

## M. K. Čiurlionis' Last Unrecognized Musical Cycle

### Introduction

The present work is a continuation of the author's article published in the previous issue of the publications (Janeliauskas: 2004). It stated that the composer inspired by a creative outburst lasting several days (October 12–17..., 1908) created not only version I of three pieces ("wrote three pieces" – from the letter to S. Kymantaitė, October 15, 1908), but also "sketched" version II of the mentioned cycle (UC: October 1908, Petersburg). The following conditional titles, namely Prologue, Fugue, Finale were employed for the signification of the functional similarity between the movements of each version (for more see: schemes 2 and 3 of the mentioned article, where the chronology, functional and key similarities of the movements of the "outburst" works are marked, p. 34–35). The aim of the present article is to analyse and establish whether the works included in version II also make up a musical cycle. Thus, the object of investigation comprises Čiurlionis' three last works for piano written out nearly by the composer in November 1909 (VL 325, 345, 328).

With the aim of establishing a spontaneous cycle independent methods (prognostic, structural, identification), alike in the previous article, were exploited. A successive order of each of the methods (the sections of the article appropriately arranged) forms a certain sequence of procedures, making possible to more explicitly delimitate the object of investigation and confirm or reject the composer's spontaneous musical cycle as a real fact of work (here called Unrecognized Cycle). Generally speaking, one can say that the whole of the investigation procedures coincides with the so-called structural-systematic method. Here the results of textological analysis of Čiurlionis' music have been also made use of (Kučinskas, 2002). For the elucidation of the investigation level of the theme in question it could be enough to point out the facts marked in the previous work about the reflections of unrecognized cycles and the cyclic nature in theoretical literature (Janeliauskas, *ibid.*, p. 29–30). Besides, musicologists' observations about some works from version II, particularly the famous Fugue in B flat minor, are greatly topical for this investigation. The structure of this Fugue, as we shall see later, contains quite a few features significant for the entire cycle. "The emergence of this work is somewhat enigmatic", writes V. Landsbergis (Landsbergis, 1986, p. 103). "The work was born not in one breath like some of his preludes; Čiurlionis used to return to it, perfect and finally dated the copy in Petersburg, November 1909. Whereas the composer's primary manuscript has one more, later abandoned trace of thought: to augment a harmonic prelude-form of the triad from A<sup>3</sup>-F<sup>3</sup>-C<sup>3</sup> sharp bright flickering, descending to the counter-octave depths, where the tonic clears up – the fugue's subject will be born" (*ibid.*).

V. Landsbergis notices in the fugue seven sections, motivating their separation as follows: "the exposition of ideas (15,5 m.); the aims of new keys, countersubjects, shapes of subjects (phases II–III, 15 m.); the mildest, clearest (IV); the most conflicting (V–VI) and conclusions with the summing up of the primary key coda (15 measures in all)" (*ibid.*, p. 15). The presented scheme of the compositional fugue (*ibid.*, p. 106) witnesses that the musicologist estimates the volume of the exposition as 15,5 measures within which sounds the subject and its answers (B flat-E-B flat-E) as well as an inverse shape of the subject (C). In reality, however, it occupies not 15,5, as shown in the scheme, but 22,5 measures. Besides, the musicologist, attributing "the lyrical culmination not to the medial but the basic movement of "conclusions" (IV–VII)" (*ibid.*, p. 107), seems to be mistaken interpreting the beginning of the fugue's recapitulation. In his scheme (*ibid.*, p. 106), the beginning of the recapitulation is marked by a minor presentation (c) following the "lyrical culmination" (C). The mentioned and similar circumstances give rise to the ambiguity of the notion of the fugue.

A. Venckus investigated Čiurlionis' Fugue in B minor more thoroughly than other musicologists. Due to the fact that the fugue's subject contains in a primary shape quite a few structural features of the entire Fugue (Venckus, 2000, p. 178), the musicologist goes deeper into the subject. He analyses its rhythm, meter, compositional structure, melodic line, the presentation of keys, modal peculiarities, the clarity of keys and intervalics. The musicologist notices that the first half of the subject is "marked by various and the second, on the contrary, – uniform rhythmic durations"

(*ibid.*, p. 178). He supposes that the rhythmic-metric structure of the subject is principally based on a iambic foot. "The compositional structure of the subject is of a three part-form (*ibid.*, p. 182), and the melodic line is "wave – shaped" (*ibid.*, p. 184). "The construction of the subject's keys, oriented after the fifth system, undergoes alteration – from flattened primary digress to further keys of sharpened direction (B flat-C-A-E) (*ibid.*, p. 187). He also points out that the subject in respect of the "clarity of keys has some reflexive features – the initial and final keys are the most pronounced" (*ibid.*, p. 189). It makes possible to notice "a logical arch of the structure <...> between the final key of E and the accentuated sound E in the beginning" (*ibid.*, p. 200). Guided by the law on the priority of the most common model, the musicologist confirms the reflexiveness of the subject's key modes. Each of the fifth sound systems in the initial key of B flat and the final of E have six members (*ibid.*, p. 206). In its turn, the key of A – ten members, and of C – nine. Having measured a general volume of all the rising intervals of the subject in semitones and compared an arithmetical mean of this volume with the mean of all the falling intervals, the musicologist discovers an amazing balance (the difference even does not equal a full semitone – a weighty argument in a doubtful favour of the subject's sound B<sub>1</sub> under re-editing!).

Later on the musicologist analyses the presentation of sound material in time and notices a proportional dynamics of the fugue's parts. Each of its parts is expressed in percentage in terms of duration, making possible to notice an inverse proportion of the volume of derivatives: an initial presentation – 42,45%; benomial I of development – 19,81%; benomial II of development – 15,09%; benomial III of development – 13,21% and the recapitulation of duration – 9,44% (*ibid.*, p. 230). On the basis of this proportion, the musicologist consistently differentiates the fugue-form parts.

Eventually, the proportional dynamics of movements enables the musicologist to base a systematic transfer of the fugue's culminations to the front. In comparison with the subject, they move away in a percentage respect: the subject (64,25% of the whole duration), the initial presentation (77,48%), and the development (85,71%, 75% and 94,64%). The fugue's major culmination (benomial II – 75%) most of all draws close to the proportions of the subject's culmination. Making use of interval indexes of the distance between voices, the musicologist estimates a stopping and dynamics – based role of the texture. He bases the closure of the fugue's exposition according to the further distance of voices from each other. In addition, this fact is also confirmed by the analysis of a rhythmic pattern – "the initial presentation in respect of rhythm is closed, since in the end one can see a return to initial forms of rhythm" (*ibid.*, p. 246). Venckus' valuable observations and discoveries thoroughly analysing the Fugue were however not crowned with real success. The musicologist failed to evidently prove a programming relationship between the whole of the subject and fugue. His idea of the Fugue's dynamic parts, motivating it by the Fugue's key plan and a proportional presentation of sequences seems to be particularly vulnerable.

The Fugue in B flat minor was also investigated by a young musicologist D. Kučinskas. In his opinion "the initial idea of the Fugue should be associated with the opera "Jūratė", because all the improvised, composed, written or unwritten down music at that time was permeated with an opera idea" (Kučinskas, 2002, p. 114). The musicologist discovers some traces of such improvisations in the unpublished 13-measure fragment G minor (ČM 55, p. 21–22, September 1908). Thus, he holds that the composer wrote this Fugue with short intervals from September 1908, until at last he markedly adjusted it and made a fair copy (November 1909).

In the musicologist's opinion, the second manuscript (the fair copy) of the Fugue in B flat minor "the most exactly reflects the composer's idea" (*ibid.*, p. 117). Taking into consideration the Fugue's measure 4 edited by Landsbergis and D. Eberlein, where on the basis of the primary manuscript (the rough copy) the sound B<sub>1</sub> is changed for C, Kučinskas writes: "Although in the Fugue's Urtext C (doh) is left, a doubt remains whether Čiurlionis, having markedly changed the Fugue could have also changed this sound, bringing out the fourth (pure, augmented, diminished) interval typical of the fugue" (*ibid.*, p. 117). Besides, he states: ... "if we recognize that the subject should contain C (doh), then mathematical calculations of sound relationships by Venckus would be wrong and the conclusions – mistaken" (*ibid.*, p. 118).

Although quite a number of investigation were devoted to the analysis of Čiurlionis' Fugue in B flat minor, one cannot help wondering why musicologists do not come to agreement. The Fugue's key plan, proportions, rhythmic structures cause problems. They also disagree concerning the beginning of the recapitulation, the sounds contained in the theme itself. These and similar

disagreements seem to be conditioned by the approach that the composer's Fugue in B flat minor is as if an individual self-contained work.

On the contrary. Here an attempt will be made to show that the Fugue is only one of the cycle's movements, therefore, it can be principally disclosed on the basis of the analysis of the whole cycle.

Differently from the Fugue, other works of the cycle, presenting to us interest (VL 325, 328), are included in different groups and cycles made up by the editors. Let us compare:

**JČKF: Four Preludes Op. 31**

Number:	1	2	3	4
VL	325	327	328	322
Keys:	D	C	C	Dm

**VLKF: Sea Preludes (I–XIV)**

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV
VL	318	319	320	328	250	322	324	325	326	327	329	331	330	333
DK	261	262	263	279	259	266	268	269	277	278	280	282	281	284
Keys:	Cm	Dm	Dm	C	D flat	Dm	Cm	Dm	Bm	C	Bm	Cm	C	Bm

It seems that a free outlook on the chronological succession of works is characteristic of both editors – Čiurlionytė and Landsbergis (comp. VL and DK chronologies). One can notice certain partial attempts to include works in cycles, mainly on the basis of a key plan. For example, Čiurlionytė, selecting preludes, places them forming a key arch (D and Dm), whereas Landsbergis orients himself to the surrounding of keys at a second (C-D-B). Therefore, the works under investigation (VL 325, 328), included in different systems of cycles (groups), potentially acquire different compositional functions (those of an arch, surrounding, etc.). In point of fact, these evident ambiguities would not crop out knowing a natural cyclic character of the works. Its possibility among the mentioned works will be analysed in the next sections of the article.

**Prognostics of the Cycle**

As we have noticed, the cycle's idea concerning version II of the works directly emerges after the writing of "three pieces" (12–15 October, 1908). The reason for it seems to be the composer's dissatisfaction with the cycle's version I (Janeliauskas, *ibid.*, p. 34). Then, true enough, the composer spontaneously crossed out the first two "pieces" (VL 322, 323) and made a fair copy only of the third. Besides, he dated it (VL 324: 08...14). Prior to the abatement of the outburst, the composer wrote a new version of the first "piece" (here called Prologue), more exactly its 22 measures (VL 325: October 16, 1908), and the next day he "sketched" the beginning of the third work (Finale) (VL 328). Having in mind that there is an incomplete copy of Jonas Čiurlionis (Čm, p. 4), one can guess that only the first nine measures out of 33 were written at that time. The composer finished the whole composition much later. The mentioned work, therefore, is non-monosemantically dated (VL 328: October 17, 1908 – February 12, 1909).

It is expedient to point out here the order of succession writing the Fugue in B flat minor, having in mind that a creative outburst lasted only a few days (October 12–17, 1908, Petersburg). Kučinskas noticed that the beginning of the Prelude C major (VL 328) in the same copybook (Čm 52) before the Fugue is dated October 17, 1908, therefore, he supposes that part of the Fugue up to measure 23 was written between October 17, 1908 and November 28 (Kučinskas, 2000, p. 114). Measures 23–39 were written later. The identity of writing materials (a violet pencil) enables the musicologist to judge about individual periods of the writing down the mentioned measures – February, March and May, 1908 (*ibid.*, p. 115). Besides, "in March the composer began to write a new fugue notated in a violet pencil (VL 337)" (*ibid.*). After the completion of the rough copy (May 1909), the Fugue, markedly adjusted (August 1909), was copied into the manuscript (November 1909) (*ibid.*, p. 116).

An exact chronology of works, making possible to establish probable movements of the cycle, is of paramount importance for the composer writing music in outbursts. The presented excursus of the chronology of works seems to leave no chances to clarify, at least to some extent, the probability of the cycle, since they do not follow a successive chronological order. The composing is

long-drawn-out or in stages. No matter that the composer at last copied all the three works into a fair copy, it also contains no absolutely exact dating.

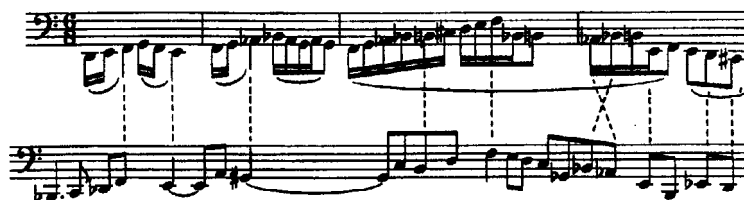
Stating the probability of the cycle, in spite of the intricate chronology of the works, the prime task is to attentively evaluate the peculiarities of creative outbursts. The structure of the outburst witnesses as if two stages. The first is associated with the writing of three "pieces" (October 12–15, 1908). Worthy of mention is that Čiurlionis articulates this period in his known letter to S. Kymantaitė. In the second stage the composer starts a new version of the three "pieces" and fixes 9 measures of the first and third works. In this stage, a chronological (cyclic) sequence of works seems to be not very important to him. He already has a prototype of the cycle, i. e. version I. Due to a clear introduction order of the works into a cycle, the composer seems to be more concerned about an artistic merit of the works. Taking into account the comparison of the quality of the works, it can most likely throw some light on the chronology of works.

As mentioned before, part of the Fugue up to measure 23 was written in the period between October 17, 1908 and November 28. However, the comparison of the Prelude D minor written a day before (VL 325) with a 5-measure prelude prior the Fugue in B flat minor (primary manuscript, Landsbergis 1986, p. 103) discloses a pronounced qualitative inadequacy. It should be mentioned however that both preludes are drawn closer by the harmony of an augmented triad and the same function of harmony (the sound A in the bass, respectively m. 22 and m. 5). One can guess that they witness two variants of the Prologue. The Fugue's prelude is a rather elementary improvisation ("preluding" with an augmented triad). Whereas the Prelude D minor written a "day before" is marked by a pronounced compositional structural character, namely ostinato phrases in the bass and melody, a rich harmony (here are employed all the three possible transpositions of an augmented triad and other chords). Besides, the varied melodic motifs (m. 3, 5, 9, 11–13) seem to prepare the Fugue's theme.

