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.

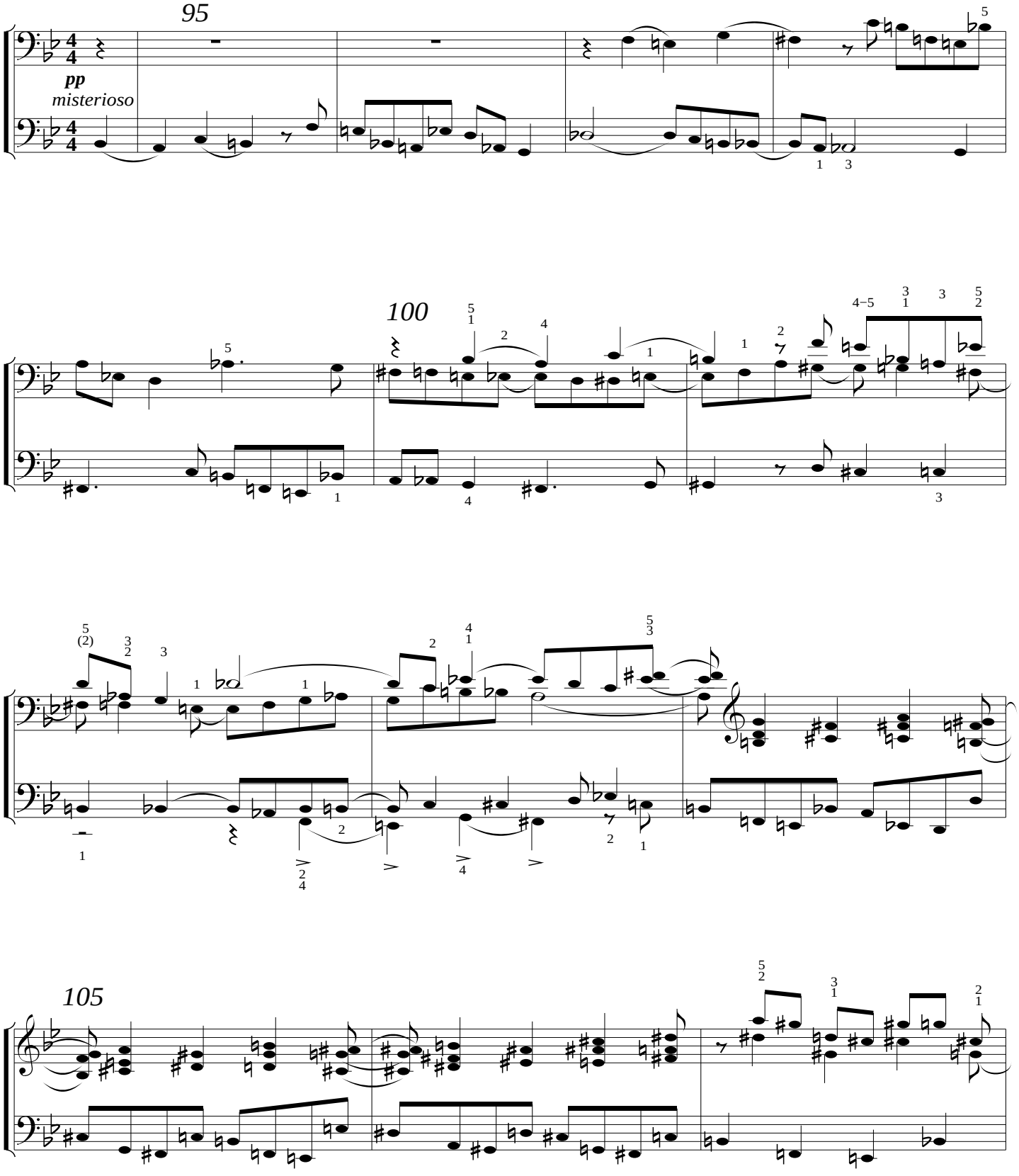
The harmonic palette if often a sustained bare interval such as a fifth, with tension increased by the moving voices, mostly moving in narrow intervals, coming into semitone-dischords with these bare-interval notes. This gives rise to many chords such as fourth-plus-tritone, which often recurr in the 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*.

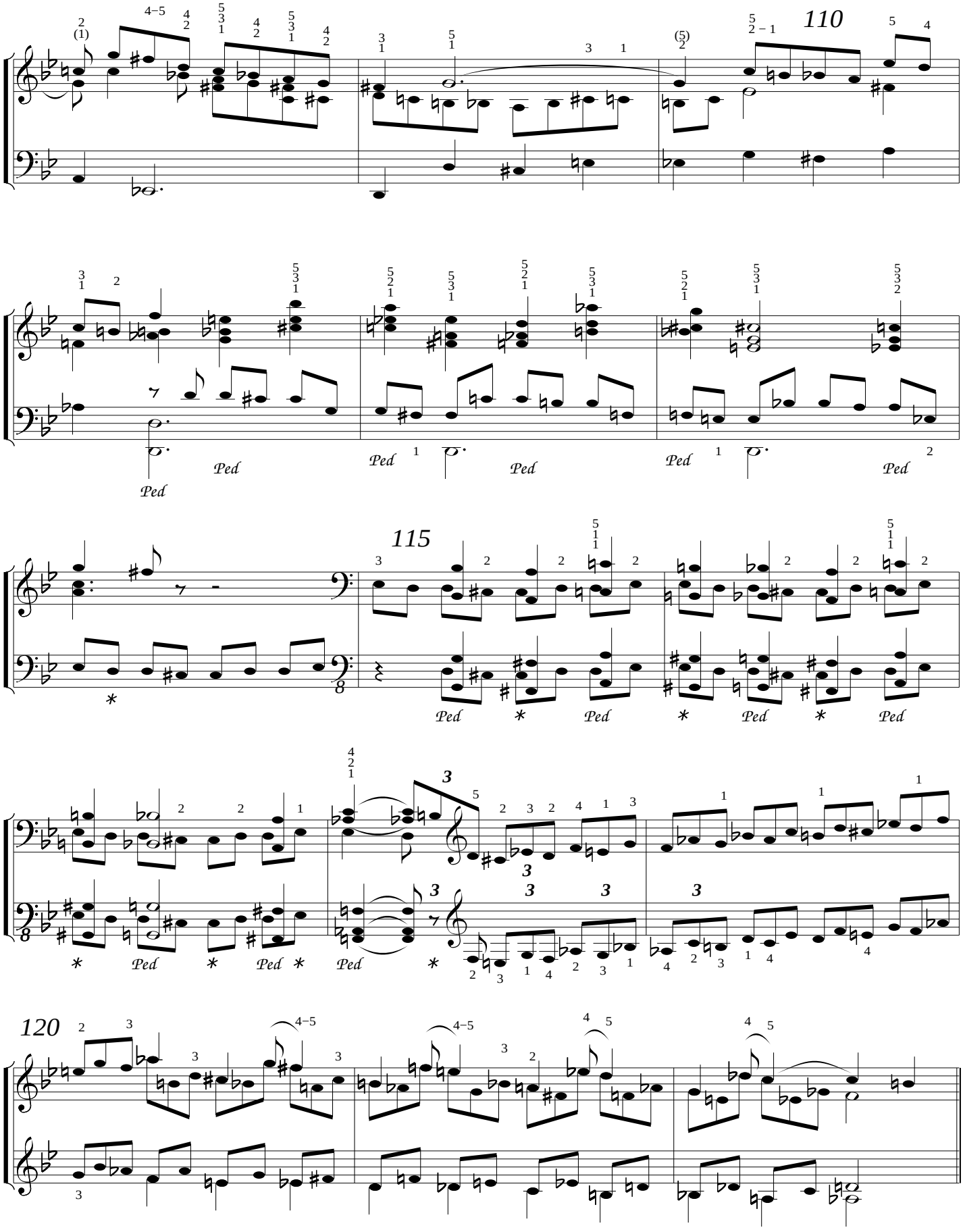
The Fugue on BACH is from an earlier time - the original for organ was written in 1854, and the piano version in 1870; nevertheless, 29 bars of the Fugue are included, because of their great music-theoretic interest.

