

0004. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

*Monsieur mon tres cher amy!*³

Salzb., the 7th Julii, 1755

You are much too thorough in taking so much trouble in answering all 3 letters,⁴ and all in their order. I will place your letter⁵ in front of me and likewise keep to the order.

[5] You have kept your promise valiantly, and I regret wholeheartedly that you undertook such a long journey⁶ in vain. For to bear the discomforts of the journey only to see oneself deceived, is once too often.

That I signed off with Salzb. while in Freising⁷ is a further sign of my unsettled mind, which I myself am always lamenting and which I must constantly battle. [10] Regarding the words Tact and Musikal. Zeitmaass,⁸ it is first of all clear that the *ablative* indeed entirely correctly calls for Tacte and Zeitmaasse. Only, if two such *ablatives* come together, it is simply laughable to speak of Von dem Tacte oder Musikalischen Zeitmaasse. Let us choose the middle way and print Von dem Tacte oder musik. Zeitmaass. [15] For in the course of my manuscript very frequent use is made of the word Tacte, wherever it sounds good; Zeitmaass, on the other hand, appears seldom, and also sounds better without (*e*), because the last syllable is already long anyway, and a repeating adding of the letter (*e*) looks very forced. Regarding fordern or fodern, I was of your opinion, for precisely the reasons you mentioned. [20] Only I was reassured by the sentence “that one should not mix too many consonants in with our language, which sounds too hard anyway, but rather remove these in order to simplify the pronunciation.” Otherwise we retain erfordern. Regarding the commission for the books, I will certainly let you know. As far as the table is concerned, everything shall be done according to your wishes. [25] And it would of course be very good if I got it back *ad correcturam*. Yes, you will come across more things of this kind which I should notice beforehand. Only I ask you, especially in the examples, never to leave anything as it is in doubtful cases, but rather to send such things to me *ad corrigendum* beforehand.

The proof sheet has turned out to my satisfaction. Both the format and the lettering are good, [30] and I am completely satisfied with it. Thus you show that one can do fine work not only in Leipzig and Hamburg, but also in Augsb., and you will gain true honour for yourself with it. There are no substantial errors in it.

Pag. 3. line 8 has gibt, it must be giebt. *Line 9* reads von einander in etwas unterschieden. [35] I would have preferred here that in etwas be either left out completely or that ein bischen or ein wenig be put in its place, because the little word etwas comes twice in succession immediately before this. So the third time I would therefore like to see it taken out or perhaps changed thus: ein bischen unterschieden or ein wenig unterschieden. It is all the same to me which of these is retained. [40]

P. 8. in notis. (f) l. 2. must read: dickern.

¹ BD: Leopold Mozart (1719-1787), born in Augsburg as son of a bookbinder. Started studies in law and philosophy in Salzburg, but neglected these and became a professional musician. Married Maria Anna Pertl in 1747. Only two of their seven children survived infancy. From 1763 until his death, he was *Vizekapellmeister* [deputy director of music] at the Prince-Archbishop's court in Salzburg.

² BD: Johann Jakob Lotter (the Younger, 1726-1804), son of the eponymous founder of the firm (c. 1683-1738), printer and bookseller in Augsburg. Under his management, the business grew, especially the music side. He printed Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), of which there were three impressions. He also printed Leopold's collection of keyboard music *Der Morgen und der Abend...* (1759), containing works by Leopold, Eberlin and Eberl.

³ = “Monsieur, my very dear friend!”

⁴ BD: Nos. 0001b, 0002, 0003.

⁵ BD: No. 0003a.

⁶ BD: Cf. No. 0003/5 ff.

⁷ BD: Cf. 0002/2.

⁸ See No. 0002.

I find it very pleasing that you have changed my derer to deren, for I did not like it myself; Gottsched⁹ misled me, since, on p. 254, he gives derer in all genders. But the deren must be used only when it refers to something which is of the female gender, [45] such as die Saiten, deren etc. If it refers to a masculine or neuter word, I wanted to persuade you to take derer, e.g. die Männer, derer ein jeder etc: or in the neuter: so viele Häuser, derer jedes etc.

