

1240. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

Most highly honoured sirs,

Vienna, 27th March, 1799.

In immediately returning to you herewith the themes you had sent me,³ I have the honour of informing you that I have the original scores of all the *clavier concertos* indicated there, along with many others. [5] Furthermore, I likewise have the vocal pieces nos. 4, 5, 6, 7 indicated there in the original scores, but nos. 2 and 3 only in parts, in copies, but they can easily be put into scores. If, as you inform me, you are already involved in negotiations for several of these pieces, this time I expect the proposals for the fees to come from you, and I even expressly request this. Do not hesitate out of deference, [10] time will be lost before I reply again and until you make the decision. You know how much you would have to give others for these, now you need only add a little largesse for receiving them in the original, and I have no doubt at all that I will indeed be able to accept your suggestion. Of the *symphonies*, I have over 40 in the original scores, [15] and yet the 4 indicated are not among them. In the meantime I can have good copies made of the *Allegro spirituosa* and the *organ* piece for a clock.⁴ I have not yet found the other pieces, but hope to give you news of them very soon. As far as the *Requiem* is concerned, I do of course have the famous one⁵ which he wrote shortly before his death. It has approximately the theme you list,⁶ [20] but not exactly the same theme. I know only of this one *Requiem*; I must declare all others to be inauthentic.⁷ To what extent it is his own work – which it is until almost the end – I will tell you when you receive it from me. The following particularities relate to it. As he foresaw his death, he spoke with Herr Süßmeyer,⁸ now Imperial and Royal music director,⁹ [25] asked him, if he really were to die without finishing it, to repeat the first fugue, as is customary anyway, in the last number, and furthermore told him how the end was to be worked out, although the essence of it had already been worked out here and there in the parts. And this was then in fact done by Herr S.

[30] On the 25th inst. I sent you via the *diligence*,¹⁰ for 180 florins, the vocal pieces you requested in your letter of the 11th. You will find a catalogue with comments among the dances which make up the last bundle. From that you see that I have satisfied your desire for original scores. In the meantime I will continue to keep a catalogue of all original scores which I lend you. [35] Regarding the songs above, I must tell you, to your and the public's information, that these two:

Erzeugt von heisser Phantasie, and

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: B & H had finally agreed to Constanze's repeated request; cf. No. 1228/99. This list is lost.

⁴ BD: Presumably KV 608; cf. No. 1299/145-147.

⁵ BD: KV 626; this is Constanze's first mention of the Requiem in the correspondence with B & H.

⁶ BD: It turns out (cf. Nos. 1243/76; 1260/37; 1261/8, 28, 30) that the publishers had two copies whose existence was unknown to Constanze; she asked where they came from in No. 1278/30-31.

⁷ BD: As, for example, with the *Requiem brevis* published by J.A. Novello; cf. KV App. 237 (KV⁶: App. C 1.90).

⁸ BD: Franz Xaver Süßmeyer (1766-1803), son of choirmaster and schoolmaster Franz Karl Süßmeyer, grammar school in Kremsmünster 1779-1784, then until 1787 attended the chivalric academy there. During this time he was active as an alto, tenor, violinist and organist. Came to Vienna in 1788, worked as a private tutor and occasionally in the Royal Music. He came into contact with Mozart via his teacher Georg von Pasterwitz (1730-1803), probably by 1790. He completed Mozart's *Requiem*.

⁹ "K. K. Kapellmeister".

¹⁰ Large coach typically used for the regular mail routes.

Wo bist du, bild etc.

pass here, and therefore probably in other places as well, as the work of Emil Gotfried von *Jacquin*, Esquire,¹¹ who died here and was a particular friend of my husband. [40] The original scores, however, show you that they were by my husband himself; on one of them¹² there are even the words in his own hand saying it was composed in the *Jacquin* residence in the Landstrasse (a local suburb). The same applies to several other songs which I will point out to you when I send them. [45] The songs *das Veilchen; wenn die Lieb aus deinen blauen Augen; Abend ists; and die Engel Gottes weinen*¹³ have, as far as I know, already been published: I have therefore not offered them to you. If this is the case, which you can confirm, the original scores of 2 or 3 of these at your service; I do not know if I have all 4. [50]

The first 6 sonatas¹⁴ which you received may of course be from his youth. But they should have a place in a complete collection. But I cannot lend you any original scores of these because I have none myself.

