Martijn Hooning

Mozart, Symphony in C major "Jupiter", second movement
transition to the second theme and middle sectin (development)

- in other words: example of the use of altered chords, and of faux bourdon-technique -

recording by Jaap Ter Linden/ Mozart Akademie Amsterdam The second movement starts at 11'40" on the recording.	recording by Nicolaus Harnoncourt/ The Chamber Orchestra of Europe The second movement starts at 13'42" on the recording.	recording by Charles Mackerras/ Scottish Chamber Orchestra	recording by Roger Norrington/ The London Classical Players	Here you can find the complete score of the *second movement* of this symphony (pdf)

At the end of the first fragment we find a very characteristic application of an altered chord (here: #IV): The dominant in the new key is confirmed, at an important moment (sort of 'turning point') in the form.

- The movement is in F major: This key is 'stable' until the end of the first theme. It ends in measure 11, with PAC. After this PAC there is a *transition* to the second theme, so: from measure 11 (with overlap).. [1]
- The first measures of the transition quote the beginning of the movement, but from measure 14 things become less stable - as soon as the tone Eb changes the I6 at the beginning of the movement (msr. 4) to a secondary dominant. Nevertheless, we stay in the home key F major for the time being, until the half cadence in measure 18.
- In measure 19 the key suddenly changes to C minor - without 'announcement' or transition (C minor being the minor dominant key).
- After a pedal point on I in C minor V of this key is reached through chromatic motion, embedded in a faux-bourdon texture.[2] The key, or rather: the dominant of the key, is confirmed by the German augmented.[3]

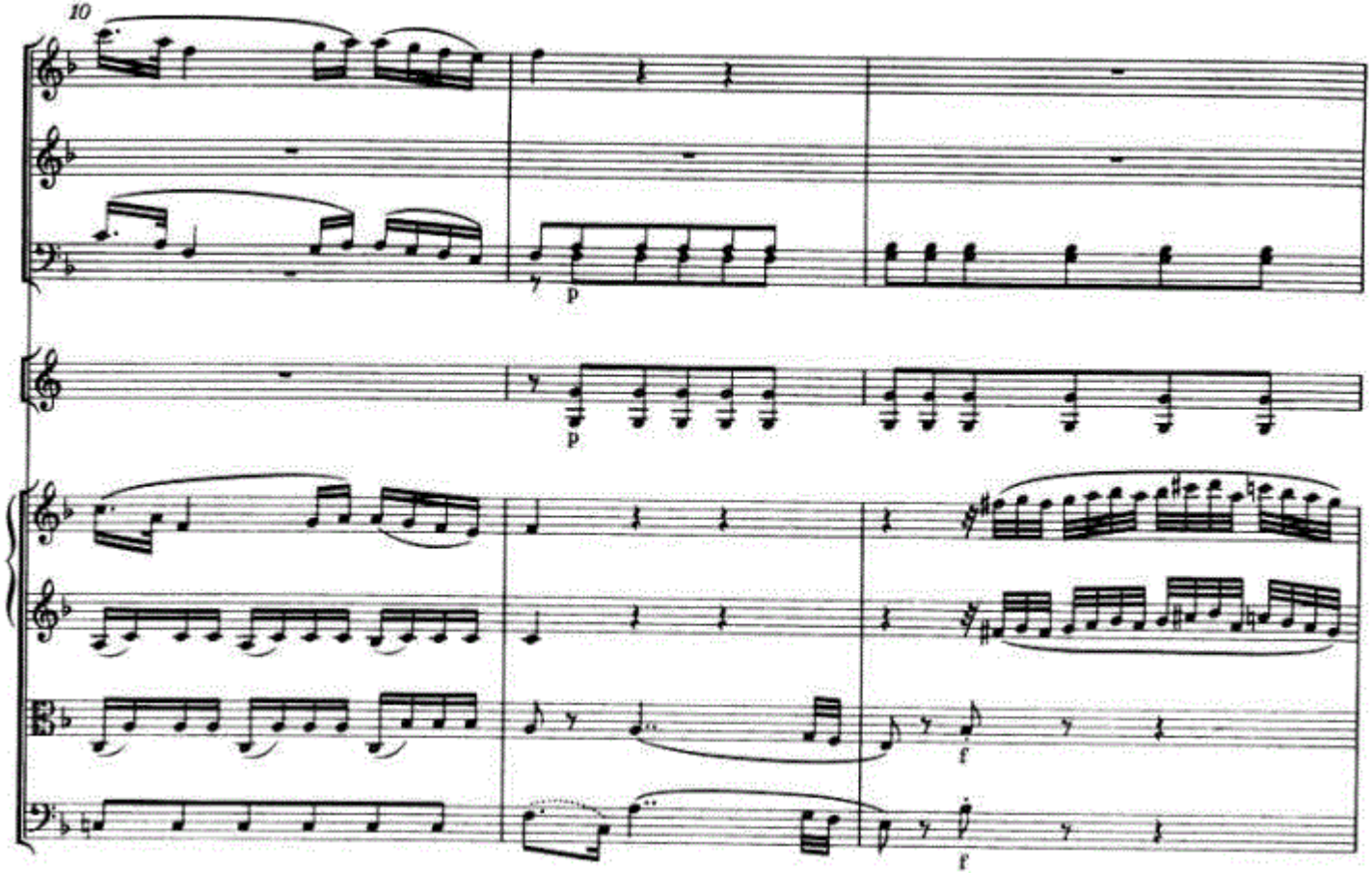
---

1 Compare:
- middle section of the second movement of Mozart's Piano Sonata in A minor K 310.
- development section of the Mozart's Piano Sonata in Bb major K 333.
See on my website: harmony, altered chords, section 2/score examples

