OBSERVATIONS AND TRENDS FOUND IN STRAVINSKY’S USE OF THE
CLARINET DURING THE YEARS 1914-1919

DOCUMENT
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ABSTRACT

Igor Stravinsky composed multiple chamber works during the years 1914-1919 that included clarinet. By analyzing his use of the clarinet in these pieces, specifically, their range, register, technical demands and sonic characteristics, one finds certain trends that suggest his reasons for composing for a particular clarinet. It is hoped that through the study of Stravinsky’s works of this period one will be able to more definitively answer the question: Why does Stravinsky switch between the A and B-flat clarinets so often when they have similar ranges, intonation tendencies, and sound qualities? The pieces included in this analysis are as follows: Pribaoutki, Berceuses du Chat, Renard, L’Histoire du Soldat, Ragtime for Eleven Instruments, and Three Pieces for Clarinet Solo.
Dedicated to Glenn Walker
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CHAPTER 1

INTRODUCTION

Upon first settling in Switzerland in the autumn of 1914, Stravinsky composed numerous chamber works, many of which included the clarinet. In these works, the clarinet plays a significant role in various aspects of the piece, including: helping to convey the text, providing a unique color to the ensemble by playing in its diverse ranges and executing rapid flourishes, among many others. Stravinsky composes for many members of the clarinet family during this period. Although he composes for various clarinets, Stravinsky does not often utilize the low clarinets: the alto, bass, contra-alto and contrabass clarinets. It should be mentioned that he does utilize the bass clarinet once during this period, as he composes a part for it in Berceuses du Chat. His near avoidance of composing for these instruments is probably due to the lack of fine players. When asked which instruments he liked in Conversations with Igor Stravinsky, his response was, “I wish there were more good players for the bass clarinet and contrabass clarinet.” Although he often employs various members of the clarinet family, he most often writes for A and B-flat clarinet.

It is evident that Stravinsky finds the A clarinet to be the most versatile of the clarinet family as he composes for it more than any other clarinet. Even though he

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frequently composes for the A clarinet, he also composes a significant amount of music for the B-flat clarinet. Many feel that the A and B-flat clarinet share a similar range, intonation tendencies and sound production. Stravinsky, however, composes for them as though they are two distinct instruments with their own unique abilities. This is evident by his constant exchange of these clarinets in a single piece. By examining his use of range, registration, and ease of performance perhaps we can move toward a definitive answer to the question: Why does Stravinsky switch between the A and B-flat clarinets so often?

The chapters that follow include information on Stravinsky’s life as he was composing each piece, an analysis of the ways in which Stravinsky uses the clarinet within each work and commonalities found in his writing for each clarinet. By observing Stravinsky’s use of the clarinet in his works from the years 1914-1919, we find that the trends in his writing do in fact suggest the reasons for his choosing to compose for a specific clarinet.
Upon first settling in Switzerland, Stravinsky composed *Pribaoutki*, *Les Berceuses du Chat* and the first of the *Four Russian Peasant Songs*, while elaborating upon his material for *Les Noces*. The meaning of *pribaoutki* can best be expressed in Stravinsky’s words,

> The word *pribaoutki* identifies a form of popular Russian verse, to which the nearest English parallel is the limerick. It means ‘a telling’, ‘pri’ being the Latin ‘pre’ and ‘baout’ deriving from the Old Russian infinitive ‘the say’. *Pribaoutki* are always short – usually not more than four lines usually. According to popular tradition, they derive from a type of game in which someone says a word, to which someone else adds another, and which third and fourth persons develop further, with utmost speed.

Stravinsky undoubtedly considered the tradition behind the word, *pribaoutki*, when setting the texts of these Russian jingles.

He dedicated *Pribaoutki* to his (first) wife, Katerina Nossenko, ‘à ma femme’.

The piece was first published by Adolphe Henn in Geneva, and later by J. & W. Chester in London. A reduction for voice and piano was completed by Stravinsky and published

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by J. & W. Chester in 1924.9 *Pribaoutki* was given its premiere in May of 1919 at the Salle Gaveau in Paris, although it was sung with only piano accompaniment.10 The instrumental version’s premiere performance took place in Vienna on June 6, 1919 under the auspices of Arnold Schoenberg’s Society for Private Performances.11

The texts to all four of the *Pribaoutki* are taken from Afanasyev’s *Popular Russian Tales*, Vol. III.12 Stravinsky only slightly alters the text from the original in the second and fourth song. In the second song, Stravinsky changed the third word from ‘сладенька’ to ‘сладенка’ (sweet) and the last word from ‘протягивать’ to ‘протягать’ (to stretch out). The fourth song is altered as Stravinsky omits the к немч after приоежал (came to him).13 The translation of these words is essentially the same; however, Stravinsky may have altered them to due to their differences in pronunciation. The French translation is by C.F. Ramuz and the German translation by R. St. Hoffmann.14 Table 2.1 shows the movement, the place and date of the composition and the source of the text.15

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13 Igor Stravinsky. *Themes and Conclusions*, 36
Table 2.1: Charting of the Songs in *Pribaoutki*, Place and Date of their composition and the source of their text.

I. “Kornilo”

Text and Translation\(^\text{16}\)

Nútko, diadiuška Kornilo,  
Come now, dear Uncle Kornilo,
Zapriagá-ko tï kobïlu,  
Harness the mare,
U Makár’ia na pieskú  
And at Makarii’s place on the sand flat
Prirazmïč’ gorie-toskú:  
Dispel your sorrows and cares:
Stóit brážka v tuiaskú,  
There’s beer in the little birchbark drinking vessel,
Brážka p’ianaia p’ianá,  
A really intoxicating beer,
Viesielá khmiel’náia golová!  
And your head will spin merrily!
Brážku pórnia vípivá!  
Drink up the beer heartily!

---

\(^\text{16}\) In each case the texts are taken from the score.
Table 2.2: Layout of song I. “Kornilo” from *Pribaoutki*

Stravinsky chose to utilize the A Clarinet’s chalumeau register in the first song. Early in the song, the clarinet is given a motivic figure that doubles the vocal melody at the octave below. (Figure 2.1)
Every time this figure appears in the vocal line, the clarinet doubles it an octave lower.

In the A section, this fragmented section of the melody lines up with the last word of every line of the text, “Kornilo: mare: flat: cares.” Stravinsky may have wanted to accentuate the ending of each line of text by doubling the music that correlates with it so the audience clearly realizes the structure of the poem, or he may have decided to emphasize these specific words because of their syllabic structure. The music causes the last word to repeat either the second to last syllable or the last syllable twice.
The text in the B section, *poco meno mosso*, (see figure 2.2) brings forth the idea of drowning one’s sorrows by drinking a very intoxicating beer. Stravinsky cleverly uses the clarinet and voice in duet to help bring the text to life. The voice has a repetitive melody based on the pitches $c'$, $d'$, $e'$, $f'$, $g'$, and $a'$ while the clarinet has a quasi ostinato of paired eighths in accompaniment based on pitches from two pentatonic scales: $b$-$flat$ and $b$. The pitches in the clarinet do not repeat when the vocal line gives a similar restatement of its melody; instead, the structure of their pattern changes. In the first half of the *Poco meno mosso*, mm. 13-16, the pitches $f$-$sharp$ and $b$ appear on the second beat of each consecutive measure in the clarinet line. When the voice makes a similar repetition of its melody, mm. 17-19, Stravinsky begins to transpose the pitches found in the clarinet on successive beats either up, or down a half, or whole step. (Figure 2.2) Stravinsky may have chosen seemingly random pitches for the clarinet to put emphasis on the lightheartedness of the text which states,

There’s beer in the little birchbark drinking vessel,  
A really intoxicating beer,  
And our head will spin merrily!  
Drink up the beer heartily!  

---

17 The sounding pitches are as follows: $f$, $c'$, $f$-$sharp$, $b$, $b$-$flat$, $e$-$flat$, $g$-$sharp$, $c$-$sharp$’ ($c$-$sharp$), $d$, $g$. We find two pentatonic scales within this set of pitches: $b$-$flat$, $c'$, $d$, $f$, $g$, and $b$, $c$-$sharp$’, $d$-$sharp$, $f$-$sharp$, $g$-$sharp$.

18 Stravinsky, *Pribaoutki*. 

8
Figure 2.2: Clarinet line at the *poco meno mosso*

The clarinet closes the song in duet with the oboe. The clarinet is given a tremolo that sounds the pitches $g'$ and $d$-flat'. The tremolo in the clarinet at first glance is subservient to the oboe melody; however, the pitch classes of the oboe *cadenza* neighbor
the clarinet’s tritone tremolo: c’’ – plus d’’ encircling the d-flat’, g-flat’ – plus – a-flat’
encircling the g.¹⁹ (Figure 2.3)

Figure 2.3: Oboe and clarinet cadenza

Serge Prokofiev heard Pribaoutki at its premiere performance in America on December 9th, 1919. He was so delighted with Stravinsky’s composition that he composed a letter to him the following day. His letter comments on the musician’s performance, the audience reactions and the sections of the composition that he enjoyed most. Prokofiev specifically mentions this cadenza as a part that he liked most in the first song, Uncle Armand. He describes the duet between the clarinet and oboe as a “gurgle of a bottle emptying.”²⁰

II: “Natáška (Little Natalie)”

Text and Translation

Natáška, Natáška! Nataška, Nataška!
Sladká kulážka, The rye dough is nice and sweet,
Sladká miodová, Sweet with honey in it,
V pieči nie bivála, But it hasn’t been in the oven,
žarú nie vidála. It hasn’t seen any heat.
Zaigráli útki v dukí, The ducks started playing on their shawms,
Žiravlí pošli plisáť’, The cranes came out to dance,
Dólni nógi vištiaviat’, Thrusting out their long legs
Dólni šiici protiagát’. And stretching out their long necks.

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<td>Meno Mosso</td>
<td>The ducks started playing on their shawms,</td>
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Table 2.3: Layout of song II “Natáška (Little Natalie)” from *Pribaoutki*

The clarinet is first heard in measure six when Stravinsky uses it to emphasize the pitch change that occurs on beat three of the vocal melody. The clarinet enters on a $c$-sharp' and descends down a perfect fourth to a $g$-sharp on beat three, which is when the voice ascends a major second to the pitch $c’’$. Along with the clarinet, the flute and violin, in unison, play the same rhythmic figure and their pitch ascends a major third on beat three. The flute, clarinet and violin continue to accentuate the melody in the same manner in measure eight and ten except that in each consecutive occurrence the arrival pitch gradually ascends, in the violin and flute part, to widen the interval first by a whole
step and then by a half step. The clarinet’s interval is widened in the same fashion, except that its arrival pitch gradually descends. (Figure 2.4)

![Figure 2.4: Flute, clarinet and violin accompaniment](image)

Stravinsky may have given the trio of instruments a rhythmic fragment similar to that found in the vocal melody to accent the rhythmic and pitch change on beat three, as well as emphasize negation expressed by the text at the beginnings of the fourth and fifth lines. “But it hasn’t been in the oven./It hasn’t seen any heat.”

In the *Meno mosso*, Stravinsky uses the clarinet to amplify and ornament the melody. He amplifies the melody by putting the clarinet in the altissimo register, heard one octave above the vocal melody. He ornaments the melody by giving the clarinet faster moving note values. Because the note values are faster, the clarinet sounds a b-
flat’’ on the second beat; whereas, the voice concludes the first half of the phrase by sounding a b-flat’, one octave lower than the clarinet, on the subsequent eighth note. The clarinet does not conclude the phrase with the voice; rather, Stravinsky chooses to change the color of the sound and replaces the clarinet with the flute. (Figure 2.5)

Figure 2.5: Exchange of flute and clarinet accompaniment

He more than likely decided to change the timbre because the text discusses two different animals completing two separate tasks. The clarinet line corresponds to the following text, “The ducks started playing on their shawms”. When the flute enters, the text states, “The cranes came out to dance.” Like the clarinet, the flute is heard one octave higher than the voice and also ornaments the melody. The flute’s rhythm includes faster note values when compared to the vocal melody; however, it is not as quick as the clarinet line, causing the flute sound the last note of the phrase, a b-flat’, one eighth note after the vocal line has concluded with a b-flat’. Stravinsky wanted to use the flute and clarinet to ornament and accentuate the vocal melody, but chose to alter the rhythm of the flute line so that it would conclude the phrase. He may have wanted the flute be the last
voice heard in the phrase because it could represent the crane. The text continues to
detail how the crane danced; “Thrusting out their long legs, /And stretching out their long
necks”.

The clarinet joins the string section during the last statement of the melody and
together they provide an accompanying eighth-note pulse. The clarinet plays a \textit{c-sharp}
eighth note on each beat and is heard in one octave lower than the double bass. It is
interesting that even though the double bass and the clarinet share the same rhythmic
structure and are heard in octaves, the articulation markings are different. The clarinet is
given a \textit{legato} marking and the double bass is marked with a \textit{staccato}. Perhaps
Stravinsky thought that the clarinet’s note would sound too short if he marked it with a
\textit{staccato}. He may have thought that the two instruments would more naturally match
note lengths, or that the clarinet would blend better in the string section if they were
marked as such.

Stravinsky displays the versatility of the A clarinet within the ensemble
throughout this movement. He pairs it with the voice, flute and violin to accentuate the
vocal melody and text, utilizes its altissimo register to make it a prevailing voice within
the ensemble, and writes for it on its lowest note so that it blends well within the string
section.
**III: “The Colonel”**

**Text and Translation**

Pošól polkovník ppopuliat’,
Poímál ptíčku pieriieriočku;
Ptička pierieriočka
Pír’ pokhotiel, Imá ptíčku pieriepioločku;
Podnialás’ poletiela, Pála propála,
Pod liod popála, Pod liod popála,
Popá poímála, Popá popóviča,
Pietrá Pietróviča.

A colonel went out for amusement,
He caught a little bird, a female quail;
The little bird, the female quail,
Got thirsty,
It rose up and flew away,
It fell, it got lost,
It got stuck under the ice,
It caught a priest,
A priest who was son of a priest
And whose name was Peter Petrovich.

**Layout:**

<table>
<thead>
<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Tempo marking</th>
<th>Opening text of each section</th>
<th>Clarinet in</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mm. 1-32</td>
<td>Allegretto</td>
<td>A colonel went out for amusement,</td>
<td>B-flat</td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 33-34</td>
<td>Doppio movimento</td>
<td>A Priest who was son of a priest</td>
<td>B-flat</td>
</tr>
</tbody>
</table>

Table 2.4: Layout of song III “The Colonel” from *Pribaoutki*

Stravinsky’s use of the clarinet changes significantly in the third song. At the onset, he writes for the B-flat clarinet, rather than the A clarinet that was heard in the earlier songs of the set. He also features the clarion register, a range on the clarinet that has not yet been heard. The rhythms also change as the clarinet plays rapid flourishes.

The clarinet is given a flourishing motive based on the interval of a fourth in sextuplets and quintuplets in the opening measures that provides a link between the
appearances of the vocal melody. Stravinsky presents the clarinet with an anticipatory figure that descends to a $d$. When this pick-up is first heard, it is unclear why Stravinsky begins the piece with the $d$ when he only repeats the sextuplet and quintuplet the second time that the motive is heard. It is not until the third repetition of the motive that Stravinsky’s use of the introductory pick-up notes becomes obvious. (Figure 2.6)
The third appearance of the motive is not heard in its entirety. Stravinsky instead isolates the second half of the motive, the quintuplet, and does not begin it on $c''$ as he had in its first two appearances. He instead begins it on the $g'$, which is the second pitch of the original quintuplet figure in the motive. When he begins on $g'$, he keeps the intervallic design of the first motive, but extends the range to an $e$ and subsequently $d$. After hearing this motive extend to the $d$, it becomes clear that with the anticipatory gesture, Stravinsky was foreshadowing the range extension of the original motive. (Figure 2.7)

![Figure 2.7: Third appearance of the clarinet motive](image)

The last appearance of the motive is rhythmically closer to the original than the third in that it contains two successive quintuplets, but it is related more closely to the third appearance of the motive because its intervallic structure is inverted. (Figure 2.8)

![Figure 2.8: The last appearance of the clarinet motive](image)
This motive is not significant only because of its intervallic construction, but also the points in which it appears within the music. The clarinet opens the movement as the leading voice and presents a motive that will permeate a significant portion of the movement. After the clarinet has established the motive, the voice enters in measure six with melodic material for two measures. This vocal melody has a static quality and generally extends only the range of a third. Because Stravinsky has not placed much interest in pitch or rhythmic variety in the vocal line, he highlights the text, which features the letter $P$. The text is a perfect Russian analogue to our tongue twister “Peter Piper picked a peck of pickled peppers.” The clarinet rests as the voice presents its melody. Immediately following the completion of the vocal melody, the clarinet plays the opening motive a second time. When the clarinet has completely stated the motive, the voice again enters with melodic material similar to its original statement while the clarinet rests. This alteration of melodic material in the voice and motives in the clarinet demonstrates that Stravinsky considered the clarinet to be a key component in connecting the melodic appearances in the voice. The clarinet motive may have been rhythmically and intervallically more complex to provide a contrast to the static quality of the vocal melody while complementing the involvedness of the repeating letter $P$.

After the last appearance of the motive, the clarinet provides a sustained pedal tone on a $d$ for eight bars. While the clarinet is holding the pedal tone, the strings provide an eighth note pulse and the flute, oboe, and bassoon intertwine with each other to complete the melodic material until the voice reiterates the melody in measure twenty-two. (Figure 2.9)

The clarinet next enters in the pick-ups to measure twenty-eight along with the flute, oboe, and bassoon. At this entrance they hold the same pitch for two measures. This could be heard as a musical analogue as it reflects the line of the text, “It got stuck under the ice”. Perhaps Stravinsky thought that the woodwinds should get stuck on a pitch to call attention to that line of the text. Stravinsky next uses the ensemble to accentuate the word “caught” when they play beat two of measure thirty-one and the downbeat of the following measure in rhythm with the vocal melody. The song comes to a close, *Doppio movimento*, when the flute ornaments the vocal melody at the octave and the oboe, clarinet and bassoon descend chromatically. (Figure 2.10)
Figure 2.10: Example of text painting and concluding section, *Doppio movimento*
**IV: “The Old Man and the Hare”**

**Text and Translation**

Stóit grad pust, There is a deserted city (or: enclosure, garden),
A vo grádie kust; Any in the city is a bush;
V kustie sídit stáriets In the bush sits an old man
Da várit izváriets; Cooking onion gruel;
Pribiežál kosóï záíats A squint-eyed hare ran up to him
I prósit izváriets. And asked for some of the gruel.
I prikazál stáriets bieznogum biežát’, And the old man ordered a legless man to run,
A biezrúkomu khvatát’, And an armless man to grasp things,
A gólomu v pázukhu klast’. And a naked man to store things in his shirt front.

**Layout:**

<table>
<thead>
<tr>
<th>Ternary</th>
<th>Length</th>
<th>Tempo marking</th>
<th>Opening text of each section</th>
<th>Clarinet in</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1-29</td>
<td><em>Lento</em></td>
<td>There is a deserted city</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>mm. 30-49</td>
<td><em>Con moto</em></td>
<td>And the old man ordered a legless man to run,</td>
<td>A</td>
</tr>
<tr>
<td>A'</td>
<td>mm. 50-57</td>
<td><em>Tempo I</em></td>
<td>no text</td>
<td>A</td>
</tr>
</tbody>
</table>

Table 2.5: Layout of song IV “The Old Man and the Hare” from *Pribaoutki*

Stravinsky composes for the A clarinet in the fourth and final song of the set. The song begins with the violin playing a sustained *g-sharp* pedal note that is prevalent whenever the melody is sounding. The voice enters in the second measure with a three-measure melody that is focused around the pitches *a’* and *b’*. Once the voice completes the first line of text, “There is a deserted city”, the clarinet enters in measure five with a motivic skeleton of the vocal melody, which will further develop as the movement.

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22 The Russian word translated here generically as “old man” also has a specific meaning: a layman highly regarded among his neighbors as an authority on religious matters. Sometimes it is translated as “monk.”
progresses. This can be described as a motivic skeleton of the vocal melody because the motif is centered on the pitches $a''$ and $b''$ like the vocal melody. Note though that the clarinet is heard in its altissimo register one octave higher than the voice. (Figure 2.11)
For the third and fourth line of text, “In the bush sits an old man/Cooking onion gruel;” Stravinsky composes the vocal melody by using the same successive pitches and similar rhythms to its original melody, but he places emphasis on different pitches. The voice also repeats its melody twice, rather than alternating with the clarinet. The accompaniment also changes in this section, which is marked by a double bar, as the violin, flute, English horn, and bassoon are no longer playing pedal tones; instead, the strings imitate the rhythms found in the vocal melody, while the flute, English horn, clarinet and bassoon rest. In measure seventeen, Stravinsky returns to the original melody in the voice, followed by the clarinet’s original motivic skeleton. The clarinet continues to play its motifs immediately after the voice presents its melodies until the Con moto. (Figure 2.13)

Stravinsky’s treatment of the voice and clarinet in the fourth song should be noted as the clarinet plays a prominent role by balancing the vocal melody. The clarinet is not given the melody; however, its motif can be compared to the vocal melody by its pitch
center and structure. Stravinsky may have decided to compose a clarinet motif that resembles the vocal melody in order to fully complete the phrase, or to bridge the appearances of the vocal melody. Perhaps we could simply call the alteration between the voice and clarinet an antecedent and consequent.
Figure 2.13: Vocal melody and appearances of clarinet motifs (Continued)
In the *Con moto*, the string section provides an eighth note pulse while the voice carries the melody and the bassoon plays a countermelody. This bassoon countermelody, which permeates the entire *Con moto* section, was intended originally as a solo for the clarinet heard one octave higher than the published bassoon solo.²³ If Stravinsky would have written this as he originally intended, the A clarinet would have been heard in its clarion register. Stravinsky may have decided to change the texture in the *Con moto* due to the related meaning between the last three lines of the text, which state, “And the old man ordered a legless man to run, And an armless man to grasp things, And a naked man to store things in his shirt front.” The clarinet rests throughout this section and joins the ensemble at the *Tempo I*.

At this return, the voice no longer carries the melody; rather, the clarinet finishes the song with a final, even more embellished statement of a combination of its first and second varied statements of its motif, which when combined and further embellished, the motif becomes melodic. (Figure 2.14)
After playing such a prominent role in the A section, it comes as no surprise that the clarinet plays a significant role the return of the A section. Unexpectedly, Stravinsky does not give any melodic material to the voice. In the previous movements, the last appearance of the melody was always performed by the voice. Perhaps Stravinsky concluded the movement with the clarinet because he thought the altissimo register and the development of the motif into a melody would yield a dramatic effect.

After the clarinet gives its last statement of the melody, Stravinsky surprises the listener by composing a one measure tag in the clarinet’s clarion register. (Figure 2.14) It not only takes the audience by surprise because the material is unlike anything heard throughout the piece, but also because Stravinsky writes for the A clarinet in its clarion range. Throughout the piece, he has given all of the music in the clarion register to the B-flat clarinet, even though the A clarinet is quite capable of playing successfully in that range. A closer look at the trends in Stravinsky’s writing for several members of the clarinet family should be undertaken to determine the ways in which he writes for the
various instruments and his reasoning for making use of diversely pitched clarinets in one piece.

As just noted, Stravinsky’s reasons for using the A and B-flat clarinet are not always clear. Let us consider for a moment the more general features Stravinsky employs for each clarinet, giving us some insight as to why he often employs variously pitched clarinets in a single piece. In the third movement, Stravinsky chooses to use the B-flat clarinet; all of the other movements use the A clarinet. Unlike the first two movements, the lowest written pitch is a $d$, a pitch that could be easily played on the A clarinet. Because of this, it is obvious that range was not the reason for his choosing the B-flat clarinet in this movement. He could have also possibly selected the B-flat clarinet because he thought that the flourishes could be more easily executed on it. However, transposing the flourishes up a half step in order to play them on the A clarinet may be easier technically because it eliminates the awkward $c'$ to $a$ motion found in the B-flat clarinet part. The significant difference between the movements is the registers that Stravinsky chooses to write in for the clarinet. He commonly uses the $A$ clarinet when he wants to write in the chalumeau or altissimo registers. When he wants to use the clarinet mainly in the clarion register, he employs the B-flat clarinet, even though either could successfully play in any of these registers. Perhaps he feels that the chalumeau and altissimo registers are better suited for the $A$ clarinet and the clarion register sounds most favorable on the B-flat clarinet. A continued look at how Stravinsky utilizes the clarinet during this period may determine if he does in fact tend to compose for these instruments when he wants music heard in these specific registers.
CHAPTER 3

KOLIBEL’NIYE

Stravinsky wrote *Les Berceuses du Chat* (The Cat’s Lullabies) throughout 1915 in three cities in Switzerland: Clarens, Château d’Oex and Morges.²⁴ He largely took the text for from the collection of Pyotr Vasilyevich Kireyevsky, a Russian folklorist and publicist, who was known for compiling a vast amount of Russian folk material. The French translation was by C. F. Ramuz and the German by R. S. Hoffmann.²⁵ He chose to utilize the voice and three clarinets: clarinet in E-flat, clarinet in A & B-flat, and bass clarinet to bring the text to life.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Place and Date of Composition</th>
<th>Source of Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. &quot;The Tomcat (Sleep, Cat)&quot;</td>
<td>Morges, 29 August/11 September 1915</td>
<td>Kireyevsky, no. 1107</td>
</tr>
<tr>
<td>II. &quot;The Tomcat of the Stove&quot;</td>
<td>[Chateau d'Oex, ca. January-March 1915(?)]</td>
<td>Kireyevsky, no. 1106; Afanasyev, <em>Skazki</em>, III no. 538</td>
</tr>
<tr>
<td>III. &quot;Bye-Bye (Hushaby)&quot;</td>
<td>Clarens, 5/18 April 1915</td>
<td>Kireyevsky, no. 1108</td>
</tr>
<tr>
<td>IV. &quot;O Tomcat, Tomcat (The Cat Has)&quot;</td>
<td>Morges, 2 November 1915</td>
<td>Kireyevsky, no. 1104 (adapted)</td>
</tr>
</tbody>
</table>

Table 3.1: Charting of the songs in *Kolibel’niye*, place and date of their composition and the source of their text²⁶

²⁵ Ibid.
Stravinsky originally intended *Berceuses du Chat* to simply be called “Lullabies” ("Kôîbel’niye") although they are published under Ramuz’s French title, *Berceuses du chat* (Cat’s Lullabies). They also are known in English as the “Cat’s Cradle Songs” a misnomer first used on a 1964 recording (Columbia MS 7439).\(^{27}\) It should be noted that although the title makes a reference to both cats and babies, the two are only compared in the fourth movement’s text and the third movement’s text does not discuss a cat at all.

Stravinsky dedicated *Les Berceuses du Chat* to Mikhail Laryonov, a painter, and Natalia Goncharova, a painter and costume designer, who were two of Stravinsky’s closest friends during his Swiss and Parisian years.\(^{28}\) The premiere performance took place in Vienna on June 6, 1919 under the patronage of the Arnold Schoenberg Society for Private Performances.\(^{29}\) In a letter from Anton von Webern to Alban Berg written on June 8, Webern writes on the premiere performance,

> The last concert was entirely sold out. The Stravinsky was wonderful. These songs are marvelous, and this music moves me wholly and beyond belief. I love it and the lullabies are indescribably touching. How those clarinets sound! And *Pribaoutki*. Ah, my dear friend, it is something really glorious.\(^{30}\)

The *Berceuses du Chat* was originally published by Adolphe Henn in Geneva in 1917 and later by J. & W. Chester. A reduction for voice and piano was completed by Stravinsky and published by J. & W. Chester in 1923.\(^{31}\)

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\(^{28}\) Ibid, 949.

\(^{29}\) Vera Stravinsky and Robert Craft. *Stravinsky in Pictures and Documents*, 136.

\(^{30}\) Vera Stravinsky and Robert Craft. *Stravinsky in Pictures and Documents*, 136.

\(^{31}\) Ibid.
I: “The Tomcat (Sleep, cat)”

English Translation

Sleep, cat,
on the little stove,
on the little mat of thick felt,
Your little paws near your head,
A little fox-fur coat on your shoulders.32

Text Layout

Strophic
Text within the music: The voice presents the melody twice during the course of the movement. The first appearance of the melody sets the text, “Sleep, cat./on the little stove./on the little mat of thick felt,” and the second sets the text, “Your little paws near your head./A little fox-fur coat on your shoulders.”

Instrumentation
Clarinet in: E-flat
Clarinet in: A
Bass Clarinet in: B-flat

During the course of the first song, each clarinet part has a unique role to play.

The voice and bass clarinet exchange two diverse melodies, the E-flat clarinet plays motives that at times enhance the vocal melody and at other moments bridge the gap between the vocal and bass melodies, and the A clarinet performs a tremolo between the pitches c-sharp and a g-sharp. The movement opens with the voice entering in the first measure with a melody that is centered on the pitch d’. While the voice is completing the melody in measure four, the bass clarinet enters with a completely different melody that is mainly heard in its clarion register. Though audibly dissimilar from the vocal melody, the bass clarinet’s melody is still based on the pitch d’. Once the bass clarinet finishes its melodic material in measure seven, the voice enters with the second appearance of its

melody in measure eight. This melody exchange between the canto and bass clarinet occurs throughout the entire first song. (Figure 3.1)

Figure 3.1: Melodic exchange between the canto and bass clarinet

The bass clarinet’s melodic material is stated twice during the song. The second appearance of the melodic material is almost a complete restatement of the first (Figure 3.2), except for the second eighth note of the second measure, which is changed from a $c\#$ to an $a$, a major third lower. Stravinsky also slightly changes the second appearance of the melody by adding extra material on the downbeat of the penultimate measure. On this beat, he repeats the exact pitches on the second beat of measure
fourteen, except that he changes the rhythm from four sixteenths followed by an eighth to an eight followed by four sixteenths. (Figure 3.3)

![Figure 3.2: First appearance of the bass clarinet melody](image)

Unlike the bass clarinet’s melodic material, the canto strays to some extent from its original melody, although like the bass clarinet, its melody is stated twice. The second appearance of the melody begins somewhat similarly to the third measure of the original melody as the successive pitches are g’ and f’. In the subsequent measure of the second appearance of the melody, material from the first measure of the original melody is repeated. Stravinsky in measures ten and the first half of measure eleven continues to use the same pattern of successive pitches, but generally uses longer note values than he had in the first appearance of the melody. (Figure 3.4) At the end of measure eleven, Stravinsky repeats the material found in the second measure of the original melody to bring the second appearance of the melody to a close. (Figure 3.5)
Like the voice and bass clarinet, the E-flat clarinet also has material that is repeated twice, though not quite in its entirety. The E-flat clarinet plays a subservient role to the voice and bass clarinet. It is first heard in measure one when it is in unison with the voice, which similarly occurs again in measure three. In the fourth measure, the E-flat clarinet plays a one measure motive that is heard with the first measure of the bass clarinet melody. The E-flat clarinet will play a second one measure motive in measure seven. Although the two motives (one in measure four and the second in measure seven) are different intervallically, their rhythms are somewhat similar and they both end on a d’. In measure nine, the pattern begins again and is precisely repeated. The E-flat clarinet is unable to completely finish the restatement of its second motive partially.
because Stravinsky shifted the second repetition of the E-flat and bass clarinet parts and partly due to additional music in both instruments, allowing the E-flat clarinet to only play the $e\text{-flat}'$ and $f''$ in the last measure. (Figure 3.6) The E-flat clarinet motives seem to be simply colorations of the melody; however, Stravinsky carefully placed these motives so that they bridge the melody of the voice to the melody of the bass clarinet. An example of this can be clearly seen in measures six through nine. (Figure 3.7)

![Figure 3.6: Shift made at the second repetition of the E-flat and bass clarinet parts](image)

Figure 3.6: Shift made at the second repetition of the E-flat and bass clarinet parts
The A clarinet plays a tremolo between the pitches $c\text{-}sharp$ and $g\text{-}sharp$ throughout the entire song. It is interesting that Stravinsky chose these pitches because they are foreign tones to the D Phrygian scale, the mode in which the movement is based. He may have specifically chosen those pitches to make the A clarinet’s tremolo more noticeable. The rapid succession of alternating pitches found in a tremolo could suggest a similar sound made by a cat’s purr. Taruskin also feels that the A clarinet tremolo brings the cat’s purr to life not only through rhythmic imitation, but also harmonically.

the trill on the subsemitonium and its fifth ($c\text{-}sharp$ and $g\text{-}sharp$) purrs through the song in a steady undertone, coloring what is otherwise a relatively straightforward diatonic mode. The text of the song makes it clear that the foreign tones do indeed represent the purring of the metaphorical kitty-cat.\footnote{Richard Taruskin. Stravinsky and the Russian Tradition, 1172.}
**II: “The Tomcat on the Stove”**

**English Translation**

The tomcat on the stove
is crushing biscuits.
The female cat in the bast basket
is sewing a trousers fly.
The tiny kittens
are sitting on the little stove
and looking at the tomcat.
They keep looking at the tomcat
and eating biscuits.

**Text Layout**

**Strophic**

**Text within the music:** The voice is given a melody that is stated in a similar manner four times. These repetitions correspond with the sentences found within the folk tale, i.e. the original melody takes its text from the first sentence, “The tomcat on the stove/is crushing biscuits.” The second appearance of the melody takes its text from the subsequent sentence of the tale, “The female cat in the bast basket is sewing a trousers fly.”, and so forth.

**Instrumentation**

*Clarinet in: E-flat*
*Clarinet in: A*
*Bass Clarinet in: B-flat*

Unlike the first song, the clarinet lines often parallel the vocal melody and are far less independent in the second song. The vocal line carries the melody throughout the entire song, which is first presented in the first measure. The opening statement of the melody concludes in the fifth measure and an exact repetition begins the following measure. This opening melody’s text discusses the tomcat and the female cat. When the text of the poem changes the focus towards the tiny kitten’s actions, Stravinsky likewise alters the original melody. This alteration of melody begins in measure eleven where
Stravinsky begins the third restatement of the melody similarly to the original except that in the second measure, the rhythm changes slightly and he transposes the original pitches up a minor third. Repetitions from the original melody do not completely disappear though; measure thirteen and fourteen can be compared to the second and third measure of the original melody. The last statement of the melody, beginning in measure sixteen, draws even less material from the original melody. The only link found between the original melody and the fourth appearance are the three successive pitches $a$, $c'$, and $d'$, which are found in measure three of original melody. The construction of the fourth statement includes a one measure melody that is essentially restated in the subsequent measure; measure seventeen is nearly an exact repetition of measure sixteen. Though it seems that Stravinsky is significantly altering the original melody in the third and fourth appearances, he continues to use a similar range, the same pitches (though often not in the same order), and comparable rhythms, (though less ornate). Perhaps he simplifies the melody to represent the innocence of the tiny kittens, or includes multiple successive sixteenth notes to represent their constant movement and curiosity. (Figures 3.8, 3.9, 3.10)

![Original vocal melody heard in mm. 1-5 and repeated mm. 6-10](image_url)
As was the case with the vocal melody, the E-flat clarinet makes an exact repetition of its opening material. The E-flat clarinet’s role in this song is to reinforce the melodic line as it is often heard in unison with the voice. When not in unison with the voice, it plays a motive that echoes the flourishing notes found in the vocal melody. This motive appears in measure five and at its repetition in measure ten. Though the flourish at the end of the vocal melody and the E-flat clarinet motive do not have the same rhythm or pitches, they share a similar shape. Both flourishes, found in the voice and E-flat clarinet, begin their figure with a wide interval and conclude the motive by playing consecutive thirds. (Figure 3.11)
When the melody makes its third appearance, the E-flat clarinet continues to play in unison with the voice. Similarly to the first two melodic appearances, the E-flat clarinet concludes the vocal melody with a motivic flourish. Stravinsky alters the third appearance of the concluding motive by extending it and transposing it up a major second. (Figures 3.12 and 3.13)
In the last appearance of the melody, the E-flat clarinet no longer plays in unison with the vocal melody; rather, it provides harmony in accompaniment with the rest of the clarinets. It does continue to repeat the more ornate motive from the third appearance of the melody two additional times before concluding the movement on a $d'$ in unison with the voice.

