

1245. CONSTANZE MOZART<sup>1</sup> TO BREITKOPF & HÄRTEL,<sup>2</sup> LEIPZIG

Most highly honoured sirs,

Vienna, 15<sup>th</sup> June, 1799.

I am still waiting for a reply to the following questions:

1. *A.*<sup>3</sup> What suggestions do you wish to make to me concerning the *concerto opus* 1,<sup>4</sup> which you are selling for me on commission? Has anything been sold in the meantime? [5] Have the outstanding copies elsewhere been recovered?

2. *B.* The information regarding Herr Sievers.<sup>5</sup>

3. *C.* Do you wish to buy the glass *harmonica quintet*,<sup>6</sup> which is unpublished and was only performed once, from me for 12 ducats?<sup>7</sup> Otherwise I will sell it here. It can also pass as a keyboard piece,<sup>8</sup> [10] and thus allows twofold use. It is 15 pages thick.

*D.* I know that you pay others one *louis d'or*<sup>9</sup> per sheet for contributions to your musical journal: what fee must I expect? Isn't the Italian letter to Frau Lang<sup>10</sup> of use to your journal?

*E.* The variations on *Bergère Célimène*<sup>11</sup> have not, I believe, been printed with violin:<sup>12</sup> [15] do you want to have them this way?

And now I will sit down to answer your letter of 30<sup>th</sup> May.<sup>13</sup> I have told you everything I know about the songs. I do not have *Bey dem Auszug ins Feld*.<sup>14</sup> More follows below concerning *Caro mio*,<sup>15</sup> which does not need a bass. You shall certainly have my judgement on the *Rellstab*<sup>16</sup> collection as soon as I receive it. [20] – And then we can agree how to refute the probable nonsense that you suspect.

You are quite right in saying that I do not know of everything that has been printed. I can indeed find out, but at great effort; I would wish to avoid both this and the responsibility. With you it is the reverse. [25] It is easy for you to know what has been printed. I am looking forward to seeing your thematic catalogue of *sonatas* and the like sometime, which I will then compare with mine and tell you the result. Some pieces are probably out of print and no

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<sup>1</sup> BD: Nissen's handwriting, Constanze's signature. Nissen: cf. note No. 1224.

<sup>2</sup> BD: Founded as "Breitkopf" in 1719. On 1<sup>st</sup> 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.

<sup>3</sup> BD: Besides numbering the questions, Nissen/Constanze use letters from A-V. The illegible letter in line 31 is F. Some letters appear twice (F in lines 31 and 36, G in 33 and 39, K in 92 and 101, T as "aT" in line 218 and as "b.T." in line 225. The letters R and S are missing.

<sup>4</sup> BD: KV 503, cf. Nos. 1231/36; 1236/25.

<sup>5</sup> BD: Cf. Nos. 1228/25, 31-35, 32. BD VI, p. 722: Joh. Fr. Lud. Sievers, not the Sievers referred to in BD VI, p. 457. Organist and cleric in Magdeburg Cathedral.

<sup>6</sup> BD: KV 617, Adagio and Rondo for glass harmonica, flute, oboe, viola and violoncello; cf. Nos. 1152/2; 1233/24; 1234/13 ff.; 1240/86.

<sup>7</sup> BD: 54 florins.

<sup>8</sup> BD: Later published by B & H in such an arrangement.

<sup>9</sup> BD: = approx. 11 florins.

<sup>10</sup> BD: No.0470, sent to Aloisia Weber, Constanze's sister, who later married the actor Joseph Lange in Vienna.

<sup>11</sup> BD: KV 359 (347a), 12 variations for keyboard and violin on the chanson "*La Bergère Célimène*".

<sup>12</sup> BD: Both Traeg and Lausch in Vienna advertised works with this title in 1785; Constanze was mistaken.

<sup>13</sup> BD: No. 1244a (lost).

<sup>14</sup> BD: KV 552; cf. note on No. 1243/23.

<sup>15</sup> BD: KV App. 5 (571a); cf. note on No. 1243/32-33.

