FINAL PAPER

Weaving Two Threads

Basic Materials and Subordination in Henze's "Sonatina for Solo Trumpet"

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Written in 1976, Hans Werner Henze's *Sonatina for Solo Trumpet* is a small but complex work. Each of its three movements displays a contrasting style, and at first glance, it may seem as if they bear no relation to each other. Upon closer inspection, however, I think that Henze creates each movement around basic material; in particular I find groups of materials running through the work, like two prominent threads woven through a tapestry. In this paper, I will show what those threads are, and how Henze treats the two threads through each movement, and I will suggest that the other, non-thread material is subordinate to these two threads. Since I will look at all three movements, this will prevent me from going into great detail on any one movement.

The First Movement

What Henze does in the first movement is not immediately obvious. In order to discover what he does, I counted the number of times each pitch class occurs. Figure 1 displays those results.

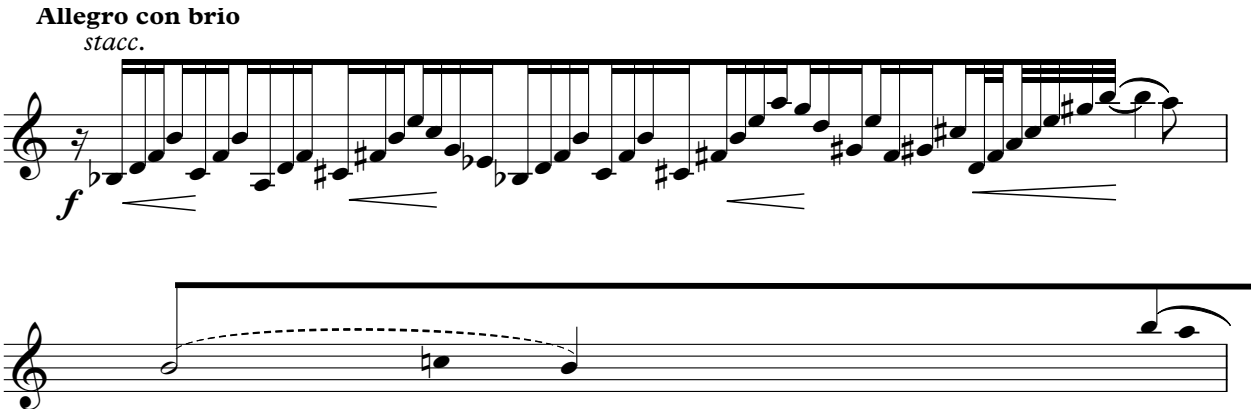
Figure 1: Frequency of pitch classes in the first movement of Henze's *Sonatina for Trumpet.*

Pitch Classes	Frequency
0	14
1	8
2	13
3	7
4	9
5	20
6	6
7	8
8	11
9	16
E	21

Although a chart like this could easily lead to mere number games, in this case it does support the music: pitch class (pc) E especially plays a prominent role, together with pc 5. They form what I will call the first thread material, around which Henze weaves other music.

At first, pc E is hidden among the sixteenth-note figuration, but we can trace its path. In Example 1 I have put the music for the first statement in the top line, and in the bottom line I have traced pc E in a kind of Schenkerian-like graph.[1]

Example 1: The top line shows the music for the first into the second line, and the bottom line traces pc E.

