



"Histoire du Soldat" (The Musical Revisions, the Sketches, the Evolution of the Libretto)

Author(s): Robert Craft

Source: *The Musical Quarterly*, Vol. 66, No. 3, (Jul., 1980), pp. 321-338

Published by: Oxford University Press

Stable URL: <http://www.jstor.org/stable/742221>

Accessed: 15/07/2008 13:36

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/action/showPublisher?publisherCode=oup>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is a not-for-profit organization founded in 1995 to build trusted digital archives for scholarship. We work with the scholarly community to preserve their work and the materials they rely upon, and to build a common research platform that promotes the discovery and use of these resources. For more information about JSTOR, please contact support@jstor.org.



THE MUSICAL QUARTERLY[®]

Histoire du Soldat

(The Musical Revisions, the Sketches, the Evolution of the Libretto)

ROBERT CRAFT

I

The Musical Revisions

AS first performed — once only, in the Théâtre Municipal, Lausanne, September 28, 1918 — *Histoire du Soldat* was very different from the work with which we are familiar. Except for the “Scene by the Brook” and the “Tango,” Stravinsky soon revised every number in the score, the “Royal March” and “Triumphal March” so extensively that the latter, which he expanded from seventy-one to 114 measures,¹ must have had a considerably less

¹ Most of the revisions were made in late June and early July, 1920, in preparation for the London performance. But on September 1, 1923, Stravinsky wrote to his London publisher, Otto Marius Kling (see n. 4): “I have just returned from Weimar where I introduced a very important change into the copy of the ‘Triumphal March’ which is now in Scherchen’s hands. Since he is conducting the work throughout Germany, we will have to wait to recover the score from him before engraving it.” In another letter to Kling, October 25, Stravinsky says: “I have just completed the new instrumentation of the ‘Triumphal March,’ which I will conduct when I perform *Histoire* on November 7 in Paris.” On November 20, he wrote asking for “the score used by Scherchen and myself. Since this score was employed at a great number of rehearsals and performances, it has many more corrections than the one you sent me.” But the one that Stravinsky wanted was in Leipzig for three performances there. Some of the most substantial changes made in 1923 were in “Music to Scene Two,” where, in the original score, unlike the published one, a pause is expressly forbidden before [2]; the curtain cue occurs at the beginning of the cornet solo; a complete break (silent measure with fermata) coincides with the entrance of the Devil at [4]; and the music does not resume until after the exit of the Devil.

powerful effect than it does today. Furthermore, the volume of the music was smaller in 1918, when the trumpet and trombone were muted, or *coperto*, almost throughout.

Stravinsky began to revise the *Histoire du Soldat* soon after its first performance, as is verified by the manuscript of the trio version of the "Little Concert," completed December 1, 1918; this includes the music between [26] and [28] that he added to the full score after the première. The Lausanne stage première and the July 20, 1920, London concert performance were conducted by Ernest Ansermet from a copy of the manuscript made by Catherine Stravinsky, the composer's wife, whose Russian script is found at the head of the second number. That this score was used on both occasions is shown by the cues it contains for Elie Gagnebin,² the Reader, and Closset, the violinist, participants in the première who did not appear in another performance together, and also by some revisions entered in a rather crude hand just before the London concert.

The most important changes, completed by mid-July, 1920, are as follows:

"The Soldier's March"

The violin and bassoon parts between [11] and [13] were entirely rewritten, conforming to the published score.

"The Soldier's March (Part Two)"

In the first measure of the full score, in Stravinsky's hand, the trombone part at [5] is marked "cornet *or* trombone." The measure includes a score for the Reader, the upper staff marked "libre," the lower one "rythmée."