The A clarinet does not enter until measure fourteen when it is generally heard in unison with the voice. It joins the rest of the clarinet section in measures sixteen and seventeen and concludes the movement by presenting a flourishing motive in the last measure. (Figure 3.15) The first four notes of this fragment are taken exactly from the first four notes of the quintuplet in the third appearance of the E-flat clarinet’s motive. (Figure 3.14)

![Figure 3.14: E-flat clarinet’s third appearance of the motive](image1.png)

![Figure 3.15: A clarinet’s motive](image2.png)
Stravinsky’s choice to conclude the piece by giving the A clarinet a similar motive that has regularly appeared throughout the movement in the E-flat clarinet part is noteworthy, especially since he repeats much of the same material. A significant difference between the two motives is that Stravinsky extends the range of the A clarinet’s motive to its lowest sounding pitch, a \textit{c-sharp}, a pitch that is unattainable on the E-flat clarinet.

The bass clarinet is first heard in measure three to emphasize the rhythm found in the voice and E-flat clarinet. The bass clarinet entrances correspond to the text, “is crushing biscuits.” and at the second appearance, “is sewing a trousers fly.” Perhaps Stravinsky gave the voice, E-flat clarinet and bass clarinet the same rhythm to emphasize the text which states the actions of the cats. (Figure 3.16) The bass clarinet joins the other clarinets in measure sixteen and together they accompany the voice.

![Figure 3.16: Voice, E-flat clarinet and bass clarinet play analogous rhythms to emphasize text](image-url)
III: “Bye-Bye (Hushaby)”

English Translation

Hush, hushaby,
I’m lulling you to sleep.
Rock, rock,
Daddy will bring a loaf of tea bread,
A bread roll for Mommy,
A balalaika for his little boy.
Now hush, hush,
I’m lulling you to sleep.
I shall begin to rock you
And to play the balalaika
(now hush, hush)
And to lull you to sleep.

Text Layout

Strophic

Text within the music: The poem is divided into two sections in which lines seven, eight and nine reprise the opening three lines. As the text reprises, Stravinsky decided that the music should do the same. An almost exact repetition of the music correlates with the repetition of the opening lines midway through the poem, “Now hush, hush,/I’m lulling you to sleep./I shall begin to rock you/And to play the balalaika/(now hush, hush)/And to lull you to sleep.” Stravinsky further divides each half into three smaller sections, whose text is drawn from every other line of the poem.

Instrumentation

Clarinet in: E-flat
Clarinet in: A
Clarinet in: A

Stravinsky noticed that the poem was divided into two main sections as he made an almost exact repetition of the music when the words within the poem repeat. He further understood the poem to be divided into even small segments and he separates each half of the repeated music into three different sections: mm1-2 (mm. 9-10), mm. 3-5 (mm. 11-13) and mm. 6-8 (mm. 14-16). Each of these sections begins with text from
every other line of the poem. At the end of each of these sections, Stravinsky cadences on a B minor triad helping to clearly define the smaller sections. While Stravinsky cleverly varies each section, they are all linked and defined by the appearance of this chord. It is also significant because while it unifies and distinguishes the sections of the piece, it is never tonally confirmed. Taruskin calls this triad a “fleeting specious tonic”.34

The voice presents the first two lines of the poem, “Hush, hushaby,/I’m lulling you to sleep.” in the opening two measures. The range of the melody is a sixth and it is centered on the pitch d’, which is the same pitch center as the previous two songs. The accompanying clarinets are divided in their involvement in the piece. Throughout it, the E-flat clarinet is often heard in unison with the voice, although they do not have concurrent rhythms, while the second and third clarinet, now both pitched in A, have identical rhythms and play in parallel fourths. The interval of a fourth found in the A clarinet lines is significant not only because Stravinsky often uses the tetrachord instead of the triad, but also because one of the tones is always in semitonal conflict with the melody note. This discord usually occurs between the lower A clarinet part and voice. The two A clarinets do not have the same rhythmic structure as the voice or E-flat clarinet, but they do change pitches comparatively with the vocal melody. The opening phrase comes to a close with a cadence on a B minor triad on the second big beat of measure two. While the voice and E-flat clarinet are sustaining a d’, the A clarinets play a b and f-sharp to complete the B minor triad, but continue to descend first by a third and then by a second to ultimately settle on an f-sharp and c-sharp respectively. (Figure 3.17)

Figure 3.17: Closing cadence of the first phrase

The second phrase begins in measure three and concludes in measure five. Although Stravinsky uses ranges, pitches and rhythms similar to the first phrase, he skillfully composes two distinct phrases. Stravinsky writes the second phrase melody in the same intervallic range as the previous phrase, a sixth, but lowers the vocal range from a $d'$-$b'$ to a $c'$-$a'$. The E-flat clarinet rests until it is heard in unison with the voice for the B minor triad in the fifth measure. The A clarinets continue to play the accompaniment in parallel fourths and accentuate the rhythm of the vocal melody, though their overall range is a step higher as compared to their material from the previous phrase. The phrase concludes on a $B\ minor$ chord on the third beat of measure five. As in the first phrase, the A clarinets make an intervallic descent at the conclusion of the phrase. Unlike the first phrase, they make their eighth note descent first by a second and then by a third and the B minor triad is heard on the second note of their descent rather than the first as it had in the opening phrase. (Figure 3.18, 3.19 and 3.20)
Figure 3.18: Second phrase, measures three to five

Figure 3.19: Cadence point of the first phrase
The third phrase begins in measure six, and unlike the first two phrases, each clarinet plays a unique role within the music. The vocal line stays within the same range as its second phrase and likewise, small portions of the melody in the third phrase can be compared to the second phrase material. The recurrent similarities between the vocal melody in the second and third phrases may be due to the correlation of text’s subject material, which discusses the gifts the dad will bring to his family. (Figure 3.21 and 3.22) The second phrase text includes, “Rock, rock,/Daddy will bring a loaf of tea bread,” and the third phrase text consists of, “A bread roll for Mommy,/A balalaika for his little boy.”

35 In the first two phrases, the two A clarinet lines play analogous rhythms in fourths that provide a countermelody to the vocal line. The third phrase is unique, as the two A clarinets become independent from one another.
Between the accompanimental clarinets, Stravinsky keeps the eighth note in constant motion. As an example, in the first measure of the phrase, measure six, the three
clarinets all have varied rhythms; however, when the three parts are heard together, each one moves by an eighth note on a different part of the beat. (Figure 3.23)

![Figure 3.23: Clarinet’s varied rhythms](image)

This continual eighth note motion within the accompanying clarinets is heard throughout the remaining measures of the phrase.

Like the first two phrases, Stravinsky uses the E-flat clarinet in the third phrase to amplify specific pitches in the vocal melody. The E-flat clarinet pitches are in constant unison with the voice except on the first three notes of the seventh measure. (Figure 3.25) In this measure, The E-flat clarinet is heard as the voice rests and its material echoes the first three notes of the vocal line in measure six. (Figure 3.24)
Figure 3.24: Independent E-flat clarinet line in measure seven imitates vocal line in measure six

Unlike the first phrase, the A clarinets do not have analogous rhythms. Although, when their rhythms coincide, they continue to be separated by an interval of a fourth. (Figure 3.26)
Like the first two phrases, Stravinsky continues to diversify the cadence in the third phrase. The B minor cadence occurred sometime within the A clarinet descent in the first two phrases. The third appearance does not include an A clarinet descent; rather, the first A clarinet makes a four note ascent. Stravinsky places the B minor triad on the first note of the A clarinet ascent. (Figure 3.27, 3.28 and 3.29)

Figure 3.27: Cadence point of the first phrase
The second half of the song, beginning in measure nine, is an exact repetition of the first half except for one eighth note beat in the vocal melody. In measure three, Stravinsky gives the voice an eighth note g’ on the downbeat. (Figure 3.30) At its
repetition in measure eleven, he writes two sixteenth notes, the first on the pitch $g'$ and the second on an $e'$. (Figure 3.31)

Figure 3.30: Measure three of the vocal melody

Figure 3.31: Measure eleven of the vocal melody
IV: “O Tomcat, Tomcat (The Cat Has)”

English Translation

1. The cat, the cat
   has a little golden cradle,
   but my little child
   has one better than yours.
2. The cat, the cat
   has a little white pillow,
   but my child
   has one whiter than yours.
3. The cat, the cat
   has a soft little bed,
   but my little child has one softer than yours.
4. The cat, the cat
   has a warm little blanket,
   but my little child
   has one warmer than yours.

Text Layout

Strophic
Text within the music: The music is stated four times and the English translation above demonstrates the text that is associated with each verse.

Instrumentation

Clarinet in: E-flat
Clarinet in: B-flat
Bass Clarinet in: B-flat

As in the previous songs, the voice carries the melody throughout the entire fourth song. The treatment of the clarinets is unique because Stravinsky takes features from previous songs, e.g., parallel fourths in the two A clarinets in movement three and the E-flat clarinet is often having unison pitches with the voice, and includes them in the fourth song.

The E-flat clarinet performs a role in the fourth song that is similar to the previous songs; it continues to amplify the melody by sounding the same pitches. In song four,
however, the E-flat clarinet typically doubles the vocal pitches one octave higher. There are two places the E-flat clarinet does not double the voice at the octave: on the downbeat of the first full measure and the second beat of measure four and all of measure five. (Figure 3.32)

Figure 3.32: Canto and E-flat clarinet lines, entire fourth song

It should be noted that on the downbeat in the first measure, it is the bass clarinet that imitates a reoccurring sixteenth note rhythm found throughout the vocal melody rather than the E-flat clarinet, whose rhythm at this moment is an eighth note. The E-flat
clarinet imitates the vocal melody’s remaining sixteenth note figures. It is not evident why Stravinsky gives the first sixteenth note figure to the bass clarinet and the rest to the E-flat clarinet. Perhaps he wanted this first motive to be heard nearly one octave lower than the voice rather than one octave higher.

The remaining clarinets, the B-flat and bass clarinet, have a similar part when compared to previous songs as they are sometimes heard in octaves and mostly have concurrent rhythms throughout. In the fourth song, Stravinsky puts the bottom two clarinets in parallel sevenths in the fourth and fifth measures. (Figure 3.33) This technique can be compared to his treatment of the bottom two A clarinets in the third movement when they were generally heard in fourths.

Figure 3.33: B-flat and bass clarinet sounding in parallel sevenths in measures four and five

Stravinsky utilizes many diverse members of the clarinet family, including clarinet pitched in E-flat, B-flat, A, and bass clarinet throughout Berceuses du Chat. The E-flat clarinet is typically heard in unison with the vocal melody and most commonly plays in its chalumeau register. The E-flat clarinet’s clarion register is mainly reserved until the fourth movement, but is occasionally heard in the first and second movements. Stravinsky refrains from using its altissimo register throughout. It is interesting that
Stravinsky waits to use the highest notes in the clarion register until the fourth movement, making the E-flat clarinet sound one octave higher than the vocal melody. The E-flat clarinet, though it can easily play in the chalumeau register, it is most commonly associated with the ability to play high pitches.

The A clarinet is heard in the first, second, and third movements. The second clarinet part typically plays the A clarinet; however, in the third movement, the third clarinet part, which typically plays the bass clarinet, switches to the A clarinet. Stravinsky may have decided to make this instrument switch because the bottom two parts together provide an accompaniment to the vocal melody. Even though the bass clarinet could easily play the pitches, by putting them both on the A clarinet, the timbre is matched effortlessly, resulting in a more homogeneous sound.

The A clarinet is only heard in its chalumeau register, except for a single note in the last measure of the second movement, an e’’. The A clarinet may have been specifically chosen for the first and second songs of the set because its range is extended to a c-sharp. The third clarinet part in A in the third song also extends to a c-sharp. As in the Pribaoutki, Stravinsky commonly employs the A clarinet to play in the chalumeau register and doesn’t not typically compose for it in its clarion register. Unlike the Pribaoutki, the A clarinet is not heard in its altissimo register.

The B-flat clarinet is not heard until the fourth song. The fourth song is also the first time Stravinsky writes the second clarinet part primarily in its clarion register. Similar to Pribaoutki, Stravinsky commonly reserves the clarion register for the B-flat clarinet.
Stravinsky mainly composes for the bass clarinet in its clarion register. This is significant because bass clarinet is typically known for its ability to play low notes. Stravinsky does not take advantage of this ability; the lowest note that Stravinsky writes for the bass clarinet is it low $g$, sounding $F$ on the first note of the second song. His treatment of the bass and E-flat clarinet is similar in that he does not take advantage of their capability to play the very lowest notes on the clarinet, or the very highest. He writes them in a register that would enable them to more easily blend with the A clarinet and voice. Stravinsky strategically uses the various clarinets to add diverse timbre’s to the ensemble, but writes for them in various registers so that they do not loose melodic integrity. “The characteristics of the ‘clarinet family’ are such that a composer may divert a melody, pass it from register to register, and make separate lines of it without risk of losing melodic coherence or fear of falling into monotony.”

He makes the clarinets, no matter their tonal center or range, sound as though they are playing in a similar register; he focuses more on their differences in timbre rather than their varying ranges.

Stravinsky may have also picked an ensemble of clarinets because he not only thought that they could blend well together, but also because they could easily characterize the disposition of the cat.

The qualities of clarinet timbres- gentleness, suppleness, capacity for blending, and a certain feminine passivity-these qualities make the instrument remarkably well-suited to convey movements and moods that are voluptuous and languorous or that in certain cases could be described by the nuances lazy, stretching, arching, purring. All this, of course, must be taken not in the sense of literal description but only as characterizing the general aspect, the dynamic ‘content’ of the ‘cat’ melos, a description of muscular exhaustion in musical terms.

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37 Boris Vladimirovich AsaΓev. A Book about Stravinsky, 86.
Indisputably, Stravinsky chose the clarinet family for *Berceuses du Chat* because the variously pitched clarinets are able to blend well with each other, while still providing diverse timbres, and they give an impression of the physical characteristics of the cat: lithe and sinuous, serene and stealthy.\(^{38}\)

Stravinsky began composing *Renard* in Château d’Oex in the spring of 1915 and completed the piece in Morges in 1916. It is a burlesque story, in one act, about a fox, a cock, a cat and a ram,\(^{39}\) and is to be sung and played on the stage. Clowns, dancers or acrobats act out the animals while a large chamber ensemble of flute (piccolo), oboe (English horn), clarinet (in E-flat, B-flat and A), bassoon, two horns in F, trumpet (in A and B-flat), cimbalom, timpani, percussion (tambourine with jingles, small side drum, triangle, cymbals, and bass drum), violin I, violin II, viola, cello bass and four men’s voices (two tenors and two basses) play and sing the music. The following note prefaces the score:

*Renard* is to be played by clowns, dancers or acrobats, preferably on a trestle stage with the orchestra placed behind. If produced in a theatre, it should be played in front of the curtain. The players remain all the time on the stage. They enter together to the accompaniment of the little introductory march, and their exeunt is managed in the same way. The roles are dumb. The singers (two tenors and two basses) are in the orchestra.

The text was adapted by Stravinsky from Russian popular tales; the French translation was by C. F. Ramuz; the German translation was by Rupert Koller, and the English translation was by Rollo M. Myers. The text is sung by four male singers, two tenors and two basses, who are not identified with the characters on stage: Renard, the

\(^{39}\) The Russian text uses ‘ram’; however, Ramuz uses ‘goat’ in his French translation. The remaining discussion of *Renard* will name this animal as the ‘ram’.
Cock, the Cat and the Goat. Stravinsky did not want the voices to be associated with specific characters so he could have the freedom to use the voices as soloists, or in duet, or trio, or quartet. The work was originally published by Adolphe Henn, Geneva in 1917 and later by J. & W. Chester. It is dedicated to Princess Edmond de Polignac, who also commissioned the work. The premiere performance was produced by Diaghilev and the Russian Ballet at the Opera House in Paris on May 18, 1922. The décor and costumes were by Michel Larionov and the choreography by Bronislava Nijinska, who also danced the title role. Ernest Ansermet conducted the orchestra.  

Even though Stravinsky wrote the libretto for *Renard*, as he did for many of his other works of this period, one can clearly determine that Afanasyev provided the source of the libretto. It should be noted before preceding that *Renard* is thought to have developed from an amalgamation of children’s songs and nonsense jingles. On the cover of the main sketchbook for *Renard*, a thirty-six-page bound copybook in the Stravinsky Archive, is a pasted label that reads, Igor Stravinsky/ “Detskije pesni” (“Children’s Songs”). Stravinsky’s use of a multitude of Afanasyev sources for the libretto may be explained by his original intent to compose a set of children’s songs, each of which would be based on a different Afanasyev source. When the set of children’s songs were combined for *Renard*, the one act burlesque, the diverse Afanasyev sources merged. Below is a chart of the sections of *Renard* and their source in Afanasyev.

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Plot divisions in Renard

1. March
2. “The Cock swaggers on his perch” (beginning through rehearsal 9)
3. First Encounter (reh. 9-20)
4. First Abduction (reh. 20-24)
5. Entrance of Cat and Ram (reh. 24-27)
6. “First song of the Cat and the Ram” (reh. 27-41)
7. Second Encounter (reh. 42-53)
8. Second Abduction (reh. 53-57)
10. Song to the Gusli (reh. 62-71)
11. Dénouement (reh. 72-81)
12. Final pribautka (reh. 81-90)
13. Envoi (“Vot vam skazka…”)

Main source in Afanasyev

1. No Text
2. Afanasyev 65 “The Bear and the Cock”
3. Afanasyev 16 “The Fox Confessor”
4. Afanasyev 37 “Cat, Cock, and Fox”
5. Afanasyev 17 “The Fox Confessor”
7. Afanasyev 37 “Cat, Cock, and Fox”
8. Afanasyev 17
9. Afanasyev 38
10. (reh. 72-73) Af 14 “Fox, Hare, and Cock” (reh. 73-79) Af 23 “Peasant, Bear, and Fox” and Af 21 “The Fox as Mourner” (reh. 81-87) Af 542 (pribautka) (reh. 87-90) Afanasyev 542
11. Afanasyev 9 “The Fox Midwife”

Synopsis

The Cock is first seen fidgeting on his perch. Renard, disguised as a nun/monk, enters and asks the Cock to come down to confess his sins, particularly in view of the fact that he has multiple wives. Being convinced that if he departs his perch he will be spared and avoid the risk of dying in sin, the Cock jumps. As Stravinsky says, *Salto mortale.* Renard immediately captures the Cock, who in turn desperately cries out to his friends the Cat and the Goat for help. The Cat and the Goat come to the Cock’s rescue and Renard flees. The Cat and the Goat dance in celebration.

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45 In Italian, *Salto mortale* is a deadly jump.
The Cat and the Goat depart and the Cock once again returns to his perch. Renard re-enters without his disguise and attempts to persuade the Cock to come down from his perch by first offering green peas. When that offer is declined by the Cock, Renard offers a house full of grain and then breadcrumbs. Renard finally asks why the Cock is afraid of him as he is as friendly as can be. With these words, the Cock prepares to jump. Once again the Cock succumbs to Renards’ blandishments and is immediately captured. The Cock cries out to his friends the Cat and the Goat, but they do not respond. In desperation, he prays to the Almighty to protect his family just before he faints. As the Cock faints, the Cat and the Goat enter singing for Renard while they accompany themselves on the *guzla*. When Renard pokes his nose out, the Cat and the Goat threaten his life with a big knife. They catch Renard by the tail, pull him out of his house and strangle him to the accompaniment of the singers, all shouting at the top of their voices. The Cock, the Cat and the Goat rejoice in dance. At the conclusion of their dance, the singers state that the story is completed and the audience must pay for their fun.

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46 According to Eric Walter White, *Guzla* is a kind of fine metal-stringed balalaika.
Renard

Clarinet in: *E-flat, B-flat and A*

Form: Through-composed, but with some sections in closed forms.

Renard is divided musically into thirteen sections that correspond to each episode in plot. Each section of Renard will be analyzed separately to further understand how the music corresponds with the text. The sections are as follows.47

I. March (Entrance of the Actors)
II. “The Cock swaggers on his perch”
III. First Encounter
IV. First Abduction
V. Entrance of Cat and Ram
VI. “First song of the Cat and the Ram”
VII. Second Encounter
VIII. Second Abduction
IX. “The Cock’s whine”
X. Song to the Gusli
XI. Dénouement
XII. Final pribautka
XIII. March (Departure of the Actors)

I. March (Entrance of the Actors)

Renard begins and concludes with a March in order to have the actors enter and exit the stage. Below is the layout of the Entrance March followed by images of the melodies and motives that are incorporated within this section of Renard.

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Layout:

Tempo marking: Quarter note=126

<table>
<thead>
<tr>
<th>Ternary</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>mm. '1-19</td>
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<td>Melody 1A</td>
<td>mm. 1-5</td>
<td>4.1</td>
</tr>
<tr>
<td>B</td>
<td>mm. 20-36</td>
<td>E-flat</td>
<td>Motive 1B, Motive 1C, Motive 1D</td>
<td>mm. 20-23, Reh. III, mm. 26-28, Reh. IV, mm. 20-23, Reh. III</td>
<td>4.2, 4.3, 4.4</td>
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<tr>
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<td>mm. '1-19</td>
<td>no clarinet</td>
<td>no new material</td>
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<td>-</td>
</tr>
</tbody>
</table>

Table 4.1: Layout of March (Entrance of the Actors)

Figure 4.1: Melody 1A

Figure 4.2: Motive 1B
The use of the Clarinet in the March (Entrance of the Actors):

Because this March is highly based on repeating motives, a thorough analysis will not be undertaken. However, a general understanding of how the instruments interact with each other throughout the March will be mentioned. The bassoon, first and second horn, trumpet in A, and percussion are the only instruments heard in the A section. The bassoon plays melody 1A in the first measure, (Figure 4.1) which will be repeated constantly throughout this section. The horns are used to reinforce the bassoon melody, as they are often heard in unison with it. The trumpet emphasizes the bassoon line, as it plays melody 1A in unison with the other winds. The trumpet also highlights the sixteenth-note triplet found in the bassoon part; although, it should be mentioned that these triplet figures, which are found in both parts, are not always heard together. The percussion provides a steady quarter-note beat throughout the A section.

The B section features the flute, oboe, clarinet in E-flat, and cimbalom. Similar to the A section, a motive is established and constantly heard throughout the B section. The flute is the leading voice and is heard playing motive 1B (Figure 4.2) without pause or
alteration throughout this section. The oboe supports motive 1B by mainly playing quarter notes, similar to the percussion in the A section. The clarinet begins this section by playing in rhythm with the flute, but a few measures after the beginning, begins playing motive 1C at rehearsal IV, (Figure 4.3) which is repeated twice before the conclusion of this section. The horn, similar to the flute, plays a recurring motive, (motive 1D) (Figure 4.4) heard first at rehearsal III. The cimbalom and percussion are heard emphasizing the pick-up note and downbeat of the flute motive 1B. At the conclusion of this section, the bassoon, horn, and trumpet play pick-up notes that return to the A section. At the conclusion of the B section, Stravinsky writes *Da capo al Fine*, which reprises the entire A section.
II. “The Cock swaggers on his perch”

Tempo marking: Allegro

Layout:

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<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
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<td></td>
<td></td>
<td></td>
<td>&quot;Chuck, Chuck&quot; melody&lt;sup&gt;48&lt;/sup&gt;</td>
<td>mm. 1-7</td>
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<td>mm. 7-9</td>
<td>4.12</td>
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Table 4.2: Layout of “The Cock swaggers on his perch”

Figure 4.6: Ostinato 2B

Figure 4.7: “Chuck, chuck” melody

Figure 4.8: Melody 2A

Figure 4.9: Melody 2B

Figure 4.10: Melody 2C
“The Cock swaggers on his perch” scene begins with the Cock fidgeting on his perch. He is just enjoying a typical day: walking around on his perch, clucking, taking pride in the belief that he is king of the yard. Just as it seems like it will be another normal day for the Cock, Tenor I sings “Knock his ribs in for him,” followed by “With our spurs gore him.” These savage words will continue to be heard throughout the remaining section interspersed with “chuck-chucks” from the Cock. The text to the opening section foreshadows the brutality that the Cock will endure later in the work, while also revealing the Cock’s naïve and arrogant personality.

The use of the clarinet in “The Cock swaggers on his perch”:

“The Cock swaggers on his perch” begins with the “chuck-chuck” melody sung by Tenor I and heard in the cimbalom in unison as well as at the octave lower. Melody

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49 Stravinsky, Igor. *Ballets-Vol. 1: L’Oiseau de Feu, Pétrouchka, Le Sacre du Printemps, Les Noces, Renard, L’Histoire du Soldat (Suite), Scherzo à la Russe, Scherzo Fantastique*. All texts of *Renard* are taken from this source.

50 “Chuck-Chuck” may have been used in the English translation rather than “Cluck, Cluck” to achieve a more accurate representation of the Russian text.
2A is next heard in Bass I, who states, “I’m the king of my yard.” It should be mentioned before proceeding that that viola is heard playing ostinato 2A at the opening of this section, along with the cello and contrabass, which together play ostinato 2B. These ostinati unify this section as they are heard constantly.

After melody 2A is heard, the clarinet becomes the leading voice and repeatedly plays motive A. While motive 2A is still heard, the flute plays melody 2B (Figure 4.13) one measure before rehearsal 2, and Tenor I states, “knock his ribs in for him” in a similar shape to melody 2B. (Figure 4.14)

![Figure 4.13: Melody 2B](image)

![Figure 4.14: Tenor line](image)

At the conclusion of melody 2B, the clarinet also ceases playing motive 2A. It is at rehearsal 3 that melody 2C is heard in both the cimbalom and Bass II. The bass states, “Beat him, beat him black and blue, then stick a knife into him, too.”
Immediately following this statement, Tenor I sings the “Chuck, chuck” melody. Melody 2A is next heard at rehearsal 4 in Bass I and echoed in Bass II at a fourth below. (Figure 4.15) While melody 2A is heard, the English horn, horn, cimbalom, and violin I & II emphasize various fragments of this melody.

Following melody 2A, the “Chuck-chuck” melody is once again heard in Bass I at the octave below the original melody. Bass II concludes this appearance of the “Chuck-chuck” melody two octaves below the original melody.

At the conclusion of the “Chuck-chuck” melody, the clarinet begins to play motive 2A at rehearsal 5, while Tenor II and Bass I sing “Now the knife is ready” and violin I and II play constant sixteenth-notes. The figure given to violin I can be compared to the “chuck-chuck” melody, while violin I plays a version of the “chuck-chuck” melody, violin II plays the first five notes of the a minor scale ascending and then descending. (Figure 4.16)
It should be noted that the flute plays a fragment of motive 2A at the octave higher just before melody 2D is introduced two measures before rehearsal 6.

Melody 2D is next heard in all of the voices sung to the text “It’s a very sharp knife.” While they sing melody 2D, the clarinet is still playing motive A while the bassoon, horn and cimbalom accentuate melody 2D. The violins continue to play material from rehearsal 5 (see example above) and conclude with a sextuplet, which foreshadows melody 2B heard next in the flute.

The flute begins to play melody 2B at rehearsal 6, while the clarinet plays motive 2A. The flute does not complete melody 2B; instead, it plays a fragment of motive 2A. At this moment the clarinet ceases playing motive 2A and concludes melody 2B. They continue alternating between motive 2A and melody 2B (Figure 4.17) until the “chuck-chuck” melody is heard at rehearsal 8. Between appearances of motive 2A and melody 2B, the male voices sing melody 2D. Their first statement is, “say goodbye to your life”, followed by, “He’ll get such a banging, banging, followed by a hanging, hanging.”
At rehearsal 8, motive 2A, melody 2B and melody 2D cease, and the “Chuck-chuck” melody is heard in Tenor I. At the conclusion of the “Chuck-chuck” melody, melody 2C is heard in Bass II, who sings, “For the knife is ready waiting/And the rope is oscillating/He’ll get such a banging, banging/Followed by a hanging, hanging.” (Figure 4.18) At each line of the previously stated text, melody 2C is heard. The last statement
of melody 2C closes “The Cock swaggers on his perch” and Stravinsky changes the tempo to *Meno mosso*, which begins the “First Encounter”.

![Melody 2C](image)

**Figure 4.18: Melody 2C**

### III. First Encounter

Tempo marking: *Meno mosso: Più mosso: Meno mosso*

Layout:

<table>
<thead>
<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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<td>B-flat</td>
<td>Motive 3A Introductory material Melody 3A Melody 3B Melody 3C</td>
<td>measure 63, Reh. 9 mm. 64-66 mm.68-72, Reh. 10 mm. 77-79, Reh. 11 mm. 84-85, Reh. 12</td>
<td>4.19 4.20 4.21 4.22 4.23</td>
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</tbody>
</table>

Table 4.3: Layout of the First Encounter
Figure 4.19: Motive 3A

Figure 4.20: Introductory material

Figure 4.21: Melody 3A

Figure 4.22: Melody 3B
Figure 4.23: Melody 3C

Relation to the text:

The section marks the first meeting between the Cock and Renard. It opens with the Cock on his perch again showing his arrogant personality as he states, “This barnyard is my throne/My hens are all my own/ I crow alone.” After making that statement, Renard approaches the Cock dressed as a nun and asks the Cock to come down from his perch and declare all of his sins. The Cock is apprehensive until Renard states that the Cock has too many wives and needs to confess his sins in order to be spared of dying in sin.

The use of the clarinet in the First Encounter:

The First Encounter begins with the cimbalom playing an ascending flourish of juxtaposed chords followed by a triplet (motive 3A). The English horn supports this motivic figure by playing a chromatic septuplet with the cimbalom flourish. After motive A is completely heard, the bassoon plays a septuplet flourish of juxtaposed chords. (Figure 4.24) Introduction material is next heard in the English horn, bassoon and horn, which leads to melody 3A sung by Tenor I at rehearsal 10. The horn, trumpet, and cello support Tenor I by playing fragments of melody 3A. (Figure 4.25)
Figure 4.24: Opening measures of The First Encounter

Figure 4.25: Melody 3A with supporting lines
At the conclusion of melody 3A, the introductory material is heard again four measures before rehearsal 11, followed by an appearance of motive 3A. Subsequently, melody 3B is heard in Tenor II at rehearsal 11. Melody B marks the initial meeting of the Cock and the Fox; its text is: “Greetings my little redhead beauty/Put aside your pride and come down sir/Tell me all your sins.” The clarinet, violin and contrabass are heard supporting the melody 3B by playing a similar rhythm.

At the conclusion of melody 3B, melody 3C is heard at rehearsal 12 in the second Tenor, who sings, “I come from deserts far away, nothing to eat today.” While melody 3C is heard, the cimbalom plays a fragment of motive 3A and the oboe, clarinet and bassoon play a similar fragment of melody 3B. Melody 3C closes with Tenor I singing, “Get along, old fox.” Subsequently, melody 3C is heard in Tenor II. While melody 3C is heard, the bassoon plays flourishes (Figure 4.26) that can be compared to motive 3A. (Figure 4.27) The oboe, clarinet, horn, violin I & II and viola are also heard in accompaniment.

![Example of a bassoon flourish](image)

Figure 4.26: Example of a bassoon flourish
At rehearsal 13, the tempo changes to *più mosso* and the “Chuck-chuck” melody is heard in an altered form. After two statements of the “Chuck-chuck” melody, it ceases, and a fragment of melody 2B is heard in the flute line, along with a fragment of melody 3C in Tenor I. The *Meno mosso* tempo and melody 3C return in the subsequent measure.

While melody 3C is heard in Tenor II at rehearsal 14, the bassoon and horn I & II play similar rhythms to those in the Tenor melody. (Figure 4.28) The Tenor sings, “O, my son, listen to me. Though you sit up high, you’re a sinner.” At the conclusion of melody 3C, the bassoon and horns rest while the clarinet imitates the rhythm found in the tenor line and the cello plays a similar fragment of motive 3A.
Following the conclusion of melody 3C, another appearance of melody 3B is heard in Tenor II at rehearsal 15. While melody 3B is heard, the clarinet, violin I, and cello accompany the Tenor. Their accompanimental figures are similar to those heard previously. The text used for melody 3B is as follows, “I’ll tell you why, so take heed, my son. Hear what you’ve done.” (Figure 4.29)
At the conclusion of melody 3B, melody 3C is heard consecutively four times beginning at rehearsal 16. The first time it sets the text, “All your kind have too many wives”; the second, “Some have ten wives or more, others a score”; the third, “Twenty wives are cause for much trouble”; and the fourth, “How much more if your numbers double.” While melody 3C is heard, the horns and trumpet play a triplet figure while the cimbalom plays a fragment of motive 3A at the end of each appearance of melody 3C. At the beginning of each appearance of melody 3C, violin I, II and the viola play an a eighth note passage, whose intervallic construction changes at each appearance. (Figure 4.30)
At the conclusion of the four appearances of melody 3C, melody 3B is heard for the last time in this section in Tenor II, who states: “You are always fighting, squabbling over all your wives, as if they were your sweethearts.” As before, the oboe, bassoon and horn play an eighth note accompaniment that supports the rhythm of the melody.
The section concludes with two successive appearances of melody 3C first heard in Tenor II and then in Tenor I & II at rehearsal 18. For the first appearance of melody 3C, Tenor I states, “Come, approach son, I’ll hear your confession.” Tenor II joins Tenor I to sing the second appearance of melody 3C. They sing, “So that you be spared the risk of dying in sin.” The bassoon and horn support the first half of the melody by playing a similar rhythm. The second half of the melody is supported by the string section, which plays a glissando followed by an appearance of a fragment of motive 3A. At the conclusion of the second appearance of melody 3C, the Cock decides to jump from his perch. (Figure 4.31)
Figure 4.31: Concluding measures of The First Encounter (Continued)
Figure 4.31: Continued
IV. First Abduction

Tempo marking: Stringendo

Layout:

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<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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<td>Melody 4A, Melody 4B, Melody 4C, Motive 4A, Modified version of motive 3A</td>
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<td>4.36</td>
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Table 4.4: Layout of the First Abduction

Figure 4.32: Melody 4A

Figure 4.33: Melody 4B
After the Cock jumps from his perch, Renard captures him, pulls off his tail, tears him to bits and drags him for miles. The Cock calls out to his friends, the Goat and Cat, to come to his rescue.

