

I G O R S T R A W I N S K Y

J E U D E C A R T E S

Ballet en trois donnees

A C A R D G A M E

Ballet in three deals

D A S K A R T E N S P I E L

Ballett in drei Runden

Les mouvements scéniques réalisés par l'auteur

en collaboration avec M. Malaïeff



B. S C H O T T' S S O H N E , M A I N Z

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Distribuzione dell' orchestra

2 Flauti grandi (2º: anche Flauto piccolo)	Tuba
2 Oboi (2º: anche Corno inglese)	Timpani
2 Clarinetti in Si ♭ e La	Gran cassa
2 Fagotti	Violini I (12)
4 Corni in Fa	Violini II (10)
2 Trombe in Do	Viole (8)
3 Tromboni	Violoncelli (6)
	Contrabbassi (6)



Durata: circa 23 minuti

A R G U M E N T

Le sujet de ce ballet, dont les personnages sont les principales figures d'un jeu de cartes, s'inspire d'une partie de poker, disputée entre plusieurs adversaires sur le tapis vert d'une salle de jeux, et compliquée à chaque donne par les constantes rouerries du perfide et inlassable Joker, qui se croit invincible, grâce à sa faculté de se métamorphoser en n'importe quelle carte.

Durant la première donne, l'un des joueurs est battu, mais les deux autres adversaires restent en cartes, malgré la présence, chez l'un d'eux, du Joker, qui ne réussit pas à triompher d'un „straight“.

A la deuxième donne, la main qui possède le Joker est victorieuse, grâce à un carré d'as qui, l'emportant sans difficulté sur un adversaire de moindre force, bat un carré de daliés.

Mais vient la troisième donne, et l'action se corse de plus en plus. Cette fois-ci il s'agit d'une lutte entre trois „flush“: bien que victorieux au début d'un premier adversaire, le Joker, paradant à la tête d'une séquence de pique, est abattu par un „royal flush“ de cœur qui mettra fin à sa malice et à ses fourberies.

„Il faut faire aux méchants guerre continuelle,
(ainsi que l'a dit le bon La Fontaine)
„La Paix est fort bonne de soi;
„J'en conviens. Mais de quoi sert-elle
„Avec des ennemis sans foi?“

S U M M A R Y

The characters in this ballet are the chief cards in a game of Poker, disputed between several players on the green cloth of a card-room. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

During the first deal, one of the players is beaten, but the other two remain with even "straights", although one of them holds the Joker.

In the second deal, the hand that holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

Now comes the third deal. The action becomes more and more acute. This time it is a struggle between three "flushes". Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a „Royal Flush“ in Hearts. This puts an end to his malice and knavery.

"One should ever struggle against wrongdoers,
(as once said La Fontaine)
"Peace, I grant, is perfect in its way,
"But what purpose does it serve
"With ennemis who do not keep faith?"

INHALTSANGABE

Der Gedanke dieses Ballettes ist eine Partie Poker. Mehrere Spieler sitzen an dem grünen Tisch eines Spielsaales. Die Tänzer stellen die hauptsächlichen Karten dar. Bei jedem Spiel wird der Ablauf durch die fortgesetzten Tricks des unzuverlässigen Jokers erschwert.

Nach dem ersten Geben scheidet ein Spieler aus. Seine zwei Gegner bleiben im Spiel mit gleichen „Straights“ Obwohl der eine von ihnen den Joker besitzt, ist dieser nicht im Stande, die Entscheidung zu bringen.

Im zweiten Spiel gewinnt der Spieler mit dem Joker dank einer Hand von Assen, mit denen er alles schlägt und schließlich über die vier Damen triumphiert.

Es wird zum dritten Mal gegeben. Die Lage wird immer schwieriger. Diesmal handelt es sich um einen Kampf zwischen drei „flushes“. Zunächst besiegt der Joker an der Spitze einer Pique Sequenz den einen Gegner; er wird aber schließlich selbst geschlagen durch ein „royal flush“ in Herz. Dies setzt den Streichen des Tunichtguts ein Ende.

