

GOH, SOO K., D.M.A. Igor Stravinsky's L'Histoire du Soldat Trio for Clarinet, Violin, and Piano: A Critical Edition. (2011)  
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I. Solo Recital: Sunday, April 25, 2004, 3:30 p.m., Recital Hall. *Fantasies on Poems of Richard Dehmel*, Op. 9 (Alexander Zemlinsky); *Sonate für Klarinette Solo*, Op. 110 (Sigfrid Karg-Elert); *Sonate B-dur für Klarinette und Klavier*, Op. 107 (Max Reger).

II. Solo Recital: Sunday, November 21, 2004, 7:30 p.m., Recital Hall. *Sonata* (1942) (Leonard Bernstein); *Sonatine Attique pour Clarinette Seule* (1967) (Henri Tomasi); *Quintet in A Major*, K. 581 (Wolfgang Amadeus Mozart).

III. Solo Recital; September 1, 2005, 5:30 p.m., Recital Hall. *Le Tombeau de Ravel Valse-Caprices* (Arthur Benjamin); *Sonate* (1973) (Edison Denisov); *La Fille Aux Cheveux De Lin* (Claude Debussy); *Grand Duo Concertante* (Carl Maria von Weber).

IV. Solo Recital; Saturday, April 22, 2006, 5:30 p.m., *Concerto per Clarinetto Solo* (*Carte fiorentine n. 2*) (Valentino Bucchi); *Drei Romanzen*, Op. 94 (Robert Schumann); *Première Rhapsodie* (Claude Debussy); *Canzonetta*, Op. 19 (Gabriel Pierné); *Sonatina for Clarinet and Piano* (Joseph Horovitz).

V. D.M.A. Research Project. IGOR STRAVINSKY'S L'HISTOIRE DU SOLDAT TRIO FOR CLARINET, VIOLIN, AND PIANO: A CRITICAL EDITION. The purpose of this dissertation was to create a critical edition of *L'Histoire du Soldat* trio.

The copyist manuscript from Chester Music (JWC 222) and handwritten manuscript (Dep RS 76) from Stadbibliothek Winterthur were consulted to create an edition that is faithful to the manuscripts. Background information about *L'Histoire du Soldat*, a biographical sketch of Werner Reinhart, and a table of ambiguities are given.



IGOR STRAVINSKY'S L'HISTOIRE DU SOLDAT TRIO  
FOR CLARINET, VIOLIN, AND PIANO:  
A CRITICAL EDITION

by

Soo K. Goh

A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Greensboro  
2011

Approved by

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Committee Chair

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To my loving family who have made great sacrifices so that I could pursue my higher  
education in the United States of America.

## APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of  
The Graduate School at The University of North Carolina at Greensboro.

Committee Chair

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Date of Acceptance by Committee

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Date of Final Oral Examination

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- Mr. Howard Friend, Managing Editor of Chester Music Limited & Novello & Company Limited in London. Mr. Friend was patient throughout the changes in this project. Without his consent, none of the manuscript images seen in this dissertation would be possible.

## TABLE OF CONTENTS

	Page
LIST OF TABLES . . . . .	.viii
LIST OF FIGURES . . . . .	ix
CHAPTER	
I. L'HISTOIRE DU SOLDAT . . . . .	1
Brief Background . . . . .	1
II. WERNER REINHART . . . . .	5
Brief Biography . . . . .	5
The Generous Patron . . . . .	8
III. ABOUT THE EDITION . . . . .	17
Justification for the Critical Edition . . . . .	17
Manuscript Source Materials and Acquisition Process . . . . .	19
Notes about the Edition . . . . .	22
Closing Remarks . . . . .	27
IV. L'HISTOIRE DU SOLDAT TRIO: THE CRITICAL EDITION . . . . .	31
Movement I - <i>Marche du Soldat</i> . . . . .	31
Movement II - <i>Le Violon du Soldat</i> . . . . .	36
Movement III - <i>Petit Concert</i> . . . . .	44
Movement IV - <i>Tango-Valse-Ragtime</i> . . . . .	54
Movement V - <i>Danse du Diable</i> . . . . .	73
V. TABLE OF AMBIGUITIES . . . . .	79
Movement I - <i>Marche du Soldat</i> . . . . .	80
Movement II - <i>Le Violon du Soldat</i> . . . . .	83
Movement III - <i>Petit Concert</i> . . . . .	88
Movement IV - <i>Tango-Valse-Ragtime</i> . . . . .	101
Movement V - <i>Danse du Diable</i> . . . . .	113

VI. ADDITIONAL DISCUSSION . . . . .	122
The Case of the Chalumeau Low E <sup>b</sup> . . . . .	122
Movement III - <i>Petit Concert</i> . . . . .	127
BIBLIOGRAPHY . . . . .	134
APPENDIX A: PUBLISHER PERMISSION FOR THE USE OF COPYRIGHTED MATERIALS . . . . .	137
APPENDIX B: SELECT PAGES FROM DEP RS 76 MANUSCRIPT . . . . .	146



## LIST OF TABLES

	Page
Table 1 - Table of Ambiguities for Movement I - <i>Marche du Soldat</i> .....	80
Table 2 - Table of Ambiguities for Movement II - <i>Le Violon du Soldat</i> .....	83
Table 3 - Table of Ambiguities for Movement III - <i>Petit Concert</i> .....	88
Table 4 - Table of Ambiguities for Movement IV - <i>Tango-Waltz-Ragtime</i> .....	101
Table 5 - Table of Ambiguities for Movement V - <i>Danse du Diable</i> .....	113

## LIST OF FIGURES

	Page
Figure 1 - Last page of <i>Tango-Valse-Ragtime</i> from the Dep RS 76 manuscript. ....	22
Figure 2 - Last page of <i>Petit Concert</i> from Dep RS 76 manuscript. ....	23
Figure 3 - Single and double simile sign .....	26
Figure 4 - DR76, <i>Marche du Soldat</i> , vln: ms. 20.....	80
Figure 5 - DR76, <i>Marche du Soldat</i> , cl: ms. 26-27.....	80
Figure 6 - DR76, <i>Marche du Soldat</i> , pno: ms. 29-30 .....	81
Figure 7 - DR76, <i>Marche du Soldat</i> , cl: ms. 43-45.....	81
Figure 8 - DR76, <i>Marche du Soldat</i> , vln: ms. 45.....	81
Figure 9 - DR76, <i>Marche du Soldat</i> , pno: ms. 46-48 .....	82
Figure 10 - DR76, <i>Marche du Soldat</i> , pno: ms. 59.....	82
Figure 11 - DR76, <i>Le Violon du Soldat</i> , cl: ms. 20.....	83
Figure 12 - DR76, <i>Le Violon du Soldat</i> , cl: ms.22.....	83
Figure 13 - DR76, <i>Le Violon du Soldat</i> , vln: ms. 31 .....	84
Figure 14 - DR76, <i>Le Violon du Soldat</i> , vln: ms. 32 .....	84
Figure 15 - DR76, <i>Le Violon du Soldat</i> , vln: ms. 33 .....	84
Figure 16 - DR76, <i>Le Violon du Soldat</i> , vln: ms. 34 .....	85
Figure 17 - DR76, <i>Le Violon du Soldat</i> , cl: ms. 48-49 .....	85
Figure 18 - DR76, <i>Le Violon du Soldat</i> , vln: ms. 62 .....	85
Figure 19 - DR76, <i>Le Violon du Soldat</i> , vln: ms. 65 .....	86
Figure 20 - DR76, <i>Le Violon du Soldat</i> , pno: ms. 88.....	86

Figure 21 - DR76, <i>Le Violon du Soldat</i> , pno: ms. 89-90 .....	86
Figure 22 - DR76 - <i>Le Violon du Soldat</i> , vln: ms. 91 .....	87
Figure 23 - DR76, <i>Le Violon du Soldat</i> , vln: ms. 98 .....	87
Figure 24 - DR76, <i>Petit Concert</i> , pno: ms. 7-8.....	88
Figure 25 - DR76, <i>Petit Concert</i> , vln: ms. 27 .....	88
Figure 26 - DR76, <i>Petit Concert</i> , pno: ms. 35-36.....	89
Figure 27 - DR76, <i>Petit Concert</i> , pno: ms. 59 .....	89
Figure 28 - DR76, <i>Petit Concert</i> , pno: ms. 60 .....	89
Figure 29 - DR76, <i>Petit Concert</i> , pno: ms. 69-70.....	90
Figure 30 - DR76, <i>Petit Concert</i> , cl, vln, pno: ms. 70-72.....	90
Figure 31 - DR76, <i>Petit Concert</i> , cl, vln, pno: 73-75 .....	91
Figure 32 - DR76, <i>Petit Concert</i> , cl: ms. 71-73 .....	91
Figure 33 - DR76, <i>Petit Concert</i> , cl, vln, pno: ms. 76-77.....	92
Figure 34 - DR76, <i>Petit Concert</i> , cl: ms. 77-78.....	92
Figure 35 - DR76, <i>Petit Concert</i> , pno: ms. 78-79.....	93
Figure 36 - DR76, <i>Petit Concert</i> , pno: ms. 80-81.....	93
Figure 37 - DR76, <i>Petit Concert</i> , pno: ms. 84 .....	94
Figure 38 - DR76, <i>Petit Concert</i> , vln: ms. 89.....	94
Figure 39 - DR76, <i>Petit Concert</i> , vln: ms. 92.....	95
Figure 40 - DR76, <i>Petit Concert</i> , vln: ms. 93.....	95
Figure 41 - DR76, <i>Petit Concert</i> , pno: ms. 96 .....	95
Figure 42 - DR76, <i>Petit Concert</i> , pno: ms. 94-96.....	96

Figure 43 - DR76, <i>Petit Concert</i> , pno: ms. 99 .....	96
Figure 44 - DR76, <i>Petit Concert</i> , pno: ms. 100 .....	97
Figure 45 - DR76, <i>Petit Concert</i> , pno: ms. 101-102.....	97
Figure 46 - DR76, <i>Petit Concert</i> , vln: ms. 106-107.....	97
Figure 47 - DR76, <i>Petit Concert</i> , pno: ms. 110 .....	98
Figure 48 - DR76, <i>Petit Concert</i> , pno: ms. 111-112.....	98
Figure 49 - DR76, <i>Petit Concert</i> , pno: ms. 113 .....	99
Figure 50 - DR76, <i>Petit Concert</i> , pno: ms. 140 .....	99
Figure 51 - DR76, <i>Petit Concert</i> , vln: ms. 141 .....	100
Figure 52 - DR76, <i>Petit Concert</i> , vln: ms. 142 .....	100
Figure 53 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 19 .....	101
Figure 54 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 30 .....	101
Figure 55 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 30 .....	102
Figure 56 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 34-37 .....	102
Figure 57 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 38-40 .....	102
Figure 58 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 57-58 .....	103
Figure 59 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 60-62 .....	103
Figure 60 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 63-64 .....	103
Figure 61 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 65-66 .....	103
Figure 62 - DR76, <i>Tango-Valse-Ragtime</i> , vln: ms. 78 .....	104
Figure 63 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 79-83 .....	104
Figure 64 - DR76, <i>Tango-Valse-Ragtime</i> , vln: ms. 97 .....	105

Figure 65 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 126-127 .....	105
Figure 66 - DR76, <i>Tango-Valse-Ragtime</i> , vln: ms. 142-146.....	105
Figure 67 - DR76, <i>Tango-Valse-Ragtime</i> , cl, vln, pno: ms. 169 .....	106
Figure 68 - DR76, <i>Tango-Valse-Ragtime</i> , cl, vln: ms. 176 .....	106
Figure 69 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 191 .....	107
Figure 70 - DR76, <i>Tango-Valse-Ragtime</i> , vln: ms. 193-194.....	107
Figure 71 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 203 .....	107
Figure 72 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 206 .....	108
Figure 73 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 210 .....	108
Figure 74 - DR76, <i>Tango-Valse-Ragtime</i> , vln: ms. 227 .....	108
Figure 75 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 227 .....	109
Figure 76 - DR76, <i>Tango-Valse-Ragtime</i> , cl: ms. 243-244 .....	109
Figure 77 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 258-260 .....	110
Figure 78 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 262-263 .....	110
Figure 79 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 264 .....	111
Figure 80 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 265-267 .....	111
Figure 81 - DR76, <i>Tango-Valse-Ragtime</i> , vln: ms. 268 .....	112
Figure 82 - DR76, <i>Tango-Valse-Ragtime</i> , pno: ms. 269-271 .....	112
Figure 83 - DR76, <i>Danse du Diable</i> , cl: ms. 4-5 .....	113
Figure 84 - DR76, <i>Danse du Diable</i> , pno: 12 .....	113
Figure 85 - DR76, <i>Danse du Diable</i> , pno: ms. 13-14 .....	114
Figure 86 - DR76, <i>Danse du Diable</i> , pno: ms. 15-16 .....	114

Figure 87 - DR76, <i>Danse du Diable</i> , vln: ms. 15 .....	115
Figure 88 -DR76, <i>Danse du Diable</i> , cl: ms. 15-16 .....	115
Figure 89 - DR76, <i>Danse du Diable</i> , pno: ms. 17 .....	115
Figure 90 - DR76, <i>Danse du Diable</i> , vln, pno: ms. 18-19 .....	116
Figure 91 - DR76, <i>Danse du Diable</i> , pno: ms. 25 .....	116
Figure 92 - DR76, <i>Danse du Diable</i> , cl: ms. 25-27 .....	117
Figure 93 - DR76, <i>Danse du Diable</i> , vln: ms. 32 .....	117
Figure 94 - DR76, <i>Danse du Diable</i> , cl: ms. 34 .....	117
Figure 95 - DR76, <i>Danse du Diable</i> , pno: ms. 39 .....	118
Figure 96 - DR76, <i>Danse du Diable</i> , vln: 48-50.....	118
Figure 97 - DR76, <i>Danse du Diable</i> , cl: ms. 54-56 .....	118
Figure 98 - DR76, <i>Danse du Diable</i> , pno: ms. 54 .....	119
Figure 99 - DR76, <i>Danse du Diable</i> , pno: ms. 56 .....	119
Figure 100 - DR76, <i>Danse du Diable</i> , pno: ms. 62-63 .....	119
Figure 101 - DR76, <i>Danse du Diable</i> , pno: ms. 63 .....	120
Figure 102 - DR76, <i>Danse du Diable</i> , cl, vln, pno: ms. 66-70 .....	120
Figure 103 - DR76, <i>Danse du Diable</i> , pno: ms. 71 .....	121
Figure 104 - DR76, <i>Danse du Diable</i> , cl: ms. 71-73 .....	121
Figure 105 - DR76, <i>Le Violon du Soldat</i> , cl, vln, pno: ms. 20-22 .....	122
Figure 106 - ANE1987, <i>Petit Airs au bord du Ruisseau</i> , bassoon, trombone, violin, double bass: ms. 18-22 .....	123
Figure 107 - DR76, <i>Le Violon du Soldat</i> , cl, vln, pno: ms. 88.....	125
Figure 108 - DR76, <i>Le Violon du Soldat</i> , cl, vln, pno: ms. 89-90 .....	126

Figure 109 - DR76, <i>Petit Concert</i> , cl, vln, pno: ms. 18-21.....	127
Figure 110 - CPE, <i>Petit Concert</i> , cl, vln, pno: ms. 18-21 .....	128
Figure 111 - ANE1987, <i>Petit Concert</i> , clarinet, cornet, violin: ms. 18-19.....	128
Figure 112 - ANE1987, <i>Petit Concert</i> , clarinet, violin: ms. 20-21.....	129
Figure 113 - CE, <i>Petit Concert</i> , cl, vln, pno: ms. 18-21 .....	129
Figure 114 - DR76, <i>Petit Concert</i> , cl, vln, pno: 22-28 .....	130
Figure 115 - CPE, <i>Petit Concert</i> , cl, vln, pno: ms. 22-27 .....	131
Figure 116 - ANE1987, <i>Petit Concert</i> , clarinet, violin: ms. 22-26.....	131
Figure 117 - ANE1987, <i>Petit Concert</i> , clarinet, cornet, violin, double bass: ms. 27-28 .....	132
Figure 118 - CE, <i>Petit Concert</i> , cl, vln, pno: ms. 21 - 27 .....	133

# CHAPTER I

## L'HISTOIRE DU SOLDAT

### Brief Background

Igor Stravinsky composed *L'Histoire du Soldat* in 1918 out of the necessity for financial survival. From 1914 to 1920, World War I and political turmoil in Russia forced Stravinsky to live in exile in Switzerland. During this period, conditions eliminated Stravinsky's primary income from collaborations with Sergey Diaghilev of the Ballet Russes. Stravinsky and the Swiss author Charles-Ferdinand Ramuz, who was just as financially affected by the war, came up with the concept of a little travelling theater that could easily be put together for performances even in remote areas. They proposed this idea to the Swiss conductor Ernest Ansermet and René Auberjonois, a local painter and a friend of both Stravinsky and Ramuz.<sup>1</sup> Ansermet would conduct the work and Auberjonois would design the set and costumes. Ramuz was unfamiliar with writing for the theater and decided instead to write a story to be adapted for the stage. Stravinsky and Ramuz agreed that the music would be independent from the text so it could be performed separately as a concert suite.<sup>2</sup> The end product was a stage production with narrator, dancers, and musical accompaniment that is *L'Histoire du Soldat*.

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<sup>1</sup> Igor Stravinsky and Robert Craft, *Expositions and Developments* (Garden City, New York: Doubleday & Company, Inc., 1962), 106.

<sup>2</sup> Eric Walter White, *Stravinsky: The Composer and His Works*, 2nd ed. (Berkeley: University of California Press, 1985), 265.



The music of *L'Histoire du Soldat* exists in three versions. The original version to be used as a 'pit-orchestra' to accompany the stage action was composed for a septet of violin, double bass, clarinet, bassoon, cornet à pistons, trombone, and percussion. Ernest Ansermet conducted the premiere on September 28, 1918 at the Théâtre Municipal de Lausanne in Lausanne, Switzerland. The second version, also for the same septet instrumentation, was a concert suite arranged by Stravinsky consisting of eight movements from the original work.<sup>3</sup>

1. The Soldier's March
2. The Soldier's Violin
3. Royal March
4. The Little Concert
5. Three Dances: Tango, Waltz, Ragtime
6. The Devil's Dance
7. Chorale
8. The Devil's Triumphal March

Ansermet also conducted this *Grande Suite* premiere on 20 July 1920 at the Wigmore Hall, London. The third version was a transcription by the composer for clarinet, violin, and piano. This trio suite from *L'Histoire du Soldat* premiered on November 8, 1919 in Lausanne, Switzerland. The musicians who premiered this transcription were Edmond

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<sup>3</sup> Eric Walter White, *Stravinsky*, 275.

Allegra (clarinet), José Porta (violin), and José Iturbi (piano).<sup>4</sup> There are only five movements in the work.

- I. The Soldier's March
- II. The Soldier's Violin
- III. A Little Concert
- IV. Tango-Waltz-Ragtime
- V. The Devil's Dance

According to Robert Craft, Stravinsky completed the movements of the trio suite in the following order.<sup>5</sup>

- V. The Devil's Dance (November 25, 1918)
- III. The Little Concert (December 1, 1918)
- I. The Soldier's March (January 18, 1919)
- II. The Soldier's Violin (some time before January 17, 1919)
- IV. Tango-Waltz-Ragtime (soon after movements I and II)<sup>6</sup>

J. & W. Chester published all three versions of the work. The music for the full work was published in 1924,<sup>7</sup> the *Grande Suite* in 1922, and the trio suite in 1920.<sup>8</sup>

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<sup>4</sup> Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York: Simon and Shuster, 1978), 173.

<sup>5</sup> *Ibid.*, 175.