These pronounced qualitative differences lead to the presumption that the Fugue's prelude (and the Fugue proper at least up to measure 23) was most likely written prior to the mentioned creative outburst (apparently before the composer's second leaving for Petersburg, September–October, 1908). It might have been the reason why after the completion of a new version of the prologue the composer started writing the Finale without delay. It stands to reason that the Fugue's initial "sketch" existed, but the composer finished the Finale much later (December 12, 1909, Petersburg). Nevertheless, the composer writes down nine initial measures, but the Fugue was prolonged much later. The circumstances of the Fugue's continuation are also interesting, since the composer seems to try its one more version (VL 337). The comparison of the subjects of both fugues discloses principle coincidences of melodic lines and in part of supporting sounds (Example 1). Of interest is also "incompleteness" of a new attempt. The final intonation of this fugue (sound D sharp) introduces into the sound E of the Finale. Thus, the new Fugue might have been a new attempt. The chosen an attractive modal and harmonic contrast of the prelude and the fugue (augmented and diminished mode and harmony) speak in favour of the mentioned supposition. But after all, his attempt before long turned out to be unacceptable – he continued the Fugue in B flat minor, incidentally, in the same chemical pencil. Hence, it is reasonable to suppose that the composer started to continue the Fugue not earlier than in March (most probably after his return to Druskininkai).

#### Example 1

VL 337, 345



VL 337, m. 25–27 and VL 328, m. 1



The Fugue's new version seems to have been matched up to the new Prologue. It may be not by chance that the dominant "A" (m. 22) of the Prologue's end "forces" its way into the primary tonic "D" of the experimented Fugue. On the other hand, one can say that it was again by no chance that copying the prologue into the fair copy, the composer "added" two final measures. The latter more successfully prepare the beginning of the Fugue in B flat minor (than the former A in the bass) even due to the final major measure of the Prologue, where the continuing chord in the key of D major (m. 24) prepares the fugue to sound in B flat by way of a modal contrast.

In respect of quality, the new attempt to write the fugue is more consistent due to the potential of an artistic and compositional idea in comparison with the exposition of the Fugue in B flat minor (m. 23). It is self-evident therefore that the composer left the unfinished new fugue and went on composing the "old" one patiently and for a long time. One cannot help wondering why the composer did not give up an old 5-measure introduction (a harmonic prelude making) – the Prelude up to its copying into the fair copy remained in the primary manuscript (the rough copy): he could have wondered about a successful completion of the whole fugue and mating it up to other movements of the cycle. The composer perfected the Fugue up to its copying into the fair copy (*ibid.*, p. 115). Whereas other movements of the cycle are shorter. Can it be the reason why they were copied prior to the Fugue? We suppose that due to works in the copybook Čm 52 are presented in the following order: p. 14–15, VL 325; p. 16–19, VL 328; p. 20–28, VL 345. This order does not completely coincide with the cycle of the works based on version II. Taking into consideration version I, they should be presented as follows:

	Prologue	Fugue	Finale
VL	325	345	328
DK	291	293	292
	1909 November	November	November

Chronological data on the works stimulate one to ask whether we indeed come across a spontaneous cycle. A spontaneous cycle is usually witnessed by several pronounced symptoms, such as a creative outburst, the anonymity of works and a seeming incompleteness. In respect of the works in question these symptoms are not particularly evident. In addition, the works are composed in stages in an intricate chronological order. They are indicated by the mark "Jūratė" and even have specific titles and referencies (fugue, prologue). But after all, the composer, as it seldom happens, copied all the three works into a fair copy, thus, formally finishes them. The inefficiency of symptoms can be explained through the structure of the creative outburst. Within the initial flow (stage) Čiurlionis composes a spontaneous cycle of three "pieces". It conforms to all the mentioned here criteria of spontaneity – the chronology is successive marked by an outburst; the works are untitled and partly unfinished (the first two works are crossed through and only the third was copied into the fair copy). Therefore, it is but natural to ask whether the new version of "three pieces" was created spontaneously (although in stages, thinking about an opera, polishing details). The answer is probably YES. Such is the structure of the stage of the second outburst.

How does the spontaneity of the mentioned stage manifest itself? It can be to a certain extent explained by a peculiar psychological state, as the philosopher A. Šliogeris puts it, "by a flash flooding the consciousness" (Šliogeris, 1996, p. 149). Such a flash "remains in the consciousness for ever <...>. But that memory is particular <...>. It breaks the walls of our conscious memory and plunges into the depth of the soul (subconsciousness – *R. J.*). It affects our thinking and action indirectly as if a mysterious light, travelling from behind the scenes and imperceptibly flooding the scene of a conscious life" (*ibid.*, p. 154–155). Being deep in thought and recollecting the flash, we as if live in the "eternal present", adds the philosopher (*ibid.*).

It is possible to similarly imagine how the first half of the creative outburst (flash) "directs" its second half and the further stages of composing. Of great interest (even stunning) are coincidences of keys. It has been mentioned that the works included in version I and version II have a single-named key structure (version I: Dm-B flat-Cm and II: D-B flat m-C; see: LM V, p. 35, scheme No 3). These is another imposing circumstance witnessing spontaneity. The Fugue from version I (more exactly a canon, VL 323), by the way, no lesser than its subject as if balances between two keys (B flat and Dm). It can be perceived as almost a "prophecy" in the composer's hesitations

trying out the new Fugue in D minor beside B flat minor, which was begun earlier. The light of outburst accompanies the composer further on, directing the anonymity of the cycle. The "stopped time" in the flash does not commit the composer to formally legalize the sequence of the cycle's movements and finish it in this respect.

Thus, regardless of the non-distinctiveness of spontaneity symptomatics, the ambivalent structure of the outburst makes possible to judge about it. It is the second versions of the three works that bring out a probability of a spontaneous cycle.

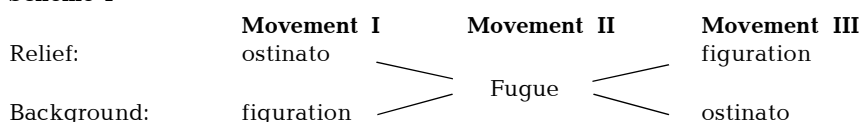
### Structural Character of the Cycle

The composer's manner of composing distinguishes itself by a certain syncretic form uniting both binary (archetypes) and tonal (of New times) composing principles into an spontaneous integrity<sup>1</sup>. Unfortunately, this kind of composing syncretism has to be artificially decomposed and the structural character of the cycle conditioned by every principle must be analysed individually.

### Binary Cosmos

A binary approach makes possible to start from the things which are typical of this cycle and reflect Čiurlionis' spontaneous archetypal way of musical thinking. Alike in "three pieces", version II of the works is also marked by the cycle – structuring ostinato derivatives. Therefore, analogically can be employed ostinatos and figurations (everything what is not ostinato) as well as the model of relief and background classification, moreover that the latter enables one to notice ostinato expression as the cycle – uniting principle<sup>2</sup>. True enough, now the middle movement is not a Canon as in version I, but a Fugue (Scheme 1):

#### Scheme 1



The mentioned change has no principle importance on condition if each presentation of the subject<sup>3</sup> in a fugue can be recognized and evaluated as if an ostinato in the system of the cycle. Therefore, the chosen model makes possible to single out and mark the ostinatos of each movement (Scheme 2):

#### Scheme 2

Movement I (VL 325)	Movement II (VL 345)	Movement III (VL 328)
Ostinato I, m. 1–4	Ostinato I, m. 1 (b)	Ostinato I, m. 1
	Ostinato II, m. 4 (e)	Ostinato II, m. 2
		Ostinato III, m. 3
		Ostinato IV, m. 4
Ostinato II, m. 5–8	Ostinato III, m. 8 (b)	Ostinato V, m. 5
	Ostinato IV, m. 13 (e)	Ostinato VI, m. 6
		Ostinato VII, m. 7
		Ostinato VIII, m. 8
Ostinato III, m. 9–12	Ostinato V, m. 18 (c, inv)	Ostinato IX, m. 9
	Ostinato VI, m. 23 (d)	Ostinato X, m. 10
		Ostinato XI, m. 11
		Ostinato XII, m. 12
Ostinato IV, m. 13–16	Ostinato VII, m. 27 (e)	Ostinato XIII, m. 13
	Ostinato VIII, m. 30 (b, dim)	Ostinato XIV, m. 14
		Ostinato XV, m. 15
		Ostinato XVI, m. 16
Ostinato V, m. 17–20	Ostinato IX, m. 34 (cis)	Ostinato XVII, m. 17
	Ostinato X, m. 37 (as, dim)	Ostinato XVIII, m. 18
		Ostinato XIX, m. 19
		Ostinato XX, m. 20
Ostinato VI, m. 21–24	Ostinato XI, m. 39 (C, dim)	Ostinato XXI, m. 21
	Ostinato XII, m. 42 (C)	Ostinato XXII, m. 22
		Ostinato XXIII, m. 23
		Ostinato XXIV, m. 24

(VII ?)	Ostinato XIII, m. 46 (f)	Ostinato XXV, m. 25
	Ostinato XIV, m. 46 (f, dim)	Ostinato XXVI, m. 26
(VIII ?)	Ostinato XV, m. 48 (a, di.)	Ostinato XXVII, m. 27
		Ostinato XXVIII, m. 28
	Ostinato XVI, m. 49 (b)	Ostinato XXIX, m. 29
		Ostinato XXX, m. 30
		Ostinato XXXI, m. 31
		Ostinato XXXII, m. 32

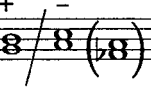
Alike in version I, the number of ostinatos almost doubles with every new movement. But the 1<sup>st</sup> movement has mere 6 ostinatos instead of 8 meeting the proportion (8-2=6).

The following expressions specify the proportions of ostinatos:

Movement I	Movement II	Movement III
8-2 ostinatos	16 ostinatos	32 ostinatos

The simplified expressions would be: 1:2:4. It is very close to a proportional prototype of ostinatos of the version I (3:6:12=1:2:4). By the look, the ostinato of each movement is greatly individual (their primary motives can be seen in Example 2).

**Example 2**

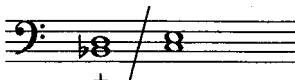
Movement I, ostinato	Scheme I	Reduction I
		
Movement II, ostinato	Scheme II	Reduction II
		
Movement III, ostinato	Scheme III	Reduction III
		

Among them, however, one can see some general structural equivalents, making possible to state an integral idea of the cycle. It is brought out by a comparable scheme (ibid.). Binary elements can be seen in the ostinato of each movement. One comes across the oustings of thirds at a second, archetypical of Lithuanian ethnomusic<sup>4</sup>. The blocks of thirds here, as usual, vary with the multitude of thirds (1 or 2 thirds) and chromatic variants of the sounds at thirds. Besides, these thirds are contrasted both by a major and minor second.

Besides, binary oustings of blocks at a third (+/- or -/+ ) are peculiar to all ostinatos. In its turn, upon the reduction of the blocks to the minimum (up to one third), a general intonational code of all the ostinatos, to be more exact, a binary nucleus, becomes clear (Example 3). Here the variants of chromatic sounds are of no particular importance, because they cause no changes in the effect of the binary ousting. Having in mind certain peculiarities of the cycle's key plan, which are going to be soon analysed, it is polar thirds (B flat-D and C-E) that should be considered to be the primacy of such nucleus as the origin of the work.

**Example 3**

Reduction I+II+III



The relationship of the binary nucleus of ostinatos with the cycle's key plan is evident. The Fugue's parts are signified in a similar way (Scheme 3):

### Scheme 3

Cycle:	Movement I	Movement II	Movement III	
Keys:	D –	B flat m /	C	
Fugue:	Exposition	Development	Recurrence	
Keys:	B flat –	Dm /	Cm	
Measures:	1	23	39	53

Perceiving the keys as the blocks on a macroscale, one can state binary oustings. In that case, the key (C) of the 3<sup>rd</sup> movement ousts the keys (D and B flat m) of the 1<sup>st</sup> and 2<sup>nd</sup> movements at a third, and an analogical key (C, m. 39) in the Fugue's finale ousts those of exposition and development (B flat m and Dm, m. 1, 23).

The ousting direction of the keys is inverse to the ousting of the binary nucleus in the Finale (Example 2: Reduction III E., see: – / +).

This kind of inversion of binary harmonies and keys is a logical feature of a cyclic character that reminds of the models peculiar to the classical micro- and macro-levels of tonal-harmonic and functional relationships of the cycle (take T-D-S and T-S-D, etc.).

The binary regularity of keys partly structures the Fugue's exposition. Here the pitches of subjects (the first melodic pitch of the subject sound is kept in mind) are ousted: B flat (m. 1), B flat (m. 8) and C (18). The last subject in the exposition manifests itself through the inversion of the theme, and in its turn even more reinforces the binary polarity of the subjects' blocks. It is worthwhile to glance at the mentioned inversion of the subject more attentively (Example 4). It is obvious that the inversion is not presented in a strict form (cf. the original O with inversion I and its 1<sup>st</sup> variant). Mere few sounds (1–3, 6–7) are strictly preserved. The comparison of the shapes and subjects in the second half (s. 14–15) discloses two intervals of the tritone (C-F sharp and A sharp-E), which, as we shall see later, base the ostinato of the final movement.

