
 ECATERINA BANCIU

MOZART'S MINUET



*“Senza alcun ordine la
dansa sia chi'l minuetto,
chi la follia, chi l'alemana,
farai ballar”.*

Don Giovanni

SUMMARY. Wolfgang Amadeus Mozart (1756-1791) composed his first minuet to his parents on 16 December 1761, before he was 5 years old. Following the historical evolution of the chamber genre, we notice the interest of the composers in adopting the minuet within the cycle and adapting it to a certain period or style.

The minuet was probably the first dance included in the Italian *symphonies* in the beginning of the 18th century. Domenico Scarlatti for example, ends his opera overtures with a movement called „Tempo di minuetto” (in *Narciso*) using the binary form made up of two eight measure periods.

In Mozart's work the minuet can be found in the symphonic genre, in concerts, in opera and in the chamber music. The number of minuets in Mozart's symphonic works is remarkable: almost thirty of his symphonies have a minuet in the third part. Mozart will dedicate the *Simfonie Menuett* K.409 in C major to this dance (1782).

Regarding the *affectus* of Mozart's minuet we ascertain the following: the minuet appears as an independent piece or as part of a cycle. The aspects of the

tempo are: implied tempo, Tempo di Menuetto, Moderato, Allegretto or Allegro. Indications referring to character appear: *Menuetto-galante*, *Menuetto Maestoso*

On conclusion, the initial simplicity of the phrase and harmony allowed a series of innovations required by the aesthetics of the *Rococo*: harmonic and tonal contrasts, the infiltration of new ternary styles and the counterpoint writing.

KEYWORDS: *minuet*, *Menuetto*, Mozart, opera, chamber music

The “system of ethical norms” and “its particular artistic manifestation”, that is the relationship between *ethos* and *affectus* finds its correspondence in a historical dance, the minuet, turned into an archetype, a metaphor and a symbol in the music of the 17th and 18th centuries.

Defined as “the transition operating between the elementary figurative forms and the non-figurative ones”¹, the symbol can wonder away from the conventional relationship between the signifier and the signified in favor of the analogy, becoming a symbolic metaphor with a “higher artistic value” and “implies a comparison, but one between a given impression and a vague one and, as such, imposb flatle to express in a precise and unequivocal term”.²

The symbolic metaphor is “the one that mediates the most productive work of imagination and produces, by its suggestive indetermination, the state which is poetic by excellence”.³

Due to its importance along the evolution of the musical genres, the minuet gains mythical virtues, being mistaken, generalizing its meaning at the maximum, for the *ethos* of an epoch, later becoming *affectus* in Mozart’s works.

At its origins, the minuet was a French dance,, *branle de Poitou*, according to Praetorius⁴ (*Terpsichore*, 1612), with very small steps⁵, gracefull and elegant, originating in the 16th century. It takes its name from the three small steps in the beginning, marked by clog beats during the lively dance *branle* from Bretagne.⁶

Later, with the “separation of the court dances from the popular ones”, according to the ceremony, the minuet was conceived as a ternary aristocratic dance, in a moderate tempo, danced by one couple of dancers⁷ who were crossing the ballroom in diagonal, with small steps, starting from the opposite way, with elegant, symmetrical, effortless figures, describing an S, symbol of the “Sun King”, as Louis the XIVth was called, but also an 8 or a 2 and finally a

¹ Ștefan Angi, *Prelegeri de estetică muzicală (Lectures of musical aesthetics)*, vol. II, tom 1, the Publishing House of the University in Oradea, 2004, p. 209.

² Tudor Vianu, *Problemele metaforei (Problems of the metaphor)*, in „Opere” („Works”), vol. IV, Minerva Publishing House, Bucharest, 1975, pp. 282-283.

³ *Ibidem*.

⁴ *New Grove Dictionary of Music and Musicians*, vol. XVI, edited by Stanley Sadie, Macmillan Publishers, London, 1992, p. 740.

⁵ *menu* = „small”(Fr.).

⁶ Vályi Rózsi, *A táncművészet története*, Zeneműkiadó, Budapest, 1969, p. 382.

⁷ At the royal balls, Louis the XIVth would dance the first minuet with the queen, while the others were watching.

Z. the refined court dance had the hidden meaning of gallant love game, a stage of latent eroticism.⁸ The dancers met in the middle and only touched each other symbolically with their fingertips and parted after several bows.

Pierre Rameau, a choreographer of the time and author of a book appreciated as a “stylistics of academic dance” (*Maître à danser*, Paris - 1725), describes the dances of the time (*minuet, gavotte, courante, passepied, bourrée*), noting that the posture of the arms (*port de bras*), held parallel with the body in Renaissance, becomes *contraposto* during the Baroque, the arms being held opposite from the body. The same author also describes the bow (*révérence*), which took various, even savant forms, from the mere respectful greeting to the most humble bows, able to express all feelings. For example, when entering a drawing-room, if the person to be greeted was far from the door, the etiquette would request that the man make even up to ten bows until he got to her while not ignoring the other guests. All these were repeated once more when leaving *en arrière*. Bows were studied for years in a row with dance teachers who were very well remunerated.⁹

The French minuet (so polished that its name led to the famous pun „the king of dances and the dance of the kings”, a rhetorical *chiasmus*) was later also adopted by other countries, its steps being adopted by other dances too, such as the *contra dance*, and during the 18th century by the ternary dances such as the *ländler*, the *waltz* or the *polish*.

The French court minuet lasted for 200 years, in its Baroque version being characterized by the majestic “pas grave”, which offered the dance counterpoint waves by the incision of the characteristic musical rhythm. During the Rococo period the wiggling character was typical (*balancé*), transformed in graceful, then influenced by the faster, happy *tempo*, in agreement with the aspect of the clothes and the powdered wigs of the time. The French Revolution will remove the minuet from the social life, its later existence being only connected to the stage.

There is “structural correlation of dance and drama”, according to the aesthetician Ștefan Angi: they both have “the musical contrast *tutti-soli* between the soloist dancers and the ballet choir. Both of them resemble the epical aspects of the *tuttis* from *concerti grossi* of the musical Baroque, where the *soli* group has lyrical or dramatic role of contrast, just like the ballet soloists or the actor-heroes in theater”.¹⁰ The author adds that “during the Rococo society dances become so polished and refined, that their execution requires skill and a master’s technique”.¹¹

A decisive role is held by the “characteristic of action of the music itself” and “with the help of the mobilizing character of feelings sensitive to art, the

⁸ Vályi Rózsi, *op.cit.*, pp. 382, 151.

⁹ *Idem*, pp. 150-151.

¹⁰ Ștefan Angi, *op.cit.*, vol. II, tom 1, p. 101.

¹¹ *Idem*, p. 113.

musical symbols «open up» and their signified becomes accessible to the audiences, including at its level of action”. Thus, “the symbolic action of the Baroque or Classical minuet, in its re-opening to the audience, generates dynamic feelings through multiple mediating levels, among which the impulses are various, according to the message, style, epoch, taste etc., starting from the disclosure of the fine nuances of musical style, then the choreography of the old dances until the suggestion of their more refined and spontaneous character, as a re-opened symbol of a way to express affection, pleasure and even love during the old times”.¹²

The minuet becomes the only dance used *in extenso* in instrumental music, ideal because of its simplicity and versatility, in transmitting the elegant Rococo feeling and which, at the same time, continued to live at the royal court until the French Revolution. Other dances such as the Sicilian, the gavotte, the gig or the tarantella, appear only sporadically in the sonato-symphonic cycle.

Even since the beginning the minuet is frequently used in the most varied musical genres and in various forms; Lully composes 92 minuets in his operas and ballets¹³. The French will also add to it a contrasting *double*, with asymmetric phrases (Louis Marchand, Louis Couperin). In Rameau’s works (*Platée*, „ballet bouffon en 3 Acts” - 1745, where we have a minuet without repetition), the dance appears like a “rustic or aristocratic dreaming”.¹⁴

Purcell will add in his stage music a *tempo di minuetto*, Pachelbel will counterpoint the French dance and the Italians, Corelli, Alessandro Scarlatti and, following their model, Händel, will accelerate the tempo.

J.S. Bach, besides the 28 minuets in his suites and partitas (for clavichord, violin, cello and flute or the Brandenburg Concerto no. 1), will also introduce the minuet rhythm in cantatas (e.g. BWV 1 *Unser Mund und Ton der Saiten*, BWV 93 *Man halte nur ein wenig stille*, BWV 6 *Hochgelobter Gottessohn*) and in *Magnificat in D* (BWV 243 *Et exultavit spiritus meus*).¹⁵

Sammartini and Stamitz will often end their overtures of their operas or symphonies with a minuet, as well as Haydn in his first piano sonatas. Haydn will also be the one to replace the minuet with the scherzo in the op. 33 quartets (2-6, 1781), also called *Gli Scherzi*¹⁶, anticipating Beethoven.

The *allegro rondo* from the *String Quartet in G, op. 8 no. 1* (1769) by Boccherini is regarding its constitutive aspects. Even if Haydn and Mozart will come back to the minuet, it suffers intense stylistic procedures, mostly by means

¹² *Idem*, vol. I, tom 1, p. 109.

¹³ Mozart composed 131 minuets as independent pieces for different ensembles, plus a large number of minuets, over 150, included in the sonato-symphonic cycle, in opera, in chamber music, divertimentos, serenades and cassations.

¹⁴ Szabolcsi Bencze, *Musica Mundana. Relations of Rhythm, Melody, Emotions and Forms in the Music of the World*, Editio Musica, Budapest, Hungaroton, 1976, p. 6.

¹⁵ *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 743.