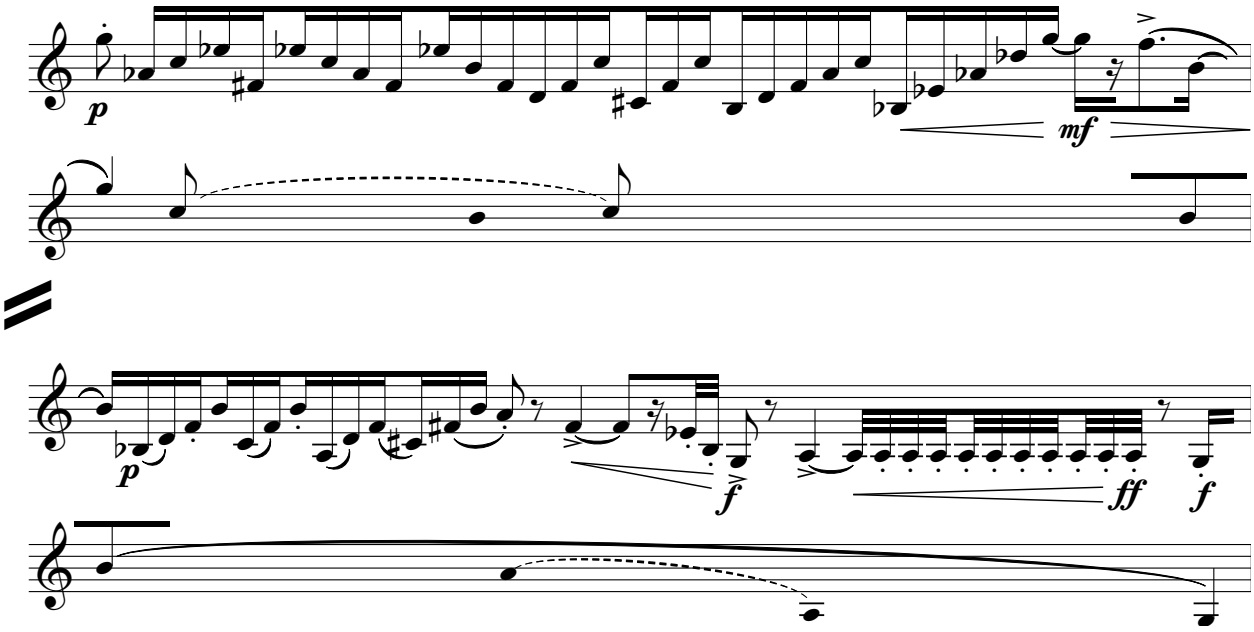


This shows that pc E runs through the first statement, even though it is not particularly marked here. In addition, although Henze does include pc E in different registers, B4 returns most frequently. This makes up the first thread material. At the end of the line, Henze begins a third descent. The material surrounding pc E plays an important role too, and I will address it later.

The second statement offers some contrast to the first, in that pc E moves up to pc 0. It then moves back to pc E, when the opening material returns.

[1] By making this Urlinie-like graph, including some third descents, I do not assume that pc E is prolonged in the same way a pitch is prolonged in a tonal piece. Instead, it is an attempt to make the importance of pc E easier to visualize.

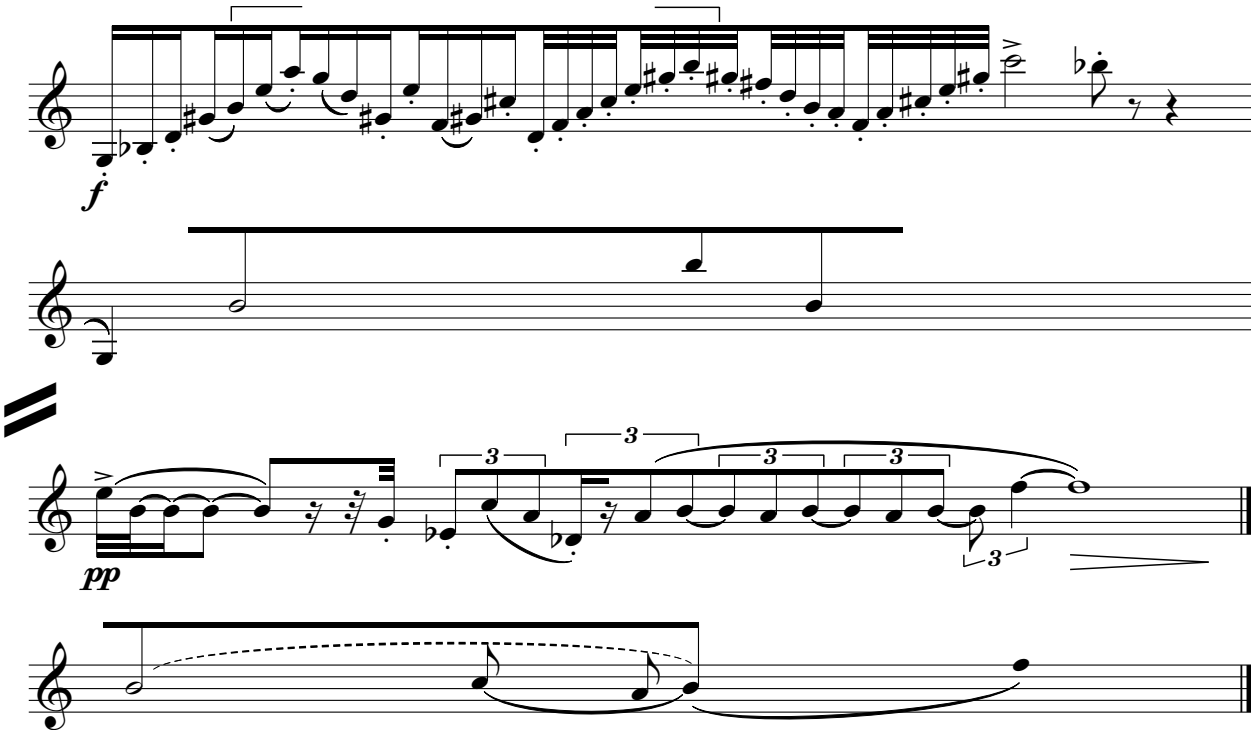
Example 2: The top lines show the music from the second through the beginning of the fourth lines; the bottom line traces the path of pc E.



