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Metropolises or Regions?
The Problem and an Approach Using RISM Data

Metropoliai ar regionai? Problema ir požiūris, grindžiamas RISM duomenimis

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Abstract
The availability of sheet music is a necessary condition for the performance of individual works. While it is not necessarily possible to infer a performance from the existence of the sheet music, it is at least possible to infer a particular interest in the works. The unique RISM catalogue, which has been collecting musical materials from all over the world since 1952, now records a corpus of over one million handwritten sources and is electronically exploitable. Due to the advanced usability of the RISM website, it is possible to get an overview of the distribution of individual composers and works. If it were still possible to make accessible not only the current storage locations but also the original provenance, the historical dissemination of composers and works could be documented on a larger scale. This would open up a collection of sources that would provide a basis for the representation of the musical environment at certain times and for the determination of musical cultural regions.
Keywords: digital humanities, distribution of sheet music, cultural nation, musical art religion, Carl Philipp Emanuel Bach.

Anotacija
Muzikos kūriniams atlikti reikalingos natos. Nors natų egzistavimas nebūtinai nulemia kūrinio atlikimo kokybę, jos gali sužadinti konkretų dėmesį kūriniui. Unikalus RISM katalogas kaupia muzikinę medžiagą visame pasaulyje nuo 1952 m.; dabar jame sukaupta daugiau nei milijonas ranka rašytų šaltinių, katalogas prieinamas elektroniniu būdu. RISM svetainėje galima rasti konkrečių kompozitorių ir kūrinių sklaidos apžvalgą. Jei būtų įmanoma padaryti prieinamas ne tik dabartines saugojimo, bet ir kilmės vietas, kompozitorių ir kūrinių istorinė sklaida galėtų būti dokumentuojama plačiau. Taip atsivertų šaltinių rinkinys, kuris taptų pagrindu muzikinei aplinkai reprezentuoti tam tikrais laikotarpiais ir muzikiniams kultūriniams regionams nustatyti.
Reikšminiai žodžiai: skaitmeninė humanitarika, natų sklaida, kultūros tauta, muzikos meno religija, Carlas Philippas Emanuelis Bachas.

The question of interactions between centers and regions concerns not only a desideratum of musicological research, but also the foundations of our discipline. With the exception of medieval monasteries, for example, the dichotomy between city and countryside is the main issue, and it is immediately apparent that there is no such thing as a "rural" history of music. Beyond meritorious but isolated works of musical folklore, there has been little interest in this branch of the subject, which has recently renamed itself European ethnomusicology. The starting point was the folk song, which has attracted some attention, but in a sense of an "invention of tradition" (according to Eric Hobsbawm) strongly guided by a nationalist need for identity. This kind of ideology-led interest in knowledge contradicts any serious, historical-critical historiography that endeavors to draw an impartial, factually neutral picture of past events, as far as this is humanly possible. Regardless of intellectual methodological disputes, this view of science corresponds to a broad social consensus, according to which scientific expert opinions play a decisive role in reaching a verdict in court proceedings. If, however, the impression has often arisen that opposing parties can procure suitable expert opinions for their own case at will, this describes a regrettable decline in the concept of science, which has its own history. The progress of the natural sciences and the faith in science of modern society have given rise in the humanities to the desire and idea of exact research and decision-making on ideological questions. In a rigorous renunciation of religious faith, people sought to base themselves on reliable science and developed scientific worldviews that claimed historical deterministic validity. Communism, as is well known, was the most successful and consequential of these. Musicology was reintroduced as a university subject in the German-speaking world precisely at the height of this episode in the humanities and immediately took on the task of setting unquestionable scientific standards in the field of music. In this way, it met the social need to regulate music as an area that had taken on an identity-forming leadership function in the state's self-image as a cultural nation. Its rise was linked to the growing success of bourgeois nation-building, with which it transformed itself from a musical art religion into a religiously revered national music that, as German music, presumed to lay claim to hegemony and world domination.

First, there is a global claim to art in the emphatic sense, which goes back to Goethe's idea of a "world literature" and is still alive today in the project of world cultural heritage (although it should be noted that the old term "art" has been replaced by "culture" in more recent times). In the German-speaking world, it manifested itself in the idea of a universal music, as it was then claimed in a chauvinistic appropriation for German music. It arose out of the emphatic musical concept of the Romantic musical view, especially pronounced in the Romantic image of Beethoven. Combined with the idea of an advanced bourgeoisie that was intellectually and morally superior to the aristocracy and other population groups, this led to the seemingly scientifically founded conviction that advanced music could serve as proof of the highest level of human evolution in the classification of human worth. From the glorious heights of such educated people, everything else would then fall away as inferior and contemptible. The higher, more knowledgeable ones, however, were virtually obliged, as ingenious leaders, to guide the dull masses, to dominate them, if necessary, also to force them to experience happiness. Contempt and the annihilation of those who disagree are no longer far away. Is it any wonder that a veritable world war of national cultures has come about, fought out in academia over the significance of each nation's own national music? This is no fantasy but describes a fundamental trait not limited to German-language music literature of the past 200 years. The megalomaniac notion that "the world should be healed by German nature" was based on the alleged dominance and hegemony of German music (more see: Loos 1994). The fact that such ideas continue to exist even more than 70 years after the Second World War and the Holocaust, but still provoke much controversy, should give pause for thought.

