extinct piano

李斯特
Franz Liszt

死亡之舞
Danse macabre

獨奏部份由魏樂富改編為雙鋼琴

solo part arr. for 2 pianos
by

Rolf-Peter Wille

樂曲解說：Rolf-Peter Wille
中譯：葉綠娜

「死亡之舞」

為三架鋼琴（雙鋼琴與管弦樂鋼琴改編版本）

從一些李斯特的樂曲標題，如「死亡之舞」、「葬禮」、「死亡之…」、「死之沈思」…讓我懷疑作曲家是否被死亡、宗教、天堂或地獄，佔據了全部的心思。李斯特不僅是位狂熱的天主教徒，被但丁之神曲深深感動，他也在 1830 年代初期（報導中記載）經常出入巴黎的醫院、賭場及精神病院。甚至到監獄之地牢裡去觀察被判處死刑之犯人。

在歐洲文化中，對死亡如此困擾之現象，並非單獨只存在於李斯特的音樂中。黑死病的創傷激發了許多繪畫上的作品，因此而產生之創作，如：「死亡之舞」及「死神之勝利」。自中古時期，文藝復興而至今天的畫作，如 Bosch, Brueghel, Holbein 及其他許多畫家，常以奇幻似，有時幽默恐怖的舞躍屍體影像和骷髏軍團，儀式化地清除了我們的潛意識中對此種原型的恐懼。這些影像同時也含括了道德上的訊息；它們警惕我們，活生生的軀體是如此脆弱，而世俗生命之榮耀又是如何虛無。

在浪漫時期，人們醉心於所有中古時期之各種事物，而奇幻的死亡諷刺與滑稽之死亡觀點，似乎取代了原有的道德意圖。在音樂上的最佳範例，如此不可思議的嘲諷，可在白遼士的「幻想交響曲」最後一個樂章中找到，其間，引用的中古時期葛雷果 (Gregorian)聖歌：「神怒之日」之旋律，就以非常驚人的現代方式出現。1830 年，李斯特參加了白遼士幻想交響曲的首演，他被此作品的強力原創性震憾不已。由於李斯特的「死亡之舞」也是以：「神怒之日」聖歌寫成的「爲鋼琴與管弦樂的變奏曲」，所以一般都公認李斯特之靈感是得自於白遼士。

另外一處年輕李斯特的靈感來源，可能得自於義大利比薩教堂裡(Campo Santo) Francesco Traini 所作之著名壁畫：死神之勝利。李斯特在 1838 年與情婦達固爾女伯爵私奔至義大利時，曾經造訪比薩。然而，卻是在十年之後，李斯特才將初稿完成，爲「死亡之舞」的全部版本。

1853 年及 1859 年間，繼續修訂，而最終的「死亡之舞」形式是由李斯特彈奏，1865 年 4 月 15 日在海牙，由他的學生畢羅（Von Bülow）指揮首演，而此作品也就是題贈給畢羅。

由於李斯特的死亡之舞是以葛雷果聖歌爲基本素材，因此，其中包含聽起來富有中古風味的樂段，並加上卡農式的對位，而且絕對是超前衛驚人創新的配器方式，在鋼琴部分的本質是打擊式的，讓人驚訝的是，曲子一開始，就像極了巴爾托克的「雙鋼琴與打擊樂奏鳴曲」之序奏部分。可能，這也非偶然之巧合，因爲巴爾托克（以及拉赫瑪尼諾夫）都經常演奏李斯特的「死亡之舞」，曲中，其他現代式的素材，例如在觸技曲的部分，鋼琴彈奏的重複音——猶如咩咩叫，樂團魔鬼似密集而特殊的音群——例如弦樂器以弓桿敲奏 (col legno) 之聲音聽起來如骨頭顫抖與鈴鐺之聲響。

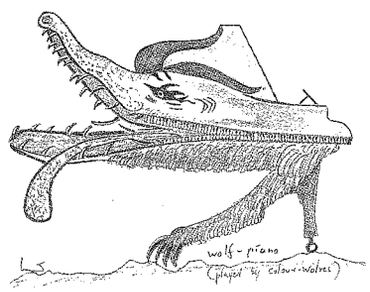
李斯特早期之傳記作家 Richard Pohl 曾提到：「每一首變奏曲都展現出一些新的個性——嚴肅的男人，飛奔之青年，不屑的懷疑者，祈禱之僧侶，有膽的士兵，柔順的女孩及嬉戲的小孩等。」

如大部份李斯特的其他樂曲一樣，此曲也有許多不同的版本存在，除第一個版本的「死亡之舞」外，還有另外一個由作曲家布梭尼（Ferruccio Busoni）在 1919 年，依據手稿完成的 “De Profundis” 版本。而此曲之一般演出是採用最終的第三個版本。

由我自己所改編的雙鋼琴與管弦樂團版本，是根據「死亡之舞」的第三個版本作成的，完成於 2001 年。我將管弦樂部份未加改變改編成爲由第三鋼琴彈奏，只將鋼琴獨奏部份改編成爲雙鋼琴演奏，而成爲今天演奏的三架鋼琴版本。

在主題及卡農的變奏曲中，我幾乎只將素材分配於兩架鋼琴，然而，在炫技性的變奏曲中，經常加進其他對位，但基本上並不去改變全盤之音樂聲效。

此曲可以雙鋼琴主奏與管弦樂團之形式演出（使用 1859 年之原始管弦樂版本）或以三架鋼琴之形式演出。



Danse macabre

for three pianos (two pianos and orchestra reduction)

Some of the titles of Liszt's pieces, such as ***Totentanz***, *Funérailles*, *La Lugubre gondola*, *Pensée des morts*, let me suspect that the composer was fascinated with death. In the young man already we can observe manifestations of his obsession with death, with religion, with heaven and hell. Not only was Liszt an enthusiastic Catholic. Not only did he devour Dante's *Divine Comedy*. In the early 1830s he is reported to have frequented Parisian "hospitals, gambling casinos and asylums," and he even went down into prison dungeons in order to see those condemned to die.

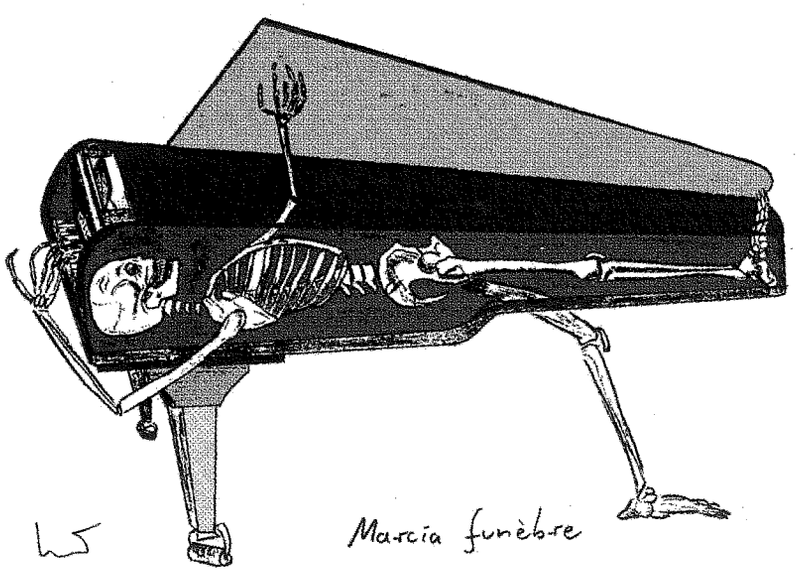
In no way though is this obsession with death an isolated phenomenon in European culture. The traumatic impact of the Black Death inspired a rich tradition of "Totentanz," "Danse Macabre," or "Triumph of Death," paintings and since the Middle Ages, throughout the Renaissance until today painters, such as Bosch, Brueghel, Holbein and many others, have ritually cleansed our subconscious of this archetypal fear with fantastic, sometimes humorously horrible, images of dancing corpses and armies of skeletons. Those images contained a morale message as well: They were to remind us of how fragile our bodies were and how vain the glories of earthly life.

In the Romantic ages, fascinated with everything Medieval, the aspect of fantastic or grotesquely macabre irony seems to have replaced the original moral intent. A musical example of such wayward irony can be found in the last movement of the *Fantastic* Symphony by Hector Berlioz which quotes the medieval (Gregorian) *Dies Irae* (Day of Judgment) melody in a shockingly modernistic manner. In 1830 Liszt attended the first performance of Berlioz's *Fantastic* Symphony and was struck by the powerful originality of this work. Since Liszt's *Totentanz* (Dance of Death), a set of variations for piano and orchestra, is also paraphrasing the *Dies Irae* plainsong, it is generally believed that he must have received the inspiration from Berlioz.

Another source of inspiration for the young Liszt may have been Franceso Traini's famous fresco "Triumph of Death" in the Campo Santo, Pisa. Liszt had eloped to Italy with his mistress, the Countess d'Agoult, and in 1838 he visited Pisa. But only ten years later had Liszt's first sketches materialized into a complete version of his *Totentanz*. Revisions followed in 1853 and 1859, and in its final form the *Totentanz* was first performed at The Hague on 15 April 1865 by Liszt's student Hans von Bülow, to whom this work is also dedicated.

Since it is based on Gregorian material Liszt's *Totentanz* contains Medieval sounding passages with canonic counterpoint but by far the most innovative aspect of the scoring is the shockingly modernistic, even percussive, nature of the piano part. Already the opening comes surprisingly close to the introduction in Bartók's *Sonata for Two Pianos and Percussion*, a work composed almost a hundred years later. This may be no coincidence since Bartók (as well as Rachmaninov) frequently performed Liszt's *Totentanz*. Other modernistic features are the toccata like sections where the pianist's repeated notes bleat with diabolic intensity and special sound effects in the orchestra—for example the col legno in the strings which sounds like shuddering, clanking bones. Richard Pohl (an early biographer) notes, "Every variation discloses some new character—the earnest man, the flighty youth, the scornful doubter, the prayerful monk, the daring soldier, the tender maiden, the playful child."

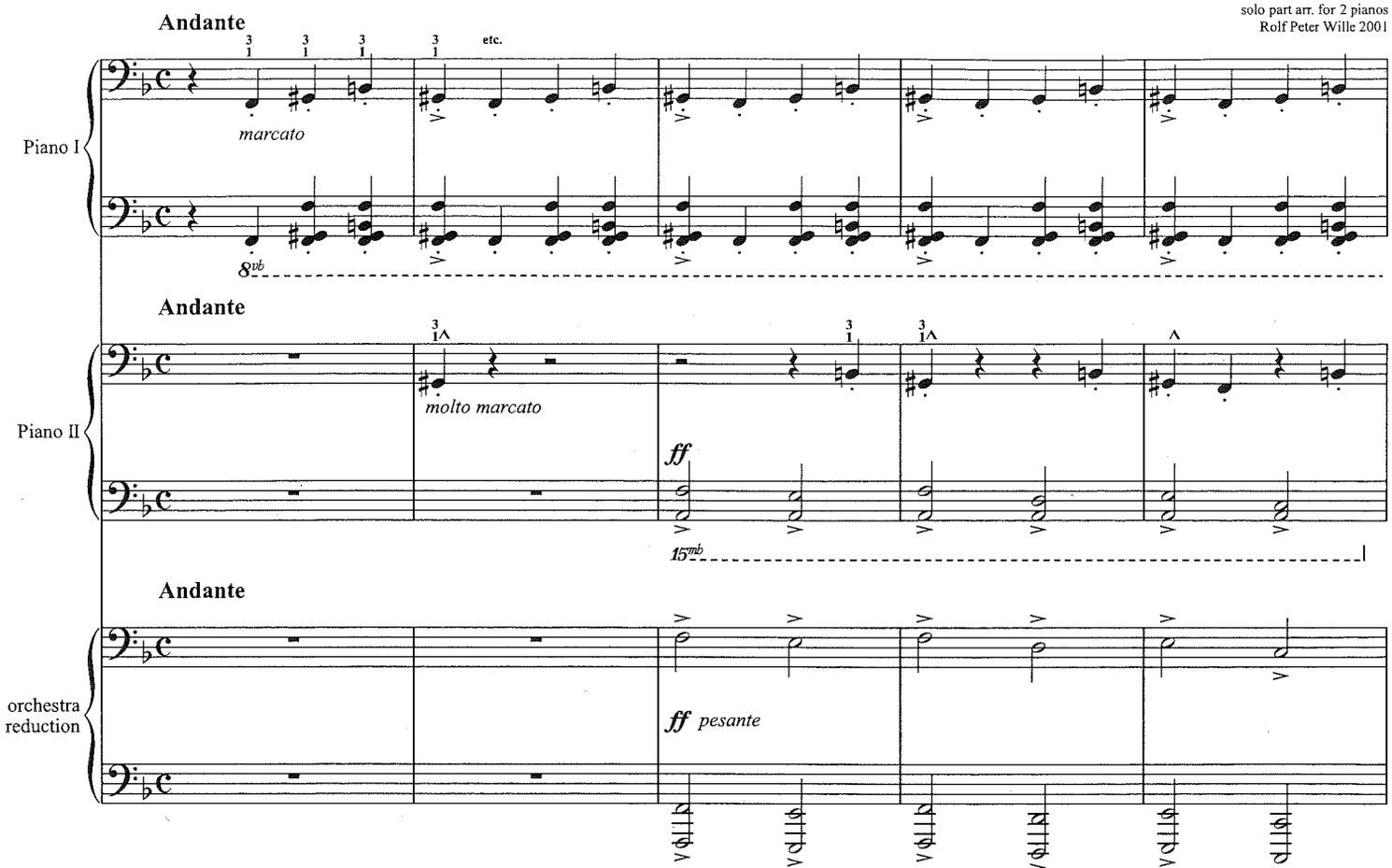
Like with most Liszt pieces a number of versions do exist. Besides the first version of the *Totentanz* a De Profundis version has been prepared from manuscript sources by Ferruccio Busoni (1919). The standard version is the final third version of the piece. My own arrangement from 2001 is based on the final version of the *Totentanz*. I have left the orchestra score—played here by the third piano—untouched and arranged the solo piano part for two pianos. In the theme and in the *canonique* variation I merely distributed the material to two pianos, but more often—in the virtuoso variations—I have added extra counterpoint though without substantially altering the overall effect of the music. This arrangement may be performed as a piece for two pianos and orchestra (using the same orchestra score as the original 1859 version) or as a three piano piece.

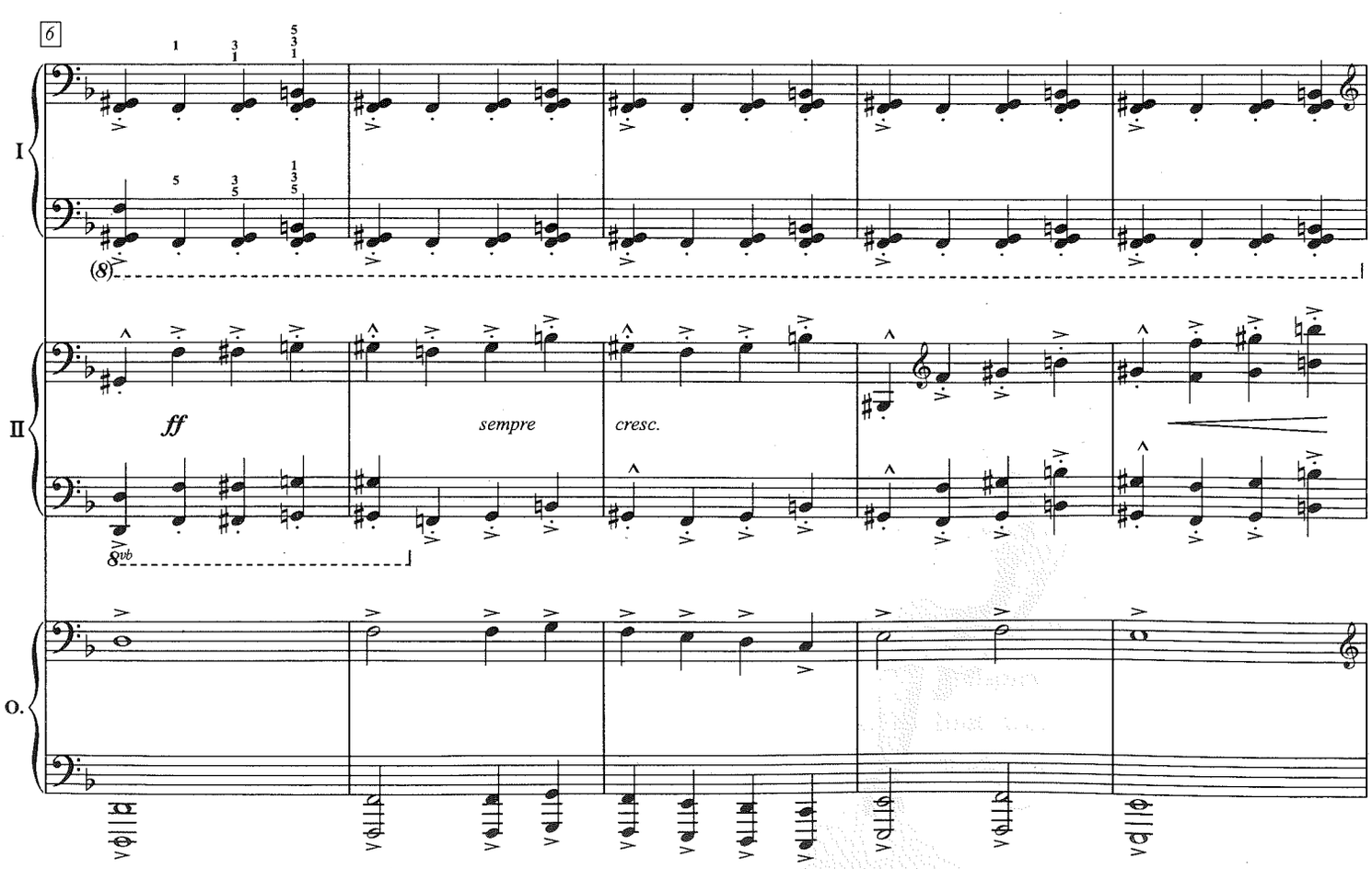


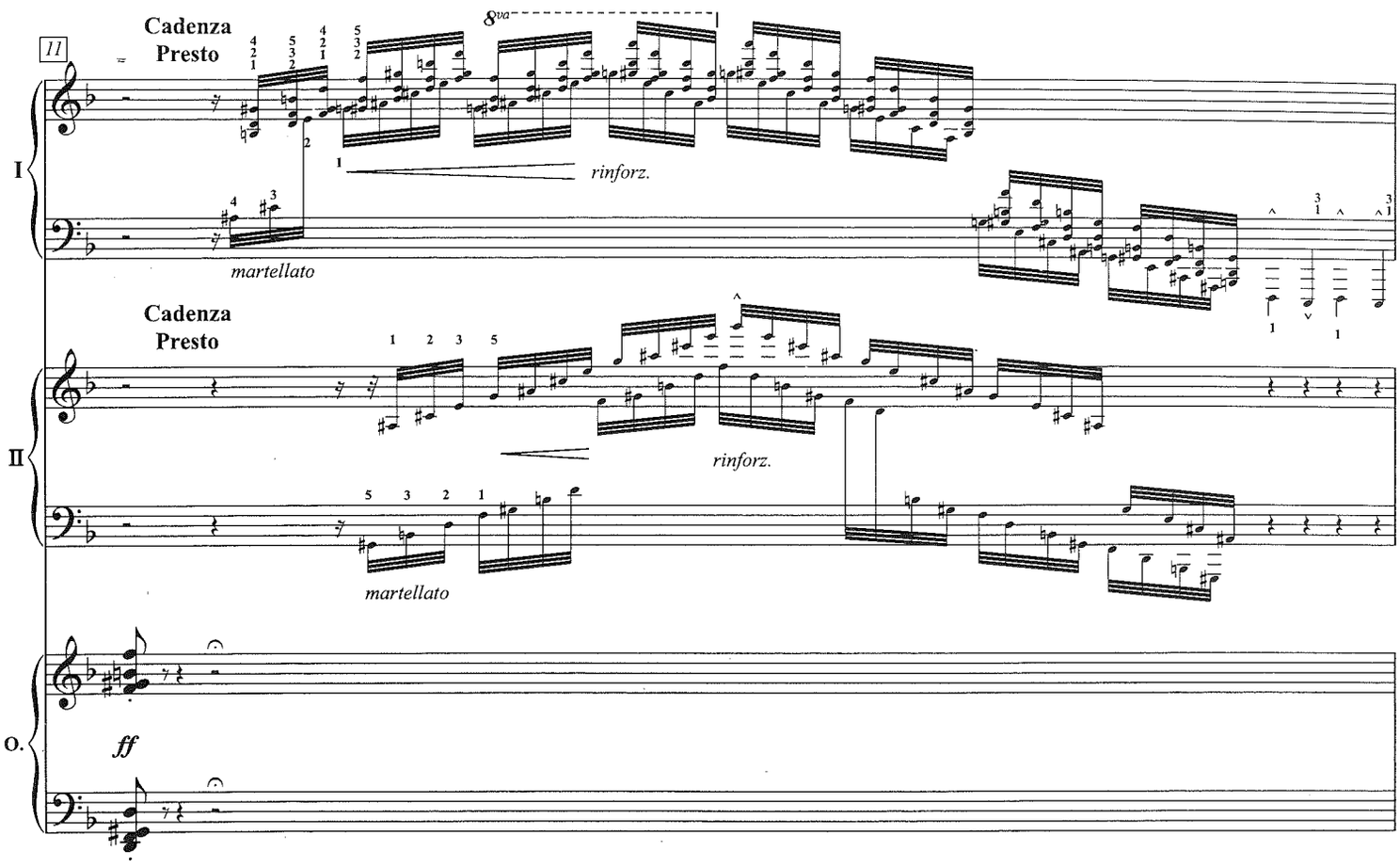
Danse macabre

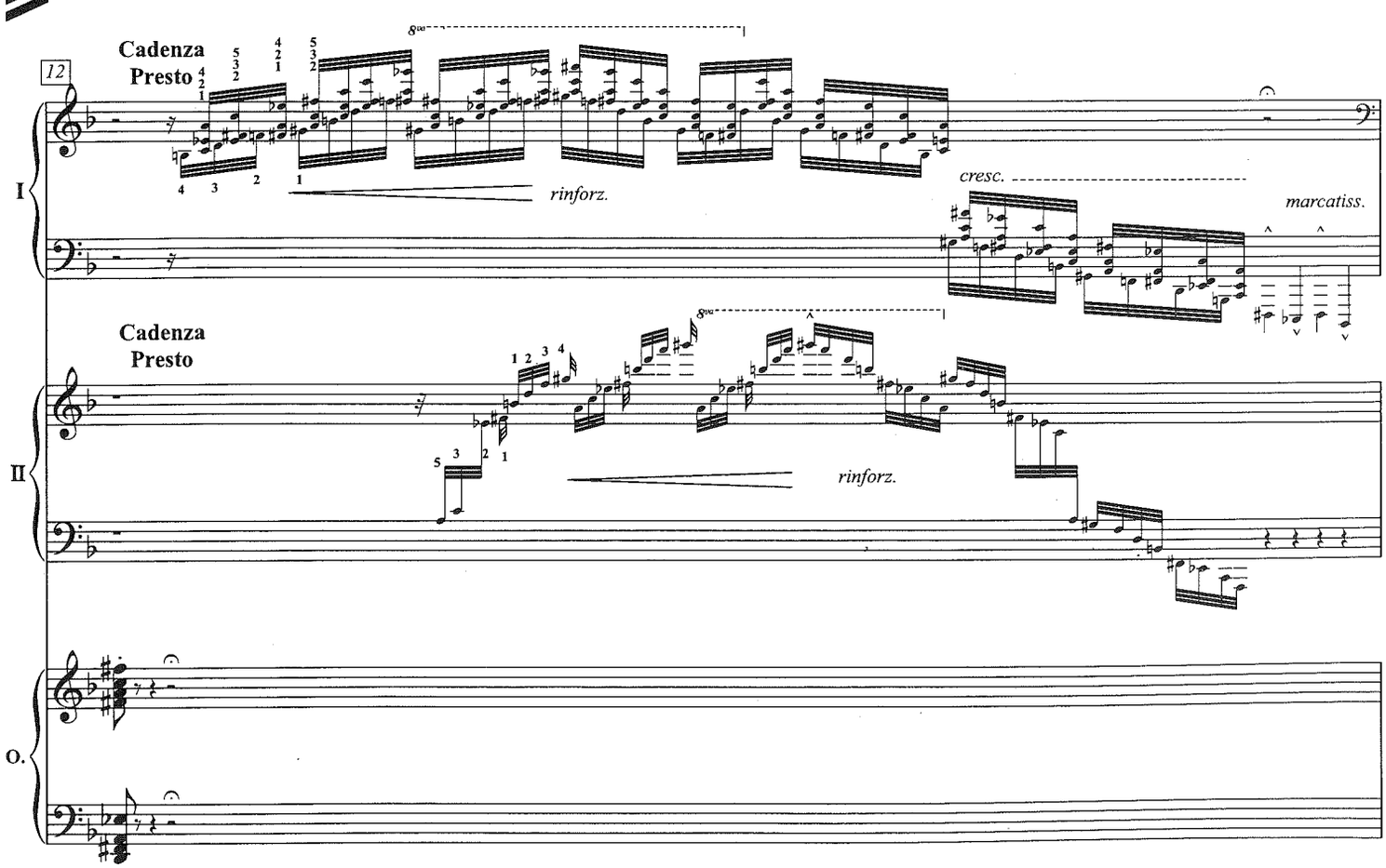
(Totentanz)

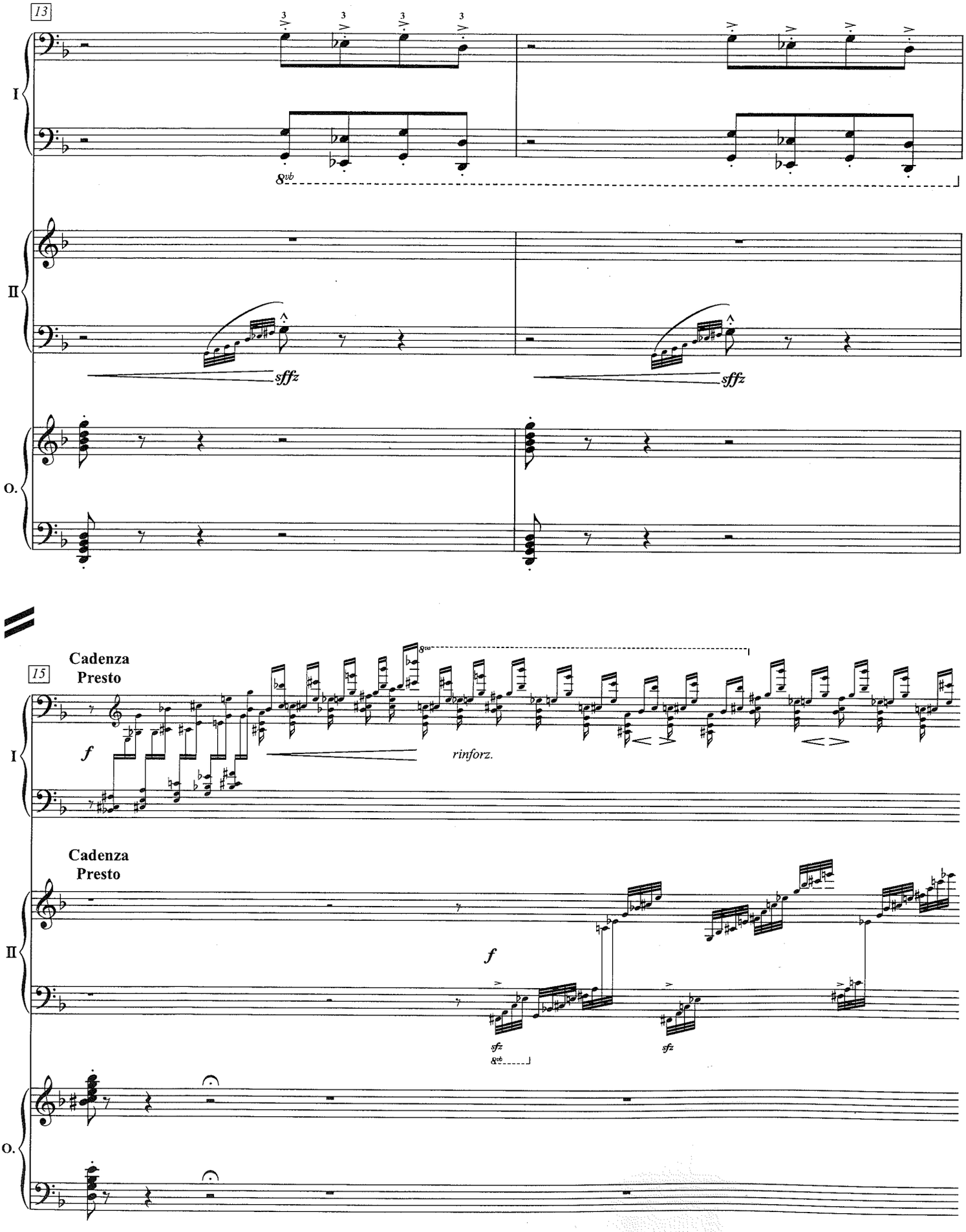
Franz Liszt
solo part arr. for 2 pianos
Rolf Peter Wille 2001

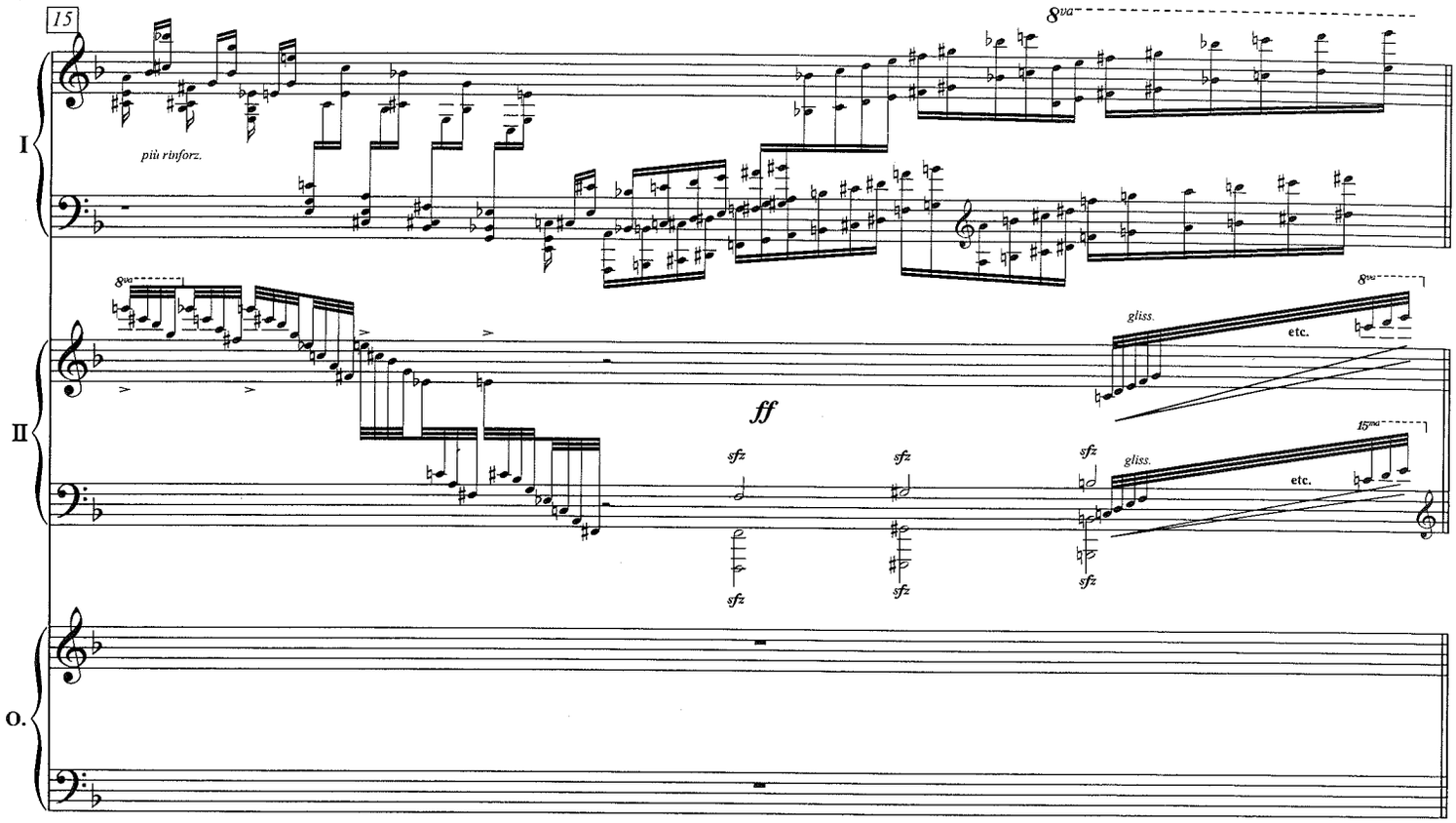





11
Cadenza
Presto
8va
rinforz.
martellato
I
II
O.
ff

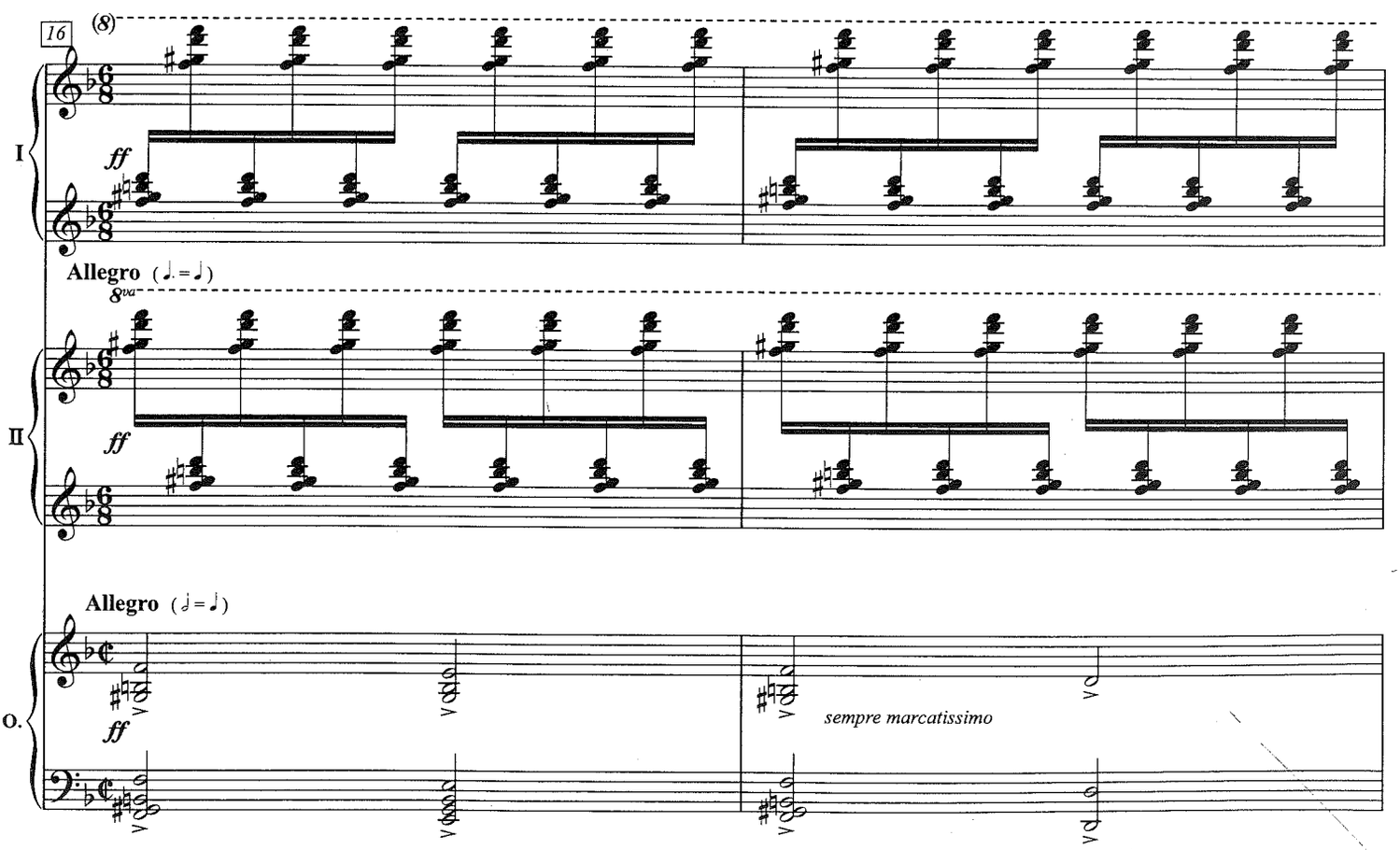

12
Cadenza
Presto
8va
rinforz.
cresc.
marcatiss.
I
II
O.

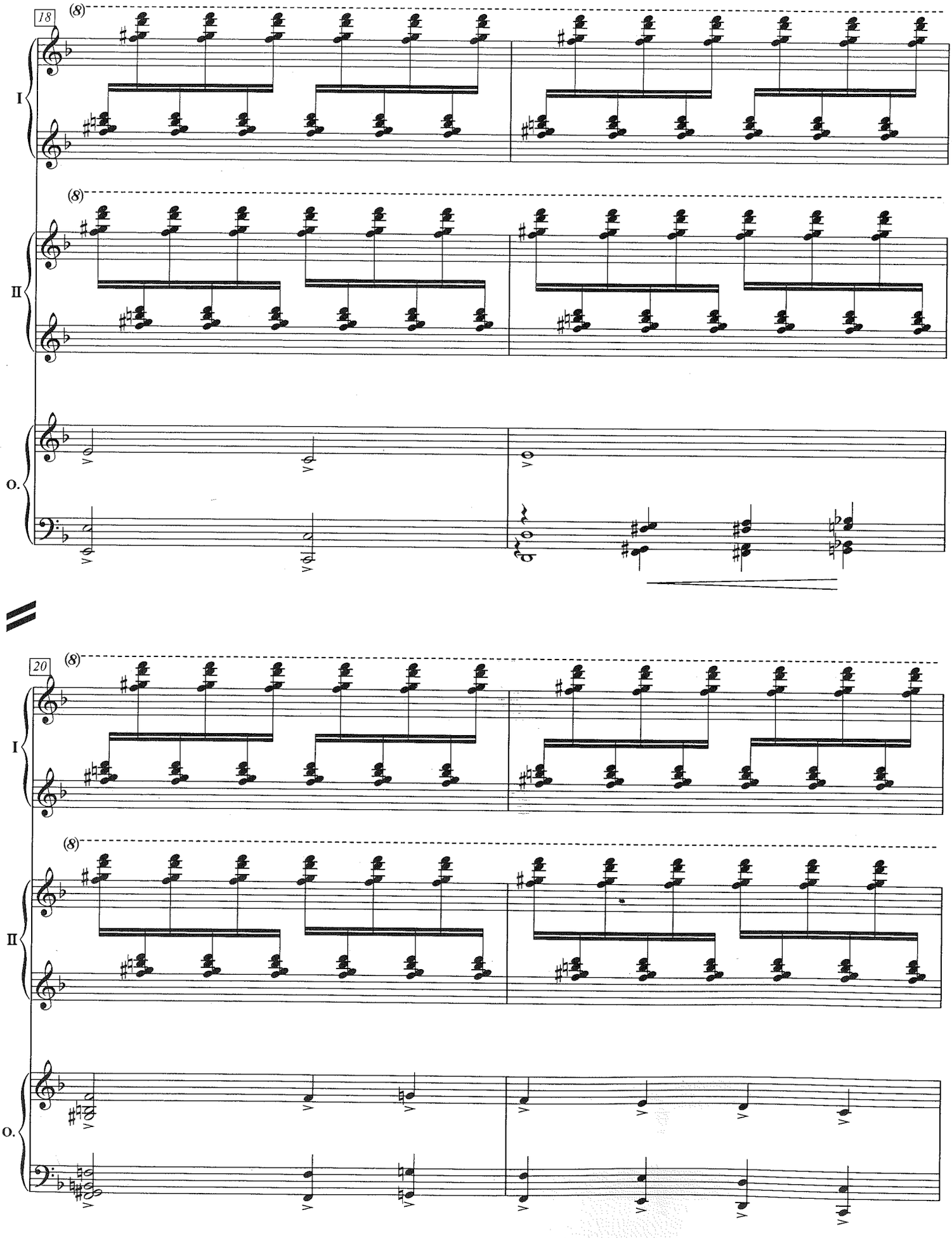

13
I
8vb
II
sffz
sffz
O.
15
Cadenza
Presto
I
f
8va
rinforz.
Cadenza
Presto
II
f
sfz
8vb
sfz
O.

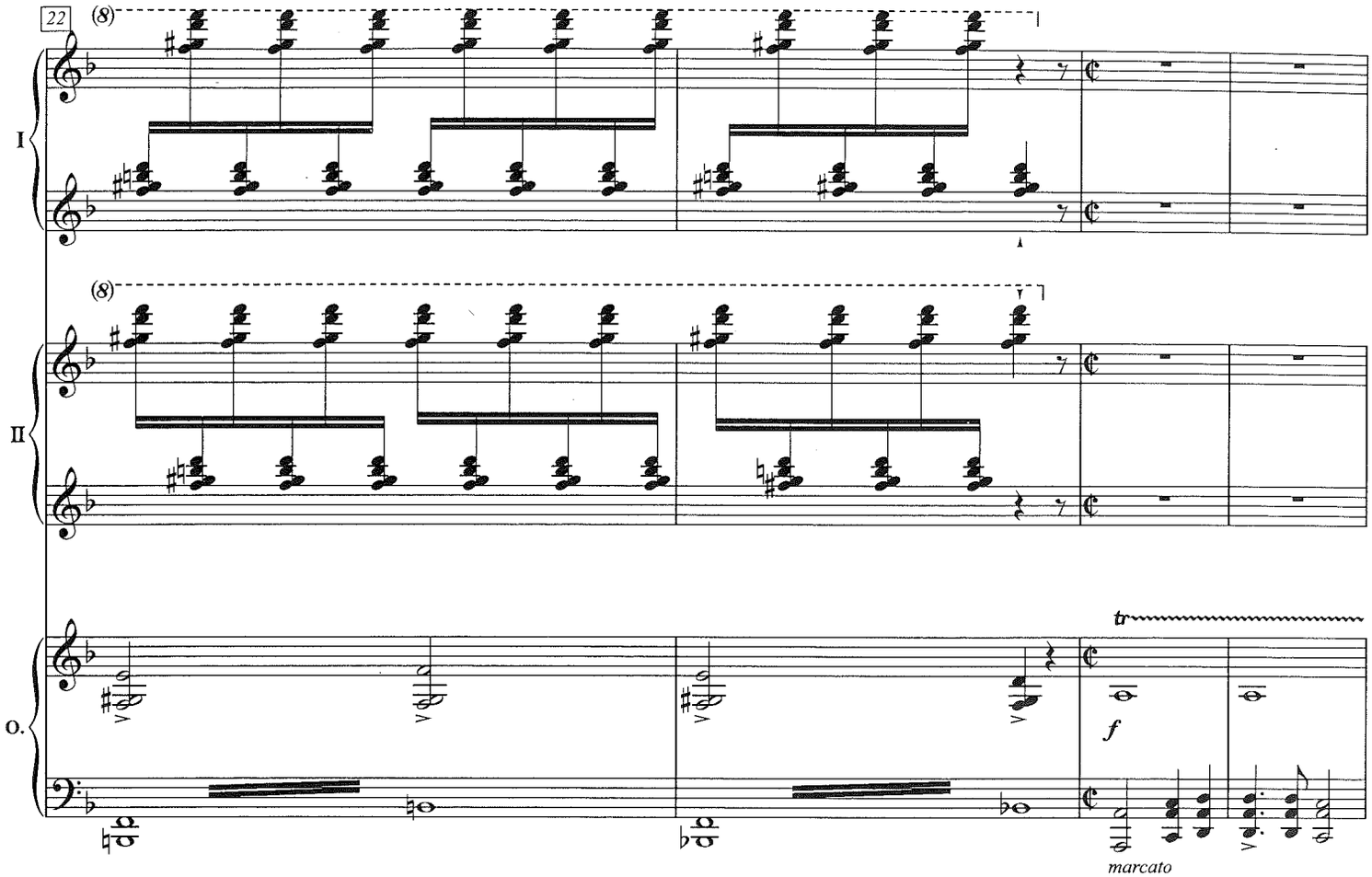

15
8va
più rinforz.
I
II
O.
ff
sfz
gliss.
etc.
15ma

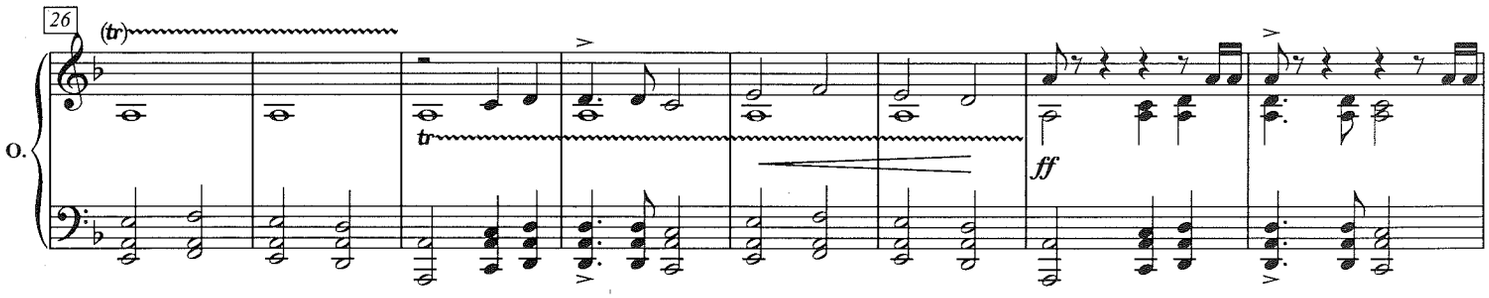
A

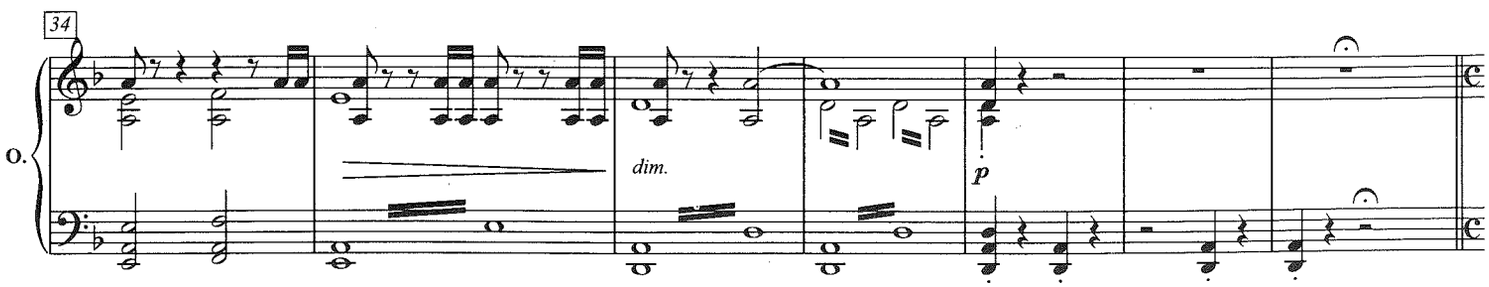
Allegro (♩. = ♩)