Whereas pc E (and pc 5) had hidden behind the sixteenth-note figuration, this example shows the first time the 5/E tritone comes to the surface, at the mezzo-forte. Henze places an accent on pc 5. The tritone almost serves as a marker, since the opening material returns after the tritone has sounded. Another third descent appears here, as well.

The third statement expands the first, and the fourth statement closes the movement.

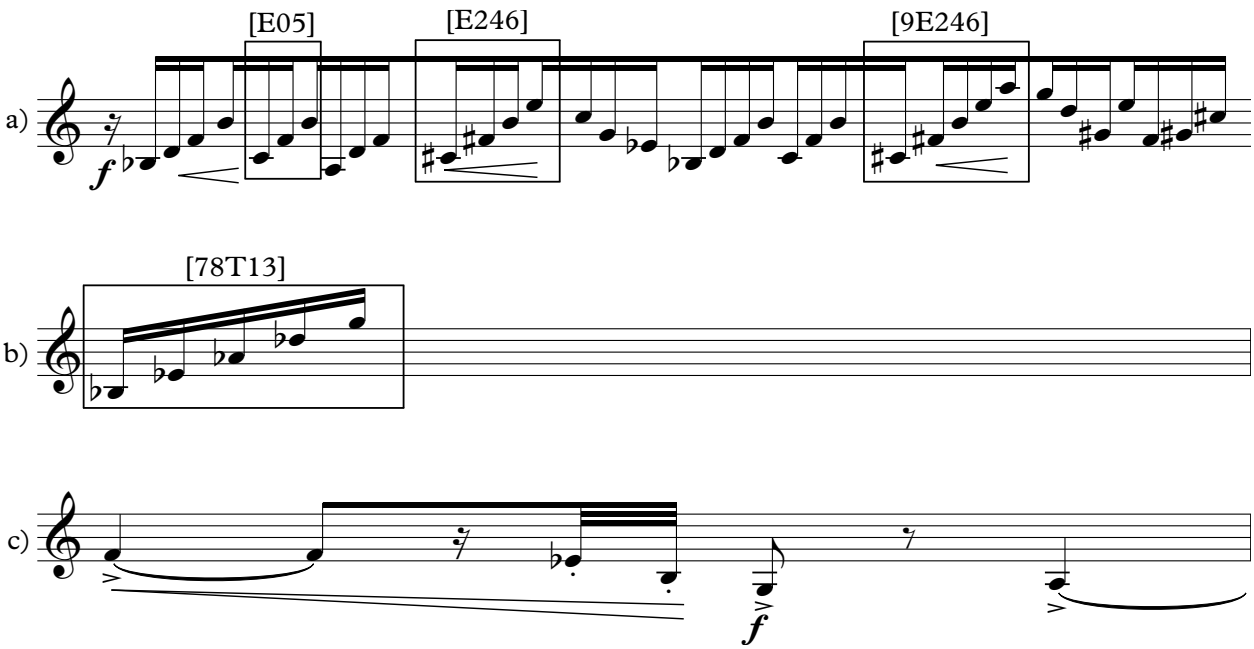
Example 3: The top lines show the music from the fourth line to the end; the bottom lines trace pc E. The brackets show music directly from the first statement.



