 6 Sep 1783, 13*. The anonymous advertisement from the Leopoldstadt *Tabackgewölb* in the *Wienerblättchen* on 18 November 1783 also lists six quartets by Hoffmeister. See also *Wienerblättchen* 7 February 1784 above.
[25] WZ, 14 April 1784, 804–5.
[26] Edge, *MVC*, 791.
[27] WZ, 21 Dec 1782, 17*.
[28] BZ, 19 Jun 1784, *Beilage*, 189.

Wiener Zeitung, 10 July 1784

Neue Arien beym Clavier.
Lasciate che passi, Duetto. – Con quelle tue manine, deto. – Sventurata poverella, Aria. – Que i parlanti et, detto. aus dem alten Eifersuchtigen, del Sig. Alessandri.
Il mio povero cervello, Terzetto. – Un soave Gentil campanello, deto. die Liebes= händel, del Sig. Guglielmi.
La matina i primi albori, Aria. die unver= mutheten Zufälle, del Sig. Sarti.
Em em em zi zi zi zi, Finale des ersten Aktes, wenn zwey sich zanken del Sig. Sarti.
Questa radiea porduce, Aria. die Eisersucht auf dem Lande, del Sig. Sarti.
Io sono Lindoro. Aria. – Ah chi sà questo suo Foglio. Terzetto. aus dem Barbier von Seviglio, del Sig. Peisello.
Aus den vorigen Opern sind auch noch Arien vorhanden.
Die Opera, wenn zwey zanken, ist auch auf Harmonie zu haben, als a 2 Oboe, 2 Clarinetti, 2 Corni, e 2 Fagotti, gesetzt von Went, Hofmusicus.
detto a detto die Pilgrime von Mecca, von Gluck.
detto a detto die Entführung aus dem Serail, von Mozart.
Hoffmeister, Concerto a 2 Oboe, Principali.
—— 1 detto a Corno, 2do Principale.
—— 1 detto a Flauto, Principale.
—— 6 Duetti a Flauto e Oboa.
—— 6 Quartetti a Flauto, Violino, Viola, e Basso.
Wranizki (P.) detto a 2 Violini Principali.
Mozart, 6 Concerti per il Clavicembalo.
Haydn, 2 detti a detto.
Kozeluch, 2 detti a detto.
Umlauff, 2 detti a detto.
Mitscha, 3 Cassations, a 2 Violini, 2 Corni, 2 Viole e Basso.
Kozeluch, detto a Violino, Flauto, Corno 1mo e Basso.

Lorenz Lausch,
Musikalienverleger, in der Kärntnerstrasse
den 3 weissen Rosen über Nr. 1085.

Commentary: Repeated on 14 and 17 July. In terms of operatic keyboard arrangements, there is only one new addition here: “Io sono Lindoro” from *Il barbiere di Siviglia*, which, however, is not listed as part of Lausch’s later advertisements of the full opera in the

Provinzialnachrichten on 30 July 1785 or in the *Wiener Zeitung* on 3 August 1785. It was last performed this season on 5 July.[29]

Also new here are the two *Harmonie* arrangements of Mozart's *Die Entführung aus dem Serail* and Gluck's *Die Pilgrime von Mecca*, both by Went. Mozart's opera, premiered at the Burgtheater on 16 July 1782, had not been performed in Vienna in its entirety since the 1782/3 operatic season; it was performed later in 1784 on 5 November at the Kärntnertortheater by the Schikaneder-Kumpf company. *Die Pilgrime von Mecca* was also staged as part of the Schikaneder-Kumpf series on 31 December 1784, with no earlier performances known.[30] Whether either of these arrangements had been performed publicly since 1782 is likewise unknown, although it is possible they may have featured in the *Tonkünstler Societät* concert on 6 April 1783, mentioned above, at which the court *Harmonie* had most recently performed. A *Harmonie* arrangement of *Die Entführung aus dem Serail* was apparently preformed at the Burgtheater on 18 August 1782 as part of a concert organised by Philipp Jakob Martin, though whether this was the same (unattributed) Went arrangement on offer here is unclear.[31] As before, then, it is possible that both of these arrangements may have been performed recently at a private concert for Prince Schwarzenberg. As discussed in Chapter Five, the prince had paid Went 16 fl. for the arrangement of Mozart's opera.

Provinzialnachrichten, 28 July 1784

Neue Arien beym Klavier.

Lasciate che passi, Duetto. Con quelle tue manine, deto. Ahi Sventurata me dove di trovo, Aria. Que i parlanti e, detto. aus dem alten Eifersüchtigen, del Sig. Alessandri.
Il mio povero cervello, Terzetto. Un soave Gentil campanello, deto. die Liebeshändel, del Sig. Guglielmi.
La matina i primi albori, Aria. die unvermutheten Zufälle, del Sig. Sarti.
Em em em zi zi zi zi, Finale, des ersten Akts, wenn zwey sich zanken etc. del Sig. Sarti.
Questa radica produce, Aria. Die Eifersucht auf dem Lande, del Sig. Sarti.
Ah chi sà questo suo Foglio. Terzetto. aus dem Bar=

[29] Link, *Court Theatre*, 45.
[30] J. Friedel, *Ein Quodlibet zum Abschiede* (Vienna, 1785), 43–5.
[31] See Morrow, *Concert Life in Haydn's Vienna*, 251.

bier von Seviglia, del Sig. Peisello.
Die Opera, wenn zwey zanken, ist auch auf Harmonie zu haben, als a 2 Oboe, 2 Clarinetti, 2 Corni, e 2 Fagotti, gesetzt von Went, Hofmusikus.
Detto a detto die Pilgrime von Mecca, von Gluck.
Detto a detto die Entführung aus dem Serail, von Mozart.

Commentary: Although not explicitly labelled as a Lausch advertisement in the typical manner, this example can be positively attributed on the basis of the near-identical repertoire to that offered in previous advertisements. The only new arrangement offered here is "Il mio povero cervello" from *Le vicende d'amore*, most recently performed just two days earlier – the opera was also performed on 12 July.[32]

Wiener Blättchen, 29 July 1784

Verzeichniß

sämtlicher Arien beym Klavier zu sin= gen, die in meinem Verlag, um bey= gesetzte billige Preise zu haben sind:

Aus den Vicende del Amore des Hrn. Guglielmi.

	fl. kr.
Il mio povero Cervello, Terzetto.	36
Un suave gentil Campanello, detto	51
Questo Core a te donai, Aria.	40

Aus dem Vecchio geloso des Hrn. Alessandri.

Lasciate che passi, Duetto.	= 34
Quei parlanti, e vaghiochietti, Aria.	= 30
Bella la francia lietta e brillante,	= 25
Con quelle tue manine, Duetto.	1 =
Ahi sventurata me dove mi trovo? Re- citativo con Rondeau	= 36

Aus i Contratempi des Hrn. Sarti.

L'ouverture	= 36
La matina i primi albori, Aria.	= 30
(Aus den felici Viaggiatori des Hrn. Anfossi.)	
Ah perche se tante pene, Aria	= 26
Quando sapra la spagna, detto	= 26

[32] Link, *Court Theatre*, 45–6.

Deh Gianette mio vezzoso, detto = 36
Per esempio supponette, detto = 36
Zito, zito e troppo Allegro, detto = 30
Voi pargo letti amore, Terzetto. = 26

fl. kr.

Aus der Giardiniera des Hrn. Paisello

Amor non so che sia, Aria = 20
Metiti un poco si, detto = 26
Care donne sventurate, Duetto = 30
Dove son che cosa è questa ? Aria = 26
Giovenete simplicette, detto = 20

Aus der Scuola de'Gelosi des Hrn. Salieri

L'ouverture = 36
Son le Donne sopra fine, Coro de pazzi = 38
Quel visino e dal ritratto, Duetto = 30
Ah non é verche in sono, Aria = 20
A me perche il mondo sia detto = 26
Gelosia d'amore é figlia detto = 20
Severete a me vicina detto = 36
Dée per piacere la Donna, detto = 20

Aus dem Barbiere di Seviglie des Hrn. Paisello.

Ecco l'ora Savvicina, Aria = 20
Eh chi questo suo soglio, Terzetto. = 20
Saper bramata bella, Aria = 29
Lode al Ciel, detto = 20

Aus den Filosofi imaginiari des Hrn. Paisello.

Salve tu Domine = 20

Aus der Dama incognita des Hrn. Gazaniga

Alle selve alle capane, Aria = 34
In voi donne non v'é fede, detto = 24

fl. kr.

Aus den Gelosie villane des Hrn. Sarti.

E felice chi in amore, Terzetto = 26
Deh caro padre amato, detto = 51
Questa radica produce, Aria = 30
Donne Donne voi Sapette, detto = 34
Caro bene amato ogetto, detto = 26
Sventura poverella, detto = 20

Aus Fra due litiganti des Hrn. Sarti.

La voglio cosi, Quartetto = 51
Ah Dorina vezzosa ed amabile, detto 1 =
Dorina mia Carina, detto 1 =
Che vi pare Dorina bella, Terzetto 1 =
Il risposo e la sua pace, detto = 20
Ahime dove m'inoltro. Recitativo Con
Rondeau = 51
Ehm, Ehm, em, zi, zi, zi, zi, Finale,
de l'Atto primo 3 34
Un Giardinier par mio, Aria = 26
Quando Saprai chi sono, detto = 26
Compatite miei Signori, detto = 26
E destin tropo infelice, detto = 20
Comme un agnello, detto = 26

Aus der Ifigenia des Hrn. Ritter Gluk.

O Ifigenia sventuruta, Aria = 30

Aus der finta Principessa des Hrn.
Alessandri.

Donne Care Donne belle, Aria = 36
La mi amorosa mel'ha fatta brutta, detto. = 20

fl. kr.

_____

Verschiedene Arien aus deutschen Opern.

Die letzten 14 Menuetten samt Trio des
Hrn. Kapellmeister Haydn = 40

19 deutsche Tänze aus der Redoute von
1784. des Hrn. Cavalieri = 40

(Alles auf das Klavier.)

Noten=Papier, und Saiten von allen Sorten.

Lorenz Lausch,
Musikalien=Verleger in der
Kärnthnerstrasse Nro. 1058.
den 3 weißen Rosen über.

Commentary: Lausch's most substantial advertisement to date, and most important so far in terms of the understanding of his inventory and pricing, indicated here for the first time. Of course, this is not an entirely accurate impression of the full extent of music in his possession, given the omission of instrumental music, operatic *Harmonie* arrangements, and the one aria—"Dich mein Hauchen"— from *Il curioso indescreto*. However, numerous arrangements

here are supplied for the first time: from *Fra i due litiganti*, "Quando saprai sono", "Ah Dorina vezzosa", and "Ahi me dove m'inoltro"; from *Il barbiere di Siviglia*, "Eh chi questo"; from *La scuola de gelosi*, the overture, "Son le Donne", "Ah non é verche", "A me perche", "Gelosia d'amore", and "Severete a me vicina"; from *I viaggiatori felici*, "Ah perche se tante", "Quando sapra", and "Zito, zito"; from *Il Vecchio geloso*, "Bella la francia"; from *Le vicende d'amore*, "Questo Core"; and the overture from *I contratempi*. In July 1784 alone, all operas listed in this advertisement, with the exception of *La frascatana*, *I filosofi immaginari*, and *Iphigénie en Tauride*, were performed at least once at the Burgtheater.[33]

The keyboard arrangement of the set of fourteen minuets by Haydn, listed at the end of the advertisement, was likely equivalent to the printed parts advertised by Artaria in the *Wiener Zeitung* on 31 January 1784 and *Provinzialnachrichten* on 7 February 1784, on both occasions under the title, "Sammlung neuer Tanz=Menuetten".[34] The Redouten Deutsche by Cavalieri, on the other hand, appear to have been given in an erroneous quantity here, almost certainly having been equivalent to the set of twelve Deutsche by the same advertised by Lausch in the *Wiener Zeitung* on 7 February 1784.

Also of note here is Lausch's advertisement of "Noten=Papier, und Saiten von allen Sorten" ("Music paper and strings of all kinds"). The advertisement of strings appears to have been relatively commonplace among music dealers of this period, particularly the likes of Artaria and Torricella. The latter, for instance, did so on many occasions throughout 1785 and 1786.[35] Artaria had done so in the *Wiener Zeitung* on 7 April 1781, incidentally the only other advertisement in the 1780s prior to the above to have publicly offered music paper for sale. Both Lausch and Artaria, however, did not do so on any further occasions. As mentioned previously, evidence from Lausch's surviving manuscripts concerning his associated copyists' paper usage somewhat suggests that he did not continue to sell music paper, or at any rate any sale stock was not used in the production of his own copies.

The pricing system used by Lausch henceforth is discussed in much greater detail below. However, it is worthy of note here that, at face value, the prices supplied in this advertisement—or indeed the next—do not all readily align with the per-*Bogen* rate charged in later instances, given their irregularity and inability to be divided by the same common factor.

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[33] See Link, *Court Theatre*, 44–6.
[34] WZ, 31 Jan 1784, 206 and PN, 7 Feb 1784, 175.
[35] WZ, 12 Jan 1785, 93–4; WB, 14 Jan 1785, 11*; WB, 23 Mar 1785, 8*; WZ, 11 Jan 1786, 69–70; WZ, 25 Jan 1786, 181–2.

Wiener Blättchen, 4 August 1784

Bey Lorenz Lausch, Musikalienhändler in der Kärnthnerstrasse Nro 1085 sind nebst vie= len andern, auch folgende Arien zu haben:

Aus der Oper I Contratempi:
Questo grato ruscelletto, Aria 20 kr.
Mirate il mio sembrante, detto. 26 kr.
Non serve fingere, mentir non giova, detto 26 kr.
Aus Felici Viaggiatori:
Che bel piacer d'andar, Duetto 26 kr.
Aus Vecchio geloso:
Con le donne ó giovinotti, Aria 26 kr.
Aus der Alceste des Ritter Gluck die Ouverture 30 kr.

Commentary: For the first time since 2 January 1784, every arrangement in this advertisement is offered anew. However, none of the listed operas were performed in the five days since the previous advertisement. As previously with Gluck's *Die Pilgrimme von Mecca*, there were no recent Viennese performances of his *Alceste* in full. The overture alone, however, may have been performed at a recent undocumented private concert, or could have featured at a recent casino concert on 18 July.[36] As mentioned above, Traeg had previously advertised keyboard arrangements of the overtures to both *Iphigénie en Tauride* and *Alceste* in the *Wiener Zeitung* on 25 Feb 1784.

Wiener Zeitung, 18 September 1784

Il Re Teodoro in Venezia des Hrn. Paisel- lo, die schönsten Arien beym Clavier zu sin= gen; welche in meinem Verlag, um beyge= setzte Preise zu haben sind:
Scaccia il duol, mio Re, das erste Quartet- to, il zuccheroe il Caffe, 1 fl. 40 kr.
Veni o figlia a un Re chetáma detto, dell Finale 1. 40 kr.
Cosa far pensi o figlia la fera e la matina. Duetto mit dem Marsch, 1 fl. 40 kr.
Queste son lettere scritte in Inglese Aria di Maesta 30 kr.
Non era ancora forta l'aurora, (der Traum)
Comme obbliar portrei, il mio primiero Amor deto 30 kr.
Chè stuol d'infelice, deto 30 kr.
Questo sguallido soggiorno, deto im Ker=

[36] See Morrow, *Concert Life in Haydn's Vienna*, 257.

ker, 30 kr.
Se stride erato il vento, deto 30 kr.
Che brama vivier lieto, Coro, di gondolieri, 1 fl.
Die unvermutheten Zufälle des Hrn. Sarti:
L'ouverture, 36 kr.
Mirate il io sembiante, Aria, 26 kr.
Non serve fingere mentir non giova deto 25 kr.
Questo grato ruscelletto. deto 20 kr.
La Matina i primi albori, deto 30 kr.
Die Liebeshändel des Hrn. Guglielmi:
Il mio povero cervello. Terzetto 36 kr.
Un suave gentil Campanello, deto 51 kr.
Questo Core a te Donai Aria. 36 kr.
Der alte Eifersüchtige, des Hrn. Alessandri:
Lasciate che passi, Duetto. 40 kr.
Con quelletue manine deto 1 fl.
Quei parlanti, e vaghi ochietti. Aria. 30 kr.
Con le Donne ogiovinotti, deto 26 kr.
Bella la Francia, lietta e brilante, deto 25 kr.
Abi sventurata me dove mi trovo? con Rondeau, 36 kr.

Laurent Lausch,
Musikalienhändler, in der Kärnt=
nerstrassen Nro 1085. den drey
weisen Rosen über.

Commentary: Repeated on 25 and 29 September. Paisiello's *Il Re Teodoro in Venezia* was premiered at the Burgtheater on 23 August 1784 and performed a further five times ahead of this advertisement, most recently on 15 September. *I contratempi*, since last advertised on 4 August, was only performed once on 13 September. *Le vicende d'amore* was only performed once on 3 September. *Il vecchio geloso*, however, had not been performed since 19 July.[37]

As discussed later, two methods of pricing may be observed in this advertisement. Prices of the extracts from *Il re Teodoro in Venezia*, for example are all divisible by ten or five, likely suggesting a per-*Bogen* rate of 10 kr. The remainder of works on offer, however, continue to be priced somewhat irregularly in keeping with the range of values supplied since 29 July 1784.

Three days beforehand, Sukowaty also advertised the full score of *Il re Teodoro in Venezia* in the *Wiener Zeitung*, in addition to extracts arranged for keyboard. He first advertised the full score in *Das Wienerblättchen* on 3 September, his first ever advertisement.[38]

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[37] Link, *Court Theatre*, 47–8.
[38] WB, 3 Sep 1784, 12*.

Wiener Blättchen, 18 September 1784

Musikalien.
Arien beym Klavier zu singen, aus der neuen Opera: der König Theodor in Venedig, des Hrn. Paisello.
Scaccia il Duol, mio Re. Quartetto 1 fl. 40 k.
Che stuol d'infelice Aria. 30 kr.
Queste son lettere scritte in Inglese dto. 30 kr.
Non era ancora sorta l'aurora dto. der Traum. 40 kr.
Veni o Figlia a un Re che t'ama. Quart. 40 kr.
Che novita? che stravaganza è questa? Recitativo. Con Rondeau, comme obbliar potrei il mio primiero Amor? 30 kr.
Questo squallido soggiorno Aria; im Kerker. 30 kr.
Se stride irato il vento. Dto. 30 kr.
Che brama viver lieto. Coro di Gondolieri. 1 fl.
Inver altr' uomo o genitor mi sembri. Recitativo andante, cosa far pensi, o figlia sa sera e la matina, mit dem Marsch. 1 fl. 40.
Sind zu haben in der Kärnthnerstrasse No. 1085. den 3 weissen Rosen über, beym Musikalienverleger Lorenz Lausch.

Commentary: See *Wiener Zeitung*, 18 September 1784. Of note here is only the small adaptation to the final listing, namely the inclusion of the recitative, "Inver altr'uomo". The price, however, remains unchanged.

An identical version of this advertisement—albeit without prices—is given seven days later in the *Provinzialnachrichten*. This instance, much like that given in the same periodical on 28 July 1784, is not explicitly labelled as a Lausch advertisement, but is nonetheless distinguishable in its similarity to the above *Wienerblättchen* advertisement. A further, near-identical version is also given in the *Wienerblättchen* on 14 October 1784.

Provinzialnachrichten, 25 Sep 1784 – cf. *Wienerblättchen*, 18 September 1784.

Provinzialnachrichten, 9 Oct 1784

Musikalien.
Il Re Teodoro in Venezia opera Del sig. Paesiello: aus welcher die schönsten Arien beym Klavier zu singen, in der Lauschischen Musikalienhandlung in der Kärnthnerstrasse Nro. 1085 den 3 weissen Rosen über, um beygesetzte billige

Preise zu haben, Scaccia il duol mio Re, il Zucckero
e il Caffe. Das erste Quartetto……1 fl. 40 kr.
Veni o figlia a un Re che t'ama dd……....40 kr.
Cosa far pensi o figlia, la sera e la Matina Duetto mit dem
Marsch……1 fl. 40 kr.
Se voi bramate il nostro amore Aria……..40 kr.
Questo sguallido soggiorno dd. im Kerker……30 kr.
Non era ancora sorta l'aurora, der Traum……..40 kr.
Queste son lettere scitte in inglese deto…….30 kr.
Che stuol d'infelice dd……...30 kr.
Come obliar potrei dd……30 kr.
Se stride irato il vento dd……...30 kr.
Chi brama viver lieto. Coro di gondolieri……1 fl.
Ausser vielen anderen Opern und Musikalien sind auch fol=
gende, auf Harmonie zu bekommen
Mozart die Entführung aus dem Serail……5 fl.
Gluk die Pilgrimme von Mecca……...5 fl.
Sarti wenn zwey zanken, freut sich der dritte……..5 fl.
Eben diese Opera ist ganz auf das Klavier zu haben 20 fl.
Paesiello der Barbier von Seviglia……...5 fl.
detto la Frascatana alle 8 stimmig……5 fl.
Gretry Zemire & Azor, 6 stimmig……....4 fl.

Commentary: Repeated on 13 and 16 October. "Se voi Bramate" is the only extract from *Il re Teodoro in Venezia* to be offered new here. Since its first advertisement by Lausch on 18 September 1784, the opera was performed only once on 6 October.

Went is not explicitly named as the arranger of the *Harmonie* arrangements in this instance. At the very least, however, the arrangements of *Fra i due litiganti, Die Entführung aus dem Serail,* and *Die Pilgrimme von Mecca* are likely equivalent to those Went arrangements advertised by Lausch previously. A *Harmonie* arrangement of *Il barbiere di Siviglia* is advertised by Lausch again on 30 October 1784 in the *Wiener Zeitung*, again with no attribution; when advertised again on 25 June 1785 in the same periodical, though at the higher price of 5 fl. 30 kr., Went is named as the arranger. It is likely that this is also the arrangement in question here. On this basis, the remaining arrangements of *La frascatana* and *Zemire et Azor* may also tentatively be attributed to the same. As with other similar arrangements advertised previously, no performances of these arrangements are known to have taken place. On Went's payment for the arrangement of *La frascatana* from Prince Schwarzenberg, see Chapter Five.

Also notable in this advertisement is the offering of the full keyboard arrangement of *Fra i due litiganti* ("Eben diese Opera ist ganz auf das Klavier zu haben"), the first of its kind to appear. On the advertisement and pricing of Lausch's full keyboard arrangements see section 3.2.2.

Wiener Blättchen, 14 October 1784 – cf. *Wienerblättchen*, 18 September 1784.

Wiener Zeitung, 30 October 1784

Il Re Teodoro in Venezia,
Opera des Herrn Paisiello,
aus welcher die schönsten Arien beym Clavier
zu singen in meinem Verlag um beygesetzte
Preise zu haben sind:
Scaccia il duol mio Re (il Zecchero e il
Caffe) Quart. 1 fl. 40 kr.
Veni o figlia a un Re che t'ama, deto, 40 kr.
Che stuol d'infelice, Aria, 30 kr.
Queste son lettere scritte inglese (di Maesta)
Deto, 40 kr.
O la si serva tosta la Menza, Coro. 1 fl. 40 kr.
Che novita, che stravaganza e questa? Recit.
Con Rondeau, Comme obbliar potrei, il mio
primiero amore, 35 kr.
Questo sgualido soggiorno (im Kerker) Aria,
35 kr.
Se stride irato il vento. deto, 30 kr.
Se voi Bramate il nostro Amore, deto, 40 kr.
In ver altr'uomo, Recit. Con Andante. Cosa
far pensi o figlia la sera e la matina (mit
dem Marsch) Due, 1 fl. 40 kr.
Dunque mi serbi affetto, deto, 20 kr.
Chi brame viver liero, Coro (di Gondolieri)
1 fl.
Die ganze Opera in der Spart, 46 fl.
Cimarosa Giannia e Bernardone.
Fato silenzio (vu sest ma scere Giannina)
Quart. 1 fl.
Non son schiava, non son serva, Aria, 40 kr.
Opern auf Harmonie gesetzt:
Paisiello, der Barbier von Seviglia, 5 fl. 30 kr.
——— das Gärtnermädchen, 5 fl.
Gluck, die Pilgrimme von Mecca, 5 fl.
Mozart, die Entführung aus dem Serail, 5 fl.
Sarti, wenn zwey sich zanken. 5 fl. 30 kr.
alle 8stimmig.
Die ganze Opera auf das Clavier, 20 fl.
Liebhaber können auch Arien einzeln
daraus haben.
Gretry, Zemire und Azor, 6 stimmig, 4 fl.
Ingleichen folgende:
Gluck, die Pilgrimme von Mecca, in Quin=
tetten, 4 fl.
Salieri, der Jahrmarkt in Venedig, in Quar=
tetten, 2 fl. 30 kr.

Gretry, das Rosenfest zu Salenei, deto, 4 fl.
Paisiello, die eingebild. Philosophen, 4 fl. 30 kr.
Gretry, Zemire und Azor, deti, 3 fl.
Umlauff, die Bergknappen, deti, 4 fl. 30 kr.
Laurent Lausch,
Musikalienverleger in der
Kärntnerstrasse. Nr. 1085
den 3 weissen Rosen über.

Commentary: Repeated on 3 and 10 November. Further to the previous offerings, Lausch only offers two new extracts here from *Il re Teodoro in Venezia*, "O la si serva" and "Dunque mi serbi"; the price of "Questo sguallido" is also raised here from 30 kr. to 35 kr. This comes in addition to the offering of the full score, the first occasion on which Lausch was to do so for any opera. Since 9 October, *Il re Teodoro in Venezia* was performed three times, most recently on 27 October. Cimarosa's *Giannina e Bernadone* received its Viennese premiere at the Burgtheater on 24 September 1784 and, since this date, the opera was performed four more times, the most recent occasion being 13 October. [39]

Most significant in this advertisement is the offering of numerous operatic quartet and quintet arrangements, a relatively new genre to Vienna at this point in time. Beforehand, only two advertisements had offered similar string arrangements in the 1780s, the first of which was given in the *Wienerblättchen* by Torricella on 28 July 1784, offering only the overture of *La frascatana* arranged for quartet. The first full string arrangement of an opera, however, was first instigated by book binder Leopold Grund, who advertised a string quartet arrangement of *Il re Teodoro in Venezia* on subscription on 6 October in the *Wiener Zeitung*.[40] Unlike the arrangements offered in these two advertisements, however, all of the operas advertised here by Lausch were not performed at all in the current operatic season. Umlauf's *Die Bergknappen*, for instance, premiered in 1778, had not been performed in Vienna for a number of years, as likewise the case with Salieri's *La fiera di Venezia* [*Der Jahrmarkt in Venedig*]. The basis for their advertisement at this particular point in time, then, is somewhat unclear, especially given the omission of the arranger's identity.

Also relatively unusual in this advertisement is the string quintet arrangement of *Die Pilgrime von Mecca*, a genre of operatic arrangements that appears to have been extremely rare in Vienna throughout the 1780s and 1790s. Beyond this advertisement, I have only identified another eight before the end of the century: one by Lausch in the *Wiener Zeitung*

[39] Link, *Court Theatre*, 48–50.
[40] WB, 28 July 1784, 10* and WZ 6 Oct 1784, 2275.

on 2 April 1785, again offering a selection of quite dated operas (see below), and the remaining seven by Heidenreich between December 1793 and January 1798.[41] Traeg's 1799 catalogue likewise includes twenty-four quintet arrangements of operas and ballets, none of which, however, were advertised to the public before its publication.[42]

Lausch also makes some minor adjustments to the pricing of two *Harmonie* arrangements here, namely *Fra i due litiganti* and *Il barbiere di Siviglia*, both increased—for reasons unknown—from 5 fl. to 5 fl. 30 kr. Likewise, the price of "Queste son lettere" has been raised from 30 kr. to 40 kr.

Provinzialnachrichten, 30 Oct 1784

Musikalien Abonnement.

Nachdem mein erster Jahrgang meiner musikalischen Abon=
nements aller Erwartung entsprochen hat, so habe ich
abermal die Ehre, mich an allerespektive geneigten Musiklieb=
haber zu wenden, der Hoffnung ferners einen gütigen
Zuspruch zu erhalten. Da mein Plan aber bey man=
chen leicht in Bergessenheit gerathen seyn könnte; so wie=
derhole ich solchen.
Bey Einrichtung von 6 fl. bekommt jedermann ein Werk,
welches besteht in 6 Quintetten, 6 Quartetten, 6 Trios, 6
Duos, oder 3 Synfonien, und wird damit alle 14
Tage gegen Zurückstellen der Werke abgewechselt, doch
erbiete ich mich auswärtigen Herrn Liebhabern, welche
die Gelegenheit nicht haben, in so kurzer Zeit die Mu=
sikalien zurückzusenden, monatlich 2 Werker zu überma=
chen, und werden dahero anstatt 6 fl. halbjährig 12 fl.
für das ganze Jahr bezahlet. Ersuche zugleich meine
Musikalien auf das bestmöglichste rein zu erhalten, inglei=
chen Briefe und Geld franko an mich zu addressiren,
Laurentius Lausch
Musikalienverleger in der Kärnthnerstrasse
Nro. 1085. den 3 weissen Rosen über.

Commentary: Repeated on 3 and 6 November. See *Wienerblättchen*, 8 November 1784.

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[41] Heidenreich's advertisements are as follows (all *Wiener Zeitung*): 18 December 1793, 30 April 1794, 19 July 1794, 10 January 1795, 13 May 1795, 30 September 1795, and 17 January 1798 [see Appendix One for corresponding page numbers]

[42] Johann Traeg, *Verzeichniß alter und neuer sowohl geschriebener als gestochener Musikalien, welche in der Kunst- und Musikalienhandlung des Johann Traeg, zu Wien, in der Singerstrasse Nr. 957. zu haben sind* (Vienna: Ghelen, 1799), 59–60. For reference, also see, Alexander Weinmann, *Verlagsverzeichnis Johann Traeg (und Sohn)*, 2nd ed. Beitrage zur Geschichte des Alt-Wiener Musikverlages, Reihe 2, Folge 16 (Vienna: Universal Edition, 1973).

Wiener Blättchen, 8 November 1784

Musikalisches Abonnement.

Nachdem der erste Jahrgang meines mu=
sikalien Abonnements aller Erwartung ent=
sprochen hat; so habe ich abermal die Ehre,
mich an alle respektive geneigte Liebhaber der
Musik zu wenden, der Hoffnung, ferners ei=
nen gütigen Zuspruch zu erhalten; da mein
Plan aber bey manchen leicht in Vergessenheit
gerathen seyn könnte, so wiederholle ich sol=
chen hiemit:

Bey Einrichtung von 6 fl. bekommt jeder=
mann ein Werk, welches besteht in 6 Quin=
tetten, 6 Quartetten, 6 Trios, 6 Duos, oder
3 Sinfonien, und wird damit alle 14 Tage
gegen Zurückstellen der Werke abgewechselt;
doch erbiethe mich auswärtigen Hrn. Liebha=
bern, welche die Gelegenheit nicht haben, in
so kurzer Zeit die Musikalien zurückzusenden
monatlich 2 Werke zu machen, und werden
daher anstatt 6 fl. halbjährig 12 fl. für das
ganze Jahr bezahlt. Ersuche zugleich meine
Musikalien auf das bestmöglichste rein zu er=
halten, ingleichen Briefe und Geld Franco an
mich zu addressiren.

Auch kann man zu jeder Produktion Mu=
sikalien haben, gegen Einlag des Werths.

Von einer Sinfonie einfach wird bezahlt 10 kr.
Die Hauptstimmen doppelt 20 –
Von 6 Quinteten, oder 6 Quarteten 20 –

Laurenz Lausch
Musikalien=Verlager in der Kärnt=
nerstrasse No. 1085 den 3 weißen
Rosen über.

Commentary: As before, a further advertisement of the subscription service first offered on 25 September 1783 in the *Wienerblättchen*, here with the option of receiving additional works for a deposit payment. Having indicated in the initial statement that the subscription "had met all expectations" ("aller Erwartung entsprochen hat"), this venture was clearly profitable (at least initially) for Lausch's business.

An identical version of this advertisement, albeit without the final paragraph, was given in the *Provinzialnachrichten* on 30 October, which, itself, was repeated on 3 and 6 November.

Wiener Zeitung, 13 November 1784

Ankündung.
Fra i due Litiganti il Terzo gode,
Opera, per il Clavicembalo, des Hrn. Sarti,
welche in meinem Verlage zu haben ist:
Atto 1mo.
L'ouverture 36 kr.
Nro 1. La voglio cosi, Quartetto 1 fl.
2) La donna è sempre instabile. Aria 36 kr.
3) Vorrei punir, ti indegno, deto 30 kr.
4) Jo voglio uno sposino, deto 35 kr.
5) Dorina mia Carina, Quartetto 1 fl. 10 kr.
6) In amor ci vuol finezza, Aria 25 kr.
7) Compatite miei signori, deto 30 kr.
8) Come un Agnello, deto 30 kr.
9) Quando saprai sono, deto 35 kr.
10) Edestin troppo infelice, deto 20 kr.
11) Ehm Ehm Ehm, zi zi zi, Finale 1mo.
3 fl. 40 kr.
Atto 2do.
Nro. 1) L'Ouda placida e tranquilla, Aria
15 kr.
2) Son'una fanciullina, deto 25 kr.
3) Ah Dorina vezzoso ed amabile Quartet-
to 1 fl. 10 kr.
4) Servo umilissimo, ossequiosissimo, Aria
30 kr.
5) La sposero Signore, deto 35 kr.
6) Bada bene, a quelque dico, detto 25 kr.
7) Un Giardinier par mio, deto 30 kr.
8) Ahi me dove minoltra. Recitativo Con
9) Rondeau. Non porro del Caro Bene 51 kr.
10) Coccodrilli ah che piangere Finale 2do.
4 fl.
Il risposo e la sua Pace, terzetto 20 kr.
welches in diesem Finale vorfällt.
Atto 3zo.
Nro. 1) Che vi pare Dorina bella, Terzetto
1 fl. 30 kr.
2) Piu tranoi non si Contenda, Finale 3zo.
15 kr.
Da viele Herren Liebhaber schon verschie=
dene Arien aus dieser so sehr beliebten Opera
in Voraus haben, aus ersucht nur, das Nu=
mero jeden Akts, welches etwa abhängig, zu
annotiren, um sie vollständig ganz besitzen;
überhaupt ist der Preis davon 20 fl.
Zugleich etwas von meinem Abbonement.
Nachdem der erste Jahrgang aller Erwartung
entsprochen hat, so habe ich abermal die Ehre
mich an alle respektive geneigten Liebhaber der
Musik zu wenden, der Hoffnung, ferners ei=
nen gütigen Zuspruch zu erhalten. Bey Ent=
richtung von 6 fl. halbjährig wird gleich ein

Werk abgeliefert, entweder von 6 Quintetten,
6 Quartetten, 6 Trios, 6 Duos oder 3 Sin-
fonien, und damit gegen Zurückstellung der
Werke alle 14 Tage abgewechselt. Auswärti=
ge Herren Abonmenten bekommen die Werke
doppels, nämlich auf ein ganzes Monat, be=
zahlen aber 12 fl. auf das ganze Jahr. Er=
suche zugleich, die Musikalien rein zu kenser=
viren, auch Briefe und Geld franco an mich
zu addressiren.

Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 17 November and 1 December. Lausch's first full itemised offering of a single opera. Since the last advertisement of extracts from *Fra i due litiganti* on 29 July 1784, the opera was performed three times, most recently on 20 October after a two-month hiatus.[43]

With the full listing of the opera, numerous extracts are offered here for the first time: the overture; "La donna"; "Vorrei punir"; "Io voglio"; "In amor"; "L'onda placida"; "Son una fanciullina"; "Servo umilissimo"; "La sposero signore"; "Bada bene"; "Coccodrilli"; and "Più tranci". In addition, following the adjustment to the per-*Bogen* rate charged for each copy around mid-September 1784, the vast majority of the remaining extracts were subject to alterations in price – these changes are expressed in detail in later discussion of Lausch's pricing.

Provinzialnachrichten, 24 November 1784

Ankündigung.

Fra i due Litiganti il Terzo gode: Opera, per il
Clavi-Cembalo. Des Hrn. Sarti, welche in der
Lauschischen Musikalienhandlung in der Kärnthnerstrasse
No. 1085. den 3 weißen Rosen über zu haben ist.

Atto Imo.

L'ouverture……..30 k
La voglio cosi, Quartetto……..1 fl.
La donna è sempre instabile, Aria……..35 kr.
Vorrei punir, ti indegno – deto……...30 kr.
Io voglio uno sposino, deto……....35 kr.
Dorina mia Carina, Quartetto……..1 fl. 10 kr.
In amor ci vuol finezza, Aria……..25 kr.
Compatite miei signori, deto……...30 kr.
Come un Agnello, deto……...30 kr.

[43] Link, *Court Theatre*, 46–51.

Quando saprai sono, deto……35 kr.
E destin troppo infelice, deto……..20 kr.
Ehm, Ehm, Ehm, zi, zi, zi. Fina Imo...3 fl. 40 kr.
Atto 2do.
L'onda placida e tranquilla, Aria……15 kr.
Son una fanciullina, deto…….25 kr.
Ah Dorina vezzosa, Quart……1 fl. 10 kr.
Servo umilissimo. ossequiosi, Aria…….30 kr.
La sposero signore, deto……..35 kr.
Bada bene, a quique, deto……25 kr.
Un giardinier par mio, deto……..30 kr.
Ahi me! dove m'innoltra Recit. non potro del
Caro bene, Rond……..51 kr.
Coccodrilli ah che piangete Fin. 2do…….4 fl.
Il risposo è la sua pace; Terze welches in die=
sem Finale vorfällt……...20 kr.
Atto 3zo.
Che vi pare dorina bella? Terze……1 fl. 10 kr.
Più tra noi non si contenda Dinal 3zo……..15 kr.
Da einige Hr. Liebhaber der Musik schon verschiedener Arien (aus dieser haben,) also ersuche nur, das Numero jeden Akts, welches etwa abgängig zu annotiren, um sie vollständig ganz zu besitzen.

Commentary: Repeated on 27 November, 1, and 4 December. See *Wiener Zeitung*, 13 November 1784. In this instance, the prices of the overture and "La donna" are both listed at a lower rate than on their first advertisement on 13 November. An identical version of this advertisement is given in the *Wienerblättchen* just a day later.

Wiener Blättchen, 25 November 1784 – cf. *Provinzialnachrichten*, 24 November 1784.

Provinzialnachrichten, 8 December 1784

Ankündigung.

In der Lauschischen Musikalienhandlung in der Kärnthner= strasse Nro. 1085. den 3 weißen Rosen über ist zu ha= ben: Der König Theodor in Venedig, Opera, des Hrn. Paisiello beym Klavier zu singen, die Uebersetzung des Hrn. Maschek.

Atto Imo. fl. kr.
L'ouvertura……– 36.
1. Scaccia il duol mio Rè, (zucchero e il Caffe) Quartetto……1 40.
2. O miei tristi pensieri, Recitativo. Io Rè sono e sono Amante. Aria……..– 45.
3. O Giovinette innamorate, Cori di Donzelle. – 51.
4. Se al mio fato terribile, Aria…….– 25.

5, Se stride irato il vento. deto……...– 30.
6. Chene dici tu Taddeo (è un birbante) deto……– 30.
7. Queste son lettere, scritte in Inglese. deto…….– 25.
8. Figlia! Figlia! il Ciel ti destina (o che cari par-
goletti. deto…….– 35.
9. Che novità ? Recitativo. Come lasciar potrei
Ron…….– 30.
10. Mio Caro Sandrino. Terzetto……...1 10.
11. Se voi bramate il nostro Amore. Aria…….– 40.
12. Vieni o Figlia a un Rè che t'ama, Quartetto
Finale. Primo…….– 40.
13. Venite, via, movetevi, Duetto…….– 30.
14. Ov'è Lisetta, il mio bel soco. (Taci, Taci,) 4 30.
(Der Beschluß folgt künstig.)

Commentary: Two-part advertisement – see *Provinzialnachrichten*, 12 December 1784.

Provinzialnachrichten, 12 December 1784

Fortsetzung der Ankündigung.

In der Lauschischen Musikalienhandlung in der Kärnthner=
strasse Nro. 1085. den 3 weißen Rosen über ist zu ha=
ben: Der König Theodor in Venedig, Opera, des
Hrn. Paisiello beym Klavier zu singen, die Uebersetzung
des Hrn. Maschek.

Atto 2do. fl. kr.
1. Ecco O sire, i dispacci, Recitativo…….– 30.
2. Che stuol d'infelice. Aria……..– 30.
3. Permetti o mia Lisetta. Quartetto……...1 –
4. Infidel tu pria m'inganni. Aria……..– 30.
5. Voi simplice Amante, deto……...– 25.
6. Chi brama viver lieto, Coro di Gondolieri.. 1 30.
7. Tu servimi, e la Mensa. Aria…….– 25.
8. Per onor farci ammazzare, deto…….– 25.
9. Non era ancora sorta l'aurora der Traum deto – 40.
10. In ver altr'uomo Recitativo, Cosa far pensi
o figlia ? Duetto mit dem Marsch…….1 40.
11. O là si serva tosto la Mensa, Fina 2do……2 –
12. Dunque mi serbi affetto. Duetto…….– 20.
13. Questo squalido soggiorno im Kerker. Aria...– 30.
14. A tel dissio fratello, che di regnar la Rabbia.. 1 –
15. Come una Ruota e il mondo……2 –
Die ganze Opera……..26 –
In der Spart……..39 –
Die Sinfoni daraus……2 34.

Künftig sind in obbemeldten Handlungen alle neu aufgeführten Opern zu bekommen.

Commentary: Lausch's first full advertisement of *Il re Teodoro in Venezia*. Since his previous advertisement of extracts from this opera on 30 October, it was performed three times, including for the last time on 26 November.[44]

Several extracts are offered new in these two advertisements: the overture; "O miei tristi pensieri"; "O Giovinette"; "Se al mio"; "Che ne dici tu Taddeo"; "Figlia, Figlia, il Ciel"; "Mio Caro Sandrino"; "Venite, via, movetevi"; "Ov'è Lisetta"; "Ecco o sice"; "Permetti o mia Lisetta"; "Infidel tu pria"; "Voi simplice"; "Tu servimi"; "Per onor farci"; "A tel dissio"; and "Come una Ruota". In addition, the prices for "Queste son lettere", "Che novita", "Che brama vivier", "O la si serva", and "Questo sguallido" all underwent adjustments since their previous advertisement, in most cases fairly minor ones – see inventory reconstruction in Chapter Three. Additionally, for the first time here Lausch advertises the overture to an opera separately. Although not specified, this comprises the full set of instrumental parts, hence the significantly higher price than the keyboard version advertised in the first part of this offering on 8 December. Lausch rarely did the same in the future, but when he did, he included the clarification "mit allen Stimmen" (see *Wiener Zeitung*, 15 January 1785 below). The price of the full score is also reduced quite significantly here from 46 fl. to 39 fl.

Despite having already offered keyboard arrangements of many extracts from *Il re Teodoro in Venezia* to date, Mascheck is only named as the arranger here for the first time. Whether the composer had supplied Lausch with the earliest arrangements from this opera is unclear; I have not encountered any corresponding Viennese scores bearing Mascheck's name, signed by Lausch or otherwise. A roughly contemporary copy (1785) of the full arrangement from Prague, however, survives in part of the Lowkowitz collection held in the archive of Prague Conservatoire [CZ-Pk 6893]. Compared to an early Lausch keyboard score in Vienna [A-Wgm IV 1962/1 (Q 1809)],[45] this score does exhibit a number of differences, particularly in terms of its use of rhythmic variety in the left-hand keyboard accompaniment. Perhaps, then, Lausch may have had two versions, or indeed his use of Mascheck's arrangement was not at all strict.

As stated in the final two lines of the advertisement, "all newly-performed operas" could be had from Lausch's shop going forwards. So far in the 1784/5 operatic season he had not advertised only Rust's *Il marito indolente*, premiered at the Burgtheater on 25 October

[44] Link, *Court Theatre*, 50–2.
[45] This score is not signed as such but is inscribed with the *Bögen* numbering characteristic of Lausch's business. The copyists encountered therein also reinforce an attribution to Lausch. The watermarks, five in total, suggest a date for this source of around 1785 to early 1786 – see Appendix Three.

1784, which was subsequently not performed again. It is possible that this particular assertion was made in direct response to Sukowaty's latest advertisement in the *Wiener Zeitung* on 4 December, which used similar wording: "bey ihm alle bisher im Nationaltheater aufgeführten Opern [...] zu haben sind."[46]

Wiener Zeitung, 25 December 1784

In der Lauschischen Musikalienhandlung
in der Kärntnerstrasse Nr. 1085 den 3 weissen
Rosen über ist zu haben:
Der König Theodor in Venedig, Opera des
Herrn Paisello, beym Clavier zu singen, die
Uibersetzung des Herrn Mascheck.
Atto primo.
L'overtura, 36 kr.
1) Scaccia il duol mio Rè, (zucchero e il
Caffe) Quartetto, 1 fl. 40 kr.
2) Omiei tristi pensier, Recit. Jo Re sono
e sono Amate, Aria, 45 kr.
3) O Giovinette innamorate, Cori di
Donzelle, 51 kr.
4) Se ad mio fato terribile, Aria, 25 kr.
5) Se Stride erato, il vento, deto, 30 kr.
6) Che ne dici tu Taddeo (é un birbante)
Deto 30 kr.
7) Queste son lettere, scritte in Inglese,
8) Figlia, Figlia, il Ciel ti destina, (o che
Cari pargoletti) deto 35 kr.
9) Che nonita, che stravaganza? Recit. Co-
me lasciar potrei, Rondeau, 40 kr.
10) Mio Caro sendrino, Terzetto, 1 fl. 10 kr.
11) Se voi bramate il nostro amore, Aria,
40 kr.
12) Vieni o Figlia a un Rè che t'ama,
Quartetto Finale 1mo. 40 kr.
13) Venite, via, movedevi, Duetto, 30 kr.
14) O've lisetta, il mio bel foco (Taci Taci)
4 fl. 30 kr.
Atto Secondo.
1) Ecco o sice, i dispacci, Recit. 30 kr.
2) Che stuol d'infelice, Aria, 30 kr.
3) Permetti o mia lisetta, Quartetto, 1 fl.
4) Infidel tu pria m'inganni, Aria, 30 kr.
5) Voi simplice Ammante, deto 25 kr.
6) Chi brama viver lieto, Coro di Gon-
Dolieri, 1 fl. 30 kr.
7) Tu servimi, e la Menza, Aria, 25 kr.

[46] WZ, 4 Dec 1784, 2771.

8) Per onor farci ammazzare, detto 25 kr.
9) Non era ancora sorta l'aurora. Der
Traum. Aria, 40 kr.
10) In ver altr'uomo, Recit. Cosa far pensi
o figlio, Duetto, mit dem Marsch 1 fl. 40 kr.
11) O là si serva tosto la Menza, Finale
2do. 2 fl.
12) Dunque mi serbi affetto, Duetto, 20 kr.
13) Questo Squallido soggiorno, im Kerker,
Aria, 30 kr,
14) A tel dissio fratelio che di Regnar la
Rabbia, 1 fl.
15) Come una Ruota e il mondo, 2 fl.
Die ganze Opera eingebunden 26 fl. 30 kr.
In der Spart 39 fl.
In Quartetten à 2 Violini, Viola e Basso,
6 fl. 30 kr.
Die Sinfoni mit allen Stimmen ex parte
2 fl. 30 kr.

Commentary: Repeated on 29 December and 1 January 1785. Offered new here from *Il re Teodoro in Venezia* is only the arrangement of the opera for quartet. As mentioned above, Lausch was not the first to offer this work—or at least a version of it—to the public, being second to Leopold Grund, who had advertised an arrangement on subscription in the *Wiener Zeitung* on 6 October for two Kaiser Ducats (or 8 fl. 40 kr.).[47] A month later, on 6 November, Grund announced in the same periodical that he was extending the subscription period for the quartet as a result of its positive reception, much to the pleasure of the (unnamed) author.[48] Whether this anonymous arrangement was equivalent to that offered by Lausch is not clear, though, on price, he had undercut his rival by 2 fl. 10 kr. Since Lausch's previous advertisement, the opera was performed only once on 15 December.[49] The price of the full keyboard arrangement is also raised here from 26 fl. to 26 fl. 30 kr.

Wiener Zeitung, 15 January 1785

In der Lauschischen Musikalienhandlung
in der Kärntnerstrasse Nr. 1085 den 3 weissen
Rosen über ist zu haben:
Il Ricco d'un Giorno, Opera das Hrn. An=

[47] Conversion from actual source. See also Dexter Edge, "Mozart's Fee for Cosi fan tutte," *Journal of the Royal Musical Association* 116, no.2 (1991): 218.
[48] "Da die im vorigen Monate angekündigten Quartetten aus der allgemein beliebten Oper: Il Re Teodoro in Venezia von Musikkennern schon wirklich probirt, und mit nicht gemeinen Beyfall zum größten Vergnügten des Uebersetzers, der keine undanktbare Arbeit unternommen zu haben dadurch überzeugt ward, sind aufgenommen worden; so glaubt man, daß es den Liebhabern der Musik nicht unangenehm seyn werde, wenn der Pränumerationstermin verlängert würde". WZ, 6 Nov 1785, 2523.
[49] See Link, *Court Theatre*, 53.

ton Salieri, Kapellmeister, in wirkl. Dien=
sten Sr. Maj. des Kaisers, sowohl auf das
Clavier, als in der Spart, zugleich in
Quartetten.
Die Sinfonie, wo statt des Andants die Nacht=
musik, so wie in der des Re Teodoro der
Marsch angebracht, mit allen Stimmen 3 fl.
Paisiello, die ganze Opera des Re Teodoro
in Partitur 39 fl.
— Klavierauszug davon eingebunden 26 fl.
30 kr.
— in Quartetten, a 2 Violini, Viola e Vio-
loncello, 6 fl. 30 kr.
— Die Sinfonie vollständig mit dem Marsch,
2 fl. 30 kr.
Gluck, die Pilgrime von Mecka, Opera.
L'ouverture, per il Clavi Cembalo 20 kr.
— Unser dumme Pöbel meint, Aria, 15 kr.
— Mahomet der Dumme Tropfe, deto 15 kr.
— Einen Bach der fließt, deto 15 kr.
— Der so ich deine, schwur ich die Trene,
deto 15 kr.
— Wir lassen unsere Schelchen klingen, deto
20 kr.
— Schönste dein Reiz kann, deto 25 kr.
Mozart Variations, über die Aria: Salve
tu Domine, 32 kr.
Cavalieri, aus dem k. k. Redoutensaal des
1785sten Jahrs 12 deutsche Tänze, Opera I.
mit allen Stimmen, 1 fl. 30 kr.
— Auf das Klavier 30 kr.
— 12 detti Opera II. 1 fl. 30 kr.
— Per il Clavi Cembalo 30 kr.
Es werden auch zur Tanzmusik oder Aka=
demien Musici allda bestellt, ingleichen mit
allen Sorten Saiten um billigsten Preis be=
dient. NB. Wegen geschehener Unordnung
werden in obbemeldter Handlung keine Musi=
kalien zum produciren (Ausser dem Abonnement)
ferner ausgeliehen.

Commentary: Repeated on 19 and 22 January. Salieri's *Il ricco d'un giorno* was premiered at the Burgtheater on 6 December 1784 and had since been performed four times, most recently on 7 January 1785.[50] Lausch does not supply a price for the full score here in any further advertisements. Likewise, no prices are provided for the quartet and keyboard arrangements until 29 January and 9 March, respectively. Gluck's *Die Pilgrimme von Mecca*

[50] Link, *Court Theatre*, 52–4.

was recently performed in the Kärntnertortheater on 31 December by the Schikaneder-Kumpf company.[51]

I filosofi immaginari had not been performed in the 1784/5 season. Mozart's variations on the aria "Salve tu domine" had previously originated from improvisations performed at an academy concert on 23 March, at which he had also improvised on Gluck's "Unser dumme Pöbel meint" from *Die Pilgrimme von Mecca*.[52]

The nature of the "disorder" ("Unordnung") experienced by Lausch with regard to music lending, as expressed in the closing remarks, is unclear, although it may refer to the additional deposit scheme introduced with his subscriptions in the *Wienerblättchen* on 8 November 1784.

A heavily abridged version of this advertisement is given on the same day in the *Provinzialnachrichten*.

Provinzialnachrichten, 15 January 1785

Avertissement.
In der Lauschischen Musikalienhandlung in der Kärnthner=
strasse ist zu haben.
Il Ricco d'un Giorno. Opera des Herrn Salieri, so
wohl auf das Klavier als in der Spart 12 deutsche
Tänze aus den k. k. Redouten Saal des Her. Klavieri.
1785. mit allen Stimmen.....1 fl. 30 kr.
Auf das Klavier..... 30 kr.
Es werden auch Musici bey erforderlichen Tanz=Bal
len, allda Bestellt.

Commentary: cf. *Wiener Zeitung*, 15 Jan 1785.

Wiener Blättchen, 19 January 1785

Musikalien.
In der Lauschischen Musikalienhandlung
in der Kärntnerstraße Nro. 1085 den 3 weisen
Rosen über sind aus Il Ricco d'un Giorno,
Opera des Herrn Anton Salieri, Kapellmei=
ster in wirklichen Diensten Sr. Majest. des
Kaisers, verschiedene Arien sowohl auf das
Klavier, als in der Spart, und in Quartet=

[51] Friedel, *Ein Quodlibet zum Abschiede*, 43–5. Box office receipts for this performance apparently amounted to 308 fl. 41 kr.
[52] The full programme of this concert is given in Morrow, *Concert Life in Haydn's Vienna*, 253.

ten zu haben, die Simphonie mit allen Stim=
men, wo anstatt Andante die Nachtmusik, so
wie bey der von König Theodor der Marsch
angebracht, kostet 3 fl.
Permettete Emilia bella, das beliebte Ter=
zett, 51 kr.
24 oder 2 Werke deutsche Tänze, aus dem K.
K. Redoutensaal, von Herrn Cavalieri des
1785ten Jahrs mit allen Stimmen, jedes
Werk 1 fl= 30kr. Auf das Klavier 30 kr.
Cavalieri 12 Menuets mit Trios, vollstimmig
zu 1 fl. 30 kr. Auf das Klavier 30 kr.
Haydn 12 Menuetten und 6 deutsche Tänze
mit Trompeten und Pauken 2 fl.
Per il Clavi Cembalo 40 kr.
Es werden auch Musici zu Tanzbällen in
Privathäußern allda bestellt.

Commentary: An advertisement similar to that given in the *Wiener Zeitung* on 15 January, though with two additions, which are the "popular *Terzetto*" ("beliebte Terzett") from *Il ricco d'un giorno*, "Permettete Emilia bella", and the dances by Haydn. The latter, although consisting of both Minuets and Deutsche, may be equivalent to those dances advertised on subscription by Torricella in the *Wiener Zeitung* on 12 January, just a week earlier, as "12 Menuets ganz neu und sehr schön, nebst verschiedenen andern, welche in der Casino in dem v. Trattnerischen Freyhof in den ausgeschriebenen und bestimmten Bällen produzirt werden."[53] Torricella, however, did not advertise a keyboard arrangement.

Wiener Zeitung, 29 January 1785

Pränumeration
auf die Opera, Il Ricco d'un Giorno, des
Herrn Anton Salieri, Kapellmeister in wirkl.
Diensten Sr. kais. Maj. in Quadro a 2 Vio-
lini, Viola e Violoncello, mit 8 fl 40 kr.
Nachdem die Uibersetzung des Re Teo-
doro allgemeinen Beyfall erhalten, so bemü=
hete ich mich den Herren Musikliehabern einen
zweyten Versuch mit dieser Opera zu verschaf=
fen. Die Pränumeration bleibt bis 15. März
offen, wo nach verflossenen Termin die Exem=
plarien den Herren Pränumeranten gegen Zu=
rückstellen der Scheine verabfolget werden.
Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

[53] WZ, 12 Jan 1785, 93–4. These dances are also advertised again on 14 January in the *Wienerblättchen* (pg.11*)

Commentary: Repeated on 2 February. Lausch's first offering of a subscription for a particular work, just two weeks after declaring an end to the lending of music from his shop, at least beyond his long-standing (half-)yearly subscription. The price of the subscription here, coincidentally, is the same as Grund's subscription for the quartet arrangement of *Il Re Teodoro in Venezia,* advertised in the *Wiener Zeitung* on 6 October 1784, a rate notably higher than that at which this arrangement could later be purchased properly (6 fl. 30 kr from 2 April 1785). Both the price and reference to the success of the previous arrangement of this opera, perhaps suggest that Lausch's offering of the same arrangement in the *Wiener Zeitung* on 25 December 1784 may have, in fact, been equivalent to Grund's. As mentioned above, Grund wrote of the apparent success of this arrangement on 6 November and subsequently extended the subscription. This arrangement of *Il ricco d'un giorno*, however, appears to have been instigated by Lausch alone, seeking similar success.

Wiener Blättchen, 29 January 1785

Pränumeration
Auf die Opera, Il Ricco d'un Giorno,
des Herrn Anton Salieri, Kapellmeister in
Diensten Sr. Majestät des Kaisers, in Qua=
dro, 2 Violini, Viola e Violoncello, mit
2 Kaiserdukaten. Nachdem die Uibersetzung
des Re Teodoro einen allgemeinen Beyfall
erhalten hat, so bemühete ich mich, den Her=
ren Musikliebhabern eine zweyten Versuch
mit dieser Opera zu verschaffen. Die Prä=
numeration bleibt bis 15ten März offen, wo
nach verflossenen Termin die Exemplarien
den Herren Pränumeranten gegen Zurückstel=
lung der Scheine abgefolget werden können.
Laurentius Lausch
Musikalienverleger in der
Kärntnerstrasse Nr. 1085
Den 3 weißen Rosen über.

Commentary: Almost a direct repeat of the previous advertisement, although the price of the subscription is given as two Kaiser Ducats, equating to the 8 fl. 40 kr. in the previous advertisement.

An identical version of this advertisement appears—noting the price here also being given as *Kaiserdukaten*—in the *Provinzialnachrichten* eleven days later [9 February, pg.191], which, itself, is subsequently repeated on 12 February.

Provinzialnachrichten, 9 February 1785 – cf. *Wienerblättchen,* 29 January 1785

Wiener Zeitung, 23 February 1785

Musikalien.

Il Ricco d'un Giorno, Opera des Herrn An= ton Salieri, Kapellmeister, in wirklichen Dien= sten Sr. Majestät des Kaisers, im Klavieraus= zug, welche in meinem Verlage zu haben ist:

Atto I.

L'ouvertura 30 kr.

1) Non permetter non poss'io, Introduzione 35 kr.
2) Barca alla riva io voglio, Aria 25 kr.
3) Avro un ricco corsettino, deto 20 kr.
4) Di Giubilo amoroso, deto 20 kr.
5) Permettete Emilia bella, che un amante Che v'adora, Terzetto 55 kr.
6) Vive Sempre la Gran moda. Coro, di Servi, mercadanti 15 kr.
7) Povero Semplice! Cosa credete? Aria 20 kr.
8) Deve ognuno, che ricco si Crede, deto 30 kr.
9) Gia tutto intesti o Cara, deto 40 kr.
10) Sento da un lato il Padre, deto 40 kr.
11) Il mio matrimonio doman si dee far (che bel milordino) Finalle I. 5 fl.

Atto II.

1) Dopo pranzo addormentata (Testa Te- sta Mascherone) Aria 30 kr.
2) Mettetevi in Distanza, deto 30 kr.
3) I Caprizi del Cervello, deto 30 kr.
4) Che forza di Spirito, Duetto 40 kr.
5) Rendiam coi tratti illustri, deto 40 kr.
6) Segni su la fenestra (die Nachtmusik) Aria 20 kr.
7) Mà qual suono é mai gesto (Tranquille Spirate) Coro 25 kr.
8) Volgi Volgi o bella dea, Quintetto 1 fl. 50 kr.
9) Se una Notte essendo in letto, Aria 30 kr.
10) Eccomi piu chemai Recit. Amor pietoso Amore, Rondeau 35 kr.
11) Che lieta Notte! (perde la Dama) Fi- nale II. 4 fl. 30 kr.

Atto III,

1) Prima di tutto la Contradote, Quintetto 2 fl. 40 kr.
2) Signor de' mercanti la turba già vien

(Andiamo, e gl'affanni, si scaccin dal Sen.)
Finale III. 35 kr.
Auf die Quartetten daraus wird bis 15. März
Pränumeration bey mir angenommen pr.
8 fl. 40 kr.
Den Musikgönnern, welche willens sind,
sich darauf zu pränumeriren, um von der Aecht=
heit der Uebersetzung überzeugt zu seyn, dienet
zur Nachricht: daß solche auf Begehren zum
probiren gegeben werden.

Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 26 February and 2 March. Since Lausch's last advertisement of this opera—not related to the subscription for the quartet arrangement—on 19 January, it was performed only once, just five days later.[54] In the meantime, the price of the *Terzetto*, "Permettete Emilia bella", had been increased from 51 kr. to 55 kr. Sukowaty had also advertised a keyboard arrangement of this opera in the *Wiener Zeitung* on 12 February.[55]

The potential concerns over the "authenticity of the [quartet] arrangement" ("Aechtheit der Uebersetzung") of the opera, mentioned by Lausch in the closing statement, may well have arisen as a result of the circumstances surrounding his advertisement of the quartet arrangement of *Il Re Teodoro in Venezia*. As mentioned above, it is possible that this arrangement, advertised in the *Wiener Zeitung* on 25 December was, in fact, equivalent to the that offered by Leopold Grund in the same periodical six weeks earlier and, thus, may be considered "inauthentic". The inclusion of this assurance, following three successive advertisements, may also imply that the uptake of this subscription to date was consequently quite slow.

Two identical versions of this advertisement were also given in other periodicals: first, in the *Provinzialnachrichten*, also on 23 February 1785 [pg.255–6] – the advertisement here is given in a slightly different layout. The second appears—in a slightly different format with altered wording in the closing statement—in the *Wienerblättchen* two days later [25 February, pg.11–12].

Provinzialnachrichten, 23 February 1785 – cf. *Wiener Zeitung,* 23 February 1785

[54] Link, *Court Theatre*, 55.
[55] WZ, 12 Feb 1785, 338–9.

Wiener Blättchen, 25 February 1785 – cf. *Wiener Zeitung,* 23 February 1785

Wiener Zeitung, 9 March 1785

Neue Musikalien.

Haydn, Gius. 3 Sinfonien nach dem Ori= ginal kopirt; Maschek, Wenzesl. 12 dette; Mozart, 3 dette; Pichl, Wenzesl. 3 dette; Pleyel, 6 dette, von jeden den Bogen zu 7 kr. Kurzweil, 6 Quintetti a Oboa, Violino, 2 Viole e Basso 4 fl. 30 kr. — Bruni, 6 Quartetti a 2 Violini, Viola e Violoncello, Op. 3za 4 fl. 30 kr. — Fiala, 6 deti a detto, Op. 2da 5 fl. — Paisiello, il Re Teodoro in Venezia, Opera, a detto, 6 fl. 30 kr. — Sperger, 6 Trios, a Flauto Viola e Basso 3 fl. — Androux, 6 duetti a 2 Violini 2 fl. — Mestrino, 6 detti a detto 2 fl. — Kurzweil, 6 Sonate a Violoncello, e Basso, für Anfänger, 2 fl. Mestrino, 4 Concerti a Viol. Principale Nr. I. 2 fl. 30. kr. Nr. 2. 2 fl. 30 kr. Nr. 3. 2 fl. Nr. 4. 2 fl. 30 kr. — Winter, 3 detti a detto Nr. 1. 2 fl. Nr. 2. 2 fl. Nr. 3. 2 fl. 30 kr. — Mozart, Variations sur l'air (Salve tu Domine) pour le Forte piano, 32 kr. — Sardi, Come un Agnello, varie a detto, 45 kr. — Paisiello, Il Re Teodoro in Venezia, opera in Partitura, 38 fl. — Detto detto per il Clavi Cembalo, eingebunden 24 fl. — Salieri, il Ricco d'un Giorno, a detto, deto, 22 fl. — Sarti, Fra i Due litiganti, il Terzo Gode, a detto detto, 20 fl. — Auch werden die Herren Liebhaber mit ein= zelnen Arien auf das Klavier, in der Spart, wie auch die Stimmen ausgezogen, mit aller Geschwindigkeit bedient. Ingleichen sind zu haben, aus den k. k. Redoutensal, von 1785. Cavalieri, 12 Menuetti con Trios, mit al= len Stimmen 1 fl. 30 kr. — Detto, 12 deut= sche Tänze a detto op. Ima 1 fl. 30 kr. — Detto, 12 detti a detto op. IIda 1 fl. 30 kr. — Detto, detti per il Clavi Cembalo, das Werk 30 kr. — Haydn (Giuseppe) 12 Menuetti Con Trios, nebst 6 deutschen Tänzen, vollstimmig 2 fl. — per il Clavi cembalo 40 kr. — Ein grosses Forte piano mit Aus= lösung und dreyerley Tonveränderungen, von einem berühmten Meister um einen billigen Preis zu haben.

Laurent Lausch,

Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 12 March. Similar to the circumstances surrounding Lausch's last advertisement of Haydn symphonies in 1784, he was by no means the first individual to do so here. Similar offerings from Sukowaty and Traeg had already appeared in the *Wiener Zeitung* on 12 and 16 February, respectively, in addition to another on 19 February from a Georg Neubrand [or Neubrandt], probably equivalent to the "Neubrand" who later appears in the court theatre account book under the list of first violins for the 1793/4 season.[56] Both Torricella (*WZ*, 23 February) and Artaria (*PN*, 5 March) soon followed with printed versions. Lausch's advertisement differs notably from those previous ones on account of his claim that his offerings were copied from the original ("nach dem Original kopirt"), which we may assume to mean Haydn's autographs. Exactly how Lausch may have come by autographs by the likes of Haydn, for instance, is discussed at greater length in Chapter Three. In this case they may have been acquired during the preparation of copies for a performance at court, which is possible given Sukowaty's involvement, or during the preparation of prints for Artaria, for example.

Similarly, the three symphonies by Mozart here may also be equivalent to those already advertised in the *Wiener Zeitung* by Traeg on 16 February, themselves having likely been those performed at the Mehlgrube casino on 13 February.[57] On this occasion, Traeg had also advertised everything at 7 kr. per *Bogen*. The remainder of the instrumental works offered by Lausch here, however, appear to have been advertised to the public for the first time, perhaps only with the exception of the symphonies by Pleyel; Sukowaty advertised an unspecified selection of symphonies by Pleyel, Haydn, Zimmermann, and Benzoni in the *Wiener Zeitung* on 16 April.[58]

On the prices included in this advertisement, the full score of *Il re Teodoro in Venezia* had been reduced once more from 39 fl. to 38 fl.; the keyboard arrangement of the same had also been reduced by 6 kr. to 26 fl. 24 kr. The price of the keyboard arrangement of *Il ricco d'un giorno* is also provided here for the first time.

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[56] See Link, *Court Theatre*, 447. Neubrandt's advertisement of these symphonies is also transcribed and discussed by Edge, pg. 85–6. Neubrand advertised in the *Wiener Zeitung* again on 2 January 1788, offering dances after *L'Arbore di Diana,* a quartet arrangement of the opera, and a similar arrangement of Haydn's oratorio, *Il ritorno di Tobia*.
[57] Morrow, *Concert Life in Haydn's Vienna* 258.
[58] WZ, 16 Apr 1785, 894.

The variations by Joseph Sardi on "Come un agnello" were likely equivalent to the variations that Traeg had advertised in the *Wiener Zeitung* on 18 August and 27 October 1784 ("Neue Variationen von [...] Sarti"). As has been noted by Edge, Traeg's misattribution to Giuseppe Sarti is a result of simple, common spelling mistake.[59] Sardi—otherwise very little known—had several similar works related operatic repertory performed in Vienna published by Artaria in the mid- to late-1780s and likewise arranged extracts from Sarti's *Giulio Sabino* for keyboard for the firm in August 1785.[60]

An abridged version of this advertisement, otherwise identical in content, is also given in the *Wienerblättchen* on 21 March 1785.

Wiener Blättchen, 21 March 1785

Musikalien.

Bey Lorenz Lausch, Musikalienhändler in der Kärntnerstraße Nro. 1085 sind nebst vielen anderen auch folgende neue Musikalien zu haben:

Haydn (Giuseppe) 3 Sinfonien, Nach dem Original kopirt.
Maschek (Wenzesl.) 12 dette.
Mozart 3 dette.
Pleyel 6 dette. Der Bogen zu 7 kr.
Kurzweil 6 Quintetti, a Oboa Violino, 2 Viole e Basso. 4 fl. 30 kr.
Bruni 6 Quartetti, a 2 Violini, Viola, e Violoncello. op. 32. 4 fl. 30 k.
Fiala. 6 detti, a detto. op. 2da 5 fl.
Paisiello. Il Re Teodoro in Venezia, a Detto. 6 fl. 30 k.
Sperger 6 Trios, a Flauto, Viola, e Basso, 3 fl.
Androux 6 Duetti a 2 Violini. 2 fl.
Mestrino 6 Duetti a Detto 2 fl.
Kurzweil 6 Sonate a Violoncello e Basso für Anfänger. 2 fl.
Mestrino 4 Concerti, a Violino Principale, No. 1. 2 fl. 30 k. No. 2. 2 fl. 30 k. No. 3. 2 fl. No. 4. 2 fl. 30 k.

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[59] Edge, *MVC*, 823.

[60] See Richard Ambruster, "Joseph Sardi—Autor der Klaviervariationen KV 460 (454a). Zum Schaffen eines unbekannt gebliebenen Komponisten in Wien zur Zeit Mozarts," in *Mozart-Jahrbuch 1997*, ed. Wolf-Dieter Seiffert and Andrea Lindmayr-Brandl, 225–48. Kassel: Barenreiter, 1997. Sardi's name appears in the following advertisements: *WZ*, 18 Aug 1784 (Traeg); *WZ*, 27 Oct 1784 (Traeg); *WZ*, 9 Mar 1785 (Lausch); *WB*, 21 Mar 1785 (Lausch); *WZ*, 2 Apr 1785 (Lausch); *WZ*, 17 Aug 1785 (Artaria); *WZ*, 26 Apr 1786 (Artaria); *WZ*, 6 May 1786 (Artaria); *WZ*, 2 Dec 1786 (Artaria); *WZ*, 24 Oct 1787 (Artaria); *WZ*, 15 Mar 1788 (own advertisement); *WZ*, 27 Sep 1788 (Artaria) [see Appendix One for corresponding page numbers]. Ambruster does not mention the repeat advertisement of Sardi's Op.3 sonatas on 24 October 1787, or indeed Traeg's earliest advertisements.

Winter 3 detti a detto. No. 1. 2 fl. 30 k.
No. 2. 2 fl. No. 3. 2 fl. 30 k.
Mozart Variations, sur l'air (Salve tu
Domine pour le Forte piano. 32 k.
Sardi. Come un Agnello. Varié a detto.
45 kr.

Commentary: See *Wiener Zeitung,* 9 March 1785.

Wiener Blättchen, 30 March 1785

Pleyels neue Duetten.
Bey Lorenz Lausch, Musikalienverleger
in der Kärntnerstrasse, Nro. 1085 wird auf
Herrn Pleyels 6 neue Duetten a Violino e
Violoncello von nun an bis 30. April mit
2 fl. 30 kr. pränumerirt. Nach Verlauf die=
ser Zeit kostet das Exemplar 3 fl. Alle Wer=
ke dieses Autors, so bisher erscheinen, sind
vom Publiko mit solchem Beyfall aufgenom=
men worden, daß siedem Verleger für einen
zahlreichen Zuspruch hinlänglich bürgen kön=
nen.

Commentary: As mentioned in Chapter One, this advertisement elicited a response from some friends of Pleyel in *Das Wienerblättchen* just a couple of days later, stating that these duets were not new, as Lausch suggests, but were composed in Eszterháza a decade earlier.

Wiener Zeitung, 2 April 1785

Musikanzeige.
Pleyel Sei Duetti a Violino e Violoncello,
worauf pränumerirt wird
bey Lorenz Lausch, Musikalienhändler in der
Kärtnerstrasse Nr. 1085 pr. 2 fl. 30 kr., und
dauert bis 30. April nach Verlauf dieser Zeit
kostet das Exemplar 3 fl. Alle Werke dieses
Autors, welche bisher erscheinen, sind mit
Bürge, daß ich einen zahlreichen Zuspruch von
einem hochschätzbaresten Publikum hoffen
darf. — Ingleichen sind zu bekommen Opern
auf Harmonie gesetzt, Gluk, die Pilgrime von
Mecca, 8stimmig 5 fl. 30 kr. Gretry Zemire
& Azor, 6 deto 4 fl. Mozart, die Entführung
aus dem Serail, 8 deto 5 fl. Paisiello, der Bar=
bier von Seviglia, 8 deto 5 fl. Deto das Gärtner=
mädchen, 8 deto 5 fl. Sarti, wenn 2 zanken, freut
sich der Dritte, 8 deto 5 fl. 30kr. — Opera in
Quintetten: Barta, der adeliche Taglöhner 4 fl.

Gaßmann, die Liebe unter denen Handwerksleu=
ten 4 fl. Gluck, die Pilgrime von Mecca 4 fl. Gre=
try, Le Huron 4 fl. Ruprecht, was erhält die
Männer treu? 6 fl. Salieri, die Rauchfangke=
rer 5 fl. 30 kr. Deto, La Scuola di Gelosi, alle
a Flauto, 2 Violini, Viola e Basso 4 fl. 30 kr. —
Opern in Quartetten: Gretry, das Rosenfest von
Salenci, a 2 Violini, Viola e Basso, 4 fl. Deto,
der Hausfreund, a Flauto, Violino, Viola e Bas-
so 3 fl. 30 kr. Deto, Zemire & Azor, a 2 Viol. Vio-
la e Basso 3 fl. Paisiello, der Barbier von Sevig=
lia, a deto 6 fl. 30 kr. Deto, Il Re Teodoro in
Venezia, a deto 6 fl. 30 kr. Deto, die eingebil=
deten Philosophen, a deto 4 fl. 30 kr. Salieri, il
Ricco d'un Giorno, a deto 6 fl. 30 kr. Deto,
der Jahrmarkt zu Venedig 2 fl. 30 kr. Ulbrich,
Frühling und Liebe, a Flauto, Violino, Viola e
Basso, 6 fl. Umlauff, die Bergknappen, a deto 4
fl. 30 kr. Variations pour le Forte piano: Com-
te deCsaky, 12 deti in E. b. 30 kr. Fasch, 30 de-
te, wovon 28 in A und 28 in F 1 fl. 40 kr. Haydn,
4 dete, de l'Andante d'une Sinfonie, 20 kr.
Mozart, 12 dete in E. b. 1 fl. Deto, 9 dete in
C. Lison dormait 1 fl. Deto, 5 dete in F 24 kr.
Deto, 12 dete in C le Menuet par Fischer 1 fl.
Deto, 6 deto in A d'un Sonate 36 kr. Deto, 6
dete in D d'un Concert 30 kr. Deto, dete in F
Salve Tu Domine 32 kr. Sardj, dete in A Co-
me un Agnello 45 kr. Deto, dete in G unser
dumme Pöbel meint 24 kr. Wanhal 14 dete in
F 40 kr. wie auch a deto. Paisiello, 6 Contre
Danses, de l'opera du Roi Theodor 35 kr.
Gretry, Marche, die beyden Geizigen, und Za=
pfenstreich 10 kr. Kozeluch, Marche von Deutsch=
meister 10 kr.

Commentary: Repeated on 6 and 13 April. Most noteworthy in this advertisement is the offering of various operatic quintet arrangements. Not only were these types of arrangements quite rare during this period, at any rate far less frequently advertised than quartets, the majority of the operas listed under this category had not, to my knowledge, been performed in the last few years.

Quartet arrangements of *Il barbiere di Siviglia*, *I filosofi immaginari*, *Zemire et Azor*, and *La fiera in Venezia* are also advertised by Lausch for the first time here. A similar arrangement of the first opera in this list was also advertised by Leopold Grund in the *Wiener Realzeitung* on 29 March, for which he charged two Kaiser Ducats (8 fl. 40 kr.), the same price as for the quartet arrangement of *Il re Teodoro in Venezia* that he advertised on 6 October 1784. The trade price for the quartet arrangement of *Il ricco d'un giorno* is also given here for the first time, although for less than the price of the subscription (8 fl. 40 kr., or

two Kaiser Ducats). The price of the *Harmonie* arrangement of *Die Pilgrimme von Mecca* is also raised by 30 kr.

In two places, the wording in this advertisement may be cause for confusion in terms of attribution. The "Unser dumme Pöbel meint" variations, for example, appear to be misattributed to Sardi here. These were almost certainly Mozart's variations – the "deto" attributing them to Sardi was likely a mistake.[61] The dances after *Il re Teodoro in Venezia* are also perhaps misattributed to Paisiello himself, who, for one, is not known to have produced such a work. As seen later, dances based on operas were advertised somewhat regularly, usually by an individual who was not the original composer, such as Ossowski or Pechatscheck, both of whom were arrangers. Given the price of this entry, too, it is likely to have referred to a keyboard arrangement, as opposed to a full set of parts.

Wiener Blättchen, 12 April 1785

Musikalien.
Arien aus deutschen Opern beym Clavier zu singen, welche in der Lauschischen Musika= lienhandlung in der Kärnthner=Strasse No. 1085 zu haben sind.

Gluk.
Die Pilgrime von Mecca.
L'ouvertura 20 kr.
Unser dumme Pöbel meint. Aria, 15 kr.
Wir lassen unsere Schelchen klingen. detto. 20 kr.
Mahomet der dume Tropfe. detto. 15 kr.
Schönste den Reiz kann den Reiz besiegen. detto. 25 kr.
Einem Bach der fließt. detto 15 kr.
Ich weiß nicht was sie itzt dachten. detto. 20 kr.
Der so ich deine schwur ich die Treu. detto. 15 kr.

Gretry.
Zemire und Azor
L'overtura 30 kr.
Munter steht man den Vogel im Wald. Aria. 30 kr.
Schönste der Rosen du meine Lust. detto. 10 kr.
Es macht mich kein Unglück verzagen. detto. 25 kr.

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[61] The deCsaky and Fasch variations listed at the beginning of this passage were exclusively advertised by Lausch. The symphonic andante is likely equivalent to the slow movement of Haydn's symphony, Hob I:53, which had been transposed from A down to G – a copy of this can be found in A-Wgm, VII 43212 (Q 13177).

Azor! Azor! ach! wo bist du geblieben?
Detto. 30 kr.
Auf Schwestern wachet. Terzetto. 30 kr.
Fröhlich pflegt der Brut die Nachtigal. Aria
30 kr.
Ach lasset, Ach lasset. Terzetto. 15 kr.

Commentary: The last known performances of these two operas, both in the Kärntnertortheater by the Schikaneder-Kumpf company, took place on 31 December 1784 and 1 January 1785, respectively.[62] Only "Ich weiß nicht" and "Der so ich..." are offered new from *Die Pilgrime von Mecca* here; keyboard arrangements from *Zemire et Azor* had not been advertised by Lausch to date.

Wiener Blättchen, 21 April 1785

Bey Lorenz Lausch, Musikalienhändler
in der Kärntnerstrasse Nr. 1085. sind nebst
vielen anderen Musikalien auch folgende Stü=
cke zu haben!
Die Entführung aus dem Serail, von Mozart
L'onvertura 30 kr.
Wenn der Freunde Thränen fließen Aria 25 kr.
Ich gehe, doch ich rathe dir Duetto 1 fl.
O! wie will ich triumphiren detta 45 kr.
Vivat Bachus Bachus lebe Duetto 35 kr.
Konstanze, dich wiederzu sehen? Aria 35 kr.
Wer ein Liebchen hat gefunden detta 15 kr.
Nie werd ich deine Huld verkennen detta 20 kr.
Durch Zärtlichkeit und Schmeicheln detta 20 kr.
Hier soll ich dich denn sehen Konstanze detta
15 kr.
Ich bau ganz auf deine Stärcke detta 40 kr.

Commentary: The last known performance of this opera was on 5 November 1784, staged in the Kärntnertortheater by the Schikaneder-Kumpf company.[63] Sukowaty had also advertised a keyboard arrangement of the opera on 16 April in the *Wiener Zeitung* at 15 fl. This Lausch advertisement does not appear to have been accounted for in Mozart scholarship.

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[62] Friedel, *Ein Quodlibet zum Abschiede*, 43–5.
[63] Ibid.

Provinzialnachrichten, 23 April 1785

ARIEN

Aus Opern beym Klavier zu singen; zu haben in der Lauschischen Musikalien=Handlung in der Kärnt=nerstrasse. Nr. 1085.

Gluck. Die Pilgrime von Mecca. L'ouvertura 20 kr.
Unser dumme Pöbel meint. Aria 15 kr.
Wir lassen unsere Schelchen Klingen. detto 20 kr.
Mahomet der dumme Tropfe. detto 15 kr.
Schönste dein Reiz. detto 25 kr.
Einen Bach der fließt. detto 15 kr.
Ich weis nicht was ste jetzt dachten ? detto 20 kr.
Man sieht den Strom. detto 15 kr.
Der so ich diene, detto 15 kr.
Gretry. Zemire und Azor. L'overtura 36 kr.
Munter stehet man den Vogel. Aria 30 kr.
Auf Schwestern! wachet. Terzetto 30 kr.
Schönste der Rosen. Aria 10 kr.
Es macht mich kein Unglück. detto. 25 kr.
Azor Azor! Ach wo ist du geblieben ? detto 30 kr.
Fröhlich pflegt die Brut die Nachtigall. detto 30 kr.
Ach lasset ! Ach lasset. Spiegel Terzetto 15 kr.
Paisiello la Contadina di Spirito. Che passo Terribile Terzetto. 1 fl. 15 kr.
Monsigni le Deserteur. L'ouverture. 40 kr.
Peut on affiger, ce qu'on aime ? Air 15 kr.
J'avais égaré mon fuseau. ditto 10 kr.
Mozart. Die Entführung aus dem Serail. L'overtura 36 kr.
Ach gehe doch, ich rathe Dir. Duetto 1 fl. –
Wenn der Freude thränen fließen. Aria 25 kr.
O ! wie will ich triumphiren. detto 45 kr.
Vivat Bachus , Bachus lebe. Duetto 35 kr.
Konstanze ! dich wieder zu sehen. Aria 35 kr.
Wer ein Liebchen hat gefunden. detto 15 kr.
Nie werd ich deine Huld verkennen. detto 20 kr.
Durch Zärklichkeit und Schmeicheln. detto 20 kr.
Hier soll ich dich dann sehen. Konstanze ! detto 15 kr.
Ich baue ganz an deine Stärke. detto 40 kr.
Umlauff. Die Bergknappen.
Selten sind die Augenblicke. Duetto 30 kr.
Wenn mir der Himmel lacht. Aria 25 kr.
Nichts ist schlauer als die Liebe. detto 15 kr.
Himmel hör jetzt meine Bitte. detto 35 kr.
Hofnung Labsal aller müden. detto 15 kr.
Edler Saft der süssen Reben. detto 15 kr.

Commentary: Repeated on 27 and 30 April. *La Contadina di spirito* received its Viennese premiere at the Burgtheater on 6 April 1785 and was subsequently performed three more

times, on the last occasion on 15 April.[64] Sukowaty had already advertised the terzetto, "Che passo Terribile", in *Das Wienerblättchen* on 15 April, also at 1 fl. 15 kr. He had also advertised keyboard arrangements of *Die Entführung aus dem Serail* and *Die Bergknappen* in the *Wiener Zeitung* on 16 April.[65]

Monsigny's *Le Deserteur*, however, had not been performed in Vienna since 1782 – it had originally been performed in Vienna as *Der Deserteur* in the 1779/80 season and was later revived in April 1786.

The only new addition to the selection of extracts advertised here from *Die Pilgrimme von Mecca* is the aria, "Man steht den Strom".

An identical version of this advertisement was given—in a different format—in the *Wiener Zeitung* a week later on 30 April, which, itself, was repeated on 4 and 7 May. However, it appeared with two minor price differences: the overture to *Die Pilgrimme von Mecca* is raised to 25 kr. from 20 kr. and the *Entführung* aria, "Konstanze!", is lowered to 25 kr. from 35 kr.

Wiener Zeitung, 30 April 1785 – cf. *Provinzialnachrichten,* 23 April 1785

Wiener Zeitung, 14 May 1785

Neue Opera,
La Contadina di Spirito, des Hrn. Paisiello,
aus welcher folgende Arien beym Clavier
zu singen, bey mir zu haben sind:
Atto I. Lovertura 36 kr.
Quando pense che son ricca, Aria, 20 kr.
Credea nina Cara, detta, Col Mandol. 30 kr.
Guardami in volto, e poi, detta, 40 kr.
Se fedele a me sarete, detta, 35 kr.
Giuro a tutti i miei bisnonni, detta, 35 kr.
Con permesso, Terz. Finale Imo, 1 fl. 10 kr.
Atto II. Eviva la Sposa, la bella Contessa,
Coro, 40 kr.
Quando verra sposa, Duetto, 50 kr.
Vicina a perdere, Aria, 30 kr.
Se si guarda all' antica propagine, det. 50 kr.
Che passo terribile (mio caro Papa) Terz.
1 fl. 15 kr.
Ai gelidi trifoni (Marchesimi Consolo) deto
del Finale IIdo, 40 kr.
Auf Verlangen können Herren Liebhaber mit

[64] Link, *Court Theatre*, 59–60.
[65] WB, 15 Apr 1785, 11* and WZ, 16 Apr 1785, 894.

den übrigen Arien auch bedienet werden,
sowohl aufs Clavier als in der Spart.
Die ganze Opera in der Spart 24 fl.
Auf die Quartetten davon, a 2 Violini,
Viola e Violoncello, wird bis 30. Juni mit
6 fl. pränumerirt, nach verflossenen Termin
kosten sie 6 fl. 30 kr. die Uibersetzung nach
dem König Theodor.
Kozeluch 15 deutsche Lieder beym Klavier zu
singen, I fl. 45 kr.
Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den weissen Rosen über.

Commentary: Repeated on 18 and 21 May. Since the first advertisement of just the Terzetto on 23 April, *La contadina di spirito* was performed twice, most recently on 4 May.[66] The Lieder by Kozeluch were probably equivalent to those advertised by *Nürnbergwaarenhändler*, Johann Georg Freysmuth, in the *Provinzialnachrichten* on 1 June.[67]

A near-identical version of this advertisement was also given in the *Provinzialnachrichten* on the same day, which, itself, was repeated on 18 and 21 May. In addition to being structured in a different format to the above, the *Provinzialnachrichten* advertisement lists the aria, "Giuro a tutti" at 40 kr., 5 kr. higher than here, and omits the final listing of Kozeluch Lieder.

Provinzialnachrichten, 14 May 1785 – cf. *Wiener Zeitung,* 14 May 1785

Wiener Zeitung, 4 June 1785

L' incontro inaspettato,
Opera del Sign. Righini, per il Clavi Cemb.
Atto I. L'overtura 30 kr. Nr. I) La Donna
háil Cour sincero fedele non é vero. Duet-
to 50 kr. 2) Ahi son morta, oime che caso!
detto 40 kr. 3) Un agnelletta tenera. Aria
30 kr. 4) Reflettiamo con giudizio, detta
40 kr. 5) Son oste, ed onorato, detta (non
parlo con loi) 35 kr. 6) Baroncino mi Con-
solo, detta 40 kr. 7) Vago a eseguire gl'
ordini, detta, 30 kr. 8) Sogno! veglio! op-
pur son desto, Duetto del Finale I. 30 kr.
Atto II. Nr. 1) Contro il sesso mascolino.

[66] Link, *Court Theatre*, 60–1.
[67] PN, 1 Jun 1785, 704.

Aria 35 kr. 2) Per te cardone amabile. Terzetto 1 fl 10 kr. 3) Sempre fida, ed amorosa. Duetto 30 kr. 4) Succida, a noi Madama. Aria 30 kr. 5) Qui lo sfida … Attenta bene, detta 40 kr. 6) Ho un Capital Rosina, detta 40 kr. 7) Misera me ch'intesi, Recitativo. Ah' sarei felice appieno Rondeau 50 kr. — Zimmermann, 6 sestetti, a Flauto, Violino, 2 Corni, Viola, e Basso 8 fl. 30 kr. — Paisiello, La Contadidi Spirito, Opera a 2 Violini, Viola, e Violoncello. Auf Pränumeration bis 30. Juni pr. 6 fl. — Pleyel, 6 Quartetti a detto, wo= von das Erste in B 9 fl. — detto. 6 detti a detto, das Erste in C, und wo in Nr. 6 das Adagio ein Recitativo ist, nach Capuzzi 8 fl. 44 kr. Diese 2 Werke sind noch nicht im Stich herausgegeben worden. — detto. 6 Duetti a Violino e Violoncello 3 fl. — detto. 4 Sonates ou Quatuors, accomodées pour le Fortépiano, das Stück 51 kr. — Kozeluch, 15 Lieder beym Klavie 1 fl. 45 kr.

Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 8 and 11 June. Righini's *L'incontro inaspettato* was premiered at the Burgtheater on 27 April 1785 and, before the date of this advertisement, had been performed three more times, most recently on 9 May.[68]

Although Lausch provides no opus numbers for the Pleyel quartets here, they can be identified as Op.2 ["das Erste in B"] and Op.3 ["das Erste in C und wo in Nr. 6 das Adagio ein Recitativo ist, nach Capuzzi"] on the basis of identical descriptions provided in an advertisement in the *Wiener Zeitung* on 3 March 1787 (see below). According to Lausch, these quartets were "not yet in print" ("noch nicht im Stich"). The most recent Viennese advertisement featuring Pleyel quartets was given by Traeg in the *Wiener Zeitung* on 30 April, referring to "6 quartets by Pleyel, written before his first journey to Italy. They are very diligent, well written, and little known" ("6 Quartetti von Pleyel, welche er vor seiner ersten Reisen ach Italien gemacht hat. Sie sind sehr fleißig und gut gemacht, und noch wenig bekannt").[69] According to Pleyel's dedication to Count Erdödy at the beginning of the published Op.1 set, which he had written in Italy, they were "not as difficult to perform, nor as profound artistically, as my previous quartets".[70] These "previous" quartets were likely

[68] Link, *Court Theatre*, 60–2.
[69] WZ, 30 Apr 1785, 1022–3.
[70] Translation of the dedication taken from Keefe, "'Es ist der Mühe werth'," 182.

those advertised by Traeg on 30 April. Publisher Rudolph Gräffer, who had first printed Pleyel's Op.1 quartets in Vienna in 1783, had also advertised an unspecified new set of six quartets by Pleyel in *Das Wienerblättchen* on 21 Oct 1784 and 5 January 1785. It is not specified which set of quartets these were, only that on the former occasion they were to be had in manuscript ("Abschrift"), and on the latter in print ("Abdruck").[71] It is most likely, however, that these advertisements refer to Pleyel's Op.2 quartets, a Viennese performance of which had also been organised 21 December 1784, in between the appearance of these two advertisements.[72] If this were true, and particularly if Gräffer was advertising prints of these quartets on 5 January, significant doubt can be cast on Lausch's claim that they had not appeared in print to date.

In a later advertisement, given in the *Wiener Zeitung* on 3 August, Lausch again was to advertise a set of Pleyel quartets arranged for keyboard, though as a set of six as opposed to four ("Pleyel, Sei Sonate o Quartétti per il Clavi Cembalo"). It is unclear as to whether this may have been the same set, and, accordingly, if Lausch had actually made a mistake. That is, of course, if he was always in possession of the whole set or could only offer four initially. In the *Wiener Zeitung* on 18 June, Joseph Preindl similarly advertised a set of six Pleyel quartets arranged for keyboard, which were presumably identical to Lausch's offering.[73] It is possible, assuming that he had initially offered the full set, that these could have been pirated from Lausch. Unlike these works, the sextets by Zimmermann were advertised exclusively here.

An identical version of this advertisement appears—in a slightly different format—in the *Provinzialnachrichten* four days later [8 June, p.735], which, itself, is subsequently repeated on 11 and 15 June. However, in that instance, the title of Act 1, No.7 is adapted in with the correct spelling of "celere", rather than "cekere". Moreover, its price is given as 40 kr., as opposed to 30 kr. Two similar advertisements are also given in *Das Wienerblättchen* on 8 and 9 June respectively, being equivalent to the first and second halves of this *Wiener Zeitung* advertisement. All changes enacted in the *Provinzialnachrichten* advertisement of 8 June are also carried forward into these.

Wiener Blättchen, 8 June 1785 – cf. *Wiener Zeitung,* 4 June 1785

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[71] WB 21 Oct 1784, 9–10* and 5 Jan 1785, 8*. These quartets are not specified in these advertisements as Op.1.
[72] This performance was advertised by Torricella and had been advertised by him in the *Wiener Zeitung* on 18 December 1784 (p.2877). Also see Keefe, "'Es ist der Mühe werth'," 184.
[73] WZ, 18 Jun 1785, 1149.

