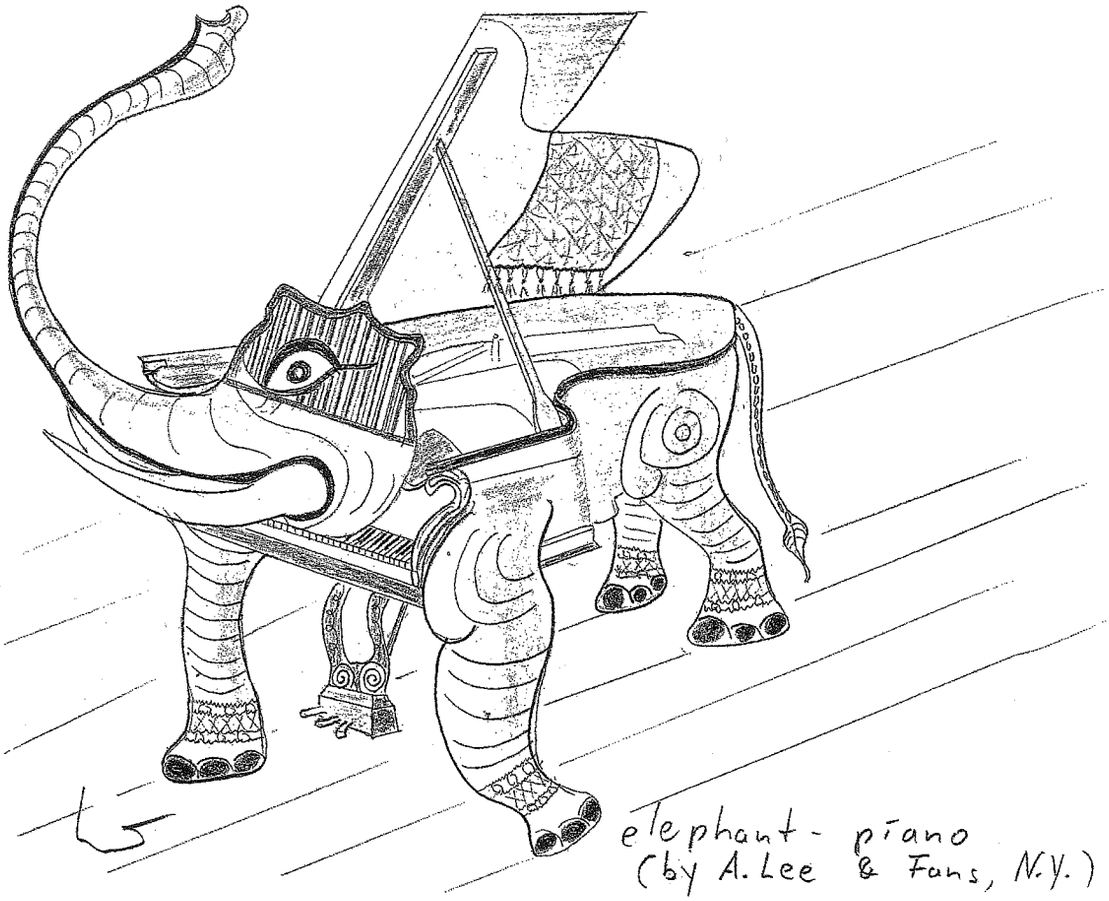


elephant - piano
(by A. Lee & Fans, N.Y.)

李斯特
Franz Liszt

魏樂富 改編

arr. Rolf-Peter Wille

悲愴協奏曲
Concerto Pathétique

樂曲解說：Rolf-Peter Wille
中譯：葉綠娜

悲愴協奏曲

1865年所作之***悲愴協奏曲***，是李斯特最有份量且最具企圖心的雙鋼琴作品。在1851年 Breitkopf & Härtel 出版社出版了鋼琴獨奏的版本，雖然不如之後李斯特所作的 b 小調鋼琴奏鳴曲一樣普遍，但由於此作品預期了日後 b 小調奏鳴曲的形式——大型而無標題的作品——而成爲一首具重要性之樂曲，它展現了與*「奏鳴曲」*和*「浮士德交響曲」*同樣，在結構上，明顯主題關聯的相似處。李斯特曾計畫將此曲以鋼琴協奏曲形式爲寫作主要觀念；我們可以經數首存在的鋼琴協奏曲的改編曲來證實。(其中包含李斯特自己的改編曲)

同時，在總譜裡的一些標示，如："quasi arpa" (如豎琴一樣的)，"quasi timpani" (如定音鼓一樣的)…等，都可以證實原爲有計劃的協奏曲式寫作，事實上，曲中第一鋼琴的部份從頭到尾一直如獨奏似的。

獨奏的版本鮮少被演奏，「悲愴協奏曲」的雙鋼琴版本成爲了許多人彈奏的曲目。「悲愴」之字，經常被英語系國家與現代較負面的用法錯認。其實 Pathétique 爲「悽惻哀慟」之意，而蓄意以熱烈演敘性格來喚起哀痛，附點音符主題在「悲愴」樂曲中非常典型，如貝多芬的*「悲愴」*奏鳴曲，李斯特的*「悲愴協奏曲」*或是史克里亞賓的*悲愴練習曲*作品8 No.2，並且它們也都指向著某種特定的英雄式品質。

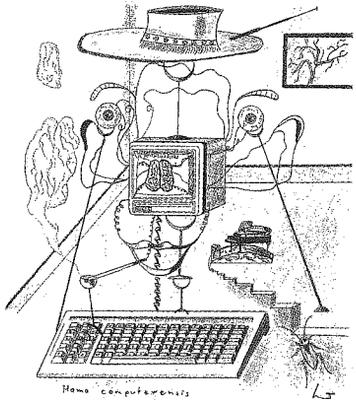
作於 1986 年爲獨奏版本的改編曲，我自己嘗試著 "恢復" 李斯特雙鋼琴版本中現代化，更有效率的鋼琴技巧，同時也縮緊了作品的結構。

Concerto Pathétique

The ***Concerto pathétique***, 1865, is Franz Liszt's most substantial and ambitious two-piano work. In 1851 *Breitkopf & Härtel* published the solo piano work *Grosses Concert-Solo* by Franz Liszt which anticipates his later B Minor Piano Sonata as a large scale nonprogrammatic work. In 1865 a two-piano version was published under the title *Concerto pathétique* which, though not differing structurally from the *Grosses Concert-Solo*, introduces a more effective layout of the musical thoughts, mainly due to an innovative concerto-like treatment of the two-piano ensemble. The initial conception of a projected piano concerto can further be proved by a number of extant piano concerto arrangements by various composers—including orchestra sketches by Liszt himself.

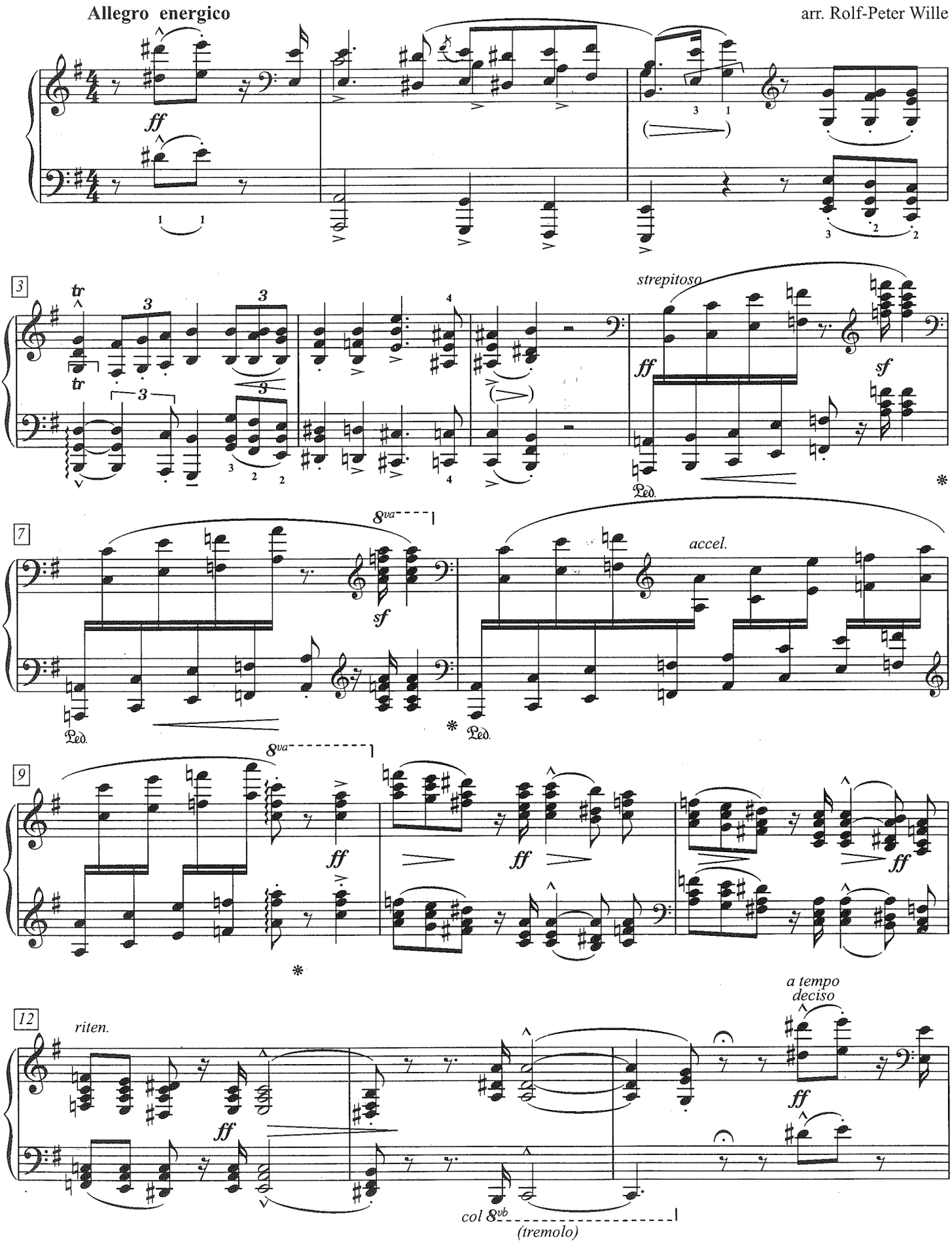
While the solo version is rarely performed today, the *Concerto pathétique* has become a repertoire piece of the two-piano genre. The word "pathétique" is often misunderstood by native English speakers due to the negative meaning of the modern "pathetic". The term means "with pathos" and denotes a passionate rhetorical character intending to evoke sorrow. The typical dotted note themes in "pathétique" pieces such as Beethoven's *Pathétique* Sonata, Liszt's *Concerto pathétique*, or Scriabin's *Patetico* Etude op.8,12 also point towards a certain heroic quality.

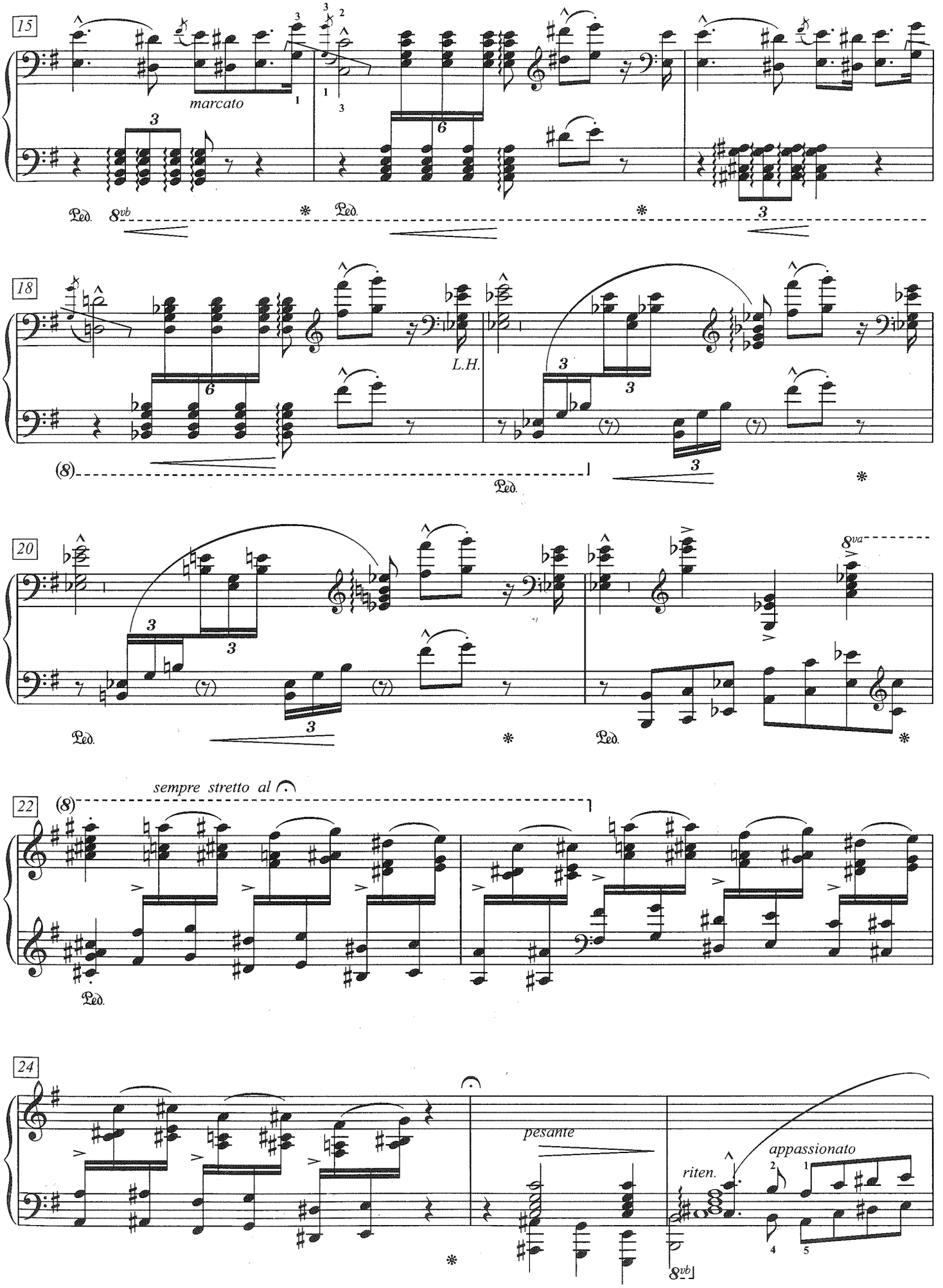
My own arrangement from 1986 attempts to "recruit" the modernized, more efficient piano technique of Liszt's two-piano version for the solo, as well as to tighten the structure of the work.

