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# Ruta Bruzgiene

# Transformations of
# the Literary Ballad

**ABSTRACT**

The article analyzes literary ballads in a musical form. For that purpose, two ballads by Lithuanian writers are compared: 19-20th century poet's Maironis "Jūratė and Kastytis" and the mid-20th century poet's (neo-romantic-symbolist) Vincas Mykolaitis-Putinas "Mozart". A comparative methodology, the functional analysis method is applied to the works of Werner Wolf, Steven Paul Scher, Viktor Bobrovsky, Aleksandras Žalys et al.. The conclusion reached in the end is that remnants of folklore ballads are obvious in the ballad "Jūratė and Kastytis" (epic chorus – lyrical solo episodes, system of rhymes), its form being close to that analogous to the sonata with coda, and its dynamic structure to the instrumental ballad. "Mozart" is of a more complex structure, as it reminds of a combination of the *sonata* form and the sonatic-symphonic cycle with elements of rondo, separate parts of which are typical of complex compositional form. As a summary of the analyzed material, it is stated that transformations of musical form ballad genre express the intensification of a psychological-existential *topos* dominant in 20th century literature.

**KEYWORDS**

ballad; form; music; intermediality; functional analysis; processuality; strophe; theme.

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### On the aspects of musicality of a literature work

Ballad as a genre demands a vast comparative research that can be carried out in various aspects such as literature, ethnology, musicology, anthropology and others[1]. My chosen research aspect is the musicianship of literature ballad, so we need to define how the form is to be researched, considering the modern time arts conception, the so called intermediality conception of Werner Wolf (see Scheme No 1)[2]. This conception reveals various interaction abilities of music and literature. With reference to it, the musicianship of ballad form can be analyzed in two ways.

The first way is transmediality of extracompositional intermediality, e.g. expression of musical and literature narrative process. Narrative procedure in music is understood as a system and a process that is based on the principles of repetition, variation, and continual development; the related transformation conception would be of a great meaning for the analysis of text musicianship. It is manifested in the spiral crescendo type structure: first, fruition (according to Julius Algirdas Greimas[3] it would be a transformation on the horizontal) and, second, modulation (corresponding

to the Greimas' conversion on the vertical). The musical modulation would mean the fall of status and system, the horizontal layer would only show the deflection. In music, similarly like in literature, the transformations are connected to thematic content, modality, change of isotopic system. The conception of isotopy in music is used in various levels: like abstract deep structure (semiotic quadrate), associated with thematic network, with features of genres, with characteristics facture, with strategy of text[4]. The species of isotopy in music were largely analyzed by Ivanka Stoiianova (it is a grammatical-functional, narrative-theological, thematic, global, movement, open plurisotopy)[5]. The isotopy is much promising in comparative analysis; it is one of the main axes of intermedial arts that allows the procedure of various text levels as well as of conversion and transformation of arts environment. The other way of the musicality of the form can be considered in a narrow sense as an intra-compositional aspect of intermediality, i.e. like music in literature (vocal genres, like word and music symbiosis or musical technique and form analogies in literal text). This research concerns the aspect of form and techniques analogies[6]. The concept of musical content, its thematical types and counterparts in a literature text are important in both cases (in the case of musical forms analogues this would be centralized or not centralized themes, micro or macro thematic content)[7].

Relations between internal music composition (thematic intonation ties) and external composition (allocation of the parts, their proportions in time domain, particular models) were clearly stated by Bobrovsky (who enriched and developed the methodology of Hugo Riemann's functional analysis of musical creation in his works) and it is easily applied to all time arts[8]. Table No 1 illustrates how general time art development principles, featuring dynamic formula *i: m: t,* are becoming the key point of various model forms[9]. We could also refer to the main classical music models, i.e. two-part or three-part, rondo, variation, and sonata that were discussed in the research of Bobrovsky[10]. This methodology can also be applied to the analysis of the internal structure of a literary work (the processuality of literary composition) and external form too. The focus is on the relations of these models with *the universal time art development* functions *i (initium): m (motus): t (terminus* with *general logical functions of creation* (that apply to all the epochs and styles, and *common compositional functions.* It is noted that these functions remain constant in the overall context of European music. The third and the fourth models refer to *special and particular compositional* functions that are most varied historically and stylistically.

