## PETROUSHKA DREAMS

For Bb Clarinet, Violoncello and Piano

### JOHN G. BILOTTA

# JOHN G. BILOTTA PETROUSHKA DREAMS FOR B& CLARINET, VIOLONCELLO, AND PIANO

Performance Time Approx. 5 minutes

SHADOW TREE MUSIC PUBLISHING CONCORD, CALIFORNIA



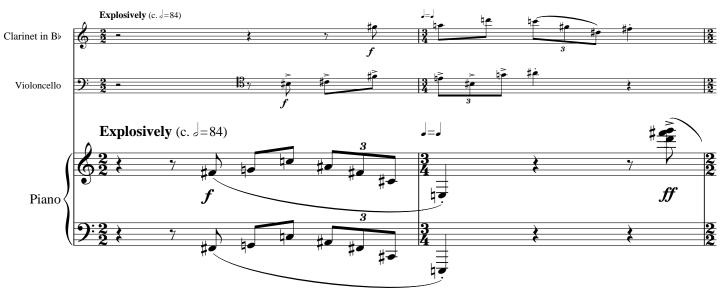
HTTP://WWW.SHADOWTREE-MUSIC.COM

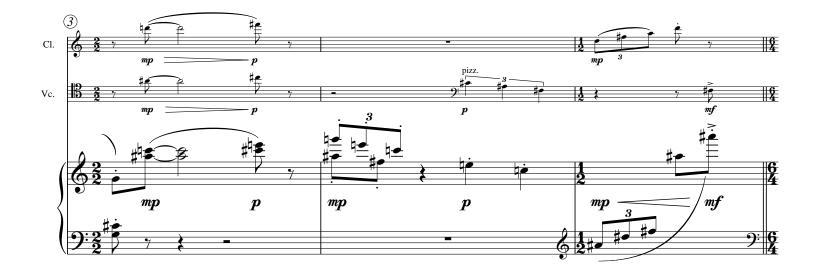
All instruments in standard transpositions

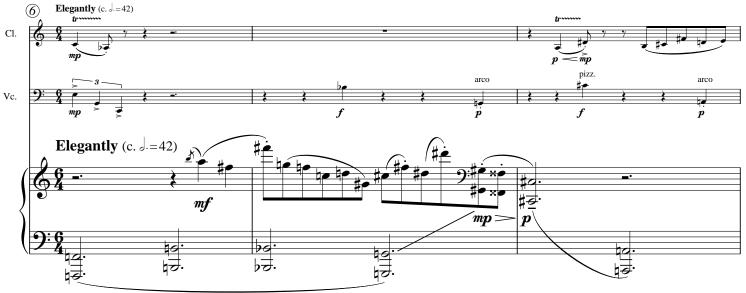
In honor of Igor Stravinsky's 125th birthday PETROUSHKA DREAMS

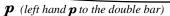
Commissioned by Martha Stoddard for ChamberMix

