

B. A. C. H. - MISSAL FOR ORGAN, BY EDUARD TERÉNYI

ANAMARIA MĂDĂLINA HOTORAN¹

SUMMARY. *B. A. C. H. missal for the organ* op. 4 (1967) constitutes the prototype of the creation period of the 62s – 72s that is considered by the maestro Eduard Terényi to be “constructivist” or “the crystal music”, that is characterized through symmetry (melodic lines, chords, mirrored rhythmic reports) and also, the closeness to the serialisation through the application of certain pre-established rhythmical-melodically patterns.

“Not even a tone is free!” the author declares. The entire musical work has a constructive characteristic, which has the key in the anagram B.A.C.H. The generating motif is extrapolated to other levels of articulation: the rhythmical, the harmonically, the formal, the one of the central tones, the dimensions in bars and that of the macro-organisation of the work. Regarding the circularity idea that is suggested by the B.A.C.H. melodic movement, the formal technique is that of a melodic ostinato, either harmonically or polyphonically.

The B. A. C. H. motif is treated as a micro-series as it can be found in all the four hypostases of the *modus quaternion*, into transpositions of these and also into permutations and transpositions of the permutations. We can remark the composer's preference for the symmetrical, palindromical structures: the exposing in a vertical mirror (the recurrence) or the horizontal one (the inversion) of two or more motifs of the B. A. C. H. type; the chords in the mirror.

The rhythmic formulae are generated by a unique proportion of 4 - 3 - 2 - 3, that represents the translation in rhythmic duration of the idea of circularity that is contained inside the melodic line of the B. A. C. H. motif. The entire structure of the musical work symbolizes the circularity through the central tones of every part (pedal tone or the pylon) summing up the letters B. A. C. H., the dimension in bars of the sections of the work give the characteristic report to the fundamental rhythmic formulae: 3 - 2 - 3 - 4. The duration in minutes and seconds of the execution of the parts comes closer to the above – mentioned report.

The connotations of the B. A. C. H motif as symbol of the cross (*Kreuzmotiv*) are extrapolated to the content of affections and ideas of the whole work. The title could have been *Passio* – maestro Terényi confesses. As it was composed after the author's meditations that took place on Golgotha, *B.A.C.H. - Missal for Organ* carries the connotative semantics of an ideated programme that was declared by the author to refer directly to the suffering, the death and the resurrection of the Saviour.

Keywords: Eduard Terényi, contemporary organ music, instrumental missal, B. A. C. H. motif/pattern, Christ's passion and death, constructivism in music, mirror symmetry

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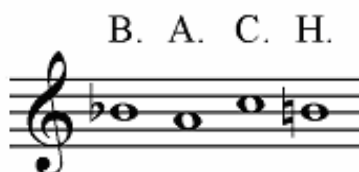
The title is illustrative as the work is entirely constructed on the B. A. C. H. pattern and in the same time it reminds us of J. S. Bach's *Partitas*, through the naming and the improvisatory or polyphonic style of the five sections:

<i>Prelude</i>	– No. I, II, III, IV
<i>Toccata</i>	– No. V, VI, VII
<i>Fantasy</i>	– No. VIII, IX, X, XI
<i>Fugue</i>	– No. XII, XIII, XIV, XV
<i>Postlude</i>	– No. XVI, XVII

Why an “instrumental missal”? In this respect, the composer highlights the sacred, even liturgical substratum of the work, stating that it has also some (undeclared in the score) references to the parts of the missal: *Kyrie* (*The Prelude*), *Gloria* (*Toccata*), *Credo* (*The Fantasy*), *Agnus Dei* (*The Choral*), *Ite missa est* (*The Final Fugue*).

The B. A. C. H. motif (2m↓ + 3m↑ + 2m↓) represents not only the musical anagram of J. S. Bach, but it has also become in the course of time a musical symptom, condensing an association of ideas.

Ex. 1



Through its graphic image, B. A. C. H. is a visual symbol of the cross²; it was used with this meaning by J. S. Bach himself³, as for example in the varied form of 2m↓ 4-↑ 2m↓, in his oratorio *Matthäus-Passion*⁴ and it

² “Through the graphic projection of the cell B. A. C. H. we have the intersection of two lines of a lying cross that is known in the assembly of the rhetoric figures as a Kreutzmotiv. However, the list of the musical symbols use also the name of Chiasmus. After Fr. Smend <The Chiasm appears under the form of a-b-b-a of the Greek letter chi χ> (...). Through the chiasmic of the notes we understand the arrangement of four notes in such a way as through the unification of the first note to the fourth one and the second note to the three one we can see the optic form of the cross.”- Sigismund Toduță, *Formele muzicale ale Barocului în operele lui J. S. Bach* (*The forms of the Baroque music in J. S. Bach's musical works*) vol. II, Muzica Publishing House, Bucharest, 1973, p. 426.

³ J. S. Bach has used it in *The Art of the Fugue* (1750), in the final *Fugue XV* (which he did not finish), and he also used it in some other musical works as well, even if in a transient way.

