

1243. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Most highly honoured sirs,

Vienna, 25th May, 1799.

To your further information let me advise you that, of the songs which I sent you on the 28th March,³ the following were composed on these dates:⁴ die Gesellenreise 26th March, 1785; Ihr Mädchen flieht, die Zufriedenheit and [5] die betrogne welt 7th May, 1789; Zu meiner Zeit 18th May, 1787; Erzeugt von heisser Phantasie 26th May, 1787; Es war einmal ihr leute 6th Nov., 1787; Wo bist du bild on the same day, die Spinnerinn 11th Dec., 1787; and Ich mögte wohl der Kaiser seyn 5th March, 1788, and therefore cannot bear out your accusation that they appear to be from Mozart's early years. [10] Since you otherwise desire complete information about his songs, I supply you with this in its entirety from 1784 onwards. With this you simultaneously receive proof of my way of acting and thinking, which I could wish to see reciprocated. Can I act more uprightly than even indicating to you what I do not have so that you can obtain it elsewhere? [15] His original and complete thematic catalogue⁵ shows that, from February, 1784, until his death,

besides the songs above

he composed only the following:⁶

1. die Verschweigung: So bald Damötas Chloen sieht 20th May, 1787.
- [20] 2. die Trennung: die Engel Gottes weinen 23rd May, 1787.
3. Abendempfindung: Abend ists. 24th June, 1787.
4. An Chloe. wenn die Lieb aus deinen blauen. *eodem dato*⁷
5. bey dem Auszuge in das Feld. 11th August, 1788
6. Sehnsucht nach dem Frühling: komm, lieber Mai
- [25] 7. Im Frühlingsanfange: Erwacht zum neuen Leben } 14th Jan., 1791
8. Das Kinderspiel: Wir Kinder, wir schmekken }
9. das Veilchen: ein Veilchen auf der Wiese stand. 8th June, 1789.⁸

Yesterday I sent you all the songs I have, observing that there are 7 stanzas for the Trennungslied,⁹ and four of them, I believe, are set differently. [30]

Otherwise I have nothing for keyboard and voice alone, except the Bandl trio;¹⁰ the *cantata* Die ihr des unermesslichen; and a counterpart to the Bandl trio: *Caro mio* druk und Schluk for 4 voices¹¹ (for my husband and me and 2 friends) but with only the vocal parts written:¹² everything in the original.

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: Should be "25th".

⁴ BD: KV 468; 472; 473; 474; 517; 520; 529; 530; 531; 539.

⁵ Mozart's "Verzeichnüss aller meiner Werke vom Monath Februario 1784 bis Monath . . . 1 . ." ["Catalogue of all my works from the month of February 1784 to the month . . . 1 . ."]. BD: Leopold had already started a catalogue of Mozart's works, "*Verzeichniss alles desjenigen...*", in 1768. Mozart's catalogue did not in fact contain all the works he wrote between 1784 and his death. The dates in the catalogue do not always agree with the dates on the autographs.

⁶ BD: KV 518; 519; 523; 524; 552; 596; 597; 598; 476.

⁷ = "the same date".

⁸ BD: Should be "1785".

⁹ BD: KV 519; "Song at Parting".

¹⁰ BD: KV 441; "Ribbon Trio".

¹¹ BD: KV App. 5 (571a). Probably a "counterpart" to KV 441 because it originated on a similar occasion.

¹² BD: Melody without accompaniment. After Beethoven either turned down or did not complete the task, Constanze maintained that "Caro mio" did not require a bass (cf. No. 1245/18 f.), in contradiction of Mozart's heading.