## Instrumental modifications
## of the ballad genre

The ballad genre is based on the folk ballad, while the literary and vocal aspect plays a second role in the formation. (The interaction of those subtypes has been always complicated and confused: even in the Middle Ages around 50 various models of ballads were counted)[11]. In the 19th century, vocal-instrumental ballads were created besides literature ballads and purely instrumental ballads also appeared. Vocal and literary types of that genre indeed influenced the instrumental ballad. Though Johannes Brahms, Gabriel Faure, Edward Grieg, Ferenz Liszt created instrumental ballads, one of the most artistic ballads is set on four piano pieces of Frederic Chopin; their structure is based on the free synthetic forms treatment. According to James Parakilas,

without its archaic tone of voice, without its "objective" narrative technique, Chopin's "task was to reconstruct the language of ballads as music, to find, that is, what verbal features of ballads he could make recognizable in equivalent musical forms."[12] Futher Parakilas claims that „the ballad process can be understood as an artistic structure used by poets in very different times and places to articulate a psychological structure that is not peculiar to one kind of society".[13] It is important to consider the principles of instrumental ballad composition because they highlight the musicality of a text form in the most clear, "pure", manner.

Bobrovsky, making reference on Chopin oeuvre, describe instrumental ballad dramaturgy, too[14]. The essence is described by peculiar continuous development form, when in the beginning of the work a given thematic contrast is intensifying. Thematic content, embodied with bright lyrics, looks as if it is being developed to a triumphal end. Nevertheless, in the main culmination, emergent, unexpected and rapid action turns and fixates the tragic first in the final (this corresponds to catastrophe in the hidden plot of the ballad). Coda sounds like an extension of the same catastrophe, consisting of the three synthetic components in the last rhythmic chain. A different variant of ballad dramaturgy is present as well. In this case the single lyrical-dramatic theme is being developed using a continuous principle till tempestuous dynamics sallies in reprise and coda. Here the main culmination is formed as if crowning the whole piece. Another one, very rare "inverse" ballad dramaturgy type could be found. The culmination is associated with a lucid mind first apotheosis. In all the cases the same model of dramaturgy is functioning: a strained first image theme is developed to reprise, to the beginning of a decisive turn in coda's step,

which gives rise to the culmination. The latter sets on one of the two contradictory image parts: an intensifying tense is associated with increasing tempo, concentration of musical time, "compression", the method of thematic content revamp is dominating. The culmination at the end creates a "breaking wave" relief. This is a typical structure of dynamics of instrumental ballad, but dramaturgical ballad elements can match other model of dramaturgy. Following Mazel, in general, the sonata form is appropriate to musical ballad. This form can be combined with the three part form or with variations or with the sonata (symphonic) cycle features[15].

## Maironis' *Jūratė and Kastytis*

Literary ballad in Lithuania was analyzed by Aleksandras Žalys, Vanda Zaborskaitė, while folk ballad was analyzed by Jonas Balys, Pranė Jokimaitienė, Jadvyga Čiurlionytė etc.[16] Žalys wrote about this ballad of Maironis, „this is a perfect creation of the genre for analysis in which epic, lyrical and dramatic methods of representation are naturally and organically combined"[17]. Zaborskaitė highlights a flexible, musical ballad language[18]. Nevertheless, neither ballads folk features nor composition peculiarities are not considered in details or tendencies of transformations of composition.

This ballad tells the story of a fisherman's son, Kastytis, who while fishing saw the goddess of the Seas, Jūratė. They both fell in love with each other. The Heavens Lord Perkūnas, having seen how heavenly Jūratė lips touched Kastytis, got wrathful and crashed her Amber palace and killed the young fisherman with lightning. The ballad ends up with a story about Jūratė's tears and moans when the sea waves are breaking, and about Lithuanian

women who carry amber necklaces as a symbol of silent but stormy love in their hearts.

