

Binary Cyclic Form of Mikalojus Konstantinas Čiurlionis' Music

Annotation

M. K. Čiurlionis' principle of composing is highly original and on the basis of traditional theoretical concepts of tonal music it can be only partially disclosed. Čiurlionis' origin of composing opens its full scope through the elaboration of the binary archetypal concept characteristic of Lithuanian ethnomusic. The most outstanding feature of a binary archetype is the cyclic form of the polar sounding blocks. The latter is particularly distinct in the composer's later works and heralds the binary method for composing on a European scale (Ch. Ives, B. Bartók, I. Stravinsky).

Anotacija

M. K. Čiurlionio muzikos komponavimo būdas yra autentiškas ir, remiantis tradiciniais tonalios muzikos teoriniais konceptais, tegali būti atskleistas iš dalies. Kompozitoriaus komponavimo prigimtis pilnavertiškiau atsiskleidžia plėtojant binarinio archetipo konceptą, kuris yra būdingas lietuvių etnomuzikai. Esmingiausias binarinio archetipo bruožas yra poliarių skambesio lyčių cikliškumas. Pastarasis ypač ryškus vėlesniuose kompozitoriaus kūrinuose ir pranašauja binarinį muzikos komponavimo metodą europiniu mastu (Ch. Ivesas, B. Bartokas, I. Stravinskis).

Research object: M. K. Čiurlionis' piano works – Fugue in b flat minor and fragments from other works.

Aim of the paper: the creation of adequate analytical methodology for the investigation of the composer's exclusive feature – a binary cyclic form.

Research method: hypothesis, analysis, comparison, summing up.

Principal words: binary archetype, block of sounding, binary displacement and friction, binarics and tonality, serial form, binary form.

Introduction

A peculiar cyclic form of M. K. Čiurlionis' works strikes the eye. Cycles are characteristic of his painting, music and literature. The composer's penchant for thinking in a cyclic way seems to flow from the composer's deepest and the most intimate incentives determined by his inner nature. Thus, to comprehend this genetic composer's gift is one of the essential aims of Čiurlioniad.

A cyclic form, as we shall later see, is not simple. It focusses an archetypal depths of Čiurlionis' art. "On the whole, cyclic form is characteristic of Čiurlionis, laconically mentions Vytautas Landsbergis. It does not limit itself by sonatas and variations as well as music in general. To take his cycles of paintings "Funeral Symphonies", "The Flood", "The Storm", later "Winter", "Summer", etc." (26, p. 117). In his analysis of Čiurlionis' musical cycles, the musicologist operates conventional concepts of music theory, such as a thematic – tonal relationship, tonality, a serial form. Still, the latter seem to be not sufficient enough. For instance, the wholeness of "The Sea" as of a musical cycle is based as follows: "The originally chosen modal intonational colouring, a combination of subtlety and monumentality unify this cycle and draws it close to Čiurlionis' aesthetics of painting. His other "relatively" painterly features would be an individually felt and filled space of sounding, the "stopping" of a musical picture – fixation for a longer time" (ibid, p. 121).

The greatest difficulty in the investigation of the cyclic form of Čiurlionis' music is the application of traditional concepts of music theory. And what is more, it is hardly possible in the light of the latter to properly investigate and appreciate the composer's music on the whole. For example, the musicologist Danutė Staškevičius (New York) in the last passage of her conclusions on the stylistic peculiarities of Čiurlionis' piano and orchestral music rote: "Despite Čiurlionis' use of innovative melodic and harmonic

technique, he never succeeds incorporating these into an individual style that distinguishes him from the mainstream. In sum, his achievements belong to what might be appropriately described as that of a “progressive – post – Romantic composer” (28, p. 464). As a counterargument to the musicologist D. Staškevičius we would like to say that different from late Romanticism (A. Bruckner, M. Reger, H. Wolf and others), the prevalence of subdominant function is not characteristic of Čiurlionis’ tonality. Can Čiurlionis be attributed to earlier romanticists (Fr. Chopin, R. Wagner)? But here the composer also does not assimilate dominant harmony at a typical level. Things get even more difficult. Čiurlionis’ music is marked by the parity of both contrastive functions of tonal harmony – a subdominant and dominant. Whilst Čiurlionis does not associate the favoured romanticists’ chromaticisms with any of the mentioned functions. But none of Čiurlionis’ contemporaries romanticists did it either! Even these arguments make one ask whether Čiurlionis is indeed a romanticist? Schönberg was also a romanticist in his days. Among them rank C. Debussy, B. Bartók, Ch. Ives, I Stravinsky and a great many other 20th century classics. Thus, without the solution of the issues concerning the composer’s highly original, individual principle of composing, it is next to impossible to expect consistent results and conclusions with reference to the tonality, serial and cyclic form of Čiurlionis’ music. The same holds true of the cognition of style and its historical clearing up, to speak nothing of its wider presentation to the world society of music. Čiurlionis’ music naturally requires its adequate analytical method. This is the principle aim of the present work.

A Breath of Archaics

Investigators of Čiurlionis’ art turned their attention to constantly functioning archetypes in his works. The musicologist V. Landsbergis wrote: “Čiurlionis’ music pulsates with signals bursting forth from the depth of the human being proper. It is possibly archetypal symbolics or Čiurlionis is the most pure symbolist, above all in music” (26, p. 215). A prominent American art historian Felix Roziner charmed by the scope of Čiurlionis’ painting characterized him as follows: Čiurlionis formed in his personality the entire “school of archetypal painting” (4, p. 355).

Incidentally, the mythical archetypes are reflected by the titles of his works: *Rex*, *The Creation of the World*, *the Sacrifice*, *the Kings’ Fairy Tale*, *the Journey of the Prince*, etc.

The aim of the present article is to analyze a particularly important source of Čiurlionis’ archetypal thinking – Lithuanian ethnomusic. In his article “About music” written before his death, Čiurlionis was one of the first to bring out the archetypal features of Lithuanian melodies. In Lithuanian songs he felt a “noble seriousness”, a “mystic manner” and wrote: “A simple melody, which does not expand within the whole octave, and sometimes four or five notes suffice, its rhythm is even simpler, because it consists of two values, and in some cases of a single value notes. This kind of melody, repeated for several times, sinks deeply in the listener’s ear and simply starts dominating in him. All of us have heard all kinds of songs, but we remember just a few – the ones we like best. To tell the truth, there is a mere handful of melodies enjoyed by everybody due to the fact that neither man is equal to man nor melody – to melody. However, the melodies born in man’s soul are the most effective, have the power to charm, for example, our genuine oldest songs” (6, p. 299). Čiurlionis’ ideas are the best telling example that “the genuine oldest structural archetypes of Lithuanian melodies” are born in the soul, “have the power to charm”, “start dominating” and “the most reliably remembered”. Čiurlionis gives some examples of archaic melodies (Ex. 1, 2, 3).

Let’s make an attempt to establish the way the structural archetype of these melodies asserts itself. The displacement of third blocks at the second interval seems to be the most outstanding feature of old songs. The word “displacement” marks a greatly characteristic phenomenon. The sounds which were heard before a second seem to be “rubbed out”, “cleaned”, the earlier sounding tones lose their influence and the acoustic relations of the sounds die out. It happens so due to the entry of the second, which negates the dominance of the third interval (Ex. 1,m3; Ex.2, m5; Ex. 3, m3).

The sounds at some distance from each other at a third interval have in their turn a tendency to unite, to preserve secret acoustic relations, to consonate and resonate. It is these peculiarities, particularly when third tones are strongly accentuated, that form entire tone groups, i. e. of two or three thirds. These groups of sounds are the ones which compose third blocks of melodies. Thus, old melodic functions as follows – one or another tone of a third block, is in turn displaced through a second. Such a shift can have a reversible version (Ex. 1-3a). On the whole, it is characteristic when a third block of a lower position (–) is concentrated by its lowest sound and of the higher (+) – the highest. These concentrating tones can be also called binaric

tonics (marked by whole notes).

The described model of binary modulation, as a rule, syncretically functions with a rhythmic aspect of melodic figures. Therefore, it is always reasonable to clear up the polarization of trochaic (o ●) and iambic (● o) figures. Besides, the binarics of rhythm can be formed by the grouping of strong and weak measures depending on a melodic line (∪ – , – ∪). When melodic is greater expanded (Ex. 4), twofold relations of binarics (Ex. 4a) – structural (a b) and functional (+ –) become prominent. This kind of ornament of binary modulation can functionally give another sense to one block (a or a). Anyway, it is important to know that the displacement of blocks can dispose of a smaller or bigger scale of manifestation (Ex. 2, 2a, mm. 1-4 / 5-6 or 1 / 2, etc.).

The binarics of archaic melodies is genetically associated with its natural polyphony – the famous Lithuanian “sutartinės”. In them, binary blocks are polarized at the same time, therefore, a characteristic friction of seconds is heard here (Ex. 5,6). It is worthwhile keeping in mind the abundance of the variants of third intervals found in Lithuanian sutartinės (Ex. 11). These variants make possible to newly perceive the chromaticisms so widely cultivated by Čiurlionis (Incidentally, the example also shows the major models of binary rhythmic).

Čiurlionis comes from the south of Lithuania, where sutartinės are not sung. They were not published at that time either. One can suppose that the composer had no possibility to hear them (biographical data make no mention of it). Still, the episodes of his works present some arguments which fill one with wonder (Ex. 7)¹. In the second line of the given example (mm. 4-6) we can hear a systematic friction of seconds, greatly characteristic of sutartinės. This episode of music is worth comparing with some other facts of binarics peculiar to the 20th-century composers, for example, from the works of Stravinsky, Bartók, Ives (Ex. 8-10). The analysis of these fragments leaves no doubt about the general archetypes of binarics. Individual differences seem to have no principal importance due to the evident vertical friction of binary seconds and horizontal displacement of third blocks by a second (Ex. 7a, 8a, 9a, 10a). Of note is the fact that we are not absolutely certain that the great masters of the 20th-century binarics – Stravinsky, Bartók, Ives – might have heard something similar to the sutartinės. Čiurlionis seems to have “caught” the archaism of binarics prior to his towering contemporaries, and the presented examples witness a consistent elaboration of the binary principles.

The answers to the questions “how” and “why” close ideas were born in a similar period in the minds of the great composers, who were in no way associated, unfamiliar and even geographically distant, might remain shrouded in secrecy for ever. A partial explanation of a paradoxical situation can be found in the idea suggested by the philosopher S. B. Krymski about the existence of the category of absolutism in the sphere of culture. He wrote: “the metatime of culture like two directions – forward and backward, to the centre of the flow of time and from it:

Renaissance – Antiquity

Reformation – Biblical history

Enlightenment Age – Homer, Pericles (the Golden Age)

19th c. – the synthesis of the Classical Greek and the Ancient Egypt Empire

20th c. – Sumerians, Minos, Atlantida, Paleolithic” (35, p. 247).

Thus, the nearer the present, the deeper a glance sinks into the past of culture. It makes possible at least partially to understand the topicality of binary archetype in the 20th c.