<sup>6</sup> The last page of the Tango, Waltz, Ragtime movement in the Dep RS 76 manuscript obtained by the author from Stadtbibliothek Winterthur was signed Morges, November 1919 (See Appendix B: Movement IV - *Tango-Valse-Ragtime*, p. 156). This movement was referred as Three Dances in Vera Stravinsky and Robert Craft's book titled *Stravinsky in Pictures and Documents* in page 175.

<sup>7</sup> Eric Walter White, *Stravinsky*, 264.

<sup>8</sup> *Ibid.*, 275.

Stravinsky and Ramuz struggled to secure funding for *L'Histoire du Soldat*. Philanthropist Werner Reinhart of Winterthur came to their financial rescue. According to Stravinsky, Reinhart was so generous that he "not only promised to collect the requisite capital, but entered into our plan with cordiality and sympathetic encouragement."<sup>9</sup> Reinhart also "paid for everybody and everything, and finally even commissioned my music."<sup>10</sup> Stravinsky was very pleased with all aspects of the performance, citing careful execution, setting, and perfect interpretation.<sup>11</sup> This premiere had a lasting impression on him for he later lamented that he never again saw a performance of the work that satisfied him to the same degree.<sup>12</sup> Despite securing Werner Reinhart's funding, the work encountered difficulties that were out of Stravinsky and Ramuz's control. Immediately following the premier, for example, they put plans for other performances on hold because of the Spanish influenza epidemic in Europe. Everyone involved with production, including agents of the planned tour to Geneva and other Swiss towns fell ill.<sup>13</sup> Stravinsky also fell ill from the influenza.<sup>14</sup> The tour was abandoned and it was not until 1924 that staged performances were seen again. Three performances were staged at *Théâtre des Champs-Élysées* in Paris on April 24, 26, and 27, 1924.<sup>15</sup>

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<sup>9</sup> Igor Stravinsky, *Igor Stravinsky: An Autobiography* (New York: W. W. Norton & Company, 1998), 70-71.

<sup>10</sup> Eric Walter White, *Stravinsky*, 273.

<sup>11</sup> Igor Stravinsky, *Igor Stravinsky*, 77.

<sup>12</sup> Ibid.

<sup>13</sup> Eric Walter White, *Stravinsky*, 274.

<sup>14</sup> Vera Stravinsky and Robert Craft, *Stravinsky in Pictures*, 166.

<sup>15</sup> Eric Walter White, *Stravinsky*, 274.

## CHAPTER II

### WERNER REINHART

#### Brief Biography

Werner Reinhart (March 19, 1884 - August 29, 1951) was born into a very wealthy industrialist family of Winterthur, Switzerland. It is worthwhile to understand the source of his wealth. Werner Reinhart's maternal grandfather, Salomon Volkart (1816-93) and his brother, Johann Georg Volkart (1825-61) established Volkart Brothers Winterthur and Bombay in 1851. The company engaged in the "trade of cotton and industrial goods between Europe and the Indian subcontinent."<sup>16</sup> Werner's father, Théodore Reinhart (1849-1919), inherited the Volkart Brother's business when he married Werner's mother, Lilly Volkart. Théodore was passionate for the arts and culture. At a young age, he traveled the world, from New Orleans to Pondicherry (India), and New York to Osaka.<sup>17</sup> He played the violin and piano and enjoyed the company of great artists such as Henry Bischoff of Lausanne, and Théophile Robert of Saint-Blaise.<sup>18</sup> Théodore Reinhart instilled his deep passions and appreciation for the arts in his children. He taught them to cultivate personal relationships with artists.

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<sup>16</sup> "VOLCAFE History," VOLCAFE GROUP, <http://www.volcafe.com/history/index.html> (accessed February 22, 2011).

<sup>17</sup> Georges Duplain, *L'homme aux mains d'or: Werner Reinhart, Rilke et les créateurs de Suisse romande* [The man with golden hands: Werner Reinhart, Rilke and the creators of French Swiss] (Lausanne: Editions 24 Heures, 1988), 12.

<sup>18</sup> Ibid.

Werner Reinhart was the third child of five children, Georg (1877-1955), Hans (1880-1963), Oskar (1885-1965), and Emma (1890-1966).<sup>19</sup> Georg, the eldest, took over the family business although he would have preferred to devote his life to the arts like his younger brothers.<sup>20</sup> Hans became a writer, poet, and translator. He translated Ramuz's original French text of *L'Histoire du Soldat* for the German production of the work.<sup>21</sup> Hans also made German adaptations of Arthur Honegger's major works.<sup>22</sup> Oskar, a reserved man, immersed himself in art collecting and patronage, bequeathing his collection of over 800 paintings from the 14th to early 20th century to the city of Winterthur, Switzerland. He also turned his private home, *Am Römerholz*, into a private gallery. No information could be found on Emma's life. According to Harry Halbreich, the Reinharts were "patrons of on a scale unknown since the princes of the Renaissance."<sup>23</sup>

According to Pamela Weston, Reinhart witnessed great misery as a private in World War I. This experience affected his outlook in life. Werner decided "on a future plan to enrich the world with music by means of his wealth."<sup>24</sup> None of Werner's brothers were as dedicated to music as he. Werner became an important and generous music patron of the 20th century, bequeathing his house in Winterthur, Villa Rychenberg, to

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<sup>19</sup> "Theodor REINHART," Geneva Genealogy Society, <http://www.gen-gen.ch/REINHART/Theodor/1115396?fnc=lg&lg=en> (accessed July 5, 2011).

<sup>20</sup> Georges Duplain, *L'homme aux mains d'or*, 19.

<sup>21</sup> Maureen A. Carr, ed., *Stravinsky's Histoire Du Soldat: A Facsimile of the Sketches* (Middleton, WI: A-R Editions, 2005), 7.

<sup>22</sup> Harry Halbreich, *Arthur Honegger*, ed. Reinhard G. Pauly, trans. Roger Nichols (Portland: Amadeus Press, 1999), 71.

<sup>23</sup> Ibid.

<sup>24</sup> Pamela Weston, "Werner Reinhart, Philanthropist Extraordinaire," *The Clarinet* 28, no. 3 (June 2001): 64.

become a music school.<sup>25</sup> He lived his entire life in Winterthur. Werner was also a proficient amateur musician on the clarinet, bass clarinet, and the basset horn.<sup>26</sup> It is therefore unsurprising that many works dedicated to him featured prominent clarinet parts. Harry Halbreich wrote that Werner Reinhart was

dubbed by his biographer, Georges Duplain, "the man with the hands of gold." In his imposing residence of the Rychenberg, a veritable castle by the gates of Winterthur, or in the more intimate, country setting of the Fluh at Maur, on the shores of the Greifensee, he entertained poets, painters, and musicians with unlimited generosity, despite his reserved, even cold manner.<sup>27</sup>

Reinhart's generosity and support of musicians and artists was instrumental in realizing *L'Histoire du Soldat*. Stravinsky and Ramuz were only in the early stages of discussion of their new project on February 28, 1918.<sup>28</sup> Ten days later on March 10, 1918, Ramuz wrote to Stravinsky that Reinhart had agreed to provide 3,000 francs for the *L'Histoire* project.<sup>29</sup> Reinhart promised the large sum of money even though he had not yet met Stravinsky.<sup>30</sup>

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<sup>25</sup> Harry Joelson-Strohbach, "Werner Reinhart," Historischen Lexikon der Schweiz, Bern, <http://www.hls-dhs-dss.ch/textes/d/D27757.php> (accessed July 5, 2011).

<sup>26</sup> Pamela Weston, "Werner Reinhart, Philanthropist Extraordinaire," 64.

<sup>27</sup> Harry Halbreich, *Arthur Honegger*, 71.

<sup>28</sup> Vera Stravinsky and Robert Craft, *Stravinsky in Pictures*, 168.

<sup>29</sup> Robert Craft, *Stravinsky: Selected Correspondence, Volume III* (New York: Knopf, 1985), 34.

<sup>30</sup> Vera Stravinsky and Robert Craft, *Stravinsky in Pictures*, 168.

## The Generous Patron

Werner Reinhart's generosity touched many important composers such as Alban Berg (1885-1935), Adolf Busch (1891-1952), Paul Hindemith (1895-1963), Arthur Honegger (1892-1955), Ernst Krenek (1900-1991), Hans Pfitzner (1869-1949), Othmar Schoeck (1886-1957), Arnold Schönberg (1874-1951), Richard Strauss (1864-1949), Igor Stravinsky (1882-1971), and Anton Webern (1883-1945).<sup>31</sup> His quiet and discreet support of artists means that it is highly possible there are others of whom we do not know. All of these composers sought asylum or lived in neutral Switzerland at some point of their life. Reinhart supported these composers in a variety of ways. For many, he provided the funds necessary for the completion of works. For others, he helped secure additional sponsors and concert venues while using his influence to promote their music. Reinhart also supported the Austrian poet Rainer Maria Rilke (1875-1926). He bought the *Château de Muzot* above Sierre in the Valais, Switzerland and allowed Rilke to stay there for the rest of his life.<sup>32</sup> This freed Rilke from his financial worries to write some of his greatest works at the *Muzot*, including *Sonnets to Orpheus*.<sup>33</sup> During the first half of the twentieth century, Reinhart's 'golden hands' enabled the Musikkollegium Winterthur, the oldest orchestra in Switzerland, to survive to present day.<sup>34</sup> Hermann Scherchen (1891-1966)

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<sup>31</sup> With the exception of Adolf Busch, Peter Sulzer's 3-volume book, *Zehn Komponisten um Werner Reinhart* discussed Werner Reinhart's relationship with these composers at length.

<sup>32</sup> J.R. Von Salis, *Rainer Maria Rilke: The Years in Switzerland*, 1st Paper-bound ed., trans. N.K. Cruickshank. (Berkeley: University of California Press, 1966), 121.

<sup>33</sup> Harry Halbreich, *Arthur Honegger*, 71.

<sup>34</sup> *Ibid.*, 72.

was the orchestra's most influential conductor. His relationship with Werner Reinhart shaped the musical culture of Winterthur. Scherchen and Reinhart were great supporters of new music. Composers including Richard Strauss, Igor Stravinsky, Othmar Schoeck, and Anton Webern, wrote for and had their works premiered by the orchestra.<sup>35</sup> In gratitude for support of their music, many of these composers dedicated their compositions and manuscripts to Reinhart. Reinhart's private collection of music manuscripts, letters, and writings at the Rychenberg Foundation and the Musikkollegium's archive is quite possibly one of the finest in Europe. Of particular interest to clarinetists among the manuscripts in the collection is the only known surviving 199-measure autograph sketch of the first movement of Mozart's K.621b<sup>36</sup> for basset horn in G.<sup>37</sup> This eventually may have become the famous Clarinet Concerto in A major K.622. The manuscript of Stravinsky's *L'Histoire du Soldat* trio for this study came from the Rychenberg Foundation's archive.

Whether Reinhart ever directly commissioned works is unclear. Below is a partial list of works dedicated to Werner Reinhart alphabetized by composer. Works in which Reinhart took part in the premiere are noted as well. The list is by no means complete. Reinhart's relationships with composers he supported is the subject of Peter Sulzer's book

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<sup>35</sup> "History," Musikkollegium Winterthur, <http://www.musikkollegium.ch/en/orchestra.html> (accessed February 13, 2011).

<sup>36</sup> Colin Lawson, *Mozart: Clarinet Concerto* (New York: Cambridge University Press, 1996), 34.

<sup>37</sup> Eric Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 111.



in three volumes titled *Zehn Komponisten um Werner Reinhart*.<sup>38, 39, 40</sup>

### Adolf Busch

Adolf Busch was a German violinist and composer who rejected anti-Semitism by leaving Germany and refused to play in fascist Italy. His biographer, Tully Potter, wrote that Busch's actions cost him opportunities to perform throughout Europe that would have resulted in his fame. Busch migrated to Basel, Switzerland in 1927. Werner Reinhart sponsored Busch's debut at Winterthur, Switzerland on February 25, 1914.<sup>41</sup>

Busch composed the Suite in D minor for Solo Clarinet or Bass Clarinet, Op. 37a in 1926. There is very little information about this piece. The work was dedicated "To Dr[.] Werner Reinhart."<sup>42, 43</sup> Not much is known about the extent of Werner Reinhart's relationship with Busch. They did become lifelong friends. Busch's wife, Frieda, was an amateur soprano and clarinetist. Frieda and Werner Reinhart (who was also an amateur clarinetist) wrote to each other frequently. In 1922, Frieda Busch began taking lessons

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<sup>38</sup> Peter Sulzer, *Zehn komponisten um Werner Reinhart. i: ein ausschnitt aus dem wirkungskreis des musikkollegiums winterthur 1920-1950* [Ten composers around Werner Reinhart. I: A sketch of the influence of the Winterthur Musikkollegium, 1920-50] (Winterthur: Stadtbibliothek Winterthur, 1979), page nr.

<sup>39</sup> Peter Sulzer, *Zehn komponisten um Werner Reinhart. ii: ein ausschnitt aus dem wirkungskreis des musikkollegiums winterthur 1920-1950* [Ten composers around Werner Reinhart. II: A sketch of the influence of the Winterthur Musikkollegium, 1920-50] (Winterthur: Stadtbibliothek Winterthur, 1980), page nr.

<sup>40</sup> Peter Sulzer, *Zehn komponisten um Werner Reinhart. iii: briefwechsel* [Ten composers around Werner Reinhart. III: Correspondence] (Switzerland: Atlantis Musikbuch-Verlag, 1983), page nr.

<sup>41</sup> Tully Potter, *Adolf Busch: The Life of an Honest Musician* (London: Toccata Press, 2010), 183.

<sup>42</sup> *Ibid.*, 1252.

<sup>43</sup> Reinhart received an honorary doctorate from the University of Zurich in 1932. See Werner Reinhart's online article by Harry Joelsson-Strohbach in the Bibliography list.

with the renowned English clarinetist, Reginald Kell.<sup>44</sup> Kell and Adolf Busch made a highly regarded recording of Brahms's *Quintet in B minor, Op. 115* in 1937.<sup>45</sup> Busch wrote a number of clarinet works for Frieda (Op. 53a, 53b, 54, 53c, 53d, 62a, and 62d.). Even though the opus number is distant, it is possible that Op. 37a was also written for Frieda and later dedicated to Reinhart. This is an area worthy of further research.

### Paul Hindemith

Reinhart first met Paul Hindemith in the summer of 1922 at the *Internationalen Kammermusikaufführungen* (International Chamber Music performances) at the *Salzburger Festspielen* (Salzburg Festival) where Hindemith's third string quartet, Op. 22<sup>46</sup> was performed.<sup>47</sup> Hindemith's song cycle, *Die junge Magd* for contralto, flute, clarinet, and string quartet was performed at Winterthur on March 17, 1923. Reinhart was possibly the unnamed clarinetist in the performance.<sup>48</sup>

Hindemith's *Clarinet Quintet*, Op. 30 was dedicated to Reinhart. Philipp Dreisbach premiered the work with the Amar Quartet on August 7, 1923 at the Salzburg Festival. Dreisbach was the principal clarinetist in Stuttgart and taught at the *Hochschule*. He performed on the Böhm clarinet, which is unusual in Germany. Even so, Dreisbach was

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<sup>44</sup> Tully Potter, *Adolf Busch*, 636.

<sup>45</sup> *Ibid.*, 1148-1149.

<sup>46</sup> In Gisela Schubert's Hindemith article in Grove Music Online, Op. 22 is Hindemith's fourth string quartet composed in 1921. The third string quartet is Op. 16 in C major composed in 1920.

<sup>47</sup> Peter Sulzer, *Zehn komponisten um Werner Reinhart. ii: ein ausschnitt aus dem wirkungskreis des musikkollegiums winterthur 1920-1950* [Ten composers around Werner Reinhart. II: A sketch of the influence of the Winterthur Musikkollegium, 1920-50] (Winterthur: Stadtbibliothek Winterthur, 1980), 11.

<sup>48</sup> Pamela Weston, "Werner Reinhart, Philanthropist Extraordinaire," 64.

considered the new Mühlfeld.<sup>49</sup> Richard Mühlfeld was the German clarinetist for whom Brahms wrote his Op. 120 sonatas and the Op. 114 Trio. Mühlfeld performed on an Ottensteiner Bärmann-system clarinet.<sup>50</sup> Hindemith's *Clarinet Quintet* was written for both the B<sup>b</sup> and E<sup>b</sup> clarinet. Dreisbach did not have an E<sup>b</sup> clarinet and therefore Hindemith requested a Böhm E<sup>b</sup> clarinet from the Musikkollegium. Dreisbach received the instrument along with a gift of six E<sup>b</sup> and twelve B<sup>b</sup> reeds from Reinhart, merely twelve days before the premiere. To Dreisbach's horror, a non-Böhm E<sup>b</sup> clarinet was sent. He somehow coped and premiered the work. Dreisbach also complained to Reinhart about the cost to return the non-Böhm E<sup>b</sup> clarinet. Reinhart responded by giving Dreisbach a new Böhm E<sup>b</sup> clarinet from the maker Leroy. He also praised Dreisbach's performance at the premiere.<sup>51</sup> The American premiere of Op. 30 was performed by the clarinetist Eric Simon and the Galimir Quartet on April 22, 1958 in Carl Fisher Hall in New York.<sup>52</sup> This occurred nearly 35 years later because the quintet was not available in print until 1955.<sup>53</sup>

### Arthur Honegger

In 1921, Werner Reinhart agreed to fund *Le Roi David* by the famous Swiss playwright Rene Morax (1873-1963). Morax had trouble finding a composer who was willing to compose the music due to the large amount of music needed and the tight deadline.

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<sup>49</sup> Eric Hoeprich, *The Clarinet*, 235.

<sup>50</sup> *Ibid.*, 176.

<sup>51</sup> Pamela Weston, "Werner Reinhart, Philanthropist Extraordinaire," 66.

<sup>52</sup> George Townsend, "A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1967), 32.

<sup>53</sup> *Ibid.*

Ernest Ansermet recommended Honegger, who accepted without hesitation. Reinhart provided 10,000 Swiss francs in support of this project. Thus began a relationship between Honegger and Werner Reinhart that resulted in the *Sonatina for Clarinet and Piano*. Reinhart liked Honegger's works enough that he "recommend[ed] the young composer all over the place, especially to the *Schoenberg Verein* in Vienna."<sup>54</sup>

*Sonatina for Clarinet and Piano* was composed between 1921-1922. The movements for this miniature work were composed out of order. The second and third movements were composed in October and November of 1921. The first movement was then added in July 1922. Louis Cahuzac (clarinet) and Jean Wiéner (piano) premiered the work on June 5, 1923 in a concert entitled *Wiéner Concert* at the Salle Pleyel in Paris.<sup>55</sup>

### Ernst Krenek

In December 1923, Krenek's Piano Concerto No. 1, Op. 18 was premiered by Hermann Scherchen, who was the director and conductor of the Musikkollegium Winterthur. Krenek attended the final rehearsals and the performance. While at Winterthur, Krenek met Ernst Georg Wolff through Scherchen. Wolff was a composer and theorist who had studied with Schönberg and Scherchen. They became friends and Wolff managed to secure 1,000 Swiss francs as a Christmas gift to Krenek to extend his stay at Winterthur.<sup>56</sup> This large sum of money came from Reinhart. Wolff also persuaded

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<sup>54</sup> Harry Halbreich, *Arthur Honegger*, 81.

<sup>55</sup> *Ibid.*, 269.

<sup>56</sup> John L. Stewart, *Ernst Krenek: The Man and His Music* (Berkeley: University of California Press, 1991), 46.

