

# 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

Allegro vivace

\*) „Der Meister wollte die „teuflichen“ 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 sämtlich 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 start fairly out«. He let the tempo be taken very fast.“ (L-K 46)

Lina Ramann included in *Liszt-Pädagogium* after the notes of August 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, mysterious colour of tone that Liszt elicited from his instrument at appropriate places results from this leaving the key-stationary. [...] the figure should be touched completely piano [...]. (Likewise the parallel places.)“

29 *8*

cresc. f energico

37 **Ritenuto \*\*)**

marcato assai pesante rall.

42 **Tempo I deciso assai**

ff marcatisimo sempre \*\*\*\*)

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

\*) “Play [bars 33-36]:” (L-P)

*8*

f impetuoso

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

\*\*) “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)

\*\*\*) „Tempo I. ziemlich schnell und die 3 letzten 32tel immer eine Oktave höher spielen bis zum obersten fis:“ (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)

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

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

*8*

f impetuoso

50

8

This system contains measures 50 through 57. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, often beamed together. There are several accents (^) and slurs. A first ending bracket with a repeat sign and the number '8' is located at the end of the system, covering measures 56 and 57.

58

*impetuoso*

This system contains measures 58 through 64. The tempo/mood marking *impetuoso* is placed above the staff in measure 61. The notation continues with eighth and sixteenth notes, including accents and slurs.

65

8

This system contains measures 65 through 70. It includes a first ending bracket with a repeat sign and the number '8' at the beginning, covering measures 65 and 66. The music continues with eighth and sixteenth notes, featuring accents and slurs.

71

This system contains measures 71 through 77. The notation is dense with eighth and sixteenth notes, including many accents and slurs.

78

8

This system contains measures 78 through 84. It features a first ending bracket with a repeat sign and the number '8' at the beginning, covering measures 78 and 79. The music continues with eighth and sixteenth notes, including accents and slurs.

\*) „Die mit dem dritten Achtel beginnende Periode (zehn Takte) ließ der Meister wiederholen: das erstmal *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)

rfz

marcato

mf cantabile appassionato  
très mesuré

dim. -

p  
leggero

3

p

espressivo assai

p

pp poco a poco rit. -

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

\*) “the three *bs* 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)

p

pp

pp

longo tr molto riten.

Ossia

167

\* 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:

181

188

194

*martellato con bravura*

201

208

*marcato* \*\*)

*leggero*

*sotto voce*

\*) „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)

168  
214

220

227

236

244

ff

sempre marcato

rfz

elegantemente

quasi doppio movimento

rfz

dolce con grazia

pp

dolce con

pp

\* „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 Operaufführungen 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)

251

grazia

sempre

258

dolce ma marcato

m.s.

265

sempre stacc. e distintamente

dim. subito

più dim.

dolciss.

272

sempre marcato ma p

279

p

sotto voce

\*) „[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 Stradali’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*”.

sempre stacc. e distintamente

Musical score for measures 286-291. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes chords, eighth notes, and sixteenth notes. There are dynamic markings like *mf* and *f*, and articulation marks like accents and slurs.

Musical score for measures 292-297. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar rhythmic patterns and chordal textures. There are dynamic markings like *f* and *mf*, and articulation marks like accents and slurs.

Musical score for measures 298-303. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a sequence of chords and eighth notes. There is a dynamic marking of *8 sempre stacc.* and articulation marks like accents and slurs.

Musical score for measures 304-309. The system consists of two staves: a treble clef staff and a bass clef staff. The music includes a sequence of chords and eighth notes. There is a dynamic marking of *cresc.* and articulation marks like accents and slurs.

Musical score for measures 310-315. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a sequence of chords and eighth notes. There is a dynamic marking of *8 sempre stacc.* and articulation marks like accents and slurs. A section is marked *marcato assai*.

Ossia section. A single treble clef staff showing an alternative melodic line. It starts with a dynamic marking of *mf* and includes articulation marks like accents and slurs.

\* „das Thema mit dem Daumen links enorm spielen (5<sup>ter</sup> 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

Musical score for measures 316-321. The system consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with eighth-note patterns and some slurs. The middle staff is in bass clef, providing harmonic support with chords and some melodic fragments. The bottom staff is a continuation of the bass line. A first ending bracket labeled [A] spans the final two measures of this system.

322 8

Musical score for measures 322-331. The system consists of three staves. The top staff continues the melodic line with eighth-note patterns. The middle staff features complex chordal textures with some triplets and slurs. The bottom staff continues the bass line. A first ending bracket labeled [A] spans the final two measures of this system.

328 8 *stacc.*

Musical score for measures 328-333. The system consists of three staves. The top staff begins with a staccato marking and features eighth-note patterns. The middle staff has complex chordal textures. The bottom staff continues the bass line. A first ending bracket labeled [A] spans the final two measures of this system.

334 8

Musical score for measures 334-339. The system consists of three staves. The top staff continues the melodic line with eighth-note patterns. The middle staff has complex chordal textures. The bottom staff continues the bass line. A first ending bracket labeled [A] spans the final two measures of this system.