¹⁶ Wilhelm Georg Berger, *Estetica sonatei clasice (The aesthetics of the classical sonata)*, the Musical Publishing House, Bucharest, 1981, p. 289.

of counterpoint imitations and forms in canon, including recurrences, mirror overturns, various augmentations and diminishings”.¹⁷

There are three large stanzas in the structure of a minuet: the proper minuet with two repeated episodes, followed by a trio with two repeated episodes as well and the reiteration of the minuet *da capo* with no repetitions:

A (a-a/ba¹-ba¹) B (c-c/dc¹) A(a/ba¹)

During the 17th century the first part was called the “first minuet” and it was played by the orchestra and the second, the “trio”, was played by a small group made up of three instruments (two violins and a viola, or two oboes and a bassoon), following the principle of the *tutti – soli* contrast.

The minuet is most often included in suites in the works of Couperin, Rameau and Bach, in the instrumental genres in the works of Haydn and Mozart and rarely in the works of Beethoven. In the works of the latter the minuet is “enriched with a philosophical note (*Sonata for piano in E flat major, op.31 no.3, 3rd p.*), expansive in a proud, grandiose dance, like a *scherzo*, or a fantasy (3rd p. of the *Symphony I in C major*), or like an elegy, contemplative, with fantasy notes, in the *Cavatina* of one of the last quartets (*Adagio molto espressivo from op. 130 in B flat - 1826*).¹⁸

The 19th century composers were less interested in the minuet, mostly from political reasons, with the exception of Schubert (the minuets for piano, the sonatinas for violin and piano in A minor and G minor, op. 137 no. 2 and 3 - 1816, *The string trio D 471 in B flat major - 1816, The quartet in A minor, op.29 - 1824, The woodwinds octet with piano op. 166 - 1827*), Mendelssohn-Bartholdy (*The quartet in D major op. 44 no. 1 - 1837-38, Minuetto for organ - 1820*), Brahms (the *Serenade op.11 - 1857-8, the Quartet in A minor op. 51 no. 2 - 1853-73*) and Bizet (the *Symphony in C major - 1860-68 and Arleziana - 1872*). At the end of the 19th century and the beginning of the 20th century the influence of the neo-classical trends will re-arouse the interest in the minuet, as seen in the works of Fauré (*Masques et bergamasques - 1919*), Chabrier (*Menuet poupeux din Pièces pittoresques - 1881*), Debussy (*Suite bergamasque - 1890*), Jean François (*Musique de cour - 1937*), Bartók (*Nine small pieces - 1926 and the second volume of Mikrokosmosz*), Schönberg (the *Serenade op. 24 - 1920-23 and Suite for piano op. 25 - 1903-5*), Ravel (*Sonatina - 1903-5, Ancient minuet for piano -1895 and Menuet sur le nom d’Haydn - 1909*)¹⁹ or Enescu (*The 2nd suite for orchestra* periods (two phrases, precedent and conclusive, each 4-8 measures) and the *trio*, with 8 measures periods (two phrases, precedent and conclusive, each 4 measures).

The *Scherzo with Trio*, which will take the place of the minuet with trio in Beethoven’s works, has a tri-pentastrophic form, where the scherzo represents

¹⁷ Wilhelm Georg Berger, *op.cit.*, p. 289.

¹⁸ Szabolcsi Bence, *op.cit.*, p. 7.

¹⁹ *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 745 and Gérald Denizeau, *Să înțelegem and să identificăm genurile muzicale (Understanding and identifying the musical genres)*, Meridiane Publishing House, Larousse, pp. 140-141.

the dynamic element and the trio represents the static one. The scherzo²⁰ was a vocal genre at its origins, found for the first time in *Scherzi, capricci et fantasie, per cantar a due voci* of the Italian composer Gabriello Puliti (1605), followed by the two collections of *Scherzi musicali* (1607-1632) of Claudio Monteverdi. It was brought to Germany by Michael Praetorius in *Syntagma musicum* (1619) noted *Menuetto* in some editions, showing the “sweet-gallant” character of the dance.²¹

Wilhelm Georg Berger write about the “transfiguration and restructuring of the minuet – the most popular piece both in the drawing-rooms and in the small pubs in Vienna, which had confirmed Haydn’s celebrity” – that it was “an absolute must for everything connected to perfecting the cycle of movements as a stylistic unity, finite from the organic point of view as a synonym for the aria, *Scherzo* meaning a strophic song for one or several voices with *basso continuo*. The instrumental *Scherzo* in the works with several parts no longer suit singing, the singing character of the first *scherzos* being taken over by the *trio*.”

Coming back to the minuet, it was probably the first dance included in the Italian *symphonies* in the beginning of the 18th century. Domenico Scarlatti for example, ends his opera overtures with a movement called „Tempo di menuetto” (in *Narciso*) using the binary form made up of two eight measure periods.

In Mozart’s work the minuet can be found in the symphonic genre, in opera and in the chamber music. The number of minuets in Mozart’s symphonic works is remarkable: almost thirty of his symphonies have a minuet (*The 2nd symphony in B flat, K.17*, has two minuets) in the third part (excepting the *Symphonies no. 42 in F major K.75* and *34 in C major K.338*, which have the minuet in the 2nd and 4th part respectively). Mozart will dedicate the *Simfonie Menuett K.409* in C major to this dance (1782).

As an ending (the 3rd part), with the indication *Tempo di Menuetto*, the dance appears in the works:

- Concert for piano and orchestra, C major „Lützow”, K.246 (1776) - *Rondeau. Tempo di Menuetto*
- Concert for piano and orchestra, F major, K.413 (1782) - *Tempo di Menuetto*
- Concert for three pianos and orchestra, F major, K.242 (1776) - *Rondeau. Tempo di Menuetto*
- Concert for violin and orchestra, A major, K.219 (1775) - *Rondeau. Tempo di Menuetto*
- Concertone for two violins and orchestra, C major, K.190 (1773) - *Tempo di Menuetto. Vivace*
- Concert no. 1 for bassoon and orchestra, B flat major, K.191 (1774) - *Rondo. Tempo di Menuetto*

²⁰ The poetic *Scherzo* belongs to the poet Gabriello Cabrera, for many years the only one in this field, the first scherzos being published in 1599. Cf. *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 482.

²¹ Szabolcsi Bencze, *op.cit.*, p. 6.

- Concert no. 1 for flute and orchestra, G major, K.313 (1778) - *Rondeau. Tempo di Menuetto*

In the opera *Don Giovanni*, Mozart presents the melody of a well-known minuet within two aspects (also processed by J.Ch. Bach), giving it the value of a symbol: first time, in F major, act I, scene XIX, with the indication *Sopra il teatro, da lontano* (2 ob., 2 cor. in F, strings). The dialogue between Don Giovanni and Leporello, Donna Anna respectively, Donna Elvira and Don Ottavio will evolve on the background sound of the minuet, the masked aristocrats (Donna Anna, Donna Elvira and Don Ottavio) being invited to the ball in the rhythm of the dance of their social class:²² *op.20 in C major* - 1915, the fourth part, *Grave minuet*).

“The specific music literature” of the sonato-symphonic genres is has four traditional movements: the 1st part, as a sonata (with two or thre themes), the 2nd part, with stanzas, variations or, sometimes, in the form of a sonata, “the moment of private introspection”, followed by the 3rd part, a reflection of the environment and of the people’s relationships in the context of community, expressed by the dances of the time, the elegant *minuet*, or its substitutes, the ironic *scherzo*, and later the *waltz* or the *march*, and the last part, the 4th, a synthesis, a “return to the sonata literature”, with new thematic material, or by using the old themes.²³

Initially, the minuet had a bistrophic structure, but when the second minuet was added, later transformed into trio, the form becomes tristrophic: the *minuet*, with 8-16 measures

Ex. 1

MENUETTO
sopra il teatro, da lontano

217

²² Wolfgang Amadeus Mozart, *Don Giovanni*, Berenreiter-Verlag, Kassel, vol. 8, measure 217-250.

²³ Valentin Timaru, *Analiza muzicală între conștiința de gen and conștiința de formă (Musical analysis between the conscience of genre and the conscience of form)*, the Publishing House of the University in Oradea, 2003, p. 27.

LEPORELLO (apre la finestra.) [fuori dalle finestre]

Signor, guar-da-te un po-co che ma-sche-re ga-lan-ti!

The image shows a musical score for a vocal line. It begins with a double bar line and a key signature change to G major. The first part of the score is marked 'LEPORELLO (apre la finestra.)' and consists of four measures of whole rests. The second part is marked '[fuori dalle finestre]' and consists of eight measures of music. The lyrics 'Signor, guar-da-te un po-co che ma-sche-re ga-lan-ti!' are written below the notes. The music is in a 3/4 time signature.

The scene XX will reiterate the same minuet, in G major, and not by itself: Mozart uses in this case three orchestras for three couples: the first and most complex (made up of the pairs of oboes, horns and the entire string orchestra), will play the minuet danced by Donna Anna, Donna Elvira and Don Ottavio. The second and the third orchestra, made up of violins, cellos and double-basses (without the woodwinds and the violas) will enter in succession and will play a bourgeois *Kontertanz* danced by the couple Don Giovanni - Zerlina, and a *Teitsch* (German folk dance) danced by Leporello and Masetto. A Ternary minuet in 3/4 overlaps thus a contra dance in 2/4 (438-467) and a German folk dance in 3/8: ²⁴

²⁴ *Idem*, measures 454-467.

Ex. 2

451

453 (da il segno)

455

Orchestra III

V.

B.

Leporello / Masetto

Orchestra II

V.

B.

