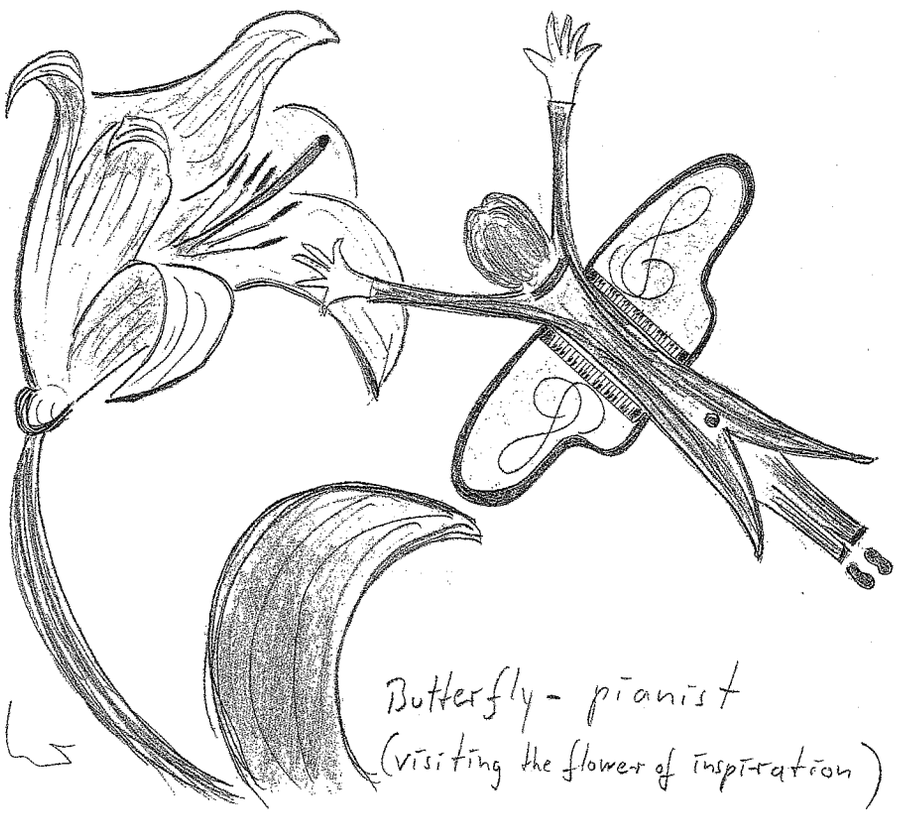


Butterfly - pianist
(visiting the flower of inspiration)

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 (也稱爲夜曲)，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，爲男高音或女高音而作的三首藝術歌曲。在 1850 年，歌曲與改編爲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爲鋼琴獨奏曲，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，蒼穹之門爲我開啓！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，因爲她的吻！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！愛到你不能愛爲止，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*** (notturni) 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.

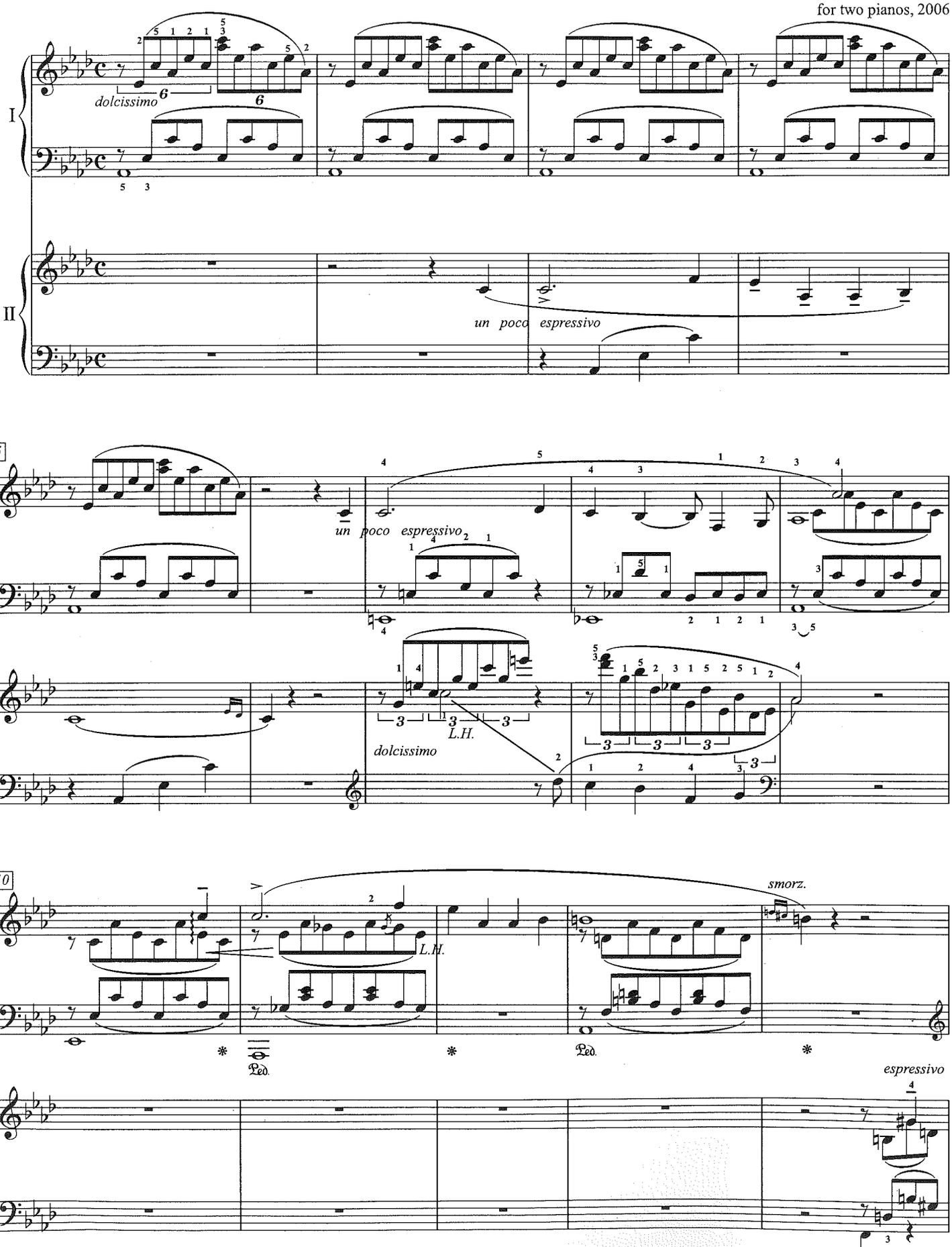
The three poems by Uhland and Freiligrath depict three different forms of Love. *Hohe Liebe* (*Exalted Love*) is saintly, or religious, love: the "martyr" renounces worldly love and "heaven has opened its gates". The second song evokes erotic love: *Gestorben war ich.* "Dead" is a metaphor here and refers 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 "notturno" 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."

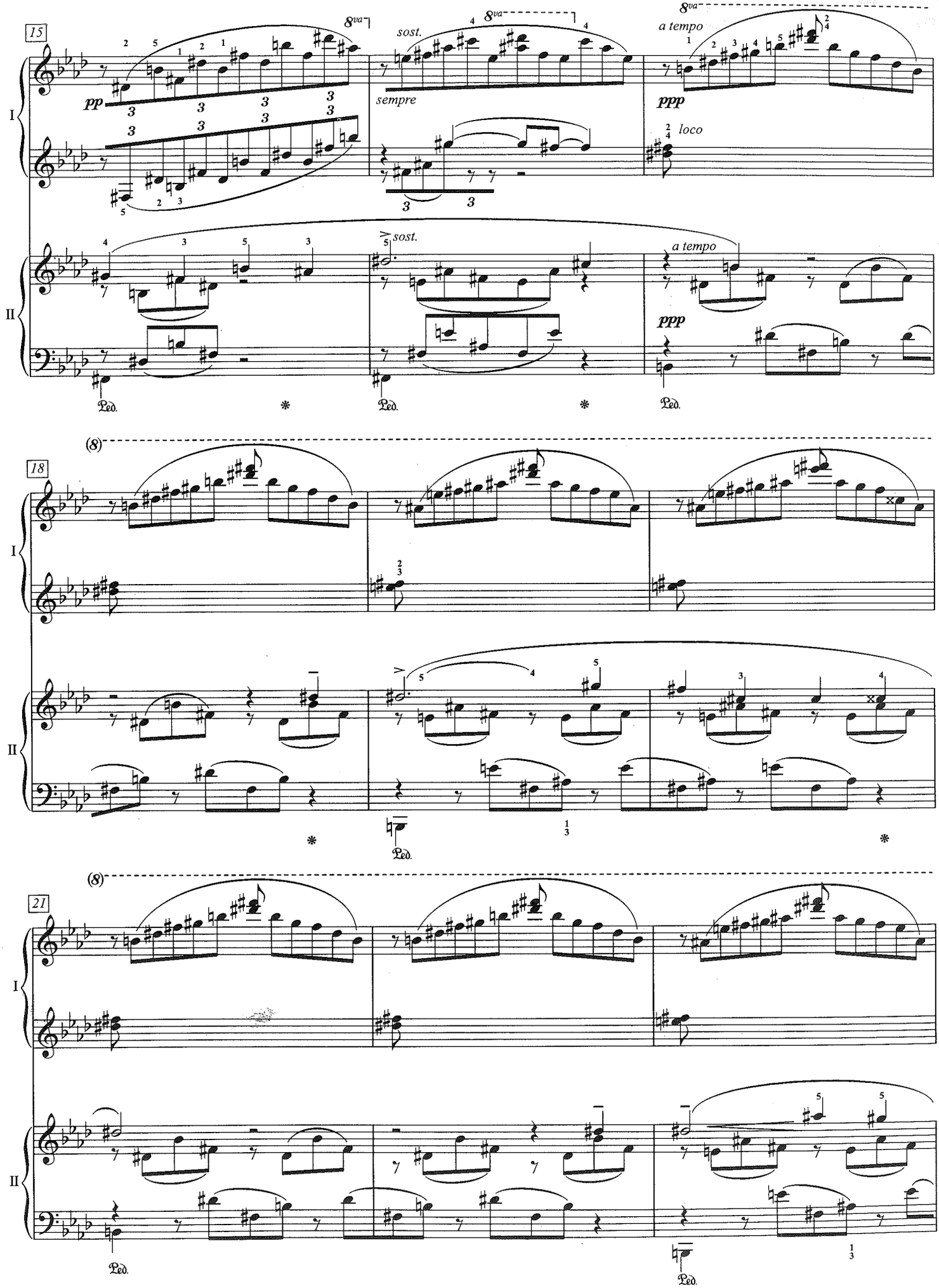
My own two-piano arrangement of the *Liebesträume* combines the three pieces in an ABA form, taking advantage of the obvious motivic and modal relationship between the first and the third *notturno*.