Peter J Billam, www.pjb.com.au

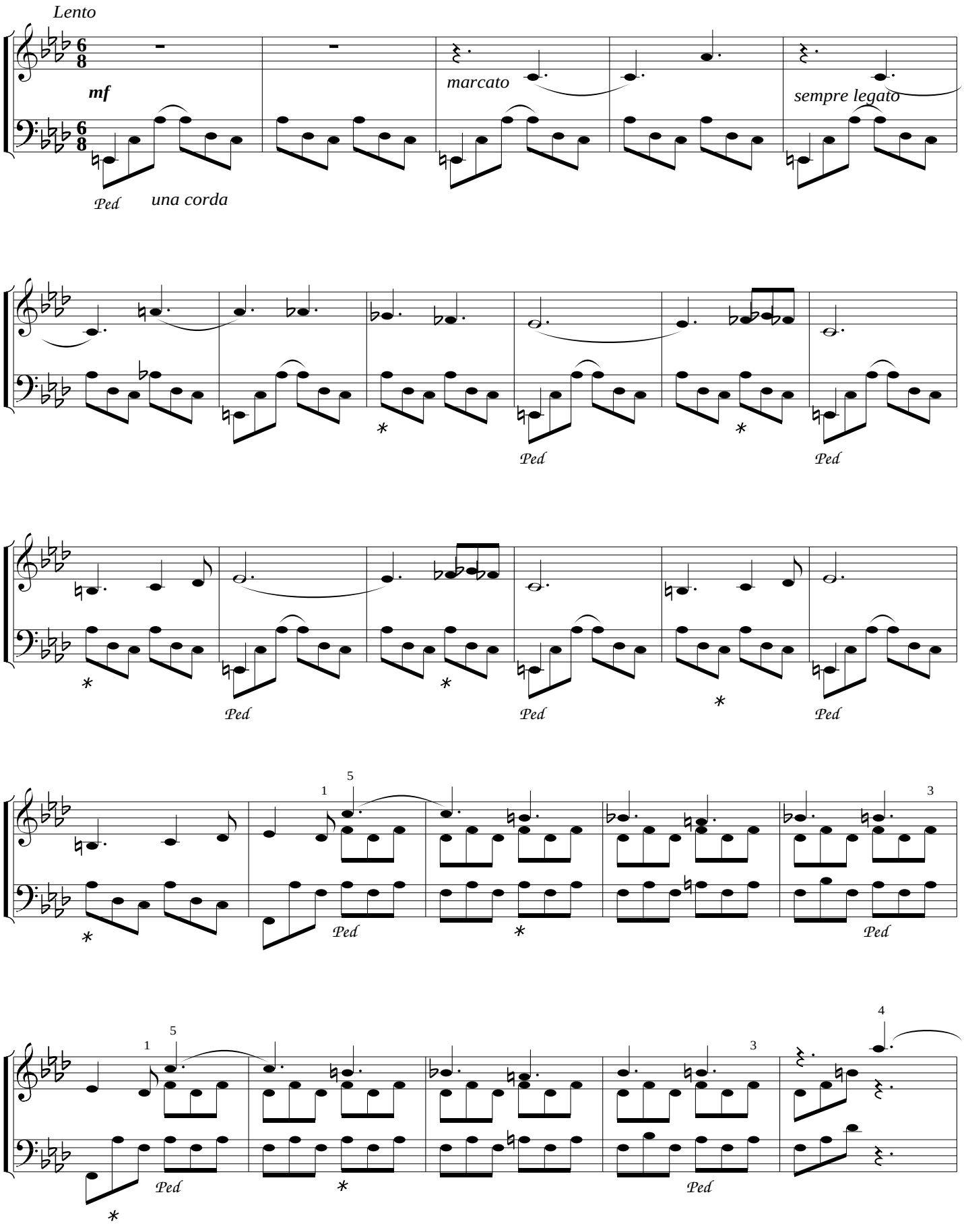
Fugue on the Theme BACH : Exposition

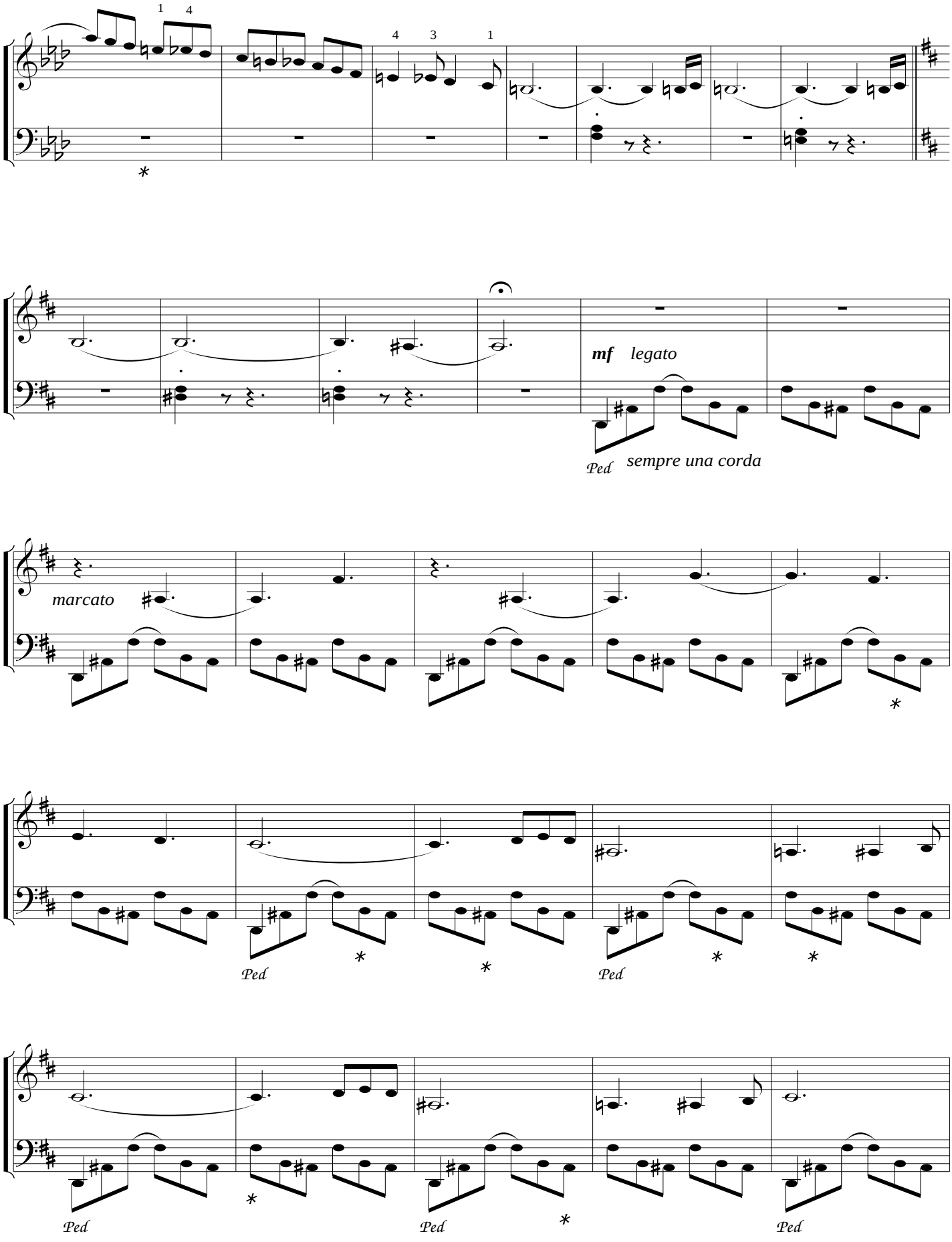
Andante

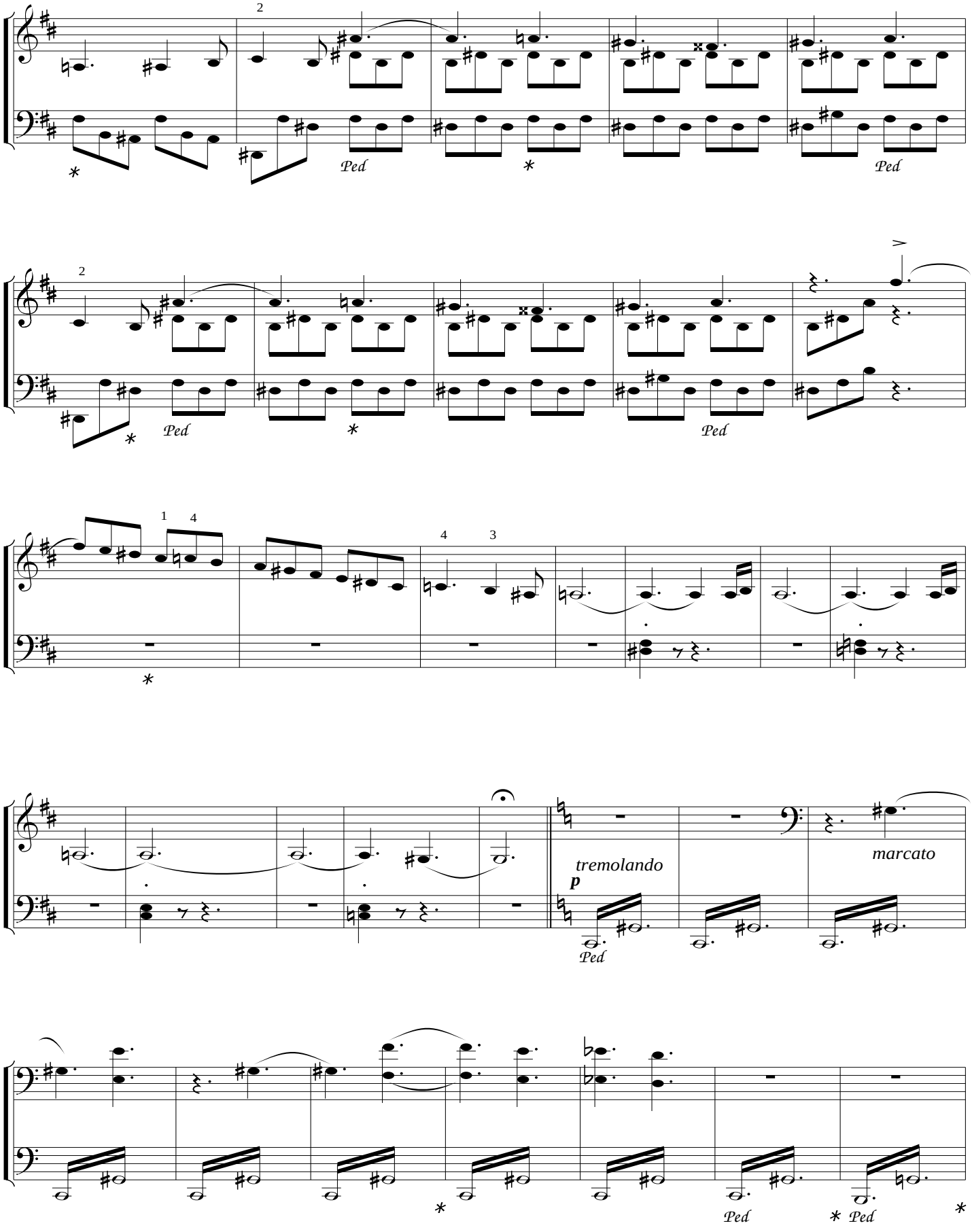