The use of the clarinet in the First Abduction:

The First Abduction begins with melody 4A heard in Tenor I, who sings, “Help, oh help, oh help, oh help, he’s got me by the tail.” Melody 4A is heard twice. At its second appearance, the Tenor I line continues to carry the melody and the text is as follows, “He’s pulled me off my tail/Torn me all to bits.” Melody 4A is heard twice due
to the similarities between these two lines of the text, which explain what Renard did to
the Cock after catching him. Only eighth-notes on the pitch e’ are heard at the beginning
of Melody 4A. The accompaniment, which is played by the flute, bassoon, cimbalom,
timpani, violin I & II, viola, cello, and contrabass, presents fragments of melody 4A’s
rhythms and provides pitch variety. In the second half of melody 4A, different pitches
are heard in a descending scale (measure 130). (Figure 4.37) The pitch descent is
highlighted in the flute, bassoon, cimbalom and violin II. The flute is heard at the octave
higher, the cimbalom is heard in unison, while the bassoon and violin II are heard a ninth
lower.
At the completion of melody 4A, melody 4B is heard at rehearsal 21. This melody is introduced due to a change in the text’s subject. In the Cock’s panic, he fears that Renard has dragged him far away from his perch: “Won’t let me go Oh-oh/ Dragging me miles away/ how many miles, I can’t say/ ten, twenty, or more/ Surely more than a score I should say.” Similar to melody 4A, melody 4B is constructed of subsequent
eighth-notes; however, Melody 4B uses multiple pitches $f'$, $b$-flat$, b'$ and $e''$, which are heard in different arrangements with each line of the text. Also similar to melody 4A, the accompaniment is used to highlight fragments of the melody. Although the cimbalom mainly accompanies the melody, at the third appearance of melody 4B, the flute, clarinet, bassoon, horn, and violin I & II are heard playing a line similar to the melody. (Figure 4.38)

Figure 4.38: The flute, clarinet, bassoon, horn, and violin I & II play a line similar to the melody.
When the Cock cries out for help to his friends, a new subject, melody 4C is heard at rehearsal 22. The text associated with melody 4C is as follows, “Br’er Goat, Br’er cat-don’t let him devour me/ Save me my friends, or he’ll overpower me/I am so afraid/Oh-oh-come to my aid!!” Melody 4C is similar to melody 4A as it sounds repeated pitches; although, it sounds a g’ rather than the e’ heard in melody 4A. It is not until the third presentation of melody 4C that pitches other than g’ are heard. At rehearsal 23, the second half of melody 4C descends in pitch, similar to the second half of melody 4A. As melody 4C is heard descending in Tenor I & II, the horns emphasize this pitch change by playing the each line of the melody at the octave below; horn I is heard one octave below Tenor I and horn II is heard one octave below Tenor II. (Figure 4.39)
Figure 4.39: Final statement of 4C
After the final statement of melody 4C, the bassoon is the main voice while the cimbalom plays an accompaniment three measures before rehearsal 24. The bassoon’s melody consists of consecutive quintuplets. The first three appearances of the quintuplet figures have a similar intervallic construction; although, they are heard on different pitch levels. The first begins on a $d'$, the second $f$-sharp and the third an $A$. When the quintuplet figure has been heard three times, Stravinsky continues to repeat the third statement (motive 4A). (Figure 4.40) The cimbalom follows the bassoon line and plays in unison the first three notes of each of the bassoon’s quintuplet figures. The First abduction concludes with a similar appearance of motive 3A in the cimbalom. (Figure 4.41)

Figure 4.40: Motive 4A

Figure 4.41: Similar appearance of Motive 3A
V. Entrance of Cat and Ram

Tempo: *Con brio*

Layout:

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<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
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<td>148-165</td>
<td>B-flat mm. 148-152 E-flat mm. 153-165</td>
<td>Introductory material Ostinato 5A Melody 5A Melodic material similar to fragments of melody 5A Closing material</td>
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<td>mm. 159-165, Reh. 26</td>
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Table 4.5: Layout of the Entrance of the Cat and the Ram
Figure 4.42: Introductory material

Figure 4.43: Ostinato 5A

Figure 4.44: Melody 5A
The Cat and the Ram arrive and they quickly realize that Renard has been robbing the barnyard, as he has the Cock in his grasp. The Cat and the Ram try to convince Renard to release the Cock by telling him that they are honest men and will play fair. When their efforts are unsuccessful, they threaten him with a stick.
The use of the clarinet in the Entrance of Cat and Ram:

The full instrumental ensemble is heard at the beginning of the Entrance of the Cat and Ram. The winds play analogous rhythms while the cimbalom alternates presentations of motive 4A and its inversion, and the strings emphasize various rhythms of the wind’s melody. After two similar statements of the introduction material, the instrumentation is radically reduced, and the flute plays a similar version of the introductory material with the violin putting emphasis on rhythmic fragments of this melody; the cimbalom continues to play ostinato 5A, a unifying motive as it is heard nearly throughout this entire section. (Figure 4.47)
Figure 4.47: Opening material of the Entrance of the Cat and the Ram (Continued)
At the conclusion of the introductory material, Bass I enters with melody 5A, four measures after rehearsal 24, which states, “Ha, ha, ha, my good fellow Renard.” While the bass sings the melody, the bassoon, trumpet, violin and cello are heard playing the
accompaniment. The bassoon alternates between two eighth-note pitches, which are accented by the cello, which plays on the second eighth-note of the bassoon figure. The second violin and trumpet play a countermelody to the Bass. (Figure 4.48)
The text to the second appearance of melody 5A at rehearsal 25 is as follows:

“What you’ve got there shows us, You’ve been robbing the barnyard.” This melody makes an appearance similar to the first, but the accompaniment drastically changes as more instruments are heard. The oboe, clarinet in E-flat, and violin I & II, viola and contrabass play analogous rhythms that can be compared to the introductory material at rehearsal 24. The bassoon continues to play its alternating eighth-note pitches heard at the first appearance of melody 5A as well, ostinato 5A is still heard in the cimbalom. (Figure 4.49)
After melody 5A makes two statements, Stravinsky presents new melodic statements with each line of the text, which states, “Don’t you want to part with it?/You
know we’re honest men./And will pay our share and play fair/So drop it, or you will feel
the stick/Ho, Renard, we can lick you.” These melodies are still comparable to fragments
of melody 5A in rhythm and intervallic construction. The horns, timpani, and violin I
play the accompaniment, which often play analogous rhythms to the melody. (Figure
4.50)
Figure 4.50: New melodies constructed of fragments of melody 5A
The Entrance of the Cat and Ram concludes with the flute, clarinet, trumpet, and percussion playing flourishes beginning at rehearsal 26. The oboe, bassoon and strings are also heard supporting the melody. This closing material makes two exact statements. It should be mentioned that the trumpet flourish is comparable to a fragment of melody 2B (Figure 4.52) and the end of the flute melody is similar to the introductory material found at the beginning of this section. (Figure 4.51)

**Figure 4.51:** Concluding measures of The Entrance of the Cat and the Ram

**Figure 4.52:** Fragment of melody 2B
VI. “First song of the Cat and the Ram”

Tempo marking: *Sempre l’istesso tempo: Grazioso*

Layout:

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Table 4.6: Layout of the “First song of the Cat and the Ram”

Figure 4.53: Melody 6A

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Figure 4.54: Melody 6B

Figure 4.55: Melody 6C

Figure 4.56: Motive 6A

Figure 4.57: Ostinato 6A
Figure 4.58: “Cry” melody

Figure 4.59: Motive 6B

Figure 4.60: Ostinato 6B
Relation to the text:

Stravinsky divides the “First song of the Cat and the Ram” into two sections due to the differences in the subject of the text throughout this section. The text to the first section discusses the Cock and all his wives, while the second half sounds the final pleas of the Cock. Below is the text to the first half, followed by the text in the second half. It should be mentioned that there is a bridge that divides the two sections; this will also be noted in the subsequent outline of the text.

First section text:

Ho, Renard, we can lick you.
Ho, in jail we’ll quickly stick you.
How then will boasting help you?
Boasting what he had done
And what he would do, it’s true.
He’d a thing to smash
Every bone in your body so he boasted.
Now we see the Cock out walking.
Out walking.
With him go all his lady wives.
Lady wives.
All his little dear chickens.
One by one he now can count them.
One by one he now will mount them
Not far off is Brother Renard-
He gives his warning:

Bridge:

“Have a care, my dear; you’re done, I fear.
You’ll catch it now, my dear, fine fellow.”

Second section text:

Please don’t eat me, Brother Fox.
Please don’t eat me, Brother Fox.
Take my wife but don’t take me.
Take my wife, spare my life.
It’s your corpse I must have alone.
Skin and bones, all skin and bones!
Oh-oh-oh-oh-oh
So the sly old…
…Renard came and hooked him.
From the wall…
…he jumped and tooked him.
By the neck he grabbed him.
With his sharp teeth he nabbed him.

The use of the clarinet in the “First song of the Cat and the Ram”:

The first section of the “First song of the Cat and the Ram” begins with melody 6A, heard in Bass I. After three statements of melody 6A, melody 6B (Figure 4.61) is heard at rehearsal 28. Note that melody 6B is similar to melody 4A in construction.

(Figure 4.62)

![Melody 6B](image)

At the completion of melody 6A and 6B, Stravinsky writes grazioso and presents motive 6A and ostinato 6A at rehearsal 29. These two figures help to unify and define
the first half of the song, as they are mainly heard throughout the first half. After motive 6A and ostinato 6B are established, Tenor II begins melody C two measures before rehearsal 30. This melody is unique because it utilizes a call and response. Tenor II begins melody C and Bass I and II echo the last two words stated by the Tenor. (Figure 4.63) Melody C is heard three times before Melody 6A makes another appearance.

Figure 4.63: Melody C

Melody 6A makes three appearances before a bridge occurs that links the first half of the song to the second.

The bridge, beginning at rehearsal 32, is defined by a rapid repetition of a b-flat’ heard in the cimbalom. Stravinsky asks the cimbalom player to let this part be heard without the use of the damper pedal as he writes senza pedale. (Figure 4.64) This bridge concludes when this figure is no longer heard and motive 6B and ostinato 6B are introduced at rehearsal 33.
The second section begins with the appearance of motive 6B and ostinato 6B, which is heard throughout. It should be noted that motive 6B is only heard in the flute and clarinet. The flute begins the motive by playing a sixteenth-note triplet followed by two-eighth notes tied together. Stravinsky gives the majority of the motive to the clarinet, which enters as the flute plays its quarter-note. As the Cock pleads for his life, the voices sing a syncopated melody. Between the appearances of the melody, the flute plays a septuplet flourish two measures before rehearsal 35, (Figure 4.65) which is similar to a fragment of melody 2B. (Figure 4.66)
After multiple appearances of motive 6B and a similar fragment of melody 2B, motive 6A makes a single appearance at rehearsal 36, which is just before the Cock sings its “cry” melody. (Figure 4.67) Along with the “cry” melody, which begins the fourth measure of rehearsal 36, ostinato 6B and motive 6A are heard.

Figure 4.67: Example of the cry melody sung by Tenor I & II
A return of melody 6A at rehearsal 39 marks the conclusion of the “cry” melody section. While melody 6A is heard, the text explains what happened to the unfortunate Cock. The “First song of the Cat and the Ram” concludes with a version of the “Chuck-chuck” melody, which leads the audience to believe that the Cock somehow managed to survive the horrific encounter. (Figure 4.68)

Figure 4.68: Restatement of a version of the “Chuck-chuck” melody
VII. Second Encounter

Tempo marking: *Meno mosso: Sempre l’istesso tempo*

Layout:

<table>
<thead>
<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
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<td>Motive 7A, Motive 7B, Motive 7C, Clarinet tremolo, Ostinato 7A</td>
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<td>4.69, 4.70, 4.71, 4.72, 4.73</td>
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Table 4.7: Layout of the Second Encounter

Unifying motives in the first part of the *Sempre l’istesso tempo*

Figure 4.69: Motive 7A

Figure 4.70: Motive 7B
Unifying motives and ostinati in the second part of the *Sempre l’istesso tempo*

![Motive 7C](image)

**Figure 4.71: Motive 7C**

![Clarinet tremolo](image)

**Figure 4.72: Clarinet tremolo**

![Ostinato 7A](image)

**Figure 4.73: Ostinato 7A**

**Relation to the text:**

The Second Encounter begins similarly to the first as the opening text is restated, “This barnyard is my throne/my hens are all my own/I crow alone.” With the restatement of text, most of the material found at the opening of the First Encounter is reprised. Aside from the text similarity at the opening, the remaining text of the Second Encounter
is different from that of the First Encounter, as Renard uses different methods to convince the Cock to come down from his perch. Rather than stating that the Cock should leave his perch to confess his sins to Renard, who is dressed as a nun; Renard tries to persuade the Cock to jump by offering him green peas, grain, and breadcrumbs. When the Cock refuses these items, Renard states, “Why are you afraid to come to me?/You must see that I’m as friendly as can be.” With the conclusion of these words, the Cock is convinced to jump, and the Second Encounter comes to a close.

The use of the clarinet in the Second Encounter:

The *Meno mosso* begins with a reprise of both text and music in the opening of the *Meno mosso* in the First Encounter, more specifically the music and text of rehearsal 9-11. The Second Encounter does not reprise all of music from the First Encounter due to the change in text. During the Second Encounter, Renard influences the Cock to leave his perch for different reasons from the First Encounter.

The differing text begins at the *Sempre l’istesso tempo*, rehearsal 43. The music in this section is heard twice, as a similar restatement of the text is made. Specifically, rehearsal 48-52 is a reprise of the music of rehearsal 43-48. Because much of the music in this section is reprised, only the music of rehearsal 43-48 will be discussed; although, the text from rehearsal 48-52 will be mentioned as it is not restated.

The music of rehearsal 43-48 (48-52) is divided into two parts. The melodies are freely composed throughout Second Encounter to imitate the vocal inflections made when speaking, as the Cock and Renard are in dialogue. The first sections text includes the following,
Chuck-a-chuck good master cock with your
Fine scarlet crest, dressed in your best,
Looking so bold in your coat of gold,
So now open the door, pray
No, I will note open.
I will give you some green peas.
No peas for me, I’ve spoken.
The only thing we cocks like is grain,
You talk in vain.

The unifying features of this opening section include, motive 7A, heard in the A clarinet, and a glissando, motive 7B, heard in the cello. An example of a melody in this section and the use of motive 7A and 7B is shown below. (Figure 4.74)

![Figure 4.74: Motive 7A and 7B](image)

The second part of the *Sempre l’istesso tempo*, beginning three measures before rehearsal 46, is defined by the omission of motive 7A and 7B and the appearance of motive 7C, ostinato 7A and the clarinet tremolo between the pitches g-sharp and c-sharp’. New music is composed for this section due to the concentration of the text on a
house full of grain and the opportunity for the Cock to eat all of it if he descends from his perch.

Cocky, Cocky, dear Cock
I’ve a house quite full
Of lovely ripe grain
You shall have
As much as you could
Ever-eat-eat-eat.
What? No, I can’t

Throughout this section, beginning at three measures before rehearsal 46, ostinato 7A and the clarinet tremolo are never altered and are heard constantly. It should be mentioned that the constant A clarinet tremolo is reminiscent of first song in Berceuse du Chat, “The Tomcat (Sleep, cat)” in which the A clarinet performs a tremolo between the pitches c-sharp and g-sharp throughout the entire song. The first statement of the Sempre l’istesso tempo concludes with a statement similar to motive 3A heard in the cimbalom. Below is an example of how ostinato 7A, the clarinet tremolo and motive 7B are heard within the melody.
Although much of the music from the opening of the *Sempre l’istesso tempo* is restated, the text is similar but not the same. Below is the text from the reprised music.

One can see that the text begins in the same manner, but Renard uses different techniques to ultimately convince the Cock to jump. As the subject is similar, it is no surprise that Stravinsky decided to restate much of the music.

Chuck-a-chuck, good master Cock,
With your fine scarlet crest,
Dressed in your best.
Looking so bold in your coat of gold.
I’ve brought you some breadcrumbs.
You bore me with your breadcrumbs.
You’re a fool, yes, a fool.
I’ll mind my business, you mind yours.
Cocky, dear Cocky, dear Cock,
Come down from where you perch so high…
…my boy
Why are you afraid to come…
…to me
You must see that I’m as friendly as…
…can be.

The Second Encounter comes to a close with another appearance of motive 3A heard in the cimbalom one measure before rehearsal 52. The Cock jumps, and the
Second Abduction begins.

VIII. Second Abduction

Clarinet in: A

Tempo marking: Stringendo

Layout:

For the Second Abduction, measures 338-354, Stravinsky makes an exact restatement of music from the First Abduction. When comparing the music of the two abductions, only one difference can be found. This difference occurs at the close of the Abduction section. At the end of the First Abduction, the cimbalom plays a figure that can be compared to motive 3A. At the conclusion of the Second Abduction, the cimbalom is joined by the bassoon and together they play a figure comparable to motive 3A. The cimbalom line also does not include such a wide range of pitches when compared to the concluding statement in the First Abduction.
Figure 4.76: Last measure of the First Abduction

Figure 4.77: Last measure of the Second Abduction

Relation to the text:

Stravinsky reprises the music from the First Abduction for the Second Abduction because of the similarity in both subject material and text between the two abductions.

The text for the First Abduction is as follows:

Help, oh help, oh help, oh help!
He’s got me by the tail,
He’s pulled me off my tail,
Torn me all to bits
Won’t let me go. Oh-oh!
Dragging me miles away,
How many miles I can’t say,
Ten, twenty or more,
Surely more than a score I should say!
Br’er goat, Br’er cat – don’t let him devour me.
Save me, my friends, or he’ll overpower me.
I’am so afraid.
Oh-oh- come to my aid!

The text for the Second Abduction is as follows:

Help, oh help, oh help, oh help.
He’s got hold of my crest,
He’s clawing at my breast;
He’s got hold of my tail,
Naked I shall be like a little Jesus,
Nothing left only skin.
Come help me; I’m in danger, my God
Who would believe this could happen?
Br’er Goat, Br’er Cat, oh,
Why don’t you come to me?
Br’er Goat, Br’er Cat,
How can you do this to me?
Br’er Goat, Br’er Cat!
He will tear me to bits.
A significant difference between the text of the First abduction and the Second is that the Cock in the text of the Second Abduction begins to question why this happened to him, why his friends did not immediately come to his aid and how they can just turn their backs, knowing that the Cock is in danger. He also begins using his faith to try to escape this horrifying encounter; in the First Abduction, he solely relied on his friends to save him. It is not surprising that Stravinsky chose to utilize the same music for the First and Second Abduction as it helps to unify the work and distinguish the abductions from other sections of the piece, even though the text has changed. One should expect the text to be different as this is the second time that the Cock unwittingly jumps from his safe perch into harm’s way.

**IX. “The Cock’s whine”**

Tempo marking: *Moderato: Poco a poco accelerando*

Layout:

<table>
<thead>
<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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</thead>
<tbody>
<tr>
<td>mm. 357-384</td>
<td>A</td>
<td>Ostinato 9A Motive 9A Motive 9B Motive 9C</td>
<td>measure 362, Reh. 58 measure 361 measure 360-362 measure 370</td>
<td>4.78 4.79 4.80 4.81</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.8: Layout of “The Cock’s whine”
Figure 4.78: Ostinato 9A

Figure 4.79: Motive 9A

Figure 4.80: Motive 9B

Figure 4.81: Motive 9C
Relation to the text:

The Cock is captured by Renard, who begins to pluck out the Cock’s feathers. Realizing that his friends are not immediately coming to his rescue, the Cock tries to persuade Renard to release him. The Cock attempts to sweet-talk Renard, first by calling him a brother and then offering him to be a guest in his home. The Cock states that Renard would be happy living with him as only the finest foods are served, even butter upon the bread. This does not convince Renard to free the Cock and just before the Cock passes out, he asks the Master to take care of him, his cousin Maxar, Godmother Zaxar, the Saints, Patron Pyetrom, Uncle Mirayed, Granny Blyematka, dear Aunt Katyusha and Grandma Matrushu.

The use of the clarinet in “The Cock’s whine”:

“The Cock’s whine” begins with contrabass playing motive 9B at rehearsal 57. Because motive 9B is heard multiple times consecutively, it could be considered to be acting as an ostinato figure. Tenor I is given the melody, while the bassoon plays an ornamented version of the melody at the octave lower. (Figure 4.82)
Figure 4.82: Opening measures of “The Cock’s Whine”

As the bassoon plays an ornamented version of the melody, it introduces motive 9A, heard one measure after rehearsal 57, which will be heard giving complete or fragmented statements consecutively throughout this opening section. It is played by the English horn, bassoon, clarinet and horn. After the bassoon gives the first statement of motive 9A, the cimbalom is heard in unison with the voice, followed by the first horn. It is at this moment that ostinato 9A is heard in the string section at rehearsal 58. The contrabass does not play ostinato 9A as it is still making statements of motive 9B. It will; however, join the rest of the string section in future performances of ostinato 9A.

When ostinato 9A is introduced, the English horn emphasizes the Tenor melody by playing in unison with it. After the English horn is heard in unison with the Tenor
melody, the instruments do not continue to play analogous rhythms with the melody for the remaining measures in the first half of this section; instead, motive 9B in the contrabass and motive 9A in the upper woodwinds continues to be heard.

The *Poco a poco accelerando*, rehearsal 59, marks the beginning of the second half of this section and introduces motive 9C, a chromatic descent in eighth-notes, heard in the clarinet’s chalumeau register. With new motives introduced, Stravinsky no longer makes use of motive 9A and 9B, but he does continue to use ostinato 9A, originally heard in the first half. Similar to the conclusion of the end of the first half, the instrumentalists do not play analogous rhythms with the melody. They mainly rest while the clarinet plays motive 9C and the strings play ostinato 9A.

Between appearances of ostinato 9A, the viola plays a motive beginning three measures before rehearsal 60. This is heard three times before the first and second violin and cello make a similar statement of this motive, two measures after rehearsal 60, which is subsequently followed by ostinato 9A. After this statement, ostinato 9A is slightly altered and will not be heard in its original form for the remainder of this section. (Figure 4.83)
When the alteration of ostinato 9A occurs, motive 9C is no longer heard and the ensemble returns to playing analogous rhythms to the Tenor melody two measures before rehearsal 61. The clarinet first sounds in unison to the voice, followed by the trumpet. Subsequently, the flute, English horn, clarinet and bassoon all play analogous rhythms to the voice, with the flute sounding at the octave higher, the bassoon generally sounding at the octave lower and the clarinet and horn playing in harmony. (Figure 4.84)
Figure 4.84: Rehearsal 61 (Continued)
“The Cock’s whine” concludes when the horns and trumpet play analogous rhythms to the melody. The trumpet is heard in unison with the voice, while the first and second horns harmonize the melody three measures before rehearsal 62. (Figure 4.85)
Figure 4.85: Closing measures of the “The Cock’s Whine”
X. **Song to the Gusli**

Tempo marking: *Scherzando*

Layout:

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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mm. 385-447</td>
<td>no clarinet</td>
<td>Melody 10A, Melody 10B, Ostinato 10A, Ostinato 10B</td>
<td>mm. 385-388, Reh. 62, mm. 401-402, mm. 385-386, Reh. 62</td>
<td>4.86, 4.87, 4.88, 4.89</td>
</tr>
</tbody>
</table>

Table 4.9: Layout of the Song to the Gusli

Figure 4.86: Melody 10A

Figure 4.87: Melody 10B
At this moment, the Cock’s friends, the Cat and the Ram, enter and want to sing a song to Renard. Their intention is to sing an adoring song to Renard so he will reveal himself to them. With Renard in their sight, the Cat and the Ram can slay him.

The Cat and the Ram accompany their melody with the guzla. While the guzla is not heard, the cimbalom is instead played to represent the sound of the guzla. The guzla is also represented by the voice, which says, “Plinc, Plinc”, frequently throughout this section.

An analysis of the Song to the Gusli

At the opening of the Song to the Gusli, rehearsal 62, melody 10A is heard in Bass I and ostinato 10A and 10B are heard in the high strings. The melody begins with the words, “Plinc, Plinc” which is stated to represent the sound made by the guzla, an instrument that in the plot accompanies this song. Stravinsky does not allow this
instrument to be heard; instead he uses the voice and the cimbalom to represent the sound it produces. The cimbalom throughout this opening section most often plays in unison or octaves with the vocal melody. After four statements of melody 10A, melody 10B is introduced five measures after rehearsal 64.

Melody 10B can be associated with the Cat and Ram’s questions directed toward Renard. Melody 10B is stated three consecutive times as the Cat and the Ram likewise ask, “Are you there old Brother Fox?” three successive times.

Figure 4.90: Melody 10B
The next section’s melody is free-composed as the Cat and Ram sing about
Renards’ daughters,

I don’t see you, Brother Renard
Where are you?
Plinc, Plinc, Is he there? Is her there?
I want to see him, speak to him and to his sweet daughters.
Plinc, Plinc We’ll sing you a pretty song.
Not too long Plinc, Plinc
The first daughter’s called Sleek and Sly
The second daughter’s called smooth-as-silk
Number three Butter-Belly
And number four is Cinnamon-Browny

In the middle of this section, at rehearsal 66, the text states, “Plinc, Plinc. We’ll sing you
a pretty song.” This line of text is always sung to the music of melody 10A in this middle
section. As the text ceases discussing the daughters of Renard, melody 10A is heard an
additional three times before the Cat and the Ram begin asking Renard questions about
his location. With these questions comes the appearance of melody 10B two measures
before rehearsal 70. The section concludes with the Cat and Ram asking, “Are you there
old Brother Fox? What are you doing now? Where are you brother Fox? I don’t see
you, Brother Renard, where are you?”
Figure 4.91: Concluding measures of Song to the Guzli
XI. Dénouement

Tempo marking: Poco meno mosso: Molto rit. e pesante: Vivo

The “Dénouement” is presented in three sections, each with a different tempo marking and different melodies, motive and ostinati. The Poco meno mosso introduces melody 11A, ostinato 11A motive 11A and melody 11B, which will permeate the Poco meno mosso, but will not be heard in the remaining portion of this section. The changes in tempo, and likewise musical content, occur because of the differing subjects of the text. In the Poco meno mosso, Renard is asking who is calling for him, and he pokes his head out only to see that the Cat and the Ram are holding a big knife. The Molto rit. e pesante text includes Renard’s reaction to their threats and the Vivo clearly exemplifies the outcome of these threats. The music in the Molto rit. e pesante, beginning two measures before rehearsal 73, includes melody 11C, which is heard three times. The accompanying instruments throughout this part play multiple rapid flourishes. At rehearsal 80, The Vivo, introduces motive 11B, constructed of sixteenth-notes, which is heard in nearly all of the parts. While the instruments play motive 11B, all the voices make horrific shouts.
Form: Through-composed

Layout:

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<tr>
<td>mm. 448-511</td>
<td>A</td>
<td>Melody 11A</td>
<td>mm. 449-450</td>
<td>4.92</td>
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<td></td>
<td>Melody 11B</td>
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<tr>
<td></td>
<td></td>
<td>Ostinato 11A</td>
<td>measure 448, Reh. 71</td>
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<tr>
<td></td>
<td></td>
<td>Motive 11A</td>
<td>mm. 456-458, Reh. 72</td>
<td>4.95</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Melody 11C</td>
<td>mm. 467-778, Reh. 73</td>
<td>4.96</td>
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<td></td>
<td></td>
<td>Motive 11B</td>
<td>mm. 456-458, Reh. 72</td>
<td>4.97</td>
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</tr>
</tbody>
</table>

Table 4.10: Layout of Dénouement

_Poco meno mosso_ melodies, ostinati, and motives

![Figure 4.92: Melody 11A](image)

![Figure 4.93: Melody 11B](image)
Molto retard e pesante unifying melody
Relation to the text:

When Renard pokes his nose out, the Cat and the Goat threaten his life with a large knife. After Renard speaks about how his eyes and feet have saved him in the past, he begins discussing how his tail has brought him bad luck. The Cat and the Ram eventually catch Renard by his unlucky tail, pull him out of his house and strangle him to the accompaniment of the singers all shouting at the top of their voices.

The use of the clarinet in Dénouement:

The Dénouement begins at rehearsal 71 with a \textit{poco meno mosso} section that includes melody 11A, melody 11B, ostinato 11A and motive 11A. Ostinato 11A is first heard in the violin I. This ostinato unifies the section as it is heard throughout. After the ostinato is established, melody 11A is heard in Tenor I. The Tenor states, “Who is making this row?” at the first appearance of melody 11A and “Who is there, what do you want now?” at the second. The cimbalom plays this melody both in unison and harmony. (Figure 4.98) Melody 11A is heard twice before motive 11A and melody 11B is stated for the first time at rehearsal 72.
Figure 4.98: Opening measures of Dénouement

Melody 11B is no doubt introduced here as the subject of the text changes. Bass I and II sing, “What will happen now you’ll see” followed by, “But it won’t happen to me” and finally, “In our hands a great big knife.” With every line of text, melody 11B is sung by Bass I & II. Motive 11A is also heard during this section. This motive is constructed of eighth-notes, with the first eighth-note heard at a lower pitch than the latter.

Stravinsky uses the pitches in pairs: B-flat followed by F: E-flat followed by A-flat: D-flat followed by c-flat and C followed by d-flat. It should be mentioned that the final pair is not seen in Figure 4.99. Although these pitches are always heard in pairs, Stravinsky does not utilize these pairs in a distinctive pattern. (Figure 4.99)
Figure 4.99: Melody 11B and motive 11A
XII. Final pribautka

Tempo marking: Allegro

Layout:

<table>
<thead>
<tr>
<th>Through-composed</th>
<th>Length</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mm. 512-572</td>
<td>A</td>
<td>Melody 12A, Melody 12B, Melody 12C, “Zoom, Zoom” melody, Motive 12A, Motive 12B</td>
<td>mm. 512-515, Reh. 81, mm. 515-516, mm. 536-537, mm. 538-539, Reh. 85, mm. 512-513, Reh. 81, measure 519, Reh. 82</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.11: Layout of the Final pribautka

Figure 4.100: Melody 12A

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Figure 4.101: Melody 12B

Figure 4.102: Melody 12C

Figure 4.103: “Zoom, Zoom” melody

Figure 4.104: Motive 12A
Relation to the text:

The text from the first half of the Final pribautka states the celebration of the Cock, the Cat and the Ram as they have overcome Renard and are singing and dancing in merriment. The second half of the text tells the listeners that if they didn’t think that the play was funny, then they should blame Johnny Barley Corn, who is a scarecrow. If they did enjoy it, then they must pay for their entertainment.

The use of the clarinet in the Final pribautka:

The Final pribautka begins at rehearsal 81 with an appearance of melody 12A, which will be heard throughout this section. Motive 12A is also introduced by the cimbalom and it is always heard accompanying melody 12A. It should be mentioned that even though motive 12A is always heard with melody 12A, it does not exclusively accompany this particular melody. (Figure 4.106)
After the first statement of melody 12A, melody 12B is introduced four measures after rehearsal 81. This melody is first sung in Tenor II and subsequently Tenor I. Motive 12A accompanies this melody, here; although, motive B will accompany melody 12B in forthcoming appearances.

Figure 4.107: Motive 12A accompanying melody 12B
Melody 12B is stated twice leading to another appearance of melody 12A at rehearsal 83. These two melodies are heard in alteration throughout this opening section. It is not until melody C is introduced two measures before 85, followed by the Zoom, Zoom melody at rehearsal 85, that new material is heard. Melody C is introduced, but at first it does not contribute as much to the melodic progression of this section as the “Zoom, Zoom” melody and Melody 12A and 12B dominate. However, it will play a more prominent role at the very end of this section. The Zoom, Zoom melody, introduced at rehearsal 85, plays a more primary role as it represents the loud sound emitted by Renard in the plot. It should also be mentioned that motive B often accompanies the “Zoom, Zoom” melody.

(4.108)
After the first appearance of the Zoom, Zoom melody, melody 12A is heard and subsequently interrupted by another appearance of the Zoom, Zoom melody. (Figure 4.109) This alternation between melody 12A and the Zoom, Zoom melody occurs two additional times before melody 12B is heard in the third measure of rehearsal 86.
Melody 12B enters three measures after rehearsal 86 when the text changes its subject. While the text is stated, melody 12B makes multiple, successive appearances. The text is as follows,

We are leaving right away
We have not eaten today
Five, one, two, one, two, one
Two, one, two, three, four
Five, one, two, one, two, one, two
One, two, three, four, five
One, two, one, two, one

When the subject of the text once again changes at rehearsal 87, melody 12B is no longer heard; instead, melody 12A makes two successive statements. The text that is associated with melody A here is,

If our play’s not funny
Pray, put the blame on Johnny.
John Barley Corn.
The remaining portion of this section alternates appearances of melody 12C and 12A. The text and the melody correlates with it is as follows,

Melody 12A

He’s just a scarecrow
Burn him at the hedgegrow

Melody 12C

In honour of you all…

Melody 12A

Our masters came with their hound
On leash they’re lying

Melody 12C

The hounds were not contented
For Renard they have scented.

Figure 4.110: Example of the alteration between melody 12A and melody 12C. Here melody 12A is completing its statement, while melody 12C beginning its.

The Final pribautka closes with unaccompanied voices speaking, “Now the story is done/You must pay for your fun.”
XIII. March (Exit of the Actors)

Clarinet in: no clarinet

Form: Through-composed

Tempo marking: Quarter note=126

Relation to the text: no text

For the March (Departure of the Actors), Stravinsky reprises the music from the A section of the Entrance March. It should be noted that the B section of the Entrance March is not restated and the A section is only heard once in the Departure March, serving to round out the form and unify the work.

Stravinsky utilizes the E-flat, B-flat and A clarinets throughout Renard. He does not switch often between the instruments: the E-flat clarinet is mainly heard in the opening, the B-flat is heard in the middle and the A clarinet is heard at the end. It should be mentioned that after the E-flat clarinet switches to B-flat, Stravinsky returns to utilizing the E-flat clarinet before finally switching to A clarinet. Perhaps Stravinsky wanted to switch back to E-flat clarinet as the part would be more easily executed, as some of the sounding pitches would put the B-flat or A clarinet well into their altissimo register.

Stravinsky composes music for the E-flat clarinet that incorporates its clarion and altissimo registers; although, he utilizes its clarion register most often. He may have chosen to incorporate the E-flat clarinet in Renard because many passages are more easily executed on this instrument. As an example, Stravinsky often writes for the E-flat clarinet in its high clarion register. If these passages were played on either the B-flat, or A clarinet, the clarinetist would have to be able to play quickly between the high clarion
and altissimo registers. The E-flat clarinet is able to give Stravinsky the sounding pitches that he desires while staying in the same register.

