Histoire du soldat

舞台剧: 一个士兵的故事

Histoire du soldat (sometimes written *L'histoire du soldat*; translated as The Soldier's Tale) is a 1918 theatrical work "to be read, played, and danced" ("lue, jouée et dansée") set to music by Igor Stravinsky. The libretto, which is based on a Russian folk tale, was written in French by the Swiss universalist writer C.F. Ramuz. It is a parable about a soldier who trades his fiddle to the devil for a book that predicts the future of the economy. The music is scored for a septet of violin, double bass, clarinet, bassoon, cornet (often played on trumpet), trombone, and percussion, and the story is told by three actors: the soldier, the devil, and a narrator, who also takes on the roles of minor characters. A dancer plays the non-speaking role of the princess, and there may also be additional ensemble dancers. The piece was written for small ensemble to compensate for the lack of players due to World War I (since so many were enlisted in the armed services).

A full performance of ***Histoire du soldat*** takes about an hour. The music is in the modernist style and is rife with changing time signatures. For this reason, it is commonly performed with a conductor, though some ensembles have elected to perform the piece without one. Much of the music – especially the concerto-like violin part – is considered virtuosic.

The work was premiered in Lausanne on 28 September 1918, conducted by Ernest Ansermet. Stravinsky was assisted greatly in the production of the work by the Swiss philanthropist Werner Reinhart. Reinhart sponsored and largely underwrote the premiere. In gratitude, Stravinsky dedicated the work to Reinhart, and gave him the original manuscript. Reinhart continued his support of Stravinsky's work in 1919 by funding a series of concerts of his recent chamber music. These included a concert suite of five numbers from The Soldier's Tale, arranged for clarinet, violin, and piano, which was a nod to Reinhart, who was regarded as an excellent amateur clarinettist. The suite was first performed on 8 November 1919, in Lausanne, long before the better-known suite for the seven original instruments became known.

Part 1

As the work opens, Joseph, a Russian soldier, marches toward his hometown on leave, pack in tow. ("Marche du soldat"/"The Soldier's March") He rests by a stream and rummages through his pack. First he takes out his lucky St. Joseph medallion, then a mirror, then a photograph of his girlfriend. Finally, he finds what he was searching for: his fiddle. He begins to play. ("*Petit airs au bord du ruisseau*" / "Airs by a Stream") The devil appears disguised as an old man carrying a butterfly net, but Joseph does not notice him and continues to play. The devil sneaks up on Joseph from behind and startles him.

The devil asks Joseph to sell him his fiddle, and when Joseph refuses, he offers him a book that he says

contains untold wealth. Joseph does not understand the book, but the devil convinces him that it's worth more than his cheap fiddle. Joseph then realizes the book contains events that happen in the future! The devil offers to take Joseph home for three days to teach him about the book if Joseph will teach him about the fiddle. After the devil describes the life of luxury he lives, Joseph accepts. After three days pass, the devil takes Joseph home. (Reprise: "*Marche du soldat*")

As Joseph walks the path towards his town, he notices something strange: everyone runs away as they see him. Finally, he arrives at his fiancée's house only to see her with her husband and children. Finally, he realizes that three years – not three days – have passed, and that the residents of the town think he's a ghost. ("*Pastorale*")

Joseph sees the devil in disguise as a cattle merchant and confronts him. The devil tries to calm Joseph by reminding him of the power of the book. Joseph started off as a peddler. With the knowledge he gained from the book, he quickly amassed great wealth. Soon, he realizes this material wealth means nothing, and all he wants is the things he had before – the things everyone else has. ("*Petite airs au bord du ruisseau* (reprise)") He realizes the poor have nothing in terms of material wealth, yet they have it all when it comes to happiness. He gets agitated and starts looking through the book for the solution, yet cannot find anything.

The devil arrives disguised as an old female peddler. He takes some things out to sell to Joseph: first, a lucky medallion; next, a mirror; then, a photograph of a woman; finally, a fiddle. Joseph immediately perks up and tries to buy the fiddle from the devil. The devil hands Joseph the violin, but he can no longer play: the violin makes no sound. ("Petite airs au bord du ruisseau (reprise)") Joseph hurls the violin away and tears the book up.

Part 2

Joseph leaves his home with nothing. He marches past his old hometown. ("*Marche du soldat* (reprise)") He arrives at an inn where he hears the news that the king's daughter is sick, and whoever can raise her from her bed will be given her hand in marriage.

When he arrives at the palace, the devil is already there disguised as a virtuoso violinist. Joseph turns over some cards and gets an air of confidence when they are all hearts. Suddenly, the devil makes his presence known, clutching the violin to his chest, and taunts Joseph. The narrator tells Joseph the reason the devil controls him is because Joseph still has the devil's money, and if Joseph loses all his money to the devil in a card game, he will finally be free.

The plan works: the devil falls, and Joseph is free. He takes the violin and plays. ("Petit concert" / "The

Little Concert") He triumphantly marches into the princess's chambers and starts to play another tune. The princess is miraculously resurrected by the music, and begins to dance. ("Trois danses" / "Three Dances" "1. Tango; 2. Valse; 3. Ragtime")

Joseph and the princess embrace. The devil arrives, and for the first time he is not disguised. As Joseph protects the princess from the devil, he realizes he can defeat the devil by playing his violin. ("*Danse du diable*" / "The Devil's Dance") The devil cannot resist the music and begins to contort. Exhausted, he falls to the ground. The soldier takes the princess's hand, and together they drag the devil away, then fall into each others' arms. ("*Petit choral*" / "Little Chorale")

The devil pops his head in and begins to torment the couple, warning them that Joseph may not leave the castle or the devil will regain control of him. ("*Couplets du diable*" / "The Devil's Song")
Over the "*Grand Chora"* l ("Great Chorale"), the narrator tells the moral of the story:

Il ne faut pas vouloir ajouter
A ce qu'on a ce qu'on avait,
On ne peut pas être à la fois
Qui on est et qui on était
Il faut savoir choisir;
On n'a pas le droit de tout avoir:
C'est défendu.
Un bonheur est tout le bonheur;
Deux, c'est comme s'ils n'existaient plus.

You must not seek to add
To what you have, what you once had;
You have no right to share
What you are with what you were.
No one can have it all,
That is forbidden.
You must learn to choose between.
One happy thing is every happy thing:
Two, is as if they had never been.

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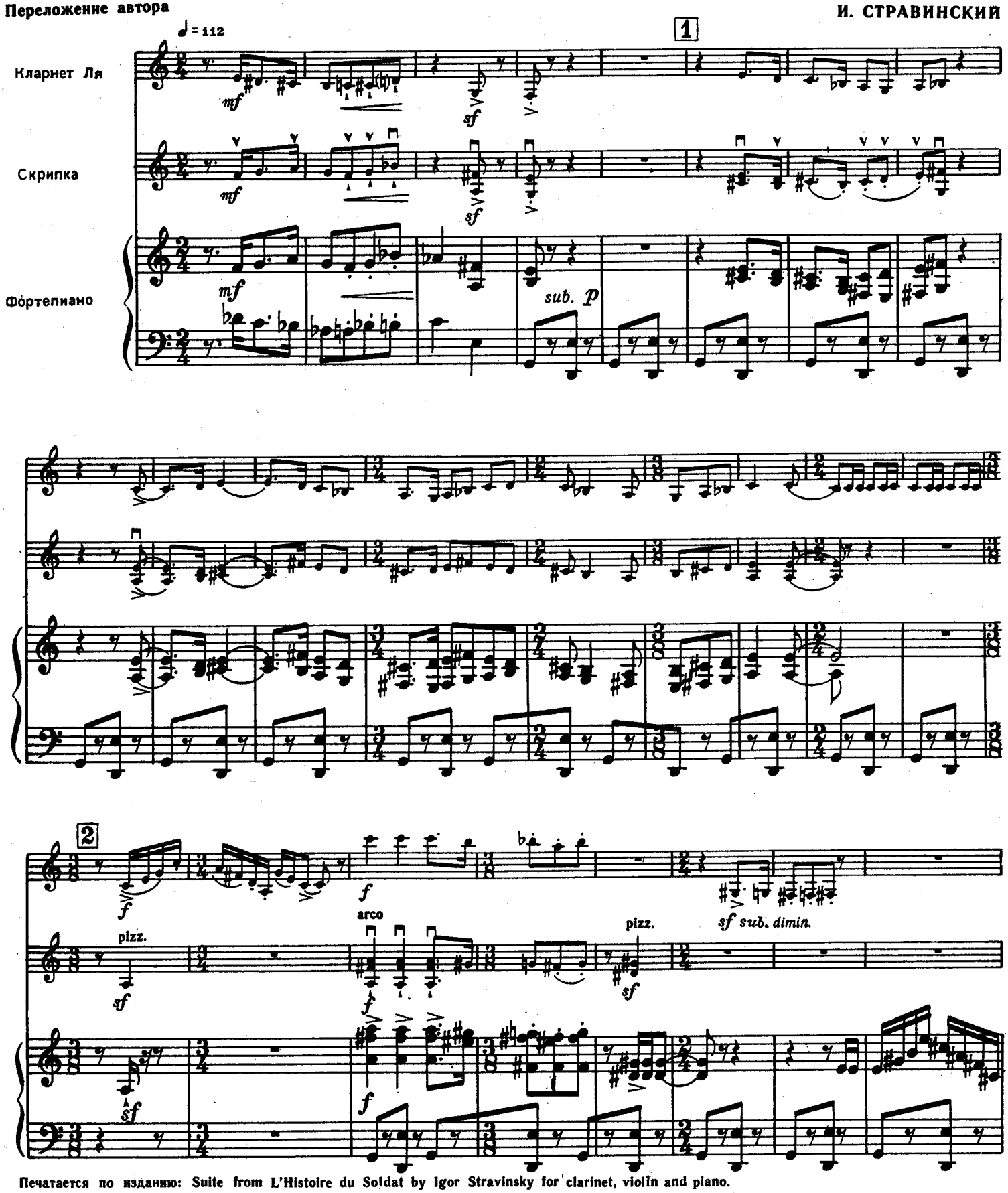
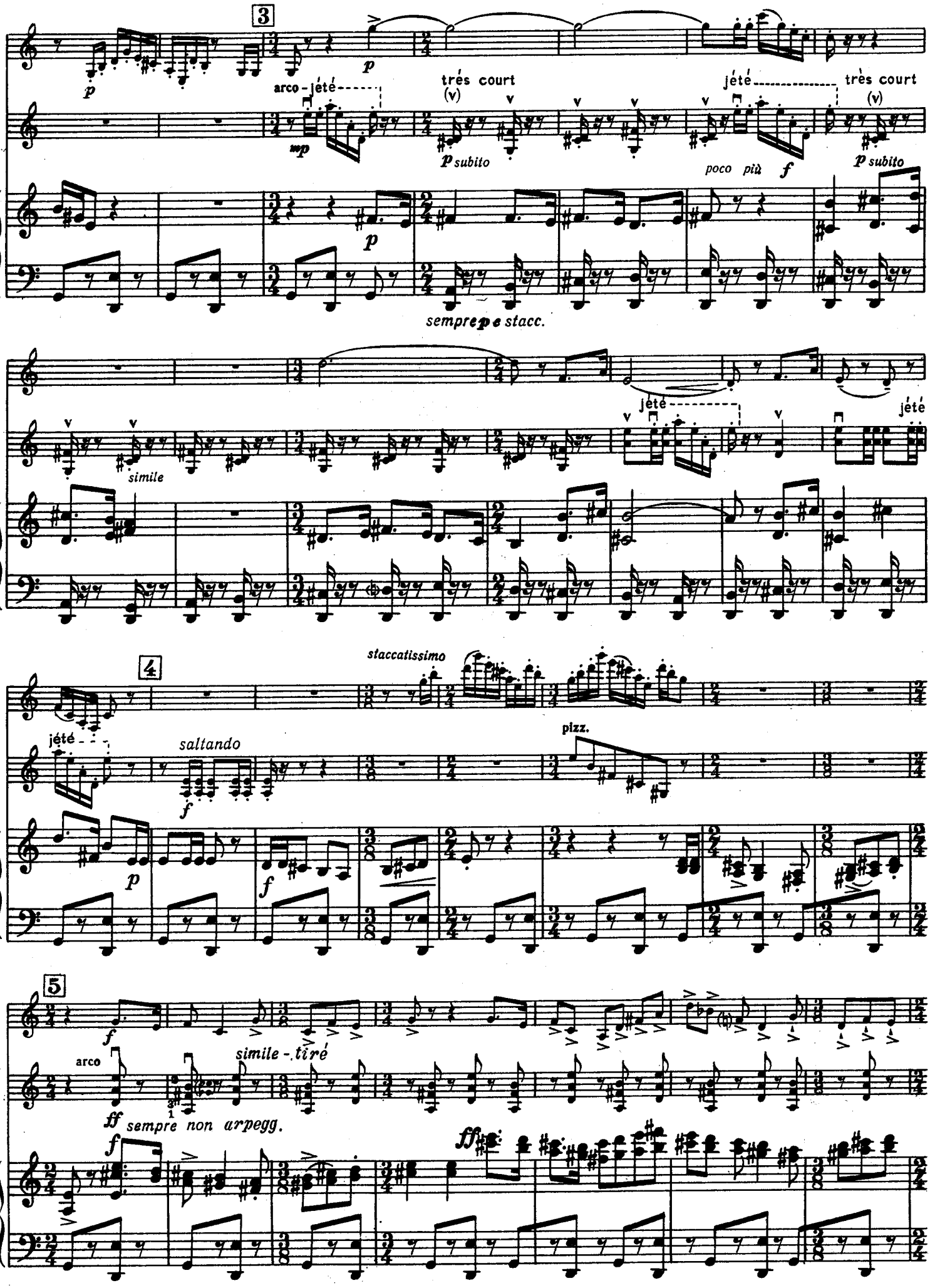
Вернеру Рейнхарту

