

Munich, 22<sup>nd</sup> November, 1766

Now I am the one to be impatient. Until now, Wolfgangerl has been ill, yesterday he went out for the first time, and today the Elector<sup>3</sup> has music in which we have to make an appearance. [5] The impatience of which I am informing you comes from the extremely onerous custom they have at court here of holding people up for a fine long time. I can assure you that I would not have presented myself to His Highness<sup>4</sup> at all if I could have done it with due courtesy. But since His Highness had expressly informed us on the last occasion on which we passed through that we should visit him on our return journey and since, [10] furthermore, my children have created such a stir over a large part of Europe, how can they think that we should miss His Highness out? My constant resolve is still the same: on the coming Monday or, at the latest, on Tuesday, to leave here, to travel as far as Altenötting<sup>5</sup> on the first day, and on the second only as far as Laufen.<sup>6</sup> [15] Should I be forced, however, to stay on somewhat longer still, it will not come |: if God will |: to more than a couple of days. On the coming Tuesday, the 25<sup>th</sup>, you will receive the last letter<sup>7</sup> from me, which will give you the firm information, and from which you will hopefully see that we are already on the way by the time you receive it. That is what I am wishing for, at least, with as much impatience as yourself. [20]

So do not write to me for the moment. – – I hope, with God’s help, that this will be my penultimate letter, and the next my last. No-one possessed of reason will ever believe that I remain stationary anywhere just *pour passer le temps*,<sup>8</sup> and that I, with a whole family, consume my money for fun. [25]

We commend ourselves to you and all those who belong to you, to my and our common friends, and I am yours as always.

The rest of what you told me<sup>9</sup> is all well done, only I would ask you to make sure of the following: that my flügel<sup>10</sup> be tuned in the meantime and if one string or another has broken, [30] to have it replaced with one of exactly the same thickness *N.B.* and that the broken part should be kept for my inspection. I flatter myself that Herr Adlgasser<sup>11</sup> or Herr Spitzeder<sup>12</sup> will do me the favour of taking care of this. Otherwise, nothing should be changed and especially nothing cut off or added to the quills or jacks, [35] but rather everything left in the *status quo*. The Jesuit Father who was in my room and wanted to play on the flügel commends himself to you.

<sup>1</sup> BD: Original lost. Copyist A, B; NissenB.

<sup>2</sup> BD: Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773.

<sup>3</sup> “Churfürst”. BD: Maximilian Joseph III (1727-1777), from 1745 reigning Elector in Bavaria. Wolfgang and Nannerl played to him in January, 1762. Of the line Pfalz-Zweibrücken-Birkenfeld.

<sup>4</sup> “S: Durchleucht” [Durchlaucht].

<sup>5</sup> BD: Altötting, famous pilgrimage destination.

<sup>6</sup> BD: It is unlikely that he wrote a further letter on this journey.

<sup>7</sup> BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. He married three times; Leopold was a witness at two of the weddings.

<sup>8</sup> To pass the time.

<sup>9</sup> BD: No. 0113a (lost).

<sup>10</sup> BD: “Flügel” refers to a keyboard instrument with a wing shape. In this case it appears to be harpsichord, perhaps built by Egedacher. The instrument mentioned in Nos. 0041/35 and 0073/42-44 is a two manual instrument by Friederici of Gera.

<sup>11</sup> BD: Anton Cajetan Adlgasser (1729-1777), pupil of Eberlin. Salzburg court organist and composer. He married three times; Leopold was a witness at two of the weddings.

<sup>12</sup> BD: Franz Anton Spi(t)zeder (1735-1796), studied at Salzburg university, tenor in the Salzburg court music, later a favourite of the Archbishop and an influential figure in the court music. Sang in Mozart's *Die Schuldigkeit des Ersten Gebots* KV 35 and *La Finta semplice* KV 51 (46a).

For you alone!<sup>13</sup>

There are solid reasons why I do not trust Egedacher on his own and ask that Herr Adlgasser or Herr Spitzeder be present when the *clavier* is put back in order, and [40] while on the journey, I have discovered an abominable piece of baseness<sup>14</sup> by this person, at which you will certainly be amazed. By the way, I cannot conceal from you that the nearer I get to Salzburg, the more childish bits of gossip are already reaching my ears, which I would wish to be spared. For some years | praise God | [45] I was left in peace and freedom from such antics and wish it continue this way. In particular, there is very strange talk about our reception at court.<sup>15</sup> I assure you, sir, that this is all appears utterly strange to me and will have consequences which some would not expect, for crudeness cannot in any way be brushed under the carpet after great honours.<sup>16</sup>

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<sup>13</sup> BD: Once again, evidence that these letters were normally to be circulated among friends in Salzburg.

<sup>14</sup> BD: Unknown.

<sup>15</sup> BD: Apparently predicting a bad reception for Mozart at court.

<sup>16</sup> BD: According to Hübner's diary, the family returned "to the comfort and joy of the old town". The journey is said to have cost "around 20,000 florins"; as an estimate of the value of the luxurious gifts brought back by Leopold, "12,000 florins is as good as 12 kreuzers", i.e. inestimable.