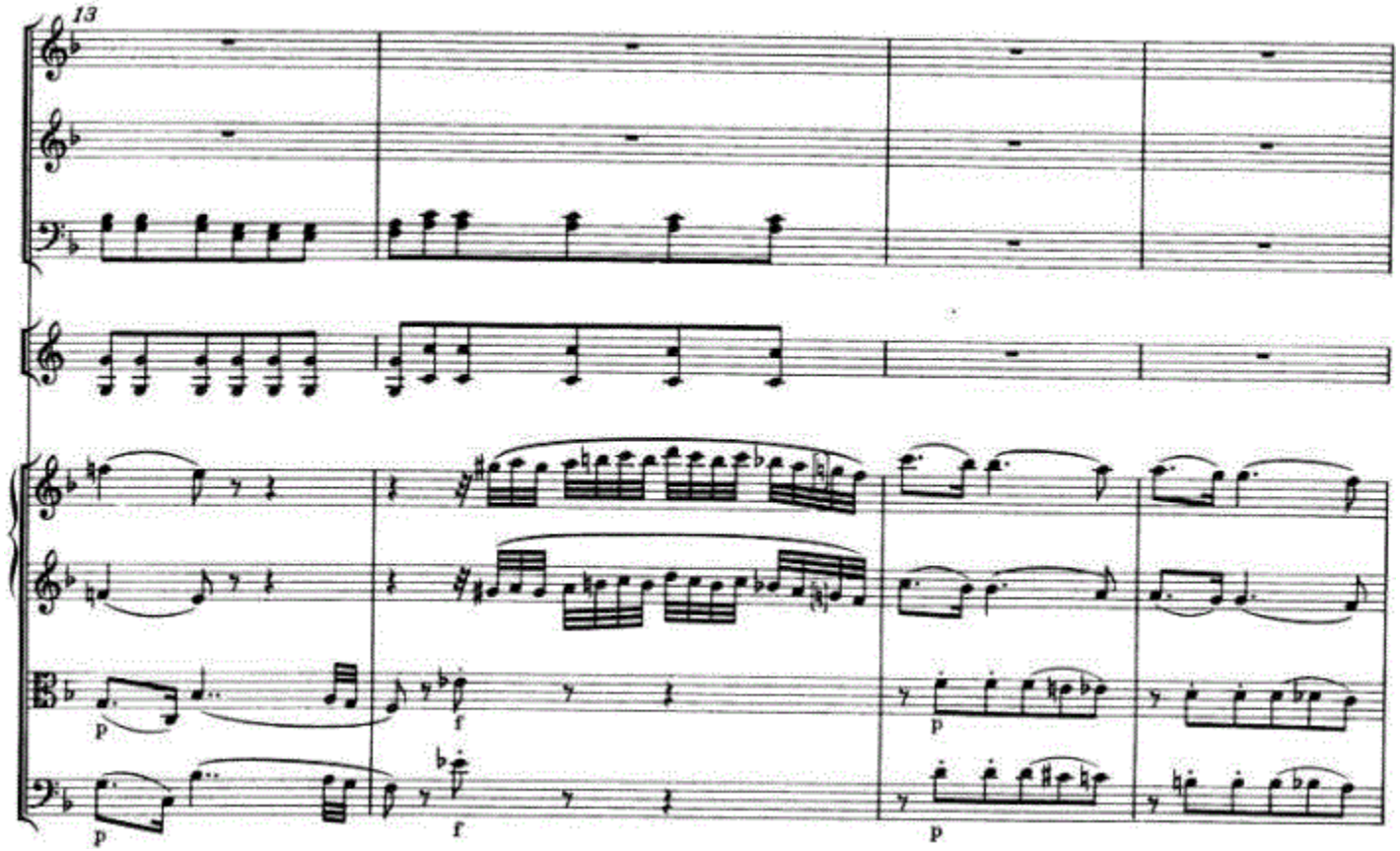
2 Transitions heading to the dominant of the new key, after initial destabilization are very common around 1800. It is aso very common that the dominant of he new key finally is confirmed by an altered chord. Compare for instance the transition in the first movement of Schubert's 5th Symphony. Or the middle section of the second movement of Mozart's Piano Sonata in A minor K310. *See my website for these examples.*

3 On a sideline: See the pretty peculiar voice leading from #IVdv6/5: Eb in the Viola is not stepwise resolving to D, but leaps down to G instead. Well.. this way there at least are no *"Mozart-fifths"*. *See on my website: harmony, altered chords, section 2*

(Andante cantabile)



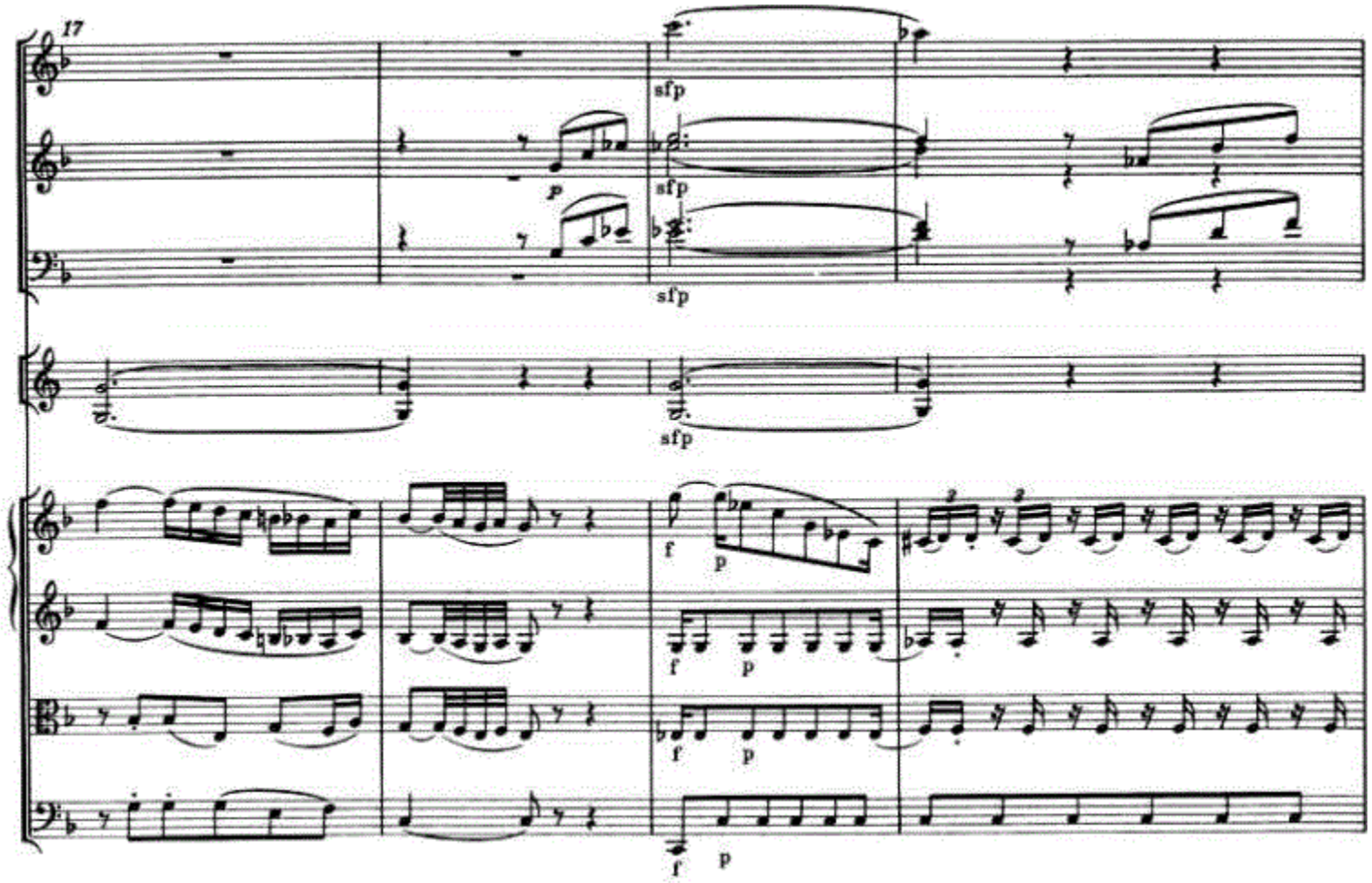
F major: I6/4 V7 I [6] V6/5 [2]



