

1258. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Most highly honoured sirs,

[Vienna, 29th September, 1799]

	After my last letter ³ you owed me	3 fl.	23 ^{kr}
	My packet ⁴ of 30 th August ⁵ postage _____	1.	4
	Your _____ ⁶ of 27 th to me _____	1.	48
[5]	(I am enclosing envelope No. 4 to you so that you see that it cost that much. It must have missed the post-coach.)		
	The <i>sonata</i> fragment according to your letter of the same date _____	9.–	

[10]	on top of that now come: 1 st . for the enclosed <i>canon</i> , No. 3.	15.	15
	2 nd . Your voluntary payment for the unpublished song <i>un moto di gioia mi sento</i> ⁷ etc. and for das Veilchen ⁸ and the Trennungslied, ⁹ made available to you in the original, and		
[15]	3 rd . whatever you can use of the <i>arias</i> ¹⁰ recently sent on 30 th August.		

In the same way as biographies of authors mention the fragments they left behind, you can perhaps indicate thematically, at the end of my husband's biography, some of the many compositions he started and laid out, [20] to which purpose I can then make them available to you.

The more I reflect on our relations and on your and my interests, the more I am confirmed in my opinion that you have no-one here on whose judgement you think you can entirely rely. [25] It is a crying shame if you do not come here yourselves and, with the catalogues of pieces you do not need from me in your hand, see everything that I keep here all at one time – and buy even pieces you have copies of, since you also attach importance, in keeping with your respect for the public and according to what you once announced in the newspaper or advertiser, to the original scores of such pieces. [30] I would even be ready to offer you¹¹ all the originals, some of which you would without doubt be able to dispose of very advantageously in England or else to libraries (for why should musical manuscripts be less sought-after than others?). My greatest dearth was in *sonatas*, in all the other genres I have an abundance; [35] and some are without doubt entire. If I should die before your entire collection is published, it could easily become difficult or perhaps, due to the negligence of third parties, impossible to assess all the pieces I have, and then you would certainly not be able to deliver anything complete.

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: Cf. No. 1256/93.

⁴ BD: With the arias (cf. No. 1256/3 ff.), the first part of the "correspondence" (cf. No. 1256/51), and the "catalogue of clavier pieces".

⁵ BD: No. 1257 (lost).

⁶ BD: No. 1255a (lost).

⁷ BD: Cf. No. 1256/98.

⁸ BD: Cf. No. 1256/99.

⁹ BD: Cf. No. 1256/100.

¹⁰ BD: Cf. No. 1256/5-11.

¹¹ BD: The first hint of the idea of selling all the music left by Mozart for a set price. B & H rejected all overtures in this direction; it was taken up by André on 8th November, 1799.

Perhaps this journey could also be desirable for you in view of your relations with Haydn.¹² [40] What about, for example, coming here for the high-spirited Carnival period?

As far as the *Requiem* is concerned, I must ask you not to make it public that you received a copy from me.¹³ When you started to write to me about it, my intention was to put a request in the newspaper asking the anonymous purchaser, to whom I had obligations, [45] if he would allow me, in consideration of the passage of so many years, to sell it for use in publication – I had permission for it to be used by heads of state,¹⁴ and I would not have sold it to you before that. But when you assured me that you already had 2 copies, I took your request as the opportunity to make my copy available to you, [50] thus preferring to have the trifling profit in question rather than none at all, for which the anonymous person cannot reproach me, since the work would have been published without me anyway. At the beginning of our correspondence on this matter, before I had reached an agreement with you on it, Probationer Heinze¹⁵ in Breslaw made me a very considerable offer: but I was too honest not to tell him that you would be publishing it. [55] And for that, of course, he thanked me.

O no, I can by no means accept that I should make a profit purely for myself from the Masses.¹⁶

I am sending you once again, as an enclosure, the anecdotes No. 1, No. 2 and excerpts from spirited passages in Mozart's letters, both for your journal, and, if not there, then for the future biography. [60] At the next opportunity I will also send you all the remaining letters I have, to be read by the person to whom you entrust the biography. These casual letters of his, i.e. unprepared but well-written, are without doubt the best measure of his way of thinking, his individuality and his cultivation. [65] A quite special characteristic is his exceptional love for me, which all his letters exude – is it not true that those of the last years of his life are just as tender as those he would have to have written in the first year of our marriage? My very special request is that, in his honour, detailed mention should be made of this, at some point at least. There are wonderful, naive passages in the letters which quite possibly deserve a place in your journal. [70] – I furthermore have the pleasure of informing you that I can soon offer you unknown keyboard pieces; 3 entire pieces. I will send them.

Now I have two requests to make of you.

You will receive a packet or box from Messrs. Schramm and Karstens¹⁷ in Hamburg with articles of clothing, [75] probably also with music, for me. Be so kind as to give them to someone from here visiting the fair. Could my 6 copies¹⁸ of the complete works come with that?

secondly

(Parenthesis. I, along with several others, am languishing for your 5th volume;¹⁹ [80] and then I am now entitled to expect the autograph songs to be returned soon, as many of them as have been published.) secondly.

Secondly, I would ask you to advertise in your journal all the copies of the *concerto opus* 1,²⁰ which you are selling for me on commission, in such a manner that all of them together are priced at 300 fl., and for 50 together each copy 1 fl. 30^{kr} (all in Viennese

¹² BD: Haydn had been in contact with B & H for years; Constanze thought a personal meeting could benefit both parties.

¹³ BD: Copy sent by Nissen as authorised representative of Constanze (cf. No. 1246/7-8).

¹⁴ “Zum Gebrauch grosser Herren”.

¹⁵ BD: Not identified, but one of those waiting for a permanent position in public office.

¹⁶ BD: Various church compositions, cf. No. 1248/42-44.

¹⁷ BD: Schramm & Karstens, carriers in Hamburg; box possibly left during the concert tour with her sister (cf. No. 1259/36-37).

¹⁸ BD: Cf. No. 1245/111-112.

¹⁹ BD: Of the *Oeuvres complètes*.

²⁰ BD: KV 503, published by Constanze at her own expense.

currency) [85], as available from you, and drawing the public's attention to the extraordinarily low selling price of this beautifully engraved work, adding that has otherwise always been sold for ducats.²¹ I am naturally counting on your being so kind and fair as to deduct only a very small amount for selling them this way.

[90] I informed you above, right at the beginning, that a *canon* is included here, and that you can make a small voluntary payment to me for it. The *Abbé*,²² who commends himself, says it may well be complete like this and need only be written differently. If you cannot use it, I would ask you to send it back to me.

[95] On the following page you will find the theme of a *sonata* for 4 hands.²³ I would ask you to tell me whether it has been published, and where.

Now I have expectorated everything again. I hope that all is going well for you. I am as ever, with respect,

most highly honoured sirs,

[100] your most obedient servant

Vienna 29th

Sept., 1799.

Constance Mozart



[CLEF IN LOWER STAFF CORRECTED AFTER BD VIII, p. 138]

²¹ BD: 1 ducat = 4.5 florins.

²² BD: Abbé Maximilian Stadler, baptised Johann Karl Dominik Stadler (1748-1833), monk, priest, abbot. From 1796 entirely dedicated to music.

²³ BD: Listed in KV⁶ as No. 257 (500a), in the NMA as 2nd movement of KV 357 (497a); in KV³ both movements were grouped together under KV 357 (497a). In view of its clumsy construction and other weaknesses, it must be doubted whether this is by Mozart. More details in BD IV, p. 492.