

0626.¹ MOZART TO HIS FATHER, SALZBURG

*Mon très cher Père!*²

[Vienna, after 19th September, 1781]

Forgive me if you have to pay a little more for the letter this time; – I wanted to give you at least an *idea* of the first act so as to draw conclusions about the whole. – [5] and I would not have been able to do it with less. I hope your dizziness will ease; – you rather terrified me concerning my sister,³ because it was so unexpected; I hope she will now be better. – I kiss her 1000 times and kiss your hands 100 times and am, sir, eternally your

most obedient son,

W. A. Mzt

[10]

ON THE REVERSE SIDE IN CONSTANZE WEBER'S HAND:

*Aria, Costanza*⁴

Ah, I loved,
was so happy,
and knew not that love could smart:

[15] pledged my troth
to my lover,

gave him freely all my heart;
all at once my joy departed;

[20] I stood lonely and distressed;
now my eye in tears is swimming,
Grief finds in my bosom rest.⁵

¹ BD: The letter bears various later remarks. Constanze confirms that the writing on the first page is her husband's; Nissen confirms Constanze's signature, and states that the text of the aria is not in Mozart's hand. The original letter included, probably in score, the beginning of the overture, the first Belmonte aria, and the end of the first Osmin aria. (Cf. No. 0629/20, 65.)

² = "My very dear father!"

³ BD: See comments on her health in No. 0625/4 ff.

⁴ BD: Costanza = the role Konstanze in the *Abduction from the Seraglio*. It is not clear whether the original letter included a score or keyboard reduction of the aria, or whether it gave only the text.

⁵ = "aria, costanza / ach, ich liebte, / war so glücklich, / kannte nicht der liebe schmerz: / schwur ihm treue / dem geliebten, / gab dahin mein ganzes Herz, / doch im Hui⁵ schwand meine freude / Trennung war mein banges loos; / und nun schwimmt mein Aug' in Thränen / kummer ruht in meinem schoos."