

Analysis which is in chronological order are trying to explain the process of musical language of Lubos Fiser at the last twenty years of his life. They are detailly analyzing his very personal writing. In first chapter are all basic characteristics of Fiser's writing from the end of the 70's. These had Martina Bartosova<sup>272</sup> in her theses. Later on in other chapters are details of characteristic writing of Fiser in next twenty years. Let's see which way was going his developing process of musical language. From the view of musical form, it's practically same for the time of the 80's and 90's. Composition is divided into small sections. There are usually twelve up to twenty-five sections depending on the length of the composition. Beside traditional short forms are in that time showing up two other compositions which are much more extensive. These are almost twenty minutes long. *Slacburské serenády* (1979) have 52 sections and over the one-hour long TV opera *Věčný Faust* (1983-5) have 131 sections. Each of them is independent section, which are put together in the following order. On the other hand they are not so contrast and antithetic as in 60's. Especially independent sections of larger forms like *Věčný Faust* or *Salcburské serenády* are put together into thematic groups with one dominating theme. From 60's is the form divided into two parts: expositing part and developmental part. In expositing part are introduced individual themes. There are usually 8 to 13 themes. Then we can work with them in the developmental part. There is noting in the Fiser's work so systematic and constant and therefore in developmental part of the composition we are working only with some of the themes. Sometimes is happening that we could see some new themes there. Exception of two part structure is opera *Věčný Faust*, where several monothematic blocks are evolutionary put together behind each other and are that way creating still developing form.