



PETROUSHKA DREAMS

For B \flat Clarinet, Violoncello and Piano

JOHN G. BILOTTA

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Performance Time
Approx. 5 minutes

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All instruments in
standard transpositions

In honor of Igor Stravinsky's 125th birthday
PETROUSHKA DREAMS

Commissioned by Martha Stoddard for ChamberMix

John G. Bilotta

The musical score is written for three instruments: Clarinet in Bb, Violoncello, and Piano. The tempo is marked 'Explosively (c. ♩=84)'. The score is in 2/2 time and consists of two systems of music. The first system covers measures 1 through 6. The second system covers measures 7 through 12. The Clarinet part begins with a rest in measure 1, followed by a melodic line starting in measure 2 with a forte (*f*) dynamic. The Violoncello part also begins with a rest in measure 1, followed by a melodic line starting in measure 2 with a forte (*f*) dynamic. The Piano part features a complex accompaniment with triplets and a crescendo leading to a fortissimo (*ff*) dynamic in measure 6. The second system includes dynamics such as mezzo-piano (*mp*), piano (*p*), and mezzo-forte (*mf*), along with a pizzicato (*pizz.*) instruction for the Violoncello in measure 10. The score concludes with a double bar line in measure 12.

⑥ Elegantly (c. ♩ = 42)

Cl. *mp* *p* *mp*

Vc. *mp* *f* *p* *f* *p*

mf *mp* *p*

p (left hand *p* to the double bar)

⑨

Cl. *p* *mp*

Vc. *f* *p* *f* *p*

p *mp* *p* *mf*

⑪

Cl. *p* *mp* *mf*

Vc. *f* *p* *f* *p*

p *mf*

13

Cl. *f* *mf* *sfz* *mf*

Vc. *sfz f* *sfz f* *mf* *sfz* *sfz*

pizz. *arco* *snap pizz.*

f *p più legato* *8^{vb}*

Ped. Ped. Ped.

16

Cl. *f*

Vc. *f*

pizz. (ord.)

f subito *p subito* *f* *mf*

(8)

18

Cl. *sfz* *f* *f* *mf*

Vc. *sfz f* *sfz* *f* *mf*

arco *pizz.* *arco*

f *f* *f*

Ped. Ped. Ped.

20 **A**

Cl. *p* *pp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *mf*

Vc. *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp*

A

mp *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

23

Cl. *pizz.* *p* *mf*

Vc. *p* *mf*

mf *mf*

Ped. Ped. Ped. Ped.

25

Cl. *p* *mp* *p* *pp*

Vc. *arco* *mp* *p* *pizz.* *arco* *mf* *mp*

mp *mf* *mp*

Ped. Ped. Ped. Ped.

27

Cl. *mf*

Vc. *cantando*
mp

mp *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

30

Cl. *mf*

Vc. *mf*

mf

Ped. Ped. Ped. Ped.

32

Cl. *p* *pp*

Vc. *mp*

mp *mf*

Ped. Ped. Ped. Ped.

34 **B**

Cl. *mf* *arco mp* *mf*

Vc. *p* *f* *pizz.* *sfz* *mf* *sfz*

B *sfz* *mf* *sfz* *sfz* *mf* *sfz*

8va

mf (left hand *mf* to the double bar)

36

Cl. *tr.*

Vc. *sfz* *f* *pizz.* *arco mf*

sfz *f* *mf* *f* *mp* *f* *f* *mp subito* *sfz* *sfz* *sfz*

Ped. *Ped.* *Ped.*

39

Cl. *mf* *arco mp*

Vc. *f* *sfz* *mf* *sfz*

sfz *mf* *sfz* *sfz* *mf* *sfz*

8va

(41) **C**

Cl. *mf* *f* *sfz* *f*

Vc. *mf* *f* *sfz* *sfz* *sfz* *f* *sfz* *sfz*

tr *mf* *f* *sfz* *f* *mf* *sfz* *f* *mf* *sfz* *f*

sul La *gliss.* *pizz.* *sul Re* *arco* *gliss.* *pizz.*

f *mf* *sfz* *f* *mf* *sfz* *f* *mf* *sfz* *f*

Ped. Ped. Ped.

(44)

Cl. *mf*

Vc. *mf*

mf *mf* *sfz*

Ped. Ped. Ped.

(46)

Cl. *mf* *f* *sfz* *mf*

Vc. *f* *sfz* *sfz* *sfz*

tr *mf* *f* *sfz* *mf* *mf* *p*

sul La *arco* *gliss.* *pizz.*

f *mf* *sfz* *f* *mf* *p*

Ped. Ped.

48

Cl. *p* *mp* *f*

Vc. arco pizz. arco pizz. arco pizz. *mp* *mf* *mp* *f* *mf*

mp *f*

una corda

51

Cl. *p subito* *mp*

Vc. *mp*

p subito *f* *mf*

Ped. Ped.

53

Cl. *p subito* *pp*

Vc. arco pizz. arco pizz. arco pizz. *mp* *mf* *mp* *mp*

p *mp* *p*

55 **D**

Cl. *mp* *p*

Vc. (pizz.) *p* *mp*

D

mp *p* *mp*

Ped. *una corda*

Detailed description: This system covers measures 55 and 56. The Clarinet part (Cl.) features a melodic line with triplets and slurs, starting at *mp* and ending at *p*. The Violoncello part (Vc.) provides a harmonic accompaniment with a pizzicato texture, marked *p* and *mp*. The Piano part (P) is divided into two systems. The upper system has a treble clef and contains triplets and slurs, marked *mp*, *p*, and *mp*. The lower system has a bass clef and contains triplets and slurs, with a *Ped.* marking and the instruction *una corda*.