But the publishers were confused by Stravinsky's abbreviated directions at [5], and Kling wrote to him: "We believe that a passage is missing in the full score, in 'Part II, Introduction.' The music stops after [4] in the full score, but in the piano reduction you have added several measures. Should we delete these measures in the parts or should they be added everywhere?" [October 28, 1923] On January 17, Kling sent the measures from the piano score and asked Stravinsky to orchestrate them. On January 19, the composer wrote that "these measures are exactly the same as in the first march

² (1891-1949), professor of paleontology at the University of Lausanne.

of the Soldier.” But not until a month later did he notice that “in continuing to correct the proofs I have discovered that the reprise of the ‘Soldier’s March’ is missing — the fragment concerning which we exchanged letters in January — although it is included in the manuscript full score. To my great surprise, this music was not engraved in the proofs that I now have. As I explained to you, it is exactly the same music found in the first march beginning at number [10] To guide you, I enclose the manuscript pages taken from the copy of the full score. Also, the pagination must be changed, since this fragment begins on page 16.” [February 19, 1924]

“Royal March”

At [5], the clarinet part in the original is given to the trombone, the violin part in the original to the clarinet. (In writing the trombone part in 1920, Stravinsky, Ansermet, and the proofreaders overlooked the key signature, and as a result the E’s and the B lack natural signs to this day — in the only score in print.)

In the measure before [7], Stravinsky changed the seven-note turn in the original bassoon part to a trill.

The clarinet part in measure 2 of [8] was the trumpet part in the original score, and at three measures before [9], the trombone part was the trumpet part (an octave higher).

The trumpet part at [11] - [12] was originally played by the clarinet, and, in the original, the alternating and interlocking of the trumpet, clarinet, and violin parts in this passage was different.

“Little Concert”

In 1920, Stravinsky changed the barring before [16]; rewrote the bassoon part at [21]; reassigned the trumpet part to the trombone in the measure before [21]; added the part for trombone from the second measure before [26] (though in one of the sketches this “added” music is found scored for bassoon). In Paris, November 21, 1923, Stravinsky inscribed a handwritten part containing these added measures: “This conforms to the ensemble.” On the same day, he wrote on a similar manuscript of the percussion part between [4] and [8] in the “Dance of the Devil”: “The family of one of the players made this copy for him, writing it in a different manner from that of the score, but the result is in conformity with the ensemble.” On November 30, Stravinsky wrote to Kling: “In

the score of the *Soldat* that I sent to you via A. Bosc you will find two manuscript pages, for the trombone and the percussion, on which pages I reply to your question about the non-correspondence of the fragments with the score. . . . Obviously the parts should follow the score, but the musicians of each ensemble in every country have left their own markings, which are not in the score. To establish the correspondence between parts and score is an immense task for which I do not have a free moment until June (and far beyond that)."

"The Soldier and The Princess"

The only change in the "Tango" is that the first part of the piece was originally entitled "Prelude." The "Valse," in the original, began with a bass-drum downbeat, and, in the original "Ragtime," the bassoon was alone in the last measure; the trombone was added in 1920 (but not yet the bass!).

"Dance of the Devil"

Stravinsky added the cornet part at [2] in 1920.

"Triumphal March"

The lowest eighth notes in the bassoon part at the beginning were added in 1920; in the original this part had the same pattern as that of the trumpet and clarinet. In 1920, Stravinsky switched the bassoon and trombone parts in measures 2 and 3. (The trombone did *not* play the ascending eighths and the repeated D quarter notes in the original!) The "fade-out" music in the clarinet, bassoon, and cornet between [16] and [17] was added in Weimar, though a suggestion of it is found in an early sketch.

In 1920, Stravinsky added the trombone to the bassoon at one measure before [13], hence the change to trumpet must have been introduced at a later date. In 1920, he added offbeats to the bass music at [13], as well as the forty-one measures from [3] to [9], the latter being marked "*l'ap[p]el à enfer*" in the first sketch. The Russian word means "emphasize" the accented notes marked "λ" (p. 325).

The original score and earliest sketches require three side drums



without snare and a bass drum, and their parts are notated on four lines as in the following sketch (large side drum on the top line, middle on the second line, small on the third, bass drum on the bottom):

Les notes avec les queues en haut appartiennent à la m. d., celles avec les queues en bas à la m. g. La G. d. est à gauche et la Grande C. C. à droite. Les notes sans queue devant soi se trouvent les plus à gauche, les plus derrière soi les plus à droite. C'est ainsi que l'on écrit la petite plus près la moyenne plus loin. On frappe etc. etc. très souvent par un bagne de timbalier etc. etc.