The comeback of binary archetypes to music witnesses in its own way the grown importance of mythical consciousness and its appropriate impact on a modern principle of composing. A mythical consciousness, as we know, is the place where parity opposites constantly fight – light and dark, material and spirit, male and female, etc.

Binary archetypes, as the analysis of Čiurlionis’ works shows, first of all restructured from inside the tonal system of composing disposed by romantics. A partial example of this restructuring can be demonstrated by this harmonization of Čiurlionis’ favourite folk song (Ex. 12). The carried out analysis discloses that not much has left from an orthodox romantic system of tonality. If only the surface of its sounding, for example, in the form of third chords. However, from inside music is consistently structured by a binary composing archetype. It is worth remembering. Each lower voice causes the binary displacement of the blocks of sounding to occur rarer and attaches more importance each time on a larger scale [Ex. 12: (=7), (=5), (=2)]. This simple comparison unfolds a binary cyclic form of music.

Binarics and Tonality

Binary archetype in Čiurlionis' works, restructuring the tonal system from inside, gradually became the composer's principle of composing. Even his early opuses demonstrate the rudiments of binarics. Here is one of his earliest canons (Ex. 13). The binary displacements of third blocks (+ -) overlap, then pass each other and coincide (\pm). Let's compare this short piece with one of his latest opuses (Ex. 14). It witnesses that he principally composes in an archetypal way. Here tonality is enriched by chromatic degrees, bass employs a semitone-tone scale, whilst a homophonic texture is structured in a binary order. One polar block forms a third sixth chord chain (bass d-h-g-e-c) and the other – the trills of syncopated sounds (ais-fis-e)². The early and late community of binary composing of the composer's opus can be accounted for the criteria of his creative maturity. The composer matured and grew more authentically unfolding binarics and remaining an integral archetype of his composing.

In Jūra (The Sea) episode (Ex. 15) binary displacement (sounds b/a) is attained through the abandoning of major – minor chords. The central tone(s) becomes the axis of the alteration. This kind of construction is highly close to ethnointonations (comp. with Ex. 5). In the next measures a vertical friction of seconds (\pm) is heard again, and later it repeatedly returns to a unison. This model of alteration, when the blocks get polarized at an interval of a second or merges into unison, is frequently found in Lithuanian sutartinės.

Čiurlionis often uses binary structures at a minor level of form (for instance, polarizing combinations in a motif and harmony) based way (Ex. 16, 16a + -), trusting the wholeness of the work to tonality functions. The example shows the articulation of an ostinately repeated binary combination by the functions of tonic, subdominant and dominant (T S D).

The scheme of the wholeness of the work unfolds itself through the use of the structural - functional rotation of third blocks (Ex. 17, 17a). Due to it, the blocks can expand by the relationship of thirds and to interchange their functions (Ex. 17b ab and ba). Here the structures h (scale and chord) polarize vertically with cis (a syncopated accent). The latter block is prolonged by a descending chromatic scale. Then both blocks move forward at an interval of a third (es and f). This means a prolongation of binary blocks on a larger scale of harmony - form. Eventually, comes as functional interchange of blocks. A higher block cis becomes lower ($\bar{b} \rightarrow \bar{b}$). This binary process suggests a rotary combinatorics of sutartinės, when the middle third is encircled by second sounds from bottom to top as if weaving an ornament.

Chromatic variants of thirds seem to be the most subtle sphere of Čiurlionis' binarics. Major and minor thirds variate by a semitone, therefore, chords of thirds, which form binary blocks, can chromatically change (Ex. 18). Here the lower block (-) simultaneously polarizes chromatic variants (sounds h and b) of the higher block (+). A similar ambiguity of chromatic sounds is characteristic of sutartinės (see: Ex. 11).

A laconic expression of the binary cycle is a cycle of two. This kind of cyclic recurrence is an inseparable peculiarity of such composing form. Therefore, it is important to know the way the minor levels of binarics become the major cycles of binarics. The following example can partially illustrate it (Ex. 19). Here one can notice the nucleus of binarics comprised of two minor sixths, separated by a minor second. This nucleus, periodically repeating the intervals (minor sixth – second), ascends upwards. The accompanying figure of displacement augments a binary shift up to fourth values (- +). The analogically descending figure of minor sixths – seconds due to repeated accentuated sounds (fis – ges, later unchanged e) augments up to semi-values. In the end, consistent chromatic glides downwards augment a binary shift up to the volume of a measure (Ex. 19a). A change in the directions of the height of the nucleus progression becomes a decisive factor of the binary shift. Thus, in this episode a binary cyclic form in respect of volume asserts itself by four scales (\uparrow - +; \downarrow - +; \downarrow - +; \circ - +). The growing intensity of a cyclic form of binarics restructures tonality more and more deeply. Instead of tonal factors of a musical process, ostinato gains the upper hand.

Binarics is also characteristic of Čiurlionis' serial cycles. Musicologists have noticed Čiurlionis' several serial works. They are preludes (DK 194, 195) variations "Sešaa Esac", "Besacas", IV var., "Easacas". Čiurlionis' serial principle of composing is often interpreted by musicologists in the light of traditional concepts of serialism, therefore, they failed to avoid superficial ideas and conclusions. For instance, H. H. Stuckenschmit in the article "The Sequence of Tones as a Magic Square", investigated some of Čiurlionis' piano works written in 1904-1906, "where a short row of sounds every time forms the entire work with a different rhythm. It is an early and primitive serialism, rather eastern macans and raggas than Olivier Messiaen's rows of the 50 s". ("Frankfurter Allgemeine Zeitung", 1977, No 167). The evident misunderstandings, which have accumulated in recent decades, rest in a non-authentic outlook on Čiurlionis'

serial works. A glance at the rows of Čiurlionis' serial works (Ex. 20) catches a binary grouping of sounds in them. For instance, a-d-f / b-es-ge; b-e / es-a-c-a-es or es (and the variant e) /f-a (c), etc. These are the initial symptoms, which prevent from superficial solution of both the equivalence (atonality) of the sounds composing a series and their standard centralization. Moreover, that Čiurlionis' grouping of serial sounds witnesses a binary archetype, which not only bases these rows but also has an exclusive significance for their further expansion. These series are not themes but binary blocks, which can exist till the beginning of the piece. It is greatly peculiar to the entire Lithuanian ethnomusic, which is void of themes in the full meaning of the word, but always has binary blocks. It goes without saying that the aim of the formed series is not a repetition of sounds for the sake of mere repetition. A binary composed series initiates scores of further polar arrangements, organically supporting intervalic-sound relationships with a primary combination. Further combinations are always complementary, non-recurrent not only in respect of sounds but also intervalics and its directions. The principle of non-recurrence in binary series keeps the balance between blocks. Such blocks, different from Hauer's tropes or Fort's sets can constantly change both in respect of the quality and quantity of sounds and intervalics. The essential feature of Čiurlionis' series is not the non-recurrence of sounds, intervals, but a permanent function of the polarization of structures. And so, it is this function that determines Čiurlionis' authentic and not accentuated in Europe a serial manner of composing. One could call this phenomenon non-serial, moreover, that the things under discussion here have remained without attention. Still, due to a retrospective approach, the authenticity of binary serialism causes no doubt, and its methods greatly enriches everything known about serialism in Europe and America. Thus, the only thing to do is to characterize it.

In order to better perceive the peculiarities of a binary serial form, we suggest a more detailed analysis of the episode from Variations (Ex. 21). It is based on the series of sounds from *Eaesacaes* (Ex. 22). The series is marked by the polarity of sounds (e and es) and intervals, diatonic (e-a) and diminished as well as minor ones (es-a and c-a). The sound and intervalic polarities code a further elaboration of this series in the work. The composer elaborates binary potentialities of the series by three voices, each of which shapes an individual model of polarities.

The essential thing for a bass row is the purification of the diatonic and chromatic block. Their most vivid collision falls on 3 last measures. Taking into consideration a collision at the interval of a second, asserting itself with the repetition of the series (Ex. 22a), the composer forms complementary segments through a distance at a minor third, the relationship between them being in the manner of a reverse – an original (O), and retro (R). Here is discovered a diatonic synthesis and its polarity (es-e-fis, because g is moved and f-es-d) of two minor seconds ($\{O\}$ and $\{R\}$). After the repetition of the series and its quintic combinations by a minor third lower, – now all the transpositions are spaced within the bounds of a diminished chord – the composer goes on to polarically expand fifth and second elements of the series (Ex. 22b – $\{RI\}$ and RI). It is of interest that the triad glides of seconds are projected on a larger scale from the initial retroinverse (f-h-e-a) sounds of the series, whereas fifths-fourth trichords form a diatonic version of this projection (fis-h-e-a, RI and $\{RI\}$). The two last measures polarize diatonic and chromatic trichord versions interdependently on a minor scale (Ex. 21).

In the middle voice, the function of a serial binary form asserts itself analogically, but now the binarics of intermediate fourth-third combinations is purified. As mentioned before, the bass is marked by distinct polarization of seconds and fifths. In the middle voice one notices an individual version of the approximation of intervalic intensity (Ex. 22c). The beginning of the melody features diatonic and chromatic combinations of the seconds. The first within the volume of a minor third, the second within that of a fourth later of a major third, etc. The combinations join each other by way of a triad intonation of a series of R form (a fourth + a minor second), which shortly after is augmented by a distinct intonation of a diminished fifth (h-f) (m. 7). The latter links expositional combinations of sound groups with a later derivative – binarics of fourths-thirds trichords (mm. 8-11). Now two groups of a trichord get polarized (g-c-h with g-d-e and f-e-a with a-d-c, i. e. $\{O\}$ – (I) and $\{RI\}$ – $\{O\}$). The derivative of this polarization is the earlier noticed variant of the diminished fifth (h-f). Here one can also see the recurrent RI-shaped trichords g-f-b and g-fis-b. The latter accurately resounds the abbreviation of a chromatic glide by one sound to a major third (m. 6). It means that the composer used the intervals of series forming intonational links between polar derivative combinations.

At last, the composer discloses the resources of a serial code on an upper voice, consistently uniting intervalic and note-row aspects of the series. For this link he chooses an ostinatic rhythm formula, which performs the function of the polarization and structuralization of the sound material. This rhythm formula is noted for iambic (+) and trochaic (–) functions on smaller and larger level (Ex. 22d). Owing to this rhythm-series, the summary volumes of sounding blocks (horizontal sonors) are defined by the shape of a progression (it could remind of a ritual aspect of binarics). Thus, starting with the sounding of the formula in one sound, the intervalic volume of the sounding, measuring in semitones, increases doubly with each ostinato (2-4-8) (Ex. 22e). In the final bars it falls to 6 semitones (of tritone volume) and 0 (unison). It is this state of ascending and descending of progression where one can notice a large-scale serial polarization. The rise to a fifth (e) is reached even d^3 , however, it is lowered down through an octave and then descends through a tritone (a-e-b). Here an inverse segment of the series (I) is employed for a single time in the entire episode.