Provinzialnachrichten, 8 June 1785 – cf. *Wiener Zeitung*, 4 June 1785

Wiener Blättchen, 9 June 1785 – cf. *Wiener Zeitung,* 4 June 1785

Wiener Zeitung, 25 June 1785

Neue Opera:
Il Pittore Parigino, del Sig. Cimarosa,
per il Clavi Cembalo.
Atto I. L'Overtura 24 kr. Nr. 1) Ma tacete, ma sentire, Quartetto, 1 fl. 12 kr. — 2) Vedrete un ciglio nero, Aria, 16 kr. — 3) Dell' odiosa mia rivale, Duetto, 44 kr. 4) La cara Padrocina, Aria, 24 kr. 5) Lei comandi signorina, detta (là lla lara lai) 40 kr. 6) Sul mio core in van presume, detta, 32 kr. 7) Si fingeva, Recit. Per che taglier-mi? Aria, 32 kr. 8) Ahi qual funesto gelo, detta, 28 kr. 9) Ahi che a torto mi codanna, Finale Imo. 4 fl. 24 kr.
Atto II. Nr. 1) Che giova a possedere, Aria, 24 kr. 2) Presto finiamola, sono al-terato, Duetto, 45 kr. 3) Quandoil giorno delle nozze, Aria (Col Mandolino) 24 kr. 4) Le dame Parigine, detta (Sciomiotto Ame-ricano) 36 kr. 5) Dove sei bell' idol mio? detta, 28 kr. 6) Numi bestiali, Recit. Sin-nalzi un Mausoleo, Aria, 40 kr. 7) Che vedo? è qui Madama, Recit. Ah mia cara, Duetto, 1 fl. 8) Dev'esser lo sposo, sin-cero, amoroso, Finale IIdo. 3 fl. 12 kr.
Die ganze Opera in der Spart 24 fl. In Quartetten, a 2 Violini, Viola, e Violon-cello wird bis 31. Juli mit 6 fl. pränumerirt.
Opern in der Spart:
Paisiello: Il Barbiere di Seviglia, 24 fl.
—— Il Ré Teodoro in Venezia, 38 fl.
—— La Contadina di Spirito, 24 fl.
Sartj: Fra i due litiganti, il Terzo gode, 28 fl.
Opern auf Harmonie:
Paisiello, Il Barbiere di Seviglia, 5 fl. 30 kr.
—— Il Rè Teodoro in Venezia, 8 fl. 40 kr.
Sartj, Fra i due litiganti, &c. 5 fl. 30 kr.
(Alle 8stimmig, die Uibersetzung des H. Went.)
Opern in Quartetten:
Paisiello, Il Barbiere di Seviglia, a 2 Violi-lia, Viola, e Violoncello, 6 fl. 30 kr.
—— Il Rè Teodoro in Venezia. a Flauto,

Violino, Viola, e Violonc. 6 fl. 30 kr.
—— detto, a 2 Violini, Viola e Violoncel-
lo, 6 fl. 30 kr.
—— La Contadina di Spirito, a det. 6 fl. 30 kr.
Salierj, Il Ricco d'un giorno, a det. 6fl. 30 kr.
Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 29 June and 2 July. Cimarosa's *Il pittore parigino* received its Viennese premiere at the Burgtheater on 18 May 1785. Ahead of this advertisement, it was performed a further six times, most recently on 17 June.[74] The advertisement of the full score to this opera here, in addition to those for *Fra i due litiganti* and *Il barbiere di Siviglia*, is the first occasion on which Lausch was to advertise this kind of manuscript.

Operatic wind arrangements also feature prominently here, where, most notably, Johann Went is first named as the individual responsible for the *Harmonie* arrangement of *Il barbiere di Siviglia*. This is probably the same arrangement that Lausch first advertised in the *Provinzialnachrichten* on 9 October 1784 for 5 fl. Having also been responsible for the *Harmonie* arrangement of *Il re Teodoro in Venezia* advertised here, it cannot be ruled out that he produced the flute quartet arrangement too. This was the first time that an operatic arrangement for this particular ensemble had been advertised.

This advertisement also marks another change in Lausch's pricing, on this occasion to 8 kr. per *Bogen* – all prices in this advertisement are divisible by this figure.

A similar advertisement is given in the *Provinzialnachrichten* on 29 June, albeit in a slightly different format. In that instance, however, Act 1 No.1 is reduced to 1 fl. 8 kr. An abridged version of this advertisement, only including *Harmonie* arrangements, is also given in the *Provinzialnachrichten* on 6 July.

Provinzialnachrichten, 29 June 1785 – cf. *Wiener Zeitung,* 25 June 1785

Provinzialnachrichten, 6 July 1785

Opern
Auf Harmonie, welche in der Lauschischen Musi=
kalienhandlung in der Kärnthner Strasse 1085 zu haben:
Paisiello. Il Barbiere di Seviglia.....5 fl. 30 kr.

[74] Link, *Court Theatre*, 61–2.

Detto Il Rè Teodoro in Venezia.....8 fl. 40 kr.
Sarti. Fra i due litiganti, il Terzo gode. 5 fl. 30 kr.
Alle achtstimmig; die Uebersetzung des Hrn. Went.
Opern in Quartetten
Paisiello. Il Barbiere de Seviglia, a 2 Violini, Viola, e Violone.....6 fl. 30 kr.
Detto. Il Rè Teodoro in Venezia, a Flauto, Violino, Viola e Violoncello.....6 fl. 30 kr.
Detto Detto a 2 Violini, Viola, e Violoncello, ...6 fl. 30 kr.
Detto La Contadina di Spirito, a detto. 6 fl. 30 kr.
Salieri. Il Ricco d'un Giorno, a detto.. 6 fl. 30 kr.

Commentary: See *Wiener Zeitung,* 25 June 1785.

Provinzialnachrichten, 30 July 1785

Opern beym Klavier zu singen, welche in der Lauschischen Musikalienhandlung in der Kärnthner Strasse 1085 um beygesetzte billige Preise zu haben:
Paisiello. Il Barbiere di Seviglia fl. kr.
Atto Imo.
L'overtura……28 kr.
Nr. 1. Ecco l'ora s'avvicina. Aria……12 kr.
2. Diamo alla Noja il bando. Detta……..16 kr.
3. Ma.. quell' Abbate l'ho viste altrova. Duetto ……28 kr.
4. Scorsi gia molti paesi. Aria…….36 kr.
5. Lode al ciel. Duetto…….48 kr.
6. Saper bramato, Aria con Mandolino...24 kr.
7. Non dubitar, O Figaro. Duetto……24 kr.
Atto IIdo.
Nr. 1. Ah.. mà dov'eri tu stordito, Terzetto 48 kr.
2. La calunnia mio Signore. Aria……28 kr.
3. Veramente hò torto è vero. Detta……24 kr.
4. Ah Rosina! (Ah chi sà questo suo foglio) Terzetto……..52 kr.
5. Giusto Ciel, che conoscete. Aria…….16 kr.
Atto IIIzo.
Nr. 1. Oh che umor! ohime che umore! Duetto 36 kr.
2. Gia ride prima vera, Aria…….40 kr.
3. Vuoi tu Rosina, detta……...16 kr.
4. Giusto Ciel! Quest è il Diavolo. Finale 3 fl. 8 kr.
Atto IVto.
Nr. 1. L'overtura……..16 kr.
2. Jo t'aspettavo perde testari, Recitat….16 kr.
3. Cara sei tu il mio bene. Finale.. 2 fl. 40 kr.

Die ganze Opera auf das Klavier..14 fl. 16 kr.
Cimarosa. Il Pittore Parigino, detta a detto. 17 fl. 5 kr.
Paisiello. La Contadina di spirito, detta, a detto ……12 fl. 26 kr.

Detto. Il Rè Teodoro in Venezia. detta, a detto
……22 fl. 44 kr.
Salieri. Il Ricco d'un Giorno, detta a detto.20 fl. 8 kr.
Sarti. Fra i due litiganti, il Terzo gode. detta, a detto……16 fl. 24 kr.

Commentary: Despite having advertised extracts from the opera previously, this is Lausch's first full itemised listing of *Il barbiere di Siviglia*. Thus, many numbers are advertised here for the first time. However, as mentioned previously, some of those listed in advertisements in 1783 and 1784—such as "Ecco l'ora s'avvicina" (*WB*, 5 Dec 1783), "Lode al ciel" (*WB*, 22 Oct 1783), "Saper bramata" (*WB*, 22 Oct 1783), "Ah chi sà questo" (*WB*, 5 Jul 1784)—do not appear here. The opera had recently been performed twice in June and again on 4 July.[75]

Also advertised for the first time here are keyboard arrangements of *La contadina di spirito* and *Il pittore parigino*.

A similar advertisement was given in the *Wiener Zeitung* on 3 August, which itself was repeated on 6 and 10 August. As mentioned above, this advertisement also includes the set of six quartets by Pleyel arranged for keyboard; it is otherwise identical.

Wiener Zeitung, 3 August 1785 – cf. *Provinzialnachrichten,* 30 July 1785

Wiener Zeitung, 31 August 1785

Giulio Sabino,
Opera des Hrn. Sarti, aus welcher die schön=
sten Arien beym Clavier zu singen in meiner
Musikalienhandlung um beygesetzte Preise
zu haben sind:
L'overtura 28 kr.
Dove m'inoltro! che rimiro! Recit. Pensieri funesti, Cavatina 24 kr.
Ch'io parte! oh Dio! Revit. Trema il cor, Aria 40 kr.
Non dubitar verro, Recit. là tu vedrai chi sono, Aria 40 kr.
Ah cara sposa, errai, Recit. Come partir poss'io? Dutto, 52 kr.
Sposa! Consorte! Recit. Cari oggetti del mio core (compatite i casi miei) Rondeau, 44 kr.
Sfogatti pur tiranno, Terzetto, 44 kr.
Tremate empi, detto, 1 fl. 4 kr.

[75] See Link, *Court Theatre*, 63–5. According to the *Theaterzettel*, an additional performance may have taken place on 6 June, though Zinzendorf gives an account of a different opera on this date.

Che ascolto! oh Dio!. . che veggio? .. Recit.
In qual Barbaro momento! Rondeau, 36 kr.
Foignet: deuxieme suite des Plaisirs de la
Societé. Composée d'Ariettes des meil-
leurs operas. Arrangées pour la Forte
piano, avec accompagnement d'un Vio-
lon. ad libitun, 2 fl. 30 kr.
Cimarosa: Il Pittore Parigino, Opera, a 2
Violini, Viola, e Violonc. 6 fl. 30 kr.
Mozart: Cassazio in F. a 2 Violini, 2 Corni,
Viola e Basso, 2 fl. 30 kr.
—— 12 Variations in G. avec accompag-
ment d'un Violon, 40 kr.
—— 6 detti in G. minore, detto, 35 kr.
Paisiello: la Contadina di Spirito, Opera, a
2 Violini, Viola; e violonc. 6 fl. 30 kr.
Rings: 6 Duetti, a 2 Violini, 2 fl. 30 kr.
Rosetti: 24 Airs a 2 Cors de Chasse e Bas-
son, 2 fl.
Sartj: Fra i due litigant, il terzo gode, Op,
a 2 Violini, Viola, e Violonc. 6 fl. 30 kr.

Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 3 and 7 September. Sukowaty had advertised the full score and keyboard arrangement of *Giulio Sabino* in the *Wiener Zeitung* on 6 August – his keyboard arrangement consisted of a selected ten extracts, to be had on subscription for 10 fl. He had also similarly advertised a quartet arrangement of *Fra i due litiganti* in the *Wiener Zeitung* on 16 July.[76] Artaria also advertised a keyboard arrangement of *Giulio Sabino* in both the *Wiener Zeitung* and *Provinzialnachrichten* on 17 August, which consisted of six selected extracts, arranged by Josef Sardi, priced at 7 kr. per *Bogen*.[77]

The Cassation in F by Mozart advertised here is accepted in scholarship to have been K.247 – one of those requested to be sent "urgently" by his father from Salzburg to Vienna on 4 July 1781.[78] No performance of the work is known to have taken place close to the date of the advertisement, however. Lausch advertised this work new, in addition to the two sets of variations for keyboard and violin, two weeks before Traeg (*Wiener Zeitung*, 14 September).

All other works listed by Foignet, Rings, and Rosetti were advertised exclusively by Lausch in Vienna.

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[76] WZ, 6 Aug 1785, 1855.
[77] WZ, 17 Aug 1785, 1940 and PN, 17 Aug 1785, 1054.
[78] Deutsch, *Mozart: Die Dokumente seines Lebens*, 219. Also see Bauer, Deutsch, and Eibl, eds. *Mozart: Briefe, Aufzeichnungen, Gesamtausgabe*, vol.3, 136–7.

A similar advertisement was given in the *Brünner Zeitung* on 7 September, albeit with its contents in a slightly different order – it was repeated on 10 and 14 September. An abridged version of this *Wiener Zeitung* advertisement was also given in the *Provinzialnachrichten* on 7 September.

Brünner Zeitung, 7 September 1785 – cf. *Wiener Zeitung,* 31 August 1785

Provinzialnachrichten, 7 September 1785

Giulio Sabino.
Opera des Herrn Sarti, aus welcher die schönsten
Arien bey dem Klavier zu singen, in meiner Musikalien=
Handlung um beygesetzte Preise zu haben sind.

L'overtura.....28 kr.
Dove m'inoltro! che rimiro! Recit. Pensieri funesti.
Cavatina.....24 kr.
Ch'io parte! oh Dio! Recit. Trema il cor. Aria. 40 kr.
Non dubitar verro! Recit. Là tu vedrai chi sono.
Aria.....40 kr.
Ah cara sposa, errai. Recit. Come partir poss'io?
Duetto.....52 kr.
Sposa! Consorte! Recit. cari oggetti del mio core
(compatite i casi miei.) Rondeau.....44 kr.
Sfogati pur tiranno. Terzetto.....44 kr.
Tremate empi detto.....1 fl. 4 kr.
Che ascolto! oh Dio! che veggio? Recit. In qual
barbaro momento! Rondeau.....36 kr.

Laurent. Lausch, Musika=
lienverleger in der Kärnt=
nerstrasse Nr. 1085 den 3
weissen Rosen gegenüber.

Commentary: See *Wiener Zeitung,* 31 August 1785.

Wiener Zeitung, 5 October 1785

La Fiera di Venezia,
Opera des Hrn. Salieri, aus welche folgen=
de Arien beym Klavier zu singen, und in der
LauschischenMusikalienh. in der Kärntnerstr. Nr.
1058 den weiss. Rosen über zu haen sind, als:
L'overtura 20 kr. [Nr. I) Senz' altre chia-
chiere, Aria 20 kr. 2) Il Pargoletto, det-
ta 24 kr.][II–III] 3) Fai torto orribile all'amor

mio, detta 20 kr. 4) Col Ziffero, e col
rio, Cavatina 20 kr. 5) Ah se, gli af-
fetti miei, Duetto 24 kr. 6) Rabbia!
bile! affanno, Aria 24 kr. 7) Venti nu-
meri alla Dama (das Lottoziehen) Finale Imo
2 fl. 40 kr 8) L'amour est un Dieu cau-
teleux Air 12 kr. 9) So wie bey den deut=
schen Tänzen, Terzetto 36 kr. 10) Se riden-
do mi guardi, o mie viscere, Aria 32 kr.
11) Non tremer che d'altri sia, detta 24 kr.
12) Allegre, Allegre (mio caro Adone) Fi-
nale IIdo 1 fl. 8 kr. 13) Dal grand Con-
tento voglio saltar, Aria 20 kr. 14) Vi so-
no Sposa e amante, detta 36 kr. 15) Scor-
dati, o Donna ingrata, duetto 48 kr. 16)
Viva, Viva il Duca sposo Finale IIItio 44 kr.
Einer hohen Noblesse, und respect. Herren
Musikliebhabern dienet zur Nachricht, daß al=
le diese Arien auch in der Spart zu haben
sind, den Bogen zu 7 kr. Auf die Quartet-
ten daraus a 2 Violini, Viola e Violoncello
wird bis 31. Oktober mit 6 fl. pränumeriret.
Nach verflossener Zeit aber kosten sie 8 fl. 40 kr.
Mozart, 6 Quartetti, a 2 Violini, Viola,
e Violoncello Opera X. ganz neu, und schön
gestochen 6 fl. 30 kr. Mio caro Adone mit 6
Variations, per il Clavicembalo v. ebend. 24 kr.

Commentary: Repeated on 8 and 15 October. Salieri's *La fiera di Venezia* was revived in Vienna on 12 September 1785 and performed on three further occasions before the date of this advertisement, most recently on 23 September.[79] Artaria had already advertised eight extracts from the opera arranged for keyboard by Mascheck in the *Wiener Zeitung* on 17 September – they were to be had at 7 kr. per *Bogen*.[80] Mozart's variations after the opera were composed in 1773, the year following its original premiere in Vienna; Lausch was the first to advertise these in Vienna.

Mozart's Op.10 quartets were also advertised in print by Artaria on 17 Sep 1785 in the *Wiener Zeitung* for 6 fl. 30 kr. Lausch's offering here seems to have been a simple resale of printed copies from Artaria, though he would have made no profit on them.

Remarks on transcription: On 5 October, arias, "Senz' altre chiachiere" and "Il Pargoletto" are omitted, with the first number, instead, being given as "Fai torto orribile all'amor mio". This is corrected to No.3 in subsequent editions.

[79] Link, *Court Theatre*, 68–9
[80] WZ, 17 Sep 1785, 2191.

Wiener Zeitung, 30 November 1785

La Grotta di Trofonio,
neue Opera beym Clavier zu singen des Hrn.
Salieri, Kapellmeister in wirkl. Diensten
Sr. k. k. Majestät.

Atto I. L'overtura, 28 kr.
1) Mie cara sigliuole gia nubile siete, Introduzione, 28 kr.
2) Orsu già compresi il vostro desio, Terzetto, 16 kr.
3) D'un dolce amor la sace, Aria 20 kr.
4) Il diletto che inpetto (Ah, Ah, Ah,) Quartetto, 44 kr.
5) Da un fonte istesso, Aria, 36 kr.
6) Nello stato conjugale, Duetto, 28 kr.
7) Spiriti invisibili, Aria e Coro di spiriti dentro la Grotta, 32 kr.
8) Di questo bosco ombroso, Aria 20 kr.
9) Ah trovar fra queste piante (cara doride perdon) detta, 20 kr.
10) Cieli! che fu? Recitativo, Evviva la gioja, Aria, 20 kr.
11) Numi! qual mai s'oprò, Recit. vieni o Maestro, cavatina, 20 kr.
12) Eun piacer col caro amante, Finale I. 2 fl. 32 kr.

Atto II.

1) Se il tuo sposo è assai brioso, Aria, 32 kr.
2) Un bocconcin d'amante, detta, 24 kr.
3) E in casa altrui senza permesso, Duettino, 16 kr.
4) Che fu? che m'avvenne, Cavatina con Recitativo, 16 kr.
5) Sognai o sogno ancor? Aria 20 kr.
6) Questo Magico abituro, Cavatina, 12 kr.
7) Venite o Donne meco, Terzetto, 40 kr.
8) Ma perche in ordine il tutto vada (qua, qua, qua,) deto, 52 kr.
9) La ra, la ra, che filosofo buffon! Cavatina, 12 kr.
10) Quel Muso arcigno, e Barbero, Duetto, 36 kr.
11) Tofonio Trofonio, Filosofo Greco al= lein, 24 kr.

Das ganze Finale 2 fl. 40 kr.
Die ganze Opera in der Spart, 24 fl.
Auf die Quartetten davon a 2 Violini, Viola, e Violoncello wird mit 6 fl. pränumerirt, und dauert bis Ende Decemb.
Einer hohen Noblesse und respekt. Hrn. Musik=

liebhabern dienet zur Nachricht, daß diese
Opera sowohl auf das Clavier, wie auch
in der Spart alsogleich zu haben ist bey
Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 10 and 14 December. Salieri's *La grotto di Trofonio* was premiered at the Burgtheater on 12 October 1785 and was performed twice more before this advertisement was given, most recently on 24 October.[81] Sukowaty had also advertised the opera in full score, arranged for quartet, and for keyboard, in *Das Wienerblättchen* on 15 November and the *Wiener Zeitung* on 23 November.[82]

An identical version of this advertisement is given in the *Brünner Zeitung* on 3 December. Another—in a slightly different format—appears in the *Provinzialnachrichten* on 7 December (pg.2466–8 [!]). However, in that instance, the price of No.6 of Act 1 is listed as 32kr., as opposed to the 28kr. given here.

Brünner Zeitung, 3 December 1785 – *Wiener Zeitung*, 30 November 1785

Provinzialnachrichten, 7 December 1785 – *Wiener Zeitung*, 30 November 1785

Wiener Zeitung, 18 January 1786

Musikalien.
In der Lauschischen Musikalienhandlung in der
Kärntnerstrasse Nr. 1085 ist zu haben:
La Grotta di Trofonio, Opera des Herrn
Salierj in Partitur, 20 fl. — im Clavieraus=
auszug 14 fl. — in Quartetten a 2 Violin,
Viola e Violoncello, 6 fl. 30 kr.
Cimarosa, il Pittrore Parigino, a detto, 6 fl. 30
Paisiello, il Rè Teodoro in Venezia, a detto
6 fl. 30 kr.
—— detto a Flauto Traverso, Violno, Vio-
la, e Vlo. 6 fl.
—— il Barbiere di Seviglia, a 2 Violini,
Viola e Violonc. 6 fl. 30 kr.
—— la Contadina di Spirito, a detto 6 fl. 30
—— die eingebildeten Philosophen, a detto 6 fl.

[81] Link, *Court Theatre*, 69–70.
[82] WB, 15 Nov 1785, 237–8 and WZ, 23 Nov 1785, 2714–5.

Salieri, il Ricco d'un Giorno, a detto, 6 fl. 30
—— la Fiera di Venezia, a detto, 6 fl. 30 kr.
—— la Scuola di Gelosi, a detto, 6 fl. 30 kr.
Sarti, Fra i due litiganti, il terzo gode, a
Detto, 6 fl. 30 kr.
Umlauf, das Irrlicht, a Flauto, 2 Violini,
Viola e Basso, 6 fl. 30 kr.
—— die Bergknappen, a Flauto, Violino,
e Basso, 6 fl.
Cavalieri, 12 Menuetten aus dem k. k. Redou=
tensaal 1786 mit allen Stimmen, 1 fl. 30 kr
detto im Clavierauszug 30 kr.
—— 12 Deutsche detto, vollstimmig, 1 fl. 30 kr.
im Clavierauszug, 30 kr.
Auch können alda den Fasching hindurch
wie sonst Musici zu Akadamien, Tanzmusik,
und Harmonie nach Belieben bestellt werden.

Commentary: Repeated on 21 and 26 December. Newly advertised works here include the quartet arrangements of *La scuola de gelosi* and *Das Irrlicht*, the full keyboard arrangement of *La grotta di Trofonio*, and the Deutsche by Cavalieri.

The prices of numerous quartet arrangements have been adjusted here following previous advertisements: *I filosofi immaginari* increased from 4 fl. 30 kr. to 6 fl.; the flute quartet of *Il re Teodoro in Venezia* decreased from 6 fl. 30 kr. to 6 fl.; *La fiera in Venezia* decreased from 8 fl. 40 kr. to 6 fl. 30 kr.; and *Die Bergknappen* increased from 4 fl. 30 kr. to 6 fl. The price of the full score of *La grotta di Trofonio* has also been decreased here from 24 fl. to 20 fl.

Wiener Zeitung, 8 February 1786

La Villanella rapita,
Opera des Hrn. Bianchi, aus welcher folgen=
de Stücke per il Clavi Cembalo in der
Lauschischen Musikalienhandlung in der
Kärntnerstrasse den 3 weissen Rosen
über zu haben sind, als:
Chi vuol sapere cosa e l'Allegria, Cavati-
na e Coro, 1 fl. 8 kr.
Son quegli occhi cosi belli, Aria, 24 kr.
Mozart, Mandina amabile, questo danaro,
Terzetto, 48 kr.
—— Dite almeno in che maniera, Quar-
tetto, 1 fl. 8 kr.
Cimarosa, Il pittore Parigino, die ganze
Opera im Klavierauszug, 14 fl.
Paisiello, Il Barbiere di Seviglia, detta a
detto, 14 fl. 30 kr.
—— Il Rè Teodoro in Venezia, detta a

Detto, 20 fl. 30 kr.
—— La Contadina di Spirito, detta a detto, 12 fl. 30 kr.
Salieri, La Grotta die Trofonio, detta a detto, 14 fl. 30 kr.
—— Il Ricco d'un Giorno, detta a detto, 16 fl. 30 kr.
Sarti, Fra i due litiganti, il terzo gode, detta a detto, 16 fl.

Opern in Harmonie:

Paisiello, Il Rè Teodoro in Venezia, detta, 8 fl. 40 kr.
—— Il Barbiere di Seviglia, detta. 6 fl. 30
Sarti, Fra i due litiganti, il terzo gode, detta, (alle 8stimmig) 6 fl. 30 kr.
Salieri, La Grotta di Trofonio, die ganze Opera in der Spart, 20 fl. Detta, in Quartetten a 2 Violini, Viola, e Violoncello, 6 fl. 30 kr.
—— La Scuola di gelosi, detta a detto, 6 fl. 30 kr.
—— Il Ricco d'un Giorno, detta a detto, 6 fl. 30 kr.
—— La Fiera di Venezia, detta a detto, 6 fl. 30 kr.
Mozart, 10 Variazioni, Unser dumme Pöbel meint, per il Clav. Cemb. 51 kr.
Cavalieri, 12 Menuetten aus dem k. k. Redoutensaal 1786, Vollstimmig, 1 fl. 30 kr. Im Klavierauszug, 30 kr.
—— 12 deutsche Tänze, mit allen Stimmen, 1 fl. 30 kr. Im Klavierauszug, 30 kr.
Haydenreich, 24 Cassino deutsche Tänze, Vollstimmig, 2 fl. Im Klavierauszug, 1 fl.

Commentary: Repeated on 11 and 15 February. Bianchi's *La villanella rapita* received its Viennese premiere at the Burgtheater on 25 November 1785 and was since performed on five further occasions, most recently on 5 February.[83] Traeg also advertised full-score copies of Mozart's insertions to this opera in the same issue as this advertisement.[84]

Remarks on transcription: Title given as "La Villanella rapia" on 8 February, but later corrected to "rapita" in later issues. Similarly, "Cavat-", following "e l'Allegria", is later changed to "Cavati-".

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[83] Link, *Court Theatre*, 72–7.
[84] WZ, 8 Feb 1786, 296.

Wiener Zeitung, 1 March 1786

Gli Sposi malcontenti,
Opera des Hrn. Storace, per il Clavi Cembalo. Zu haben in der Lauschischen Musikalienhandlung in der Kärntnerstrasse den 3 weissen Rosen über Nr. 1085.
Atto Imo. L'overtura, 28 kr.
Nr. 1. Deh Serenate il Serenate il ciglio, Introd. 1 fl.4kr.
2. Quel ciglio sereno, Aria 16 kr.
3. Ad un uom versato, e cognito, detta 32 kr.
4. Ah che sa van io piango, o Dio! Cavatina, con Recitativo 16 kr.
5. Di nembil il ciel S'imbruni, Aria 24 kr.
6. OrsuSignore mi rispettate, Duetto 52 kr.
7. Oh che tempo depravato! Aria (alla Figaro Monglofier Malbrug) 36 kr.
8. La pace aver mi piace, detta 28 kr.
9. Liete ombrose amene piante, Trz. 28 kr.
10. A questi occhietti teneri, Aria 20 kr.
11. Quel desir ch'amor un di, detta 20 kr.
12. Ti ritrovo alfin indegno, Fin. Imo 36 kr.
13. Gracie al ciel, Duetto 20 kr.
14. Se fide vi credo, Terzetto 28 kr.
15. Signori qui che fate, Scena ultima 3 fl. 44
Atto IIdo. Nr. 1. Accanto al mio bene, Aria 24 kr.
2. Se insiem non possono viver due cori, Detta (con l'Arpa) 16 kr.
3. Ah quel tremor m'asiale, Quintet. 1 fl. 56
4. Tutto quell che il caro amante, Aria 16 kr.
5. Languida voce in seno, detta 24 kr.
6. Di mia casa la padrona note, Duet. 32 kr.
7. Quel che spesso vero appare, Aria 32 kr.
8. Fra quest' orror, Recit. Ma tarde le lagrime, Aria 48 kr.
9. Adagio, Adagio andante, Fin. 2do 3 fl. 12
10. Cara sposa perdonate, Terzetto 24 kr.
11. L'aurora che colora, Scena ult. 2 fl. 44
Die ganze Opera in der Spart, 30 fl.

Commentary: Repeated on 4 and 11 March. Storace's *Gli sposi malcontenti* was premiered at the Burgtheater on 1 June 1785 and was performed a further nine times before the end of the calendar year. It was performed only once (27 January) in 1786 before the end of the 1785/6 operatic season.[85] This advertisement appeared on the first day of Lent.

Fourteen extracts from this opera were first advertised in full score by Sukowaty on 16 July 1785 in the *Wiener Zeitung*; he advertised a keyboard arrangement on 19 July in the

[85] Link, *Court Theatre*, 62–79

Wiener Realzeitung and again in the *Wiener Zeitung* three days after this Lausch advertisement.[86]

Brünner Zeitung, 21 March 1786 – cf. *Weiner Zeitung,* 22 March 1786.

Wiener Zeitung, 22 March 1786

Neue Musikalien.
Der Schauspieldirektor, ein Gelegen=
heitsstück, die Musik ist vom Hrn. Mozart
im Klavierauszug.
L'overtura, 28 kr.
Da schlägt die Abschiedsstunde, Aria 20 kr.
Bester Jüngling mit Entzücken, detta 20 kr.
Ich bin die erste Sängerin, Terzetto 56 kr.
Jeder Künstler strebt nach Ehre, Schlußges. 44 kr.
Die ganze Piece in der Spart samt dem Buch,
6 fl. 30 kr.
Salierj, Prima la Musica, poi le parole,
Divertimento teatrale.
L'overtura, 20 kr.
Se questo mio pianto (per pieta padrona
mia) Quart. 52 kr.
Bianchi, La Villanella rapita, Opera.
Chi vuol sapere cosa è l'allegria, Cavat.
e Coro, 1 fl. 8 kr.
Son quegli occhi cosi belli, Aria 24 kr.
Mozart, Mandina amabile questo danaro,
Terzetto 52 kr.
—— Dite almeno in che maniera, Quart-
tetto, 1 fl. 8 kr.
Salierj, La Crotta di Trofonio, die ganze
Opera in der Spart, 24 fl.
Detta im Klavierauszug, 14 fl. 48 kr.
Detta in Quartetten a 2 Violini, Viola, e
Violoncello, 6 fl. 30 kr.
Storace, Gli Sposi malcontenti, die ganze
Opera in der Spart, 30 fl.
Detta im Klavierauszug, 22 fl. 40 kr.
Detta in Quartetten a 2 Violini, Viola, e
Violoncello, 6 fl. 30 kr.
Pleyel, 6 Quartetti a detto, opera 5ta, 5 fl.
Mozart, Quartetto per il Clavi Cembalo,
Violino, Viola, e Violoncello, 2 fl. 30 kr.
Haselbeck, 12 Menuetten, und 6 Trio an
dem k. k. kleinen Redoutensaal 1786 mit
allen Stimmen, 2 fl.

[86] This arrangement was priced at two ducats. WZ, 16 Jul 1785, 1684; RZ, 19 Jul, 464; WZ, 4 Mar 1786, 487.

Detti im Klavierauszug, 45 kr.
—— 12 Deutsche Tänze vollstimmig, 2 fl.
Detti im Klavierauszug, 30 kr.
Zu haben in der Lauschischen Musikalienhand=
lung in der Kärntnerstrasse den 3 weissen Rosen
über Nr. 1085.

Commentary: Repeated on 25 March. Mozart's *Der Schauspieldirektor* and Saleri's *Prima la musica* were both premiered at the Schönbrünn palace in Vienna on 7 February 1785 and received their theatrical premiere at the Kärntnertortheater four days later. Both operas were performed again at the same theatre on 18 February.[87] Sukowaty had advertised both operas in full score in the *Wiener Zeitung* on 4 March for 6 fl. 30 kr. and three ducats, respectively. Only *Prima la musica*, however, was offered as a keyboard arrangement.[88]

The Pleyel quartets advertised here may be equivalent to a set advertised by Traeg, "ganz neu" and for 6 fl., in the *Wiener Zeitung* on 8 February 1786.[89] Likewise, according to Deutsch, Mozart's keyboard quartet may already have been published by Hoffmeister in the winter of 1785, though it was not advertised.[90]

In addition to the dances, the quartet and full keyboard arrangements of *Gli sposi malcontenti* are advertised here for the first time. Otherwise of note are several price changes: the keyboard arrangement of *La grotta di Trofonio* raised from 14 fl. 20 kr. to 14 fl. 38 kr.; the full score re-raised from 20 fl. to 24 fl.; and "Mandina amabile" increased by 4 kr.

An identical version of this advertisement appears—in a slightly different format—in the *Brünner Zeitung* a day earlier [21 March, *Beilage* pg.109–10], which, itself, is subsequently repeated on 28 and 31 March. (Only the Viennese version of this advertisement has been transcribed).

Remarks on transcription: "Mit allen Stimmen" originally printed as "m allen Stimmen", but corrected for repeated instances.

Wiener Zeitung, 1 April 1786

Nachricht.
Die beliebte Simphonie, a grand Orche-
stre, des Herrn Ditters v. Dittersdorf, wel=
che den 22. März bey der musikalischen Aka=

[87] Link, *Court Theatre*, 77.
[88] WZ, 4 Mar 1786, 487.
[89] WZ, 8 Feb 1786, 296.
[90] Deutsch, *Mozart: Die Dokumente seines Lebens*, 235.

demie des H. Jarnowski, in dem k. k. Kärntner=
thortheater producirt, und mit vielen Beyfall
aufgenommen worden, kostet:
mit allen Stimmen 4 fl.
im Klavierauszug mit einer Violin 1 fl. 30 kr.
Der Schauspieldirektor, ein Gelegen=
heitsstück, die Musik ist vom Hrn. Mozart
im Klavierauszug.
L'overtura, 28 kr.
Da schlägt die Abschiedsstunde, Aria 20 kr.
Bester Jüngling mit Entzücken, detta 20 kr.
Ich bin die erste Sängerin, Terzetto 56 kr.
Jeder Künstler strebt nach Ehre, Schlußges. 44 kr.
Die ganze Piece in der Spart samt dem Buch,
6 fl. 30 kr.
Salierj, Prima la Musica, poi le parole,
Divertimento teatrale.
L'overtura, 20 kr.
Se questo mio pianto (per pieta padrona
mia) Quart. 52 kr.
Bianchi, La Villanella rapita, Opera.
Chi vuol sapere cosa è l'allegria, Cavat.
e Coro, 1 fl. 8 kr.
Son quegli occhi cosi belli, Aria 24 kr.
Mozart, Mandina amabile questo danaro,
Terzetto 52 kr.
—— Dite almeno in che maniera, Quart-
tetto, 1 fl. 8 kr.
Salierj, La Crotta di Trofonio, die ganze
Opera in der Spart, 24 fl.
Detta im Klavierauszug, 14 fl. 48 kr.
Detta in Quartetten a 2 Violini, Viola, e
Violoncello, 6 fl. 30 kr.
Storace, Gli Sposi malcontenti, die ganze
Opera in der Spart, 30 fl.
Detta im Klavierauszug, 22 fl. 40 kr.
Detta in Quartetten a 2 Violini, Viola, e
Violoncello, 6 fl. 30 kr.
Pleyel, 6 Quartetti a detto, opera 5ta, 5 fl.
Mozart, Quartetto per il Clavi Cembalo,
Violino, Viola, e Violoncello, 2 fl. 30 kr.
Haselbeck, 12 Menuetten, und 6 Trio an
dem k. k. kleinen Redoutensaal 1786 mit
allen Stimmen, 2 fl.
Detti im Klavierauszug, 45 kr.
—— 12 Deutsche Tänze vollstimmig, 2 fl.
Detti im Klavierauszug, 30 kr.
Zu haben in der Lauschischen Musikalienhand=
lung in der Kärntnerstrasse den 3 weissen Rosen
über Nr. 1085.

Commentary: Repeated on 5 April. The symphony by Dittersdorf is the only new addition in this advertisement. However, which symphony was performed at this Akademie concert on

22 March is not possible to identify with certainty. The only other known aspect of the programme is a violin concerto by Giornovichi, which, as mentioned in Chapter Three, was also played by Klara Lausch in a concert in the following year.

This advertisement is repeated partially, containing only the first portion advertising the "popular symphony" by Dittersdorf, and excluding the arrangement for keyboard and violin.

Wiener Zeitung, 1 July 1786

LE NOZZE DI FIGARO.
Die mit allgemeinem Beyfall aufgenommene Opera des berühmten Kapellmeisters, Herrn W. A. Mozart, gut übersetzt beym Klavier zu singen, den Bogen zu 7 kr.

Atto I.	fl.	kr.
L'overtura.	–	28
Nr. 1. Cinque … dieci … venti … trenta, Duetto. . . .	–	25
2. Se a caso Madama, detto (Din din, Don don)	–	35
3. Se vuol ballare, Signor Contino, Aria (le suonero, si) . .	–	18
4. Non so più cosa son, cosa faccio, d.	–	21
5. Cosa sento! tosto andate, Terz.	–	53
6. Giovani liete fiori spargete, Coro	–	14
7. Non piu andrai farfallone amaroso, Aria	–	25
Atto II.		
Nr. 1. Porgi amor qualche ristoro, Ar.	–	11
2. Voi che sapete che cosa è amor, detta (Con chitarrino) . .	–	18
3. Venite inginocchiatevi: restate fermo li, detta	–	21
4. Susanna or via sortite, Terzetto	–	35
5. Aprite presto aprite, Duetto.	–	18
6. Esci omai, garzon mal nato, Fin.	–	35
7. Signore, cos'è quell Stupore? Terz.	–	14
8. Susanna, son morta: i fiato mi manca, detto	–	39
9. Signori di fuori, son già i suonatori, Quartetto . . .	–	35
10. Ah Signor … Signor … cosa è stato? Quintetto	1	38
11. Voi Signor che guisto siete, Sc. ult.	1	52
Atto III.		
Nr. 1. Crudel! perche sinora, Duetto (E non mi Mancherai) . .	–	21
2. Hai già vinta, Recit. Vedrò mentre io sospiro, Aria . .	–	28

3. Riconosci in questo amplesso,
Sestetto (Sua Madre? Suo Padre?) 1 10
4. E Susanna non vien! Recitativo.
Dove sono i bei mementi, Aria. – 25
5. Su l'aria; che soave zeffiretto, Duet.
(wo die Gräfin der Susanna diktirt) – 18
6. Ricevete, o Padrocina, Coro – 14
7. Ecco la marcia.. audiamo, Marcia – 14
8. Amanti Costanti, Coro . . – 21

Atto IV.

Nr. 1. L'ho perduta … me Meschi-
na! . . Cavatina. . . . – 11
2. In quegl'anni, in cui val poco, Ar. – 25
3. Tutto è disposto, Recit. Aprite
un pò quegl'occhi uomi, Aria – 25
4. Guinse alfin, Recit. Deh vieni
non tardar, o gioja bella, Aria – 18
5. Pian panin, le andrò piu presso, Fi. – 35
6. Partito è alfin l'audace, Quart. – 21
7. Tutto è tranquillo è placido, Duet. – 42
8. Pace pace mio dolce Tesoro, Trz. – 18
9. Cosa avvene? il scelerato, Sc. ult. 1 24

Auf die Quartetten davon a 2 Violini,
Viola e Violoncello, wird bis 31.
Juli pränumerirt mit . . . 6 –
Die ganze Opera in der Spart . . 30 –

Zu haben in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 5 and 15 July. Mozart's *Le nozze di Figaro* was premiered at the *Burgtheater* on 1 May 1786 and was performed three more times ahead of this advertisement, most recently on 24 May.[91] The opera was first advertised by both Torricella and Sukowaty in full score and a keyboard arrangement on 6 May – the former also included a quartet arrangement. The date of Torricella's advertisement has been given erroneously in numerous instances in Mozart scholarship as 3 May, following the mistake originally made by Deutsch.[92] Traeg was also able to offer numerous "Arias and duets" from the opera in the *Wiener Zeitung* on 13 May.[93]

An identical version of this advertisement appears—in a slightly different format—in the *Brünner Zeitung* three days later [4 July, *Beilage* pg.247], which, itself, is subsequently repeated on 7 and 11 July.

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[91] This does not include a performance at Laxenburg on 3 June. See Link, *Court Theatre*, 82–7.
[92] WZ, 6 May 1786, 1054–5. Also see Deutsch, *Mozart: Die Dokumente seines Lebens*, 240–1.
[93] WZ, 13 May 1786, 1126.

Brünner Zeitung, 4 July 1786 – cf. *Wiener Zeitung,* 1 July 1786

Wiener Zeitung, 5 August 1786

Neue Musikalien.
Der Apotheker und der Doktor,
ein komisches Singspiel in zwey Aufzügen,
des Herrn Ditters Edlen v. Dittersdorf selbst
eigene Ueberjetzung, beym Klavier zu singen:

	fl.	kr.
Erster Aufzug.		
L'overtura.	–	28
Nr. 1. O wie herrlich! o wie labend, Introduzione	–	44
2. Wie kann wohl Freude noch in mei= nem Herzen wohnen? Aria . .	–	24
3. Fürs erste ist zu wissen, daß sie ganz nagelnen, Terzetto . . .	–	36
4. Wann hörst du auf, geliebte Qual? Ar.	–	20
5. Wenn man will zu Mädchen gehen, Dt.	–	36
6. Holla! Holla! aufgemacht! Ter- zetto (Excellentissime) . . .	–	40
7. Galenus und Hipocrates sind gegen mich nur Stümper, Ar. (in us in es)	–	36
8. Der Wein, der Wein ist ein Spe- cisicum, detta (ein Remedium).	–	24
9. Zwo Mädchen sassen manche Nacht, und harrten ihrer Ritter, Duet.	–	52
10. Verliebte brauchen keinen Zengen, Ar.	–	32
11. Wer wird im Schifbruch sich besinnen? Fin. (gute Nacht! gute Nacht!)	3	–
Zweyter Aufzug.		
Nr. 1. Ein Doctor ist bey meiner Ehr' der größte Mann im Staate! Ar.	–	32
2. Vermaledeyt sey die Methode! die ganze Doktorey ist Dunst, Duet.	–	28
3. Viel eher soll sie gar nicht frey'n, als meines Feindes Tochter seyn, Ar.	–	28
4. Wahre Liebe wird zwar hoffen, doch nie unbesonnen seyn, detta . .	–	24
5. Was ist das für ein Betragen? Sest..	1	20
6. Zufriedenheit gilt mehr als Kronen, A.	–	40
7. So verfährt man mir Soldaten? Ha! Potz Bomben u. Granaten, detta.	–	36
8. Mit dir du Esel geht sein Spiel, detta.	–	36
9. Nur nicht lange sich besonnen! Frisch gewagt ist halb gewonnen, detta.	–	24
10. Sie sind ein Charlatan, ein Igno- rant, Duetto.	–	28
11. Jedem ist sein Loos beschieden, Ar.	–	20
12. Nie werd ich mich so weit vermessen, D.	–	36
13. Ha! Potz Pulver und Kanonen, Fin. (Victoria! Victoria!) . .	2	–

Auf die Quarteten davon a 2 Violini,
Viola e Violoncello, wird bis Ende
August pränumerirt mit . . . . 6 –
Die Sinfonia mit allen Stimmen . . 2 –
Die ganze Opera in der Spart. . . 33 –
Martini, Il Burbero di buon Core,
Opera a 2 Violini, Viola e Violonc. 6 30
Mozart, Le Nozze di Figaro, d. a. d. 6 30
Pirlinger, 6 Quartetti, a detto. . . 4 30
Zu haben in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 9 August. Dittersdorf's *Der Apotheker und der Doktor* premiered at the Burgtheater on 11 July 1786 and was performed seven more times ahead of this advertisement, most recently on 31 July. It was also set to be performed on 6 August.[94] On 19 July, both Sukowaty and Dittersdorf himself had advertised the full score and separate keyboard arrangements in the *Wiener Zeitung*, the latter of which is equivalent to that advertised by Lausch here. Sukowaty had also advertised a quartet arrangement of the opera on the same date.[95] It seems that Torricella was also able to acquire Dittersdorf's arrangement, which he was to advertise in the *Wiener Zeitung* on 9 August.[96] Whether there was any kind of accord between Lausch and Dittersdorf for the use of this arrangement (or indeed between Torricella and Dittersdorf) is not known.

Martin's *Il burbero di buon core* was premiered at the Burgtheater on 4 January 1786 and only performed three more times before the end of the 1785/6 season. In advance of this date, the opera had been performed four times in the new season, most recently on 18 July.[97] It is not clear whether Lausch had given a more substantial advertisement prior to this date in *Das Wienerblättchen*, for example, whose 1786 editions have long been lost.

It is also worth noting here that the quartets by Pirlinger were advertised here exclusively.

An identical version of this advertisement appears—in a slightly different format—in the *Provinzialnachrichten* four days later [9 August, pg.174–5 (!)]. However, in that instance, three prices have been adjusted as follows: the overture (there referred to as *Symphonie*) is

[94] Link, *Court Theatre*, 88–9.
[95] WZ, 19 Jul 1786, 1704–5. Dittersdorf priced his full score and keyboard arrangements at nine ducats and four ducats, respectively (or 40 fl. 30 kr. and 19 fl.)
[96] WZ, 9 Aug 1786, 1899. Torricella's advertisement is also itemised, but in a different order to Lausch's advertisement.
[97] Link, *Court Theatre*, 75–89.

priced at 24kr., as opposed to 28kr. in the above; No. 11 of Act 1 at 3fl. 4kr., as opposed to 3fl.; and No.6 of Act 2 at 36kr., as opposed to 40kr.

Provinzialnachrichten, 9 August 1786 – cf. *Wiener Zeitung,* 5 August 1786

Brünner Zeitung, 17 October 1786

Der Apotheker und der Doktor.
Ein komisches Singspiel in zweyAuf=
zügen nach des Herrn Ditters Edlen von
Dittersdorf beym Klavier zu singen.

Eigene Uibersetzung. Erster Aufzug
die Sinfonie 24 kr. Nro. 1. O wie herr=
lich! o wie labend. Introduzione 44 kr.
Soprano 2 Wie kann wohl Freude noch,
in meinem Herzen wohnen ? Aria 24 kr.
3 Fürs erste ist zu wissen, daß sie ganz
nagelneu Terzetto 36 kr. Tenor 4 Wenn
hörst du auf geliebte Qual ? Aria 20 kr.
5 Wenn man will zu Mädchen geben Du-
etto 36 kr. 6. Holla! Holla! aufgemacht,
Terzetto (Excellentissime) 40 kr. Basso
7 Galenus und Hipocrates sind gegen mich
nur Stümper Aria (in us und es) 26
kr. T 8 Der Wein ist ein Specificum detta
(ein Remedtum) 24 kr. S 9 zwo Mäd=
chen faßen manche Nacht, und harrten
ihrer Ritter Duetto 52 kr. S 10 Verlieb-
te brauchen keinen Zeugen Aria 32 kr.
11 Wer wird im Schifbruch sich besinnen?
Finale (gute Nacht! gute Nacht) 3 fl. 2ter
Aufzug Nro. 1 Ein Doktor ist bei meiner
Ehr, der größte Mann im Staate! Aria
32 kr. 2 vermaledeit sey die Methode!
die ganze Doktorei ist Dunst Duetto 28 kr.
B 3 viel eher soll sie gar nicht freu'n,
als meines Feindes Tochter seyn Aria 28 kr. T
4 Wahre Liebe läst zwar hoffen, doch nie
unbesonnen seyn Detta 24 kr. 5 Was ist
das für ein Betragen Sestetto 1 fl 20 kr.
S 6 Zufriedenheit gilt mehr als Kronen
Aria 40 kr. T 7 So verfährt man mit
Soldaten ? Ha! potz Bomben und Krana=
ten detta 36 kr. S 8 Mit dir zu Esel
geht sin Spiel detta 36 kr. T 9 Nur
nicht lange sich bekommen! Frisch gewagt
ist halb gewonnen detta 24 kr. 10 Sie
sind ein Charlatan ein Ignorant Duetto
28 kr. S 11 Jedem ist sein Loos beschie=

den Aria 20 kr. 12 Nie wird ich mich so
weit vermessen Duetto 36 kr. 13 Ha!
potz Pulver und Kanonen Finale (Victoria!
Victoria! 2 fl. Die ganze Opera in der
Spart 33 fl. Die Sinfonia mit allen Stim=
men 2 fl. Die Quartetten a 2 Violini Viola e
Violoncello 6 fl 30 kr. detti a Flauto Tra-
verso Violino, Viola, e Violoncello 5 fl.
Martini Fl. Burbero di buon core, opera
a 2 Violini, Viola, e Violoncello 6 fl 30 kr.
Mozart le Nozze di figaro detta a detto
6 fl. 30 kr. Pirlinger 6 Quartetti a detto
4 fl. 30 kr. Hoffmeister 6 Sonate a Flauto
Traverso e Basso 2 fl. Auf die Opera
des Hrrn von Dittersdorf (Betrug durch
Aberglauben) Quartetten. bis ende Novembris
pränumerirt a 2 Violino Viola e Violoncello
6 fl. mit Flauto Traverso Violino Viola
e Violoncello 5 fl. sie ist auch in der
Spart und im Klavier Auszug zu haben.
In Wien in der Lauschischen Musikalienhan=
dlung in der Kärntnerstrasse Nro. 1085
den 3 weissen Rosen über.

Commentary: Repeated on 20 and 24 October. Dittersdorf's *Betrug durch Aberglauben* was premiered at the Kärntnertortheater on 3 October 1786, where it was performed twice more ahead of this date, with the next set to take place on that evening.[98] Sukowaty had first advertised the opera in full score and keyboard arrangement in the *Wiener Zeitung* on 11 October.[99] The opera was later first advertised by Lausch in full on 4 November in the *Wiener Zeitung*. The sonatas by Hoffmeister are also a new addition here.

Since the previous advertisement on 5 August, *Der Apotheker und der Doktor* had been performed five times, most recently on 13 October.[100]

Wiener Zeitung, 25 October 1786

Ankündigung,
LE GARE GENEROSE,
neue Opera des Herren Paisiello, aus welcher
folgende Stücke beym Klavier zu singen in
der Lauschischen Musikalienhandlung in der
Kärntnerstrasse Nr. 1085 den drey weissen
Rosen über zu haben sind
Nr. 1 Thè … Thè … Dianina tu servi un
pò a me Introduzione, 36 kr.

[98] Link, *Court Theatre*, 92–3.
[99] WZ, 11 Oct 1786, 2442.
[100] Link, *Court Theatre*, 88–92

2 Scopa scopa .. Scopo scopo .. netto,
e spazza, Duetto, 20 kr.
3 Ola dico, son Padrone, Quartet 1fl. 4 kr.
4 In cimento sta il mio core, Aria, Tenor=
stimme, 28 kr.
5 Cosi destino e voglio, detta, Sop. 28 kr.
6 Quattro via quattro sedici, d. Basso, 32 kr.
7 Infelice sventurata, detta, S. 28 kr.
8 Chi mi mostra, chi m'addita? Rondeau,
S. beym Tanz, 20 kr.
9 Temerario, ed ardisci, Recit. Ami lo so
per vezzo, Aria, S. 32 kr.
10 Piche cornocchie, e nottole, Duetto, trun–
che tra, tuppera, 48 kr.
Cimarosa, L'Italiana in Londra: Dunque
per un insido, Recit. il mio cor gli af-
fetti miei Rondeau, S. 44 kr.
Care piante fortunate, Duetto, 34 kr.
Martini, Il Burbero di buon cuore: Venite
fanciulla movetevi un pò, Duetto. 24 kr.
Gia lo vidi sortir dal Giardino, Terzetto.
(3 Frauen) 48 kr.
Sarti, I Finti Eredi: Se qual cun mi dira,
che son bella, e vezzosa, Cavatin. S. 20 kr.
Der Apotheker und der Doktor, Opera des
Herrn v. Dittersdorf, in der Spart, 30 fl.
— im Klavierauszug, nach des Hr. Autors
eigenen Uibersetzung, 18 fl.
— in Quartetten a 2 Violini, Viola e Vio-
loncello, 6 fl. 30 kr.
— zugleich a Flauto traverso, Violino, e
Violoncello, 5 fl.
— die Sinfonia mit allen Stimmen 2 fl.
Die neue Opera: Betrug durch Aberglauben,
von ebendemselben, in der Spart 36 fl.
— im Klavierauszug, 23 fl.
Auf die Quartetten davon a 2 Violini, Viola
e Violoncello wird bis Ende November
mit 6 fl. pränumerirt.
— a Flauto traverso, Violini, Viola, e
Violoncello mit 5 fl.
Hoffmeister 6 Sonate a Flauto traverso e
Basso, 2 fl.
Pleyel 6 Duetti a 2 Violini, o Flauto e
Violino, 2 fl.

Commentary: Repeated on 28 October. Paisiello's *Le gare generose* received its Viennese premiere at the Burgtheater on 1 September 1786 and was performed three more times before the appearance of this advertisement, with next set to take place on this date. Cimarosa's *L'italiana in Londra* was revived on 12 May and had since been performed sporadically, most recently on 13 October. Sarti's *I finti eredi* received its Viennese premiere at the

Burgtheater on 1 August and had since been performed five times, most recently on 2 October.[101]

The extracts from *Il burbero di buon core* may have been advertised here for the first time, in addition to the flute quartet and full keyboard arrangements of *Der Apotheker und der Doktor*. Prices for the full score and keyboard arrangement of *Betrug durch Aberglauben* are also provided for the first time. Further, the duos by Pleyel seem to have been advertised here for the first time in Vienna, if indeed they were marketed correctly on this occasion.

Wiener Zeitung, 4 November 1786

Ankündigung.
Betrug durch Aberglauben.
Neue Opera des Hrn. Ditters Edlen v. Dittersdorf beym Klavier zu singen, die Ueber=setzung des Hrn. Haydenreich.

Erster Aufzug	fl.	kr.
L'overtura (das Donnerwetter) . . .	–	28
Nr. 1. Dieser Donner größlich Knallen, Introduzione. Quartetto	2	–
2. Nein, du kenn'st nicht wahre Liebe, Duetto. Romanze Tenor	–	28
3. Im Schloß! Daß mich der Blitz getroffen hätte! detto T. Hurtig! hurtig laßt uns flieh'n! Coro. . .	–	36
4. Ach! Des Todes Schrecken, be=ben, Cavatina Soprano	–	12
5. Es ist die Mode nichts zu glau=ben, Aria. S.	–	28
6. Es ist geschehen … für immer, Recit. ohne ihn zum letztenmal zu sehen, Aria S.	–	28
7. Ja ich liebe sie von Herzen, Quart. durchs Fenster aus, durchs Fenster ein	–	56
8. Nun will ich zu Bette geh'n, Septetto	–	48
9. Ach! ich kenne wohl die Liebe, ih=re sanften süssen Triebe, Ar. S.	–	24
10. Einen Thoren zu betrügen, ist ein Herrliches Vergnügen, Coro . .	–	20
11. Wer da will nach Mädchen zieh'n, A. T.	–	28
12. Um sie einmal noch zu sehen, Finale.	4	–
Zweyter Aufzug		
Nr. 1. Gold! .. pures Gold! .. Recit. (im Traum) Wach auf! aus deinem Sündenschlaf .. T. (noch ein Geist!)	–	48
2. Ja du hast den Sieg gesieget, Ar. S.	–	28
3. Fort ihr traurigen Gedanken, dt. T.	–	24

[101] Link, *Court Theatre*, 90–2.

4. Fürwahr ich bin der Mann, der Recht
entscheiden kann, detta Basso . . – 36
5. Ich! ich! ich! ich soll der Teufel
seyn? Terzetto. . . . . – 32
6. Er nahm mich ja beym Schopf,
Duetto (ho ho!) . . . . . – 48
7. Spare immer deine Thränen, Aria
B. (Larifari, Girigari) . . . . – 32
8. Liebe machet nur beherzt, detta S. – 36
9. Ferne steht der Liebe Ziel, Recit.
Furcht und Hoffnung seh' ich
schweben, Rondeau S. . . . . – 32
10. Ja, ich fühle mein Herz so schlagen, F. 8 –
Die Ganze Opera in der Spart . . . 36 –
Auf die Quartetten a 2 Violini, Viola
e Violoncello wird bis Ende No=
vember pränumerirt mit . . . . 6 –

Zu haben in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 11 and 18 November. Since the first advertisement of *Betrug durch Aberglauben* on 17 October, it had been performed only once at the Kärntnertortheater on 29 October.[102]

Wiener Zeitung, 13 January 1787

Neue Opera.
Una cosa rara, osia: Belezza ed Onesta
des Hrn. Martin, Kapellmeister in wirkl. Dien=
sten Sr. k. Hoh. des Prinzen v. Asturien, die
Uibersetzung des Hrn. Haydenreich.
Atto I.

	fl. kr.
L'overtura	— 24
Nr. 1. Salva salva, o dea d'e Boschi! Introduzione.	— 32
2. Perchè mai nel sen perchè, Terz.	— 32
3. Ah .. pieta .. de .. merce .. con Ca-vatina, Soprano.	— 20
4. Più bianca di giglio più fresca di Rosa, Aria Tenor.	— 12
5. Un briccone senza coro, Duetto. (zitto brutto, zitto brutta)	— 44
6. Lilla mia dove sei gita? Cav. Basso.	— 12
7. Or se pericolo, Aria B.	— 16
8. Dov'é dunque il mio ben? Recit. Vo dall' infami viscere, Aria B.	— 36
9. Purchè tu m'ami, Aria S.	— 20

[102] Link, *Court Theatre*, 93

10. In quegli anni in cui solea, d.B. — 20
11. Diro che perfida, Trz.S. (3 Frauen) — 52
12. Dolce mi parve un di, Cav. S. — 12
13. Traditori in van sperate, Finale. (di vostra Maesta) 3 28

Atto II.

Nr. 1. Andiam coro Tita, Duetto. — 16
2. Colla flemme Ar. S. (Femine amah.) — 32
3. Osserva questo crine, detta T. — 16
4. Di Campagne, di Montagne, Coro. — 24
5. Chi mai diria, Recit. Ah perchè formar non lice? Rondeau S. — 36
6. Oh ciel ! che duro passo, Recitat. Seguir degg'io chi fugge? Aria T. – 32
7. Villanelle che volgete, Duettino S. — 16
8. Dammi la caro mano, Seztetto. — 48
9. Ah mal aya a quella mano, Aria B. (Maritati Schiaffeggiati) — 24
10. Ah non mio dolce amore, R. Consola le pene, mia vita, mio bene,S. – 20
11. Non farmi più languir, o vita mia! Cavatina T. — 12
12. Zitto io sento, o sentir par mi, Septetto. (buon giorno) 1 28
13. Pace caro mio sposo, Duetto. — 16
14. Costume genio amore, Aria B. — 16
15. Su fu Cacciatori, i cori destate, Fin. — 56
16. Viva viva la Regina, a due S. (Col Mandolino.) — 8
17. Lilla e ghita sono quelle (die Folge.) — 40
18. Quando l'alba nascente, Canzonetta S. (der Tanz.) — 8
19. Come danza! come canta (der Schluß.) — 36

Die ganze opera in der Spart 30 —

Auf die Quartetten a 2 Violini, Viola, e Violoncello wird bis 15. Fe= bruar pränumerirt mit 6 —

Zu haben in der Lauschischen Musikalien= Handlung in der Kärntnerstrasse Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 20 and 27 January. Martin's *Una cosa rara* was premiered at the Burgtheater on 17 November 1786 and was performed a further three times before the end of the calendar year, as well as once the day before this advertisement was given.[103] Sukowaty

[103] Link, *Court Theatre*, 94–6

had first advertised the opera in full score, in addition to keyboard and quartet arrangements, in the *Wiener Zeitung* on 29 November.[104]

Remarks on transcription: In the first appearance of the advertisement on 13 January, Act 1, No.6 is offered at the slightly lower price of 8 kreuzer. Likewise, Act 2, No.2, whose title is formerly given in full – as "Colla flamme che tu vedi, Aria S." – as opposed to the latter abbreviated form with brackets above, is also offered at the lower price of 28 kreuzer. Additionally, the earliest version omits "!" in favour of a comma after "danza" in the title of Act 2, No.19.

Wiener Zeitung, 7 February 1787

Musikalien.
Menuetten und deutsche Tänze aus den k. k.
Redoutensäälen von 1786 und 1787.
Cavalieri, 12 Menuetten und 3 Trios 1786.
mit allen Stimmen, 1 fl. 30kr.
detti im Klavierauszug, 30kr.
—— 12 deutsche Tänze mit allen St. 1 fl. 30kr.
detti im Klavierauszug, 30kr.
—— 12 Menuetten, 4 Trios und 6 deutsche
Tänze aus dem Apotheker und dem Doktor
1787. mit allen Stimmen, 2 fl.
detti im Klavierauszug, 1 fl.
Haselbeck, 12 Menuetten und 6 Trios 1786.
mit allen Stimmen, 2 fl.
detti im Klavierauszug, 45 kr.
—— 12 deutsche T. mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
Haydenreich 24 detti. aus dem Casino 1786.
mit allen Stimmen, 2 fl.
detti im Klavierauszug, 1fl.
—— 24 detti aus dem Casino 1787. mit
allen Stimmen 2 fl.
detti im Klavierauszug, 1 fl.
90 Contre danses françaises, wie dieselben
bey Ihre Majestät der Königin von Frank=
reich, und von der hiesigen hohen Noblesse
getanzt werden, mit 2 Violin und Baß
ohne Figuren, 8 fl.
Grosse, 12 Englische Quadrilge mit allen
Stimmen, 2 fl.
Brixi, Ut re mi fa mit 3 Singstimmen, 2
Violin und Baß. (sehr kurzweilig im Fa=

[104] WZ, 29 Nov 1786, 2913–4. The arrangements were offered on subscription for three ducats and 8 fl., respectively.

sching, 3 fl.
Zugleich werden itzt Musici auf Hausbällen,
wie auch in der Fasten zu Akademien bey
mir bestellt.
Martin, Una cosa rara, Opera in der Spart, 30fl.
Im Klavierauszug, gebunden 18 fl.
In Quartetten a 2 Violini, Viola e
Violoncello, 6 fl. 30 kr.
Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 10 and 14 February. All of the dances advertised here seem to have been new in Vienna, only potentially with exception of those by Heidenreich – he advertised Deutsche on 13 January, though without specifying the year they were composed, which were to be had from himself or Franz Ohl.[105] Lausch also advertises the full keyboard arrangement of *Una cosa rara* here for the first time.

Brünner Zeitung, 13 February 1787

Neue Opera.

Una Cosa rara, o sia Bellezza ed
onesta, des Herrn Martin Kapellmeister in
wirklichen Diensten Sr. Königl. Hoheit des
Prinzen von Asturien, beim Klavier zu
singen, die Uibersetzung des Herrn
Haydenreich.

Atto Imo.
L'overtura 24 kr. Nro. 1 Salva Salva
odea de Boschi Introduzione 32 kr ; Nro.
2 Berchè mai nel sen perchè, Terzetto
32 kr.; Nro 3 Ah pieta de merce con
Cavatina, Soprano 20 kr.; Nro. 4 Prù
bianca di giglio prù fresca di Rosa, Aria
Tenor 12 kr.; Nro. 5 Un brucone sen-
za core Duetto (zitto brutto, zitto brutta)
44 kr.; Nro. 6 Lilla mia dove sei gita?
Cavatina Basso 8 kr.; Nro 7 Or se peri-
colo Aria B. 16 kr. Nro 8 Dové dun-
que il mio ben? Recit: Vo dal'infami vi-
scere Aria B. 36 kr.; Nro. 9 Purchè tu
m'ami, detta S. 20 kr.; Nro. 10 In
quegli anni in cui solea, detta B. 24 kr.;
Nro. 11 Diro che perfida, Terzetto S.

[105] WZ, 13 Jan 1787, 99. They were only to be had on subscription for 2 fl. 30 kr.

(3 Frauen) 52 kr.; Nro. 12 Dolce mi parve un di Cavatina S. 12 kr.; Nro. 13 Traditori in van sperate Finale (di vostra Maesta) 3 fl. 28 kr.

Atto 2do.

Nro. 1 Andiam coro Tita Duetto 16. kr.; Nro. 2 Colla flemma che tu vedi Aria S. (Femine amabili) 32 kr.; Nro. 3 Osserva questo crine detta T. 16 kr.; Nro. 4 Di Campagne, di Montagne, Coro 24 kr.; Nro. 5 Chi mai diria, Recit. Ah perche formar non lice Rondeau S. 36 kr.; Nro. 6 Oh ciel! che duro passo, Recit. Seguir degg'io chi fugge? Aria T. 36 kr.; Nro. 7 Villanelle che volgete, Duettino S. 16 kr.; Nro 8 Dammi la caro mano, Sextetto 48 kr.; Nro. 9 Ah mal aya a quella mano, Aria B. (Maritati Schiaffeggiati) 24 kr.; Nro. 10 Ah non mio dolce amore Recit. Consola le pene Aria S. 20 kr. Nro. 11 Non farmi pui languir o vita mia! Cavatin T. 8 kr.; Nro 12 Zitto io sento, o sentir par mi Septetto (buon giorno) 1 fl. 28 kr.; Nro. 13 Pace caro mio Sposo Duetto 16 kr ; Nro. 14 Costume genio amore Aria B 16 kr.; Nro. 15 Su fu Cacciatori, i cori destate Finale 56 kr.; Nro 16 Viva viva la Regina a 2 S. (Col Mandolino) 8 kr. Nro. 17 Lilla e ghita sono quelle; die Folge 40 kr ; Nro, 18 Quando l'alba nascente der Spanische Tanz 8 kr. Nro. 19 Come danza! Come canta! der Schluß 36 kr. Die ganze Opera in Klavierauszug gebunden 18 fl., in der Spart mit dem Büchel 30 fl.; In Quartetten a 2 Violini, Viola e Violoncello 6 fl. 30 kr. Ist zu haben in Wien, in der Lauschischen Musikalienhandlung in der Kärntnerstrasse Nro. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 16 and 20 February. There are several price differences in this advertisement compared to 13 January: Act 1 no.6 is lowered to 8 kr. from 12 kr.; Act 1 no.10 is raised from 20 kr. to 24 kr.; Act 2 no.6 is raised from 32 kr. to 36 kr.; and Act 2 no.11 is lowered from 12 kr. to 8 kr. The price of the full score is also increased here from 30 fl. to 34 fl., which accounts for the addition of the accompanying libretto "samt dem Büchel".

Wiener Zeitung, 3 March 1787

Nachricht
Die Beurlauberung der Storace
in ihrer letzten Akademie im k. k. Kärntner=
thortheater den 20. Februar.

Bach, Schwer drückt es meine Seele, dich
Kaiserstadt zu lassen, Recit. Wer je sich den
Armen der Freundschaft entrieß, Ar. S. 24 kr.
—— Gli Equivoci über die nämliche Musik.
Qual confusion d'idee, Recit. Potessi di
piangere un giorno cessar ! Ar. S. 24 kr.
Dittersdorf (E. v.) Der Apotheker und der
Doktor in der Spart mit dem Büchel, 33fl.
Im Klavierauszug, des Hrn. Autors eigenen
Uebersetzung, gebunden 18 fl.
In Quartetten a 2 Violini, Viola, e Vio-
loncello, 6 fl. 30 kr.
Zugleich a Flauto, Violino, Viola, e Vio-
loncello, 5 fl.
—— Betrug durch Aberglauben in der
Spart, 36 fl.
Im Klavierauszug, 25 fl.
In Quartetten a 2 Violini, Viola, e Vio-
loncello, 6 fl. 30 k.
Martin, Una cosa rara in der Spart, 30 fl.
Im Klavierauszug, 18 fl.
In Quartetten a 2 Violini, Viola, e Vio-
loncello, 6 fl 30kr.
Wie auch a Flauto, Violino, Viola, e Vio-
loncello, 5 fl. 30 kr.
Die Sinfonie davon mit allen Stimmen, 3fl.
[Die zwey neuen Stücke aus eben dieser Opera,
welche erst gemacht worden sind, beyde im
Klavierauszug.
Cavatevi Padroni, Aria S. (Non bastano a
dobbloni, 24 kr.
Di qual rigido marmaha, Recit. Perchè
farla eterni dei! Aria Tenor. 24 kr.][II-III]
[Gjarnowich, Violinconcert in F. welches
meine Nichte in ihrer Akademie im k. k.
Kärntnerthortheater den 9. Dies mit vielen
Beyfall gespielt hat 4 fl.][III]
Pleyel, 6 Quartetti a 2 Violini, Viola, e
Violoncello, Op. I. das erste in D. 7 fl.
—— 6 detti a detto, Op. II mit Fugen,
das erste in B. 9 fl.
—— 6 detti a detto, Op. III. sonst IV. das
erste in C. und wo im Fünften ein Recit.
ist, 9 fl.
—— 6 detti a detto, Op. IV. sonst I. das
erste in C. 6 fl. 30 kr.
—— 6 detti a detto, Op. V. sonst II. Das
erste in A. 6 fl. 30 kr.
—— 6 detti a detto, Op. VI. das erste in C. 5fl.
—— 6 Duetti a Violino e Violoncello, 3 fl.
—— 6 detti a 2 Violini, o Flauto e Vio-

lino, 2 fl. 30 kr.
Nebstden sind auch 6 Quintetten, und viele Sinfonien von ebendemselben, den Bogen um 7 kr. zu haben, in Wien in der Lauschischen Musikalienhandlung in der Kärntnerstrasse Nr. 1085 den drey weissen Rosen über.

Commentary: Repeated on 14 and 21 March with additions marked []$^{II-III}$ and []^{III}. Nancy Storace's akademie in the Kärntnertortheater actually took place on the 22 February, not the 20th; *Una cosa rara* was performed on this date.[106]

Aside from the violin concerto by Giornovichi, new additions here include the orchestral parts to the overture of *Una cosa rara*, a flute quartet arrangement of the opera, and two new insertions. These had first been advertised by Sukowaty in the *Wiener Zeitung* on 7 March, both priced at 36 kr.[107] Also new are the two insertions by Bach (though which Bach is not specified) for Storace's *Gli equivoci*. The opera itself was premiered at the Burgtheater on 27 December 1786 and had since been performed three more times, most recently on 8 January 1787.[108]

The Pleyel quartets, Op. 2, 3, and 5 had already been advertised by Lausch on 4 June 1785 (Op.2 and 3) and 22 March 1786 (Op.5) – the price of Op.3 is raised here from 8 fl. 44 kr. to 9 fl. It is not clear whether the rest had already been offered in Vienna, however. Kaspar Pennauer had advertised a non-descript set of quartets by Pleyel in the *Wiener Zeitung* on 21 February at 6 kr. per *Bogen*. Traeg, on the other hand, advertised a single Pleyel quartet on 28 February in the same periodical.[109] Thus, at the very least, one of the sets (either Op.4 or 6) could have been advertised in Vienna for the first time here.

As mentioned earlier in Chapter Three, Lausch's niece was a Klara Lausch, daughter of Johann and Elisabeth Lausch. She would have been around sixteen years old at the time of this concert.

Remarks on transcription: In the first appearance of the advertisement on 3 March, "Ar. S." is given after "cessar !" in the second item advertised, as opposed to the slightly elongated "Ar. Sopr." in later versions.

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[106] Morrow, *Concert Life in Haydn's Vienna*, 264 and Link, *Court Theatre*, 99.
[107] WZ, 7 Mar 1787, 521.
[108] Link, *Court Theatre*, 96–7.
[109] WZ, 21 Feb 1787, 411 and WZ, 28 Feb 1787, 469.

Wiener Zeitung, 5 May 1787

Neue Musikalien.

Arien aus der Opera: L'INGANNO AMOROSO, des Hrn. Guglielmi, welche die neue Sängerin, Mde. Morichelli, aus Neapel mitgebracht hat, beym Clavier zu Singen.

L'overtura 24 kr.

Vedi osserva, e scegli poi, Quartetto (Uh Papa! Papa! Papa!) 1 fl.

Infelice sventurata, dov'io vada, non lo so, Cavatina Soprano 16 kr.

Ferma mia bella Clori, Aria Basso, (Mamsella se sui tromble ...) 24 kr.

Ei mi guarda ... me tapina? Duetto (Pi, pi, pi. Ca, ca, ca.) 36 kr.

Non s'inquieri, non si affiggia, Aria S. 32 kr.

Mirate o Dio! quell ciglio, detta Tenor 20kr.

Caro mio ben, se m'ami, Canzonetta S. (Con Chitarra) 12 kr.

Bugiardo a me ? Cospetto! Aria B. (Ah Matta, matta, matta ...) 36 kr.

Non credete Padron mio, detta S. 24 kr.

Vado.. vado.. che timore, Terzetto 48 kr.

O Dio! se in quest' istante, Recit. Infelice in tal momento, Rondeau S. 28 kr.

Arien aus der Opera: Die Liebe im narrenhause, des Hrn. v. Dittersdorf, beym Clavier zu singen.

L'overtura 28 kr.

Kann man wohl in unseren Tagen? Aria Soprano. (O schwere Zeit! O schwere Zeit!) 32 kr.

Wenn ich Geld und Gut kann erben, Duetto Basso (Doch mein Bruder!) 48 kr.

Ha! Sieh mein Appius, Recit. Mein Vater trockne deine Thränen, Aria S. 36 kr.

Darum bin ich hier gewogen, weil der Strich von meinem Bogen, Aria Tenor 20 kr.

Verwegener! weißt du wer ich bin ? Recit. Jo wurde stark bewacht, Aria T. 36 kr.

Einer Freundin dankt die Liebe, Aria S. 32 kr.

Was ist wohl edler noch als Gold ? Canone. (Poeten! Poeten!) 1 fl. 4 kr.

Es ist mit Klugen nichts zu richten, Aria S. (Einen Gimpel wählt) 40 kr.

Ein grämlich Alter, Recit. Nicht die grau gefärbten Haare, Rondeau S. 20 kr.

Der Apotheker und der Doktor, Opera von ebendemselben in Harmonie oder Feldmusik, 8stimmig à 2 Oboe, 2 Clarinetti, 2 Corni e 2 Fagotti, 6 fl.

La Grotta di Trofonio, Opera der Herrn Salieri, a detto 8 stimmig 9 fl.

Una cosa rara, Opera des Hrn. Martin, a detto 8stimmig 13 fl. 30 kr.

Detta a Flauto traverso, Violino, Viola e
Violoncello, 6 fl.
7 Variations, Pace caro mio sposo, du me-
me Opera, pour le Forte Piano, avec
l'accompagnement d'un Violon & Basse,
Composèes par. Mr. Wanhal, 40 kr.
Das nämliche Duetto mit deutschem Text
beym Klavier zu singen, 20 kr.
Zu haben in der lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 12 and 19 May. Lausch's first advertisement of the 1787/8 season. Guglielmi's *L'inganno amoroso* received its Viennese premiere at the Burgtheater on 9 April 1787, the first day of the new season. Before the appearance of this advertisement, it was performed six more times, most recently on 2 May. Dittersdorf's *Die Liebe im Narrenhause* was premiered at the Kärntnertortheater on 12 April 1787, where it was also performed six times ahead of this advertisement, most recently on 4 May.[110] Both operas had been advertised by Sukowaty in the *Wiener Zeitung* on 2 May – the former only arranged for keyboard and the latter only in full score.[111] Artaria had also advertised printed keyboard arrangements of two extracts from *L'inganno amoroso* in the *Wiener Zeitung* on 21 April ("Oh Dio infelice/infelice in tal" for 30 kr. and "E mi guarda" for the same).[112]

The person responsible for the *Harmonie* arrangements advertised here is not specified. However, those of *Una cosa rara* and *Der Apotheker und der Doktor* can likely be attributed to Johann Went, under whose name *Harmonie* arrangements were performed at a concert at the Kärntnertortheater on 2 March.[113] By association, the arrangement of *La grotta di Trofonio* may have been arranged by the same. Having said this, Torricella had advertised a Harmonie arrangement of the opera by Hoffmeister in the *Wiener Zeitung* on 6 May 1786.[114]

The price of the flute quartet arrangement of *Una cosa rara* in this advertisement was raised from 5 fl. 30 kr. Likewise, the duet, "Pace caro mio sposo", had been increased since it was advertised in the context of the full opera from 16 kr. to 20 kr. Vanhal's variations on this duet, however, were advertised here for the first time.

Remarks on transcription: For both repeated instances of this advertisement, numerous prices were adapted, and thus are reflected in the above. For *L'inganno Amoroso*: the overture was

[110] Link, *Court Theatre*, 102–4.
[111] WZ, 2 May 1787, 1044.
[112] WZ, 21 Apr 1787, 938.
[113] Morrow, *Concert Life in Haydn's Vienna*, 264.
[114] WZ, 6 May 1786, 1054–5.

initially offered at 20 kr.; “Eh mi guarda...” at 32 kr.; “Non credete” at 20 kr.; and “Vado... vado...” at 32 kr. For *Die Liebe im Narrenhause*: “Wenn ich Geld...” was initially offered at 52 kr.; “Jo wurde stark...” at 32 kr.; and “Einer Freundin dankt...” at 28 kr.

Wiener Zeitung, 26 May 1787

Die Liebe im Narrenhause,
eine neue Opera des Hrn. Ditters Edlen v.
Dittersdorf, beym Clavier zu singen.

	fl.	kr.
Erster Aufzug.		
L’overtura		– 24
Nr. 1. Erschrecklich! entsetzlich! introd.		– 56
2. Je Tochter Teuts ich walle, Quint. (du Schmeicheikatzel du Bärnpratze!)		– 48
3. O! wie wollt ich dich belohnen, Ar.S.		– 28
4. Kann mann wohl in unseren Tagen? d.S (o schwere Zeit! o schwere Zeit!)		– 32
5. Wenn ich Geld und Gut kann erben, Duetto B (Doch mein Bruder!)		– 32
6. Dem, den meine Seele liebt, Ar. S.		– 24
7. Ha! bist du hier mein Collatin? Rec. Ein Dolch befrey mich, Ar. S.		– 20
8. Ha! Sieh mein Appius, Rec. Mein Vater trockne deine Thränen, Ar. S.		– 36
9. Wo bin ich? Rec. Ich bin Marc Anton, Septetto (Ha! ha! ha!)	1	56
10. Darum bin ich dir gewogen, weil der Strich von meinem Bogen, Ar. T.		– 20
11. Hofnung giebt der Liebe Leben, Fin.	4	48
Zweyter Aufzug.		
1. Ohne weiter Furcht u. Sorgen, Trz.		– 20
2. Nichts ist mächtiger als Lieber, Ar. T.		– 12
3. Verwegener ! weißt du wer ich bin? Rec. Jo wurde stark bewacht, Ar. T.		– 36
4. Einer Freundin dankt die Liebe RoS		– 32
5. Was ist wohl edler noch als Gold? Canone. (Poeten! Poeten!)	1	4
6. Engel sind von jenem Wesen, Duetto		– 32
7. O! so ein Hund ist nicht mehr werth AB		– 32
8. Es ist mit Klugen nichts zu richten, detta S. (Einen Gimpel wählt)		– 40
9. Daß der Mann ein Weib sich nimmt, Sextetto. (Ey Sakerlor!)	1	20
10. Ein grämlich Alter, Rec. Nicht die grau gefärbten Haare, Rondeau S.		– 20
11. Genügsamkeit ist eine Tugend, Fin.II	2	40
12. Amor treibt mit grauen Haaren. (der Narren Tanz zur letzt)	1	–
Die ganze Opera in der Spart, samt dem Büchel.	36	–

Im Klavierauszug gebunden. . . . 22 –
In Quartetten à 2 Violini, Viola e
Violoncello. 6 30
Die Simphonie davon mit allenStimmen 2 30
Zu haben in der Lauschischen Musikalien=
handlung in der Kärtnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 2 and 9 June. Since the last advertisement of *Die Liebe im Narrenhause* on 5 May, it was performed twice, most recently on 20 May.[115] Many of the extracts here are newly advertised, including the full score and keyboard arrangement. The price of "Wenn ich Geld..." is lowered from 48 kr. to 32 kr.

Wiener Zeitung, 7 July 1787

Neue Musikalien.
Arien aus der Opera: Das wütende Heer
oder das Mädchen im Thurme, des Hrn.
Ruprecht, beym Klavier zu singen.
fl. kr.
L'overtura. . . . . – 36
Unsere Freundschaft zu erneuern, Duetto
(Alte Freundschaft alter Wein, Ha!
Da muß getrunken seyn.) . . . – 32
O ihr seligen Gefilde! Nur vereint mit
diesem Bilde, Aria Tenore . . . – 28
Höre! Höre! Den bittenden Vater,
detta Basso (ach blieb zurück!). . – 28
Ha! die Schlange, wie so bange, detta
T. (Hasch ichs Täubchen, macht mein
Weibchen, mich zum – Nein das
thut sie nicht). . . . . – 20
Ach! wie ist mir? Recit. Holder Schlaf,
du Freund der Matten, Rond. Sop. – 32
O geliebter! neues Leben, hast du mei=
nem Herz gegeben, detto S. . . – 24
Wie dank ich dem Glücke, duetto. . – 28
Die Overtura davon mit allen Stimmen 3 –
Arien aus der Opera: LE TRAME
DELUSE, des Hrn. Cimarosa.
Che tremore nelle vene, Quintetto. 1 20
Nata son fra le richezze, Aria S. (Ah!
non posso darmi pace, non mi so
capacitar). . . . . – 32
Zitto, zitto, chetto, chetto, Terz. Buh,
buh, buh, zi, zi, zi (auf dem Balcon) – 40
Villana troppo io teco, Recit. Vanne
o cara, Duetto S. (2 Frauen). . – 48

[115] Link, *Court Theatre*, 104–5.

Se temi che amore, Rondeau S. . . – 16
Tacete olà tacete, detto S. . . . . – 44
Arien aus der Opera: der seltene Fall, oder
Schönheit und Tugend, das H. Martin.
Noch weisser als Lilie, noch frischer als
Rose, Aria T. . . . . – 16
Wo o Lila! weilt dein Fuß? detta B. – 12
Wenn du mein lieber, mir willst ver=
zeihen, detta S. . . . . – 24
Einst war mir Liebe so schön, detta S. – 16
Ich könnt es auch wohl rathen, die
Narrheit zu verscheuen, detta S – 28
Laß um Verzeihung dich bitten, Liebe!
die sey dir gewähret, Duetto. . . – 20
Haydn, die letzten 7 Worte Christi, à
Grand orchestra. . . . . 5 –
Pleyel, 3 Quartetti a 2 Violini, Viola,
e Violoncello, Opera 8va. 2 30
—— 3 detti a detto . . — – 9na 2 30
—— 3 detti a detto . . — – 10ma 2 30
—— 3 detti a detto . . — – 11ma 2 30
—— 3 Trio a Violino, Viola, e
Violoncello. 1 45

Zu haben in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 11 and 18 July. Ruprecht's *Das wütende Heer* was premiered at the Kärntnertortheater on 1 June 1787 and was since performed three times. It received its final performance on the date of this advertisement. Cimarosa's *Le trame deluse* received its Viennese premiere at the Burgtheater on 7 May 1787. Before the end of July, it had been performed on eight further occasions, most recently on 22 July.[116] This advertisement was the first time either of these operas were advertised – Sukowaty did not advertise them publicly at all. *Una cosa rara* [*Der seltene Fall*] had not yet been performed in the current operatic season.

Haydn's *Seven last words* was also advertised by Artaria in the same issue as the *Wiener Zeitung* as "Musica instrumentale", including keyboard and quartet arrangements.[117] The firm had also advertised Pleyel's Op.8 through Op.11 in the *Wiener Zeitung* on 6 June, with each set costing 2 fl. 30 kr., as here; they first advertised the Op.8 set on 21 April.[118] As we saw previously with Lausch's advertisement of Mozart's op.10 quartets, the identical

[116] Link, *Court Theatre*, 104–8.
[117] WZ, 7 Jul 1787, 1635.
[118] WZ, 6 June 1787, 1363 and WZ, 21 Apr 1787, 938.

price here could imply that Lausch was simply selling on printed Artaria copies. The string trios, however, seem to have been advertised here for the first time.

Wiener Zeitung, 28 July 1787

Neue Musikalien
Arien aus der Opera:
Der seltene Fall, oder Schönheit und Tugend
des Hrn. Martin beym Klavier zu singen.

	fl. kr.
L'overtura.	– 24
O wie schlug so mächtiglich, liebste Mut= ter nur für dich, Terzetto.	– 32
Als Lilie noch weisser, noch frischer als Rose, Aria T.	– 12
Wo o Lila! weilt dein Fuß? detta Basso.	– 8
Wenn du mein lieber, mir willst ver= zeihen, detta Soprano.	– 20
In den Jahren wo so gerne, junge Böcke weiden gehn, detta B. . . .	– 24
Nun gut, ich will es dir nur frey be= kennen, Terzetto S. (3 Frauen) . .	– 52
Einst war mir Liebe so schön, Aria S. (Nein, nein, nein)	– 12
Ich könnt es auch wohl rathen, die Narrheit zu verscheuen, detta S. .	– 24
Laß um Verzeihung dich bitten, Liebe! die sey dir gewähret, Duetto. . .	– 12
Die ganze welsche Opera: UNA COSA RARA, osia BELLEZZA ED ONESTA in der Partitur, samt dem Büchel.	34 –
Im Klavierauszug gebunden.	18 –
In Harmonie à 2 Clarinetti, 2 Oboe, 2 Corni, e 2 Fagotti	9 –
In Quartetten à 2 Violini, Viola, e Violoncello.	6 30
Ingleichen à Flauto traverso, Violino, Viola, e Violoncello.	5 30
Die Overtura mit allen Stimen ausgezog.	3 –
12 Canzonette Italiane, accompagna- te col Clavi Cembalo, Arpa, o Chi- tarra, von eben demselben.	1 20
Haydn, die letzten 7 Worte Christi am Kreuz à grand Orchestre.	5 –
Pleyel, 3 Quartetti à 2 Violini, Viola, e Violoncello, Opera 8.	2 30
—— 3 detti a detto, Op. 9.	2 30
—— 3 detti a detto, Op. 10.	2 30
—— 3 detti a detto, Op. 11	2 30
Ausser diesen 12 sind noch 36 Quar- tetten a detto.	
6 Quintetti a 2 Violini, 2 Viole, e Basso	9 –

3 Trio concert. a Violino, Viola e Viol. 1 45
6 Duetti a Violino e Violoncello. 3 –
6 detti a 2 Violini, o Flauto, e Violino 2 30
Concerto per il Violino Principale,
2 Violini, 2 Oboe, 2 Corni, 2 Cla-
rini, Tympani, Viola e Basso. . 4 30
Nebst 18 Sinfonien zu haben.
Das Thematische Verzeichniß von allen die=
sen bisher erscheinenen Werken dieses Autors
wird in meiner Handlung gratis ausgegeben.
Laurent Lausch
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 1 and 4 August. Most notable of this advertisement is the large corpus of works by Pleyel and thematic catalogue thereof. This catalogue was probably not Lausch's own, but Artaria's – as mentioned in Chapter One, the firm had first advertised a printed catalogue of the composer's works in the *Wiener Zeitung* and *Provinzialnachrichten* on 7 July. The violin concerto and eighteen symphonies, not previously advertised by Lausch, were presumably listed in this source and the *Vorlagen* potentially acquired from Artaria. Assuming Lausch is referring to the same set of Pleyel duos he advertised in *Das Wienerblättchen* on 30 March 1785, the price has been raised here from 2 fl. 30 kr. to 3 fl.

Other price changes in this advertisement include the lowering of the flute quartet arrangement of *Una cosa rara* from 6 fl. to 5 fl. 30 kr. and the *Harmonie* arrangement from 13 fl. 30 kr. to 9 fl.

Wiener Zeitung, 15 August 1787

Nachricht.
Arien aus der Opera: LE DUE CON-
TESSE, des Hrn. Paisiello, beym Kla-
vier zu singen. fl. kr.
Sento che in seno mi baue il core,
Cavatina Soprano. . . . . – 24
Dimmi amor, dimmi amor, perche si
fiera? Aria S. . . . . – 32
Era la sposa mia, Duetto (oh! quest
è un' altra cosa). . . . . – 48
Einer hohen Noblesse, und respek Her=
ren Musikliebhabern dienet zur Nachricht,
daß diese Stücke,, so wie sonsten, in der
Spart, wie auch die Stimmen ausgezogen,
zu haben sind. In der Musikalienhandlung
des Laurent Lausch in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 25 August. Paisiello's *Le due contesse* received its Viennese premiere at the Burgtheater on 28 July 1787 and had since been performed three times, most recently on 11 August.[119] Artaria also advertised printed keyboard arrangements of several extracts from this opera in the same issue of the *Wiener Zeitung*, including the Overture (24 kr.) "Sento che in seno" (21 kr.) and "Dimmi amor" (21 kr.).[120]

Wiener Zeitung, 22 August 1787

Musikalische Anzeige.
UNA COSA RARA, osia: BELEZZA ED ONESTA, Opera des Hrn. Martin, Kapell=meister in wirkl. Diensten Sr. kön. Hoh. des Prinzen v. Asturien, beym Klavier zu singen die Uebersetzung des Hrn. Haydenreich.

Atto Imo.

L'overtura 24 kr.
Nr. 1. Salva salva, o dea d'e Boschi! Intr. 24 kr.
2. Perchè mai nel sen perchè, Trz. 32 kr.
3. Ah pieta ... con Cavatina, Calmo Passano, Soprano. 20 kr.
4. Più bianca di giglio più fresca di Rosa, Aria Tenore 12 kr.
5. Un briccone senza core, Duetto (zitto brutto, zitto brutta) (der Zank) 32 kr.
6. Lilla mia dove sei gita? Cav. Basso 8 kr.
7. Or se pericolo di star qui trovi, Ar. B. 16 kr.
8. Dov'é dunque il mio ben? Recit. Vo dall' infami viscere, Aria B. 36 kr.
9. Purchè tu m'ami, purchè sia mio. dt.S. 20 kr.
10. In quegli anni in cui solea, detta B. 24 kr.
11. Dira che perfida, che falsa sei, Terzetto S. (3 Frauen) 52 kr.
12. Dolce mi parve un di, un di piaque amor, Cavatina S. 12 kr.
13. Traditori in van sperate, Finale. (di vostra Maesta) 3 fl. 28 kr.

Atto II.

Nr. 1. Andiam coro Tita, andiam Lubin mio, Duetto 12 kr.
2. Colla flemma che tu vedi, Aria. S. (Femine amabili) 32 kr.
3. Osserva questo crine, ch'è fatto omai d'argento, detta T. 16 kr.
3 ½. Cavatevi padroni, la grand folia di testa, detta S. 24 kr.

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[119] Link, *Court Theatre*, 108–9.
[120] WZ, 15 Aug 1787, 1979.

4. Di Campagne, di Montagne, Coro 16 kr.
5. Chi mai diria, Recit. Ah! perchè formar non lice? Rondeau S. 36 kr.
6. Oh ciel! che duro passo Seguir degg'io chi fugge? Aria T. 36 kr.
7. Villanelle che volgete, Duet S. (2 Fr.) 12 kr.
8. Dammi la car mano, abbracciami mio cor, Sestetto. 24 kr.
8 ½. Di qual rigido marmo? Recit. Perchè far la eterni dei, Aria T. 24 kr.
9. Ah! mal aya a quella mano, Aria B. (Maritati Schiaffeggiati) 24 kr.
20. Ah! non mio dolce amore, Recit. Consola le pene, Aria S. 20 kr.
11. Non farmi più lanquir, o vita mia! Cavatina T. 8 kr.
12. Zitto ió sento, o sentir parmi, Septetto. (buon giorno) 44 kr.
13. Pace caro mio sposo, pace mio dolce amore, Duetto 12 kr.
14. Costume genio amore, Aria B. 16 kr.
à5. Su fu Cacciatori, i cori destate, Fin. 56 kr.
16. Viva viva la Regina, Canzonetta a 2 S. (Col Mandolino) 8 kr.
17. Lilla e ghita sono quelle, die Folge 40 kr.
18. Quando l'alba nascente, der Spanische Tanz S. 8 kr.
19. Come danza! come canta, der Schluß 36 kr.
Die ganze opera in der Spart s. d. Büchel 30 fl.
Im Klavierauszug gebunden 17 fl.

In Quartetten à 2 Violini, Viola, e Violoncello 6 fl. 30 kr.
a Flauto traverso, Violino, Viola e Violoncello 6 fl.
in Harmonie à 2 Clarinetti, 2 Oboe, 2 Corni e 2 Fagotti 9 fl.
Die Overtura mit allen Stimmen ausgez. 3 fl.
Zu haben in der Lauschischen Musikalien= handlung in der Kärntnerstrasse Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 29 August and 1 September. The full score, including the libretto, is reduced back to the original price of 30 fl. here, whereas the flute quartet arrangement is raised back to 6 fl. There are also nine other price changes to the itemised extracts – these are reflected in my inventory reconstruction in Chapter Three.

Wiener Zeitung, 19 September 1787

Ankündigung.

Aus der COSA RARA 12 neue Menuetten, gesetzt von Herrn Haydenreich mit allen Stimmen 1 fl. 30 kr.
Detti im Klavierauszug 30 kr.
12 Deutsche Tänze, Uebersetzung des Herrn Wodiczka, vollstimmig 1 fl. 30 kr.
Detti im Klavierauszug 30 kr.
Zugleich folgende Arien aus eben der Opera beym Klavier zu singen:
Erster Aufzug. L'overtura 24 kr.
O wie schlug so mächtiglich, liebste Mutter nur für dich, Terzetto 32 kr.
Gnade mir ... Gnade ihm ... mit der Cavatina. Weg mit dem Trübsinn, reizendes Mädchen, Soprano 16 kr.
Als Lilie noch weisser, noch frischer als Rose, Aria Tenor 12 kr.
Einen Mann ohne Herzen, Dt. (der Zank) 32 kr.
Wo o Lila! weilt dein Fuß? Aria Basso 8 kr.
Soll ich den Hals umdrehn, das Gnick ihm brechen? detta B. 24 kr.
Wenn du mein Lieber mir willst verzeihen, detta S 20 kr.
In den Jahren, wo so gerne, junge Böcke weiden gehn, detta B. 24 kr.
Nun gut ich will es dir nur frey bekennen, Terzetto S. (3 Frauen) 52 kr.
Einst war mir Liebe so schön, Aria S. (Nein ich mag die Liebe nicht mehr) 12 kr.