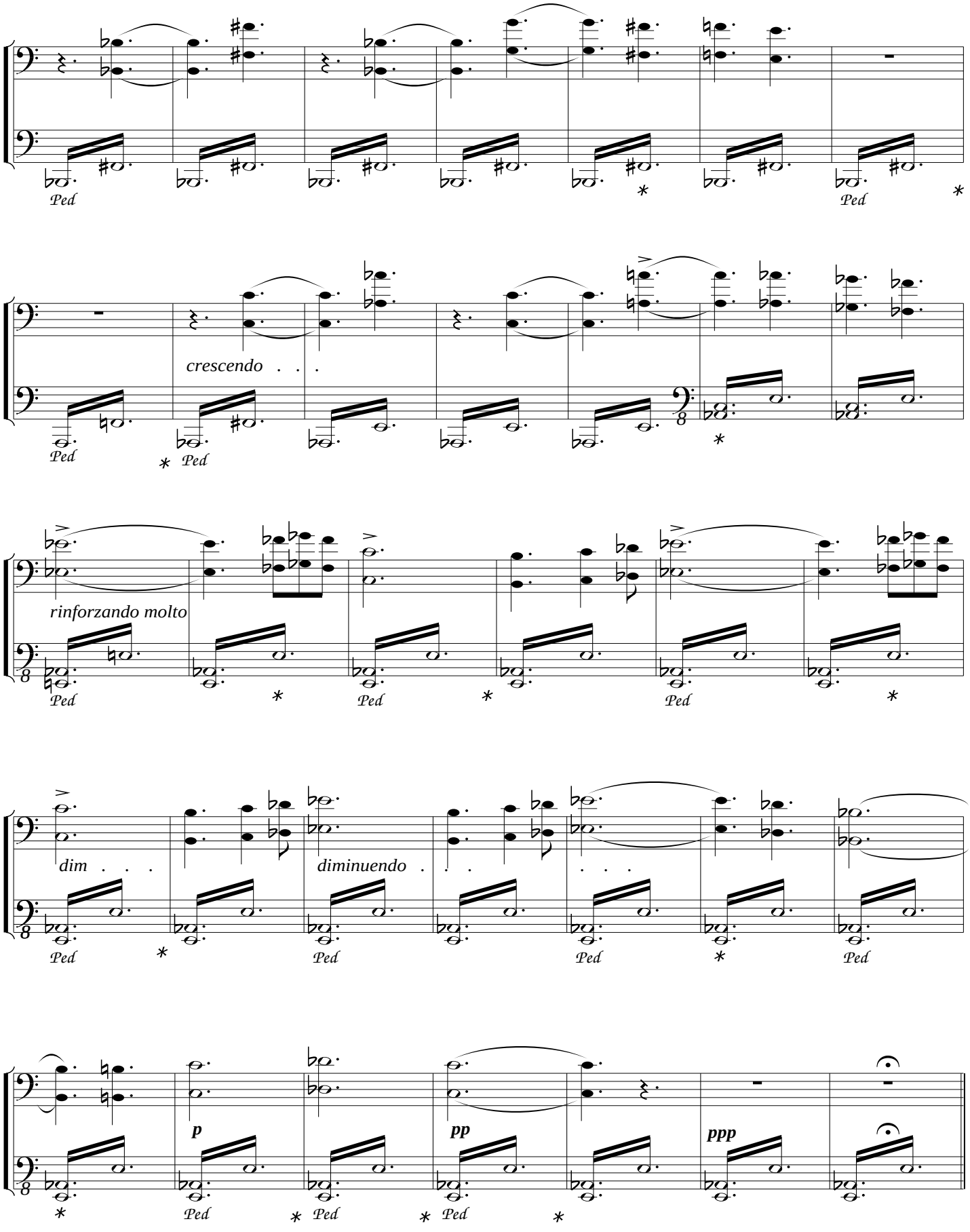

110
115
120
Ped
*

La Lugubre Gondola I

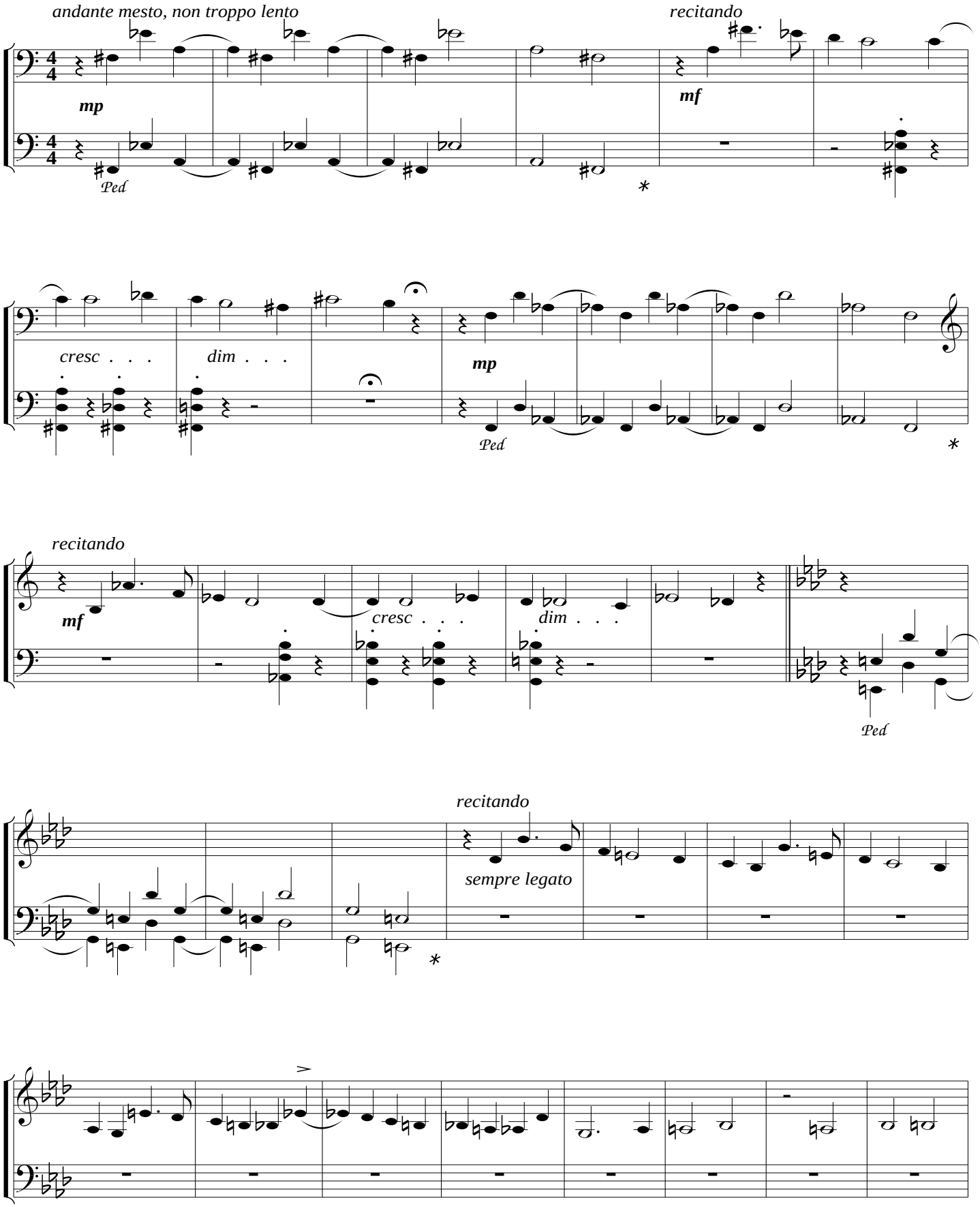


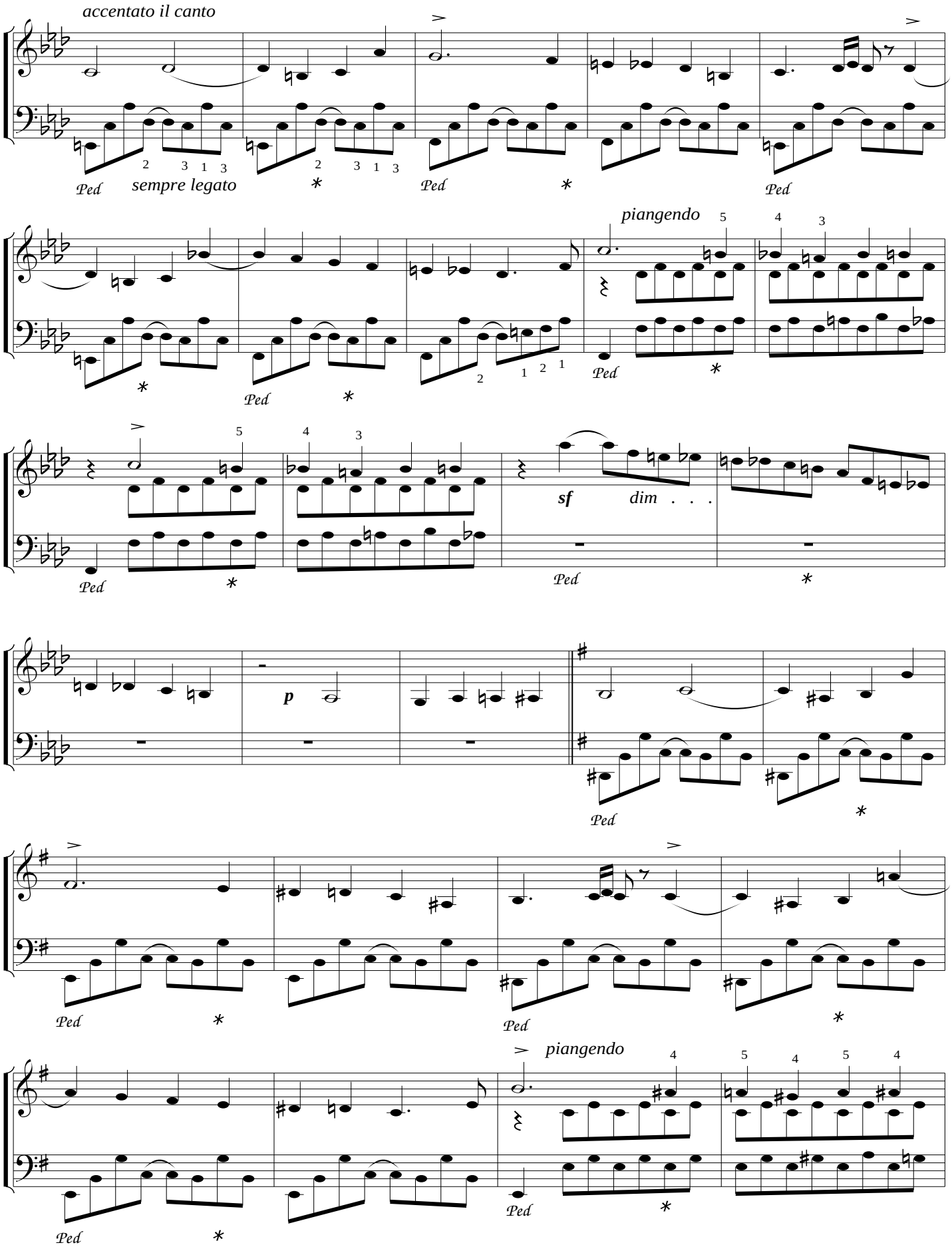

1 4
4 3 1
mf legato