From this perspective, regionality, that is, the inclusion of rural areas, means provinciality in the worst sense of spiritual parochialism. The fact that church music plays a prominent role in the countryside reinforces this prejudice because according to the principles of modernity, progress is linked to the secularization theorem, thus underlining the eminent evolutionary backwardness imputed to all sacred music of traditional religions. The resulting disregard is reflected, for example, in the literature on the country Mass, which is widespread in German regions and has hardly been edited at all with a few exceptions (see: Flotzinger 1988; Tomaschek 2009). It was precisely the composition of the Mass in the nineteenth century that was struck by the condemnation of "functional" music based on the principle of autonomy, which did not even stop at Beethoven's *Missa solemnis* (see: Loos 1998; Poppe 2007). The fact that there were separate lines of tradition here that consciously evaded the principles of modernity is passed over in silence. The Mass compositions of the Breslau Cathedral Kapellmeisters, for example, evaded the art-religious principle of an *opus perfectum et absolutum* through variable instrumentation proposals that made performances by the church choir with the accompaniment of a large or small orchestra or with the organ alone possible from the outset (Loos 1999).[1] Here, conscious consideration is given to the different musical conditions in town and country and a people-friendly, situation-related, lively music-making is preferred to the rigorous principle of "all or nothing" or "all or nothing at all."

The framework within which music history is traditionally worked is the national one. This is related to the indicated function of musicology as a university subject in the context of state-building on the ideal basis of the idea of a "cultural nation." Music was placed – this is remarkable in international comparison – at least on an equal footing with literature: Goethe and Beethoven were guiding principles of equal status in Germany. National identity was defined decisively through music; in this function, the vocabulary of "validity" also gains its normative meaning. The fact that the "holy German art" in this function was not free of chauvinistic influences – at least since Richard Wagner – must be bitterly offensive to every unbiased observer who deals with the music history of Central and Eastern Europe on the basis of German-language literature. The sometimes still benevolent cultural arrogance of the nineteenth century was increased to an almost colonial thinking of supremacy and served racist ideas of evolution as well as dialectical philosophies of truth. The effects of this can be seen in musicological literature right up to the present day.

The cultural war in research on music history in Central Europe after the Second World War was fought with particular ferocity. The different scientific systems of the hostile blocs were marked by unbridgeable barriers. After violent shifts of borders and entire population groups through resettlement and expulsion, the preceding brutal Germanization was countered by a no less intolerant Slavization. According to Communist doctrine, there had never been a German past in their area of rule outside the GDR – at least not a legitimate one – and chauvinist demands for the return of "German soil" were set against it.

Clear criteria for the justification of national affiliations and claims of ownership, however, have not been defined. (This problem has dimensions far beyond music historiography, as keywords such as *ius sanguinis* and *ius soli*, principle of descent and principle of place of birth, hereditary factors and socialization factors may suggest). They affect regional music research in frequently asked questions such as: which composers belong to a certain region? Does the place of birth or the place of activity decide the question? Does Hans Pfitzner belong to Russian music history because of his birthplace of Moscow? Was Johannes Brahms – as Carl Dahlhaus once opined – completely Viennese after he had lived in Vienna for 10 years? What does it mean when Hans-Joachim Moser states that "the Hanoverian opera directors

of the 19th century [...] were almost all foreigners" (Moser 1957: 125)? In this context, it should be fundamentally reconsidered whether person-oriented research in regional music historiography really has the status it still has in emphatic music historiography.

Just as it takes a certain amount of scientific reflection and self-critical insight to overcome the prejudice of the inferiority of certain musical traditions, this also applies to regional music historiography. Older than more recent efforts towards a European ethnomusicology are numerous associations for researching the music history of individual regions, which have produced considerable research output in the form of studies and editions of monuments. Despite the considerable efforts of individual scholars to professionalize the field beyond their commitment to local history, a scientific theoretical basis and systematization within the discipline is still lacking.

However, for some time now, a rethinking has been taking place in musicology that is rigorously questioning the axioms of musical art religion. (The establishment of European ethnomusicology is a sign of this.) The consequences of unquestioned premises are too obvious, and ways out are being sought on how to avoid obviously erroneous conclusions. The problem analysis is simple: politically or even tribally derived regions represent an extraneous definition in terms of cultural concerns. The solution is equally simple and requires only a reflection on the basic principles: Regional units are to be sought and defined from the matter at hand. The dissemination of music should be examined under regional aspects and defined in its contexts from the situation. This idea seems particularly important in the special historical situation of Central and Eastern Europe. What terrible contortions the idea of defining nations by their culture in certain settlement areas leads to, given the serious historical distortions and the folk mixture in this area, becomes clear in every international project when it comes to jurisdiction over certain regions.