Reinhart to support Krenek for two years until 1925, so that Krenek could study with him. It was at Reinhart's home that Krenek met Stravinsky for the first time in November 1924.<sup>57</sup>

1. *Kleine Suite*, Op. 28 - Krenek's letter to Reinhart dated March 17, 1924 included a little gift for Reinhart's 40th birthday that was Op. 28.<sup>58</sup> The date of the manuscript was March 3, 1924.<sup>59</sup> *Kleine Suite* consists of four short-movements for clarinet and piano. The premiere date and performers are unknown.
2. *Trio* Op. 108 - Krenek dedicated this violin, clarinet and piano trio to Reinhart in 1946. By then, Krenek had immigrated to the United States and was teaching at Hamline University in St. Paul, Minnesota. The premiere date and performers are unknown.

### Othmar Schoeck

Othmar Schoeck was a Swiss composer primarily known for his vocal works. As with many composers during World War I, Schoeck struggled financially. Schoeck connected with Werner Reinhart as a guest of Hans Reinhart at the "Fluh," the Reinhart's country house, in 1912.<sup>60</sup> In 1916, Werner Reinhart gave Schoeck an annual "scholarship" of 3,000 Swiss francs for three years with zero expectations.<sup>61</sup> Reinhart renewed this

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<sup>57</sup> John L. Stewart, *Ernst Krenek*, 55.

<sup>58</sup> Peter Sulzer, *Zehn komponisten um Werner Reinhart. iii: briefwechsel* [Ten composers around Werner Reinhart. III: Correspondence] (Switzerland: Atlantis Musikbuch-Verlag, 1983), 174.

<sup>59</sup> *Ibid.*, 175.

<sup>60</sup> Chris Walton, *Othmar Schoeck: Life and Works* (Rochester, NY: University of Rochester Press, 2009), 46.

<sup>61</sup> *Ibid.*, 60.

"scholarship" in 1918 and continued to fund Schoeck for the rest of Schoeck's life.<sup>62</sup> In return, Schoeck dedicated these pieces to Werner Reinhart:

1. *Gaselen*, Op. 38 (composed in 1923) - A song cycle based on the poem of Gottfried Keller for baritone, flute, oboe, bass clarinet, trumpet, percussion, and piano. It premiered on February 23, 1924 in Winterthur with baritone soloist Felix Loeffel and Schoeck conducting. Reinhart performed the bass clarinet part at the premiere.<sup>63</sup>
2. *Sonata for Bass Clarinet and Piano*, Op. 41 (composed between 1927-1928) - The sonata premiered on April 22, 1928 at the Swiss *Tonkünstlerfest* in Lucerne. The bass clarinet part was to have been performed by Zurich clarinetist Carl Pathe. For unknown reasons, Wilhelm Arnold from Munich substituted for Pathe at the last minute. Fritz Müller was the pianist.<sup>64</sup>
3. *Andante*, Woo. 35 (composed in 1916) - This is an unfinished clarinet sonata in G. Only a movement titled *Andante* exists. This sonata was most likely composed out of Schoeck's gratitude for Werner Reinhart's patronage. Pamela Weston incorrectly noted that Schoeck composed a Clarinet Sonata, Op. 35.<sup>65</sup> Opus 35 is a set of three songs titled *Drei Lieder* consisting of *Fahrewohl* (Op. 35/1), *April* (Op. 35/2), and *Gottes Segen* (Op. 35/3).<sup>66</sup> Woo. 35 premiered on June 8, 1949 in Geneva with Pierre de Bavier (clarinet) and Luise von Walther (piano).<sup>67</sup>

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<sup>62</sup> Chris Walton, *Othmar Schoeck*, 81.

<sup>63</sup> *Ibid.*, 130.

<sup>64</sup> *Ibid.*, 162.

<sup>65</sup> Pamela Weston, "Werner Reinhart, Philanthropist Extraordinaire," 64.

<sup>66</sup> Chris Walton, *Othmar Schoeck*, 362.

<sup>67</sup> *Ibid.*, 341.

## Igor Stravinsky

Stravinsky's relationship with Werner Reinhart resulted in three compositions. Two of them are versions of *L'Histoire du Soldat*. The Italian clarinetist Edmond Allegra, who was close to Werner Reinhart, premiered all three compositions.<sup>68</sup> Both Stravinsky's *Three Pieces for Clarinet Solo* and *Suite from L'Histoire du Soldat* were premiered on the same program by the clarinetist Edmond Allegra on November 8, 1918.<sup>69</sup> Allegra immigrated to Switzerland in 1916 and was the principal clarinetist of Zurich's *Tonhalleorchester*.<sup>70</sup>

1. *L'Histoire du Soldat* (composed in 1918) - this is the complete septet (violin, double bass, clarinet, bassoon, cornet à pistons, trombone, and percussion) version of the work with dancers and narrator. It premiered on September 28, 1918 at Théâtre Municipal de Lausanne and was conducted by Ernest Ansermet.
2. *Three Pieces for Clarinet Solo* (composed in 1918) - this prominent unaccompanied work was a gift to Werner Reinhart. The entire work was composed in under a month. The three movements in numerical order were composed on October 19, 24, and November 15.<sup>71</sup>
3. *Suite from L'Histoire du Soldat* (composed in 1918) - this is the trio version of *L'Histoire du Soldat* septet consisting of only five movements.

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<sup>68</sup> Hans Rudolf Stalder, "The Clarinet in Switzerland," *The Clarinet* 25, no. 2 (February/March 1998): 75.

<sup>69</sup> Vera Stravinsky and Robert Craft, *Stravinsky in Pictures*, 173.

<sup>70</sup> Pamela Weston, *Yesterday's Clarinetists: A Sequel* (York, England: Emerson Edition Ltd., 2002), 20.

<sup>71</sup> Vera Stravinsky and Robert Craft, *Stravinsky in Pictures*, 175.

### CHAPTER III

#### ABOUT THE EDITION

##### Justification for the Critical Edition

There are currently two printed editions of the *L'Histoire du Soldat* trio. One is from Chester Music and the other is from International Music Company. Chester Music and International Music Company's editions are identical and appear to have been printed from the same engraving source. Mistakes and discrepancies were found in the parts during rehearsals for a performance by the author. Performers have little means to verify and correct ambiguities in the parts. One possible solution is to compare passages in question with the full septet score. With this approach, it is assumed that the trio is a direct transcription of the original septet and that the *L'Histoire du Soldat* septet music was finalized at the time of transcription. Neither assumption can be made. Stravinsky did not simply condense the full septet to a trio instrumentation. The piano was not part of the septet instrumentation. Stravinsky in fact considered writing the original work for piano due to the financial constraints he was under. He was to write for the piano in a virtuosic manner to justify his choice.<sup>72</sup> Ultimately he rejected this idea for the concern that it would make his music appear "like an arrangement for the piano."<sup>73</sup> Furthermore, he was worried that this would also reveal the financial struggle behind this endeavor. Eric Walter White interpreted Stravinsky's rejection of the piano remarks and concluded

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<sup>72</sup> Igor Stravinsky, *Igor Stravinsky: An Autobiography*, 72.

<sup>73</sup> Ibid.



that the trio was only composed as a special transcription for Werner Reinhart. White wrote: "One honours the motive, but deplores the principle."<sup>74</sup> He strongly felt that arranging the work for a trio is "thoroughly disagreeable and an error of musical taste."<sup>75</sup>

It is important to point out that Stravinsky did continue to revise the music after the premiere, adding freshly composed materials from the trio to the septet.<sup>76</sup> Robert Craft indicated that present day version of the *L'Histoire du Soldat* septet is drastically different from the premiere version.<sup>77</sup> Susan Bradshaw further argued that the trio is a unique and original work. She wrote that the "vividly re-composed suite became, in effect, a new work."<sup>78</sup> She concluded that Stravinsky could have easily kept the original violin part intact and redistributed the remaining sextet parts to the piano and the clarinet. Instead, he wrote for the trio with fresh ideas and sounds in mind. Bradshaw provided many instances where Stravinsky reshaped original phrases and gave them to what she called 'wrong' instruments. Bradshaw wrote:

Stravinsky renounces the piano's sustaining and chord-playing qualities in favour of more or less percussive effects, by turns reminiscent of a xylophone, a marimba or a cimbalom-although there is no direct mimicry. These 'transformations' are emphasised by the sparseness of the non-absorbent texture and by the fact that much of the writing is restricted in range-usually to the middle of the keyboard, sometimes to the bass.<sup>79</sup>

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<sup>74</sup> Eric Walter White, *Stravinsky*, 275.

<sup>75</sup> Ibid.

<sup>76</sup> Robert Craft, *Stravinsky: Selected Correspondence, Volume III*, 461.

<sup>77</sup> Ibid.

<sup>78</sup> Susan Bradshaw, "1919: Suite from Soldier's Tale," *Tempo, New Series* no. 97 (17 June 1971 - 6 April 1971): 15.

<sup>79</sup> Ibid., 16.

Stravinsky probably changed his mind from his initial struggle with using the piano in *L'Histoire du Soldat*.

Although it is possible to compare passages of the trio with the septet version, it is difficult to ascertain the composer's true intention in specific musical passages. Since the trio was not a literal transcription of the septet and continued to be reworked after the premiere, it should be treated independently from the other versions of the work. Thus, there is a need for a critical edition based on the most authoritative manuscripts.

#### Manuscript Source Materials and Acquisition Process

The main sources for the critical edition in this document were handwritten manuscripts owned by the Rychenberg Foundation housed at the Stadtbibliothek Winterthur in Winterthur, Switzerland. These manuscripts are catalogued as Dep RS 76. The search for the manuscripts began with Maureen Carr of the Pennsylvania State University. In her book entitled *Stravinsky's Histoire Du Soldat: A Facsimile of the Sketches (Music in Facsimile)*, she listed the availability of the copyist manuscript of the trio. The copyist manuscript is in the possession of J. & W. Chester under the plate number JWC 222. The sequence of events that led to the discovery and acquisition of the manuscripts was as follows:

- An email was sent to Maureen Carr to request more information for the JWC 222 copyist manuscript of the trio.
- Carr's response indicated that she was allowed to make a photocopy of the copyist manuscript (32 pages) at the office of Howard Friend of Music Sales Group in

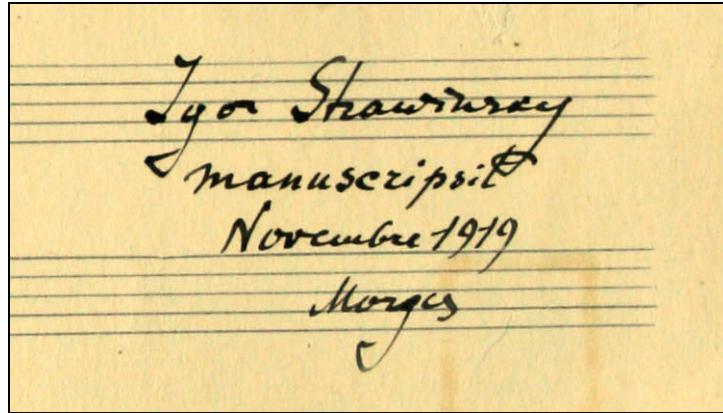
London. Howard Friend is the Managing Editor of Chester Music Limited & Novello & Company Limited. Music Sales Group is the parent company of Chester Music Limited & Novello & Company Limited.

- Permission was given to Maureen Carr by Howard Friend to share the copy of the copyist manuscript. Unfortunately, JWC 222 was missing the fourth movement titled *Tango-Valse-Ragtime*. Maureen Carr also faxed the inventory list of the Paul Sacher Foundation in Basel, Switzerland. The foundation owns some of Stravinsky's manuscripts. Paul Sacher (1909-1999) was a champion of new music during his lifetime. He was a performer and commissioned many new works. Many of the manuscripts of works he commissioned were given to him as presents. These are part of what is known as the Paul Sacher Collection.
- At the suggestion of Maureen Carr, an email was sent to Ulrich Mosch who is in charge of the Stravinsky Collection of the Paul Sacher Foundation. He was able to interpret the inventory list that was in German and indicated that their collection was also missing the fourth movement. Mosch then located the complete manuscript, Dep RS 76, at the Rychenberg Foundation. This foundation is in charge of Werner Reinhart's collection of manuscripts that are housed at the Department of Special Collections at the Stadtbibliothek Winterthur. Ulrich Mosch suggested the author contact Harry Joelson, who is the Head of Special Collections at Stadtbibliothek Winterthur. Whether the manuscript at the Paul Sacher Foundation is identical to the one at the Stadtbibliothek Winterthur is unclear.

- Harry Joelson indicated that the library that houses the Special Collections was under renovation. He offered to make available the microfilm of Dep RS 76 if the author traveled there in person to study them.
- Upon further discussion, Harry Joelson indicated that the quality of the microfilm may not be sufficient should a reproduction be needed. Furthermore, it would not be advantageous to travel to Winterthur since the ongoing renovation would make access to the materials difficult.
- During discussions with Harry Joelson, an email was sent to Howard Friend at Chester Music asking for permission to allow Harry Joelson to grant access to Dep RS 76 and for use of them in this document. See Appendix A for the complete correspondence with Howard Friend.
- Harry Joelson then offered the possibility of making photographic scans of Dep RS 76 that would be more suitable for reproduction in this document. This was possible because it is in relatively good condition and is not bound like many of Stravinsky's manuscripts.
- During further discussions, Harry Joelson indicated that there are two manuscripts in Dep RS 76, a landscape and a portrait. The portrait is the missing fourth movement.
- Digital photographic scans were made by Harry Joelson at the Zurich Library and were sent at a cost of 158 Swiss francs (about \$165 USD).

With the exception of the fourth movement, it is unclear whether Stravinsky was the author of the Dep RS 76 manuscript. The last page of the fourth movement, *Tango-Valse-*

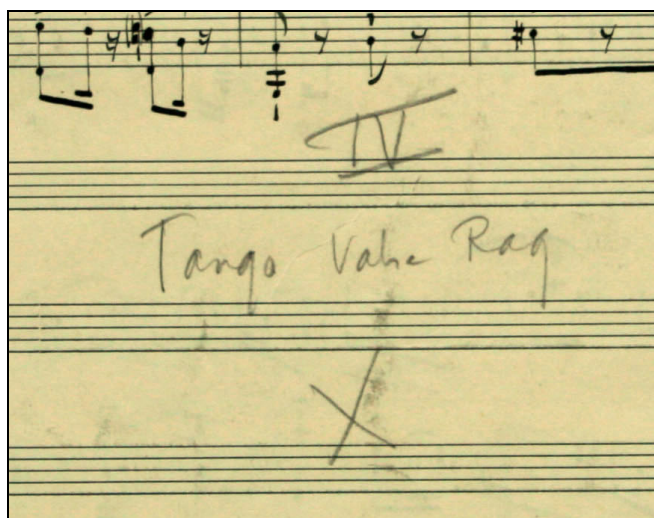
*Ragtime* was signed and dated by Stravinsky (see Figure 1 and Appendix B: Movement IV - *Tango-Valse-Ragtime*, p. 156).



**Figure 1 - Last page of *Tango-Valse-Ragtime* from the Dep RS 76 manuscript.**

#### Notes about the Edition

Fortunately, Dep RS 76 is in excellent condition and legible. Dep RS 76 contained two manuscripts. The first manuscript consists of all movements except the fourth. The second manuscript has only the fourth movement. The former was set in the landscape format, while the latter in portrait. In the first manuscript, the last page of the third movement, *Petit Concert*, has a pencil mark noting the missing fourth movement (see Figure 2 and Appendix B: Movement III - *Petit Concert*, p. 154). In this manuscript, *Danse du Diable* is the movement immediately after *Petit Concert*. *Danse du Diable* was labeled "IV" which was crossed out and relabeled "V" (see Appendix B: Movement V - *Danse du Diable*, p. 158).



**Figure 2 - Last page of *Petit Concert* from Dep RS 76 manuscript.**

The fourth movement of the trio was the last to be completed. Neither manuscript contained sketches or revision markings. Possibly, they were copied by Stravinsky for Reinhart. The manuscripts were notated in black ink. There were however, markings scattered throughout both manuscripts. These markings appeared to have been written with various writing utensils. Those in blue and red were easily recognized. Although the digital color photo scans of Dep RS 76 were clear images with which to work, it was at times difficult to distinguish some markings that were in pencil, and various shades of black and grey. Who, when, or why these markings were made is unclear, but it is possible that they were Chester's editorial corrections. Many of these markings were accepted into current print editions of the trio.

The goal of this document was to produce a critical edition faithful to Stravinsky's intentions based on the best available sources. Every attempt has been made to accurately reproduce the manuscripts in Dep RS 76. The copyist manuscript, JWC 222, shared by

Maureen Carr was used as a secondary source. Unfortunately, JWC 222 is missing the fourth movement. Therefore, only movements one, two, three, and five were able to be referenced with both JWC 222 and Dep RS 76. Chester Music holds the current copyright of the print edition, Dep RS 76, and JWC 222. It was therefore consistent to use the Chester print edition as a source. However, the print edition was only consulted when ambiguities could not be resolved using both Dep RS 76 and JWC 222. JWC 222 and Dep RS 76 were piano scores with the violin and clarinet part notated above the piano staves. Individual instrumental parts were not available. In creating the critical edition, all ambiguities were noted with an asterisk at the measure. These guidelines were followed:

1. Emphasis on pitch and note value accuracy. Additional pitches not in original black ink are indicated with brackets and listed on a table.
2. Dynamics, articulations, expressions and bow marks exactly following the manuscripts. Additional dynamics, articulations, expressions, and bowings not in original black ink are indicated with brackets and listed on a table. In the case of slurs and ties, they are indicated with dashed lines and listed on a table.
3. Instances when the use of too many brackets compromised legibility of the score were resolved with an asterisk and listed on a table.
4. Editorial suggestions and solutions were noted with an asterisk, indicated with brackets, and listed on a table.

Editorial decisions were made to promote legibility of the critical edition. Dep RS 76 used the "8va" symbol to denote both an octave above or below. In this edition, all passages with the "8va" sign placed above the staff kept the "8va" sign. Passages with the

"8va" sign below the staff were indicated with the "8vb" sign. Whenever possible, passages were transposed to the proper register for legibility. A few exceptions were made for the extreme low register of the piano. Stravinsky consistently wrote all dynamics above the staff. This was helpful in determining for which staff the dynamics markings were meant. However, this is not consistent with modern practice. In this edition, dynamic placements for the clarinet and violin part were standardized to below the staff. Some exceptions were made in complex violin passages to avoid overcrowding and to ensure legibility. Dynamic intentions for the piano staves were less clear. These were notated three ways:

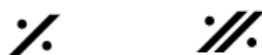
1. Between the left and right hand staff with "{" staff brackets. For example, "{ *p subito*." In this instance we can surmise that the dynamics to apply to both staves.
2. Between the left and right hand staff without the "{" staff brackets. In this instance, it was interpreted as applying to the bottom staff only.
3. Above the right hand staff, interpreted as applying to the top staff only.

Since it is difficult to ascertain Stravinsky's intention, placement of dynamics for the piano part were retained in the critical edition.

The manuscript did not contain rehearsal numbers in the original black ink. Rehearsal numbers may have been added later. Who may have added them is also unclear. With the exception of the fourth movement (*Tango-Waltz-Ragtime*), all rehearsal numbers were written in red ink in a red circle. In the fourth movement, rehearsal numbers were written in black ink in a red square.



The use of the *simile* signs deserves some discussion. Present day use of the sign is inconsistent. There are two types of *simile* signs, single and double (see Figure 3).



**Figure 3 - Single and double simile sign**

Some composers used the former to repeat a previous musical figure, beat or measure. The latter is used to repeat the previous two musical figures, beats or measures. Fortunately, the use of the *simile* signs in the manuscripts is consistent. The single *simile* sign is used to indicate the repeat of previous beat or figure, while the double *simile* sign to indicate the repeat of previous measure. It should be noted that there are ambiguous passages with the double *simile* signs in the third movement, *Petit Concert*. Suggested solutions to these passages are in the Additional Discussions section of this document. *Simile* signs are not used in the critical edition. All passages with *simile* signs are fully notated.