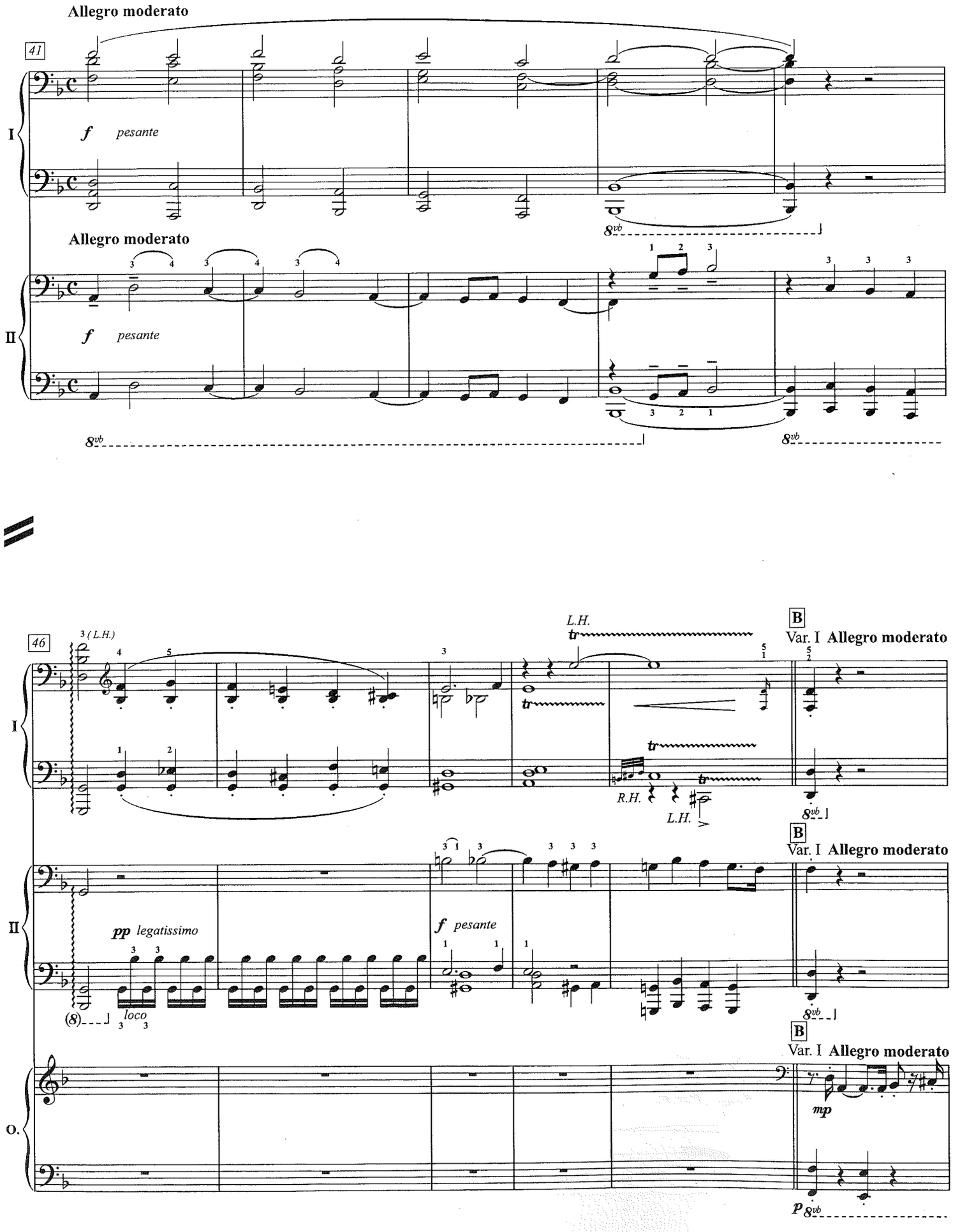

16
(8)
I
ff
Allegro (♩. = ♩)
8va
II
Allegro (𝅗𝅥 = ♩)
O.
sempre marcatissimo

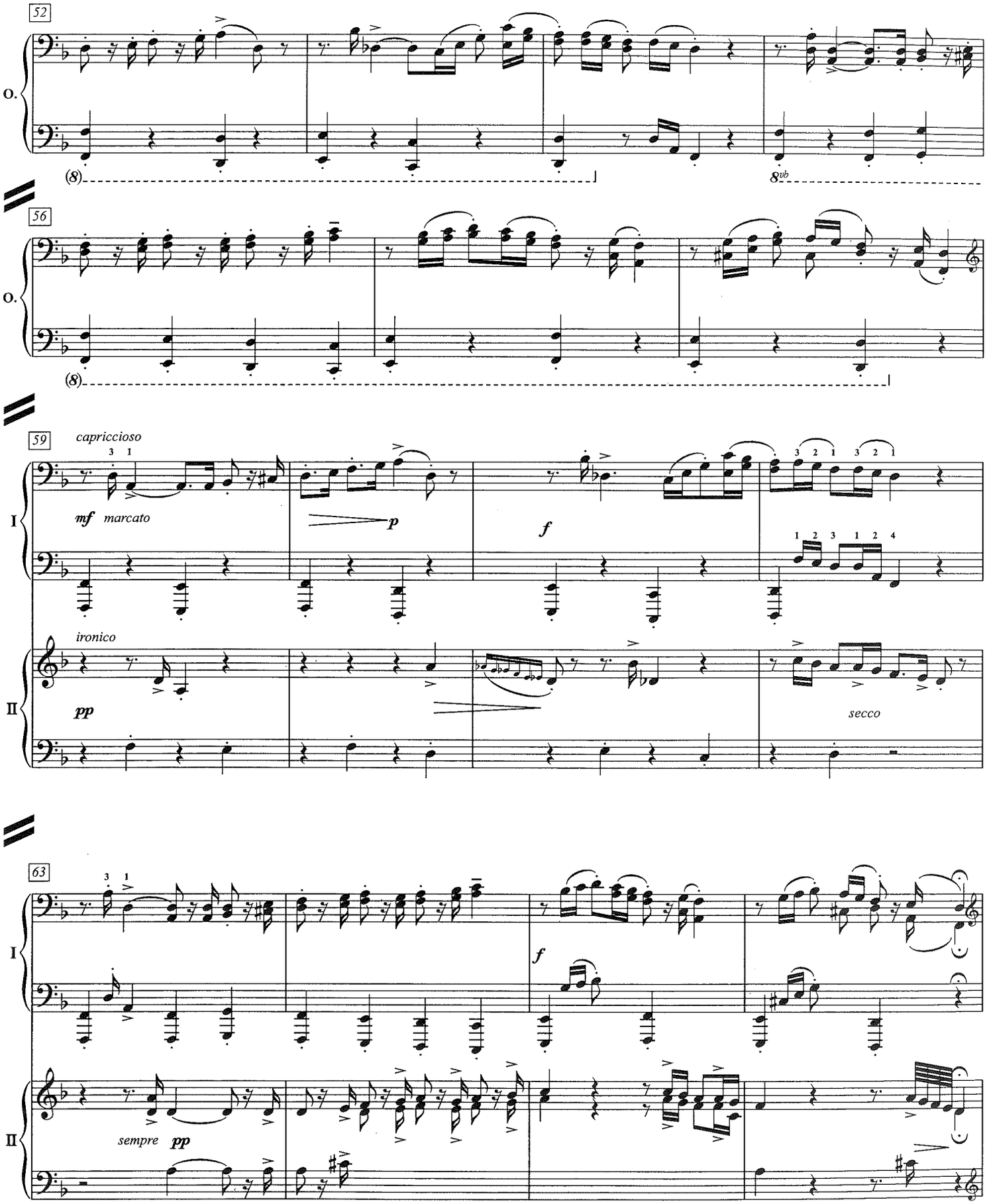

18
20
I
II
O.
(8)

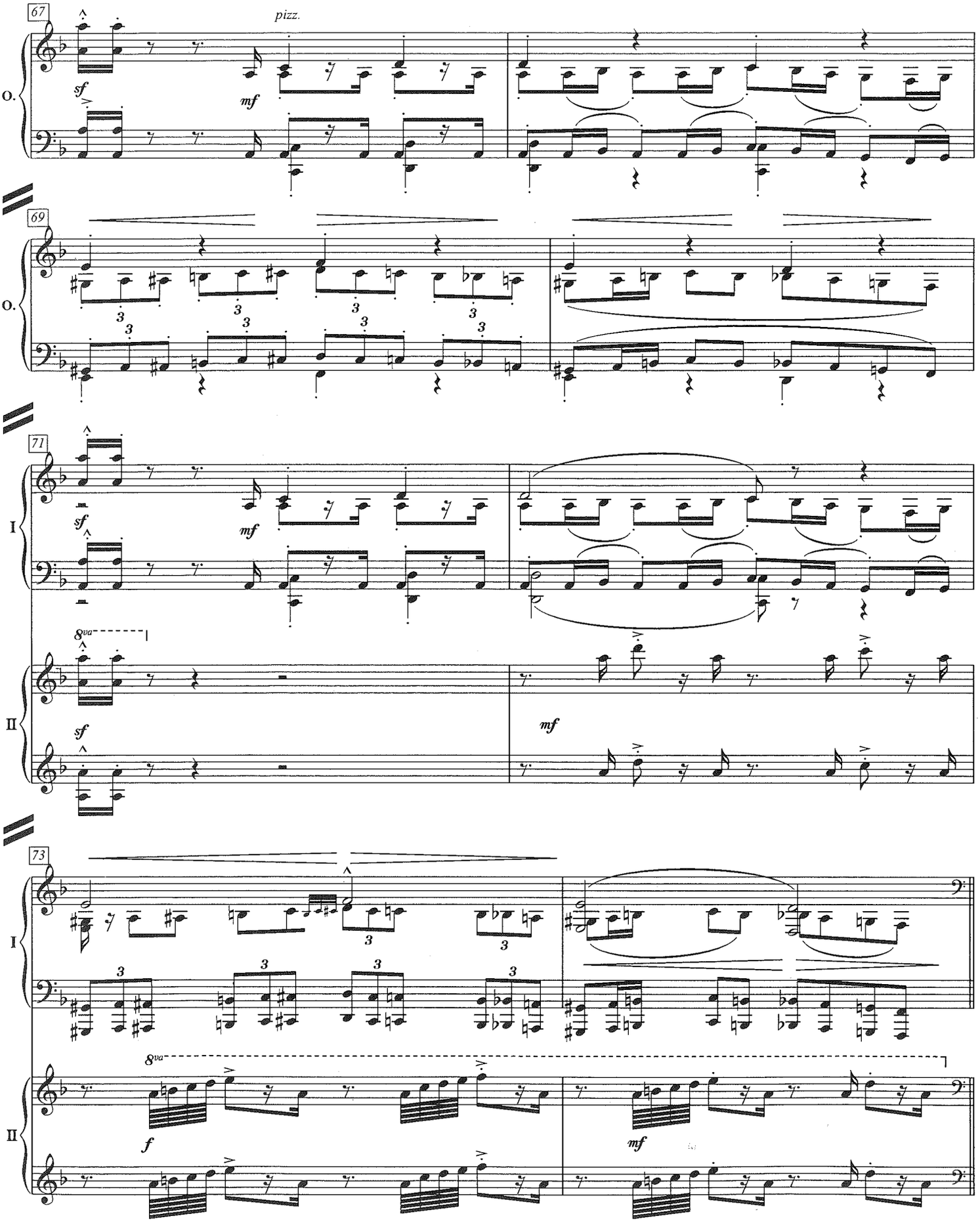

22
(8)
I
(8)
II
O.
tr
f
marcato

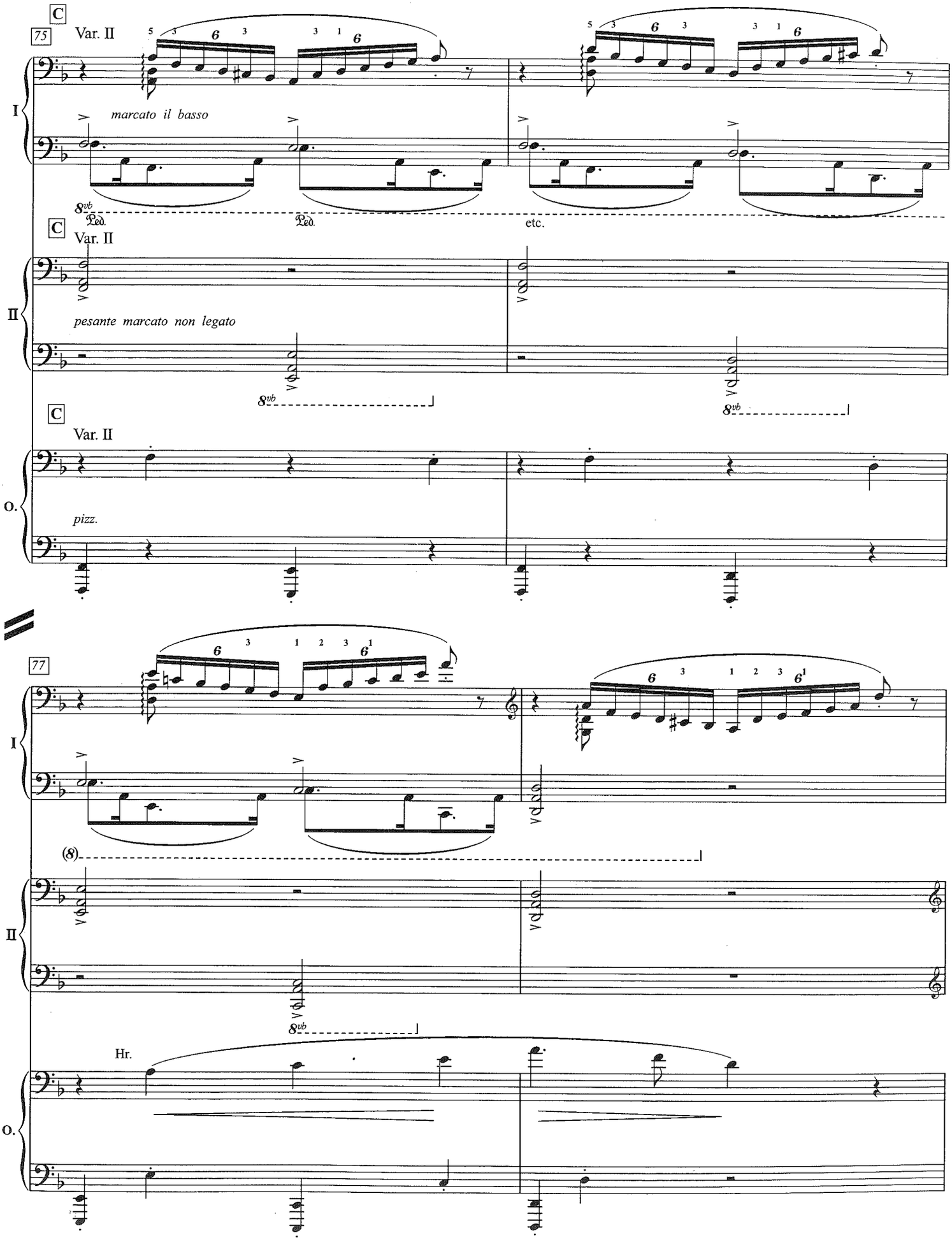

26
(tr)
O.
tr
ff

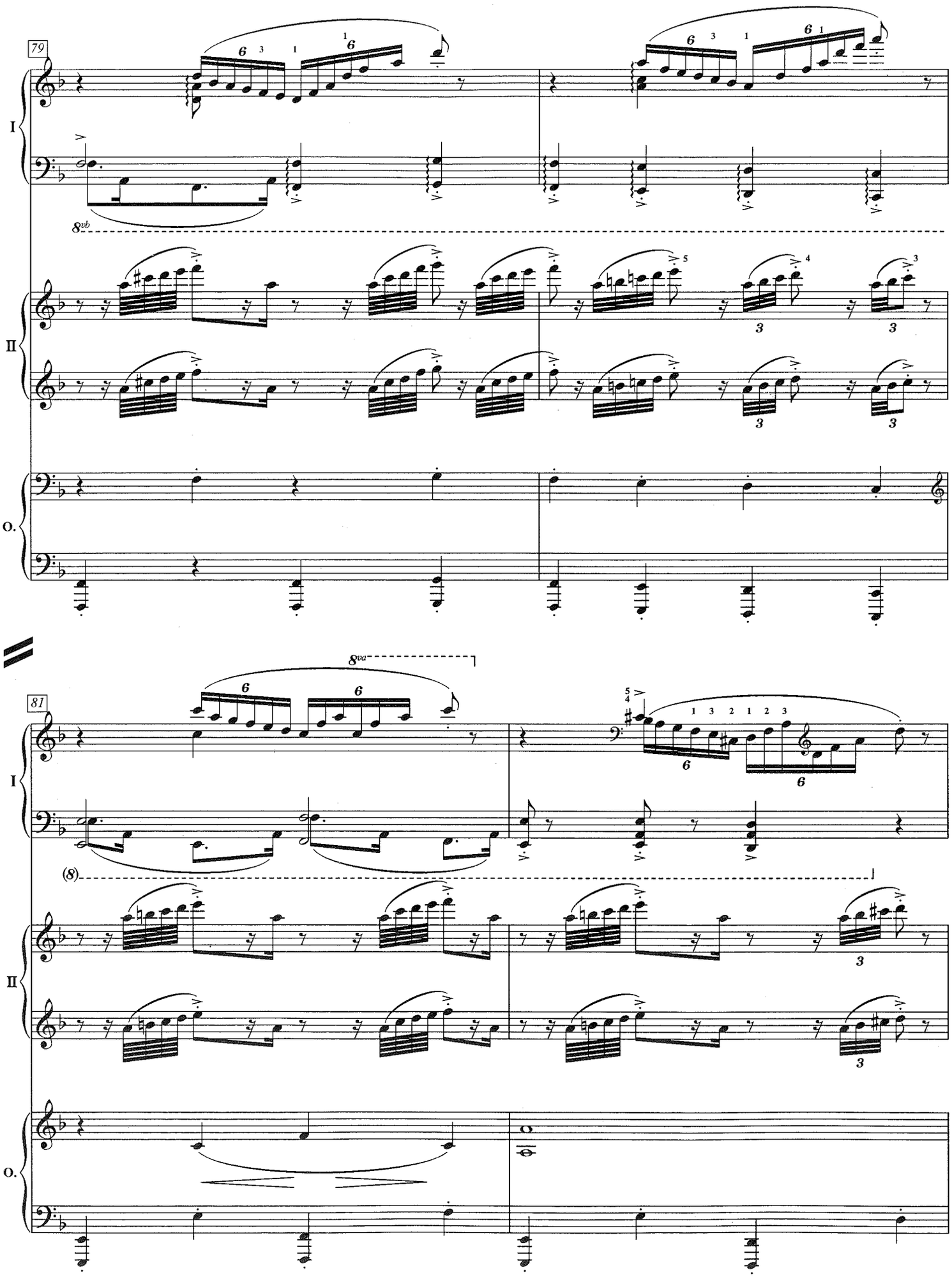

34
O.
dim.
p

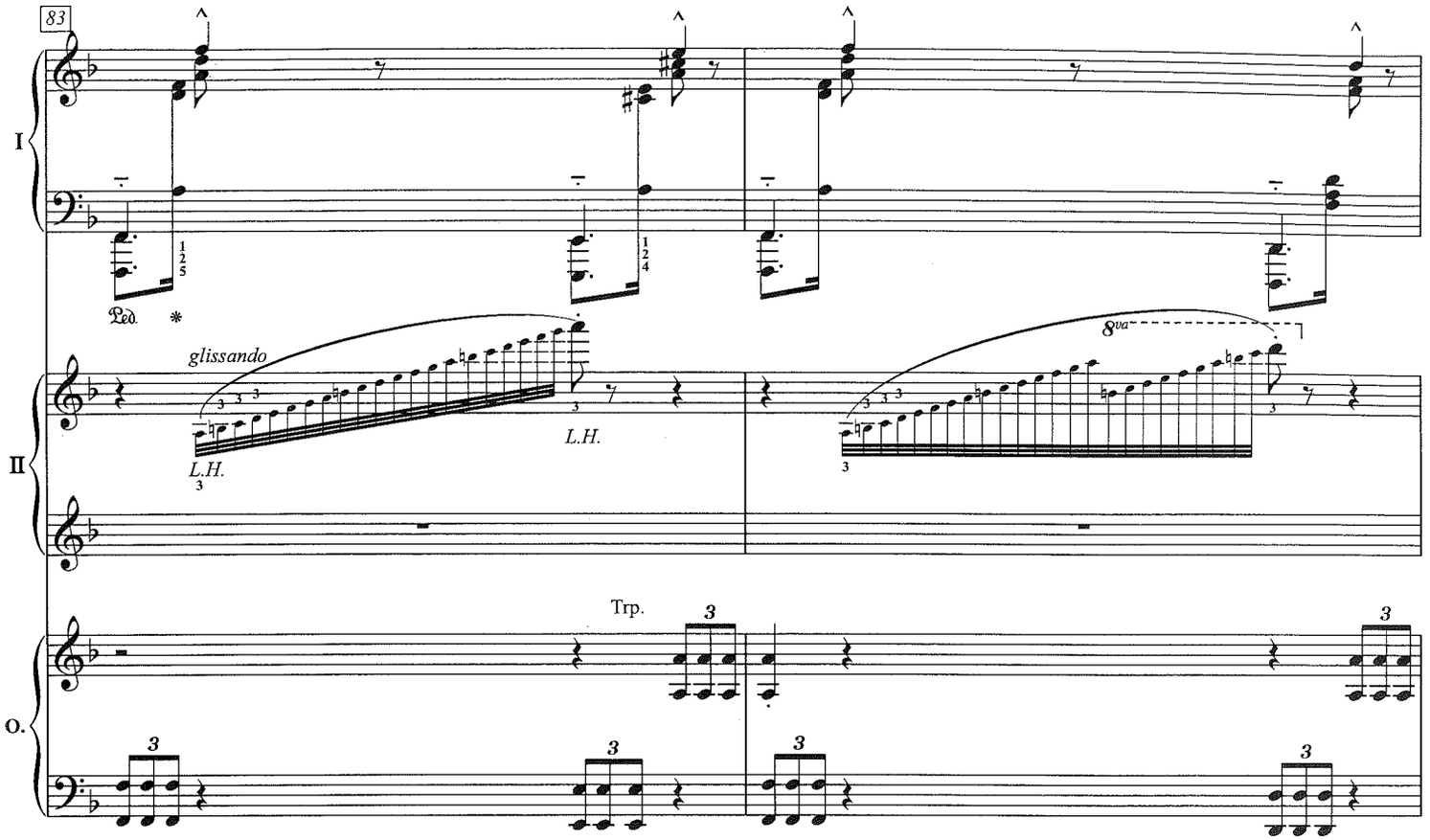

Allegro moderato
41
I
f pesante
8vb
Allegro moderato
II
f pesante
8vb
8vb
46
3 (L.H.)
L.H.
tr
B
Var. I Allegro moderato
R.H.
L.H.
pp legatissimo
f pesante
(8)
loco
mp
O.
p
8vb

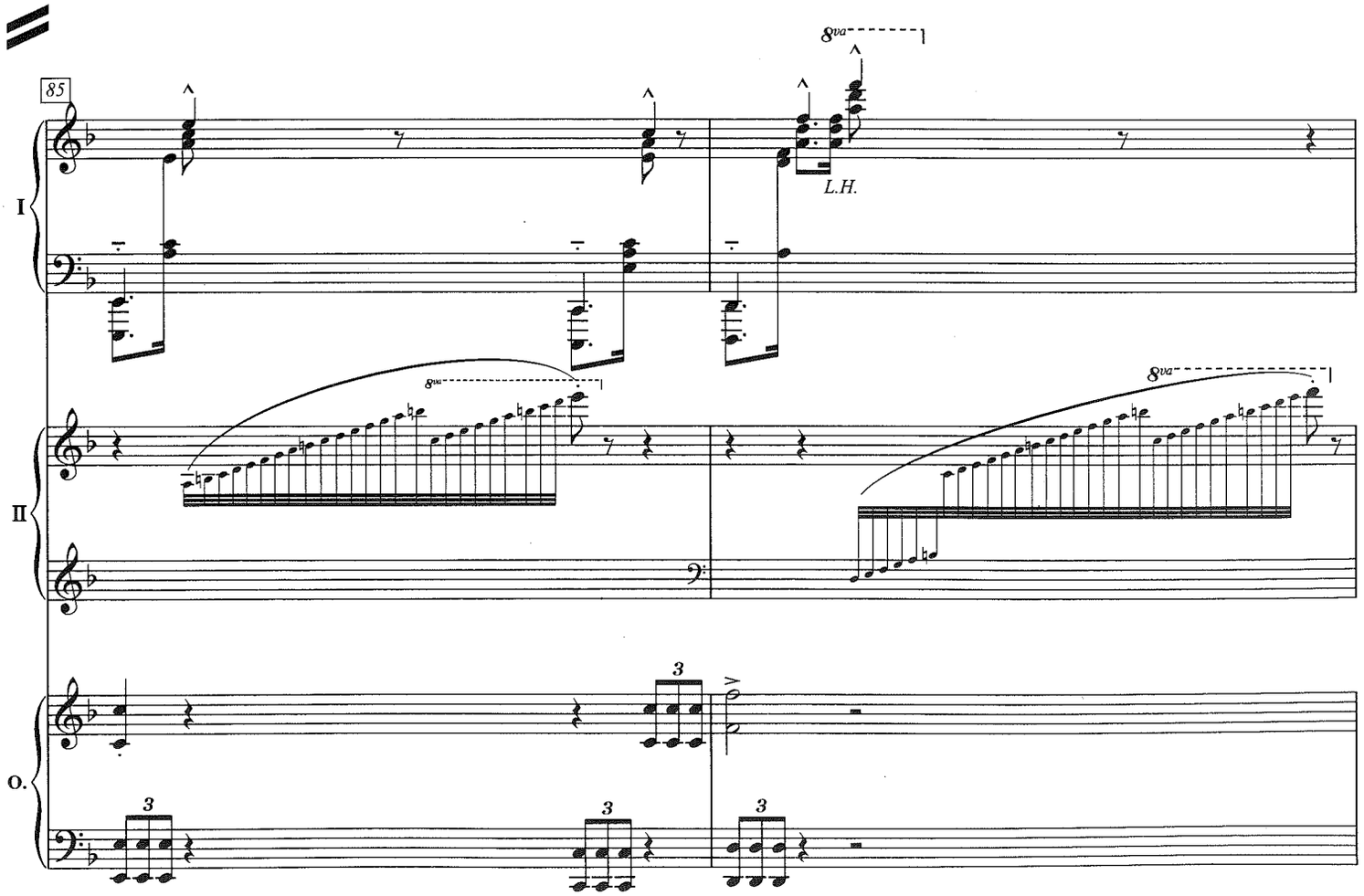

52
O.
(8)
8vb
56
O.
(8)
59
capriccioso
I
mf marcato
p
f
II
ironico
pp
secco
63
I
f
II
sempre pp

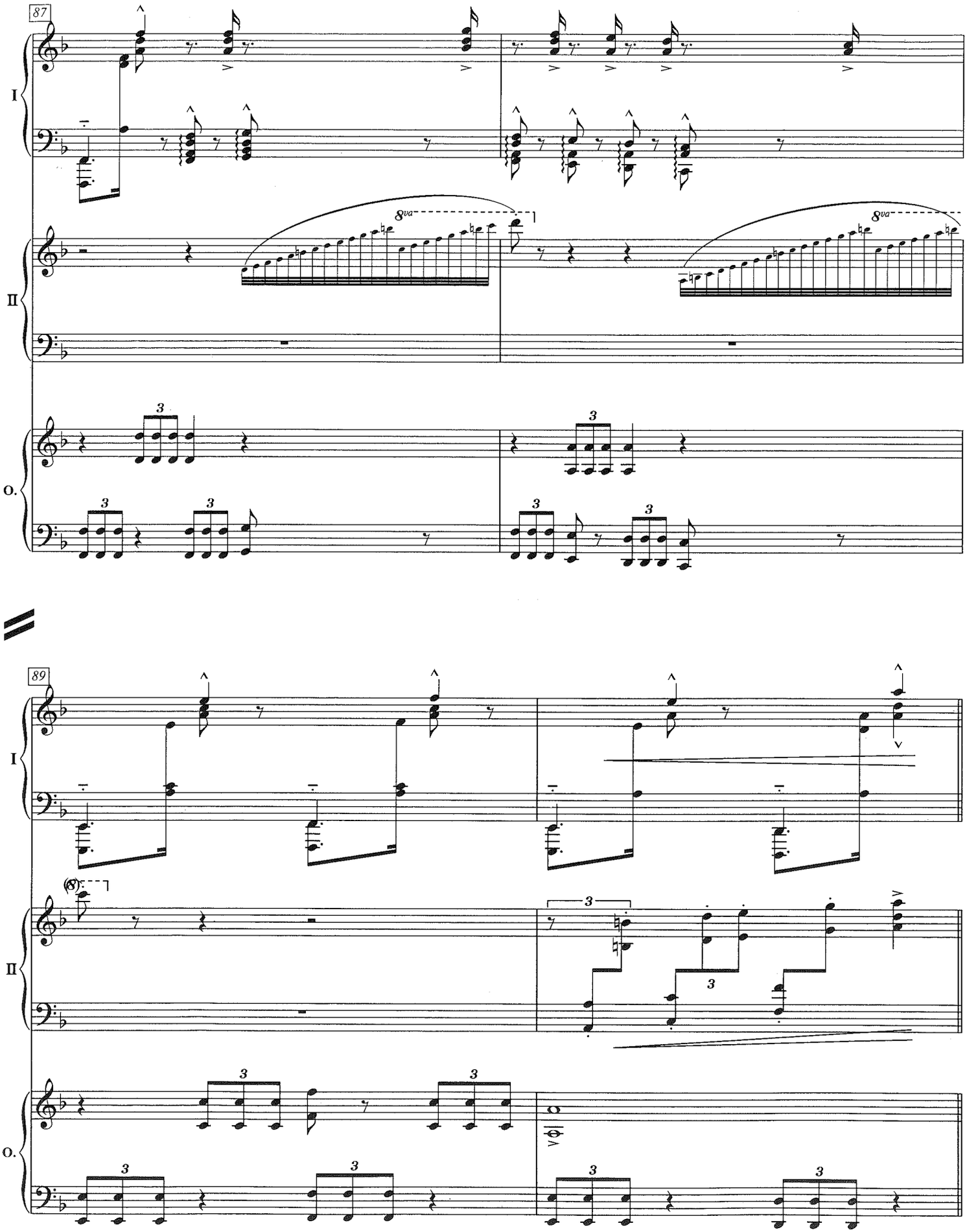

67
pizz.
sf
mf
O.
69
O.
71
I
sf
mf
8va
II
sf
mf
73
I
II
8va
f
mf

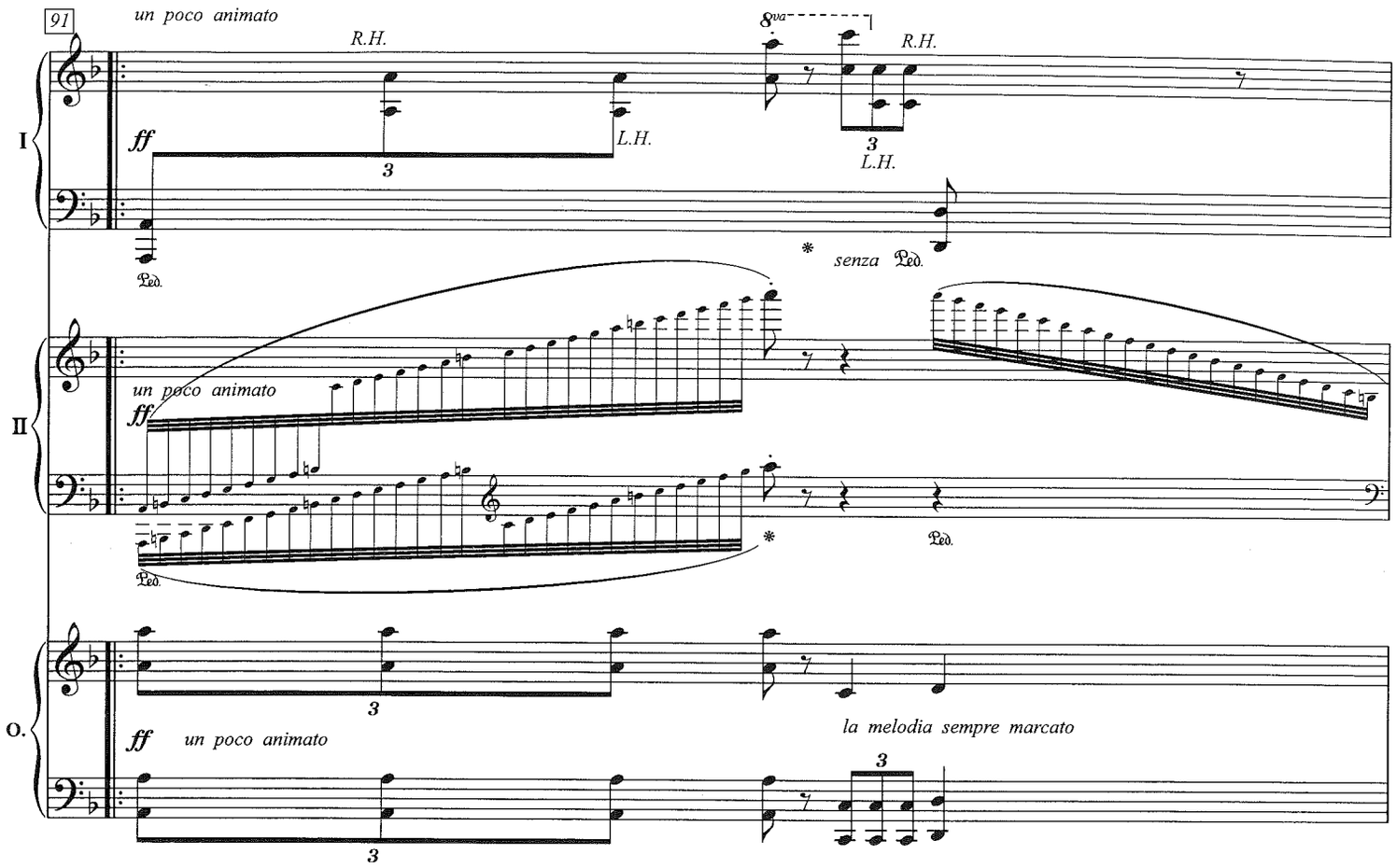

C
75
Var. II
I
marcato il basso
8vb
Ped.
Ped.
etc.
C
Var. II
II
pesante marcato non legato
8vb
8vb
C
Var. II
O.
pizz.
77
I
(8)
II
8vb
Hr.
O.

