

0466.¹ MOZART TO HIS FATHER, SALZBURG; POSTSCRIPT TO HIS SISTER

À / Monsieur / Monsieur Leopold Mozart / maitre de la Chapelle de
S:A:R: / L'archeveque de salzbourg / à / Salzbourg / par strassbourg
– / Augspourg –²

[5] Monsieur
mon Très cher Père!⁴

Paris ce 18 juillet³
1778

I hope you have received my last two letters⁵ safely –. From now on we have no wish to talk about their main contents – it is over now – and, after all, we cannot change anything, even if we chose to fill up whole pages with it! –

[10] The main purpose of this letter is to congratulate my dear sister on her name-day⁶ – yet I must *converse* a little with you, sir, before that; – isn't this a fine style? – just be patient – today I am not in any shape to write more elegantly – you will in fact have to be satisfied if you get as far as understanding what I have to say at least approximately. [15] – I believe I have already written saying that *M.^{sr} Raaff*⁷ left⁸ – yet I could not possibly have told you that he is my true, special friend – and that I can rely completely on his friendship – because I myself did not yet know that he is so devoted to me – Now, in order to put something in writing properly, [20] one has to tease it out from the very beginning: – you will know that *Raaff* lodged with *M.^{sr} le Gros*⁹ – it only occurs to me now that you already know this!¹⁰ – but what is to be done? – there it is in writing; – nor can I begin the letter again – so let's carry on – Just as he arrived, we were sitting eating – that has no further bearing on the matter – it is only so that you know that people sit down to eat in *Paris* as well [25] – and, after all, the dining at midday in *Le Gros*' house fits in better and better with my story about the friendship, like the coffee-houses and drummers¹¹ in the description of a Musical Journey¹² – When I turned up there the next day I found the letter¹³ addressed to me – it was from Herr Weber,¹⁴ and *Raaff* was the bearer of it. Now, if I wanted to be worthy of the title historiographer, [30] I would have to write down the content of that letter here – and I can tell you that I have great difficulties in remaining silent about it – all the same, one does not have to be too expansive about it – brevity is a

¹ This letter contains passages in "family code"; these are marked with angle brackets < >.

² "To Monsieur Leopold Mozart, music director to His Royal Highness the Archbishop of Salzburg in Salzburg, via Strasburg – Augsburg".

³ = "This 18th of July".

⁴ = "My very dear father!"

⁵ BD: Nos. 0458; 0462.

⁶ BD: 26th July.

⁷ BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54.

⁸ BD: On 10th July, 1778. Cf. No. 0462/117.

⁹ BD: Cf. No. 0440/11. Joseph le Gros, originally a singer who made his debut at the Paris Opera in 1764, was director of the *Concert spirituel* 1777-1791.

¹⁰ BD: Cf. No. 0440/102-103.

¹¹ BD: Unclear.

¹² BD: Possibly a reference to Burney's *The Present State of Music in France and Italy* or *The Present State of Music in Germany, the Netherlands, and the United Provinces* appeared in translations by Eberlin in Hamburg in 1772 and 1773.

¹³ BD: No. 0465, lost.

¹⁴ BD: Franz Fridolin Weber (1733-1779): Initially a high administrative official [Amtmann], then employed at the court in Mannheim as a bass, prompter and music copyist. Moved to Munich with the court in 1778, then to Vienna when his daughter Aloisia (of romantic interest for Wolfgang) was engaged there as a singer in 1779. He died shortly afterwards on 23rd October, 1779. Cf. No. 0405/29.