Of interest are the peculiarities of the initials typical of this episode series. The E A Es A C A Es letters of sounds refer to the initials of the composer's proper name. But at the end of the episode one can read the binarically arranged initials of the letters BACH.

Hence, the conducted analysis leads to the conclusion that the model of the binary serial form cultivated by Čiurlionis is not marked by mechanical operations highly peculiar to European serialism. It is authentic. His masterly handling can be only compared to Bartók's late opuses of binary melodics.

Elaborating the principle of binary serialism, Čiurlionis remains tonal in the traditional meaning of this word. Regardless of the melody-based vertical, one can hear tonal functionality in the bass glides. Of interest is the fact that in this functional tonal aspect one easily notices the parity (binarics) of unstable functions, owing to a frequent juxtaposition of a subdominant with a dominant. (Ex. 22f)

The Cyclic Character of the Fugue in b flat minor

No other Čiurlionis' work seems to have made musicologists puzzle their brains so much as his last Fugue in b flat minor. Musicologists cannot reach consensus on a lot of aspects. They are neither sure about the peculiarities of the theme of the fugue nor culminations. Obscurities also arise concerning the logic of the tonal scheme, proportions, the structures of rhythm. It is hard to be sure where a reprise which is not met due to the present sounds in the theme itself begins (the famous $H_1!$). This is the reason why this work is worth a thorough analysis. The musicologist V. Landsbergis notices seven sections in the fugue, motivating their division as follows: "exposition of ideas (15,5 measures); attempts to elaborate new keys, contrathemes, the theme (phases II–III, 15 measures); the most peaceful and transparent (IV) and the most conflicting (V–VI), conclusions with a summarizing coda of the primary key (in total 15 measures)" (26, p. 15). His compositional scheme of fugue (ibid, p. 106) witnesses that the musicologist allots 15,5 measures for the section of the exposition during which the theme and its riposte (b-e-b-e) as well as an inverse shape of the theme (c) sound. Actually, it occupies not 15,5 as specified in the scheme, but 22,5 measures. Besides, attributing "the lyrical culmination not to a middle but the main section of "conclusions" (IV–VII)" (ibid, p. 107) the researcher seems to be mistaken in his interpretation of the beginning of the reprise of the fugue. In his scheme (ibid, p. 106) the beginning of the reprise is marked by a minor proposte (c), which follows after the lyrical culmination, i. e. the major presentation of the theme (C). We suppose that due to these and similar reasons there is no ground to create ambiguities related to the perception of the fugue.

A. Venckus analyzed Čiurlionis' Fugue in b flat minor more thoroughly than other musicologists. The musicologist's work presents a comprehensive interest both in terms of his discoveries and mistakes. (34) Of note is his principle of research – "There is no sense in searching for new principles of the structure in the place where the wholeness can be explained in a more traditional way" (34, p. 182). His thorough analysis – a certain litmus solving the issue what can and cannot be unfolded in Čiurlionis' music on the basis of the conceptions of tonal music theory. Taking into consideration the fact that the theme of the fugue contains "quite a few features of the whole fugue structure in their primary shape" (ibid, p. 178), the musicologist includes the following aspects of the theme into his analysis: its rhythm, meter, compositional structure, melodic line, the placing of keys, modal peculiarities, the vividness of the key and intervals. A. Venckus notes that the first part of the theme "is marked by various durations, and the second, contrarily, by the uniform ones" (ibid, p. 178). He supposes that a rhythmic-metric structure of the theme is principally

based on the iambic feet. "A compositional structure of the theme is of three kinds" (ibid, p. 182), and a melodic line is "in the shape of a wave" (ibid, p. 184). "The arrangement of the keys of the theme, orienting oneself according to the system of fifths, changes from the primary flat and digresses to further keys of sharp parts (b-c-a-e)" (ibid, p. 187). Besides, he points out that in terms of the "key vividness the theme possesses some reprise features – the primary and final keys are the most vivid" (ibid, p. 189). It makes possible to notice a "logical arch of the structure <...> between the final "E" key of the theme and the sound "E" accentuated at the beginning" (ibid, p. 200). On the basis of the law concerning the preference of the ordinary model, the musicologist confirms the reprise character of the key modes of the theme. The fifth systems of the sounds of "primary b key and the final "E" key have six members each" (ibid, p. 206). In its turn the "a" key – ten members and "C" – nine. Having measured a general volume of all the rising intervals of the theme in semitones and having compared an arithmetical mean with the mean of all the descending intervals, he discovers a fantastic equilibrium. The difference even does not equal a whole semitone (a weighty argument for the benefit of the being re-edited H₁ sound of the theme!).

Further on, A. Venckus investigates the arrangement of sound material in time and notices the proportional dynamism of the fugue sections. Each of the sections is expressed in percentage from the point of view of duration, making possible to follow a "consecutive inverse progression of the structural volumes:

- primary arrangement – 42.45 %
- diatonic I of transformation – 19.81%
- diatonic II of transformation – 15.09%
- diatonic III of transformation – 13.21%
- and reprise – of 9.44% duration (ibid, p. 230).

On the basis of this proportion, A. Venckus consequently differentiates the sections of the fugue form:

I Primary arrangement

1. proposte I (1 voice mm. 1 - 4 mid.).[b]
2. riposte I (2 voices mm. 4 mid. - 7). [e]
3. proposte II (3 voices, mm. 8 -11). [b]
4. introduction into Riposte II (3 voices, mm. 11 mid. –12)
5. riposte II (4 voices, mm. 13 - 16, 5) .[e]
6. introduction into (inverted) Proposte (4 voices, mm. 16 mid. – 17).
- 7.8. inverted Proposte (3 voices, mm. 18 – 21) [c]
9. initial arrangement addition (4 voices, mm. 22-23).

II Transformation

10. proposte I of diatonic I (2 voices, mm. 23 mid. – 26) [d]
11. riposte I of diatonic I (3 voices, mm. 27 – 30mid.) [e]
- 12.13. proposte II of diatonic I (4 voices, mm. 30 mid. – 32) [b]
14. insertion of diatonic I – II (3 voices, m. 33)
15. proposte I of diatonic II (2-3-4 voices, mm. 34 – 37 begin.) [cis]
16. riposte I of diatonic II (2 voices, mm. 37 – 38) [as]
- 17.18. proposte II of diatonic II (3 – 4 voices, mm. 39 – 40) [C]
19. insersion of diatonic II-III (4 – 3 voices, mm. 42 – 42)
20. proposte I of diatonic III (2 – 3 voices, mm. 42 mid. – 45) [c]
21. riposte I of diatonic III (3 voices, mm. 46 – 47) [f]
22. proposte II of diatonic III (4 voices, mm. 48 – 49 begin) [a]
23. reprise insertion of diatonic III (4 voices, m. 49) Its half

III. Reprise

24. proposte (4 voices, mm. 49 mid – 53), [b]³

The proportional dynamism of sections enables the researcher to base a systematic transfer of the fugue culminations forward. In comparison with the theme, they move away in terms of percentage: the

theme (64,25% all durations), initial arrangement (77, 78%), transformation (85,7%, 75% and 94,64%). The main culmination of the fugue (diatonic II – 75%) draws to the proportions of the theme culmination in the greatest degree. By operating interval indexes of voice distance, he estimates the stopping and dynamizing role of the texture. According to the further arrangement of the sounds from each other, he bases the close character of the fugue exposition. This fact is also confirmed, by the analysis of rhythm – "... the primary arrangement in respect of rhythm is closed, because in the end it returns to the primary forms of rhythm" (ibid, p. 246).

A. Venckus' valuable observations and discoveries in his thorough analysis of the Fugue were not crowned with real success. The main faults are associated with the application of inadequate methodology. Therefore, the musicologist failed to evidently prove the programming connection between the wholeness of the theme and the fugue. The greatest violation seems to be the idea of his dynamic sections of the fugue, when we make an attempt to associate the latter with the tonal scheme of the fugue in terms of the proportional disposition of the proposte and riposte.

A young researcher D. Kučinskis has reached interesting results in his work on the genetic and Urtext aspects of the Fugue in b flat minor. He established that the initial idea of the fugue was associated with the composer's intentions to write a prologue to the opera "Jūratė", which consists of a prelude and fugue. He wrote the fugue off and on from September 1908. He marked the following main stages in the process of writing down the fugue: the first 23 measures (10th – 11th, 1908), 23-39 measures (3rd, 1909), the final rough copy (5th, 1909). Finally, it was in November 1909 that the fugue after a thorough adjustment was rewritten as a fair copy. In the musicologist's opinion the second manuscript (fair copy) of the fugue "reflects the composer's idea in the most accurate way" (23, p. 117). Having in mind measure 4 of the fugue edited by V. Landsbergis and D. Eberlein, where on the basis of the initial manuscript (the rough copy) the sound H₁ was changed into C, the researcher wrote: "Regardless of the fact that in the fugue Urtext C remains, one doubts whether Čiurlionis, having greatly changed the fugue in the fair copy, might have also changed this sound, bringing out the fourth (perfect, augmented, diminished) intervals characteristic of the fugue" (ibid, p. 117). Besides, the researcher thinks that "...if we recognize that C must be in the theme, the mathematical calculations of the sound relationships conducted by A. Venckus should be considered wrong and the conclusions – faulty" (ibid, p. 118). The polemic caused by the interpretation of the sound H₁ of the fugue theme is not as simple as it may seem from the first glance.

Čiurlionis' Fugue in b flat minor (1909) is undoubtedly an integral cycle of binary influence. We say – of binary influence, because, indeed, a tonal regularity of composing in the fugue is consistently being restructured on the basis of the logic of binary alteration and cyclic character. The cyclic character of the fugue shows its first signs in the theme and gradually expanding the volumes of being polarized blocks develops the whole of the fugue. Such a cyclic character to a comparatively great degree can remind of a ritual action, where each of the new levels of binarics is formed by a different factor of sounding – a mode, rhythm, tonal scheme etc. As a matter of fact, in Lithuanian sutartinės one can notice something very intimate. There each of the longer ostinatic repetitions ritually arranges the considerations of sounding, starting with the polarization of rhythm-mode, later their periods are opposed in an antiphonal way, then by way of the texte stanzas, etc.

The riddle of the binary character of the fugue rests in its theme [Ex. 23 (the fair copy of the manuscript)], which is marked by a particular balance of the binary blocks at least in four respects. Two of them should belong to the sphere of the pitch of sound – the values and relationship of tones. And the other two to the sphere of sound durations – the values and relationships of rhythm. Let's analyze each of them.

One can notice that the binary tone values are characteristic of the theme. They form polar blocks b-des-f and e-gis-c (Ex. 23b + and –): In the second part of the theme (9-25 s.) these blocks recur in variant forms – h-d-f (in third chromatic variants, where b equals h, d sound des and c-e-c (without gis, but repeating c). It is a recurrent alteration of the block of binary thirds (+ – + –) that constructs a binary cycle of the theme in the aspect under discussion. Besides, this cycle codes larger levels of the fugue binarics. First of all, the expositional recurrence of the proposte – riposte. The expositional presentations of the theme from the first sounds b and e (mm. 1 and 4 mid. as well as 8 and 13) essentially resound third blocks of the theme on a higher scale because the values b and e of the theme belong to polar blocks. Besides, proportions also should be kept in mind. Two first blocks of thirds rest in 7 fourth notes and other two 9. The proportions of the measures of the first and second proposte and riposte appropriately correlate. Let's compare:

The theme: $7 \downarrow : 9 \downarrow$
 I (Exp.): 7 m.: 8,5m.

