

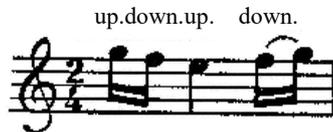
0026. LEOPOLD MOZART¹ TO JOHANN JAKOB LOTTER,² AUGSBURG

Monsieur mon tres cher amy!

Salzb., 27th Feb., 1756

N.B. I wrote this before I received sheet (M).³

First of all, herewith follows the returned sheet (L). On p. 81, § 26, in the second example, 4 notes are not beamed. It should read thus:



[5] On p. 82, in the 3rd example, 3 notes are set too close together. It should read:



On p. 85, § 33, there are once again 2 notes with double beams which should only be connected once.

And on p. 86, right away in the first example, 4 such notes are to be found.

On page 88, by the second voice in the example, right at the beginning, § 23 is cited.

[10] Whether it is cited correctly I cannot tell,⁴ because I do not yet have sheet (K) in my hands.

Now I must tell you of the fright I had when I my gaze fell on the first long example on p. 88, as I see that one and a half of my lines of notation fill out a whole page here. If it were to continue this way, [15] I would swear that the book would have to extend to 3 full alphabet gatherings.⁵ I must therefore resort to other measures and shorten the examples. When you have set a couple, 3 or whatever, then stop boldly and continue with the subject matter. I mean of these 2-voice examples. Simply leave the last ones out, namely the ones in 12/8 time, in 3/2 and also the one in 3/1 time. [20]

Let me express myself more clearly. The following example will already be set?



The second and third can also be set.

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: This line added in pencil afterwards.

⁴ BD: The quotation was accurate.

⁵ BD: At that time, the printed sheets were marked sequentially with the letters of the alphabet. The quantity referred to here is therefore around 3 x 22 or 66 sheets.

Has the fourth one been set? Leave it! If it has not been set, immediately take the example that begins as follows:⁶ [25]



and finish with this and continue with the subject matter.

N.B. But this example must be used, regardless of whether the 4th is printed or omitted. In brief, whether 2, 3 or 4 examples precede it, one must finish with this 3/8, and omit the *Allabreve* and the rest.

[30] Now here comes the Vth chapter. This is without examples.

The VIth chapter has examples aplenty.

First of all, the second voice is dropped throughout, and I reduce the first long example thus:⁷



Because I now wish to shorten all the examples, [35] please send me with the next post the manuscript of the 6th chapter: Concerning triplets etc. I wish to shorten it and will return it promptly. When the wagons drive here to collect the merchants,⁸ send me the manuscript where the 8th chapter begins, along with all those that follow.

In a number of hours, I intend to shorten all the examples wherever it can be done, and give it to your esteemed brother⁹ to take back. [40] If you simply do it this way, it will all turn out well. You can also send my mother's¹⁰ boxes along with it.

It occurs to me, however, that you might be hindered in the setting if, for example, the 6th chapter follows on from the 5th chapter in such a way that you cannot divide the leaves. I therefore wish to place these altered¹¹ first examples here.

[45] In the sixth chapter: Concerning triplets etc.

This example will probably belong to §. 4:



⁶ BD: The “fourth” example had already been set. The example following line 25 appears as the sixth example in the printed version.

⁷ BD: The second voice was not omitted, nor was the example shortened.

⁸ BD: The merchants from Augsburg were driven to, and collected from, the fair in Salzburg in coaches from Augsburg. Cf. No. 0024/12.

⁹ BD: Cf. No. 0009/5, 7.

¹⁰ BD: Cf. No. 0006/8, 12.

¹¹ BD: The printed version had the longer examples and not the shortened ones shown here.

I believe also that the writing here is or with a rest or something of the kind; this should be left in place, [50] along with the example.



N.B. Here there will be another reminder along with my example. This is also to be set, but simply all without the lower voice.

[55] I believe it reads thus:



§.9



In paragraphs 10, 11, 12, 13, 14, 15, 16 set only as much of the upper voice¹² as amounts to one line in print; the rest, along with the second violin, is to be left out. If you can, for example, fit two bars into one line, that is fine; [60] if not, then set one and a half, or only one. In brief, no example should amount to more than one line. And it can break off anywhere at all, it does not matter.

In the 3/8 of § 8, which begins as follows,



you must certainly set 4 bars, or, if it runs over into a second line, set the whole example anyway. [65] N.B. but only the upper part.



In § 19, there will be 3 examples,¹³ the first of which, which begins with the 3/8,



is to be omitted, and only the two others are to be written. Yet *N.B.* also without the lower voice, only the upper voice alone.

[70] This way, I think, you do not need to send me the 6th chapter at all. And regarding the 7th chapter, I will make the essential changes with the next post. But you must send back to

¹² BD: Both voices were printed.

¹³ BD: In the printed version § 19 contains no examples.