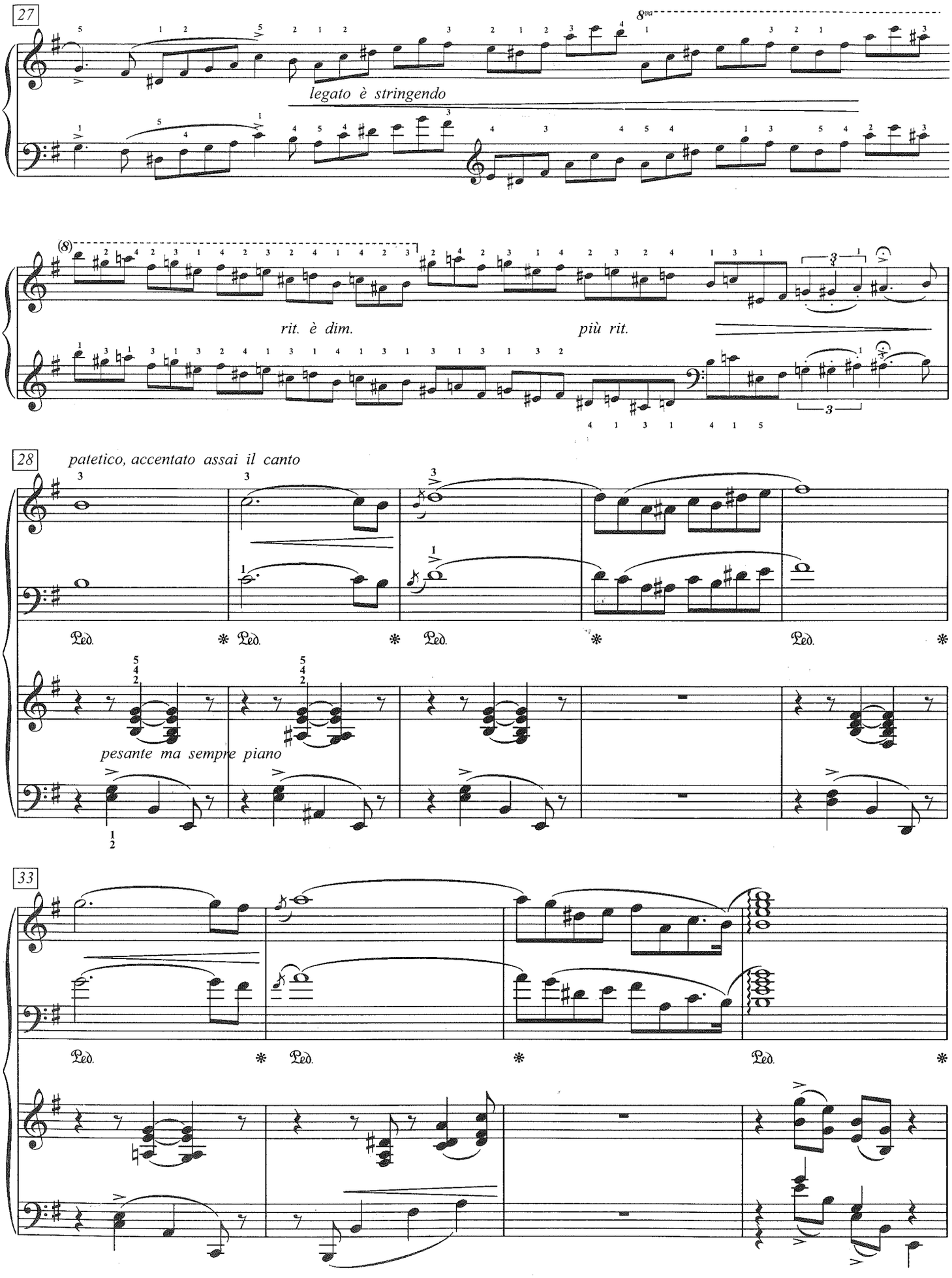


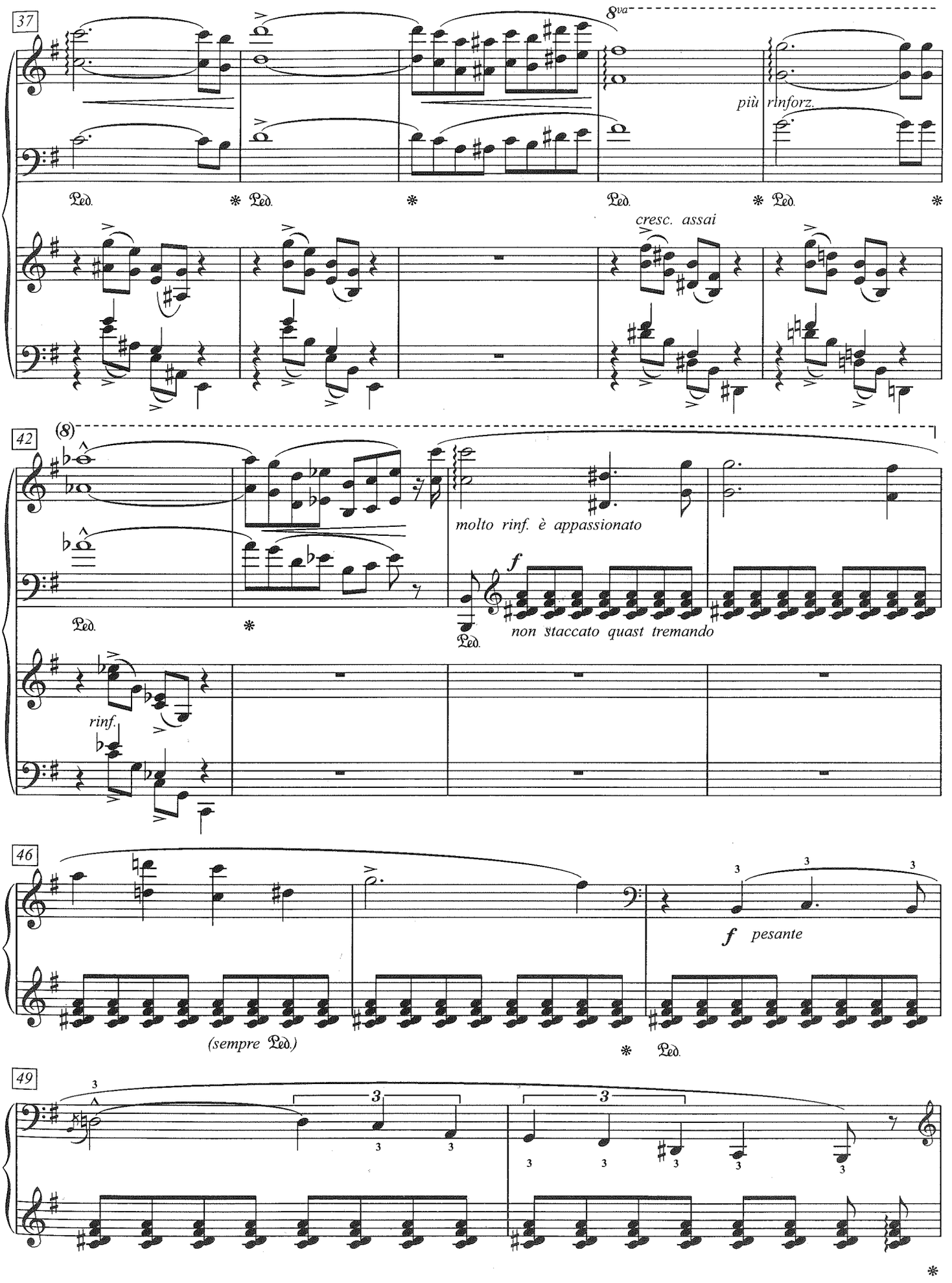
Concerto Pathétique

Franz Liszt
arr. Rolf-Peter Wille




15
marcato
Ped.
8vb
18
L.H.
(8)
Ped.
20
8va
Ped.
Ped.
22
sempre stretto al
(8)
Ped.
24
pesante
riten.
appassionato
8vb

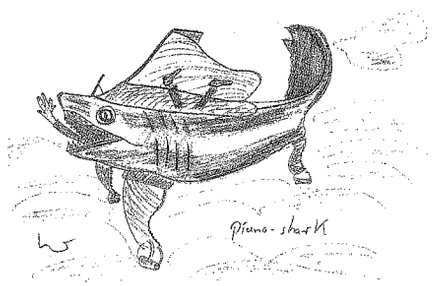

27
8va
legato è stringendo
(8)
rit. è dim.
più rit.
28
patetico, accentato assai il canto
pesante ma sempre piano
Ped.
33
Ped.


37
8va
più rinforz.
Ped.
cresc. assai
42
(8)
molto rinf. è appassionato
f
non staccato quast tremando
rinf.
46
f pesante
(sempre Ped.)
49

