

M. K. Čiurlionis' Unrecognized Cycle (St. Petersburg, February 1909)

A highly original and unique thinking, the manner of composing and the shape of writing down musical works of Mikalojus Konstantinas Čiurlionis, the great Lithuanian artist and composer, has made hard to properly perceive and appreciate the depths of his creative heritage until the present days. Exceptionally dramatic seems to be the heritage of the composer's piano works. It has been supposed until now that Čiurlionis spontaneously wrote dozens of small-scale self-contained (single) pieces of music, making no attempts to call them cycles. The same is, however, not true of his works of art and paintings. Among them rank several dozens of cycles.

The aim of this study is to draw attention to one of the composer's unrecognized piano cycles. It is based on Čiurlionis' four piano works written in St. Petersburg, February 1909 (VL 330–333).

The analysis of the unrecognized cycles has been carried out in stages, applying new special methods every time. At first, on the basis of the composer's autographs and known chronologies of his works, an attempt was made to establish the probability of the supposed cycles (Prognosis of the Cycles). Later, the study was concentrated on various inner structural aspects of the cycle (Structurality and Intentionality of the Cycle). At the end of the study, the structure of the cycle was juxtaposed to universally known models of cyclic form and the identity of the cycle established (Identification of the Cycle).

Musicologists point out a cyclic thinking characteristic of the composer (V. Landsbergis, D. Kučinskas)¹. The composer's cyclic intuition seems to have served for editors as an incentive to combine and group the composer's various works to form opuses and cycles (JČKF, VLKF). Of interest is the fact that the works of the supposed cycle (Examples 1–4) are included in the groups of various works with different titles (Scheme No 1):

Scheme No 1

VL	288	287	289	290
JČKF:				
'Two pieces':				
Op. 32		Nr. 1		
VLKF:				
'Sea Preludes':	XII	XIII		XIV

Examples 1–4

Ex. 1 (VL 331)

Ex. 2 (VL 330)

Ex. 3 (VL 332)

Ex. 4 (VL 333)

One of such works can be seen (VL 330) in the opus "Two Pieces" compiled by J. Čiurlionytė (Op. 32). This opus embraces two works (No 1 and 2) of contrasting tempos (*Allegro* and *Andante*) and keys (C and A). The musicologist, however, when forming the opus pays little attention to the dates indicated by the composer (author: St. Petersburg, 16 ⅋ 1909 and Druskieniki, 20 ⅋ 19) and the manuscript pages (Čm 58, p. 1–3 and Čm 57, p. 1–3). Whereas both pieces of the opus were composed in different places, different months and written down in different manuscript books. It follows that the inclusion of these works in an integral opus looks artificial.

The three works – the objects of our interest – have been included in the cycle "Sea Preludes" compiled by V. Landsbergis. The musicologist, alike J. Čiurlionytė, arranges works only slightly observing even the chronology of the composer's works listed by him (Scheme No 2):

Scheme No 2

VL	318	319	320	328	250	232	324	325	326	327	329	331	330	333
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV
	C	d	d	C	D-flat	d	c	d	b	C	b	C	C	b

On the other hand, it is evident that the key plan of the cycle rather regularly returns the central key (C, c). At first the preludes in this key are in fast tempo (I, IV, VIII), later – slow (X, XII), and the return of the fast tempo at the end (XIII) witnesses the musicologist's deliberate attempts to impart certain features of a structural cyclic character to the whole group of works. Nevertheless, the manipulation of the key plan and the tempos unmarked by the composer is most likely not an inner reason for a cyclic nature. A similar voluntarism of compiling works into cycles makes possible to think that the cycles at the discretion of the editors can be every time formed different, therefore, the composer's one and the same work can "travel" from one cycle to another (comp. VL 287 in the discussed "editors' cycles").

The integrity of the composer's thinking, on the one hand, and the voluntarism of the editors to group the composer's works at their own discretion – on the other, induces one to search for more internal, motivated criteria of the composer's cyclic works.

