CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

MUSICAL NARRATIVE:

THE FOUNDATION OF A DEMONSTRATIVE PARADIGM THROUGH AN ANALYSIS OF FRANZ LISZT’S DIE HUNNEN SCHLACHT

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by

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Dedication

Virgile Borderies would like to dedicate this paper first and foremost to Sean MacIntyre: without him this project would have been nothing more than an idea. This paper is also dedicated to Nicole and Michael Rappaport, Pauline Borderies and Daniel Borderies, for always expanding my interests and supporting whatever I do, and Sterling for keeping me smiling and laughing throughout the entire process.

Sean MacIntyre would like to dedicate this project to Virgile Borderies—a better friend, colleague, and coworker could never be hoped for—and to his grandmother for giving him a place to live while he worked.
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ABSTRACT

MUSICAL NARRATIVE:

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In “Musical Narrative: The Foundation of a Demonstrative Paradigm through an Analysis of Franz Liszt’s Die Hunnenschlacht,” we have attempted to build off existing theories pertaining to the notion that music can and does convey comprehensible meaning and integrate these notions with linguistics and structuralist analysis techniques in order to create a methodology for analyzing a musical composition as a narrative structure that can convey a discernable story through the organization of the piece’s various connotations and extramusical associations. It is then possible to summarize, discuss, and give examples for the ways in which the different aspects of music are capable of conveying the necessary semantic elements that constitute a coherent story. We apply this methodology to Franz Liszt’s symphonic poem, Die Hunnenschlacht, and synthesize a reading and subsequently an interpretation of the piece through the treatment of it with various historicist, feminist, and postcolonial theoretical formats. In doing these things, we are endeavoring to open the discourse to a new realm of both musicological and literary studies that combines the conventions of both fields to create a branch of analysis called musical narratology, an interdisciplinary and systematic field focusing on determining the overall structure and specific details of a composition’s narrative and a process through which one can then further interpret a piece in a larger social and cultural context.
In all probability, you, the reader, have already heard this melody. It is one of the Westminster Quarters, played by the Westminster clock-tower (Big Ben) every fifteen minutes—this one in particular being played fifteen minutes before the hour. Its fame and familiarity have led it to gain popular use in doorbell chimes and has found its way into numerous musical pieces including Carillon de Westminster by Louis Vierne, A London Symphony by Ralph Vaughan Williams, and a showtune—“If I Were a Bell,” in Guys and Dolls—that has subsequently become a jazz standard after an adaptation by Miles Davis.

A lack of musical literacy—the ability to read the excerpted notation—does not preclude one from being familiar with the melody when it is played. Depending upon the context in which it is heard, you may be informed of the time, that there is someone at the door, or you may be reminded of an Abbey on the Thames. No matter how this is read, it is easy to see how it conveys meaning. What may not be so obvious is that this musical excerpt was adapted from the fifth and sixth measures of Handel’s “I know that my Redeemer liveth” from Messiah. It may also not be known that there are lyrics that correspond with the tune: “O Lord our God/Be Thou our guide/That by thy help/No foot
may slide,” giving this melody (along with the allusion to Messiah) a deeper religious—particularly Christian—connotation.

This process of deriving and analyzing musical meaning has become an intrinsic part of a critical musicological discourse, going beyond finding information about compositions or musical excerpts and showing how music can be read, understood, and interpreted. There have been multiple methods for deriving meaning in music, but by showing the associations and connotations of a piece—as we have done for the Westminster Quarters—one can approach music in a way that is more or less objective, founding the basis for an understanding that is not necessarily grounded in personal reaction.

Indeed, the process of finding meaning in music has become a common endeavor amongst many critics and theorists in recent decades. Music, however, is often spoken about by these musicologists as comprising an entity of its own, not relating it to language. There has been some analysis showing music to comprise a sort of signifying system, but not much has been done in the realm of treating music linguistically and textually. By treating music not as some abstract system but as a system of structured signs, both expressive and communicative, we are able to take an understanding of musical meaning to another level: we are able to show how musical compositions can operate as a narrative that is both explicable and interpretable.

As already seen with the example of the Westminster Quarters, music has meaning beyond the notes on the page, or the sounds that are heard. To provide a

convincing example that music essentially has meaning, though, it is crucial to produce
an example that is more extensive than the four-bar melody that signals the last quarter of
an hour. Franz Liszt's symphonic poem, Die Hunnenschlacht, composed in 1856, is an
excellent model to analyze because it already contains traces of a narrative, while being
long enough to demonstrate how the different musical elements function to suggest that
narrative.

All the elements found in music have a particular associative or connotative
meaning, which make up the composition itself. Specific harmonic progressions such as
the blues, or common instruments, like the saxophone, a familiar melody like the Cross
Road Blues, or even a specific drum beat: all of these have meaning beyond their formal
qualities. Only through the analysis of each specific musical element—harmony, tone
color, melody, and rhythm—can the narrative meaning of a composition be explicated.
The musical elements are first and foremost analyzed formally, to understand how they
work in the composition itself, but then they are discussed through their social and
historical associations. Though not every note has meaning—indeed it would be difficult
to provide an analysis of the single 'E' in the Westminster Quarters—, by combining
different elements, musical units start to accrue meaning, until a motif, a passage, a
section, a whole composition is shown to work inside a given narrative.

The purpose of this paper is not only to explicate and interpret a composition, Die
Hunnenschlacht, but also to create a methodology that can be applied to all music to
show a narrative meaning. By analyzing music according to this methodology, a
narrative can be extracted from all music, which will potentially allow for a deeper,
theoretical textual analysis of interpretations derived from a musical text.
The Importance of this Project

There is a question that must be addressed before beginning the endeavor at hand, which is, "Why is this project necessary?" There is probably doubt as to whether analyzing narrative as presented by music is a beneficial—let alone viable—enterprise. Indeed, it is also here where alternate perspectives should be addressed with regards to the ability for music to have a meaningful or narrative quality. Out of a discussion of the possible motives and purposes of this analysis, and the introduction of contradicting voices, one should be able to extrapolate where exactly this analysis falls in terms of importance and the potential necessity of it.

The process of deriving musical meaning alone has been the source of much controversy in recent decades as musicologists have made an effort to do this very thing. Trying to find meaning in music has branded this group of scholars as "New Musicologists," which could be construed as either complementary—in the sense that they are exploring relatively original ground in a field of study that has remained fairly stagnant for quite a bit of time—or derogatory—in that they are not really musicologists so much as a group with no interest other than shaking established conventions. Regardless of how they are considered by others, or how they themselves view the name, the "new" in the label applied to them is appropriate simply because the attempt at finding meaning in music is truly a contemporary endeavor, really only coming into prominence in the last quarter of a century. Leaning towards the aforementioned complementary side of how the name "New Musicology" is viewed, it also sets these
scholars apart from formalist musicologists, demarcating them as different but no less legitimate.

Traditional musicology has been a study predominantly of musical structure, emphasizing aesthetic analyses by addressing the formal aspects of music and music theory the same way one would analyze the use of paints in the construction a beautiful painting (if one were doing a purely aesthetic analysis of said painting). There has been some slight difference in the opinions of various critics and musical theorists, some even acknowledging that people can find whatever meaning they desire in a composition simply because they adamantly project their own experiences and feelings upon it. The general consensus among most formalist musicologists—any critic or theorist that analyzes music solely from an aesthetic and structural (as opposed to structuralist) perspective—is that music does not and cannot convey meaning of any sort. These assertions range from the somewhat ludicrous—that musical themes are "a gift from Heaven"—to questions of how music could possibly convey semantic meaning and the difficulty associated with trying to find it.²

It is the New Musicologists that challenge these notions of opaqueness and impenetrability in music, that have in recent years tried to develop methodologies for finding and understanding musical meaning and then interpreting these meanings in a variety of contexts. These attempts have ranged from feminist analyses of the terminology associated with music to semiotic analyses of notation.

² A complete list of formalist music critics and theorists would be an impossible task, but of note are certain musicologists and composers such as Charles Rosen and Aaron Copland—who provided this quote concerning the divine influence of music in his *What to Listen for in Music* (Revised Ed. New York: McGraw-Hill Book Company, Inc., 1957. Pp 23).
Because of the critical embargo on musical analysis of this type, there has existed a niche which New Musicologists have been trying to fill. However, while attempting to prove that music does convey meaning is certainly an important endeavor due to the lack of discourse on the subject, there is still a niche that remains predominantly unoccupied: if music can be said to convey meaning, then it is also possible that it can convey story as well. If this is indeed true, a whole realm of possibilities for analysis is possible beyond the scope of what most New Musicologists have accomplished, allowing a musical text to be read and interpreted in much the same way literary texts are. By analyzing musical compositions as narratives, the field of literary study is itself broadened by the inclusion of another artistic medium that can be mined for meaning and significance.  

Merely having this ability to analyze music as a narrative text does not answer the initial question of why this ability is necessary, however. Inevitably, just as there are multiple meanings in music (something that shall be addressed later), there is a multiplicity of reasons for determining and interpreting a narrative in music, of which only a small number can be discussed at this time.

There is the possibility of analyzing musical narratives for a form of ethnographic study: trying to explore the cultural reflectiveness in a society’s musical narratives (something already done for the formal aspects of music, but not yet for the narrative) the same way mythology and folktales are used.

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2 A distinction is being made here between analyzing a musical piece as a narrative versus how it can be read as poetry. A lack of attention to the latter, however, does not imply that it cannot be done and does not preclude an intrepid analyst from doing so. The approach and impetus for this analysis stems very strongly from idiosyncratic tendentiousness, and possibilities ignored are not impossibilities so much as they are explorations being left for others to undertake. The application of poetic terminology has already been touched upon by Kramer's *Music and Poetry*, and Stein and Spillman's *Poetry into Song*. 
There is, in the analysis of a musical narrative, the ability to do a deeper or more comprehensive aesthetic analysis of a composition—incorporating a formal musical analysis but also bringing to bear a formal literary analysis as well.

There is the ability to analyze a musical narrative using various critical theories, which is something that shall be addressed later in this paper. This—the application of critical theories to music—has also been done, being either focused on the formal aspects of music or applying these theories to meanings that are either projected on a piece or derived through the variety of methods that have been adopted by different theorists. This has also been one of the primary means of interpreting compositions by New Musicologists such as McClary, Agawu, McCreless, and Kramer. While it does not necessarily address the narrative qualities of music, its importance in the foundation of this sort of study cannot be denied. For the purposes of this analysis, however, we will be dealing primarily with one method of deriving musical meaning that attempts to bridge the gap between a subjective and objective analysis of music while still allowing for the application of these different readings.

And, finally, there is the reason that drives people to climb Everest: simply because it is there. In almost any study there is a driving curiosity that propels it, that motivates those initial, tenuous steps toward its undertaking. This is, in a large part, the driving force behind this very analysis—ultimately, it is simply captivating. Just as surely as there is fulfillment in most acquisitions or strivings for knowledge, an attempt to more deeply understand music and its potential for conveying narrative is as integral an example of the human experience and lust for knowledge as trying to understand the machinations of the universe: maybe not as useful, but just as cathartic. Regardless of the
usefulness of a methodology for deriving and analyzing a narrative as conveyed by
music, it may be of interest to some, and this not-so-casual interest in music is one of the
things that inspired this endeavor.

The notion of analyzing music as a text, however, was also heavily inspired by a
method for analyzing literary texts. In reading Roland Barthes’ S/Z, that aforementioned
curiosity was spurred concerning how the method that he prescribed could be applied to
music. While this undertaking was largely abandoned for what has now been used in the
analysis and textualization of music, his influence carries through in this paper and
deserves its own discussion.
Barthesian Influence upon this Project

Probably the primary impetus for this endeavor, this attempt to derive meaning and construct narrative out of a musical piece, comes from the influence of Roland Barthes' book *S/Z*. The book is essentially a close reading—standing somewhere along the border of structuralism and post-structuralism—of a novella, "Sarrasine," by Balzac. More than an analysis, however, *S/Z* identifies a series of codes, a metric by which meaning is generated (both written and read) in a text. Using these five codes, Barthes goes through the text one lexia at a time (the lexias being a division of the text, ranging from one word to a sentence to a paragraph) and shows exactly how "Sarrasine," and all texts in general, convey meaning to a reader. In essence, he constructs a basic typology with which narrative prose texts can be analyzed in a similar fashion as poetry. There has already been an essay applying Barthes' five codes to music, but it avoided looking at musical meaning; rather, focusing primarily upon how musical structuration has elements analogous to the five codes. The five codes here are not being used as the format for musical analysis, but instead as a launching point, a foundation and a precedent for this sort of methodical analysis of a text—be it musical or otherwise. Within *S/Z*, besides the revelation and the application of the five codes, there are a few other important issues and

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5 The essay in question, Patrick McCreless' "Roland Barthes's *S/Z* from a Musical Point of View" in the journal *In Theory Only* (vol. 10, no. 7. Ann Arbor: Michigan Music Theory Society, 1988. pp. 1-29), suggests that "the issues that the codes raise in literature are issues central to music as well" (2). However, McCreless denies that music has a semantic content, and only goes so far as to compare the Barthes' system to extant methods of formalist musical analysis—Schenker's, in particular.
6 The five codes, their names and how they operate, are initially revealed on pages 17-20 of *S/Z*, but are elaborated upon throughout the rest of the text. While the ideas and systems that each code addresses will also be addressed in this paper, we have chosen to eschew the terminology—with the exception of the hermeneutic code—in order to have the text be easier to follow for those that are unfamiliar with Barthes' codes.
ideas addressed that have been incorporated into this essay—besides those that are
discussed in the proceeding sections—that are peripheral to the actual analysis but are
still pertinent enough to be mentioned here.

One of the topics Barthes addresses in S/Z is the notion of the “readerly” and the
“writerly” text. The text that is writerly is one which is written as it is read, a text that
requires the reader to produce and uncover meanings in order to complete the text. On
the other end of the spectrum is the readerly text, one in which meaning is already
entirely determined, leaving the reader in the position of solely experiencing and reacting
to a text (Barthes calls texts that have become readerly “classic” texts). No text,
however, is wholly readerly or writerly: the same way the length of a line continually cut
in half will never reach zero, texts can never be entirely reactionary or entirely
multivalent—always falling somewhere in between, just potentially leaning towards more
readerly or more writerly by varying degrees without ever truly hitting either point.

One of Barthes’ goals in S/Z was to demonstrate this point by taking what would
generally be considered a readerly text and showing how it could still be interpreted and
analyzed: written by the reader, as it were. The same sorts of distinctions could be made
for music, wherein there would be compositions that would require the listener to derive
meanings in order to fully understand or appreciate the piece. Then there are those where
the piece’s narrative has essentially been laid out and wholly determined by critics or the
composer (though, admittedly, it is hard to imagine a readerly musical text considering
the multivalence inherent in musical expression). While the distinctions of “composerly”

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7 The concepts of “readerly” and “writerly” texts are presented in the very first section of S/Z, pp. 2-6.
Where the argument arises that a musical text is not one that can be “read” in a traditional sense, it is
simple enough to see that musical notation on a page operates in the same way for a person trained to read
them as words on a page do for a literate person; both sign systems connect an idea and a sound image—
each capable of generating an interior monologue.
and "listenerly" are tempting assignations, readerly and writerly suffice without being altogether too ambiguous. It ought to be noted that as of right now, because of the lack of critical discourse, most, if not all musical texts tend towards the writerly, and it is one of the goals of this essay to show how a musical text can be written by its reader—composed by its listener.

Another important thing in S/Z that has been appropriated for use in our analysis is the way Barthes approaches the text with a particular strategy, a mode of analysis that eschews textual continuity for a point-by-point analysis: by starring the text, dividing the text into lexias, one is able to explore the meanings present in a text, unlocking the relation between signifier and signified one unit at a time. While not being as meticulous as Barthes, going step by infinitesimal step, we used this strategy for looking at a musical text, pinpointing specific moments in the music that were integral to the overall narrative arc of the piece and that would provide adequate fodder for analysis. Granted, like Barthes' lexias, the divisions in the musical text in question are arbitrary, taken for convenience and simplicity's sake rather than with the intention of excluding contrary ideas or privileging specific portions of the piece or elements of music. Within these units, the lexias or musical divisions, we will be doing as Barthes did in S/Z: avoid a "criticism of a text [in general], or a criticism of [the text in question]," rather "[proposing] the semantic substance (divided but not distributed) of several kinds of criticism (psychological, psychoanalytical, thematic, historical, structural)"; leaving it "up to each kind of criticism (if it should so desire) to come into play, to make its voice heard."8

8 Barthes' discussion on the notions of the broken and starred text and the purposes of these methods, see S/Z, pages 10-15.
However, where Barthes was interested only in unraveling the many plurals of a text, in avoiding the closing of a text and preventing the establishment of its one final meaning, we are looking to unravel the array of meanings within the musical text and to show not a final and closed meaning, but how these meanings are arranged and how they construct a literary narrative. Barthes was able to take for granted the fact that people can generally recognize a narrative and subsequently focus primarily upon the way in which texts create meaning and readers derive it. For this sort of analysis of music it is not so simple: music's ability to convey meaning is widely contested, let alone its ability to convey a narrative structure. This will prove to be another primary difference between Barthes' essay and ours: where Barthes could easily launch into an analysis, in the following sections we will attempt to show the ways in which music operates linguistically, meaningfully, and textually.
The Hermeneutic Code

The hermeneutic code, as outlined by Barthes in *S/Z*, can be applied to any text that contains a narrative element that runs through the entire work. According to Barthes, the hermeneutic code is the study and analysis of what he termed the 'enigma' and is discussed in terms of how it is distinguished, suggested, formulated, held in suspense, and finally disclosed. The enigma drives the narrative forward while paradoxically holding it back. Indeed, though the hermeneutic code demands closure, the text depends on the delay and suspended truth of the enigma, until the very end of the text where the enigma ends with the resolution of the text.

Just as poetic meter and rhyme structure the poem according to expectation and desire for recurrence, the hermeneutic code functions on the primary impulse of expectation and desire for the enigma's solution. In essence, the hermeneutic code is a code of suspense, where a truth is hinted at in the beginning of the text, and the narrative of the story depends on the prolongation of the enigma by delaying, subverting and complicating the solution until the very final instance where the hermeneutic code is closed and the truth is finally revealed.

In any piece, literary or musical, there are varying levels of enigmas, from the text as a whole to a motif in the narrative, differing in density of the enigma though constructed in a similar fashion. Barthes suggests that the hermeneutic narrative is constructed according to our image of the sentence in that it is "an organism probably...

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infinite in its expansion, but reducible to a diadic [sic] unity of subject and predicate."\textsuperscript{10}

By reducing the construction of the enigma to a hermeneutic sentence, we can find striking similarities between the form of the enigma and musical structure, in particular how the classical sonata form relies on the suspension of resolution through development of themes and shifts in tonality.

The "well-made" sentence contains a subject (the main motif of the enigma), statement of the question (a formulation of the enigma—exposition), question mark (proposal), various subordinate and interpolated clauses (delays—development), which precede the ultimate predicate (or the disclosure of the enigma and the resolution of the theme). The basic structure of the hermeneutic sentence, like the structure of sonata form, is subject to variation confirming the plurality of the text, yet always containing these principle parts.

Analyzing the hermeneutic functions in literary texts (fiction, poetry, drama) can be considered an essential task to fully expound a narrative, especially to identify, decipher and disclose the enigmas that appear in the text. Its application towards music might be met with some contention, yet music can be seen as an equally relevant subject that can be used for an analysis of the building and releasing of tension with a final resolution.

The basic musical phrase—or motif—is itself evidence of a narrative. Introduced into a musical form, as if the motif were placed into sonata or rondo form, the structure combined with the motif will regulate the essential qualities of the piece, including rhythm, harmony, and melody, until the work finally arrives at the resolution of the end. Even if no extra-musical narrative necessarily exists, such as the way critics describe

\textsuperscript{10} See Roland Barthes' \textit{S/Z}. Page 76.
absolute music, the melody/motif creates a narrative when combined with the formal aspects of music—notably the four elements—that can be analyzed through the use of tension and resolution. The introduction and development of themes, and the use of tension and resolution on the listener/reader’s expectations, create a narrative that can be discussed and analyzed utilizing the hermeneutic code.

In *S/Z*, Barthes set out to delineate the structure of the hermeneutic code as it works in Balzac’s “Sarrasine,” and ended with ten different functions that contribute to the proposal and final resolution of the enigma. These ten functions can be split into three categories, as they relate to music: (1) exposition of the theme (thematization, proposal, and formulation); (2) the development of the theme (promise of an answer, snare, equivocation, jamming, suspended answer, partial answer); and (3) the final recapitulation/resolution of the theme (disclosure).

The first segment of the enigma appears as the thematization, which places an emphasis on the subject that is the object of the enigma. In relation to music, this would be the introduction of the motif that will be developed throughout the course of the composition. The proposal then becomes the metalinguist index that designates the enigmatic genus by signaling the abundance of variations that exists in an enigma. Thus, any theme presented is subject to an infinite possibility of variation, meaning that the enigma *could* continue forever. The formulation of the enigma could then be considered as the first instance of the harmony straying from the original tonality of the

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11 In the classical rondo and variation form, the theme or melody is proposed at the beginning of the piece and then replayed with a series of variations that could continue in a multitude of different ways until the composer decides to return to the original theme and end the piece. Each variation, though different in many ways, is part of the same genus as the original theme declared at the beginning of the piece, thus linking it to the original enigma. Most popular music is in fact based off the rondo form, where there is a continuous interchange between the verse and the chorus, where the verse is usually played without variation.
piece, creating tension through the need to resolve back to the original theme in the primary tonality. After the introduction and exposition of the motifs comes the development of the themes, causing a delay of the final resolution through series of different harmonic, melodic and structural techniques.

Barthes lists six different functions of delay (promise of an answer, snare, equivocation, jamming, suspended answer, partial answer) that create a sense of tension in the text, yet these do not necessarily apply directly to a musical text. Instead, it is important to give consideration to the different compositional devices, which are used to create the same tension that Barthes describes, and their role in the musical text. There is a large vocabulary of musical devices that can be used to create tension in a composition, from harmonic to structural, and though the list is encyclopedic, various devices will be explored in the analysis section of this work.

The third section necessary for the development of the hermeneutic code, common to literature, poetry and music is the disclosure of the enigma, the dénouement, or the final resolution. After the introduction and development of the enigma, there needs to be a reconciliation between the motif, and its chaotic narrative throughout the piece, with the original mood that it was introduced at the beginning of the text. For music, this would be any sort of cadence to resolution.

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12 This formulation of the enigma occurs in a variety of different places depending on the genre and style of music. It can happen anywhere from the first or second bar in twentieth century popular music to the first 50 bars of a nineteenth century symphony, where the theme is reiterated in the dominant key. In many circumstances, it is the basic shift of harmony from the tonic to a different tonality.

13 In the nineteenth century sonata, the final resolution is often characterized by the recapitulation of the primary and secondary themes in the original key. Thus, where the proposal and formulation of the enigma are caught up in the development of the themes in various keys, by returning the themes to the primary tonality—which is considered the most stable of any tonality—the enigma is returned to the stable base ready for the conclusion that consists of the final cadence to the tonic chord.
The enigma is only resolved in only two places through the entirety of the text: in the very beginning before it has a chance to be introduced and thus delayed, and at the end with the disclosure. It is, in fact, the sequence between the opening proposal and the final disclosure that creates the text, since tension is building until a resolution. Stories, music included, are the successful or unsuccessful return to a perfected state that was apparent at the beginning, but has been thrown into chaos.\(^4\)

In interpreting a musical text through the hermeneutic frame, the opening and closing tonic can be analyzed as the perfection of all of the musical elements, while everything that occurs in between would be an attempt to return, through multiple delays that are necessary to the survival of the piece, to the perfection achieved at the beginning. This concept is especially important when understanding eighteenth century religious choral music, where the mathematical perfection of certain chords and resolutions were seen as symbolic of the perfection of God’s divine qualities.

In a musical composition, the movement of the work could be considered as always moving towards the end or final resolution. Through the creation of tension and delays, though, the composer is keeping the work alive: for literally the final cadence leading towards resolution becomes the death of the composition.\(^5\) Tension becomes a necessary element of the piece, and when there is no tension there is no more music. The start of the piece began with the reader’s struggle to name, or identify, the theme, and

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\(^4\) Robert Scholes in *Semiotics and Interpretation* (New Haven: Yale UP, 1982) writes: “we know... a story because it is a sequence of propositions involving the same subject, in which the last proposition is a transformation of the first” (89). It is this transformation of the different enigmas in any text that creates the story itself.

\(^5\) In *S/Z*, Roland Barthes wrote that the truth of the enigma is “long desired and avoided, kept in a kind of pregnancy for its full term, a pregnancy whose end, both liberating and catastrophic, will bring about the utter end of the discourse” (62).
throughout the rest of the work the expectation of disclosure consumes a part of the reader’s attention until the tension is resolved.

“This accident,” Barthes wrote about delay, “is a structural one.” Indeed, the need for delay is inherent in the paradoxical structure of any form, musical or poetic. While music’s final aim, it may be argued, is a resolution, it must set up delays to create tension so as not to arrive at the end too quickly. The paradox lies in the fact that the musical form, while aiming at a resolution, creates delays to avoid reaching the end too quickly. Through this delay, there is the increased expectation and need to exit the chaotic and disordered development sections for the calm and ordered recapitulation and final conclusion.

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16 See Barthes, S/Z. Page 76.
17 While, metaphorically speaking in terms of sonata form, which was a principle musical form of nineteenth century classical music, this general outline can be applied to any sort of music. In terms of music in the western tradition: for classical music it is the development, either through sections or variations, and then final resolution; for jazz it is the increase of tension through solos until tension is reached with the head (melody) being reiterated and finally concluded; for pop music it is tension through the repetition and variation of verse and chorus until resolution.
Music as Language, Musical Meaning, and Music as Narrative

The ultimate goal here is the formulation of a method which one can then use to view and analyze music—be it a musical piece or the standard din of sounds and harmonies to which humanity has grown accustomed—as a text: particularly a narrative text. There is a problem, however: in order for music to be a text—to even be comparably considered as a text—it must first be shown to communicate meaning of some sort; a point of major contention between various musicologists for numerous years now.

This problem is further exasperated by the fact that in order for music to even be considered to convey meaning, music must first be shown to operate as a language and thus be subject to the same general principals. This in itself fosters some debate among the various proponents of the acknowledgement and analysis of meaning in music. There are those that believe musical meaning is and can only be a product of some elaborate form of eisegesis, that meaning in music is assigned on a personal and idiosyncratic basis alone and that music generally has no truly objective or inherent meaning.

The idiosyncratic assignment of value and meaning regardless of collective cultural agreements and assignations is important when taken into consideration according to the ever-changing and malleable nature of any language—musical language included. As will be discussed later, this is a concept that is only a component part of this notion of an inherent and objective meaning in music, which this particular paper is arguing for. So, a systematic development of these concepts is in order before one can begin to discuss music as a text, beginning by showing how music operates as a
language, then showing how meaning can be derived from this language, and then showing how this language and system of meanings can be arranged into the form of a text and potentially construed as narrative discourse.

But first, a clarification of terms is in order: what is meant by a musical text? By musical meaning? By musical language? When music here is spoken of as comprising a text, it is not merely in the literal sense of constituting a written and possibly bound collection—which musical scores are—, nor is it referred to as being the type of text that is composed of written words and sentences—which musical scores often have. Rather, a musical text here is being considered in the sense of it being a collective and connective unit of “discourse whose function is communicative and which forms the object of analysis and description.”¹⁸ A musical text is, in the Barthesian sense, that field of endless play amongst signifiers: “an imagined space” where “production is repeated again and again” by its readers—those who make meaning manifest in a text.¹⁹ This is also what is meant by musical meaning and language: the intangible ability and the property of music to act as a communicative medium on a social and personal level, to relate concepts and ideas to a listener or reader of a piece in a fashion that can be further discussed and expressed by the recipient of this information. A musical language, as any language, is simply a form of expression that has, embedded within it, implied social, cultural, and personal meaning.