fine thing, as you see from my letter! – On the third day I found him at home and thanked him – it is simply a good thing to be polite! – [35] I no longer know what we spoke about there – an inept historiographer who is not immediately capable of lying a little – inventing, I mean – yes – we spoke – about the fine weather! – Well – When we had said everything – we were silent – and I went my way. A few days later – I no longer know what day it was – anyway, one of the days of the week – I was just sitting at the *clavier* [40] – I mean there, of course – and Ritter – the well-behaved wood-chewer¹⁵ was sitting beside me; Well, what is there for us to learn from this? – A great deal; – *Raaff* had never heard me in Mannheim, except in the concert – where, however, nothing can be heard for noise and hullabaloo – and he has such a miserable *clavier* that I would not have been able to do any honour to myself on it – [45] but there the chopping board¹⁶ was good, and I saw *Raff* sitting there in deep speculation *vis à vis* from me – so, as you can easily imagine,¹⁷ I improvised a *prelude* according to *Fischietti*'s¹⁸ method, in that style, and played through a *galanterie* sonata by Haydn¹⁹ with fire, spirit and precision, and invented fugues with all the artistry of a Lip,²⁰ Hilber²¹ and Aman.²² Playing fugues is still what has brought me the most honour everywhere! [50] – Now, when I was done playing, |: with Herr *Raaff* saying *Bravo* throughout, and that with a facial expression from which one could read his true inner joy :| I got into conversation with Ritter; amongst other things, I also said that I couldn't really warm to being here – the main cause of this is always the music – and then I cannot find any *soulagement*²³ here, [55] no entertainment – no pleasant and upright mixing with people – especially with women – most of them are whores – and the few others have no sense of style – Ritter could do no other than agree that I was right – *Raaff* finally said with a smile – Indeed, I believe so – Herr Mozart is not entirely present here – to admire all the local beauties – half of him is still there [60] – where I come from – at that there was of course laughter and joking – yet finally Herr *Raaff* assumed a serious tone and said – You are right, however – I cannot reprove you – she deserves it; she is a truly well brought-up, pretty and honest girl, and with good comportment – and a skilled person who has great talent – Now I had the best of opportunities [65] to give him a wholehearted recommendation for my dear Weber girl²⁴ – but I did not need to say much to him, he was already completely won over for her anyway – He promised me that he would give her lessons as soon as he got back to Mannheim and would keep a watchful eye on her. Now,

¹⁵ BD: Mozart referring flippantly to Georg Wenzel Ritter (1748-1808), from 1764 bassoonist in Mannheim. Went to Munich with the Elector in 1778. In 1788 he went to Berlin. Cf. No. 0057/9.

¹⁶ “hackbrett!”: A dulcimer, widely used in the folk music of Bavaria and Austria, also means “chopping board”, here applied to the keyboard instrument.

¹⁷ BD: In what follows, the composer's names are jocularly taken as (negative) models for sections of the improvisation.

¹⁸ BD: Domenico Fischietti (1725? - 1810?), born in Naples, known to have directed a theatre troupe in Prague in 1764; court music director in Dresden in 1766. Leopold was bypassed when Fischietti was appointed, on the recommendation of Hasse and Wagenseil, as adjunct music director beside Lolli. The appointment was finalised on the 5th September, 1772, thus before Leopold and Wolfgang set off for Italy. Fischietti was also in charge of the theatre music. He is listed as “Titularkapellmeister” in the church and court calendar between 1776 and 1783. At that point he probably returned to Italy.

¹⁹ BD: Johann Michael Haydn (1737-1806), brother of Joseph. Employed at court in Salzburg from 1763. Married Maria Magdalena Lipp (1745-1828), daughter of the court organist Franz Ignaz Lipp.

²⁰ BD: Franz Ignaz Lipp, from 1754 third court organist in Salzburg, also violinist, tenor and composer. Father-in-law of Michael Haydn.

²¹ BD: Cf. No. 0331/66: The violinist Joseph Hilber joined the Salzburg court music in 1749. His son Anselm was a Benedictine priest in Augsburg. His daughter Josepha, chambermaid, is mentioned in No. 0450/59.

²² BD: Unknown. Cf. No. 0448/129, “choir director Ammand”.

²³ = “Solace”.

²⁴ BD: Aloisia Weber (c. 1760-1839) was 17 when Mozart met first her. She was already singing at court in Mannheim. Became the subject of Mozart's romantic interests. The family moved to Munich in 1778. In 1779 she was given a leading position at the German Opera in Vienna [Deutsche Oper]. Cf. No. 0405/30.

