

Munich, 14th Dec., 1774

You will have received one letter from me, but I have not yet seen anything from you; you probably thought it was necessary to have an *address* beforehand. But this is not necessary, at the post our lodgings are already known. [5] Although superfluous, you can write at the bottom, if you want: *chez Msr: de Pernat¹ in Bellvall's² house*. We are well, praise God! Regarding Nannerl,³ I still have not been able to discover anywhere suitable, for in this regard very great caution is needed in Munich. There is another factor. Here it is as in Salzburg. One cannot perform an *opera* [10] where people pay, more than twice in succession, otherwise one would see few people in the theatre, then one has to perform other *operas* for 2 or 3 weeks, and only then bring out the previous one again, just as they do with the *theatrical productions* and *ballets*. For that reason they know at least 20 *operas* by heart which alternate,⁴ [15] and in the meantime a new one is being rehearsed again. So Wolfgang's *opera*⁵ will already have its first performance before Christmas⁶ and, I believe, on the 29th. It can therefore probably happen that Nannerl does not see it at all, for once *Carnival* starts properly, only light, short *operettas* are performed, on a small *stage*⁷ which is set up in the *ballroom*, [20] where there is a gathering of maskers, and where a multitude of card tables stand, where there is nothing but noise, maskers' *conversations* and, at many tables, cards. Here nothing of substance is put on, because no-one pays attention.

I will write more next time. Now look out the 2 *Litanies de Venerabili*, [25] or Of the Venerable Sacrament which they perform in the Divine Office. One by me,⁸ the *score* will certainly be there along with it, *in D*, the newer one, it begins with the violin and *bass staccato*, and, you know this of course, the 2nd violin has nothing but triplet notes in the *Agnus Dei*. Then Wolfgang's large-scale *Litany*.⁹ The *score* is also there, bound in blue paper. [30] N.B. Check if all parts are there, for these 2 *litanies* are to be performed here on New Year's Day in the Divine Office.¹⁰ On Saturday evening it will have to be brought to the post, for the *diligence*¹¹ leaves on Sunday. This *address* must be on it:

À Monsieur

[35] *Monsieur Jean Nepomuc de Pernat chanoine e grand Custos de Notre Dame à Munic*¹²

We kiss you both many 1000 times, commend ourselves everywhere and I am as always your
Mzt mp¹³

¹ BD: Cf. No. 0301/35-36. Johann Nepomuk Sebastien (since 1777 Edler von [Esquire]) Pernat (1734-1794), son of a Munich patrician and vintner. Consecrated as priest in 1757; six years as parish priest; canon in Munich, where he was also named "patrician" [Patrizier]. He lived in "Bellvall's house" in Munich, where the Mozarts also found accommodation.

² BD VIII: Max Clement von Belval, staff commissioner and the Mozarts' landlord in Munich.

³ BD: Nannerl would later join them in Munich for the première.

⁴ BD: The repertoire in Munich from 1774 until the departure of the Mozarts in 1775 was noted in the diary of the secretary to the Legation of Saxony, J.F. [actually Christian Gottlieb], cf. Deutsch Dok p. 135.

⁵ BD: *La finta giardiniera* KV 196. Cf. No. 0300/9.

⁶ BD: The première was originally planned for 29th December, 1774, but was postponed several times, finally taking place on 13th January, 1775.

⁷ BD VII: In the old Royal Theatre [Hoftheater] on the Salvatorplatz.

⁸ BD VII: Not DTX IX/2, but the work discovered by Walter Senn of Innsbruck.

⁹ BD: KV 125 (1772).

¹⁰ BD: Probably in the main church in Munich, the *Liebfrauenkirche* [Church of Our Lady] (Dom).

¹¹ BD: A larger coach, often used as a high-speed mail coach.

¹² ... Canon and Grand Warden at Our Lady in Munich.

¹³ mp = manu propria = in his own hand.