

TONAL COHERENCE IN HENZE'S SONATINA FOR TRUMPET

MUTH 5370

Joseph E. Lyszczarz

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The musical language of Hans Werner Henze, as demonstrated by his *Sonatina* for Solo Trumpet, transverses a wide landscape of styles and techniques. At first glance, these elements seem extremely disparate. The first movement touches on tonal implication using chains of third and fourths as the primary harmonic units. The second movement, in a similar vein, is tonal with subjugated atonal elements interspersed. The third and final movement, in stark contrast, is an example of serial techniques. Yet, despite these different and contrasting elements, I hear Henze unifying the musical language through the emphasis of pitch classes, both as tonal centers or as important points of musical emphasis, specifically the tonality of E-flat (D-sharp). I will demonstrate this by first examining the musical discourse of each movement individually and describing their nominal harmonic and features. Within these analyses, I will the case for particular tonal or non-tonal pitch emphasis. I will then draw a series of connections from important moments in each of the movements and attempt to demonstrate large scale tonal connections which unify the entire composition.

The musical language of the first movement revolves around chains of intervals of thirds and fourths. The particular syntax which Henze uses sits in a nebulous area between atonality and centricity, but I believe that the musical discourse is clearly emphasizing particular pitch classes as dominant in various section of the work. The ideal passage to demonstrate this is the opening gesture of the work.

Example 1: Mvt. 1, Toccata - First system
Opening Harmonic Materials

The image shows a musical score for the first system of the Toccata in Mvt. 1. The score is written in treble clef with a key signature of one flat (B-flat). The music begins with a dynamic marking of *f*. The score is divided into two main sections: "Opening Harmonic Materials" and "Registral Peaks".

The "Opening Harmonic Materials" section consists of eight measures, each with a specific harmonic label below it:

[T25]	[E05]	[259]	[E146]	[037]	[TE25]	[E05]	[9E146]
Triadic	Quart.	Triad	Quartal	Triad	Quartal	Quat.	Quartal

The "Registral Peaks" section follows, with a bracket above it indicating a range of notes. Below this section, there are two labels: "3rd chain" and "Triad like- Extended".

This gesture contains the kernel of the material for the rest of the movement. As shown in Example 1, Henze sets up a paradigm of alternation between different harmonic entities. For most of the passage, harmonies move from triadic to quartal. The primary means of establishing forward motion here and in the toccata as a whole is through an additive, chaining process. As further illustrated in the first example, three successive registral peaks are hit in the opening, each higher than the last. Each is arrived through the end of the chaining process as illustrated: for the first two, the pattern of perfect fourths is extended upwards. For the last, the pattern of generic thirds is extended upwards.

Henze creates unity and progression in this movement in a few different ways. One is the prominent return to specific pitch structures, and their extension. In spite of the fact that the first is an opening statement and the last is obviously a climactic gesture, the two share a surprising amount of pitch material in common. This gives both a sense of grounding in specific important pitches, but also provides an analogue for traditional tonal harmonic development: starting from the familiar and moving away over time.

Example 2a: Mvt. 1, Toccata - First system

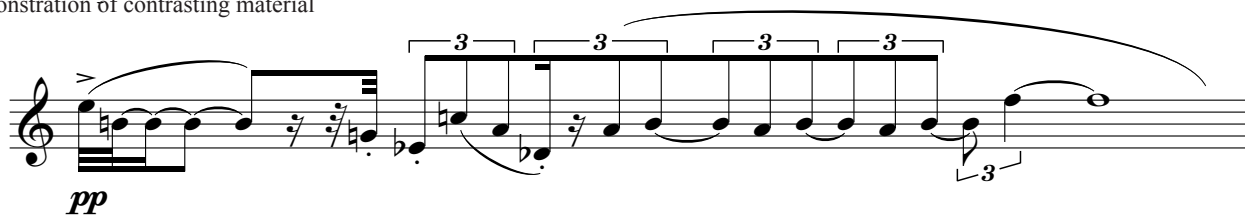
Example 2b: Mvt. 1, Toccata - Second to last system

The above example shows a side by side comparison of the first opening flourish, as well as passage appearing in the second to last system of the movement. Pitch complexes that are shared in common are indicated. What is interesting about this is that it clearly suggests that the harmonic units found in the opening of the work are important: they are a fixed idea which provides which recurs and becomes elaborated over the course of the movement. Also, it is worth bearing in mind the prominence of pitch class 10 in the above

example, both as the starting pitch of the entire piece, and as the resolution note of the climactic gesture. This important position of B-flat indicated to me that Henze has concentrated on the first movement centering on pitch class 10. I will return to this later in the paper, as it is important for understanding the first movement in context with the following two.