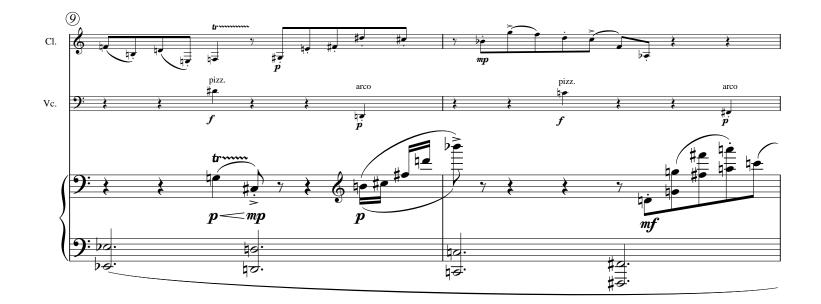
John G. Bilotta

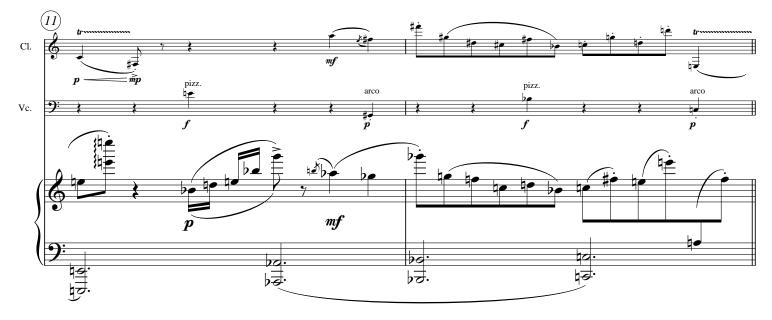


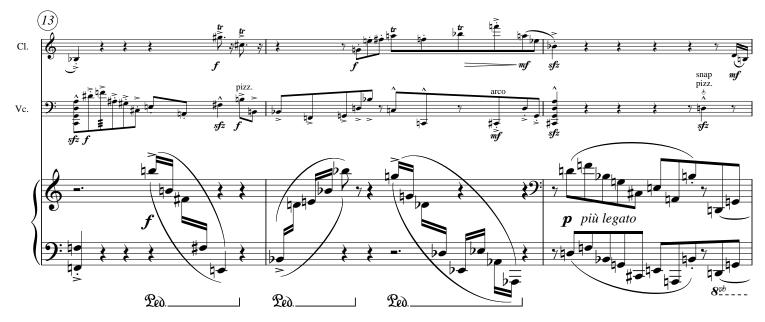




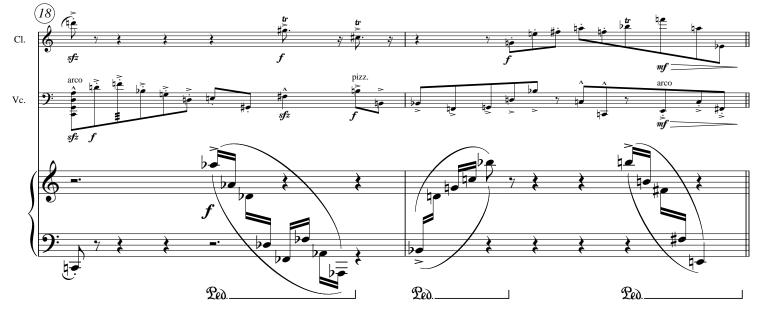


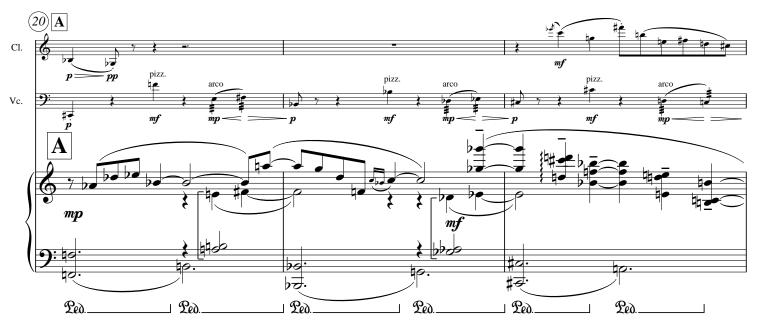


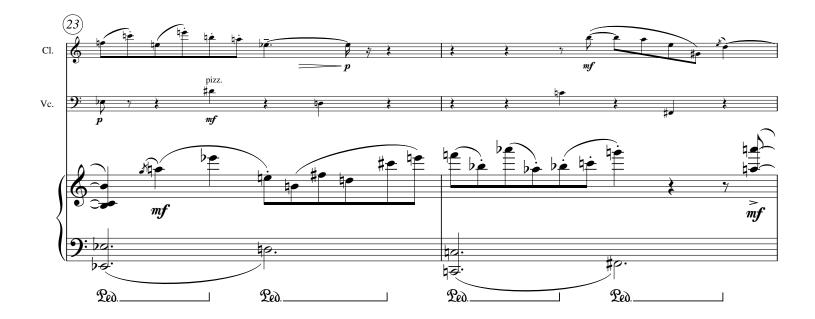