Later we shall see that the third blocks code the binary tonal scheme of the whole fugue.

The binary opposition of the theme is also formed by rhythm values, which are contrastively placed in the first and evenly second part (Ex. 23b). In the contrastive part rhythm gets faster (particularly s. 7-13). This impression is assisted by a constantly rising melodic line.

Contrarily the second half (s. 14-25). Here the eight notes ostinatically move downwards due to which a slight *ritenuto* is possible at the end of the theme.

The polarities of the arrangement of rhythmic values have quite a number of consequences. First of all it prognosticates an adequate polarization and proportions of the major sections of the exposition (up to 16 m. mid. and after it). In the first half of the exposition [I (Exp.)] the pitches of the proposte and riposte consequently rise ($B_1-E-B-e^1$), and a complementary frequency of rhythm gets denser. For instance, the complementary character of the first riposte (E) is based by the value of the eight notes ($\downarrow\downarrow$), a later proposte (B) – the eights and sixteenths ($\downarrow\downarrow\downarrow\downarrow$), particularly from m. 10) and still later riposte (e^1) – sixteenths ($\downarrow\downarrow\downarrow\downarrow$), particularly in the culmination episodes (mm. 14-15).

In the second section [II (Exp.)] these values function the other way round. Here the even system of complementariness settles between the eights and sixteenths ($\downarrow\downarrow\downarrow\downarrow$). The melodic lines of voices in their turn, first of all of the upper and lower voice, form balanced waves (top - bottom - top), and the distances of leading the voices correlate analogically (tight - wide - tight). A detail of interest – a maximal range of voice distances equals a summary range of voices of the first exposition section. Let's compare:

I (Exp.)	II (Exp.)
$B_1 - h^2$	$A_1 - g^2$
m. 1 m.15	m.21

Of note are the proportions of exposition sections. In comparison with the density of rhythmic values emerging in the theme (to compare $10 \downarrow : 13$ s and $6 \downarrow : 12$ s), which approximately double within that measure exposition sections take over these relationships in a similar way – 16,5m. : 6m.

Although the relationship of times might seem not to reach the proportions of twofoldness, one should have in mind the increased rhythmic density of the first exposition section, particularly in culmination and appropriately thinned out in the second one. This thought is prompted by the equivalents of the theme fourth notes and those of the number of measures (6 and 6 m.). By the way, we have already seen a similar regularity in the analysis of third blocks, when after the comparison of the proportions of the rhythmic durations of the theme and exposition we can partially judge about a functional dependence of rhythmic density because the volume of cyclic proportions is the function of the rhythmic density of sounds.




The theme: $10 \downarrow : 6 \downarrow$
 I, II (Exp.) 16,5m. : 6m.

The contrastive and continuous arrangement of rhythmic values, as we shall see later, also codes all the rhythmic segmentation of the counterpoints accompanying the fugue as well as the diminutions of the theme.





Summing up, mention should be made that the pitch and rhythm values differently articulate the parts of the theme. They differ in five sounds (s. 9 – 13). It is this difference that becomes the reason for the proportional fluctuation of the exposition. The recurrence of the blocks of thirds occupies a greater part of the theme, correspondingly, the proportions of the second proposte – riposte tone expand. Whereas the stabilization of rhythmic values, embracing a smaller part of the theme, resounds a proportional final section of the exposition. This counter action of the pitch and rhythm values serves for the keeping up of the parity and balance of binarics, thus, of the cyclic character as well.

The aspect of rhythm relationship prognosticates a slightly different version of the cyclic character of the theme. Here the difference between the binaric parts of the theme by five sounds (in respect of tones and rhythm values) plays a transitional role between the trochaic and iambic phases of the theme (Ex. 23c).

It is easy to notice three in turn sounding trochees at the beginning of the theme (accent s. 1, 5, 7). The primary is slightly longer (s. 1-5); as well as iambus of the accentuated sounds brought out by the descending leaps (accent. s. 15, 19, 23). The last accent of the theme (s. 23) seems to be ascending due to the accumulated periodical inertia and particularly due to the secret semitone attraction of sound H_1 to B_1 . The whole theme, including an intermediate figure of rhythm is arranged in the following proportion of relationship:

Trochees	Intermediate	Iambs
7 	3 	6 

Soon we are going to see how the binarics of the trochee and iambus programmed in the theme (greatly reminding of the rhythmic of Lithuanian sutartinės, see Ex. 11) will influence the macrorhythmic and contrapuntal microlevels presented by the theme of the postexpositional part of the fugue.

Well, what about the role of the blocks of rhythmic relations in exposition? We can say with a touch of “advance” that it is an intermediate figure of rhythm that exceptionally dominates in exposition both in macro and micro respects. The segmented (measured) intermediate figure becomes dominant in contrapuntal voices. Here they are dispersed into two elements ( and ) and are doubly segmented ( and ). The first of these elements is characteristic of the initial section of exposition (mm. 9-10, 12-15) and the second of the final one (mm. 19-21).

On a macrolevel an intermediate figure of rhythm asserts itself by normative volumes of the presentation of the theme due to the absence of any diminished presentations of the theme. Still, a normative volume of the theme also varies in exposition by way of the inversion of the melodic line of the theme. Here one should have in mind that a melodic line in the fugue directly synchronizes with the dynamics of rhythmic values. Therefore, it is logical to think that the aspect of rhythmic values, which stimulated the segmentation of rhythmic figures on a contrapuntal level is equally significant under the influence of the macrolevel. This influence can be only indirect, i. e. in the alterations, inversions of the direction of a melodic line. It creates a certain slight, possibly, illusory acceleration or slowdown of rhythmic values. In this way, the normative volume of the theme in the exposition seems to acquire two of its variants, similarly like contrapuntal figures. Let's compare:

Macrolevel:	Theme	Inversion
Microlevel:		

In the theme one can also notice the coded modal blocks, i. e. to trace a binary polarity in respect of the tonal relations. This aspect in the theme is coded by the primary sounds BACH (Ex. 23d, O). Let's delve deeper into the essence of this matter.

The first two letters mark the sounds which serve for the variation of the minor block of the theme (b-des-f and a-f-des) and the last one – major (c-gis-e and h-gis-e) (Ex. 23e). They share the same common feature – augmented harmony. Among these blocks asserts itself a diminished harmony (h-d-f). Such an arrangement of modal blocks consolidates with the earlier discussed model of rhythmic relationships (trochee – intermediate figure – iambus). Anyway, it is natural to ask how many sounds of the theme modal blocks include. Orienting oneself to the model of rhythmic relationship, the last (third) iambus of the theme ends even in sound 25, i. e. continuous for half of the measure after the entrance of the riposte. A similar layering of the end of the proposte and causes no wonder. In Lithuanian, so-called canonic sutartinės similar layerings are rather typical, when a resounding starts earlier than lading voice ends. In this case the main thing is that the initials “BACH”, entering the theme, limit it. In short, they mark and define those spheres of the theme which become a program for a further expansion of the fugue. For instance, B_1 -A sphere corresponds to two primary trochees of the theme, which when augmented base the sections of the fugue transformation. In its turn, $c-H_1$ embraces two iambus, which conceal the potential of the disposition of macroiambic reprise.

An exclusive role of the initials belongs to the harmonic modal arrangement of the fugue. Besides the mentioned definitions of the major and minor blocks, the peculiarity of initials asserts itself through an individual intersection of the blocks. The latter is mainly highlighted by the sound c, resounding the third

letter. It shows that this sound surrounds the middle tritone harmony of diminished mode (s. 9-13). This surrounding does not mean that c (s. 8) could belong to a minor block. On the contrary. By way of prolonging the variation of the minor block through this sound, we get major harmony (des-f-a and c-a-f). Thus, the mentioned sound cannot belong to the minor block. It is useful to remember that harmonic intervals and their inversions are different things from melodic lines of the progression of the ascending and descending intervals, associating the dynamics of rhythm. It is, therefore, due to the specificity of harmonic intervals that not all sounds of the theme get into the horizon of modal blocks.

The code of binaric mode, as can be observed, differentiate the polarity of the first and second proposte - riposte of the exposition. The minor first presentations of the themes (b-moll, e-moll) are opposed by the presentations tinted with major acordics (Es-dur, A-dur, m. 8,13). This disposition of harmonies seems to be flowing from the semitone variantness of the first and fifth sounds with a common third of the chord. Similar modifications make possible to notice a logical relationship between the modal colouring and the tritonal relationships of the proposte and riposte. The tritonal relationship has sense only in case when uniform modes are mutually juxtaposed, i. e. only minor or only major. And vice versa. With the polarization of contrastive modes, the tritonal relationship of the presentation of the theme disappears, becomes usual, i. e. that of fifth or fourth. It is perfectly seen before or after in culmination major-minor episodes of the fugue (Ex. 23g, m. 34, 42). Of interest is a sequence of the expansion of modal relationships. In the theme a first (b, a) or a fifth (c, h) of harmonies is varied in a semitone. In exposition a first and a fifth – simultaneously (b, a-f, e and e, es-h, b). Whereas in the postexpositional part the major and minor thirds (Des-cis and C-c). The interdependent relationship of so varying harmonies is also a semitone. It means that potentially is also preserved the earlier employed variation of first and fifth sounds, only now it gets realized through the relationship of interdependent harmonies.

The modal polarization of the first and second proposte-riposte leaves unexhausted intermediate harmony. Thus, it logically starts sounding in the second section of the exposition (it is also characteristic of the end of the fugue (from m. 48). BACH initial sounds arranged in a reverse (Ex. 23d, R) order become a constructive factor of a diminished – tritonal harmony. All the culminations of exposition h^2 , $c^2 A_1$ (low), b^2 (m. 15,18,21,22) are marked by initials sounds. It is here, in the areas of culmination that the colouring of diminished or close to it harmony is most intensively concentrated.

It should be mentioned that the first two culminations rest in different sections of exposition. The earlier ends in culmination h^2 and c^3 , the successive starts. Other culminations associate the borders of the range. To be more exact, the proposte and contrapuntal layer of the fugue (it is reasonable here to compare mm. 21-23 with 48-49 in order to make sure of a great kinship of the upper voice intonations with the theme of the fugue). In his way, the pairs of different initial sounds bind binarically distant combinations – both sections of the exposition as well as a thematic relief and counterpoint.

On the other hand, here is also evident an intersection initiated by the inverse theme from the sound c. This sound made possible to construct in the theme the variants of augmented harmony, which are equally typical of both minor and major modal block. Thus, the inversion of the theme from c represents (apart from other things) the symbiosis – intersection of modal blocks.