Ob.

Cor. (in Sol)

Orchestra I

V. I

V. II

Va.

B.

[2]

DON GIOVANNI

Vie - ni con: me _____, mia vi - ta,

(Balla la Teitsch^{*)} con MASETTO.)

mi - o, fac - ciam quel ch'al - tri fa.

La - scia-mi... ah

*) la Teitsch = Danza „alla tedesca“ („Deutscher“).

Following the historical evolution of the chamber genre, we notice the interest of the composers in adopting the minuet within the cycle and adapting it to a certain period or style. Therefore, in the *Sonata-concert for violin and piano in e minor* by Francesco Maria Veracini (1690-1750), the minuet in the third part retains the tone of the gallant court dance, more graceful than dynamic, in the segment of the trio being accompanied by a binary gavotte.

Antonio Vivaldi (1678-1741) ends his *Sonata in C major* (parts V-VI) from the cycle *Il pastor fido* (1737) with two minuets (*Minuetto I-II*).

Johann Sebastian Bach (1685-1750), in *The third partita in E major*, composes the Minuets I and II (parts IV and V of 6), in the graceful spirit of the

French dance, with the role of slow part. In the *Suite in G major for cello*, the second minuet is in the homonymous tonality, g minor (pat VI of 7), with an extensive and expressive melodic line. In contrast, the minuets from the *Suite in d minor* keep the character of the original dance and the second one is also written in the homonymous tonality, in D major, exactly like in the previous suite.

Georg Friedrich Händel (1685-1759) ends with a minuet, following the Italian model, three of the seven *Trio-sonatas op. 5* (no. 4, 6 and 7, 1739).

Johann Christian Bach (1735-1782) composed works made up of two parts: an introductory, fast part and a minuet.

Luigi Boccherini (1743-1805) left us numerous chamber works (104 quartets, 155 quintets, 60 trios, 33 sonatas out of 467 instrumental works); his famous minuet is part of the *String quintet in E major*. The string quartet made up of two violins, a viola and a cello gets another cello (Mozart will amplify the register of the viola by adding a second instrument in his six string quintets and Schubert will do the same as Boccherini, in his last chamber work, *The quintet in C major, op. 163*, by doubling the cello).

Joseph Haydn's choral works (1732-1809) impress both by number and by value: over 80 quartets, 31 trios with piano, 66 string trios, 125 trios for *baryton* and a small number of sonatas for violin and piano or other combinations of instruments.

The quartets op. 1 and op. 2 (1755-1760) count twelve works invariably composed in five parts, out of which parts II and IV are Minuets. Although they keep the initial dancing character, they are loaded with the composer's vigorous and rustic humour, each having a trio as their middle part.

The quartets op. 9 have four parts, with an ample development as a sonata, they only keep the minuet in the second part. The novelty is the dark, demonic character of the d minor from the fourth quartet.

The quartets op. 17 (1771) no. 2-4 associate the minuet in the second part with the indication *poco Allegretto*, *Allegretto* respectively, the alert tempo contrasting with the slow trio.

Haydn continues the innovations with the *Quartets of the Sun* (1772), op. 20, with bagpipe effects (in op. 20 no. 2, followed by *Fuga a 4 Soggetti*) or the exotic *Menuet alla Zingarese* (op. 20, no. 4), consistently alternating the 2nd and the 3rd place of the minuet in every quartet of the cycle and ends with a fugue (op. 20 no. 2, 5 in f minor and 6).

In the Russian quartets, op.33, also called *Gli Scherzi*, only the first one has a minuet, while the other five have *scherzando* or *scherzo*.

In op. 42 in d minor (1785), the solitary quartet, Haydn comes back to a temperamental minuet placed in the second part and in the six Prussian *Quartets op.50* (no. 4 in f# minor ended with a fugue), in the *op. 54* respectively (idem, 6 quartets), consistently in the third part. The novelty of the trio in the *Quartet op. 54, no. 1* is the role given to the cello.

The quartets op. 55 (3 quartets), op. 64 (6 quartets), op. 71 (3 quartets), op. 74 (3 quartets), op. 76 (6 quartets, 1797) and the last ones, op. 77 (2 quartets), position the minuet in the third part (except op. 77 no. 2, where dancing appears as the second part).

We notice an individualization of each quartet in these two cycles, some of them having names: *The imperial quartet* (op. 76, no. 3, with the imperial anthem in the second part), *The sunrise* (op. 76 no. 4), which has a “solar” theme and is very rich in motives in the minuet followed by a trio evolving in a bi-strophic fugato in op. 76 no. 6, or a trio in “gallop” in op. 74 no. 3 in g minor. The unusual sounds and the octaves in the minuet from the *Quartet of the quintts* (op. 76, no. 2 in d minor) have given it the name of the “witches’ minuet”.

In the quartets op. 76, no. 3, *Imperial*, no. 4, *Sunrise (Menuet.Allegro)*, the last quartets, op. 77 (no.1, in G major and no.2 in F major) only the name is that of a “minuet”, the tempo indication of *Allegro* or *Presto* breaking the connections with dance and bringing it closer to Beethoven’s scherzo.

In Beethoven’s works, from the six *Quartets op. 18* (1799-1800), only two present *Menuetto* movements: the third part of the *Quartet no. 4 in c minor*, surprisingly preceded by the *Scherzo* (the minuet and the scherzo being usually alternatively present) and the second part from no. 5 in D major.

The Quartet op. 59 no. 3, Razumovski, in the third part, evokes a *Menuetto.Grazioso*, the slow, idyllic dance being soon changed by a complicated rhythm. The minuet was so diversely played at that time and so far from the initial character that Beethoven mentions a *grazioso* character, otherwise normal for the minuet.

Wolfgang Amadeus Mozart (1756-1791) composed his first minuet to his parents on 16 December 1761, before he was 5 years old.²⁵ During the following year he would write *The sonatas for clavichord*, which can be played with the accompaniment of a violin (K.6-9, 10-15, 1762-64), these being his first published works (Paris, 1764).

The collection of works edited by his father, Leopold Mozart, *Notenbuch für Maria Anna (Nannerl) Mozart*²⁶, offered for study to Wolfgang’s sister, contains 63 pieces for beginners, among which 28 minuets, three with trio (no. 11, 17 and 21), a *Tempo di Menuetto* (no. 35) and two Scherzos (no. 31 in 3/8 and 32 in 3/4), and proves the interest of those times for dances. We can compare Leopold Mozart’s notebook and Johann Sebastian Bach’s *Klavierbüchlein für Anna Magdalena Bach*²⁷ (1725), both containing minuets for study. During his last year he composed *12 minuets for orchestra* (K.599,

²⁵ His father noted the event on the score: *Menuetto de Wolfgango Mozart, 16 December 1761*. Cf. Szegő Júlia: *A két Mozart hétköznapijai (Tales of the two Mozarts)*, Ion Creangă Publishing House, Bucharest, p. 39.

²⁶ Leopold Mozart offered the album as gift to his eight year old daughter, Nannerl, for her name day (30/31 July 1759). *Mozart, Werkausgabe in 20 Bänden*, Band 20/814, p. XII, Bärenreiter-Verlag Kassel.

²⁷ Out of 42 pieces, 9 are minuets, but none of them belongs to Bach according to Sigismund Toduță, *Formele muzicale ale barocului in operele lui J.S. Bach (The musical forms of the Baroque in J.S. Bach’s works)*, vol. I, the Musical Publishing House of the Composers’ Union, Bucharest, 1969.

601, 604). Mozart's last chamber work is a quintet without a minuet, *Adagio and Rondo* for an unusual instrument with a celestial sound, *Glassharmonika*²⁸, accompanied by flute, oboe, violin and cello (K.617, 1791), composed half an hour before his death. His chamber works include: 40 sonatas for piano and violin, 12 trios, quartets and quintets with piano, 9 string and woodwinds duos and trios, 32 string and woodwinds quartets, 8 string quintets.

The chamber sonatas of the child Mozart are composed at the piano: the violin doubles or counterpoints the soprano of the piano by the model of the sonatas composed by Georg Christoph Wagenseil (1715-1777), Johann Schobert (1720-1767) in Paris and Johann Christian Bach (1735-1782) in London. The Parisian sonatas (K.6, 8) have melodies inspired by the opera music of the time, the last one beginning with a theme similar to the minuet in *Don Giovanni*. The Parisian sonatas have three parts (*Allegro, Andante, Menuetto I, II*) while among the London sonatas, K.10-15, there are some with two parts, such as in J.Ch. Bach's works.

Among the 18 piano sonatas, only two have minuets: *Sonata in E flat major, K. 282* is part of a cycle of 5 sonatas (K.279, 280, 281, 282 and 283), the only one published during his lifetime and played in the tours from 1777-78 in Augsburg, München, Mannheim and Paris. The sonata was composed in Johann Christian Bach's style²⁹ the musicologists Wysewa and Saint-Foix³⁰ claim that the sonatas were composed for clavichord and find analogies with the sonatas for violin and clavichord, from K.55 to 60 (their origin is still uncertain today), composed in Italy (in the end of 1772 and the beginning of 1773). The sonata has two minuets: the first one is elegant, traditional, marking the steps. The contrasts *f* and *p* are realized by means of a biting attack and less force. *Passus duriusculus*, the descending chromatic of chords in *arpeggio* evokes the sound of the guitar or of the harp:

Ex. 3

²⁸ Idiophone percussion instrument with a determined sound, invented by B. Franklin (London 1762), made up of several crystal cups with different diameters, in chromatic accord and having different colors: C-red, D-orange, E-yellow, F-green, G-blue, A-indigo, B-violet. The sound was obtained by touching the upper margin of the glass with a wet finger. Mozart composed *Adagio and Allegro* K. 594, *Fantasy* (1782) and *Andante* (1791) for flute, viola, cello and glass harmonica. Valeriu Bărbuceanu: *Dicționar de instrumente muzicale (Dictionary of musical instruments)*, Teora Publishing House, 1999.