The architectonics and expressive dramaturgical functions of the ballad „Jūratė and Kastytis“ would remind the exchange in sequence "solo" and "chorus" strophes. This is a feature of old dancing folk ballad, as we know. For the "chorus" part the epic dramatic ballad narration is revealed while a lyrical first is dominating in „solo“. A six lines strophe and strict rhyme system are kept in the architectonics of the work. Nevertheless, even the lengths and rhymes of the lines vary in the strophes of "chorus". An iambic 8-9 syllables lines are varying here, flat system of rhyme structure in aBaBcc (four from six closes are masculine), others are in "solo" (in those AABCCB rhymes are tuned-up the syllables of trochaic lines, which are ending up in feminine closes). The typical ballads strophe would remind the six line stanza, tetrameter iamb (three, four accents in the lines). Nevertheless the system of rhymes differs. Despite one can notice a "solo" episode beginning made in four syllables lines. This changes the narration style immediately: a quiet, broad epic view is changed to inner emotion sphere. Though the feelings here are wantonly revealed in a light way, moreover, those episodes are written in "light" skittish language. The flights of feelings are given in simple pronouns; a lot of diminutives are used. In general, in further ballad structure in "chorus" episodes an epic narration tendencies are hold, while a lyrical sally is strong in the "solo" strophes. These episodes are grouped in pairs following the contrast principle. Their vicissitudes creates a constant tension crescendo which after culminating break in reprise goes away. This dramaturgy is called "wave" type. It is based on two phase triadic rhyme (the comparison of „chorus“ and „solo“ three times), the transformations of which goes from the introduction and exposition to culminating recast of thematic content and ends up with denouement in reprise.

The ballad starts with *introduction* (see Appendix), which implies the future dramatic color content of the whole thing: a few motives come up, which are further amplified, grow up and will become some the most important ones in the ballad. These motives are the feelings of menaces and concerns, a mystique of the sea, the courage of the young fisherman Kastytis. Other three strophes comprise *sonata exposition*, in which the elements of introduction are being elaborated: a romantic daring Kastytis hero theme with the conjunctive theme and secondary theme of Jūratė. The kernel of Kastytis theme is expressed by exact two numbers choree rhyme, so highlighting rhythm first as an obvious particular masculine syllables scan (aloud *a,e,i,y*), so keeping on an analogous line structure: *Bet Kastytį, (But Kastytis/ Kaip matyti...(Will not listen!)*[19]. The beginning of the third strophe corresponds to the *conjunctive part* of sonata form. A romantic dreamy water motives are being firmed in it. Nevertheless, simultaneously a modulation to the secondary part key takes place: a night breaks, the time of magic (when the fantastic creatures show up): *Liūliuoja vilnys pamaži; (The waters slowly surge and splatter.)/ Aukštai žvaigždutės pasimatė; (The stars on high serenely shine)*. Further goes a second, Jūratė's theme, corresponding to the motives of sonata related underplot thematic part: *Ir štai iš vandenų graži (But – lo! – emerging from the brine)/ Išplaukia dieviška Jūratė, (appears the divine Jūratė)*. Long double vowels and long vowels are emphasized in Jūratė's thematic kernel, opposite to Kastytis; so a very strong wave effect is created. The theme of Jūratė is broader, more epic and made of a single four phrases

sentence (each corresponds to a line). They are formed on the basis of four motives (*from waters, divine Jūratė, white..., green*). A further Jūratė appeal to Kastytis is a single ballads strophe, in which one of the lyrical characters is talking, but not epic. Such change of emotional color and theme can be called a "break" (modulation to "resentment" intonation).