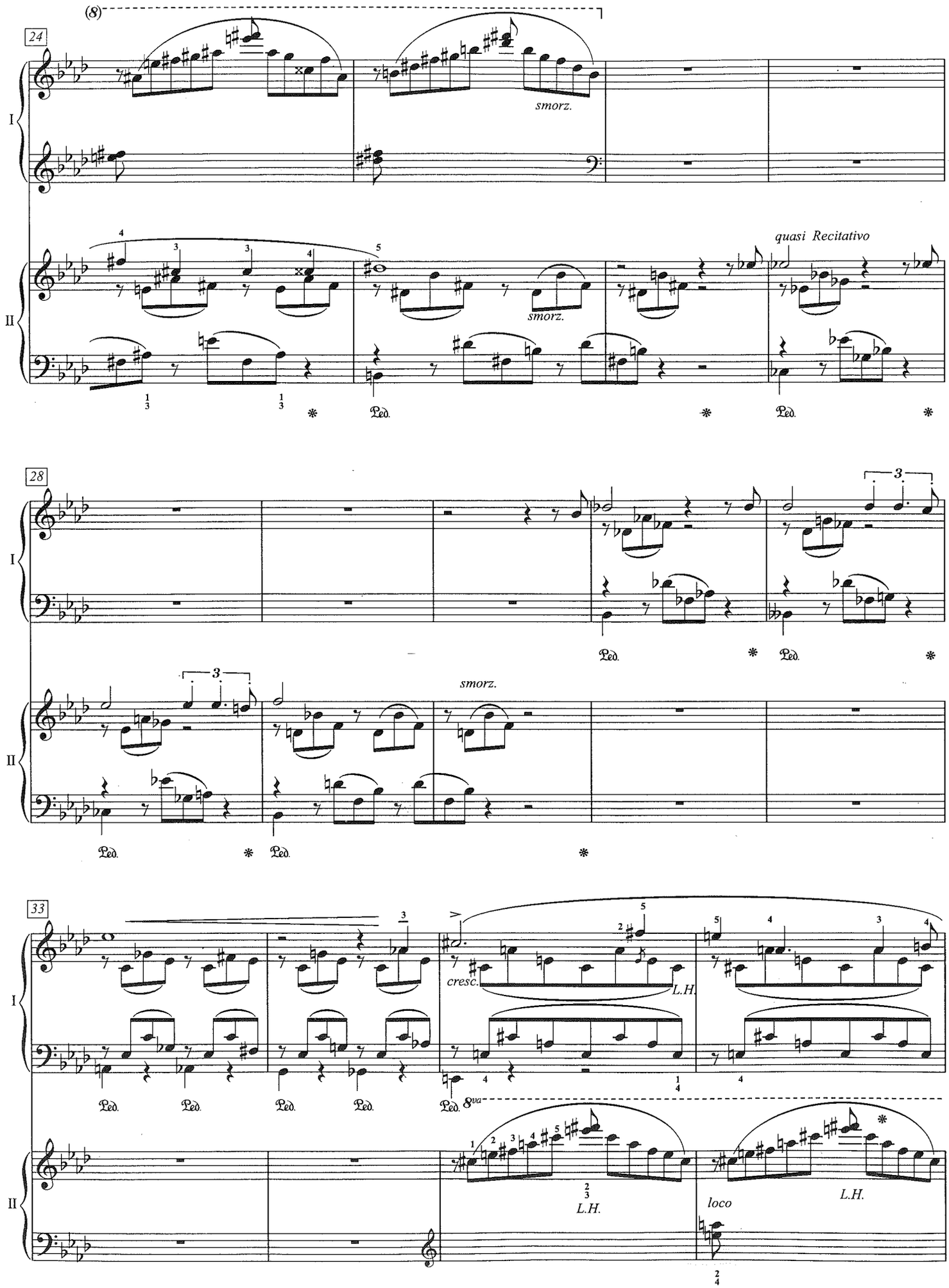
# Liebestraum-Fantasy

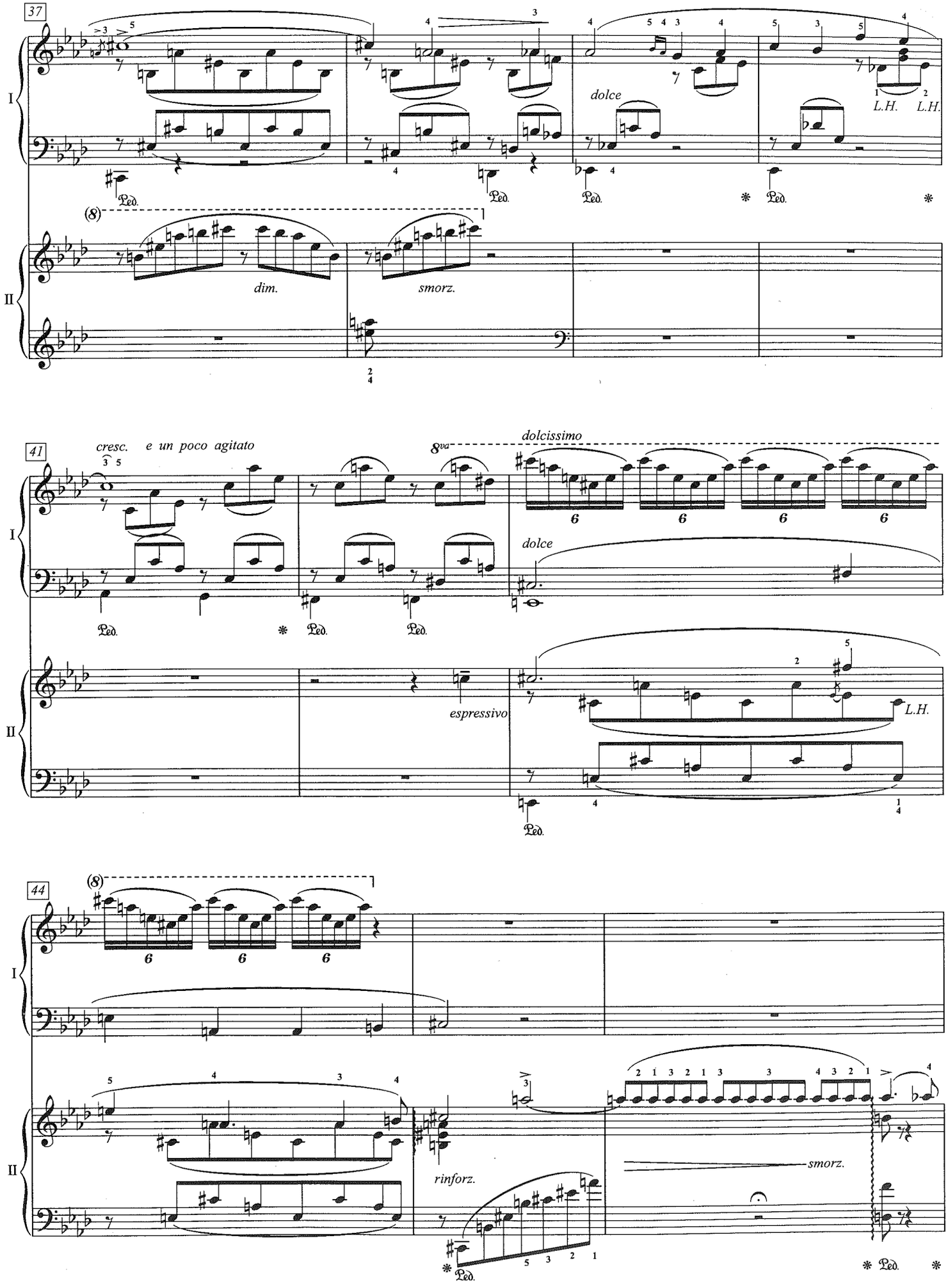
from Liebesträume, S541

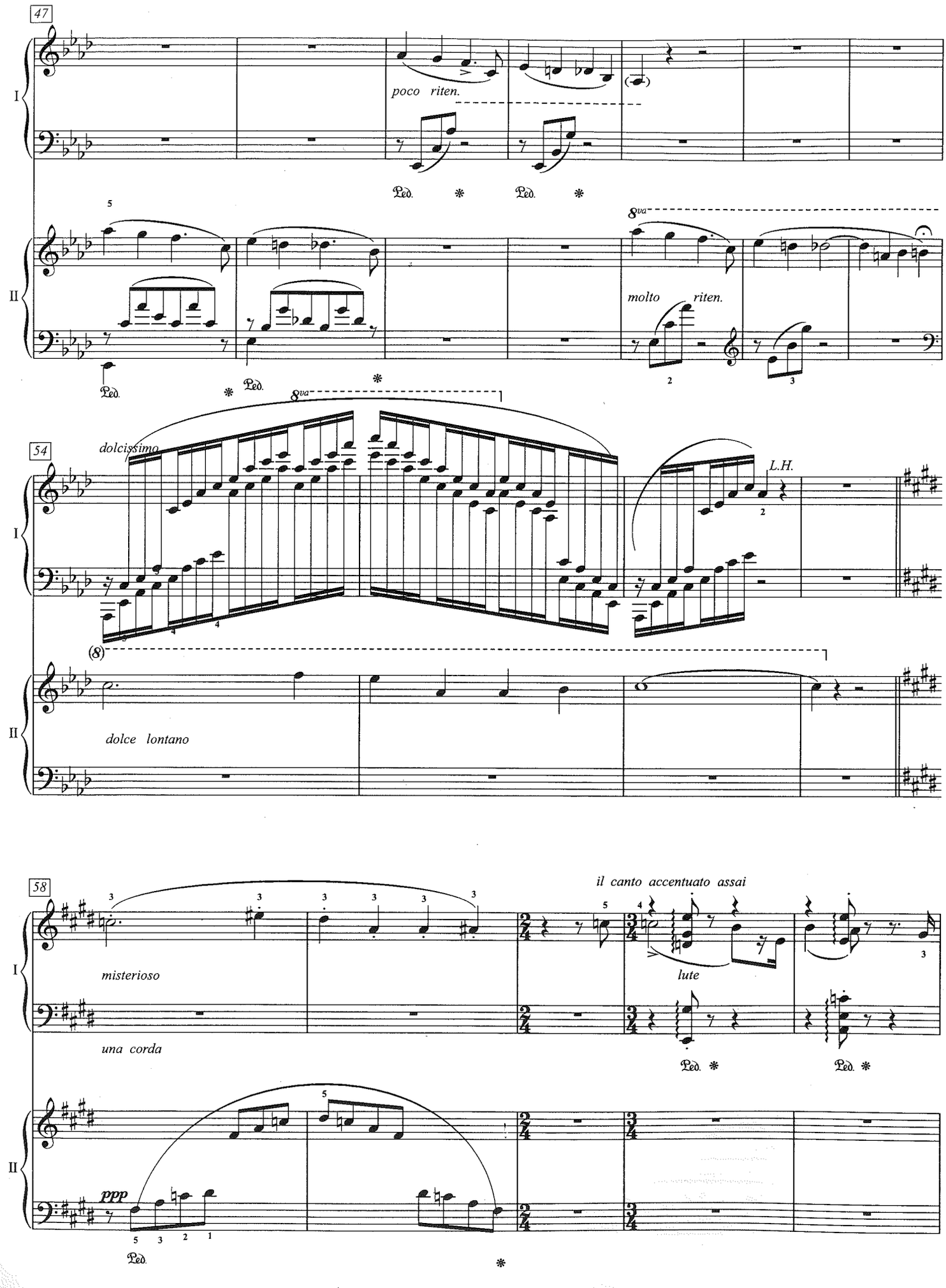
Franz Liszt
arr. by Rolf-Peter Wille
for two pianos, 2006

