

## Peculiarities of the musical text of Mikalojus Konstantinas Čiurlionis

Textual analyses of Čiurlionis musical compositions stand as the main researches uniting the experience of many branches of science and allowing to look with a new glance at the heritage of one of the most outstanding Lithuanian artists in the stage of current musicology researches. When semiotic methodology of researches started prevailing in the sphere of humanitarian sciences in the 20<sup>th</sup> century, the text as a coherent complex of signs became a research object of many branches of science. During last decades the attention has been paid to the fact that not only the final result of human creative work is very important but also the very process of textualizing that allows grasping and analyzing the subtlest creative impulses, their peculiarities and distinction of all intellectual activities. The efforts are made for the answering to the essential questions of the significance of human artistic activities while analyzing problems of nature and change of an artistic text. In this respect Čiurlionis music is an exclusive phenomenon. With the exception of a few cases, his music reached us mainly in the form of drafts and sketches. Such situation creates favorable conditions for the analysis of text becoming process and the revelation of exclusiveness of Čiurlionis musical creations via textual genesis.

Increased attention to the text of the author and the need of performers to play only from ur-text or even from facsimile editions force us to review critically and evaluate anew possessed texts of Čiurlionis musical compositions, editions and publications and create the necessity to prepare an exact and reasonable variant corresponding to current needs. It might be achieved not only after precise analysis of the text history of Čiurlionis musical compositions, the revelation of organizational principles of a musical text, the description of text modifications and the evaluation of all their variants.

**Archives.** The main archives of Čiurlionis music are collected in Kaunas, in the National Art Gallery of M. K. Čiurlionis. The first manuscripts of Čiurlionis music were acquired in 1936 and the last one - in 1987. There are also a few autographs known to be preserved in the Archives of Literature and Art in Vilnius and one in J. Žilevičius and J. Kreivėnas Archives of Lithuanian musicology in Chicago. Without any doubt, Čiurlionis composed and wrote down much more than we have until nowadays. This fact is witnessed by hints in Čiurlionis letters, memoirs of contemporaries and continuously appearing autographs. For instance, quite a big bundle of autographs of Čiurlionis music were found in the personal library of Čiurlionis wife Sofija after her death (1958) (Landsbergis 1986:53).

In 1990-1991, an internal re-inventory of exhibits of the museum with the aim to select Čiurlionis compositions from a general inventory book of the museum and to form independent archives was performed in Čiurlionis museum in Kaunas. I was invited for the re-registry of musical heritage. During this work quite a lot of inaccuracies of previous registry were noticed and a few discoveries were made.

Firstly physical data had to be described while registering manuscripts anew, namely paper size, number of pages and staves on every page, writing materials etc. It appeared that this data might provide lots of valuable information in textual analysis. Many musical notebooks are also marked with certain signs of a producer or a trader. Following these signs it was not difficult to determine where and when Čiurlionis used these notebooks. It also allowed the clarification of dating of musical compositions in these notebooks.

For instance, Čiurlionis was writing into notebooks with a sign *Skład papieru St. Winiarskiego w Warszawie, Nowy-Świat 53* when he was staying in Warsaw (picture 1).

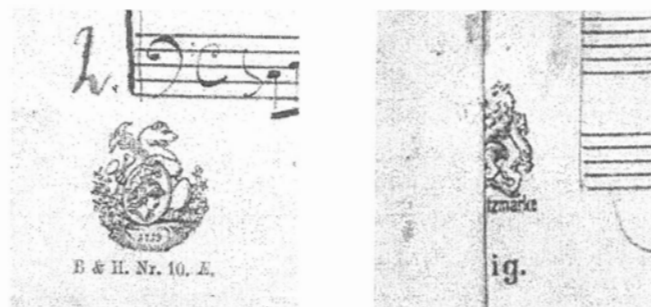
Picture 1  
Label of the manuscript Čm 38



During his studies in Leipzig, Čiurlionis used notebooks made by German companies B & H („Breitkopf & Härtel“) and C. A. KLEM. The reference „K. U. V. Beethoven papier“ on other manuscripts in his archives shows that the notebook was also produced in Germany, however it happened much later than the time when Čiurlionis had lived there. It means that Čiurlionis sister Jadvyga who studied in Leipzig in 1920-1924 was writing in these notebooks and not Čiurlionis himself. Having doubts about the handwriting, these signs helps to make the decision about the authorship much easier as a complex expertise of writing may be refused.

For instance, while comparing manuscripts of Čiurlionis and Schönberg, we may notice that these manuscripts were made almost at the same time but on different paper (picture 2).