### Example 4

The relationships between the binary nucleus and the cycle's keys and melodic pitches are peculiar to the whole Fugue. Worthy of mention are the structures of the presented pitches (Scheme 4):

### Scheme 4

Parts:	Exposition (2+ / 3-)				Development (3+ / 2-)				Conclusion (3+ / 3-)							
Pitch of presentations (+):	B flat	B flat			D	B flat	C sharp			F	F	B flat				
Pitch of presentations (-):		E	E	C	E			A flat	C	C		A				
Measures:	1	4	8	13	18	23	27	30	34	37	39	42	46	46	48	49








The scheme shows that part of the presented pitches resounds the polar blocks of the binary nucleus (+ and -). It follows that the presentation plan of the Fugue's subjects (and answers) is composed on the basis of a binary principle, where one of the subject's pitches composes a positive block of presentations [B-B-D-(C sharp)-F], and others – negative [A flat (-A)-C-C-E]. These pitches correspond to the thirds and their variants of the binary nucleus (cf. Ex. 2: Red. I, II, III).

The binary plan of presentations is marked by an exact balance. Each of the blocks manifests itself by eight presentations of the subject. Besides, the Fugue's expository presentations (2 + /3) are balanced by development (3+ / 2-). In the conclusion the number of presentations of each block is equal (+3 / +3).

There are also other motives stimulating to recognize the binarics of the subject's presentations, particularly doubting about the boundaries of the Fugue's parts (the adjustment of parts might lead to the distruction of proportions). Above all, it is important to mark diminutions (diminished presentations) which sometimes emerge in the presentation plan (Scheme 5):

**Scheme 5**

Parts:	Exposition (  )	Development (  )	Conclusion (  )
Presentations:	<u>B flat</u> E <u>B flat</u> E C	<u>D</u> E <u>B flat</u> <u>C sharp</u> <u>A flat</u>	C C F → <u>F</u> <u>A</u> <u>B flat</u>

In the diminution scheme they are marked by encircled pitches, e.g. B flat, A flat (C), etc. The presentations of traditional (normative) volume with a diminished macro- scale seem to remind of trochee figures typical of the subject (  ). And *vice versa*. After the diminished, the normative are as if close to the iambic (  ). Whereas macrotrochee of the Fugue's development part (D-E-B flat and C sharp-A flat) are seemingly balanced by the macroiambbs of the conclusion (C-C and F-A-B flat, but the latter overlap each other by way of stretto). The exposition contains only normative presentations which can accept macroictuses marked by a balanced character.

It is also expedient to bring out a complementary character of presentations and macrorhythms (Scheme 6):

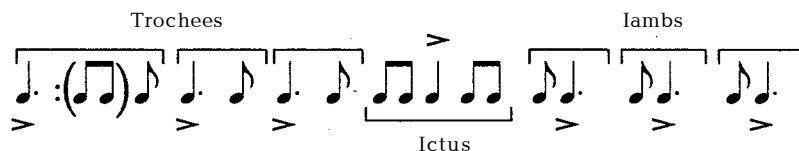
**Scheme 6**

Parts:	Exposition	Development	Conclusion
Presentation proportions:	2+ /3-	3+ /2-	3+ /3+
Presentations microrhythms:	Ictuses 	Trochees 	Iambbs 

Thus, balanced are ictuses at the beginning of the Fugue, whereas balanced multitude of presentations – in the end. They form a complementary aspect of pitches and rhythms on the macroscale, which clearly enough expresses the Fugue's biggest parts.

It should be added that the noticed plan of presentations is reflected on the rhythm-scale of the Fugue's theme. But the order was changed by combinatorial means (Example 5).

**Example 5**



The binary nucleus also "directs" the cycle's key and melodic pitches lateral movements. Worthy of mention are the melodic pitches of the first theme presentation of the Finale falling through a tritone. The subject opens with the sound E (m. 1), latter sounds from B flat (m. 7), recapitulated from B flat and E (m. 15 and 24). The alteration of these pitches in an inverted way imitates the subject's subordinate presentations of the Fugue's exposition (B flat-E-B flat-C).

By the way, the Prologue starts a melodic figuration with the sound B flat, and the Finale theme, as we have noticed, with E. These primary melodic pitches of the lateral movements seemingly express the arch of a tritone relationship. Of interest is also the influence of the binary nucleus on the cycle. Let us compare the dominant key relationships of the Finale's divisions (Scheme 7):

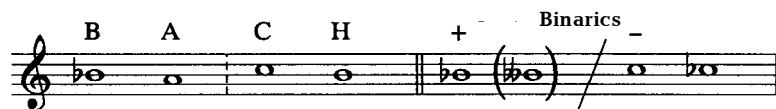
**Scheme 7**

Divisions:	A	A <sub>1</sub>	A <sub>2</sub>
Keys:	C	(C) D	(C) C
Measures:	1	(15) 17	(22) 24

Here clears up the binarics of keys of the relationship at a second (C-D), distinctly resounding the inversion of the nucleus (Ex. 2: red. III). Incidentally, each of these keys possesses a satellite of their tritone relationship, e. g. C and F sharp (m. 1, 5), D and G sharp (m. 17, 19). Besides, an inner binary polarity seems to be peculiar to the division of the Final.

The binary nucleus, as we noticed, is marked by chromatic variants of third sounds. They are numerous at all the levels of the cycle. Therefore, it stands to reason that this cosmos of chromatic variants is regulated. Hypothetically, one can say that it is associated with the employment of the cryptogram BACH. Čiurlionis used this cryptogram in one of his cycles (NC: "Lakštingala")<sup>6</sup>. Both in the earlier and this cycle, the composer segments the cryptogram into two pairs of sound letters, opening the possibility for a chromatic binary variation (Example 6). Here both pairs of letters symbolize chromatically varied polar (ousting one another) functions (+ / -).

**Example 6**



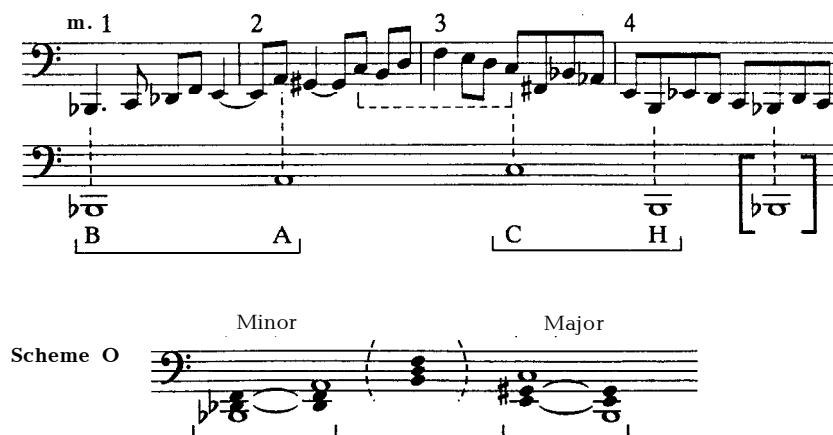
Such pairing of letters can be seen in the first measures of the Prologue (Example 7: Scheme I). Here melodic phrases, marked by the pairs of the mentioned sounds, are separated by a halve rest.

**Example 7**



Similarly in the Fugue's theme, the segments of the cryptogram letters, chromatically varying minor and major modal blocks, are separated by the harmony of a diminished tritone (Example 8: Scheme O). Here one can see that chromatically varying modal blocks also emerge augmented triads in their structure beside minor and major harmonies.

**Example 8**



Eventually, the segments of the cryptogram can be noticed in the major divisions of the Finale. In this case, the cryptogram sounds through a major bottom third and resounds the expansion of the binary nucleus through a bottom (not reduced) third (Example 9: Scheme  $O^{-4}$ ). It is reasonable to say that it is the second halves of the movements A and  $A_1$ , since here show themselves the mentioned key satellites of a tritone relationship (namely F sharp, in others G sharp), that realize a chromatic variance of these tones. It is worthwhile to mention that F sharp not only moves to F, but chromatically prolongs a slide up to the basic tone C (m. 10–15). However, it is expedient to evaluate such a prolongation of a chromatic slide as a purely quantitative phenomenon. Whereas quality would be the destruction of their direction, alike in the cryptogram.

Example 9

Worthy of mention is the end of the Finale, where the summary of all the manipulations of the cryptograms is presented in a concise way (Example 10, Scheme S). Here different forms and their transpositions (III: 0–4) of the cryptogram's primary segments of the first movements (I:J, II:0) are reflected within several measures. The relationship of binary segments can be in a wider sense linked with the aspects of time (alteration of cryptogram forms) and space (employment of transpositions). The binarics of the cryptogram, embracing various levels of harmony and form, is realized particularly consistently in the Fugue. As mentioned before, the composer functionally separates the segments of the cryptogram but draws the sounds together inside the segment. It was seen in the structure of the Fugue's subject, where the members of individual segments united different harmonies (minor – augmented and augmented – major) into an integral block, however, pairs of sounds were separated and polarized. Since the Fugue contains a single inverted presentation of the subject, here an inverse shape of the cryptogram should be searched, although transposed. However, due to a free intoning of the subject, the second segment of inversion changes beyond recognition, whereas the first can be noticed among the primary tones of inversion (Ex. 4: G. 1 and 6, i. e. C-D flat or C sharp).

Example 10

The cryptogram functions not only on the subject scale but also on that of the exposition, employing a retrograde (R) shape. The best proof of it is the comparison of the climaxes (the highest and lowest) tones of the exposition ( $h^2$ ,  $c^3$ ,  $A_1$ ,  $b^2$ , m. 15, 18, 21, 22). The first two climaxes link two polar divisions of the exposition, i. e. the first two subjects with the third one through a distance by way of a secret attraction of semitones ( $h^2 \rightarrow c^3$ ). Another two associate the range borders ( $A_1$   $b^2 \downarrow \uparrow$ ). Here is implied a leading thematic and an accompanying contrapuntal layer of the texture. In this way, different initial pairs bind binarically distanced derivatives, i. e. divisions (aspect of time) and layers (aspect of space). The cryptogram expresses itself at the level of the whole Fugue in a similar way. Since both retrograde and inverse shapes of the cryptogram's sounds are identical (in both cases H-C, A-B), therefore, on the scale of the whole Fugue the composer employs a modified, in a register's respect, shape of the cryptogram, which can be more logically called inversion (I). This inversion begins in the last measure (m. 38) of the development

movement, halfway unfinished by the composer. And it stands to reason. Here we can see the sound H in the bass. Thus, the inversion of the cryptogram begins from the bottom (differently from the top in  $h^2$  exposition). In another measure (m. 39) follows the bass c and begins the Fugue's recapitulation (m. 39). In its turn, another segmental pair of sounds, at a distinct distance from the first, functionally links contrapuntal rhythmic (here the diminished initial sound a of the subject, m. 48) with the relief of the subject (the subject from  $B_1$ , m. 49). Alike the exposition retrograde (R), the first two letters of inversion (I) are associated with a symbolic (functional) transition of different parts (of development and recapitulation), whereas other two with the phonic and relief lines of the Fugue's voices. Hence the functions of inversion (I) segments remain the same as in the exposition (R) and only get inverted through the register's respect.

If the pairs of the sounds of segments functionally (symbolically) link the Fugue's different movements, as explained before, then it is expedient to establish the essence of the reciprocal movement of the segments of the cryptogram. The segments of the cryptogram retrograde and inversions get functionally separated since they serve different spheres of the Fugue's derivatives. The initial segment of the retrograde is associated with the beginning of the final division of the exposition (m. 18), and the second – the codette of the exposition (m. 22–23) (Venckus calls these measures "an addition to primary presentation"; Venckus, 2000, p. 240). It is proper to call these measures codette since they are signified by the last sound *b* (in the text  $b^2$ ) of the retrograde.

The inversion of the cryptogram is similarly connected with the beginning of the Fugue's recapitulation (m. 39) through the initial segment, and the second – with the Fugue's coda (m. 49). The latter is signified by the final sound *b* (in the text  $B_1$ ) of inversion. Thus, in both cases by *b* (codette and coda). This final sound *b* was most likely the reason why the composer needed some derivative shapes (R and I) of the cryptogram (Example 11).

Example 11

sound 1 6 14 19 m. 15 18 21 22 m. 38 39 48 49

(O) B-A C-H (R) (I)

Besides the Fugue's subject and the signification of the derivatives of form, the cryptogram also "directs" the structures of harmony and modes. It is worthwhile to draw attention to the modal variance of the Fugue's initial answers. It is easy to notice that the initial minor presentations of the subject (subject B flat and answer E, m. 1, 4–5) are opposed by further placed ones imbued with a major chording (E flat, A, m. 8, 13). Having indicated the basic tones of these harmonies and keys, we discover a 4-sound sequence, the rotation of which by one sound leads to the recognition of the summary shape (S) of the cryptogram. The transposition of this shape (from F sharp) was seen at the end of the Finale (Example 12). Of interest is the fact that the harmonies varied in semitones compose a system of general sounds, akin to further major-minor presentations of the subject seen in the development and recapitulation episodes (Example 13: D flat-C sharp m., C-C m., m. 34, 42–43).

Example 12

II, m1 4-5 8 13 S rotation S S (III, m. 21-31)

(4 1 2 3) (1 2 3 4)

Example 13

m. 1 13 34 -- 4-5 8 42 43

b A Des cis e Es, C c

Exposition Development Exposition Recapitulation

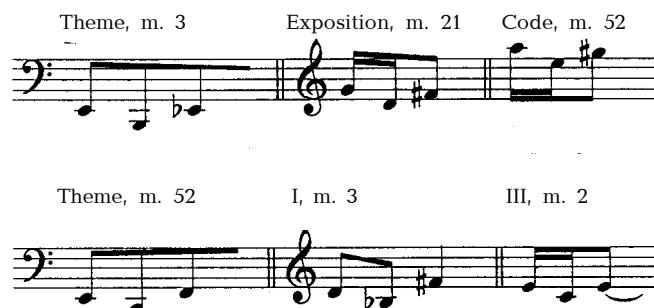
The "direction" of harmony through the cryptogram makes possible to notice a transition between the colouring of the mode and a tritone relationships of the subject – answer. A tritone relationship, as can be seen, is full of sense in the case when homogeneous modes are confronted with each other, i. e. only minor or only major. And *vice versa*, after the polarization of contrasting modes the tritone relationship disappears, becomes traditional, i. e. at a fifth or fourth. Let us compare the following presentations of the Fugue's subject (Example 14: D flat and A flat m, m. 34 and 39 or C and F m, m. 42 and 46). This dependency dears up the functional meanings of sound 19 of the Fugue's theme (musicologists argue whether it should be the sound B<sub>1</sub> or C<sub>1</sub>).