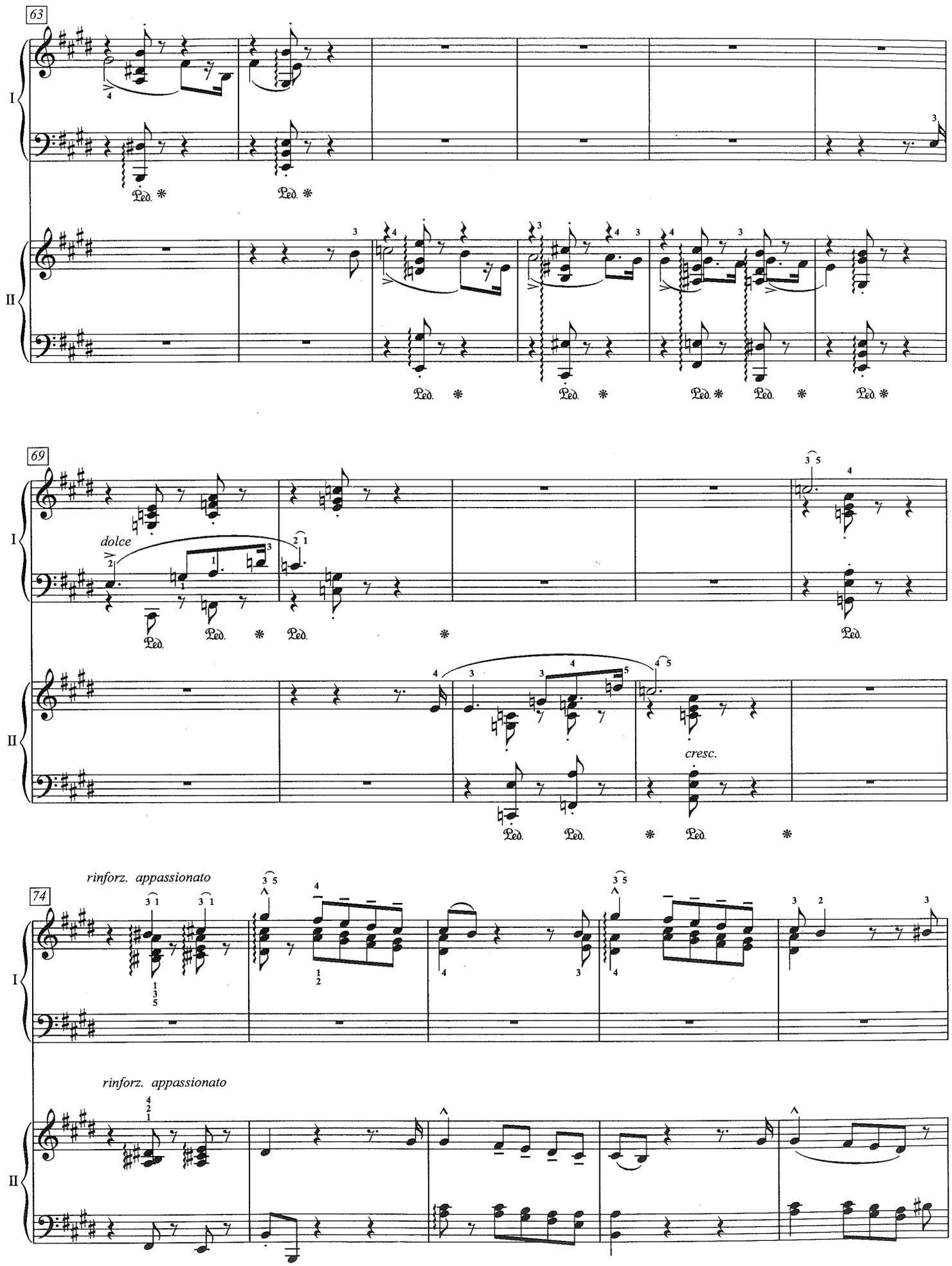


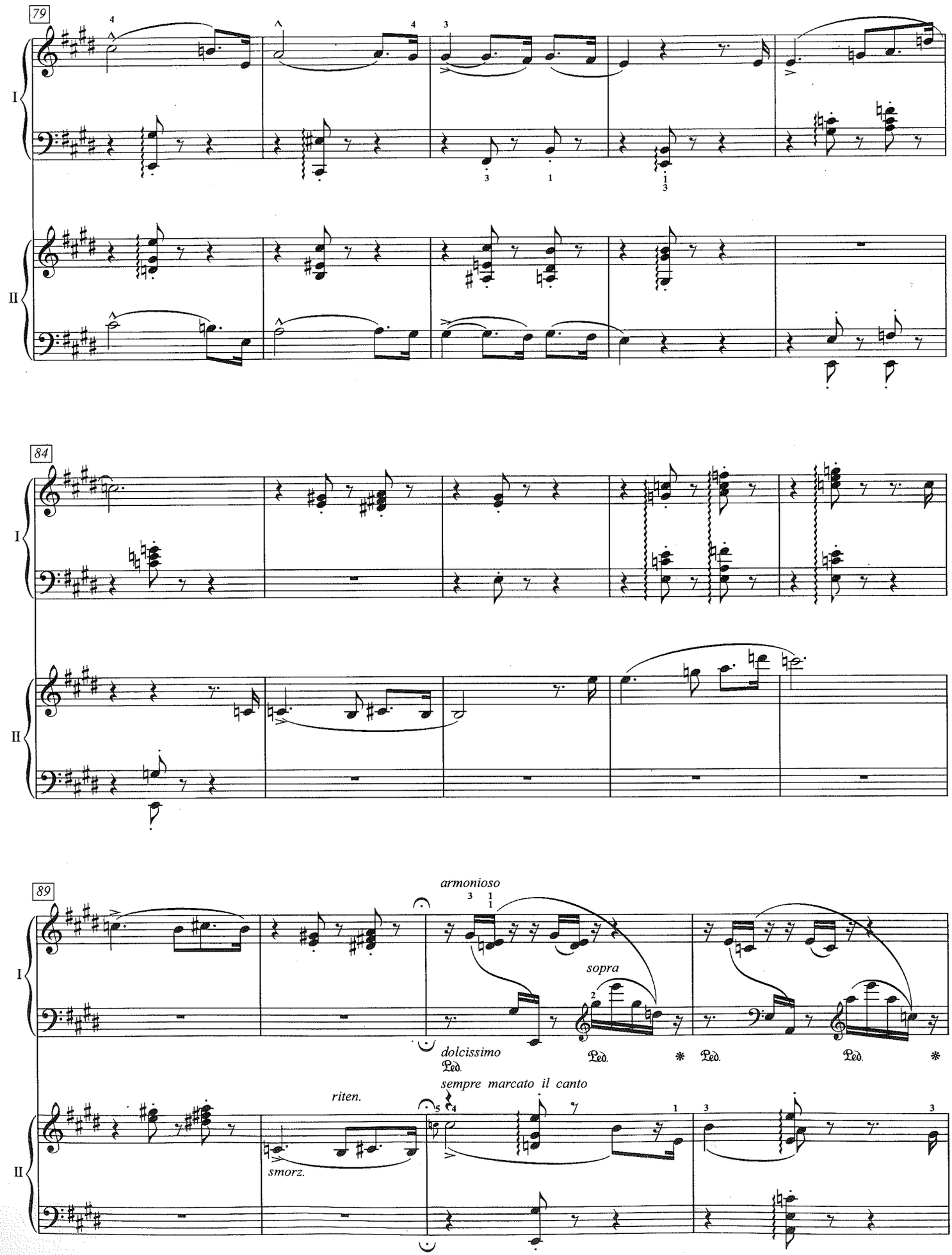

15
8va
pp
sost.
sempre
8va
a tempo
ppp
loco
I
II
sost.
a tempo
ppp
Ped.
18
(8)
21
(8)

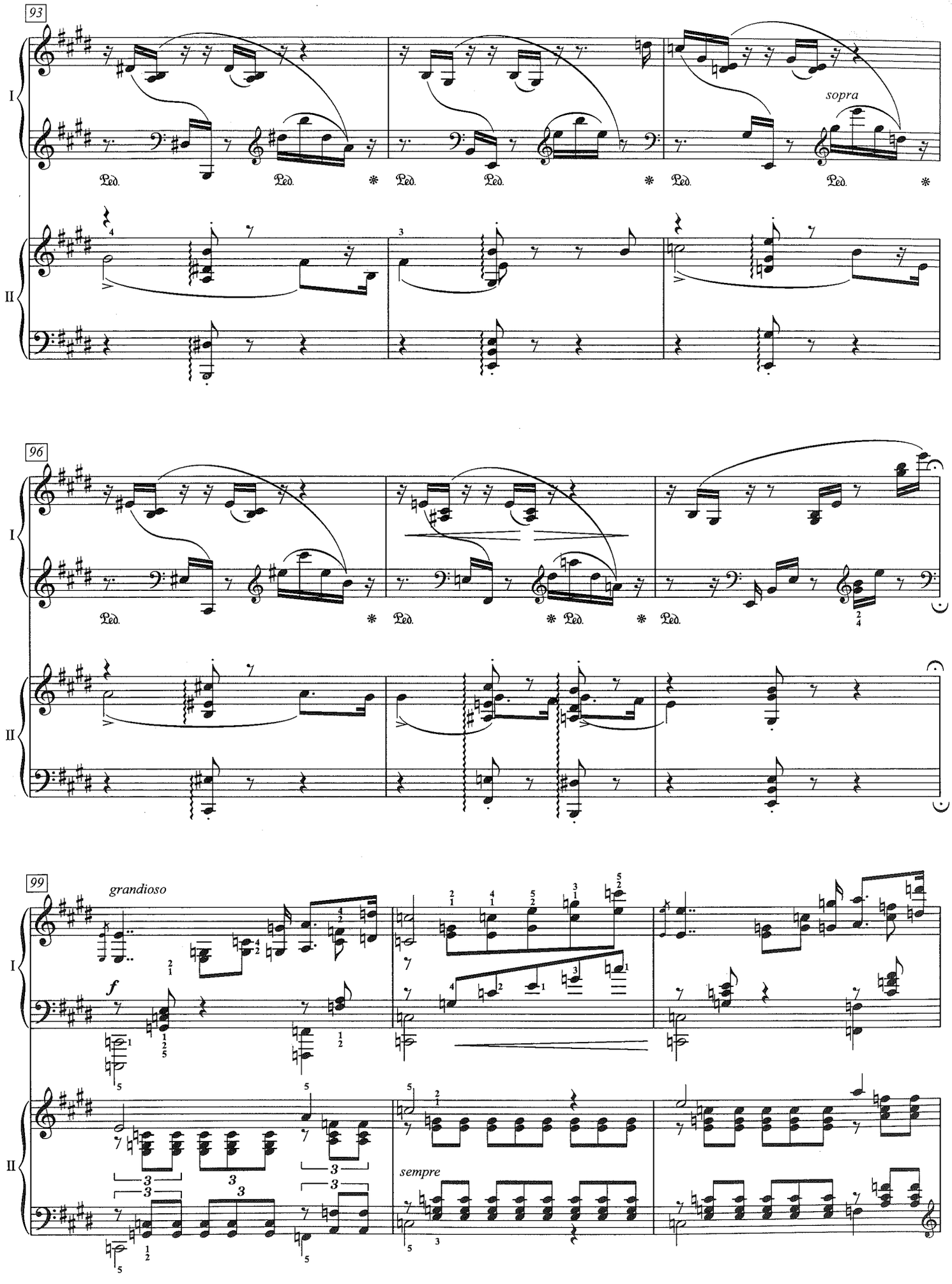

(8)
24
I
II
smorz.