The critical edition was created using the Sibelius 6 music notation software. To facilitate initial data entry, the Canon CanoScan LIDE 30 scanner was used in conjunction with Neuratron Photoscore 6 software to scan and recognize the current Chester print edition. Photoscore 6 employs the OCR (Optical Character Recognition) technology to recognize musical notation and is deeply integrated with Sibelius 6. Once a score is recognized by Photoscore, it automatically generates a score that is imported into Sibelius. There were issues with this approach. The accuracy of Photoscore's OCR

greatly depended of the quality of the source. The current Chester print edition was engraved and was not computer generated. Therefore, there were imperfections in the print resulting in numerous pitch, dynamics, and articulation errors in the score generated through scanning. The author consulted Dep RS 76 and JWC 222 and carefully compared and corrected all pitch, dynamics, and articulation errors in the Sibelius score. In many instances, significant portions of the manuscript were entered into Sibelius manually. In finalizing the critical edition, the Sibelius score was checked against both Dep RS 76 and JWC 222 at least three times.

#### Closing Remarks

Composed during an especially difficult time of Stravinsky's life, his *L'Histoire du Soldat* is an ingenuous work. Unfortunately, it is not performed often today due to its staging requirements. The *Grande Suite* and the trio setting of *L'Histoire* are performed more often. As a practical composer and performer, Stravinsky trusted his performers' judgment. This is evidenced by the editor's note for Chester's *Histoire du Soldat: Authorised New Edition 1987* of the full work. In the note, John Carewe described his struggles in compiling the edition. He noted problems with notation of the percussion parts and its instrumentation. Carewe wrote that Chester Music is in possession of a page of the Paris percussionist's manuscript with Stravinsky's written note that read, "C'est une feuille qu'un des exécutants s'est copié par lui et à sa façon; d'ailleurs c'est parfaitement

exacte et conforme à la part d'ensemble,"<sup>80</sup> translated as "It is a sheet (of music) that one of the *exécutants* (the percussionist) himself copied and in his own way; moreover it is perfectly accurate and conforms to the part of the ensemble." Carewe concluded that "Stravinsky recognised the problem and that he accepted some solution other than his own notation."<sup>81</sup> All three sources Carewe consulted in preparing the edition including the original manuscript used for the 1918 performance, the copyist manuscript, as well as the first engraved score of 1924, were disparate. Carewe also noted challenges with the violin part:

There is also considerable inconsistency in the bowing of the violin part between manuscripts and engraved score, between similar phrases in the manuscripts and engraved score, between score and the actual instrumental part, and yet again between all these and the Trio for Violin, Clarinet and Piano. We have not attempted to present a definitive, final version of the violin part - that would be entirely presumptuous.<sup>82</sup>

The author's experience was similar during the process of creating the critical edition. Additional bowings, dynamics, and articulations in the violin part appeared to have been added after the manuscript was completed. They were marked with various writing utensils. When compared to Dep RS 76 and JWC 222, all three instrumental parts in current Chester print edition contained more markings. The Dep RS 76 manuscript may have been the source of Chester's print edition score. Almost all of the additional markings on the Dep RS 76 manuscript were adopted in the print edition. Chester's print edition also contains more markings and instructions beyond the additional markings on

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<sup>80</sup> Igor Stravinsky and C. F. Ramuz, *Histoire Du Soldat: Authorised New Edition 1987* (London: Chester Music, 1987), iii.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

Dep RS 76. Although the Dep RS 76 is quite possibly the most authoritative source on the trio, it should be cautioned that the author was unable to confirm with authority the manuscript's author. The author corresponded with Harry Joelson who is the head of Special Collections at Stadbibliothek Winterthur about the authorship of the manuscript. Joelson indicated that it is possible the Dep RS 76 was an apograph, a copy, or transcript. He did however, believe that the fourth movement was written by Stravinsky since it was autographed (see again Figure 1 and Appendix B: Movement IV - *Tango-Valse-Ragtime*, p. 156). This was the movement missing both from JWC 222 and the Paul Sacher Foundation's collection. To add to the uncertainty, Joelson also cautioned that Stravinsky's wife, Catherine Stravinsky's handwriting resembled Stravinsky's. It is impossible to resolve the authorship question without handwriting analysis. Handwriting analysis would also reveal whether Stravinsky was responsible for the various additional markings to Dep RS 76. When asked about these additional markings, Joelson speculated that these markings could possibly have been added by performers that used the score for performance.

In the end, there are still many unanswered questions. These questions are worthy of further research:

- Who is the author of Dep RS 76 manuscripts? How and when did the manuscripts come to be in possession of the Stadtbibliothek Winterthur?
- By whom and when were the additional markings to the Dep RS 76 made?

- How do the *L'Histoire du Soldat* trio manuscript from the Paul Sacher Foundation and Dep RS 76 differ? What was the source of the Paul Sacher Foundation manuscript?
- By whom and when was the JWC 222 copyist manuscript from Music Sales Group in London made? From which manuscript was JWC 222 copied?
- What are the discrepancies between JWC 222 and the Dep RS 76 manuscripts?
- How do the Dep RS 76 manuscripts and Chester print edition differ?

The purpose of this document was to create a critical edition of the *L'Histoire du Soldat* trio. During the process, a great number of ambiguities in Dep RS 76 were revealed. The author strived to present a critical edition that is legible and faithful to Dep RS 76.

Chester's print edition adopted almost all of the additional markings on Dep RS 76, and more. When compared to the Chester print edition, this critical edition score contains significantly fewer performance instructions. Hopefully, performers will be able to use this critical edition to make better informed performance decisions.

## CHAPTER IV

### L'HISTOIRE DU SOLDAT TRIO: THE CRITICAL EDITION

#### Movement I - *Marche du Soldat*

Dédiée à Monsieur Werner Reinhart

## Suite

from l'Histoire du Soldat  
for clarinet, violin and piano  
(arranged by the composer)  
(a critical edition by Soo K. Goh)

Igor Stravinsky  
1918

$\text{♩} = 112$  I. Marche du Soldat **1**

Clarinet in A *mf* *sf*

Violin *mf* *sf*

Piano  $\text{♩} = 112$  *mf* *sub. p* **1**

9

18 **2** *f* *pizz.* *\* [arco]* *pizz.* *sf sub. diminuendo* **2** *f*

26

*p* *arco-jété* *trés court (V)* *jété* *trés court (V)*

*mp* *p subito* *poco più f* *p subito*

*\* [sempre p e stacc.]*

33

*simile*

*jété (V)*

39

*staccatissimo* *jété* *saltando*

*f* *p* *f*



45

5

*f*

\* [pizz.]

arco

*simile-tiré*

*ff*

5

52

*meno mf*

58

6

*ff*

*simile-stacc., poussé*

*subito meno f*

6

*mf*

*f*

*sub. sf [fff]*

*mf*

66 **7** *ff*

*simile*

sub. *sf* *mf*

73

79 **8** *p* *mf* *mf* *non arpegg.* *poco più f* *mf*

Movement II - *Le Violon du Soldat*

## II. Le Violon du Soldat

♩ = 100

Clarinet in A

Violin *spiccato*

Piano *p*

7 **1**

*mf* *p* *poco sf* *ten. ten.*

15 **2**

*mf* *f* *f*

22

*3*

*f*

29

*4*

*p*

*spiccato*

*p subito*

*mf*

*p*

*mf*

34

*p*

*(V)*

*spiccato*

*p*

38

5

5

*sempre legato*

44

6

6

50

7

pizz. *f* arco *p* *ten.*

7

55

55

ten.

ten.

61

8

f

V

8

67

9

f

9

70

73

*f*

*pizz.* *arco*

*f*

*Ped. f*

76

10

*arco-spiccato*

*p* *mf* *p* *spicc.*

10



81

11

*mf*

*ten.*

11

87

12

*f*

*poco sf*

*tacet al fine*

12

93

13

*spicc.*

*ten., ten.*

*spicc.*

*mf*

*p*

*mf*

*p*

*poco sf*

*p*

13

99

103

Movement III - *Petit Concert*

### III. Petit Concert

♩ = 120

Clarinet in A

Violin

Piano

♩ = 120

5 **1**

9 **2**

(excessivement court)



31

31

32

33

34

35

36

[f]

37

7

8

7

8

37

38

39

40

41

42

43

9

9

staccato

43

44

45

46

47

48

50

10

pizz.

*p*

arco

pizz. *poco sf*

58

11

arco

sul sol

pizz. *poco sf*

Glissez avec l'archet en toute sa longueur

\* 11

65

12

sul sol

avec tout l'archet

*f*

pizz.

*f*

12

\* *f*

71

**13**

\* [townner page \_\_\_\_\_ clarinette]

arco  $\vee$

*dolce*

**14**

\* [p stentatto]

79

**15**

*du talon, stacc. e p*

*sub. meno f*

**15**

86

**16**

*poco sf*

*p sub.*

**16**

*(V)*



92

17

*p*

17

\* [sim.]

(stacc.)

98

18

*f* pizz.

*p sub.*

18

(stacc.)

104

19

*f* [arco]

*p sub.*

repandre l'archet

19

*stacc. leggiero*

(court)

111

14 5

20

*più f* 5

(n)

\* [sempre *p*]

\* [*f*]

20

116

*marcato*

*f*

121

21

21

125

22

22

130

cresc.

*ff*

*ff*

23

135

23



Movement IV - *Tango-Valse-Ragtime*

## IV. Tango-Valse-Rag

### Tango

♩ = 80

Clarinet in A

Violin

♩ = 80

Piano

*ten. ten. sul sol*

1

7

(8)

13

2

2

(8)

19

3

(8)

25

(8)

29

6

*p* \* [*mf*]

(8)

34 **4**

*saltando*

**4** Glissez sur le Re avec l'archet en toute sa longueur jusqu'au signe ☒

38

*salt.*

**4** ☒

42 **5**

Sur le sol

*manière d'exécution*

**5**

*8vb*



46

6

jété

jété

6

(8)

51

7

7

(8)

55

*f*

*[mf]*

6

3

3

[>]

(8)

60 **8** \* Poco più mosso ♩ = 92-96 B **9**

[mf] saltando salt.

Glissez sur le Sol avec l'archet en toute sa longueur jusqu'au signe

**8** Poco più mosso ♩ = 92-96 **9**

67

Du milieu de l'archet jusqu'au signe

## Valse

73 **10** ♩ = ♩ = 194-192

*mf* leggiero

**10** ♩ = ♩ = 194-192

*p* sempre

*sf* *sf* *sf* *sf* *sf*

79 11

85

86

92

93 12

99

100

13

sur la touche

*p* Glissez avec l'archet en toute sa longueur

*p*

court, du talon

13

107

14

*p*

14

114

(V)

121

15

*come sopra*

127

16

*sf*

16

134

*sur la touche*

139 **17** **18**

*pizz.* *arco*

**17** **18**

146

*IV° pos.*

**19** 152 **19**

*pizz.* *pizz.*

**19**

158

20

164

169

21

175

22

*\*[p subito]*

22

*\*[p subito]*

181

23

23

## Ragtime

186

24

*mp*

*mf*

*très court et p*

*sempre sim.*



191

191

192

193

194

195

*f ben legato*

*m.d.*

*m.g.*

8vb.]

196

196

197

198

199

200

*sf (tres court)*

*f*

201

201

202

203

204

205

26

26

3

3

205

27

27

28

28

29

29

210

215

*sf* (très court)

220

30

*p* *f* *p* *f* *p* *f* *p* *f*

225

31

*f* *poco sf* *p*

230

235

32

32

*f*

*ôtez*

240

33 \*

*f*

*restez*

*p*

33

8<sup>vb</sup>

244

[simile]

247

*f sub.* *p* *très sec*  
*f > p*

251

34

*p* *p* *p* *p* *f* *p* *p* *p* *p* *f*  
*f* *f* *f* *f* *p* *p* *f* *f* *f* *f* *p* *p*  
 34 *poco sf* *poco sf*  
*con sord. très court!!* *p* *come sopra*  
*sempre pochiss. sf* *p* *poco sf* *p*

256

261

266

37

*[marquez]*

37

272

38

38

277

*sf* (arco)

pizz. de  
la m.g.

*f*

Movement V - *Danse du Diable*



## V. Danse du Diable

♩ = 138

Clarinet in B $\flat$  *ff* \*

Violin *ff* (non arpeg.)

Piano *f* *simile* *marcatissimo*

5 **1**

III pos. **1**

9 **2**

*sf p sf p etc.*

**2** \*

\* [X]

14

*p sub.*

*sf p sf p etc. simile*

*[mf]*

*[staccato]*

19

*f*

*sf*

26 (8)-----1] [ ? ]

*f*

*sf*

*sempre stacc.*  
*(quasi pizz.)*

39

7

pizz.

(sul Re)

7

staccato

\* [ ] =

The third system of the musical score for 'The Little Shepherd' (No. 39) in 3/8 time. It features three staves: Treble, Alto, and Bass. The Treble staff contains a melodic line with a trill marked '7' and a 'pizz.' (pizzicato) instruction. The Alto staff has a '7' marking and a '(sul Re)' instruction. The Bass staff includes a 'staccato' instruction and a '7' marking. The system concludes with a repeat sign and a first ending bracket.

[illegible]



67

71 **11**

*ff*

*trem. (très serré)*

*laissez vibrer*

*gliss.*

*6*

*fff*

*Ped.*

## CHAPTER V

### TABLE OF AMBIGUITIES

Rehearsal numbers follow the Dep RS 76 manuscripts. Measures are numbered at the beginning of each staff lines in the critical edition. Rehearsal numbers and measure numbers are referenced in the table.

- Measure(s) - measure as numbered in the critical edition score.
- [#] → # - For example, [5] → 4 refers to 4 measures after rehearsal number 5.

Ambiguities are noted with an asterisk in the critical edition score.

The following abbreviations are used in the table:

cl - clarinet.

vln - violin.

pno - piano.

ms. - measure(s).

DR76 - Dep RS 76 manuscripts from Stadtbibliothek Winterthur.

JWC 222 - JWC 222 copyist manuscript.


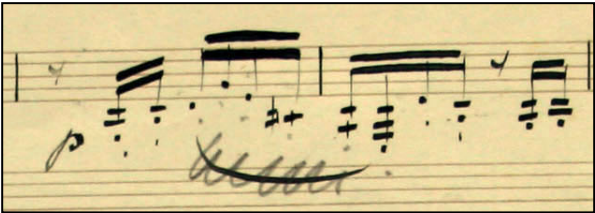
CE - Critical Edition.




CPE - Chester Print Edition.

ANE1987 - Chester's *Histoire du Soldat: Authorised New Edition 1987*. This is the complete work with the septet instrumentation.

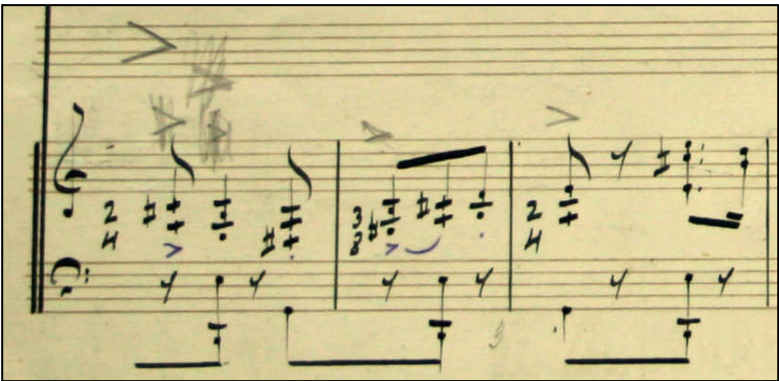
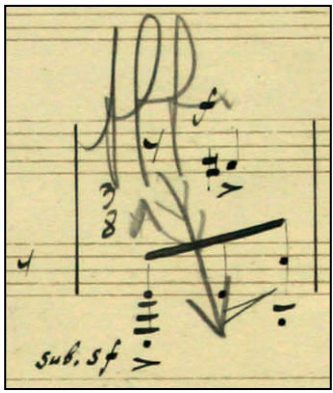
Movement I - *Marche du Soldat*

**Table 1 - Table of Ambiguities for Movement I - *Marche du Soldat***

Measure(s)	[#] → #	Comments
20	[2] → 3	 <p><b>Figure 4 - DR76, <i>Marche du Soldat</i>, vln: ms. 20</b></p> <p>vln: <i>arco</i> is marked. Stravinsky indicated bow marks implying <i>arco</i>. This is not in JWC 222.</p>
26-27	[2] → 9-10	 <p><b>Figure 5 - DR76, <i>Marche du Soldat</i>, cl: ms. 26-27</b></p> <p>cl: slur was marked out between beat 2 of ms. 26 to beat 1 of the next measure. <i>Staccato</i> are marked in its place. These changes are not in JWC 222.</p>



29-30	[3] → 2-3	 <p><b>Figure 6 - DR76, <i>Marche du Soldat</i>, pno: ms. 29-30</b></p> <p>pno: <i>sempre p e stacc.</i> is marked in light black ink. JWC 222 has the similar dynamic marking.</p>
44-45	[4] → 4-5	 <p><b>Figure 7 - DR76, <i>Marche du Soldat</i>, cl: ms. 43-45</b></p> <p>cl: slurs is marked over original <i>staccato</i> articulations in ms. 43 and 45. These slur marks are not in JWC 222.</p>
45	[4] → 5	 <p><b>Figure 8 - DR76, <i>Marche du Soldat</i>, vln: ms. 45</b></p> <p>vln: articulation is ambiguous, possibly missing <i>pizz.</i> mark in DR76. At ms. 41-42, <i>saltando</i> is indicated in the violin part. The violin then rests between ms. 43-44. After ms. 45, the violin again rests between ms. 46-47. On ms. 48, <i>arco</i> is marked, implying that ms. 45 should be played <i>pizzicato</i>. JWC 222 is also missing the <i>pizz.</i> mark.</p>



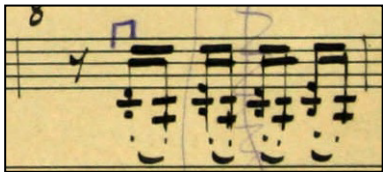


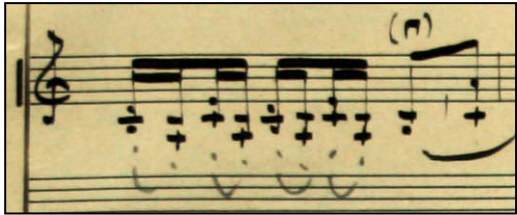


46-48	[4] → 6-8	 <p><b>Figure 9 - DR76, <i>Marche du Soldat</i>, pno: ms. 46-48</b></p> <p>pno: top staff - multiple articulations (accent, slur, and <i>staccato</i>) are marked. Only markings not marked out are noted in the CE in brackets. These marks are not present in JWC 222.</p>
59	[6] → 1	 <p><b>Figure 10 - DR76, <i>Marche du Soldat</i>, pno: ms. 59</b></p> <p>pno: bottom staff - <i>fff</i> is marked with pencil. <i>marcato</i> sign also marked with pencil on the first 8th note. Both markings are not in JWC 222.</p>



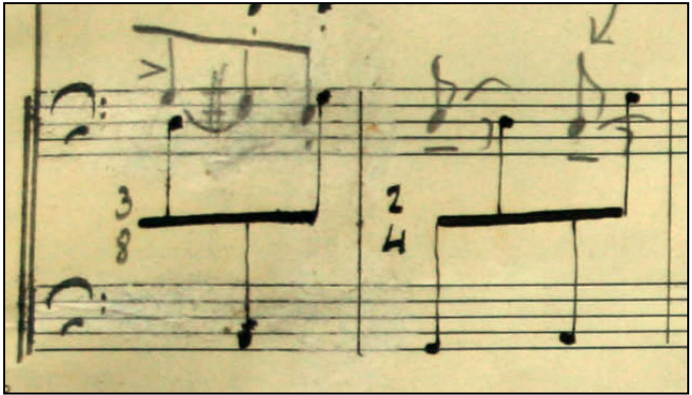
Movement II - *Le Violon du Soldat*


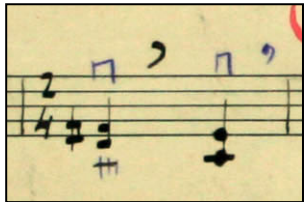
**Table 2 - Table of Ambiguities for Movement II - *Le Violon du Soldat***