I would find it a pity if the paper should spoil the pleasure for you and me. [50] I was always, and am still, of the opinion that one should not be circumspect about putting a matter which otherwise costs so much effort onto fine paper as well. Could you not, then, have the paper supplied on the condition that it stands the test? There will no doubt be more than only one papermaker in the world. Do these villains, then, have no stock? And must they first of all make it? [55] Enough! Rather wait, sir, for good paper; otherwise it would be a pity for all the trouble, for I absolutely wanted it to catch the eye so that I never have to hear what I have often heard, namely, that a beautiful book can come from nowhere except Hamburg and Leipzig, *N.B.* according to the size of the print run.

[60] That 14 pages fitted onto the first sheet: – that should not make you apprehensive: if only you can avoid becoming apprehensive about what follows, for, first of all, the writing on my other sheets is much closer together and I nevertheless already have a couple of sheets more in the present manuscript than in the old one. Secondly, at the back, there come many examples above the lines of text at Kinds of Bowing, at Triplets, at Variation of the Bowing, [65] and especially at Position Changes, which one cannot squash close together. So you cannot take large notes. And, finally, 2 chapters or, alternatively, 3 chapters are still to come, which I cannot omit without being much criticised. These are the grace notes and trills, for these are 2 sections which make their appearance in everyday and common ways of playing, [70] and must therefore be incorporated. In the draft of the chapters which I sent you, I believe the 9th and 10th chapters will be the double stops and arpeggiations. These now come together to form the 9th chapter, the 10th are the grace notes, the 11th the trills, the 12th the mordents. So I will finish with 12 chapters,¹⁰ [75] and treat everything clearly and concisely. Nevertheless, I still have to write a beginning, or indeed, more accurately, an important little work of its own, and, to tell the truth, I have enough material left over to write two tidy little treatises, subject matter of such importance which, while it has been touched upon here and there, has *nec á longe*¹¹ been expounded in detail; [80] with God's help, if I see that the present work is not in vain, I shall certainly fuse it all together. *N.B.* but I will not spend so long reflecting on it again.

There are 4 illustrations in the violin school. 2 small pictures of the upper body with two ways in which one can hold the violin. And a couple of arms, or also hands, in order to show [85] the bad and good ways of holding the bow. But, because it does not need to be anything special, I will have it engraved and etched by someone who can draw thoroughly well,¹² because I can handle this kind of pleasure. Or write telling me what I must roughly pay for something of the kind by Herr Nilson.¹³ Now I am of the opinion that I too have poured out my heart. [90] My wife commends herself to you, sir, and to all in your house, and I am and remain

Your

⁹ BD: Johann Christoph Gottsched (1700-1766), *Grundlegung einer Deutschen Sprachkunst*, Leipzig, 1748. Cf. Nos. 0002/9; 0008/58-60.

¹⁰ BD: This was in fact the final number of chapters. [BD V, pp. 7-8, gives details of the contents.]

¹¹ = not by a long way.

¹² BD: Probably Salzburg Royal High Steward [Obersthofmeister] Franz Lactanz, Count [Graf] Firmian (1712-1786), member of a very extensive and influential Tyrolean family (cf. BD V, p. 8).

¹³ BD: Johann Esaias Nilson (1723-1788), painter and engraver in Augsburg. A miniature portrait of Johann Andreas Stein by Nilson is extant.

Most obedient servant
Leopold Mozart

The word biegen¹⁴ occurs occasionally. You may take beugen, if it pleases you better; [95] to me it is all the same.

The word Violin certainly always remains Violin in the singular, and Violinen in the plural, in case I should have made a mistake anywhere. I decline the word Strich, however, on the pattern of Stand in Godsched, p. 201, just as I decline Violin on the pattern of Flur, p. 205.

¹⁴ = “bend”.