à Madame la Princesse Soutzo

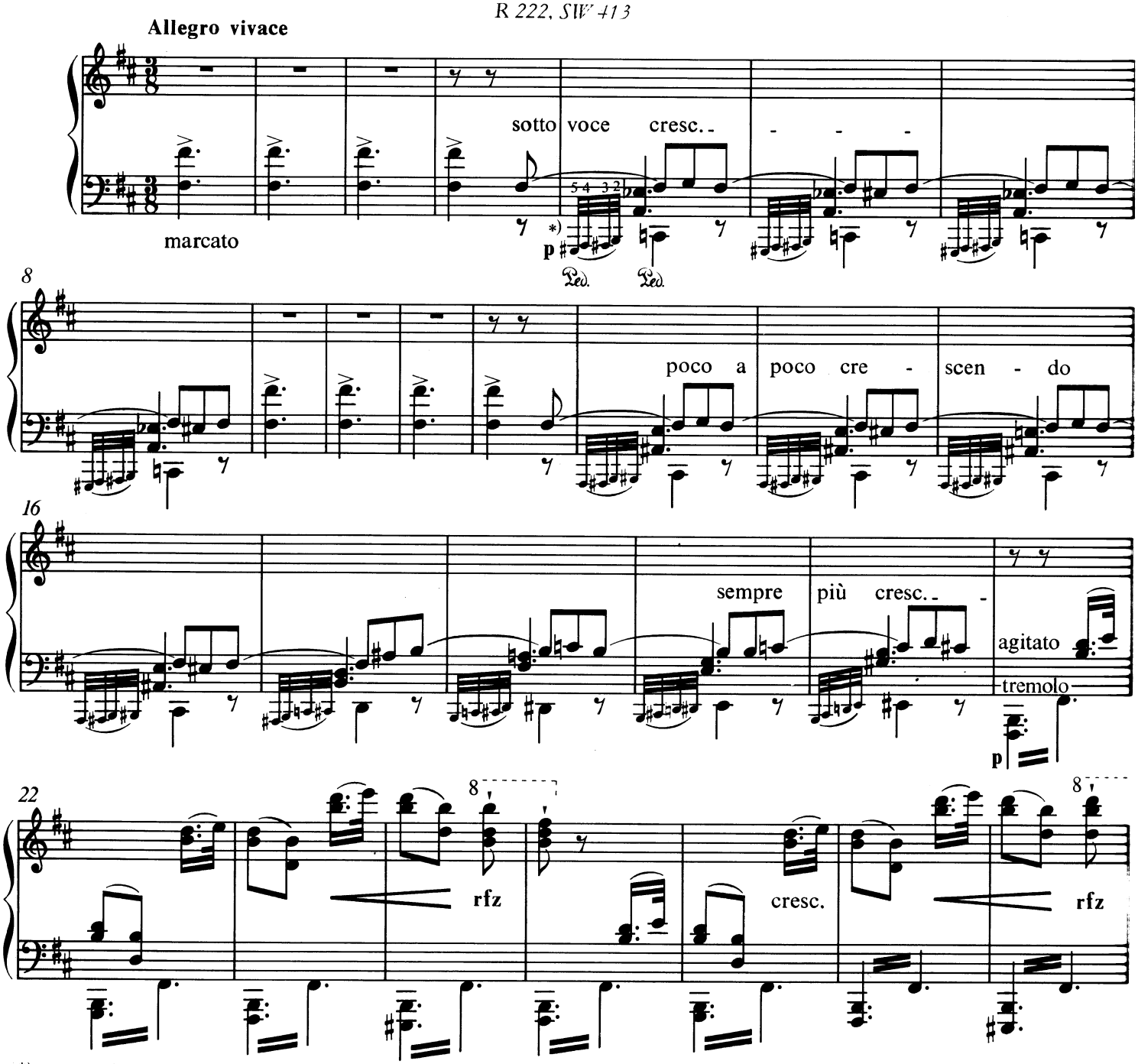
RÉMINISCENCES DE ROBERT LE DIABLE

Grande fantaisie sur des motifs de *l'opéra de* Meyerbeer

Pour piano par F. Liszt

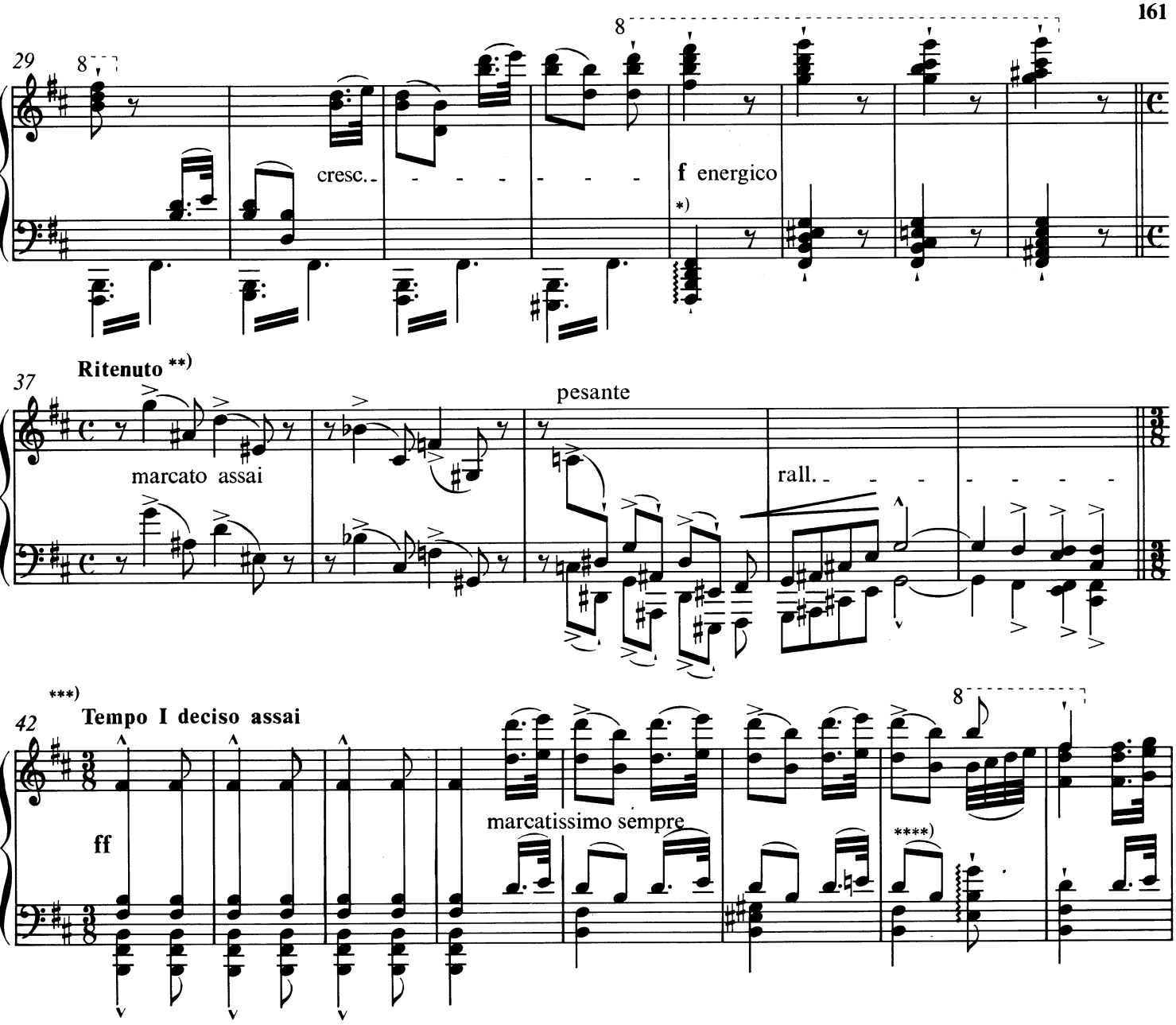
Valse infernale

R 222, SW 413



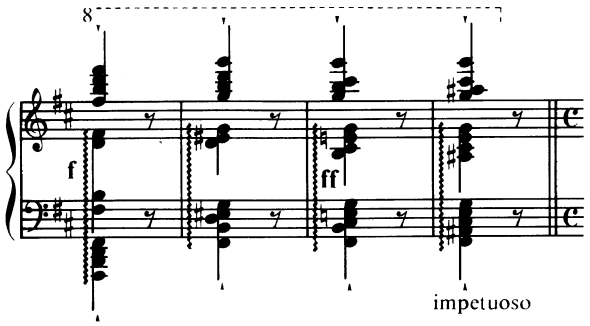
*) „Der Meister wollte die „teuflischen" Läufe zum Anfange recht sprühend und sagte, »*die Piccolos recht heraus*«. Das Tempo ließ er sehr rasch nehmen." (L-K 46)
Im *Liszt-Pädagogium* teilt Lina Ramann nach Aufzeichnungen von August Stradal Textvarianten zu *Réminiscences de Robert le diable* mit, die Liszt im Winter 1885/86 in Rom in einer neuen Ausgabe zu veröffentlichen beabsichtigte. „Die hier folgenden Umgestaltungen und Erweiterungen dürften sämmtlich in diese Zeit fallen. Sein Vorhaben aber kam nicht mehr zur Ausführung." In den Fußnoten sind diese Fassungen (mit der Bezeichnung L-P) mitgeteilt.
Der Fingersatz der Takte 5, 162–163 und 170–171 nach L-P. Die Bezeichnung *p* unter Takt 5 sowie die zwei *Ped.* Bezeichnungen ebenfalls. Zu diesem Takt fügte L-P die folgende Bemerkung zu: „Bei der Vorschlagsfigur lasse man jeden Finger liegen bis der Daumen angeschlagen hat. [...] Diesem Liegenlassen der Tasten resultiert die dunkle, geheimnisvolle Farbe des Klanges, die an geeigneten Stellen Liszt dem Instrument entlockte. [...] die Figur ganz piano angesetzt werde [...]. (Ebenso Parallelen.)"

*) "The master wanted to have the "diabolical" passages rather sparkling at the beginning and said »*the piccolos should stand fairly out* «. He let the tempo be taken very fast." (L-K 46)
Lina Ramann included in *Liszt-Pädagogium* after the notes of Augus Stradal text variants to *Réminiscences de Robert le diable* that Liszt planned to publish in a new edition in winter 1885/86 in Rome. "The following alterations and extensions must have fallen all into this time. His intention was no more carried into effect." These variants are included in the footnotes (with the marking L-P).
The fingering for bars 5, 162–163 and 170–171 is given according to L-P. Similarly the marking *p* under bar 5 as well as the two *Ped.* markings. In L-P the following remark is added to this bar: „In this rhythmic figure each finger should remain stationary until the thumb has struck. [...] The dark, misterious colour of tone that Liszt elicited from his instrument at appropriate places results from this leaving the keys stationary. [...] the figure should be touched completely piano [...]. (Likewise the parallel places.)"