Example 14



Indeed, this sound has no uniform harmonic function due to the variance of chromatic sounds programed in the cryptogram. When the sound B<sub>1</sub> is legalized in the subject, then the major block of the subject (because of an interval at a fourth, E, B) clears up the harmony centre E. The latter correlates with the primary minor block (B flat) through a tritone. The subject composed in this way codes a tritone relationships of the subject-answer. It is characteristic of the Fugue's exposition (B flat and E, m. 1, 4). And *vice versa* – the relationship at a fifth and a fourth between the presentations of the subject witnesses potential changes in the subject. Then, it is logical to suppose that C<sub>1</sub> becomes the 19<sup>th</sup> sound of the theme, causing the necessity of attraction (reinforced by the leading tone of the major third E-C) to F, i. e. the basis of harmony distanced at a fourth. It can be evidently seen in the final presentation (m. 52) of the Fugue's subject, which in a kind of summary expresses the presentations (C-F-B flat, m. 42–46–49) at the fifth-fourth relationship met in the recapitulation. Having in mind, that the Fugue's subject codes the structure of the whole fugue, it is important to distinguish its primary shape from subsequent ones, since the latter can be modified. It is due to it, that differently from expositional presentations of the subject, where an interval at a fourth-fifth can be usually heard in their ends (B-E, m. 4; D flat-A flat, m. 7; G-C, m. 11; D flat-A flat, m. 16), in postexpositional development and recapitulation presentations come to dominate major thirds (A flat-E, m. 26; B flat-G flat, m. 30; A flat-E, m. 36; A-F, m. 45; D-B flat, m. 49). A similar variance, as noticed before, emerges from the interactions of the modal major and minor as well as a tritone programmed by the series of cryptogram segments. Besides, the intonation of the end of the Fugue's subject associated with its 19<sup>th</sup> sound (i. e. E-B-D sharp), seems to articulate a wider scale. It sounds at the end of the exposition (G-D-F sharp, m. 21 and further), as well as at the end of the Fugue (a-e-as, m. 52). On the other hand, variants of the mentioned intonation at a third can be seen at the beginning of the cycle's lateral movements (I: D-B flat-F sharp, m. 3 and III: E-C-E, m. 2, etc.) (Example 15):

Example 15



The influence of the variance of the cryptogram sounds manifests itself also by more general chromatic and diatonic shapes. Usually an interval at a tritone is considered a clear indication of chromatics and that at a fifth and fourth, *vice versa*, – diatonics. Let us recollect the kinship of keys – close diatonic or distant chromatic an the like.

At the end of the Fugue's exposition, after culmination (m. 15) and particularly at the outset of the inverse presentations of the subject (m. 18) and further (m. 22–23), we can systematically hear verticals charged with tritones, i. e. diminished and altered triads and septachords (the verticals of each measure contain 4 or even 7 tritones). This phonism of verticals is undoubtedly a logical continuation of the tritone relationship that earlier displayed itself among the presentations of the subject. It is the verticals charged with tritones that particularly concentrate a chromatic sensation of the mode.

In its turns a contrastingly sounding diatonic culmination of the Fugue at the beginning of the recapitulation (m. 39–41) potentially focuses the meanings of the fifth-fourth relationships. These relationships are shortly after realized among the presentations of the subject. Therefore, we can state that the Fugue contains two polar modal spheres or centres (chromatic and diatonic) which although indirectly but intentionally reflect a further radius of the cryptogram's influence.

The carried out analysis of binarics makes possible to draw nearer to the principle structural plane of the Fugue and the whole cycle – the Fugue's recapitulation (musicologists hold a different opinion on the latter).

The singularity of Čiurlionis' Fugue in B flat is connected with its polarity in respect of exposition. Incidentally, this polarity is composed in a greatly innovatory way (for that period) and touches on the very essence of the structural character of the cycle. Here we can see inverse transformations, diverse derivatives and their qualities, registers, proportions, etc. It begins right away after the unfinished measure (m. 38) sounding in major diatonics through a diminished presentation of the subject from the sound C. Practically it is an exposition with reverse meanings. Moreover that the last expositional presentation begins with the sound C, but by way of an inverse manner in a chromatic mode and a high register. A further presentation of the recapitulation transforms a known expositional presentation of the subject (B flat – E – B flat – E). Instead of them we can see diatonically-oriented relationships of presentations (C – F – F(A) – B flat). The parallel is worth remembering, having in mind the ambiguity of a tritone relationship – whereas an interval at a tritone is between a fifth and a fourth!

Thus for the sake of evidence extrapolation is possible in the chain of fifths:

Exposition	Recapitulation
B flat-F-B flat-E flat	C-F-F-B flat

The last answer of the exposition in a high position (E) of recapitulation quite the reverse – the first of them is low (C, m. 42). Stretto is in the recapitulation (m. 46–49). Stretto was not seen in the exposition. Here however are simultaneously joined not the durations of different presentations (normative and diminished), but contrasting modes (major and minor). In the second division of the subject – answer of the exposition we can see the reharmonization of the subject in B flat minor by way of E flat major harmony, and the presentation of E minor is coloured by A major (m. 8, 13). This is just a balance of spontaneity for stretto.

The coda also becomes clear. The second diminished presentation of stretto seems to be meant for the preservation of the sounds of the cryptogram's second segment (presentation A, m. 46). Shortly after appears B flat (m. 48). It signifies the coda, moreover that it is analogical to the codette of the exposition (m. 22). The latter, as we remember, was expressed by an appropriate segment of the cryptogram R. The polarity of the coda and the codette shows itself by way of a register inversion of the same initial sounds. In the codette the range is expressed by the low A<sub>1</sub> and high B<sup>1</sup> flat and in the coda, on the contrary – the high A and the low B<sup>1</sup> flat. The cryptogram's segment, alike in the exposition, functionally joins distanced layers of the subject relief and counterpoint. It gives grounds to suppose about the affinity of a diminished presentation to the counterpoint rhythmic (cf. m. 48–49 with bass m. 21–23). It means that the coda principally signifies itself due to analogous segments of the cryptogram, preserving the feature of a reverse subject – answer sequence of the exposition. It should be also mentioned that similarly like to the exposition the very fact of the theme is also important to its representation followed by the unfolding of the theme's potentials, manifesting itself by key relationships of presentations, also in the coda, only in a reverse manner. Now the relationships of the presentations of recapitulation are condensed into a small scale (subject). (The last presentation of the Fugue's subject, particularly its end, as mentioned before, signifies the relationships of the presentation of the recapitulation.)

The polarity of the Fugue's exposition and recapitulation bases the cycle's macroproportions (Scheme 8):

**Scheme 8**

Movements:	Prologue	Fugue	Finale
Divisions:	Exposition	Development	Recapitulation
Volumes of measures:	24	(≈)15	15
Concentr. prop.:	47	15	48
Golden prop.:	62 (+6?)		48
	(62 + 48) = 110 · 0,618 = 68		
Concentr. prop.:	Theme 7 ♪	3 ♪	6 ♪
Golden prop.:	10 ♪		6 ♪
	16 · 0,618 ≈ 10		

The reflected proportions in the scheme help to guess the riddle of the Fugue's "unfinished" measure (m. 38). The composer seems to have faced an unworkable collision (at least mathematically), which came to surface making an attempt to connect the proportion of the golden section with the cycle's central proportion. He gave priority to the latter. Here proportions are particularly strict (volumes of measures between the cycle's movements and divisions correlate 47–15–48). The division of the Fugue's development finds itself in the cycle's centre (m. 15). The proportions of theme's derivatives, expressed by quarter-tone values (7:3:6) are presented on an analogically small scale. Whereas the Fugue's unfinished measure before the recapitulation (m. 38) seems to adjoin the cycle's golden section, although with a slight six-measure error (total m.  $110 \cdot 0,618 = 68$ , when till the recapitulation mere 62 m). This error could become smaller with the filling in of the "famous semibar" and the adding of more measures. But it would, unfortunately, lead to the ruin of the concentric symmetry. It should be mentioned that in comparison with the climaxes B<sup>2</sup> of the exposition, where the cryptogram begins similarly like in the recapitulation, there sound three more measures, when at last C<sup>2</sup> appears.

This following the analogy of the exposition, it is logical to suppose that the unfinished measure was potentially hiding a longer, up to several measures, continuation. Despite of it, when the composer reached the middle of the measure, he stopped writing as if finding himself at a crossroad or just thinking about another proportion, moreover that the cycle's lateral movements were composed and their volumes were known.

The analysis of the cycle through the glance of binarics disclosed quite a number of structural regularities of the cycle, namely an ostinato progression between the cycle's movements, the influence of the binary nucleus on the key plan of the cycle and the Fugue, the form and harmony of the meaning of the cryptogram's shapes O, R, I, S, the polarity of the Fugue's recapitulation and a concentric symmetry of the cycle's proportions.

Due to the fact that the composer's method of writing music is not purified either in respect of binarics and tonality but rather balances between cardinally different principles of composing, therefore, with a view of establishing a more thorough idea of the cycle's relationships needs a glance of tonality; moreover that a binary insight is mostly concentrated on polarities and the disclosure of their parities. The analysis of tonality is principally oriented to the idea of the synthesis of the opposites and the establishment of the uniform composing source.

### Tonal Cosmos

The analysis of the cycle's tonal relationships cannot do without a sonata-form methodology. Here thematic and key alternatives and their synthesis are significant points.

Worthy of attention are the cycle's thematic alternatives showing themselves in a greatly original way. They are distributed between the cycle's lateral movements. Introductory motifs of each movement, akin to each other due to the fanfare recurrence of rhythmic elements (one B flat, the other E), later move in opposite directions (rising, Example 16: D-B flat-F sharp and falling, Example 17: E-D-C sharp).

**Example 16** VL 325, m. 1, 3

**Example 17** VL 328, m. 1, 3

These introductory derivatives soon crystallize into theme. The theme of the 1<sup>st</sup> movement open on a low pitch, then gradually rise and after a sudden leap start descending (Example 18):

**Example 18** VL 325, m. 9–10

The contour of this melody greatly reminds of the Fugue's in B flat minor subject (cf. the subject from d, m. 23–26). In its turn, the subject of the 3<sup>rd</sup> movement begins as if an inversion to the earlier characterized theme. It is witnessed in part by a similar figure of rhythm (♩ ♪) and the downward direction. Later, however, the rules of the game become different – the range of one and a half octave, embraced by the leaps at a fifth-fourth is consistently filled with the passage of the sixteenth. It would rather remind of a contrapuntal subject of the 1<sup>st</sup> movement, at least its second half. Further events clear up the composer's idea. He continues the inversion: a leap downwards ( $A^2-A^1$ ) followed by a filling upwards (m. 12). This segment sounds in an octave higher than necessary in order to bring out the continuation of the inversion contour, but it is apparently conditioned by an insertion from the 1<sup>st</sup> movement (Example 19). The theme of the 3<sup>rd</sup> movement, as the contour of inversion, undoubtedly have some linkups with the inversion of the Fugue's subject (m. 18–21) and its diminished presentations. Hence, the theme of the Finale is not only displayed but also undergoes development, introducing an insertion of theme from the Prologue. It is a very important fact, stimulating one to think of possible sonata-form expositional theme. On the other hand, a lateral thematic-intonational inversion of the cycle's movement perfectly corresponds to the cycle's brought out concentrics.

### Example 19

VL 328, m. 10–12



The highlighted thematic relationships make possible to notice the framework of alternatives, usually characteristic of the structures of sonatas (exposition, cycle). It is easy to notice that the thematic differences in lateral movements rather remind of the points often seen in a sonata-form exposition, comparing melodic profiles of principal and subordinate themes. Therefore, it is natural to notice here a reflection of sonata-form parts and their thematic functions on the scale of the cycle's movements. And so, the principle expositional theme of the sonata in an unrecognized cycle manifests itself as an individual movement – a Prologue. The Finale accumulates thematic features of subordinate theme. What is then the Fugue in the system of the cycle? It would be mostly similar to an independent episode of the development. The mentioned episode is too weighty and important to be called a passage bridge of lateral movements (a similar interpretation would call to memory a transition between the most important themes of the sonata exposition). The Fugue apparently legalizes itself as a certain centre in the whole system of the cycle, occupying a place analogical to the first movements of complete sonatas (these movements traditionally are of a sonata form). Indeed, from the point of view of a sonata-form method it is of paramount importance that in the Fugue's exposition distinguish themselves the divisions of subject and its inversion of presentations. A transition (after the cadence F m, m. 16–17) emerges between the mentioned divisions. Here one can perceive an idea of the sonata-form development – between thematic alternatives a transition or a consolidating bridge is created. Worthy of estimation are earlier sounding minor presentations of subjects coloured by the basic key (B flat m/E flat and E m/A, m. 8, 13). Perceiving that the inversion of the subject structurally expresses the transformation of the representation key (from minor to major), then it is natural to think that the second subject – answer as if mediates and prepares an alternative (inverse) emergence of the subject. Moreover, that we also have modulation to a dominant key (key F, m. 16; which bears the same name as the key F of the subject inversion).

Besides, of importance is a codette, intonationally returning to a primary sphere (B flat m) of the Fugue's key and soon modulating to the Fugue's middle part (D m). A detail of interest. A top voice intones a mixed derivative – between subject and its inversion (B flat-C-A..., m. 22). It reminds of synthesis.

This kind of the analysis of the Fugue's exposition makes possible to perceive that it is marked by all obligatory attributes of the sonata's exposition: the theme and its inversion, the alternative character of tonal and dominant keys, derivatives of the transition and synthesis.

