

TEMPO MODIFICATION IN THE MINUET - A CURIOSITY IN W.A. MOZART'S HAYDN QUARTETS

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In order to remain true to the Mozart manuscript kept in London's British Museum, the printed editions of W. A. Mozart's famous *Haydn Quartets* (including *Neue Ausgabe Sämtlicher Werke*¹³) exhibit some differences from the first edition, printed at the Artaria publishing house in Vienna, in 1875.

In their studies on the manuscripts of these quartets, Marius Flothuis, Allan Tyson, Ludwig Finscher and Wolf-Dieter Seiffert set forth a chronology of their writing: December 1782 – July 1783 (*Quartets KV 387, 421 and 458*) and November 1784 – January 1785 (*Quartets KV 428, 464 and 465*). The authors also give details about the corrections Mozart made in the manuscripts, which justify the laborious creative efforts the composer was probably referring to in his dedication to Haydn, dated September 1, 1875: „Essi sono, e vero

¹³ Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke. Serie VIII. Kammermusik. Werkgruppe 20: Streichquartette und Quartette mit einem Blasinstrument. Abteilung 1: Streichquartette. Band 2*, Vorgelegt von Ludwig Finscher, Bärenreiter Kassel etc., 1962.

il frutto di una lunga, e laboriosa fatica...”¹⁴ There is one interesting aspect, though, which remained undiscussed: the modification of the tempo in some of the minuets, which in the manuscripts have different titles from those in the *princeps* edition.

Of the six *Haydn Quartets* in the manuscripts, only the Minuet of the *Quartet in B-flat Major, KV 458*, is in *Moderato* tempo, the others being either marked *Allegro* (the *Quartets in G Major, KV 387, E-flat Major, KV 428* and *C Major, KV 465*), or having no tempo marking at all (the *Quartets in D Minor, KV 421* and *in A Major, KV 464*). In the first edition, the fast tempi were replaced by *Allegretto*, and the Minuet of the *Quartet in D Minor KV 421* was given, itself, the same tempo. This is indeed quite surprising, especially since such modifications do not occur in other minuets of Mozart's string quartets. Thus, in similar previous works there are no precise indications of tempo (other than, perhaps, under the form of *Minuetto* or *Tempo di Menuetto*),¹⁵ whereas in the later ones the permanent use of *Allegretto* or *Moderato* can be noticed. There is no doubt that the tempo modifications in the first edition of the *Haydn Quartets* (which appeared during Mozart's life) were made with the composer's consent, but the reason why they were made seems to be obscure at first glance. An investigation on the specific character of the minuet and on its morphological aspects might, however, give a clue as to the composer's decisions.

The minuet is a dance of French origin, developed initially at the court of Louis XIV (around 1660) as a dance at a moderate tempo and in ternary movement, and in an elegant and gracious style. It permeates the Baroque creation as a stylized dance, either in instrumental suites, or as an independent piece, and develops under two aspects: in French music it preserves the moderate tempo and its noble character, while in Italian music (as in Alessandro Scarlatti) it becomes slightly faster, thus gaining, through its increased speed, a more rustic

¹⁴ The corrections occur in the moments of chromatic harmony and great polyphonic complexity which, apparently, presented difficulties to the author. It seems that the composition process continued also during the notation of the score, which was a rare thing with Mozart, who used to put his works on paper only after having completed them in his mind.