quasi Recitativo
smorz.
Ped.
28
smorz.
33
cresc.
L.H.
8va
loco
L.H.

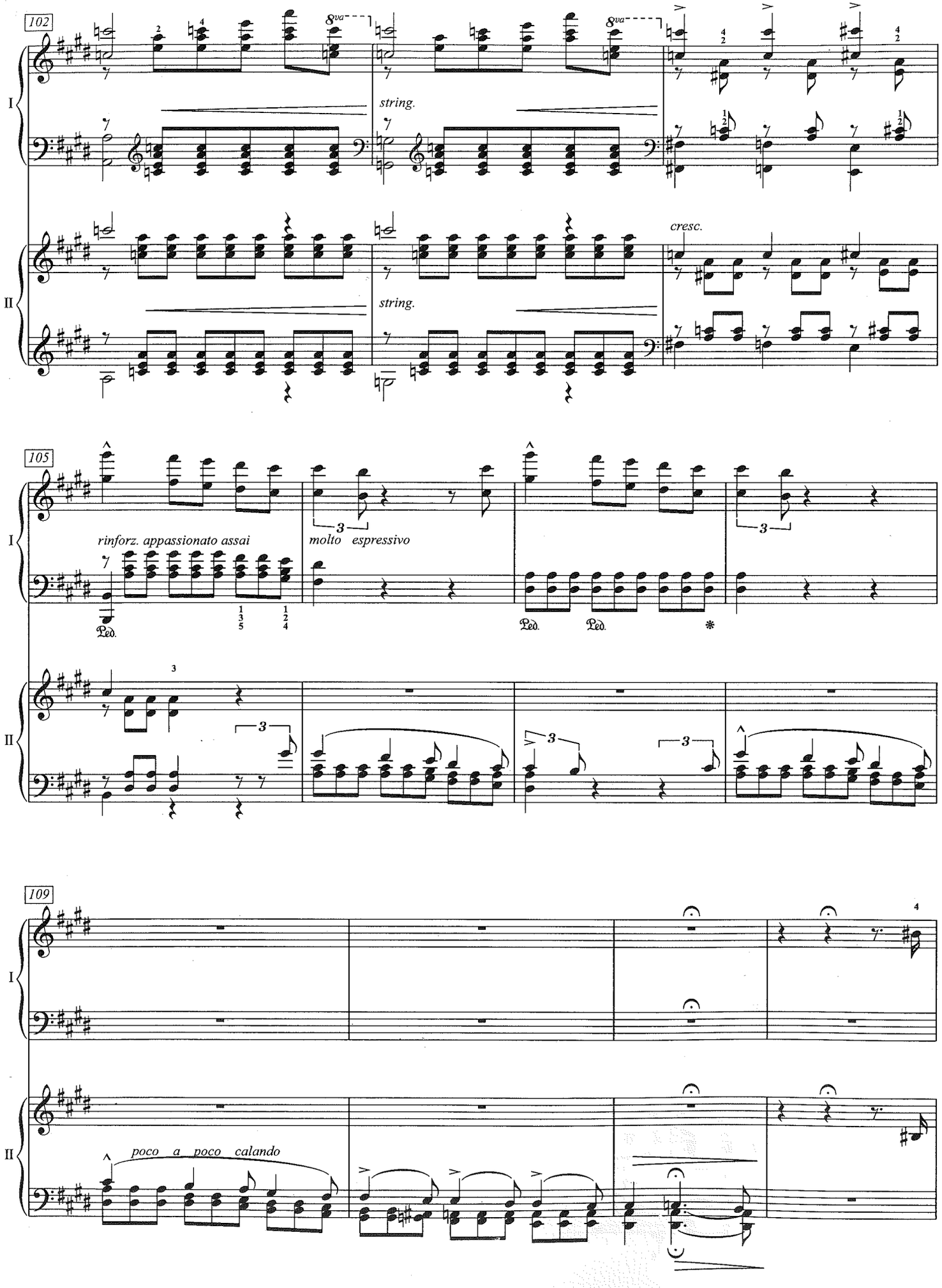

37
dolce
L.H.
L.H.
(8)
dim.
smorz.
41
cresc. e un poco agitato
8va
dolcissimo
dolce
espressivo
L.H.
44
(8)
rinforz.
smorz.
I
II

