

1297. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Vienna / To / Messrs. Breitkopf & Härtel, / Leipzig

Most highly honoured sir,

[Vienna, 12th May, 1800]

I have now finally read your counter-announcement.³ I am heartily glad that you formulated it the way you did; I consider, in fact, that I can see myself as entirely free of any obligation to answer it. [5] The reason given why you have not received, or do not wish to receive, any more works from me – is of no further concern to me.

I have pleasure in sending you herewith

the final notes on Mozart's fragments.⁴

- [10] 1. From the opera *Lo sposo deluso*:⁵ 2 scenes in draft
Scena 3. Eugenia. Scena 4. Pulcherio.
2. From the opera *L'Oca del Cairo*:⁶ 4 scenes and 1 finale.
1. *Scene Aria* for *Chichibio*. *Scene 3. Duetto* for *Chichibio* and *Auretta*. *Scene 6. Aria* for *Auretta*. *Scene 11. Quartetto: Celidora, Lavina, Biondello, Calandrino*. [15] *Finale: Celidora, Lavina, Auretta, Biondello, Calandrino, Don Pippo Chichibio*. Instrumentation largely complete.
3. An unfinished German opera without title.⁷ The following numbers in it are complete:
1st scene. Solo voice and chorus: *Brüder lasst uns lustig seyn*
[20] 2nd ——— Gomaz: *Unerforschliche Fügung*. Arranged as melodrama.
3rd ————— Zaide: *Ruhe sanft, mein holdes Leben*. *Tempo di Menuetto grazioso*
Gomaz: *Rase, Schicksal, wüte immer*. *Aria*.
Gomez and Zaide: *Meine Sele hüpfet vor freuden* *Duetto*.
[25] 4th ——— Gomez: *herr und Freund, wie dank ich dir!* *Aria*.
5th ————— Alazim: *Nur muthig, mein Herze, versuche dein Glük*. *Aria*
6th ————— Zaide, Gomez and Alazim: *O selige wonne, die glänzende Sonne*. *Terzett*

Now another follows:

- [30] First scene. Sultan and Zaram: Sultan: *Zaide entflohn!* Arranged as melodrama. Makes a transition into an *aria*.
3rd ————— Osmin: *wer hungrig bey der Tafel sizt*. *Ariette*
or 4th scene. Sultan: *Ich bin so böß als gut*. *Grand Aria*
[35] 5th ——— Zaide: *Trostlos schluchzet Philomele*. *Andantino*.
6th ————— Zaide: *Tiger, weze nur die Klaue*. *Grand Arie*
7th ————— Alazim: *Ihr Mächtigen seht ungerührt auf eure Sklaven nieder*, *Aria*.
8th ——— Zaide, Gomez, Sultan and Alazim: *Freundinn stille deine Thränen*.

¹ BD: Nissen's handwriting. 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. note on No. 1262; No. 1299/12 ff.

⁴ BD: Complementing the list in No. 1288. The individual items are discussed in detail in BD VI, pp. 339-342.

⁵ BD: KV 430 (414a). Mentioned for the first time on 21st February, 1800. Cf. Nos. 1285/95; 1288/241.

⁶ BD: KV 422.

⁷ BD: KV 344 (366b), later called *Zaide* (probably by André). Cf. Nos. 1252/32-36; 1255/3-11; 1288/238-239.

- [40] Appears to be a vocal finale: at least, it is the last of these numbers. The whole *opera* seems to have a great similarity to *The Abduction from the Seraglio* and to *Adelheid von Weltheim*.⁸
4. *Terzetto* in B^b.⁹ For *Cavaliere, Vilotto, Polipodio*. Unfinished.
¹⁰Theme
- [45] ~~ends unfinished with the following bar~~
5. *Aria* for Madame Hofer¹¹
 is without instrumentation and complete only in the vocal part.
6. Unfinished *Allegro*¹² in score for 1 *Violine, Viola, Basso*, 2 forms.
 Theme
- [50] ~~7. a *Sonate a 4 mains* in G major.¹³ There are 6 pages of the *Andante* and it is not finished. Of the following *Allegro*, only the first section is finished and only 9 bars of the 2nd have been written.~~
- ~~8. A close and transition of a *Symphony*¹⁴ *Andante* to the *Presto assai* in C major. The beginning of this *Andante*, which is in 6/8 time, is missing, as well as~~
- [55] 8. The beginning of an *oboe concerto*.¹⁵ 5 pages of this are complete in score, the 6th contains the continuation of the solo part, and the traces of this are last on the 7th.
9. *Rondò* for horn,¹⁶ instrumentation not quite complete.
10. *dito* with orchestral accompaniment,¹⁷ instrumentation not quite complete.
- [60] ~~11. *Concerto* for horn. There are 8 pages of the first *Allegro* in score with all parts.~~
11. Outlines of a first *Allegro* for a horn *concerto*.¹⁸ 8 pages of this have been written with instrumentation largely complete.
12. Outlines of a horn *concerto*.¹⁹ Only 4 pages written.
- [65] Otherwise you can rest assured that I will also send you the biography and all the associated contributions²⁰ available to me as soon as possible; wherever else it is feasible, I will be happy to be of service to you. In one of your letters you said that you would send me your biography to look through before printing. This will be very good and useful. [70] I will then show it to the esteemed *Baron Swieten* and others. One thought leads to another and may call to mind those that would perhaps remain forgotten if the first one were not there.
- At the moment *Swieten* has the *Niemeczek*²¹ biography.
- Vienna, 12 May 1800
- Your C. Mozart

⁸ BD: *Adelheid von Veltheim*, opera in three acts by Christian Gottlob Neefe (1748-1798), teacher of Beethoven. Like *Zaide* and *The Abduction from the Serail*, it is a so-called “Türkenoper” (≈ Turkish opera).

⁹ BD: KV 434 (480b).

¹⁰ BD: Lines 44-45, 49-54 and 60-61 crossed out.

¹¹ BD: KV 580. Madame Hofer is Josepha, née Weber, Mozart's sister-in-law.

¹² BD: KV 288 (246c).

¹³ BD: Already mentioned in Nos. 1258/95-96; 1273/39-40; 1285/139-142; 1299/174-176. It is interesting that Constanze/Stadler associated the *Allegro* KV 357 (497a) with the *Andante* KV 357 (500a), while more recent thinking places it close to the *Variations* KV 501 (KV⁶ p. 588).

¹⁴ BD: Instrumental version taken from *Il Ré pastore* KV 208 and linked to the *Finale* KV 102 (213c; “Presto Assai”).

¹⁵ BD: KV 293 (416f). Already mentioned in Nos. 1285/74; 1288/244.

¹⁶ BD: Constanze’s remark in No. 1299/193 (“a jocular heading”) seems to indicate the second movement of the horn concerto KV 412 (and 514) (386b), in which numerous playful remarks by Mozart appear.

¹⁷ BD: Probably KV 371.

¹⁸ BD: Probably KV 494a, judging by the leaf count.

¹⁹ BD: Probably KV Anh. 97 (370b); cf. KV⁶, p. 380.

²⁰ BD: Cf. Constanza was circulating a copy of Niemetschek’s Mozart biography interleaved with blank pages to enable readers to contribute their own stories and memories.

²¹ BD: Cf. No. 1296/18. Franz Xaver Niemetschek (1766-1849), professor of philosophy and pedagogy in Prague, later a professor in Vienna. Cf. line 65.