²⁹ Stanley Sadie, 1985, the comment on the CD Mozart, *Klaviersonaten*, EMI Records Ltd., 1991.

³⁰ Theodore deWyzewa and Georges de Saint-Foix quoted by William Glock in: Wolfgang Amadeus Mozart, *Sonates pour piano*, EMI Records Ltd. 1991.

MENUETTO I.

The second minuet is more dynamic and expansive:

Ex. 4

MENUETTO II.

Sonata in A major, K.331, with the nonconformist choice of the parts, seems to have been composed much earlier (the paper and the writing with Mozart's signature were analyzed), in 1783, in Salzburg, when he presented his wife to his family. *The Turkish Rondo*, in the end of the sonata has correspondence with the end of the *Concerto for violin in A major* (1775) and with the opera *The abduction from the seraglio* (1781/2).³¹ The minuet keeps the pulsation of the characteristic dance with virtuoso elements from the compositions for clavichord, cadencing with the typical *clausula*. The trio seems to evoke the delicate dialogue³² of three different instruments, effect realized by passing the left hand in discant, over the right one.

His mature works date from the '70s and were composed during the tours in Mannheim and Paris. In München he would get acquainted with Joseph Schuster's sonatas for violin and piano, adopting his technique of treating the violin like an equal partner of the piano. Most of the *Mannheim sonatas*³³ (K.301-306, 1778) have two parts.

In this category we find the third and fourth sonatas for violin and piano, K.303 in C major and the fourth, K.304 in e minor, both ending with a movement in *Tempo di Menuetto*. The first sonata is composed in an original form, repeatedly alternating a slow part with an extended, rapid one; the arpeggio theme of the slow parts is played by the violin, while the fast parts, in the spirit of the orchestral *tutti*, are played by the piano. In the minuet, the

³¹ Cf. William Glock, in Mozart, *Klaviersonaten*, EMI Records Ltd., 1991.

³² *Ibidem*.

³³ *Six sonates pour le clavecin ou forté piano avec accompagnement d'un violon*, dedicated to the princess-electress of Pfalz.

contrast between the graceful theme played by the piano and the incisive, syncopated, grave answer of the violin counterpoint will be made in such a way that the minuet is similar to the sonata, procedure used by J.Ch. Bach.³⁴

In the *Sonata for violin and piano K.304 in e minor* (Paris - 1778), the minuet carries the tragic load of the first part, the polyphonic writing of the piano reminding of the old *ciaccona* (the idiom of the four notes can be found in the *ostinato* of the bass). That is the year when he composed, after his mother's death, the *Sonata in a minor*, considered one of the most tragic works for piano.³⁵

Sonata for violin and piano K.377 in F major (Vienna - 1781), is the third of the Viennese sonatas, met with enthusiasm by Cramer in the magazine *Magazin der Musik*.³⁶ Composed in three parts (I. *Allegro*; II. *Tema.Andante*; III. *Tempo di Menuetto*), the sonata presents three motives that stand at the basis of the cycle: the triolet motive, the arpeggio motive and the trill motive. In the first part, the folk melody (later found in *The magic flute*, aria of Tamino) is accompanied by the obstinate triolets, in accordance with the Viennese fashion. The second part, in d minor, a theme with six variations (the 6th *Siciliana*) will be built around the three motives and the third part as well, will keep in the A section only the character of the minuet; the B section will reprise the *ostinato* character of the first part, replacing the accompaniment of the triolets with a semiquaver.

The trio with piano K.254 in B flat major presents a particular case of the *Rondo in Tempo di Menuetto*; Bach in The Brandenburg Concerto no.1 had created a minuet in the shape of a Rondo with a Polish dance in the middle.

The divertimento of the 18th century was the most popular genre at the aristocratic and bourgeois parties, reuniting various dance movements played by the most diverse instrumental ensembles and it has an important place among Mozart's works.³⁷ The five works included in the *Divertimentos K.439b* for three alto clarinets (*bassetthorn*) are charming pieces in 5 movements (some of them can be found in the *Viennese sonatinas* for piano): the first and the last part are fast, the last one being a rondo, the middle part is slow, the second and the fourth are minuets with trio, the second one faster (the first 12 quartets by Haydn have the same succession of movements, op. 1 and 2). Along the piece, the woodwinds, although identical, are treated the same as the strings trio: the

³⁴ *New Grove Dictionary of Music and Musicians*, vol. XVI, ed.cit., p. 744.

³⁵ Pándi Marianne, *Hangversenykalauz* („Ghid de concert”) vol. III *Kamaraművek* (*Chamber music*). Zeneműkiadó, Budapest, 1975, p 91.

³⁶ „These sonatas are unique in their way. Rich in new ideals, they carry with them the sign of their creating genius. They are glamorous and instrumental. Moreover, the violin accompaniment bends with so much art on the melody of the piano, that it requires the permanent attention of each player; thus these sonatas require the same mastery from the violinist as from the pianist...”. Carl Friedrich Cramer (1752-1807) in *Magazin der Musik*, I. 485. I. (1783-1786), Hamburg. According to Pándi Marianne, *op.cit.*, p. 93.

³⁷ In Beethoven's times the *divertimento* will lose its importance, being replaced by the *potpourri* (*Dicționar de termeni muzicali* [*Dictionary of musical terms*], The Scientific and Encyclopedic Publishing House, Bucharest, 1984).

third voice is played by the cello, the alto clarinet III respectively, the second voice – the alto clarinet II and the first voice – the alto clarinet I.

The second *Divertimento* fits perfectly the pattern described above: the first Minuet, from the second part, presents the characteristics of dance, the first stanza with the theme at the first alto clarinet and the second stanza polyphonically imitates the previous theme, bringing along the second and third alto clarinet:

Ex. 5

7. MENUETTO

The lyrical trio, in the tonality of the sub-dominant, will be built according to similar polyphonic principles:

Ex. 6

Trio

The second Minuet, fast, with a varied rhythm, will concentrate the thematic discourse on the instrument in discant, the syncope in seconds from the accompaniment giving an ironical, scherzo character to the first stanza:

Ex. 7

9. MENUETTO

By compensation, the second stanza of the second Minuet will start with a descending chromatics (*passus duriusculus*), played by the alto clarinet I, the return of the syncopes eliminating the sobriety:

Ex. 8

The trio will bring back the rhythm characteristic for dance:

Ex. 9

The unity in diversity of the two couples of dances is also completed by the different character of the beginning: Minuetul I - Trio I are in anacrusis and Menuetul II - Trio II, crasis.

The name of the *Trio* „Kegelstatt”³⁸, K.498, in E flat major (1786) for piano, clarinet and violin, shows where it was composed: at the pool table. It was composed for friends, the choice of instruments reuniting the warm voices of the clarinet and the viola, while the piano is treated as an equal partner in the ensemble and not a soloist. The unusual *Andante* of the first part allows the highlighting of the “pirouette” motive. It will appear in different versions along the entire work. *Menuetto* from the second part has the characteristics of the

³⁸ He composed it for his friend, the Dutch botanist Nikolaus Joseph Franz von Jacquin, who organized musical auditions in his drawing-rooms. His daughter, Franciska, would play the piano, Mozart the viola and Anton Stadler the clarinet.

elegant dance it comes from. The dramatic g minor of the trio will begin with a motive from the B section of the minuet. The *arabesque* accompaniment played by the viola in triolets is often found in the fast trios. Finally, the “French” *Rondeaux. Allegretto* ends the third part of this unusual trio.

Mozart composes the first string quartet (K.80, 1770) at the age of 14, at an inn in Lodi, a small town in the north of Italy. The new writing, by giving up the Basso continuo, has led to the evolution of writing for the interior voices, the four instruments becoming equal partners. Mozart’s model in composing the Milanese quartets (K.155-160, 1772) will be the spontaneous and light style of Giovanni Battista Sammartini’s quartets (1698-1775), the *Quartets op. 9* by Haydn being yet unknown to him. He will take from Sammartini the succession of movements: Adagio cantabile, passionate Allegro and Minuet with trio.

The Viennese quartets (K.168-173, 1773) carry the print of the quartets op. 17 and 20 by Haydn, by combining the counterpoint writing with the classical composition technique. Here is where Mozart will exercise his variational beginnings and his endings with fugues.

After 9 years of pause in the genre of the quartet, Mozart composes the quartets dedicated to Haydn (K.387, 421, 428, 458, 464, 465, 1782-1785), after long and hard work³⁹, as he himself admits in his dedication. He follows Haydn in the structuring of the parts, uses the counterpoint technique, but he won’t compose scherzo. With regards to the minuet, Mozart will indicate for each one the desired tempo, *Allegro* and *Allegretto* being preferred, but we’ll also find a traditional *Menuetto.Moderato*. Like his magister, Mozart will prefer the fast tempos and the place of the minuet will pendulate between the second and the third part within the already established four movement cycle.

The string Quartet in d minor (K.421) is the second quartet of the cycle and, according to his wife Constanza, it was composed on 17 June 1783, the day their first child was born. The choice of such a dramatic tonality in this situation is surprising, especially considering the fact that it is the only quartet in a minor tonality from the cycle dedicated to Haydn. In the chronology of Mozart’s works, the quartet is placed between two works for piano in d minor, the *Fantasy* (K.397, 1782) and the *Concerto no. 20 for piano* (K.466, 1785). The dramatic tension of the first part will also remain during the minuet of the third part, the sextachordic profile of the theme foretelling the opera *Don Giovanni* (K.527, 1787). The major of the trio will light the suave theme, but the finale will bring back a theme deriving from the minuet, in rhythm of a Sicilian.

