Trio in Eb Major
for Piano, Clarinet and Viola
(“Kegelstatt”), K. 498

BY

W. A. MOZART

TO ACCOMPANY CHAPTER 7 OF

Mozart’s Music of Friends:
Social Interplay
in the Chamber Works

BY

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ABOUT THIS SCORE

This annotated score accompanies the analysis of Mozart’s “Kegelstatt” Trio found in Chapter 7 of Mozart’s Music of Friends. An animated version of this analysis, including a complete recording of the trio, is available at www.mozartsmusicoffriends.com under “Chapter 7 Resources.”

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Primary theme: a halting exchange

Bass line’s elaborate opening gesture . . . receives coy, parlante response (“who, me?”)

Intensified statement . . . also receives coquettish reply

Suave clarinet insinuates himself into the exchange, displacing viola

Deceptive resolution and lead-in invite piano’s one-more-time repetition of cadential idea

Viola relegated to lesser role; clarinet enjoys parallel-thirds duet with piano

Codetta — Transition
Bass line awkwardly interjects on weak bars
Piano seizes g–c interval of codetta, modulates to V

Subordinate theme
Based on cadential-duet idea (mm. 15–16)

Viola enters, first with innocuous pedal

... and later evolving into close duet with clarinet

Piano plays ornamented repetition of subordinate theme
Cadence within sight!
Piano descending scale . . .

. . . answered by clarinet
ascending scale (while others trill)

EEC
Bass statements aligned with hypermeter (unlike mm. 16 and 18)

Instead of reinforcing
By major, bass mixes in “murky tones”

“Are we heading to F minor?
What about the expositional repeat?”
“Let’s skip F minor . . . and the repeat!”

Viola enters on cue
(cf. upbeat to m. 28)

. . . but friendly exchange with clarinet begins to intensify

“C minor – yikes! How will we find out way home from here?”

VI: I    V5    IV6    G6    V (HC)
Modulation via enharmonic sleight of hand (B♭ → C♭)

Recapitulation
A group of friends (compare mm. 1–4)
Piano nudges key flatward

I = V₇ → IV

Codetta → Transition

MC

I:Fr (HC)V

VI IV=
Subordinate theme

Viola (finally) plays tune

Evaded cadence ushers in one-more-time repetition; full ensemble participates in build-up to cadence

Clarinet scale answered by piano (others trill)
Coda

Friendly exchange of grupetto figure among all three parts

Sextuplet embellishment passed to piano

“Farewell!”

“That was fun . . . what’s next?”
Piano l.h. Viola

Viola

Clarinet + piano r.h.
Piano l. h.

Piano l. h. Viola

Oops!

"Here I play with the meter . . .
but here I set it right."

Viola?

Oops!

Piano l. h. Piano

Piano r.h.

Echo:

Piano l.h. Viola

Imbroglio

Tutti

( )

Piano l.h. recap.

No! Clarinet

recap. in Bb!

4=1?

In G minor?

meter unravels until . . .
... grand hemiola cadence

Toy piano codetta

Trio develops 3/4 motive (see Ex. 6.16)
Refrain 1
Clarinet develops motive from Andante (see Ex. 7.5)

RONDEAUX
Allegretto

Piano repeats theme with viola support

Episode 1
Thematic refrain Viola imitates ("me too!"

Imitation piano concerto (again)

"Ha ha ha!"
Episode 2
Viola’s agitato theme begins in C minor mood . . . but gives way to singing style in Eb major

Clarinet (finally!) relegated to accompanimental status

. . . is interrupted by usurping clarinet, who completes the episode (forcing the viola to accompany)

Viola lead-in . . .
Retransition

Piano muses on previous cadence . . . prompting debate with clarinet (as viola accompanies)

Viola makes ostentatious display . . .

. . . and plays lead-in to his statement of the theme (with piano's virtuoso filigree), making their first extended duet

Refrain 3
Episode 3
Parallel thirds (all parts)
Refrain 4
Begins as solo clarinet
Full ensemble makes vibrant display

At first solo piano, but...

...now in three-way unison
Coda

Game, round 1 (viola/clarinet duet, with piano scales)

Game, round 2 (roles reversed)
"Musical carousing with this much spirit, among such good friends is better than Kegelspiel any day!"