

0007. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

Monsieur mon tres cher amy.

[Salzburg,] the 11th *Augusti*, 1755

You wrote to me recently³ that I should not send any more manuscript⁴ until you ask for it. It appears to me however that you want to collect it yourself here at the market,⁵ instead of placing a more complete version in my hands on that occasion? [5] Nor do you write a single word about the engraving or regarding Herr Nilson,⁶ of whom I lately informed you. In the meantime, I am sending you the manuscript up until the last four main sections, which will also soon follow. You could have had it 3 weeks ago. I just want to put my remarks down here quickly.

Page 61, *linea 1^{ma}*: I wrote, following other writers, Weitläuftiger instead of Weitläufiger. [10] But if one correctly considers the fact that it comes directly from *weitlaufen*, it cannot possibly please. Do whatever pleases you.

Page 64. The musical technical terms begin. I know, of course, that they are written in German script in Quantz⁷ and others. But, tell me, [15] is it not laughable to use German type for those words which one actually sets in *Latin* type in the sheet music itself? I would therefore prefer it if you would place the *Latin* form after each German one as well. E.g.:

Prestissimo (*prestissimo*) I have therefore set such things alongside in the margin as a reminder. The words which thus appear in German type in each line are in *Latin* type in the margin. [20] Only one must move each word into its right place.

You will surely find the §s 18 and 26 to be included between pages 93 and 96, and likewise the little leaf which belongs to the notes on p. 113.

On page 108 the 2 illustrations of the violin bow, figs. 2 *et* 3,⁸ must be put after the small leaf. [25] In the table⁹ you will see some notes marked with red crayon; the notes to which the red strokes point must be placed accurately above one another. At 155 you will probably find out yourself that in the second example, 9, the 9 or placed immediately beneath also belongs to it. [30] The 4 remaining main sections will consist of roughly 16 of my sheets, but at least this much. They will follow soon. I hope soon to finish a number of the other sheets, for I must complete them and make a start on the dedication. Farewell,

I am your servant

L. Mozart

[35]

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 BD: No. 0006a.

⁴ For Leopold's violin school.

⁵ BD: Cf. No. 0002/22.

⁶ BD: Cf. No. 0004/83.

⁷ BD: Johann Joachim Quantz (1697-1773), *Versuch einer Anweisung...*, Berlin, 1752.

⁸ BD: Cf. No. 0004/38-84.

⁹ BD: Cf. No. 0003/26, 27.