

Authorised Edition 1987

# HISTOIRE DU SOLDAT

## The Soldier's Tale Geschichte vom Soldaten

IGOR STRAVINSKY  
edited by John Carewe

Percussion part edited by James Blades

**Percussion:** Bass Drum, Field Drum, Snare Drums I II, Tambourine, Triangle, Cymbal

(see Editor's Note on page 12)

(edge) (centre) I (large) II (small)

Introduction

### Part I MARCHE DU SOLDAT

Bass Drum; Field Drum & Snare Drum I (both unsnared); Tambourine  
L.H. mallet 1, R.H. mallet 2.

♩ = 112 F.D. & B.D. R ① L ②

Cornet *poco sf secco*

14 ③

23 ④ ⑤ ⑥

44 ⑦ Bassoon

50 ⑧ Tamb. S.D. I L R\* L R L R R

55 ⑨

\* The original indicates that the right hand mallet serves to strike the tambourine and the snare drum.

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HIRE MATERIAL

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NOT FOR SALE

⑩  
64 L R

*f* *p subito*

71 ⑪

*f*

78 ⑫

*mf*

⑬

88 ⑭

Clarinet *mf*

⑮

(∞) *repeat ad lib.\**

\* Repeats are made for staged performances.

Musique de la  
Première Scène

## PETITS AIRS AU BORD DU RUISSEAU ~ Tacet

"Donnez-moi votre violon. . . . Puis, de nouveau, c'est comme avant."  
 "Give me your violin. . . . . Then everything is as it was before."  
 "Gebt mir die Giege! . . . . . Es gibt die Zeit nicht mehr."

## Reprise: MARCHE DU SOLDAT (p.1)

Musique de la  
Deuxième Scène

## PASTORALE ~ Tacet

## Reprise: PASTORALE ~ Tacet

"Il s'était mis à lire. . . . . marchand d'abord, marchand d'objets."  
 "He took the book. . . . . and became a pedlar, a seller of wares."  
 "Er liest im Buch. . . . . handelt mit bunten Waren."

## ROULEMENT DE TAMBOUR / DRUM ROLL / TROMMELWIRBEL

". . . . . satin duchesse, prix d'avant-guerre."  
 ". . . . . silks and satins, pre-war prices!"  
 ". . . . . Satin Duchesse, zu Vorkriegspreisen! . . ."

## ROULEMENT DE TAMBOUR / DRUM ROLL / TROMMELWIRBEL

"Marchand d'abord. . . . ."  
 "A pedlar first. . . . ."  
 "Wird Kaufmann erst. . . . ."

## Reprise: PETITS AIRS ~ Tacet

Musique de la  
Troisième Scène

## Reprise: PETITS AIRS ~ Tacet

Percussion  
Part II  
MARCHE DU SOLDAT

Introduction

Bass Drum; Field Drum & Snare Drum I (both unsnared); Tambourine  
L.H. mallet 1, R.H. mallet 2.

♩ = 112

Cornet *poco sf secco*

① R L

② L R L R R

*f*

③ R L 2 3

*f* *p*

④ 4 5 6 7 8 9 10 1 2

*f* *p sempre*

⑤ 3 4 5 6 7 8 9 10 11

*poco più f*

"Il ne sait pas lui-même. . . . avec le sac en moins et les choses dedans."  
"He doesn't know himself. . . . except of course he has no pack to bear."  
"Er weiß es es selber nicht. . . . und etwas Krimskrams drin."

⑤ L R

*p subito*

⑥ *f*

⑦ ⑧ ⑨ R L

Clar. *mf*

"Un autre pays a présent. . . . où je vais? je vais chez le roi."  
"Now he comes to another land. . . . Where am I going? To see the King!"  
"In einem anderen land. . . . Zum König und zur Königin!"

# MARCHE ROYALE

**Bass Drum** (mallet 1<sup>a</sup>, also struck edge and centre with mallet 2); **Field Drum**, snared; **Snare Drum I**, unsnared; **Cymbal**, mounted upside down on edge of Bass Drum (struck on the edge with shaft of mallet 2.)