Measure(s)	[#] → #	Comments
20	[2] → 6	 <p><b>Figure 11 - DR76, <i>Le Violon du Soldat</i>, cl: ms. 20</b></p> <p>cl: dynamics markings are ambiguous. <i>mf</i> below the staff appeared to be marked out with pencil. <i>f</i> was written above in faded black ink. The <i>f</i> in faded black ink is not in JWC 222 and <i>mf</i> is also not marked out in JWC 222.</p>
22	[2] → 8	 <p><b>Figure 12 - DR76, <i>Le Violon du Soldat</i>, cl: ms.22</b></p> <p>cl: chalumeau low E<sup>b</sup> on beat 2 is not playable on standard Böhm clarinet. See Additional Discussion - The Case of the Chalumeau Low E<sup>b</sup>. JWC 222 is notated similarly.</p>

31	[4] → 2	 <p><b>Figure 13 - DR76, <i>Le Violon du Soldat</i>, vln: ms. 31</b></p> <p>vln: upbow is marked on the first 16th note in blue ink. This is not in JWC 222.</p>
32	[4] → 3	 <p><b>Figure 14 - DR76, <i>Le Violon du Soldat</i>, vln: ms. 32</b></p> <p>vln: slur and <i>staccato</i> are marked on last two 16th notes in blue ink. They are not in JWC 222.</p>
33	[4] → 4	 <p><b>Figure 15 - DR76, <i>Le Violon du Soldat</i>, vln: ms. 33</b></p> <p>vln: downbow is marked on the first 16th note. This is not in JWC 222.</p>


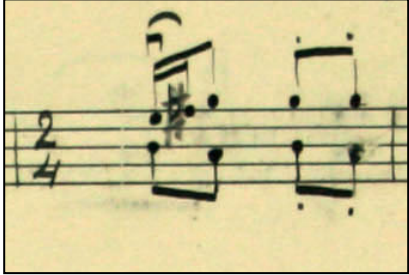
34	[4] → 5	 <p><b>Figure 16 - DR76, <i>Le Violon du Soldat</i>, vln: ms. 34</b></p> <p>vln: <i>staccato</i> and slurs are marked on the 16th notes in beats 1 and 2. They are not in JWC 222.</p>
48	[6] → 2	 <p><b>Figure 17 - DR76, <i>Le Violon du Soldat</i>, cl: ms. 48-49</b></p> <p>cl: articulation is ambiguous. Whether the slur from the second 8th beat should go to beat 3 of the measure, or to the first 8th beat of the following measure is unclear. JWC 222 indicates the latter.</p>
62	[8] → 2	 <p><b>Figure 18 - DR76, <i>Le Violon du Soldat</i>, vln: ms. 62</b></p> <p>vln: natural sign in parenthesis on the first 8th note of the lower voice is marked in light black ink. This is not in JWC 222.</p>

65	[8] → 5	 <p><b>Figure 19 - DR76, <i>Le Violon du Soldat</i>, vln: ms. 65</b></p> <p>vln: missing slur from the grace note to the last 8th note. Slur is indicated in JWC 222.</p>
88-90	[11] → 4-6	 <p><b>Figure 20 - DR76, <i>Le Violon du Soldat</i>, pno: ms. 88</b></p>  <p><b>Figure 21 - DR76, <i>Le Violon du Soldat</i>, pno: ms. 89-90</b></p> <p>pno: top staff - top voice passage is marked in pencil. See Additional Discussion - The Case of the Chalumeau Low E<sup>b</sup>.</p>

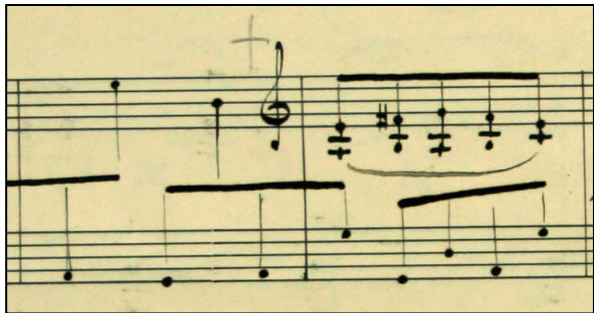
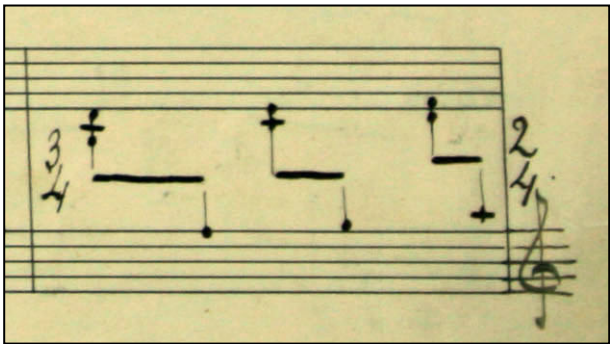

90	[11] → 6	 <p><b>Figure 22 - DR76 - <i>Le Violon du Soldat</i>, vln: ms. 91</b></p> <p>cl: similar to ms. 22, chalumeau low E<sup>b</sup> indicated in Dep RS 76 is not playable by standard Böhm clarinet. See Additional Discussion - The Case of the Chalumeau Low E<sup>b</sup>.</p>
97	[12] → 7	 <p><b>Figure 23 - DR76, <i>Le Violon du Soldat</i>, vln: ms. 98</b></p> <p>vln: downbow is marked in blue ink. Comma after beat 2 is also written in blue ink. <i>Tenuto</i> sign on beat one is marked out. These bow marks and the second comma sign are not in the JWC 222. The <i>tenuto</i> sign is not marked out in JWC 222.</p>

Movement III - *Petit Concert*

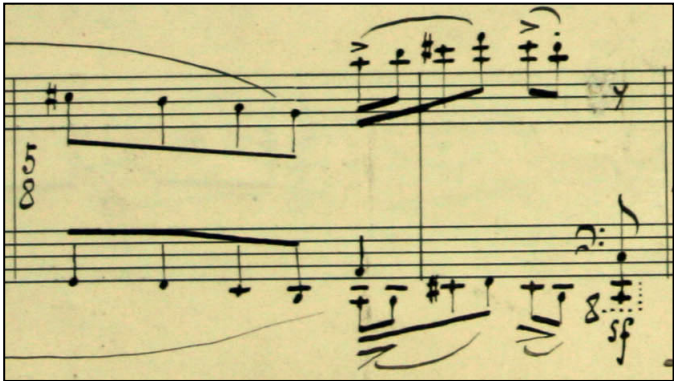
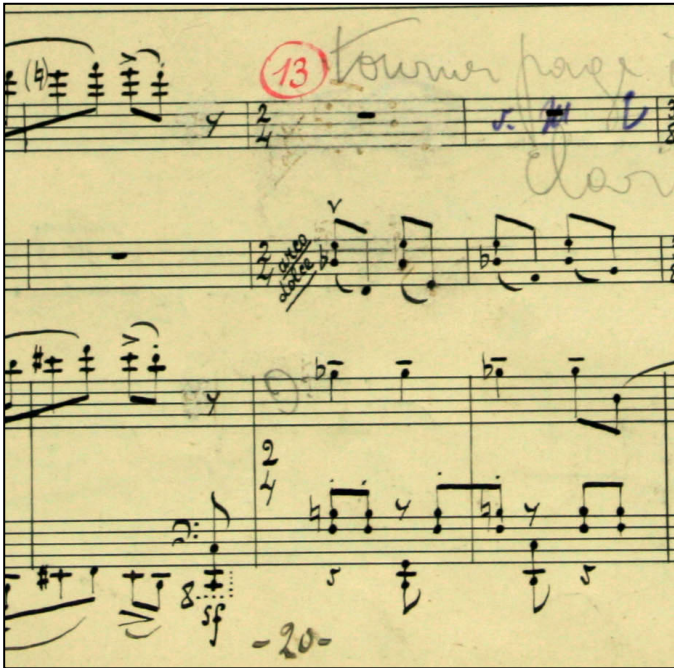
**Table 3 - Table of Ambiguities for Movement III - *Petit Concert***


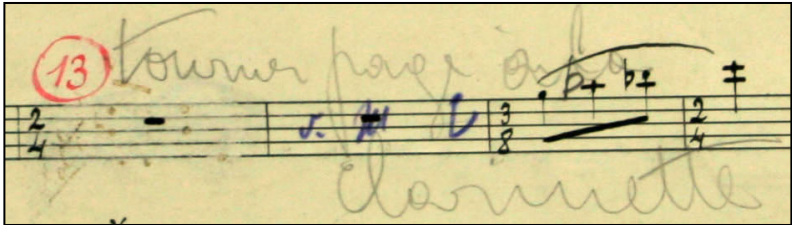
Measure(s)	[#] → #	Comments
7-8	[1] → 3-4	 <p><b>Figure 24 - DR76, <i>Petit Concert</i>, pno: ms. 7-8</b></p> <p>pno: top staff - articulation is ambiguous. An additional slur is marked between beat 2 and 3. This is not marked in JWC 222.</p>
18-27	[4] → 1-10	<p>pno: <i>double simile</i> sign usage is ambiguous. See Additional Discussion: Movement III - <i>Petit Concert</i>: pno: ms. 18-27.</p>
27	[5] → 6	 <p><b>Figure 25 - DR76, <i>Petit Concert</i>, vln: ms. 27</b></p> <p>vln: accidental is ambiguous in top voice. Sharp is marked over the original flat accidental. The JWC 222 has the flat</p>

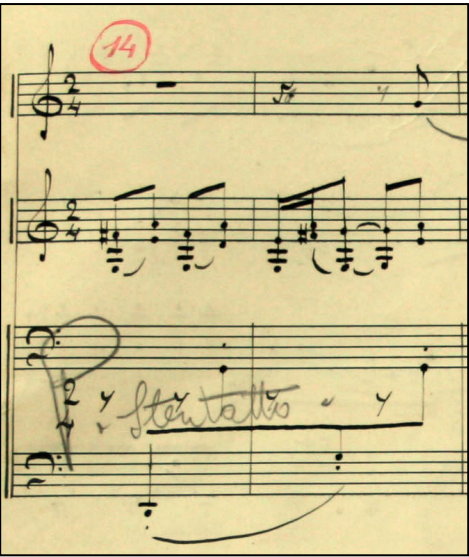



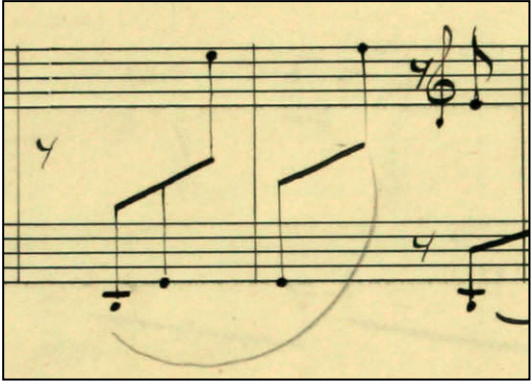

		accidental.
36	[6] → 8	 <p><b>Figure 26 - DR76, <i>Petit Concert</i>, pno: ms. 35-36</b></p> <p>pno: top staff - <i>f</i> is marked. This is in JWC 222.</p>
60	[11] → 1	 <p><b>Figure 27 - DR76, <i>Petit Concert</i>, pno: ms. 59</b></p>  <p><b>Figure 28 - DR76, <i>Petit Concert</i>, pno: ms. 60</b></p> <p>pno: top staff - articulation is ambiguous on beat 1 of ms. 60.</p>

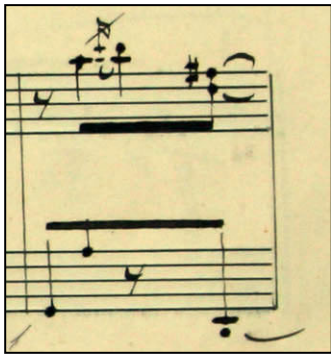



		Ms. 60 is the beginning of the next system. The slur leading to the first 8th note of ms. 60 does not originate from the previous measure. The JWC 222 is notated similarly.
69	[12] → 5	 <p><b>Figure 29 - DR76, <i>Petit Concert</i>, pno: ms. 69-70</b></p> <p>pno: bottom staff - incorrect note value for the quarter note in ms. 69. It should be an 8th note. JWC 222 is notated similarly.</p>
71	[13] → 1	 <p><b>Figure 30 - DR76, <i>Petit Concert</i>, cl, vln, pno: ms. 70-72</b></p>

		 <p><b>Figure 31 - DR76, <i>Petit Concert</i>, cl, vln, pno: 73-75</b></p> <p>pno: top staff - bass clef is marked on ms. 71. The top staff is notated in bass clef on the next page in ms. 76, implying a clef change prior to this measure. Bass clef in ms. 71 is not in JWC 222.</p>
71-73	[13] → 1-3	 <p><b>Figure 32 - DR76, <i>Petit Concert</i>, cl: ms. 71-73</b></p> <p>cl: Note added in blue ink on the last 8th beat of ms. 72. This is not in JWC 222.</p> <p>Comment is marked in pencil. Only portions of the remark are able to be deciphered, "<i>towner page _____ clarinette.</i>" When translated from French, reads, "turn page _____ clarinet." Remark is not in JWC 222.</p>

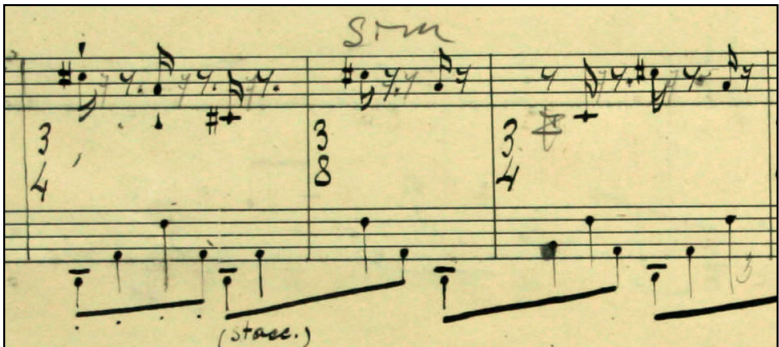
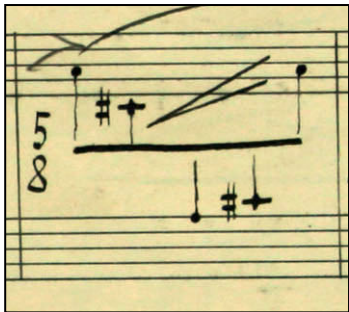
76	[14] → 1	 <p><b>Figure 33 - DR76, <i>Petit Concert</i>, cl, vln, pno: ms. 76-77</b></p> <p>pno: <i>stentatto</i> and <i>p</i> is marked in ms. 76. Both markings are not in JWC 222.</p>
77-78	[14] → 2-3	 <p><b>Figure 34 - DR76, <i>Petit Concert</i>, cl: ms. 77-78</b></p> <p>cl: articulation is ambiguous. Slur in ms. 78 is marked out. In its place, a slur is added from the last 8th note of ms. 77 to beat 2 of ms. 78. JWC 222 only has the original crossed out slur mark.</p>


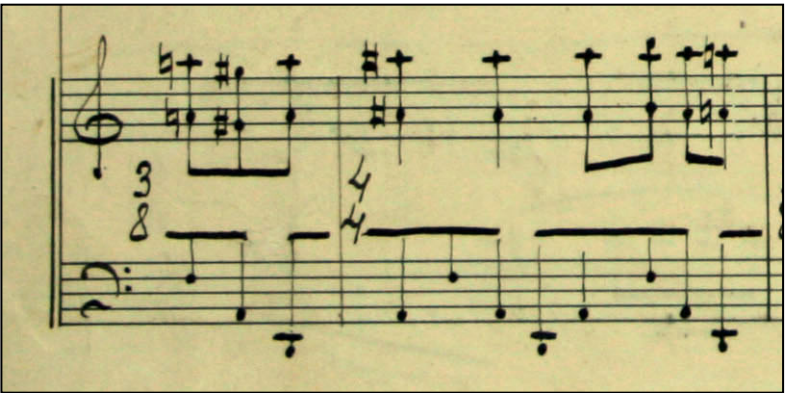
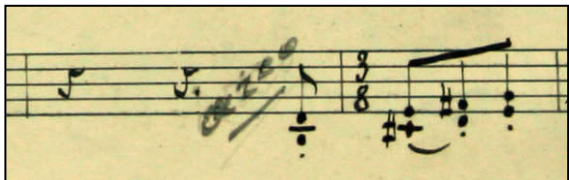
78-79	[14] → 3-4	 <p><b>Figure 35 - DR76, <i>Petit Concert</i>, pno: ms. 78-79</b></p> <p>pno: slur is marked from ms. 78 to the first two 8th note on ms. 79. JWC 222 does not have this slur mark.</p>
80-81	[14] → 5-6	 <p><b>Figure 36 - DR76, <i>Petit Concert</i>, pno: ms. 80-81</b></p> <p>pno: bottom staff - note value is ambiguous. The last note on ms. 80 and the first three notes in ms. 81 are notated as quarter notes. It should be 8th notes. They are corrected in DR76. They are not corrected in JWC 222.</p>

84	[15] → 3	 <p><b>Figure 37 - DR76, <i>Petit Concert</i>, pno: ms. 84</b></p> <p>pno: top staff - pitch is ambiguous. The grace-note should possibly be a C<sup>#</sup>. The violin has a similar figure in ms. 87 and the grace note is a C<sup>#</sup>. JWC 222 has the same pitch ambiguity.</p>
89	[16] → 1	 <p><b>Figure 38 - DR76, <i>Petit Concert</i>, vln: ms. 89</b></p> <p>vln: note value is ambiguous. The last note of the measure is notated as a quarter. It should be an 8th. It is corrected in DR76 with pencil. It is not corrected in JWC 222.</p>


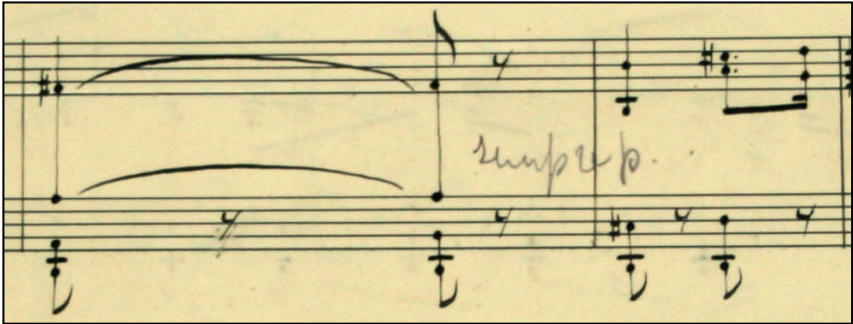
92-93	[16] → 4-5	<div data-bbox="776 325 1300 504" data-label="Image"> </div> <p data-bbox="743 541 1333 575"><b>Figure 39 - DR76, <i>Petit Concert</i>, vln: ms. 92</b></p> <div data-bbox="799 644 1279 823" data-label="Image"> </div> <p data-bbox="743 856 1333 890"><b>Figure 40 - DR76, <i>Petit Concert</i>, vln: ms. 93</b></p> <p data-bbox="646 926 1430 1066">vln: slur ending is ambiguous. Slur in ms. 92 suggests that it should continue to the next measure. The first 8th note of ms. 93 has no slur originating from the previous measure. This ambiguity is also in JWC 222.</p>
95	[17] → 2	<div data-bbox="898 1144 1182 1522" data-label="Image"> </div> <p data-bbox="743 1560 1333 1593"><b>Figure 41 - DR76, <i>Petit Concert</i>, pno: ms. 96</b></p> <p data-bbox="646 1629 1333 1663">pno: top staff - <i>sim</i> is marked. This is not in JWC 222.</p>