Before proceeding to Stravinsky’s use of the B-flat and A clarinet in *Renard*, Stravinsky’s writing for E-flat clarinet in *Renard* should be compared to his E-flat clarinet writing in *Berceuses du Chat*, as they are the only two pieces of this period that utilize this instrument. In *Berceuses du Chat*, Stravinsky mainly utilizes the E-flat clarinet’s chalumeau register; although, in the fourth song, the high clarion register is heard. The fourth song is more comparable to his writing in *Renard* as the range is similar. It is not surprising that Stravinsky utilizes the E-flat clarinet differently in these two pieces. In *Berceuses du Chat*, he wants the diverse clarinets to add a unique timbre to the ensemble; however, he wants the clarinets to blend well together. Hence, the reasons for his customary usage of its chalumeau register. In *Renard*, he wants the E-flat clarinet to project among the other instruments as it often plays significant motives in the work.

The B-flat clarinet is heard in its chalumeau and clarion registers. The B-flat clarinet is first utilized in the “First Encounter”. During this section, the B-clarinet clarinet is heard only in its chalumeau register. The first time that it is heard, it plays a line similar to the contrabass. Perhaps Stravinsky chose to utilize the B-flat clarinet’s chalumeau register to blend well with the contrabass. Throughout the remaining portions of the “First Encounter”, the clarinet is heard with the oboe and bassoon, or accents the vocal melody. Stravinsky likewise probably chose to utilize the B-flat clarinet’s chalumeau register in order for it to blend well within the ensemble. The B-flat clarinet’s clarion register is utilized in the “First Abduction” and the first few measures of the
“Entrance of the Cat and Ram”. The clarinet line is analogous to most of the instruments in the ensemble, all of which play near the top of their range.

The A clarinet is heard first in the “Second Abduction” and is utilized through the end of the piece. In the “Second Abduction”, the clarinet plays motive 7A, which utilizes the lowest note written pitch on the instrument, an e. Perhaps Stravinsky switched to A clarinet as he wanted to incorporate the sounding c-sharp’, a pitch unattainable on the E-flat or B-flat clarinet. Also interesting in this Section of Renard, Stravinsky composes a tremolo for the A clarinet, which uses the same pitches, although he displaces the octave of the written e’, of the tremolo found in the first song of Berceuses du Chat. Also similar to Berceuses du Chat, Stravinsky has the A clarinet play a tremolo for a considerable amount of time.

Stravinsky use of the A clarinet in the “Second Abduction” is notable as Stravinsky reprises much of the material from the “First Abduction” for the “Second Abduction”. The “First Abduction” is played by the B-flat clarinet. For the “Second Abduction”, Stravinsky transposes the B-flat clarinet part for A clarinet. It is interesting that Stravinsky transposed this part when he could have simply asked the clarinetist to switch back to B-flat clarinet, especially since the clarinetist rests long enough, both before and after the “Second Abduction” to make this change. It is unclear why Stravinsky uses a different clarinet to play the same material. Perhaps Stravinsky simply wanted the sound of the A clarinet over the B-flat for the “Second Abduction”, or thought that switching horns at that moment would be impracticable.
In the remaining sections of *Renard*, the A clarinet is heard in all three registers. Stravinsky may have chosen to continue utilizing the A clarinet for the remainder of the piece due to its ability to sound a *c-sharp* and execute multiple flourishes more easily.
 CHAPTER 5

HISTOIRE DU SOLDAT

The artistic vision for *L’Histoire d’un Soldat* came to Igor Stravinsky during the autumn of 1917.\(^{53}\) By that time, Stravinsky had already been living in Switzerland for three years due to the political, economic and social unrest caused by World War I. It was not until the autumn of 1917 that Stravinsky especially felt the effects of war. He was living in a foreign country, surviving on reduced resources, and coping with the untimely deaths of loved ones: his nurse Bertha and his brother Gury. He found some solace in his meetings with Charles Ferdinand Ramuz, a writer, who faced equally dismal circumstances. Their friendship began when Stravinsky moved to Clarens, Switzerland during the autumn of 1914 and only grew stronger during Stravinsky’s stay.\(^{54}\) In his *Autobiography*, Stravinsky states that he and Ramuz often “met and sought feverishly for some means of escape from this alarming situation.”\(^{55}\)

It was during one of these meetings at the end of 1917 that Ramuz and Stravinsky discussed the idea of creating a traveling theatrical production. They chose to create work for theatre because its structure allowed them to combine their artistic talents; Ramuz would write the libretto and Stravinsky would compose the music.\(^{56}\) They also

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\(^{55}\) Ibid, 110.

\(^{56}\) Ibid, 111.
thought that this work for theatre would be profitable and well-received if it traveled to a variety of venues and appealed to diverse audiences.  

After conceiving this idea, Stravinsky and Ramuz discussed the endeavor with Ernest Ansermet, who became the conductor of the work, and René Auberjonois, who provided the décor and costumes for it. Stravinsky and Ramuz planned every last detail, but with funds absolutely lacking, the production could not be realized until they found someone who could financially support their undertaking. Although they were often rejected, they eventually met Werner Reinhart of Winterthur, who, as Stravinsky says, “not only promised to collect the requisite capital, but entered into our plan with cordiality and sympathetic encouragement.” Stravinsky later expressed his gratitude for Reinhardt’s financial assistance by dedicating the *Three Pieces for Clarinet Solo* and the *Suite from L’Histoire du Soldat* for clarinet, violin and piano to Reinhardt.  

After receiving the necessary financing, Stravinsky and Ramuz began to formulate a story. Stravinsky at the time was deeply absorbed in reading Alexander Afanasyev’s well-known collection of Russian tales. He shared the tales with Ramuz, who was equally enthusiastic about Russian folklore. They were particularly drawn to a cycle of legends that focused on the adventures of a deserted soldier, and the Devil, who arrives to carry off the soldier’s soul. They decided that this tale, Afanasyev #153 “The Runaway Soldier and the Devil” would provide the plot to their traveling theatre since it could appeal to and be identified by diverse audiences.
With many aspects of the production underway, Stravinsky began contemplating his options for instrumentation in his musical score. Due to his limited financial resources Stravinsky knew that he could not compose a piece that required numerous musicians, even if, artistically, he would have preferred to do so. He initially struggled with the instrumentation, as he realized that he would need a small ensemble to make the audience feel as though they were seeing and hearing a work fitting for theatre, but at the same time, he did not want to make the instrumentation so small that the audience would suspect he was composing this piece simply for profit.\(^{62}\) Initially, he considered including a piano or harmonium in the ensemble because either had the means to play multiple lines at one time while only requiring a single player, but eventually he decided against both of them in the original score. Specifically, the harmonium was rejected because of its inability to produce extensive dynamics and accents.\(^{63}\) The piano was avoided because Stravinsky conceptualized that,

> Either my score would have seemed like an arrangement for the piano, and that would have given evidence of a certain lack of financial means, which would not have been at all in keeping with our intentions or I should have had to use it as a solo instrument, exploiting every possibility of its technique. In other words, I should have had to be especially careful about the ‘pianism’ of my score, and make it into a vehicle of virtuosity, in order to justify my choice of medium.\(^{64}\)

Knowing that he was restricted with his choice of instrumentation, and having decided against the use of the harmonium and piano, Stravinsky eventually settled on a small group of instruments.

Stravinsky carefully chose each member of the small ensemble so that he had the capability to compose music that had diverse timbres, ranges, and technical abilities.

\(^{63}\) Ibid.  
\(^{64}\) Ibid.
The instruments that met these requirements included a treble and bass instrument from each family. From the string family: violin and double bass; from the woodwind family: the clarinet (because it encompassed the broadest range) and the bassoon; from the brass family: trumpet and trombone; the percussion is manipulated by a single musician, and the ensemble is under a conductor.\footnote{Igor Stravinsky. \textit{Autobiography}, 113.} Stravinsky’s decision to combine the ensemble of seven musicians, all virtuosi, was uncommon due to their diverse timbres. However, Stravinsky skillfully used these dissimilar timbres to create a polyphonic timbre, rather than a blended sonority.\footnote{Alexandre Tansman. \textit{Igor Stravinsky}, 105.}


The initial cast was as follows:

- Reader: Elie Gagnebin
- The Soldier: Gabriel Rosset
- The Devil (spoken part): Jean Villard-Gilles
  (danced part): Georges Pitoëff
- The Princess (danced part): Ludmila Pitoëff

The first performance was quite successful and it completely pleased Stravinsky, which he eagerly expressed in his \textit{Autobiography}.

The first performance of the \textit{Soldat} completely satisfied me. Nor was this so from the point of view of music only. It was a great success as a whole, thanks to careful execution, setting, and perfect interpretation. The true note was struck then, but unfortunately I have never since seen a performance of the same degree. I have kept a special place in my memory for that performance, and I am grateful to my friends and collaborators, as well as to Werner Reinhart, who, having been unable to find any other backers, generously financed the whole enterprise himself.\footnote{Igor Stravinsky. \textit{Autobiography}, 121.}
Unintentionally, L’Histoire du Soldat was limited to a single performance at its infancy due to the outbreak of the Spanish influenza. This influenza pandemic began in March of 1918 and subsided in June of 1920. It spread to most parts of the world and is estimated to have killed between twenty and one hundred million people.\(^{69}\) The tour was halted as many members of the production and their families had fallen victim to the influenza.\(^{70}\) It was not until April of 1924 in the Théâtre des Champs-Elysées in Paris that the work was given its second performance.\(^{71}\)

The Soldier’s Tale is to be read, played and danced, in two parts. The libretto is by C. F. Ramuz with English translations by Rosa Newmach; and Michael Flanders and Kitty Black. The German translation is by Hans Reinhart and it is adapted from the French. The work was composed in Morges in 1918 and was published by J. & W. Chester in 1924. The composer completed a piano reduction and it was published by J. & W. Chester in 1922.\(^{72}\) Stravinsky also published a concert suite, known in French as the ‘Grande Suite’ which consists of eight of the eleven numbers.

I. The Soldier’s March  
II. The Soldier’s Violin  
III. Royal March  
IV. The Little Concert  
V. Three Dances: Tango, Waltz, Ragtime  
VI. The Devil’s dance  
VII. Chorale  
VIII. The Devil’s Triumphant March  

\(^{71}\) Eric Walter White. *Stravinsky: The Composer and his Works*, 236.  
In addition to the concert suite, Stravinsky arranged a *Suite* for violin, clarinet and piano. He dedicated it to Werner Reinhardt, who was an amateur clarinetist. The following numbers are included in the *Suite*.

I. The Soldier’s March  
II. The Soldier’s Violin  
III. The Little Concert  
IV. Tango, Waltz, Ragtime  
V. The Devil’s Dance

**Synopsis**

Part I:

The Soldier is on his way home after ten days of hard earned leave. Feeling exhausted from his long journey, he decides to stop and rest by a stream. While resting, he begins to play his fiddle. The Devil appears, disguised as an old man with a butterfly net, and asks for the Soldier’s violin. When the Soldier refuses, the Devil offers him money and eventually a book. Still reluctant to give up his fiddle, the Soldier begins to look at the book, although at first, he cannot read it and finds it useless. Upon looking at it further, he is miraculously able to read and soon realizes that with this book he has the ability to see into the future. Without much consideration, he decides to trade his violin for the book. After making the trade, the Devil asks the Soldier to come to his home to teach him how to play the fiddle. The Soldier is again reluctant, but the Devil promises him prime sirloin, drinks and smokes. The Soldier is at last convinced and spends three days with the Devil. When the three days had gone by, the Soldier returns to his home only to find that not three days, but three years had passed. Because so much time had past, the Soldier’s friends and loved ones think that he has died.

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73 Synopsis based on those given by Eric Walter White. *Stravinsky*, 228.
While the Soldier is feeling cheated and unsure about his future, the Devil once again arrives, now disguised as a cattle merchant, just in time to remind the Soldier of the deal they made. The Devil states, “What mine is mine and yours is yours.” After being reminded that the book was all he had, the Soldier begins reading it, trying to realize what lies ahead in his life. He uses the knowledge that he gained from reading the book to become a successful merchant. He becomes rich and powerful and possesses any object he desires. Although he has many possessions, he quickly recognizes that having everything is having nothing. Once the Soldier has come to this realization, the Devil enters to try to convince him otherwise.

The Devil, at this time disguised as an old peddler woman, tries to sell the Soldier brooches, chains, ring, laces, a medal, a mirror and a picture frame. When the Soldier refuses all these items, the Devil shows him the violin, which immediately interests the Soldier. The Devil sees his excitement and allows him to play it before a bargain is made. When the Soldier tries to play the violin, it gives out no sound. Frustrated, the Soldier throws the violin and tears the book to pieces.

Part II:

Part two begins with the Soldier once again traveling; this time away from his hometown. During his travels, he comes upon an inn. Inside the inn, an announcement is made that if anyone can cure the King’s ill daughter, he will obtain wealth and her hand in marriage. The Soldier feels that he has nothing to lose and makes his way towards the thrice-tenth kingdom to cure the Princess. It is in the thrice-tenth kingdom that the Soldier has another encounter with the Devil. After speaking with the Devil, the Soldier quickly learns that the sole means of curing the Princess is to play the violin, which is at
this moment still in the hands of the Devil. The Soldier decides that the only way to take back the violin is to lose all the wealth that the Devil gave him. He proceeds to ask the Devil if he would like to try his luck at cards.

Well aware that the Devil never loses, the Soldier gambles away all of his money. While playing cards, the Devil has too much drink, which allows the Soldier to take back his violin. With the violin now in his possession, he begins playing it to the sleeping Princess. She is miraculously awakened to the Soldier’s music and begins to dance. Just when the Soldier and the Princess embrace each other, the Devil enters, for the first time without disguise, circles around the Soldier and tries to snatch the violin. To try to overcome the Devil, the Soldier begins playing the violin. The fast tempo of the music forces the Devil to dance uncontrollably, which eventually leaves him completely exhausted. The Devil, now collapsed on the floor, is taken away by the Soldier and the Princess. As he is dragged away, the Devil states that he may be overcome by the Soldier now, but warns that if the Soldier and the Princess depart the thrice-tenth kingdom, they will be recought by the Devil.

The Soldier and the Princess do not heed these warnings and they travel to the Soldier’s homeland because the Princess wants to know about the Soldier’s past. The Soldier thinks this is a good idea: perhaps with the Devil out of his life, his family and friends will now recognize him. Just as they are about to reach their destination, they are approached by the Devil. The Soldier knows that he has crossed the boundaries and has been overcome by the Devil. He hangs his head and follows the Devil without rebellion.
A Comparison of the Afanasyev Plot to the Ramuz Libretto

Although Ramuz’s libretto follows much of Afanasyev’s tale of the “Runaway Soldier and the Devil”, there are a few significant differences between the two plots. The first substantial difference occurs just after the Soldier returns from teaching the Devil how to play the violin. In Afanasyev’s tale, the Soldier feels that no one recognizes him because he has been counted as a deserter by his regiment – hence the title, “The Runaway Soldier and the Devil.” In Ramuz’s version, the Soldier almost immediately realizes that his loved ones perceive him to be a ghost because he has been gone not for three days, as the Devil said, but three years! Perhaps Stravinsky and Ramuz have the Soldier’s loved ones perceive him to be dead to reveal an aspect of his character; if the Soldier were perceived to be a ghost, his absence would not be his fault; however, if he were deemed as a deserter, his absence would be intentional.

The second disparity between the two tales arises when the Soldier leaves his successful business and decides to venture to the Thrice-tenth kingdom. In the Afanasyev tale, other merchants began envying the Soldier for his successes and wealth. When they question the Soldier about how he became so profitable, he tells them that he is unavailable and to come back tomorrow. Feeling uneasy about the other merchants’ suspicions, the Soldier decides to abandon his shop, leave town at nightfall and travel to the Thrice-tenth kingdom. In Ramuz’s version, the Soldier soon recognizes that having everything is having nothing, and decides to venture away from his hometown where he eventually comes upon an inn. It is at this inn that he hears of the Princess’s illness and settles on making an attempt to cure her. Ramuz and Stravinsky may have slightly altered the Afanasyev plot here to provide a balance between Part I and Part II of the
production as each part begins with the music of The Soldier’s March. By having the Soldier travel twice, first from his hometown to the inn, and second from the inn to the Thrice-tenth kingdom, Stravinsky could reprise the music of The Soldier’s March when the Soldier travels to the inn and could compose the Royal March when the Soldier travels to the kingdom.

When the Soldier and Devil meet at the Thrice-tenth kingdom, the last two significant differences in plot occur. Upon the Soldier’s arrival, he buys a violin at nightfall in the Afanasyev tale, while in Ramuz’s libretto, the Devil has the Soldier’s violin and the Soldier somehow has to get it back. Stravinsky and Ramuz may have altered this section as they previously established within the plot that the violin is irreplaceable and suggests that it represents the Soldier’s soul.

The last difference comes when the Devil makes a deal with the Soldier to not come within one hundred miles of the castle. In Afanasyev’s tale, the Devil comes to carouse with the Soldier a second time at the castle. The Devil asks him what his duties are at the palace. The Soldier states that his service it to teach musicians how to fiddle, even though they all have crooked fingers. The Devil becomes intrigued because he is still unable to play the fiddle and asks the Soldier to straighten his fingers with the vise so he will be able to play like the Soldier’s pupils in the castle. The Soldier does so and the Devil begs the Soldier to stop. Pleading, he says that he will never come within one-hundred miles of the palace again. In Ramuz’s libretto, the Devil is overcome by the Soldier’s violin music, and reminds the Soldier that luck may be on his side now, but the Kingdom is not so great and wide; if the Soldier crosses into the Devil’s territory, his fate will be worse. Here again, the violin and the music it produces is continually emphasized...
as representing the Soldier’s soul. Stravinsky and Ramuz altered Afanasyev’s plot to express that the Soldier’s genuine soul is more powerful than the conniving Devil.

The Role of the Narrator in *L’Histoire du Soldat*

The Soldier and Devil are often heard communicating in dialogue, which advances the plot; however, the majority of the plot is relayed by a Reader. The Reader’s roles are many throughout *L’Histoire*. Along with providing the narration, the Reader states the inner thoughts of the Soldier that are not directly provided by him, giving the audience a deeper insight into his personality. The Reader also speaks in first person by giving the Soldier suggestions to overcome the Devil and take back his violin.

*The Soldier’s March: Marching-Tunes*

The form is defined in part by the alterations between diatonic and chromatic materials. All through The Soldier’s March, the contrabass provides an ostinato. Because this ostinato is heard throughout, the contrabass is a frame of reference that ties the diverse sections together. (Figure 5.1)

![Contrabass ostinato](image)

Figure 5.1: Contrabass ostinato heard throughout The Soldier’s March

Even though the meter often shifts above the ostinato, the contrabass plays the ostinato as it was originally established, which lends itself well to march music. (Figure 5.2)
Figure 5.2: Example of contrabass ostinato with shifting meters

Layout:

<table>
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<tr>
<th>Section</th>
<th>Pitch materials</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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<td>Diatonic</td>
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<td>18-63</td>
<td>A</td>
<td>Motif A Melody B</td>
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<td>64-90</td>
<td>A</td>
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<td>A</td>
<td>Abridged version of the introductory material</td>
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Table 5.1: Layout of The Soldier’s March

Figure 5.3: Introductory statement in the trombone and cornet
Figure 5.4: Melody A

Figure 5.5: Motif A
Figure 5.6: Melody B

Figure 5.7: Motive B
“Marching Tunes” is immediately heard at the opening of the piece. While the music plays, the narrator describes a Soldier who is making his way home.

Somewhere ‘twixt Rockhill and Lode,
A soldier, on his homeward road.

Just ten days of hard-earn’d leave,
And he’s tramped from morn till eve.

Still must trudge,
Tramp and trudge and roam,
Longs to find himself at home,
Counts the weary miles to come.

The use of the clarinet in the March of the Soldier:

The A clarinet is first heard accentuating the last two notes of the cornet and trombone’s introductory material. The entire ensemble in some respect accents either the

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74 Stravinsky, Igor. *The Soldier’s Tale: To be read, played and danced*. Miami, Florida: Edwin F. Kalmus & CO., Inc., n.d. All texts in *L’Histoire du Soldat* are taken from this source.
second beat of the third measure, the downbeat of measure four, or both to establish a
duple meter-feel, typical of marches. The clarinet is next heard when it plays a fragment
of the melody. (Figure 5.10) This fragment is similar in construction to the trombone’s
introductory statement. (Figure 5.9)

Figure 5.9: Trombone introductory statement (fragmented)

Figure 5.10: Clarinet’s fragment of the melody

It should be noted that cornet has the same figure, transposed up an octave plus a major
third, three measures prior to the clarinet.

In order to understand fully the next clarinet entrance we must backtrack a bit. In
the third measure of the A’ section, the cornet introduces motif A. The second
appearance of motif A is played again by the cornet at the second measure of rehearsal 4.
It should be noted that the second appearance is transposed up a major fifth from the
original and also begins with two sixteenth note pick-ups. The third appearance of motif
A occurs immediately following the cornet’s second statement and is played by the
clarinet two measures before rehearsal 5. (Figure 5.11) The second and third
appearances are skillfully linked as the two sixteenth notes from the second appearance
transform from merely pick-up notes to a significant component of motif A. The second appearance’s sixteenth note pick-ups sound the same pitch as the first note of the motif, an e’. Stravinsky does not keep the pick-up notes for the third appearance on the same pitch; instead, he begins motif A promptly on the pick-up notes. He also delays the last note of motif A until the pick-ups to rehearsal 5. The second and third appearances are also similar as they are heard in octaves with the third appearance in the clarinet being heard at the octave below. While the clarinet is playing motif A, the narrator says in rhythm, “Just ten days of hard earn’d leave,”. Immediately following this statement, the violin plays a fragment of motif A, which leads directly to the bassoon solo.

Figure 5.11: Appearances of motif A in the cornet and clarinet
While the bassoon plays, the clarinet sustains an $e''$. When the bassoon rests briefly, the clarinet plays another appearance of a fragment of motif A, (Figure 5.13) which occurs directly after the narrator states, “And he’s tramp’d from morn till eve.” This is nearly an exact repetition of the fragmented motif A heard in the violin in measure 33. (Figure 5.12)

![Figure 5.12: Fragment of motif A heard in violin](image)

At rehearsal 6, the clarinet plays fragments of the both melody A and motif A. (Figure 5.14) The clarinet is first given a dotted eighth, sixteenth note, which can be compared to melody A. After repeating that twice, the clarinet plays a fragment of motif A and a pattern of an eighth note followed by two sixteenths on an $a$. 

![Figure 5.13: Fragment of motif A heard in clarinet](image)
In measures 44-46, Stravinsky writes motif A in the clarinet. Unlike other appearances of motif A, on this occasion it is heard twice successively and at its highest pitch level. The clarinet gives an exact repetition of the third appearance of motif A, (Figure 5.15) except that it is heard two octaves higher and generally in the clarinet’s altissimo register. (Figure 5.16) It should also be noted that though it repeats exactly, Stravinsky only slightly changes the motif by asking the clarinetist to stress different notes at the repeat because he shifts the meter.
At rehearsal 8 the winds come together to play melody B, while the contrabass plays its ostinato. The violin joins the contrabass by playing a similar ostinato figure. (Figure 5.17)

Figure 5.17: Melody B heard in the winds and percussion and the contrabass ostinato

Following the appearance of melody B, a full appearance of motif A is heard in the cornet; midway through that appearance, the bassoon interjects and almost completes an additional statement of motif A. Following this statement of motif A, the entire ensemble rests except for the contrabass, which continues its ostinato. With most of the ensemble resting, the narrator states, “Still must trudge, tramp and trudge and roam.”

These words are noteworthy because Stravinsky seems to make the music “tramp, trudge and roam”. Immediately following this statement, Stravinsky presents motive B that is chromatic and ranges a minor third. (Figure 5.18) He makes the music “tramp”
and “trudge” by composing motive B to continuously make successive appearances and putting it in the highest ranges of each instrument. Stravinsky makes the music “roam” by gradually lowering the repetitions of motive B by a half step. He also makes the music “wander” by changing the instrumentation. The first three appearances are played by the clarinet, bassoon, and trombone, while the remaining appearances are played by the clarinet, cornet and trombone. (Figure 5.19)

Figure 5.18: Motive B
Figure 5.19: Entire section of successive motives
After the completion of the successive motives, the bassoon repeats a fragment of the melody B four consecutive times while the narrator states, “Longs to find himself at home, Counts the weary miles to come.” Perhaps the bassoon repeats the fragment of melody B multiple times to convey the exhaustion felt by Soldier. The clarinet interrupts these repetitions and together the clarinet and bassoon play the introductory material (Figure 5.21) played originally by the cornet and trombone. (Figure 5.20)

Figure 5.20: Opening statement heard in the cornet and trombone

Figure 5.21: Closing statement heard in the clarinet and bassoon
Music to Scene I “Airs by a Stream”

Layout:

<table>
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<tr>
<th>Modified Ternary</th>
<th>Length</th>
<th>Clarinet</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
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<td>mm. 2-3&lt;br&gt;measure 1&lt;br&gt;mm. 20-21&lt;br&gt;mm. 7-9, Reh. 1</td>
<td>5.22&lt;br&gt;5.23&lt;br&gt;5.24&lt;br&gt;5.25</td>
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<td>A</td>
<td>Melody D</td>
<td>mm. 85-89</td>
<td>5.29</td>
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Table 5.2: Layout of Music to Scene I “Airs by a Stream”

Figure 5.22: Motive A
Figure 5.23: Ostinato A

Figure 5.24: Example of Bassoon fragment of melody developed in B section

Figure 5.25: Example of the fragmented melody between appearances of motive A
Figure 5.26: Melody A heard in the clarinet followed by melody B, also heard in the clarinet

Figure 5.27: Ostinato B
Prior to the start of Music to Scene I, the Soldier enters the stage where he decides to rest after his tiresome walk. While he is looking for a picture of his girlfriend, he rummages about and brings out his fiddle. He begins to tune the fiddle and states, “Tis a
cheap and gimpfack thing, and out of tune in every string.” After this statement, The Music to Scene I begins.\textsuperscript{75}

The use of the clarinet in Music to Scene I “Airs by a Stream”:

The contrabass opens the Music to Scene I by playing ostinato A, while the violin plays motive A. Between the appearances of motive A, Stravinsky gives the violin melodic material that continuously expands between each motive A interjection. Along with the violin, the bassoon is also given fragments of a melody throughout the A section.

The clarinet enters at the beginning of the B section, with melody A, which can be compared to the bassoon’s melodic fragment found in the A section. (Figures 5.30 and 5.31)

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{bassoon_melodic_fragment.png}
\caption{Bassoon melodic fragment}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{melody_a_clarinet.png}
\caption{Fragment of melody A (clarinet)}
\end{figure}

The clarinet expands upon the bassoon melodic fragment and proceeds to develop the fragment into a complete melody (melody A). (Figure 5.32) After the clarinet finishes playing melody A, the violin once again interjects with motive A.

\textsuperscript{75} See above libretto.
After the violin interruption, the clarinet plays melody B. Unlike the clarinet’s first melodic statement (melody A), its second, melody B, contains more syncopation, an increased number of grace notes, faster moving note values and encompasses a higher pitch range, eventually putting the clarinet in its altissimo register. It is during the clarinet’s presentation of melody B that the devil appears. Perhaps Stravinsky made considerable changes to melody B to assist in characterizing the devil.

After the clarinet has completed playing melody B, the violin becomes the leading melodic voice and draws material from the fragments of the melody played by the bassoon in the A section and also from melody B heard in the clarinet. As is often the case in this number, the melody, still heard in the violin, is interrupted. The winds disrupt the violin melody by playing seven consecutive eighth notes at rehearsal 10, which in turn foreshadows the violin’s subsequent measure. (Figure 5.33) What is especially significant about these two measures is Stravinsky’s shift in meter. Rather
than breaking those seven notes into two measures, perhaps a 4/8 followed by a 3/8, Stravinsky beams them all in a single measure, which accentuates his desire for each of those notes to be equal and metrically unaccented.

The violin concludes its melody one measure before rehearsal 11 and begins playing ostinato B. The clarinet enters four measures later and plays melody C. Melody C is comparable to melody B, as its material is similar to the first group of sixteenth notes (one measure before rehearsal 7) found in melody B. (Figure 5.34) Melody C is also similar to melody B as it likewise discusses the actions of the devil, “The Devil hides himself”. It should also be noted that the clarinet ceases successive sixteenth notes for one measure and instead plays an eighth note on the first two beats and a sixteenth note on the last in measure seventy-three. It is during this time that the violin repeats the
clarinet’s material from the previous measure and the cornet recommences ostinato B.

The clarinet’s melody C and the B section ends with a clarinet flourish three measures after rehearsal 12. (Figure 5.35) Perhaps it is exactly at this moment that the devil finds a place to conceal himself.

![Figure 5.34: Melody B heard in clarinet](image)

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The A section returns with the contrabass playing ostinato A and the violin motive A. As before, the fragments of melodic material are interjected between the appearances of motive A; however, unlike the opening A section, the bassoon presents a complete melody (melody D). The Music to Scene I concludes with a violin flourish, which may represent the startled soldier, “Here the Devil steps up to the Soldier who springs up in alarm.”
**Music to Scene II “Pastoral”**

Layout:

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<tr>
<th>Modified Ternary</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-14</td>
<td>B-flat</td>
<td>Clarinet introductory material Duet A</td>
<td>1-2</td>
<td>5.36</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>'3-14</td>
<td>5.37</td>
</tr>
<tr>
<td>B</td>
<td>15-31</td>
<td>B-flat</td>
<td>Second appearance of the introductory material Melody A Melody B</td>
<td>mm. 15-18</td>
<td>5.38</td>
</tr>
</tbody>
</table>
|                  |         |             |                                                                  | mm. 19-25  
|                  |         |             |                                                                  | mm. 26-31                                                                               | 5.39    |
|                  |         |             |                                                                  |                                                                                         | 5.40    |
| A                | 32-43   | B-flat      | Bridge Duet B                                                    | mm. 32-35                                                                               | 5.41    |
|                  |         |             |                                                                  | mm. 36-end                                                                               | 5.42    |

Table 5.3: Layout of Music to Scene II

![Figure 5.36: Clarinet introductory material](image-url)

Figure 5.36: Clarinet introductory material
Figure 5.37: Duet A between the bassoon and clarinet

Figure 5.38: Second appearance of clarinet introductory material

Figure 5.39: Melody A
Figure 5.40: Melody B

Figure 5.41: Bassoon and clarinet solos that bridge the B section to the return of the A’ section

Figure 5.42: Duet B beginning the third measure after rehearsal 5
Relation to the text:

The Music to Scene II begins directly after the Reader states, “And now I ask you: what am I to do? Now what am I to do?...” The Reader is explaining the thoughts of the Soldier, who is unsure of his future. He is uncertain of his future because he expected everyone to be overjoyed with his arrival home, but instead, no one knew who he was. Because his friends and loved ones did not recognize him, he quickly realized that the Devil kept him not for three days, but three years! The Soldier grows very angry that he was taken for a fool and surrendered his violin to the Devil.

I oughter have known the sort he was; instead of which I listened to him; listened like a fool, and let him have my fiddle. What a silly blighter!

The use of the clarinet in Music to Scene II, “Pastoral”:

The Music to Scene II, “Pastoral”, begins with the Soldier feeling cheated and contemplating the measures he could take to make his life as it was before he met the Devil. The clarinet in B-flat opens Music to Scene II with two measures of introductory material while the violin sustains a c’ and b’, a seventh apart. The bassoon enters in the second measure with a sustained f” and in the third measure plays melodic material based on the pitches f-sharp’, c-sharp’” and g-sharp’. The clarinet joins the bassoon after it has established the melody and together they play duet A. (Figure 5.43) Whenever the bassoon sounds a g-sharp’ in the melody, the clarinet sounds a dissonant g-flat’” (f-sharp’”) in a similar rhythm. This pattern changes in the eighth measure as the clarinet no longer solely plays g-flat’”; the clarinet is heard in the third measure of rehearsal 1 playing an e-flat”. The clarinet becomes more independent from the bassoon and their parts begin to intertwine with each moving on separate eighth notes within the measure.
The bassoon is eventually diverted from its melodic role and plays an accompaniment while the clarinet presents the melody.

![Sheet music image](image)

Figure 5.43: Clarinet introductory material and duet A

At the conclusion of duet A, the clarinet makes a statement of its opening material which leads to the B section. The restatement of the opening material is slightly altered as it is four measures rather than two and it ends on an a-flat’ rather than a g-flat’. The B section begins with a cornet solo (melody A) that uses the pitches of the pentatonic scale. With the completion of melody A, the clarinet enters with a four measure melody
(melody B) based on the pitches $d$-$flat''$, $e$-$flat''$, $a$-$flat''$, and $b$-$flat''$. Melody B is heard twice with the second beginning similarly to the first, but omitting a portion of the original and including an $e$-$flat''$ on the downbeat and final beat of the flourish. (Figure 5.44)

![Figure 5.44: Clarinet melody B beginning four measures before rehearsal 4 and concluding three measures after rehearsal 4](image)

These flourishes are the fastest moving notes of the Music to Scene II. Perhaps Stravinsky was trying to express the angst felt by the cheated soldier. These flourishes are uncharacteristic of the otherwise solemn movement.

Following melody B, a bridge emerges that begins the A’ section. This four measure bridge begins with the bassoon, which plays a one measure melody twice. The clarinet enters on the second half of the bridge and plays material from melody B. Stravinsky takes a fragment of the previous clarinet solo and uses retrograde to begin the
clarinet’s portion of the bridge. This bridge ultimately leads to duet B. Duet B is similar to duet A as an exact restatement of measure nine through fourteen is made; except, in duet B it is transposed up a minor third.

Upon the completion of Music to Scene II, the Devil and the Soldier meet again. The Soldier attacks the Devil with a drawn sword and saying, “Oh, you blasted scamp! I’ll show you how!...You scamp, you cheat, you villain, you shall see!...” The Devil is able to calm the Soldier by reminding him that he still has the priceless book, which he asks the Soldier to retrieve from his knapsack. When the Soldier has the book in hand, the devil takes out the violin and concludes by stating, “Mine’s mine, and yours is yours; and so, you see: Each one has got his property.” The second scene closes with a nearly exact repetition of the bassoon and clarinet duet in the A section. (Figure 5.45)

Figure 5.45: Nearly an exact repetition of duet A
Music to Scene III “Tunes by the Brook-side”

Form

Clarinet: Tacet

Music to Scene III reprises much of the music from the Music to Scene I. Stravinsky takes segments of the Music to Scene I, rearranges them, and unites them to create the Music to Scene III. The clarinet is not included in the Music to Scene III; the bassoon, trombone, violin and contrabass are heard with the violin taking the central role. The violin is probably featured at this point as it represents within the work the things in life that cannot be purchased, but bring the most nourishment to the soul.

Relation to the text:

Prior to the first of two performances of Music to Scene III, the narrator explains that the soldier decided to make the best of his seemingly immoral deal and read the book. Upon reading the book, all the cash he wanted came his way, which resulted in his ability to purchase things that pleased him. He soon realizes however that having every possession is equal to having nothing because material items are not the most valuable part of life. While Music to Scene III is first played, the narrator states:

When one was lying on the grass-things good to hear and good to touch, Things that are shared by all the world, and do not cost us over-much,

By all the world, but not by me. Week-ends, evenings in garden plots, Folks busy with their flowers; busy with ‘Watering Pots.’