51

rfz

f



55

f *pesante*

3 3

8vb

58

agitato forte

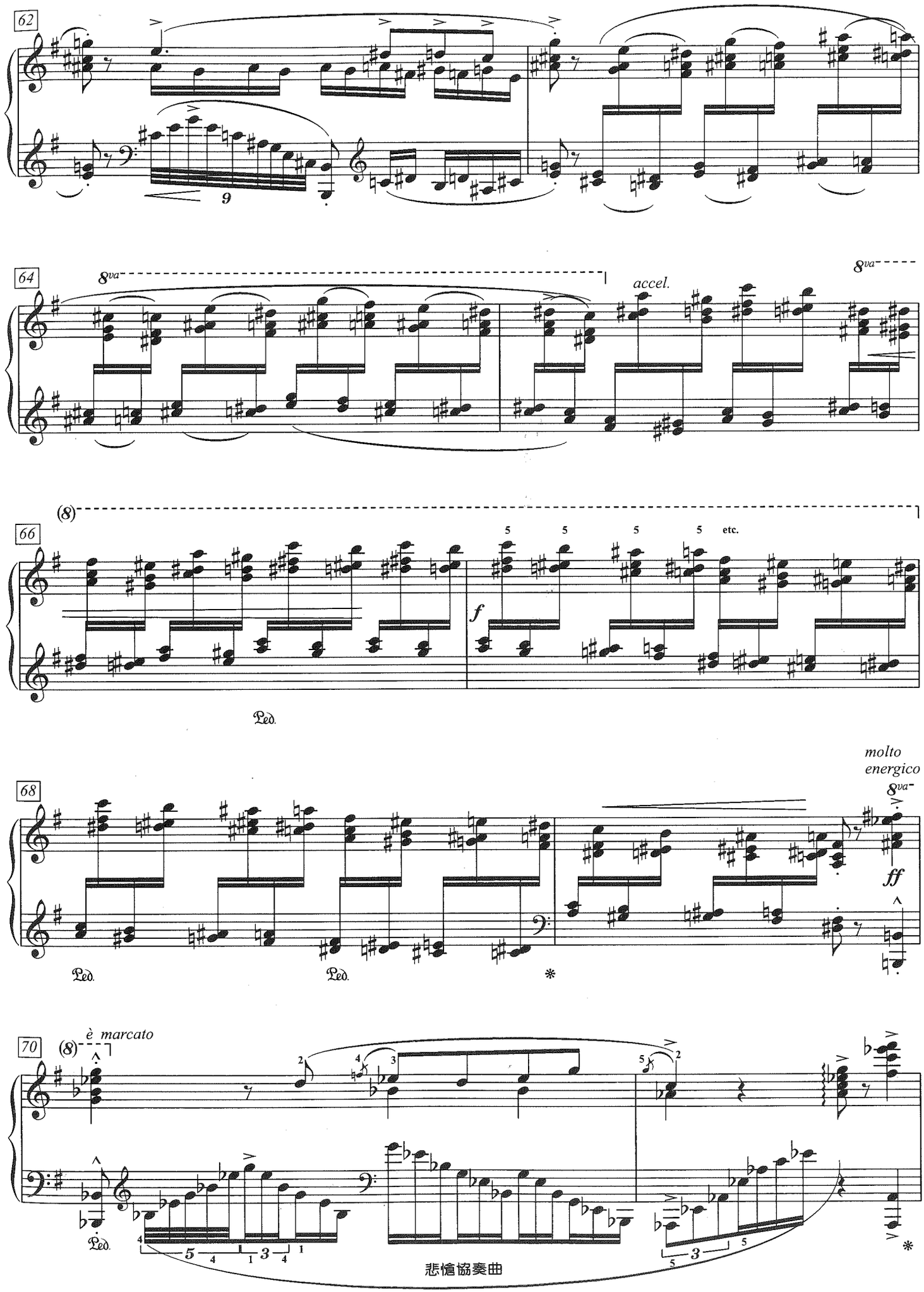
mf

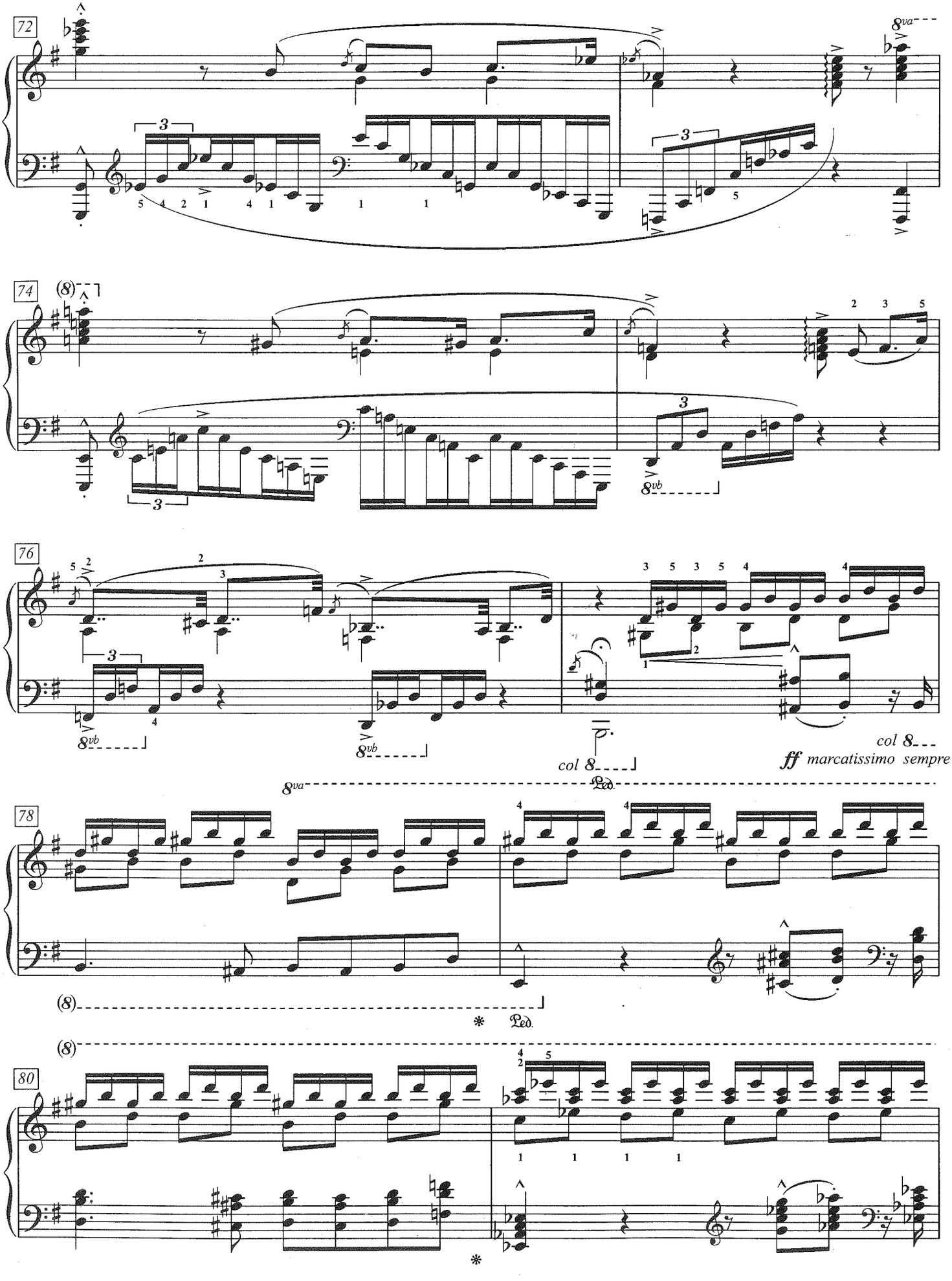
p

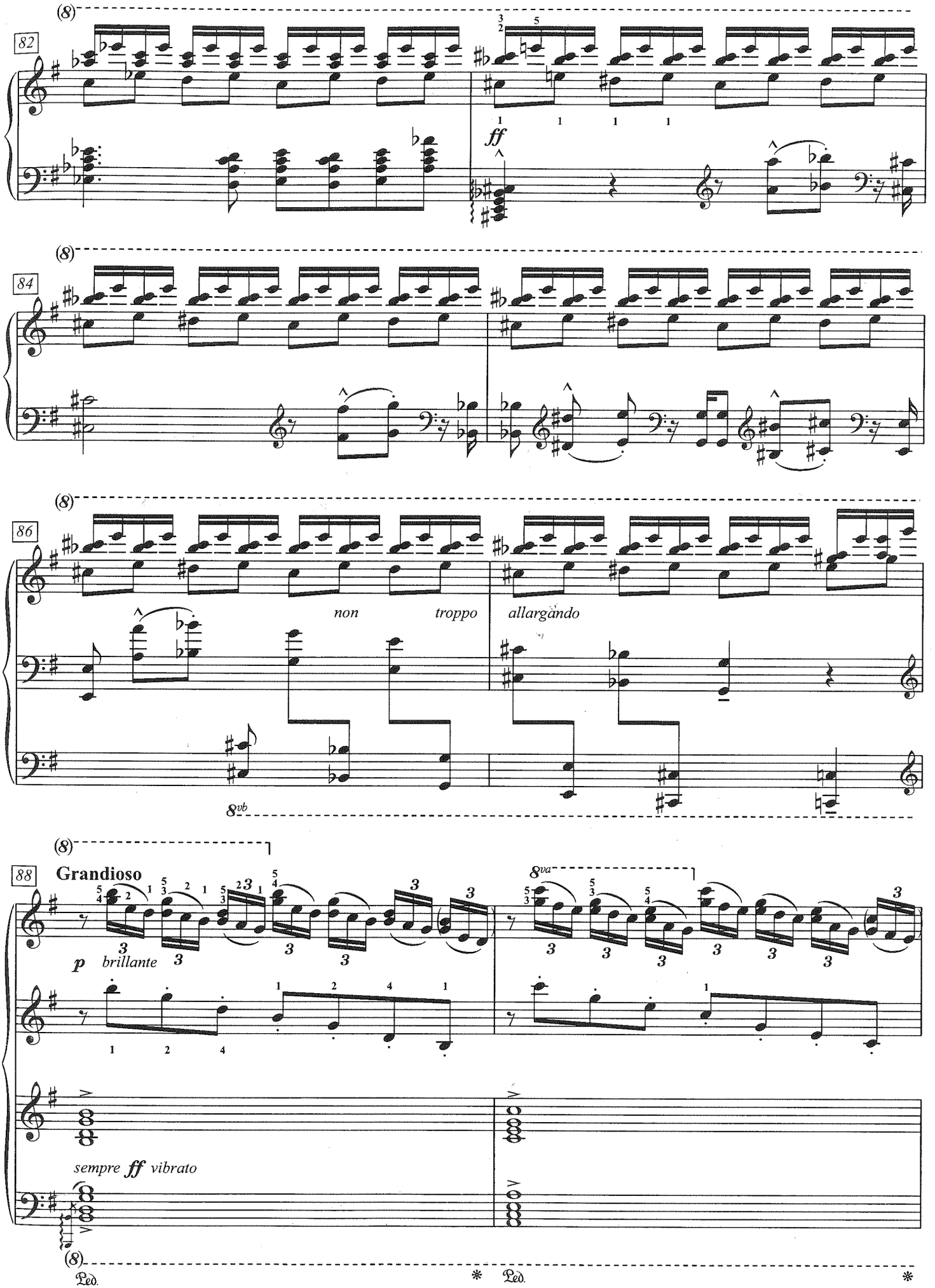
(8)