Zweyter Aufzug.

Wir wollen nicht weilen, Lubin laß uns eilen, Duetto B. 12 kr.
Sieh mädchen diese Haare, Aria T. (Doch du Schelmin diese Lächeln) 16 kr.
Ich könnt es euch wohl rathen, die Narrheit zu verscheuen, detta S. 24 kr.
Wer hatte jemals? Recit. Nicht der Hoheit blendend Schimmer, Rondeau S. 36 kr.
Warum schust du grausam Geschicke? A.T. 12 kr.
Eine Ohrfeige! von ihren Händen, d.B. 24 kr.
Soll ich wohl die Minnen, Geliebter ! verdienen? detta S. 12 kr.
Laß o Geliebter! mich länger nicht schmachten, detta T. (die Nachtmusik) 8 kr.
Laß um den Frieden mich bitten, Duetto 12 kr.
Ja die beste der Fürstin soll leben, Canzonetta a 2 S. (Col Mandolino) 8 kr.
Glänzend auf der Flur, detta S. (der Spanische Tanz) 8 kr.
Aus der Opera: Im Trüben ist gut fischen. Nach Fra i due litiganti il terzo gode, des Herrn Sarti.
L'overtura 24 kr.
Um Verzeihung meine Herren, Aria S. (Mor=

gen – übermorgen –) 24 kr.
So wie ein Schlacht=Lamm, Traurig und
langsam, detta T. 24 kr.
Keine Ruhe, keinen Frieden, Trz. (im Walde) 16 kr.
Liebst du zärtlich den Geliebten? detto (im
dritten Aufzug) 56 kr.
Zu haben in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 22 and 26 September. Since the previous advertisement on 22 August, *Una cosa rara* had been performed four times, most recently on 12 September. *Im Trüben ist nicht gut fischen*, the German translation of Sarti's *Fra i due litiganti*, was premiered at the Kärntnertortheater on 14 September 1787; it had been performed most recently on 16 September.[121]

The dances after *Una cosa rara* by Heidenreich and Wodiczka, with the exception of those earlier dances after *Il re Teodoro in Venezia*, were some of the first of their kind to appear and mark the beginning of a long line of dances based on recent popular operas.

Remarks on transcription: in subsequent editions, "Wir wollen nicht..." follows on the same line as "Zweyter Aufzug".

Wiener Zeitung, 10 October 1787

L'ARBORE DI DIANA.
Neue Opera des Hrn. Martin, aus wel=
cher einstweilen die 2 beliebten Rondeaux von
Mde. Lasky gesungen, im Klavierauszug zu
haben sind:
Si dice quà e là amor è un bricconcello,
im ersten Akt, 12 kr.
Sereno raggio die lieta calma, im zweyten
Akt, 16 kr.
In der Lauschischen Musikalienhandlung
in der Kärntnerstrasse Nr. 1085 den 3
weissen Rosen über.

Commentary: Repeated on 17 and 20 September. Martin's *L'arbore di Diana* was premiered at the Burgtheater on 1 October. However, it was not performed again ahead of this advertisement.[122]

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[121] Link, *Court Theatre*, 109–11.
[122] Link, *Court Theatre*, 113.

Provinzialnachrichten, 13 October 1787

Tonkunst.

fl. kr.

Aus der Cosa rara 12 neue Menuetten gesetzt von Herrn Haydenreich mit allen Stimmen. 1 30
Do. im Klavierauszug..... – 30
12 deutsche Tänze, Uebersetzung des Herrn Wo= diczka, vollstimmig..... 1 30
Do. im Klavierauszug..... – 30
Auch folgende Arien, aus der nämlichen Oper, beym Klavier zu singen:

I. Aufzug.

L'overtura..... – 24
O wie schlug so mächtiglich, liebste Mutter nur für dich. Terzetto..... – 32
Gnade mir.. Gnade ihm..mit der Cavatina Weg mit dem Trübsinn, reizendes Mädchen, So- prano..... – 16
Als Lilie noch weisser, noch frischer als Rose. Aria Tenor..... – 12
Einen Mann ohne Herzen, Duetto S. e B. (Der Zank.)..... – 32
Wo o Lila! weilt dein Fuß? Aria Basso..... – 8
Soll ich den Hals umdrehn, das Gnick ihm bre= chen? Do. B..... – 16
Ich will in Eingeweide wüthen. Do.B..... – 24
Wenn du mein Lieber mir willst verzeihen, Do. S..... – 20
In den Jahren, wo so gerne, junge Böcke weiden gehen. Do. B..... – 24
Nun gut ich will es dir nur frey bekennen, Terzetto S..... – 52
Einst war mir Liebe so schön. Aria S. (Nein ich mag die Liebe nicht mehr)..... – 12

Zweyter Aufzug.

Wir wollen nicht weilen, Lubin laß uns eilen, Duetto 2 Basso..... – 12
Sieh mädchen diese Haare, Aria T. (Doch du Schelmin diese Lächeln.)..... – 16
Ich könnt es euch wohl rathen, die Narrheit zu verscheuen. Do. S..... – 24
Wer hatte jemals, Recit. Nicht der Hoheit blen= dend Schimmer. Rondeau S..... – 36
Warum schust du grausam Geschicke? Aria T.. 12
Eine Ohrfeige! von ihren Händen. Do. B..... – 24
Soll ich wohl die Minnen, Geliebter ! verdienen? Do. S..... – 12
Laß o Geliebter! mich länger nicht schmachten. Do. T. (Die Nachtmusik.)..... – 8

Laß um den Frieden mich bitten. Duetto. B e
B..... – 12
Ja die beste der Fürstin soll leben. Canzonet-
ta 2S. (col Mandolino)..... – 8
Glänzend auf der Flur. Do.S. (Der Spanische
Tanz.)..... – 8

zu haben in Wien, in der Lauschischen Musikalien=Hand=
lung in der Kärntner=Strasse Nr. 1085 den 3 weissen
Rosen gegen über.

Commentary: See *Wiener Zeitung*, 19 September 1787. The only difference in the offering of translated *Una cosa rara* extracts is the insertion of "Ich will in Eingeweide wüthen", priced at 24 kr.

Provinzialnachrichten, 24 October 1787

Anzeige eines Klavier=Auszuges aus der neuen
Oper: L'Arbore di Diana.

In Wien, in der Lauschischen Musikalienhandlung, in
der Kärntnerstrasse Nro. 1085. den 3 weissen Rosen gegen
über, ist folgender Klavier=Auszug aus der neuen Oper
l'Arbore di Diana zu haben:
L'Overtura 20 kr. Si dice quà e là. Rondeau.
Soprano. 12 kr. Occhietto furbetto, Duetto. S. e.
Basso (capisco si si, e poi?). 16 kr. Ah presto
fuggiamo, Terzetto (L'Eco, non, non, non, si,
si, si,) 32 kr. Sereno raggio di lieta calma. Ron-
deau. S. 16 kr.

Commentary: Since 10 October, *L'arbore di Diana* had been performed twice, most recently on 22 October.[123] Only three new extracts are advertised, with those offered previously remaining unchanged in terms of price. Kaspar Pennauer had also advertised keyboard arrangements from this opera in the *Wiener Zeitung* on 20 October at 6 kr. per *Bogen*, but how many or which ones is not specified.[124] In the *Wiener Zeitung* on the same day Lausch's advertisement was given, Artaria advertised eight printed keyboard arrangements – those identical extracts were all offered at the same price or lower.[125]

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[123] Link, *Court Theatre*, 112–3.
[124] WZ, 20 Oct 1787, 2554.
[125] WZ, 24 Oct 1787, 2587.

Wiener Zeitung, 31 October 1787

L'ARBORE DI DIANA,
Opera des Herrn Kapellmeister Martin, aus welcher folgende Stücke beym Klavier zu singen zu haben sind, als:
L'Overtura 20 kr.
Misero ! aresta, Recit. Se il voi saper, Cavatina Soprano 12 kr.
Tranquilli Soggiorni, Aria S. 12 kr.
Dove vado ... dove fuggo, Terzetto (quanto ascolta quanto vede) 40 kr.
Lieti e amorosi irai, Aria Tenor 12 kr.
Qualche diavol qui s'asconde, Quartetto (Ah ah ah ah) 20 kr.
Si dice qua e là amor è un bricconcello, Aria S. 12 kr.
Perfidi ! in questa giusa ! Recit. Sento che dea son io, Aria S. 32 kr.
Qual piacer trova il cor, detta T. 12 kr.
Occhietto furbetto, Duetto e Basso (capisco si si, Epoi?) 16 kr.
Pietà, pietà di noi, pietà, pietà de lei, Quartetto 24 kr.
Ah quante volte mai crudel vorrai ch'io mora ! Aria T. 12 kr.
Ah presto fuggiamo, Terzetto (L'Eco. Non non non, si si si) 32 kr.
Sereno raggio di bella calma, Aria S. 16 kr.
Pianin pianino lo chiamero, Duetto 20 kr.
Auf die Quartetten davon a 2 Violini, Viola e Violoncello wird bis Ende Novem= ber pränumerirt mit 6 fl. in der Lauschischen Musikalienhandlung in der Kärntnerstrasse Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 3 and 7 November. Since previous advertisement, *L'arbore di Diana* had been performed once on 25 October.[126] Again, many of the extracts itemised here are new, with those offered previously remaining at the same price. Sukowaty also first advertised the opera in the same issue of the *Wiener Zeitung*, offering the full score and arrangements for keyboard and quartet.[127]

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[126] Link, *Court Theatre*, 113
[127] WZ, 31 Oct 1787, 2639. Both arrangements were only advertised on subscription for four ducats and 8 fl., respectively.

Wiener Zeitung, 14 November 1787

L'ARBORE DI DIANA,
Opera des Hrn. Kapellmeister Martin, beym
Klavier zu singen:

Atto Imo. L'Overtura 20 kr.
Nr. 1 Zitto zitto non parlate, Introd. 12 kr.
2. Dove Diavolo son ? Recit. Se il voi saper, Cavatina Soprano 24 kr.
3. Tranquilli Soggiorni, detta S. e Coro di Ninte 20 kr.
4. Da parte gli scherzo, Aria Basso (bacciatemi un pó) 20 kr.
5. Dove vado, dove fuggo, Terzetto 40 kr.
6. Un galantuom son io, Ar.B. (im Baume)8kr.
7. Lieti e amorosi irai, detta Tenor 12 kr.
8. Qualche diavol qui s'asconde, Quartetto (Ah ah ah ah) 20 kr.
9. Di Cintia seguace mi fe la fortuna, Aria S. 16 kr.
10. Si dice qua e là, amor è un briccon-cello, detta S. 12 kr.
11. Che sorpresa è questa ? Quintetto (Sento l'anima gelar) 36 kr.
12. Perfidi, in questa giusa ! Recit. Sento che dea son io, Aria S. 32 kr.
13. Qual piacer trova il cor, detta T. 12 kr.
14. Occhietto furbetto, Duetto, S. e Basso (Capisco si si, Epoi ?) 16 kr.
15. Felice giovinetto. Coro di genj, dall' Abore 24 kr.
16. Presto, presto, non tardate, Fin. 56 kr.
17. Oh Dio mancar mi sento ! Canone (forse ll morir non è) 52 kr.
18. Ah chi mostra a me l'audace? (der Schluß) 44 kr. Atto IIdo.
Nr. 1. Or che ho sciolti i lacci vostri, Quartetto (Cari, cari, Cara, cara, Addio) 24kr.
2. Impudica indarmo fuggi, Cavat. S. 8 kr.
3. Pietà, pietà di noi, pietà, pietà de lei, Quartetto 24 kr.
4. Il bel Quadro in verità! Cavat. S. 4 kr.
5. Ah quante volte mai Crudel! Aria T 12kr.
6. Come faro ? ferir non so, detta S 8 kr.
7. Da un Nume ignore dentro il mio sen detta S. 12 kr.
8. Ah presto fuggiamo, Terzetto (L'Eco. Non non non, si si si) 32 kr.
9. Sereno raggio di bella calma, Aria S. 16 kr.
10. Se un occhiatina tenera, detta B. (due bei baccetti o tre) 20 kr.
11. Cassate di Spargere querele, e Sospir, Cavatina S. e Coro 16 kr.
12. Miseri! dove son... Recit. Pianin pia-

nino, Duetto S. e T. 28 kr.
13. Dunque per esser, Recit. Ah invendi-
cato o Barbara ! Aria T. 16 kr.
14. Non ti lascio, o Traditore ! Quart. 16 kr.
15. Cessa mio core, Recit. Teco porta o
mia Speranza, Rondeau S. 24 kr.
16. Venite amiche belle, venite alla Vitto-
ria, Finale 20 kr.
17. Fra qunest' ombre taciturne, Duetto
S. e T. 12 kr.
18. Pentito Smarrito so prostra al tuo piede,
(das Donnerwetter) 48 kr.
19. Vieni vieni o bella Dea ! (der Schluß) 16 kr.
Die ganze Opera in der Spart 30 fl.
Die ganze Klavierauszug gebunden 14 fl. 30 kr.
In Quartetten a 2 Violini, Viola e Violon-
cello, Uebersetzung des Hrn. Haydenreich,
wird bis Ende d. M. November pränume=
rirt mit 6 fl.
In der Lauschischen Musikalienhand=
lung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 24 November and 1 December. In this listing, there are a couple of minor changes. For example, the title of the recitative for Act 1 no 2 has been changed from "Misero! arresta" to "Dove Diavolo son?" and the price of Act 2 no.12 has been increased to 28 kr. from 20 kr. Heidenreich is also first named as quartet arranger here; he later advertised this on his own accord in the *Wiener Zeitung* 15 December.[128]

Wiener Zeitung, 19 December 1787

Neue Musikalien,
welche in der Lauschischen Musikalienhandlung
in der Kärntnerstrasse Nr. 1085 den 3
weissen Rosen über zu haben sind, als:
Albrechtsberger, 6 Preludien und Fugen für
das Klavier oder die Orgel, Opera 6. 1 fl.
Capuzzi, 6 Quintetti a 2 Violini, 2 Viole
e Violoncello, Op. 3. 8 fl. 30 kr.
Zimmermann, 6 detti a 3 Violini, Viola e
Violoncello, Op. 1. 7 fl.
—— 6 detti a detto, Op. 2. 7 fl.
Haydn, 3 Simphonies à plusieurs Instruments,
Op. 51. 5 fl.
—— 3 detti a detto, Op. 52. 5 fl.
—— 6 Quartetti a 2 Violini, Viola e Vio-

[128] WZ, 15 Dec 1787, 3042.

loncello, Op. 50 4 fl. 30 kr.
Rosetti, 6 Detti a detto, Op. 6. 4fl. 30kr.
Mozart, Grande Sonate à 4 Mains, Op.12. 2fl.
—— Quartetto per il Cembalo con Violino, Viola e Violoncello, Op. 13 1fl. 40
Martin, L'Arbore di Diana, Opera in der Spart 30 fl.
Detta im Klavierauszug gebunden 14 fl. 30 kr.
Detta in Quartetten a 2 Violini, Viola e Violoncello 6 fl. 30 kr.
Detta a Flauto traverso, Violino, Viola e Violoncello 5 fl. 30 kr.
Die Sinfonia us der Opera mit allen Stim= men 2 fl. 30 kr.
Wanhal 7 Variations pour le Forte piano, avec l'accompagnement d'un Violon & Violoncello, sur le Duo (Pace caro mio sposo) 40 kr.

Commentary: Repeated on 26 December and 2 January 1788. Orchestral parts for the overture, the flute quartet, and keyboard arrangement of *L'arbore di Diana* are all new additions to his offering of the opera here. The vast majority of the instrumental works advertised here are also newly advertised by Lausch, but many not for the first time in Vienna.

Traeg had advertised twelve quintets by Zimmermann in the *Wiener Zeitung* on 17 October for 16 fl.[129] He does not specify the opus numbers for these quintets, but it seems likely that they were equivalent to the two sets of six advertised here by Lausch as Op.1 and Op.2. If so, then Lausch undercut Traeg by 2 fl.

The Rosetti quartets, Mozart sonata and quartet, and Albrechtsberger fugues were all advertised by Artaria in the same issue of the *Wiener Zeitung* as this Lausch advertisement, and for identical prices. The same can be said of the symphonies and Op.50 quartets by Haydn, subject of the well-known letter to Artaria discussed earlier in Chapter One, said to have been stolen by Lausch.

Wiener Zeitung, 19 January 1788

Neue Redoute Tänze.
Kirzinger 12 Menuetten und 6 Trio aus den k. k. kleinen Redouten Saal 1788 ächt Composition, der erste in C. mit allen Stimmen 2 fl. 30 kr.

[129] WZ, 17 Oct 1787, 2527.

Detti im Klavierauszug, vom Autor selbst
gesetzt 30 kr.
Deto 12 deutsche Tänze und 4 Trio, nebst
einer Coda, der erste in C. mit allen
Stimmen 2 fl. 30 kr.
Detti im Klavierauszug 30 kr.
Haydenreich 18 Casino deutsche Tänze mit
allen Stimmen 1 fl. 30 kr.
Detti im Klavierauszug 30 kr.
Einer hohen Noblesse und schätzbaren Pu=
blikum dienet zugleich zur Nachricht, daß bey
mir, so wie gewöhnlich, zu Faschingszeit
Musici auf Hausbällen, wie auch die Fasten
hindurch zu Accademien nach Belieben zu be=
stellen sind.
Laurent Lausch,
Musikalienverleger in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 23 and 26 January. The Kürzinger dances are advertised here for the first time. However, Heidenreich had already advertised his casino Deutsche in the *Wiener Zeitung* on 15 December 1787 and 5 January 1788.[130]

An identical version of this advertisement appears—in a slightly different format—in the *Brünner Zeitung* three days later [22 Jan, *Beilage* pg.43], which, itself, is repeated on 29 January.

Brünner Zeitung, 22 January 1788 – cf. *Wiener Zeitung,* 19 January 1788

Wiener Zeitung, 6 February 1788

AXUR RE d'ORMUS.
Neue Opera. Die Musik vom Hrn. Salieri,
Kapellmeister, in wirklichen Diensten Sr. Maj.
des Kaisers, welche bey der hohen Verlo=
bungsfeyer Jh. Kön. Hoh. des Erzherz. Franz
und der Durchl. Prinzessinn Elisabeth aufge=
führet wurde; daraus folgende Stücke beym
Klavier zu singen. Zu haben in der Lauschi=
schen Musikalienhandlung in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.
Qui dove Scherza l'aura, Introduzione,
Duetto. Aspasia e Atar 16 kr.
Per te solo amato bene, detto detti 12 kr.
Soave luce di Paradiso, Aria Atar 12 kr.

[130] WZ, 15 Dec 1787, 3042 and WZ, 5 Jan 1788, 41–2.

Come ape ingegnosa, Cavatina Sacerdote,
o Numi possenti, Fanciullo 12 kr.
All'erta zovinotti, Terzetto Canone, Smeraldina, Arlecchino, e Brigella 12 kr.
Nato io son nello stato romano, Cavatina con Mandolino, Biscroma (oh poveretto me !) 20 kr.
Come fuggir Fiammetta, Recitativo. Son queste le speranze, Rondeau, Aspasia 32kr.
Salva me da tanta infamia, Duetto, Aspasia e Fiammetta 12 kr.
Alles dieses ist zugleich sowohl in der Spart, wie auch die Stimmen zum Accompagniren ausgezogen, zu bekommen.

Drei neue Sinfonien
des Hrn. Ditters Edlen v. Dittersdorf, aus den Metamorphosen des Ovidius a 2 Violini, 2 Oboe, 2 Corni, 2 Clarini, Flauto traverso, Viole, 2 Fagotti, Violoncello e Basso, con Tympani.
Die erste: Die vier Weltalter 2 fl. 45 kr.
Die zweyte: Phätons Fall 2 fl. 55 kr.
Die dritte: Actäon in einen Hirsch verwandelt 2 fl. 20 kr.

Commentary: Repeated on 9 February. Salieri's *Axur re d'ormus* was premiered at the Burgtheater on 8 January 1788 and, before the appearance of this advertisement, was performed on six further occasions, most recently the day beforehand.[131] This advertisement of the opera differs slightly from its full itemisation on 2 April, which omits "All'erta zovinotti"; the description, "Terzetto Canone", is ascribed there to "Deh Sposarme..." in act 4, priced at 1 fl. 4 kr. Sukowaty had first advertised this opera in full score and keyboard arrangement in the *Wiener Zeitung* on 12 January.[132]

A symphony by Dittersdorf had been performed at an academy concert put on by the Böck brothers at the Kärntnertortheater on 13 October 1787.[133] Whether this was one of the Ovid symphonies advertised here is not clear and any other very recent performances are currently unknown. The last known performance of Dittersdorf's Ovid symphonies took place in the garden of Madame Kaunitz on 22 July 1786, with Archduchess Elisabeth in attendance.[134]

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[131] Link, *Court Theatre*, 118–20.
[132] WZ, 12 Jan 1788, 101.
[133] Morrow, *Concert Life in Haydn's Vienna*, 269.
[134] H. Weyda, *Briefe an Erzherzog Franz (nachmals Kaiser Franz II.) von seiner ersten Gemahlin Elisabeth: 1785–1789* (Vienna: Holzhausen, 1870), 12.

Wiener Zeitung, 5 March 1788

IL CONVITO DI BALDASSARE,
neues Oratorium.
Die Musik ist von nachfolgenden berühmten Meistern; und im Clavierauszug in der Lau= schischen Musikalienhandlung in der Kärnt= nerstrasse Nr. 1085 den drey weissen Rosen über zu haben.

Atto I.

L'overtura, del Sig. Cavalier Gluck, 24 kr.
N. 1. Vivi e regna, o Rege invitto, l'Introduzione del Sig. Bertoni, 16 kr.
2. Placa quel suo rigore, Aria, Soprano, del Sig. Cornetti, 40 kr.
3. Perche tanto il mio tesoro? Cavatina, Basso, del Sig. Anfossi, 12 kr.
4. Dio giusto e forte, detta, Tenor, e Coro, del Sig. Paisiello, 24 kr.
5. Se pieta per me non senti, A.S. (tanta ingiusta crudelta) detto, 28 kr.
6. La Costanza del mio core, detta, T. del Sig. Bertoni, 28 kr.
7. L'ingratta odiar vorrei, detta B. del Sig. Cornetti, 32 kr.
8. Io t'ascolto, Ricitativo, d'un barbaro affanno, Duetto, Finale S. e. T. del Sig. Tritta, 1 fl.

Atto II.

1. Preludio del Sig. Martin, 8 kr.
2. Ah se in petto del nostro dolore, Coro del Sig. Bertoni, 20 kr.
3. Tu cela l'affanno, Aria T. del Sig. Zingarelli, 16 kr.
4. Tu me da me dividi Barbaro! detta S. (tutto mi vien da te) del Sig. Paisiello, 24 kr.
5. Ma che sempre ostinato? Recit. Nell' orrore di oscura foresta Aria, B. del Sig. Tritta, 32 kr.
6. Qui scherzi la gioja, Coro del Sig. Bertoni, 24 kr.
7. Qual mano orribile vediamo ! detto, 8 kr.
8. O di, e queste nel core Recit. Col tuo pianto, e coi sospiri, Aria T. del Sign. Anfossi, 32 kr.
9. Dio di Belo, che instesi ! Recit. Ove son? . . che fo ! . . che smania, Quartetto, del Sig. Tritta, 1 fl. 16 kr.
10. Dunque o momenti, oh Dio ! Recit. Non so dirti il mio tormento, Rondeau S. del Sig. Sarti, 40 kr.
11. Nume benefico Coro, d. Sig. Tarchi, 40 kr.
12. Trionfi iddio, che ci difese, Fin. del Sign. Bertoni 36 kr.

Der ganze Klavierauszug, geb. 10 fl. 30 kr.

Auf das ganze Oratorium in Quartetten a
2 Violini, Viola e Violoncello wird bis 15.
März pränumerirt mit 6 fl.

Commentary: Repeated on 12 and 15 March. *Il convito di Baldassare* was premiered at the Burgtheater on 8 February 1788 and was subsequently performed only three times, the last being on 16 February.[135] No others advertised this work.

Remarks on transcription: In the first appearance of this advertisement on 5 March, "che fo" in Act 2, No.9 was given as "dhe fo". Additionally, "del Sign. Bertoni" following the finale of Act 2 was omitted.

Wiener Zeitung, 8 March 1788

Neue Redout = Tänze.
Dem Hrn. Haselbek, 12 Menuetten und 5 Trio
aus dem k. k. gross. Redoutensaal 1788, erste
Abtheilung, in D mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 Menuetten und 4 Trio, zweyte Ab=
theilung, in C mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 deutsche Tänze, erste Abtheilung in
D mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 detti, zweyte Abtheilung, in C mit
allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
Kirzinger, 12 Menuetten und 6 Trio aus dem
k. k. kleinen Redoutensaal, der erste in C
mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 deutsche Tänze, 4 Trio und Coda,
der erste in C mit allen Stimmen 2 fl.
detti im Klavierauszug, 30 kr.
Haydenreich, 18 Casino deutsche Tänze und
Coda mit allen Stimmen, 1 fl. 30 kr.
Zu haben in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr. 1085 den
3 weissen Rosen über.

Commentary: cf. *Wiener Zeitung*, 19 March 1788.

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[135] Link, *Court Theatre*, 121–2

Wiener Zeitung, 19 March 1788

Neues Kriegslied
eines deutschen Soldaten, des Herrn Kapell=
meister Mozart in wirkl. Diensten Sr.
Majestät des Kaisers.
Ich möchte wohl der Kaiser seyn, mit allen
Stimmen, 1 fl.
detto im Clavierauszug, 12 kr.
—— die Belagerung Belgrads, mit allen
Stimmen, 1fl. detta im Clavierauszug, 12 kr.
Neue Redout = Tänze.
Dem Hrn. Haselbeck, 12 Menuetten und 5 Trio
aus dem k. k. gross. Redoutensaal 1788, erste
Abtheilung, in D mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 Menuetten und 4 Trio, zweyte Ab=
theilung, in C mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 deutsche Tänze, erste Abtheilung in
D mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 detti, zweyte Abtheilung, in C mit
allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
Kirzinger, 12 Menuetten und 6 Trio aus dem
k. k. kleinen Redoutensaal, der erste in C
mit allen Stimmen, 2 fl.
detti im Klavierauszug, 30 kr.
—— 12 deutsche Tänze, 4 Trio und Coda,
der erste in C mit allen Stimmen 2 fl.
detti im Klavierauszug, 30 kr.
Haydenreich, 18 Casino deutsche Tänze und
Coda mit allen Stimmen, 1 fl. 30 kr.
Zu haben in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr. 1085 den
3 weissen Rosen über.

Commentary: Repeated on 22 March. An elaboration of the advertisement originally given on 8 March, also including Kürzinger and Heidenreich dances first advertised on 19 January. Only new additions are those works by Haselbeck and Mozart. The Mozart war song was performed in the Theater in der Leopoldstadt by Friedrich Baumann on 7 March. The contredanse,"La Bataille", may have been performed in the same concert.[136]

An identical version of this advertisement appears—in a slightly different format—in the *Brünner Zeitung* just under a month later [18 Apr, *Beilage* pg.261–2], which is itself repeated on 22 and 25 April.

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[136] Simon Keefe, *Mozart in Vienna: The Final Decade* (Cambridge: Cambridge University Press, 2017), 406.

Wiener Zeitung, 2 April 1788

AXUR RE D'ORMUS
Opera
Des Hrn. Salieri, Kapellmeister Sr. Maj. des Kaisers, beym Klavier zu singen.

Atto I.

L'Overtura 16 kr.
1. Qui dove ride l'aura, L'Introduzione 28 kr.
2. Perdermi e chi portria? Aria Soprano 16 kr.
3. Per te solo amatobene, Duetto S. e Tenor 24 kr.

Atto II.

1. Non mi seccar Biscroma, Duetto, T. e Basso 24 kr.
2. Eben ver quell nome amato, Aria T. con Recitativo 28 kr.
3. Nei piu vaghi soggiorni dell' Asia, Coro 36 kr.
4. Pietade signore, del misero Atar. Aria T. 8 kr.
5. Come Aspasia ! Recit. Soave luce di Paradiso, Aria, T. 12 kr.
6. Dove ando detta B. s'io ti salvia la vita, T. 12 kr.
7. Signorella rinvene Recit yrza bella, e che t'aresta? Aria T. 12 kr.
8. Pria che la nuova aurora, Finale 40 kr.

Atto III.

1. Di tua milizia temi lo sdegno, Aria, B. 4 kr.
2. Tu fa che intanto uniscasi, detta detto con Recit. 36 kr.
3. V'andro tutto si tenti, Aria, T. 16 kr.
4. D'una scelta importante, Recit. 12 kr.
5. Come ape ingegnosa, Cavatina, B. O. Numi possenti S. 12 hr.
6. Marcia 4 kr.
7. Re del perfico mar Recit. e Coro, 8 kr.
8. Dio sublime nella calma, Aria B. 16 kr.
9. Atar, Atar, Atar! Finale 1 fl. 12 kr.

Atto IV.

1. Sinfonia L'Iluminazione 8 kr.
2. Non borbotto, parlo schietto, Duetto, T. e. B. 16 kr.
3. Come leon feroce detto detto 8 kr.
4. Il Cielo rintuoni di gridi di gioja; Coro 20 kr.
5. De Sposarme ti ha promesso, Terzetto Canone 1 fl. 4 kr.
6. Nato io son nello stato romano, Canzonetta T. 24 kr.
7. O Numi ! come l'irrito questo nome,

Recit. 24 kr.
8. Salvo son Duetto, T. con Recit. 56 kr.
9. Dio difensor de miseri, Recit. vieni amico, Duetto T. 12 kr.
10. Comme fuggir ? Recit. Son queste le speranze ? Roudeau, S 32 kr.
11. Vanne dal tuo signor, Aria, Salva me, Duetto, S. 16 kr.
12. Di questa Donna o muto, Finale 56 kr.

Atto Vto.

1. Idol vano d'un popol codardo Aria, B. con Recit. 40 kr.
2. Barbaro ! il mio coraggio, Terzetto, e poi Scena Ultima 1 fl.

Die ganze Opera in der Spart 36 fl.
Im Klavierauszug, gebunden 15 fl.
In Quartetten a 2 Violini, Viola, e Violoncello, 5 fl. 34 kr.

Zu haben in der Lauschischen Musikalien= handlung in der Kärntnerstrasse Nr. 1085 den drey weissen Rosen über.

Commentary: Repeated on 5, 12, and 19 April. This advertisement was given shortly after the commencement of the new 1788/9 theatrical season. Since Lausch's previous advertisement of the opera on 6 February, *Axur re d'ormus* had not been performed before the end of the previous season. The first performance of it in the new season fell on 4 April.[137]

In addition to numerous extracts, the full score, quartet, and keyboard arrangement are advertised by Lausch for the first time here. The prices of four extracts have also been adjusted since the previous advertisement of the opera – these are reflected in my inventory reconstruction in Chapter Three.

Brünner Zeitung, 18 April 1788 – cf. *Wiener Zeitung,* 19 March 1788

Wiener Zeitung, 24 May 1788

Il Don Giovanni, o sia il Dissoluto punito
Neue Opera des Hrn. Kapellmeister Mozart, in wirkl. k. k. Diensten, beym Klavier zu singen; Uibersetzung des Hrn. Haydenreich.

Atto Imo.

L'Overtura 32 kr.
1. Notte e giorno faticar. Introduzione Terzetto 48 kr.
2. Ma qual mai, Recitativo. Fuggi crude-

[137] Link, *Court Theatre*, 123.

le, Duetto. S e T. (Che guiramento
o Dei!) 40 kr.
3. Ah che mi dice mai, quell barbaro dov'è
Aria S. 20 kr.
4. Madamina il catalogo è questo, detta
B (Ma in Spagna son giá mille e tre) 32 kr.
5. Giovinette che fate all'amore. Coro 16 kr.
6. Ho capito Signor si, Aria B. (Cavalie-
ra ancora te) 16 kr.
7. Lá ci darem la mano, Duettino, S. e
B (Andiam mio bene) 16 kr.
8. Ah fuggi il traditor. Aria, S. 12 kr.
9. Non ti fidar o misera, Quartetto 32 kr.
10. Don Ottavio son morta! Recit. Or sai
Chi l'onore, Aria, S. 32 kr.
11. Dalla sua pace la mia dipende, detta
T. (Morte mi da) 12 kr.
12. Fin ch'han dal vino, Calda la Testa,
detta B. 24 kr.
13. Batti batti, o bel Masetto, detta, S.
20 kr.
14. Presto presto pria ch'ei venga, Finale
1 fl. 4 kr.
15. Proteggo il giusto Cielo, Terzetto 8 kr.
16. Risposate vezzose ragazze. (Viva la
libertá) 36 kr.
17. Da bravi via ballate. Der Ball 1 fl. 4 kr.

Atto IIdo.

1. Eh via buffone non mi seccar, Duetto
B. 12 kr.
2. Ah taci ingiusto Core Terzetto. (Donna
Elvira am Fenster) 28 kr.
3. Deh vieni alla finestra, Aria. B. con
Mandolino. (Die Nachtmusik) 12 kr.
4. Metà di voi quà vadano, detta B. (Ed
or vedrai cos' è) 16 kr.
5. Vedrai carino se sei buonino, detta S.
16 kr.
6. Sola in bujo loco, palpitar il cor mi
sento, Sestetto 1 fl. 12 kr.
7. Per queste tue manine, Duetto S. e B.
(Beym Anbinden) 24 kr.
8. In quali eccessi Recit. Mi tradi quell' alma
ingrata, Aria, S. 32 kr.
9. O Statua gentilissima, Duetto B. 24 kr.
10. Crudele! Ah non mio bene Recit, Non
mi dir bell' Idol mio. Rondeau S. 24 kr.
11. Già la Menza è preparate. Finale Co-
sa rara. Fra i due litiganti, le Nozze
di figaro, 3 fl. 24 kr.

Die ganze Opera in der Spart samt dem
Büchel 34 fl.
Im Klavierauszug gebunden 16 fl.
Auf die Quartetten, davon a 2 Violini,
Viola e Violoncello wird bis 30. Juni

pränumerirt mit 5 fl.
In Wien in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr. 1085 den
drey weissen Rosen über.

Commentary: Repeated on 31 May and 7 June. Mozart's *Don Giovanni* received its Viennese premiere at the Burgtheater on 7 May 1788. It was performed a further four times ahead of this advertisement, most recently on 23 May.[138] Sukowaty did not advertise the opera.

Remarks on transcription: In the first appearance of this advertisement on 24 May, Act 2, No.11 is labelled only as "Finale", subsequently elaborated for the repeated instances to include the titles of the three operas from which some of the main themes derive.

Wiener Zeitung, 18 June 1788

Neue Musikalien.
Kauer, 40 Phantesien, nebst einem durch alle
Thonarten ausgeführten Arpeggio, a Vio-
lino Solo 2 fl.
Lausch, Sammlung von 24 der schönsten
Arien aus den neuesten Opern, a 2 Vio-
lini für Anfänger 2 fl. 30 kr.
Die östere Anfrage von unseren schatzba=
ren kleinen Musikliebhabern hat mich veran=
laßt, dieses so schöne und nutzbare Werk für
selbe herauszugeben.
Martin, L'Arbore di Diana, Oper in
Harmonie, oder Feldmusik, gesetzt vom
Hrn. Went, kaiserl. Kammermusikus, a 2
Oboe, 2 Clarinetti, 2 Corni, e 2 Fa-
gotti 10 fl.
[—— detta a 2 Flauti, Uibersetzung des Hrn.
Kreith, 2 fl. 30 kr.
Müller, 6 Quintetti a 2 Violini, 2 Viole, 2
Violoncello, 9 fl.][II]
Mozart, Menuetto aus Don Giovanni, im
ersten Finale, per il Clavi Cembalo. 4 kr.
[Paisiello, der König Theodor, a 2 Flauti,
Uibersetzung des Hrn. Kreith, 2 fl.][II]
Pleyel, Casatio in E B a 2 Violini, Oboa, o
Clarinetto, 2 Corni, 2 Viole, Violoncello
e Basso, 4 fl.
Auch sind folgende Instrumenten zu haben:
als 3 Forte pianos, 2 Flügeln, 1 Violoncello,
und 3 Bratschen.

[138] Link, *Court Theatre*, 125

In Wien in der Lauschischen Musikalien=
handlung in der Kärntnerstrasse Nr. 1085 den
drey weissen Rosen über.

Commentary: Repeated on 25 June. The text marked []^{II} appears on 25 June only. Everything in this advertisement is advertised for the first time in Vienna, with the exception of Went's *Harmonie* arrangement of *L'arbore di diana*, which he advertised himself in the *Wiener Zeitung* on 17 November 1787. His arrangement had also been performed at an academy concert at the Burgtheater on 22 February 1788.[139]

Of particular note here is Lausch's own arrangement of twenty-four of "the most beautiful arias from the newest operas" for two violins. This is the only arrangement that he explicitly offered under his own name. However, which twenty-four arias were included in this set is not specified at any point and no copies are known to survive.

Krieth's arrangement of *L'arbore di diana* for two flutes seems to have been the first of its kind in the genre to appear.

An identical version of this advertisement appears—in its complete form, as given in the repeat of this advertisement in the *Wiener Zeitung*—in the *Provinzialnachrichten* seven days later [25 June, *Zweites Quartal,* pp.399–400].

Remarks on transcription: Both instances of the advertisement are formatted differently in numerous places. However, the above transcription stays most faithful to the original, given on 18 June. "Flügeln" originally spelled as "Fliegeln".

Wiener Zeitung, 16 July 1788

Musikalien.
Aus der neuen Opera Le Gelosie Fortunate
des Hrn. Anfossi, sind fongelde Stücke beym
Klavier zu singen, zu haben in der Lauschischen
Musikalienhandlung in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.
Amore qual fardella, Cavatina Basso 16 kr.
La Donna chè amante, Aria Soprano 24 kr.
San façon, fan compliman, Terzetto 24 kr.
La Moglie quando è buona, Aria S. 24 kr.
Giorno e notte un cor crudele, Cavatina
Tenor 12 kr.
Vestita a la gran moda, Madama voi
farete, Aria B. 28 kr.

[139] Link, *Court Theatre*, 121.

Un baccio di mano vi fa maraviglia, detta
detto 20 kr.
Oh che barbaro problema, Terzetto 44 kr.
Un certo affetto mi sento in petto, Aria
T. 16 kr.
Allor ch'io da pazzo, detta B. (Non posso
parlare, lasciatemi star) 24 kr.
Opern auf Feldinstrumenten, achtstimmig,
a 2 Oboe, 2 Clarinetti, 2 Corni, e 2
Fagotti.
Dittersdorf (E. v.) der Apotheker und der
Doktor 6 fl.
Martin, Una Cosa rara 8 fl.
Detto L'Arbore di Diana 10 fl.
Paisiello, Il Re Teodoro in Venezia 8 fl.
Detto Il Barbiere di Seviglia 6 fl.
Salieri, La Grotta di Trofonio 8 fl.
Sarti, Fra i due litiganti 6 fl.
Albrechtsberger, Anfangsgründe zur Klavier=
kunst 40 kr.
Mozart, Singfundament für den Sopran 2 fl.
Detto Don Giovanni, Opera, a 2 Violini,
Viola, e Violoncello 6 fl. 30 kr.
L'Arbore di Diana a 2 Violini 3 fl.
Detta a 2 Flauti 2 fl. 30 kr.
Wranizki l'ainé, 6 Quintetti a Oboa, Violino
2 Corni ad libitum, 2 Viole, e Basso 7 fl.
Detto le jeune, 6 Duetti a 2 Violini 2 fl.

Commentary: Repeated on 23 and 26 July. Anfossi's *Le gelosie fortunate* received its Viennese premiere at the Burgtheater on 2 June 1788. Before the appearance of this advertisement, it was performed seven times, most recently on 13 July.[140] It was not advertised by anyone else in Vienna.

Several other new works here were also advertised exclusively by Lausch, including the arrangement of *L'arbore di diana* for two violins (the arranger is not known) and both works by Paul and Anton Wranitzky. The instrumentation specified by Lausch for the "quintets" by Paul Wranitzky clearly numbers seven – the generic classification is rectified to septets in the following *Brünner Zeitung* advertisement.

The various *Harmonie* arrangements here also underwent changes in price: *Fra i due litiganti* reduced from 6 fl. 30 kr. to 6 fl.; *Il re Teodoro in Venezia* reduced from 8 fl. 40 kr. to 8 fl.; *La grotta di Trofonio* reduced from 9 fl. to 8 fl.; and *Una cosa rara* reduced from 9 fl. to 8 fl.

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[140] Link, *Court Theatre*, 126–8.

Brünner Zeitung, 22 July 1788

Musikalien,

aus der neuen Opera, Le Gelosie Fortunate des Hrn. Anfossi, sind fongelde Stücke im Klavierauszug zu haben, in Wien in der Lauschischen Musikalienhandlung, in der Kärntnerstrasse Nr. 1085, den 3 weissen Rosen über.

Amore qual fardella, Cavatina Basso 16 kr. La Donna ch'è amante, Aria Soprano 20 kr. San facon, fan compliman, Terzetto 24 kr. La Moglie quando è buona, Aria S. 40 kr. Giorno e notte un cor crudele. Cavatina Tenor 12 kr. Vestita a la gran moda, Madama voi farete Aria B. 28 kr. Un baccio di mano vi fa moraviglia detta detto 20 kr. Oh che barbaro probldma, Terzetto 44 kr, Un certo affeto mi sento in petto Aria T. 16 kr. Allor ch'io da pazzo, detta B. (Non posso parlare, lasciatem i star) 24 kr.

Opern auf Feldinstrumenten, 8stimmig, a 2 Oboe, 2 Clarinetti, 2 Corni, e 2 Fagotti. Dittersdorf (C. v.) der Apotheker und der Doktor 6 fl. Martin, una cosa rara 8 fl. Detto l'Arbore di Diana 10 fl. Paisiello, Il Re Teodoro in Venezia 8 fl. Detto Il Barbiere di Seviglia 6 fl. Salieri La Grotta di Trofonio 8 fl. Sarti, Fra i due litiganti 6 fl. Albrechtsberger, Anfangsgründe zur Klavier = kunst 40 kr. Kauer 24 Cadenzen, a Violino Solo 36 kr. Detto 40 Fantesien, nebst einem Arpeggio a detto 2 fl. Lausch, Sammlung von 24 der schönsten Arien a 2 Violini 2 fl. 30 kr. L'Arbore di Diana a detto 3 fl. Detta a 2 Flauti 2 fl. 30 kr. Müller, 6 Quintetti a 2 Violini, 2 Viole e Violoncello, 9 fl. Mozart, Singfundament für den Sopran 2 fl. Detto don Giovanni Opera, in der Spart 34 fl. Detta im Klavierauszug gebunden 15 fl. Detta in Quartetten a 2 Violini Viola, e Violoncello 6 fl. 30 kr. Paisiello Il Re Teodoro in Venezia a 2 Flauti 2 fl. Pleyel, Casatio in E. B. a Oboa, o Clarinetto 2 Violini, 2 Corni, 2 Viole Violoncello e Basso 4 fl. Wranizki, l'Ainé, 6 Septetti a Oboa, Violino 2 Corni ad libitum, 2 Viole e Basso 7 fl. Detta le jeune, 6 Duetti a 2 Violini 2 fl.

Commentary: Repeated on 29 July. This advertisement combines several previously given in Viennese newspapers, with the only notable differences being four changes in price. From *Le gelosie fortunate*: “La Donna...” is reduced from 24 kr. to 20 kr., “La Moglie...” is raised from 24 to 40 kr., and “Un baccio di mano” is reduced from 28 to 20 kr. The full keyboard arrangement of *Don Giovanni* has also been reduced from 16 fl. to 15 fl.

Wiener Zeitung, 2 August 1788

Der Baum der Diana.
Opera des Hrn. Martin, aus welcher fol=
gende Stücke beym Klavier, in der
Lauschischen Musikalienhandlung in der
Kärntnerstrasse Nr. 1085 zu haben sind.
L’overtura 20 kr.
Sachte sachte ohn verweilen. L’Introduzione
Soprano 16 kr.
Ha! Beym Stir! Recitativo. Hast du noch
nie Liebe gekannt? Cavatina S. 16 kr.
Im heiligen Hayne detta und Coro der
Nymphen S. 16 kr.
Madame ohne Gleichen setzt Scherze bey Seite.
Aria Basso 24 kr.
Einst war ich auch ein Ehrenmann. Detta
detto im Baume 8 kr.
Ein Gespenst muß hier wo stecken. Quar-
tetto (ha! ha! ha! ha! ha!) 20 kr.
Es spricht eines da und dort, Aria S. 12 kr.
Wie der Blitz fährt die Lieb, detta Tenor
12 kr.
Was sagt dieser Blicke ? Duetto S. e B.
(nicht kennen! ey! ey!) 16 kr.
Hier wallen frohe Stunden. Coro der Wäch=
ter des Baumes 24 kr.
Verzeih. verzeih o Göttin! Quartetto 24 kr.
Das ist lustig meiner Treu. Cavatina S.
4 kr.
Des Todes bange Schrecken. Aria T. knieend
12 kr.
Ich fühl im Busen mein Herz mir schlalgen,
detta S. 12 kr.
Laßt hurtig uns fliehen. Terzetto. Das Echo
(nein nien, ja ja) 36 kr.
Lasset der Liebe goldne Straheln. Aria S.
16 kr.
Hört auf mit den Klagen. Cavatina S. und
Coro 16 kr.
Leise ganz leise will ich ihn ruffen. Duetto
S. e T. 24 24 kr.
12 Menuetten und 6 Trio daraus mit allen
Stimmen 1 fl. 30 kr.

Im Klavierauszug 36 kr.
12 deutsche Tänze, 3 Trio und Coda mit
allen Stimmen 1 fl. 30 kr.
Im Klavierauszug 36 kr.

Commentary: For the selection of arias here that were translated from Italian, see my inventory reconstruction in Chapter Three. The prices of these extracts are identical to their originals. The dances after *L'arbore di diana* were most likely by Ossowski, who had advertised them under his own name in the *Wiener Zeitung* on 16 January for 2 fl. per set.[141]

Wiener Zeitung, 27 September 1788

Il Talismano.
Neue Opera des Hrn. Antonio Salieri, k.k.
Hofkapellmeister, aus welcher folgende Arien,
beym Klavier zu singen zu haben sind,
L'Overtura 20 kr.
Guida l' industre amante, Aria. Tenor 16 kr.
Oh Cieli ! Recitativo. Chi mi consorta ?
Aria Soprano 24 kr.
O Scoperta avventurosa! Duetto.S. e T.16kr.
Padre sono, e son Tutore, Aria. Basso.
(se la stima . . se il rispetto . .) 20 kr.
Ah consigliati, se m' ami, Idol mio! detta
S. 16 kr.
Da questi liniamenti. Cavatina, S. e B.
(Das Wahrsagen) 12 kr.
Fra l'orror die quelle piante. Aria S. 24 kr.
O felici presage. Recit. Affetti lusinghieri.
Aria. T. 12 kr.
Una Spada, un' Alabarda, Terzetto. (Tra-
patá si, si, si,) 36 kr.
Oh Cieli ! Recit. Per pietá chi mi, con-
siglia ? Rondeau S. 24 kr.
Quantunque vecchierella, Cavatina. S.
(Die Alte) 20 kr.
Al Doctore cincinnato, Aria. B. 24 kr.
Aus Fanatico Burlato.
Opera des Hrn. Cimarosa.
Tutto pien di riverenze. Terzetto 1 fl. 4 kr.
Allor che di marito si sente la parola.
Aria. S. 24 kr.
Fra queste ombrose piante. Recit. Dolce
Sonno. Aria. S. 24 kr.
Dove son ? di gelo io rosto. Quartetto
(Tiritacche tacchettà) 1 fl. 4 kr.
Mile cose o Padro amato. Aria. S. 16 kr.
Aus dem Sonderling.
Genießt den Werth des Lebens. Duetto. T.

[141] WZ, 16 Jan 1788, 125–6.

des Hrn. Schenk 16 kr.
In der Lauschischen Musikalienhandlung
in der Kärntnerstrasse Nr. 1085 den drey
weissen Rosen über.

Commentary: Repeated on 1 October. Salieri's *Il talismano* was premiered at the Burgtheater on 10 September 1788 and was since performed four times, most recently on 24 September.[142] Sukowaty first advertised the opera in full score, arranged for keyboard, and quartet in the *Wiener Zeitung* on 17 September.[143] Artaria also advertised five printed keyboard arrangements from the opera in the same newspaper issue as Lausch, all at similar prices or lower.[144]

Cimarosa's *Il fanatico burlato* received its Viennese premiere at the Burgtheater on 10 August 1788. Before the end of September, it was performed six more times, most recently on 26 September.[145] No recent performances of Schenk's opera are known.

Wiener Zeitung, 12 November 1788

Nachricht.
Aus l'Arbora di Diana sind die 2 neuen
Stücke, von Mad. Feraresi gesungen,
Perfidi in questa guise, Recitativo. Se il
nome mio non basta, Aria Sopr. 28 kr.
Ah se tu m'ami. Recit. Ah sol bramo o
mia Speranza. Rondeau Sop. 24 kr.
im Klavierauszug zu haben in der Lauschischen
Musikalienhandlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über.

Commentary: Repeated on 22 and 26 November. In both repetitions of the advertisement, the title is given as "Neue Arien", as opposed to "Nachricht". Ferrarese had debuted as Diana in Martin's opera on 13 October – it was performed again most recently on 7 November.[146]

Wiener Zeitung, 19 November 1788

[142] Link, *Court Theatre*, 129–30.
[143] WZ, 17 Sep 1788, 2306.
[144] One of these extracts ("Se povera son nata"), however, was not advertised by Lausch here.
[145] Link, *Court Theatre*, 128–30.
[146] Link, *Court Theatre*, 132. Also see Ibid., "Vienna's Private Theatrical and Musical Life, 1783-92, as Reported by Count Karl Zinzendorf," *Journal of the Royal Musical Association* 122/2 (1997): 249, fn. 91.

IL TALISMANO. Neue Opera.
Des Hrn. Anton Salieri, k.k. Hofkapellmeister beym Klavier zu singen. Uebersetzung des Hrn. Joseph Haydenreich. Zu haben in der Lauschischen Musikalienhandlung, in der Kärntnerstrasse Nr. 1085 den 3 weißen Rosen über:

Atto I.

N. L'Overtura. 20 kr.
1. Oggi quà, domani là. L'Introduzione. 32 kr.
2. Se noi diamo la buona ventura, Aria, Tenor. 12 kr.
3. Se povera son nata, Cavatina, Soprano. 8 kr.
4. Amici, e compagni, nessuno si lagni, Coro. 20 kr.
5. Colla scorta d'un ben si prezioso, Aria. T. 16 kr.
6. Guida l'industre amante, detta. T. 16 kr.
7. Oh cieli! Recitativo, Chi mi Consorta ? Aria, S. 24 kr.
8. Me n' andro; mà . . . mi perdoni, detta, S. 16 kr.
9. O scoperta aventurosa ! Duetto. S. & T. 16kr.
10. Padre sono, e son Tutore, Aria, Basso. (se la stima . . . se il rispetto . . .) 20 kr.
11. Ah consigliati, se m' ami, Idol mio ! detta, S. 16 kr.
12. Da questi liniamenti. Cavatina. S. & B. (das Wahrsagen) 12 kr.
13. Che Perillo dia la mano, all' amabile Sandrina Finale. 28 kr.
14. Eccomi agli ordini dell' illustrissimo, e sapientissimo. 16 kr.
15. Signor Padrone, oh che grans cosa! (Ahi, Ahi, Ahi.) 2 fl. 8 kr.

Atto II.

1. Viva, viva Carolina, Coro di Zingani, e Zingane. 28 kr.
2. Se uno Zingano indemoniato. Aria, S. 16 kr.
3. Tornerò non s' adirate, detta. T. 20 kr.
4. Fra l'orror die quelle piante. detta, S. 24 kr.
5. O Felici presagi. Recit. Affetti lusinghieri, Aria, T. 12 kr.
6. Una spada, un' Alabarda. Terzetto (Trapata si, si, si,) 36 kr.
7. Oh Cieli ! Recit. Per pietá chi mi consiglia ? Rondeau. S. 24 kr.
8. Quantunque vecchierella, Cavatina, S.

(Die Alte.) 20 kr.
9. Al Doctore cincinato, porta questo.
Aria. B. 20 kr.
10. Quel umano e dolce aspetto. Duetto,
S. e T. 28 kr.
11. Ai sapientissimi, Finale. (Ecci, Ecci.)
2 fl. 24 kr.

Atto III.

1. Ah mancar mi sento il core. Quintet-
to. 52 kr.
2. Se al labbro non credi. Finale. 24 kr.
Die ganze Opera in der Spart, sammt
den Büchel. 28 fl.
In Klavierauszug, gebunden. 14 fl. 30 kr.
In Quartetten, a 2 Violini, Viola, e
Violoncello. 5 fl. 30 kr.

Commentary: Repeated on 6 December. Since Lausch's previous advertisement of *Il talismano* on 27 September, the opera had been performed three more times, most recently on 10 November.[147] He advertises the full score and quartet arrangement for the first time – the latter is priced 1 fl. lower than the typical rate charged for other arrangements of this nature. The price of "Al Doctore..." is also lowered from 24 kr. to 20 kr.

Remarks on transcription: In the first instance of the advertisement "dol mio", as opposed to "Idol mio", is given in Act 1, No.11.

Wiener Zeitung, 14 January 1789

Il Pazzo per Forza.
Des Hrn. Kapellmeister Joseph Weigl, beym
Klavier zu singen. Uibersetzung des Herrn
Haydenreich. Zu haben in Wien in der Lau=
schischen Musikalienhandlung in der Kärnt=
nerstrasse Nr. 1085 den 3 weissen Rosen über.

Atto Imo.

L'overtura 20 kr.
Nr 1. Il Solo mio Contento. Introduzione
24 kr.
2. Latughetta, Cicoria. Aria, Soprano
12 kr.
3. Ah! ah! ah! questè da ridere. Quar-
tetto 20 kr.
4. Pietoso ciel, che vedi, detto 16 kr.
5. Non volendolo, il moto perpetuo. Aria
Basso 12 kr.

[147] Link, *Court Theatre*, 130–2

6. Ah! che caso! che disgrazia! Duetto B.
   16 kr.
7. Il Matrimonio é un Mare, Aria Tenor,
   12 kr.
8. Pecorelle, pascolate. Coro, di Pastori
   16 kr.
9. Ecco il felice Albergo, Recitativo, Ah!
   la bella mia tiranna. Cavatina T. e S.
   16 kr.
10. Son Giovane, son nobile. Aria B.
   16 kr.
11. Non resta, Recit. l'impetto calma. Aria
   S. 28 kr.
12. Il Pastor, se il sol risplende, detta T.
   12 kr.
13. L'etade virile. Finale 52 kr.
14. Mi perdoni, se tardai. Der Tarantel=
   tanz 1 fl. 28 kr.

Atto IImo.

1. Chi é ferito d'amor. Aria T. 8 kr.
2. Contro il sesso feminine, detta B. 20 kr.
3. Se quell cor mia vita. Duetto, S. e T.
   16 kr.
4. Son tutte le femine uguali per me.
   Aria B. 16 kr.
5. Raddolcisce le nostre falice. Coro di
   Minieratori 20 kr.
6. In qual moto il mio Sangue. Simphonia,
   B. (oh! Caro – caro –) 24 kr.
7. Talor con lui sdegnata. Aria S. (ma
   piano piano piano) 16 kr.
8. Zitto! Zitto! Lentamente. Coro di Chi-
   rurghi 1 fl. 32 kr.
9. Sieno pronti i cavalli. Recit. suon di
   guerriera tromba, Aria T. 28 kr.
10. Vane speranze addio, Cavatina S.
   8 kr.
11. Lontani miei Signori. Quintetto 32 kr.
12. Ingrato! Recit. Rafferena il ciglio amato.
   Rondeau S. 32 kr.
13. Marcia 4 kr.
14. Invitate la Pupilla. Finale 1 fl. 12 kr.

Die ganze Opera in der Spart sammt dem
   Büchel 26 kr.
Im Klavierauszug gebunden 13 fl.
Die Quartetten davon a 2 Violini, Viola
   e Violoncello 6 fl. 30 kr.

Commentary: Repeated on 21 and 28 January. Weigl's *Il pazzo per forza* was premiered at the Burgtheater on 14 November 1788 and had since been performed six times, most recently on 26 December.[148] This opera was not advertised at any other time.

Wiener Zeitung, 17 January 1789

Neue Menuette und deutsche Tänze.
Osskowsky. Laudons Belagerung von Novi, bestehend in 12 deutschen Tänzen, Finale und Coda, mit besonderen Benennungen: Nr. 1 wird Lärm geschlagen; 2) die Tür= ken sammeln sich auf ihr Geschrey; 3) die Reiterey rückt an unter Trompetenschall; 4) die Truppen werden in Richtung ge= bracht; 5) fangt das Kanonenfeuer an; 6) Lamentation der Blessirten; 7) Sekkours kommt an; 8) der Bascha bedauert seinen Verlust; 9) des Stein werfen; 10) das Wafferschütten; 11) die Einnahme der Fe= stung; 12) das Bitten um Gnade; dann folgt das Finale, welches die Viktoria vor= stellt, das Ende macht die Coda, mit allen Stimmen 2 fl.
detti im Clavierauszug 40 kr.
—— 12 Menuette und 6 Trios aus der Opera il Talismano des Herrn Salieri, k.k. Hof Kapellmeister, mit allen Stimmen, 2 fl.
detti im Clavierauszug 40 kr.
—— 12 deutsche Tänze, 6 Trio, nebst Coda aus detto mit allen Stimmen, 2 fl.
detti im Clavierauszug 40 kr.
[NB. Der Klavierauszug ist im Discant= und Violinschlüssel gesetzt.][II-III]
Zu haben in Wien der Lauschischen Mu= sikalienhandlung in der Kärntnerstrasse Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 24 and 31 January. The text marked []$^{II-III}$ is given only in the repeats. All of these Ossowski works were also advertised by Hoffmeister in the *Wiener Zeitung* on 31 January, in addition to dances after other operas, such as *Il talismano*.[149]

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[148] Link, *Court Theatre*, 132–5.
[149] WZ, 31 Jan 1789, 244.

Wiener Zeitung, 21 March 1789

L'APE MUSICALE,
Opera von einigen der berühmtesten Compositeurs zusammen gesetzt, und ist beym Klavier zu singen, zu haben in Wien in der Lauschischen Musikalienhandlung in der Kärnt=nerstrasse Nr. 1085 den 3 weißen Rosen über:

Atto Imo.	fl.	kr.
L'Overtura aus L'inganno amoroso. .	–	20
Nr. 1. Sedece amici mei. l'Introduz.	–	36
2. Com' ape ingegnosa, Cav. Basso.	–	8
3. Permettete o Madamina, Terz.	–	40
4. Donne mie voi siete quelle, Ar. B.	–	20
5. Ch'è una petegolla senza creanza Q.	–	52
6. Que vos yeux sont tuochants, Recitativo. Votre Coeur aimable flore, Cavatina Soprano . .	–	12
7. Amour nous parle sans cesse, detta Soprano col Mandolino .	–	12
8. Je suis né natif de ferrare, Romance Tenor. (Ahi povero Calpigi)	–	28
9. Un vate Signora, detta B. (Non posso parlare lasciatemi star) . .	–	20
10. Da questi Liniamenti, intend chiaramente, Cavatina Soprano.	–	12
11. Là ci darem la mano, Duet.S. e T.	–	16
12. Vi present amico caro. Finale.	1	44
Atto IIdo.		
1. Dunque per un infido, Recitativo. Il mio cor gli affetti miei, Rond.S.	–	40
2. Voi che sapete che cosa é amor, A.T.	–	16
3. Le Donzellette che sono amanti, d S.	–	16
4. Care piante fortunate, Duet. S. e T.	–	20
5. Quantunque vecchierella Cavatina. S. Aie Alte	–	20
6. Ah chi sà questo suo male, Trz.	–	12
7. Non più andrai farfallone amoroso, Aria Basso	–	24
8. Per una pica per un puntiglio, Cavatina B.	–	20
9. Sento che in seno mi batte il core, Cavatina Soprano.	–	20
10. Paris so io: che per destin fatale, Recit. B. Die Beurlaubung des Hrn. Benucci	–	8
11. Ah se tu m'ami, Recit. Ah sol bramo o mia Speranza, Rond. S.	–	32
12. Sposa Consorte ! Recit. Cari ogetti del mio core, Rondeau S. (Compati e i casi miei, Compiangete il mio dolor.)	–	40
13. Guarda bene son chi sono, Finale.	2	20

Die Beurlaubung des Herrn und Frau Mombelli von Wien. Qui dove lieti

instant (die Stadt, die ich mich belebte)
Duetto S. e T. Im Klavierauszug, ge=
sungen den 14 März d. J. in der letzten
Vorstellung dieser Opera, mit welchem
und deutschem Text, jedes zu . . – 16

Commentary: Repeated on 28 March and 4 April. *L'ape musicale* was premiered at the Burgtheater on 27 February 1789, after which it was subsequently performed six times, the last of which was on 14 March during Lent.[150] The work was not advertised again anywhere else.

Remarks on transcription: In the first appearance of this advertisement on 21 March, several of the numbers listed here are omitted, specifically: Act 1, No.11 and Act 2, Nos.2, 5, 8, and 10.

Wiener Zeitung, 22 April 1789

Die Eroberung von Oczakow.
Sonata Militare, vom Kauer, mit Erklärun-
gen der karakterischen Stellen, französisch
und Deutsch per il clavi cembalo sowohl
im Violin= al sim Discantschlüssel, 42 kr.
Haydn Giuseppe 3 Divertimenti a Violino,
Viola e Violoncello, 1 fl. 45 kr.
Pleyel 6 Trio a 2 Violini e Violoncello, 4 fl.
Detto 6 Duetti a 2 Violini, 2 fl. 30 kr.
Martin, Una Cosa rara, opera in Duetten
a 2 Violini, 3 fl.
Detta a 2 Flauti traversi, 2 fl.
Zu haben in Wien in der Lauschischen
Musikalienhandlung in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 25 April and 2 May. Kauer's sonata was previously advertised by Kozeluch for 40 kr. in the *Wiener Zeitung* on 11 April.[151] The trios by Pleyel were previously advertised by Artaria on 31 January; the duos by the same are probably equivalent to the Op.19 set that Artaria would advertise on 2 May.[152] The three Haydn divertimenti, however, appear to have been advertised exclusively by Lausch.

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[150] Link, *Court Theatre*, 138–9.
[151] WZ, 11 Apr 1789, 904.
[152] WZ, 31 Jan 1789, 243 and WZ, 2 May 1789, 1112.

Wiener Zeitung, 16 May 1789

Der Talisman oder die Zauberkraft,
Opera des Hrn. Salieri, k.k. Hofkapellmeister, beym Klavier zu singen. Zu haben in Wien in der Lauschischen Musikalienhandlung, in der Kärntnerstrasse Nr. 1085 den 3 weissen Rosen über:

Erster Aufzug.

L'Overtura 20 kr.
Nr. 1) Heute hier und morgen da, l'Intr. 32kr.
2) Wenn billig man unsere prophetische Thaten, Ar. T. 12 kr.
3) Wenn gleich der Armuth Schwere, Cav. Sopr. 8 kr.
4) Ihr lieben Getreuen laß keener sichs reyen, Coro 20 kr.
5) In so treflichem schönem Geleite, A.T. 16kr.
6) Es zieht den verschmitzen Geliebten, d.T.16kr.
7) Wer giebt mir Stärke, d.S. 16 kr.
8) Ich werde gehn doch sie verzeihen, d.S. 16kr.
9) Welch geheimnßvolle Pfade, D. S.eT. 16kr.
10) Vater bin ich und Vormünder, Ar B. 20kr.
11) Ach erwege, ob ich dich liebe, d.S. 16kr.
12) Aus diesen Lineamenten, Cavatina S. e Basso (Das Wahrsagen) 12 kr.
13) Daß Perillo seine Rechte, Fin. 28 kr.
14) Ich erwate den Befehl des illustrissimi und sapientissimi Governator, 16 kr.
15) Ach mein Geliebter ! (ha ha ha) 2 fl 8 kr.

Zweyter Aufzug

1) Carolina lebe! lebe! Coro 28 kr.
2) Wenn ein Zigeuner durch teuftiche Künste, Ar. S. 16kr.
3) Dich zu sehen werd ich kommen, d.T. 20kr.
4) Uiber diese grausen Pfanzen, d. S. 24 kr.
5) Euch die mein Herz so offen, d. T. 12 kr.
6) Die Muskete und Helleparten, Terzetto (Trapatta, si, si, si) 36 kr.
7) Ach wer hat mit mir Erbarmen, Rd S. 20kr.
8) Wenn gleich der Reize Blüthe verlöscht, Ar. S. (die Alte) 20 kr.
9) Dem gelehrten Cincinato. d. B. 20 kr.
10) Ich ehre die würdigen Mienen, Duetto S. e T. 28 kr.
11) Dem allerweisesten und hochvereintesten, Fin. (Hazi! hazi!) 2 fl. 24 kr.

Dritter Aufzug.

1) Ach! welch nie gefühlen Schmerze, Quintetto 52 kr.
2) Willst du mir nicht glauben, Fin. 24 kr.

Die ganze Opera in der Spart samt dem

Büchel 26 fl.
Im Klavierauszug gebunden 14 fl. 30 kr.
In Quartetten a 2 Violini, Viola e Violoncello 5 fl. 30 kr.

Commentary: Repeated on 23 and 30 May. Lausch's first operatic advertisement of the new theatrical season, in which *Il talismano* had not yet been performed; the last performance was on 30 January.[153] In this advertisement, the price of Act 1 No.7 is reduced from 24 kr. to 16 kr.; Act 2 No.7 is reduced from 24 kr. to 20 kr.; and Act 2 No.10 is increased from 20 kr. to 28 kr.

Remarks on transcription: "Opera der Hrn. Salieri" given in the first instance, as opposed to "des Hrn. Salieri".

Wiener Zeitung, 8 July 1789

Ankündugung.
In der Lauschischen Musikalienhandlung in Wien in der Kärntnerstraß Nr. 1085 den 3 weissen Rosen über, neben dem Hause, welches ist gebaut wird, im Klavieraus= zug zu haben:

Aus PASTOR FIDO,
Opera des Hrn. Salieri, k.k. Hofkapellmeister, das allgemein beliebte Detto, welches auch in der Opera l'ape musicale im zweiten Auf= zug gesungen worden ist. kr.
Di questa chioma ingrate, Soprano e Basso (No si no si no) 32

Aus TURCO IN ITALIA,
Opera des Herrn Seidelmann.
Siam, compagni, allegramente. Cav. B. 12
Alla mie bella ingrata, Duettino T. e B. 32
Crudel ! non più . . . Recitativo. Se il mio cor, Cavatina S. 16

Aus DUE SUPPOSTI CONTI
Opera des Herrn Cimarosa.
Non v'è cosa più Gioconda, Cavat. S. 16
Nel mirar quell tuo sembiante, Duetto S. e B. (Senti senti some fà, tippe tippe tippe tà). 32
Madamine Cavalieri, ecco un Conto, detto T. e B. 40
Sola speme di quest' anima. Cav. S. 12

Aus GELOSIE FORTUNATE.
Opera des Hrrn. Anfossi.

[153] Link, *Court Theatre*, 136.

Va col Gallo la Gallina, Aria T. . . 12
Amore qual fardella, Cav. B. . . 12
La Donna che amante, Aria S. . . 20
San fason san Complimant, Terzetto 20
La Moglie quando è buona, Aria S. . 20
Giorno e note un cor crudelle, Cav. T. 8
Vestita alla gran moda, Madama voi fare-
te. Aria B. 24
Un baccio di mano vi fa maraviglia, d.B.16
Oh che barbaro problema! Terzetto. . 40
Un certo affetto mi sento in petto. A.T. 12
Allor ch'io da pazzo Romance B. (Non
posso parlare lasciatemi star.) . . 20
Ah ! perche se tante pene ? Rondeau S. 20
Türkischer Marsch und Zapfenstreich aus
Belgrad, in Violin u. Soprano Schlüs=
sel gesetzt. 12

Commentary: Repeated on 29 July and 8 August. Salieri's *Il pastor fido* was premiered at the Burgtheater on 11 February 1789 and was preformed twice more before Lent, the second of which being on 23 February. It was revised for further performances in late 1789. Seydelmann's *Il turco in Italia* received its Viennese premiere at the Burgtheater on 28 April 1789 and, before this advertisement, was performed a further eight times, most recently on 3 July. Cimarosa's *I due supposti conti* received its Viennese premiere at the Burgtheater on 12 May 1789; it had since been performed seven times, most recently the day before this advertisement. Anfossi's *Le gelosie fortunate*, which had its Viennese premiere at the Burgtheater on 2 June 1788, was performed three times during June of 1789, for the last time on 21 June.[154] None of these operas were advertised elsewhere.

Wiener Zeitung, 22 August 1789

Neue Musikalien.
In der Lauschischen Musikalienhandlung
in Wien in der Kärntnerstrasse Nr. 1085 den
3 weissen Rosen über sind zu haben:
Drey ganz neue Quartetten des Herrn Wan-
hal a 2 Violini, Viola e Violoncello, das
erste in C. das zweyte in Eb. und das
dritte in G 3 fl. 30 kr.
Pleyel 6 Variazioni per il Clavicembalo,
20 kr.
Opern in Harmonien a 2 Oboe, 2 Clari-
netti 2 Corni e 2 Fagotti, als: Le Noz-
ze di Figaro des Hrn. Mozart, 6 fl. 40 kr.
Axur Re d'Ormus des Hrn. Salieri, 6 fl. 40 kr.

[154] Link, *Court Theatre*, 136–144.

Il Talismano, detto 8 fl.
Die Uebersetzung ist durchaus vom Hrn. Went
Hofkammer Musikus.

Commentary: Repeated on 26 August. All music advertised here is newly advertised. None of the operas mentioned here, however, had been performed recently: *Le nozze di Figaro* would next be heard on 29 August and *Axur re d'ormus* on 23 September.[155] These arrangements may have instead been performed at a recent undocumented private concert.

Wiener Zeitung, 23 September 1789

Neues RONDEAU.
von Madame Ferarese gesungen, aus der
Opera Le Nozze di Figaro des Hrn. Ka=
pellmeister Mozart, in wirklichen diensten
Sr. Maj. des Kaisers, im Klavierauszug.
Giunse alfin, Recitativo: Al desio di chi t'a-
dora, Rondeau Soprano 28 kr.
Aus der Opera Hieronymus Knicker des Hrn.
v Dittersdorf.
L'Overtura 16 kr.
Ey sie müssen sich ja schämen, Ar. S. 28 kr.
Ich bin es zufrieden, detta Tenor (Victoria
Victoria) 32 kr.
Wer redet dann von Tanzen, Duetto Basso,
mit dem Trichter 24 kr.
L'Ariette, la belle française, avec 12 va-
riations pour le forte piano, par Monsieur
Mozart 32 kr.
Pleyel 6 detti a detto 20 kr.
Die Schlacht bey Focksan den 31. Juli 1789
a detto 45 kr.
Türkischer March und Zapfenstreich aus Bel=
grad, a detto 12 kr.
Detto mit allen Stimmen 1 fl.
Hofmann 6 Quartetti a 2 Violini, Viola e
Violoncello 4 fl. 30 kr.
Wanhall 3 detti a detto 3 fl. 30 kr.
Gassmann 6 Fugues a 2 Violini e Violon-
cello, ohne Taktstrich für Musikliebhaber
sehr unterhaltlich, 1 fl. 30 kr.
Opern auf Feldinstrumenten, nämlich a 2
Oboe, 2 Clarinetti, 2 Corni e 2 Fagotti, als
Le Nozze di Figaro, 6 fl. 40 kr.
Axur Re d'Ormus, 6 fl. 30 kr.
Il Talismano, 8 fl.
Zu haben in Wien in der Lauschischen
Musikalienhandlung in der Kärntnerstrasse
Nr. 1085 den 3 weissen Rosen über.

[155] Link, *Court Theatre*, 145–6.

Commentary: Repeated on 26 and 30 September. *Le nozze di Figaro* was revived at the Burgtheater on 29 August and had since been performed four times, most recently on 19 September.[156] Dittersdorf's *Hieronymus Knicker* was premiered at the Theater in der Leopoldstadt on 7 July 1789, where it had since been performed a further nine times, most recently on 29 August.[157] Traeg had also advertised a keyboard arrangement of this work in the *Wiener Zeitung* on 22 August.[158]

Both the Mozart variations and Hoffmann quartets may also have been advertised previously. Kozeluch advertised some non-descript keyboard variations by Mozart in the *Wiener Zeitung* on 24 June for 45 kr., which are likely equivalent to those in Lausch's possession.[159] Hoffmann had advertised his own quartets in the same periodical earlier on 17 January for a half souverin'dor – it is possible that these are the same quartets advertised here.[160]

It is also worth noting that Lausch's usage of "Musikliebhaber" here, referring to the difficulty of the Gassmann fugues without bar lines, refers more to "amateurs of music" than to "lovers of music".

Wiener Zeitung, 18 November 1789

Die zween Anton, oder der dumme Gärtner
Opera der Herrn Emanuel Schikaneder, Mit=
director des Wiedner Theaters, aus welche
folgende Stücke beym Klavier zu singen zu
haben sind, in Wien in der Lauschischen Mu=
sikalienhandlung in der Kärntnerstrasse Nr.
1085 den 3 weissen Rosen über, neben
dem neugebauten Hause.

Aus dem ersten Theile.	kr.
Er nannte mich sein schönes Libchen, Ar.S.	12
Einst verliebte sich ein Jüngling, d.B.	20
O Hochzeustag ! wasi komst du an? D.S.eB.	28
O jerum! o jerum! die Gräfin ist mein, A.B.	20
Mir sind alle Mädchen gleich, detta Tenor.	12
Herzliebste Gräfin besist dich nicht lang, d.B.	20
Aus dem zweyten Theile	
Nur eine Dame aus der Stadt, Ar. T.	24
Wer einmal hat die Lieb probirt, Tz. (pst!pst!)	20

[156] Link, *Court Theatre*, 145–6.
[157] Hadamowsky, *Leopoldstadt*, 169.
[158] WZ, 22 Aug 1789, 2150–1.
[159] WZ, 24 Jun 1789, 1615.
[160] WZ, 17 Jan 1789, 121. "Die Schlacht bey Focksan" seems to have been an anonymous work – no composer is listed on the title page of a surviving copy in Karlsruhe (D-KA, Don Mus.Ms. 1735). This copy, however, seems to have nothing to do with Lausch.

Ein Müller ist kein schlechtes Ding, Ar. B. 12
Wie froh bin ich als Bauersmann, Duetto
S. e B. (und Tati ! lieber Tati schreyn) 20
Recht Wunderlich gehrts in der Welt, Ar.B. 12
Das was ich that war Menschenpflicht, d.B. 12
Ein deutsches Mädchen lob ich mir, d. T. 12
Juhr die gnädge Frau Gfatterin lebe !
Duetto S. e B. 16
Ein Weib ist das herrlichste Ding auf
der Welt, Ar. B. 16
Par bleu on ne peut plus trouver, d. T. 20
Au wedl! au wedl! der Drache ist mein, d.B.20
All augenblick hört man was neus in
der Welt. Sieg der beyden Helden
Laudon und Coburg, nebst Danksa=
gung des Herrn Schikaneder an das
verehrungswürdige Publikum, Ar. B. 20

Commentary: Repeated on 21 and 28 November. Schack and Gerl's *Der dumme Gärtner*, the first opera in the so-called Anton series, was premiered at the Theater auf der Wieden on 12 July 1789. The second work in the Anton series, *Die verdeckten Sachen*, by Schack and Gerl, was premiered at the Theater auf der Wieden on 26 September 1789.

According to Zinzendorf, Schack's *Sieg der beyden Helden und Coburg* was performed at the Theater auf der Wieden on 9 October 1789.[161] Laudon and Coburg had captured Belgrade in early October and had also captured Bucharest in early November.

Remarks on transcription: In the first version of this advertisement, the order of arias, "Er nannte mich..." and "Einst verliebte..." was reversed. Additionally, the heading of the third appearance of this advertisement is formatted slightly differently, but is not reflected here.

Wiener Zeitung, 30 December 1789

Neue Musikalien.
6 deutsche Lieder beym Klavier zu singen,
verfaßt von Madame Josephe Auernham=
mer, 1 fl. 30 kr.
Dann aus den Opern der zween Anton 12
Menuette und 6 Trio mit allen Stimmen
1 fl. 30 kr.
Detti im Klavierauszug 30 kr.
12 deutsche Tänze und Coda mit allen Stim=

[161] David J. Buch, "On the Context of Mozart's Variations to the Aria, Ein Weib ist das herrlichste Ding auf der Welt, K. 613," In *Mozart-Jahrbuch 1999*, ed. Wolf-Dieter Seiffert and Andrea Lindmayr-Brandl (Kassel: Bärenreiter, 1999), 71–80.

men 1 fl. 30 kr.
Detti im Klavierauszug 30 kr.
Der Klavierauszug ist sowohl im Violin= als im Dikantschlüssel gesetzt.
Auch sind die Arien aus beyden Theilen des dummen Gärtners beym Klavier zu singen zu haben
in Wien in der Lauschischen Musi= kalienhandlung in der Kärntner= strasse Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 2 and 6 January 1790. The lieder by Josepha Auernhammer were advertised exclusively by Lausch – in fact, Lausch was the only person to have advertised her works. Again, these dances were probably by Ossowski, since Hoffmeister had advertised dances by the same after *Der dumme Gärtner* in the *Wiener Zeitung* on 27 December.[162]

Wiener Zeitung, 20 March 1790

Ankündigung.
Zwölf, schöner Variazionen auf eine Vio= lin, mit förmlicher Begleitung eines Violon= zels, vom Hrn. Ignaz Pleyel, kosten 30 kr.
Diese Variazionen können wegen ihrer An= nehmlichkeit auch zu Nachtmusiken gebraucht werden.
Zu haben in Wien in der Lauschischen Musikalienhandlung in der Kärntner= strasse Nr. 1085 den 3 weissen Rosen über.

Commentary: Repeated on 24 and 27 March. The set of variations to which Lausch refers here were not actually composed by Pleyel, but Vanhal. Lausch acknowledges this mistake in his next advertisement in the *Wiener Zeitung* on 9 June 1790: "Vanhal (but not Pleyel, who was given in the previous advertisement in error)" ["Wanhal (und nicht Pleyel, wie solches in der letzten Ankündigung aus Irrung geschehen ist)"]. Nonetheless, they appear to have been advertised to the Viennese public for the first time here.

Wiener Zeitung, 9 June 1790

Ankündigung.
In der Lauschischen Musikalienhandlung,

[162] WZ, 27 Dec 1789, 3305.

dermal in der Weihburggasse Nr. 959, dem
Geigenmacher gegenüber, ist zu haben:
Wranizki Paul eine grosse Sinfonie in C. Op.
II. welche am Krönungstag Sr. Maj. des Kö=
nigs in Ofen produzirt wird, 4 fl. 40 kr.
Walzha 6 Duetti a 2 Violini 2 fl. 20 kr.
Wutki 6 deti a deto für Anfänger 1 fl. 40
12 ungarische Tänze a deto 30 kr.
Pleyel 12 kleine Klavierstücke mit Begleitung
einer Violin 1 fl. 12 kr.
Deto 6 leichte Rondeaux a deto 1 fl. 12 kr.
Wanhal (und nicht Pleyel, wie solches in
der letzten Ankündigung aus Irrung ge=
schehen ist) 12 Variazione a Violino solo
con Violoncello 30 kr.
Deto Concerto per il Clavicembalo in A.
3 fl. 44 kr.
Mozart Sonate auf 4 Hände auf einem Kla=
vier 2 fl.

Commentary: Repeated on 12 June. Lausch's first advertisement at the new business address, Weihburggasse Nr. 959 – see section 3.3 below for the identity of the "violin maker opposite" ("dem Geigenmacher gegenüber") The majority of the music here is newly advertised, with the exception of the twelve pieces for keyboard and violin by Pleyel, likely equivalent to the "12 petit pieces" for the same advertised by Artaria in the *Wiener Zeitung* on 22 May, also for 1 fl. 12 kr. The sonata for four hands by Mozart is perhaps Op.12, which Lausch had advertised on 19 December 1787 for the same price – no other sonata of this description by Mozart had been advertised by anyone else since.

Wiener Zeitung, 16 June 1790

LA PASTORELLA NOBILE,
Opera des Hrn. Kapellmeister Guglielmi,
aus welcher folgende Arien beym Klavier zu
singen zu haben sind, als:
L'overtura 24 kr.
Tutto amabile e galante, Cavatina Basso.
(in Spagnolo: main er tu) 16 kr.
Io mi ascolto a poco a poco, Quintetto
(cara cara cara) 1 fl. 8 kr.
Perfido tutto intesi, Recit. Resta ingrato,
io parto, Aria Soprano 28 kr.
Egli mi piace assai, Recit. Mezzo mendo
ho visitator, Aria B. 48 kr.
Ohimè, qual fosca nube, Recit. Il mio
bene io già perdei, Aria Tenore 28 kr.
Va pur in mal ta, Duetto S. e B. Les
follies d'Espagne 28 kr.

Stelle non sò che farmi, Recit. Mio signor
garbato e bello, Terzetto (bacia o figlia,
piano piano) 52 kr.
Misera me, Recit. Ah! se un core all'in-
fedele, Rondeau S. 44 kr.
Eccomi a voi turnata, Recit. La mia Pa-
storella, Duetto S. e B. (Nftirinchete nfri
nftirinchete nfrà. (Don Calloandro con
Chitarra 32 kr.
Aus LA CIFRA, Opera des Hrn. Salieri,
Hofkapellmeister Sr. Majestät des Königs.
L'overtura 24 kr.
Che dite? Recit. Deh tergete, Aria S. 32 kr.
Un abbraccio Idolo mio, Duetto S. e B. 20kr.
Pian pianin, senza far strepito, Aria B.
(Busticone!) 20 kr.
Son piu dolce assai del zucchero, Trz. 40 kr.
Marcia 8 kr.
L'anno mille setecento, Aria B. (son Con-
fusi, son delusi) 28 kr.
Modesto e quell ciglio, Duetto S. e T. 16 kr.
Non vò già che mi suonino, Aria S. 28 kr.
Alfin son sola, Recit. Sola e mesta, Ron-
deau S. 36 kr.
In Wien in der Lauschischen Musikalien=
handlung in der Weihburggasse Nr.
959 dem Geigenmacher gegenüber.

Commentary: Repeated on 23 June. Lausch's first operatic advertisement of the new 1790/1 season. Guglielmi's *La pastorella nobile* received its Viennese premiere at the Burgtheater on 24 May 1790 and had since been performed twice, most recently on 28 May.[163] Sukowaty had also advertised eight extracts from the opera arranged for keyboard in the *Wiener Zeitung* on 12 June.[164]

Salieri's *La cifra* was premiered at the Burgtheater on 11 December 1789. Before the end of the 1789/90 operatic season, it was performed a further seven times. Since the beginning of the new season, the opera had been performed four times, most recently on 8 June.[165] Artaria had advertised six printed keyboard arrangements from this opera in the *Wiener Zeitung* as early as 20 February.[166]

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[163] Link, *Court Theatre*, 153–4.
[164] WZ, 12 Jun 1790, 1554.
[165] Link, *Court Theatre*, 149–54.
[166] WZ, 20 Feb 1790, 440.

Wiener Zeitung, 1 September 1790

Neue Musikalien.

In der Lauschischen Musikalienhandlung in der Weihburggasse Nr. 959, sind aus dem vierten Theil der zween Anton unter dem Titel: der Frühling, Opera des Hrn. Ema= nuel Schikaneder, Unternehmer des kön. priv. Wiednertheaters, folgende Arien beym Kla= vier zu singen zu haben, als:

Keine Grillen, keine Sorgen, Duet. S. 12 kr.
Die Welt ist nicht die beste Welt, Ar. B. 16 kr.
Die Mädels in Städten sind lustig gesinnt, detta B. 20 kr.
Holder Engel lebe wohl, detta S. 12 kr.
Nachtrag zum ersten Theil, die Sinfonie 16 kr.
O Morgen lieblich zum Entzücken, lutr. 16 kr.
Jünglinge eilet kommt alle herbey, (der Tanz) 16 kr.

Aus dem zweyten Theil der Cosa rara, Opera des Herrn Schack:

Aufs neue verein tuns die Liebe, Duetto S. e T. 12 kr.

Aus dem unschuldigen Betrug, Kinderoperette des Hrn. Ferdinand Kauer, Lehrer der Marinellischen Singschule:

Wie manches Mädchen in der Stadt, A. S. 8 kr.
Die Liebe macht blind, detta Alto (Bernhard tanzt) 16 kr.
Die Zeiten sind nicht mehr so, wie vor 100 Jahren, detta T. (zuckersüsse Pomeranzen, kaufts Limoni!) 12 kr.
Nein das geh ich nicht ein, detta T. (Johann betrunken) 12 kr.
Wenn die Sonne sich enthüllt, Duetto S. e T. (du bist mein, ich bin dein) 12 kr.

Die ganze Sammlung der zween Anton aus allen 4 Theilen besteht dermal in 34 Stü= cken, und kosten zusammen 9 fl. 36 kr.
Die Quartetten davon a 2 Violini, Viola e Violoncello 5 fl. 30 kr.
Die duetten a 2 Violini 3 fl.

Beyde Werke enthalten nebst der Sinfo= nie aus dem ersten Theil 26 der schönsten Stücke aus allen bereits aufgeführten 4 Thei= len, und in guter Ordnung vom Hrn Joseph Heidenreich gesetzt.

Die Titl. Herren Pränumeranten belieben ihre Exemplare gegen Zurückstellung der Schei= ne gütigst abfordern zu lassen.

Commentary: Repeated on 4 and 11 Sep. The fourth work in the Anton series, *Der Frühling* (or *Der Anton ist noch nicht Tot*), by Schack, Gerl, and Henneberg, was premiered at the

Theater auf der Wieden on 18 June 1790. Kauer's *Das unschuldige Betrug* was premiered at the Theater in der Leopoldstadt on 22 June 1790. It had since been performed on sixteen further occasions.[167]

Wiener Zeitung, 9 October 1790

Neue Arien.
Beym Clavier zu singen.
Aus dem Sonnenfest der Braminen, Opera
des H. Müller:
Fort mit den Grillen! Aria Basso, mit den
Klappern, 12 kr.
Mädchen willst dir meine seyn? Duetto S. e
B. (ich werde Papa, ich werde Mama, 28 kr.
Die Katze läßt das Mausen nicht, Ar. T. 24 kr.
Aus dem Stein der Weisen, Opera des
H. Schikaneder:
Den Mädchen trauet nicht zu viel Ar.B. 20 kr.
Nun liebes Schätzen ziehest du, Duet. S. e B.
(Miau! Miau!) 16 kr.
Aus Gli Equivoci, Opera des H. Storace:
Qual confusion d'idee! Recit. Potessi di
piangere, Rondeau S. 20 kr.
Des H. v. Jaquin: Ich saß im dunkeln Bu=
chenhayn, Ar. S. mit 6 Variazionen 24 kr.
Dann des H. Wranizky, Paulo, 6 Trio a Vio-
lina, Viola e Violoncello, 4 fl.
detto 3 Duetti a Violino e Viola, 1 fl. 30 kr.
Zu haben in der Lauschischen Musikalien=
handlung in der Weihburggasse Nr.
959 dem Geigenmacher gegenüber.

Commentary: Repeated on 13 October. Müller's *Das Sonnenfest der Braminen* was premiered at the Theater in der Leopoldstadt on 9 September 1790. It had since been performed thirteen times, with a further performance to take place on the day on which this advertisement was given.[168] Heidenreich had previously advertised six and eight-part *Harmonie* arrangements of the work, alongside extracts arranged for keyboard, two violins, and quartet, in the *Wiener Zeitung* on 6 October.[169]

Storace's *Gli equivoci* was revived on 3 October 1790 and was performed a further two times before this advertisement, most recently on 7 October.[170] *Der Stein der Weisen*, by

[167] Hadamowsky, *Leopoldstadt*, 107
[168] Hadamowsky, *Leopoldstadt*, 253.
[169] WZ, 6 Oct 1790, 2608–9.
[170] Link, *Court Theatre*, 158

Mozart, Schack, Gerl, and Henneberg, was premiered at the Theater auf der Wieden on 11 September. These two works were only advertised by Lausch at this time, as with the aria and variations by Jacquin and works by Wranitzky.

Wiener Zeitung, 8 December 1790

La Molinara, Die Müllerin,
Opera des Hrn. Paisiello, aus welcher fol=
gende Stücke beym Klavier zu singen, in der
Lauschischen Musikalienhandlung, in der Weih=
burggasse Nr. 959 dem Geigenmacher ge=
genüber zu haben sind:
L'Overtura, 16 kr.
La Racchellina Molinara, Cavatina, So-
prano. 12 kr.
Per Marito ad un Notaro, Duetto S. e Basso.
(Stipuliamo, e resta qua) 16 kr.
Qual Tromba rimbombante, Aria. Tenor.
20 kr.
Dite in grazia, Quartetto, (Pien di dubbio
il cor mi stà) 1 fl.
Ascoltate, vi dirò; Aria. S. 28 kr.
Nel cor più non mi sento, Duetto. S. e
T. (Mi stuzzichi, mi mastichi, mi pun-
gichi, mi pizzichi.) 12 kr.
— detto S. e B. 12 kr.
Sperate sperate mio bell' Adoncino, Aria
S. 16 kr.
Setitti addio, vi lascio andare, detta B. 24 kr.
Oimè! Recitativo. Veggo trà l'ombre, Aria
T. (beym Baum.) 28 kr.
Ah nò mio bene, Recitativo. Ah brillar la
nuova aurora, Rondeau S. 36 kr.
O il mio caro Pupazzetto! Duetto S. e B.
(Poverino, poverino, Pazzarella, pazza-
rella.) 36 kr.
Dann, Hoffmeister 6 Duetti a Violino e
Viola. 2 fl.
Pfeiffer, 6 Galantrie Polonese, e 6 Trio
a Violino Solo, con Basso. 30 kr.
Manquet, 6 Variations pour le Forte piano,
avec l'accompagnement d'un Violon, 34 kr.

Commentary: Repeated on 11 and 15 December. Paisiello's *La molinara* received its Viennese premiere at the Burgtheater on 13 November 1790 and had since been performed a further five times, most recently on 1 December.[171] Sukowaty had advertised eight extracts

[171] Link, *Court Theatre*, 160–1.

from the opera arranged for keyboard in the *Wiener Zeitung* on 4 December; Artaria also advertised the same number of printed arrangements three days after Lausch.[172]

Those instrumental works by Hoffmeister and Manquet are advertised exclusively here, but the "Galantrie polonaises" by Pfeiffer were also advertised in the same newspaper issue by Kozeluch for 24 kr.[173]

Wiener Zeitung, 22 December 1790

Neue Redoute Tänze,
des Hrn. Kauer, 12 Menuetten und 6 Trio,
welche bey der Huldigungsfeyer Sr. Maj. des
Kaisers Leopold II. in dem k. k. kleinen Re=
doutensaal; ingleichen während dem Aufent=
halt Sr. Maj. des Königs von Neapel bey
Sr. Durchl. des regierenden Fürsten Louis v.
Lichtenstein, in Felsberg mit grossen Beyfall
gemacht wurden:
Mit allen Stimmen 1 fl. 30 kr.
— — im Klavierauszug 30 kr.
— — 12 deutsche Tänze, 7 Trio nebst Coda
mit allen Stimmen 1 fl. 30 kr.
— — im Klavierauszug 40 kr.
Zugleich 12 deutsche Tänze und Coda aus
dem Sonenfest der Braminen, Opera des
Hrn. Müller, Uebersetzung des Hrn. Hayden=
reich:
Mit allen Stimmen 1 fl. 30 kr.
— — im Klavierauszug 30 kr.
Die Hauptstimmen davon, jede 20 kr.
NB. Der Klavierauszug ist in Violon= und
Diskantschlüssel gesetzt.
Zu haben in der Lauschischen Musikalien=
handlung in der Weihburggasse Nr.
959 dem Geigenmacher gegenüber.

Commentary: Repeated on 25 and 29 December. Kauer had advertised his own works listed here in the *Wiener Zeitung* on 10 November, though only the full sets of parts.[174] The dance arrangements after *Das Sonnenfest der Braminen* by Heidenreich had not been advertised previously.

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[172] WZ, 4 Dec 1790, 3035, and WZ, 11 Dec 1790, 3191–2.
[173] WZ, 8 Dec 1790, 3164.
[174] WZ, 10 Nov 1790, 2920.