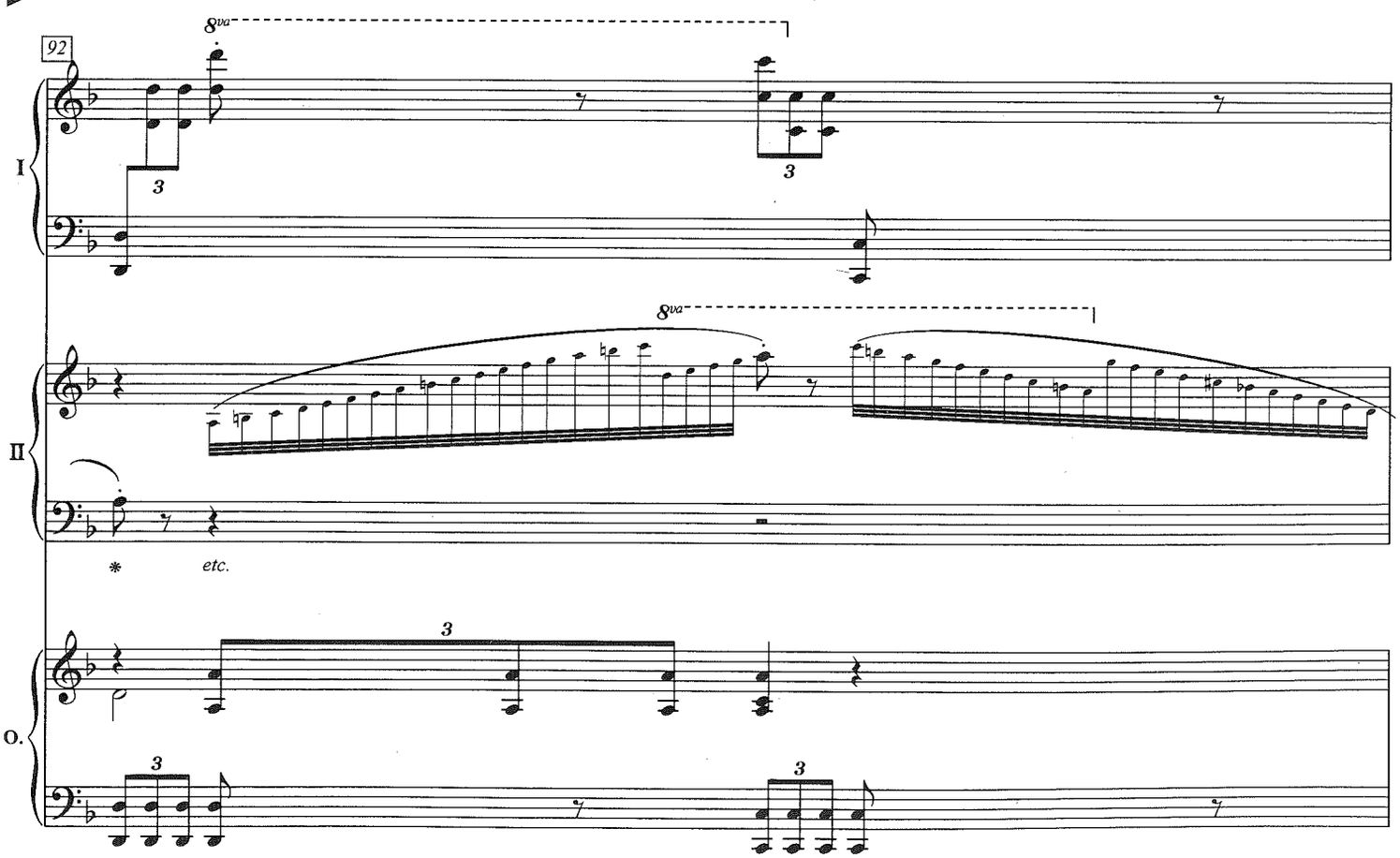

79
I
II
O.
8vb
81
8va
(8)

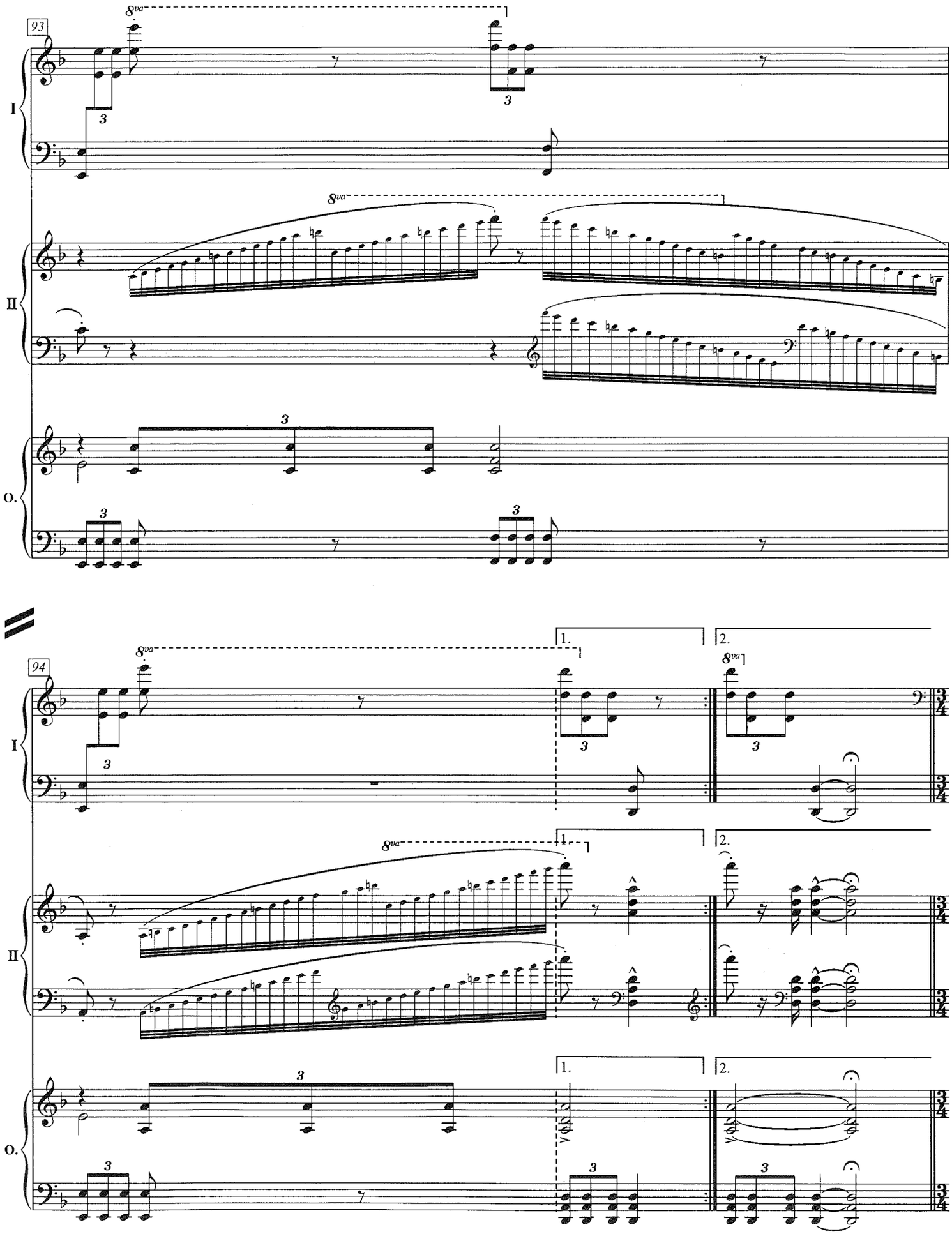

83
I
II
O.
Ped.
glissando
L.H.
8va
Trp.

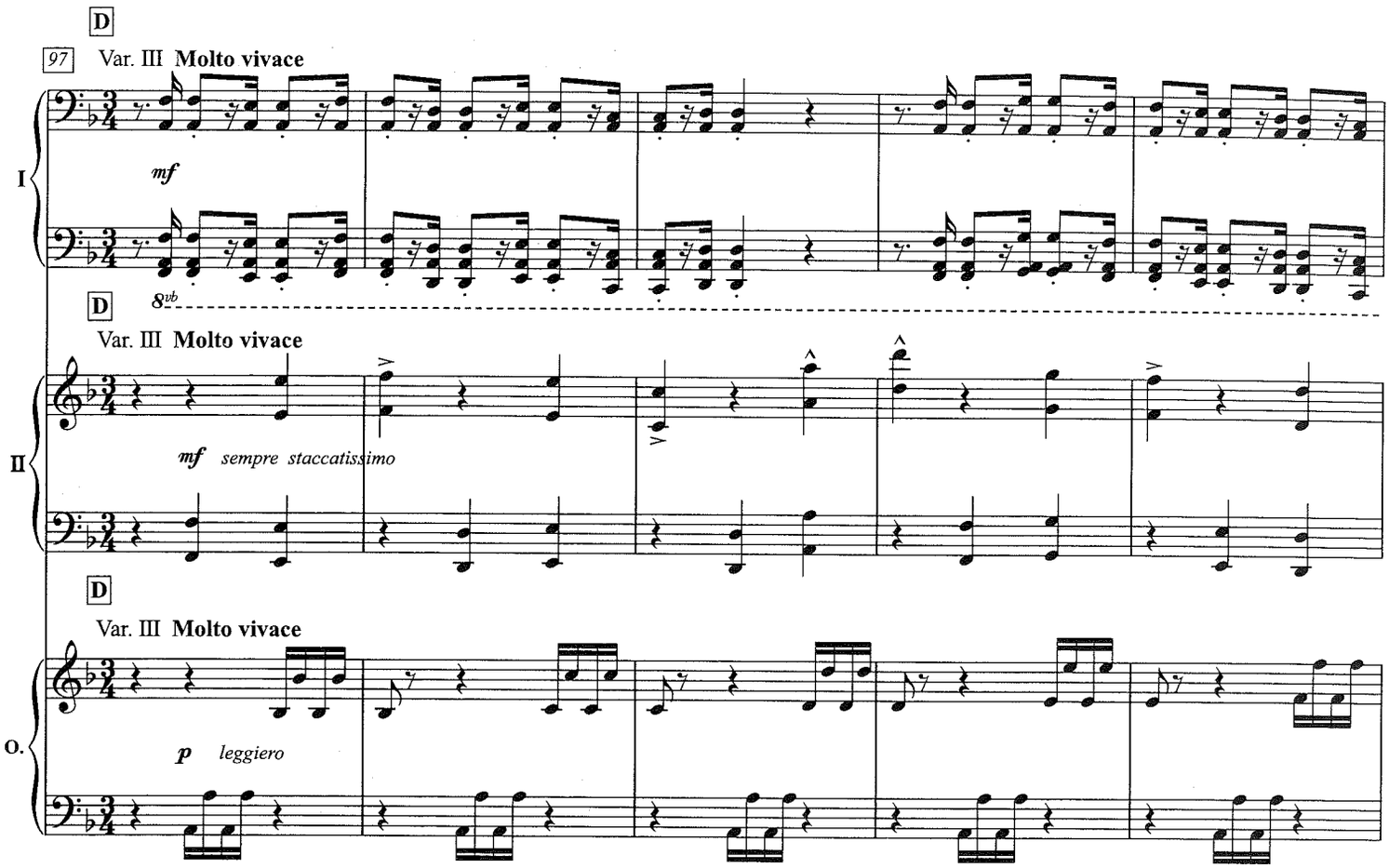

85
I
II
O.
8va
L.H.

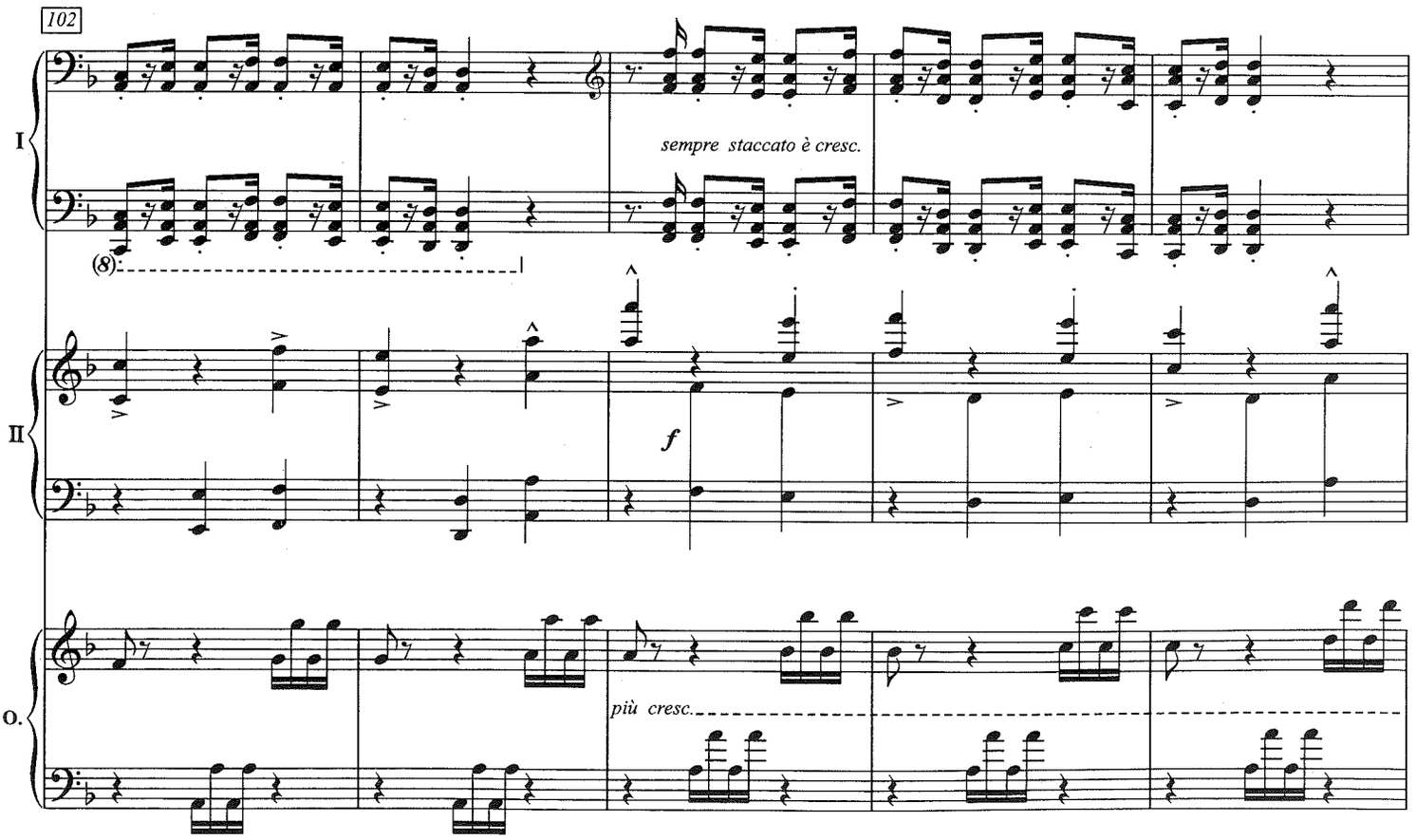

87
I
II
O.
8va
8va
3
89
I
II
O.
8va
3

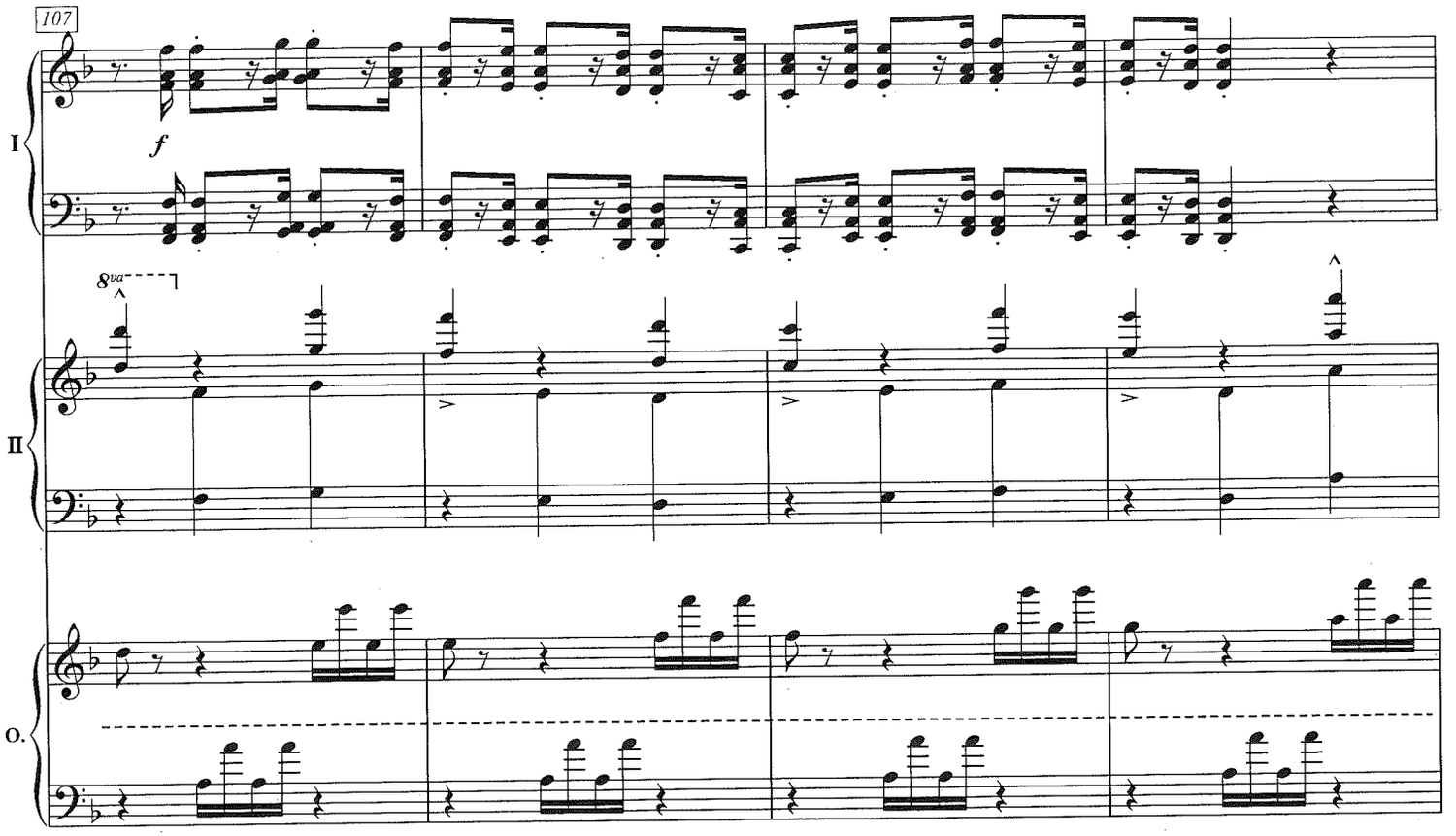

91
un poco animato
R.H.
L.H.
8va
R.H.
L.H.
ff
Ped.
* senza Ped.
I
II
O.
un poco animato
ff
Ped.
ff un poco animato
la melodia sempre marcato

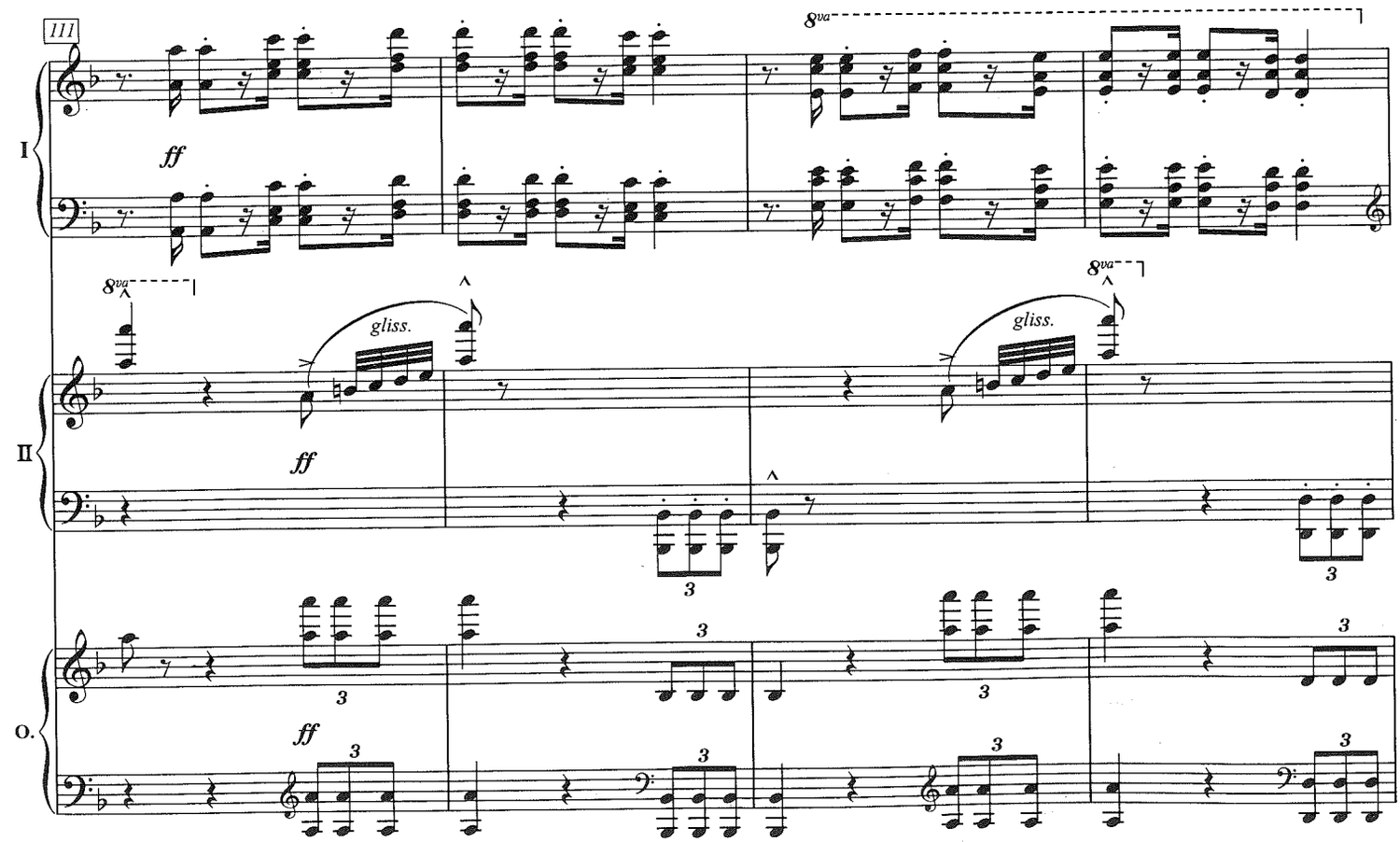

92
8va
I
II
O.
* etc.

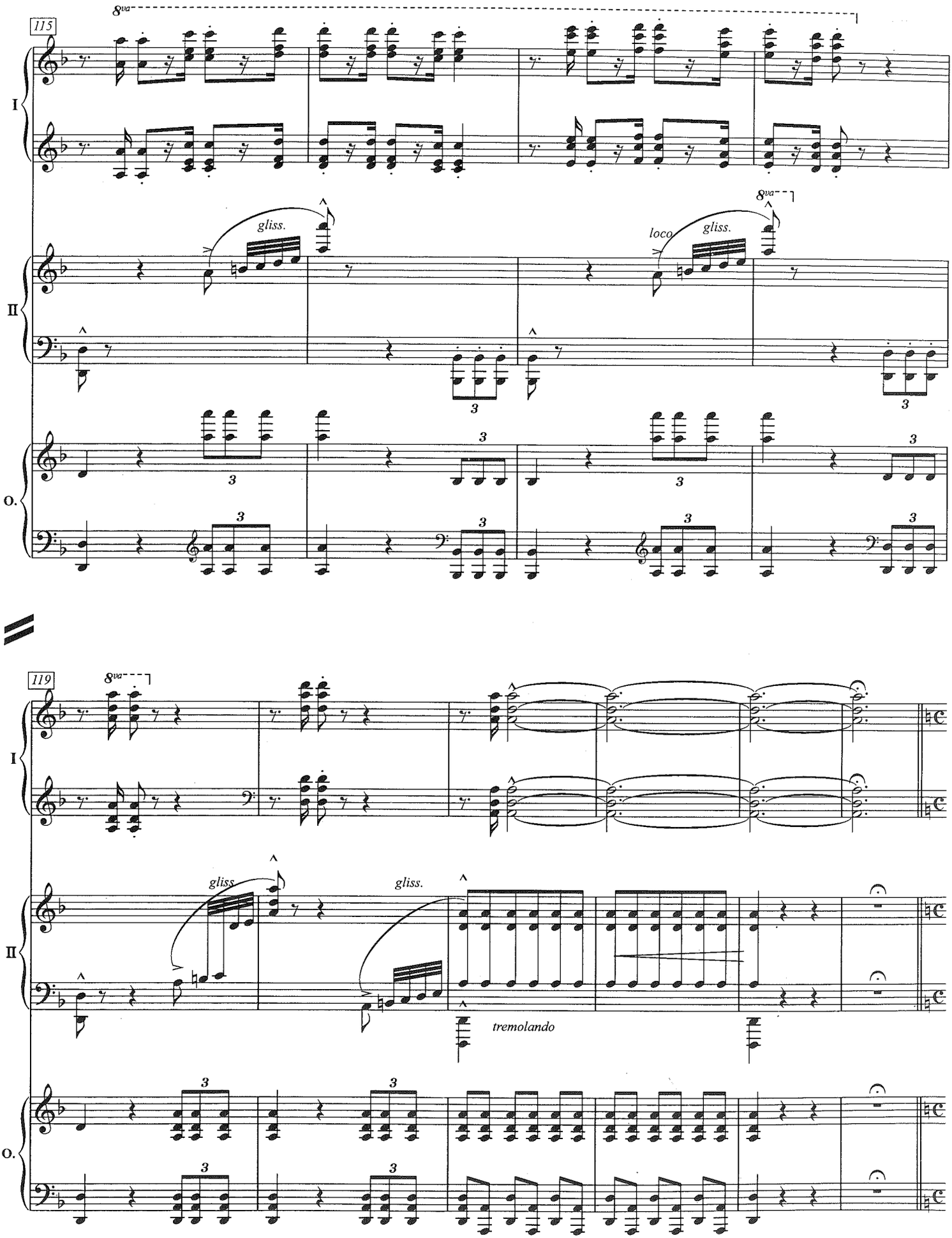

93
94
I
II
O.
8va
1.
2.

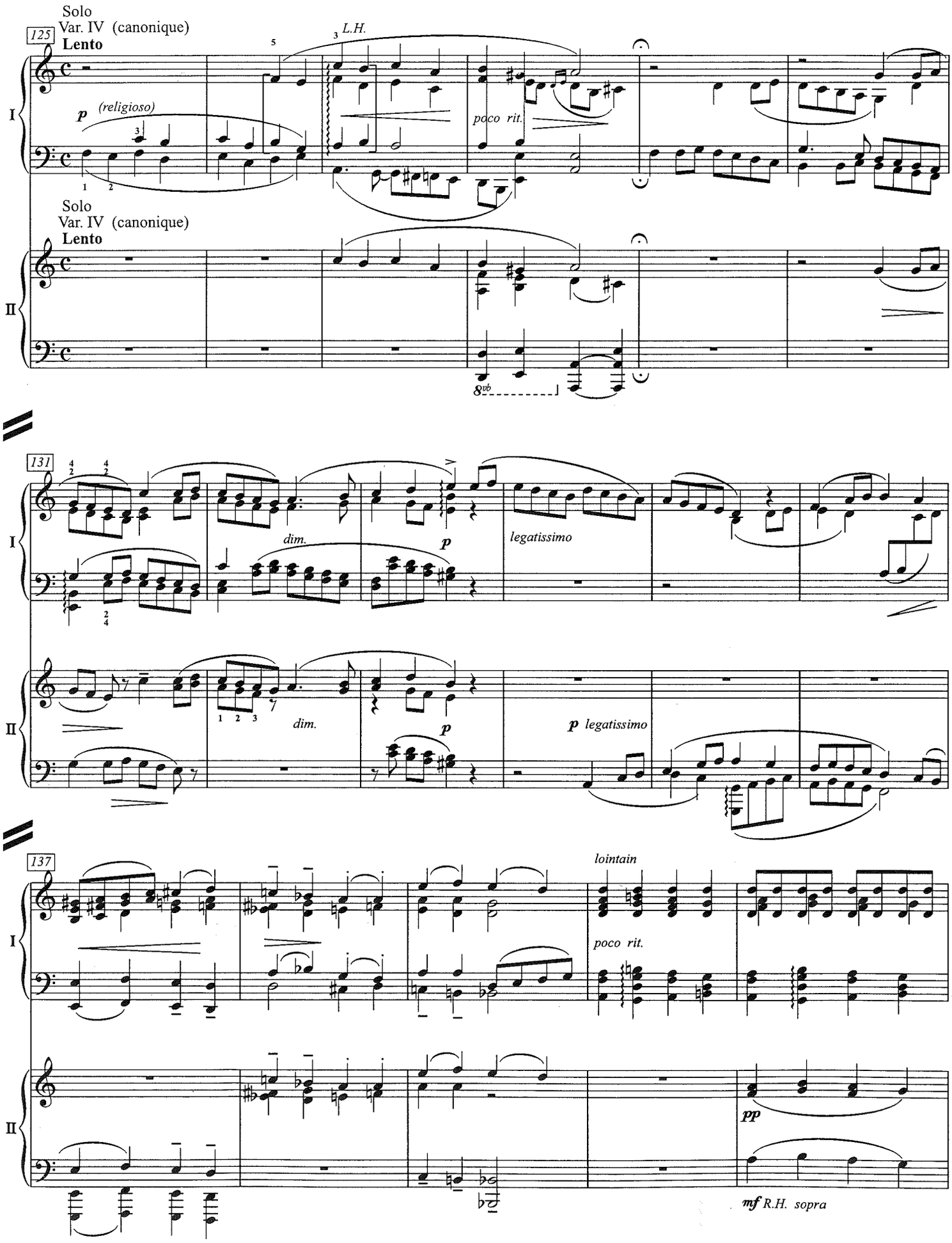

D
97
Var. III Molto vivace
I
mf
8vb
D
Var. III Molto vivace
II
mf sempre staccatissimo
D
Var. III Molto vivace
O.
p leggiero

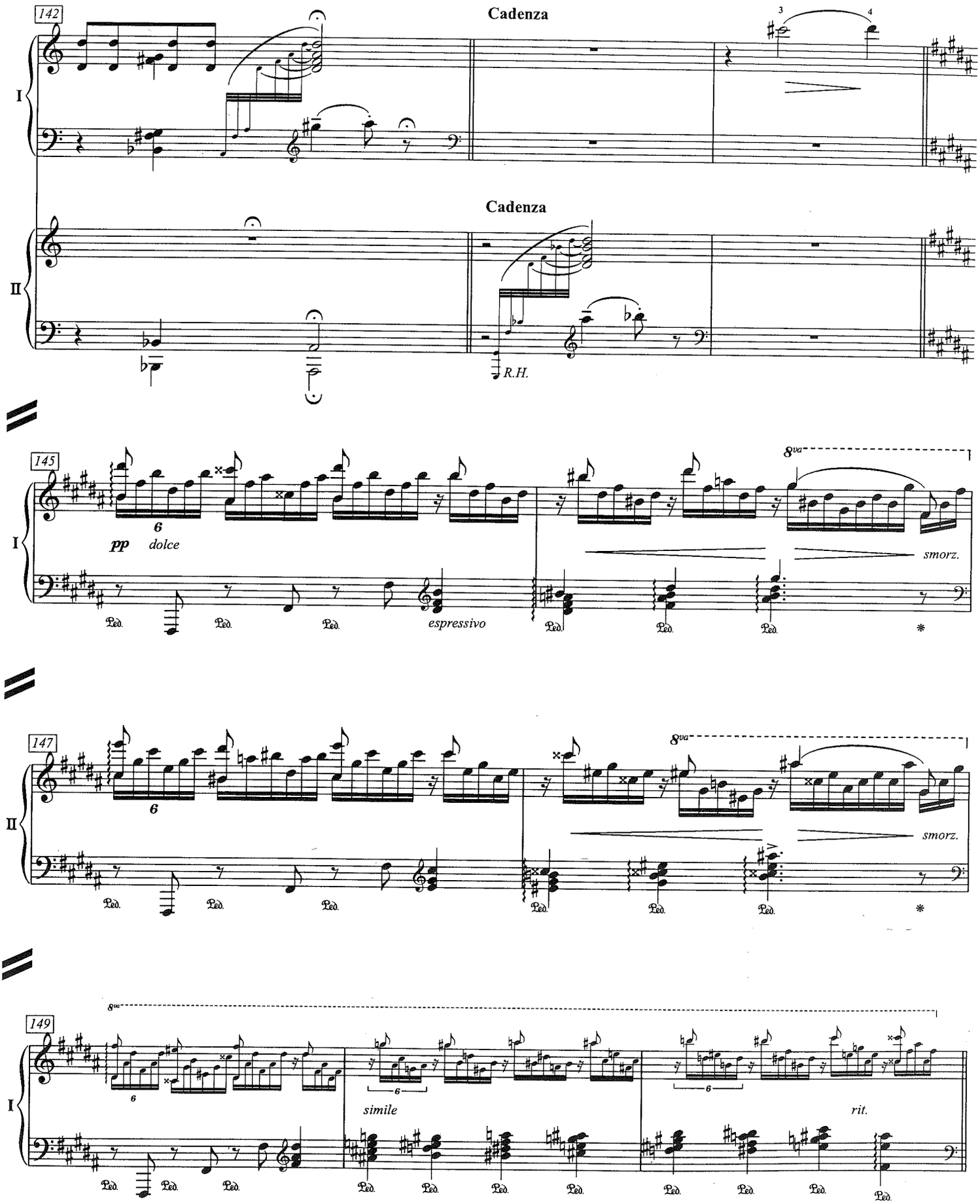

102
I
sempre staccato è cresc.
(8)
II
f
O.
più cresc.

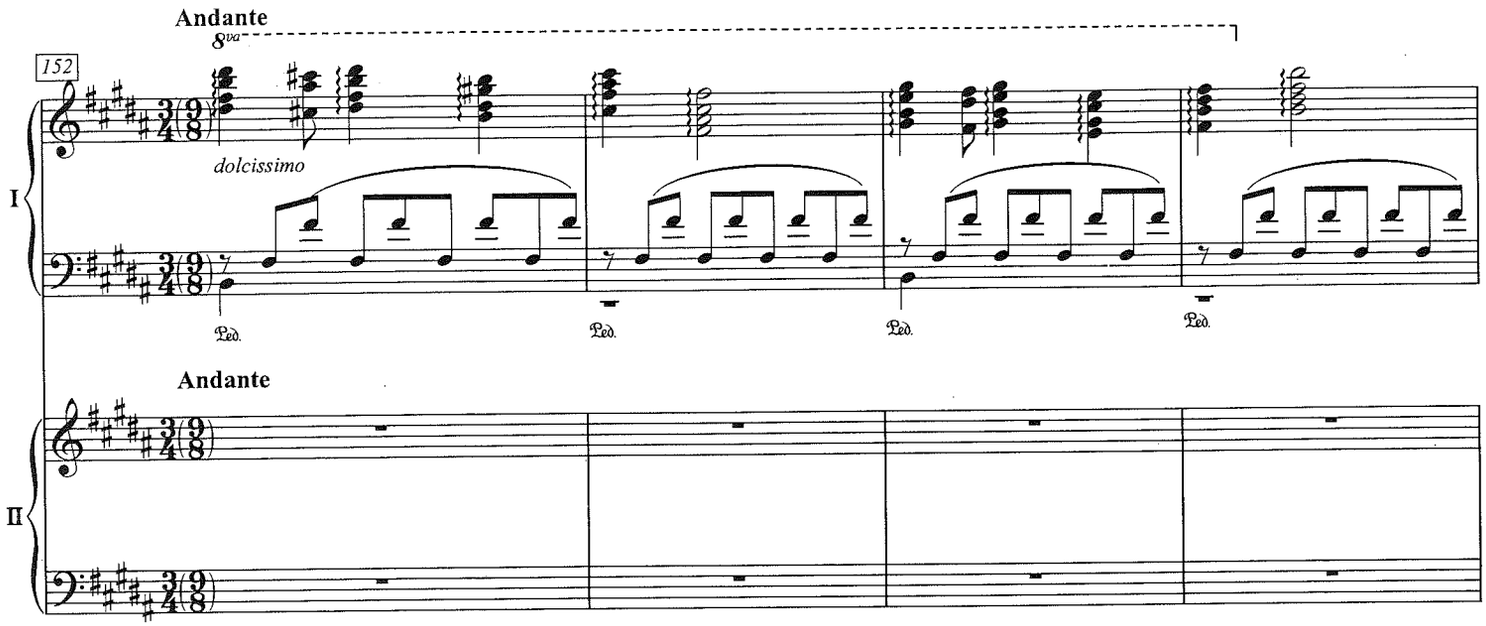

107
I
f
8va
II
O.

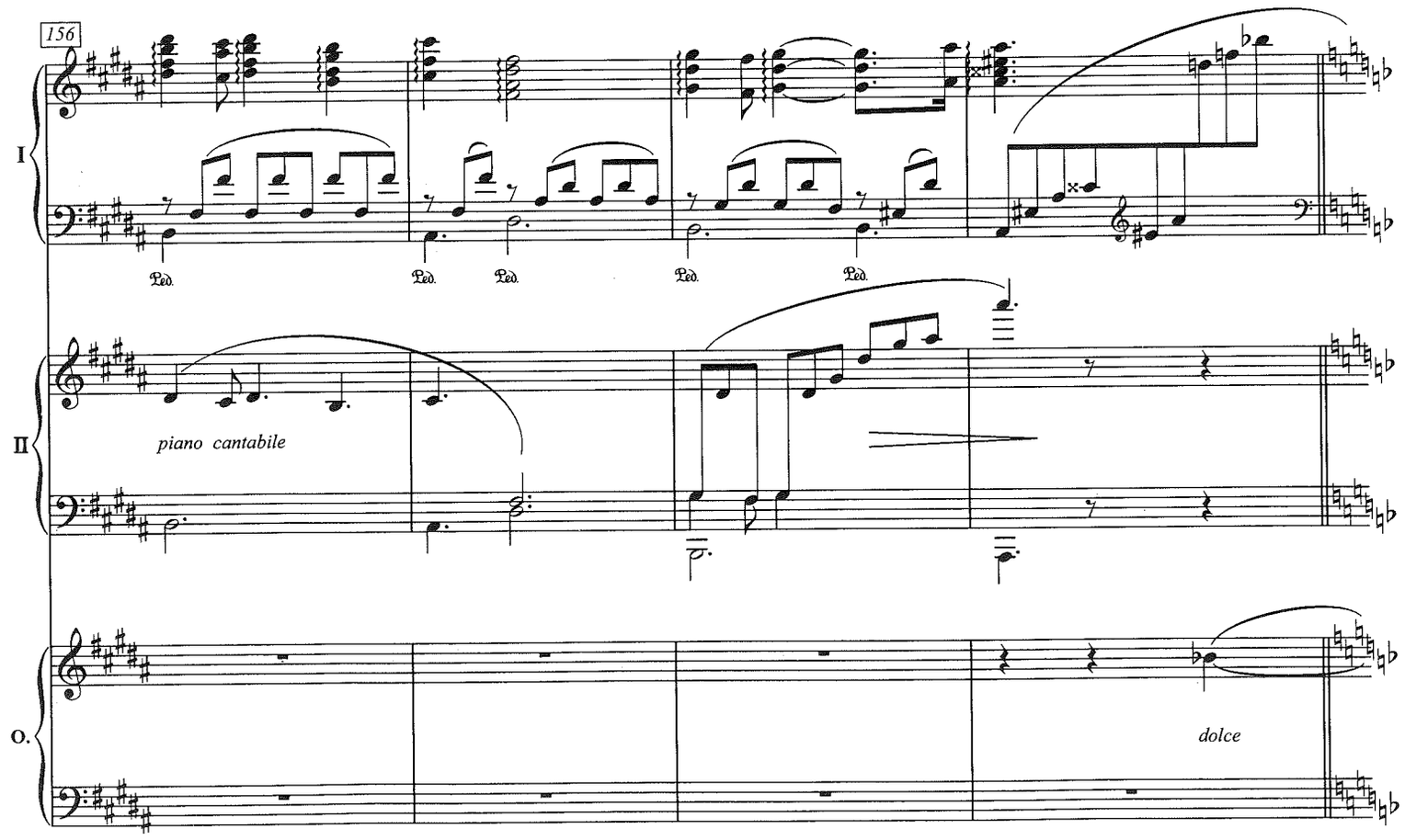

111
I
ff
8va
II
gliss.
ff
3
O.
ff

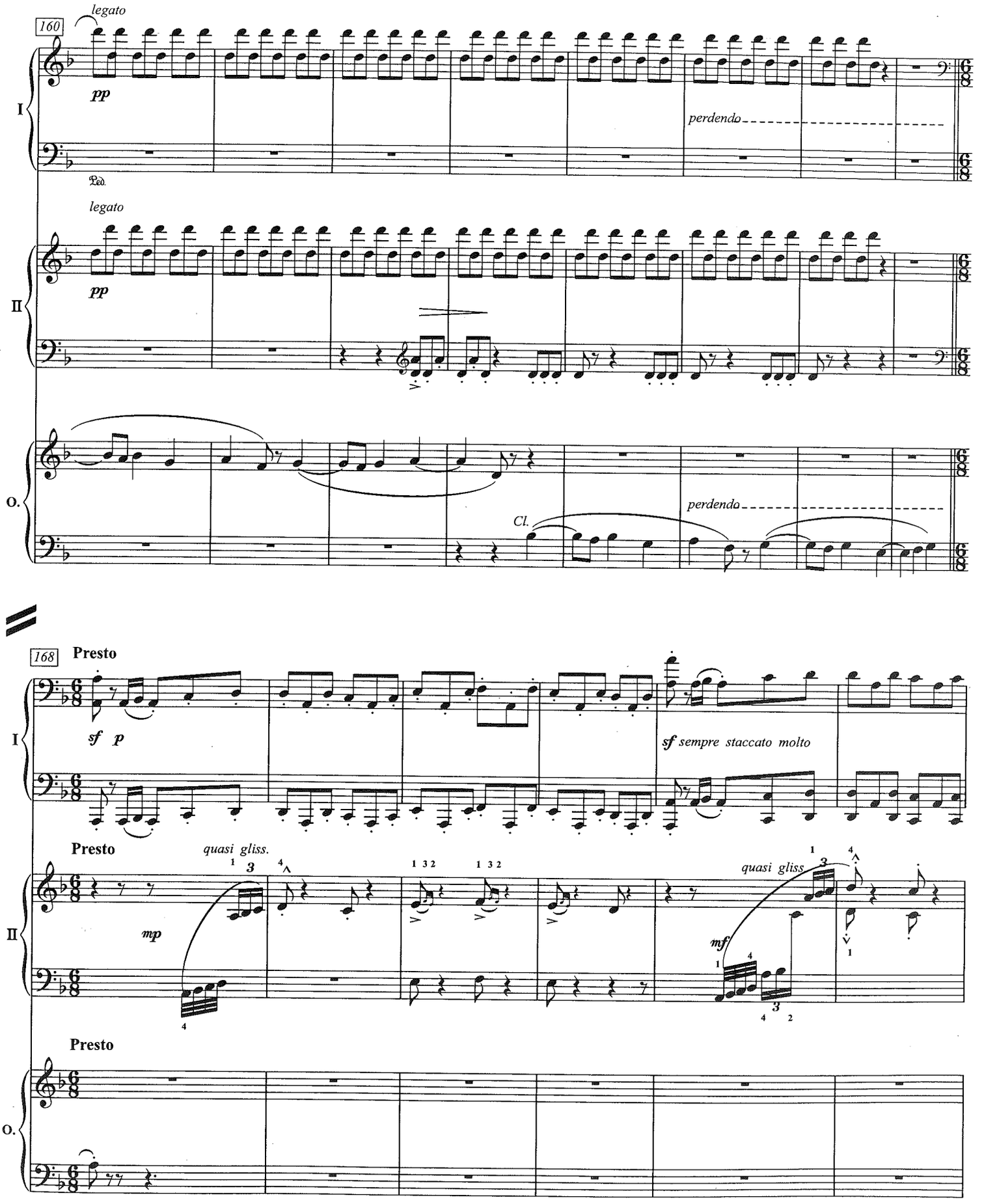

115
8va
I
II
O.
gliss.
loco
gliss.
8va
3
119
8va
gliss
gliss.
tremolando

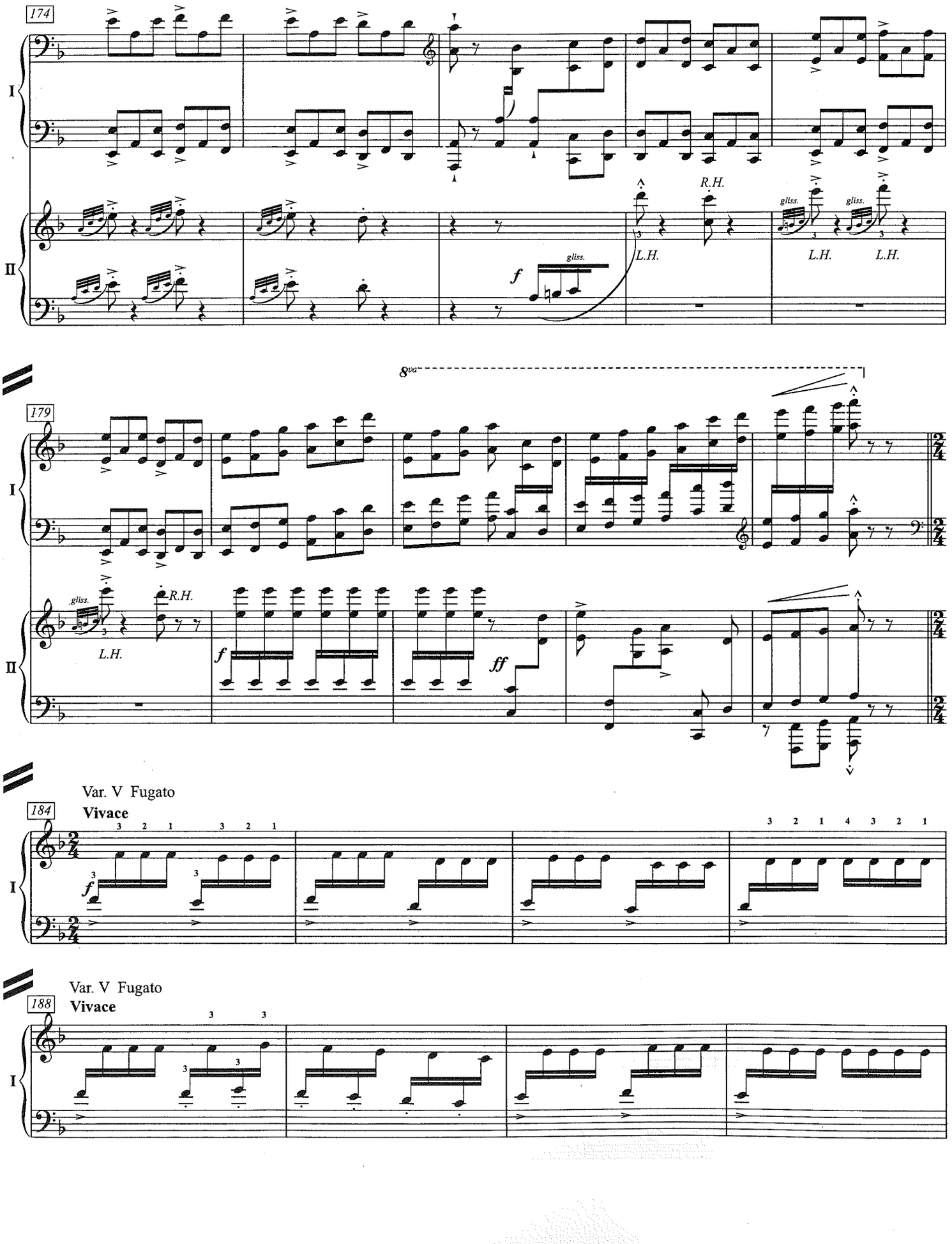

Solo
Var. IV (canonique)
Lento
125
L.H.
p (religioso)
poco rit.
I
Solo
Var. IV (canonique)
Lento
II
8vb
131
dim.
p
legatissimo
dim.
p
p legatissimo
137
lointain
poco rit.
pp
mf R.H. sopra