*) „[Die Takte 33-36] spiele man:" (L-P)

*) "Play [bars 33-36]:" (L-P)



**) „das Ritenuto sehr breit, nach den ersten 2 Noten des Recitativs etwas warten bis die nächsten 2 gespielt werden." (L-K 110)

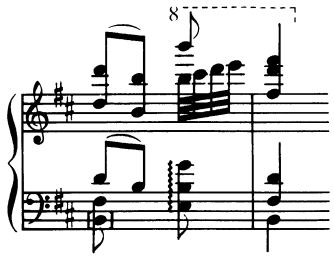
***) „Tempo I. ziemlich schnell und die 3 letzten 32tel immer eine Oktave höher spielen bis zum obersten fis:" (L-K 110)

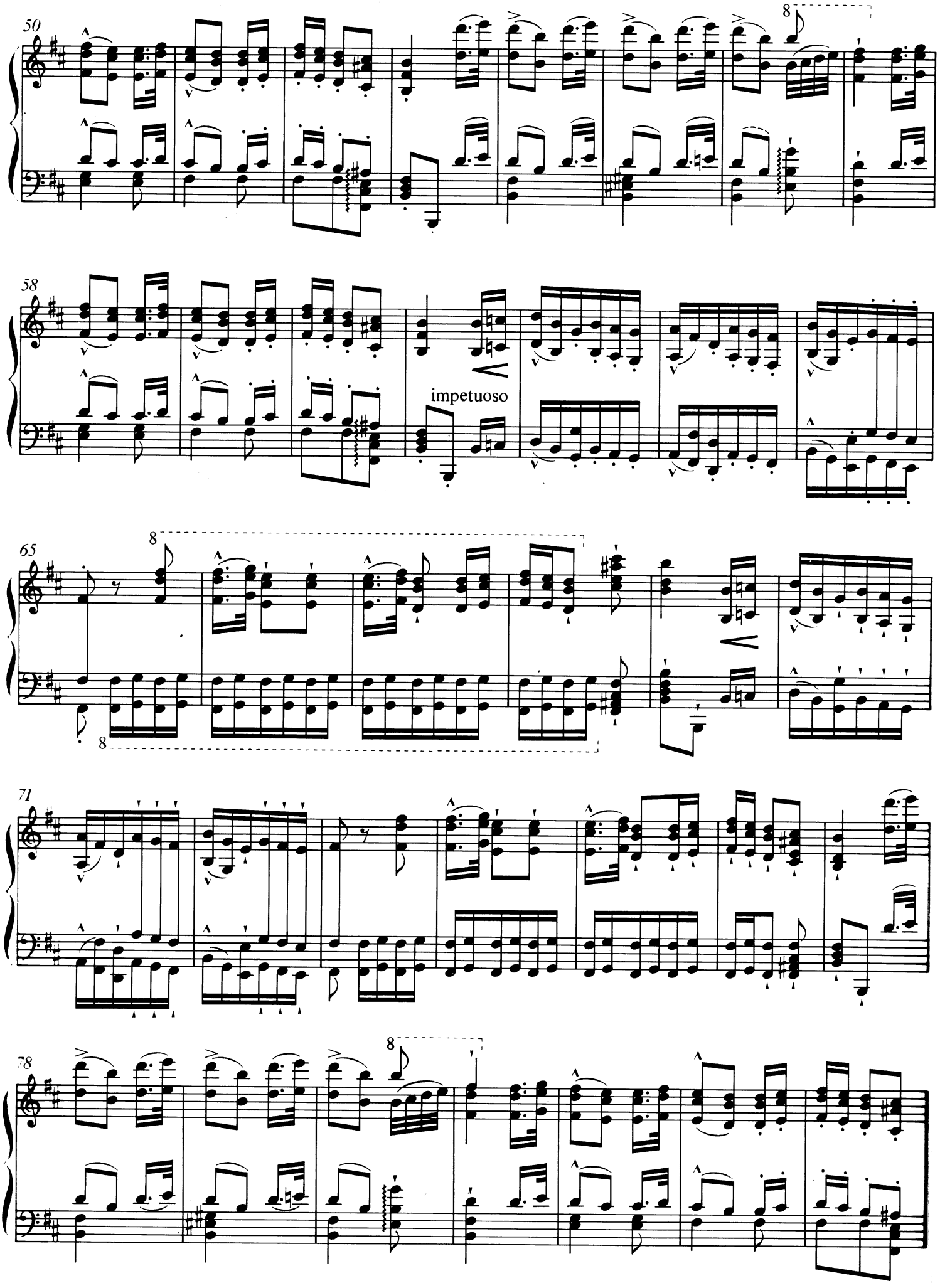
****) „[Takt 48] und analoge Stellen, soll es heißen:" (L-P)

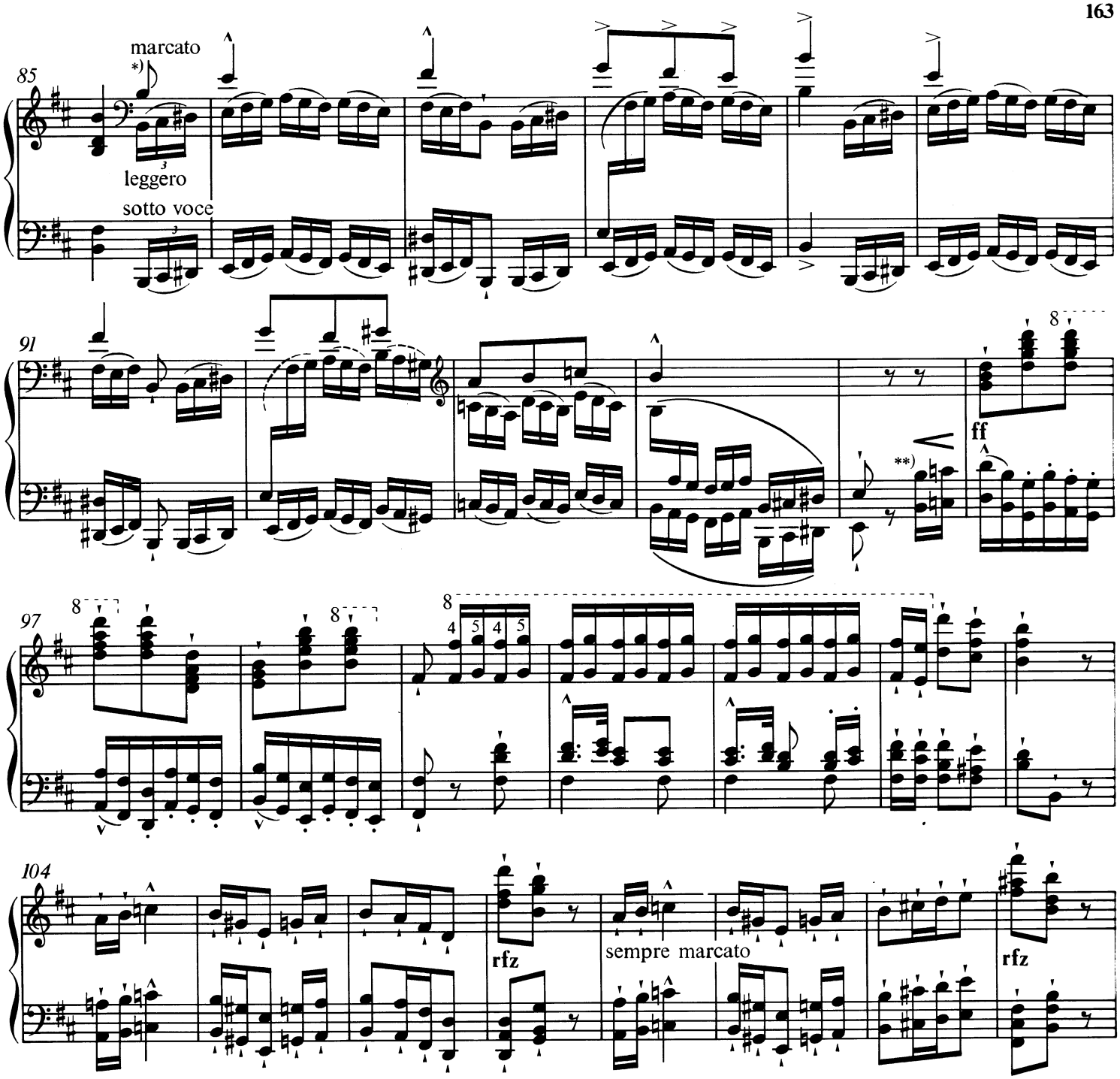
**) "the ritenuto very wide, after the first two notes of the recitative wait for a while, until the next two ones will be played." (L-K 110)

***) "The tempo I should be rather fast and the last three demisemiquavers should always be played an octave higher up to the topmost f sharp." (L-K 110)

****) "[Bar 48] and analogous places should be:" (L-P)




50
8
58
impetuoso
65
8
8
71
78
8

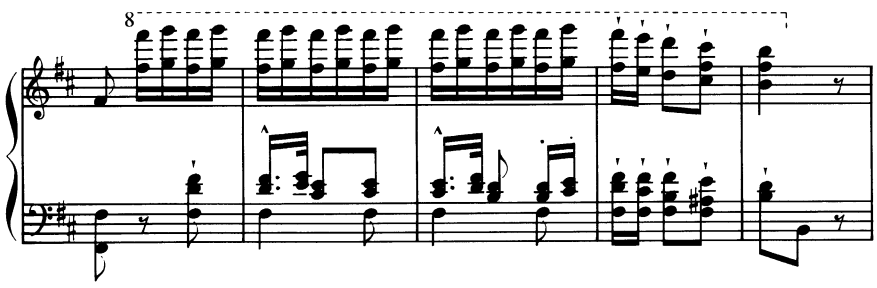


*) „Die mit dem dritten Achtel beginnende Periode (zehn Takte) ließ der Meister wiederholen: das erstemal *sotto voce* und [das zweitemal] *pp*". (L-P)

**) „Die [hier] folgende Periode [(acht Takte)] wird ebenfalls wiederholt; der Nachsatz dieser Periode:" (L-P)

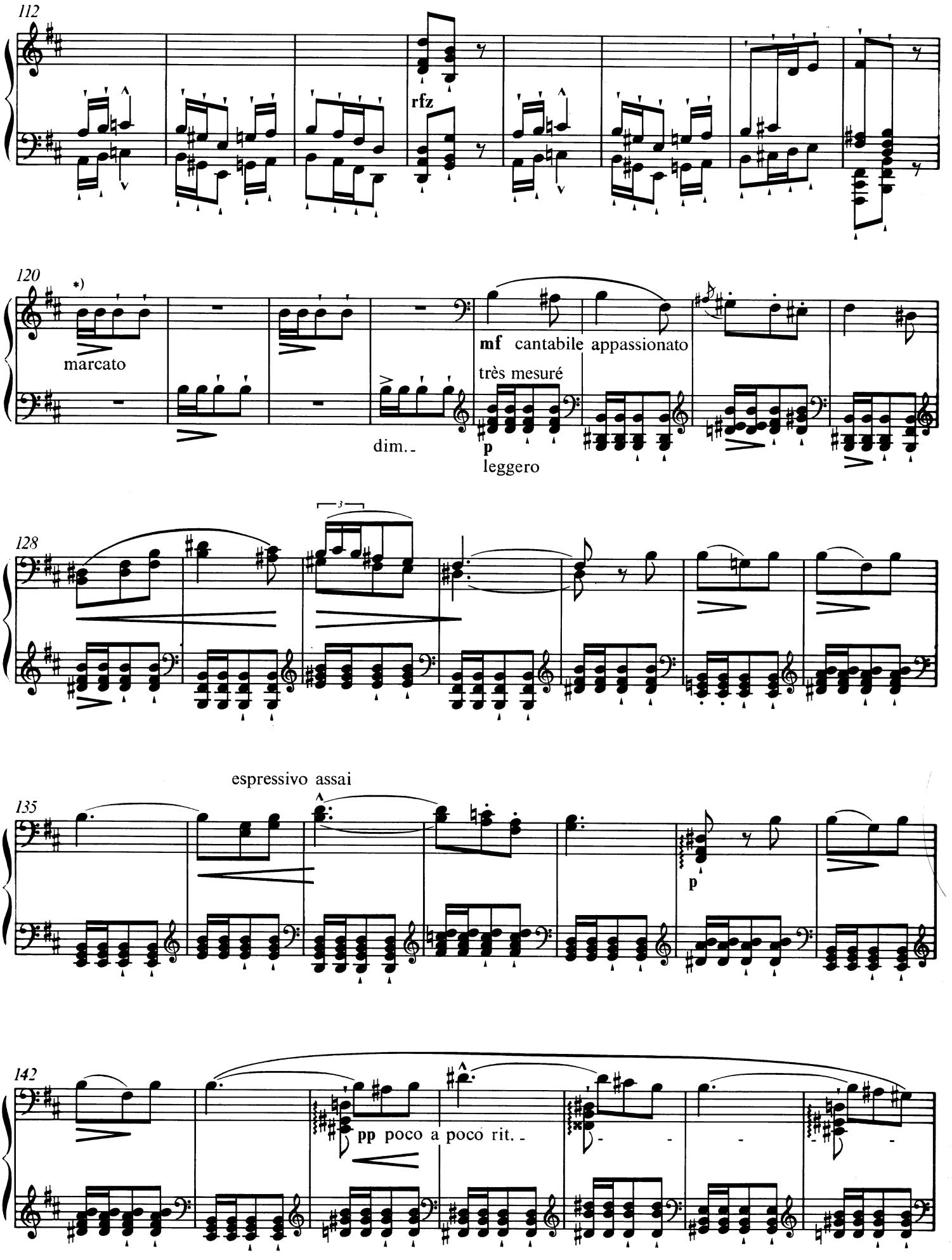
*) "The master had the period beginning with the third quaver (ten bars) repeated: first *sotto voce* and [the second time] *pp*" (L-P)