Wie sagt doch der alte La Fontaine?
„Daraus nun können wir ersehen,
„Daß man beständig Krieg muß führen mit den Bösen.
„Gut ist an sich des Friedens Walten,
„Doch kann vom Übel er erlösen
„Wenn nicht ihr Wort die Feinde halten?“

JEU DE CARTES

Ballet en trois donnees

Première donne

Igor Strawinsky
1936

Alla breve $\text{d} = 69$

Musical score for the first dancer, page 1. The score consists of two staves: treble and bass. The key signature is one flat. The tempo is Alla breve, with a metronome marking of $\text{d} = 69$. Measure 1 starts with a forte dynamic (f). Measure 2 shows a transition with a change in key signature. Measure 3 begins with a dynamic *v.* Measures 4-5 show a continuation of the melodic line. Measure 6 concludes the section with a dynamic *v.*

[2]

Musical score for the first dancer, page 2. The score continues on two staves. Measure 1 starts with a dynamic *v.* Measure 2 shows a transition with a change in key signature. Measure 3 begins with a dynamic *b>*. Measure 4 concludes the section with a dynamic *m.s.*

[3]

Musical score for the first dancer, page 3. The score continues on two staves. Measure 1 starts with a dynamic *b>*. Measure 2 shows a transition with a dynamic *(m.s.)*. Measure 3 begins with a dynamic *sf marcato*. Measure 4 concludes the section.

[4]

Musical score for the first dancer, page 4. The score continues on two staves. Measure 1 starts with a dynamic *b>*. Measure 2 shows a transition with a dynamic *3*. Measure 3 begins with a dynamic *ff*. Measure 4 concludes the section with a dynamic *sff*.

5

sf secco

mf 3

f marc.

6 **Meno mosso** $\text{♩} = 108$

mp

7

p (m. s.)

dolce non f

8

grazioso

(sim.)

stacc.

8

mf

p

9

mf

10

(stacc.)

4

mf

11

Moderato assai $d = 84$

p

m. dr.

12 *cantabile*

p

13

mf

14

poco

mp

15

16

mf

mf *stacc.*

17

18

sempr p ma poco sf

19

mf *stacc. poco marcato*

19

20

21 Stringendo $\text{d} = 108$

22

23

Musical score for piano showing measures 11-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of *meno f stacc. e marc.*. Measure 12 begins with a dynamic of *molto*. Measure 13 starts with a dynamic of *ff*. Measure 14 starts with a dynamic of *(meno f)*.

Musical score for piano, page 10, measures 8-12. The score consists of two staves. The top staff uses a treble clef, a key signature of four flats, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Measure 8 begins with a dynamic of *ff*. Measure 9 starts with a measure repeat sign. Measure 10 begins with a dynamic of *sub. meno f*. Measure 11 contains a measure repeat sign. Measure 12 concludes with a measure repeat sign. Measure numbers 8, 25, and 3 are indicated above the staves. Measure 12 ends with a common time signature.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of four flats, with a time signature of common time (indicated by '4'). The bottom staff uses a bass clef and a key signature of one flat, also with a time signature of common time. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 begins with a forte dynamic. Measure 12 begins with a piano dynamic. The music consists of eighth-note patterns and chords.

Musical score for piano, page 26, measures 8-12. The score consists of two staves. The top staff shows a complex harmonic progression with various chords and bass notes. Measure 8 starts with a chord of B-flat major. Measures 9 and 10 show changes in the bass line and harmonic texture. Measure 11 begins with a bass note of D-sharp. Measure 12 concludes with a bass note of E-sharp. Measure numbers 8, 9, 10, and 11 are indicated above the staff, while measure 12 is indicated below it.

Musical score for piano, page 27, measures 8-12. The score consists of two staves. The top staff is in common time (indicated by '2/4') and has a key signature of one flat. The bottom staff is also in common time (indicated by '2/4') and has a key signature of one sharp. Measure 8 starts with a forte dynamic (f) and a dotted half note. Measure 9 begins with a dynamic of *sff* (sforzando fortissimo). Measure 10 starts with *f stacc.* (forte staccato). Measures 11 and 12 continue with eighth-note patterns. Measure 12 ends with a dynamic of *f assai* (fortissimo). Measure 13 begins with a dynamic of *f*. Measure 14 ends with a dynamic of *f*.

28

29

29

30

etc. simile

ff stacc.

9

32

poco sfp — sf

(m.s.)

33

*non f
ma marc.*

sff

fff

poco sfp

sff con Ped.