⁴ The significance of B. A. C. H. as *Kreutzmotiv* is explicit in Bach's *Matthäus-Passion*, in the polyphonic chorus no. 54 and 59. The head of the theme appears at the basso and it is imitated by the rest of the voices. It is sketched on the crowd's exclamation: „Lass Ihn kreuzigen!” (Crucify Him!) the intervallic pattern 1: 4: 1 that is derived from B. A. C. H (1= 1 semitone; 4= four semitones= a diminished fourth).

has been crystallized as *Kreuzmotiv* along the history channel of Christ's suffering musical commemoration⁵. B. A. C. H is also an affective symbol of the cross - the two descending minor seconds have a discordant function, entities that latently contain the evocation of a whole world's suffering.

In Terényi's *B. A. C. H* these connotations are extrapolated to the structural and affective content of the whole work. As a matter of fact, the title – as the maestro Terényi confesses – could have been *Passio*. An instrumental *Passio* does not take us by surprise; one of the tendencies of the author is that he is able to express himself through the art of the sound without using a word in the genres that traditionally are consecrated to a vocal-symphonic assembly as *Missal* or *Requiem*⁶.

As it was composed after the author's meditations that took place on Golgotha, *B.A.C.H. - Missal for Organ* carries the connotative semantics of an ideated programme that was declared by the author to refer directly to



⁵ Of the eighteenth century, the musical anagram of the great composer J. S. Bach represented a steady source of inspiration for many composers, such as: B. Bartók, L. van Beethoven, J. Brahms, F. Busoni, A. Casella, L. Dallapiccola, P. Hindemith, A. Honneger, V. D'Indy, E. Krenek, F. Liszt, B. Maderna, G. F. Malipiero, K. Penderecki, F. Poulenc, M. Reger, Rimski-Korsakov, A. Roussel, R. Schumann, A. Schönberg, I. Stravinsky, A. Webern and so on.

The motif B. A. C. H. was processed in musical works for organ by other native composers as: A. Mendelssohn, L. Alexandra, Ș. Nichifor, S. Toduță and so on.

⁶ His belief that the force of the expression of the music transgresses the limits of the words, as it has the gift of bringing to light the deepest and the most complex and fundamental feelings of the human soul more than any other artistic language in the reason which determined E. Terényi to follow the road of catching the essence in the ineffable zone of the sound.

In this way, there were composed the most recent *Mass Paraphrases* (1992) for string orchestra and also *Requiem* (1999), a symphony for the organ and the orchestra.

A related group from this point of view is made of the compositions where the author uses texts written in languages that are very difficult to access by the non-professionals.

In this respect we can think of *Kalevala* (1999), an opera in one act for the soprano, percussion, the harp and the piano in the ancient Finnish and also we can think of *Japanese Flowers* (1998), for the soprano, percussion, the harp and the piano in Japanese (on the verses of some *haiku* poems of M. Basho). These are the works where the significance of the word take the second level and the phonetics and also the intonation take the first level.

the suffering, the death and the resurrection of the Saviour. Consequently, all the sixteenth segments represent referrals from the ideated and also from the expressive point of view to certain moments that are connected to this subject. They are meditations and connective states of mind. In the great majority, the titles have a programmatic character as they represent, in the same time, indicators for the musical rendition.

The first section – *The Prelude* has an introductive and narrative character in analogy (in the pure musical language) with the Evangelist's narration in the traditional *oratorio-passions*.

The following sections, *Toccata* and *The Fantasy* are impregnated with the dramatist of Christ's crucifixion.

In the penultimate section, *The Fugue*, we are able to find again the recommencing of a remote perspective regarding the things that had happened. Their impact on our interior universe determines the meditative character of that part, where are to be found the unrests, the doubts, the searches, so that in the end we will reach the certitude of the salvation.

The following presentation is taken from the interview that was given by the composer, regarding the expressive content of this musical work.

THE PRELUDE:

I. **Semplice** - the simple, neat tone *semplice* of a remote narration with an introductory function. (ex. 2, 16)

II. **Parlando** - as the title suggests, this section represents the unfolding of the biblical narration (ex. 2, 16)

III. **Pesante**. Through the increase of the dynamics (*fff* in the bar 11) and the acceleration of the tempo (*accel. molto* bar 3), the discourse rises towards its culminating point, Christ's death. The tensed character is requested by the author through the indication *Pesante*.

IV. **Misterioso** will stipulate the mystery of the resurrection and the rising of Christ (ex. 2, 19).

Ex. 2

The Prelude

I. Semplice
Tempo generale ♩ = 96 *rit. mod.* 80 *rit. mod.* 72

pp *Agitato molto* *poco cresc.*

II. Parlando
♩ = 80

III. Pesante
piu. f. *cresc.* *accelerando* *HH*

IV. Misterioso
Meno mosso poco rubato ♩ = 72

pp *Agitato molto* *rit.* *Atacca* *3/16 2/4 3/8*

TOCCATA:

V. Feroce. The indication of *feroce* (*fierce*) but also the ostinato technique and the amplification of the ambitus through the steady addition of the voices are expressing the extreme intensification of the brutal force of the people that physically and verbally assault Christ.

VI. Agitato. The picture of the agitation around Christ continues now for His salvation too. The opposite parties are confronted (*Risoluto* [firm, deciding] in *ff*, bars 5 to 8) and then, the scene is gradually becoming remote (starting to *Leggiero*, bars 8 to 11 and *Lontano*, bar 11 – ex. 4).