Prognosis of the Cycle

The first step enabling one to guess the existence of the cycle is a closer glance at the chronologies of the works (Scheme No 3):

Scheme No 3

KJŽ	724	769	766	596
VL	330	331	332	333
DK	287	288	289	290
Čm. 58:	p. 1–3	p. 4–5	p. 7–8	p. 10–11
Author:	16 ⅋ 1909 St. Petersburg	17 ⅋ 1909 St. Petersburg	19 ⅋ St. Petersburg	25 ⅋ 1909 St. Petersburg, 1 Marza
Measures:	22	17 (unfinished)	19 (unfinished)	26

It is easy to notice that all the four works are successively arranged within the metrics of known chronologies (VL, DK, except KJŽ). The dates marked by the composer have been undoubtedly of service. With every new work they indicate later and later time (02 16, 02 17, 02 19, 02 25, etc.). Visually, the works are not so successively written down on the pages of the manuscript. The omitted blank pages can be naturally explained by a formal incompleteness of the works (DK 288, 289).

The study of the dates of later and earlier written works is of paramount importance for the establishment of the probability of the cycle.

For the sake of evidence the following extract (Čm 58) from the manuscript is presented below (Scheme No 4):

Scheme No 4

- 1–3 – Prelude in C, DK 287 (VL 330)
 4–5 – Prelude in C, DK 288 (VL 331)
 6
 7–8 – Prelude in Am (VL 332, unpublished, see Example 11)
 9
 10–11 – Prelude in Bm, DK 290 (VL 333)
 12–13 – Sėjau rūtą (I sowed a Rue), DK 291 (VL 334)
 14–15 – Prelude in G, DK 296 (unpublished)
 16–17
 18–21 – Prelude in G, DK 297 (VL 338)

We cannot help noticing at once that the successive pages reflect slightly later written works. The work in B minor (here called "Prelude", incidentally, similar titles are mere inventions of editors) is followed by variations for piano on the theme of the Lithuanian folk song "Sėjau rūtą" ("I sowed a Rue") marked by the composer. Later follows the Prelude in G major, which in the opinion of D. Kučinskis is "approximately dated on the basis of the means of writing and the place of the autograph"², because the Prelude is formally unfinished (contains mere 11 measures), and here one can find some blank pages in the manuscript (Čm 58, p. 16–17). The next work (VL 330) untitled by the composer bears a later enough date – 05 15 (author: 15 № 1909), therefore, it is impossible to associate this work with the supposed cycle. It follows that the positions of the manuscript seem to naturally bring out the works of the supposed cycle. They get separated due to the position of the autographs below the date of the titled work by the composer and much later dates of the works.

The works dated earlier (DK 285 and 283 or VL 327 and 329, Examples 7, 8) than the supposed cycle can be seen in another manuscript book (Čm 52, p. 32–33, author: 13 № 1909, Petersburg, p. 36–37, author: 10 № 09, Petersburg, and others). It is evident that the composer apparently wrote down both works where he found enough place, i. e. on blank pages, because the numeration of the pages and the dates of the autographs are asynchronous (a later date on earlier pages, etc.). This asynchrony partly bears witness, as we shall later see, to the beginning of the searches for the cycle.

The carried out analysis of chronologies and manuscripts enables one to guess the scope of the works forming the cycle. Thus, the cycle most likely includes four marked works. It is, however, not clear whether the placement of autographs coincides or not with the sequence of the movements of the supposed cycle. In order to clear up this collision, it is necessary to conduct a structural analysis of the works.