Wiener Zeitung, 12 March 1791

Neue Musikalien.
In der Lauschischen Musikalienhandlung in der Weihburggasse Nr. 959 dem Geigenmacher gegenüber, sind neu zu haben:
6 Variazionen und Coda, über das beliebte Duetto, Nel cuor più non mi sento. (Mi stuzzichi, mi mastichi) aus der Oper la Molinara für das Forte Piano verfaßt, von Mde. d'Auernhammer. 40 kr.
Marsch, des löbl Wiener Bürgerkorps, für das Klavier 8 kr.
Des Hrn. v. Jacquin 6 deutsche Lieder beym Klavier zu singen 1 fl.
Aus der Oper La Giardiniera innamorata: Le Donne han tanti inganni, Rondeau Soprano alla Polacca 20 kr.
Das Sonnenfest der Braminen, Oper, des Hrn. Müller, a 2 Violini, Viola, e Violoncello, Uebersetzung des Hrn. Haydenreich 6 fl. 30 kr.
Des Hrn. Kapellmeisters Mozart, in wirklichen Diensten Sr. Majest. des Kaisers, 12 Menuetten und 12 Trio aus dem k. k. kleinen Redoutensaal von 1791 mit allen Stimmen 2 fl. 30 kr.
— — im Klavierauszug 48 kr.
— — 12 deutsche Tänze, 12 Trio und Coda mit allen Stimmen 2 fl. 30 kr.
— — im Klavierauszug 48 kr.
— — der Schlittenfahrt deutsche Tanz und Trio mit allen Stimmen 20 kr.
— — im Klavierauszug 8 kr.
NB. Der Klavierauszug ist wie gewöhnlich auf beyde Arten gesetzt, und kann entweder im Diskant oder Violinschlüssel begehrt werden. Auch werden das ganze Jahr hindurch Musizi sowohl zu Akademien, als zu Nachtmusiken, oder andern Lustbarkeiten alda bestellet. Ingleichen werden Musikalien zum kopiren angenommen, und auf das geschwindeste expedirt.

Commentary: Repeated on 19 and 26 March. This advertisement was given during Lent. All of the works here were advertised exclusively with the exception of Heidenreich's quartet arrangement of *Das Sonnenfest der Braminen*, which he advertised himself in the *Wiener Zeitung* on 6 October 1790 for 6 fl. 30 kr.[175]

[175] WZ, 6 Oct 1790, 2608–9.

Guglielmi's *La giardiniera innamorata* received its Viennese premiere at the Burgtheater on 15 February 1791 and had since been performed twice before Lent.[176] It was not advertised anywhere else.

Remarks on transcription: In the repeated versions of this advertisement, the final statement is modified to read, "und geschwind expedirt". This has not been reflected in the above.

Wiener Zeitung, 9 April 1791

Neue Arien.
welche in der Lauschischen Musikalienhandlung
in der Weihburggasse Nr. 959 dem Geigenma=
cher gegenüber, beym Klavier zu singen,
zu haben sind, als:
Aus dem Gutsherrn, Opera des Hrn. v. Dit=
tersdorf, aufgeführt auf dem k. k. privil.
Wiedner Theater: Freundin sanfter Herzens=
triebe, Canone in vieren, die Nachtmusik 24 kr.
Aus dem wohlthätigen Derwisch, oder die
Schellenkappe, Opera des Hrn. Emanuel
Schikaneder: Der Drache ist den armen
Männern gut, Aria B. (hat einer zwölf,
so hat er g'nug) 12 kr.
— — Ein Jüngling Frisch, wie Milch und
Blut. Gimpel Romanze. S. 16 kr.
— — Wir sind die zwey lustigen Bauern vom
Land. Duetto T. e B. 28 kr.
Ferner: Pleyel 6 Quartetti a 2 Violini, Viola
e Violoncello, Sr. Majest. dem König von
Neapel gewidmet, in 2 Abtheilungen, jede
zu 3, um 1 fl. 45 kr. alle 6 3 fl. 30 kr.
— 6 detti a detto, Opera 16. und 17. 6 fl. 30 kr.
Diese letztern sind eigentlich aus seinen er=
sten 6 Klaviersonaten, mit Begleitung einer
Violin, und Violoncello, wo die erste in C.
anfängt, gesetzt worden.
6 Contradanze, dell' Opera, La grotta di
Trofonio mit allen Stimmen 1 fl.
— — im Klavierauszug 30 kr.
Die Gallopade, und der Altvater Tanz, mit
allen Stimmen 16 kr.
— –- im Klavierauszug 8 kr.

Commentary: Repeated on 20 and 23 April. Dittersdorf's *Der Schiffspatron* [*Der neue Gutsherr*] was premiered at the Theater auf der Wieden on 2 March 1791. However, the exact

[176] Link, *Court Theatre*, 164–5

premiere date of *Der wohltätige Derwisch* by Schack, Henneberg, and Gerl is not known, but, on the basis of a surviving dated songbook, seems to have been in early 1791.[177]

The first set of Pleyel quartets offered here are most likely the Op.34 quartets, which had also been advertised in the *Wiener Zeitung* by Traeg on 23 March, Hoffmeister on 26 March, and Artaria on 30 March. The latter advertised these quartets again on 9 April as Op.22.[178]

As before, the dances after *La grotta di Trofonio* are most likely to have been by Ossowski, though on this occasion they do not appear to have been advertised elsewhere under his name. Heidenreich may also be a potential candidate for their authorship.

Wiener Zeitung, 1 June 1791

Musikalienankündigung.
In der Lauschischen Musikalienhandlung in
der Weihburggasse Nr. 959 dem Geigenma=
cher gegenüber, sind zu haben:
Des Hrn. Haselbeck 12 Menuetten und 6 Trio,
aus dem k.k. grossen Redoutensaale von 1791.
Erste Abtheilung Nr. 1. in C. mit allen
Stimmen 2 fl.
— — im Klavierauszug 40 kr.
— — 12 deutsche Tänze. Erste Abtheilung. Nr.
1. in C. mit allen Stimmen 1 fl. 30 kr.
— — im Klavierauszug 30 kr.
— — 12 Menuetten und 6 Trio. Zweyte Ab=
theilung Nr. 1. in D. mit allen Stimmen 2 fl.
— — im Klavierauszug 40 kr.
— — 12 deutsche Tänze und Coda. Zweyte
Abtheilung Nr. 1. in D. mit allen Stim=
men 1 fl. 30 kr.
— — im Klavierauszug 40 kr.
Des Hrn. Kapellmeister Mozart 12 Menuetten
und 12 Trio aus dem k. k. kleinen Redou=
tensaale von 1791. Erste Abtheilung Nr. 1.
in D. mit allen Stimmen 2 fl. 30 kr.
— — im Klavierauszug 48 kr.
— — 12 deutsche Tänze, 12 Trio und Coda.
Erste Abtheilung. Nr. 1. in C. mit allen
Stimmen 2 fl. 30 kr.
— — im Klavierauszug 48 kr.
— — 12 Menuetten und 12 Trio. Zweyte Ab=
theilung Nr. 1. in C. mit allen Stimmen 3 fl.
— — im Klavierauszug 48 kr.
— — 13 deutsche Tänze, 13 Trio und Coda

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[177] See David Buch, "Mozart and the Theater auf der Wieden: New attributions and Perspectives," *Cambridge Opera Journal* 9, no.3 (1997): 202.
[178] WZ, 23 Mar 1791, 751; WZ, 26 Mar 1791, 791; WZ, 9 Apr 1791, 823.

worunter die Leyer so wie bey den Menuetten,
und die Schlittenfahrt vorkommen, zweyte
Abtheilung Nr. 1. in C. mit allen dazu er=
forderlichen Stimmen 3 fl.
— — im Klavierauzsug 48 kr.
Auch ist der Schlittenfahrt deutsche und Trio
allein zu haben, mit allen Stimmen 20 kr.
— — im Klavierauszug 8 kr.
NB. Der Klavierauszug ist ächt, vom
Hrn. Haydenreich gesetzt, und wie gewöhnlich
im Discant, und Violinschlüssel geschrieben,
und noch Belieben zu begehren.
Des Hrn. Paul Wranizky 12 Variazioni per
il Violino solo, über das bekannte Lied:
Ich bin liederlich, du bist liederlich, 12 kr.

Commentary: Repeated on 8 and 15 June. As also noted by Deutsch, the set of thirteen Mozart Deutsche advertised here are not a different set to those twelve advertised by Lausch on 12 March.[179] Rather, this set includes "Der Schlittenfahrt", which is also listed separately here; previously, this was listed as an addition to the twelve dances. Heidenreich is first specified as the arranger for this particular dance here – it is unclear whether this was a new arrangement, or whether his name had simply not been included to date. The Haselbeck dances and variations by Wranitzky were advertised here exclusively.

Wiener Zeitung, 18 June 1791

Neue Arien
welche in der Lauschischen Musikalienhandlung,
in der Weihburggasse Nr. 959 dem Geigenma=
cher gegenüber, beym Klavier zu singen
zu haben, als:
Aus dem fünften Theile des dummen Gärt=
ners, oder Anton bey Hofe, Opera des Hrn.
Emanuel Schikaneder. Nimmt ein Mädchen
einen Mann, so fängt er mit Küssen an,
Aria Soprano. 16 kr.
Ein weibliches Busserl richt allerey aus, detto
Basso. 16 kr.
Die Welt ist mit Schönen versehen, detto
Tenor. 12 kr.
Des Müllerthommerl ländlerische Tanz. 8 kr.
Aus dem wohlthätigen Derwisch, oder Schel=
lenkappe, Opera, von eben demselben. Wel=
che nie empfund'ne Freude, Aria T. 16 kr.
Der Drache ist den armen Männern gut, det.
B. (hat einer 12 so hat er gnug) 12 kr.
Sofrano, müßtest du mein Leiden, detto S.

[179] Deutsch, *Mozart: Die Dokumente seines Lebens*, 340.

mit Klavier Solo. 24 kr.
Ein Jüngling Frisch wie Milch und Blut,
Gimpel Romanze, S. 16 kr.
Sobald der Mann ist all zu gut, Aria B. 12 kr.
Wir sind die lustigen Bauern vom Land, Du-
etto. T. e B. 28 kr.
Aus dem Gutsherrn, Opera des Hrn. v. Dit=
tersdorf. Freundin sanfter Herzenstriebe,
Canone in vieren, die Nachtmusik. 24 kr.
Ich bin blos dazu bestimmt, aller Damen
Sklav zu seyn, Aria T. 12 kr.
Herr Amtmann, sachte sachte, detto B. (Herr
Amtmann, Herr Amtmann, das Ding ist
scharmant) 20 kr.
[Aus der schönen Fischerin, Opera des Hrn.
Guglielmi, Or che sono a te vicino, Quart-
tetto, (Lairalairallara) 52 kr.
Mi parea, che sola sola, Aria Soprano,
der Traum, 32 kr.
Che silenzio! al cun non vedo, Duetto S.
e Basso, an der Thüre des Thurms 16 kr.
Mamselle amabile, Mamselle sciaimange,
Quartetto. (Danse danse) 48 kr.
Misera me, Recitativo, Sento agitarmi Il
core, Aria S. 28 kr.]^{II}

Commentary: Repeated on 25 June. The text marked []^{II} appears only in the repeat. Lausch's first operatic advertisement of the new 1791/2 season. The fifth work in the Anton series, *Anton bey Hofe*, by Schack and Gerl, was premiered at the Theater auf der Wieden on 4 June 1791. Guglielmi's *La bella pescatrice* [*Die schöne Fischerin*] received its Viennese premiere on 26 April 1791 and had since been performed seven times, most recently on 3 June.[180] Artaria later advertised seven printed keyboard arrangements from the opera in the *Wiener Zeitung* on 29 June.[181]

Wiener Zeitung, 9 July 1791

Kaspar der Fagottist, oder die Zauberzieher.
Eine Maschinenkomedie, mit Arien und Chö=
ren, die Musik ist von Hrn. Kapellmeister Mül=
ler; aus welche folgende Stücke beym Klavier
zu singen, in der Lauschischen Musikalienhand=
lung, in der Weihburggasse Nr. 959 dem Gei=
genmacher gegenüber zu haben sind, als:
L'Overtura 32 kr.
Der Lenz bleibt die Natur, Duetto Tenor e
Basso kr.

[180] This does not include performances at Laxenburg. See Link, *Court Theatre*, 168–71.
[181] WZ, 29 Jun 1791, 1718.

Die Mädeln, die Lieb, und der Wein, Aria
B. (o Pizzichi ! o Pizzichi ! blas an statt
mainer Fagott) 16 kr.
Ihr guten Lieben Leutchen hört, Romanze, T.
mit der Zither. 20 kr.
Ein Waltzer erhitzet den Kopf, und das Blut,
Aria B. der Tanz. 20 kr.
Lieber Kaspar lehr mich's doch, Duetto T. e
B. die Lection auf dem Fagott. 20 kr.
Halt das Maul verdammte Zither, Terzetto,
am Baum. kr.
Prinz die Seiten wohl gespannt, Cavatina
Soprano (schlagt die Zither, und blast Fa=
got.) 8 kr.
Das Heidelpupeidel, beym Einschlafen an der
Tafel. kr.

Commentary: Repeated on 13 July. Müller's *Kaspar der Fagotist* was premiered at the Theater in der Leopoldstadt on 8 June 1791. Since, it had been performed fourteen times, most recently on 29 June.[182]

Remarks on transcription: In both the original and repeat, the prices to "Der Lenz...", "Halt das Maul...", and "Das Heidelpupeidel..." are omitted for reasons unknown.

Wiener Zeitung, 27 August 1791

Musikalienankündigung.
In der Lauschischen Musikalienhandlung in der
Weihburggasse Nr. 959 dem Geigenmacher ge=
genüber, sind zu haben:
Opern in Harmonie oder Militärinstru=
menten, 8stimmig, a 2 Oboe, 2 Clarinetti,
2 Corni, e 2 Fagotti. Uebersetzung des Hrn.
Vent, k. k. Hofkammermusikus, als:
Le Nozze di Figaro, il Talismano, Axor
Re d'Ormus, La Pastorella Nobile, La
Molinara, jede zu 6 fl. 40 kr.
NB. Dieselben werden besonders den Hrn.
Regimentskommandanten anempfohlen. Auf
beyde letzte wird in Quartetten a 2 Violini,
Viola e Violoncello Pränumeration für jede
mit 5 fl. 30 kr. gegen Scheine bis 15. Sept.
angenommenen, und den 15. Oktober gegen Zu=
rückstellen derselben ausgegeben werden. Auch
sind beyde so wie die übrigen nebst Pimmalione,
und La Bella Pescatrice, in der Partitur und

[182] Hadamowsky, *Leopoldstadt*, 133.

Klavierauszug zu haben.
Arien beym Klavier zu singen:
Aus Pimmalione.
Ciel pieroso, Ciel Clemente, Aria Tenor,
con l'arpa 16 kr.
Sposa ! Recitativo, Mia vita, inio bene,
Duetto Soprano e T. 36 kr.
Aus Pastorella Nobile.
La mia tenera Agnellina, Duet. S. e T. 20 kr.
Aus dem Jahrmarkt in Venedig.
L'Overtura 20 kr.
L'amour est un dieu Cotleux, Aria S. 8 kr.
Der Menuett und Trio daraus 8 kr.
Voller Vergnügen hupfet mein Herz. A.S.16 kr.
Nach dem Regen folgt die Sonne.Duet.B.8 kr.
Der Marsch 4 kr.
Die Oper in Quartetten 5 fl. 30 kr.
Des Hrn. Kapellmeister Mozart 6 Variazione
über den Menuet, per il Clavicembalo 30 kr.
— — 8 dette über die Aria, ein Weib ist das
herrlichste Ding auf der Welt a deto1 fl.
Aus dem 2ten Theil der zween Anton.
Ich habe was ich wünsche besitze einen Mann.
Aria S. e T. 20 kr.
Kaspar der Fagottist ist im Klavieraus=
zug, und in Quartetten zu haben.

Commentary: Repeated on 3 and 10 September. Cimador's *Il pimmalione* received its Viennese premiere at the Burgtheater on 15 July 1791, and was performed a further five times ahead of this advertisement, most recently on 31 July. *La pastorella nobile* was performed four times during this month, most recently on 22 August.[183] The duet, "La mia tenera..." appears to have been new to these performances, having not been listed in Lausch's earlier advertisements of this opera in 1790.

La bella pescatrice had been performed seven times since Lausch last offered it on 18 June, most recently on 20 August.[184] He does not provide prices for the full score or keyboard arrangement here, despite being advertised for the first time. Artaria had advertised a full score of the opera for 30 fl. in the *Wiener Zeitung* on 10 August, in addition to printed keyboard arrangements and a full score of Cimador's *Il pimmalione*.[185]

Recent performances of Salieri's *La fiera di Venezia* are not known. The original minuet on which Mozart had based his keyboard variations in 1773 is newly advertised separately here. (The price of the quartet arrangement is also reduced from 6 fl. 30 kr. to 5 fl.

[183] Link, *Court Theatre*, 173–5
[184] Link, *Court Theatre*, 171–5. Only the first act of the opera was performed at the Kärntnertortheater on 27 July.
[185] WZ, 10 Aug 1791, 2085.

30 kr.) Deutsch suggests that the first set of Mozart variations advertised here was K.573, composed after a minuet by Jean Pierre Duport in Potsdam at the end of April 1789.[186] This identification, however, is implausible for two reasons. First, Lausch's wording of this entry—simply, "6 variations on the minuet" ("6 Variationen über den Menuet")—and its position immediately after keyboard extracts from *La fiera in Venezia*, suggests that the two are thematically related. Second, the Duport variations consist of nine variations, not the six described here. Without doubt, these variations were actually K.180, first advertised by Lausch on 5 October 1785 in the *Wiener Zeitung*, also an advertisement containing extracts from *La fiera in Venezia*. In the earlier offering, the name of the aria "Mio caro adone" is given as the basis for the theme; being marked "Menuetto Andante", this is indeed the same material, hence the straightforward label minuet.

Other new additions in this advertisement include the *Harmonie* arrangement of *La molinara*, the keyboard and quartet arrangements of *Kaspar der Fagottist*, and the duet, "Ich habe was ich wünsche besitze einen Mann" from *Die verdeckten Sachen*. The price of the *Harmonie* arrangement of *Axur re d'ormus* is raised slightly from 6 fl. 30 kr. to 6 fl. 40 kr. and that of *Il talismano* lowered from 8 fl. to 6 fl. 40 kr. Artaria had also advertised Mozart's variations on "Ein Weib ist das herrlichste Ding" in the *Wiener Zeitung* on 4 June for 40 kr.[187]

Wiener Zeitung, 5 November 1791

Die Zauberflöte,
Opera des Hrn. Kapellmeister Mozart, in wirk=
lichen Diensten Sr. Majest. des Kaisers, aus
welcher verschiedene Stücke beym Klavier zu
singen, in der Lauschischen Musikalienhandlung
in der Weihburggasse Nr. 959 dem Geigenma=
cher gegenüber zu haben sind. — Ingleichen
alle Arien aus Kasparn der Fagottisten, oder
Zauberzeiher, Opera des Hrn. Kapellmeister
Müller, dann
La Pastorella Nobile a 2 Violini, Viola e
Violoncello 5 fl. 30 kr.
La Molinara a detto 5 fl. 30 kr.
—— a 2 Violini 3 fl.
Auch sind beyde nebst der bella Pescatrice,
und Pimmalione sowohl in der Spart, als
im Klavierauszug ganz zu haben. Die Ueber=
setzung ist durchaus von Hrn. Haydenreich.
Metz 72 neue ländlerische Tänze a 2 Violini
e Basso 3 fl.

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[186] Deutsch, *Mozart: Die Dokumente seines Lebens*, 352.
[187] WZ, 4 Jun 1791, 1508.

NB. Die Stimmen davon sind auch ein=
zeln zu bekommen jede um 1 fl.

Commentary: Repeated on 9 November. Mozart's *Die Zauberflöte* premiered at the Theater auf der Wieden on 30 September 1791. Lausch began to advertise extracts from the work in increments from 14 January 1792. The quartet arrangements here are also new additions to Lausch's stock, priced 1 fl. lower than the typical price of these arrangements, in addition to the *La molinara* arrangement for two violins.

Leopold Metz had advertised his *Ländlerische* in the *Wiener Zeitung* on 26 October 1791, with the full collection of 72 costing 7 fl. 12 kr. and each individual set of twelve (by key) 1 fl. 12 kr. Metz responded directly to Lausch offering his work without his consent in another *Wiener Zeitung* advertisement on 7 December – see Chapter One.

Wiener Zeitung, 14 January 1792

Die Zauberflöte,
Opera des Hrn. Kapellmeister Mozart, aus
welcher einstweilen folgende Stücke beym Kla=
vier zu singen, in der Lauschischen Musikalien=
handlung in der Weihburggasse Nr. 959 dem
Geigenmacher gegenüber zu haben sind,
als:
Der Vogelfänger bin ich ja, Aria Basso. (Hey
heya! Pupaya!) 16 kr.
Du feines Täubchen nur herein. Terzetto (Hu!
das ist der Teufel sicherlich.) 20 kr.
Bey Männern welche Liebe fühlen, Duetto
Soprano e B. 12 kr.
Zum Ziele führt dich diese Bahn, Terzetto
die 3 Knaben. 12 kr.
Wie stark ist nicht dein Zauberton, Aria Te-
nor. Flauto solo. 16 kr.
Das klinget so herrlich, das Glockenspiel.
Coro. 12 kr.
Bewahret euch vor Weibertücken, Duetto T.
e B. 8 kr.
Alles fühlt der Liebe Freuden, Aria T. 16 kr.
In diesen heil'gen Hallen, detta B. 12 kr.
Seyd uns zum zweytenmal willkommen, Ter-
zetto, die 3 Knaben. 12 kr.
Ach ich fühls, est ist verschwinden, A S. 12 kr.
Soll ich dich Theurer nicht mehr seh'n, Ter-
zetto. (Die Stunde schlägt, wir seh'n uns
wieder!) 20 kr.
Ein Mädchen oder Weibchen, Aria B. mit Va=
riationen. 24 kr.
Auf die Quartetten davon a 2 Violini,
Viola, e Violoncello, wird mit 5 fl. 30 kr.

gegen Scheine, bis letzten Jäner pränumerirt,
und den 15. Februar, werden sie sodann, ge=
gen Zurückstellung derselben, sicher verabfolgt
werden. NB. Dies ist das letzte Werk dieses
weltberühmten Compositeurs; Verehrer der
Tonkunst! weihet ihm eine Thräne — Wolf=
gang Amade Mozart — die Liebling der Mu=
sen — ist nicht mehr. —
Six Variations pour le forte piano, avec
l'accompagnement d'un Violon, faciles &
bien agréables, composes par Mr. Pfal-
ler. 30 kr.
Stamitz, 2 Duetti, auf einer Violin zu spie-
len. 1 fl.
12 deutsche Tänze und Coda aus Kasparn dem
Fagottisten mit allen Stimmen. 1 fl. 30 kr.
— — im Klavierauszug. 40 kr.
12 deutsche Tänze und Coda aus der Zauber=
flöte, mit allen Stimmen. 1 fl. 30 kr.
— — im Klavierauszug. 40 kr.
Auch sind die beyden Abtheilungen von
Menuetten und Deutschen des Hrn. Mozart von
1791 zu haben:
Mit allen Stimmen, jede 3 fl.
— — im Klavierauszug, jede 48 kr.

Commentary: Repeated on 21 and 28 January. The first advertisement of *Die Zauberflöte* after Mozart's death on 5 December 1791. Artaria had advertised twelve printed keyboard arrangements in the *Wiener Zeitung* on 7 December. Kozeluch advertised an identical number ten days later on the price differences between these two publishers, see Table 1.1 in Chapter One.[188] In this advertisement, "Das klinget" is separated from the rest of Act 1 no.11 – the full number is itemised on 22 August 1792 for 36 kr.

Once again, the dances after *Kaspar der Fagottist* and *Die Zauberflöte* were by Ossowski, as advertised by Kozeluch in the same newspaper edition as Lausch's advertisement. He priced these arrangements identically.

The works by Pfaller and Stamitz were advertised exclusively by Lausch.

Wiener Zeitung, 7 March 1792

Neue Redout= Tänze.
In der Lauschischen Musikalienhandlung in der
Weihburggasse Nr. 959 dem Geigenmacher ge=
genüber, sind zu haben:
Des Hrn. Haydenreich 12 Menuetten und 6
Trio aus dem k. k. grossen Redoutensaale

[188] WZ, 7 Dec 1791, 3134, and WZ, 17 Dec 1791, 3230.

1792 mit allen Stimmen, 2 fl.
— —— im Klavierauszug, 40 kr.
— 12 deutsche Tänze, 3 Trio und Coda mit allen Stimmen 2 fl.
— —— im Klavierauszug, 40 kr.
Die Hauptstimmen davon sind auch einzeln zu haben, jede um 20 kr.
La Boheme Contredanse, mit allen Stim= men, 20 kr.
Il Pimmalione, Oper des Hrn. Cimadoro, beym Klavier zu singen:
Voi che intorno ame, voi state. A.T. 12 kr.
Incerto dubbioso mirarla vorrei. A.T. 4 kr.
Ah! che veggo? ciel! che sento? A.T. 8 kr.
Bel Nume che adoro, tu versi di Speme. A. T. 12 kr.
Ciel pietoso! ciel clemente! A.T. 12 kr.
Aun dolce riposo al fine pietoso. A. T. 8 kr.
Ah! senti ben mio – oh questo cos'è Duetto S. e T. 12 kr.
Sposa! Recit. Mia vita! mio bene! Duetto S. e T. 36 kr.
Aus dem Zauberdrachen des Hrn. Spenger:
Mein Vata und Mutta die lassen eng grüssen. Aria S. 16 kr.
Laufts Teppich keufts Teppich und laßta mi net gehn. A. S. 20 kr.
Nachtrag zur Zauberflöte, Oper des Hrn. Mozart:
Wie stark ist nicht dein Zauberton. Aria T. Flauto solo. 16 kr.
Marsch, während dem Zug im Weisheitstem= pel, wo sich die Priester die Hände reichen. 8 kr.
NB. Die Sammlung besteht dermal aus 14 Stücken, und kosten zusammen 3 fl. 20 kr.
Diese Oper in Quartetten a 2 Violini, Viola e Violoncello, 5 fl. 30 kr.

Commentary: Repeated on 24 March. Spengler's (incorrectly spelled "Spenger" here) *Der Zauberdrachen* was premiered at the Theater auf der Wieden on 29 January 1792. *Il pimmalione* had not been performed since 31 July 1791.[189]

Lausch's offering of fourteen extracts from *Die Zauberflöte* here seems to have been a mistake, as, in addition to the two new ones here, he had previously advertised thirteen others. Moreover, the sum of the prices of all *fifteen* of these extracts equals 200 kr., or 3 fl. 20 kr., the exact price given here for the supposed fourteen.

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[189] See Link, *Court Theatre*, 174–90.

Wiener Zeitung, 14 March 1792

Des H. Kapellmeisters Wanhal aus dem
k. k. kleinen Redoutensale von 1792
12 Menuetten und 12 Trio, erste Abtheilung
mit allen Stimmen, 3 fl.
— im Klavierauszug 48 kr.
12 deutsche Tänze, 12 Trio und Coda, mit
allen Stimmen, 3 fl.
— im Klavierauszug 48 kr.
12 Menuetten und 12 Trio, zweyte Abthei=
lung, mit allen Stimmen, 3 fl.
— im Klavierauszug 48 kr.
12 deutsche Tänze, 12 Trio und Coda, mit
allen Stimmen, 3 fl.
— im Klavierauszug 48 kr.
Die Hauptstimmen wie gewöhnlich jede 20 kr.
NB. Der Klavierauszug ist vom Autor selbst
gesetzt und in beyden Schlüsseln.
Zu haben in der Lauschischen Musikalien=
handlung in der Weihburggasse Nr.
959 dem Geigenmacher gegenüber.

Commentary: Repeated on 17, 21, and 28 March. Lausch perhaps had access to the 1792 Redoutensaal dances by Heidenreich faster than those by Vanhal, having advertised them a week apart – cf. *Wiener Zeitung* 7 March 1792.

Wiener Zeitung, 26 May 1792

Neue Musikalien.
In der Lauschischen Musikalienhandlung in der
Weihburggasse Nr. 959 dem Geigenmacher ge=
genüber, sind neuerdings folgende Arien aus
der Zauberflöte, Opera des Hrn. Mozart, beym
Klavier zu singen, zu haben:
Die Sinfonie, 24 kr.
Dies Bildniß ist bezaubernd schön, Aria Te-
nor, 12 kr.
O zittere nicht! Recit. Zum Leiden bin ich aus=
erkohren, Aria Soprano, 20 kr.
O Isis und Osiris, Aria Basso und Chor, 20 kr.
Der Hölle Rache kocht in meinem Herzen, Aria
Soprano, 16 kr.
Tamino mein! O welch ein Glück, Duetto
S. e T., 16 kr.
Wir wandelten durch Feuergluten, deto, 8 kr.
Papagena! Weibchen! Täubchen! Aria Basso.
(Eins! zwey! drey!) 24 kr.
Pa–Pa–Pa–Papagena! Pa–Pa–Pa–Pa–Pa=
pageno! Duetto S. e B. 24 kr.

Il Pittore Parigino, Opera des Hrn. Cima=
rosa, 18 fl.
Kaspar der Fagottist, Opera des Hrn. Mül=
ler, 10 fl.
Des Hrn. v. Jacquin 4 neue Lieder, mit allen
dazu gehörigen Strophen, 1) Ich liebe dich
so wie du mich. 2) Mädl schön mir ins
Gesicht. 3) Schön Suschen konnt' ich lan=
ge Zeit. Trallyrum larum höre mich.
Kosten zusammen 40 kr.
Des Hrn. Wanhal aus dem k. k. kleinen Re=
doutensaale von 1792 2 Abtheilungen Me=
nuetti und Deutsche, folglich 4 Werke, mit
allen Stimmen, jedes 3 fl. im Klavieraus=
zug, 48 kr.
Des Hrn. Haydenreich, aus dem k. k. grossen
Redoutensaale, ein Werk Menuetti und Deut=
sche, mit allen Stimmen, jedes 2 fl. im
Klavierauszug, 40 kr.
Des Hrn. Metz, 3 Auflagen Ländlerische zu 72
in 6 Tonarten, a 2 Violini e Basso, jede
3 fl. im Klavierauszug, 1 fl. 40 kr. die Stim=
men einzeln davon, jede 1 fl.
36 auserlesene Ländlerische, in 3 Tonarten, mit
allen Stimmen, 3 fl. im Klavierauszug, 1
fl. die Hauptstimmen davon, jede 30 kr.

Commentary: Repeated on 2 and 9 June. Of the several new extracts from *Die Zauberflöte*, "Tamino mein..." does not appear in Lausch's full itemisation of the opera on 22 August, at least not on its own.

Il pittore parigino, first performed in Vienna back in 1785, was revived at the Burgtheater on 24 May 1792, just two days before this advertisement. It was also performed at the Kärntnertortheater on 25 May and was set for a further performance at the Burgtheater on the same day on which this advertisement appeared.[190]

Metz had advertised his new collection of 36 *Ländlerische* in the *Wiener Zeitung* on 18 April, this time with no price attached, presumably to avoid the damages he had claimed to have suffered by Lausch's non-consensual advertisement of his previous set.[191] Lausch also advertises a new keyboard arrangement of the previous set here.

The lieder by Jacquin were advertised here exclusively, as with the set of six by the same advertised on 12 March 1791.

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[190] Hadamowsky, *Verzeichnis*, 98 and *Spielplan*, 26–7.
[191] WZ, 18 Apr 1792, 1043.

Wiener Zeitung, 27 June 1792

Neue Musikalien.
In der Lauschischen Musikalienhandlung in der Weihburggasse Nr. 959 dem Geigenmacher ge= genüber, ist beym Klavier zu singen, zu haben:
Aus der Serenate, Opera des Hrn. Kauer.
In omnibus sum clarus, A. T. 20 kr.
Gottdem! wie viele Tausend Missen, detta B. 16 kr.
Chiri bida ou cha la, detta T. 16 kr.
Aus Zingari in Fiera, Opera des Hrn. Paisello.
Ahi il trepiede, e lo spiedo! Cavatina, S. 16 kr.
Te, che alla linea formi il pantagono, Quintetto. (Spiriti domestici) 40 kr.
Voi avrete in me una Sposa, Aria S. 24 kr.
Vedete la, guardandi ormai vi stà, Duetto S. e T. 32 kr.
Sodo sodo or vi favello, Quartetto. (Signorino bello bello) 1 fl.
Mi hanno detto che il Marito, Aria S. 24 kr.
Aus der Zauberflöte, Opera des Hrn. Mozart.
Zu hilfe! sonst bin ich verlohren, Introduzione. 1 fl. 4 kr.
Hm! hm! der Arme, Quintetto. (Lebet wohl! auf wiedersehen) 1 fl. 4 kr.
O Isis und Osiris, welche Wonne, Coro. 12 kr.
Mit nächsten die ganze Opera.
Des weil. Hrn.v. Jacquin 4 neue Lieder. 40 kr.
Franklin, Quartetto, a 3 Violini e Violoncello, wird auf blossen leeren Saiten ge= spielt, ohne die Finger zu gebrauchen. 40 kr.
Prevost, 6 Quatours Concertants a 2 Violons, Viole e Violoncello.
NB. Den Hrn. Musikliebhabern, welche schon die Zauberflöte in Quartetten besitzen, dienet zur Nachricht, daß das ohrige Quintetto nebst den beyden Finalen, welche dabey abge= hen, auch allein zu bekommen sind. Ingleichen die so sehr beliebte Simphonie davon mit allen Stimmen, wie auch die ganze Opera in der Spart.

Commentary: Repeated on 30 June. Kauer's *Die Serenate* was premiered at the Theater in der Leopoldstadt on 4 June 1792. It had since been performed eight times, most recently on 20 June.[192] The full score, parts for the overture, and three extracts from *Die Zauberflöte* are

[192] Hadamowsky, *Leopoldstadt*, 251.

advertised new here. The quartets by Franklin and Prevost are also advertised exclusively – no other works by these composers are advertised in Vienna during this period.

Wiener Zeitung, 11 July 1792

Neue Musikalien.
In der Lauschischen Musikalienhandlung in der Weihburggasse Nr. 959 dem Geigenmacher gegenüber, ist beym Klavier zu singen, zu haben:
Aus der Serenate, Opera des Hrn. Kauer.
Mädchen folget meiner Lehre, Duetto S. e T.
Die Warnung. 20 kr.
Sum ille Doctor miraflor. A. T. (Et tu, &
tu es Asinus 16 kr.
Gottdem! wie viele Tausend Missen, detta
B. 16 kr.
Chiri bida ou cha la, detta T. 16 kr.
Aus dem redlichen Landmann:
Heil sey mit Dir gütiger König! Chor mit
4 Variationen. 20 kr.
Aus Zingari in Fiera, Opera des Hrn.
Paisello.
Ahi il trepiede, e lo spiedo! Cavatina, S.
16 kr.
Te, che alla linea formi il pantagono,
Quintetto. (Spiriti domestici) 40 kr.
Voi avrete in me una Sposa, Aria S. 24 kr.
Vedete la, guardandi ormai vi stà, Duetto
S. e T. 32 kr.
Sodo sodo or vi favello, Quartetto. (Signorino bello bello) 1 fl.
Mi hanno detto che il Marito, Aria S. 24 kr.
Aus der Zauberflöte, Opera des Hrn. Mozart.
Zu hilfe! sonst bin ich verlohren, Introduzione. 1 fl. 4 kr.
Hm! hm! der Arme, Quintetto. (Lebet wohl!
auf wiedersehen) 1 fl. 4 kr.
O Isis und Osiris, welche Wonne, Coro. 12 kr.
Mit nächsten die ganze Opera.
Des weil. Hrn.v. Jacquin 4 neue Lieder. 40 kr.
Franklin, Quartetto, a 3 Violini e Violoncello, wird auf blossen leeren Saiten gespielt, ohne die Finger zu gebrauchen. 40 kr.
Prevost, 6 Quatours Concertants a 2 Violons, Viole e Violoncello.
Ines de Castro, Ballo in 5 Atti, per il Clavicembalo 4 fl. 30 kr.
NB. Den Hrn. Musikliebhabern, welche schon die Zauberflöte in Quartetten besitzen, dienet zur Nachricht, daß das ohrige Quintetto nebst den beyden Finalen, welche dabey abge=

hen, auch allein zu bekommen sind. Ingleichen
die so sehr beliebte Simphonie davon mit allen
Stimmen, wie auch die ganze Opera in der
Spart.

Commentary: Repeated on 18 July. Henneberg's *Der redlicher Landmann* was premiered at the Theater an der Wieden on 24 April 1792. Muzzarelli's ballet, *Ines de Castro*, was premiered at the Burgtheater on 27 December 1791 and had since been performed a further sixteen times, most recently on 21 June.[193]

Wiener Zeitung, 22 August 1792

Die Zauberflöte,
Opera des Weiland Hrn. Mozart, beym Kla=
vier zu singen, welche in der Lauschischen Mu=
sikalienhandlung in der Weihburggasse Nr. 959
dem Geigenmacher gegenüber zu haben ist:

Erster Aufzug.

L'overtura. 28 kr.
1) Zu hilfe! sonst bin ich verlohren, L'Intro-
duzione. 1 fl.
2) Der Vogelfänger bin ich ja, Aria B. 16 kr.
3) Dieß Bildniß ist bezaubernd schön, Detta
T. 12 kr.
4) O zittere nicht! Recit. zum Leiden bin ich
auserkohren. Aria S. 20 kr.
5) Hm! hm! der Arme, Quintetto. (Lebet
wohl! auf wiedersehen) 1 fl. 4 kr.
6) Du feines Täubchen nur herein. Terzetto
20 kr.
7) Bey Männern welche Liebe fühlen. Duetto
S. e B. 12 kr.
8) Zum Ziele führt dich diese Bahn. Finale.
12 kr.
9) Die Weisheitslehre dieser Knaben. Recit.
T. e B. 32 kr.
10) Wie stark ist nicht dein Zauberton, Aria
T. 12 kr.
11) Schnelle Füsse rascher Muth. Terzetto e
Coro. 36 kr.
12) Herr! ich bin Zwar Verbrecherin! Duetto
S. e B. 12 kr.
13) Nun stolzer Jüngling, nur hierher. Schluß.
40 kr.

Zweyter Aufzug.

1) Marcia. 8 kr.
2) O Isis und Osiris, Cavatina B. e Coro.
16 kr.

[193] Hadamowsky, *Verzeichnis*, 65 and *Spielplan*, 24–7.

3) Bewahret euch vor Weibertücken, Duetto T. e B. 8 kr.
4) Wie? ihr an diesem Schreckensort! Quintetto. 44 kr.
5) Alles fühlt der Liebe Freuden, Aria T. 16 kr.
6) Der Hölle Rache kocht in meinem Herzen. Detta S. 16 kr.
7) In diesen heiligen Hallen: Detta B. 12 kr.
8) Seyd uns zum zweytenmal willkommen. Terzetto. 12 kr.
9) Ach! ich fühls, est ist verschwinden. Aria S. 12 kr.
10) O Isis! und Osiris! welche Wonne! Coro. 12 kr.
11) Soll ich dich Theurer nicht mehr seh'n? Terzetto. 20 kr.
12) Ein Mädchen, oder Weibchen: Ar. B. 24 kr.
13) Bald prangt, den Morgen zu verkünden. Finale. 52 kr.
14) Der welcher wander diese Strasse. Quartetto. 44 kr.
15) Wir wandelten durch Feuergluthen. Duetto S. e B. con Coro 12 kr.
16) Papagena! Weibchen! Aria B. (Eins! Zwey! Drey!) 24 kr.
17) Halt ein o Papageno! und sey klug. Quartetto. 20 kr.
18) Pa–Pa–Pa–Papagena! Pa–Pa–Pa–Papageno! Duetto S. e B. 24 kr.
19) Nur stille! bald bringen wir im Tempel ein. (Schluß) 48 kr.

NB. Einer hohen Noblesse und Hrn. Musikliebhabern dienet zur Nachricht: daß, um von meiner Seite alles zu thun, was den Nachruhm des unvergeßlichen Mozarts nur einigermaßen vergrößern, oder erweitern kann, nebst dem letzhin angekündigten Quintetto samt den beyden Finalen in Quartetten à 2 Violini, Viola, e Violoncello, nunmehr auch die ganze Opera, ohne das mindeste auszulassen, nach der Partitur, so wie der Klavierauszug vom Hrn. Haydenreich ganz neu übersetzt ist; so, daß diese Quartetten zugleich al sein Accompagnement zur ganzen Opera zu gebrauchen sind 9 fl.

Auch ist die Opera in der Partitur, oder die Stimmen ausgezogen zum Auflegen, wie auch einzelne Stücke davon auf gleiche Art gegen Bestellung zu haben.

Commentary: Repeated on 29 August. The first full listing of *Die Zaublerflöte*, including eight new extracts – changes in price are reflected in my inventory reconstruction in Chapter Three. Heidenreich is first specified here as the arranger of these keyboard extracts – given

relatively few price changes, it would seem likely that he was the arranger since the earliest advertisements.

Wiener Zeitung, 3 October 1792

Kaspar der Fagottist,
oder die Zauberzieher. Erster Theil. Opera
des Hrn. Kapellmeister Müller, beym Klavier
zu singen, zu haben in der Lauschischen Musi=
kalienhandlung in der Weihburggasse Nr. 959,
dem Geigenmacher gegenüber.
Erster Aufzug: L'ouvertura. 32 kr.
1) Hau! hau! verfolget das Wild, l'Introdu-
zione. 36 kr.
2) Groß ist die Macht der Feen, Aria S. 16 kr.
3) Der Lenz belebet die Natur, Duetto T. e
B. 32 kr.
4) Die Mädln, die Lieb und der Wein, Aria
B. (o Pizzichi!) 16 kr.
5) Armidoro! Armidoro ist verschwunden,
Finale, das Echo. 56 kr.
Zweyter Aufzug.
1) Drehet Rächen, drehet euch, Coro von
Frauen. 24 kr.
2) Ihr Lieben guten Leutchen hört, Romanze
T. 20 kr.
3) Ein Walzer erhitzet den Kopf und das Blut,
Aria B. 20 kr.
4) Grauenvolle Sorge naget, detta B. 32 kr.
5) Lieber Kaspar lehr michs doch. Duetto T.
e B. Die Lektion. 20 kr.
6) Für dich geb ich Blut und Leben, detto
S. e T. 12 kr.
7) Ein Vergnügen reiner Art, Finale. Die
Wasserfahrt. 48 kr.
Dritter Aufzug.
1) Unser kleinster finsterer Hauch, Coro von
Geistern. 20 kr.
2) Alles liebet was da lebet, Aria S. 20 kr.
3) Bäumchen unter deinen Schatten, Duetto
S. e T. 24 kr.
4) Halt das Maul verdammte Zither! Ter-
zetto. 24 kr.
5) Prinz die Saiten wohl gespannt, Cavati-
na S. 4 kr.
6) Pack an, saß an, tra la la la! Das Ba=
lonspiel. 24 kr.
7) Juch hey! Juch hey! hopsasasa! Aria T.
20 kr.
8) Die Musik beym einschlaffen. 16 kr.
9) Auf die allergrösten Leiden, Finale. 40 kr.
Aus dem VI Theil der zween Antons, unter

dem Titel: der Renegat, Opera des Herrn
Emanuel Schikaneder.
Trettet leise! – sanft ihr Leute! – Cavatina
S. e Coro. 20 kr.
Ihr türkischen Nachbarn und Herren, Aria
B. (Guck guck, schau zu) 16 kr.
Die Lied schleicht sich Heimlich in jedes Herz,
detta B. 20 kr.
Die so ein schönes Männchen hat, Duettino
S. e T. (tra la la la) 8 kr.
Weinet nicht ihr müßt euch fassen, Terzetto
Canone. 20 kr.

Commentary: Repeated on 10 and 17 October. A far more substantial offering of *Kaspar der Fagottist* compared to 9 July 1791, with the addition of prices previously omitted for Act 3 No.4 and No.8, and the price reduction of "Prinz die Seiten" from 8 kr. to 4 kr.

Der Renegat, the sixth opera in the Anton series by Schack and Gerl, was premiered at the Theater auf der Wieden on 15 Sep 1792.

Wiener Zeitung, 1 December 1792

Neue Arien,
welcher in der Lauschischen Musikalienhandlung
in der Weihburggasse Nr. 959, dem Geigen=
macher gegenüber. beym Klavier zu singen, zu
haben sind:
Aus Pizzichi, zweyten Theil des Fagottisten,
Opera des Hrn. Kapellmeister Müller, von
ihm selbst übersetzt:
L'Ouvertura, 40 kr.
Mädchen schönen Engeln gleich, Aria A. 16 kr.
So komm dann du herziger lieber Fagott, detta
B. 20 kr.
Wenn ich auf das Loch hier greife, Duetto T.
e B. 32 kr.
Wenn jemand kömmt, und jemand frägt, Ter-
zetto S. 24 kr.
Ich hatte einst zwey Vögelchen, Duettino S.
e A. (Ey, ey,) 12 kr.
Jetzt hab' ich gar höllische teufliche Noth, A.
B. 16 kr.
Lehre mich die liebe kennen, Su. S. e T. 24 kr.
Alle Wetter Sapperment! detto A. e T. (Wie
der Vater so der Sohn,) 28 kr.
NB. Mit nächsten die ganze Opera, der
erste Theil davon ist schon ganz zu haben.
Aus Don Juan, oder die redene Statue,
Opera des weil. Hrn. Mozart, k. k. Hof=
kapellmeisters:
L'Ouvertura, 32 kr.

Gnädiges Fräulein, hier ist das Register, Aria
B. (Aber in Spanien 1002) 32 kr.
Hat ein Mädchen sein Liebchen gefunden, Duetto
S. e B. con Coro. 16 kr.
Laß in mein Haus dich führen, Duetto S. e
B. 16 kr.
Heute mein Fränzen wollen wir alle, Aria B.
24 kr.
Schlage lieber Peter schlage, detta S. 20 kr.
O nimm erhabne Vorsicht, dich meiner Ehre
an, Terzetto. 8 kr.
Erscheine liebstes Mädchen, Canzonetta B. Die
Nachtmusik. 12 kr.
Ach! grausam, o mein Geliebter, Recit. Zweifle
nicht, du bleibst mir theuer, Rondeau S. 24 kr.
Nur ihr Vergnügen gewährt mir Glücke, Aria
T. 12 kr.
Aus den Kriegsgesetzen, oder der deutschen
Greichin, des Hrn. Emanuel Schikaneder:
Alpha Beta Gamma Delta, Cavatina S. 8 kr.
Daß sich Schwäger küssen müssen, Quint. 12 kr.
Aus der Wienerzeitung, Opera des Hrn. Ema=
nuel Schikaneder:
Brumm du alte Schachiel du, Aria B. 24 kr.
Nachtrag zu dem VI. Theil der zween Anton,
unter dem Titel: der Renegat, Opera des
Hrn. Emanuel Schikaneder:
L'Ouvertura, 20 kr.
Liebste Freundin wenn du küssest, Terzetto S.
24 kr.
So lebe wohl auf wiedersehn! Duetto S. e B.
(Dieß hat einz'ger Ruß gethan,) 12 kr.
Hier steht es mit klaren Worten, detto T. e
B. (Vidi, vidi, fidi, fidi,) 16 kr.
Aus Matrimonio Segreto, Opera des Hrn.
Cimarosa:
L'Ouvertura, 44 kr.
Udite tutti udite, le orecchie spalancate,
Aria B. 44 kr.
Ausser diesen sind noch mehrere Stücke aus
dieser Opera vorhanden.
Auch sind Arien aus Disertore. zugleich
die schönsten Balleten aus den k. k. Theatern,
im Klavieruszug, gegen Bestellung zu haben.

Commentary: Repeated on 8 and 15 December. Müller's *Pizzichi* was premiered at the Theater in der Leopoldstadt on 10 Feb 1792. Cimarosa's *Il matrimonio segreto* was premiered at the Burgtheater on 7 February 1792 and was performed seven more times before Lent. In the 1792/3 season, up to the date of this advertisement, it was performed six further

times, most recently on 2 August.[194] Sukowaty had advertised keyboard arrangements from the opera in the *Wiener Zeitung* on 10 March and 19 May, in addition to a quartet arrangement on 16 June. Kozeluch advertised three extracts arranged for keyboard in the same on 21 March, 5, and 9 May, and Artaria seven extracts on 28 March and 12 May.[195]

Bianchi's *Il disertore* received its Viennese premiere at the Burgtheater on 14 Aug 1792 and, before this advertisement appeared, was performed on ten more occasions, most recently on 1 December at the Kärntnertortheater.[196] Artaria had also advertised two keyboard arrangement from the opera in the *Wiener Zeitung* on 14 November.[197]

Die Kriegsgesetze was premiered at the Theater auf der Wieden on 15 October 1792. *Die Wiener Zeitung* by Schack and Gerl had been premiered at the same theatre on 12 January 1791, and had probably been performed again recently.

Wiener Zeitung, 19 January 1793

Neue Arien,
welcher in der Lauschischen Musikalienhandlung
in der Weihburggasse Nr. 959, dem Geigen=
macher gegenüber. zu haben sind, als:
Bock, 4 Abtheilungen zu 12 deutschen Tänzen,
mit allen Stimmen, jede 1 fl. 30 kr.
—— im Clavierauszug, jede 30 kr.
Aus Pizzichi II. Theil des Fagottisten, 12 deut=
sche Tänze und Coda, mit allen Stimmen,
1 fl. 30 kr.
—— im Clavierauszug, 30 kr.
Schuster, 12 deutsche Tänze, und 4 Trio, mit
allen Stimmen, 1 fl. 30 kr.
—— im Clavierauszug, 30 kr.
Tost, 12 deutsche Tänze, 4 Trio and Coda,
mit allen Stimmen, 1 fl. 30 kr.
—— im Clavierauszug, 30 kr.
36 Auserlesener ländlerische Tänze, in 3 Ton=
arten, mit allen Stimmen, 3 fl.
—— im Clavierauszug, 1 fl.
Haydn, 12 Menuetten, und 11 Trio, a det-
to, 48 kr.
—— 12 deutsche Tänze, 1 Trio, und Coda,
a detto, 30 kr.
Die Zauberflöte, Opera des weil Hrn. Mozart,
in der Spart, 30 fl.
—— beym Klavier zu singen, ganz, 13 fl. 30 kr.
—— in Quartetten, a 2 Violini, Viola, e

[194] Link, *Court Theatre*, 188–9; Hadamowsky, *Verzeichnis*, 83 and *Spielplan*, 26–7.
[195] WZ, 21 Mar 1792, 747; WZ, 5 May 1792, 1250; WZ, 9 May 1792, 1288.
[196] Hadamowsky, *Verzeichnis*, 28 and *Spielplan*, 26–7.
[197] WZ, 14 Nov 1792, 3085.

Violoncello, ganz, 9 fl.
—— Auszug der schönsten Arien, a 2 Flauti, 1 fl. 30 kr.
Sammlung von 76 sehr angenehmen Stücken, a 2 Corni, 2 fl. 30 kr.
Aus der Fürstengrösse, die ganze Musik, sie bestehet in 5 Overturen, 1 Marsch, und Coda; eigends dazu verfaßt vom Hrn. Wei= gel, Kapellmeister in beyden k.k. Hothea= tern, im Clavierauszug, 2 fl. 30 kr.
Ines de Castro, Ballo serio, per il Clavi- cembalo, 3 fl. 30 kr.
Arminio, detto, detto a detto, 3 fl.
La Forza di bel Sesso, detto Comico, a detto, 3 fl.
La Capriciosa umilità, detto, detto a det- to, 3 fl.
Gli Uccelatori, detto, detto a detto, 3 fl.
Einer hohen Noblesse, und schätzbaren Publikum, dienet zur Nachricht: daß in obi= ger Handlung , wieder wie sonst in der Fa= schingszeit, Musici auf Hausbälle, Komedien, ingleichen zu Akademien zu bestellen sind; zu= gleich wird gehorsamt ersucht, die Zahl der anderlangten immer ein paar Tage bevor gü= tigst allda anzudeuten. Auch werden Musika= lien zum copieren angenommen, und auf das promteste expedirt.

Commentary: Repeated on 26 and 30 Jan. In addition to an arrangement of selected arias for two flutes, the only changes to the offering of *Die Zauberflöte* relate to price. For instance, the full keyboard arrangement, consisting of twenty extracts including the overture, is priced at 13 fl. 30 kr., just 10 kr. higher than the previous offering of fifteen extracts on 7 March 1792. The price of the quartet arrangement is also inflated drastically from 5 fl. 30 kr. to 9 fl.

As advertised by Kozeluch in the *Wiener Zeitung* on 19 December 1792, the dances after *Pizzichi* are also by Ossowski – they were advertised for identical prices.[198] The full sets of parts for the dances by Bock, Schuster, and Tost were also advertised by Artaria in the *Wiener Zeitung* on 8 December 1792.[199] On 14 November, the firm had also advertised keyboard arrangements of the ballets, *Ines de Castro*, *La forza di bel Sesso*, *Arminio*, *La capriciosa umilità*, and *Gli uccelatori*, though all for 4 fl. 30 kr.[200]

Weigl's ballet, *Die Fürstengrosse*, was premiered at the Burgtheater on 11 November 1791 and had subsequently been performed another nine times over the next couple of years,

[198] WZ, 19 Dec 1792, 3427–8.
[199] WZ, 8 Dec 1792, 3318. Artaria did not advertise the keyboard arrangements. The parts cost 1fl. 30 kr., 1 fl. 10 kr., and 1 fl. 20 kr., respectively.
[200] WZ, 14 Nov 1792, 3085. They also advertised the ballet, *Il capitano Cook*, not advertised by Lausch.

most recently on 20 December 1792. Muzzarelli's ballet, *La capricciosa umigliata* [or *Die gebenmüthige Eigensinnige* (as advertised by Lausch 11 September 1793] was premiered at the Burgtheater on 19 January 1792 and had since been performed on another thirty-two occasions, most recently on 11 January 1793.[201]

Wiener Zeitung, 16 February 1793

Neue Redout = Tänze,
welche in der Lauschischen Musikalienhandlung
in der Weihburggasse Nr. 959, dem Geigen=
macher gegenüber, zu haben sind, als:
Von Hrn. Thad. Weigl dem jüngern 12 Me=
nuetten und 12 Trio aus dem k. k. kleinen
Redoutensaale von 1793, mit allen Stim=
men, 2 fl. 30 kr.
—— im Klavierauszug, 48 kr.
12 deutsche Tänze, 12 Trio und Coda, mit
allen Stimmen, 2 fl. 30 kr.
—— im Klavierauszug, 48 kr.
Die Hauptstimmen davon einzeln, jede 20 kr.
Mit nächsten erscheinen die Menuetten und
deutsche Tänze des Hrn. Haselbeck aus dem k.
k. grossen Redoutensaale.

Commentary: All music is advertised exclusively here.

Wiener Zeitung, 30 March 1793

Neue Musikalien.
In der Lauschischen Musikalienhandlung in
der Weihburggasse Nr. 959, dem Geigenma=
cher gegenüber sind zu haben:
Von Hrn. Haselbeck 12 Menuetten und 6 Trio
aus dem k.k. grossen Redoutensaal von 1793,
mit allen Stimmen, 2 fl.
— — im Clavierauszug, 40 kr.
— 12 deutsche Tänze und Coda, mit den
Castagnietten, vollstimmig, 2 fl.
— — im Clavierauszug, 30 kr.
Von Hrn. Thad. Weigl dem jüngern 12 Me=
nuetten und 12 Trio aus dem k. k. kleinen
Redoutensaale, mit allen Stimmen, 2 fl. 30 kr.
— — im Clavierauszug, 48 kr.
12 deutsche Tänze, 12 Trio und Coda,
mit allen Stimmen, 2 fl. 30 kr.
— — im Clavierauszug, 48 kr.
Die Hauptstimmen davon, jede 20 kr.

[201] Hadamowsky, *Verzeichnis*, 21 and *Spielplan*, 24–9.

NB. Der Clavierauszug ist sowohl im Violin- als Discant Schlüssel zu haben.

[NB. NB. Zugleich die Castagnietten zu den Deutschen, das Stück zu 40 kr.][II-III]

Aus der Sonnenjungfrau die ganze Musik, sie besteht in 5 Overturen, einem Marsch, Chor, und dem Opfer der Priester, eigends dazu verfaßt von Hrn. Joseph Weigl dem ältern, Kapellmeister in beyden k. k. Hof= Theatern, im Clavierauszug, mit Beglei= tung einer Violin, 3 fl.

Aus dem zween Savoyarden, Opera des Hrn. Dalayrac. Fürs Clavier:

L'Overtura, 32 kr.

Siehst du liebes Mädchen, Aria Sopr., 20 kr.

Sobald der liebe Morgen graut, Duetto, detto, 28 kr.

Es entfloh vom Spinnrädchen, detto, 20 kr.

Aus Mercur den Heyrathsstitster, Opera des Hrn. Paul Wranizky, Musikdirektor des k.k. Hof Theater Orchesters:

Schön ist die Treue, aber schwer, Aria Te- nor, 24 kr.

Aus der Eisen=Königin, Opera des Hrn. E. Schikaneder:

Ich bitt euch ihr Männer, seyd Weibern ge= treu, Aria Basso, 16 kr.

Ich war einmal in einem Städtchen, detto, 16 kr.

Recueil de Six Duos Nocturnes, & de Six Chansons françaises, avec accompagne- ment de Forte Piano. Composés per Mr. le Conte Gregoire de Czernichew. 2 fl. 30 kr.

XII. Petites Chansons Italiennes, avec ac- compagnement de Forte Piano, ou de Har- pe. Composées par Mr. Français Pitic- chio, 2 fl.

O mon Peuple! que vous ai-je fait? Air de Louis XVI. aux Français Mis pour le Forte Piano par Mr. Français Pitic- chio, 16 kr.

III. Sonates pour le Forte Piano. Compo- sees par Mr. Paul Wranizky. Oeuvre 22. 2 fl. 45 kr.

Commentary: Repeated on 6 and 10 April. The text marked []$^{II-III}$ is only given in the repeats. All music here is advertised exclusively. Dalayrac's *Der zween Savoyarden* (or *Die beyden Savoyarden*) received its Viennese premiere at the Theater in der Leopoldstadt on 13 December 1792. It had since been performed twelve times, most recently on 13 March. Wranitzky's *Mercur den Heyrathsstitster* was premiered at the same theatre on 21 February

1793, and had since been performed ten times, most recently on 11 March.[202] Weigl's ballet, *Die Sonnenjungfrau*, was premiered at the Burgtheater on 5 January 1791 and had since been performed another twenty times, most recently on 4 December 1792.[203] Henneberg's *Die Eisenkönigin* was premiered at the Theater auf der Wieden on 14 December 1793.

Wiener Zeitung, 15 May 1793

Neue Musikalien.
In der Lauschischen Musikalienhandlung, in der Weihburggasse Nr. 959, dem Geigenmacher gegenüber, sind zu haben:
Aus den Pilgern:
die ganze Musik. Sie besteht in V. Overturen, der Musik in der Halle, einem Marsch, und dem Ruf zum Duel, eigends dazu verfaßt von Hrn. Joseph Weigl dem ältern, Kapellmeister in beyden k. k. Hoftheatern, im Clavierauszug, 2 fl.
Aus der Fürstengröße, — — 2 fl. 30 kr.
Aus der Sonnenjungfrau, — — mit Violin, 3 fl.
Aus Le Gelosie Villane, Opera des Hrn. Sarti.
L'Overtura, 32 kr.
Questa Radica produce, Aria Basso, 32 kr.
E felice chi in amore, Terzetto, Soprano, 24 kr.
Son uccellin di bosco in gabbia non ve andar, Cavatina, 20 kr.
Deh caro Padre amato, Terzetto, 40 kr.
Trenta cose a dirsi bella una Donna deve avere, Aria B., 24 kr.
Aus der Unterthanen Glück, ist ein guter Fürst: Opera des Hrn. Kapellmeister Müller
L'Overtura, 28 kr.
Juchhhe! Juchhe! Ihr Jungen schwenkt den Hut, L'Introduzione, (der Tanz) 44 kr.
Ich bin durch das glückliche Land, Aria Basso, 20 kr.
Herrscht in glücklich frohen Staaten, detta Basso, 24 kr.
Mein Hauch ist wie der Hauch der Liebe, detta Tenor, 24 kr.
Liebe Mädchen kommt mit mir, schöne Sachen hab ich hier, detta S., 20 kr.
Nein das thut mir all zu weh, detta S., 16 kr.
Ein Beyspiel daß man Wahrheit liebt, detta B., (die Kappe ohne Kopf) 16 kr.

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[202] Hadamowsky, *Leopoldstadt*, 209 and 241.
[203] Hadamowsky, *Verzeichnis*, 117 and *Spielplan*, 24–9.

Gehts seyn wir zur Arbeit nicht faul, detta
Basso, 16 kr.
NB. Diese Opera wird immer bey ihrer
Vorstellung, sowohl von einer hohen Noblesse,
als dem schätzbaren Publikum, mit einem all=
gemeinen Beyfall aufgenommen. Liebhaber,
welche dieselbe im Clavierauszug ganz zu ha=
ben wünschen, können darauf Bestellung machen.
Aus der Eisen=Königinn, des Hrn. Ema=
nuel Schikaneder.
Wo ist die schönste Königinn zu finden? Du-
etto T. e B., (Ach! Ach!) 20 kr.
Ich bitt euch ihr Männer, seyd Weibern ge=
treu, Aria Basso, 16 kr.
Ich war einmal in einem Städtchen, detta
B., 16 kr.
Kreith, 6 Galantriestücke a Flauto solo, 30 kr.
Kauer, kurzgefaßte Generalbaß Schule für An=
fänger, 2 fl. 20 kr.
Zugleich die schönsten welschen und deutschen
Opern im Clavierauszug geb. jede 18 fl.
Wie auch die besten Ballet, welche in bey=
den k. k. Theatern aufgeführt werden, im
Clavierauszug, jedes um 3 fl.

Commentary: Weigl's ballet, *Die Pilger*, was premiered at the Burgtheater on 18 October 1791. It had since been performed a further twelve times, most recently on 21 March 1793. *Le gelosie villane*, previously revived for performances from 1783 onwards, was revived again on 21 April 1793. Before this advertisement, it was performed four more times, most recently on 9 May.[204] New additions since Lausch's last advertisement of the opera in 1784 include the overture, "Son uccellin di bosco", and "Trenta cose". The price of "E felice chi in Amore" is also reduced from 26 kr. to 24 kr., "Deh caro padre amato" from 51 kr. to 40 kr., while "Questa radica produce" increased from 30 kr. to 32 kr.

Müller's *Der Unterthanen Glück ist auch das Glück der Fürsten* was premiered at the Theater in der Leopoldstadt on 7 February 1792. It had since been performed twenty-eight times, most recently on 12 May.[205]

Other new additions in this advertisement include the duet, "Wo ist die schönste Königinn", in *Die Eisen-Königin*, the "Galantriestücke" by Kreith, and the Generalbaßschule by Kauer. Kauer had first advertised his own treatise in the *Wiener Zeitung* on 26 October 1791.[206]

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[204] Hadamowsky, *Verzeichnis*, 50–1 and *Spielplan*, 24–9.
[205] Hadamowsky, *Leopoldstadt*, 273.
[206] WZ, 26 Oct 1791, 2758–9.

Most significant in this advertisement, however, are Lausch's remarks on the pricing of operatic keyboard arrangements, henceforth being set at 18 fl. per work. Fourteen of the twenty-five of his keyboard arrangements of full operas were priced lower than 18 fl. by this point and would be inflated by relatively significant margins. Only a small handful would be reduced, on the other hand.

Wiener Zeitung, 20 July 1793

Neue Musikalien.
welche in der Lauschischen Musikalienhandlung
in der Weihburggasse Nr. 959, dem Geigen=
macher gegenüber, im Klavierauszug zu ha=
ben sind:
Aus Diana ed Endymione, Ballo Serio.
Die beyden beliebten Pas de deux, dansés
par Mr. & Mde. Vigano. 40 kr.
Auch ist dieses Ballet nebst vielen andern
gegen Bestellung ganz zu haben.
VI. Ländlerische Tänze, von Hrn. Sieszmay-
er. 30 kr.
Aus dem Zauberpfpeil, Opera des Hrn. Lickl.
L'Ouvertura. 24 kr.
Jedes Mädchen jedes Weib liebt der Männer
Zeitvertrieb. Aria Basso. 28 kr.

Commentary: Lickl's *Der Zauberpfeil* was premiered at the Theater auf der Wieden on 9 June 1793. Lausch was first to advertise the dances by Süßmayr and the Pas-de-deux from Muzzarelli's *Diana ed Endimione* – the latter was premiered at the Burgtheater on 13 May 1793 and had since been performed twelve times, most recently on 18 July.[207] The Süßmayr dances actually seem to have consisted of eight rather than six, as reflected in the next advertisement on 21 August. Artaria also advertised a similar keyboard arrangement in the *Wiener Zeitung* on 10 August for 20 kr.[208]

Wiener Zeitung, 21 August 1793

Arien aus den neuesten Opern,
welche in der Lauschischen Musikalienhandlung
in der Weihburggasse Nr. 959, dem Geigen=
macher gegenüber, beym Klavier zu singen,
zu haben sind:
Aus Mercato di Monfregoso. Opera des

[207] Hadamowsky, *Verzeichnis*, 27 and *Spielplan*, 28–9.
[208] WZ, 10 Aug 1793, 2387.

Hrn. Zingarelli.
E un furbo amore che sol da pace, Aria
Soprano. 20 kr.
Che gioja che diletto il dir io sono Sposa,
detta S. 24 kr.
E la beltà di Donna un fiore sul mattino,
detta Basso. 24 kr.
Aus dem Ritter Willibald, Opera des Hrn.
Kauer.
L'Overtura. 32 kr.
Wo ist der Mann, der ohne Weibchen leben
kann? Duetto S. e Tenor. 20 kr.
Schon schlägt mein Herz, Recit. Was ist wohl
Liebe ohne ihn? Aria S. 36 kr.
Alle Mädchen sind, unbeständig wie der Wind.
Aria T. (Wir armen Männer sind, wenn
wir sehen sollen blind. Alle, alle) 24 kr.
Elvire mir entrissen! Recit. Könnt' ich sie bald
erblicken, Aria T. 28 kr.
Wie die Rose halb entblättert, detta S.
Die Miene sagt du bist mir gut, Duetto S.
e T. 16 kr.
Habt ihr alles wohl studiret? Die Bertholds=
gaden Musik. 24 kr.
Lustig und munter, ihr Todten steht auf!
Aria S. Mit der Leyer. 8 kr.
Aus der Zauberspiel, Opera des Hrn. Lickl.
L'Overtura. 24 kr.
Wo Weiber herrschen, Schlangen nisten, Aria
B. 12 kr.
Jedes Mädchen jedes Weib liebt der Männer
Zeitvertrieb. detto B. 28 kr.
Der Tanz von Genien und den Geistern, fürs
Klavier allein. 4 kr.
VIII. Ländlerische Tänze des Hrn. Sieszmayer,
a detto. 20 kr.
Aus Diana ed Endymione. Ballo Serio.
Die beyden beliebten Pas de deux in D und
B, von Mr. und Mde. Vigano getanzt, a
detto. 40 kr.
Auch ist dieses Ballet nebst vielen andern
gegen Bestellung ganz zu haben.

Commentary: Repeated on 28 August and 4 September. Zingarelli's *Il mercato di Monfregoso* received its Viennese premiere at the Burgtheater on 13 June 1793 and had since been performed a further seven times, most recently on 11 August.[209] Kauer's *Ritter Willibald*

[209] Hadamowsky, *Verzeichnis*, 84 and *Spielplan*, 28–9.

was premiered at the Theater in der Leopoldstadt on 13 June 1793. It had since been performed twelve times, most recently on 26 June.[210]

To the offering of *Der Zauberpfeil*, Lausch had added "Wo Weiber herrschen" and the "Tanz von Genien und den Geistern".

Wiener Zeitung, 11 September 1793

Ankündigung der neuesten Ballete,
welche in den K. K. Hoftheatern aufgeführt
werden. Im Klavierauszug zu haben in der
Lauschischen Musikalienhandlung in der Weih=
burggasse Nro. 959, dem Geigenmacher ge=
genüber, als:
Castore e Polucce Ballo Serio.
Der bestraste Beträger, detto detto.
Diana ed Endymione, detto detto.
Raoul Sire de Créqui, jedes um 4 fl. 30 k.
Aus Diana ed Endymione, die beyden mit
so vielem Beyfalle aufgenommenen Pas de
deux, das 1te. in D. das 2te. in B. von
Mr. und Mde. Vigano getanzt 40 kr.
Aus Raoul Sire de Créqui, das beliebte So-
lo, von Mde. Vigano getänzt. 14 kr.
Zugleich Diana ed Endymione, in Quar-
tetten, a 2 Violini, Viola, e Violon-
cello. 4 fl. 30 kr.
Die beyden Pas de deux a detti allein 1 fl. 30 kr.
Eben dieselben, in Duetten a 2 Violini 40 k.
—— —— —— a 2 Flauti 40 k.
Diesem Ballete, welches in Quartetten nur
ein Versuch ist, folgen gleich: Die gebe=
müthige Eigensinnige, Ballo Comico.
Die Vogelsteller, detto, detto.
Der Jahrmarkt, detto, detto.
Raoul Sire de Créqui, detto Serio.
Die Titl Herren Musikliebhaber können
inzwischen (wenn Sie mit diesem zufrieden
sind) auf eines oder das andere nach Belie=
ben subscribiren.

Commentary: Repeated on 14 and 21 September. Keyboard arrangements of the ballets, *Castore e Polucce* and *Der bestraste Beträger*, by Capuzzi, Vigano's *Raoul Sire de Créqui*,

[210] Hadamowsky, *Leopoldstadt*, 237

and Muzzarelli's *Diana ed Endimione* had been advertised in the *Wiener Zeitung* by Joseph Arthofer on 9 November, all for 3 fl. 30 kr.[211]

Muzzarelli's ballet, *Die Vogelsteller*, was premiered at the Burgtheater on 8 August 1792. Before the appearance of this advertisement, it had been performed a further twenty-nine times, most recently on 10 September 1793. *Der Jahrmarkt* was premiered at the Burgtheater on 14 January 1793 and had since been performed on twenty-seven more occasions, most recently on 1 September. Vigano's ballet, *Raoul Sire de Créqui* [*Raoul Herr von Crequi*], was premiered at the Kärntnertortheater on 25 June 1793 and had since been performed five times, most recently on 29 August.[212]

Wiener Zeitung, 13 November 1793

Das Neu = Sontagskind,
Opera des Hrn. Kapellmeister Müller, aus
welcher der folgende Stücke in der Lauschischen
Musikalienhandlung in der Weihburggasse
Nr. 959, dem Geigenmacher gegenüber,
beym Klavier zu singen, zu haben sind, als:
L'Overtura 24 kr.
Lieber Kleiner Gott der Liebe, lindere meine
Herzenspein. Aria T. 16 kr.
Ich sag es doch immer, es ist ein Friseur,
detta T. 24 kr.
Ich frag obsequialiter, das heißt ergebners
massen, detta T. 20 kr.
Wegen meiner bleib d'Fräula nur da ganz
allein, detta B. 28 kr.
Liebe, machst du den nur Schmerzen? det-
ta S. 32 kr.
Laß uns diesem Zwang entfliehen, Duetto
S. e T. 28 kr.
Wer niemals eine Rausch hat g'habt, der
ist ein schlechter Mann, ja, ja, Aria B.
24 kr.
Es feuszt' einmal um Mitternacht, ein ein=
gespertes Kind, Romanze, S. mit der
Guitarre. 16 kr.
Wenn d'Liserl nur wollte, wenn d'Liserl nur
möcht, Duetto, S. e B. 24 kr.
Horch auf, mein Liebchen, ich bin es, gugu.
Aria T. mit der Maulerommel. 16 kr.
Was Teufel! ist kein Mensch mehr da? Der
letzte Schlußgesang, B 12 kr.
Zugleich aus Raoul Herr von Crequi, oder

[211] WZ, 9 Nov 1793, 3287. Arthofer had also advertised a quartet arrangement of *Der bestraste Beträger* for 4 fl. 30 kr.
[212] Hadamowsky, *Verzeichnis*, 103 and *Spielplan*, 26–9.

die verhinderte Grausamkeit. Opera des Hrn.
Dalayrac.
L'Overtura. 24 kr.
Wie gern möcht ich das Schloß doch sehen,
Duetto S. e T. 20 kr.
Ihr überzeugt mich immer. Romanze. 16 kr.
Mein Vater, überlaß dich immer dem Kum=
mer, Duetto S. e B. 24 kr.
Still! still! Ich will kein Plaudrer seyn.
Still! still! geht und bringet mir Wein!
Aria B. 20 kr.
Ha! welch ein sanfter Schlaf, Recit. Ja,
dich sah ich Getreue, Aria T. 24 kr.
Ein Mädchen gieng im Wald, und singt und
hürst, Canone. 32 kr.
Sey unser Schutz in diesen Nöthen, Terzet-
to, das Gebeth während dem Gesechte,
und erfolgtem Siege 20 kr.
Dann die Vogelsteller, Ballo Comico, a 2
Violini, Viola e Violoncello. 4 fl. 30 kr.
Der Jahrmarkt, detto, detto, a detti
4 fl. 30 kr.
Diana ed Endymione, detto, Serio, a
detti. 4 fl. 30 kr.
Die beyden beliebten Pas de Deux daraus,
von Mr. und Mde. Vigano getanzt, a
detti. 1 fl. 30 kr.
detti a Violini. 40 kr.
detti a 2 Flauti. 40 kr.
detti per il Clavi cembalo. 40 kr.
Aus Raoul Sire de Créqui, Ballo Serio,
das Solo von Mde. Vigano getanzt, a
detto 14 kr.

Commentary: Repeated on 20 and 27 November. Müller's *Das Neu-Sonntagskind* was premiered at the Theater in der Leopoldstadt on 10 October 1793. It had since been performed sixteen times, most recently on 11 November. Dalayrac's *Raoul Herr von Crequi* received its Viennese premiere at the Theater in der Leopoldstadt on 10 September 1793. It had since been performed fourteen times, most recently on 24 October.[213]

Wiener Zeitung, 22 February 1794

Die Waldmänner,
Opera des Hrn. Schikaneder, Unternehmer des
k. k. privl. Wiednertheaters, aus welcher fol=
gende Stücke in der Lauschischen Musikalienha=
ndlung in der Weihburggasse Nr. 959 dem Gei=
genmacher gegenüber, beym Klavier zu singen,

[213] Hadamowsky, *Leopoldstadt*, 217 and 233.

zu haben sind:

L'Overtura. 24 kr.

1 Sind die Männer mit den Weibern stäts in guter Harmonie, Duetto S. 16 kr.

2 Ach der liebe gute Mann! Wie er nach mir sich sehnet, detto, detto. 24 kr.

3 Ein Both ist das glücklichste Their auf der Welt, Duetto B. (hip hop hap, trip trop trap) 16 kr.

4 Wohl mir, ich bin allein, Recit. Wie so se= lig wir uns liebten, Aria S. 24 kr.

5 Der Ehmann, der den Hausfreund ehrt, ist klug und handelt edel, Aria B. 16 kr.

6 Morgen wird bey beyden, alles sich entschei= den, Duetto T. B. 12 kr.

7 Warum so traurig liebes Kind? detto S. e B. (liebst du mich, wie meinen Bruder) 20 kr.

8 Der Contredanse 4 kr.

9 Das Weib mit guten Herzen gleichs dem Engel in der Sphäre, Coro, Organo e Cemb. Solo 16 kr.

10 Wenns Mandl kein Weibel hätt, wie wär ihm bang, Aria B, der ländlerische Tanz 16 kr.

11 Ich hab ein Weib gefunden, die mich allein nur liebet. Duetto T. e B. 16 kr.

12 Das Wasser ist wie Spiegel glatt, worauf das Schiff dann raßt. Aria B. 24 kr.

13 Liebe uns bereitet Wonne, Duetto T. e B. (ohne Mädchen, ohne Weib, giebt es keinen Zeitvertrieb). 16 kr.

14 Schön ist der Abend, des Mondesschimmer. Aria S 24 kr.

Aus Amadis aud Gallien, Opera des Herrn Stengel:

Kupide strafet wie ein Schulmeister, Aria B, Cembalo, Solo: 20 kr.

Aus der Weihnacht auf dem Lande, Opera des Herrn Schenk:

Bis man nur ein Schätzchen hat, Aria S. 16 kr.

Lied, Sop. auf die Damen, welches tatt Gold, nun Leinwand für die verwundeten Kriger zupfen. Aufs Klavier gesetzt, von Fräul. M. T. Paradis, 12 kr.

Aus Impressario in Angustie, Opera des Herrn Cimarosa.

Pietade ihi non sente d'un amoroso affano, Aria S. 24 kr.

Finchè sarai costante, costante a te farò. detta T. 16 kr.

Rendo grazie al mio destino, Duetto S. e B. 28 kr.

Vado in giro pei Palchetti, parlo a questo e parlo a quello, Aria B 36 kr.

Il meglio mio carattere ihe più mi sta ad-

dattato, detta S. 24 kr.
Torni si, torni in calma nula sarà lo
spero, Duetto S. 32 kr.
Perfido! Recit. Eccoti innerme il petto,
Rondeau S. (Lecioneti daro) 24 kr.
Aus Poeta di Campagna, Opera des Hrn.
Cimarosa.
Goder lasciatemi di stato libero, Cavatina.
S. 20 kr.
12 deutsche Tänze, 6 Trio und Coda, aus
dem Neu=Sonntagskind, Opera des Hrn.
Kapellmeister Müller. Mit allen Stimmen.
1 fl. 30 kr.
Detti im Klavier=Auszug 40 kr.
12 Ländlerische Tänze, des Hrn. Pechatschek.
Mit allen Stimmen 1 fl. 30 kr.
Detti im Klavier=Auszug 30 kr.
12 Contredanses, aus verschiedenen Balleten.
Mit allen Stimmen 1 fl. 30 kr.
Detti im Klavier=Auszug 30 kr.
Die Hauptstimmen davon einzeln, jede 20 kr.
Die Tochter der Luft, Ballet des Hrn. Viga=
no, im Klavier=Auszug 3 fl. 30 kr.

Commentary: Repeated on 1 March. Henneberg's *Die Waldmänner* was premiered at the Theater auf der Widen on 14 October 1793. Schenk's *Die Weihnacht auf dem Lande* was originally premiered at the Theater in der Leopoldstadt on 14 December 1786 and had continued to be performed numerous times each year since. The most recent performance that had taken place, also apparently being the last before revival in 1801, was on 27 December 1793.[214] Cimarosa's *L'impressario in angustie* received its Viennese premiere at the Burgtheater on 24 October 1793 and had since been performed sixteen times, most recently at the Kärntnertortheater on 18 February. *Il Poeta di campagna*, actually by Guglielmi (not Cimarosa), received its Viennese premiere at the Burgtheater on 24 August 1793 and, before this advertisement was given, had been performed a further twenty-three times, most recently on 21 February.[215] No performances of Stengel's *Die Weihnacht auf dem Lande* are known.

There are two potential candidates for the authorship of the Deutsche after *Das Neu-Sonntagskind*. In the *Wiener Zeitung* on 18 December 1793 Traeg, advertised dances of this type by Bock. On 22 Jan 1794, Anton Patzowsky advertised the same by Pechatscheck, in addition to the contredances – he had probably advertised these Deutsche on 14 December 1793, too, but had not specified the author.[216] The Bock dances were not advertised again

[214] Hadamowsky, *Leopoldstadt*, 283.
[215] Hadamowsky, *Verzeichnis*, 98–9 and *Spielplan*, 28–31.
[216] WZ, 18 Dec 1793, 3635; WZ, 22 Jan 1794, 218; WZ, 14 Dec 1793, 3606.

hereafter, whereas those by Pechatscheck were advertised by Schmidbauer on 25 October and 24 December 1794.[217] The dances advertised by Lausch, then, seem statistically more likely to have been by Pechatscheck.

Vigano's ballet, *Die Tochter der Luft*, was premiered at the Kärntnertortheater on 15 October 1793 and had since been performed a further ten times, most recently on 16 February 1794.[218] A keyboard arrangement of the ballet had already been advertised by Arthofer in the *Wiener Zeitung* on 9 Nov 1793 for 3 fl. 30 kr.[219]

Wiener Zeitung, 12 April 1794

Die zwey Schwestern von Prag;
Opera des Herrn Kapellmeister Müller. Aus wel=
cher in der Lauschischen Musikalienhandlung, in
der Weihburggasse Nr. 959, dem Geigenmacher
gegenüber, folgende Stücke beym Klavier
zu singen, zu haben sind; als:
L'Overtura, 40 kr.
1. Gieb mir Muth o Lieb' und Treue! einige
Beständigkeit; Aria T, 20 kr.
2. Ein Madel und ein Glasel Wein, das ist
halt excellent, detta B., 20 kr.
3. Ich bin der Schneider Wetz und Wetz, det-
ta T. mit Variationen, 20 kr.
4. Sagt mir d'Jungfer, wo geh't man gen
Alsterbach zu? Duetto S. e T. 20 kr.
5. Liebes Mädchen welche Freude! Terzetto.
(Schau kurios! Reden blos?), 36 kr.
6. Ich bin ein Weib, und Zeitvertrieb, Aria S.
mit der Harfe, 16 kr.
7. Mein Weib das plagt mich Nacht und Tag,
detta B. mit dem Contre=Baß, 24 kr.
8. Wer niemals eing'sperrt g'wesen war, det-
ta B. das A. B. C., 20 kr.
9. Die Mädchen betrachten mich hinten und
vorn, detta T. der Landlerische, 24 kr.
10. Ich bin das Doctor Sassafraß gesikter Sub=
stitut, detta, 28 kr.
11. Nur her die Hand, der Puls geh't schwer
Quartetto Canone, 32 kr.
12. Zum Aufenthalt wählen wir künftig das
Land, Duetto S. & T. 24 kr.
Nachdem der Herr Autor die Mühe über sich
nahm, alle diese Stücke selbst aufs Klavier zu
setzen; so dienet einer hohen Noblesse und hoch=
schätzbaren Musikliebhabern hiermit zur Nach=

[217] WZ, 25 Oct 1794, 3086 and WZ, 24 Dec 1794, 3662–3.
[218] Hadamowsky, *Verzeichnis*, 123 and *Spielplan*, 28–31.
[219] WZ, 9 Nov 1793, 3287.

richt, daß dieser Klavierauszug blos in obiger
Handlung ächt zu haben ist.
NB. Die Canonade aus den Deutschen im
kleinen Redoutensaale, von 1794 des Herrn
Trübensee Sohn, fürs Klavier, 10 kr.

Commentary: Repeated on 19 and 26 April. Müller's *Die zwey Schwestern von Prag* was premiered at the Theater in der Leopoldstadt on 11 March 1794. It was since performed sixteen times, most recently on 6 April.[220] Lausch is particularly keen to stress the authenticity of Müller's own keyboard arrangement here, suggesting that it was procured and advertised with his full cooperation.

The full set of Deutsche by Tribensee, from which "Die Canonade" derives, is not advertised by Lausch until 10 September 1794. These dances had also been advertised by Traeg in full in the *Wiener Zeitung* on 25 June.[221]

Remarks on transcription: In the first appearance of the advertisement, prices for Nos. 6, 7, and 10 are omitted. Likewise, the price of No.9 is given at the slightly lower rate of 20 kr.

Wiener Zeitung, 30 July 1794

Neue Musikalien.
Das Petermännchen
Als Schauspiel mit Gesang, die Musik ist ganz
neu, vom Hrn. Joseph Weigl, Kapellmeister
in den k. k. Hoftheatern bey wälschen Opern.
Aus welcher in der Lauschischen Musikalienhand=
lung in der Weihburggasse Nr. 959, dem Gei=
genmacher gegenüber, folgende Stücke beym
Klavier zu singen zu haben sind, als:
Aus dem ersten Theil.
L'Overtura, 32 kr.
Ich lieb' ein Weib, so Engelrein gibts keines
auf der Erde, Aria B. con Chitarra, 16 kr.
Süß ist das seligste Gefühl der Liebe reines Band;
Rondeau S., 12 kr.
Deutsche! Trinket deutschen Wein, (Trinklied)
B. und Chor, 24 kr.
Kaum schau' ich diese Flasche an, so winket mir
der Wein, Aria T. (glu! glu! glu!) 16 kr.
Aus dem zweyten Theil.
L'Overtura, 20 kr.
Die Senne lacht! – durchstreicht die Fluth,
Introduzione, 36 kr.

[220] Hadamowsky, *Leopoldstadt*, 249.
[221] WZ, 25 Jun 1794, 1882.

Wenn Fische sich spegeln in goldener Quell,
Aria S., 20 kr.
Ein alter Greis, ein blinder Mann, detta B.
mit Harfe und Variationen, 20 kr.
Es war einmal im deutschen Land ein schooner
Rittersmann, Romanze S. con Mandore,
16 kr.
Mein Hännschen liebt mich nur allein von Her=
zensgrund; Aria S., 20 kr.
Liebe blebet die ganze Natur, labet zu Freu=
den un sein. Duetto S. e B. 20 kr.
Ausgerungen hast du deine Zeit, Chor, von
Nonnen und Todtengräbern, 16 kr.
Welch schaudervolle Rine! wir vergehen meine
Sinne! detto, mit dem Glockenschlag zwölf,
und unsichtbaren Geistern, 28 kr.
Wir sind erlöst, reich mir zur Ruh die Hand
Duetto S., 8 kr.
Aus dem Fest der Lazzaroni, Oper des Hrn.
Paul Wranizky, Musikdirektor in den k. k.
Hoftheatern, bey wälschen Opern.
Der Vermählungstag ist da, heysasa, und hab=
sasa, Aria T., 16 kr.
Jubel und Freude, lustig lebendig, Duetto S.
e T. (Der Ungarische) 20 kr.
Freut euch das Festes und feyers es mit heiterem
Sinn, Aria B. (Der Landlerische) 20 kr.
Wenn ich Pistolen und Pulver nur hätte, det-
ta S. mit Variationen, 20 kr.
La Donna di Testa debole, Opera, di
diversi Maestri.
Mamma mia non si gridate vi dirò la ve-
rità, Canzonetta S. con Chitarra, 12 kr.
Nel vedermi in tante pene, ah! chi mai
non piangerà? Rondeau S., 20 kr.
[Nina, o sia; la Pazza per amore, Opera,
del Sigre. Paisiello.
O momento fortunate! quell content ama-
to bene. Duetto S. e T. 36 kr.][II-III]
Die Tochter der Luft, Ballo, per il Clavi
Cembalo, 4 fl. 30 kr.
Das Sinnbild des menschlichen Lebens, detto
a detto, 4 fl. 30 kr.
Andante in C. mit 4 Variationen, für An=
fänger aufs Klavier verfaßt und gewidmet,
der Contesse Julie von Eßterhazy, vom Hrn.
Joseph Haydn, 30 kr.
[6 Variationen über das Thema: Ich bin der
Schneider Wetz und Wetz, aus den zwey
Schwestern von Prag, fürs Klavier verfaßt
vom Hrn. Tha. Weigl dem Jüngern, 51 kr.][II-III]

Commentary: Repeated on 6 and 13 August. The text marked []$^{II-III}$ appears only in the repeats. The first part of Weigl's *Das Petermännchen* was premiered at the Theater in der Leopoldstadt on 8 April 1794, and had since been performed twelve times, most recently on 16 July. The second part premiered on 20 May 1794, and had since been performed ten times, most recently on 17 July.[222] Wranitzky's *Das Fest der Lazzaroni* was premiered at the Theater in der Leopoldstadt on 4 February 1794, and had since been performed fourteen times, though no more recently than 30 April.[223] *La donna di testa debole* was premiered at the Burgtheater on 11 May 1794 and had since been performed eight times, most recently on 22 July. Paisiello's *Nina* had received its Viennese premiere at the Burgtheater on 13 April 1790; in 1794 it was performed ten times between 22 May and 26 July. Muzzarelli's ballet, *Das Sinnbild des menschlichen Lebens*, was premiered at the Burgtheater on 10 May 1794. It had since been performed 14 times, most recently on 22 July 1794.[224]

Everything in this advertisement seems to have been advertised exclusively by Lausch, with the exception of the andante and four variations by Haydn, which was likely equivalent to the andante "aus den neuen beliebten Simphonien" advertised in the *Wiener Zeitung* by Artaria on 22 and 29 March for 20 kr.[225]

Wiener Zeitung, 10 September 1794

Neue Redout = Tänze,
welche in der Lauschischen Musikalienhandlung in
der Weihburggasse Nr. 959, dem Geigen=
macher gegen über zu haben sind, als:
Des Hrn. Haselbeck 12 Menuette und 6 Trio,
aus dem k. k. großen Redoutensaale, von
1794. Erste Abtheilung. Mit allen Stim=
men, 2 fl. 30 kr.
detti im Clavierauszug, 40 kr.
detto 12 deutsche Tänze und Coda. Mit allen
Stimmen, 2 fl. 30 kr.
detti im Clavierauszug, 40 kr.
Des Hrn. Trübensee, Kammerkapellmeister in
Diensten Sr. Durchlaucht des regierenden Hrn.
Fürsten Aloys v. Lichenstein, 12 Menuette
und 12 Trio, aus dem k. k. kleinen Redou=
tensaale d. J. Zweyte Abtheilung. Mit al=
len Stimmen, 3 fl.
detti im Klavierauszug, 1 fl.

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[222] Hadamowsky, *Leopoldstadt*, 225.
[223] Hadamowsky, *Leopoldstadt*, 138.
[224] Hadamowsky, *Verzeichnis*, 115 and *Spielplan*, 30–1.
[225] WZ, 22 Mar 1794, 873–4 and WZ, 29 Mar 1794, 951.

detto 12 deutsche Tänze, 12 Trio, und Coda;
unter welchen die Kanonade vorkommt, Mit
allen Stimmen, 3 fl.
detti im Clavierauszug, 1 fl.
12 deutsche Tänze, 6 Trio, und Coda; aus
dem Neu Sonntagskinde, vom Hrn. Pechat=
schek übersetzt. Mit allen Stimmen, 1 fl. 30 kr.
detti im Clavierauszug, 40 kr.
12 deutsche Tänze, 6 Trio, und Coda; aus
den zwey Schwestern von Prag, von eben
demselben. Mit allen Stimmen, 2 fl.
detti im Klavierauszug, 1 fl.
detto 12 ländlerische Tänze, in Eb. 12 in F.
und 12 in B. Erste Abtheilung. Mit allen
Stimmen; jedes Werk um 1 fl. 30 kr.
detti im Clavierauszug, 30 kr.
NB. Die Hauptstimmen aus allen diesen Wer=
ken; wie gewöhnlich, jede 20 kr.

Commentary: Repeated on 17 and 24 September. The last advertisement given in Lorenz's lifetime. Aside from the full sets of Redoutensaal dances by Haselbeck and Tribensee, the only new addition here is Pechatscheck's dances after *Die zwey Schwestern von Prag*. In the *Wiener Zeitung* on 25 June, Traeg had advertised a similar set of dances by Bock.[226] These Pechatscheck dances were also later advertised by Patzowsky on 13 September.

1795–1800

For the remainder of the advertisements given by the Lausch firm after Lorenz's death, I have not provided a commentary, for these advertisements have not been used as the informational basis for the main text. For reference purposes, I have continued to provide details of repeats and any additional remarks on the transcriptions themselves. As mentioned in Chapter Three, I have also provided an inventory of musical wares derived from these transcriptions for similar purposes.

[226] WZ, 25 Jun 1794, 1882.

Wiener Zeitung, 24 January 1795

GIULIETTA e PIEROTTO,
Opera des Herrn Weigl, aus welcher in der
Lauschischen Musikalienhandlung in der Weih=
burggasse Nr. 959, dem Geigenmacher gegen=
über, folgende Stücke beym Klavier zu singen
zu haben sind, als:
Io resto stupida. Aria Sop. 16 kr.
Fra le rose ei gel somini. detta T. 24 kr.
Quando il verme qui ci rode. Duetto S.
e B. 20 kr.
Il Proverbio a caso nostro. Aria B. 20 kr.
Col tuo padron ricordati. detta B. 28 kr.
Sono incerto e son confuso 12 kr.
Le Confusioni della somiglianza. Opera del
Sig. Portogallo.
Io penso, e penso bene. Recit. Per pietà
Signor Pandolfo. Quartetto 1 fl. 4 kr.
Che bel diletto il vivere alla moda. Ter-
zetto. Col Mandolino 1 fl.
Nina, o sia la Pazza per amore, Opera
del Sign Paisiello.
Il mio ben quando verrà. Rondeau. S. 28 kr.
Omomento fortunate! Duetto S. e T. 44 kr.
La Donna di Testa debole, Opera, di di-
versi Maestri.
Mamma mia non si gridate. Canzonetta S
12 kr.
Siede all' erbette in seno la Pastorella Clori.
Romanze. S. 8 kr.
Nel veder mi in tante pene. Rond. S. 20 kr.
Rübezahl, oder Liebe Stärker als der Zauber,
Opera des Hrn. Kauer.
Wer zaubern, und hexen, und Taschenspielen
kann. Aria B. 24 kr.
Die Mädchen die lieben Musik, und den Tanz.
Deta T. 16 kr.
Jetzt hast du's g'funden, da sitzt du unten. Deta
24 kr.
Der weibliche Soldat. Opera des Hrn. Neumann.
Der Spadifankerl, sitzt mir im Jankerl. Aria B.
16 kr.
Ein Weib ist wie ein Asperl, verführet jeden
Mann. Deta B. 24 kr.
Die Schule der Liebe. Opera des weil. Hrn.
Kapellmeister Mozart.
Wie sich Klippen dem Drang der Welle. Aria S.
24 kr.
Bey Männern bey Soldaten. Deta S. 20 kr.
Sieh Schwesterschen, sieh doch die herrlichen Zü=
ge. Duetto S. 24 kr.
Dir weiblich das Herze voll zärtlicher Liebe.
Deto S. B. 28 kr.
Nein ihr Weiber seyd zu tolle. Aria B. 24 kr.

