

# An Analysis of Ferenc Erkel's *Hunyadi Induló*

Dr. Amy Dunker

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**Editor:** Brian Hughes

**Instrumentation:**

Flute  
Oboe 1 – 2  
Eb Soprano Clarinet  
Bb Soprano Clarinet 1 – 3  
Bb Bass Clarinet  
Bassoon 1 - 2  
Alto Saxophone 1 - 2  
Tenor Saxophone 1 - 2  
Baritone Saxophone  
  
Cornet (in Bb) 1 - 4  
Horn in F 1 - 4  
Trombone 1 – 3  
Euphonium  
Tuba  
  
Percussion I: Snare Drum  
Percussion II: Bass Drum, Cymbals

**Harmonic Language:** Tonal (Bb Major, Eb Major)

**Meter:** 2/2

**Texture:** Melody and Accompaniment

**Genre:** March

**Date of Composition:** 1844; Arr. 2005

**Duration:** 2 ½ Minutes

**Grade:** 3

**Publisher:** Alliance Publications, Inc., AP-697 [www.apimusic.org](http://www.apimusic.org)  
585 County Road Z, Sinsinawa, WI 53824 – 0157 USA  
(608) 748-4411 Ext. 124

**Publisher Copyright Date:** 2006

### Composer Bio:

Ferenc Erkel (born 7 November 1810 in Gyula; died 15 June 1893 in Budapest) was a Hungarian composer. He played and taught the piano in Kolozsvár, then settled in the capital circa 1835, conducting opera, appearing as a piano soloist and composing instrumental pieces with Hungarian themes (e.g. the Duo Brillant for violin and piano, 1837). He decided not to compete with Liszt as a pianist but turned to writing for the stage: his well-received *Bátori Mária* (1840) led quickly to *Hunyadi László* (1844), the most successful of his operas in Hungary; it combines Italian and Viennese Classical influences with indigenous ones, notably the 'Hungarian scale', rhythms, heroic expression and tripartite form of the verbunkos, and the dramatic climaxes of the csárdás. He was conductor at the National Theatre, Pest (1838-74; succeeded by Hans Richter), and for the Philharmonic Concerts which he founded, composing mainly shorter works from this time onwards, including the well-known népszínműdabok; (popular plays with interpolated songs) *Két pisztoly* and *A rab* and the Hungarian national anthem (1844). His strikingly successful *Bánk bán* (1861), written with his most talented sons Gyula (1842-1909) and Sándor (1846-1900), represents the culmination of his native operatic style. Neither his later comic works nor his experimental, nationalistic music dramas were as distinctive, though the Wagnerian *Brankovics György* (1868-72) was considered his masterpiece during his lifetime. He devoted his last years to choral music and the directorship of the Budapest Academy of Music.

### Notes:

This 1844 Hungarian march is a classic example of the indigenous verbunkos folk style, dance music infused in piano and orchestral works of Liszt and Brahms.

### Form:

Introduction	ms. 1 – 4	Bb Major
A	ms. 5 – 17	Bb Major
B	ms. 17 – 28	Bb Major
C	ms. 29 – 44	Bb Major
Trio	ms. 45 – 60	Eb Major

*(Repeat ms. 1 – 44)*

**Theme 1 (Flute, ms. 5 – 12):**

Flute (Fl) musical score for Theme 1, measures 5 to 12. The key signature is G minor (two flats). The first staff begins at measure 5 with a piano (*p*) dynamic. The second staff begins at measure 9 with a *poco cresc.* dynamic and ends at measure 12 with a mezzo-forte (*mf*) dynamic.

**Theme 2 (Flute, ms. 17 – 28):**

Flute (Fl) musical score for Theme 2, measures 17 to 28. The key signature is G minor (two flats). The first staff begins at measure 17 with a forte (*f*) dynamic. The second staff begins at measure 21 with a fortissimo (*ff*) dynamic. The third staff begins at measure 25.

**Theme 3 (Flute I, ms. 29 – 40):**

Musical score for Flute I, Theme 3 (ms. 29-40). The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff (ms. 29-32) begins with a dynamic marking of *p* (piano) and features a series of quarter notes with slurs. The second staff (ms. 33-36) continues the melodic line with slurs and includes a *p* marking. The third staff (ms. 37-40) starts with a dynamic marking of *f* (forte) and includes a *cresc.* (crescendo) marking. The music concludes with a final note on the third staff.

**“Trio” Theme (Flute, ms. 45 – 52):**

Musical score for Flute, “Trio” Theme (ms. 45-52). The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of two staves of music. The first staff (ms. 45-48) begins with a dynamic marking of *p* (piano) and is marked *Trio*. It features a melodic line with slurs and a repeat sign. The second staff (ms. 49-52) continues the melodic line with slurs and concludes with a final note.

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