

1248. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Most highly honoured sirs,

Vienna, 30th July, 1799.

Now that I have come back into town again,³ I shall not be remiss about turning my attention to your last two letters, and expect in return that you will be so good as to answer the letter of the 8th inst. which I authorised [5] as well as the present letter, but only as opportunity arises and at your convenience.

I start by giving you proof of my diligence in what I have enclosed for you: it cost me a great deal of effort to obtain this canon,⁴ and in the end it is only for two voices. I am sending it because it is possible that Herr *A.* will not come to *L.*⁵ I furthermore acknowledge receipt on 16th July of the money order for 91 fl., [10] which has been paid. I thus still have to my account⁶

_____	40 fl. 27 ^{kr}
Your letter of 16 th July _____	26.
mine of the 22 nd _____	12.

Your payment for the
[15] *Capricci*⁷ sent on trust and
for songs,
according to your letters of 19th Feb. and 3rd June.

I shall not say anything about the enclosed *canon*.

Regarding the *glass-harmonica quintet*,⁸ I would ask you to make a copy and send me the original. [20] For mir, it will be too long if I only get it back after it has been published.

I request the catalogue of canons, of which I did not keep a copy because I expected it back again. Im Grab ists finster⁹ etc. is missing from it.

To touch on the *clavier concerto* about which we have both written so much, [25] I am naturally keeping to the following statements in your letter of 3rd June:

Ultimately little importance is to be attached to a difference of 5 ducats,¹⁰ and we are happy to do without the *concerto* if you do not wish to make it available to us, and we are therefore happy to issue a receipt for items
[30] amounting to that sum of 101 fl. 27^{kr}.

I am also waiting for the catalogue of the unpublished works which you wish to have, as announced to me by you in the same letter.

My husband lost his biggest personal album on his travels. Surely you would be able to get your hands on it through an advertisement in your journal?

[35] It will certainly be possible to make use of it. I do not yet owe you a debt of gratitude for the 4th *Cahier*.¹¹ Kindly be mindful of me in this as soon as possible, and with the 5th one, and also with the copies of the complete works on simpler paper which I asked for and which

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: Cf. No. 1246/80.

⁴ BD: "Respectable" text = "In the grave it is dark". Original text: "Beym Arsch ists finster" ["It is dark around the arse"], KV App. 6 (441b; KV⁶: App. C 9.03). Cf. No. 1246/53-55.

⁵ BD: On the intended visit of Herr Amend to Leipzig cf. No. 1247/2, 7.

⁶ BD: Cf. No. 1246/80.

⁷ BD: KV 32a; cf. No. 1234/19-23; No. 1237/87 f.

⁸ BD: KV 617; cf. No. 1246/7, 11.

⁹ BD: The canon mentioned in line 7.

¹⁰ BD: = 22.5 florins.

¹¹ = 4th volume of the complete works.

you promised me. [40] Such is your friendliness that I trust I shall receive everything postage-free, as previously, and sent as is convenient to you.

I would like to know if you wish to publish the Masses and similar sacred compositions for me. I almost have to conclude so from your statements.

[45] I will probably ask you to send the *concertos opus 1*¹² back to me on the occasion of the next fair.

According to the book of themes,¹³ there is still a little *canzonetta, Più non si trovano frà mille amanti* etc. for 2 *soprani* and *basso*.¹⁴ I am making efforts regarding this: let me know if you have it.

[50] You surely know a certain Herr *Empeytaz*¹⁵ from Paris. Trusting you to do a favour, I venture to enclose to you a money order for him for the sum of 6 ducats,¹⁶ with the request to honour it either via correspondence or when he comes to the fair. I would also most obediently ask you to fill in his title. I believe he is an Honorary Prussian Commercial Counsellor.¹⁷

[55] The sonatas from Mozart's youth,¹⁸ of which I informed you, were not published in Paris, as you wrote on 22nd June, but elsewhere, and are therefore perhaps rare and unknown to you. They were printed with *violin*.

As far as the payment you promise of one gulden¹⁹ for every printed sheet of score I lend you is concerned: I am satisfied with that.

As you requested, I have handed the Rellstab songs²⁰ over to Herr Traeg.²¹

I shall certainly bear the anecdotes²² in mind, and you shall receive [them]²³ at the next opportunity.

I have the honour to be, with especial respect,

[65] your
most obedient servant
Constance Mozart

¹² BD: The copies of KV 503 being sold by B & H on commission (cf. No. 1226/25-26).

¹³ BD: Mozart's "Verzeichnüß aller meiner Werke vom Monath Febrario 1784 bis Monath . . . 1 . . ." ["Catalogue of all my works from the month of February 1784 to the month . . . 1 . . ."]. Mozart's catalogue did not in fact contain all his works written between 1784 and his death. The dates in the catalogue do not always agree with the dates on the autographs.

¹⁴ BD: KV 549; cf. No. 1081/8. Text from Metastasio's *Olimpiade*.

¹⁵ BD: Cf. No. 1267/188-190.

¹⁶ BD: 27 florins.

¹⁷ BD: "Preussischer Commerciennrath".

¹⁸ BD: KV 26-31, published in The Hague in 1766.

¹⁹ Effectively = 1 florin.

²⁰ BD: Cf. No. 1245/244 ff., 284-285, 294.

²¹ BD: The Vienna music dealer and publisher Johann Traeg (cf. note on No. 1230/10), correspondent for B & H.

²² BD: Cf. No. 1231/64-65.

²³ BD: "them" supplied editorially.