The music marked in brackets repeats exactly music from the opening statement. It makes the expansion easier to see. At the end, the 5/E tritone comes to the surface again to close the first movement. By bringing to the foreground the thread around which all the other material is weaved, Henze highlights it.

This brings us to the other material. It forms what I will call the second thread material. Second thread material includes stacked fourths, which could include either all perfect fourths or perfect fourths with a tritone, and partial whole tone collections.

Example 4: a) shows the stacked fourths, in the first line and the pc-sets they form; b) shows stacked fourths from the end of the second line; and c) shows the music derived from the whole tone scale (odd).



In Example 4a, I have shown the first line of music and have put the stacked fourths in boxes.[2] The first box stacks a perfect fourth then a tritone. This makes pitch class set (pc-set) [E05], which belongs to set class (016). In the second box we find a stack of all perfect fourths. This forms pc-set [E246], which belongs to set class (0257). If Henze had only stacked three perfect fourths, as he does on the third line when the opening music returns, it would form pc-set [E26], which is a member of set class (027). Example 4b shows the stacked fourths at the end of the second line. This forms pc-set [78T13], which belongs to set class (01368). If he had left off the B♭3, then it would form pc-set [1378], which belongs to set class (0157). I mention these because these set classes, and in some cases even the same pc-sets, return in the second and third

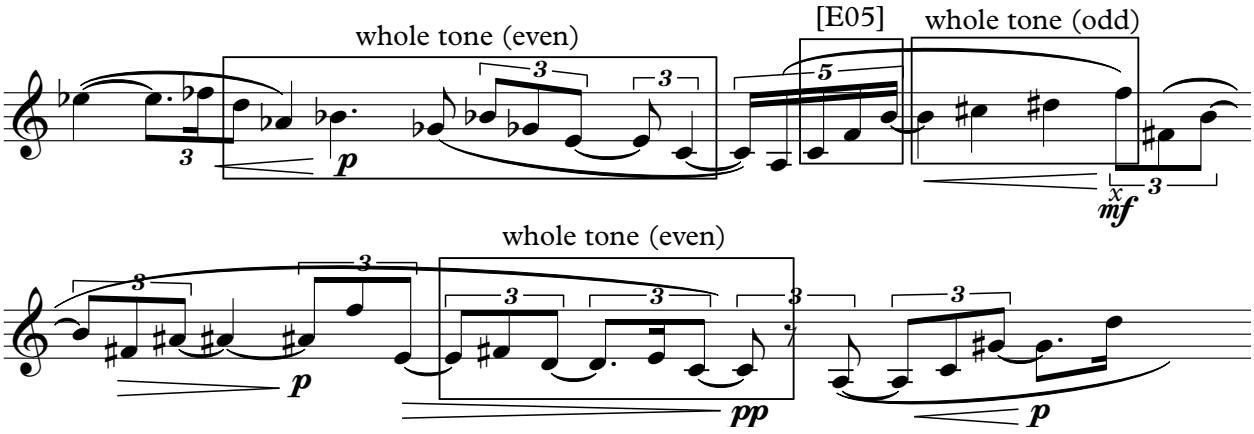
[2] It seems Henze alternates stacking thirds and stacking fourths (second thread material) around pc E (first thread material). In this paper, I will focus on the stacked fourths.

movements. Not only that, but in the second movement we will also see that Henze either stacks them in fourths or keeps a similar contour. Example 4c shows the one place in the first movement where the whole tone sonority emerges clearly. Our 5/E tritone is included in this collection. All these things form the second thread material. In the first movement Henze weaved the second thread material around the first thread material (the 5/E tritone).