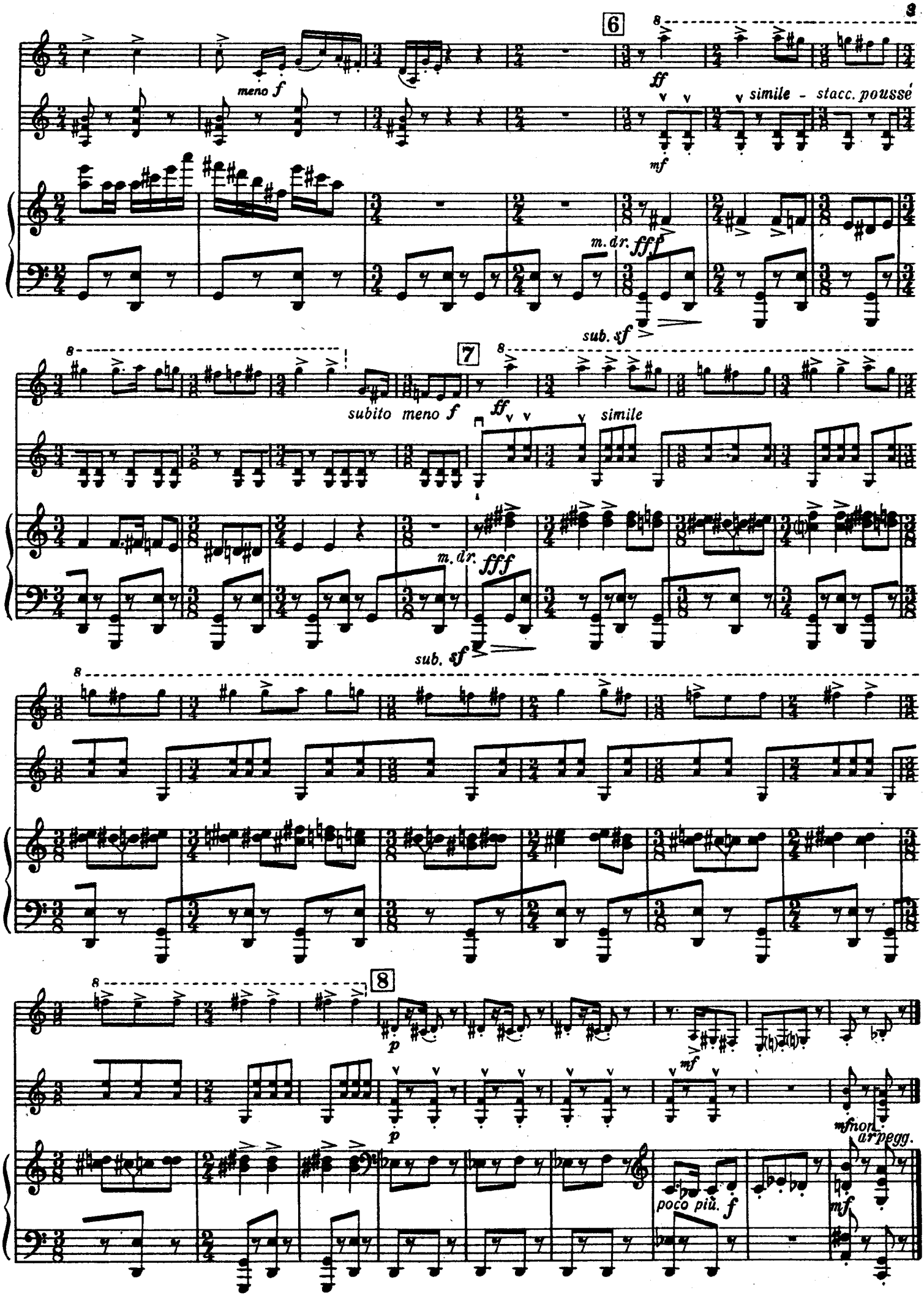
СЮИТА
из «Истории солдата»
для кларнета, скрипки и фортепиано
(1918)
1. МАРШ СОЛДАТА

Переложение автора **И. СТРАВИНСКИЙ**



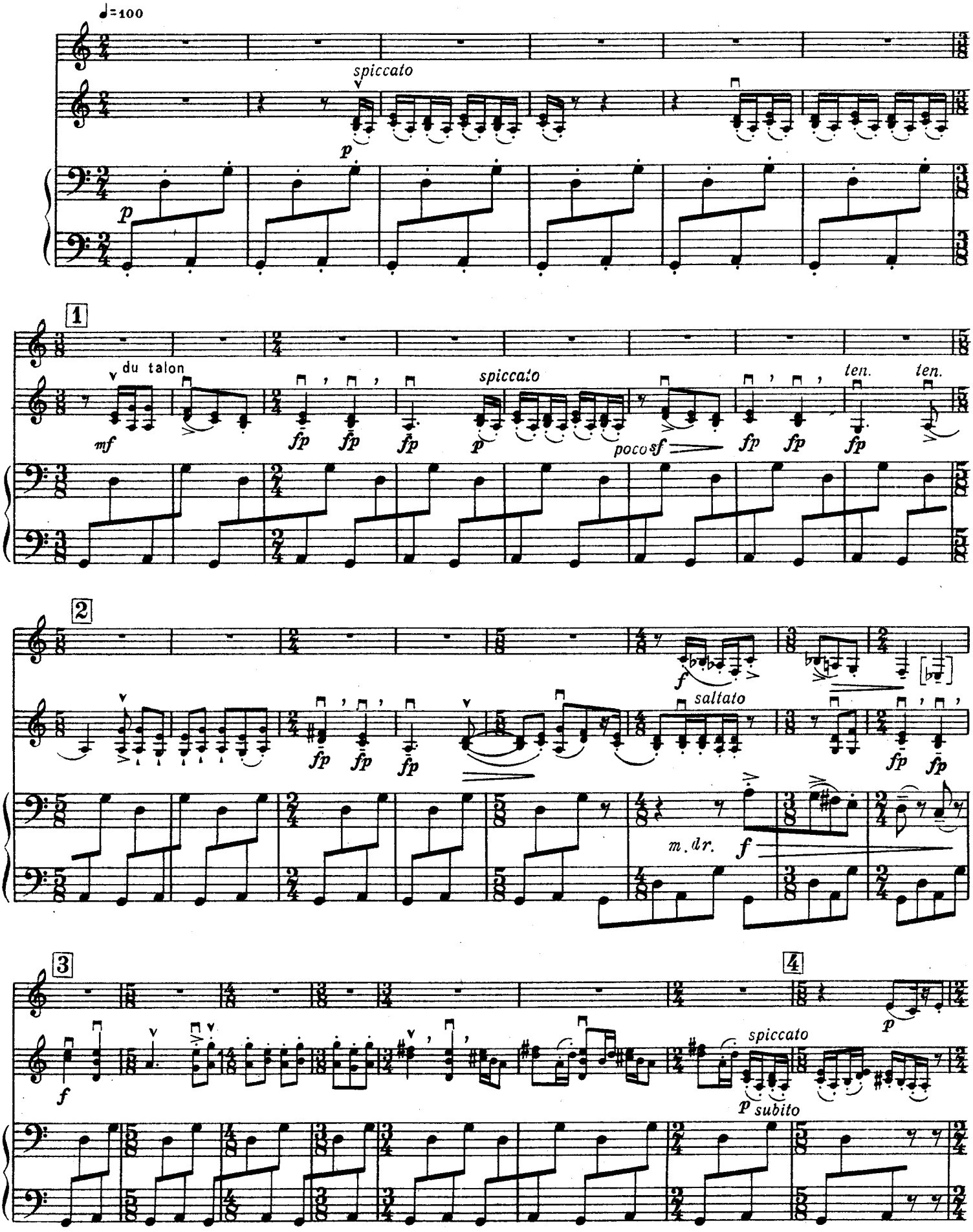
Печатается по изданию: Suite from L'Histoire du Soldat by Igor Stravinsky for clarinet, violin and piano.
I. & W. Chester Ltd., London
8350

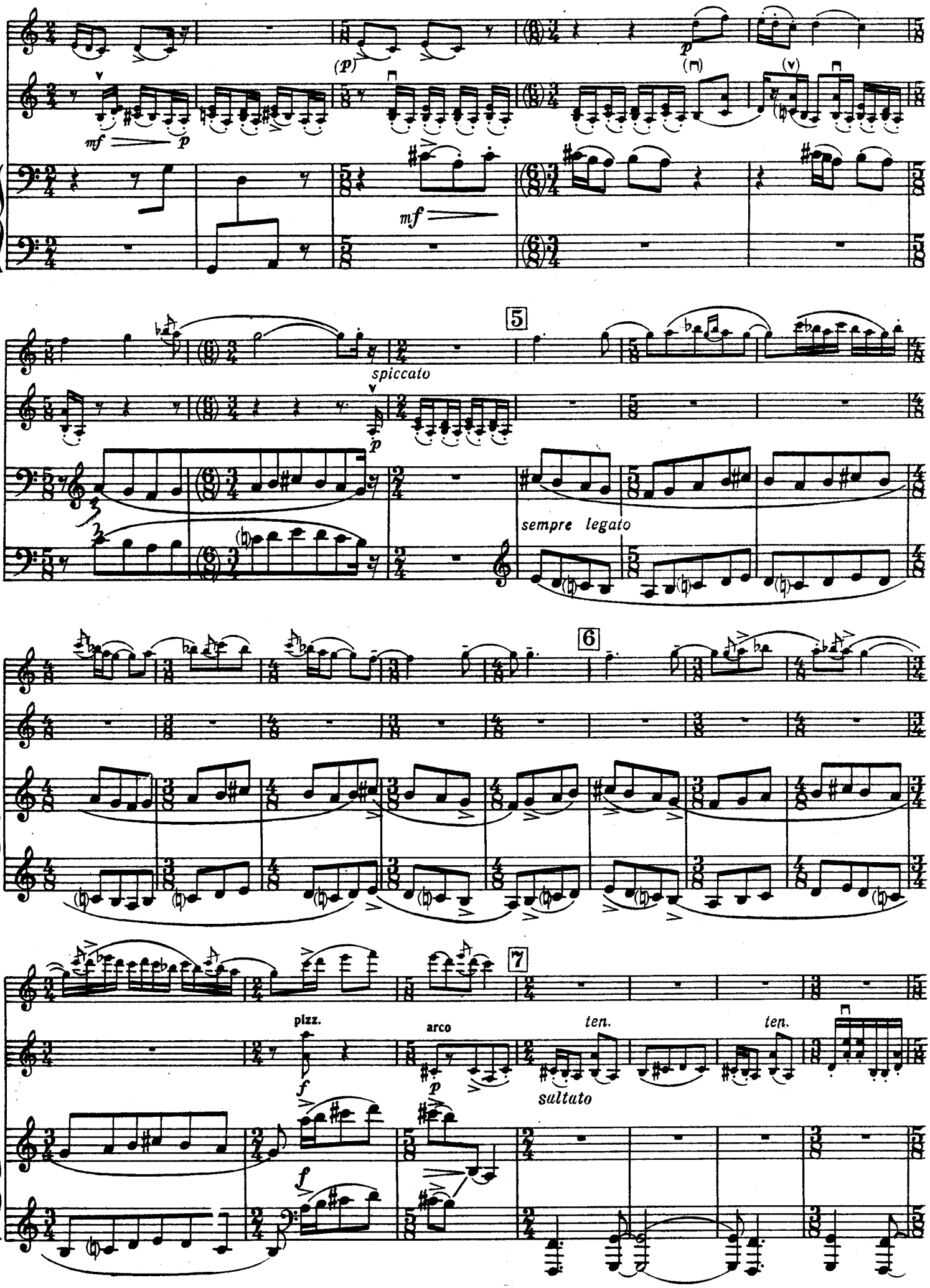

3
p
arco - jeté
mp
très court
(v)
p subito
jeté
très court
(v)
poco più
f
p subito
p
sempre p e stacc.
simile
jeté
jeté
staccatissimo
4
jeté
saltando
f
p
f
pizz.
5
f
arco
simile - tiré
ff sempre non arpegg.
f
ff