Marcia 8 kr.
Die Reue des Pigmalion. Ballo per il Clavi
cembalo 3 fl.
6 Variationen über das Thema, ich bin der
Schneiter Wetz und Wetz, fürs Klavier ver=
faßt vom Hrn. Thad. Weigl dem Jüngern
51 kr.
Verschiedene Tanzmusikalien, als: Menuet=
ten, Deutsche, Contradanze, und Landlerische,
sowohl fürs Klavier, als auch mit allen Stimmen.

Wiener Zeitung, 29 April 1795

In der Lauschischen Musikalienhandlung in der
Weihburggasse Nr. 959 sind aus der Marione=
tenbude, Oper des Hrn. Thadde Weigel,
folgende Stücke fürs Klavier zu haben:
Si son tua non dubitare. Duetto S. e B.
28 kr.
Wenn junge Mädchen freyen gehn. Dudeldum.
Aria T. 32 kr.
Die böse Welt hört oft die Klage. detta B. 28 kr.
Soll ich mich nicht glücklich nennen. detta T. 24 kr.
Kupido der lose Geselle. detta S. 20 kr.
Pas de deux, dans le Ballet: Amore che
vendica i suoi torti, pour le Clavecin.
Par Mr. d'Eppinger 30 kr.
5 Contredanses pour le Clavecin par Mr.
Weigl 30 kr.
6 Variationen über das Thema: Ich bin der
Schneider Wetz und Wetz. detto 51 kr.
Aus Giulietta e Pierotto. Oper des Hrn. Weigl.
Frà le rose. Aria T. 14 kr.
Col tuo padron ricordati. detta B. 28 kr.
Io resto stupida. detta S. 16 kr.
Il proverbio al caso nostro. detta B. 20 kr.
Sono incerto, e son confuse. Duetto T. e
B. 12 kr.
Quando il verme. detto 20 kr.
Aus dem Spiegel aus Arcadien, Oper des
Hrn. Süßmayer.
Wir sind zwar noch Bübchen. Duetto 12 kr.
Seyd ich so viele Weiber sah. Aria B. mit
Variationen 24 kr.
Zu tändeln und zu scherzen. detta B. 16 kr.
Die Milch ist gesünder. Duetto 16 kr.
Zur Hochzeit. Detto 20 kr.
Wandle bey des Zephyrs Rosen. Aria B. 16 kr.
Muß ich fern vom Weibchen leben. Detto 24 kr.
Könnt ich mein Weibchen finden, giri, gari,
lari, fari. Duetto S. e B. 32 kr.
12 deutsche Tänze aus eben der Oper fürs Klavier,

28 kr.
Detto aus dem k. k. großen Redouten=Saale
1795 des Hrn. Haselbek, 48 kr.
Die Neue des Pogmalion. Ballo per il Cla-
vicembalo 2 fl. 38 kr.

Wiener Zeitung, 31 October 1795

Neue Musikalien,
welche in der Lauschschen Musikalienhandlung in
der Weihburggasse Nr. 998, dem Geigen=
macher gegenüber, zu haben sind, als:
Die schönsten Arien aus der neuen beliebten Oper
die schöne Marquetänderin:
Ein Schmiedbub hats mein Seel A. Te. 24 kr.
Wer nicht im Krieg A. mit der Trommel S.
28 kr.
Ich lieb als guter Patriot A. B. 20 kr.
Ich möchte wohnen in der Stadt A. B. 32 kr.
Im Krieg verdient man D. S. e B 24 kr.
Nebst verschiedenen andern Duetten und
Arien um verschiedene Preise.
Der Alte überall und Nirgends.
So glücklich und fröhlich A. S. (der Landleri=
sche 28 kr.
Komm laß des Entstücken S. 40 kr.
Wo ist der Mann Du. (buldu) F. T. 28 kr.
Arien aus der Spiegel von Arkadien, Königs=
sohn aus Ithaka, Marionettenbude.
Sehr viele deutsche und wälsche Opern in der
Partitur sammt Büchel, in Klavier, in Quart=
tetten auf Violin und Flauten, Duetten auf
Violin und Flauten.
Ballet Richard Löwenherz, wie auch viele an=
dere pr. 3 fl. 30 kr.
Menuette, Deutsche, Contradanze aus dem
Casino, wie auch übersetzte Deutsche aus dem
Spiegel von Arkadien, Sonntagskind, Schwe=
ster von Prag, Zauberflötte und andere vom
Hrn. Pechatschek.

Repeated: 4 and 7 November.

Wiener Zeitung, 28 November 1795

Neue Musikalien,
welche in der Lauschschen Musikalienhandlung in
der Weihburggasse Nr. 998, dem Geigen=
macher gegenüber, zu haben sind:
11 Arien fürs Klavier aus dem Singspiele: Die

schöne Marquettenderin, um verschiedene Preise.
3 Arien aus dem Singspiele: Der Alte überall und nirgends
Quartetten aus dem beliebten Ballet: Richard Löwenherz a 2 Violini, Viola e Basso 4 fl. 30 kr.
Der nämliche Ballet im Klavier 4 fl.
11 deutsche Tänze aus dem nämlichen Ballet mit allen Stimmen 3 fl. im Klavier 1 fl. 30 kr.
Der sogenannte Wurmser = Marsch sammt dem Lied fürs Klavier 17 kr.
Quartetten aus der großen Oper: Der Spiegel aus Arkadien a 2 Violini, Viola e Violoncello von der Uibersetzung des Hrn. Went. 3 fl. 40 kr.
Verschiedene Variationen, Sonaten und Sing= fundament von Mozart.
Viele deutsche und wälsche Opern in der Par= titur, in Quartetten auf Violin und Flauten, Terzetten, Duetten und Klavierauszüge.
Quartetten aus dem Ballet: Die wiedergefun= dene Tochter des Otto, 30 Stück, 6 fl. 40 kr.
Menuette und Deutsche aus beyden k. k. Redou= ten Sälen vom Jahre 1780 bis 1794.
19 Ballets fürs Klavier im verschiedenen Preise.

Repeated: 5 and 9 December.

Wiener Zeitung, 9 January 1796

Neue Musikalien.
In der Lauschschen Musikalien=handlung in der Weihburggasse, dem Geigenmacher gegenüber, sind zu haben:
Arien aus dem Höllenberg, Ädlen Rache, Palmira, La Donna di testa devole, Mar= ketenderin, Alte überall und nirgends, Königs= sohn aus Ithaka.
Verschiedene Stücke aus neuen Balleten.
Ganz neue von verschiedenen Meistern für den Fa= sching verfaßts Menuets, Deutsche, Contradanze &c. vollstimmig, a tre, oder einzelne Stimmen wie auch für das Klavier gut übersetzt.
Der Elerfayt Marsch und Wurmser Lied.
Gute Saiten Bund= oder Büschelweis.
Auch werden allda Musici zu Bällen, wie ge= wöhnlich, einen Tag zuvor bestellt.

Repeated: 13 and 16 January.

Wiener Zeitung, 23 January 1796

Neue Musikalien.
In der Lauschschen Musikalien=handlung in der Weihburggasse, dem Geigenmacher gegenüber, Nr. 998 sind neu zu haben:
Freudenlied bey der Ankunft Ihrer königl. Hoheit der Prinzeßin Louise Marie Therese Charlotte, von glücklichen Bürgern dargebracht fürs Cla= vier mit sammt den Lied 20 kr.
Wurmser= und Elerfayt=Marsch, jeder 17 kr.
Lied eines Deutschen, und der Nachtwächter, je= des 20 kr.
Ganz neue Deutsche, vollstimmig und im Clavier von Hrn. Aspelmayr.
6 Prager Menuette mit 6 Trio, 6 Deutsche mit 6 Trio und Coda.
Variazioni per il Flauto col Acc. d'un Vio- lino, Viola e Violoncello del Sign. Baum.
Divertimento a 3 Flauti del Sign. Hoffmei- ster 1 fl.
Man bekommt allhier gute Saiten. Auch werden hier Musici zum Ball bestellt.

Repeated: 27 and 30 January.

Wiener Zeitung, 19 March 1796

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind, als:
Duetten auf 2 Flauten aus der Oper: Palmira. 13 Stück, 2 fl.
Aus eben derselben Quartetten, 3 fl.
—— —— Clavierauszug mit Singstimen, 3 fl. 30 kr.
6 Variazioni a 2 Violini, Viole e Vio- loncello. Del Sign. Baum di Molinara, 1 fl. 30 kr.
Partita grande a 2 Clar. 2 Oboe, 2 Corni e Fagotti. Del Sign. Baum, 3 fl.
Die Zauberflöte für das Clavier auf Sonatenart ohne Singstimm, mit Begleitung einer Violine und Basso, 5 fl.
12 deutsche Tänze, 12 Trio und Coda aus dem k. k. kleinen Redouten=Saal vom Jahr 1796, vom Hrn. Kapellmeister Trübense, mit voll= stimmiger Musik, 3 fl. 30 kr.
Detti fürs Clavier, 1 fl. 30 kr.
12 Landlerische in A. vom Hrn. Bock, ganz neu,

vollstimmig, 3 fl.
Detti im Clavier, 40 kr.
Einzelne Stimmen, jede 24 kr.
12 Landlerische in D. vom Hrn. Pechatscheck auf eine Violine, 24 kr.
Detti für das Clavier, 40 kr.
Auch sind vom vergangenen Fasching die besten Menuette, Deutsche, und Landlerische für das Cla= vier zu haben, als vom Hrn. Haselbek, Beethoven, Wölfl, Gasl, Baum, Pechatschek und Aspelmeier.
Ferner werden allda alle Gattungen Darm= Saiten Bund= und Büschelweis verkauft.
Auch können Musici und Musikalien zu Akade= mier einen Tag zuvor bestellt werden.
Dann ist eine große englische Leyer, welche 5 Walzen hat, und eine jede Walze 12 Stücke spielt, um 30 fl. zu verkaufen. Der Kasten da= von ist von Bildhauerarbeit, gut vergoldet, und ist noch a parte ein kleinerer Kasten für die übri= gen Walzen.

Repeated: 23 and 26 March.

Wiener Zeitung, 4 May 1796

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind, als:
10 Arien aus der beliebten Opera Idoli des Hrn. Thad. Weigl.
10 Arien aus der Oper Lustig lebendig.
Der ganze Clavierauszug aus der Opera Palmira 12 fl.
Aus eben derselben Quarteten 3 fl. Duetten auf 2 Flauten 1 fl. 40 kr.
Raub der Helena in 8 stimmiger Harmonie, 6 fl. 40
Menuetten und Deutsche aus beyden k. k. Redou= tensälen für das Clavier, und einige auch voll= stimmig, oder dreystimmig.
Viele welsche und deutsche Opern in der Spart, Quartetten, Duetten, im Clavierauszug, und in 8 stimmiger Harmonie.
Sinfonien und Ouverturen von verschiedenen Mei= stern; auch verschiedene Variazionen für das Cla= vier, Fluten und Violin.
Auch werden daselbst Musici zu Akademien u.d.gl. bestellt.
Dann werden allda gute Saiten bund= und bü= schelweis verkauft.
Ferner sind auch allda ächte und gute Schinellen, oder türkische Teller, 11 Zoll im Durchmesser,

für 14 fl. zu haben.

Repeated: 7 and 11 May.

Wiener Zeitung, 20 July 1796

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in
der Weihburggasse Nr. 998, dem Geigenmacher
gegenüber, zu haben sind, als:
Aus dem Tyroller Wastel 6 Arien. 1 fl. 40 kr.
fürs Clavier, 8stimmiger Harmonie 2 fl. 30 kr.
Aus des Faustrechts in Thüringen ersten Theil, 7
Stücke. 2 fl. 20 kr.
Detto detto 2ten Theil, 13 Stücke. 3 fl. 30 kr.
Idoli 12 Arien, 13 Stücke. 4 fl. 30 kr.
Cora ed Alonzo per il Clavi-Cembalo 3 fl.
12 Landlerische vom Bock vollstimmig 3 fl. im Cla=
vier 40 kr.
12 Detti vom Pechatscheck einstimmig und im
Clavier 40 kr.
Gute Därumer=Saiten von verschiedenen Gat=
tungen, türkische Tschinellen oder sogenannte türki=
sche Teller im verschiedenen Preise.
Endlich werden allhier Musici zu Akademien,
Nachtmusiken, Instructionen in vielen Instrumen=
ten einen Tag zuvor bestellt.

Repeated: 23 and 27 July.

Wiener Zeitung, 4 January 1797

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in
der Weihburggasse Nr. 998, dem Geigenmacher
gegenüber, zu haben sind, als:
3 Neue Sonaten für mittelmässige Scolaren, be=
gleitet von einer Violine und Violincell, 3 fl.
30 kr.
Das russische Pas de deux aus dem Waldmäd=
chen auf 2 Flauten, 20 kr. auf das Clavier, 14 kr.
Das beliebte Andante mit dem Pauckenschlag auf
2 Flauten, 30 kr. auf das Clavier, 20 kr.
7 Variationen auf das Lied: a Schüsserl und a
Reinerl fürs Clavier, 24 kr.
12 Deutsche Tänze aus dem beliebten Singspiele:
Der Tyroller=Wastl mit allen Stimmen, 2 fl.
für das Clavier, 30 kr. Nebst denen sind auch
noch vielerey Deutsche aus Opern vom Hrn.

Pechatscheck übersetzt zu haben.
Menuette, Deutsche, Ländler und Contradanze aus dem Casino, NB. die heurigen 1797 vom Hrn. Pechatscheck zu 2 fl. 30 kr. Einzelne Stimmen, 24 kr.
Das Bandel=Terzet vom Mozart für das Clavier, 40 kr.
Auch werden hier Musici zu Bällen, Aca=demine etc. bestellt.

Repeated: 7 and 11 January.

Wiener Zeitung, 14 January 1797

Neue Tänze für den Fasching 1797,
welche in der Lauschschen Musikalien=handlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind, als:
Der beliebte Menuett mit dem Paukenschlag und Trio, Violin-Solo mit allen Stimmen, 1 fl.
Detto fürs Clavier, 20 kr.
12 Menuette, 12 Deutsche, 10 Contradanzes, Pechatscheck, jedes zu 2 fl. 30 kr.
12 Deutsche aus dem Tyroler=Wastl, vollstimmig, 2 fl.
Detto in Clavier, 30 kr.
6 Menuette mit Violin-Solo, vollstimmig, 4 fl. 30 kr.
5 Variationen auf das Lied: Freut euch des Le=bens, 24 kr.
Das russische Pas de deux für 2 Flauten, 20 kr.
Detto fürs Clavier, 20 kr.
7 Variationen: a Schüsserl und a Reinerl, 24 kr.
3 Sonaten vom Hrn. Baum, fürs Clavier mit einer Violine und Violoncello.
Türkische Tschinellen pr. 14 fl.
Endlich werden auch hier Musici zu Bällen bestellt.

Repeated: 18 and 21 January.

Wiener Zeitung, 11 February 1797

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind:
Neues Lied: Gott erhalte unsern Kaiser, vom Lo=

renz Leopold Hascha, in Musik gesetzt vom Hrn. Joseph Hayden, zum erstenmal den 12. Februar am Gerburtstage unsers gnädigen Monarchen abgesungen, fur das Clavier, 10 kr.
Die 6 beliebten Menuette a Violino Solo, voll= stimmig, 4 fl. 30 kr.
Detti im Claviere, 40 kr.
12 Deutsche Tänze aus dem Tyroler=Wastel, voll= stimmig 2 fl.
Detti im Clavier, 30 kr.
12 Menuette, 12 Deutsche, 10 Contradanze, 12 Landler, vom Hrn. Pechatschek, welche im Casino stäts producirt werden, wollstimmig, je= des 2 fl. 30 kr.
1 Contradanz aus dem beliebten Andante mit Pauckenschlag, vollstimmig, 40 kr.
1 Menuett aus detto detto 1 fl.
1 Cotradanz mit einem Maisenpfeiferl, drey= theilig, vollstimmig, 30 kr.
5 Variationen für das Clavier. Freut euch des Lebens, 24 kr.
7 detti detti a Schüsserl und a Reinerl, 24 kr.
3 Neue Sonaten vom Hrn. Baum, für das Cla= vier, Violine, und Violoncello, 3 fl. 30 kr.
Neue Bertholdsgadner Menuette gegen Bestellung mit den dazu gehörigen Instrumenten.
Gute Saiten à 4 kr. Türkische Tschinellen à 14 fl. Endlich werden hier Musici zu Bällen bestellt.

Repeated: 15 and 18 February.

Wiener Zeitung, 6 May 1797

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind:
Pechatschek 6 ganz neue Märche den Frey= willigen bey ihren Einzug am 3. May ge= widmet, auf 8stimmige Harmonie, jeder 40 kr.
Für das Clavier jeder 6 kr., alle zusammen 30 kr.
Bock Marcia grande a 2 Clar. 2 Ob. 2 Cor. e 2 Fagotti, 1 fl.
— deta per il Clavi-Cembalo, 10 kr.
Pechatschek, 12 ganz neue deutsche Tänze, voll= stimmig, 2 fl.
— 12 neue Landlerische für 1 Violine 20 kr.
Detti für das Clavier, 30 kr.
Bock 12 neue deutsche Tänze, vollstimmig, 2 fl.
— 12 Landlerische, vollstimmig, 2 fl.
Baum 3 Sonaten für das Clavier mit Begleitung 1 Violine und Violoncello, 3 fl.

Müller Canon: Was hülfen Scepter, Reich und
Kronen, für das Clavier, 40 kr.
Deutsche aus dem Tyroler Wastel, vollstimmig,
1 fl. 30 kr.
Detti für das Clavier, 30 kr.
Wagner 12 Variationein für 1 Flöte mit Vio-
loncello. Das Thema ist aus dem beliebten
Andante vom Hrn. Haydn, 30 kr.
Uhrmacher können alle Gattungen Stücke ge=
gen Bestellung allda haben.

Wiener Zeitung, 5 August 1797

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in
der Weihburggasse Nr. 998, dem Geigenmacher
gegenüber, zu haben sind:
Das beliebte Heubauerlied für's Clavier, 10 kr.
13 Menuette mit 13 Trio aus dem k. k. Redou=
tensaale 1797 vom Hrn. Gyrovetz für's Cla=
vier 1 fl.
13 Deutsche mit 13 Trio und Coda detto detto 1 fl.
Maschek 6 leichte Rondo für's Clavier 30 kr.
— 12 Ländlerische für detto 24 kr.
— Das allgemeine Wiener Aufgebot eine cha=
racteristische Sonate für's Clavier mit eine Vio=
line und Violincell 3 fl.
Baum. 3 leichte Sonaten für's Clavier, mit 1
Violine und Violincell 3 fl.
— Parthia grande a 2 Oboe, 2 Clar. 2 Cor.
2 Fagotti 2 fl.
Müller Arien aus der Oper: Das lustige Bey=
lager.
Seyfried Aria: Man nennet mich den kleinen Pu=
pu, aus der Oper Löwenbrunn 15 kr.
— Terzetto polonese: Liebe Schwester trau=
te, weine, aus detto 24 kr.
Lickl Aria: Wenn sie den Jüngling sehen, aus
dem Bruder von Kakran 15 kr.
Crescentini 12 Canzonette per il Clavicembalo
1 fl. 30 kr.
Jingarelli Arien und Duetten aus der Oper: Giu-
lietta e Romeo.
Müller Canon. Was nützen Scepter, Geld und
Kronen, 24 kr.
Pechatscheck Menuetten, Deutsche, Contradan-
ze, Landler aus dem Meidlinger Casino, 12
zu 2 fl. 30 kr.
Verschiedene Märsche für's Clavier, jeder zu 6 kr.

Repeated: 12 and 16 August.

Wiener Zeitung, 20 December 1797

Neue Musikalien,
welche in der Lauschschen Musikalien=handlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind:

Henneberg 15 Menuette und 8 Trio, vollstim=mig, 3 fl.
Pechatschek 12 deutsche Tänze, betitelt: Die Friedens=Freude, vollstimmig, 3 fl.
— 12 detti aus dem Ballet: das Waldmäd=chen, vollstimmig, 3 fl.
— 12 – im Klavier=Auszug, 30 kr.
— 12 Ländlerische in B für 1 Violine, 24 kr.
12 Ländlerische von Restl; 12 von Midletsch [?] 12 von Heere, 24 kr.
36 Leichte Stücke für 2 Flöten, 2 fl.
7 Beliebte Stücke für eine Flöte, Violine, und Baß, oder Viole, 1 fl. 30 kr.
Rhein 12 Canoni für 3 Flöten, 1 fl. 30 kr.
Wranitzky: Waldmädchen. Ballo per il Cla-vicembalo, 4 fl. 30 kr.
Gallus Capriccio per il Clavic. con un Vio-lino, 1 fl.
Satzenhoven 14 balli tedesci con una grande coda per il Clavi. 34 kr.

Wiener Zeitung, 13 January 1798

Neue Tänze und Musikalien,
welche in der Lauschschen Musikalienhandlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind:

Pechatscheck 12 ganz neue Menuette, welche im Casino producirt werden, 3 fl.
— 12 detti Deutsche detti erste Abth. 3 fl.
— – – — – – zweyte Abth. 3 fl.
6 Schottländische Contradanze, vollstimmig, 2 fl.
12 Ländlerische für eine Violine, 24 kr.
12 Deutsche aus dembeliebten Ballet: Das Wald=mädchen, 3 fl.
12 — detti fürs Klavier, 30 kr.
12 — aus der Oper: Der Tyroler Wastel, 1 fl. 30 kr.
12 — detti fürs Klavier, 30 kr.
6 Menuette mit 6 Trio a Violino Solo, aus den beliebtesten Melodien, wo der erst emit dem Pauckenschlag ist, 2 fl.
6 detti fürs Klavier, schön gestochen, 40 kr.
Henneberg 15 Menuette, vollstimmig, 3 fl.

— 12 Menuette aus dem k. k. Redoutensaal fürs Klavier, 36 kr.
— 12 Deutsche detto, 30 kr.
Bon 12 Menuette, vollstimmig, 3 fl.
— 12 Ländler, vollstimmig, 2 fl.
— Duetten für 2 Flöten aus der grossen Oper: Babilons Pyramiden, vom Herrn Pohl, 40 kr.
Seyfried Aria aus dem Schauspiel: Orion, vom Perinet, als er zum erstenmal die Schikaneder=sche Schaubühne betrat, 30 kr.
— Aria aus dem Singspiel: Löwenbrunn: Man nennt den kleinen Pupu, 15 kr.
— Terzetto (Polonese) aus detto: Lieber Schwester traure, weine, 20 kr.
Lickl, Aria aus: Bruder von Kakran: Wenn Sie=den Jüngling sehn, 15 kr.
— 36 kleine, leichte Stücke für 2 Flöten, 2 fl.
— 7 beliebte Stücke für eine Flöte, Violine, und Violoncello, 1 fl. 30 kr.
Rhein 12 Canoni für 3 Flöten, 1 fl. 20 kr.
Gallus Sonata o Cappriccio per il Clavic. con un Violino, 1 fl.
Soppau 12 Variations pour le Clav. sur le duo: Die Milch ist gesünder, 30 kr.
Satzenhoven 14 balli tedesci con una grande Coda per il Clavic. 34 kr.
Hiller Anweisung zum Violin spielen, 1 fl.
Kauer 12 ungarische Tänze, 20 kr.
Das beliebte Heubauerlied, 10 kr.
Ritter Einzug und Contradanz der Schwarzen vorgestellt in Graz den 2. Hornung 1796 fürs Klavier von Albe I. R. S. 10 kr.

Repeated: 17 and 20 January.

Wiener Zeitung, 15 September 1798

Neue Musikalien,
welche in der Lauschschen Musikalienhandlung in der Weihburggasse Nr. 998, dem Geigenmacher gegenüber, zu haben sind:

Kauer Donau=Weibchen a 2 Violini, Viola e Violoncello, vom Hrn. Kletschinski übersetzt, 4 fl. 30 kr.
— deto a Flauto, Violino, Viola e Violonc. von deto, 4 fl. 30 kr.
— – a 2 Clarinetti, 2 Corni e 2 Fagotti, vom Hrn. Pechatscheck, 4 fl. 30 kr.
Haibel der Tyroler Wastl a 2 Violini, Viola e Violonc. 4 fl. 30 kr.
Scherer 3 Duetti a 2 Flauti, ganz neu 1 fl. 40 kr.

— Variazioni (o du lieber Augustin) a 2 Flauto, con Violino a lib. 30 kr.
Aria (Menn mich die Jungfer Katerl möcht) aus der Schneiderhochzeit, 24 kr.
Terzetto (Ein jeder Stand hat seine Freude) aus deta, 30 kr.
Wölfl Variazioni (Mein Vater gat g'wonnen) per il Clavic. aus deta, 45 kr.
Baum 3 Sonate per il Clavic. con Flauto e Violoncello ad lib. 3 fl.
Pechatschek der neue Burgermarsch per il Clavic, 6 kr.
Pär Aria polonese (un Solo quarto d'ora) L'Intrigo amoroso, 30 kr.

Repeated: 19 and 26 September.

Wiener Zeitung, 11 December 1799

Neue Tänz = Musikalien,
von Franz Pechatschek,
welche bey hoher Noblesse sowohl, als im Casino in Baaden, Meidling, Wien und auf ser Mehl=grube mit Beyfall sind angenommen worden, sind in der Lauschschen Musikalienhandlung in der Weih=burggasse Nr. 961, im Geisenhofferischen Ge=wölbe ganz allein zu bekommen, als:
2 Abtheilung Menuetten, vollstimmig, jede 4 fl. 30 kr.
2 deto deutsche detto die 1te 3 fl. 30 kr.
Die 2te mit dem Ambos und der langen belieb=ten Coda 4 fl. 30 kr.
12 Ländler aus dem k. k. Redouten = Saale 1799, vollstimmig 3 fl., fürs Klavier 40 kr.
2 Abtheilungen andere Ländler, vollstimmig 2 fl. 30 kr., fürs Klavier 34 kr.
12 Variazionen. O du lieber Augustin, vollst. 3 fl.
4 Abtheilungen deto für eine Violine, jede 24 kr. fürs Clarinet 30 kr., fürs Klavier 40 kr.
6 Eccoses, oder Schottländische Tänze, vollst. 2 fl.

Repeated: 14, 18 and 21 December.

Wiener Zeitung, 12 April 1800

Neue Tänz=Musikalien,
aus dem k. k. Redoutensaale von Anno 1800,
welche in der Lauschschen Musikalien=handlung in der Weihburggasse im ersten Haus links im dritten

Gewölbe zu haben sind, als:
Füby 12 Men. und 12 Trio vollstimmig mit
Glockenspiel 4 fl. 30 kr.
– detti dreystimmig 1 fl. 30 kr.
– deti fürs Klavier 1 fl. 10 kr.
– 12 Ländler vollständig 3 fl.
– deti vierstimmig 1 fl. 30 kr.
– deti fürs Klavier 40 kr
Bok 12 Deutsche, 12 Trio und Coda vollstim=
mig 4 fl. 30 kr.
– deti dreystimmig 1 fl. 30 kr.
– deti fürs Klavier 1 fl. 20 kr.
Menuetten, Deutsche und Ländler, wie auch die
Variazionen von Kohlbauer erste und zweyte Ab=
theilung von Franz Pechatschek, welche im Casino,
auf der Mehlgrube und bey Herrschaftsbällen sind
producirt worden, sind vollstimmig für 1 Ducaten,
dreystimmig 1 fl. 30 kr., und im Klavierauszug
für 1 fl. haben.

Repeated: 16 and 19 April.

Table App.2.1: Inventory reconstruction of Lausch's business, 1794–1800.

Composer	Work(s)		Advertisement date	Trade price
Weigl	*Giulietta e Pierotto*			
	Extracts (arr. Keyboard):			
		"Io resto stupida"	*WZ*, 24 Jan 1795	16 kr.
		"Fra le rose..."	– *ibid.* –	24 kr./14 kr.[227]
		"Quando il verme"	– *ibid.* –	20 kr.
		"Il Proverbio"	– *ibid.* –	20 kr.
		"Col tuo padron"	– *ibid.* –	28 kr.
		"Sono incerto"	– *ibid.* –	12 kr.
Portugal	*Le confusioni della somiglianza*			
	Extracts (arr. Keyboard):			
		"Io penso"/ "Per pietà"	*WZ*, 24 Jan 1795	1 fl. 4 kr.
		"Che bel diletto"	– *ibid.* –	1 fl.
Paisiello	*Nina*			
	Extracts (arr. Keyboard):			
		"Il mio ben quando..."	*WZ*, 24 Jan 1795	28 kr.
		"O momento..."	– *ibid.* –	44 kr.[228]
Various	*La donna di testa debole*			
	Extracts (arr. Keyboard):			
		"Siede all'erbette..."	*WZ*, 24 Jan 1795	8 kr.

[227] This price derives from 29 April 1795 (*WZ*).
[228] This duet was advertised previously on 6 August 1794 (*WZ*) at a price of 36 kr.

Kauer	*Rühbezahl*			
	Extracts (arr. Keyboard):			
		“Wer zaubern”	*WZ*, 24 Jan 1795	24 kr.
		“Die Mädchen...”	– *ibid.* –	16 kr.
		“Jetzt hast du’s...”	– *ibid.* –	24 kr.
Neumann	*Der weibliche Soldat*			
	Extracts (arr. Keyboard):			
		“Der Spadifankerl”	*WZ*, 24 Jan 1795	16 kr.
		“Ein Weib ist wie...”	– *ibid.* –	24 kr.
Mozart	*Così fan tutte* [German]			
	Extracts (arr. Keyboard):			
		“Wie sich Klippen”	*WZ*, 24 Jan 1795	24 kr.
		“Bey Männern”	– *ibid.* –	20 kr.
		“Sieh Schwesterschen”	– *ibid.* –	24 kr.
		“Dir weiblich”	– *ibid.* –	28 kr.
		“Nein ihr Weiber”	– *ibid.* –	24 kr.
		March	– *ibid.* –	8 kr.
Weigl	*Die Reue des Pigmalion* (arr. Keyboard)		– *ibid.* –	3 fl./2 fl. 38 kr.[229]
Weigl, Thad.	*Die Marionettenbude*			
	Extracts (arr. Keyboard):			
		“Si son tua”	*WZ*, 29 Apr 1795	28 kr.
		“Wenn junge Mädchen”	– *ibid.* –	32 kr.
		“Die böse Welt”	– *ibid.* –	28 kr.
		“Soll ich mich...”	– *ibid.* –	24 kr.
		“Kupido der lose”	– *ibid.* –	20 kr.
d’Eppinger	*Amore che vendica i suoi torti,* Pas-de-Deux (arr. Keyboard)		– *ibid.* –	30 kr.
Weigl	5 Contredanses for Keyboard		– *ibid.* –	30 kr.
Süßmayr	*Der Spiegel von Arkadien*			
	arr. Quartet [Went]		*WZ*, 29 Apr 1795	3 fl. 40 kr.
	Extracts (arr. Keyboard):			
		“Wir sind zwar”	*WZ*, 29 Apr 1795	12 kr.
		“Seyd ich so...”	– *ibid.* –	24 kr.
		“Zu tändeln...”	– *ibid.* –	16 kr.
		“Die Milch ist...”	– *ibid.* –	16 kr.
		“Zur Hochzeit”	– *ibid.* –	20 kr.
		“Wandle bey des...”	– *ibid.* –	16 kr.
		“Muß ich fern...”	– *ibid.* –	24 kr.
		“Könnt ich mein...”	– *ibid.* –	32 kr.
Pechatscheck[230]	12 Deutsche after *Der Spiegel von Arkadien* (arr. Keyboard)		– *ibid.* –	28 kr.
Haselbeck	12 Deutsche [Redouten 1795] (arr. Keyboard)		– *ibid.* –	48 kr.

[229] This second price derives from 29 April 1795 (*WZ*).
[230] Schmidbauer first advertised the same dances under Pechatscheck’s name in the *WZ* on 17 January 1795 (pg.150–1); again on 7 February (pg.365).

Müller	*Die schöne Marquetänderin*		
	Extracts (arr. Keyboard):		
	"Ein Schmiedbub"	*WZ*, 31 Oct 1795	24 kr.
	"Wer nicht im Krieg"	– *ibid.* –	28 kr.
	"Ich lieb als guter..."	– *ibid.* –	20 kr.
	"Ich möchte wohnen..."	– *ibid.* –	32 kr.
	"Im Krieg verdient..."	– *ibid.* –	24 kr.
Müller	*Der Alte überall und Nirgends*		
	Extracts (arr. Keyboard):		
	"So glücklich..."	*WZ*, 31 Oct 1795	28 kr.
	"Komm laß..."	– *ibid.* –	40 kr.
	"Wo ist der Mann"	– *ibid.* –	28 kr.
Hoffmeister	*Der Königssohn aus Ithaka*		
	Extracts	– *ibid.* –	[No price]
Weigl	*Richard Löwenherz* (arr. Keyboard)	– *ibid.* –	3 fl. 30 kr./4 fl. 30 kr.[231]
	(arr. Quartet)	*WZ*, 28 Nov 1795	4 fl. 30 kr.
Pechatscheck[232]	12 Deutsche after *Richard Löwenherz*	– *ibid.* –	3 fl.
	arr. Keyboard	– *ibid.* –	1 fl. 30 kr.
-	"Wurmser=Marsch" and Lied for Keyboard[233]	– *ibid.* –	17 kr.
Kozeluch	*Die wiedergefundene Tochter des Otto* (arr. Quartet)	– *ibid.* –	6 fl. 40 kr.
Wölfl	*Der Höllenberg*		
	Extracts	*WZ*, 9 Jan 1796	[No price]
Süßmayr	*Ädlen Rache*		
	Extracts	*WZ*, 9 Jan 1796	[No price]
Salieri	*Palmira*		
	arr. Quartet	*WZ*, 19 Mar 1796	3 fl.
	arr. 2 Flutes	– *ibid.* –	2 fl./1 fl. 40 kr.[234]
	arr. Keyboard (*gebunden*)	*WZ*, 9 Jan 1796	12 fl.[235]
	Extracts	– *ibid.* –	[No price]
-	"Freudenlied"	*WZ*, 23 Jan 1796	20 kr.
-	"Lied eines Deutschen..."	– *ibid.* –	20 kr.
Aspelmayr	Deutsche	– *ibid.* –	[No price]
	arr. Keyboard	– *ibid.* –	[No price]
-	6 "Prager" Minuets and Deutsche	– *ibid.* –	[No price]
Baum	Variations for Quartet (Flute)	– *ibid.* –	[No price]
Hoffmeister	Divertimento	– *ibid.* –	1 fl.
Baum	Variations for Quartet after *La molinara*	*WZ*, 19 Mar 1796	1 fl. 30 kr.

[231] This second price derives from 28 November 1795 (*WZ*).
[232] Schmidbauer advertised these dances under Pechatscheck's name, along with those after *Der Spiegel von Arkadien* in the *WZ* on 2 January 1796 (pg.17).
[233] On 23 January 1796 (*WZ*), the Lied is replaced by the "Elefant=Marsch", but the price remains at 17 kr.
[234] This second price derives from 4 May 1796 (*WZ*).
[235] No price is listed for the full keyboard arrangement on 9 January 1796 (*WZ*). This, instead, derives from 4 May 1796 (*WZ*).

	Partita	– *ibid.* –	3 fl.
Mozart	*Die Zauberflöte* (arr. Solo Keyboard)	– *ibid.* –	5 fl.
Tribensee	12 Deutsche [Redouten 1796]	– *ibid.* –	3 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	1 fl. 30 kr.
Bock	12 Ländlerische	– *ibid.* –	3 fl.[236]
	arr. Keyboard	– *ibid.* –	40 kr.
Pechatscheck	12 Ländlerische for Violin	– *ibid.* –	24 kr./20 kr.[237]
	arr. Keyboard	– *ibid.* –	40 kr./30 kr.
Weigl, Thad.	*Idoli*		
	Extracts (x13)[238]	*WZ*, 4 May 1796	4 fl. 30kr.
Müller	*Der Lustig lebendig*		
	Extracts (x10)	– *ibid.* –	[No price]
Weigl	*Raub der Helena* (arr. Harmonie)	– *ibid.* –	6 fl. 40 kr.
Haibel	*Der Tiroler Wastel*		
	arr. Quartet	*WZ*, 15 Sep 1798	4 fl. 30 kr.
	arr. Harmonie	*WZ*, 20 Jul 1796	2 fl. 30 kr.
	Extracts [x6] (arr. Keyboard)	– *ibid.* –	1 fl. 40 kr.
Kauer	*Das Faustrecht in Thüringen*		
	Extracts [Part 1] (x7)	– *ibid.* –	2 fl. 20 kr.
	Extracts [Part 2] (x13)	– *ibid.* –	3 fl. 30 kr.
-	*Cora ed Alonso* (arr. Keyboard)	– *ibid.* –	3 fl.
-	3 Keyboard Trios	*WZ*, 4 Jan 1797	3 fl. 30 kr.
Wranitzky, Paul	*Das Waldmädchen* (arr. Keyboard	*WZ*, 20 Dec 1797	4 fl. 30 kr.
	Pas-de-Deux arr. 2 Flutes	*WZ*, 4 Jan 1797	20 kr.
	Pas-de-Deux arr. Keyboard	– *ibid.* –	14 kr./20 kr.[239]
[Haydn?]	Andante “mit dem Pauckenschlag”		
	arr. 2 Flutes	*WZ*, 4 Jan 1797	30 kr.
	arr. Keyboard	– *ibid.* –	20 kr.
-	Lied and Variations for Keyboard	– *ibid.* –	24 kr.
Pechatscheck	12 Deutsche after *Der Tiroler Wastel*	– *ibid.* –	2 fl./1 fl. 30 kr.[240]
	arr. Keyboard	– *ibid.* –	30 kr.
	12 Minuets [Casino 1797]	– *ibid.* –	2 fl. 30 kr.
	12 Deutsche [Casino 1797]	– *ibid.* –	2 fl. 30 kr.
	10 Ländler [Casino 1797]	– *ibid.* –	2 fl. 30 kr.

[236] Individual parts therefrom are also offered at 24 kr. each.
[237] This second price, in addition to that of the keyboard arrangement, derives from 6 May 1797 (*WZ*), where it has been assumed that the same dances are being offered. The price of the violin version is raised back to the original 24 kr. on 27 Dec 1797 (*WZ*).
[238] The Lausch firm initially offered ten extracts on 4 May 1796 (*WZ*) but increased the quantity to thirteen on 20 July 1796 (*WZ*), from which date the price given here also derives. No price was given on the earlier date.
[239] This second price derives from 14 January 1797 (*WZ*).
[240] This second price derives from 6 May 1797 (*WZ*).

	12 Contredanses [Casino 1797]	– *ibid.* –	2 fl. 30 kr.[241]
Mozart	"Das Bandel"	– *ibid.* –	40 kr.
-	Minuet "mit dem Pauckenschlag"	*WZ*, 14 Jan 1797	1 fl.
	arr. Keyboard	– *ibid.* –	20 kr.
-	6 Minuets	– *ibid.* –	4 fl. 30 kr.
	arr. Keyboard	*WZ*, 11 Feb 1797	40 kr.
-	Variations for Keyboard	*WZ*, 14 Jan 1797	24 kr.
Baum	3 Keyboard Trios	– *ibid.* –	3 fl. 30 kr./3 fl.[242]
Haydn	Lied	*WZ*, 11 Feb 1797	10 kr.
-	Contredanse "mit dem Pauckenschlag"	– *ibid.* –	40 kr.
-	Contredanse "Maisenpfeiferl"	– *ibid.* –	30 kr.
Pechatscheck	6 Marches		
	arr. Harmonie	*WZ*, 6 May 1797	40 kr.
	arr. Keyboard	– *ibid.* –	30 kr.
Bock	March	– *ibid.* –	1 fl.
	arr. Keyboard	– *ibid.* –	10 kr.
Pechatscheck	12 Deutsche	– *ibid.* –	2 fl.
Bock	12 Deutsche	– *ibid.* –	2 fl.
	12 Ländlerische	– *ibid.* –	2 fl.
Müller	Canon	– *ibid.* –	40 kr.
Wagner	Variations for Flute and Cello after Haydn	– *ibid.* –	30 kr.
-	"Heubauerlied"	*WZ*, 5 Aug 1797	10 kr.
Gyrowetz	13 Minuets [Redouten 1797] (arr. Keyboard)	– *ibid.* –	1 fl.
	13 Deutsche [Redouten 1797] (arr. Keyboard)	– *ibid.* –	1 fl.
Mascheck	6 Rondos for Keyboard	– *ibid.* –	30 kr.
	6 Ländlerische for Keyboard	– *ibid.* –	24 kr.
	Keyboard Trio	– *ibid.* –	3 fl.
Baum	Partita	– *ibid.* –	2 fl.
Müller	*Das lustige Beylager*		
	Extracts	– *ibid.* –	[No price]
Seyfried	*Löwenbrunn*		
	Extracts:		
	"Man nennet mich"	– *ibid.* –	15 kr.
	"Liebe Schwester"	– *ibid.* –	24 kr.
	Bruder von Kakran		
Lickl	"Wenn sie den Jüngling"	– *ibid.* –	15 kr.
Crescenti	12 Canzonettas	– *ibid.* –	1 fl. 30 kr.
Zingarelli	*Giulietta e Romeo*	– *ibid.* –	
	Extracts	– *ibid.* –	[No price]
Henneberg	15 Minuets	*WZ*, 20 Dec 1797	3 fl.
Pechatscheck	12 Deutsche	– *ibid.* –	3 fl.

[241] Individual parts from these casino dances are also offered at 24 kr. each.
[242] No price is listed for these Keyboard Trios on 14 January 1797 (*WZ*). This, instead, derives from 11 February 1797. The second derives from 6 May 1797 (*WZ*).

	["Die Friedens=Freude"]		
	12 Deutsche after *Das Waldmädchen*	– *ibid.* –	3 fl.
	arr. Keyboard	– *ibid.* –	30 kr.
Restl	12 Ländlerische	– *ibid.* –	24 kr.
Midletsch [?]	12 Ländlerische	– *ibid.* –	24 kr.
Heere	12 Ländlerische	– *ibid.* –	24 kr.[243]
Lickl[244]	36 "Stücke" for 2 Flutes	– *ibid.* –	2 fl.
	7 "Stücke" for Trio	– *ibid.* –	1 fl. 30 kr.
Rhein	12 Canons for 3 Flutes	– *ibid.* –	1 fl. 30 kr./1 fl. 20 kr.[245]
Mederitsch	Capriccio for Keyboard and Violin	– *ibid.* –	1 fl.
Satzenhoven	14 "Balli Tedeschi" for Keyboard	– *ibid.* –	34 kr.
Pechatscheck	12 Minuets [Casino 1798]	*WZ*, 13 Jan 1798	3 fl.
	12 Deutsche [Casino 1798] (Part 1)	– *ibid.* –	3 fl.
	12 Deutsche [Casino 1798] (Part 2)	– *ibid.* –	3 fl.
	6 "Schottlandische" Contredanses	– *ibid.* –	2 fl.
-	6 Minuets for Violin[246]	– *ibid.* –	2 fl.
Henneberg	12 Minuets [Redouten] (arr. Keyboard)	– *ibid.* –	36 kr.
	12 Deutsche [Redouten] (arr. Keyboard)	– *ibid.* –	30 kr.
Bon	12 Minuets	– *ibid.* –	3 fl.
	12 Ländlerische	– *ibid.* –	2 fl.
Mederitsch and Winter	*Babilons Piramiden*		
	(arr. 2 Flutes [Pohl])	– *ibid.* –	40 kr.
Seyfried	Aria	– *ibid.* –	30 kr.
Soppau	Variations for Keyboard	– *ibid.* –	30 kr.
Kauer	12 Ungarische	– *ibid.* –	20 kr.
Ritter	"Einzug" and Contredanse for Keyboard	– *ibid.* –	10 kr.
Kauer	*Das Donau-Weibchen*		
	arr. Quartet [Kletzinsky]	*WZ*, 15 Dec 1798	4 fl. 30 kr.
	arr. Quartet (Flute)	– *ibid.* –	4 fl. 30 kr.
	arr. Harmonie [Pechatscheck]	– *ibid.* –	4 fl. 30 kr.
Scherer	3 Duos for 2 Flutes	– *ibid.* –	1 fl. 40 kr.
	Variations for Trio	– *ibid.* –	30 kr.
Seyfried and Stegmayer	*Die Schneiderhochzeit*		
	Extracts:		
	"Menn mich die Jungfer"	*WZ*, 15 Dec 1798	24 kr.
	"Ein jeder Stand hat..."	– *ibid.* –	30 kr.
Wölfl	Variations for Keyboard	– *ibid.* –	45 kr.

[243] Ibid. This advertisement features a single price (24 kr.) for all three sets of *Ländlerische*. However, it has been reasonably assumed here that this is, in fact, the price for each set.
[244] Lickl is first given as the author of these two sets of "Stücke" on 13 January 1798 (*WZ*).
[245] This second price derives from 13 January 1798 (*WZ*).
[246] See commentary on page... [also offered in print...]

Pechatscheck	"Burgermarsch" for Keyboard	– *ibid.* –	6 kr.
Pär	"Un Solo quarto d'ora"	– *ibid.* –	30 kr.
Pechatscheck	Minuets	*WZ*, 11 Dec 1799	9 fl.[247]
	Deutsche	– *ibid.* –	8 fl.
	12 Ländler [Redouten 1799]	– *ibid.* –	3 fl.
	arr. Keyboard	– *ibid.* –	40 kr.
	Ländler	– *ibid.* –	5 fl.
	arr. Keyboard	– *ibid.* –	1 fl. 8 kr.
	Variations	– *ibid.* –	3 fl.
	Variations for Violin	– *ibid.* –	1 fl. 36 kr.
	Variations for Clarinet	– *ibid.* –	2 fl.
	Variations for Keyboard	– *ibid.* –	2 fl. 40 kr.
Füby	12 Minuets	*WZ*, 12 Apr 1800	4 fl. 30 kr.
	arr. String Trio	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	1 fl. 10 kr.
	12 Ländler	– *ibid.* –	3 fl.
	arr. Quartet	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	40 kr.
Bock	12 Deutsche	– *ibid.* –	4 fl. 30 kr.
	arr. String Trio	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	1 fl. 20 kr.
Kohlbauer	Variations	– *ibid.* –	[No price]
Pechatscheck	Minuets, Deutsche & Ländler	– *ibid.* –	4 fl. 20 kr.
	arr. String Trio	– *ibid.* –	1 fl. 30 kr.
	arr. Keyboard	– *ibid.* –	1 fl.

[247] For all works advertised on 11 December 1799 (*WZ*), a single price is often given for a sole component of a series of works. The prices given here reflect the total value of each set.

Appendix Three

Copyists Associated with the Lausch Firm, c.1783–1794

The following reference list is split into three separate sections:

1. Copyists known to have been associated with Lausch, having been encountered in sources exhibiting the characteristic imprint, "Lausch [*Bögen number*]" (numbered VI to XCIV, continuing from the sequence started in Chapter Three.)
2. Hands for which it is not certain whether a variant of one previously characterised or another entirely (numbered XCV to XCVIII);
3. Copyists whose association with Lausch is not certain.

The latter group, encountered in manuscripts without a signature and *Bögen* number are numbered separately from "Copyist A" to "Copyist T". Manuscripts that are not inscribed with the name Lausch are indicated with an asterisk (*). In the case of the first two sections, the asterisk can mean either that the name from the usual imprint is missing, but there remains a *Bögen* number, or simply that there is neither. In the case of the third section, there is neither a name nor number in all cases.

As highlighted in Chapter Three, fn.218, where a copyist has copied one or more individual parts in larger operatic scores, I have adopted Lausch's own numbering system resembling fractions, whereby the act number is at the bottom and the number of the aria, for example, is at the top. Again, "6/1", for instance, should be read as No.6 of Act One, or "4/3" as No.4 of Act Three. For individual operatic extracts where the composer listed is different to the composer of the opera as a whole, usually in the case of an insertion aria, the name of the extract is given first after the composer, and the title of opera in square brackets.

In the interest of brevity, I have not provided facsimiles or snapshots of the key characteristics of each hand, as I have done so in Chapter Four for those Torricella copyists. These lists serve as bibliographic reference only.

Table App.3.1: Copyists with known Lausch association.

"Lausch VI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 7850/2 (Q 7630)	Müller, *Das Neu-Sonntagskind* "Wer niemals" (kbd.)	Full	Duda A/HF-1	(10) 185.75–186.25
A-Wn	Mus.Hs.3367	Dalayrac, *Raoul Herr con Crequi* "Ein Mädchen" (kbd.)	Full	Duda A/GF/C-1	(12) 187.5–188
D-KA	Don Mus.Ms.1410	Müller, *Pizzichi* (full kbd.)	Overture	App.4.B.1	(8) 182.5–183.5

"Lausch VII" [Also Sukowaty copyist]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	3/1	Duda A/HF-1	(10) 184.5–185.75
			6/1	Duda A/HF-1	(10) 184.5–185.75
			10/1	NMA 101	(12) 188–188.25
			11/1	Duda FV	(10) 185.25–185.5
			5/2	Duda A/HF-1	(10) 184.5–185.75
	Rara Hs. Gug. 2/1	Guglielmi, *La bella pescatrice* "Mi pare ache sola" (full score)	Full	NMA 91	(10) 187.75
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	1/1	Duda FV	(12) 188–188.5
			5/2	Duda FV	(12) 188–188.5
			9/2	Duda AM-2	(8) 179.25–180.5
			12/2	Duda A/HF-1	(10) 183.75–184.5
			14/2	Duda AM-2	(8) 179.25–180.5
	IV 22206 (Q 2005)	Schack, Gerl & Henneberg, *Der zween Antons* (pt.1–4)			
		Pt.4	3?	NMA 102	(10) 190–191
	IV 7557/1 (Q 1441)	Guglielmi, *La bella pescatrice* (full kbd.)	1/2	NMA 91	(10) 185.75
	VI 97 (Q 7377)	Mozart, *Le nozze di Figaro* "Voi che sapete" (kbd.)	Full	Duda AM-2	(10) 186.75–187.25

	VI 98/2 (Q 7381)	Mozart, *Le nozze di Figaro* "Non so più" (kbd.)	Full	Duda AM-2	(10) 186.5–186.75
	VI 10004 (Q 7389)	Mozart, *Le nozze di Figaro* "Se a caso madama" (kbd.)	Full	Duda AM-2	(12) 184.25–185.25
	VI 15381 (Q 10280)	Weigl, "L'amour nous parle" [*L'ape musicale*] (kbd.)	Full	NMA 84?	(12) 187.75–188.25
	VI 19093/1 (Q 7399)	Mozart, *Le nozze di Figaro* "Cosa sento" (kbd.)	Full	NMA 91; App.4.C.10	(10) 186.75; (10) 184–184.5
	VI 19176 (Q 7402)	Mozart, *Le nozze di Figaro* "Se vuol ballare" (kbd.)	Full	Duda AM-2	(10) 186.75
	VI 12644/2 (Q 7394)	Mozart, *Le nozze di Figaro* "Non più andrai" (kbd.)	Full	NMA 91	(10) 186.5–186.75
	XV 25103/2 (Q 19647)	Mozart 12 Deutsche [Redouten 1789] (kbd.)	Full	NMA 86	(10) 185.25–185.5
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	7/1	Duda FV	(12) 188.25–188.75
	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	3/1	Duda FV	(10) 185.25–185.75
			7/2	Duda FV	(10) 185.25–185.75
			8/2	Duda FV	(10) 185.25–185.75
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	6/1	Duda AM-2	(10) 186.5–187
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	14/1	Duda FV	(10) 185.5–185.75
			7/2	Duda FV	(10) 185.5–185.75
			8/2	Duda FV	(10) 185.5–185.75
			9/2	Duda A/HF-1	(10) 184.25–184.75
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	8/2	App.4.P.1.2	(16) 187.75–188.25
			15/2	Duda FV	(12) 188.25–188.75
			17/2	Duda FV	(12) 188.25–188.75
	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	4/1	App.4.B.1	(10) 183.5–183.75
			8/1	App.4.B.1	(10) 183.5–183.75
			9/1	App.4.B.1	(10) 183.5–183.75

	Mus.Hs.10772/1	Tarchi, "Perfidi in questa" [*L'arbore di Diana*] (kbd.)	Full	NMA 83	(10) 182–182.25
	Mus.Hs.10914/4	Schack & Gerl, *Der zween Antons* (pt.2) "Wie froh bin ich" (kbd.)	Full	NMA 73	(12) 183.5–183.75
	Mus.Hs. 10914/10	Schack & Gerl, *Der zween Antons* (pt.2) "Barbleu on ne" (kbd.)	Full	NMA 102	(10) 185.5–186.5
	Mus.Hs.12826/1	Bock, 12 Deutsche [pt.1] (kbd.)	Full	Duda FV	(8) 182–182.25
CZ-K	96c K 3	Mozart, *Don Giovanni* "La ci darem la mano" (kbd.)	Full	NMA 80	(12) 186.75
	82d/8 K 17	Mozart, *Le nozze di Figaro* "Signor cos'è" (kbd.)	Full	Duda FV	(12) 188.75–189.25
	82d/11 K 17	Mozart, *Le nozze di Figaro* "Amanti costanti" (kbd.)	Full	Duda FV	(12) 188.75–189.25
	82d/13 K 17	Mozart, *Le nozze di Figaro* "Venite, inginocchiatevi" (kbd.)	Full	App.4.A.2	(10) 184.75–185.25
CZ-Pk	A-I-R 1149	Salieri, *Axur re d'ormus* "Nato io'son nello" (kbd.)	Full	NMA 91	(10) 181.5–182
		Guglielmi, *L'inganno amoroso* "Oh Dio!" (kbd.)	Full	NMA 91	(10) 181.5–182
		Tritto, "Allor ch'io da pazzo" [*Le gelosie fortunate*] (kbd).	Full	NMA 91	(10) 181.5–182
	A-I-R 1151	Sarti, *Fra i due litiganti* "Ehm, ehm, ehm" (kbd.)	Full	App.4.P.2.1	(10) 184.75–186
		Sarti, *Fra i due litiganti* "Che vi par Dorina bella" (kbd.)	Full	App.4.P.2.1	(10) 184.75–186
		Sarti, *Fra i due litiganti* "Io voglio uno sposino" (kbd.)	Full	App.4.P.2.1	(10) 184.75–186
		Sarti, *Fra i due litiganti* "In amor ci vuol finezza" (kbd.)	Full	App.4.P.2.1	(10) 184.75–186
		Sarti, *Fra i due litiganti* "Come un agnello" (kbd.)	Full	App.4.P.2.1	(10) 184.75–186
		Sarti, *Fra i due litiganti* "Compatite miei Signori" (kbd.)	Full	App.4.P.2.1	(10) 184.75–186
		Sarti, *Fra i due litiganti* "Dorina mia Carina" (kbd.)	Full	App.4.P.2.1	(10) 184.75–186

		Sarti, *Fra i due litiganti* "Ahime! dove m'in noltro?" (kbd.)	Full	NMA 91	(8) 180.5–181
CZ-Pnm	XLII B 255	12 Deutsche after *Das Sonnenfest der Braminen* (quartet)	Vln.1	NMA 91	(12H) 244.25–244.5
	XLII C 17	Vigano, *Diana ed Endimione* (quartet)	Full	Duda A/HF-1	Not recorded
D-KA	Don Mus.Ms.575	Guglielmi, *La bella pescatrice* (full kbd.)	1/1	Duda A/HF-1	(12) 188.5–189
			3/2	Duda A/HF-1	(12) 188.5–189
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	8/2	Duda FV	(12) 188.75–189.25
			10/2	NMA 91	(10) Not recorded
	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist* (full kbd.)	2/2	Duda A/HF-1	(10) 184.25–185
			2/3	Duda A/HF-1	(10) 184.25–185
			6/3	Duda A/HF-1	(10) 184.25–185
			7/3	Duda A/HF-1	(10) 184.25–185
	Don Mus.Ms.1410	Müller, *Pizzichi* (full kbd.)	1/2	Duda A/HF-1	(10) 185.75–186.25
			2/3	App.4.A.1	Not recorded
			4/3	App.4.A.1	Not recorded
	Don Mus.Ms.1520	Paisiello, *La molinara* (full kbd.)	3/1	Duda A/HF-1	(12) 188.25–188.75
			8/1	Duda A/HF-1	(10) 184.25–185.25
			10/1	Duda A/HF-1	(10) 185.75–186.25
			1/2	Duda A/HF-1	(12) 188.25–188.75
			2/2	Duda A/HF-1	(12) 188.25–188.75
			4/2	NMA 89	(16) Not recorded
			7/2	Duda A/HF-1	(10) 185.75–186.25
			9/2	Duda A/HF-1	(10) 185.75–186.25

"Lausch VIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	3/2	App.4.P.1.2; App.4.P.1.3	(12) 183.25

			2/3	App.4.P.1.2	(12) 183.25
			8/4	NMA 58; App.4.P.1.8	(12) 188.25–188.5 (12) 183.25
			1/5	App.4.P.1.2; App.4.P.1.3	(12) 183.25
A-Wn	Mus.Hs.10990	Weigl, *Die Sonnenjungfrau* (kbd.)	No.5–8	Duda FV; Duda A/HF-1	(8) 182–182.25; (8) 182.25
	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	8/2	Duda FL	(10) 182.25–182.75
	Mus.Hs.11116	Haselbeck, 12 Deutsche [Redouten 1788, pt.1] (parts)	Fl.2; Cl.1&2 Bsn.1&2 Timp.	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.11117	Haselbeck, 12 Deutsche [Redouten 1788, pt.2] (parts)	Vln.1(2); Fl.1&2 Ob.2 Cl.1&2; Bsn.1&2; Tpt.2; Timp.	Duda FL	(12H) 249.25–249.75
	Mus.Hs.11123	Haselbeck, 12 Deutsche [Redouten 1790, pt.2] (parts)	Vln.1; Vln.2	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	8/2	Duda FL	(10) 182.25–182.75
	Mus.Hs.37236	Ossowski, 12 Deutsche after *Kaspar der Fagottist* (kbd.)	Full	App.4.A.1	(8) 181.5–182.25
D-KA	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist* (full kbd.)	3/2	Duda A/HF-1	(12) 188.25–188.75
			7/2	Duda FV	(12) 188.75–189.25
	Don Mus.Ms.1410	Müller, *Pizzichi* (full kbd.)	2/2	Duda A/HF-1	(12) 188–188.75

"Lausch IX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	15/1	App.4.C.10	(10) 183.25
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	3/2	Duda A/HF-1	(10) 183.75–184.5
	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	4/1	Duda A/HF-1; NMA 101	(12) 188–188.25; (12) 187.75–188

			9/1	NMA 101	(12) 187.75–188
			13/1	Duda A/HF-1; NMA 101	(12) 188–188.25; (12) 187.75–188
			10/2	Duda A/HF-1; NMA 101	(12) 188–188.25; (12) 187.75–188
			1/3	Duda A/HF-1; NMA 101	(12) 188–188.25; (12) 187.75–188
	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	14/1	App.4.P.1.2	(12) 183
			3/2	App.4.P.1.1	(12) 183–183.5
			18/2	App.4.P.1.2	(12) 183
	VI 409 (Q 9874)	Tritto, "Allor ch'io da pazzo" [*Le gelosie fortunate*] (kbd.)	Full	NMA 56	(10) 188.5–189
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	4/1	Duda A/HF-1	(10) 184.5–185
			2/3	Duda A/HF-1	(10) 184.5–185
	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	4/1	Duda FV	(10) 185.25–185.75
			5/1	Duda FV	(10) 185.25–185.75
			5/2	Duda FV	(10) 185.25–185.75
	Mus.Hs.10087	Weigl, *La principessa d'Amalfi* (full kbd.)	5/1	Duda GFA-6	(12) 188.25–189
			9/1	Duda GFA-5	(10) 185.5–186
			11/1	?	(12) 188.5
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	4/1	Duda A/HF-1	(10) 183.5–184.75
	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	15/1	Duda GFA-6	(12) 183.5–183.75
CZ-Pk	A-I-R 1149	Cimador, *Il pimmalione* "Ciel pietoso" (kbd.)	Full	NMA 91	(10) 186.75–7
CZ-K	82d/9 K 17	Mozart, *Le nozze di Figaro* "Susanna son morta" (kbd.)	Full	Duda A/HF-1	(10) 184.75
	82d/10 K 17	Mozart, *Le nozze di Figaro*	Full	Duda A/HF-1	(10) 184.75–185.25

		"Se vuol ballare" (kbd.)			
D-KA	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist* (full kbd.)	6/2	Duda FV	(12) 188.75–189.25
	Don Mus.Ms.1410	Müller, *Pizzichi* (full kbd.)	4/2	App.4.A.1	(10) Not recorded
	Don Mus.Ms.1520	Paisiello, *La molinara* (full kbd.)	9/1	Duda A/HF-1	(10) 187–187.25
			6/2	Duda A/HF-1	(10) 187–187.25

"Lausch X"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	XV 2952/1 (Q 19637)	Mozart, 13 Deutsche [Redouten 1791] (kbd.)	Full	NMA 58; App.4.C.9	(8) 180.25–180.5; (8) 180.75–181.5
	XV 32450/2 (Q 19032A)	Fischer, 12 Contredanses (kbd.)	Full	App.4.P.1.9	(10) 188.75–189.25
A-Wn	Mus.Hs.11118	Haselbeck, 12 Deutsche [Redouten 1789, pt.1] (parts)	Vln.1&2; Basso; Bsn.1	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.11120	Haselbeck, 12 Deutsche [Redouten 1790, pt.1] (parts)	Tpt.1; Timp.	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.11122	Haselbeck, 12 Deutsche [Redouten 1791] (parts)	Bsn.1	Duda AM-2	(12H) 241.75–243
	Mus.Hs.12970	Kauer, 12 Minuets [Redouten 1791] (kbd.)	Full	App.4.C.6	(8) 182.75–183.25
CZ-K	54 K 5	Mozart, *Don Giovanni* "Protegga il giusto" (kbd.)	Full	Duda FC-3	(10) 185.25–186.75

"Lausch XI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	1/2	NMA 86	(12) 186.75–187.5
			8/2	NMA 101	(12) 188–188.25
			16/2	NMA 101	(12) 188–188.25
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	1/4	NMA 62	(10) 183.75–184.25
	IV 29429 (Q1270)	Cimarosa, *Il pittore parigino* (full kbd.)	7/1	Duda A/HF-1	(10) 186.75–187.25
			3/2	Duda A/HF-1	(10) 186.75–187.25
			4/2	Duda A/HF-1	(10) 186.75–187.25

	VI 19143 (Q 4463)	Bertoni, "Perfido tritto intesto" [*La pastorella nobile*] (kbd.)	Full	Duda AM-2	(12) 184.25–185.25
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	8/1	Duda FL	(10) 182.25–182.75
A-Wn	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	5/1	Duda FL	(10) 182.25–182.75
			6/1	Duda FL	(10) 182.25–182.75
			7/1	App.4.P.1.2	(16) 188.25
			8/1	Duda FL	(10) 182.25–182.75
			4/2	Duda FL	(10) 182.25–182.75
	Mus.Hs.10331	Cimarosa, *Il matrimonio segreto* "Udite tutti" (kbd.)	Full	Duda CS/C-3; App.4.I.1; App.4.F.3	(10) 187.25–187.75; (10) 184.75–185.25; (10) 185–185.25
	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	3/1	Edge 12	(10) 185.75–186.25
	Mus.Hs.10653/2	Paisiello, *I zingari in fiera* "Sodo, sodo" (kbd.)	Full	NMA 58	(12) 188.25
	Mus.Hs.11116	Haselbeck, 12 Deutsche [Redouten 1788, pt.1] (parts)	Vln.1&2; Basso; Fl.1; Ob.1&2; Hn.1&2; Tpt.1&2	Duda AM-2	(12H) 243.25–243.75
	Mus.Hs.11117	Haselbeck, 12 Deutsche [Redouten 1788, pt.2] (parts)	Vln.2; Hn.1&2; Tpt.1	Duda FL	(12H) 249.25–249.75
	Mus.Hs.11119	Haselbeck, 12 Deutsche [Redouten 1789, pt.2] (parts)	Vln.1&2; Ob.; Fl.; Cl.; Bsn.1&2: Hn.1&2; Tpt.1&2; Timp.	Duda AM-2	(12H) 241.75–243
	Mus.Hs.11122	Haselbeck, 12 Deutsche [Redouten 1791] (parts)	Vln.1(2); Vln.2(1); Basso(2)	Duda AM-2	(12H) 241.75–243
	Mus.Hs.12820	Weigl, *Die Pilger* (kbd.)	fol.1–14	NMA 91	(8) 181.75–182.25
D-KA	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist* (full kbd.)	2/1	Duda A/HF-1	(10) 184.25–185.25
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	6/2	Duda A/HF-1	(10) 187–187.25

			11/2	Duda FV	(10) 184.25–185.25
			12/2	Duda FV	(10) 184.25–185.25

"Lausch XII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	7/1	NMA 101	(12) 188–188.25
			8/1	?	(10) Not recorded
			9/1	NMA 101	(12) 188–188.25
			12/1	Duda A/HF-1	(10) 184.5–185.75
			3/2	Duda FV	(10) 185.25–185.5
			4/2	Duda FV	(10) 185.25–185.5
			7/2	Duda FV	(10) 185.25–185.5
			8/2	Duda FV	(10) 185.25–185.5
			9/2	NMA 101	(12) 188–188.25
			10/2	Duda FV	(10) 185.25–185.5
			11/2	NMA 101	(12) 188–188.25
			13/2	Duda A/HF-1	(10) 184.5–185.75
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	2/1	Duda FV	(12) 188–188.5
			11/1	Duda FV	(12) 188–188.5
			12/1	Duda FV	(12) 188–188.5
			4/2	Duda A/HF-1	(10) 183.75–184.5
			6/2	Duda FV	(12) 188–188.5
			10/2	Duda FV	(12) 188–188.5
			11/2	Duda FV	(12) 188–188.5
	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	11/2	App.4.P.1.3; App.4.P.1.6	(16) 187.75–188.25
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'Ormus* (full kbd.)	2/1 (2)	Duda A/HF-1	(10) 183.75–184.25
			2/2	Duda A/HF-1	(10) 183.75–184.25

			4/2	Duda A/HF-1	(10) 183.75–184.25
			5/2 (2)	Duda A/HF-1	(10) 183.75–184.25
			7/2 (2)	Duda A/HF-1	(10) 183.75–184.25
			7/3 (2)	NMA 58	(12) 188.25–188.5
			8/3 (2)	Duda A/HF-1	(10) 183.75–184.25
			5/4	Duda A/HF-1	(10) 183.75–184.25
			6/4	Duda A/HF-1	(10) 183.75–184.25
	IV 7557/1 (Q 1441)	Guglielmi, *La bella pescatrice* (full kbd.)	12/1	App.4.P.1.1; App.4.P.1.4	(16) 187.75–188.25
	VI 578a (Q 8058)	Paisiello, *La molinara* "Qual tromba" (kbd.)	fol. 1v & 2v	Duda FV	(10) 185.25–185.75
	VI 7869 (Q 7632)	Müller, *Kaspar der Fagottist* "Lieber Kasper" (kbd.)	Full	Duda FV	(12) 188.75–189.25
	XV 32406 (Q 18880)	Cavalieri, 17 Deutsche [Redouten 1782] (kbd.)	Full	Duda FV	(8) 181.75–182
	XV 32914 (Q 20272)*	Tost, 12 Minuets (kbd.)	Full	Duda A/HF-1	(8) 181.5–182
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	3/1	Duda FV	(12) 188.25–188.75
			5/1	Duda FV	(12) 188.25–188.75
			6/1	Duda A/HF-1	(10) 184.5–185
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	11/2	NMA 91	(16) 189.25–189.75
	Mus.Hs.10080	Sarti, *Fra i due litiganti* (full kbd.)	9/2	Duda A/HF-1; Duda FV	(12) 188.5–189; (12) 188.25–188.75
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	1/2	Duda FV	(12) 188.25–188.75
			7/2	NMA 101	(12) 188–189
			13/2	Duda FV	(12) 188.25–188.75
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	9/1	Duda FV	(10) 186–187.5
			15/1	Duda FV	(10) 186–187.5
			2/2	Duda FV	(10) 186–187.5
	Mus.Hs.12826/4	Bock, 12 Deutsche [pt.4] (kbd.)	Full	Duda FV	(8) 182–182.25

	Mus.Hs.37220	Haselbeck, 12 Deutsche [Redouten 1788] (kbd.)	Full	Duda FV	(8) 182.25
	Mus.Hs.37245	Vanhal, 12 Deutsche [Redouten 1792, pt.2] (kbd.)	Full	Duda FV	(8) 181.75–182.25
D-KA	Don Mus.Ms.575	Guglielmi, *La bella pescatrice* (full kbd.)	3/1	NMA 101	(10) Not recorded
			11/1	NMA 101	(10) Not recorded
			12/1	NMA 80	(16) Not recorded
			5/2	NMA 80	(16) Not recorded
			10/2	NMA 80	(16) Not recorded
	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	13/2	NMA 101	(12) 188–188.25
	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist* (full kbd.)	4/2	Duda A/HF-1	(10) 184–184.5
			8/3	Duda FV	(8) Not recorded
	Don Mus.Ms.1520	Paisiello, *La molinara* (full kbd.)	8/2	Duda A/HF-1	(10) 185.75–186.25

"Lausch XIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	4/1	Duda A/HF-1	(10) 184.5–185.75
			13/1	App.4.G.3	(10) 184.25
			1/2	NMA 101	(12) 188–188.25
			2/2	Duda A/HF-1	(10) 184.5–185.75
A-Wgm	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	2/3	App.4.P.1.4; App.4.P.1.2	(16) 187.75–188.25
	IV 7557/1 (Q 1441)	Guglielmi, *La bella pescatrice* (full kbd.)	5/1	Duda FV	(10) 185.25–185.75
			7/1	Duda A/HF-1	(12) 188–188.25
			5/2	App.4.P.1.5; App.4.P.1.2; App.4.P.1.1	(16) 187.75–188.25
			6/2	Duda FV	(10) 185.25–185.75
	VI 578/3 (Q 8056)	Paisiello, *La molinara* "Per Marito" (kbd.)	Full	Duda AM-2	(12) 184.25–185.25
	VI 10241/2 (Q 4892)	Conti, "Va pure" [*La pastorella nobile*] (kbd.)	Full	Duda AM-2	(12) 184–185.25
	XV 29370/2 (Q 19636)	Mozart, 12 Minuets [Redouten 1791] (kbd.)	Full	NMA 58; NMA 91	(8) 180–180.5; (8)

					181.75–182.25
	XV 32408/2 (Q 18884)	Cavalieri, 12 Deutsche [Redouten 1785] (kbd.)	Full	Duda FV	(8) 181.75–182
A-Wn	Mus.Hs.10056	Paisiello, *Il barbiere di Siviglia* (full kbd.)	4/3 (pt.2)	Duda FV	(12) 188.25–188.75
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	3/2	Duda A/HF-1	(10) 184.5–185.25
			4/2	Duda A/HF-1	(10) 184.5–185.25
	Mus.Hs.10080	Sarti, *Fra i due litiganti* (full kbd.)	6/1	Duda FV	(10) 185.5–186
			9/1	App.4.C.4	(10) 186.25–186.75
			2/2	Duda FV	(10) 185.5–186
			4/2	App.4.C.4	(10) 186.25–186.75
			2/3	App.4.C.4	(10) 186.25–186.75
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	3/1	NMA 82	(10) 186.75–187.75
			5/1	Duda FV	(10) 185.5–185.75
			7/1	Duda FV	(10) 185.5–185.75
	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	5/2	Duda A/HF-1	(10) 184.5–185.25
	Mus.Hs.10416	Guglielmi, “Sposa, Mia vita” [*Il pimmalione*] (kbd.)	Full	Duda AM-2	(12) 184–185.5
	Mus.Hs.11117	Haselbeck, 12 Deutsche [Redouten 1788, pt.2] (parts)	Vln.1(1)	Duda FL	(12H) 249.25–249.75
	Mus.Hs. 12839/1–3	Haydenreich, 12 Casino Deutsche [1786–8] (kbd.)	Full	Duda FV; App.4.A.1	(8) 181.75–182.25; (8) 181.5–181.75
	Mus.Hs.12889/2	Vanhal, 12 Deutsche [Redouten 1792, pt.2] (kbd.)	Full	NMA 80	(8) 183.5–184
D-KA	Don Mus.Ms.575	Guglielmi, *La bella pescatrice* (full kbd.)	2/1	NMA 101	(10) Not recorded
			4/1	NMA 101	(10) Not recorded
			6/1	NMA 101	(10) Not recorded
	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (full score)	Overture	NMA 105	(12) Not recorded

	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	3/2	?	(12) Not recorded
	Don Mus.Ms.1408	Müller, *Kaspar der Fagosttist* (full kbd.)	3/1	Duda A/HF-1	(10) 184–184.5
			5/2	Duda FV	(8) Not recorded
			1/3	Duda A/HF-1	(12) 188.25–189
			3/3	Duda A/HF-1	(12) 188.25–189
			9/3	Duda A/HF-1	(12) 188.25–189

"Lausch XIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	5/2	App.4.V.3; App.4.V.4; App.4.V.5	(16) 191.5–192
	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	7/1	NMA 91	(10) 186.5–186.75
			"12½/1"	Duda AM-2	(10) 186.25–186.75
			10/2	NMA 91	(10) 186.5–186.75
			13/2	Duda AM-2	(10) 186.25–186.75
	VI 19927 (Q 3337)	Paisiello, *La molinara* "Dite in grazia" (kbd.)	Full	App.4.P.1.5; Edge 1	(12) 182.5–183.25; (12) 182.5–183.25; (12) 182.5–183.25
	XV 29371/1 (Q 19632)	Mozart, 12 Minuets [Redouten 1789] (kbd.)	Full	Duda A/GF/C-2	(8) 181.75–182.75
A-Wn	Mus.Hs.100595	Martin, *Una cosa rara* (full kbd.)	2/1	App.4.P.2.1	(10) 184.5–185.5
			11/1	Duda A/HF-1	(10) 183.5–184.75
	Mus.Hs.37221	Haselbeck, 12 Deutsche [Redouten 1789] (kbd.)	Full	NMA 86	(8) 175.5–176
	Mus.Hs.37235	Ossowski, 12 Balli Tedeschi after *L'arbore di Diana* (kbd.)	Full	App.4.P.5	(8) 175.5
D-KA	Don Mus.Ms.575	Guglielmi, *La bella pescatrice* (full kbd.)	1/2	?	(10) Not recorded
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	10/1	NMA 77; NMA 78	(10) 183.5; (10) 186.5
			3/2	NMA 77; NMA 78	(10) 183.5;

					(10) 186.5

"Lausch XV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 29429 (Q 1270)	Cimarosa, *Il pittore parigino* (full kbd.)	8/2 (part 2)	NMA 80	(8) 183–183.25
	VI 12644/3 (Q 7395)	Mozart, *Le nozze di Figaro* "Non più andrai" (kbd.)	Full	Edge 7; NMA 80	(10) 186–186.75; (10) 187.25
	XV 32405 (Q 18879)	Cavalieri, 12 Deutsche [Redouten 1786] (kbd.)	Full	NMA 78; App.4.F.1.1	(8) 192.25; (8) 191.25
A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio* (full kbd.)	9/1	NMA 80	(10) 187–187.5
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	2/1	Duda FV	(10) 185.5–185.75
CZ-Pn	Kinsky MS 102*	Paisiello, *Il barbiere di Siviglia* "Ah Rosina" (kbd.)	Full	NMA 78	(10) 184–184.25
	Kinsky MS 189	Guglielmi, *L'inganno amoroso* "Infelice intal momento" (kbd.)	Full	App.4.V.1; App.4.V.2	(10) 187.75–185.5; (10) 187.75–185.5
D-KA	Don Mus.Ms.1391a,b	Mozart, *Der Schauspieldirektor* (full kbd.)	No.2	NMA 82	(10) 186.75–187.5
			No.4	NMA 82	(10) 186.75–187.5

"Lausch XVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	4/3	NMA 102	(10) 190–190.75
	IV 22206 (Q 2005)	Schack, Gerl & Henneberg, *Der zween Antons* (pt.1–4)			
	IV 22206 (Q 2005)	Pt.1	10/1 (2)	NMA 102	(10) 190–191
		Pt.3	1/2	NMA 102	(10) 190.5–191
		Pt.3	11/2	NMA 102	(10) 190.5–191
	VI 9221 (Q 8071)* [?]	Paisiello, *Il barbiere di Siviglia* "Diamo alla noja" (kbd.)	Full	NMA 77	(10) 182.5

	VI 12125/3 (Q 8074)*	Paisiello, *Il re Teodoro in Venezia* "Non era ancora" (kbd.)	Full	NMA 74	(10) 181.75–182.5
	VI 19164 (Q 5729)* [?]	Gluck, *Die Pilgrimme von Mecca* "Mahomet der dumme Tropfe" (kbd.)	Full	NMA 54	(8) 180.25
	XV 29351/1 (Q 19633)	Mozart, 6 Deutsche [Redouten 1790] (kbd.)	Full	NMA 53	(8) 185.5–185.75
	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	5/2	App.4.F.3	(10) 185–185.25
A-Wn	Mus.Hs.10461	Salieri, *Il talismano* (full kbd.)	9/2	NMA 83	(10) 182.25
	Mus.Hs.10461	Martin, *L'arbore di Diana*, Finale	17/1	App.4.P.2.1	(10) 184.25–186.25
	Mus.Hs.11117	Haselbeck, 12 Deutsche [Redouten 1788, pt.2] (parts)	Basso	Duda FL	(12H) 249.25–249.75
	Mus.Hs.11119	Haselbeck, 12 Deutsche [Redouten 1789, pt.2] (parts)	Basso(2)	Duda AM-2	(12H) 241.75–243
	Mus.Hs.12535*	Paisiello, *Il barbiere di Siviglia* (quartet)	Full	?	Not recorded
D-KA	Don Mus.Ms.2162	Salieri, *Axur re d'ormus* "Per te solo" (kbd.)	Full	NMA 89	(12) 183–183.5

"Lausch XVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 578a (Q 8058)	Paisiello, *La molinara* "Qual tromba" (kbd.)	fol. 1r, 2r & 3r	Duda FV	(10) 185.25–185.75
D-KA	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	1/2	Duda A/HF-1	(8) Not recorded

"Lausch XVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	1/1	Duda A/HF-1	(10) 184.5–185.75
			12/2	Duda A/HF-1	(10) 184.5–185.75
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	3/1	Duda A/HF-1	(10) 183.75–184.5
			7/1	Duda A/HF-1	(10) 183.75–184.5
			1/2	Duda A/HF-1	(10) 183.75–184.5
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	6/2 (2)	Duda A/HF-1	(10) 183.75–184.25
			1/3	Duda A/HF-1	(10) 183.75–184.25

			3/3	Duda A/HF-1	(10) 183.75–184.25
			7/4	Duda A/HF-1	(10) 183.75–184.25
			11/4	Duda A/HF-1	(10) 183.75–184.25
	IV 7557/1 (Q 1441)	Guglielmi, *La bella pescatrice* (full kbd.)	10/2	App.4.P.1.1; App.4.P.1.2	(16) 187.75–188.25
A-Wn	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	2/1	NMA 101	(12) 188.25
	Mus.Hs.10080	Sarti, *Fra i due litiganti* (full kbd.)	3/1	Duda FV	(10) 185.5–186
			6/2	Duda FV	(10) 185.5–186
			7/2	Duda FV	(10) 185.5–186
			1/3	Duda FV	(10) 185.5–186
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	5/2	Duda FV	(10) 185.5–185.75
			10/2	Duda FV	(10) 185.5–185.75
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	7/1	Duda A/HF-1	(10) 183.5–184.75
			9/1	Duda A/HF-1	(10) 183.5–184.75
			10/1	Duda A/HF-1	(10) 183.5–184.75
			12/1	Duda A/HF-1	(10) 183.5–184.75
			2/2	Duda A/HF-1	(10) 183.5–184.75
	Mus.Hs.10739	Sarti, *Fra i due litiganti* “Dorina mia Carina” (kbd.)	Full	Duda FV	(12) 187.75–188.75
D-B	Mus.ms. 16611/10	Paisiello, *Il barbiere di Siviglia* “Già riede” (kbd.)	fol.3–6	Duda A/HF-1	(10) 187–187.75
D-KA	Don Mus.Ms.1395a-d	Mozart, *Die Zauberflöte* (full kbd.)	19/2	NMA 101	(12) 188–188.5

“Lausch XIX”					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	13/2	App.4.V.3; App.4.V.4; App.4.V.5	(16) 191.5–192
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	6/2	App.4.V.3; App.4.V.1	(12) 189.25 (12) Not recorded

"Lausch XX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	3/1	App.4.V.4	(12) 188.75–189.25
	VI 19936/2 (Q 8095)	Paisiello, *La contadina di spirito* "Quattro via quattro" (kbd.)	Full	App.4.P.4	(10) 186.5–188.25
	VI 19952 (Q 3685)	Dittersdorf, *Betrug durch Aberglauben* "Gold, pures Gold" (kbd.)	Full	App.4.P.4	(10) 186.5–188.25
A-Wn	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	6/2	NMA 66	(8) 180–180.5
	Mus.Hs.10330	Cimarosa, *L'italiana in Londra* "Dunque per un infido" (kbd.)	Full	App.4.P.4	(10) 186.5–188.25
	Mus.Hs.10648	Paisiello, *Le gare generose* "O la dico" (kbd.)	Full	App.4.P.4	(12) 186–186.25
	Mus.Hs.10650/2	Paisiello, *Le gare generose* "Infelice sventurata" (kbd.)	Full	App.4.P.4	(10) 186–188.25
D-Mbs	Mus.Ms.3083	Paisiello, *Le gare generose* "Chi mi mostra" (kbd.)	Full	App.4.P.4	(10) 188
	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	4/1	App.4.V.3; App.4.V.1	(12) 189.25 (12) Not recorded
			4/2	NMA 101	(10) 188.5
			Fin.1/2	NMA 77	(10) 186.5

"Lausch XXI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 29429 (Q 1270)	Cimarosa, *Il pittore parigino* (full kbd.)	5/2	NMA 80; NMA 82	(10) 186.75–187.25; (10) 186.75–187.25
CZ-Pn	Kinsky MS 189	Martin, *Una cosa rara* "Cavatevi padroni" (kbd.)	Full	App.4.V.2	(10) 188–188.75
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	Overture	NMA 60	(8) Not recorded

"Lausch XXII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	9/1	App.4.V.3; App.4.V.4	(16) 191.5–192
			7/2	App.4.V.2; App.4.V.3; App.4.V.4; App.4.V.5	(12) 188–188.5; (12) 188.75–189.25
			9/2	App.4.V.3; App.4.V.4	(12) 188.75–189.25
			10/2	App.4.V.3	(12) 188.75–189.25
			11/2	App.4.V.2; App.4.V.3	(12) 188–188.5; (12) 188.75–189.25
			12/2	App.4.V.3; App.4.V.4	(12) 188.75–189.25
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	1/1	NMA 78	(10) 183.5
			3/1	NMA 78	(10) 183.5
			6/1	NMA 78	(10) 183.5
			Fin.1/1	NMA 78	(10) 183.5
			Fin.4/1	App.4.V.3	(12) 189.25–189.5
			Fin.6/1	NMA 77; NMA 78	(10) 186.5; (10) 183.5
			1/2	NMA 77; NMA 78	(10) 186.5; (10) 183.5
			7/2	App.4.V.3	(12) 189.25–189.5

"Lausch XXIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	3/1	App.4.V.3; App.4.V.5	(16) 191.5–192
			11/1	App.4.V.3; App.4.V.4; App.4.V.5	(16) 191.5–192
			4/2	App.4.V.3	(12) 188.75–189.25
			6/2	App.4.V.3; App.4.V.4	(12) 188.75–189.25

			8/2	App.4.V.4	(12) 188.75–189.25
	XV 32411 (Q 18890)	Cavalieri, 12 Minuets & 6 Deutsche after *Der Apotheker und der Doktor* [Redouten 1787] (kbd.)	Full	NMA 78	(10) 186.5–187
A-Wn	Mus.Hs.10649/2	Paisiello, *Le gare generose* "Scopa scopa" (kbd.)	Full	App.4.P.4	(8) 184.5–185.5
CZ-K	68b K 1	Mozart, *Don Giovanni* "Madamina il catalogo" (kbd.)	Full	App.4.G.3	(10) 187–187.25
CZ-Pn	Kinsky MS 189*	Martin, *Una cosa rara* "In quelgl'anni" (kbd.)	Full	NMA 101	(10) 188.5–188.75
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	2/1	App.4.V.3	(16) Not recorded

"Lausch XXIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	5/1	App.4.P.4	(8) Not recorded

"Lausch XXV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	6/1	App.4.V.5	(16) 191.5–192
	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	6/2	?	(10) 187.25–187.75
	IV 29429 (Q 1270)	Cimarosa, *Il pittore parigino* (full kbd.)	1/1	NMA 74	(12) 187.75–188
			6/2	NMA 77	(10) 182–182.5
	V 819 (Q 2618)	Weigl, *Il pazzo per forza* "Raddolcisce le nostre" (kbd.)	Full	NMA 62; NMA 96	(12) 184.25–185; (12) 187.5–187.75
	VI 575/4 (Q 6727)	Martin, *L'arbore di Diana* "Ochietto furbetto" (kbd.)	Full	NMA 102	(12) 188.5
	VI 19916 (Q 9234)	Salieri, *Il talismano* "Padre sono" (kbd.)	Full	NMA 66	(10) 188–188.25
	VI 19947 (Q 3682)	Dittersdorf, *Der Apotheker und der Doktor* "So verfährt" (kbd.)	Full	App.4.P.4	(10) 186.5–188
A-Wn	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	6/1	NMA 77	(10) 185–185.75
	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	11/2	NMA 62	(14) 185.25–185.75

			1/3	NMA 83	(12) 183
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	4/1	Duda FV	(10) 185.5–185.75
	Mus.Hs.10736*	Sarti, *Giulio Sabino* "In qual barbaro" (kbd.)	Full	Duda FL	(10) 189.75–190
	Mus.Hs.11047	Pleyel, Symphony in C	Vln.1&2; Vla.; Basso; Ob.1&2; Hn.1&2	?	(12H) 247–248.75
	Mus.Hs.12589	Salieri, *La fiera di Venezia* (quartet)	Full	NMA 62; NMA 102	(12H) 242.5–243.5; (12H) 243–243.5
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	9/1	NMA 78	(10) 183.5
			Fin.3/1	App.4.V.3	(12) 189.25–189.5
			Fin.7/1	App.4.V.3	(16) Not recorded

"Lausch XXVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	14/2	App.4.V.4	(10) 187–188.75
CZ-Pn	Kinsky MS 189	Storace, *Gli equivoci* "Qual confusion" (kbd.)	Full	App.4.P.4	(10) 186–187.75
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	2/2	NMA 78	(10) 183.5

"Lausch XXVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 34 (Q 3678)	Dittersdorf, *Der Apotheker und der Doktor* "Galenus und Hypocrates" (kbd.)	Full	App.4.P.4	(10) 186.5–188
	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	15/1	NMA 86	(12) 186.75–187.5
CZ-K	84 K 1(b)	Mozart, *Don Giovanni* "Batti batti" (kbd.)	Full	App.4.C.10	(10) 188.75
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	8/2	NMA 85	(10) 184.5

"Lausch XXVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	8/1	App.4.P.4	(10) 186–187.5
			11/1	App.4.P.4	(10) 186–187.5
	Mus.Hs.10305	Cimarosa, *L'italiana in Londra* "Care piante fortunate" (kbd.)	Full	App.4.P.4	(10) 186.25–188
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	9/2	App.4.V.3	(16) Not recorded

"Lausch XXIX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 19182 (Q 8086)*	Paisiello, *Il barbiere di Siviglia* "Veramente" (kbd.)	Full	NMA 78	(10) 184.5–185
D-Mbs	Mus.Ms.20901	Dittersdorf, *Die Liebe im Narrenhause* (full kbd.)	12/2	NMA 77	(10) 187.25

"Lausch XXX" [Also Sukowaty copyist]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 535 (Q 2968)	Guglielmi, *La pastorella nobile* "La mia pastorella" (full score)	Full	Duda FL	(10) 181–181.25

"Lausch XXXI" [Also Sukowaty copyist]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 12472/1 (Q 3781)	Mozart, *Le nozze di Figaro* "Dove sono" (full score)	Full	NMA 86	(10) 184.75–186.25

"Lausch XXXII" [Also Sukowaty copyist]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 493 (Q 8574)*	Righini, *L'incontro inaspettato* "Ahi! Son morta!" (kbd.)	Full	NMA 81	(8) 184–184.25
	VI 29429 (Q 1270)	Cimarosa, *Il pittore parigino* (full kbd.)	9/1	NMA 80	(8) 183–183.25
			2/2	NMA 81	(8) 184–184.25
	XV 32410/3 (Q 18882)	Cavalieri, 12 Deutsche [Redouten 1786] (kbd.)	Full	App.4.C.7	(8) 182

A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio* (full kbd.)	6/1	NMA 89	(8) 184
			8/1	NMA 82	(10) 187–188
			12/1	NMA 80	(12) 187.25–188
	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	2/2	NMA 77	(10) 188–188.75
CZ-Pn	Kinsky MS 155*	Salieri, *La grotta di Trofonio* "Ma per che" (kbd.)	Full	NMA 82; NMA 89; App.4.P.1.4	(10) 187–187.25; (10) 182.25–183; (10) 182.25–183

"Lausch XXXIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	XV 8179 (Q 18878)*	Cavalieri, 12 Deutsche [Redouten 1786] (kbd.)	Full	NMA 70	(8) 176.5–176.75

"Lausch XXXIV" [Also Sukowaty copyist]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	14/1 (pt.2)	NMA 74	(10) 183.5–184
			1/2	NMA 74	(12) 182.25–183
			9/2	NMA 74	(10) 183.5–184

"Lausch XXXV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 760/2 (Q 2974)	Guglielmi, *La pastorella nobile* "Io m'accosto" (full score)	Full	NMA 96	(12) 188.25–188.75
	VI 19152/2 (Q 4818)*	Cimarosa, *Il pittore parigino* "Dell'odiosa" (kbd.)	Full	App.4.C.3	(12) 182.25–182.75
	XV 46889 (Q 19631)	Mozart, *La Bataille* (kbd.)	Full	App.4.P.5	(8) 175.25–175.75
D-B	Mus.ms.16611/5	Paisiello, *Il barbiere di Siviglia* "Giusto ciel" (kbd.)	Full	NMA 91	(10) 187.25–188.25

"Lausch XXXVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
D-B	Mus.ms.16628/5	Paisiello, *Le gare generose* "Chi mi mostra" (kbd.)	Full	Edge 7	(8) Not recorded

"Lausch XXXVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 2089/1 (Q 1979)	Salieri, *Il Talismano* (full kbd.)	5/2	App.4.C.10	(10) 183
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	11/4	NMA 102	(12) 188.5–189
	VI 407 (Q 9186)	Salieri, *Axur re d'ormus* "Vanne dal tuo" (kbd.)	Full	NMA 55; App.4.G.4	(10) 187.25; (10) 188.5–189
A-Wn	Mus.Hs.10251	Anfossi, *Le gelosie fortunate* "Ah perche" (kbd.)	Full	NMA 102	(10) 185–186
		Anfossi, *Le gelosie fortunate* "La moglie quando" (kbd.)	Full	Edge 7; App.4.P.5	(10) 187.5; (10) 184.25–184.75
	Mus.Hs.10543	Mombelli, "Un certo affetto" [*Le gelosie fortunate*] (kbd.)	Full	NMA 102	(10) 186.25–186.75
	Mus.Hs.10914/1	Schack & Gerl, *Der zween Antons* (pt.2) "Nur eine Dame" (kbd.)	Full	Duda GFA-5	(10) 183.75–184.25
	Mus.Hs.10914/2	Schack & Gerl, *Der zween Antons* (pt.2) "Wer einmal" (kbd.)	Full	Duda GFA-5	(10) 183.75–184.25
	Mus.Hs.10914/7	Schack & Gerl, *Der zween Antons* (pt.2) "Ein deutsches Mädchen" (kbd.)	Full	Duda GFA-5	(10) 183.75–184.25
	Mus.Hs.19916	Weigl, *Il pazzo per forza* (quartet)	Vln.1; Basso	NMA 83	(12H) 241.75–242.5
	Mus.Hs.12867/2	Ossowski, 12 Deutsche after *Der dummer Gärtner* (kbd.)	Full	Edge 8	(8) 183.5–184
D-B	Mus.ms.21621/5	Tarchi, "Ah se tu m'ami" [*L'arbore di Diana*] (full score)	Full	App.4.C.10	(10) 183.5–183.75

"Lausch XXXVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10649/1	Paisiello, *Le gare generose* "Piche cornacchie" (kbd.)	Full	App.4.P.4; Edge 7; NMA 82	(8) 174.5; (8) 175.25–175.5; (8) 175.25–175.5
CZ-Pnm	Kl.II – A3 No.82	Mozart, Serenade in D (K.250)	Full	?	(10H) Not recorded

"Lausch XXXIX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 2089/1 (Q 1979)	Salieri, *Il Talismano* (full kbd.)	9/2	NMA 66	(10) 185.25
	IV 3919/1 (Q 1593)	Martin, *L'arbore di Diana* (full score)	11/1	App.4.C.1	(10) 182.75–183.25
CZ-Pk	A-I-R 1149	Guglielmi, *La pastorella nobile* "La mia tenera Agnellina" (kbd.)	Full	NMA 91	(12) 184.25–184.5