Worth of remembering are the proportions of this small exposition (Scheme 9):

**Scheme 9**


	Subject I (Theme)	Subject II (Transition)	Subject III (Inversion)
Volume of measures:	7	10	5,5
	- - - - -		
	(7+5,5) 12,5 : 10 (I+III : II)		

It is easy to notice that the proportions of the Fugue's exposition are close to the relationships of the cycle's movements (Scheme 10):

**Scheme 10**

	I	II	III
Cycle's movements:	Thesis	(Synthesis)	Antithesis
Thematic framework:	24	53	33
Proportions of measures:	- - - - -		
	(24+33) 57 : 53 [(I+III) : II]		

No less intriguing is the Fugue's development. Here between the exposition and a polar to it recapitulation, it is as if an intermediant, transitional part. Let us point out some features typical of this mediacy.

At the beginning of the part we can notice a tritone relationship between the representation of the subjects (E-B flat, m. 27, 30) and at the end – a fifth (D flat-A flat, m. 34, 37). As it is known, the first is characteristic of the exposition and the second of the recapitulation. Besides, the lateral presentations of the development, correlating at a tritone (D and A flat, m. 22, 37), as if compose a tritone arc. This relationship, as we shall see later, will dominate in the middle movement of the Finale (m. 17–19). The primary presentation of the tritone arc is of a normal duration and the last – diminished. How does this transition take place? At the beginning of the part there sounds presentation (D) followed by counterpoint based on the intonation of the end of the Fugue's theme (here D-A-C sharp). It means that at least at a primary instance simultaneously seem to sound the beginning and end of the subject. In the following presentation (E, m. 27) of the subject, the contrapuntal figures are intensified and relief – oriented by means of doubling a third. After the highlighted counterpoint begins a representation of the diminished subject (B flat, m. 30). Here metamorphosis takes place. The counterpoint from the background as if turns into a relief in the shape of a diminished subject. Thus, the diminution of the subject prolongs the rhythm of the former counterpoint (). In its turn, the function of the background is taken over by the motion of the eighths, which sounded in the presentations of a normative duration. The interchange of the relief and background is accompanied by the modulation from a minor to a parallel major (B flat m→D flat), whereas the latter is consolidated through an expanded cadence (m. 32–33). (Incidentally, a motion towards the inversion of the subject in the exposition was taking place by way of a related modulation, only in a reverse direction) (A→F m, m. 12–16). And here begins the most interesting transition segment. A new representation of the subject (D flat, m. 34) is identified with the end of the protracted cadence (tonic D flat), after which the subject is continued in a single-named minor (m. 34–36). This interchange model of the keys (after the primary tonic follows a new tonic) is reverse to the previous, where representation (key B flat m) was finished in a new tonic (D flat). In the exposition – a reverse connection of modes (A and F m). The transition is over. Nevertheless, before the recapitulation a new diminished presentation was still heard only in minor (A flat, m. 37). This is how it was consistently passed over to diminished (relief – background metamorphosis) and major (reversal of modulation) presentations of the subject in the Fugue's development.

The discussed consistency once more clears up the details of the recapitulation of the Fugue.

The recapitulation begins in a diminished major presentation. It means that the subject assimilated the peripeteia of the counterpoint as it is diminished. On the other hand, being major, it unambiguously directs to the inversion of the exposition's subject. It is logical, since the inversion of the minor-melodic subject is its major presentation, moreover that there were no major – melodic presentations of the subject up to the recapitulation. The next presentation of the recapitulation is marked by a single-named modulation (C-c, m. 42–45) and expresses itself as a transition between inverse (major) and original (minor) shapes of the subject. The stretto derivative, particularly its second, diminished presentation (A, m. 46) evidently legalizes itself as a counterpoint, because at the same time also sounds a relief subject of a normative duration (F m, m. 46–49). At last, the coda returns to the juncture of the exposition and development, since here as there, simultaneously is joined the beginning (relief) and the end (background) of the subject. Prominent is the juncture of the Fugue's development and recapitulation. Here worthy of attention is the relationship of keys of the diminished presentation at a major third (A flat m and and C). The keys seem to be juxtaposed in an elliptic manner (distant affinity of keys). The "unfinished measure" (m. 38) logically does service to a sudden juxtaposition of the keys. Incidentally, the relationship of a major third, only of opposite direction, expresses the last answer of the exposition and the inversion of the subject (E and C, m. 13, 18)<sup>8</sup>. The Fugue's intermediate transitional derivatives are in part reflected in its theme. Here is even programed the basic tone of the recapitulation of major presentation, as well as that of the exposition's inversion (i. e. sound 14: C). From this sound begins the theme's polar major block of the mode, falling in iambi. Whereas the primary minor block based on trochees rises up to the same pitch (s. 8: C). The interjacent things between these sounds (s. 9–13) become in a tonal respect the analysis of transitions and sonata-form synthesis<sup>9</sup>. In this way, an intermediate derivative (5 mentioned sounds) of the Fugue's subject makes up a connective tissue from the microexposition of this theme to microreprise. In the intermediate derivative of the theme there can be easily perceived the presentation relationship at a third,

noticed in the junctures of expositional and postexpositional parts (G sharp-C, s. 7–8 and E-C, s. 12–14). The function of the theme's intermediate derivative – a turn between the rise and fall of the opposite melodic directions. The essence of this turn is a wave – the theme rises "seizing" the entire climax zone (turn) and then descends. The character of this wave is best of all reflected by the proportions of durations, i. e. up to s. 14 and after it ( $10 : 6 = 1,7$ ). It is an important relationship. It regularly influences all the movements of the Fugue: exposition (14,5 m. : 8,5 m. = 1,7) embraces climax. Development (9,5 m. : 5,5 m. = 1,7) coincides with the beginning (m. 32) of cadence (D flat). On the basis of the discovered relationship it is possible to operatively establish all the turning points of the cyclic form presenting to us interest, for example:

- Fugue's – 53 m.:1,7= 31,2 m. (again the same cadence D flat);
- Fugue's recapitulation – 15 m.:1,7=9,5 m. (presentation A related to the cryptogram and the maximum dissonancing of harmony related to the latter, m. 48). Turning points of the cycle's other movements will be also shown;
- Cycle's – 110 m.:1,7=70 m. (begins in the Fugue's stretto, m. 46);
- Prologue's – 24 m.:1,7= 14,1 (climax point);
- Finale's – 33 m.:1,7= 19,1 (beginning of the cryptogram's second segment) and the only rotation of original sounds of cryptogram (C-H-B-A);
- Movements I + III – 24 + 33 = 57 m.:1,7= 34 (the composer's first sketch of the Finale's end).

Worthy of attention is the last proportion of this kind. It is related to the major diminished presentation of the Fugue's recapitulation. As mentioned before, it is reasonable to equal this presentation to the inversion of the exposition's subject due to a major mode. However, some problems can arise concerning a melodic direction of the presentation upwards to climax ( $G^3$ ). Whereas the inversion of the subject begins to move from the climax sphere and turns downwards. The answer rests in the proportions of the wave. The major subject of the recapitulation quickly ascends and slower descends. In other words, realizes a reverse configuration of the wave of the Fugue's theme. It means a kind of retrograde of proportions. For the sake of evidence it is worthwhile to compare the following proportional relations of the theme's, melodic waves:

- Subject of the Fugue's recapitulation in C : 5/9
- Theme of the Fugue's exposition in B m : 10/6

Hence, the major presentation of the recapitulation represents not only a modified inversion of the exposition's subject but also its retrograde. In a word, retroinversion.

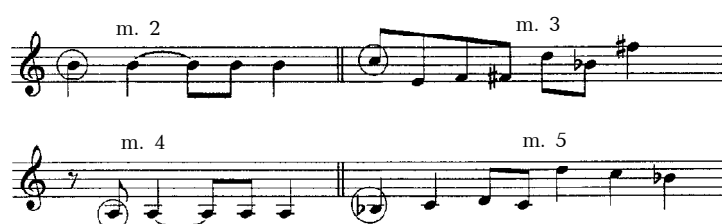
The Fugue's consistent development, starting with a theme and rising to the levels of exposition and wholeness on a spiral principle, confirms the principles of sonata-form dramaturgy, although it would be more exact to say about the form – a sonata "dressed in a fugue's attire".

The Fugue expresses itself not only by the inner characteristics of the sonata-form – fugal structural aspect but also by its axial position in the cycle's concentric whole. Besides, it makes possible to perceive the presentation consistency of the cycle's lateral movements.

It is the Prologue where the relationship of the cryptogram with the thematic is most evidently brought out (in the Fugue the cryptogram "directed" harmony and form. The composer seems to initiate the following types of thematic motifs and the cryptogram's sounds and the interrelations of its segments:

1. The pairs of segmental sounds are separated by contrasting motifs, in other cases it is reached by way of changing one motif in a variant manner. The initial sounds of a fanfare (repetition of the sound) and melodic motif are signified by the first and later the second cryptogram's inversion (I) sounds of segments (Example 20). It is of interest that a motif from C reminds of the

Example 20



subject's reintroversive presentation of the Fugue's recapitulation (at least by its contour model, not to speak of a primary sound common to both of them). Another motif from B flat seems to initiate the intonations of the wave the Fugue's theme, besides, it presents the sounds of the cycle's and the Fugue's key plans. The meaning of this intonation for the whole cycle is partly reflected by Example 21.

**Example 21**

The image shows three staves of musical notation. The top staff is labeled 'Keys' and contains a sequence of notes with accidentals, grouped into three sections labeled 'I - II - III', 'II', and 'III'. The middle staff shows a key signature change from B-flat to B-natural. The bottom staff is labeled 'Ostinatos' and shows a sequence of notes with accidentals, grouped into two sections labeled 'I' and 'III'. Vertical dashed lines connect the notes in the top staff to the notes in the bottom staff, indicating relationships between the two.

The sounds of the cryptogram's segments are similarly expressed, employing only fanfare motifs (Example 22). The cryptogram's second sound (C) shows itself by a substitute at a third (E flat). It also partly happens to B flat, where D flat is clearer displayed (the possibility of substitutes at a third is partly disclosed by the Fugue's climax episode, where the minor of the presentation of the subject is substituted for a parallel major, i. e. changes B flat to D flat, m. 30–33). The example shows diminished and of normative duration fanfare motifs (m. 6–8), which in a rhythmic aspect remind of an analogical presentations of the Fugue's subject.

**Example 22**

The image shows three measures of musical notation in a single staff. Measure 6 (m. 6) features a fanfare motif with a diminished interval. Measure 7 (m. 7) shows a continuation of the motif. Measure 8 (m. 8) features a fanfare motif with a normative duration. The notation includes various rhythmic values and accidentals.

2. The following interrelation type shows itself by way of weaving the sounds of cryptogram into the subject's inner space or *vice versa* – links the spaces of different motifs (Example 23). Here we can see how the composer employs the rotation of the cryptogram (J rot<sup>b</sup>, transposed in semitone lower, Example 24) in the climax of melody, and the other rotation (J rot<sup>a</sup> transposed at a 4<sup>th</sup> upwards) serves for the two sequential motifs (the latter case clearly associates with the employment of the cryptogram's segments in order to link different parts and divisions of the Fugue form, and the first – a contrapuntal background with the subject's relief). The cryptogram's rotation correlates through a tritone (A flat-D) and such a correlation expresses the arch of keys of the Fugue's development. The first melody of this example resembles the Fugue's theme without the intonation of the turning and the second seems to correlate as the theme's inversion with retroinversion (I with RI). Thus, the intonations of a contrapuntal themes are presented in a reverse order than in the first part of the Prologue (there RI-O turn., here O without a turn. – I).

**Example 23**

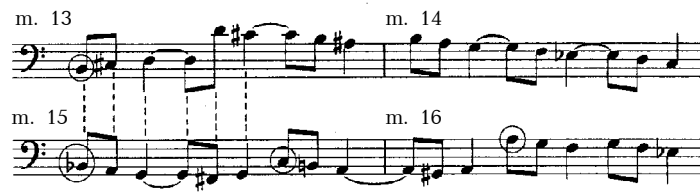
The image shows two staves of musical notation. The top staff is labeled 'm. 9' and the bottom staff is labeled 'm. 11'. Both staves show a sequence of notes with accidentals. The notes in m. 9 are circled, and the notes in m. 11 are also circled, indicating a relationship between the two motifs. The notation includes various rhythmic values and accidentals.

**Example 24**

The image shows a single staff of musical notation with five distinct motifs. The motifs are labeled as follows: 'I', 'I perm.', 'I rot.<sup>b</sup>', 'I rot.<sup>a</sup>', and 'O rot.<sup>c</sup>'. The notation includes various rhythmic values and accidentals, and the motifs are connected by a continuous line.

3. The last interaction as if finishes the line of the theme's intrigue. Now the motives of alternatives synchronize with the sound features of the cryptogram's polar segments or *vice versa*, "seal up" the mentioned polarities (Example 25) by analogous recurrences of the motifs. Here we can see that the beginnings of alternative (correlating by inversion) melodic motifs are signified by the sounds (B and B flat) from the cryptograms polar segments. The rest two voices (C and A) correlate in the same way, but here it is necessary to have in mind the shortening of the first melody (m. 13–14). Now only the end of the mentioned melody (descend of A-G, etc.) is associated with the last sound (A). It is both mentioning that here the composer forms the cryptogram's shape, where the primary (segmental) "pairing" of the sounds seems to be deleted. Now pairs are composed choosing a sound from both polary-oriented segments. This permutation of the cryptogram (perm. 1) functionally "turns over" primary functions of segments, trusting them to the transformations of motive-based derivatives.

Example 25



Besides the enumerated interactions, the Prologue clearly initiates the future inversion of the Fugue's recapitulation, because here in the second part besides the inversion of the sequence of thematic motifs, and the functional "turning over" of the segments we can also mention a registry inversion of derivatives (hand parts are inverted, the ostinato – with accompanying thematic derivatives).

If in the Prologue the cryptogram were woven into the structure of melodics, then in the Finale melodics itself is composed of the cryptogram's sounds, and the formed intonations were freely varied. Cryptogramic intonational cells were mostly composed of a chromatic rotation of the original (O rot<sup>c</sup>: C-B-B flat-A). It appears in the Finale only once at the juncture of 19–20 measures (exactly there, where a regular proportion of the cycle points (33 m. : 1,7 = 19,1 m.). The direction of a cryptogramic cell downwards and the rhythm (♩ ♪) clearly remind of the inversion of the Fugue's theme in a diminished shape. It consolidates previous observations about the Finale as a quasi-subordinate theme (part) in the cycle.