The aspect of regional history requires a decisive departure from the focus on famous composers, for they owe part of their significance to their function as social identification figures of a primarily national nature. In the nineteenth century, it became almost compulsory for every European nation to have a national composer whose birthplace and places of activity were presented as memorials and whose name adorns the national conservatory. Usually there is at least one other composer who competes with him for supremacy. This reflects different social directions, for no society is as homogeneous as the ideal of the bourgeois nation state actually envisages. In the nineteenth century, two fundamentally controversial directions competed: modernism and the Judeo-Christian tradition. A whole series of pairs of composers can be formed whose differing assessments can be traced back to this opposition: Robert Schumann and Franz Liszt, Richard Wagner and Felix Mendelssohn Bartholdy, Johannes Brahms and Anton Bruckner, Frederic Delius and Edvard Elgar, Modest Mussorgsky and Peter Tchaikovsky ("Novators" and "Westerners"), Alexander Scriabin and Sergei Rachmaninov, Bedřich Smetana and Antonín Dvořák, Béla Bartók and Zoltán Kodály. It is not always clear whether these are original, personal positionings or whether the opposing attribution is a phenomenon of reception. Even if the personality of a composer is scrupulously investigated, it is not possible to draw direct conclusions about his religiousness or his world view from his work, since musical works are always created in the social environment for which they are intended and to which they are tailored. In this context, the opposition between modernity and Judeo-Christian tradition again plays an important role.

If ideological or ideological influences on music historiography are to be avoided, the methodological approach must be further developed. It can only be based on taking stock of what can be documented as musical life in specific places. The music that has actually been performed, independent of the history of ideas, forms the real basis that has shaped the profile of individual places. Here, too, a cultural diversity can immediately be observed that cannot be seen independently of the social structure of the respective place. While it may still be relatively homogeneous in small villages and move between the church and dance hall, every Central European city has many different districts that shape their own economic, linguistic or religious characteristics. A multitude of different directions can be assumed that are in a constant process of demarcation and interaction. With the broadening of the horizon, the source material to be evaluated by scholars also becomes more extensive. The key problem lies in coping with the amount of data that is being or has already been opened up for evaluation.[2] This reveals a rewarding field of work for the digital humanities, which can develop suitable databases and evaluation programs. Musicology has long had the unique RISM database at its disposal, and in Leipzig we have already tried out some preliminary work for regional music research under the label "Musica migrans." Far from the erroneous view that statistics can be a solution to scientific questions, it must be stated that with these means the source base of historical research can be decisively systematized, ordered, expanded and evaluated if wisely invested. New sources are a necessity for the progress of historical science. Music-historical research still has a large field of work to do here, which perhaps only consists of regions.

How little this problem was appreciated in large parts of German musicology is evidenced by a contemptuous remark by Carl Dahlhaus about the reappraisal of historical source material. Whenever he tried to justify his teleologically determined direction of music history as "compelling," he dismissed real alternatives with the remark that "no one would seriously want to assert" their significance. In parenthesis

then follows the sentence: "(unless one replaces a determination of what 'music-historical facts' are, influenced by aesthetic judgments, with mere statistics)" (Dahlhaus 1980: 197). In contrast is the iron principle of historiography that without a comprehensive source base and precise source criticism, a scientifically sound history cannot be achieved. In this sense, a large part of traditional accounts of music history have been unmasked as master narratives for some time. Statistics are thus upgraded for a realistic music historiography (Loos 2012), without therefore overestimating this means of data development and processing or expecting a finished product from it. Statistical surveys are of course subject to a critical evaluation of their data basis in order to judge the possibilities and limits of their statements. It must always be borne in mind that a single source is usually not sufficient for a comprehensive statement, but must be supplemented and corrected by surveys of various kinds.

With the RISM project (Répertoire International des Sources Musicales), the field of musicology has prepared a data pool of written sources of European music[3] in libraries (open access) that is unparalleled. (Series B also includes indexes of Arabic, Hebrew, Persian, and Balinese sources). Since its foundation in 1952 in Paris, the project has not only reached the immense volume of 1,236,408 references, but also makes use of ever new data processing possibilities. Series A for the registration of printed music and music manuscripts is now available on the internet and contains indexes of 200,336 printed music (up to about 1800) and 1,015,077 music manuscripts (up to about 1850) (as of summer 2020). While Series A/I Individual Prints up to 1800 is well advanced, Series A/II Music Manuscripts is a work in progress and, due to the huge number of sources, can only be indexed as a database.[4] When evaluating them, the state of indexing of individual libraries in different countries must be taken into account. Unfortunately, the history and work of individual RISM country groups are only sparsely and sporadically processed.[5] A list of the number of indexed sources in the participating libraries can be found on the catalogue page of the Muscat project under the link Bibliothekssigel.[6] The long list can be sorted alphabetically and numerically, but since it can only be called up step by step in increments of twenty, it is difficult to get an overview.