¹⁵ Such indications (noted with *Tempo di Minuetto* by Mozart and with *Tempo di Menuetto* by his father, Leopold) are naturally related to *Allegretto*, as a common speed of the Austrian minuet. Gleich suggests that after the composer moved to Vienna in 1781, he started giving more details about the minuet's tempo, due to the occurrence of various tempo ranges related to the speed of execution, especially in the *Quartets op.33* (1778-1781) by Haydn. Thus, it became necessary to specify the usual *Allegretto*, or any other exceptional tempo category.

expression. (This type is usually notated in 3/8 or 6/8)¹⁶. The German composers (Haendel, Bach) make use of both types in their works.¹⁷

The classics use this movement both in chamber and in symphonic music, most often as a third movement in a cycle, but also as a second movement. In addition, the characteristic tempo of the minuet is sometimes used to indicate the special expression that the music must have even in forms such as the sonata (Thomas Arne: *Symphony No. 3 in E-flat Major*, Haydn: *Sonata for Piano in E-flat Major, Hob. XVI/25*) or the rondo (Mozart: *Concerto for Violin and Orchestra in A Major, KV 219*¹⁸; *Concerto for Piano and Orchestra in E-flat Major, KV 271*¹⁹).

With regard to the structure of the minuet, the documents of the time give us important information. Thus, theoreticians like Brossard (1703), J. J. Rousseau (1768) or H. Compan (1787) describe this dance as a quad with no „structural accidents“. J. P. Kimberger even managed to standardize the genre, in 1757, in an exercise meant to develop a model-composition: a 16- or 32-bar strophic form, with a balanced construction. It is clear that these theorizations originate in the musical practice of a time when Domenico Scarlatti, for example, used to create „sinfonias“²⁰ with minuets displaying this structural configuration, a model that was borrowed by composers like J. Schmitz, C. F. Abel, M. G. Monn or even by J. Haydn, in his early sonatas for piano. Later, the square structure of the minuet was slightly disturbed by the occurrence of asymmetries (often due to the contrapuntal work), and the simple and elegant dancing character was somewhat abandoned and replaced with a more dramatic one.

A stronger influence of the folklore is generally felt in the Haydn minuet (and not only of the Austrian folklore, but also of the Hungarian, Slovakian or Croatian one), due especially to the presence of the rustic *Ländler* aspects. It is therefore not surprising that in the *Quartets op. 33*, the minuet is replaced with the scherzo, which caused these works to be named *gli Scherzi*. In Mozart, on the other hand – an urban composer par excellence – the minuet is stylistically far removed from the Haydn minuet, both in character and in the usually much more elaborate construction, which presents multiple problems to the performer. Although the

¹⁶ In his work entitled *Principes très-faciles pour bien apprendre la musique* (1694), Michel L’Affilard exemplifies two types of minuets: one in three fourth notes, with a moderate movement, and one in three eighth notes, with a faster movement (apud Jean-Pierre Marty, *The Tempo Indications of Mozart*, Yale University Press, New Haven & London, 1988, p. 193).

¹⁷ Regardless of the tempo, Bach uses only the 1 meter.

¹⁸ The final movement is entitled *Rondeau. Tempo di Menuetto*.

¹⁹ The final rondo has a minuet episode in **A-flat** major.

²⁰ Appeared in London in 1720.

Quartets Op. 33, having by then reached their „classical maturity”,²¹ served as a model to Mozart, we notice a departure from his predecessor right in the minuets, which often approach composition techniques of a developmental-type. However, what brings the two together is the similar manner in which they stylize the French dance, „which forgets” about the Baroque model, with its musical texture suggesting a uniform flow. This is certainly a consequence of the classical style, in which the dramatic feeling is replaced by the dramatic action, expressed in music through very well articulated and often surprising events. It is not by mistake that towards the end of the 18th century, the concertante and the operatic style are merged in the string quartet, while the sonata form, fitting the aesthetics of classicism like a glove, is reflected in other formal types, including the minuet.

Thus, the sonata form prevails in the *Haydn Quartets* too, along with a certain preference in the ordering of patterns within the genre. Traditionally, the first movements are in sonata form, which reappears, with special features, in the slow movements, in minuets or in the final movement. Although Haydn's personality had obviously left its mark on Mozart, a distinguishable vein of originality and maturity was now pervading Mozart's writing and manner of approaching forms.