Developing the model of cryptogramic thematics, Čiurlionis performs several important actions:

1. The dominant intonation of rotation (O rot<sup>3</sup>) (transposed through all its four tones) in the high register and the sequence of transpositions imitate the original of the cryptogram (Example 26):

Example 26



2. Each transposed cell is echoed reminiscenced at a tritone, whereas the sequence of the latter respectively repeats the original of the cryptogram's series (Ex. 26: E-E flat-F sharp-F, here the order of measures is important: m. 12, 13, 20, 23, which responds the measures of every transposed member: m. 8, 11, 19, 22). Of interest is the fact that the echoes of the transposed four-note intonations manifest themselves diversely: b-cell is recurred at a tritone (E), orienting oneself to the first (even a long note at the end) or the last sound (m. 12, 14); a-cell is resounded by the imitation E flat without the last sound (C); c-cell is imitated in a reverse order (F sharp); and a recurrence ambiguity is adapted to h-cell, orienting oneself to the middle sound of intonation (F). It reminds of the concentration of lateral sounds (there E) of the previous intonation in the centre (a reverse combination to the present with a medial centre).

3. The composer employs reciprocal transition of cells with a common sound. This is how the cells are linked:

C-B-B flat-A-A flat-G-F sharp-G-A flat-A, m. 19-21.

4. Cryptogramic cells and their units are varied by way of intonation without observing the sequence of original sounds. Such variation is based on:

a) the recurrence of a rhythmic and melodic contour. Preserving a strict rhythmic and melodic contour, the cell A flat-G-F sharp-F is varied at the end of the Finale. Here besides a chromatic original variant we can see diminished variants of a perfect and augmented fourth (Example 27). Making use of ostinatic rhythm, variant cells can follow each other without common sounds. However, linking a cryptogram's cell with the variant one (here of whole tones), a common tone is tolerated (m. 20-22);

**Example 27**

b) in other cases, in thematic melodic derivatives a cryptogramic cell can be implied, making use of the analogy of ambits at a third (Example 28). Here the most probable reductions of the cryptogram's implied cells – instead of E-E flat-D-C sharp remain only E-D-C sharp. Different from the ambit at a minor third (E-C sharp), the filling of the major third is not full (B flat is omitted), besides, is in harmony with the variance of the tones (instead of the implied G sharp, here G).

**Example 28**

Similar diminished derivatives in the range of thirds can be reciprocally linked (Example 29). Here we can observe linked diatonic and perfect tone cells of common sounds at thirds.

**Example 29**

Guessing the subtext of the cryptogram's line, it is possible to adjust a model of the analogy of interval to other intervals – a fourth, a third, a fifth. Incidentally, in the Finale one can notice unfilled employment of such intervals in melodics (A<sup>1</sup>-(E)-D<sup>2</sup>-A<sup>2</sup>, with an ambiguous grace-note E, m. 10–11, similarly C(G)f-C, m. 19 and G-(D)C sharp-G, m. 14).

The disclosed units of cells in melodics clear up the meaning of the slide of a harmonic bass, for example, the cryptogram's two cells linked by a common sound be deciphered in measures 9–15:

F sharp-F-E-E flat-D-C sharp-C

The conducted study shows that in the cycle's lateral movements the composer treats the relationships between a thematic melody and the cryptogram cardinally contrarily. In the Prologue the cryptogram's elements are included in thematic derivatives, and in the Finale, vice versa, the subjects are excluded from the cryptogram's cell. One can say that this inversion on a conceptual level confirms a sonata-form alternative character of the cycle's movements (3<sup>rd</sup> movement alternative to the 1<sup>st</sup>).

The analysis of the thematic cryptogram of the Finale partly adds to some binary observations. First of all we mean reminiscencies of a tritone resounding the cryptogram's all four cells (imitation at a third, as we know, is peculiar to the exposition of the Fugue). The articulation of intonation employing a tritone enables the composer to polarize the rotation of chromatic sounds which usually is not favourable to the articulation of the segments of sounds. For example, the "fanfare" harmony (m. 3, 9) at a third differentiates the mentioned rotation into two polar two-sound segments C-B and F sharp-F (Example 30):

**Example 30**



### Intentionality of the Cycle

The reason for the emergence of this section was the fact that Čiurlionis used to "mark" only notes. References to tempos, dynamics and other parameters are very rare" (Landsbergis, 2004, p. 409). Čiurlionis does not seem to be indifferent to similar indications. Moreover, having in mind what attention Čiurlionis' favourite composers (Schumann, Chopin, R. Strauss) and his other contemporaries devoted to the most subtle musical nuances and used to notate them. In this respect, the composer's unfinished musical texts is quite a big puzzle for investigators.

The unfinished character of the composer's musical works seems to be closely associated with exclusive characteristics of his creative process and composition. Due to the vigorousness of creative flight, the composer used to notate his works not quite in the same manner as it was practiced at that time, i. e. to write down everything, sometimes to the most pedantic technicalities. Čiurlionis was concerned about the wholeness, conception and basic principles. It does not, however, mean that Čiurlionis ignored a detail or unconsciously "slightly destroyed" eternal fundamentals of art.

Most likely that a minimal notation satisfied the composer in order to perceive the whole of the work. The composer's text from a pedant's point of view is unfinished. But for a composer – a certain ciphergram. It is a kind of symbol witnessing the whole. It is the wholeness that inspires such a notation of music. Its sensation is so strong and clear that it breaks a pedant's stereotype and not because of the same pedant, but because it is a natural existence of things. Take the ciphergram of the composers "unfinished text" which should be more properly called a minimal structural notation of music. It is a sphere of musical script, spontaneously adapted for the composer's individual creative needs. It is possibly rather intricate and unexpected in this "script invention" is the fact that he does not make an attempt to create new signifiers but only to limit them. This peculiarity greatly differs, say, from another prominent Lithuanian composer V. Bacevičius, who in his late period of creative work employed his own graphic way of notation.

Čiurlionis' minimal structural marking of works witnessed the wholeness of a musical work potentially better (perhaps symbolically) than a traditional signification of a musical text. (It is worth mentioning a somewhat commonplace case when sometimes it is difficult to read through a scale full of various notation symbols. It was, unfortunately, very characteristic of Čiurlionis' contemporaries!)

The minimalism of musical signifiers requires an appropriate theory and methods of reading them over. Here the conception of the cycle's intentionality is used for that purpose.

The unfinished measure (m. 38) of the Fugue in B flat minor serves as an explanation for the phenomenon of intentionality. Here evidently clears up that the unfinished measure is also a musical signifier, which, incidentally, "face to face" comes across the tradition of musical script. This "face to face" state is amazing. It opens a depth of the composer's thought, structure and conception. At last it reveals that it is impossible to finish a measure on the whole. It is a natural fact of things. The incompleteness here legalizes itself as such. It is a signifier. A more logical also seems the circumstance that the composer, as rarely happens, after long corrections, eventually copies the Fugue into a fair copy with this unfinished measure.

Thus, the composer's authentic text most likely contains all the motivation of circumstances of a musical work. It would be a blunder, if under the first formal impression of the incompleteness of the work, we would make an attempt (similarly like the composer) to create a seemingly lacking "piece", to fill up measures, probably to make some shortening or change, and to perfect the genius' footprint. Nothing serious would come of it.

This assertion can be illustrated by the change of the sound B of the theme in the Fugue in B minor into C (V. Landsbergis' attempt). At first sight such a slight perfection is unworthy of attention since it hardly changes anything. However, this kind of thinking makes one easily "make up one's mind". Nevertheless, it would be more rational to think that it is impossible either to "take out" or "add" to the composer's musical text. And it is only the primary authenticity of the text that makes possible to guess the whole of the cycle.

The unmarked but necessary things for the perception of the wholeness of the cycle seem to have been self-evident. This self-evident unmarking is the very object of intentionality and the mentioned perception is meant for it.

The perception of intentionality is particularly significant, when we come across the composer's untitled cycles. It is one thing when an attempt is made to guess unmarked parameters of the self-contained work and another, when it is investigated as if a certain movement of the cycle. Possible differences in the results are conditioned by the marked structural conception of the wholeness of the work. For example, analysing the Fugue in B minor as an independent work (analysed earlier by the author)<sup>10</sup>, it was impossible to establish the culmination of the correct proportions of middle movements. Whereas in the system of the cycle, the proportionality of the Fugue, connected with other movements of the cycle, signifies itself in a somewhat different way. Climaxes accents get adjusted. The meanings of unmarked spontaneous musical nuances (tempo, dynamics and the like) also are problematic. Hence, the necessity of the perception of intentionality arises after a thorough structural analysis of the cycle. Defining the perception "intentionality" we first of all mean binding or motivation (Lat. *intentio* – intention, idea, goal, motif of activity, etc.), which embraces both marked and unmarked structural aspects of spontaneous music. In this sense, the analysis of intentionality as if finishes the investigation of the cycle's structural character. This, the present section is a continuation and completion of the complex of problems analysed in the previous one.

With a view of solving the issue of the cycle's intentionality and guessing the unmarked musical meanings, we have to choose the basic structural regularity active between marked parameters. As we have seen from the analysis of the Unrecognized Cycle, it is the noticed proportion (1,7), manifesting itself at various levels of the cycles, beginning with the theme, divisions of forms and finishing with the movements of the cycle that is the deepest structural regularity of the cycle, uniting all its aspects. This proportion would also show itself on the scale of the whole cycle. It is, however, difficult to decide due to unmarked tempos of the works. Having in mind that the cycle's concentric symmetry is structured at two levels, therefore, establishing the duration relationship of the cycle's both symmetry sides, one should take into consideration different tempo relationships and their component (intermovement) derivatives. At first it is expedient to recollect how the editors interpreted the tempos of the cycle's works (Scheme 11):



**Scheme 11**

Cycle	Prologue	Fugue	Finale
Works:	VL 325	VL 345	VL 328
JČKF:	<i>Maestoso</i>	<i>Sostenuto</i>	<i>Allegro agitato</i>
		MM ♩=72	
VLKF:	<i>Maestoso</i>	<i>Sostenuto</i>	<i>Allegro agitato</i>

The tempos marked by the editors are meant for self-contained works. Here their intentional binding was not kept in mind. The principle of binary tonality orients one to ostinato proportions which, as we know, bring out proportions of doubleness. It is therefore also possible to signify the tempos of movements in a similar way (Scheme 12):

**Scheme 12**

	Prologue	Fugue	Finale
Relationships of ostinatos:	1 (≈8-2)	2 (8×2)	4 (8×4)
Proportions of tempos:	1 (♩=40)	2 (♩=40)	4 (♩=40)

Having signified the tempos of movements from the slowest possible to the fastest, following the proportion of doubleness, we lack a structural proportion of the durations of the cycle's movements and their complex derivatives. Here a natural relationship (1,7) is violated. Therefore, the tempos of the cycle's lateral parts have to be adjusted so that this proportion could emerge. Orienting oneself to the Fugue's tempo as an axis (80) of the symmetry of concentric tempos, slightly speeding up a particularly slow Prologue and slowing down a too fast Finale according to an appropriate proportion, we can discover an expected proportion (Scheme 13):

**Scheme 13**

	Prologue	Fugue	Finale
Tempos:	<i>Largo</i>	<i>Commodo</i>	<i>Allegro</i>
MM:	♩=46	♩=80	♩=132
Dynamics:	<i>p</i>	<i>mf</i>	<i>f</i>

How the mentioned proportion is reflected in the calculations of tempos is illustrated by the following scheme (Scheme 14):

**Scheme 14**

Prologue + Fugue's exposition	Fugue's development	Fugue's recapitulation + Finale
144 (24 × 6) + 92 (23 × 4)	60 (15 × 4)	60 (15 × 4) + 132 (33 × 4)
MM ♩	MM ♩	MM ♩
144 : 46 = 3,1    92 : 80 = 1,1	60 : 80 = 0,75	60 : 80 = 0,75    132 : 132 = 1
-----		-----
4,2 (3,1 + 1,1)		2,5 (0,75 + 0,75 + 1)

Proportion of the cycle's durations: 4,2 : 2,5 = 1,7

Here the volume of the cycle's symmetry axis (Fugue's development) is reflected by the values at a fourth (60, i. e. 15 measures, 4 in each bar). This volume in the relationship with tempo becomes the duration value (60:80=0,75). The durations of the lateral divisions of symmetry are calculated in a similar manner: Prologue + Fugue's exposition = 4,2, and the Fugue's recapitulation + the Final with the Fugue's development = 2,5. It is here that a structural proportion of the cycle's durations clears up (4,2 : 2,5 = 1,7).

As we have noticed, the principle of balance was observed establishing tempos. With the speeding – up of the Prologue in one time, the Finale is slowed down in about four time (Scheme 15):

**Scheme 15**

Movements:	I	II	III
MM ♩:	40	80	160
	+ 6		- 28
	-----		
	46	×	132

Thus the relationship I (+6) : 4 (-28) is characteristic of the approximation of the tempos of lateral movements, striving for the proportion of durations. It should be kept in mind that an analogous proportion of the Fugue's theme (10 : 6 = 1,7) becomes distinct after its axis, i. e. the intonation of the wave, and that of the cycle's durations, *vice versa*, before it, i. e. the Fugue's development. Such an inversion of proportions (1,7) on a small and large scale is a natural feature of a cyclic character. (Particularly wider known, as mentioned, is a harmonic inversion of the cycle's sequence of functions and keys.)

The derived cycle's proportion of tempos makes possible to judge at least on the most general scale about the intensity character of the cycle's each movement. Here is a logical progression of generalized levels of dynamics between the cycle's movements. The sign generalizing the intensity level of each movement intentionally signifies the doubleness of loudness of the previous level (p, mf, f).

The next step in the direction of unmarked intentional meanings, undoubtedly, would be the establishment of the cycle's culminating spheres.