**) "The period following [hier] [(eight bars)] will also be repeated; the subsequent sentence of this period is:" (L-P)



„von da an [Takt 95, letztes Achtel] bis zum Takt [98] 2mal spielen, das 2te Mal die [folgenden] Oktaven rechts fis, g eine Oktave höher spielen." (L-K 110)

"from this point on [bar 95, last quaver] to bar [98] to be played twice, the second time the [following] octaves to the right *f sharp*, *g* to be played on octave higher." (L-K 110)



* „die 3 h sehr marcato und im Folgenden imer gut den Rhythmus hervorheben" (L-K 110)

*) "the three *b*s very marcato and in the following always stress the rhythm properly" (L-K 110)

Molto ritenuto il tempo

149

*)

dolce con somma passione

p armonioso

155 **)

Ossia

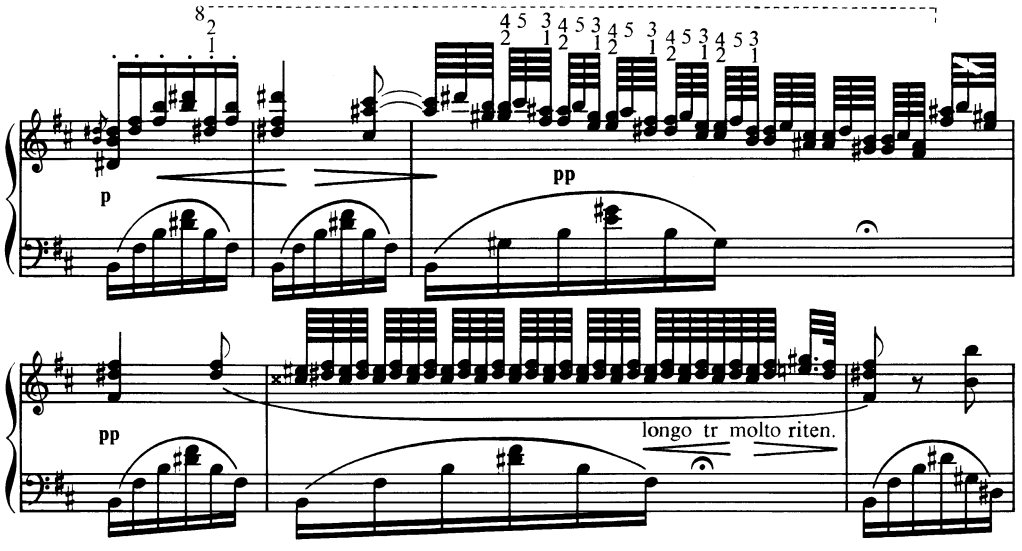
[9]

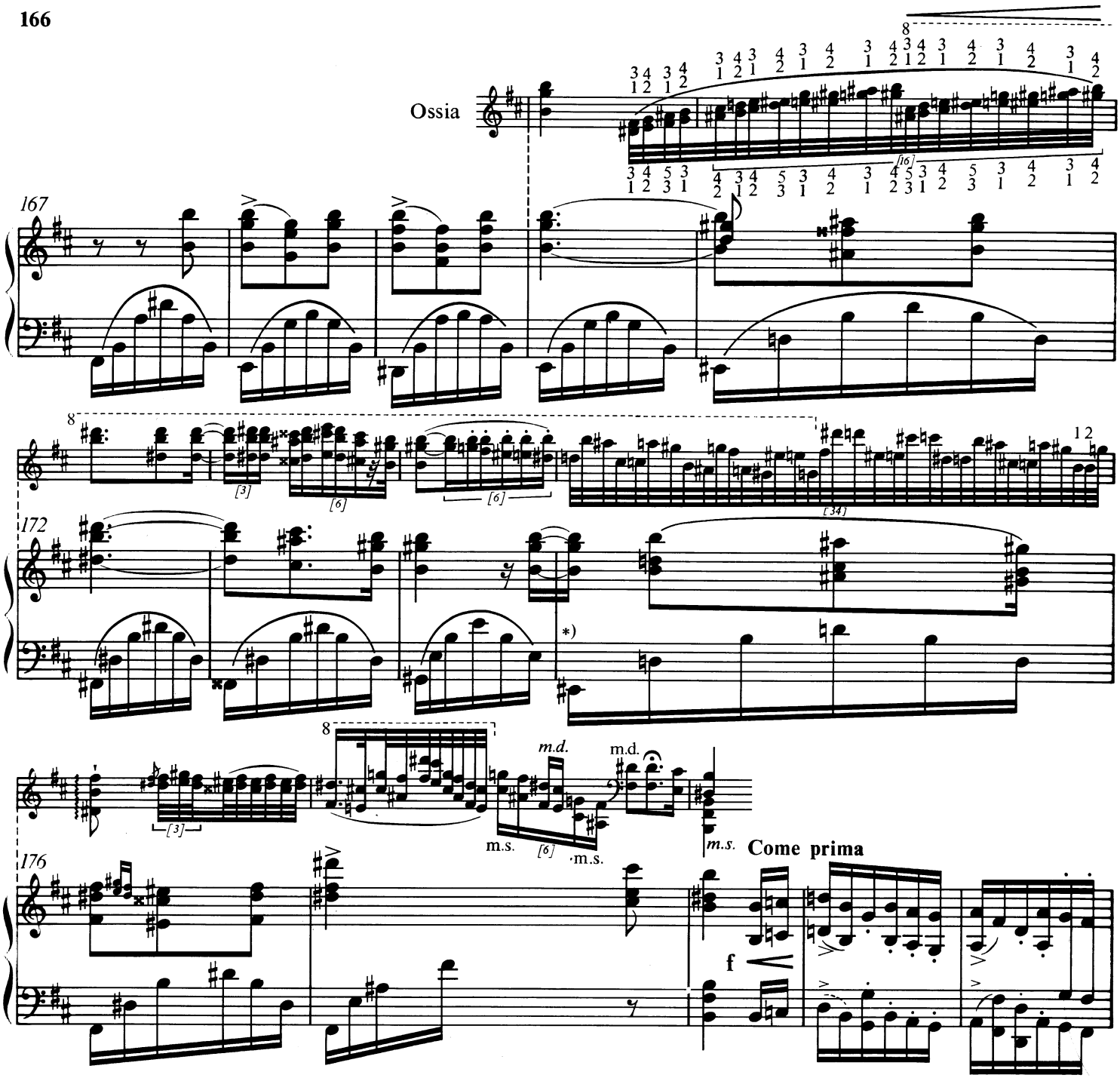
161

colla parte

*) „das Thema äußerst gesangvoll" (L-K 110)
**) „[Takte 155-159] änderte Liszt wie folgt um:" (L-P)

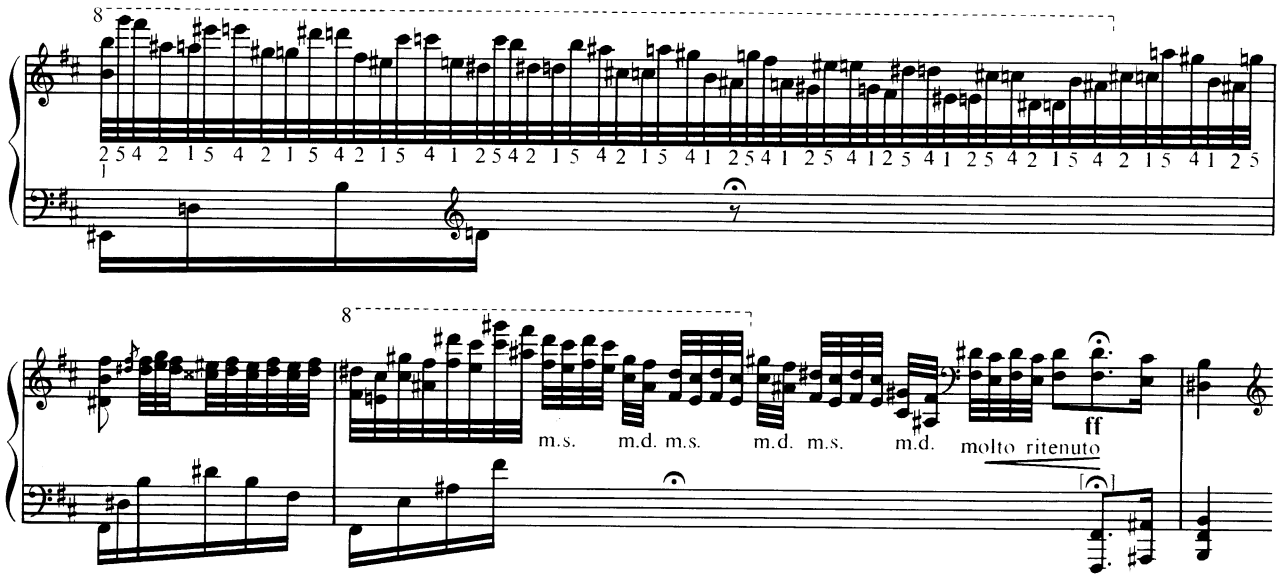
*) "the theme extremely cantabile" (L-K 110)
**) "Liszt changed [bars 155-159] as follows:" (L-P)