F major: V7 [2.. 4/3 ..] I (V2) IV6 (VII6) (V6) II6md I6

of IV *of V*

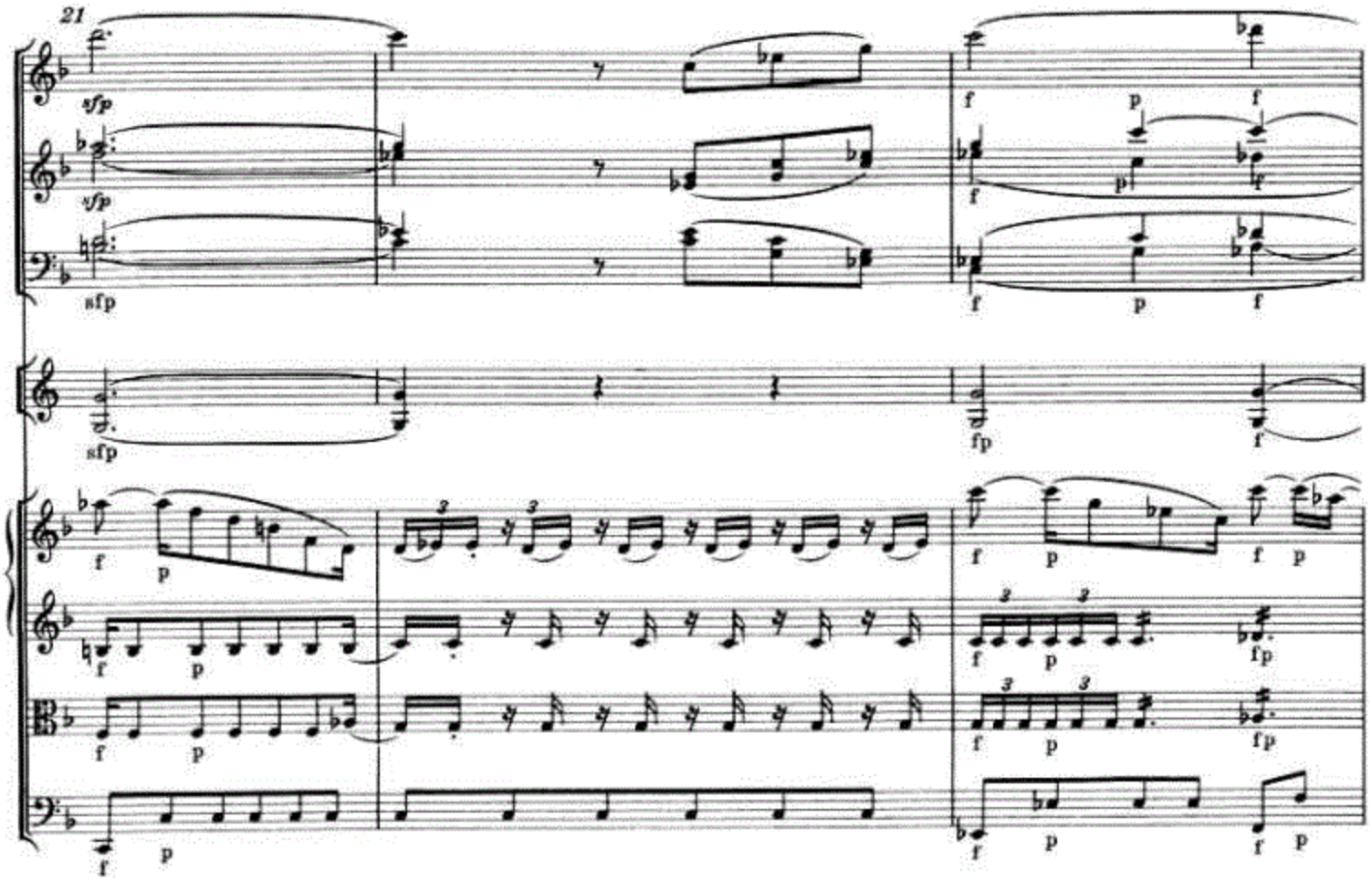
faux-bourdon ---------->



F major: V4/3 6/5 I6/4 V **C minor:** I II2

Pedal point on I ---------->

The C major-chord after the HC at the end of the first phrase suddenly turns into a C minor chord. This is the beginning of the modulation to (finally) C major, the key of the second theme.