VII. Energico. By alluding to *Tempo I*, *Energico* takes the character of *Agitato* (ex. 18). From an expressive point of view, the number VII clearly reminds us to the sufferings of Christ as they are aiming to show the energy, the force of the fury with which the cruelty act is made.

Through the delta chords in the bars 5, 6 and 11 (chords of a *passio* type, in the author's conception – ex. 23) the crucifixion in the following section (*The Fantasy*) is prefigured. The 7th segment and together with it, the entire *Toccata* ends in a meditative tone (*Un poco meno mosso*, bar 14). As if in a memory, in *piano* and *ritenuto*, there can be heard certain fragments of No. V (*Feroce*).

Ex. 3

Toccata: Section V (Feroce)

V. *Feroce*

$\text{♩} = 80 \text{ all. ass. } 72$ *sempre simile*

Man. I. (*legato molto*)

rit

Un poco meno mosso $\text{♩} = 76$ Man. II. Man. III. Man. IV.

poco... o... poco - rit

Ex. 4

Toccata: Section VI (Agitato)

VI. *Agitato*

$\text{♩} = 96$ *Piu mosso*

risoluto

leggiere *lontano*

(tr. ad libitum)

poco rit

30' → 45'

THE FANTASY

VIII. Grandioso. This expresses the moment in which Pilate stays in front of the crowd and says, "I do not find any guilt in Him. What do you want me to do with Him?". It is about the tension of putting Jesus and Barabbas in a balance and of the fact that the entire humanity will be saved through a murder.

Ex. 5

The Fantasy: Section VIII (Grandioso)

VIII. *Grandioso*

brillante

pp legato

espr

f 8+16

Man. III

Man. I

Man. I

54"

Ex. 6

The Fantasy: Section IX (Deciso)

IX. *Deciso*

cantabile

ff

p dolce

ff

36"

IX. *Deciso*. This section expresses a dilemma in the divine nature and the truths of by Christ. The question that is asked two times through the descending perfect fourth $\underline{E}b - \underline{B}b$ (the bars 3 - 4 and 8 - 9) would get an answer in the bar 12, through its transposition with one semi-tone up (\underline{E} natural - B natural in the bars 11 - 12) – ex. 6.

X. *Pesante* starts with the descending fourth $\underline{E} - B$ in *ff* that will express this time Pilate's sentence (ex. 24). The illustration, similar to an acoustic photography of the crowd that talks ("Let Him Be Crucified!") starting with *Virtuosamente* (that has bar 7) and culminating with the last and supreme flounder of Christ when the harmony is suffocated by the noise of the dissonant chords in *fff* (the bars 14 - 17, see ex. 20) and then, in the end, the death come and it is shown through the metaphor of a break. However, the death is not the equivalent of the ending, but it is a passing into an unearthly, weightless dimension that is suggested by the author through a hexatone cluster, which has the sounds grouped three by three that symbolically, sends us to the Trinity (ex. 20)

Cadenza – represents an *intermezzo*, a sonorous isle that intervenes after the apogee of the musical work and it hasn't a number, as it does not present any organically connection to the evolving development of the events. In *Cadenza*, we can see the continuation of the sonorous metaphor of the world beyond whose timelessness is expressed through a static writing, through some clusters with a long, aleatory time.

Towards the end of *Cadenza*, through *glissando con motore ab* (glissando by switching of the engine of the organ), the perspective comes back down to the Earth, where one can hear the harmonies of the next section: *Choral*.

XI. *Choral*. Having long rhythmic values, in a large, diluted time and also, with the pedal-chords of the previous *Cadenza* pulsating in the voice of the basso and the soprano, the *Choral* translates our feelings in front of this *actus tragicus*: the pain and the confusion are quickly transformed into consolation and waiting.

THE FUGUE:

The fugue is made of three themes that are successively exposed in the numbers XII - XIV and which will be reunited in the number XV.

XII. Andante poco rubato. Our attitude regarding what had happened is full of bewilderment and doubts (ex. 17).

Ex. 7

The Fantasy: Cadenza

CADENZA

The score for 'The Fantasy: Cadenza' is written for organ. It begins with a 'CADENZA' section. The first system shows a complex texture with multiple voices and dynamic markings like *ff* and *mf*. The second system includes a large block of music with a crescendo and a final section marked 'gliss con molto ab'. The third system shows a series of chords and a final 'ATTACA' marking.

Ex. 8

Choral, bars 1-12

XI. Choral

The score for 'Choral, bars 1-12' is written for organ. It begins with a 'Choral' section. The first system shows a complex texture with multiple voices and dynamic markings like *f*, *p*, and *mf*. The second system shows a series of chords and a final 'ATTACA' marking.

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Ex. 9

XII *Andante poco rubato*

ppp sempre legato

pp

p

XIII. *Melodioso* expresses a total acceptance of the Jesus' divinity.

Ex. 10

No XIII, bars 1-9

XIII. *Melodioso*

p

cresc.

5

XIV. *Sarcastico* (ex. 11, 30) introduces a negation of the divine: “There are always doubts. You always question the Divinity, Jesus.... it is about the sarcasm, the revolt within us, about our disputing spirit” maestro Terényi states.

Ex. 11

The Fugue: Section XIV (*Sarcastico*), bars 1-12

XIV. *Sarcastico*



XV. *Giusto* expresses those three previous attitudes, in the agitated synthesis of the fugue themes, which, at the end of the segment XV (bar 11) is transfigured in a triumphal march that exult the victory of the fantastic salvation.