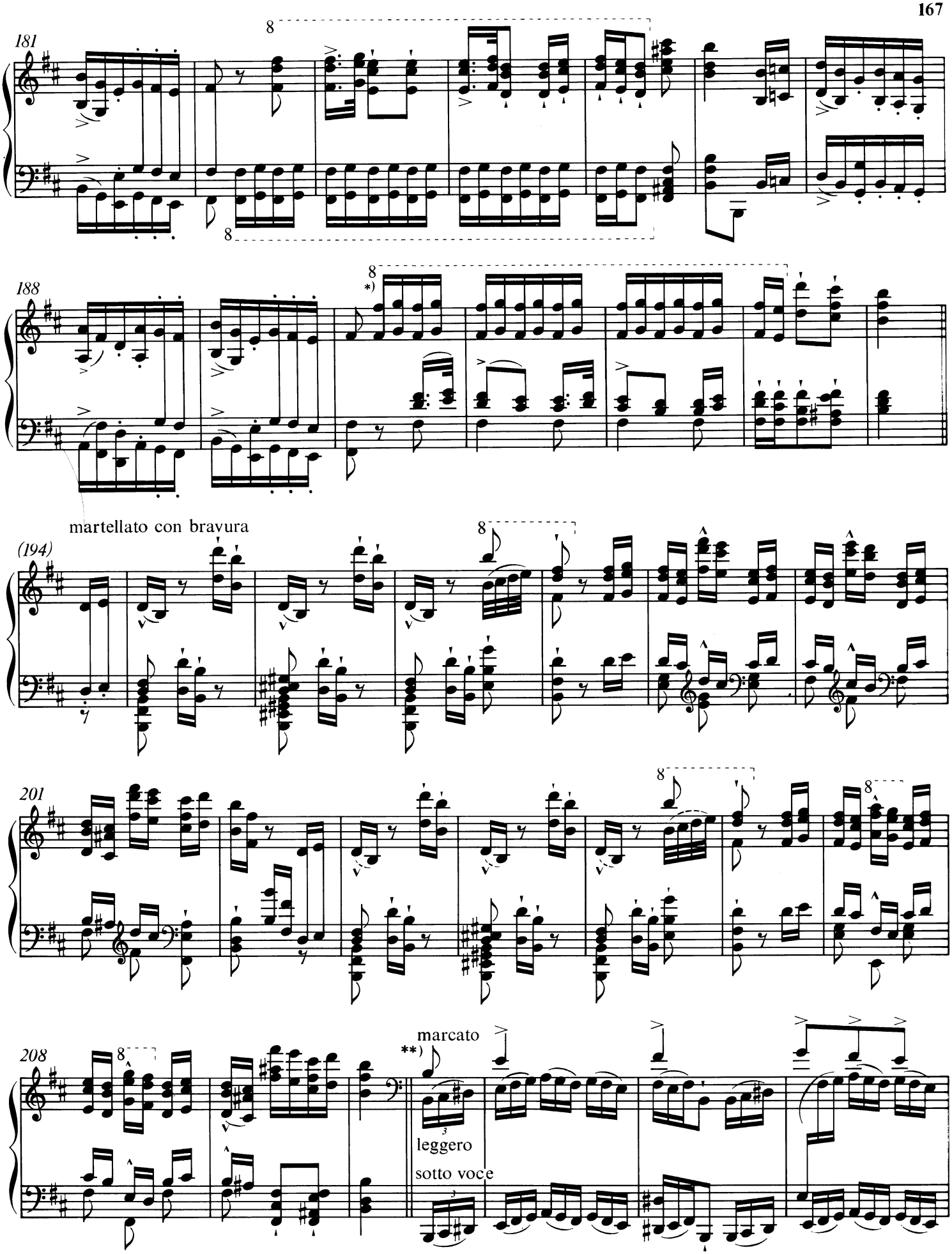




* Nach L-P änderte Liszt Takte 175–178 (mit Ossia) folgendermaßen:

*) According to L-P, Liszt modified bars 175–178 (with the ossia) as follows:



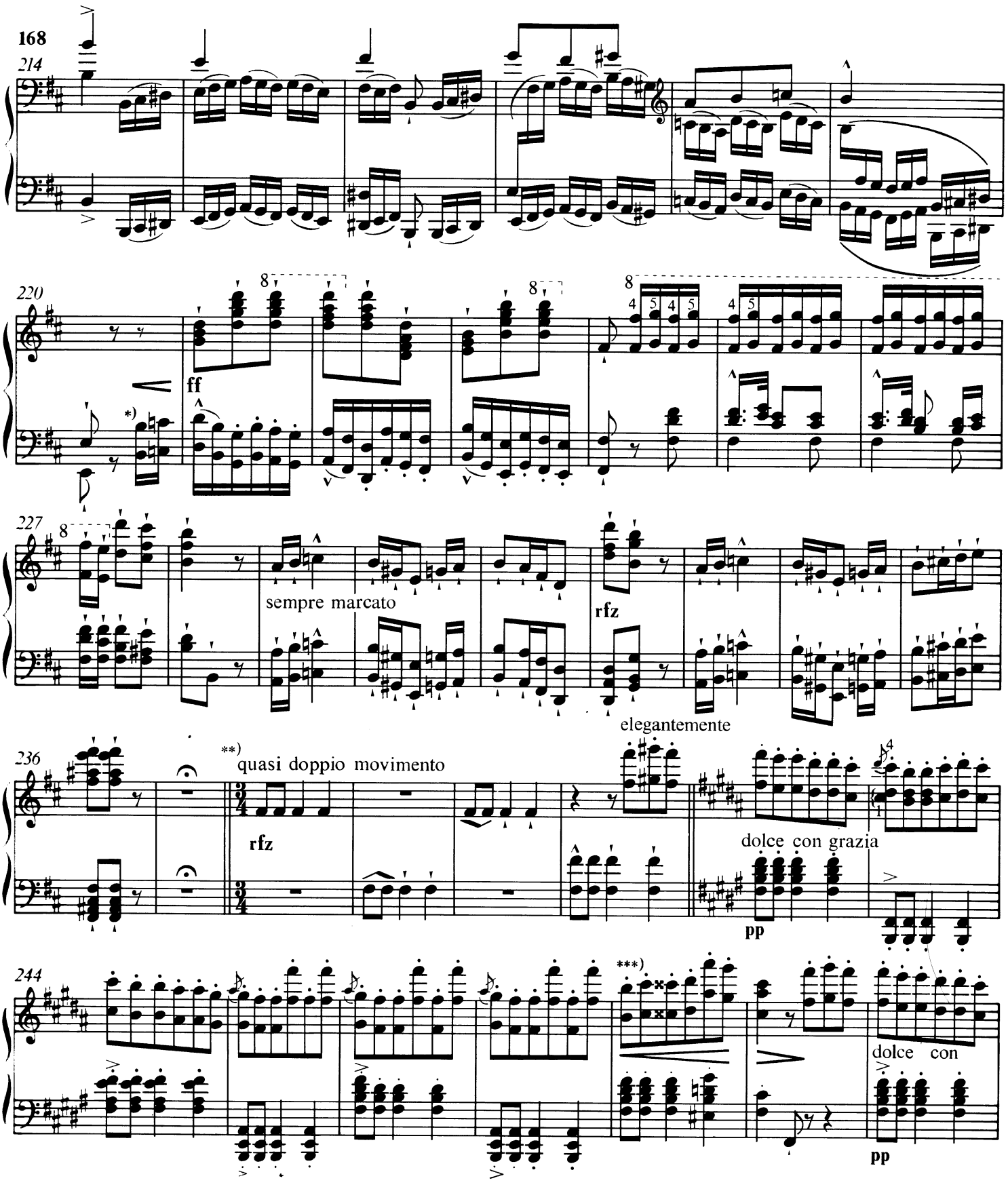


*) „Die Oktaven [...] (fis, g) wieder eine Oktave höher." (L-K 110)

**) „[...] spiele man 210 T. bis 220. T. wie vorgeschrieben (*pp*) und wiederhole ihn *mf*." (L-P)

*) "The octaves [...] (*f sharp, g*) again an octave higher." (L-K 110)

**) "[...] play bars 210 through bar 220 as prescribed (*pp*) and repeat them *mf*." (L-P)



* „Desgleichen ist die nächste Periode (bis 228. T.) zu wiederholen, wobei die rechte Hand den [22]5.-[22]8. Takt eine Oktave höher spielt." (L-P). Vgl. 85-103. T.

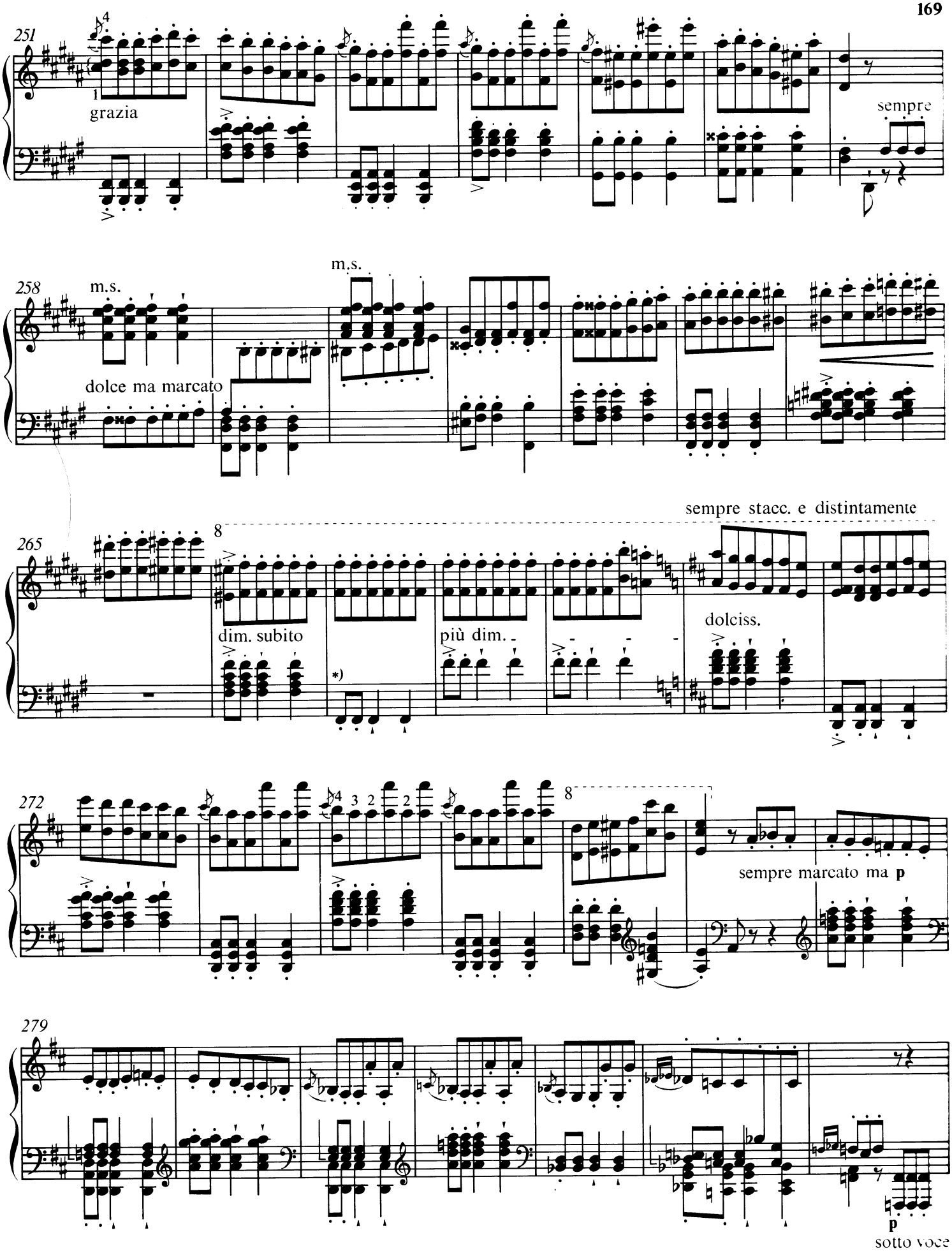
** „*Quasi doppio movimento.* [...] diesen Mittelsatz [...] spielte [...] Liszt »*quasi*« (♩ = 116), nicht schneller als er bei Opernaufführungen genommen wird. [...] denn dieser Teil sei der Ruhepunkt des Stückes." (L-P)
„3/4 Takt sehr singend, wiegend und links manchmal den Rhythmus etwas hervorheben, ♫ ♩ ♩, staccato rechts und sehr bequemes Tempo." (L-K 110)

*** „[248.] Takt - »molto ritenuto«." (L-P)

*) "The next period (up to bar 228) should be repeated similarly, whereby the right hand plays bars [22]5-[22]8 an octave higher." (L-P). Cf. bars 85-103.