¹⁸ All possible definitions of the word “text” that were laid out here are taken or derived from the Oxford English Dictionary Online (2nd ed. 1989. Great Basin College Lib., Elko, NV. <http://dictionary.oed.com>).
Music as Language –

The initial problem with showing music to constitute a language was touched upon earlier: there is, in fact, a conundrum where this whole endeavor is concerned. It is a common opinion that music cannot be considered a language because it does not convey meaning, yet the intrepid musicologist running against the formalist grain cannot show that music is meaningful until it is in some way considered to be a language. There is no simple or clear-cut solution to this dilemma—abstaining from the assertion that music clearly is a language and leaving it at that—but it is an issue that ought to be addressed.

However, in the confines of this discussion, of this particular paper, there is simply no way this issue can be completely resolved. This circular logic of musical language being contingent upon there being musical meaning, and musical meaning only coming about as a result of music being a language, is a cycle that would require far too much time to break, and would only serve to derail the ultimate focus and aim of this paper.

Unfortunately, music and language may be forever destined to elude each other, being perhaps incapable of sharing a conglomerated critical discourse. Whether or not music is a language becomes ancillary to the question of whether music has just some of the communicative properties of language: operating under the assumption that if music possesses at least some of the basic elements of language, the search for meaning in music remains possible. Ultimately, regardless of music’s linguistic qualities (or lack thereof), music will be considered analogous—comparable, at least—to language in order to facilitate the ends of this discussion.
In the field of linguistics, according to Saussure there is a duality in language, a schism between language (*langue*) and speech/discourse (*parole*). Language being that intangible network of concepts existing in a socio-cultural sphere with a “systematized set of conventions necessary to communication”; speech and discourse, or any other form of communicative expression, being a product of language and thus being a series of signifiers relating to concepts held in that intangible field of language—itself just a meshed network of signifiers relating to or identifying themselves in opposition to other signifiers.20 Music, written or played, is being considered as being a function of speech or discourse: a complex series of signifiers that relate back to that system of concepts and meanings—language—in much the same way as the traffic code, fashion, or painting does. Indeed, Saussure defines “a linguistic sign” as something that “is not a link between a thing and a name, but between a concept and a sound pattern.” From here it is easy to view musical discourse as the “sound pattern” that is united with a concept in language through a “linguistic sign.”21 Like these examples—fashion, the traffic code, &c.—, music has its own “grammar,” its own syntactical elements and conventions, as it were.

These conventions, rather, these grammatical elements of music—tone, melody, harmony, rhythm—operate as the modes of a musical discourse. It is these things individually and working in conjunction, be it written on a score or played by any

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20 There is a plethora of elaboration by a multitude of critics on these concepts initially proposed by Ferdinand de Saussure in his book, *Course in General Linguistics* (Chicago: Open Court, 1986). However, the quotations and definitions to be found here were taken specifically from Roland Barthes' *Elements of Semiology* (Trans. by Annette Lavers and Colin Smith. New York: Hill and Wang. Pp. 13-17).

21 Saussure, *Course in General Linguistics*, page 66. “Sound pattern” here is not an actual, physical “sound,” it is simply the perceptible or material element of the linguistic sign. In this sense, it *could* theoretically be a sound—speech or music—or something written—words or musical notation—, but it is meant to demarcate only the aspect of a sign that signifies: that which relates back to the intangible aspect of language.
collaboration of instruments, that form the basis of a musical parole which refers back to that large pool of language and meaning. It is through this musical expression and communication, written or played, that meaning is formulated—in that relational gap between signifier and signified played out and formulated in the interpretation of the sign.

While the discourse of music is vastly different from what is commonly considered to be the typical mode of written or spoken expression, it still operates and conveys meaning similar to any other communicative system of discourse—like the traffic code, for example. The same way that, in American culture, a red light illuminated and vertically juxtaposed against a dimmed green one is generally socially accepted as meaning “stop,” hearing the melody of a door bell has been taken to mean the presence of someone at the door. The ring of the doorbell consists of a high note followed by a lower one, yet other melodies have been used for the same purpose—such as the previously mentioned fourth and fifth permutation of the Westminster chime—and could be considered to carry the same or a similar meaning in culture, in addition to the number of other things they connote. Also, hearing on the phone the tones 950hz (which is somewhere between the notes B♭ and B), 1400hz (close to F), and 1800hz (between A and B♭) in respective succession is socially accepted as symbolizing the inability of a call to be completed as dialed—regardless of, or, perhaps, because of the synthetic and apologetic voice that states this very thing after the tone. These very basic examples of music operating as language, of conveying extramusical meaning, lead to a general sense of how music could operate as a communicative system of expression.
Musical Meaning –

Indeed, one of the primary issues raised to argue against the notion of musical meaning is the common conception that music has no semantic value: that music does not, in fact, denote anything. Denotation here being construed as the literal and definitive meaning of a word or phrase or even a text in its entirety: a function of meaning—socially constituted and collectively agreed upon—that is supposed to be pure and true and devoid of a figurative underpinning. But what is denotation if not, as Barthes puts it, the “last of the connotations,” that arbitrary link between signifier and signified that closes off interpretation but is itself just a construction—a production—of a series of connotations. Unlike the traditional concept of language or the other aforementioned semiotic systems which place “emphasis” on semantic and/or denotative meaning, music conveys meaning through a series of connotative layers; always eluding that final concept of denotation but still being capable of communicating clear ideas—music always tending for the multivalent rather than the univocal, which shall be addressed later.

Though this idea of connotative communication seems to defy the whole purpose of language—that expression and interchange of ideas based upon unambiguous signification—there is actually precedent in linguistics for this sort of exchange, for this sort of relation of ideas. All language depends upon the relations between its signifiers; specifically, though, there are two primary means of relation amongst signifiers, two

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22 Roland Barthes also addresses the issue of Denotation and Connotation in *Elements of Semiology* wherein he restates Hjelmslev’s definition of a system of signification as comprising of “a plane of expression...a plane of content...and that the signification coincides with the relation...of the two planes.” These three things combined—expression, content, and the relation between the two—comprise the “plane of denotation” (89).

23 This particular argument concerning the nature of denotation as being the final, reading-closing, socially constructed conglomerate—or excising—of connotations and expression of meaning was taken from Roland Barthes’ *S/Z* (New York: Hill and Wang, 1974).
modes by which meaning is communicated: syntagmatic relations and paradigmatic relations.24

Syntagmatic relations are those that comprise a linear arrangement of juxtaposed linguistic units—be they words or notes—that convey a meaning of some sort which is, ultimately, dependent upon the order of those elements within the syntagm. To use an example, in Alice’s Adventures in Wonderland, Alice, as she is tumbling down that infamous rabbit hole, rhetorically muses whether “cats eat bats” or “bats eat cats.”25 The syntactical differences between the phrases ultimately determine the meaning of each syntagm as sure as there is a difference between the images of a bat eating a cat and vice versa. However, either of these phrases can be further confounded by exploring the paradigmatic relationships of the words within each syntagm. Does the word “cats” refer to the greater field of felines—domesticated house pets and large predators alike—and all the other qualities that are commonly thought of in relation to felinity, like sleekness or aloofness or even sexuality? Does the word “bats” refer to the flying rodents—commonly associated with images of vampirism or nocturnal behavior or pestiferousness—or the blocks of wood used as bludgeoning devices in professional sports?

24 Once again, these are concepts that were taken from Saussure and expounded upon by later critics. Saussure’s original terminology had the paradigmatic plane being called the “associative” plane, but other critics have renamed Saussure’s term numerous times, as seen in Elements of Semiology (59). Barthes himself referred to this relation as the “systematic” plane, further confounding the nomenclature of this idea—yet (ironically, perhaps), in doing so, upheld the spirit of what the associative plane actually represents. Because the concept of “association” as a model for deriving musical connotation will come into play later on, the “associative” field will be referred to as “paradigmatic” in order to avoid confusion or a conflation of the two, for the most part, different ideas.

25 These excerpts were taken from page 19 of Lewis Carroll’s Alice’s Adventures in Wonderland (New York: New American Library, 1960), but the use of this example pertaining to Saussure’s linguistic relations is taken from Steven Cohan’s and Linda M. Shires’ Telling Stories (New York: Routledge, 1988).
While some of these interpretations may seem like a bit of a stretch, each is possible depending upon the context surrounding the phrases. It is by sifting through these various paradigmatic relations that individuals arrive at an interpretation. Ultimately, it is either an unconscious process or a voluntary choice of what a word or phrase is to mean in certain contexts. Even with context, there is still an interpretive choice being made—like battlefield medics, deciding which meaning is worth saving and which must be left to die due to a lack of resources or the poor chances of success. Just as easily as one can interpret “do cats eat bats?" as a question of whether feline animals consume flying rodents, it could also—depending upon frame of reference or the lack thereof—be construed as a question of whether “cool people” gnaw on phallic-shaped bludgeoning devices (though this example perhaps crosses into the realm of the comically absurd). This is essentially the heart of paradigmatic relationships: every word, every signifier, calls upon the entire range of other signifiers that they are related to in any way through any means of association in an individual’s memory or in a society’s vernacular or cultural conventions.

It is not merely words or single linguistic units, however, that operate paradigmatically, but entire syntagms—from a pair of words to a sentence to an entire text—are capable of relating along the paradigmatic plane. It is through the synthesis of these two relations that connotations—and, subsequently, interpretation, denotation, and meaning or meanings—are produced. Connotation, “definitionally [sic], … is a determination, a relation, an anaphora, a feature which has the power to relate itself to anterior, ulterior, or exterior mentions, to other sites of the text (or of another text).”\textsuperscript{26} It is, as previously stated, the primary method through which musical meaning is derived; it

\textsuperscript{26} Roland Barthes, \textit{S/Z}. Page 8.
is the aspect of language with which music is able to communicate an entire range of ideas on a significant basis.

But musical connotation is not something that appears sporadically, randomly like some probabilistic quantum particle, no: as with paradigmatic relations, musical connotation is patternistic. It is something that is built and developed on both a personal and socio-cultural scale; not completely idiomatic, not entirely idiosyncratic, yet also not something that is the product of collective concurrence. Connotation in music, ultimately, is developed through association with a multitude of different things on any number of planes: be they personal, cultural, historical, ethnographical, social, or anything else.

As a semiological system, music is subject to the same processes that other such systems undergo. As soon as it is expressed, it is but a “(varied) combination of (recurrent) signs” that all link back to a collective pool of personal and shared knowledge and meaning. This considered, however, it should also be made known that meaning in music is something that is not pervasive amongst all of humanity—it is not the “universal language,” as the cliché goes. With any language, with any system of expressed signs—be they traffic signs or musical notes (played or on a page)—, familiarity and experience with the system is integral to understanding it. One cannot instantly understand a language, or even something being considered akin to a language, until they have acquired a working knowledge of what it is and how it works and, even then, they may still fall short of the skills necessary to comprehend everything with even the remotest degree of fluency.

With music it is much the same as language not only because music is as regionally particular as language or dialect is, but also because different groups or individuals within any culture will have varying degrees of fluency in any particular musical language. As previously stated, with language there is (generally) a duplicity of operations occurring which create meaning and allow for interpretation. There is what the word means or has come to be accepted as meaning (denotation), and there are also the things that get attached to words—alternate meanings and other things that could potentially alter the way one interprets a word or syntagm—through various associations (connotation). Also previously stated, it is primarily through connotation that musical meaning is conveyed or received, and thus musical meaning is acquired through a veritable cacophony of associations. In order to truly understand a musical language, then, any individual or group must be able to familiarize themselves with the machinations and meanings of a particular music.

But how do musical associations subsequently lead to connotations? How does association formulate connotations in other semiological systems? Ultimately, for the most part (though this possibly edges on oversimplification), it boils down to use and disuse. For example, certain cultures commonly use specific tunings or scale variations moreso than others, and thus this usage subsequently becomes convention and becomes associated with this cultural idiom. Similarly, with the disuse of particular scales or tuning amongst a particular culture, this could also potentially become conventional—the inclusion of an unconventional element potentially becoming taboo—and thus connotes all the things this pattern of exclusion connotes in that culture.
While these sorts of cultural associations are fairly broad, associations can be found in specific examples as well: such as the idiosyncratic conventions of individual people—composers—and usage in a very precise and recurring pattern—such as the previous examples of doorbell chimes or telephone codes, but also in alarms and klaxons and in melodies like notable musical themes or advertising jingles. Music is like a magnet for meaning, picking up connotations every time any aspect or combination of aspects are used or, conversely, not used in any way. Consequently, it simply becomes a function, once again, of familiarity with these associations in order for interpretation to take place seeing as how a greater knowledge of the connotations music may have emerged as a result of this familiarity and allows for a broader and more varied and inclusive understanding to take place—the same being true for language and literature.

One could easily see musical connotations and meanings being a product of something analogous to two tropes commonly seen applied to literature: those of metonymy and metaphor. A metaphor is an implicit comparison between two things or ideas whereas in metonymy there is a substitution of an attribute or portion of a thing or concept for the whole. Much of the associative aspects of music previously mentioned are metonymical examples, with the music being connotatively connected to a larger concept by being associated with a smaller or tangible aspect of said concept—the musicians of a specific culture being more inclined to use a specific tuning, and that tuning subsequently being associated with that culture as a whole. Indeed, any aspect of music that becomes associated with anything extramusical by being connected with an attribute or part of this extramusical object or idea could be considered metonymical.
However, if an aspect of music is considered analogous to something musical not through a substitutive metonymical association, but rather out of similarity to the object or concept in question it could be considered metaphorical: like, say, fiddling with the mute of a trumpet to make a sound similar to the whinnying of a horse. This sort of metaphor could consequently draw further metonymical associations that would further elaborate the meaning of this segment or a piece in its entirety. Regardless of the metaphorical or metonymical associations in music, however, both serve to produce connotations for the reader of a piece.

It should also be noted here that metonymical associations are also often created by the critical practitioners of eisegesis, projecting meaning upon music based upon their own personal responses. Even though these musical meanings are assigned arbitrarily (but then, so are all linguistic meanings), once they are entered into the critical body of discourse these associations become feasibly possible and legitimate since these meanings or interpretations are now inextricably connected to the music in question. Describing a major key as happy and a minor key as sad is a purely projected interpretation of concepts that cannot be emotive except through the way in which they are commonly used in conjunction with the ideas or feelings they are associated with. By each key having been described in such a way repeatedly becomes ingrained in the network of associations—the very language—of music.  

These sorts of associations are probably only viable if they have been published and supported in a credible book or peer-reviewed journal, however, rather than if one draws a connection based on somebody’s idiosyncratic and unpublished opinions of what a particular musical element—be it a note or a key or anything else—could mean. An example of a feasible association of this sort would be like what can be found in Nicolas Slonimsky’s *Baker’s Dictionary of Music* (edited by Richard Kassel. New York: Schirmer Books, 1997), where the key of F minor is described as the key of “lyric reverie touched with melancholy” and F major is the “key of pastoral music, descriptive of gentle landscapes” (294). In this book, every key and many musical elements are characterized in this way.
Association being the primary mechanism of musical meaning, there remains only
to be seen a methodology for deriving and analyzing these associations. A good
objective model for doing this very thing can be found in J. Peter Burkholder’s essay, “A
Simple Model for Associative Musical Meaning,” wherein he demonstrates a system for
sifting through a piece of music’s numerous associations and then applying this
methodology to various musical examples. He notes in his paper that this model is not
intended or designed in order to do the interpretive work for the listener, instead, it
simply provides the steps for a sort of deep reading of music that would allow for one to
untangle the numerous meanings present within it. The method:

1. We recognize and focus on what is familiar in the music. This can be any
element: the sound of an instrument, a melody or melodic gesture, a rhythmic
pattern, a chord, the form, the genre, or any other characteristic. We will
likely recognize as familiar a great number of elements in the music.

2. For each element we recognize, we carry certain associations with it, based on
other occasions when we encountered it. There are two levels of association.
The primary level of association is that we relate this musical element with
other music we have heard that uses the same element—a specific passage in
the same piece or in a different piece; a broad category of pieces in which the
element appears; or a form, genre, or other conceptual paradigm related to
music. Hearing a sitar is likely to remind us of other times when we heard a
sitar; hearing a fugue begin will remind us of other fugues; hearing a major
triad will remind us of other major triads. As we gain experience, we are
likely to recognize the instrument as a sitar, the texture as a fugue, and the
chord as a major triad without necessarily being reminded of any one of
hundreds of earlier experiences with that timbre or texture or chord. At an
even simpler level, when an event is recognized as belonging to a particular
category of reality, an analogy can be drawn to the denotative meaning of a
word in language: the sound of a sitar exemplifies “sitar” and thus “sitar
music.” But this is really shorthand for saying that the sound of a sitar
reminds us of our previous experiences with sitar music. These associations
vary with the listener, depending on his or her familiarity with other music.

3. The secondary level of association casts a wider net than the first. Once we
have been reminded of other music or of some musical concept, these
associations themselves are likely to carry other associations. For example, a
fugue may remind us of fugues by Bach and Handel—the first level of
association—and thus of things we associate with Bach and Handel fugues:
the circumstances in which they are performed, for example, such as church services or concerts of Messiah, and thus of Christian religion; or perhaps we are reminded of the rigor and learning required to compose them, or how complex and difficult they are to perform or follow as a listener. Again, these associations will vary with the listener, but certain associations may be widely shared within a community of listeners. The number of associations evoked is potentially infinite. For a coherent meaning to emerge, the listener will probably select a smaller subset of these associations as significant in the given context. Though the other associations are not ignored, they are filtered out as the listener’s perception proceeds to interpretation.

4. Having recognized that which is familiar, and having experienced these two levels of association, the listener then observes how those familiar elements are manipulated or are juxtaposed with new elements in order to say something new. The meaning of the music depends both on what is familiar in the music, along with the associations the listener carries with those elements, and on how those familiar elements are reworked to create something different. So here the listener notices what is new, how the familiar element is changed in some way or is placed in a new context. Listening to an entire piece entails following the path through the music, encompassing both the familiar and the deviations from it, the novel twists and turns.

5. Finally, the listener interprets all this information, including the associations aroused and the changes or new elements that are introduced. This step encompasses an extremely wide range of cognitive activities and strategies which are outside the primary focus of this paper. I include this final step here to complete the model, with the understanding that a coherent theoretical or analytical apparatus is required to examine a listener’s interpretation of music. Certainly the analyst needs to consider the extent to which the resultant interpretation is either widely shared or is personal or idiosyncratic. 29

While the analytical portion of this essay does not meticulously go step by step through this process in order to derive its interpretations, rather leaving the steps tacitly implied and typically presenting the end result of the fifth step, the method is a useful one to follow as an “analytical methodology” for reading or listening to a piece closely in order to better remember the work and recognize “new resemblances, associations, and

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29 This model was taken, verbatim, from J. Peter Burkholder’s essay, “A Simple Model for Associative Musical Meaning,” which can be found in Approaches to Meaning in Music (Edited by Byron Almén and Edward Pearsall. Bloomington: Indiana University Press, 2006. Page 78-79).
interpretations,” and allow one to logically synthesize an analysis of the piece.\textsuperscript{30} There have been multiple ways musicologists have striven to derive meaning from music, and it is this one that appears to be the most widely accessible to the layman and scholar alike.

This ability to determine meaning in music allows one to reconsider the linguistic nature of music. The crucial issue in considering music as a language—or its similarity to language—lies in music’s linguistic value. Saussure states that “in the language itself, there are only differences,” emphasizing the negative, differential characteristics of signification and also going so far as to admit that there are “no positive terms”—which is, to say, that language is formulated from contrast, from the differentiation between concepts within a system of language.\textsuperscript{31}

The value, then, of language, of these differential elements, stems from notions of dissimilarity between concepts first and foremost and then similarity between other conceptual items that, while still different, can be compared as being like the item in question. One of the crucial aspects in the method of deriving musical meaning relies upon this comparison of similar and dissimilar ideas that stem from a piece’s associations. Musical meaning comes, therefore, from the juxtaposition of differences occurring in every one of a composition’s various elements and the similarities each aspect of a piece draws between other differential items within a piece or to other pieces as well. The analysis of a composition thereupon hinges on a person’s ability to closely read and understand the music, the various nuances of it, and ultimately recognize or be


\textsuperscript{31} Saussure states these notions outright on pages 110-20 of his book, Course in General Linguistics. Barthes, in his Elements of Semiology, while not overtly challenging Saussure questions the purely oppositional nature of language by positing certain theoretical problems with this theory and suggesting that there is a positivistic element to linguistic value—all of this before going on to list and analyze the different kinds of linguistic oppositions (page 71-88). For the purposes of this analysis and in the aim of simplicity, however, the differential nature of language is being construed here as the primary mode in which linguistic meaning in music is produced.
able to find the associations that a particular piece of music has or makes with other pieces of music or to things outside of music altogether. Music, then, and the process by which music expresses meaning is even further intrinsically connected back to this concept of language and linguistic value, propelling forth, once again, the argument that not only can music be analyzed as analogous to language, but in fact constitutes language.

To find meaning in music, and the socio-cultural and political implications of those meanings, has typically been the endgame for musicologists attempting to do so; and, indeed, Burkholder's method and sample analyses are splendid examples of this endeavor to open the doors of music to deeper interpretations and more profound political discussions. However, given that music is now open to analysis and interpretation, there is another level that one can take this process to, another question that could lead us further down the proverbial rabbit hole: how can a musical piece, then, constitute a narrative-driven literary text?

Music as Narrative –

It should be said that, among the similarities between literature and music, there is a common presence of certain critics in both fields that operate under a purely formalist perspective. In literature, those that would say that the text operates on a purely “univocal” plane, eschewing multivalence for a “true, canonical meaning”, and in

32 See Roland Barthes, S/Z. Barthes, here, describes the differing opinions on the topic of connotation from the perspectives of "philologists" and "semiologists," hypothetically stating that the philologists "[declare] every text to be univocal" and "banish the simultaneous, secondary meanings to the void of critical lucubrations," then subsequently stating that the semiologists "contest the hierarchy of denoted and connotated" (7), leaving one to wonder if this slightly disparaging comment against those in this particular formalist school of critical thought (the philologists) might be the product of his own biases toward his own field of study.
music, those who reject the notion that music can communicate any sort of meaning other than that which is aurally received.\textsuperscript{33} If music can be said to connote meaning, however, in the fashion that has been previously described, music and literature would essentially and inherently operate in a similar connotative fashion: which is, to say, that the interpretation of either form is not designed to impose (or superimpose) meaning, regardless of justification or flexibility, but rather grant and appreciate a \textit{plurality} of meanings.\textsuperscript{34}

Indeed, the musical text, like its literary counterpart, forms a wide, nigh infinite array of plurals and points of entry.\textsuperscript{35} However, it must be acknowledged that no text is, in and of itself, completely plural, completely open to any and all interpretations which all happen to be equally pertinent to a text at hand. All of the musical texts that will be analyzed here—rather, all currently extant texts, regardless of their individual mediums—constitute only a partiality—a fragment—of the plural: texts in which Barthes calls “incompletely plural..., texts whose plural is more or less parsimonious.”\textsuperscript{36}

Still, despite the absence of the ideal plural, each text can be viewed as possessing varying degrees of plurality (like mathematical limits, never being completely plural, yet

\textsuperscript{33} For examples of some formalist detractors in music, refer back to footnote 2. Susan McClary, in her book \textit{Feminine Endings} (Minneapolis: University of Minnesota Press, 1991), also decries the way in which “musicology fastidiously declares issues of musical signification to be off-limits to those engaged in legitimate scholarship” and also how this particular brand of musicological scholars and critics have “seized disciplinary control over the study of music and [have] prohibited the asking of even the most fundamental questions concerning meaning” (4).

\textsuperscript{34} In \textit{S/Z}, Barthes puts forth his conception of the “triumphant plural” and the “ideal text,” where “the networks are many and interact, without any one of them being able to surpass the rest”; “we gain access to it by several entrances, none of which can be authoritatively declared to be the main one”; and “meaning...is never subject to a principle of determination, unless by throwing dice” (5-6).

\textsuperscript{35} Exemplary proof of this latter concept can be garnered from watching a grade-school concert band wherein the conductor or class instructor will have a student or students begin from or repeat a certain portion of a piece for the purposes of practice or scrutiny regardless of its location in relation to a “beginning” or “end” (concepts that hold little ground where pure plurality—with its intrinsically infinite variety of entry-points—is concerned).

also never being completely devoid of plurality) and therefore still retaining those varying degrees of multivalence and points of entry necessary for the potential interpretation of meaning or meanings.\(^{37}\)

However, the flexibility of musical interpretation is exacerbated by the presence of a triumvirate of voices. Where a written literary text typically has the duality of writer and reader (this binary relationship is itself sometimes complicated by the presence of ghostwriters, editors, people reading aloud to others, &c., all of whom take part in interpreting, reinterpreting, and influencing a text), music has traditionally been carved into three levels: that of the composer, the performer, and the listener. Granted, this relationship also has the potential of being complicated by additional parties—like, say, an arranger—, or it can also be simplified if the listener were to simply bypass the performer and simply become a reader of the original text. Indeed, as the meaning is added to the text when read for Barthes, so is meaning assigned to music when it is performed and subsequently perceived aurally: adding to or detracting from the variety of plurals already embedded within the piece by the original composer.\(^{38}\)

While this extension of the plurals of a musical text may serve to heighten the appreciation of a text, for the purposes of analysis this paper will be dealing specifically with the written text rather than the performed text in order to simplify this endeavor in order that the readers of this project are not thrust into a tangled jungle of meanings injected into a text on the levels of interpretation beyond that of simply composer and

\(^{37}\) Aaron Copland, in his *Music and Imagination* (Harvard: Harvard University Press, 1953), says, “I have seldom read a statement about the meaning of music, if seriously expressed, that did not seem to me to have some basis in truth. From this I conclude that music is many-sided and can be approached from many different angles” (11). This statement seems to lend itself to the concept of the multivalence of meanings and interpretations in musical texts, despite being themselves limited by their lack of plurality.

\(^{38}\) Barthes, in *S/Z*, says “To read is to find meanings, and to find meanings is to name them; but these named meanings are swept toward other names; names call to each other, reassemble, and their grouping calls for further naming...” (11).
reader of the text. Though this attention to the written text may appear to exclude certain genres of contemporary music such as, but not limited to, jazz and pop which rarely have a written component (with the occasional exception of a lead sheet or tablature), this does not preclude the analysis of a piece. Indeed, if one is experienced enough and has adequate relative pitch (or, and especially, perfect pitch), they can still use Burkholder’s method to methodically look at a piece, possibly transcribe what they hear into notation, and analyze the text to an appropriate degree that would allow for interpretation to take place.

Regardless of the inroads to interpretation one wishes to use, each voice involved in interpreting or relating a text is in itself a vast network of plurals and other voices which serve to influence the relation and reception of a text and its potential meanings. At every level of a piece’s composition, performance, or reception lies an endless conversation with all other musical texts (and extramusical texts) previously experienced by the composer, performer, or listener. There is infinite and ongoing interplay between musical texts whether one is listening to a piece or considering written music, and it is from here that various connotations, associations, and, subsequently, interpretations are derived.39

While it would be impudent to assign a specific meaning to a text, to rummage through the multivalent aspects of a text for a singular reading as though one could pick and choose what meanings mattered and which did not, the plural nature of a musical text

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39 This interplay between musical texts draws heavy parallels with Julia Kristeva’s concept of “intertextuality,” as it is described in her book, *Desire in Language* (Edited by Leon S. Roudiez. Trans. by Thomas Gora, et al. New York: Columbia University Press, 1980). While this term has come to be colloquially synonymous with allusion and influence, it in fact refers to “the transposition of one or more systems of signs into another, accompanied by a new articulation” (15), which is partially what is meant when musical texts are said to be communicating with each other.
does not preclude it from having a narrative—just as the plural nature of a lettered text does not preclude it from having one as well. In order to find the narrative of a text, one must undergo a method of analysis—like, say, Burkholder's system of looking at music's associative aspects—and then sift through the many plurals of a piece.