Ped sempre una corda
marcato
Ped
Ped
Ped
Ped
Ped

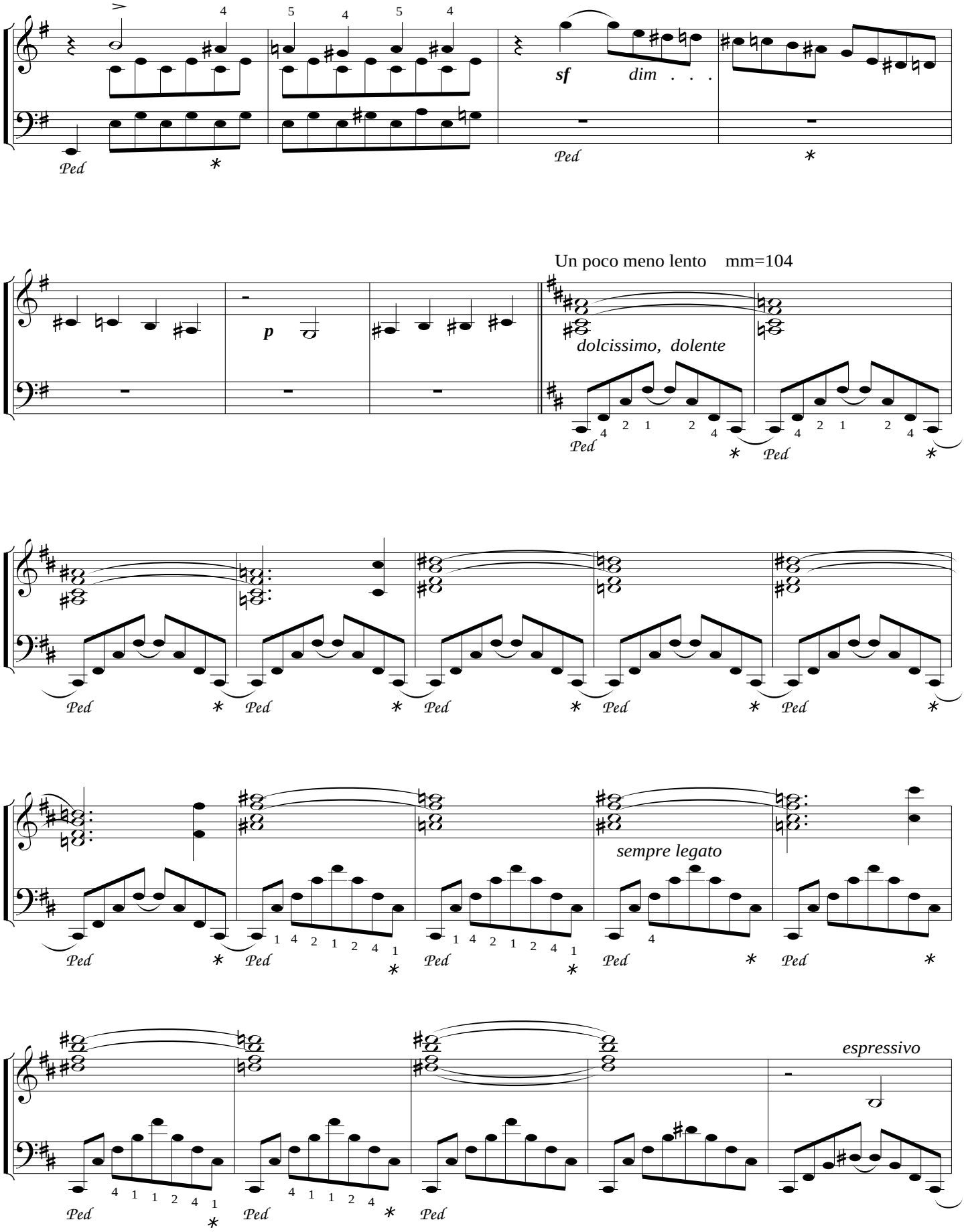

2
Ped
Ped
2
Ped
Ped
1 4
4 3
tremolando
p
Ped
marcato
Ped
Ped

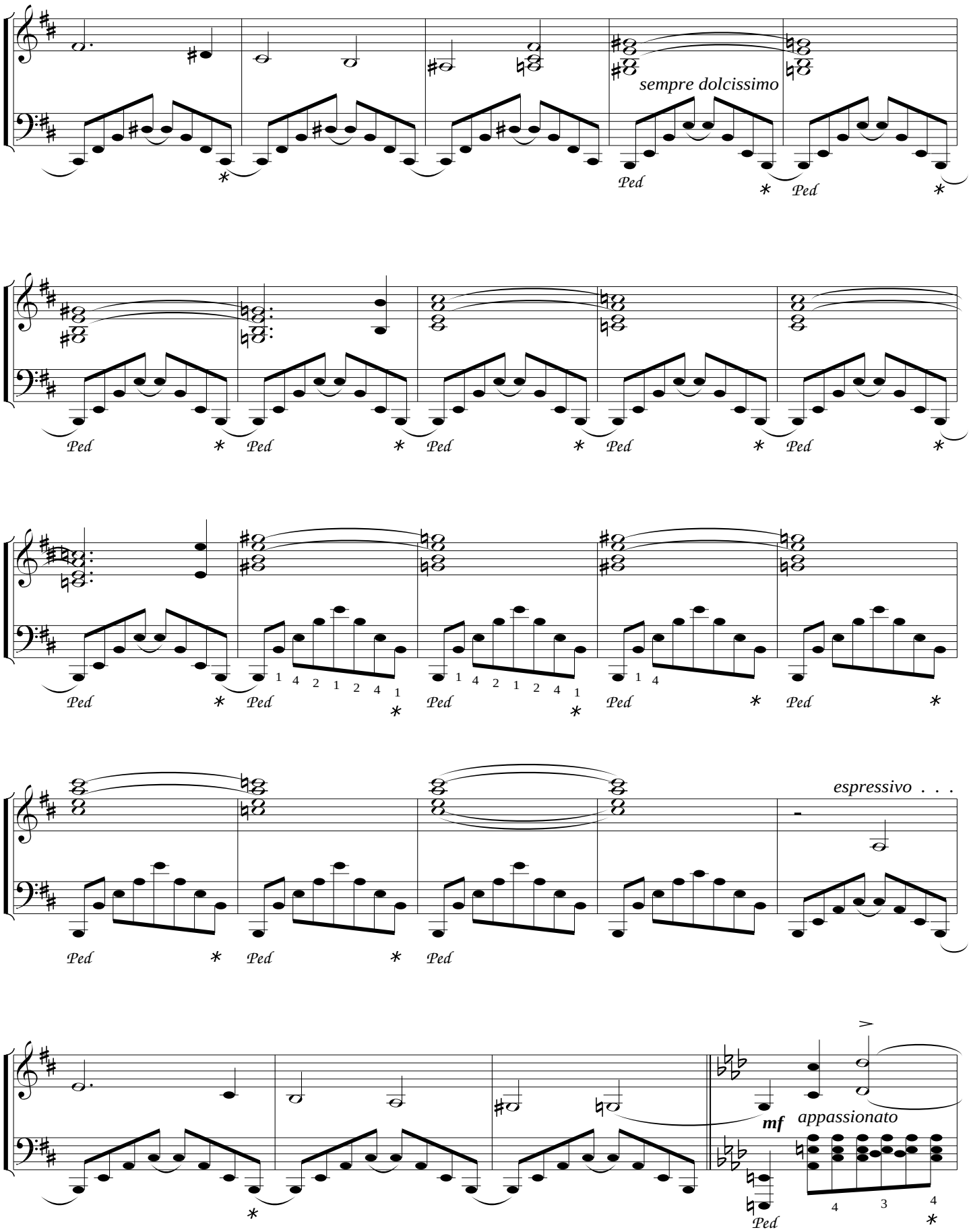