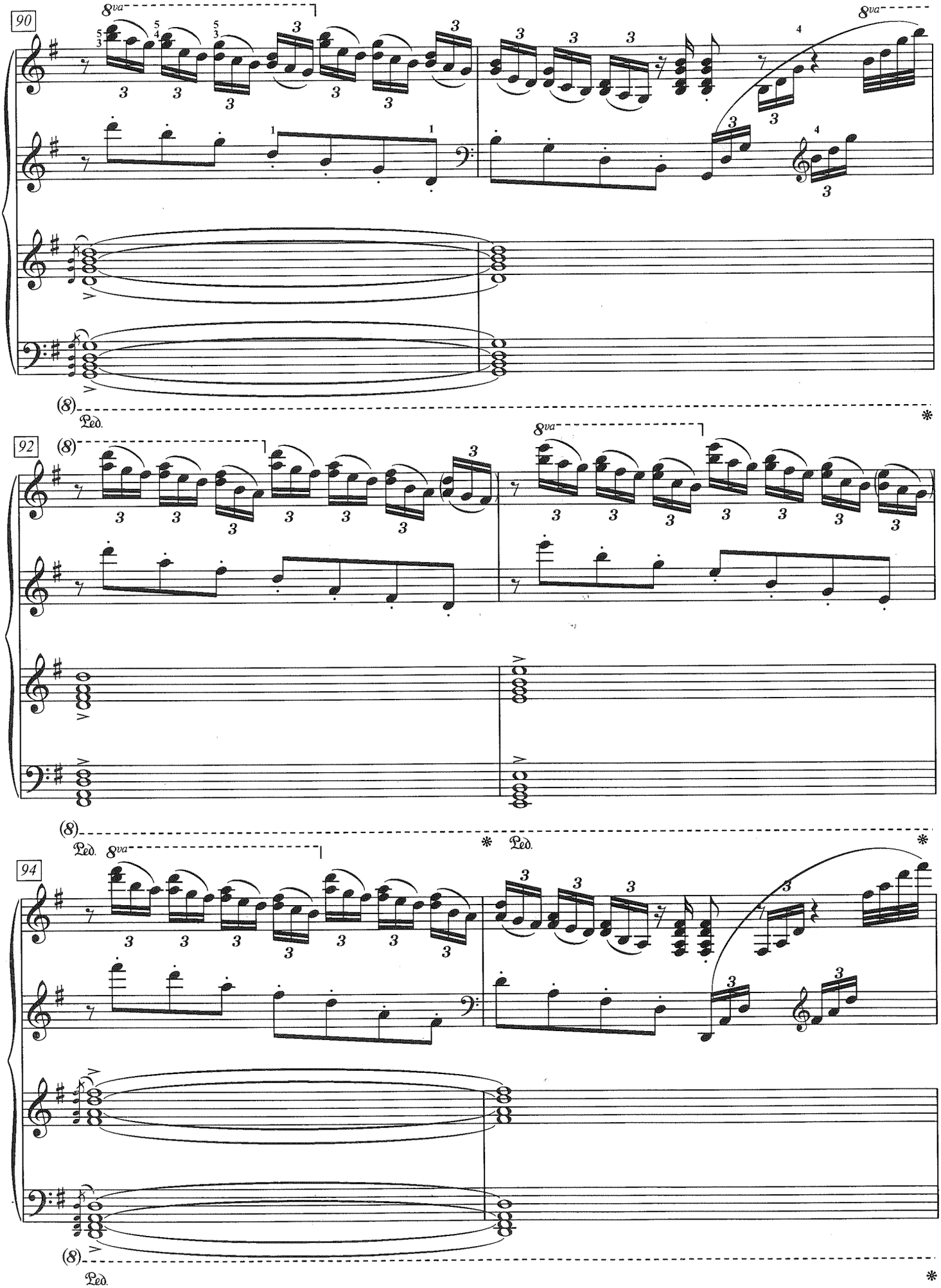
60

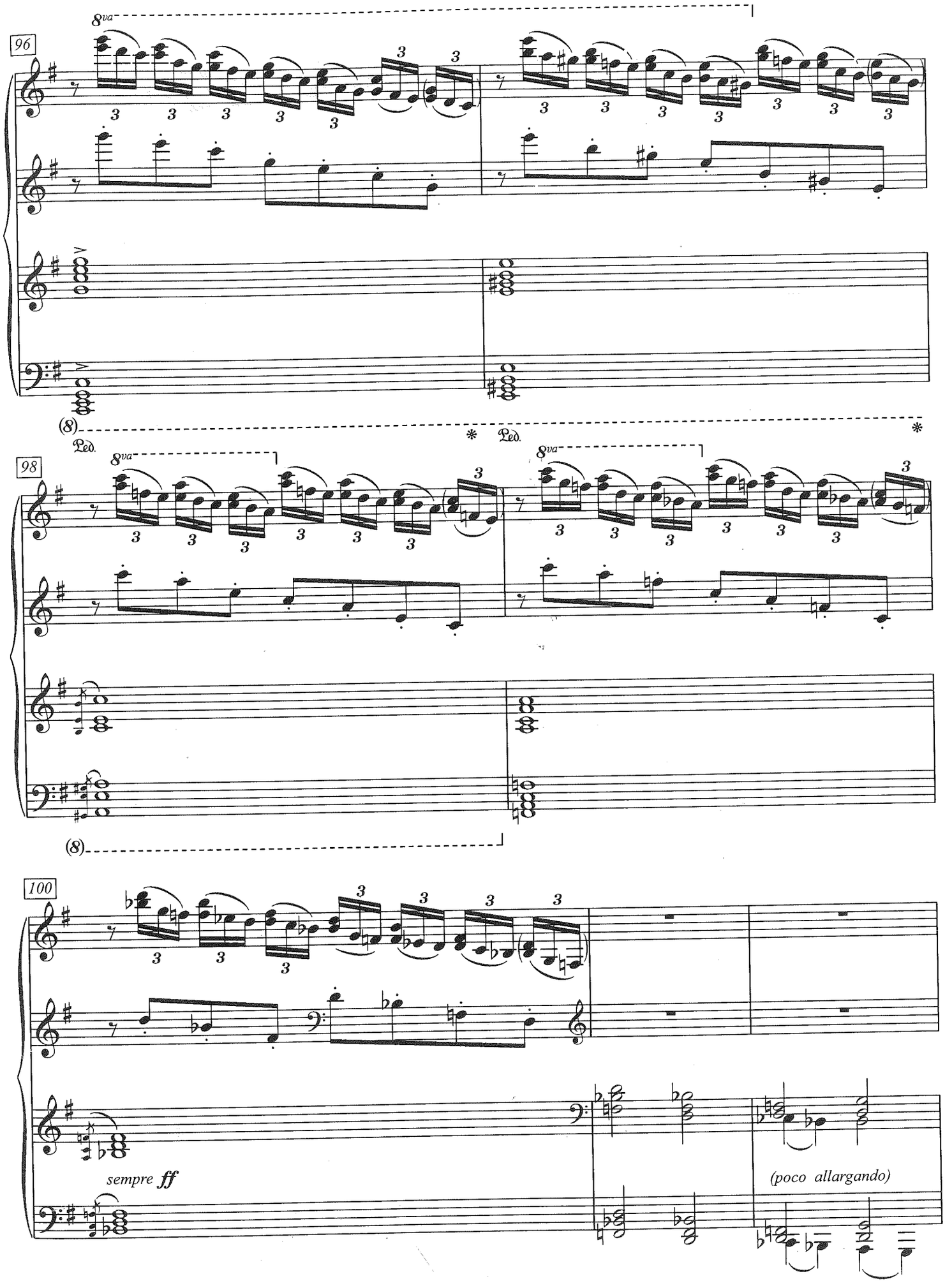
sempre piano

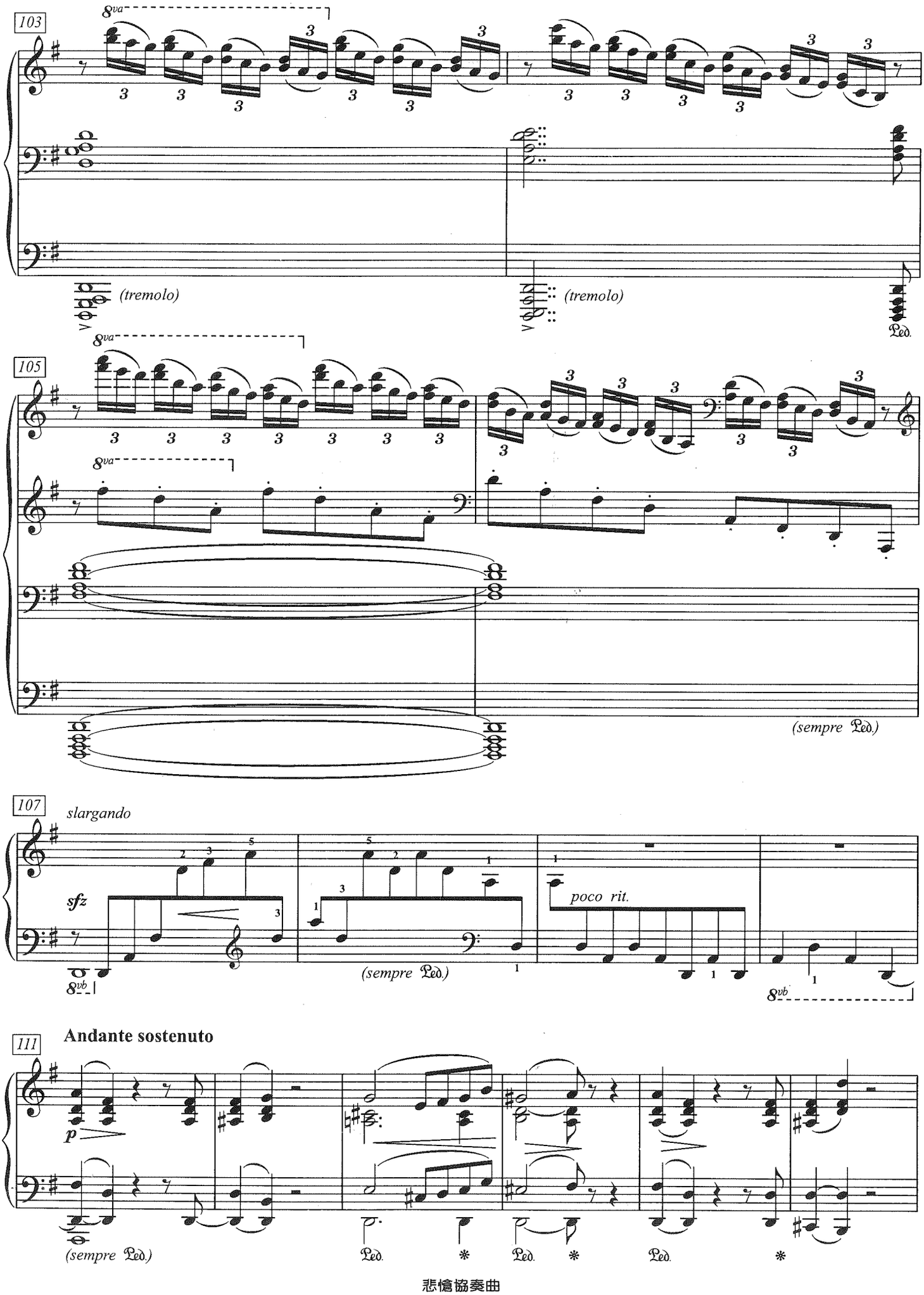

62
9
64
8va
accel.
8va
(8)
66
5 5 5 5 etc.
f
Ped.
molto
energico
68
8va
ff
Ped.
Ped.
*
è marcato
70
(8)
Ped.
5 4 1 3 4 1
5 3 5
*

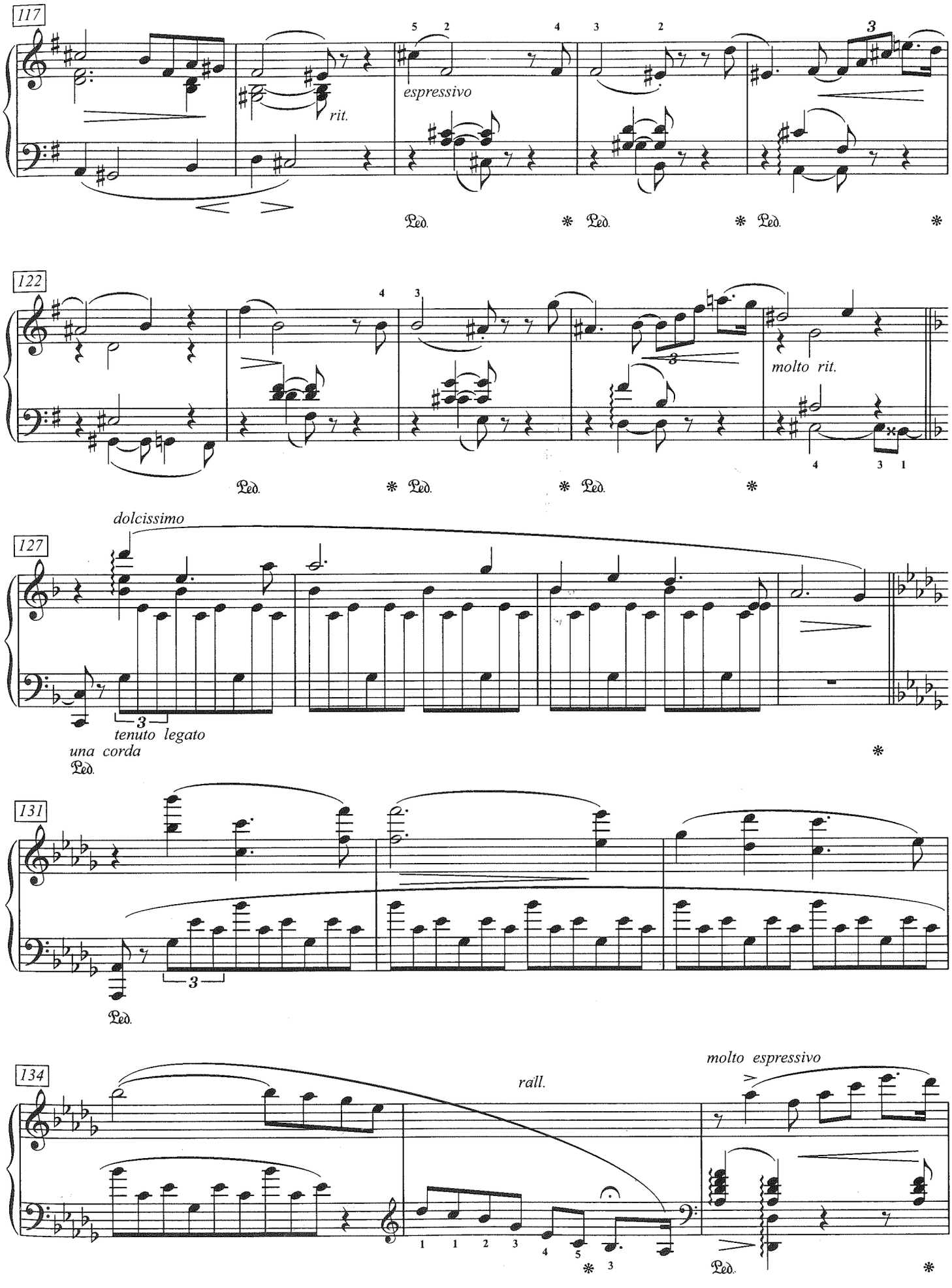

72
8va
74
(8)
8vb
76
8vb
8vb
col 8
ff marcatissimo sempre
col 8
8va
Ped.
78
(8)
*
Ped.
(8)
80
*