The Second Movement

The second movement contrasts greatly in style from the first. The slower tempo, the soft mute, and the triplet rhythms work together to create a different affect than the first movement. Henze has let the first thread get tangled and hidden. Instead, he picks up the material of the second thread and weaves other, seemingly contrasting material around it. The movement begins in what sounds almost like E♭ minor, and it continues to perhaps F♯ minor in the second line. At the end of the second line, the second thread appears, outlining the whole tone collection. Example 5 shows the end of the second line into the fourth line.

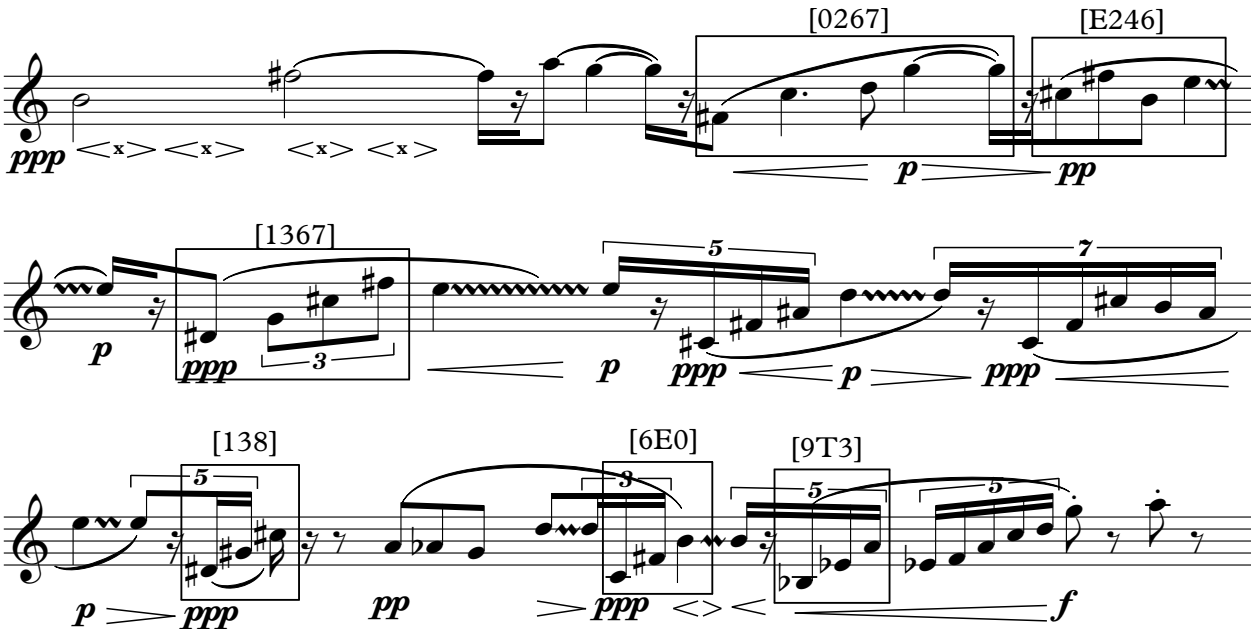
Example 5: shows the prominence of whole tone collections and a stacked fourth, all second thread material.



The even whole tone collection, (02468T), appears first, outlined especially by the triplet figures. Then the quintuplet, starting after A3, outlines pc-set [E05], stacked in fourths. This same pc-set occurred at the beginning of the first movement, stacked in the same manner. It brings us to the odd whole tone collection, (13579E), the one containing tritone 5/E and the one used in the first movement. Indeed, the line rises from B5 to F5, and Henze highlights F5 (pc 5) with the extended technique, indicated by the "x" above the mezzo-forte, before moving back to the even whole tone collection.[3] Before moving to a contrasting section, Henze takes the triplet whole tone motif and creates a descending sequence (not shown in Example 5).

The next section begins after a fermata. If the previous section emphasized the whole tone aspects of the second thread, the next section takes up the idea of fourths.

Example 6: shows the music from the last half of the second movement and the prominence of pc-sets based on stacking fourths, indicated by the boxes.