by rights, I should insert something – [70] but the most urgent thing is that I bring the history of my friendship to a conclusion; if there is still room, this could happen – Now, in my eyes, he was still an everyday friend and nothing more. I often visited him in his room – At length I started, most delicately, to trust him more and more – told him the whole of my story with Mannheim – how I was led around by the nose – [75] always adding that it could perhaps still come about – he said neither yes nor no – and always in the same manner as often as I spoke about it – fundamentally he always appeared to me to be indifferent rather than interested – yet at length I thought I noticed more joy in him – he also often started to speak of it himself – I introduced him at *M.^{sr} Grimm's*²⁵ and *Mad. d'Epinaï's*²⁶ – [80] on one occasion he came and said to me that we should dine at Count Sickingen's²⁷ on such and such a day, with the words ²⁸“The Count and I were in conversation together when I said to him: *Apropós*,²⁹ has Your Excellency³⁰ already heard our Herr Mozart? – No, but I would be very interested in seeing and hearing him, for they write to me of things in Mannheim – [85] that are quite astonishing – and – yes? – Your Excellency will hear him, and will see that they did not saying too much, but too little. – Could that be? – Indeed, most certainly, Excellency.[”] Well, I noticed then for the first time that he was won over to me – then it went from good to better – one day I took him to where I am staying – then he came frequently on his own – finally every day – [90] The following day, when he left, a fine-looking person came to me with a picture and said, *Monsieur, je viens de la parte de ce Monsieur*³¹ – and showed me the portrait – it was *Raaff* – a splendid likeness – finally, he started to speak German – then it emerged that he is a painter to the Elector,³² about whom *Raaff* had often spoken to me but had forgotten to take me to meet [95] – and he is called – I think you will still remember him – he will be the one of whom *Mad.^{selle} Ursprünger*³³ of Mainz informed us in her letter – for he said that he had seen us all at the Ursprünger – his name is *Kymli*.³⁴ He is the best and most amiable of men – and an upright, honest man and good Christian – [100] the proof of this is the friendship which *Raaff* and he share – Now comes the main proof that *Raaff* is fond of me and is truly won over to me – because he is quicker to disclose his true sentiments to those whom he can trust than to the person whom they concern – since he does not like to promise something if he is not able to be sure of its successful outcome – [105] this is what *Kymli* said to me – he had asked him to be so good as to come to me and show me his portrait – that he should come to me frequently – lend

²⁵ BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Count [Graf] Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Various publications, one of which, in 1763, mentioned the Mozart children. His relationship with Mozart broke down in 1778 during the latter's stay in Paris. At this stage living with Madame d'Epinaï. Wolfgang also had accommodation in the house.

²⁶ BD: Louise-Florence-Pétronille Tardieu d'Esclavelles, Marquise d'Epinaï (1726-1783), divorced since 1749. Hostess to such figures as J.J. Rousseau, Grimm (see above; she had a liaison with him 1755-1778), Diderot. Visited Voltaire. Author and collaborator in Grimm's *Correspondance littéraire*.

²⁷ “zum khur-Pfälzischen Minister H: v: Sickingen”. BD: Karl Heinrich Joseph, Count [Graf] Sickingen zu Sickingen, Palatine Ambassador (1777-1791) and patron of music in Paris.

²⁸ The original quotation marks were left open.

²⁹ (Here) = “by the way”.

³⁰ “Euer Ecclen:”.

³¹ = “Monsieur, I come on behalf of this gentleman.”

³² “Churfürst”. BD: Karl Theodor (1724-1799). Studied in Leyden and Leuven. From 1742 Elector [Kurfürst] of the Palatinate, where he encouraged the arts in Mannheim, and from 30th December, 1777, Elector of Bavaria. Cf. No. 0363/30.

³³ BD: Family of Franz Kajetan Ursprünger, personal valet, native of Salzburg; cf. No.0062/19-21. His three daughters were, according to Leopold, “Franziska”, “Magdalena” and “Catharina”. Margarethe, Franziska and Magdalena were recorded as performers in the court music in Mainz in 1763. The Mozarts met them in Mainz in August, 1773. Cf. No. 60/16-17.

³⁴ BD: Franz Peter Joseph Kymli (c. 1748 - c. 1813), court painter in Mannheim. In Paris preparing an exhibition.

me a hand in all matters – establish a particular friendship with me – for he called on him every morning – and then always said: Yesterday evening I was at Herr Mozart’s again: what a little devil of a man! – [110] something quite out of the ordinary – never ceased to praise me – told Kymli everything – the whole story with Mannheim – everything – Now you see – people who are upright – have religion – behave well – treat each other affectionately – Kymli says I should rest assured that I am in good hands, *Raaff* will assuredly take up your cause – [115] for, you see, *Raff* is a clever man, he will make a fine job of the whole matter – he will not say You might wish – but You should – for he is on very good terms with the Senior Equery³⁵ – he will not give up, you will see – *apropos*, one more thing: the letter³⁶ to *Raaff* from *Padre Martini*³⁷ with those words of praise for me must have gone astray – [120] for *Raaff* has not received any letter from him for a long time now – and there is nothing about me there. The only possibility is that it has been left lying in Mannheim – but I cannot believe that, since I definitely know that all letters directed to him since his stay in *Paris* have all been sent on to him correctly.