*

33

(p)

*non f
ma marc.*

p

34

Tranquillo ($\text{d} = 84$)

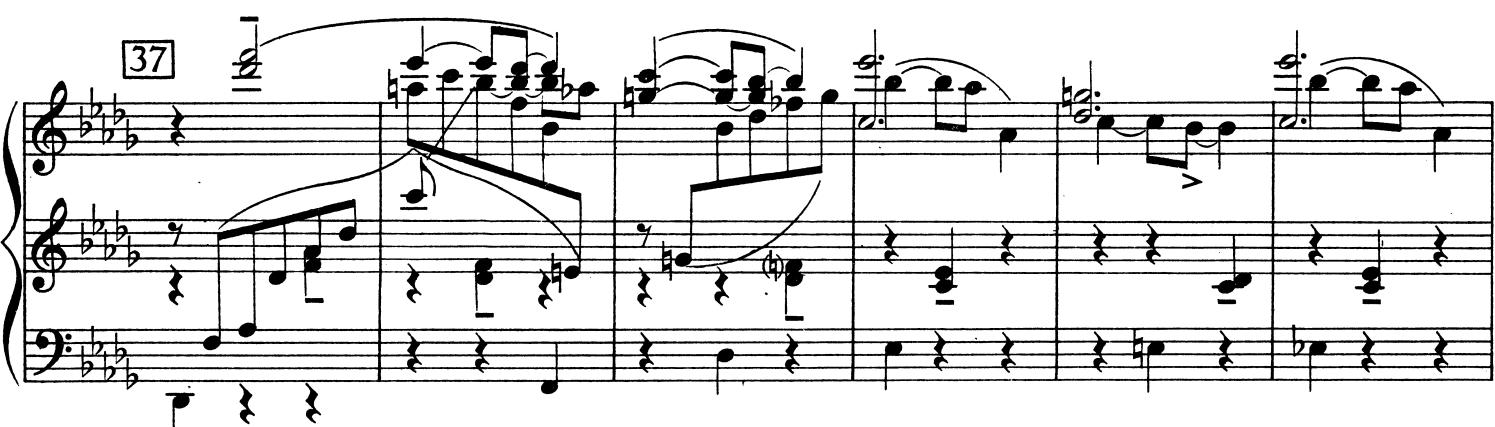
dolce cant.

{mp accompagnando

stacc.

35

10



Deuxième donne

40 Alla breve ($\text{d} = 69$)

Musical score for measures 40-41. The key signature is one flat. Measure 40 starts with a forte dynamic (f) in 2/2 time. Measure 41 continues the rhythmic pattern.

42

Musical score for measure 42. The key signature changes to one sharp. The dynamic is p . Measure 42 concludes with a forte dynamic (ff).

43 Marcia ($\text{d} = 112$)

Musical score for measure 43. The key signature changes to four sharps. The dynamic is mf . The instruction "sempre poco sf" appears below the bass staff. Measure 43 ends with a fermata over the last note.

44

Musical score for measure 44. The key signature changes to two sharps. Measure 44 begins with a half note followed by a sixteenth-note pattern. The dynamic is $poco sf$.

45

Musical score for measure 45. The key signature changes to three sharps. The dynamic is $poco sf(secco)$. Measure 45 concludes with a measure ending in 3/2 time.

46

poco

mf p sub.

poco

poco marc.

47

poco

poco marc.

poco marc.

49

mf

stacc.

50

mf

stacc.

51

52

mf marcato

53

54

poco sf

sf

ff

meno f

p

55

leggermente

56

14

Musical score page 14. Measure 57 starts with a treble clef, two sharps, and a common time signature. It features a complex rhythmic pattern with sixteenth-note chords and eighth-note pairs. Measure 25 follows, starting with a bass clef, one sharp, and common time, continuing the rhythmic pattern.

58

Musical score page 14, measure 58. Treble clef, two sharps, common time. Dynamics: *mf*, *poco sf (secco)*. Measures continue with eighth-note chords and sixteenth-note patterns.