Picture 2



Manuscript of M.K. Čiurlionis (1901) Manuscript of A. Schönberg (1908)

Writing means help to reveal such peculiarities of text formation that cannot be noticed while analyzing from other aspects.

Čiurlionis used pens of two types: a pencil and ink. He mainly used lead-pencil. All sketches, fragments and drafts were made by such pencil. Since 1905, musical compositions were continued or corrected by copying-pencil. This kind of pencil was mainly used in 1906 and 1909. At that time Čiurlionis made sketches of new paintings very actively. Both drawings and musical manuscripts of that time were made by the same copying-pencil. It shows that the artist was working simultaneously and created paintings and music at the same time.

Summaries of writing means reveal a certain sequence of the composition becoming.

Firstly the draft of the composition is made by lead-pencil, then it is re-written by black ink and afterwards the second copy of the composition is made by diluted (brown) ink. Thus, compositions of the early period were re-written three times each time using different writing means. In a later period, the composition was mainly written down once by lead-pencil or copying-pencil.

Following above described physical characteristics of manuscripts, it was determined that the first pages of the manuscript Čm 33 (1896) belonged to the manuscript Čm 37 (1894) and the first pages of the manuscript Čm 53 (1908) - to the manuscript Čm 52 (pages 39-40).

It was also discovered that two separate pages preserved together with other manuscripts did not belong to them. The first page was acquired in 1969 alongside with the manuscript Čm 26 (1898), however it was not registered in a Registry Book and pages were unnumbered. The second page was registered as a part of the manuscript Čm 30 (1897), pages 27-28. These two pages are identical in accordance to all physical data. Basing on that the conclusion was made that these pages are the part of the manuscript that did not survive and the existence of which was not previously known. Thus, during the re-inventory of Čiurlionis archives an entirely new exhibit Čm 29 was formed.

**Peculiarities of writing.** Čiurlionis musical writing is noted for certain characteristics that are distinguished from other manuscripts of composers of that time. Characteristic signs, abbreviations and symbols the meaning of which is revealed only after a precise and versatile cognition of musical archives were used. Graphical design of music is very important for Čiurlionis. That is why many of these signs were used for music notation and more rarely for the performance. Almost all signs were found in the manuscripts of the early musical creation of the composer.

Signs used by Čiurlionis could be divided into three groups in accordance to the meaning (Kučinskas 1999:9):

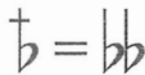
- 1) Signs to improve the musical writing;
- 2) Signs - symbols;
- 3) Signs - monograms.

Signs of the first group are unique. They were not previously used by any other composer. The introduction of such signs into the traditional notation shows that Čiurlionis felt the narrowness of traditional notation and the inadequacy to imagined and textualized music much earlier. In separate cases the development of such signs could be observed.

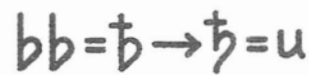
For instance, in the beginning *double-flat* was written by Čiurlionis in the following pattern (picture 3). Later, in 1904–1905, the sign was transformed into the symbol of Saturn planet used during encoded correspondence with his brother Povilas (picture 4). This sign no longer means double-flat but the letter *u* in the encoded correspondence. In such a way an element of musical writing becomes an element of language writing via the intermediary plane of graphical expression. (Kučinskas 1999:10).

The second group of signs – original *treble and bass clefs*. These signs expand the meaning of a usual

Picture 3



Picture 4



musical sign and reflect the world – the heaven and the earth - in a transformatory way. For instance, the treble clef twisted into a spiral and written in the upper staves reminds of a spiral plane, the galaxy. The bass clef written on the lower staves – on the contrary – reminds of a grass-snake coiling on the ground. A surprising visual similarity of this sign is noted to the “Andante” part of the painted “Sonata No 6” (Sonata of the Stars) in 1908, in which the cosmic nebulosity is very close to the bass clef written in the first musical notebooks (picture 5).

Picture 5



1896

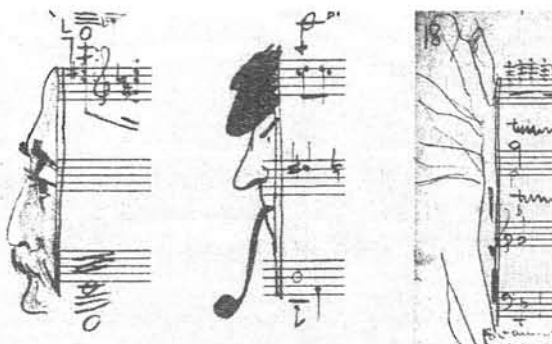


1908

*Accolades* acquire much more precise meaning. Instead of them we may notice the profile of a face – in some parts the face of an unclear being tortured by horror is painted, in other parts – a calm person with a shining forehead (maybe the auto-portrait of Čiurlionis himself?) and somewhere else – quite a strict reflection of a smoking man (Čm 17, p. 00916–00917, 00922). These paintings have changed traditional *accolades* and illustrate music written in a specific place (picture 6).

