

1288. CONSTANZE MOZART¹ TO BREITKOPF & HÄRTEL,² LEIPZIG

My dear sirs,

Vienna, 1st March, 1800.

It is my opinion that the following notes³ will give you pleasure. That alone is reason enough for me to send them to you without any self-interest. Perhaps they will furthermore receive a worthy place in your beautiful musical periodical.⁴ [5] I am keeping the option open of sending you additional interesting notes another time.

Your most obedient servant
Constance Mozart

[10] Notes⁵ on the Fragments left by Mozart,
furnished by his widow.

Fragments by classical authors, of whatever genre they may be, are precious. Among the musical authors, those by Mozart certainly merit utter respect and admiration. Even if this great master of the art of music had not left so many completed works in each of the genres [15] (one will be astonished at the number of them, once they are all together, when one thinks that he did not reach his 36th year),⁶ these wonderful remnants alone would be an adequate monument to his inexhaustible powers. There follows a faithful *catalogue*⁷ of those fragments of lasting value (for there were many others which were destroyed because they were entirely unusable [20]) which are still in the hands of his widow in Vienna, with the exception of the small group of 12 pieces expressly indicated below.

for the Clavier.

I. *Concerto per il cembalo e violino*, begun in Mannheim, 1778. [25] It is in D major. The *Ritornell* is one of the most magnificent and most beautiful that Mozart ever wrote. The violins begin in *piano*; the accompaniment in the *Viola*, *Violoncell* and *Basso* is *pizzicato* for 11 bars. This is followed by a splendid *forte* with accompaniment by the wind instruments consisting of 2 *flutes*, 2 *oboes*, 2 *corni*, 2 *trombe* and *tympano* over 63 bars, which alternates most pleasantly with *pianos* and is complete in every way. The *violino principale* has the first solo over 11 bars. This is followed by the *cembalo*, likewise over 11 bars, followed by a short *forte* with the whole accompaniment. Finally, the *violino principale* and *Cembalo* are heard together with *concertante* alternation over 21 bars. [35] In all of these solos, however, the *accompagnement* and the further continuation are missing.

II. *Concerto per il Clavicembalo* in D major. Of this, only 21 bars for the *Cembalo* are written, the space for the accompaniment is blank.

III *Concerto per il Cembalo* in D major, 3/4 time. Only the *Ritornell* of this outlined with *violino* and *Basso* without the accompaniment of the *flutes*, 2 *Clarineti*, 2 *Corni*, 2 *fagotti* etc. [40]

¹ BD: Nissen's handwriting, Constanze's signature both times. 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: Intended for the biography, cf. No. 1289/135-136.

⁴ = Allgemeine musikalische Zeitung, Leipzig.

⁵ BD: Closely resembling Nissen's catalogue, which he said was "largely drawn up by Abbé Maxim. Stadler".

⁶ BD: This claim must be questioned. "unusable" for what? In the present catalogue and in the "final notes" (No. 1297/7 ff.), only the more substantial drafts and fragments are listed.

⁷ BDVI, pp. 525-531, identifies the fragments mentioned in this letter. See also BD VIII, p. 139.

IV *Conc. per il Clavicembalo* with the accompaniment of 2 *Violins*, *Viola*, 1 *flauto*, 2 *Corni*, 2 *Oboi*, 2 *fagotti* etc. in C major, 3/4 time. The *Ritornell* consists of 25 bars, but the instrumentation is not complete. This is followed by a solo for the *Cembalo* over 8 bars, then 4 bars by the instruments. The rest is missing. [45]

V. *Concerto per il cembalo* with accompaniment of 2 *Violini*, *Viola*, 1 *flute*, 2 *Oboi*, 2 *Corni*, 2 *Clarini*, *tympano* etc. in C major. Of this, only the *Ritornell* is outlined, with *violino primo* and *Basso* over 19 bars.

VI *Conc. per il cembalo* in D minor with accompaniment of 2 *violini*, *viola*, 1 *flauto*, 2 *Oboi*, 2 *Corni di bassetto*, 2 *Corni*, 2 *fagotti*. [50] Here again, nothing more is known than 6 bars of the *Violino* and *Basso*. [50]

VII Beginning of a *Rondo* for a *Clavier concerto* in E^b major, consisting of only 3 bars without the rest of the accompaniment.

VIII *Rondo* in A major for a *Clavier concerto*. The *Clavier* provides the opening with 8 bars, C-time, following which *Violini* and *Basso* continue the same over 15 bars. [55] The rest of the accompaniment is missing.