Now, since the Elector has a very high and also justified opinion of the *padré maestro*, [125] I believe it would be a very good thing if you were so kind as to send him a renewed request to write to *Raff* in this matter. It would indeed still be of service to me – and the good *Padré Martini* will have no objection to demonstrating his friendship for me this way once again, knowing full well that he can thus bring about my success – [130] he will hopefully lay the letter out in such a way that he can show it to the Elector if need be. Now, enough of that; my wish is that it turns out well – so that I may soon have the happiness of embracing my dear father and dear sister. Oh, how cheerfully and contentedly we shall live together – I pray God for this favour with all my strength! – After all, a new page in our fortunes must turn sometime! – [135] may it be God’s will – Meantime, in the sweet hope that sometime, the sooner the better, we can all be happy, I will, in God’s name, go on with my life which here is entirely contrary to my genius – inclination – training and joy – that is absolutely true, you can be quite sure of that – what I am writing to you is nothing but the truth – if I were to write down all the reasons for you, [140] I would write my fingers into a twist – and would not help myself at all – for I am here now – and so I must do everything that is in my power – may God grant that I do not ruin my talent as a result – I hope, however, it will not go on that long – may God grant it; *apropos*, a clerical gentleman recently called on me; he was a choir director at St. Peter’s in Salzburg [145] – he knows you very well – his name is: Lendorff³⁸ – you will of course not be able to remember him anymore – he gives *keyboard* lessons here – in *Paris* N.B. Will you not soon be fed up of *Paris*? – I heartily recommend him to the Archbishop³⁹ as an organist – with 300 florins he will be happy, he says. Now may life go truly well for you: take care of your health – [150] Lift up your spirits – bearing in mind that you may perhaps soon have the joy of emptying – with your son – and indeed your very happy son, a good glass of Rhine wine with a completely contented heart – *Adieu*. I kiss your hands a thousand times, sir, and I embrace my dear sister with all my heart and remain as long as I live your most obedient son

[155]

Wolfgang Amadè Mozart

³⁵ “oberststallmeister”. BD: Mathäus, Baron [Freiherr] von Vieregg, occupied a number of official positions in the Palatinate.

³⁶ BD: Letter of recommendation: cf. No. 0448/140 ff.

³⁷ BD: Giovanni Battista Martini (1706-1784), specialist in the theory and history of music. Taught Mozart during his stay in Bologna in preparation for admission to the *Accademia filarmonica*. Cf. No. 0171/20.

³⁸ BD: Matthäus Kasimir Lehdorfer; cf. No. 0473/72 ff.

³⁹ 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. Cf. No. 0263/9. At one point he dismissed both Leopold and Wolfgang, although Leopold was later reinstated. Cf. No. 0328.

To my best friend Bullinger⁴⁰ every imaginable greeting –
|| the 20th ||

I beg your forgiveness that I am so late in sending my congratulations⁴¹ – [160] only I wanted of course to present my sister with a short *præambolum*⁴² – I leave the manner of playing to her own discretion – this is not a *præludio* for moving from one key to another, it is only a kind of *capriccio* – in order to try out the *clavier* – my sonatas⁴³ will soon be engraved⁴⁴ – so far no one has been ready to give me what I was asking for them [165] – so I will finally have to give way and part with them for 15 *louis d'or*⁴⁵ – this is the way I will most easily become known here – as soon as they have been engraved I will send them to you taking a well-chosen opportunity |: and as much as costs allow :| along with your violin school,⁴⁶ Vogler's book on composition,⁴⁷ Hüllmandel's sonatas,⁴⁸ Schrötter's⁴⁹ concertos, [170] some of my *sonatas* for keyboard alone,⁵⁰ *sinfonia* from the *concert spirituel*,⁵¹ *sinfonia concertante*,⁵² and 2 *quartetti* for the flute,⁵³ and *concerto* for the harp and flute.⁵⁴ Well, what then do you hear of war?⁵⁵ – here I was so depressed for 3 days, and so sad, – it may not touch me directly, but I am too sensitive, my interest always springs up immediately – [175] I have heard that the <Emperor⁵⁶> has been defeated. First of all, they said that the <King in Prussia⁵⁷> had launched a surprise attack on the <Emperor>, namely the troops commanded by <Archduke Maximilian⁵⁸>, and 2000 had fallen on the

⁴⁰ 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. Amateur viola player. Mozart called him “his best of all friends” (cf. Nos. 0331/5; 0459/1).