The third group of signs – *monograms*. It is obvious that Čiurlionis was very well acquainted with analogous samples of other composers (J. S. Bach, R. Schumann). He was also trying to hide his authorship consciously in his works. Čiurlionis integrated his initials in the part “Allegro” of “Sonata No 4” (Sonata of the Summer) and in the part “Finale” of “Sonata No 5” (Sonata of the Sea). We may find such samples in musical manuscripts as well. For instance, efforts to transform the natural sign into the letter *K* which is the first letter of his name (Konstantinas) in the notebook of the year 1895 (picture 7).

Picture 6



Symphonic poem "The Sea", Čm 17

Picture 7



Čm 38, p. 32

The most striking example of a monogram is the composition of music in accordance to prior formed "musical alphabet" (picture 8, 9, 10). Musical alphabet and a musical fragment written in accordance to this alphabet are contained in different books of manuscripts. That is why these three measures seem like unprecedented case in the context of music in the beginning of the 20th century. Every measure is of different metre (the metre itself is not indicated), the melody is atonal and the left hand for which the staff is left is totally unpredictable. However, if you have the alphabet for your use, it is not difficult at all to read Čiurlionis monogram in this fragment: *Mikolaj Konstanty Czurlanis* (Kučinskas 1992:75). The place of lines between measures becomes also clear – these lines divide words. However, musical result still did not satisfy the author as there were no more analogous samples observed in Čiurlionis manuscripts.

Picture 8



Čm 21, p. 260

Picture 9



Čm 6, p. 00411

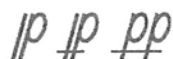
Picture 10



Mikołaj Konstanty Czurlani

Dynamic *piano* and *forte* signs devoted for the interpretation of music are also invented by Čiurlionis. There are even a few variants of *piano* signs used by Čiurlionis (picture 11). Their meaning changes in accordance to the context. Crossed letter *p* most often means *pianissimo*, however, if you follow the flow of music, you may notice that its meaning changes. For instance, in Mazurka F-dur (VL 143) the sign acquires *sub. piano* meaning. Crossed double *p* (*pp*) means *piano pianissimo* or *subito pianissimo* (Theme and variations D-dur, IX variation [VL 151]), sometimes – *dolce piano* (Prelude Fis-dur [VL 184]) in Čiurlionis manuscripts.

Picture 11



The manuscript Čm 17, page 00920 indicates the volume of music: *ffffffffffff* (13 symbols). It is a reference of performance that cannot be implemented in reality, which means the maximum possible *forte*. Dynamic references composed of 3-4 same elements could be sometimes observed in compositions of expressionists or impressionists. P. Tchaikovsky wrote *ffff* (4 symbols) in Overture „1812“ and *pppppp* (6 symbols) in the Sixth Symphony (Ist part, measure 160). G. Ligeti used the maximum number of signs to mark dynamics. Writings of 6-8 same signs: *pppppp* (6 symbols), *ffffffff* (8 symbols) were used in his “Etudes” for piano. References composed of the same 13 elements as in Čiurlionis manuscript were not used by any other composer during the entire musical history.

All these samples show that not only musical text of the composition but also the tiniest elements composing the text, i.e. signs of musical writing, evolved in Čiurlionis music. In this respect the system of Čiurlionis notation with original and unique elements allows calling the author as the prophet and precursor of global reform of music notation that started in the 20th century. Besides, it shows that Čiurlionis unconsciously integrated into the creation of “perfect” artistic language, which became more intense in the collision of the 19th and 20th centuries and which was described in detail by Umberto Eco in his book “Search for Perfect Language in European Culture (Ecco 1993).

**Process of writing.** The type and character of Čiurlionis musical writing are also original. We rarely may observe his entire musical composition written in one place in his manuscripts. For instance, we may find even three sketches of different compositions written in different years on one page (Čm 6, p. 00313); and on the contrary – fragments of the same composition are dispersed on different pages of one or a few manuscripts. Fragments as a rule are not dated and their boundaries are difficult to determine – one fragment mingles with another, there is no empty staff between them and most usually they are of the same tonality. Only in very rare cases these fragments are further developed and overgrow to bigger musical sketches-episodes. For instance, the fragment of three measures is written in the book Čm 6 (page 00279). The instrumental nature of the fragment is unclear as almost all stems of the first measure are written upwards as if leaving place for other voices. In another book of manuscripts (Čm 21, p. 238) this melody is written on two staves (maybe for piano?), developed by imitations, the three-voices are introduced and the fragment is developed up to 14 measures. The same melody is written for the third time on the page 66 of the book Čm 21. Here the texture is of four voices and wide tessitura, voices are developed horizontally and they are individualized (picture 12). This fragment of 10 measures allows making the conclusion that it is a sketch of unknown (un-identified) symphonic composition and all previous writings of the theme also belong to the same composition.