Here are the twenty libraries with the most sources listed in RISM (see Table 1):

Table 1. The most sources listed libraries in RISM.

D-B	77.683
GB-Lbl	60.345
D-Mbs	58.376
D-Dl	31.846
CH-E	23.099
B-Bc	20.971
D-MÜs	19.269
S-Skma	17.878
US-Wc	14.759
D-MT	14.240
CZ-Pu	13.978
D-Hs	12.122
PL-WRu	11.972
I-MC	11.964
B-Br	11.545
US-NH	11.523
D-LEm	11.338
D-WRha	11.156
D-F	10.214
CZ-Pnm	10.054

A complete evaluation of the list would provide an overview of the status of source indexing in local libraries and an assessment of the significance of regional distribution data. A few random samples are used here to try out the evaluation possibilities currently offered by the RISM Catalogue website.

The RISM-Metaopac allows the following categories to be selected for refinement under the simple search: Keyword (genre, etc.), composer, type of material, instrumentation, publisher, date, library seal, and standard data. Under the name of a composer (everything), you will find not only manuscripts and prints of his works, but also arrangements, adaptations, attributions, and all possible classifications up to secondary literature. Under Carl Philipp Emanuel Bach, for example, there are 6,139 hits, and the first search refinement, Carl Philipp Emanuel Bach as composer, produces 5,065 results. If I restrict the search to keyboard pieces, 609 hits remain. They can be narrowed down to different time periods according to the time of origin and the corresponding libraries can be determined (see Table 2):

Table 2. Carl Philipp Emanuel Bach, distribution of keyboard pieces.

Carl Philipp Emanuel Bach, gesamt 6139, Komponist 5065, Keyboard pieces 609			
before 1760: 40	**1773–1814: 115**	**1815–1856: 51**	**after 1856: 4**
Berlin D-B (12) D-Bhm (1) Schwerin D-SWl (1) Salzburg A-Sm (1) Stockholm S-Skma (3) Washington US-Wc (1) New Haven US-NH (21)	Berlin D-B (50) D-Bhm (1) Leipzig D-LEm (1) Schwerin D-SWl (1) Salzburg A-Sd (1) A-Sm (1) Stockholm S-Skma (3) Cambridge GB-Cu (6) New Haven US-NH (51)	Berlin D-B (1) Leipzig D-LEb (1) Salzburg A-Sd (1) A-Sm (1) Cambridge GB-Cu (1) Rom I-Ria (1) New Haven US-NH (45)	Berlin D-Bhm (1) Cambridge GB-Cu (1) Rom I-Ria (1) New Haven US-NH (1)
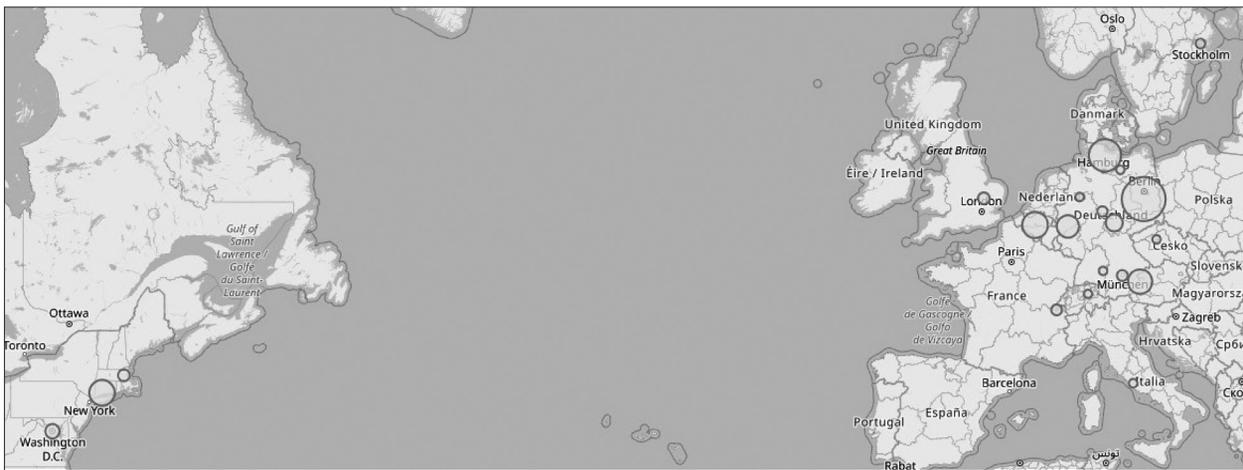
At first glance, it can be seen that this is a very rudimentary, unsatisfactory survey with some inconsistencies. We know from research that Carl Philipp Emanuel Bach's music had a wide distribution in Eastern Europe,[7] which does not appear here at all. Silesia and Breslau were among the grateful consumers of his works, as Hans-Günter Ottenberg has vividly demonstrated (Ottenberg 2011). The fact that no sources are listed in RISM is due to the long history of the project; many countries east of the Iron Curtain joined relatively late and therefore could not yet provide comprehensive source indexing.