*In the median sonata form - recast part* – the motives of themes I and II are being developed: Jūratė, having seen Kastytis, forgets her divine majesty and chastity and falls in love with *earthly son*. In the eight strophes the main (the romantic Kastytis) and the secondary (the lyrical Jūratė) themes coincide to apotheosis of love (a key of secondary theme gets through): *[...] Jūratė prie jo šono (Jūrate by his side) / Rūmuos gintaro geltono (In the palace of bright amber) / Jam akis saldžiai bučiuoja!.. (Sweetly kissing his blue eyes).* This strophe is the lyrical culmination of the ballad. The second, tragic, ballad culmination is focused on the lord of Heaven Perkūnas' revenge, when he wrathfully crashes the Amber palace.

*In the reprise* in a short way (therefore it can be called a synthetic shortening) elements of introduction, exposition and medial parts are repeated. Motives of Jūratė and Kastytis themes and the broken palace, Gods nuisance takes place. The ballad is ended up with *coda*; here the act is brought to a real modern time and border space (*pamariais – by the sea coast*).

Having examined the dynamics of the ballad in terms of thematic contrast view, we can notice that before the recasting of thematic content one can find the derivative, additional contrast and contraposition contrast types. In the part of recasting thematic content an additional contrast, enforcing dynamic growth rise up to clashing contraposition, can be found. In the reprise the views usually are compared in additional contrast way. Hence the connection of „chorus" and „solo" is based not on the „compulsory" contrast type but on general increase to culmination and fall to denouement.

The ballad form is too complicated to be easily understood despite the fact that it looks simple externally. Following Mazel's classification of instrumental ballads composition, a question arises whether *Jūratė and Kastytis* demonstrates the sonata form combined with three-part or variation form (in that case, it would demonstrate another, double, parallel, "chorus" and "solo" theme development) or the sonata (symphonic) cycle. However, in the chorus themes the author develops different themes: they are the thematic motifs of Kastytis, Jūratė and Perkūnas' revenge; thus, the variations variant is also unsuitable here. The sonata (symphonic) cycle combination is not analogous to the structure of *Jūratė and Kastytis*: though we can distinguish four parts in it (the last being coda), their moods and dramatic nature do not resemble separate parts the sonata cycle. The essential difference from the three-part form lies in the internal ambivalence of the sonata form exposition and the nature of the medial part (thematic development and processing). Here, in one part contrasting beginnings are set off and a conflict is embodied that becomes the stimulus of all further development. Contrasting themes are also very important in the three-part form; here, however, it is noticed in the relations between parts but not inside the parts as a result of the development. Therefore, according to Mazel's classification, this ballad is closest to the combination of sonata and three-part form (with the introduction and coda); this also corresponds to the dynamic model of an instrumental ballad provided by Bobrovsky and the fundamental principles of

the ballad forms analyzed by Parakilas (see Table No 2).

### Vincas Mykolaitis-Putinas' ballad *Mozart*

The compositional structure of Mykolaitis-Putinas' ballad *Mozart*[20] may be considered to be an analogue of the combination of the sonata form and classical sonata (symphonic) cycle having rondo-like elements. Since this work based on the principles of the sonata is of a large scope and has contrasting parts, they turn into almost independent episodes which, from the point of view of the mood, semantics and form, remind parts of the symphonic cycle.

The ballad narrates about the maestro's confrontation with an undesired guest – death – and in each part this is developed through other images and mood. Strophes are of a longer, more complex structure and rhythmic content than in the work of Maironis, but here we see two contrasting elements developed in parallel too. *The first part* of the ballad is written in the form of a sonata and it is started by an exposition whose major introduction is formed as a period of three sentences. The first strophe with respect to semantics and structure is split into two parts – the periods similar to the musical period: the introductory and the presentation, development and generalization of the theme; each period in its own turn is to be split into three partitions (this reminds of a dancing rhythm of the minuet). The initial phrase *(Nušviestoj žibintų salėj / In the lantern-lit hall)* together with the motif of the main forthcoming theme emphasizing the mood of waiting *(Laukia grovai, kunigaikščiai ir karaliai/ Grooms, dukes and kings are awaiting)* make up the introduction's first sentence; the latter is expanded and fixed by the second sentence:

*(Laukia freilinos ir damos – Ladies-in-waiting and ladies are awaiting - ).* The main part, minor, is based on the derivative contrast to the introduction when the element of waiting is repeated, consolidated and expanded: *O šešėly prisiglaudus, (Meanwhile she has found shelter in the shadow,)/ Laukia ji, (She is awaiting,)/ Ta nekviestoji (The uninvited)/ Baltaplaukė. (The fair-haired.)*

New elements are introduced here: thin pale face, dark eyes, hollow cheeks and etc. The second, major, theme is started without an introduction: *Groju didelį koncertą. (I am performing a big concert.)* In comparison to the first theme, this one is shorter (of eight syllables, the first one – of twenty), faster (the first one is slowed down by the breaking into the motives separated by the syntactic pauses); it is of a different, major, tune and intonation height. This strophe, as well as the first one, is formed of two bigger partitions – periods and it is particularly developed, melodious, graceful, creating associations with the flight of a dance. The first theme of the exposition-death – with its musical character would better meet the requirements raised to the secondary part of the sonata, and the second one – major of the "maestro" music – should occupy the place of the main part. However, the repetition of the main theme – attraction to death – becomes fatal; that creates an additional dramaturgic intrigue.

In the part of the theme remaking transition is made from exposition *Allegretto* (this is a lively tempo reflecting the graceful character of the music and mood) to *Animato* meaning increase of the tempo, liveliness, and emotionality: *Ne, ne taip skambėkit šiandien, (No, don't sound the same way today,) / Instrumentai! (You, the instruments!).* The theme here seems to be turned upside down: well understandable, popular music becomes inconceivable and

unusual (*the light minuet liked* by the audience becomes *unseen, unheard, and inconceivable*). The remaking part is finished by a reprise, in which the first theme – the theme of death – is repeated nearly unaltered, and the second one is omitted; this creates the effect of a rondo.

*In the second, slow part* a mystic mood is created and the minor death theme is developed at most (it is being split, made specific – its different aspects are shown). (Treating the work as a form of the sonata, we would deem the slow and further ongoing part of a *Scherzo* character as an amplified arrangement of the themes, and the finale – as a reprise.) Although the tempo is slowed down to *Adagio* mood, the scale of dynamics here is in particular ample, intensively changing from *piano* to *fortissimo* (it is revealed by a strong change of the moods, punctuation – exclamations marks, suspension points). The slow part starts with the visit of the black guest who, in the candlelight, orders *Requiem* realized by a lyrical subject – maestro as a *death song* for himself: *Neseniai mane aplankė (I've been was recently visited)/ Paslaptingas juodas svečias (By a mysterious black guest.)* The leitmotivs of this part's first theme – creation of *Requiem* – are repeated in a reprise. And once again is presented a generalizing leitmotif of the returning death – mysterious, pale white-haired – from the first part of the ballad. This part is finished by a coda consolidating the theme of death: *Ak, ir mano akys merkias, (Oh, my eyes are closing,) / Svyra svaigstanti galva, ( The head is leaning and swirling,)/– Duokš man ranką – ir eiva...(– Give me your hand – and let's go...)*

*In the third scherzo part*, which is written in a three-part, dual-theme, non-reprise form, it is returned back to a light, refined playfulness: specifically it is related to the modifications of the funeral and pantheistic revival created by the *Allegretto* tempo and a respective mood: *Jojo nieks nesigailėjo, (Nobody felt sorrow for him,) / Niekas jo nepalydėjo, (Nobody escorted him,) /Niekas baltų gėlių vainiko (Nobody put wreath of white flowers) / Ant jo kapo nepaliko. (On his grave.)*