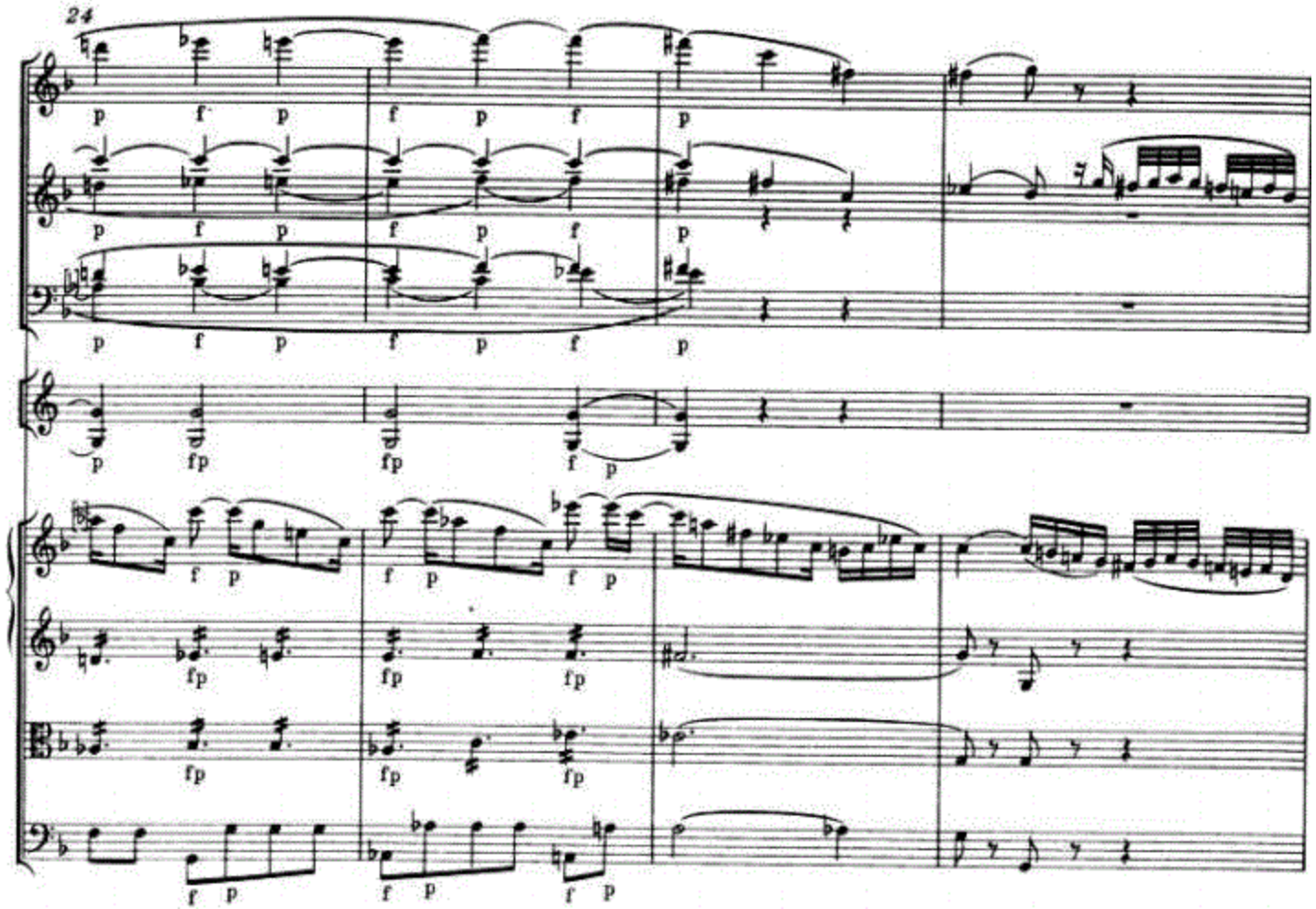


C minor: VII7 I I6 bII6/5 **(!)**

Pedal point on I ----------

When the bass leaves the C-pedal we hear for a split second a Neapolitan 6/5 chord! (caused by chromatic passing notes)

In fact the complete section from I6 in measure 23 is based on a *faux-bourdon.* The easiest way to see this is by looking at the lowest string parts: Even though not all chords ar 6-chords, these parts move 'in faux-bourdon' until measure 25. The turning point is is (VII) --> V in measure 26: here we change to contrary motion (see the viola and cello/bass).

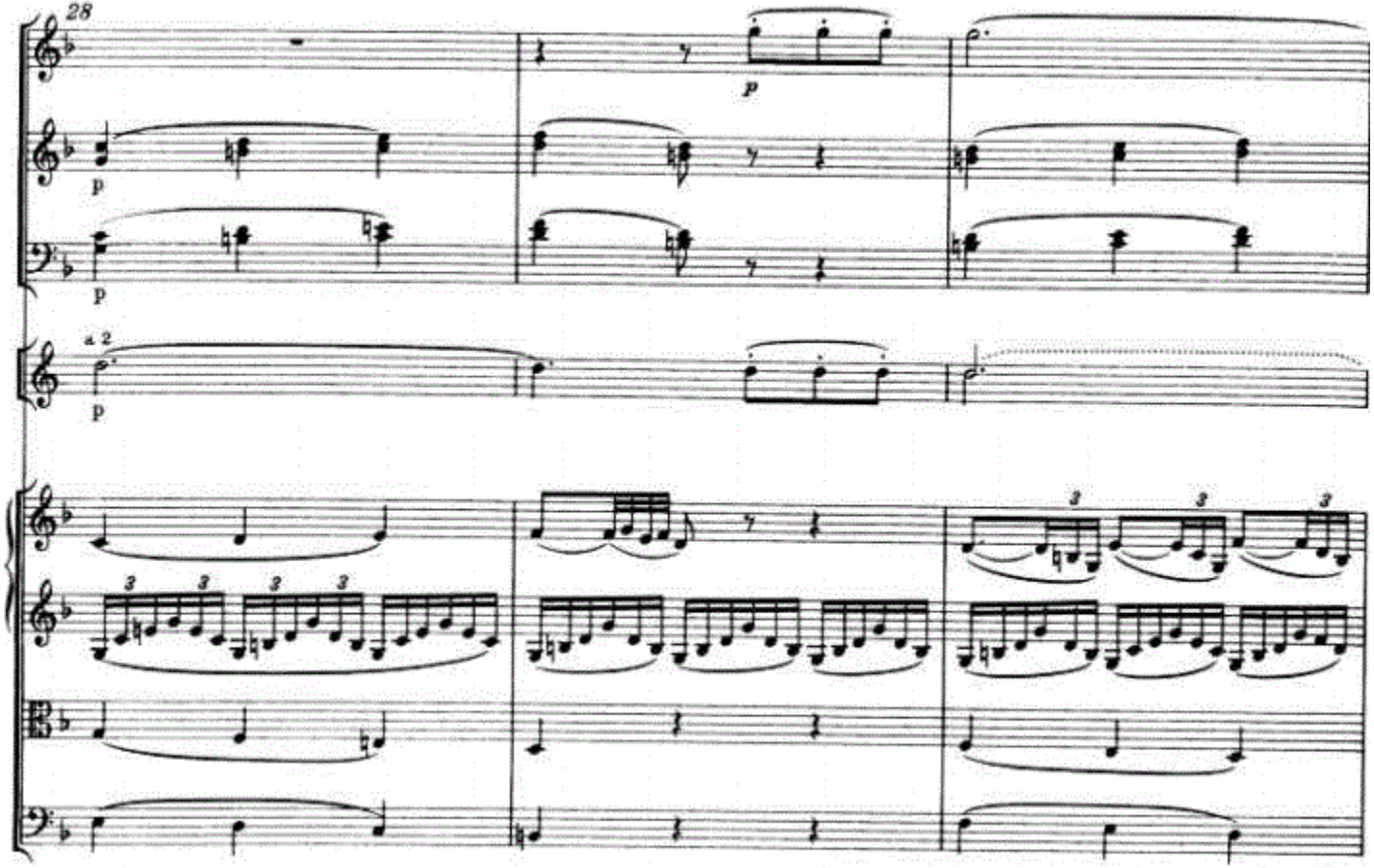


C minor: II6/5 I4/3 --> (V4/3) IV6 VII6/5eol (VII6/5) *of V* #IVdv6/5 V 7 - 8 6 - 5 **C major:** V7

From here we head to the dominant: via a secondary dominant we reach the subdominant, IV6. Finally the dominant, and the HC, is approached chromatically from VIIeol, via (VII) of V (see the line Ab - A - A - As - G in the bass).
In the very last moment the German augmented, #IVdv6/5 , clearly confirms V in C minor; thereafter the second theme starts, in C major.[4]

