

1256. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Highly honoured sirs,

Vienna, 28th August, 1799.

In answer to your letter of 19th August,³ which I received yesterday, I will send you within the week, with the next post-coach, the following *arias* in the original:⁴

- [5] 1. *Pupille amate, non lagrimate* paginated⁵ 28.29.30.⁶
 2. *Torna, mio bene, ascolta* ___ ___ ___ ___ ___ 63.64.65.66.67.68.69.⁷
 3. *Si, si, si, ma d'un altro amore* ___ ___ ___ ___ ___ 99.100.101.102.⁸
 4. *Per me rispondete* ___ ___ ___ ___ ___ 38.39.40.41.⁹
 (41. is in fact a *recitativo*; I was unable to separate it from the *aria*.)
 [10] 5. *Se tu di me fai dono* paginated 23.24.25.26.¹⁰
 6. *Ogni momento dicono le donne* ___ ___ ___ ___ ___ 1.2.3.4.¹¹

I am sending you these *arias* under the conditions which you laid down yourselves in the letter mentioned, and furthermore # (# under the now changed condition)¹² that you give me at least 3 ducats¹³ immediately for every one that you use. I say at least; [15] for I cannot see any relation at all between your profit and mine (it was with the prospect of this relation that you always comforted me) when I consider how much you earn on one book, for which I provide almost all the materials (as with the vocal pieces), and what I receive for these.

You can see that these *arias* are cut out of books, [20] I cannot part with more for the time being without mistreating the books beyond measure. The present *arias* happened to be written on the sheets in such a way that they could be removed without much trouble; that is not the case with the others. Since they are written running continuously into each other, or rather running into others, I do not see any way that I can send them to you without having at least the beginning or the end copied, [25] or in some cases both, and sending you the middle in the original. I furthermore urgently beg you to return the present pieces, and I would be most grateful if you made a copy of the usable ones immediately; if it takes longer, I may easily become confused about where they belong.

[30] You misunderstood me when you thought that I had personal reservations about sending you these originals. I had informed you of the main reason, namely that I would have to send you whole works, which would have been contrary to the purpose and expensive. [35] It only occurred to me now to see if some could be detached.

¹ BD: Nissen's handwriting, Constanze's signature. Nissen: cf. note No. 1224.

² BD: Founded as "Breitkopf" in 1719. On 1st November, 1795, Christoph Gottlob Breitkopf concluded a contract of partnership with Gottfried Christoph Härtel (1763-1827). This was followed in 1796 by a secret contract of sale in which the entire Breitkopf business was made over to Gottfried Christoph Härtel. The latter was also declared universal heir by Breitkopf shortly before his death in 1800.

³ BD: No. 1253a (lost).

⁴ BD: On the plan to publish opera arias and songs, cf. No. 1252/3. The six presented here are a selection of the 15 mentioned in No. 1252/5-8. Although Constanze maintained in No. 1252/11, 18-20, that she would not send originals, but would have them copied in Vienna at the publisher's expense, she does offer them here in the original, having cut them out of the scores (cf. line 19).

⁵ BD: The numbers are in fact leaf numbers, not page numbers.

⁶ BD: From *Lucio Silla* KV 135.

⁷ BD: From *Ascanio in Alba* KV 111.

⁸ BD: From *Ascanio in Alba* KV 111.

⁹ BD: From *Il ré pastore* KV 208.

¹⁰ BD: From *Il ré pastore* KV 208.

¹¹ BD: From *L'oca del Cairo* KV 422.

¹² BD: The sign # here originally pointed to text, likewise marked #, added at the bottom of the page and here placed in the main text in brackets.

¹³ 3 ducats = 13.5 florins.

Be so good as to tell me how much you need to complete the volume which you want to complete; I would not be at all happy if you made a further separate collection which did not belong to the complete works and were not included in them in the right sequence. –

[40] I do not yet know for sure if I have received back from you everything that you do not need. But what I do know is that you admitted on 22nd June and 24th July that some of it was still on your premises.

For the 4th *Cahier*,¹⁴ which I sent someone to collect straight away, my thanks.

I will let you have the *Canzonetta: Più non si trovano*¹⁵ for 3 ducats, [45] but not in the original. This of course belongs to the as yet incomplete volume of songs.¹⁶

The 6 *sonatas* with *violin* from Mozart's childhood years¹⁷ that I mean were printed in The Hague – I have them, and since they will be very rare, this raises their value.

Your advice about taking Niemetschek's biography as the basis in the manner suggested is good and will be acted on. [50] Along with the *arias*, I am sending you at once the first part of the correspondence, to be read and used by the person to whom you entrust the biography. There are always all kinds of things about his characteristics to be learned from this. The breadth of his cultivation, his enormous tenderness towards me, his good nature, his recreations, [55] his love for arithmetic and algebra¹⁸ (of which several books provide evidence),¹⁹ his temperament, which on occasions was truly Shakespearean,²⁰ as Herr Rochlitz once said of his musical temperament and of which I will send you samples – are visible in these and in the papers to follow. They furthermore document the honours shown to him later, and to me on his account. [60] The letters to his cousin,²¹ in very bad taste, of course, but yet very witty, certainly deserve mention too, but of course not to be printed in their entirety. – I hope you will not let anything be printed without letting me read it beforehand.

