

Vienna, 25th Febr.
1799.

Most honoured sirs,

I am sending you herewith the 6 sonatas and the march³ which you requested in your communication of 31st Jan., and declare that I consider it quite certain that these 7 compositions have not yet been engraved. [5] Although I have received a superfluous confirmation of this conviction from the fact that you do not know them, I simultaneously declare, since it is human to err, that I will pay you back one ducat⁴ for each of these compositions which you can show me to have been already been engraved. You are quite right to say that the beginning of this march bears a resemblance to the one in *Idomeneo*, [10] but you will soon recognise the difference. My husband of blessed memory composed it for me. Since I have neglected to have it copied, I am sending it to you in the original, but state my wish to have it back at a suitable opportunity. Since the original manuscripts are now considered so valuable, I cannot bring myself to part with them. Even if they had no other value, they nevertheless retain a very great *pretium affectionis*⁵ for me and my children, for whom the mere sight of them can provide lively motivation.

	From the previous consignment you owe me according to your letter of 17 th Jan. ⁶	_____	5 flor. 15 kreuzers ⁷
	for today's consignment ⁸ we agreed	_____	63. —
[20]	Copying 6 <i>sonatas</i> 7 kreuzers per sheet	—	1. 52
	I do not yet know the carriage for today	_____	
	— for the copper plates ⁹	_____	36

			70 fl. 43 kr.

which I would ask you to send promptly so that our accounts, [25] with the exception of the copies of the *concerto, opus 1*,¹⁰ which you still have in stock, may at all times be settled, which is more comfortable for both of us. What you say about avoiding unnecessary carriage is very good; but I could also send money orders to Leipzig myself if you desire this from time to time and happen to have nothing to your account here. You see above that I consider it fair that you should reimburse me for postage charges for the consignments, [30] since I am letting you have the things so cheaply. I cannot doubt that you will agree to this.

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: 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. March: KV 408/383e No. 1.

⁴ BD: = 4.5 florins.

⁵ ≈ "sentimental value".

⁶ BD: No. 1232a (lost).

⁷ BD: Cf. No. 1233/7. 1 florin = 60 kreuzers.

⁸ BD: 54 fl. for the sonatas (cf. No. 1320/29) and 9 fl. for the march.

⁹ BD: No. 1323/9; here of course only the carriage charge.

¹⁰ BD: KV 503; cf. Nos. 1226/25-26; 1228/36 ff.

At the end of this letter you will find an index¹¹ of songs. By far the greater number of these have not yet been engraved; I believe that the 5 marked with + appeared in the Kinderbibliothek,¹² [35] but that is of course as good as saying that they are unknown because there they are not presented along with other musical items, but only here and there and occasionally, so to speak. I desire 2 ducats¹³ for each number. Now you can already make use of the *contredanses*,¹⁴ which were likewise written for me, as well as of *sonatas*, but for these and the *quadrilles*¹⁵ I desire 8 ducats.¹⁶

[40] As far as the score of The Creation¹⁷ is concerned, I am not in a position to be of service to you, since you have approached Swieten and Haydn yourselves, as I happened to hear. I need not offer Haydn 100 ducats,¹⁸ let alone 20.

You will furthermore find along with this 3 official documents,¹⁹ faithfully copied, for my husband's biography. [45]

If I obtain the portrait,²⁰ you shall immediately receive everything appertaining to it all together.

I have the honour to be, with the choicest compliments,
most honoured sirs,

[50] your most obedient servant,
Constance Mozart

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1. Männer suchen stets zu naschen²²
2. Gesellenreise. die ihr einem neuen Grade der Erkenntniss etc.²³
3. Ich mögte wohl der Kaiser seyn²⁴
- [55] 4. *Oiseaux si tous les ans Vous changez de climats*²⁵
5. Verdankt sey es dem Glanz der Grossen²⁶
6. *Mi lagnerò tacendo*²⁷
7. Erzeugt von heisser Phantasie²⁸
8. Ich würd' auf meinem Pfad mit Thränen²⁹
- [60] 9. Am Geburtstag des Friz. Es war einmal, ihr Leute³⁰

¹¹ BD: Lines 52 ff. Franz Xavier Niemetschek sent B & H a catalogue of the "authentic keyboard songs" with his letter of 26th June, 1799.

