

0362. LEOPOLD MOZART TO HIS SON, MANNHEIM

¹A Monsieur / Monsieur le chevalier Wolfgang Amadé / Mozart Maître de Musique / à...²

*Mon très cher Fils!*³

Salzb., 1st Novemb., 1777.

I have just this minute come from the Mass in the cathedral, where the Oboe Mass by Haydn⁴ was performed, [5] he took the baton himself. There was also the Offertory, and, instead of the sonata, the words of the Gradual,⁵ which the priest prays, were also set to music. It was rehearsed yesterday after Vespers. The Mass was celebrated not by the Prince,⁶ but by Count Friedrich Lodron,⁷ because the Bishop in Chiemsee,⁸ Breiner⁹ and Dietrichstein¹⁰ were in Augspurg¹¹ at the All Saints' Peremptory Chapter,¹² [10] and therefore not here. I found all of it extraordinarily pleasing, because 6 oboists, 3 double basses, 3 bassoons and the castrato,¹³ who has been taken on for 6 months at 100 florins per month, all took part.

Ferlendis¹⁴ and Sandmayr¹⁵ had the solo oboes. The oboist at Lodron's, a certain student, then the master of the city waits and Obkirchner¹⁶ were the *ripieno* oboes. [15] Cassl¹⁷ and Canon Knozenbry¹⁸ were the double basses beside the organ next to the trombones. Estlinger¹⁹ was the bassoon, Hofer²⁰ and Perwein²¹ were beside the oboists in

¹ = "To Monsieur Wolfgang Amadé Mozart, Knight, master of music in..."

² BD: Blank space.

³ = "My very dear son".

⁴ BD: The *Missa S. Hieronymi* by Michael Haydn (1737-1806), brother of Joseph Haydn, completed on 14th September, 1777.

⁵ BD: Cf. line 59.

⁶ BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Employer of Leopold and, for a time, of Wolfgang.

⁷ BD: Friedrich, Count [Graf] Lodron (1741-1814), son of Franz Anton, Count [Graf] Lodron (1689-1747). 1743-1761 educated in the Benedictine monastery of Kremsmünster, 1762 cathedral canon in Salzburg.

⁸ BD: Ferdinand Christoph, Count [Graf] Waldburg-Zeil (1719-1786), from 1772 Prince-Bishop in Chiemsee and cathedral canon in Salzburg. Involved with Mozart in 1777, cf. e.g. No. 0331/104, and a lifelong supporter of Mozart.

⁹ BD: Franz Xaver, Baron [Freiherr], later Prince [Fürst], Breuner (* 1723), cathedral canon, later received the rank of Prince so that he could retain his rank as Bishop of Lavant after being appointed Bishop in Chiemsee, a post he held 1786-1797.

¹⁰ BD: Karl Hannibal, Count [Graf] Dietrichstein (1711-1794), head of the Cathedral Chapter, later President of the Royal Chamber [Hofkammerpräsident].

¹¹ Augsburg, where Leopold was born and where his brother still lived.

¹² "allerheiligen peremptorio". BD: One of the two compulsory Peremptory Chapter meetings per year. The two canons mentioned were simultaneously cathedral canons in Augsburg.

¹³ BD: Francesco Ceccarelli (1752-1814), castrato, employed in Salzburg and then, from 1795, in Dresden; often a guest in the Mozarts' house. Mozart wrote for him KV 374, cf. No. 0587/19; he also sang in Mozart's concert in Frankfurt in 1790. Cf. No. 0357/22, 42, where his first appearance in Salzburg is mentioned.

¹⁴ BD: Giuseppe Ferlendi(s) (1755 – after 1802), from Bergamo, oboist in the court music in Salzburg 1777-1778. Mozart wrote for him the oboe concerto mentioned in No. 0423/75 (either KV 217k or KV 314/285d).

¹⁵ BD: Melchior Sandmayer, solo oboist and court bassoonist.

¹⁶ BD: The other *ripieno* (as opposed to solo/concerto) oboists are not identified. Obkirchner: Johann Michael Obkirchner, oboist, from Donauwörth, already in Salzburg by 1757. Father of the flautist Michael Obkircher († 1814).

¹⁷ BD VII: Joseph Thomas Cassel († 1788), court violinist 1777-1788.