The higher binary cycles of the fugue are marked by other pairing of factors. If in the exposition paralelly functioned the relationship between the tone and rhythm values and the tone and rhythm relationship, so now mixed members burst forth in a complementary way. On the one hand, binarics is paralelly formed by rhythmic relationship and tone values, on the other – tone relationship and rhythmic values.

The highest level of the binary polarization is easily seen between the expositional and postexpositional sections, and their polarities are complementarily unfolded by binary keys and in respect of binary micro-macrorhythms.

The first mentioned polarities are noticed in the aspect of tonal scheme. Each of the keys of the theme representation (to be more exact, the first tone of the theme, from which the theme starts sounding) belongs to one of the binary blocks. And the criteria of these blocks rest in the third complexes of the theme. Therefore, the keys of the presentation of the fugue theme form a group of keys or a block b-d-Des-(cis)-f and e-C-c-as-a. It should be mentioned that the blocks of keys distant from the centre by a third can chromatically vary (d-Des, as-a) and so have a major or minor modality.

The binary arrangement of the tonal blocks of the fugue is demonstrated by the following scheme (Scheme 1):

	I, II (Exp.)					III (Postexp.)					IV (Postexp.)				
Block (-):		e		e	c		e			as	C	c		a	
Block (+)	b		b			d		b	cis				f	f	b
Measures:	1	4	8	13	18	23	27	30	34	37	39	42	46, 46	48	49
		mid.				mid.		mid.				mid.			mid.

The scheme shows that the first block (+) is formed by the eight presentations of the theme. Whilst the opposite block (-) is counterbalanced on parity also by eight. It is just this quantitative parity of a binary tonal plan that helps to discover the polarity of the highest level of the fugue. In expository part, the first block (+) is represented by two representations of the theme and the second (-) three. This quantitative inequality is balanced by the first postexpositional section – transformation (III Postexp.). Since in the exposition the second block outbalances in the quantitative respect (-3 and +2) and in transformation – the first (+3 and -2), therefore, these sections of the fugue polarize according to the dominant block of the binary tonal plan. Whilst the quantitative balance in this respect is demonstrated by the second postexpositional section (reprise) [IV (Postexp.)]. Here both tonal blocks get three representations of the theme each (-3 and +3). Thus, the reprise fulfils the balancing function in the elaboration of the binary tonal plan. It greatly reminds of an intermediate figure of the theme (9 – 13s). It is quite natural to ask what balances the blocks of the transformation of the fugue and those of the macro rhythm of the reprise, which as we know, echo the augmented trochees and iambs? Possibly, exposition.

Potexpositional binary section is supported by augmented large-scale proportions of the trochaic and iambic rhythm blocks. These proportions are based by normative and doubly diminished presentations of the theme by way of various keys (Scheme 2):

	III (Postexp.)				IV (Postexp.)					
Rhythmic blocks:										
Key blocks:	d	e	b	cis	as	C	c	f	a	b
Measures:	23	27	30	34	37	39	42	46	48	49
	mid.		mid.				mid.		mid.	

The iambic and trochaic block of the fugue theme marked in the scheme above is reflected in an augmented way by the normative (d, e, etc) and diminished (b, as, etc) groupings of the theme presentation. Thus, the first trochee is resounded by two normative (d, e) and expanded diminished (b) presentation (for the volume of measures see in the scheme of A. Venckus), and the second – one normative (cis) and diminished (as). It seems alike in the fugue theme, the large trochees, the first of them in respect of their volumes is larger (three presentations), another – smaller (as it has two). In the last section the presentations of themes are arranged iambically (syncopically) – diminished (C) and normative (c, f). This large iambus is slightly larger than the next one, the diminished shape (a) of which simultaneously sounds with the normative (f) followed by the final one (b).

The above discussed “postexpositional” binary cycle [III (Postex.) and IV (Postexp.)] gives no precedent to call these sections the transformation and reprise of the fugue. In case we decide to call them so, we shall see great differences with a traditional fugue. And so, the binary cycle of transformation and reprise is distinguished by parity – based macroiambic and macrotrochaic blocks of the theme presentations. The polarization of macrorhythmic blocks are relief – oriented by the adequate arrangement the fugue culminations. Here the lowest and highest sounds of macroiambus and trochees are of great importance (Scheme 3):

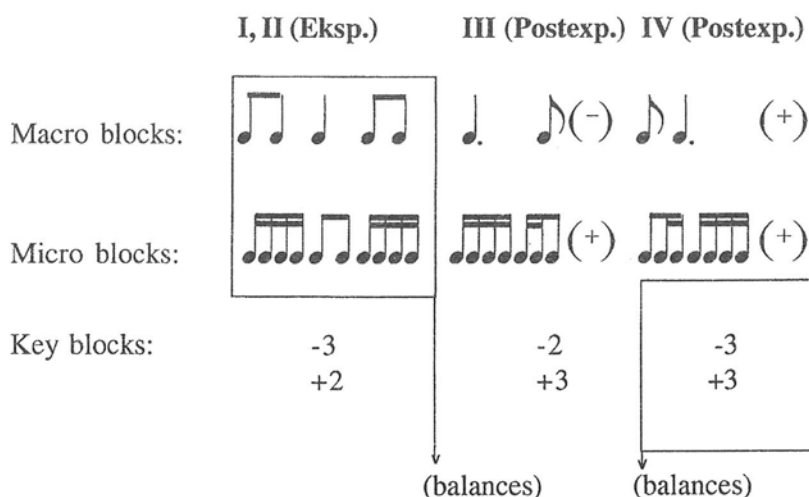
	III (Postexp.)		IV (Postexp.)					
Rhythmic blocks:								
Culm. tones:	D	as ²	Cis	es ³	g ³	C	e ³	B ₁
Measures:	23	32	34	36	40	42	49	49
	mid.			mid.	mid.	mid.		mid.

Čiurlionis bases the small scheme of rhythm through the procedure of the segmentation (mensuration) of values, which differs from the procedure of the diminution of the theme values.

This scheme is based on the double segmentation of the transitional rhythm of the theme figure, i. e.

In the process of segmentation of one or another eighth, the composer forms rhythmic figures, which rather associate iambus () or trochee (). The first figure greatly asserts itself in the counterpoints of the macrotrochal section (Des-cis, mm. 34-36) and another in those of macroiambic (C-c, m. 42-44). In the result, the small contrapuntal scheme of rhythm polarizes with macrorhythm.

The carried out analysis leads to the conclusion that on the highest level of the fugue the respects of the binary tonal scheme and micro-macro-rhythms get polarized in a complementary way. A reprise balances keys and exposition – rhythm. Such a binary complementarities can be generalized by the following scheme (Scheme 4):



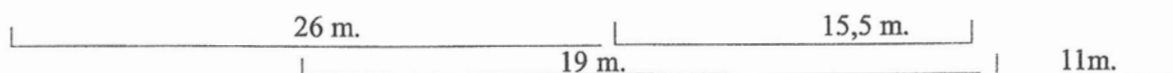
(In the schemes 3,4, the macrorhythm blocks are marked by conventionally employing the symbols of rhythmic blocks of the fugue theme).

The binary polarization of the highest level of the fugue, as mentioned before, asserts itself in the aspects of rhythm-values and tone relationship. In this case the rhythm-time is recognized through the reduction diminutive presentations of the theme, its simultaneous standard and diminutive sounding and the minor-major synchronous combinations resounding the latter. The easiest way to notice it – the comparison of the presentations of the synchronous soundings of different modes (m. 8 from the beginning of the fugue) with the themes of different values. The first synchronous combination forms two different modes – the melody of the theme sounds in the minor (b-moll, m. 8 or e-moll, m. 13) and harmony in the major (respectively Es-dur or A-dur). This link reminds of the re-harmonization of melody by major harmony. In its turn, a synchronous link of different value – standard and doubly diminished shapes of the theme can suggest stretto (mm. 48-49 mid.). These two poles – re-harmonization and stretto – inversively occupy positions in respect of culminations of the fugue. In exposition – before culmination (h², m. 15) and in

postexposition – major – after major diatonic culmination of the fugue (c³, m. 40). Among polarized synchronous model and time combinations dominate transitional structures consisting of non-synchronous – on the one hand – standard and diminished, on the other – major and minor. The transitional time and modal structures are marked by a passing interrelation. The first non-synchronous standard and diminished combination (mm. 26-31) is followed by a non-synchronous dur and moll combination (mm. 32-36 beg.). Before the end of the latter «overlaps» another time combination (mm. 34-38) and the next starts (mm. 39-45). Some time later, one more dur and moll combination comes to the fore (m. 42 mid.). The shift and passing of non-synchronous combinations associate the acceleration of the rhythm – values of the theme. It enables one to perceive the essence of the postexpositional section (mm. 42 mid. – 48 mid.). The presentation of the theme (C-c) and a later following synchronous combination (f^{f-a}) are principally modified and polarized union of the exposition. Here the triton relationships modified into fourth and modal synchrony changed into a standard - diminished-value synchrony. Still, the controversies of exposition and its union have a coinciding feature i.e. their ends are marked by an accompaniment of the themes by a diminished – tritone harmony (Comp. reversed theme c, m. 18 with a diminished a, m. 48). Whereas the episode after the union (m. 49 mid.) clearly associates the beginning of transformation (mm. 23 mid. –26).

Thus, the fugue before non-synchronous combinations (from m. 27) and together with them (up to m. 42,5) form a perfectly coinciding proportions for postexpositional sections of the fugue (mm. 23 mid. – 42,5 to the end). The presented scheme sums up the above mentioned data (Scheme 5).

Exp. (before m.23 mid.) + **Theme** (before m.27) **Non-synch.** (before m.42 mid.) **End of the fugue**



Here an ideal harmony of proportions is seen: Exp.+ Theme and the non-synchronous combinations on the one hand and the transformation of the fugue with the end of the fugue on the other, and the theme of the fugue on the third.

$$26 \text{ m.} : 15,5 \text{ m.} \approx 1,67$$

$$19 \text{ m.} : 11 \text{ m.} \approx 1,65$$

$$10 \text{ } \downarrow : 6 \text{ } \downarrow \approx 1,66$$

The transformation combination +Theme, (i.e. mm. 23 mid. – 26) can be compared with a transitional or “non-coinciding” figure (s. 9-13), the amount of the thirds of which is approximately proportional to the volume of the measures of the theme (3 \downarrow : 4m.).

The binary cycle of the fugue in the aspect of the tone relationship is best of all marked by the retroinversion of the sounds B-A-C-H. As the reverse (R) and the inversion (I) shapes of these sounds coincide in both cases H-C-A-B, Čiurlionis employs a shape derivative modified in register respect, which should be called reintroversion (Ex. 23d, RI). It starts with the last bar of transformation, but the composer did not finish it reaching the middle (m. 38). Here we see the bass sound H. It is just from it that a register retroinversion starts. Follows c [IV (Postexp.) m. 39] and the bar before a coda a¹ (m. 48) and shortly B₁ (m. 48 mid.) Alike exposition reverse, the first letters are associated with a symbolic link of different sections (i. e. postexpositional part – transformation and and reprise), and the second letters with a contrapointal (of diminished theme and accompanying voices) rhythmic with the relief of the theme (standard).