	KV 387 G major	KV 421 D minor	KV 458 B-flat major	KV 428 E-flat major	KV 464 A major	KV 465 C major
I	Sonata <i>Allegro vivace assai</i>	Sonata <i>Allegro moderato</i>	Sonata <i>Allegro vivace assai</i>	Sonata <i>Allegro ma non troppo</i>	Sonata <i>Allegro</i>	Sonata <i>Adagio. Allegro</i>
II.	Minuet form <i>Menuetto** (Allegretto). Trio</i>	Ternary form <i>Andante</i>	Minuet form* <i>Menuetto (Moderato). Trio</i>	Sonata <i>Andante con moto</i>	Minuet form <i>Menuetto. Trio</i>	Sonata <i>Andante cantabile</i>
III	Sonata <i>Andante cantabile</i>	Minuet form <i>Menuetto (Allegretto). Trio</i>	Sonata <i>Adagio</i>	Minuet form <i>Menuetto* (Allegretto) Trio</i>	Variations <i>Andante</i>	Minuet form <i>Menuetto (Allegretto). Trio</i>
IV	Sonata <i>Molto allegro</i>	Variations <i>Allegretto ma non troppo</i>	Sonata <i>Allegro assai</i>	Rondo <i>Allegro vivace</i>	Sonata <i>Allegro non troppo</i>	Sonata <i>Allegro molto</i>

²¹ Blume, p. 546.

(* Minuet form means a compound ternary form. ** The minuets marked with an asterisk are in sonata form.)

The sources of the Mozartian minuet should not be sought only in Haydn's creation, but also in the Rococo style (Johann Christian Bach, Carl Philipp Emanuel Bach) or in the late Baroque (Wilhelm Friedemann Bach). The minuets in the *Haydn Quartets* are clearly no longer stylized dances, in the strict sense of the word. They exhibit, nevertheless, distinct traits linking them to the dance genre, although they are slightly different in character, and noticeably different in rhythm (even in the invariable 3/4), starting from the crusic / anacrusic aspect and continuing with multiple nuances: gracious, noble, majestic or sparkling.

Although the rhythmic formulas generating each particular minuet are different, the dance in itself is always unanimously recognized. On the other hand, through morphological variation (although in general Mozart cultivated mainly the ternary form), each piece becomes a world in itself, creating a certain distance or closeness to the dance. The morphological and structural analysis reveals that all the minuets of the *Haydn Quartets* are in ternary form, and that even the simplest one (of the *Quartet in B-flat Major, KV 458*) presents structural anomalies estranging it from Kirnberger's model. What can be noticed here are the asymmetry of the first section (3+5) and the continual change of the musical textural levels.

<i>KV 458: Menuetto. Moderato</i>	A	A1	retransition	A
	1	9	16	21-28
	B-flat major	G minor ~ F major		B-flat major

If in this case the tempo was marked and maintained as such (*Moderato*), in the other quartets the question of speed of execution is not equally clear. The lack of the movement terms could certainly not be regarded as a major problem, since the tempo could be inferred from the rhythmic character and the type of the time signature. But Mozart's hesitation in his choice of tempo, initially marking the non-characteristic speed as *Allegro*, could be viewed as a gesture indicative of a certain structural crisis of the minuet, often contaminated with characteristic elements of the sonata form.

In the Minuet of the *Quartet in D minor, KV 421*, the tempo indication was originally missing, and was subsequently added in the *princeps* edition: *Allegretto*. Here, Mozart manages to amaze us again with the innocent way in which, by a mere stroke of pen, he leaves us in awe with his genius. According to Silke Leopold, this minuet is outstanding not

only for its closeness to other types of forms (such as the sonata), but for a manner of „genre disfiguration”, achieved through characteristic means of construction, acting to the detriment of the specific function of the part within the framework of the entire work.²²

<i>KV 421: Menuetto. Allegretto</i>	A	A1	retransition	A
	1	11	23	30-39
	D minor		A minor	D minor

From the very beginning, the morphology of each voice is different and they become nonhomogeneous in terms of temporal development, so that the caesura between the component phrases is not simultaneous (first violin: 6+4; second violin and viola: 5+5 and cello: 7+3). The discrepancy can be attributed to an intention of imitation, where the initial rhythmic cell plays an important role, but this does not excuse the asymmetry of the 10-bar period.