¹⁸ "Chorherr Knozenbry". BD: Perhaps the choral vicar Franz Knozenberger.

¹⁹ BD: Joseph Richard Estlinger, bassoonist and copyist, occasional "factotum" to the Mozarts.

²⁰ BD: Unidentified.

²¹ BD: The oboist Marcus Berwein, an old acquaintance of the Mozarts. Was member of the court music in Wallerstein 1776-1781, but fled because of debts and took instruments with him.

the violin group.²² What I particularly liked was that the oboes and bassoons came very close to the human voice, the *tutti* resembled pure and very strong vocal forces, [20] since the soprano and alto voices, reinforced by the 6 oboes and the alto trombones, retained the right balance with the host of tenor and bass voices, and the *pieno* was so majestic that I would willingly have done without the oboe solos. The whole event lasted 5 quarters of an hour, and for me it was too short, for it was truly splendidly written. Everything progresses naturally; [25] the fugues, especially the *Et vitam* etc. in the *Credo* and the *Dona nobis*, then the Alleluia in the Offertory show masterly workmanship throughout, the themes are natural, and no use is made of exaggerated modulation or overly sudden deviation. The Gradual in place of the sonata is a true counterpoint throughout in *pieno*. – Here the voice of the castrato performed good services in every way. [30] If I am able, soon or later, to get hold of this Mass, I will certainly send it to you. I must furthermore remark that Brunetti,²³ next to Ferlendis, Wenzl Sadlo,²⁴ next to the bassoonists, Hafeneder,²⁵ standing backwards, however, by the other oboists, all looked at Haydn constantly and beat time on the others' shoulders; otherwise it would sometimes have got thoroughly confused, especially in fugues [35] and during the *obbligato* running bass lines. Now it is finally time for a position²⁶ as cathedral music director or deputy music director, on which they have been working for so many years, to come out of all this. There will still be difficulties in all of this, for I must give you the news that Rust's²⁷ health is in pitiful shape, so much so that Dr. Barisani²⁸ said to him [40] he should get away as soon as he can if he does not want to leave his bones here this winter. After this, he demanded his discharge, but the Archbishop²⁹ will not grant it, is furious with Dr. Barisani and sent Dr. Buchman³⁰ to Rust. Since Barisani was no longer coming to him, Rust summoned all his strength and went out to Barisani with the prescriptions written by Buchman. [45] On seeing them, he said to him that if he took these medicines, he would die some weeks sooner. We must wait to see what will happen now. Clearly, it would for example be easier for the Archbishop to bear parting with 15 florins for a night burial than 20 ducats³¹ for a travel grant, and if the poor man should nevertheless then die on arriving in Italy, [50] it would of course be a pity about the travel grant. Ferlendis made representations to the Prince about whether he might be allowed to travel to Vienna to earn something, since he could not live on his salary. Nothing will come of it. Furthermore, he recently ran after a bird that was escaping him on

²² BD: At that time, Salzburg Cathedral had six organs: the main organ above the entrance, which was used only for supplying preludes during large-scale performances, four side organs on the first balcony at the crossing pillars, and a small below in the choir. The solo singers and bases were beside the site organ at the front right, the violins and other instruments besides the site organ at the front left; on the two balconies somewhere to requires, trumpets and timpani. During *tutti* passages, the choir organ joined in, along with the double basses positioned beside it.

²³ BD: Antonio Brunetti († 1786; cf. No. 1015/6 ff.), concertmaster of the Salzburg court music. Mozart's compositions for him include KV 261.

²⁴ BD: Saldo was a violinist in the Salzburg court music from 1745, also played hunting horn. As was usual, he was also a servant of the antechamber.

²⁵ BD VII: Joseph Hafeneder (1746-1784), court violinist in Salzburg.

²⁶ BD: For Michael Haydn.

²⁷ BD VII: Giacomo (Jakob) Rust, (1741 1786), first studied in Naples, later in Rome. Several of his operas were performed in Venice 1773-1776. 1776-1777, he was music director in Salzburg. He fell ill and left Salzburg for Venice in 1778, where he continued composing. In 1783 he accepted a post in Barcelona, where he died. Had strained relations with Michael Haydn.

²⁸ BD: Dr. Silvester Barisani (1719-1810), personal physician to the Prince-Archbishop of Salzburg, member of an extensive Salzburg family.