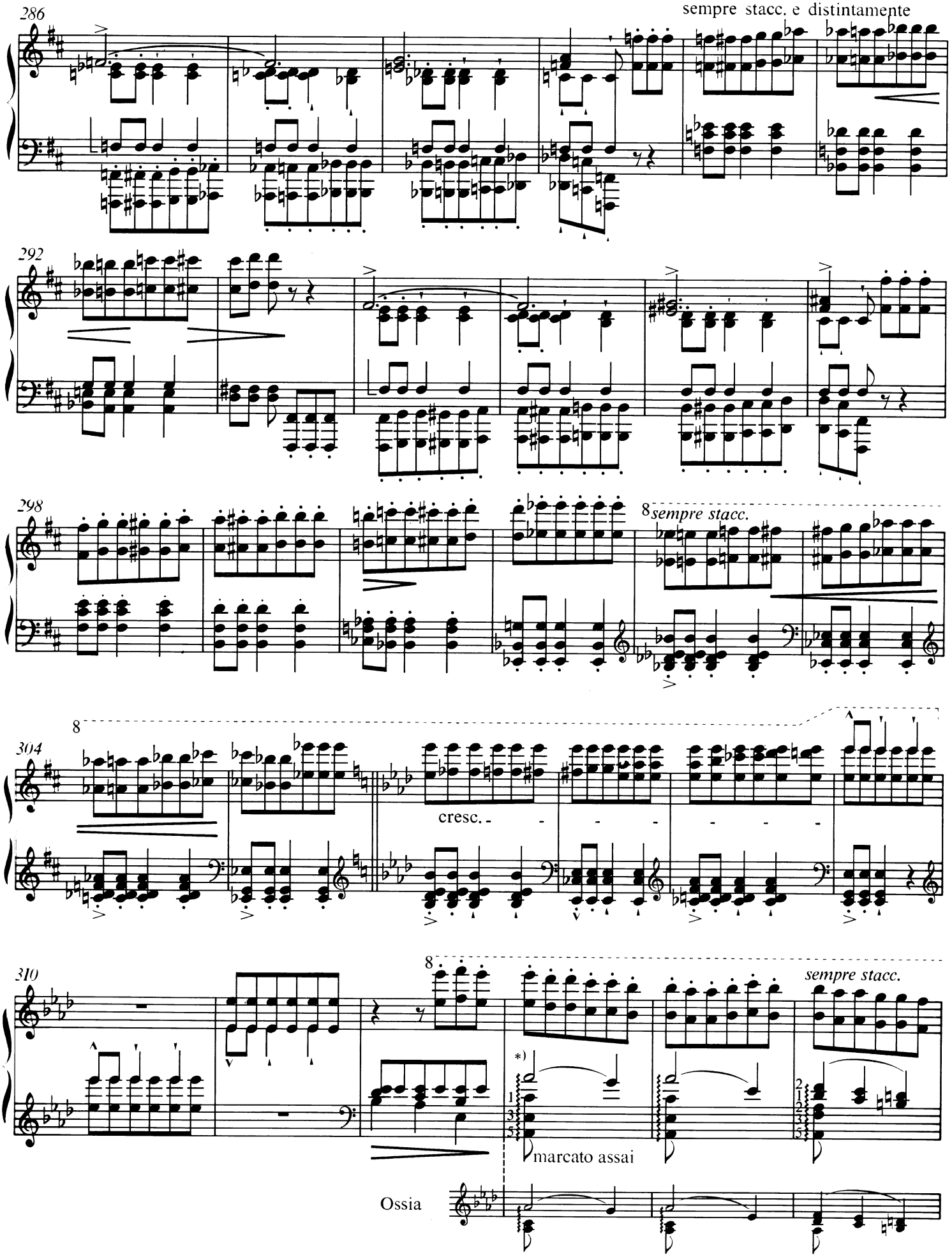
**) "*Quasi doppio movimento.* Liszt played [...] this middle movement [...] »*quasi*« (♩ = 116), not faster than it is taken in opera performances. [...] because this section is the point of rest of the piece." (L-P)
"three-four time very cantando, rocking and to the left stress the rhythm sometimes to a certain extent, ♫ ♩ ♩, staccato to the right and very comfortable tempo." (L-K 110)

***) "Bar [248] - »molto ritenuto«." (L-P)



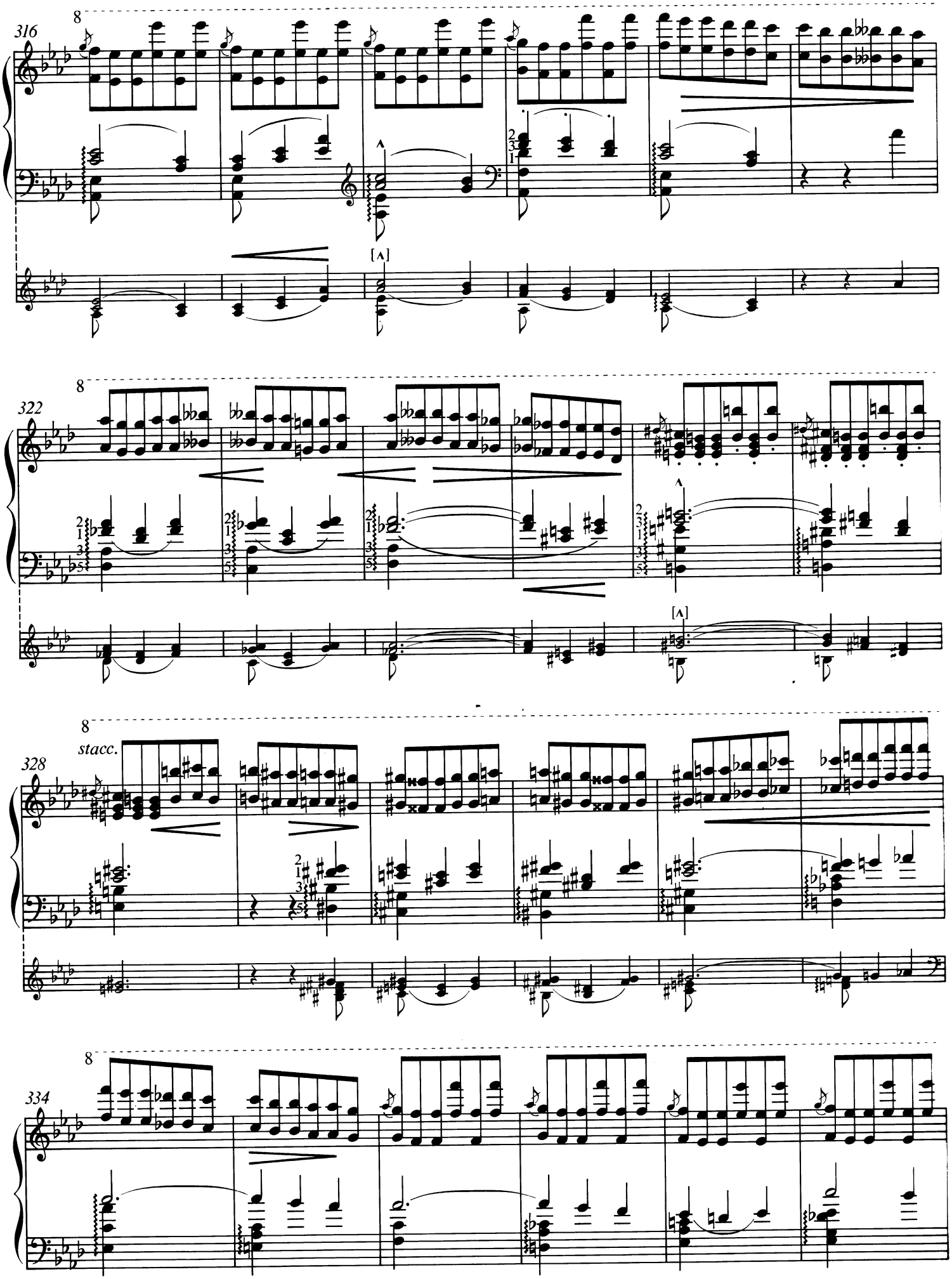
*) „[Folgende Veränderungen] notierte der Meister in Stradals Heft;" nach dem L-P: Takt 267, linke Hand, dieselbe wie in T. 268 und 269 und unter der 1. Note „*marc.*"; Takt 269, von der 3. Note an „*rall.*"; Takt 270, von der 1. Note an „*smorzato*".

*) "The master entered [the following changes] in Stradal's copybook;" according to L-P: bar 267, left hand, the same as in bar 268 and 269 and under the 1st note "*marc.*"; bar 269, from the 3rd note onwards "*rall.*"; bar 270, from the 1st note onwards "*smorzato*".



* „das Thema mit dem Daumen links enorm spielen (5[m] Unterbrechung) »*so daß es recht schwierig aussieht*«" (L-K 110)

*) "play the theme with the thumb at the left enormously (five times interruption) »*so that it should look fairly difficult*«" (L-K 110)


316
8
322
8
328
8
stacc.
334
8

più agitato

340 *)

p

p

346

352

8

cresc.