IX *Rondo* in A major for a *Clavier concerto*; 6/8 time. The *Clavier* begins alone over 4 bars. Next the *Clarinet*, likewise 4 bars. The *Clavier* plays on over 4 bars, the *Clarinet* repeats the same. Finally, the *Violins* begin etc., without the accompaniment being written down. [60]

X A *Clavier* quintet with the accompaniment of an *Oboe*, *Clarinet*, *Corno di Bassetto*, *fagotto*; in B^b major, 6/8 time. – 35 bars, entirely in the Mozartian style.

XI Beginning of a *Clavier* piece with the complement of 2 *Violins*, 2 *Corni* and *Basso* in D major, consisting of 29 bars.

XII Beginning of a *Trio* for *Clavier* with the accompaniment of a *Violin* and of the *Violoncell*. In B^b major, 3/4 time, contains 25 bars.

XIII Beginning of a *Trio* for *Clavier*, *Violin* and *Violoncell* in G major in 19 bars.

XIV Beginning of an *andantino* for *Clavier* with the accompaniment of a *Violoncell* in G minor; 33 bars. [70]

XV ——— of a *Clavier sonata* with the accompaniment of a *Violin* in B^b major; 31 bars.

XVI ————— A major; 34 bars.

XVII ————— A major, 3/4 time; 15 bars.

XVIII ————— *Fantasie* for the *Clavier* in F minor; 14 bars.

XIX ————— *Clavier sonata* in F major; 7 bars. [75]

XX ————— F major, C-time; 15 bars.

XXI ——— of an *allegro* F major, 6/8; 16 bars.

XXII *Rondo* in F major, 6/8; 33 bars.

XXIII Beginning of an *adagio* in D minor; 4 bars, and the first section of a *Menuetto* in D major. [80]

XXIV ——— of a *Sonata* in B^b major; 19 bars.

XXV A very short *Andante* in E^b major; the first section of 8 bars, the second of 12.

XXVI Theme for *Variations* in C major

XXVII Beginning of an *adagio*; 9 bars; in D minor. [85]

XXVIII ——— *allegro* for 2 *cembali* in C minor; 22 bars.

XXIX ——— of a *Sonata* for 2 *cembali* in B^b major; the *adagio* has 8 bars, the *Presto* 44.

XXX —————; 15 bars.

XXXI ——— of a *Fugue* for 2 *cembali* in G major; 23 bars. [90]

XXXII 40 half sheets containing various themes for *Fugues*, *Canons* and Exercises in Counterpoint.

Furthermore a packet called *Fundamento for thorough bass*, which he seems to have written out for his own teaching and that of others.

for the Violin [95]

I Beginning of a *Symphony* in E^b major with *Violins, Viola, 1 flauto, 2 Oboi, 2 Corni, fagotto, violoncello e Basso*. The *Adagio* consists of 14 bars, is entirely finished and with instrumentation throughout. The first section of the *Allegro* is likewise finished, contains 83 bars, and the instrumentation is largely complete. The second section is missing. [100]

II A fragment, probably added to an *opera*, with *Violins, Viola, Oboes, Corni, clarini, tympano, Fagott, Basso*, in d minor. 64 bars. Complete throughout, and only the preceding is missing.

III The start of an *ouverture* with an *andante* in E^b major with *Violins, viola, 2 flauti, 2 Oboi, 2 Clarinetti, 2 fagotti, 2 Corni, 2 Clarini, tympano, Basso*; 8 bars; [105] followed by an *Allegro*, of which only 18 bars are written in the *Violino* without further accompaniment.

IV *Chasse* in A major, 6/8 time, with *2 Violins, Viola, 2 flauti, 2 corni, 2 Oboi, Basso*. The first section contains 8 bars, the second likewise 8. It is completely finished with instrumentation. Then there follows a *minore* of 2 sections, [110] each of which contains 8 bars, but the accompaniment is missing.

V *Sinfonia concertante a 3 istromenti, Violini, Viola e Violoncello* in A major, with *2 oboi, 2 Corni, 2 Viole, Basso*. The *Ritornell* consists of 43 bars and is completely finished. The remaining *concertante* section contains 83 bars, mostly no accompaniment added. [115]

VI Beginning of an *andante* for a *Symphony* in G major; 10 bars, yet without accompaniment.

VII *Menuetto* with *Violins, 2 Oboi, 1 fagott, 2 Corni, flauto piccolo, tamburro*, in A major. The first section, of 8 bars, is complete; of the second, there are only 3. [120]

VIII Beginning of a *Rondo* in B^b major with *Violins, 1 flauto, 1 Oboe, 1 fagotto, 1 Corno* in B^b *alto, Basso*; 25 bars. The accompaniment is missing.

IX Beginning of a *Rondo* in F major, *2 Violins, Viola, 2 Corni, Basso*; contains only 3 sections, each of which has 8 bars. The accompaniment has not been added.

X First section of 102 bars of a *Quintetto* for *Violin, Viola, Clarinetto*, [125] *corno di bassetto, violoncello*, in F major. The accompaniment is largely complete.