²⁹ BD: Hieronymus Joseph Franz de Paula, Count [Graf] Colloredo (1732-1812), Prince-Archbishop [Fürst-Erzbischof] of Salzburg from 1772. Employer of Leopold and, for a time, of Wolfgang.

³⁰ BD: Dr. Anton Buchmann, secondary personal physician to the Prince-Archbishop of Salzburg 1773-1803.

³¹ BD: = 90 florins.

the Münnichberg,³² where he goes bird-catching, [55] but fell over a root and hit his breast so heavily against a stump that he had to remain lying for a long time until he could breathe and stand up properly. He had to have blood let and drink oil and could not play for a long time. Yesterday, at the rehearsal, he played again for the first time. N.B. I have to retract something! On Sunday, the 2nd Nov., the gradual was not by Haydn, but by an Italian.³³ [60] Haydn got it at one point from Reitter³⁴ of blessed memory. Today I visited Countess von Lodron³⁵ from quarter to 11 until after 12 o'clock. She was courteous in an entirely natural way, said that she had read in newspapers³⁶ that you were in Augsp., and that she did not doubt you would go to Manheim, not only because of the grand opera, but because German operas are always being played there, [65] and the Elector³⁷ greatly values people of talent. N.B. That concurs with her discourse yesterday as we ate at midday, as Abbé Henry³⁸ told me that she said there, Mozart will go to Manheim and, come what may, I cannot get it out of my head that the Elector will keep him. She said a great deal to me and asked me a great deal about the *PianoForte* by Stein,³⁹ [70] and I told her what you had written to me on that. She conceded that you were right on the basis of the approval of Countess Schönborn,⁴⁰ who had told her that she had travelled via Augsp. because of Stein's instruments, found these infinitely better than those by Späth,⁴¹ and had ordered one for herself for 700 florins. I am surprised that Herr Stein said nothing to you about it. As we came to speak of the Mass by Hayden, [75] I told her my opinion as I have written it to you, and she interrupted me at once: Yes, that was precisely the Archbishop's opinion, Haydn had misunderstood him; he said this to me on the spot as the Kyrie and Gloria were being rehearsed for the first time, but added: I did not want to say anything more to him so as not to confuse and vex him, [80] because he has already gone off like that before. – – The Countess⁴² also begged me to allow Nannerl to come to her and that she should play her the Clavier Rondo⁴³ which Missliw.⁴⁴ had sent to Nannerl, for I had called on her mainly because of the letter from Missl., and she assured me that, last post-day, the Archbishop had

³² BD: Mönchsberg, mountain on the edge of Salzburg.

³³ BD: Antonio Lotti (1667-1740), cf. No. 0369/25-26.

³⁴ BD: Probably Johann Adam Karl Georg Reutter the Younger (1708-1772), from 1769 senior court music director in Vienna.

³⁵ "Gräfin von Lodron". BD: Maria Antonia, née Komtesse Arco (1738-1780), wife of hereditary marshal [Erbmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779), cf. No. 0362/87. For her name-days (13th June) in 1776 and 1777, Mozart composed divertimenti: in 1776 KV 247, in 1777 KV 287 (271b, KV⁶: 271 H). In February, 1776, he furthermore wrote for her and her two daughters, Aloisia and Giuseppina, the concerto for three claviers KV 242. Giuseppina (Josepha, "Pepperl") was one of Leopold Mozart's pupils.

³⁶ BD: Cf. No. 0355/21, 34.

³⁷ "Churf.": BD: Karl Theodor (1724-1799), Elector [Kurfürst] of the Palatinate, where he encouraged the arts in Mannheim, and from 30th December, 1777, Elector of Bavaria.

³⁸ BD: Cf. No. 0352/38. Ex-Jesuit, like Bullinger, tutor [Hofmeister] to the family of Hereditary Provincial Marshal [Erblandmarschall] Lodron.

³⁹ BD: Johann Andreas Stein (1728-1792), built organs and keyboard instruments. Active successively in Strasbourg, Augsburg and Vienna. Mozart greatly appreciated his pianofortes. He appears frequently in the letters, esp. Nos. 0349/32 ff. and 0352/61 ff.