Ped
crescendo . . .
rinforzando molto
dim . . .
diminuendo . . .
p
pp
ppp

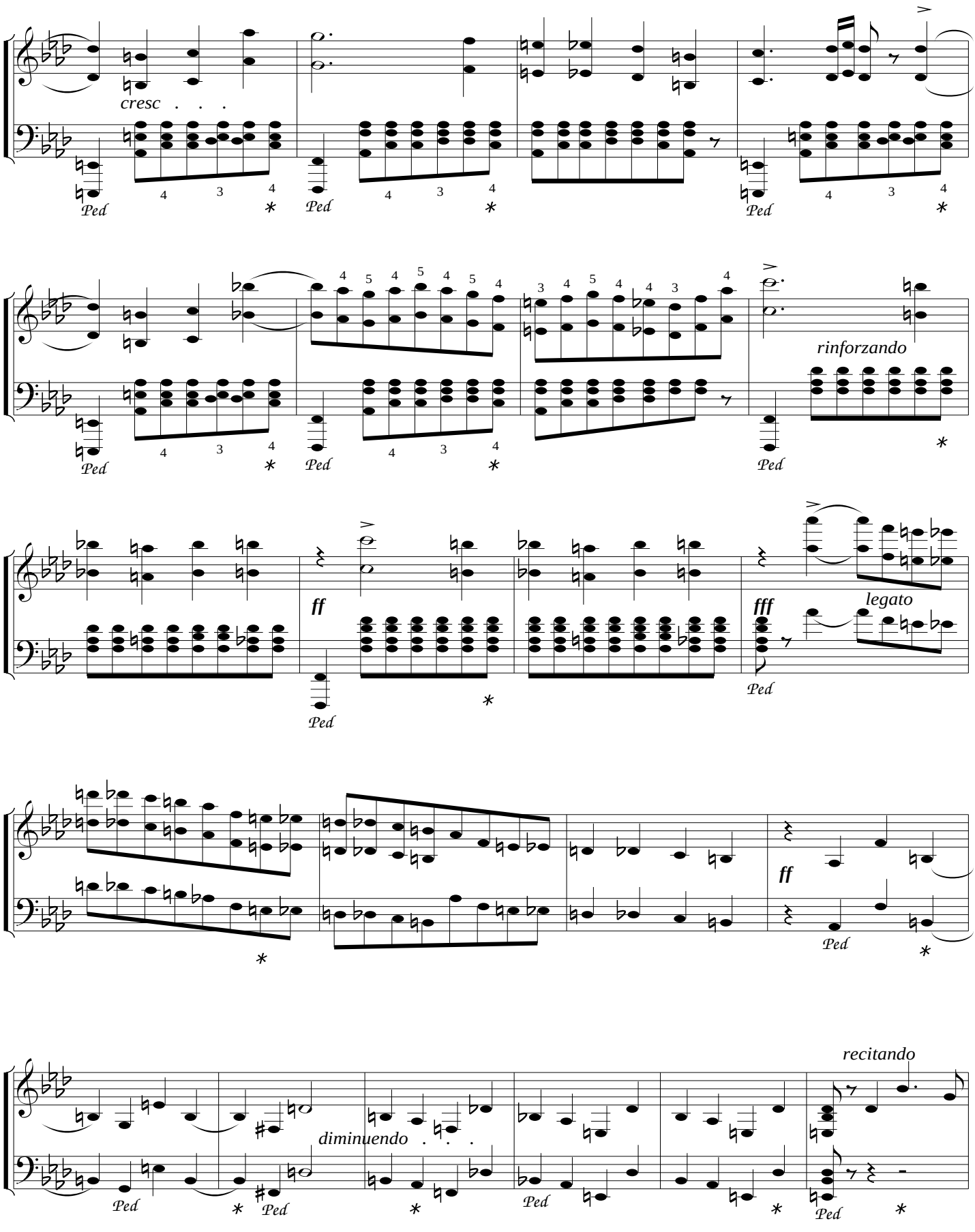
La Lugubre Gondola II

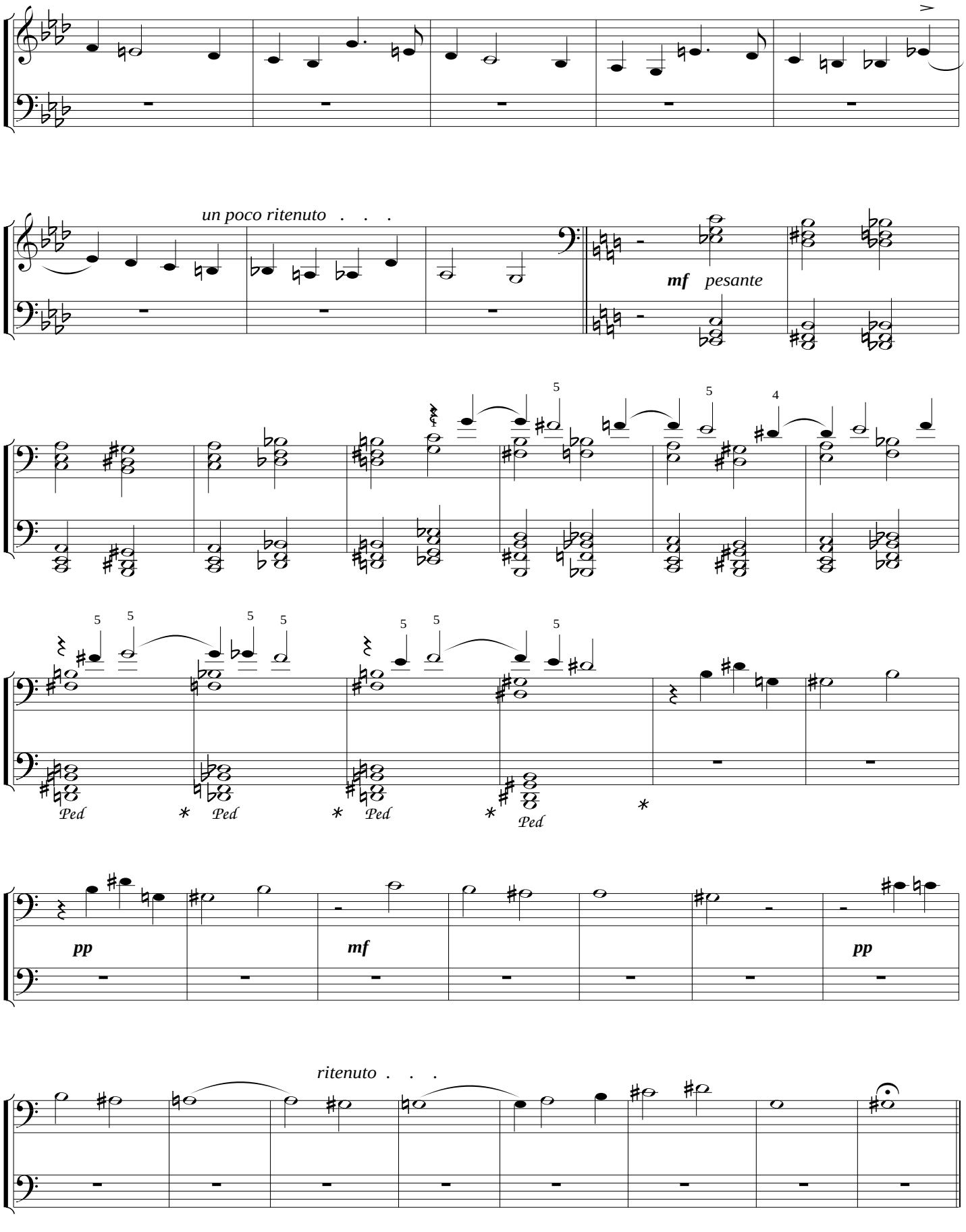



accentato il canto