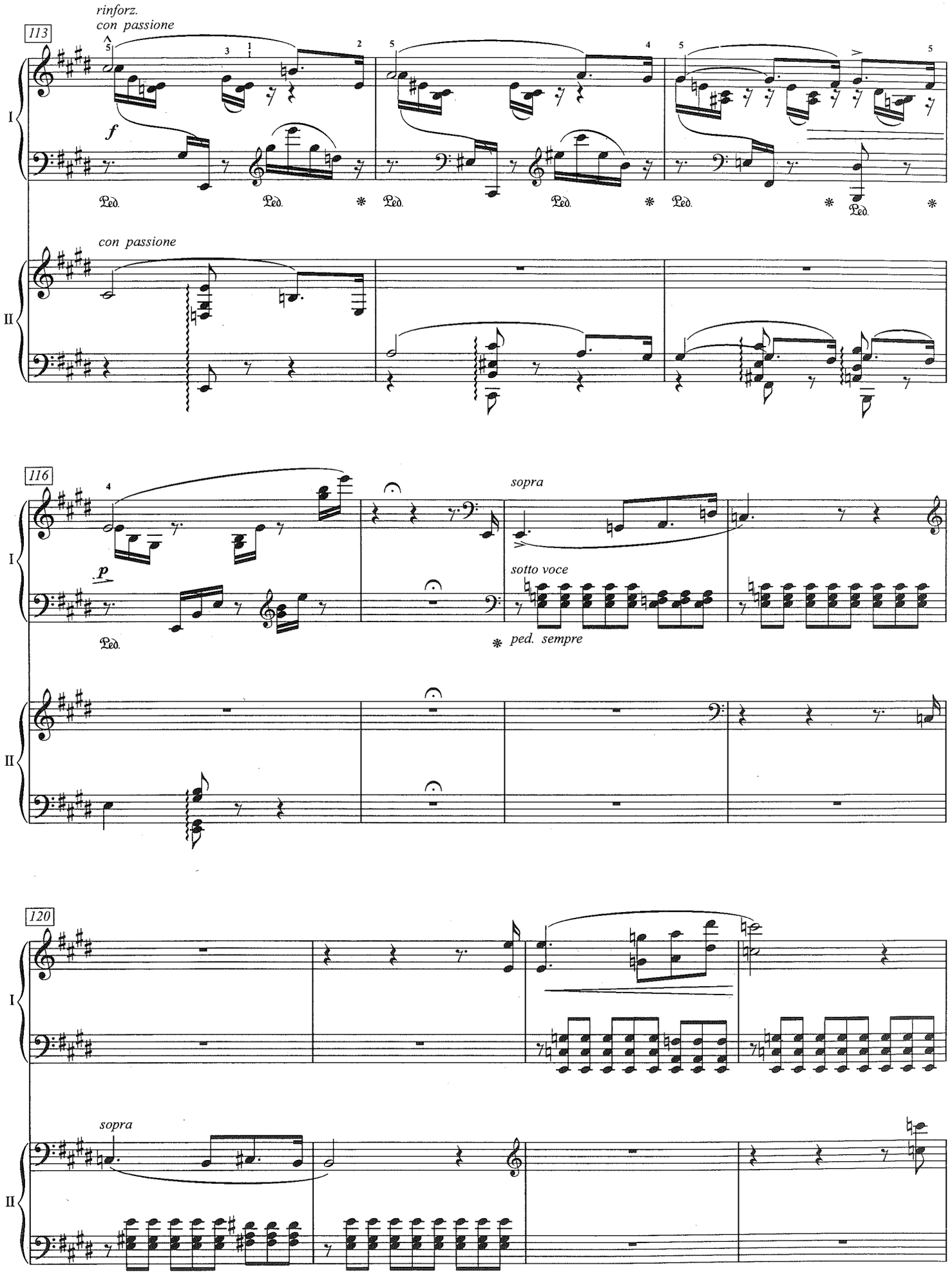

47
poco riten.
molto riten.
54
dolcissimo
L.H.
dolce lontano
58
il canto accentuato assai
misterioso
una corda
lute
ppp