The disfigurement of the genre continues with two further examples in which the minuet moves closer to the sonata form through the modulation to the dominant in the first section, the tendencies toward elaboration in the second section, or the dynamization of the recapitulation: *The Quartets in C Major, KV 465* and *in A Major, 464*.²³ This also accounts for the gradual disappearance of the dance character, which becomes weaker and weaker, and merely suggested by certain melodic rhythms or gestures.

In the minuet of the *Quartet in C Major, KV 465* (which was originally marked *Allegro* and then turned *Allegretto* in the *princeps* edition), the structural irregularities became even more pronounced. Thus, the 20-bar first section is in a ternary form, justified by the tonal function of the phrases (first phrase: C major, second phrase: modulating, third phrase: G major). The recapitulation (**A_v**) repeats this structure, while nevertheless preserving the tonal unity (C major) and acquiring a 4-bar coda. In addition, the middle section is in its turn asymmetrical, due to the imitation in the cello part, in bar 27, and to the tonal instability. We notice the technique of elaboration by means of continuous modulation, so frequently encountered in Mozart's works, and turned by classics into an excellent way by which the same melodic gesture can be reinterpreted in different variants and contexts.

²² Silke Leopold, *Ein Menuett über das Menuett*, Musica 1989/1, 42-43.

²³ Presented here not in chronological order, but according to their degree of complexity.

<i>KV 465: Menuetto. Allegretto</i>	A	A1	retransition	Av
	1	21	36	40-63
	C major ~ G major	tonal instability	~	C major

A step forward in the elaborate aspect of the form is taken with the Minuet of the *Quartet in A Major, KV 464*, where the augmentations of the phrases make the dance character even more indistinct. These augmentations are required due to the modulation and fixation of the new tonality, and are marked by the author with *piano* (b.13-20; 24-28), while the other motives are marked *forte*. Equally interesting is the dynamic contrast between the phrases, which, although having an identical motivic substance, are set in opposition in terms of their intensities. We cannot overlook the almost geometrical balance in the texture, which begins in unison (that Mozart often uses to create dramatic effects) and then gradually diversifies to the point when each voice becomes a soloist (the imitations in bars 13-17), to eventually resolve the tension at the end of the section, in an almost perfect isorhythm. Here the counterpoint reigns supreme and is achieved with unparalleled refinement.

<i>KV 464: Menuetto. Allegretto</i>	A	A1	retransition	Av
	1	29	53	55-72
	A major~E major.			A major

The median section surprises both through elaboration techniques and, especially, through dramatic elements – a general pause and a rhythmic motive on a seventh chord – which break the melodic flow and create true moments of *hoquetus*. They are interpolated in the chain of the five phrases, each containing the same number of bars, in which the primary melody frequently changes its position among the four instruments:

phr.1	interpolation	2nd phr.	3rd phr.	interpolation	4th phr.	5th phr.	transition
29	33)	34	38	42	45	49	53
	(pause)			(7th chord)			
E major		F# minor	D major		F# minor	D major	

The shifting of the basic motive from the first violin to the viola or cello confirms once more the modernity of the Mozartian string quartet, without ever giving the impression that one of the four voices would have the upper hand. Even the unison at the beginning of this piece can be regarded, in this sense, as a sign of the "democracy" that Mozart established within the framework of the genre.