The general procedure of Čiurlionis musical composition and writing (textualizing) is revealed continuously

Picture 12



while analyzing manuscripts and their texts. Traditionally Čiurlionis recorded the nascent musical thought (fragment) on the paper, developed it by independent episodes (sketches), formed the entire structure of the composition (draft), prepared the entire text of the composition (fair copy) and finally re-wrote the composition (author's copy). However, this process differed in accordance to the year – Čiurlionis did not write his compositions into a fair copy since 1904, music was only sketched and incomplete episodes were left. In 1908-1909 the opposite process was noticed – a composition was entirely written down from the beginning to the end without prior sketches or drafts – all compositional-editorial work was made beforehand in mind.

The boundary where Čiurlionis study tasks ends and the composition starts is not always clear. Quite many compositions of the early period were composed in accordance to the study program (mastered genres of canons, fugue, variation, sonata). Presumably quite many thematic materials were used from manuals (themes of harmonic preludes, canons, fugues). The composition of music in accordance to a given theme and strict regulations is not considered as an original composition. However, some of these exercises are undersigned by Čiurlionis. Most probably they were very special to Čiurlionis (e.g. scale). When analyzing melody-harmony solution in more details, it becomes clear that the character of the composer is revealed more successfully and the solution of study tasks crosses traditional requirements of a study program. The signature at the end of such a task witnesses only one thing – the authorship – and it obviously approves an original artistic solution. That is why all study exercises undersigned by Čiurlionis should be considered as original compositions and included into the catalogue of his compositions.

Among records of Leipzig studies we may find some canons that were not analyzed by specialists because of certain purposes and that were not included into lists of Čiurlionis compositions. Many of them were published for the first time only in 1998 (Čiurlionis 1998, ed. D. Kučinskas). Here some doubts arise whether these canons could be interpreted as original compositions. It is known that Čiurlionis marked three preludes composed later than first canons as the Opus No 1 (VL 106–108). Some of canons were not re-written into a fair copy while indicating that they were “very ugly” (Čm 21, p. 4). However, there are cases in the history of music when compositions crossed out and unvalued by the composer later became very popular and were often performed without paying attention to the position of the author. Similar things happened to Čiurlionis canons, i.e. two “ugly” canons (VL 122 ir VL 124) and three canons without an opus (VL 110, 115, 117) were later published (Čiurlionis 1981, ed. V. Landsbergis).

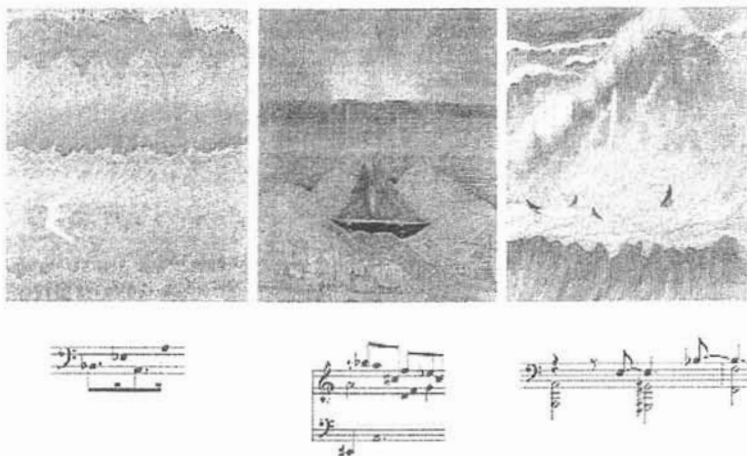
We may observe significant symbols foreseeing characteristic peculiarities of Čiurlionis compositional process and thinking in notebooks of tasks of elementary theory and harmony. For instance, scales like B sharp minor (his-moll), C double-sharp minor (cisis-moll) or B double-flat minor (bb-moll) are not used in practical usage (Čm 37:16–20). (e.g.) They form the second cycle of fives which is possible only in theory as well as the third or fourth cycle of fives. In the event it is not an obligatory task, this example reveals untraditional thinking of Čiurlionis that does not limit itself and does not constrict itself by regular rules and norms but strives for wider generalizations. Additional cycles of fives raise the second hypothetical parallel, i.e. cycle is considered as a spiral development of life, the cycle form – as a structure and all-embracing form of universal existence. Čiurlionis was always interested in such issues and he was experimenting all the time in this sphere. The form of three parts with the repetition of the first one, cycles of variations and the cycle of sonata – all of it reminds of a circle or a spiral. It means that we may envisage the allusion to rhythmicity in the very first Čiurlionis musical notes.