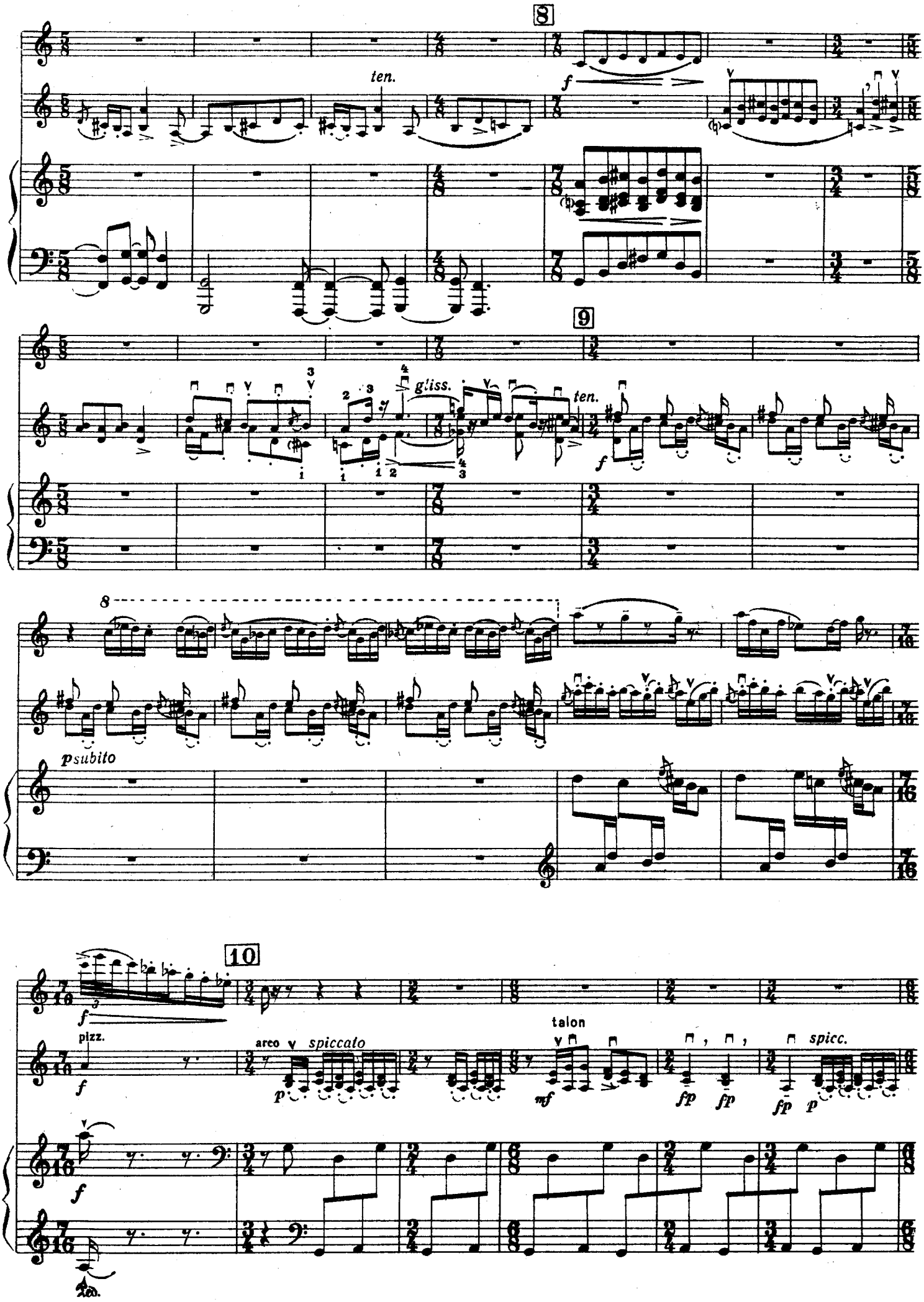

6
meno f
ff
simile - stacc. poussé
mf
m. dr. fff
sub. sf
7
subito meno f
ff
simile
m. dr. fff
sub. sf
8
p
mf
mfnon arpegg.
poco più. f
mf

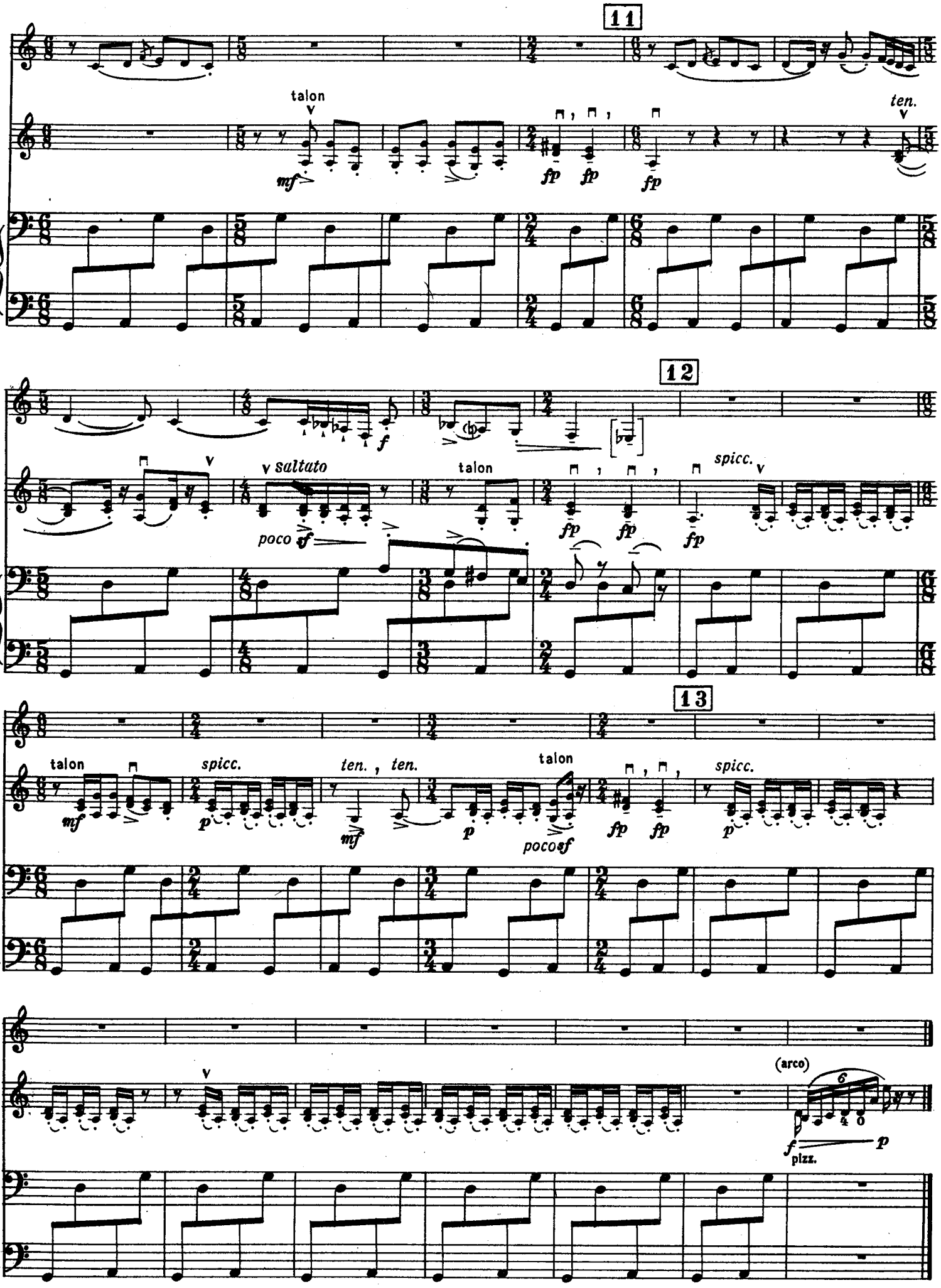
2. СКРИПКА СОЛДАТА

(сцена Солдата у ручья)