*The finale* – the abbreviated synthetic reprise of the entire cycle (or of the form of the sonata) repeats the modified motif of the introduction (preface) of the exposition – the waiting maestro together with black guest: *Šiandien laukiu jo ir aš, (I am waiting for him today,) / Šiandien lauki jo ir tu, (You are waiting for him together) / Laukia su mumis kartu (As together with us is waiting) / Ir slaptinga baltaplaukė, (The mysterious white-haired,).*

The style of the work and the Mozart-type grace of the form allow concluding that the poet is endowed with a remarkably sensitive musical-stylistic hearing and at the same time having an exceptionally deep perception of the world-view and philosophy of some of the composers. The structure of the ballad is much more complex than of a classical representative of the romanticism in Lithuanian literature – Maironis' *Jūratė and Kastytis.* The work is conspicuous with the change of dynamics, major-minor tunes, with the abundance of psychological emotions and feelings. We wouldn't any more find here a change of "chorus" – "solo" episodes as in Maironis' ballad, but emotional layers are much more pronounced, stronger and complex, the epics is tinted with psychological content, a much lesser support to the square structure of the period than in the poetry by Maironis can be noted, with complicated forms and a clear predisposition to cycles prevailing. From the point of view of the form development, these are reflections of the epoch of the neo-romanticism (Table No 3).

## Conclusions

1. Transformations of the genre expression of the ballad of romanticism – neo-romanticism may be analyzed not only in the semantic but in the musical aspect as well. One of such aspects could be a category of transmediality – the principles of narrative procedure as a dissemination of the process and system. The second aspect has been selected as a keynote of the presentation – as one of the expressions of the concept of intermediality in the narrow sense of the word, – analogues in the literature texts of the forms of the music and technique.

2. Processual laws of the general temporal arts and the principles of the logics of specific musical forms and models have been in detail analyzed by a musicologist Bobrovsky in his concept of functional analysis. This concept is based on the transformations of themes, facture, modulations and other isotopic elements that can have analogues in literature texts. The usage of musical form conceptions and ways of musicological analysis for examining the verbal texts composition allows a greater precision in defining the specificity of form in literary writings and to reveal the processuality of the internal form. It also reveals the musicianship and enriches the science with the new methodology. Although some musical terms may be used metaphorically (for example, tonality, tune, tempo, etc), they are meaningful because they reveal the fundamental layers of existential world-view and their change.

3. The ballad *Jūratė and Kastytis,* written by the poet of the epoch of Lithuanian romanticism Maironis is known for its classical ballad form: here not only the traces of the semantic folklore ballad and traditional support to the legendary epics are conspicuous, but musical features of the folklore ballad (change of the "chorus" and "solo" episodes, system of rhymes) as well. The composition of the work would be close to the sonata form (with a preface and coda), and its dynamic profile – close to the structure of the instrumental ballad.

4. The form of the ballad *Mozart* by Vincas Mykolaitis-Putinas, Lithuanian symbolist and neo-romantic of the 20th century, is considerably more complex in its form than the work by Maironis: it is close to a sonata-like – symphonic cycle whose parts are also based on rather complicated structures. The dramatic culmination of the ballad is at the end of the second slow part; therefore it is also close to the golden section and dynamics of the instrumental ballad by Bobrovsky, as also to *Jūratė and Kastytis* by Maironis.

5. We do not find a change of "chorus" – "solo" (epic-lyric) fragments in *Mozart* any more, there prevail developed strophes. A long emotional incline of the ballad (in *Scherzo* and final parts) following the dramatic culmination loose their vividness and become somewhat drawn-out. A similar tendency is characteristic of the work by Maironis (somewhat drawn-out coda), however the dramatic content of the narrated event is not so emotional and effective, therefore, later on, the reprise and coda look more proportional, as a consistent continuation.

6. In the middle of the 20th century, examination of the phenomena of human sub-consciousness and psychological-existential questions became in literature one of the most prominent directions of the world-view marked by the reduction of epic elements in the ballads, their strong lyricism having formed different new forms of expression. Genre tendencies of the new ballad became more at hand to express the problems of a modern man; however they transformed its genre nature and classical genre structures.