"Lausch XL"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pn	Kinsky MS 5*	Mozart, *Le nozze di Figaro* "Il Capro" (kbd.)	Full	App.4.Misc.1	(10) 187.75–188

"Lausch XLI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 542 (Q 8054)*	Paisiello, *La frascatana* "Care donne" (kbd.)	Full	NMA 74	(10) 181–182
CZ-Pn	Kinsky MS 115*	Salieri, *La grotta di Trofonio* "Venite o Donne" (kbd.)	Full	NMA 78; NMA 80	(10) 183.75–184.25; (10) 185.75
		Salieri, *La grotta di Trofonio* "Mie Care figliuole" (kbd.)	Full	NMA 78; NMA 80	(10) 183.75–184.25; (10) 185.75–186.25

"Lausch XLII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	Overture	NMA 73	(8) 180–180.5
			3/1	NMA 74	(8) 176.25–176.75

			5/1	NMA 74	(10) 184–185
			9/1 (pt.2)	NMA 74	(10) 184–185
			11/1	NMA 74	(10) 184–185
			11/2 (pt.1)	NMA 74	(12) 182.5–183
			15/2	NMA 74	(8) 176.25–176.75
	VI 19928/2 (Q 8089)*	Paisiello, *Il barbiere di Siviglia* "Ah Rosina" (kbd.)	Full	NMA 77; NMA 78	(10) 182–182.5; (10) 184.75–185
A-Wn	Mus.Hs.10646*	Paisiello, *La frascatana* "Amor non so che sia" (kbd.)	Full	Edge 1	(10) 181.25–182.75
	Mus.Hs.10723*	Salieri, *La scuola de gelosi* "Dee' per piacere" (kbd.)	Full	Edge 1	(10) 183–183.25
CZ-Pn	Kinsky MS 155*	Paisiello, *Il re Teodoro in Venezia* "Questo squallido" (kbd.)	Full	App.4.Misc.1	(10) 187.75–188

"Lausch XLIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	2/1	NMA 74	(10) 183.5–184
			6/1	NMA 74	(10) 183.5–184
			2/2	NMA 74	(10) 183.5–184
			7/2	NMA 78	(10) 183.5–184
CZ-Pn	Kinsky MS 155*	Paisiello, *Il re Teodoro in Venezia* "Figlia figlia" (kbd.)	Full	App.4.A.4	(8) 183.25

"Lausch XLIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pnm	XLII B 255	12 Deutsche after *Das Sonnenfest der Braminen* (quartet)	Vln.2	NMA 91	(12H) 244.25–244.5

"Lausch XLV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pnm	XLII B 255	12 Deutsche after *Das Sonnenfest der Braminen* (quartet)	Ob.1&2; Hn.1&2	NMA 91; Duda PS-2	(12H) 244.25–244.5; (12H) 243.25–243.5

"Lausch XLVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pnm	XLII A 175	Jacquin, "Ein Blümchen das sich zwar"	Full	App.4.P.1.6; NMA 91	(8) 189.25; (8) 182–182.5

"Lausch XLVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 21721 (Q 9364)	Schack, *Der wohltätige Derwisch* "Wir sind" (kbd.)	Full	NMA 61; NMA 100	(12) 182.75–183.25; (12) 182.5–182.75
CZ-Pk	A-I-R 1151	Sarti, *Fra i due litiganti* "Ah dorina" (kbd.)	Full	App.4.P.1.1; NMA 91; NMA 105	(12) 188.25–188.5; (12) 187.25; (12) 186.75
		Sarti, *Fra i due litiganti* "La voglio cosi" (kbd.)	Full	App.4.P.1.1	(12) 188–188.5
		Sarti, *Fra i due litiganti* "Finale 2do" (kbd.)	Full	App.4.P.1.1	(12) 188–188.5
		Sarti, *Fra i due litiganti* Overture (kbd.)	Full	App.4.P.1.1; NMA 91	(12) 188–188.5; (12) 186.75–187.25

"Lausch XLVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	F5.Mödling.104	Pleyel, Quartet in D	Full	NMA 101	(12H) 243
CZ-K	201 a/1 K 24	Mozart, *Don Giovanni* (quartet)	Full	Edge 7	(12H) Not recorded
	203 K 24	Mozart, *Le nozze di Figaro* (quartet)	Full	Edge 7; NMA 82	(12H) Not recorded

"Lausch XLIX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-K	56 K 1	Mozart, *Don Giovanni* "Non mi dir" (kbd.)	Full	Duda FC-3	(10) 185.5–186.75
	84 K 1(a)	Mozart, *Don Giovanni* "Batti batti" (kbd.)	Full	Duda FC-3	(10) 185.5–186.75

"Lausch L"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-K	59 K 1	Mozart, *Don Giovanni* "Or sai chi l'onore" (kbd.)	Full	Duda FC-3	(10) 185.5–186.75

"Lausch LI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-K	89 K 1	Mozart, *Don Giovanni* "Meta di voi qua vadano" (kbd.)	Full	Duda FC-3	(10) 185.5–186.75

"Lausch LII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10252	Anfossi, *Le gelosie fortunate* "Va col gallo" (kbd.)	Full	NMA 102	(10) 186–186.5
CZ-K	94 K 1	Mozart, *Le nozze di Figaro* "Guinse al fin" (kbd.)	Full	?	(10) 190.75–191.25

"Lausch LIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	2/1	?	(10) 181.75–182
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	1/1	NMA 55; NMA 100	(12) 187–187.25; (12) 182.25–182.5
			3/1	NMA 86	(12) 186.5–187.75
			8/2	NMA 55; NMA 86	(12) 187–187.25; (12) 186.5–187.75
	VI 63/1 (Q 5719)	Gluck, *Die Pilgrimme von Mecca* "Schönste dein Reitz" (kbd.)	Full	NMA 80	(8) 176.75–177.25
CZ-K	71 K 3(a)	Mozart, *Don Giovanni* "Giovinette che fate" (kbd.)	Full	NMA 80	(12) 186.75
	414 K 2	Mozart, *Don Giovanni* "Ah fuggi il Traditor" (kbd.)	Full	App.4.C.10; App.4.F.2	(10) 183.5; (10) 196 [!];
	418 K 2	Mozart, *Don Giovanni* "Ah chi mi dice mai" (kbd.)	Full	App.4.C.10	(10) 184.5–184.75

"Lausch LIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	5/3	NMA 102	(10) 190–190.75
	IV 22206 (Q 2005)	Schack, Gerl & Henneberg, *Der zween Antons* (pt.1–4)			
		Pt.2	7/1	NMA 102	(10) 185.25–186
			2/2	NMA 102	(10) 185.25–186
			8/2	NMA 102; App.4.P.2.1	(10) 185.25–186; (10) 184.5–186
		Pt.3	6/1	NMA 102	(10) 185.25–186
			7/1	App.4.P.2.1; App.4.P.2.2	(10) 184.5–186
	VI 21722 (Q 2560)	Schack, "Sieg der beyden Helden Laudon und Coburg" (kbd.)	Full	App.4.P.2.1	(10) 184.25–186
A-Wn	Mus.Hs.10461	Martin, *L'arbore di Diana*, Finale	16/1	NMA 78	(16) 190
			18/1	NMA 78	(16) 190
	Mus.Hs.10915*	Schack, "Sieg der beyden Helden Laudon und Coburg" (kbd.)	Full	NMA 66	(10) 183.25–185.25
CZ-K	416 K 2	Mozart, *Così fan tutte* "Donne mie la fate" (kbd.)	Full	NMA 102	(10) 188.75–189.25

"Lausch LV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Sm	Rara 527/90	Mozart, *Don Giovanni* (full kbd.)	14/1	App.4.P.1.1	(16) Not recorded
			16/1	NMA 78	(16) Not recorded
A-Wgm	IV 694/1 (Q 1312)	Dittersdorf, *Der Apotheker und der Doktor* (full score)	Overture	App.4.V.3; App.4.V.4	(12) 188.75–189.25
			10/1	NMA 86; App.4.F.1.2	(10) 186.5–187; (10) 186.5–187.25
			1/2	App.4.F.1.1	(10) 186.5–187.25
			3/2	App.4.V.1	(12) 188–188.5

	IV 2089/1 (Q 1979)	Salieri, *Il talismano* (full kbd.)	1/1	NMA 96	(12) 184–185.5
			14/1	NMA 96	(12) 184–185.5
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	8/4 (2)	NMA 55; Edge 7	(12) 187–187.25; (12) 186–186.5
			10/4 (2)	NMA 62	(10) 183.75–184.25
			12/4 (2)	NMA 55; NMA 100	(12) 187–187.25; (12) 182.25–185.5
	IV 22206 (Q 2005)	Schack, Gerl & Henneberg, *Der zween Antons* (pt.1–4)			
		Pt.1	9/1	NMA 102	(10) 186–186.75
			10/1	NMA 102	(10) 186–186.75
			1/2	NMA 102	(10) 186–186.75
			5/2	NMA 102	(10) 186–186.75
		Pt.2	5/1	NMA 102	(10) 186–186.75
			9/1	App.4.P.2.1	(10) 184.5–186
			4/2	App.4.P.2.1	(10) 184.5–186
		Pt.3	3/1	App.4.P.2.2	(10) 184.5–186
			8/2	App.4.P.2.1	(10) 184.5–186
		Pt.4	1?	NMA 102	(10) 186–186.75
	VI 620/3 (Q 9875)	Tritto, "Io t'ascolto" [*Il convitto di Baldassarre*] (kbd.)	Full	NMA 86	(12) 186.75–187.5
	VI 10240 /1 (Q 10266)	Weigl, *La pastorella nobile* "Misera me" (kbd.)	Full	NMA 100; NMA 102	(10) 182–183; (10) 185.75–186.5
	VI 17208/2 (Q 3786)	Mozart, *Don Giovanni* "Madamina, il catalogo" (full score)	Full	NMA 84	(12) 187.75–188.5
A-Wn	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	2/1	NMA 66	(10) 182.25
			3/1	NMA 67	(10) 186.5
			9/1	NMA 96	(12) 184.5–185.75

			10/1	NMA 83	(10) 182.25
			11/1 (pt.1)	NMA 66	(10) 182.25
			13/1	NMA 83	(10) 183
			14/1	NMA 96	(12) 184.5–185.75
			1/2	NMA 96	(12) 184.5–185.75
			3/2	NMA 83	(10) 182.25
			5/2	NMA 66	(10) 182.25
			7/2	NMA 83	(10) 182.25
			10/2	NMA 96	(12) 184.5–185.75
	Mus.Hs.10651	Paisiello, "Giorno, e Notte" [*Le gelosie fortunate*] (kbd.)	Full	NMA 55	(10) 184.25–184.75
	Mus.Hs.37239	Ossowski, 12 Balli Tedeschi after *Il talismano* (kbd.)	Full	Edge 7	(8) 183.5–184
CZ-K	419 K 2	Mozart, *Don Giovanni* "Dalla Sua pace" (kbd.)	Full	App.4.C.10	(10) 183.75

"Lausch LVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	8/1	NMA 83	(10) 182.25
			4/2	NMA 66	(10) 182.25
			6/2	NMA 83	(12) 185.75
	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	5/2	App.4.P.2.1	(10) 184.5–185.5
	Mus.Hs.10252*	Anfossi, *Le gelosie fortunate* "Vestita a la gran moda" (kbd.)	Full	App.4.P.5	(10) 184–184.5
	Mus.Hs.10570*	Mozart, "Un baccio di mano" [*Le gelosie fortunate*] (kbd.)	Full	App.4.P.5	(10) 184–184.5
CZ-K	137 K 3	Mozart, *Così fan tutte* "Il Core vi dono" (kbd.)	Full	App.4.P.1.1	(12) 183.5–183.75
	420 K 2	Mozart, "Un baccio di mano" [*Le gelosie fortunate*] (kbd.)	Full	App.4.P.5	(10) 182.25

"Lausch LVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.11120	Haselbeck, 12 Deutsche [Redouten 1790, pt.1] (parts)	Vln.1; Cl.1; Tpt.2	Duda AM-2	(12H) 243.25–243.75

"Lausch LVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.11120	Haselbeck, 12 Deutsche [Redouten 1790, pt.1] (parts)	Vln.2(1); Cl.2;	Duda AM-2	(12H) 243.25–243.75

"Lausch LIX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio* (full kbd.)	3/1	NMA 66; NMA 89	(10) 182.5; (10) 182.25–183
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	1/1	NMA 80	(12) 187.25–187.75

"Lausch LX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	2/2	NMA 60; NMA 70	(12) 182.75–183.25; (12) 182.25–183
	VI 19932 (Q 8091)*	Paisiello, *Il Re Teodoro in Venezia* "Se stride irato" (kbd.)	Full	NMA 82	(10) 187–187.5
A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio* (full kbd.)	2/2	NMA 80; NMA 82	(10) 187–187.5; (10) 187–188
			6/2	NMA 82	(10) 187–188
			7/2	NMA 82	(10) 187–188
	Mus.Hs.10081	Storace, *Gli sposi malcontenti* (full kbd.)	12/1	NMA 80	(12) 187.25–187.75
			11/2	NMA 82	(10) 186.75–187.25

"Lausch LXI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio*	1/1	NMA 82	(10) 187–188

		(full kbd.)	2/1	NMA 82	(10) 187–188
			4/1	NMA 58; NMA 89	(10) 182.5; (10) 182.25–183
			11/1	NMA 82	(10) 187–188
			11/2	NMA 80	(12) 183.5

"Lausch LXII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.12697	Stamitz, 6 Duos for Violin and Viola	Full	?	(12H) 250.75

"Lausch LXIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 516/3 (Q 6745)	Martin, *Una cosa rara* "Un bricone senza core" (kbd.)	Full	NMA 102	(12) 188.25–188.5
A-Wn	Mus.Hs.10650/3	Paisiello, *Le gare generose* "Chi mi mostra" (kbd.)	Full	App.4.P.4	(10) 186–188.25

"Lausch LXIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 38674 (Q 6757)	Martin, *Una cosa rara* "Quando l'alba" (kbd.)	Full	NMA 102	(8) 179.75–180.25
A-Wn	Mus.Hs.10715	Salieri, "Pensieri funesti" [*Giulio Sabino*] (kbd.)	Full	NMA 62	(8) 183.5–183.75

"Lausch LXV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 19998 (Q 10284)	Weigl, *Il pazzo per forza* "No resta" (kbd.)	Full	App.4.C.10	(10) 183–183.25
A-Wn	Mus.Hs.10249*	Anfossi, *Le gelosie fortunate* "Deh Giannetto" (kbd.)	Full	NMA 80; Edge 1	(10) 183–183.5; (10) 183–183.5

"Lausch LXVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 7245/2 (Q 7383)*	Mozart, *Le nozze di Figaro* "Sù l'aria" (kbd.)	Full	NMA 106	(8) 1811.75–182.25

	VI 19898 (Q 3789)	Mozart, *Don Giovanni* "Non ti fidar" (full score)	Full	NMA 91	(12) 184.25–185.25

"Lausch LXVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 408/2 (Q 9187)	Salieri, *Axur re d'ormus* "Nato io son nello" (kbd.)	Full	NMA 62	(10) 183–183.5

"Lausch LXVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.3428	Schack & Gerl, *Der zween Antons* (pt.1) "O Hochzeitstag"	Full	NMA 66	(12) 187.75–188.25
	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	12/1	NMA 83	(12) 185.75
	Mus.Hs.10720	Salieri, *Il pastor fido* "Di questa chioma" (kbd.)	Full	NMA 73; NMA 78	(12) 183.25–183.5; (12) 182.5–183

"Lausch LXIX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/2 (Q 1810)	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	13/2	NMA 77	(12) 184.5–185.25
	VI 19910/1 (Q 9306)*	Sarti, *Fra i due litiganti* "Dorina mia carina" (kbd.)	Full	NMA 53	(12) 187.25–188

"Lausch LXX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	9/3	NMA 106; App.4.P.1.2; App.4.P.1.3	(12) 188.5–189; (12) 183.25
A-Wn	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	10/1	NMA 78; App.4.P.1.2; App.4.P.1.6; NMA 91	(16) 190; (16) 188.25; (16) 188.25; (16) 189.25–189.75

"Lausch LXXI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 3919/1 (Q 1593)	Martin, *L'arbore di Diana* (full score)	7/1	NMA 80; NMA 82	(10) 186–187;

					(10) 186.75–187.25
			8/1	App.4.C.1; NMA 82	(10) 182.75–183.25; (10) 186.75–187.25
			13/1	App.4.C.1; App.4.C.2	(10) 182.75–183.25
			16/1	App.4.C.1; App.4.C.2	(16) 191–192
			4/2	App.4.C.1; NMA 78	(10) 182.75–183.25; (10) 183.25
			5/2	App.4.C.1; App.4.C.2	(10) 182.75–183.25
			6/2	App.4.C.1; App.4.C.2	(10) 182.75–183.25
			7/2	App.4.C.1	(10) 182.75–183.25
	VI 19184 (Q 9743)	Storace, *Gli sposi malcontenti* “Se insiem” (kbd.)	Full	App.4.P.4	(10) 186.5–188.25
A-Wn	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	6/2	NMA 101	(10) 188.25–188.75

“Lausch LXXII”					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 3919/2 (Q 1594)	Martin, *L’arbore di Diana* (full kbd.)	4/1	Duda AM-2	(10) 184.25–185.25
			6/1	NMA 91	(10) 184.25–185.25
			12/1	NMA 91	(10) 184.25–185.25
			13/1	NMA 91	(10) 184.25–185.25
			5/2	Duda AM-2	(10) 184.25–185.25
			15/2	Duda AM-2	(10) 184.25–185.25
			“15½/2”	Duda AM-2	(10) 184.25–185.25
	VI 1283 (Q 3328)	Paisiello, *La molinara* “Scritto addio” (kbd.)	Full	App.4.C.5	(10) 185.5–186.5
	VII 46956 (Q 14255)	Mozart, *Le nozze di Figaro*, Overture (kbd.)	Full	Duda A/GF/C-2	(8) 181.75–182.5

“Lausch LXXIII”					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	XV 29356/2 (Q 19640)	Mozart, *Der Schlittenfahrt* (kbd.)	Full	NMA 58	(8) 180.25

A-Wn	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	10/2	NMA 78	(16) 190
	Mus.Hs.12889/1	Vanhal, 12 Deutsche [Redouten 1792, pt.1] (kbd.)	Full	NMA 80	(8) 183.5–184
	Mus.Hs.37229	Kauer, 12 Balli Tedeschi (kbd.)	Full	App.4.P.1.6; App.4.P.1.10	(8) 179–179.25
CZ-K	71 K 3(b)	Mozart, *Don Giovanni* "Giovinette che fate" (kbd.)	Full	Duda FC-3	(10) 185.5–186.75

"Lausch LXXIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10914/3	Schack & Gerl, *Der zween Antons* (pt.2) "Ein Müller ist kein" (kbd.)	Full	Duda GFA-5	(10) 183.75–184.25
	Mus.Hs.10914/6	Schack & Gerl, *Der zween Antons* (pt.2) "Das was ich that" (kbd.)	Full	Duda GFA-5	(10) 183.75–184.25

"Lausch LXXV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 22206 (Q 2005)	Schack, Gerl & Henneberg, *Der zween Antons* (pt.1–4)			
		Pt.1	7/1	NMA 102; App.4.P.2.1; App.4.P.2.2	(10) 185.25–186; (10) 184.5–186
		Pt.2	1/2	NMA 102	(10) 185.25–186
		Pt.3	8/1	NMA 102	(10) 185.25–186

"Lausch LXXVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 7883/4 (Q 7647)	Müller, *Das Neu-Sonntagskind* "Es seufzt" (kbd.)	Full	Duda A/GF/C-1	(10) 184.75–185.75

"Lausch LXXVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.2931	Haydn, 12 Minuets [Redouten 1792] (kbd.)	Full	Duda FV	(8) 182.25–182.75

"Lausch LXXVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.12814	Martin, *Una cosa rara,* Overture (kbd.)	Full	Duda A/GF/C-2	(8) 182–183

"Lausch LXXIX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.12814	Monsigny,*Le Deserteur* Overture (kbd.)	Full	NMA 62; NMA 84	(8) 176.25; (8) 176.75–177.25

"Lausch LXXX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	2/1	Duda FL	(10) 182.25–182.75
			9/1	Duda A/HF-1	(10) 184.5–185.25
			9/2	Duda A/HF-1	(10) 184.5–185.25
	Mus.Hs.10087	Weigl, *La principessa d'Amalfi* (full kbd.)	2/1	Duda GFA-5	(10) 185.5–186
			10/1	Duda GFA-6	(12) 188.25–189
			14/1	Duda A/HF-1	(10) 184.5–185.25
			8/2	Duda GFA-5	(10) 185.5–186
	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	1/1	App.4.B.1	(12) 183.5–183.75
			14/1	Duda A/HF-1	(10) 185.75–186.25
			1/2	Duda GFA-5	(10) 185.25–185.75
			2/2	Duda GFA-5	(10) 185.25–185.75
			7/2	App.4.B.1	(10) 185–186.5
			8/2	App.4.B.1	(10) 185–186.5
			9/2	Duda BVC-1; Edge 12	(10) 185–186.5; (10) 185.75–186.25
	Mus.Hs.10241	Guglielmi, *La pastorella nobile* (full kbd.)	1/1	Duda A/HF-1; Duda FL	(10) 184.5–185.25; (10) 182.25–182.75
	Mus.Hs.10989	Weigl, *Il simbolo della vita umana*	fol.49–56	Duda A/GF/C-1	(8) 182.75–183.75

		(full kbd.)			
A-Wgm	VI 12662/2 (Q 7680)	Müller, *Die zwey Schwestern von Prag* "Die Mädeln" (kbd.)	Full	Duda GFA-5	(10) 185.5–186

"Lausch LXXXI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 2725 (Q 7684)	Müller, *Kaspar der Fagottist* "Die Mädeln die Lieb" (kbd.)	Full	Duda A/HF-1	(10) 186.75–187.25

"Lausch LXXXII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.37253	Ossowski, 12 Minuets after *Der dumme Gärtner* (kbd.)	Full	NMA 53	(8) 185.5–186

"Lausch LXXXIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 3919/1 (Q 1593)	Martin, *L'arbore di Diana* (full score)	3/1	NMA 80; Edge 7	(10) 186–187; (10) 186–187
			4/1	NMA 80; Edge 7	(10) 186–187; (10) 186–187
			10/1	NMA 80; Edge 7	(10) 186–187; (10) 186–187
A-Wn	Mus.Hs.10095	Martin, *Una cosa rara* (full kbd.)	3/1	NMA 66	(10) 183.25–183.75

"Lausch LXXXIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 3919/1 (Q 1593)	Martin, *L'arbore di Diana* (full score)	14/1	App.4.C.1	(10) 182.75–183.25
			11/2	App.4.C.1; Edge 7	(10) 182.75–183.25; (10) 186–187
			12/2	App.4.C.1	(10) 182.75–183.25
			16/2 (pt.1)	App.4.C.1; App.4.C.2	(16) 191–192

	VI 13229 (Q 9237)*	Salieri, *La grotta di Trofonio* "Un bocconcin" (kbd.)	Full	NMA 78	(10) 182.75–183.25
A-Wn	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	6/1	NMA 83	(10) 182.25
			15/1	NMA 83	(12) 183
			8/2	NMA 83	(10) 182.25
			2/3	NMA 62	(14) 185.25–185.75

"Lausch LXXXV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	Overture	Edge 7	(8) 175.5–176
			1/1	NMA 96	(12) 184.75–185.75
			2/1	NMA 66	(10) 182.25
			3/1	NMA 67	(10) 186.5
			7/1	NMA 83	(10) 182.25

"Lausch LXXXVI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	5/1	NMA 83	(10) 182.25
			2/2	NMA 83	(10) 182.25

"Lausch LXXXVII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	7/2	NMA 83	(10) 182.25

"Lausch LXXXVIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio* (full kbd.)	10/1	App.4.G.2	(10) 187–187.25
			5/2	NMA 82	(10) 187–188
			9/2	NMA 82	(10) 187–188

"Lausch LXXXVIX"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 723 (Q 9299)*	Sarti, *Le gelosie villane* "Deh caro" (kbd.)	Full	App.4.P.1.8; Edge 1	(10) 181.25–182; (10) 181.25–182
	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	12/1	NMA 74	(12) 182.25–183
			13/1	NMA 74	(10) 184–185
			6/2	NMA 74	(12) 182.25–183
A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio* (full kbd.)	7/1	NMA 82	(10) 187–188
			4/2	NMA 80; NMA 82	(10) 187–187.5; (10) 187–188

"Lausch XC"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	13/1	App.4.B.1	(12) 183.5–183.75
			17/1	Duda A/GF/C-1	(10) 185.25–186
			18/1	Duda A/GF/C-1	(10) 185.25–186

"Lausch XCI"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10196	Müller, *Das Neu-Sonntagskind* (full kbd.)	12/1	App.4.B.1	(12) 183.5–183.75
			6/2	App.4.B.1	(10) 185–186.5

"Lausch XCII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10057	Paisiello, *La contadina di spirito* (full kbd.)	8/1	App.4.P.1.8	(10) 181.5–183
			3/2	NMA 66	(8) 186.75–187

"Lausch XCIII"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10058	Paisiello, *La molinara* (full kbd.)	10/1	App.4.P.1.2; App.4.P.1.3; NMA 78; NMA 91;	(16) 188.25; (16) 190;

				Duda CS/C-3	(16) 189.25–189.75; (16) 190.25–191.25
			4/2	App.4.P.1.6; App.4.P.1.1	(16) 188.25

"Lausch XCIV"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	1/1	NMA 74	(12) 182.25–183
			4/1	NMA 74	(10) 184–185
			13/2	NMA 78	(10) 183.5–184

Table App.3.2: Potential variation of known associated hands.

"Lausch XCV" [= "Lausch I"?]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 3919/1 (Q 1593)	Martin, *L'arbore di Diana* (full score)	9/1	App.4.C.1; App.4.C.2	(12) 186.5–187
			12/1	App.4.C.1; App.4.C.2	(12) 186.5–187
			1/2	App.4.C.1	(12) 186.5–187
			2/2	App.4.C.1	(12) 186.5–187
			3/2	App.4.C.1	(12) 186.5–187
			8/2	App.4.C.1; App.4.C.2	(12) 186.5–187
			9/2	App.4.C.1; NMA 102	(12) 186.5–187; (12) 188.25–189
			10/2	App.4.C.1	(12) 186.5–187
	IV 3919/2 (Q 1593)	Martin, *L'arbore di Diana* (full kbd.)	10/1	Duda A/HF-1	(12) 184.25–184.75
	IV 7158/3 (Q 1994)	Salieri, *Axur re d'ormus* (full kbd.)	Overture	Duda A/HF-1	(8) 181.75–182.25
			2/1	NMA 60	(10) 183.75–184.25
			3/1 (2)	NMA 103	(12) 186.5–187
			4/2 (2)	NMA 62	(10) 183.75–184.25
			5/2	NMA 55	(10) Not recorded

			6/2	NMA 62	(10) 183.75–184.25
			7/2	NMA 62	(10) 183.75–184.25
			7/3	NMA 55	(12) 187–187.25
			8/3	NMA 62	(10) 183.75–184.25
			9/3 (2)	NMA 55; NMA 86	(12) 187–187.25; (12) 186.5–187.75
			2/4	NMA 80	(12) 186.5–187.75
			9/4 (2)	NMA 55	(12) 187–187.25
	XV 29374 (Q 20472)*	Mozart, 7 Contredanses (kbd.)	Full	App.4.A.1	(8) 180.5–182
A-Wn	Mus.Hs.10076	Salieri, *Il talismano* (full kbd.)	11/1 (pt.2)	NMA 66	(10) 182.25
CZ-Pk	A-I-R 1149	Salieri, *Il talismano* "Da questi lineamenti" (kbd.)	Full	NMA 99	(10) 185.5–186.75
		Salieri, *Il talismano* "Quantunque vecchierella" (kbd.)	Full	NMA 99	(10) 185.5–186.75
CZ-K	417 K2	Mozart, *Don Giovanni* "Ho capito" (kbd.)	Full	App.4.C.10	(10) 184.5–184.75

"Lausch XCVI" [similar to 28]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 3919/2 (Q 1594)	Martin, *L'arbore di Diana* (full kbd.)	8/1	NMA 55	(12) 187.25–187.5
	IV 3919/1 (Q 1593)	Martin, *L'arbore di Diana* (full score)	5/1	App.4.C.1	(12) 186.5–187
			15/1	NMA 80; Edge 7	(10) 186–187; (10) 186–187
			16/2 (pt.2)	App.4.C.1; App.4.C.2	(16) 191–192

"Lausch XCVII" [= "Lausch I"?]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.4092/2	Salieri, *La grotta di Trofonio* (full kbd.)	Overture	NMA 80	(8) 183.5–184
			1/2	NMA 82	(10) 187–188
			8/2	NMA 82	(10) 187–188

			10/2	NMA 89	(8) 184

"Lausch XCVIII" [= "Lausch VII"?]					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10087	Weigl, *La principessa d'Amalfi* (full kbd.)	6/1	Duda GFA-5	(10) 185.5–186
			12/1	Duda GFA-5	(10) 185.5–186
			2/2	Duda GFA-5	(10) 185.5–186
			3/2	Duda GFA-5	(10) 185.5–186
			7/2	Duda AM-7	(10) 185–186
			9/2	Duda GFA-5	(10) 185.5–186

Table App.3.3: Copyists whose association with Lausch is uncertain.

"Copyist A" = "Torricella V"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pn	Kinsky MS 189*	Martin, *Una cosa rara* "Dammi la cara mano" (kbd.)	Full	NMA 77	(8) 192.25–192.75

"Copyist B"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pn	Kinsky MS 102*	Paisiello, *La contadina di spirito* "Che passo terribile" (kbd.)	Full	App.4.P.1.7; Edge 1	(10) 182–183; (10) 182–183

"Copyist C"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pn	Kinsky MS 102*	Paisiello, *Il barbiere di Siviglia* "Veramente ho torto" (kbd.)	Full	NMA 78	(10) 184.25

"Copyist D"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pn	Kinsky MS 189*	Martin, *Una cosa rara*	Full	NMA 78	(8) 192.25–192.75

		"Un briccone senza core" (kbd.)			

"Copyist E"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
CZ-Pn	Kinsky MS 155*	Paisiello, *Il re Teodoro in Venezia* "Non era ancora" (kbd.)	Full	NMA 73	(10) 183.5–184.5
	Kinsky MS 155*	Paisiello, *Il re Teodoro in Venezia* "Vieni o figlia" (kbd.)	Full	NMA 73	(10) 183.5–184.5

"Copyist F"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	9/1 (pt.1)	NMA 78	(10) 183.5–184
A-Wn	Mus.Hs.10714*	3 extracts from *La fiera di Venezia* (kbd.)	Full	NMA 62; NMA 67	(8) 183.75 (8) 186.5
	Mus.Hs.10722*	Salieri, *La scuola de gelosi* "Quel visino" (kbd.)	Full	NMA 74	(8) 176.5–177

"Copyist G"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10646*	Paisiello, *La frascatana* "Giovinette semplicette" (kbd.)	Full	App.4.P.1.4	(8) 189.25
		Paisiello, *La frascatana* "Dove Son" (kbd.)	Full	NMA 80	(8) 189.25

"Copyist H"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10723*	Salieri, *La scuola de gelosi* "Ah non e verche" (kbd.)	Full	Edge 1	(8) 189.25
		Salieri, *La scuola de gelosi* "Se verrete" (kbd.)	Full	NMA 80	(8) 189.25
	Mus.Hs.10740*	Sarti, *Le gelosie villane* "E felice chi in amore" (kbd.)	Full	NMA 97	(10) 1844.5–185

"Copyist I"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10717*	Salieri, *La grotta di Trofonio* "Trofonio Filosofo" (kbd.)	Full	NMA 61	(8) 179.75–180

"Copyist J"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wn	Mus.Hs.10716*	Salieri, *La grotta di Trofonio* "Mie care figliuole" (kbd.)	Full	App.4.P.4	(10) 186.5–187

"Copyist K"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	VI 19095 (Q 8062)*	Paisiello, *Il re Teodoro in Venezia* "Mio caro sandrino" (kbd.)	Full	NMA 74	(10) 185.25–185.75

"Copyist L"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	7/1	NMA 66; NMA 74	(10) 182–182.5; (10) 182.25–183
			8/1	NMA 74	(10) 183.5–184
			10/1	NMA 74	(10) 183.5–184
			4/2	NMA 74	(10) 183.5–184
			8/2	NMA 74	(10) 183.5–184

"Copyist M"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	14/1 (pt.1)	NMA 74	(10) 183.5–184

"Copyist N"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	3/2	NMA 74	(12) 182.25–183

"Copyist O"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	5/2	NMA 78	(10) 183.5–184

"Copyist P"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	11/2 (pt.2)	NMA 74	(10) 182.25–183

"Copyist Q"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 1809)*	Paisiello, *Il Re Teodoro in Venezia* (full kbd.)	14/2	NMA 74	(10) 182.25–183

"Copyist R"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 1962/1 (Q 8079)*	Paisiello, *Il barbiere di Siviglia* "Lode al ciel" (kbd.)	Full	NMA 78	(10) 184.5–185

"Copyist S"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 17134 (Q 8081)*	Paisiello, *Il barbiere di Siviglia* "Già riede" (kbd.)	Full	NMA 78	(10) 183–184

"Copyist T"					
Sigla	**Reference**	**Composer and Work**	**Part Copied**	**Watermark**	**Rastrology**
A-Wgm	IV 19925 (Q 8087)*	Paisiello, *Il barbiere di Siviglia* "Oh che umor?" (kbd.)	Full	NMA 62; NMA 66	(8) 175.75–176 (8) 186.5–186.75

Appendix Four
Watermark Reconstructions

In this appendix, I have provided reconstructions of watermarks newly encountered in surviving manuscripts deriving from Lausch's firm, or any of the publishers discussed in Chapter Four. In other words, these are watermarks which have not featured, to my knowledge, in any musicological publication to date, including in particular the catalogues of the NMA, Edge, and Duda.

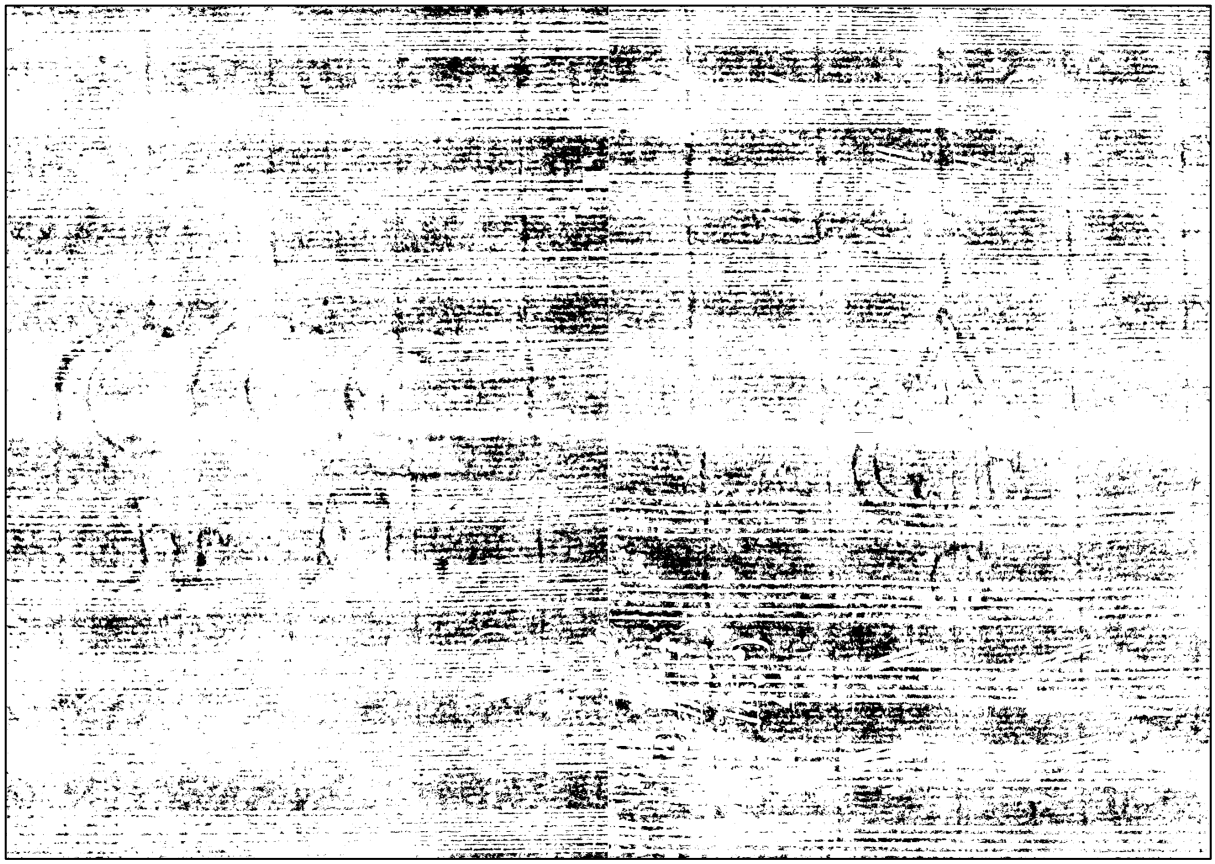
The following reconstructions take one of two forms. The first is a simple hand-tracing of the watermark and countermark, taken from the original manuscript with an A4 piece of tracing paper, which has subsequently been scanned and "cleaned" digitally using Adobe Photoshop. Watermarks have been traced by hand only where photography in archives has not been permitted. The majority of the watermarks presented here, however, have been photographed. As there are many, I have not digitally traced them, for this would have been far too time consuming. Instead, I have provided what I shall describe as a raw impression of the watermark and countermark. This has been achieved first by changing the original photographs to black and white, so as to emphasise contrasts, and then sizing them in accordance with measurements taken of the watermarks (and full page of the original manuscript.) From this point, the images have been manipulated further on Photoshop by inverting the black and white shades and removing any middle grey colours. Once all four edited quadrants have been put together as a full sheet, the equivalent of an A4-sized quadrant has been selected from each of them and put together on a landscape A4 template to ensure consistency of size and scaling with those that have been traced. The result of this is a black and white "rubbing"-style impression of the watermark and countermark, also showing the chain lines and laid lines of the paper. (White strips are as a result of original ruler placement.)

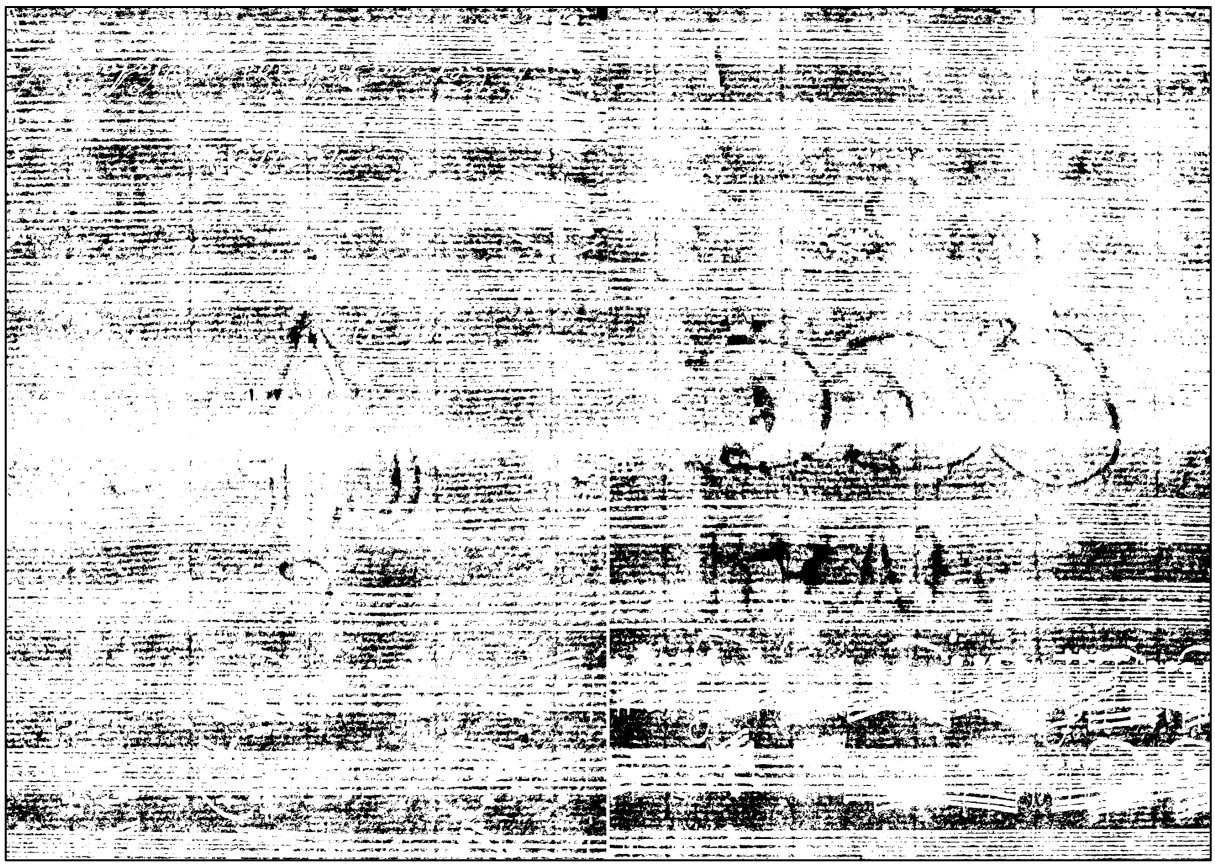
I have presented the following images at a fraction of their original size, so as to use space more efficiently. Each watermark is indexed alphabetically in accordance with its countermark, prefixed by App.4 (Appendix Four). Where there is more than one example with a similar countermark, they are numbered in sequence, with those simplest or least populated coming first in the sequence. All of these examples, at the very least, can be dated between 1784 and 1794; most of them after 1786 or 1787 for reasons described in Chapter Three. Having not encountered any dated sources from the period 1787 to 1794, it has not

been possible to date these with precision. I have therefore provided approximations based on the known watermarks with which they have been encountered.

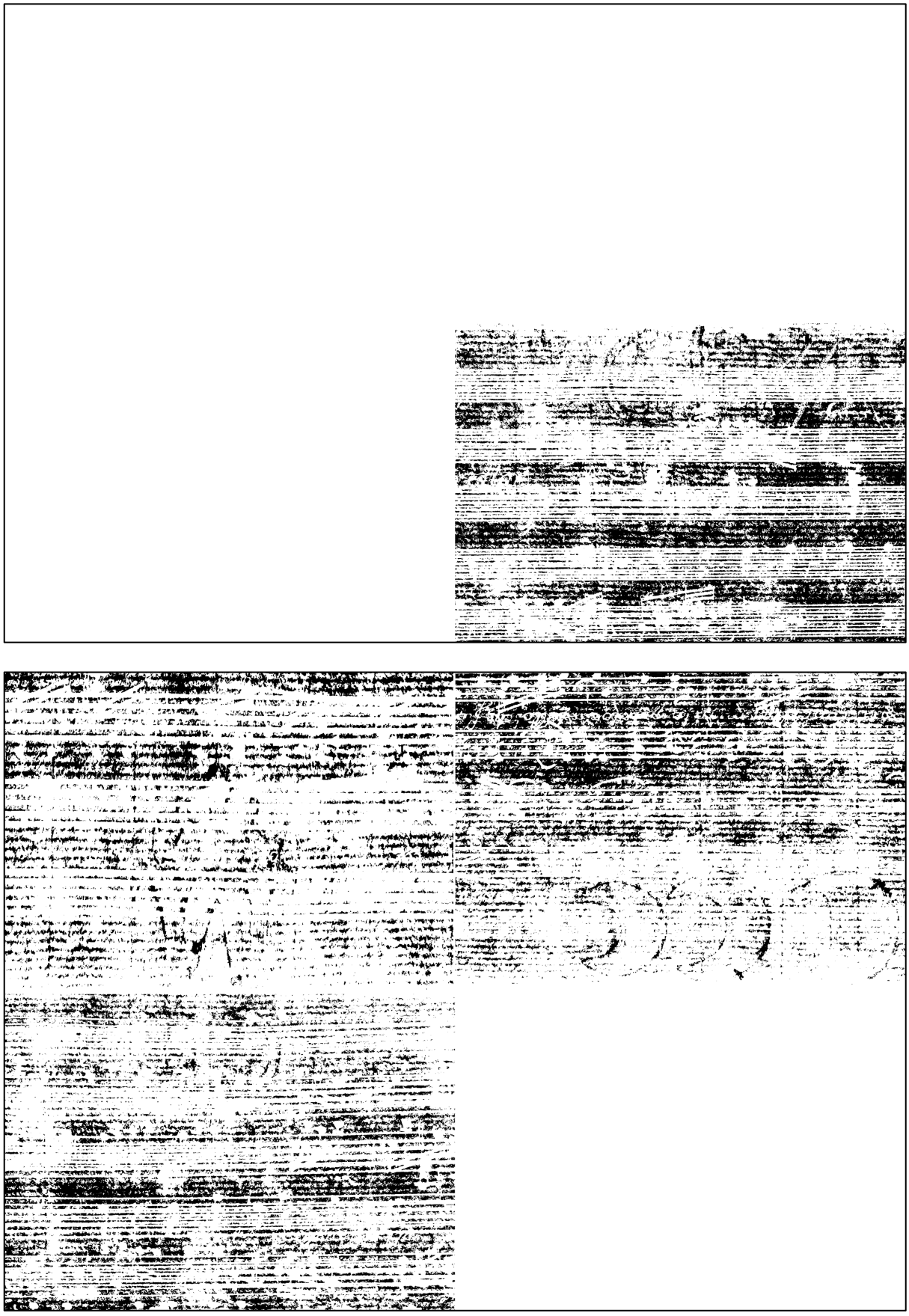
App.4.A.1 – 3 crescents/REAL | A/GF/C (Early 1790s)
App.4.A.2 – 3 crescents | A/GF/C beneath canopy [single line on A] (Early 1790s)
App.4.A.3 – 3 crescents | A/GF/C beneath canopy [double line on A] (Early 1790s)
App.4.A.4 – 3 crescents/REAL | AZ beneath bow and arrow (1784–early 1790s)
App.4.B.1 – 3 crescents | BVC (Early 1790s)
App.4.C.1 – 3 horseshoes in a crest, crowned | CNW/N [= Edge 3, corrected here] (1786–90)
App.4.C.2 – 3 horseshoes in a crest, crowned | CNW/S (1786–90)
App.4.C.3 – 3 crescents | CS/C (1787–1794)
App.4.C.4 – 3 crescents | CS/C (1787–1794)
App.4.C.5 – 3 crescents [small] | CS/C (1787–1794)
App.4.C.6 – 3 crescents/REAL | CS/C (1787–1794)
App.4.C.7 – 3 crescents/REAL | CS/C (1787–1794)
App.4.C.8 – 3 crescents | CS [double lines]/C (1787–1794)
App.4.C.9 – 3 crescents/REAL [double lines] | CS/C [double lines] (1784–early 1790s)
App.4.C.10 – 3 crescents/REAL | CS/C [double lines] beneath canopy (1787–1794)
App.4.F.1.1 – 3 crescents/Real [lower case] | FC [double lines] (1786–)
App.4.F.1.2 – 3 crescents/Real [lower case] | FC [double lines] (1786–)
App.4.F.2 – ? | FV beneath 3 stars (1792 onwards)
App.4.F.3 – Fleur de lis | FXP (1787–1794)
App.4.G.1 – 3 crescents | GF beneath canopy (1787–1794)
App.4.G.2 – 3 crescents/REAL | GF beneath canopy (1787–1794)
App.4.G.3 – 3 crescents/REAL [double lines] | GF beneath canopy (1787–1794)
App.4.G.4 – 3 crescents | GFA beneath canopy (1787–1794)
App.4.G.5 – 3 crescents | GFA beneath canopy [wide] (1790s)
App.4.G.6 – 3 crescents | GFA beneath crowned eagle on perch (1790s)
App.4.I.1 – 3 crescents | IF (Early 1790s)
App.4.P.1.1 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.2 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.3 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.4 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.5 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.6 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.7 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.8 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.9 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.1.10 – 3 crescents/REAL | PS (1787–early 1790s)
App.4.P.2.1 – 3 crescents | PS [double lines] (Early 1790s)
App.4.P.2.2 – 3 crescents | PS [double lines] (Early 1790s)
App.4.P.3 – 3 crescents [reverse orientation] | PS [double lines] (1784–early 1790s)
App.4.P.4 – 3 crescents/REAL | PS beneath canopy (1784–early 1790s)
App.4.P.5 – 3 crescents/REAL | PS [thick] beneath canopy
App.4.V.1 – 3 crescents/REAL | VA (mid 1780s)
App.4.V.2 – 3 crescents/REAL | VA (mid 1780s)
App.4.V.3 – 3 stars in crest topped by crescent | VG (1786–9)
App.4.V.4 – 3 stars in crest topped by crescent | VG (1786–9)
App.4.V.5 – 3 stars in jagged crest topped by crescent | VG (1786–9)
App.4.Misc.1 – Fleur de lis (1786–1790)

App.4.A.1 (Mould A & B)

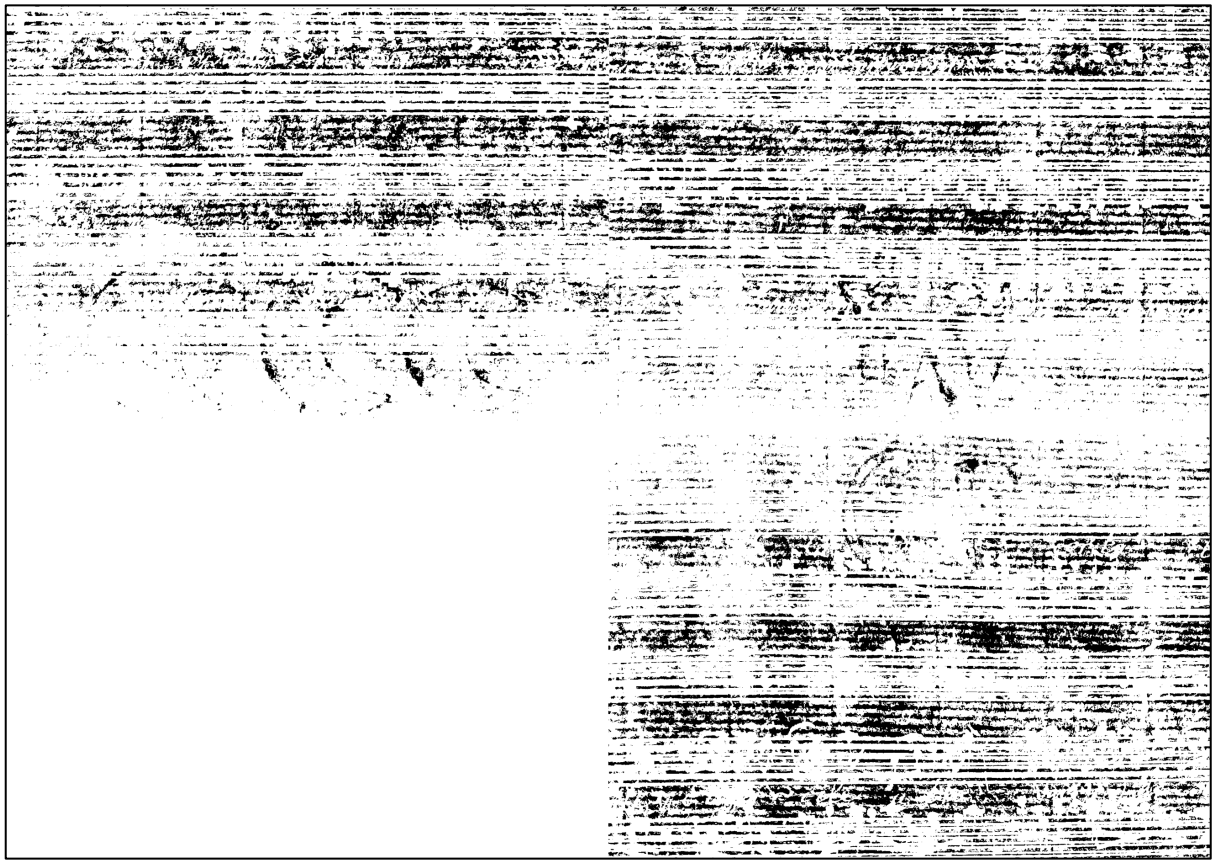


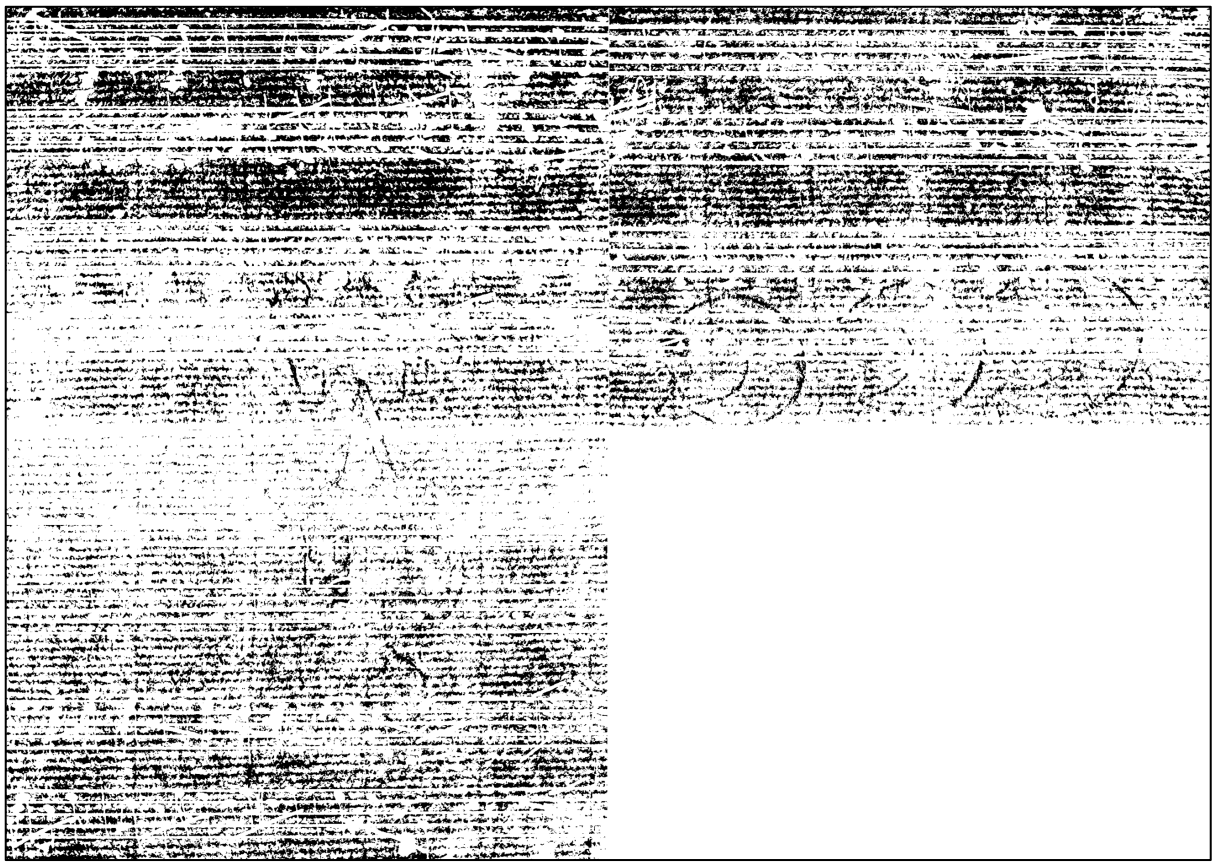


App.4.A.2 (Mould A & B)

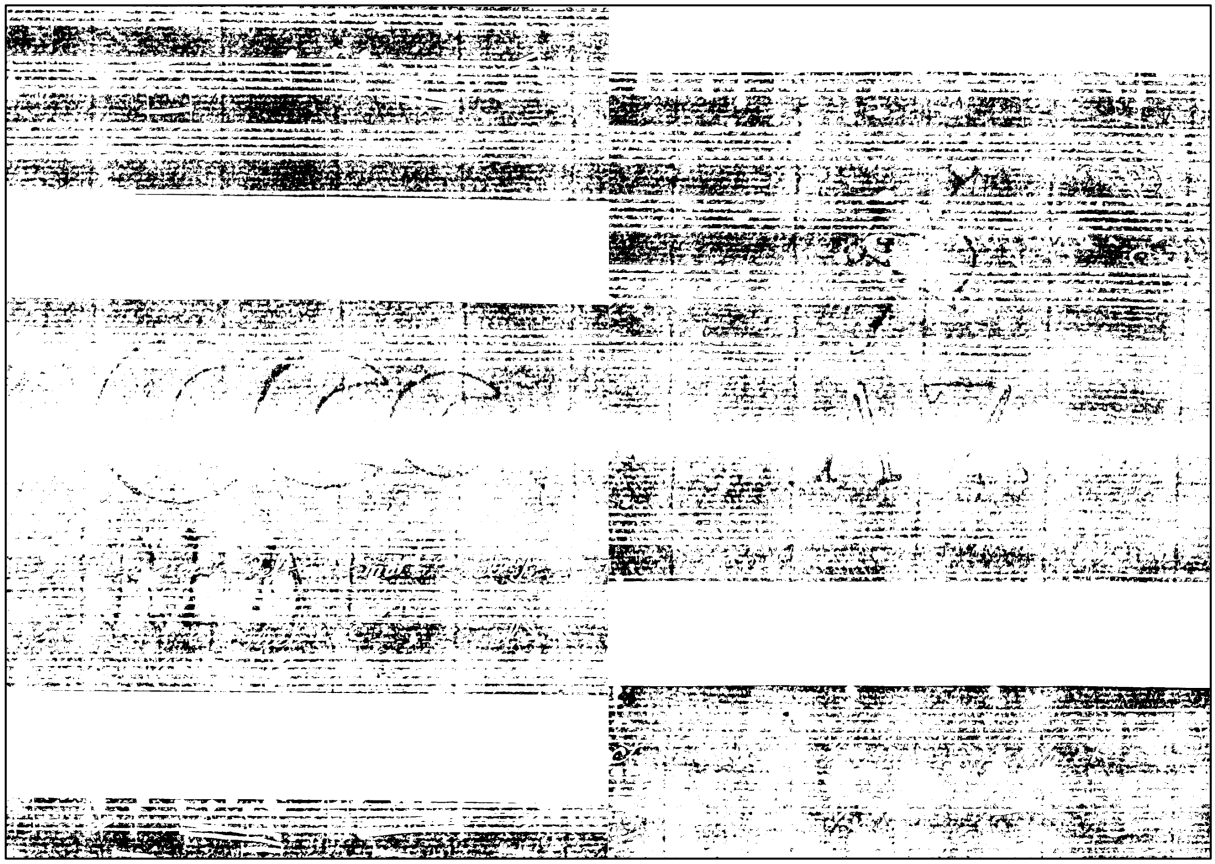


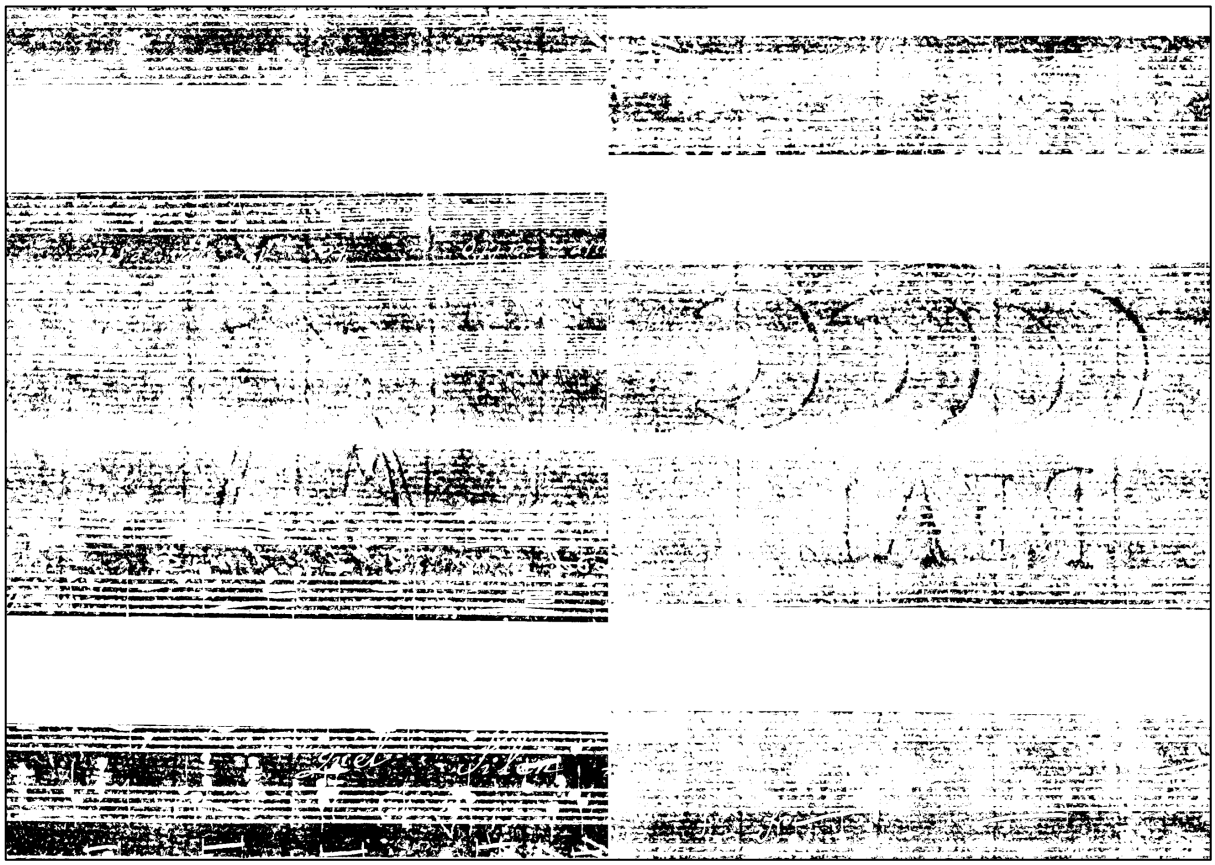
App.4.A.3 (Mould A & B)



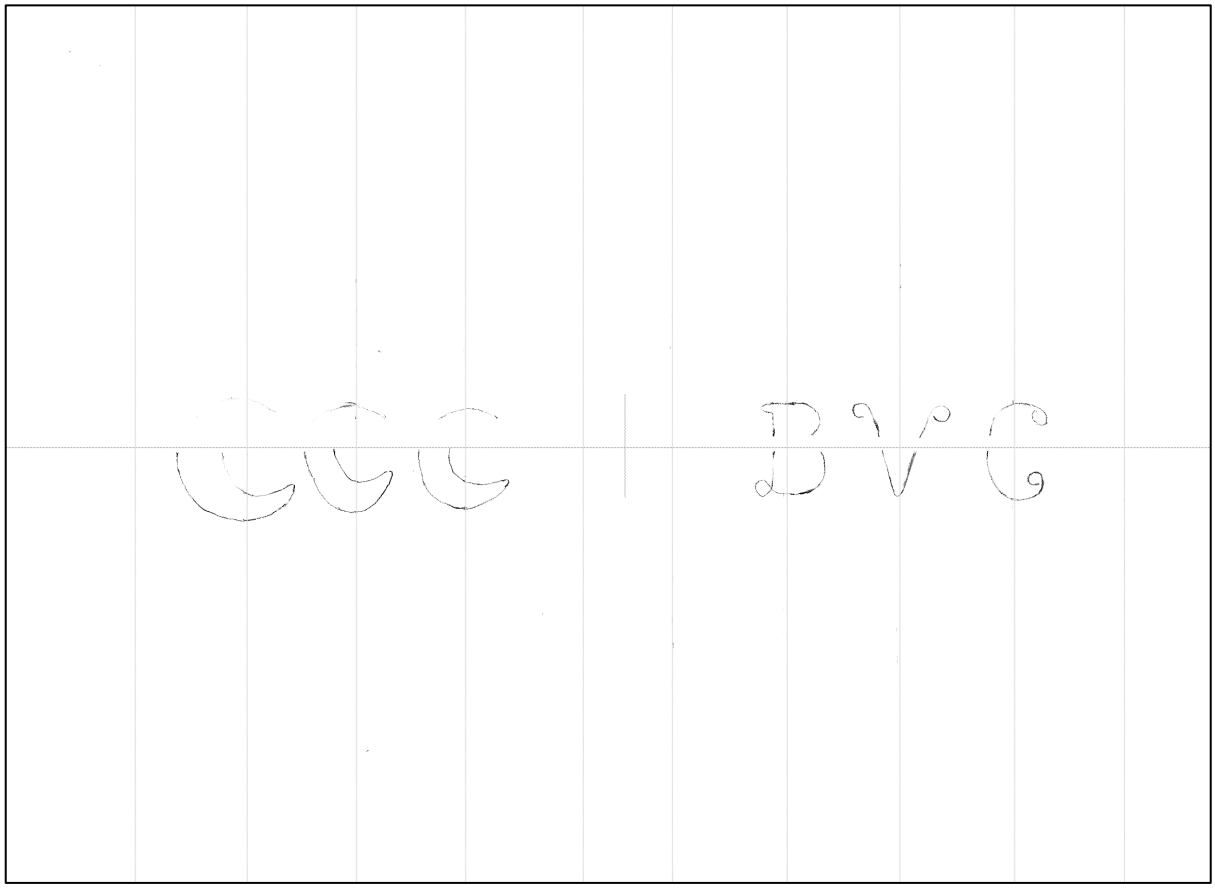


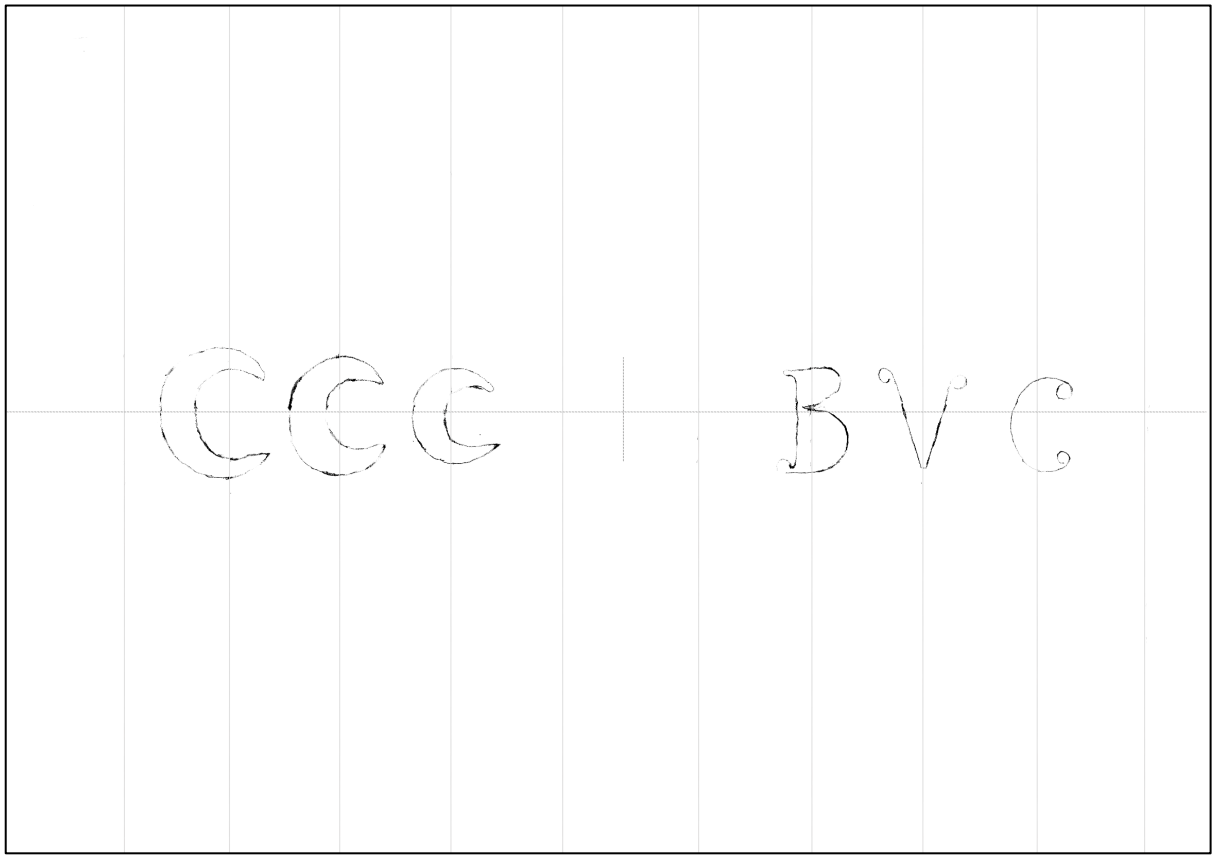
App.4.A.4 (Mould A & B)



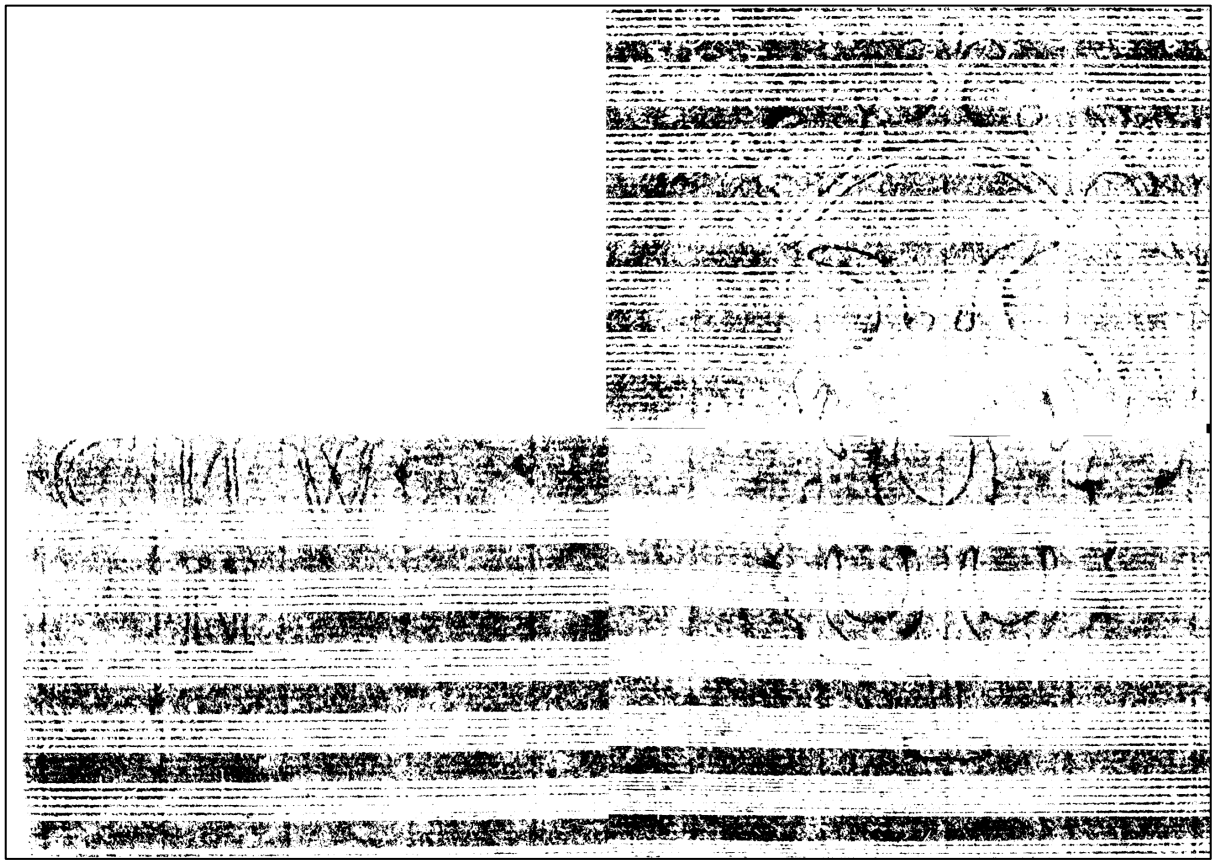


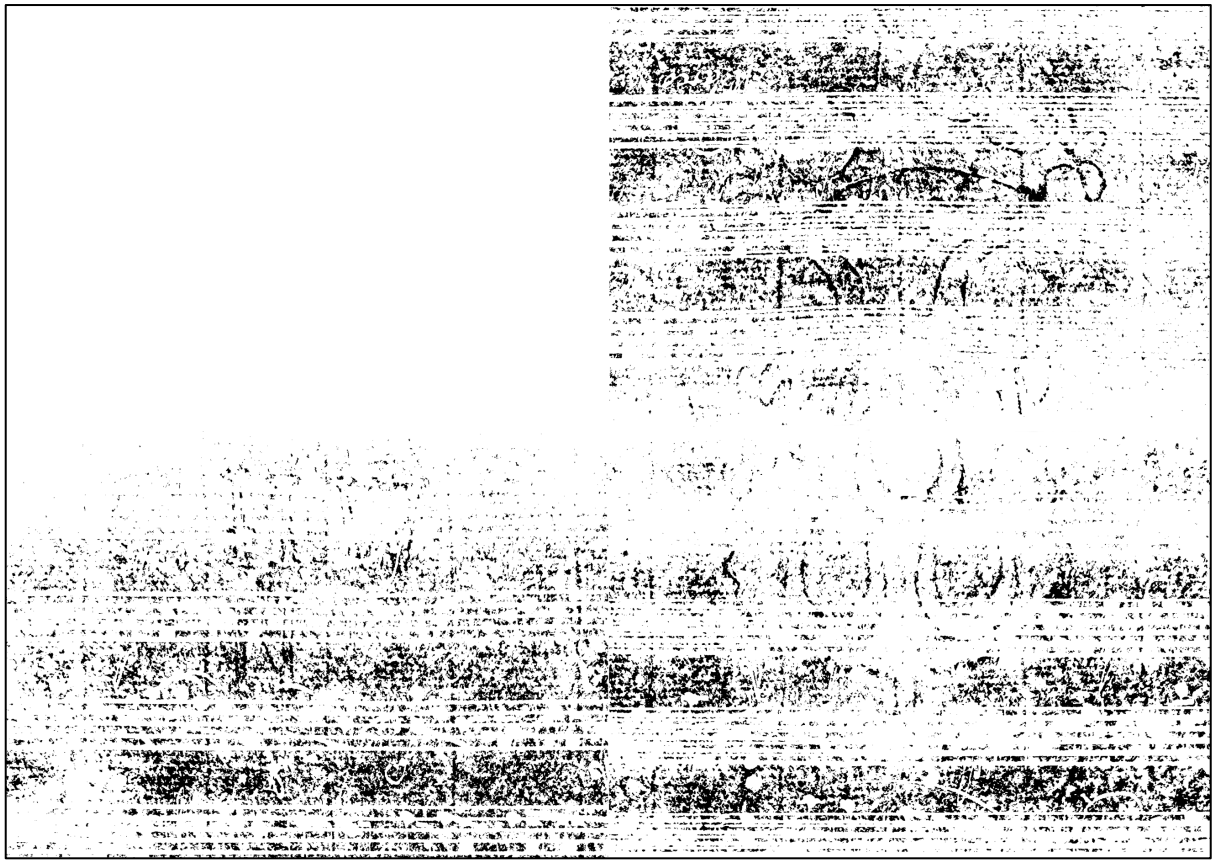
App.4.B.1 (Mould A & B)



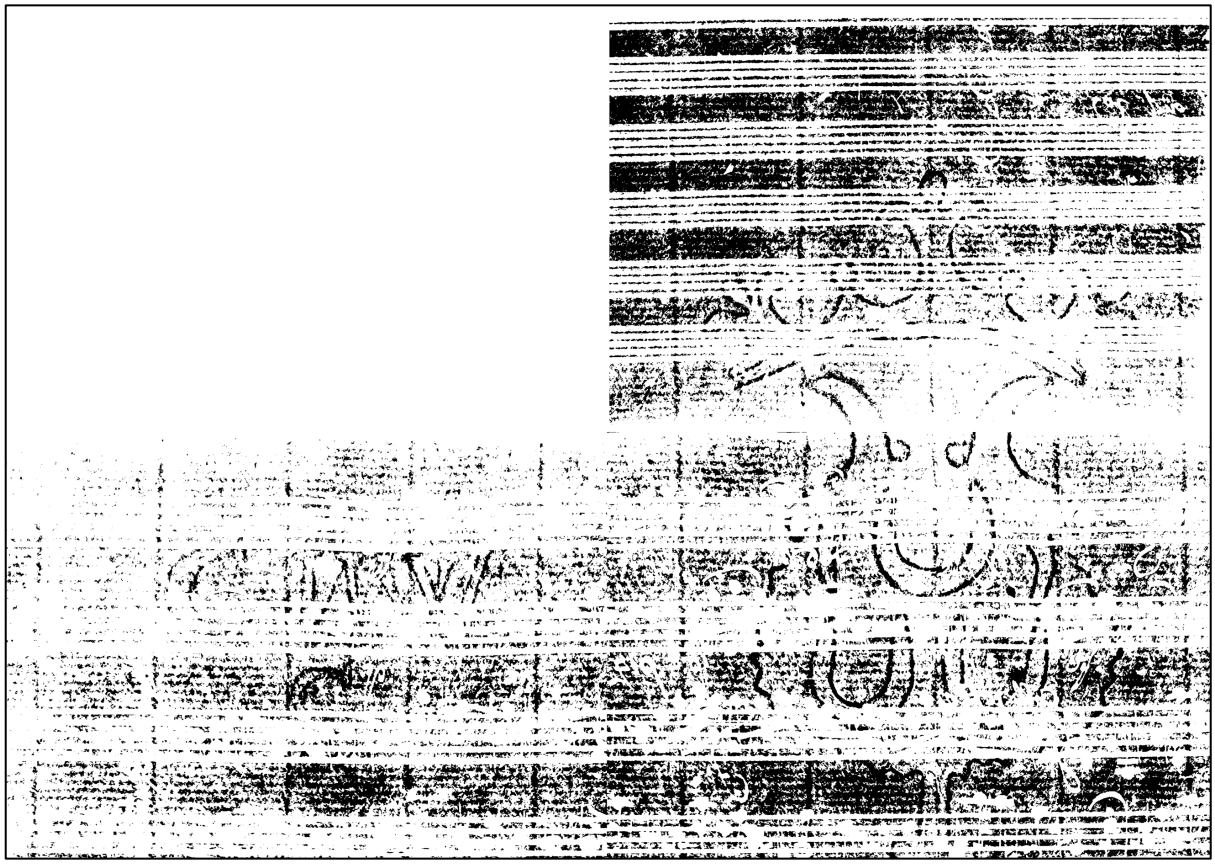


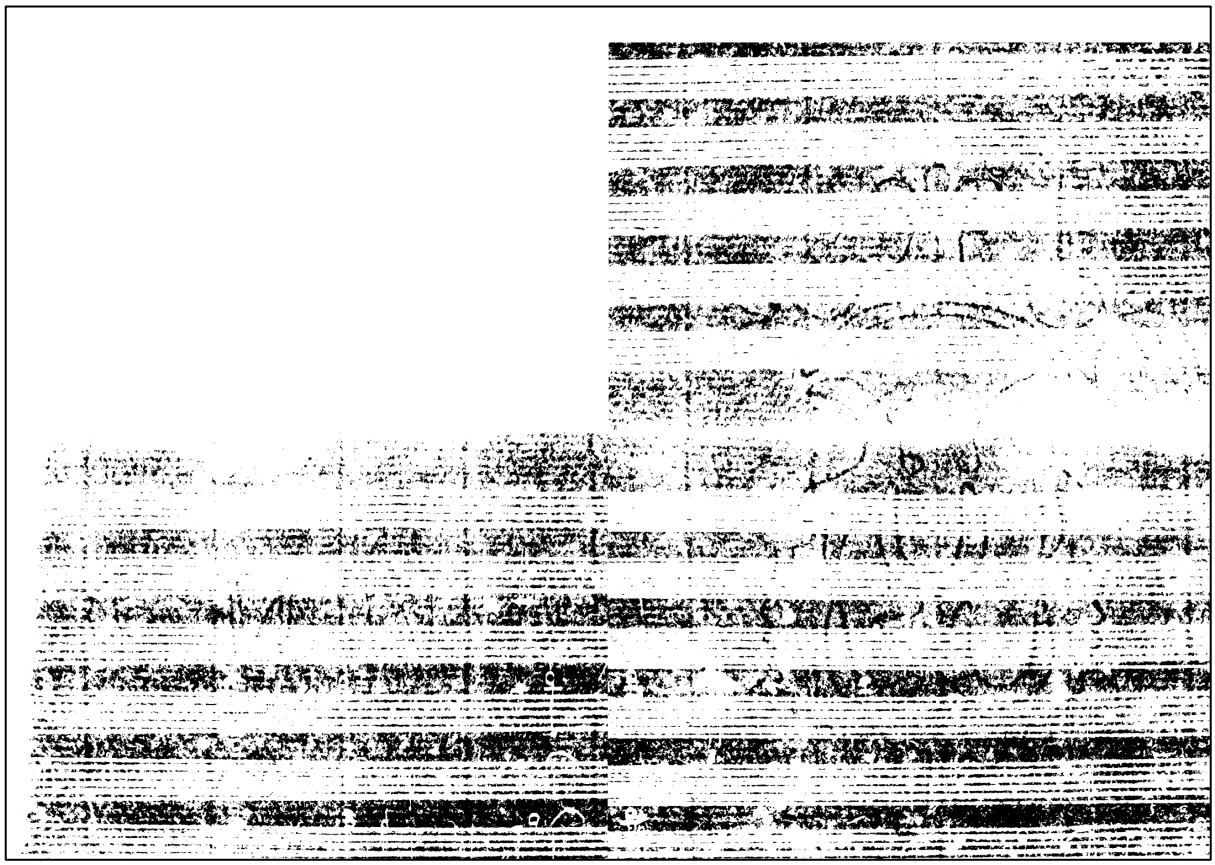
App.4.C.1 (Mould A & B)



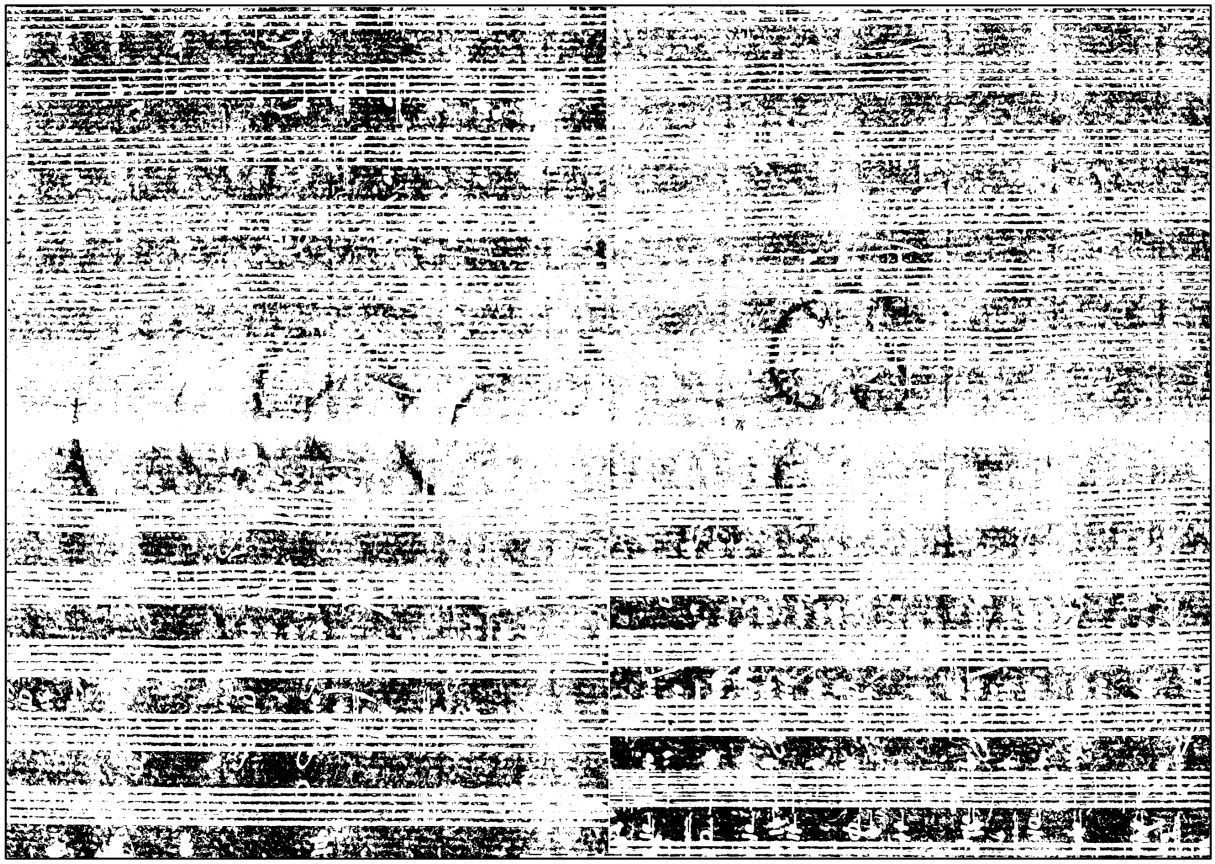


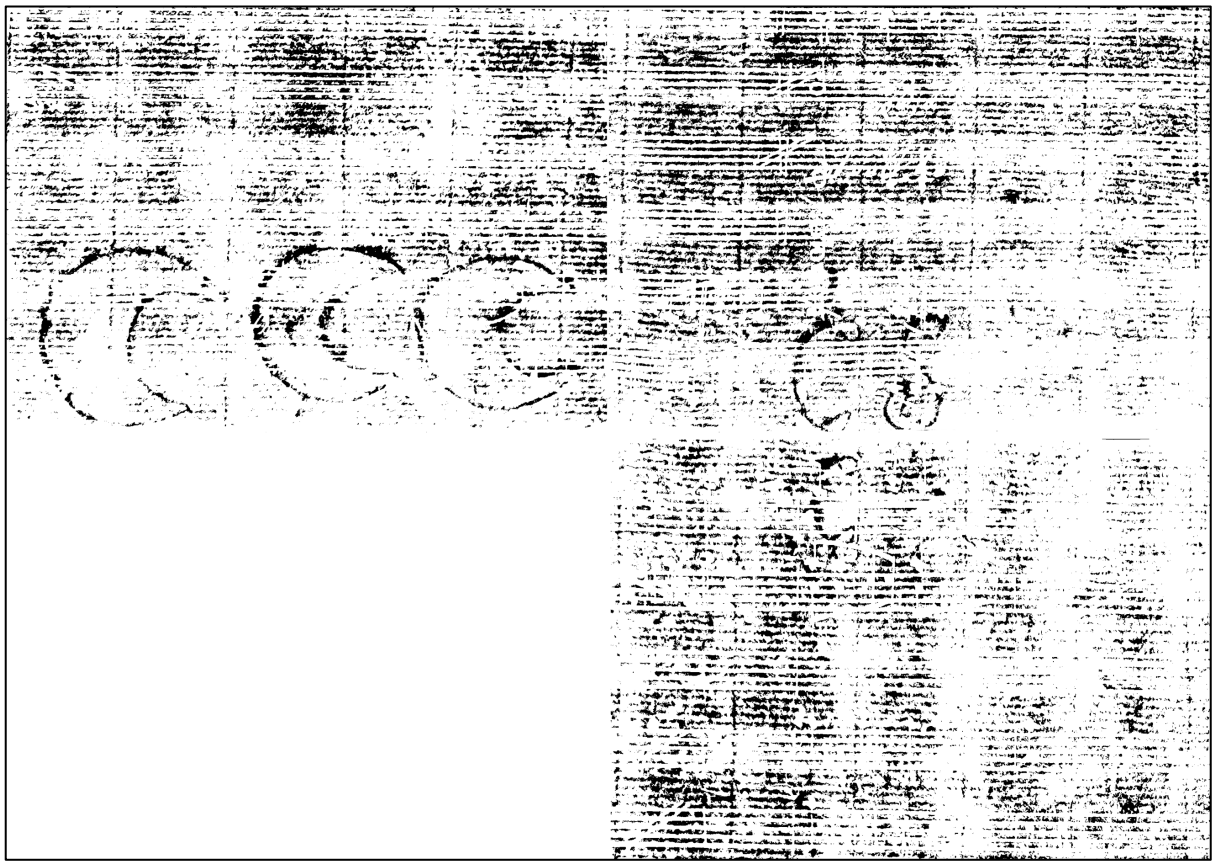
App.4.C.2 (Mould A & B)



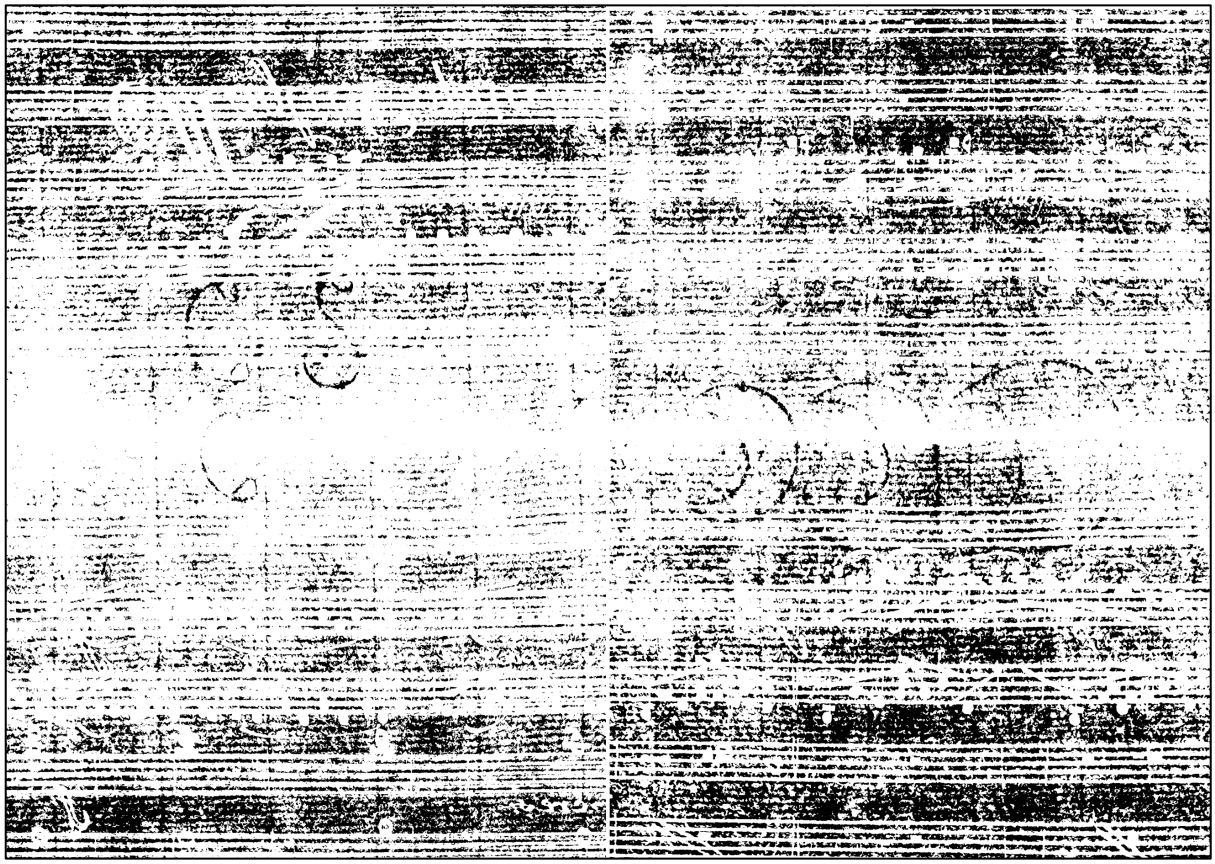


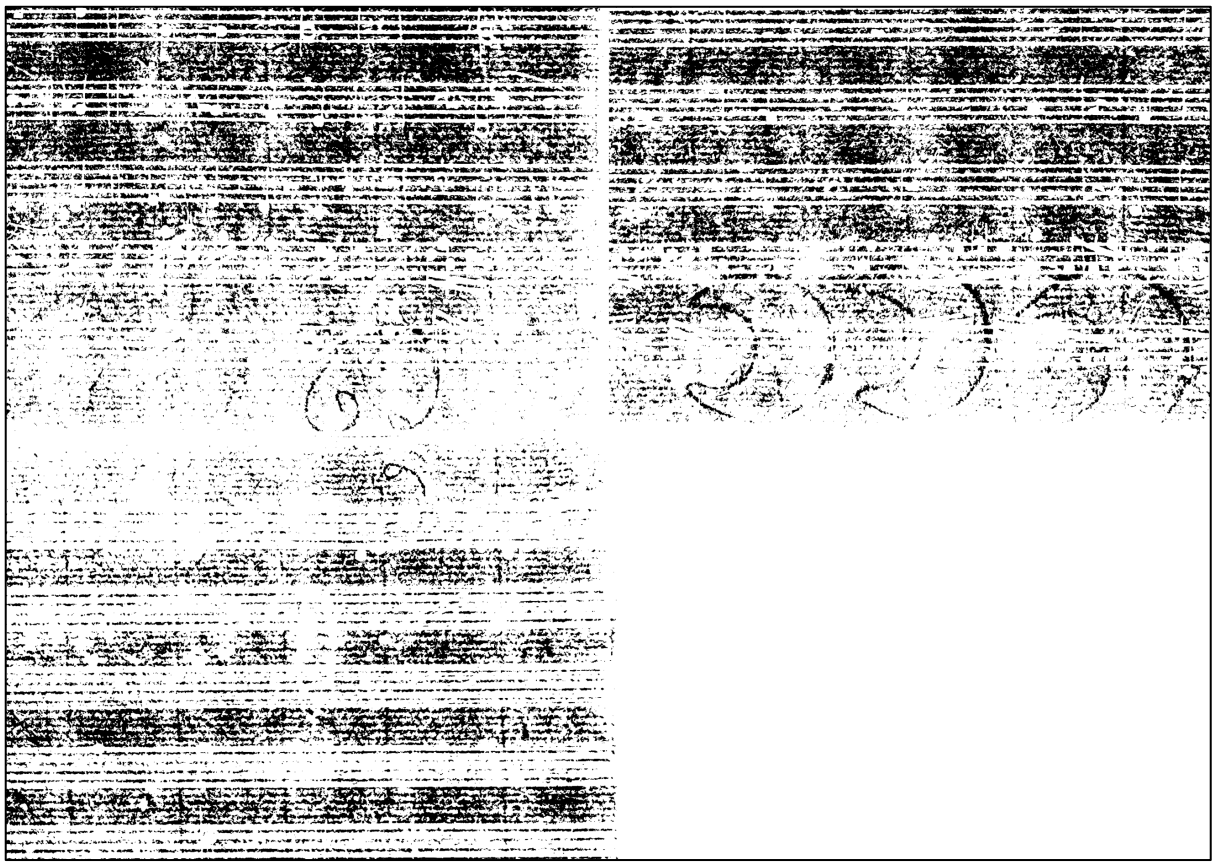
App.4.C.3 (Mould A & B)



