

1291. CONSTANZE MOZART<sup>1</sup> TO JOHANN ANTON ANDRÉ,<sup>2</sup> OFFENBACH

Dear Herr *André*,

[Vienna, 13<sup>th</sup> March, 1800]

In my eagerness to be of service to you yesterday and in the concomitant haste, I suffered a moment of human frailty while formulating my declaration. In case it can yet be entirely redressed, [5] I send you herewith a new one. If that is not the case, I must ask you to insert immediately the following points in the very next numbers of the newspapers in which the declaration has been printed, as a correction and with my name appended and in as brief a form as one has customarily used of late to indicate printing errors, or to correct my error in any other manner you favour, but very briefly and under the heading correction [10] and with my name at the end. I believe, namely, that I used the word original manuscript and then again said later: in the original as a help for their editing. The word original must be eliminated in one of these places as being superfluous and therefore ridiculous. [15] Furthermore, before these words: and a single *clavier concerto*, the following addition must be inserted: as well as the Requiem in copy.<sup>3</sup> Towards the end this would be better: of authentic works in the original manuscript, rather than of authentic Mozart original manuscripts, for original manuscripts are of course correct and authentic. My heartfelt wish is that the enclosed declaration may yet arrive in time: [20] but on no account may both declarations be printed *in extenso*.<sup>4</sup> Since, however, it is also to your own advantage that our business, which is so pure in itself, should not suffer in any way through chicanery, satirising or the least gainsaying, even because of a trifling detail, I hope you will make every effort, even at your own expense, as with couriers or the like, [25] either to see that it is the new declaration that is printed, which would be better, or, in the worst case, to fly with the wings of the wind to take care of the correction. I do not need to repeat that the announcement should be entirely the same everywhere and must be in only one single, entirely identical form. Your

Vienna, 13<sup>th</sup> March, 1800.

Constance Mozart

[30] It was in fact Breitkopf to whom I offered my stock of manuscripts while you were here, and I informed him that I had a purchaser.<sup>5</sup> I did not tell you his name at that stage, but it did not depend on the name [35] but on the matter itself, and in that you had consented.

ON THE ACCOMPANYING LEAF:<sup>6</sup>

(Second) Declaration  
concerning Mozart's musical Estate.

(Only to be used if the first one of 12<sup>th</sup> March, 1800, is not used)

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

<sup>2</sup> 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 (8<sup>th</sup> 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"].

<sup>3</sup> BD: Thus expressly separating the Requiem from the works "in the original".

<sup>4</sup> = in full.

<sup>5</sup> BD: Offer made on 9<sup>th</sup> November, 1799; cf. No. 1263/9-10; the "purchaser" is mentioned in No. 1269/10-13.

<sup>6</sup> BD: Nissen's handwriting, Constanze's signature.

After I had made available to Messrs. Breitkopf and Härtel in Leipzig, for a fee, some of my blessedly departed husband's original manuscripts [40] – comprising only songs, *canons*, *fugues*, a glass *harmonica quintet*, a march for *clavier*, a few *sonatas* and a single clavier concerto (besides 6 *sonatas* and a copy of the *Requiem*) – as a help for their editing and had sold them the plates for the *clavier concerto* which I had published myself, [45] I then quite voluntarily offered them my entire stock of manuscripts in one bundle. But the gentlemen mentioned, who did not think they could evaluate these from a distance, did not take me up on my proposal. Herr *André* from Offenbach, [50] who was put in a position to judge their value and richness during a stay here, has in the meantime purchased them from me and has thus become the indisputable legal owner not of a remainder, but of an almost complete collection of entirely correct and entirely authentic works in the original manuscripts, from his earliest youth to his death.

Herr *André* requested me to make this declaration: he has a right to it. [55] It adheres most strictly to the truth. I hereby present it to him.

Vienna, 13<sup>th</sup> March, 1800

Constance Mozart