Every element of music, from the notes to the title of the piece, has a plurality of meanings and associations across history and cultures. In the end, a piece of music conveys a narrative through a continuity of recurring meanings and related themes that work together to shape a story, to express a narrative arc. A musical narrative is a constructed entity, fashioned as a result of a concurrence of parts and a consensus of ideas, all of which could be the result of a personal analysis or a collaboration of critics—the most feasible reading of a piece probably coming out of a general agreement of some sort.

Though this assignation of a narrative may appear to be a closing of a text, a defying of the plurals of the piece (though, once more, no text is ever completely multivalent—no text is ever completely plural), in analyzing a text and determining a narrative one provides the musical text with a frame of reference: a launching point, however arbitrary, with which one could explore a text more deeply to find whether or not the found narrative is appropriate.

It is also important to note that in the reading of a complete musical text—while individual sections and components can be analyzed for their meanings—it is essential that particular elements not be taken out of context. Where an analysis can go segment

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40 Because of the ever-changing array of associations that any aspect of music can possess, analyzing a piece within its historical context, using only the associations the music could make before or during the time of its composition, is probably the best or simplest method for determining the narrative of a musical text. However, there is nothing to preclude one from showing—for whatever end—how more recent associations shape or reshape an older musical narrative in a more modern context.
by segment in a piece linearly/horizontally, it may be disadvantageous to separate the fundamental aspects juxtaposed simultaneously/vertically in a piece. At any given point in a composition, all the various aspects and musical elements are working to complement one another—the plurals in each element serving to weave together a particular series of meanings, no individual theme or note being privileged over another.

The meanings within a musical piece generate their own metaphorical sequence of harmonies—every resonance important, every dissonance important, all acting in a supplementary or contradictory fashion, which ultimately serves to shape the meaning of the piece as a whole entity. All of the elements of music are engaged in a meaningful interplay between the other elements present in a piece, and they all work in unison to provide a piece its overall meaning or meanings—the musical narrative indeed being a holistic entity, consisting of the meanings of each of its elements as well as being shaped by their placement and the way in which they interact.

While all pieces mean something due to the fact that nigh every facet of music has the weight of their associations with extramusical concepts and thus are capable of connoting numerous paradigmatic relations, musical texts have varying degrees of what can be considered a viable narrative. The presence of a discernable narrative hinges upon the coherent interplay of all of the musical elements in a piece and their innumerable associations working to produce what can be viewed as a developing storyline. If a piece were composed entirely of, say, complete non-sequiturs, it would be more or less analogous to a plotless literary narrative, a poetic collection of themes and ideas juxtaposed in no particular order that would be more likely to convey the sense of a feeling rather than a cogent idea or story (then again, a piece of this nature could
potentially be more plural than a text structured around a specific idea, and would thus be more open to interpretation). Still, a musical narrative is possible and analyzable in many, if not all musical texts. Once again, the existence and analysis of musical meaning are things that have been shown by a number of scholars; it is time to show how this mess of multivalence that is music can be arranged into a *story*. 
Introduction to the Musical Text

In every musical composition, there are numerous socio-historical connotations and associations that exist before the music begins. In a classical score, this would include everything on the first page that is not actually music, including, but not restricted to, the title, composer, date, language, instrumentation, key signature, time signature, tempo, and any notes to conductor. These units of music set the work in a specific style, genre and time-period that focus the analysis and gives the reader an insight into what to expect from the coming work.

Title –

The title is one of the first units to be noticed in any text and through suggestion and association it creates expectations as to how the text will unfold. The title, before any other part of a composition, offers an instant association that frames the following elements of a piece, causing the reader to relate everything back to the title as it creates a meaningful narrative. When discussed in terms of the hermeneutic code, the title accordingly creates the first enigma, formulating the question of how everything that follows—music as a seemingly abstract language—will relate back to the title. The title thus creates the initial enigma that will only be disclosed when the work has resolved and ended.

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41 This example, though applied to a classical score, is relevant to all genres and styles of music. Indeed, the list mentioned is equally applicable to popular music, jazz, world music, &c.
42 For Barthes, or anyone involved in a structuralist or linguistic field, these units would usually be labeled 'lexemes' or 'lexias'
Hunnenschlacht.
Symphonische Dichtung Nr. 11.

Symphonio Poem Nr. 11. Poeme symphonique No. 11.

F. Liszt.
Komponiert 1866/1867.

Tempetoso, Allegro non troppo.

Kleine Flöte.
2 Flöten.
2 Hoboa.
2 Klarinette in B.
2 Fagotte.
1. u. 2. Horn in F.
3. u. 4. Horn in F.
1. u. 2. Trompete in C.
3. Trompete in C.
2 Tenorposaunen.
Bassposaune u. Tuba.
3 Pauken in As.C.G.
Becken.
(Ohne grosse Tremulat.)
(Ohne Saiten)
Orgel.

1. Violinen.
2. Violinen.
Bratschen.
Violoncelle.
Kontrabässe.

Note for the Conductor. The whole coloring must at first be very sombre and all the instruments echo specters in tones.

Pour les chefs. Tout le colorit doit rester sombre et tous les instruments doivent ressembler d'une façon sinistre.

N. Für den Dirigenten. Das ganze Kolorit soll anfangs sehr finster gehalten sein, und alle Instrumente müssen geisterhaft erklingen.
Initially approaching the composition *Hunnenschlacht: Symphonische Dichtung No. 11* (Battle of the Huns: Symphonic Poem No. 11), we find that the title raises a variety of questions: Why is there a battle? Is there a winner? Who are the Huns? What ends the battle? Indeed, though these questions will not be answered until later, the title, through its connotations and associations, suggests meaning that should be analyzed as it informs a discussion of the work as well as offering a background to any narrative found in the composition.

The term ‘Hun,’ having a variety of different connotations through its cultural and historical associations, will work specifically to clarify the development of the motifs throughout *Hunnenschlacht*. The Huns, known especially for their king, Attila, were a group of wandering and warlike people that invaded the Roman Empire during the late 300’s C.E. Through a careful analysis of the title, it is possible to construe feasible narratives for a text in general, just as with *Hunnenschlacht* it is possible to make the inference that any battle would be a reference to the confrontation between the Huns and the Romans.43 This sets a narrative background for the recurring themes of the piece that imply or feature the juxtaposition of opposing or warring elements: because the Huns are infamous for having swept through Europe and, for the most part, toppling the Roman Empire—which, at the time, was the bastion of culture and civilization in the western world. They are also commonly considered amongst western civilization—the cultural descendents of the “victims” of this barbarian rampage—as the wrathful *antithesis* of cultivation and society. Typically, they were seen as a large band of ravaging philistines that were determined to unmake everything that had been wrought by centuries of

43 This interpretation is further strengthened by Liszt’s own program of *Hunnenschlacht*, of which we have included an analysis below, and in Johns’ analysis of the work found in *The Symphonic Poems of Franz Liszt* (Stuyvesant: Pentagon Press, 1997. pp. 56ff.)
scientific and artistic development and—at least partial—societal hegemonic and doctrinal unity and dominance.

"Huns," then, becomes topically or philosophically referential less to the actual nomadic society, but a symbol of otherness, of invasion by a subversive element—an insurgence of eastern influence trying to undermine the foundations of its western counterpart. When it is also taken into consideration that, by the time of this invasion historically, the Roman Empire was predominantly Christian and had consolidated its power by asserting itself as the central theological authority, this conflict between Roman and Hun also connotes a religious confrontation. The Romans representing the enlightenment not only of societal cultivation, but also the "religious enlightenment" of Christ’s teachings of peace and tolerance, while the Huns, once again, representing the symbolic antithesis of these things—paganism and chaos, disorder and degeneration, heresy and, essentially, all things "anti-Christ."

Indeed, the German portmanteau that comprises the piece’s title—the combination of the words for "Hun" and "Battle"—is laden with these notions of confrontation, the commonly associated warlike and aggressive nature connoted in the word "Huns" and the word "Battle" literally referring to a particular conflict typically between opposing factions. Due to all of the connotations of the title of this piece, one can infer that this is no mere armed conflict, but a struggle between ideologies, a scuffle amidst cultures wherein each sees the other as their polar opposite—as something to be destroyed and undone and forever held as an example of evil and opposition. The word "Battle" itself, however, represents only a portion, a fragmented piece, of a larger

44 The characterization of the Romans as inherently virtuous and tolerant is also plainly contradictory and ironic in a way due to the warlike and imperialistic nature of the Roman Empire and also the rampant class and ethnic discrimination that took place under its influence.
whole—of a greater narrative arc. For a battle, singular, refers only to a single conflict in a larger series of political, ideological, and—especially—military confrontations: a war.

The title, *Die Hunnenschlacht*, informs the reader that this particular narrative is but a story, a slice, of a series: it is but an installment in the grand cultural narrative of Western Civilization, focusing specifically on the conflict between Romans/Christianity and the Huns. The reader, based on acquired historical knowledge, is able to relate this composition, the arc of this particular narrative, to the many literal and metaphorical obstacles and conflicts faced by western civilization and Christianity in the grand narrative—though biased—of history.

The subtitle, *Symphonic Poem No. 11*, introduces the reader to the structure, period, style, instrumentation, and history of the piece, providing a context for the formal units of the composition. To understand the significance of the symphonic poem as it relates to this work requires a brief overview of the symphonic poem. The symphonic poem, which claims it origins in Beethoven's overtures, flourished in the second part of the nineteenth century and the first half of the twentieth century as an orchestral piece whose music is typically accompanied by an extra-musical program that is poetic or narrative in nature.\(^45\) The term, coined by Liszt for a performance of *Tasso* in 1854, is usually reserved for a one-movement composition, as opposed to multi-movement compositions, yet it has become widely applicable to a range of works by many composers.\(^46\)

\(^{45}\) Beethoven's *Egmont* and *Coriolan Overtures* as well as other symphonies, notably the third, fifth, sixth and ninth, are known and regarded as the origins of the symphonic poem as they dealt with music in a dramatic and thematic way. His ninth symphony indeed begins to bridge the gap between the symphony and the symphonic poem by introducing parts of Schiller's *Ode to Joy* in the fourth movement. *Grove Music Online*

\(^{46}\) Composers such as Dvorák, Franck, Saint-Säens, Tchaikovsky, Balakirev, Musorgsky, Rimsky-Korsakov, Bordodin, Scriabin, Wagner, Debussy, Ravel, Strauss, Loeffler, Sibelius, Elgar, Nielsen, Delis,
What is important to note, however, is that by designating a piece as a symphonic poem it is being distinguished from absolute music—absolute music being said to be music that supposedly has no meaning or extra-musical connections—as being meaningful in some way. Because all music here is being considered to convey extra-musical meaning, the distinction between absolute music and a symphonic poem then becomes simply that a symphonic poem has a programmatic aspect.

The program of Die Hunnenschlacht associates the composition with a particular fresco of the same name by Wilhelm von Kaulbach, which was crafted twenty years prior to Liszt’s piece. Through this anchor—though it is more a loose paradigmatic guide rather than an unbreakable chain of meaning that only serves to limit the multivalence and interpretation of the piece—one can trace the similarities between the two texts, feeling out each collective syntagmatic unit for a connotated conveyance of meaning, in the entirety of the texts, musical and mural.

In addition to linking Die Hunnenschlacht to Kaulbach’s painting, however, the program also reveals several links to other signifieds, such as historical events, personal experiences, and notable figures. The program references the battle between the forces of Theodoric and Attila in 451 CE; Kaulbach imagining the battle being recapitulated in Trasimene; the Roman people being saved by the prayers of Pope Leo the Great, and other towns being saved by the “personification of the Celestial succor, which protects and helps Christian nations”; and that the painting characterizes the Huns as evil—portraying them in a green and “cadaverous light”—and the Roman forces as calm and

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feeble—yet powered through fraternity and devotion to the divine (both are characterizations that are adapted in the piece, to convey the same ideas through music). Though the music of the piece does not convey all of this information precisely, they are important to keep in mind because of their associative link to the composition.

The program discusses a number of different characteristics and associations of the piece that we will be looking at, and suggests a narrative similar to what we feel is conveyed through the music. The program is also being used as simply an association inextricably linked to the piece and not as the basis for this analysis. We are letting the music itself provide the foundations for its own understanding, and any similarity between the narrative Liszt describes in the program and the narrative derived from the music speaks only of Liszt's success in actually conveying a cohesive musical narrative in accordance with his intentions.

Each work of art—the musical composition and the mural—constitutes a semiological system by alluding to other systems of semiotic communication—other artistic mediums—while not necessarily including these systems into their own structure of communication and expression. By giving a musical composition a program, meaning is not defined outright. Rather, it simply becomes another tool, another association, which can be used as a frame of reference for analyzing the piece. Reviewing the complete title, it becomes possible to loosely situate the composition in the form of a narrative—the battle between the Huns and the Romans—and in a genre and style, the symphonic poem in a Romantic tradition.
Composer and Date –

The composer of a given composition becomes an important unit to address because it begins to focus the analysis of a work by limiting the historical, social and stylistic conventions that the piece would draw upon. Further, by concentrating the analysis on the date of composition, both a historical date is set as well as a period in a composer’s style, so it becomes logical to address the composer and date in the same section. The pianist and composer Franz Liszt (b. 1811- d. 1886) lived a long and musically fruitful life contributing to most genres of music of his time. As a court composer, settling in Weimer in 1848 after having been appointed Kapellmeister Extraordinary to the ducal court, we can situate his music as part of the aristocratic and bourgeois entertainment of the time. He was also known to be a devout Catholic (though of Jewish descent) and so his music often has religious motifs and themes of transcendence.

The development of the Symphonic Poem, among other of Liszt’s musical achievements, signifies an attempt to link music with extra-musical texts—such as literature, poetry, painting—that reveals that his work is often rich in extra-musical references and musical topoi, all contributing to the meaning of his work. Indeed, in any complete analysis of a piece of music it is essential to have an understanding of the composer’s biography and how it frames the work as well as affects the philosophy behind his work.48

48 The composer’s life will help situate the work into a time frame and often help elucidate the meaning of any given work. It is important to place James Taylor’s Fire and Rain in the context that he had just learned about the death of his girlfriend, or that John Lennon wrote Revolution 9 during a period of his life where he was struggling with notions of fighting firmly founded political institutions.
Liszt wrote *Hunnenschlacht* at Weimer in between 1856 and 1857 situating it during a period of tension, from the Crimean War that ended in 1856 to the assassination attempt of Napoleon III, and more importantly following the European revolutions of the 1840’s. Europe, and specifically Germany, at that time was struggling to maintain a sense of order amidst the chaos of war and revolution, and though it would be imprudent to argue that *Hunnenschlacht* was a response to this growing social tension, it is important to understand the circumstances under which Liszt wrote *Hunnenschlacht*, and his views on war, nationality and the resolution between the two. Fuller analysis of the historical period from which the composition was written would allow for a historical or New Historicism interpretation of a work, focusing on the specific chronology that lead up to a piece as well as the historical circumstances that could have influenced it. An in-depth focus on the biography of a composition would lend itself well to a biographical interpretation of a work, where both the formal aspects of a composer’s work would be discussed—such as idiosyncratic features dealing with the formal aspects of their work—and biographical information that would relate personal, social and economic situations as it relates to the given composition.

Instrumentation/Tone Color —

The instrumentation of a given work will help situate any analysis or interpretation by placing it in a certain musical medium, which enables the reader to determine how the instruments/instrumentation functions with or against social convention, while also identifying any instrumental trends that might be analyzed further in the piece. Through a study of the first page of the score it becomes apparent that
"Hunnenschlacht" was written for a nineteenth century orchestra, which consisted of multiple strings, and an assortment of woodwinds, brass and percussion instruments. Instrumentation proves to be the initial introduction to the four elements of music: notably tone color.

The instrumentation of "Hunnenschlacht" is Kleine Flöte, 2 Flöten, 2 Hobosen, 2 Klarinetten, 2 Fagotte, 4 Horn, 3 Trompete, 2 Tenorposaunen, Bassposaune, Tuba, Pauken, Becken, Orgel, Violinen, Bratschen, Violoncelle, Kontrabässe. An important signifier to be noted, is that every instrument belongs to a modern western tradition beginning in the eighteenth century, and the specific orchestral instrumentation is itself part of a larger musical convention. Ratner notes that the symphonic orchestra of the eighteenth and nineteenth centuries evolved from the confluence of theatre—which provided the size of the orchestra—and chamber music—which provided the basic polarity of melody and bass and the primacy of the strings. The only instrument that is slightly atypical is the organ, signifying that it will play a prominent role in the work itself—a fuller examination of the connotations of the organ will follow below.

The instruments mentioned split into four instrumental families. The strings, which consists of the violin, viola, cello and bass; the woodwinds, which consists of piccolo, flute, oboe, clarinet, bassoon; the brass, which consists of the French horn, trumpet, trombone, bass trombone and tuba; and finally the percussion section that in this

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49 Because of the evolution of the orchestra, and the differences in instrumentation for different countries, it is important to clarify the specific convention that the orchestra follows. The instrumentation of a Renaissance orchestra bore little resemblance to a modern orchestra, nor does a French orchestra from the early eighteenth century resemble a German orchestra from the nineteenth century, let alone a Japanese orchestra.

50 As described by Aaron Copland in *What To Listen For In Music* (New York: McGraw-Hill, 1957)

51 Piccolo, Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Bass Trombone, Tuba, Timpani, Cymbals, Organ, Violin, Viola, Cello, Bass.

piece contains only the timpani and cymbals. The different families of instruments will play an important role in the orchestration of different passages, as each instrument has several different associations, connoting a wide range of meaning.

The combination of different instruments to capture different textures creates a specific sonorous color that develops the overall meaning of a passage. Textures, including the use of two, three, four and five strings, the combination of strings and wind, and the use of winds alone, all have various associations. For example, the use of brass and percussion has strong associations with military topics, such as marches and fanfares.

While the instrumentation for the symphonic orchestra is standard, the percussion usually differs according to the composer’s preference and the expressive needs of the composition. Johns outlines the use of percussion in Liszt’s symphonic poems, arguing that the percussion is used to connote archetypal images of rebirth, triumph, and apotheosis through the combination of trumpets and drums. “In keeping with the history and character of such music,” he writes, “Liszt uses percussion instruments in many of his triumphal passages,” combined with an orchestral tutti and a powerful dynamic, often fortissimo.\(^{53}\)

In *Hunnenschlacht*, Liszt scores the piece for timpani and cymbals—while other symphonic poems include bass drum, snare drum, triangle and tam-tam—which would signify different martial themes. Cymbals, which literally create a crash, suggest the association with a clash of ideologies, which are inherent in a battle, while also representing the crash of arms on the battlefield. The timpani, a series of tuned drums, has the opposite musical effect, where the cymbals are metallic and bright, the timpani is deep and resonant, connoting the primal and barbaric sound of war drums. Thus, both

percussion instruments become metaphors for the tumultuous and violent elements of war, corresponding with the rest of the orchestra to denote the martial atmosphere of the composition.

Key Signature/Harmony/Tonality –

The key signature and the implied tonic denote one of the most important features of Western music. A majority of music since the Renaissance has dealt with the establishment of a tonal center, the tonic key, and the work itself becomes the drifting of tonality to different tonal centers—in Western music this usually involves a shift to the dominant—and finally back to the tonic. The key signature addresses a second element of the four elements of music: harmony.

The key signature is the arrangement of sharps or flats—or the absence of both—that will define the principle pitches to be used in a composition, defining a diatonic scale, which can be used in two different modes: major and minor. The diatonic scale, whether it is major or minor, creates the tonality of the composition, which is defined and reinforced by the presence of a tonal center, embodied harmonically in the tonic triad. The tonic triad, or tonic chord, becomes the most stable harmony of the composition, and musical texts, in the hermeneutic sense, are formed by the distancing from the tonic through harmonic progressions that create tension that are ultimately resolved through a series of cadences and half-cadences.54 One of the main features of tonal music in the western tradition in the past four hundred years is that the end of a piece always returns to the tonal center that was introduced at the beginning. Arnold Schoenberg termed this

54 For a more complete description of harmony, harmonic progressions and cadences, see below in the section concerning harmony.
return to the original tonality "monotonality," and it could suggest that the original tonic maintains a hierarchical superiority to all other tonalities introduced, and through modulation, music ultimately returns to the superior key. All harmonic movements thus participate in the tonal hierarchy that guarantees the preeminence of the tonic.

Tonality, as it relates to the hermeneutic code, could be interpreted as the introduction of a tonal center that is stable, yet the stability is soon marred by the modulation to different tonal centers creating tension that is delayed throughout the piece only to finally resolve at the end of the composition. This common element in western music creates a hermeneutic narrative that can be analyzed in all compositions. Each musical work can be discussed in terms of the hermeneutic code, as it relates to the harmonic structure and progression of any given composition, through the use of tension and release, consonance and dissonance, tonicization and resolution.

As a musical convention, tonality is relative to both place and time. The composer does not consciously intend to adhere to an ideology of tonality, it is more a matter of convention; in other words, it is simply a part of their social consciousness, which is both unconscious and unintentional. Tonality is not a universal idea, nor was monotonality always a common procedure in western music. Susan McClary argues that tonality comes to parallel certain social ideologies, and by that fact its use and function in music changes with time. She writes that:

56 In Susan McClary’s *Feminine Endings* (Minnesota: University of Minnesota Press, 1991) she discusses the gender construction of the two principle themes in the sonata-allegro form. It became custom to refer to the opening theme, which was played in the tonic, “masculine” and the subsidiary theme, which was usually in the dominant and thus a less stable key, “feminine” (13-14).
57 McClary writes in *Feminine Endings* that large scale instrumental music, specifically ‘absolute’ music, was not possible before the development of tonality, which utilizes the powerful narrative paradigms of the tonic. Refer to the introductory section to *Feminine Endings*.
Tonality emerged in the seventeenth century in direct opposition to a musical language that (like the church and aristocracy that nurtured it) articulated a static worldview in which notions such as radical progress and destabilizing goal-seeking were threats. (135)

The rationality of the eighteenth century was reversed by the nineteenth century Romantics who celebrated the irrational in their music, including unconventional narratives and an increasingly individualistic and deviant harmonic language. The use of tonality is influenced by musical conventions, which are often taken to be intrinsically abstract, though many have a foundation in extra-musical ideologies.

When examining Hunnenschlacht, we find that the key signature contains three flats, denoting either the key of Ab major or c minor. Examining the first few bars of the work we find the first motif—played by the cello and bassoon—containing the notes G, Ab, B and C—establishing the key as c minor, while the melody line implies c harmonic minor. The harmonic minor scale, with the augmented second between the sixth and seventh tones, creates a harmonically and melodically awkward tonality. This creates tension and dissonance that is expected to resolve, yet since the tonal center is minor—and the minor scale is harmonic—the tension cannot yet be resolved, suggesting an apprehensive mood, possibly for the approaching battle.

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59 Throughout this paper, all minor scales and keys will be denoted in lowercase, while major will be denoted in uppercase.
60 In western music, there are three principle minor scales, all of which contain the lowered third. The natural minor contains a lowered sixth and a lowered seventh. The melodic minor, which differs ascending or descending, contains a natural sixth and seventh ascending and a lowered sixth and seventh descending. The harmonic minor scale contains a lowered sixth and a natural seventh, producing an interval of three semitones between the sixth and seventh tone—an interval called an augmented second that is regarded as musically awkward. The Harvard Dictionary of Music.
Moving right across the staff, we come to the next important musical unit to be analyzed: the time signature. As the key signature relates to the larger musical element of harmony, the time signature corresponds directly to rhythm and meter. The time signature, which represents the third musical element, rhythm, is a sign placed at the beginning of a composition that indicates the meter, or the decided pattern in which the rhythmic pulse is organized. There is a wide range of metric signs used in music, yet the time signatures that are generally used in western music are 2/2, 4/4, 2/4, 3/4, 3/8 and 6/8. Each signifies a different way of quantifying rhythms into a set pattern and they have become subsequently associated with different expressions.61

The time signature is employed as another tool for the composer to influence the meaning of the composition through different associations that are aligned with various meters. Kirnberger’s Kunst des reinen Satzes (1791-79) focuses on the works of J.S. Bach and other classic composers, paying particular attention to their use of meter to express different moods, writing:

“The alle breve is proper for serious and pathetic matters and therefore is used in motets and other serious church music. The great 4/4 measure has a very emphatic and serious pace, and is proper for splendid choruses, for fugues in church music and especially for music which demands stateliness and gravity. The 3/2 measure is heavy and grave, provided that only a few short notes are included. The 4/4 measure is suited best for a lively rousing effect that has a somewhat emphatic quality. The 2/4 measure is lively also, but lighter, and thus can be used to express playful feelings. The 4/8 measure is volatile, and its liveliness has nothing of the energy of the 4/4 measure. The character of the 3/4

61 Other more unconventional meters have been employed widely, for instance, in Tchaikovsky’s Symphony No. 6, the second movement is written in 5/4; Stravinsky’s use of 3/16, 4/16, and 5/16 in the “Sacrificial Dance” in The Rite of Spring; “The Promenade” of Mussorgsky’s Pictures at an Exhibition alternates between 5/4 and 6/4; Dave Brubeck released an album, Time Out, that employed various time signatures, including 5/4, 7/4, and 9/8.
measure appears gentle and elegant, especially when it uses simple quarter notes. The 3/8 measure has a kind of bold liveliness.\textsuperscript{62}

Kirnberger, as Ratner notes, is influenced by the baroque practice of holding to a single expressive stance throughout a piece. As classical music developed throughout the nineteenth century, composers began to alter both the expressive function of the meter and change the meter altogether mid-composition. Though the expressive functions and associations have changed since Kirnberger’s time, they can still be said to connote different ideas and meanings as they are used in certain works.

\textit{Hunnenschlacht} is written in common time, or with a 4/4 measure, which could be considered a quadruple, or a duple meter because of the recurrence of four beats in one measure. The expressive quality of the composition does not stay stable just as the meter and tempo do not remain unchanged. The work begins and ends in 4/4 time, yet there are various sections where the piece uses different time signatures to evoke new meanings. We begin to find a parallel between changes in time signature and key signature—or at least tonality—demonstrating how the correlation of tonality and meter creates a distinct shift in the mood of the composition. This shift relates directly to a narrative shift as a new time signature/meter and key signature/tonality distinguish the sections of the narrative structure, the creation of new expressive elements, and the constant building and releasing of tension. As a foundation for the analysis of rhythm and as a signifier itself, the meter of any composition works with both rhythm and tempo to suggest changes in the character of a work and connote meaning through conventional associations.

\textsuperscript{62} Quoted in Ratner’s \textit{Classic Music}. Pages 68-69.
The tempo, especially linked with the time signature, will affect the entire interpretation and meaning of any composition. Tempo dictates the speed at which the music is performed affecting the mood it creates. This can easily be understood in terms of quickness or slowness, where a work that is in a quick 3/4 would be lively and danceable, yet if it were played in a slow 3/4 it would not elicit the same associations.

Tempo, then, becomes a foundational aspect affecting all the elements in a composition—not only concerning rhythm—and it can be viewed as the consequence of the sum of all factors in one piece. Epstein wrote that in tempo you find the overall sense of a work’s themes, rhythms, articulation, breathing, motion, harmonic progression, tonal movement, and contrapuntal activity. “Tempo,” he wrote, “is a reduction of this complex Gestalt into the element of speed per se, a speed that allows the overall, integrated bundle of musical elements to flow with a rightful sense.”\footnote{See David Epstein’s \textit{Shaping Time: Music, the Brain, and Performance} (New York: Wadsworth, 1995. pp. 99).} Finding the right tempo for a performer or conductor becomes one of the subtlest and most difficult tasks, because the meaning of the work depends so heavily on tempo.