⁴⁰ BD: Maria Theresia, Gräfin Schönborn, née Colloredo, sister of the Archbishop of Salzburg. Cf. No. 0322/22.

⁴¹ BD: Franz Jakob Späth (1714-1786) of Regensburg, credited with the invention of the tangent mechanism. Mozart is not known to have ever possessed an instrument by Späth, so he must have got to know them elsewhere.

⁴² BD: Cf. lines 60-61.

⁴³ BD: Cf. No. 0359/68. Perhaps the *Six easy divertimentos*... which were published in London in 1777.

⁴⁴ BD: Joseph Mysliveček (1737-1781), composer. He met the Mozarts in 1770 in Bologna, where he was working on an opera (cf. No. 0171/39); Mozart visited him in hospital in Munich in 1777 on his way to Paris, cf. No. 0347/2.

transferred 25 or 30 ducats⁴⁵ to him in Munich. [85] She frequently invited me to visit her very often indeed etc., and at the end requested me to pass on to her compliments, and then Count Potbelly⁴⁶ and his notarially attested heir, young Herr Sigmund, also shouted from behind us: From me as well! From me as well! – She even asked me what progress young Count Leopold Arco was making, which she has never done before, [90] and I praised him as he deserves. NB. Msr. Henry came to us to congratulate you on your name-day. You once promised to write to him: you might do that in some quiet moment.

Monday, 3rd Nov.: I have just this moment come from the requiem, where Sgr. Ceccarelli sang, because it was the *Festum Praepositum*.⁴⁷ He is living in the house of [95] the wigmaker |: who has died :|, where Ferrari⁴⁸ stayed initially. He hits notes and sings with a very good technique. He asked about you and regretted no longer being able to meet a virtuoso of whom he had heard so many extraordinary things in Italy as well as here. I invited him to see a portrait of you. Now Rust⁴⁹ has received permission to travel, Barisani is visiting him again, [100] but one must wait and see if he can develop the necessary strength from the *lac confortans*⁵⁰ to be able to travel. – Baron Schafman⁵¹ has already been gone for a week, so you will meet him somewhere. The son of trumpeter Schwarz⁵² has also been ill-treated. The Archbishop ordered the Senior Stable Master,⁵³ as you know, to advertise everywhere for a trumpeter *pro concurso*.⁵⁴ Now, no one came but this one. [105] After he had been tested and found thoroughly good, the Prince denied point-blank that he had ever commanded an advertisement to be published for a trumpeter; rather, he wished to let them dwindle away to 6. Now Schwarz can go back again over the 40 miles⁵⁵ he came on foot. Yesterday I ran into Herr von Peterman,⁵⁶ who enquired very zealously about you and very pressingly requested me to give him [110] news of you from time to time and firmly assured me that he took the greatest interest in your fortunate circumstances, which he wished you with all his heart. Now comes something that will surely vex both of you as much as it has me.

You will probably know that our best friend, Msr. Grimm,⁵⁷ arrived at The 3 Moors next to the concert room [115] where you gave your concert? – I read it in the Augsp. Intelligencer.⁵⁸ On the 22nd, Herr von Grimm, Ambassador of Saxe-Gotha, is arriving from

⁴⁵ BD: = 112.5 or 135 florins.

⁴⁶ “Graf Baucherl”. BD: Hereditary Provincial Marshal [Erblandmarschall] Ernst Maria Joseph Nepomuk, Count [Graf] Lodron (1716-1779), noted for his corpulence.

⁴⁷ BD: Feast-day on which the Cathedral Provost officiated.

⁴⁸ BD: Antonio Ferrari, leader of the cellos in the court music and violinist at the cathedral. Cf. No. 0037/59.

⁴⁹ BD: Cf. line 38.

⁵⁰ A medicine.

⁵¹ BD: Cf. No. 0359/120. Balthasar Schaffmann von Hämerles und Khanorowicz (* c. 1753). Attended the school for pages in Salzburg (“Edelknaben”) 1764-1777. He died on the journey to Wetzlar.

⁵² BD: One of the sons of Johann Joseph Schwarz, court and military trumpeter, also violinist. He entered the Archbishop’s service in 1739, became supervisor of the trumpeters and city musicians in 1781.