The remarks on structural irregularities, modulations, dramatic elements (the general pause, seventh chords with *hoquetus* effect) and the technique of melodic interpolation are certainly strong arguments in favor of the departure of the musical substance from the dance genre. It is not at all surprising that there is no tempo indication in Mozart's manuscript, or in the *princeps* edition. Due to the structural alterations, this musical page seems to be something other than a simple dance. From now on, the sonata form has a more and more distinct voice. However, we cannot yet speak in this case, or in the previous one (The Minuet of the *String Quartet in C Major, KV 465*) of an accomplished sonata form, since there are no thematic contrasts to be heard in it, which are so important in Mozart (as compared to Haydn). It is true that the neglect of the tonal principle, along with the exclusive emphasis on theme hierarchization often led to the approach of almost all the musical creations in terms of the sonata form.²⁴ Jens Peter Larsen's remarks on the importance of tonal contrast are therefore fully justified.²⁵ Nonetheless, in the minuets of the *Haydn Quartets*, due to the habit of modulating to the dominant in the first section (a grammatical element that was typical of the classical music), the highest level of closeness to the sonata form is achieved through the parallel approach of the thematic and tonal contrasts.

This happens in two of the minuets of the *Haydn Quartets*, in which Mozart gives free rein to the phenomenon of „formal contamination“: the *Quartet in E-flat Major, KV 428* and the *Quartet in G Major, KV 387*.²⁶ The two examples also have in common the fact that Mozart modified their tempos from *Allegro* to *Allegretto*. Moreover, some of their structural

²⁴ Adolf Bernhard Marx placed an aesthetic premise at the basis of the sonata form, emphasizing the necessity for a thematic contrast, while neglecting entirely the role of modulation (*Lehre von der musikalischen Komposition* / 1837-1847). Thus, the tension built in the exposition upon the entrance of the second theme in a different tonality was completely omitted, which also gives rise to the modulating line of the approach. Musical practice, however, contradicts Marx's theory, especially through Haydn's creation, in whose sonatas the second theme is often a transposition of the first theme to the new tonality. Another example would be the reiteration of the initial motive of the first theme, not necessarily at the beginning of the second theme, but in a subsequent section or towards its end, a technique also practiced by Beethoven himself, mainly in his symphonies.

²⁵ While also mentioning the critical remarks of Hans Mersmann, Kurt Westphal and Rudolf von Tobel on Marx's conception, Larsen emphasized that however important the significance of the themes, their tonal function and evolution are actually the main elements forming the framework of the sonata-form structure (op. cit., p. 228-229).

²⁶ Presented, again, according to their degree of structural complexity.

characteristics are identical: the incipit of the first theme also appears in other sections of the form, the bridge takes over the material of the first theme and develops like a consequent phrase, performing the modulation and ending the first stanza, the second theme is more restrained, the median section is not a development in the true sense of the word (in the Minuet of the *Quartet in E-flat major, KV 428*, it appears more like an episode), the recapitulation presents substantial dynamization in the first theme or in the bridge, the coda is non-existent.

We can certainly also speak of certain particular features for each of the two minuets. The writing in the minuet of the *Quartet in E-flat major, KV 428*, is simpler, deprived of contrapuntal speculation. A pregnant theme's head is present in the opening of the two phrases of the first theme (b.1-2 / b.7-8). The consequent phrase, modulating to the dominant, also takes on the function of a bridge. The second theme has two sections: B1 (b.11) and B2 (b.17), and the first theme's head (in the transposition) is repeated at the end of the development episode (b.35-36, second violin), anticipating the reprise. Here, dynamization appears both in the first theme (b. 37), substantially transformed due to the lack of modulation, and in the second theme.