The figures themselves raise some questions when they are examined: Why is there often such a large difference in the number of sources between the "Keyboard pieces" filter and the compilation of the sites? Since the individual titles belong to several material groups, there may be different datings here that block each other. If a title is assigned to different source types, it is sometimes counted twice.[8] It would be a worthwhile task to eliminate these sources of error in comprehensive queries. However, different results have also been found for different queries with the same wording, so that the reliability of the numerical evaluation as a whole gives rise to doubts.

Another point of criticism lies in the concentration of sources in a few central libraries that have taken in many local holdings. Here, the provenance of these holdings would have to be taken into account, which is recorded in the system but can only be looked up in individual cases, not retrieved electronically. Perhaps this can be changed for the better in the further development of the program. Under "Provenance and location" the previous owners are listed—persons and institutions including residence or location. How differentiated the recording of titles was carried out in detail is shown by the holdings of the music archive of the Sing-Akademie zu Berlin (today D-B). The holdings were brought to Kiev as a result of the Second World War and bear the stamps "Kiev Conservatory" and "Kiev Archive Museum" (see: Enßlin 2006). In the RISM title record, this is not listed under "Provenance and place

Illustration 1. Carl Philipp Emanuel Bach, distribution of keyboard pieces.

of discovery" as the previous owner, but under "Further information and remarks". This would prevent errors from creeping in during electronic evaluation. Sources held in America usually have their own history. The holdings at Yale University New Haven (US-NH) come from the library of Johann Christian Heinrich Rinck (1770–1846), which was acquired in 1853 on a trip to Europe by Lowell Mason (1792–1871), for a long time the leading church musician in Boston, and came to Yale University after his death as part of the Mason collection.

Nevertheless, let us continue with a regional distribution of the works of Carl Philipp Emanuel Bach. Although our list only covers the current repositories of the sources, not the places of origin, and thus remains inaccessible, its evaluation can be vividly presented by means of a geographical map, such as the Muscat Project (http://demo.

muscat-project.org/) contains as a dynamic visualization. After selecting the composer and the filter "Keyboard pieces," the button MAP View opens the Geo-browser view, on which the participating libraries are displayed with circles, which give an impression of the amount of available titles by their diameter. In this way – according to the source basis – cultural regions can be mapped directly (see Illustration 1).

At present, queries to the RISM catalogue can only make sense if they are within the scope of the current holdings. As an example, an attempt is made to trace the distribution and quantity of "keyboard pieces" by relevantly known composers after Carl Philipp Emanuel Bach. Since identical library holdings are being evaluated in this case, the enquiry is based on a limited but uniform basis and allows a comparison of the quantitative presence of individual composers (see Table 3).

From a historical point of view, the increasing importance of printed music (which is not included here) must be taken into account when evaluating the list. This importance was much higher in the time of Ignaz Moscheles than in the time of Carl Philipp Emanuel Bach, when manuscripts were still predominant. Despite these shortcomings, the following list may give an idea of how an evaluation of RISM's total holdings could be made more useful (see Table 4). Sorted by the number of hits, the total stock can be compared with that of the piano works (see Table 5).

With the input of these data, the sites could be developed and presented via the geo-browser view. If we could superimpose these findings, the comparison could be presented very clearly. In the case of the two friendly rivals Ludwig van Beethoven and Joseph Woelfl, shortcomings and opportunities can be seen. With the composer and scoring (instrumentation) pf (pianoforte) filters, the results are presented in the Table No. 6. In the Muscat project, the same query for Beethoven yields 85 hits, distributed is the second illustration.

For Woelfl there are six hits in the Muscat project (here Wölfl), five in Dresden, one in Detmold. The Muscat project is currently only available as a demo version, hence the shortcomings.

The point here is not to criticize but to show the possibilities that the RISM project contains. I dreamed of a geographical demonstration of cultural regions more than 20 years ago (more see: Loos 1997) but always failed with my efforts. I am all the more enthusiastic about the development of the research possibilities with RISM and very

Table 3. Distribution of keyboard pieces from Carl Philipp Emanuel Bach to Ignaz Moscheles.