Regarding the *String quartet in E flat major* (K.428, 1783) Wilhelm Georg Berger notes: “the minuet combines sturdiness, humour and grace. In the trio, with a more restrained expression, the instruments, overwhelmed by the monumentality of the first two movements, express themselves one by one

³⁹ „il frutto di una lunga e laboriosa fatica”, fragment from the letter of dedication written by Mozart to Haydn. According to Dora Cojocaru, W.A. Mozart - „Cvartetetele haydniene” (*The quartets for Haydn*), the Musical Publishing House, 2000, p. 5.

completing each other. The theme of the finale seems to spring from the second part of the minuet, but it keeps amplifying itself”.⁴⁰

In the second part of the *String quartet in B flat major* (K.458, 1784), also known as *Jagd-quartett* (The hunting), Mozart brings a *Menuetto.Moderato* as an intermezzo and in the trio – the tone of a spiritual conversation.

The string quartet in C major (K.465, 1785, 14 January), also called “The quartet of the dissonances”, had a surprising effect on the contemporaries, the counterpoint of the voices in the beginning of the *Adagio* being impossible to understand even for the musical world who rejected it harshly. Haydn defended the *Adagio* by saying: “If Mozart wrote it, it has its well motivated reason”.⁴¹ The chaos in the beginning of the *Creation* (1798) by Haydn was likewise considered, the sudden appearance of light in C major reminding of Mozart’s *Allegro*. It seems that this time it was the magister who learned from the visionary disciple. In the third part of the quartet, the minuet is filled with energy of the C major in a lively *Allegro*, where the leaps of the melodic line of the violin remind us of the latent polyphony of Bach’s *Ciaccona*. In contrast, the c minor of the trio amplifies a heroic dramatism, like in the *Sonata op. 2 no. 1 in f minor* (from the cycle dedicated to Haydn) by Beethoven.

The string quartet „Hoffmeister” in D major (K.499, 1786), together with the quintets K.515, 516, are situated between *The marriage of Figaro* and *Don Giovanni*. The D major of the minuet (*Menuetto.Allegretto*) from the second part emanates serenity, the melodic line prefiguring Schubert’s melody,

Ex. 11

Menuetto.
Allegretto.

⁴⁰ Wilhelm Georg Berger, *Ghid for muzica instrumentală de cameră (Guide for chamber instrumental music)*, the Publishing House of the Composers' Union, Bucharest, 1965, p. 72.

⁴¹ „Hat Mozart es geschrieben, so hat er seine gute Ursache dazu” quotation from Neumann, *Istoria muzicii (The history of music)*. According to Wilhelm Georg Berger, *Ghid for muzica instrumentală de cameră (Guide for chamber instrumental music)*, ed.cit., p. 73.

while the d minor of the Trio surprises by a *sforzando-piano* in a dazzling tempo of *tarantella*:

Ex. 12

The B section of the Trio has a polyphonic imitative writing, a *fugato* in *stretto* between the first and the second violin (at the septimal interval), on the theme of section A, taken over at the octave by the viola and cello.

The Prussian quartets are the last quartets (K.575, 589, 590, 1789-1790) and were composed after the trip made in 1789 with Prince Karl Lichnowski to Berlin, Dresden and Leipzig. Here he meets the organ player J.Fr. Doles, one of Bach's former students. In Leipzig, Mozart will play the organ and will study J.S. Bach's works. The atmosphere of the quartets expresses enchanting light, warm and gentle tones and the major is predominant.⁴² Mozart will extend the range of the instruments, especially that of the cello, the quartets being dedicated to Friedrich Wilhelm, the king of Prussia. All the parts are composed with the same concentration, there are no principal or secondary movements.

The string quartet in F major (K.590, June 1790) ends the cycle of the Prussian quartets and is the last one in Mozart's creation. The third part, *Menuetto. Allegretto* will surprise us by the vigorous character of the theme which, spiced by the *forces* of the rhythm of the viola, transforms the French minuet in a rustic German dance, surprisingly resembling the one overlapping the Minuet in *Don Giovanni*:⁴³

⁴² Wilhelm Georg Berger, *op.cit.*, pp. 75-76.

⁴³ Beethoven, in his turn, will renounce his favourite *scherzo* in the *Quartet op. 130*, bringing in the fourth part (out of 6), a German dance, *Alla danza tedesca*.

Ex. 13

MENUETTO
Allegretto

The musical score for Ex. 13, titled 'MENUETTO Allegretto', is presented in two systems. Each system contains four staves (treble and bass clefs). The first system begins with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand features a melodic line with a trill, while the left hand plays a rhythmic accompaniment. The second system continues the piece, featuring a more complex melodic line in the right hand with trills and a dynamic of *f* (forte). The left hand continues with a rhythmic accompaniment.

After an ascending chromatic passage, launched by a reversed *passus duriusculus*, it repeatedly cadences on an arpeggiated motive,

Ex. 14

The musical score for Ex. 14 shows two systems of four staves each, covering measures 15 through 26. The first system (measures 15-20) features a melodic line in the right hand that ascends chromatically, starting with a dynamic of *f* (forte) and ending with a dynamic of *p* (piano). The left hand provides a rhythmic accompaniment. The second system (measures 21-26) begins with a *crescendo* marking and a dynamic of *sf* (sforzando). The melodic line in the right hand continues with a chromatic ascent, and the left hand provides a rhythmic accompaniment. The piece concludes with a final cadence.

taken from the *Minuet* in G major, from the volume *Album for Anna Magdalena* Bach:

Ex. 15

Musical notation for Ex. 15, showing a piano accompaniment in 3/4 time with a treble and bass clef.

The minuet finale,

Ex. 16

Musical notation for Ex. 16, showing a piano accompaniment in 3/4 time with a treble and bass clef, starting at measure 35. The notation includes dynamic markings 'p' (piano) and 'pp' (pianissimo).

anticipates two cadences in *The magic flute* (K.620, 1791), from act I, scene 12, act II-1ea, scene 29 respectively:

Ex. 17

Musical notation for Ex. 17, showing a vocal and piano accompaniment in 3/4 time with a treble and bass clef. The notation includes dynamic markings 'pp' (pianissimo) and 'mf' (mezzo-forte).

V. I. *pp* *mf*

V. II. *pp* *mf*

Va. *pp* *mf*

Fam. uns der Lie - be freun, wir le - ben durch die Lieb' al - lein, wir le - ben durch die Lieb' al - lein.

P. uns der Lie - be freun, wir le - ben durch die Lieb' al - lein, wir le - ben durch die Lieb' al - lein.

Vc. e B. *pp* *mf*

P. (nimmt sein Instrument heraus) din - ge. Er - klin - ge Glo - cken - spiel, er - klin - ge,

The string quintets with two violas show Mozart's interest for the viola and his wish to extend expressivity in the medium register. The first *String quintet* (K.174, 1773) composed at the age of 17, was followed ten years later by a *String quintet with horn* (K.407, 1782) and a *Quintet for piano and woodwinds*: oboe, clarinet, horn, bassoon (K.452, 1784).

The string quintets: in c minor, C major, g minor, D major and E flat major (K.406, 515, 516, 593 and 614) that followed and the *String quintet with clarinet* (K.581) in A major, composed in 1787-1791, excel by the counterpoint writing and the two minor tonalities.

The quintet in c minor (K.406) also known as *Serenade for six woodwinds* (2 oboes, 2 clarinets, 2 horns and 2 bassoons) presents a *Menuetto in canone* in the third part, in section A, between the first violin and the cello, while the other instruments realize the counterpoint. The B section will amplify the initial canon for three voices. The trio is a reversed canon for four voices (viola II doesn't play) in C major, the homonymous tonality. The interest in the counterpoint writing was a result of the study of Bach's works⁴⁴ in the home of the baron van Swieten, where Mozart transcribed preludes and fugues for string quartet and reorchestrated Händel's oratorios.⁴⁵ Haydn also composed "menuet al rovescio" in *Sonata for piano H XVI:26 in A major*, in the *Symphony no.44 (Trauer)* and in the *Quartet op. 76 no. 2*.

The minuet, in its various forms, persists in popularity as an aristocratic dance along the entire 18th century and continues to influence the refined dances by the clarity of the harmonies and of the phrases. Its longevity can be explained by its simple construction, open to counterpoint transformations or to renewals by the infusion of new rhythms such as the contra dance, the ländler or the waltz. Including the minuet in most of the cases inside the cycle gives symmetry and balance to the musical works, the contrast of the trio shedding from monotony. The number of minuets in Mozart's music (a significant part of his works) allows us to paraphrase Schiller's words: if "grace is beauty in movement", then in Mozart's works the minuet is beauty in movement.

The evolution of the minuet needs a short revising:

1. The minuet originates in the folk dance - *branle de Poitou*.
2. The new name refers to the original dance and the small characteristic steps, *branle á mener*.
3. Louis the XIVth accepted the minuet as a court dance.
4. The minuet is presented and choreographed in court performances together with other dances (in the comic performance *Le mariage de la grosse Cathos*, part of a Masquerade, presented in Versailles, 1688).

⁴⁴ Ovidiu Varga, *Wolfgang Amadeus Mozart*, the Musical Publishing House, Bucharest, 1988, pp. 137-138.