Ex. 12

The Fugue: Section XV (*Giusto*)

XV. *Giusto*



XVI. *Cosmico*. In the same way as the *Misterioso* (no. III) and the *Cadenza*, *Cosmico* also represents the resurrection as release of the soul into another dimension.

Tempo I (Coda) brings (in the frame of the number XVI) a revival in the earthen essence (bar 17, *fff*) where we aspire, in our souls, towards the *Divinity*.

The musical work is ended through a luminescent chord of B flat major, the tonality which the composer attributes in his own expressive system of the tonal quadrant, the *ethos* of the earthen happiness.

Ex. 13

No XVI, *Cosmico*

XVI. *Cosmico*

Tempo I.

THE B. A. C. H. MOTIF AS CONSTRUCTIVIST PATTERN

“Not even a tone is free!” the author declares. The entire musical work has a constructive characteristic, which has the key in the anagram B. A. C. H. The generating motif is extrapolated to other levels of articulation: the rhythmical, the harmonically, the formal, the one of the central tones, the dimensions in bars and that of the macro-organisation of the work. Regarding the circularity idea that is suggested by the B. A. C. H. melodic movement, the formal technique is that of a melodic ostinato, either harmonically or polyphonically.

The B. A. C. H. motif is treated as a micro-series as it can be found in all the four hypostases of the *modus quaternion* (original, inversion⁷, retrograde⁸, the retrograde inversion⁹ – O, I, R, RI), into transpositions of these and also into permutations and transpositions of the permutations.

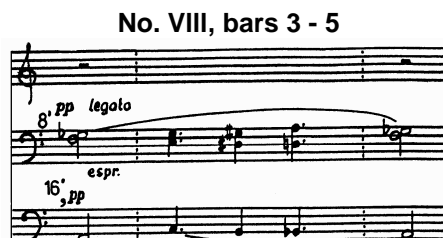
The composer reverses and permutes the B. A. C. H. motif and certain combinations of the formulae are defined even as real series that come in different instances under one or many possible forms.

The juxtapositions and the mirrored superposition of the direct (original) state are specific to the recurrence or the inversion of the B.A.C.H. motif. We can remark the composer's preference for the symmetrical, palindromical structures:

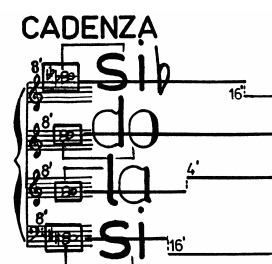
- The exposing in a vertical mirror (the recurrence) or the horizontal one (the inversion) of two or more motifs of the B.A.C.H. type;
- The chords in the mirror;
- The rhythmic report 4 - 3 - 2 - 3 - 4 (see ex. 35)

The other forms are: the incomplete one that is made of three tones (for example: B b, A, C) and the form made of five tones, through the return – under the circular movement – to the starting tone (B b, A, B natural, B b) which is coupled, most of the times with the non-retrogradable/ palindromical rhythmic formulae:

Ex. 14



Ex. 15



⁷ Reversal in pitch

⁸ Reversal in time

⁹ Inverted series in retrograde

The B. A. C. H. motif crosses horizontally the entire musical work, with only one exception: in *Cadenza*, where its tones constitute the basis and the peak of two hexatonal overlapped scales (ex. 15).

VERTICAL MIRRORS

The juxtaposition to an equal or unequal intervallic distance of some B.A.C.H. patterns in a recurrent mirror results in dodecaphonic rows that are exposed through some procedures as follows:

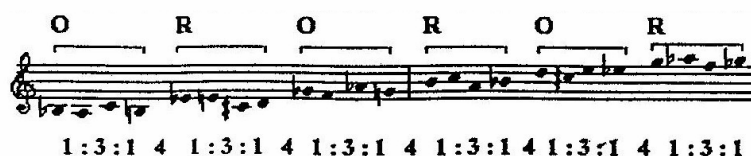
- The polyphonic imitation through the overlapping of the B.A.C.H. motifs of one dodecaphonic row. Each motif is repeated to a certain voice. The sections I, II and III of *Prelude* constitute on the whole these types of canons based on a dodecaphonic series:

Ex. 16

The series:

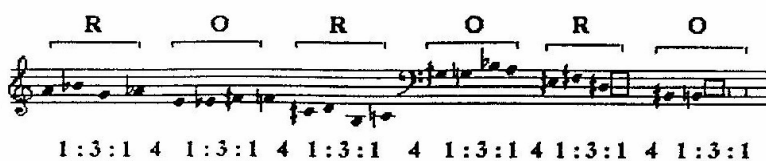
No. I, Semplice

No. XII, The first theme of the Fugue

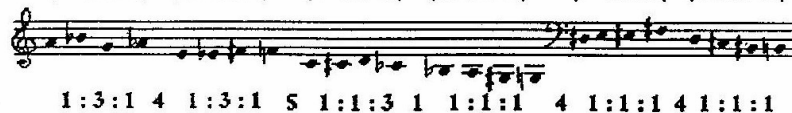


No II, Parlando

No XI, Choral, bars 20-24



No III, Pesante



- The linearity as the one for example of Theme 1 of the No XVII (ex. 17) or the dodecaphonic row of the pedal of the organ of No VII (ex. 18):