4 Zie de opmerkingen I voetnoot 2.

Beginning of the second theme

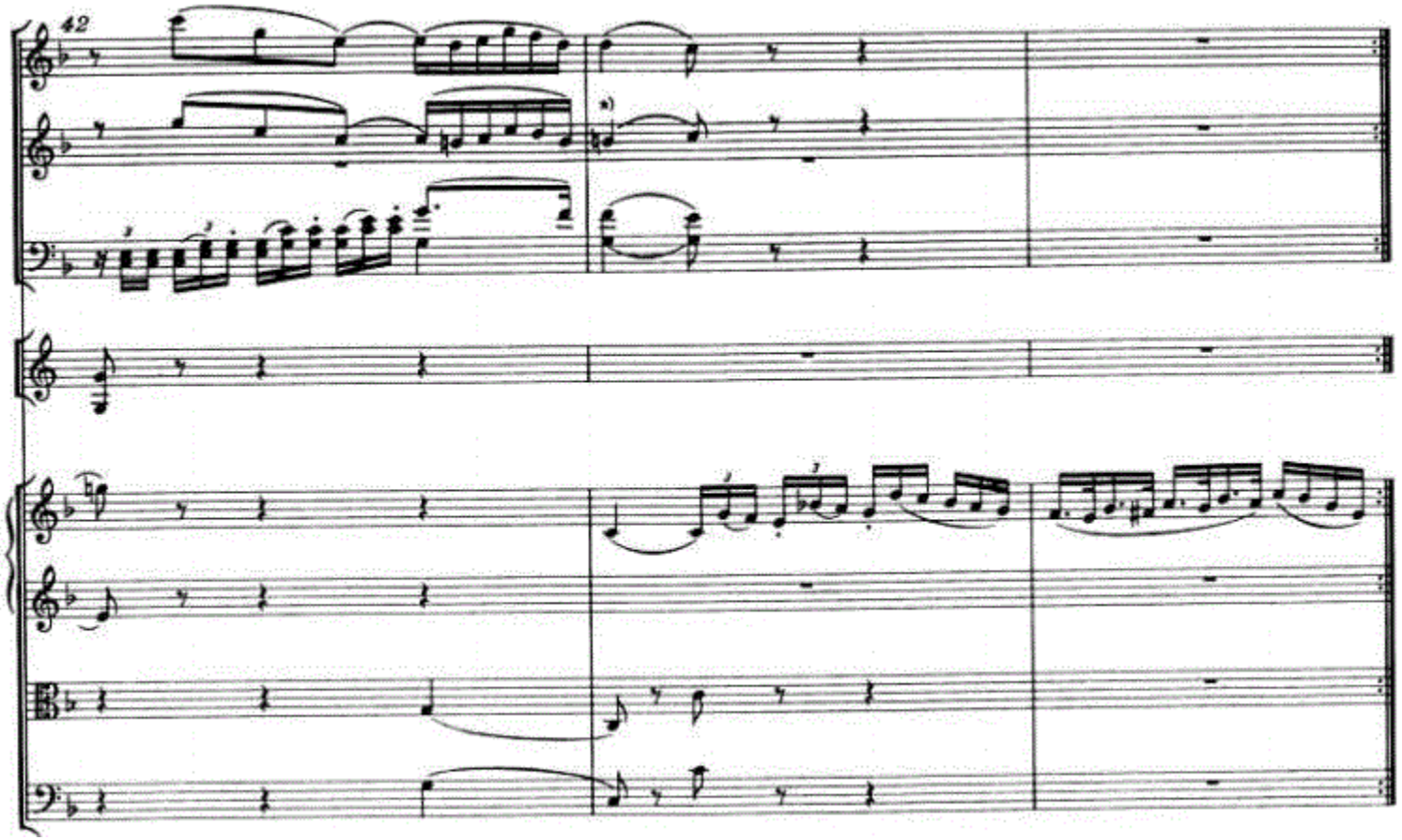


C major: I6 V6/4 I V6/5 V2 I6 V4/3

The *retransition* or *development section* (from measure 45, see below) starts in D minor; the materials are largely taken from the *transition.*

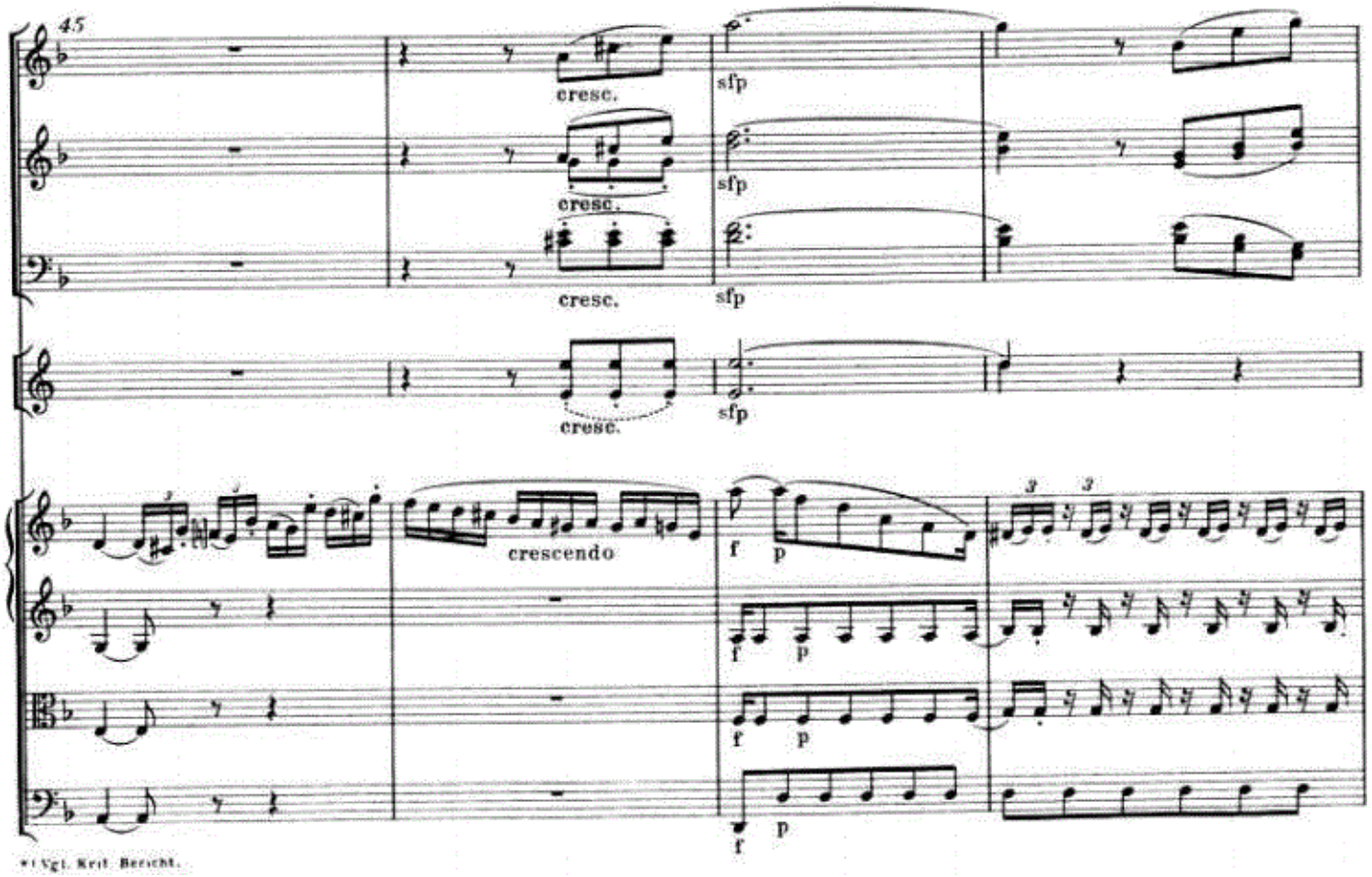
- We reach the key D in measure 45 through a prepared deceptive cadence: After V7 measure 44 we see A secondary dominant of VI (which will never be reached, by the way)
- Even though D minor as a key is destabilized through the evens from msr. 50, it stays largely in place until msr. 58: we could even go as far as stating that this middle section is *completely* in D minor until measure 58
- The dominant of D minor is emphasized in the *'lock on V'* from measure 56; in this lock on V the german augmented has an important role
- The home key F major is soon reached thereafter, through a chromatic sequence of descending fifths (see measures 58/59)