Carl Philipp Emanuel Bach (1714–1788): gesamt 5065, Keyboard pieces 609
<= 1772 (1273), 1773–1814 (1141), 1815–1856 (199), >= 1857 (29)

Georg Christoph Wagenseil (1715–1777): gesamt 914, Keyboard pieces 137
<= 1733 (43), 1734–1767 (198), 1768–1801 (218), >= 1802 (6)

Matthias Georg Monn (1717–1750): gesamt 133, Keyboard pieces 7
1770c (1), 1780c (5), 1837 (1)

Johann Christoph Monn (1726–1782): gesamt 32, Keyboard pieces 28
1790c, D–B (28)

Joseph Haydn (1732–1809): gesamt 14729, Keyboard pieces 207
<= 1751 (406), 1752–1803 (3196), 1804–1855 (2408), >= 1856 (804)

Johann Christian Bach (1735–1782): gesamt 1771, Keyboard pieces 24
<= 1808 (1019), 1809–1820 (298), 1821–1832 (228), >= 1833 (229)

Muzio Clementi (1752–1832): gesamt 1208, Keyboard pieces 70
<= 1781 (20), 1782–1803 (98), 1804–1825 (60), >= 1826 (30)

Wolfgang Amadeus Mozart (1756–1791): gesamt 14027, Keyboard pieces 342
<= 1777 (404), 1778–1855 (3624), 1856–1933 (899), >= 1934 (254)

Ignaz Pleyel (1757–1831): gesamt 7123, Keyboard pieces 338
<= 1776 (116), 1777–1803 (1235), 1804–1830 (837), >= 1831 (290)

Johann Ladislaus Dussek (1760–1812): gesamt 981, Keyboard pieces 20
<= 1728 (2), 1729–1757 (4), 1758–1786 (12), >= 1787 (65)

Daniel Steibelt (1765–1823): gesamt 1451, Keyboard pieces 24
<= 1794 (14), 1795–1799 (13), 1800–1804 (33), >= 1805 (44)

Ludwig van Beethoven (1770–1827)): gesamt 3813, Keyboard pieces 90
<= 1786 (1), 1787–1834 (16), 1835–1871 (15), >= 1872 (9)

Johann Baptist Cramer (1771–1858): gesamt 383, Keyboard pieces 27
<= 1807 (31), 1808–1814 (37), 1815–1821 (23), >= 1822 (54)

Joseph Woelfl (1773–1812): gesamt 323, Keyboard 33
keine Datierung

Ludwig Berger (1777–1839): gesamt 492, Keyboard pieces 31
<= 1811 (31), 1812–1823 (39), 1824–1835 (34), >= 1836 (28)

Johann Nepomuk Hummel (1778–1837): gesamt 1218, Keyboard pieces 54
<= 1761 (1), 1762–1823 (110), 1824–1885 (176), >= 1886 (17)

Ferdinand Ries (1784–1838): gesamt 572, Keyboard pieces 181
<= 1811 (63), 1812–1816 (98), 1817–1820 (82), >= 1821 (130)

Friedrich Kuhlau (1786–1832): gesamt 160, Keyboard pieces 17
<= 1839 (19), 1840–1879 (11), 1880–1919 (9), >= 1920 (5)

Friedrich Kalkbrenner (1785–1849): gesamt 100, Keyboard pieces 26
<= 1824 (10), 1825–1849 (22), 1850–1874 (17), >= 1875 (2)

Carl Czerny (1791–1857): gesamt 604, Keyboard pieces 72
<= 1800 (20), 1801–1843 (135), 1844–1886 (172), >= 1887 (11)

Vaclav Jan Tomasek (1774–1850): gesamt 244, Keyboard pieces 10
<= 1787 (1), 1788–1825 (35), 1826–1863 (35), >= 1864 (8)

John Field (1782–1837): gesamt 44, Keyboard pieces 3
<= 1818 (12), 1819–1837 (11), 1838–1856 (3), >= 1857 (7)

Carl Maria von Weber (1786–1826): gesamt 2310, Keyboard pieces 115
<= 1802 (94), 1803–1851 (493), 1852–1900 (239), >= 1901 (45)

Jan Václav Voříšek (1791–1825): gesamt 41, Keyboard pieces 4
<= 1826 (10), 1827–1829 (7), 1830–1832 (7), >= 1833 (4)

Ignaz Moscheles (1794–1870): gesamt 181, Keyboard pieces 29
<= 1829 (22), 1830–1859 (57), 1860–1889 (22), >= 1890 (8)

Table 4. Distribution of manuscripts over time.