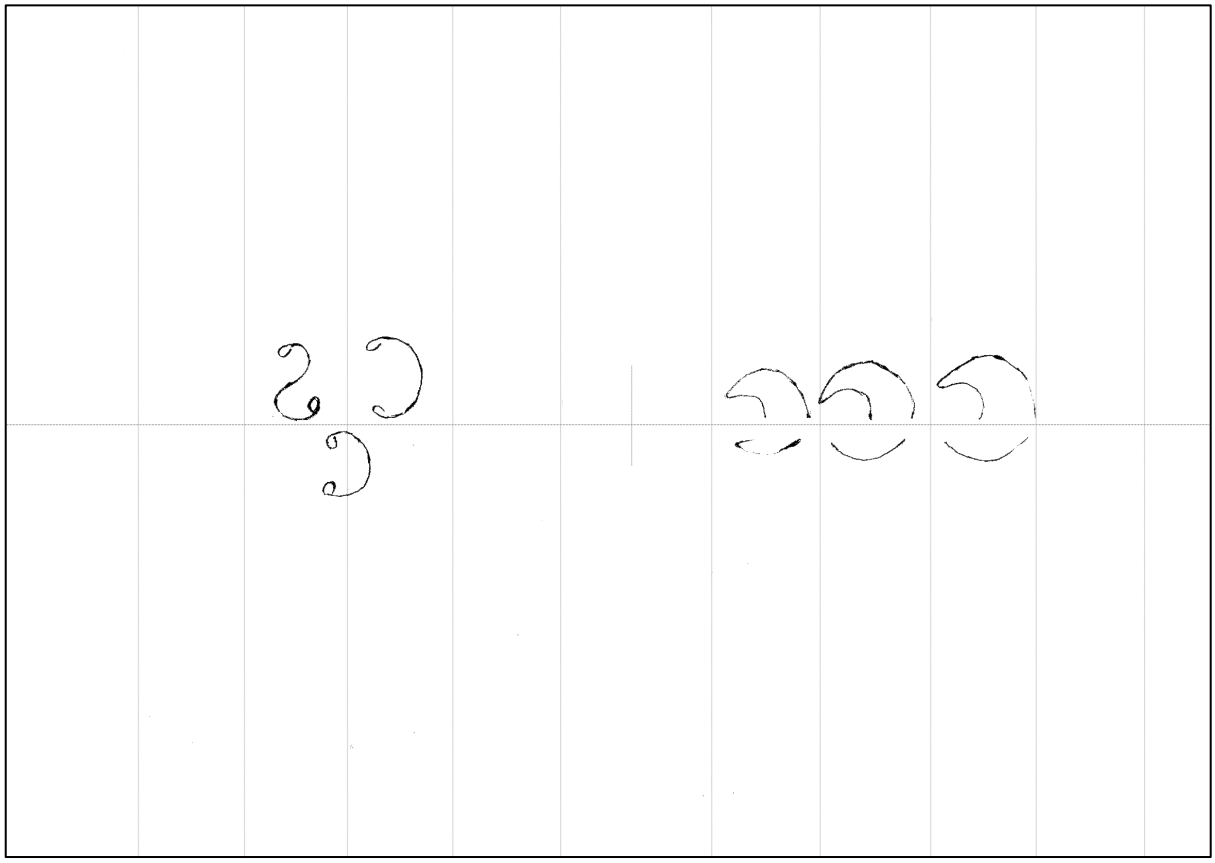


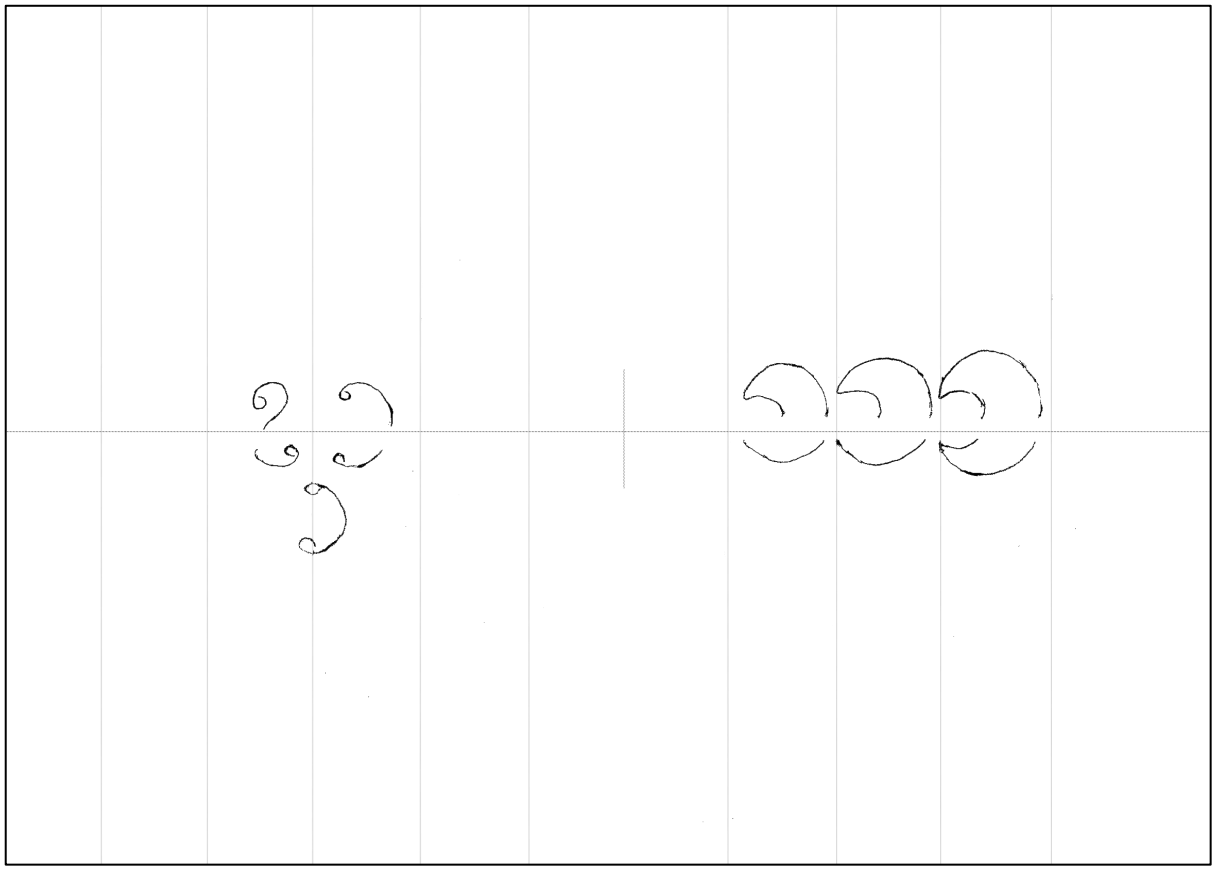
App.4.C.4 (Mould A & B)



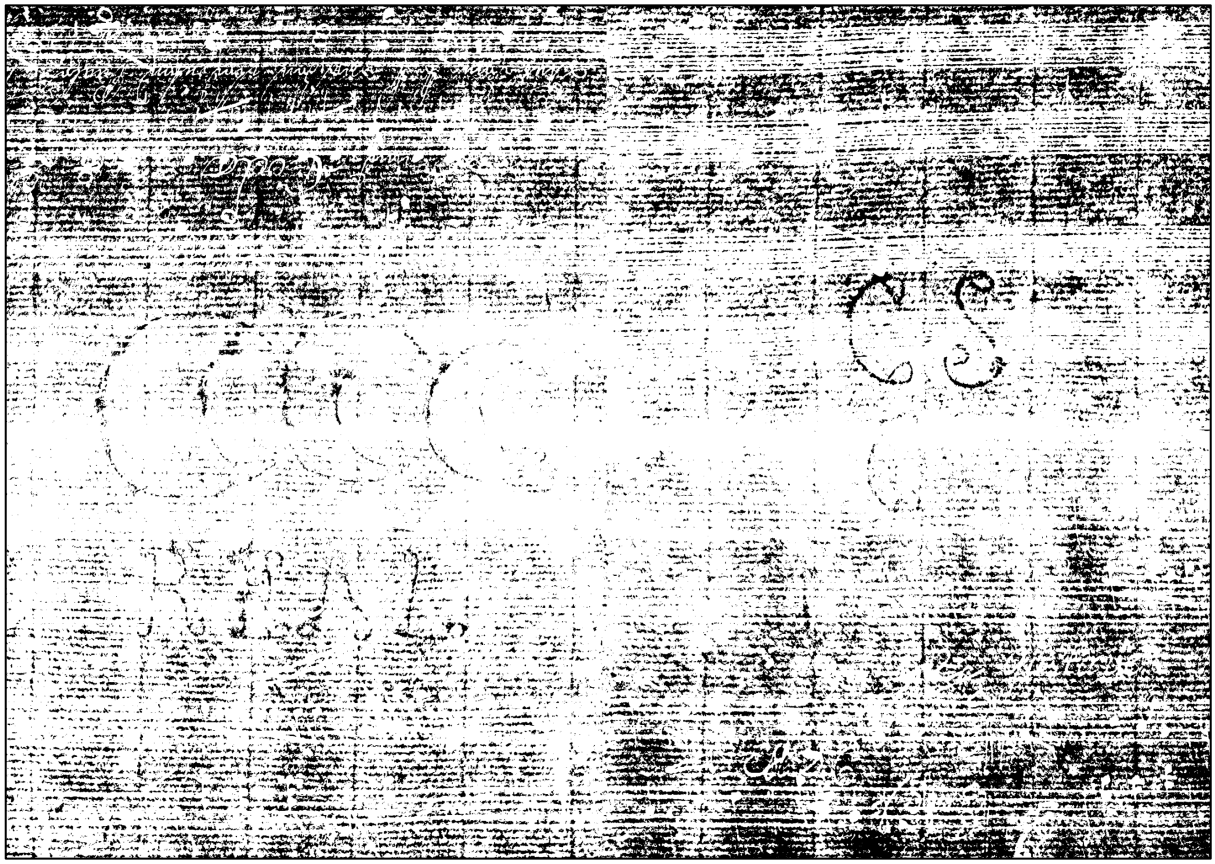


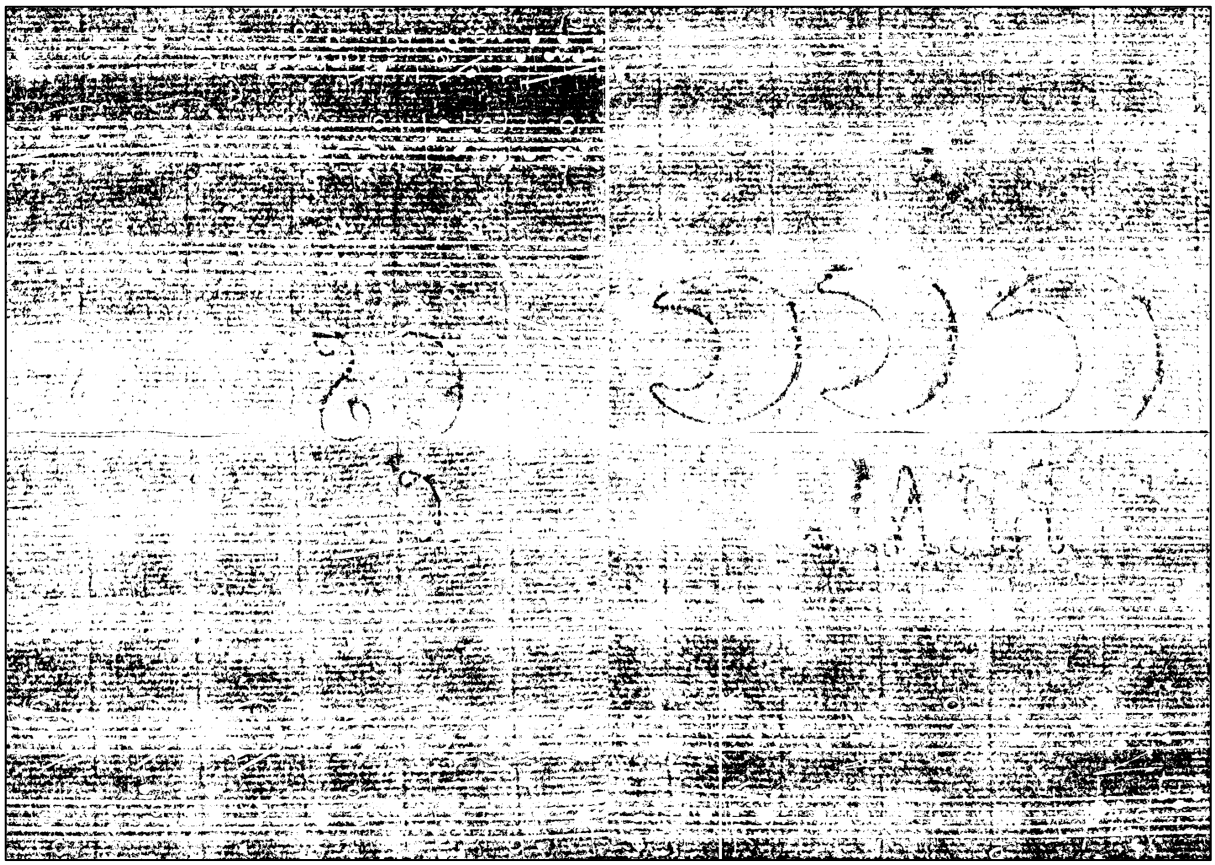
App.4.C.5 (Mould A & B)



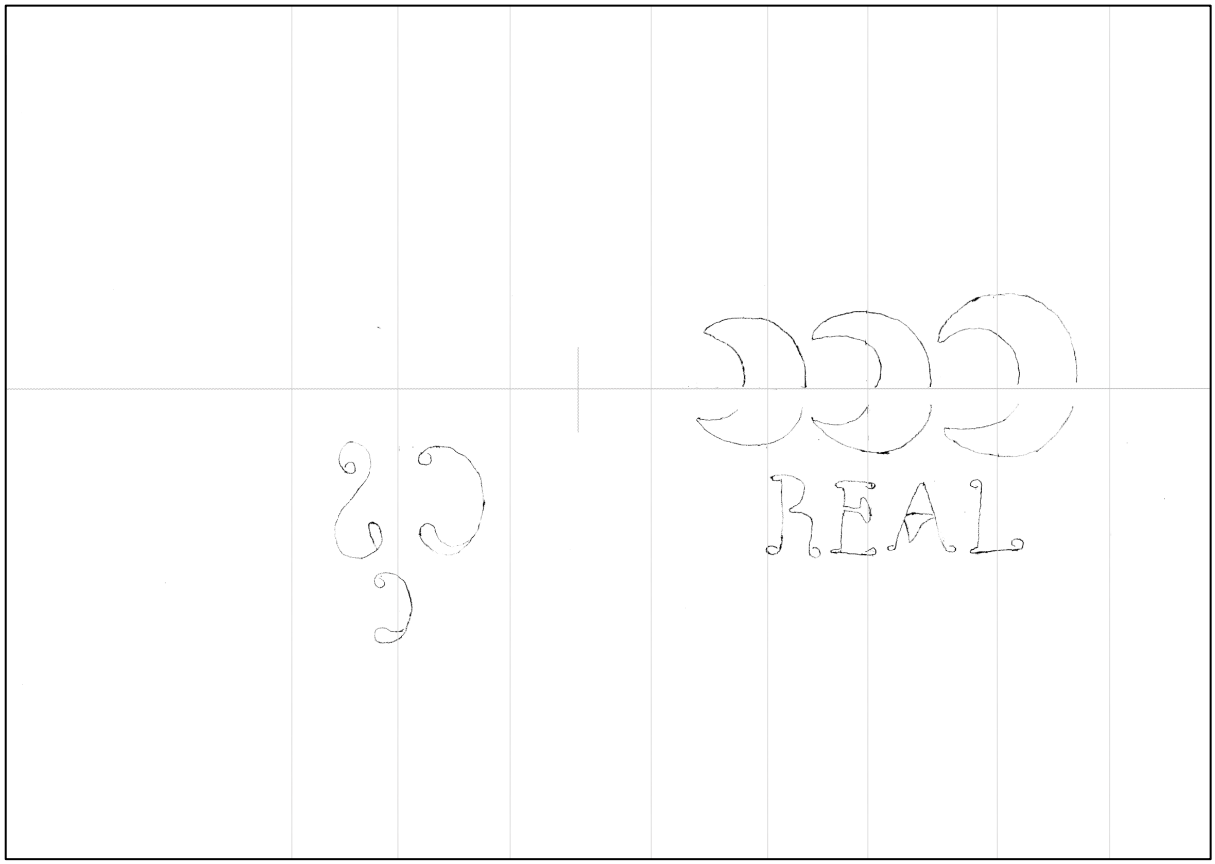


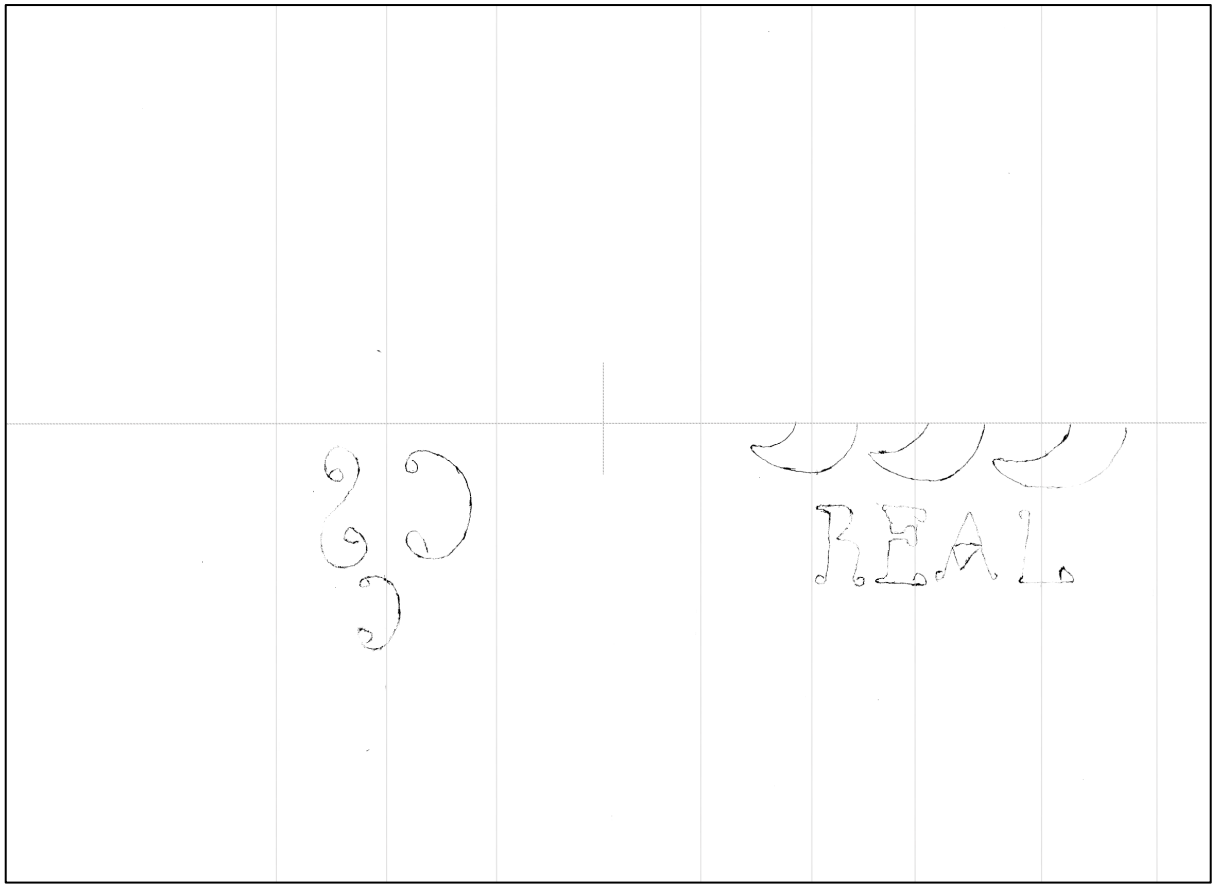
App.4.C.6 (Mould A & B)



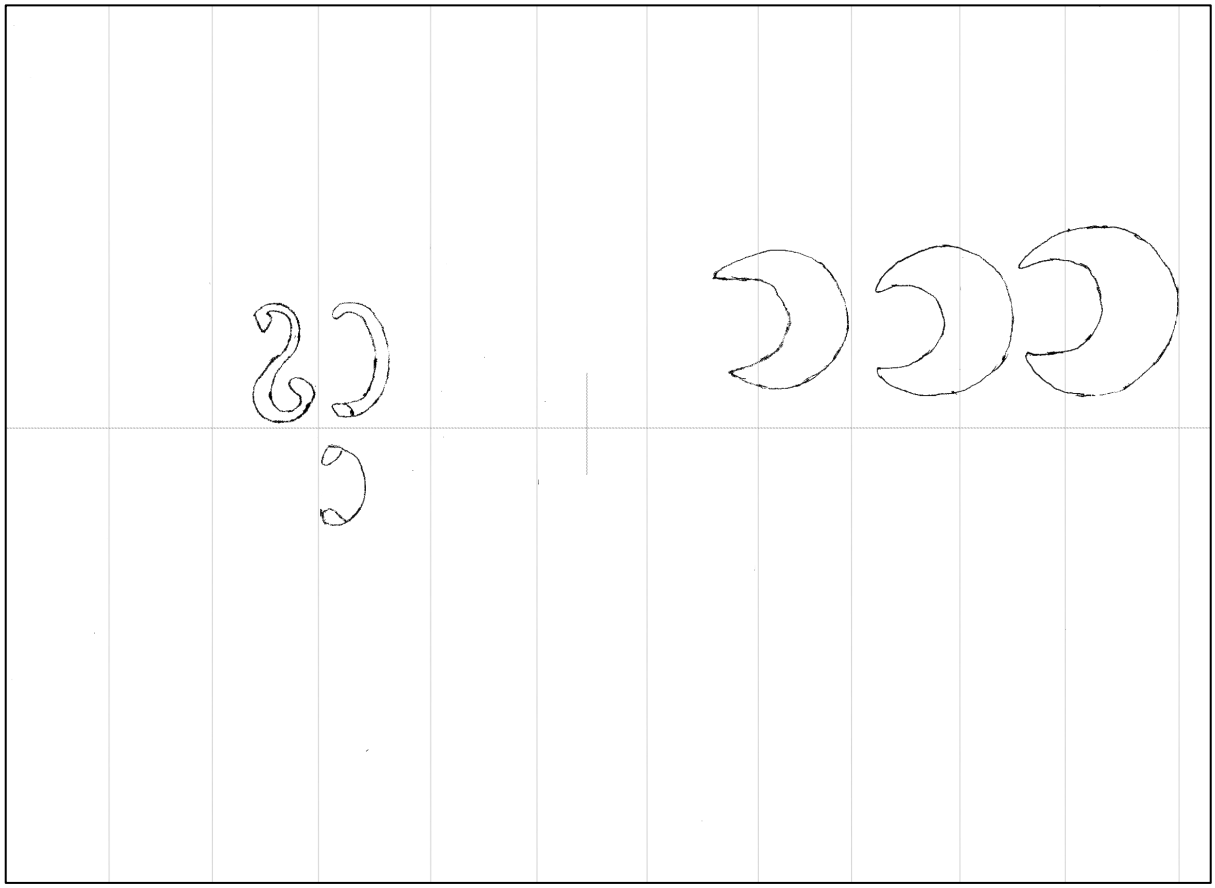


App.4.C.7 (Mould A & B)

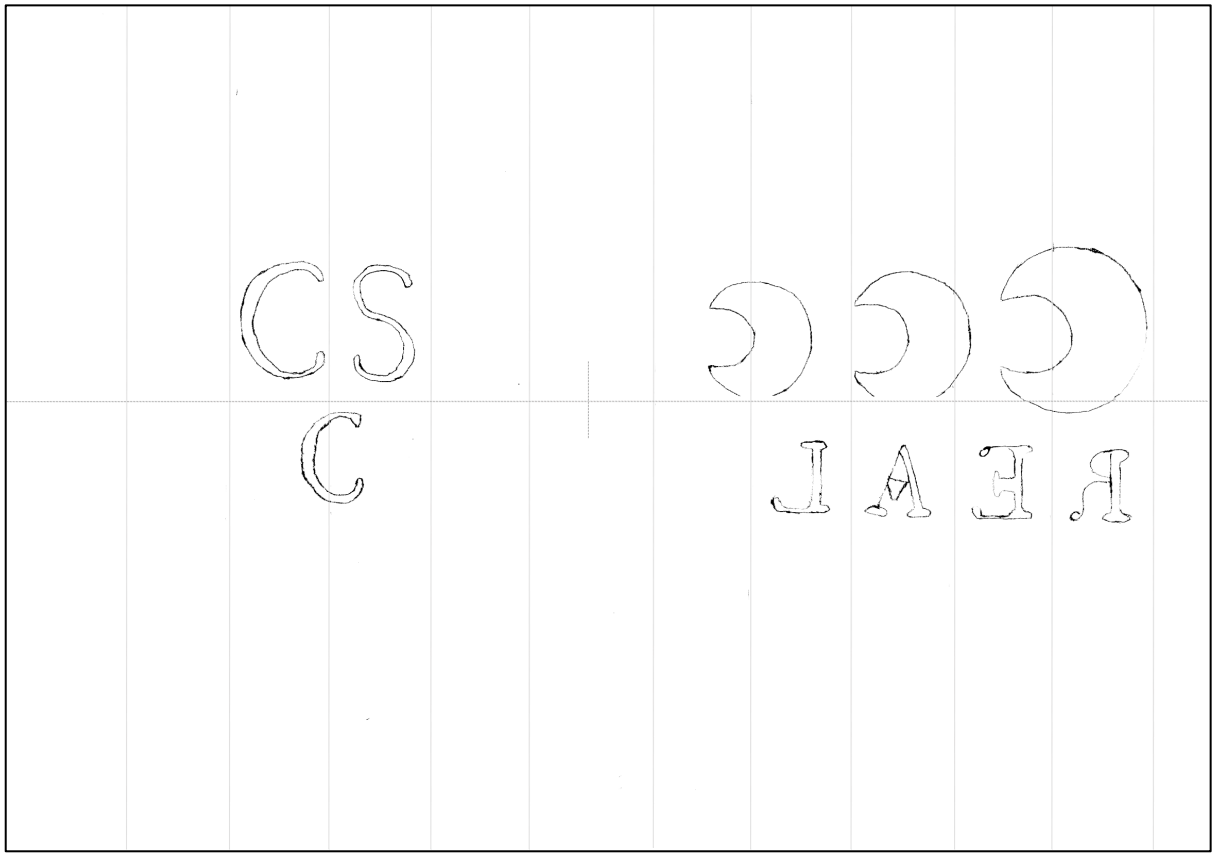


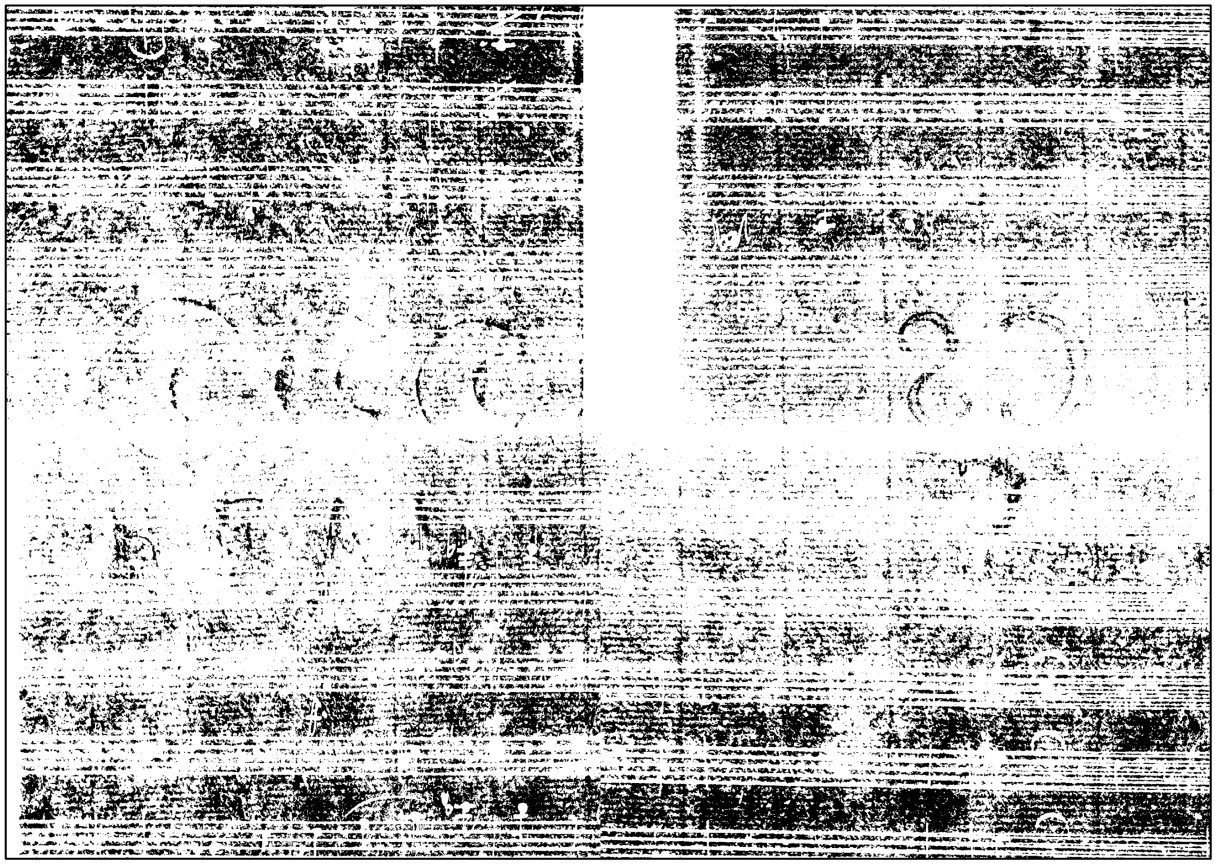


App.4.C.8 (Mould A?)

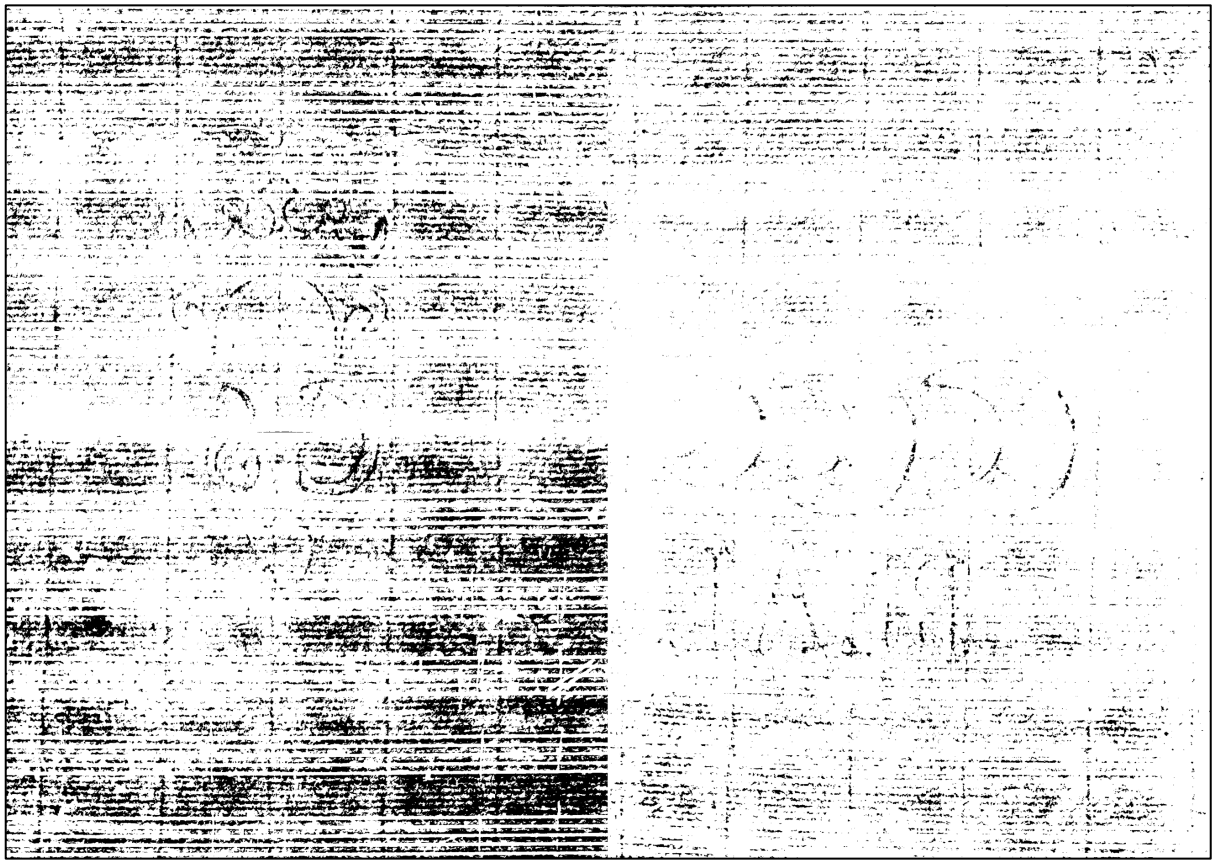


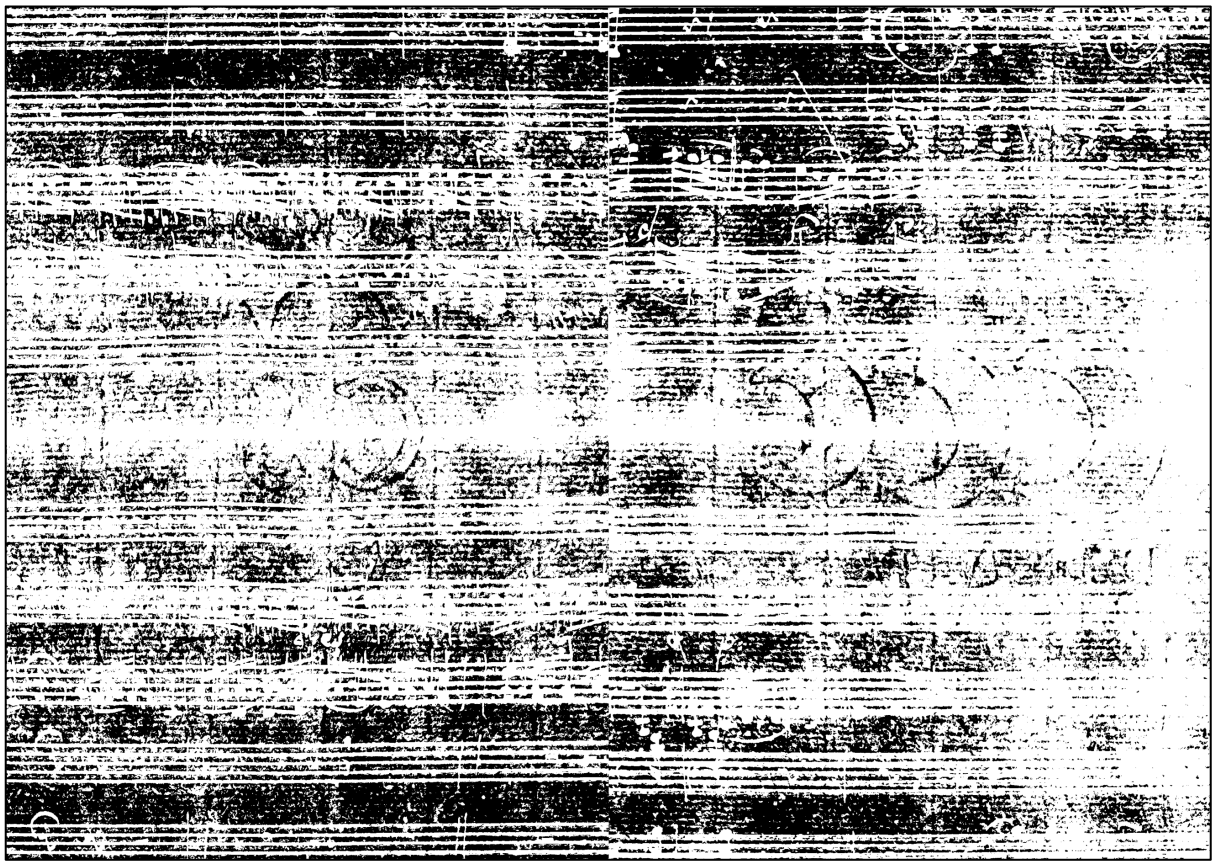
App.4.C.9 (Mould A & B)



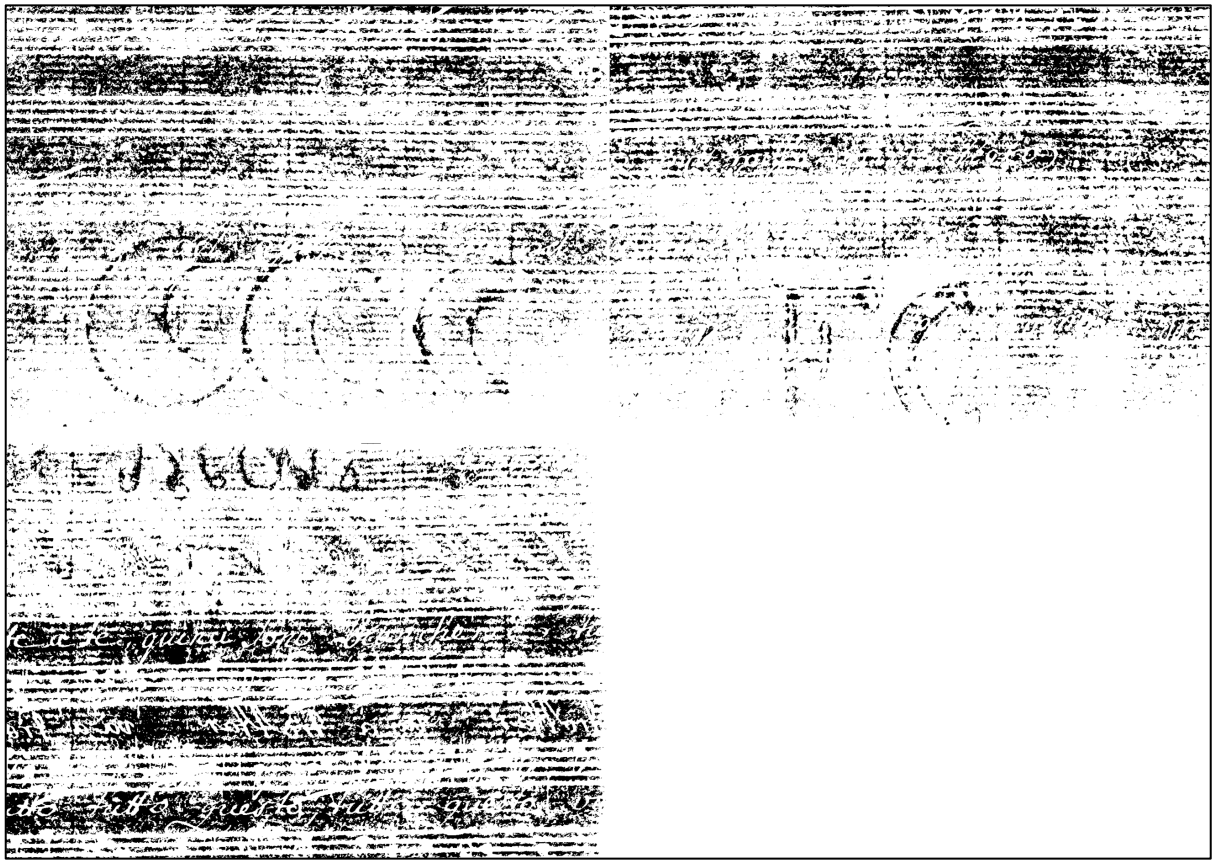


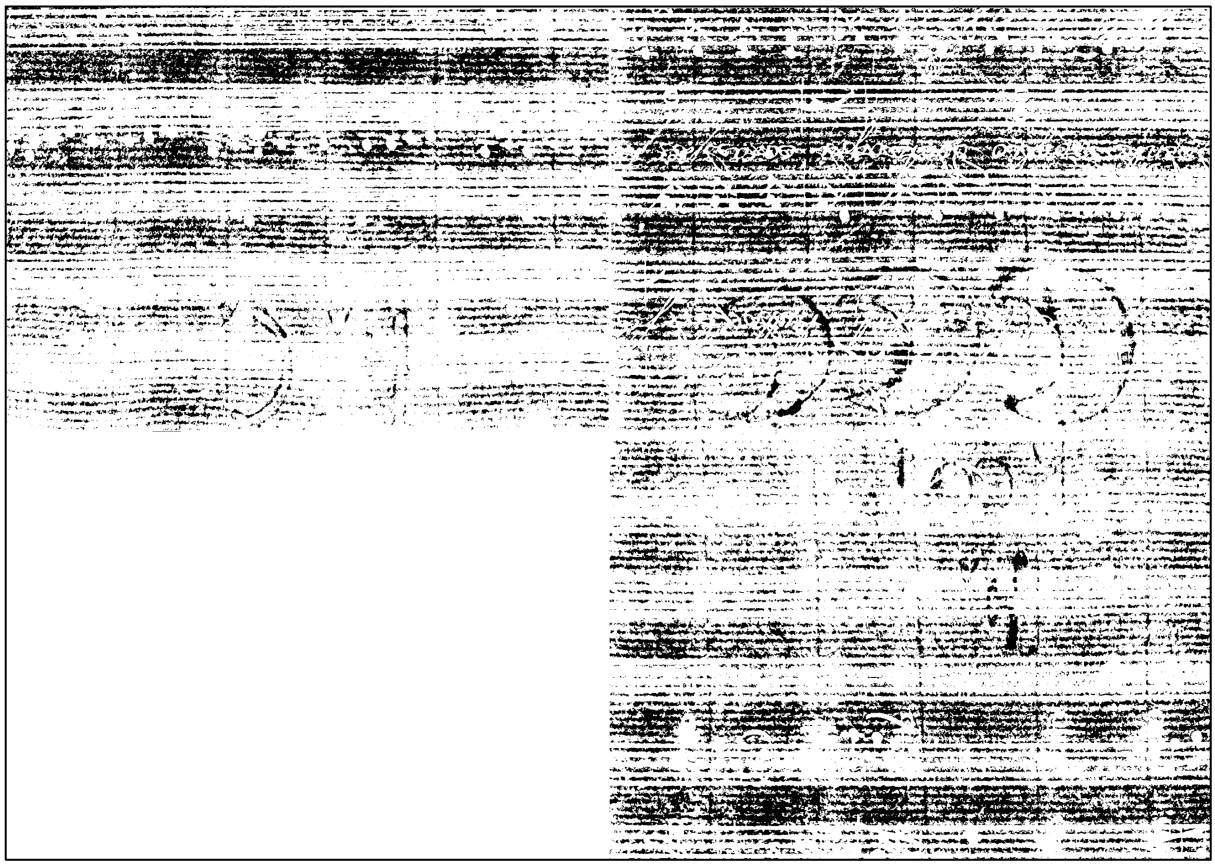
App.4.C.10 (Mould A & B)



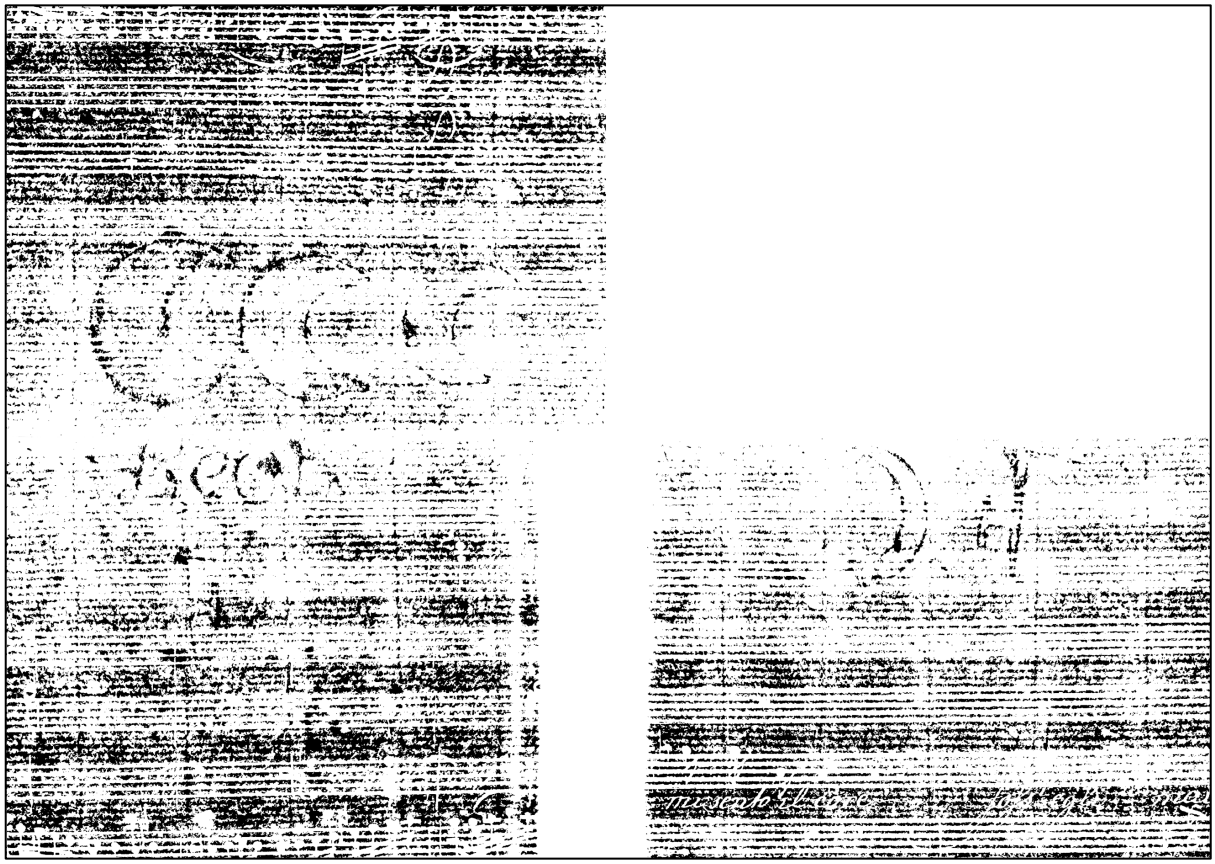


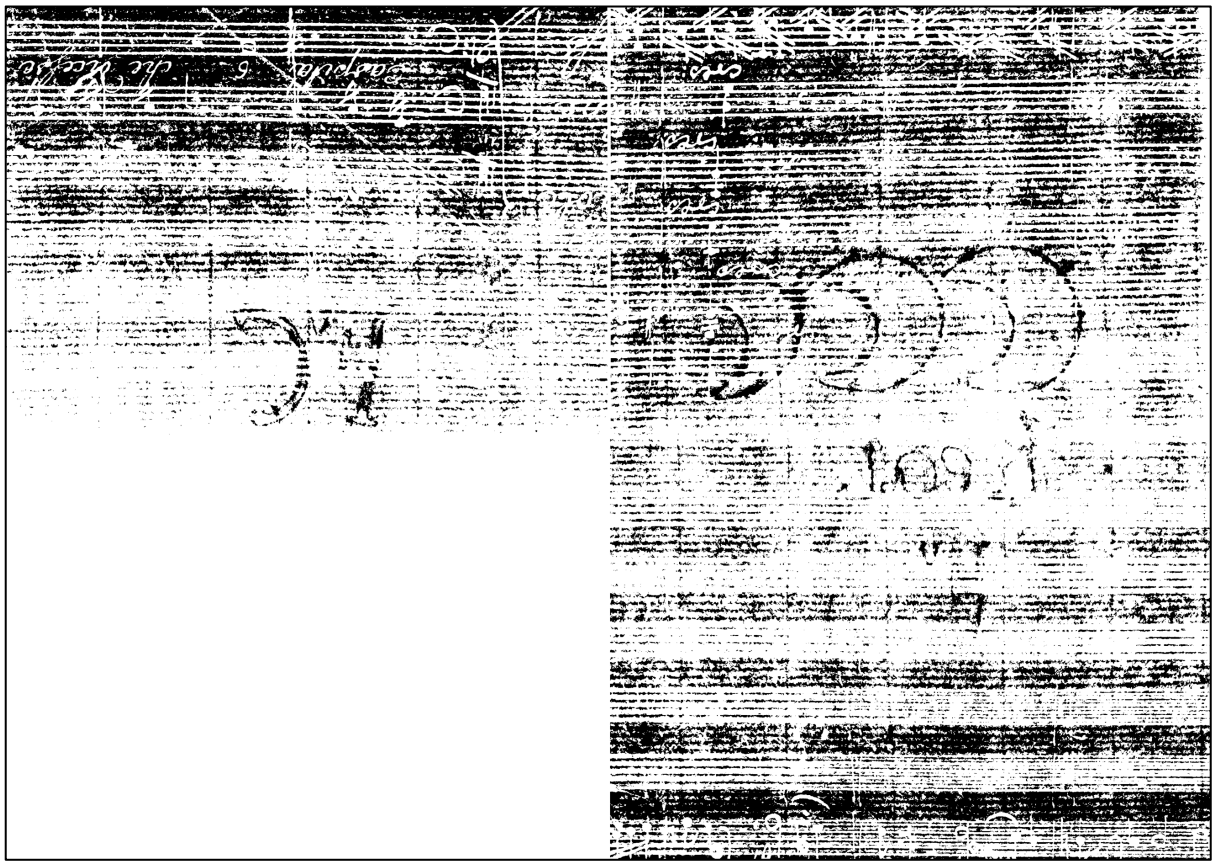
App.4.F.1.1 (Mould A & B)



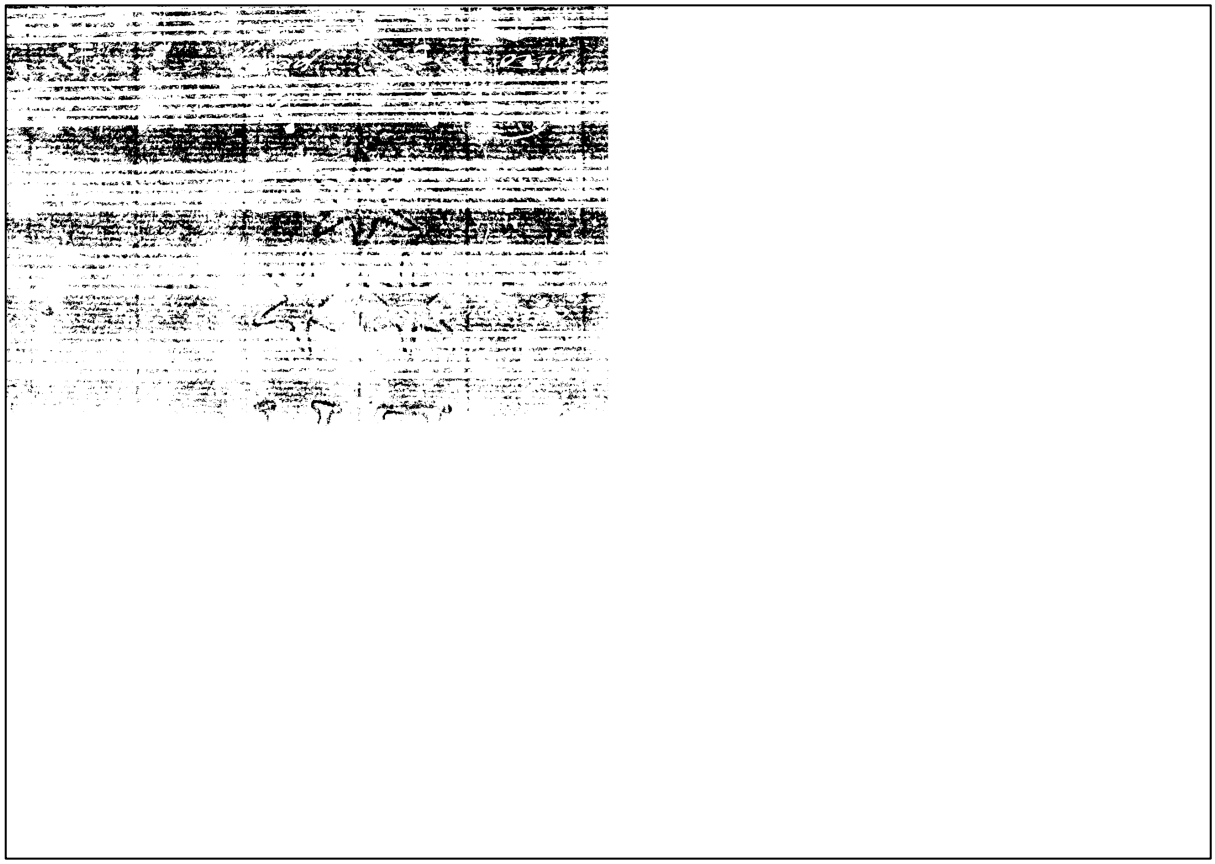


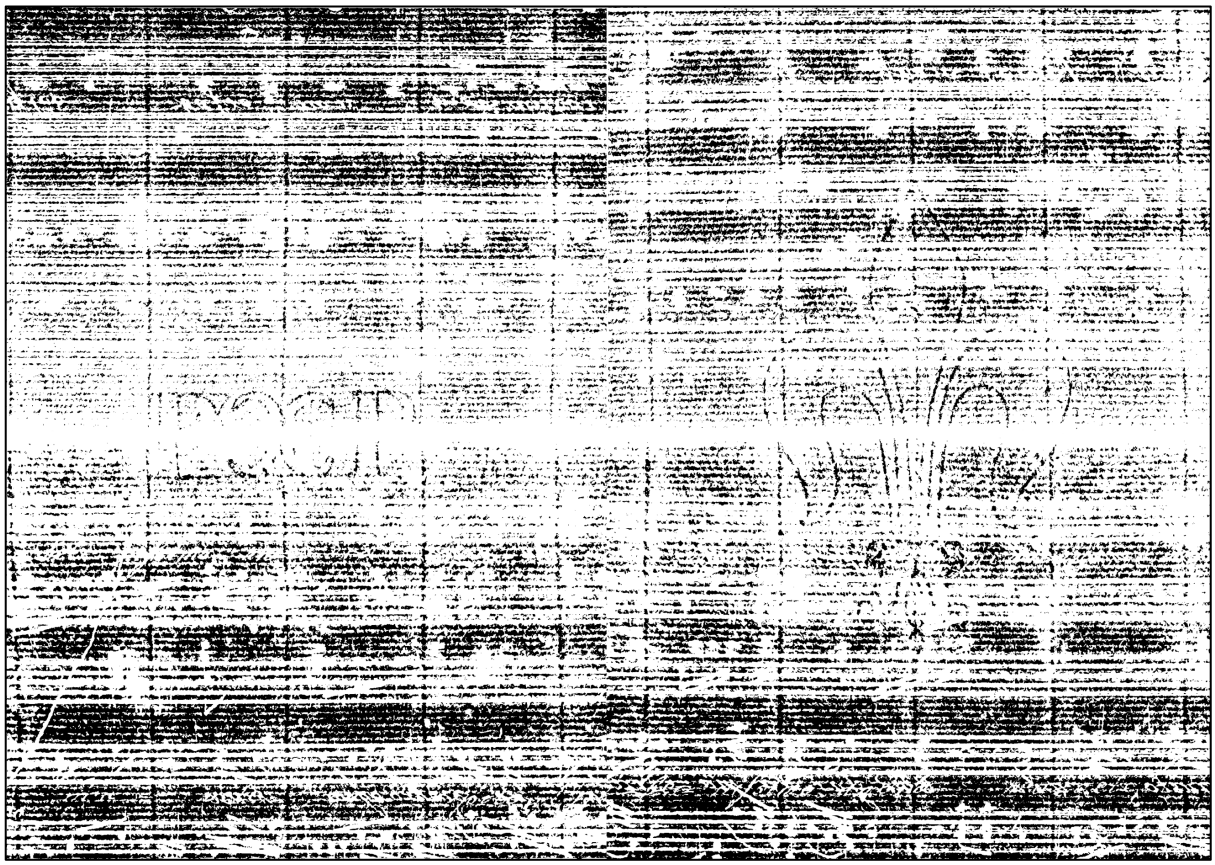
App.4.F.1.2 (Mould A & B)



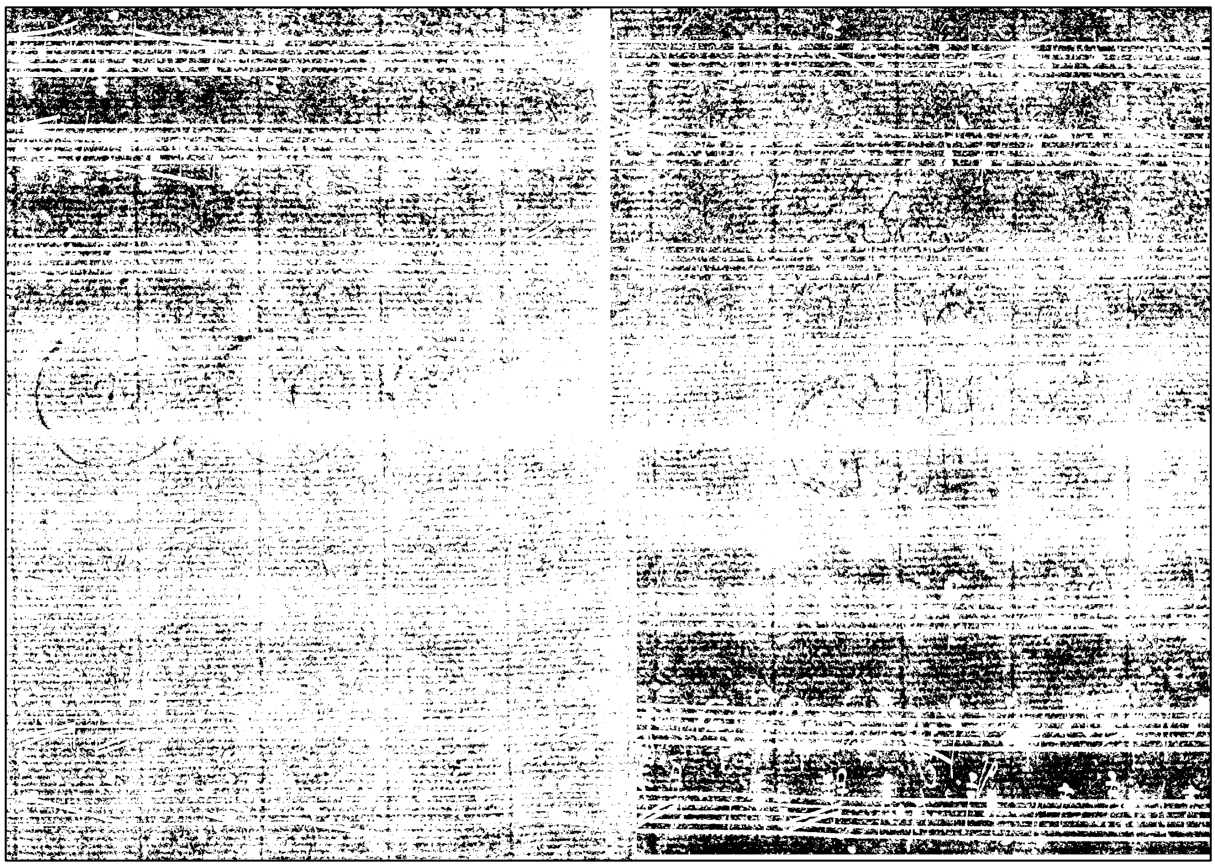


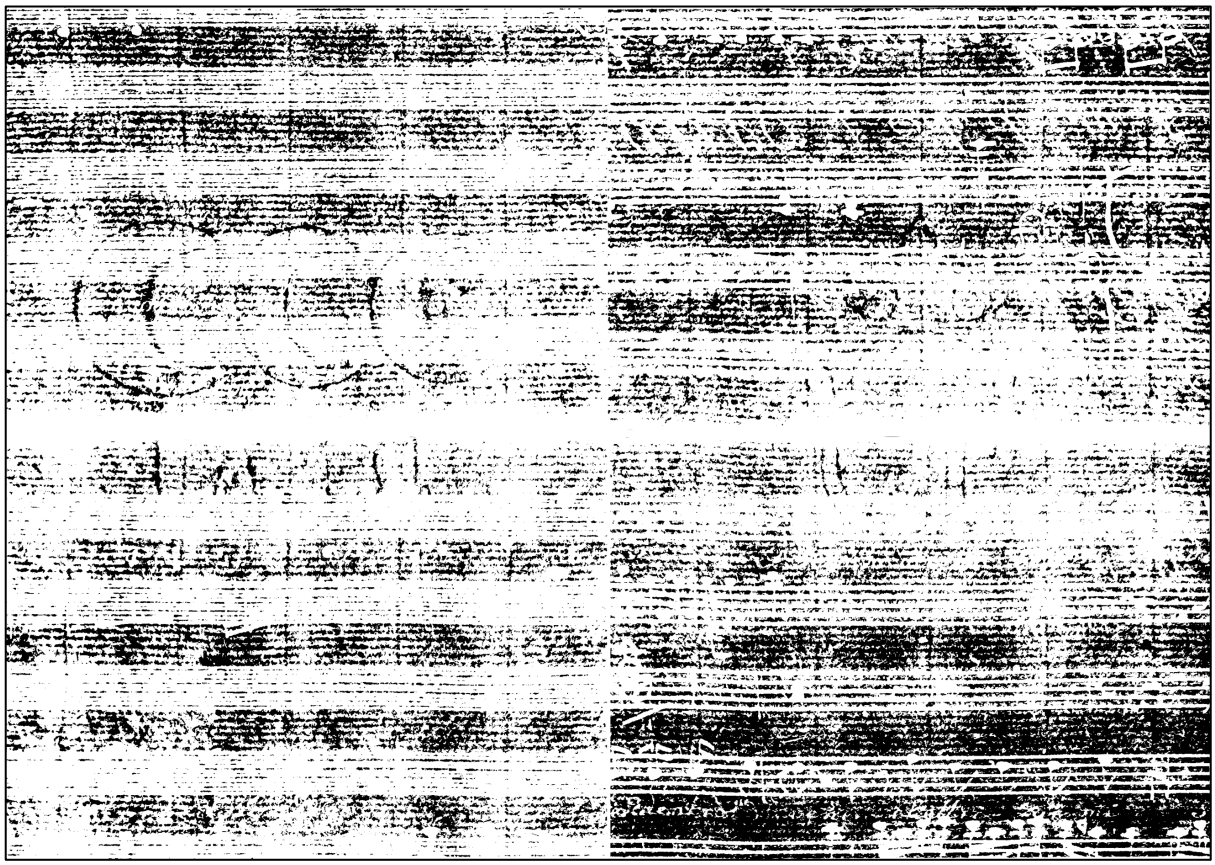
App.4.F.2 (Mould B?) & App.4.F.3 (Mould A?)



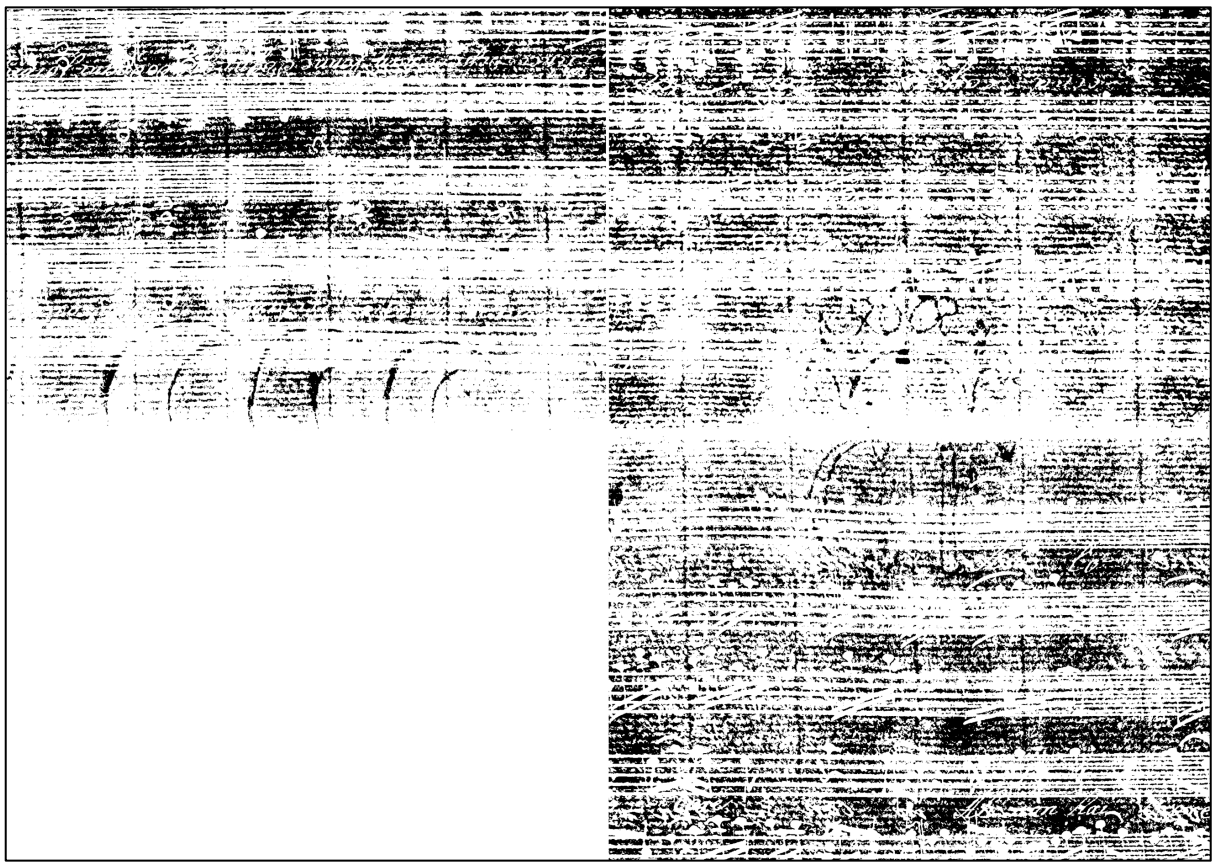


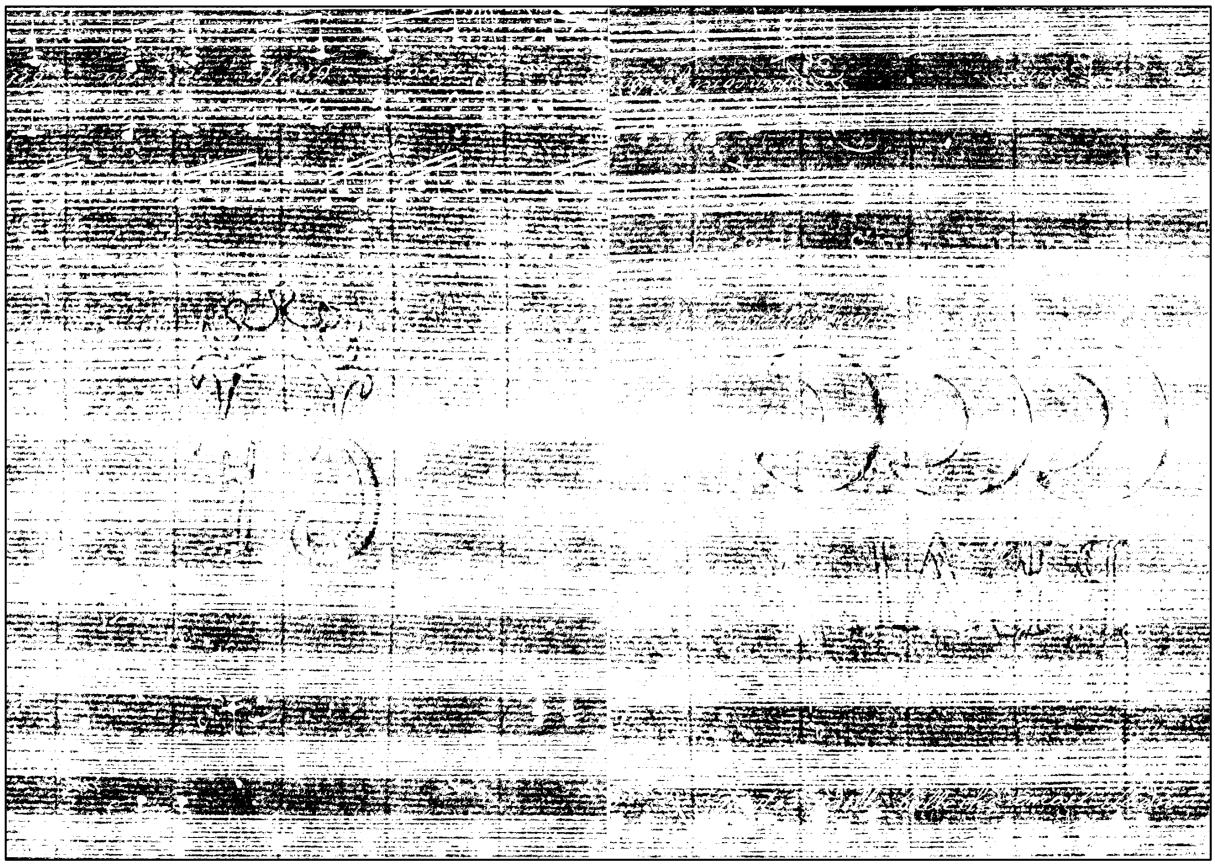
App.4.G.1 (Mould A?) & App.4.G.2 (Mould A?)



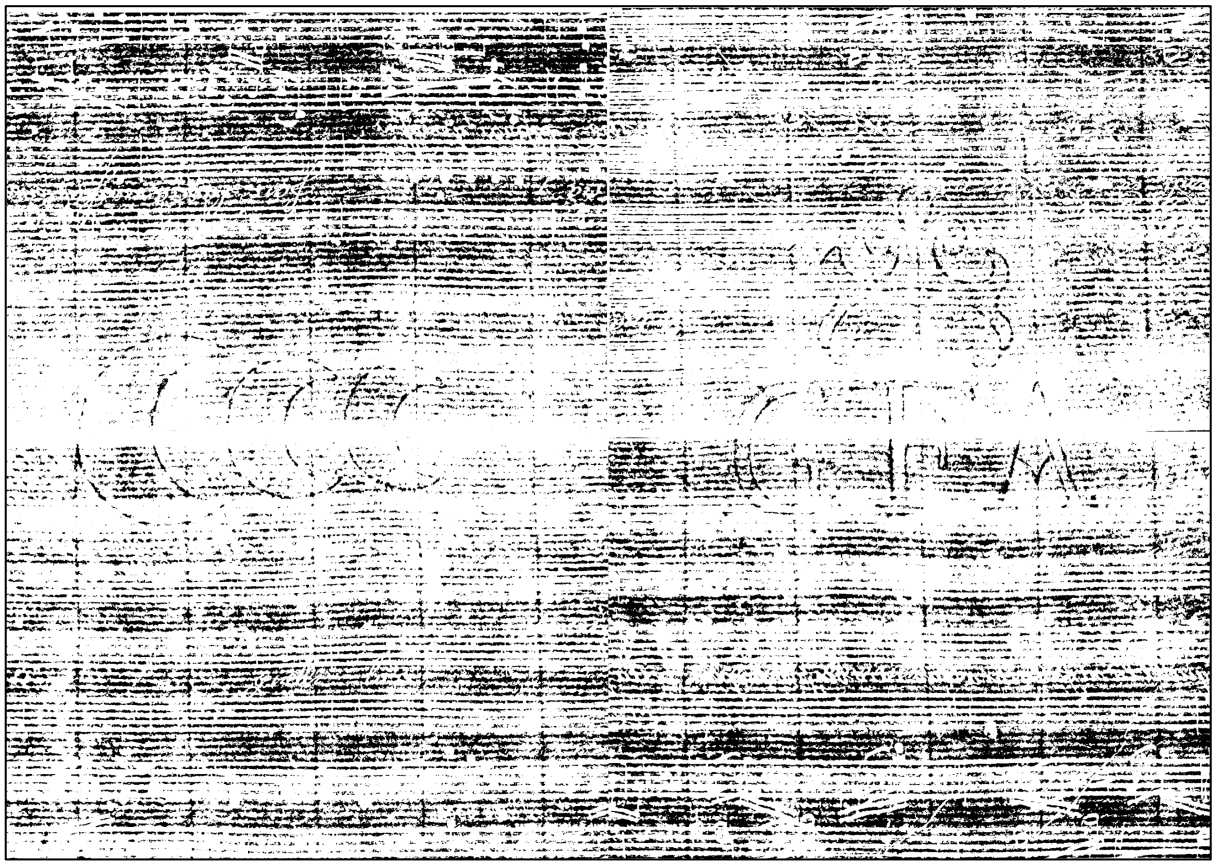


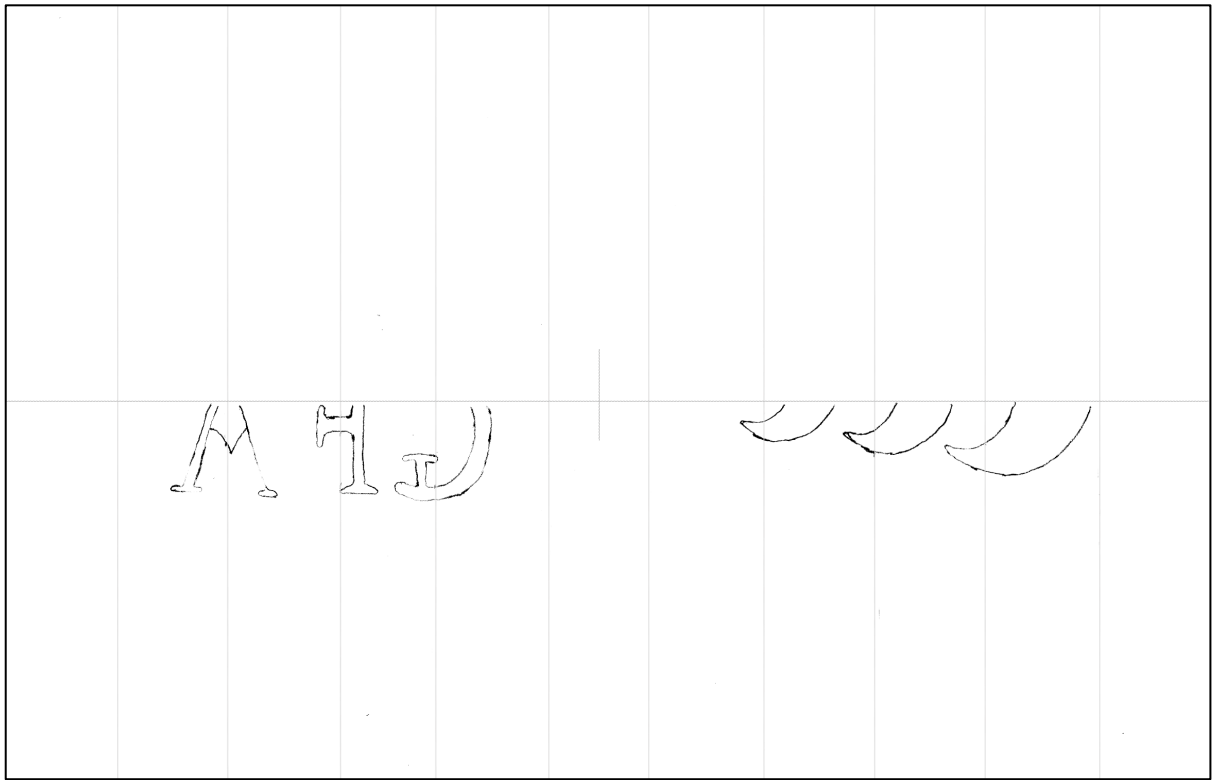
App.4.G.3 (Mould A & B)



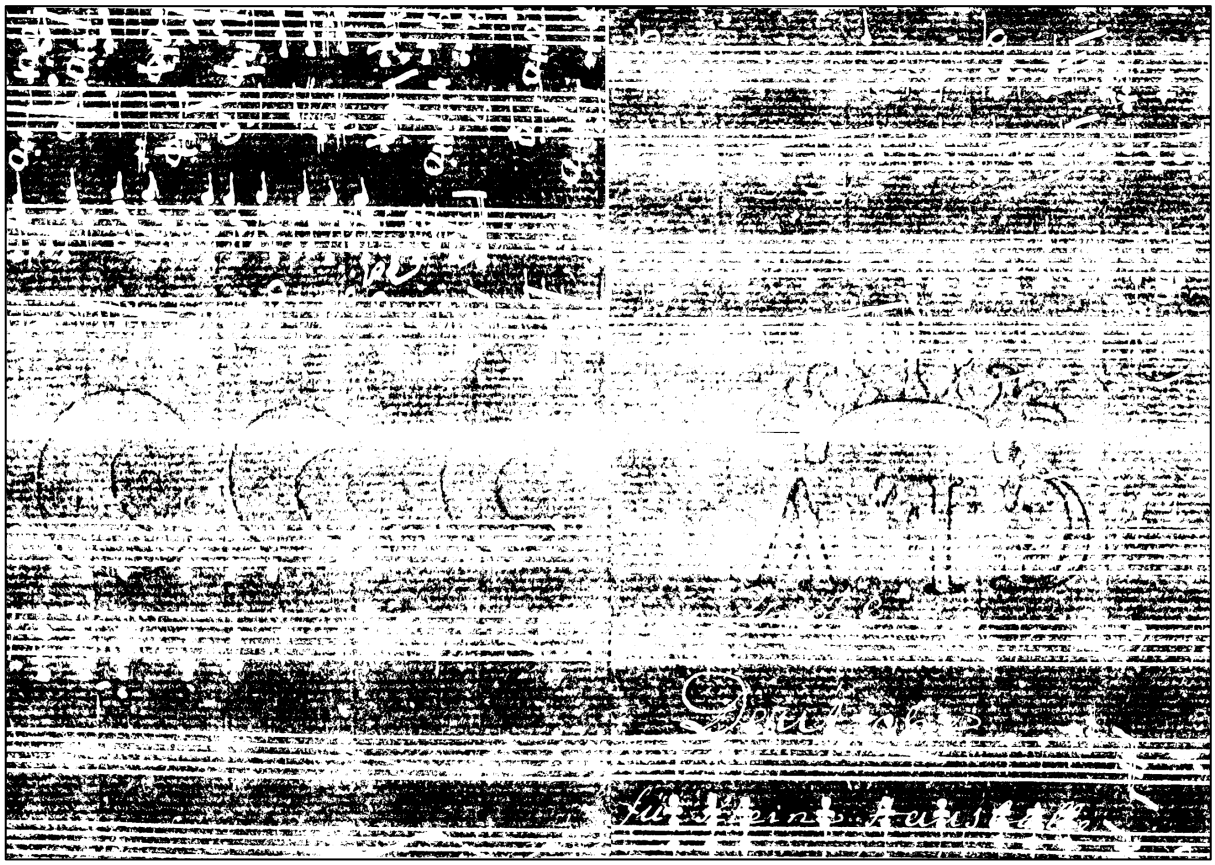


App.4.G.4 (Mould A & B)

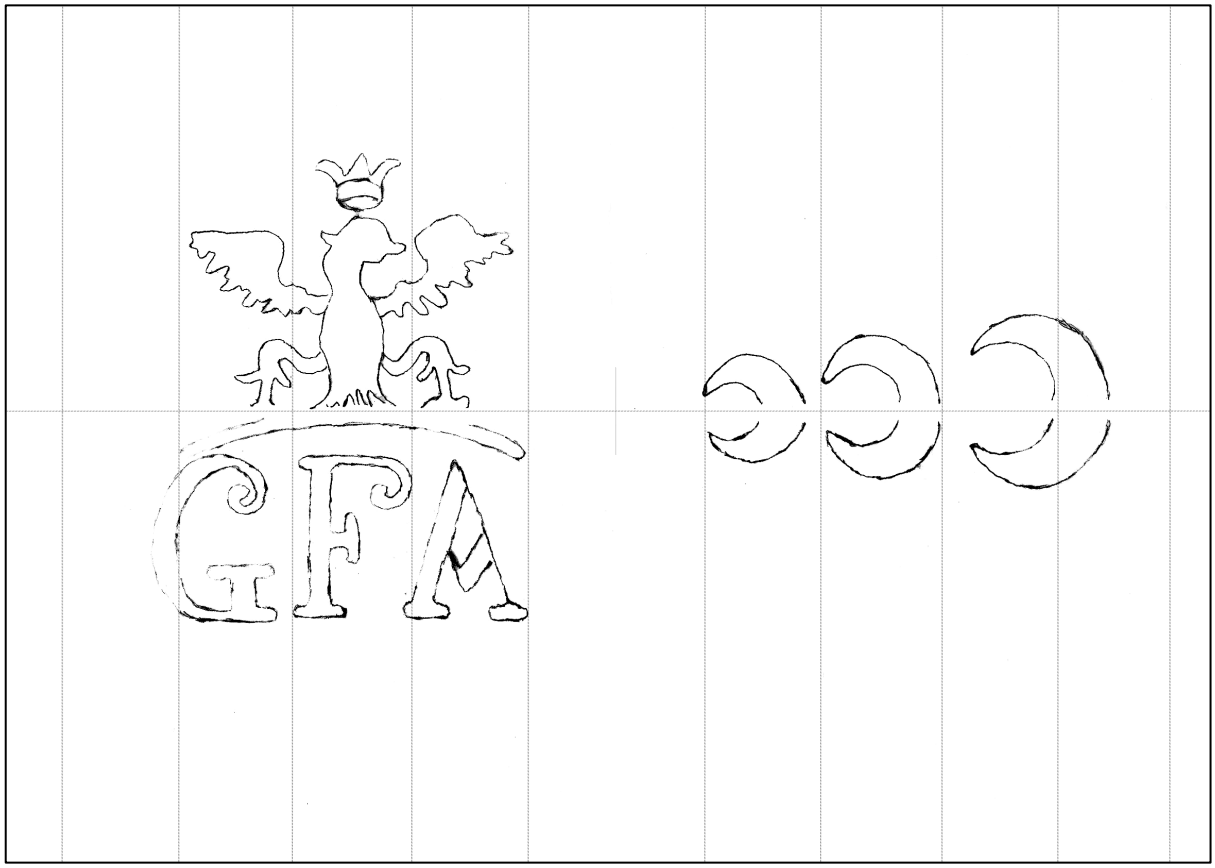


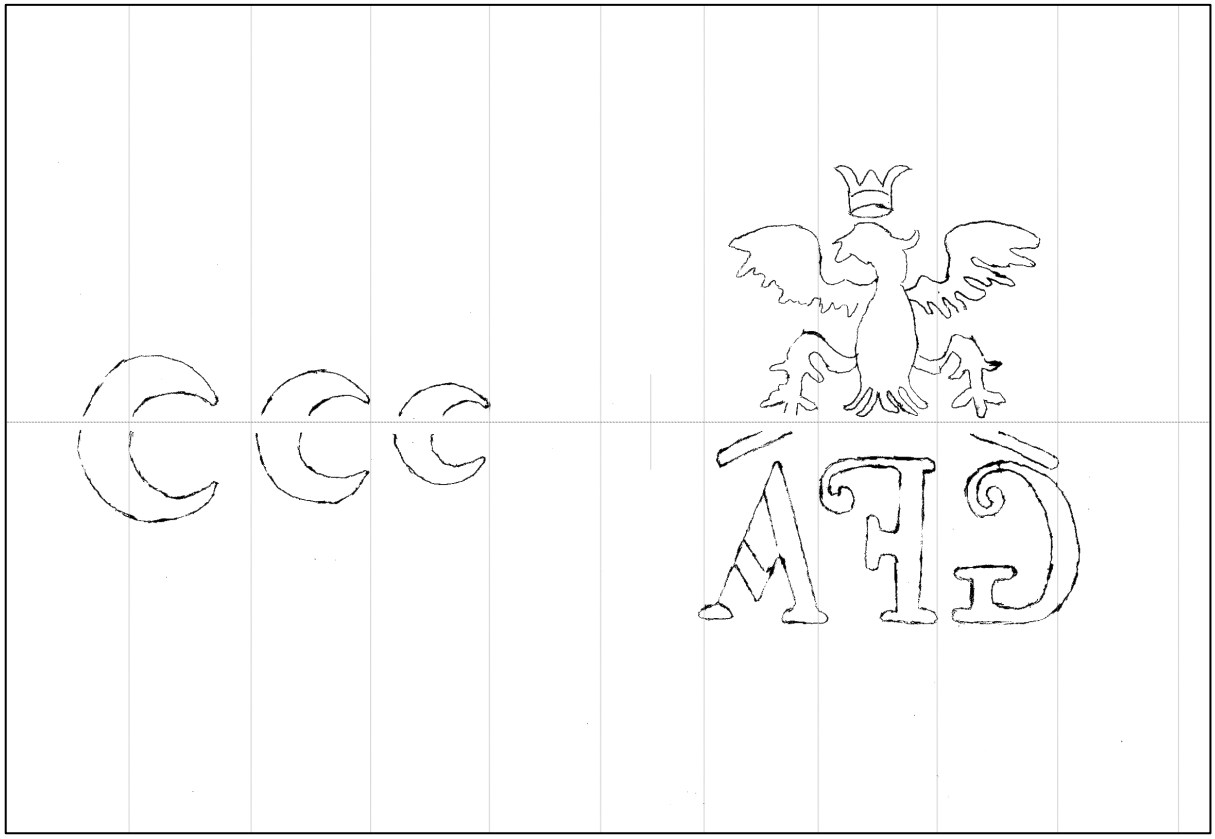


App.4.G.5 (Mould B?)