Structural Character of the Cycle

The key plan is conventionally considered to be a significant criterion of the sequence of the movements of the cycle. In the chronologies, as we have noticed, the four works (Examples 1–4) are marked by three different keys (C, C, Am and Bm). It seems, however, to be not quite exact. The second, according to the chronology, work strongly enough manifests itself in G major. It is true that this key begins with unstable harmonic functions – the subdominant and dominant and only after that reinforces itself in a stable function of the tonic key (I, m. 2). Incidentally, the work ends also in a similar way (m. 16 and 17). However, in the editors' opinion, the work is unfinished, therefore, its "end", leading to the final cadence in C major, is without restraint added in C major (see: VLKF, m. 18–21). In this way, the authentic trace of the cyclic form of the work is obliterated, whereas the unfinished character of the work is indeed supposed. This "incompleteness" in the key of G major makes possible to foresee a functional link with another work in C major. Further logically follow the keys of the rest movements – A minor as a parallel to the subdominant (C) and B minor as parallel of an opposite direction to the tonic (G). Therefore, the functions of the two latter movements of the cycle as if become inverted (Scheme No 5):

Scheme No 5

Movements of cycle:	I	II		III	IV
Keys:	G	C		Am	Bm
Functions:	T	S		S	T

Examples 5, 6

Ex. 5

Ex. 6

It is noteworthy that the final movements of the cycle, alike the first two, are interrelated in a "seemingly unfinished" way. Here movement III ends in the subdominant of the future movement in B minor and directly passes to the final movement.

Functional inversions can be noticed even now. The harmony of the "unfinished end" from G (I) and from Em (III) intertwines into the initial tonics C (II) and Bm (IV) of the next movement after the model: D→T (I→II) and S→T (II→IV).

The small-scale harmony of the cycle systematically resounds the inversion of the key functions between the initial and final pairs of the movements. Movement I begins on the subdominant and shortly after reaches the tonic (i. e. S-T). It makes an inverse analogy to the relationship of the first and second movements of the cycle (i.e. T-S). In its turn, movement III begins on the tonic and soon reaches the Dorian subdominant (i. e. T-S) – again expresses a functional inversion, only this time on the scale of the last two movements (i.e. S-T). For the sake of evidence we present the following scheme (Scheme No 6):

Scheme No 6

Movements of cycle:	I (G)	II (C)	III (Am)	IV (Bm)
Key functions:	T	S	S	T
Harmony functions:	S-T		T-S	
Measures:	1-2		1	
	(harm. C-G)		(harm. a-D)	

Similar inversions of the key and harmonic functions characteristic of the cycle's whole and its separate movements are usually discussed in a traditional theory of music.

Micro- and macro- analogies and inversions display themselves not only on a harmonic but also thematic-intonational scale. Projecting the basic tones of the keys of the movements as an integral large-scale "macrointonation" (G-C-A-B), we shall see that a similar melodic configuration sounds at the beginning of movement I in high register, only in a varied way (Example 5: G-F-C-sharp-D). This analogy makes possible to guess a thematic-intonational integrity of all the movements of the cycle.

Macrointonation can be modelled in four known shapes – original, inverse, retrograde and retroinverse (O, I, R, RI). The melodic configurations of these shapes principally programme the most universal, even the most monogramic intonations of the cycle.

The uneven movements of the cycle (I and III) are distinctive through original and inverse (O and I) shapes, and the even (II and IV) – reverse (R, RI; Example 6). Incidentally, original shapes emerge at the beginnings of the movements (I, m. 1; III, m. 1). Retroinversions represent themselves in a similar way (II, m. 1; IV, m. 3-5). Quite a different thing is with other shapes. The latter emerge at certain points of turns. The inverse shape coincides with the beginning of the recapitulation (I, m. 13) or the golden section (III, m. 11), whereas retrograde – the climaxes (II, m. 7) or the beginning of the middle division (IV, m. 10).

The presented thematic outline proves the structural character of the sequence of the movements of the cycle even clearer than the key plan.

Finishing off this section, we shall continue the analysis of the earlier noticed asynchrony of the dates and manuscript pages in two works (VL 327, 329).

In our opinion, the two mentioned works written down prior to the cycle witness certain traces of the search for the beginning of the cycle. The first of them seems from afar to slightly remind of the future beginning of the cycle, i.e. movement I mostly by the 4ths-note rhythm of the melodic structure and the subsequent falling 16-note passage (Example 7). It is true that in movement I the latter is modified into a rising scale.