Tempo can be determined in two ways, depending on the composition, either descriptively or mechanically. Descriptively, it is conveyed through a series of phrases—such as \textit{adagio, largo, allegro, presto,} &c.—or it can be marked mechanically with the use of a watch or metronome. While tempo is basically a relative unit of measurement for speed it can still be discussed in terms of an objective unit because tempo and expression markings have become conventionalized in respect to their speed.\footnote{For example, Ralph Kirkpatrick summarized the eighteenth century views of tempo in an article in \textit{PAMS, 1938, pp. 30ff.}} The term
allegro, for example, while meaning moderately fast, has had a wide variety of different shades of meaning. Though seemingly subjective, a fairly accurate tempo can be derived from the social and historical context of a composition, which influences the development of the entire work.

In the expression marking and tempo for Hunnenschlacht, “Tempestoso, Allegro non troppo” each contains relevant extra-musical connotations that demonstrate a musical narrative. One of the first signifying elements of tempo and expression markings is that they are written in Italian, which itself has multiple connotations that affect the interpretation of the musical narrative. Italy, and specifically Rome, was the center of the Roman Empire, a symbol of the Romans, and the use of Italian, though a musical convention, also connotes the presence of an ideological allegiance with the western tradition and its values, while also linking Rome with religion as the center of Catholicism. Conventionally, the use of Italian in the symphonic tradition comes from the myriad operas in Italian, creating a standard language among composers. In the sixteenth and seventeenth centuries, opera standardized a number of musical topoi and terms through dramatic performances and libretto, so that later instrumental music was able to adopt these elements and they still retained their associations from their connection to opera.

Focusing primarily on the tempo, Allegro non troppo—literally meaning, ‘fast, but not too fast’—we can determine how this will direct the narrative that has begun to

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65 Allegro is an example of a tempo marking that has many different historical and social connotations. Brossard, in his Dictionaire (1703) used allegro when he needed a term to describe both a “quick” and a “moderately fast” tempo. It was used often by composers who were economical in their use of tempo marks, such as Corelli or Mozart, and more flamboyant composers have tended to use it for the base of some of their more whimsical designations: allegro cristiano, Rossini; allegro felice, Walford Davies; allegro orgoglioso, Nielsen; allegro irato, allegro allegro molto piu che si può, Vivaldi. Fallows, David: Allegro. Grove Music Online (ed. L. Macy. Last accessed Feb 21, 2007. <http://www.grovemusic.com>).
gain shape. The association of speed as frenetic and hectic corresponds to the same associations that battle often has: wild, forceful. The tempo, though, reminds the conductor that it is allegro, but also non troppo, so it signals that this section is a precursor to the battle, implying that there will be a faster section as the tension continues to build. The tempo will begin to build tension as it awaits the full force of the battle signified through a faster tempo.

Notes—

Before beginning the actual analysis of a composition, the final units to consider are what are commonly referred to as the incidental notes to the conductor/performer that are placed throughout any composition: in the way of musical expressions this could include dynamics, tempo changes and articulation (including bowing and tonguing). These markings, while acting as notes to the conductor/performer, also operate as signifiers that emphasize certain functions of rhythm, harmony, melody, and tone color, contributing to the overall meaning of a work.

Expression marks are usually symbols, words or phrases that indicate the composer’s desired mood to the conductor/performer in matters other than pitch and rhythm, and help guide the music to evoke a specific meaning imagined by the composer. The use of dynamics, tempo and articulation, while seemingly slight when compared to elements such as rhythm, harmony, melody and tone color, are actually vital in order to create an actualized meaning.

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66 Throughout most scored compositions there will constantly be expression markings, dynamics, style notes, tempo changes, &c. to help guide the performer/conductor and realize the meaning that the composer desired. In performed works that are transcribed for analysis, these markings can be added subsequent to the performance, but in either case, all music can be notated (no matter how insufficient this type of notation might seem) to mark stylistic changes.
These units could all be considered relative—for how loud really is *fortissimo (ff)*, or how soft is *piano (p)*?; how slow do you take a *ritardando*?; what is considered *staccato*? In fact, many of these relate directly to the difference between instruments, since the nature of a trumpet allows it to play a much louder *forte* when compared to a flute, or a saxophone is able to play more *staccato* compared to a tuba. Moving past single instruments to combinations of instruments or orchestras as a whole, the *mezzo piano (mp)* of one composition will probably differ from the *mezzo piano (mp)* of another.

Yet, once we accept the fundamentally relative aspect of these expression markings, for indeed they are up to the interpretation of the conductor/performer, it is possible to analyze them as they appear on the page. We might not know exactly how loud or soft a certain passage might be performed, but we do know that in the text it is marked as such, and thus we interpret not the quantified loudness, but the written dynamic as it is. This goes with both tempo changes and articulations, for it would be impossible to know exactly how they are realized in performance beforehand, but it is possible, and indeed necessary that they be analyzed as they appear in the text itself.

Dynamics, which range usually from *pianissimo (pp)* to *fortissimo (ff)* and include *crescendos* and *decrescendos*, are used to create tension, highlight suspension, dissonances, syncopations, add bravado or delicacy to a phrase, &c. They are used in various ways, especially juxtaposed against different dynamics to create a sense of tension or closure. Articulation refers to the degree of separation between notes as well as the degree of emphasis given to a note, where for wind instruments this refers

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67 Beethoven used *ppp* just before the final cadence in last movement of his F major Quartet, Op. 59, No. 1, 1806, as a foil for the *ff* that ended the movement.
primarily to tonguing and for strings it refers to bowing. The separation or connectedness of a given melody will affect how light or heavy it will appear, affecting the tone of the passage, while the use of emphasis has several rhetorical purposes for both the melodic and rhythmic aspects of a work, but also harmonic. Rousseau, Hiller, Kock, and Christmann distinguish between three different types of accents: grammatical, oratorical and pathetic.68

The first expression marking apparent in Hunnenschlacht, written with the tempo, is "Tempestoso," signifying the desire for a stormy and literally tempestuous beginning. The signification is especially pertinent to the piece since the word itself is meant to be construed figuratively—musical instruments themselves having little to no control over actual weather patterns—as an indication to begin the piece in a violent and tumultuous fashion. Interesting also, aside from the frenetic energy that is meant to be conveyed (feelings of agitation, of perturbation) along with the notes being played, is the fact that "tempest" or "tempestuous," according to the Oxford English Dictionary, also means "a rushing or tearing crowd" or "a confused or tumultuous throng." This very style note, before the piece even begins, could potentially indicate a presence of a violent group, an angry throng of gathered masses that is supposed to be represented within the music itself. With the word also possessing the obsolete meaning of "calamity, misfortune, [or] trouble," there could also be a degree of ominous foreshadowing conveyed in this note. The meaning conveyed in the music at the beginning of this piece is complemented—and also supplemented—by the style notes that operate alongside the musical staves. This

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68 The grammatical accent is a stress that occurs at the beginning of a measure or metric group. The oratorical accent is a stress that occurs on an important melodic note. The pathetic accent is an intense oratorical accent that is placed on a dissonant melodic tone. See Ratner's Classic Music. Pages 190-191.
sense of a violent crowd and looming foreboding are compounded when taken in conjunction with the conductor’s note.

At the bottom of the first page of *Hunnenschlacht* a clue into the narrative can be detected in the note to the conductor. Lizst writes, “Für den Dirigenten. Das ganze Kolorit soll anfangs sehr finster gehalten sein, und alle Instrumente müssen geisterhaft erklingen.” The “somber”-ness that the note refers to, while still asking for the style to be melancholy and dark, could potentially be suggesting that the beginning of the piece must “[convey] gloomy ideas or suggestions,” further transmitting the previously mentioned sense of ominous foreboding. This notion of the instruments appearing like “specters” is a loaded reference: with this the reader is given the impression that the music of the piece is, at least initially, meant to sound ghostlike, the instruments emerging as if they were apparitional. This reference to ghostliness could be an allusion, once again, to the program of the piece that suggests a parallel between the music and Kaulbach’s mural of the same name. The mural shows a fierce battle taking place on the ground with the slain battlers rising up and continuing to fight in the afterlife. Combined with the title (*Hunnenschlacht*) and the expression marking (Tempestoso), we begin to notice common themes that point in the same direction of barbaric and intense battle, with hints of religious overtones: indeed, all of the initial stylizing elements seem to work in unison to sketch out the beginnings of a furor, a fight, and the ghastly presence and fear of impending destruction.

\[69\] Note for the Conductor: The whole coloring must at first be very somber and all the instruments like specters in tone.
Narrative—

Examining any musical composition, like explicating a literary text, can be compared to trying to solve a puzzle—which piece fits where, and what will the final picture bring. Though due to the plurality of the text, it is in fact a puzzle that can be rearranged endless ways. A majority of the basic elements that will be analyzed in a composition are introduced on the first page of any score, or the first bar of any composition. The musical elements of harmony, rhythm, and tone color are directly related while musical structure can be inferred.

Through the information that has been gathered from the first page alone, without any real analysis of a single note on the page, it is possible to construct the following narrative, and analyze the composition, *Die Hunnenschlacht*, in terms of this narrative—paying attention especially to extra-musical connotations and associations within the composition itself.

*Die Hunnenschlacht* is full of meaning at every level of the piece’s discourse, in every aspect of the music, and, despite the multivalence of meanings within the musical text, there is a structured patterning—a coherent linearity—within the text to give it a discernible narrative. Throughout the piece, there is the introduction and development of various motifs that correspond to two factions, juxtaposed against each other, slowly emerging during the initial portions of the piece. These motifs create the impression of contrasting and often unearthly factions, one representing the barbaric passion of the Huns, while the other represents the powerful, civilized Romans, altogether referring to a greater ideological conflict between warring civilizations with dissimilar religious and moral sensibilities. The composition opens with apprehension, slowly building beneath
the rising vigor of the battle to come, until it arrives with the Huns’ angry bugle cries answered by the proud Roman trumpets, launching both groups into a frenetic and wild battle. As the battle grows in ferocity, a sacred song is heard from the distance representing the virtues of Christian thinking, and the more tumultuous the battle grows the stronger this song becomes, as the two contrasting themes come closer and closer to touching each other, eventually doing so. There is silence, as the weapons are lowered, and the melody of a sacred song—Crux fidelis—is heard from a lone church organ, as the Romans respond with their proud theme that no longer signifies battle, but rather thanksgiving. Indeed, one can break down this story simply by saying that it begins with preparation and the leading up to battle, then there is the confrontation of the binary figures/concepts of the story, and finally, in the end, there is the celebration of Christian theology, the triumph of civilization and virtue over the insurgent hordes. Ultimately, the story lets us know through the symbolically sustained church organ that Christianity has prevailed, as the final moments represent the progress of humanity as it transcends to a higher plane. Yet, this idealistic ending is tainted by the knowledge that this is only a specific battle in a larger moral and ideological conflict, though the nuances of this greater conflict can only be guessed at.

All of the different units discussed convey a plethora of information, association and connotation that make it difficult to completely analyze them, yet they provide a context for the work in question that helps focus the interpretation. In the analysis of any composition, it is not necessary to engage in an in-depth analysis of all of these units—the introduction, composer, date, &c.—yet an investigation of the main units of this
previous section, how each element enforces the interpretation of another element, creates an objective foundation on which to build the rest of the analysis.
The Four Elements of Music

Music has often been thought of as having four essential elements that are used in the same way colors are used on an artists' palette, creating a series of combinations that forge the sound we perceive as music. The elements of rhythm, melody, harmony, and tone color are the basic tools that a composer draws upon to create a composition, and thus they are the elements that should be considered when explicating a composition. It is the combined effect of these elements that create music, and through the different usage, variation is produced that gives each new composition its individual identity.

There are an infinite number of combinations and variants of the musical elements and their application to different motifs, and each difference is not simply an abstract musical quality, beyond description, but rather the amalgamation of various smaller musical units, which can each be analyzed.

Composers themselves often have a vivid image of what they want their work to sound like, what emotion or image they want to convey, and the fact that they are able to realize this image in their composition demonstrates that it is possible to analyze and explicate these same elements and examine how they work to signify meanings through association and connotation. In effect, each variation of an element signals a different association, so in a close analysis of a composition, every voice, and the units that comprise it, should be considered as they affect the whole.

71 Copland writes in What to Listen for in Classical Music: “Merely by changing the dynamics, that is, by playing it loudly and bravely or softly and timidly, one can transform the emotional feeling of the very same succession of notes. By a change of harmony a new poignancy may be given the theme; or by a different rhythmic treatment the same notes may result in a war dance instead of a lullaby” (25).
Rhythm –

The time signature, as noted previously, introduces the first fundamental element of music: rhythm. Rhythm, in the widest sense, captures the pattern of movement in time, as it functions with meter and tempo. The analysis and interpretation of rhythm will not focus exclusively on its formalist functions, though this will always be a relative concern of rhythm, instead, emphasis will rather be placed on its role in the associative and connotative aspects as it suggests meaning, especially as it is used in various settings.

Rhythm has both formalist musical meaning, in the use of rhythmic tropes, and extra-musical meaning that lies in its socio-historical context, such as the association of the rhythm [dotted eighth-note + sixteenth note + quarter note] with a military fanfare.\(^{72}\) Rhythm can be discussed in several ways pertaining to a discussion on meaning in music, each approaching rhythm in a different way. As it applies to the hermeneutic code, rhythm—from the overall rhythmic qualities of the piece to specific instances—can be seen as a unit that builds and delays tension. The whole note could in many instances be viewed as the disclosure or resolution of the enigma, and thus any subsequent subdivisions of the ‘whole’ create fragmented rhythmic patterns that seek resolution to the whole.

The final 20 bars of *Hunnenschlacht*, measure 466-486, can be analyzed employing the hermeneutic code to identify how the final rhythms of the piece all act to move towards the resolution of rhythmic tension. If longer notes, and whole notes specifically, could be considered as a disclosure of the enigma, than measure 466-473 would seem as an optimal resolution point, except for the string tremolos. The tremolos

\(^{72}\) See J. Peter Burkholder’s analysis of Copland’s *Fanfare for the Common Man, Taps*, and Strauss’ *Thus Sprach Zarathustra* in “A Simple Model for Associative Musical Meaning.”
create a tension that continues to move the piece forward. Every time there seems to be an appropriate place to resolve rhythmically, ignoring the harmonic element of the ending for now, the tension moves the work forward again. In measure 474, the organ plays a whole note, which would seem to be an appropriate place for resolution, yet the brass again foils this resolution when they play sixteenth note triplets.

This play between resolution and delay continues, creating expectations for resolution every time a whole note is played, which are soon disrupted. It is only in measure (mm.) 485 that the organ is finally able to resolve the composition rhythmically as it plays a sustained note that destroys the literal and figurative temporal sphere by denying any sense of rhythm or time. The resolution destroys any sense of rhythmic tension, whole once again. The hermeneutic reading of the end, though, can be applied to a greater overarching narrative of the composition as will be shown later in this paper.

In this example, rhythm is analyzed as it creates or alleviates tension through procedures such as tempo, complex rhythmic patterns, and methods such as tremolos, trills and other rhythmic devices. Rhythm, in this respect, functions as a way to create tension as it relates to a formalist analysis, and though it is possible to view as an intra-musical element it is just as well comprised of extra-musical associations.

Just like the other elements of music, rhythm is firmly based in social and historical conventions, though adopted and seemingly intrinsic in the conception of music.

73 Leonard Ratner, in Classical Music: Expression, Form and Style, terms the move of a figure towards a complete movement or completion periodicity. "Periodicity," he writes, "represents the tendency of classic music to move toward goals, towards points of punctuation," and through either the harmonic cadence or half cadence this is accomplished. This idea could be extended towards rhythm as well as harmony, for the rhythm always moves towards a point of completion, where tension is released. (33-47)

74 As a reader, we are able to view this as two whole notes tied together, creating the emphasis of unity and resolution as a whole that is not disturbed. As a listener, though, who has no reference of time at the end—because there is no rhythmic pulse—the last note becomes the ultimate sustain of resolution, the affirmation that this is the end.

75 A facsimile of the last few pages of the composition will appear in the appendix.
are actually products of social construction. In all music, rhythm plays a social role, from traditional Guana rhythms signifying celebration or funerals and mourning, or in western music where different rhythms could be associated with dances or military calls. A specific example is the quantitas intrinseca in eighteenth century classical music, which refers to the difference of accents in duple and triple groups of notes. Poetic modes were applied to music to try to elucidate a more specific meaning, and composers felt that changing the rhythmic character of a piece would alter the entire conception of a work. As an example of this specific mode of quantitas intrinseca Ratner collects two different sets of poetic meter as they would apply to music, created by Spiess (1746), Mattheson and Mizler (1739-1754) and Koch (1802).

The use of rhythm as a formal and extra-musical element, through associations with cultural references—such as the relation of poetic meter to musical accents—and connotations—as it relates to specific social conventions—demonstrates the suggested meaning that rhythm can imply.

Tone Color—

Tone color is the quality of sound—largely a function of the relative strength of harmonic frequencies—produced by a particular medium of musical tone production. In other words, it is the difference between every instrument, and within instruments, the difference of ranges, articulations and dynamics, creating a unique sound for every instrument. From this full selection of musical colors, so to speak, the composer is free

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76 Many examples that could be considered social constructed or socially meaningful rhythms actually fall into specific musical structures of forms, demonstrating how the rhythmic, harmonic, melodic elements, including timbre, are often dictated by conventions.
77 Ratner, Classical Music. Pages 70-72.
to choose the instrument and range that best expresses the meaning behind his musical idea, so that ideally each instrument conveys a specific meaning when it plays a particular passage. Every instrument, though, finds its limitations in range, dynamics and execution, which affect their use and the composer’s image of them.\textsuperscript{78}

The sonorous image, which could be considered one of the fundamental units of tone color and a preoccupation of all musicians, deals with the beauty and roundness of tone, its warmth, depth, edge, and its balanced mixture with other tones in any given environment.\textsuperscript{79} Dealing with individual instruments, given their unique acoustical properties, and the orchestration of certain passages as it creates specific instrumental textures, the sound image that tone color produces impacts the interpretation of the melodic, harmonic and rhythmic line.

Besides the purely formal aspects of tone color—that is, how it relates solely to the composition—many of the individual characteristics of tone color have associations that signify a specific quality in relation to both the time period of its composition and relative to the contemporary time period. Each instrument brings to mind a different set of associations, just as different methods of instrumental groupings and orchestration could correspond to a specific genre, time period or even composer.

Many of the units that comprise the sonorous image of a composition are products of a specific performance, including the unique sound of individual instruments, quality of tone, and the precise blend of instruments in certain textures. While these and other

\textsuperscript{78} In Stravinsky’s \textit{Rite of Spring}, a solo bassoon presents the melody in an unconventionally high range, which Stravinsky used to associate with an ancient instrument. Though instruments have their limitations, they can often be used in spite of them, or because of them.

\textsuperscript{79} See Copland’s \textit{Music and Imagination}. Page 22.
qualities are subjective, depending on the performance and musician, other units of tone color can be objectively discussed as to how they inform the narrative of the composition.

Western orchestration, which focuses on the blend of instruments as they produce a collective tone made up of particular balances among instruments, has evolved with music, creating—with each period and style of music—different repertory devices that signify conventional meanings to composers and audiences.\textsuperscript{80} Orchestration, which is often based on musical conventions, then becomes a stylistic marker of period, composer and nationality, and should be interpreted in its relation to the conventions of the time, while also noting the associations and connotations that they beget. In relation to any musical passage, the combination of instruments—like the combination of colors—will influence the meaning of a section because of the associations that different groupings of instruments have. It will also suggest, though, certain meanings through a reference to specific instruments and their own associative value.

Each instrument has a history of creation and a history of use, and these qualities will be the most important associations that impart meanings to an instrument. These associations affect the musical role of different orchestrations, for example the tuba, as primarily a bass accompaniment in the orchestral setting, would signify an important difference if it played a lyrical melody. Every instrument has its own limits that affect what it can and cannot play, and these limits have formed the convention of how an instrument is used, and thus they have created, with other more social forces, an

\textsuperscript{80} For example, in the eighteenth century, the ‘Mannheim’ effects, drone figures to signify rusticity, the pairing of horns in 5ths to suggest pastorality, the association of brass and janissary percussion with military and by extension political activity, the monologues and conversations of the Mozart concertos, &c. Kenneth, Kenneth: 19\textsuperscript{th} Century Instrumentation and Orchestration. \textit{Grove Music Online}. 71
instrument's association and connotation. The instrument has three specific limitations: range, dynamics and execution, creating specific voices and textures from which composers choose when they orchestrate passages. The bassoon, which sounds in a lower register, would not be appropriate for a delicate passage in a higher register, nor would a piccolo sound pleasing playing a solemn dirge. Orchestration, and the use of certain instruments for specific passages, creates a unique narrative through the associations of the instruments, the texture created by the combination of different instruments, and the style of orchestration.

In western composition and orchestration, there are three musical textures that are used with varying degrees of complexity and tension. The first, monophony, is a single voice or part, such as an unaccompanied song or a plainchant, which is the simplest and plainest style of orchestration. The second, in terms of growing tension and intricacy, is homophony, which is music concentrated in one voice or part with a subordinate accompaniment, moving at the same time in the same rhythm, yet still distinct from the third texture, polyphony, which contains several distinct musical lines that play simultaneously. Each texture can be used to signify different meanings in context of the rhythmic, melodic and harmonic content of the passage, yet the basic interpretation of each texture usually relies on how much tension it elicits.

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81 The bagpipe has an obvious association with Celtic culture, and thus its use in music would connote a Celtic theme. It should be noted that composers and musician are influenced by the inherited sounds of their respective cultures, and, while instruments have certain associations, these are bound to reflect a cultural image rather than a universal image.

82 The Harvard Dictionary of Music distinguishes between these three types of textures—monophony, homophony and polyphony—yet states that there cannot be any true categorization because the distinctions between each is difficult to draw. Because they note that while a single melody is monophonic however, would that same line played in octaves be considered homophonic or polyphonic? Few pieces belong to one specific category, and in fact, music often consists of alternating between different sections of monophony, homophony and polyphony.
An example of a social and historical analysis of an instrument and its connotations can be drawn from the use of the organ in *Hunnenschlacht*. As mentioned previously in this analysis—in the section concerning instrumentation—all the instruments in this piece fall under the realm of conventional for the specific time and genre in which this piece was written, except the organ, which stands out as exceptionally unique. Its distinctiveness is due to its sound, presence, and, because it is assigned to play certain melodies that are integral in the development of the piece. Because the organ stands out so much from the other instruments in sound and tone color—not to mention size—it carries with it a certain importance. The sound it projects will most certainly be discernable from the other instruments and thus it carries with it a certain meaningful weight—a burden of both importance in terms of the very position it occupies in the orchestra and importance in the associations it will bring to the piece.

Historically speaking, the organ has its origin in a device called the *hydraulus*—or *organum hydraulicum*—which was initially conceived by Ctesibius, a native of Alexandria in around 300BCE. The device, modern organs included, is essentially—at its most basic level—a series of pipes (often having multiple rows) into which air is supplied from some form of blowing apparatus. The *hydraulus* had a hydraulic system that used shifting water levels to draw and maintain a sustainable air supply, whereas later, medieval, incarnations of the organ had systems of bellows which often caused the air pressure to be inconsistent. It wasn’t until nearly a thousand years, from the ninth to the eighteenth century, after the *hydraulus* ceased to be the common model of organ that a device was invented that solved this problem. As for the sound of the instrument, it is known for its loudness, its wide range of tones, and malleability of timbre: “the majesty
and unimpassioned character of its tone making it a particularly suitable means for adding solemnity to Divine worship."

These original organs gained popularity through their use in ancient Roman theaters and circuses, which stigmatized the organ and led to the instrument being banned from the Christian church until around the twelfth century. It was around this time, however, that the liturgical use of the organ became increasingly common, to the point where the church monopolized the organ’s use in music until secular music became more popular (and, even then, because organs were so large and they were mostly owned and operated by the church, they never saw major use in secular composition, with the exception perhaps of theater and concert organs of the late nineteenth and early twentieth century).

While the use of the organ has never been officially prescribed by church doctrine, the connection between the instrument and the church is indisputable. Because of the early associations with the Roman Empire and forums of popular entertainment, however, the use of the organ in Hunnenschlacht has an array of meaningful and pertinent connotations that are particularly applicable to an analysis of this piece. 83

Melody –

It can be argued that melody is the most important element of western music, yet melody becomes the most abstract to define, and the most difficult to pinpoint, especially when it comes to which units contribute to a good melody. Melody could be thought of as a coherent succession of pitches that contains harmonic and rhythmic elements, yet

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83 All information regarding the history, use, and design of the organ were taken from Bewerunge, H. "Organ." The Catholic Encyclopedia (Vol. 11. New York: Robert Appleton Company, 1911. Taken from "http://www.newadvent.org/cathen/11297a.htm").
differs from harmony as it refers to successive tones instead of simultaneous tones, and opposes rhythm because it refers largely to pitch instead of duration and stress. Melody can be split into several melodic fragments including themes, subjects, motives, figures, and tune, which comes closest to the full idea of melody, because it contains a sense of closure or finitude.

Because of the enormous variations found in western music, it is impossible to create a taxonomical guide to melody, separating melody into various parts to be analyzed. What should be noted, though, is that melody, like all other functions of music, is influenced by musical and social conventions, which dictate in basic terms how a melody should be constructed and expanded. In the eighteenth century, simple melodies were melodies that consisted of a line of chord tones that were built using small intervals and leaps, and these simple melodies provided the framework for the figured melody. The figured melody was an elaboration of the simple melody through a series of divisions and agréments that ornamented the simple melodic sketch. These drew on a designated vocabulary of melodic figures, which were codified and labeled in dictionaries, manuals and lexicons.84

Some melodies, though, have entered the social consciousness and have thus acquired meaning through their connotations with the original use of the melody. From commercial themes—the three bell chimes of the NBC network for example—to popular songs—including tunes such as *Somewhere Over the Rainbow*, the chromatic theme of *Jaws*, or *Twinkle, Twinkle Little Star*—and finally more classical themes—the love theme from Tchaikovsky’s *Romeo and Juliet*, the opening notes of Beethoven’s Symphony No.

84 See chapter 6 in Ratner’s *Classic Music*. Examples of various melodic figures include the tirata, doppelschlag, groppo, durchgang, halbcrickel, messanza, mordent, nexus, pettera, ribattuta, appoggiatura, retardatio, and the alla zoppa.
5, and the theme from Rossini’s *Barbiere di Siviglia*—each example has been used in countless instances, be it movies or Saturday morning cartoons, and its importance lies in the connotation that suggests an entire musical composition and its themes.

Seen accordingly, *Hunnenschlacht* could be analyzed as incorporating six different musical fragments or motifs, and through the variation and development of each of these motifs, a narrative is identified.85 Possibly the most important element for the construction of a narrative is the melody and its treatment and development with the other elements and units of the composition. The six motives will each be individually treated, dissecting how they function and inform a larger discussion concerning the narrative.

While each motif will be granted its own analysis, it should be noted, however, that in *Hunnenschlacht* only one of the motifs has a strong historical extra-musical meaning. The motif being the melody of the hymn *Crux fidelis*, which is a fragment—specifically, the eighth stanza—of a larger hymn called *Pange Lingua Gloriosi*, written by Venentius Fortunatas—though his authorship has been questioned—in approximately 569 CE.

Historically, the hymn, in its entirety, was written for the celebrated reception of a relic—a piece of the cross upon which Jesus was crucified—at Queen Radegunda’s convent in Poitiers. *Pange Lingua* as a whole gives a brief recounting of Christ’s life, trials, and death, and *Crux fidelis* speaks in particular about the cross, metaphorically referring to it as a tree (possibly the Tree of Life said to be in the Garden of Eden, according to Genesis 2:9).

