

Paris, 30th July,
1778.

Dearest friend!

I beg you, madam, to pardon me for neglecting to send you this time the variations³ on the aria that I received – but I considered it so necessary to respond as soon as possible to the letter⁴ 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 sonatas⁵ will very soon be printed – and in that event you will also receive *il Popolo di Tessaglia*,⁶ 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!* :|⁷ 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 letter⁸ 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

¹ Original in Italian.

² 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.

³ 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.

⁴ BD: No. 0465, lost.

⁵ 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.

⁶ BD: *Il Popolo di Tessaglia*, the recitative from KV 316 (300b). The complete scene is dated “Munich, 8th 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 8th January, 1779.

⁷ 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.

⁸ 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:^{re} Marchand⁹ – 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:^{re} Kümüli,¹⁰ painter to the Elector – whose friendship was obtained for me by Sig: Raff,¹¹ who is now my close friend, and with this also a friend of yours and of the whole Weber family – Sig:^{re} 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:^{re} 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,

I beg you to embrace in my name
your dearest Sig:^{ra} mother¹² – and all
your Sig:^{re} sisters.¹³

WAMozart

⁹ 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.

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

¹¹ 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.

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

¹³ 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).