

1340. CONSTANZE MOZART¹ TO JOHANN ANTON ANDRÉ,² OFFENBACH

My dear Herr *André*,

[Vienna, beginning of 1802]

It was a great pleasure to receive your letter of 16th Nov.³ and even more so to receive the consignment I had been promised.

After ample reflection, [5] I must accept what you say about our separate agreement as being completely justified. Moreover, the way you dealt with the subscribers for *Don Juan*⁴ deserves my wholehearted praise.

Now further allow me to repeat my old remarks and to add new ones. Besides the numbers, or independently of the numbers 84, 86, 87, 88, 89, 91, 96, 97, 100, 101, 102, 103,⁵ [10] about which I can know nothing, which you are (as you say: perhaps) not going to publish it all, I still lack the ones named below, which you have in some cases surely, in other cases indubitably, already published :[...]⁶

You did indeed purchase from me the right to publish these pieces. [15] You see (and also knew in advance) that they amount to only a very small number.

Simply print this on each title page of your volumes and on your single pieces: that they come from the entire collection of original manuscripts you purchased from the estate left to me.

[20] Otherwise, of course, your stock of music is not quite complete: but in proportion there is certainly only very little missing, as the catalogues show. But at all costs guard against any error, that is, never print in error that a piece is edited from the original manuscript when you only have it in copy; a single oversight of this kind would prejudice you irreparably, [25] for whoever has this single original would without doubt protest publicly. Otherwise it would be exceptionally advantageous to you if you published nothing at all except from the originals; then you are sure to avoid the mistake that other publishers have made several times: republishing as Mozart's various pieces which were circulating under Mozart's name, [30] to which other living composers subsequently laid claim.

Finally, I repeat my remark that I have only sold you, apart from the pieces which you have received physically, my rights on *Betulia liberata* and the two *litanies de Corpore Christi*:⁷ you will have to battle through that on your own.⁸ [35] The same is true of the few originals which Breitkopf has: the stipulation is that he keeps them until he has published them.

I did not of course sell you the rights on the few pieces of mine which Breitkopf has: but the originals belong to you: since Breitkopf will not part with them until he has used them, [40] you have no way of interfering in the rights he has acquired and from this point of view

¹ BD: Nissen's handwriting. Nissen: cf. note No. 1224.

² 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 (8th 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"].

³ BD: No. 1337b, lost.

⁴ = Don Giovanni. BD: Cf. No. 1326/44-45.

⁵ BD: Cf. Nos. 1334/55 ff., 1346/21-22.

⁶ BD: Blank space here sufficient for about three lines.

⁷ BD: The "cession" of 1st January, 1800. Cf. Nos. 1207/11-15; 1273/11-13. In 1792, Constanze loaned out the scores of KV 118 (74c); 125; 243 to the Prussian diplomat Konstans Philipp Wilhelm Jacobi, Baron [Freiherr] von Kloest to make copies for King Frederick William II of Prussia, cf. No. 1207.

⁸ BD: To make Jacobi recognise the publishing rights he had bought from Constanze.

all the quarrelling in which I am involved is eliminated. But my heartfelt wish would be that you should publish none of that, so that you may face no such arguments about Mozart's pieces. In doing this, you would not lose anything of significance other than one, or at most two, clavier concertos.⁹ And you bought one of them only to consult it. [45]

Where, in heaven's name, has my money got to? I am the most accurate of us. So says, at least, the scribe of this letter, who commends himself to you.

C. Mozart

It would be best put *Jacobi's* address in French. [50]

⁹ BD: KV 503; the other one is not identifiable.