XI First section of an *allegro* in A minor; 12 bars; for a *Quintetto* of *2 Violins, 2 Violoncelli, Violoncell*.

XII First section of an *allegro* in B^b major for *2 Violins, 2 Violas, Violoncell*, [130] for a *Quintetto*; 122 bars in C-time.

XIII *Quintetto* for *2 Violins, 2 Violas and Violoncell*. The first section of the 1st *allegro* in E^b major, 3/4 time. Contains 71 bars and is unfinished.

XIV Beginning of a *quintetto* in e^b major for *2 Violins, 2 Violas, and Violoncell*; 19 bars. [135]

XV ————— d major ————— 18 bars

XVI ————— *Rondo* for a *Violin quintet* in g minor, 6/8 time; 8 bars.

XVII ————— f major, 6/8 time; 10 bars.

XVIII ————— *Larghetto* for a *Violin quartet* in c major; 16 bars.

XIX An entire first section of the first *Allegro* of a *Violin quartet* in E minor; [140] 17 bars.

XX Beginning of a first *allegro* for a *Violin quartet* in g *minore*; 24 bars.

XXI *Allegretto* for a *ditto*; 65 bars, in b^b major

XXII Beginning of a *Rondo* for a *ditto*; 10 bars, b^b major.

XXIII ————— *Violin quartet* in a major, 6/8 time; 139 bars. [145]

XXIV ————— *adagio* for a *ditto* in f major; 8 bars.

XXV ————— *Rondo* for a *ditto* in f major, 6/8 time; 16 bars.

XXVI ————— *Menuetto* for a *ditto* in b^b major; 9 bars.

XXVII ————— first movement for a *Trio* of *Violin, Viola and Violoncell*. 3/4 time in g major. The first section consists of 91 bars and is completely finished. [150] The second contains only 9 bars.

Among these fragments for *violin*, the following can be especially underlined as excellent: Nos. 1, 2, 3, 5, 10, 11, 12, 13, 19, 23 and 27. They are all distinguished by their originality, melody, harmony, good and masterly accompaniment and deserve to be worked out in the hand of a master and to be finished.

[155]

For Wind Instruments.

I. The beginning of an *adagio* for a glass *harmonica*, 1 *flauto*, 1 *oboe*, 1 *Viola*, 1 *Violoncell*; 10 bars.

II Fragment of *Corno Concerto*.⁸

III Another of the very same genre. [160]

IV *Quintetto* for a *Clarinet*, 2 *Violini*, *Viola e Basso* in B^b major. The first section of the first *allegro* contains 90 bars and is finished throughout. The second section consists of only 3 bars.

V *Quintetto* for 1 *Clarinet*, 2 *Violini*, *Viola e Basso* in a major; 89 bars. Unfinished and only the beginnings of an accompaniment here and there. [165]

VI An *Allegro* for 2 *corni*, 2 *oboi*, 2 *Clarineti*, 2 *fagotti*, in b^b major; 16 bars, is unfinished.

VII Beginning of an *adagio* in f major for 1 *Clarinet*, 3 *corni di bassetto* in f; 6 bars.

VIII ————— *allegro* for 1 *Clarinet* and 3 *Corni di bassetto*; 22 bars. [170]

IX Beginning of an *adagio* for 1 *Corno inglese*, 2 *Violini e Basso*. The first section consists of 28 bars and is entirely finished. The second, of 36 bars, is likewise complete, but without accompaniment being added.

From the Vocal Music.

I The beginning of a *Kyrie* in e^b major with 4 vocal parts, 2 *Violini*, 2 *Violen*, [175] 2 *Oboi*, 2 *Corni*, 2 *trombe*, *tympano*, 2 *fagotti*. C-time, *largo*; 22 bars. It is full of devotion and anointing. The most pleasant melody is developed with alternating harmonious accompaniment. The *Christe* contains short *solos* in *soprano* and *alto*. It would cost a skilful master little trouble to finish this beautiful *Kyrie*. [180]

II Beginning of a *Kyrie* in C major 4 parts, 2 *Violins*, 2 *Clarini* with *tympano* and *organo solo*; 9 bars.

III Beginning of a *Kyrie* in d major, four parts with 2 *Violins*, *Viola*, *Oboe* etc.; 11 bars; exceptionally beautiful.

IV *Kyrie* four parts in C major with 2 *Violins*, *Viola*, 2 *Oboes*, 2 *fagotti*, [185] 2 *Clarini con tympano* in elevated style; 37 bars. A pity that it was left unfinished!

V *Kyrie* four parts with *Violin*, *Viola* etc, begins with *adagio* in G major, upon which a fugal *Andante* follows. But there are unfortunately only 9 bars of it.