Zooming out to look at the movement as a whole reveals both further proof of the importance of repeated material; it also raises some interesting questions. While all the other phrases of the work seemed based on the material shown in the first two examples, the last phrase does not.

Example 3: Mvt. 1, Toccata - Last Phrase
Demonstration of contrasting material



It appears to come out of nowhere, having no obvious thematic or harmonic antecedent in the preceding material. Its harmonic content is markedly different: a prominent whole-tone subset is presented at the very end of the work. I believe that this disjunct passage is important to understanding the work as a whole, and I will return to it later in this paper. However, it is worth noting that there is heavy emphasis on pitch class 9 and 11, while also ending on pitch class 5. I hear this as pointing towards B-flat, which is a note that has been emphasized elsewhere in the movement. To my ears, this ending is similar to a half cadence ending the occasional baroque period work in preparation for further movements.

The second movement is a decidedly different animal. It is significantly longer, and at the same time much more obtuse in terms of the harmonic implications present. I hear strong tonal suggestions present throughout the movement, but the foreground details often obscure this. The first phrase of the piece strongly sets up the tonal nature of the movement. In fact, after the curious emphasis of B-flat in the first movement, the second movement appears to begin straightforwardly in Eb minor, suggesting a tonic-dominant relationship

being emphasized. Here it makes perfect sense: Even though the foreground material is less tonal/post-tonal, I hear Henze as subjugating them to the Eb tonality he established at the beginning of the second movement.

The movement returns to its tonal/diatonic roots on the second page of the work, rounding out the progression from tonal ->post tonal-> tonal. The most salient feature of this later part of the piece is the ending, the pitch content of which is shown in the example below.

Example 6: Mvt. 2, Canzone - final system
Tonal emphasis of ending



This ending further supports the supposition that the second movement is controlled by an Eb tonic. Although repelled to sharps, the emphasis of pitch class three is abundantly clear. The system begins with a held A-sharp, the primary dominant note. After a small gesture, the piece ends on D#. I believe with this evidence in mind, it becomes clear that the tonicization of pitch class three is a conscious choice in this work, so far being emphasized by the dominant in movement one, and solidified as tonic in movement two.

The third movement is significantly different than the others, being an almost pure serial composition. However, Henze makes some subtle yet significant exceptions to the traditional tenets of serial writing. These exceptions start soon after the opening of the piece, which clearly establishes the twelve-tone row for the work.

Example 7: Mvt. 3, Segnali - Opening
Row form presentations

There are several interesting features of this row, which is labeled PE in the example above. Curiously, it only contains one interval class 6, in this case it is shown to be prominent, as the row is interrupted after that point by a rest with a fermata. This is a rather significant detail which foreshadows some of the important characteristics about the specific serial implementation of this movement. This pays off in the very next row presentation.. Immediately after this first row, PE is repeated. This is not unexpected given the tonal leanings of the work thus far: repetition of the harmonic content to start a work would be a logical way to expose material. (While not as strong of a traditional dominant function, B natural has often pointed towards the dominant of Eb in many of the previous examples - this could suggest the complex of B-flat, B-natural, and E-flat as being of significant importance) Besides this traditional exposition of material, the second repetition of PE also introduces the most common exception to traditional serial procedures utilized in the movement: order numbers 9 and 10 of the row are switched in this presentation.

Indeed, it is the aforementioned single adjacent tritone in the row which is switched. I see this as being a logical choice for there to be swapping of order positions. This perhaps could be symbolic of symmetrical nature of the tritone, and the fact that it is an interval naturally associated with invariance. Any inversion of the tritone will simply equal another tritone. While this is not necessarily related to the way the tritone is used explicitly, I find it to be a compelling theoretical justification for the order swapping. One might question whether or not the first row presentation is the anomaly: while this certainly could be the case, the seemingly tonal implications of the other movements suggest to my ear that the initial presentation is likely to be important and should be considered the primary presentation.