Here we call culminating spheres as climaxes, which yield to structural proportion of the Unrecognized Cycle. Such culmination, as we have partly noticed, not necessarily coincide with that what is traditionally thought about similar things, for example, a pitch culminates in melody or harmony and the intensity of texture together with the high register and the like. Structural culminations are more individualized and signify really significant turning points of the cycle. Their wholeness forms a certain reducing relief of the cycle's whole organization. Here are structural culminations that showed themselves in the cycle (Scheme 16):

**Scheme 16**

Fugue's theme	10 ♩ : 6 ♩
Fugue's exposition	14,5 m. : 8,5 m. (see end of m.)
Fugue's development	9,5 m. : 5,5 m. (beginning of m.)
Fugue's recapitulation	9,5 m. : 5,5 m. (end of m.)
Fugue	31 m. : 22 m. (end of m.)
Prologue	14 m. : 10 m. (beginning of m.)
Finale	19 m. : 14 m. (end of m.)

The culmination (1) of the Fugue's theme coincides with the end of the turning point (s. 9–13). Here the highest melodic tones and intensity are reached.

Expositions (2) coincide with the high register together with the intensity of harmony and texture (m. 15, a structural culmination is established counting measures from their end, abbr. – end of the measure).

Developments (3) coincide with the beginning of the expanded cadence (m. 32, counting measures according to their beginning, abbr. – beginning of the measure). A high continuing note (A<sup>2</sup> flat) and a sudden clearing (D flat major) of a modal colouring are its characteristic features. Worthy of mention is the fact that this structural waves coincides with the scale of the whole Fugue (5, end of the measure).

A structural culmination (4) of the Fugue's recapitulation falls on the worth-remembering measure of the cryptogram (m. 45). From here begins the expression of intensive dissonant (diminished) harmony, which lasts to the very end of the Fugue. A proportional reference to this culmination should be particularly kept in mind, because the Fugue's end (especially from m. 51) is usually accentuated by editors and forced by interpreters. Most likely it can be justified, interpreting the Fugue as a self-contained work (the Fugue reaches its apotheosis), however, on the scale of the cycle, it cannot be the best solution. The shift of culminating accents (from m. 48 to m. 51)

closes a "door" to the exposition of the Finale. It would be more suitable to perform the Fugue's last presentation in moderate dynamics (mf) and without slowing down the tempo.

The structural turning points of the Prologue and the Final are polar. Having signified the Prologue's general intensity with the sign *piano* (p), its culmination will be *forte* (m. 14, established according to beginning of the measure). This culminating uplift coincides with the last (most of all unrecognized) rotation of the cryptogram. And *vice versa*. The thunderous Finale (f) signifies its turning silently (i. e. p, m. 20 according to the end of the measure). Now starts sounding the cryptogram's rotation of original (most of all recognizable) sounds.

All noticed here structural culminations are intentionally correlated and based on earlier seen double proportions of ostinatos, tempos and dynamics, which first of all represent a binary principle of the formation of the cycle. Therefore, in structural turning points one should not look for a general culmination of the cycle, because intentionally it is not motivated. Another thing is when the structure of all the cycle is treated from the point of view of tonality. Then it would be logical to mark the Fugue's lateral movements; particular the last one (m. 24–33), as possessing potential of general culmination.

### Identification of the Cycle

With a view of identifying a spontaneous cycle it is worth recollecting in what respect it differs from ordinary Romantic cycles. It is common knowledge that Čiurlionis' favourite composers Schumann and Chopin would often associate their piano miniatures according to a genre feature (preludes, etudes, plays). Such series of miniatures are usually treated as collections "an accumulation of works not forming <...> an integral work"<sup>11</sup>). Sometimes similar units of works are referred to as suite cycles – "instrumental works composed of many independent movements"<sup>12</sup>. It is supposed that the principal guidelines of the formation of the cycle was a contrast between themes, tempos, rhythmic, keys and the like of the movements<sup>13</sup>. The most note-worthy seem to be the following peculiarities of Romantic cycles: the genres of works are usually indicated and sometimes they have program titles. As a rule, a quantitative volume of the works is also marked and their sequence is numbered. Besides, a formal completion is typical of such works. The spontaneous cycle in question lacks all the mentioned characteristics. Thus, the spontaneous cycle is marked by its exclusive peculiarities. These are: a) the anonymity of the cycle (of genre, structure, title and in part the composer proper); b) a minimal structural marking of the cycle and connected with it priority of a conceptual idea over detail or polish.

It is reasonable to suppose that the peculiarities of spontaneous cycles indicate a certain original type of the cycle or even genre, which is closely related to the specificity of the composer's creative activities and the uniqueness of the composing vein. Hence, how is it proper to call this genre or type of the cycle?

An intuitive avoidance of entitling his works induces one to think that Čiurlionis foreknew in part that he was creating "something more" than a single piece. Nevertheless, spontaneity and a syncretic character of his works seem to have been so deep and a subconscious process that it limited and foreshadowed a possible reflection. Besides, in view of the fact that similar cycles are sometimes made up in a traditional sense from unfinished musical fragments, moreover, in the absence of any metatexts witnessing the cycle (confessions, commentaries speaking of the composer's intentions), these cycles could not have been noticed either by his contemporaries or later investigators of his works.

Thus, both Čiurlionis and his milieu did not conduct (and they could not have done) any deeper reflection of his spontaneous cycles. It was a cultural subject in the medium which was not yet able to reflect itself. It was possible to realize it by another cultural subject and another medium markedly remote in the sense of time distance. Due to these reasons Čiurlionis' anonymous cycles can be reasonably called unrecognized cycles. The latter conception – unrecognized cycle – as if presupposes two cultural subjects separated by time distance, when spontaneity for one of them coincides with its manner of existence and for the other it is only a mere stimulus for reflection. A previous spontaneity for the latter is irreversibly lost. In this slide of cultural subjects, an unrecognized cycle once marks the absence of reflexion (Čiurlionis), in the other – the loss of spontaneity (investigators of Čiurlionis' work).

Therefore, the concept unrecognized cycle concentrates the complementariness of incompatible meanings (in the opinion of N. Bohr "incompatibilities do not negate but complement each other"<sup>14</sup>). A short definition is also acceptable: an unrecognized cycle – a reflexive spontaneous cycle. The proposed term can be also nuanced. Unrecognized also means implied, unidentified, unmarked, unknown, untitled. Nevertheless, "unrecognized" is the most exact. First of all because it concentrates in itself other mentioned nuances.

It is expedient to bring out genre peculiarities of the Unrecognized Cycle presenting interest to us. All the three works under analysis are practically unknown as the composer's piano cycle. First of all, because the composer did not indicate it, and his milieu even did not suppose that it could be a cycle. After the composer's death, a cyclic character of his "pieces" remained unsolved for a long time. And even succeeding in structural basing and entitling this cycle, it is quite probable that in order to perceive its spontaneity one will lack arguments. It is just the thing that we propose to be called an unrecognized cycle.

The title of the unrecognized cycle is also worthy of comment. Despite the fact that the composer creating "pieces" also thought about an opera, he instinctively avoided to specifically entitle his works. In his letters to S. Kymantaitė he mentioned a prologue and a fugue of an opera. Incidentally, the composer called many of his works as fugues. Comparing both versions of the pieces, it is easy to notice a close character of each movement and their structural similarities. Thus, the cycle's movements, basing oneself in part on the hints in his letters, can be respectively called Prologue, Fugue and Finale. These possible titles are more functional, because they are convenient for the comparison of both version of the works. A rational title of the cycle is also possible, namely version II of three "pieces": Prologue–Fugue–Finale. On the other hand, these practically pragmatic titles of the cycle's movements should not stimulate a thought that it might be the cycle "Jūratė". It would be very artificial and would contradict the spontaneity of the cycle's origin. Whereas here the cycle's origin (first of all it is meant an artistic vision) can be associated not only with the intended to write opera "Jūratė and Kastytis" but also with "The Creation of the World" (it is partially witnessed by the kinship of thematic motifs)<sup>15</sup>, other cosmos ideas, which never abandoned the composer and subconsciously governed a wealth of his artistic intentions. The entitling of the spontaneous genre cycle as Unrecognized presupposes its further structural (formal) identification. It is logical to think that exclusive spontaneous genre characteristics communicate themselves to the cycle's structure on an appropriate scale. Furthermore. Genre and form here are practically inseparable and one can suppose that they make up a continuous syncretic unity.

Designating the structure of the Unrecognized Cycle, it is worthwhile to have in mind particularly significant aspects of its birth as they are not only psychological but also basic and antological. The latter aspect makes possible to clearer perceive in what respect the composer's activities differ from other artists. As mentioned before<sup>16</sup>, a routine making of music together with "birth passions" are not characteristic of Čiurlionis. He does not busy himself either with mimetics or citation. It is a "descend of an object from the sky" (Meletinskij) in the myth "The Creation of the World"<sup>17</sup> that is close to Čiurlionis. This gift – a state of creative elation, when an artist feels as if he were a clear-sighted or a visionary. This kind of state guarantees an intensive sensation of the wholeness of the work. This natural (ontological) peculiarity is a sensation of the whole or vision, emerging as if from the "sky" without planing in advance, without laying out, imitating, and it is the principle condition of the emergence of a spontaneous cycle. It would be, therefore, reasonable to state that between a creative process and a spontaneous cycle exists a certain close link isomorphically manifesting itself in each other. It would mean that the structure of a creative elevation originally reflects that what is structured by a spontaneous cycle.

An evident footprint of this isomorphism is a "formal incompleteness of works", clashing with the tradition of musical notation. Whereas, essentially, in an ontological sense, an Unrecognized cycle is always conceptually finished. And the very details of musical notation is only an individual medium for the indication of such conception. Take the "unfinished measure" of the Fugue in B flat minor. In a conceptual respect, this measure should be never finished. Eventually, even in a kind of an exceptional case, when all the works belonging to the Unrecognized Cycle are copied into the fair copy and seem to be formally finished, they can not necessarily coincide with a conceptual cycle. Different from others "seemingly unfinished" cycles, the cycle under identification

reveals a kind of inverse version. The Unrecognized Cycle is rather marked by its "seeming completion". It manifests itself in the fact that formally as if finished works (with slight reservations) are not functionally presented in the sequence of the cycle's movements. It can be explained by a basic "directing" light of outburst – a "stopped time" or "eternal experience of the present", which seems not to commit itself to processually present the cycle's movements. Thus, the sequence structure of the cycle's movements is principally characterized by a structural code of the works, i. e. by that what the composer creates and authentically writes down.

The structure of the cycle is unfolded with the perception of the composer's principle of composing, which, as noticed before, is marked by the syncretism of binarics and tonality. It would be also expedient to refer to the latter, namely the principle of binary tonality is typical of the composer. Binary tonality is a spontaneous principle of composing, the primate of which should be considered to be a binary polarization of structures in the medium of a tonal system.

Hence, the structure of Čiurlionis' unrecognized cycle should be identified first of all taking into account spontaneous peculiarities dictated by the principle of composing. As the made analysis showed characteristic features of the cycle are as follows: a binary sonata-form articulation by individual movements and a correlation of ostinatic progression of these movements. Structural differences of the Unrecognized Cycle from usual Romantic cycles are particularly clearly pronounced, analysing the meanings and functions of concentric symmetry. Different from the Unrecognized Cycle, Romantics (Schumann, Chopin) structuring their cycles concentrically, by way of a "mirror" symmetry, usually draw the cycle's expositional plays functionally together in the recapitulation. Therefore, the principle part in a recapitulation often shows itself as a transformed shape of a subordinate theme, which takes over intonational features of the principle theme. This kind of inversion of concentric alternative thematic elements (principle and subordinate) at the borders of a concentric cycle draws them together. Thus, the recapitulation manifests itself as a synthesis of a sonata-form process.

The concentric structure of Čiurlionis' Unrecognized Cycle is distinctive for a polar parity of its lateral movements. Here the cycle signifies the dimensions of space more prominently in comparison with processional ones. The spatial and binary character of symmetry displays itself both at the levels of the Fugue and the cycle. Exposition and recapitulation are presented in the Fugue concentrically. This polarity is further reinforced by the distancing of the lateral movements of the cycle (Prologue and Finale). Here no synthesis can be seen but binary parities are evident. The axis of a concentric symmetry – the development of the Fugue – becomes the zone of ambiguity. On the one hand, it is a separation of polarities, on the other – a continuity of a dynamic (sonata-form) process.

Due to the mentioned spontaneous peculiarities, the structure of the Unfinished Cycle should be identified – a binary-ostinatically articulated a three-movement tonal cycle. A shorter version of this identification – a binary tonal cycle. Characterizing the Unrecognized Cycle in various respects, an object of art, unknown up to the present days, has been parallelly identified.

These are exclusive noticed features of the spontaneous cycle:

- a) anonymity and implied incompleteness of the works,
- b) isomorphism of the cycle and a creative process,
- c) syncretism of the principle of composing, and
- d) spontaneity of the structure,

which in no way belittle their artistic value. An aesthetic "charge" of the Unrecognized Cycle is first of all determined by its conceptuality. Therefore, spontaneous musical objects, chosen for analysis, are as splendid and valuable as some known artworks or musical cycles. This statement is not contradicted by the polychronics of the composer's activities, disclosing itself through different branches of art (art, word, music), significant due to its uniform ideas of art. Estimating the composer's highly artistic and in comparison numerous cycles of pictures, we should turn our glances to his spontaneous musical cycles with the same intentions.

## Conclusions

The analysis of Čiurlionis' three works (VL 325, 345, 328) leads to the following conclusions.

The composer's last three works for piano (November 1909) are not self-contained musical works, as it is usually supposed (take the analysis of the Fugue in B flat minor made by A. Venckus, V. Landsbergis and D. Kučinskas), but make up an authentic musical cycle.

This conclusion is based on prognostic, structural and identification arguments attained due to appropriate methods of analysis.

1. A prognostic method make possible to establish that a possible musical cycle is spontaneous, since the composer did not entitle it. The spontaneity of the cycle is witnessed by the structure of a creative outburst (October 12–17, 1908, Petersburg), the second stage of which consistently, irrespective of a complex chronology of works, materializes version II of the three works with the purposeful manifestation of the intention of the prototype of the cycle's version I.

