

Leiptzig, 16th May
1789

Dearest, most treasured little wife of my heart! –

What? – Still in Leiptzig!¹ – Although I said in my last letter, of the 8th or 9th, that I would already be leaving again at 2 o'clock that night, [5] my friends' numerous requests moved me not to cause *affront* to *Leiptzig* |: just because of the mistakes of one or two persons :|, but to give a *concert*² on Tuesday the 12th. – On the one hand it was splendid enough as far as applause and honour were concerned, but on the other hand all the more beggarly as far as takings are concerned; *Duscheck*,³ who is here, sang in it; – the *Neumanns*⁴ from Dresden are all here too; – [10] the pleasure of staying as long as possible with these dear, orderly people |: who all commend themselves to you most warmly :| has delayed my departure until now; – I wanted to leave yesterday, but could not get any horses – the same again today; – for everyone wants to leave precisely now, and the number of travellers is extraordinarily large; – but I will set off at 5 o'clock tomorrow morning. – My love! [15] – I feel very sorry, and yet half and half almost glad, that you find yourself in the same situation I found myself in; but No! – I wish that you had never found yourself in this situation, and firmly hope that, as I write this, you will surely have at least one of my letters in your hands, – God knows where it is going to appear from! – [20] I received your letter of 13th *April*, and that of the 21st in Leiptzig; – then spent 17 days in Potsdam without letters at all; – it was only on the 8th that I received your letter of the 24th *April*, and otherwise nothing at all, except one of 5th *May* yesterday; – for my part, I wrote to you from Leipzig on the 22nd *April*, from Potsdam on the 28th, from Potsdam again on the 5th *May*, from *Leipzig* on the 9th, and now on the 16th – [25] the strangest thing is that we found ourselves in the same sorry situation at precisely the same time! I was anxious from 24th *April* to 8th *May*, and, to judge from your letter, this was precisely the time of your worries; – but now I hope you will surely have come through it, and my consolation above all else is that soon we shall no longer need the letters, [30] but will soon be able to speak to each other in person and kiss and press each other to our hearts. – I wrote to you in my last letter saying that you should not write any more; – and that is the safest thing; but now I would ask you to answer this letter, but to *address* it to the *Duschecks*⁵ in Prague; you must fit a proper *envelope* round it, and in it you must beg him to keep the letter until my arrival there; [35] – I will probably have to spend at least 8 days in *Berlin*; – and correspondingly will probably not be able to reach Vienna before 5th or 6th *June* – and thus 10 or 12 days after you receive this letter; – one more thing about the non-appearance of the letters; I also wrote to our dear friend Puchberg⁶ on 28th *April* – [40] I would ask you to give him 1000 compliments and expressions of thanks in my name. – I was not even aware

¹ BD: Mozart left Dresden on 18th April, arriving in Leipzig on the 20th and staying there three days. After visiting Potsdam, he returned to Leipzig on 8th May. He improvised on the organ of "Bach's" *Thomaskirche* and visited the cantor Doles several times. Mozart's estate contained a copy of the cantata *Ich komme vor dein Angesicht* by Doles (text Gellert), dedicated to Mozart and the Naumanns.

² BD: Mozart played two piano concertos (KV 456 and 503), also (according to Nissen) the Fantasy KV 457 and the Variations KV 354 (299a). Duschek sang the Scene and Rondo KV 505 and probably the Scene KV 528, written for her in Prague. NissenB contains a detailed description of the rehearsal and the concert itself.

³ BD: The singer Josepha Duschek, cf. No. 1092/5.

⁴ BD: The family of the secretary to the Privy War Advisory Cabinet [Geheimes Kriegsratskollegium], Johann Leopold Neumann (* 1748), who lived near the "Hotel de Pologne", where Mozart was staying.

⁵ BD: Franz Xaver Duschek (1731-1799), pianist and composer in Prague. His wife Josepha (1753-1824) had just sung in the concert mentioned above. They had known the Mozarts since 1777.

⁶ BD: Presumably Johann Michael Puchberg (cf. 1094/2), currently supporting Mozart financially. During Mozart's absence, Constanze was staying there.

that Schmidt⁷ was ill; that will probably have been included in the letter which I did not receive. – I thank you very much indeed for the report on the [. . .]⁸ opera; – it would of course have been better if he were called Quartman;⁹ but if you knew him in person, as I do, [45] you would call him, if not Jugman, then at least Pintman; – I wish you well, my dear little wife, fulfil all my requests as made to you in my letters, for love, true, genuine love was the motive behind this – and love me just as I love you; – I am eternally

[50]

your only true friend and
faithful spouse
W: A: Mozart mp¹⁰

⁷ BD: Dr. med. Anton Schmith, present at a performance of Haydn string quartets attended by Mozart in 1785; cf. note on No. 0840/20.

⁸ BD: One word crossed out by Nissen. DME has “Seidelsmannschen Oper” [Seidelmann’s opera]. The work was “Il Turco in Italia” by Franz Seydelmann (1748-1806).

⁹ BD: Here Mozart starts a series of “weights and measures” jokes. The composer was known to have an inclination to drink. *Seydel/Seidel* was a small measure, in Austria 0.353 litres. Mozart then plays with “*Maas*” (e.g. in Bavaria ≈ 1 l), “*Bluzer*” (Vienna dialect for “jug”) and “*Ziment*” (also ≈ 0.353 l).

¹⁰ mp = manu propria = in his own hand.