⁴⁵ Brockhaus Riemann, *Zenei Lexikon*, Zeneműkiadó, Budapest, 1984, vol II, p. 579.

5. Executed in ballet performances by professional dancers, the minuet will tend towards virtuosity, allowing a considerable freedom in the instrumental accompaniment (Lully: *Menuet des Thébans*, entr'acte from *Oedipe*, 1664).
6. The minuet is included in the instrumental suite together with other dances such as the *bourrée* or the *gavotte*, or as independent pieces for clavichord (see *Album for Anna Magdalena Bach*).
7. The minuet spreads at the courts of Western Europe, which will determine multiple variations of it: Purcell, in the stage music will use a small *minuet* or *tempo di minuetto* (two periods, each with eight measures); the German composers such as Pachelbel and his contemporaries will prefer a counterpointed minuet and the Italians will accelerate its tempo.
8. The minuet will penetrate the creation of all composers during the 17th and 18th centuries and all musical genres: opera, suite, concerto and even cantata.
9. In its various forms, the minuet continues to be the favorite dance of Aristocratic Europe along the entire 18th century, influencing the refined dance music.
10. The initial simplicity of the phrase and harmony allowed a series of innovations required by the aesthetics of the *Rococo*: harmonic and tonal contrasts, the infiltration of new ternary styles and the counterpoint writing.
11. *Tempo di minuetto* will adopt the principles of the sonata: two distinct themes in different tonalities; after repeating this section, a short motivic elaboration with modulations follows, with the reiteration of the first section, without modifying the tonality (J.Ch. Bach, *Sinfonia concertante in E flat* [1775] and Mozart, the *Quartets K.156, 158*, the minuet at the end).
12. The evolution of the minuet leads to the preservation of the name, meter and stanzas only, as the extreme tempos are improper for dance:
 - a) very fast tempo: in Haydn's works, *Menuet.Allegro* in the quartets op. 74 no. 1, 76 no. 4 and *Menuet.Presto* in op. 76 no. 1, op. 77 no. 1 and no. 2 (as the second or the third part) and in Mozart's works, *Menuetto.Allegro* in the quartets K.387, 465 and the Quintet K.515; when two minuets are combined (the Divertimento K.563), *Menuetto.Allegro* appears as the third part and *Menuetto.Allegretto* as the fifth part (out of six);
 - b) slow tempo: *Menuetto-Maestoso* in Dorfmusikanten-Sextett K.522.
13. The name "minuet" is kept even when the characteristics of other dances appear: Haydn, the Quartet op. 20 no. 4, *Menuet alla Zingarese*, and Mozart, the last quartet K.590, *Menuetto.Allegretto*, where it presents the characteristics of the German dance; in Beethoven's works *Alla danza tedesca* appears, called as such in the Quartet op. 130.

14. Stylistic basic elements are validated by the frequency of their occurrence: *passus duriusculus*, canonic imitations, *stretto*, the presence of ornaments (trill).

Regarding the *affectus* of Mozart's minuet we ascertain the following:

The minuet appears:

- as an independent piece
- as part of a cycle

The aspects of the tempo are:

- no indications of tempo (implied tempo);
- Tempo di Menuetto
- Moderato
- Allegretto
- Allegro

Indications referring to character appear:

- *Menuetto-galante* (Serenada in D major „Haffner”, K.250, 1776)
- *Menuetto Maestoso* (*Dorfmusikanten Sextett*)

As a way of configuration in the economy of the genres where it appears, we have:

- Menuetto I, II
- Menuetto with Trio
- Minuet in the initial tonality of the work
- Minuet in other tonality than the first part of the work

As an independent piece, the minuet is composed for piano/clavichord or orchestra, although there are a few examples for other instruments, too:

Minuet for piano/clavichord:

| Year | KV | Work |
|--------|------|-------------------------------------------------------|
| 1761/2 | 1 | Minuet, in G major, with trio in Do major, for piano |
| 1761 | 1d | Minuet, in F major, for piano |
| 1761/2 | 1f | Minuet, in C major, for piano |
| 1762 | 2 | Minuet, in F major, for piano |
| 1762 | 4 | Minuet, in F major, for piano |
| 1762 | 5 | Minuet, in F major, for piano |
| 1764 | 15c | Minuet, in G major, for piano |
| 1764 | 15f | <i>Tempo di Menuetto</i> , in C major, for piano |
| 1764 | 15i | Minuet, in A major, for piano |
| 1764 | 15k | Minuet, in A major, for piano |
| 1764 | 15m | Minuet, in F major, for piano |
| 1764 | 15y | <i>Minuetto</i> , in G major, for piano |
| 1764/5 | 15cc | <i>Tempo di minuetto</i> , in E flat major, for piano |

| | | |
|--------|------|--------------------------------------------------|
| 1764/5 | 15ee | <i>Minuetto</i> , in E flat major, for piano |
| 1764/5 | 15ff | <i>Minuetto</i> , in F major, for piano |
| 1764/5 | 15oo | <i>Tempo di minuetto</i> , in F major, for piano |
| 1764/5 | 15pp | <i>Minuetto</i> , in B flat major, for piano |
| 1764/5 | 15qq | <i>Minuetto</i> , in E flat major, for piano |
| 1764/5 | 15rr | <i>Minuetto</i> , in C major, for piano |
| 1769 | 61g2 | Minuet cu trio, in C major, for piano |
| 1770 | 94 | Minuet, in D major, for clavichord |
| 1790 | 355 | Minuet, in D major, for piano |

Minuet for other instruments:

| Year | KV | Work |
|------|------|----------------------------------------------------------------------|
| 1767 | 41d | Different minuets for several instruments |
| 1769 | 65a | 7 Minuets with trio for 2 violins and bass |
| | 65a1 | Minuet no. 1, in G major |
| | 65a2 | Minuet no. 2, in D major |
| | 65a3 | Minuet no. 3, in A major |
| | 65a4 | Minuet no. 4, in F major |
| | 65a5 | Minuet no. 5, in C major |
| | 65a6 | Minuet no. 6, in G major |
| | 65a7 | Minuet no. 7, in D major |
| 1773 | 168a | Minuet, in F major, without a trio, for string quartet ⁴⁶ |

Minuet for orchestra:

| Year | KV | Work |
|------|-------|-----------------------------------------------|
| 1766 | 25a | Minuet and trio, in C major, for orchestra |
| 1769 | 61g1 | Minuet, in A major, for strings and 2 flutes |
| 1769 | 61h | 6 Minuets with or without trio for orchestra |
| | 61h1 | Minuet no. 1, in C major |
| | 61h2 | Minuet no. 2, in A major |
| | 61h3 | Minuet no. 3, in A major |
| | 61h4 | Minuet no. 4, in D major |
| | 61h5 | Minuet no. 5, in B flat major |
| | 61h6 | Minuet no. 6, in G major |
| 1769 | 64 | Minuet, in D major, for orchestra |
| 1769 | 103 | 19 Minuets with or without trio for orchestra |
| | 103/1 | Minuet no. 1, in C major |
| | 103/2 | Minuet no. 2, in G major |
| | 103/3 | Minuet no. 3, in D major |
| | 103/4 | Minuet no. 4, in F major |

⁴⁶ K.168 = *Quartet no. 8*, in F major, for strings.

| | | |
|------|--------|---------------------------------------------------------|
| | 103/5 | Minuet no. 5, in D major |
| | 103/6 | Minuet no. 6, in A major |
| | 103/7 | Minuet no. 7, in D major |
| | 103/8 | Minuet no. 8, in F major |
| | 103/9 | Minuet no. 9, in C major |
| | 103/10 | Minuet no. 10, in G major |
| | 103/11 | Minuet no. 11, in F major |
| | 103/12 | Minuet no. 12, in C major |
| | 103/13 | Minuet no. 13, in G major |
| | 103/14 | Minuet no. 14, in B flat major |
| | 103/15 | Minuet no. 15, in E flat major |
| | 103/16 | Minuet no. 16, in E major |
| | 103/17 | Minuet no. 17, in A major |
| | 103/18 | Minuet no. 18, in D major |
| | 103/19 | Minuet no. 19, in G major |
| 1769 | 104 | 6 Minuets with or without trio for orchestra |
| | 104/1 | Minuet no. 1, in C major |
| | 104/2 | Minuet no. 2, in F major |
| | 104/3 | Minuet no. 3, in C major |
| | 104/4 | Minuet no. 4, in A major |
| | 104/5 | Minuet no. 5, in G major |
| | 104/6 | Minuet no. 6, in G major |
| 1769 | 105 | 6 Minuets for orchestra with trio for strings and flute |
| | 105/1 | Minuet no. 1, in D major |
| | 105/2 | Minuet no. 2, in D major |
| | 105/3 | Minuet no. 3, in D major |
| | 105/4 | Minuet no. 4, in G major |
| | 105/5 | Minuet no. 5, in G major |
| | 105/6 | Minuet no. 6, in G major |
| 1770 | 122 | Minuet, in E flat major, for orchestra |
| 1772 | 164 | 6 Minuets with trio for orchestra |
| | 164/1 | Minuet no. 1, in D major |
| | 164/2 | Minuet no. 2, in D major |
| | 164/3 | Minuet no. 3, in D major |
| | 164/4 | Minuet no. 4, in G major |
| | 164/5 | Minuet no. 5, in G major |
| | 164/6 | Minuet no. 6, in G major |
| 1773 | 176 | 16 Minuets with or without trio for orchestra |
| | 176/1 | Minuet no. 1, in C major |
| | 176/2 | Minuet no. 2, in G major |
| | 176/3 | Minuet no. 3, in E flat major |
| | 176/4 | Minuet no. 4, in B flat major |