While analyzing continuously and comparing all Čiurlionis compositions, the generality of themes and ways of expression are shown. Čiurlionis art and literature are formed in accordance with principles of musical composition. The same themes are developed in photography, painting, music and poetry (e.g. the theme of the sea) as well as the same structures are used.

D. Eberlein indicates a specific sample when painting corresponds to music (picture 13). She is comparing Čiurlionis painting „Sonata No 5“ (Sonata of the Sea, 1908) with the cycle of the three pieces for piano “The Sea” (VL 317) composed in the same year. Following D. Eberlein, ostinato tune in the first piece is analogous to individual pieces of amber repeating in ostinato manner in the painting. Three musical layers in the second piece correspond to the structure of three outlines in the second painting. Percipient change of texture from the low register to the high one in the third piece corresponds to a great wave in the third painting (Eberlein 1994:344).

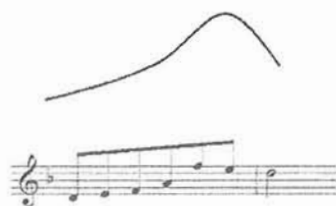
The motive of a wave is the most characteristic feature in Čiurlionis compositions. V. Landsbergis

Picture 13



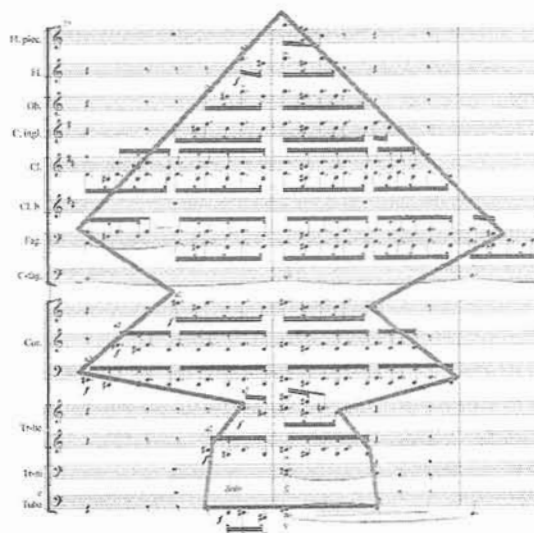
even emphasizes a leitmotiv, namely a graphical line most usually obtained in Čiurlionis music and paintings (picture 14). However, musical manuscripts have also other coincidences. For instance, the contours of fir-tree appear in the score of a symphonic poem “The Sea” (picture 15).

Picture 14



Prelude d-moll (VL 295)

Picture 15



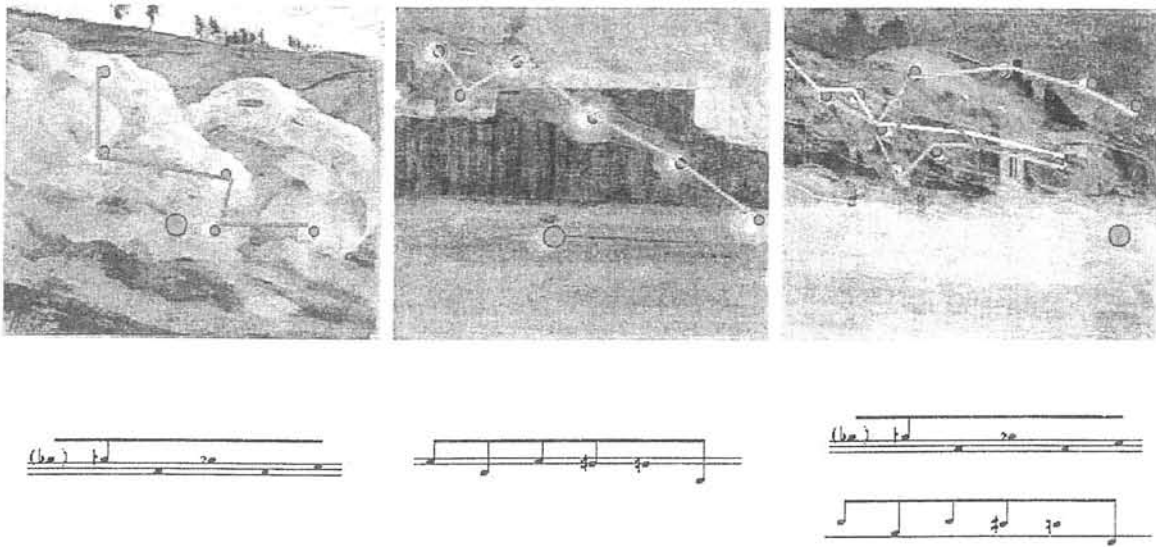
The contour of the fir-tree  
in the score of “The Sea” (p. 146)