2. t. h. en quatre sur.

3. Grande C. C. sans queue
G. d. C. sans queue

Stravinsky's handwritten note accompanying the above sketch translates: "The notes with stems above are to be played with the right hand, the notes with stems below with the left hand. The bass drum should be placed to the left of the player, the large side drum to his right, while the two other drums are in front of him, the smaller drum closer, the larger further away, with their heads facing him. Timpani sticks made of hard felt are to be used." One of the sketches contains a drawing:



Unfortunately, this arrangement is not followed consistently throughout *Histoire*. In the published score, moreover, Stravinsky changed one of the side drums to a tambour, and switched the positions on the staff of the large and middle side drums. He later acknowledged that the percussion part should not have been written on a staff that might imply relative, high and low, pitches, and wrote to Kling, April 14, 1925: "I draw your attention to the engraved parts of the *Soldat*, which in many places do not conform to the engraved score. Above all, this affects the percussion part, where there is a great confusion in the order of the different instruments. In addition to these faults, the last piece has the additional inconvenience of being unplayable for musicians who must turn the page while executing the solo part with both hands occupied. Your engravers and proofreaders might easily have avoided that. Also, instead of printing the part of each percussion instrument on a staff of five lines (something perfectly absurd, since these instruments do not have definite pitches), your engraver could have saved space and avoided page-turns entirely. At my last performance in Barcelona, and in the one last autumn in Berlin, I had to omit the final number. . . ."

The percussion part in the last movement contains many errors, and it lacks important markings found in the sketches — where, for example, the composer describes the sound of the drum solo at measure 4 of [13] ("Triumphal March") as "the heels of a dancer."

II

The Sketches

Some of the thematic materials of *Histoire du Soldat* come from sources in popular music. For one example, the song at [11] in "Music to Scene One" is the well-known

I am pretty, I am pretty
But I am poorly dressed
And for that no one
Will take a girl for his bride.

Stravinsky wrote these lines in Russian in the margin of his first sketch, and it is worth noting that, throughout the sketches, more of the annotations are in Russian than in French. In one draft, beginning at measure 3 of [5] in the "Devil's Dance," he even refers to the Princess as the "Tsarevna." (At this point, incidentally, at one before [6], a still earlier sketch contains the parenthetical indication "Valse.")

Stravinsky evidently diverted music to his new work that he had intended to use as incidental music in the Ida Rubinstein production of André Gide's *Antony and Cleopatra*. Still other music was taken from sketches written long before, dating from 1915-17. In late 1915, or early 1916, the composer was apparently planning a piece, "Etudes and Cadenzas" (see the following example), among the sketches for which appears a motive (bassoon, three and two measures before [6], continued in the violin, second and third measures of [9], "Music to Scene One") that was to become important in *Histoire du soldat*.

The image shows two systems of handwritten musical notation. The first system includes staves for Cimbalo (Cimbalom), Clarinet (Cl.), and Bassoon (Fag.). The Cimbalo part has a tempo marking of 'Cimb. 20' and a note 'Cimb. 20' written above it. The second system includes staves for Clarinet (Cl.) and Bassoon (Fag.). The notation is dense with notes, rests, and dynamic markings, characteristic of a composer's sketch.

In 1916, too, he drafted most of the motives that were later to form "Music to Scene Two." The following two measures occur in the sketchbooks no fewer than five times, in different registers and with minor differences in harmony and figuration:



The evolution of the music between rehearsal numbers 3 and 4 can be traced on two pages of a small sketchbook for *Renard*, and on one detached sheet. In the first entry, the tonality is the same as that of the final score,



but in developing the music, Stravinsky transposed it:



The last four measures of this last example were worked out in smaller notes at the bottom of a page:



The circled words beneath the question mark say "Apparently so!" but after writing them Stravinsky canceled the measure (and the ossia) and wrote beneath: "So," — then, after the music — "Correct!" The reader is left wondering about the piece for which this music was intended.