sempre legato
piangendo
sf
dim . . .
p
piangendo
Ped

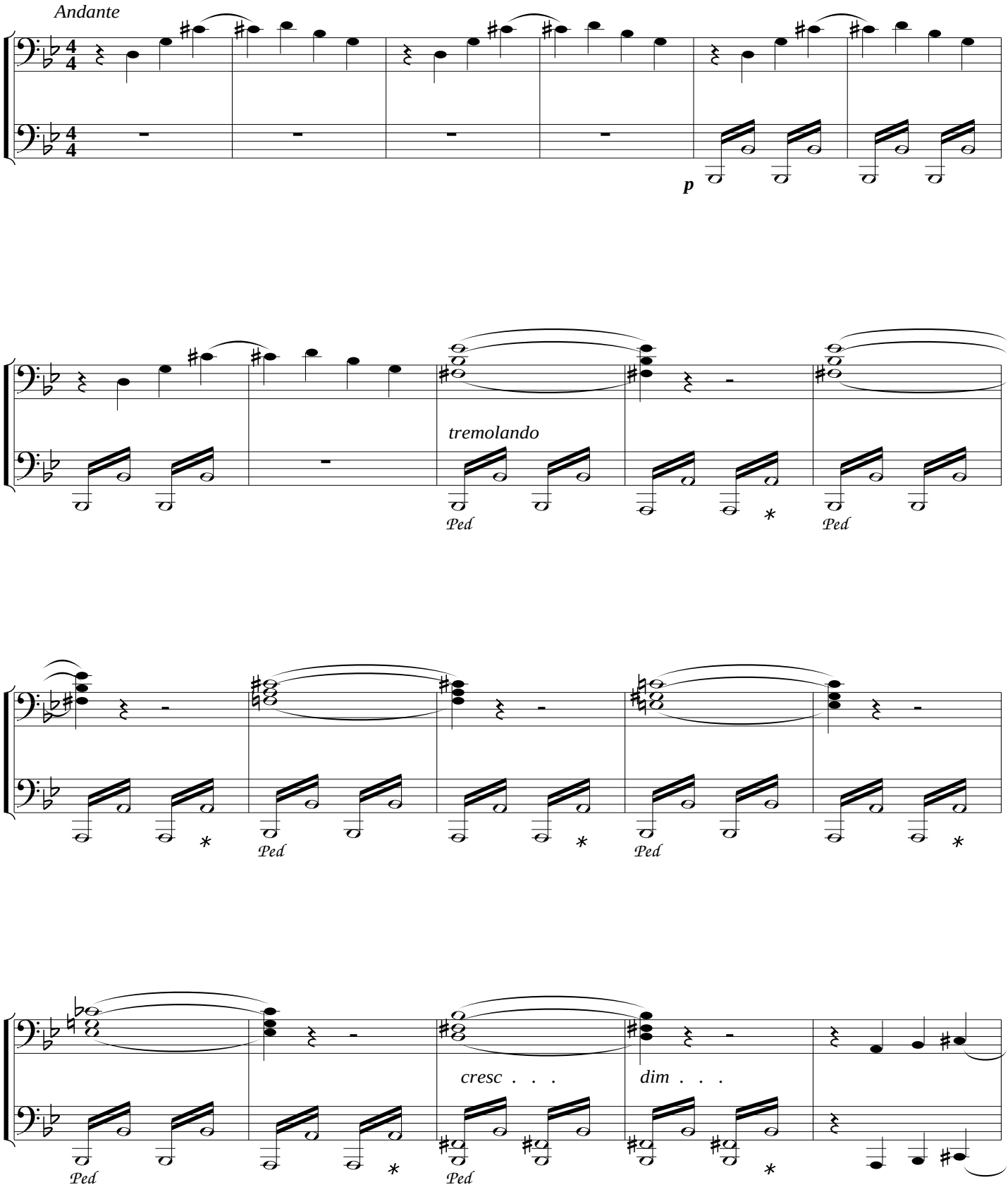

sf
dim . . .
Un poco meno lento mm=104
p
dolcissimo, dolente
sempre legato
espressivo
Ped