<sup>16</sup> BD: Cf. line 244 ff. *Sämtliche Lieder und Gesänge bey dem Fortepiano vom Capellmeister W. A. Mozart... im Verlag der Rellstabschen Musikhandlung und Musikdruckerey*, Berlin, 1798. BD IV, p. 476 list in detail the vast number of spurious ascriptions in this collection.

longer easy to obtain, so they may not even be available to yourselves. For example, I possess some very beautiful ones from when he was 9.<sup>17</sup> [30]

[...] <sup>18</sup> Along with this I am sending you 3 thematic catalogues of pieces, of which I do not know if they have all been printed. Anything for *organ* among these is written out in full<sup>19</sup> and can therefore also be played on the *clavier*. *G.* I am also sending you a thematic catalogue of canons with and without text, [35] which at the same time includes *Caro mio* druk und Schluk,<sup>20</sup> as soon as you offer me 12 ducats<sup>21</sup> for it. *F.* I will not part with it for less; otherwise I will publish it myself.

That Mozart played the variations *une fièvre brulante*:<sup>22</sup> how can that prove that they are by him? *G.* I repeat my request that you might kindly send me the original of *Jo ti lascio*<sup>23</sup> at a suitable opportunity. [40] I still stand by my statement that the notation may have a similarity to his. Or at least send me part of the text in Herr Müller's<sup>24</sup> handwriting. That, too, would of course still not be strict proof.

You say that you will only ask me to make scores of already printed works available to you [45] when these works are due in the publication schedule, and this is why you are sending the Coronation *Concerto*<sup>25</sup> back to me. But now you are evidently requesting those works of this kind which have not been printed, so obviously those works are already due. Or, if this is not the case, you do not of course need any *concertos* at all. [50] And it must be equally important for you to produce an authenticated printed version of the *sonatas*. This is why it would be important for me to be involved in negotiations already in order to know what value you will put on my lending them to you.<sup>26</sup> It is only now that I see that you want to give me 5 ducats (!) for an unprinted *clavier concerto*; but is this a price? I must admit to you that I thought this price was only for lending you the original score. [55]

I had always counted on your taking the *Requiem*<sup>27</sup> from me, particularly after you had made provisional enquiries from me. Whichever way it transpires, by doing the opposite you have not kept our agreement. I could have sold it and made a further respectable profit on it [60] after making a public appeal for permission to the anonymous person.<sup>28</sup> I did not do this: you should therefore have acted reciprocally. In what point can my obligations be different from yours? How could you have more rights than I do? According to the explanations you offer, however, I will admit you can defend your position regarding the publication. [65] In the meantime, you are implying that I have sinned against the anonymous person; but this is not really the case. When delivering it, I negotiated an exemption to give copies to princes,<sup>29</sup> who would naturally not publish them. *H.* I contract to lend you my copy for 25 guldens<sup>30</sup> and (ten) 10 free copies, [70] and will send them to you as soon as you agree.

My rights to this work may no longer be in force. But for all other compositions which have not been printed and which neither my husband nor I have sold, no-one has rights of

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<sup>17</sup> BD: KV 26-51, sonatas for keyboard and violin dedicated to Princess Caroline of Weilburg-Nassau. Cf. No. 0108/11-14; No. 1212/139-141.

<sup>18</sup> BD: Illegible letter at the beginning of the line ("F"?).

<sup>19</sup> BD: Probably KV 594, 608, 616. These were published by B & H as works for piano four hands and for piano.

<sup>20</sup> BD: KV App. 5 (571a); cf. note on No. 1243/32-33.

<sup>21</sup> BD: = 54 florins.

<sup>22</sup> BD: KV App. 285 (KV<sup>6</sup>: App. C 26.02); cf. note on No. 1243/114.

<sup>23</sup> BD: KV App. 245 (621a); cf. No. 1243/103 ff.

<sup>24</sup> BD: August Eberhard Müller (1767-1817). Constanze's assertion contradicts the ascription in KV<sup>6</sup>.

<sup>25</sup> BD: KV 537; cf. note on No. 1075/17. André had published it in 1794 as op. 46, completing gaps in the solo part himself.

<sup>26</sup> BD: For consultation and comparison, but not for permanent ownership.

<sup>27</sup> BD: Cf. note on No. 1244/3 ff.

<sup>28</sup> BD: Constanze had already prepared a public notice, which she sent to B & H.

<sup>29</sup> "Fürsten". BD: Constanze sold a copy to King Friedrich Wilhelm of Prussia for 450 florins (cf. fn. to No. 1207). In No. 1260/46-47, Constanze declares that she has allowed two or three heads of state to have copies.