172 *più agitato*

340 \*)

346

352

358

\* „[340.] Takt soll heißen:“ (L-P)

\*) “Bar [340] should be:” (L-P)

8

364 *8* *rinf.*  
*rfz* *rinforz.*  
*rinforz.* *rfz*

370 *8* *più rinf.*  
*sempre più rinf.* *il più f e presto pos-*  
*Ossia*

375 *8*  
*-sibile* *ff*

380  
*fff due temi marcato assai*

387

sempre ff

5 3

This system contains measures 387 to 392. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a complex texture with multiple voices in both the treble and bass staves. The dynamic marking 'sempre ff' is present. There are accents and slurs throughout. A fingering '5 3' is indicated above a note in measure 391.

393

sf

This system contains measures 393 to 398. The music continues with similar complexity. The dynamic marking 'sf' (sforzando) is present. There are various articulations like accents and slurs.

399

This system contains measures 399 to 404. The music continues with similar complexity. There are various articulations like accents and slurs.

405

Come prima

f impetuoso

This system contains measures 405 to 410. The instruction 'Come prima' is written above the staff. The dynamic marking 'f impetuoso' is present. There are various articulations like accents and slurs.

411

8

This system contains measures 411 to 416. The music continues with similar complexity. There are various articulations like accents and slurs. A measure rest of 8 is indicated at the beginning of the system.

418

425

molto animato il tempo \*)

sotto voce

3 2 1 2 3      3 2 1 2 3

1 5      1 5

432

poco a poco cresc. - - - - -

439

sempre più cresc. - - - - -

446

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

\*) “the molto animato very fast” (L-K 111)

## Marziale tempo giusto

sciolto

455 \*)

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

Musical score for measures 471-480. The piece is in G major (one sharp) and 3/8 time. It features a driving, rhythmic accompaniment with frequent triplets and eighth notes. The dynamic is marked *fff*. A *poco ritardando* instruction appears in measure 480. Measure numbers 471, 472, 473, 474, 475, 476, 477, 478, 479, and 480 are indicated.

Musical score for measures 481-486. The piece continues with the same rhythmic intensity. Measure numbers 481, 482, 483, 484, 485, and 486 are indicated.

Musical score for measures 477-486. This section is marked *Più presto* and *con bravura*. The tempo and performance style increase significantly. Measure numbers 477, 478, 479, 480, 481, 482, 483, 484, 485, and 486 are indicated.

Musical score for measures 481-486. This section is marked *fff furioso*, indicating a very fast and intense performance. Measure numbers 481, 482, 483, 484, 485, and 486 are indicated.

178

488

sempre staccato

Musical score for measures 178-488. The score is written for piano in G major (one sharp) and 2/4 time. It features a complex texture with many sixteenth and thirty-second notes. A first ending bracket with an '8' is shown above the first few measures. The instruction 'sempre staccato' is written above the staff.

492

più cresc. -

Musical score for measures 492-868. The score continues with similar rhythmic complexity. A first ending bracket with an '8' is shown above the latter part of the system. The instruction 'più cresc. -' is written above the staff.

496

fff

Musical score for measures 496-872. The score features several first ending brackets with an '8'. The instruction 'fff' (fortissimo) is written above the staff.

Presto assai

504

martellato

con forza

cresc. -

Musical score for measures 504-876. The tempo is marked 'Presto assai'. The instruction 'martellato' (hammered) is written above the staff, and 'con forza' (with force) is written below. A first ending bracket with an '8' is shown above the first few measures. The instruction 'cresc. -' is written above the staff.

509

stringendo -

assai rinforz. -

Musical score for measures 509-880. The instruction 'stringendo -' (increasingly) is written above the staff. A first ending bracket with an '8' is shown above the latter part of the system. The instruction 'assai rinforz. -' (very reinforced) is written below the staff.

514 <sup>\*) 8</sup>

521

528 <sup>8</sup>

\*) „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)

533a

538a

543

549

\*) „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

Musical score for measures 555-559. Treble clef has chords and arpeggios, bass clef has a flowing eighth-note accompaniment. Measure 559 has a fermata over the final chord.

560

Musical score for measures 560-564. Treble clef has chords and arpeggios, bass clef has a flowing eighth-note accompaniment. Measure 564 has a fermata over the final chord.

565

poco ritard..

Musical score for measures 565-570. Treble clef has chords and arpeggios, bass clef has a flowing eighth-note accompaniment. Measure 567 has a triplet of eighth notes. Measure 570 has a fermata and the instruction "sotto voce".

571

8

dolce

Musical score for measures 571-576. Treble clef has chords and arpeggios, bass clef has a flowing eighth-note accompaniment. Measure 571 has a fermata and the instruction "dolce". Measure 576 has a fermata and the instruction "dolce". A dashed line above measures 571-576 indicates an 8-measure phrase.

577

sotto voce

8

dolce

Musical score for measures 577-582. Treble clef has chords and arpeggios, bass clef has a flowing eighth-note accompaniment. Measure 577 has a fermata and the instruction "sotto voce". Measure 582 has a fermata and the instruction "dolce". A dashed line above measures 577-582 indicates an 8-measure phrase.

182

583

8

589

599

603

606

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

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