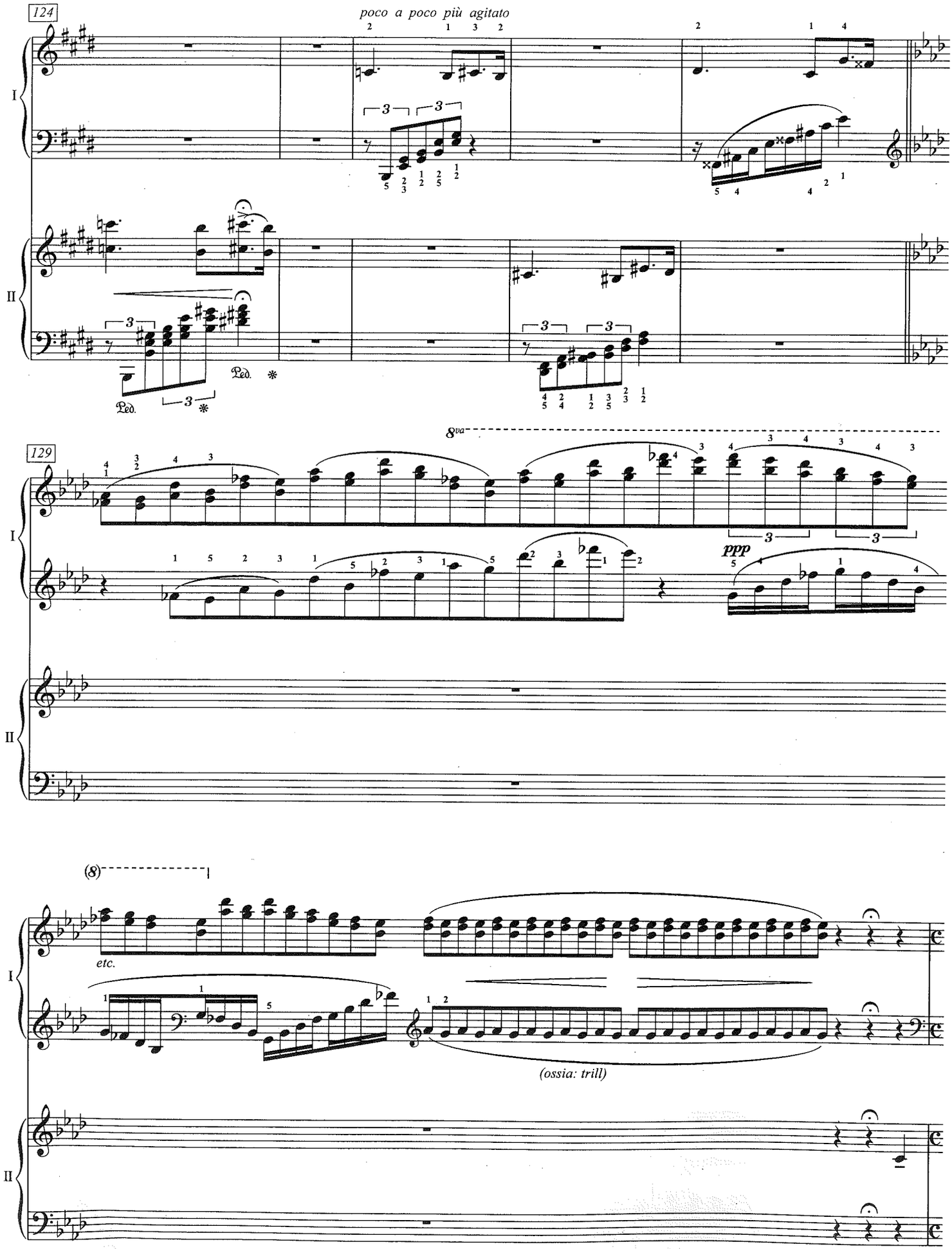

63
I
II
Ped.
69
dolce
cresc.
74
rinforz. appassionato
rinforz. appassionato

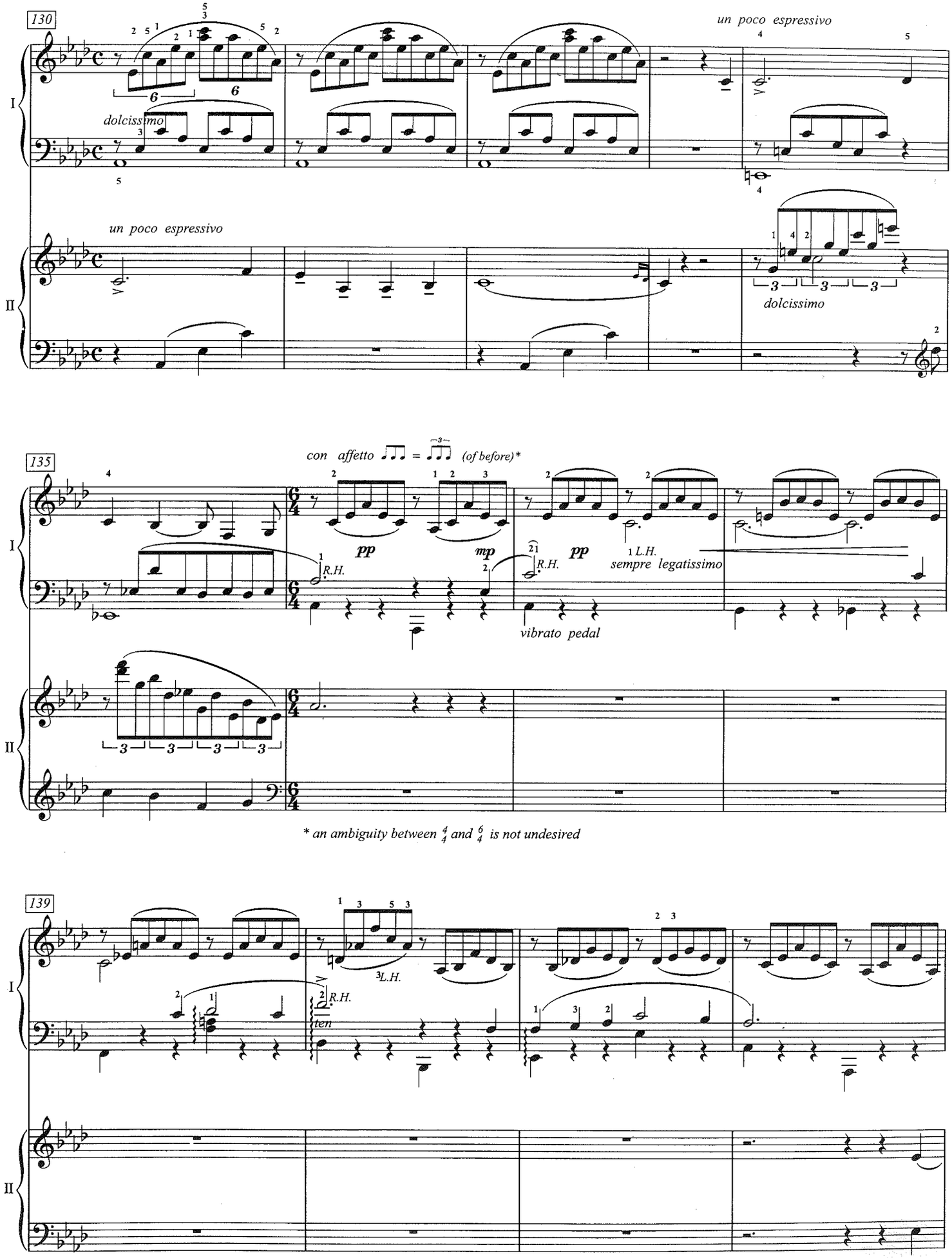

79
84
89
armonioso
sopra
dolcissimo
Ped.
sempre marcato il canto
riten.
smorz.
I
II

