

Paris, 30<sup>th</sup> July,  
1778.

Dearest friend!

I beg you, madam, to pardon me for neglecting to send you this time the variations<sup>3</sup> on the aria that I received – but I considered it so necessary to respond as soon as possible to the letter<sup>4</sup> from your esteemed father [5] that no time was then left to write them and for that reason it was impossible to send them to you – but you will certainly receive them with the next letter, Now I hope that my sonatas<sup>5</sup> will very soon be printed – and in that event you will also receive *il Popolo di Tessaglia*,<sup>6</sup> which is already half finished – if you are as pleased with it as I am – [10] I will be able to call myself happy. – In the meantime, until I have the satisfaction of hearing from you personally as to how this scene accords with your taste, of course, since, in the same way as I wrote it expressly for you – I do not desire praise from anyone but you. – In the meantime, then, I cannot say anything except that amongst my compositions in this genre – I have to confess that this scene is the best I have written in my life – [15] you would be doing me a great favour if you would now turn with all your zeal to the scene from *Andromeda* |: *Ah lo previddi!* :|<sup>7</sup> because I assure you that this scene will suit you very well – and that you will do yourself great honour with it – I furthermore commend the expression to your attention – to reflect thoroughly on the sense and the force of the words – to enter with all seriousness into the state and situation of *Andromeda*! – [20] and to imagine yourself to be this very person; – proceeding in this manner |: with your most beautiful voice – with your beautiful method of singing– :| you will infallibly become excellent in a short time. – The greater part of the next letter<sup>8</sup> which I will have the honour of writing to you will consist of a brief explanation of the method and the manner in which I would desire you to sing and pronounce this scene [25] – nonetheless, I would ask you to work on it on your own in the meantime – and then see the difference – this will be of great utility to you – although I am convinced that you will not have much to correct or to change – that on your own you will do many things just as I desire – knowing this from experience – With the aria |: *Non sò d'onde viene* :| which you learnt on your own – [30] I did not find anything to criticise or to correct – you sang it to me with the taste, with the method, and with the expression that I desired – I therefore have reason to put my confidence in your faculties and knowledge – Enough, you are capable – and most capable – my only recommendation to you |: and I beg this of you most fervently :| is to have the goodness to re-read my letters sometime and to do as I have advised you [35] – to be

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<sup>1</sup> Original in Italian.

<sup>2</sup> Aloisia Weber (c. 1760-1839), came to Mannheim with the family in about 1765. She was 17 when Mozart met first her; she was already singing at court (cf. No. 0469/56). The family moved to Munich in 1778 with many of the other court musicians; Aloisia was employed there at the “German Theatre” [“zum deutschen Theater”]. In September, 1779, she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Married the actor and painter Joseph Lange in 1780; they had six children; they separated around 1795.

<sup>3</sup> BD: Several ornamented versions of the solo part of the aria “*Non so, d'onde viene*” KV 294 (cf. line 29) are known, the latest of them being probably from 1783.

<sup>4</sup> BD: No. 0465, lost.

<sup>5</sup> BD: Cf. Nos. 0363/84-85; 0466/163-164. The clavier/violin sonatas KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) dedicated to the Palatine Electress, Elizabeth Maria Aloisia Auguste (1721-1794). Published in Paris by J.G. Sieber.

<sup>6</sup> BD: *Il Popolo di Tessaglia*, the recitative from KV 316 (300b). The complete scene is dated “Munich, 8<sup>th</sup> January, 1779”. According to the present letter, it was probably started in Paris in June, 1778. The whole scene was probably presented to Aloisia on 8<sup>th</sup> January, 1779.

<sup>7</sup> BD: “Ah, lo previdi” – “Ah, t’invola agl’occhi miei” KV 272, the scene for Duschek mentioned in No. 0419/119) and given to Aloisia for practice purposes.

<sup>8</sup> BD: This letter, if it was ever written, is lost.

assured and convinced that with everything that I say to you and which I have said to you, I do not and will never have any other intention than to do you all the good of which I am capable – Dearest friend! – I hope that you are in the best of health – I ask you to pay attention to that always – it being the best thing in all the world; [40] for myself, thanks be to God, I am well as far as my health is concerned because I look after it – but I do not have peace in my soul – and I shall not have it until I have the consolation of being assured that at some time justice will be done to your merits – but the most felicitous state and situation for me will be on that day in which I shall have the supreme pleasure of seeing you again and embracing you with my whole heart – [45] but this is also everything for which I can long and desire – it is in this desire and wish alone that I find my one consolation and my peace; – I beg you to write to me often – you cannot imagine how much pleasure your letters give me. I beg you to write to me every time you go to Sig:<sup>re</sup> Marchand<sup>9</sup> – to give me a little exposition of the study of acting – which I warmly recommend to you [50] – Enough, you know that everything that concerns you interests me greatly. – By the way: I have to pass on to you a thousand compliments from a gentleman – who is the only friend that I esteem here and much love, for he is a great friend of your house, and has had the good fortune and pleasure of carrying you many a time on his arm, and of kissing you hundreds of times when you were yet tiny – [55] and this is Sig:<sup>re</sup> Kümüli,<sup>10</sup> painter to the Elector – whose friendship was obtained for me by Sig: Raff,<sup>11</sup> who is now my close friend, and with this also a friend of yours and of the whole Weber family – Sig:<sup>re</sup> Raaff knowing quite clearly that he could otherwise not be a friend of mine; Sig: Kynli, who commends himself to all, never gets tired of speaking about you, and I – I cannot stop – therefore I find no other pleasure than to converse with him [60] – and he, who is a true friend of your whole house, and knowing from Sig:<sup>re</sup> Raaff that he cannot give me greater pleasure than to talk about you, never fails to do so – Meanwhile *addio*, dearest friend! – I am most anxious to have a letter from you, I therefore beg you not to let me wait too long and languish too much – Hoping to have some news from you very soon, I kiss your hands [65] and embrace you from my heart and am and will remain always your true and sincere friend,

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I beg you to embrace in my name  
your dearest Sig:<sup>ra</sup> mother<sup>12</sup> – and all  
your Sig:<sup>re</sup> sisters.<sup>13</sup>

WAMozart

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<sup>9</sup> BD: Theobald Hilarius Marchand (1746-1794), theatre director to Elector Karl Theodor in Mannheim and Munich. Two of his children had for a time board, lodging and teaching in keyboard, violin and composition in Leopold Mozart's home.

<sup>10</sup> BD: Franz Peter Joseph Kümüli (c. 1748 – c. 1813), court painter in Mannheim. Cf. No. 0466/98.

<sup>11</sup> BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54.

<sup>12</sup> BD: Maria Cäcilia Weber, née Stamm (1727-1793), married Franz Fridolin Weber in 1756. Cf. No. 0405/29.

<sup>13</sup> BD: Only four are known: Josepha (1758-1819), Aloisia (c. 1760-1839), Constanze (1762-1842), Sophie (1763-1846). Of a son, Johann Nepomuk (\* 1760), nothing is known. Two other sons died as infants: Ferdinand Joseph (Johann Nepomuk) Fridolin Franz (1765-1768) and Johann Baptist (Anton) (1769-1771).