VI *Kyrie* in d major four parts in fugue with *violino unisono*, *Allegro*, [190] consists of 32 bars.

VII *Kyrie* in c major with *Violin*, *Viola*, 2 *Clarini*, *tympano*, 2 *Corni*, 2 *oboi* and 4 vocal parts. It opens with an *adagio* of 14 bars. Then follows an *allegro*, only 35 bars of it.

VIII The beginning of a *gloria* in c major, four parts with *Violins* etc., 26 bars. [195]

IX An unfinished Psalm: *Memento Domine David*, four parts; 32 bars in F major.

X The beginning of a *duet* for 2 *Soprani*: *Ich nenne dich, ohn' es zu wissen*, with *Clavier* accompaniment; 27 bars.

XI A *Recitative*: *O Calpe, dir donnerts am Fusse*, with *Clavier* accompaniment, [200] unfinished.

XII Beginning of an *aria*: *Einsam bin ich*, in d minor; 8 bars.

⁸ BD VI, p. 723 relates this and a number of passages in other letters to the relevant horn compositions.

XIII *V'amo di core*. (This can be evaluated in Leipzig, where it still is, and the evaluation inserted here.)

XIV German Freemasons' cantata by Haschka with 2 *Tenors* and 1 *Bass* singer. [205] The first chorus, *Dir, Seele des Weltalls, o Sonne* etc., in E^b major, is completely finished. It starts with a magnificent *Unisono*, and there prevails throughout the whole of it a noble, simple, pleasant melody. In the words *Von Dir kömt Fruchtbarkeit, Wärme, Licht*⁹ etc., the Licht is emphasised by a surprising *forte* on the chord of the seventh and would have a powerful effect on the listeners [210] if the accompaniment by the indicated instruments (*flutes, oboe, clarinets, bassoons* etc.) were added. After the chorus comes a *tenor aria* in b^b major, full of the most tender melody and with a magnificent accompaniment in the *Contrabass*. But here, too, the accompaniment by the other instruments is missing. (The chorus and the first *aria* have recently been arranged for *Clavier*.) [215] finally, the follows a second *tenor aria* in f major, of which there are only 17 bars. This number is no longer in the possession of the widow.

Fragments of some other Mozart Clavier Pieces,
which have been finished by a music lover.

I. *Sonata* in C major with the accompaniment of a *Violin*. Contains an opening movement, [220] and an *Andante* which leads into an *Allegretto*. The first *Allegro* and *Andante* have been finished by Mozart; only the last *allegretto* has been finished largely in this foreign hand.

II *Sonata* in A major with the accompaniment of a *Violin*. It begins with a beautiful *Andante* completely worked out by Mozart and leads into a *fugue* in A minor, of which only half is Mozart's work. [225]

The two immediately preceding *sonatas* are likewise no longer in the possession of the widow.

III An *Allegro* in D *minore*; a *tempo di Menuetto* in G major; another *Allegro* in D major 6/8 time for *Clavier, Violin* and *Violoncell*, [230] are all likewise not entirely by Mozart, but finished in this foreign hand. Together they can form a *Trio*.

IV A beautiful *allegro* for *Clavier* alone in b^b major, finished in the very same foreign hand.

V First movement for a *Sonata* in b^b major with the accompaniment of a *Violin*, [235] as in the preceding.

VI A short *Fugue* in g major for *Violin, Viola, Violoncell*.

The numbers that now follow are no longer in the widow's possession.

I German *opera* without title, largely finished.¹⁰ In this uncommonly beautiful work, there is *Melodrama* everywhere instead of *Recitative*. [240]

II. III. Two Italian *operas*, *L'oca del Cairo*, and, if the scribe is not mistaken, *lo sposo deluso*. In one of them the reserve one of the beautiful *Terzetto* for *Soprano, Tenore* and *Basso: che accidente! che tragedia!* which has been performed in *concerts* to great effect.

IV The beginning of an *Oboe concerto*. [245]

V An unfinished *Harmonie*¹¹ piece

VI *Scena* in b^b major

VII *Aria* in d major

VIII *Aria* in b^b major

IX A *sonata* for four hands in g major

[250] An attempt will be made to obtain an evaluation of the preceding 9 numbers.



all 4 numbers unfinished.

Postscript.

⁹ = From thee come fruitfulness, warmth, light.

¹⁰ BD: *Zaide*, KV 344 (336b).

¹¹ "Harmoniemusik" was music for an ensemble of wind instruments suitable for playing outdoors.

If, contrary to my expectations, Messrs. Breitkopf and Härtel do not require this catalogue in the near future, I would request its return postage free at a convenient opportunity. You can lay the introduction out as you like, but the condition is that you expressly mention the following: that all these fragments, with the exception of the 12, are in my possession.

Constance Mozart