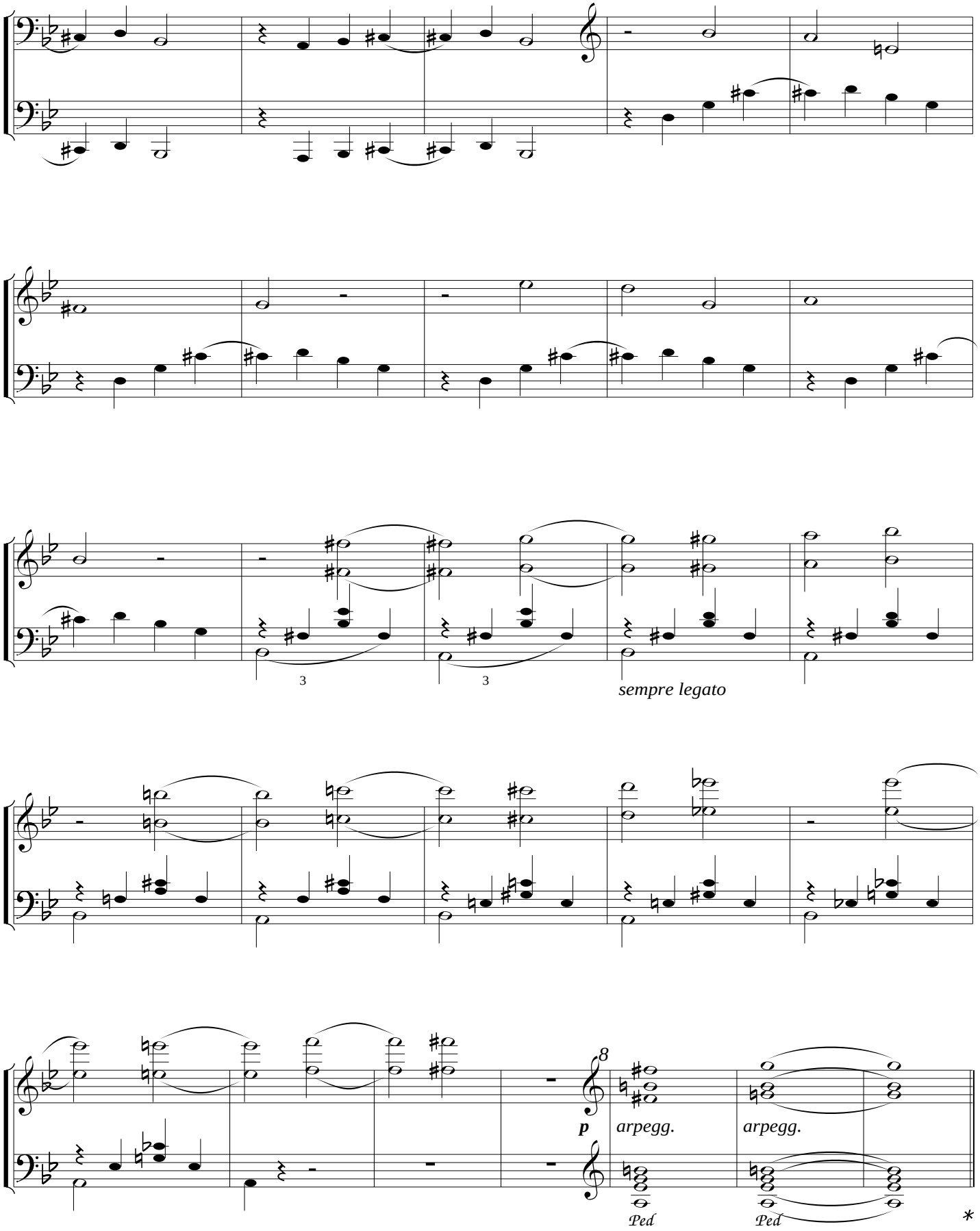

sempre dolcissimo
espressivo . . .
mf
appassionato
Ped


cresc . . .
Ped
rinforzando
ff
fff
legato
diminuendo . . .
recitando

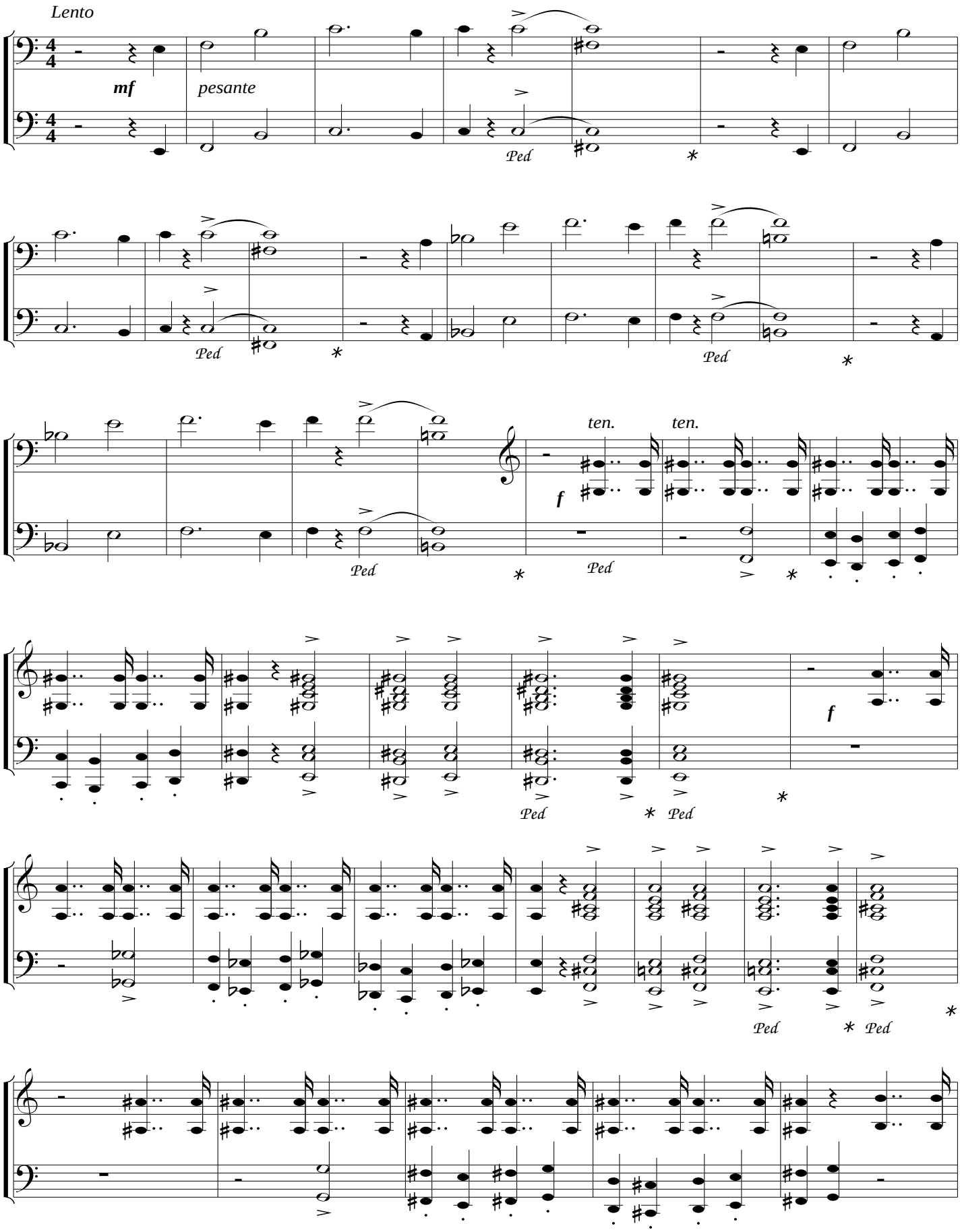

un poco ritenuto . . .
mf pesante
Ped
Ped
Ped
Ped
pp
mf
pp
ritenuto . . .

