

*Monsieur mon tres cher amy*Salzb., 4th Octob., 1755

Here is the sheet after proof-reading. Make your corrections, sir, only according to the changes made by myself, for I have considered everything carefully and have reasons for what I do. At the beginning of the 2nd sheet, I do not know if Mozart's Violin School should perhaps be placed at the bottom too? [5] p. 10: The second-last line is too far from the last one. I have placed a mark: **V**. p. 14: You must check the notation by my manuscript, for I wrote the same there. In this case, I would have to look in the library, and that would be too troublesome for me. The manuscript is certainly right.

[10] Now I do indeed hope that you are not thinking of anything manifestly detrimental to me. For you must realise that in Lent almost all our cathedral canons leave here. Each bishop has to be in his own diocese anyway in the last week of Lent, and in many years there are always a few new canons coming to Salzburg after completing their residence. [15] If, then, I do not have my Violin School ready at the upcoming Lent market,³ you see, yes, you can grasp with your hands, that I would have heavy losses because of the dedicatory copies⁴ and all my calculations will have been ruined. It is therefore now high time for you to turn to your promise earnestly at last, and consequently to the work, if you do not want to force me, quite brutally, [20] to believe that there is a certain intention behind this, which I am all the less able to understand because I was so convinced of being a good friend that my heart cannot imagine any base dealings and even less believe it of a friend.

Everything has to come to me *ad corrigendum*. You need only count the post-days to see that it is time to proceed, [25] as I have been waiting patiently since Easter |: a long time! :|. Do you perhaps have reservations concerning your Pandurists?⁵ Write quite forthrightly to me about it. I am honest enough not to sell a single copy outside the Salzburg region before Pentecost. [30] Only, so that I can deliver the dedicatory copies, and simply in order to be able to play my part well here, I must have the book ready by the Lent market. And are you going to take my losses upon yourself if the work by Wagenseil⁶ comes out before mine?

Yes, even if it comes out later, they are still coming out almost simultaneously, [35] and the one spoils things for the other. I hope that I may continue to find you are my good friend, and, although the snow is now on the way, I may be safe from further such heavy avalanches.⁷ Otherwise I would see myself forced, if this little correctional sermon remains fruitless, to turn earnestly to your honest and dearest wife [40] and forbid both the daytime and night-time violin exercises. I will make my payments hourly, and hope afterwards to see such a satisfactory outcome that I do not immediately lose the inclination to have anything

¹ 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.

² 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.

³ BD: Cf. No. 0002/22.

⁴ BD VII: Leopold fears that the cathedral canons will all have left by the end of the fair, so there would be no presents in return for his dedicated copies.

⁵ BD: Cf. No. 0008/54.

⁶ BD: Cf. No. 0008/51.

⁷ BD: Cf. No. 0010/18 etc.

printed again, which, upon my honour, will certainly happen soon. Count Zeyll⁸ will be here on the 12th or 13th of the coming month; if you have anything to send to me, you can give it to him. [45] And also, once the printing of the first sheets is finished, it is always possible to convey something to me, postage paid, on such occasions. I am, sir, otherwise

Your
sincere friend
and servant Leop. Mozart

[50]

I and my wife commend ourselves to your dearest wife. I am waiting for a good opportunity with the Peasants' Music.⁹ For it has already been copied.

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. Nos. 0331/104; 0339/3-4.

⁹ BD: Leopold's programme music, *Die Bauren-Hochzeit* [Peasants' Wedding], complete with instructions and explanations, performed along with his *Die musikalische Schlittenfahrt* [Musical Sleigh Ride] by the Augsburg Collegium Musicum in January, 1756. Cf. Nos. 0010/43; 0012/45 ff.