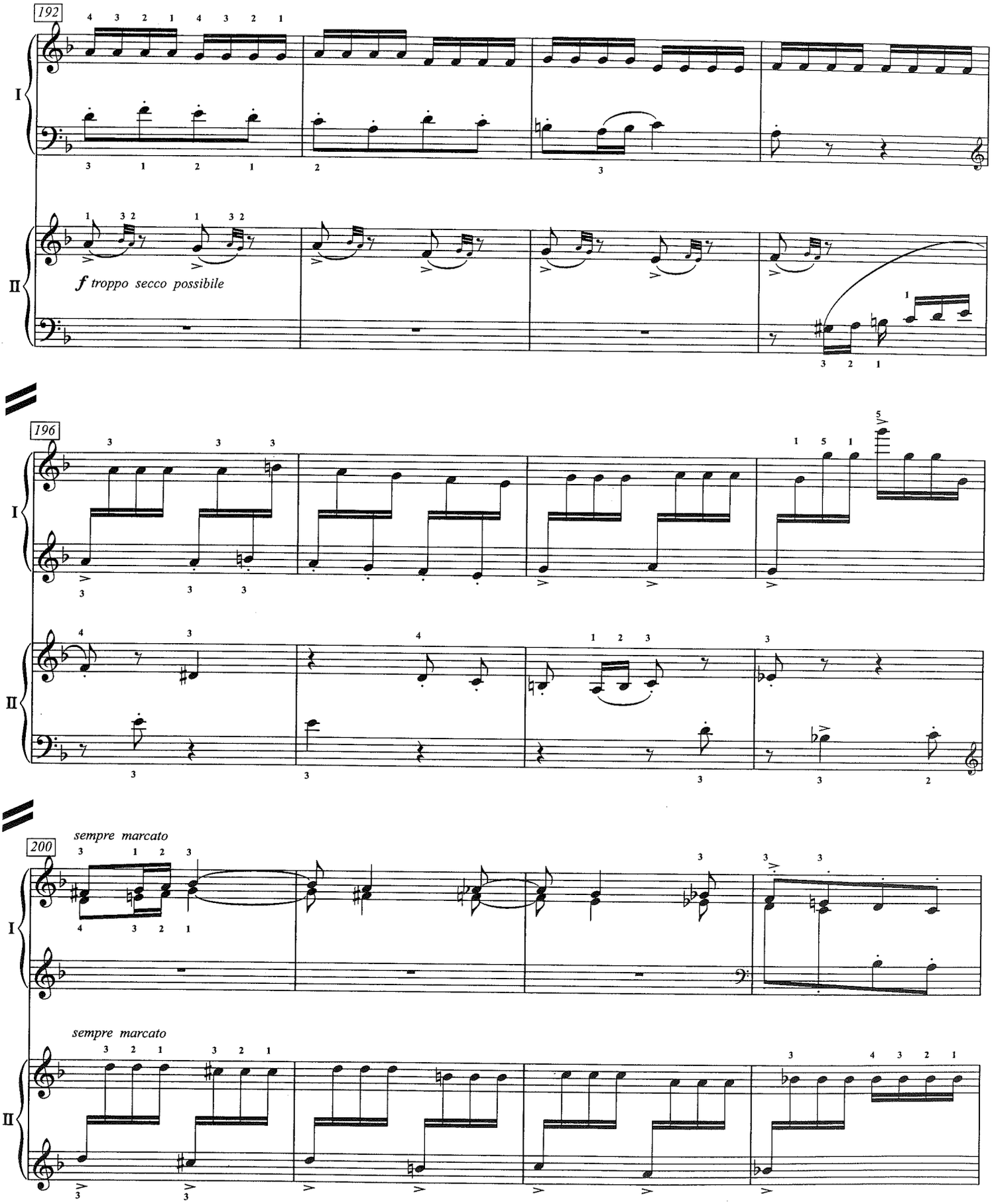

142
Cadenza
Cadenza
R.H.
145
pp
dolce
espressivo
smorz.
147
smorz.
149
simile
rit.

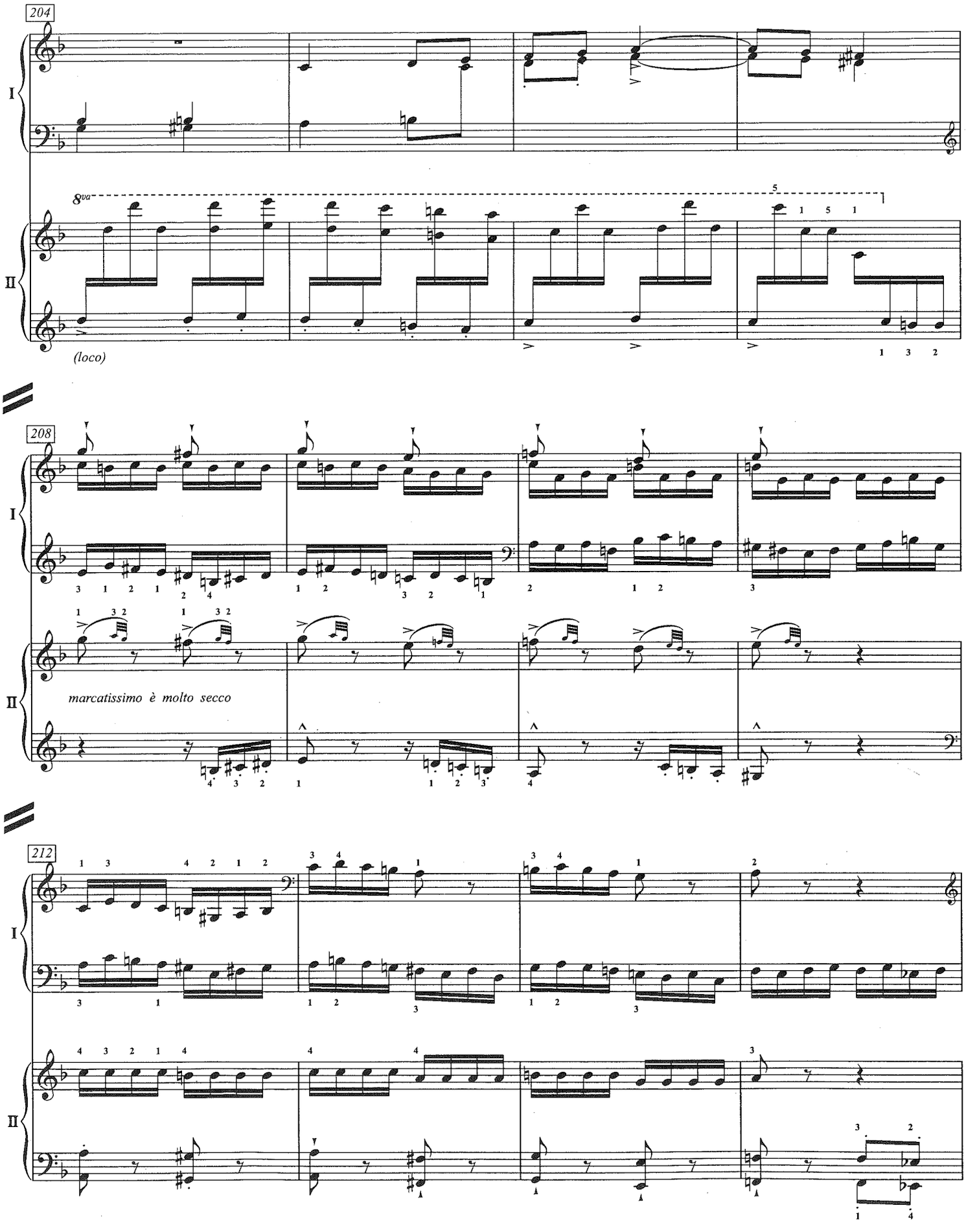

Andante
8va
152
dolcissimo
I
Ped.
Andante
II

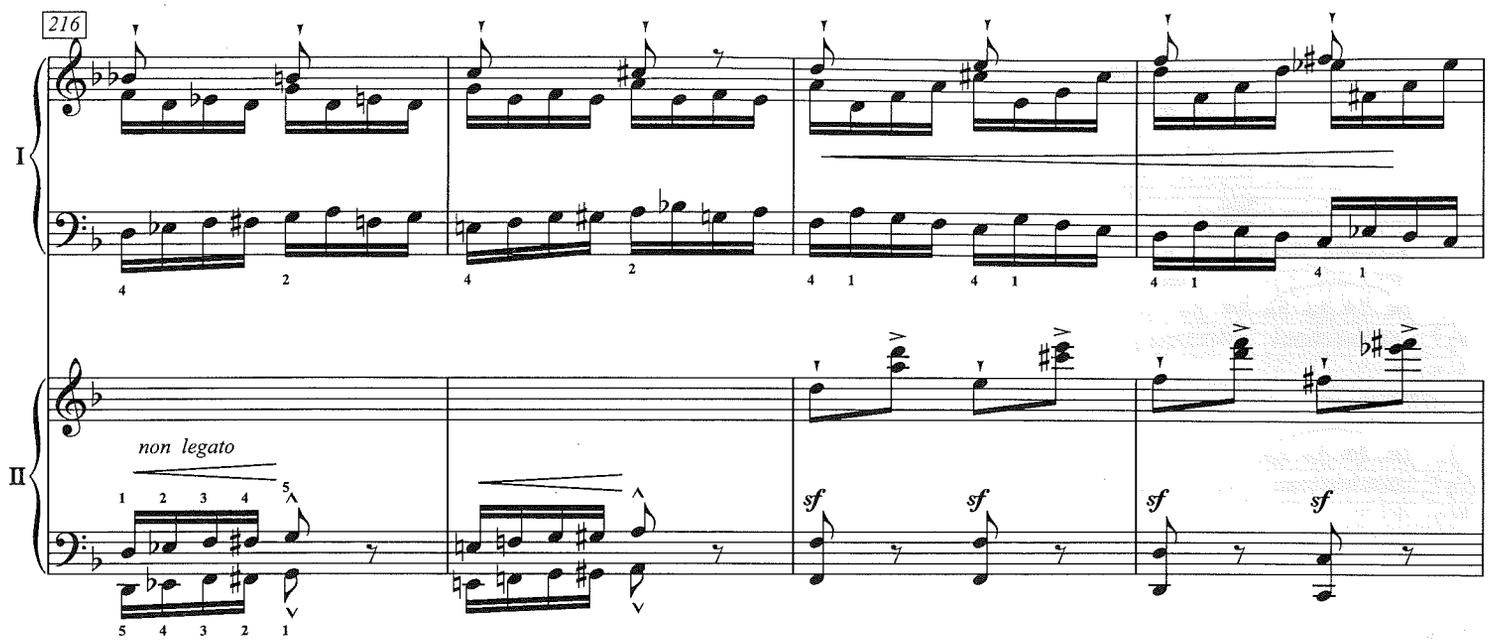

156
I
Ped.
II
piano cantabile
O.
dolce

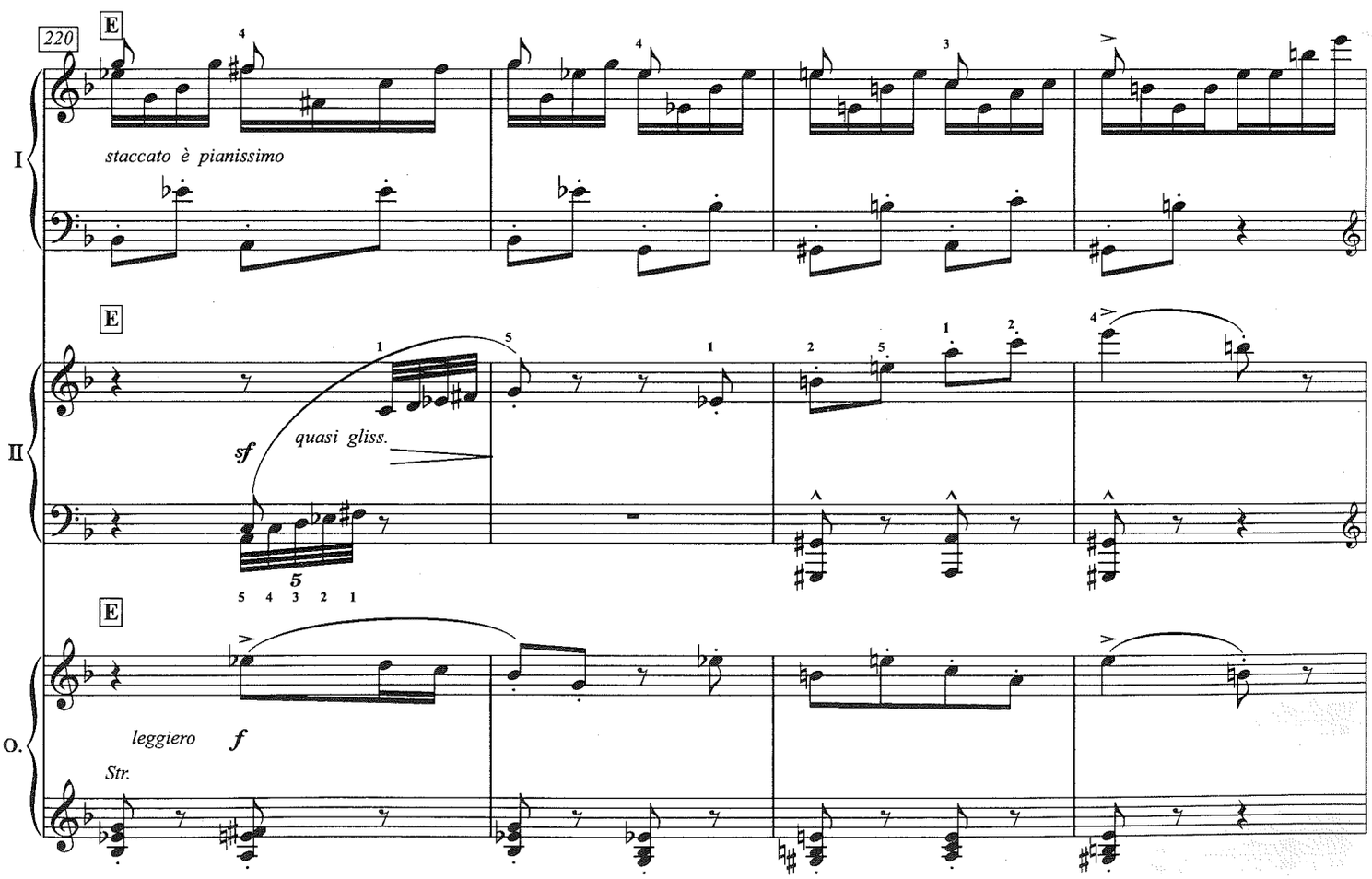

160
legato
pp
perdendo
Ped.
I
legato
pp
II
O.
Cl.
perdendo
168
Presto
sf p
sf sempre staccato molto
Presto
quasi gliss.
mp
quasi gliss
mf
Presto

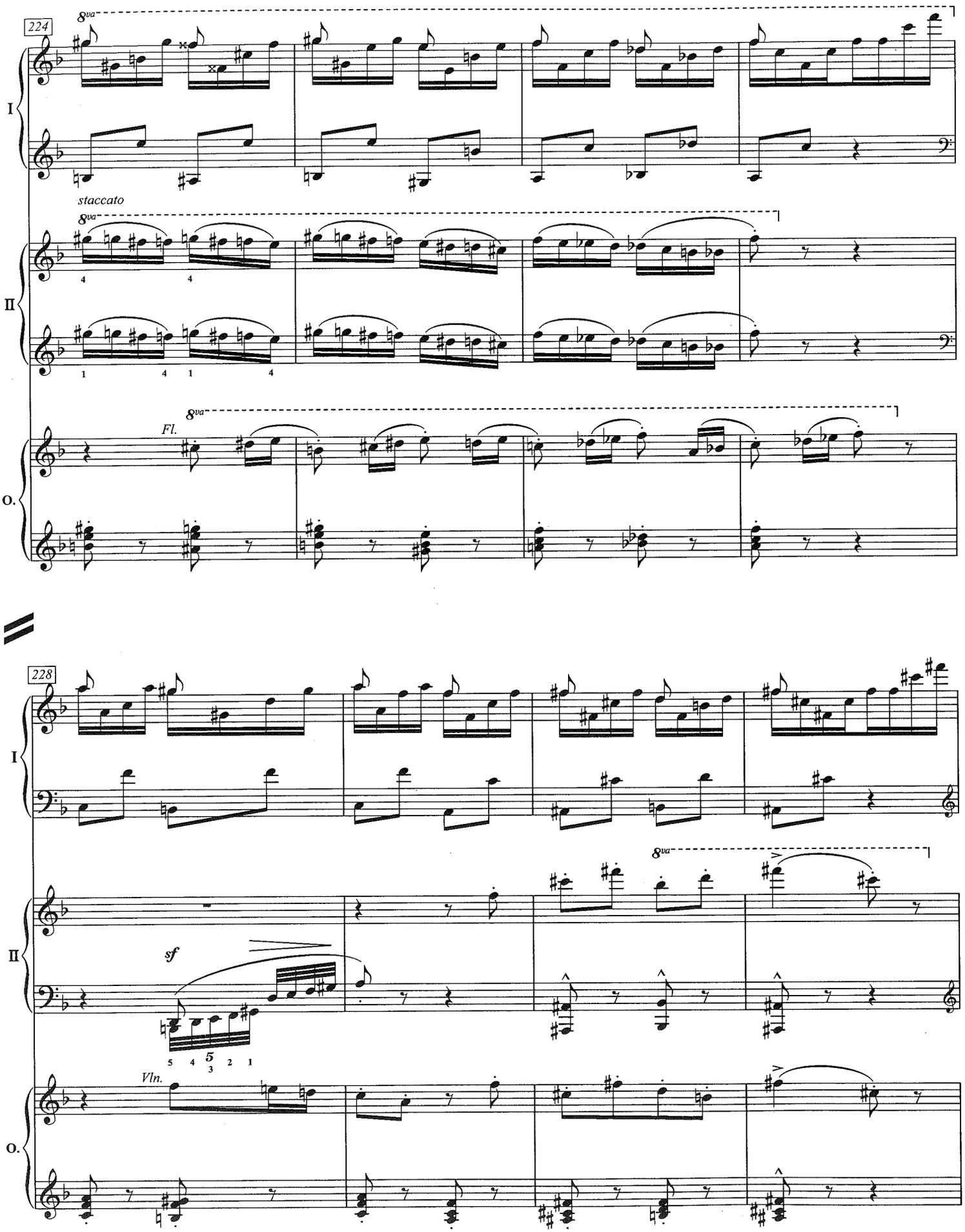

174
I
II
R.H.
gliss.
L.H.
f
179
8va
ff
Var. V Fugato
Vivace
184
188

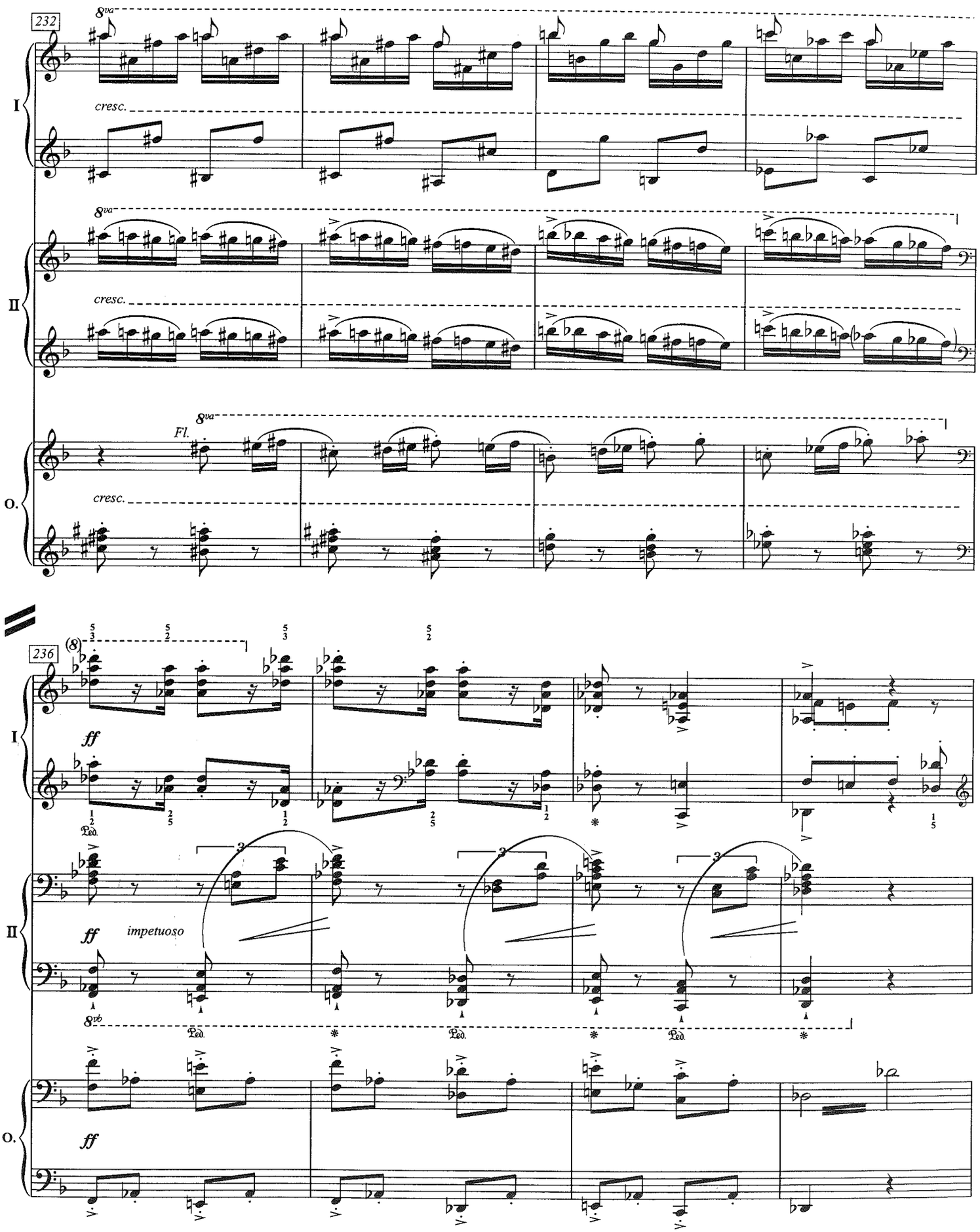

192
I
II
f troppo secco possibile
196
I
II
200
sempre marcato
I
sempre marcato
II

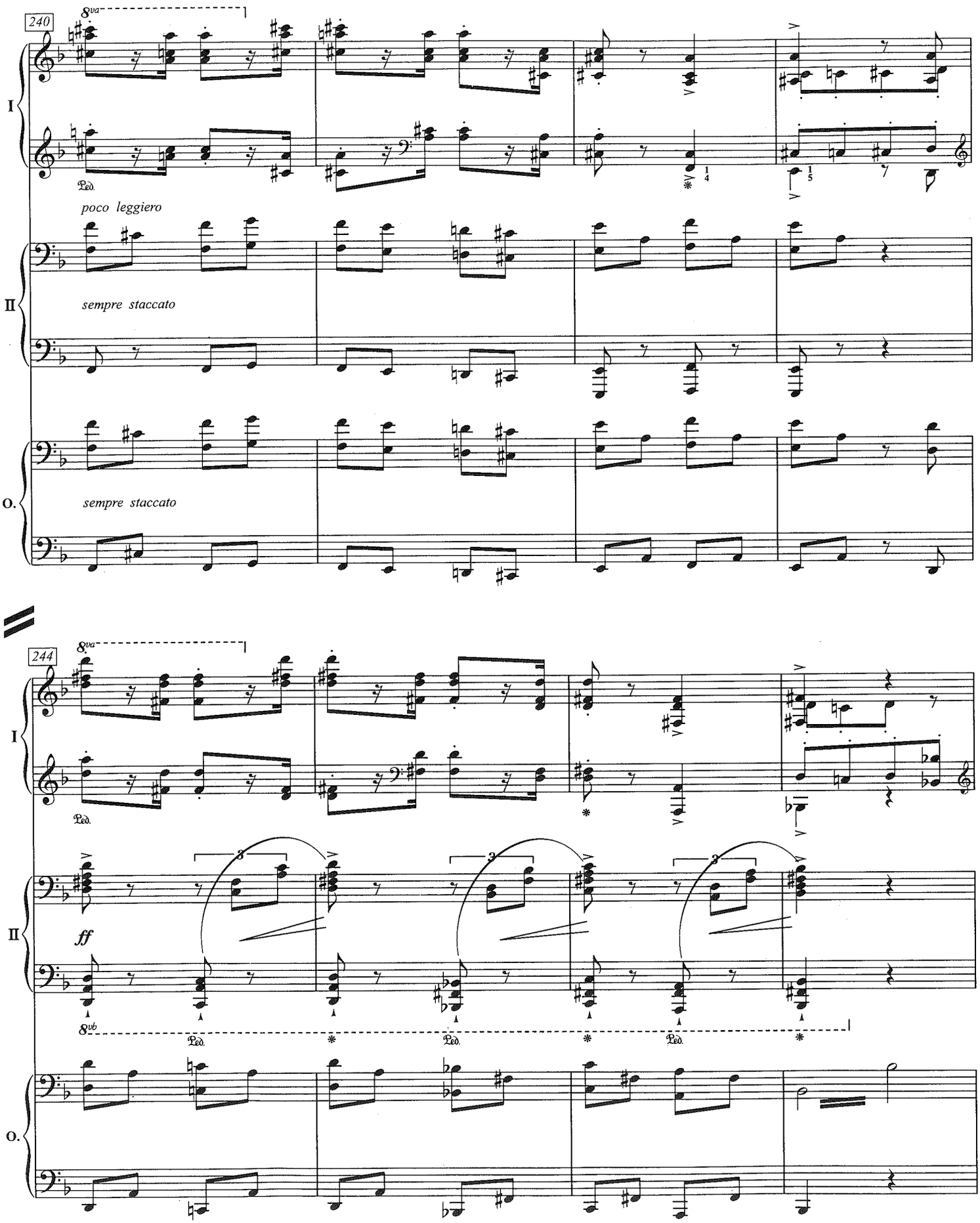

204
I
II
8va
(loco)
208
marcatissimo è molto secco
212

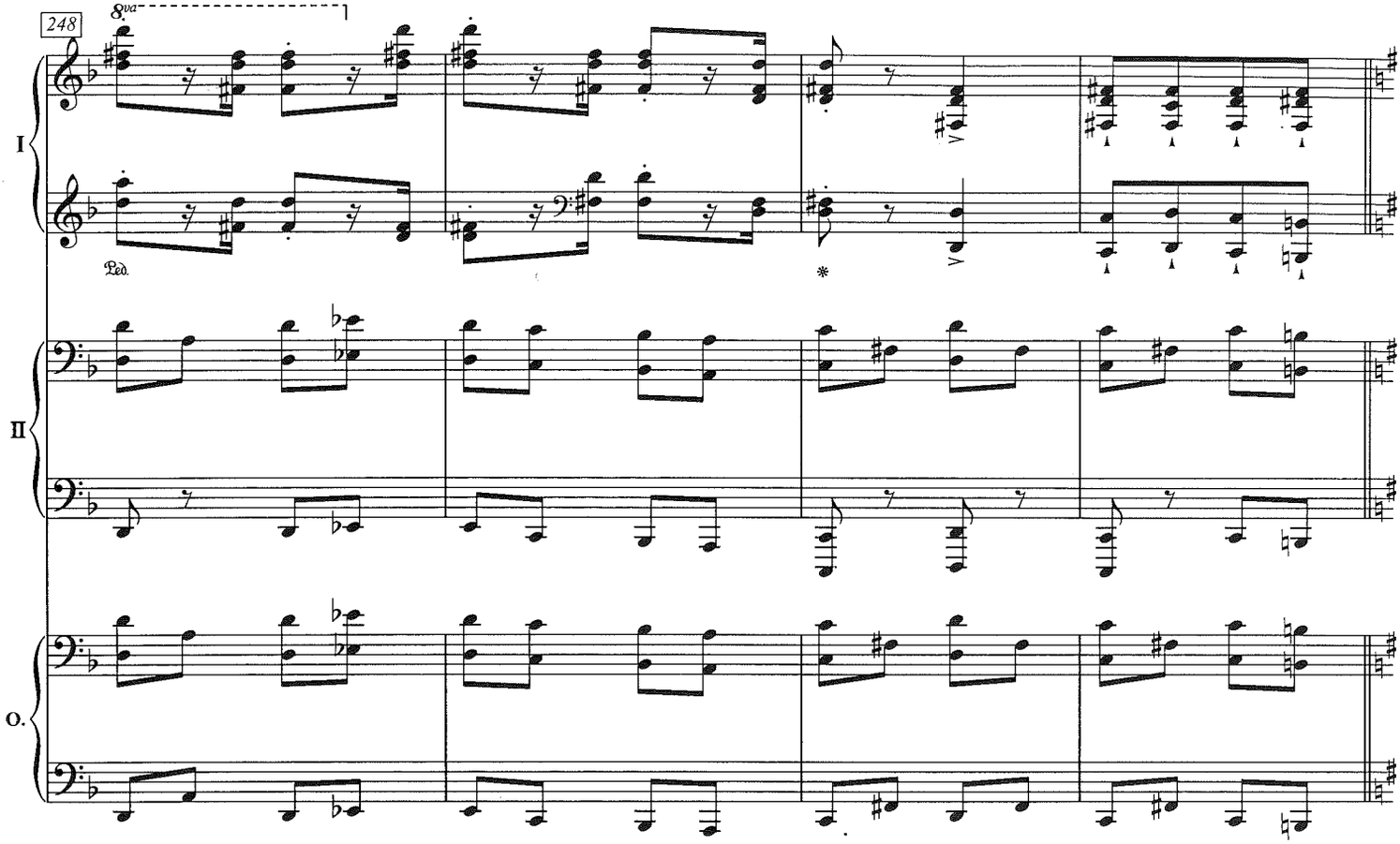

216
I
II
non legato
sf
sf
sf
sf

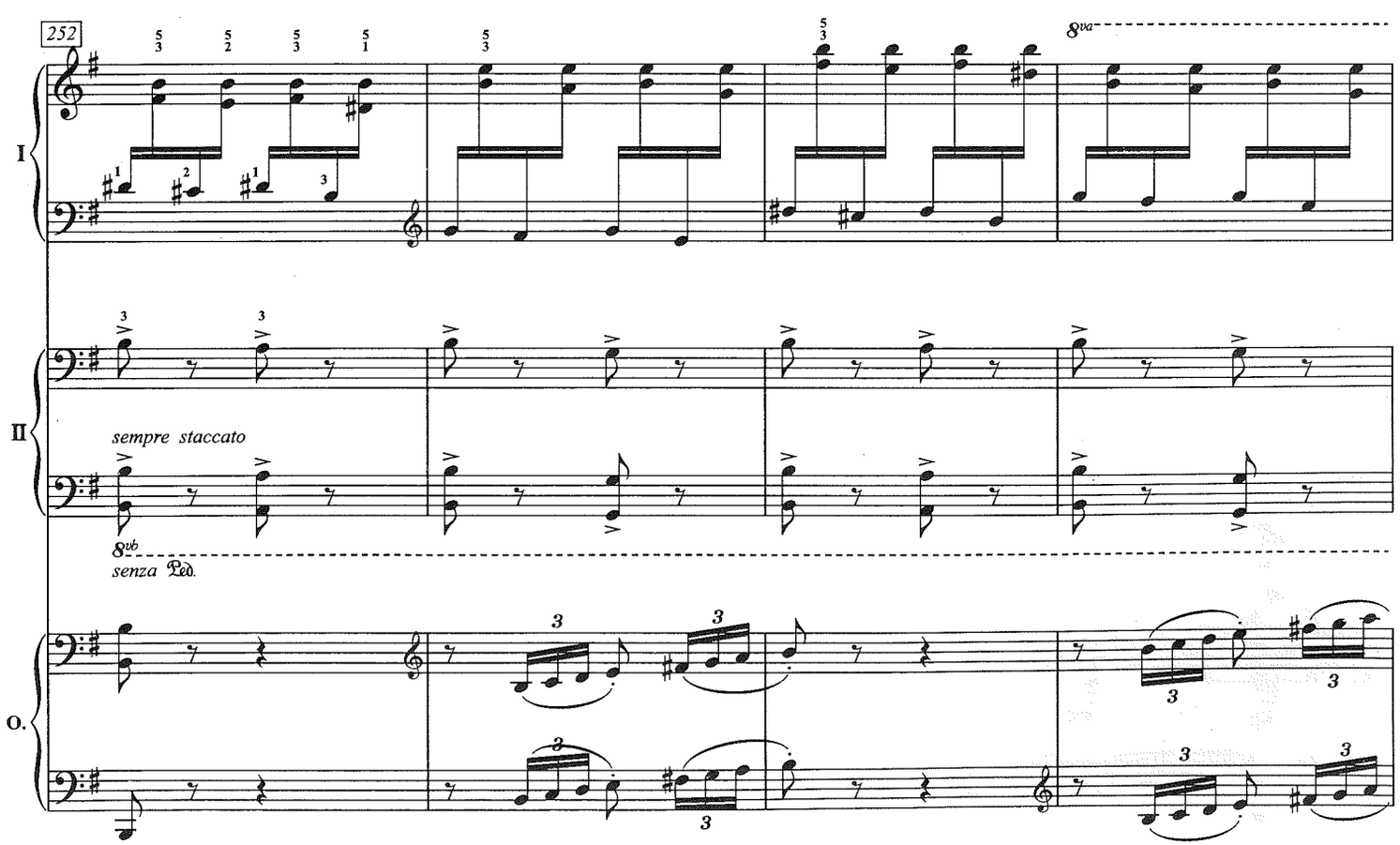

220
E
I
staccato è pianissimo
E
II
sf
quasi gliss.
E
O.
leggiero
f
Str.

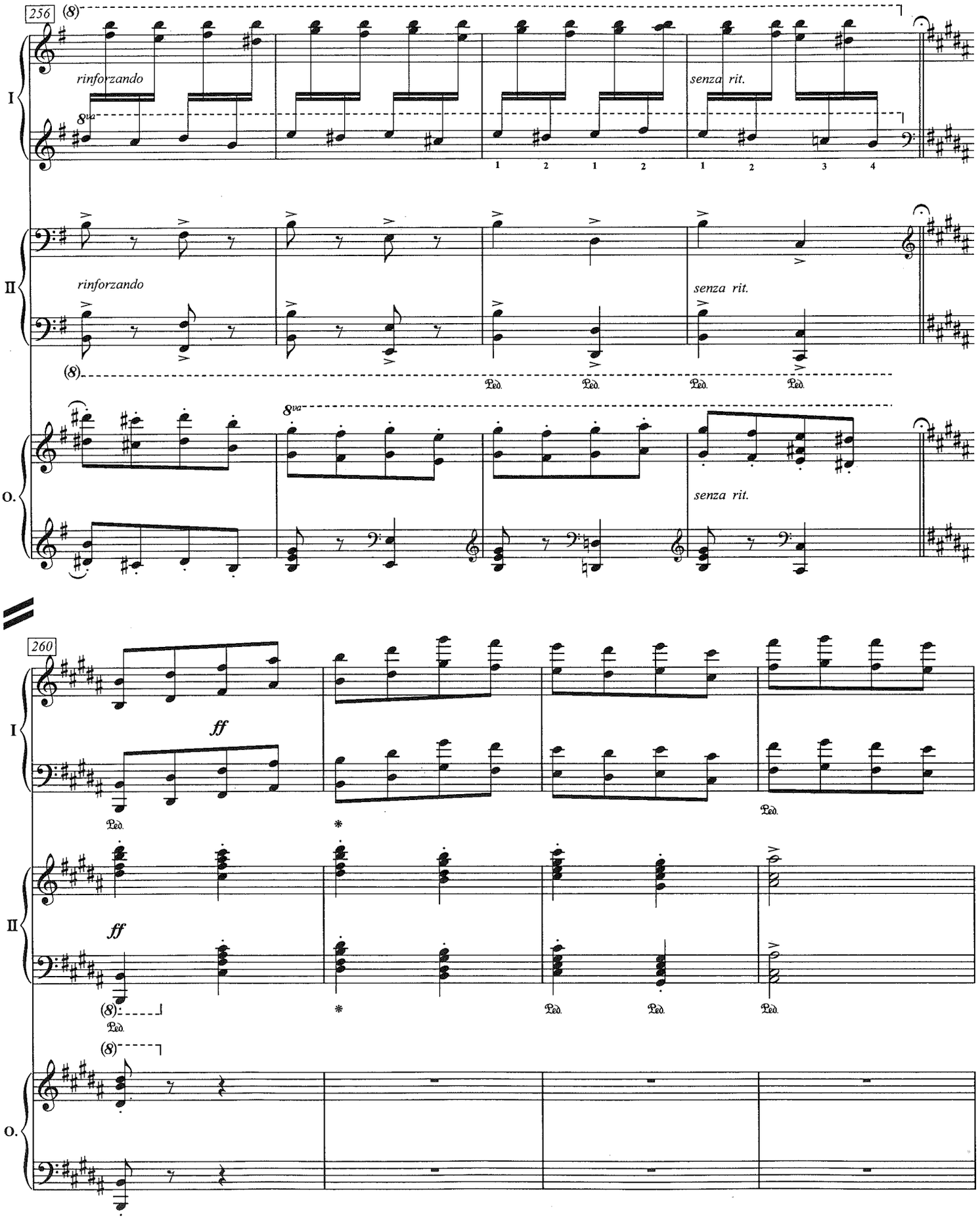

224
8va
staccato
Fl.
I
II
O.
228
sf
Vln.

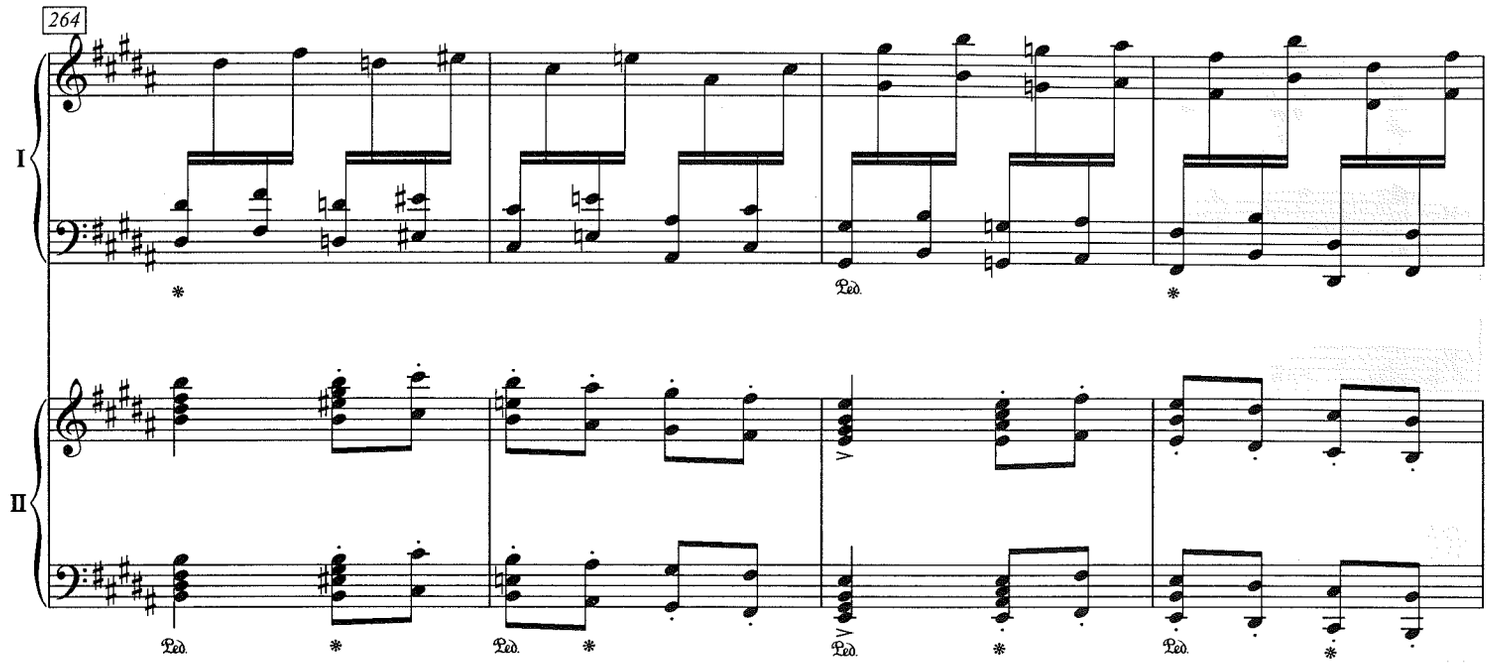

232
8va
I
cresc.
II
O.
Fl.
236
(8)
ff
Ped.
impetuoso
8vb

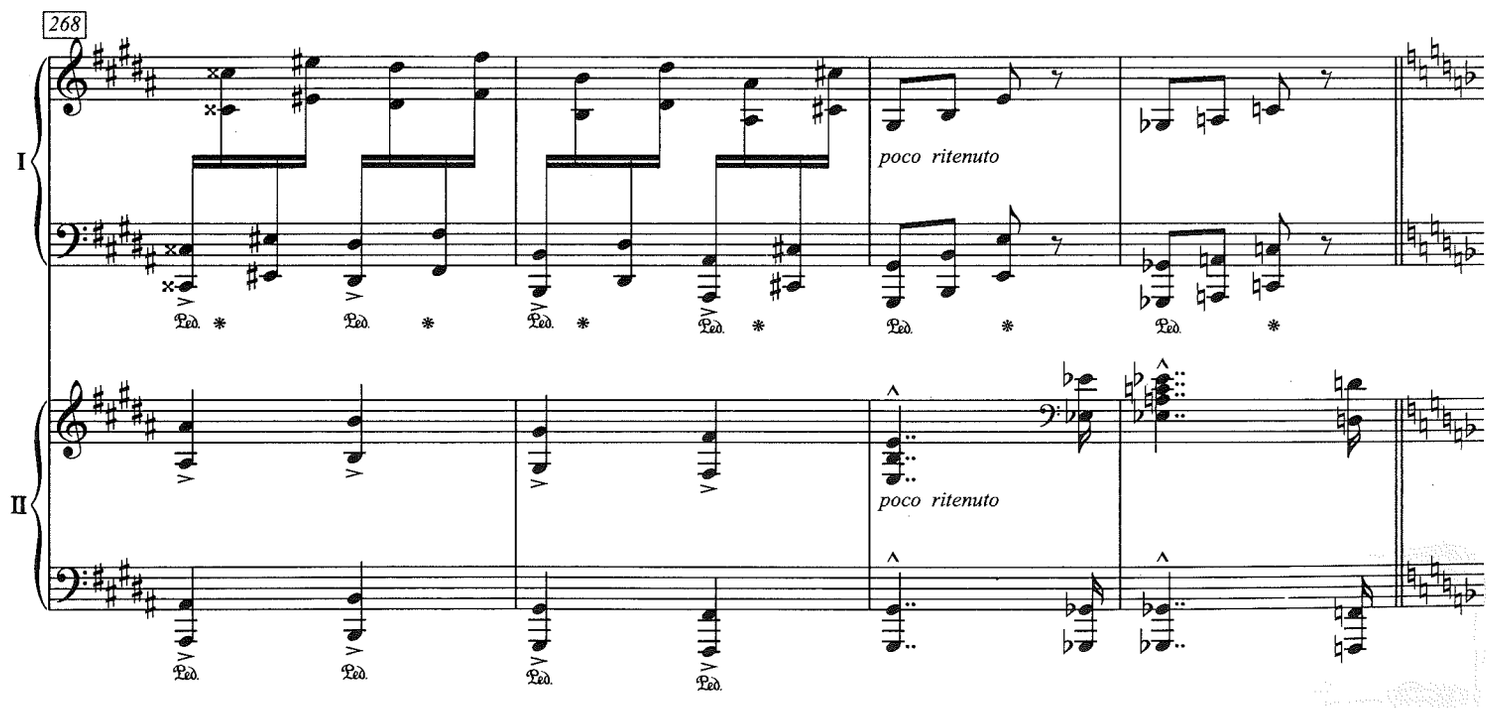

240
8va
I
Ped.
poco leggiero
II
sempre staccato
O.
sempre staccato
244
8va
I
Ped.
II
ff
8vb
O.

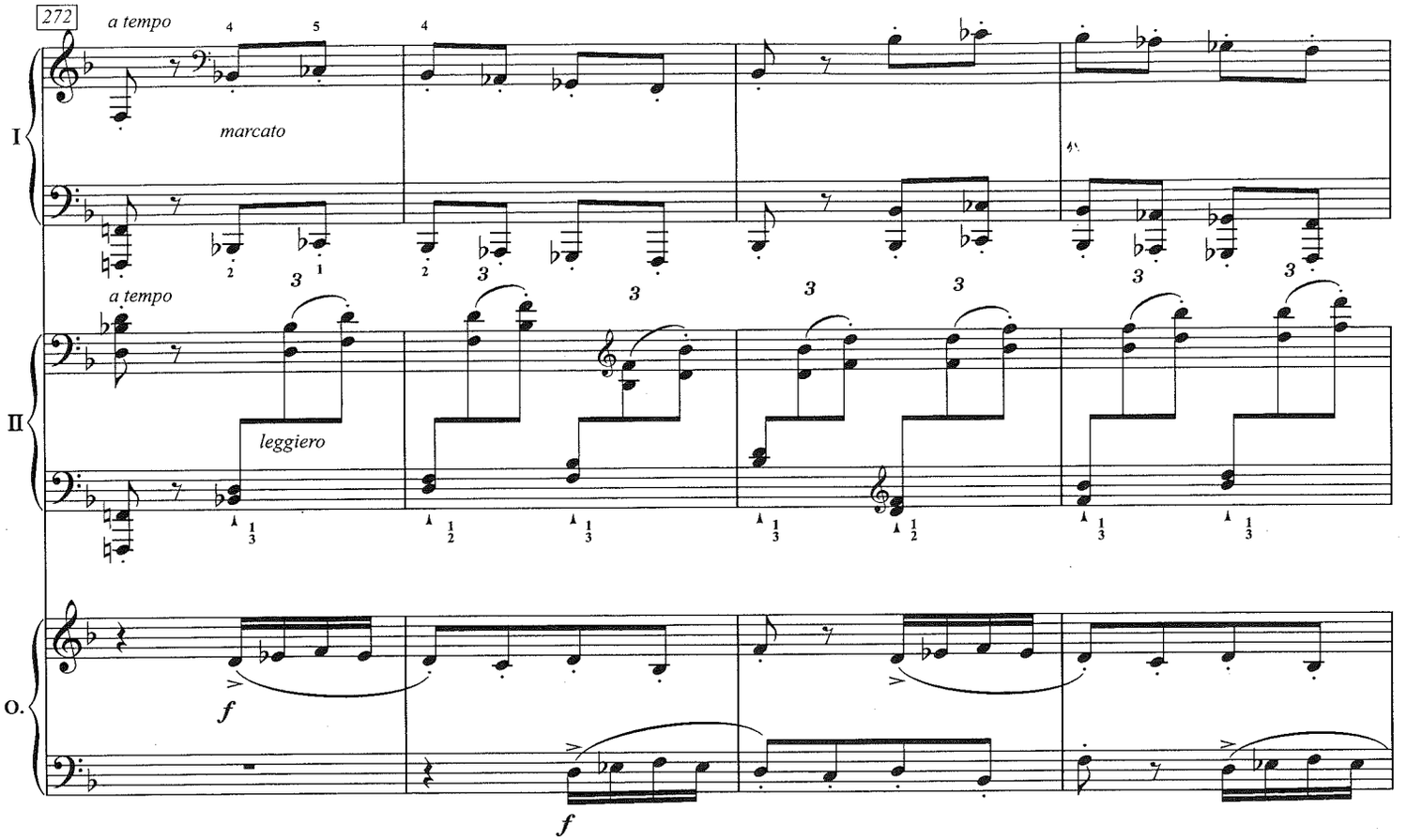

248
8va
I
Ped.
*
II
O.

