

Most highly honoured sirs,

Vienna, 28<sup>th</sup> May, 1799.

I am beginning to fear that my interests are not compatible with yours. Not to mention the fact that you procure from others the pieces that you know you could have from me, e.g. the grand *Requiem*, [5] which is not in keeping with your expressions of commitment to me, for which I thanked you, or with my conditions and your promise – and in the face of this, can I help thinking that you request from me those things you have not managed to procure for yourselves anywhere else, and that is the only reason why you request them? – [10] Do you now intend to depart from your word with other individual pieces as well? In your letter of 18<sup>th</sup> May<sup>3</sup> you express yourselves so carefully that one would believe it was an error for you to have received from me the *concerto*<sup>4</sup> which you are now sending back. And yet, first of all, you asked me on 11<sup>th</sup> March<sup>5</sup> if I had it and then, on 18<sup>th</sup> April,<sup>6</sup> expressly requested it. [15] You have thus requested it twice, so to speak; for why enquire about it if you do not wish to have it? And now, after receiving it, you send it back to me again and request, in its place, a different one. I can by no means go along with this, and I owe it to myself to send you nothing more at all until you let me know that you are keeping your word, [20] that is, that you have received cash for my payment order for 101 fl. 27<sup>kr</sup> of 8<sup>th</sup> May,<sup>7</sup> and have no further demands on me – and that applies until you have answered me on all these matters and I know exactly where I stand.

When you offered me, in your letter of the 18<sup>th</sup> April, 5 ducats<sup>8</sup> for each of the *concerto* scores indicated, I was satisfied with this price because of the remaining content of the letter, [25] and stated this to you on the 1<sup>st</sup> May,<sup>9</sup> at the same time naming as a condition my complete trust in your word that you could have procured it elsewhere. Towards the end of that letter of the 18<sup>th</sup> April, you say this: among the pieces still promised to us are some concertos etc. Despite this still, the frequently mentioned *concerto*, [30] which this phrase suggests you are requesting, was already in your first thematic catalogue of 11<sup>th</sup> March (for although I sent the themes back to you after you had requested this twice in one letter on 11<sup>th</sup> March, I made a note of the content in cases where I had the pieces). This catalogue, according to the way you first expressed it, contained pieces that had already been printed or were already widely disseminated. [35] And it was for making precisely this concerto available to you that you offered me 5 ducats on 18<sup>th</sup> April. Since I received 36 ducats<sup>10</sup> from a music dealer even a few years ago for a not completely unknown concerto, and in the light of your declaration on my making available to you original scores of well-known works [40] (under that term you obviously understood extremely well-known), I could therefore assume that you were offering me 5 ducats for making it available to you. This is connected to my request of the 1<sup>st</sup> May that you should always inform me if and where the pieces you request have been published, so that I can judge your valuation of the music accordingly. But you

<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> BD: No. 1241b (lost).

<sup>4</sup> BD: Here and in lines 35 and 37 not reliably identifiable.

<sup>5</sup> BD: No. 1237b (lost).

<sup>6</sup> BD: No. 1240a (lost).

<sup>7</sup> BD: No. 1241a (lost).

<sup>8</sup> BD: 22.5 florins.

<sup>9</sup> BD: No. 1241 (lost).

<sup>10</sup> BD: 162 florins.

made no reply to this in your next two letters. [45] It is clear that I can demand less for any already printed work which you ask to borrow for correcting inaccuracies, or for other reasons, than for such works which have not been printed but are nevertheless well-known, and in turn less for these than for such works that are not at all, or as good as not at all, well-known. The prices must be in relation, [50] and I therefore always expect to be told which category each work that you request belongs to. I appeal to you directly – would you not, in my position, at least find these objections and doubts arising and remaining? I am convinced that, in your heart, you cannot take umbrage at them.

And moreover – you joyfully accepted my suggestion of lending you all original scores on trust [55] – I consequently sent you a catalogue of keyboard pieces on 1<sup>st</sup> May; on 8<sup>th</sup> May you reply that you do not need any of them because they have already all been printed and a number of them were apparently already in your 4<sup>th</sup> volume.<sup>11</sup> What does it matter whether they have been printed or not? If you want to publish an accurate edition, [60] how can you be sure of this unless you have seen the original score? And what would you think, in my position, if I, in your position, only wanted to borrow certain things for reasons of accuracy. Think about this, gentlemen, if I might so suggest.

Likewise, you could have taken this opportunity of returning to me those pieces [65] which I sent you on 25<sup>th</sup> March<sup>12</sup> and which you do not want to pay for and cannot use. I am convinced that such enterprising gentlemen as yourselves have a lot to do and cannot reply to everything straight away, but with the *clavier concertos* it is of course not so very urgent, and you have after all already written to me about them and have also had time [70] to send me that one *concerto* with which the vocal pieces and the dances could have been sent too.

In my letter of 25<sup>th</sup> May<sup>13</sup> I informed you of a *clavier concerto*<sup>14</sup> which you requested and I possess. I likewise possess the two<sup>15</sup> you requested on 18<sup>th</sup> May.

[75]

I have the honour to be,  
most highly honoured sirs,  
your most obedient servant  
Constance Mozart

[80]	You owed me <sup>16</sup>	2 fl. 46 <sup>kr</sup>	}	apart for the pieces forwarded on trust.
	Your package of 18 <sup>th</sup> May <sup>17</sup> _____	1. 1		
	this letter _____	12		
		3 fl. 59 <sup>kr</sup>		

<sup>11</sup> BD: Of the *Oeuvres complettes*.

<sup>12</sup> BD: No. 1239 (lost).

<sup>13</sup> BD: No. 1243.

<sup>14</sup> BD: Cf. No. 1243/161-164 and No. 1245, incipit after line 163 (KV 466).

<sup>15</sup> BD: Not identifiable.

<sup>16</sup> BD: The sum total of the items in No. 1243/132-135.

<sup>17</sup> BD: Items returned to Constanze, including the concerto mentioned in line 12. (No. 1241b (lost)).