**360** **Notes**

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[11] Aleksandras Žalys. *Lietuvių literatūrinė baladė (Lithuanian Literature Ballad)*, Vilnius: Vaga, 1988, p. 13, 153.

[12] James Parakilas. *Ballads Without Words: Chopin and the Tradition of the Instrumental "Ballade"*, Portland, Oregon: Amadeus Press, 1992, p. .32.

[13] James Parakilas. *Ibid.*, p. 37.

[14] Виктор Бобровский. *Функциональные основы...,* p. 71.

[15] Лев Мазель. *Исследования о Шопене (Studies on Chopin)*, Москва: Советский композитор, 1971, p. 164.

[16] Lithuanian folk ballads are more lyrical as compared to English, Scottish or German ones: they contain less dramatic events and cruelty. Their subject is patchy with vicessitudes of narration, dialog and summing-up, but poetical form remains strophic: strophe usually are tercet or quatrain.

[17] Aleksandras Žalys. *Ibid.,* p. 56.

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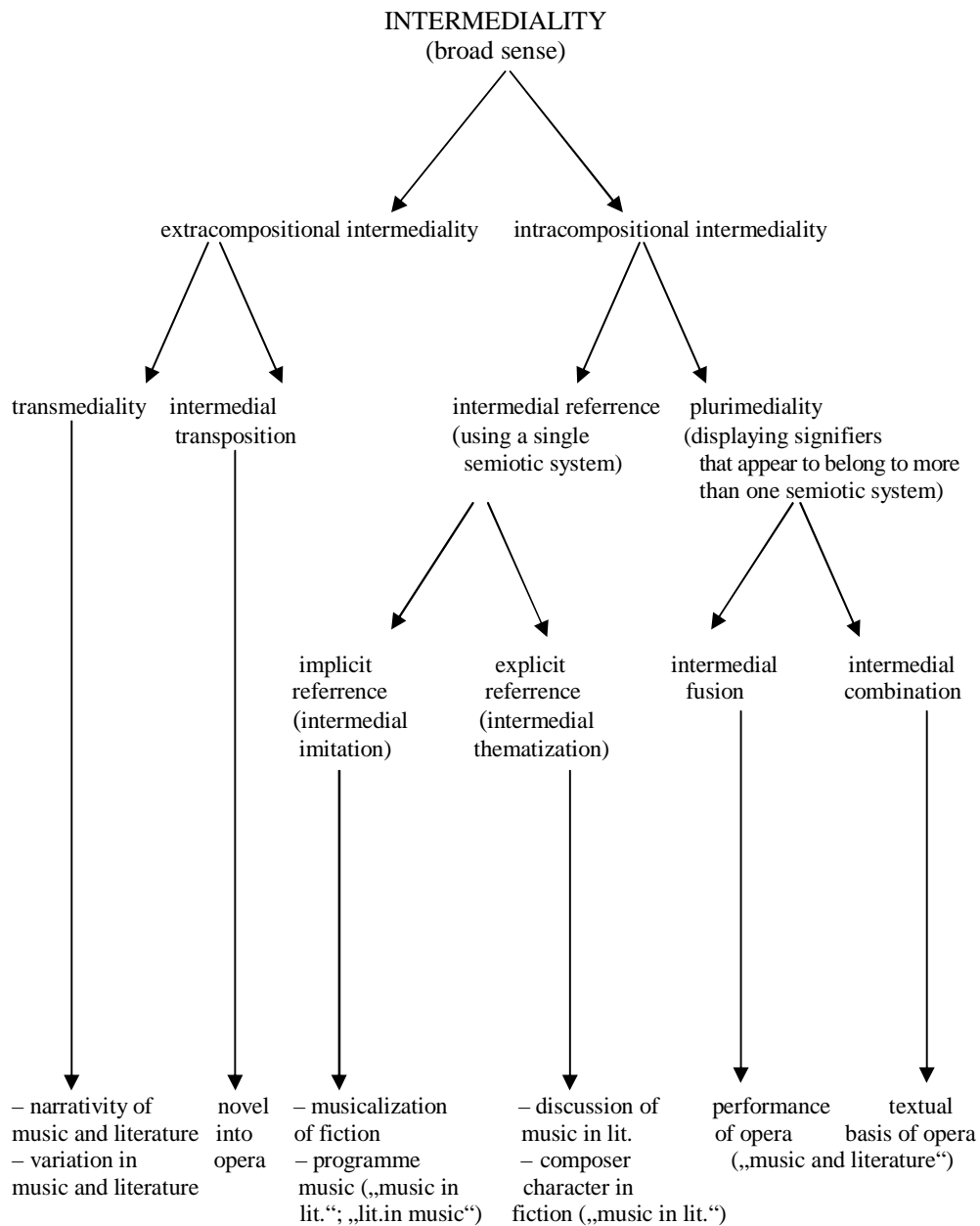
**Scheme no. 1**