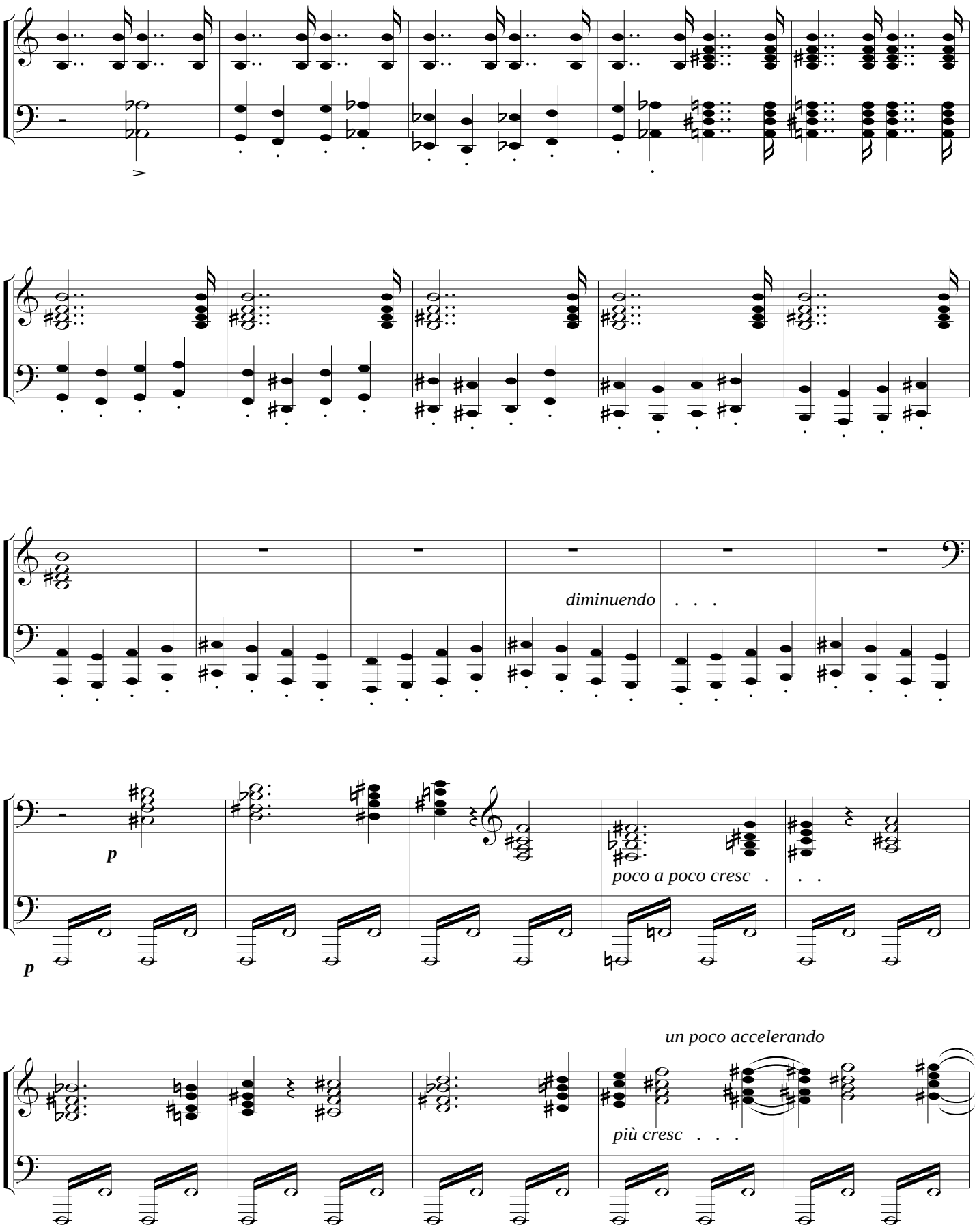
Nuages Gris

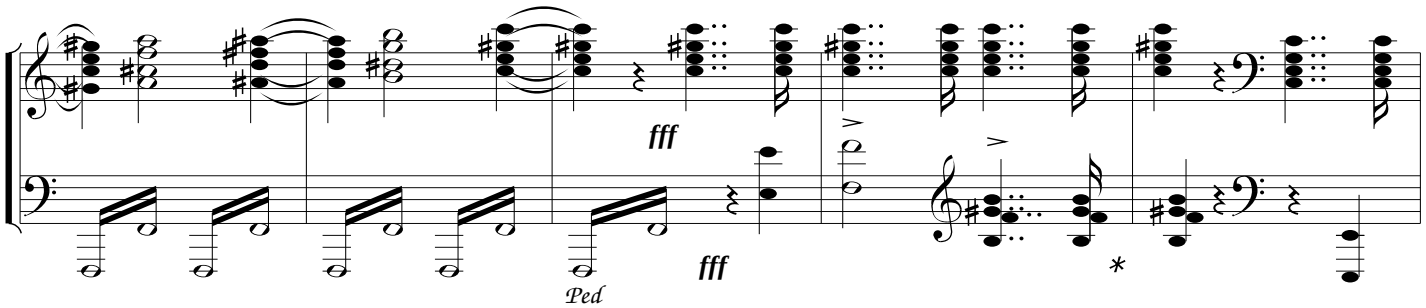


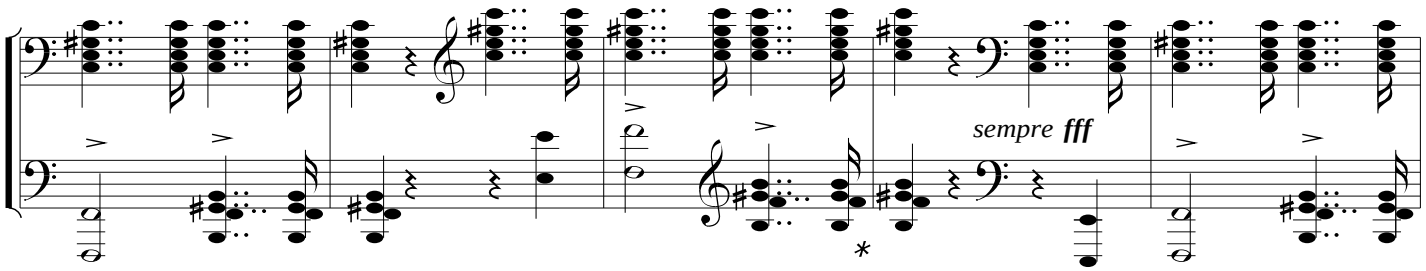

3
3
sempre legato
p
arpegg.
arpegg.
Ped
Ped
*

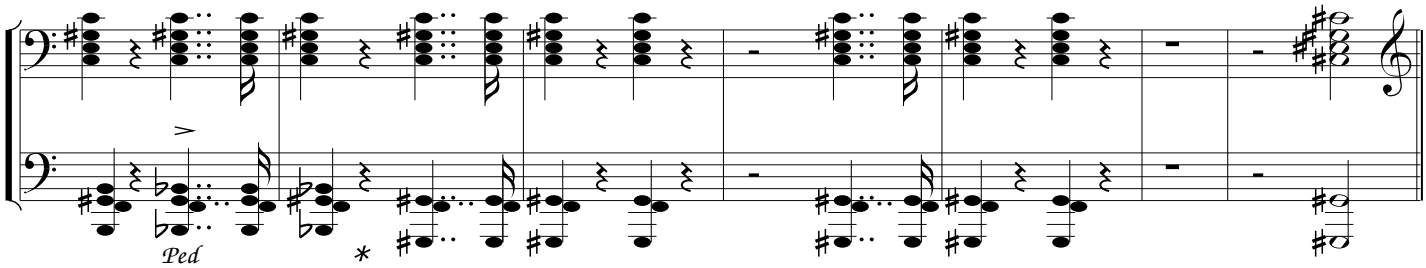
Unstern : Sinistre, Disastro

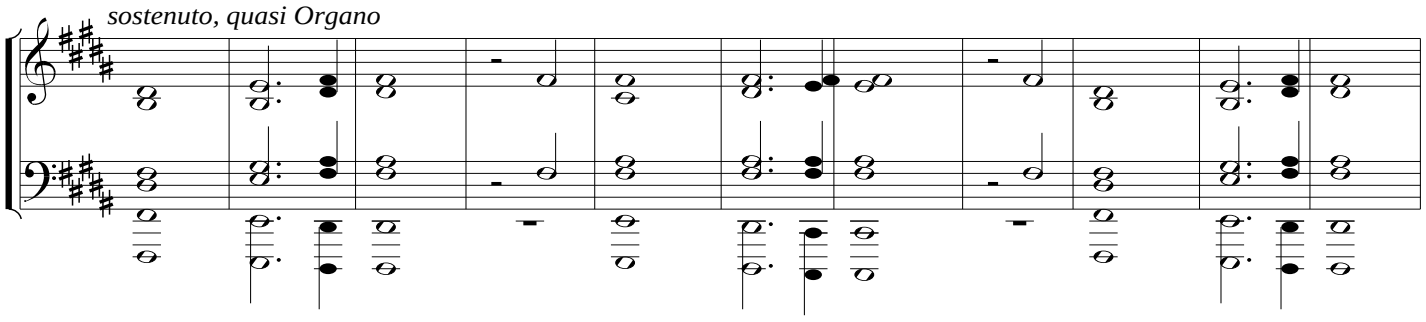


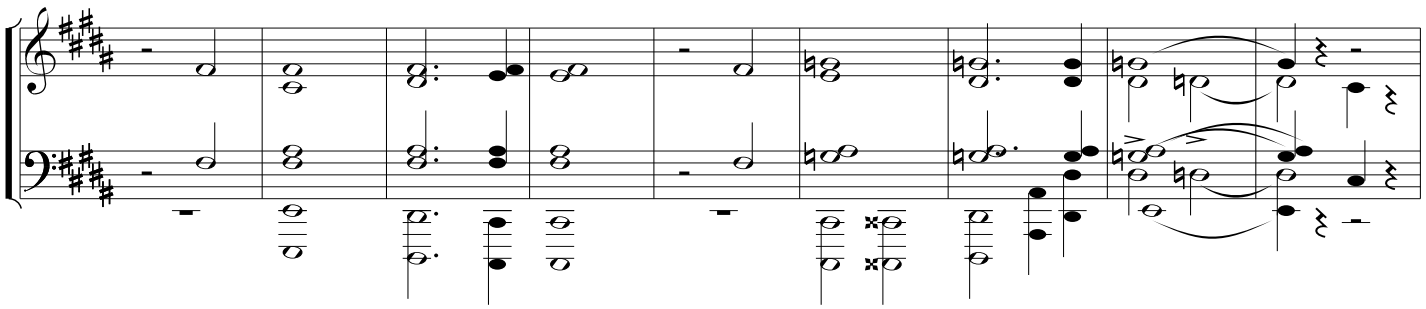

diminuendo . . .
p
p
poco a poco cresc . . . .
un poco accelerando
più cresc . . .

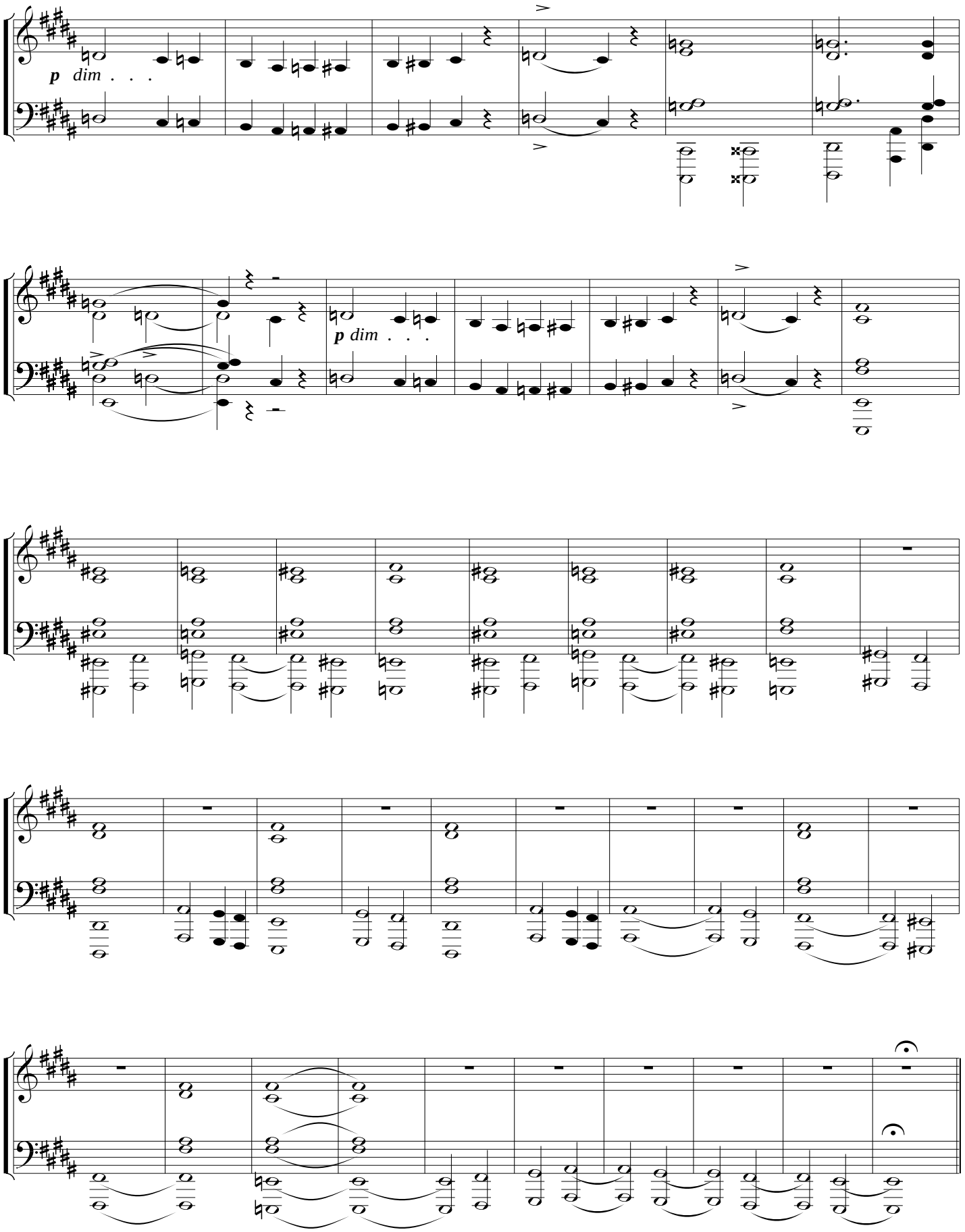

fff
fff
Ped
*


sempre fff
*


Ped
*


sostenuto, quasi Organo




p dim . . .
p dim . . .

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 !**

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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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