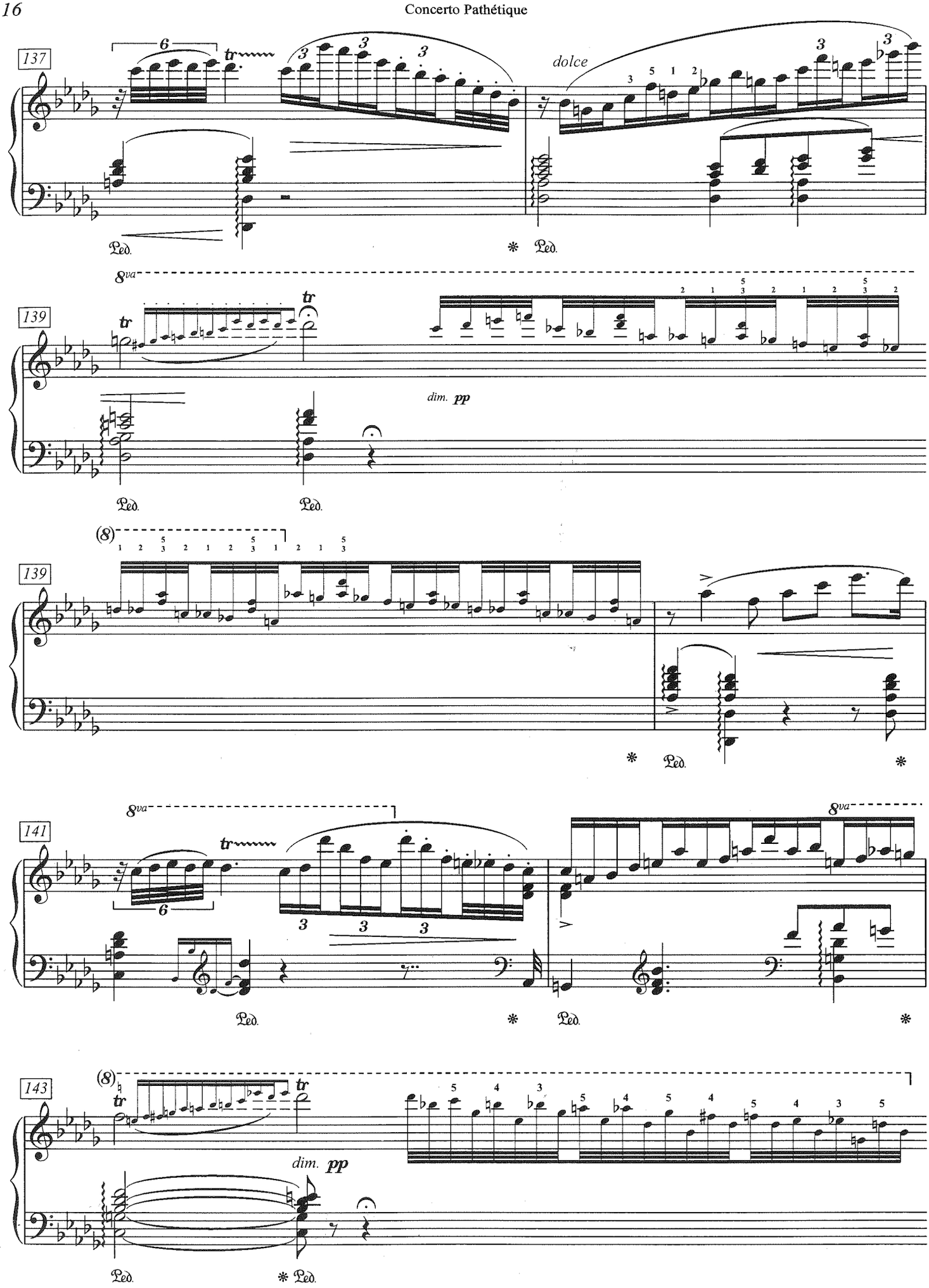

82
ff
84
86
non troppo
allargando
8vb
88
Grandioso
p brillante
8va
sempre ff vibrato
Ped.
Ped.

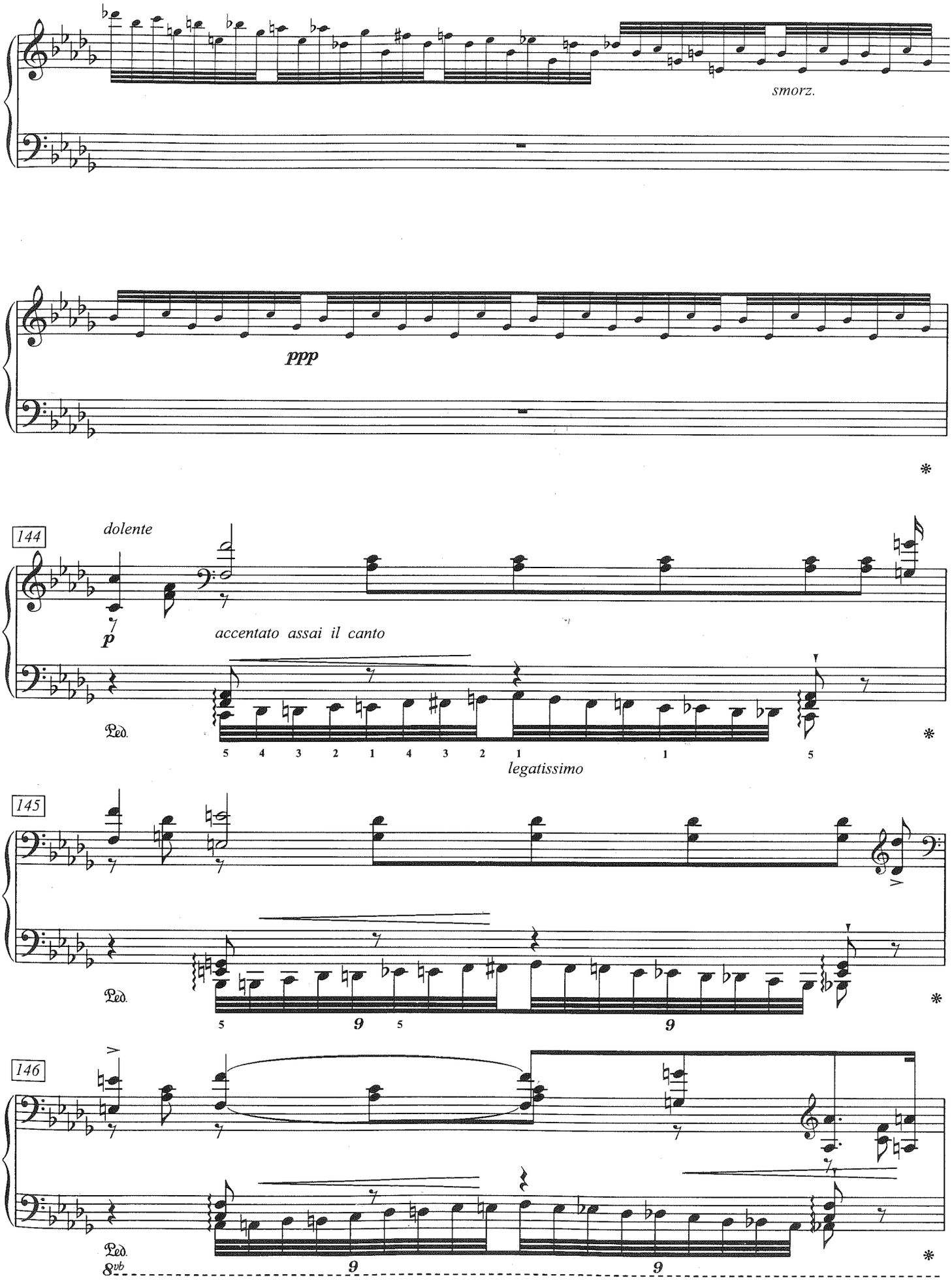

90
8va
8va
(8)
Ped.
*
92
(8)
8va
(8)
Ped.
*
Ped.
8va
*
94
(8)
Ped.
*

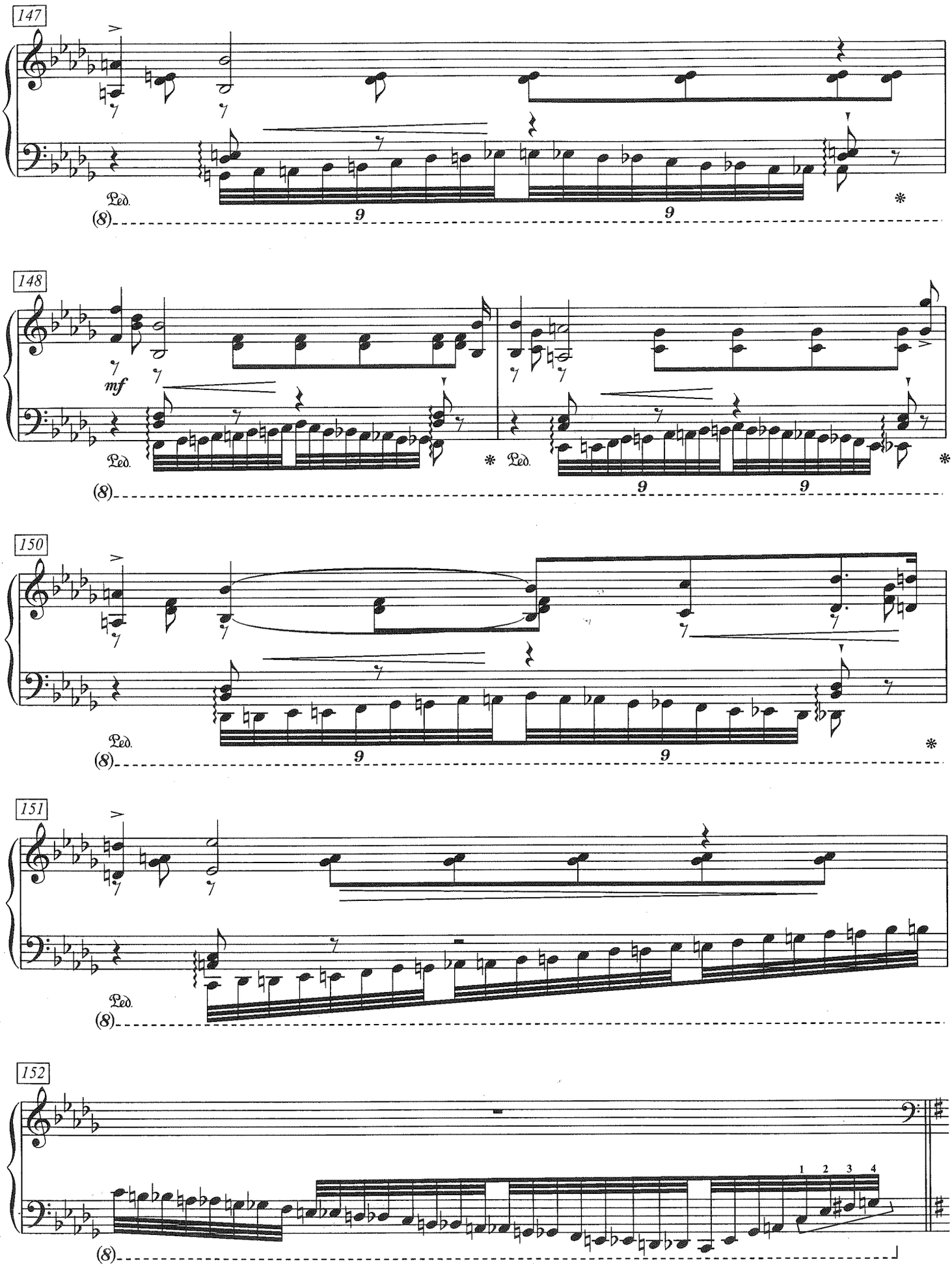

96
8va
(8)
Ped.
*
98
100
sempre ff
(poco allargando)