And now I hope I have given you, in this as in the preceding letters, [65] convincing evidence of my desire to be accommodating towards you, and I have no greater wish than to continue this way.

At the end of your most valued letter, you write that I facilitate our correspondence for you by my carefulness,

by exempting you from all obligations, [70] apart from those explicitly contracted, which you say my complete trust in you additionally and especially imposes on you; and shortly before this you exhort me to write candidly. So – which are the contractual obligations which have been fulfilled by you so far and will be fulfilled in what is to come? – and which other obligations on your part, on the other hand, [75] should I be enjoying? and how can I secure these for myself?

I am including in this packet a catalogue of clavier pieces, and once again request you to do me the favour of reviewing them, i.e. telling me where they have all been published, as you have been so kind as to do with two catalogues already. [80]

I have the honour to be your most obedient

Constance Mozart

¹⁴ BD: 4th volume of the *Oeuvres complètes*, the complete works.

¹⁵ BD: KV 549; cf. No. 1248/47-49. Constanze appears to have obtained it in the meantime.

¹⁶ BD: Cf. lines 36-37.

¹⁷ BD: Cf. No. 1248/55-58.

¹⁸ BD: Cf. No. 1210/40-42; No. 0177/71-74. Mozart's estate included a copy of Joseph Spendler's *Anfangsgründe der Rechenkunst und Algebra*, 1771 (and 1778).

¹⁹ Closing bracket missing.

²⁰ BD VIII, p. 138: Probably from the "anecdote" published by Rochlitz in the *Allgemeine musikalische Zeitung* No. 10 of 5th December, 1798. Referring primarily to *La clemenza di Tito* and also mentioning *Idomeneo* and *Don Giovanni*, he speaks of "Mozart's so unmistakable Shakespearean, almighty power in the great, the magnificent, the dreadful, the terrifyingly shaking."

²¹ BD: Cf. note on No. 0331/56.

A postscript follows. My address is known at the post.²²

You can therefore spare yourself putting it on the letter.

[85] Postscript, Vienna, 28th August, 1799

After my letter of 13th August,²³ I still had

to my account,	_____	1 fl.	35 ^{kr}
My letter of	13 th August _____		48
	21 st _____		24.
[90] _____	26 th _____		12.
Your letter of	19 th _____		12.
The present letter	_____		12
		3.	23

besides your voluntary payment,

[95] promised to me on 3rd June, and

due to me for these songs:

for the mandolin²⁴ } which have certainly

*un moto di gioja*²⁵ } not been printed.

the Veilchen,²⁶ and

[100] the Trennungslied;²⁷



and the
various
free copies
promised:

I reminded you about these last items in my letter of 30th July,²⁸ which you probably overlooked in your reply because on 13th August I did not unnecessarily repeat these items, which I could not judge on my own.²⁹

[105] Among the signs of respect shown to me on my husband's account after his death, the following is one which in my opinion surely deserves a place among the anecdotes:

This anecdote next time.³⁰

While Mozart's widow (you know the year)³¹ was in Leipzig on her journey back to Vienna, [110] she stayed at Herr Ernst's, at the *Hôtel de Saxe*. When she wanted to leave, she had to send someone to call this worthy man several times in order to find out about the bill, and he only came after she sent a note requesting him to do so. It was at the time of the fair, when he could charge correspondingly dearly for his rooms and when he often obtained other quarters for his guests [115] in order to accommodate the finer or better paying ones – he had granted her generous quarters and let her stay on there – she had had her sister with her for three weeks and had not allowed either of them to lack anything; she was at the inn for over 5 weeks, and instead of presenting her with the bill, he said: Do you think I am not better capable of appreciating the pleasure of having been host to the widow of such a man [120] [. . .] ³² not be moved to accept anything, she had to be very crafty [. . .] ³³ about getting a tip into the hands of the boy, who had been forbidden to accept one.

²² BD: Cf. No. 1237/93-94. Probably the address of the apartment shared with Nissen on the Michaelerplatz, cf. No. 1259/54-55.

²³ BD: No. 1235.

²⁴ BD: KV 439 (367a); cf. note on No. 1243/126.

²⁵ BD: KV 579; cf. note on No. 1111/6-7; note on No. 1240/45.

²⁶ BD: KV 476; cf. note on No. 0870/2; note on No. 1240/45.

²⁷ BD: KV 519; cf. note on No. 1049/8; note on No. 1243/20.

²⁸ BD: Cf. No. 1248/14-16.

²⁹ BD: In letter No. 1253.

³⁰ BD: Crossed out from here to the end with one single line.

³¹ BD: 1796, returning from a concert tour with her sister Aloisia Lange.

³² BD: Damaged by seal.

³³ BD: Damaged by seal.