L.H. mallet 1<sup>a</sup>, R.H. mallet. 2.

♩ = 112  
*mf*

Cym. 

B.D. *f* 

9  B.D. (edge & centre) *p* R R R R

15  S.D. I *p* R R R R R R R R R R *sim.*

20  *p* L R R *poco sf*

27  *p* R R 7 2

42  *p* R R 8 5 *poco sf* L R *p* 9 R R

61  *pp* *cresc.* *mf* R *f* L

68  *p* R R 3

78 (12) (13)

To F.D. (snared): L.H. reverse mallet 1<sup>a</sup> to match mallet 2.

89 (14)

F.D. (snared)

Trombone

95 (15)

L R R R

To B.D.  
L.H. reverse mallet 1<sup>a</sup>

p

102 (16)

L R R R

S.D. I (unsnares)

f

109 (17)

R R R R R R R R

p

116 (18)

mf L R R R R R R R

p sub.

126 (19)

L R R R R R R R

(20)

mf R

p f f L

133

“On a fait marcher la musique. . . . Tu reprends ton bien.”  
 “They gave the word. . . . . Now take back your own again.”  
 “Musik schon unterwegs. . . . . Jetzt gehört sie wieder dir!”

\* The fives should be played rapidly before the main beat – single strokes or a six-stroke roll.

# PETIT CONCERT

Bass Drum; Field Drum, unsnared  
L.H. mallet 1, R.H. mallet 2.

♩ = 120

1 2 3

15 4 5 6

29 7 8 9 10

43 11 B.D. (edge & centre) 12 R R

51 R R R 13 14 15

70 poco più f 16 L 2 R R R R 17 18

Cornet mf p

89 19 20

101 21 22 23 24 25

123 26 27 Clarinet

135 F.D. R R R 28 29

B.D. ff f ff Damp Prepare for Tango

# TROIS DANSES

Bass Drum with Cymbal, attached as before; Snare Drums I & II, unsnared;  
Tambourine; Triangle.

## 1. TANGO

$\text{♩} = c. 80$   
L.H. mallet 1  
R.H. mallet 2 *p*

① R R L R R L R R

②

③

④

⑤ L R R R L R etc. *mp*

⑥

⑦ R R

⑧ Poco più mosso  $\text{♩} = 92-96$   
R R

laissez vibrer  
To S.Ds. I & II *p*

⑨

Violin

## 2. VALSE

$\text{♩} =$  ⑩ R

(B.D.) *p*

⑪ 9 ⑫ 15 ⑬ 7 ⑭ 7 ⑮ 9 ⑯ 7 ⑰ 10 5

⑱ 8 ⑲ 10 ⑳ 8 ㉑ 6 ㉒ Violin ㉓ 3 6

Segue Ragtime

Prepare for Ragtime: L.H. mallet 2, R.H. triangle beater (see Notes).

## 3. RAGTIME

♩ = ♪

(24) L R L L R

(25) *f*  
9 L

(26) L R L L *p*

(27) (28)

To. B.D. and S.Ds I & II (unsnared); L.H. mallet 4, R.H. mallet 2 (or double ended 4 & 2)

30 (29) (30) (31) (32)

49 Bassoon (33) L R R L R *mf*

59 (34) L R *mf*  
R.H. to mallet 4

65 *f p p p f* *p p p f* *p p p f*  
*p p f f p mf p p f f p*

70 (35) (36) (37) (38)  
To mallets 3 (or 6)

\* Triangle beater in R.H. (see notes on mallets etc.).

## DANSE DU DIABLE

Bass Drum; Field Drum and Snare Drums I & II (all three unsnared).

Allegro ♩ = 138 L R

(1)

F.D. and S.D.I \* *f*  
Mallets 3 (or 6) †

\* The original instructions were for the two drums to be placed in a vertical position near to each other, and played thus: □ ↔ □ 'to ensure a mechanical rhythm'.

It is now customary to retain the instruments in the normal position, a method accepted by the composer.

† In certain editions: "bag. en baleine, tête en feutre dur." (see Notes).