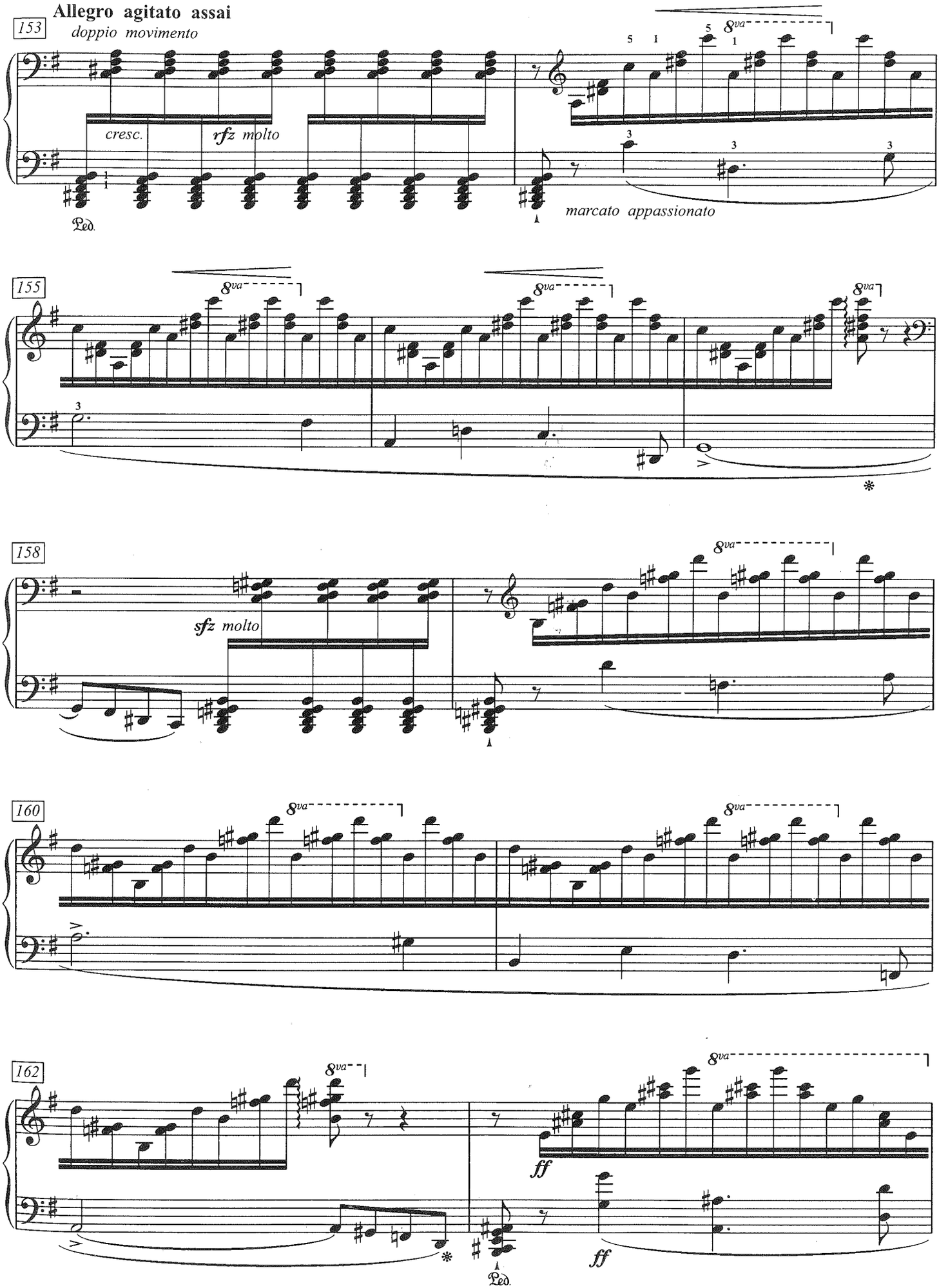

103
8va
(tremolo)
(tremolo)
Ped.
105
8va
8va
(sempre Ped.)
107
slargando
sfz
8vb
(sempre Ped.)
poco rit.
8vb
111
Andante sostenuto
p
(sempre Ped.)
Ped.
Ped.
Ped.

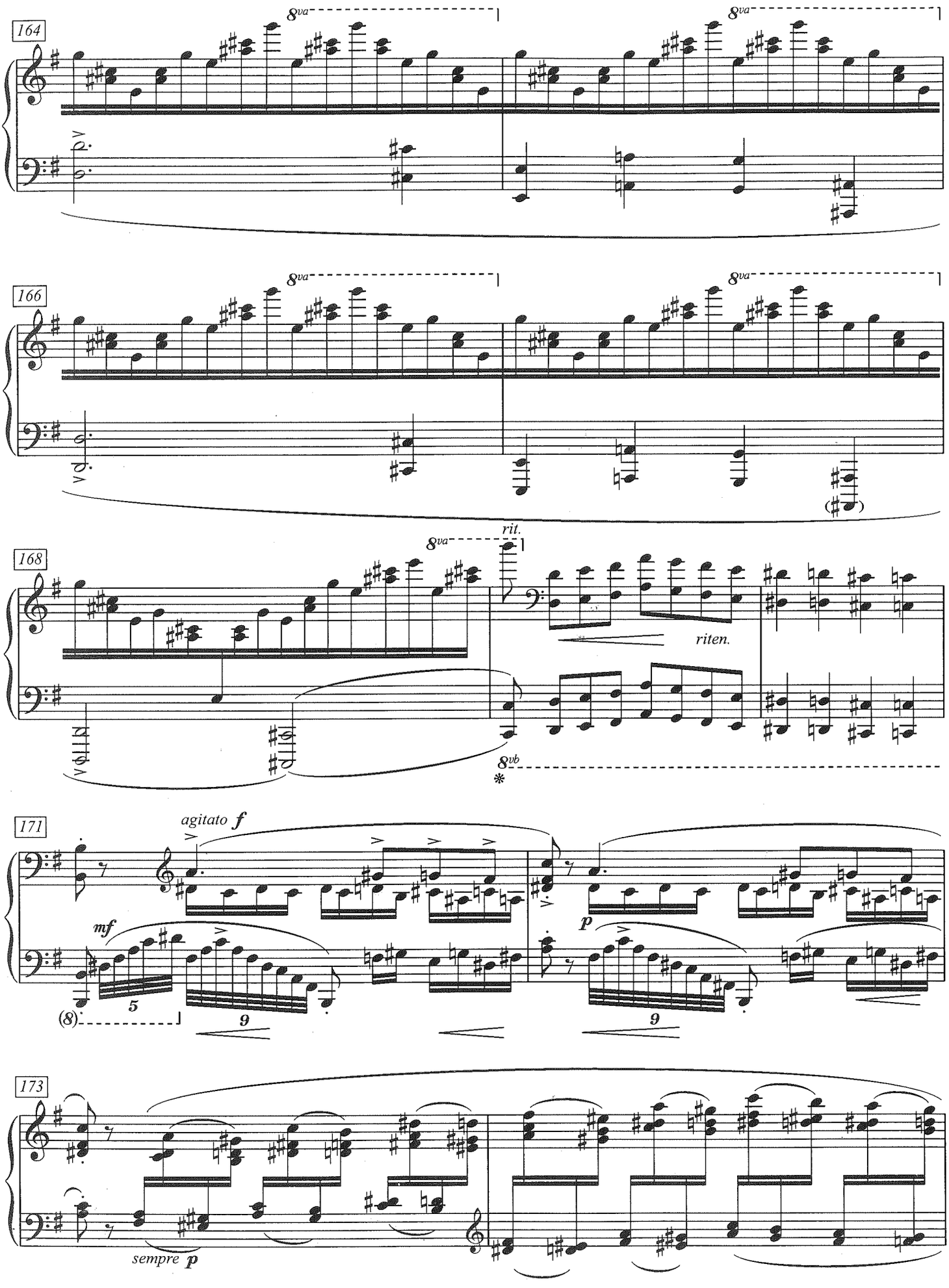

117
espressivo
rit.
Ped.
122
molto rit.
127
dolcissimo
tenuto legato
una corda
131
134
rall.
molto espressivo

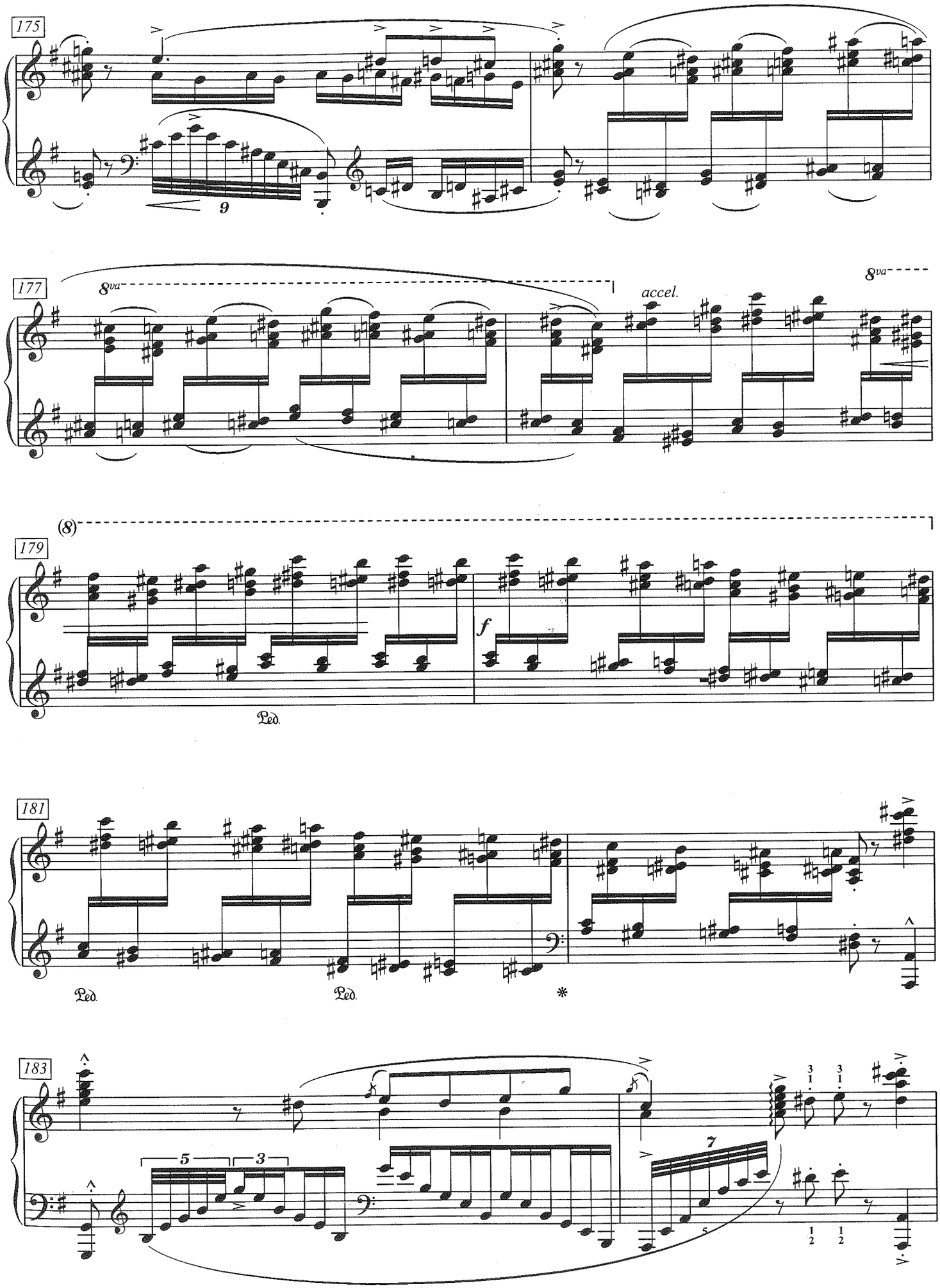

137
dolce
Ped.
139
dim. pp
141
143

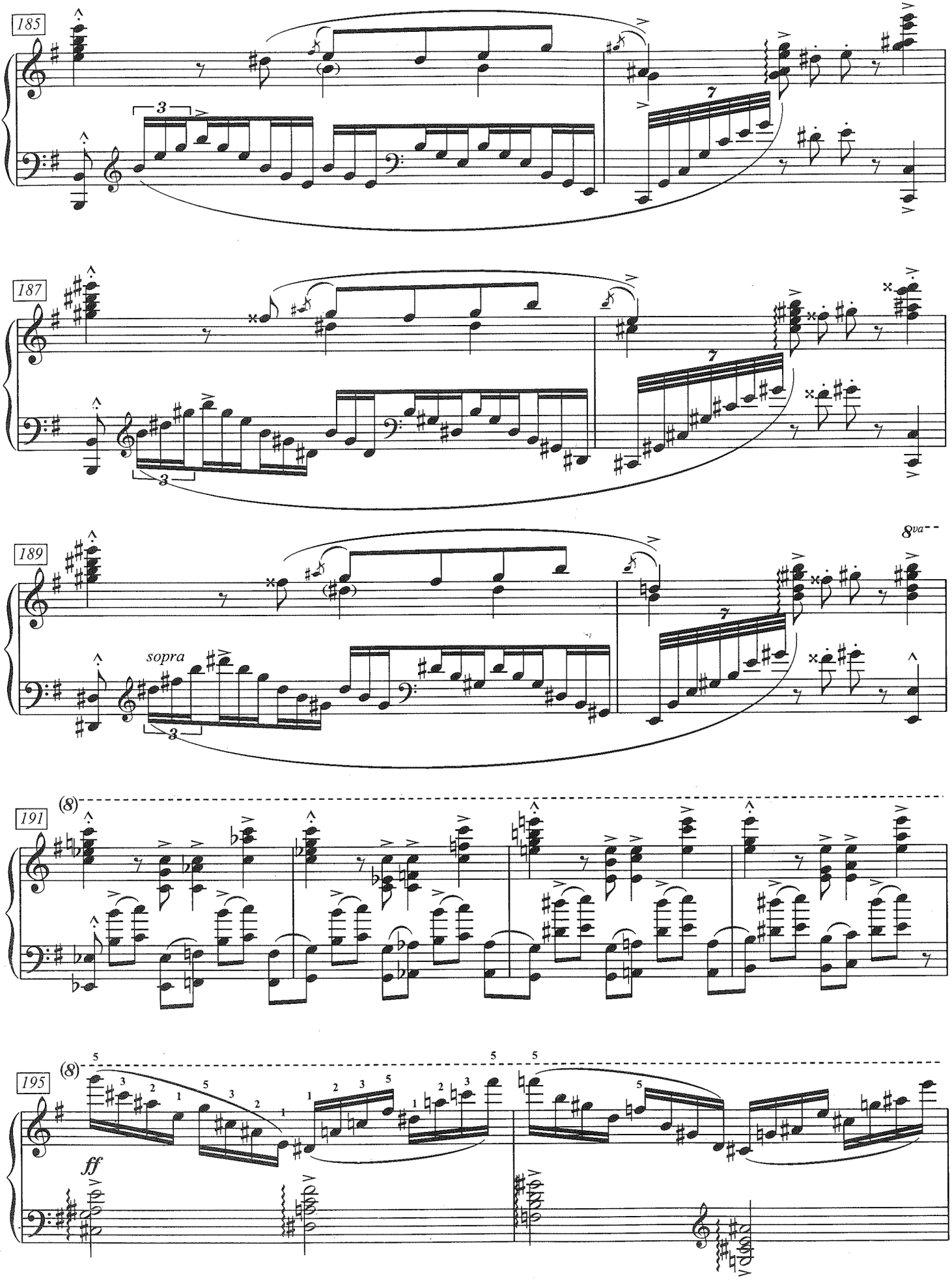

smorz.
ppp
144
dolente
p
accentato assai il canto
Ped.
5 4 3 2 1 4 3 2 1 1 5
legatissimo
145
Ped.
5 9 5 9
146
Ped.
8vb
9 9