The sketches that Stravinsky composed for *Antony and Cleopatra* must date from only shortly before he began work on *Histoire du Soldat*, since as late as December 16 he sent a telegram to Ida Rubinstein's agent Charles Pequin: "Please communicate Mme Rubinstein I will write music Shakespeare drama only if she agrees payment 15,000 Swiss, 1/2 payable upon delivery manuscript. Will work without percentage."

This message indicates how desperately Stravinsky needed money at the time — the October Revolution had deprived him of his Russian income — since the question of the commission had been dragging since June 26, 1917, when Pequin wrote to the composer proposing that he work on a percentage basis. Stravinsky would not accept this, but continued to negotiate. Finally, on November 15, he received a letter from Pequin, offering 75,000 francs, with a 5,000-franc advance. But no money was forthcoming, nor any answer to the composer's telegram to Léon Bakst (who had involved Stravinsky in the affair) that he was already composing and needed to know whether or not to continue. Stravinsky then telegraphed to Pequin, December 6, requesting 10 percent of the box office and a minimum of 15,000 Swiss francs, with 10,000 payable upon delivery of the manuscript, adding that he will begin work as soon as agreement is telegraphed. No agreement was telegraphed, however, and on December 19 Pequin sent the final communication, stating Mme Rubinstein's regret at not being able to alter the proposed conditions.

The music in the following examples almost certainly dates from December, 1917, however, since some of it (not shown here) comes from the same page containing a draft of the berceuse, completed December 10, that Stravinsky wrote for his elder daughter. His verbal notes and sketches for the *Antony and Cleopatra* music reveal that he intended to compose fanfares, marches, and dances. The response marked for harp in the following is developed in other sketch pages as well.



The four-measure draft below the sketch for trumpets and horns, and the music for “3 TROMBE” and drums that follows, were intended for dances in *Antony*, though both of these examples eventually became leitmotives in *Histoire du Soldat* (see p. 331).

The instrumentation is proof of this, since, from the inception of *Histoire* in February, 1918, it was understood that only a single instrument, a violin, would be used. Stravinsky soon added a bass, a clarinet, and a bassoon, then a trumpet (cornet) and a trombone, and several numbers making use of the leitmotivic materials shown in the last two examples appear in versions for these six instruments. Around May 1, Stravinsky added percussion for the marches, the “Tango,” “Ragtime,” and “Devil’s Dance,” and (a few notes) the “Little Concert.”

The chronology of the composition and of the instrumentation can be traced in a sixteen-page pocket-size “croquis,” of which the “Valse” fills about a third (the trumpet does not enter until the final measures). This is followed by some sketches for the “Rag”; notations for “The Devil’s Dance” (between [4] and [5], one measure before [8]); music for “The Little Concert” ([9] to m. 2 of [11], a version of the violin figure at [13], the bass figure and chromatic violin figure at [7]); the “Chorale” (complete, but scored without the strings); and the beginning of the trumpet part at [1] in *The Royal March*, albeit with the first note of the second measure a step lower than in the final score. Part of the drum, bass drum, and cymbal part for the “Tango” appears on the penultimate page, though Stravinsky did not complete the coda until July 31. Separate, larger sketch pages contain the “Little Concert” (finished August 10), the “Triumphal March” (August 26), “The Devil’s Couplets,” which

Handwritten musical score for 'Histoire du Soldat'. The score includes a trumpet part (Tr.) and a piano accompaniment (p.c.). The trumpet part is written in G major and 4/4 time, featuring a melodic line with various ornaments and dynamics. The piano accompaniment is written in G major and 4/4 time, featuring a rhythmic accompaniment with chords and arpeggios. The score is handwritten and appears to be a working draft.

Printed musical score for Trompe and piano accompaniment. The Trompe part is written in G major and 4/4 time, featuring a melodic line with various ornaments and dynamics. The piano accompaniment is written in G major and 4/4 time, featuring a rhythmic accompaniment with chords and arpeggios. The score is printed and appears to be a final version.

Printed musical score for piano accompaniment. The score is written in G major and 4/4 time, featuring a rhythmic accompaniment with chords and arpeggios. The score is printed and appears to be a final version.

was composed in September, and the "Little Chorale," which apparently came last of all.

