

1350. CONSTANZE MOZART<sup>1</sup> TO BREITKOPF & HÄRTEL,<sup>2</sup> LEIPZIG

[Vienna, 2<sup>nd</sup> June, 1802]

From the review<sup>3</sup> of the *Requiem* in the *Musikalische Zeitung* I see how much doubt still prevails regarding distinguishing the portions of the work done by Mozart and by Süßmayer. I am the only one able to solve everything that is puzzling here, [5] and if such a solution is of value to you, to the reviewer or to your future *biographer*, it is at your disposal.

I will begin by telling you that everything up to the beginning of the *Dies irae*<sup>4</sup> is by Mozart alone and that this manuscript of his is in the possession of the anonymous commission-giver, as I saw myself last year. [10] Everything else<sup>5</sup> that Mozart composed himself and therefore wrote out himself is in my keeping and is my property. Süßmayer was so upright as to give it to me unexpectedly sometime ago; it had not crossed my mind that he must have had it. This manuscript goes as far as the end of the *Confutatis*. A large quantity of the middle voices and perhaps from time to time some other parts of it are not by Mozart; [15] but everything that is not by Mozart is ringed around in pencil in a manner which would furthermore be clear to anyone with a good knowledge of handwriting. This is no doubt where the reviewer found the reason for his perceptive remark that Mozart meant a certain passage (in the *Tuba mirum*, I believe) not for flutes<sup>6</sup> but for trombones.

[20] If you can make use of this copy, as I said, I will be very happy to lend it to you. I would only ask you to instruct Herr Traeg<sup>7</sup> or somebody else to collect it from me and to return it to me later so that I pay no postal charges.

You will, I believe, find the middle parts different from those in the copy<sup>8</sup> which I let you have. [25] I must also tell you that Süßmayer, who obviously wanted to give me only Mozart's work and could have believed that this was all he was obliged to give me, also gave me the *Sanctus*, in which not one note and not one word is in Mozart's handwriting. Both points would be worth investigating, but it was in vain that I wrote asking about this last point a long time ago and, since I see him only rarely, I have not spoken about it.

*N.B.* This is no doubt the copy from which *André's* keyboard reduction was made; he had it from me on loan.

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<sup>1</sup> BD: Probably Nissen's handwriting. Georg Nikolaus Nissen (1761-1826), secretary to the Holstein Legation in Regensburg and then to the Danish Legation in Vienna. Met Constanze at the end of 1797, was either her landlord or cohabitant. Nissen advised Constanze in all business matters from 1798 onwards, especially with the publishers Breitkopf & Härtel and André. The letters, often formulated by him and signed by Constanze, reveal an experienced, if cautious, businessman. Cf. No. 1224 for longer note.

<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> BD: In the *Allgemeine musikalische Zeitung* IV, 1-11, pp. 23-31. The review was of B & H's first edition of the score in 1800.

<sup>4</sup> BD: i.e. Introitus and Kyrie, cf. No. 1322/31-32, 10 leaves with notation on 17 pages, the first part of Wn *Codex 17. 561a*; attached to that are the other parts of the Requiem in Süßmayer's hand and with his completing work, 54 leaves with notation on 107 pages. This is the copy that was delivered to the anonymous commissioner, Graf von Walsegg-Stuppach.

<sup>5</sup> BD: Apparently fols. 65-86 (new numbering) of Wn *Codex 17. 561b* (Mozart fragment of the Sequence), in which Eybler had entered some accompanying parts; these were later ringed around in pencil by Stadler.

<sup>6</sup> BD: The reviewer was actually speaking about the bassoon, not flutes; in the edition, the bassoon was given a part originally meant for trombone.

<sup>7</sup> BD: Johann Traeg, music publisher and seller in Vienna, cf. No. 1230/10.

<sup>8</sup> BD: Namely with Süßmayer's middle parts; cf. No. 1322/27.