

Die verspätete Zukunftsmusik

The Music of the Future

by Franz Liszt

**Fugue on BACH
La Lugubre Gondola I
La Lugubre Gondola II
Nuages Gris
Unstern**

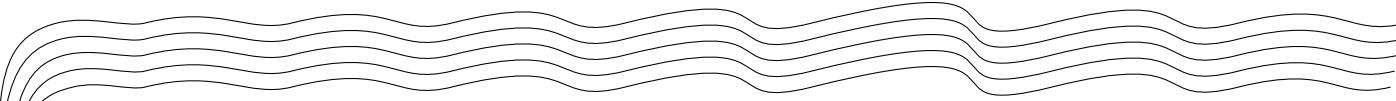
Typeset by Peter Billam

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Nuages gris, Unstern and La lugubre gondola

These pieces have been controversial. Peter Raabe in *Liszts Schaffen* 1931, disparaged *Nuages gris* and *Unstern* (first published in 1927), as symptoms of a *Verfall musikalischer Kräfte*, the decay of his musical powers.

But then there was a flood of studies during the post-Webern-serialism years, for example Rene Leibowitz *Les Prophéties de Franz Liszt* 1951, Humphrey Searle *The Music of Liszt* 1954, Carl Dalhaus *Franz Liszt und die Vorgeschichte der neuen Musik* 1961, W.M. Goode 1965, P.A. Pisk 1969, R.Ch. Lee 1970, Dieter Rexroth *Zum Spätwerk Franz Liszts* 1970, Peter Schwarz *Studien zur Orgelmusik Franz Liszts* 1973, Harold A. Thompson *The Evolution of Whole-tone Sound in Liszt's Original Piano-works* 1974, Serge Gut *Franz Liszt: Les Eléments du Langage Musical* 1975, Dieter Torkewitz *Harmonisches Denken im Frühwerk Franz Liszts* 1978, Norbert Nagler *Die verspätete Zukunftsmusik* 1980. These studies mostly quoted Liszt's statement that his ambition as a composer was to lance his javelin as far as possible into the future, and mostly discussed Liszt's late work as atonal, and the herald of serialism; the proof, therefore, that serialism was the legitimate continuation of the whole western art-music tradition.

The opinion of the editor is that these pieces are all gloomy pieces (just look at their titles), and it would be unwise to adopt their harmonic palette as the foundation for a whole style.

Technically, they are easy to play; only the quiet tremolandos are challenging. But it's not because of a decay in Liszt's musical powers; also the *Valse Oubliée* and *Czárdás Macabre* are from those years. I think it's because he wanted to speak of senility, disease and death, which will touch us all, and therefore he wanted to speak to us all.

The harmonic palette is often a sustained bare interval such as a fifth, with tension increased by the moving voices, mostly moving in narrow intervals, coming into semitone-dischords with these bare-interval notes. This gives rise to many chords such as fourth-plus-tritone, which often recur in the second Viennese school; but there they are used as primary harmony rather than a sustained consonance plus a discordant melodic voice. The three consecutive whole-tones that end *Unstern* were also used by Berg in his *Violinkonzert* (bar II/136), where Berg credits them to Bach's *Es ist genug*.

The Fugue on BACH is from an earlier time - the original for organ was written in 1854, and the piano version in 1870; nevertheless, 29 bars of the Fugue are included, because of their great music-theoretic interest.

Fugue on the Theme BACH : Exposition

Andante

95

pp
misterioso

100

5

(2)

3

2

1

b

d

c

b

a

g

f

e

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f

e

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The image shows five staves of musical notation for piano, likely from a piece by Liszt. The notation is complex, featuring multiple voices and a variety of note values. Fingerings are indicated above the notes, and dynamic markings like 'Ped' (pedal) are placed below the bass staff. Measure numbers 110, 115, and 120 are visible at the top right of the first, third, and bottom staves respectively. The music includes a mix of treble and bass clefs, and the key signature changes frequently.

La Lugubre Gondola I

Lento

mf

una corda

marcato

sempre legato

Ped

Ped

Ped

Ped

Ped

1

3

4

5

* * *

1 4

4 3 1

mf legato

Ped sempre una corda

marcato

Ped

*

*

Ped

*

*

Ped

*

Ped

*

Ped

2

Ped

*

*

Ped

2

Ped

*

Ped

1 4

4 3

*

tremolando
p

Ped

marcato

*

Ped

*

Ped

*

Musical score for *La Lugubre Gondola I* by Franz Liszt, page 6. The score consists of five staves of bassoon music. The first staff shows a continuous eighth-note pattern with dynamic markings $b\ddot{o}$, $\#o$, and $\#b$. The second staff begins with a rest, followed by eighth notes with dynamic markings $b\ddot{o}$, $\#o$, and $\#b$. The third staff starts with a crescendo instruction. The fourth staff features a dynamic marking *rinforzando molto*. The fifth staff includes dynamic markings *dim* and *diminuendo*. Articulation marks like *Ped* and asterisks (*) are placed under specific notes throughout the score.

La Lugubre Gondola II

andante mesto, non troppo lento

recitando

mf

Ped

cresc . . .

dim . . .

mp

Ped

*

recitando

mf

cresc . . .

dim . . .