⁵³ “Oberststallmeister”. BD: Cf. No. 0348/20-21. Leopold Joseph Maria, Count [Graf] Kuenburg (1740-1812), Royal and Imperial Chamberlain [k.k. Kämmerer], Privy Councillor [Geheimer Rat], from 1764 Senior Stablemaster [Oberstallmeister] in Salzburg.

⁵⁴ = “by contest”.

⁵⁵ Austrian “Meile”: approx. 7.6 km (!). (Klimpert, *Lexikon der Münzen, Masse...*, Berlin, 1896). “40 miles” ≈ 304 km.

⁵⁶ Karl, Baron [Freiherr] von Petermann († 1807), Imperial and Royal Lt. Col. [k. k. Oberstleutnant], *confidant* of the Archbishop; lived in the Archbishop’s residence as a bachelor. Supervised the education of the Archbishop’s nephew, Johann Rudolph, Count [Graf] Czernin. In 1776 corresponded with Prokop Adalbert, Count [Graf] Czernin in Prague about a pension for Mozart.

⁵⁷ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Graf Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Represented the Imperial city of Frankfurt in Paris. His relationship with Mozart broke down in 1778 during the latter’s stay in Paris.

⁵⁸ “Augsburgisches Intelligenzblatt”. BD: On 27th October, 1777.

Saxony with the post-coach, lodging at The 3 Moors.⁵⁹ Is that not enough to give you cramps? He probably arrived very late and immediately left again early the next day, otherwise he would have read the *aviso*⁶⁰ [120] or heard people speaking about you. Where might he have gone? – God knows; perhaps you will yet encounter him somewhere. It suffices that you know that he is travelling. What joy this man would have felt, and both of you too, if he had got in *à tempo*⁶¹ and had come to the concert! Yesterday was the customary shooting,⁶² Prex⁶³ donated the first prize, Nannerl shot for him and for herself, [125] and won the first and second prizes. Next Sunday,⁶⁴ the sad farewells of two persons dissolving in tears, Wolfg. and his little cousin,⁶⁵ will appear on the target. Where will you be reading this? Probably in Manheim, for today is the second post-day that we are without letters. I hope that you are finding something to do in Manheim. They are always playing German operas. [130] Perhaps you will get one to compose?⁶⁶ – If that happens, you know anyway that I hardly need to recommend to you the natural and popular, easily understood by everybody;⁶⁷ the grand and lofty belongs to grand subjects. Everything has its place. I very much hope that you are enjoying good health, this is the most central thing we wish you, and to which you must pay attention. [135] I am always a little concerned about Mama; and as for you, my dear Wolfg., keep to your usual diet: that is a central part of health. I have no need to worry about that with Mama, as long as she will only keep warm. So keep well. God keep you, God bless you. I and Nannerl kiss you both a million times and I am, along with her, as always your
[140]

Trazom.⁶⁸

Compliments from the Andretters,⁶⁹ Hagenauers,⁷⁰ Mölks,⁷¹ Mizerl,⁷² your esteemed godfather,⁷³ Ferrari, Ferlendi, Frau von Gerlichs,⁷⁴ Salerl,⁷⁵ Bullinger,⁷⁶ young Ct.

⁵⁹ “bey den 3 Mohren”. BD: Cf. No. 0051/6. The Mozart family stayed there in June, 1763, on their grand journey.

⁶⁰ = “announcement”. BD: In the *Augsburger Staats- und Gelehrten Zeitung* (cf. Deutsch Dok, p. 149)

⁶¹ = “in good time”.

⁶² BD: The shooting of bolts from airguns at round targets was practised in the apartments of the members of the “marksmen’s company” or club. Each time, a new target was presented by a member of the club, who would have some topical motif painted on it with matching verses. A member would donate a first prize and would then also pay for everything consumed during the meeting.

⁶³ BD VIII: Franz Anton Prex, brother of the physician Dr. Johann Prex, whom the Mozarts met in Paris in 1766 (cf. Nos. 0110/4; 0109/89 ff.; 0357/8).

⁶⁴ BD: In fact one Sunday later, on 16th November, 1777.

⁶⁵ BD: The farewells of Wolfgang and his cousin as he left Augsburg, cf. No. 0359/59-60.

⁶⁶ BD: Cf. No. 0365/23-24.