Ex. 17

No. XII

XII *Andante poco rubato*

Ex. 18

No. VII

VII. Energico
Tempo $\text{♩} = 80$ *all. mod. = 72*

1:3:1 1:3:1 1:3:1 1:3:1 1:3:1 11:9:11 (1:3:1) 1:3:1 11:9:11 (1:3:1)

R O R O R O R O

- Through the superposition of the series to itself in moving chords. Illustrative are: the entire No IV (ex. 19) and also the moment when Christ dies (No X) where we meet the most dense vertical structure of the musical work, through the accumulation of chords till they reach 12 tones (ex. 20):

Ex. 19

No. IV

IV. Misterioso
Meno mosso poco rubato $\text{♩} = 72$

Dodecapronic series:

1:3:1 4 1:3:1 3 1:3:1

Ex. 20

No. X, bars 14-17
The series:

Man.IV. 2' ppp *lasciar vibr.*
Quasi cadenza
p cresc. molto
Man.III. 4' p
Man.II. 8' mf
Man.I. 16' ppp
CADENZA
5/4"

Series:
1:3:1 4 1:3:14 1:3:1 3 1:3:1 4 1:3:14 1:3:1 3:1:1 5 1:3:14 1:3:1 3 1:3:1 4 1:3:1

- The dodecaphonic row appears through the dialogue between two voices as can be found in No VIII:

Ex. 21

No VIII

VIII. Grandioso
♩ = 80
8' 4'
16'

HORIZONTAL MIRRORS

- The geometrical and gravitational¹⁰ chords made of the mirrored B.A.C.H. models: major-minor chords (No VII) and chords in parallel motion (No V):

¹⁰ The terminology is taken from: Terényi, E. - *The Harmony of the Modern Music* (1900-1950), Grafycolor Publishing House, Cluj-Napoca, 2006

Ex. 22

No. V, bars 13-16, there is a mirror symmetry made by the chords of the left hand and the chords of the right hand

The image shows a musical score for No. V, bars 13-16. The score is in 3/4 time and features a mirror symmetry between the left and right hands. The left hand chords are shown in a box on the left, and the right hand chords are shown in a box on the right. The chords are labeled with the ratio 1:3:1. The score includes dynamic markings such as *mf*, *p*, and *pp*, and tempo markings such as *Un poco meno mosso* and *tempo a sim*.

- The overlapping in stretto, to a perfect interval fourth of some mirrored B.A.C.H. patterns:

Ex. 23

No. VII, Energico, bars 5-7

The image shows a musical score for No. VII, Energico, bars 5-7. The score is in 3/4 time and features overlapping B.A.C.H. patterns. The left hand chords are shown in a box on the left, and the right hand chords are shown in a box on the right. The chords are labeled with the ratio 1:3:1. The score includes dynamic markings such as *mf* and *pp*, and tempo markings such as *a tempo* and *stacca*.

- Stretto:

Ex. 24

No. X, bars 1-7

X. Pesante

- Homophony of 2 – 5 voices:

Ex. 25

No. XVI, bars 13-17

- Doublings in parallel minor tierces and / or minor sixths:

Ex. 26

No. VI, bar 12

- The mirrored trill:

Ex. 27

No. VI, bars 1-3

VI. Agitato
Più mosso $\text{♩} = 96$

Strata	Semitones	Melodic direction
1	1:3:1	↗
2	1:3:1	↗
3	1:3:1	↗
4	1:3:1	↗

- The trill with the B.A.C.H. structure divided between the two segments of the trill – two minor overlapped seconds:

Ex. 28

No. VI, bars 8-9

leggiero

- The placing of the B. A. C. H. patterns in a latent polyphony on two to five horizontal levels (ex. 33), often in the mirror. The chosen examples illustrate a possible grouping on two types: the separation of the B.A.C.H. motifs through their placing into different eighths (see ex. 29 – No V, the first measure for the right hand; ex. 30 – the third Theme of the fugue of No XIV is formulated in the same way as well) and their twining in the same eighth (ex. 31 – the second Theme of the fugue of No XIII is made in the same way, of two symmetrical patterns; ex. 32 represents the measures 7 – 9 of No X)

Ex. 29

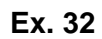
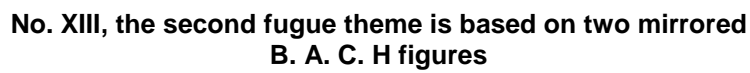
No. V, the first bars at the right hand

V. Feroce

sempre simile

1 : 3 : 1

Ex. 31



Vertical mirrors: 1 : 3 : 1 + 1 Horizontal mirrors: 1 : 3 : 1 1 : 2 : 3

Vertical mirrors: 1 : 3 : 1 + 1 Horizontal mirrors: 1 : 3 : 1 1 : 2 : 3

Melodic directions:

Intervals (in semitones): 1 : 3 : 1 + 1 1 : 3 : 1 + 1 3 : 2 : 1

The image shows three musical staves. The first staff is labeled 'Vertical mirrors: 1 : 3 : 1 + 1' and contains three measures of music. The second and third staves are labeled 'Horizontal mirrors: 1 : 3 : 1' and '1 : 2 : 3' respectively, and each contains two measures of music. The music is written in treble clef with a key signature of one flat. The notes are connected by lines, indicating intervals. The first staff has a 'Vertical mirrors' label and a 'Melodic directions' label. The second and third staves have 'Horizontal mirrors' labels. The intervals are listed at the bottom: 1 : 3 : 1 + 1, 1 : 3 : 1 + 1, and 3 : 2 : 1.