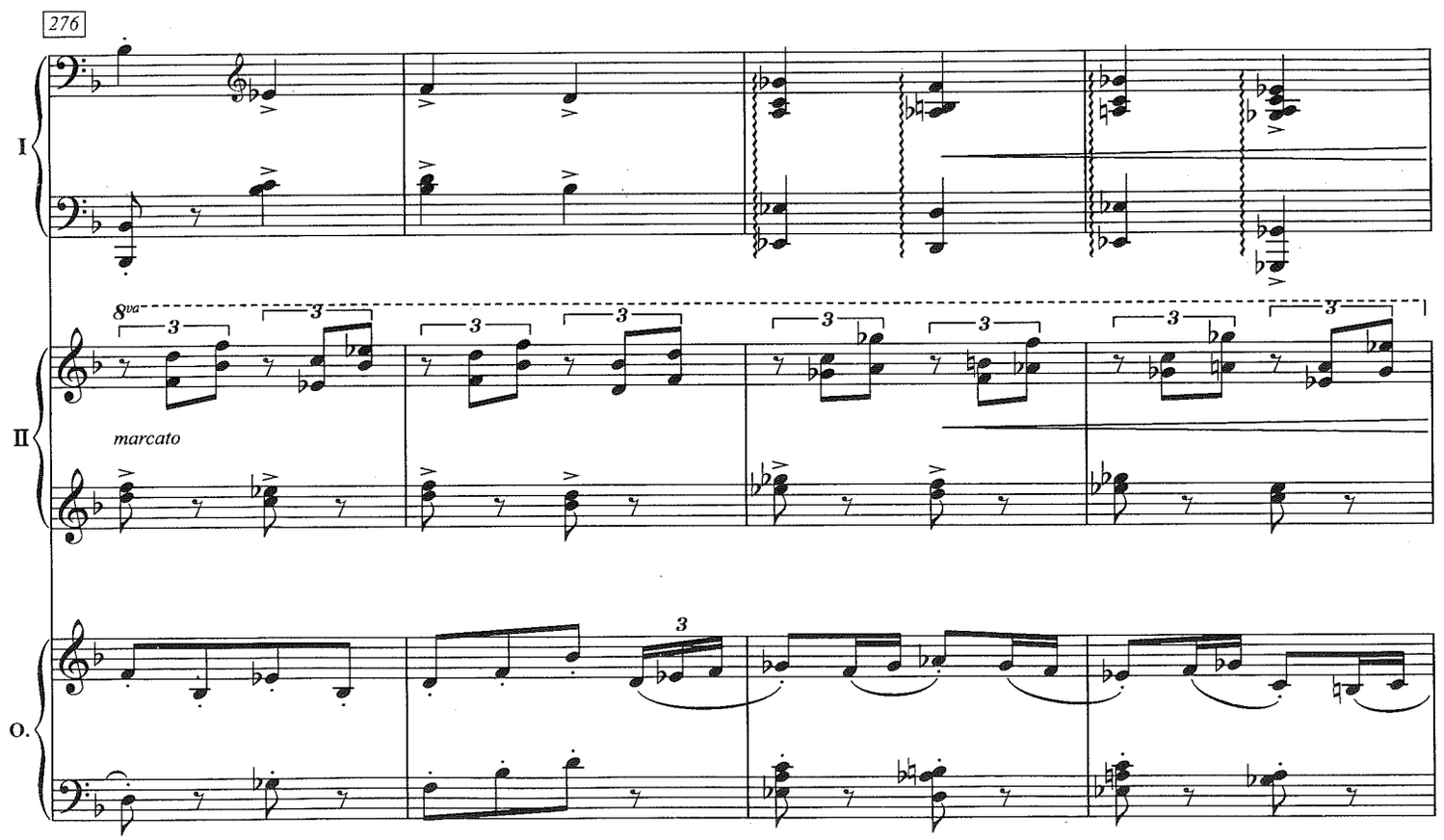

252
8va
I
II
sempre staccato
8vb
senza Ped.
O.
*

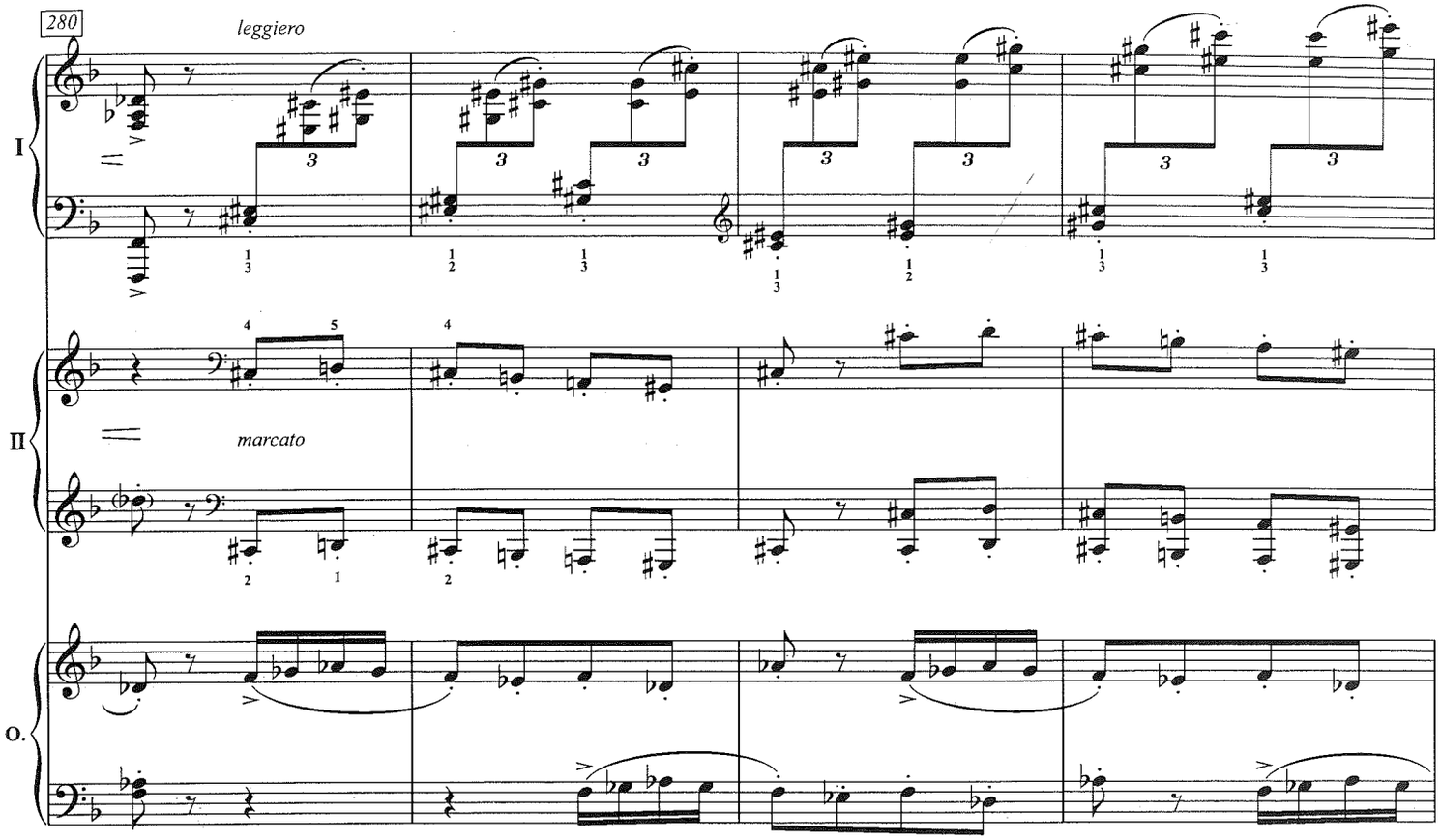

256
(8)
rinforzando
8va
senza rit.
I
II
O.
Ped.
260
ff
*

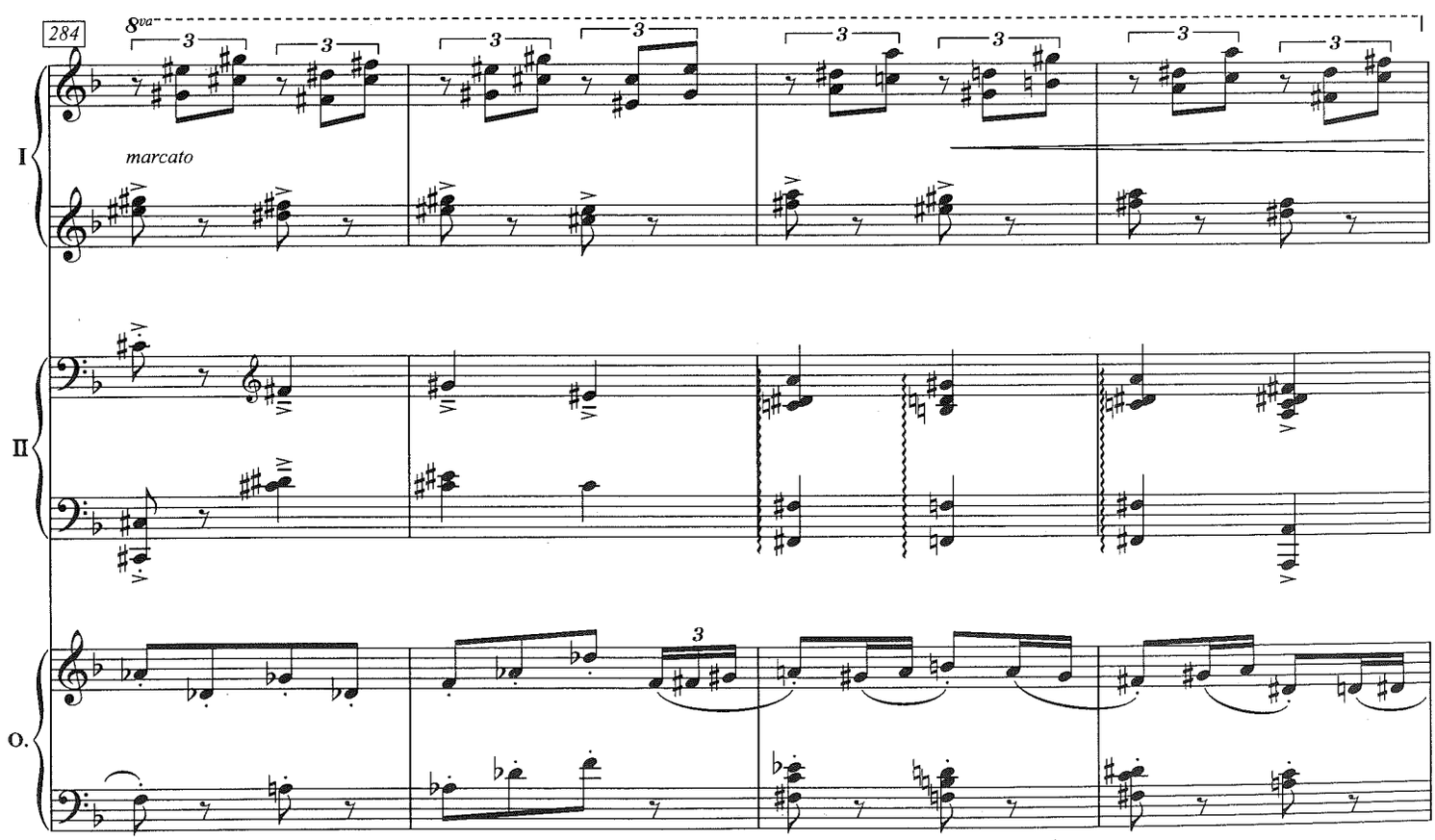

264
I
II
Ped.
*

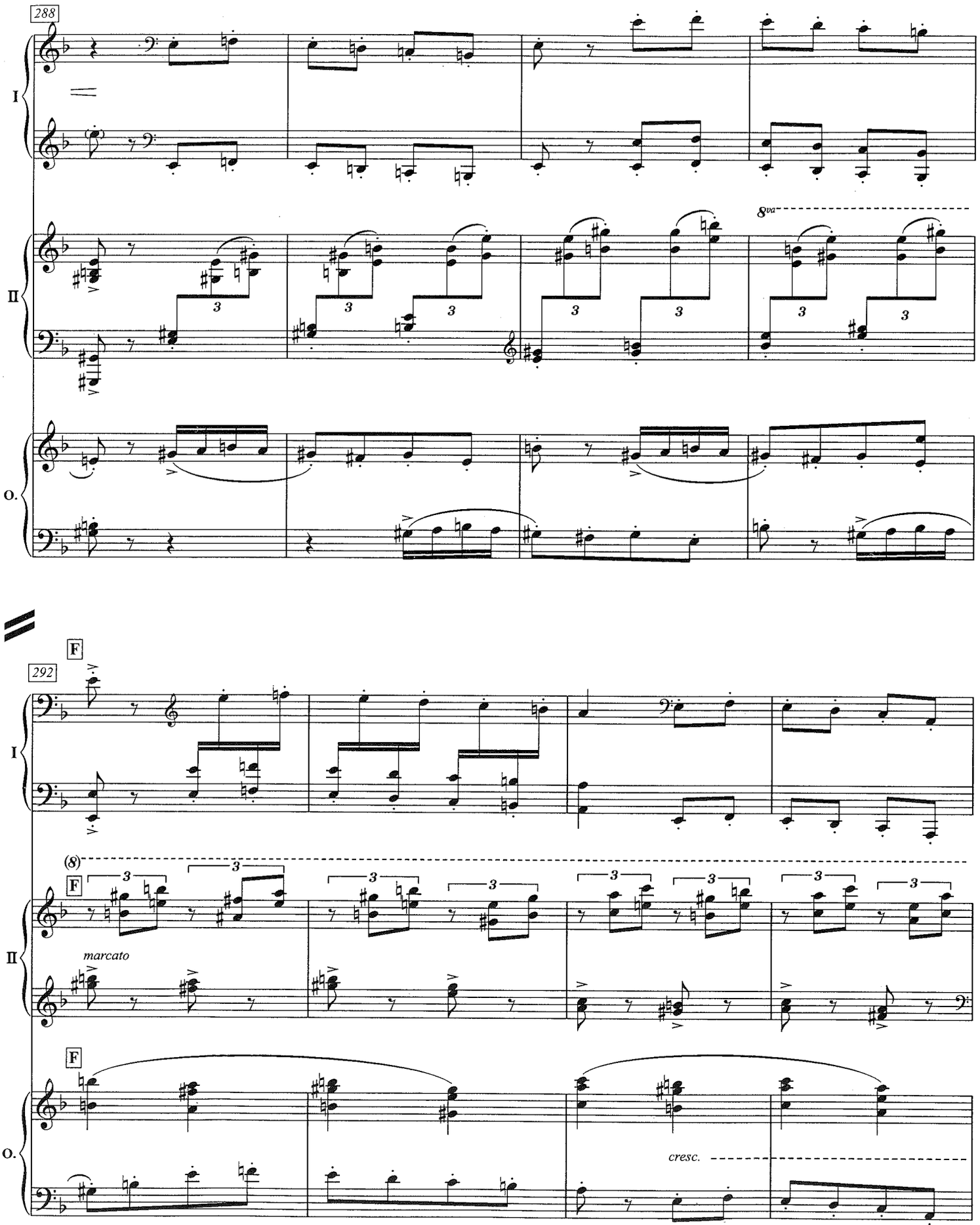

268
I
II
poco ritenuto
poco ritenuto
Ped.
*

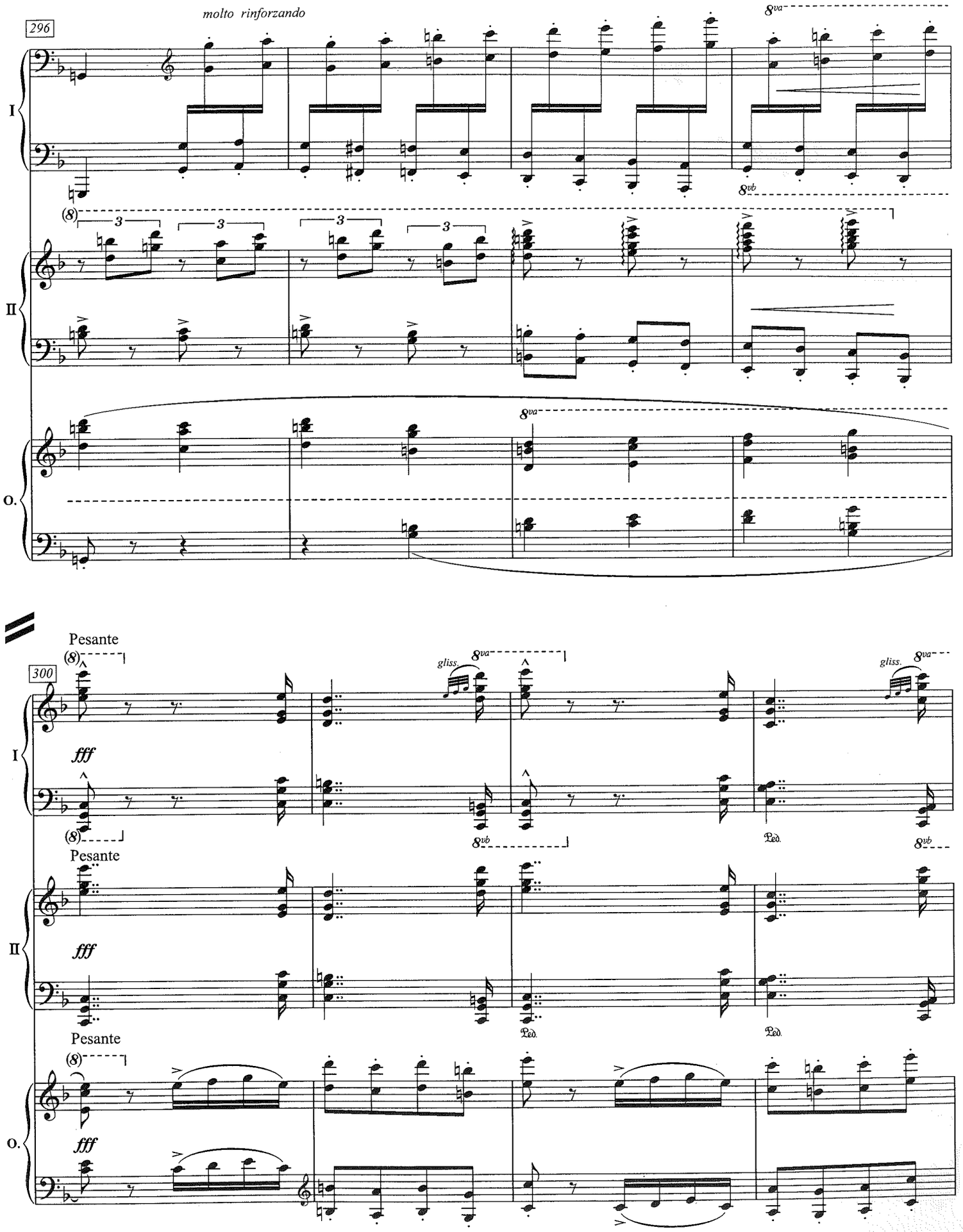

272
a tempo
marcato
a tempo
leggiero
I
II
O.
f
f

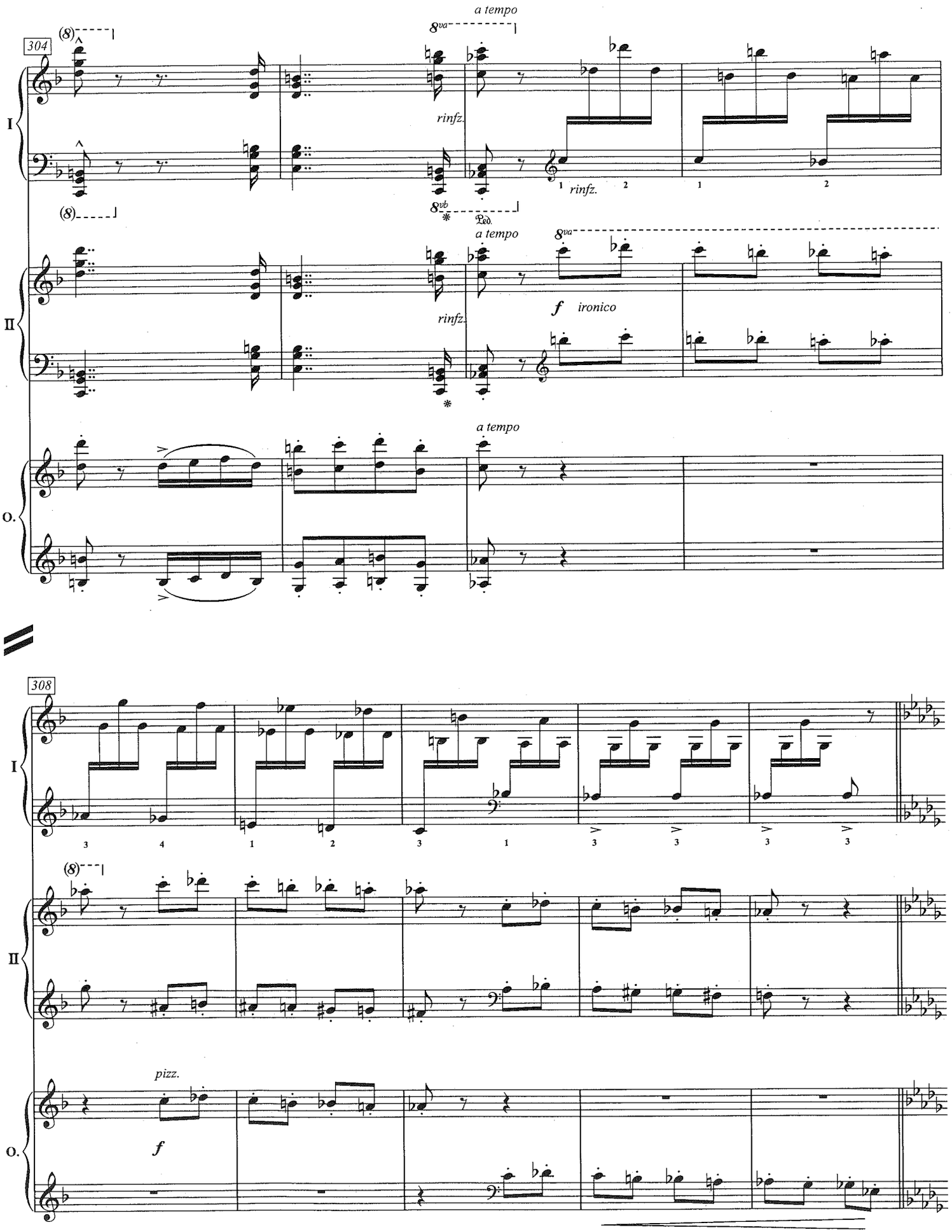

276
8va
marcato
I
II
O.

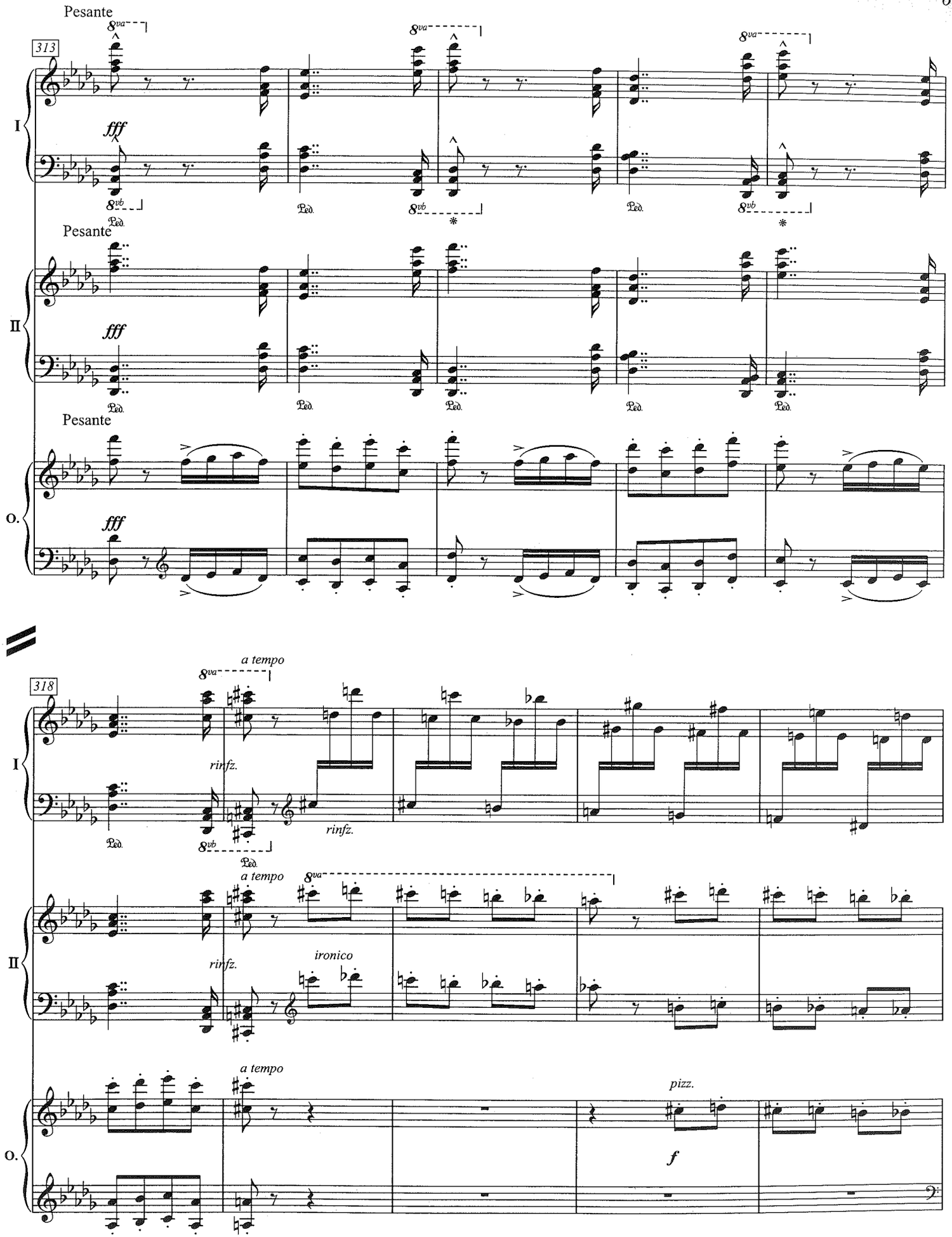

280
leggiero
I
marcato
II
O.

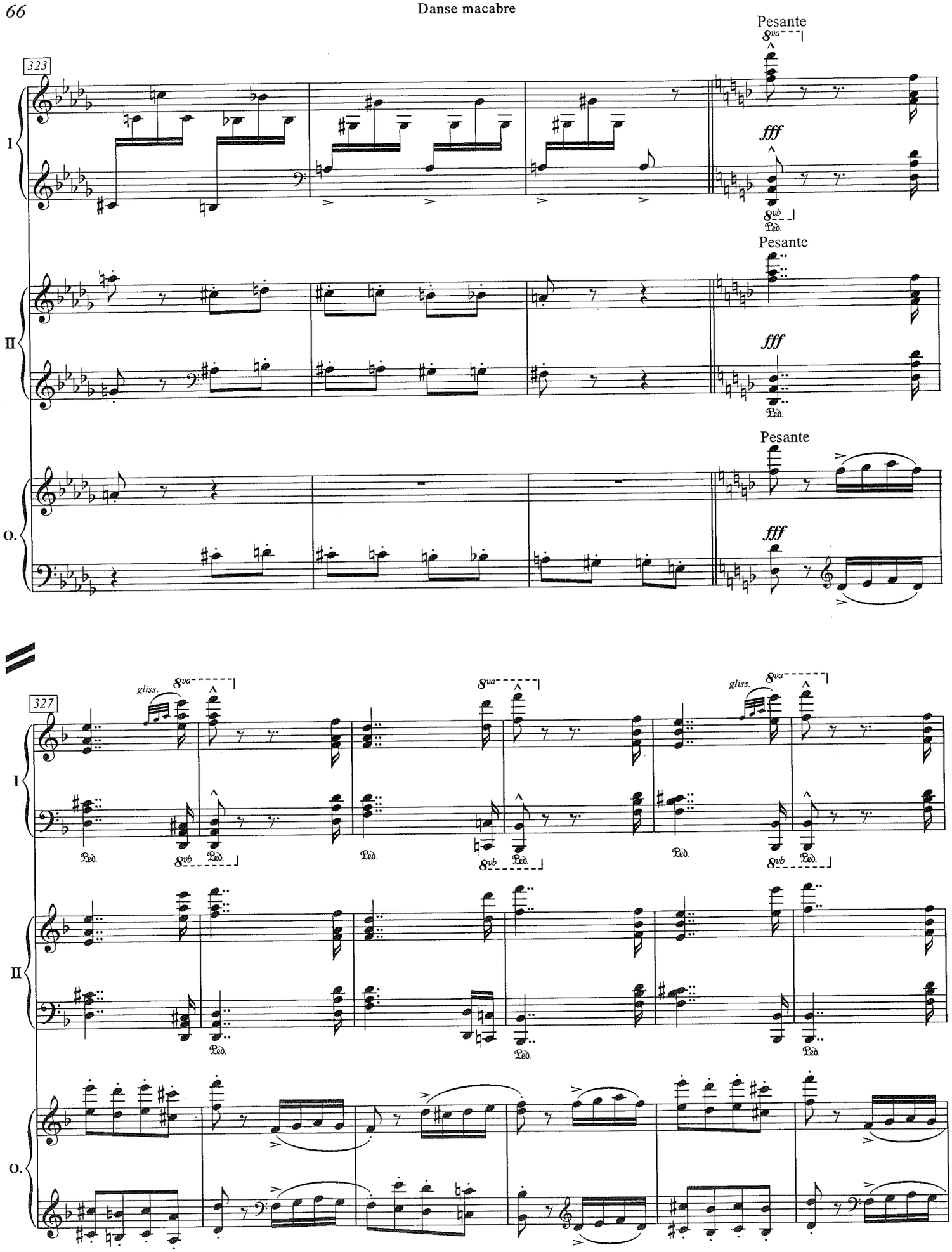

284
8va
marcato
I
II
O.

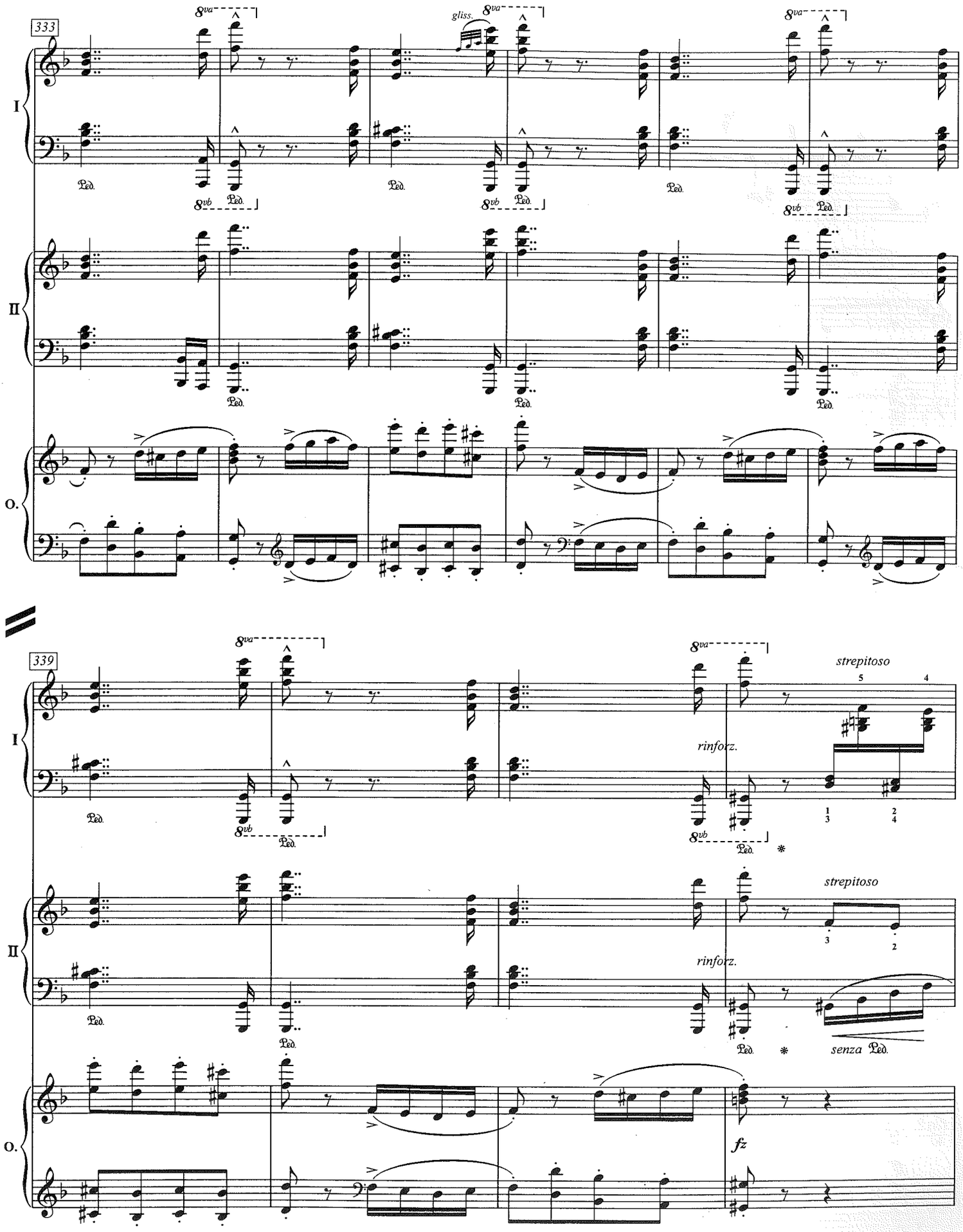

288
I
II
O.
8va
3
292
F
(8)
marcato
cresc.

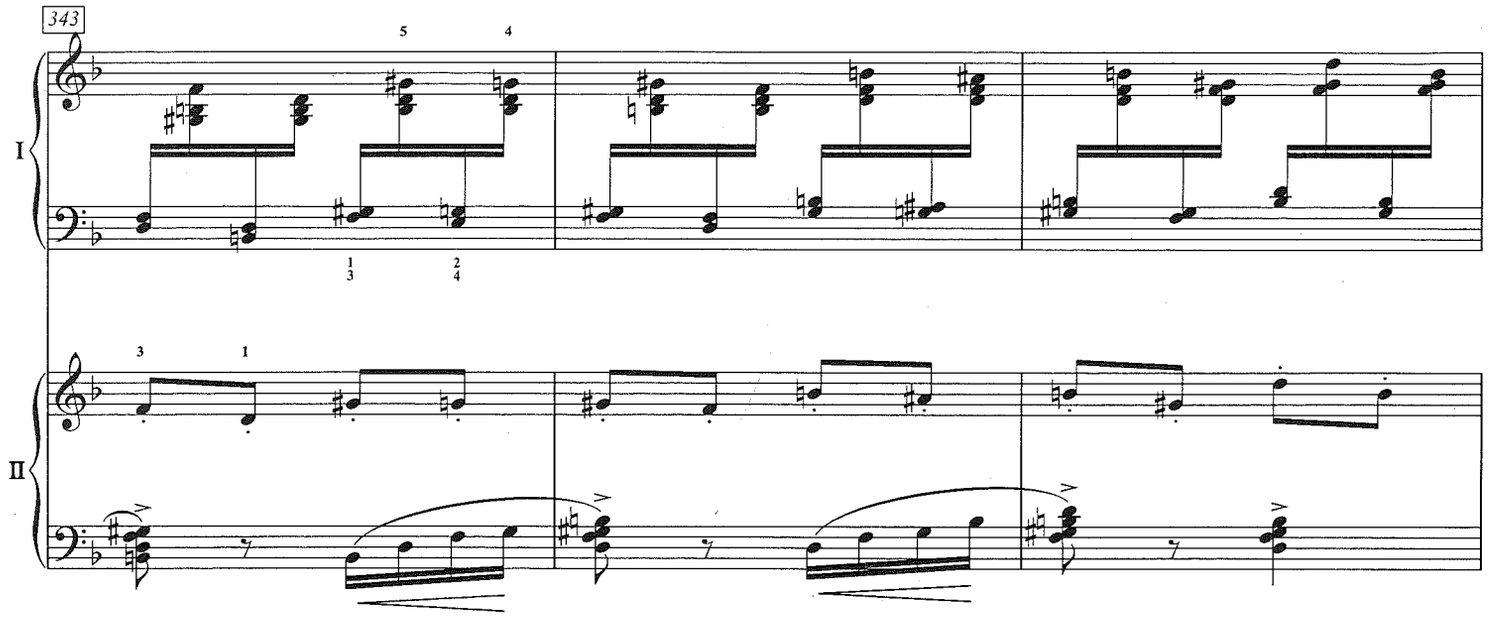

296
molto rinforzando
8va
8vb
I
II
O.
(8)
3
3
3
3
8va
300
Pesante
(8)
gliss.
8va
fff
8vb
Ped.
Pesante
fff
Pesante
(8)
fff

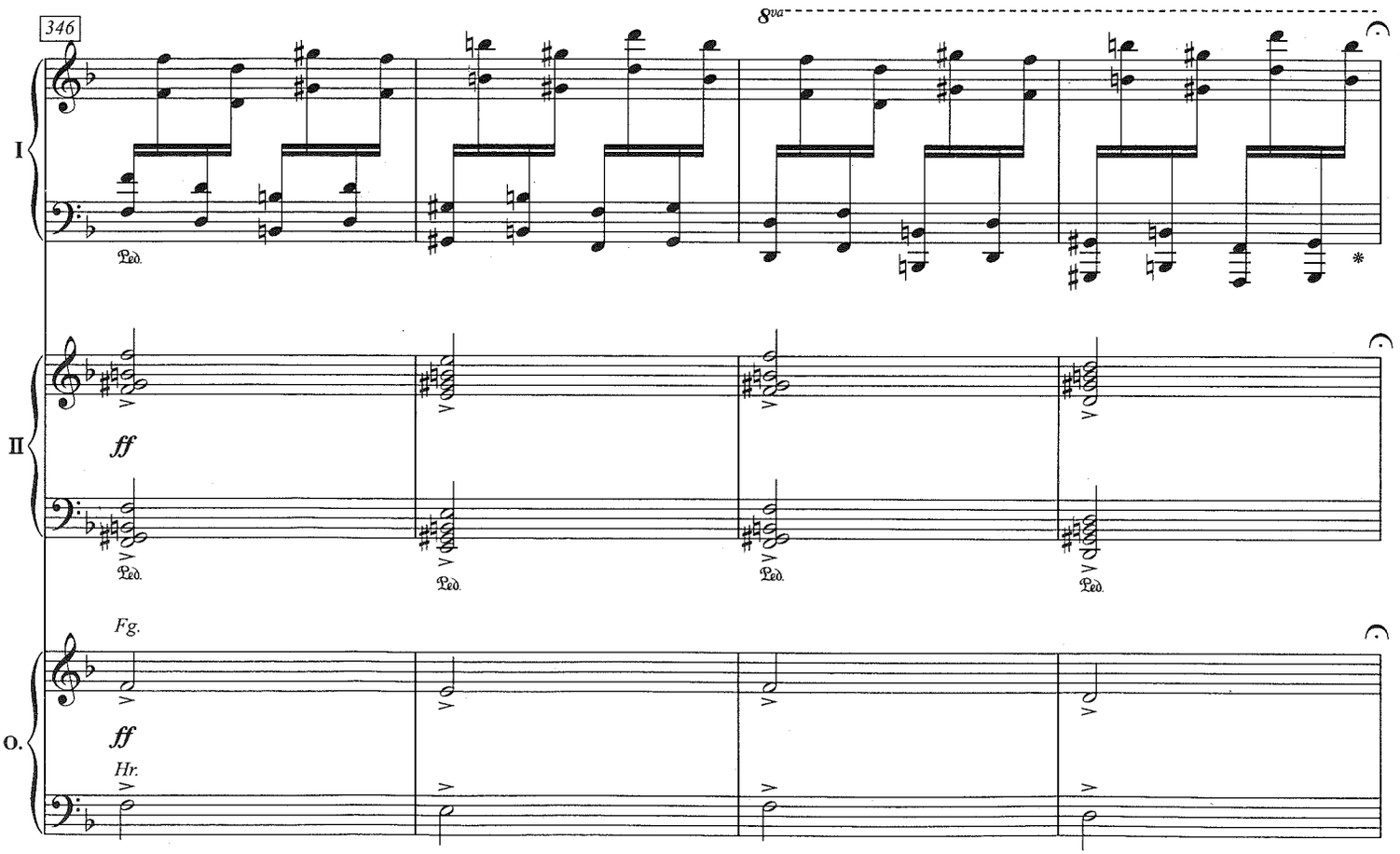

304
a tempo
8va
rinfz.
rinfz.
8vb
Ped.
a tempo
8va
f ironico
rinfz.
a tempo
I
II
O.
308
(8)
pizz.
f

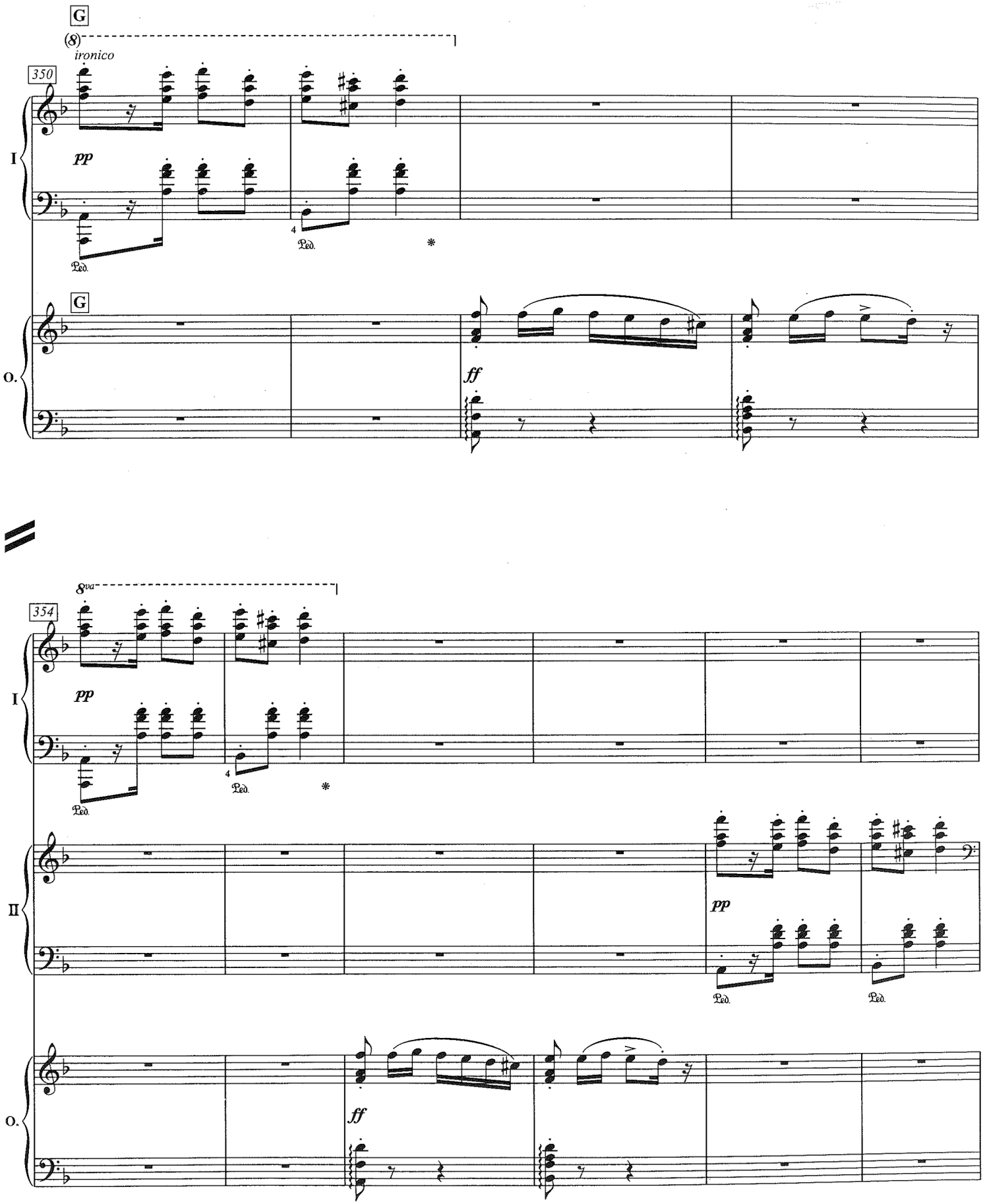

Pesante
313
I
fff
Ped.
Pesante
II
fff
Pesante
O.
fff
318
a tempo
rinfz.
ironico
pizz.
f