When did Stravinsky detach the repeated quarter notes from the *Antony and Cleopatra* music and identify the figure with the Devil in *Histoire*? This is difficult to determine, since the sketches testify to trial and error at the beginning of work on the "Triumphal March." The first draft below, marked "for the ending," reveals his sense of the need for an irregular rhythm, the second, his grasp of the theme and the pitches.



Only after writing this, probably, did he remember the passage at [15] in the *Royal March*—or was it from the fanfare sketches for *Antony and Cleopatra*?

III

The Evolution of the Libretto

In Ramuz's first draft of the libretto, sixty-nine typewritten pages (bound), Part I is divided into three scenes, as in the published edition, while Part II, with four scenes, is much longer than in its final form, where it consists of only two scenes.

The second draft is handwritten and only eleven pages long; this is not complete, of course, but seems to be a kind of outline. Certain penciled changes in the first draft are incorporated here,

³ This example is found on a page of sketches of the "Music to Scene One," the first page to include the passages [10] - [12], from measure 3 of [7] in that piece, and in the section [9] - [10], where the theme of two-pitches, related to the bassoon music at [1] and [6] in the "Music to Scene Two," first appears.

but the second draft more closely resembles the third, which is typewritten and fifty-eight pages in length.

The fourth version is the one published by Editions des Cahiers Vaudois in 1920, and the fifth and final version was issued by J. & W. Chester Ltd., in 1924. The two published editions are structurally identical. Most lines remain the same, but there are scattered changes;⁴ in line 9, for example, the word "villain" is replaced by "fichu."

Draft I, Part I

The first narration is much longer than in any of the later drafts, approximately fifty-two lines, as opposed to twenty-one lines in the 1924 edition. Ramuz describes in some depth the place where Joseph, the Soldier, is seated beside the brook and the articles in his sack. Ramuz also devotes about fifteen lines to an explanation of his own intentions ("this is not a play, it is a story," etc.). The reader begins "It is on the road from Denges to Chevilly . . .," but this is crossed out, and the final version of that line appears in pencil: "Between Denges and Denezey. . . ." The most important discrepancy, though, is that the original *Histoire du Soldat* did not open with music, but with text: the "Soldier's March" begins seven lines from the end of the narration and continues while the curtain is rising.

Scene I consists of approximately seventy lines of uninterrupted dialogue, as compared to the forty-eight lines (with interjections from the Reader) in the 1924 libretto. The dialogue follows the same course as in the later versions, concluding with the Soldier agreeing to accompany the Devil. (Already in this draft he tempts the Soldier with "Havana cigars.") The scene ends with the Devil playing the violin.

A ninety-eight-line narration (cut to seventy-five lines in the 1924 version) follows Scene I, describing the Soldier's trip home in the Devil's magic carriage. As in the later versions, the Soldier is at ease during the trip, but upon arrival in his hometown he slowly

⁴ Henri Kling wrote to Stravinsky, February 8, 1924: "Please note that a small change has been entered in the stage direction before the dance in the sixth scene. Ramuz canceled this indication in his new version; also, the Princess awakens and dances alone in the palace hall and not before the curtain." On May 12, 1924, Chester wrote: "We particularly call your attention to the note on page 33, at the beginning of the sixth scene, M. Ramuz having eliminated the two ballerinas, if we understand correctly."

realizes that he has been deceived, that in fact three years have passed and everyone believes him dead. Almost all of these lines have been changed in later versions, but the design remains the same. About six lines from the end, the narration is interrupted by the music, which continues while the curtain opens on Scene II.

Scene II, sixty lines long in this draft (cut to thirty-four in the 1920 edition), opens with the Soldier cursing the Devil, who then elaborates upon the opportunities the Soldier would have if they were to become partners in the beef business. This exchange does not appear in the first publication. Scene II of the first draft concludes with their partnership and the Devil's declaration that they are now like "a pair of legs." When the Soldier asks whether people would accept his money if its source were known, the Devil's retort is that money does not speak or feel; he adds that the Soldier's mother finally may recognize him when he becomes a benefactor. This ending is carried over into the third draft, but is deleted there and does not appear again.

