

李斯特
Franz Liszt

魏樂富
為雙鋼琴，2006
arr. by Rolf-Peter Wille
for two pianos, 2006

「愛之夢」幻想曲
Liebestraum-Fantasy

選自三首愛之夢，S541
from Liebesträume, S541

樂曲解說：Rolf-Peter Wille

中譯：葉綠娜

愛之夢—幻想曲

為雙鋼琴

誰沒有在咖啡館或餐廳中被逼著聽過如李斯特「愛之夢」的媚俗背景音樂？其實，愛之夢一共有三首（也稱為夜曲），它們是根據德國詩人鄔蘭（Ludwig Uhland）與符萊利拉德（Ferdinand Freiligrath）的詩所作，為男高音或女高音而作的三首藝術歌曲。在 1850 年，歌曲與改編為鋼琴獨奏曲的兩種版本同時出版，在李斯特嘗試著寫作原創的藝術歌曲之前，他曾試著將許多歌曲改編成為鋼琴獨奏曲，特別是舒伯特的藝術歌曲。

Uhland 與 Freiligrath 的三首詩描述著三種不同的愛情形態。第一首〈崇高之愛〉是神聖、宗教式的愛情：「烈士」拋棄了世俗之愛，而且，蒼穹之門為我開啓！第二首愛之歌〈我已死去〉描述的是情色之愛，「死去」在此指的應該是在法文中大家熟悉的「le petit mort」（愛情歡愉之短暫死亡）。「我已死去，因愛之狂喜，我躺著，被掩埋在她的臂彎裡；我醒來，因為她的吻！在她眼裡，我望見了天堂。」

第三首「夜曲」就是最有名，時時可在咖啡館餐廳聽見的〈愛之夢〉。詩中描述的是人性之愛（可能是之前兩種形態愛情之融合）。「儘可能地去愛，愛吧！愛到你不能愛為止，時辰將會來到，到時你只能站在墓碑前哀悼。」

我自己的「愛之夢」改編曲版本，結合了三首夜曲，以 ABA 三段式曲式呈現，利用了第一號與第三號〈夜曲〉中的明顯動機與調性關聯性，作成一首幻想曲。

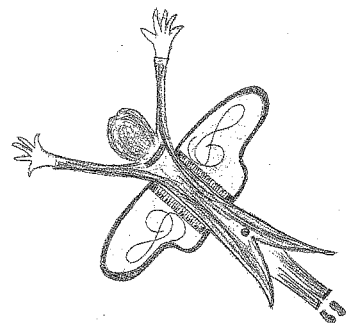
Liebestraum-Fantasy

for two pianos

Who was not forced to hear Liszt's *Liebestraum* as background "kitsch" music in a coffee shop or restaurant? Actually there are three *Liebesträume* (notturmi) and they were conceived as songs after poems by Ludwig Uhland and Ferdinand Freiligrath. In 1850 two versions appeared simultaneously—as a set of songs for high voice and piano, and as transcriptions for piano two-hands. Before Liszt attempted to write original songs he had arranged many songs for piano, especially songs by Schubert.

The three poems by Uhland and Freiligrath depict three different forms of Love. *Hohe Liebe* (*Exalted Love*) is saintly, or religious, love: the "martyr" renounces worldly love and "heaven has opened its gates". The second song evokes erotic love: *Gestorben war ich*. "Dead" is a metaphor here and refers to what is known as "le petit mort" in French ("I was dead from love's bliss; I lay buried in her arms; I was wakened by her kisses; I saw heaven in her eyes.") The third "notturmo" is the famous love dream of the coffee shops and restaurants. The poem is about human love (maybe a synthesis of the other two forms?): "Love as long as you can! The hour will come when you will stand at graves and mourn."

My own two-piano arrangement of the *Liebesträume* combines the three pieces in an ABA form, taking advantage of the obvious motivic and modal relationship between the first and the third *notturmo*.