2. A structural method offered a possibility to establish a syncretic ambivalence of the cycle's organization. Its spontaneous aspect is made up of a concentric, marked by polarity, structured by a binary principle of a composing form of the cycle united by double ostinato proportions. The rational aspect of the cycle's organization is realized by the derivatives of tonality and sonata-form synthesis, enabling to continually combine various movements and divisions between themselves.

The analysis of the cycle's syncretic structure revealed quite a number of the composer's authentic secrets of art:

- a consistent and unknown in European music up to now interpretation of the cryptogram BACH through all the movements of the cycle, including thematics, harmony, the key plan and forms of the movements, employing various transformations of a cryptogram series for binary and tonal structuring needs;

- all the derivatives and levels of the cycle, starting from the Fugue's theme, are linked by the composer through a uniform proportion (coefficient of a proportional relationship 1,7). These proportions bring out the development contour of the whole cycle;

- the interrelation of the cycle's elements are all-embracing and all-piercing. There are no insignificant things (take the Fugue's supposedly unfinished measure and the sound of its theme B<sub>1</sub>);

- worthy of attention is a virtuoso dressing of the sonata-form in the Fugue's attire, syncretically manifesting itself a polar projection of the cycle's divisions and their lateral movements;

3. The intentionality method facilitated to guess the rest meanings of the structure minimally marked by the composer. They logically yield to the regularity of the major proportion of the cycle (1,7). On the basis of the latter, the tempos of the cycle's movements (*Largo-Commodo-Allegro*) and generalized meanings (p-mf-f) of dynamic intensivity have been intentionally established. A proportional relationship unfolded structural culmination of the cycle, bringing out a binary plan of the cycle's organization. The plan is spontaneously complemented by a general sonata-form climax in the finale. These intentional significations of the composer's unmarked parameters finish the analysis of the cycles' structural character and open up a method for an artistic interpretation of the cycle.

4. The identification method helped to differentiate and define various spontaneity aspects of the cycle:

- the work is identified as a certain genre type of the cycle and is entitled *Unrecognized Cycle*, indicating the principal differences from a traditional cycle of Romantic music (the anonymity of the title, the link with the character of creative activities – an outburst, a seeming incompleteness of the works);

- it is logical to associate the identification of the title of the work with the "flash" of the outburst and call it "version II of three works", besides, functionally entitling the cycle's movements: Prologue–Fugue–Finale;

- the incompleteness of the cycle (the absence of the order of the sequence of movements, a lack of references to tempo, dynamics and others, an unfinished measure) should be identified as the result of a creative outburst and the cycle's isomorphic reflection;

- it is proper to call the syncretic principles of composing as binary tonality, accentuating a spontaneous perception-expressing aspect. The composer's spontaneous method of writing music is unique and unknown in European musical practice of the period;

- identifying the cycle's structure according to its spontaneous characteristics, the following definition has been established: a binarically ostinately articulated tonal cycle in three movements. In short – a binary-tonal cycle. This kind of the cycle's structure principally differs from synthesized Romantic cycles due to its polar parities of components;
- last but not least, the Unrecognized Cycle is identified as an original object of art and aesthetics of European music, not thoroughly enough investigated and unfolded up to now. In this respect, Čiurlionis' spontaneous cycles are somewhat unexpected, belated, however, a fruitful contribution to the process of European art of music.

### Abbreviations

- JČKF – Čiurlionis M. K., 1957. *Kūriniai fortepijonui* (ed. by J. Čiurlionytė). Vilnius: Vaga.
- VL – List of M. K. Čiurlionis' musical works compiled by Vytautas Landsbergis. (Landsbergis, 1986, p. 223–296).
- VLKF – Čiurlionis M. K. 2004. *Kūriniai fortepijonui*. Visuma.
- DK – List of M. K. Čiurlionis' piano works compiled by Darius Kučinskas. Kučinskas D., 2002. *M. K. Čiurlionio fortepijoninės muzikos tekstas (genezės aspektas)*. Thesis for a doctor's degree. Vilnius: LMA.
- ČDM, Čm – New ciphers of Čiurlionis' manuscripts introduced in M. K. Čiurlionis Museum of Art since 1990 m.
- NC – Unrecognized Cycle.
- LM – Lithuanian Musicology (periodical review publication).
- TŽŽ – Dictionary of International Words. Vilnius, 1985.

### Notes

- <sup>1</sup> About binary and tonal (wider-monary) principles see the author's publications:  
Janeliauskas R. 2001. Binarika, kaip komponavimo bendrybė. *Lietuvos muzikologija*, II. Vilnius.  
Janeliauskas R. 2002. Monarika, kaip komponavimo bendrybė. *Lietuvos muzikologija*, III. Vilnius.
- <sup>2</sup> The ostinato and figuration conceptions are wider discussed: Janeliauskas, 2004. LM, V., p. 35.
- <sup>3</sup> Presentations of the Fugue's theme – the system of subjects and answers (see Venckus A., 2000, p. 220).
- <sup>4</sup> For more about ethnomusic archetype see: Janeliauskas R. 2002a. Binary Cyclic Form of Mikalojus Konstantinas Čiurlionis' Music. *Composing Principles: Continuity and Innovation in Contemporary Music*, III. Vilnius: LMA, p. 61–78.  
Janeliauskas R. 2002b. Common Means of Composition in Archaic and Antique Music. *Ethnic Relations and Musical Folklore*. Ed. by Rimantas Astrauskas. Vilnius, p. 141–154.
- <sup>5</sup> Different from the monogram's term ("an artistic weaving of initial letters of names and surnames", TŽŽ, p. 328), an unfolded, hidden employment of musical signifiers is characteristic of the cryptogram (gr. *kryptos* + *gramma* – inscription, TŽŽ, p. 273).
- <sup>6</sup> See: Janeliauskas R. The Boundaries of M. K. Čiurlionis' Works of Music. *Musical Work: Boundaries and Interpretations*, Vilnius, 2006.
- <sup>7</sup> As the theme of the 1<sup>st</sup> movement is contrapuntal to an ostinatic melody, it is logical to call the latter a subsubject. In addition see Scheme 1.
- <sup>8</sup> Melodic and key pitches not always coincide in their meaning and markings.
- <sup>9</sup> The mentioned insertion of the Fugue's theme through the glance of binarics (g. 9–13) does not form any independent block. It is the most simple separation of polar modal blocks using an insertion of sounds. A pause (Prologue's cryptogram) can also serve for a similar separation of blocks. Accentuating priorities of binary blocks through similar functions, one should also have to name the parts and divisions of the Fugue's development and exposition transitions.
- <sup>10</sup> For more see: *Composing Principles*, III, p. 61–78.
- <sup>11</sup> See: Ambrazas A. ir kt. 1977. *Muzikos kūrinių analizės pagrindai*. Vilnius: Vaga, p. 438.
- <sup>12</sup> *Ibid.*, 435.
- <sup>13</sup> *Ibid.*, 421.
- <sup>14</sup> See: Бор Н. 1977. *Избранные научные труды*, т. 11. Москва, с. 204.
- <sup>15</sup> For more see: *Lietuvos muzikologija*, V, p. 33.
- <sup>16</sup> *Ibid.*, p. 32–33.
- <sup>17</sup> *Ibid.*, p. 31; for more see: Мелетинский М. 1993.

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## Santrauka

### Paskutinis M. K. Čiurlionio Neatpažintas muzikos ciklas

Straipsnis skirtas genialaus lietuvių dailininko ir kompozitoriaus paskutiniųjų trijų kūrinių fortepijonui (VL 325, 345, 328) ištyrimui. Vėlyvajam Čiurlioniui nebūdingas šių kūrinių perrašymas į švarraštį paskatino spėti, kad tai gali būti kompozitoriaus neįvardytas ciklas. Panašius neįvardytus ciklus Čiurlionis kūrė ištisą dešimtmetį (1899–1909). Ne visi jie yra ištirti ir tinkamai įvertinti. Bene labiausiai įsidėmėtina panašių ciklų savybė – jų savaimingumas, pasireiškiantis pavadinimo nebuvimu, sąsaja su spontaniško kūrybinio protrūkio metu atsiradusių kūrinių chronologija, formaliu kompozicijos neužbaigtumu. Analizuojami kūriniai ypatingi tuo, kad jų susidėstymas į ciklą yra netiesioginis, o inspiruotas pirmųjų trijų kūrybinio protrūkio kūrinių, sukurtų pirmosiomis jo dienomis (1908 10 12–15, Peterburgas). Nepatenkintas pirmąją trijų „gabalų“ versija (tai rodo pirmųjų dviejų perbraukimas pieštuku), kompozitorius ėmėsi kurti antrą versiją. Kūriniai pradėti rašyti etapais, nepaisant chronologinio nuoseklumo. Savaimingumo požymiu galima laikyti tam tikrą pirmos versijos provaizdžio įtaką.

Galutinis kūrinių perrašymas į švarraštį, nepažymint dalių sekos, neužbaigiant Fugos takto (t. 38), stokojant kitų nuorodų (išskyrus natas) leidžia spręsti tik apie tariamą ciklo užbaigtumą. Tad savaimingumas ir čia neišnyksta.

Tik viena ciklo dalis turi pavadinimą (Fuga). Tai iš dalies leidžia sieti ciklą su kompozitoriaus ketinimais parašyti operą „Jūratė ir Kastytis“. Tačiau ciklas neįvardytas, ir tai galima laikyti logiška savaimingų kūrybinių intencijų tąsa.

Ciklo savaimingumą galima išvelgti ir jo struktūroje. Čia kompozitorius netikėtai atsiskleidė kaip toli pralenkęs savąjį laikmetį – jis atkūrė etninei muzikai būdingą archajinį binarinį komponavimo būdą, kuris itin ryškus lietuvių monodijoje ir sutartinėse. Tai matyti komponavimo principo lygmenyje – idėjoje, kuri Europoje nepalyginamai vėliau vainikavo I. Stravinskio, B. Bartoko ir kt. kūrybą. Binarinis ciklo savaimingumas pasireiškia binarine intonacine ląstele arba branduoliu, kuris užtikrina kiekvienos ciklo dalies ostinatų vienovę. Beje, ostinatos, panašiai kaip lietuvių sutartinėse, kyta dvigubumo proporcija. Ši ląstelė reguliuoja aukštesnius ciklo lygmenis – poliarius tonacinius planus bei koncentrinės formos padalas.

Čiurlionio komponavimo principo autentiškumas glūdi jo savaimingoje binarinio ir tonalinio principų sinkrezėje. Trumpai tokį komponavimo būdą galima vadinti binariniu tonalumu (skirtingai nuo Ivesui būdingos tonalinės binarikos). Kompozitorius sonatinę formą interpretuoja fugos metodais, kartu išlaikydamas visas binariškumo projekcijas. Tonaliniu požiūriu ciklo struktūrą galima suvokti kaip sonatą (Fuga) sonatinėje ekspozicijoje, nes jos padalos realizuojamos atskiromis ciklo dalimis. Tonalinis principas, kitaip nei binarinis, lemia visų ciklo darinių tolydumą, jungtis ir sintezę. Ciklo struktūrą, turint omenyje jos savaimingąsias savybes, būtų logiška identifikuoti kaip binarinę-sonatinę.

Archajinių ir tonalinių ciklo sluoksnių sinkrezėje kompozitorių lydi genialūs atradimai, kuriuos dera pristatyti Europos muzikos elitui.

Čiurlionis, nepriklausomai nuo išpuoselėtų serijinės muzikos pavyzdžių, atvėrė nepranokstamus kriptograminės technikos horizontus (binarinis ir tonalinis BACH garsų serijos traktavimas įvairialypėmis ciklo plotmėmis – tematikos, harmonijos, formos, pritaikant įvairialypes serijos transformacijas, inkrustacijas bei imitacijas).

Ciklo struktūrai artikuliuoti kompozitorius atranda struktūrinės kulminacijos tipą, kuris visuose be išimties formos lygmenyse pagrindžiamas bendra santykio reikšme (1,7). Be to, visa ciklo struktūra kompozitorius įrodo „aukso pjūvio“ ir koncentrinės simetrijos nesuderinamumą (Fugos t. 38).



Kompozitorius iš principo naujai traktuoja intervalikos supratimą (daug giliau nei romantikai, tačiau pranašingai ateities muzikai). Netgi mikroskopinė intervalo mutacija transformuoja ištiesis ciklo padalas, ji gali „sužlugdyti“ net patį ciklą (vargu ar priimtinas V. Landsbergio inicijuotas dirbtinis Fugos temos garso  $H_1$  pakeitimas į C).

Kompozitoriaus novatoriškumas pasireiškė ir užrašant savo kūrinius. Dėl itin motyvuotos intencionalaus ciklo elementų sąsajos kompozitorius užrašydavo vien tik natas. Šis minimalus struktūrinis kūrinių fiksavimas yra įsidėmėtinas kaip naujų muzikos užrašymo būdų provaizdis, leidžiantis kompozitoriui kuo sparčiau materializuoti jį užplūdusias mintis (prisiminkime V. Bacevičiaus grafines partitūras ir kt.).

Savaiminis kompozitoriaus ciklas pasireiškia kaip unikalus žanrinis muzikos tipas, kurį logiška vadinti Neatpažintu ciklu. Šioje sąvokoje įprasminamas savaimingumo ir pažintinumo papildomumas.

Įvardijamas žanras nėra žinomas Europoje. Ir tai, regis, sąlygota ypatingo kompozitoriaus mąstymo, genetiškai susijusio su lietuvių etninės kultūros pajauta.

Neatpažintas ciklas (NC 1909 11, Peterburgas), beje, kaip ir daugelis kitų per paskutinį kompozitoriaus gyvenimo dešimtmetį sukurtų panašių ciklų, yra iškilus indėlis tiek į lietuvių, tiek į visos Europos muzikos istoriją. Tai unikalus estetiškas meno objektas, įsiliejęs (nors ir pavėluotai) į dabarties muzikos procesą.