The next narration, describing the Soldier's good fortune, contains approximately 105 lines in this draft, but is cut to ninety-one lines in the third draft and seventy lines in the first published edition.

Scene III runs for sixty-two lines in the first and third drafts, but many of these are penciled out in the latter. In the 1920 and final versions, the dialogue has been cut to forty and thirty-seven lines respectively.

This last scene of Part I opens, in the first draft, with the Soldier on the telephone, making business deals and then writing at his desk. The Reader interrupts the dialogue to describe the business letter that the worldly Soldier is composing; it concerns his representative in Pondicherry, the wardrobe of that man's wife (who is twenty years his junior), and a warning about the character of the Dutch. This narration appears in the third draft in a somewhat diminished form, but with an "X" through it. The scene continues as the Devil enters with quick little steps, dressed as an old woman peddler in a deep red-violet, feathered hood, a secondhand silk coat, and carrying a milliner's satchel. The Devil launches into a speech about how beautiful and rich "she" once was, and says that "for a long time I have cherished the illusion of having you on my list of clients; I am like you, I buy and I sell." The Devil offers Joseph a variety of objects, none of which is of interest to him, for he has

no material needs. The scene ends here almost as it does in the final version: the Devil saves the little violin for last, and, when "she" produces it from the satchel, the Soldier jumps up, seizes the instrument, and begins to play — but he can only yield screeching sounds, and the Devil laughs out loud. The Soldier throws the fiddle, aiming at the Devil's head, but he ducks and disappears. The Devil's violin music is heard from the wings, and then the music continues through the end of the scene, while the Soldier tears up the Devil's book of the future. In the third draft, this scene ends in the same manner, but the old woman-Devil hints at their past connection (and his own identity) before revealing the violin, by calling the Soldier "you, the old violinist." In the published versions, of course, the violin remains mute when the Soldier endeavors to play, and the Devil has already disappeared by this point, so the violin is simply thrown into the wings.

Draft I, Part II

The opening narration of Part II, with musical introduction followed by a repetition of line 1, extends for about fifty-eight lines. This is one of the few sections that are actually lengthened with each subsequent version, totaling seventy or more lines in the 1924. Surprisingly, the main body of the narration is only slightly transformed in the final edition, and many lines, such as those describing the Soldier's experience at the inn, the encounter with the other soldier and his message about the king's daughter, remain exactly as they are in this first draft. The draft ends this narration when the Soldier is on his way into the King's gardens, whereas the final versions continue the narration through the Soldier's discussion with the King. The "Royal March" begins at the end of the narration and persists into the following scene.

The King addresses his cabinet in regard to the sick Princess in this next scene (of approximately sixty-seven lines), until the Soldier-doctor arrives. The King mentions that since her illness he can no longer bring himself to read Horace, and that he has arranged for a violin concert in the evening to amuse his daughter. After this statement, the "Royal March" ends abruptly. The Soldier arouses the curiosity of the Princess, and it is agreed that he will attempt to cure her on the next day. The "Royal March" resumes.

This scene has been omitted in the third draft, and a different

one inserted, that of the Devil alone, in front of the curtain. He says that he arrived at the palace in the afternoon, whereas the Soldier arrived in the evening, already too late. The Devil claims responsibility for the illness of the Princess, and he plans, in his vanity, to cure her by playing the violin, and to steal her hand from the Soldier by means of his own instrument. Neither of these variations of the scene appears in the published versions.

The first draft then moves into a seventy-eight-line narration, opening with a description of the Soldier's contentment as he ponders his return to cure the Princess the next day. He does not know what he will do or say but feels certain that his stars are lucky. He hears a violin in the distance; it is the concert that the King mentioned, and the Soldier recognizes that the violinist is the Devil. The Soldier listens, remarking to himself that the Devil plays well, too well; his music seems too beautiful to be true. The Soldier has been drinking. He begins to draw cards from his deck one by one: all are hearts. Then Joseph, no longer afraid, implores Satan to come to him.