<sup>30</sup> BD: Effectively = 25 florins.

ownership except me; no one can rightfully publish them without my consent. This statement is incontestable. [75] I can protest publicly against any publication of such works as being damaging to my property and my assets. That is why I have urged you from the beginning to obtain everything from me, especially since you wanted to tie my hands regarding letting anyone else have anything. And now you come from time to time and tell me that you have, and are keeping, unprinted works. [80] To this I apply what I erroneously said of the *Requiem*: the works may of course belong to you, but the whole world will join with me in disputing your right to publish them.

For transferring my rights on an unprinted *clavier concerto* [85] and letting you consult the original, I give you my word of honour that knowledgeable persons<sup>31</sup> have advised me to ask 24 ducats,<sup>32</sup> what a long way away from the 5 you wish to give me! And how disproportionate this is to your vast profit, especially since there are so many pieces for which you do not have to pay a fee! I am not being unfair when I set a price in the middle and ask for 15 ducats<sup>33</sup> [90] for lending you the original score and for the transfer of my rights of ownership included in this loan. *J.* I expect an answer on this and will then send what you request immediately. *K.* One further question: within what time period will I receive the original scores again?

You say that only the composer can demand a fee for unprinted pieces, [95] and only as long as he has not sold the pieces himself or made them publicly available by other means. But the composer is represented by his heirs: his estate is their inheritance. If he has sold them, none of this applies; but if he has only made them available publicly by other means, such as sharing them with some friends, how does this imply the right to publish them? [100] Who has the right to have manuscripts printed?

*K.* One more thing. For everything of mine that you do not take, I retain the right and the freedom to do with them as I please. This will no doubt be the case with several pieces, particularly the older ones, and I will mark this below by placing a # before a number of the sonatas. (Since your collection will be so large and complete, [105] you have no reason to fear this for more recent pieces, except only in the case that a rare music-lover were to buy original scores from me for their own sake, which has not been the case so far, and no such music lover is yet known to me.) So now I can at once use the dances and *solfeggi* as I wish.

[110] *L.* Would you consider it unfair of me to ask you to grant me, besides the rather beautiful copy you gave me on your own initiative, 6 copies of the complete works on normal paper? I would recognise this postage-free requital as a satisfactory settlement for my right of ownership on those unprinted pieces which you have not obtained from me, and which I cannot give you because I do not have them. --

As your letter of 3<sup>rd</sup> June and the packet have just come in with the post-coach, I shall not be remiss about replying to that at once.

So now, of the pieces sent to you on 25<sup>th</sup> March, [120] you have returned those that you cannot use and which I can dispose of myself. They were numbered according to the numbering in the catalogue<sup>34</sup> which I sent you at that time:

No. 9. A *solfeggio*. No. 11. 2 *solfeggi*. No. 15 Einsam bin ich meine liebe and a *Rondo Andante* with the following beginning:



<sup>31</sup> BD: Probably Maximilian Stadler.

<sup>32</sup> 24 ducats = 108 florins.

<sup>33</sup> 15 ducats = 67.5 florins.

<sup>34</sup> BD IV, p. 475-6 indicates that the numbering in this letter agrees only in a few details from the numbering in the list of 25<sup>th</sup> February, 1799. (Cf. No. 1236/52 ff), although the *Rondo Andante* (KV 494) is mentioned for the first time.

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[125] # As soon as we are finished with the *sonata* work group, I will give you an excerpt from the original thematic catalogue<sup>35</sup> so that you can judge how complete your collection is.

No. 16. *In te spero*. No. 20. Dances. The price I set was 40 ducats or \_\_\_\_\_ 180 fl.

[130] For the dances I had fixed 8 ducats, which are to be deducted first \_\_\_\_\_ 36.

144.

Now it might moreover appear that for the 4 numbers above I must deduct \_\_\_\_\_ 36.

[135] \_\_\_\_\_ and that the price paid by yourselves \_\_\_\_\_ 108.—

is correct. *M*. In the meantime I leave to your consideration whether you might still have 2 ducats to pay for song No. 9. *Es war einmal ihr Leute*. I now very much doubt that it appeared in the *Kinderbibliothek*.<sup>36</sup> Because it was written by a child, I thought it was very old, and for this reason I included the *solfeccio* with it. [140] But it dates from 6<sup>th</sup> Nov., 1787. You know that we had settled on 2 ducats for each number, and under the number 18 you even received three. In the meantime, as I said, I leave it to your consideration, since you do, after all, wish to make use of it.