Example 7



The other work is a kind of the prototype of the future movement II of the cycle (Example 8), although fundamentally restructured and tonally distanced (B minor changed for C). The fact that it can be a possible prototype of movement II is symptomatically evidenced by a close rhythmical pulse (particularly the iambic accents in the upper-pitched part). The falling bass scale (semitone-tone) will be later only partly echoed by the rising 16-tone figurations of movement II.

Example 8



Thus the dates of both works indicated by the composer (02 10 and 02 13) – a weighty motive witnessing the sequence of the movements in the cycle. Furthermore. A natural sequence of the prototype works seems to most convincingly prove the authentic, spontaneously discovered sequence of the first movement of the cycle. It is the mentioned fact that makes possible to motivate the sequence of the movements irrespective of the order the works are listed on the new manuscript (Čm 58).

Intentionality of the Cycle

Although the composer used to write down music without indicating almost any other notation symbols except notes³, this original minimalism of a musical text has apparently nothing in common with the composer's indifference to other musical parameters – tempo, dynamics, articulation and the like. It is expedient, therefore, to interpret Čiurlionis' musical text as a certain economical means of writing down music, which intentionally hides all the rest musical parameters necessary for the characterization of the cycle and the structural whole of the work. Thus, the term intentionality here means the correlation and motivation of the musical parameters marked and unmarked by the composer (one of the Lat. *intentio* meanings – activity motive).

The motivation of the unmarked musical parameters by the composer, first of all those of the tempos, dynamics and partly articulation of the movements, necessitates a thorough analysis. Having in mind that a great many things in music take place in time, therefore, one of the most important determinants for the establishment of similar parameters is the proportionality of the movements of the cycle. It should be noted that each of the movements both finished and supposedly unfinished have their individual golden section. In respect of the cyclic aspect of

interest is its manifestation in the first and third one third of the cyclic form. For the sake of evidence we present the scheme witnessing the golden sections of the movements of the cycle. It indicates both the golden sections of each movement and their computation method (Scheme No 7):

Scheme No 7

Movements of the cycle:	I	II	III	IV
Golden section:				
3/3 of the form:	(17 t. x 0,618)	(22 t. x 0,618)	(19 t. x 0,618)	(26 t. x 0,618)
measures:	10,5	13,6	11,7	16
1/3 of the form:	(17 – 10,5)	(22 – 13,6)	(19 – 11,7)	(26 – 16)
measures:	≈ 7	≈ 9	≈ 7	≈ 10

The golden section in the first one third of the form as a rule coincides with the evident separation of the inner part of form, whereas in the third one third of the form the golden section is not so specific. It usually associates with a rather wide zone of indeterminacy and instability, embracing 2 or 3 measures. And so, the first golden section in movement I brings out the difference between the expositional and middle part (approx. with a semi-measure precision, m. 7), whereas the second coincides with the climax area (m. 10,5), shortly after (two measures later) leading to recapitulation. In movement II is similarly separated the middle part (m. 9) and marked the end of *preictus* to recapitulation (m. 13,6). In movement III, the golden sections bring out textural alterations in the *ostinato* process. The first – postexpositional (m. 7) and the second – a starting *preictus* stage (m. 11,7). In movement IV, alike in the previous ones, the mentioned section indicates the beginning of the middle part with a different texture (m. 10), whereas the second – the area of *preictus* (m. 16) shortly after leading to the recapitulation of the form.

The monotypicality of the expression of golden sections, irrespective of the formal completion or incompleteness of the movement of the cycle, witnesses that all the movements belong to the integral group of the cyclic system works. Besides, an articulating importance of the golden section is rather evident. It brings out the internal part of the form of each movement and marks climax areas. It leads to the conclusion that the golden section is an intentional instrument for the articulation of contrasts and intensities of a separate movement.

Having in mind that in a cyclic system a separate movement is intentionally linked with the whole, it is expedient to find a similar proportional instrument on the scale of the whole cycle.