7 **2**  
*p* *f* To mallets 2.

14 **3** Clarinet  
 To S.Ds. I & II

29 **4** L R etc. (*ad lib.*) L R  
*p*

35 **5** **6** R R  
 To B.D. (edge & centre) *p*

44 R *secco* **7** **8** **9**  
*f* To B.D. & F.D, unsnared; L.H. to mallet 1.

61 **10** Clarinet R L  
*f*

## PETIT CHORAL-Tacet COUPLETS DU DIABLE

Bass Drum; Field Drum, snared; Snare Drum II, unsnared.

$\text{♩} = 120-126$

11 **A** L  
 Trombone F.D. (snared), L  
 To F.D. (snared), mallets 5. *f* To B.D. *mf* To B.D. & S.D. II (unsnared)

29 Cornet L L S.D. II F.D. (snared),  
 R.H. to mallet 2 *mf* *f* To mallets 5 *f*

## GRAND CHORAL-Tacet

“Si on allait, si on allait! . . . Il l'appelle, il s'est retourné.”  
 “Suppose, suppose we went there! . . . he turns back, then changes his mind.”  
 “Wenn wir hinreisten? . . . Er ruft. Er winkt - ein letzter Blick.”

# MARCHE TRIOMPHALE DU DIABLE

Bass Drum; struck edge and centre,\* with Cymbal attached as before;  
 Field Drum and Snare Drums I & II, all three unsnared.  
 L.H. mallet 1<sup>b</sup>; R.H. mallet 6.

$\text{♩} = 112$

The score consists of eight staves of music for the Bass Drum. Each staff begins with a measure number and a circled number indicating a specific mallet technique or dynamic change. The music is written on a single-line staff with a treble clef and a key signature of one flat. The time signature is 4/4. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and cymbal strikes. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout. The score concludes with a final measure marked with a circled 8 and a dynamic of *mf*.

① *f* L.H. reverse mallet to hard felt end.

7 ② *mf* L.H. reverse mallet.

14 *f* L.H. *mf* reverse mallet.

20 L

26 *f* L.H. reverse mallet *mf* L.H. reverse mallet

32 ⑤

39 ⑥ *f* L.H. reverse mallet

45 ⑦ ⑧ *mf* L.H. reverse mallet to hard felt end.

\* In the manuscripts and 1924 score and part there is confusion as to which bass drum notes should be struck on the edge and which in the centre. The Editor believes that the composer intended the same effect as in *Marche Royale*, where the bass drum struck centrally coincides with the cymbal, and the part has been emended accordingly.

53 L R L (9) R L L

61 (10)

68 (11)

75 (12) (13)

83 L R L R (14) L R L R L L R L

90 (15) L R L R L (16) R L

96 L R L L R L R L (17) R L L R L

102 L RLR \* L R L L

108 L R L \* R R L R L R L

*f* *sub. meno f* *p* *[sempre p al fine]†*

\* The 'double rights' follow the original 'tails up (R) and tails down (L)'. They should be strictly observed to maintain the bass drum struck with left hand.

† The concluding bars remain *p*. The present editor of the percussion part played on occasions under the composer and can confirm that this is what he preferred.