Where little girls play ‘Hide and seek’ or dance, One slips behind the hedge, sits on the grass, The servant comes along and fills your glass. Dear homely things well worth remembrance…
The music ends and the narrator continues by stating,

They have nothing, they’ve all;
I have all and yet nothing!

Nought, nought! These joys are gone beyond recall.
Ah Satan, you have robbed me of my all!

What shall I do? Perhaps the book can tell.

Come book, explain me this, the while I read:
Others are happy, how do they succeed?

Give me, O book, the key of happiness,
And teach me how to lose all I possess.

The telephone rings…
“Hullo:…” Sir,
Regarding your account, may I refer..”
“Some other time:… The Telephone again…” Not now…
Another day”…
But you, my book, come to my aid, because
I long, I long to be what once I was.

The Music to Scene III is heard a second time following a dialogue between the Devil and the Soldier. The Devil, now disguised as a peddler woman, offers the Soldier many enticing items such as brooches and chains, rings, laces, a medal, a mirror, and a pretty picture in a frame. After the Soldier refuses all of the items offered, the Devil presents a violin. Immediately enticed, the Soldier asks, “How much? How much? I said…” The Devil’s response is, “Sir, between friends a bargain soon is made. I’ll let you try it first; the tone is nice; And afterwards we can discuss the price.” While the Music to Scene III is playing, the Soldier takes the violin, but it gives no sound. Frustrated, he throws the fiddle with all his might into the winds and near the end of the second hearing of Music to Scene III, tears the book to pieces.
PART II

The Soldier’s March “Marching-tunes”

Layout:

<table>
<thead>
<tr>
<th>Modified Ternary</th>
<th>Pitch materials</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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<tr>
<td>A</td>
<td>Diatonic</td>
<td>1-46</td>
<td>A</td>
<td>Introductory material</td>
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<td>5.46</td>
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<td>Melody A</td>
<td>mm. 8-14</td>
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<td></td>
<td></td>
<td>Melody B</td>
<td>mm. 15-23</td>
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<td></td>
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<td></td>
<td>Motif A</td>
<td>measure 22</td>
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<td></td>
<td>Ostinato A</td>
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<td></td>
<td></td>
<td></td>
<td>Closing material</td>
<td>mm. 44-46</td>
<td>5.51</td>
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<td>B</td>
<td>Chromatic</td>
<td>47-66</td>
<td>A</td>
<td>Motive B</td>
<td>47-66, Reh. 5-8</td>
<td>5.53</td>
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<tr>
<td>A'</td>
<td>Diatonic</td>
<td>67-end</td>
<td>A</td>
<td>Repeating fragments of melodic material</td>
<td>67-70, Reh. 8-9</td>
<td>5.54</td>
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<td></td>
<td></td>
<td>Similar statement of the Introductory material</td>
<td>71-end, Reh. 9</td>
<td>5.54</td>
</tr>
</tbody>
</table>

Table 5.4: Layout of The Soldier’s March, Part II

Figure 5.46: Introductory material in the trombone and cornet
Figure 5.47: Melody A

Figure 5.48: Melody B

Figure 5.49: Motif A
Figure 5.50: Ostinato A

Figure 5.51: Closing material

Figure 5.52: B section from The Soldier’s March Part I
Figure 5.53: B section from The Soldier's March Part II (fragmented)

Figure 5.54: Conclusion of the Soldier's March, Part I
The use of the clarinet in The Soldier’s March “Marching-tunes”:

Part II begins similarly to the Part I as The Soldier’s March is heard first, although reconstructed. Stravinsky uses the same technique to create Part II of The Soldier’s March as he did for Music from Scene I and III. He deconstructs The Soldier’s March from Part I, reorganizes excerpts from it, and uses the excerpts to form The Soldier’s March for Part II. The first eight measures of the Soldier’s March in Part II are exactly the same when compared to The Soldier’s March in Part I. He continues to closely follow The Soldier’s March from Part I, omitting only a few measures of the bass line. He probably chose to eliminate these measures because in Part I, the narrator speaks during these measures; the narrator does not speak in Part II until many measures later.

At rehearsal 2, melody B is heard. This material is exactly the same as rehearsal 8, also known as melody B, of the March in Part I.

At the completion of melody B, the clarinet and bassoon perform a similar statement of the introductory figure originally found in the cornet and trombone at rehearsal 3, which leads directly to a statement from the narrator, “Somewhere twixt Rock-hill and Lode, Trampling straight along the road.” At the conclusion of this statement, the clarinet and bassoon make another similar statement to the introductory material and the narrator once again makes a statement saying, “Where’s he going? Who can say? Walking trudging all the day. Past the brook and bridge he goes. Where’s he off to? No one knows.” It is during this narration that fragments of the introductory material and motif A are passed between players. The music ends with the bassoon and cornet giving a final statement similar to the introductory material. After the completion of the A section, the narrator continues by saying,
He does not know himself, the wherefore or the where,
He keeps on tramping there,
But where he does not care.

Of all the riches that he had nothing is left to-day;
Without a word to any one, he turn’d and ran away.

And now he’s as he was before,
Minus the sack and all it bore.

The music of the March commences, and the B section begins, after the Reader completes the above statement. Stravinsky reuses the music from the B section in the March in Part I; the B section is restated exactly in Part II. Unlike this section in Part I, the narrator rhythmically speaks while the ensemble is heard. (Figure 5.55) The Reader states,

Has he taken the path to Lode
Because it is his homeward road?

No, no! That’s not his way!
Now his back is turn’d to Lode;

Still he tramps,
Stravinsky may have decided to include this section for the March in Part II because it is associated with negative connotations in each appearance of the March. In Part one, the
the soldier felt, “Still must trudge, tramp and trudge and roam,” In Part II, he suddenly questions his path, convinces himself that he is no longer welcomed in his hometown, turns away from it and becomes more and more distant from it. The narrator states, “Has he taken the path to Lode Because it is his homeward road? No, no! That’s not his way! Now his back is turn’d to Lode;”

As in the March from Part I, after the motivic section concludes, Stravinsky gives the bassoon a repeated fragment of the melody four consecutive times. While the bassoon plays its fragmented melody, the Reader continues to speak, saying.

still he tramps,  
Trudges all the day…  
Trudges on all day.

The clarinet and bassoon conclude the March by playing a similar figure to the introductory material, originally played by the cornet and trombone. (Figure 5.56)

![Figure 5.56: Closing measures of The Soldier’s March in Part II](image)
The Royal March

Layout:

<table>
<thead>
<tr>
<th>Quasi-Sonata Form</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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<tbody>
<tr>
<td>Exposition</td>
<td>1-38</td>
<td>B-flat</td>
<td>Theme I, Theme II, Motive C, Melody A</td>
<td>mm. 1-10, mm. 10-15, Reh. 1-2, mm. 23-25, mm. 31-38 Reh. 5-6</td>
<td>5.57, 5.58, 5.59, 5.60</td>
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<tr>
<td>Development</td>
<td>39-102</td>
<td>B-flat</td>
<td>Fragments of Theme I &amp; II, Motive C</td>
<td>Heard throughout the section, mm. 58-59</td>
<td>5.61, 5.62</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>103-end</td>
<td>B-flat</td>
<td>Theme I, Theme II, Motive C</td>
<td>mm. 104-106, mm. 107-112, mm. 127-129</td>
<td>5.57, 5.58, 5.59</td>
</tr>
</tbody>
</table>

Table 5.5: Layout of The Royal March

Figure 5.57: Theme I (Trombone)

Figure 5.58: Theme II (Cornet)
Figure 5.59: Motive C

Figure 5.60: Melody A

Figure 5.61: Example of how Stravinsky fragments Theme II in the Development section
At the conclusion of Marching Tunes, the narrator continues to express the actions of the Soldier. He states that the Soldier feels that it is time to take a moment’s rest, “I’ll call a halt, thinks he.” It is at this moment that he happens upon an inn. Once in the inn, he notices a crowd around the hearth and hears a loud, persistent drum. He quickly learns that the drum is blaring because the King’s daughter is, “sick and suffering, ill and weak. And cannot eat, or sleep, or speak;”. The drum is used to make announcement that the king will “give his daughter and her wealth to any one who can restore her health.” The Soldier does not consider helping the princess until he is approached by an unrecognizable man in the inn. The man says to the Soldier,
The daughter of the King, my boy—the King.

What? Don’t it seem for you the very thing?

Because you see, I’m spliced; done for life;
But you’re at liberty to take a wife.

A doctor’s all they want. No risk to run.

The Soldier replies:

Say: I’m a doctor (yes, a Soldier one).

The man continues to convince the Soldier:

And if you don’t succeed, no ‘arm is done.
Why not?

The Soldier now persuaded says:

Why not indeed? I’ll sprint.
Goodbye old boy, and thank you for the hint.

The Soldier, “Rose from his chair and straightway went. Rose, cross’d the threshold, went to meet his fate. But when he reached the Royal garden gate, The sentinel detained him, parleying: “Where am I going? Going to see the King.” With those words, the “Royal March bursts forth”.

The use of the Clarinet in the “Royal March”:

The trombone opens with the melody, theme I, while the rest of the ensemble plays an eighth note generally on the off-beats; the ensemble is heard on every other eighth note no matter the time signature. As is common throughout the work, Stravinsky specifically shifts meters frequently here. After the trombone’s statement of theme I, the cornet in B-flat enters with theme II. While the cornet plays its melody, the rest of the ensemble, excluding the trombone, provide a continuous eighth note rhythm. Each part
alone does not have consecutive eighth notes, but when they are combined; a constant eighth note pulse is obtained. The clarinet, bassoon, and violin have analogous rhythms while the contrabass and percussion rhythms are nearly the same. They are nearly the same because the percussionist does not play on every single eighth note as the contrabass, but when it is heard, its part aligns with the contrabass. (Figure 5.63) The cornet continues playing the melody; although, the second phrase, beginning at rehearsal 2, is considerably different from the first as it utilizes slower rhythms and the range is lower. The accompanying ensemble, not including the trombone, collectively continue to play consecutive eighth notes; however, in the second phrase, the clarinet, bassoon and violin play a skeletal rhythm of three eighth notes followed by an eighth rest, while the contrabass plays during their rests. It is a skeletal rhythm because the clarinet often plays two sixteenths rather than an eighth. The percussionist plays consecutive eighths throughout the second phrase of the cornet solo. It should be noted that the second phrase of the cornet solo never accompanies later appearances of the first phrase, theme I. (Figure 5.64)
Figure 5.63: First appearance of Theme I (Trombone) and Theme II (Cornet)
Figure 5.64: Second phrase of the cornet melody

At the conclusion of the cornet solo, the bassoon plays a motive that will be seen throughout the march and can be labeled as Motive C. (Figure 5.65) The remaining players rest as the bassoon presents the motive.
Figure 5.65: Motive C

This motive leads back to an exact statement of the first phrase of the cornet solo. Rather than continuing by restating the second phrase of the cornet melody, Stravinsky gives the clarinet, bassoon and trombone a new melody that can be related to fragments of theme I and II at rehearsal 5. (melody A) (Figure 5.66, 5.67, 5.68, 5.69 and 5.70)
Figure 5.66: Melody A

Figure 5.67: Fragment of the clarinet and bassoon melody

Figure 5.68: Fragment of theme I

Figure 5.69: Fragment of clarinet and bassoon melody
At the conclusion of melody A, a developmental section ensues. During this section, all of the instruments individually play motivic figures, but when heard together, their parts become a continual flourish of sixteenth notes. This can be clearly seen in the clarinet and cornet lines in the two measures before rehearsal 8. (Figure 5.70)

The motives continue to intertwine until Motive C is heard in the violin. As before, Motive C is heard unaccompanied. (Figure 5.72)
When Motive C concludes, the bassoon begins to play a different motive, based on a fragment of theme II, which is repeated five times beginning at rehearsal 9. Each repetition is separated by an eighth rest. The percussion and contrabass accompany the bassoon by playing an eighth note on the bassoons first and third successive eighth note. Eventually, the percussion and contrabass play on every other consecutive eighth note. (Figure 5.73) This bridging ostinato leads to a varied statement of theme II. (Figure 5.74)
Figure 5.73: Bridging ostinato
Figure 5.74: Varied return of the first phrase of the cornet melody

The cornet continues to play the melody after its varied statement of theme II. This melody is similar to that of theme I. (Figures 5.75 and 5.76)
The bassoon joins the cornet midway through this melody and they are heard in unison. (Figure 5.77) The cornet drops out and the bassoon finishes the phrase. While the bassoon is sustaining the last note of the phrase, the cornet plays a figure similar to Motive C at rehearsal 12. (Figure 5.78)
Figure 5.78: Appearance of a similar statement of Motive C in the cornet

After the varied statement of Motive C, the bassoon continues to play the melody, which is again followed by another varied statement of Motive C in the cornet. The bassoon resumes playing the melody based on theme I until the curtain rises.

When the curtain rises, the Soldier is seen sitting with a pack of cards, a pint bottle and a glass on a table that is lit by two candles. The Devil soon appears beside the Soldier with the violin held to his heart. The clarinet is the leading voice and is first heard playing, and then repeating, an arpeggiated flourish beginning in the chalumeau register and ending two octaves higher in the altissimo register. The clarinet’s repeated
sextuplets are supported by the same rhythmic figure in the percussion and trombone. The latter plays a six-note chromatic ascent that then repeats an octave higher. Stravinsky uses the flourishes to capture the audience’s attention immediately while the curtain rises. After the clarinet plays a similar flourish twice, it continues to be the leading voice and plays a melody similar to theme I. (Figure 5.79)
At the conclusion of the clarinet’s melody, the trombone makes a similar statement to theme I, which marks the beginning of the Recapitulation. As in the first
time theme I appears, it is again followed by an exact restatement of the first phrase of theme II, the cornet melody. Stravinsky does not have the cornet play the second phrase of theme II; instead, the bassoon plays a melody similar to theme I. The bassoon finishes its statement of theme I, which continues to be heard, not in the bassoon, but in the trombone and subsequently the cornet.

As the curtain falls, Motive C is played by both the clarinet and bassoon. The conclusion of Motive C leads directly to the return of theme I heard in the trombone. The Royal March closes with this final statement of theme I. (Figure 5.80)
Figure 5.80: A final appearance of Motive C and Theme I

The clarinet often plays a subservient role to the trombone and cornet, the latter generally performing the melody. The clarinet is primarily used to provide a base “marching” rhythm upon which the trombone and cornet can rest their melodies.
Stravinsky does occasionally give it fragments of the melody, but they are brief and never wholly develop. Although the clarinet is not generally at the forefront of the ensemble, it plays a more prominent role when the curtain rises. As the curtain lifts, Stravinsky wanted to capture the audience’s attention instantly and does so by composing a rapid flourish in which the clarinet is at the forefront of the ensemble. Although not a featured instrument in the Royal March, the clarinet is mainly used to accompany the melody, play flourishes, and perform fragments of the melody.

**The Little Concert**

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<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
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<td>54-120</td>
<td>A</td>
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<td>mm. 54-59, Reh. 13-14 mm. 95-105, Reh. 20-22 mm. 95-105, Reh. 20-22 mm. 95-105, Reh. 20-22</td>
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Table 5.6: Layout of The Little Concert
Figure 5.81: Motive A

Figure 5.82: Example of a fragment of melodic material, presented six measures before rehearsal 3 in the cornet line, between the appearances of Motive A

Figure 5.83: Example of a developed melody in the clarinet line from rehearsal 10 to 11
Figure 5.84: Omission of motive A, repetitive section

Figure 5.85: Ostinato A

Figure 5.86: Clarinet flourish that concludes the A section
Figure 5.87: Melody A
Figure 5.88: More developed statement of the repeated section found originally in the A section
Figure 5.89: Ostinato B

Figure 5.90: Ostinato C

Figure 5.91: Ostinato D
Figure 5.92: Clarinet flourishes that conclude the B section

Figure 5.93: Fragment of the trombone line
Upon the Soldier’s entrance into the palace he is sitting with a deck of cards thinking, “It goes all right. What say the cards? Let’s see. Nothing but trumps… All hearts… The seven, ten and three… And I keep asking: ‘Well, and why not you? A little wife-all to oneself… can it come true? A little wife-and a King’s daughter too…” At the conclusion of his thought, the Devil appears before the Soldier with the violin held to his heart and states,

You see I got here first.
How wrong you were to show such irritation;
You had such wealth and such consideration:…
A gust of temper-think what it will cost?
I fear, poor friend, you are completely lost.
The seven of hearts, the ten, the Queen-no less,
And then one says-ah! This means happiness!
And one believes it too?...But then, you see
You’ve left the precious remedy [fiddle] with me.

Now feeling discouraged the soldier states,

Tis true, a hopeless trap he’s caught me in,
He’s stol’n the only cure the violin-
And left me not one trump with which to win!

Feeling hopeless, the Solider leaves abruptly, but the narrator is able to convince him to stay by saying he could ban the Devil by purposefully ridding himself of all the money received from the Devil by losing bets on card games. With this thought, the
Soldier asks the Devil if he wishes to play card games. The Devil eagerly agrees and the Soldier loses all of his money. It is during these games that the Devil begins to drink too much and “totters more and more.” The narrator continues to help the Soldier by stating, “You see, he totters in a sorry plight. Listen to me: Get up; be quick, Give him a drink, that soon will put him right, And say: ‘Here’s to your health, Old Nick,’” The Soldier complies with the narrator’s advice and inebriates the Devil. While the Devil is comatose from the excess consummation of drink, the Soldier takes back his fiddle, stands by the Devil’s side and begins to play. \(^{76}\)

The use of the clarinet in “The Little Concert”:

Stravinsky begins The Little Concert utilizing only the clarinet, cornet and violin. The cornet is heard first presenting motive A, an ostinato motif, which is heard among the three instruments throughout the entire opening section. While motive A is established by the cornet, the clarinet and violin emphasize each quarter note beat. In the fourth measure, the clarinet and cornet reverse roles; the clarinet plays a fragment of the motive while the cornet reinforces the quarter note. (Figure 5.95)

\(^{76}\) See above libretto.
Figure 5.95: Opening measures of The Little Concert

The cornet is once again given motive A in the subsequent measure while the clarinet presents melodic material at rehearsal 1. This melodic material is fragmented as it is interrupted by the motive. It promptly makes a second attempt at rehearsal 2, and after another brief appearance, it is again interrupted by motive A. It is not until the third attempt two measures before rehearsal 3 that the clarinet is able to complete its melody. It should be noted that the fragments of the melody heard previously are based on this complete melodic statement. (Figure 5.96)
Figure 5.96: Fragments of the clarinet melody interrupted by motive A, followed by a complete melodic statement in the clarinet two measures before rehearsal 3

It is after this melodic statement that the melody plays a more prominent role than the motive; although, the motive is referenced within the melody. This can be clearly seen the measure before rehearsal 5 in the clarinet line. (Figure 5.97)
After the clarinet has finished its melodic statement, the texture changes at rehearsal 7, as the clarinet, cornet, violin and contrabass are all utilized. The clarinet and cornet have analogous rhythms and are only separated by a minor third while the violin and contrabass have consecutive chromatic eighth notes, the former playing on the D string. The clarinet and cornet remain on the same pitches; the clarinet sounding a $g''$ and the cornet an $e''$. The violin is given a pattern of six consecutive eighth notes, which is repeated continually (ostinato B). These pitches are the inversion of the clarinet melody heard previously (see rehearsal 5 from the example above). Likewise, the contrabass is also given a pattern of eighth notes that are repeated (ostinato A), but instead of a pattern of six pitches, the contrabass is only given four, creating a two-beat ostinato. (Figure 5.98)
After establishing this idea, Stravinsky gives the cornet and clarinet a similar six note figure originally played by the violin. (Figure 5.99) The cornet’s figure is repeated once and is similar in shape to the violin. (Figure 5.100) The clarinet’s figure is only heard once and its shape is similar to its preceding statement at rehearsal 5. (Figure 5.101 and 5.102) This figure is also heard in unison with the violin.
The bassoon makes its first entrance one measure before rehearsal 9 and plays the same five note figure that was played two measures earlier by the clarinet and violin at the lower octave. It should also be noted that the clarinet plays the same rhythm in conjunction with the bassoon, but their figures do not have the same shape. After this last statement of the five note figure, motive A returns in the clarinet, the violin plays a eighth note countermelody while the bassoon plays the first complete melody, which is similar to fragments of melody heard in the opening measures. Stravinsky marks *Solo, en dehors* (distant), in the bassoon part and score, which stresses the importance of the *p* marking in the clarinet, violin and contrabass parts. The clarinet joins the bassoon midway through its statement of the melody. Although they begin in octaves, they almost immediately become independent from one another at times intertwining their parts and at others playing concurrent rhythms. (Figure 5.103)
At the completion of the bassoon and clarinet melody, the violin concludes playing its countermelody and continues by playing melodic material. The remaining ensemble plays continuous eighth notes; the clarinet, bassoon, and cornet parts alternating eighth notes with the contrabass line. This melody and the A section come to a close when the clarinet plays a successive sixteenth note passage ranging from an f" to an d. (Figure 5.104)
The cornet is given melodic material (melody A) while the violin provides an accompaniment at the opening of the B section. From the opening of the B section until rehearsal 19, each member of the ensemble has melodic fragments that are passed among various instruments. At the onset, the clarinet plays these melodic fragments while the bassoon makes repeated interjections and the violin plays successive eighth notes. It should be noted that the clarinet’s successive performances of the fragmented melodies become more ornamented as it plays faster moving note values and expands its range into the altissimo register. (Figure 5.105)
Figure 5.105: Melodic fragments that are passed between various instruments

At the conclusion of the clarinet’s presentation of the melodic fragments, the full ensemble is heard and the trombone is given the melody which is shortly thereafter amplified by the clarinet two octaves higher. (Figure 5.106)
Figure 5.106: Trombone melody

Melody A is next heard in the violin, but is quickly transferred to the cornet and ultimately the bassoon. The violin begins melody A similarly to the previous phrase and as before, the melody is moved to another voice. Instead of melody A transferring to the cornet as it did in the first hearing, it is instead giving to the bassoon. The bassoon concludes melody A and leads the ensemble to new melodic material.

At the conclusion of the appearance of melody A, the clarinet is the main voice; however, the cornet and bassoon support the clarinet by playing concurrent rhythms three measures before rehearsal 20. Upon the completion of this phrase, the clarinet, cornet, violin, and contrabass all play repeated material; the clarinet continues to be the main voice, while the cornet, violin and contrabass play a distinct ostinato (ostinato d, c and b). For the clarinet line, Stravinsky uses successive chromatic pitches in stepwise motion as a
means of progression. (Figure 5.108) He uses a similar technique in the clarinet part in the Soldier’s March. (Figure 5.107)

Figure 5.107: Excerpt of clarinet part in Soldier’s March

Figure 5.108: Appearance of successive chromatic pitches in stepwise motion as a means of progression
At the conclusion of this repeated section, the narrator reads,

Princess, you now may be quite reassured,  
For certainly you’re going to be cured.

Now to your gracious presence we may speed,  
Because we have acquired all we need.

We dare to come, to venture, not in vain,  
Because we feel we are ourselves again.

We feel so strong and free—all can be braved,  
Since we have death escaped, you shall be saved

It is at the beginning of this statement that the clarinet, bassoon and cornet play consecutive eighth notes at a loud dynamic. The bassoon and cornet move by step (scalar) and in thirds, while the clarinet moves in wider intervals (arpeggiated). The trombone joins the ensemble to reinforce the successive eighth notes and to make the *subito p* in the subsequent measure more surprising to listeners. When the ensemble plays suddenly softer, the clarinet is given a trill, which leads to a rapid flourish ranging two octaves; the bassoon and cornet are given new melodic material; the violin plays a figure similar to previous melodies and the contrabass plays an ostinato that reinforces a two feel. This ostinato is unique because it is played with a double stop. The lower pitch always sounds a *D*, while the top note of each appearance of the double stop rises and falls using the following sequence of pitches *g, a, b, c-sharp’, d’, and e’*. After the clarinet flourish, the clarinet continues to play faster moving notes based on the last beat of the flourish, while the bassoon and cornet finish their statement of new melodic material. After the clarinet is through playing its last repetitions of the faster moving notes based on the flourish, the clarinet and cornet alternate sixteenth note figures. The
clarinet and cornet figures do not echo each other; however, Stravinsky does use the same pitches to complete the figures, and because of this, they are comparable. (Figure 5.109)

The alternating sixteenth note figures in the clarinet and cornet lead to a return of the A section. As before, the A section is defined by the appearance of the continual, repeating motive. The only significant difference between the A and A’ sections is the appearance of a trombone and bassoon countermelody. These instruments take their
material from the bassoon and cornet line just prior to the clarinet flourish. (Figures 5.110 and 5.111)

Figure 5.110: Bassoon and cornet line prior to the clarinet flourish

Figure 5.111: Bassoon and trombone countermelody during the return of the A section

After the instrumentation is reduced to clarinet, cornet and violin as it was in the opening section, The Little Concert concludes with a stinger by every member of the ensemble, except for the violin which plays two-sixteenth notes followed by an eighth.
Three Dances “Tango”

Layout:

<table>
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<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Clarinet</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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<td>5.112, 5.113, 5.114, 5.115, 5.116, 5.117</td>
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Figure 5.7: Layout of the Tango

Figure 5.112: Melody A

Figure 5.113: Melody B
Figure 5.114: Melody C

Figure 5.115: Clarinet ostinato I

Figure 5.116: Clarinet ostinato II
The Princess at the end of The Little Concert is still lying motionless in her bed. When the Soldier enters the room and begins to play, she opens her eyes, turns toward the Soldier and sits up in bed. When the Princess is healed by the Soldier, they begin to dance to the Tango, Waltz and Ragtime.

The use of the clarinet in the “Tango”:

The Tango utilizes the clarinet, violin and percussion, with the violin always performing the melodic material. The percussion is given an ostinato, which is only slightly altered throughout, and the clarinet is given two ostinati, a different one at each of its appearances.

The violin and percussion begin the Tango; the violin plays the melody while the percussion presents its ostinato. It should be mentioned that throughout the Tango Stravinsky restates intermittently a motive found originally in the violin part of Music to Scene I. (Figure 5.118)
Figure 5.118: Violin motive from Music to Scene I

The clarinet enters four measures before rehearsal 4 with a sextuplet flourish that echoes the violin in rhythm, but not in pitch. This clarinet flourish leads to a sustained note played by both the clarinet and violin. It is while this note is held that the Princess rises from her couch. When the Princess begins to dance, the clarinet and violin cease their sustained note and the violin plays melody B while the clarinet presents its first ostinato. (Figure 5.119)

Figure 5.119: Violin melody B and clarinet ostinato I

Ostinato I shifts after seven repetitions as Stravinsky does not put a sixteenth note rest between the eighth and ninth hearing; the clarinet instead plays the ostinato figure three
times without rest. After these three appearances, the clarinet continues to play ostinato I with a sixteenth rest included. The clarinet concludes ostinato I by fragmenting part of the ostinato figure and repeating it twice. This shift in clarinet ostinato I is more than likely due to the faster moving notes in the violin line and the realignment of the clarinet and violin parts when the violin makes a restatement of it melody. (See above example)

When the clarinet has completed ostinato I, the violin plays melody C while the percussion again joins the violin to play a varied version of the percussion’s original ostinato. The clarinet next enters three measures before rehearsal 8 with a slightly different version of its original sextuplet. (Figure 5.120) The second appearance of the sextuplet is slightly altered from the first as it occurs on the second beat rather than the first, its beginning is tied to a quarter note \(\text{g}\), and an \(\text{e-flat'}\) is added to the sextuplet. (Figure 5.121) The clarinet’s sextuplet, as before, echoes the violin’s sextuplet heard in the preceding measure. It should be noted that the violin’s second appearance of the sextuplet begins before the clarinet’s sextuplet; the last three notes of the violin’s sextuplet and the first three notes of the clarinet’s sextuplet align.

![Figure 5.120: First appearance of the sextuplet in the violin and clarinet](image)

Figure 5.120: First appearance of the sextuplet in the violin and clarinet
The clarinet’s second ostinato is heard immediately following a sustained note. The violin plays a similar melody during both of the clarinet ostinati. The clarinet ostinato II is similar to the first as it is only heard in the chalumeau register; although, it encompasses a greater range. It should be noted that Stravinsky does not exactly repeat the ostinato figure in the clarinet, as he is not consistent with his articulation markings. Stravinsky probably changed the articulations to add contrast to the violin melody. Generally, whenever the violin slurs, the clarinet articulates and when the violin articulates, the clarinet slurs. (Figure 5.122) At the conclusion of the clarinet ostinato II, the violin concludes the Tango by restating a similar motive from Music to Scene I and playing an eighth note which acts as an anacrusis to the Waltz.
Figure 5.122: Similar statement of violin melody B and clarinet ostinato II
Waltz

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<th>Length</th>
<th>Clarinet in</th>
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<td>mm. 1-9, Reh. 10-11, mm. 33-36, Reh. 14, mm. 79-80, Reh. 19, mm. 31-32, mm. 1-32, Reh. 10-13 &amp; mm. 56-end, Reh. 16-end, mm. 33-55, Reh. 13-16</td>
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Table: 5.8: Layout of the Waltz

Figure 5.123: Violin melody A

Figure 5.124: Violin motive A
The use of the Clarinet in “Waltz”:

As in the Tango, the violin continues to be the leading voice and plays the melody throughout. Stravinsky stays true to the Waltz style and the bassoon and contrabass
provide the “boom, chuck, chuck” by playing a quarter note on the downbeat followed by eighth notes on beats two and three (ostinato I and II). While the contrabass plays this entire rhythmic figure throughout most of the Waltz, the bassoon assists by playing on beats two and three.

The clarinet makes its first entrance at rehearsal 14. The clarinet first sounds in unison with the violin, but concludes its figure by playing consecutive eighth notes which range from a \( d' \) to a \( b'' \). Though not in the same intervallic structure, Stravinsky commonly writes a similar rhythmic figure in both the violin and cornet. This figure can be seen five measures before rehearsal 12 in the violin part and two measures before 13 in the cornet part. The clarinet and cornet consecutive eighth-note figures (motive C) are seemingly used to add a different tone color and to reinforce the violin melody, as they generally do not play a prominent role in the melodic structure. It should be noted that these consecutive eighth figures are seen in the clarinet and cornet parts throughout the entire Waltz and although they do not share the same intervallic structure, their shapes can be compared. (Figure 5.129)
Figure 5.129: Clarinet’s first entrance in the Waltz and motive C
The clarinet next enters three measures before rehearsal 16 when plays motive C. (Figure 5.130)

![Figure 5.130: An appearance of motive C in clarinet](image)

The clarinet plays a more prominent role at its next entrance as its consecutive eighth note figure becomes more melodically developed. The clarinet enters four measures before nineteen with its eighth note figure; however, instead of just using the figure, Stravinsky begins to develop it and the clarinet plays a counter melody that ultimately aligns with the violin melody. (Figure 5.131)
Figure 5.131: Clarinet countermelody beginning four measures before rehearsal 19 that ultimately aligns with the violin melody

The clarinet gives two more appearances of the consecutive eighth note figures before it changes its rhythm and style. One measure before rehearsal 21, the rhythm changes from consecutive eighth notes to a dotted eighth, sixteenth rhythm. The style also changes at this moment as the clarinet is now mostly articulating. Even though the style and rhythm change, this new figure can be compared to the clarinet’s first consecutive eighth note entrance, (Figure 5.132) as it is arpeggiated, covers a similar range and has the same fundamental rhythm.
Even though a new rhythmic idea is introduced, Stravinsky does not omit material heard previously in the Waltz; instead, he cleverly uses this new rhythm in conjunction with earlier melodies. As an example, the two measures heard before rehearsal 22 are nearly an exact repetition of the first two measures of rehearsal 19. (Figures 5.134 and 5.135)
At first, it is unclear exactly why Stravinsky chose to change the rhythm and style as it is noticeably different from the material heard previously in the Waltz. It becomes clear when the Ragtime begins. The dotted eighth, sixteenth rhythm is a significant component of the melody throughout the Ragtime and Stravinsky begins to use it in the Waltz in order to bridge the Waltz to the Ragtime both melodically and rhythmically. The clarinet plays a key role in this transition as it introduces this rhythm.

Just as the clarinet introduced the dotted eighth, sixteenth, the clarinet also introduces faster moving note values at the end of the Waltz (Figure 5.136) that will be comparable to a reoccurring figure heard in the clarinet in the Ragtime. (Figure 5.137) These faster moving note values found in both dances help to unify the Waltz and the Ragtime.
Figure 5.136: Clarinet at rehearsal 23, end of the Waltz

Figure 5.137: Clarinet at rehearsal 26, beginning of the Ragtime

**Ragtime**

**Form** - Through-composed

**Clarinet in A**

Layout:

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<th>Through-Composed</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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| mm. 1-88         | A      | Introductory material | mm. 1-8, Reh. 24-25  
Melody A  
Melody B  
Melody C  
Motive A  
Violin melodic ostinato | mm. 9-15, Reh. 25-26  
mm. 17-22  
mm. 51-57, Reh. 33-34  
mm. 16-33, Reh. 26-31  
mm. 20-26, Reh. 27-29 | 5.138  
5.139  
5.140  
5.141  
5.142  
5.143 |

Table 5.9: Layout of the Ragtime

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Figure 5.138: Violin Introductory material

Figure 5.139: Violin melody A

Figure 5.140: Bassoon melody B
The use of the clarinet in “Ragtime”:

Similar to the previous dances, the violin continues to most often perform the melodic material in the Ragtime. While the violin plays introductory material at the beginning of Ragtime, the percussion and contrabass play consecutive eighths. The contrabass highlights the first and fourth eighth note of the ostinato as the percussion plays wide leaps on these particular beats. The clarinet enters with the bassoon two
measures before rehearsal 25. Initially they play consecutive eighths with the accompaniment, but in the subsequent measure, they highlight the dotted eighth, sixteenth rhythm found in the violin melody. (Figure 5.144)

Figure 5.144: Opening measures of the Ragtime

The violin continues by playing melody A in the following phrase, in which the dotted eighth, sixteenth rhythm remains. Similar to the previous phrase, the clarinet and bassoon emphasize this rhythm, although not always together. The first time that this
rhythm occurs in the violin’s melody, neither the bassoon, nor clarinet reinforces it. The second time the violin plays this rhythm; it is accentuated by both the clarinet and bassoon. In the subsequent measure, the bassoon alone plays this rhythm with the violin. The phrase culminates when the clarinet plays the dotted eighth, sixteenth rhythm with the violin. This last appearance of this rhythm is different from the previous occurrences because the pitches in both the violin and clarinet ascend. Prior appearances of the rhythm either descend or stay within a small intervallic range. This ascent puts the clarinet into the altissimo register and leads to the bassoon solo, melody B. (Figure 5.145)

Figure 5.145: Appearance of dotted eighth, sixteenth rhythm in the violin, bassoon and clarinet

While the bassoon plays melody B, the violin plays an accompaniment. Within this accompaniment is a rapid triplet flourish, motive A. Stravinsky wanted to highlight this portion of the accompaniment so he gives a similar figure to the clarinet. Whenever
the violin plays its rapid triplet flourish, the clarinet does the same. This triplet flourish (Figure 5.147) can be compared to the flourish found at the end of the Waltz in the clarinet part, (Figure 5.146) as they employ thirty-second notes and have a similar intervallic structure. While they both utilize thirty-second notes, the flourish at the end of the Waltz employs two, whereas the flourish in the Ragtime makes use of three. They are also similar in their intervallic construction. When the first note of the flourish figure, in the Waltz, is included as a part of the flourish, the intervallic construction is a minor third, followed by a perfect fifth and lastly a major second. The flourish in the Ragtime; although not in the same order, uses the same intervallic construction: a perfect fifth followed by a minor third and a major second

Figure 5.146: Clarinet figure at rehearsal 23 of the Waltz

Figure 5.147: Clarinet figure at rehearsal 26 of the Ragtime

At the conclusion of the bassoon melody, the violin plays a melodic ostinato while the ensemble generally rests beginning at rehearsal 27. The ostinato leads to more flourishes in the clarinet and violin, and appearances of fragments of the bassoon’s
melody combined with the dotted eighth, sixteenth rhythms. This section concludes when the clarinet, trombone, and violin all play the consecutive dotted eighth, sixteenth rhythm, with the clarinet and violin playing in unison four measures after rehearsal 30.

