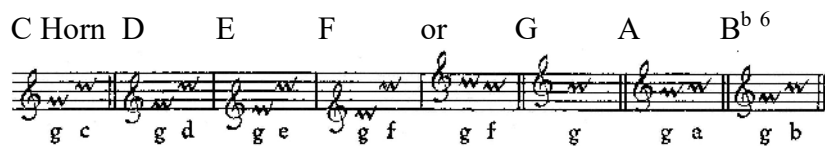


0012. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

Monsieur mon tres cher amy!

Salzburg, 6th November, 1755

Eternal thanks be to God that your conversion is so near. This, I have no doubt, thanks only to the kind exhortation of your excellent wife. Now, full of trust in your word, sir, I will look forward with pleasure to each post-day. [5] On the last c sheet please add something more to p. 17, if it can be done, to wit, four names. I will write them all down in order: Glaeran, Zarlín, Bontemps, etc. as far as Kepler,³ after Kepler please place: Vogt, Neidhart, Euler, Scheibe, Prinz, Werkmeister, Fux, Mattheson, Mizler, Spiess, Marpurg, Quantz⁴ and some others as well etc. [10] On p. 20 you will doubtless see that I made the following series of corrections: imprint completely on the memory, since otherwise etc. p. 21: In the notes it should be contrapunto. p. 22: a couple of semicolons have to be added. p. 23: The business with the clefs is of course wrong. p. 24: I would like to have the words thus it is in § 10 changed as follows: [15] It would thus be very good if one moved the clefs for at least the trumpet and the hunting horn.⁵ Set the clefs therefore as follows:



If you want to set only four clefs on one page, you can straightforwardly make a break at or.

Now also please see to it that I again receive the corrected and newly printed sheets little by little, [20] partly in order to have everything in my hands because of the context in order to look through them for one thing or another, partly to be able to begin, as opportunity arises, with the index. In the first matter, it is quite essential, for I noticed in the last sheet e.g. the word Unterschied. [25] Now I know that Gottsched always writes Unterscheid. But I also

¹ 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: Heinrich Glareanus (1488-1563), humanist music scholar; Giuseppe Zarlino (1519?-1590?), music director of St. Marco's, Venice, quoted several times by Leopold in his *Violinschule*; Giovanni Andrea Bontempi (c. 1624-1705), castrato, architect, conductor, organist, wrote *Historia Musica*; Johannes Kepler (1571-1630), astronomer, author of several works touching on harmony.

⁴ BD: Mauritius Johann Vogt (1669-1730), author of *Conclave thesaurum artis musicae* (1719); Johann Georg Neidhardt (c. 1685-1739), music theorist and music director in Königsberg; Leonhard Euler (1707-1783), physicist and mathematician, studied mathematical aspects of music; Johann Adolph Scheibe (1708-1776), writer on music; Wolfgang Caspar Printz (1641-1717), composer and music historian; Andreas Werckmeister (1645-1706), organist, wrote on tunings: *Musicalische Temperatur...* (1691); Johann Joseph Fux (1660-1741): Leopold owned his *Gradus ad Parnassum* (1725); Johann Mattheson (1681-1764), music theorist and composer; Lorenz Christoph Mizler (1711-1778), music theorist, founder of a musicological corresponding society which Leopold intended to enter (cf. No. 0013/14-17); Meinrad Spiess (1683-1761), music director, music theorist: *Tractatus Musicus...* (1745 and 1746); Friedrich Wilhelm Marpurg (1718-1795), music theorist: Leopold contributed to his *Historisch-Kritische Beiträge...* (5 vols. from 1754). Johann Joachim Quantz (1697-1773), flautist, composer, author of *Versuch einer Anweisung...* (Berlin, 1772).

⁵ "jägerhorn".

⁶ In German "b" [= B^b]

know that Unterschied is right. But I would have liked to have it corrected to Unterscheid if I had not already put Unterschied on the first sheet, on p. 3, l. 13, which I have in my hands. I have therefore left it at Unterschied for the sake of uniformity of spelling. I am sorry, I overlooked the correction of Pferdharen, [30] first sheet, p. 1, l. 5, for it should have two (a)s, Pferdhaaren. That is all. In the other sheets I have already corrected it.

How do you like the orderly kind of writing which you see in this letter? – One cannot do anything else if one has a lot to do. Farewell and keep to your good resolution, yes, let me see it in constant effect. [35] I am

Your
Most obedient
Leopold Mozart

As I was just on the point of enclosing the Peasants' Music,⁷ I noticed that the writing-out of the bassoons has been forgotten. [40] I will send them with the next post.

P.S. I request you to have the enclosed letter⁸ delivered to my brother,⁹ but as soon as possible.

ON AN ENCLOSED LEAF:

I have just this moment received 3 florins 15 kreuzers from Herr Forster, for which I also gave a receipt. You should go instructions on what to do with it.

[45] Now here comes the Peasants' Wedding as well. If you do everything right, you can also enrich the coffers of the *Collegium Musicum*¹⁰ with it. There is a hurdy-gurdy and a bagpipe or Polish Buck¹¹ in it. This could be performed at Carnival. It would be good if they also included a little dulcimer or cymbal; the one playing should practise it from the violin part, [50] and if he wants to do it well, play the violin and bass simultaneously. Yes, it is absolutely easy to play along by ear. If, though, you cannot get a hurdy-gurdy, I will then make another suggestion. The hurdy-gurdy can be most easily played by an organist. Herr Stein¹² will be the best one for this. At the beginning is the March, which one must play in a really peasant-like manner, [55] where in bars 19 and 21



in part one and in bars 27 and 29 in part two,



a tempo, one must have real jubilation after these notes.

But I ask to have the piano and forte respected properly and in particular, when the hurdy-gurdy and bagpipe have parts to play, all other instruments have to stay piano. The violin is

⁷ BD: Leopold's programme music, *Die Bauren-Hochzeit* [Peasants' Wedding], complete with instructions and explanations, performed along with his *Die musikalische Schlittenfahrt* [Musical Sleigh Ride] by the Augsburg Collegium Musicum in January, 1756. Cf. Nos. 0010/43; 0012/45 ff.

⁸ BD: No. 0011a.

⁹ BD: Presumably Franz Alois; cf. No. 0006/7.

¹⁰ BD: Cf. No. 0001/10-11, 45-46.

¹¹ BD: The leather airbag led to the name "buck".

¹² BD: Johann Andreas Stein (1728-1792), built organs and keyboard instruments. Active in Strasbourg, Augsburg and Vienna. Mozart greatly appreciated his pianofortes. He appears frequently in the letters, esp. Nos. 0349/32 ff. and 0352/61 ff. His annual production was typically between 20 and 25 instruments, costing 300 florins and more each. His instruments were owned by many of Mozart's noble acquaintances.

unisono, [60] several copies have to be made. The viola has to be 2 or 3 players strong. What is written there at the *Adagio* regarding the Regret of the Circle of Maidens can be explained, as far as I am concerned, in a yet better manner. I write it here in haste. The piano here simply represents the bride's bashful unease; at the forte, however, the words of her entire circle of friends give her courage, [65] so one has to respect the piano and forte really strictly at all times. With the *March*, it is also possible to have a pistol shot each time following the jubilation, as is customary at weddings. And whoever is really good at whistling with his fingers may join in the jubilation. The bassoon parts, which are *obbligato*, will be sent with the next post.