59 Allegretto $\text{d} = 58$

Variation I

grazioso

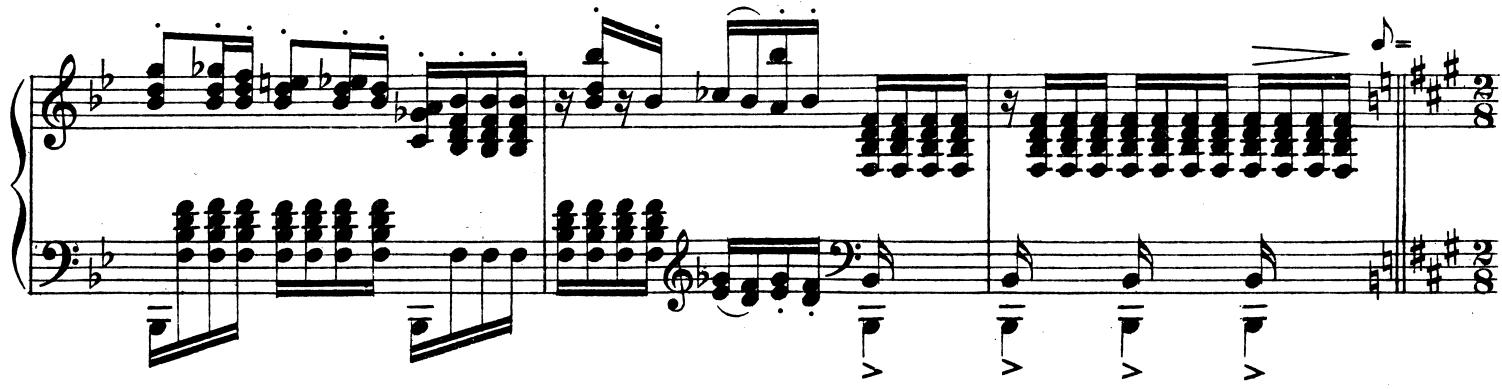
Musical score page 15, Variation I. Treble clef, two sharps, common time. Dynamics: *p*. Measures show eighth-note chords and sixteenth-note patterns, with a tempo of $\text{d} = 58$.

Musical score page 15, measures 60 and 61. Treble clef, two sharps, common time. Measures show eighth-note chords and sixteenth-note patterns, with a tempo of $\text{d} = 58$.

60

Musical score page 15, measure 60. Treble clef, two sharps, common time. Dynamics: *stacc.* Measures show eighth-note chords and sixteenth-note patterns, with a tempo of $\text{d} = 58$.

Musical score page 15, measure 61. Treble clef, two sharps, common time. Measures show eighth-note chords and sixteenth-note patterns, with a tempo of $\text{d} = 58$.



62 Var. II *p*
poco *sf-scherzando*

8
poco più *f*

p

(*m.s.*)

simile

poco sf

67

(*m.s.*)

poco sf

poco sf

68

(*m.d.*)

69

p

70

1 2 3 1

v.

Var. III

71

f marcato

stacc.

p

p

poco sf e marc.

72

f

73

mp

Musical score page 18, measures 72-73. The score consists of three staves: Treble, Bass, and Double Bass. Measure 72 starts with a forte dynamic. Measure 73 begins with a piano dynamic and includes a dynamic marking '(sim.)'.

74

Musical score page 18, measure 74. The score shows a continuation of the three staves. Dynamics include 'poco sf.', 'f marcato', and 'p'.

Musical score page 18, measure 75. The score shows a continuation of the three staves. Dynamics include 'p.', 'poco sf.', 'f', 'p', and 'f f'.

75 Var. IV

$\text{♩} = 76$

Musical score page 19, Var. IV, measure 1. The score consists of three staves: Treble, Bass, and Double Bass. Dynamics include 'stacc.- marc. non f', 'leggiero', 'grazioso', and 'p'.

Musical score page 19, featuring five staves of music. The score consists of two treble staves, one bass staff, and two alto staffs. Measure 76 begins with a treble clef, a key signature of three sharps, and a common time signature. The music transitions through various time signatures including 2/4, 3/4, and 2/2. Measure 77 continues with a mix of 2/4 and 3/4 time. Measure 78 starts with a treble clef, a key signature of one sharp, and a common time signature, with dynamic markings *come sopra* and *m.s.*. The score concludes with a bass clef, a key signature of one flat, and a common time signature, with dynamic markings *sf* and *sforzando*.

Var. V

79 Sostenuto e pesante, $\text{♩} = 69 - 72$

forte

mf cantabile

mp.

etc. simile

cre - scen - do

forte

ff

(*m.s.*)

Marcia ♩ = 112

89 8 >*non legato*

p stacc. sempre

90 8

91

Con moto ♩ = 108

92 8 >

mf stacc.

sff (m.d.)

p staccatissimo

sff *mf* *sff* *mf*

93

sff *mf*

p

mp

94

p détaché

staccato

95

mf

p sub.