85 Moore and Heger, on page 144 of *The Symphony and the Symphonic Poem*, refer to six different motifs while Johns, on pages 56-57 of *The Symphonic Poems of Franz Liszt*, lists only four.
The hymn in its entirety, and its individuated fragment, proved to be very influential and inspired numerous poets and hymn writers—such as the theologian St. Thomas Aquinas—to emulate it. The original, however, is traditionally used ceremonially on Passion Sunday and during the various exaltations of the cross, but particularly the Adoration of the Cross on Good Friday, wherein the hymn is sung as the third and final installment of the third part of the Improperia. Interestingly, the Crux fidelis segment is the second installment, preceding the hymn from which it is extracted (the first part of the Improperia being the first verse of Psalm lxvi). The Improperia itself is a three part series of invectives sung by the choir on Good Friday—which are meant to be construed as Jesus’ own reproaches—reprimanding the Jewish people for their alleged involvement in the crucifixion. 86

By using the Crux fidelis theme in Hunnenschlacht, Liszt was hoping to create the musical representation of images of Christianity and the Roman Empire—something that he states in the program of the piece. With the theme being inherently linked to the crucifix—the icon most closely associated with Christianity—one is able to extrapolate how it is meant to represent Christianity in the context of the piece, particularly in the way it is juxtaposed against other themes. However, because of its use during the Improperia, it could also potentially carry racially prejudiced connotations, which in this particular instance could be targeted at the Huns who may be seen as trying to undermine Christianity.

The association with the Roman Empire, however, stems from the poem that the
hymn is based upon, which is written in trochaic tetrameter catalectic (each line being
septa-syllabic, with pairs of syllables falling into a stressed-unstressed pattern and each
line ending with a stressed syllable) which was commonly used for ancient Roman
marching chants.\textsuperscript{87} Thus, not only is the theme associated with Christianity, but it is also
linked to Roman military imperialism due to its structural patterning and historical
context.

Harmony –

Harmony has evolved into the most developed, codified, and socially influenced
of the musical elements, representing the scientific aspect of music—as an art that was
studied and determined to have precise quantified uses—and for that reason it could be
argued to have the most extra-musical significance of any of the other elements. In the
common western system of music, harmony refers to the series of pitches and pitch
relationships that make up melodies and harmonic progressions as they are structured
according to set musical principles.

There have been countless volumes and treatises written on the nature of
harmony, much dealing with ratios, and the kinship that music has had with other
intellectual disciplines including mathematics, philosophy and astronomy. It would be
impossible to discuss even a fragment of the different qualities of harmony as they have
evolved, especially because this paper is not a discussion of harmony but the meaning
that can be derived from it. For this reason we will not attempt to demonstrate the

\textsuperscript{87} Szövérffy, J. \textit{"Pange Lingua Gloriosi."} New Catholic Encyclopedia. (Edited by Berard L., Marthaler, et
importance and meaning that can be derived from harmonic functions, but rather analyze the harmonic functions as they appear in *Hunnenschlacht* and the meanings they might contain.

As noted previously, one of the main functions of music in the past 400 hundred years is the presence of a tonic/dominant axis, which sets the tonic as the stablest harmony of the composition. Meanwhile the dominant becomes the primary way of articulating and deviating from the tonic, creating the tonal polarity of most classical and popular music. It does this in two ways, first on the harmonic level through half and authentic cadences, and then on the tonal level, where the dominant key becomes the primary tonal contrast to the tonic.\(^8\) By deviating from the tonic key, the work is creating the need for return or closure on both the formal harmonic level and the emotional narrative level, and this becomes one of the fundamental features of western music. Naturally, this can be analyzed as it corresponds to the hermeneutic code, since the tension introduced by the shift to the dominant, and in fact any subsequent tonal progressions, moves the work forward through the need to disclose the enigma. An example of the signified implications of a shift to the dominant tonality and its suggested meaning can be found at mm. 31 in *Hunnenschlacht*, where the dominant shift is accompanied by the introduction of other musical elements.

**Analysis of Mm. 31** –

The opening tonality established in *Hunnenschlacht* is c minor and stays in this key, though it goes through a series of progressions, until the first real shift in the

\(^{8}\) An authentic cadence is where the dominant (V) resolves to the tonic (I); the perfect authentic cadence (PAC) is the most decisive closure in harmonic resolutions, where the soprano and bass voice resolve to the tonic.
development of the piece at mm. 31, where the passage shifts to the dominant (V), playing a new motif in the key of G major. By moving to the dominant, the text is introducing a new element into the narrative, implying a new emotion and creating tension by modulating to a new tonality—the V—changing the time signature into cut time, marking the tempo as \textit{Piú mosso (Allegro energico assai)} and issuing new notes to the performers and conductor. This gives us a wealth of information to analyze, as it informs both the harmonic shift to the dominant and the introduction of a new thematic element.

This leads to the first major shift in the character of the piece, and as a major and conventional harmonic procedure it should first and foremost be discussed as an element of harmony, only then referring to time, tempo, and expression markings as they support the shift as it relates to the overall narrative of the composition. The modulation from the I to the V is a standard procedure in western music, occurring as a basic progression in classical music to folk and popular songs, and so the appearance of the dominant is not surprising, but is rather a convention that can be analyzed as such. The idea of the deviant dominant can be analyzed in several respects as it concerns the narrative theme of the Huns. By shifting to the dominant when the variation of the second motif is first introduced—which will be interpreted as the Hun’s battle theme—the composition is linking notions of deviance and instability with the Huns. The dominant theme, or key, has also been referred to as feminine, which serves the narrative purpose of demonizing as well as feminizing the Huns, an idea that will be repeated throughout the composition.\footnote{For an analysis of the feminine theme/key see the introduction to Susan McClary’s \textit{Feminine Endings}.}

The shift to the dominant tonality, thus not only fulfills a conventional
shift in tonality, which sets up a modulation that will have to be resolved by the end of
the composition, but also serves the narrative function of making the Huns appear as
‘others.’ The shift from the established tonic creates a tension that is paralleled by the
other musical units found in mm. 31.

The time signature, originally common time, has changed to cut time, which is
signified by the sign: \( \text{C} \) notated as 2/2, denoting a doubling of the pulse. Starting with
\textit{Allegro non troppo}, and then theoretically doubling this tempo—though the tempo itself
can often vary in cut time—the tempo of the section begins to have a momentum and
quickness that borders on frantic. This correlates with the shift in harmony, as both the
new tonality and time signature are used to mark the now deviant and frenzied character
of the new section, building from the apprehensive and restless quality of the opening
The change of the time signature is accompanied by a new tempo, *Più mosso* (*Allegro energico assai*)—faster, very fast and energetic—though its meaning needs a brief explication and explanation. *Più mosso* is a standard marking for tempo, meaning faster, and so its meaning is clear, yet the second part of the tempo marking needs clarification. *Assai* is commonly used in tempo to indicate the superlative—*Allegro assai* (very fast)—yet in the order that it is arranged it could mean both 'very fast' and also 'fast and very energetic,' and so either of these interpretations would help support the view of the narrative shift to a more frenetic scene. The amalgamation of these various different musical elements and units at this specific moment in the text produces an effect that creates a certain impression on the listener, and this should be analyzed in terms of its associations and connotations as it affects the narrative and meaning of the text.

All the units point to a change in the character of the music, and they all agree in the relative meaning, suggesting intensified action, frenetic movements, energetic pace, and the overall increase of tension. Through the musical denotations and associations of each unit—*Più mosso*, for example, denotes a faster tempo, while it associates the quickening tempo with a raised emotion—meaning is derived, which can be applied to the narrative that was described earlier in this paper. In a strict formalist analysis, mm. 31 acts as an articulation of the tonic, or the stability of the tonic through its deviation from the tonal center of *Hunnenschlacht*. By demonstrating the move from stability, the dominant acts as the formulization of the enigma, which labels the tonic through

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90 In a note to the conductor at the top of the page, Liszt writes that "Von hier an Alla breve taktieren! ("From here onwards the beat is Alla breve!"). *Alla breve*, which connotes the system of proportional notation in the Middle Ages and Renaissance where it was another name for *proportio dupla*, or a 2/1 time signature, where the relative value of the note is played in the ratio of 2/1, now denotes cut time. *Alla Breve*, as an affirmation of the time signature, confirms the above interpretation as it relates to the overall narrative. Peter Wright: 'Alla Breve', *Grove Music Online* ed. L. Macy (Accessed 3/3/07), <http://www.grovemusic.com>
difference, while also creating the first in a series of delays that will provoke the attention of the reader by playing on their expectations for resolution. This is, in fact, a rough scenario that can be found in most western music—the presence of a point in a work that creates tension through harmonic, and possibly rhythmic, deviation—and the ordinary occurrence of this process then assumes meaning when it is interpreted in conjunction with a narrative, creating the possibility for interpretation.

The narrative importance of this section is its role of marking the beginning of an actual battle between the conflicting ideologies or factions—the Huns and the Romans—which are suggestive of the battle denoted by the title. Whereas the opening section suggested apprehension, this section suggests confrontation and the wild frantic atmosphere that accompanies a battle. The warring Huns and Romans have confronted each other in battle, represented by the nature of the music and the associations that arise from each separate unit—tonality, tempo, and style—all of which combine to function as a setting for the passage to follow. Measure 31 acts as a backdrop for the music that will occur in the proceeding bars, creating the foundation of a narrative situation from which music can be analyzed.

Form—

Form, which might be defined plainly as what forms have in common—accepting the fact that there is an organizational impulse at the heart of every composition—is a difficult element to discuss because it operates both within and outside the composition,

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91 This should not be confused with the idea that Liszt purposefully tried to mimic the sounds that are heard in a battle. Tchaikovsky, in *Romeo and Juliet*, writes a section suggesting the engagement between the Montagues and the Capulets, where he mimics the sword fight in the rhythms and sounds of the orchestra. Unlike the fight sequence in *Romeo and Juliet* though, Liszt suggests the battle in a representational fashion, which rests more on depicting the mood of the battle rather than the battle itself.
as always present but always removed. The discussion of form has an extensive authorship, including pedagogical, interpretative and critical perspectives. The purpose of this section is not to propose one correct analysis of form, but instead to show that form is a unit of composition that inherently has connotations and associations, which create meaning in a text, as well as framing the formalist procedures in a text in a specific perspective. The fact that there is more to the musical text than form, and that discussing form separate from content has been utilized in purely a pedagogical sense, has encouraged musicologists to interpret the musical text as a plural entity. Indeed, while these musicologists might argue—along with the post-structuralists—that the form and text itself subverts the idea of identity, infinitely deferring the possibility of adding the text’s meanings to reach a totalized whole, the presence of form is a social and cultural signifier that suggests association, which assists in forming a meaningful narrative.

Before identifying how form acts to establish part of a narrative, a brief overview of conventional form in western music is necessary to identify social influence.

Form, in any text, is both an element that shapes the text, while also being an essential part of the text. On one hand, form is the medium of a musical composition, which contains the various combinations and arrangements of the four musical elements—harmony, rhythm, melody, and tone color—yet these elements create form through their specific arrangement. So indeed, form is both outside of music, as the medium, and inside of music, as the representation of the combination of elements. In many cases composers write in an established form, which usually has a specific

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92 For Nattiez, a composition is not merely “a whole composed of ‘structures’... Rather, the work is also constituted by the procedures that have engendered it (acts of composition), and the procedures to which it gives rise: acts of interpretation and perception.” Dahlhaus argues that “to expect a discussion about musical form to produce definitions and prescriptions would be naïve. It is by no means certain what form in music is, and any attempt to formulate rules would provoke nothing but derision.”

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procedure for the mixture of formal content, so form has a specific role in affecting the musical content. 93

On the largest scale, western tonal works may be divided into two categories, single or compound forms, where single forms are tonally self-contained and compound (or composite) include two or more single forms. 94 Die Hunnenschlacht would thus be an example of a single form composition because it is does not contain any movements, but rather is tonally self-contained. Western music can further be classified, creating the categories of binary and compound binary (ternary) form—itself begetting a taxonomy—which deals with the introduction and development of the themes in a given piece. 95 One of the most popular classical forms of the eighteenth and nineteenth centuries was the sonata-allegro, which is based on an open modulatory plan of binary form and has several key elements dictating the exposition and development of the themes. Form, such as sonata form, then becomes an important element of music to discuss, analyzing both its intra-musical associations—that is the use of an established procedure to manipulate themes, harmony, rhythm and tone color—and its extra-musical connotations—including the use of conventional musical forms and its social and political implications. 96

Musical form carries a great deal of extra-musical connotations, and they can be discussed in a variety of ways, each contributing different perspectives and creating different frames to interpret the composition. Discussing the history of a musical form, paying particular attention to how it was developed and its function in society, would

93 Though it should be noted that in such cases, when handling such established forms, originality on the part of the composer is prized, and forms may gradually be redefined or cease as a result.
94 Compound forms include more than one movement, including the sonata, symphony, string quartet and suite.
95 Included under the umbrella of binary form and compound binary form are two, three, four, and five-part form, and the popular sonata-allegro (first-movement) form.
96 See McClary’s Conventional Wisdom, chapters 1 and 2; Feminine Endings, Introduction, and chapter 2 and 3; Ratner’s Classic Music, pages 209-248; Stein and Spillman’s Poetry into Song, pages 191-207.
greatly inform the discussion on the meaning of the piece. The New Musicologists have been engaging in the discussion of the social implications of form, and their work presents interesting interpretations of form as it upholds and challenges certain ideological conceptions. This creates another interesting set of connotations that would afford new interpretations of form and music. The analysis of form as a musical convention does not limit the possible connotations, but rather prompts analysis into why certain forms became convention, what social uses they have, and how the forms help impart a narrative of meaning to the musical content.

The form of the composition, like the form of any text, carries a great deal of meaning and should not be thought of as meaningless, or unimportant. Stuart Hill, discussing the importance of form in literary texts, writes:

Meanings are already concealed or held within the forms of the stories themselves. Form is much more important than the old distinction between form and content. We used to think form was like an empty box, and it's really what you put into it that matters. But we are aware now that the form is actually part of the content of what it is you are saying. So then one has to ask why it is that certain events seem to be handled, predominantly, in our culture, in certain forms.

97 For example, in an interpretative and associative analysis of an elegy, it would be important to note that elegy is historically used as a sorrowful song to mourn for the dead.
98 See footnote 90 for a brief list of authors.
99 In "Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism," Susan McClary relates the literary genre of the Bildungsroman to absolute music—finding striking similarities between the two—arguing that through the cycle of a composition a narrative self is created that mirrors the development of the individual in the novel of development. She writes, "In literature, the privileged genre became the Bildungsroman—or novel of development—in which a young, relatively unformed man proceeds through a series of experiences that serve to consolidate his mature identity. In contrast to episodic genres, in which adventures occur and then disappear, all events in the Bildungsroman appear to contribute directly, organically, to the developing variation of the emergent subject." She continues on, relating absolute music to the Bildungsroman, writing, "In movement after movement or over the course of an entire cycle, we witness the narrative formation of a musical self as it encounters obstacles, strengthens its own innate resources through motivic development, and finally achieves the secure identity that confirms the viability of the centered subject" (76).
100 Quoted in McClary's "Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism" (71).
*Hunnenschlacht*, which we have already noted as binary form, was written in a free sectional arrangement, which means basically that it belongs to a category of music that is built on clearly defined sectional parts, which cannot be reduced to one formula. Copland notes that “‘free’ forms are [...] often used in music in connection with extramusical [sic] ideas,” and in this case he seems to be correct, for Liszt used the free section design to open the palette to express ideas in a less constricted system.¹⁰¹ The use of the free sectional form creates certain expectations—or rather it creates apprehension because the reader/listener does not know what to expect from a free form as they would in a sonata, or structured, form.

Repetition —

One of the expectations, which can be considered a unit of structure, is repetition, for, indeed, structure is largely concerned with the repetition and arrangement of themes. Repetition is, in fact, responsible for the feeling of intra-textuality, relating different motifs in the piece. Specific forms—sonata-allegro, rondo, &c.—are identified by the repetition of motifs, where for example the rondo form is characterized by the repetition of the first theme after each secondary theme—written as ABACADA or ABABABA. The repetitions used in western music are characterized in five different ways: 1) exact repetition 2) sectional/symmetrical repetition 3) variation 4) fugal treatment and 5) development, all of which relate to specific forms.

Exact repetition—which would be notated as A-A-A-A—is the simplest version of repetition in musical forms, consisting of the same music repeated for consecutive stanzas. Sectional or symmetrical repetition becomes more complicated and is split into

¹⁰¹ See Aaron Copland’s *What to Listen for in Classical Music.*
four common musical forms: 1) Two-part (binary) 2) Three-part (ternary) 3) Rondo and 4) Free sectional. Binary and ternary are two of the most important forms, which affected eighteenth and nineteenth century western music. Binary form—represented as A-B—as alluded to before, consists of two parts, each usually repeated, and can be altered in various different ways, yet it forms the basic structure of most music.\textsuperscript{102} Ternary form—A-B-A or A-A-B-A—also referred to as compounded binary form, consists of three parts, where the first and third parts are identical or closely related, and can usually be labeled ‘repetition after digression.’

A cultural reading of binary and ternary forms would interpret the return to the first theme as the naming of the first theme as the narrative subject or hero, which has to be defended during the digression to the secondary theme, triumphantly returning by the end. The connections between form and tonality now become apparent, and the link is inseparable because the first theme is attached to the tonal center, while the secondary theme corresponds with a shift in tonality. The secondary themes, as with non-tonic tonalities, become deviant ‘others’ that occur as distractions and delays during the piece only to end with the return of the original theme and tonality.\textsuperscript{103} Forms, such as the sonata, depend on the logic—which views itself as inherent and natural—that the tonic/protagonist theme must subjugate/resolve whatever dissonance or tension occupies the second theme.

\textsuperscript{102} Binary consists of two themes, which are complimentary rather than contrasting, and so when the new material is introduced it usually continues in the style of the first theme, so the appropriate symbolization for most binary forms is A-A’, yet for readability as it relates to other forms A-B will be utilized to denote difference.

\textsuperscript{103} In \textit{Feminine Endings}, Susan McClary argues that the sonata procedure of the eighteenth and nineteenth centuries "features a more polarized version [of the] basic narrative paradigm. In sonata, the principle key/theme clearly occupies the narrative position of masculine protagonist and while the less dynamic second key/theme is necessary to the sonata or tonal plot (without this foil or obstacle, there is no story), it serves the narrative function of the feminine Other" (15).
Variation is the repetition of the main theme, yet with each recurrence the theme is altered through conventional treatments, including the basso ostinato, passacagila, chaconne, and the theme and variation. What comes under the heading of the fugal treatment is naturally the forms that are in some way a fugue, in other words a contrapuntal composition where the melody is introduced by one voice and then subsequently played by other voices. The five principle fugal forms are the fugue proper, the concerto grosso, the chorale, the prelude and motets/madrigals. Developmental repetition, also known as the sonata form, consists of the sonata as a whole, the sonata form proper and the symphony, each basing repetition on the development of themes in particular treatments.

The free-sectional form of \textit{Hunnenschlacht} becomes the structural foundation of the composition, characterizing the musical components that follow, and like other forms having a narrative and associative function that provides meaning to the overall work. Unlike binary and ternary forms, or more specific musical structures such as the fugue or sonata, the arrangement of motifs in the free sectional form cannot work in any predictable way. The repetition of themes plays an important role, not necessarily in their logical arrangement—as in the sonata form—but rather in an anarchic way, where literally no rules dictate the positioning of the motifs except how it affects the work’s narrative.
The composition itself begins with a timpani role on $A^b$ that lasts for 8 measures (mm. 1-9), while the bassoon and the cello play the first two bar motif—the cello playing the melody in tremolo. The clarinets, violas and second violins come in an octave higher as the theme is replayed, and the third repetition is marked by the entrance of the oboe and first violins, up another octave, while the strings play the motif in tremolo, till the first cadence is reached in mm. 9. Starting the passage with the timpani roll to establish the tonal center, serves a hermeneutic function, implying the perfection of a stable tonic, yet immediately undermining the foundation of stability through its rhythm.

The hermeneutic enigma is only fully resolved when it is first introduced and at the final moment of the text, indicating that the only parts of the composition where there is no musical tension are the very beginning and the very end, and so the opening timpani roll indicates this stability because there is absolutely no harmonic tension. Because $A^b$ is the first note of the composition, the listener, who has no knowledge of the text when listening to the composition, would understand $A^b$ to be the tonic chord and note, and for the first two bars it will function as a tonic.

The harmonic stability of the timpani’s $A^b$ is then undermined by the rhythmic instability of the roll. The equivalent of the harmonic tonic could be the rhythmic whole note, which is associated with a static and unmoving quality, while the roll becomes the antithesis of the whole note, as a deviant whole note. Indeed, while in the text it appears as a series of whole notes, the mark above the timpani line denotes a roll, or a series of successive single strokes of quick rhythm. The dynamic, for the timpani roll, $pp$, and the
drumsticks suggested—"sponge-headed drumsticks"—do not suggest a powerful or energetic mood, but rather associate more with apprehension, a forewarning of catastrophe.

Moving away from the formalist use of the timpani roll, the historical connotation and association of the timpani offer a valuable insight to the use of the particular instrument at this moment in the piece. The timpani, or kettledrum, has its roots in ancient civilization—being made of hollowed out tree trunks, tortoise shells, and clay bowls covered with hide—and mainly served for ritualistic and ceremonial functions, signaling military movement—i.e. rallying the troops or call to battle—and to supply rhythm for dancing. The kettledrum is also a signifier of the Eastern 'other'—the Muslims and Hungarians—while being associated with martial force, rank and power. In its function as the very start of the composition and the birth of the narrative, the timpani roll can be analyzed as the thematization of the enigma—introducing tension to this specific passage and the rest of the work—and the implication of battle—through connotations and associations with martial and Hungarian themes.

First Motif —

The first motif, played by the bassoons and cellos in the tenor voice, now has a context to be discussed in. With the frame of growing insecurity, the first motif can be analyzed as a short, harmonically edgy and awkward theme, signifying a call to battle.

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104 The kettledrum especially connotes the martial themes through its long history of military use and association. They were adopted in Europe during the thirteenth-century crusades, mentioned in the Chanson de Roland (c1130) where they were associated with the Muslim armies; the earliest report of mounted kettledrums were seen in the entourage of a Hungarian envoy in France in 1457; in fifteenth and sixteenth century Europe, they were paired with trumpets and appropriated the symbol of rank and power, often connoting wealth and the court in the seventeenth century, especially in German-speaking states. James Blades and Edmund A. Bowles: "Timpani: To c1600", Grove Music Online ed. L. Macy (Accessed 5 March, 2007), <http://www.grovemusic.com>
moving the momentum of the piece constantly forward. Harmonically, the motif is interesting through its use of the B-natural leading tone of the harmonic scale as well as the passing tone of F♯. The motif uses the harmonic minor scale, which naturally utilizes the raised seventh as a leading tone to the tonic to create a more conclusive resolution and tonicization, while also containing the passing tone of F♯ to G in the second bar of the motif.105 The passing tone, which connects two consonant pitches, C and G, with a chromatic tone, usually occurs in a weak metric position, in this case on the upbeat of the second beat. Working with dissonance and resolution, the first motif is creating and then immediately resolving dissonance, placing an emphasis on the dominant pitches through specific voice leading. The B, which immediately resolves to C, and the F♯, which immediately resolves to G, are placed in such harmonic and rhythmic positions that they stress the consonant tonal center, yet they still contain certain notes that clash with the harmony of the piece.

The note F♯, as a passing tone to G and the tritone to the key of C, signifies musical and extra-musical meaning connoting dissonance—extreme discord and evil—allowing the first motif to be associated with battle. F♯, as a tritone to C, has religious and social associations that imply an ideological tie to the portrayal of the Huns. The tritone, which was at one point considered the diabolus in musica, was explicitly banned because its dissonance was thought to invoke the devil.106 Though not a direct association with

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105 The passing tone, as a section concerning tonal counterpoint, falls under the principle of dissonance, or nonharmonic/embellishing tones, which deals with the different types of motion permitted in individual voices as they create and resolve dissonances.

106 The tritone, from the tenth century (with the development of Guido of Arezzo’s hexachordal system) till the end of the renaissance, was explicitly prohibited and nicknamed the ‘diabolus in musica’ and regarded as an unstable interval. In the thirteenth century, it was classified as discordantia perfecta, along with the minor 2nd and major 7th. Since the sixteenth century however the tritone has played an active role in musical theory and practice.
First Motif: mm.1-9

Tempetoso, Allegro non troppo.
the devil, the use of the tritone, even as a leading tone, conveys at least a historical sense of dissonance linking the motif with iniquity. An explication of the harmonic material of the first motif in *Hunnenschlacht* reveals the presence of dissonant qualities, especially in the connotative meaning of the tritone and the formal use of the passing and leading tones to return to the consonant tonal center.

The rhythmic nature of the motif mirrors the harmonic, creating a sense of forward motion that leads the motif back into itself creating an almost cyclical repetition, yet still placing significant emphasis on the dominant beats. Considering the articulation of the passage when combined with the rhythm, an analysis can be performed that highlights the militaristic associations of the passage that stresses meticulous strictness and precision. The rhythm of the motif begins with an eighth-note that leads into the downbeat of the first bar, marked with a slur, placing emphasis on the strong point of the beat. The eighth-notes on the first and second beat are both marked with staccatos, while the third note is a dotted quarter that is marked legato. The significance of the rhythm in this first bar is that it places a strong emphasis on the beat, or the tempo, assuming a dominant metrical role until the C on the third beat is sustained—unlike the other two notes—on the second strongest beat of the measure. The next bar begins, in a similar rhythmic fashion, with a leading eighth-note into the downbeat of the bar and is followed by a series of eighth-notes till the last notes leads back into the downbeat of the beginning of the motif again. The rhythmic emphasis of the first bar where the strong beats are stressed is now taken over in the harmony, where leading tones are used to stress and

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107 The perception of meter consists of recognizing every 4th—indeed the first beat in a bar, and so the first beat is said to be the strong beat or downbeat. The other beats are described in varying degrees of strength and weakness—the third beat is the next strongest, and the second and fourth beats are weak—while the subdivisions of the beat, including eighth-notes, triplets, sixteenth notes, &c., are progressively weaker accordingly.
outline the beat and the tonal center. The dynamic of the motif, *mf*, differs from the *pp* of the timpani roll in the beginning—which signifies apprehension—suggesting a more forceful and clearly audible theme. The harmonic and rhythmic stress of the beat can be associated with martial themes, and marches in particular, where a strong beat is needed to dictate the pace of the soldiers, while the use of the tritone, the harmonic minor scale and other dissonant notes creates a harmonic tension that is suggestive of either evil—tritone—or a deviant other—the augmented second.

The motif continues to develop, and while the melody stays consistent, the texture changes with each new recurrence of the motif. New instruments are added with each repetition of the motif, altering the musical texture from the low tenor voice of the bassoon and cello, to the higher tenor voice of the clarinet, second violin and viola, followed by the alto and soprano voice of the oboe and first violin, adding flute and piccolo at the very end. The motif is played in a monophonic woodwind and string *tutti* where the melody is played in unison—though spanning four octaves at the highest part—and with each voice stacked on top with the repetition of the melody, it signifies the growing force of the motif as more and more voices are added in unison. The growing texture, combined with the tremolos of the strings, denotes the rising of the theme as it develops, while it suggests a call to arms as voices respond to the original call in unison, using the strings to both mirror the melody while also building tension. By mm. 9, tension has reached a high point, as the action of the motif and its rising dominance has been played over the original timpani roll until the first real cadence is reached, and the timpani ends the roll with a downbeat on mm. 9 and the woodwinds and strings play a unison F♯ to G, while the horns, oboe, clarinet, and bassoon respond.
Second Motif –

The second motif of *Hunnenschlacht*, also two bars in length, starts at mm. 12 and is played by the horns with harmonic and rhythmic accompaniment from the violins, violas and cellos. The second motif, much like the first, emphasizes military themes, including a military-like fanfare that could be understood as a call to battle, yet it differs in its harmonic and rhythmic content, employing different associations to produce its desired meaning. Harmonically, the horns outline an $A^b$ major seventh chord, repeating the figure three times, where every repetition is harmonically identical with slight differences in note durations, resting each time on the major seventh and finally resolving back to $A^b$ the third time. $A^b$ relates to the tonic key of c minor as its relative major, creating a change from minor to major while still retaining the basic outline of the tonal center that the piece dictates. The use of $A^b$ major against the tonal center of c minor largely results in a sort of foil, where similar themes are addressed—that is, martial themes—in a new tonality, which brings forth different associations. While the first motif was written in a minor tonality, yet firmly based in the tonal center, the second motif is written in a different key, and though it is closely related to c minor, it creates tension through the deviation, however slight, from the established tonality, signaling themes in the narrative such as a slow loss of control leading to chaos identified primarily with military force.