end of the exposition

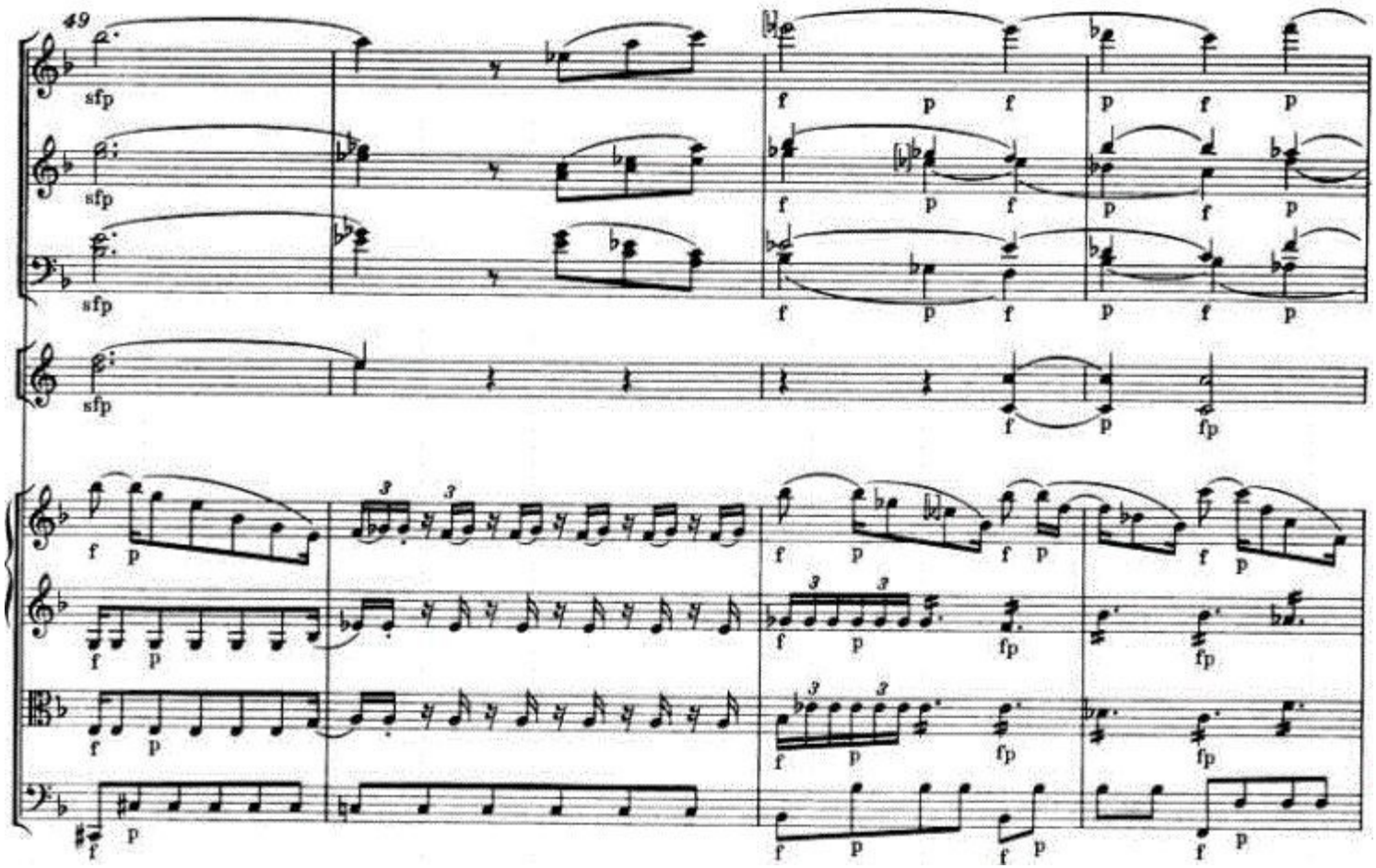


C major: I6/4 V7 I *by adding Bb I of C changes to V7 in F*

Beginning of development section



F major: (V9/7) ---> VI
D **minor:** V9/7 V7 I II2



D minor: VII7 (VII4/3)

to IV6 (that does not appear)