There can be found up to 5 strata in superposition:

Ex. 33

No. XIV, bar 9

Strata:

1 : 1 : 3
1 : 2 : 3
1 : 2 : 1
1 : 2 : 1
1 : 2 : 1

Ex. 34

No. V, bars 10-11


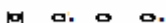






4 Strata:

Strata:	B. A. C. H pattern	Intervals	Melodic direction	Correspondences
1		1 : 3 : 1 1 : 3 : 1		
2		1 : 3 : 1 1 : 3 : 1		
3		1 : 3 : 1 1 : 3 : 1 1 : 3 : 1		
4		1 : 3 : 1 3 : 1 : 1		

THE RHYTHMIC FORMULAE are generated by a unique proportion that represents the translation in rhythmic duration of the idea of circularity that is contained inside the melodic line of the B. A. C. H. motif. Consequently, the report of the durations is of **4 - 3 - 2 - 3** and the fundamental unit, which constitutes the minimum divisor, is of variable pulsation (it may be sixteenth, eighth, crotchet or minim¹¹):

Ex. 35

The numerical expression of rhythm

Fundamental unit:	Reports: 4 - 3 - 2 - 3
	
	
	
	

The rhythmic unit can be steady or variable through:

- The alternation – in No VIII, the rhythmic unit alternates between the eighth and the sixteenth;
- The gradual reduction – in No X and XVI, the unit is gradually reduced from the fourth to the eighth and the sixteenth note.

The entire musical work is conventionally noted in 4/4, but the organisation in collocations is made by the repetition of the rhythmic report 4 - 3 - 2 - 3, which leads to the elimination of the periodical metrical accent (to these we can see the contribution of the connections of prolongation over the measuring bar), the main accents deriving from the poignancy of the rhythmic-melodically motifs.

In this way, the general impression is that of one horizontal polymetrical by the alternation of the binary metrical with the ternary one **4 (2+2)+3+2+3+4 (2+2)**, whereas in the numbers where the eighth is the unit and the pulsation, we can see this alternation to receive a similar character to that of the giusto-syllabic rhythm.

¹¹ The minimum comes as a unit only at the beginning and the end of the musical work in the first measure of that respective number and then, in the last measure of the last number.

Also, some features as: the asymmetry of the durations (the report of $2/3$) and the identical repetition of the rhythmic group $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ remind us of the structure of the aksak limping rhythm, inside those parts and fragments where the tempo is a bit more rapid ($\text{♩}=96$, therefore ♩ , which represents the pulsation, it will be of 192)¹².

The basic rhythmic report is processed through a series of procedures. As we have already prevented above, a certain rhythmic duration is taken as a minimal unit 1 in a report that is formed through the adding of the 2, 3 and 4 respectively.

Ex. 36

The common divisor is the eighth

Rhythmic proportions:

The first staff (treble clef) has a proportion of 2 - 3 - 4 - 3. The second staff (bass clef) has a proportion of 4 - 3 - 2 - 3. The third staff (bass clef) has a proportion of 4 - 3 - 2 - 3. The notation includes various note values and rests, with some notes beamed together to show the rhythmic groups.

- The circular reports can be made through the rhythmic complementarity between two voices (the reports are given by the total duration of the times that spin till the apparition of a new tone of one of the two voices):

Ex. 37

No. II

4-3-2 - 3 4-3-2 - 3 4-...

The notation shows a sequence of notes (m. 1 to m. 7) with vertical lines above them indicating the rhythmic divisions. The notes are grouped into measures, and the vertical lines correspond to the rhythmic proportions 4-3-2-3, 4-3-2-3, and 4-...

- The binding of two, three or four tones or chords through legato of expression in the case of the fourths (ex. 38) or through grouping the eighths (ex. 39) and sixteenth notes (ex. 40):

¹² The tempo is not sufficiently rapid for a complete similarity, in the aksak the speed is very high, with a pulsation of 288 – 790.

Ex. 38 (see also ex. 19)

No. IV

m.1 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18.

Ex. 39

No. VII

m.1 2.

Ex. 40

No. VIII

4 - 3 - 2 - 3 - 4

m.1 2.

- One is: the grouping of the tones in terms of the basic reports but using a prolongation legato between the groups of notes:

Ex. 41

No. VIII

4 - 3 - 2 - 3 - 4

m.1 2.

- The other is the dividing of the basic unit (ex. 42) or its replacement with a break (ex. 43).

Ex. 42

No. V

m.1 2. 3.

Ex. 43

No. V

4 - 3 - 2 - 3 - 4

13. 14.

The example no 44 illustrates the overlapping of two rhythmic levels which, through their accumulation make the same types of reports.

Ex. 44



The rhythmic series whose unit is the sixteenth note is the basis for all the rhythmic canons of the musical work.

