

*Monsieur mon tres cher amy!*Salzburg, the 22nd Martii, 1756

Here is everything back again. The setting of that so hated table⁴ is masterly. The missed notes have already been marked. In line 18, on the last quarter-note of the second bar, there is soiling which I do not know how to specify in printing language. [5] You will surely know how to do something about it. You write, sir, that it would be good if 100 more copies of the table could be printed, if I knew a way of using it *N.B.* separately, since it cannot be bound into the book. This is somewhat incomprehensible to me, for it must be bound into the book, but simply at the end. [10] Or do you want this table to be enclosed loose in the book? And is it not to be bound in at the end? I emphatically would not know any way of using the table separately, for anyone who takes lessons with me must have the book anyway. But a larger print run of this table would certainly not do any harm, namely for the following 2 reasons: [15] Firstly, if it is bound into the book at the end, one will have to take finer paper so that it folds away more pliantly and is more supple. But, in consequence, the table soon tears. But if it does not have it bound in, and one prints it on thicker paper, it must be laid in the book loose. And in this case some will lose it, and consequently in both cases they have to buy a replacement again. [20] One could either give a reminder of this in the foreword, or otherwise print a couple of lines somewhere as a notice, to wit, the table can be bought again separately at any time. What do you think of that? It appears better to me, however, if it becomes part of the book. One can take writing paper or other paper, if it is supple. As far as I am concerned, let it tear if it is inclined to, [25] it does not worry me if it tears. Anyone with a tear should buy it again or should have the folds very finely lined by the bookbinder right away, as some do with the map in books. I have already folded it, just take a look, and it could be made even somewhat smaller. It also offers little or no hindrance to the pupil, [30] and it is commercially available quite thin and supple. If the paper is fine, the book will not be distorted. As far as I am concerned, if it tears on the second day, one should buy a replacement. So you know my opinion regarding the table.

On sheet (M), p. 92, in the 4th line, a beam on one note has not been printed properly.⁵ I think I have already remarked on it in the corrections. It is the note (*) [35]



It is only missing underneath, however, and if the upper beam is not printed properly and consequently, since it should have two beams, only has one beam, the error looks as follows:



Perhaps something has been set too low?

¹ BD: Original lost. Copy in Staatsbibliothek Berlin. The copy has presumably omitted the closing compliments.

² 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.

³ 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.

⁴ BD: Cf. No. 0003/26, 27.

⁵ BD: A rough improvement was made.

[40] On sheet (N), p. 101, § 1, l. 6, the (n) in genug appears to me to be reversed.

Regarding the violin bow, it would be possible in each case to leave out the word Illustration I, II, etc., for it is pointless, and the bow could be placed a little higher, so that each bow with its text stands in more space. [45] The words Illustration I, II etc. serve no purpose anyway. In particular, however, the text must be moved in somewhat, in particular at the back by the frog, where schwach or stark often stands. I have already indicated it a little, but you must be so good as to set it in proportion, [50] as I have indicated in my manuscript. For there I have given due reflection to the matter. Are you then not a surveyor?

On sheet (O), p. 107, l. 6, it reads stäts, but it should read stets.

Similarly fol. 107, § 14, l. 3 and l. 7, as indeed earlier p. 106, § 13, l. 3, it reads Singer. But it must read Sänger. You must therefore change the word Singer to Sänger three times on this sheet.⁶ [55]

On sheet (P), fol. 114, in the 5th staff of notation, the (*hin*)⁷ applies to the first two notes,⁸ and on p. 115 it must read: dass sie jederman gleich bey dem ersten Anblicke zu lachen bewegen.⁹

⁶ BD: These spellings remained unchanged.

⁷ = “downbow”.

⁸ BD: Change made.

⁹ = “such that they make everyone laugh at the first glance”.