It may be that Mozart composed even more songs after 1784 than are noted in his thematic catalogue,<sup>37</sup> [145] but these will hardly amount to more than one or a couple, for he appears to have taken this catalogue with him on his journeys for this very purpose. Thus the *Gigue*, thus the pieces which he composed in Berlin, are noted under the heading Leipzig and Potsdam<sup>38</sup> in due chronological order. —

[150] As far as the Coronation *Concerto*<sup>39</sup> is concerned, you really are mistaken, since you go on to say that I sent you the Coronation *Concerto* instead of an, if not unknown, at least as yet unprinted, *concerto*. Below I attach the catalogue I sent you of the *concertos* you requested. Be so gracious as to look at it once again. [155] Of these, the very first (which I marked No. 4 in my numbering) is the one which you call the Coronation *Concerto*. How is this paper supposed to have got into my hands if you did not request the pieces marked on it from me? And when did you write on it, in red ink, that it is the Coronation *Concerto*? Only after I had sent this catalogue back to you [160] and you had received the *concerto* from me. You had also already asked me provisionally if I had it, without giving it this name. In short, this is a little oversight on your part, and certainly not on mine. But I will always be pleased to read *N*. that you admit this.

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<sup>35</sup> Mozart's "Verzeichnüss aller meiner Werke vom Monath Febrario 1784 bis Monath . . . 1 . ." ["Catalogue of all my works from the month of February 1784 to the month . . . 1 . ."]. BD: Mozart's catalogue did not in fact contain all his works written between 1784 and his death. The dates in the catalogue do not always agree with the dates on the autographs.

<sup>36</sup> BD. Cf. note on No. 1236/34.

<sup>37</sup> BD: The songs KV 483, 484 and 506 are missing from his "Verzeichnüss".

<sup>38</sup> BD: Mozart appears to have composed nothing in Berlin; the works under the headings "Leipzig" and "Potsdam" (KV 574 and KV 573 respectively) were indeed composed in these places.

<sup>39</sup> BD: KV 537.

Clavier Concerto
Allegro. Coronation Concerto sent 9th April, 1799
Allegro. Clavier Concerto. sent 29th April, 1799
III <sup>rd</sup> Book. Allegro. Sonata
Allegro. Clavier Concerto
Engraved by Artaria & André.

The 3 recapitulated points in your letter are very sound, and it is very much to the purpose if you tell me in future what each volume will contain. [165] *O*. I now also expect to hear when other people offer you anything so that you, as you promised, obtain it from me if I have it. It is of course from me that you learn whether I have it: only in individual cases will you have to take it from others directly. [170] So this way, of course, you do not lose anything since you do not turn it down, but only ask for time before obtaining it from others. These people cannot sell to anyone except you, because no music dealer will take a thing from them, and they must therefore come back to you if you ask for it. At the same time, my rights of ownership must be borne in mind, unless I have ceded it for the 7 copies of the complete works. [175] I have already informed you that I can give you the *clavier concertos* you requested. Now it only depends on the price, which I have set out above.

*P*. If you still want to have the two you asked for recently, you do not necessarily need to send me the themes, because they are listed in your letter of 30<sup>th</sup> May. [180]

You are quite right in saying that your edition is very cheap. But this is also precisely what guarantees you the support of the public, which you have of course enjoyed to such a high degree in the past.

The distance between us is of course an unfortunate circumstance for both of us; [185] we would both have enough to gain from a comprehensive interlocution: I would at once know what you are to obtain from me, and what I can dispose of otherwise, and could at once make out a contract to my greater advantage for both categories. If you had a friend here – even if he were not my friend – if he were simply a fair, impartial man – [190] but I would certainly have to know his name in advance before you entrusted him with the task – the business could perhaps be conducted via him. Only it appears to me that you place too much value purely on a piece being new. Your collection aims to be complete, so in it, of course, the newer should surely alternate with the better-known. While the former does more to maintain the curiosity of the public, [195] anyone wishing to have a complete collection in one edition (and there were of course over 4000 such persons some time ago; I also read what Posselt<sup>40</sup> said in his general newspaper about the Leipzig Fair and the Mozart edition) must of course be glad to take the better-known as well. If, on the other hand, you wish to end up with only the better-known, [200] music lovers with a different taste would not purchase your later volumes. I have not yet spoken at all about the very old pieces, of which a number are certainly of value and deserve to be made public. Your friend could also report on these and

<sup>40</sup> BD: Ernst Ludwig Posselt (1763-1804), editor of several newspapers, historian.

