

The Complete Works

The present edition of the Complete Works of Mikalojus Konstantinas Čiurlionis was established with the goal of publishing the composer's complete musical oeuvre in the most authentic manner. The published compositions provide a musical text ideal for in-depth musicological study, omitting all artefacts such as dynamics, tempo indications, and articulation markings introduced by previous editors. Exclusively primary sources were used, such as Čiurlionis's manuscripts and the few editions released during his lifetime. The edited score for each work is accompanied by a detailed critical report in English, Lithuanian and German.

The Complete Works is divided into three series (Instrumental Music, Vocal Music, and Unfinished Works / Sketches), consisting of eleven groups and fourteen volumes in total:

Series I. Instrumental Music

Group 1: Orchestral Music (Vol. I & II)

Group 2: Music for Wind Orchestra & Chamber Music (Vol. III)

Group 3: Piano Music (Vol. IV–VIII)

Group 4: Polyphonic Piano Music & Music for the Organ (Vol. IX)

Series II. Vocal Music

Group 1: Sacred Music with Orchestra (Vol. X)

Group 2: Miscellaneous Vocal Music (Vol. XI)

Series III. Unfinished Works / Sketches

Group 1: Orchestral Music (Vol. XII & XIII)

Group 2: Chamber Music (Vol. XIV)

Group 3: Piano Music (Vol. XIV)

Group 4: Polyphonic Piano Music & Music for the Organ (Vol. XIV)

Group 5: Vocal Music (Vol. XIV)

Criteria for inclusion in Series III (Unfinished Works / Sketches)

A significant part of Čiurlionis's body of musical work remained unfinished or in the form of extended sketches. Some of his piano pieces only lack a few bars to be considered finished, while in others, it is clear that the composer intended but never notated a recapitulation section. To determine whether the musical works included in the present edition were complete or not, the editorial board of the Complete Works had to establish specific classification criteria.

In the field of piano and organ music, a musical composition is considered complete and falls under Series I / Groups 3 & 4 if it meets any of the following criteria:

1. Only the final few bars are missing.
2. After completing the first and second ideas, only the beginning of the recapitulation of the first idea has been composed.
3. The composer has clearly indicated that the first idea is to be repeated after the final notated bar.

Series III (unfinished works) includes piano and organ compositions of which the following is true:

1. Only the first idea was completed by Čiurlionis.
2. The second idea is incomplete, and there is insufficient evidence regarding the intended location of the recapitulation of the first idea.

The numbering system

A new numbering system has been implemented, aligning with the distribution of the volumes of the Complete Works. This decision was made in response to certain difficulties created by the previous numbering systems used for the composer's works.

From 1896 to 1898, Čiurlionis organised his compositions using opus numbers. However, he stopped using opus numbers after this period. Forty-six years after his death, his sister – the musicologist Jadvyga Čiurlionytė – assigned her own opus numbers to his piano compositions,¹ which she had edited.² In 1970 Valerija Čiurlionytė-Karužienė, another sister of the composer, together with Simonas Edigijus Juodis and Vladas Žukas, created a bibliography of Čiurlionis's works, where a list of the musical works can be found.³ In 1986 Vytautas Landsbergis created a thematic catalogue⁴ with the goal of numbering all known works of Čiurlionis up to that point.⁵ The numbering system was arranged according to instrumentation. However, at the time of publication, Landsbergis did not have access to many works by Čiurlionis which are known today.

It was Darius Kučinskas, a Lithuanian musicologist and pianist, who in 2008 made a noteworthy effort to create a thematic catalogue of all musical works by the composer.⁶ Unlike Landsbergis, Kučinskas's catalogue lists all of Čiurlionis's known works chronologically. However, it does not distinguish between finished works, unfinished works and sketches; nor does he subdivide the chronological ordering on the basis of instrumentation. The new numbering system established by the editorial board of the Complete Works combines the cataloguing criteria of Landsbergis with the chronological accuracy of Kučinskas.

Before assigning numbers to the compositions within their thematic catalogues, Čiurlionytė-Karužienė, Landsbergis and Kučinskas each prefaced their own initials. After consideration, the editorial board decided to adopt Čiurlionis's own initials (MKČ) for the new thematic catalogue. After the abbreviation "MKČ", a three-digit number is appended. The first digit of each number follows the sequence of groupings within Series I and II of the

¹ Mikalojus Konstantinas Čiurlionis, *Kūriniai fortepijonui* [Compositions for Piano], edited by Jadvyga Čiurlionytė, Vilnius: Valstybinė grožinės literatūros leidykla, 1957.