(Figure 5.148)
After the violin, clarinet and trombone play the dotted eighth, sixteenth note rhythm, the violin, clarinet, bassoon and cornet intermittently play the unifying rhythm. The violin continues to be the leading voice by playing melody C at rehearsal 33 while the clarinet and contrabass provide a new accompaniment. This phrase comes to a close when the clarinet and trombone play successive sixteenth notes. (Figure 5.149)
Just as the trombone and clarinet ended the phrase with sixteenth notes, the violin begins the subsequent phrase with three sixteenth-note pick-ups. This anacrusis leads to an appearance of the violin’s melodic ostinato. Unlike the first time the melodic ostinato is heard, the violin is now heard with the percussion, which emphasizes the ostinato.
Figure 5.150: Second appearance of the violin melodic ostinato, emphasized by the percussion

While the violin ostinato is heard, the trombone and bassoon play fragments from the original bassoon melody. (Figures 5.151 and 5.152)

Figure 5.151: Fragments of the original bassoon melody found at rehearsal 29
At the conclusion of the violin ostinato, the ensemble comes together to play the consecutive dotted eighth, a sixteenth rhythm. This leads to the violin melody, which is similar to its introductory material. As before, the dotted eighth, sixteenth rhythm is found in multiple instruments including the bassoon, clarinet and cornet while the melody is presented. The Ragtime concludes with an almost exact repetition of two measures prior to rehearsal 26; the appearance of the dotted eighth, sixteenth rhythm ascent.

(Figures 5.153 and 5.154)
Figure 5.153: Two measures before rehearsal 26

Figure 1.154: Last three measures of the Tango
The Devil’s Dance

Layout:

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<td>Motif A, Melody A, Melody B</td>
<td>mm. 2-3, mm. 19-24, Reh. 3, mm. 30-36, Reh. 4-5</td>
<td>5.156, 5.157, 5.158</td>
</tr>
</tbody>
</table>

Table 5.10: Layout of The Devil’s Dance

Figure 5.155: Opening measure to The Devil’s Dance
After the Princess and Soldier dance the Three Dances, the Devil enters, crawls around the Soldier and tries to snatch the violin away from the Soldier. Seeing the Devil sometimes drawing back, sometimes leaning forward and quicken his movement, gives the Soldier the idea of playing the violin. The Devil’s Dance is heard, which makes the Devil contort and eventually drop to the ground exhausted. The music ends just after the Princess and the Soldier grab the Devil by the paw and drag him off the stage.

The use of the clarinet in “The Devil’s Dance”:

The full ensemble, except for the percussion, accents four quarter notes in the opening measure. The trombone, violin and contrabass all play four consecutive quarter
notes while the clarinet, bassoon and cornet play eight successive eighth notes. In the subsequent measure, the bassoon and the contrabass play motif A. Motif A will appear throughout the entire Devil’s Dance. At the conclusion of this motif, the opening material is heard again. (Figure 5.159)

Figure 5.159: Opening measures of The Devil’s Dance

At rehearsal 1, the clarinet and bassoon continue to play eighth notes while the cornet, trombone, violin, and contrabass play quarter notes. While the clarinet and bassoon play the same pitches as the first measure, the cornet, trombone and violin change theirs. This is followed by another presentation of motif A in the bassoon, violin and contrabass; the violin and bassoon are heard in unison, while the contrabass is heard
at the octave lower. At the conclusion of motif A, the bassoon plays consecutive
sixteenth notes, which leads to a fragment of motif A in the clarinet that ranges from a $g''$
to an $f'''$. (Figure 5.160)
The next phrase begins with the clarinet, bassoon and cornet playing a fragmented melody at rehearsal 2. The fragment is unable to develop as motif A returns in the bassoon, violin, and contrabass, and ultimately the clarinet. The clarinet’s statement of the motif ranges from a $c'$ to an $e'''$. The conclusion of motif A leads to a more developed appearance of the fragmented melody (melody A) (Figure 5.162) originally heard at rehearsal 2. (Figure 5.161) Melody A is heard at rehearsal 3 in the clarinet and cornet.

Figure 5.161: Fragmented melody at rehearsal 2
At the conclusion of this melody, the violin plays the melody while the contrabass plays the same ostinato that was originally heard played by the same instrument in Music to Scene I. At the conclusion of this melody, the clarinet immediately plays a rapid flourish of sixteenth note triplets ranging from a $g'$-$sharp \ ' $ to a $c'$-$sharp \ '$. Included in this flourish of sixteenth note triplets are four consecutive thirty-second notes. Stravinsky uses them in order to move to the bottom of the flourish more rapidly.

This flourish leads to a violin melody (melody B) (Figure 5.165) which is taken directly from rehearsal 11 of the Little Concert. (Figure 5.164) The accompaniment is
similar to rehearsal 11 of the Little Concert, although some of the parts are transposed.

As the clarinet provides rapid moving note values in the Little Concert, the cornet concludes this section by playing faster moving note values.

Figure 5.164: Rehearsal 11 - 13 of the Little Concert
After the cornet flourish, the violin makes a similar statement of the cornet flourish. Following the violin flourish, an appearance of motif A is given by the clarinet mainly in its clarion register. The violin provides an ostinato in consecutive sixteenth notes. Following this appearance of motif A, the cornet plays a fragment of motif A, which leads to another statement of motif A in the clarinet and bassoon. This appearance is comparable to three measures before rehearsal 2. One more complete appearance of motif A is heard in the cornet before the consecutive eighth and quarter notes, heard at the onset of the Devil’s Dance, returns at rehearsal 9. (Figure 5.166)
Unlike the opening material, motif A is not heard between the appearances of consecutive eighth notes. Instead, the bassoon plays subsequent chromatic eighth notes that range from an $a'$ to a $c''$, a minor third. The clarinet develops the fragmented melody originally established by the bassoon. The clarinet pitches range from an $a'$ to a $c'$, also a minor third. The Devil’s dance concludes when the clarinet, bassoon, cornet, trombone, and contrabass play a sustained pitch while the violin tremolos. This sustained
note moves to an eighth note in every instrument except the trombone and percussion, whose last notes are two eighth notes. (Figure 5.167)

Figure 5.167: Concluding measures of the Devil’s Dance (Continued)
Figure 5.167: Continued
The Little Choral

Form - Through-composed

Clarinet in A

Relation to text:

After dragging the Devil off the stage, the lovers return to the centre of the stage and fall into each other’s arms. The Little Choral is heard.

The use of the clarinet in “The Little Choral”:

The full ensemble, except the percussion, opens The Little Choral with two consecutive whole notes. Each member of the ensemble either plays a sustained $d$ or $f$-sharp. The violin and contrabass play these whole notes as a tremolo. The winds exchange the melody throughout. The bassoon begins the melody after the opening sustained whole notes, which is next passed to the cornet. The ensemble subsequently comes together to play another sustained note based on the pitches $a$, $b$ and $c$-sharp. After the sustained pitch, the clarinet becomes the leading voice as it is heard in the altissimo register. The cornet next plays the melody and leads the ensemble to the last sustained note, a B major chord. (Figure 5.168)
**PETIT CHORAL [Little Chorale]**

Through-composed Length Clarinet in Names of the Melodies, Motives and Ostinati found in each section Measure and rehearsal number (where applicable) of their first appearance Figure #

<table>
<thead>
<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Clarinet in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
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<td>mm. 1-37</td>
<td>Violin ostinato A Contrabass ostinato B Motive A Trombone solo</td>
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<td>5.169 5.170 5.171 5.172</td>
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</tbody>
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Table 5.11: Layout of the The Devil’s Song
After the Soldier and Princess’s happy embrace, the Devil surprisingly thrusts his head through the door at the back of the stage. With this motion, The Devil’s Song begins. During The Devil’s Song, the Devil in rhythm states the following text,
Now the luck is on your side;
But the Kingdom’s not so great and wide…

Who tries the frontiers to traverse,
Recaught by me, his fate is worse.

So don’t attempt to do what’s not allowed,
Or back again to bed you’ll go, my Princess proud,
And as to that young prince, your plighted spouse,
Let him beware lest he my anger should arouse…

I’ll hand him over to my demon-hosts,
Who see that all alive he r (rrr) oasts.

The use of the clarinet in “The Devil’s Song”:

Although the clarinet is not included in The Devil’s Song, some important components of it will be discussed to understand The Devil’s Song within the context of the entire piece. The violin and contrabass begin by playing an eighth note ostinato, ostinato A and B, which is heard throughout. It only ceases when the cornet plays consecutive sixteenth notes and is slightly altered when the Devil recites the last two lines of his text.

The main focus of The Devil’s Song is the recitation of the Devil’s warning to the Princess and the Soldier. It is presented mostly in an eighth note rhythm to match the violin and contrabass ostinato. Along with the violin and contrabass, the cornet and trombone are also heard. The trombone is first heard in the twelfth measure when it plays a similar figure to its opening material in The Soldier’s March. (Figures 5.173 and 5.174) The Devil states, “Recaught by me, his fate is worse.” while the trombone plays this figure. Perhaps Stravinsky brought back the trombone material to emphasize the word, “Recaught”.

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Immediately following this statement, the Devil does not speak and the cornet plays consecutive sixteenth notes incorporating the pitches $b$-$flat$, $d'$, $f'$, $a$-$flat'$, $b$-$flat'$, $d''$, $g$-$flat'$, $e'$ and $e$-$flat'$ which is similar to the motif previously heard in The Devil’s Dance. Though different rhythms are used, the second appearance of this figure, also heard in the cornet, uses these pitches in the same sequence. This second appearance occurs when the Devil states the word “arouse”. “Rouse” is held by the Devil while the cornet plays the successive sixteenth notes. Just as the cornet figure is heard twice, the trombone figure is also heard twice. Its second appearance concludes The Devil’s Song and is heard while the Devil states, “Who’ll see that all alive he r(rr)oasts!”  (Figure 5.175)
Figure 5.175: Second appearances of both motive A (cornet solo) and the trombone solo
**Great Choral**

**Form - Through-composed**

**Clarinet in A**

Similarly to The Devil’s Song, the Great Choral puts emphasis on the text. Modeled after the Lutheran Choral, the text is heard during the fermatas that permeate the Choral. The winds generally intertwine their lines to present both the harmonies and melodies. The strings generally sustain pitches or tremolo.

**Relation to text:**

There are many fermatas throughout the Great Choral. It is during some of these fermatas that the Reader continues to narrate the tale. Stravinsky notes at the beginning of the Grand Chorale, “The reading is interrupted by repetitions of the Choral.” During the second fermata, just before rehearsal 1, the Reader makes its first statement, “One can’t add what one had to what one has,/Nor to the thing one is, the thing one was.”

During the third fermata, before rehearsal 2, the Reader states, “One can but choose; one has no right to all; ‘tis a bother;” At the fourth fermata, before rehearsal 3, the Narrator continues by stating, “But one joy at a time; two cancel one another.” The Narrator makes its fourth statement during the sixth fermata reciting, “’Now I have all, yes all,’ thinks he;/ And then on one fine day, says she;/ ‘I do not know a thing, my dear,/ About your past; I’d like to hear.’” In the subsequent fermata, the Narrator says, “‘Well, in the days so long ago/ I for a soldier had to go:/ Mother dwelt in a village cot,/ The road to which I’ve quite forgot.’” While the ensemble plays the last note of the Great Choral, the Narrator says, “‘Let us seek it, let us seek it!’…”'Tis prohibited./ ‘But, oh, we’d soon
come back again,’ she said, ‘And nobody would know.’” It is at this moment that the Grand Choral concludes. The Reader; however, continues with the following text,

She looks at him, his bride so true:
“I see you hanker to go too.
You do!...you do...you do! You do!

“I plainly see,” says the Princess.
And he replies: “I want you...guess?”
But she asks: “Is it to be yes?”

“But not before, you know”...He things and signs:
“Perhaps this time Mother would recognize...
Perhaps she’d come with us to live,
And then we should have all that life can give.”

They’re off! The journey’s end draws near.
The church and belfry now appear.

He is the first the boundary-line to clear.
She sits up on a milestone in the rear.

The use of the clarinet in “Great Choral”:

The opening phrase of the Great Choral (Figure 5.177) can be compared to The Little Choral, (Figure 5.176) as the winds intertwine melodic material while the violin and contrabass tremolo. Stravinsky keeps much of the same material from The Little Choral for the opening phrases of the Great Choral; although, he moves the lines to different voices. The clarinet is the highest voice among the winds; although, it does not always carry the melody.
Figure 5.176: Little Choral

Figure 5.177: First phrase of the Great Choral
In the second phrase, which begins at rehearsal 1 after the Reader makes its first statement; the clarinet stays within the clarion range and still intertwines its melodic material with the other wind instruments. The clarinet in the third phrase, which begins at rehearsal 2 after the Reader has made a second statement, plays entirely in its chalumeau register, adding a new tone color to the ensemble. (Figure 5.178) While Stravinsky has typically used the chalumeau register to blend within the ensemble, at this moment, the sound of the chalumeau register is unexpected by the listener and it draws their attention towards the clarinet.

Figure 5.178: Third phrase of the Great Choral

At the completion of the third phrase, the clarinet once again plays in its clarion register. It should be noted before preceding that the ensemble begins the Great Choral at a *forte* dynamic. With each consecutive phrase, the dynamic gradually softens. It is
unclear exactly why Stravinsky chose this dynamic arrangement; however, it is likely due
the Reader’s narration as the dynamic mostly softens slightly after each reading. The
biggest dynamic decrease occurs after the third phrase when the Reader states, “But one
joy at a time; two cancel one another.” The music following this statement decreases
from a *meno forte* to a *piano*. Perhaps the change in dynamics represents the thoughts of
the Princess, which for the first time are stated, or because the Princess gives the Soldier
the idea to visit his hometown. During the fourth phrase, the ensemble has reduced their
dynamic to *piano*. Subsequently, the penultimate phrase is marked with a *pianissimo* and
the clarinet plays once again in the chalumeau register; although, not as low as heard
previously. Putting the clarinet in this range enables it to easily play at the softer
dynamic. The clarinet continues to play in this range for the final phrase and as the
ensemble *decrescendos* to nothing, the Reader continues narrating text.

![Final phrase of the Grand Choral](image)

**Figure 5.179:** Final phrase of the Grand Choral
Triumphal March of the Devil

Layout:

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<td>5.180 5.181 5.182 5.183 5.184 5.185</td>
</tr>
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Table 5.12: Layout of the Triumphal March of the Devil

Figure 5.180: Melody A
Figure 5.181: Motive A

Figure 5.182: Melody B

Figure 5.183: Melody C
The Soldier and Princess make the journey to the Soldier’s homeland. When they almost reach their destination, the Devil confronts the Soldier and begins to play the fiddle, which he has acquired again. The ensemble plays the Triumphal March of the Devil while the Soldier hangs his head and begins to follow the Devil without rebellion. The Soldier’s Tale ends when a call is heard from the wings. The Soldier stops, but the
Devil insists. After they leave the stage, another call is heard, which is then followed by the curtain falling and the music coming to an end.

The use of the clarinet in “Triumphant March of the Devil”:

Stravinsky takes much of the material for the Triumphal March of the Devil from previously heard music. The March commences with a trombone solo, melody A, which is doubled by the violin, heard two octaves higher. The clarinet part is most comparative to the bassoon line, which plays constant eighth notes. Whenever the bassoon plays an $f$, the clarinet sounds an $a$. (Figure 5.186) This entire section can be compared to three measures before rehearsal 17 in The Little Concert. (Figure 5.187)

![Figure 5.186: Opening measures of the Triumphal March of the Devil](image)

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Figure 5.187: Three measures before rehearsal seventeen of The Little Concert

After the completion of the trombone solo, the violin plays motive A at rehearsal 1, (Figure 5.188) which is similar to the violin part in The Devil’s Dance after rehearsal 7, (Figure 5.189) or the violin part in Music to Scene I after rehearsal 14. (Figure 5.190)

Figure 5.188: Triumphal March of the Devil rehearsal 1
The cornet finishes the phrase by playing material similar to material from the Royal March. This cornet solo, melody B, (Figure 5.191) includes arpeggios and sixteenth-note triplets. The clarinet, specifically, plays a similar sextuplet figure in the Royal March. (Figure 5.192)
At the conclusion of the cornet solo, the violin plays melody C, which leads back to another appearance of melody A. It is at this moment that the violin plays a melodic ostinato (Figure 5.194) that is similar to rehearsal 28 of Ragtime. (Figure 5.193)

Figure 5.193: Violin ostinato in the Triumphal March of the Devil beginning at rehearsal 9

Figure 5.194: Violin part from Ragtime at rehearsal 28
After the violin plays a similar figure three times, the trombone plays a fragment of melody A. After the trombone statement, the violin continues playing its melodic ostinato. The violin’s ostinato ceases while the cornet and clarinet play a figure (Figure 5.195) that can be compared to the material found one measure before rehearsal 7 of the Soldier’s March. (Figure 5.196)

Figure 5.195: The Triumphal March of the Devil at rehearsal 6

Figure 5.196: Rehearsal 7 of the Soldier’s March
Stravinsky next makes an exact restatement of the opening material until four after rehearsal 2. After this restatement, the violin plays its melodic ostinato, which leads to another statement of the cornet and clarinet figure similar to the Soldier’s March. New material is heard at rehearsal 13 between the clarinet, bassoon and cornet. (Figure 5.198) This phrase is similar to the Royal March, beginning before rehearsal 8, (Figure 5.197) as the three parts have fragments that intertwine to complete melodic material. While the clarinet, bassoon and cornet play the melody, the violin plays its melodic ostinato.

Figure 5.197: Royal March two measures before rehearsal 8
At the conclusion of the trio’s melody, the violin continues to play its melodic ostinato.

The trio (Figure 5.200) is heard for the last time when they play similar material from the Little Concert. (Figure 5.199)
The percussion plays a melodic ostinato and concludes the Triumphal March of the Devil. It is thought that the percussion represents the Devil. Perhaps having the percussion concluding the work unaccompanied was Stravinsky’s way of indicating the ultimate victory of the Devil.

Stravinsky utilizes both the A and B-flat clarinet in *L’Histoire du Soldat*. Like the *Pribaoutki* and *Berceuse du Chat*, he makes use of the A clarinet more often than the B-flat. It should be noted before proceeding that the keys of both the clarinet and cornet part change concurrently; when Stravinsky composes for B-flat clarinet, he also composes for cornet in B-flat. Because he chose to have the clarinet and cornet play the same keyed instrument, it makes the analysis as to why he chooses to utilize the B-flat or A clarinet more involved. As an example, he may have written for the B-flat clarinet only because the B-flat cornet could play the music more efficiently than the A cornet; his preference for a particular keyed clarinet may have been overshadowed by the necessity to use a specifically keyed cornet. Information about the Stravinsky’s choices

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78 By putting the clarinet and cornet in the same key, Stravinsky could more easily transpose the parts for these two instruments.
of keys for the cornet will be taken into consideration when analyzing his use of A and B-flat clarinets, but space does not permit our investigating this question in detail.

Unlike *Pribouàtki* and *Berceuse du Chat*, Stravinsky does not typically feature the chalumeau and altissimo registers of the A clarinet and the clarion register of the B-flat. Although he uses both clarinets in each register, it should be mentioned that the highest written pitches for the clarinet throughout the entire work are asked to be played by the A clarinet in the Soldier’s March, which reinforces his preference for the sound of the A clarinet in the altissimo register. He uses all registers on each clarinet. With registration no longer factoring into Stravinsky’s choice of clarinet, other aspects such as range and ease of performance will be evaluated.

Because Stravinsky uses the B-flat clarinet less often in *L’Histoire du Soldat*, those sections of the piece will be analyzed first. The B-flat clarinet is used in the following numbers: Music to Scene II, Royal March, Devil’s Dance and Triumphal March of the Devil. It is surprising that he does not use the B-flat clarinet in the Soldier’s March as marches are typically associated with military bands, which commonly employ the B-flat clarinet; he uses the B-flat clarinet in all other marches in the work.

In the Music to Scene II, Stravinsky may have decided to utilize the B-flat clarinet due to the rapid moving notes found just before and after rehearsal 4. This passage may have been more difficult on the A clarinet as the clarinetist would have to play a $c\text{-}\text{sharp}'$ to an $f''$. The passage is still difficult on B-flat; however with the written $e'''$ played with an alternate fingering, the passage becomes significantly easier. Perhaps the B-flat clarinet was chosen to make this number technically easier for the clarinetist.
In the Royal March, the clarinet does not play a primary role. The cornet, however, has many solos throughout. Because of the prominent role of the cornet and the need to have its difficult flourishes executed fluently, Stravinsky may have chosen the key of B-flat for both instruments in order to facilitate ease of performance by the cornet. At the same time, the clarinet does have a few flourishes that would be more difficult to execute on the A clarinet. At rehearsal 8, the septuplet may be more difficult as the clarinetist would have to play their written g-sharp'' to a-sharp'' at the end of the flourish. The second difficult passage to execute on the A clarinet comes at rehearsal 14. The clarinet is given a G major arpeggio on the B-flat clarinet. When played on the A clarinet, this flourish becomes the G-sharp (A-flat) major arpeggio. This arpeggio would be more difficult due to the coordination between the left and right hands to execute the written c’’ to e-flat’’.

The Devil’s Dance utilizes the clarinet’s ability to play rapid flourishes; indeed, the fastest notes of the clarinet part are heard in this piece. The first appearance of rapid notes comes when the clarinet plays the motive that begins in the high clarion register and ascends to the altissimo. This motive is more easily played on the B-flat clarinet as it eliminates the awkward succession of pitches in the altissimo register. If played on A clarinet, the clarinetist would have to use both seventh and fifth partial fingerings, which is a difficult undertaking in rapid succession. The second flourish in the Devil’s Dance occurs at rehearsal 5. This flourish is highly difficult when played on B-flat clarinet due to the rapid alterations between the use of the left and right hand. As an example, the flourish begins with a written a-sharp’’, g-sharp’’ and f-sharp’’. On the A clarinet, the first three notes would become a b’’, a’’ and g’’, a much easier combination of notes to
play accurately. It is unclear why Stravinsky chose the B-flat clarinet for this number when specifically this flourish could be played more precisely if it were written for A clarinet. Perhaps other components of this movement necessitate the use of the B-flat clarinet rather than the pitch accuracy of the rapid flourish at rehearsal 5.

The B-flat clarinet is used lastly in the Triumphal March of the Devil. As in the Royal March, the clarinet plays a subservient role to the cornet, which is given more solos with rapid moving note values. The choice for the B-flat clarinet is probably due to the ease of playing the cornet solos, as the clarinet part would be equally demands whether played on B-flat or A clarinet. The range also suits either the A, or B-flat clarinet.

It is clear that Stravinsky commonly chose to utilize the B-flat clarinet due to ease of playing flourishes and perhaps in order to keep it in the same key as the cornet. The A clarinet is chosen over the B-flat clarinet likewise due to ease of performing rapid flourishes, but also because of range and quality of sound. Because the A clarinet is so commonly used throughout L’Histoire du Soldat, only the most significant clarinet moments will be discussed.

Beginning in the Soldier’s March, the A clarinet was used because the range extends to a c-sharp, the flourishes are more easily performed and Stravinsky particularly enjoys the sound of the A clarinet’s altissimo register as it soars over the ensemble. The c-sharp is not a recurrent pitch however it appears twice during the course of the march. The first appearance comes two measures before rehearsal 5 and the second is in the penultimate measure. There is a significant number of rapid passages throughout the March that are more easily played on the A clarinet. These passages are more easily
played on the A clarinet due to the avoidance of successive flats. The A clarinet soars over the ensemble at rehearsal 10 when it first plays its written $a'''$. This passage could be easily played by either the A clarinet or the B-flat; however, by studying the clarinet parts throughout this period, it is evident that Stravinsky prefers the sound production of the A clarinet in its altissimo register over the sound produced by the B-flat in this register. Because the clarinet stays in the altissimo for such an extended period of time here, it comes as no surprise that Stravinsky chose the A clarinet for this moment specifically.

The next significant A clarinet moment occurs just after rehearsal 12 in the Little Concert. At this moment, the clarinet is given a flourish that incorporates many large leaps. Although it is very challenging to play on the A clarinet, it would be even more difficult on the B-flat due to the alteration of fifth fingers. The most difficult move on B-flat clarinet would come at the very end of the flourish when the music would require the clarinetist to play a written $a$-flat to an $f$; a combination requiring the use of right and left little fingers in succession. The next flourish begins the fourth measure of rehearsal 23. This flourish is relatively easy on the A clarinet as it is based on the F major scale. It would be considerably more difficult on B-flat clarinet as it would be based on the E major scale. This scale is more challenging due to the coordination between the written $c$-sharp and $d$-sharp. Stravinsky also used the A clarinet in the Little Concert as the range is extended to a low $c$-sharp at rehearsal 22.

Stravinsky’s choice for the A clarinet in the Three Dances is clear for unique reasons. In the Tango, he no doubt chose the A clarinet for its ability to sound a $c$-sharp. He uses this note frequently in both of the clarinet ostinati. In the Waltz, the flourish
found at the end would be highly challenging if played on the B-flat clarinet as the clarinetist would have to play an \textit{f-sharp’} to a \textit{g-sharp’} rapidly. Similarly, in the Ragtime, the rapid notes found at rehearsal 26 would also be more demanding on the B-flat clarinet. On this clarinet, the music calls for a rapid movement from a \textit{c-sharp’} to a \textit{b}. A fast alternation of fifth fingers is always problematical on the clarinet.

Upon looking at the clarinet parts in \textit{L’Histoire du Soldat}, it becomes clear that Stravinsky chooses certain pitched clarinets not based so much on their register, but instead on their ease of performance, and range. Because Stravinsky preferred to keep the clarinet and cornet pitched in the same key, the specifically pitched clarinet may have been chosen to assist in the ease of the cornet performance.

Before concluding the discussion of Stravinsky’s reasons for utilizing both the A and B-flat clarinet, some generalizations of the differences in his writing for clarinet should be considered. Stravinsky writes considerably more difficult clarinet parts in \textit{L’Histoire du Soldat} when compared to \textit{Pribaoutki} or \textit{Berceuse du Chat}. He asks the clarinetist to play rapid passages that encompass a wide range of pitches and shift between registers, large intervals, and multiple successive staccato articulations.

Stravinsky comments on the latter in Conversations with Igor Stravinsky. He states,

\begin{quote}
At the beginning of my career the clarinet was considered incapable of long fast-tongue passages. I remember my Chopin instrumentation for \textit{Les Sylphides} in Paris in 1910 and an ill-humored clarinet player telling me after he had stumbled on a rapid staccato passage (the only way I could conceive Chopin’s pianism) “Monsieur, ce n’est pas une musique pour la clarinette.”\textsuperscript{79} (Mister, this is not music for the clarinet.)
\end{quote}

Clearly he overcame this understanding of the clarinet when composing for it in \textit{L’Histoire}.

\textsuperscript{79} Igor Stravinsky and Robert Craft. \textit{Conversations with Igor Stravinsky}, 29-30.
CHAPTER 6

RAGTIME FOR ELEVEN INSTRUMENTS

Immediately after finishing the score to *L’Histoire du Soldat*, Stravinsky began composing *Ragtime for Eleven Instruments* in Morges, Switzerland in 1918. Stravinsky’s intent was to create a composite portrait of the new type of popular dance music that was emerging in North America and raise the new form of dance to the level of artistic music. He wanted to give “the creation the importance of a concert piece, as, in the past, the composers of their periods had done for the minuet, the waltz, the mazurka etc.”\(^{80}\) Interestingly, Stravinsky keeps the entire piece in a 4/4 time signature, highly unusual of his music during this period. With the omission of changing meters, Stravinsky places emphasis on syncopation.

*Ragtime* was composed for the flute, clarinet, horn, cornet à pistons, trombone, bass drum, snare drum, small drum without snare, cymbals, cimbalom, 1\(^{\text{st}}\) violin, 2\(^{\text{nd}}\) violin, viola and contrabass. It was dedicated to Madame Eugenia Errazuriz, an avid supporter of the arts. Originally it was published by Editions de la Sirène, Paris in 1919; later, it was published by J. & W. Chester. A piano reduction was completed by Stravinsky and published in 1920 by J. & W. Chester. The premiere performance took

\(^{80}\) Igor Stravinsky. *Autobiography*, 122.
place in the Aeolian Hall in London on April 27, 1920, given by the Philharmonic Quartet and a small orchestra under the direction of Arthur Bliss.\textsuperscript{81}

Layout:

**Tempo:** \textit{M.M.} \( \frac{\text{3}}{4} \) \( 160 \)

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<td>mm. 136-end</td>
<td>A</td>
<td>no new material</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 6.1: Layout of \textit{Ragtime for Eleven Instruments}

![Figure 6.1: Melody A](image)

Figure 6.2: Motive A

Figure 6.3: Melody B

Figure 6.4: Motive B

Figure 6.5: Motive C
The use of the clarinet in *Ragtime for Eleven Instruments*:

*Ragtime for Eleven Instruments* begins with introductory material heard in the flute, clarinet, cimbalom, 1st and 2nd violin, and viola. (Figure 6.7) This material in its rhythmic structure and shape is comparable to the introduction of The Soldier’s March in *L’Histoire du Soldat*. (Figure 6.8) Because *Ragtime* was composed immediately after *L’Histoire*, many similarities between the two pieces can be observed, which will be mentioned throughout this analysis.
Figure 6.7: *Ragtime* introduction material

Figure 6.8: Soldier’s March (*L’Histoire du Soldat*) introduction material
At the conclusion of this introductory material, the cimbalom plays melody A beginning one measure before rehearsal 1. This melody is significant because fragments, or alterations of it, are heard throughout the entire piece. When melody A concludes, the Cornet enters at rehearsal 2 with a melody that incorporates the dotted eighth, sixteenth rhythm. This rhythm will prevail throughout the entire piece, similar to the Ragtime in *L’Histoire*. The full ensemble, except the percussion and contrabass, plays motive A. Similar to melody A, this motive is heard throughout the entire piece and can be considered a unifying motive. The rhythm of motive A is an eighth rest followed by three eighth notes and the intervallic construction is generally a whole step followed by a half step, all ascending; although, at times the intervallic construction is a half step followed by a whole step. (Figure 6.9)

![Figure 6.9: Motive A](image)

At the conclusion of motive A, a syncopated melody is heard in the flute, clarinet and cimbalom four measures after rehearsal 2. This melody begins with the dotted eighth, sixteenth rhythm. The first violin plays a fragment of melody A at rehearsal 3, which is followed by the flute and clarinet a melody, which can also be compared to melody A. The clarinet is the leading voice; although the flute is also marked with a
solo. The flute plays fragments of the clarinet melody and their rhythms align. They generally either sound in unison or in thirds. (Figure 6.10)

Figure 6.10: Flute and clarinet duet three measures after rehearsal 3

At the conclusion of the flute and clarinet duet, motive A is heard three times beginning one measure after rehearsal 4. The first hearing is made by the cimbalom, and the 1st and 2nd violin. The second statement is made by the same instruments including the viola. A slightly altered third statement is heard only by the cornet. The flute and violin I next play melody B at rehearsal 5. (Figure 6.11) This melody can be compared to the clarinet line at rehearsal 21 in the Little Concert in *L’Histoire du Soldat*. (Figure 6.12) It should also be noted that the clarinet material that accompanies melody B can be compared to the clarinet part, also accompanimental, in the Ragtime in *L’Histoire*. (Figure 6.13)
After the appearance of melody B, the strings play an ascending melodic line, which is interrupted twice by the full ensemble at rehearsal 6. Each interruption begins on the “and” of beat three and is essentially a stinger note. After the second interruption,
the full ensemble plays one measure of a syncopated rhythm, which in effect constructs a hemiola. An example of this can be seen one measure before rehearsal 8. (Figure 6.14)

Figure 6.14: Syncopated rhythm one measure before rehearsal 8 that in effect creates a hemiola

A fragment of melody B is heard next in the clarinet and flute at rehearsal 8, which is followed by an appearance of another hemiola measure played by the entire ensemble two measures before rehearsal 9. In the remaining measures in the A section,
Stravinsky restates a conglomeration of previously heard material. The dotted eighth, sixteenth rhythm will reemerge, along with motive A, and fragments of melody B. (Figure 6.15)

Figure 6.15: Closing measures of the A section with appearances of the dotted eighth, sixteenth rhythm, motive A and fragments of melody B
The A section closes with the entire ensemble playing two quarter notes on beats two and three with some instruments playing a grace note before each quarter note.

As mentioned above Motive B is first heard at the beginning of the B section and consists of two half notes that descend by a half step. This motive will be heard throughout this section, but as the B section advances, it is heard less frequently. At the opening of the B section, in between appearances of motive B, the string section plays a motive (motive C) (Figure 6.16) that gradually expands until the flute, clarinet, and horn enter with melodic material (melody C) two measures after rehearsal 13. (Figure 6.17) This melody is interrupted with the entire ensemble playing a syncopated rhythm, which is followed by another appearance of motive B. The subsequent measure restates the syncopated rhythm heard just prior to motive B.
Figure 6.16: Motive C heard between appearances of motive B

Figure 6.17: Melody C
New melodic material is heard next in the clarinet, cimbalom and second violin two measures after rehearsal 14, but is unable to develop as it is interrupted once again by the A motive. At rehearsal 15, the dotted eighth, sixteenth rhythm is first heard in this section, and the B motive appearances become less frequent. After this rhythm is heard, the cornet plays a solo at rehearsal 16, which concludes with the dotted eighth, sixteenth rhythm. (Figure 6.18) This solo is similar to melody C.