358

8

sempre più agitato

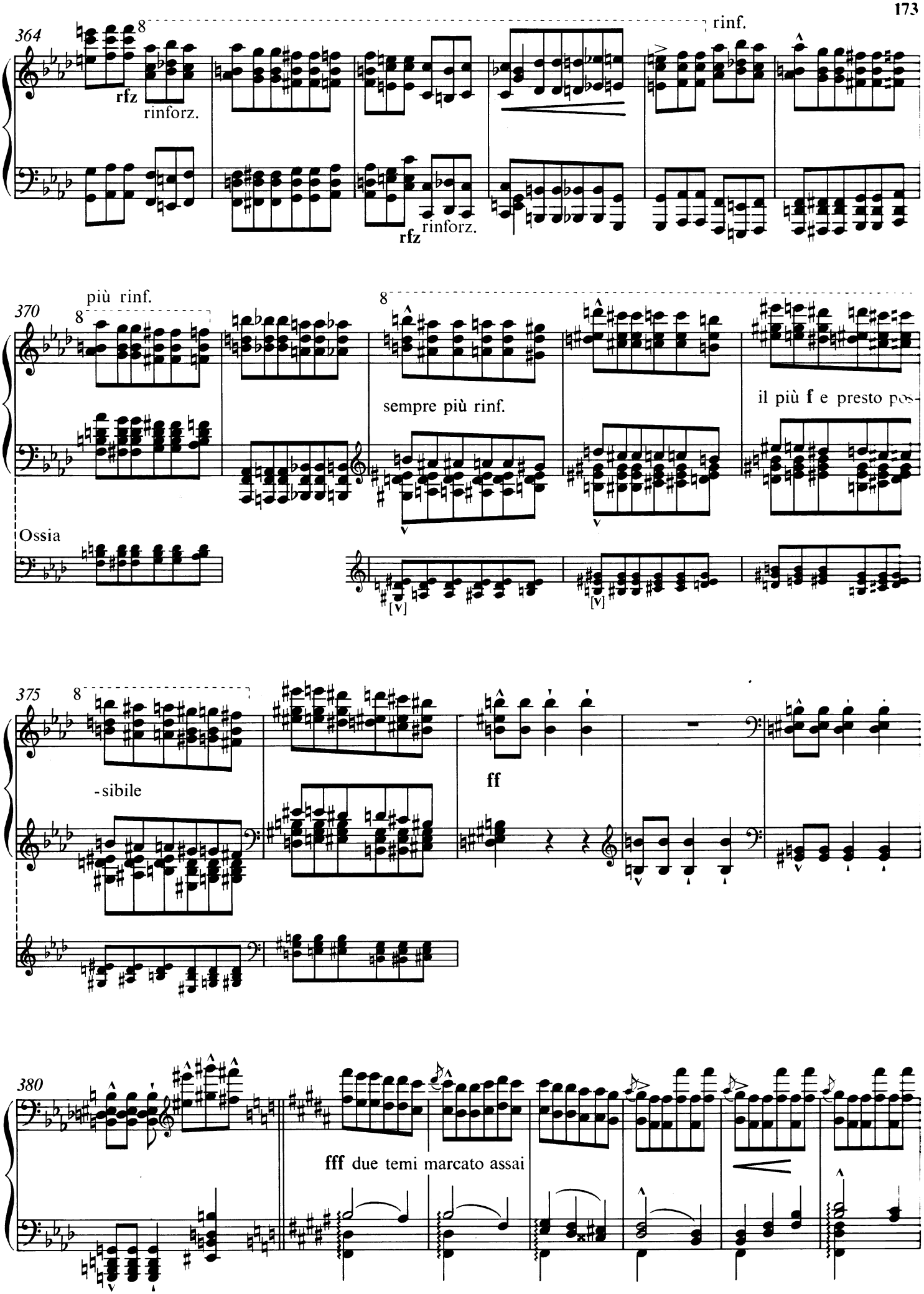
f tempestoso

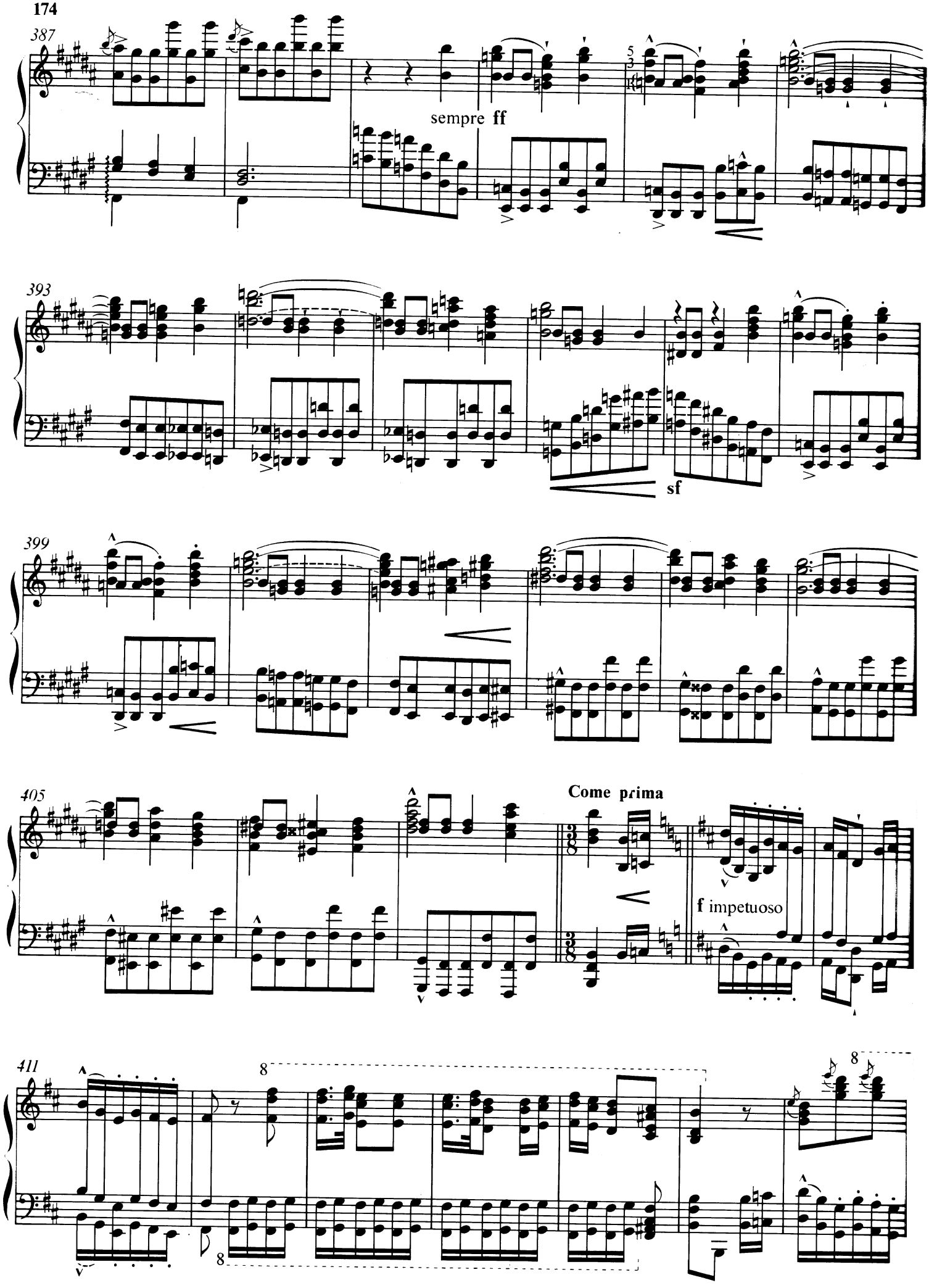
rfz rinforz.

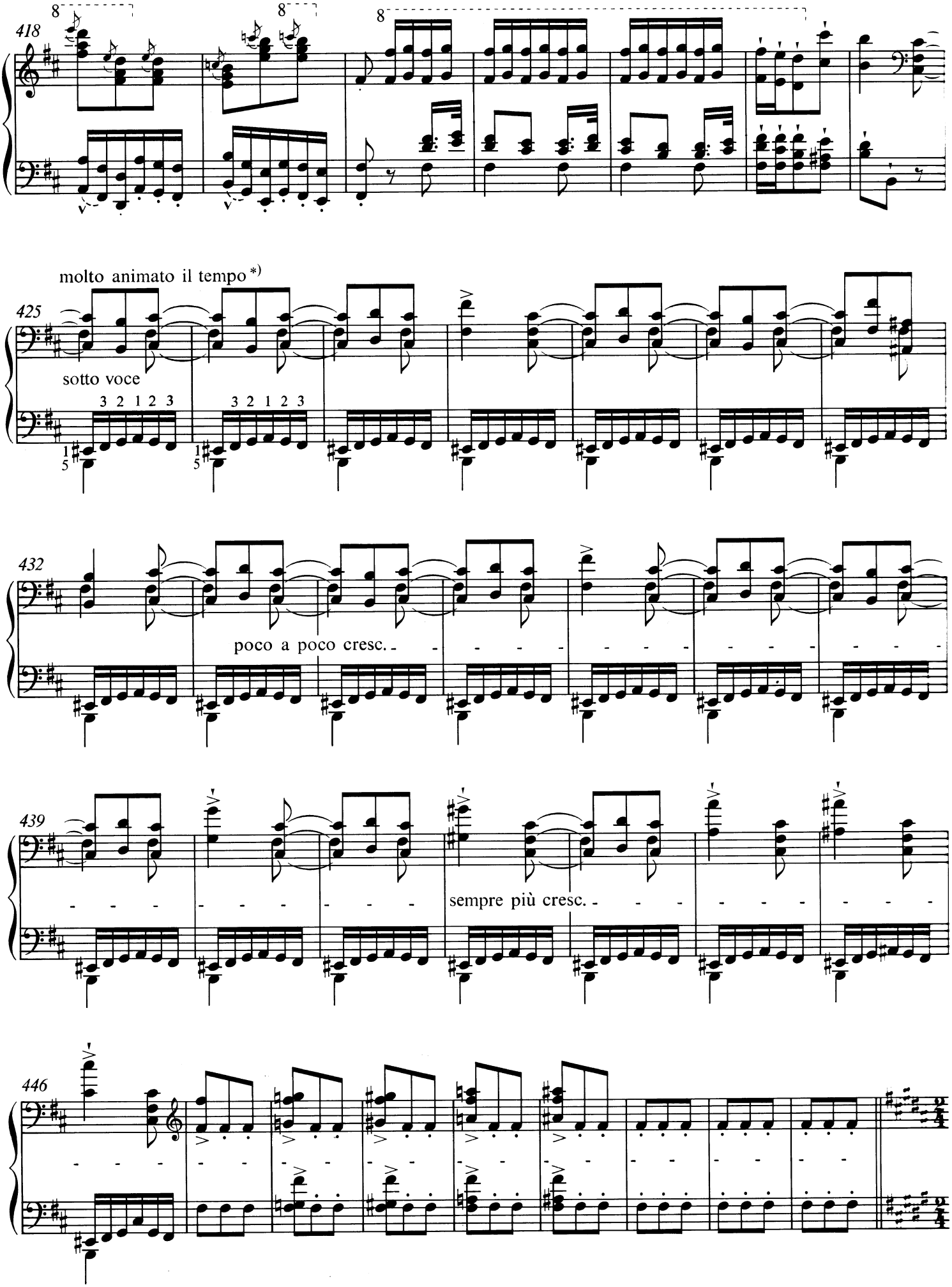
* „[340.] Takt soll heißen:" (L-P)

*) "Bar [340] should be:" (L-P)

8


364
8
rfz
rinforz.
rinf.
rfz
rinforz.
370
più rinf.
8
8
sempre più rinf.
il più f e presto pos-
Ossia
[v]
[v]
375
8
-sibile
ff
380
fff due temi marcato assai


387
sempre ff
393
sf
399
405
Come prima
f impetuoso
411



*) „das molto animato sehr schnell" (L-K 110)

*) "the molto animato very fast" (L-K 11

Marziale tempo giusto

sciolto

455 *)

p

460 **)

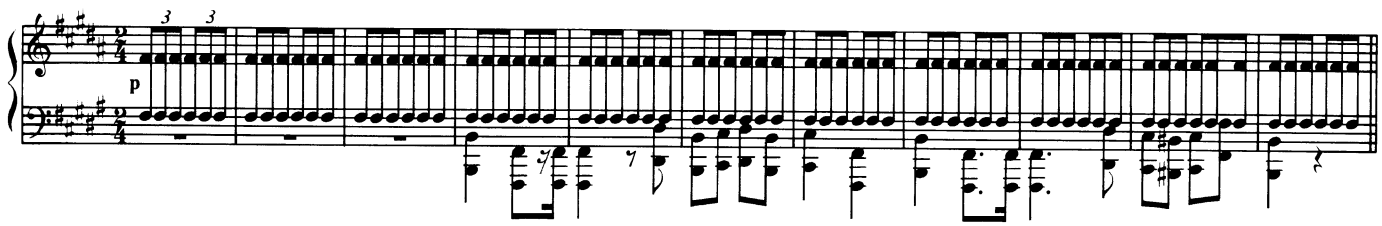
poco a poco cresc.

465

cresc.

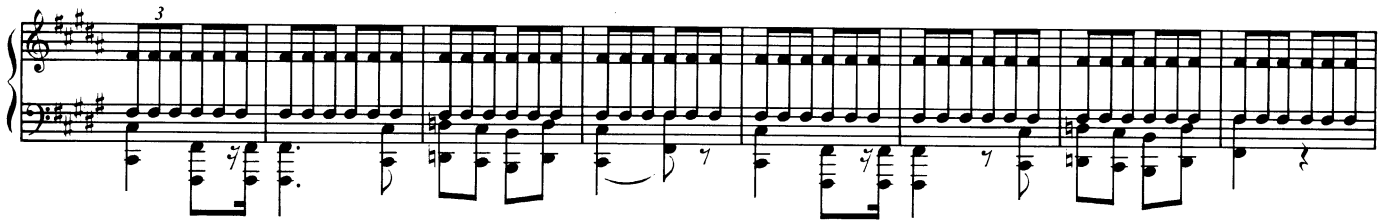
* „Vor dem Beginn des *Marziale tempo giusto* ist folgender Überleitungssatz einzuschieben:" (L-P)