Thus, we could conclude that Čiurlionis was creating a certain system that synthesized principles of music and painting basing on akin equivalents; the strength of a musical sound corresponds to the intensity of color and contour, musical tempo – to plastic-linear rhythm, melody – to the line and a part of a musical composition – to a cycle structure of a painting (Andriušytė-Žukienė 2000).

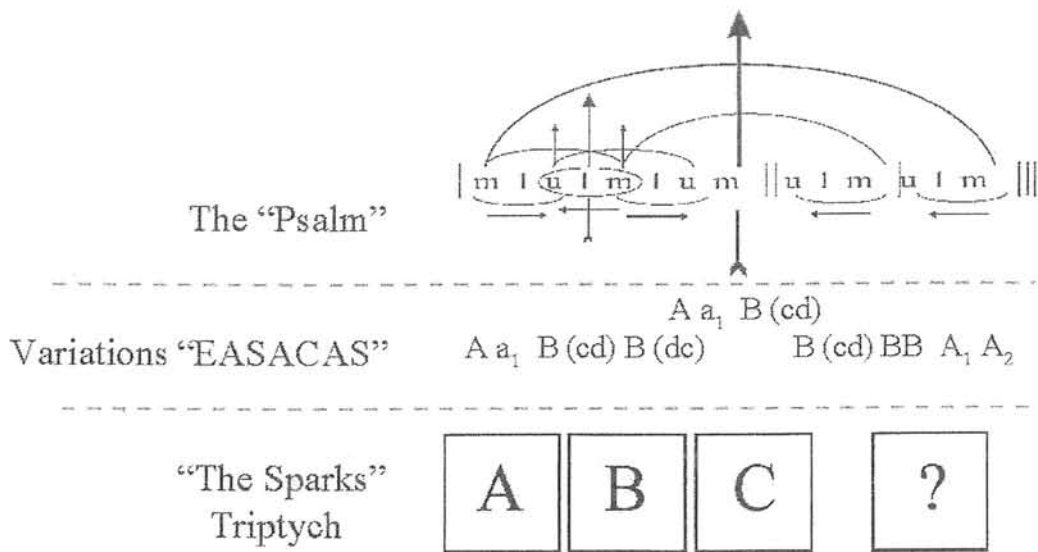
Specifically clear structural relations of a text are revealed in Čiurlionis compositions of the year 1906. After the comparison of variations for piano „Easacas“ (VL 275) with a cycle of paintings „The Sparks“ composed in the same year and versed „The Psalm“, it becomes obvious that one structure is incarnated in all these compositions (picture 16, 17). The created outline in the cycle of paintings corresponds to graphical lines of musical variations; the structure appearing in literary “Psalm” corresponds to the structure of both variations and the cycle of paintings.

Finally, the generalizing outcome could be stated: structural relations of artistic texts create the background of all Čiurlionis contemplation and compositions. These relations are based on the principle of human existence and the harmony of the surrounding world. A creative process revealed while analyzing musical manuscripts also revealed the motto of Čiurlionis creation at all. It may be perceived as a structural identity of compositions and the versatility of artistic language.

Picture 16



Picture 17





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Darius Kučinskas

### Mikalojaus Konstantino Čiurlionio muzikinio teksto ypatumai

XX a. humanitarinių mokslų sferoje įsivyravus semiotinei tyrimų metodologijai, tekstas, kaip sąryšingas ženklų kompleksas, tapo daugelio mokslo šakų tyrimo objektu. Pastaraisiais dešimtmečiais atkreiptas dėmesys ir į tai, kad ypač svarbus ne tik galutinis žmogaus kūrybinio darbo rezultatas, bet ir pats įtekstinimo procesas, leidžiantis užčiuopti ir analizuoti subtiliausius kūrybinius impulsus, jų ypatumus, visos protinės veiklos savitumus. Čiurlionio muzika šiuo požiūriu – ypatingas reiškinys. Išskyrus keletą atvejų, ji pasiekė mus daugiausia juodraščių ir eskizų pavidalu. Tokia situacija sudaro palankias sąlygas teksto tapsmo procesui analizuoti ir per teksto genezę atskleisti Čiurlionio kūrybos ypatumus.