The most serious try-out in a similar situation seems to be a correct expression of the tempos of the movements of the cycle. The selection of exact tempos enables to discern the golden section of the cycle in the most expected place. Empiricism partly helps in the searches for optimal tempos. Therefore, it is useful to more attentively familiarize oneself with the tempos of the works offered by editors (Scheme No 8):

Scheme No 8

Movements of the cycle:	JČKF	VLKF
I		<i>Andante</i>
II	<i>Allegro non troppo</i> MM = 80	<i>Allegro non troppo</i>
III (unpublished)		
IV		<i>Andante innocente</i>

As one can see, V. Landsbergis marks the lateral (I and IV) works with slow tempos, but one work from the middle part (II), similarly like J. Čiurlionytė, – with a fast tempo.

The choice of tempos necessitates to take into consideration a modal contrast between the first and last pairs of the movements. The first two of them are composed in major keys (G and C) and their tempos could appropriately intentionally contrast in a similar way indicated by the editors (Slow, Fast). Whereas the last two are minor (Am and Bm), they can, therefore, reciprocally contrast in a similar way, but their tempos should follow in an inverted order (Fast, Slow). The inversion of this kind of tempos is intentionally based by the peculiarities of the key plan (we have earlier noticed the inversion of the kinship of functional keys in respect of the expositional pair of

keys of the movements). Besides, we suppose that the tempos of the major and minor keys of the works should be also intentionally nuanced. It is logical to slightly slow down minor works (both of fast and slow tempos).

These and similar intentional motives give a possibility to model the scheme of the cycle's proportions (Scheme No 9):

Scheme No 9

Movements of the cycles:	I	II	III	IV
Number of measures:	17	22	19	26
Metres:	× 3	× 4	× 4	× 3
	=	=	=	=
Total:	51	88	76	78
	=	=	=	=
M.M.:	56	88	84	52
Duration time-value:	=0,9	=0,9	=0,9	=1,5
Golden section:	$(0,9 + 0,9 + 0,9 + 1,5) = 4,2 \times 0,618 \approx 2,6$			
I-III/IV:	$(0,9 + 0,9 + 0,9) \approx 2,6/1,5$			
I-II/III-IV:	$4,2 - 2,6 = 1,6$			
	$(0,9 + 0,9) \approx 1,6/2,4$			

The scheme discloses the derivation of relative duration time-values of the movements of the cycle (sum of the fourth values and the relationship of the MM references). The latter make possible to orientate oneself in the proportions of the movements. Due to the fact that relative duration time-values represent the volume of each movement by relative units, it is easy to calculate golden sections.

The golden section in the third one third of the cycle falls on the junction of movements III and IV. It is symptomatic that the entire movement (III) is marked by an ostinatic preictus character. And what is more – the movement III is formally unfinished. Therefore, it is reasonable to believe that the latter should pass to the final movement without any break by way of *attacca*, similarly like pushing forward to recapitulation in separate movements of the cycle. Incidentally, the error in the relative duration time-value of the golden section is minimal – instead of 2,6, the time-value of division between movements III and IV – 2,7, i. e. $I + II + III = 0,9 + 0,9 + 0,9$. Here it is noteworthy that the tempos of the first three movements are chosen so that the duration time-values of the volumes of the works are equal (0,9).

The manifestation of the golden section in one third of the cyclic form is different. The latter almost coincides with the division of movements II and III or $I + II$ and $III + IV$. The error in relative duration time-values is rather slight – instead of 1,6, the division practically marks itself in the time-value 1,8, i. e. $I + II = 0,9 + 0,9$. This golden section is also analogical to separate movements of the cycle where a similar proportion would bring out the articulation of internal parts of form. On the cycle's scale, the latter golden section marks itself by the formally finished movement II. A proportional separation is accompanied by a key – modal and textural contrast of the movements, what is characteristic, as we have seen of separate movements of the cycle (I, II, IV).