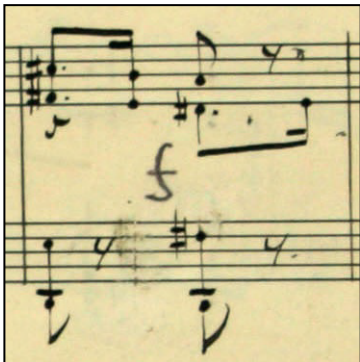



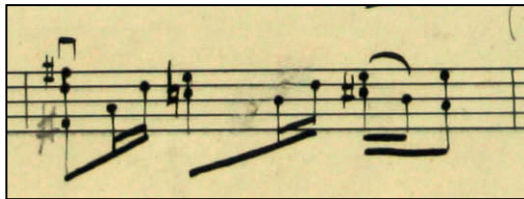

96	[17] → 3	 <p><b>Figure 42 - DR76, <i>Petit Concert</i>, pno: ms. 94-96</b></p> <p>pno: top staff - # accidental is marked on the first 8th note of ms. 96. The C<sup>#</sup> is part of a recurring group of notes, C<sup>#</sup>-A-C<sup>#</sup> in this section from ms. 94. The # accidental is not marked in JWC 222.</p> <p>pno: bottom staff - pitch for the first 8th note of ms. 96 is corrected from B to A in DR76. This note is part of a recurring group of notes, D-A-F-A. This correction is not in JWC 222.</p>
99	[17] → 6	 <p><b>Figure 43 - DR76, <i>Petit Concert</i>, pno: ms. 99</b></p> <p>pno: top staff - accent is marked. This is not in JWC 222.</p>

100	[18] → 1	 <p><b>Figure 44 - DR76, <i>Petit Concert</i>, pno: ms. 100</b></p>  <p><b>Figure 45 - DR76, <i>Petit Concert</i>, pno: ms. 101-102</b></p> <p>pno: bottom staff - pitch for the 3rd 8th note of ms. 100 is corrected from D to F. This note is part of a group of notes, D-A-F-A. This is not corrected in JWC 222.</p>
106	[18] → 7	 <p><b>Figure 46 - DR76, <i>Petit Concert</i>, vln: ms. 106-107</b></p> <p>vln: <i>arco</i> is marked. This is not in JWC 222.</p>



110	[19] → 3	 <p><b>Figure 47 - DR76, <i>Petit Concert</i>, pno: ms. 110</b></p> <p>pno: bottom staff - additional pitches and 8th rest are marked on beat 2. Both the pitches and rest are not in JWC 222.</p>
111-112	[19] → 4-5	 <p><b>Figure 48 - DR76, <i>Petit Concert</i>, pno: ms. 111-112</b></p> <p>pno: <i>sempre p</i> is marked. This is not in JWC 222.</p>


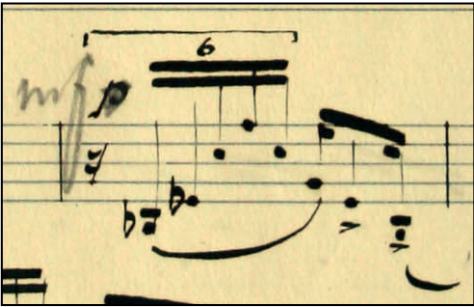
113	[19] → 6	 <p><b>Figure 49 - DR76, <i>Petit Concert</i>, pno: ms. 113</b></p> <p>pno: <i>f</i> is marked. This is not in JCW 222.</p>
140	[23] → 6	 <p><b>Figure 50 - DR76, <i>Petit Concert</i>, pno: ms. 140</b></p> <p>pno: bottom staff - the last rest of measure is incorrectly notated as a 16th rest. It should be an 8th rest. JWC 222 does not have this mistake.</p>


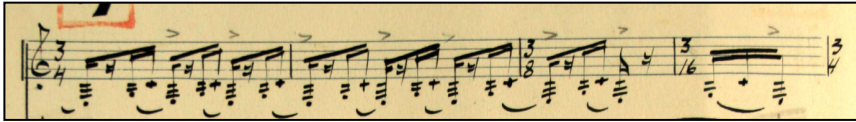
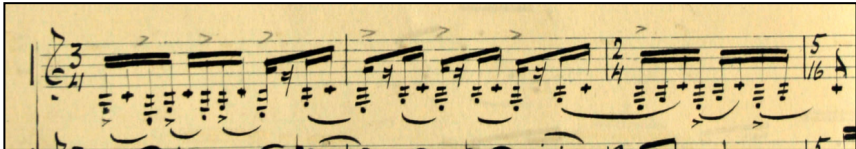
141	[23] → 7	 <p><b>Figure 51 - DR76, <i>Petit Concert</i>, vln: ms. 141</b></p> <p>vln: # is marked on the lowest note of the chord on the first 8th beat. This is not in JWC 222.</p>
142	[23] → 8	 <p><b>Figure 52 - DR76, <i>Petit Concert</i>, vln: ms. 142</b></p> <p>vln: parenthesis is marked on the downbow sign on the first 8th note of ms. 142. This is not in JWC 222.</p>


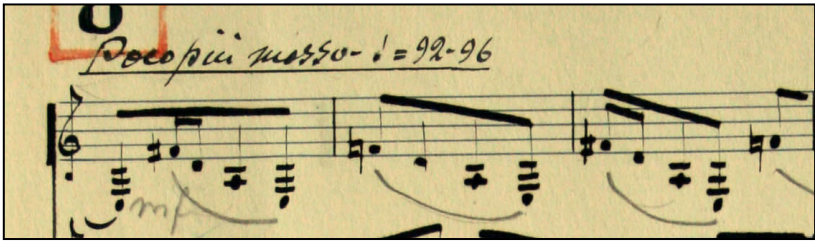
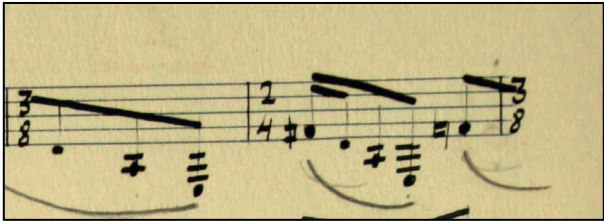

## Movement IV - *Tango-Waltz-Ragtime*

Note: Stravinsky signed the final page of this movement in the Dep RS 76 manuscript (see Figure 1 and Appendix B: Movement IV - *Tango-Valse-Ragtime*, p. 156). JWC 222 manuscript is missing this movement and is therefore not consulted.

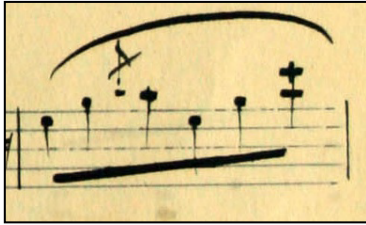
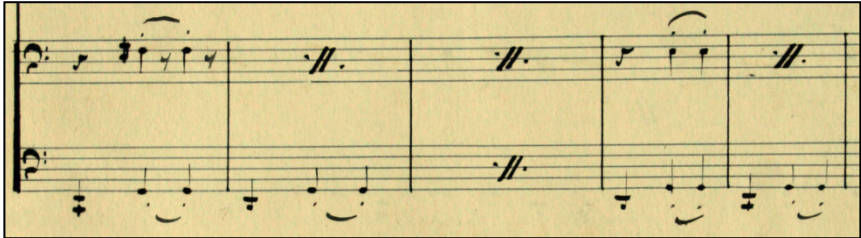
**Table 4 - Table of Ambiguities for Movement IV - *Tango-Waltz-Ragtime***

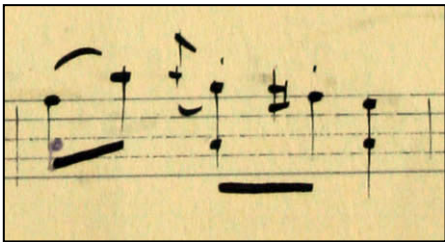
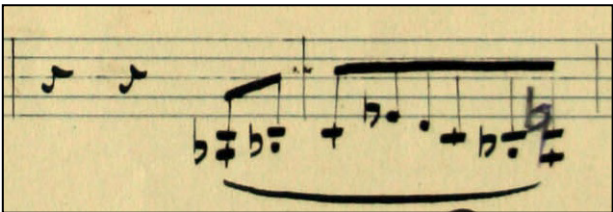

Measure(s)	[#] → #	Comments
19	[2] → 4	 <p style="text-align: center;"><b>Figure 53 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 19</b></p> <p>pno: top-staff - <i>marcato</i> sign is marked with pencil on the last 8th note of the measure.</p>
30	[3] → 8	 <p style="text-align: center;"><b>Figure 54 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 30</b></p> <p>cl: <i>p</i> is marked out and <i>mf</i> is penciled in its place.</p>

30	[3] → 8	 <p><b>Figure 55 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 30</b></p> <p>pno: top staff - <i>marcato</i> is marked on the second 8th beat.</p>
34-40	[4] → 1-7	 <p><b>Figure 56 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 34-37</b></p>  <p><b>Figure 57 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 38-40</b></p> <p>cl: multiple accents are marked between ms. 34-40.</p>


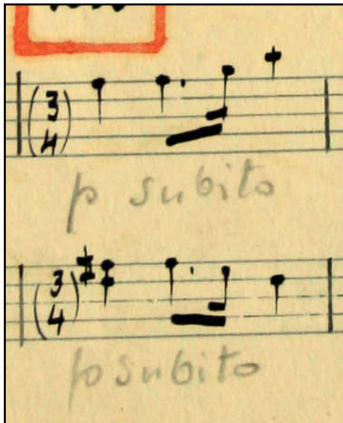
57-58	[7] → 6-7	 <p><b>Figure 58 - DR76. <i>Tango-Valse-Ragtime</i>, cl: ms. 57-58</b></p> <p>cl: <i>mf</i> dynamics is marked at the beginning of ms. 57. Accent is marked on the 3rd note of ms. 58. This accent mark is redundant.</p>
60-66	[8] → 1-7	 <p><b>Figure 59 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 60-62</b></p>  <p><b>Figure 60 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 63-64</b></p>  <p><b>Figure 61 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 65-66</b></p>

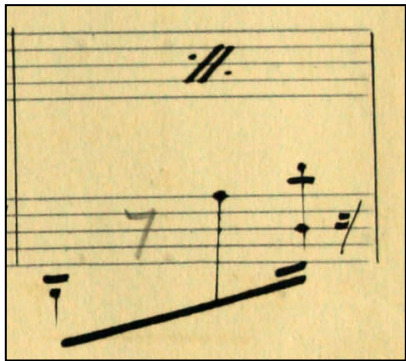

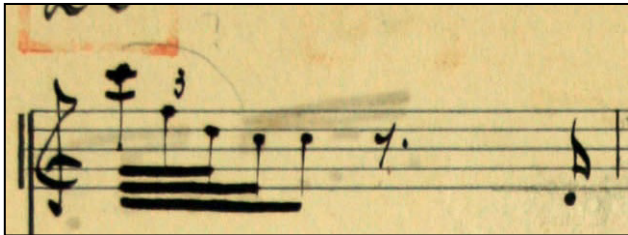


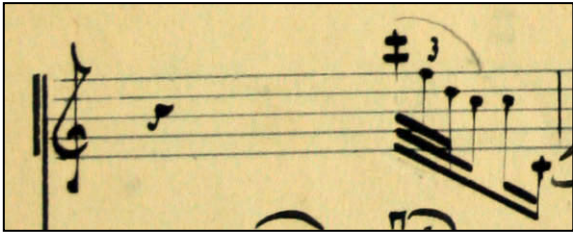
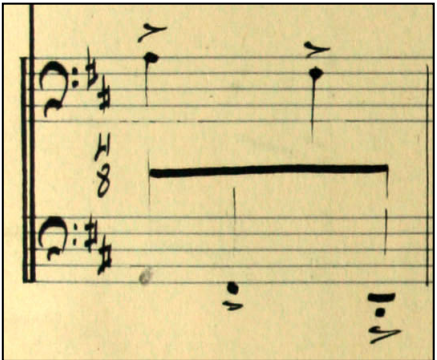

		<p>cl: <i>mf</i> dynamics is marked at the beginning of ms. 60. Articulations are ambiguous between ms. 60-66. Slurs are marked with pencil between ms. 60-66. <i>Staccato</i> are marked and then erased on the chalumeau low E of ms. 64 and 65. These <i>staccato</i> marks are not indicated in the CE because the intent is unclear.</p>
78	[10] → 5	 <p><b>Figure 62 - DR76, <i>Tango-Valse-Ragtime</i>, vln: ms. 78</b></p> <p>vln: missing slur at the grace note. The grace note in the identical passage in the full septet version in the ANE 1987 is slurred.</p>
79-81	[10] → 6-8	 <p><b>Figure 63 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 79-83</b></p> <p>pno: top-staff - note value is ambiguous. Beat 2 and 3 of measure 79 is notated as quarter note with 8th rest. Ms. 79-81 are notated as quarter notes with 8th note rests in the CE.</p>

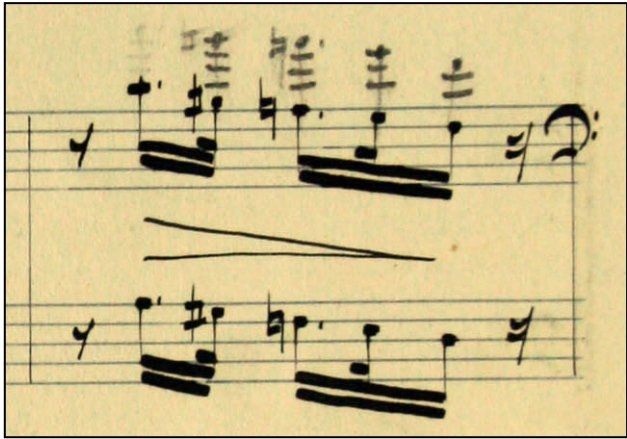
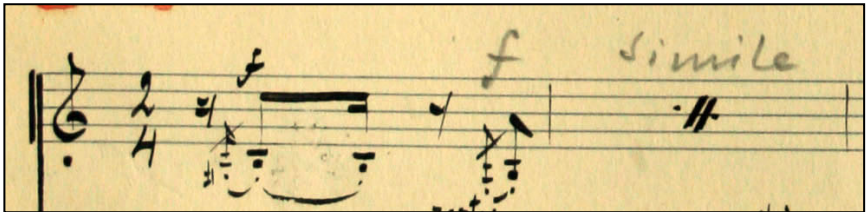
97	[11] → 14	 <p><b>Figure 64 - DR76, <i>Tango-Valse-Ragtime</i>, vln: ms. 97</b></p> <p>vln: additional note is marked on the first 8th beat, lower voice. The identical passage in the full septet version in the ANE1987 has the added note.</p>
127	[15] → 6	 <p><b>Figure 65 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 126-127</b></p> <p>cl: natural sign is marked on the last 8th note of ms. 127.</p>
142-144	[17] → 4-6	 <p><b>Figure 66 - DR76, <i>Tango-Valse-Ragtime</i>, vln: ms. 142-146</b></p> <p>vln: <i>pizz.</i> is lightly marked on ms. 142. There is no indication of <i>arco</i> after ms. 142. In the CPE, <i>pizz.</i> is indicated on ms. 142 and <i>arco</i> on ms. 144. This is noted in the CE to reflect the CPE's solution. The identical passage in the full septet version in the ANE1987 also has the <i>pizz.</i> indicated on ms. 142 and <i>arco</i> on ms. 144.</p>



169	[20] → 8	 <p><b>Figure 67 - DR76, <i>Tango-Valse-Ragtime</i>, cl, vln, pno: ms. 169</b></p> <p>cl: missing time signature on the clarinet staff (topmost staff). It is a triple meter (3/4) measure.</p>
176	[22] → 1	 <p><b>Figure 68 - DR76, <i>Tango-Valse-Ragtime</i>, cl, vln: ms. 176</b></p> <p>cl,vln: <i>p subito</i> is marked in pencil on both the clarinet (top staff) and violin (bottom staff) part on ms. 176.</p>

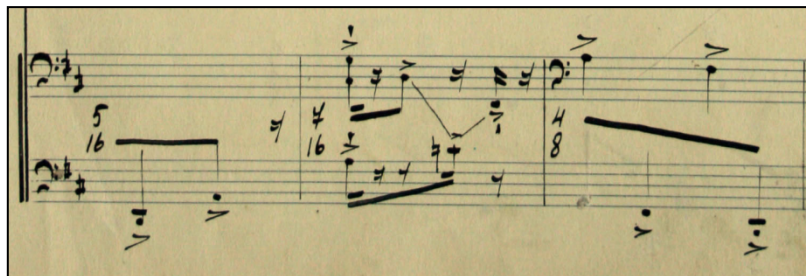
191	[24] → 4	 <p><b>Figure 69 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 191</b></p> <p>pno: bottom staff - 8th note rest is marked with pencil.</p>
193-194	[24] → 6-7	 <p><b>Figure 70 - DR76, <i>Tango-Valse-Ragtime</i>, vln: ms. 193-194</b></p> <p>vln: tie is marked from the last 8th beat of ms. 193 to the next measure.</p>
203	[26] → 1	 <p><b>Figure 71 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 203</b></p> <p>cl: slur and question mark is penciled on the 32nd note triplets.</p>

206	[26] → 4	 <p><b>Figure 72 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 206</b></p> <p>cl: slur is marked on the 32nd note triplets.</p>
210	[27] → 4	 <p><b>Figure 73 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 210</b></p> <p>pno: bottom staff - note is added on the first 8th beat.</p>
227	[30] → 4	 <p><b>Figure 74 - DR76, <i>Tango-Valse-Ragtime</i>, vln: ms. 227</b></p> <p>vln: note value for the first note of ms. 227 is incorrectly notated. It should be a 16th note.</p>

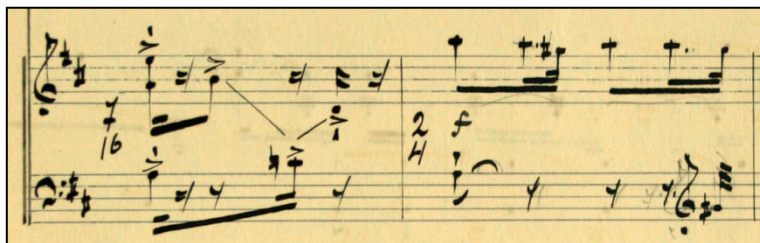
227	[30] → 4	 <p><b>Figure 75 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 227</b></p> <p>pno: top-staff - pitches an octave higher are marked with pencil. The first note of the measure was marked an octave higher and then erased.</p>
243-244	[33] → 1-2	 <p><b>Figure 76 - DR76, <i>Tango-Valse-Ragtime</i>, cl: ms. 243-244</b></p> <p>cl: <i>f</i> is marked at the end of ms. 243. <i>Simile</i> is marked on ms. 244.</p>

258-263

[35] → 2-7



**Figure 77 - DR76, *Tango-Valse-Ragtime*, pno: ms. 258-260**





**Figure 78 - DR76, *Tango-Valse-Ragtime*, pno: ms. 262-263**

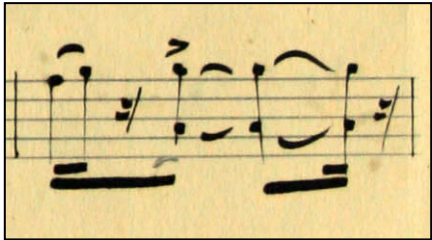

pno: top staff - bass clef is indicated in ms. 260 implying ms. 259 should be in treble clef. The same passage in ms. 262 is in treble clef.

pno: bottom staff - additional note is marked on the first 8th beat of ms. 260.

pno: bottom staff - note rest value is incorrect. The last note rest on ms. 263 should be a dotted 16th rest.