Eb minor: (VII6/5) I6/4

Bb minor: IV6/4 ----------> I 4 ----- 3

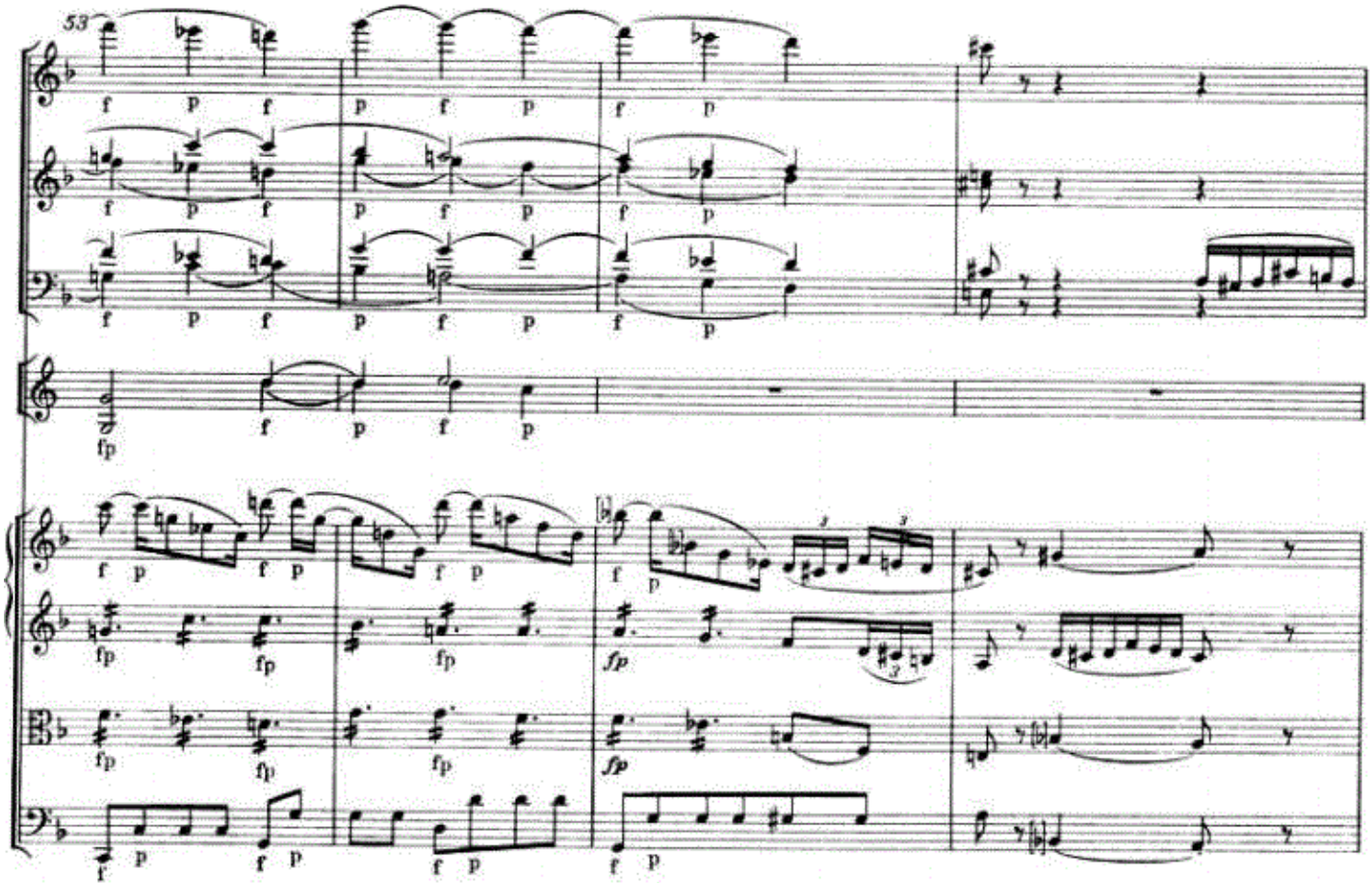
F minor: IV 4 ----- 3 I 4 ----- 3

C minor: IV 4 ----- 3

Other than in the transition, the bass is moving now (chromatically)

enharm. modulation

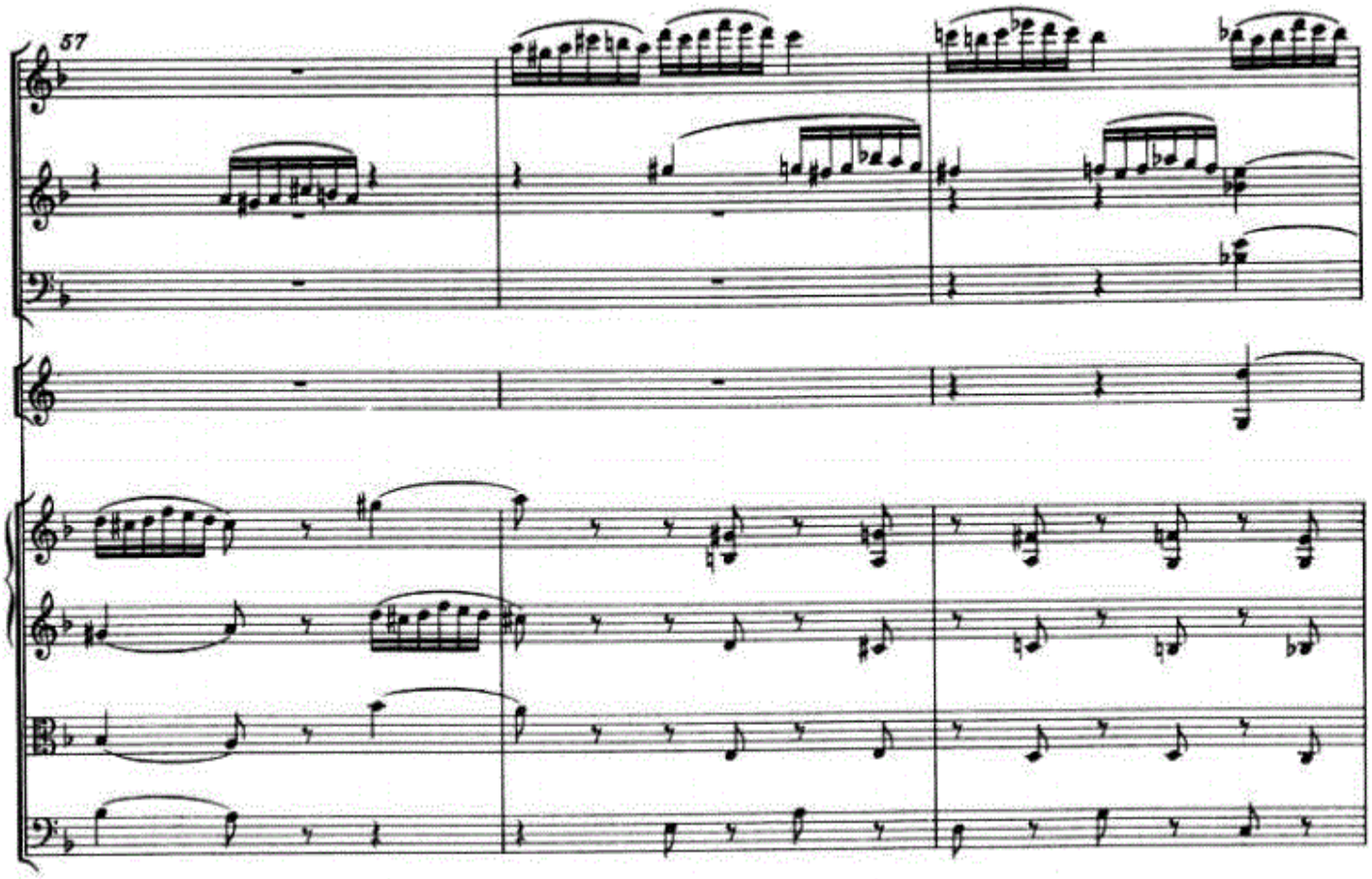
From measure 51: sequence of descending fourths; we could as well say: 'chain of subdominants'



C minor: I 4 ----- 3
G minor: IV 4 ----- 3 I 4 ----- 3
D minor: IV 4 ---- 3 I 4 ----- 3 bII6 [7 - 6] (VII7) V #IVdv6 V

Finally, the sequence of descending fourths ends in D minor – so: in the end we do not really reach a new key.
From measure 55 we approach a 'lock on V' on A, the dominant of D minor (when we look at it from the home key F major: we reach the 'wrong' dominant, namely the dominant of the relative minor key).[5]
The Italian augmented plays an important role here: V is reached several times from #IVdv6, and is confirmed by this altered chord.