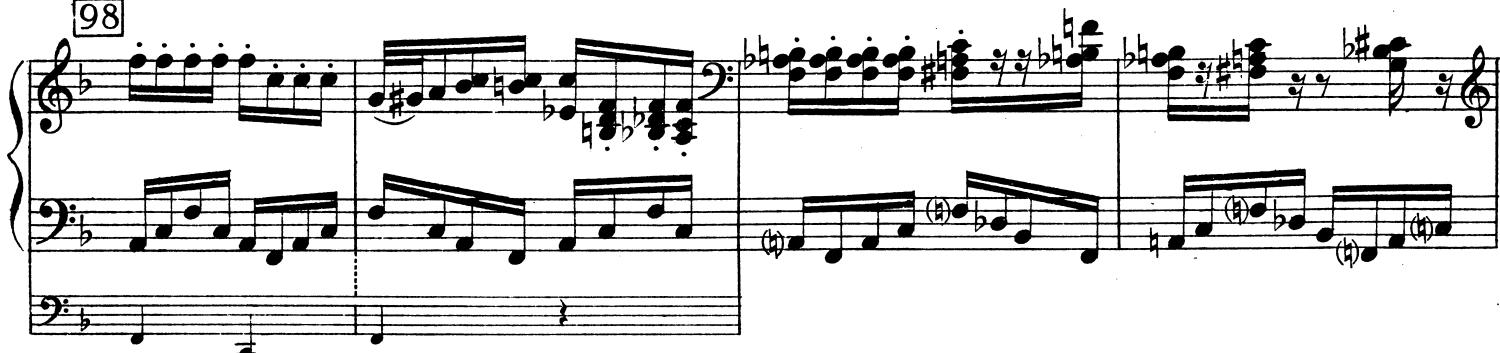
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97

etc.



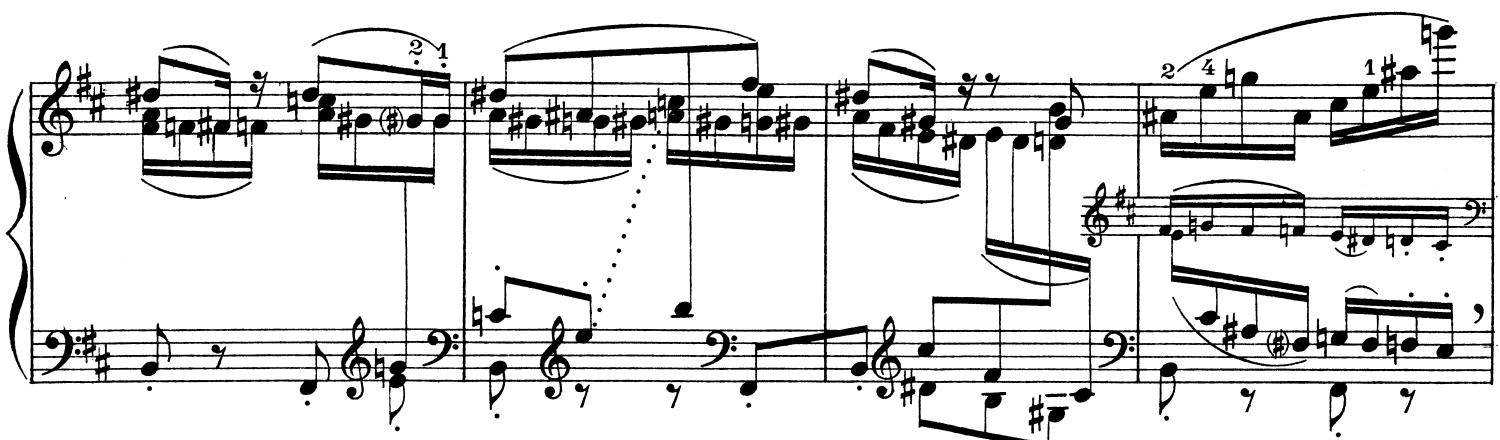
98



99



100



101

Musical score page 25, system 101. Three staves of music in G major, 2/4 time. The top staff has eighth-note pairs with grace notes. The middle staff has sixteenth-note patterns. The bottom staff has eighth-note pairs.

102

Musical score page 25, system 102. Three staves of music in G major, 2/4 time. The top staff features eighth-note pairs with grace notes. The middle staff shows sixteenth-note chords. The bottom staff consists of eighth-note pairs.

103

Musical score page 25, system 103. Three staves of music in G major, 2/4 time. The top staff includes eighth-note pairs with grace notes. The middle staff contains sixteenth-note chords. The bottom staff has eighth-note pairs.