The presented scheme of the tempos and proportions of the cycles is one of possible orientativ-character models. It can slightly vary but preserving undamaged basic (mega- and macro-) intentionality features of the cycle.

The golden sections make possible to orient oneself in the basic contrasts of the cycle (juncture of movements II and III) and a general culmination (movement III, particularly its second half).

Due to these reference points one can intentionally judge about the intensity of each movement of the cycle. One of the possible models is as follows (Scheme No 10):

Scheme No 10

Movements of the cycles:	I	II	III	IV
Dynamics:	<i>p</i>	<i>f</i>	<i>ff</i>	<i>pp</i>

Here the meanings of dynamics are conditional. In a broader sense, dynamics as a certain degree of the intensity of the movement.

Identification of the Cycle

The conducted structural analysis gives grounds to state that all the four works under investigation make up a certain integral cycle. However, the identity of this structure remains unidentified. If the cycle consists of four movements, certain analogies with known musical cycles and their structural peculiarities could be of use. They would enable at least to partly identify the supposed cycle.

The thematics of the cycle is particularly important for its identification. As we know, any themes of the cycle emerge due to a certain simultaneous expression of melodic and rhythmic aspects. Themes or the function of thematic motivation usually become clearer as soon as an appropriate thematic alternative is discovered. If a theme is rising, it is usually resounded by falling, whereas a trochaic motif is substituted by a iambic one. This known regularity rather often gives a possibility to discover principle subordinate motifs and themes of the composition even without associating the latter with a traditional key plan.

One can notice within the cycle some types of thematic motifs often reaching the level of themes, which through all the movements of the cycle, although getting strongly transformed, remain the same.

All the four movements of the cycle unfold four basic melodies of the themes which mutually compose a certain closed system of alternatives (Example 9). The example shows an orientational dominant scheme of thematic melodies. Here the melodic lines, as we can see, gradually fall or rise in the scale-reminding manner. In this way, the themes of the melodies from movements I and II as well as III and IV are contrasted. On the other hand, these pairs of melodic intonations, recalling falling and rising scales, are different from each other due to rhythmic opposition. The first pair of the scales is distinctive through iambic rhythmic (I-II), whereas the second – choraic (III-IV).

Example 9

Example 9 consists of two staves of musical notation. The first staff contains two melodic lines: the first is labeled 'I, m. 16 - 17' and the second is labeled 'II, m. 1'. The second staff contains two more melodic lines: the first is labeled 'III, m. 5 - 6' and the second is labeled 'IV, m. 1 - 3'. The notation is in treble clef with a key signature of one flat (B-flat).

The presented scheme makes possible to perceive an articulatory model of the movements of the cycle on the most general scale. Characteristic features of this model seem to include a binary polarity of the movements, manifesting itself through the alternatives of the melodic lines of the pairs of two initial and two final movements as well as a mutual opposition between both of the mentioned pairs in respect of their iambic and trochaic rhythmic.

These alternatives of a double character – melodic and rhythmic – speak of a two-level structure of a binary cycle. Thus, the polarity can be seen within the scope of one pair of the movements and between separate pairs. Besides, the two-level binary system is integrated into the system of a tonal cycle. The following scheme illustrates this phenomenon (Scheme No 11):

Scheme No 11

	I	II	III	IV
Melodic profile:	↓	↑	↓	↑
Key functions:	T(G)	S(C)	S(Am)	T(Bm)
Rhythms:	Iambic	Iambic	Trochaic	Trochaic
Modes:	Major	Major	Minor	Minor

It is easy to notice here that melodic directions (T ↑↓ and S ↑↓) undergo changes in respect of their tonal functions. It reminds more of a functional dynamics peculiar to such cycles. On the other hand, the iambic and trochaic differentiations of rhythmic coincide with the dissociation of the major and minor movements of the cycle. This synchrony of rhythm and modes seems to

stronger support the binary articulation of the cycle. The closed thematics of the movements (melodics of a scale character prevails in all the movements) also witnesses in favour of the tonal cycle. The mentioned factor draws the unrecognized cycle nearer to free variations known to Romantics. It is true that there is no traditional expanded coda and the reinforced integral basic key. But it could be partly compensated by a due balance between the tempos and proportions of the movements of the cycle.