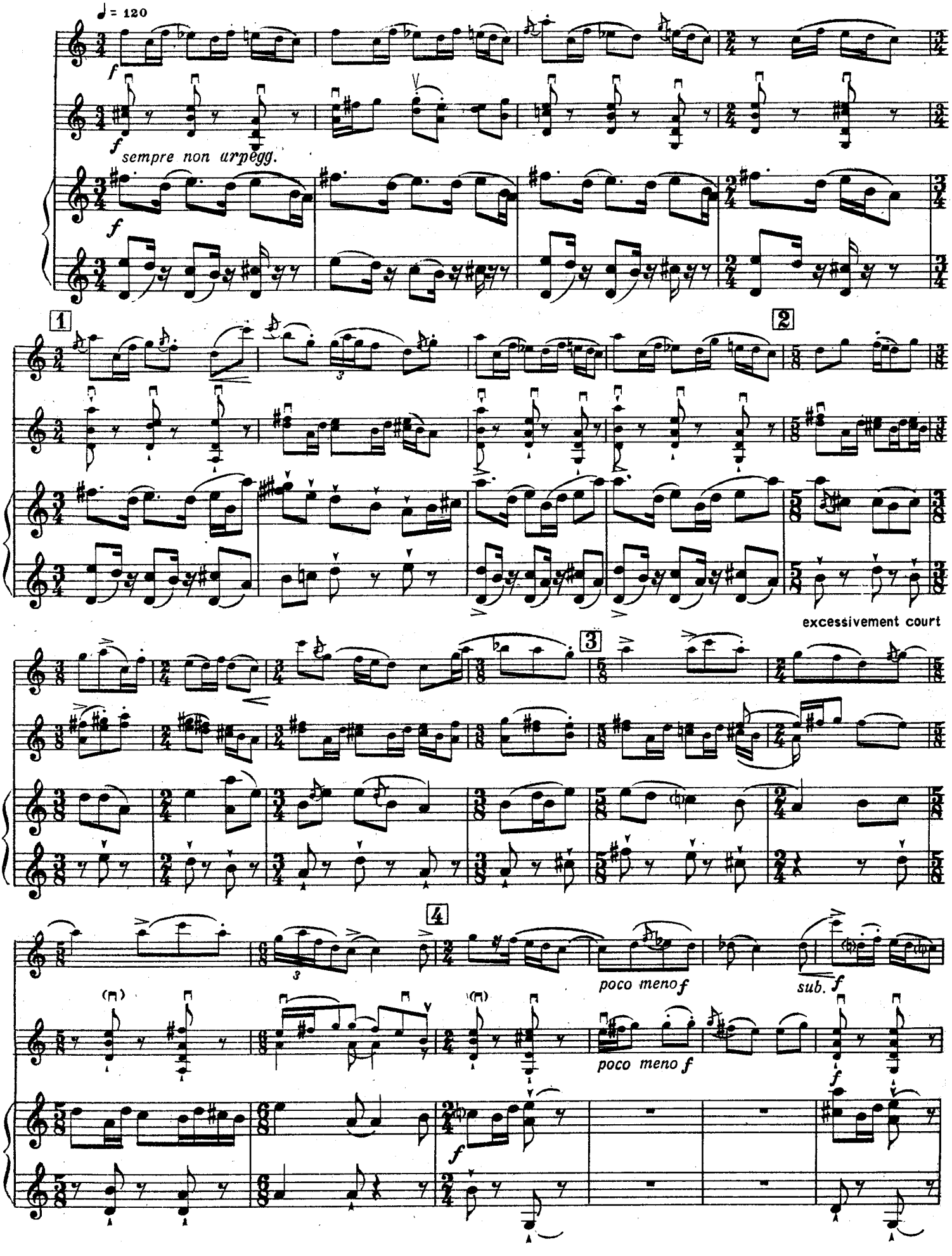


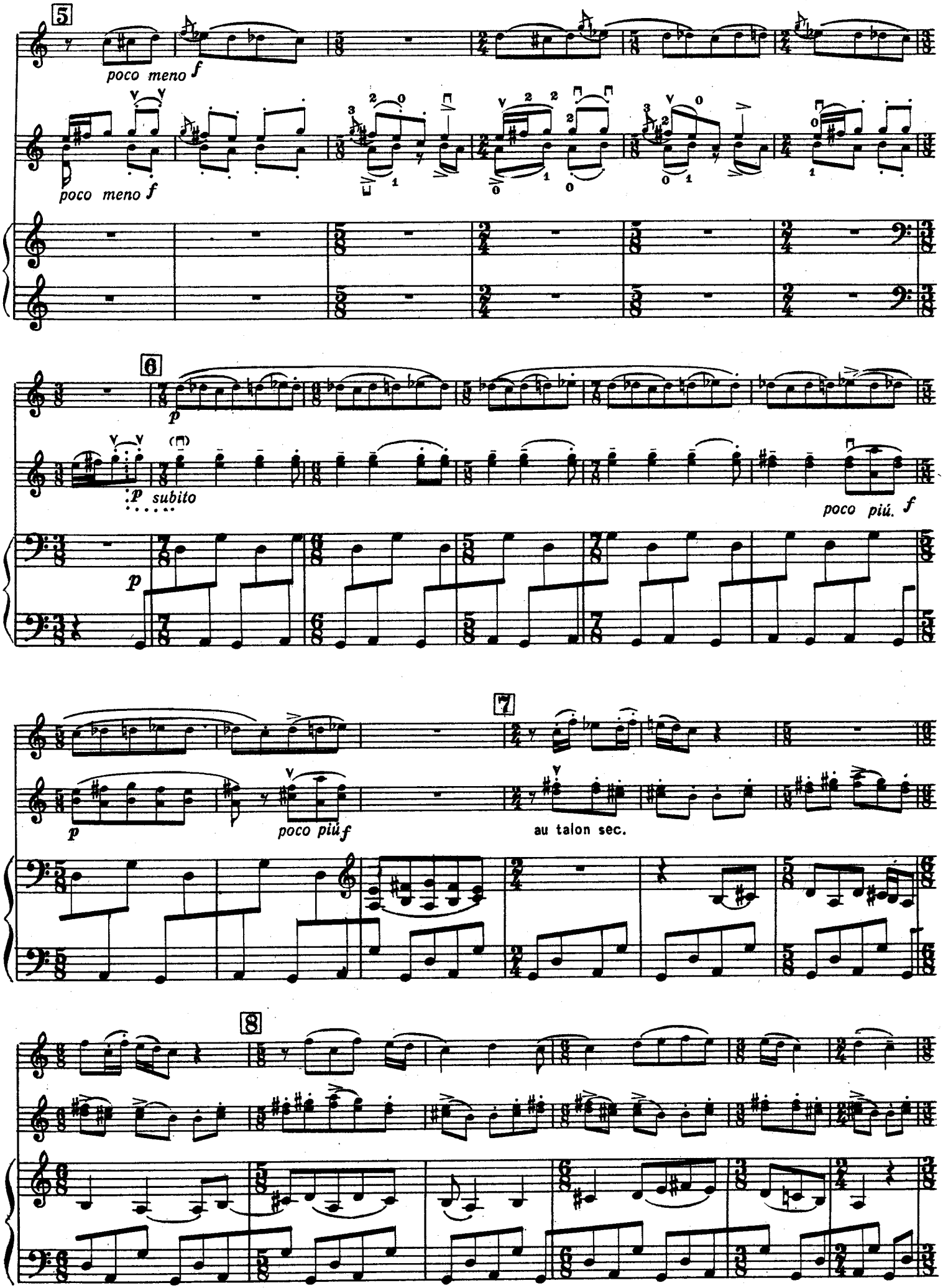

mf
p
(p)
mf
spiccato
p
5
sempre legato
6
7
pizz.
f
arco
p
ten.
sultato
ten.
f

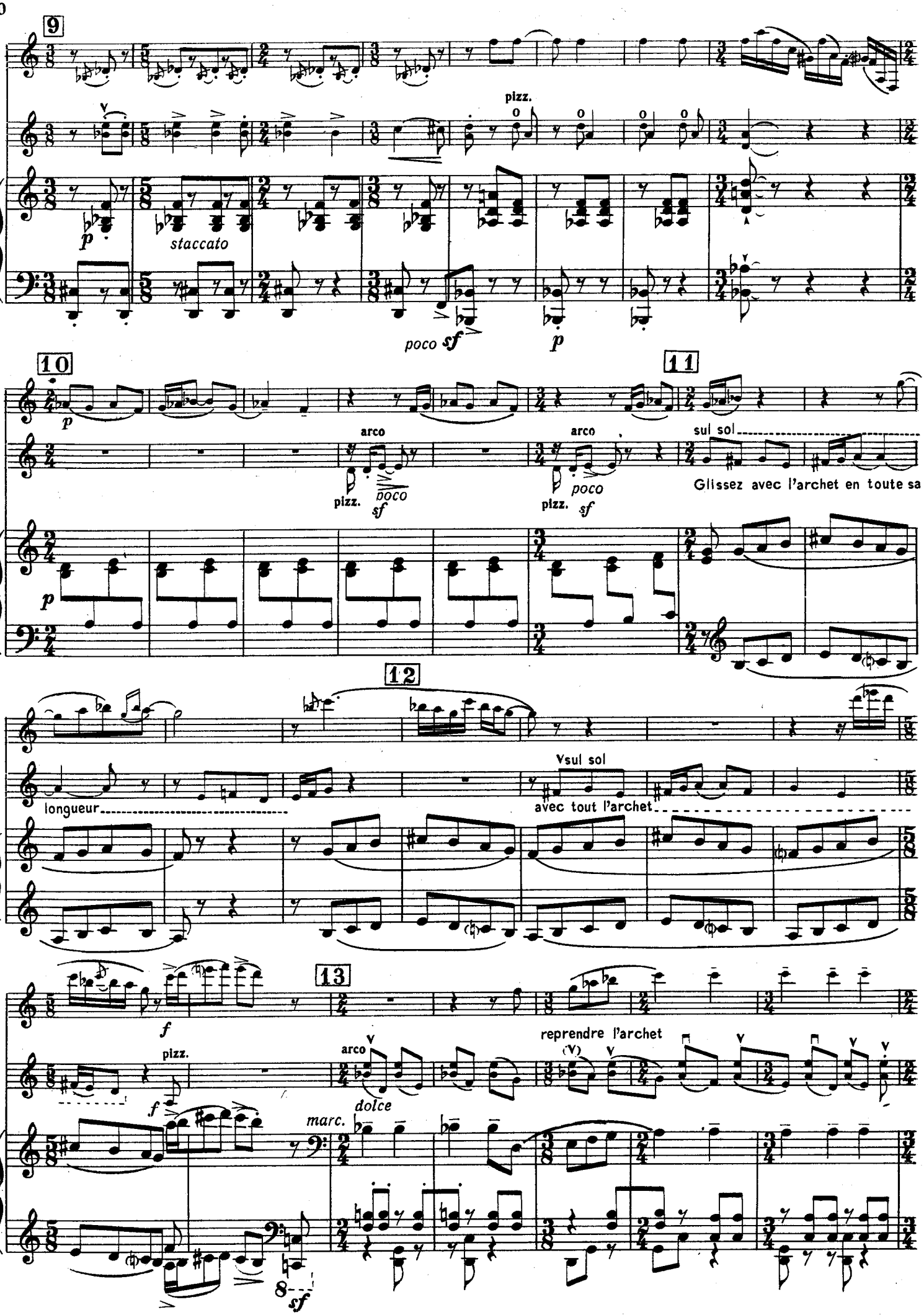

8
ten.
f
9
gliss.
ten.
f
8
p subito
10
f
pizz.
f
arco
spiccato
p
talon
mf
fp
fp
fp
spicc.
p
f
Ped.

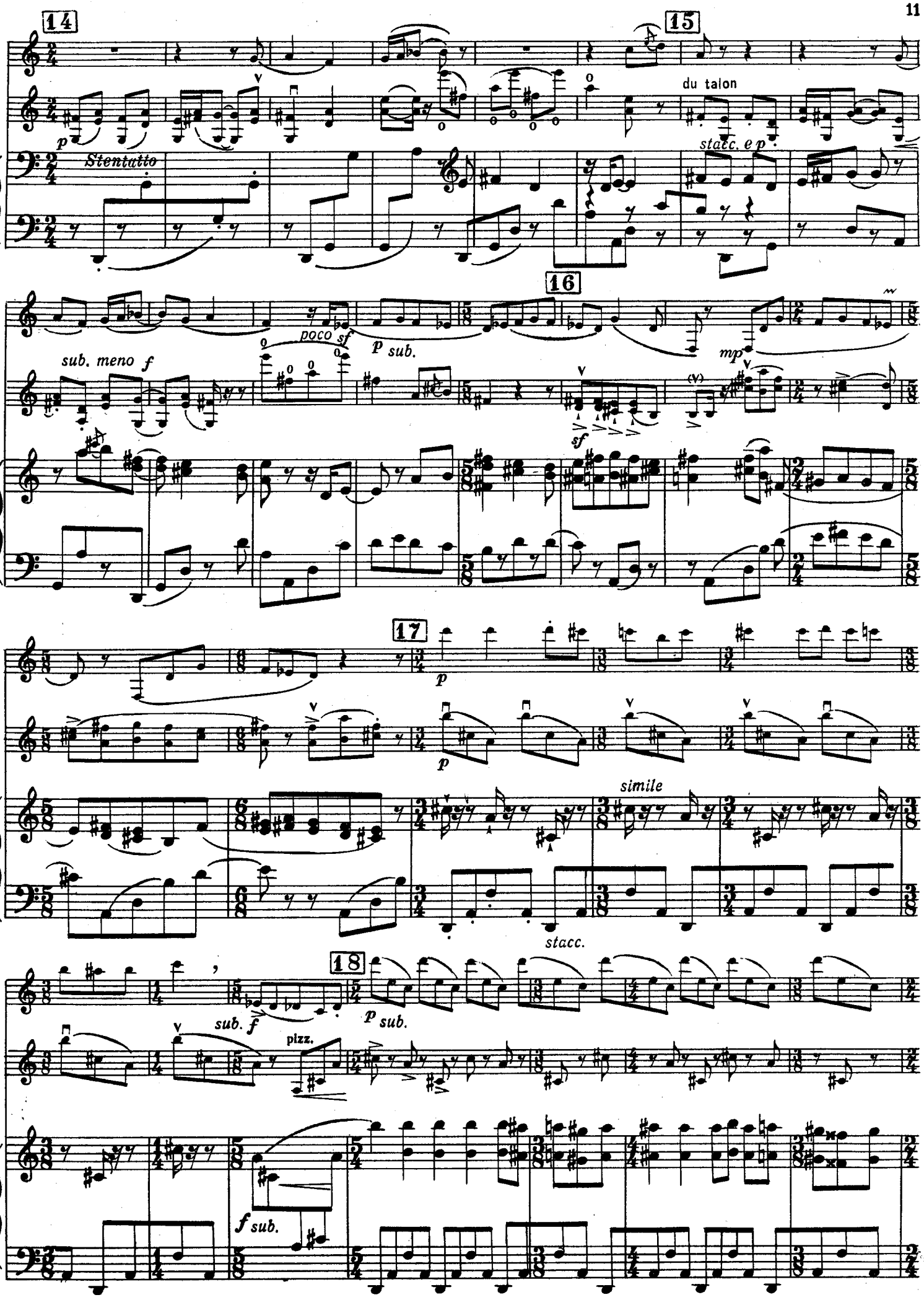

11
talon
mf
fp
fp
fp
ten.
12
f
saltato
poco sf
talon
fp
fp
fp
spicc.
13
talon
mf
spicc.
p
ten.
mf
ten.
p
talon
poco sf
fp
fp
spicc.
p
(arco)
f
pizz.
p