# NOTE BY THE EDITOR OF THE PERCUSSION PART

**Note de L'Editeur  
pour la partie percussion**

**Anmerkung des Redakteurs  
der Partie für Schlaginstrumente**

## INSTRUMENTS

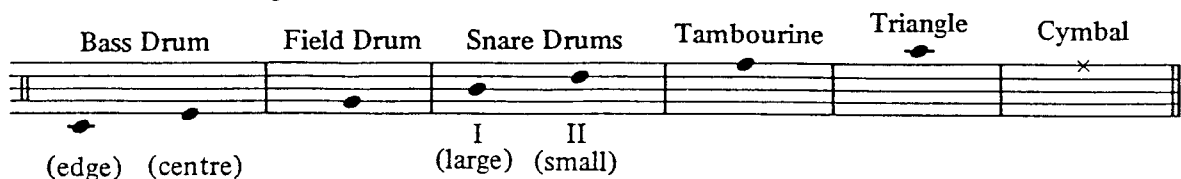
ORIGINAL	SUGGESTED EQUIVALENTS
Un Triangle . . . . .	Triangle } mounted on a stand.
Un Tambour de Basque . . . . .	Tambourine } mounted on a stand.
Deux Caissees Claires sans timbre, de taille differente . . . . .	Snare Drum II (shallow), with snare release. Snare Drum I (medium depth), with snare release.
Un Tambour sans timbre } . . . . .	Field Drum (or deep Snare Drum), with snare release.
Un Tambour à timbre }	
Une Grosse Caisse—une Cymbale fixée à la Gr. C. . . . .	Bass Drum with Cymbal attached to hoop (see note iii below).

## MALLETS

ORIGINAL	SUGGESTED EQUIVALENTS
Mailloche . . . . .	1. Bass Drumsticks: (a) one with reverse ends of wound fibre or wool to match mallets 2, for use in <i>Marche Royale</i> . (b) one with reverse end of hard felt, for use in <i>Marche Triomphale</i> .
Baguettes en jonc à tête en capoc . . . . .	2. Medium-hard vibraphone mallets with stiff cane or ideally wood shafts for striking cymbal ("bois").
Baguettes en feutre . . . . .	3. Hard felt sticks with cane shafts.
Baguettes minces à petites têtes en éponge . . . . .	4. Timpani sticks with softish heads, preferably with reverse medium-hard heads for <i>Ragtime</i> .
Baguettes en bois . . . . .	5. Standard snare drum sticks.
Baguettes en baleine tête en feutre dur . . . . .	6. Hard felt ends on stiff wood shafts. These could be used in <i>Danse du Diable</i> where "bag. en baleine" were originally specified).

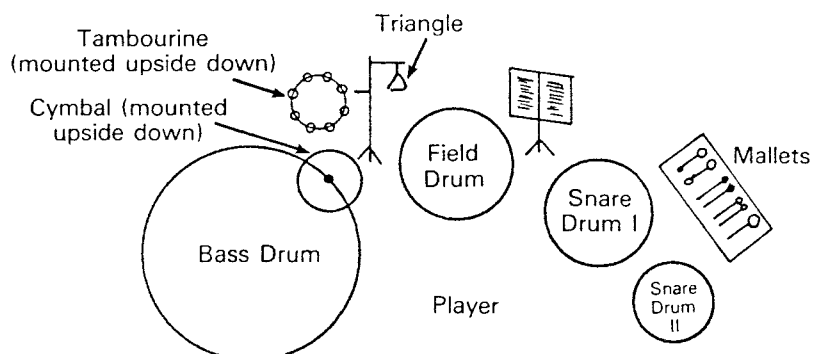
## PERFORMANCE NOTES

- i. The percussion part is set out on a single staff and each instrument is allotted its own line, in ascending order of pitch, which remains constant throughout the work.



- ii. Unless otherwise indicated the bass drum should be struck near the centre and, in general, should be slightly damped for clarity.
- iii. The cymbal attached to the hoop of the bass drum should be mounted upside down and struck on the edge with the shaft of the drumstick to produce as near as possible the sound of a pair of cymbals played "military band fashion". According to the eminent American composer and percussionist, William Kraft, Stravinsky, on a specific occasion, approved of the use of the modern hi-hat foot cymbals.
- iv. The suspension of the tambourine and triangle should present no problem to the enthusiast. If the tambourine is mounted upside down and struck on the rim with the shaft of the drumstick as suggested, a narrow strip of felt glued to the rim will lessen the click from the shaft of the drumstick and at the same time strengthen the sound of the jingles (see *Marche du Soldat*). In *Ragtime*, when the tambourine and triangle are played together, a triangle beater will serve to strike both instruments, retaining the correct sound from each.
- v. The provision of the various double-ended mallets as suggested will contribute towards rapid and noiseless changes.

### SUGGESTED LAYOUT OF INSTRUMENTS



James Blades, 1987.