	Gesamt,	Keyboard pieces	< vor – > nach
Carl Philipp Emanuel Bach (1714–1788):	5065	609	<= 1772 (1273), 1773–1814 (1141), 1815–1856 (199), >= 1857 (29)
Georg Christoph Wagenseil (1715–1777):	914	137	<= 1733 (43), 1734–1767 (198), 1768–1801 (218), >= 1802 (6)
Matthias Georg Monn (1717–1750):	133	7	1770c (1), 1780c (5), 1837 (1)
Johann Christoph Monn (1726–1782):	32	28	1790c, D-B (28)
Joseph Haydn (1732–1809):	14729	207	<= 1751 (406), 1752–1803 (3196), 1804–1855 (2408), >= 1856 (804)
Johann Christian Bach (1735–1782):	1771	24	<= 1808 (1019), 1809–1820 (298), 1821–1832 (228), >= 1833 (229)
Muzio Clementi (1752–1832):	1208	70	<= 1781 (20), 1782–1803 (98), 1804–1825 (60), >= 1826 (30)
Wolfgang Amadeus Mozart (1756–1791):	14027	342	<= 1777 (404), 1778–1855 (3624), 1856–1933 (899), >= 1934 (254)
Ignaz Pleyel (1757–1831):	7123	338	<= 1776 (116), 1777–1803 (1235), 1804–1830 (837), >= 1831 (290)
Johann Ladislaus Dussek (1760–1812):	981	20	<= 1728 (2), 1729–1757 (4), 1758–1786 (12), >= 1787 (65)
Daniel Steibelt (1765–1823):	1451	24	<= 1794 (14), 1795–1799 (13), 1800–1804 (33), >= 1805 (44)
Ludwig van Beethoven (1770–1827):	3813	90	<= 1786 (1), 1787–1834 (16), 1835–1871 (15), >= 1872 (9)
Johann Baptist Cramer (1771–1858):	383	27	<= 1807 (31), 1808–1814 (37), 1815–1821 (23), >= 1822 (54)
Joseph Woelfl (1773–1812):	323	33	<= 1811 (21), 1812–1823 (21), 1824–1835 (13), >= 1836 (9)
Ludwig Berger (1777–1839):	492	31	<= 1811 (31), 1812–1823 (39), 1824–1835 (34), >= 1836 (28)
Johann Nepomuk Hummel (1778–1837):	1218	54	<= 1761 (1), 1762–1823 (110), 1824–1885 (176), >= 1886 (17)
Ferdinand Ries (1784–1838):	572	181	<= 1811 (63), 1812–1816 (98), 1817–1820 (82), >= 1821 (130)
Friedrich Kuhlau (1786–1832):	160	17	<= 1839 (19), 1840–1879 (11), 1880–1919 (9), >= 1920 (5)
Friedrich Kalkbrenner (1785–1849):	100	26	<= 1824 (10), 1825–1849 (22), 1850–1874 (17), >= 1875 (2)
Carl Czerny (1791–1857):	604	72	<= 1800 (20), 1801–1843 (135), 1844–1886 (172), >= 1887 (11)
Vaclav Jan Tomasek (1774–1850):	244	10	<= 1787 (1), 1788–1825 (35), 1826–1863 (35), >= 1864 (8)
John Field (1782–1837):	44	3	<= 1818 (12), 1819–1837 (11), 1838–1856 (3), >= 1857 (7)
Carl Maria von Weber (1786–1826):	2310	115	<= 1802 (94), 1803–1851 (493), 1852–1900 (239), >= 1901 (45)
Jan Václav Voříšek (1791–1825):	41	4	<= 1826 (10), 1827–1829 (7), 1830–1832 (7), >= 1833 (4)
Ignaz Moscheles (1794–1870):	181	29	<= 1829 (22), 1830–1859 (57), 1860–1889 (22), >= 1890 (8)

Table 5. Keyboard pieces in relation to the overall tradition.

	Gesamt	Keyboard pieces	
Joseph Haydn (1732–1809)	14729	Carl Philipp Emanuel Bach (1714–1788)	609
Wolfgang Amadeus Mozart (1756–1791)	14027	Wolfgang Amadeus Mozart (1756–1791)	342
Ignaz Pleyel (1757–1831)	7123	Ignaz Pleyel (1757–1831)	338
Carl Philipp Emanuel Bach (1714–1788)	5065	Joseph Haydn (1732–1809)	207
Ludwig van Beethoven (1770–1827))	3813	Ferdinand Ries (1784–1838)	181
Carl Maria von Weber (1786–1826)	2310	Georg Christoph Wagenseil (1715–1777)	137
Johann Christian Bach (1735–1782)	1771	Carl Maria von Weber (1786–1826)	115
Daniel Steibelt (1765–1823)	1451	Ludwig van Beethoven (1770–1827))	90
Johann Nepomuk Hummel (1778–1837)	1218	Carl Czerny (1791–1857)	72
Muzio Clementi (1752–1832)	1208	Muzio Clementi (1752–1832)	70
Johann Ladislaus Dussek (1760–1812)	981	Johann Nepomuk Hummel (1778–1837)	54
Georg Christoph Wagenseil (1715–1777)	914	Joseph Woelfl (1773–1812)	33
Carl Czerny (1791–1857)	604	Ludwig Berger (1777–1839)	31
Ferdinand Ries (1784–1838)	572	Ignaz Moscheles (1794–1870)	29
Ludwig Berger (1777–1839)	492	Johann Christoph Monn (1726–1782)	28
Johann Baptist Cramer (1771–1858)	383	Johann Baptist Cramer (1771–1858)	27
Joseph Woelfl (1773–1812)	323	Friedrich Kalkbrenner (1785–1849)	26
Vaclav Jan Tomasek (1774–1850)	244	Johann Christian Bach (1735–1782)	24
Ignaz Moscheles (1794–1870)	181	Daniel Steibelt (1765–1823)	24
Friedrich Kuhlau (1786–1832)	160	Johann Ladislaus Dussek (1760–1812)	20
Matthias Georg Monn (1717–1750)	133	Friedrich Kuhlau (1786–1832)	17
Friedrich Kalkbrenner (1785–1849)	100	Vaclav Jan Tomasek (1774–1850)	10
John Field (1782–1837)	44	Matthias Georg Monn (1717–1750)	7
Jan Václav Voříšek (1791–1825)	41	Jan Václav Voříšek (1791–1825)	4
Johann Christoph Monn (1726–1782)	32	John Field (1782–1837)	3