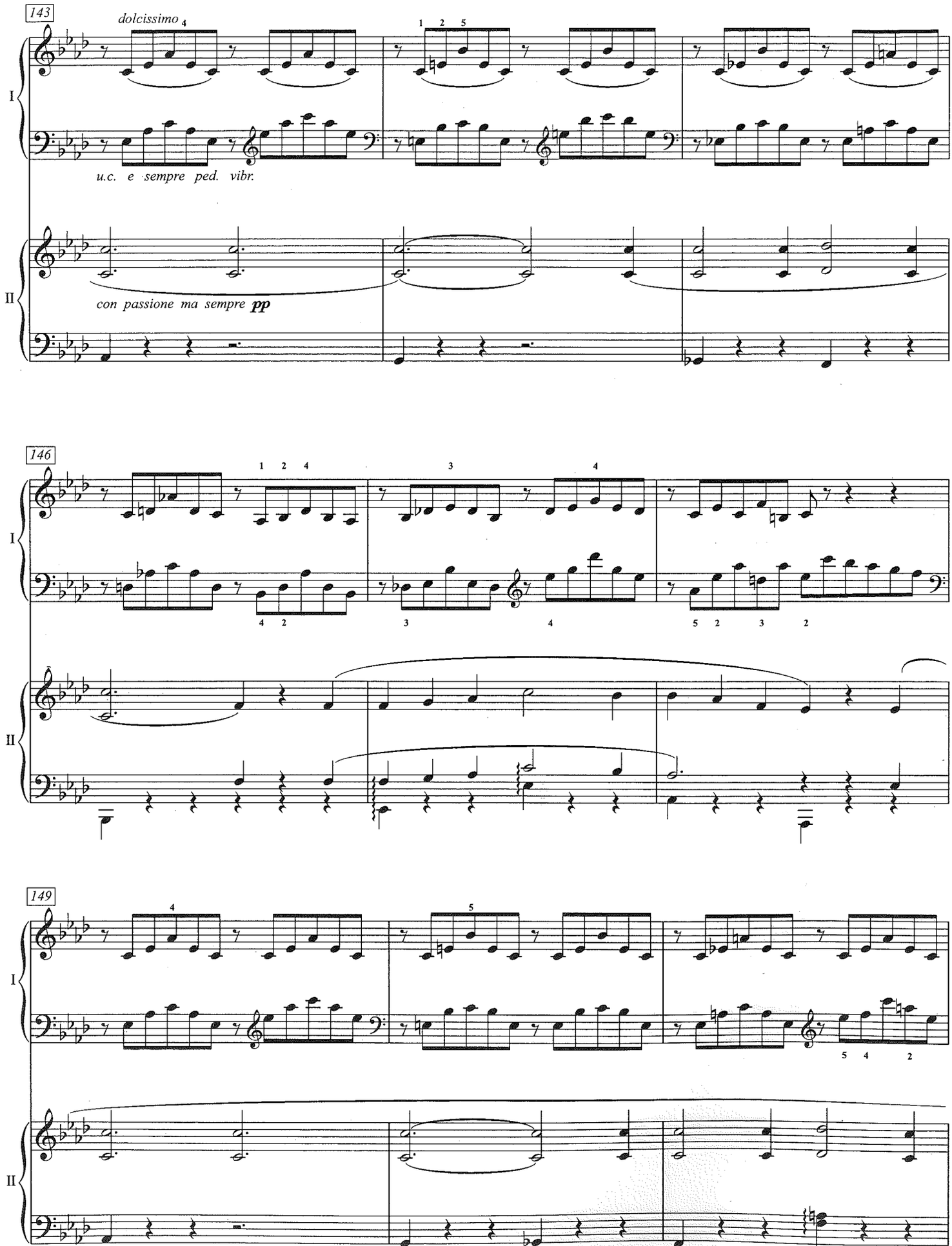

93
sopra
96
99
grandioso
f
sempre

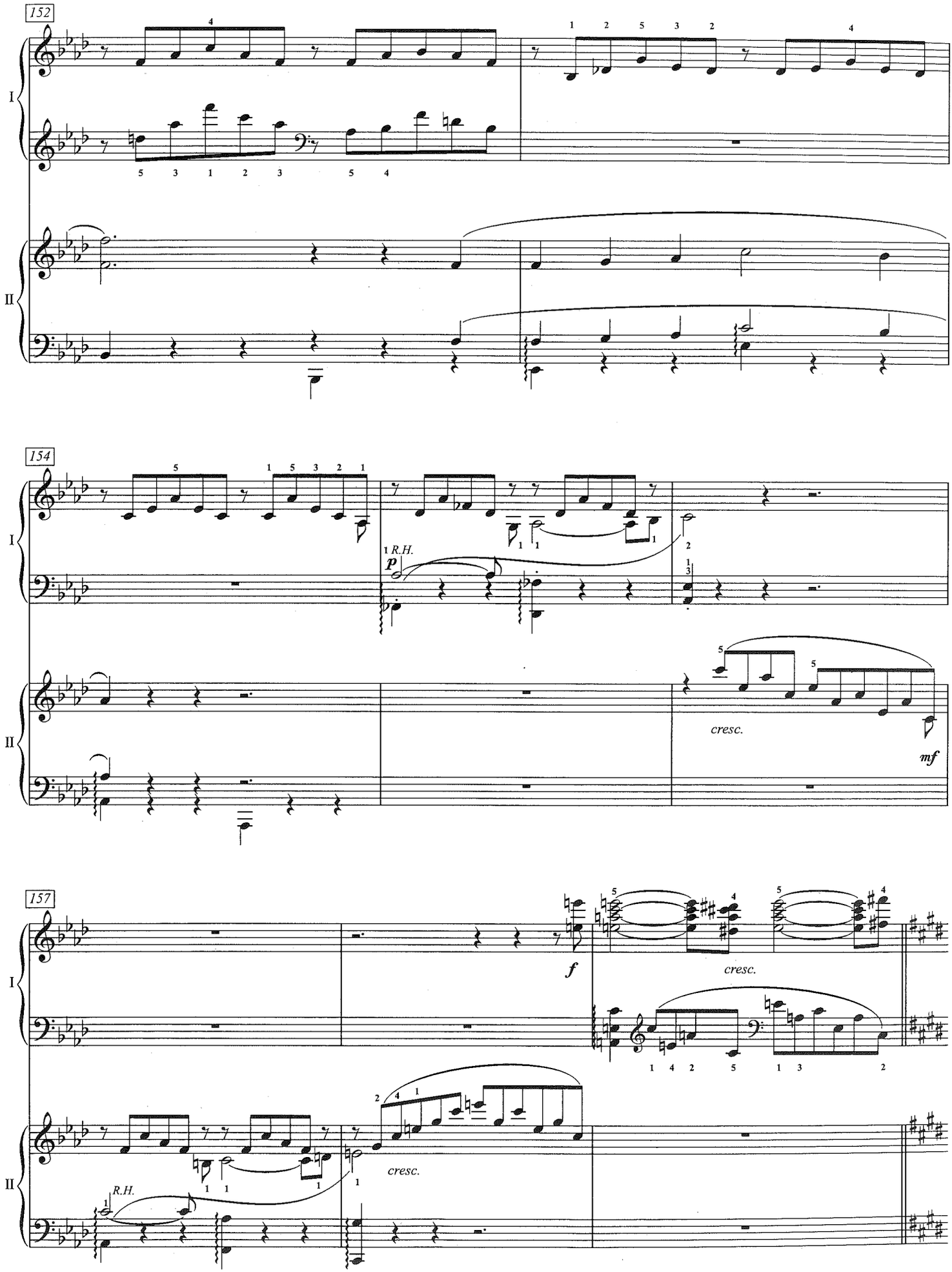

102
8va
8va
string.
string.
cresc.
I
II
105
rinforz. appassionato assai
molto espressivo
Ped.
Ped.
Ped.
*
3
109
poco a poco calando

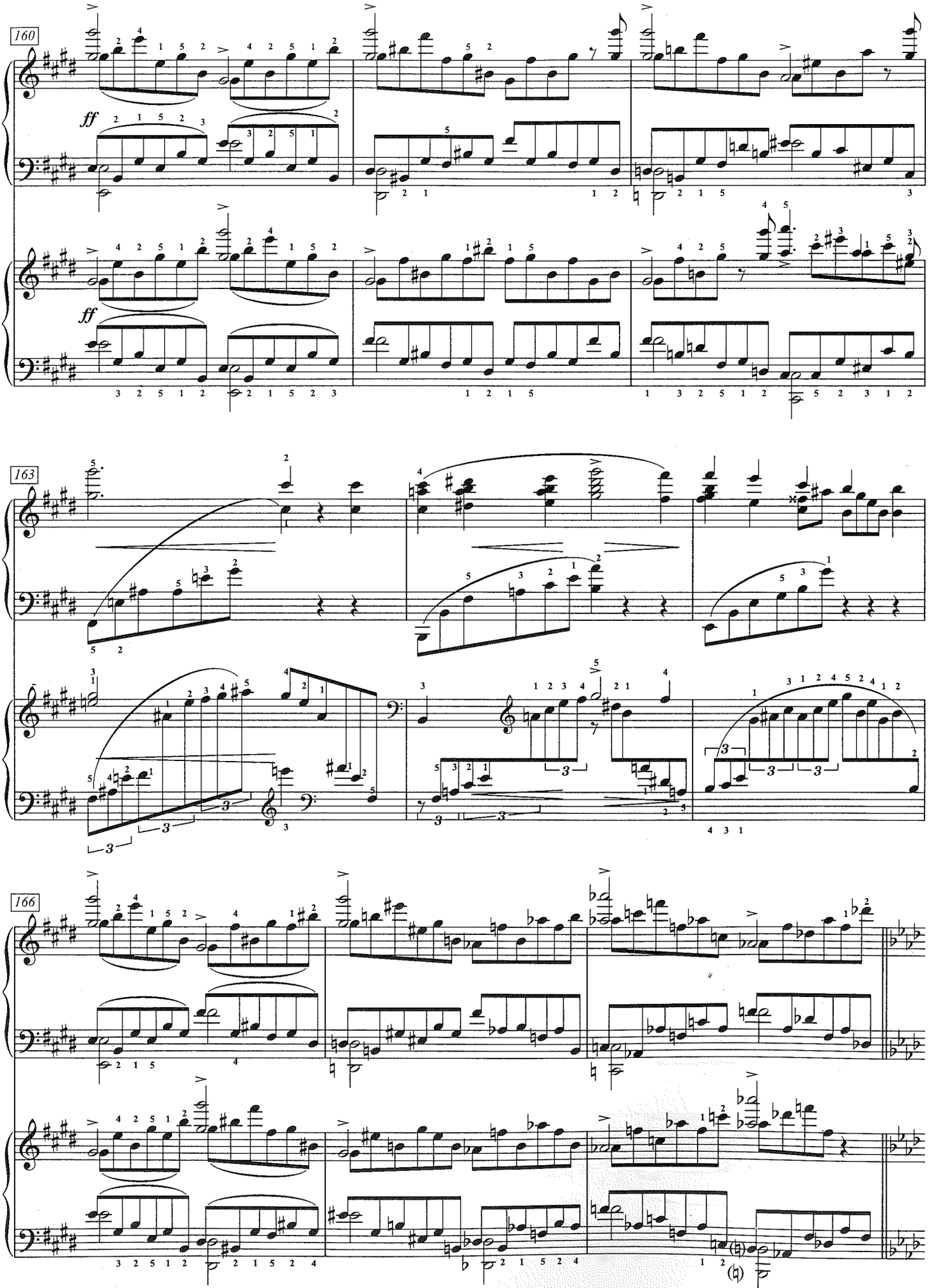

113
rinforz.
con passione
f
Ped.
con passione
116
p
sopra
sotto voce
ped. sempre
120
sopra
I
II

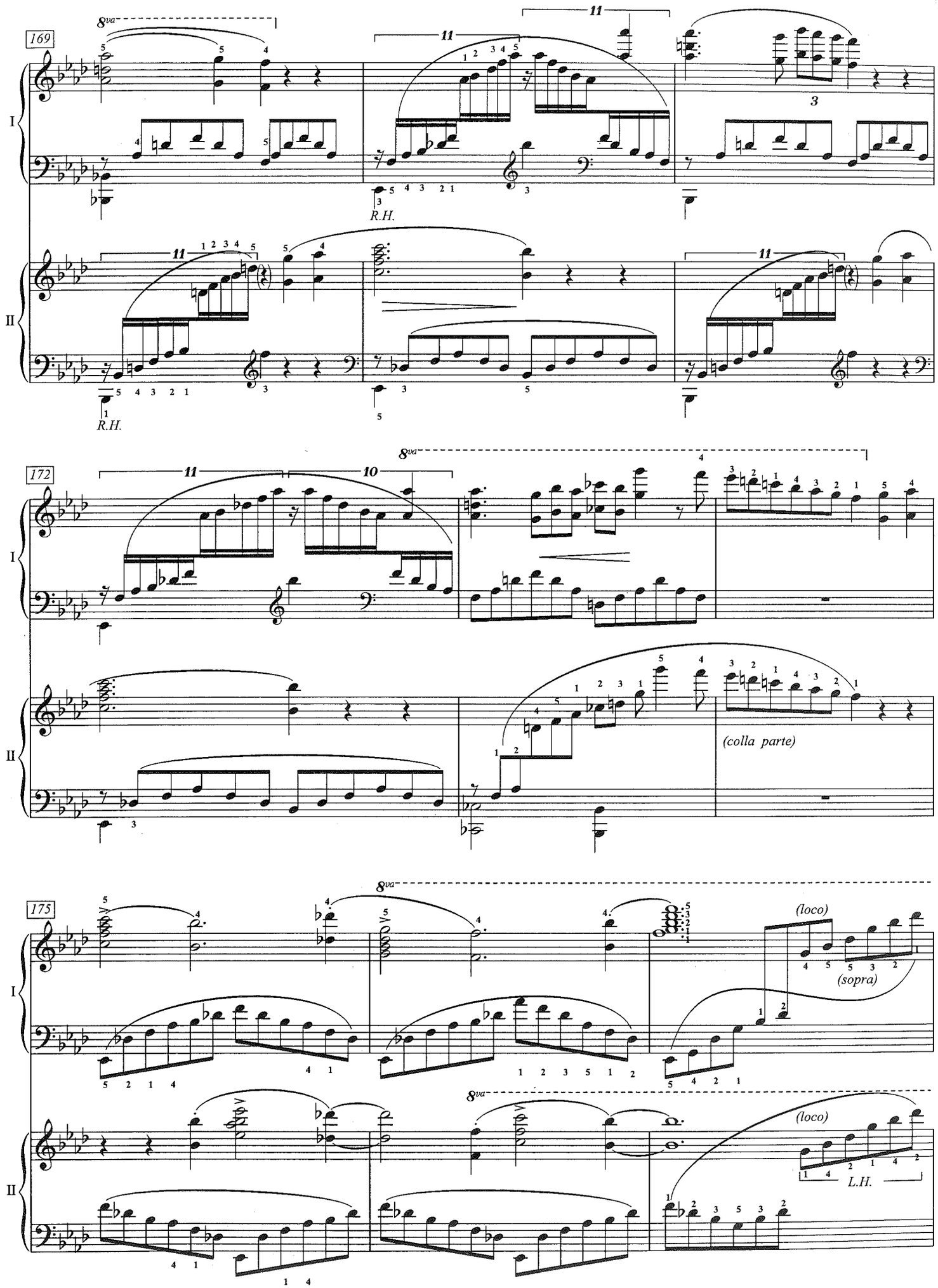

124
poco a poco più agitato
I
II
Ped.
129
8va
ppp
(8)
etc.
(ossia: trill)