It is worthy of mention that the rhythm of diminished themes becomes similar to contrapointal. In this way the functions of initial sounds remain the same as those of exposition, however, in a register respect they turn upside down and polarize. In a modal aspect, the expositional and postexpositional parts form a binary cycle of chromatics and diatonics, and the sections of the fugue marked by the letter C become the epicentres of such polarity – the inverse theme of the exposition accompanied by a diminished tritonal harmony (from m. 18) and the reprise major-diatonic theme (from m. 39). Besides, the chromatic character of exposition is marked by the relationship of proposte and riposte, and that of postexposition –

respective fifth and fourth relationships (Des – cis and as, m. 34 and 37 or C-c and f, m. 42,5 and 46). That is why in the exposition the semitone melodic glides sound in a more chromatic way due to a dynamic impact of the unstable tritone, whilst in the postexposition more diatonically, because fifth and fourth intervalic relationship strengthen a diatonic sensation of the mode. On the other hand, both large-scale parts of the fugue also have some balance stimulating features. For example, a fugue episode marked by the second letters (A B) of retroinversion is noted for a diminished tritonal harmony, and in major episodes of the exposition before the first two letters (H C) one can notice a diatonically oriented factor, for example, a contact of dur-moll harmonies through a common sound (es-g-b and b-des-f, etc.). Eventually, the largest parts of the fugue are polarised by their final keys d-moll and B-dur (m. 23 mid, 53). Both of them, from top to bottom, in a distanced way, surround the episodes of the initial sound C important for both parts. Incidentally, the latter are in opposition not only in respect of tritonal-diminished and diatonal harmony but also in the shapes of their inverse intervalic and diminished themes, among which rest, according to the analysis, a binary link between rhythm – values and modal relationship.

The conducted analysis enables one to perceive that Čiurlionis' Fugue in b flat minor is essentially an integral binary cycle. This cycle, programmed in the fugue theme, unfolds itself on an expositional and overall level. Each of the fugue combinations is polarically associated with another combination in respect of both –tone and rhythm (values and relationships). The consistently preserved binary principle of composing restructures all the conventions of the work-thematic, tonal, form and even genre. Thus, the title of the work is just a certain convention, better or worse serving for communication. If in spite of the logic of a binary cyclic form and guiding ourselves by the concepts of traditional theory we shall make an attempt to discover a transformation, reprise-code of the fugue or to "edit" the theme, etc, the work of the towering artist will never unfold itself and our efforts will yield no results.

Here of special mention is the fugue's unlogically re-edited sound H_1 to C (s. 19).

1. The theme sound H_1 is the serial element based on the great German composer Bach's letters of the surname. Owing to a consistent employment of B-A-C-H series and its shapes (R, RI) at a thematic and contrapointal levels, Čiurlionis' fugue should be regarded one of the earliest and the most perfect serial works in Europe. Besides, Čiurlionis' serialism is greatly original, yielding to a binary archetypal logic characteristic of ethnomusic.

2. The sound H_1 presents great significance to the fugue itself, because the secret semi-tonal attraction of this sound towards the sound B_1 ensures the balance of accents between both parts of the theme.

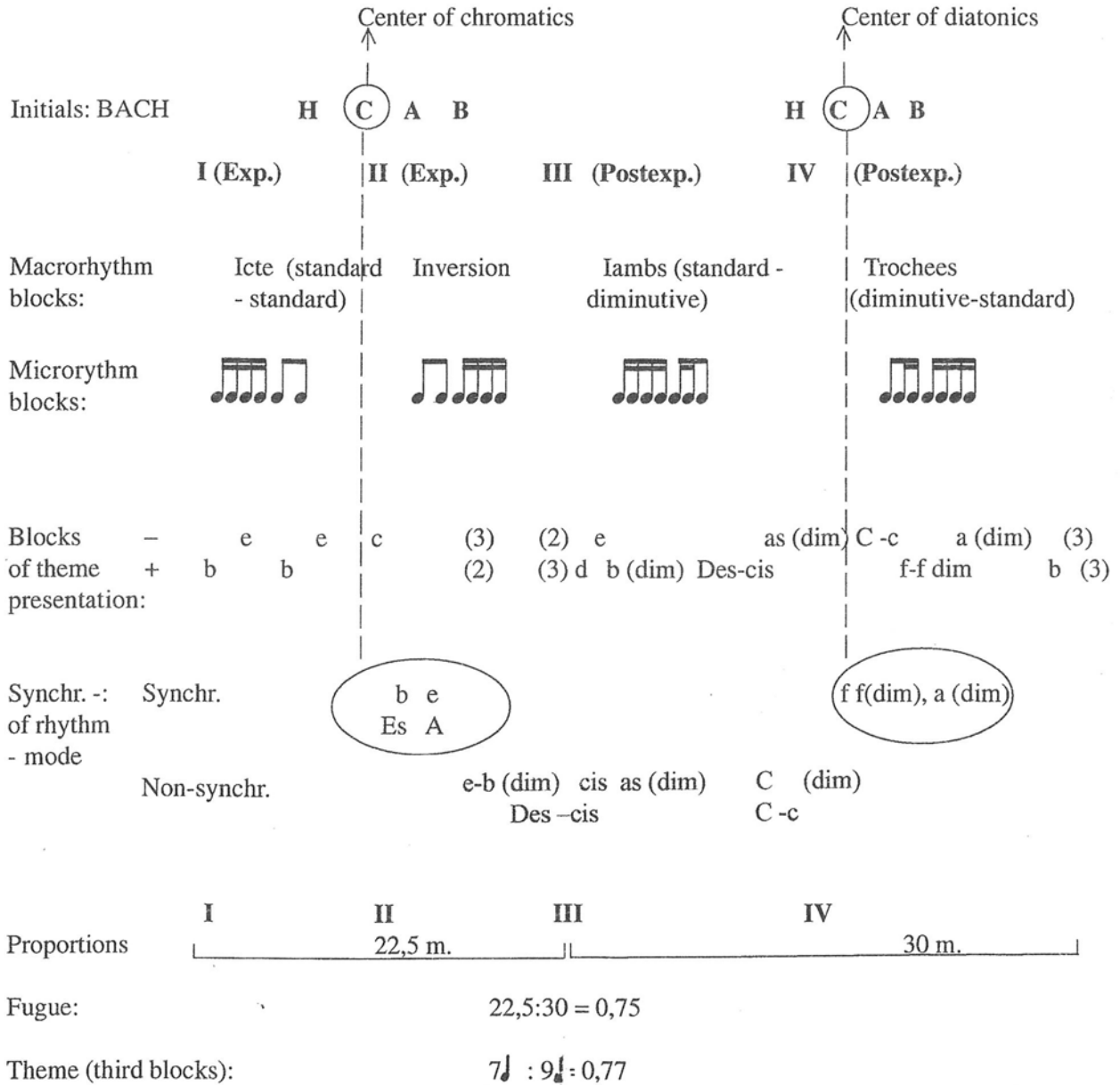
3. The mentioned sound accentuates itself in the intonation of the finale (E- H_1 -Dis-D), which is employed for the completion of the higher levels of the form. This intonation sounds in the exposition and the final contrapoints of the fugue. In addition, the sound h^2 marks the culmination end of the first section of the exposition.

4. The sound H_1 makes possible to bring out the modal (moll, dur) contrast between both parts of the theme. (A. Venckus has pointed it out). Later, the modal prerequisites of the theme polarize the proposte-riposte of the exposition and the postexpositional constructions (here C-dur diatonal culmination should be remembered!)

5. Taking into consideration the fact that the theme of the fugue codes the structure of the entire fugue, it is important to differentiate between its initial shape and that formed later, because the latter may be modified. This is the reason why different from expositional theme presentations, its sound (19) varies in semi-tone in postexpositional ones. A similar variant character, as has been mentioned, emerges from the modal major-minor and tritonal interval interactions, which are programmed by the series B-A-C-H itself. The modification of the sound H_1 to C is particularly pronounced in the final presentation of the theme (b), which conceptually marks its polarity for the initial theme of the fugue.

The presented scheme (Scheme 6) will sum up the analysis of the fugue.

Scheme 6
M.K.Čiurlionis' binary cyclic form of Fugue in b flat minor



Summary

This investigation into the cyclic form of M. K. Čiurlionis' music leads to the following conclusions. Čiurlionis' cyclic character of music above all lies in the origin of his principle of composing determined by a binary archetype. A binary archetype is an inseparable peculiarity of Lithuanian ethnomusic, which asserts itself on the polarity of two equal blocks of sounding. These blocks usually consist of third intervals, polarized at a second. This kind of binarics is typical of Lithuanian archaic monody. Third sounds, ousting one another at a second, form binary ornament of monody. A binary archetype is particularly distinct in sutartinės, which shape a natural polyphony of Lithuanian monodies. Sutartinės are noted for a second friction of third blocks, manifesting itself at the time when mentioned intervals sound together.

Čiurlionis has intuitively adopted a binary archetype of ethnomusic and has consistently elaborated it in his works. It was more than a mere citation of melodies or their imitation, characteristic of the romanticist composers and Čiurlionis' later contemporaries – J. Gruodis, and even J. Juzeliūnas. The national specificity of Čiurlionis' music is basically determined not by the citation of melodies and their mimetics, irrespective of its highly inventive form, but a binary archetype of ethnomusic. One can say that it is Čiurlionis' deeper sensation of Lithuanian ethnomusic, its intuitive insight.

In the light of a binary archetype Čiurlionis' music is perceived as an integral phenomenon. Different from the dominant musicological assertions that Čiurlionis seems to have tested a great many composing trends and methods, without fully integrating them into an integral style, is "principally open" and the like (D. Staškevičius, V. Landsbergis), we should like to interpret him contrarily. Čiurlionis' evolution is noted for the elaboration of the binary archetype to the most perfect examples of his music. The composer's music shows less concern for romantic tonalities, serialism in its conventional meaning as well as the classicist and linear manifestations. They rather create a background, outer covering of the sounding of music. Čiurlionis found and accepted all those features as a tradition. The dimension generalizing and unifying his works most fully manifests itself through a peculiarity of a binary cyclic form. Thus, it is this binary cyclic form, emerging from a source of archaic culture that restructures in a decisive way what the composer found in musical surroundings of his days. It is witnessed even by Čiurlionis' most elementary models of composing adopted from romanticists, for instance, of the harmonization of folk melodies (Ex. 12) and others.

Čiurlionis elaborated a binary cyclic form in music throughout all his creative life. The composer's earliest attempts (Ex. 13) at composing witness this feature. Still, the Parnassus of a binary cyclic form is Fugue in b flat minor. Unlike his earlier opuses, where he binarily polarizes only separate elements of music, his later binary cyclic form embraces a great number of musical aspects, besides not at a single level.