estimate their worth. Of his old sonatas, I have nothing except six from his 9<sup>th</sup> year,<sup>41</sup> printed with *violin*, but beautiful and probably rare. [205] Along with this I am sending you 3 of his newer pieces. [...] <sup>42</sup> will all have been published. Otherwise, in this workgroup (as in most of the other workgroups), I still have fragments of pieces begun and laid out, in some cases at an advanced stage. Are these then of no use? *Q*. Is it not the case, then, that fragments by famous authors, e.g. by Lessing, no matter how small, are published?<sup>43</sup> [210] In your position, I would insert such fragments at the end of each workgroup.<sup>44</sup> They must always be instructive, and the ideas in them can of course be used and worked out by others. The sonatas are the only workgroup of which I have relatively few. Since I myself wish your collection to be thoroughly complete, you shall receive from me my own and my husband's thematic catalogue, [215] as far as it relates to the sonatas, as soon as you have made a satisfactory statement in reply to this letter and the enclosures. For, despite your great knowledge, it may indeed be that one or other of them has escaped your attention until now. *aT*. Regarding payment for the original scores of printed pieces that I lent you, [220] it is quite certainly best if it is done per sheet: I would ask you to make a suggestion to me for this payment.

I am therefore expecting from you soon, according to your promise, a catalogue of unprinted pieces which you want from me, and I would likewise ask you to inform me what you wish to give me for each of them. I shall certainly be as fair as you are. [225] At this point it will probably be principally *clavier concertos*. *bT*. Would you perhaps also give me a general catalogue of all such *concertos* which have not been printed, but whose themes are known to you? And may I then conclude that you wish to have all the others from me, if they are not too old? In this case I would give you a catalogue with all of them. [230]

And now to return to the songs. First of all, I still have to point out that you have forgotten to send me the 4 printed by *Artaria*,<sup>45</sup> although this contradicts your letter; but this is now utterly unimportant to me, and I do not wish to cause you any unnecessary postage charges with it, because I still have them myself. [235] *U*. But I would ask for the 2 *solfeggi* which I sent you on 24<sup>th</sup> May so that I can use them elsewhere, since you do not want them, and so I am the only one who may use them. I do not have the original manuscript of *Un moto di gioja* and the song to the *mandoline*,<sup>46</sup> otherwise I would certainly have sent them to you. They will be known only to a few friends. I have not received the least thing second-hand in response to my request in the newspapers, neither songs nor any other pieces. [240] Anything that is not already thoroughly well-known and which you have not received from me on those two occasions must have been composed before 1784 or be inauthentic, with the possible exception of the piece for Doles<sup>47</sup> about which you write.

As far as the Rellstab collection is concerned, even the title page itself begins with an inaccuracy [245] by announcing that these are all Mozart's songs to the *fortepiano*. You know this, since you have received several from me which it does not contain and because I made available to you the complete thematic catalogue, in his own hand, of songs from 1784 onwards. The whole index reduces to the following, which are authentic:<sup>48</sup>

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<sup>41</sup> BD: KV 26-31; cf. line 29.

<sup>42</sup> BD: Unclear due to crossing out.

<sup>43</sup> BD: A false comparison; the latter were deliberate literary forms, whereas Mozart's were unintended.

<sup>44</sup> BD: Later realised, cf. Nos. 1288/9 ff. and 1297/9 ff.

<sup>45</sup> BD: Songs KV 476, 519, 523, 524 (cf. No. 1240/45-47).

<sup>46</sup> BD: KV 579 and KV 349 (367a), copies of which Constanza had sent to B & H on 24<sup>th</sup> May, 1799, cf. No. 1240/45-47 and 1240/126.

<sup>47</sup> BD: Johann Friedrich Doles (1715-1797), cantor of the Thomaskirche in Leipzig from 1755 on. Mozart went visiting during his stay in Leipzig 20<sup>th</sup> - 23<sup>rd</sup> April, 1789. Mozart heard Bach's motet BWV 225; Mozart improvised for an hour on the organ in public. Mozart supposedly improvised for him the six-voice canon KV App. 4 (572a). The canon is lost.

<sup>48</sup> BD: No. 1: cf. Nos. 1240/45; 1243/27; No. 10: cf. Nos. 1240/46; 1243/22; No. 13: KV 506; No. 16: KV 519, cf. Nos. 1240/46 and 1243/20; No. 17: KV 441, cf. note on No. 1216/3-4; No. 18: KV 523, cf. No. 1240/46 and No. 1243/21.