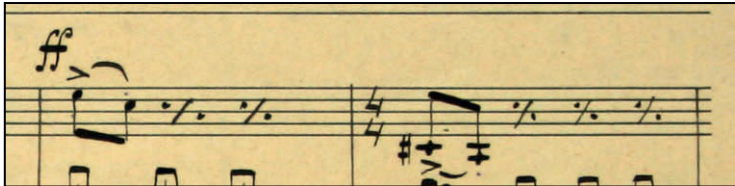
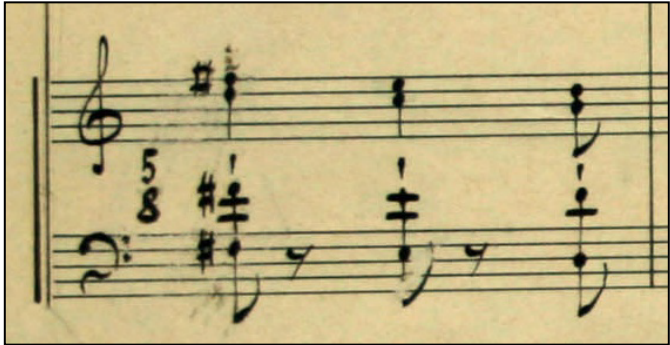


264	[36] → 2	 <p><b>Figure 79 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 264</b></p> <p>pno: top staff - # is marked in red after beat 2.</p>
265-267	[36] → 3-5	 <p><b>Figure 80 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 265-267</b></p> <p>pno: <i>sub meno f</i> is marked on ms. 265. <i>marquez</i> is marked on ms. 267.</p> <p>pno: bottom staff - note value is marked from 8th to quarter on ms. 265 to 267.</p>

268	[36] → 6	 <p><b>Figure 81 - DR76, <i>Tango-Valse-Ragtime</i>, vln: ms. 268</b></p> <p>vln: note value of the accented note is incorrectly notated as 8th note. It is corrected with pencil to a 16th note.</p>
269-271	[37] → 1-3	 <p><b>Figure 82 - DR76, <i>Tango-Valse-Ragtime</i>, pno: ms. 269-271</b></p> <p>pno: bottom staff - note value is marked from 8th to quarter on ms. 269-271.</p>

Movement V - *Danse du Diable*

**Table 5 - Table of Ambiguities for Movement V - *Danse du Diable***

Measure(s)	[#] → #	Comments
4-5	-	 <p><b>Figure 83 - DR76, <i>Danse du Diable</i>, cl: ms. 4-5</b></p> <p>cl: <i>staccato</i> is marked at the end of the second 8th note figure for ms. 4 and 5. They are not in JWC 222.</p>
12	[2] → 1	 <p><b>Figure 84 - DR76, <i>Danse du Diable</i>, pno: 12</b></p> <p>pno: top staff - articulation is ambiguous. <i>Staccato</i> is marked with light black ink on the first quarter note. This is not in JWC 222.</p>



13-16

[2] → 2-5



Figure 85 - DR76, *Danse du Diable*, pno: ms. 13-14

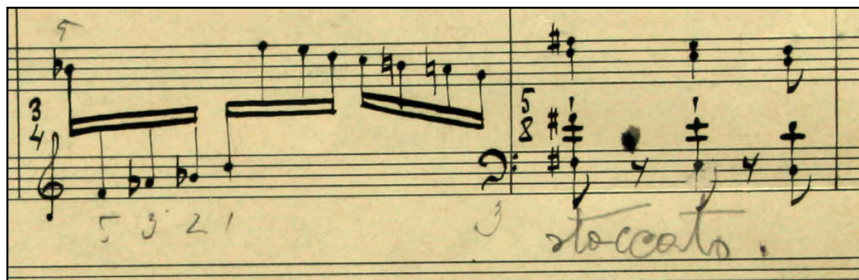
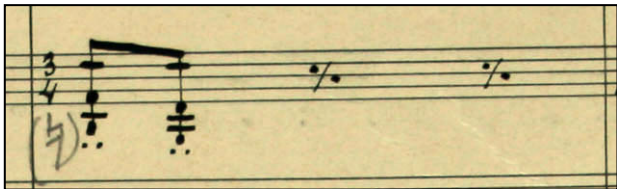




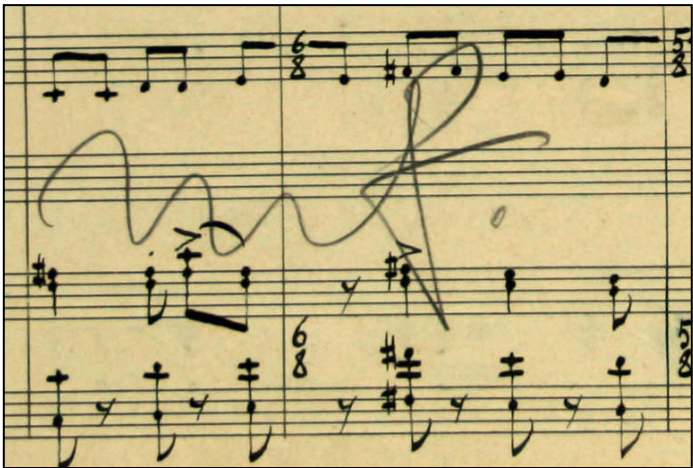

Figure 86 - DR76, *Danse du Diable*, pno: ms. 15-16




pno: bottom staff - 8th note on beat 2 of ms. 13 is marked with an 'x', possibly to indicate the missing *marcato* sign. JWC 222 has the similar 'x' marking.


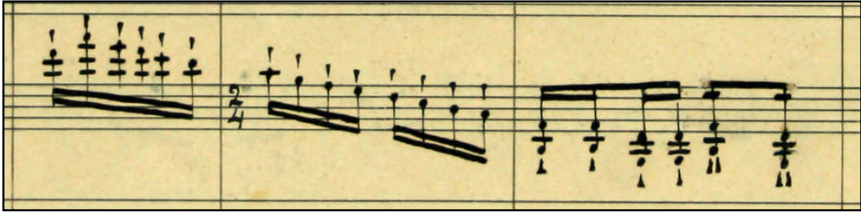
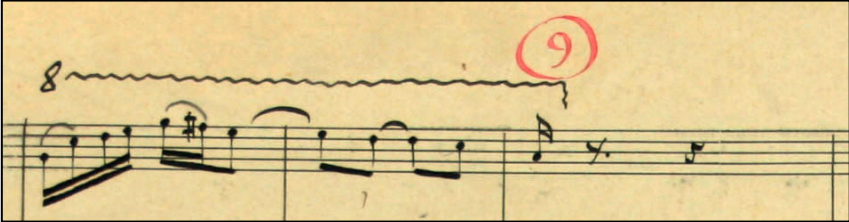
pno: fingerings is marked in ms. 14 and 15. Fingerings are not in JWC 222.

pno: bottom staff - *staccato* is marked in ms. 16. This is not in JWC 222.


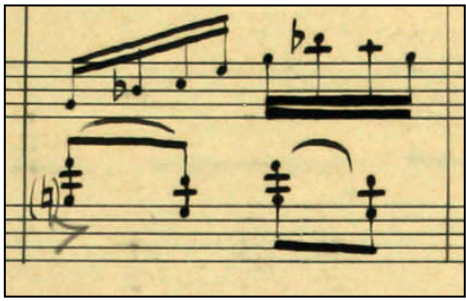

15	[2] → 4	 <p><b>Figure 87 - DR76, <i>Danse du Diable</i>, vln: ms. 15</b></p> <p>vln: natural sign is marked in parenthesis. This is not in JWC 222.</p>
15-16	[2] → 4-5	 <p><b>Figure 88 -DR76, <i>Danse du Diable</i>, cl: ms. 15-16</b></p> <p>cl: bracket span is ambiguous. The end of the bracket is marked out with blue ink to end at ms. 15. JWC 222 has the same bracket span of DR76 and is not marked out on ms. 16. The identical passage in the full septet version of the work has the G# on ms. 16 as printed, and not an octave higher.</p>
17	[3] → 2	 <p><b>Figure 89 - DR76, <i>Danse du Diable</i>, pno: ms. 17</b></p> <p>pno: top staff - slur between the first two 8th notes is marked. An 'x' was also marked above the slur. Both the slur and the 'x' mark are in JWC 222.</p>

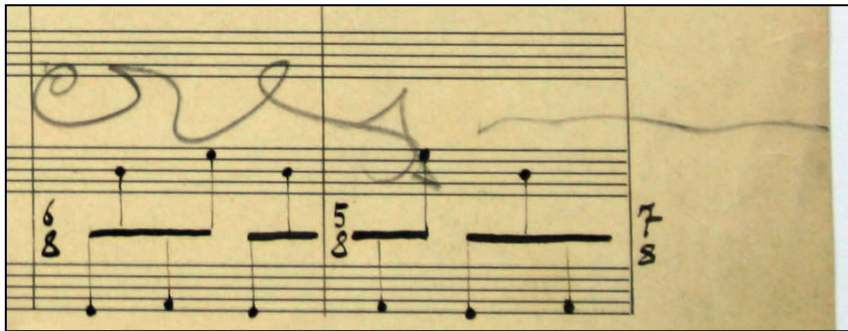

18	[3] → 3	 <p><b>Figure 90 - DR76, <i>Danse du Diable</i>, vln, pno: ms. 18-19</b></p> <p>pno, vln: dynamics <i>mf</i> is marked in large letter between ms. 18 and 19. The instrument(s) the <i>mf</i> is meant for is unclear.</p>
25	[4] → 3	 <p><b>Figure 91 - DR76, <i>Danse du Diable</i>, pno: ms. 25</b></p> <p>pno: bottom staff - natural sign in parenthesis is marked on the upper voice last 8th note. This is not in JWC 222.</p>



25-27	[4] → 3-5	 <p><b>Figure 92 - DR76, <i>Danse du Diable</i>, cl: ms. 25-27</b></p> <p>cl: "8va" sign is marked between ms. 25 to 27. The word above ms. 27 is possibly <i>loco</i>. Both the bracket and the word are not in JWC 222.</p>
32	[5] → 3	 <p><b>Figure 93 - DR76, <i>Danse du Diable</i>, vln: ms. 32</b></p> <p>vln: staccato on the last 8th note is marked. This is not in JWC 222.</p>
34	[6] → 2	 <p><b>Figure 94 - DR76, <i>Danse du Diable</i>, cl: ms. 34</b></p> <p>cl: comma is marked at the end of measure 76 with blue ink. This is not in JWC 222.</p>

39	[6] → 3	 <p><b>Figure 95 - DR76, <i>Danse du Diable</i>, pno: ms. 39</b></p> <p>pno: bottom staff - accent is marked on the first 8th note. This is not in JWC 222.</p>
48	[7] → 6	 <p><b>Figure 96 - DR76, <i>Danse du Diable</i>, vln: 48-50</b></p> <p>vln: <i>arco</i> indication is missing. <i>pizzicato</i> is indicated in ms. 43. <i>Marcato</i> marks in ms. 48-50 implied <i>arco</i>. JWC 222 is missing the <i>arco</i> indication as well.</p>
54	[8] → 5	 <p><b>Figure 97 - DR76, <i>Danse du Diable</i>, cl: ms. 54-56</b></p> <p>cl: slurs are marked between the first two 16th notes of beat 1 and beat 2 of ms. 54. They are not in JWC 222.</p>



54	[8] → 5	 <p><b>Figure 98 - DR76, <i>Danse du Diable</i>, pno: ms. 54</b></p> <p>pno: top staff - 'x' is marked under the note head of the third 16th note of ms. 54. This 'x' sign is also in JWC 222.</p>
56	[9] → 1	 <p><b>Figure 99 - DR76, <i>Danse du Diable</i>, pno: ms. 56</b></p> <p>pno: bottom staff - accent is marked on first 8th note of the measure. This is not in JWC 222.</p>
62	[9] → 7	 <p><b>Figure 100 - DR76, <i>Danse du Diable</i>, pno: ms. 62-63</b></p> <p>pno: top staff - <i>p subito</i> is marked in large letter. This is already</p>

		<p>indicated in ms. 62. This is not in JWC 222.</p> <p>pno: top staff - rest value is incorrect. The dotted 8th rest at the end of ms. 62 should be an 8th rest. This is also incorrectly notated in JWC 222.</p>
64	[10] → 2	 <p><b>Figure 101 - DR76, <i>Danse du Diable</i>, pno: ms. 63</b></p> <p>pno: undecipherable pencil marks on ms. 63. It is possibly <i>cresc.</i> This is not in JWC 222.</p>
66 - 70	[10] → 4-8	 <p><b>Figure 102 - DR76, <i>Danse du Diable</i>, cl, vln, pno: ms. 66-70</b></p> <p>cl, vln, pno: <i>crescendo</i> sign is marked with pencil spanning from ms. 66-70. This is not in JWC 222.</p>

71	[11] → 2	 <p><b>Figure 103 - DR76, <i>Danse du Diable</i>, pno: ms. 71</b></p> <p>pno: top staff - clef change is marked in blue ink. This is not in JWC 222.</p>
72	[11] → 2	 <p><b>Figure 104 - DR76, <i>Danse du Diable</i>, cl: ms. 71-73</b></p> <p>cl: incorrect note value on ms. 72. It should be a dotted half note. This is also incorrectly notated in JWC 222.</p>



CHAPTER VI  
ADDITIONAL DISCUSSION

The Case of the Chalumeau Low E<sup>b</sup>

Any clarinetists who have learned or performed the *L'Histoire du Soldat* trio inevitably came across the curious case of the chalumeau low E<sup>b</sup> note in the second movement, *Le Violon du Soldat*. This note is beyond the range of the present day Böhm or Öhler system clarinet. As a seasoned composer, Stravinsky knew this note was problematic for it was written in brackets in the Dep RS 76 manuscript (see Figure 105, ms. 22, topmost staff).



Figure 105 - DR76, *Le Violon du Soldat*, cl, vln, pno: ms. 20-22

*Le Violon du Soldat* was a transcription of the second movement from the full work, *Petit Airs au bord du Ruisseau*. In this movement, the passage containing the chalumeau low E<sup>b</sup> note was in the bassoon and trombone (see Figure 106, ms. 20-22).

The image shows a musical score for four instruments: Bassoon (Fag.), Trombone (Trb.), Violin (Vi.), and Double Bass (C.B.). The score is for measures 18 through 22. The Bassoon and Trombone parts feature a 'Solo' section starting in measure 20, marked with a 'p' (piano) dynamic. The Violin and Double Bass parts play a rhythmic accompaniment, with the Double Bass marked 'poco sf' (poco sforzando) in measure 20. The score is divided into two systems by a bracket, with measure numbers 18 and 19 on the left and 20 and 21 on the right. The key signature has one flat (B-flat), and the time signature is 2/4.

**Figure 106 - ANE1987, *Petit Airs au bord du Ruisseau*, bassoon, trombone, violin, double bass: ms. 18-22**

The chalumeau low E<sup>b</sup> note is possible however on a full Böhm clarinet. The full Böhm clarinet's range extends a semitone below the standard Böhm clarinet. In his article titled "Clarinet Across the Ocean - Emigration and Biographies of Italian Clarinetists Active in America," Italian clarinetist Adriano Amore listed Edmond Allegra as one of the clarinetists who emigrated from Italy to the United States.<sup>83</sup> Allegra premiered all of Stravinsky's compositions dedicated to Reinhart. This includes the *Three Pieces*, the full

<sup>83</sup> Amore Adriano, "Clarinetists Across the Ocean - Emigration and Biographies of Italian Clarinetists Active in America," trans. Antonio Passaro. *The Clarinet* 36, no. 2 (March 2009): 58.

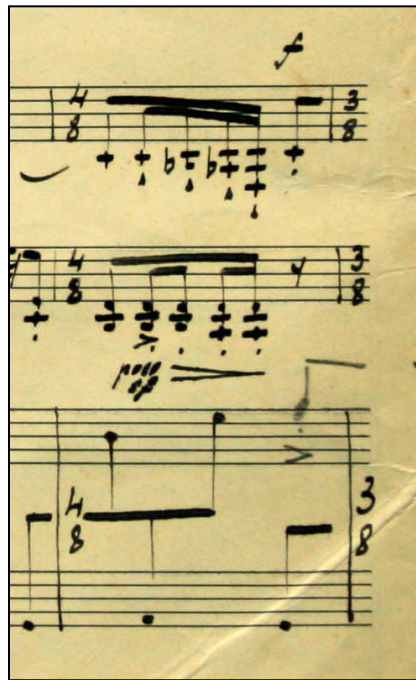
version of the *L'Histoire du Soldat* and the trio. According to Amore, Allegra most likely performed on a full Böhm clarinet since it was widely used among Italian clarinetists of the early 19th to middle 20th century.<sup>84</sup> Amore noted that it was common practice for Italian clarinetists to transpose C and A clarinet orchestral parts with their full Böhm B<sup>b</sup> clarinet. The ability of the full Böhm B<sup>b</sup> clarinet to play a semitone lower than standard Böhm clarinet made it possible to transpose the A clarinet orchestral parts. Another evidence that lends credence to Allegra performing on a full Böhm clarinet is found on Ferruccio Busoni's Concertino, Op. 48, BV 276 written for B<sup>b</sup> clarinet. Busoni composed this work in early 1918, the same year Stravinsky composed the original *L'Histoire du Soldat*. The Concertino was dedicated to Allegra. In the final section of the work, *Tempo di Minuetto, sostenuto e pomposo*, there was also a chalumeau low E<sup>b</sup> note on the solo clarinet part. *Le Violon du Soldat* movement of the trio was written for the A clarinet. Amore clarified that although the full Böhm A clarinet was in use by Italian clarinetists, it was uncommon. There was no evidence that Allegra performed on a full Böhm A clarinet.

The problematic passage with the chalumeau low E<sup>b</sup> note occurs twice in the *Le Violon du Soldat* movement. The first occurrence was from measure 20 to 22 or [2]→6-8. Here, the clarinet is doubled in the right hand of the piano from the 8th note pickup to measure 21 to measure 22 (see Figure 105 and Appendix B: Movement II - *Le Violon du Soldat*, p. 148). Here, the clarinetist can omit the problematic note. The second occurrence was from measure 88 to 90 or [11]→4-6. This time, the piano part was also

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<sup>84</sup> Goh, Soo, e-mail message from Adriano Amore, April 12, 2011.

problematic since the passage that doubles the clarinet was penciled in rather than being notated in ink as it was in the first occurrence (see Figure 107, Figure 108, and Appendix B: Movement II - *Le Violon du Soldat*, p. 149 and 150). Whether the omission was intended and whether the penciled marks were Chester's editorial corrections was unclear. The JWC 222 copyist manuscript does not have these penciled additions. There are several ways to resolve this passage. If the penciled passage in the piano right hand staff is played, the clarinetist can omit the chalumeau low E<sup>b</sup> note. Otherwise, the clarinetist may play the chalumeau low E<sup>b</sup> note an octave higher or omit it altogether.



**Figure 107 - DR76, *Le Violon du Soldat*, cl, vln, pno: ms. 88**



Figure 108 - DR76, *Le Violon du Soldat*, cl, vln, pno: ms. 89-90

### Movement III - *Petit Concert*

pno: ms. 18-27

The use of the double *simile* signs in the piano part between measures 18 to 27 is problematic. The first instance of the double *simile* signs in this movement is in measures 19 and 20 (see Figure 109 and Appendix B: Movement III - *Petit Concert*, p. 152). The JWC 222 copyist manuscript is notated identically.



