

1259. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG³

Most highly honoured sirs,

Vienna, 10th Oct., 1799.

Please pass on my choicest compliments to the ingenious Herr Rochlitz,⁴ whom I consider to be the future biographer of my departed husband, and say that I consider it unnecessary to draw his attention to the beautiful lines by Gerning in this year's 3rd part of the N. T. Merkur.⁵ I am again sending you some pieces of music as enclosures, the details of which are as follows:

No. 1 is in my husband's hand throughout. It contains an overture, an allemande and a courante, [10] the style being in part Handelian,⁶ but in part, equally unmistakably and intrinsically, Mozartian. It contains the beginnings of a *sarabande*. Now it is up to you to judge whether you can use these 3 pieces as they are. The theme will catch your attention: you will think you know it. The reason for this is that it was quoted in one of the catalogues I sent. [15] In your notes, you declared this music to be very old, but in the letter that came with that you asked to see them. My answer back then was that it belongs in a different class, because I believed this was the case.

No. 2 is also Mozart's writing throughout, and I have been assured that it passes for a completed fugue.⁷

[20] No. 3 is likewise a completed *fugue*,⁸ but the last eight bars are a new addition by a man who does not wish to be known. Everything else is written by Mozart himself.

No. 4 is a Mozart *sonata* with *violin*, originally unfinished.⁹

You can easily see yourselves from the manuscripts where Mozart's handwriting stops.

[25] It is, I believe, at the end of the 3rd page.

I am handing these 4 pieces over to you under these 2 conditions:

1. that in the publication you point out the following in a footnote:

“From here on it has been completed in a foreign hand.”

2. that you pay me 4 ducats¹⁰ for each of these 4 numbers.

[30] I thank you for the promptness with which you recently returned to me everything you could not use, and I am confident of the same kindness now regarding those of the present pieces which you cannot use.

No. 5 in aria: *Sono in amore*,¹¹ which I hand over to you for one ducat¹² under the same conditions as the preceding. [35]

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: Nissen's handwriting, Constanze's signature.

⁴ BD: Rochlitz: cf. note on No. 1256/56. BD VI, p. 492, lists anecdotes and an article published by Rochlitz in the *Allgemeine musikalische Zeitung*, describing them as "more or less reliable", while mentioning Constanze's doubts about their authenticity.

⁵ BD: The *Neuer Teutsche Merkur*, Weimar, published a poem on Mozart's death by Johann Isaak, Baron [Freiherr] von Gerning. It bore a footnote expressing the hope, "for the sake of the honour of mankind and music, that this natural Orpheus died a natural death!"

⁶ BD: Keyboard suite KV 399 (385i). No doubt influenced by van Swieten, an enthusiast of Baroque music.

⁷ BD: KV 443 (404b); 37 bars by Mozart, 95 by Maximilian Stadler.

⁸ BD: KV 401 (375e); cf. No. 1310/26 f. The last eight bars are by Maximilian Stadler.

⁹ BD: Probably the fragmentary sonata for keyboard and violin in A KV 402 (385e), published with a completion in volume IX of the OeC (1801). Cf. No. 1288/223-225.

¹⁰ BD: 4 ducats = 18 florins.

¹¹ BD: No. 23 of *La finta semplice* KV 51 (46a), proposed for the collection of arias to be treated as songs, cf. No. 1256/5-11.

Sixth: once again a multitude of letters which are to be read by the esteemed biographer.

To save superfluous correspondence, I wish to have the honour of informing you that the prices above are final and that I cannot deviate from them. [40]

By the way, I am not at all surprised not to have received any news yet about the music I sent recently: I know very well how overwhelmed you must have been with business until now.

Since my last letter of 29th Sept. only cost 12.^{kr} 13 postage, [45] I deem your entire debts up till now to be only 15 fl. 27^{kr}.¹⁴

I have the honour to be, with the utmost respect,

most highly honoured sirs,
your entirely obedient servant
Constance Mozart

[50] This letter and the enclosures will be sent, if possible, by post-coach.

It goes without saying, of course, once and for all, that I always get the originals back again.

It is superfluous for me to inform you that I now live in the third storey of No. 5, Michaelerpla[t]z.¹⁵ [55]

If Herr Schramm¹⁶ has not sent my things to you in such good time that you can send them to me via a merchant from here who has travelled to the fair, I commend myself most heartily to your friendship for another but certainly imminent dispatch, possibly free of charge. [60] Perhaps you will in this case show me the kindness of sending them with your own packages if they are not already on the way.

If, however, you have no upcoming opportunity, and if what you received from Herr Schramm is not big, I would ask you to send it by post-coach at my expense, and to write on it, if it has to be marked: [65] old articles of clothing and old music, which is just what it is. Forgive me for troubling you and count on my gratitude.

¹² BD: 1 ducat = 4.5 florins.

¹³ 60 kreuzers = 1 florin.

¹⁴ BD: Cf. No. 1258/10.

¹⁵ BD: Having given two previous assurances that no address was necessary (cf. No. 1237/93-94; No. 1256/83-84), Constanze now gives the address of the apartment she shared with Nissen, into which she probably moved between August and September, 1799. Cf. No. 1260/70.

¹⁶ BD: Cf. No. 1258/74-76. Schramm & Karstens, carriers in Hamburg; box possibly left during the concert tour with her sister (cf. No. 1259/36-37).