[250] No. 1. Ein Veilchen  
10. wenn die Lieb aus deinen blauen  
13. wer unter eines Mädchens hand  
16. die Engel Gottes weinen  
17. liebes Mandel

[255] 18. Abend ists.

Various songs in the collection have long been circulated under Mozart's name, e.g.<sup>49</sup>

3 Guten Morgen

4. gute Nacht

11. Vergiss mein nicht

[260] 33. Ein Vogel kam geflogen.

But these four, like all the others, I neither accept nor know as being Mozart's work (with the exception of the 2 melodies from *The Magic Flute*, to which, according to the preliminary remarks, only text was underlaid later). It is possible that one or other of these songs were composed by him before 1784, or even earlier. [265] But the fact that I can testify that I never knew any of these during his lifetime, including the 4 mentioned above, is enough to decide the authenticity of this collection; for, if it were by him, how else is it conceivable that he did not show me even one of these, since otherwise he always arranged to have his work played and sung to me?

[270] I would ask you to use this information for a dispassionate but serious advertisement in which you say that I was asked to make this statement about the collection. If you do not wish to say that you asked me, that can of course be left out. It suffices if you say that it was published with my consent (only not with my signature, [275] nor as originating directly from me, so that I do not end up in a battle of pens).

Then you yourselves can additionally say which are by *Rosetti*,<sup>50</sup> by *Schneider*,<sup>51</sup> *Müller*<sup>52</sup> etc. The only thing I still have to tell you, purely for your own information, is that the melodies for *Guten Morgen* and *Gute Nacht*<sup>53</sup> printed in this little book are the ones that have passed for Mozart's work. [280] *Dalberg*,<sup>54</sup> of course, set them as well, as you note, but with a different melody; *Bornbard*<sup>55</sup> (or a name something like that) has also set them. The non-authentic melodies, by the way, were not written, as you believe, in this region: no-one knows them here. *V*. If you wish to have the *Rellstab* collection back again, [285] I will send them at the next opportunity. – In this letter I have marked the points which I expect you to answer with *A*, *B*, *C*, to *V*.

I have the honour to be,

highly honoured sirs,  
your most obedient servant,  
Constance Mozart

[290]

In expenses<sup>56</sup> you owe me                      3 fl.    59.<sup>kr</sup>

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<sup>49</sup> BD: Nos. 3, 4, 11, 33: KV App. 251 (KV<sup>6</sup>: App. C 8.11); KV App. 250 (KV<sup>6</sup>: App. C 8.10); KV App. 246 (KV<sup>6</sup>: App. C 8.06); KV App. 248 (KV<sup>6</sup>: App. C 8.08).

<sup>50</sup> BD: Franz Anton Rös(s)ler (1750-1792), who composed under the name Francesco Antonio Rosetti. Member of the court music at Wallerstein, later music director to the Duke [Herzog] of Mecklenburg-Schwerin. At the service of remembrance from Mozart in Prague on 14<sup>th</sup> December, 1791, a requiem by Rosetti was performed. His oratorio "*Der sterbende Jesus*" ("The dying Jesus", Vienna, 1786), was found in Mozart's estate.

<sup>51</sup> BD: Georg Laurenz Müller (1766-1855): two of his songs were published under Mozart's name by *Rellstab*.

<sup>52</sup> BD: August Eberhard Scheider (1767-1817): two of his songs were published under Mozart's name by *Rellstab*.

<sup>53</sup> BD: Cf. lines 257, 258.

<sup>54</sup> BD: Johann Friedrich Hugo, Baron [Freiherr] von Dalberg (1760-1812): three of his songs were published under Mozart's name by *Rellstab*.

<sup>55</sup> BD: Johann Heinrich Carl Bornhardt (1774-1840) wrote his own setting of these two songs.

<sup>56</sup> BD: Cf. No. 1244/83.

Your letter of 30<sup>th</sup> May \_\_\_\_\_ 48.  
\_\_\_\_\_ 3<sup>rd</sup> June. \_\_\_\_\_ 24.  
the packet with Rellstab's songs \_\_\_\_\_ 1. 12.

[295] I will invoice you for this letter the next time.

I would ask you to return to me with your reply the 4 enclosed thematic catalogues,<sup>57</sup> as well as what I sent you on 1<sup>st</sup> May,<sup>58</sup> if you have it to hand.

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<sup>57</sup> BD: Three of sonatas and one of canons.

<sup>58</sup> BD: Cf. No. 1243/43; No. 1241.