**Archyvas.** Pagrindinis kompozitoriaus muzikos fondas sutelktas Kaune, Nacionaliniame M. K. Čiurlionio dailės muziejuje. Pirmieji Čiurlionio muzikos rankraščiai įgyti 1936 m., paskutinis – 1987 m. Taip pat žinomi keli autografs, saugomi Vilniuje, Literatūros ir meno archyve, vienas – Čikagoje, J. Žilevičiaus ir J. Kreivėno Lietuvių muzikologijos archyve.

1990–1991 m. Čiurlionio muziejuje Kaune buvo atlikta vidinė muziejaus eksponatų reinventorizacija. Darbo metu buvo pastebėta nemažai ankstesnės apskaitos netikslumų ir padaryta keletas atradimų.

Rašymo priemonių suvestinės atskleidė tam tikrą kūrinių tapsmo nuoseklumą. Pradžioje grafitiniu pieštuku Čiurlionis rašo kūrinių juodraščių, paskui jį perrašo juodu tušu, o vėliau dar kartą perrašo skiestu (rudu) tušu.

Taip pat buvo atrasta, jog du atskiri lapai, laikyti su kitais rankraščiais, jiems nepriklauso. Pirmasis lapas įgytas 1969 m. kartu su rankraščiu Čm 26 (1898 m.), bet kažkodėl registracijos knygoje neužfiksuotas ir jo puslapiai nesunumeruoti. Antrasis lapas užregistruotas kaip rankraščio Čm 30 (1897) p. 27–28. Tarpusavyje šie du lapai pagal visus fizinius duomenis yra identiški. Tuo remiantis buvo padaryta išvada, kad jie yra dalis neišlikusio rankraščio, apie kurio egzistavimą nebuvo anksčiau žinoma. Todėl, atliekant Čiurlionio archyvo reinventorizaciją, buvo suformuotas visiškai naujas eksponatas Čm 29.

**Rašto ypatybės.** Čiurlionio muzikinis raštas pasižymi kai kuriomis savybėmis, išsiskiriančiomis iš kitų to meto kompozitorių rankraščių. Naudojami charakteringi ženklai, santraukos, abreviatūros, simboliai, kurių prasmė atsiskleidžia tik nuosekliai ir visapusiškai susipažinus su muzikos archyvu. Grafinis muzikos užrašymas Čiurlioniui labai svarbus, todėl daugiausia šių ženklų skirta muzikai užrašyti, rečiau – atlikti. Beveik visi ženklai randami kompozitoriaus ankstyvosios kūrybos rankraščiuose.

Pagal prasmę Čiurlionio naudojamus ženklus galima skirstyti į tris grupes (Kučinskas 1999:9):

- 1) ženklai muzikos raštui patobulinti;
- 2) ženklai-simboliai;
- 3) ženklai-monogramos.

Čiurlionio sudaryta muzikinė abėcėlė ir pagal ją užrašytas trijų taktų muzikos fragmentas yra beprecedentinis atvejis XX a. pradžios muzikos kontekste: pagal iš anksto sudarytą raidžių ir natų atitikimą Čiurlionis „rašo“ muziką, kuri turi žodinę prasmę: *Mikolaj Konstanty Czurlanis* (Kučinskas 1992:75).

Rankraštyje Čm 17, p. 00920 nurodyta, koku garsumu atlikti muziką: *ffffffffff* (13 ženklų). Tai realiai neįgyvendinama atlikimo nuoroda, reiškianti maksimaliai įmanomą *forte*. Ekspresionistų ar impresionistų kūryboje kartais randamos dinaminės nuorodos, sudarytos iš 3–4 tų pačių elementų. P. Čaikovskis uvertiūroje „1812 m.“ įrašė *ffff* (4 ženklai), o šeštojoje simfonijoje (I d., 160 taktas) – *pppppp* (6 ženklai). Daugiausia ženklų dinamikai žymėti vartojo G. Ligeti. Jo „Etiuduose“ fortepijonui naudojami užrašymai iš 6–8 tų pačių ženklų: *pppppp* (6 ženklai), *fffffff* (8 ženklai). Nuorodų, sudarytų iš 13 tų pačių elementų, kaip Čiurlionio rankraštyje, nėra naudoję nė vienas kompozitorius per visą muzikos istoriją.