Liebstraum-Fantasy

15

pp *8va* *sost.* *sempre* *8va* *a tempo* *ppp* *loco*

(8)

18

(8)

21

Liebestraum-Fantasy

(8)

24

smorz.

quasi Recitativo

smorz.

$\frac{1}{3}$ $\frac{1}{3}$ * Ped. * Ped. *

28

smorz.

Ped. * Ped. *

33

cresc.

L.H.

Ped. Ped. Ped. Ped. Ped. *Sua* *

$\frac{2}{3}$ L.H. loco L.H.

$\frac{2}{4}$

37

dolce

L.H. L.H.

dim. *smorz.*

2/4

41

cresc. e un poco agitato *dolcissimo*

dolce

espressivo L.H.

Ped. * *Ped.* *Ped.*

4/4

44

rinforz. *smorz.*

* *Ped.* * *Ped.* *

4/4

Liebestraum-Fantasy

47

poco riten.

*Ped. * Ped. **

8va

molto riten.

2 3

54

dolcissimo

L.H.

2

dolce lontano

(8)

58

misterioso

il canto accentuato assai

lute

una corda

PPP

*Ped. * Ped. **

3 3 3 3 3 3

5 4 3

5 3 2 1

Ped.

*

63

Hand I: Treble and Bass clefs. Treble clef has a 4-measure rest. Bass clef has a 4-measure rest. Pedal marks with asterisks are present under the first two measures.

Hand II: Treble and Bass clefs. Treble clef has a 4-measure rest. Bass clef has a 4-measure rest. Pedal marks with asterisks are present under the last five measures. Fingerings 3, 4, 3, 4, 3 are indicated in the treble clef.

69

Hand I: Treble and Bass clefs. Treble clef has a 4-measure rest. Bass clef has a 4-measure rest. Pedal marks with asterisks are present under the first three measures. A *dolce* marking is above the first measure. Fingerings 2, 1, 3, 2, 1 are indicated in the bass clef.

Hand II: Treble and Bass clefs. Treble clef has a 4-measure rest. Bass clef has a 4-measure rest. Pedal marks with asterisks are present under the last three measures. A *cresc.* marking is above the last measure. Fingerings 4, 3, 3, 4, 5, 4, 5 are indicated in the treble clef.

74

Hand I: Treble and Bass clefs. Treble clef has a 4-measure rest. Bass clef has a 4-measure rest. Pedal marks with asterisks are present under the first three measures. A *rinforz. appassionato* marking is above the first measure. Fingerings 3, 1, 3, 1, 1, 2, 3, 4, 3, 4 are indicated in the treble clef.

Hand II: Treble and Bass clefs. Treble clef has a 4-measure rest. Bass clef has a 4-measure rest. Pedal marks with asterisks are present under the last three measures. A *rinforz. appassionato* marking is above the first measure. Fingerings 4, 2, 1 are indicated in the treble clef.

79

First system of musical notation for measures 79-83. It consists of two grand staves, I and II. Staff I contains a treble and bass clef with a melodic line featuring a 4-measure slur, an accent (^), and a 3-measure slur. Staff II contains a treble and bass clef with accompaniment. The key signature has three sharps (F#, C#, G#).

84

Second system of musical notation for measures 84-88. It consists of two grand staves, I and II. Staff I contains a treble and bass clef with a melodic line. Staff II contains a treble and bass clef with accompaniment. The key signature has three sharps (F#, C#, G#).

89

armonioso

sopra

dolcissimo
*Red. * Red. * Red. **

riten.
smorz.

sempre marcato il canto

Third system of musical notation for measures 89-93. It consists of two grand staves, I and II. Staff I contains a treble and bass clef with a melodic line featuring a 3-measure slur and a 1-measure slur. Staff II contains a treble and bass clef with accompaniment. The key signature has three sharps (F#, C#, G#). Performance markings include *armonioso*, *sopra*, *dolcissimo*, *Red. * Red. * Red. **, *riten.*, *smorz.*, and *sempre marcato il canto*.

