

[Known only from a quotation:<sup>3</sup>][Vienna, 16<sup>th</sup> July, 1802]

. . . It was with the greatest pleasure, dearest Herr André, that I opened the packet of music of which you advised me on the 15<sup>th</sup> *Junius*,<sup>4</sup> and I hasten to express my heartiest thanks for it. Believe me when I say that it is a great delight for me to receive these pieces, now so beautifully engraved, and may this move you to efforts to satisfy me not only with the coming pieces, but also very soon with those still outstanding. I will consider it most generous of you. You must not be offended by my importunity. You do accuse yourself of an oversight, after all, and of a memory lapse. [10] Your kindness is such that I firmly trust that for those pieces which you no longer have in stock, you will demand that your agent<sup>5</sup> return my copies to you, and I flatter myself that you will not keep me waiting until the new impression comes, unless these are very imminent. My reasoning is this: either the short print runs, of which you inform me, are genuinely out of print, [15] that is, sold out, and then I congratulate you heartily and you have received adequate encouragement to make a new impression at once, or they have not been sold, and are only out of print in as much as they are in the hands of your agents, and then of course you can easily have as many returned to you as I ought to have. Be astonished at my astuteness! [20] On the point that many works advertised in your catalogue have not even been published yet: I am in fact persuaded that this is true; but I must confess that it is strange to make announcements so long in advance (I believe it is more than a year this time) in which the works are listed as already published. Booksellers, who have the same fault, do not push it to such extremes, [25] Meanwhile, I thank you in anticipation for everything that you promise me in your letter. I am coming to you today with a new request. It is essentially the wish that you might be so gracious as to give me a list<sup>6</sup> of everything (by Mozart) that you have published since the originals came into your possession. Number by number and in the numerical sequence, [30] and including what you have published without a number. I am gratified to see that you also always give me a copy of what you publish from my copies . . .

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<sup>1</sup> BD: Quotation from Cat. Stargardt No. 1093 of 24<sup>th</sup>-26<sup>th</sup> March, 1902, and Henrici Cat. 129.

<sup>2</sup> BD: Johann Anton André (1775-1842), publisher. He was the third son of Johann André (1741-1799), composer, music director (from 1766), founded the music publishing business in Offenbach in 1784. It was thus in Johann Anton's first year as a publisher that the contract was concluded with Constanze (8<sup>th</sup> November, 1799) regarding the music in Mozart's estate. His full title in 1826 was "Music Director to the Grand Prince of Hessen and Court Councillor at the Princely Court in Isenburg" ["grossfürstlich hessischer Kapellmeister und fürstlich Isenburgischer Hofrath"].

<sup>3</sup> BD VIII: Full text in Richard Schaal, *Dokumente zu Constanze Mozart-Nissen*, Acta Mozartiana 25. Jg., 1978, pp. 123 ff.

<sup>4</sup> BD: No. 1350a, lost. André had obviously sent the latest publications as agreed in the contract (No. 1262).

<sup>5</sup> BD: Probably Paul Wranitzky (1756-1808), composer, musician, music director, Freemason. A friend of Haydn and Beethoven, and almost certainly of Mozart. Witness to Constanze's contract with André. Cf. No. 1262/14, 33, 110.

<sup>6</sup> BD: Presumably corresponding approximately to the numbers listed by Constanze in No. 1346/21-22.