| | | |
|------|--------|------------------------------------------------|
| | 176/5 | Minuet no. 5, in F major |
| | 176/6 | Minuet no. 6, in D major |
| | 176/7 | Minuet no. 7, in A major |
| | 176/8 | Minuet no. 8, in C major |
| | 176/9 | Minuet no. 9, in G major |
| | 176/10 | Minuet no. 10, in B flat major |
| | 176/11 | Minuet no. 11, in F major |
| | 176/12 | Minuet no. 12, in D major |
| | 176/13 | Minuet no. 13, in G major |
| | 176/14 | Minuet no. 14, in C major |
| | 176/15 | Minuet no. 15, in F major |
| | 176/16 | Minuet no. 16, in D major |
| 1780 | 363 | 3 Minuets without trio for orchestra |
| | 363/1 | Minuet no. 1, in D major |
| | 363/2 | Minuet no. 2, in B flat major |
| | 363/3 | Minuet no. 3, in D major |
| 1784 | 461 | 6 Minuets for orchestra |
| | 461/1 | Minuet no. 1, in C major |
| | 461/2 | Minuet no. 2, in E flat major |
| | 461/3 | Minuet no. 3, in G major |
| | 461/4 | Minuet no. 4, in B flat major |
| | 461/5 | Minuet no. 5, in F major |
| | 461/6 | Minuet no. 6, in D major |
| 1784 | 463 | 2 Minuets and Contra dances for orchestra |
| | 463/1 | Minuet and Contra dance no. 1, in F major |
| | 463/2 | Minuet and Contra dance no. 2, in B flat major |
| 1788 | 568 | 12 Minuets with trio for orchestra |
| | 568/1 | Minuet no. 1, in C major |
| | 568/2 | Minuet no. 2, in F major |
| | 568/3 | Minuet no. 3, in B flat major |
| | 568/4 | Minuet no. 4, in E flat major |
| | 568/5 | Minuet no. 5, in G major |
| | 568/6 | Minuet no. 6, in D major |
| | 568/7 | Minuet no. 7, in A major |
| | 568/8 | Minuet no. 8, in F major |
| | 568/9 | Minuet no. 9, in B flat major |
| | 568/10 | Minuet no. 10, in D major |
| | 568/11 | Minuet no. 11, in G major |
| | 568/12 | Minuet no. 12, in C major |
| 1789 | 585 | 12 Minuets with trio for orchestra |
| | 585/1 | Minuet no. 1, in D major |
| | 585/2 | Minuet no. 2, in F major |

| | | |
|------|--------|---------------------------------------------------------------|
| | 585/3 | Minuet no. 3, in B flat major |
| | 585/4 | Minuet no. 4, in E flat major |
| | 585/5 | Minuet no. 5, in G major |
| | 585/6 | Minuet no. 6, in C major |
| | 585/7 | Minuet no. 7, in A major |
| | 585/8 | Minuet no. 8, in F major |
| | 585/9 | Minuet no. 9, in B flat major |
| | 585/10 | Minuet no. 10, in E flat major |
| | 585/11 | Minuet no. 11, in G major |
| | 585/12 | Minuet no. 12, in D major |
| 1791 | 599 | 6 Minuets with trio for orchestra |
| | 599/1 | Minuet no. 1, in C major |
| | 599/2 | Minuet no. 2, in G major |
| | 599/3 | Minuet no. 3, in E flat major |
| | 599/4 | Minuet no. 4, in B flat major |
| | 599/5 | Minuet no. 5, in F major |
| | 599/6 | Minuet no. 6, in D major |
| 1791 | 600 | <i>6 Deutsche Tänze für Orchester</i> with trio for orchestra |
| | 600/1 | Minuet no. 1, in C major |
| | 600/2 | Minuet no. 2, in F major |
| | 600/3 | Minuet no. 3, in B flat major |
| | 600/4 | Minuet no. 4, in E flat major |
| | 600/5 | Minuet no. 5, in G major, „Der Kanarienvogel” |
| | 600/6 | Minuet no. 6, in D major |
| 1791 | 601 | 4 Minuets with trio for orchestra |
| | 601/1 | Minuet no. 1, in A major |
| | 601/2 | Minuet no. 2, in C major |
| | 601/3 | Minuet no. 3, in G major |
| | 601/4 | Minuet no. 4, in D major |
| 1791 | 604 | 2 Minuets with trio for orchestra |
| | 604/1 | Minuet no. 1, in B flat major |
| | 604/2 | Minuet no. 2, in E flat major |

As part of a genre, besides the symphonies, the Minuet is used in chamber works. Thus, from the 18 sonatas for piano, only have minuets (in the version of the double Minuet – I and II – and a Minuet with Trio), as median part (parts):

Sonatas for piano

| Year | KV | Tonality | | | Part | Indication of tempo and character | Obs. |
|------|----|---------------|-----------------|-----------|------|-----------------------------------|------|
| | | <i>Sonata</i> | <i>Menuetto</i> | | | | |
| | | | <i>I</i> | <i>II</i> | | | |

| | | | | | | | | |
|------|-----|--------|--------|--------|---|----------------|---|------------------|
| 1774 | 282 | E flat | B flat | E flat | – | II, III (of 4) | – | Minuet I, II |
| 1778 | 331 | A | D | | A | II (of 3) | – | Minuet with Trio |

Of the total of 50 sonatas for piano and violin, some of them only kept in fragments, 20 have minuet (and 9 of them have two minuets) and in seven cases we find *Tempo di menuetto* (including a *Rondeau.Tempo di menuetto* and a *Tempo di menuetto mit Variationen*):

Sonatas for piano and violin

| Year | KV | Tonality | | | | Part | Indication of tempo and character | Obs. |
|------|----|----------|----------|---------------|----------|-----------------|-----------------------------------|----------------------------------------------------|
| | | Sonata | Menuetto | | | | | |
| | | | I | II | Trio | | | |
| 1762 | 6 | C | C | F | – | III, IV (of 5) | – | Minuet I, II |
| 1763 | 7 | D | D | d | – | III, IV (of 4) | – | Minuet I, II |
| 1763 | 8 | B flat | B flat | b flat | – | III, IV (of 4) | – | Minuet I, II |
| 1764 | 9 | G | G | g | – | III, IV (of 4) | – | Minuet I, II |
| 1764 | 10 | B flat | B flat | E flat | – | III, IV (of 4) | – | Minuet I, II |
| 1764 | 11 | G | g | – | – | III (of 3) | – | Allegro ⁴⁷ - Menuetto - Da Capo Allegro |
| 1764 | 13 | F | F | F | – | III, IV (of 4) | – | Minuet I, II |
| 1764 | 14 | C | C | F | – | III, IV (din 4) | – | Minuet I, Menuetto II en carillon |
| 1766 | 29 | D | D | – | D | II (of 2) | – | |

⁴⁷ Allegro, in this case, is treated as a Menuetto, by taking it *da capo* and the Menuetto has the role of a Menuetto II or Trio.

| | | | | | | | | |
|------|-----|--------|-----------|---|---|----------------|-------------------------------------------|----------------------------------------|
| 1766 | 30 | F | F | – | – | II (of 2) | <i>Rondeau. Tempo di Menuetto</i> | Poco Adagio -role of a Trio in f |
| 1768 | 31 | B flat | – | – | – | II (of 2) | <i>Tempo di Menuetto</i> | <i>mit Variationen</i> |
| 1768 | 46d | C | C | c | – | II, III (of 3) | – | Minuet I, II |
| 1768 | 46e | F | F | C | – | II, III (of 3) | – | Minuet I, II |
| 1768 | 55 | F | C | – | – | III (of 3) | <i>Tempo di Menuetto C</i> | |
| 1768 | 57 | F | F | – | – | II (of 3) | – | |
| 1768 | 58 | E flat | E flat | – | – | II (of 3) | <i>Moderato</i> | |
| 1768 | 59 | do | E flat | – | – | II (of 3) | – | |
| 1768 | 60 | E | – | – | – | III (of 3) | <i>Tempo di Menuetto e</i> | |
| 1778 | 303 | C | – | – | – | II (of 2) | <i>Tempo di Menuetto C</i> | |
| 1778 | 304 | e | – | – | – | II (of 2) | <i>Tempo di Menuetto e</i> | (Trio) E |
| 1781 | 377 | F | – | – | – | III (of 3) | <i>Tempo di Menuetto F</i> | (Trio) B flat |

Only four of the eight trios have minuets, each of a different type (by opening towards other dances, the place in the succession of parts, the source of sounds, the tempo and the doubling of the dance):