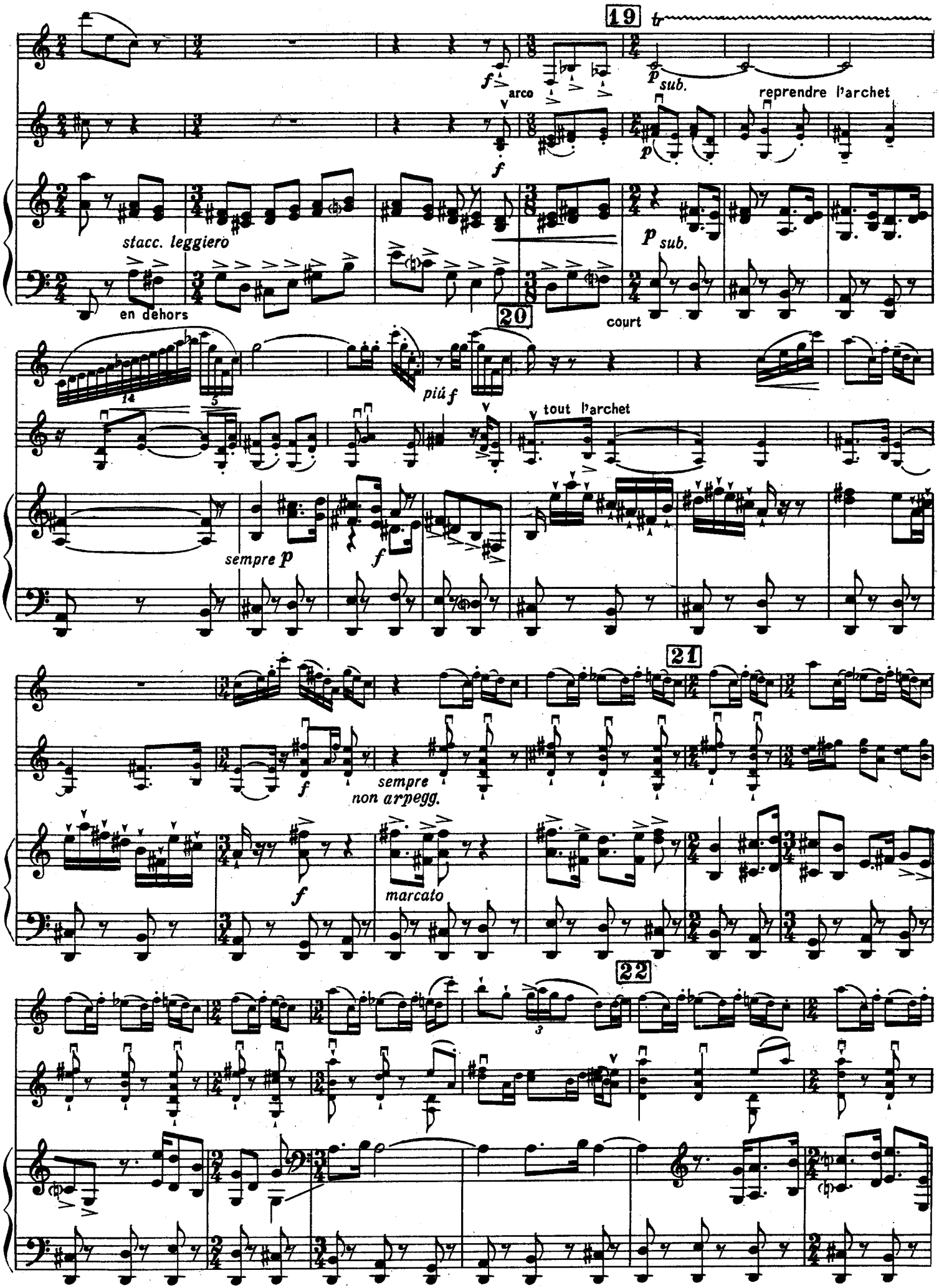
3. МАЛЕНЬКИЙ КОНЦЕРТ

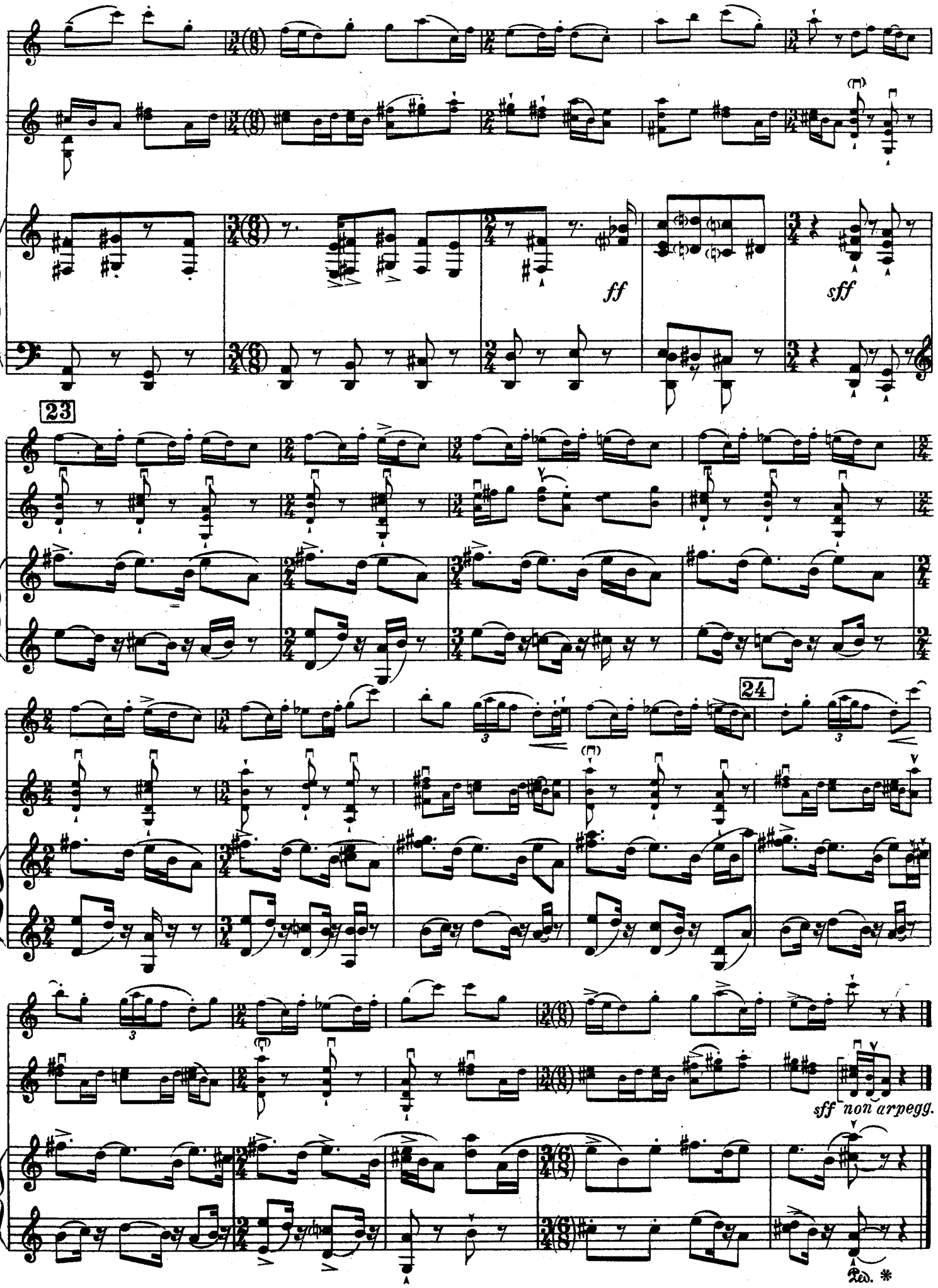



5
poco meno f
poco meno f
6
p
p subito
poco più. f
p
7
p
poco più f
au talon sec.
8

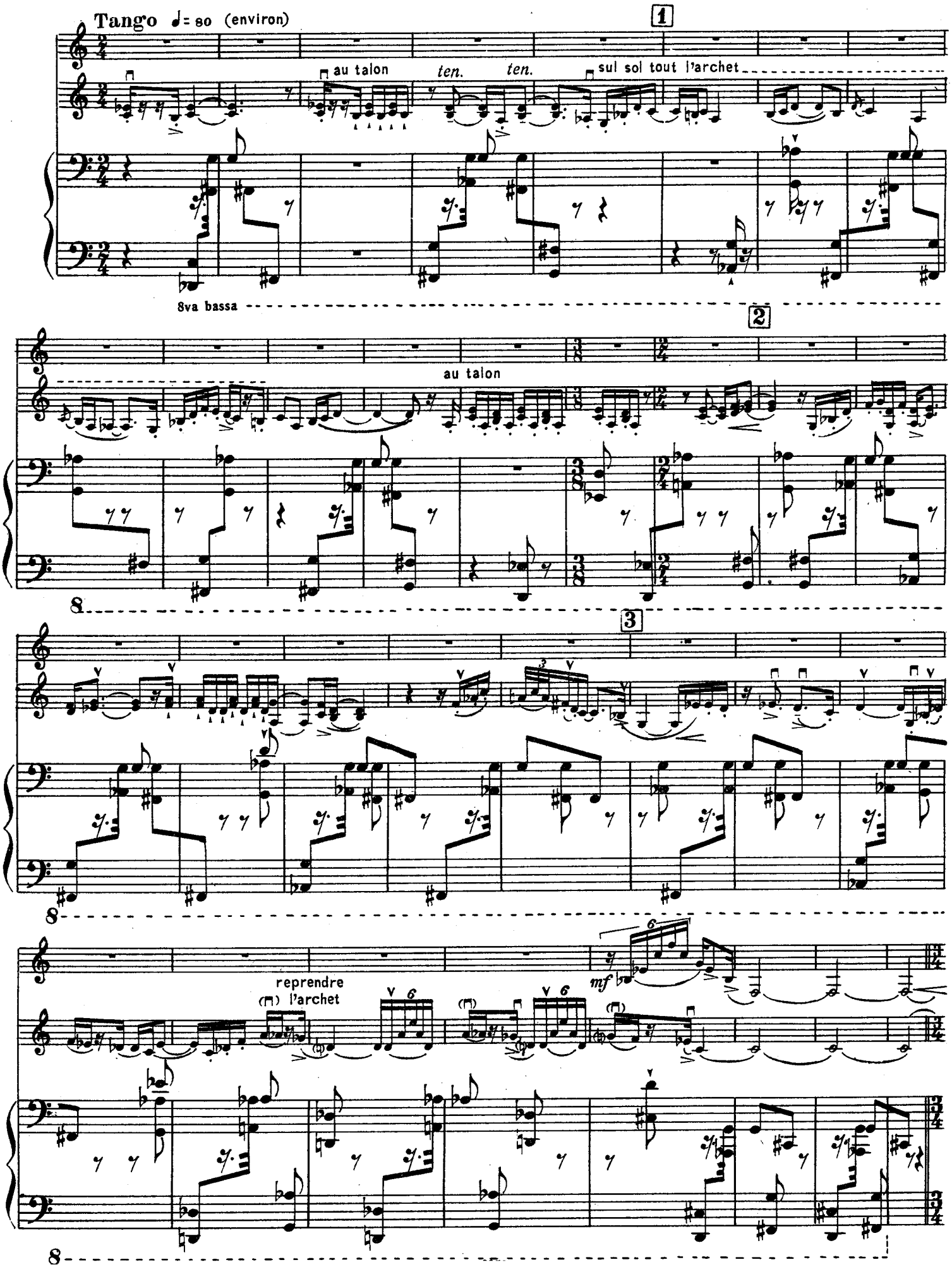

9
pizz.
p
staccato
poco sf
p
10
11
p
arco
pizz.
poco
sf
arco
pizz.
poco
sf
sul sol
Glissez avec l'archet en toute sa
12
longueur
Vsul sol
avec tout l'archet
13
f
pizz.
f
arco
dolce
reprendre l'archet
marc.
8
sf

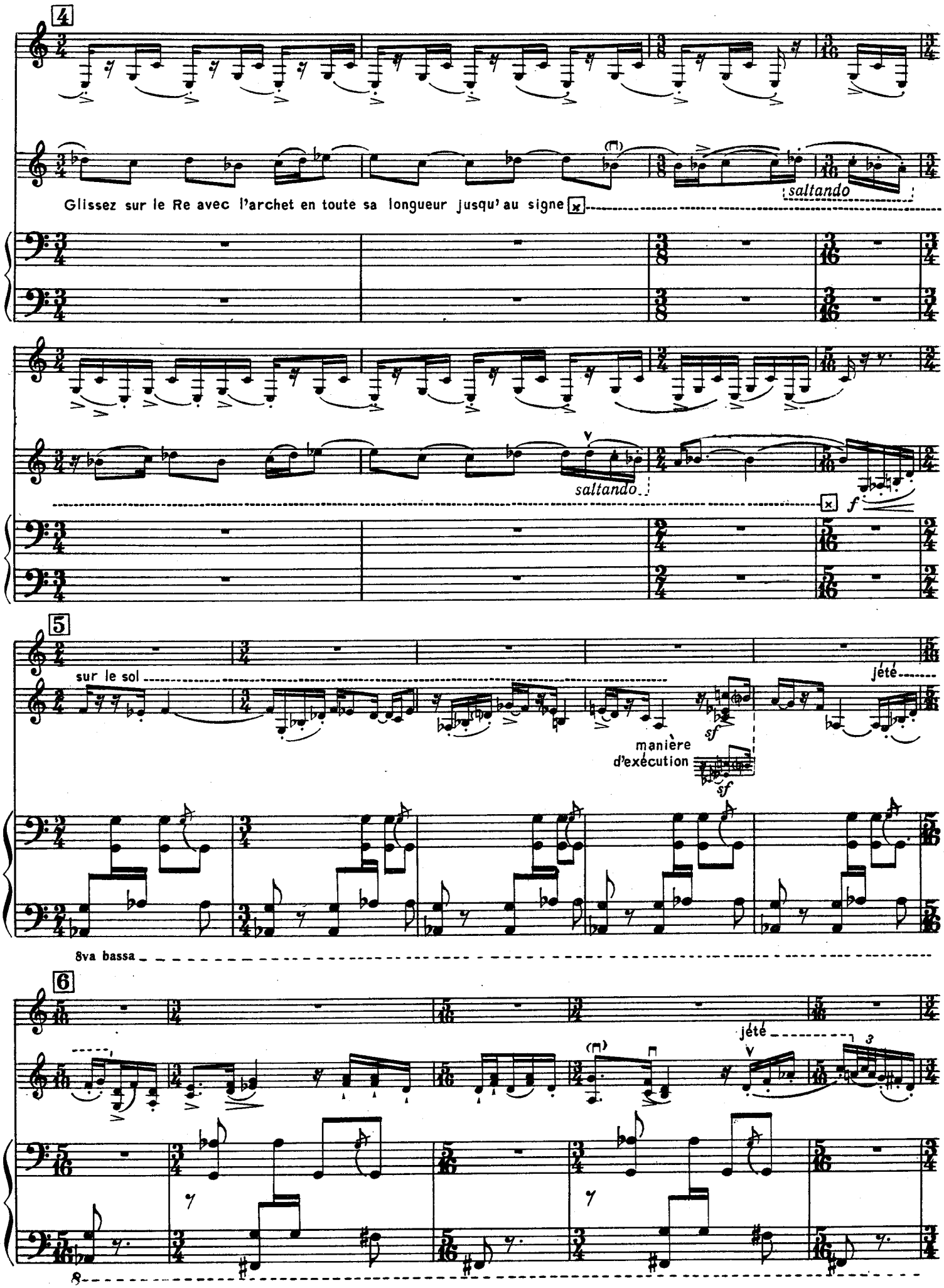

14
15
16
17
18
p
Stentatto
du talon
stacc. e p
sub. meno f
poco sf
p sub.
mp
sf
p
simile
stacc.
sub. f
pizz.
p sub.
f sub.

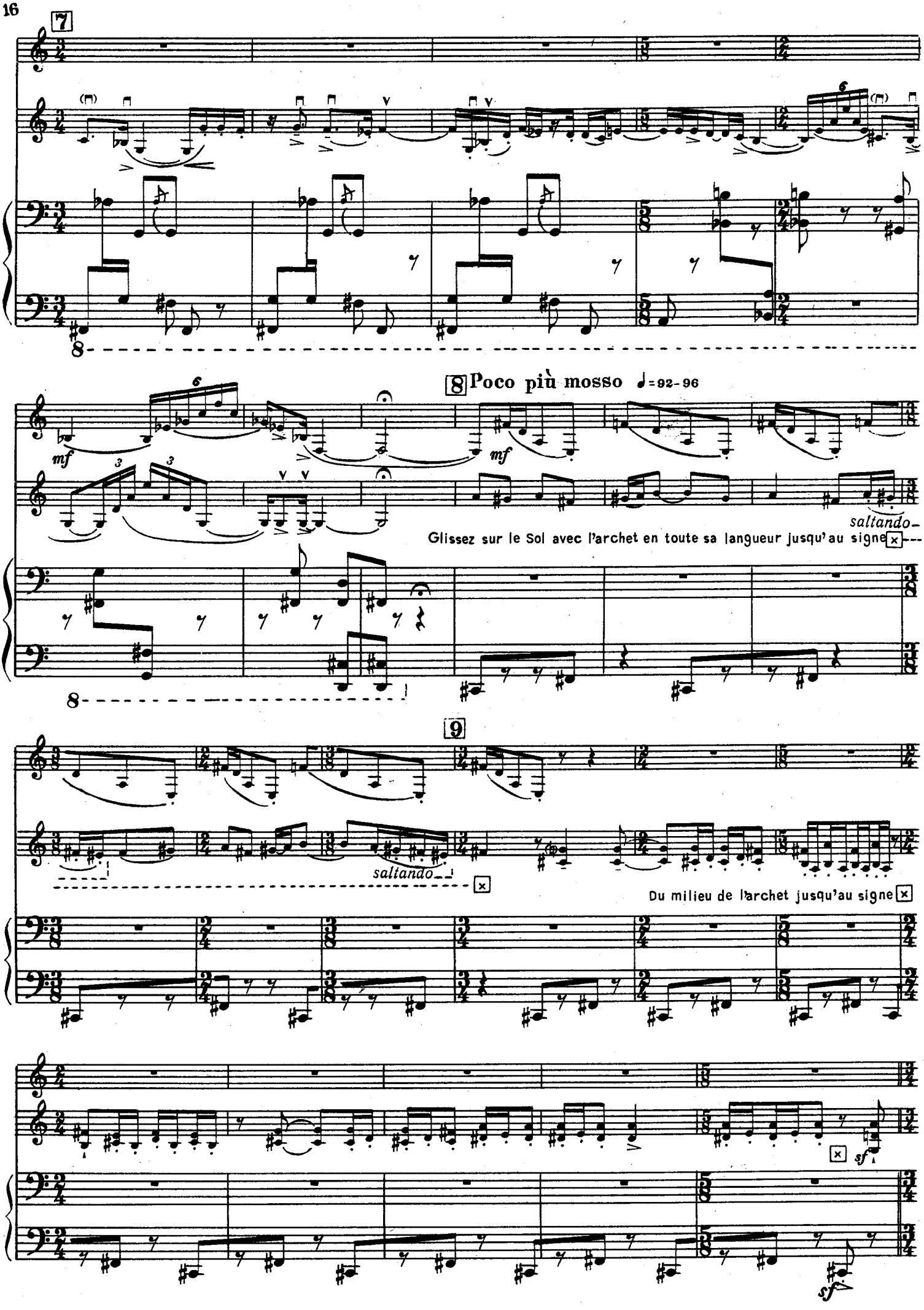

19
arco
sub.
reprendre l'archet
stacc. leggiero
en dehors
court
20
piú f
tout l'archet
sempre p
21
sempre
non arpegg.
marcato
22


ff
sff
23
24
sff non arpegg.
Ped. *

4. ТАНГО — ВАЛЬС — РЭГ




4
Glissez sur le Re avec l'archet en toute sa longueur jusqu'au signe
saltando
saltando
f
5
sur le sol
jété
manière d'exécution
sf
sf
8va bassa
6
jété
3
8