⁴¹ BD: On Nannerl's name-day, cf. lines 10-11. Wolfgang customarily dedicated compositions to his sister on these occasions, e.g. KV 251. Cf. lines 224-225.

⁴² BD VIII: Prelude; identity of the work unclear.

⁴³ BD: Cf. No. 0363/84 f. The *clavier/violin sonatas* KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) dedicated to the Palatine Electress, Elizabeth Maria Aloysia Auguste (1721-1794).

⁴⁴ BD: Published by J.G. Sieber.

⁴⁵ BD: = 165 florins, cf. No. 0617/52 ff.

⁴⁶ BD: The French version of Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756). Wolfgang had mentioned seeing it in a Paris music shop, cf. Nos. 0451/71 ff.; 0452/176 ff.

⁴⁷ BD: Georg Joseph Vogler (1749-1814). Deputy music director in Mannheim. Also active as teacher and theorist. Mozart usually spoke disparagingly of him. Wrote *Tonwissenschaft und Tonsetzkunst* [“The science of tones and the art of combining tones”], Mannheim, 1776, dedicated to the Palatinate Elector. BD: Cf. No. 0365/13.

⁴⁸ BD: Nicolas-Joseph Hüllmandel (1751-1823). Nephew of Jean-Joseph Rodolphe, cf. No. 0449/101. Settled in Paris in 1776, published various sonatas for keyboard and violin and for keyboard alone, dedicated to the Duc de Guines (cf. No. 0440/13).

⁴⁹ BD: Johann Samuel Schröter (1752-1788). The concertos were probably *6 concertos for the harpsichord pianoforte* with accompanying parts for two violins and bass, opus 3, published in Paris around 1775. Mozart wrote cadenzas to 3 of his concertos: KV 624-626a Anh. [= KV⁶: II] D, F, G, H.

⁵⁰ BD: KV 330 (300h), 331 (300i) and 332 (300k). First published by Artaria in 1784.

⁵¹ BD: KV 297 (300a).

⁵² BD: KV Anh. 9 (KV⁶: 297B).

⁵³ BD: Two of the three written for de Jean: KV 285, 285a, Anh. 171 (285b).

⁵⁴ BD: KV 299 (297c), composed for the Duke de Guines and his daughter. Cf. Nos. 0440/13-14; 0471/163-164.

⁵⁵ BD: When Karl Theodor, Elector [Kurfürst] of the Palatinate, succeeded the childless Maximilian III Joseph of Bavaria, the War of the Bavarian Succession (January, 1778 – May, 1779), involving Bavaria, Austria and Prussia, broke out. Cf. No. 0401/41; cf. No. 0438/33 ff.: Leopold dismissed the newspaper reports quoted by Wolfgang as “barefaced lies”. Frederick II divided his force of 160,000 men into two armies, leading one army personally against the Emperor, with the other army led by his brother Heinrich (including 20,000 Saxon troops) and operating against Field Marshal Laudon. Heinrich entered Bohemia at Komotau, threatening Prague. Laudon lost 3000 dead or wounded and numerous artillery pieces.

⁵⁶ “kaiser”. BD: Joseph II (1741-1790), Holy Roman Emperor [Kaiser] 1765-1790.

⁵⁷ “könig in Preussen”. BD: Frederick II (“the Great”) (1712-1786), r. 1740-1786.

⁵⁸ “Erzherzog”. BD: The Emperor's brother, cf. No. 003/51, was not equal to the demands of the campaign.

<Austrian> side – and luckily <the Emperor> apparently came to the rescue with 40000 men – But <the Emperor> seemingly had to draw back. [180] Secondly, they said – <the King> had suddenly attacked <the Emperor> himself and completely surrounded him, and if General <Laudon⁵⁹> had not come to his aid with 1800 dragoons, he would have been captured. Of these 1800 dragoons, it is said that 1600 fell – and <Laudon> was also shot dead, but I have read nothing about it in the newspapers [185] – but today I have again heard that the <Emperor> has advanced into Saxony with 40 000 men – I don't know if it is true – A fine bit of scratching, isn't it? – I do not have the patience for beautiful writing – if you can at least read it, then everything is in order; – *apropos*: in the newspapers it is said that during the skirmish between the Saxons and Croats a Saxon grenadier captain [190] by the name of Hopfgarten⁶⁰ lost his life, which is greatly to be regretted – does this perhaps mean the fine, dear *Baron* Hopfgarten whom we met *Paris* with Herr von Bose?⁶¹ – I should then be very sorry – although I would prefer that he died such a glorious death rather than, for example, to have died a shameful death in bed in *Paris*. – [195] like most young people here – one does not speak to anyone here who has not already a fine disease⁶² of this kind bestowed on them 3 or 4 times already – or literally bestowed – here the children already come into the world with it – yet with that I am not telling you anything new – you knew this a long time ago anyway – yet, you can utterly believe me, it has increased even more [200] – *Adieu*.