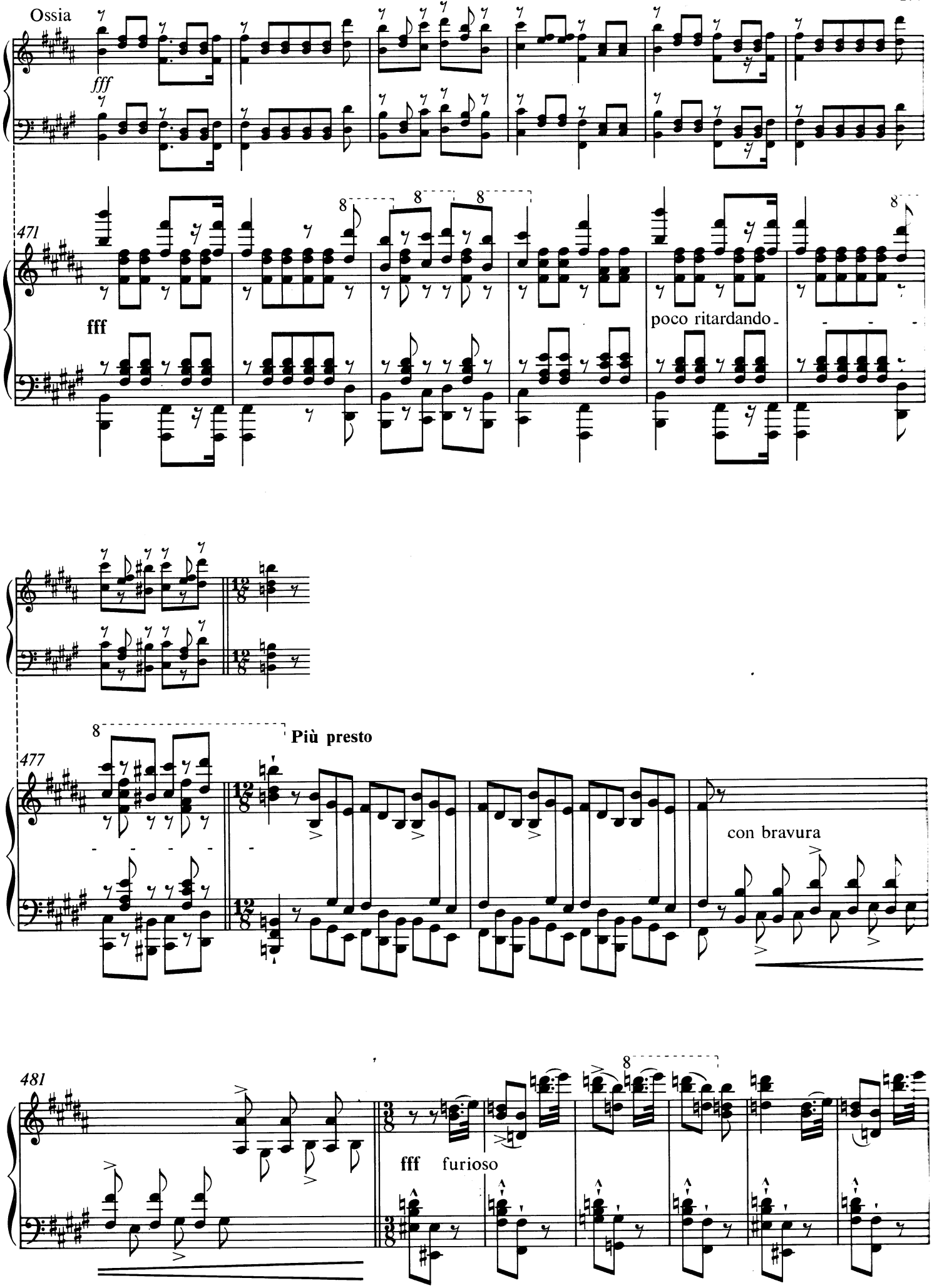
*) "Before the beginning of *Marziale tempo giusto* the following transition movement should be inserted:" (L-P)"

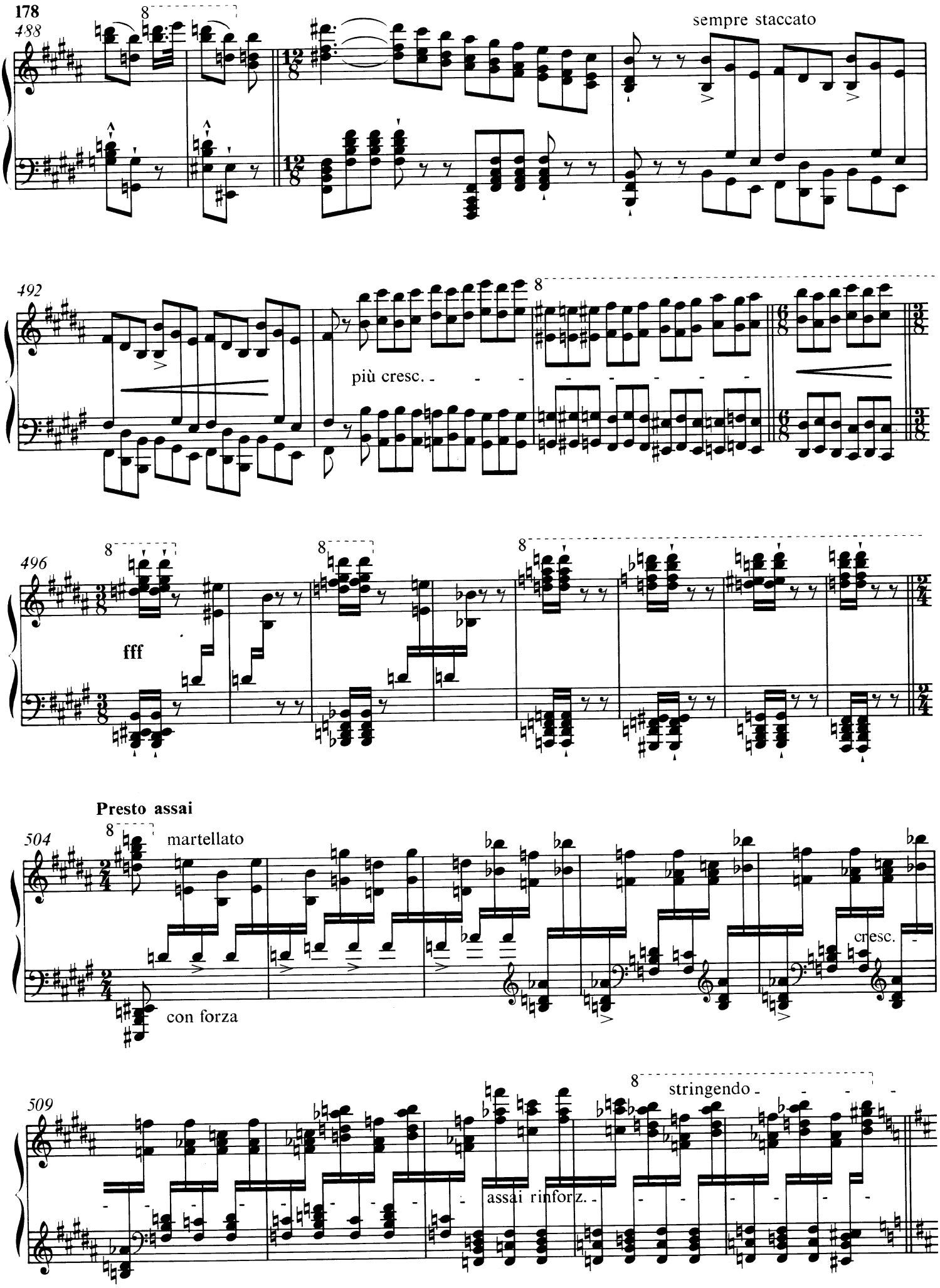


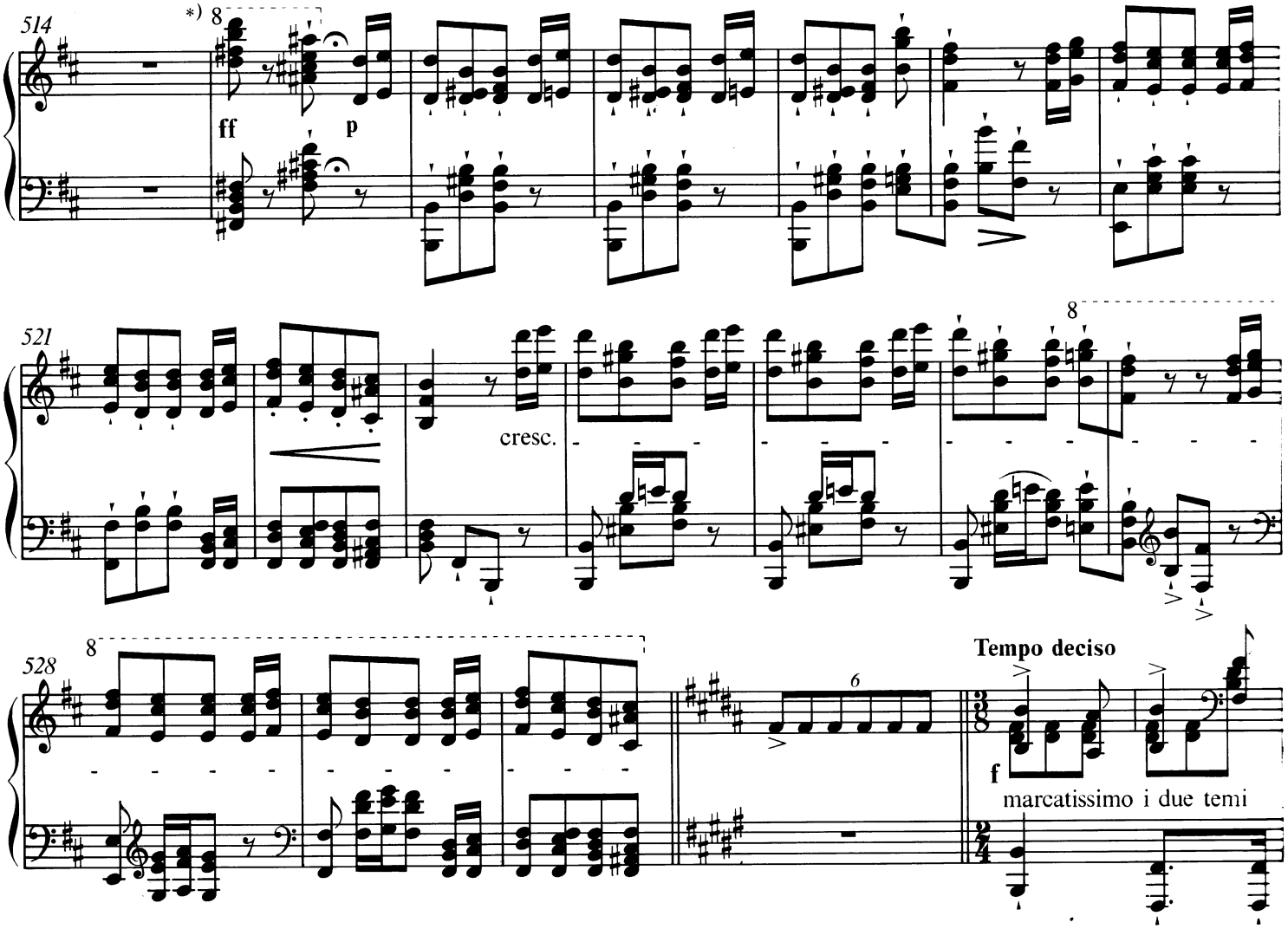
** „Mit dem [463.] Takt setzt Thema und Tremolo sich fort und ist einzuschieben:" (L-P)

**) "Theme and tremolo continue with bar [463] and is to be inserted:" (L-P)



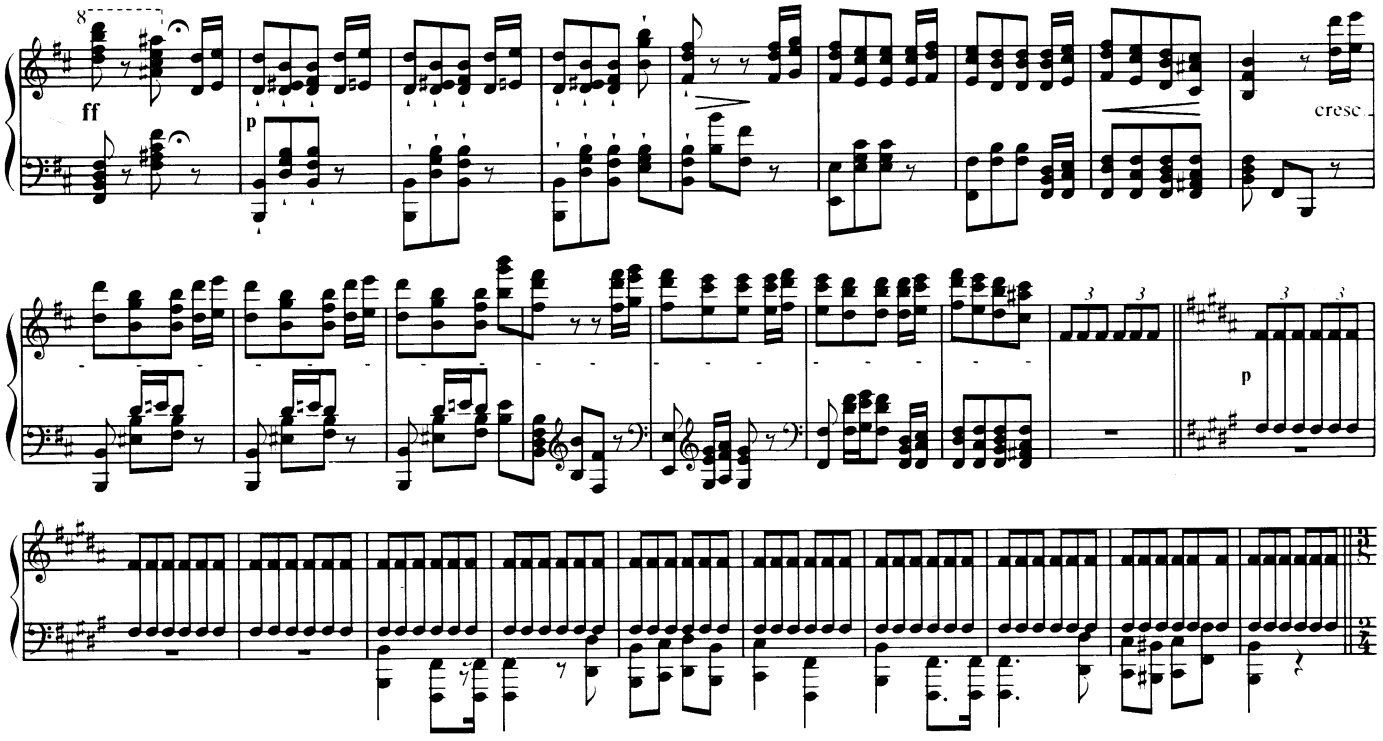

Ossia
fff
471
fff
poco ritardando
Più presto
477
con bravura
481
fff furioso


178
488
sempre staccato
492
più cresc.
496
fff
Presto assai
504
martellato
con forza
cresc.
509
stringendo
assai rinforz.