7
8 Poco più mosso ♩=92-96
mf
mf
saltando
Glissez sur le Sol avec l'archet en toute sa langueur jusqu'au signe
9
saltando
Du milieu de l'archet jusqu'au signe
sf
sf

10 Valse
♩=194 - 196

mf leggiero

p sempre

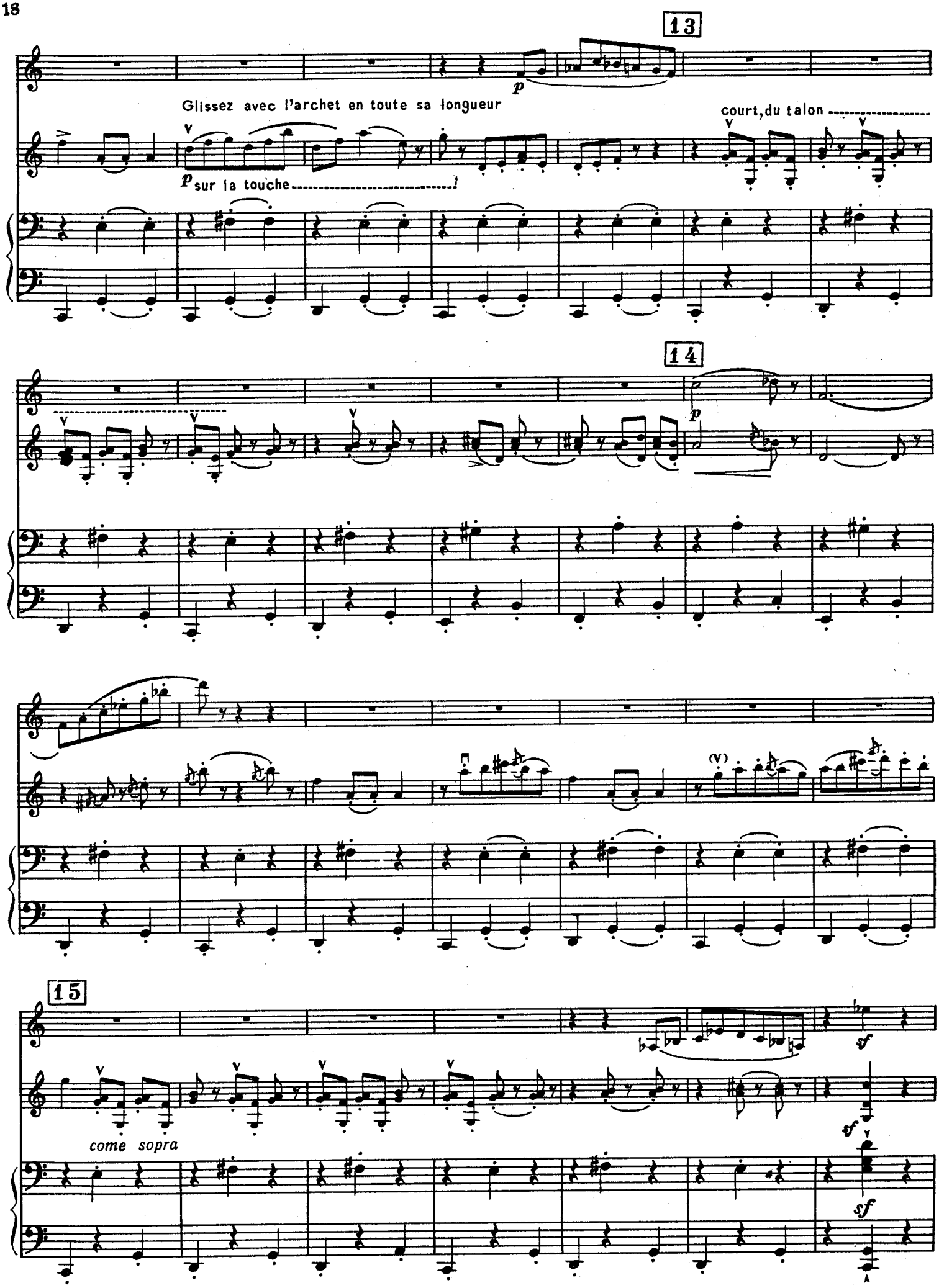
sf

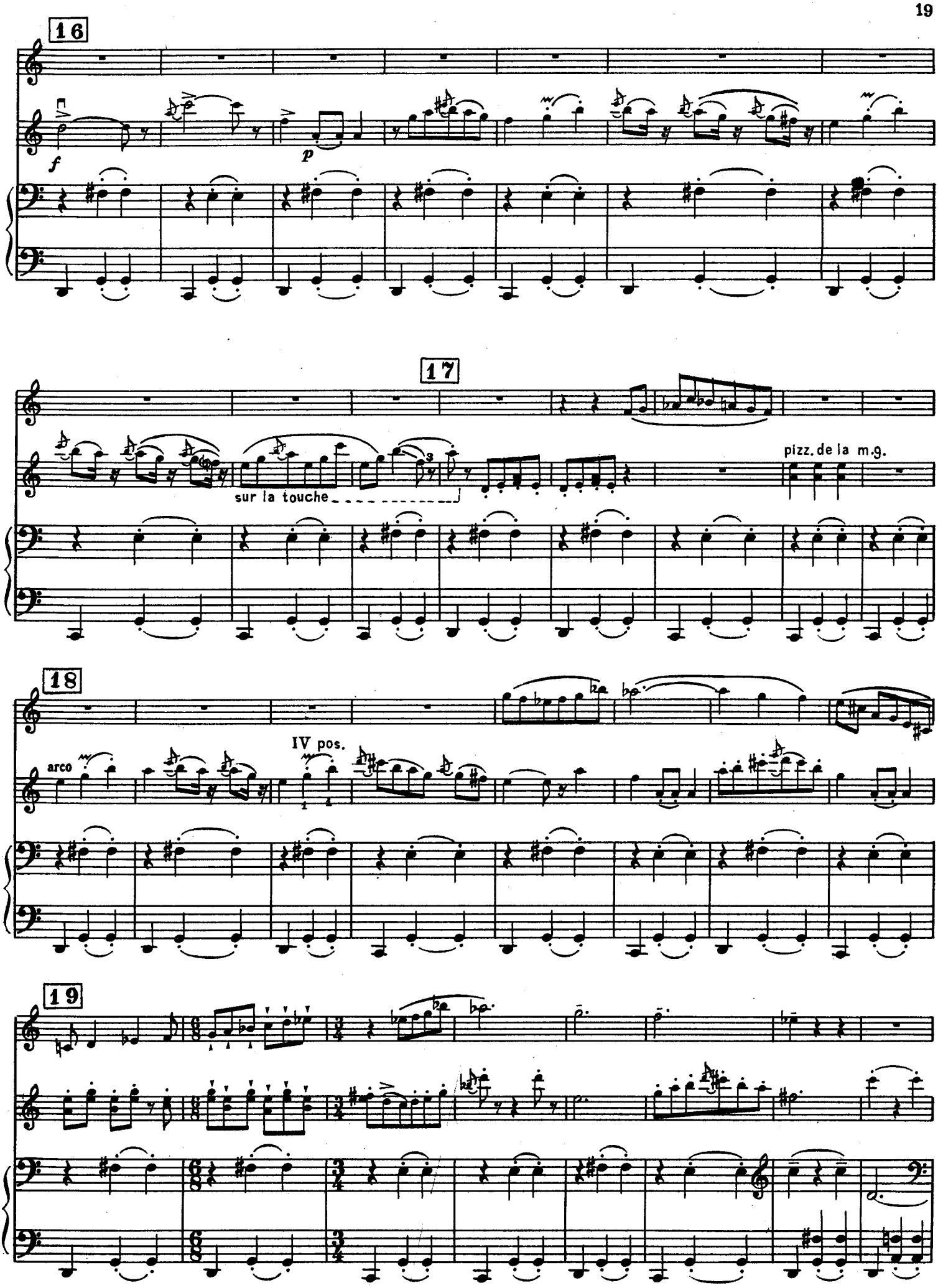
11

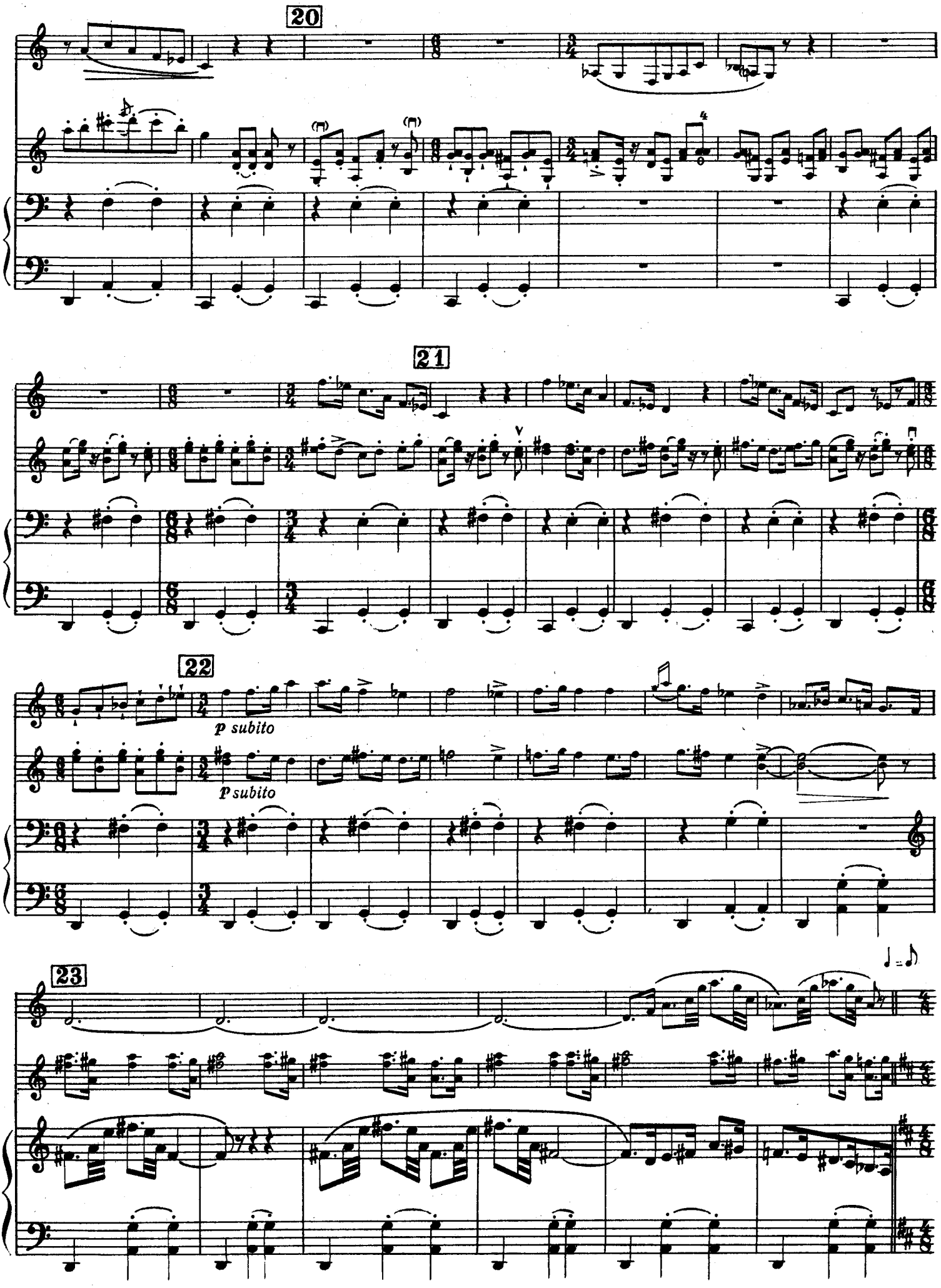
12

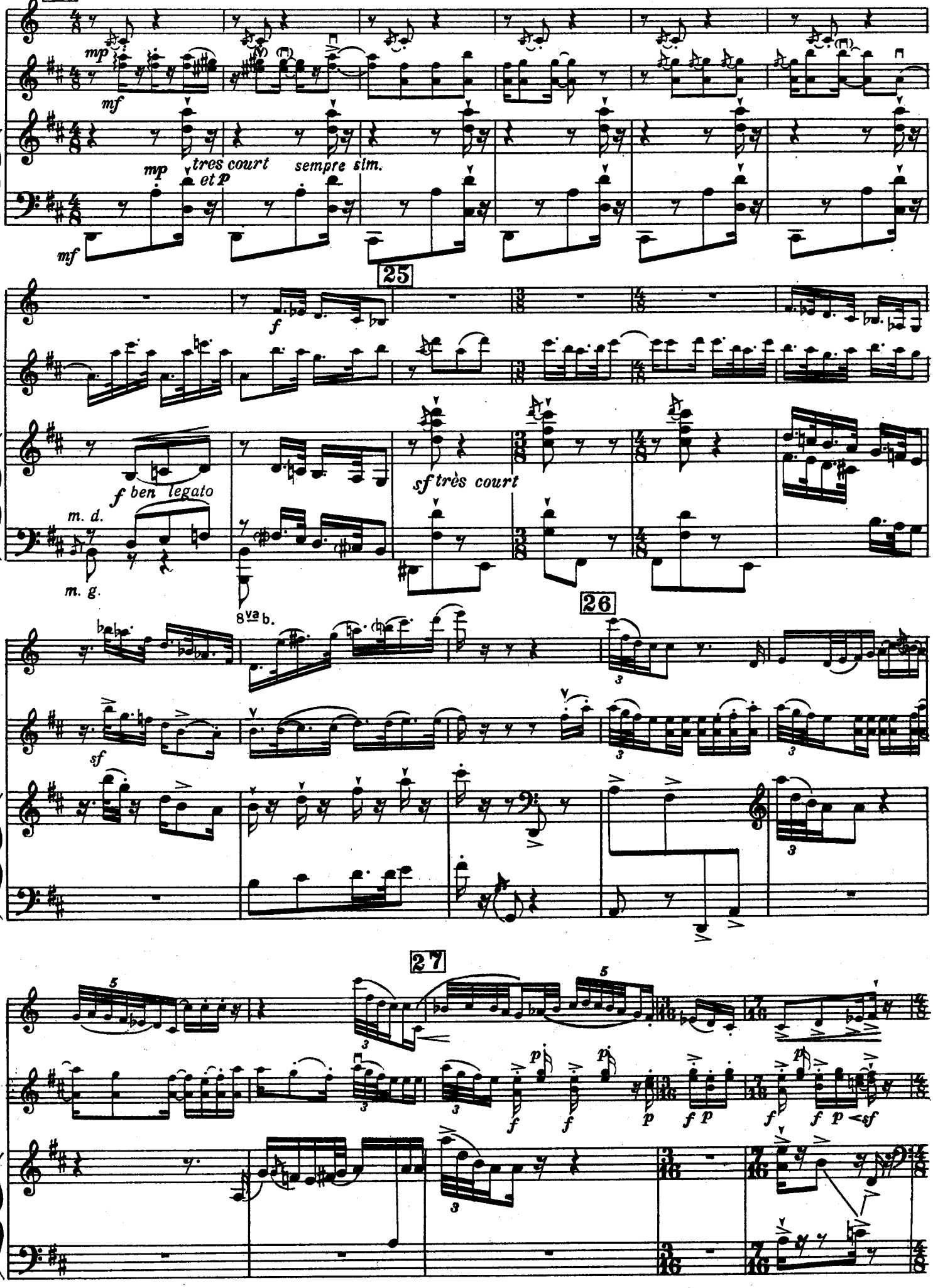
f

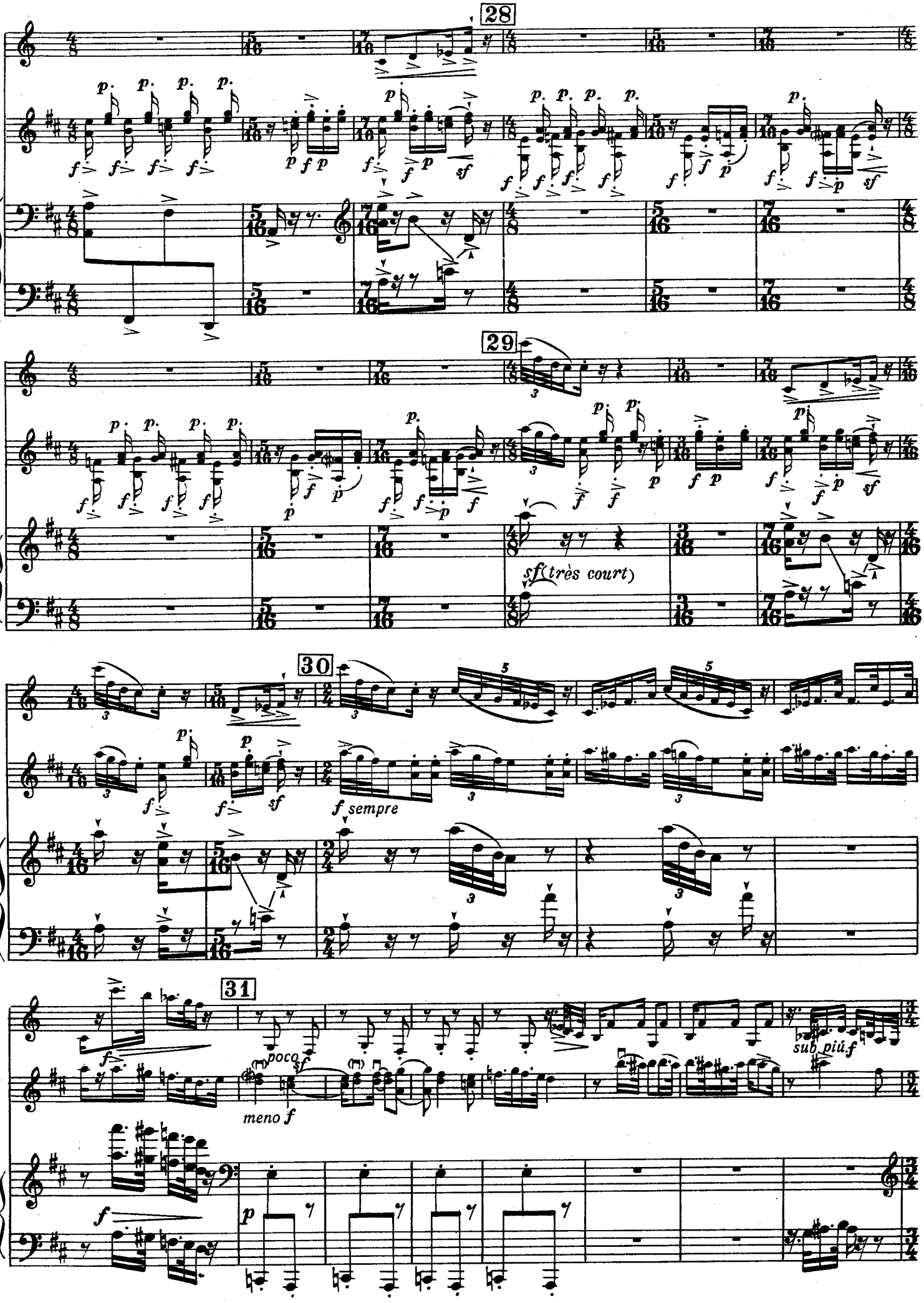
sub. f

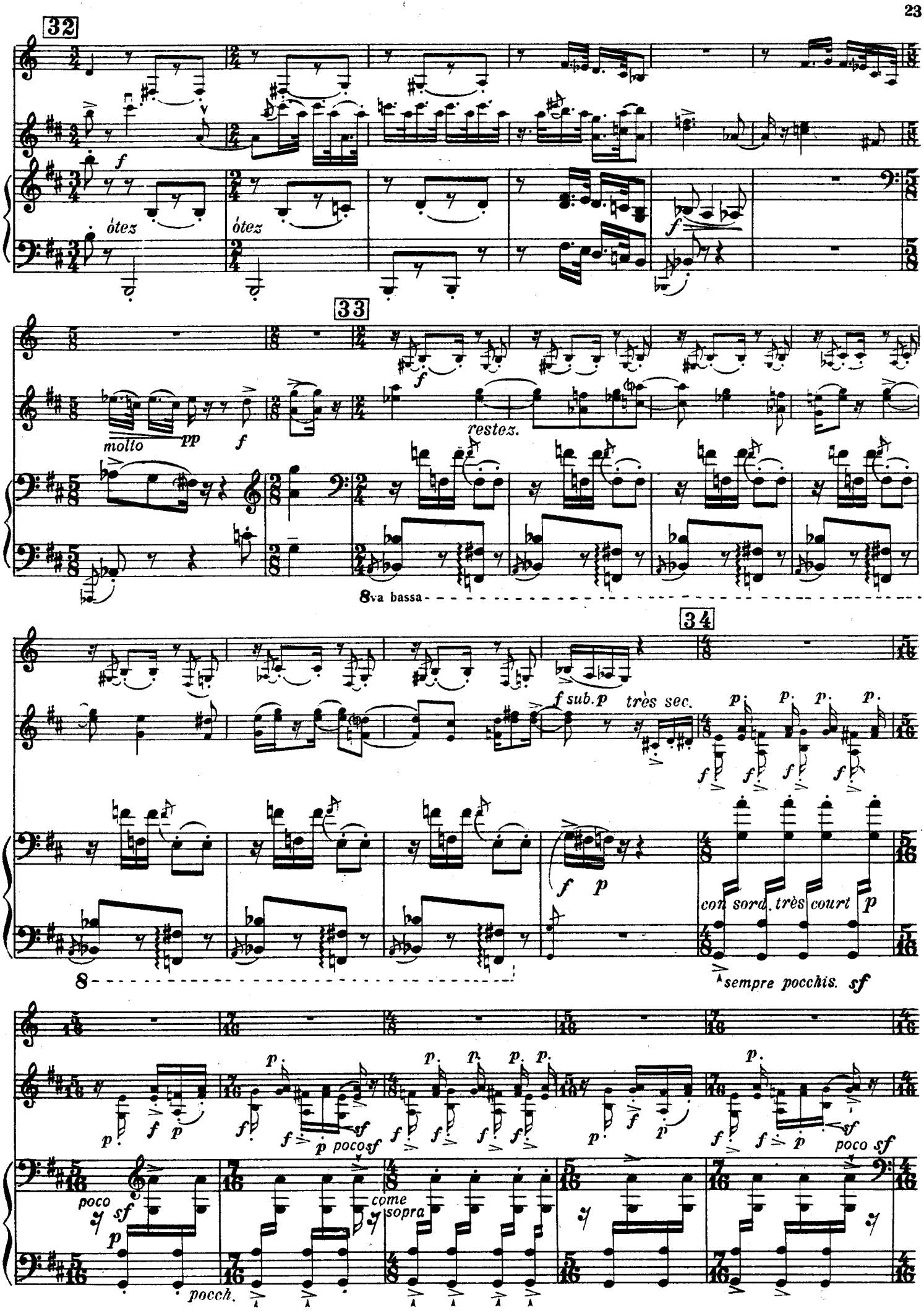

13