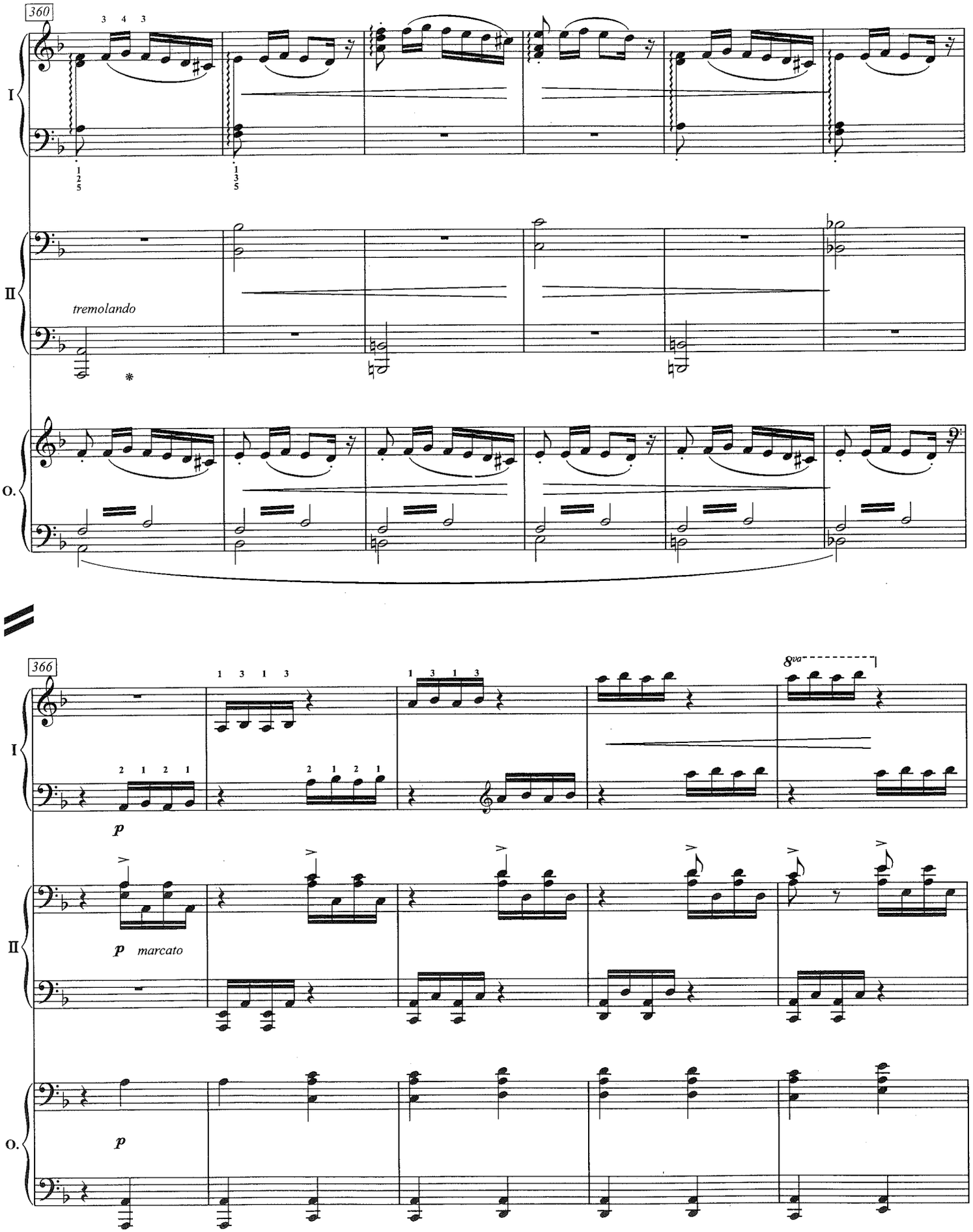

323
Pesante
8va
fff
8vb
Ped.
I
II
O.
327
gliss.

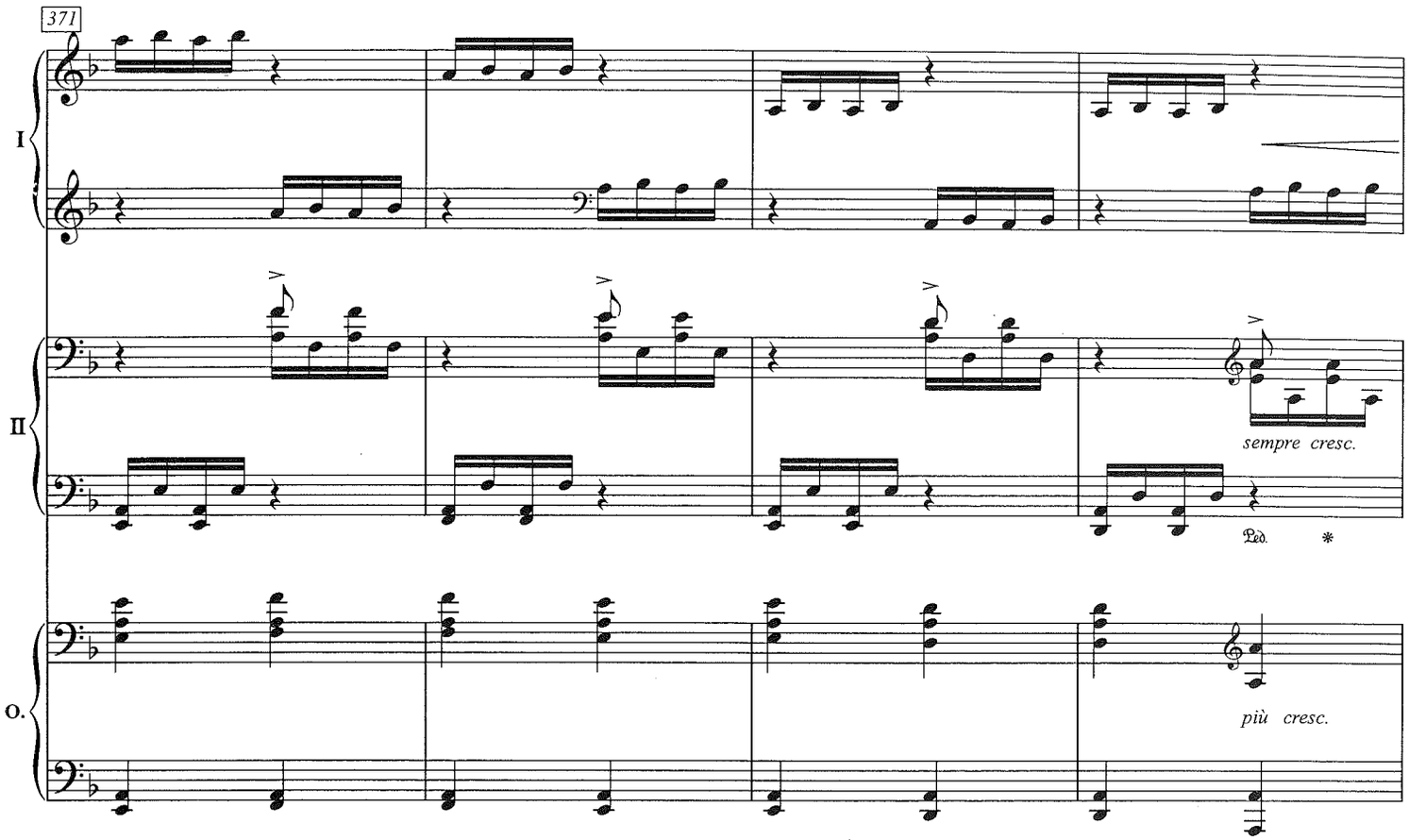

333
339
I
II
O.
gliss.
8va
8vb
Ped.
strepitoso
rinforz.
senza Ped.
fz

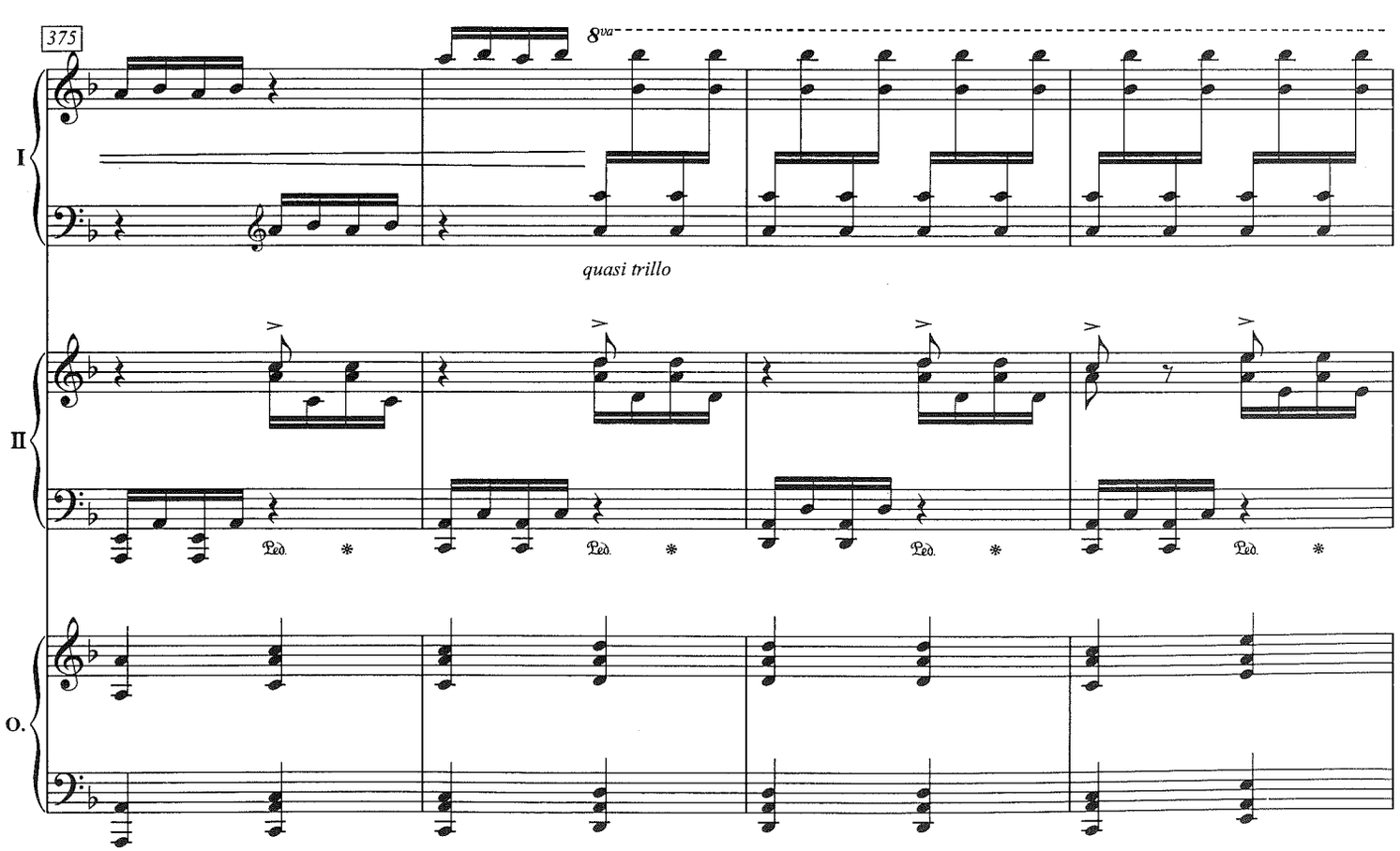

343
I
II

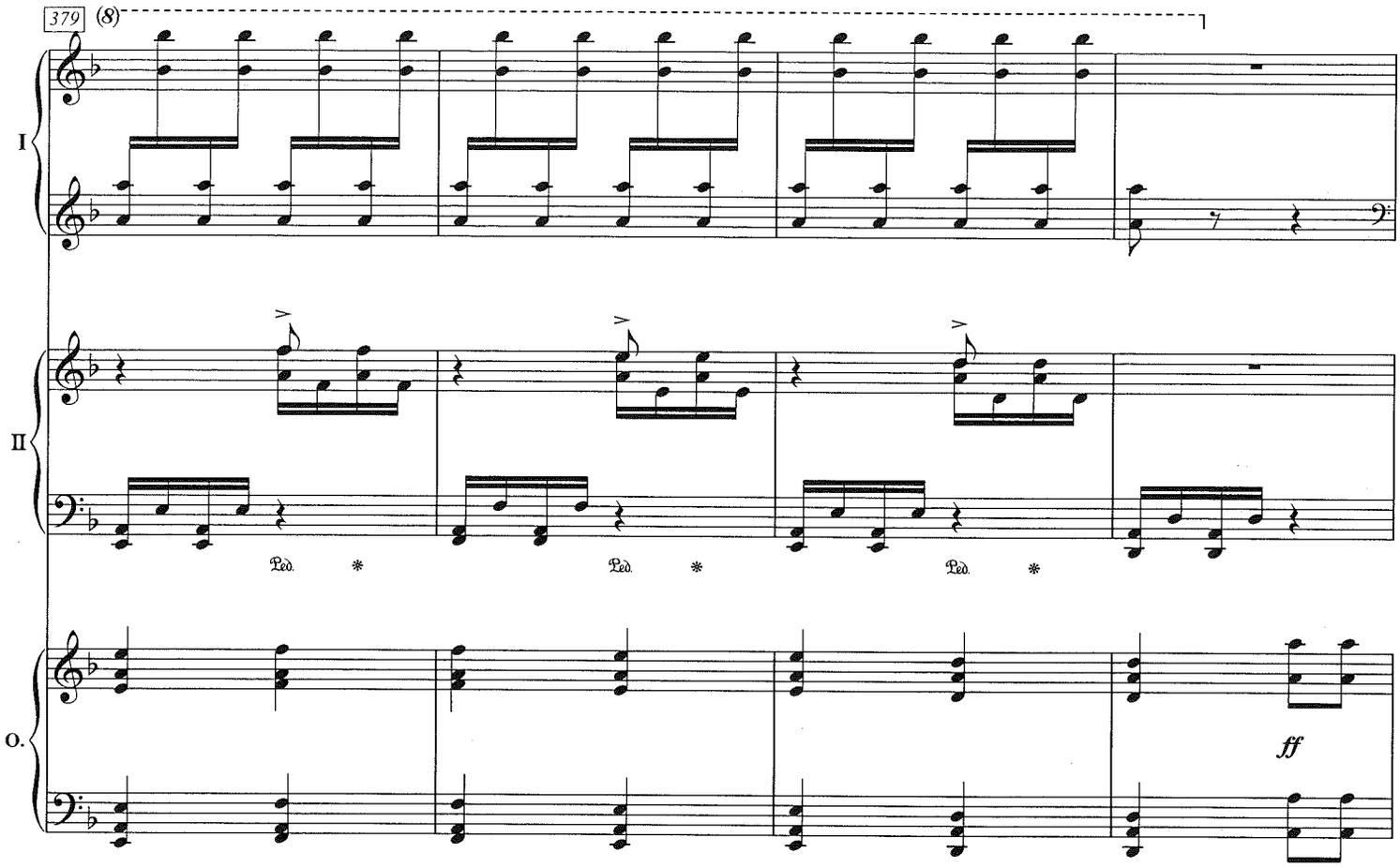

346
8va
I
Ped.
II
ff
Ped.
Fg.
O.
ff
Hr.

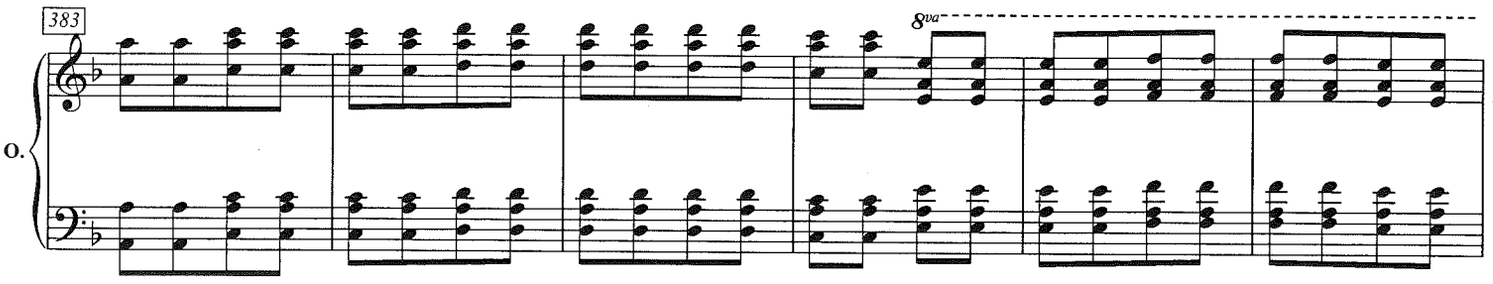

G
(8)
ironico
350
I
pp
Ped.
4
Ped.
*
G
O.
ff
8va
354
I
pp
Ped.
4
Ped.
*
II
pp
Ped.
Ped.
O.
ff

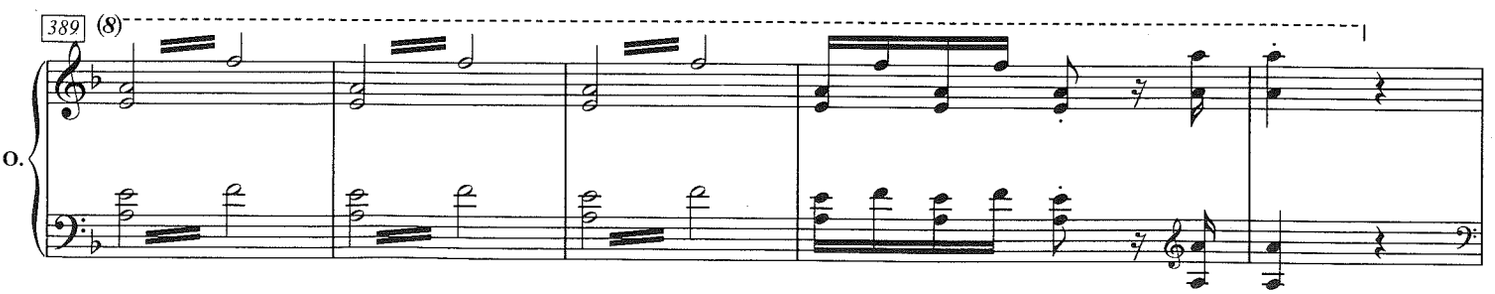

360
I
II
O.
tremolando
366
8va
p
marcato

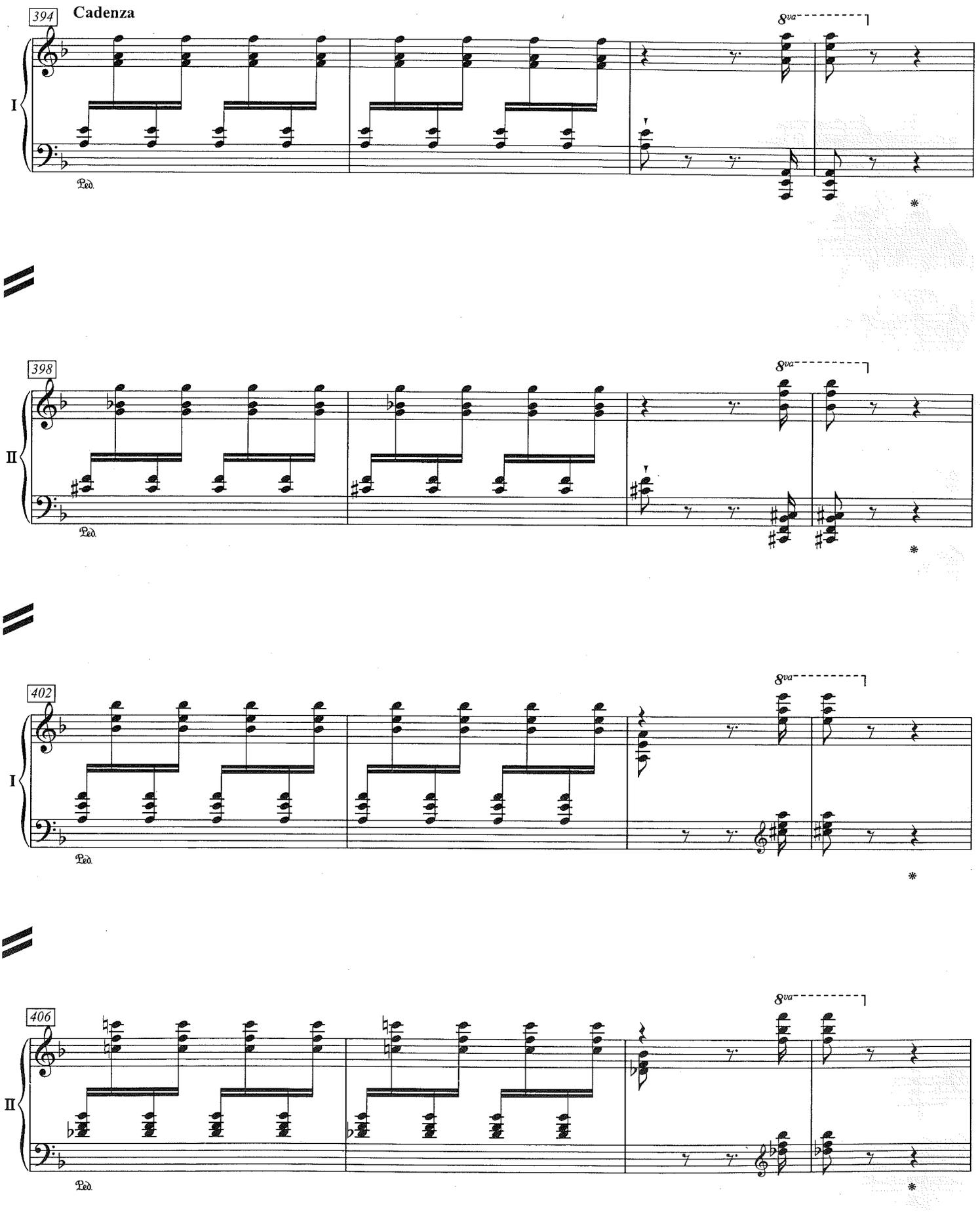

371
I
II
O.
sempre cresc.
Ped. *
più cresc.


375
8va
I
quasi trillo
II
Ped. *
O.

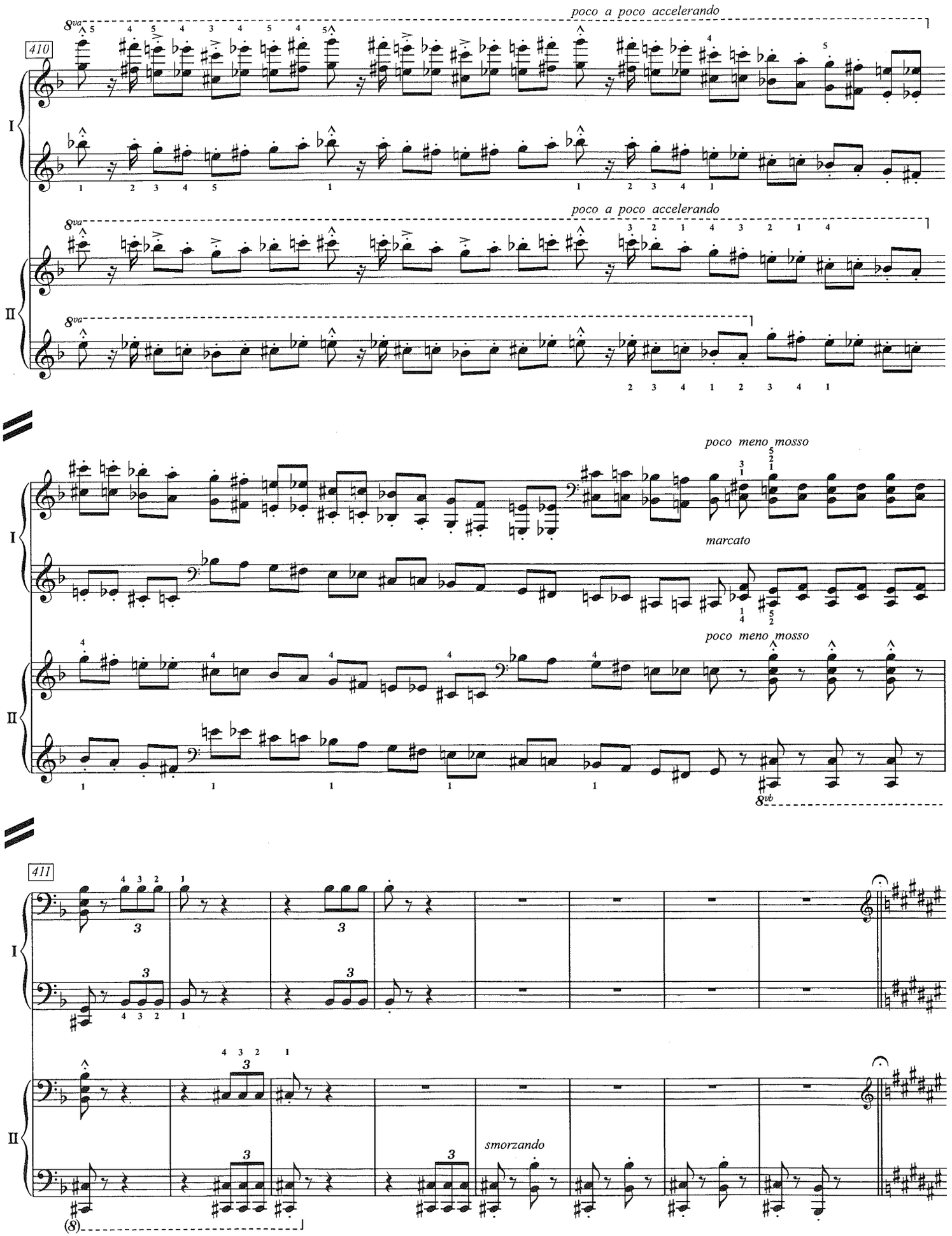

379
(8)
I
II
O.
Ped.
Ped.
Ped.
ff

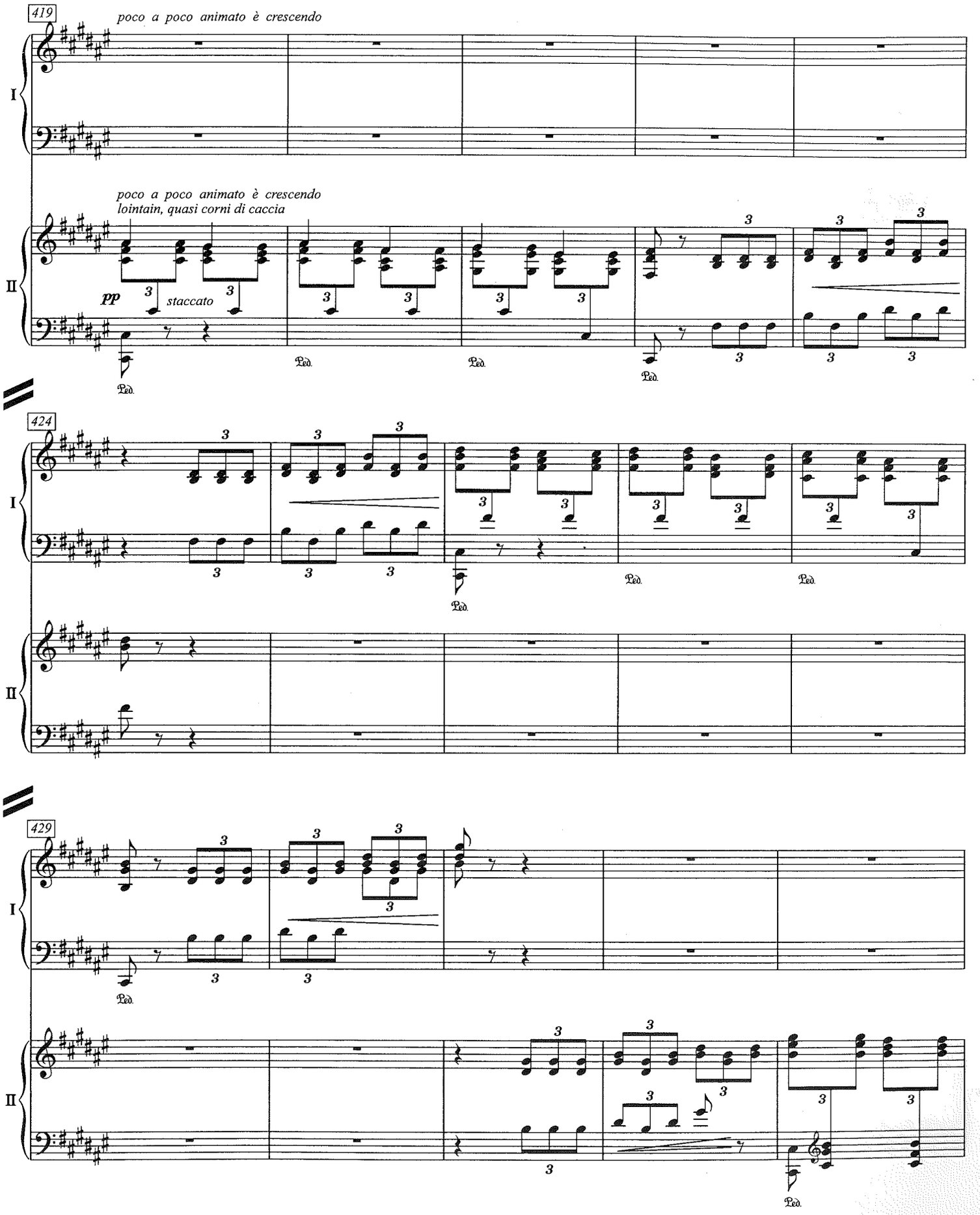

383
8va
O.

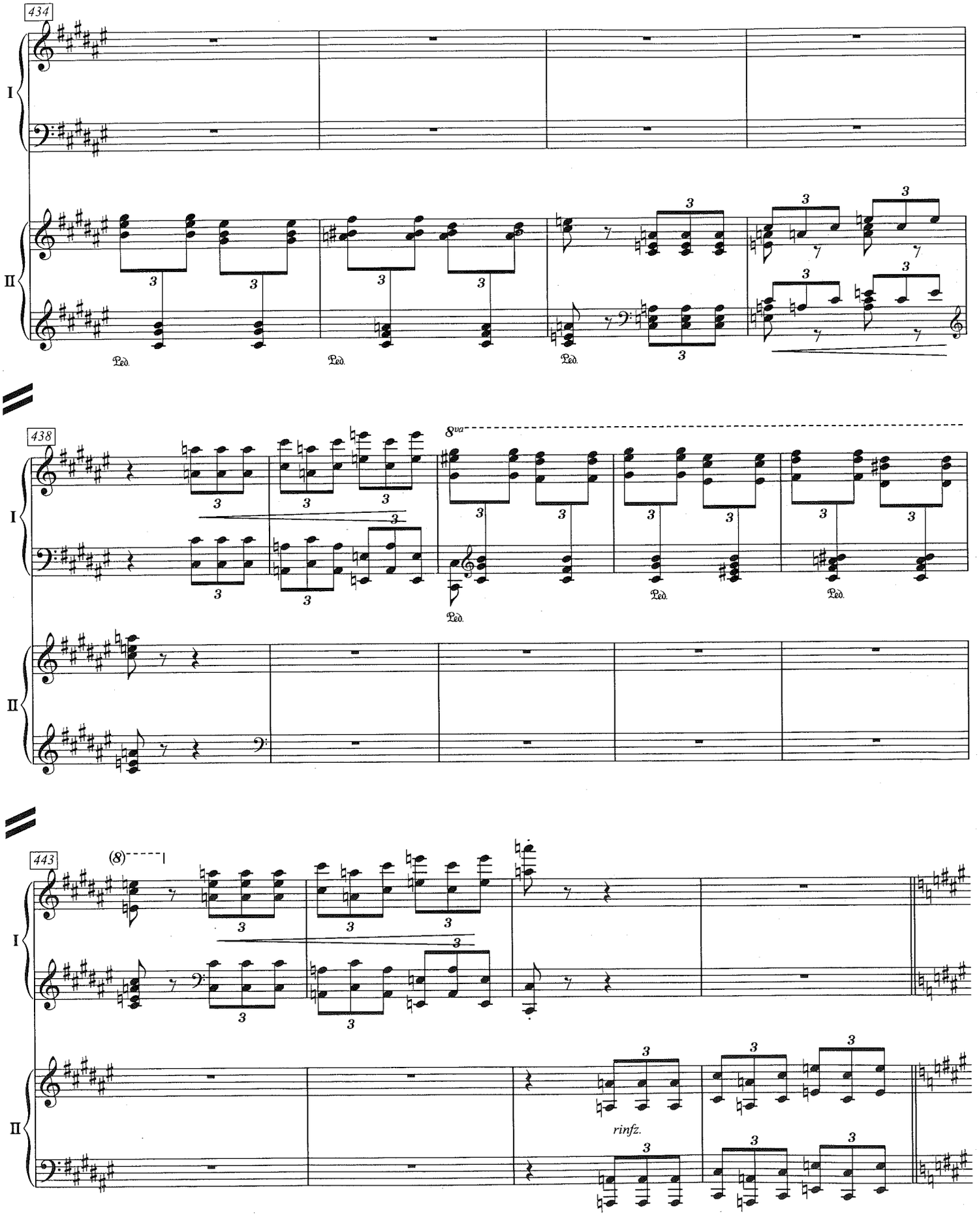

389
(8)
O.

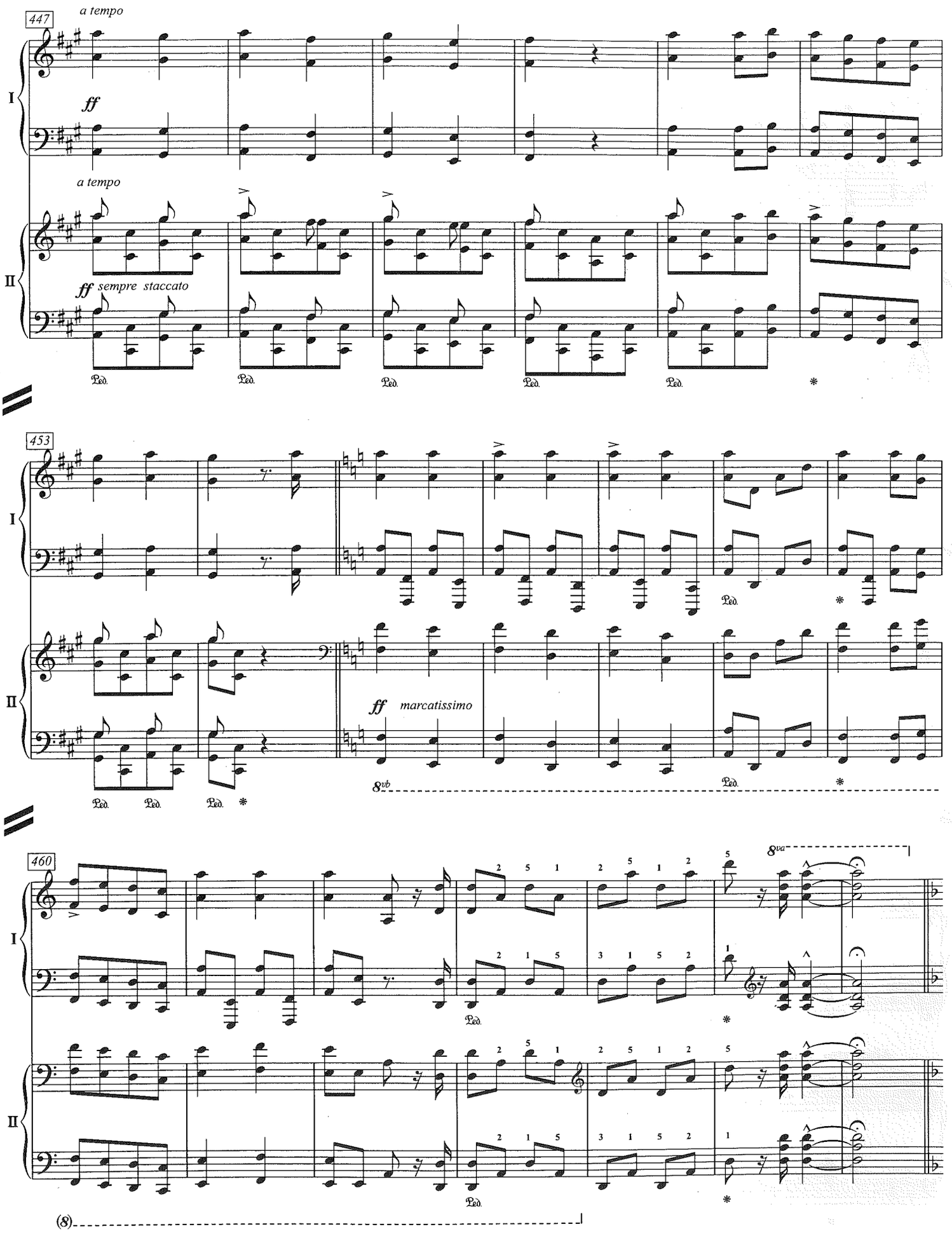

394
Cadenza
8va
I
Ped.
*
398
8va
II
Ped.
*
402
8va
I
Ped.
*
406
8va
II
Ped.
*

Danse macabre




419
poco a poco animato è crescendo
I
poco a poco animato è crescendo
lointain, quasi corni di caccia
II
pp
staccato
Ped.
424
429

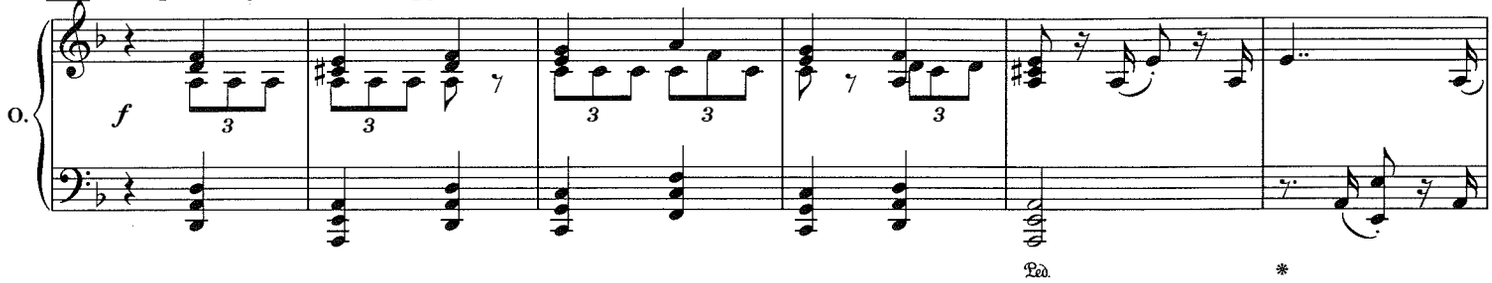

434
I
II
Ped.
438
8va
443
(8)
rinfz.


447
a tempo
I
ff
a tempo
II
ff sempre staccato
Ped.
453
ff marcatissimo
8vb
460
8va
(8)