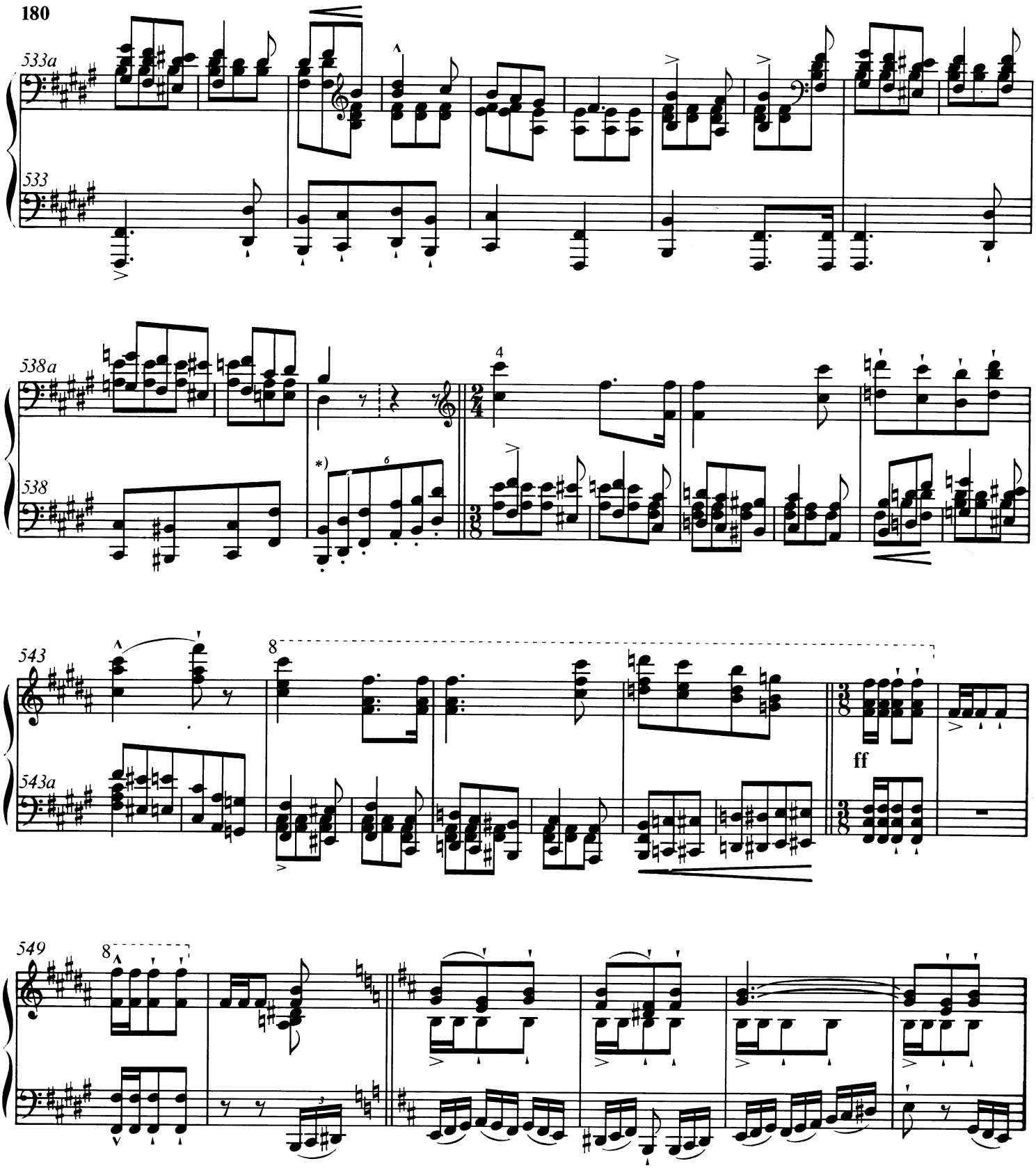
*) „Vom [515.] T. an soll, verändert in H-moll-ungarisch, also lauten:

*) "it should thus be from bar [515] on, modified in B-minor-Hungarian:



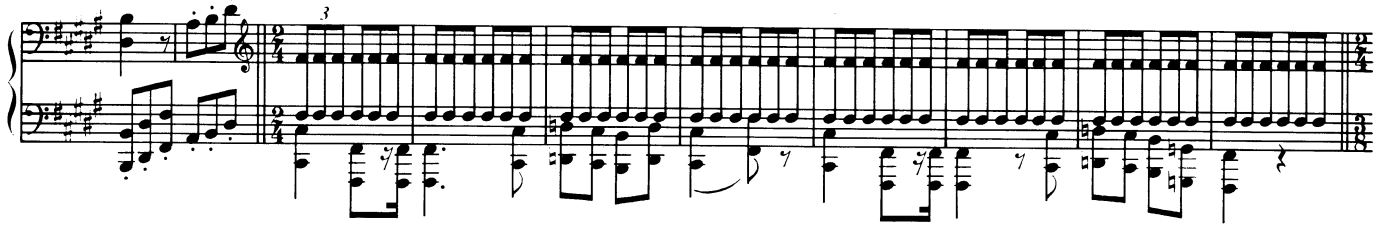
[Das veränderte h-Moll-ungarisch setzt sich mit einem vor Takt 455 (Marziale) eingeschobenen Teil fort,] welcher nun in das Tempo deciso (rechte Hand: 3/8-Takt, linke Hand: 2/4-Takt) einläuft." (L-P)

[The modified B minor Hungarian continues with a section interpolated before bar 455 (Marziale)] which runs into Tempo deciso (right hand: 3/8-metre, left hand: 2/4-metre)" (L-P)



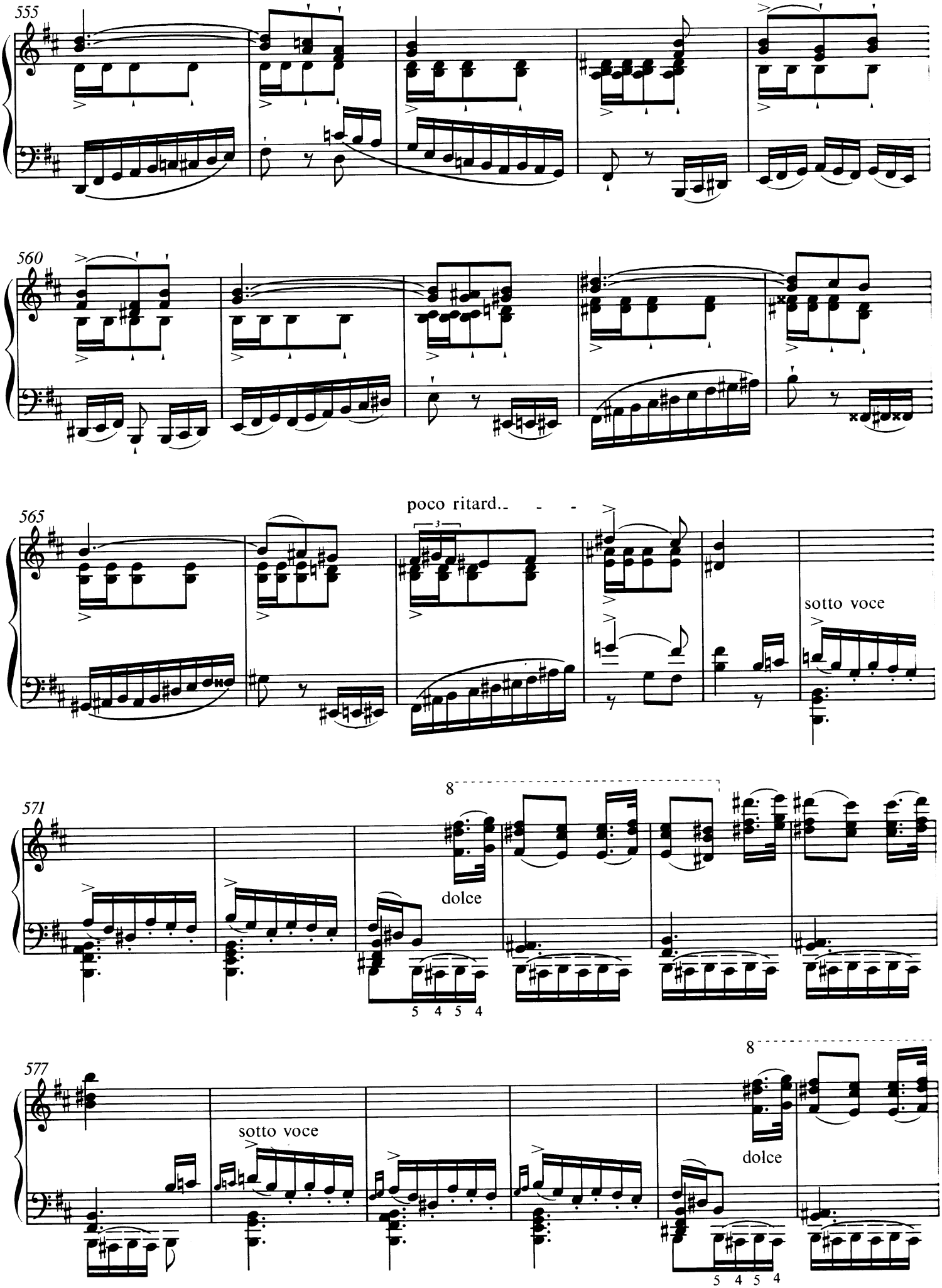
*) „Nach der ersten Periode des Tempo deciso, dessen 8. Takt [=539.] also geändert ist." – steht im L-P wo auch die Fortsetzung gegeben ist:

*) "After the first period of Tempo deciso, the 8th bar of which [=539] is thus changed" – says L-P where also the continuation is given:



„Er mündet in die zweite Periode des zweithemigen Satzes (Tempo deciso) [540. Takt]." (L-P)

"It leads to the second period of the two-theme-movement (Tempo deciso) [bar 540]." (L-P)


555
560
poco ritard.
565
sotto voce
571
8
dolce
5 4 5 4
577
sotto voce
8
dolce
5 4 5 4

583

ritard.

più dim.

smorz.

589

pp

ff

pp

prestissimo

599

fff

603

*)

606

ffff

* „[604-606. T.] - sollen die Bässe heißen:" (L-P)

*) "[bars 604-606] - the basses should be:" (L-P)

ff

rinforzando