**Figure 109 - DR76, *Petit Concert*, cl, vln, pno: ms. 18-21**

The double *simile* signs in measures 19 and 20 are interpreted as a repeat of measure 18.

In the Chester Print Edition (CPE), the piano rests in both measures 19 and 20 (see Figure 110).

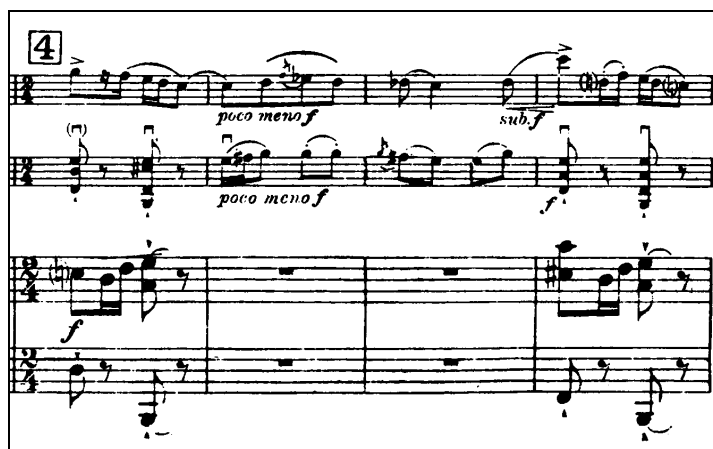


Figure 110 - CPE, *Petit Concert*, cl, vln, pno: ms. 18-21

The CPE resolved this ambiguity by referencing this passage with the original septet version of *L'Histoire du Soldat*. When compared to Chester's *Histoire du Soldat: Authorised New Edition 1987* (ANE1987), the passage played by the piano part of the trio would be new material if measure 18 is repeated in measures 19 and 20 (see Figure 111 and Figure 112).



Figure 111 - ANE1987, *Petit Concert*, clarinet, cornet, violin: ms. 18-19

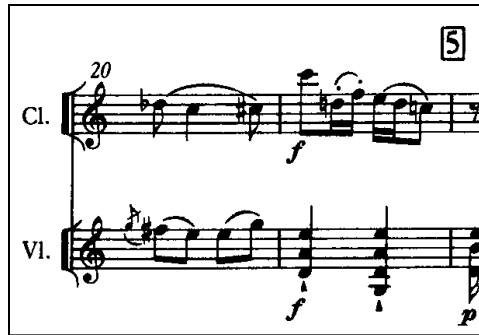


Figure 112 - ANE1987, *Petit Concert*, clarinet, violin: ms. 20-21

The author's solution in the CE is to repeat measure 18 to measures 19 and 20. Rests in brackets are also indicated between the piano staff to reflect the CPE solution. Both solutions are indicated in the CE (see Figure 113).

This musical score snippet shows measures 18 through 21 for the Clarinet (Cl.), Violin (Vln.), and Piano (Pno.) parts. The Clarinet part starts at measure 18 with a treble clef and a key signature of one flat. It includes a melodic line with slurs and a *poco meno f* dynamic marking, followed by a *sub. f* dynamic marking at the end of measure 21. The Violin part also starts at measure 18, with a treble clef and a key signature of one sharp. It includes a melodic line with slurs and a *poco meno f* dynamic marking, followed by a *f* dynamic marking at the end of measure 21. The Piano part starts at measure 18 with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a melodic line with slurs and a *poco meno f* dynamic marking, followed by a *f* dynamic marking at the end of measure 21. Brackets are used to indicate rests in the Piano part. A box containing the number '4' is located in the upper left corner of the score, and a box containing the number '5' is located in the upper right corner of the score.

Figure 113 - CE, *Petit Concert*, cl, vln, pno: ms. 18-21







Figure 115 - CPE, *Petit Concert*, cl, vln, pno: ms. 22-27

When compared to the ANE1987, the passage played by the piano part of the trio would be new material if measure 21 is repeated in measures 22 to 27 (see Figure 116 and Figure 117).

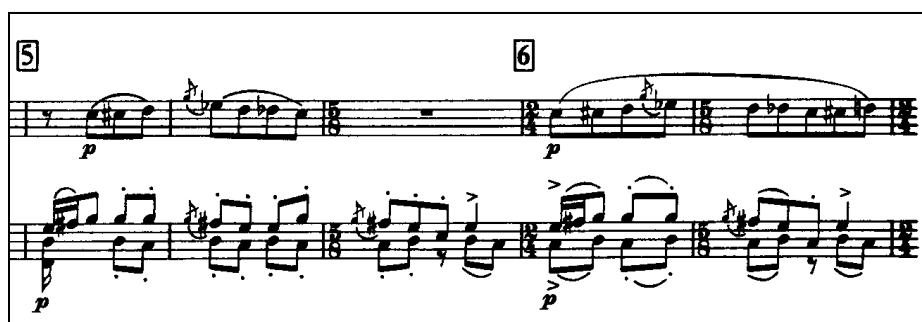


Figure 116 - ANE1987, *Petit Concert*, clarinet, violin: ms. 22-26



**Figure 117 - ANE1987, *Petit Concert*, clarinet, cornet, violin, double bass: ms. 27-28**

Since the double *simile* sign is used for six measures in this instance, determining whether this ambiguity was a notational error is difficult. Note that the *simile* signs from measures 22 to 27 (see Figure 114 and Appendix B: Movement III - *Petit Concert*, p. 153) are preceded by a fully notated measure 21. Since the pitch content of first 8th note of measure 21 is different from measure 18 (see Figure 109 and Appendix B: Movement III - *Petit Concert*, p. 152) it is plausible that the *simile* signs are not notational errors.

The author's solution in the CE is to repeat measure 21 to measures 22 to 27. Even in the quintuple meter measures, the duple meter pattern from measure 21 can be played although an eighth beat will remain. An eighth rest is used to complete the quintuple meter measure. Rests in brackets are indicated between the piano staves to reflect the CPE solution, which is to rest measures 22 to 27. Both solutions are indicated in the CE (see Figure 118).

The image displays a musical score for measures 21 through 27 of a piece titled "CE, Petit Concert". The score is written for three instruments: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.).

- Clarinet (Cl.):** The part begins at measure 21 with a treble clef and a key signature of one sharp (F#). It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A bracketed "5" is placed above the staff at the start of measure 22.
- Violin (Vln.):** The part also begins at measure 21 with a treble clef and a key signature of one sharp. It plays a rhythmic accompaniment consisting of eighth and sixteenth notes. Dynamic markings include *poco meno* and *f* (forte).
- Piano (Pno.):** The part is written for both hands with a grand staff (treble and bass clefs) and a key signature of one sharp. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. A bracketed "5" is placed above the right hand staff at the start of measure 22. Dynamic markings include *poco meno* and *f*. There are also bracketed minus signs [-] in the right hand staff for measures 22 through 27.

The score is divided into measures by vertical bar lines, and the time signature changes from 4/8 to 2/4 at measure 25.

Figure 118 - CE, *Petit Concert*, cl, vln, pno: ms. 21 - 27

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## APPENDIX A:

### PUBLISHER PERMISSION FOR THE USE OF COPYRIGHTED MATERIALS



**From:** Friend, Howard [mailto:Howard.Friend@musicsales.co.uk]  
**Sent:** Friday, April 01, 2011 6:28 AM  
**To:** Soo K. Goh  
**Subject:** RE: Permission to use Stravinsky's Histoire du Soldat Trio manuscripts

Dear Soo Goh,

In response to your letter of 24th March, outlining your plan for the presentation of your dissertation on *The Soldier's Tale*, we are happy to give our consent to your reproducing the score in Sibelius notation from Stravinsky's manuscript and for it to appear, as outlined, in your work. Do please acknowledge Chester Music as having given permission for this use.

We should stress, too, that this permission applies only to this one application and that consent will have to be obtained for any subsequent projects involving similar procedures. It is also important that the digital files that you prepare are not circulated in any way, online or otherwise, beyond the confines of your dissertation.

Thank you again for your interest in our published works and good luck with the research.

Yours sincerely,  
**Howard Friend**  
Managing Editor, Chester Music Limited,  
14/15 Berners Street, London W1T 3LJ

Tel: +44 (0)20 7612 7464



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and delete this e-mail from your system immediately. You can also fax us on 020 7612 7545

---

**From:** Soo K. Goh [mailto:soo.goh@uncp.edu]

**Sent:** 24 March 2011 17:09

**To:** Friend, Howard

**Subject:** Permission to use Stravinsky's *Histoire du Soldat* Trio manuscripts

Dear Mr. Friend,

Almost a year ago, with Dr. Maureen Carr's assistance I was able to track down Stravinsky's copyist manuscripts to the *L'Histoire du Soldat Trio*. You also gave Dr. Carr the permission to share the copyist manuscript (JWC 222). I also found Stravinsky's own manuscript (Dep RS 76) at the Winterthur Libraries with the help of Mr. Harry Joelson. I wrote to you at the time to seek your consent to use both JWC 222 and Dep RS76 in my doctoral dissertation. Since then, changes has been made to the project's direction. I am writing to inform you of these changes and to seek your approval again. My project is to create a critical edition that is performance friendly for the *L'Histoire du Soldat Trio*. This is the revised plan:

1. Faithfully recreate Stravinsky's manuscripts in Sibelius notation software. JWC 222, Dep RS76, and current Chester print edition of the trio will also be used as reference. Any ambiguities found will be listed on a table.
2. Editorial decisions are made in regards, layout, such as pagination and stem directions to facilitate legibility.
3. Reproduce select measures from both manuscripts and Chester's print edition to illustrate discrepancies. The reproduction is in the form of snippets of measure(s) or select passages.
4. Reproduce select pages from the manuscripts for illustrations purposes, possibly first page from each movements (a total of five movements).

Music Sales Group will most certainly be acknowledged in my dissertation for allowing this project to proceed. I had been asked by the university to include your statement of consent in my document. If the above criteria is agreeable, a simple "Yes" or "No" response will be sufficient.

Thank you for your assistance and I look forward to hearing from you.

Soo Goh

Adjunct Clarinet Instructor

Introduction to Music Appreciation Instructor

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---

**From:** Friend, Howard [mailto:Howard.Friend@musicsales.co.uk]  
**Sent:** Thursday, March 04, 2010 1:41 PM  
**To:** Soo K. Goh; Joelson Harry  
**Cc:** Maureen Carr  
**Subject:** RE: Permission to use and acquire Stravinsky's Histoire du Soldat Trio manuscript

Dear Soo Goh,

Many apologies for the delay in responding to your letters. In mitigation, I have been away for some days.

What you describe is fine by us to reproduce in your dissertation, as long as you print an acknowledgment of Chester Music, who have given permission for the use of the extract.

With best wishes and thank you, again, for your interest,

**Howard Friend**, Managing Editor.  
Chester Music Limited & Novello & Company Limited, 14-15, Berners Street, London W1T 3LJ  
Direct line: + 44 (0)20 7612 7464  
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e-mail or by telephone on (+44) 020 7612 7400, and delete this e-mail from your system immediately. You can also fax us on 020 7612 7545

---

**From:** Soo K. Goh [mailto:soo.goh@uncp.edu]  
**Sent:** 01 March 2010 14:13  
**To:** Soo K. Goh; Friend, Howard; Joelson Harry  
**Cc:** Maureen Carr  
**Subject:** Permission to use and acquire Stravinsky's Histoire du Soldat Trio manuscript  
**Importance:** High

Dear Mr. Friend,

I am writing again to confirm whether the following ways to use the manuscript in my dissertation project is acceptable to you:

- a) I will create a chart or table that lists discrepancies in notation between the printed edition (Chester) and the Winterthur manuscript. I will also include suggestions as how these discrepancies might be resolved.
- b) Reprint selected portions of the manuscript within the context of my paper as I resolve the discrepancies.
- c) Reprint the entire clarinet part.

I am including Dr. Harry Joelson in this email. If the above is acceptable, please also respond to him in your reply so that I can begin the process to have the manuscript sent to me. Thank you again for your consideration.

Dr. Joelson: If it is possible, I would like be able to examine the film itself and also have a printout copy of the film. I am happy to pay for the cost associated with making the copies and shipping both items to me. My shipping address is

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**From:** Friend, Howard [mailto:Howard.Friend@musicsales.co.uk]  
**Sent:** Friday, February 19, 2010 4:49 AM  
**To:** Soo K. Goh  
**Subject:** RE: Permission to use and acquire Stravinsky's Histoire du Soldat Trio manuscript

Dear Soo Goh,

Thank you for your letter. Before I give unqualified consent to the publication of the MS, can you just tell me how much of it you intend to reproduce in your dissertation?

Best wishes,

**Howard Friend**, Managing Editor.  
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---

**From:** Soo K. Goh [mailto:soo.goh@uncp.edu]  
**Sent:** 18 February 2010 22:32  
**To:** Friend, Howard  
**Cc:** Maureen Carr  
**Subject:** RE: Permission to use and acquire Stravinsky's Histoire du Soldat Trio manuscript

Dear Mr. Friend,

Thank you for your response. You did give Dr. Carr permission to share her copy of the copyist manuscript with me. The reason I asked your permission again is because this is a different Histoire du Soldat manuscript housed at the Winterthur Bibliothek under the curatorship of Dr. Harry Joelson. I just wanted to be very sure so that I can continue with all the necessary permissions. Furthermore, I would like to use the manuscript and publish this in my dissertation document. If this is your understanding of my request, then I am thrilled to be able to proceed with my project.

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---

**From:** Friend, Howard [mailto:Howard.Friend@musicsales.co.uk]  
**Sent:** Thursday, February 18, 2010 12:17 PM  
**To:** Soo K. Goh  
**Subject:** RE: Permission to use and acquire Stravinsky's Histoire du Soldat Trio manuscript

Dear Soo Goh,

My apologies for not responding earlier, because I was under the impression that I had already given permission for this. But anyway, I can see no objection to your receiving microfilm or copy of the MS of the Soldat trio.

As always, thank you for your interest.

With best wishes,  
**Howard Friend**, Managing Editor.  
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---

**From:** Soo K. Goh [mailto:soo.goh@uncp.edu]  
**Sent:** 18 February 2010 02:43  
**To:** Friend, Howard  
**Cc:** Maureen Carr  
**Subject:** RE: Permission to use and acquire Stravinsky's Histoire du Soldat Trio  
manuscript

Dear Mr. Friend,

I am writing to enquire whether you have had the opportunity to consider my request as  
outlined in my previous email. I am deeply appreciative of your assistance with my  
dissertation project. My original request email follows below. I look forward to hearing  
from you.

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---

**From:** Soo K. Goh  
**Sent:** Monday, February 08, 2010 2:02 PM  
**To:** 'Friend, Howard'  
**Cc:** Maureen Carr

**Subject:** Re: Permission to use and acquire Stravinsky's Histoire du Soldat Trio manuscript

Dear Mr. Friend,

I would like to update you on the progress of my dissertation project in creating a critical edition of Stravinsky's Histoire du Soldat Trio. With the help of Dr. Maureen Carr, Dr. Ulrich Mosch (Paul Sacher Foundation), and Dr. Harry Joelson (curator of the Ryckenberg Stiftung at the Winterthur Bibliothek), I have managed to track down what appears to be the autograph manuscript of the trio.

I was prepared to travel to Winterthur from the US to study the manuscript. However, I would only be examining the microfilm. I have no reason not to assume the microfilm is of good clarity. Unfortunately the actual manuscript itself would not be available at a moment's notice should I need to consult it due to the ongoing renovation at the Special Collections library. At my request, Mr. Harry Joelson has kindly offered to send me the microfilm or a printout of the manuscript. However, he needs permission from Chester Music before we can proceed.

Would you be so kind as to grant me permission on behalf of Chester Music to allow Dr. Joelson to provide me with a copy of the manuscript to consult and possibly reprint it as I prepare a critical edition of the Trio? I am prepared to work out details regarding proper use of this material and to pay whatever royalty fee that might be required. I am also happy to share whatever discrepancies I may find between the autograph manuscript and Chester published edition. Thank you for your assistance. This will be a big step forward with my project. I look forward to hearing from you.

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## APPENDIX B:

### SELECT PAGES FROM DEP RS 76 MANUSCRIPT

Manuscript pages contained in this appendix were selected to support discussions of problematic and ambiguous passages in this document. Manuscript page numbers below refer to the number in the top corner of the manuscript page.

Movement II - <i>Le Violon du Soldat</i> , page 2, 6, and 7 . . . . .	147
Movement III - <i>Petit Concert</i> , page 2, 3, and 12 . . . . .	151
Movement IV - <i>Tango-Valse-Ragtime</i> , page 32. . . . .	155
Movement V - <i>Danse du Diable</i> , page 1 . . . . .	157

Movement II - *Le Violon du Soldat*, page 2, 6, and 7.

Handwritten musical score for the first system, measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#). It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A red circle with the number '3' is above the third measure. The bottom staff is in bass clef and contains simpler rhythmic patterns, mostly quarter and eighth notes.

Handwritten musical score for the second system, measures 5-8. The top staff continues the complex rhythmic patterns from the first system. A red circle with the number '4' is above the fifth measure. The word 'spiccato' is written above the staff in the fifth measure, and 'p subito' is written below the staff in the sixth measure. The bottom staff continues with simpler rhythmic patterns. The system concludes with a double bar line and a final measure containing a circled '6/8' time signature.



Handwritten musical score for measures 10-11. The score is written on three staves. Measure 10 is marked with a red circle containing the number 10. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *spicc.*. The bottom staff shows a sequence of notes with fingerings indicated by numbers 3, 2, 6, 2, 3, 6.

Handwritten musical score for measures 11-12. The score is written on three staves. Measure 11 is marked with a red circle containing the number 11. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *ten.*. The bottom staff shows a sequence of notes with fingerings indicated by numbers 5, 2, 6, 5, 4, 3.



London — Fortch Press S. A. — Vevy, B 10

*tacet at fine*

12

*spice.*

*ten. ten.*

3/4 2/4 6/8 2/4 3/4

//.

13

*spice.*

*ten.*

3/4 2/4 3/4 3/4 3/4 3/4

//. //.

Movement III - *Petit Concert*, page 2, 3, and 12.



Handwritten musical score for three staves. The top staff is labeled *Cl. (la)*, the middle *v.*, and the bottom *p-f.*. The music is in 3/8 time. A red circle with the number 3 is above the third measure of the top staff. The bottom staff has a red '4' written in the fourth measure. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for three staves. The top staff is labeled *Cl. (la)*, the middle *v.*, and the bottom *p-f.*. The music is in 3/8 time. A red circle with the number 4 is above the fourth measure of the top staff. The piece ends with a double bar line and a repeat sign.

London: Printed by S. A. - Vary, B to



Handwritten musical score for measures 5 and 6. The notation is on three staves. The first staff begins with a red circled number 5. The second staff has the instruction *poco meno f* written above it. The third staff contains various musical notations, including a large red '2' and several double bar lines with repeat signs. The music is written in a style typical of 18th or 19th-century manuscript notation.

Handwritten musical score for measures 7 and 8. The notation is on three staves. The first staff begins with a red circled number 6. The second staff contains various musical notations, including a large red '2' and several double bar lines with repeat signs. The third staff contains various musical notations, including a large red '2' and several double bar lines with repeat signs. The music is written in a style typical of 18th or 19th-century manuscript notation.



IV

Tango Valse Rag

X

Landmark - French Press S. A. - Verp. B 10

Dep

Clarinet

Vio

Piano

Movement IV - *Tango-Valse-Ragtime*, page 32.



-32-



Lyon Shawmurey  
manuscript  
November 1919  
Morges

Movement V - *Danse du Diable*, page 1.



Dep RS 76

IV V

-1-

Danse du Diable

M.M.  $\text{♩} = 138$

Clarinetto

Violono

Pianoforte

*simile*

*marca*

*tissimo*

*bassa...*

*pos.*

Clar. (1)

V.

P.

8

-27-