104

Musical score page 25, system 104. Three staves of music in G major, 2/4 time. The top staff has eighth-note pairs with grace notes. The middle staff shows sixteenth-note chords. The bottom staff consists of eighth-note pairs.

105

Musical score page 25, system 105. Three staves of music in G major, 2/4 time. The top staff includes eighth-note pairs with grace notes. The middle staff contains sixteenth-note chords. The bottom staff has eighth-note pairs.

106

107

108

109

110

27

111

112

m.s.

113

114

115

p
poco sf

116

etc.

p
poco sf

117

pp
attacca

Troisième donne

[117]

Alla breve, $\text{d} = 69$

[118]

[119]

[120]

(m.s.)

sf marcato

[121]

[122]

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Valsa, $\text{d} = 184$ ($\text{d}. = 60$)

121

f

marc.

122

f marc.

123

124

*meno f
grazioso*

125

ff

ff

126 *p*

127

128

129 *p*

130

131

132

133

134

135

136

137

138

marc.

f marc.

139

140

meno f grazioso

142

143

144

145

dolce cant.

mf

p sub.

146

mf

147

148

149

poco più f

diminuendo

poco più f

perdendosi

1

150

ff marcato

151

sf

152

Presto $d=88$

153

154

sempre sim.

155

mp (come sopra)

156

157

mp tranquillo

poco > mf

sempre sim.

mf marc.

159

f marc.

ff marcattissimo

ff marcattissimo

ff marcattissimo

ff marcattissimo

8

163

mp

(*) *p sub.* (sim.)

164

165

sf *sf* *sf*

mf

sf

8

mf

166 *sempre stacc.*

167 *p sub.* *poco*

sim.

168 *f* *leggiero*

sf

cre - - scen - - do

$= \text{♩} = 120$ (circa)

169

sempre *sf*

170

171

poco *sf*

poco *sf*

mf *leggiero grazioso*

sim.

173

p *ma poco marc.*

174

sf

175

176

poco più *f*

p

177

f p ma marc.

sf

p

178

secco

179

mf sempre poco marcato

180

181

182

183

184

185

186

f *meno f* *poco* *p*

etc stacc.

188

sf p

leggiero

189

190

191

192

193

194

8-----

195

196

197

198

199

198

200

sempre sff

201

202

Tempo del principio (Alla breve, $\text{♩} = 69$)

ff

8

sff

Fine

IGOR STRAWINSKY

	Ed. Schott
Concerto per due Pianoforti soli	2520
Feu d'artifice. Fantaisie pour grand orchestre, opus 4	
Partition d'orchestre et Parties d'orchestre (en location)	
Partition d'orchestre (format de poche)	3464
Réduction pour Piano à 4 mains (O. Singer)	962
Scherzo fantastique. Fantaisie pour grand orchestre	
Partition d'orchestre et Parties d'orchestre (en location)	
Partition d'orchestre (format de poche)	3501
Symphonie en Ut pour grand orchestre	
Partition d'orchestre et Parties d'orchestre (en location)	
Partition d'orchestre (format de poche)	3536
Concerto pour Violon et orchestre	
Partition d'orchestre et Parties d'orchestre (en location)	
Partition d'orchestre (format de poche)	3504
Réduction pour Violon et Piano	2190
Jeu de cartes. Ballet	
Partition d'orchestre et Parties d'orchestre (en location)	
Partition d'orchestre (format de poche)	3511
Partition de Piano	3296
L'oiseau de feu. Ballet	
Partition de Piano	3279
Piano:	
Berceuse	2547
Ronde des princesses	2548
Danse infernale, Berceuse et Finale (Transcription par Guido Agosti) ...	2378
Violon et Piano:	
Berceuse (Transcription par l'auteur)	2081
Prélude et Ronde des princesses Transcription par l'auteur)	2080
Berceuse (Transcription par l'auteur et Dushkin)	2186
Scherzo (Transcription par l'auteur et Dushkin)	2280
Pastorale. Chanson sans paroles	
Chant et Piano	2295
Chant et 4 instruments à vent	3399
Parties (en location)	
Violon et Piano (par Strawinsky et Dushkin)	2294
Violon et 4 instruments à vent	3313
Parties (en location)	
Unterschale. Russische Bauernlieder. 4 Chöre für gleiche Stimmen.	
Beim Heiland von Tschigiss — Herbst — Der Hecht — Freund Dicksack	

B. SCHOTT'S SÖHNE / MAINZ