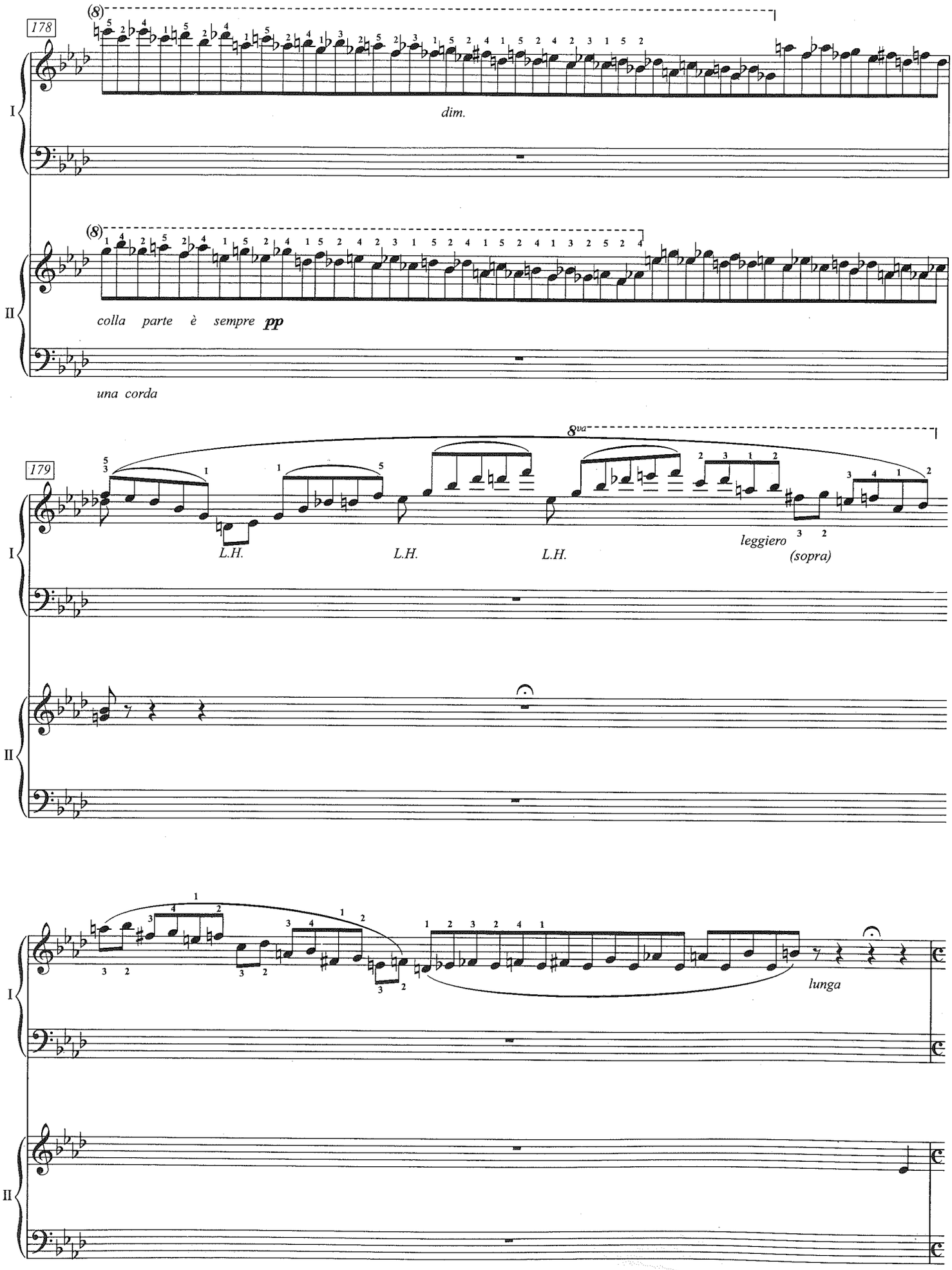

130
un poco espressivo
dolcissimo
un poco espressivo
dolcissimo
135
con affetto = (of before)*
pp
mp
pp
R.H.
R.H.
L.H.
sempre legatissimo
vibrato pedal
* an ambiguity between 4/4 and 6/4 is not undesired
139
L.H.
R.H.
ten
I
II

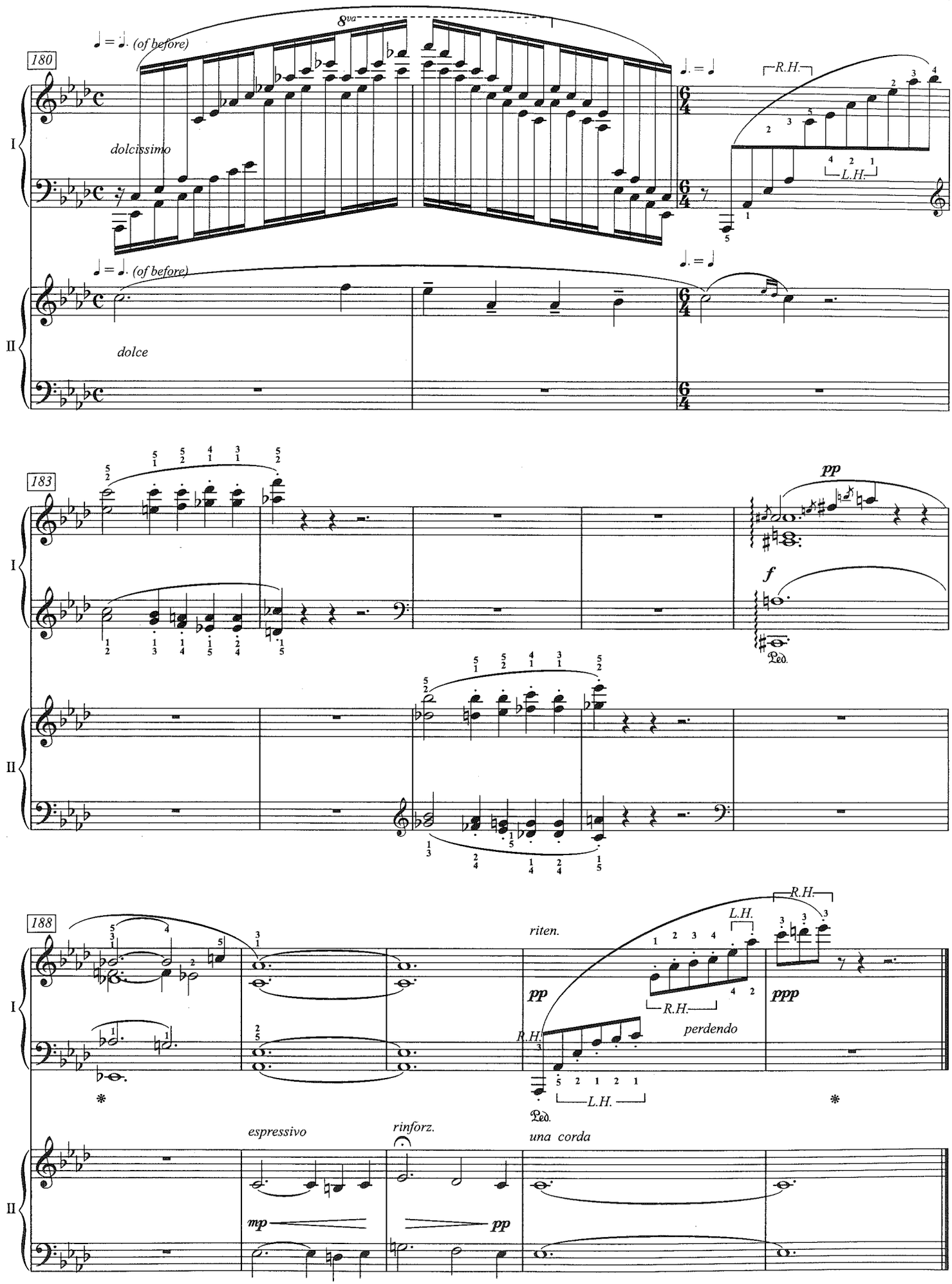

143
dolcissimo
u.c. e sempre ped. vibr.
con passione ma sempre pp
146
149
I
II


152
I
II
154
R.H.
p
cresc.
mf
157
f
cresc.
cresc.
R.H.


160
I
ff
II
ff
163
I
II
166
I
II


169
8va
11
R.H.
172
10
(colla parte)
175
(loco)
(sopra)
L.H.


178
(8)
dim.
I
(8)
colla parte è sempre pp
una corda
II
179
8va
L.H.
L.H.
L.H.
leggiero
(sopra)
I
lunga
II


180
8va
♩ = ♩. (of before)
dolcissimo
R.H.
L.H.
dolce
183
pp
f
Ped.
188
riten.
pp
R.H.
L.H.
perdendo
ppp
Ped.
una corda
espressivo
rinforz.
mp
pp
I
II