INTERMEDIALITY
(broad sense)

extracompositional intermediality    intracompositional intermediality

transmediality    intermedial
transposition

intermedial referrence
(using a single
semiotic system)

plurimediality
(displaying signifiers
that appear to belong to more
than one semiotic system)

implicit
referrence
(intermedial
imitation)

explicit
referrence
(intermedial
thematization)

intermedial
fusion

intermedial
combination

– narrativity of
music and literature
– variation in
music and literature

novel
into
opera

– musicalization
of fiction
– programme
music („music in
lit."; „lit.in music")

– discussion of
music in lit.
– composer
character in
fiction („music in lit.")

performance
of opera

textual
basis of opera
(„music and literature")

**Table no. 1**

| Universal development functions | 1.Common logical functions | 2.Common compositional functions | 3. Special compositional functions | | | 4.The properties of particular creation |
|---|---|---|---|---|---|---|
| | | | Simple three-part form | Rondo | Sonata form | |
| Impulse (*i*) | 1.Preface 2.Theses representation | Preface Presentation of theme Presentation of other themes | Preface Themes | Refrain Episodes | Preface The first theme The secondary theme | |
| Movement (*m*) | Idea development 3. Shift 4. Conjunction | Middle Recast Conjunction Predict | Middle Predict | Conjunction Predict | Recast Conjunctional theme | |
| Ending (*t*) | 5.Generalization (ending) | Reprise Addition Coda | Reprise Coda | Reprise Coda | Reprise Ending theme Coda | |

**Table no. 2**
**The compositional chart of ballad *Jūratė and Kastytis.* Sonata form**

| PART I | | | | PART II | | | | |
|---|---|---|---|---|---|---|---|---|
| Preface | Exposition | | | Thematic recast | | | | |
| 1 strophe | 2 strophe | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| A preface motifs | Kastytis theme | Jūratė's theme | | Both themes are developed | | | Lyrical culminations | Tragic culmina-tions |

**Table No 3**
**The composition chart of ballad *Mozart*. Sonata/ symphonic cycle**

PART I (a sonata form)

| Exposition | | A recast of the thematic nature | | Reprise |
|---|---|---|---|---|
| 1st strophe | 2st strophe | 3st strophe | 4st strophe | 5st strophe |
| Introduction, theme 1(death) | Theme 2 (concert) | The motives of both themes | | Theme 1 |

PART II (slow: the sonata form without revamping of themes)

| 1st strophe | | 2st strophe | |
|---|---|---|---|
| Theme 1 Death (ordering "Requiem") | Theme 2 (the last trial motives) | The first thematic motives and death theme are repeated | Formation of thematic |

III PART (scherzo: dual theme reprise form)

| Part I | Part II | Part III |
|---|---|---|
| 1st strophe | | 2st strophe |
| The theme of funeral | A revival theme | Pantheistic revival formation |

IV PART (final – short synthetic reprise)

| One strophe | |
|---|---|
| Transformed motives of the introduction and the second theme | The death theme |