[3] Otherwise the second movement features most prominently the even whole tone collection. In addition, the descending triplet figure, which outlines the whole tone collection, has the same contour as the outline of the whole tone collection in the first movement. Henze, as I have mentioned also keeps the stacked fourth contour. I hear this as a way of aurally referencing these materials, and it helps us trace this thread.

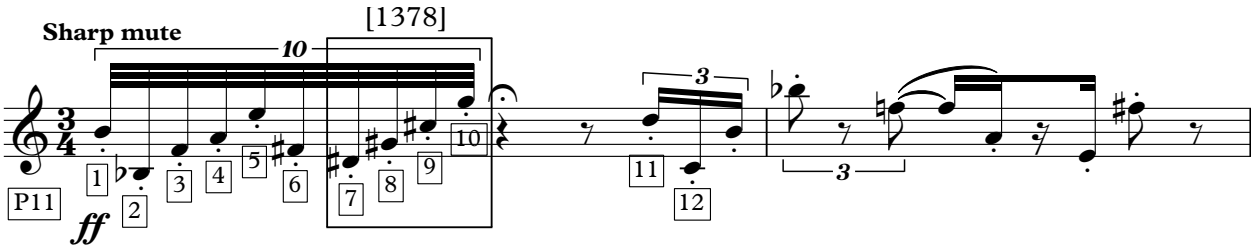
The boxes in Example 6 show material formed by fourths, or those set classes we observed in the first movement. The first box, although not stacked exactly in fourths, forms pc-set [0267], which belongs to set class (0157). In the first movement, we saw that Henze used a super set of this set class. The second box shows pc-set [E246], which belongs to set class (0257). The same pc-set also occurred in the first movement as the second stacking of fourths that I examined. Henze changes it slightly so that it is not stacked, but he still makes the fourths prominent melodically. The next box contains pc-set [1367] which belongs to set class (0146). This resembles pc-set [1378] from the first movement, only pc 7 replaces pc 8 and pc 6 has moved to pc 7. The similarity is strengthened by the contour. In addition to the generally ascending contours, two perfect fourths sound in the fourth box, forming pc-set [138], a member of set class (027). In the fifth box, Henze stacks fourths again. This time they form pc-set [6E0], a member of set class (016). This one belongs to the same set class as the very first stacked fourths in the first movement. The very next stack of fourths also belongs to set class (016). In addition to the general contour of each of the tuplet statements, and the similarity to pc-sets and set classes in the first movement, these features are bound together by the fact the Henze forms them largely by keeping the contour of stacked fourths, and they audibly connect this movement with the previous one.[4] Thus, Henze has built an entirely contrasting movement out of the second thread material that he introduced in the first movement.

The Third Movement

The third movement, titled "Segnali," contrasts with the second movement. In a faster tempo, and performed with a "sharp mute," Henze uses serial techniques in this movement. The first presentation of the row occurs at the very beginning of the movement.

[4] The section after the fermata also reminds me of the English horn solo from Wagner's Tristan, Act 3, scene1.

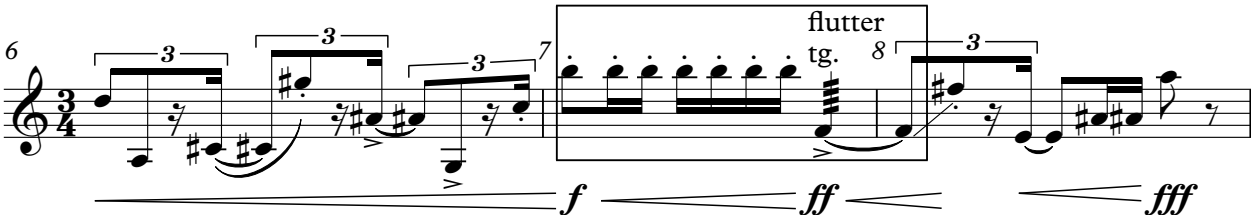
Example 7: shows the beginning of the third movement. Henze has built into the row second thread material, shown in the box. The boxed numbers refer to the order numbers for row P_{11}.



