

*Monsieur mon tres cher amy*Salzb., 9th Feb., 1756

Here is sheet (J) back again. I would ask you to see that a cleanly corrected and printed sheet of the previous corrections always comes with the new sheet to be corrected. I can then add it to the sheets I already have in my hands. [5]

Thus, for example, in the current corrections, page 68, § 8 has a reference to § 4 of the same chapter. On p. 69, § 9 quotes the 9th § of the previous chapter. Now, if I had received sheet (H) along with it, I would have been able to check whether I had perhaps quoted wrongly, or whether there might perhaps be an error in the cross-reference between these two § numbers.³ [10] Furthermore, it is also good that I see if the transition from one sheet is correct, both in the *pagina* and the § numbers, as well as in the *custos*.⁴ And, if some little mistake has nevertheless occurred, I can draw attention to it in time, and there can be no objection if the sheet is then kept with the copies already in my hands.

[15] I hope for a sheet every post-day, for I have never had the good fortune anyway of seeing two at once as you promised. My twelfth chapter will certainly not hold you up,⁵ for I cannot make a fair copy relating to the bowing variations until I have everything together because I must know some § numbers to which I have to give references. But what I certainly can say is that all the manuscript you have yet to receive from me will consist of approximately 6 of my sheets at most, [20] 5 of them containing hardly 6 thoroughly short examples, yes, often only a couple of notes. Otherwise I can inform you that at 8 o'clock in the evening on the 27th of January my wife was indeed happily delivered of a son,⁶ but they had to remove the placenta. [25] She was consequently astonishingly weak.⁷ Now, however, |: thanks be to God |: child and mother are well. She commends herself to you both. The boy is called Joannes Christostomus, Wolfgang, Gottlieb.⁸ I hope you will never again let me wait 3 post-days, for I am desperate, as I see that things are always coming to a standstill. The money can of course be brought to me by your esteemed brother.⁹

[30]

Addio

Leopold Mozart

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: The quotations were accurate.

⁴ In text: printing the first word of next page separately at the bottom of the previous page. In music notation: mark at the end of one staff showing the pitch of the first note in the next staff.

⁵ BD: In a previous letter (No. 0021a), Lotter had presumably wondered whether he would receive the material for the 12th chapter early enough to guarantee continuous typesetting and printing work.

⁶ BD VII: In their apartment in the house of Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773.

⁷ BD VII: On the difficulties of the birth cf. No. 0473/49-50.

⁸ BD: Mozart's names were taken from 1) John Chrysostom, the saint for the day of the birth, 2) from his grandfather on the mother's side (Wolfgang Nikolaus Pertl) and 3) Theophilus (Gottlieb, Amadeus) after his godfather, "Joannes Theophilus Pergmayr". The title pages of op. I – IV give the initials J(ohann) G(ottlieb); in Italy, from around 1770, he used the name "Wolfgango Amadeo" (cf. 0160/53); after 1777 he generally wrote "Wolfgang Amadé".

⁹ BD: Money for compositions sent by Leopold; cf. No. 0016/35 ff. Regarding the brother: cf. No. 0009/5, 7.