The flute, clarinet and strings next enter with a developed appearance of motive A one measure after rehearsal 17. The flute continues by playing a melody based on material from melody A two measures after rehearsal 18. An appearance of motive A follows the flute melody, which is heard in the first violin and viola. Motive B is next heard in the first and second violin, and viola. A second appearance of motive B is then heard with the same instrumentation, but with the addition of the flute, clarinet and cimbalom. This is followed by the trombone solo (melody D) (Figure 6.19) two measures after rehearsal 20 that is similar to melody B originally heard in the A section. This solo begins with a statement of motive A.
The clarinet is subsequently heard playing a syncopated melody at rehearsal 22 that only ranges a third, an $a$ to a $c\text{-}sharp'$. At the conclusion of this melody, the cornet plays a melody that can be compared to a fragment of melody A at rehearsal 23. (Figure 6.20)

After the cornet melody, Stravinsky makes almost an exact restatement of the last measure of the A section one measure before rehearsal 24. The second violin and the viola next play the dotted eighth, sixteenth rhythm, which leads to an appearance of motive A in the trombone. The last appearance of motive B is next played by the
cimbalom and first violin at rehearsal 25. After motive B is heard, motive A makes two subsequent appearances, first, by violin I, violin II and viola and second, by the flute, clarinet, horn, cornet, trombone, violin I, violin II and viola. It is at this moment that the trombone plays melody D three measures after rehearsal 26.

At the conclusion of the trombone melody, the horn, flute and clarinet play consecutive, ascending dotted eighth, sixteenths beginning three measures before rehearsal 28. (Figure 6.21) This material can be compared to the concluding measures of the Ragtime from *L’Histoire du Soldat*. (Figure 6.22)

![Figure 6.21: Horn, flute and clarinet line of ascending dotted eighth, sixteenths](image1)

![Figure 6.22: Concluding measures of the Ragtime from *L’Histoire du Soldat*](image2)
Similar to the A section, the B section comes to a close with a restatement of a conglomeration of previously heard material. After the last statement of motive B is heard, motive A is heard in the strings, and subsequently in nearly the entire ensemble. This is followed by a fragment of the trombone melody. Before the section closes, melody D, a similar statement of melody A, melody C, and the dotted eighth, sixteenth rhythm will all be heard before the clarinet and subsequently the flute bring the section to a close by playing a similar statement of melody A. (Figure 6.23)

![Figure 6.23: Closing statement of the B section of Ragtime, similar statement of melody A heard in the clarinet and subsequently the flute](image)

Although the B section makes similar statements to those found in the A section, the B section is truly defined by the appearance of motive B.

The A’ section begins at rehearsal 30 with an exact restatement of measures ten to measure forty-four in the A section. Because the A’ section is almost an exact restatement of the A, only the differing material will be discussed. After repeating a large amount of the A section, Stravinsky brings the Ragtime to a close by twice restating
melody E (Figure 6.24) at rehearsal 38, whose construction is similar to material heard in the A section. At its first appearance, the cornet begins the melody while the clarinet and cimbalom finishes. The second appearance of melody E, three measures after rehearsal 38, once again begins similarly in the cornet. Unlike the first appearance, the strings next carry a fragment of the melody five measures from the end of the piece, followed by the winds: flute, clarinet and cornet. The second appearance of melody E concludes in the cimbalom. The Ragtime closes with two quarter notes, which are separated by a half rest.

Figure 6.24: Melody E

The A clarinet is heard throughout the *Ragtime for Eleven Instruments*. This is the only piece of this period that utilizes a single clarinet for the entire work. Stravinsky’s choice to use the A clarinet is especially unclear in the *Ragtime* as he utilizes all three registers of the clarinet equivalently and flourishes are nonexistent, eliminating the possibility for choice due to ease of performance. It should be mentioned that a *c-sharp* ’ is heard twice throughout the piece. While it is not often employed, these
two hearings of \textit{c-sharp}’ are significant as they are the defining pitches in a clarinet solo. Perhaps Stravinsky deemed it necessary to use the A clarinet because of its ability to sound that pitch. Stravinsky may have also used the A clarinet because he employed it solely in the Ragtime from \textit{L'Histoire du Soldat}. He may have felt that the A clarinet could better embody this style of music.
Stravinsky composed *The Three Pieces for Clarinet Solo* in Morges, Switzerland at the end of 1918. More specifically, No. I was completed on October 19, No. II on October 24 and No. III on November 15.\(^{82}\) They are dedicated to Werner Reinhart, who financially supported *L'Histoire du Soldat*. The premiere performance was given by Edmond Allegra in Lausanne on November 8, 1919. Edmund Allegra was a native Italian, but he left Italy for Switzerland on September 6, 1916 to become principal clarinet in Zurich’s Tonhalleorchester.\(^{83}\) Through his association with Werner Reinhart, Allegra premiered all of Stravinsky’s works dedicated to Reinhart, which include *L’Histoire du Soldat, Three Pieces for Clarinet Solo* and the Trio version of *L’Histoire du Soldat*. It should be noted that the Trio version of *L’Histoire du Soldat* also premiered on November 8, 1919.\(^{84}\)

Because the *Three Pieces* are such a prominent addition to the clarinet repertoire, many clarinetists believe that such a work must have been inspired by a great clarinetist. There might be some truth to this theory as many have described the *Three Pieces* as being inspired by a jazz clarinetist who played an unaccompanied solo between sets. Joseph Allard, who was a student of Edmund Allegra, states that Allegra mentioned to

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\(^{82}\) Robert Craft and Vera Stravinsky. *Stravinsky in Pictures and Documents*, 175.


\(^{84}\) Ibid.
him that Stravinsky was out on the town one evening listening to an African-American jazz band, which was touring in Europe, when he came upon a clarinetist who between sets played a “blues lament” or the “bluest clarinet recitative”. It is thought that the clarinetist played during the set breaks because of his homesickness; “he would not take advantage of brief intermissions to smoke a cigarette or take a drink.” Although there are many accounts that state a similar story, no one thus far has been able to definitively put a name to this clarinetist. Nonetheless, Stravinsky was so inspired by this solitary performance that he composed the *Three Pieces for Solo clarinet*.

Some sources hypothesize that the great American jazz player Sidney Bechet and more specifically his solo called “Blues Characteristique” was the motivation for the significant work. Bechet was touring Europe with the Southern Syncopated Orchestra around the time that Stravinsky was composing the *Three Pieces*; however, according to Crystal Reinoso, travel documents and other records established that Stravinsky could not have heard Bechet before he composed the *Three Pieces for Solo Clarinet*. Richard Taruskin also believes that the *Three Pieces* could have not been composed for Bechet due to an article in the *Revue Romande* written by Ansermet that greeted ecstatically Bechet and the Southern Syncopated Orchestra in 1919, which would be well after Stravinsky had already composed the piece.

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I.

Tempo: \textit{Sempre} \textit{p} e molto \textit{tranquillo}, \textit{mm} \underline{\textit{.62}}

Layout:

<table>
<thead>
<tr>
<th>Modified Ternary</th>
<th>Length</th>
<th>Clarinet (preferably) in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1-9</td>
<td>A</td>
<td>Motive A Motive B Motive C</td>
<td>mm. 1-2 mm. 2-3 mm. 8-9</td>
<td>7.1 7.2 7.3</td>
</tr>
<tr>
<td>B</td>
<td>mm. 10-21</td>
<td>A</td>
<td>Motive D</td>
<td>mm. 14</td>
<td>7.6</td>
</tr>
<tr>
<td>A'</td>
<td>21-end</td>
<td>A</td>
<td>A' reprises and slightly alters material from the A section \textit{poco meno mosso} (tag)</td>
<td>mm. 29-30</td>
<td>7.13</td>
</tr>
</tbody>
</table>

Table 7.1: Layout of the \textit{First Piece} of the \textit{Three Pieces for Clarinet Solo}

\begin{figure}[h]
  \centering
  \includegraphics[width=0.5\textwidth]{motive_a.png}
  \caption{Motive A}
\end{figure}
Figure 7.2: Motive B

Figure 7.3: Motive C

Figure 7.4: Motive D

Figure 7.5: Slightly altered version of motive D
Analysis:

The first phrase of the A section is composed of two separate motives (motive A and B) (Figure 7.7) that are based on the written pitches f-sharp (f-sharp’), g-sharp(g-sharp’), a, b and c-sharp’. Stravinsky uses a technique that could be heard as a call and response throughout the First and Second Pieces. In the opening phrase, motive A is the call in measure 1, while motive B is the response in measure 2 and 3.

The second phrase (Figure 7.8) is essentially an elaboration of the first. It begins identically to the first, but on the third note of motive A, Stravinsky shifts to eighth notes rather than quarter notes. He does, however, use the pitches of motive A, found in the first phrase, for the second phrase. The B motive is altered in the second phrase via fragmentation.
The third phrase, which begins in measure 5, can be compared to fragments of the opening phrase in both rhythmic and intervallic structure. The first point of comparison can be found at the beginnings of each phrase, as both have a similar intervallic structure. The first phrase begins with a descending minor third followed by an ascending fourth, (Figure 7.9) while the third phrase begins with a descending major third followed by an ascending seventh. (Figure 7.10) In the subsequent measure, measure two of the third phrase, (Figure 7.12) Stravinsky uses the same rhythmic structure and time signature as the second measure of the first phrase. (Figure 7.11) It should be noted that although their rhythmic structure can be compared, their intervallic structure is not similar, and Stravinsky phrases these two measures differently. The third measure of the third phrase (Figure 7.13) can once again be compared to the beginning of motive A as each has the same rhythm and a similar shape. Finally, the third phrase can be compared to the first as some clarinetists choose to make the second half of the third phrase a response to the first half, similar to the musical execution of the first phrase. The A section concludes with a new motive, motive C, (Figure 7.14) which foreshadows material in the B section.
Figure 7.9: First three notes of the first phrase

Figure 7.10: First three notes of the third phrase

Figure 7.11: Second measure of first phrase

Figure 7.12: Second measure of the third phrase

Figure 7.13: Third measure of the third phrase
The B section begins in measure 10 with a similar statement of motive B, originally heard in the A section. (Figure 7.16) (Figure 7.15) Stravinsky uses the same pitches as he did for motive B, but alters the rhythm. Rather than beginning with a quarter note followed by an eighth note, he begins with an eighth note followed by a quarter note. The second half of the first phrase in the B section (Figure 7.18) can be compared to motive A, (Figure 7.17) as Stravinsky uses a similar shape: a descending perfect fifth followed by an ascending major sixth. The conclusion of the first phrase is similar to the end of motive B. At the conclusion of the first phrase, Stravinsky introduces motive D in measure 14, which is based on the written pitches: e, f-sharp, g-sharp, a and c-sharp’. This motive is stated and then altered at each repetition to form the second phrase. (Figure 7.19) At the conclusion of the second phrase, Stravinsky introduces new material in measure 18, but quickly returns to another, slightly altered version of motive D, which ultimately brings the B section to a close.
The A’ section begins in measure 21 with a nearly exact reprise of motive A. It is not quite exact; since Stravinsky adds a grace note prior to the written c-sharp’. Instead
of motive B following the completion of motive A, Stravinsky embellishes the first half of the first phrase in the B section. (Figures 7.20 and 7.21) The subsequent measures, beginning in measure 24, (Figure 7.23) can be compared to the third phrase of the A section. (Figure 7.22) Stravinsky generally keeps the same rhythmic structure, but he alters the pitches, even though he continues to use the same set of pitches. The last two pitches prior to the *poco più mosso* (Figure 7.25) are similar to the conclusion of the first phrase of the B section. (Figure 7.24)

Figure 7.20: First half of the first phrase of the B section

![Figure 7.20](image)

Figure 7.21: Second half of phrase one of the A’ section

![Figure 7.21](image)

Figure 7.22: Third phrase of section A

![Figure 7.22](image)
The First Piece concludes with a tag, (Figure 7.26) found in measure 29, that ranges a minor sixth. This tag is interesting because it generally moves by step, when the grace notes are removed, while previously heard material moves in wide intervals. Stravinsky also calls for a *poco più f* dynamic whereas the rest of the movement is marked with a *sempre p*. It is rumored that the clarinetist who gave solitary performances between sets strode off the stage and said, “Aw the hell with it” after playing a passage that would amount to this tag.89 Perhaps clarinetists should have a similar attitude when playing this measure. Many clarinetists think that the *poco più mosso* foreshadows the

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material heard in the Second Piece; the tag certainly helps unify the First and Second Pieces.

Figure 7.26: Poco piu mosso (tag)
II.

Tempo:

Layout:

<table>
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<tr>
<th>Modified Ternary</th>
<th>Length</th>
<th>Clarinet (preferrably) in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Figure #</th>
</tr>
</thead>
</table>
| A                | unmeasured | A                         | Melody A  
Motive A  
Motive B  
Motive C  
Motive D  
Motive E          | 7.27  
7.28  
7.29  
7.30  
7.31  
7.32         |
| B                | unmeasured | A                         | Motive F  
Response material  
Transposed motive F  
Motive G  
Concluding material of the B section | 7.33  
7.34  
7.35  
7.36  
7.37         |
| A'               | unmeasured | A                         | Beginning of the A’ section  
Motive H  
(Poco) ritardando | 7.38  
7.39  
7.40         |

Table 7.2: Layout of the Second Piece in the Three Pieces for Clarinet Solo
Figure 7.27: Melody A

Figure 7.28: Motive A

Figure 7.29: Motive B

Figure 7.30: Motive C

Figure 7.31: Motive D
Figure 7.32: Motive E

Figure 7.33: Motive F

Figure 7.34: Response material

Figure 7.35: Transposed motive F

Figure 7.36: Motive G
Figure 7.37: Concluding material of the B section

Figure 7.38: Beginning of the A’ section

Figure 7.39: Motive H

Figure 7.40: (Poco) ritardando
Before proceeding with the analysis of the Second Piece, it should be mentioned that this piece is Stravinsky’s only meterless composition. When asked if varying the meters can have the same effect as accents, Stravinsky responded, “…up to a point, yes, but that point is the degree of real regularity in the music. The bar line is much, much more than a mere accent, and I don’t believe that it can be simulated by an accent, at least not in my music.” In the Second Piece Stravinsky demonstrates that musical phrases can be understood by the listener not because they are organized by bar lines, but because they fall under a slur and are defined by a breath mark. “The only unit of grouping available to the listener is the total phrase.” Throughout the Second Piece, only three notes are articulated, which are found in the B section. Having so few articulations is reminiscent of his use of clarinet in *Pribaoutki* and *Berceuses du Chat*; however, even in these works, which rarely asks the clarinetist to articulate, more articulation is prevalent than in the Second Piece.

Analysis:

Stravinsky begins the Second Piece with melody A, which contains two ideas, motive A and B. Motive A consists of a flourish that ranges two octaves and motive B is composed of juxtaposed chords. At the conclusion of melody A, Stravinsky continues the first phrase by writing the clarinet in the altissimo register and including wide leaps. (Figure 7.41) He also utilizes slower moving note values. This less brisk and higher pitched section can be thought of as a response to the rapidly moving note values found in melody A.

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90 Richard Taruskin. *Stravinsky and the Russian Tradition*, 1483
The second phrase (Figure 7.42) begins similarly to the end of the first in that Stravinsky uses slower moving note values and the altissimo register. However, the second phrase only briefly plays the slower note values in the altissimo register before proceeding to rhythms found in motive A and B, which ultimately makes an exact restatement of motive B. It should be mentioned that in the second appearance of motive B, Stravinsky shifts the rhythm; the reappearance of motive B is delayed by a sixteenth note.

The third phrase of the A section begins with a flourish (motive C), whose shape can be compared to the beginning of melody A. At the conclusion of motive C, Stravinsky introduces new material that ranges a fourth and mainly moves by step (motive D). Because motive D is constructed of mostly stepwise movement, it can be
thought of as a response to motive C “call.” At the conclusion of motive D, the second half of motive C is repeated almost exactly, which is then followed by a similar statement of the end of motive D. Before concluding the A section, Stravinsky introduces motive E. This motive is based on the juxtaposed chords found in motive B and repeats the material found at the beginning of the second phrase. The A section concludes with a flourish that ends in the clarinet’s altissimo register.

The B section begins in measure 14 with motive F. The B section contrasts the A section in that it has slower moving note values and many grace notes. It is similar to the A section in that it utilizes the technique of call and response. In between two statements of motive F, Stravinsky composes melodic material that generally moves in a stepwise motion. (Figure 7.43) It should also be noted that the response is marked mp, while motive F, the call, is marked with a pp dynamic. Stravinsky does not continue to use the call and response technique; instead, he composes a new motive, (motive G) (Figure 7.44) and makes a similar repetition of the material heard just before the transposed version of motive F was introduced. (Figure 7.45) The B section closes with a flourish of juxtaposed chords and a figure similar in shape and rhythm to motive G. (Figure 7.46) The flourish is similar in shape and uses the same rhythm as the flourish at the close of the A section. (Figure 7.47)

![Figure 7.43: Motive F and melodic material](image-url)
The A’ section begins in measure 22 with a flourish of juxtaposed chords that begin in the chalumeau register and conclude in the clarion. (Figure 7.48)
The subsequent phrase continues to use juxtaposed chords, which are now heard in the altissimo register. These juxtaposed chords ultimately lead to an exact statement of motive B. This passage concludes with a fermata over the last note, a written $g'$. After motive B is heard, Stravinsky introduces motive H, (Figure 7.49) which is similar in shape to motive A. Stravinsky makes a second presentation of motive H, but as he has in other moments in the Second Piece, he rearranges the pitches.

The Second Piece concludes with a retardando (poco), (Figure 7.50) which is marked sombrer le son subito meno f. Similarly to the tag found in the First Piece, the (poco) ritardando moves stepwise, in contrast to the wide leaps that dominated the Second Piece.
Figure 7.50: *(Poco) retardando*

III.

**Tempo:**

**Layout:**

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<tr>
<th>Through-composed</th>
<th>Length</th>
<th>Clarinet (preferrably) in</th>
<th>Names of the Melodies, Motives and Ostinati found in each section</th>
<th>Measure and rehearsal number (where applicable) of their first appearance</th>
<th>Figure #</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mm. 1-61</td>
<td>B-flat</td>
<td>Melody A, Motive A, Motive B, Motive C, Motive D</td>
<td>mm. 1-6, measure 8, mm. 11-12, mm. 29-30, measure 37</td>
<td>7.51</td>
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<td>7.55</td>
</tr>
</tbody>
</table>

Table 7.3: Layout of the Third Piece of Three Pieces for Solo Clarinet
Figure 7.51: Melody A

Figure 7.52: Motive A

Figure 7.53: Motive B

Figure 7.54: Motive C
Figure 7.55: Motive D

Analysis:

Stravinsky begins the Third Piece with melody A, which will be heard throughout. At the conclusion of melody A in measure 6, the last measure of melody A is repeated in measure 7 and 8. Keeping with the trends of the piece thus far, perhaps Stravinsky uses the call and response technique here, or he simply wanted to emphasize the last measure of melody A. The second phrase, beginning with the pick-ups to measure 9, introduces motive A, which is taken from a fragment of melody A and is heard three times in the second phrase. It should be noted that when the first two phrases are combined, a harmonic progression becomes obvious. The harmonic progression is obtained by gradually leading the A-flat/B-flat pair, originally heard in the opening measure, by intermediate stages ($a''/b''$; $a\text{-}sharp''/b''$; $a\text{-}sharp''/b\text{-}sharp''$; $b\text{-}flat''/c''$).

(Figure 7.56) A similar progression was seen during the B section of The Soldier’s March from L’Histoire du Soldat. (Figure 7.57)
The third phrase begins in the pick-ups to measure 12, with a quasi-sequential presentation of a motive (motive B). It is not quite a perfect sequence, as the interval of the second half of the first appearance of motive B is a perfect fourth rather than a major third, which is heard in subsequent presentations. (Figure 7.58)
The fourth phrase begins with the pick-ups to measure 14 with almost an exact restatement of melody A. Before giving a complete statement of melody A, Stravinsky begins to restate fragments of it. In between hearings of fragments of melody A, new material is composed that uses the written pitches $g'$, $a'$, $b'$, $a'$, $b$', a range of a major third. Eventually this material resolves on an $a'$ which leads to a repetition of another fragment of the A melody. The fourth phrase comes to a close (Figure 7.59) with similar material to the last measure of melody A. (Figure 7.60)
The fifth phrase, beginning in measure 25, is defined by the occurrence of motive C, which is mainly constructed of a repeated minor seconds; the third appearance of motive C is constructed of repeated minor thirds. (Figure 7.61)

![Figure 7.61: Motive C & motive C with minor third interval](image)

The subsequent phrase, beginning in measure 37, is also based on a motive (motive D). Similar to the third phrase, only motive D is heard. Stravinsky states motive D, repeats it twice, and then begins to change it by generally moving two of the three pitches up or down by a half step to produce a harmonic progression. (Figure 7.62)

![Figure 7.62: Motive D and its subsequent appearances](image)

The repetitions of motive D beginning in measure 37 eventually lead to a similar statement of melody A and motive C (phrase seven) (Figure 7.63) at measure 41. For the next two phrases, Stravinsky makes similar statements of material heard in previous phrases. For example, in phrase eight, (Figure 7.64) beginning in measure 48, he makes a similar statement to a fragment of material found in phrase five. (Figure 7.65) In the
subsequent phrase, phrase nine (Figure 7.66) beginning in measure 50, he restates material found originally in phrase five (Figure 7.67) and makes a similar statement of motive B. (Figure 7.68) The last phrase before the coda at measure 52 can be compared to melody A.

Figure 7.63: Phrase seven

Figure 7.64: Phrase eight

Figure 7.65: Fragment of phrase five
The Coda material, beginning in measure 57, can be compared to melody A, although it is much more virtuosic, as it includes the highest notes and encompasses the widest range. (Figure 7.69)
This Coda is comparable to the one-measure tag found in the fourth song of *Priabaoutki*. (Figure 7.70) Similarly, each are heard at the end of a work, they both encompass a different register than heard previously; the tag in *Priabaoutki* is particularly similar in both construction and shape to the penultimate measure of the *Third Piece*. (Figure 7.71) This comparison suggests that the *Three Pieces* may not have been inspired by a single clarinetist or solely by the jazz style, given that we can see similar material in previous works.

![Figure 7.70: Last measure of *Priabaoutki*](image)

![Figure 7.71: Penultimate measure of *Third Piece*](image)

Stravinsky utilizes both the A and B-flat clarinet for *Three Pieces for Solo Clarinet*. It is preferred that the A clarinet be used for the first two pieces, while the B-flat suggested for the third. Similar to *Priabaoutki* and *Berceuse du Chat*, the A clarinet is used when the clarinet plays mainly in the chalumeau and altissimo registers and the B-flat clarinet is utilized when the music calls for the clarinet to be heard primarily in the
clarion register. Because Stravinsky does not definitively ask the clarinetist to play the
*Three Pieces* on a specific clarinet, as he uses the word “preferably” in his designation of
instrumentation, ease of performance and range cannot factor into his choice of clarinet.
However, his notation does reinforce that he prefers the sound production of the A
clarinet in its chalumeau and altissimo registers and the B-flat in its clarion register.
Stravinsky loved the clarinet and included it in many of his works throughout this period. During the years 1914-1919, he composed for the E-flat, B-flat, A, and bass clarinets. He utilized the bass clarinet for a single piece probably due to the lack of fine players of the lowest clarinets in the family. He composed for the E-flat clarinet in two of his works and uses it uniquely in each piece. It is evident that Stravinsky found the A clarinet to be the most versatile of the clarinet family as he composed for it most often. Although he frequently composed for the A clarinet, he also composed a significant amount of music for the B-flat clarinet and he regularly switches between the two.

This unique alteration between the A and B-flat clarinets leads a clarinetist to ask: Why does he switch between the two so often when they share similar ranges, intonation tendencies and sonic characteristics? It is evident that he deems each instrument separate from one another with their own unique abilities. After studying his use of each instrument, one can conclude that Stravinsky prefers the A clarinet’s sound in its chalumeau and altissimo registers and the B-flat’s sound in its clarion register. It should also be noted that Stravinsky often asks the A clarinet to play its lowest note, a sounding c-sharp, a note unattainable on both the E-flat and B-flat clarinets.
Stravinsky also may have chosen to compose for a particular clarinet due to the ease of performance. Stravinsky often composed at the piano and preferred not to transpose after the music first appeared to him. He states in *Conversations with Igor Stravinsky*, “It is very important to me to remember the pitch of the music at its first appearance: if I transpose it for some reason, I am in danger of losing the freshness of first contact and I will have difficulty in recapturing its attractiveness.”  

Because he does not prefer to transpose his music, he may have chosen to write for a specific clarinet based on how easily a musical passage could be performed. Looking at specific passages in Stravinsky’s music, one will find that the difficult passages are generally much more challenging if transposed for another clarinet. By observing Stravinsky’s use of the clarinet in his works from the years 1914-1919, the trends in his writing become apparent and one can recognize that registration, sound production, ease of performance and range are all contributing factors that enable Stravinsky to choose the clarinet that best expresses his music.

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BIBLIOGRAPHY


MARCH to accompany the entrance of the players

THE COCK is fidgeting on his perch

TENOR I
Chuck-chuck-chuck-chuck-chuck
Chuck-a-dah. Chuck-a-dah.

BASS I
I’m the king of my yard. Chuck-a-dah.

TENOR I
Knock his ribs in for him.

BASS II
With our spurs gore him.

BASS II
Beat him, beat him black and blue,
Then stick a knife into him, too.

TENOR I
Chuck-chuck-chuck-chuck-chuck-
Chuck-a-dah. Chuck-a-dah.

BASS I
Bring him to me quickly. Chuck-a-dah.

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BASS II
Come on, don’t wait, you’ll be too late.
Chuck-a-dah.

BASS I
Chuck-chuck-chuck-chuck-chuck-chuck-chuck-a-dah.

BASS II
Chuck-a-dah.

TENOR II AND BASS I
Now the knife is ready.

TENOR I AND II
BASS I AND II
It’s a very sharp knife.
Say good-bye to your life.
He’ll get such a banging,
Then there’ll be a hanging.

TENOR I
Chuck-chuck-chuck-chuck-chuck-
Chuck-a-dah. Chuck-a-dah.

BASS II
For the knife is ready waiting,
And the rope is oscillating.
He’ll get such a banging, banging
Followed by a hanging, hanging.

TENOR I
This barnyard is my throne –
My hens are all my own –
I crow alone.

Enter RENARD dressed as a monk.

TENOR II
Greetings, my little redhead beauty.
Put aside your pride and come down, sir;
Tell me all your sins.
I come from deserts far away,
Nothing to eat today.
THE COCK, impatiently:
TENOR I
Get along, old fox.

RENARD, continuing:
TENOR II
I can’t tell you what I’ve suffered.
But now,
Dearest Boy,
I shall give you absolution.

THE COCK, arrogantly:
TENOR I
Oh, my good old Brother Renard. Chuck-a-dah.
Now I have to be on my guard. Chuck-a-dah.
When you come to my yard. Chuck-a-dah.

TENOR II
Oh, my son, listen to me.
Though you sit up high you’re a sinner.
I’ll tell you why, so take heed, my son.
Hear what you’ve done.
All your kind have too many wives.
Some have ten wives or more.
Others a score.
Twenty wives are cause for much trouble;
How much more if your numbers double.
You are always fighting, squabbling over all your wives,
As if they were your sweethearts.
Come, approach son, I’ll hear your confession.

TENOR I AND II
So that you be spared
The risk of dying in sin.

THE COCK prepares to jump—“salto mortale”.
He jumps.
RENARD seizes THE COCK and goes round the stage holding him under his arm.
THE COCK struggles desperately.

TENOR I
Help, oh help, oh help, oh help!
He’s got me by the tail,
He’s pulled me off my tail,
Torn me all to bits
Won’t let me go. Oh-oh!
Dragging me miles away,
How many miles I can’t say,
Ten, twenty or more,
Surely more than a score I should say!
Br’er goat, Br’er cat – don’t let him devour me
Save me, my friends, or he’ll overpower me.
I’am so afraid.

TENOR I AND II
Oh-oh-come to my aid!
*Enter THE CAT and THE GOAT.*

BASS I
Ha, ha, ha, my good fellow Renard.
What you’ve got there shows us
You’ve been robbing the barnyard.

BASS I AND II
Don’t you want to part with it?
You know we’re honest men,
And will pay our share, and play fair.

TENOR I
So drop it,
Or you will feel the stick.

*RENARD lets THE COCK go and runs away.*
*THE CAT and THE GOAT dance.*

BASS I
Ho, Renard, we can lick you.
Ho, in jail we’ll quickly stick you.

BASS I AND II
How then will boasting help you?

BASS I
Boasting what he had done
And what he would do, it’s true.
He’d a thing to smash
Every bone in your body so he boasted.

TENOR II
Now we see the Cock out walking.
BASS I AND II
Out walking.

TENOR II
With him go all his lady wives.

BASS I AND II
Lady wives.

TENOR II
All his little dear chickens.

BASS I
Lucky…lucky…

BASS II
One by one he now can count them.
One by one he now will mount them.

BASS I AND II
Not far off is Brother Renard –
He gives his warning:

BASS I
“Have a care, my dear; you’re done, I fear.
You’ll catch it now, my dear, fine fellow.”

TENOR II
Please don’t eat me, Brother Fox.
Take my wife but don’t take me.

BASS I AND II
Take my wife, spare my life.

TENOR I
It’s your corpse I must have alone.
Skin and bones, all skin and bones!

TENOR I AND II
BASS I AND II
Oh-oh-oh-oh-oh.

BASS I AND II
So the sly old…
BASS I
…Renard came and hooked him.

BASS I AND II
From the wall…

BASS I
…he jumped and tooked him.
By the neck he grabbed him.
With his sharp teeth he nabbed him.

BASS II
Chuck-chuck-chuck-chuck-a-chuck.
Chuck-chuck-chuck.
THE CAT and THE GOAT retire.

BASS I AND II
But the hens don’t hear,
They’re dreaming.
THE COCK climbs onto his perch again and settles down comfortably.

TENOR I
This barnyard is my throne
My hens are all my own.
I crow alone,

Enter RENARD. He throws off his monk’s disguise.

TENOR II
Chuck-a-chuck, good master Cock with your
Fine scarlet crest, dressed in your best,
Looking so bold in your coat of gold,
So now open the door, pray.

TENOR I
No, I will not open.

TENOR II
I will give you some green peas.

TENOR I
No peas for me, I’ve spoken.
The only thing we cocks like is grain,
You talk in vain.
BASS I
Cocky, Cocky, dear Cock.
I’ve a house quite full
Of lovely ripe grain.
You shall have
As much as you could
Ever-eat-eat-eat.

BASS I AND TENOR I
What? No, I can’t!

TENOR II
Chuck-a-chuck, good master Cock,
With your fine scarlet crest,
Dressed in your best
Looking so bold in your coat of gold.
I’ve brought you some breadcrumbs.

TENOR I
You bore me with your breadcrumbs.
You’re a fool, yes, a fool.
I’ll mind my business, you mind yours.

BASS I
Cocky, dear Cocky, dear Cock,
Come down from where you perch so high…

BASS I AND II
…my boy.

BASS I
Why are you afraid to come…

BASS I AND II
…to me.

BASS I
You must see that I’m as friendly as…

BASS I AND II
…can be.
THE COCK prepares to jump—“salto mortale”.

TENOR I shouting
Don’t eat me, Renard, I’m too fat!
THE COCK jumps. RENARD seizes him.

TENOR II
Some like it fat
And some like it lean!
RENARD goes around the stage holding THE COCK under his arm, struggling desperately.

TENOR I
Help, oh help, oh help, oh help.
He’s got hold of my crest,
He’s clawing at my breast;
He’s got hold of my tail,
Naked I shall be like a little Jesus,
Nothing left only skin.
Come help me, I’m in danger, my God
Who would believe this could happen?
Br’er Goat, Br’er Cat, oh.
Why don’t you come to me?
Br’er Goat, Br’er Cat, oh,
How can you do this to me?
Br’er Goat, Br’er Cat!

TENOR I AND II
He will tear me to bits.

RENARD carries off THE COCK to the side of the stage and begins to pull our his feathers. THE COCK begs for mercy.

TENOR I
Ah, Renard, Brother Renard,
Be kind to me.
Have pity on me, as my guest, come home
With me and see how happy you will be.
And you will see how lovely a life we lead.
How we feed a richer spread –
Butter upon the bread.
Master, take care of me, my cousin Maxar,
Godmother Zaxar and the Saints,
My Patron Pyetrom, Uncle Mirayed,
Granny Blyematka and dear Aunt Katyusha.
Grandma Matrushu.

THE COCK passes out.
Enter THE CAT and THE GOAT. Accompanying themselves on the “guzla” they sing for RENARD a nice little song.

BASS I
Plinc, plinc.
We’ll sing you a pretty song.
Not too long.
Plinc, plinc.

BASS I AND II
A pretty song we’ll sing you.

BASS I
Plinc, plinc.

BASS I AND II
All for love of you,
It’s not long
But it’s something quite new.

BASS I
Plinc, plinc.
We’ll sing you a pretty song,
Not too long.
Plinc, plinc.

BASS II
Are you there, old Brother Fox?

BASS I
Are you there, old Brother Fox?

BASS II
Are you there, old Brother Fox?

BASS I
I don’t see you, Brother Renard,
Where are you?
Plinc, plinc.

BASS II
Is he there? Is he there? I want…
BASS I AND II
…to see him, speak to him
And to his sweet daughters.

BASS I
Plink, plinc.
We’ll sing you a pretty song.
Not too long.
Plink, plinc.

BASS II
The first daughter’s called Sleek-and-Sly.

BASS I AND II
The second daughter’s called Smooth-as-Silk.

BASS I
Number three Butter-Belly.

BASS II
And number four is Cinnamon-Browny.

BASS I
Plink, plinc.
We’ll sing you a pretty song.
Not too long.
Plink, plinc.

BASS I AND II
A pretty song we’ll sing you.

BASS I
Plink, plinc.

BASS I AND II
All for love of you,
It’s not long,
But it’s something quite new.
Are you there, old Brother Fox?
I don’t see you.
Brother Renard, where are you?

RENARD pokes his nose out.
TENOR I
Who is making this row?
Who is there, what do you want now?

BASS I AND II
What will happen now you’ll see.
But it won’t happen to me.
In our hands a great big knife.
We’ve come to take your life.

*THE ANIMALS brandish a big knife. RENARD is terrified.*

TENOR I
Oh, my eyes,
Oh you precious pair of eyes.
What have you done now,
What have you been doing?

BASS I AND II
Watching over you,
Always to save you from all your wicked foes.

TENOR I
Oh, you, my feet,
So fleet in your running,
How have you helped me
With all your great cunning?

BASS I AND II
Well, we ran away so fast from your
Pursuers you escaped at last.

TENOR I
My tail, you’ve brought me bad luck.

TENOR II AND BASS I
In the hedge I got stuck.

BASS I
Wasn’t that just rotten luck?

TENOR I AND II
BASS I AND II
Thus I helped them all to trap you…
BASS I AND II
…that they might snap you.

RENARD in a rage, lashes his tail. Addressing it, he cries:
RENARD
You scoundrel, let the beasts tear you to bits.

RENARD expires.

THE COCK, THE CAT and THE GOAT begin to dance.

BASS I
Brother Foxy, dear Foxy,
Why do you now desert me?

TENOR II
‘Cause I’ve work to do at home.

TENOR I
I must do it all alone.

BASS I
Your wife has been misled, sir.

TENOR I
Someone’s in your bed, sir,
And the hounds are baying.

TENOR II

BASS I AND II
And their pups are playing.

TENOR I AND BASS II
They are telling Renard –

TENOR II AND BASS I
Eh,…

BASS I
…Renard, why do you wait?
Foxy might be too late!

