

0002. LEOPOLD MOZART<sup>1</sup> TO JOHANN JAKOB LOTTER,<sup>2</sup> AUGSBURG

*Monsieur mon tres cher amy!*<sup>3</sup>

Salzb., 9<sup>th</sup> Junii [1755]

Not until the evening of the 7<sup>th</sup> did I arrive here, consequently my holiday<sup>4</sup> lasted longer than I expected. I thought I would at once come upon something<sup>5</sup> from you here, but I found nothing. It will hopefully not perhaps have been left lying somewhere? [5] In the meantime, I send you herewith some more, as far as § 15 of the third section; this section still needs 3 of my sheets. It begins *Von dem Tact*,<sup>6</sup> where I had doubts as to whether I should write *Von dem Tact oder musik: Zeitmass* or *dem Tacte oder musik: Zeitmasse*.<sup>7</sup> For me, the latter sounded very forced, and because Gottsched's *Sprachkunst*,<sup>8</sup> although it gives the *ablative* for the word *Stand* on p. 201 [10] as *vom dem Stande*, while for *Hand* it speaks of *von der Hand*, it therefore seemed more natural to me to write *von dem Tact* than *von dem Tacte*. Of course, I know that *Stand* and *Hand* are of different genders, but the *e* here always seems very forced to my ear. *N.B.* it appears frequently in this section.

[15] On page 49 of my manuscript, in the 3<sup>rd</sup> line, *erforderet* is written, because Gottsched p.285 has *fodern*, and not *fordern* as Frisch<sup>9</sup> writes in his dictionary. But perhaps the last (*e*) should be left out, writing it thus: *erfordert* instead of *erforderet*. Now to something else.

I have been entrusted with finding out the rough cost of the large *Synonima* from Wagner's *Phraseologia*<sup>10</sup> [20] together with all of Gottsched's and Gellert's<sup>11</sup> works. Please be so good as to tell me the price with the next post and then bring all these books together to the fair<sup>12</sup> with you. My wife commends herself to you and I remain your

Most obedient

[25]

Leop: Mozart

If you cannot read this handwriting, you may nevertheless be able to construe the meaning.

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<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> BD: This French form of address is more familiar than the German of No. 0001.

<sup>4</sup> BD: In Freising (cf. No. 0004/8), where one of Leopold's cantatas was performed in 1753.

<sup>5</sup> BD: Proofs sent by Lotter.

<sup>6</sup> = Concerning musical measure.

<sup>7</sup> = Of the *tactus* or musical measure.

<sup>8</sup> = Art of Rhetoric. BD: Johann Christoph Gottsched (1700-1766), *Grundlegung einer Deutschen Sprachkunst*, Leipzig, 1748. Cf. No. 0008/58-60.

<sup>9</sup> BD: Johann Leonhard Frisch (1666-1743), *Deutsch-Lateinisches Wörterbuch*, Berlin, 1741.

<sup>10</sup> BD: Franciscus Wagner (1675-1738), *Corpus universae Phraseologiae latinae*, Frankfurt, 1718.

<sup>11</sup> BD: Christian Fürchtegott Gellert (1715-1769). His death was mentioned by Mozart in No. 0158/10-12; cf. No. 0115.

<sup>12</sup> BD: The Salzburg fair on both St. Rupert's Days, 27<sup>th</sup> March and 24<sup>th</sup> September.