[35] In my letter of 1st May¹³ I have approved the modification suggested in your letter of 18th April¹⁴ regarding the price of the vocal pieces I sent on 25th March. But I really must insist on knowing which ones you consider unusable. For each piece that you use you surely owe me the agreed price: I ask you to send the others back to me soon. – [40] I am now making efforts to enquire about the instrumental music for *Ich möchte wohl der Kaiser seyn*.¹⁵

And now to answer your letter of 8th May.¹⁶ Although I had not asked you to return the thematic catalogue¹⁷ which I sent you on 1st May, I believed it was self-evident to do so. [45] Yet this does not really matter anymore. I must accept that all the pieces listed in this catalogue have already been printed. But it is impossible to follow your argument that the written titles without themes are of no help to you, that it risks error and confusion. I inform you, for example, how many numbers I have for this or that instrument, and of what kind. [50] Thereupon (or even beforehand, which is all the same to you) you send me the themes of the pieces that you already have. You request whatever pieces for which you do not have themes *eo ipso*.¹⁸ Confusion and error are out of the question here. Whatever is old or less valuable among my pieces is already visible to you from the year noted in my catalogues or else from the characteristics of the handwriting. [55] – That you have more unknown pieces from Mozart's later and better compositions than I do: – to that I make no reply. Words which cannot be substantiated at this distance cannot change the opinions of yourselves or anyone else. The complete thematic catalogue¹⁹ of February, 1784, in the hand of my husband himself, [60] will subsequently show to what extent you are right. It contains 144 numbers²⁰ up to 15th Nov., 1791 (not individual pieces). – I wish I could give you indications of incomplete texts in the songs I have sent you. – You can obtain more anecdotes²¹ gradually as time goes on. – In yesterday's packet, I sent off to you 3 letters on my husband's stay in Potsdam²² for the biography, [65] relying on your trustworthiness, as with the songs. I would ask you to tell me soon what you will give me for them. I am surprised that you are still asking for the canons,²³ since you informed me some time ago that you had them, although temporarily not to hand. For the time being I can give you all I have, and I will at least outline them all to you.

[70] Now I have a very unpleasant matter to arrange with you. In your letter of 11th March, you put various questions to me regarding the grand *Requiem*²⁴ without stating whether you had it or wanted to have it (I must of course believe the latter, especially in the light of our negotiations so far). I replied to you on the 27th March²⁵ and reserved for myself further disclosures if you wanted it from me. [75] In your later communication²⁶ you are completely silent on this. And now you inform me that you have procured 2 copies, and wish to give me 20 florins! for letting you consult my score. I myself have never published it, out of respect for the man who commissioned it and made non-publication a condition. But if he knew that

¹³ BD: No. 1241 (lost).

¹⁴ BD: No. 1240a (lost); Constanze originally asked 2 ducats (9 florins) for each of the first 16 songs, but obviously reduced the price as suggested by the publishers in No. 1240a (lost).

¹⁵ BD: KV 539. Constanze meant the original 13 instrumental parts.

¹⁶ BD: No. 1241a (lost).

¹⁷ BD: One or other of the catalogues offered by Constanze in No. 1240/81-84. B & H had indicated in No. 1241a (lost) that all the pieces in this catalogue had already been printed.

¹⁸ = "by that fact alone".

¹⁹ Cf. line 15.

²⁰ BD: Actually 145, since No. 30 appears twice.

²¹ BD: Cf. note on No. 1231/64.

²² BD: Cf. No. 1099/20-21, according to which Mozart spent 17 days there in April/May, 1789.

²³ BD: Cf. No. 1236/74-76.

²⁴ BD: B & H were obviously not completely convinced of the authenticity of the two copies they already had in their possession.

²⁵ BD: Cf. No. 1240/18 ff.

²⁶ BD: No. 1240a of 18th April (lost).

you were publishing it without any gain for myself, [80] he would certainly contest (if not your right to own the copies, but then no doubt) your right to publish it. Nobody in the world has a right to do so except the person²⁷ mentioned and, at most, myself, if he gave permission. It would indeed be only right if no third party, and no person other than myself, should be the main beneficiary of it. [85] And why, furthermore, did you not try to purchase this work from me straight away, as had been agreed for everything that I had? For ceding the rights of ownership and the dispatch I ask 50 ducats,²⁸ and I will come to an agreement with the man mentioned.