TENOR I AND II
BASS I AND II
Foxy might be too late!
BASS I
Renard says, “Is that so?”
Have some drink and let’s go.
All about the village
Wolves are trampling tillage.
Renard still is shirking,
‘Neath the stove he’s lurking.
He’s leaping to the ground,
Emmiting a loud sound.

TENOR I AND II
Zoum! zoum! zoum!
Patazoum, patazoum.
So much better for the hens.

BASS I
Soon all cares will mend.

TENOR I AND II
Zoum! zoum! zoum!
Patazoum!

BASS I
Here’s the story’s end.

TENOR I AND II
Zoum! zoum! zoum!
Patazoum! patazoum! patazoum! patazoum!

TENOR II
We are leaving right away –

TENOR I
We have not eaten today.

TENOR II
Five, one, two, three, four…

TENOR I AND II
…five, one, two, one, two, one, two

TENOR I AND II
BASS I
…one, two, three, four, five…
TENOR I AND II
BASS I AND II
…one, two, one, two, one.

BASS I
If our play’s not funny,
Pray, put the blame on Johnny.
John Barley Corn,
Just this and nothing more.

TENOR I AND II
BASS I
He’s just a scarecrow.
Burn him at the hedgegrow.

BASS I
In honour of you all…

TENOR I AND II
BASS I AND II
…our masters came with their hounds
On leash they’re lying.

BASS I AND II
The hounds were not contented.
For Renard they have scented.

TENOR I AND II
BASS I AND II
Now the story in done.

TENOR I
Your must pay for your fun.

*MARCH played while the actors make their exit*
APPENDIX B

Afanasyev #153 “The Runaway Soldier and the Devil”

A soldier had requested leave, made ready, and set out –marching. He marched and marched, but saw no water anywhere to soak himself a breadcrust and have a bite for the road, and his belly was long since empty. There was nothing for it but to trudge further. He looked round and spied a little brook a-running. He went up to the brook, fetched three crusts from his knapsack, and set them in the water. And the soldier also had a fiddle. In his free time he would play various songs on it to stave off boredom. So the soldier sat down by the brook, took his fiddle, and started up a tune. Suddenly out of nowhere the Unclean One came up to him in the guise of an old man clutching a book.

“Greetings, Mr. Serviceman!” – “Hello there, kind sir!” The devil winced a bit at being called a kind sir. “Listen, old chap! Let’s trade: I’ll give you my book, and you give me the fiddle.” – “Ha, old man! What do I want with your book? I’ve been in service to our sovereign for a good ten years now without being able to read. I never knew how, and now it’s too late to learn!” – “Never mind, Serviceman! My book is such that whoever looks in it will know how to read it!” – “Well, let’s have it. I’ll give it a try!

The soldier opened the book and started to read as if he had known how since childhood. He rejoiced and immediately exchanged his fiddle for it. The Unclean One took the fiddle, began working the bow, but it was no go. There was no sense to his playing. “Listen, pal,” he said to the soldier, “come be my guest for three days or so and teach me to play the fiddle. I’ll thank you for it!” – “No, old man,” replied the soldier, “I am needed at home. In three days’ time I’ll be far from here.” – “Please, serviceman, if you come stay with me and teach me to fiddle, I’ll have you home in one day. I’ll drive you in a post carriage.” The soldier sat and pondered: should he go or not? And as he did so he fished a crust out of the brook, for he was hungry. “Hey, Serviceman, old pal,” said the Unclean One, “your food is awful. Have some of mine!” He untied his sack and brought out white bread, roast beef, vodka, and all kinds of goodies – “Eat to your heart’s content!”

The soldier ate his fill, drank his fill, and agreed to stay with the old stranger and teach him to fiddle. He remained his guest three days, and then

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asked to go home; whereupon the devil led him out of his mansion. In front of the porch stood a team of three fine horses. “Have a seat, Serviceman, you’ll be home in a flash.” The soldier seated himself with the devil in the carriage. How the horses up and carried them off! The miles vanished in the twinkling of an eye! They reached their destination in a trice. “Well, do you recognize this village?” asked the Unclean One. “How could I not!” replied the soldier. “In this very village I was born and bred.” – “Well, good-bye!” The soldier got down from the carriage, came to his kinfolk, started greeting them and telling them about himself, about his regiment, and about his leave. It had seemed to him that he had been visiting with the Unclean One for three days in all, but in fact he had spent three years with him. His leave had expired long ago, and in his regiment he was counted a deserter.

The soldier became frightened. He didn’t know what to do! Not even the thought of carousing crossed his mind! He went out to the outskirts of the village and thought, “Where can I go? If I go back to the regiment they’ll run me out of the service for sure. Hey, you devil, you’ve played a jolly trick on me!” He had hardly pronounced these words when the Unclean One himself appeared. “Don’t carry on so, Serviceman! Stay with me. In the regiment you live pitifully, they feed you crusts and beat you with sticks, while I will make your fortune…Would you like me to make you a merchant?” – “Well now, that wouldn’t be so bad. Merchants live well. Let me try my luck!” The Unclean One made him a merchant, gave him a big shop in the capital city with all kinds of expensive wares, and said, “Now good-bye, old pal! I’m off to the thrice-ninth realm, the thrice-tenth kingdom. The king there has a beautiful daughter, the Princess Maria. I’m off to torment her every which way!”

Our merchant lived without a care. Luck came his way of itself. He had such success in business that he could ask for nothing more! The other merchants began to envy him. “Let’s ask him,” they said, “what manner of man he is and where he came from. Can we strike a bargain with him? He’s taken away all our trade-let him go to hell!” They came to him, began questioning him, but he replied, “Brethren! Right now I’m terribly busy and have no time to talk. Come back tomorrow—you shall learn all.” The merchants went to their homes; and the soldier thought, What to do? What answer should he give? He thought and thought, and decided to give up his shop and leave town by night. So he collected all the money he had on hand and set off for the thrice-tenth kingdom.

He marched and marched, and came at length to the gates. “Who goes there?” asked the sentry. He replied, “I am a healer. I have come to your realm because your king has a sick daughter. I wish to cure her.” The sentry told the courtiers, the courtiers told the king himself. The king sent for the soldier. “If you can cure my daughter, I’ll give you her hand in marriage.” – “Your majesty! Have them bring me three packs of cards, three bottles of sweet wine plus three bottles of fiery spirits, three pounds of nuts, three pounds of lead bullets, and three bundles of bright wax candles.” – “Very well, all will be ready!” The soldier waited until nightfall, bought himself a fiddle, and went to the princess. He lit the candles in her chamber, began to drink and carouse, and played his fiddle. At
midnight the Unclean One arrived, heard the music, and fell upon the soldier.  
“Greetings, pal!” – “Hello!” – “What are you drinking?” – “I’m having a sip of 
kvas.” – “Let’s have some!” – “Certainly!” And he offered him a full glass of 
fiery spirits. The devil drained it, and his eyes rolled up under his forehead.  
“Hey, that’s strong stuff! Give me something to munch!” – “Here are some nuts. 
Munch away!” said the soldier, but slipped him the lead bullets instead. The 
devil gnawed at these and broke his teeth. They fell to playing cards. What with 
one thing and another the time passed, the cock crew, and the devil vanished. The 
king asked the princess, “How did you sleep last night?” – “Peacefully, praise 
God!” And the next night it was the same. But toward the third night the soldier 
asked the king, “Your Majesty! Have them forge a ten-ton vise and make three 
rods of copper, three rods of iron, and three of tin.” – “Very well, it shall all be 
done!”

At the dead of midnight the Unclean One appeared. “Greetings, 
Serviceman! Once again I have come to carouse with you.” – “Greetings! Who is 
not glad to see a merry companion?” They began to drink and carouse. The 
Unclean One espied the vise and asked, “And what is this?” – “Oh, the king has 
taken me into his service and charged me with teaching his musicians to fiddle, 
and they all have crooked fingers – no better than yours. I’ve got to straighten 
them out in this vise.” – “Say, pal,” the Unclean One began to ask, “couldn’t you 
straighten my fingers too? I still can’t play that fiddle!” – “Why not? Just lay 
your fingers down there.” The devil put both his hands in the vise. The soldier 
tightened it, squeezed it shut, then seized the rods and let the devil have it. As he 
beat him he taunted, “There’s merchandize for you!” The devil begged, the 
devil pleaded, “Let me go, for pity’s sake! I’ll never come within a hundred miles 
of the palace again!” But he whipped him all the more. The devil leaped and 
bounded, whirled and twirled, tore himself loose with all his might, and said to 
the soldier, “Go ahead and marry the princess, but you’ll not escape my clutches. 
As soon as you shall travel a hundred miles from the city, then and there I’ll seize 
you!” He spoke and vanished.

So the soldier married the princess and lived with her in love and 
harmony. And a few years later the king died, and the soldier began to rule the 
entire kingdom. One time the new king and his wife went out to walk in the 
garden. “Ah, what a wonderful garden!” he said. “You call this a garden?” 
replied the queen. “Beyond the city we have another garden, about a hundred 
miles from here. Now, that one is something to admire!” The king got ready and 
set out for it with his queen. No sooner had he alighted from the carriage than the 
devil met them: “What are you doing here? Have you forgotten what I told you? 
Well, old pal, you’ve only yourself to blame. This time you’ll never wriggle 
free.” – “What can I do? Such, it seems, is my fate! At least let me say good-bye 
to my young wife.” – “Say it, but make it snappy!”...
APPENDIX C

Part 1.96

Music, “Marching Tunes.”

READING, during the music.

Somewhere ’twixt Rockhill and Lode,
A soldier, on his homeward road.

Just ten days of hard-earn’d leave,
And he’s tramped from morn till eve.

Still must trudge,
Tramp and trudge and roam,
Longs to find himself at home,
Counts the weary miles to come.

The curtain rises. The scene shows
the edge of a brook. The soldier
enters. He stops. The music ends.

READER.

“Well here I am…A pretty spot…
But what a cursed job we’ve got!
Always afoot, never a brown,…
That it! My duds all upside-down!
And my St. Joseph…now that’s gone!”
(It was a medal, silver-gilt, with good St. Joseph stamped thereon)
“No, that’s all right!” … More rummagings,
And out fall papers, wrapping many things,
Some cartridges, a mirror too
(That gives a sorry glimpse of you);
“The picture now…where can it be?

A first-rate likeness of my girl,  
She had it taken just for me.”  
‘Tis found! Again he rummages about,  
And brings a little fiddle out.

THE SOLDIER tuning the fiddle.

“So just a cheap and gimerack thing,  
And out of tune in every string.

The soldier begins to play. Music,  
“Little Tunes beside the Brook.”
Enter the Devil as a little old man  
with a butterfly net. Suddenly he  
draws back. The Soldier does not  
see him. The Devil approaches the  
Soldier from behind. End of the  
music.

THE DEVIL

Give me your violin.

THE SOLDIER

No!

THE DEVIL

Then sell it [to] me.

THE SOLDIER

No!

THE DEVIL

Exchange it for this book.

THE SOLDIER

I cannot read.
THE DEVIL

That don’t signify a jot.
This is a book…I’ll tell you what,
It is a book…a strong-box too!
Just open it, and see all it can hold:
Securities,
Bank-notes,
And heaps of gold!

THE SOLDIER

Well, first of all I want to see…

THE DEVIL

Of course, dear boy, I quite agree.

He hands the book to the Soldier
who begins to spell it out, puffing his
lips and following the lines with his
finger.

THE READER

At sight…at par…money on call…
He reads, but cannot understand at all.

THE SOLDIER

I read, ‘tis true, but what’s it all about?

THE DEVIL

Keep on, keep on, and you will soon find out.

THE SOLDIER

The book seems worth a lot; before we fix the job,
I ought to mention first, my fiddle cost ten bob.

THE DEVIL
You’re to the good!...

THE SOLDIER

Well, here it is! A deal, that’s understood.

*He hands over the violin to the Devil and starts to read again.*

THE READER

At sight…matured…rate of exchange…
Saturday the 31st…What’s to-day? Why it’s
Wednesday the 28th…Why, it’s a book several days in advance…
A book that tells you things before they happen…That’s queer!

THE DEVIL roughly, having vainly tried to
play on the fiddle.

I say, you must come home with me.

THE SOLDIER

What for?

THE DEVIL

That thing won’t play,
You’ve got to show me how!

THE SOLDIER

A fortnight’s furlough’s all they will allow.

THE DEVIL

You’ll find my carriage far from slow,

THE SOLDIER

And Mother will be waiting at the door.

THE DEVIL

She’s waited, I suspect, for you before.
THE SOLDIER

And then my girl expects me too…

THE DEVIL

You’ll make good in a day or two.

THE SOLDIER

Where do you live?

THE DEVIL

Board, lodging, washing, lots to drink
My carriage takes you in a twink,
A slight delay, two days, or three,
And rich for ever you shall be…

THE SOLDIER

What kind of prog to stow away?

THE DEVIL

Well, prime sirloin, three times a day.

THE SOLDIER

And drinks? Quite good?

THE DEVIL

The best of wines—*not* from the wood.

THE SOLDIER

And smokes, if I may make so bold?

THE DEVIL

Havanas, girt with bands of gold.

*Curtain falls*
THE READER

“Oh well! I’ll do just what you please.
I’ll do just what you like, I say;”
And with old Nick he walks away.

The truth for once the Devil spoke,
And Joe could eat and drink and smoke,
And have the best of everything.

In the strange book they read each day,
And Joseph taught Old Scratch to play,
Two days-two splendid days, soon done;
And on the third day rose the sun.

Old Nick looked in, found him in bed;
“Well are you ready now,” he said;
But first: “Did you sleep well last night?”
And Joseph answered: “Yes, all right.”

“All that I promised you have had?”
And Joseph answered: “Yes, all right.”

“All that I promised you have had?”
And Joseph answered: “Yes, by gad.”

“Then you’re content?” “O yes!” “Come on!”

They take the coach and soon are gone.

A sudden lurch; Joe clung with all his might.
“What’s up?” “Hold on,” cried Nick, “and hold on tight.”
“Look out! Take care! My coal black horses race!”

Joe wanted to get out, but dared not face
A tumble to the earth at such a pace.

For now the coach has mounted up on high,
And made a rapid cut across the sky.
“Well, are you pleased and satisfied?”
So high above the fields they glide.
“How long? Oh time exists no more”…
And on they hasten as before.

Music. Marching-tunes as at the beginning.

Somewhere ‘twixt Rock Hill and Lode,
A soldier on his homeward road.
He has tramped,
Tramp’d and trudged all day.
He’s glad to find himself at home,
No more weary miles to roam.

“Hurray! We’re there! Home, home at last;
Good morning Mrs. Black!
In her allotment over there. Good day!
How does the world with you, I say?
She cannot hear: but yonder’s Jack.
Driving his cart down the field-track.
Hi there! Jack, my old pal!
Why what is up? He only turns his back.
“Hi! Don’t you know you pal again, old Jack?
I’m Joe, you must remember me,
I went a soldier for to be.”
But Jack drives on with stolid phiz,
And goes his way; so Joe goes his.
“At here’s the school-house with its bell.
Joseph, Joseph you know it well.
And ther’s the forge, the inn and folk I know;
Men, women, children, thro’ the village go.
What’s up? What can the matter be-
Sure-lye they beant afraid o’me?
They knew me well enough, you see.”
“I’m Joe” – But now one door is closed, another door, a gate!
Another, and another still; the rusty hinges grate.
And all around him doors are banged.
At last he speaks: “Well I’ll be hanged!”
His mother’s in his mind; she’s seem him, and run off, screaming in fright.
After a while he stops and says: “Well, there’s my girl all right:…
“Married! My Sue!
And got a kid or two!
Dead silence. Then in a hollow voice.

Hah! you rogue, you precious card!
Who you are at last I know!
I’ve found you out, altho’ I’m slow!

Loudly

Not three days, but three years, I’ve lost!...
And so they take me for a ghost,
Dead to those I love the most…

A pause, then louder still.

Oh you blighted rascal, you, you scamp!” I listed like a fool.
It’s true that I was hungry and dead-beat, but still that’s no reason why I should have listened to him. We oughtn’t to go a-listening to fold we don’t know. We should answer: “I aint acquainted with you.” Instead of which I listened to him…

The Curtain goes up. The village belfry in the distance. The devil got up as a cattle-merchant. He waits leaning on his stick in the centre of the stage.

I oughter have known the sort he was; instead of which I listened to him; listened like a fool, and let him have my fiddle. What a silly blighter! And now I ask you: what am I to do? Now what am I to do?...


THE SOLDIER

Oh, you blasted scamp! I’ll show you how!

He appears on the scene drawing his sword from the scabbard and attacks the Devil.
THE DEVIL quite motionless.

Well what do you suppose you’re doing now?

THE SOLDIER drawing back, but still threatening

You scamp, you cheat, you villain, you shall see!...

THE DEVIL

Come, try to talk with due civility.
There, calm yourself! That’s right. Listen to me!
Now what is left for you to do? Let’s see.

The Soldier droops his head.
Silence.

THE DEVIL

Have you forgotten everything so soon?
That book I gave you, such a priceless boon?

THE SOLDIER

I’ve got it in my kit.

THE DEVIL

You’ve all you need, and more then, having it.
Besides, are you a soldier, Sir, or not?
Then show these gents and ladies…
(cries out) Look out there! Stand still.. Just upon that spot!

Points to the sword.

Put that away. Take care!

The Soldier replaces the sword in scabbard.

Take off you knapsack…Put it down just there,
The Devil points to the back of the stage.
The Soldier obeys.

That’s right! Take up your old position…
Look out! Now give me your attention!
Take off that cap, and put on this one.

Throws him another cap.

It really suits you to perfection.
Off with that jumper! We’ll find some ‘confection.’
Meanwhile you’ll stand just at attention.

The Soldier takes off his jumper.

Keep standing at attention…
Look out there! Wait a bit.
Where is that book, what have you done with it?

The Soldier points to his sack.

Oh yes, I recollect, you told me. Go,
And fetch it here.

The Soldier goes to his sack. The Devil watches him closely. The soldier routs in his kit and brings out the mirror and the medal.

No! Only bring the book. Just so.
And now back to your post.

Don’t take it in your hand…it might get lost.
You have no notion what that volume cost.

Under your arm is safer: like that; there!
That book’s worth millions, handle it with care.

Takes the fiddle out of his pocket.

Mine’s mine, and yours is yours; and so, you see:
Each one has got his property.
He takes the Soldier away. The stage is empty for a moment. Music. The same as at the beginning of the scene. The curtain is lowered. End of the music.

READER

He started reading the book, and the result of his reading was
Money, money, always money.

He read the book assiduously all day,
And all the cash he wanted came his way.

And with the cash, all things to please his moods;
He traded first in every sort of goods…

A drum-roll.

Ladies, ladies, take your choice…The newest tints black, every shade of blue, sky-blue, medium sea-blue, Joffre, pastel; then beige and sable, mastic grey, black, pearl-gray, silver-grey, amethyst and peach, nigger, mole, brown and khak, checks, fifty-four inches wide, fancy and brocaded materials, crépe-de chine, satin duchesse- all at pre-war prices…

Drum-roll.

Traded at first in goods of every kin,
Then ceased to need them; Old Nick possessed his mind.

And what he plans for men to do, they must,
Because he knows while they can only trust.

It was a book…a strong box too…
One opened it, and out one drew

All one could wish; ‘twas like a coffer
Containing all the good things life could offer.

And since Death comes, grab quick before you die,

Death is the end; the Devil did not lie.

First one thing, then another; one by one
All come if we can pay; we pay, ‘tis done.
All...Now he pauses...All, no less?
All? All is naught; so all is nothingness.

What does it mean? What can it be?
That all is nothing, he can plainly see.

All on desires; gains upon gains that follow-
And pass and leave us empty, being hollow.

Things that are false, things that are not eternal,
Things vacuous as a shell without a kernel.

O for the dear old things, the things that last;
The only things that count-dead with our past!

Music. "Tunes by the Brook-side."

When one was lying on the grass-things good to hear and good to touch,
Things that are shared by all the world, and do not cost us overmuch,
By all the world, but not by me. Week-ends, evenings in garden plots,
Folks busy with their flowers; busy with “Watering Pots.”

Where little girls play “Hide and seek” or dance,
One slips behind the hedge, sits on the grass,
The servant comes along and fills you glass.
Dear homely things well worth remembrance…

End of the music.

They have nothing, they’ve all;
I have all and yet nothing!

Nought, nought! These joys are gone beyond recall.
Ah Satan, you have robbed me of my all!

What shall I do? Perhaps the book can tell.
(He opens it, begins the words to spell).

Come book, explain me this, the while I read:
Other are happy, how do they succeed?

Give me, O book, the key of happiness,
And teach me how to lose all I possess.
The telephone rings..
“Hullo”…”Sir,
Regarding your account, may I refer..”
“Some other time”…*The Telephone again*… “Not now… another day”…
But you, my book, come to my aid, because
I long, I long to be what once I was.

*The curtain goes up. The Soldier is sitting at his desk and turning the pages of the book. He looks around.*

THE SOLDIER

I’m envied; never man was envied more;
Yet I am dead; and life for me is o’er.
I have enormous wealth, unlimited,
And yet among the living, I am dead.

*The Devil disguised as an old pedlar woman, puts his head in through the wings on the left without being seen by the Soldier.*

THE DEVIL *knocking, speaks in a false voice.*

May I come in, Sir?

*Enters.*

THE SOLDIER

What do you want?

*The Devil enters with mincing steps.*

THE DEVIL

A word with you. Allow me!

*Picks up book and gives it to the Soldier.*

Something that you have dropped, Sir.
THE SOLDIER taking the book.

Well, what next?

THE DEVIL

Sir, I should greatly like to show you these…
My case is on the landing, if you please…
Some charming things in curiosities…

THE SOLDIER

Thanks.

THE DEVIL

But, kind Sir, in the name of charity…

THE SOLDIER takes out his purse.

Here!

THE DEVIL

But really, Sir, one has one’s dignity.
Nothing I have not earned will do for me.
One plies one’s trade, one’s little trade-no more.
My case is in the hall, outside the door.
May I just bring it in for you to see?...

Goes out quickly and returns with the soldier’s knapsack, which he deposits on the floor.

Look, Sir, kindly inspect these little things:
Brooches and chains? A lovely line in rings?

Speaking more and more rapidly. A sign from the solider.

Fine laces…No? Don’t scruple to refuse them,
‘Tis true you have no wife for whom to choose them.
We carry on our little trade-that’s right…
Perhaps this medal, silver-gilt and bright?...

A sign of surprise from the Soldier...
No? Always no? A mirror? No? Here’s something sweet!
A pretty picture in a frame, complete.

The Soldier turns towards him.

Does this at last your fancy win.
Still no?

He takes out the fiddle and displays it to the public.

Well then, this little violin?

The Soldier gets up suddenly. The Devil turns to the public and speaks over his shoulder as he moves further away.

How much?

THE SOLDIER begins to follow the Devil.

How much? I said…

The Soldier springs on the Devil, who hides the violin behind his back.

THE DEVIL

Sir, between friends a bargain soon is made.

Holds out the fiddle.

I’ll let you try it first; the tone is nice;
And afterwards we can discuss the price.

The Soldier takes the violin. He tries to play but it gives out no sound.
The music begins. “Little Tunes by the Brook-side.”
The Soldier turns round. The Devil has disappeared. The Soldier throws the fiddle with all his might into the wings. He returns to his desk. The
PART II

Music "Marching -tunes" as at the beginning of Part I.

Reading to Music.

Somewhere ‘twixt Rock Hill and Lode,
Tramping straight along the road.

Where’s he going? Who can say?
Walking, trudging all the day.

Past the brook and bridge he goes-
Where’s he off to? No one knows.

End of music.

He does not know himself, the wherefore or the where,
He keeps on tramping there,
But where he does not care.

Of all the riches that he had nothing is left to-day;
Without a word to any one, he turn’d and ran away.

And now he’s as he was before,
Minus the sack and all it bore.

The music starts again.
“Marching-tunes.”

Has he taken the path to Lode
Because it is his homeward road?

No, no! That’s not his way!
Now his back is turn’d to Lode;
Still he tramps, still he tramps,
Trudges all the day…
Trudges on all day.
Another line of country now,
And cottage dwellings in a row.
“I’ll call a halt,’”’ thinks he. An inn!
He steps inside and orders three of gin.

He’ll stay to drink his drop- and then?

But first he starts to look about,
And through the leaded panes peeps out;
Between the curtains there’s a space;-
Such nice white curtains, looped with bands of red;
Clean curtains, ironed-smooth, of snowy lace,
Through which he sees the green leaves dance o’erhead.

What happens next? Around the hearth a crowd,

And some one there who beats a drum so loud.

They whack the drum, I’d have you understand,
Because the daughter of the King
(I mean the King who rules that land)
Is sick and suffering, ill and weak,
And cannot eat, or sleep, or speak;

And so the drummer, at the King’s command,
(Of course I mean the King who rules that land)
Proclaims that he will give his daughter and her wealth
To any one who can restore her health.

Just then a man greets Joseph with: “Good-day.”
“What, never saw my mug afore, you say?
What matter? I like yourself once drew a soldier’s pay.

I knew you for a pal, just by your walk,
And to myself, sez I: “We’ll have a talk.

He looks as if ‘e ‘ad the ‘ump, sez I,
And this may be ‘is lucky chance. I’ll try.

The daughter of the King, my boy-the King.
What? Don’t it seem for you the very thing?

Because you see, I’m splice; done for life;

End of music.
But you’re at liberty to take a wife.

A doctor’s all they want. No risk to run. Say: I’m a doctor (yes, a soldier one). And if you don’t succeed, no ‘arm is done.

Why not?”


Goodbye old boy, and thank you for the hint.”

Rose from his chair and straightway went.

Rose, cross’d the threshold, went to meet his fate.

But when he reached the Royal garden gate, The sentinel detained him, parleying: “Where am I going? Going to see the King.”

The “Royal March” bursts forth. All the lights go out. The Reader has lit two candles which have been put on his table.

THE READER

With music, with marches, the job is well begun. The King asked: “You’re a doctor?” I sez: “A Soldier-one.” “Because,” he sez, “already such lots have come and gone.” “Oh, I,” I sez, “I’ve got a perfect cure.” “To-morrow you shall see her then, for sure.”

The Reader has a pack of cards and moves them about from place to place.

Yes, all goes well, I say. Yes, all goes well. Perhaps that chap was right. We cannot tell.

A little girl to call one’s very own.- Lor’, what a time it is since I had one!

The Curtain rises.
Through the darkness is seen a room in the Palace. The Soldier is sitting with a pack of cards on a little table just like the Reader’s, on which also two lighted candles are placed. A pint bottle and a glass, like the Reader’s.

It goes all right. What say the cards? Let’s see. Nothing but trumps…All hearts…The seven, ten and three…

He drinks.

And I keep asking: “Well, and why not you? A little wife—all to oneself…can it come true? A little wife—and a King’s daughter too…

The Devil appears beside the Soldier with the violin held to his heart.

THE DEVIL

You see I got here first.

Silence. The Soldier drops his head and never moves.

THE DEVIL walking round and round the table.

How wrong you were to show such irritation; You had such wealth and such consideration:… A gust of temper—think what it will cost? I fear, poor friend, you are completely lost.

Still silence. The Soldier remains motionless.

The seven of hearts, the ten, the Queen—no less. And then one says—ah! This means happiness! And one believes it too?… But then you see

Showing the fiddle

You’ve left the precious remedy with me.
He begins moving round and round the soldier, playing tricks on the fiddle.

THE READER in a hollow voice.

‘Tis true, a hopeless trap he’s caught me in,
He’s stol’n the only cure the violin-
And left me not one trump with which to win!

Leaves off abruptly. Then the Reader turning to one side suddenly addresses the Soldier.

But cheeri-o! At him! Stave his old ribs in!

THE SOLDIER, not moving.

I can’t do anything. He’s not a man.

THE READER

O yes, I do assure you that you can.
There’s but one way the Evil One to ban.

The Soldier raises his head and looks at the Reader.

Get rid of any cash of his you’ve got;
Play cards with him, and let him win the lot.

THE SOLDIER, to the Devil gruffly.

I have some money. Will you play or not?

THE DEVIL (standing in astonishment).

What?

THE SOLDIER

I ask if you will play at cards with me?
THE DEVIL

Dear Friend…

Takes a seat.

Of course, I’ll play most willingly,

Sits down.

THE READER (to the Soldier).

He’ll win. He always wins, at any cost.
And you must lose; that he may be quite lost.

THE SOLDIER, takes money out of his pocket.

Here’s gold and silver and bank notes.

THE DEVIL laying the fiddle across his knees.

All right!

THE SOLDIER

What stakes?

THE DEVIL

Shall we say penny points?

THE SOLDIER

Two shillings, every point-no less. I’ve spoke.

THE DEVIL

Well if you wish! Take care you don’t revoke.

THE SOLDIER shuffles. The Devil cuts

No home, no fiddle and no book;
Only some pence, and pence soon take their hook.

They play. The Devil wins
THE DEVIL

The end’s at hand, there is some mischief brewin’,
And then you’ll go to R..U..I..N., ruin!

They play again. The Devil wins.

You see? You’ll ne’er again, my friend, be rich.
In fact you’ll go barefoot—without a stitch.

THE READER

Make it a trifle more. Risk it, my lad

THE SOLDIER

All right. Ten bob.

THE DEVIL

Well, but you must be mad!

THE READER cries out

Make it a pound!

THE DEVIL, speaking with difficulty and putting the fiddle under his arm.

Go gent..ly now. This is a qui…et game…

They play. The Devil takes his winnings.

Mine all the same.

THE READER, still addressing the Soldier.

Now all you’ve got.

THE SOLDIER

Now everything I’ve got.
He takes the rest of his money out of his pocket and tosses it on the table.

THE DEVIL, getting up slowly.

The ace of spades…the ace…of spades…What then?

THE SOLDIER

The Queen of Hearts!

THE DEVIL

Why..I have won again.

He totters.

THE READER

You see, you see!

The Soldier pushes back his chair, and with his hands on his thighs leans forward watching the Devil who totters more and more.

You see, he totters in a sorry plight.
Listen to me: Get up; be quick,
Give him a drink, that soon will put him right,
And say: “Here’s to your health, Old Nick,”

THE SOLDIER, approaching the Devil with a glass.

Here! This will pick you up.

THE DEVIL staggering pushes it away.

Drink it…

Forces him to drink and refills the glass.

And here’s to you…
Fill the glass again.

You j..j..ust impose on me!

THE READER

Look out! He’s falling …see!

The Devil sinks into the chair and his head and shoulders fall forward on to the table.

THE SOLDIER

Look alive! Now be spry.

Leans over the Devil and stretches out his hand towards the fiddle.

Ah! Is it safe to try?

The Devil gives a convulsive movement

THE READER

He hasn’t had enough, that’s why…

THE SOLDIER, emptying the glass in short gulps down the Devil’s throat.

That’s right. There…there…there…there…’tis down.

THE READER

And now look sharp, take back your own.

The Soldier takes the fiddle and standing by the Devil’s side begins to play at once. Music “The Little Concert.” The Devil falls out of the chair. Curtain falls.

READING, during the “Little Concert.” Shouted out. The lights are all relit.
Princess, you now may be quite reassured,
For certainly you’re going to be cured.

Now to your gracious presence we may speed.
Because we have acquired all we need.

We dare to come, to venture, not in vain,
Because we feel we are ourselves again.

We feel so strong and free-all can be braved,
Since we have death escaped, you shall be saved.

End of the “Little Concert.” The curtain goes up. A bright light. The Princess’s room. She is lying full length on her bed, quite motionless. The Soldier enters and begins to play.
Music.
She opens her eyes, and turns to the Soldier.
She sits up in bed.
Curtain.
Dances in front of the Curtain...”Tango.”
“Valse…””Ragtime.”
The music ends.
The curtain rises again. The same scene.
The Soldier and the Princess locked in each other’s arms.
Horrible cries in the wings. Enter the Devil, as a devil, on all-fours.
The Devil crawls round and round the Soldier, sometimes making a gesture imploring him for the violin, sometimes trying to snatch it away, while the Soldier threatens him with the bow.
The Princess has taken refuge behind the Soldier, and when he moves, she moves too, so
that he always shields her from view. The Devil, sometimes drawing back, sometimes leaning forward, quickens his movements. The Soldier has an idea. He begins to play the fiddle. Music. “The Devil’s Dance,” Contortions. He tries to control his limbs by holding them with his hands. He is nevertheless carried away with excitement, and drops on the ground exhausted. The Soldier takes the Princess by the hand. It is evident that she is no longer alarmed. Dance of the Princess round the Devil. At a sign from the Soldier, she takes the Devil by one paw, and between them they drag him off the stage. End of music. The lovers return, take up the centre of the stage, and again fall into each other’s arms. The Devil suddenly thrusts his head in through door at back of stage. “The Devil’s Song.”

THE DEVIL

Now the luck is on your side; But the Kingdom’s not so great and wide…

The Soldier and Princess turn to the Devil; then as before.

Who tries the frontiers to traverse, Recaught by me, his fate is worse.
The same as before.

So don’t attempt to do what’s not allowed,
Or back again to bed you’ll go, my Princess proud,
And as to that young prince, your plighted spouse,
Let him beware lest he my anger should arouse…

I’ll hand him over to my demon-hosts
Who see that all alive he r (rrr) oasts.

The same business. The first phrase of the “Chorale” is heard while the curtain descends.

THE READER

One can’t add what one had to what one has,
Nor to the thing one is, the thing one was.

One can but choose; one has no right to all; ‘tis a bother:
But one joy at a time; two cancel one another.

“Now I have all, yes all, “thinks he:
And then on one fine day, says she:
“I do not know a thing, my dear,
About your past; I’d like to hear.”

“Well, in the days so long ago
I for a soldier had to go:
Mother dwelt in a village cot,
The road to which I’ve quite forgot.”

“Let us seek it, let us seek it!”…”’Tis prohibited.”
“But, oh, we’d soon come back again,” she said,
“And nobody would know.”

She looks at him, his bride so true:
“I see you hanker to go too.
You do!...you do...you do! You do!

“I plainly see,” says the Princess.
And he replies: “I want you...guess?”
But she asks: “Is it to be yes?”

“But not before, you know”…He thins and sighs:
“Perhaps this time Mother would recognize…
Perhaps she’d come with us to live,
And then we should have all that life can give.”

At this moment the Devil passes in front of the lowered curtain. He wears gorgeous red apparel.

They’re off! The journey’s end draws near.
The church and belfry now appear.

He is the first the boundary-line to clear.
She sits up on a milestone in the rear.

Again the Devil passes before the curtain. The Devil calls...The Soldier returns. The curtain rises on the same scene as Before: the village belfry and the boundary. The Soldier is seen turning round and making signs to somebody. He walks on again and arrives at the frontier; the Devil confronts him.
He has the fiddle again and plays upon it.

Music. “The Devil’s Triumphal March.”
The Soldier hangs his head. He begins to follow the Devil, very slowly, but without rebellion. A call is heard from the wings. He stops for a moment. The Devil insists.
The Devil and the Soldier go off the stage. Another call is heard—the last.
The curtain falls and the music comes to an end.

END OF THE SOLDIER’S TALE.