5 A similar situation we see at the end of the development section of the first movement of the Piano Sonata in Bb major, K 333. See on my website: :gealtereerde akkoorden, paragraaf 2/literatuur



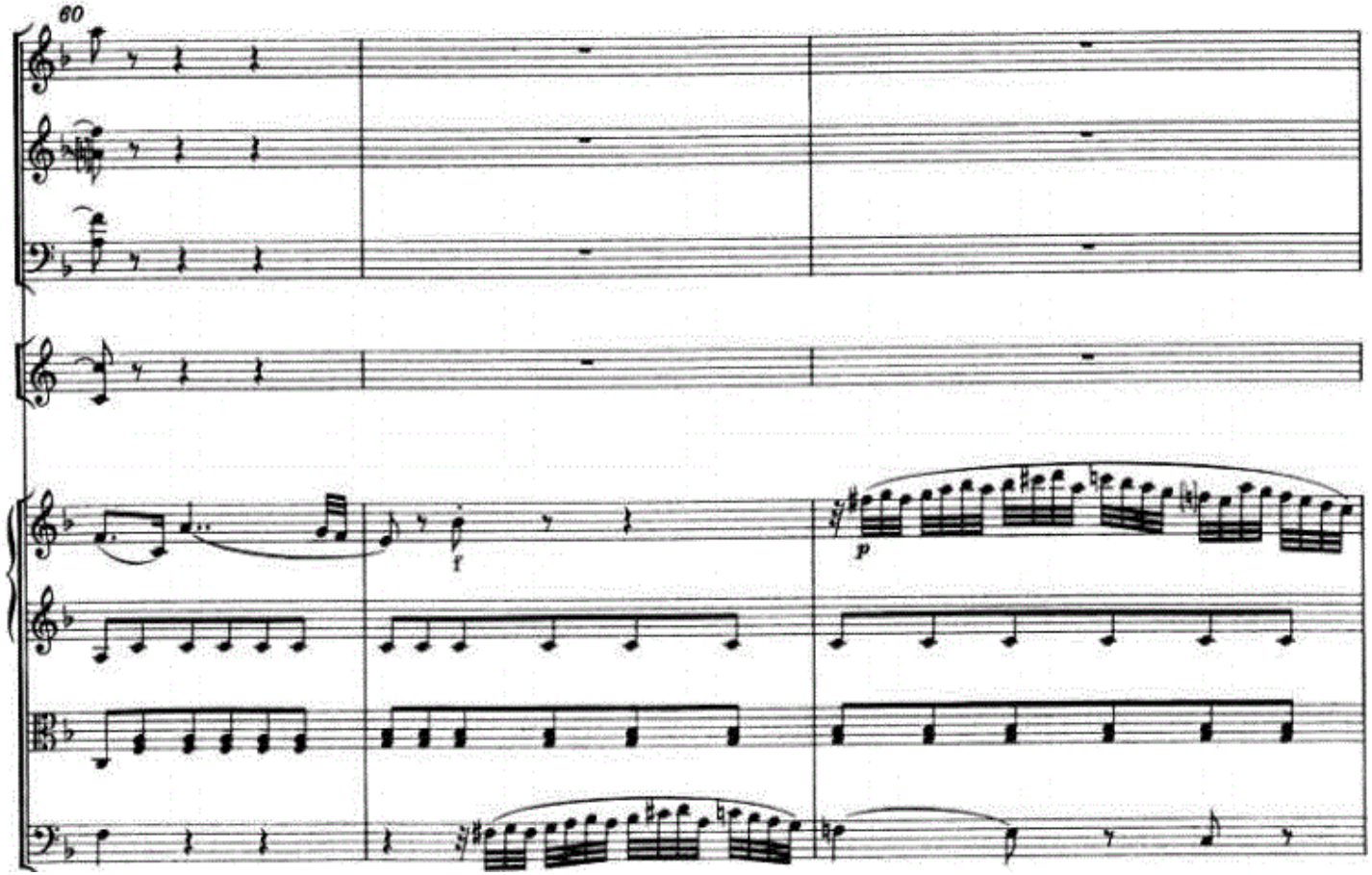
D minor: #IVdv6 V #IVdv6 V (V7) V7 (V7) (V7) (V7) --> III

F major: V7

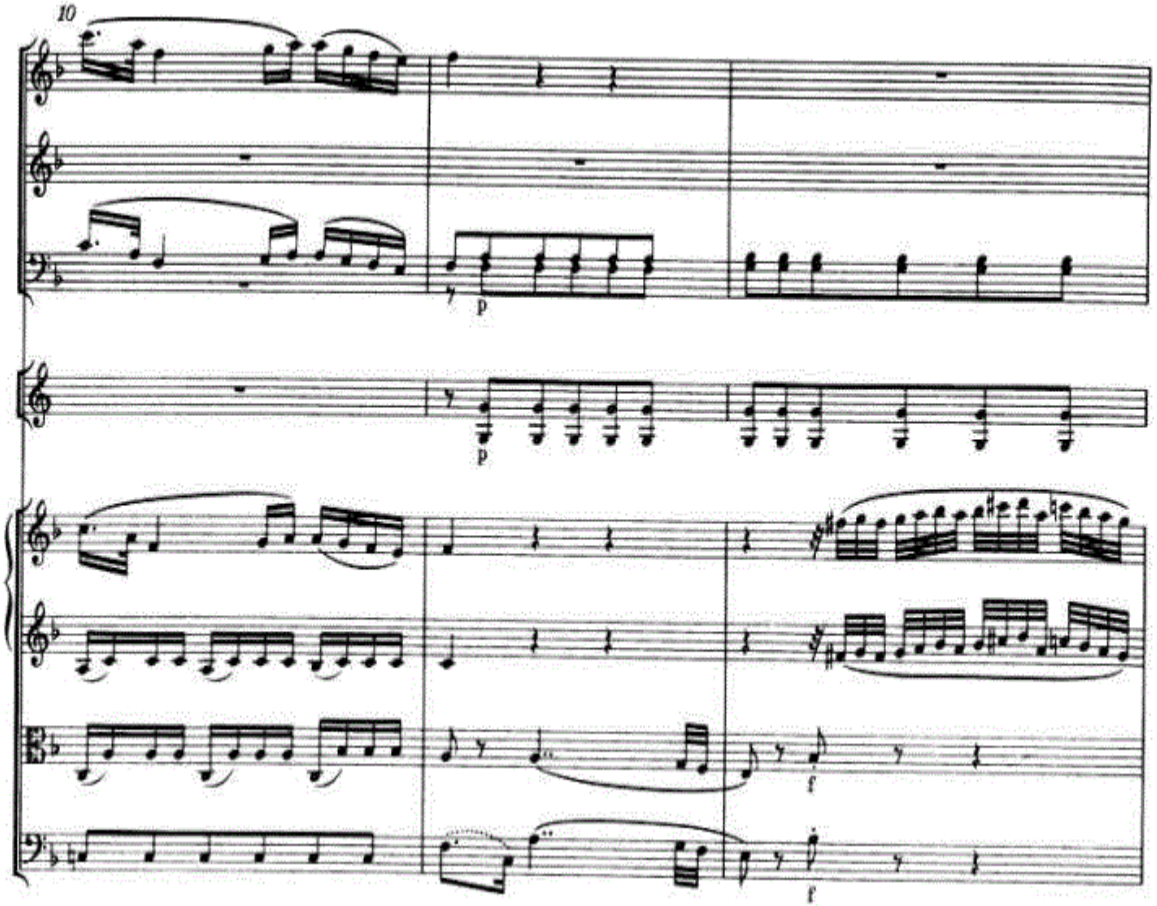
Through a short chromatic sequence of descending fifths the home key F major is reached at last.[6]

6 In the Piano Sonata in Bb major K 333 we see a similar situation: return to the home key, from the relative minor key, in the last moment before the recapitulation. See on my website: gealtereerde akkoorden, paragraaf 2/literatuur

Beginning of the recapitiulation



F major: I V4/3 6/5 7


10
p
p
f
f