I will now confine myself entirely to waiting to see which pieces you request from me and, quite generally, whether I receive a reply to all points raised. [90] I refer to my last letter, which stated that when you ask me to lend you something, you should always show me where each individual piece has already been published. Since last time I have found more pieces, or placed them in order, as in the list attached; I am not yet entirely finished. I have the honour to be, my highly honoured sirs, your most obedient servant

[95]

C: Mozart

Postscript.

If you wish, highly honoured sirs, you can publish, for the information of the public, the following announcement in your musical journal, with the heading or acknowledgement from a reliable source,

[100] that the quartet recently advertised by *Mollo*²⁹ was not composed in that form by Mozart; despite the pompous announcement, it is nothing other than the well-known *organ* piece for a clock.

I see from your musical journal that you believe you have printed the aria *Jo ti lascio, o cara, addio*³⁰ from the manuscript in Mozart's own hand. [105] Would you perhaps be willing to lend me this manuscript? I own a copy of it, but not in his hand, and I and several knowledgeable persons do not consider it to be his work. My copy, it seems to me, is in the hand of Gotfrid von *Jaquin* of blessed memory, who composed it, as far as I can remember, when Countess Hazfeld³¹ was setting out on a journey. [110] *Jaquin's* notation and my husband's, despite being essentially different, have some similarity, but the text in my copy is a world away from Mozart's handwriting.

I forgot to explain to you recently that the theme *une fièvre brulante* and the variations placed in your 2nd *Cahier*³² are certainly not by my husband. [115] Neither myself nor the scholarly persons of judgement here had ever seen them, and the latter deny most emphatically that this could even be Mozart's work.³³

I sent off to you yesterday by post-coach the songs etc. as you requested.

²⁷ BD: At this point Constanze still did not know his identity (Graf Walsegg). Cf. No. 1278/27.

²⁸ BD: = 225 florins.

²⁹ BD: Tranquillo Mollo & Co., Vienna. An arrangement of KV 608 for string quartet (KV⁶: App. B to 608), the work of Johann Mederitsch, known as Gallus (1725-1835). Cf. No. 1322/91-94. Mozart ridiculed him in No. 0725/25 ff.

³⁰ BD: A close friend of Mozart, Gottfried von Jacquin (cf. Nos. 1022, 1069, 1072), whose sister Franziska was one of Mozart's keyboard pupils (cf. note on No. 0972/2). He was the son of Nikolaus Joseph, Freiherr von Jacquin (1728-1817), a noted botanist. Constanze's opinion, seconded by Maximilian Stadler, was contradicted by the later discovery of the second leaf of the autograph – the first is lost – which clearly shows Mozart's authorship.

³¹ “Gräfinn”. BD: Maria Anna Hortensia, Countess [Gräfin] Hatzfeld, who took part in a private performance of *Idomeneo* in Vienna in 1786. She appeared on the list of subscribers in No. 0780/69.

³² I.e. volume 2 of the intended *Oeuvres complètes*.

³³ BD: Theme from an opera by Grétry. Mozart apparently played them (cf. No. 1245/38), which did not convince Constanze of their authenticity. KV⁶ places them among the “dubious and spurious” works in Appendix C. See BD IV, p. 473 for relevant literature.

- [120] ³⁴In the original
 das Veilchen and 1.
 das Trennungslied, 2.
In copy
 Abendempfindung 3.
- [125] An Chloe 4.
 A song really for the *mandoline*³⁵ 5.
 2 *Solfeggios*³⁶ 6.
 and a song: *un moto di gioia*,³⁷ 7.

which I had previously overlooked. These three numbers, 5, 6, 7, have not been published in print. [130]

I ask you to inform me in your next letter as to what you have decided to give me for it, along with the

postage for <u>this</u> letter _____	24.
the postage for my letter ³⁸ of 1 st May _____	1 f. 9 ^{kr}
_____ your ³⁹ _____ 8 th _____	24.