Trios (with piano, strings and woodwinds, strings)

| Year | KV | Tonality | | | | Part | Indication of tempo and character | Obs. |
|------|-----|-------------------------------|-----------------|-----------|-------------|------------|------------------------------------------------------|----------------------------------|
| | | <i>Trio with piano</i> | <i>Menuetto</i> | | | | | |
| | | | <i>I</i> | <i>II</i> | <i>Trio</i> | | | |
| 1776 | 254 | <i>Divertimento</i> B flat | – | – | – | III (of 3) | <i>Rondeau. Tempo di Menuetto B flat</i> | piano, vl., vlc. |
| 1783 | 442 | d | – | – | – | II (of 3) | <i>Andantino (Tempo di Menuetto) G</i> | pian, vl., vlc. (fragment) |

| | | | | | | | | | |
|------|----------|------------------------------|-----------|-----------|-----------|-----------|--------------------------------------|-----------------|---------------------------------------------------------------------------------------------------------|
| 1773 | 166 | Divertimento No.3 E flat | E flat | B flat | – | – | II (of 5) | | 2 ob., 2 cl., 2 horns, 2 bs., 2 English horns |
| 1773 | 186 | Divertimento No.4 B flat | B flat | F | – | – | II, VI ⁴⁸ (of 6) | | Trio in p. VI 2 ob., 2 cl., 2 English horns, 2 bs., 2 horns [Trio: 2 ob. 2 bs.] |
| 1775 | 196e | Divertimento E flat | E flat | E flat | E flat | E flat | II, IV (of 6) | | 2 ob., 2 cl., 2 horns, 2 bs. |
| 1775 | 196f | Divertimento B flat | B flat | B flat | B flat | B flat | II, IV (of 5) | | 2 ob., 2 cl., 2 horns, 2 bs. |
| 1775 | 213 | Divertimento No.8 F | F | B flat | – | – | III (of 4) | | 2 ob., 2 horns, 2 bs. |
| 1776 | 240 | Divertimento No.9 B flat | B flat | E flat | – | – | III (of 4) | | 2 ob., 2 horns, 2 bs. |
| 1776 | 252 | Divertimento No.12 E flat | E flat | E flat | – | – | III (of 4) | | 2 ob., 2 horns, 2 bs. |
| 1776 | 253 | Divertimento No.13 F | F | B flat | – | – | III (of 4) | | 2 ob., 2 horns, 2 bs. |
| 1777 | 270 | Divertimento No.14 B flat | B flat | E flat | – | – | III (of 4) | <i>Moderato</i> | 2 ob., 2 horns, 2 bs. |
| 1777 | 289 ? | Divertimento No.16 E flat | E flat | – | – | – | III (of 5) | | 2 ob., 2 horns, 2 bs. |
| 1781 | 361 | Serenada | B | I | B | I b | II, | <i>Menuetto</i> | Menuetto |

⁴⁸ The trio (oboes and bassoon) – added to the minuet.

| | | | | | | | | | |
|------|------|-------------------------------------|-----------|------------------------|-----------|-------------------|------------------------|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | | „ <i>Gran Partita</i> ” B flat | flat | E flat II sol | flat | flat II F | IV (of 7) | <i>II Allegretto</i> | I,II 2 ob., 2 cl., 2 corni di bassetto, 4 horns 2 bs., and dbbs. Trio I:-2 cl., 2 corni di bassetto II: 2 ob.,2 cl., 2 corni di bassetto, 4 horns, 2 bs., and dbbs Trio IV: without horns |
| 1781 | 375 | Serenada E flat | E flat | do | E flat | A flat | II, IV (of 5) | | 2 ob., 2 cl., 2 horns, 2 bs. |
| 1782 | 388 | Serenada do | do | Do | – | – | III (of 4) | <i>Menuetto in canone, Trio in canone al rovescio</i> | 2 ob., 2 cl., 2 horns, 2 bs. – see the <i>String quintet K.406</i> |
| 1783 | 439b | Divertimento- Serenada B flat | B flat | E flat | B flat | E flat | II, IV (of 5) | <i>Allegretto</i> | (<i>Wiener Sonatinen</i>) 3 corni di bassetto in F |
| | 439b | Divertimento- Serenada B flat | B flat | E flat | B flat | F | II, IV (of 5) | | 3 corni di bassetto in F |
| | 439b | Divertimento- Serenada B flat | B flat | B flat | B flat | b flat | II, IV (of 5) | | 3 corni di bassetto in F |

| | | | | | | | | | |
|------|------|------------------------------|--------|--------|---|---|------------|---------------------------|-----------------------------|
| | 439b | Divertimento-Serenada B flat | B flat | B flat | – | – | III (of 5) | | 3 corni di bassetto in F |
| | 439b | Divertimento-Serenada B flat | B flat | B flat | – | – | II (of 5) | | 3 corni di bassetto in F |
| 1787 | 522 | Sextet F | F | B flat | – | – | II (of 5) | <i>Menuetto. Maestoso</i> | „Dorf-musikanten - Sextett“ |

Out of the 23 quartets, 19 have minuet: 17 have minuet with one trio and 2 of the Milanese quartets, K.156 and 158, have *Tempo di Menuetto*. Starting with *Quartet K.387*, Mozart indicates almost in all (except K.464) the tempo: *Allegro*, *Allegretto* or *Moderato*. The tonal relationship between the minuet and the trio is: modulation at the sub-dominant (5) in K.80, 168, 171, 575 and 589; at the dominant (3) in K.169, 428 and 464; at the homonymous (5), in K.170, 387, 421, 465 and 499; at the relative (1), in K.172 (probably in order to avoid the b flat minor tonality) and keeping the same tonality (2) in K.458 and the last quartet, K.590:

String quartets

| Year | KV | Tonality | | | | Part | Indication of tempo and character | Obs. |
|--------|------|----------|----------|----|--------|------------|-----------------------------------|--------------|
| | | Quartet | Menuetto | | | | | |
| | | | I | II | Trio | | | |
| 1770 | 80 | G | G | – | C | III (of 3) | | |
| 1772 | 156 | G | – | – | – | III (of 3) | <i>Tempo di Menuetto G</i> | |
| 1772/3 | 158 | F | – | – | – | III (of 3) | <i>Tempo di Menuetto F</i> | |
| 1773 | 168 | F | F | – | B flat | III (of 4) | | |
| | 168a | Minuet F | F | – | – | I | | Without Trio |
| 1773 | 169 | A | A | – | E | III (of 4) | | |

| | | | | | | | | |
|------|-----|--------|--------|---|--------|------------|-------------------------------------------------------|---------------------------------|
| 1781 | 46 | B flat | B flat | – | I, II | II (of 3) | | 2 vl., 2 violas, vlc. |
| 1773 | 174 | B flat | B flat | – | F | III (of 4) | <i>Menuetto ma Allegretto. Trio alternativ</i> | " |
| 1787 | 406 | c | c | – | C | III (of 5) | <i>Menuetto in canone. Trio in canone al rovescio</i> | See K.388 - Serenade no.12 in C |
| 1787 | 515 | C | C | – | F | II (of 4) | <i>Allegretto</i> | 2 vl., 2 violas, cello |
| 1787 | 516 | g | g | – | G | II (of 5) | <i>Allegretto</i> | " |
| 1790 | 593 | D | D | – | D | III (of 4) | <i>Allegretto</i> | " |
| 1791 | 614 | E flat | E flat | – | E flat | III (of 4) | <i>Allegretto</i> | " |

String quintet with clarinet

| Year | KV | Tonality | | | | Part | Indication of tempo and character | Obs. |
|------|-----|----------------|----------|-----------|-------------|------------|-----------------------------------|------|
| | | <i>Quintet</i> | Menuetto | | | | | |
| | | | <i>I</i> | <i>II</i> | <i>Trio</i> | | | |
| 1789 | 581 | A | A | – | – | III (of 4) | | |

The diverse typology of Mozart's minuet in the chamber genres is as follows:

| Genre | | Part | Indication of tempo | Obs. |
|---------|-------------------|--------------------------------------------------------|---------------------------------------------------------------------------|------------------------------------------------|
| Sonatas | piano | II, III (of 4) II (of 3) | | Minuet I and II/ Minuet with Trio |
| | piano-violin | III, IV (of 4) III (of 3) II (of 2) II (of 3) | <i>Rondeau. Tempo di Menuetto</i> <i>Tempo di Menuetto Moderato</i> | K.31- <i>Tempo di Menuetto mit Variationen</i> |
| Trios | with piano | III (of 3) II (of 3) | <i>Rondeau. Tempo di Menuetto</i> <i>Andantino (Tempo di Menuetto)</i> | |
| | strings-woodwinds | II (of 3) III, V (of 6) | <i>Allegro</i> <i>Allegretto</i> | |

| | | | | |
|--------------------------------------|---------------------------|-----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|---------------------------------------------------------------|
| | woodwinds | II, IV (of 5) III (of 5) II (of 5) II (of 4) | <i>Allegretto</i> | <i>Divertimento-Serenada B flat K.439b</i> |
| Divertimenti, Serenades woodwinds | | II (of 5) II, VI (of 6) II, IV (of 6) II, IV (of 5) III (of 4) III (of 5) II, IV (of 7) | <i>Moderato</i> <i>Allegretto</i> <i>Maestoso</i> | <i>Menuetto in canone. Trio in canone al rovescio (K.388)</i> |
| String quartets | | III (of 4) III (of 3) II (of 4) III (of 5) II (of 5) | <i>Tempo di Menuetto</i> <i>Allegro</i> <i>Allegretto</i> <i>Moderato</i> | |
| Quintets | For strings | II (of 3) II (of 4) II (of 5) III (of 4) III (of 5) | <i>Allegretto</i> <i>Menuetto ma</i> <i>Allegretto</i> | <i>Menuetto in canone. Trio in canone al rovescio (K.406)</i> |
| | For strings with clarinet | III (of 4) | | |

Mozart's minuet fulfils thus its condition of *affectus* of the original dance, its existence being one of the defining elements in the formation of the genres of classical music. Beyond its role in their configuration and the particularization of the syncretic relationship with dance, the minuet acts like “the archetypes bearing aesthetic feelings”, referring to the already mentioned relationship between the musical time and the mythical one and confirms the “traditional conception of cyclic time and periodic regeneration...”, that is “the myth of *endless repetition*”.⁴⁹

⁴⁹ Mircea Eliade, *Eseuri. Mitul eternei reintoarceri. Mituri, vise and mistere (Essays. The myth of the eternal return. Myths, dreams and mysteries)*, the Scientific Publishing House, Bucharest, 1991, p. 105.

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