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108 Relative keys are major and minor keys that share the same key signature, and thus the same basic pitch collection. The change of tonality becomes the shift from minor to major, yet the notes have not shifted so much as the order, placement, and emphasis of certain notes.
Second Motif: mm 12-14

Outlining the major triad—the 1st, 3rd and 5th degrees of the scale—the motif is staying in a relatively stable harmonic environment, yet when it moves to the major seventh and sustains the note without resolving back to $A^b$—as the leading tone desires—a sense of dissonance and delayed resolution are evoked stemming from the seemingly harmonically stable and consonant triad. The major seventh, which along with the minor second and the tritone was considered one of the most dissonant notes in the harmonic system, acts in western harmony as a leading tone that resolves back to the tonic, and by landing and resting on the major seventh, a dissonance results because of
the interval between G and A\textsuperscript{b} — a major seventh or inverted minor second — while also creating tension since the G does not resolve as the function of the leading tone dictates. By repeating this figure three times and resolving only the last time the motif is displaying the disharmony that arises from a seemingly harmonic situation, that consonance can quickly lead to dissonance and it will continue. It signifies, though, a resolution at the end, continually playing on the reader’s expectation for resolution — or disclosure in the hermeneutic sense — it delays until the final moment.

Rhythmically, the motif has a strong association with the fanfare, connoting martial themes especially as the fanfare was used in ceremonial and battle situations as a symbolic and literal call to arms, and the expression markings reveal the fierce nature of the motif. The fanfare has significant musical and extra-musical associations, and the second motif draws upon many of these basic associations with slight variations. The fanfare, which has ceremonial and practical purposes, is usually played by trumpets or other brass instruments and is characterized by the use of pitches from a single harmonic series — e.g., c, c’, g’, c”’, e’’, g’” — also based on the notes of the major triad.\textsuperscript{109} The second motif, like other bugle calls and fanfares, begins with a rising gesture, arpeggiates the triad, yet, unlike other fanfares, does not return to the tonic immediately but rather stays on a dissonant note that seems rather unusual in the fanfare.

Reviewing other common fanfares, including the quintessential Assembly and Copland’s Fanfare for the Common Man, we notice a conventional pattern: the quick arpeggiated rise to a sustained note, followed by a return to the tonic through an arpeggiated fall. Due to its foundation on the harmonic series, the fanfare is usually a

\textsuperscript{109} The *Harvard Dictionary of Music* notes that the fanfares were used for ceremonial purposes, especially to call attention to the arrival of a dignitary or public ceremony, or it can be used in battle to signal different military action and distract the enemy.
consonant theme. However, in *Hunnenschlacht*, when the second motif rests on the major seventh, instead of the tonic or any of the notes in the tonic chord, a discordant and harsh quality is imposed on the otherwise stately and formal theme. The dynamic marking, *forte*, signifies that the theme should be presented boldly—bordering on loud—as if it had to be heard from a distance, while the expression marking, *feroce*, describes the emotion in which the motif should be played, as well as connoting the attitude of the theme. As the harmonic content of the second motif is dissonant, and the fanfare qualities deviate from the conventional aspects of the military fanfare, the expression making ties all the aspects under a series of synonyms that related directly to the overarching narrative of the composition.

**Fanfare for the Common Man:**

![Musical notation for Fanfare for the Common Man]
As the motif is *feroce*, it signifies a wild, fierce, aggressive, and dangerous enemy and encounter, revealing early on in the piece that the battle between the Huns and Romans is not a civilized encounter, but rather a brutal and savage battle. The fanfare of the second theme is then associated with the Huns due to its dissonance that places it in an antagonistic position in contrast to its more harmonious Roman counterpart. It is a call to arms—a preparation of the troops for battle—that signifies martial themes, while still deviant and dissonant, lining up with the negative connotations associated with the Huns that resolves only to lead to more dissonance—creating an unfulfilling resolution.

The resolution of the leading tone to the tonic comes in the third bar, providing only brief repose until dissonance is again reiterated. While the first horns finally resolve the leading tone, the woodwinds come back to outline a dissonant harmony—f minor seventh to an F diminished chord—further suggesting the dissonant nature of the Hun fanfare. Meanwhile, the strings are playing a harmonic variation of the first theme in tremolo, juxtaposing what could have been considered a proud and strong fanfare with frenetic rhythms and dissonant notes. Harmonically, the string accompaniment is based primarily off of the c minor chord, placing the harsh F⁸ on the downbeat—which later resolves to G—and the leading tone, B, on the fourth beat—which resolves to C. The rhythm in the Hun fanfare is used in a standard way with quick rhythmic motion, covering a large harmonic space, dissociating it from images of strength and simplicity, as will later be seen in the Roman fanfare.
Second Motif: Variation –

At mm. 31, after the first motif has reached a brief climax and a change in the character of the piece has been presented, the second motif is introduced with harmonic and rhythmic variations to adopt the changed atmosphere that the key signature and time signature brought. The motif, which begins in the strings and is concluded by the woodwinds, extends the original motif to twice its length and alters the martial quality to one of a more frenetic and energetic attitude, reflecting the beginning of the battle sequence. When compared to its original there are obvious harmonic and rhythmic similarities—for example, the use of triplets in a rapidly ascending arpeggiation of chord—yet an analysis of the differences between the motifs will help identify the significance of the variation in the narrative of Hunnenschlacht.

The variation is similar harmonically to the original theme, since both outline the basic structure of the respective chords—the original motif is in $A_b$ major (or the relative major to $c$ minor) while the second motif is in $G$ major (or the dominant to $c$ minor)—yet the second motif has a less stable foundation in the chord, deviating more from the consonant triad, creating more harmonic variation.

Variation of the Second Motif:

\[\text{Second Motif:}\]
The motif is built off of two figures that are alternated then repeated an octave up, and while these two figures still outline the G chord, they deal with the upper structure of the chord. The first triplet figure moves up the 3rd, 5th, dominant 7th, leading to the tonic and then quickly moving to A♭, or a diminished 9th [2nd]. The second figure starts at the dominant 7th, moving to the diminished 9th [2nd], then to the 10th [3rd] ending on the augmented 11th [4th], which finally resolves to the 12th [5th].110

While all of the pitches relate fundamentally back to the new tonic of G, they create small harmonic units that can be analyzed separately, since each arpeggiation in fact creates the outline of a diminished seventh chord, which has its own associations. The diminished seventh chord is made up of minor thirds being stacked on top of each other, and because the diminished seventh chord is symmetrical in respect to the octave, all inversions have the same structure. The diminished chord, as it is commonly used in western harmony, works well for modulation because it creates tension that needs resolution—due to the fact that every note can act as a leading tone—and so the use of the diminished chord in this situation can be seen as a transitional chord, where it repeats without resolution until it finally concludes back to the original G.

The sustained and continually repeated harmonic figure of the diminished seventh is emphasized by the triplet figure, followed by the eighth-note slurred to the staccato sixteenth note, combining the dissonant diminished arpeggiation with frantic rhythm and the very rigorous articulation. Both motifs utilize the triplet figure: the first for the function of creating associations to the military fanfare, and the second as an aberration.

110 Intervals larger than an octave are named in a continuing fashion (9th, 10th, 11th, &c.) and are known as compound intervals, but for most purposes they work as simple intervals—so a 10th functions in the same way that a 3rd functions. For the purpose of precision, in case of a compound interval it will be given as such with its simple interval put in brackets—e.g. 10th [3rd].
of the fanfare as well as a musical signifier that associates the motif with quick and energetic motion. The variation of the fanfare motif—along with the significance of the tempo and key change—signifies a martial theme that has become wild, as if the restraint with which it was first addressed has been abandoned to the chaos of battle. However, where the second theme arpeggiates to a sustained note, the variation arpeggiates to an emphasized and quickly clipped note only to repeat the figure.

At the quickened tempo, the triplet figure no longer represents the stately fanfare, but rather quick motion since the three notes of the triplet are marked staccato, and the eighth-note/sixteenth note figure is accented but then immediately moved to another note and clipped. The staccato, at this tempo would be interpreted as a lightness instead of a heavy accent, creating the association of fast and light movement, and the note to the conductor stresses this point. Liszt writes to the conductor, "Die Triolenfigur sehr schwungvoll mit Bravour gespielt, und die mit > bezeichneten Achtel sehr scharf". The motif, then, while associated with dissonance—by outlining and delaying resolution with the diminished chords—and confusion—through the deviation from the prototypical qualities of the fanfare—must still maintain a spirited and enthusiastic quality. The tense yet light mood of the variation—as it relates to a section that corresponds to the initial actions of battle—fits into the narrative of Hunnenschlacht by representing the movement of soldiers as they begin the confrontation. It is a period that is not yet marked by tragic losses and horrors, that still maintains a sense of enthusiasm for the expected confrontation while still creating tension.

111 The triplet figure must be played with great verve and bravura and the quavers marked > be played very pointed.
In the fourth bar of the motif, mm. 34, the woodwinds—including flute, oboe, clarinet, and bassoon—take over the concluding lines of the melody as they resolve back to the new key of G. The use of the first violins in stating the motif is significant because it creates a difference from the original motif, which is written for horns: so the first theme has the connotation that arrives from the brass playing a fanfare-esque motif, while the variation uses the strings to mediate the different associations through instrumentation. As it relates to the instruments, while the second motif is a stricter fanfare played by the brass, the variation has a wider connoted meaning associated with the battle itself, so the use of the strings signifies less military pomp and circumstance and rather more emphasis is placed on rapidity and enthusiasm.

Third Motif—

The third motif, which occurs at mm. 77, is eight bars long and is introduced by the bassoon and the cello—a loaded signifier because these are the two instruments that introduced the first motif. It is based off of a series of sustained and quick notes, referring to the rhythm of the fanfare and is based solely on the tonic triad of the fundamental tonality—c minor. As it relates to the larger narrative, the third motif’s lack of any major dissonance, the strength of the rhythm, and its length and overall simplicity associate it with a purer force that isn’t marked with confusion and tense struggle, aligning it with the Roman forces.
Third Motif: mm. 77-85
The third motif is harmonically simple, yet this simplicity acts as a signifier especially when it is compared to the dissonance seen throughout the other motifs. The motif is based off of three repeating rhythmic figures—that could be seen as associated to the fanfare style—and each of these figures outline the basic c minor triad without any sort of deviation from the chord. As the tonal center of the entire piece—the tonality in which the piece begins and ends—c minor has a hierarchical role that represents a dominant and moral authority over the other keys—in simplest terms: the tonic is right. By returning to the tonal center, the third motif is given a certain sense of moral justness that the other motifs were lacking, which is further maintained by the simplicity with which the tonal center is outlined and the lack of any stray from the tonic chord. Through the sole use of the triad—which is based on strong harmonic foundations—the motif is creating a harmonically simple, yet strong, statement. As the narrative creates a binary between good and evil—the Romans and the Huns, respectively—the third motif harmonically maintains many of the qualities that would be associated with the righteous ideological group—dominance (harmonically and morally), simplicity and strength. All of which are indicative of the qualities that have come to be associated with the Romans in a social consciousness.

Third Motif:

Second Motif:

112 For a more in-depth analysis of this argument, refer to the section on key signature and tonality.
The rhythm of the third motif shares many similarities with the second motif, which was rhythmically and harmonically outlined as a fanfare, and so this theme should also be considered as a fanfare, deriving many similar associations as such. This motif can thus be analyzed as it relates to the narrative functions of a call to arms/battle, yet through differences it connotes altogether different meanings. By maintaining the same rhythmic structure of sustained notes on the dominant beats—beat one—and quick arpeggios of the chord on the weak beats—beat four—especially with the use of triplets, both themes have many similarities. However, while the second motif landed on a dissonant note, the third motif works only with the triad, working both up and down the triad. Indeed, in many ways, the third motif seems to connote a purer fanfare or martial theme that isn't marked by dissonance, while also creating a sense of stable and strong rhythm as the strong beats are continually marked—especially in the second, fourth, sixth and eighth bars where the first and third beats are distinctly played and punctuated.

There is little that is unusual about the stylistic markings for the third theme, all maintaining and reiterating what seems obvious in the harmonic and rhythmic elements. The section is marked marcato, denoting that the martial motif should be played marked or accented, and is further affirmed by the presence of staccato markings over every quick note. Unlike the other fanfare motif—where the dynamic was forte—this motif is initially marked piano; a noteworthy change since it influences the meaning of the otherwise spirited and proud fanfare. While it could be interpreted as a weakness, through the diminished dynamic, other evidence points to a different reading: that a greater force is being foreshadowed and will arrive later in the piece. This implication occurs while the motif maintains a humble and devout temperament in battle, unlike the
wild and aggressive nature of the Huns. Indeed, a majority of the orchestra is silent—besides the principle instruments playing the melody, the timpani, violas and basses—indicating through the slim musical texture that there is room for the theme to expand in strength. The third motif in many ways acts as a foil to the second motif, sharing similar musical qualities and associations but engaging them in a different way to create a completely different meaning. While the second motif could be seen as a battle cry for the Huns, due to its many aggressive and dissonant qualities, the third motif could be understood as the Roman battle cry that is marked by strength and simplicity. Through these two themes, the composition is in many ways dealing with larger ideological dualities—civilization and barbarism, or Christianity and paganism—either way creating a basic struggle between the forces of good and evil.

Fourth Motif—

At mm. 85, the fourth motif, presented as a dialogue between the woodwinds and strings, is introduced and occurs at the same time as the new time signature, now 3/4. The indication of the new time signature, as it informs the meaning of the fourth motif, becomes the first unit to consider before the musical elements of the motif itself are discussed. The move from 4/4 time to 3/4 creates a disruption in the rhythmic pulse and tempo of the composition, and as a disruption it can be viewed as a hermeneutic device that strives to establish tension. Since mm. 31, the tempo has been Alle breve, and so the passage from mm. 31 to 85 has had a duple feel—two stresses per bar—and so shifting to
3/4 creates a shift in the feel of the beat, from a duple to triple. Liszt, in his note to the conductor, writes that, "Das Tempo bleibt immer dasselbe be idem verschiedenen Taktwechsel" and, "3 Viertel taktieren," indicating that the composer will go from a two pulse pattern to a three pulse pattern and the single beat will stay the same.

The change from the duple to triple meter creates an unpredictable and agitated tempo—especially since there will be various bar changes throughout the next few sections. Their use in the manifestation of apprehension in the reader creates a metrical representation of the tension that should be felt during battle. As the first major shift at mm. 31 created an environment for the following motifs, the time signature change at mm. 85 creates a setting that conveys confusion and irregularity.

Fourth Motif: mm. 85-88

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113 In performance, this would be a seamless transition, and it is the duty of the conductor and performers to make it as unobtrusive as possible. However, it still creates—though slightest—a change in the feel of the beat.

114 The Tempo always remains the same in the various bar-changes; Mark the 3 crochets.
The fourth motif is harmonically and rhythmically edgy, and through a quick and somewhat dissonant harmonic progression that leads back to c minor—and the restless rhythm that constantly moves forward—the motif creates—along with the shift to the new time signature—a representation of the struggle and disorder of a battle sequence. The harmonic progression of the fourth motif, unlike any of the other motifs in this composition, moves very quickly, almost mimicking the fast pace of battle. Going through a series of chords—A♭ 7, C-, A♭ 7, A♭Ⅴ, C—-the motif creates a series of harmonic dissonances that quickly resolve to other harmonic functions—for example the dominant seventh of the A♭ chord (F♯) resolves to the fifth of the c minor chord (G). This series of quick harmonic movements creates a harmonic motion that will mirror the rhythmic motion, which formally and figuratively push the narrative forward.

The rhythmic element of the fourth motif is especially significant to its narrative meaning because in many ways it signifies the struggle between the two forces as well as the action of the battle. The rhythm is made up of the repetition of one short figure—a sixteenth note and an eighth-note—and is significant both because of its intra-textual association with the other motifs as well as extra-musical associations. Intra-textually, the rhythm is significant because it appears as a variation of a rhythm found in the first motif and the variation of the second motif. In the first motif, the use of the lead-in note—though in that case it is an eighth-note leading to another eighth-note—is used to create a forward motion, just as the rhythmic quality of the sixteenth note to the eighth-note creates the same rhythmic association of forward motion. The variation of the second motif has an inversion of the rhythmic figure found in the fourth motif, reversing the order of the notes. The intra-textuality of the rhythmic figure creates an associative
link between the three motifs relating all three together in the formal elements of the piece as well as the narrative meaning of the composition.

Analyzed through its extra-musical associations, the rhythm creates a motion that mirrors the harmonic motion and chaotic sense through the agitation of the rhythm. All of which functions with the time signature to create a sense of disorder—rhythmically and metrically. Indeed, each rhythmic figure is combined with a chord to link rhythm and harmony, so that as the harmonic progression moves forward, the rhythmic motion moves at the same pace, both combining to convey this sense of movement. The expression marking above the strings is *agitato*, and so the rhythm as well as the style in which it should be played, suggests an agitated or unsettled sensation that creates a similar association as the time signature—especially since the tempo is still quite vivacious. This rhythmic figure continues four times, until the violins take over with a quintuplet on the fourth beat of the second bar, which, more than a rhythmic or harmonic function, represents a figurative tumult or commotion, leading right back to the beginning. The fourth motif, through the intra-textuality of rhythmic motifs and harmonic/rhythmic motion, conveys an agitated and unsettled emotion that represents the growing confusion of battle, especially as the new time signature creates a similar disorder among the metrical elements of the composition.

**First Motif:**

```
\begin{music}
\begin{Staff}
\newclef treble
\begin{repeat}4\end{repeat}
\begin{Notes}
\Rest
\Rest
C\natural
C\natural
\end{Notes}
\end{Staff}
\end{music}
```

**Second Motif:**

```
\begin{music}
\begin{Staff}
\newclef treble
\begin{repeat}4\end{repeat}
\begin{Notes}
\Rest
\Rest
E\natural
E\natural
\end{Notes}
\end{Staff}
\end{music}
```
Fifth Motif: *Crux fidelis* –

In any text, there is always evidence of an extra-textual reference—whether it is a convention of the time or an intentional reference or quotation—and these inter-textual and extra-textual references become markers of period and style, as well as more meaningful connotations. The reference works as a signifier connoting the entire meaning of the original work, and in that way, through connotations, the composition is able to expand the meaning of a passage, or, indeed, the whole work through the use a specific reference. In *Hunnenschlacht*, one of the clearest examples of an inter-textual quotation is the use of the Gregorian hymn *Crux fidelis*—adapted from the larger work *Pange Lingua*—which is not merely quoted, but instead used as a motif, reoccurring throughout the piece, and greatly influencing the musical narrative.115

The fifth motif is presented by the trumpets at mm. 98 over the strings who continue the fourth motif in a frantic manner. The frenzy of the fourth motif is further supplemented with expression markings of “wild” and *furioso* over a constantly shifting time signature: going through 4/4, 3/2, 2/2, 3/2, finally ending back in 2/2. Because of the lack of a common meter in Gregorian chants, the melody of the motif—which is drawn directly from the original plainchant—has been adjusted into various time signatures. The motif, by being written in whole and half notes, conveys a sense of transcendence, as if both the harmonic and rhythmic content of the melody are unaffected by the frantic nature of the rest of the passage.

115 While the historical and religious connotations of *Crux fidelis* have already been discussed previously, this section will focus solely on the formal musical elements and the associations that can be derived from the motif.
Fifth Motif: mm 98-106

Instrumentation and notation details for the musical score.
Harmonically, the motif could be analyzed in two ways: the first would consist of an analysis of the original plainchant as it relates to other medieval hymns, especially in correlation to Gregorian chants. The second would consist of an analysis of the melody as it relates to the tonal center of *Hunnenschlacht*, addressing more centrally the melody’s placement into nineteenth century western music. While both methods are problematic in providing a complete analysis of the motif as it works in *Hunnenschlacht*, the best way to negotiate between the two is to begin with a brief look at the main qualities of the original plainchant, and then focus the analysis more on its role in the composition as it creates meaning and affects the narrative of the piece.

The melody, which was composed in the sixth century, is an example of a plainchant, the official monophonic chant of the Christian liturgies accompanied with Latin texts. Plainchants, both liturgical and paraliturgical, can be separated into three categories according to the ornateness of the melody: syllabic, neumatic and melismatic. A syllabic melody simply denotes that each individual syllable is set to one pitch; neumatic melodies consist of small clusters of two to ten notes that accompany a syllable; melismatic chants could be considered as neumatic in style, since they attach a number of notes to a given syllable, yet the melismatic group will usually contain more than ten note to a single syllable. The original melody of *Crux fidelis* is syllabic since each syllable is aligned with one note, denoting a less ornate and complex melody, and signifying humbleness—especially with its associations with Good Friday. The unembellished melody is important to note in this section of the piece because it directly juxtaposes the frenetic mood that the other four motifs had previously established.
Harmonically the melody of *Crux fidelis* is superimposed over the harmonic content of *Hunnenschlacht* so that both are still evident, yet there are differences in the tonal qualities of the fourth theme, and the modal qualities of the fifth theme. Hymns—which utilized a modal technique of composition where the melody would be entirely based off of a scale—differed vastly from the tonal based western composition of the seventeenth century style of composition that is regularly used today, where composition is based on the progression of chords. The mode used for the melody in this section is based off of the F major scale—though it uses an F# as a leading tone to resolve to G at mm. 106—which is played over the string motif, which is in c minor. By placing the fifth motif against the underlying passage of c minor, a noticeable difference occurs that makes *Crux fidelis* stand out against the rest of the passage, creating a transcendent state that is mirrored in the rhythm, where neither harmony nor rhythm blend completely with the other motif.

The motif rhythmically and metrically is both simple and complex, consisting mostly of half and whole notes, yet moving through a series of time signatures that mimic the lack of any standard time in the Gregorian chant. In a hermeneutic analysis of the rhythm, the whole notes and half notes evoke a minimal amount of tension to the point where the whole note could be seen as the static resolution of rhythmic tension. Rhythmically, the *Crux fidelis* motif juxtaposes the rhythmic tension created in the strings—that are playing a variant of the fourth motif—and also appearing unaffected by the frenetic action that is occurring around it. Its rhythmic stability sets it apart from everything else in the passage, and, combined with the harmonic separation of the modal melody, the motif suggests a transcendent force. The metaphorical transcendence of the
motif works formally as a musically removed passage that acts as a foil to the other motif, which, unlike the *Crux fidelis* motif, is rhythmically and harmonically tense and dissonant, while on the other hand it connotes a divine presence. The divinity of the fifth motif has to resolve the other forces—the other motifs—before a final conclusion can be accepted. Thus, the action in the strings represents the continuing battle, as if there is still a separation between the temporal and immaterial worlds.

The use of metric changes can be interpreted to capture a rough estimate of how the original melody would have been performed while adding to the building tension among the battle motifs. The various time changes becomes a formal function to accommodate for the difference between melodic characters, signifying again the division between the fourth and fifth motifs, yet also serving the purpose of adding a new unit of tension and instability into the already chaotic fourth theme. After acknowledging all the historical and religious connotations signified by *Crux fidelis*, a more formal analysis of the musical elements validates many of the extra-musical associations that refine the narrative: mainly that a new element is introduced that juxtaposes the violent and aggressive nature of the other motifs with one of simplicity and religious humility.

**Fifth Motif: Variation—**

*Crux fidelis* makes multiple appearances throughout *Hunnenschlacht*, presented by various instruments—notably the organ—and at mm. 314, the first violins and cellos play a variation of the motif, giving it a greater rhythmic and harmonic connection to the rest of the passage. The motif is three bars long, a combination of two bars in common time and then the third bar in 6/4 (3/2), which leads to a repetition that is harmonically
different. Compared to the first presentation of the fifth motif, which was harmonically
estranged, the variation corresponds more to the harmonic structure of the rest of the
passage, which is based on a harmonic progression in c minor rather than staying in the
original mode.

The main harmonic difference between the original motif and the variation is that
the variation is harmonized, played in sixths, with the violin taking the leading voice and
the cello and viola playing a sixth below the violin line, while the second violins provide
harmonic and rhythmic accompaniment that supports rather than contrasts with the
melody. The melody of the variation begins in a similar strain as the original melody
except that it does not finish the phrase in the same way, coming back down to the
starting note before it repeats the same section in a different key. The variation is more
harmonically relevant to the composition than the original motif, suggesting that the gap
between the battle and the divine is no longer as wide as it was, and whether the divine
theme is coming closer to the material world or the material world is beginning to
transcend the battle itself, the two are slowly coming together. The incomplete and
shortened melody signifies that there has to be development before the final
disclosure/resolution arrives. By ending the theme before a resolution, and modulating to
another key, a certain delay has been produced to frustrate the expectations of the reader.

Fifth Motif:

\[\text{Choral}\]

\[\text{Variation}\]
The rhythmic character of the motif is less ethereal and more substantial, still containing sustained notes—the dotted quarter note in the first bar, the half notes in the second and third bars—yet the use of quarter notes provides more movement to the phrase, diminished its transcendental quality. The rhythmic and harmonic emphasis in the first phrase on the downbeat of the first bar (C) and on the second beat of the second bar (F)—these are also the emphasized notes in the original motif. The second phrase then begins on the fourth beat and its emphasis is again on the C that occurs on the fourth beat, which would be considered a strong beat in a bar of 6/4. Both phrases convey rhythmic tension—in the first phrase the emphasis on a weak beat, and in the second phrase the use of the metric change—creating a sense of instability in the otherwise stable theme.

The expression markings for the variation continue to treat the motif as a religious theme, even though it deviates slightly from the pure melody and rhythm of Crux fidelis. In a note at mm. 312, the composer writes: “Nicht schleppend, aber sehr ruhig” and the expression marking for the strings is (p) espressivo pietoso, which leads to a pious and melancholy interpretation of the melody.\textsuperscript{116} Indeed, while the note to the conductor and orchestra is more of a performance and technical note, it signifies the need to maintain steady tempo of the passage while playing it in a soft and—as the expression marking tells us—piteous manner. The variation of the fifth motif, while not as divine as the original presentation of the Crux fidelis melody, still has divine qualities; however, the unstable rhythmic character and the harmonic use of intervals to suggest tonality are signifiers of a move away from the spiritual to the material. As it relates to the narrative of Hunnenschlacht—as the gap between the heavenly theme and earth get closer—it

\textsuperscript{116} Very quietly, without dragging.
could represent a nearing of the end of battle, while the spiritual theme is also seen
drawing the opposing ideologies together towards a negotiation.

Sixth Motif –

The sixth and final motif is presented at mm. 217 by the violins and woodwinds—including the piccolo, flute, oboe, and clarinet. The motif consists of a one bar melody that begins and ends in the middle of the bar, and is repeated in a fugal development where it is passed around through various instruments. The fugal nature of the motif, as it creates a dialogue between instruments that articulate the theme in various ways, can be interpreted as a banter or skirmish. This interaction, as it relates to the narrative, becomes a skirmish between the different forces of the battle that is pronounced but not as heavy as the battle itself. It is a representation of the small clashes that make up the longer conflict.