⁶⁷ BD: Similar advice is given in Nos. 0448/226; 0476/78; 0558/57-58; 0563/53 ff. BD VII: According to Nissen, the Viennese publisher Hoffmeister told Mozart he would not publish or pay for anything else.

⁶⁸ BD: For once, Leopold borrows Wolfgang’s pseudonym.

⁶⁹ BD: Family of Johann Ernst von Antretter, Esquire [Edlen von Antretter], († 1792), Imperial Knight [Reichsritter], farmer and Regional Chancellor to the Parliament of the Estates [Landschaftskanzler], Royal War Adviser [Hofkriegsrat]. After his administrative career, he ran into debt and died insane in a religious house.

⁷⁰ BD: Family of Johann Lorenz Hagenauer (1712-1792), Salzburg merchant. Friend of the Mozarts and their landlord 1747-1773.

⁷¹ BD: Family of Privy Councillor and Court Chancellor [Geheimrat, Hofkanzler] Franz Felix Anton von Molk (1714-1776). Cf. No. 0158/5.

⁷² BD: Maria Anna Raab († 1788, aged 78), along with “Joly Sallerl” (cf. No. 0062/41) one of the most faithful friends of the family. Rented out the first floor of her house, the “Tanzmeisterhaus” [“Dancing Master’s House”] to the Mozarts from 1773 until Leopold’s death in 1787.

⁷³ BD: Joannes Theophilus Pergmayr (1709-1787), merchant and city councillor. Godfather to Wolfgang and to two of his brothers, Johann Leopold Joachim (1748) and Johann Karl Amadeus (1782), who died as infants.

⁷⁴ BD VII: Anna Maria Gertrud von Gerlichs († 1785), daughter of cloth factory inspector Franz Christoph von Edlingen, married Royal Chamber Director [Hofkammerdirektor] Gerhart von Gerlichs († 1763) in 1747.

Leopold Arco,⁷⁷ both Khünburgs,⁷⁸ Cts. Franzl, Carl, and Marchal;⁷⁹ oh, I have to write out a litany here, who could remember all this! The whole town is on our side, [145] well-inclined towards us!

On Prex's target I had an unfruitful stoney mountain⁸⁰ painted on the side with a hand protruding from it holding a garland with a coin. Below, at the foot of the mountain and across the whole lower part of the target, are painted green meadows and trees. At the top I wrote: --

[150] St. Gilgen⁸¹ is a place with mountains all around,
but where of gold and silver is nothing to be found.
The first prize I am sending comes from the farmer's sack,
from all our country cousins, Josiah, Joan and Jack.

[LITERALLY:

[150] St. Gilgen is a place where there are many mountains;
In which, however, one finds nothing of gold and silver.
The first prize that I send comes from the farmer's bag,
from Steffl, Lippel, Hans; from Hiesl, Thoma, Veitl⁸².]

⁷⁵ BD: Maria Anna Rosalia Walburga Joly [Joli] (1723-1788), usually referred to in the correspondence as "Sallerl", was for many years a friend of the Mozart family, especially Nannerl and Wolfgang, with whom she exchanged humorous poems (cf. Nos. 0391/75 ff.; 0394/64 ff.). She was the daughter of the Salzburg Royal Confectioner [konfektmeister] Mathias Joly.

⁷⁶ BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund ("Sigerl") Lodron. Mozart called him "his best of all friends" (cf. No. 0459/1).

⁷⁷ "gr. Leopoldl". BD: Leopold Ferdinand III, Count [Graf] Arco (1764-1832), son of Senior Chamberlain [Oberstkämmerer] Leopold Julius Felix, Count [Graf] Arco: one of the younger court gentlemen. Probably a pupil of Leopold Mozart. Cf. Nos. 0347/203; 0337/111.

⁷⁸ BD: Senior Stable Master Kuenburg and his wife, cf. line 103.

⁷⁹ BD: Perhaps the tutor "Marchall" (Marschall?) mentioned in No. 0860/23.

⁸⁰ "Steinberg". BD: Generic name for the mountains south of Salzburg.

⁸¹ BD: St. Gilgen, roughly 25 km. east of Salzburg. Birthplace of Mozart's mother. Franz Anton Prex (lines 124, 146) was the senior clerk in Huttenstein by St. Gilgen 1774-1778, which is the reason for the text.

⁸² Various traditional names in diminutive forms.