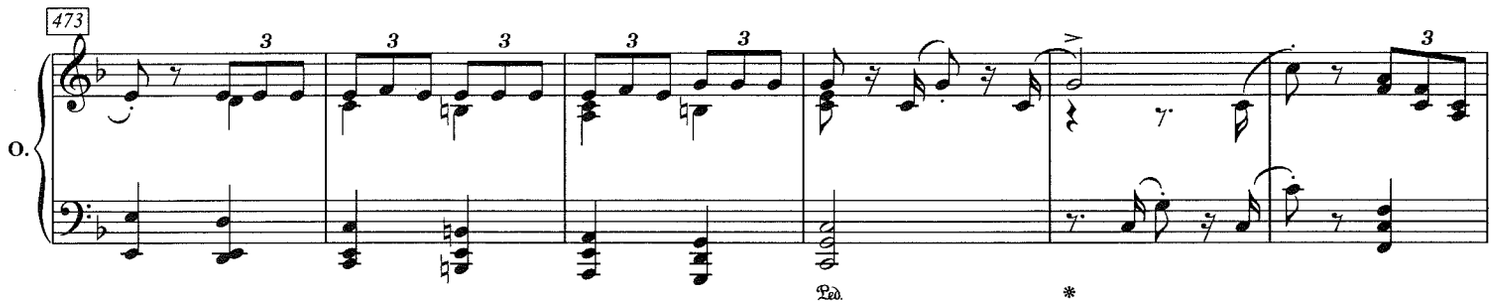
H

Var. VI

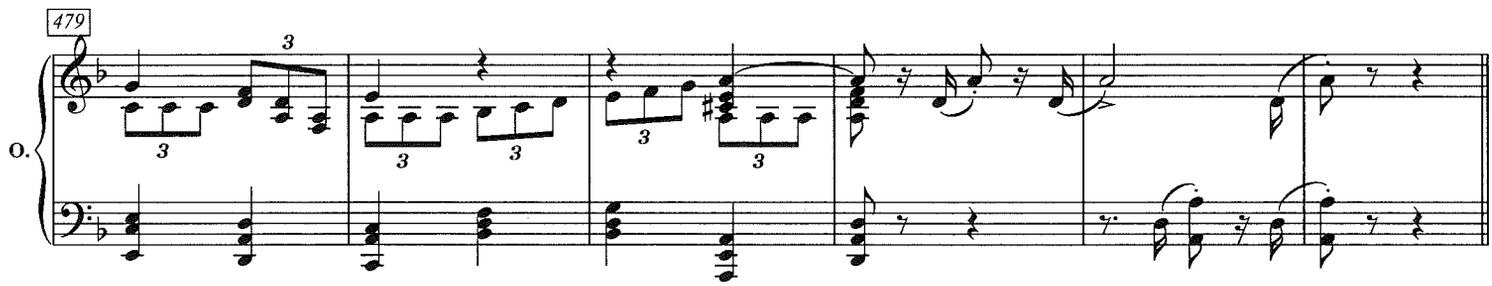
467 **Sempre Allegro (ma non troppo)**



473

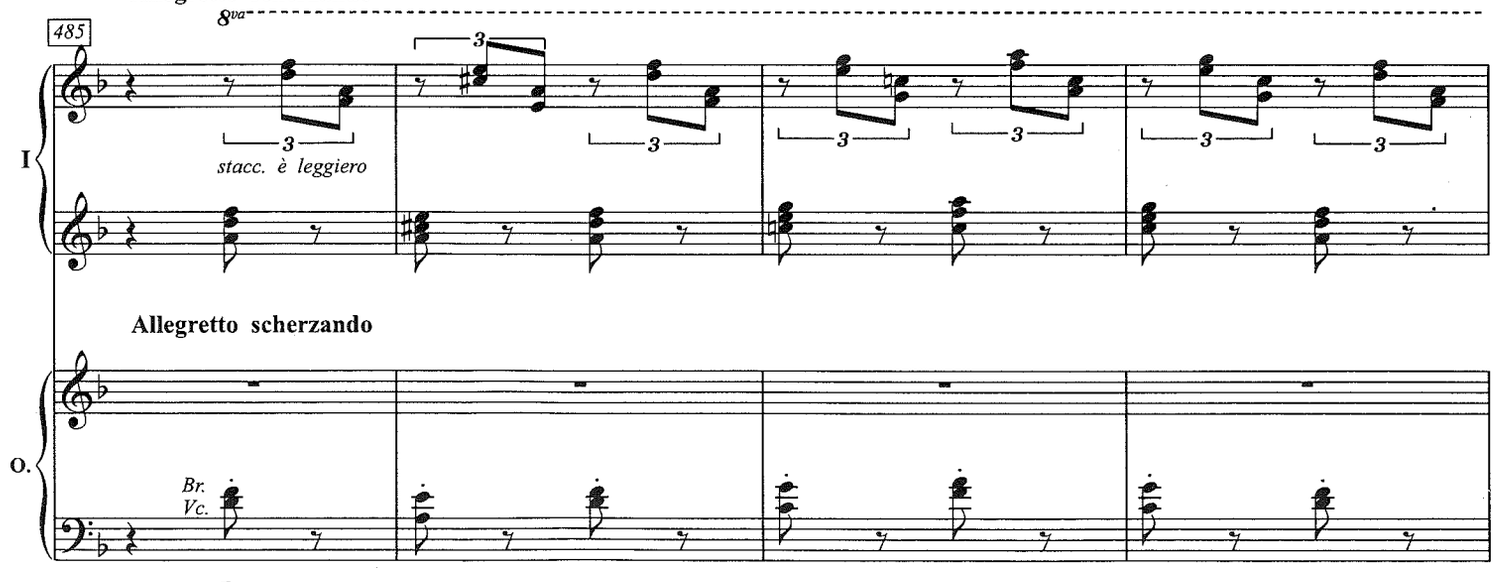


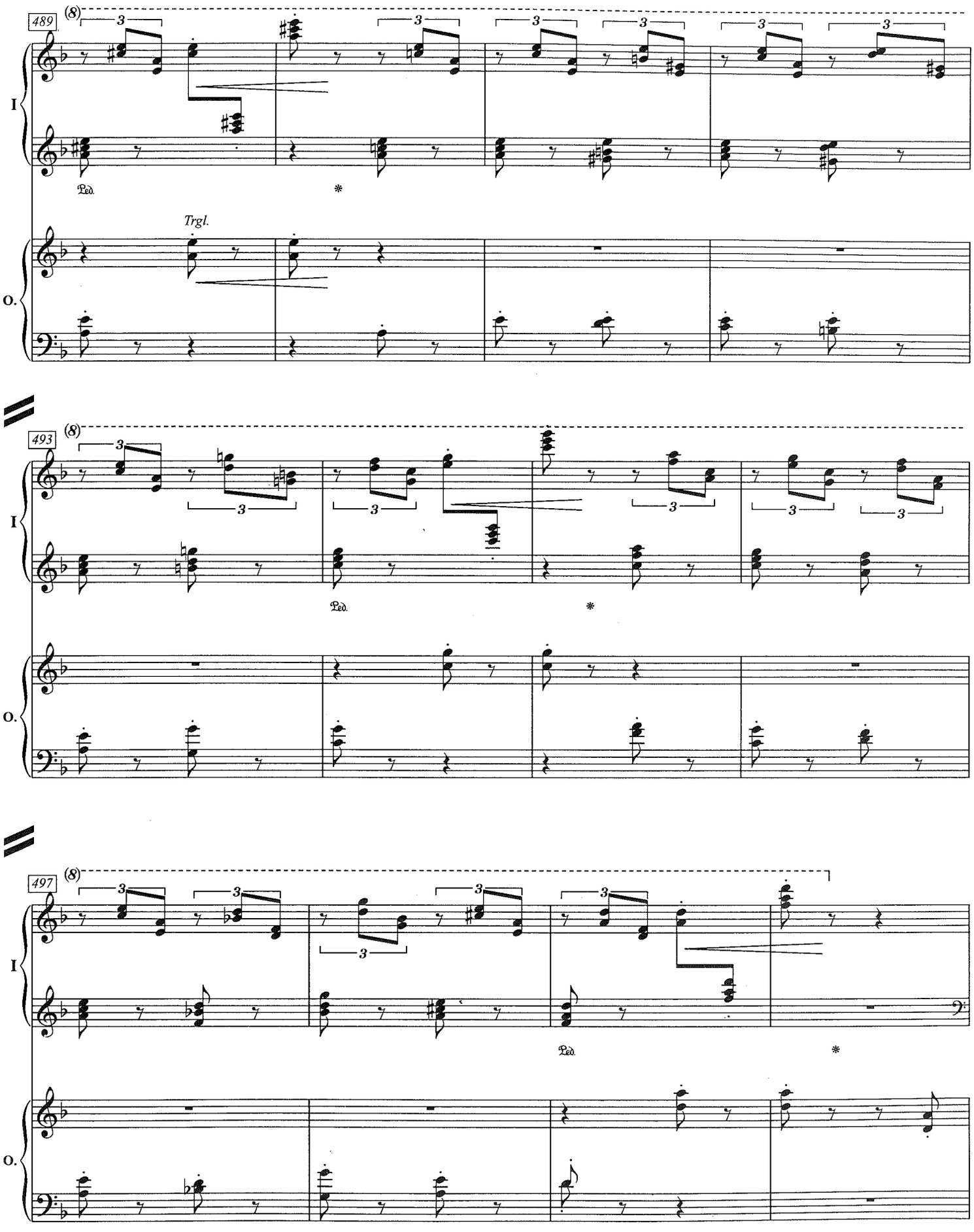
479

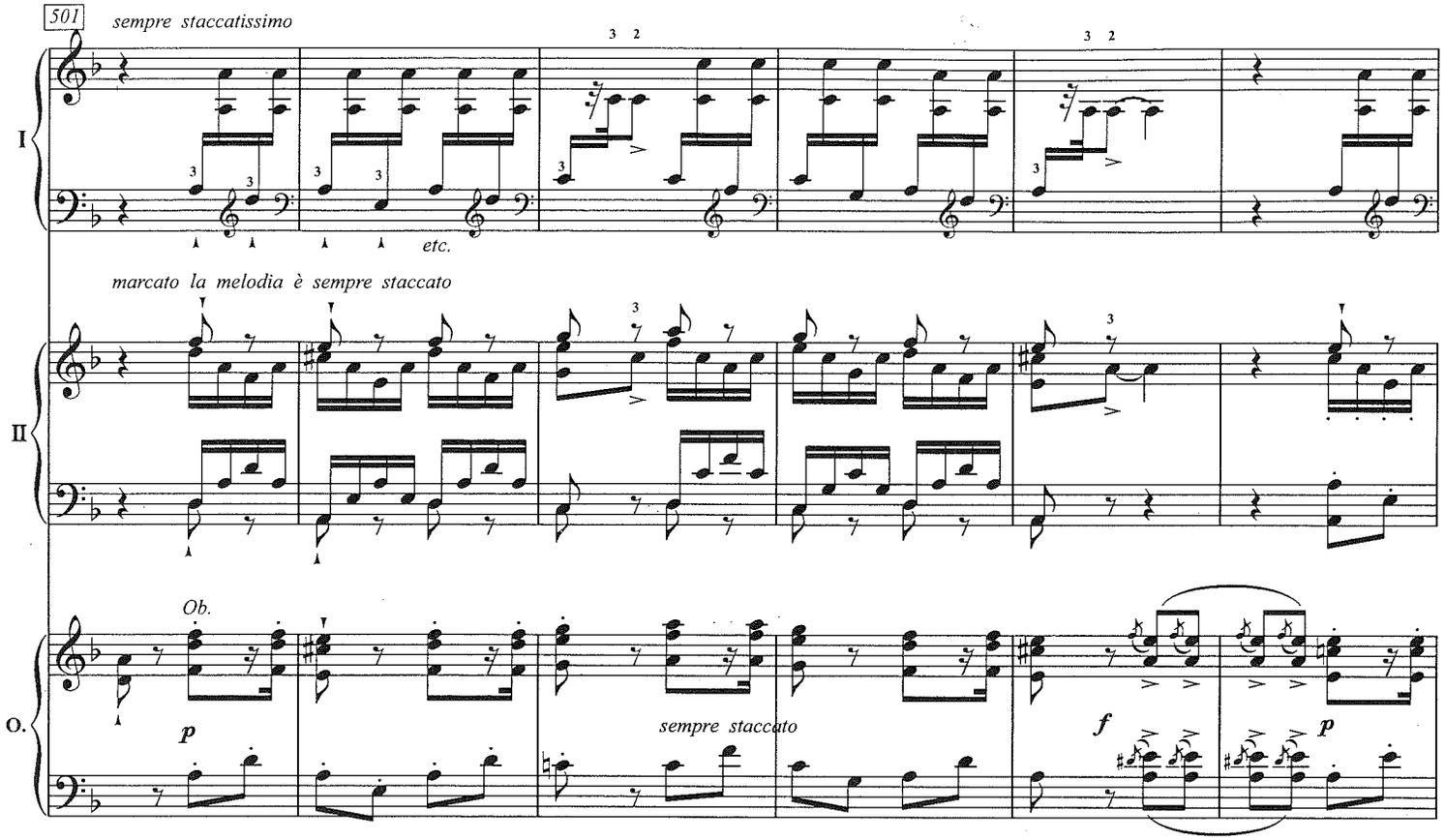


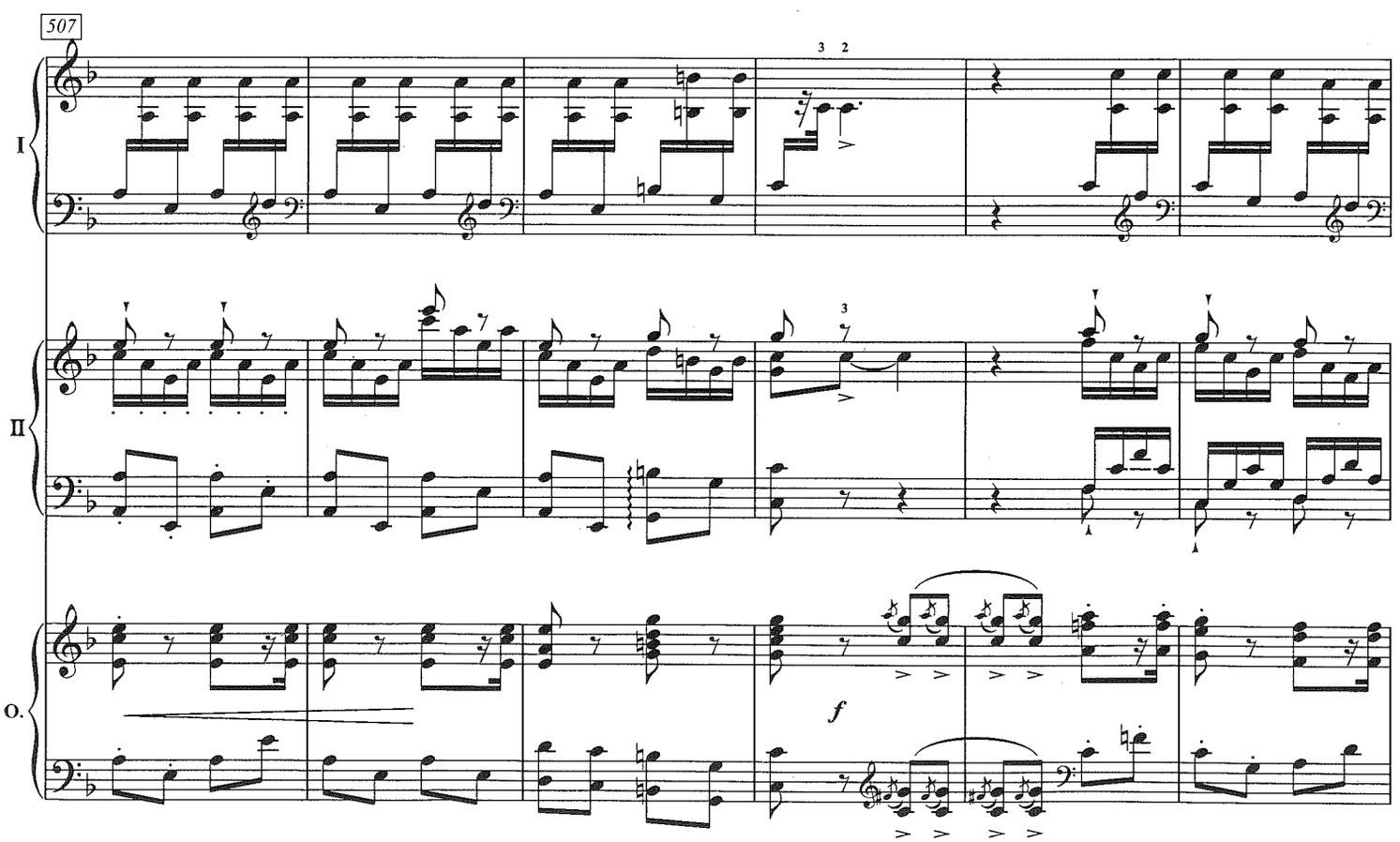
Allegretto scherzando

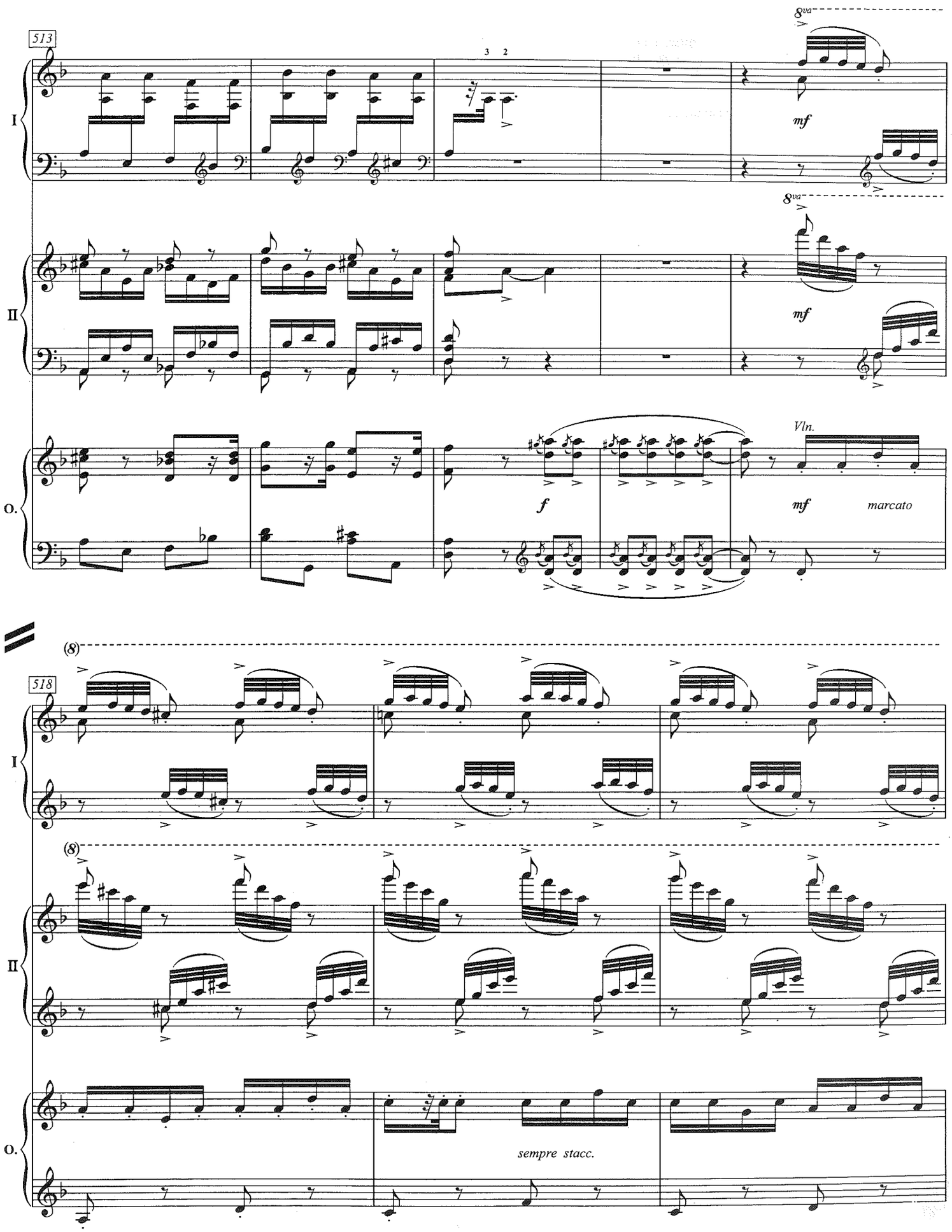
485

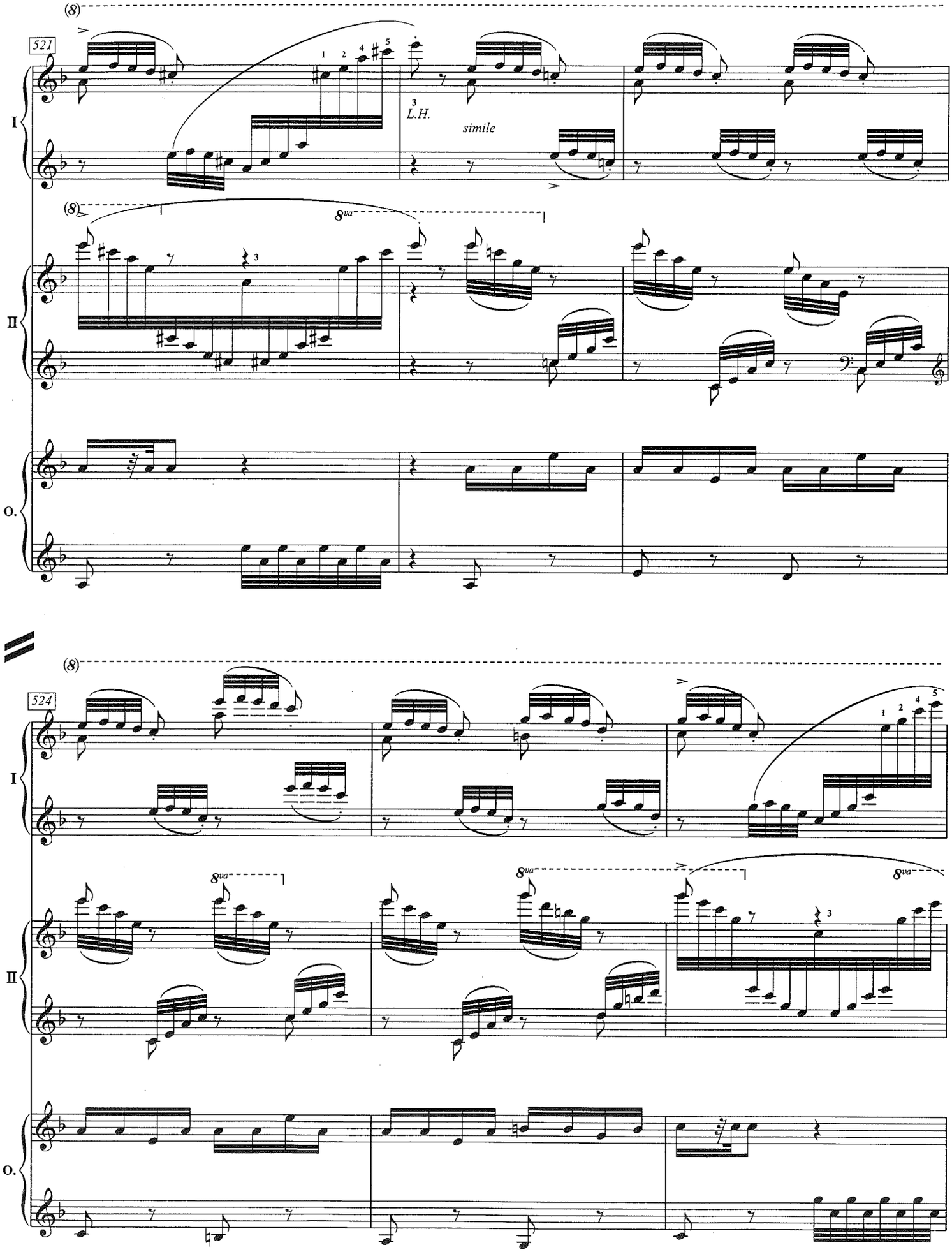


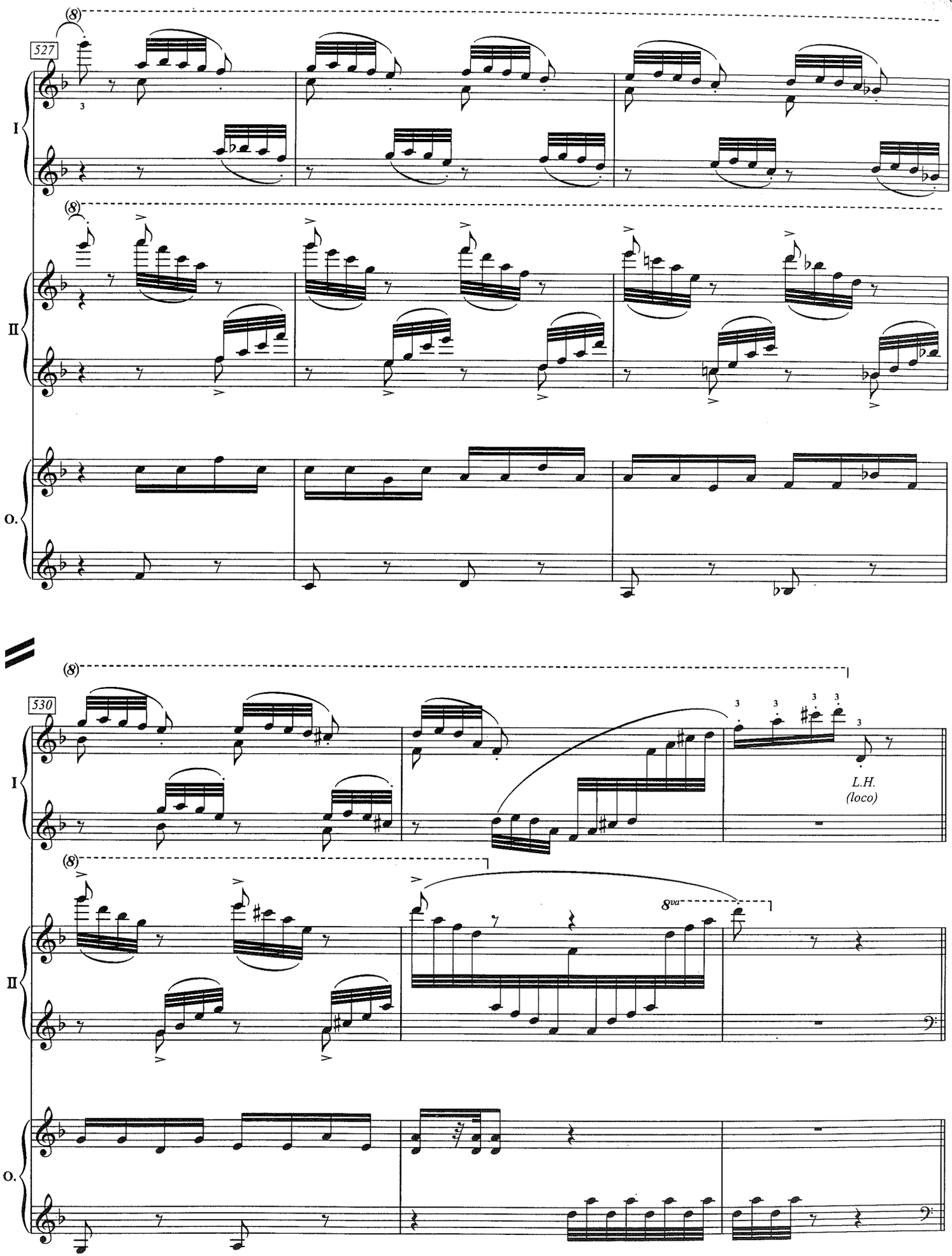

489
(8)
I
Ped.
Trgl.
O.
493
(8)
I
Ped.
O.
497
(8)
I
Ped.
O.

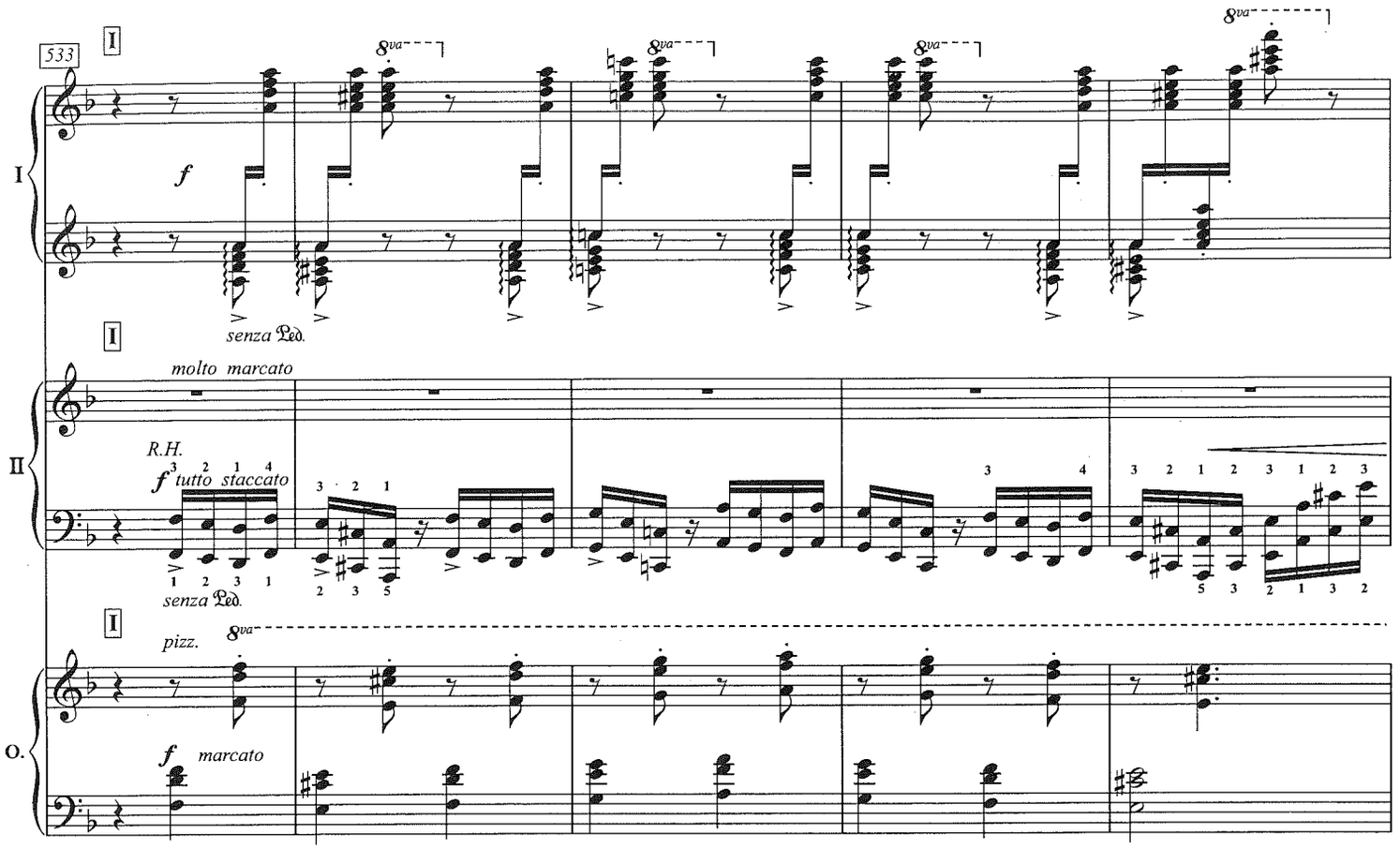

501
sempre staccatissimo
etc.
marcato la melodia è sempre staccato
Ob.
p
sempre staccato
f
p

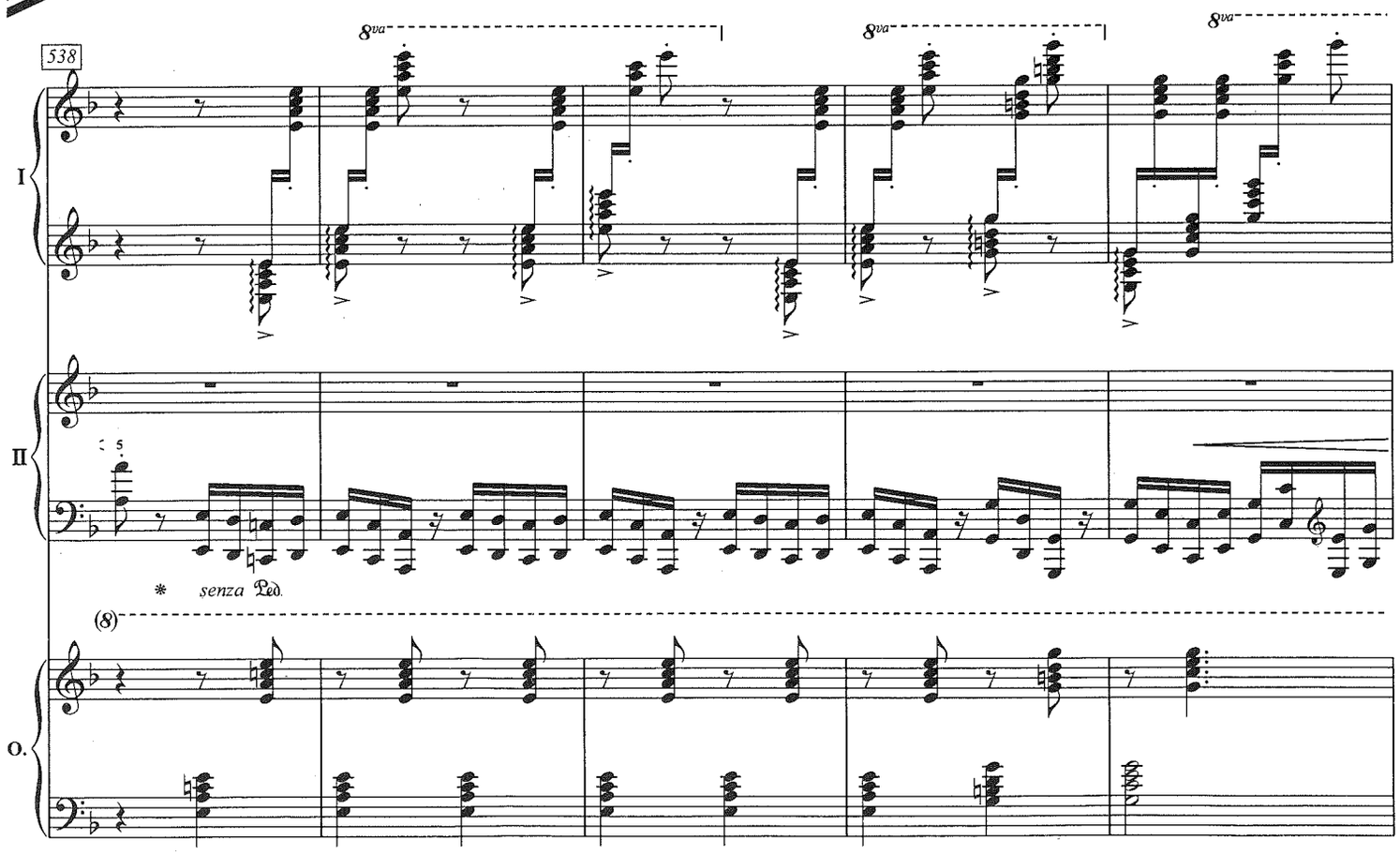

507
f

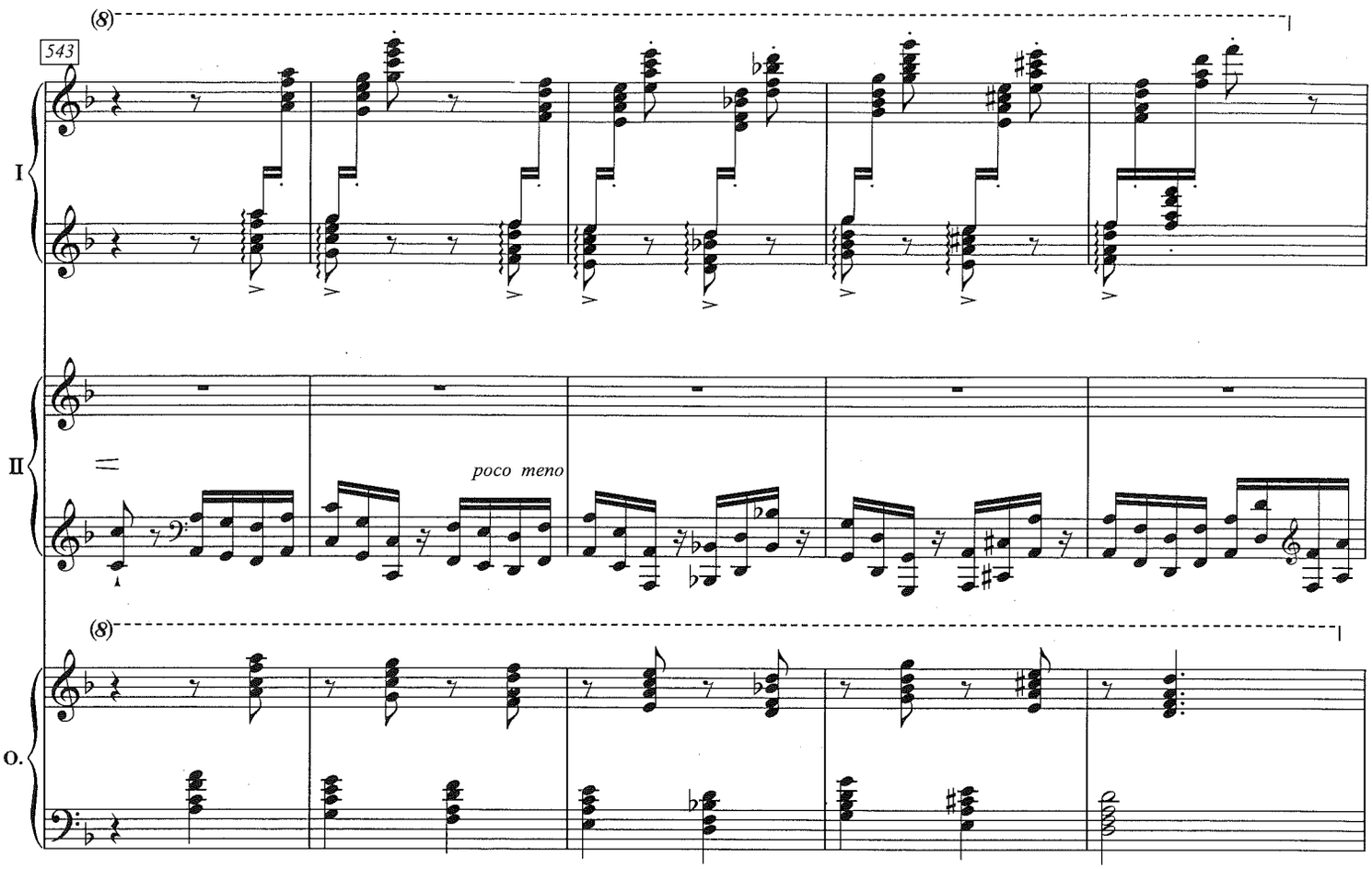

513
8va
mf
I
II
O.
Vln.
f
mf
marcato
518
(8)
sempre stacc.

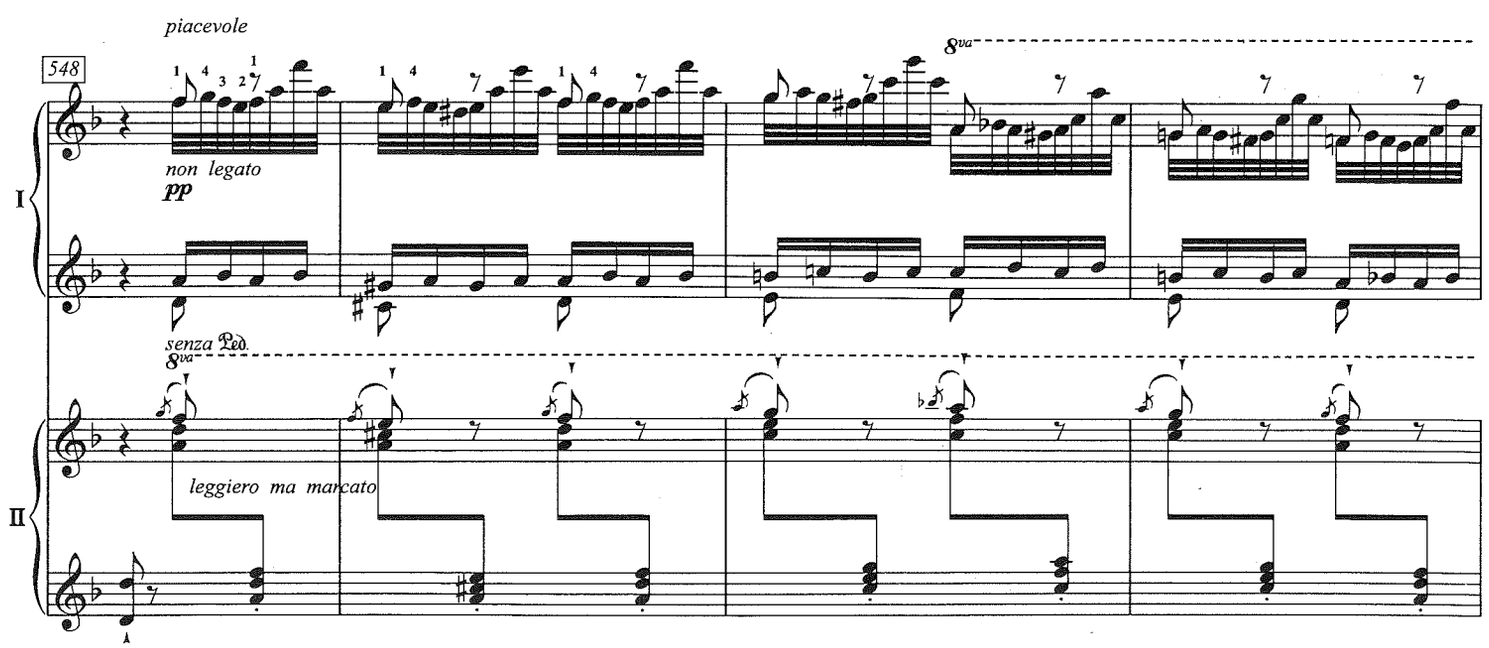

521
I
II
O.
L.H.
simile
8va
524

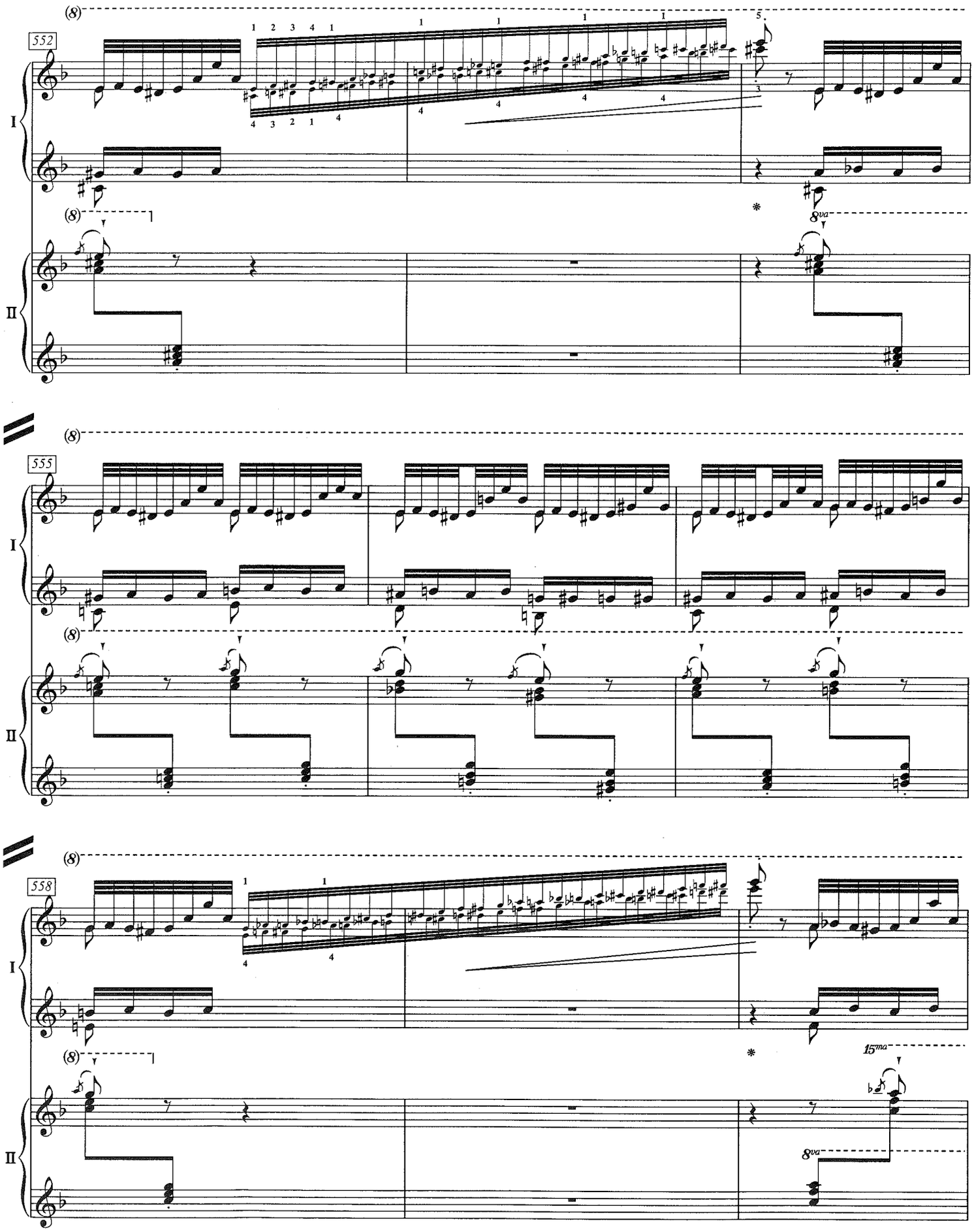

527
530
I
II
O.
(8)
L.H.
(loco)
8va

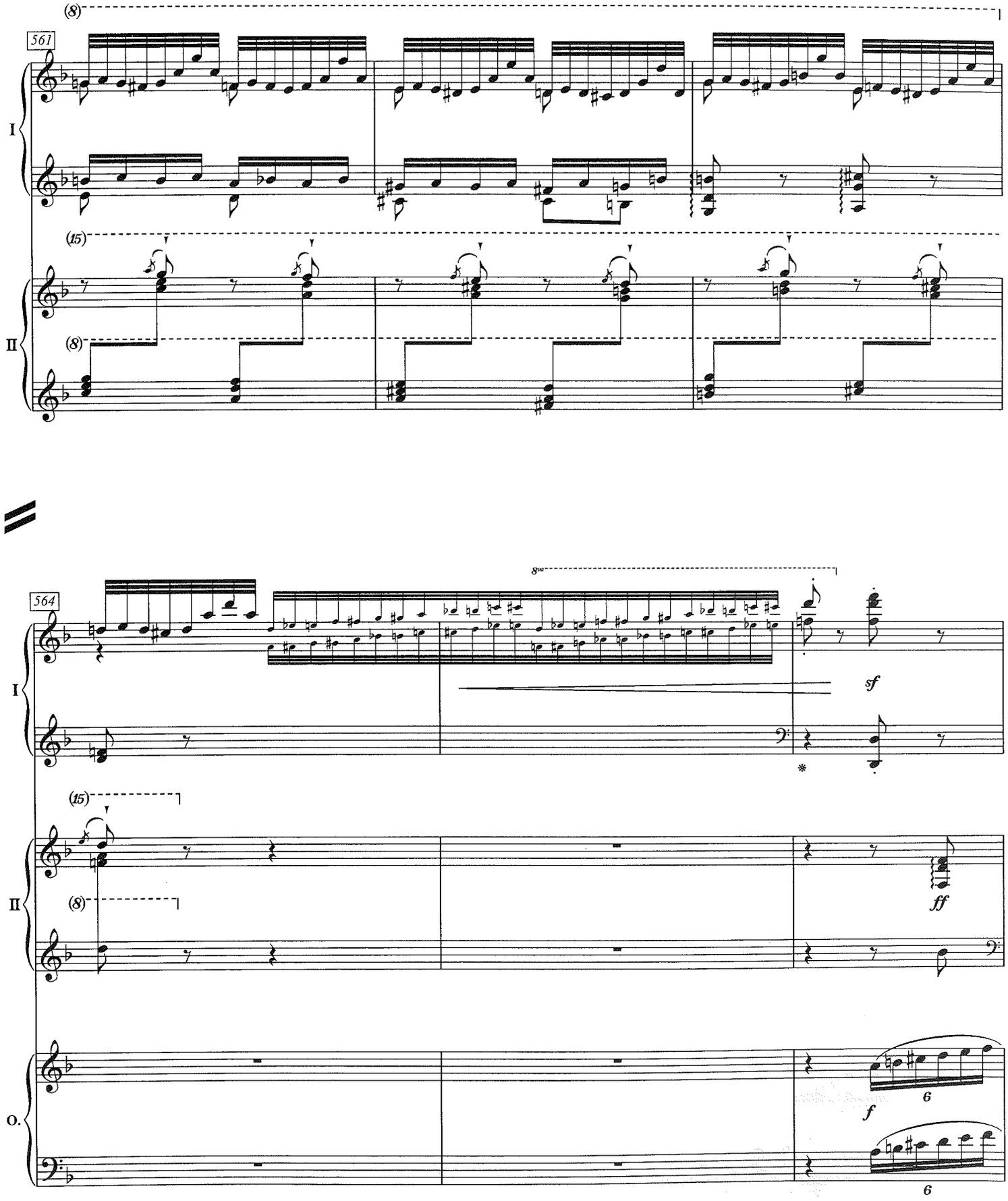

533
I
8va
f
senza Ped.
molto marcato
R.H.
f tutto staccato
pizz.
marcato
O.

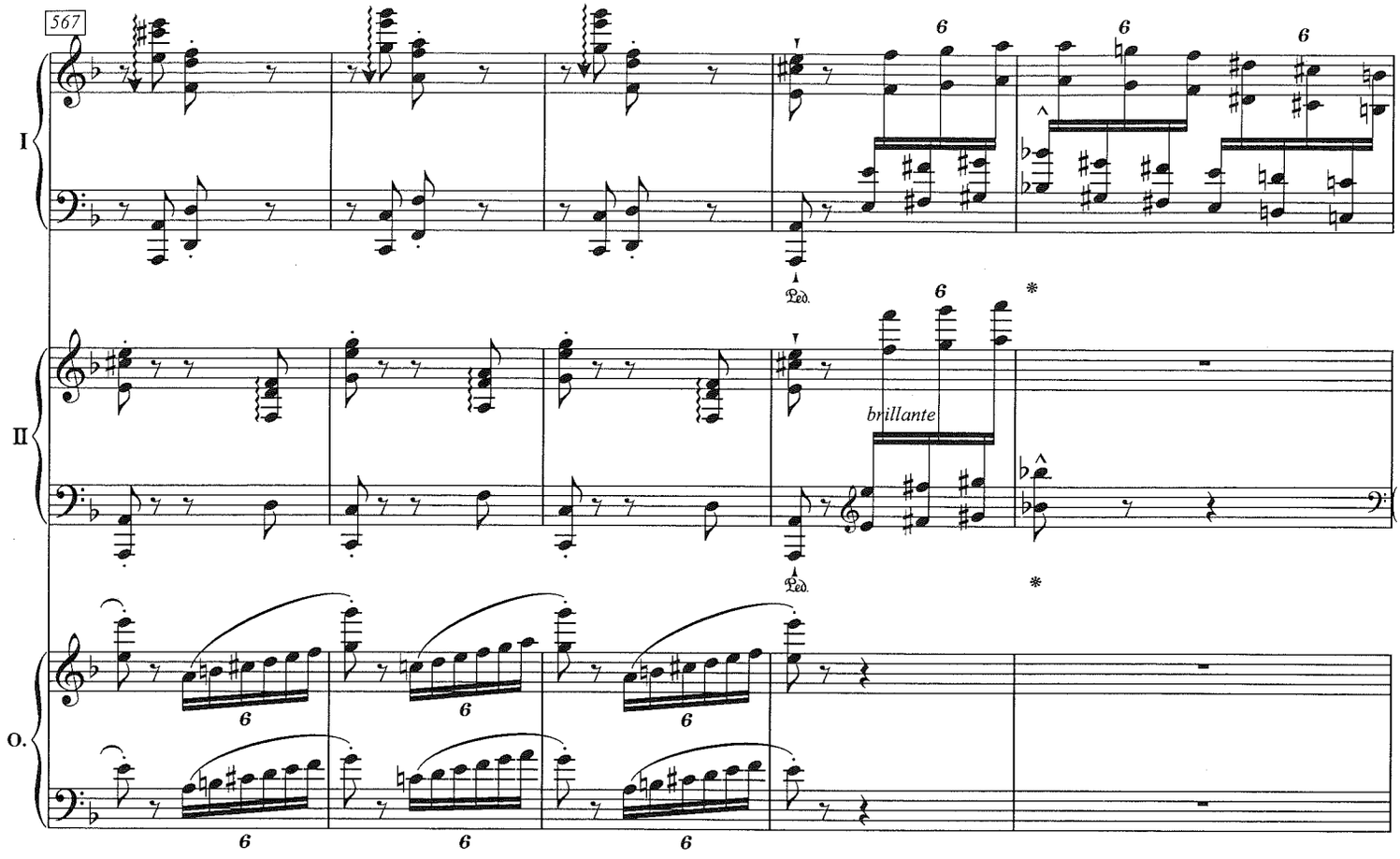

538
I
8va
II
* senza Ped.
(8)
O.

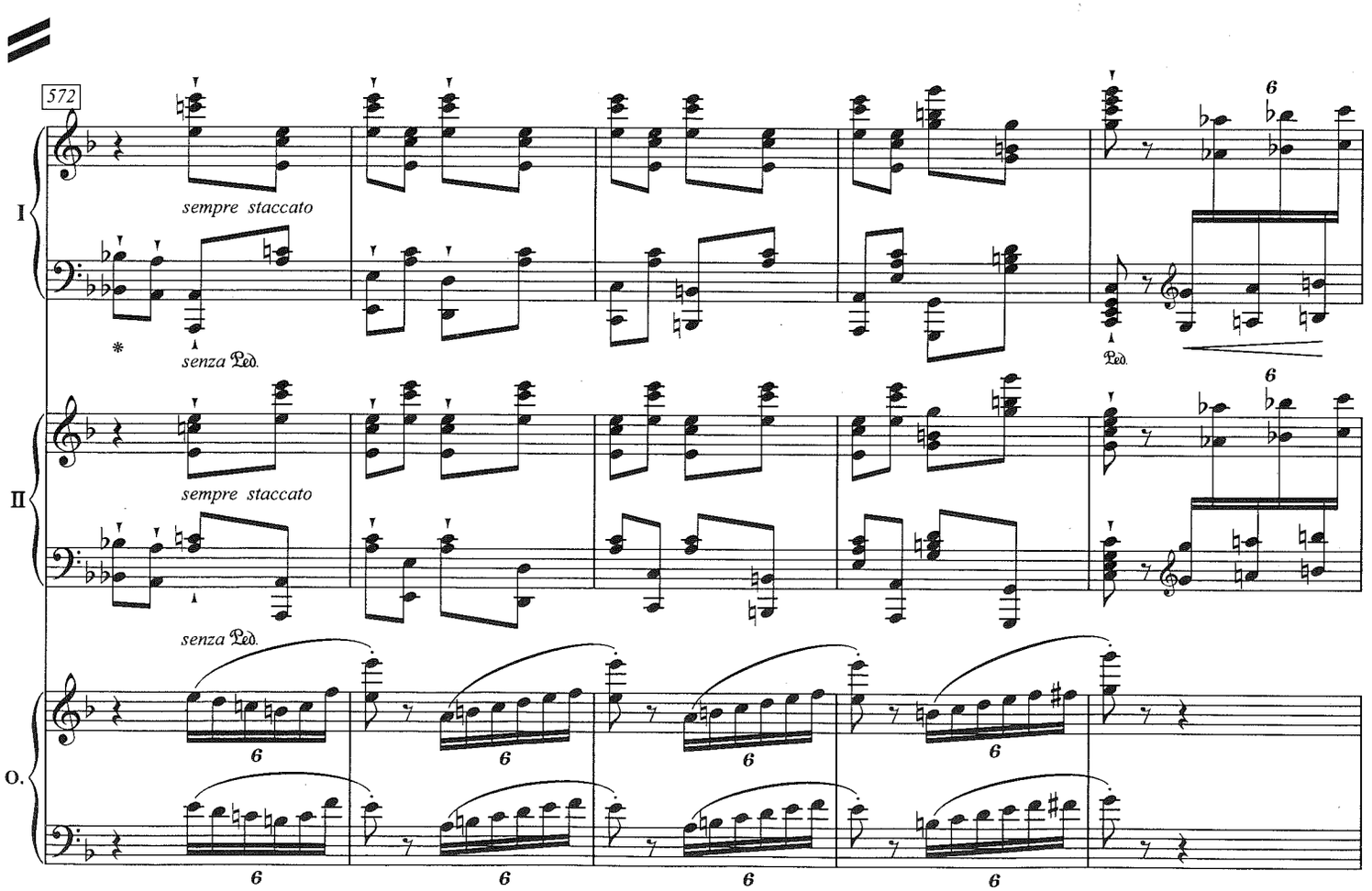

(8)
543
I
II
poco meno
(8)
O.