The sixth motif occurs at the same time as a key change to b minor, denoting a new tonality, and signifying an increase in the hermeneutic tension as the tonality moves away from the stable tonal center and the presence of a new element in the narrative. The key of b minor is one of the most dissonant keys in relation to the tonal center of c minor—including d-flat minor (a half step up) and f♯ minor (a tritone shift). The melody, which outlines b minor, is not harmonically dissonant in relation to the tonality, but rather is dissonant as it relates to the key of c minor. The increase of tension to the overall tonality of the composition can be interpreted formally as the need to create tension only to resolve it later in the piece, but it also corresponds to the narrative, where it could represent the fervent continuation of the battle. The harmonic and rhythmic simplicity of
Sixth Motif: mm. 217-221
the motif, especially its shortness, linked with the motion towards B at the end of the phrase, becomes representative of the parrying of weapons, which is made up of short, sword-like strokes that are repeated at an almost rhythmic interval.

The analysis of the rhythmic elements of the sixth motif should begin by considering the similarities between the first and sixth motifs—both motifs begin with an initial rhythmic lead-in to a strong beat. In the first motif, this rhythmic figure was analyzed as giving the melody a sense of forward motion, and it has the same function now in the sixth motif, creating a dynamic beginning. This specific figure is then repeated three times and then followed by a rhythmic flourish that leads to the B in the second beat, giving the whole motif a sense of motion that leads up to the last note—especially with the two sixteenth notes, which move harmonically and rhythmically to the B—only to be repeated again. The rhythmic motion of the motif—marked by its quickness of the tempo and the driving nature of the rhythm—as it is passed between instruments, gives the impression of opposing forces who meet in a skirmish, which the style markings indicate will be loud and powerful.

The dynamic marking at mm. 217 is \textit{ff (sempre)}, which indicates that the following section will have an increased dynamic over the other sections that have been encountered so far. This signifies that the battle has been raised to a new level of intensity, demonstrating that the various narrative clashes that occur have become more animated. The harmonic and rhythmic elements of the sixth motif further support this narrative account in the animated motion, which continues in a fugal development. A study of the sixth motif would identify it as a representation of the different skirmishes
that occur as the battle becomes more energetic, signifying quick, simple strokes that are repeated at various intervals in different voices.
An Analysis of *Die Hunnenschlacht*

The main motifs of the composition have thus been analyzed in three primary ways: 1) formally, where the musical elements are discussed according to their intra-textual associations that relate solely to the composition; 2) hermeneutically, discussing the composition’s use of tension and resolution to create a basic narrative; and finally 3) connotatively, interpreting the different formal and hermeneutic functions of the musical text through their associative qualities and relating this all back to an overarching musical narrative. Once the motifs then have been fully discussed—especially as they create and relate to a narrative—the last step becomes analyzing how the different motifs play out in the text, examining the different interplay between motifs, instrument groups, tonalities, &c.\(^{117}\) The musical text, as literary text, is full of signifiers, associations and connotations, and to analyze every single signifier, or every single note/rhythm, would produce an analysis far lengthier than the text itself, and for brevity’s sake, what will be attempted here is a brief, though certainly critical, analysis of *Die Hunnenschlacht*.\(^{118}\)

The analysis should begin by dividing the composition into sections, creating smaller segments that can be analyzed and combined at the end to produce an interpretation. The number and length of the sections depend entirely upon the length and style of the piece, and they are usually apparent in the form of the composition, as logical ends and beginnings—just as the chapter divides the novel into small manageable

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\(^{117}\) The interpretation, as any interpretation of a text, can take many different shapes resulting from the plurality of entry points into a text, and so it stands to reason that any text may have different interpretations.

\(^{118}\) Barthes’ analysis of *Sarrasine*, which can be called a full analysis, spans 561 lexis and 217 pages for a short story that is 33 pages. He wrote, approximately, 6-and-a-half pages of analysis for every one page of short story.
sections. Sonata-allegro form, to use an example from one of the popular forms for symphonic writing, is already divided into segments ready for analysis—the introduction, exposition (which is divided into primary and secondary themes and are usually repeated), development, recapitulation (which is also divided into primary and secondary themes), and finally the coda.

While some forms will lend themselves naturally to division, other forms can be more ambiguous, such as *Hunnenschlacht*, which can be divided in several different ways. The basic division that will be observed in the following analysis is the one laid out in Moore and Heger's *The Symphony and the Symphonic Poem*, which lists six separate sections. The first section, which has already been briefly discussed in the analysis of the first and second motif, will be briefly discussed again to provide an introduction to the analysis of *Hunnenschlacht*, while the last section, which was partially discussed in the section on the rhythmic element, will be analyzed quickly serving more as a conclusion to the analysis. The study of the following four sections will thus provide an interpretation of the use of the six different motifs and their evolution in *Hunnenschlacht* to create a narrative.

First Section: Beginning the Battle and Naming the Enemy –

Beginning with a timpani roll to create a sense of unease, the first motif of *Die Hunnenschlacht* is addressed in the third measure by the bassoon and mirrored by the cello in tremolo. This first motif combined with the underlying timpani roll is suggestive of the beginning of a conflict, and as each new voice enters—from lower voices to higher voices—the dynamic increases as the textures thickens, ending the first motif at mm. 9.
This signifies the tension before the battle, and each new voice can be read as literally more and more voices calling for the battle to begin. The brief climax reached in mm. 9, though, is not a conclusive resolution, rather it leads directly to the second motif in mm. 13, which has been analyzed as the Hun’s call to battle. The melodically awkward harmonic minor scale of the first motif modulates to the consonant $A^b$ major of the Hun theme, yet harmonically these motifs are closely related. $A^b$ major and $c$ minor are relative key—sharing the same key signature—thus, the text is forming a very close tie between the theme for battle and the Hun theme, positing the Huns as a constantly warring group.

The Hun motif is repeated, played by the horns both times, until the third time the melody is taken over by the bassoon as the orchestra goes through a transition back to the tonic and the first motif. Indeed, while the clarinet and strings play the first motif the horns continue with rhythmic allusions to the Hun motif, playing triplets on the fourth beat, mirroring the rhythm of the second motif. With the clarinets and strings playing the first motif and the horns alluding to the second motif, the cymbals make their first appearance in the composition with a roll that “cresc. poco a poco,” until the first large climax at mm. 31. Rhythmically, mm. 25 to 31 begins to show some polyrhythmic features, including the juxtaposition of eights notes and triplets in mm. 27 and 30, contributing to the almost frantic nature leading up to mm. 31.

The climax at mm. 31 is accompanied by a key change and time signature change, signifying the introduction of a new atmosphere for the composition that is not apprehensive, like the section leading up to mm. 31; rather, it has become more intense and violent. The strings pick up the variation of the second motif, signifying the Hun’s
battle theme, which is concluded in the woodwinds. Harmonically, this section is significant because the variation of the second theme is played and repeated in G major—the dominant of c minor and thus a conventional modulation—but the third and fourth time it is played it is transposed a half step up. The variation is now in A♭ major, which is not so much distant from the tonality of the piece, but rather a direct transition from G major. The rising of pitch in the Hun battle theme corresponds directly in a rising of tension: musically, the progression is moving upwards in pitch while also modulation by half steps, creating harmonic tension; in the narrative, these harmonic elements signify the rising of tension in the conflict as the battle begins to develop. This chaos takes more obvious form when the strings and woodwinds break into a chromatic exchange leading to mm. 152. This exchange works exactly as a battle, where each chromatic passage—each side—duals against the other, while the chromaticism representing the dissonant nature of battle and chaos through the quick flurry of notes. By mm. 52, the first violins have taken over the first motif in f minor, while the oboe bassoon and horns provide a harmonic accompaniment, and the cello plays a counterpoint line. The motif in the violins alternates between f minor and c minor, which each subsequent repetition higher than the previous, until the violins finally modulate back to c minor at mm. 59 joined by the flutes. Meanwhile, the horns, reinforced by the trumpets and bassoon, suggest the Hun battle call with the repetition of triplets. This is similar to mm. 25, where the first and second motifs are placed on top of each other, yet the influence of the Hun theme is much stronger at mm. 59, signifying the growing strength of the Huns as the battle continues.
Finally, reaching a brief climax at mm. 63, the full string section plays the first motif while the woodwinds provide a strong eighth-note accompaniment as the instruments begin to fade out one by one. The rhythm at mm. 69 represents more confusion than chaos in the battle, as the instruments drop in pitch and the woodwinds begin to fade out. By mm. 69, the strings are not emphasizing the first beat—the strong beat—creating a sense of confusion as to where the pulse of the composition is found. Without a strong first beat to confirm a specific pulse, the piece quickly loses the momentum that it had built in the previous thirty-nine bars, almost bringing the music to a standstill. The bass and cello take over, running up an arpeggio and then down the c harmonic minor scale leading directly into measure 77. The purpose of the first section is to set up a representation of the battle through the harmonic and rhythmic content of the first motif, as well as identifying the opponent: a group that is identified with war and apprehension not Christianity and virtue. By connecting the Hun motif with the battle motif so deliberately in the first seventy measures, the composition is placing the Huns in the position of the adversary to the group that will be identified in the following section, the Romans.

Second Section: Naming the Righteous Side —

The second section starts at mm. 77, with the third motif being played by the bassoons and cellos over the timpani and violas, and ends at mm. 134, with the fifth motif presented by the trumpets and trombones. The section, which goes through the third motif—representing the Romans—the fourth motif—which signifies battle—and the fifth motif—indicating either a divine presence or, more specifically, Christianity—introduces
the religious element into the battle between the Huns and Romans while still keeping it
distanced from the other motifs and the battle itself.

The introduction of the third motif at mm. 77 acts as the introduction to the
Roman army due to the fanfare-like elements of the motif, automatically linking the
Romans with consonance. The Roman theme is introduced over a timpani roll and viola
tremolo on C, creating a sense of apprehension, while the other instruments are tacit,
emphasizing the *sempre piano/pianissimo* of the bassoon/strings and timpani. While the
opening section is used to introduce the nervousness associated with battle and the
dissonant fanfare of the Huns, the second section spotlights the Romans without any extra
accompaniment, illustrating their honor and simplicity. The Roman motif that is also
introduced in c minor—the tonal center of the composition—signals the hierarchy that
the composition creates between themes. By placing the Roman motif in the tonic key—
which is associated with power and legitimacy—the Romans are associated with the role
of protagonist. They are labeled as the heroes, who will come back by the end of the text
just as the tonal center is always returned to.

After the entrance of the Roman’s theme, the battle begins to grow more hectic as
the fourth motif is introduced, signifying the disorder of confrontation. Between mm. 85
and 98 the fourth motif is passed from the strings to the woodwinds and then back to the
strings, with little written for the brass except chordal accompaniment by the trombones.
Harmonically, the motif goes through several different progressions while rhythmically,
it stays the same, providing the same frenetic rhythmic accompaniment. The shifts in
orchestration, from low strings—viola, cello, and bass—to high woodwinds—flute, oboe,
clarinet, and bassoon—create a dialogue between voices not necessarily representing
good or bad but rather two different groups. The dynamic level, which is still relatively low—*piano*, when each group has the melody—allows for a certain amount of tension while still providing room for the battle to grow in intensity.

By mm. 98, the fourth motif has moved back to the strings, and the *Crux fidelis* motif is presented by the trumpets in octaves through a series of time signature changes. The juxtaposition of the two motifs—one frantic the other static, one tonal the other modal—create a sense of separation between the two that will not be resolved until later in the piece. Underneath the fifth motif the strings begin a more frantic and agitated version of the fourth motif—evident by the increase of quintuplets marked "wild" and *furioso*—further juxtaposing the almost celestial presentation of *Crux fidelis*. The fifth motif ends with the addition of the bassoon and clarinet, which formally work to resolve the melody to the key of g minor—the minor dominant—leading to a representation of the Roman theme in a new tonality.

Measure 106 to 135 is a reappearance of mm. 77 to 106, except repeated in the dominant—g minor. Formally, the introduction of the motifs—third, fourth and fifth—is usually followed by a repetition of the same material in the dominant key, so this reiteration becomes a conventional procedure to transition to a developmental section. Relating to the narrative, the repetition in a higher key has a similar function. By modulating to the dominant, tension is increased as the tonality is moving away from the tonal center, and so while the same motifs are being repeated, it is at a slightly higher level of intensity. This signifies that, though the battle might be going through similar motions, the longer the battle continues the more pressure builds. Indeed, while in
conflict the repetition of acts is common—the parrying of swords or the reloading of weapons—the longer it continues the more stress is increased.

The Roman motif is repeated with slight differences, including the thickening of orchestration—adding basses to the melody and second violins to the harmonic accompaniment. After the third motif, the fourth motif reoccurs, also repeated with similar changes in orchestration—mainly the fortification of the melody with the addition of the second violins. _Crux fidelis_ then appears played by the trumpets and trombones in unison, and with its resolution to c minor in measure 135 it marks the end of the second section and the beginning of the third section.

The narrative purpose of the second section is mainly twofold. The first was to introduce the Roman theme and associate the Romans with consonance, simplicity, and strength. The second purpose consisted of introducing the third and fifth motif in the same section; linking the Roman theme with the Christian theme—marked by small intersections suggesting battle. By introducing these themes together, their connection is further strengthened and the proceeding relationship between these themes will play an important role in later sections of the composition. The second section, then, introduces the righteous forces—the Romans and the Christians—while still alluding to battle—found in the fourth theme—and it is likely that the following section will consist of a development of the different motifs, or the confrontation between the opposing forces.

Third Section: The Battle: Overwhelming the Romans—

The third section begins at mm. 135 with the juxtaposition of the third motif and the variation of the second motif, and ends at mm. 247 after the trumpets play the third
motif. The third section contains all of the motifs so far introduced, except the fifth motif—Crux fidelis—, an important signifier. The absence of Crux fidelis and the inclusion of all the other themes signify that during the development of the themes, or the crux—so to speak—of the battle, the presence of the divine theme is absent. The hymn does not return until the beginning of the fourth section, suggesting that during the development of the battle there is no religious presence to tame the savage nature of war.

The section begins with the opposition between the Roman theme and the variation of the second theme—suggestive of the battling Huns. The horns introduce a fragmented version of the third motif that is partially finished by the trumpets, and then immediately cut off by the first violins that play the Hun battle theme with support from the oboe and clarinet. The quick and disorderly exchange between the brass and the strings/woodwinds suggests the collision of forces, which immediately try to disrupt the other by asserting their own dominance in the situation. The same dialogue is repeated a half step up—in the key of D♭ major—signifying the rise of tension as both themes clash again. The third time through—now lowered back to c minor—the brass play the same fanfare call that is responded to by a variation of the Hun battle theme, and this is again repeated a half step up in D♭ major. The repetition of the motifs in new tonalities and then repeated again with variation conveys tension through repetition and repetition with difference. By repeating the same interplay between themes, the text is creating expectations in the reader and through the slight variations, the reader’s expectations are being disturbed. This hermeneutic tension is suggestive of the growing animation of the battle, while also playing with repetition to signify the repetitive nature of battle.
The first violins lead to the fourth motif at mm. 151, played by the strings and accompanied by the trombones and the woodwinds. The battle theme, which is significantly more chromatic in the third section than it was originally, acts to move the battle forward and create tension by representing confusion and disarray through chromatic dissonance. Towards the end of the this passage at mm. 160, the horns attack the second theme—the Hun’s call to arms—in G diminished. The second theme, which had not been present since its original introduction at mm. 12, now comes back—more dissonant than before—to signal what could be interpreted as a counter attack against the Romans. This dissonance, symbolic of an immorality present among the Huns, also represents a war shriek, and this is further supported by the style marking: “wild” and furioso—also used in mm. 100 when the strings played the fourth motif under Crux fidelis.119

The horn call at mm. 90 leads into the key change at mm. 163—to fl minor—where the first theme is reiterated by the woodwinds, though modified with the rhythm of

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119 Dissonance, in musical compositions, is a widely subjective issue. What might have been dissonant for eighteenth century composers might be quite consonant for twentieth century composers. Dissonance, though, can function objectively in two ways: the first instance is in standard harmony as certain intervals, chords and progressions are labeled as consonant or dissonant. This does not refer to whether they are pleasing to the ear, since this depends on context; rather dissonances are discussed in the way they resolve, in one way or another, to consonances. So, the first views dissonance not as a displeasing tone necessarily, but as a function of harmony. The second way to understand dissonance is through its historical context: understanding how and why it was used by composers of a particular time period. The tri-tone, to use a common example, has many historical connotations, so that it would mean something very different to medieval composers than it would to Debussy. In referring to dissonance and consonance with regards to Die Hunenschlacht, we are using the conventions and connotations that these concepts held at the time of the piece’s composition.

Dissonance comes from the Greek translation of “disphonia,” which Pythagoras borrowed from the Babylonian system of classifying intervals, where the octave, fifth, octave-plus-fifth, and the double octave were regarded as consonant and all other intervals as dissonant. This was passed to the Middle Ages by Boethius’s De institutione musica (ca. 500 C.E.). By the seventeenth century, dissonance came to be embraced by composers, who used it to create tension, which would in turn strengthen resolutions. The tonal practice of the nineteenth century progressed greatly as composers such as Wagner, Scriabin and Stravinsky constantly pushed what an audience would accept. However, the notion that dissonance had to resolve to consonance still dominated harmonic theory. Dissonance is still understood as connoting negative forces, though this concept has been problematized in twentieth century with the even wider use of dissonance in compositions. See The Harvard Dictionary of Music.
the fourth motif. The strings at mm. 165 play the basic rhythm of the fourth motif, while the oboe, clarinet, and bassoon play the first motif fortissimo strepitoso. The direction to play the passage ff, while also noting it as noisy and boisterous, captures the spirited, loud and undisciplined nature of battle. Also, by modifying the first motif with the rhythm of the fourth motif, the meaning of the first motif is being slightly altered to fit the narrative. The first motif was originally analyzed as signifying the apprehension before the battle, and in mid-battle it would be seemingly inappropriate to signify apprehension before a battle. By utilizing the rhythm of the fourth motif, which itself represents several different qualities of battle, the first theme subsequently has new meaning. The variation of the first motif draws upon the meaning of the fourth to signify different aspects of battle, and while the fourth motif signified motion and rhythmic repetition, the first motif now signifies boisterous action and harmonic dissonance.

The tonality of the section—which is now a tritone away from the original tonal center—is an important factor, signifying not only harmonic dissonance, but also tonal dissonance. While the themes themselves are denoting more harmonic dissonance and riotous rhythms, the setting—the tonality—is paralleling this shift by creating a dissonant frame for the rest of the themes. This new battle theme is repeated—adding the flute and piccolo—, foreshadowing the sixth motif in the rhythm starting at mm. 167 and finally ending at mm. 171. At mm. 171 the strings begin running up the $c^\flat$ minor scale while the winds move into a fragmented variation of the Huns' theme—the second motif—that lasts for four bars until it is abruptly cut off by the horns and trumpets who play the third theme—marked: "war-cry."
The following passage, from mm. 171 to 179, contains many signifiers that influence the narrative and how the battle is played out. First and foremost, the orchestration is important to note since it is a reoccurring theme that the brass—especially the trumpets and trombones—play the Roman theme, while the woodwinds or strings play the Hun themes, connoting a power struggle.\(^\text{120}\) Brass instruments have a common association with the outdoors—including hunting parties, military marches and fanfares—because of their ability to play louder than either strings or woodwinds—allowing them to be heard over large spaces. For this, among other reasons, brass and drums together are commonly associated with martial themes, and through orchestrating Roman themes with the primarily brass instruments, the composer is linking martial confidence with the Romans, while offering an opposing element to the Hun themes.\(^\text{121}\) Woodwinds and strings, typically intended as indoor instruments, are often more fragile and delicate, producing less sound than the brass—though in most symphonic orchestras, the woodwinds and strings far outnumber the brass.

This might seem to undermine previous assertions that the Huns are associated with savagery, barbarianism, and other wild characteristics, however by linking the Huns with woodwinds and strings, the composer—most likely unconsciously—is creating a basic binary of strength and weakness. The Romans, who are associated with the brass instruments, are suggested to be strong, while the Huns, who are linked with woodwinds and strings, connote weakness and delicacy, while still being an overwhelming force in

\(^{120}\) The introduction of the Hun battle theme (a variation of the second motif) is played by the violins at mm. 31, and stays in the woodwinds and strings through its development up to mm. 51; \textit{Crux fidelis} (the fifth motif) is originally played by the trumpets at mm. 98, and then the trombones are later added at mm. 127; the horns play the Roman theme at mm. 135 while the strings play the Hun battle theme at mm. 137, and this instrumentation is continued throughout the passage; the woodwinds also allude to the Hun theme in mm. 172.

\(^{121}\) John's \textit{The Symphonic Poems of Franz Liszt}: "Liszt... often communicated archetypal images of rebirth, triumph, and apotheosis through the use of military music or at least the use of trumpets and drums" (19).
numbers. By associating the Huns with what can be considered more delicate instruments—or at least instruments that are commonly used in indoor or chamber music—the text is feminizing the Huns. By feminizing, or ‘otherizing,’ this faction, it becomes clear that *Hunnenschlacht* was written with certain ideological underpinnings, revealing a definite bias. From mm. 175 to 199, the material that was developed in the section from mm. 163 to 175 is repeated with little difference, until mm. 194 where the key shifts to G minor, as the trumpets and trombones repeat the Roman theme as a transition to mm. 199.

The note to the conductor/performers at mm. 199 suggests that the music should be performed “more and more stormily up to the letter H,” suggesting that at letter H, mm. 217, a culmination of the conflict will occur. Mm. 199 begins with the strings playing the rhythm of the battle theme—the fourth motif—while the timpani rolls on B♭, and the trombones play a fragmented and dissonant variation of the third motif. The lower trombone voice starts playing the Roman theme in g minor—ending abruptly on the tritone (C♯)—and then the higher trombone voice picks up playing the theme in C♭ minor. The abrupt ending and dissonance signifies a disruption of the originally harmonic and rhythmic content, as if the theme had been wounded. Immediately after, the horns being to sound the Hun theme while the string and woodwind accompaniment grows in intensity reaching a brief climax at mm. 205. At mm. 205, the Hun battle theme is played by the first violins and split between the oboe and clarinet, as a solo trumpet plays an elongated version of the Roman theme. The music at this point overwhelms the Roman theme, signifying that the Hun army has overwhelmed the Romans, and then this

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122 For a more in-depth description of the Huns as ‘others’ refer to the section on literary theory as applied to the musical text.
same passage repeats a whole step down. It is as if by lowering the key of the passage, it represents the falling of soldiers, particularly the Romans, who have little hope as the trumpet repeats the elongated call for help.

Finally, the music arrives at letter at H, mm. 217, where from the dynamics we find *ff sempre*, indicating that the music has come to the peak of a crescendo, literally and figuratively. The sixth motif makes its first appearance at mm. 217, and as previously discussed it signifies the breakdown into battle as the fugal texture of the piece creates a sort of chaotic disorder as the motif is passed between woodwinds and strings. From mm. 217 to 235, the brass play very little, since the sixth motif is passed only between the strings and woodwinds, possibly implying that the Romans have been overwhelmed by the Hun forces as the battle continues jumping from voice to voice—excluding the brass. Indeed, the only appearance of the brass is when the horns play the Hun theme in mm. 231 to 235, fortifying the impression that they have overcome the Romans.

At mm. 235, though, the solo Roman trumpet makes one final “war-cry” as marked in the text, starting in a minor, and then, unlike the other solo attempts to rally their troops, the cry continues, a half step up in b♭ minor. The raising of the voice signifies the final attempt to rally against the Huns, which will lead into the fourth section, beginning with the reintroduction of *Crux fidelis*.

Fourth Section: The Romans Receive Divine Inspiration –

The fourth section begins at mm. 247, when the brass and woodwinds play the fifth motif, and ends at mm. 312, after the organ has played the third strophe of *Crux fidelis*. The modulation to E♭ major is an important signifier because it is the relative
major to c minor—meaning they share the same key signature—and thus denotes a shift from minor to a consonant major. By aligning the consonant major with the fifth theme at mm. 247, the composition is creating a link between the divine theme and consonance, creating a link between consonance and the concept of “goodness.”

Unlike the first presentation of the *Crux fidelis* theme, which was played in unison and treated as a modal melody, the reinterpreted motif at mm. 247 is harmonized—a characteristic of tonal music—and played by the brass and woodwinds, while the strings play a rhythmic accompaniment that is not as frenetic as previous passages have been. The section is marked as *piano*, and marked in the text as “Choral,” signifying that unlike the passage that immediately preceded it—which was loud, wild and frantic—the hymn is soft while the presence of whole notes give it a sense of calmness. This abrupt change signifies a shift in the narrative of the composition.

Picking up from where the narrative left off at the end of the third section—with the Roman’s making a final battle call to try to rally against the overwhelming Hun forces—, it can be read as if the sudden appearance of the *Crux fidelis* theme is a boon delivered from a sort of divine providence. The sacred Christian hymn, which first appeared at mm. 98 as separate from its surroundings—almost distant—, has now come back as a more tangible force, as if relating to the program and Kaulbach’s painting where angels came down from heaven to help the struggling Roman troops overthrow the Huns.

After the full declaration of divine support, evidence from the *Crux fidelis* theme, the timpani—referring to the kettledrum used in battle, as both a call to arms and also as a way to distract the enemy—picks up the almost fallen Roman theme in the now major
Section 4: mm. 98
key. While the timpani plays the now majestic sounding Roman theme—which shifted from minor to major—the orchestra goes through a harmonic progression beginning on a $B^b$ sustained chord and resolving to an orchestral tutti section of a unison $B^b$. While this harmonic progression is taking place, the dynamic marking shows $piu cresc.$ through the eight bars which finally resolves at mm. 262 on $fff$, the loudest dynamic in the piece.

The Christian theme creates a tremendous revival among the Roman forces, and, after *Crux fidelis* finished, the timpani beats the Roman theme to both ward against Huns as well as increase the support among the Roman troops. The orchestral tutti at mm. 260 signifies the whole orchestra playing as one unison voice, harmonically and rhythmically—except the timpani, which is still finishing the Roman battle call.

The resolution, the apotheosis of the battle section, comes at mm. 262 with a dramatic tempo change to “Maestoso assai (*Andante)*,” signifying that the quarter note now equals the previous half note—denoting a cut in the tempo by half. The now majestically slow tempo is used to signify a completely different quality in the setting of the theme: no longer frantic, tense and dissonant, but instead, slow, calm and proud, all again associated with the Roman theme when it was first presented. This is further supplemented by the dynamic marking of $fff$, which is the highest level of sound until the ending, and commonly associated with powerful martial conclusions, creating an awe-inspiring resolution, and now that the Romans have divine aid there is no question which side shall be victorious.\(^{123}\)

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\(^{123}\) In his section concerning the musical *topos* of “Triumph,” “Celebration,” and “Martial Conclusions,” Johns writes that the use of martially associated instruments—such as trumpets and percussion—orchestral tutti textures and the increase of the sound level to $f$ or $ff$ are all used by Franz Liszt to represent a martial conclusion. See Johns' *The Symphonic Poems of Franz Liszt.*
This section also denotes an addition to the score in the presence of the organ, which has previously remained tacit. The composer’s note, which requests that the organ be kept from sight until its use at mm. 262, suggests that it is used as a trump card, to “shock and awe” the audience as well as the Huns in the narrative. With the appearance of the organ in the text, its religious and historical connotations now enter into the full discussion of the narrative, though it has not yet been played.

At mm. 262, the bassoons, trombones, cellos and basses play the Roman theme in Eb major with rhythmic and harmonic accompaniment provided by the whole orchestra, creating a very dramatic and powerful scene. The use of the crash cymbals to accent the downbeat of every other bar reaffirms the martial association as well as the triumphant nature of the theme. The complete dominance of the Roman theme in the composition represents the complete dominance of the Romans on the battlefield. Measure 262 marks the beginning of a dialogue between the dominant Roman theme and the humble religious theme, played by the organ, which continues through the three strophes of Crux fidelis.