The breath of archaic binarics witnesses a diverse and deep restructuring of the tonal system of composing adopted by the composer from romanticists. Forming the blocks of sounding, he can abandon accordics at thirds (Ex. 15). Modelling a binary cycle – to assimilate it with tonal functions (Ex. 16, 16a). In another case to form a rotatory tonal plan of the shift of blocks (Ex. 17, 17a). And more, he manages to chromatically vary the components of binarics without losing neither binary sensation of displacement nor a second friction (Ex. 18, 18a). Čiurlionis masterly handles chromatics, making its sounds move between polar blocks of sounding and the functions of tonality (Ex. 19, 19a). His serial method has no analogues in Europe, since it is based on the binarics of blocks. It greatly expands and deepens later prevailing methodology of a dodecaphonic series. The small series of sound volume employed by the composer code in their structure binary polarity, which becomes the function of the further serial elaboration of sounds. Here open wide vistas for the modification of a serial system in respect of the intensity of intervalics and other respects (Ex. 21, 22, 22 a, b, c, d, e). In his last work Čiurlionis masterly demonstrates the handling of binary cyclic form, which equals B. Bartók's latest opuses of modal binarics.

Starting with the charging of the fugue theme with a binary cyclic form at least in four respects – tones, rhythm (values and relationships) – the composer structures growing projections of binary cyclic form. The binary cyclic form in all the mentioned aspects embraces exposition and the wholeness of the fugue. Čiurlionis' Fugue is an example of binary serialism worth remembering, where the nucleus is comprised of the series of the letters B-A-C-H. This series segments the fugue theme and its higher levels on a binary basis. Starting with the charging of the fugue theme with a binary cyclic form at least in four respects – tones, rhythm (values and relationships) – the composer structures growing projections of binary cyclic form. The binary cyclic form in all the mentioned aspects embraces exposition and the wholeness of the fugue (see the integrated scheme of the fugue binary cyclic form – Scheme 6).

The analysis of the Fugue in b flat minor carried out by A. Venckus witnesses that it is principally impossible to adequately reflect the origin of Čiurlionis' music composing on the basis of canonical concepts of tonal music. The lack of adequate methodology gives rise to misinterpretations of the composer's music on the whole. It is, however, no consolation either to performers of his music or editors and musicologists, who make attempts to determine Čiurlionis' niche in the history of music. And what suffers most is our knowledge about Čiurlionis as the genius of Lithuanian music.

The carried out analysis of the binary cyclic form testifies that a binary method enables one to unfold not yet discovered essential sides of his works. Binary methodology makes possible to thoroughly characterize all the musical media employed by the composer. His tonality shows itself as a tonality of binary impact. It holds true for the serialism of binary impact, the cyclic form of works, etc. It is of note that this binary methodology gives a possibility to principally state that Čiurlionis with his binary searches and discoveries is the 20th century herald of the universal interest in archaic music. The things that he touched upon in his works were greatly productively elaborated by the later contemporaries Ch. Ives, B. Bartók, I Stravinsky. Though the composer's music by virtue of historical circumstances is being discovered belatedly, it still remains an unvaluable treasure not only for Lithuanians but also for the whole world.

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¹ The presented episodes of Čiurlionis' works are enumerated according to Darius Kučinskas' compiled chronological catalogue of piano music (see 21).

² In the article are used the terms of sounds current in Europe. It is convenient analysing Čiurlionis' initial series.

³ The scheme is presented with slight abbreviations [for more see: 34, p. 240-241]. Besides, the keys of sections are marked by the author of the article.

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Rimantas Janeliauskas

Mikalojaus Konstantino Čiurlionio muzikos binarinis cikliškumas

Genialaus lietuvių menininko, kompozitoriaus M. K. Čiurlionio polinkis mąstyti cikliškai, regis, plaukia iš giliausių ir intymiausių menininko asmenybės paskatų, iš pačios jo prigimties. Tad suvokti šią genetinę menininko duotį, manytume, yra vienas lemtingųjų Čiurlioniados tikslų.

Cikliškumo savybė, kaip pamatysime, nėra paprasta. Ji sufokusuoja archetipinę Čiurlioniškojo meno gelmę. Čiurlionio muzikos cikliškumas pirmiausia glūdi jo komponavimo principo prigimtyje, kurią determinuoja lietuvių etnomuzikos binarinis archetipas.

Binarinis archetipas yra neatsiejama lietuvių etnomuzikos savybė, pasireiškianti dviejų paritetinių skambesio lyčių poliškumu. Paprastai šias lytis sudaro terciniai intervalai, besiskiriantys sekunda. Binarinis archetipas labai ryškus sutartinėse. Joms būdinga tercinų lyčių sekundinė trintis, pasireiškianti skambant minėtiems intervalams drauge. Ši binarika būdinga ir archajinei lietuvių monodijai. Terciniai jos garsai, per sekundą išstumdami vienas kitą, suformuoja binarinį monodijos ornamentą. Čiurlionis intuityviai perėmė etnomuzikos binarinį archetipą ir nuosekliai jį išplėtojo savo kūryboje. Tai buvo nepalyginamai daugiau nei paprastas melodijų citavimas arba jų pamėgdžiojimas, būdingas romantinės pakraipos kompozitoriams bei vėlesniems Čiurlionio amžininkams – J. Gruodžiui ir netgi J. Juzeliūnui. Kompozitoriaus muzikai ne tiek svarbios joje esančios klasicizmo, romantinės tonacijos ar lineariškumo apraiškos, sukuriančios daugiau foninį, išorinį muzikos skambesio apvalkalą. Juk Čiurlionis visa tai rado ir priėmė kaip tradiciją. Kur kas svarbiau, kad minėtos savybės, kaip ir daugelis jo išbandytų modernių komponavimo metodų, paženklintos binariniu cikliškumu (ciklas iš dviejų). Ši savybė, kaip svarbiausias vienijantis jo kūrybos matmuo, atskleidžia gilesnę, nei romantikams įprasta, Čiurlionio tautinės muzikos pajautą, intuityvią jos išvalgą.

Binarinio archetipo šviesoje visa Čiurlionio muzika iškyla kaip vientisas fenomenas. Jos evoliucijai būdingas nuoseklus šio archetipo išplėtojimas iki pačių tobuliausių kompozitoriaus muzikos pavyzdžių. Būtent binarinis cikliškumas, kyląs iš archajinės kultūros klodo, lemtingai perstruktūruoja visa, ką kompozitorius sutiko to meto muzikinėje aplinkoje. Tai liudija netgi patys elementariausi Čiurlionio komponavimo modeliai, perimti iš romantikų, kaip antai liaudies melodijų harmonizavimas (12 pvz.) ir kt.

Binarinį cikliškumą muzikoje Čiurlionis plėtoja visą kūrybinį gyvenimą. Ši muzikos bruoža galima aptikti jau pačiuose ankstyviausiuose kompozitoriaus kūrybiniuose bandymuose (1 pvz.). Binarinio cikliškumo Parnasas – Fuga b-moll. Skirtingai nuo ankstyvesniųjų opusų, kuriuose binariškai priešinami tik atskiri muzikos elementai, vėlyvuosiuose binarinis cikliškumas apima daugelį skirtingų lygmenų muzikos tėkmės aspektų. Tad nuosekliai išskleista binarinio cikliškumo savybė leidžia diferencijuoti jo kūrybinės brandos etapus ir atrasti jiems tinkamus kriterijus.

Archajinės binarikos dvelksmas įvairiausiai ir giliai perstruktūruoja kompozitoriaus iš romantikų perimtą tonacinę komponavimo sistemą. Formuodamas skambesio lytis, kompozitorius vadovaujasi jau kitais kriterijais ir gali atsakyti tercinės akordikos (15 pvz.), asimiliuoti binarinį ciklą su tonacinėmis funkcijomis (16, 16a pvz.), sudaryti rotacinį lyčių kaitos tonacinį planą (17, 17a pvz.). Be to, jis sugeba binarikos komponentus chromatiškai varijuoti, neprarasdamas nei binarinio išstūmimo pojūčio, nei sekundinės trinties (18 pvz.). Nuostabu, kaip Čiurlionis valdo chromatiką, priversdamas jos garsus judėti tarp poliškų skambesio lyčių bei tonalių funkcijų (19, 19a pvz.). Būtent tuo pirmiausia ir pasireiškia neįprastas Čiurlionio tonalumas. Nepastoviasios harmonijos funkcijas kompozitorius traktuoja paritetiškai – binariškai. Tad skirtingai nuo ankstyvesniams romantikams (Fr. Chopinui, R. Wagneriui) būdingos dominantinės, o vėlesniams (A. Bruckneriui, M. Regeriui, H. Wolfui ir kt.) – subdominantinės harmonijos vyravimo, Čiurlionis chromatikos nesaisto nei su viena jų. Chromatika nuolat juda tarp binarinių polių. Čiurlionio serijų metodas neturi analogų Europoje, nes jis yra grindžiamas lyčių binarika. Kaip tik tai nepaprastai išplečia ir pagilina vėliau įsivyravusią dodekafoninės serijos metodologiją. Kompozitoriaus naudojamos nedidelės garsų apimties serijos savo struktūroje užkoduoja binarinį poliškumą, kuris tampa tolimesnės serijinės garsų plėtotės funkcija. Atsiveria platūs horizontai serijinę sistemą modifikuoti intervalikos intensyvumo ir kitais atžvilgiais (22, 22 a, b, c, d, e pvz.). Savo paskutiniame kūrinyje Fugoje b-moll Čiurlionis demonstruoja virtuozinę binarinio cikliškumo techniką, prilygstančią vėlyviams B. Bartóko modalinės binarikos opusams.

Pradėdamas binariniu fugos temos cikliniu susegmentavimu bent keturiais atžvilgiais – tonų bei ritmo (verčių ir santykių), kompozitorius sudaro augančias binarinio cikliškumo projekcijas. Binarinis cikliškumas visais keturiais minėtais atžvilgiais aprėpia ekspoziciją ir fugos visumą. Čiurlionio fuga yra išimtinai binarinio serijiško pavyzdys, kurio branduolį sudaro B-A-C-H raidžių serija. Ši serija binariškai segmentuoja fugos temą ir aukštesniuosis fugos lygmenis (žr. integruotą Fugos binarinio cikliško schemą – Schema 6). Remiantis kanoniniais tonalios muzikos konceptais, iš esmės neįmanoma adekvačiai atspindėti Čiurlionio muzikos komponavimo prigimties. Tai patvirtina A. Venckaus atlikta Fugos b-moll analizė. Nesant adekvačios metodologijos, kyla nesusipratimų dėl kompozitoriaus muzikos. Tai nėra paguoda nei jos atlikėjams, nei redaktoriams, nei patiems muzikologams, bandantiems nustatyti Čiurlionio vietą muzikos istorijoje. O labiausiai nukenčia mūsų suvokimas, kur slypi Čiurlionio genialaus tautiškumo esmė.