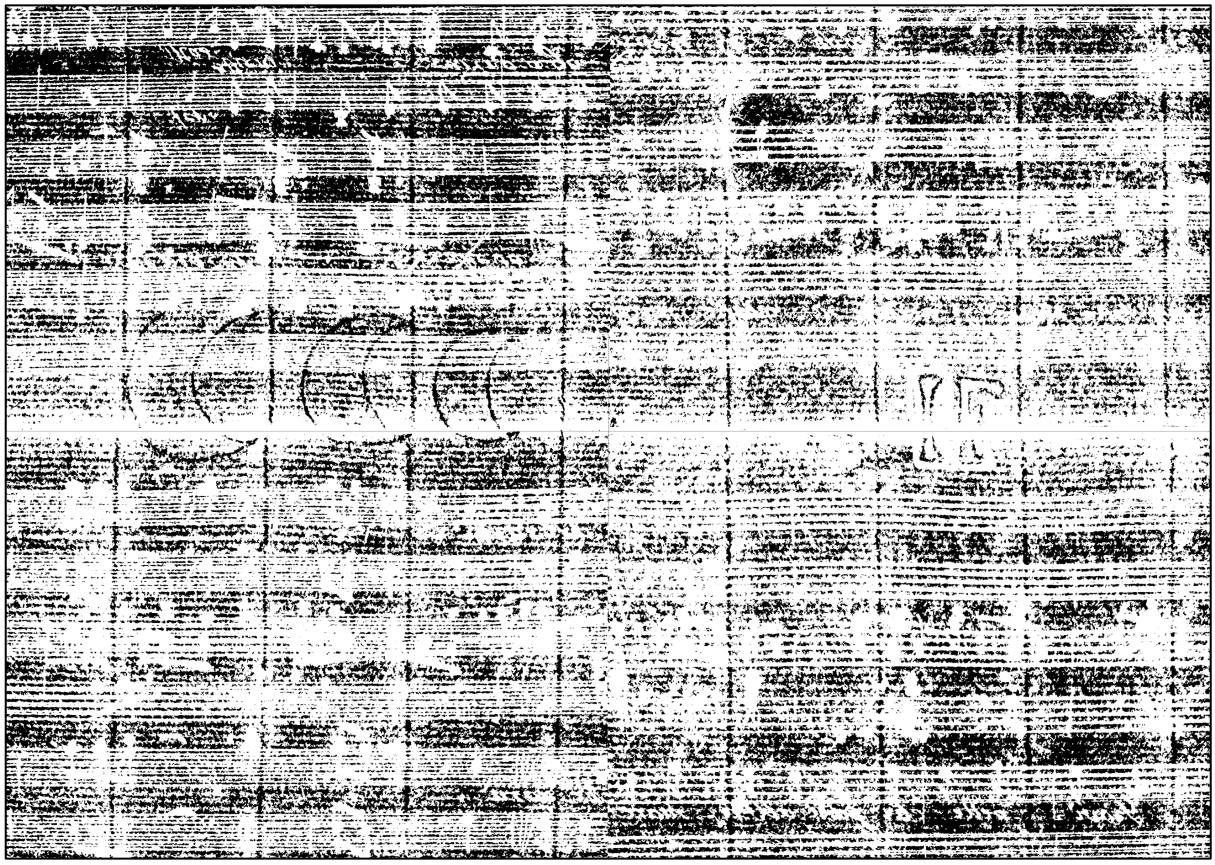


App.4.G.6 (Mould A & B)

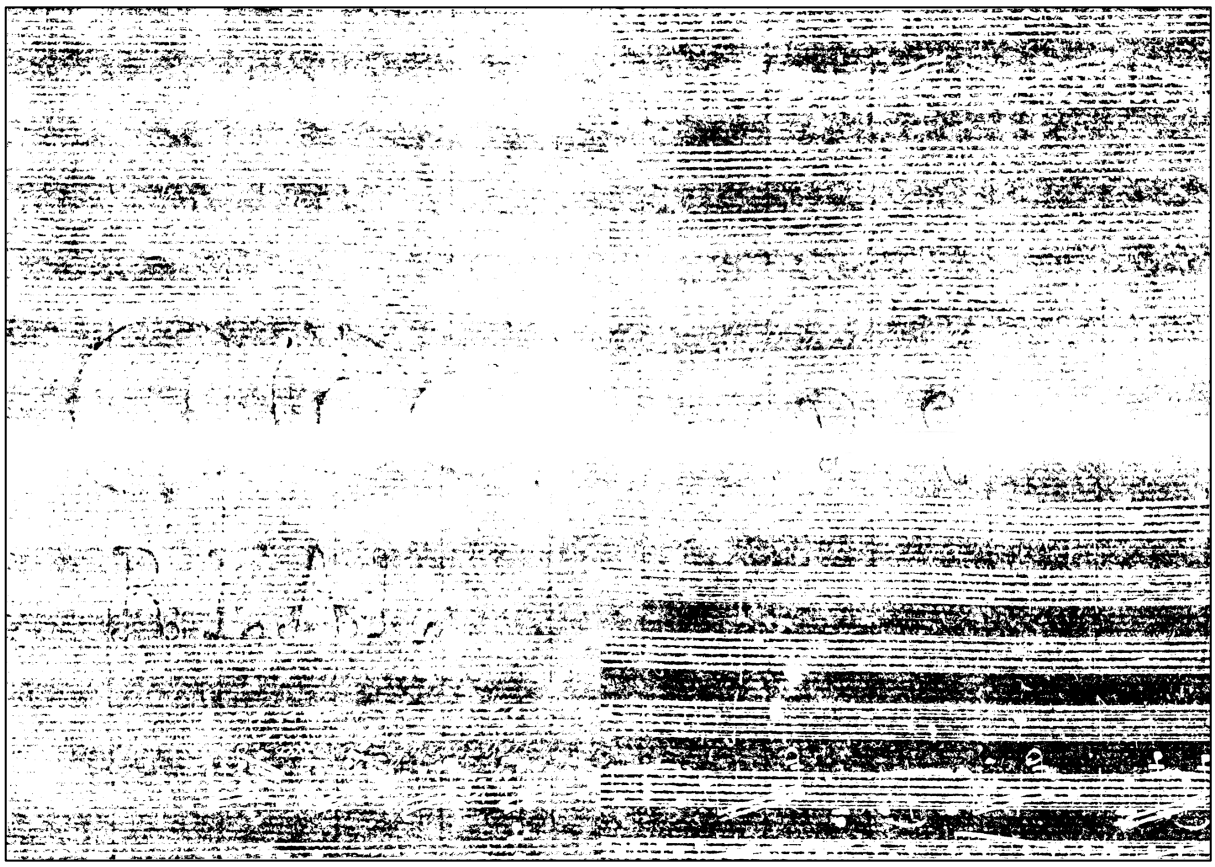


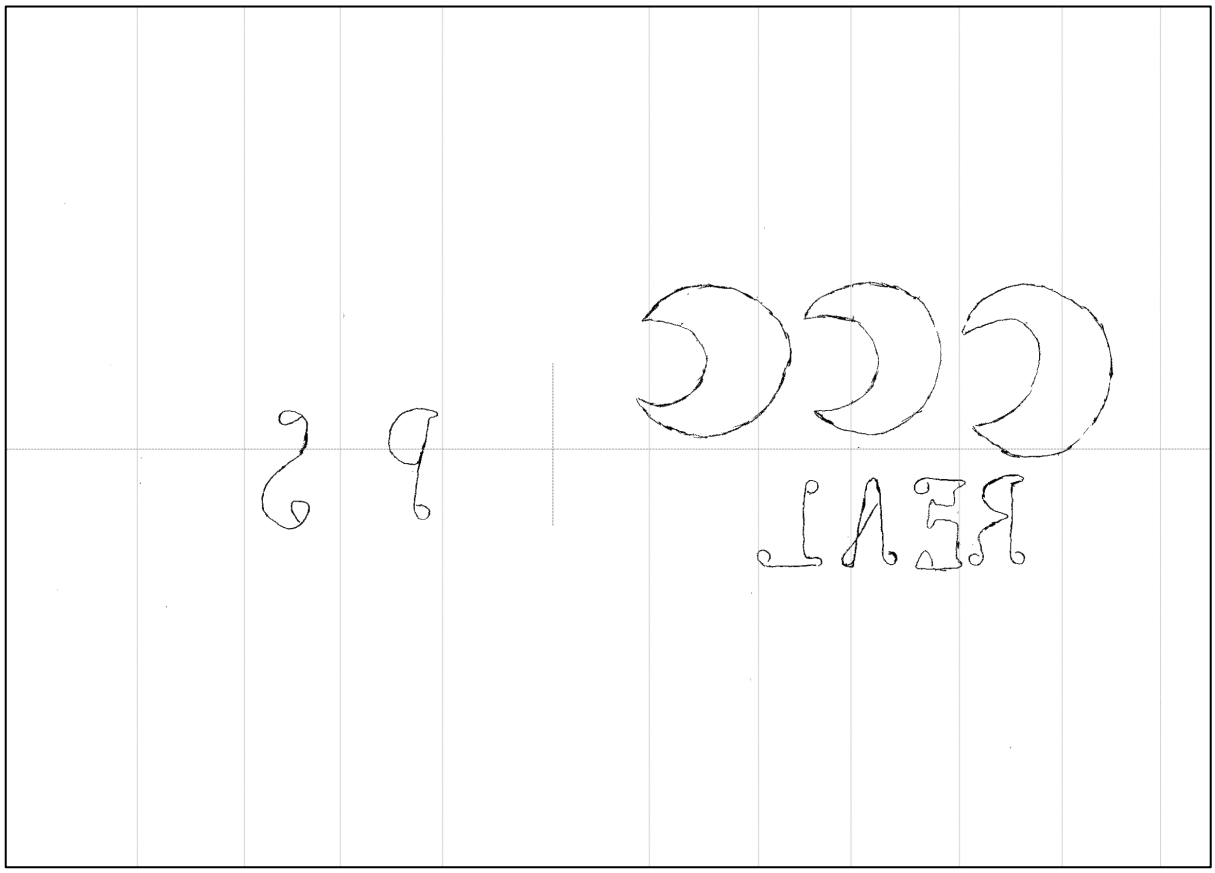


App.4.I.1 (Mould A)

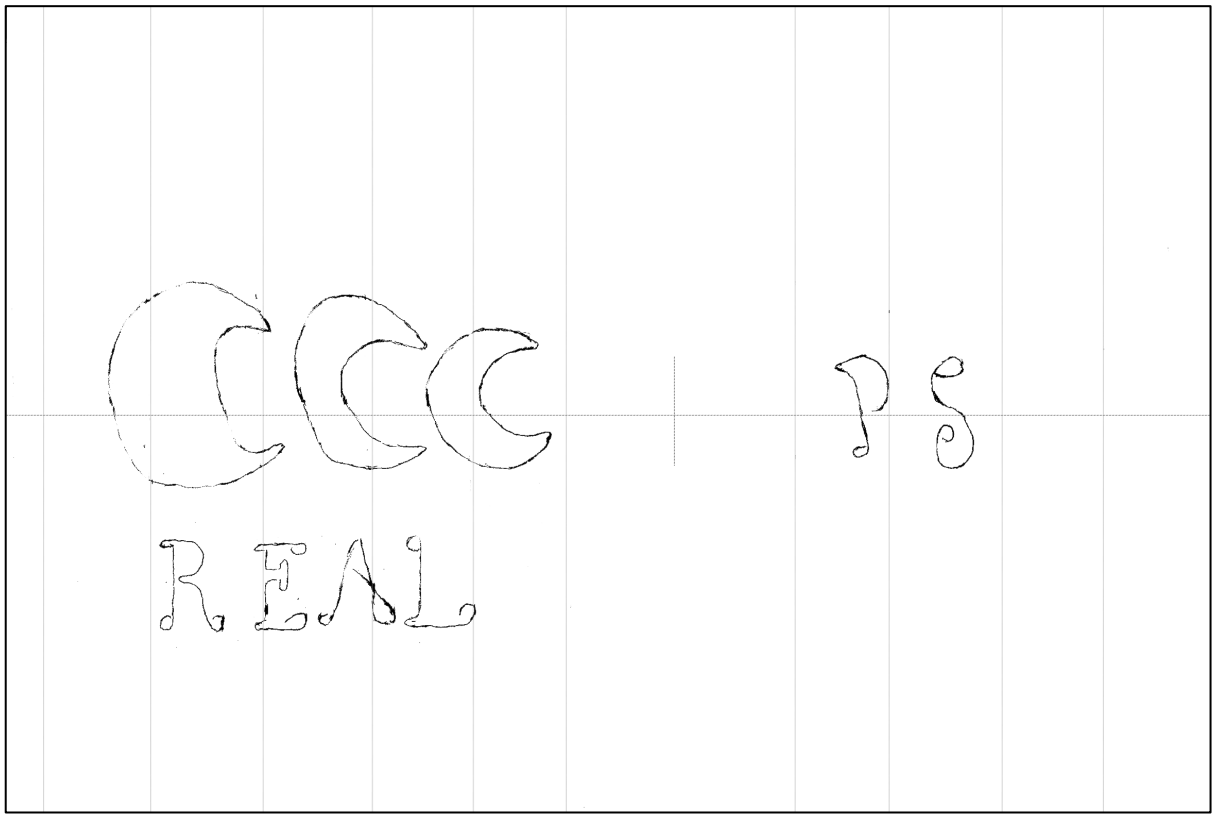


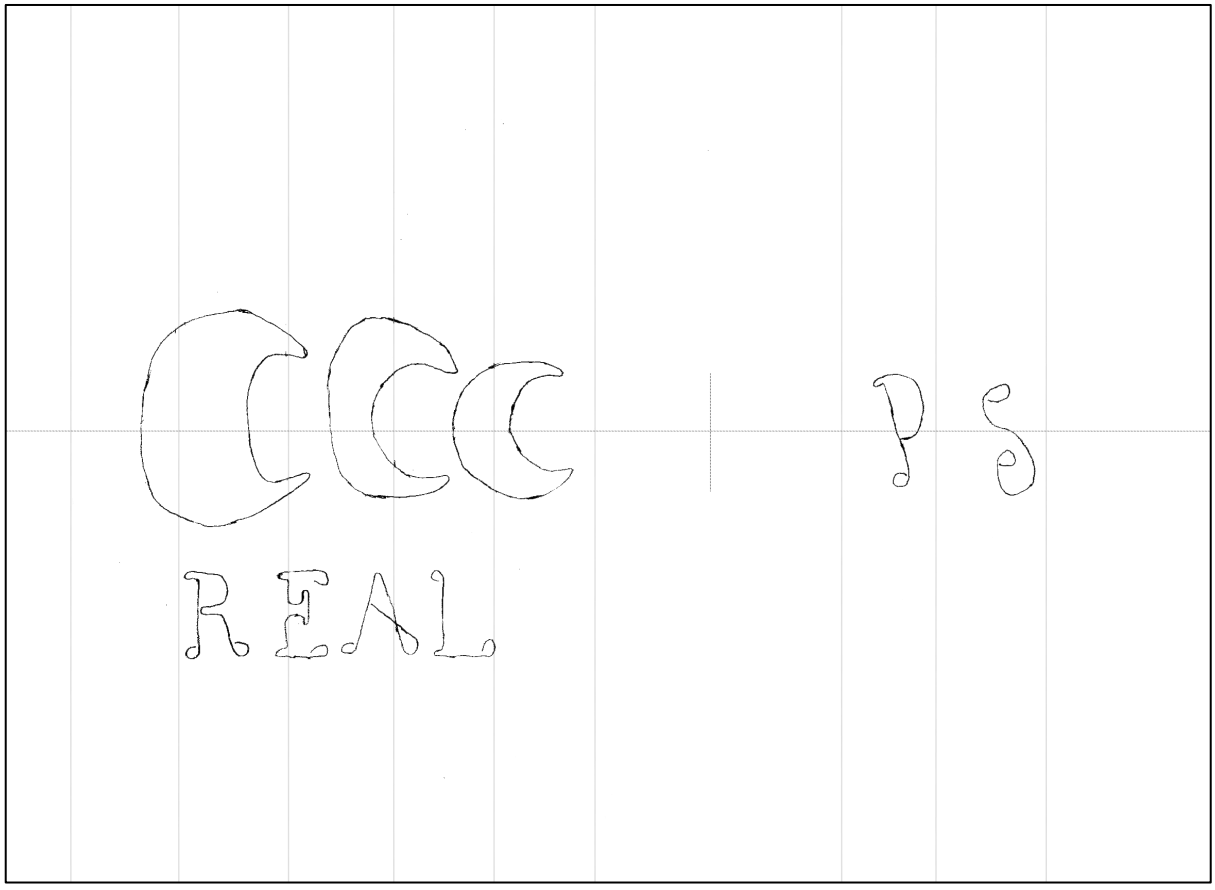
App.4.P.1.1 (Mould A & B)



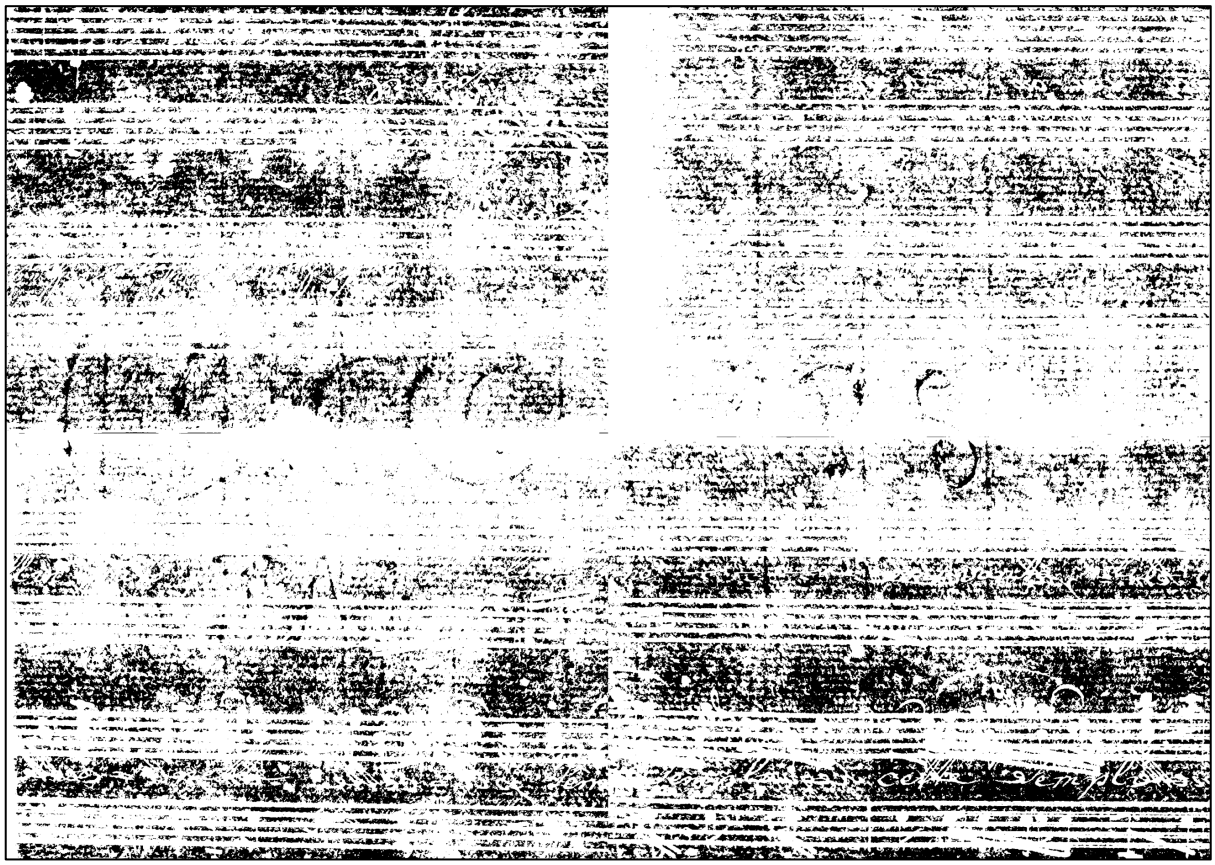


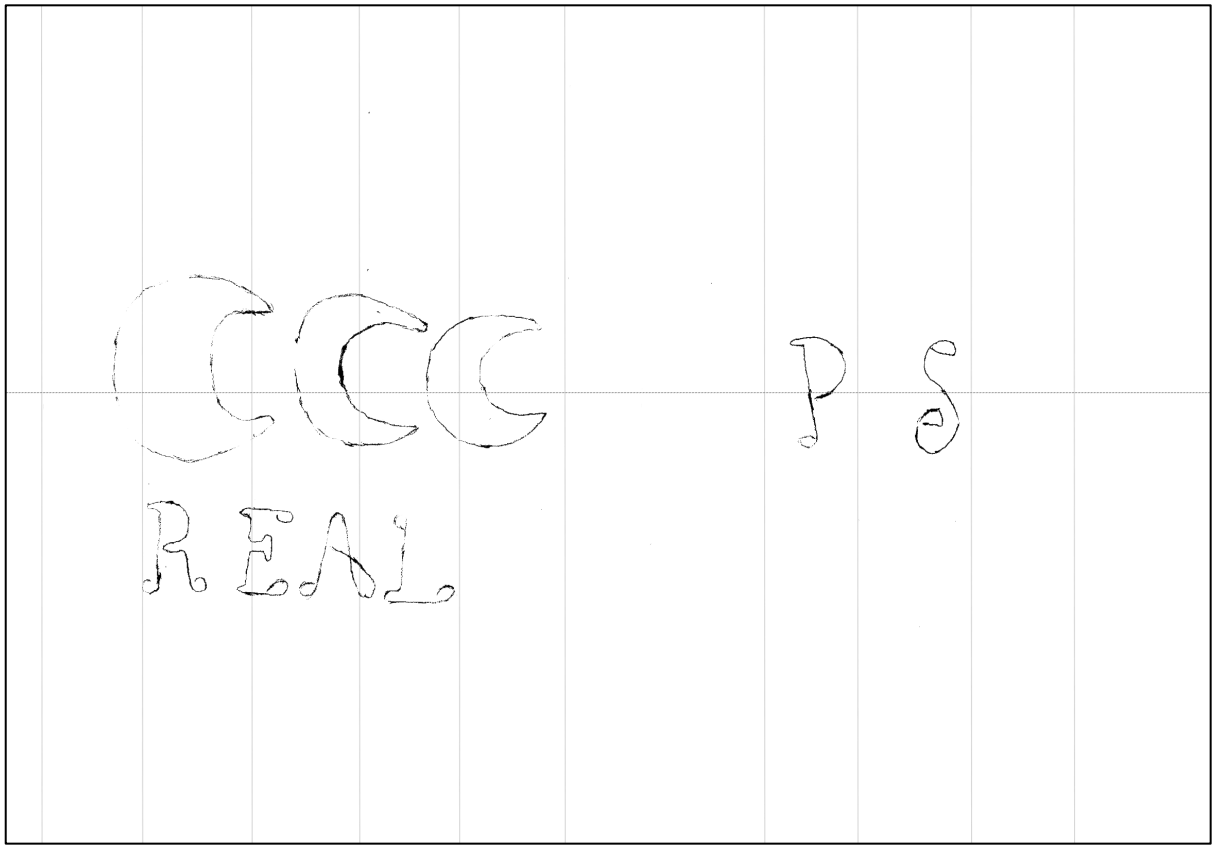
App.4.P.1.2 (Mould A) & App.4.P.1.3 (Mould A)



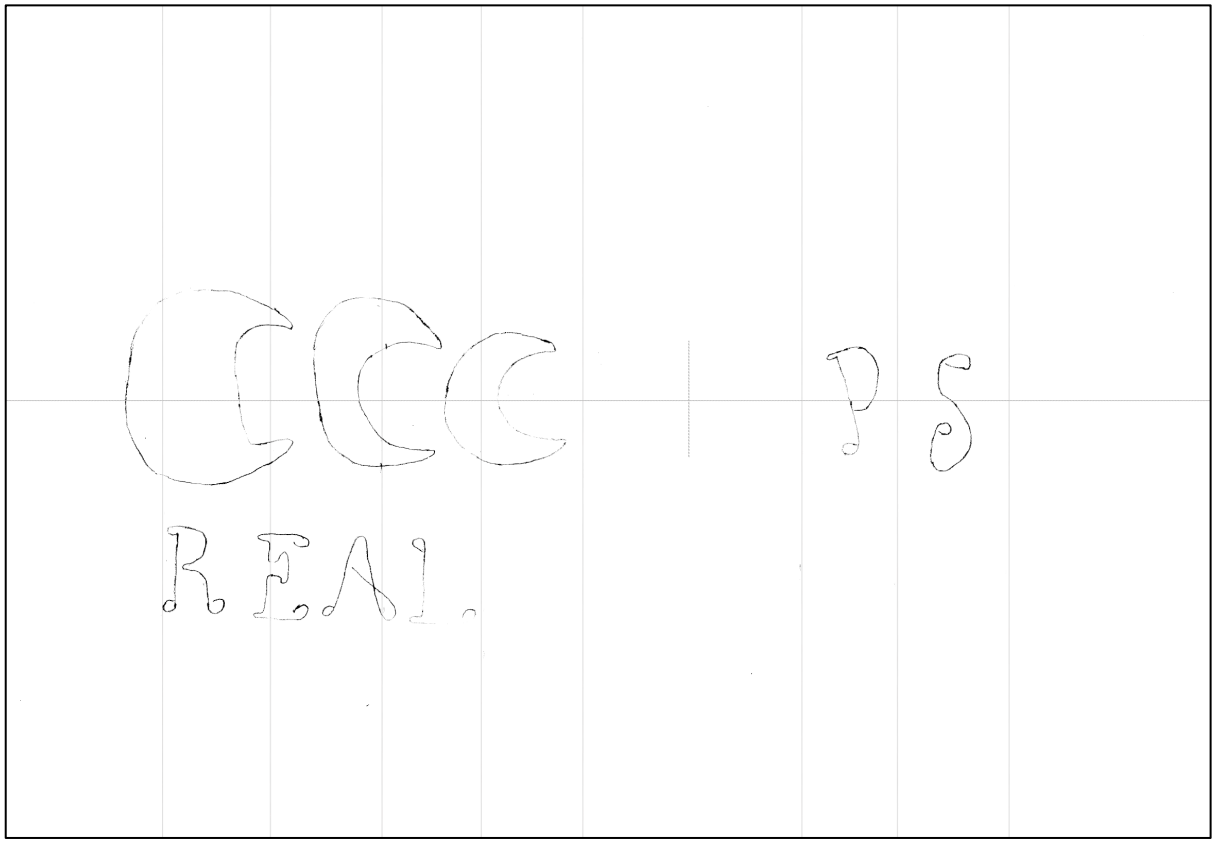


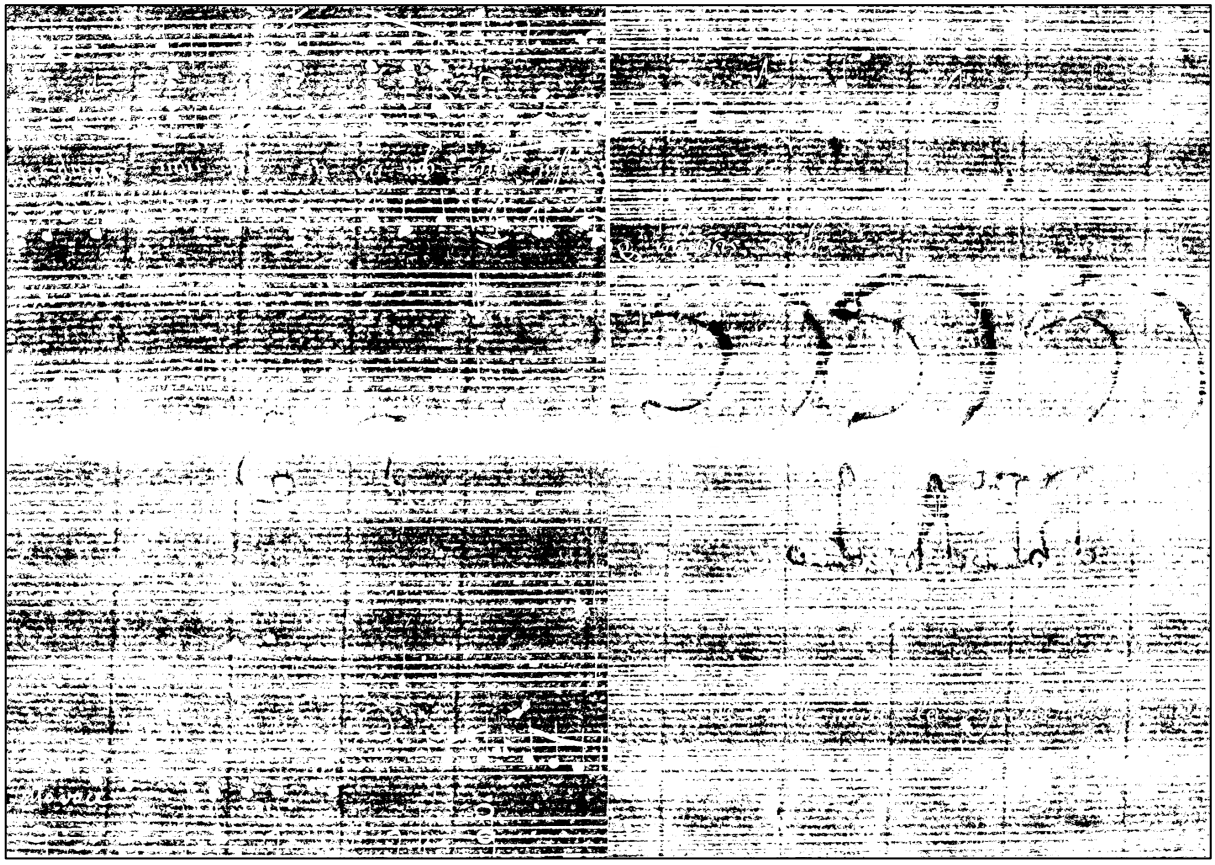
App.4.P.1.4 (Mould A) & App.4.P.1.5 (Mould A)



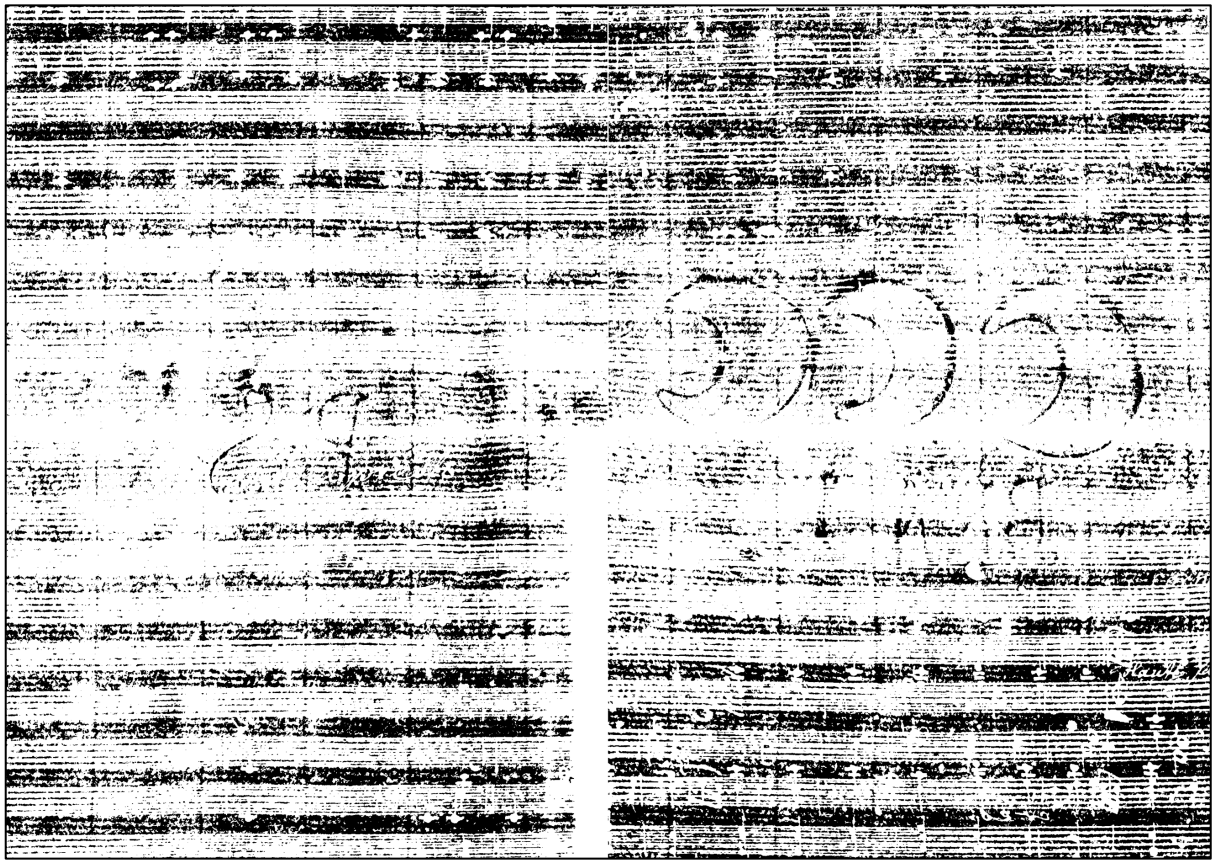


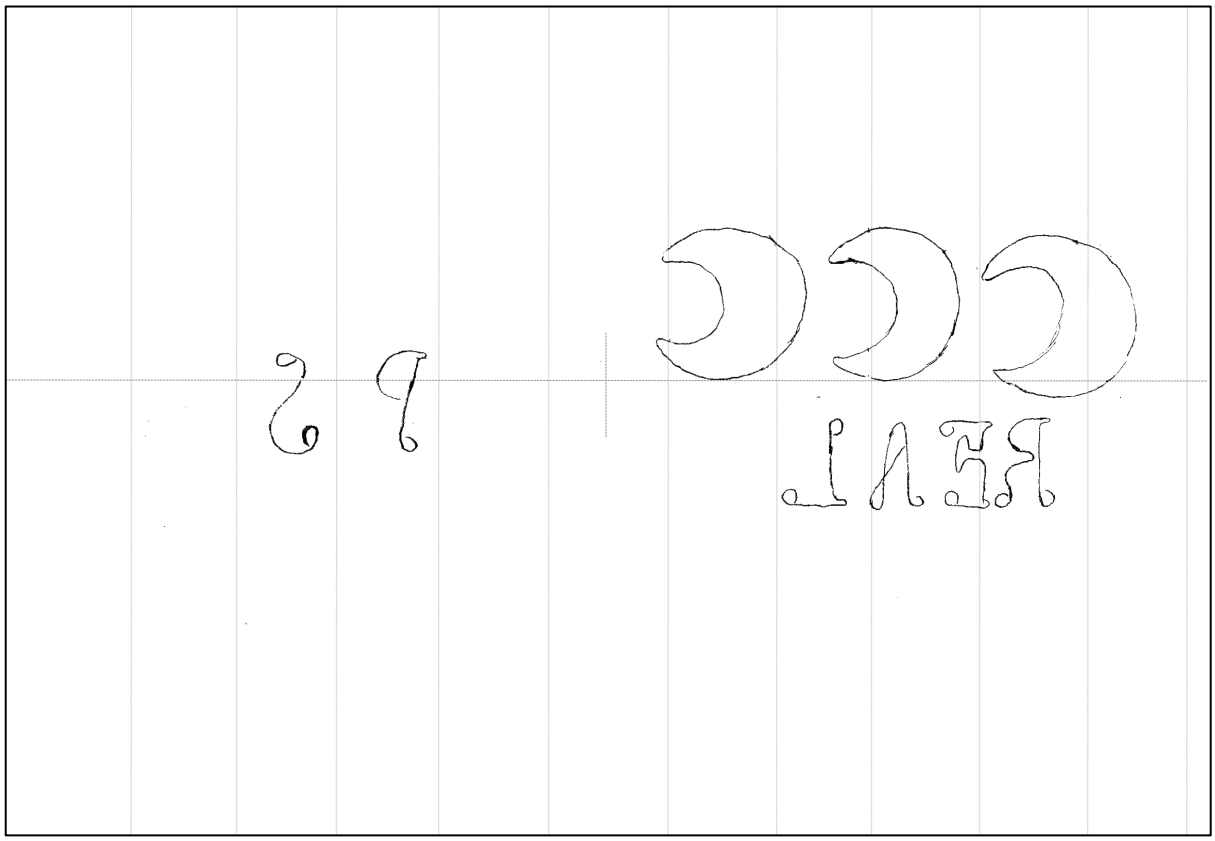
App.4.P.1.6 (Mould A) & App.4.P.1.7 (Mould B)



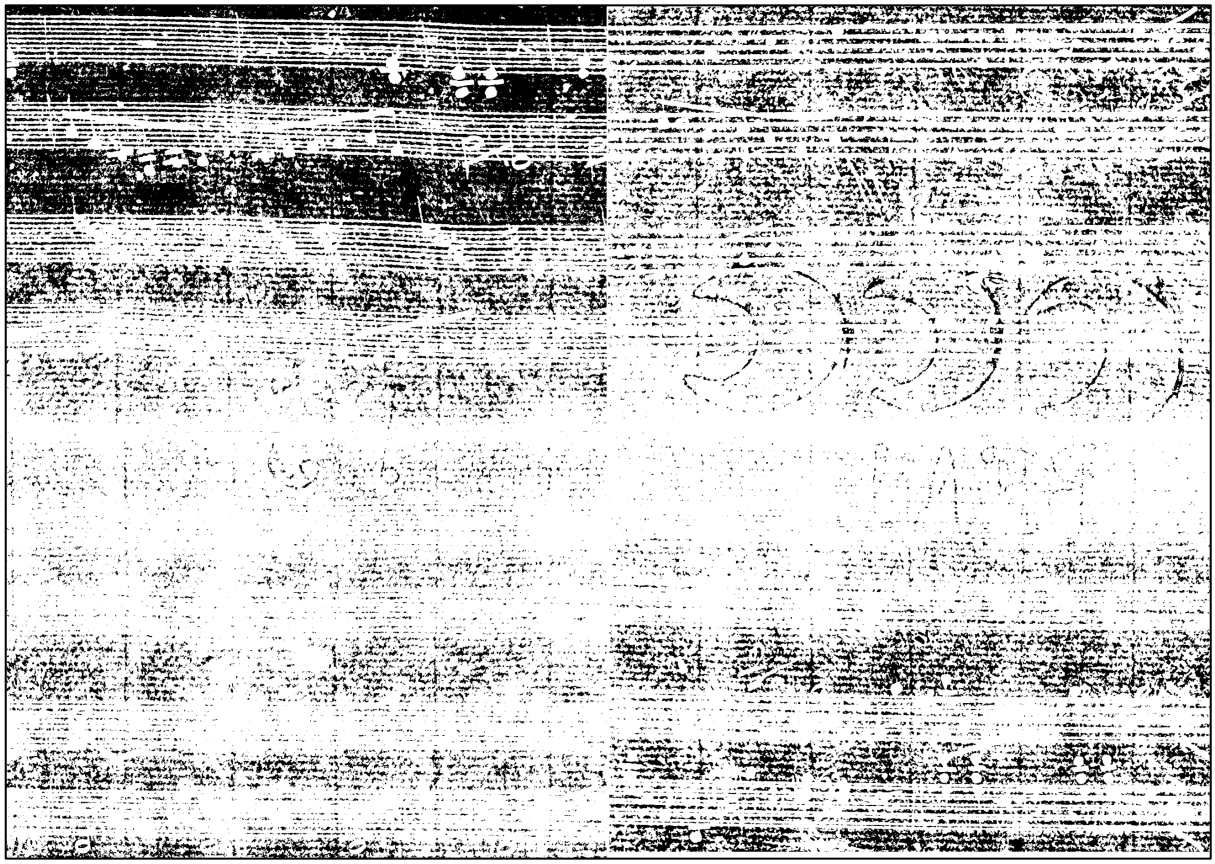


App.4.P.1.8 (Mould B) & App.4.P.1.9 (Mould B)

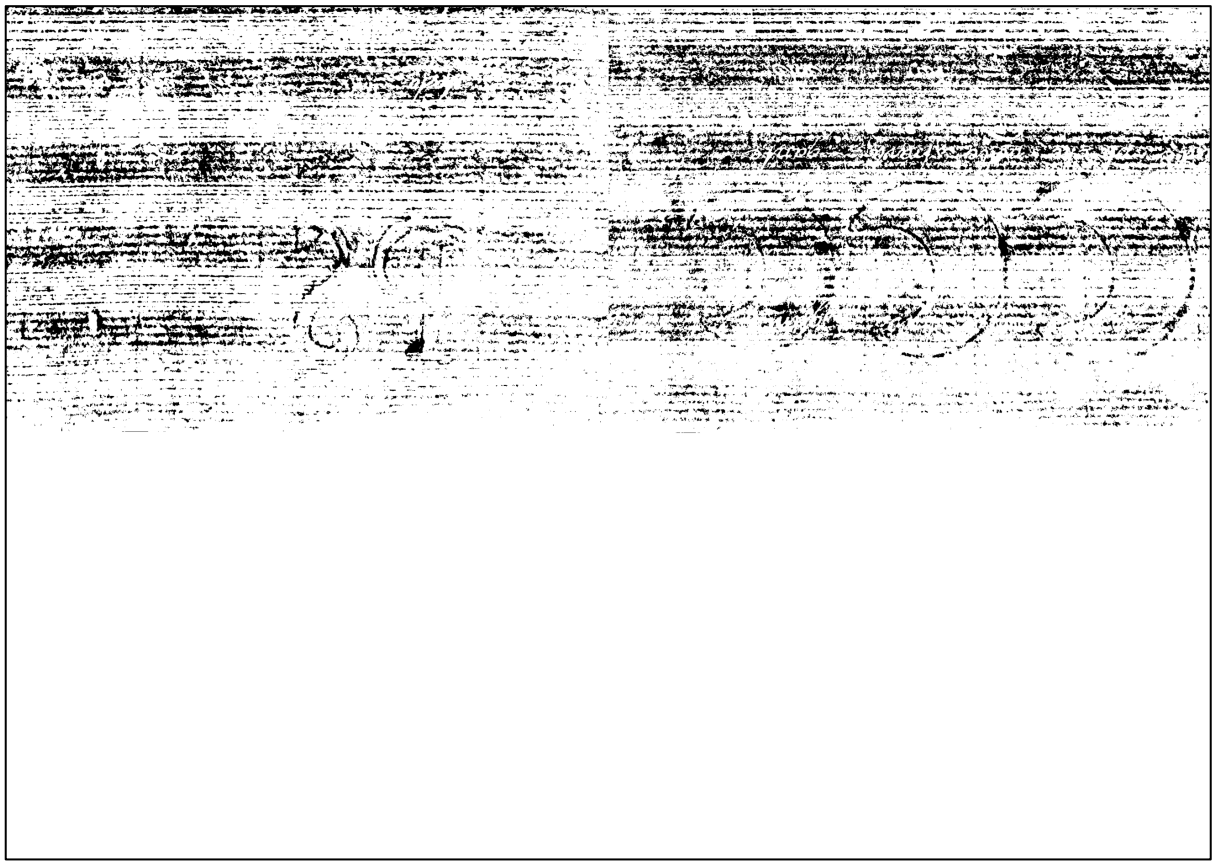


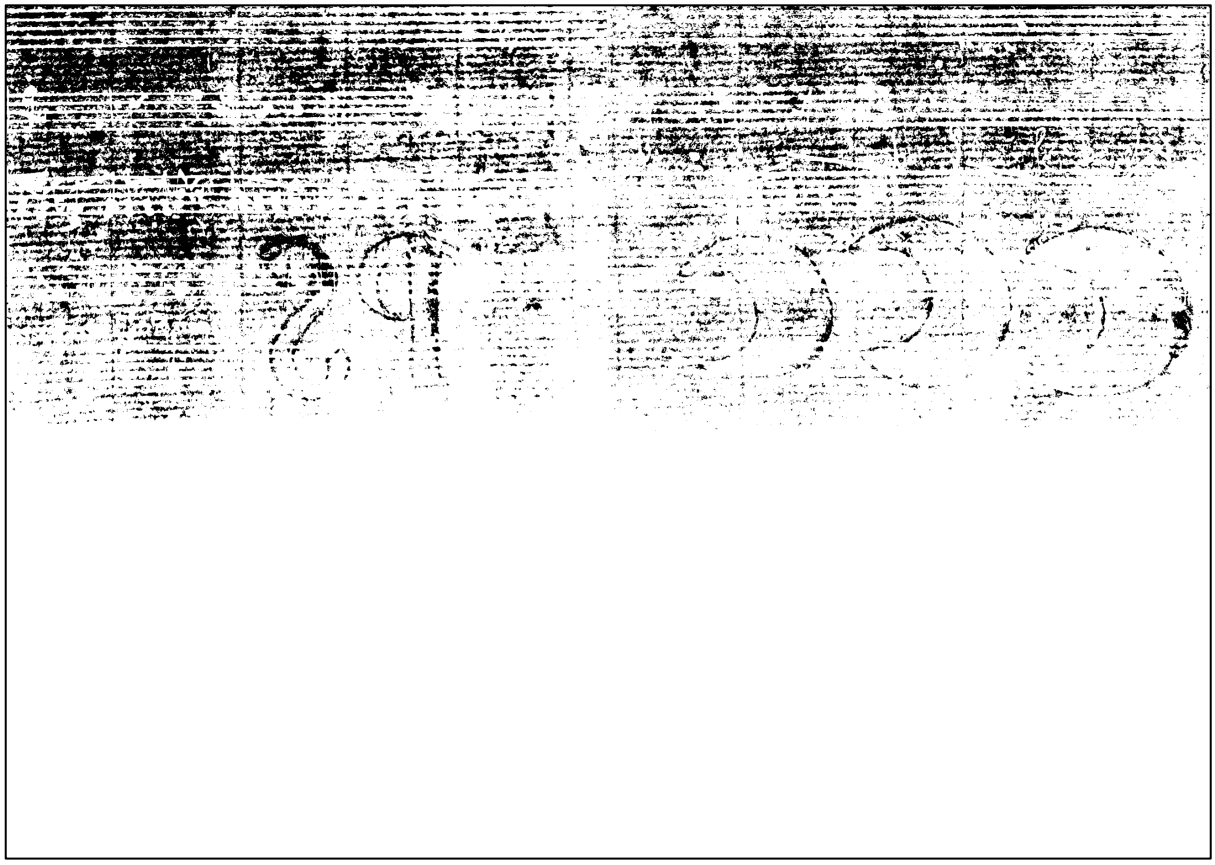


App.4.P.1.10 (Mould B)

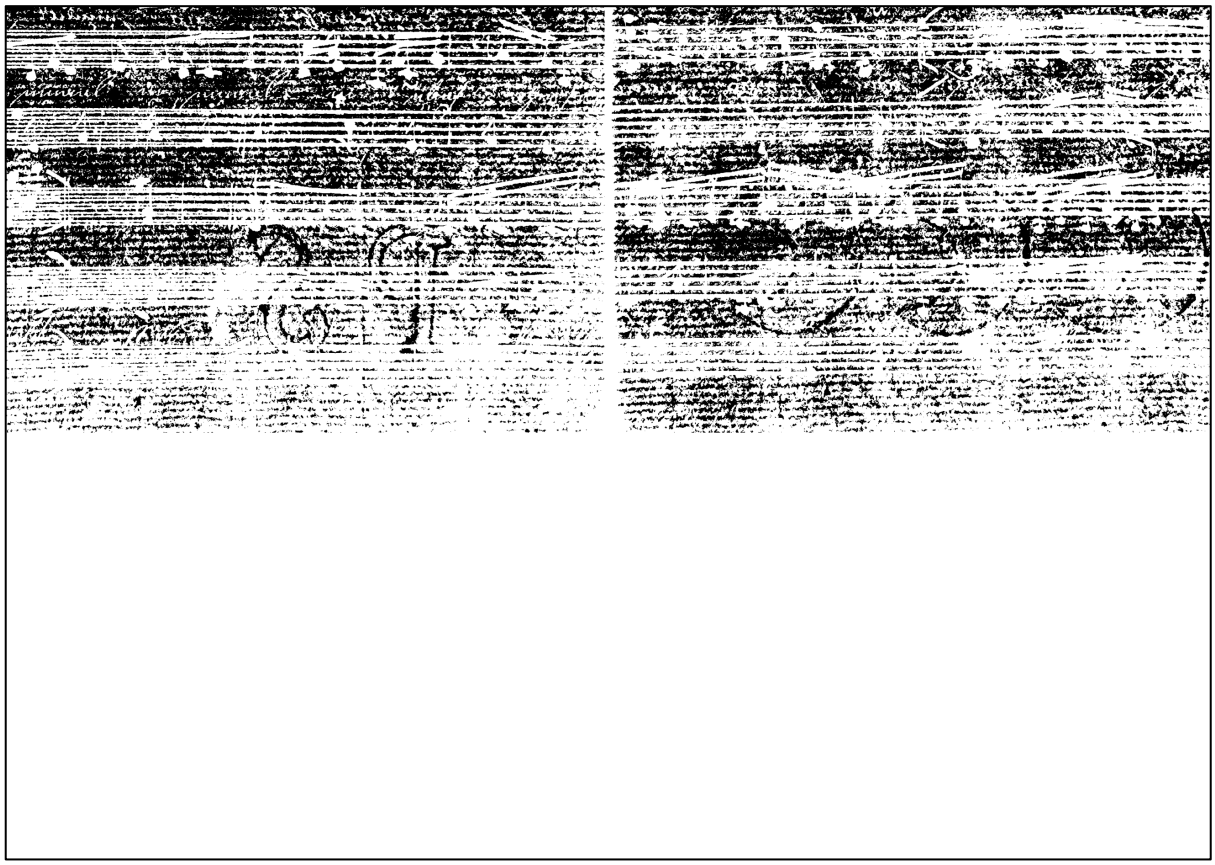


App.4.P.2.1 (Mould A & B)

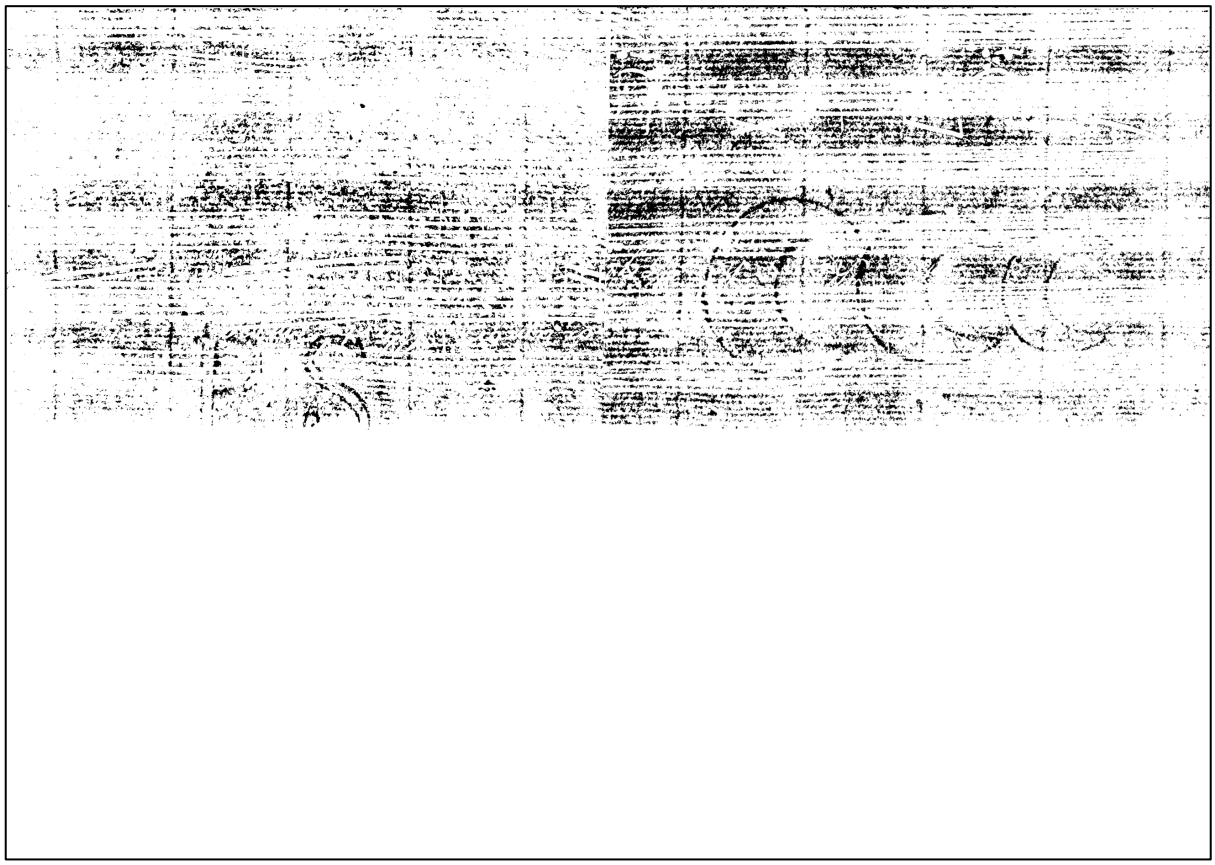


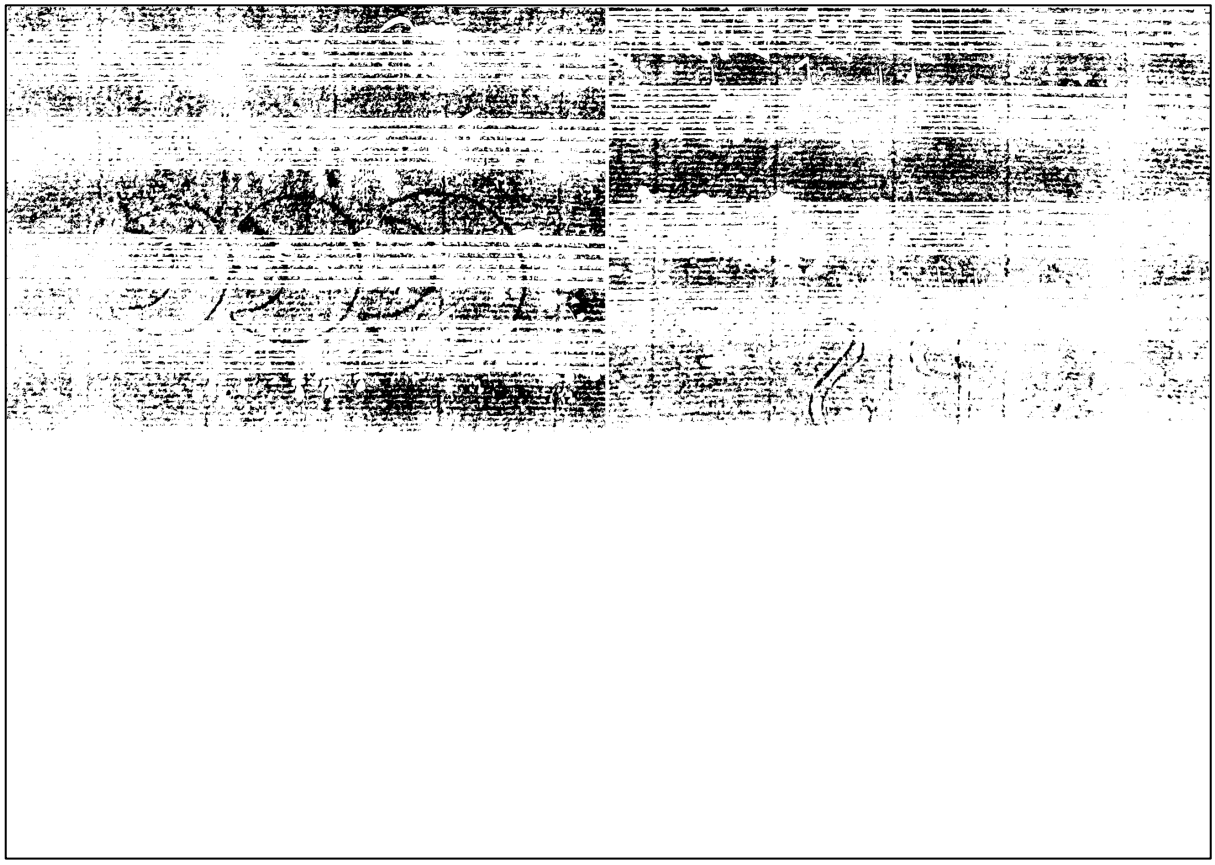


App.4.P.2.2 (Mould B)

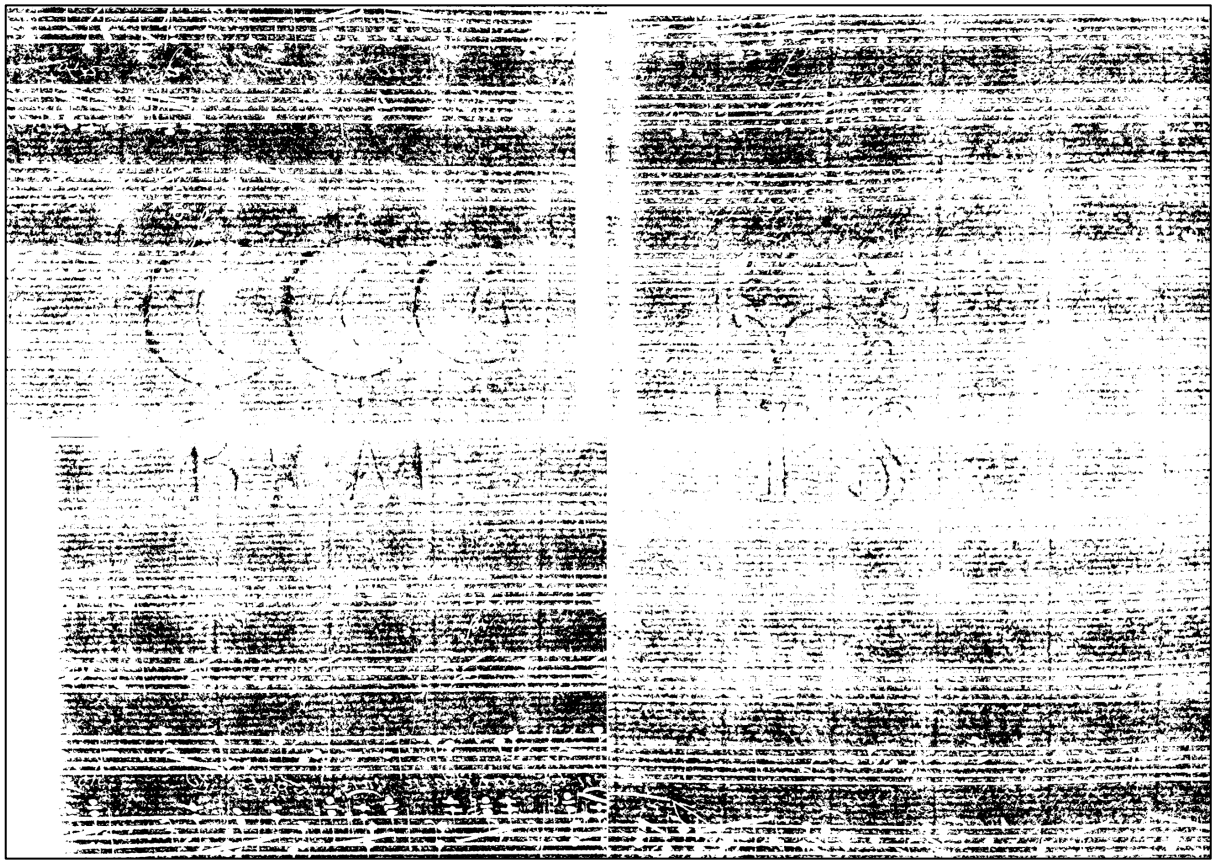


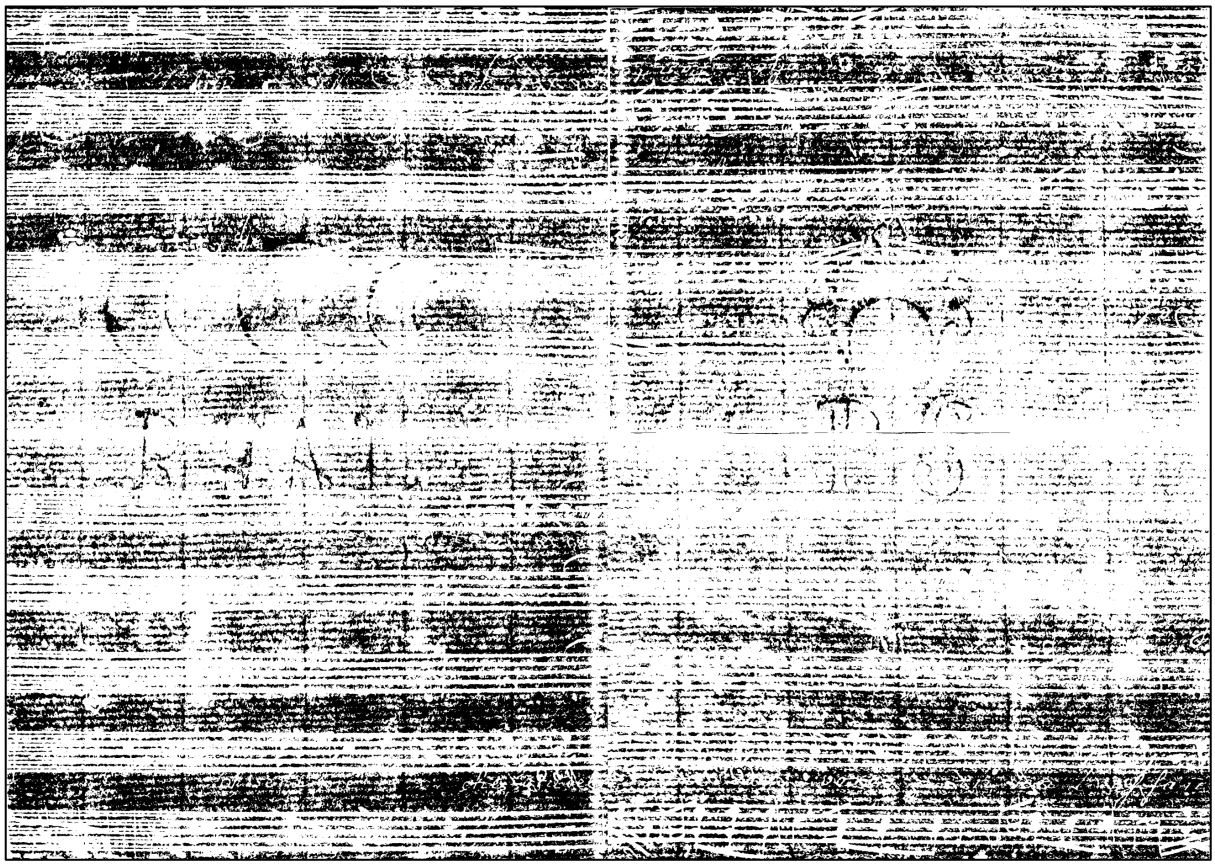
App.4.P.3 (Mould A & B)



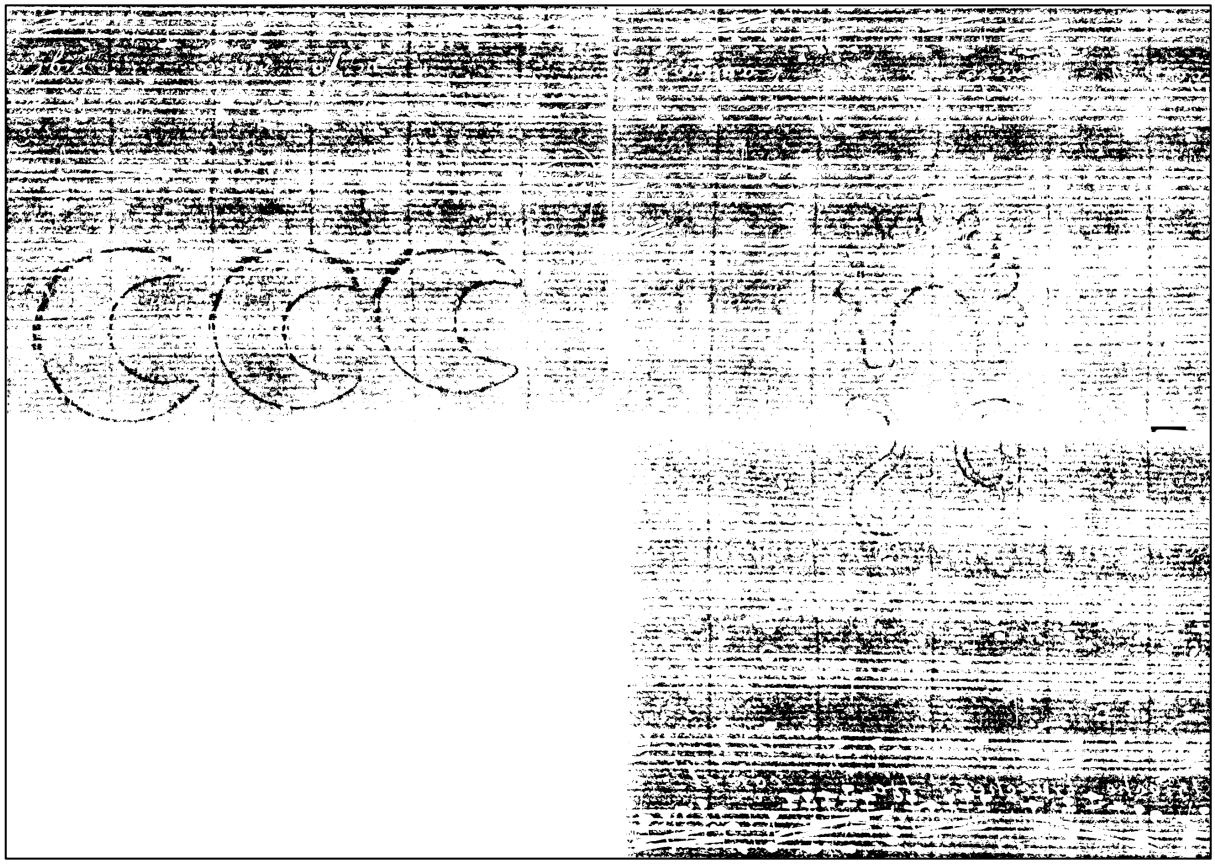


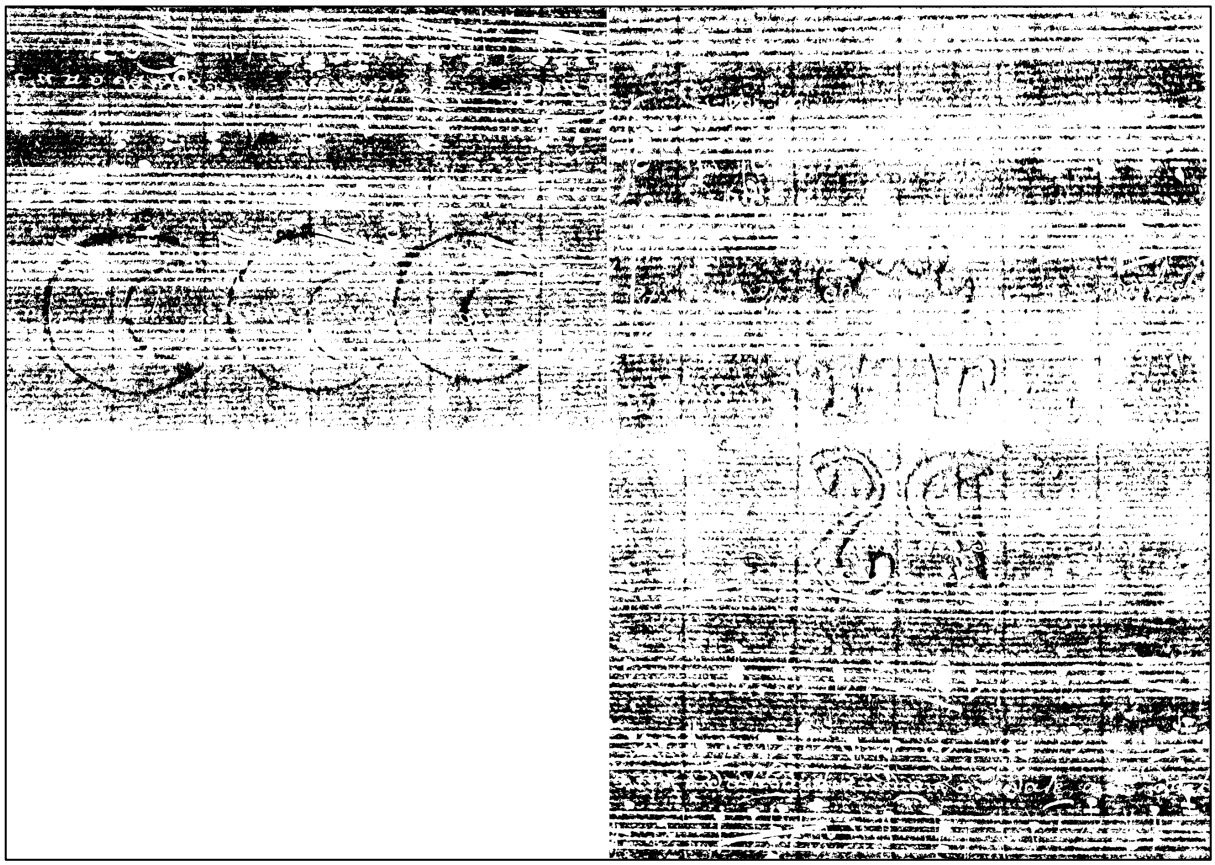
App.4.P.4 (Mould A & B)



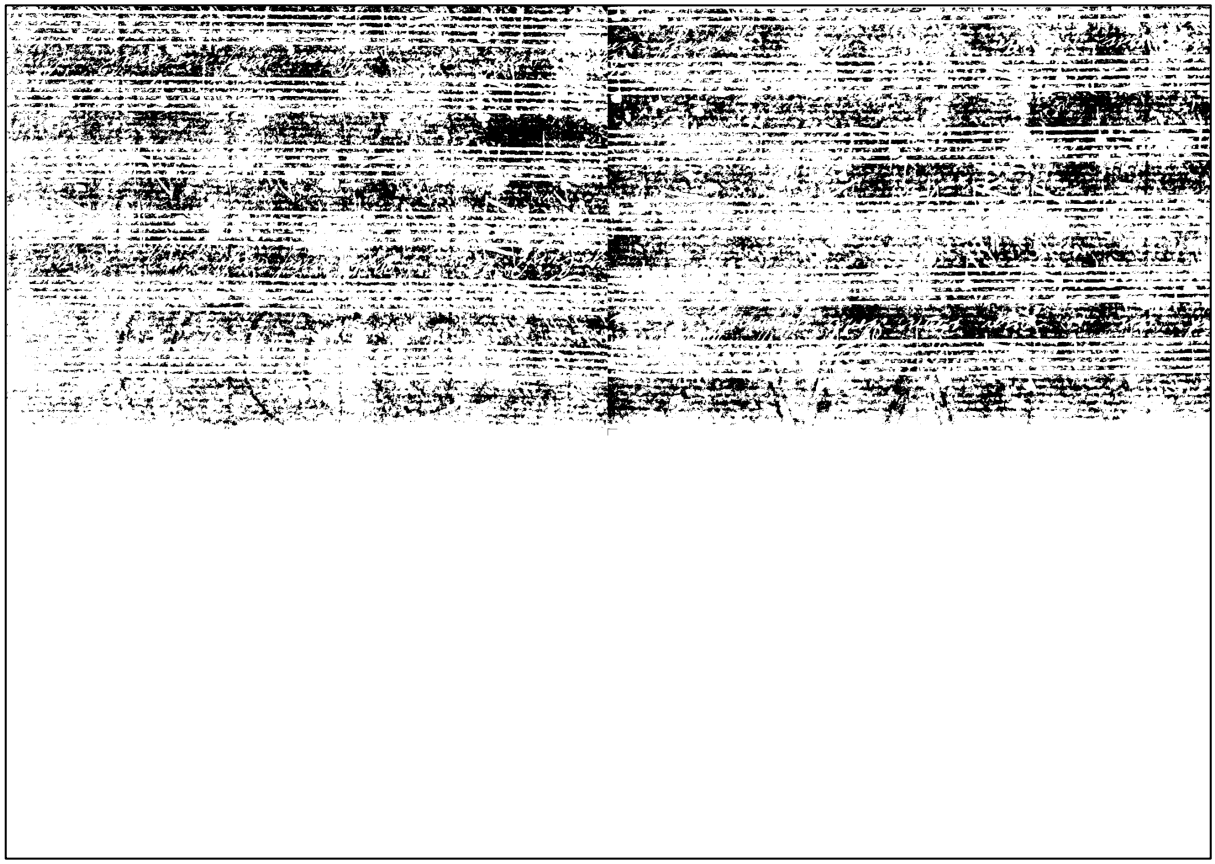


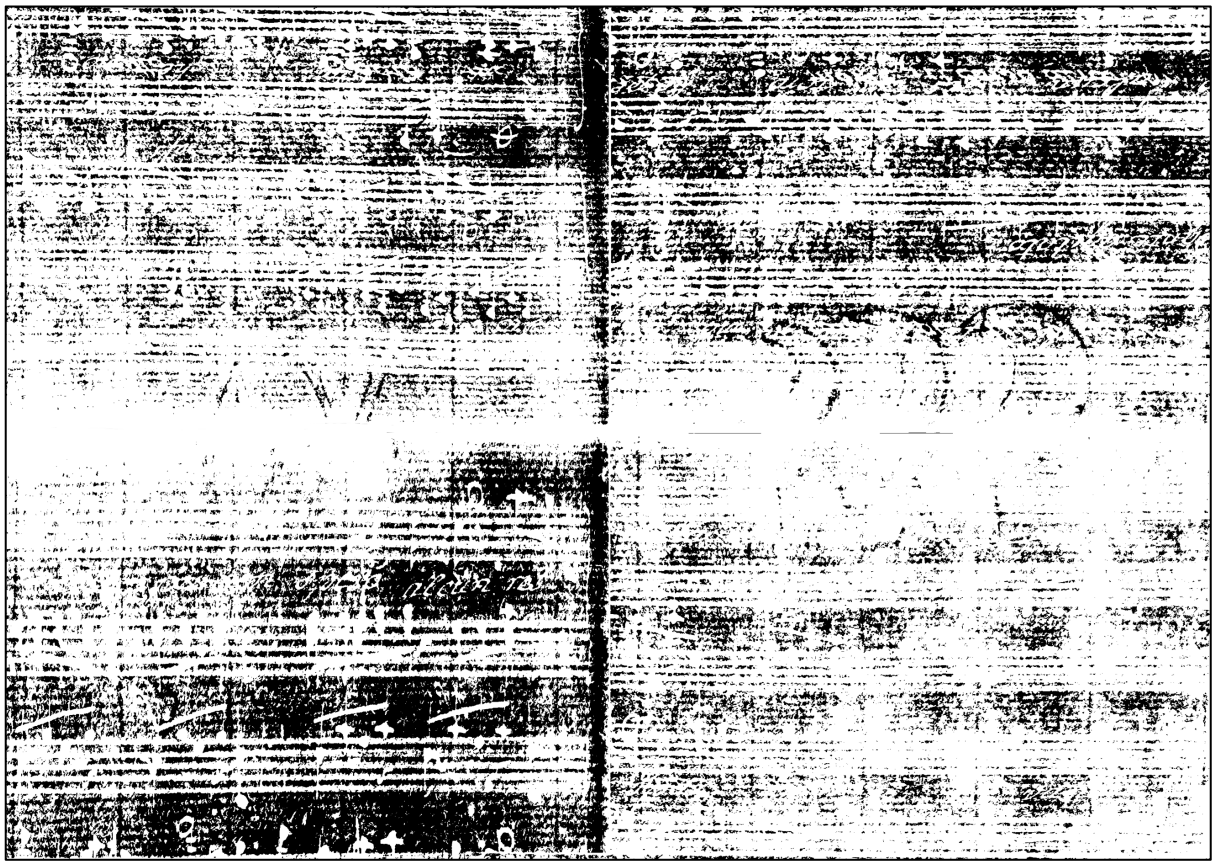
App.4.P.5 (Mould A & B)



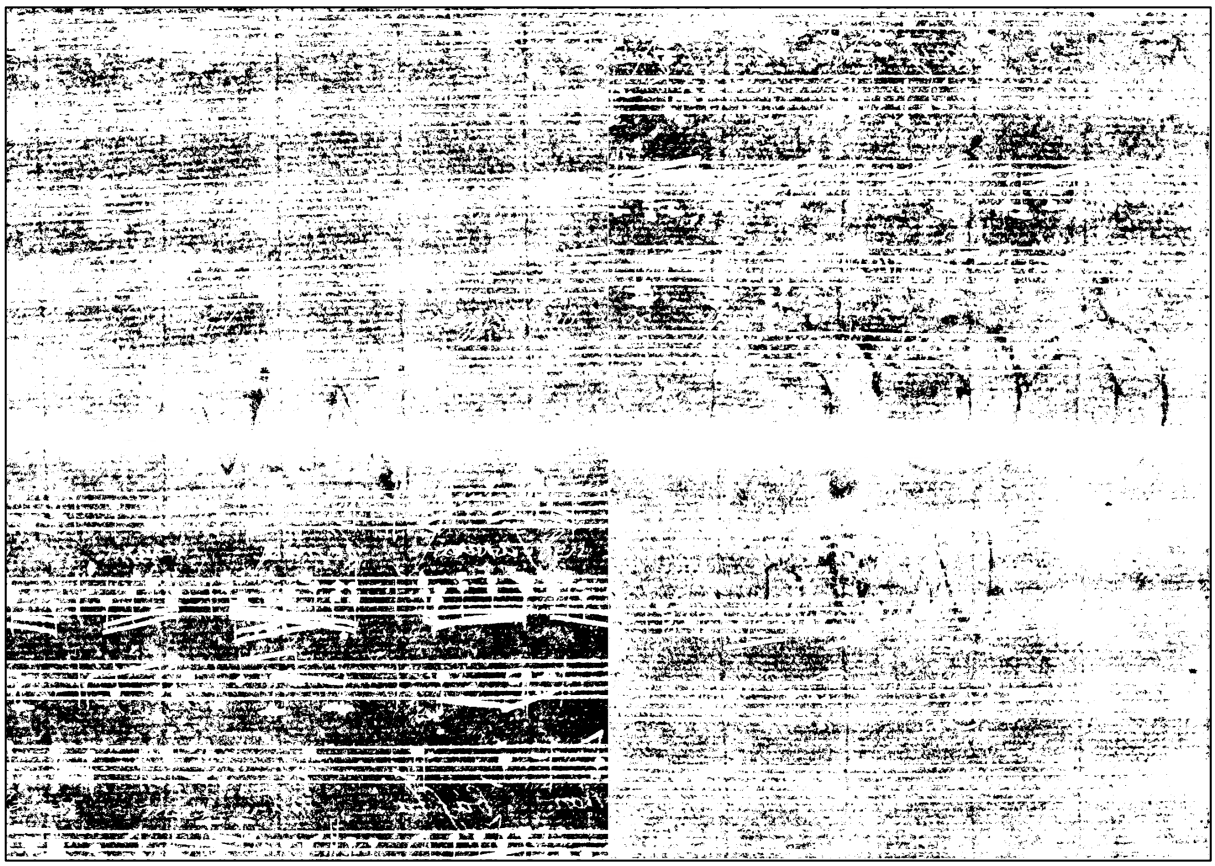


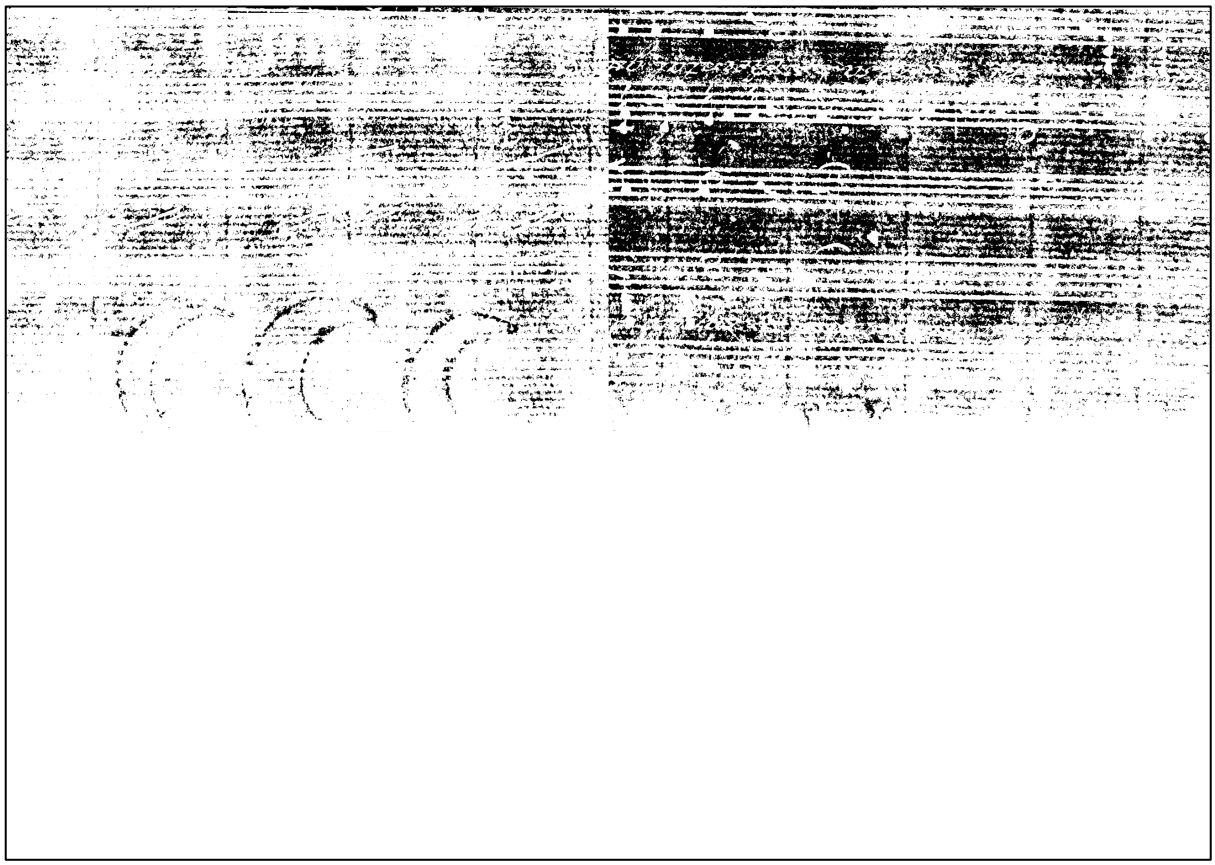
App.4.V.1 (Mould A & B)



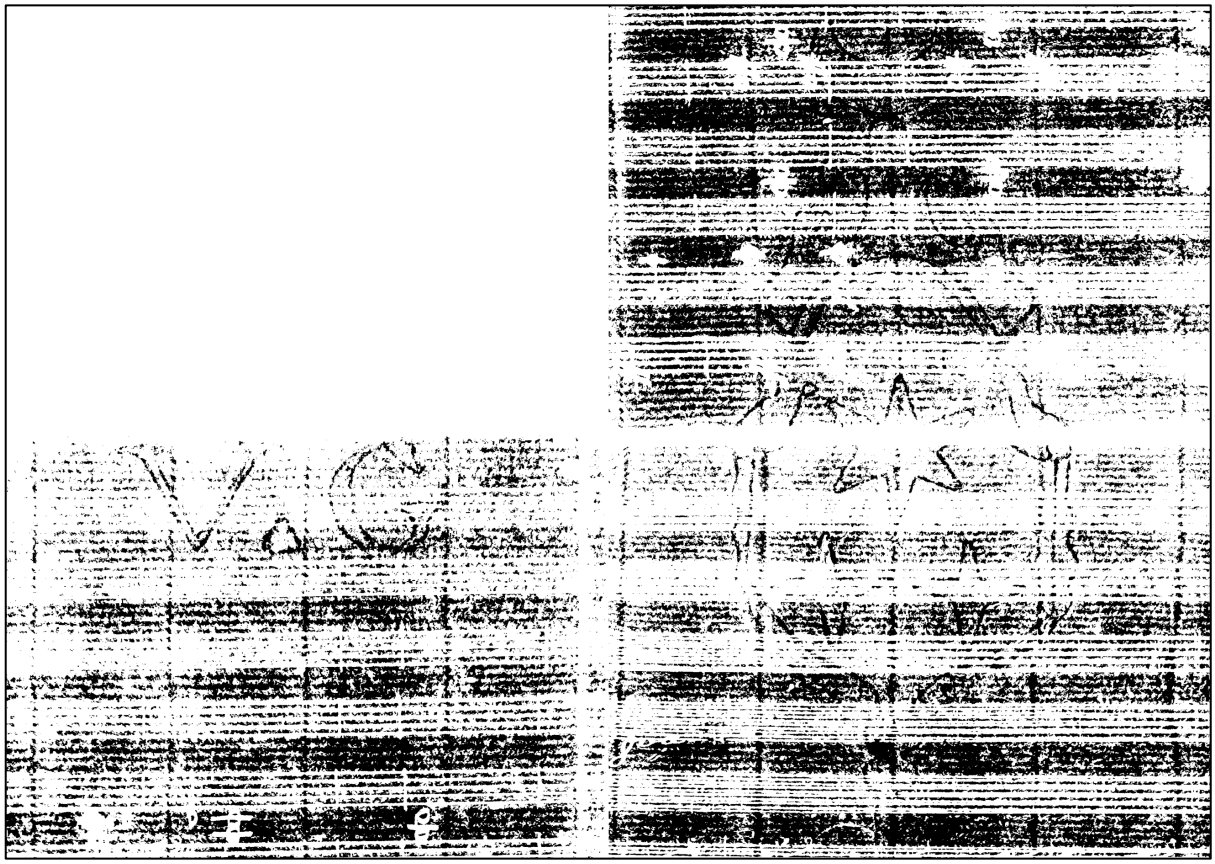


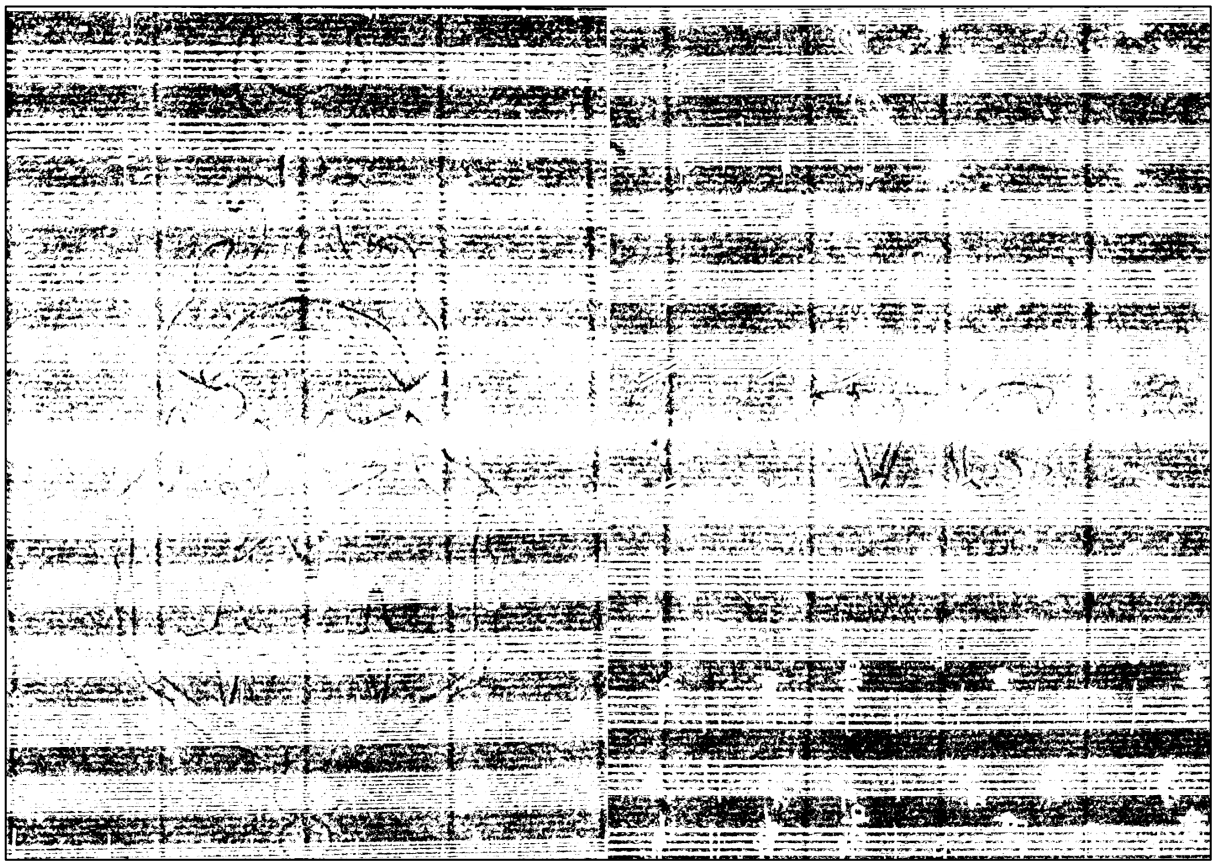
App.4.V.2 (Mould A & B)



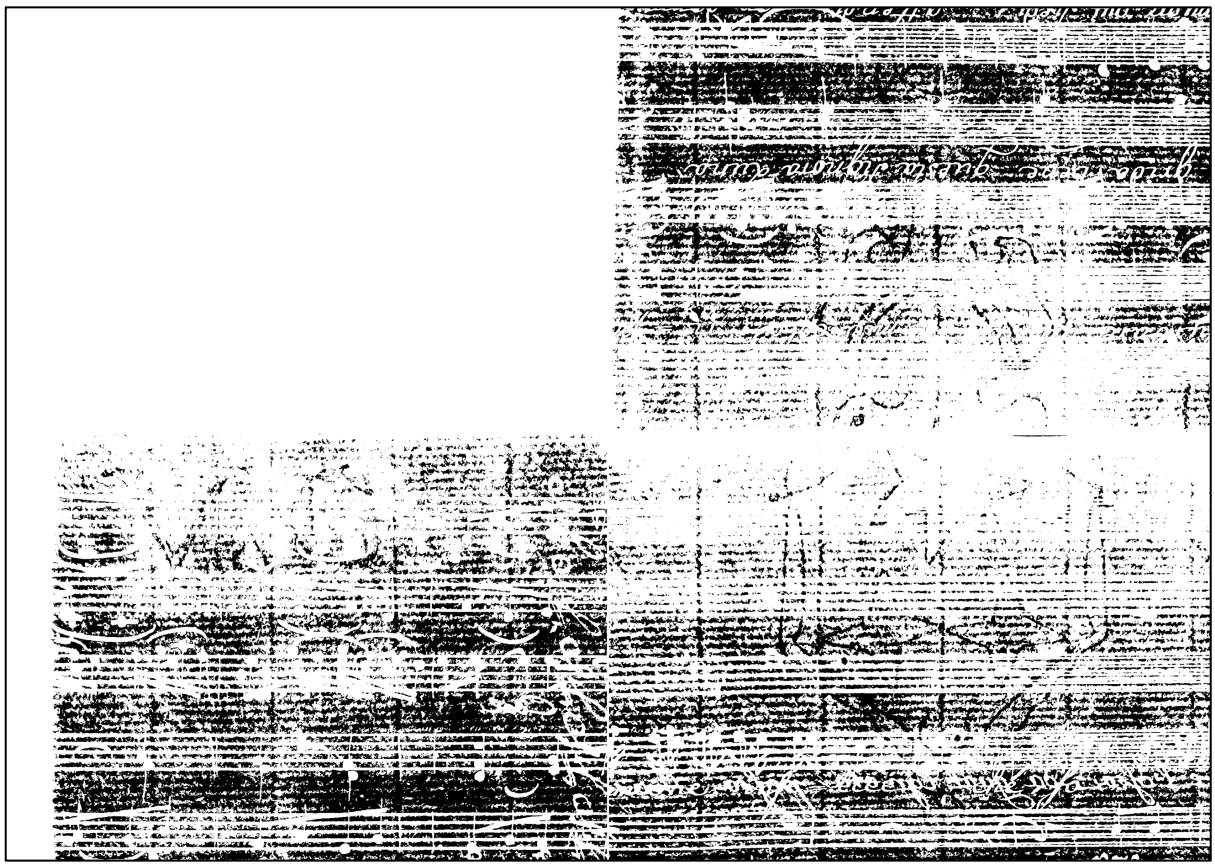


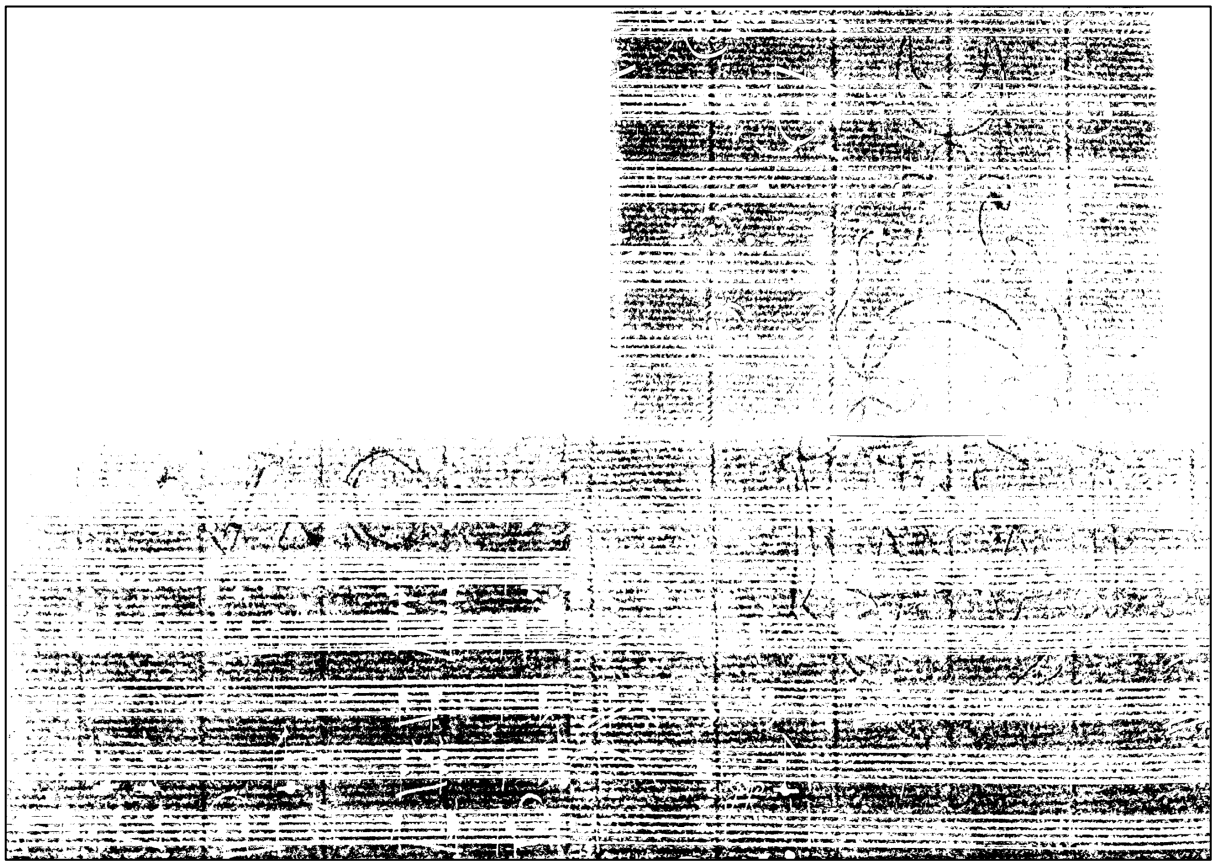
App.4.V.3 (Mould A & B)



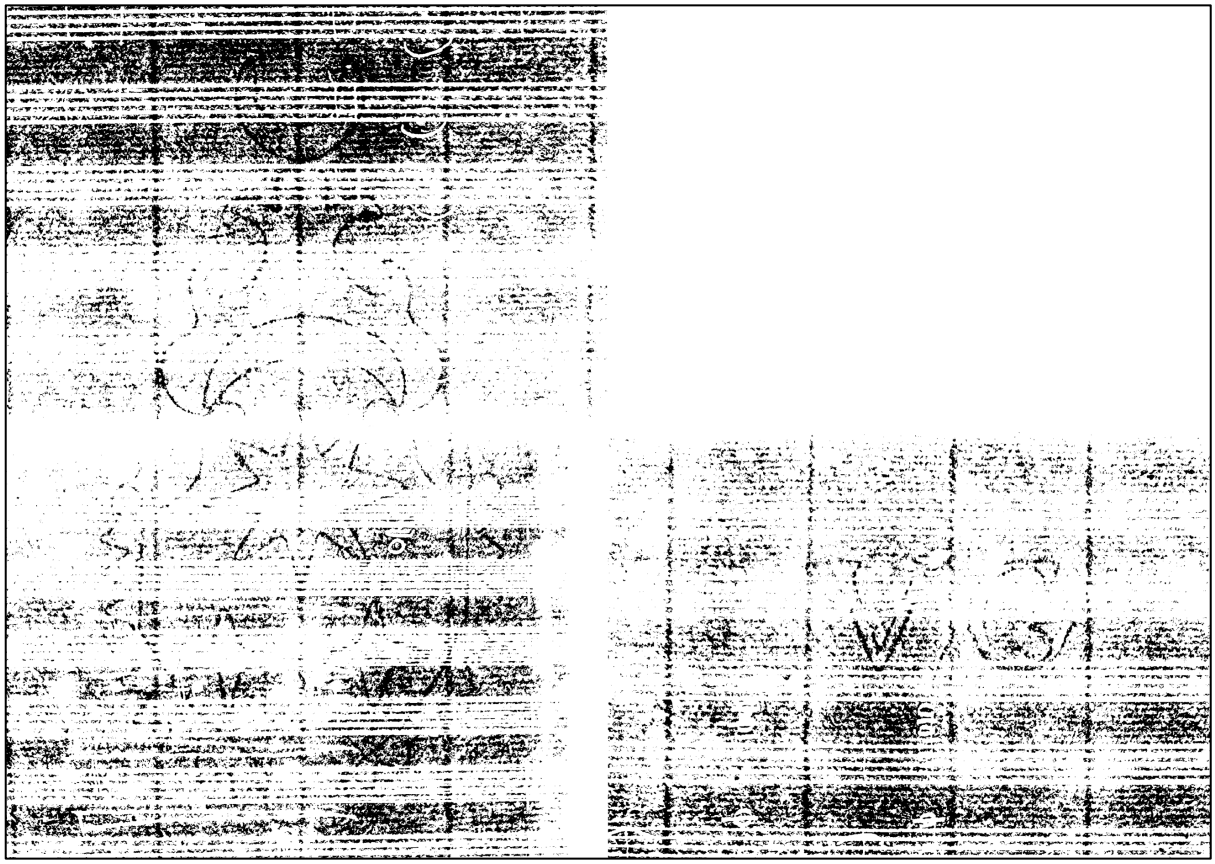


App.4.V.4 (Mould A & B)





App.4.V.5 (Mould B?)



App.4.Misc.1 (Mould A?)