Glissez avec l'archet en toute sa longueur
court, du talon
p sur la touche
14
15
come sopra

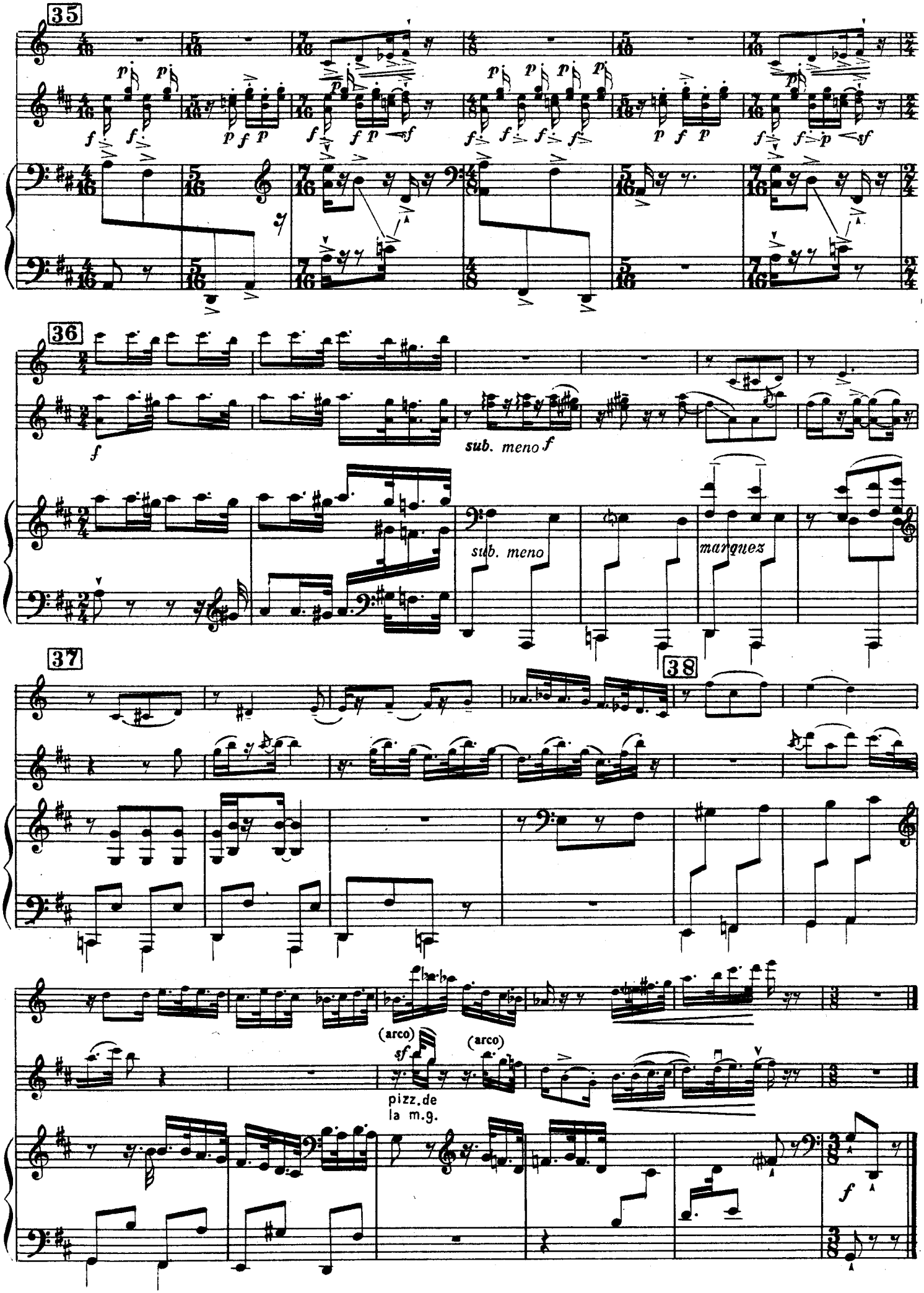

16
f
p
17
sur la touche
pizz. de la m.g.
18
arco
IV pos.
19


20
21
22
p subito
P subito
23

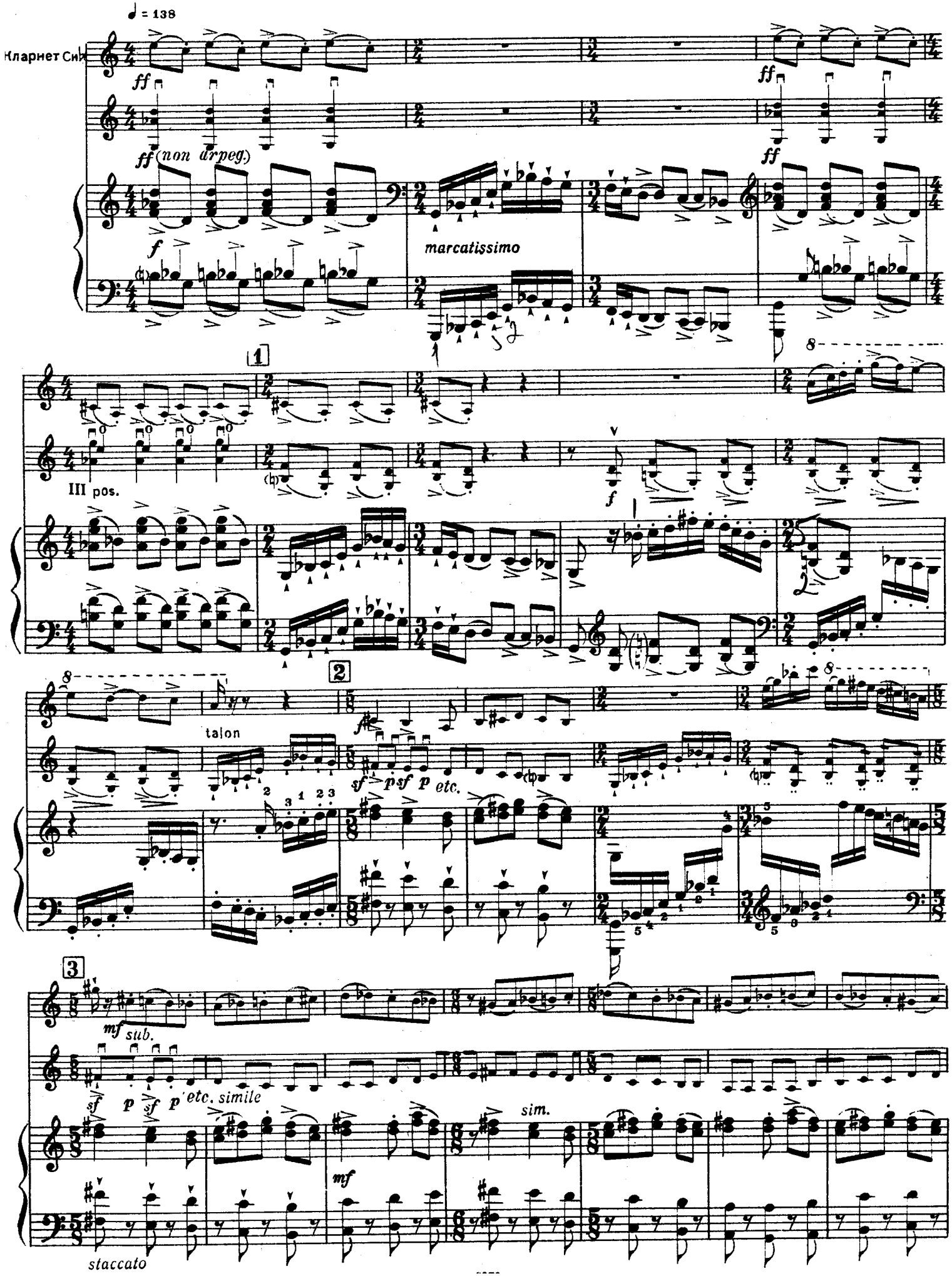

mp
mf
tres court et p
sempre sim.
25
f
f ben legato
m. d.
m. g.
sf très court
8va b.
26
sf
27
f
p
sf

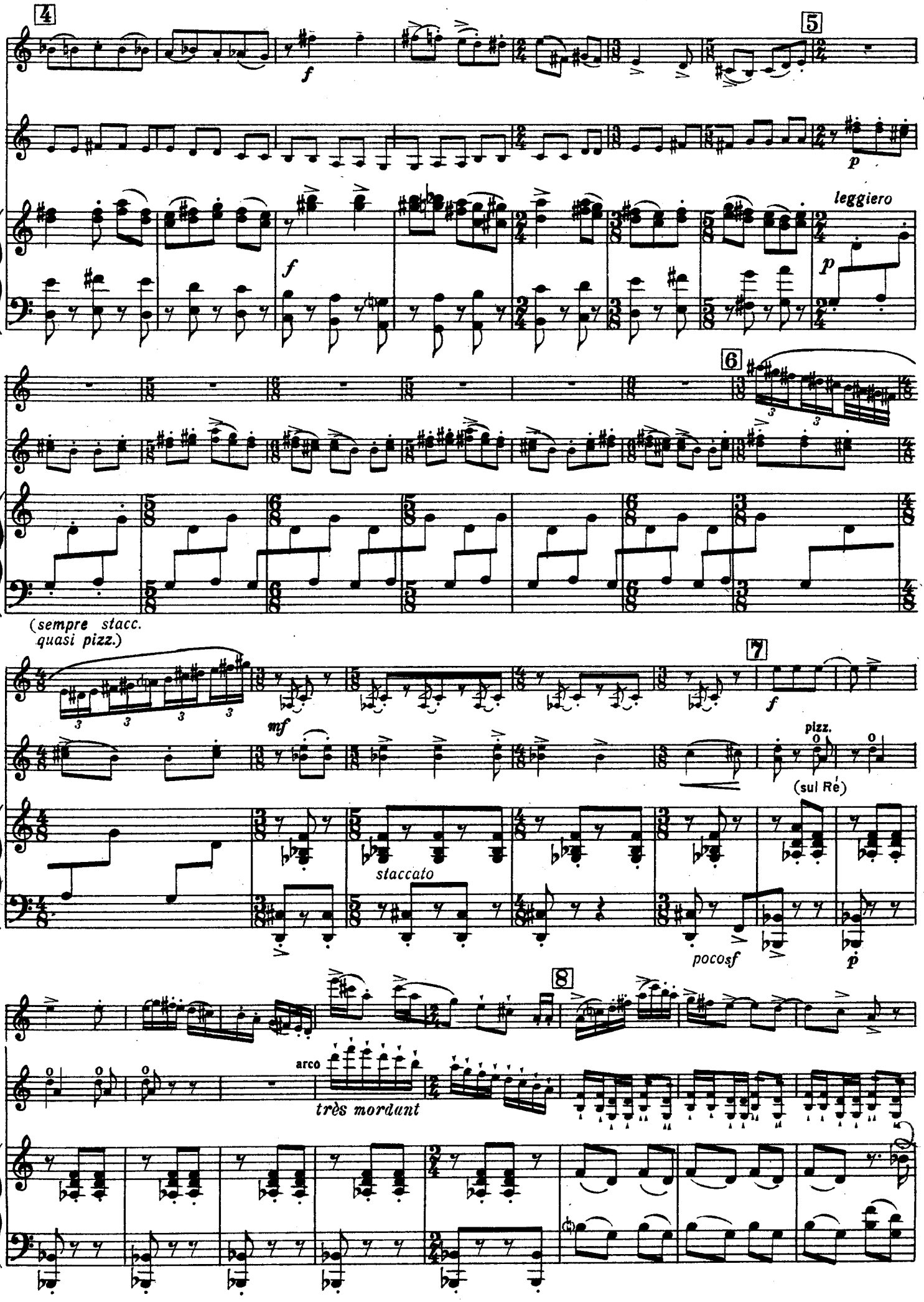

28
29
sf (très court)
30
f sempre
31
poco sf
meno f
sub. più f

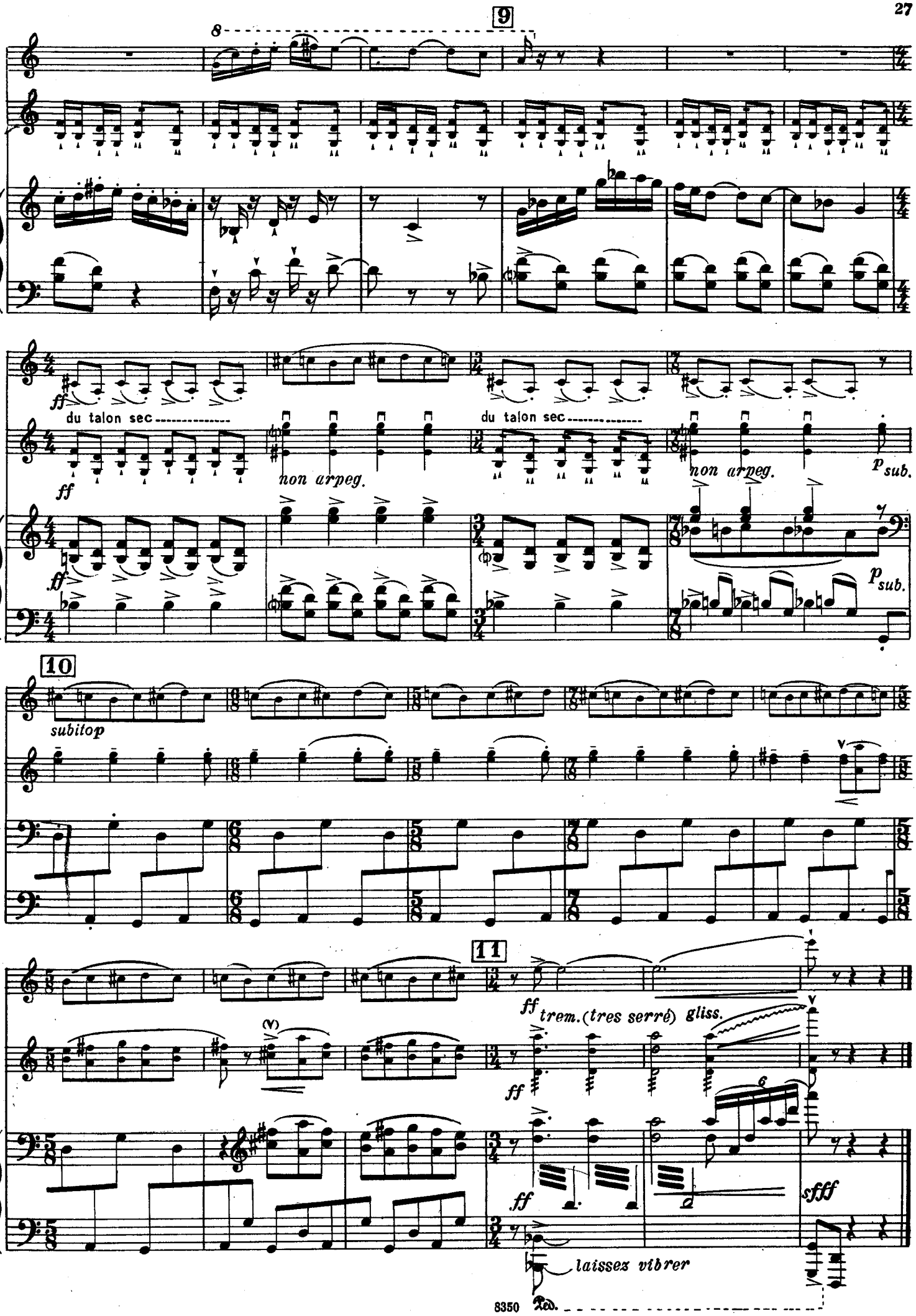

32
ótez
ótez
33
molto
pp
f
restez.
8va bassa
34
f sub. p
très sec.
con sord. très court
sempre pocchis. sf
poco sf
come sopra
pocch.


35
36
sub. meno f
sub. meno
marquez
37
38
(arco)
sf
pizz. de
la m.g.
(arco)
f

5. ТАНЕЦ ЧЕРТА




4
5
f
p
leggiero
f
p
6
(sempre stacc.
quasi pizz.)
7
mf
f
pizz.
(sul Re)
staccato
pocosf
p
8
arco
très mordant


9
8
ff
du talon sec
non arpeg.
du talon sec
non arpeg.
p sub.
ff
p sub.
10
subitop
11
ff trem.(tres serré) gliss.
ff
ff
sfff
laissez vibrer
Ped.