What is continuously interesting is that this ordering switch is consistent, including in retrograde permutations of the row. In both R and RI forms, it is still the tritone, order numbers 3 and 4, which are switched consistently, as shown in the example below.

Example 8: Mvt. 3, Signali - second page, opening.
Anomalies in Henze's row presentations

The musical score for Example 8 shows a row presentation on a single staff. The notes are labeled with order numbers: 12, 1, 2, 3, 4, 5, 6, 7, 8, 10, 8, 10, 9, 11, 6, 12. The row is presented in a fragmented manner, with some notes grouped together and others separated. Dynamic markings include *pp*, *sf*, *pp*, *sf*, *sff*, and *p*. The notes are written in a treble clef with a key signature of one sharp (F#).

Beyond the switched order numbers, Henze continues to tweak of the serial presentation of rows. Order numbers 8 and 10 are repeated as a unit. Additionally, the pitch class 7, which is order number 6, is repeated much later in the row presentation with no other technical explanation. I believe the Henze is hinting towards a process of breaking down the serial ordering, however he does not even seem to completely embrace this deconstruction until the last phrase of the piece.

It is in the last phrase of the piece that I think is extremely interesting and is connected intimately with the final phrase of the first movement. This last gesture does not correspond to any row form of the established row which has been used over and over again throughout the movement. However, it can be seen as being somewhat related to RT.

Example 9: Mvt. 3, Signali - last system
disordered row form

The musical score for Example 9 shows a disordered row form on a single staff. The notes are labeled with order numbers: 4, 3, 6, 5, 2, 7, 9, 7, 11, 6, 12, 8. The row is presented in a fragmented manner, with some notes grouped together and others separated. Dynamic markings include *p* and *fff*. The notes are written in a treble clef with a key signature of one sharp (F#). Above the staff, there are labels 'V -' and 'I' above the notes 12 and 8 respectively.

In the above example, certain correlations to RT are noticed. In particular, several pairs of order numbers appear consecutively, albeit reversed. However, the rest are scattered with seemingly no discernible pattern. It is in this presentation that he leads the concept of switching order numbers to its ultimate conclusion. At the same time, he fulfills the expectation of the last phrase of a fast movement being something “other” than the

normal mode of operation of the movement. (an interesting additional detail: this final gesture is ordered so that two adjacent tritones occur, rather than simply the one naturally occurring interval class 6 indigenous to the 12 note set. What is even more important, considering the context of the rest of the piece, is the precise pitch classes that the work ends on. It, too, ends with a clear sol-do statement of pitch classes 10 and 3. Not only that, but isolating the voice leading of the top line of in the gesture reveals a simple tonal structure of “mi-fa-sol.” It is likely that this is the true impetus for reordering the row in the final statement: Henze has bent the serialist techniques in the third movement in the service of the E-flat/D-sharp tonic.

Taking the preceding analytical accounts into consideration, I believe it is possible to hear the entire work as focusing on pitch class 3. Each harmonic and stylistic device utilized by Henze is subjugated by the need to emphasize this tonal scheme. The first movement begins by emphasizing pitch class 10, the dominant of E-flat. However, it is never actually clear that Bb is tonicized, avoiding undue emphasis that might compete with the main tonal center of the work. In the second movement, Eb is clearly and unequivocally made tonic. This represents the tonal heart of the work. While the third movement is extensive in transversing the full chromatic territory due to serial techniques, Henze eventually is able to maintain the dominance of E-flat at the very end of the piece.

While I believe that my research has supplied a reasonable, and largely audible, large scale account of the musical language of Henze’s Sonatina for Trumpet, I believe that there is much more interesting exploration that could be accomplished. For instance, there is a significant deal of motivic unity in the piece which is beyond the present scope of this paper. Additionally, there may be further details which could support my analysis buried further into the details of the piece. (Or perhaps, a contrasting harmonic analysis, which would be most welcome.) Even though the surface is widely varied, Henze has created a fascinating and surprisingly organic piece which will certainly reward further study.