

# **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**

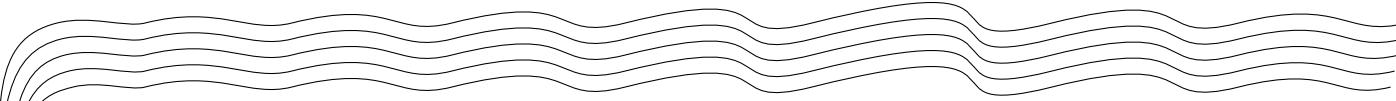
*Typeset by Peter Billam*

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*This printing 19 January 2016.*

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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

3

1

b

d

l

1

b

d

l

1

2

1

b

d

l

4

1

b

d

l

5

3

2

b

d

105

Sheet music for piano, showing five staves of musical notation. The music is in common time and consists of two systems. The first system ends at measure 110, and the second begins at measure 115.

**Measure 110:** The left hand plays a sustained bass note. The right hand plays a complex harmonic pattern with various inversions and accidentals. Fingerings are indicated above the notes: (1), 2, 4-5, 4, 5, 3, 4, 5, 2, 3, 1, 5, 1, 3, 1, (5), 2, 5-1, 110, 5, 4.

**Measure 115:** The left hand continues the bass line. The right hand plays a series of chords and sixteenth-note patterns. Fingerings are indicated: 3, 2, 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 2, 1, 5, 3, 2.

**Measure 120:** The left hand plays a sustained bass note. The right hand plays a complex harmonic pattern with various inversions and accidentals. Fingerings are indicated: 2, 3, 4-5, 3, 4-5, 3, 2, 4, 1, 3, 4, 5, 1, 1, 4.

**Pedal Pedal Points:** Pedal points are marked with "Ped" below the staff. In the first system, they occur at measures 110 and 115. In the second system, they occur at measures 115, 120, and 125.

## La Lugubre Gondola I

*Lento*

*mf*      *una corda*      *marcato*      *sempre legato*

*Ped*

*Ped*

*Ped*

*Ped*

*Ped*

1      5      3

5      1      \*      Ped      \*      Ped

3      5      1      Ped      \*      Ped

4

Musical score page 4, measures 1-4. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 1 starts with a eighth note followed by a sixteenth-note pair. Measure 2 begins with a sixteenth note. Measure 3 starts with a eighth note. Measure 4 starts with a eighth note. Measures 1-4 are labeled with numbers 1, 4, 3, and 1 respectively above the notes.

Musical score page 4, measures 5-8. The top staff starts with a dotted half note. The bottom staff starts with a sixteenth note. Measure 6 begins with a eighth note. Measure 7 starts with a eighth note. Measure 8 starts with a eighth note. Measure 8 is labeled with a circled dot above it. Measure 8 includes dynamic markings: *mf legato* above the staff and *Ped sempre una corda* below the staff.

Musical score page 4, measures 9-12. The top staff starts with a eighth note. The bottom staff starts with a eighth note. Measure 10 begins with a eighth note. Measure 11 starts with a eighth note. Measure 12 starts with a eighth note. Measure 12 is labeled with an asterisk (\*) below the staff. Measure 10 is labeled *marcato* above the staff.

Musical score page 4, measures 13-16. The top staff starts with a eighth note. The bottom staff starts with a eighth note. Measure 14 begins with a eighth note. Measure 15 starts with a eighth note. Measure 16 starts with a eighth note. Measure 16 is labeled with an asterisk (\*) below the staff. Measure 14 is labeled *Ped* below the staff. Measure 15 is labeled *Ped* below the staff. Measure 16 is labeled *Ped* below the staff.

Musical score page 4, measures 17-20. The top staff starts with a eighth note. The bottom staff starts with a eighth note. Measure 18 begins with a eighth note. Measure 19 starts with a eighth note. Measure 20 starts with a eighth note. Measure 20 is labeled with an asterisk (\*) below the staff. Measure 18 is labeled *Ped* below the staff. Measure 19 is labeled *Ped* below the staff. Measure 20 is labeled *Ped* below the staff.

2

*Ped*

\*

\*

*Ped*

2

*Ped*

\*

*Ped*

1 4

4 3

\*

*tremolando*  
*p*

*marcato*

*Ped*

\*

*Ped*

\*

*Ped*

\*

Musical score for *La Lugubre Gondola I* by Franz Liszt, page 6. The score consists of five staves of bassoon music. The dynamics and articulations are as follows:

- Staff 1:** Dynamics:  $\flat$ ,  $\sharp$ . Articulations: *Ped*, *\**, *Ped*, *\**.
- Staff 2:** Dynamics:  $\flat$ ,  $\sharp$ . Articulations: *Ped*, *\**, *Ped*, *\**.
- Staff 3:** Dynamics:  $\flat$ . Articulations: *crescendo . . .*, *\**.
- Staff 4:** Dynamics:  $\flat$ ,  $\sharp$ . Articulations: *Ped*, *\**, *Ped*, *\**.
- Staff 5:** Dynamics:  $\flat$ ,  $\sharp$ . Articulations: *rinforzando molto*, *Ped*, *\**, *Ped*, *\**.
- Staff 6:** Dynamics:  $\flat$ ,  $\sharp$ . Articulations: *dim . . .*, *diminuendo . . .*, *Ped*, *\**, *Ped*, *\**.
- Staff 7:** Dynamics:  $\flat$ ,  $\sharp$ . Articulations: *p*, *pp*, *ppp*, *\**, *Ped*, *\**.