¹² = "Children's Library". BD IV, p. 463, discusses two possibly relevant periodicals.

¹³ 2 ducats = 9 florins.

¹⁴ BD: Not clear which of Mozart's 39 *Contredanses* are meant here.

¹⁵ BD: A term not used by Mozart himself.

¹⁶ 8 ducats = 36 florins.

¹⁷ BD: Haydn wrote this work, with a text by the otherwise unknown poet Lidley (Linley), during his stay in London. Initially, neither he nor the author of the German text, van Swieten, were willing to sell to B & H. The mediation of Georg August Griesinger, later secretary to the Saxon legation in Vienna, finally led to an agreement.

¹⁸ 100 ducats = 450 florins.

¹⁹ BD: Not identified.

²⁰ BD: Certainly one of the two portraits mentioned by Constanze in No. 1233/11 ff.

²¹ For the following list, BD VI, pp. 464-466, gives further information on the pieces and how Breitkopf & Härtel used them in the *OeC*.

²² BD: KV 433 (416c).

²³ BD: KV 468; cf. note on No. 0855/2.

²⁴ BD: KV 539.

²⁵ BD: KV 307 (284d).

²⁶ BD: KV 392 (340a).

²⁷ BD: KV 437.

²⁸ BD: KV 520.

²⁹ BD: KV 390 (340c).

³⁰ BD: KV 529.

10. *Dans un bois solitaire*³¹
 11. *Solfeggi* (with heading *per la cara mia consorte*³²) several together³³
 12. das Traumbild.[Wo]³⁴ bist du, bild, das vor mir stand³⁵
 13. *Se mai senti spiranti sul volto*³⁶
 [65] 14. *Ridente la calma*³⁷
 15. *Einsam bin ich, meine Liebe*,³⁸
 16. *In te spero o sposo amato (per la mia cara sposa*³⁹
 17. die Alte (ein bischen aus der Nase) Zu meiner Zeit +⁴⁰
 18. Der Zauberer. Ihr Mädchen flieht Damöten ja +⁴¹
 [70] Die betrogene Welt. der reiche Thor mit Gold geschmücket +⁴²
 die Verschweigung. So bald Damötas Chloen sieht +⁴³
 19. die kleine Spinnerin. was spinnst du, fragte Nachbars Friz. +⁴⁴
 20. Numerous contredanses, quadrilles.⁴⁵
 21. Three canons Lek mich im Arsch.⁴⁶ I will send the canons on another occasion; [75]
 but since their texts are unrestrained, they will have to be changed.

After careful reflection, I will let you have the five pieces marked + free of charge if we reach an agreement on the others. So 17, 18, and 19 do not count; there remain

	16 numbers at 2 ducats	——	32 ducats
[80] The dances	—————	——	8.
		—————	
	making		40.—

³¹ BD: KV 308 (295b).

³² = For my dear spouse.

³³ BD: KV 393 (385b).

³⁴ BD: “Wo” missing in original.

³⁵ BD: KV 530.

³⁶ BD: Text from *La clemenza di Tito* by Metastasio.

³⁷ BD: KV 152 (210a).

³⁸ BD: KV App. 26 (475a).

³⁹ BD: KV 440 (383h).

⁴⁰ BD: KV 517.

⁴¹ BD: KV 472.

⁴² BD: KV 474.

⁴³ BD: KV 518.

⁴⁴ BD: KV 531.

⁴⁵ BD: Cf. lines 37-39. B & H returned the dances.

⁴⁶ BD: Two of them are KV 231 (382c) and KV 233 (382d). The texts were by Mozart himself, but B & H adapted the texts for “polite society”. In terms of content, the third could be KV App. 6 (KV⁶: App. C 9.03), which Constanze sent on 30th July, 1799 (cf. No. 1247/2-4; No. 1248/22-23).