

1270. CONSTANZE MOZART<sup>1</sup> TO BREITKOPF & HÄRTEL,<sup>2</sup> LEIPZIG

Most highly honoured sirs,

[Vienna, 30<sup>th</sup> November, 1799]

After receiving a packet of music from you today *retour*,<sup>3</sup> I can now judge which originals you have kept and therefore owe me something for. To give you a simpler and comfortable overview, [5] you will find a catalogue of them at the end of this letter. Why you did not take this opportunity to send me the songs is incomprehensible to me. You do not of course need them anymore now, and I ask to have them returned along with the other pieces as soon as possible.

With this I am sending you the seal used on the letters from the man<sup>4</sup> [10] who ordered the *Requiem* from my husband. In the biography there will be talk of him and of the unsuccessful search for him. This seal might perhaps be the only thing by which he could be found out. It is admittedly only a symbol, which has furthermore probably been used by several people.

[15]

Catalogue of the originals  
which I have to ask Messrs. Breitkopf and Härtel  
in Leipzig to return:

	a March sent	<u><i>retour</i></u> <sup>5</sup>	_____		the 25 Febr. 1799 <sup>6</sup>
	a little book with the title		_____		2 March <sup>7</sup>
[20]	16 songs	<u><i>retour</i></u>	_____		25 March <sup>8</sup>
	a <i>clavier concerto</i>		_____		29 April <sup>9</sup>
	2 songs	<u><i>retour</i></u>	_____		25 May <sup>10</sup>
	13 <i>Canons</i> (that is all there were in the original) <sup>11</sup>		_____	}	8 Jul.
	<i>Caro mio</i> Druk und Schluk <sup>12</sup>		_____		eod. dato <sup>15</sup>
[25]	Glass <i>harmonica quintet</i> <sup>13</sup>	<u><i>retour</i></u>	_____		
	a <i>Sonata</i> <sup>14</sup>		_____		

<sup>1</sup> BD: Nissen's handwriting, Constanze's signature. Nissen: cf. note No. 1224.

<sup>2</sup> BD: Founded as "Breitkopf" in 1719. On 1<sup>st</sup> 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.

<sup>3</sup> *Retour* [French] = return(ed).

<sup>4</sup> BD: Franz, Count [Graf] Walsegg-Stuppach (1763-1827). He commissioned the *Requiem* from Mozart in 1791. A "passionate lover of music and theatre" with the ambition of gaining a reputation as a composer, to which end he commissioned works anonymously, copied them out in his own hand, and had them performed as his own compositions. After his wife died on 14<sup>th</sup> February, 1791, he sent an intermediary to offer Mozart 100 ducats (= 450 florins) for a requiem which he intended to perform in her memory. He conducted the performance of the *Requiem* ("*composto del Conte Walsegg*") on 14<sup>th</sup> December, 1793.

<sup>5</sup> BD: "*retour*" ["return"] here and in the following lines in another hand, probably at the publisher's. The same hand crossed out the left halves of lines 32-35 and added the brackets over lines 23-25, 27-29, 30-31 and 32-35.

<sup>6</sup> BD: KV 408 (383e) No. 1.

<sup>7</sup> BD: KV 32a.

<sup>8</sup> BD: Cf. Nos. 1267/47, 55; 1240/30-31; 1236/52-67.

<sup>9</sup> BD: Not definitely identified.

<sup>10</sup> BD: KV 476 and 519; cf. No. 1243/121-122.

<sup>11</sup> BD: Cf. note on No. 1299/131.

<sup>12</sup> BD: KV App. 5 (517a). Cf. note on Nos. 1243/32-33; 1246/9.

<sup>13</sup> BD: KV 617; cf. No. 1245/7 ff.

<sup>14</sup> BD: Cf. No. 1246/12.

<sup>15</sup> = on the same date.

- Overture, Allemande and courante*<sup>16</sup>  
 a *Fugue* with the last bars in a foreign hand<sup>17</sup>  
 a *Sonata* with *Violin*<sup>18</sup> } 10 Oct.
- [30] 2 songs<sup>19</sup>  
*V'amo di core*<sup>20</sup> } ----- 18 Oct.  
*Fantasy*<sup>21</sup> retour  
 a *Rondeau*<sup>22</sup> } ----- 11 Nov.  
 a *Gigue*<sup>23</sup>
- [35] and also a piece for *clavier*<sup>24</sup>  
 A copy of the *Requiem*.<sup>25</sup>  
 Vienna, 30<sup>th</sup> Nov., 1799. Sum payable  
*verte*<sup>26</sup>

I have also enclosed for you that certain fugue, as you requested, in a legible copy.  
 [40] You can keep this permanently if you pay me four Imperial ducats,<sup>27</sup> but not less. I can foresee that you will publish a splendid collection of fugues and canons at the same time.

Do not forget! I have not yet received the fifth *Cahier*.<sup>28</sup>

[45] What you definitely owe me after my letter  
 of 20<sup>th</sup> *November* ----- 4 fl. 12<sup>kr</sup>.  
 this costs an additional ----- 12.  
 Today's packet from you ----- 1. 16.  
 My letter of 27<sup>th</sup> *Nov.* will not be counted,

[50] and today's some other time.  
 I have the honour to be, with especial respect, 5 fl. 40<sup>kr</sup>.  
 my most nobly born sirs,  
 your most obedient servant.  
 Constance Mozart.

[55] You do not of course have to pay for any of the pieces listed above, except:

1. the *Fugue* with eight bars in a foreign hand
2. the *Sonata* with *Violin*
3. the enclosed *Fugue*, whose original you already had;  
 for each of these 3 numbers that you keep: 4 Imperial ducats.

- [60] 4. *V'amo di core*, and } as you see fit.  
 5. the little book of *capricci* }  
 and for 4 numbers lent to you listed last on the preceding page.<sup>29</sup>

<sup>16</sup> BD: KV 399 (385i); cf. No. 1259/8 ff.

<sup>17</sup> BD: KV 401 (375e); cf. No. 1259/20-22; No. 1310/26.

<sup>18</sup> BD: Probably KV 402 (385e); cf. No. 1259/23-25; No. 1288/223-225.

<sup>19</sup> BD: KV 483 and 484; cf. No. 1260/54-55.

<sup>20</sup> BD: KV 348 (382g); cf. No. 1260/58.

<sup>21</sup> BD: KV 475; cf. No. 1264/20.

<sup>22</sup> BD: KV 511; cf. No. 1264/18-19.

<sup>23</sup> BD: KV 574; cf. No. 1264/17.

<sup>24</sup> BD: Not definitely identified.

<sup>25</sup> BD: KV 626; cf. No. 1246/8.

<sup>26</sup> = turn the page.

<sup>27</sup> BD: = 18 florins.

<sup>28</sup> BD: Constanze had already sent a number of reminders about this fifth volume of the complete works, cf. Nos. 1258/79; 1261/52; 1267/99 ff.

<sup>29</sup> BD: Lines 32-35.