Table 6. Distribution in libraries.

Ludwig van Beethoven (1770–1827)): gesamt 3813, pf (Pianoforte) 446			
<= 1799 (111)	**1800–1849 (1084)**	**1850–1899 (393)**	**>= 1900 (169)**
D-B (6)	D-B (11)	D-Mbs (6)	D-Mbs (6)
D-MÜu (1)	D-Mbs (11)	D-MEIr (5)	I-Ria (2)
GB-Lbl (1)	I-Mc (9)	CZ-Pu (2)	I-Rsc (2)
US-Wc (1)	CZ-Pu (4)	D-B (2)	I-NOVcon (1)
	I-OS (3)	D-SPlb (2)	I-Rrostirolla (1)
	US-Wc (3)	I-Rsc (2)	
	A-Sfr (2)	A-HSm (1)	
	A-WIL (2)	A-SWp (1)	
	CZ-Pk (2)	D-BAUm (1)	
	D-BAUm (2)	D-GOl (1)	
	D-GOl (2)	D-MT (1)	
	D-MT (2)	I-Bl (1)	
	D-Rp (2)	I-Nc (1)	
	I-Nc (2)	I-Rama (1)	
	US-WS (2)	US-BETm (1)	
	A-KR (1)		
	A-SWp (1)		
	A-Z (1)		
	CZ-Pnm (1)		
	D-F (1)		
	D-HEI (1)		
	D-HVs (1)		
	D-Lr (1)		
	D-Mh (1)		
	D-W (1)		
	D-WFe (1)		
	D-WO (1)		
	GB-Lbl (1)		
	US-PRu (1)		

Joseph Woelfl (1773–1812): gesamt 323, pf (Pianoforte) 152			
<= 1811 (21)	**1812–1823 (21)**	**1824–1835 (13)**	**>= 1836 (9)**
D-Dl (5)	A-RTf (6)	D-Dl (5)	D-Dl (1)
CH-Lz (2)	D-Dl (5)	D-Mbs (1)	D-Mbs (1)
D-F (1)	D-Mbs (1)		

Illustration 2. Distribution of Beethoven's keyboard pieces.

much hope that this path will be continued. Time and again, the long-term project is called into question and has to fight for its continuation. Fortunately, as a globally accepted documentation center, it has so far always been able to convince and continue. There should be no lack of support from musicologists.

Endnotes

1   I have described elsewhere how widespread and rich church music was in Breslau, more see: Loos 2011.
2   Apart from the current statistics of the German Music Council, statistical surveys are not currently very popular in music historiography. Corresponding preliminary work is quite old. See, among others: Chrysander 1867; Thielecke 1921; Müller 1928; Wilzin 1937.
3   In addition to the randomness of the tradition, which must always be taken into account, the destruction and dispersion of historical library holdings must be considered to a particular degree in Eastern Europe, see: *Musikgeschichte zwischen Ost- und Westeuropa* 1997; *Musik-Sammlungen* 2007.
4   That Series A is very well suited for mass data analysis has already been demonstrated by projects, see for example: Rose et al. 2015.
5   Eg.: *RISM – wissenschaftliche und technische Herausforderung musikhistorischer Quellenforschung im internationalen Rahmen*, Martina Falletta, Renate Hüsken and Klaus Keil (eds.), Hildesheim et al., 2010.
6   http://demo.muscat-project.org/catalog.
7   See among others: *Die Verbreitung der Werke Carl Philipp Emanuel Bachs* 2002 (here especially p. 490–514: Ulrich Leisinger's "Beziehungen des Rigaer Verlegers Johann Friedrich Hartknoch zur Musikerfamilie Bach. Eine Dokumentation"); *Kultur- und Musiktransfer im 18. Jahrhundert* 2011.
8   For information on the functions of the database, I am very grateful to Jennifer Ward.

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Santrauka

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