Ex. 45

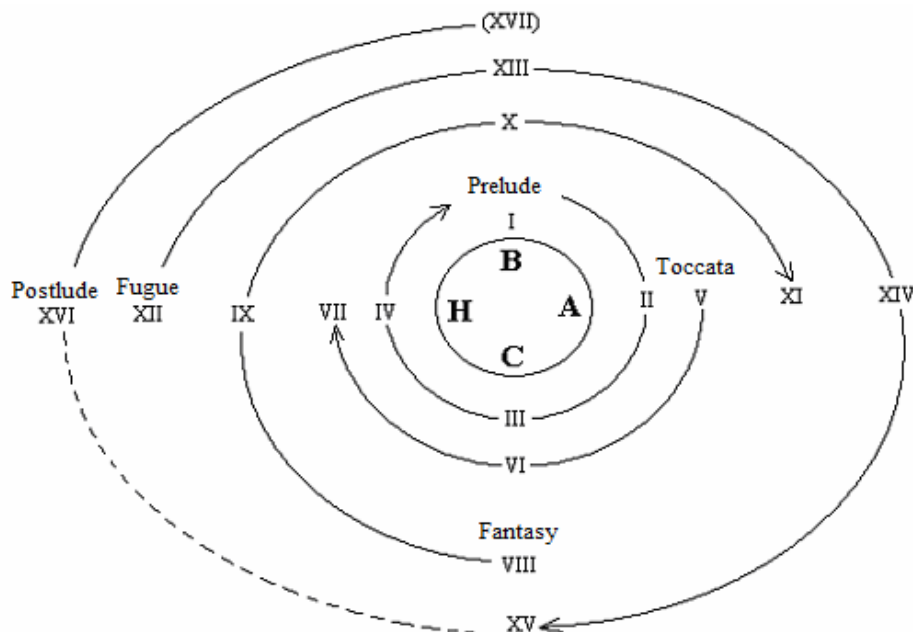
No. VIII, bars 13-15, rhythmical canon of parallel chords



THE ENTIRE STRUCTURE OF THE MUSICAL WORK symbolizes the circularity. The central tone of every part (pedal tone or the pylon) is one of the four tones of the B. A. C. H. motif. The central tone is not always represented by a single tone, but it can be defined by the tonal axis whose it belongs and which becomes in this respect a central tonal axis. The scheme of the ex. 46 shows the central tones of each part.

Adding the central tones of the seventeenth parts (ex. 46), it is summed up to the following:

- Each part (*The Prelude*, *Toccata*, *The Fantasy*, *The Fugue*) have B. A. C. H. motif as their basis, in its original or permutation shape, and *Toccata* has the incomplete motif of three tones (see also table 2, the column "Central Tones")
- The circular motion is applied to another level as well. If we take into consideration the central tone of each number which opens a new section (No 1 – B b; No V – A; No VIII – C; No XII – B) and the last number (No XVII – the musical work is finished with a B b) a B. A. C. H. + B results for the completion of the circle.

Ex. 46

Regarding the dimension in measures of the numbers, they can be of 12, 18, or 24 bars; these ciphers give the characteristic report to the fundamental rhythmic formulae:

3 (18 bars) – 2 (12 bars) – 3 (18 bars) – 4 (24 bars)

Regarding one unit of 24 measures in the same report (3 - 2 - 3 - 4) results between the sections: *The Prelude* has 72 measures in total; *Toccata* has 48, *The Fantasy* 72 and *The Fugue* together with *The Postlude* 96 (table 1):

3 (72 bars) – 2 (48 bars) – 3 (72 bars) – 4 (96 bars)

The duration in minutes and seconds of the execution of the parts comes closer to the above – mentioned report.

3 (minutes) – 2 (minutes) – 3 (minutes) – 4 (minutes)

Table 1





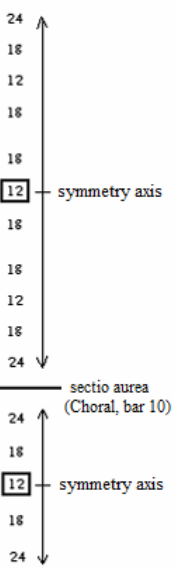
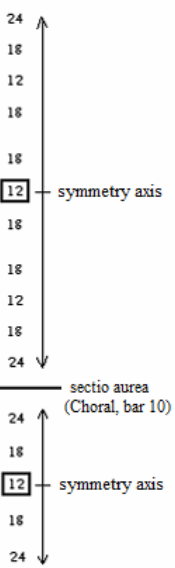
PRELUDE	TOCCATA	FANTASY	FUGUE	POSTLUDE
B	A	C	H	B
<i>SI b</i>	<i>LA</i>	<i>DO</i>	<i>SI natural</i>	<i>SI b</i>
3 minutes, 17-36 sec.	2 min., 30-45 sec.	3 min., 33-36 sec.	4 min.,	42-48 sec.
3 (18 bars)	2 (12 bars)	3 (18 bars)	4 (24 bars)	
				