Henze has constructed the row so that a stack of fourths occurs with order numbers 7-10. This belongs to the second thread material, and it forms pc-set [1378], which belongs to set class (0157). In the first movement at the end of the second line, Henze used these same pitches but added a B♭3 to form pc-set [78T13]. Thus, Henze has built the second thread material into the row, revealing a carefully designed construction. In addition, Henze has constructed the row such that a tritone occurs between adjacent order numbers 9-10. Although Henze does not particularly mark the tritone here, we will see that he does so later in the movement.[5]

In the second movement, Henze focused on the second thread material, but he brings back the first thread material in the last movement. In measure 7 Henze marks the tritone.

Example 8: shows mm. 6-8 of the last movement, in which Henze marks the 5/E tritone, shown in the box.

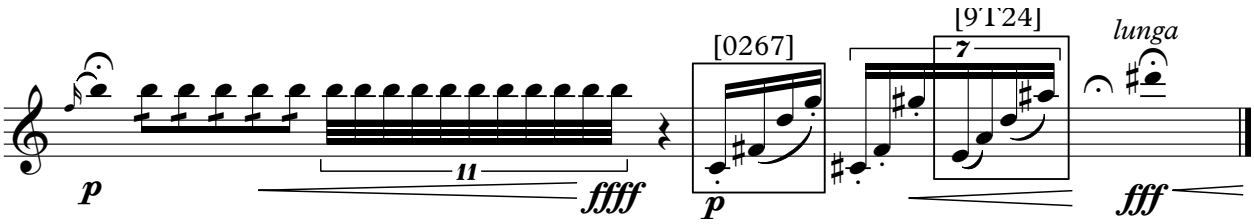


[5] The triplet rhythms featured in the second movement return in the third as well.

The tritone he marks is the same one he centered the first movement around: 5/E. Henze calls attention to it by repeating pc E, adding flutter tonguing on pc 5, and increasing the dynamic. These things help mark the reemergence of the first thread material. When he marks the 5/E tritone here, it harkens back to the same pcs so fundamental to the first movement.

Example 9 shows the end of the third movement.

Example 9: shows the end of the third movement, in which Henze marks the 5/E tritone (first thread material). The boxes show pc-sets based on stacked fourths (second thread material), which occur when he abandons the row.



In this example, Henze combines both first and second thread materials. Pc 5 and pc E appear, and Henze particularly marks the latter by repeating it and by increasing the dynamic. The prominent pc E ended an iteration of row RI_{11}. In the material that follows, Henze abandons the row and moves from first thread to second thread material. The first box shows that Henze outlines pc-set [0267], which belongs to set class (0157). Although not exactly stacked in fourths, the contour ascends, and it is exactly one of the same pc-sets that occurred in the second movement (as we saw in Example 6). The next box shows a similar formation, outlining pc-set [9T24], again a member of set class (0157). Thus, precisely when he abandons the row, he takes up second thread material, which, as we saw, he had already built into the row.

Conclusion

We have seen that Henze forms each movement out of basic material, which I have called first and second thread material, perhaps akin to the warp and the weft. He has taken these two thread and weaved it throughout the work to form a beautiful tapestry. In the first movement he displayed both threads. In the second movement the first thread disappeared behind the tapestry, while the second thread emerged to the foreground. Around this second thread, he created a movement that completely contrasts with the first movement, perhaps portraying a different scene. In the third movement he uses serial techniques, intentionally building into the row first and second thread material, which he brought to the surface throughout. When he abandoned the row, he brought out second thread material. Henze has created a complex tapestry, but the first and second threads run through it all. This suggests that Henze subordinates the extraneous material to the basic material, the non-thread material to the two threads I have traced; because despite the contrasts, he builds each movement around these basic materials. We also saw that in some cases he makes the connections audible by stacking fourths, or using similar contours, and referencing the same pitch class sets and sometimes even pitch classes. I think further analysis would show more threads running through the work. In addition, as I have implied, contour seems to play an important role, and further analysis might investigate contour segments throughout the work. Further analysis might also examine the ways in which Henze uses fourths, perhaps creating a voice leading chart that shows how they progress through the movements.