<i>KV 428: Menuetto. Allegretto:</i>		Exposition	Development	Reprise
T1	T2B1	B2	(episode)	T1 T2B1 B2
1	11	16	27	37 48 54-70
E-flat major ~ B-flat major				E-flat major

The minuet of the *Quartet in G Major, KV 387* is the most complex minuet from the point of view of the compositional writing, especially through the contrapuntal dialogue in the exposition (dynamized in the recapitulation) and the tendency for elaboration in the development section. The first theme and the bridge begin with similar motives (restated with variations also at the beginning of the development section) and have identical extensions (10 bars instead of 8). Equally interesting is the use of dynamics in bars 3-6, where the first violin, having a chromatic ascending line derived from the first movement of the *Quartet* (T1, b. 2!), must play alternatively in piano and forte, a manner repeated in mirror by the cello (b.7-8), then in stretto, by the second violin and viola (b.13-16). This provides unprecedented dramatic effects, which are exploited to the full by the composer as an expression of classical aesthetics seeking to attain equilibrium by contrasting tension with stability. The contrapuntal

writing in the first theme and bridge is contrasted with the homophonous one in the second theme, with an extended configuration (B2 followed by a codetta).

The development section is short, being initially based on the head of the first theme, but inserting, later, a rhythmic motive with a trill (b.55, 57), subtly heralding the material of the Trio. In its tonal development, this section is not short of surprises. In a relatively limited space, there is an E minor inflection, followed by a G minor one and ending on the dominant of G major. In the recapitulation, the first theme and the bridge are merged, creating a dynamization as compared to the exposition. Although there are no structural dynamizations in the second theme, a different instrumentation can be noticed along with the normally modified tonal development.

<i>KV 387: Menuetto. Allegretto: Exposition</i>	<i>Development</i>	<i>Retransition</i>	<i>Recapitulation</i>
T1 bridge	T2B1B2		T1+bridge T2B1B2
1 11 21 29	41	55	63 74 82-93
G major ~ D major			G major

It is thus evident that most of the minuets of the *Haydn Quartets* are strongly contaminated by the sonata form, either through the actual approach of the sonata's formal scheme (with the observance of the tonal principle and the use of two distinct themes in the exposition), or simply through elements of structural asymmetry, elaboration tendencies (with intense moments of polyphony and chromatic harmony), or dynamizations. This type of combination of genre and form should not surprise us, since the sonata (as form) had emerged from the dance patterns of the late Baroque. Thus, the late 18th century musical style more and more often adopts the sonata form, as does the slow movement, the final rondo, or the minuet. It can actually be said that during this period of history the sonata was not strictly a fixed matrix, but a way to articulate and transform a set of forms inherited from the early half of the century.²⁷

In Mozart's case, it can be noticed that even the minuets approaching, or trying to approach, the sonata form, were originally written in *Allegro* tempo (the *Quartets in G Major, KV 387, in E-flat Major, KV 428* and, respectively, *in C Major, KV 465*) or had no tempo indication at all (the *Quartet in D Minor, KV 421*). This suggests that the tempo may have been chosen by virtue of the traditional *Sonata-Allegro* form, which Mozart later renounced, as proven by the minuets of the string quartets that he wrote later. Showing preference for the

²⁷ Charles Rosen, *Sonata Forms*, W.W. Norton & Company, New York & London, 1988, p.123.

Italian minuet, with a faster tempo, the composer chose *Allegretto* for the interpretation of his works of this genre, a tempo that turned into a true minuet idiom. The case of the dance in the *Quartet in A Major, KV 464* is unique through the lack of a tempo indication, perhaps also due to the extremely dramatic character of the writing.

The problem of modifying the movement terms might however be even more complex, given the importance that Mozart assigns to the term „tempo”.²⁸ The corrections or additions that the author made in different manuscripts are, in fact, supporting the idea that he was trying to note the necessary speed of execution as accurately as possible. However, beyond the suggestion made by the composer, it must be taken into account that each tempo can acquire different meanings and different values according to the meter and rhythm. Mozart, trained as a performer by his father, Leopold, from an early age, learned that a musician becomes accomplished only when he is able to accurately decipher the type of movement in the musical structure of the composition.