Finally, the golden sections articulating the cycle facilitate to discern an expansion function characteristic of tonal cycles (here it coincides with movement III). The mentioned function stimulates one to think that the cycle unfolds itself by means of the functions peculiar to a sonata-form cycle (Scheme No 12):

Scheme No 12

Divisions of sonata form:	Exposition	Development	Recapitulation-coda
Themes (principal, subordinate):	PT ST	(Preictus)	ST (PT)
Keys:	G C	Am	Bm
Movements of cycle:	I II	III	IV

A similar cyclic image is consolidated by the fact that separate functions of the themes, developing from initial motifs, reach independence of the separate movements of the cycle. For example, the theme in bass of the middle part in movement I slightly reminds of the inversion in the initial motif (Example 10: a, a₁). Isn't it a source giving rise to the emergence of the subordinate motifs and the theme of the cycle (II), at least in respect of an identical rhythmic (a₁)? The part of the middle division of movement IV is based on analogous rhythmic (a₂). The rhythmic in the episodes of movement III can be also fragmentally read (a₄). Something similar can be also noticed in respect of the basic part. The latter should be associated with the second motif of movement I (b: the iambic passage, m. 2-3), which in a rhythmically augmented form emerges in the theme (b₁) of movement IV (m. 10). The fragments of the basic theme can be noticed in the middle section (b₂) of movement II and the bass ostinato in movement III (Example 11).

Example 10

Example 10 illustrates rhythmic motifs across four movements. The motifs are labeled as follows:

- a**: I, m. 1-2 (Treble clef)
- a₁**: I, m. 6 (Bass clef)
- a₂**: IV, m. 10 (Treble clef)
- a₃**: II, m. 1 (Treble clef)
- a₄**: III, m. 11 (Bass clef)
- b**: I, m. 2-3 (Bass clef)
- b₁**: IV, m. 10 (Bass clef)
- b₂**: II, m. 9 (Treble clef)
- b₃**: III, m. 1 (Bass clef)

Vertical dashed lines indicate rhythmic relationships between motifs across different movements.

Example 11

(VL 332)

The musical score for Example 11 (VL 332) is presented in six systems, each with a grand staff (treble and bass clefs). The piece is in a minor key, indicated by the key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and articulation marks. Measure numbers 5, 8, 12, 15, and 17 are clearly marked at the beginning of their respective systems. The score features complex textures with overlapping lines in both hands, including chords, arpeggios, and melodic fragments. The final system (measures 17-20) includes trill ornaments (trm) above and below notes in both staves.

The ciphergram made by D. Kučinskas

The identification of the unrecognized cycle is also possible employing instrumental suites of a romantic character, because the initial four-sound intonation (O), as we have noticed before, somewhat recalls a universal function of a monogram.

Summing up various features of the Unrecognized Cycle – the binary polarity of the movements, the sonata-form functionality, the variation character close to a romantic suite and the freely unfolded monogramic nature, the cyclic form can be identified as follows: a four-part binary-sonata-form-suite-form cycle⁴.

Conclusions

The carried out analysis leads to the conclusion that M. K. Čiurlionis' four works for piano written in St. Petersburg, February 1909 (VL 330–333) form an integral musical cycle untitled by the composer and not analyzed by musicologists, which can be properly called Unrecognized Cycle.

It is the consistency and compactness of the arrangement of the chronological metrics and the manuscript autographs that give a possibility to partly judge about the probability of the Unrecognized Cycle. The principle of the cyclic sequence of the movements is motivated by the functional peculiarities of the tonal and harmonic plan of the works and the "macro" intonations (G-C-A-B) rising from the latter as well as by the logic of melodic modifications.