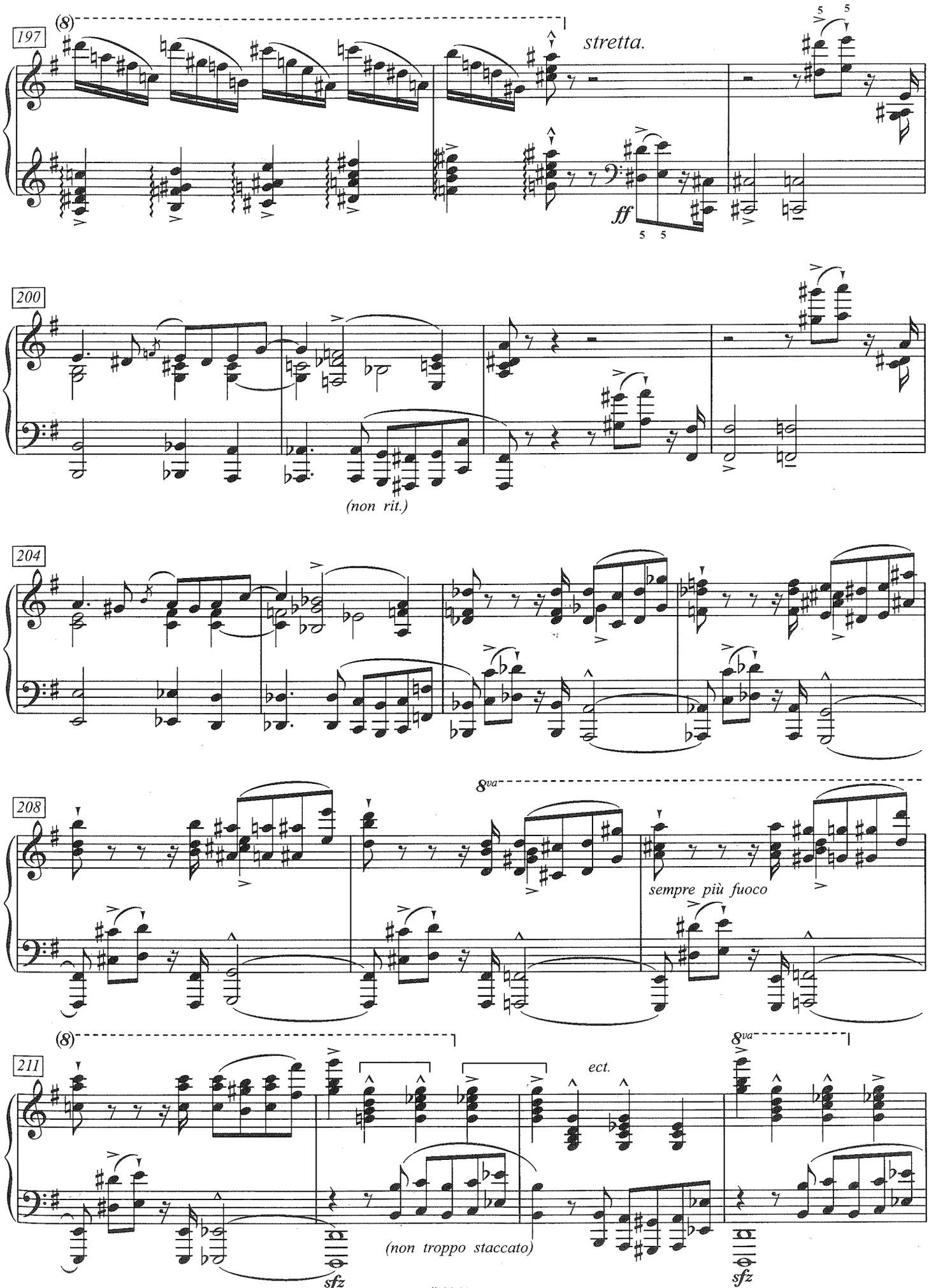

147
Ped.
(8)
148
mf
Ped.
(8)
150
Ped.
(8)
151
Ped.
(8)
152
1 2 3 4
(8)

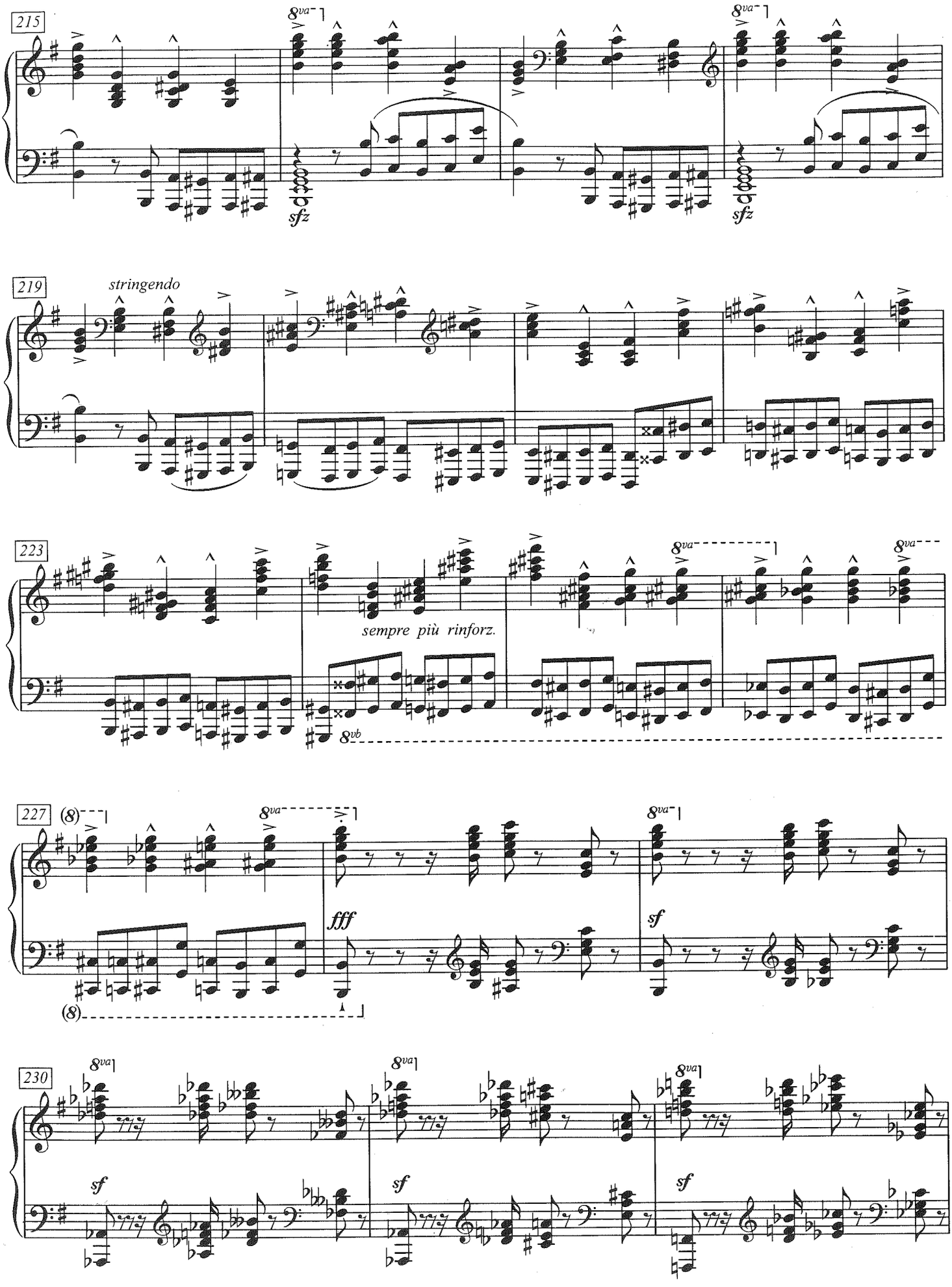

Allegro agitato assai
doppio movimento
153
cresc.
rfz molto
Ped.
marcato appassionato
155
158
sfz molto
160
162
ff
ff
Ped.

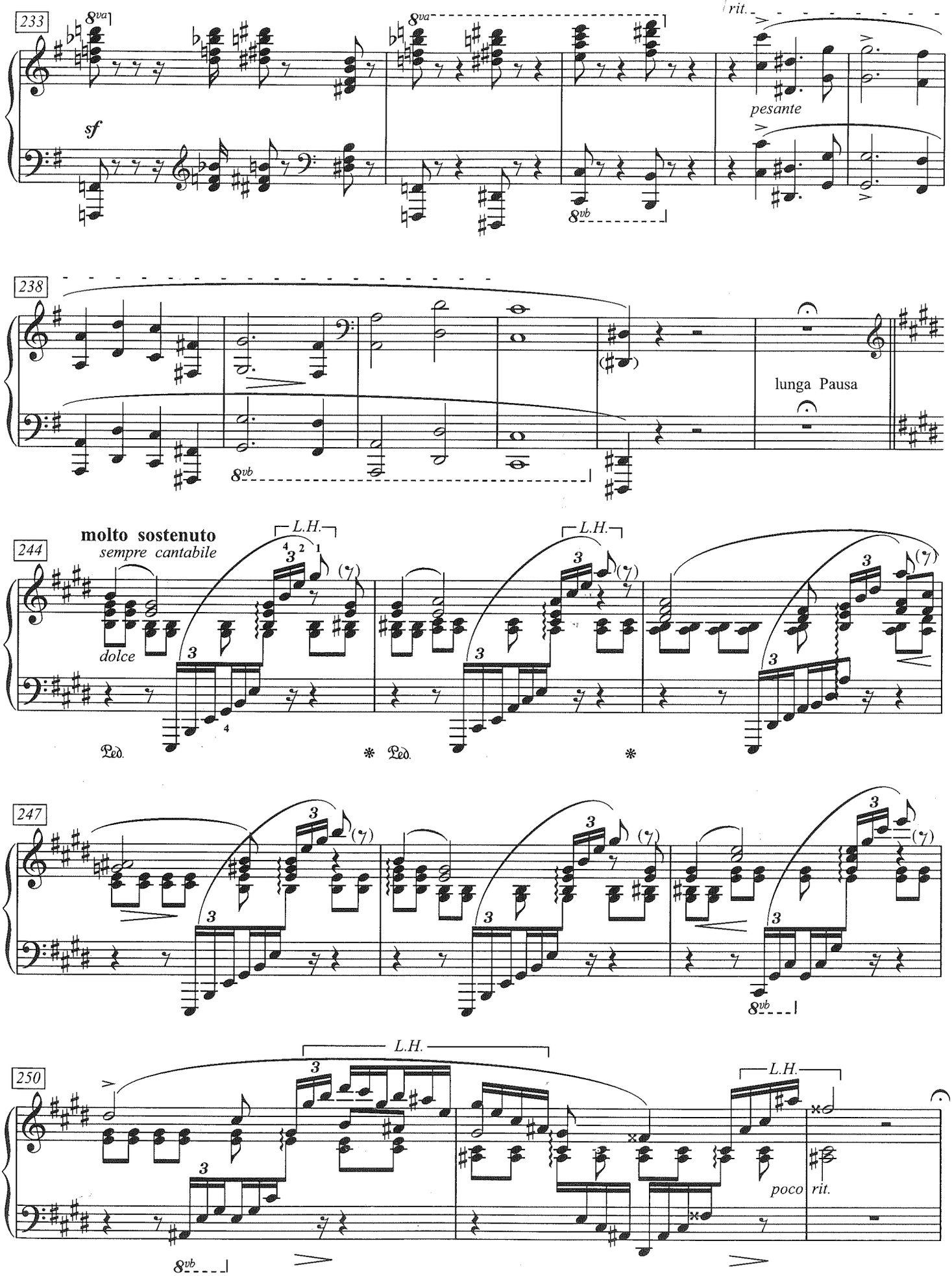

164
8va
8va
166
8va
8va
(#)
168
8va
rit.
riten.
8vb
*
171
agitato f
mf
5
(8)
9
p
9
173
sempre p