² A new edition in 1975 was enriched with further opus numbers (Mikalojus Konstantinas Čiurlionis, *Kūriniai fortepijonui* [Compositions for Piano], edited by Jadvyga Čiurlionytė, Vilnius: Vaga, 1975).

³ Valerija Čiurlionytė-Karužienė, Simonas Edigijus Juodis and Vladas Žukas, *Mikalojus Konstantinas Čiurlionis. Bibliografija* [Mikalojus Konstantinas Čiurlionis: Bibliography], Vilnius: Vaga, 1970, pp. 67-101.

⁴ Vytautas Landsbergis, *Čiurlionio muzika* [The Music of Čiurlionis], Vilnius: Vaga, 1986, pp. 223-296.

⁵ As early as 1971, Landsbergis created a numbering system for all the works of Čiurlionis to which he had access up to that time (V. Landsbergis, *Соната весны. Творчество М. К. Чюрлениса* [Spring Sonata: The Works of M. K. Čiurlionis], Ленинград: Музыка, 1971, pp. 294-313).

⁶ Darius Kučinskas, *Chronologinis Mikalojaus Konstantino Čiurlionio muzikos katalogas* [Chronological Catalogue of Čiurlionis's Music], Kaunas: Technologija, 2008.

Complete Works. Thus, symphonic works are designated by “1”, wind orchestra compositions by “2”, chamber works by a “3”, piano works by “4” and “5”, polyphonic works by a “6”, organ pieces “7”, sacred orchestra works “8”, and vocal compositions by a “9”. The works of Series III carry after the abbreviation “MKČ” the additional letter “P” (from the Lithuanian word *priedai*, “appendix”). The Series III numbering system then corresponds to the same instrumentation criteria as Series I and II.

Introductory texts

Each volume starts with a brief overview of the distribution of works between volumes and of the editorial guidelines. There follows a detailed introduction to the composer’s life and works. Then, before presenting the critically edited scores of each work, an introductory text is provided about the composition(s) included in that volume. All of these texts are presented in English, Lithuanian and German.

Critically edited scores

The volumes are organised, as far as possible, in chronological order. When an autograph score is unavailable, early publications from the composer’s time are considered. Any compositions lacking an autograph score are included in the appendix.

Errors made by the composer are corrected and documented in the extended critical report. Parentheses are used to indicate missing dynamics and articulation marks, while dotted lines are added for missing ties and slurs. To ensure clarity, only parentheses and dotted lines are used as additional symbols. The editorial board’s intention is to create a layout that motivates musicians to play Čiurlionis’s works from the critically edited score.

A further goal of the critically edited score is to present the musical compositions in the most authentic form, including their visual representation. Therefore, the title of each composition, the disposition of the score, tempo indications, key signatures and instrument designations follow the autograph. For vocal works, modern orthography is used for the sung text underlay.

Critical reports

The extended critical report for each work is structured as follows:

I. Description of the sources:

Each primary source is described with details such as signatures, sizes in cm, inscriptions, etc. This is followed by a classification of the available sources, such as short score, fully orchestrated score, early versions, etc.

II. General remarks on the sources:

This section provides specific details considering the parameters of articulation and dynamics, as well as the existence of different ink layers or the usage of different pencils.

III. Instrument designations and score layout:

The exact location of the beginning of each movement in the manuscript, the score layout (in the case of works with more than one instrument), and the instrument designations are presented here.

IV. Tempo indications:

The absence of tempo indications in several of Čiurlionis's works, and the addition of tempo markings by editors, highlight the importance of precise documentation of the composer's original tempo indications (or lack thereof) for ideal performances.

V. Numbering systems:

Multiple page numbering systems can often be found within a single manuscript score of Čiurlionis. However, most of them are not created by the composer. In some cases, numbering systems that do not correspond to the bar numbers of the composition can be found in the manuscripts. Some of these systems, which may have been created by the composer, suggest the existence of short scores and sketches that are currently lost.

VI. Remarks:

Any relevant details not included in the previous sections are included in this section.

VII. Further comments:

All possible information relating to the correction of mistakes by the composer and to additions made by editors after the death of the composer, as well as the annotations made by the editor of each volume of the Complete Works, is meticulously documented in tabular form.

Editorial Board