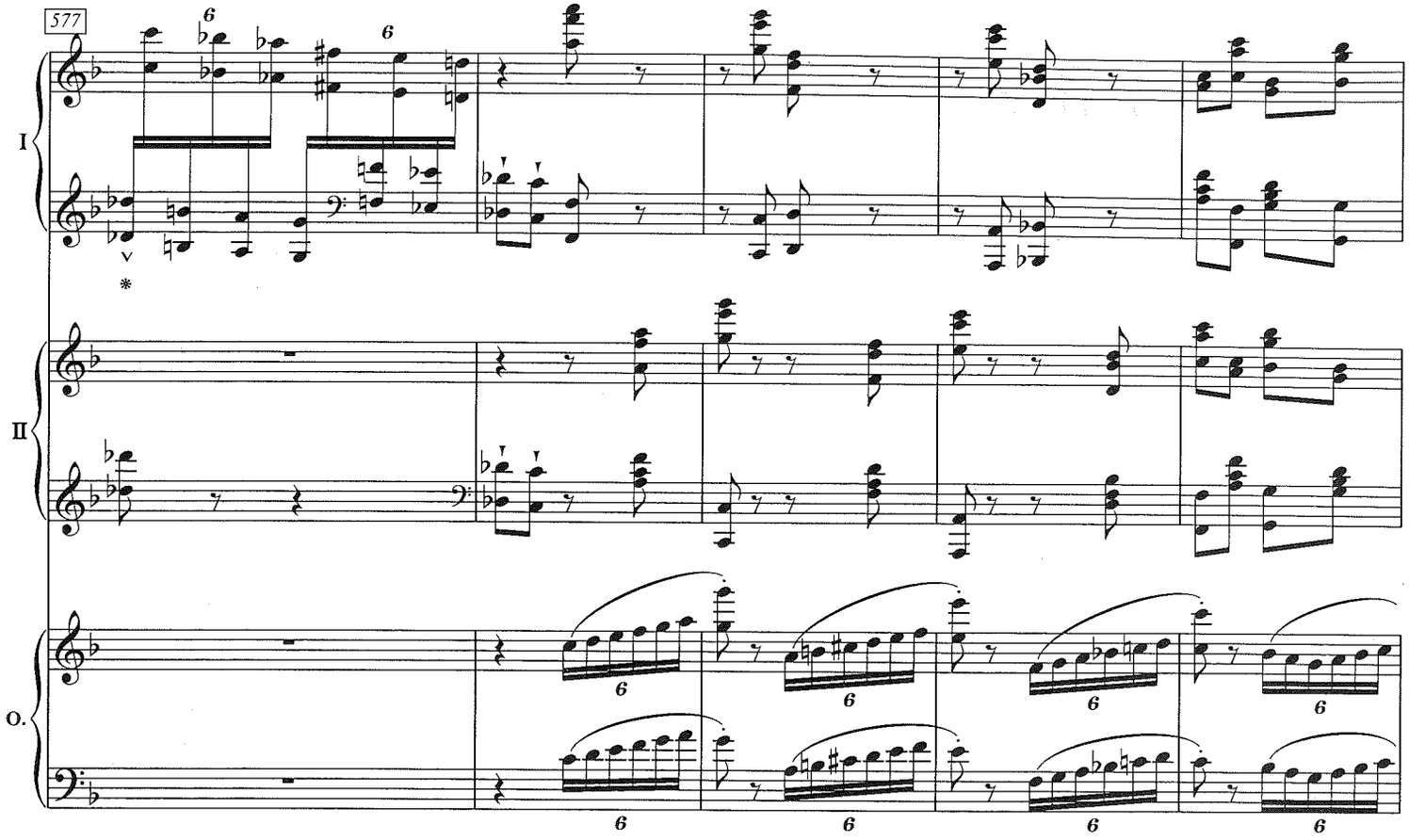

piacevole
548
8va
I
non legato
pp
senza Ped.
8va
leggiero ma marcato
II

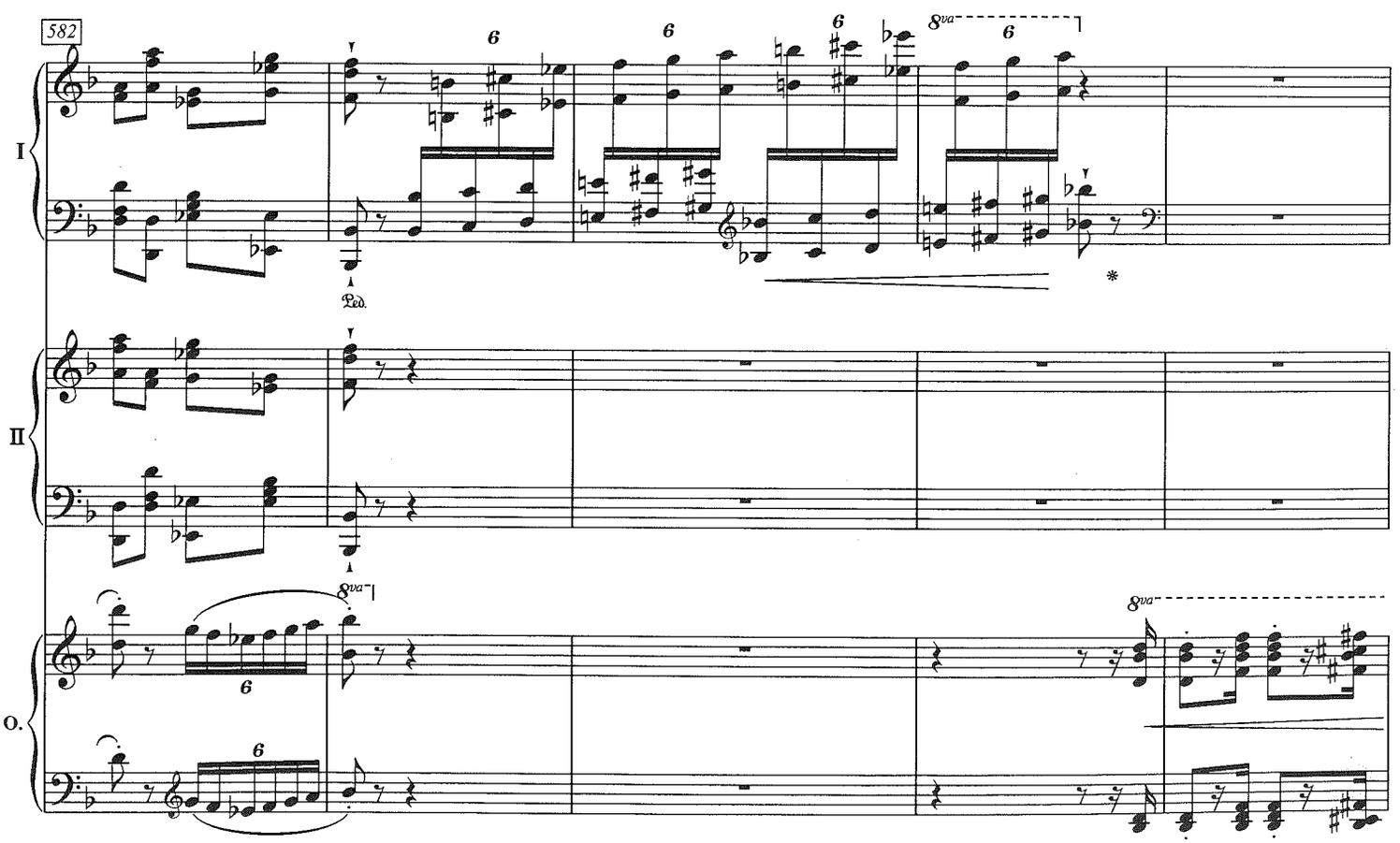

552
555
558
I
II
8va
15ma

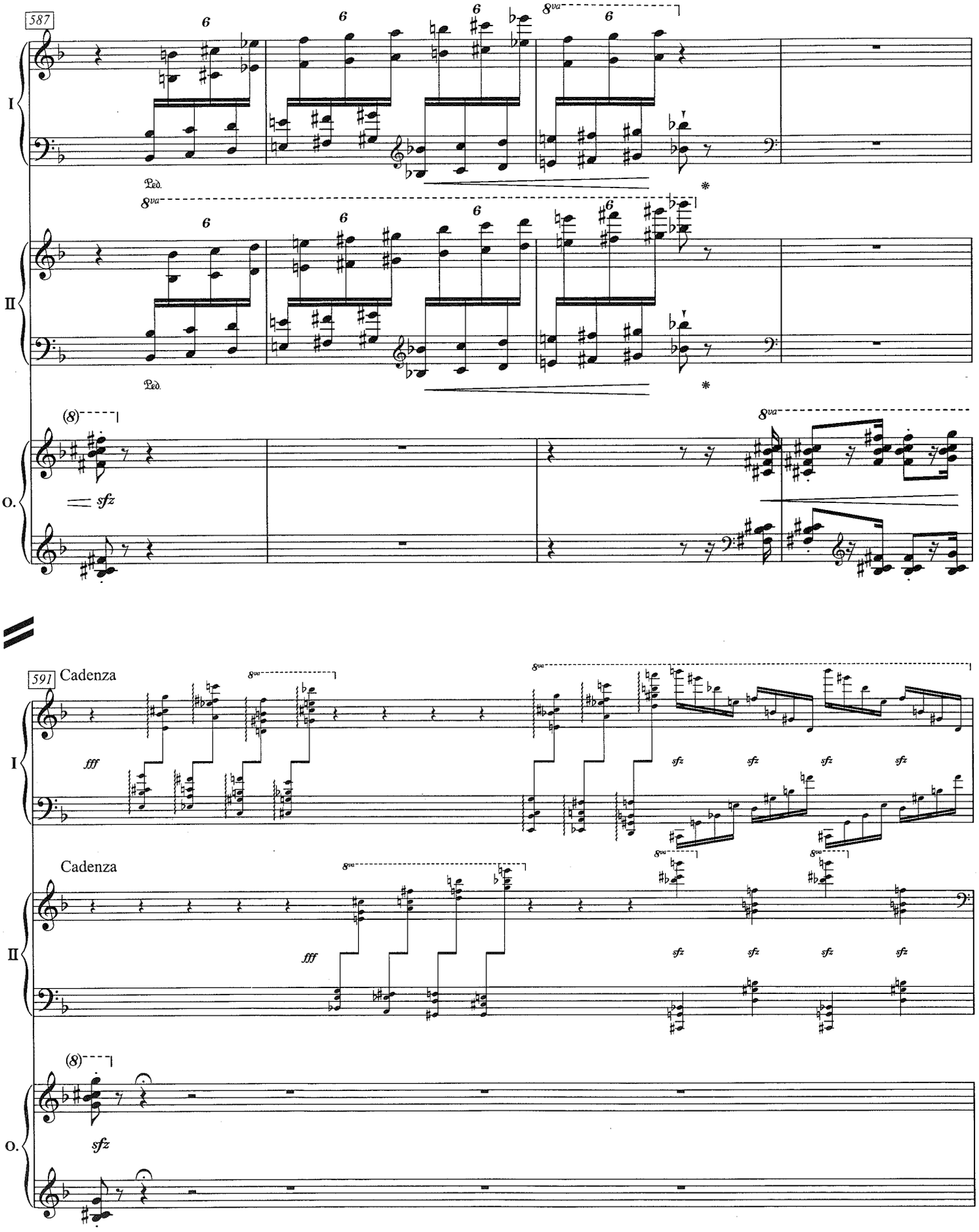

561
564
I
II
O.
(8)
(15)
8va
sf
ff
f
6
*

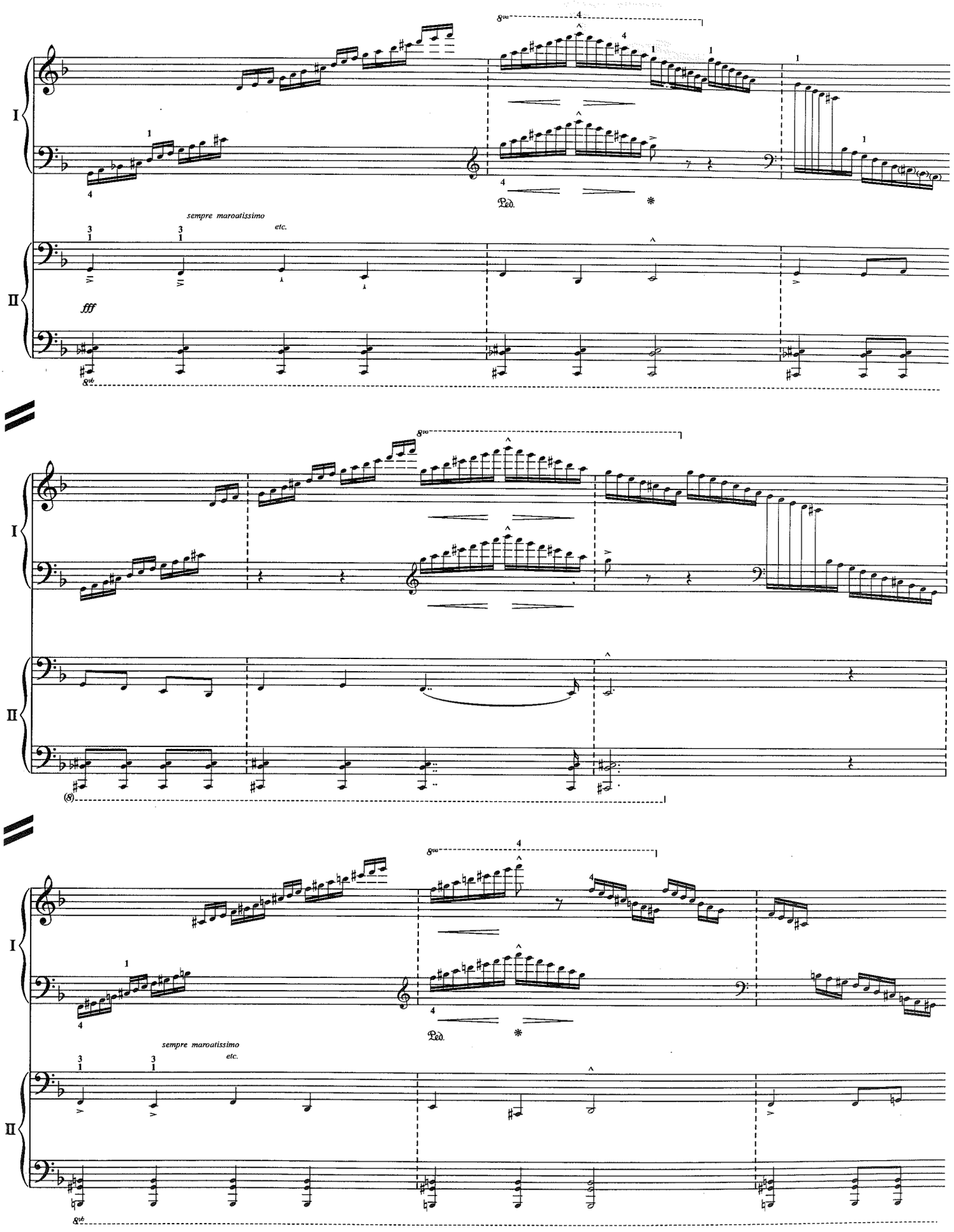

567
I
II
O.
brillante
Ped.

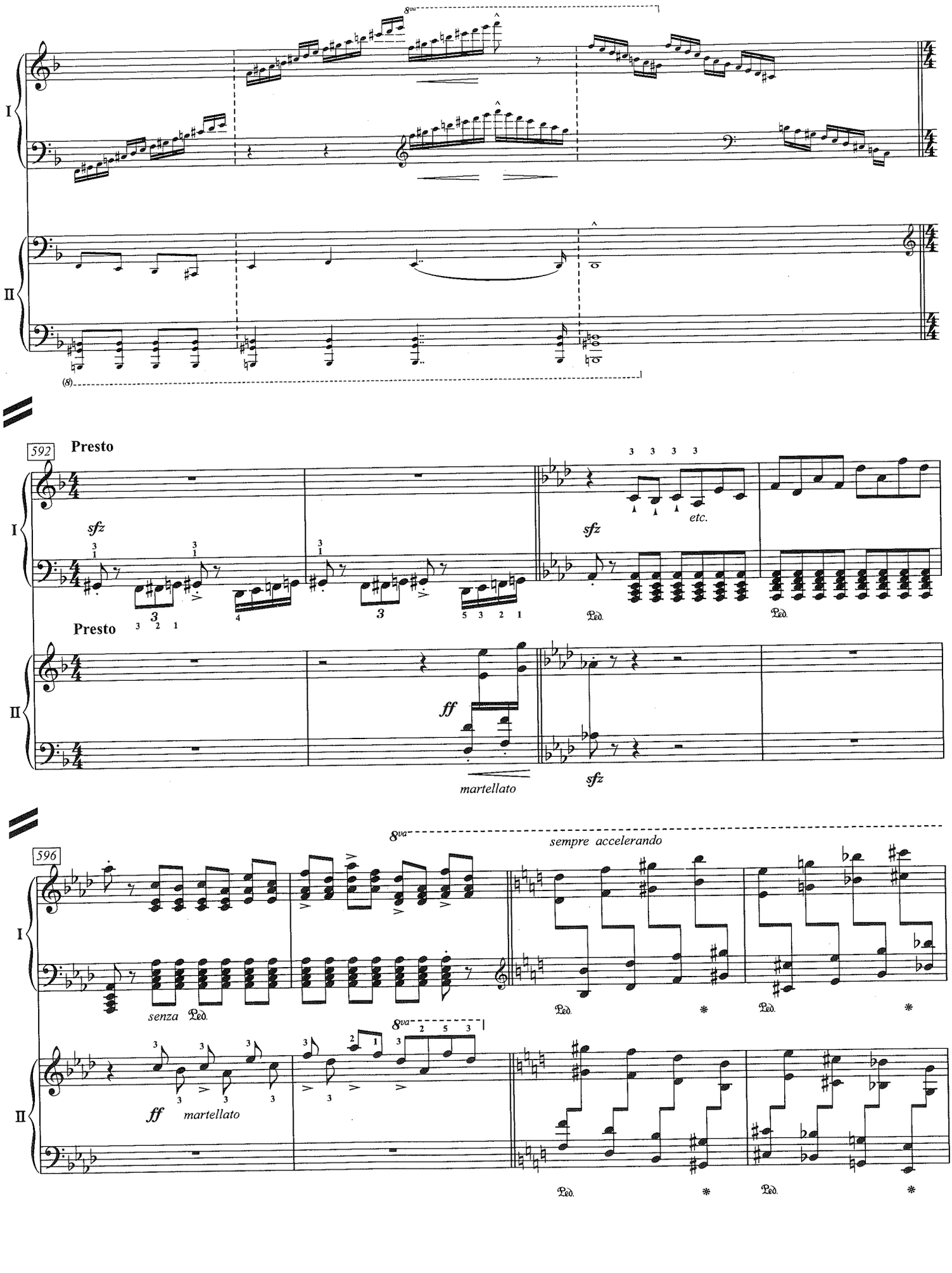

572
I
II
O.
sempre staccato
senza Ped.
Ped.

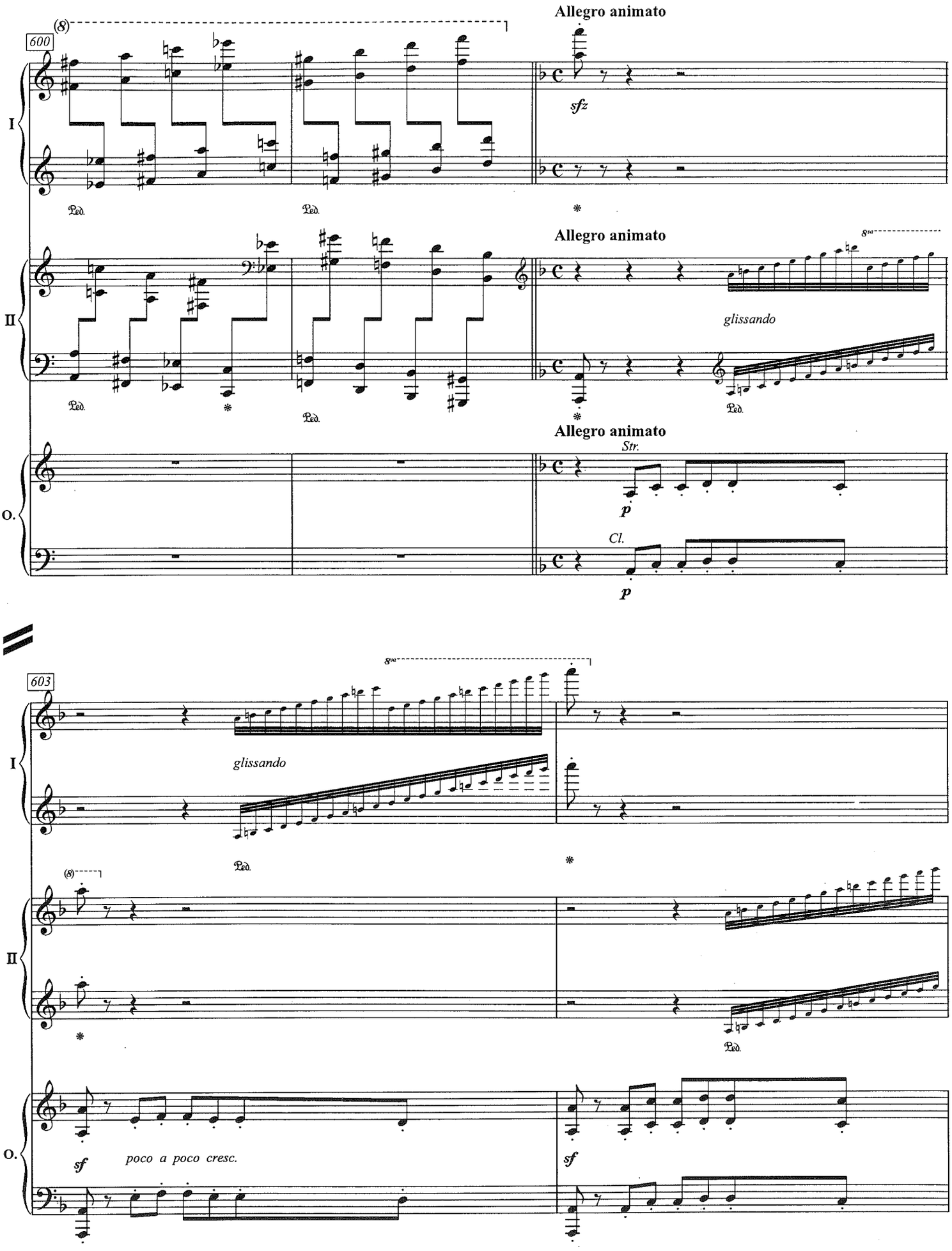

577
I
II
O.

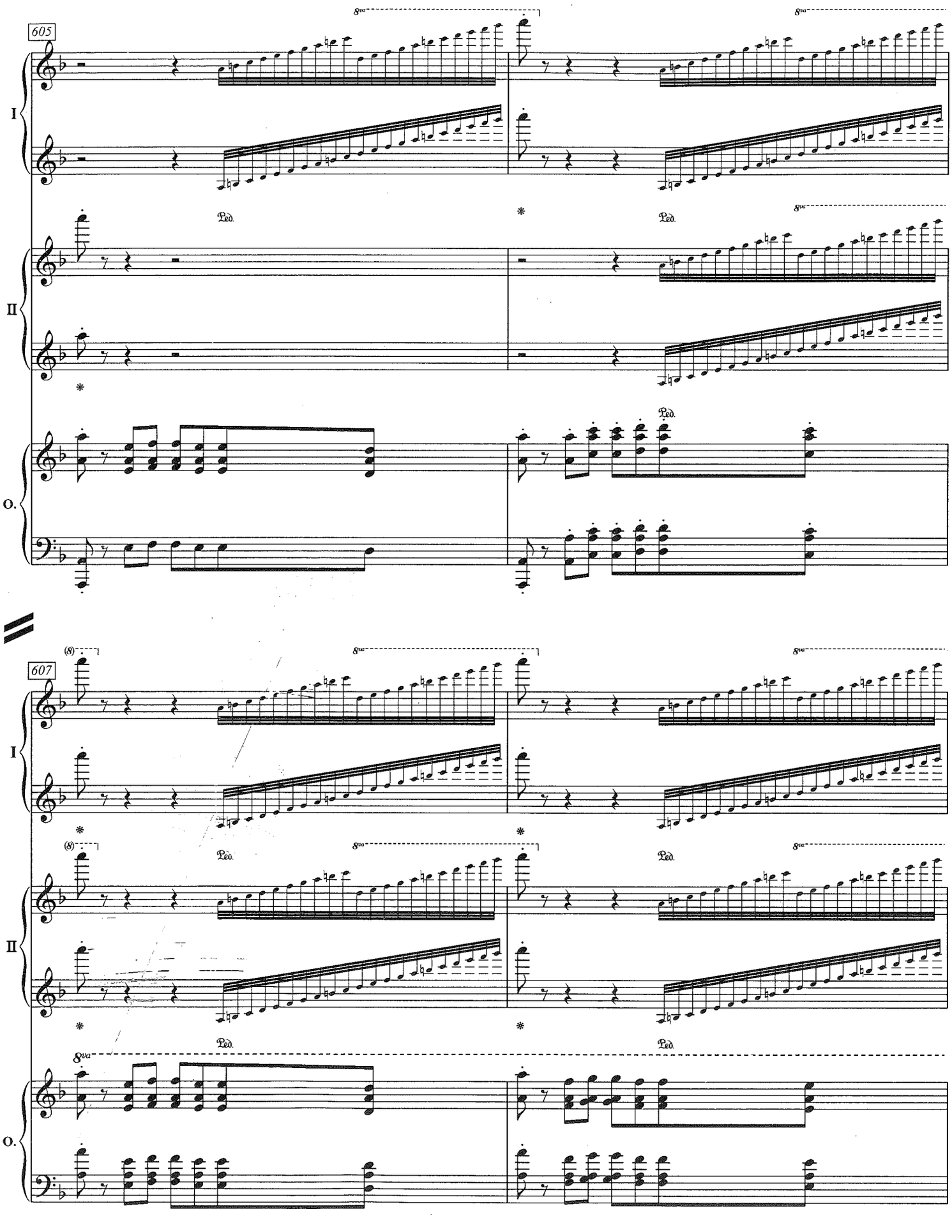

582
I
II
O.
8va
Ped.

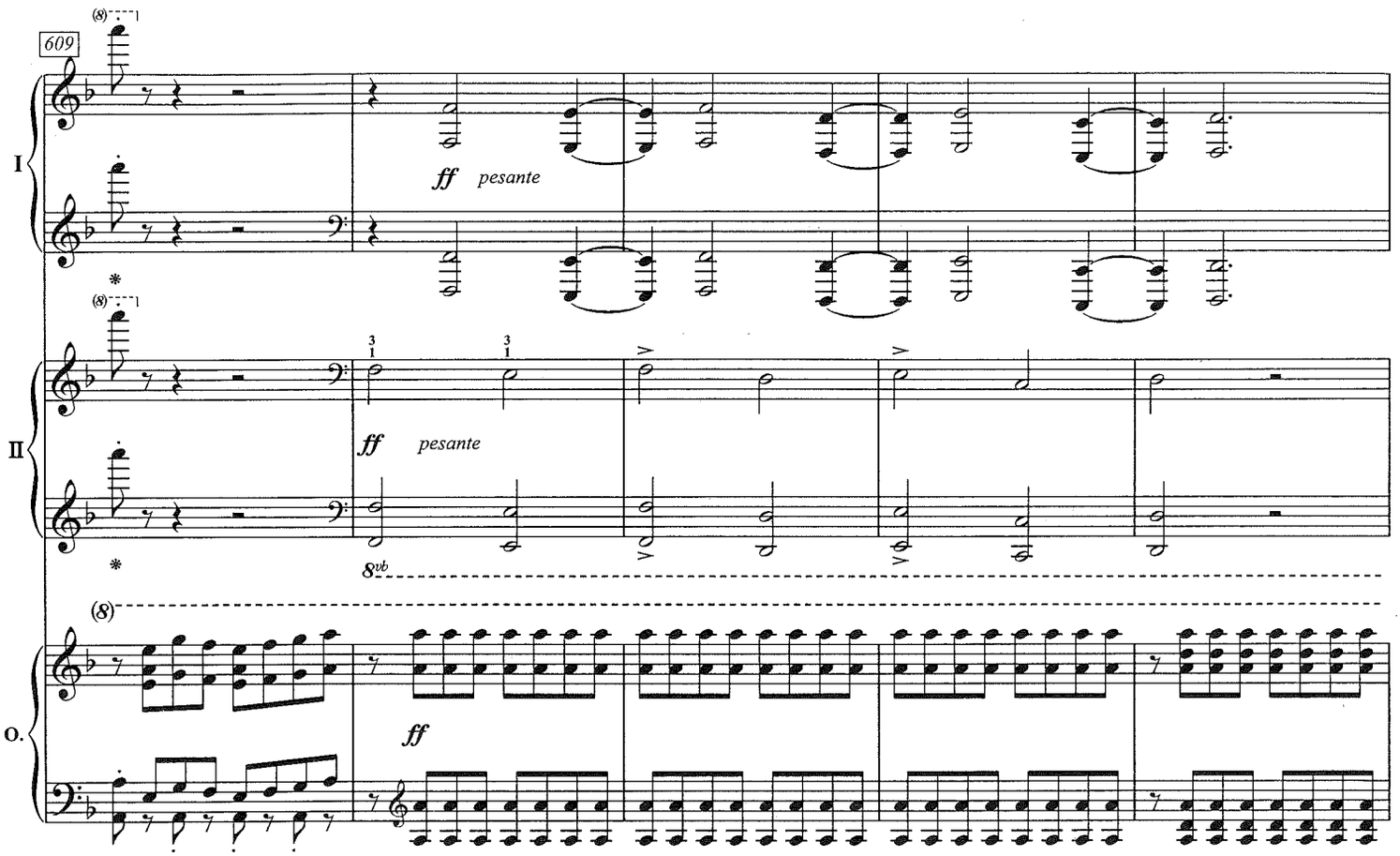

587
I
II
O.
Ped.
8va
(8)
sfz
591
Cadenza
fff
sfz

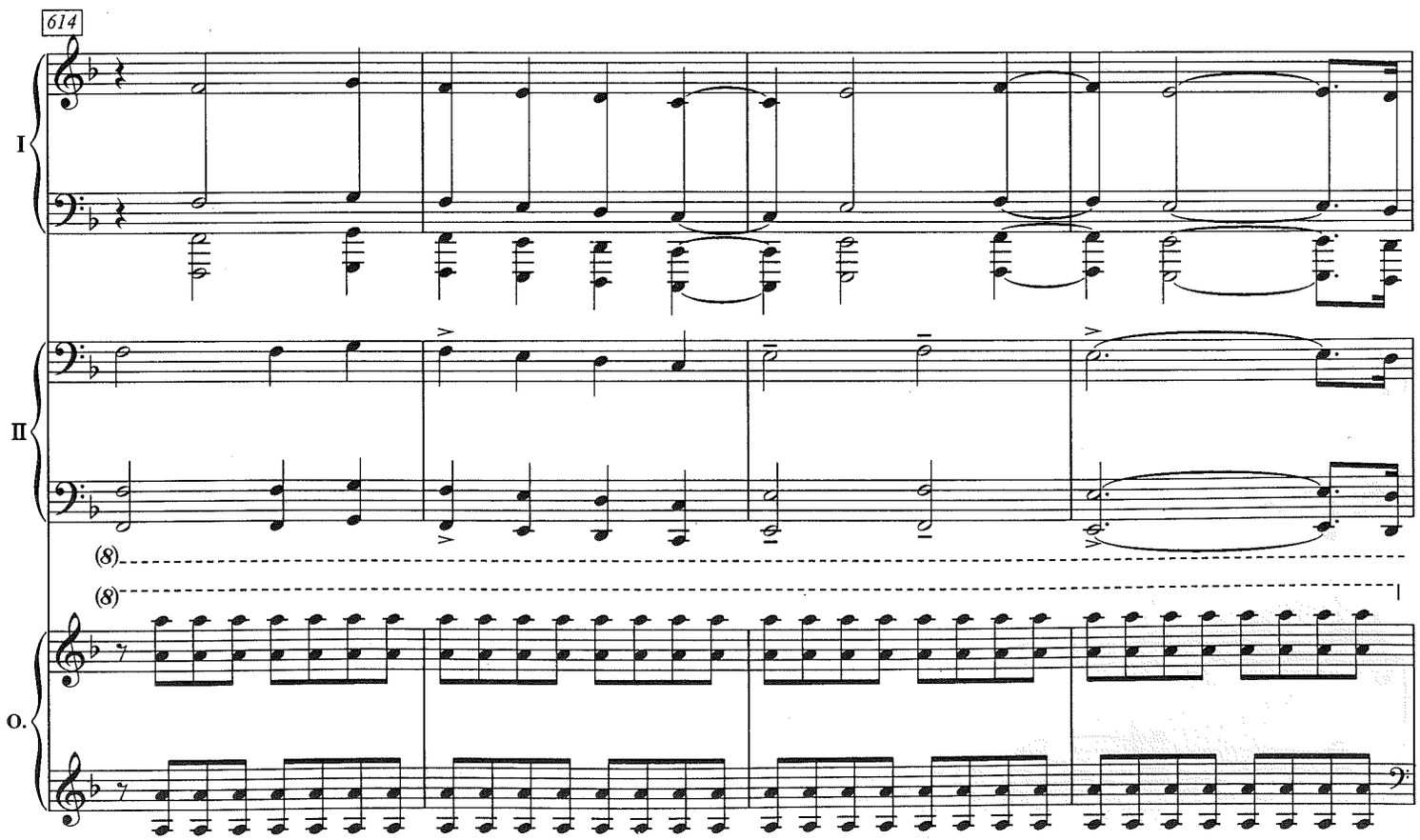

I
II
sempre maroatissimo
etc.
fff
Ped.
8va
8vb

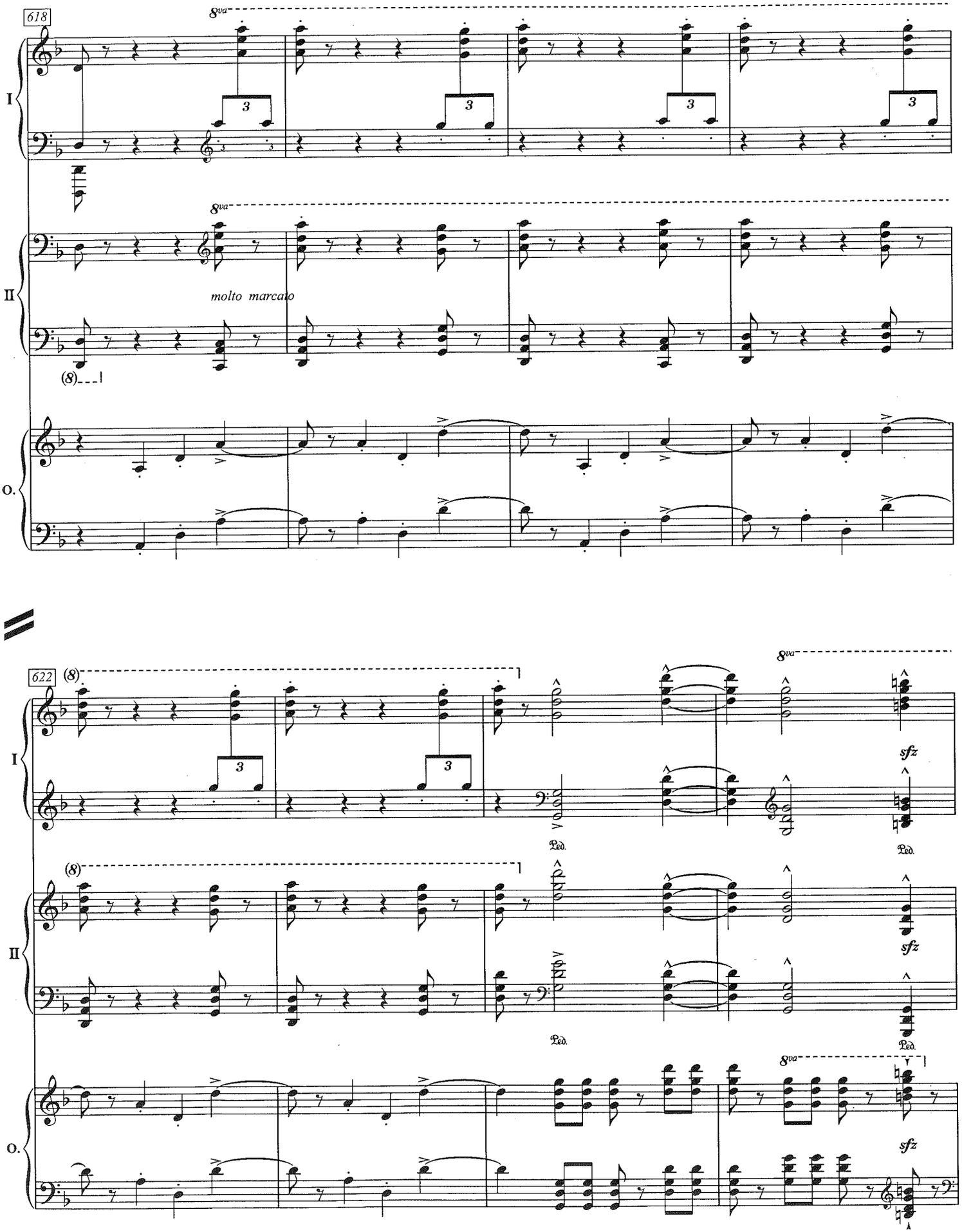

8va
I
II
(8)
592
Presto
sfz
etc.
Ped.
ff
martellato
596
8va
sempre accelerando
senza Ped.
ff martellato

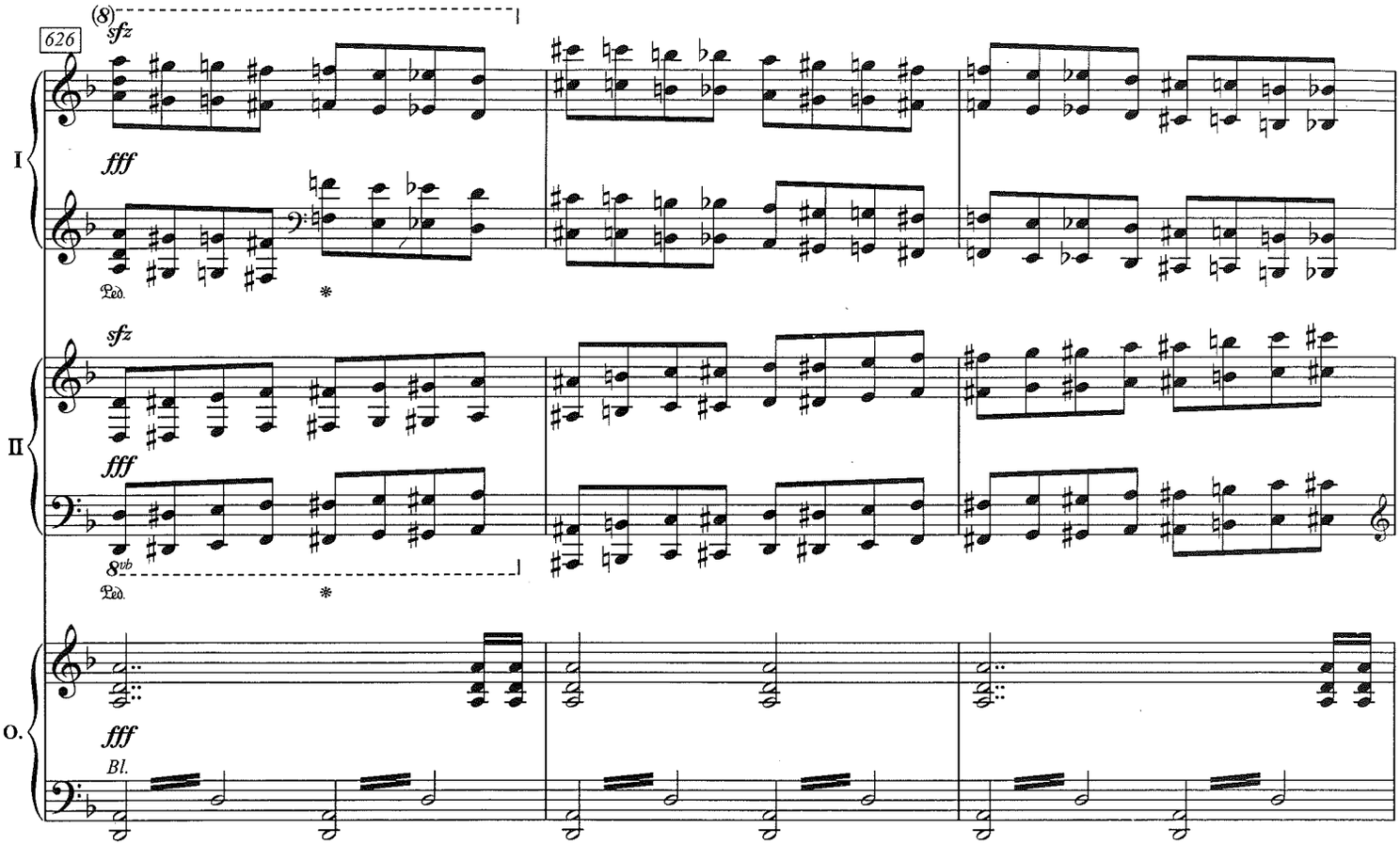

600
(8)
Allegro animato
sfz
I
Ped.
Ped.
*
Allegro animato
8va
glissando
II
Ped.
*
Ped.
*
Ped.
Allegro animato
Str.
p
O.
Cl.
p
603
8va
glissando
I
Ped.
*
(8)
II
*
Ped.
sf
poco a poco cresc.
O.
sf

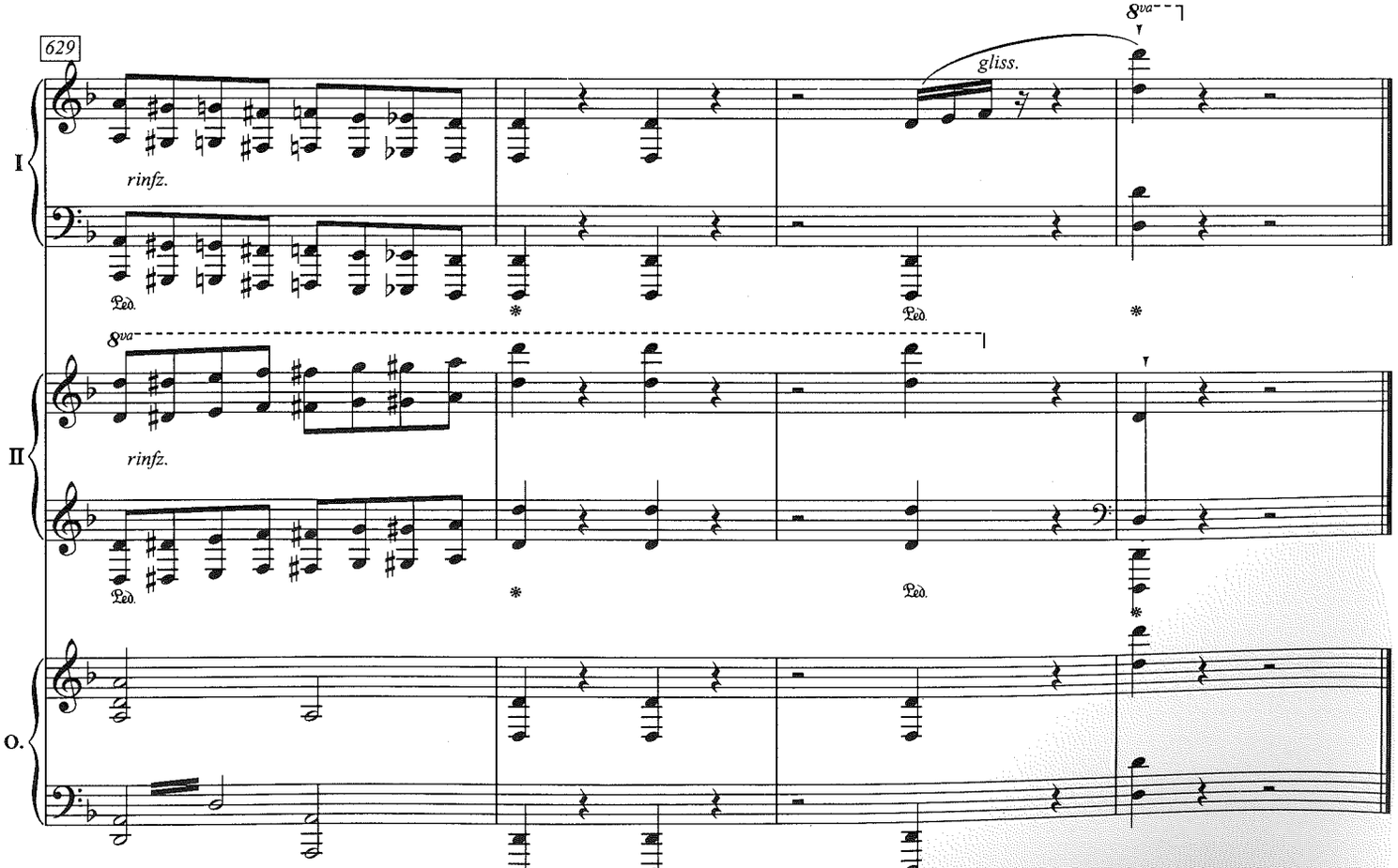

605
I
II
O.
8va
Ped.
607
(8)


609
I
ff pesante
II
ff pesante
8vb
O.
ff


614
I
II
O.


618
8va
3
I
II
molto marcato
(8)
O.
622
sfz
Ped.


626
(8)
sfz
fff
I
II
O.
8vb
Bl.


629
8va
gliss.
rinfz.
I
II
O.