57

Cl. *mp* *p* *mp* *pp*

Vc.

mp *p* *mp*

Ped.

Detailed description: This system covers measures 57, 58, and 59. The Clarinet part (Cl.) continues with triplets and slurs, marked *mp*, *p*, *mp*, and *pp*. The Violoncello part (Vc.) continues with a steady accompaniment. The Piano part (P) continues with triplets and slurs in both treble and bass clefs, marked *mp*, *p*, and *mp*. *Ped.* markings are present under the bass clef.

60

Cl. *ppp* *mp* *p*

Vc.

p

Ped.

Detailed description: This system covers measures 60, 61, and 62. The Clarinet part (Cl.) features a melodic line with triplets and slurs, marked *ppp*, *mp*, and *p*. The Violoncello part (Vc.) continues with a steady accompaniment. The Piano part (P) continues with triplets and slurs in both treble and bass clefs, marked *p*. *Ped.* markings are present under the bass clef.

62

Cl. *mf* 3 *p* *mp*

Vc. *arco* 3 *mf* *mp* *mf* *mp*

mf 3 3 *mf*

Ped. *tre corde* Ped. Ped. Ped.

64

Cl. *p* 3 *mf* *mp* *f* *tr* *mp* 3

Vc. *p* *f* *pizz.*

f *tr* *tr* *mp* 3 3

Ped. Ped. Ped. Ped.

66

Cl. *mf* 3 *mf* 3 *p* *mp* 3 *p* *mf* *mp*

Vc. *arco* 3 *mf* *mp* *mf* *mp* *p*

mf 3 3 *mf* 3 3 3

Ped. Ped. Ped. Ped. Ped. Ped.

69 **E**

Cl. *ff* *sfz* *ff*

Vc. *ff* *ff*

E *f subito*

71

Cl. *sfz* *ff* *f* *mp* *p*

Vc. *ff* *f* *mp*

mp *mp* *mp*

Ped. *Ped.* *Ped.*

73

Cl. *ff* *sfz* *ff*

Vc. *f* *ff* *ff*

f subito

75

Cl. *sfz* *ff*

Vc. *ff*

76 **Explosively** (c. $\text{♩} = 84$)

Cl. *f*

Vc. *f*

Explosively (c. $\text{♩} = 84$)

f *ff*

77

Cl. *mp* *p* *mp*

Vc. *mp* *p* *pizz.* *p* *mf*

mp *p* *mp* *p* *mp* *mf*

80 Elegantly (c. ♩ = 42)

Cl. *mp* *p* *mp*

Vc. *mp* *f* *p* *f* *p* arco pizz. arco

Elegantly (c. ♩ = 42) *mf* *mp* *p*

p (left hand *p* to the double bar)

83

Cl. *p* *mp*

Vc. pizz. arco pizz. arco *f* *p* *f* *p*

p *mp* *p* *mf*

85

Cl. *p* *mp* *mf*

Vc. pizz. arco pizz. arco *f* *p* *f* *p*

p *mf*

87 **F**

Cl. *p* *mf*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*
p *mf* *mp* *p* *mf* *mp* *p* *mf* *mp*

mp *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

90

Cl. *p* *mf*

Vc. *pizz.*
p *mf*

mf *mf*

Ped. Ped. Ped. Ped.

92

Cl. *p* *mp* *p* *pp*

Vc. *arco* *pizz.* *arco*
mp *p* *mf* *mp*

mp *mf* *mp*

Ped. Ped. Ped. Ped.

94

Cl. *mf*

Vc. *cantando mp*

mp *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

97

Cl. *mf*

Vc.

mf

Ped. Ped. Ped. Ped.

99

Cl. *p mp p pp*

Vc. *pizz. arco mp p mf mp*

mp mf mp

Ped. Ped. Ped. Ped.

101

Cl. *p* *ppp*

Vc. *p* *mf* *mp* *p* *p sostenuto*

mf *mp* *p* *mp* *p* *mp*

G

104

Cl. *mf* 3

Vc. *mf* 3

mf *mp* *mf* *mp* *mf* *mp*

107

Cl. *mp* *ppp*

Vc. *ppp*

ppp

Ped. *Ped.*

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Concord

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COMPOSER'S PROGRAM NOTES

Petroushka Dreams, for clarinet, cello, and piano, was commissioned by Martha Stoddard for her ensemble ChamberMix which gave the premiere on May 20, 2006, at the Trinity Chamber Music Series in Berkeley. The concert featured several works relating musically to Stravinsky's ballet, this piece among them. The score is inscribed to Stravinsky in honor of his one-hundred-and-twenty-fifth birthday which occurred in May, 2007.

In this short work, I imagine Petroushka, who was murdered at the end of Stravinsky's ballet, existing now in the gray slumber of dreamtime. His only desire—to dance with the ballerina and finally win her love, something he failed to do in his brief time as a man.

The two of them are surrounded by the music of a saraband, a slow, stately, and ancient dance. Petroushka tries to coax her into dancing with him, but as the melody appears, we realize what an awkward, jagged character it has—like Petroushka himself—uncoordinated, unattractive, comical even. The dance continues, shifting in mood, often abruptly. Inexplicably, the ballerina disappears as the dance spins wildly out of control. Petroushka is alone again, no more in control of his dreams than his life.

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