Pavyzdžiai rodo, kad Čiurlionio muzikoje evoliucionavo ne tik kūrinių tekstas, bet ir smulkiausi tekstą sudarantys elementai – muzikos rašto ženklai. Šiuo požiūriu Čiurlionio muzikinio rašto sistema, turinti savitų ir unikalių elementų, leidžia autoriui vadinti XX a. prasidėjusios globalinės muzikinės notacijos reformos pranašu ir pirmtaku.

**Rašymo procesas.** Čiurlionio muzikos užrašymo būdas ir charakteris taip pat yra savitas. Jo rankraščiuose retai kada rasime kūrinių iki galo užrašytą vienoje vietoje. Pavyzdžiui, viename puslapyje galime rasti net tris skirtingų kūrinių ir skirtingais metais užrašytus eskizus (Čm 6, p. 00313), ir priešingai – to paties kūrinių fragmentai išbarstyti skirtinguose vieno ar kelių rankraščių puslapiuose. Fragmentai dažniausiai nedatuoti, o jų ribos sunkiai nustatomos: vienas fragmentas susilieja su kitu, tarp jų nėra tuščios penklinės, dažnai jie yra tos pačios tonacijos. Tik labai retais atvejais šie fragmentai toliau plėtojami ir perauga į didesnius muzikinius eskizus-epizodus.

Tradiciškai popieriuje Čiurlionis fiksuoja gimstančią muzikinę mintį (fragmentai), ją plėtoja savarankiškais epizodais (eskizai), suformuoja vientisą kūrinių struktūrą (juodraštis), paruošia pilną kūrinių tekstą (švarraštis) ir galiausiai kūrinių perrašo (autorinis nuorašas). Tačiau skirtingu laikotarpiu šis procesas skiriasi: nuo 1904 m. savo kūrinių Čiurlionis į švarraštį neberašo, muzika tik eskizuojama ir paliekami nebaigti epizodai, 1908–1909 m. pastebimas priešingas procesas: kūrinius pilnai užrašomas nuo pradžios iki galo be išankstinių eskizų ar variantų – visas kompozicinis-redakcinis darbas iš anksto atliekamas mintyse.

Riba, kur baigiasi Čiurlionio studijų užduotys ir prasideda kūryba, taip pat ne visuomet yra aiški. Nemažai ankstyvojo laikotarpio kompozicijų sukurta pagal studijų programą (įvaldyti kanono, fugos, variacijų, sonatos žanrus). Taip pat tikėtina, kad nemažai teminės medžiagos panaudota iš vadovėlių (harmoninių preliudų, kanonų, fugų temos). Muzikos rašymas pagal duotą temą ir griežtus nurodymus nėra laikoma originalia kūryba. Tačiau dalis tokių pratimų Čiurlionio pasirašyti. Parašas liudija tik viena – autorystę, todėl visi pasirašyti Čiurlionio studijų pratimai turėtų būti traktuojami kaip originalios kompozicijos.

Nuosekliai nagrinėjant ir gretinant visą Čiurlionio kūrybą, išryškėja temų ir raiškos būdų bendrumas. Čiurlionio dailė ir literatūra formuojama pagal muzikos komponavimo principai. Fotografijoje, dailėje, muzikoje, poezijoje plėtojamos tos pačios temos (pavyzdžiui, jūros tema), naudojamos tapačios struktūros. Galima daryti išvadą, kad Čiurlionis kūrė tam tikrą muzikos ir tapybos principus sintezuojančią sistemą, paremtą giminingais atitikmenimis; muzikinio garso stiprumą atitinka spalvos ir kontūro intensyvumas, muzikinį tempą – plastinis-linijinis ritmas, melodiją – linija, o muzikos kūrinio dalis – ciklinė tapybos kūrinio sandara (Andriušytė-Žukienė 2000).

Ypač ryškūs struktūriniai teksto ryšiai atsiskleidžia Čiurlionio 1906 m. kūryboje. Sulyginus variacijas fortepijonui „Easacas“ (VL 275) su tais pačiais metais nutapytu paveikslų ciklu „Kibirkštys“ ir eiliuotąja „Psalmė“ tampa akivaizdu, jog visuose kūriniuose įkūnyta viena struktūra. Paveikslų cikle susidarantys kontūrai atitinka muzikinių variacijų grafines linijas, o literatūrinėje „Psalmėje“ išryškėjanti struktūra atitinka ir variacijų, ir paveikslų ciklo struktūrą.

Kūrybinis procesas, atsiskleidžiantis tekstologiškai analizuojant muzikinius rankraščius, kartu atskleidžia visos Čiurlionio kūrybos *motto*. Tai struktūrinis kūrinių tapatumas ir meninės kalbos universalumas.