The Devil appears in the next scene, feigning surprise at encountering the Soldier again after so many years and commenting that Joseph again has the appearance of a simple soldier. The Devil inquires about his book of the future and Joseph says that he threw it out. The Soldier puts all of his remaining money on the table, and they start to play cards and bet. The Devil is losing, and the Soldier wagers everything and draws the Queen of Hearts. Finally, the Devil falls into a drunken stupor, and Joseph takes up the violin and begins to play softly the music of Part I. The curtain comes down and the violin arias are heard. In the third draft, the second scene of Part II begins with Joseph contemplating the chances of the next day. He hears a violin in the distance and knows instantly that Satan is playing it. "Ah, Satan, you have followed me again, always you! Violin thief, I see that this time you are after the girl." He begs Satan to come to him, and the Devil enters in a tuxedo, masked, with a waxed mustache, carrying the Soldier's violin. He brags about his concert, then hands the violin to the Soldier, saying "One mustn't forget that it is not only talent, but also the instrument, and for that all thanks are due to you. . . ." They end up playing cards, and the rest of this scene is repeated from the first draft with only minor revisions.

A narrative of about forty-five lines follows in the first draft, a

description of the preparations that the Soldier must make for the next morning: precisely how he will dress, how everything will be, etc. For the first and only time, Joseph is referred to as "M. Wertheim." In the third draft, this narrative is only ten lines long and is addressed to the Princess; the Reader assures her she will be cured.

In the next scene in the original version, the Princess is much better, and the King is happily reading Horace again. He remarks that she is nearly cured. But when the Soldier arrives, the Princess withdraws once again, turning to face the wall. The King calls the Soldier just another "ass," but he threatens that if the Princess is to get well, the King must leave them alone. Then Joseph takes the violin from his jacket and begins to play the Prelude (Tango), and short arias. The Princess glances at him. By the third or fourth measure, she turns toward him, sits up, then laughs, and when he plays the dance aria, she stands, lets her robe fall to the floor, revealing a ballet costume, and dances: approaching him, backing off, reapproaching. When he finishes, she falls into his arms and kisses him. A terrible noise is heard from the wings, and the Devil enters, now exposing his true self. He is a black beast, howling on all fours, with horns and a tail. He begs to hold the violin for only a moment, but Joseph will not surrender it. The Devil prepares to pounce on the Princess, but the Soldier touches the strings of the violin, and the Devil freezes. The Soldier plays and the Devil is obliged to obey the music. When it stops abruptly, the Devil collapses to the ground.⁵ The Princess and the Soldier drag him off into the wings. From there, he is heard repeating the lines that he says in the last scene of the 1924 version. The music begins, and the curtain falls.

This scene has a different beginning in the third version, but the rest is the same as in the original. It takes place in the Princess's bedroom, at night. The Soldier sneaks in, too impatient to wait until the next day. He plays the violin and, as in the first draft, she is restored. The Devil interrupts them. The rest of the scene is the same as in the original.

The next narration and the final scene are almost identical in the first and third drafts. The Reader tells us that the Princess and

⁵ It is clear from Stravinsky's sketches that in his first conception he intended the Soldier and the Princess to dance together (in the music before [6]). Also, he writes the Russian for "convulsions of the Devil" to describe the end of this scene.

the Soldier are married. He elaborates about his past, and, in so doing, becomes nostalgic. The narrative is interspersed with music. He yearns to visit his mother and find the things left behind in his sack. Finally, he persuades the Princess to accompany him to his village, despite her protests that the King will not be pleased. Reaching the boundaries of the kingdom, the Princess waits there, and the Soldier proceeds for a way. Later he goes back for her, but she is nowhere to be found. The curtain opens on the final scene. The Soldier calls "Emmeline!" The Devil's violin is heard, and the Soldier stops. The Devil appears, wearing a red Spanish cape and billowing satin culottes. He approaches the Soldier, mimicking him, playing the violin. The Soldier follows him slowly but without hesitation, and the Devil glances over his shoulder to be certain. From the distance, the Princess calls Joseph's name. He stops. The Devil plays furiously on the violin. They continue, walking off stage in single file.