[135] postage for the packet with the above songs etc. .49

For the counterpart to the Bandl trio⁴⁰ I have asked Beethoven⁴¹ to write the *bass*.

One of the *sonatas* which you requested, and for which I enclose the theme, is of course the *Gigue*⁴² of 1789.

[140] I beseech you to be so kind as not to ask me if I have such and such a piece if, after all, you do not wish to have it from me. I will say nothing about certain scruples I would have towards some third-party correspondent in such a matter, but the matter causes me inconvenience. For example, [145] I removed the first 7 *clavier concertos* and the *arias* and *scenes* which you enquired about from their places, in the expectation that you would request them in response to my informing you that I had them in the original; I noted them and numbered them in a different way, and since then I have had to put them back in the original order again.

Otherwise I would further advise you to make use, in a public announcement or, [150] even better, in your edition itself, of what I said to you in my letter of 27th March about the songs

Erzeugt von heisser Phantasie
 and, Wo bist du bild,

which are being circulated in *Jaquin's* name along with 11 others,⁴³ [155] in order to avoid unjust accusations. I almost sent you all 13 songs, but I wanted to save you unnecessary postage charges.

³⁴ BD: Cf. lines 27, 20, 21, 22; No. 1240/45-50.

³⁵ BD: Almost certainly KV 349 (367a), known in versions with piano and with mandolin accompaniment. Constanze's recollections of sending the manuscript were confused, cf. No. 1267/131-133; 1243/126; 1245/237 f.; 1267/164-165 (quote from No. 1244b (lost)).

³⁶ BD: These were returned as being of no use to the publisher.

³⁷ BD: The "little arietta" mentioned in No. 1111/7 (KV 79). Constanze did not appear to have the original manuscript (cf. No. 1245/237/238).

³⁸ BD: No. 1241 (lost).

³⁹ BD: No. 1241a (lost).

⁴⁰ BD: KV 441; "Ribbon Trio", printed for Constanze by B & H free of charge.

⁴¹ BD: The only time that Constanze mentions Beethoven in the correspondence. He probably came to Vienna in 1792 to complete his studies with Haydn. There are contradictory accounts of whether he may have met Mozart before this. On 31st March, 1795, he played at a benefit concert for Constanze in Vienna. The main work was a concertante performance of *Titus*, and a piano concerto, probably KV 466, was played during an interval.

⁴² BD: KV 574 (cf. note on No. 1100/2).

Constance Mozart

Now I have learnt from *Abbé Stadler*⁴⁴ that the violin parts for *Jo ti lasio, cara, addio*,⁴⁵ were written by my husband at the behest of *Jaquin*, who wrote the *aria*. [160] So I was surely right.

If you still want to borrow the *clavier concerto*⁴⁶ which I could not send you last time, and which is marked *N.B.* in the enclosed thematic catalogue, for 5 ducats,⁴⁷ you can have it – in the original score, needless to say. – I have received the 101 fl. 27^{kr} which you owed me.⁴⁸

⁴³ BD: It is not clear how Constanze arrives at a total of 13 songs. Lausch advertised two volumes of songs reputedly by Jacquin, containing 6 and 4 songs respectively. KV 520 and KV 530 were in the first collection.

⁴⁴ BD: Maximilian Stadler, cf. lines 103-112.

⁴⁵ BD: Cf. line 104; it should read “*lascio*”.

⁴⁶ BD: In D minor, KV 466, clearly identifiable from the incipit following line 163 in No. 1245.

⁴⁷ BD: = 22 florins 30 kreuzers. [60 kreuzers = 1 florin.]

⁴⁸ BD: this must have been specified by Constanze in the last letter of 1st May, 1799, No. 1241. Cf. No. 1244/20.