Tuo tarpu binarinis metodas atskleidžia iki šiol neįžvelgtas esmines jo muzikinės kūrybos puses. Binarinė metodologija apibūdina visas kompozitoriaus naudojamas muzikos priemones. Ja remiantis, Čiurlionio tonalumas atsiskleidžia kaip binarikos paveikos tonalumas. Panašiai atrodo binarikos paveikos serijiškas, kūrinių cikliškas ir t. t. Šio metodo efektyvumą iš dalies parodo ginčijamo Fugos b-moll temos garso H_1 pozityvūs motyvai. Binarinė logika tvirtai byloja kaip tik šio garso naudai: tai ir binarinė simetrija išsidėstę temos akcentai bei derminis poliškumas, ir temos dalis išskiriantys BACH garsai, ir visos fugos mastu pasireiškiantis ekspozicijos ir visumos binarinis cikliškumas. Pastarajame lygmenyje išaiškėja ryšys tarp intervalinių temos santykių (tritoninių arba kvintinių ir kvartinių) ir mažorinio bei minorinio temos dermės kolorito. Tai tik patvirtina, kad fugos ekspozicijai yra dėsningas garsas H_1 , o jos poekspoziciniam padaliniiui – pustoninis jo variantas (C). Tad Čiurlionis savo binariniais atradimais ir ieškojimais yra XX a. visuotinio susidomėjimo archajinėmis muzikos ištakomis šauklys. Tai, ką jis savo kūryboje apčiuopė, vaisingai plėtojo vėlesnieji jo amžininkai Ch. Ivesas, B. Bartókas, I. Stravinskis. Ir nors kompozitoriaus muzika dėl istoriškai susiklosčiusių aplinkybių atrandama pavėluotai, ji išlieka neįkainojama vertybe ne tik lietuviams, bet ir visam pasauliui.

Ex. 1. MKČ, Apie muziką (6, p.299)

Mo-čiu-te ma-no, se-no-ji ma-no, šir-de - le. ir t. t.

Example 1a

(0 0) (0 0)
m. 3

Ex. 2. MKČ, Apie muziką (6, p.299-300)

Lengvai

Bė - kit, ba - ra - liai, bė - kit. ba - ra - liai, ga - lan va - la - ko.

Example 2a

(0 0) (0 0)
m. 5

Ex. 3. MKČ, Apie muziką (6, p.300)

Ma - no mo - čiu - tė, se - na bū - da - ma,
no - ri, no - ri sal - daus mic - ge - lio.

Example 3a

(0 0) (0 0)
m. 3

Ex. 4. MKČ, Apie muziką (6, p.314)

Tu, ma-no se-se - rė - le, se - se - le
gul - bu - žė - le, kad no - ri var - gą
var - ū, te - kėk už bau - džiau - nin - ko.

Example 4a

a b a b
m. 7 10

Ex.5. ČLLM 336 (12, p.312)

Example 5a

Ex: 6. ČLLM 335 (12, p.312)

Example 6a

Ex. 7. M.K.Čiurlionis DK 201 (1904), mm. 1-6

Ex. 7a

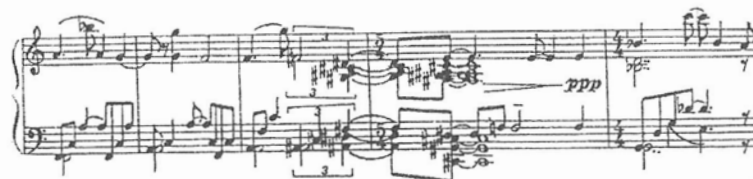
Ex. 8. I.Stravinsky *Petrushka* No 3 (1921; 1910-11), mm.

Ex. 8a

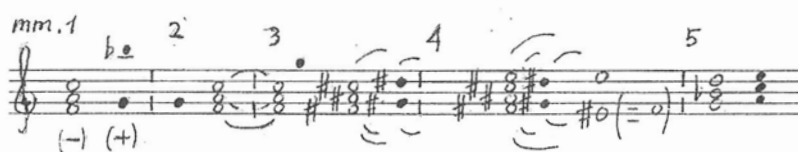
Ex. 9. B.Bartók *Mikrokosmos* No90 (1926-37), mm.1-10

Ex. 9a

Ex. 10. Ch.Ives Set of take-offs No3 (1906) mm. 25-29



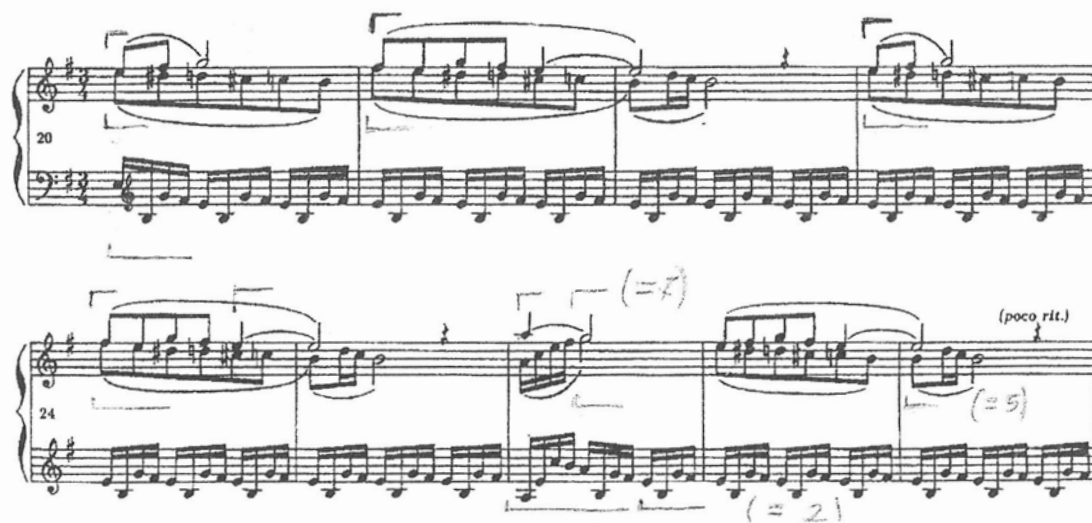
Ex. 10a



Ex. 11. SS (4) PLLIM (27)



Ex. 12. M.K.Čiurlionis DK221 (1906), III, mm. 20-28 (10, p.17)



Ex. 13. M.K.Čiurlionis DK 1 (1906), mm. 1-4 (11, p.3)

Ex. 14. M.K.Čiurlionis DK 280 (1909), I, mm. 1-2 (13, p.51)

Ex. 15. M.K.Čiurlionis DK 258 (1908), I, mm. 1-2 (42, p.51)

Ex. 16. M.K.Čiurlionis DK 295 (1909), mm. 1-2 (11, p. 73)

Ex. 16a. (DK 295, mm. 5-8)

Musical score for Ex. 16a, measures 5-8. The score is written for piano and consists of two systems. The first system is labeled (S) and the second system is labeled (D). The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked *p* (piano). The score features complex rhythmic patterns and chromatic movement in both hands.

Ex. 17. M.K.Čiurlionis DK 198 (1904), mm. 1-6 (42,p. 13)

Musical score for Ex. 17, measures 1-6. The score is written for piano and consists of two systems. The tempo is marked *Presto* with a metronome marking $M.M. d = 80-84$. The key signature has one sharp (F#) and the time signature is common time (C). The score features complex rhythmic patterns and chromatic movement in both hands. The first system is labeled *p* (piano). The second system includes markings for fingerings 4 and 5.

Ex. 17a. (DK 198, mm. 12-14)

Musical score for Ex. 17a, measures 12-14. The score is written for piano and consists of two systems. The key signature has one sharp (F#) and the time signature is common time (C). The score features complex rhythmic patterns and chromatic movement in both hands. The first system is labeled 13 and the second system is labeled 4.

Ex. 20

(DK 194-1904) (DK 204-1905) (DK 200-1904)

- + + - - + -

Ex. 21. M.K.Čiurlionis. DK 216 (1906), I, mm. 1-11

E A Es A C A Es (E³ A³ Es³ A³)

C³ A³ Es³

B A C H

Ex. 22

E A ES A C A ES

+ -

Ex. 22a

Ex. 22a shows a musical score with two staves. The upper staff contains a melodic line with notes and rests. Above the staff, there are annotations: 'O' above the first measure, 'R' above the second measure, and '(R)' above the third measure. A dashed line connects the 'O' and 'R' annotations. The lower staff contains a bass line with notes and rests. Below the lower staff, there is a circled annotation '(O)'.

Ex. 22b

Ex. 22b shows a musical score with two staves. The upper staff contains a melodic line with notes and rests. Above the staff, there are annotations: '(RJ)' above the first measure, and 'R' above the second measure. The lower staff contains a bass line with notes and rests.

Ex. 22c

Ex. 22c shows a musical score with three staves. The upper staff contains a melodic line with notes and rests. Above the staff, there are annotations: 'R' above the first measure, and 'R' above the second measure. The middle staff contains a melodic line with notes and rests. Below the middle staff, there are annotations: '(O)' below the first measure, '(RJ)' below the second measure, and '(O)' below the third measure. The lower staff contains a bass line with notes and rests. Below the lower staff, there are annotations: '(J)' below the first measure, and '(O)' below the second measure.

Ex. 22d

Ex. 22d shows a musical score with two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests.

Ex. 23 M.K.Čiurlionis Fuga b-moll (Urtext) m. 1-4

Ex. 23a

Ex. 23b

Ex. 23c

Ex. 23d

Ex. 23e

Ex. 23f

Ex. 23g

M.K.Čiurlionis DK 298b (1909)

Fuga b-moll (Urtext)

(Expos.)

10 d : 13 s. 6 d : 12 s.

b - moll
Es - dur

e - moll
A - dur

24

26

28

30

32

mm. 25-26: 51-52

re

b (dim.)

Des-dur

Handwritten musical score for piano, measures 34-42. The score is written in treble and bass clefs. It includes several annotations and markings:

- Measure 34: Treble clef has a circled 'D' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 35: Treble clef has a circled 'C' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 36: Treble clef has a circled 'E' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 37: Treble clef has a circled 'C' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 38: Treble clef has a circled 'C' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 39: Treble clef has a circled 'C' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 40: Treble clef has a circled 'C' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 41: Treble clef has a circled 'C' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.
- Measure 42: Treble clef has a circled 'C' with an arrow pointing to a note. Bass clef has a circled 'C' with an arrow pointing to a note. A circled 'C' is also present below the bass clef.

Section markers and other annotations include:

- IV (P. Expos)
- as (dim)
- C - dure
- L → C

44

46 *Con f.*

48 *f (dim)* *a (dim)* *7 e³*

50 *(mus. 4:23:51)* *(5)*

52

Detailed description: This page of a musical score contains five systems of piano music, numbered 44 through 52. Each system consists of a grand staff with a treble and bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of accidentals (sharps, flats, naturals). Dynamic markings such as *f* (forte), *dim* (diminuendo), and *Con f.* (con fortissimo) are present. Performance instructions include a circled 'A' at measure 48 and a circled '5' at measure 50. A tempo or rehearsal mark '(mus. 4:23:51)' is written above measure 50. The notation includes various articulations like slurs and accents, and some notes are marked with '(h)'. The piece concludes at measure 52 with a final chord in the bass clef.