The principle of the cyclic sequence of the movements unfolded some traces of the search for the beginning of the cycle in the composer's earlier works (VL 327, 329).

The unmarked parameters of the cycle – tempos and dynamics – are intentionally linked with the system of the golden sections both on the scale of separate movements and the entire cycle.

The two cyclic form identities – binary and sonata-form – coincide in the Unrecognized Cycle.

The spontaneous criteria for the composing of the cycle are cardinally different and contrary to the editors' attempts to artificially and at their own discretion to group the composer's works.

The unfolding and the analysis of unrecognized cycles will open a new *čiurlioniana* page of great significance to the entire Lithuanian musical culture.

Abbreviations

- JČKF – Čiurlionis M. K. *Kūriniai fortepijonui* (Works for piano, ed. by J. Čiurlionytė). Vilnius: Vaga, 1957.
 VL – The list of M. K. Čiurlionis' works compiled by Vytautas Landsbergis (Landsbergis V., *Čiurlionio muzika*. Vilnius: Vaga, 1986, p. 223–296).
 VLKF – Čiurlionis M. K. *Kūriniai fortepijonui. Visuma* (Compositions for piano. Completed). Kaunas, 2004.
 DK – *M. K. Čiurlionis. Muzika. Katalogas* (Music. Catalogue, ed. by D. Kučinskas). Kaunas: Technologija, 2006.
 KJŽ – Čiurlionytė-Karužienė V., Juodis S. E., Žukas V. *Mikalojus Konstantinas Čiurlionis. Bibliografija*. (Bibliography). Vilnius: Vaga, 1970.
 Čm – New list of M. K. Čiurlionis' autographs introduced in the National M. K. Čiurlionis Museum of Art, since 1990.

References

- ¹ Landsbergis V. *Čiurlionio muzika*. Vilnius, 1986, p. 117.
 Kučinskas D. *M. K. Čiurlionio fortepijoninės muzikos tekstas (Genezės aspektas)* [The text of M. K. Čiurlionis' piano music (Genesis' aspect)]. Abstract of Doct. Diss. Vilnius, 2002, p. 13, 21.
² DK, p. 24.
³ VLKF, 104.
⁴ For the notes see: VLKF or JČKF.

Santrauka

M. K. Čiurlionio Neatpažintas muzikos ciklas (1909 02)

Keturi M. K. Čiurlionio kūriniai fortepijonui, sukurti 1909 m. vasario mėnesį Peterburge (VL 331, 330, 332, 333), sudaro vientisą muzikos ciklą, kurio pats kompozitorius neįvardijo, o muzikologai netyrinėjo, tad jis vadintinas Neatpažintu muzikos ciklu.

Apie Neatpažinto ciklo tikimybę iš dalies galime spręsti pagal kūrinių chronologinės metrikos ir rankraščio autografų išdėstymo nuoseklumą bei kompaktiškumą. Ciklinės dalių sekos principą motyvuoja kūrinių tonacinio bei harmoninio plano funkciniai ypatumai ir iš pastarojo kylančios *makro* intonacijos (*a-c-a-h*), melodinių modifikacijų logika.

Ciklinės dalių sekos principas leido pastebėti kompozitoriaus ciklo pradžios ieškojimo pėdsakus ankstesniuose kūriniuose (VL 327, 329).

Nepažymėtos ciklo reikšmės – tempai, dinamika – intencionaliai susaistytos su „aukso pjūvių“ sistema tiek atskirose dalyse, tiek ir visame cikle.

Neatpažintame cikle susilieja du ciklinės formos tapatumai – binarinis ir sonatinis-siuitinis.

Savaimingi spontaniški ciklo komponavimo kriterijai iš esmės skiriasi ir yra priešingi redaktorių bandymams dirbtinai, savo nuožiūra grupuoti kompozitoriaus kūrinius.

Neatpažintų ciklą nustatymas bei ištyrimas atvertų naują čiurlionianos puslapį, reikšmingą visai Lietuvos muzikos kultūrai.