# La Lugubre Gondola II

*andante mesto, non troppo lento*

*recitando*

*mf*

*Ped*

*\**

*cresc . . .*

*dim . . .*

*mp*

*Ped*

*\**

*recitando*

*mf*

*cresc . . .*

*dim . . .*

*repeat sign*

*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 La Lugubre Gondola II, page 9, measures 4-5. The score is for piano, featuring two staves: treble and bass. The key signature is one sharp. Measure 4 starts with a dynamic > followed by a series of eighth notes. Measure 5 continues with eighth notes, some marked with a sharp sign. Dynamics include *sf* and *dim*. Pedal points are marked with 'Ped' and asterisks (\*).

Un poco meno lento mm=104

Musical score for La Lugubre Gondola II, page 9, measures 6-7. The key signature changes to three sharps. Measure 6 starts with a dynamic *p*. Measure 7 begins with a melodic line over a harmonic background. The tempo is indicated as *dolcissimo, dolente*. Pedal points are marked with 'Ped' and asterisks (\*).

Musical score for La Lugubre Gondola II, page 9, measures 8-9. The key signature remains three sharps. The melody continues with eighth-note patterns, marked with 'Ped' and asterisks (\*).

*sempre legato*

Musical score for La Lugubre Gondola II, page 9, measures 10-11. The key signature changes to four sharps. The melody is played with grace notes, marked with 'Ped' and asterisks (\*). The dynamic is *sempre legato*.

*espressivo*

Musical score for La Lugubre Gondola II, page 9, measures 12-13. The key signature changes to four sharps. The melody continues with eighth-note patterns, marked with 'Ped' and asterisks (\*). The dynamic is *espressivo*.

10

*La Lugubre Gondola II, Franz Liszt, 1882*

*sempre dolcissimo*

*Ped*

*\* Ped*

*\* Ped*

*\* Ped*

*\* Ped*

*\* 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 . . .*

The image shows five staves of musical notation for piano. The top two staves are bass staves, the middle two are treble staves, and the bottom one is another bass staff. The music consists of various notes, rests, and dynamic markings like 'p' (piano) and 'Ped' (pedal). Measure numbers '3' and '8' are visible. The instruction 'sempre legato' appears in the middle section. The score includes a variety of note heads (solid black, hollow white, and ones with stems), slurs, and grace notes.

## Unstern : Sinistre, Disastro

*Lento*

mf      pesante

Ped      \*

>

Ped      \*

>

Ped      \*

v

f      ten.      ten.

Ped      \*

Ped      v      \*

>      >      >      >      >

Ped      \* Ped

f

>      >      >      >      >

Ped      \* Ped

>

V

*diminuendo* . . .

*p*

*poco a poco cresc* . . .

*un poco accelerando*

*più cresc* . . .

*sostenuto, quasi Organo*

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves: Treble (top) and Bass (bottom). Both staves are in 2/4 time and A major (three sharps). Measure 11 starts with a dynamic *p* and a instruction *dim . . .*. The bass staff has a sustained note with a fermata. Measure 12 begins with a dynamic *f*. The bass staff has a sustained note with a fermata. Measure 13 starts with a dynamic *v*. The bass staff has a sustained note with a fermata. Measure 14 starts with a dynamic *v*. The bass staff has a sustained note with a fermata.

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 forte dynamic (F) followed by a half note. The right hand then plays a eighth-note pattern: (F#), (G), (F#), (G), (F#), (G), (F#), (G). Measure 12 begins with a dynamic of *p* (piano) followed by a dotted half note. The right hand continues the eighth-note pattern from measure 11. Measure 13 starts with a forte dynamic (F) followed by a half note. The right hand then plays a eighth-note pattern: (F#), (G), (F#), (G), (F#), (G), (F#), (G).

A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a key signature of four sharps. The music consists of eight measures. Measures 1-4 show a pattern of eighth-note chords: G major (G-B-D), E major (E-G-C), B major (B-D-F#), and G major (G-B-D). Measures 5-8 show a similar pattern: D major (D-F#-A), A major (A-C-E), E major (E-G-C), and D major (D-F#-A). Measure 9 is a single eighth note (F#) on the bass staff.

A musical score for piano, featuring two staves. The top staff is in treble clef and has a key signature of four sharps. The bottom staff is in bass clef and has a key signature of one sharp. The score is divided into ten measures. Measures 1 and 2 are rests. Measures 3 and 4 feature a melodic line in the treble staff with grace notes and slurs. Measures 5 through 10 consist of a continuous eighth-note pattern in the bass staff.

**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](http://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](http://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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