

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

BY

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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

Andante Bass line's elaborate opening gesture . . . receives coy, *parlante* response ("who, me?")

Clarinetto in *Sib/B*

Viola

Pianoforte

Andante

f *p*

[*tr*]

5 Intensified statement . . . also receives coquettish reply

Suave clarinet insinuates himself into the exchange, displacing viola

f *p*

[*tr*]

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

10

cresc. *p*

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

Codetta → Transition

Bass line awkwardly interjects on weak bars

14

f *p*

Piano seizes g^1-c^2 interval of
codetta, modulates to V

19

Subordinate theme

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

$V:Fr_3^1 V^7(HC)$

Viola enters, first with innocuous pedal

25

... and later evolving into close duet with clarinet

29

Erstdruck:

Piano plays ornamented repetition of subordinate theme

33

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
Bb 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)

55

59

... but friendly exchange with clarinet begins to intensify

62

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

VI: I V_4^1 IV^6 Gr_5^6 V (HC)

65

Modulation via enharmonic sleight of hand (Bb → Cb)

69

p *f* *V⁷(HC)*

Recapitulation

A group of friends (compare mm. 1–4)

73

f *p* *[J]*

77

f *p* *[J]*

81

p

84 Piano nudges key flatward

cresc. *p*

I = V₂ IV

87 Codetta → Transition

f *p*

90

f *p*

94 MC

f *p*

I:Fr₃ V⁷ (HC)

Subordinate theme
Viola (finally) plays tune

98

102

106

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

110

Clarinet scale answered by piano (others trill)

ESC

114 Coda

Friendly exchange of gruppetto figure among all three parts

118

122

Sextuplet embellishment passed to piano "Farewell!" "That was fun ... what's next?"

126

♪ ♪ ♪ motive

MENUETTO

Piano l.h. Viola

Clarinet. +
piano r.h.

Piano
l. h.

Piano
l. h.

Viola?
Oops!

Toy piano:

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

Piano
l.h.

Viola?
Oops!

Clarinet. +
piano r.h.

Piano
l.h.

Echo:
Piano l.h. Viola

Imbroglia

Tutti

Piano l.h. recap.
in G minor?

No! Clarinet
recap. in Bb!


4=1?

$\frac{3}{4}$ meter unravels until ...

... grand hemiola cadence Toy piano codetta

34

Bb: V I

Trio Trio develops  motive (see Ex. 6.16)

42

49

56

63

69

75

82

88

95 *Erstdruck:*

103

113

The musical score consists of four systems of staves. The first system (measures 88-94) shows a piano introduction with a forte (f) dynamic. The second system (measures 95-102) begins with a piano (p) dynamic and includes a section marked 'Erstdruck:'. The third system (measures 103-112) continues with a forte (f) dynamic. The fourth system (measures 113) concludes the piece with a piano (p) dynamic and a double bar line with repeat dots.

Refrain 1

Clarinet develops motive from Andante (see Ex. 7.5)

RONDEAUX

Allegretto

The musical score is for a piece titled "RONDEAUX" in the tempo "Allegretto". It is written for Clarinet and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score is divided into measures, with measure numbers 5, 10, and 15 indicated. The Clarinet part (top staff) features a melodic line with various ornaments and dynamics. The Piano part (bottom staff) provides harmonic support with chords and arpeggios. A blue annotation "Piano repeats theme with viola support" points to a section in the Piano part. A blue annotation "Episode 1" is placed above the Piano part at measure 15.

5

Piano repeats theme with viola support

10

Episode 1

15

20

v/p

sf

24 Imitation piano concerto

27

31

tr

tr

tr

tr

Thematic refrain

Viola imitates ("me too!")

36

Imitation piano concerto (again)

41

45

"Ha ha ha!"

48

52

55

58

Refrain 2
Piano only

62

Episode 2

Viola's agitato theme begins in C minor mood ...

but gives way to singing style in E \flat major

67

74 Clarinet (finally!) relegated to accompanimental status

Viola lead-in ...

79

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

85

Retransition

Piano muses on previous cadence . . .

prompting debate with clarinet (as viola accompanies)

91

Viola makes ostentatious display . . .

95

100

Refrain 3

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

106

111

Episode 3
Parallel thirds (all parts)

115

120

126

132

Measures 132-136. The vocal line features a trill in measure 132. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

137

Measures 137-141. The vocal line continues with a trill in measure 137. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

142

Measures 142-147. The vocal line continues with a trill in measure 142. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

148

Measures 148-152. The vocal line continues with a trill in measure 148. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

153^b
12.

159

165

Refrain 4
Begins as solo clarinet

171

Full ensemble makes vibrant display

176

sf

sf

sf

sf

sf

p

sf

sf

180

p

p

p

p

p

p

p

p

At first solo piano, but ...

183

p

p

p

p

p

p

p

p

... now in three-way unison

187

f

f

f

f

f

f

f

f

Coda

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

191

195

199

Game, round 2 (roles reversed)

203

208

"Musical carousing with this much spirit, among such good friends is better than Kegelspiel any day!"

212

215

218