

*Monsieur mon tres cher amy*Salzbg., 15th 10bris,³ 1755

Firstly, obedient thanks for the trouble⁴ which you took upon yourself in connection with my letter⁵ to my mother.⁶ That she is miserably ill, and that she has little reasoning power: both are unfortunately only too true, [5] even if she is 1000 times simply still my mother. The latter, of course, is not due to any fault on her part: God's providence, just like the former. The fault does rest with her alone if she is deprived, little by little, of what is hers, for she does not trust me, her own child. In the meantime, however, she has been letting herself be divested of what is hers by my other siblings.

[10] I hope your dear wife⁷ will in the meantime have been happily relieved of her burden and finds herself, complete with her joyful countenance, in the best state of health. My wife⁸ also wishes her the same from her heart; she has this work ahead of her towards the end of January.⁹ Say to the midwifery assistant |: I believe you say kellerin¹⁰ there :| that she should assist your wife as is fitting, [15] and in particular she should pay proper attention to making her days good so that she emerges properly attractive and healthy.

Here are 3 sheets back again. I do not know how you took it into your head to change every zweyte to zwote.¹¹ On pp. 36, 37, 38 and 40, every zwote has to be changed back again. [20] You forced the zwote on me, and I have only accepted it in front of the feminine gender, where it can after all fit, namely the zwote Gattung, the zwote Note, but not the zwote Teil, or Takt, or the zwote viertel etc. [25] Only please pay great attention during correction so that you do not go astray, for on p. 37 it reads, or should read, the zweyte halbe Theil hingegen zur zwoten Achtteilnote etc.

Concerning the error that happened on p. 4, it must of course be changed in one way or another. The error happened as I was closing it. [30] You can make this test at once with any kind of like and single-layered leaves of paper. Simply roll a number of like and single-layered sheets or leaves to make a thick roll, and you will sometimes find, when separating the leaves, that those in the middle are at the outside and the outermost are in the middle. [35] It must therefore either not have been closed firmly enough or it must have been rolled round immediately after closing. Please also give clear instructions that the black dye should be rubbed in well, so there are no letters left half blank here and there.

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 = "December".

⁴ BD: Obviously referring to a lost letter from Lotter (No. 0013b).

⁵ BD: Cf. No. 0013/43; = No. 0013a.

⁶ BD: Cf. No. 0006/8, 12.

⁷ BD: Cf. No. 0001/41.

⁸ BD: Cf. No. 0008/74.

⁹ BD: Leopold's first reference to the impending birth of his son Joannes Chrysostomus Wolfgangus Theophilus; cf. No. 0022/22-24.

¹⁰ The root of the word seems to be linked to one of the midwife's instruments ("Kelle").

¹¹ Alternative form of *zweite* (= second). BD: Cf. No. 0005/5 ff.

With regard to p. 29, ☿, it could be left like that if necessary if you could only add two identical strokes above and below, extending out a little beyond the letter ☿. [40]

I have now also corrected Zeitmaas in the *ablative* to *Zeitmaase*, because I find it done this way everywhere. I therefore ask you to change that and everything else as I have corrected it.

As far as the fire in Mayr's printing works¹² is concerned, it was in fact |: praise God :| not so bad. It was not arson, but broke out over 3 flights of stairs at Court Councillor *Berti's*,¹³ [45] probably from a bowl of ashes, due to the carelessness of the maids on the attic stairs.

The whole roof was in billowing bright flames before anyone was aware of it. Although everyone doubted that the building could be saved, it was nevertheless entirely extinguished in one and a half hours, and indeed in such a way that nothing but the roof and what was in the roof space was burnt. [50] Most luckily of all, the book rooms were saved, of which one had already half caught fire, and where everything in the way of books that lay on the right side and had already caught fire was immediately thrown out of the window: it was nothing less than raining books. At 11 o'clock at midday, or a little later, the fire was noticed, and at half past twelve it was all over. [55] The damage is indeed very extensive and the house has suffered greatly under it. I was on the scene before over 20 persons gathered at the house, for I was just on the way home. There are fish containers not far from there which I had the honour of breaking open with a hook so that they could get at the water.

[60] *Monsieur Gignox*¹⁴ wishes a couple of new *pastoral symphonies*? I believe he thinks they are always ready, like bread on the shelf. For I do not even have the time to write any at the moment. And this must be what he thinks anyway, since he is of the opinion I do not even have time to read through a letter from him. You know, I do in fact have a brand new pastoral symphony, [65] only, to be honest with you, I am not keen to part with it, for I was thinking of sending it to Wallerstein¹⁵ along with other pieces. So I was reckoning on a very advantageous home for it.

It includes a shepherd's horn¹⁶ and 2 *fluti traversi* as *obbligati*. Should I send it then? Enough! I will send it with the next post, but I ask you not to mention that I have only just sent it now, [70] for otherwise it will be reach Wagner's¹⁷ ears and with his gossip it will all be over with Herr von *Rheling*. You know my circumstances. I have been through the most trying circumstances¹⁸ anyway regarding my Sleigh Music, Peasant's Music¹⁹ and other pieces.

If you do not believe it, I will send you Herr von *Rheling's* own communication on the matter. [75] Enough! You know my situation, I am facing the regional administration! I am furthermore your

Most obedient Leop: Mozart

¹² BD: The firm existed in Salzburg 1724-1774.

¹³ "Hofrat".

¹⁴ BD: Anton Christoph Gignoux (1725-1795), calico manufacturer and painter in Augsburg, industrious and successful director of the *Collegium Musicum*.

¹⁵ BD: Leopold was thus obviously in contact with Philip Karl Dominicus, Count [Graf] Öttingen-Wallerstein († 1766); Mozart met his son Kraft Ernst (1748-1802) in Rome in 1770. The latter developed a passion for the music of Joseph Haydn, with whom he conducted correspondence.

¹⁶ BD: = *corno pastoriccio*. Cf. No. 0015/24.

¹⁷ BD: Cf. No. 0001/7, 14.

¹⁸ BD: "Herr von Rehling" had obviously informed Leopold of opposition to these two pieces in certain Augsburg musical circles preceding the first performance.

¹⁹ BD: On these two pieces of programme music by Leopold cf. No. 0010/43.