Our account to date is as follows:

[55]	In your letter of 11 th March you admit that you owe me	70 fl. 43kr.
	Plus postage for the <i>sonatas</i> _____	58
	— <i>Capricci</i> ¹⁵ _____	1.39
	2 letters ¹⁶ from you _____	– 24
	for the one of 11 th March ¹⁷ _____	– 50
[60]	— dispatch of the vocal numbers above _____	– 49
	The price of these vocal numbers _____	180. –

		255.23
	Of that you have discharged	
	with an order to Rieger ¹⁸ on 2 nd March _____	54.

[65]		201.23
	if, now, Herr Wapler, ¹⁹ in keeping with his acceptance, ²⁰ honours your	
	payment order sent on 11 th March for _____	75. –

	you will now owe me _____	126.23.,
	for which I now expect a payment order to Herr Traeg. ²¹	

¹¹ “Emil Gotfried Edlen von Jacquin”. 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 notable botanist. These two songs (KV 520, 530) were among six published by Lausch in as “Herr Jacquin's 6 German songs to sing to the keyboard”.

¹² BD: KV 520.

¹³ BD: KV 476; 524; 523; 519.

¹⁴ BD: Cf. No. 1236/2. The so-called *Romantic Sonatas* KV 55-60 (KV⁶ App. C 23.01-23.06). BD IV, p. 462, summarises the evidence against the authenticity of these sonatas. Constanze herself told André in 1800 that she cannot “now” recognise them as Mozart's work. She offered to return to Breitkopf & Härtel the 12 ducats (54 fl.) she had received for them.

¹⁵ BD: This is of course only the postage.

¹⁶ BD: Nos. 1235a (lost), 1237a (lost).

¹⁷ BD: Cf. lines 30, 55, 67. (No. 1237b (lost)).

¹⁸ BD: Unidentified.

¹⁹ BD: Christian Friedrich Wappler, publisher in Vienna. Freemason. Publications included a book on mineralogy and the text of Handel's *Messiah*. Correspondent for Breitkopf & Härtel.

²⁰ BD: Constanze had apparently sent Wappler a letter suggesting that his payment to her would be accepted as settling some of his outstanding debts with B & H.

²¹ BD: Johann Traeg (1747-1805) started a music business in Vienna in 1782 from a series of different addresses. He had already started selling copies of Mozart's works during the composer's lifetime, and advertised a large number of these (including 15 symphonies, concertos and chamber music). He was a correspondent for Breitkopf

[70] Today I offer you
(along with the *clavier concertos* and vocal numbers mentioned above,
for which I await a valuation from yourself)
the *sonatas*, the themes of which I enclose, for 30 ducats,²²
moreover 14 *cadenzas* to grand *concertos*,

[75] (both of these items to be lent in the original scores)
He only composed the latter for his pupils, and I could often
have found takers for them taken singly. Since everyone must have
a keen interest in having them, I do not believe that 2 ducats apiece
is too much _____ 28.–

[80] _____ 58 ducats²³
You can immediately have themes from *clavier concertos*, several vocal pieces, *arias*
and songs (of *arias* I have a great number), *symphonies*, *quartets* for the *violin* and *violin*
concertos as you choose and in any order you like. The catalogues are as good as complete.

[85] I repeat my request for an answer regarding the *concerto*²⁴ published by myself and
regarding the *quartet* or *quintet* for glass *harmonica*.²⁵

I have the honour to be, with the greatest respect,
most honoured sirs,
your most obedient servant Constance Mozart

& Härtel and for André and later became a publisher. Joseph Haydn described him in a letter of 12th June, 1799,
as a “10-kreuzer shop-keeper”.

²² BD: 30 ducats = 135 florins.

²³ BD: 58 ducats = 261 florins.

²⁴ BD: KV 503; cf. note on No. 1215/5.

²⁵ BD: KV 617; cf. Nos. 1233/24; 1234/13-14.