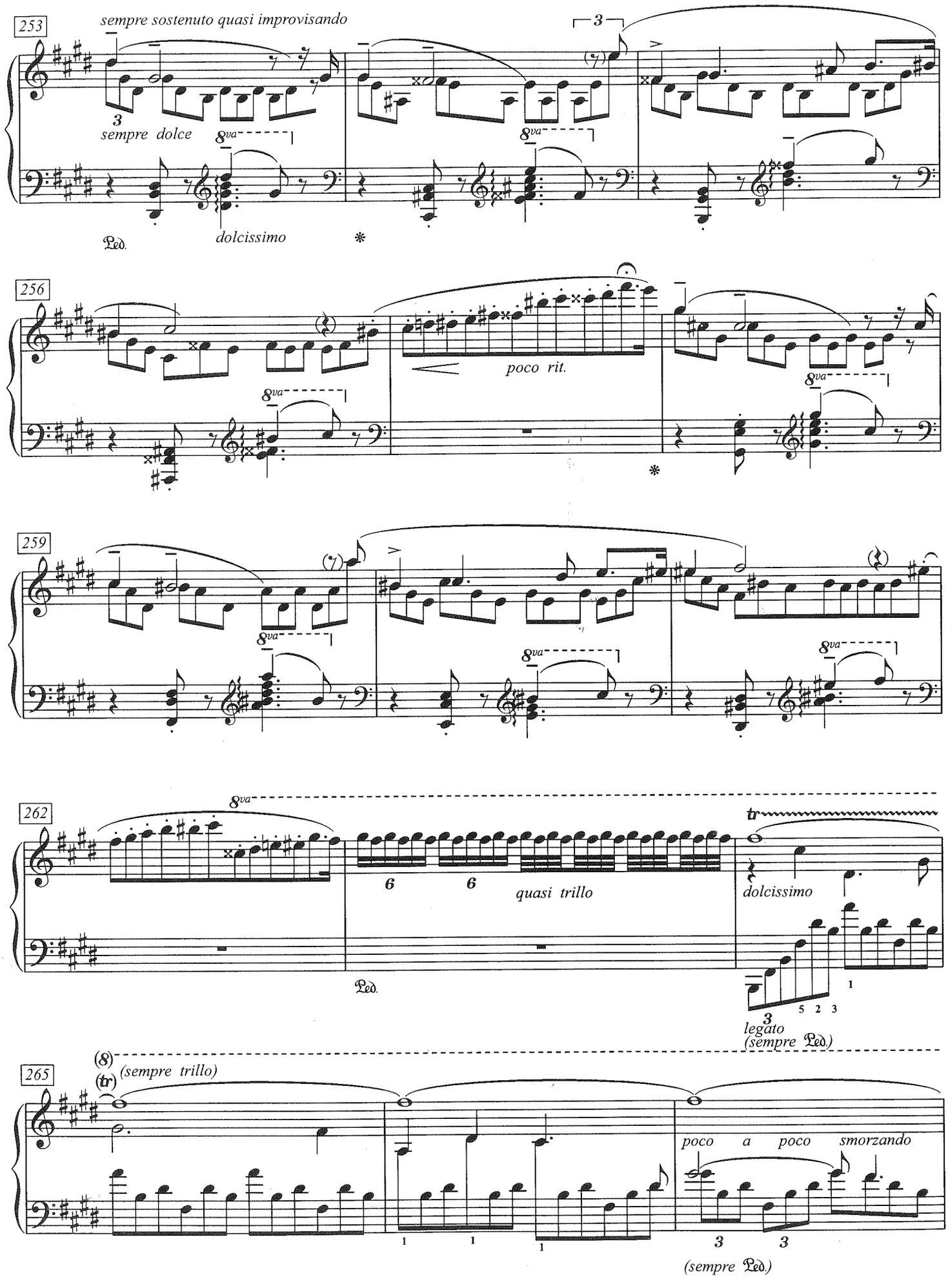

175
9
177
8va
accel.
8va
(8)
179
f
Ped.
181
Ped.
Ped.
*
183
5
3
7
5
3 1
3 1
1 2
1 2

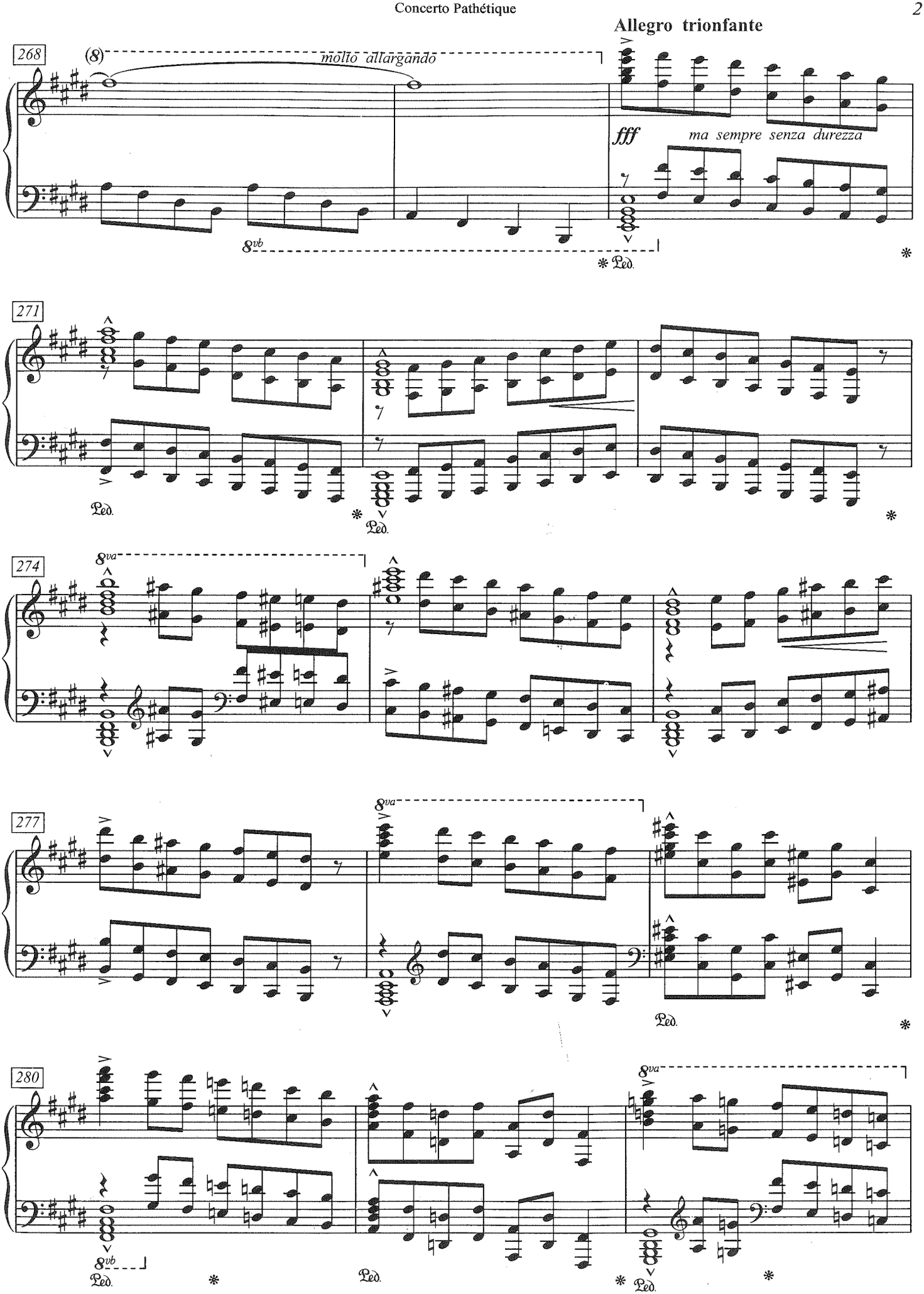

185
187
189
sopra
8va
191
(8)
195
(8)
ff

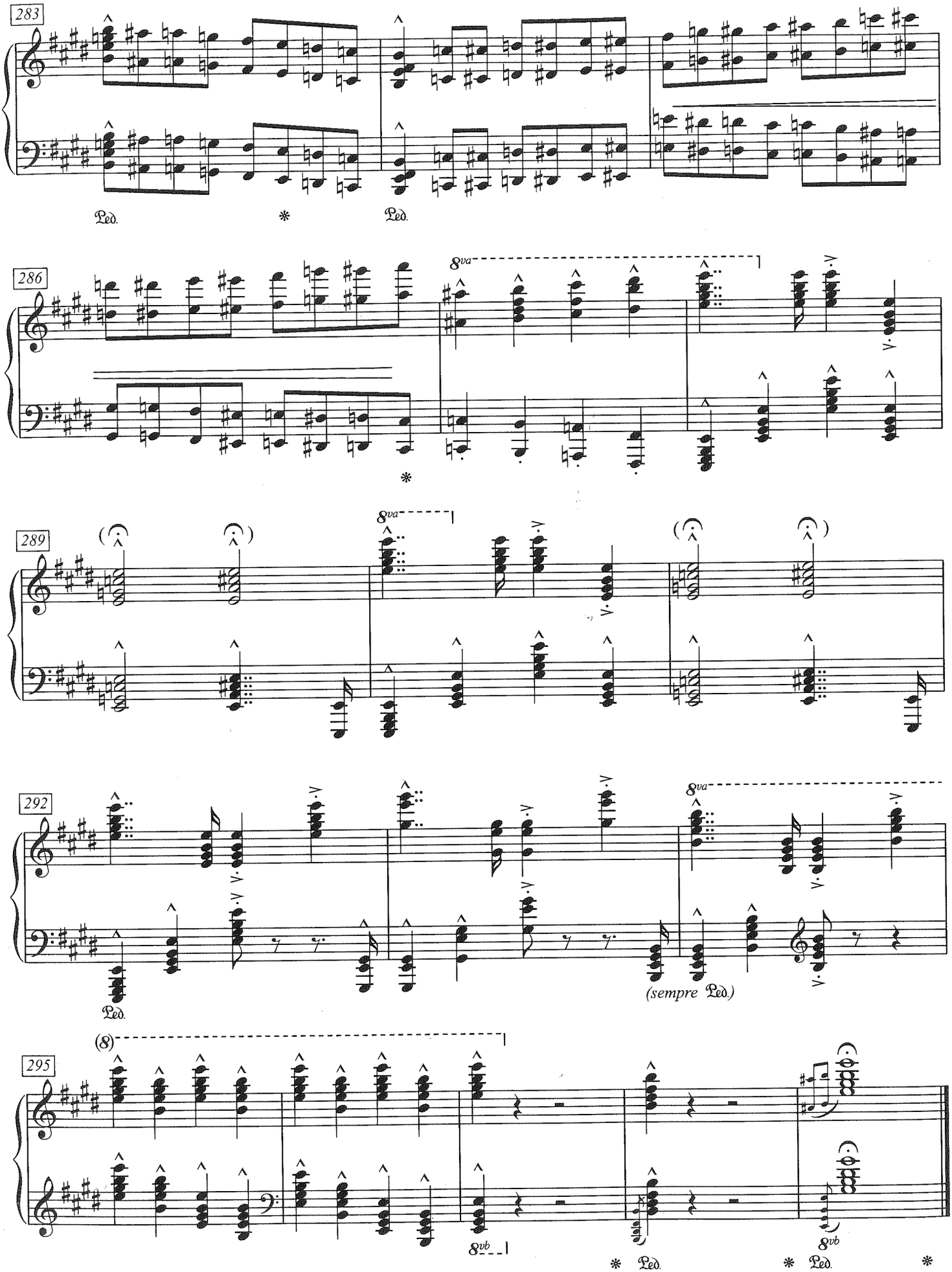

197
(8)
stretta.
ff
200
(non rit.)
204
208
8va
sempre più fuoco
211
(8)
ect.
8va
(non troppo staccato)
sfz
sfz


215
8va
sfz
8va
sfz
219
stringendo
223
sempre più rinforz.
8va
8va
8vb
227
(8)
8va
fff
8va
sf
(8)
230
8va
sf
8va
sf
8va
sf


233
8va
sf
rit.
pesante
8vb
238
lunga Pausa
244
molto sostenuto
sempre cantabile
L.H.
dolce
Ped.
247
250
poco rit.


253
sempre sostenuto quasi improvisando
3
sempre dolce
8va
dolcissimo
Ped.
*
256
poco rit.
259
262
quasi trillo
tr
dolcissimo
legato
(sempre Ped.)
265
(8)
(tr)
(sempre trillo)
poco a poco smorzando
(sempre Ped.)


Allegro trionfante
268
(8)
molto allargando
fff
ma sempre senza durezza
8vb
Ped.
271
Ped.
Ped.
274
8va
277
8va
Ped.
280
8va
8vb
Ped.
Ped.
Ped.


283
Ped.
*
Ped.
286
8va
*
289
8va
292
8va
Ped.
(sempre Ped.)
295
(8)
8vb
* Ped.
* Ped.
8vb
*