Table 2

Sections	No.	Central tones	Number of bars:	Proportions	Symmetry Sectio aurea
PRELUDE	I. <i>Semplice</i>	Si \sharp (B)	24	4	
	II. <i>Parlando</i>	La (A)	18	3	
	III. <i>Pesante</i>	Do (C)	12	2	
	IV. <i>Misterioso</i>	Si \flat (H)	18	3	
TOCCATA	V. <i>Feroce</i>	La (A)	18	3	
	VI. <i>Agitato</i>	Do (C)	12	2	
	VII. <i>Energico</i>	Si \flat (H)	18	3	
FANTASY	VIII. <i>Grandioso</i>	Do (C)	18	3	
	IX. <i>Deciso</i>	Si \flat (H)	12	2	
	X. <i>Pesante</i>	Si \sharp (B)	18	3	
	XI. <i>Choral</i>	La (A)	24	4	
FUGUE	XII. <i>Andante poco rubato</i>	Si \flat (H)	24	4	
	XIII. <i>Melodioso</i>	Si \sharp (B)	18	3	
	XIV. <i>Sarcastico</i>	La (A)	12	2	
	XV. <i>Giusto</i>	Do (C)	18	3	
POSTLUDE	XVI. <i>Cosmico</i>	Si \flat (H)	9	4	
	(XVII). <i>Tempo I (Coda)</i>	Si \sharp (B)	24	4	
				(96 bars)	

The first three sections (*The Prelude*, *Toccata*, *The Fantasy*) taken as a whole, presents a symmetry axis to No VI (*Agitato*) in the same way as sections 4 and 5 (*The Fugue* and *The Postlude*) which are organized around a symmetry axis to No XIV (*Sarcastico*). Not only by chance, No VI and XIV are written in sixteenths and they are similar through their writing to each other. So that, to make the macro-structure perfect, the positive *section aurea*

of the entire musical work (that is calculated taking into consideration the number of measures) comes back in the *Choral*, to the border of two sections that are each situated around a symmetry axis (table 2).

THE PERFECT FOURTH

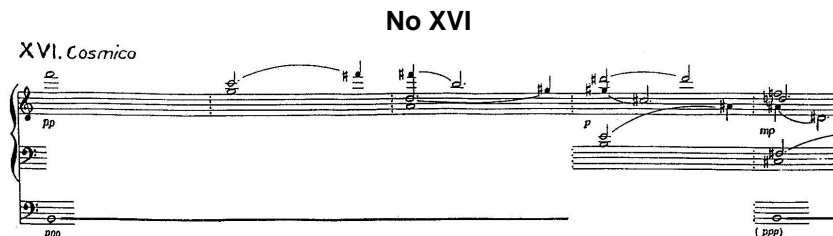
As a geometrical interval, the perfect fourth constitutes in the musical language of the maestro Eduard Terényi, one of the suitable materials for making of a *passio* type atmosphere, especially when combined with the minor third. In the language of the musical work, consequently, there come the collocations and the patterns that are made by the already-mentioned intervals:

- The canons where the imitation is made at the musical intervals of thirds and fourths are specific as for example, those of No I (a canon of the perfect ascendant fourth) and No II (a canon of the perfect descending fourth) or just to the fourth as it is the one of No X, bars 1 – 7 (ex. 24)
- The perfect fourth often constitutes the incipit interval of the melodic lines. Some significant examples are: (1) the perfect descending fourth at the beginning of No X (bar 7), symbolising “the murmur of the crowd” and which comes back along the musical work (ex. 47); (2) the case of the melodic line of the canon of *Cosmico* (ex. 48).

Ex. 47



Ex. 48



The incipit of the second theme and of the third theme of the fugue (No XIII and XIV respectively) relies also on perfect ascending fourths (ex. 30 and ex. 31).

The perfect fourth has along the entire musical work a rhetoric function. The rhetoric question of No IX (ex. 49) is expressed through a perfect descending fourth (bars 3 – 4, 8 - 9), that is followed, in the soprano line, by the couple that has already become a pattern: perfect fourth – minor third (ex. 50).

Ex. 49

No. IX

cantabile

IX. *Deciso*

Ex. 50

No. IX

In the following number, *Pesante*, the fourth has the same essential role – the mirrored B. A. C. H. type models to a fourth distance one to the other (ex. 24, bars 1 - 7) and also in the melodic line from bar 7 to bar 14 (ex. 32) that metaphor the dispute of the crowds regarding the choice that it has to make. The same role is played by the fourth, for example in the case of the incipit of the third theme of the fugue in No XIV *Sarcastico* (ex. 30, ex. 11).

The important function of the fourth in the configuration of the chorded structures is illustrated by the massive frequency of the delta chords¹³ in different hypostasis:

¹³ Terényi, E. - *The Harmony of the Modern Music (1900-1950)*, Grafycolor Publishing House, Cluj-Napoca, 2006

1. One delta singular chord;
2. The delta overlapped equidistant chords. Their density varies from the superposition of two delta chords to the chords formed towers of the fourths in No VII, bars 5 – 6 (ex. 23) and the bars 10 – 11 (ex. 51) or the mirrored chord *Lontano* of No VI, bar 11 (ex. 52);

Ex. 51

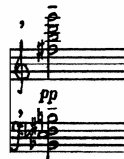
No. VII, bar 10-11



Ex. 52

No. VI, bar 11

lontano



3. One delta chord in superposition to other geometrical chords and also gravitational chords (No VIII, bar 7, No V bars 13-16 and so on – see ex. 22);
4. For the superposition of the perfect fourth with other geometrical intervals (as the major second for example), the mirrored chorde structure is suggestive of No XIII, measure 18 (ex. 53).

Ex. 53

No. XIII



(Translated by Maria Cozma)

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