93

Measures 93-95 of the Liebstraum-Fantasy. The score is for two hands, I and II. Hand I has a treble clef and Hand II has a bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The music features a complex rhythmic pattern with many eighth notes and sixteenth notes. There are several slurs and ties across measures. The word "Ped." (pedal) is written below the bass line in measures 93, 94, and 95. In measure 95, the word "sopra" is written above the treble line. The system ends with a double bar line and a repeat sign.

96

Measures 96-98 of the Liebstraum-Fantasy. The score is for two hands, I and II. Hand I has a treble clef and Hand II has a bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The music continues with the complex rhythmic pattern. There are several slurs and ties. The word "Ped." is written below the bass line in measures 96, 97, and 98. In measure 98, there is a 2/4 time signature change. The system ends with a double bar line and a repeat sign.

99

grandioso

Measures 99-101 of the Liebstraum-Fantasy. The score is for two hands, I and II. Hand I has a treble clef and Hand II has a bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The music is marked "grandioso" and "f" (forte). There are many slurs and ties. The word "sempre" is written below the bass line in measure 100. The system ends with a double bar line and a repeat sign.

102

string. cresc.

105

rinforz. appassionato assai molto espressivo

Ped. $\frac{1}{5}$ $\frac{1}{4}$ Ped. Ped. *

109

poco a poco calando

113 *rinforz. con passione*

f

Ped. * Ped. * Ped. *

con passione

116 *p*

p

sopra

sotto voce

Ped. * *ped. sempre*

117

120

sopra

124

poco a poco più agitato

Musical score for measures 124-128. The score is for two hands (I and II) in a key with three sharps (F#, C#, G#). Measure 124 starts with a treble clef and a bass clef. Hand I has a melodic line with notes G#4, A4, B4, C5, and D5. Hand II has a bass line with notes G#2, A2, B2, C3, and D3. There are triplets in both hands. Pedal marks (Ped. *) are present in measures 125 and 127. Fingering numbers are provided for many notes.

129

8va

Musical score for measures 129-133. The key signature changes to two flats (Bb, Eb). Hand I features a series of chords and arpeggios, with a dynamic marking of *ppp* in measure 133. Hand II has a melodic line with notes G#2, A2, B2, C3, and D3. Fingering numbers are provided for many notes.

(8)

Musical score for measures 134-138. Hand I has a series of chords and arpeggios, with a dynamic marking of *etc.* in measure 134. Hand II has a melodic line with notes G#2, A2, B2, C3, and D3. Fingering numbers are provided for many notes. The instruction *(ossia: trill)* is written below the bass line in measure 138.

130 *un poco espressivo*

dolcissimo

un poco espressivo

dolcissimo

135 *con affetto* $\text{♩} = \text{♩}$ (of before)*

pp *mp* *pp*

sempre legatissimo

vibrato pedal

* an ambiguity between $\frac{4}{4}$ and $\frac{6}{4}$ is not undesired

139

ten

143 *dolcissimo* 4

u.c. e sempre ped. vibr.

con passione ma sempre pp

146

con passione ma sempre pp

149

con passione ma sempre pp

160

I

II

ff

163

I

II

ff

166

I

II

ff

169 *8va*

I

R.H.

II

R.H.

172 *8va*

I

II

(colla parte)

175 *8va*

I

(loco)
(sopra)

II

(loco)
L.H.

178

(8)

dim.

colla parte è sempre **pp**

una corda

179

8^{va}

L.H. L.H. L.H.

leggero ^{3 2} (sopra)

lunga

180 *dolcissimo* *dolce*

8va

dolcissimo

dolce

183 *pp* *f*

5 2, 1 3, 2 4, 1 5, 4 1, 3 2, 5 1

1 2, 3 1, 4 2, 5 1, 4 1, 5 1

pp

f

188 *riten.* *pp* *perdendo* *ppp* *espressivo* *rinforz.* *una corda* *mp* *pp*

riten.

pp

perdendo

ppp

espressivo

rinforz.

una corda

mp

pp