Crux fidelis is played by the organ at mm. 271 and is marked piano dolce religioso, alternating between 4/4 and 6/4 in order to fit the specific harmonic rhythm of the theme. The significance of alternating between the Roman and Christian themes is apparent and does not need much explication, aside from the fact that it supports the link between the Romans and the divine theme. The organ theme plays through the three strophes of the Crux fidelis melody with the Roman theme used as a dynamic interjection until the third repetition of Roman theme—which is played in Bb major, modulating the

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124 Die Orgel (oder das Harmonium) im Hintergrund des Orchesters; bei Aufführungen im Theater, falls das Orchester nicht auf der Bühne, soll die Orgel hinter des Vorhang gestellt werden.
last strophe to $B^b$ major as well. The last strophe is elongated, going through a series of modulations until the first violins are added, modulating the end of the *Crux fidelis* theme to G major. The first violin picks up by ascending the G pentatonic scale, creating an introduction to the variation of the fifth theme by the strings while the rest of the orchestra remains tacit.

Fifth Section: A Move Towards the Divine –

The fifth section, which begins at mm. 312 with a variation on the fifth theme and ends at mm. 352, is a difficult section to understand as it relates to the narrative. Formally, it could be considered a brief peaceful interlude between the energetic battle sequence that came before and the forceful ending that is almost required to conclude an epic battle. As already discussed, the variation of the *Crux fidelis* motif links the temporal sphere where the battle is taking place with the spiritual sphere. As it moves diatonically up, it represents the brief connection of these two spheres. This connection between spheres could signify a variety of meanings: the first—since it seems as if the battle has been won—would signify divine agents—or angels—returning back to a spiritual sphere; the second is that—as in any battle—there is typically a death toll, and the ascending harmonic progression could signify the souls rising to the divine sphere.

With either interpretation, or combination of the two, the passage has an almost dirge-esque somberness signified by the quiet dynamics and the delicacy of the string lines, especially with the rhythm of the second violins, which could be associated with a funeral march.
In the composition of his symphonic poems, Liszt used several conventional musical *topoi* to create associations between the music and socially significant and understood meanings. The second violin appropriates some of the more common features of funereal music, including its use of dotted rhythms and rhythmic ostinati to create a slow, march-like feel. Johns notes that the use of low strings and associated expression markings—including *esspressivo* and *lamentoso*—are commonly associated with themes of mourning and the funeral march.\(^{125}\) The slow stateliness and ostinato rhythm of the second violins signifies the rhythmic support for what could be considered a funeral march, or at least mourning for the dead.

By mm. 340, the strings have reached an apotheosis in their harmonic climb as if they have ascended to a divine sphere, and the line is taken over by the flutes that arpeggiate several different chords. Formally, this shift goes through a series of modulations—including the key of E major—the endpoint of which is found in mm. 352, the beginning of the final section (which is in C major). The return to C major—the major of the original tonal center—is an important shift because it signifies the beginning of the end, which will consist of a series of recapitulations of certain themes to move towards the final resolution of the tension that has been created throughout the entirety of the piece.

Concluding Section: Celebration of Roman Civilization and Christianity –

The final section begins at mm. 352 with the woodwinds playing *Crux fidelis* over the string’s harmonic decoration, and concludes triumphantly with the organ sustained

\(^{125}\) See Johns' *The Symphonic Poems of Franz Liszt* for a more detailed discussion of the Funeral March and other musical *topoi*. Also refer to Ratner's *Classic Music* (chapter 1) for a collection of musical *topoi* from the eighteenth century.
over the rest of the orchestra. In many ways this section mirrors the fourth section, with
the juxtaposition of the Roman fanfare with the Gregorian Hymn, except the
instrumentation has been is modified, so that the winds play the hymn while the strings
play the fanfare. This change, along with the change in dynamics—which has leveled the
loudness of both motifs to \( ff \)—has the function of bringing both themes to the same plane,
unlike the first juxtaposition of themes—from mm. 262 to mm. 312—that play the quiet
organ against the loud orchestra. So we see from the original occurrence that the two
themes are on separate planes in terms of orchestration, dynamics and harmonic texture.
The second occurrence, though, where the melodies are on similar levels, signifies the
balancing of the fanfare and hymn, as if they have reached a shared space where they can
both function equally. This trend has already occurred in the other sections of the piece,
yet each episode consists only of the movement of the \( Crux fidelis \) melody—whether it
has seemingly separate and divine or more rhythmic and temporal qualities.

Creating a dialogue between motifs, where they each have an equal amount of
power, suggests a movement of each motif out of its own sphere, the temporal and the
spiritual, into a new plane—where each tries to negotiate its own movement back to its
own sphere. However, this will lead to a final destination, which shall ultimately
conclude back into the spiritual sphere. For now, though, this dialogue seems to be one
of celebration and triumph—suggested by the \( pomposo \) marked in the Roman theme at
mm. 427. The Roman fanfare is thus elongated in mm. 454, signifying an end; the
death—in the hermeneutic sense—of the text and—in the narrative sense—of the battle.

As previously discussed, the rhythm of the ending of \( Die Hunnenschlacht \)
signifies a hermeneutic shift towards the united whole—a disclosure of the enigma—as
the piece ultimately desires rhythmic resolution to the—aptly named—whole note of the final measure. The last twenty bars are a final movement to overcome the subdivisions of the beat—used as a delay—to arrive back to a state of perfect resolution, and finally the composition arrives at the end where, indeed, rhythm has been transcended: the temporal plane has been left for an ethereal plane. This movement is mirrored by the other musical elements, reinforcing the interpretation of the move towards a divine triumph.

Harmonically, the last twelve bars, from mm. 474 to 486, are conventional, alternating between the IV, the V and the I chord—or F major, G major and C major—which are all standard chords in the move towards a final cadence. The IV and V chord—just as the sixteenth note triplets—have the function of delaying resolution, and every time the organ reaches a stable point—the C major chord—this rhythmic figure interrupts the resolution, moving the harmonic content back to a relatively unstable chord. In mm. 482, the organ almost achieves a Perfect Authentic Cadence (PAC)—where the soprano and bass voice both resolve to the tonic—since only the bass resolves to the tonic C. At this point the wind instruments ascend the C tonic triad, allowing the organ to complete the PAC into a perfect harmonic resolution. The final ascension of the piccolo, oboe and clarinet denotes movement upward, signifying the move in the direction of a higher and divine plane, and the harmonic ‘perfection’ of the final cadence mirrors the perfected state of the sustained whole note.

Concluding with the organ—which is simultaneously symbolic of peace, victory and the virtues of Christianity—the final measures, through instrumental association, signify the ascendancy of good over evil. The Christian ‘good,’ represented by the organ, defeats the pagan/barbaric ‘bad,’ associated with the ‘Huns’ in this narrative. The

\[126\text{See 'Rhythm' for a more in-depth analysis of the rhythmic movement towards a perfected state.} \]
composition can be seen as a struggle: a struggle between opposing forces/ideologies/armies, and so the ending can be read in several different ways depending on how the explicated narrative is interpreted. Read plainly as the narrative unrolls throughout the text, the battle ends when a divine (Christian) power helps the Romans defeat the Huns. The ends, then, signifies the ethereal force returning to the spiritual sphere with the slain Roman soldiers—represented by the Roman theme in conjunction with the Gregorian Hymn. If the battle is read allegorically as the clash of religious ideologies—between Christian and pagan forces—then the ending would represent the triumph of Christianity that transcends temporal time to return to a “true” divine state. Finally, the battle could represent the archetypal conflict between good and evil, where, after tribulations, good triumphs, sending evil away and reestablishing stability. Any reading of the ending still elicits the pattern of two opposing forces, where one is labeled as a hero and the other a villain.
Analyzing Music as a Supplementary Text

We have tried to show through example how a musical composition can be analyzed as a text and read as a narrative. And, while they shall not be given proper treatment here, jazz and popular music are both as susceptible and open to analysis and interpretation as what has already been discussed. However, not every musical text can be read as a narrative, just as not every piece of prose conveys a narrative. Meaning is always present, always open for interpretation, and thus everything musical constitutes a text or portion of a text. Yet there must be an arrangement and somewhat linear continuity present in order for this text to be capable of being read as a narrative.

There are often points, though, when a musical text will interact with other texts occurring or present simultaneously—where the boundaries between artistic mediums are transgressed. More and more artistic works are featuring the juxtaposition of different mediums: comic books (which feature the intermingling of text and image); music videos (which offer a visual component to music); and children’s books that play sounds when a page is turned (combining image, text, and sound). Quite possibly the best example of this interspersing of communicative modes of expression is film, where the visual is supported by the presence of a corresponding aural component. Each of these—visual and aural—are themselves composed of various artistic mediums: visual consisting of a combination of image and embedded image (text, pictures, photographs, &c.); and aural consisting of, simply enough, sounds (which features everything from voice recordings, sound effects, and music). Each of these can be analyzed individually in any given film, but what a film amounts to is more than the sum of its parts—conveying meaning
composed of and exceeding each individual visual and aural aspect of it. In this instance, music can still be read as a text—as one of these individual components—but its function within the larger text is that of supplementation. The presence of a musical text—played or written—within a larger text simply adds to this holistic quality, itself being something that can be studied and analyzed in and of itself or in correlation to the overall work as a whole.

Music with lyrics can be said to be a text that combines different mediums—the verbal and the musical—to form a larger piece. Thus, an analysis of narrative in opera or popular music (or any music with a verbal aspect) would necessarily involve an analysis of both the music—in the fashion we have described—and the lyrics using any number of methods for analyzing poetry or prose. Music, here, is still in a supplementary position, but only in the context of the larger work—lyrics are supplementary as well. Neither music nor lyrics are privileged, and both are integral to the piece in question if it should feature both.

Such is the case with any interdisciplinary artwork: it is not the mode of expression that is important insomuch as it is expressing something that figures into a larger whole. Every artistic supplement is important to an understanding of a work in the same way as every note and rhythm is integral to an understanding of a composition. Thus, analyzing a musical excerpt from another text can be done in the same way as if it were still part of a larger musical composition—one can analyze the musical component

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127 This is different from allusion in the sense that it is not necessarily intentionally externally referential (allusion implying authorial intent, even though all signifiers of any text are inherently connected to a near infinitude of other, external signifiers and signifieds). While a supplementary text most certainly can be allusive, this designation is simply meant to demarcate a text wherein there are multiple signification systems working at various points throughout. Style notes in a musical composition, then, can be considered to be a supplementary text.
in the larger text to show how it corresponds to the rest of the work and, subsequently, the overall narrative as well (whether the rest of the work in question is a film, a popular song, or anything else).

While film was previously mentioned as a medium that often contains musical texts within it, there have been an increasing number of literary texts (in the conventional sense) that have featured this integration of musical text as well. In most instances, the musical text—typically written notation—will correspond in some way and bring another array of plural meanings to the text as a whole, where every meaning conveyed by the music is thus added into or reinforces the meanings already being conveyed by the text in its entirety. If one were to analyze—or simply explicate—a musical text as it appears in a novel or book that mixes its expressive media, they should have a fairly firm grasp of literary and musical theory (or, at the very least, a significant knowledge of various musical associations). Because of the abstractness of this concept, it may require some brief grounding in a small textual example.

A simple example can be found in James Joyce’s *Finnegans Wake*. In the marginalia on page 272 there is a short stave featuring a treble clef followed by four quarter notes, comprising the notes B, C, A, and D, respectively. The stave itself occupies two lines of text, and, in the two lines it corresponds to in the main body text of the page, we see the sentences, “Please stop if you’re a B.C. minding missy, please do. But should you prefer A.D. stepplease.” Because the musical notes sync up with the abbreviations B.C. and A.D., it is possible to correlate the music in the margin with the main body of the text. What is occurring in the main body of the text, then, is a pun off of the abbreviations for Before Christ and Anno Domini and the corresponding tones B,
C, A, and D. Interesting, also, is that in the sentence prior to the one mentioned here, a reference is made to the Battle of Actium, which took place in 31 B.C.E. Though it may be irrelevant, it may be interesting to note that in the key of A-minor the four notes in the margins of the text comprise the second, third, first, and fourth notes of the scale (the proximity of the 3 and the 1 possibly being associated with the reference to the date). However, because of the sheer open-endedness and convolution of a text like *Finnegans Wake*, there are undoubtedly a variety of other connotations to this musical excerpt that, in order to be discovered, would require a look at its relationship to other melodies that use the same notes in the same sequence—an ability that internet and library searching tools have unfortunately not yet developed. In giving a brief analysis of this supplementary musical text in a—albeit limited—context with the rest of the piece, meanings were created through associations found in the music itself which subsequently led to an unraveling of some of the many plurals of the overall narrative text, which is certainly useful in analyzing the meaning of any narrative that consists of supplementary texts.128

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128 Joyce, James. *Finnegans Wake* (New York: Penguin Books, 1999). Additional information regarding the text was taken from McHugh, Roland. *Annotations to Finnegans Wake* (3rd Ed. Baltimore: Johns Hopkins University Press, 2006. pp 272). Joyce makes continual references to songs—contemporary and old, popular and classical—throughout the book. In the passage in question on page 272, there is a reference to a popular song by the name of “Sally in Our Alley,” by Henry Carey, which has lyrics pertaining to being a slave in a galley ship—a topic also referenced elsewhere in the passage. There does not seem to be a correlation between this song and the notes found in the margins, however, as Carey’s song is in the key of B♭ major—which would preclude there being a B-natural in the text (exceptions excepted)—and ¾ time—which makes it impossible to have four quarter notes in a measure (exceptions excepted).
Applying Literary Theory to a Musical Text

Ultimately, however, the analyses that have thus far occurred in this essay—while still combining varying degrees of historical, formal, structuralist, and other criticisms—have rested upon interpreting to the point of explication. There is still one more level of interpretation, though, and that is the application of literary theories: interpreting musical narratives for socio-political ends. This has already been done by many other theorists, critics, and musicologists, analyzing musical terminology and deriving meanings from a feminist or queer theory or postcolonial perspective, using these theories as inroads to producing meaning rather than analyzing meaning. 129 This is fine in the sense that all readers essentially write what they read and produce their own meanings in a text through whatever means they choose. However, the analysis of formal musical aspects, musical history, and musical terminology using theoretical criticism is relegated more to a sociological and historical analysis—a study more of the culture that produces these texts rather than the texts themselves.

Perhaps the reason that these sorts of critical studies have been primarily focused upon these cultural analyses is because there has yet to be a clear way to analyze musical narrative and subsequently show how a narrative reflects or subverts social attitudes and constructions. Socio-cultural studies of music are by no means an unproductive

129 In Susan McClary’s *Feminine Endings*, she suggests a justification for socio-political readings of music because, since “pieces influence and even constitute the ways listeners experience and define some of their own most intimate feelings, they participate actively in the social organization of sexuality” (9). While her readings are focused primarily upon the genderfication and sexual personifications in musical pieces, the very same can be said for other theories that focus on different sorts of constructions: that embedded social organizations in music perpetuate different stigmatizations, be them based in ethnicity, queerness, or religion.
endeavor, but there is another way in which music could be read in regards to theory—that is, narratologically.

What this essay has attempted to show is a demonstrative paradigm with which music can be read as a story. What remains to be seen is how a musical story can be interpreted according to established theoretical paradigms.

Take, for example, the way in which the themes in *Die Hunenschlacht* are characterized: the Huns are portrayed by music that is frenetic and aggravated, dissonant and rhythmically unstable; the Romans, however, are characterized by their fanfare, their stability and their power. These characterizations are compounded by the very instrumentation that becomes associated with each group: the Roman themes being played predominantly by the brass—loud instruments that are often used outdoors during hunts and for militaristic purposes—whereas the Hun themes are played by the woodwinds and strings—more dynamically reserved instruments typically used for indoor concerts. It is also interesting to note that, even though the composition calls for more woodwinds than brass instruments, the brass can easily overcome the woodwinds—implying that the Romans are infused with a distinct superiority over the Huns who outnumber them, simply because each are characterized according to instruments that are dynamically unequal.

A pattern begins to emerge throughout the narrative that sees the Romans being portrayed as powerful and the Huns as weak; the Romans are masculinized while the Huns are feminized; the Romans are considered the norm while the Huns are characterized as aberrant and deviant. The text is essentially constructing binary oppositions that privilege one pole over the other, and—in having a story that links this
privileged pole with good and the subjected pole as evil—links these characterizations with notions of good and evil as well, reinforcing patriarchal notions of superiority over deviance.

This method of characterization is common in narratives of this sort, however: in portraying a "classic" story of good against evil, it is standard practice to characterize both factions in this way. It creates a clear-cut and unproblematized narrative for a reader to follow, giving them satisfaction when they find that the "good" side that they have been rooting for emerges victorious.\(^{130}\)

Where this method of characterization becomes malicious, though, is in the fact that it does not necessarily give readers a choice. Because readers and listeners accustomed to western tonal conventions will naturally be biased towards harmonious resolution, and since the Roman themes are louder (to the point of being overwhelming) and less dissonant than their Hun counterparts, one would be instinctively more inclined to prefer a resolution with the harmonious Roman theme.

Because of the characterizations and constructions of the piece, readers and listeners of the piece could be said to be manipulated to be in favor of the Roman theme and in favor of everything they are characterized as—strong, masculine, heteronormative—and to wish for the destruction of the opposing Hun theme and everything they are characterized as being—weak, feminine, queer, deviant. The narrative of *Die Hunnenschlacht* and many of the other aspects and associations of the

\(^{130}\) This method of characterization of good and evil through the use of binary oppositions has long been a standard practice of stories that feature warring factions: one side is typically portrayed in the privileged pole—and considered "good"—while the other is considered deviant and subversive—and considered "evil." Doing this has pervaded in narrative to contemporary works that use the same device, such as the movie *300* (which has a number of parallels to the narrative of *Die Hunnenschlacht*), showing this tendency to be ingrained in a social consciousness.
piece can then—in the end—be shown to be reinforcing and perpetuating patriarchal and ethnocentric hegemony. This piece, then, is quite susceptible to those previously mentioned feminist, postcolonial, and queer theory readings, in addition to many others that were not considered here. Not only this, but from a purely poststructuralist perspective, by creating these overly-defined binary oppositions, the piece is essentially having its plurality limited, its meaning too clearly defined—enough to affront any intrepid theorist endeavoring to deconstruct musical narratives.

Not only is music now open to having meaning derived from it, a piece of music is now an entity that can be read as narrative and theoretically interpreted as such. There are no limitations now to what can and cannot be read textually as far as music is concerned. All music is open to analysis, the same as any text, and now everything that is garnered from conventional literary narratives—emotional and intellectual stimulation—can be acquired through musical narratives as well: more so now than before, when any response to music was grounded in reaction rather than interpretation.
APPENDIX A
Selected Bibliography


---. "Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism."


APPENDIX B

Glossary of Musical Terms

Arpeggio: A chord whose pitches are sounded successively, usually from low to high pitches, rather than simultaneously.

Authentic cadence: An authentic cadence consists of a tonic triad that is preceded by some form of the V or vii\(^0\) chord.

Beat: The basic pulse of a musical passage.

Binary forms: In music, a binary form consists of two approximately equivalent sections, although they may be of unequal length.

Cadence: A cadence is a specific harmonic goal and usually implies the chords used to get there. Many different types of cadences are frequently used in music, including the authentic cadence, conclusive cadence, deceptive cadence, half cadence, imperfect authentic cadence, perfect authentic cadence, Phrygian half-cadence, plagal cadence and the progressive cadence.

Chord: Three or more pitches sounded simultaneously or functioning as if sounded simultaneously; two such pitches are referred to as an interval.

Clefs: A clef must appear at the beginning of the staff in order to indicate which pitches are to be associated with which lines and spaces. The four common clefs are Treble clef, Bass clef, Alto clef, and Tenor clef.

Compound intervals: Intervals higher than an octave are referred to as compound intervals.

Consonant intervals: The basic consonant intervals for western harmony are as follows: major and minor 3\(^{rd}\) and 6\(^{th}\) and perfect 5\(^{th}\) and 8\(ves\). All other intervals are considered dissonant, except the P4, which is dissonant only when it occurs above the lowest voice.

Diminished, intervals: When a perfect or minor interval is made a half step smaller without changing its numerical name, it becomes diminished, abbreviated °.

Diminished, chord: A chord that is made up of three minor thirds stacked on top of each other, so that the relationship between the 1\(^{st}\) degree and the 5\(^{th}\) degree is a diminished 5\(^{th}\). A diminished seventh chord places a minor third on top of the already diminished 5\(^{th}\).

Dominant seventh chords: The dominant seventh chord places a fourth note on a major triad. This fourth note is a minor seventh from the tonic, and a minor third from the 5\(^{th}\).

Duple meter: Two beats in each measure.
**Fugue**: A piece in which each voice states a short theme (the subject) in turn, and then the subject is developed and fragmented among the voices.

**Half step**: The distance from a key on the piano to the very next key, white or black.

**Harmonic minor scale**: A minor scale that consists of a lowered $3^{rd}$ and $6^{th}$ and a major $7^{th}$.

**Interval**: The measurement of distance in pitch between two notes.

**Key**: Used to identify the first degree of a scale.

**Key signature**: The pattern of sharps or flats that appears at the beginning of a staff indicating what notes will be raised or lowered.

**Major intervals, minor**: The modifiers major and minor are used only in connection with $2nds$, $3rds$, $6ths$, and $7ths$. If a major interval is made a half-step smaller without altering its numerical name, it becomes a minor interval.

**Major scale**: A specific pattern of half steps (h) and whole steps (W) encompassing an octave. The pattern is $W - W - h - W - W - W - h$.

**Measures**: Refers to groups of beats, which are always indicated by a vertical line through the staff called a bar line; (abbreviated mm.).

**Meter**: The arrangement of beats.

**Minor scale**: There are three basic minor scale: the natural minor, the melodic minor and the harmonic minor. All three share the common feature of having a lowered $3^{rd}$, with variations on which scales lower the $6^{th}$ and $7^{th}$ degrees.

**Modulation**: The process of changing from one key to another, or the result of such change.

**Musical score**: A score shows all the parts of an ensemble arranged one above the other.

**Naturals**: A symbol placed on a note to signify that it returns to its original pitch if it has been altered by a flat or sharp.

**Parallel keys**: When a major and minor scale share the same first note, they are considered parallel.

**Passing Tones**: A note used to fill space between two other tones.
Pitch: In music, this refers to the highness or lowness of a sound. Pitches are named using the first seven letters of the alphabet: A, B, C, D, E, F, and G.

Quadruple meter: A measure that contains four beats.

Relative keys: When a major and minor scale share a key signature they relatives.

Resolution: A progression from a dissonant tone or harmony to a consonant one.

Rhythm: A general term referring to the time aspect of music, as contrasted to pitch.

Staff: The five lines used to indicate precise pitch.

Tempo: The pulse of the beat, or the rate at which the beat occurs.

Time signature: The symbol that tells the performer how many beats will occur in each measure, and what is the value of each beat.

Triad: A three-note chord, consisting of the 1st, 3rd and 5th degrees of the scale.

Triple meter: The division of a measure into three beats.

Unison: When two or more parts are played on the same pitch.

Whole step: The distance, on a piano, from one key to the third, skipping the second key. It is the combination of two half steps.
APPENDIX C

Narrative Chart for Die Hunnenschlacht

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**Motif 1:**
- 2) Motif 2: Triplets
- 3) Strings

**Motif 2:**
- 4) Motif 3: Violins, B minor
- 5) Motif 4: Trumpets, with violins and piccolo

**Motif 3:**
- 6) Motif 5: Full orchestra

**Motif 4:**
- 7) Motif 6: Full orchestra, C major

Adapted from Moore and Heger's model in The Symphony and the Symphonic Poem
Kaulbach told me how, in one of the last conversations which he had before leaving Rome with an historian, who was one of his friends, the young savant related to him the legend of the terrible battle in which Theodoric, in 451, at the head of his Christian people, waged against Attila, King of the Huns, and chief of their Pagan hordes, adding that the combat was so furious that in accordance with the chronicler's narration, hardly were the last rays of the sun extinguished when the frightened survivors believed that they beheld, as the shades of night descended upon them, the continuation of the combat between the souls of the slain, who were again inflamed by the rage and fury which had animated them but a moment before.

The story incessantly engrossed the attention of the great artist; it took such complete possession of him, that shortly afterwards, while traversing the fields of Trasimene, which had witnessed a combat not less long, on no less grand scale, and not less murderous, the legend of the fifth century at once took full shape in his eyes. — In the mist which floated upon the surface of the lake during the last rays of the setting sun, he distinguished figures and groups; those fantastic combatants became more and more manifest till they became living in his sight. His picture was realized. But with that philosophic tendency which always raises the conception of his genius to a point of nobility, Kaulbach saw that in this supreme struggle of Theodoric and Attila two principles clashed with each other: barbarism and civilization, the past and the future of humanity. Therefore, in bringing his two heroes before us, he exhibited the one in a pale green, livid and cadaverous light, as if he were an evil being, in spite of the greatness, the boldness, the power of his spontaneous will, which environed his whole person; the other, more concentrated in his attitude, more calm, more feeble also as an individual, — for he was supported by his allies Mérovée the Frank, Aetius the Roman — he enveloped with a brilliant light, fruitful, beneficent, and penetrating, which proceeded from the cross which was carried before him like a victorious banner.

The composition of this fresco, incontestably regarded as a chef-d'oeuvre of this master, is in accordance with truth and tradition, which have always represented Attila, surnamed the Scourge of God, as the ideal of ferocious barbarism, while Pope Leo the Great, whose prayers saved Rome from the invasion by Attila, the Bishops Geminiani, Lupo, and others who rescued other towns from certain destruction, survived in the spirit of the people as the personification of the Celestial succor, which protects and helps Christian nations.

After listening to Kaulbach's talk, and contemplating his marvelous work, which will be admired and studied by generations to come, it seemed to me that his idea might suitably be transferred to music, and that this art was capable of reproducing the impression of the two supernatural and contrasting lights, by means of two motives of which one should represent the fury of the barbarous passion which drove the Huns to the devastation of so many countries and to the slaughter of so many people; while the other
represents the serene powers, the virtues radiating from Christianity – Is not this idea incarnated in the ancient Gregorian Hymn: Crux Fidelis?

The painter thought he saw his personages arise from the mist of the summer evening; the musician thought that he heard in the midst of a sanguinary fight the cries of the combatants, the clash of arms, the wails of the wounded, the imprecations of the conquered, the groans of the dying, mingling in a terrible chorus, while at the same time as if coming from a distance he recognized the accents of a prayer, the sacred hymn, mounting to heaven from the depths of the cloister, whose silence it alone breaks. The more deafening the tumult of the battle became, the more this hymn increased in force and power. The two motives, gradually approaching each other, finish by uniting; pressing upon each other they contend in a hand-to-hand combat, like two giants, till the one which is identified with divine truth, universal charity, the progress of humanity, and the hope of the world, is victorious and sheds over all things a radiant, transfiguring, and eternal light.

– Franz Liszt*

* Moore and Heger. The Symphony and the Symphonic Poem. 142ff.
Crux Fidelis

C

Rex fidelis, inter omnes Arbor una nobilis:

Nuita ta-lema silva pro-fert, Fronde, flore, germine.

* Dulce lignum, dulci cravo, Dulce pondus suletenus.

O faithful Cross, incomparable Tree, the noblest of all: no forest hath ere put forth the likes of thine own leaves, thy flowers, thy fruits; * Gentle wood with a gentle nail, to support so gentle a burden!

P

Ange, lingua, glorioso Prædicatum certaminis,

It super Crucis trophae-0 Die triumphum nobilis:

Quæ-li-ter Redemptor oris Immu-latus vicaret.

Crux fidelis,

1. Sing, O my tongue, of the battle, of the glorious struggle: and over the trophy of the Cross, proclaim the noble triumph: tell how the redeemer of the world won: victory through his sacrifice.

Æqua Patri Filiique, Inclito Patæ-cto, Sempi-

 téna sit be-átæ Tri- ni-tæ: gló-ri- a; Cu-rus alma


10. Equal and external glory to the Father and to the Son and to the illustrious Paraclete, the Blessed Trinity whose divine grace redeems and conserves us always. Amen.