In the *Haydn Quartets*, the most dramatic tempo modifications take place in the minuets, while other, less important ones, are related more to the terms of expression.²⁹ As possible speeds of execution of the minuets, Mozart ended up by accurately approaching only two: *Allegretto* and *Moderato*. A third, though undefined, movement can be assumed by observing the pulsation value and by examining the rhythmic structure in general (the Minuet of the *Quartet in A Major, KV 464*). This proves that this minuet belongs to the faster category – *Allegretto* (with very few exceptions, all the minuets with no tempo indication correspond to this speed).

Moderato appears in the minuet of the *Quartet in E-flat Major, KV 458*, which is the only dance using short and very short values (impossible to play fast), which accounts for the more settled character of the piece.³⁰ Most minuets, though, were published with the *Allegretto* marking. The four minuets bearing this indication will never be played at the exact same speed, due to their entirely different rhythmic configuration, which makes them vary slightly. In fact, these are not very far from the common *Allegro* that in Mozart, in a $\frac{3}{4}$ ternary

²⁸ “The most necessary... the most difficult... the most important thing in music” (Mozart quoted by Marty, ix).

²⁹ *Andante cantabile* replaced with *Andante* in the third movement of *KV464*, *Molto Allegro* replaced with *Allegro molto* in the final movement of *KV 387*, *Allegro moderato* replaced with *Allegro* in the first movement of *KV 421*, *Adagio* replaced with *Andante cantabile* in the second movement of *KV 465* etc.

³⁰ In such cases, Mozart speaks of a „theatrical minuet”, more ample in size and „with many notes” (apud Rudolf, p. 217 and Gleich, p. 91-92). The composer's creation contains a few such examples in the *Sonata for Violin KV 31* („Tempo di Menuetto moderato”), *Variations for Piano KV 180* („Menuetto andante”), the *Sextet for Winds KV 270*, the *String Quartets in B-flat Major KV 458* and *KV 589* („Moderato”) and, of course, at the end of the first act of *Don Giovanni*, where, although the tempo is not specified, it can only be played at a slower speed, since the minuet is superposed to a counterdance and to a German dance in $\frac{3}{8}$, with „many notes”!

movement, is quoted with 168 – a not extremely fast speed!³¹ Since the *Haydn Quartets* were inspired by Haydn's *Op.33*, we could assume that the fast tempo of the scherzos included here could have inspired Mozart to choose an unusually fast speed for some of his minuets. However, the extremely limited number of dances with an *Allegro* tempo in Mozart's creation prove that, in fact, the composer was not interested in experimenting with the speed of the minuets in the symphonic or chamber genre.³² The important contribution of the sonata form, with its specific *Allegro*, could therefore be a more plausible explanation for the original speed of the minuets of the *Haydn Quartets*. Eventually, however, the composer considered that the alteration of the minuet form through „sonatization” should not automatically impose the borrowing of the tempo as well. This would cause the complete loss of the dance character, which is already rather indistinct due to the sonata-specific construction elements.

The two reference books on the speeds of executions in Mozart are consensual with regard to the possible minuet tempi. However, J-P Marty accurately indicates the values of the $\frac{3}{4}$ time signature through the quarter note/dotted half note relationship³³, whereas C.-Ch. von Gleich suggests a greater flexibility of the movement³⁴:

MARTY:

MENUETTO CANTABILE	72/24
TEMPO DI MINUETTO	80/27
GRAZIOSO	
TEMPO DI MINUETTO (slow)	96/32
MENUETTO MODERATO	108/36
MENUETTO GALANTE	
TEMPO DI MINUETTO (fast)	126/42
MENUETTO ALLEGRETTO	144/48

³¹ Apud Marty, op. cit.

³² Such minuets appear in the *String Quintet KV 174* and in the *Trio for Strings KV 563*. Other than that, the fast ternary dances represent a distinct genre, called „German dances”.

³³ Marty, op. cit. p. 197.

³⁴ Gleich, op. cit., p 99.

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