N.B. You will hopefully be able to fit the end of the *prælude* together. Just in case, a short explanation:

In the bass, with the left hand, the C, c, d, f, a, and b⁶³ are held all the time – until it hinders the right hand – the last half-notes in the bass are – c, g and the octave c, [205] and a quarter-note f and an E with a single dash. – Regarding the tempo, you need not worry much – it is one of those particular things – one plays it according to one's own best judgement –

Adieu.

[210] I would ask for Miss⁶⁴ Mizerl to be congratulated in my name – – My compliments to the whole Company of Marksmen⁶⁵ – I would like to give Herr Moanservant⁶⁶ 25 strokes across his hunched back for not yet having married our good Catherl⁶⁷ [215] – in my eyes there is nothing more disgraceful than leading an honest maiden around by the nose – or

⁵⁹ BD: See also line 183: “shot dead”: he did not die until the 14th July, 1790. Gideon, Baron [Freiherr] von Laudon (Loudon) (1717-1790), Deutsch Bild No. 515. A Russian officer until 1739, joined the Austrian army in 1743. Conquered Belgrade in 1789 during the Turkish war. Mozart wrote funeral music (KV 594), apparently heard in a “mausoleum” erected for Laudon in 1791 (Deutsch Bild No. 516).

⁶⁰ BD: Unknown; not identical with the person of the same name in the next line.

⁶¹ BD: Cf. note on No. 0050/59. Friedrich Karl, Baron von Bose (* 1751).

⁶² BD: Venereal disease.

⁶³ Original: “h”.

⁶⁴ “Jungfer Mizerl”. 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.

⁶⁵ BD: The shooting of airguns at humorously decorated targets was practised in the apartments of the members of the “marksmen's company” or club. A member would donate the first prize and pay for all food and drinks consumed during the meeting. Cf. No. 0330/5.

⁶⁶ Mozart's “Jammerdiener” [moan-servant] rhymes with “Kammerdiener” [chamber-servant]. BD: This must be a response to some lost remark of Leopold's. The person has not been identified.

⁶⁷ BD: “Katel, Katherl, Katerl, Catherl”, Katharina Gilowsky (1750-1802), daughter of court surgeon Wenzel Andreas Gilowsky, member of the airgun club of earlier years, frequenter of the Mozart family home. Sometime governess to the children of Leopold Andreas, Count [Graf] Plaz.

even abandoning her! – but I would hope that this is not the case! – If I were her father,⁶⁸ I would wish to # #⁶⁹ put a prompt stop to the business.

POSTSCRIPT TO HIS SISTER ON THE INSIDE OF THE ENVELOPE:

Dearest sister!

Your name day is here! – I know that you, like me, are no lover of wordiness [220] and are convinced that I wish you with my whole heart not only today, but every day, all the happiness you would choose for yourself – and that with the sincerity that one can only expect from a true brother whose thoughts are always for what is best for his sister.

I regret that I cannot be the bringer of a musical performance,⁷⁰ as some years ago, [225] – yet let us hope that the time of happiness is not so far away, when two such united and tender siblings can once again tell each other everything that they think and that they have in their hearts; – in the meantime, may life go truly well for you – and love me as I love you – I embrace you with my whole heart – with my whole soul – and am eternally your sincere, true brother, [230]

W. Mozart

⁶⁸ BD: Wenzel Andreas Gilowsky von Urazowa (1716-1799), ante-chamber servant and court barber/surgeon. Father of “Katherl”. In No. 0705 called the “Barber of Salzburg”. Cf. No. 0034/17.

⁶⁹ BD: # - # as links to the continuation “put a stop to the business soon” originally in lines 209 – 211.

⁷⁰ BD: Cf. line 159 and note.