Ped

recitando

sempre legato

*

>

-

accentato il canto

2 3 1 3 2 3 1 3 Ped *

Ped sempre legato * Ped *

Ped * Ped *

* Ped * Ped *

> 5 4 3 piangendo 5 4 3

sf dim . . . Ped *

Ped * Ped *

p Ped *

>

Ped *

Ped *

> piangendo 4 5 4 5 4

Ped *

Musical score for piano, page 10, measures 4-7. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 4 starts with a dynamic >, followed by a series of eighth-note chords. Measure 5 continues this pattern. Measure 6 begins with a dynamic *sf*, followed by a melodic line with a grace note and a sustained note. Measure 7 ends with a dynamic *dim*. Pedal markings "Ped" and "*" are present at the beginning of measure 4 and measure 7 respectively.

Un poco meno lento mm=104

p

dolcissimo, dolente

Ped

* Ped *

Piano sheet music showing a melodic line and harmonic progression. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes between G major (#2 sharps) and A major (#3 sharps). The tempo is indicated as *sempre legato*. Pedal points are marked with 'Ped' and asterisks (*).

10

La Lugubre Gondola II, Franz Liszt, 1882

sempre dolcissimo

Ped

** Ped*

** Ped*

** Ped*

** Ped*

** Ped*

** Ped*

espressivo . . .

Ped

** Ped*

** Ped*

Ped

** Ped*

Ped

mf appassionato

Ped

*4 3 4 **

cresc . . .

Ped 4 3 4 * *Ped* 4 3 4 * *Ped* 4 3 4 *

rinforzando

Ped 4 3 4 * *Ped* 4 3 4 *

ff

Ped *

fff *legato*

Ped

ff

*

recitando

diminuendo

Ped * *Ped* * *Ped* * *Ped* *

un poco ritenuto . . .

mf pesante

Ped

pp

mf

pp

ritenuto . . .

Nuages Gris

Andante

p

tremolando

Ped

cresc . . .

dim . . .

Unstern : Sinistre, Disastro

Lento

mf pesante

Ped *

>

Ped *

Ped *

ten. ten.

f

Ped *

v *

> > > > >

Ped * Ped

f

> > > > >

Ped * Ped

>

A musical score consisting of two staves. The top staff uses a treble clef and has a key signature of one sharp (G major). It contains a series of eighth-note chords. The bottom staff uses a bass clef and has a key signature of no sharps or flats (C major). It contains a series of quarter-note chords. Both staves are in common time.

Musical score for bassoon and piano. The top staff shows the bassoon part with dynamic *p*, key signature of one sharp, and time signature changes between common time and 12/8. The bottom staff shows the piano part with sustained notes and dynamic *p*. Measure 10 includes a performance instruction *poco a poco cresc . . .*.

un poco accelerando

più cresc . . .

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (one sharp), common time, and features a dynamic marking of *fff*. The bottom staff is in bass clef, C major (no sharps or flats), common time. Measure 11 starts with a forte dynamic *fff* in the bass. Measure 12 begins with a dynamic marking *Ped*, followed by another *fff* dynamic.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The score consists of ten measures. Measures 1-4 show eighth-note patterns in the treble and bass staves. Measures 5-6 show eighth-note patterns in the treble and bass staves. Measure 7 starts with a forte dynamic 'fff'. Measures 8-9 show eighth-note patterns in the treble and bass staves. Measure 10 starts with a forte dynamic 'fff'.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in bass clef, G major (one sharp), and the bottom staff is in bass clef, F major (one sharp). Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a dynamic (v) and ends with a half note. The instruction "Ped" is written below the first measure, and an asterisk (*) is placed under the eighth note of the second measure.

A musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The dynamic marking 'sostenuto, quasi Organo' is written above it. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature eighth-note patterns. The music consists of ten measures, each starting with a whole note followed by a measure of three eighth notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A major (three sharps). Measure 11 starts with a rest followed by a dotted half note. The right hand then plays a eighth-note followed by a sixteenth-note. The left hand has a sustained eighth-note. Measure 12 starts with a rest followed by a dotted half note. The right hand plays a eighth-note followed by a sixteenth-note. The left hand has a sustained eighth-note.

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves: Treble and Bass. The key signature is A major (three sharps). Measure 11 starts with a dynamic *p* and a instruction *dim . . .*. The melody is primarily in the bassoon and double bass. Measure 12 begins with a dynamic *v*. The bassoon and double bass continue their melodic line. The score includes various dynamics and performance instructions throughout the measures.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a half note, followed by a dotted half note marked *p dim*. The score concludes with a repeat sign and a double bar line.

A musical score for piano. The top staff uses a treble clef and has two sharps in the key signature. The bottom staff uses a bass clef and has three sharps in the key signature. The music consists of a series of eighth-note chords. In the treble staff, the notes are G, B, D, and F-sharp. In the bass staff, the notes are E, G, B, and D. The notes are connected by horizontal beams. The first four measures show a repeating pattern of G-B-D-F# followed by a rest. This pattern repeats three times, followed by a single G note. The score ends with a repeat sign and a C-clef in parentheses, indicating a section to be repeated.

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded www.pjb.com.au, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at www.pjb.com.au include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings and Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3, from the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica in Epidiapente*; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. John Carr; *Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Recorder Sonata in Bb no 5*, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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