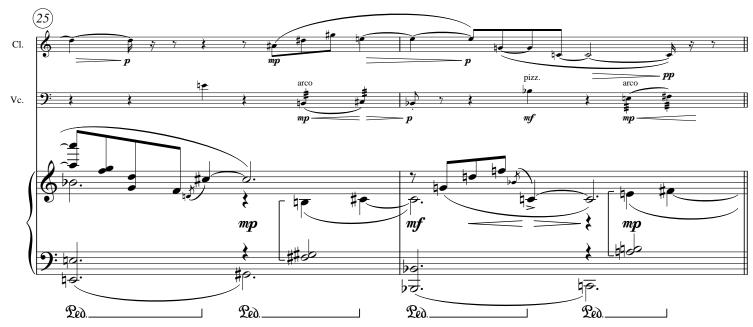


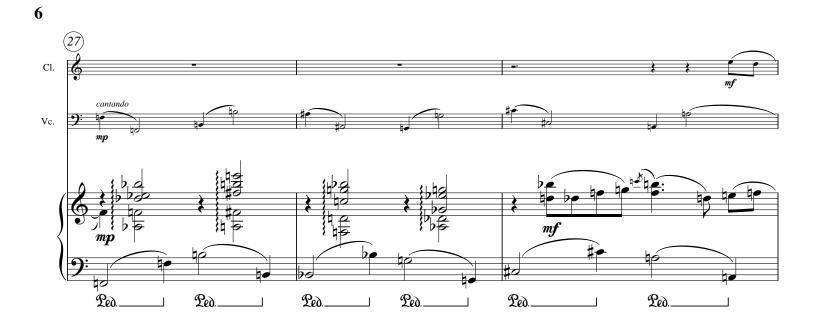


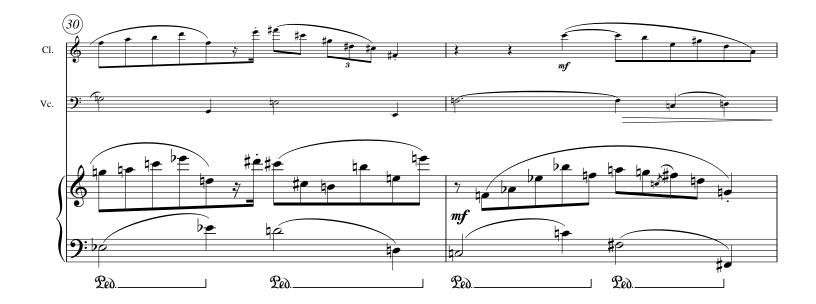


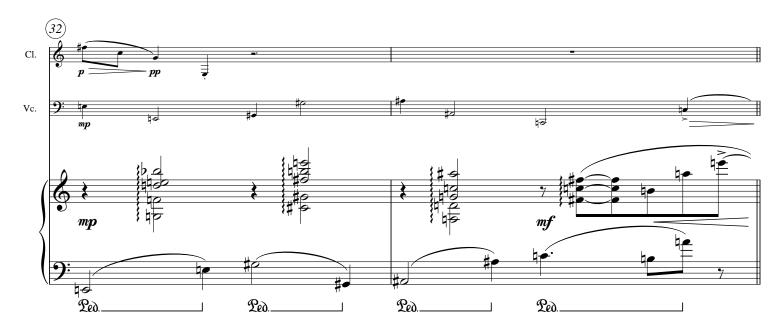


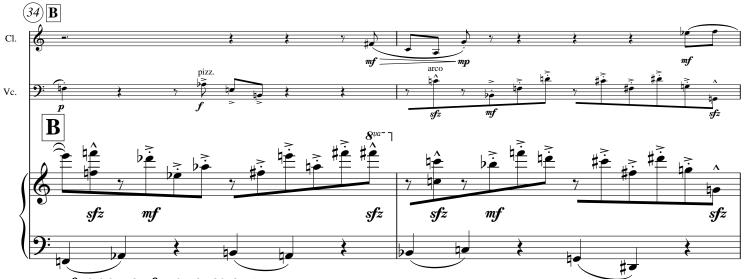


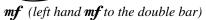


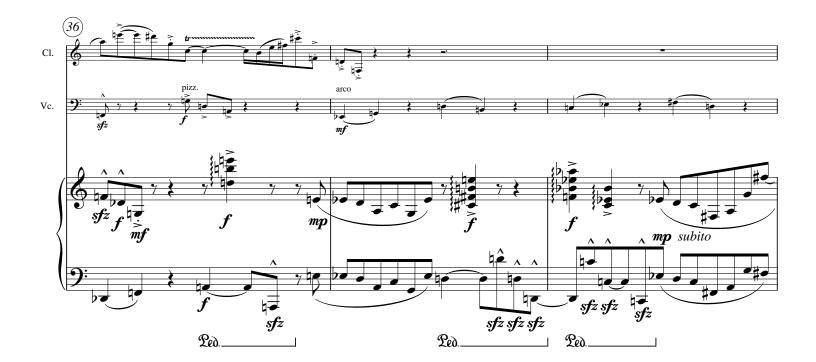


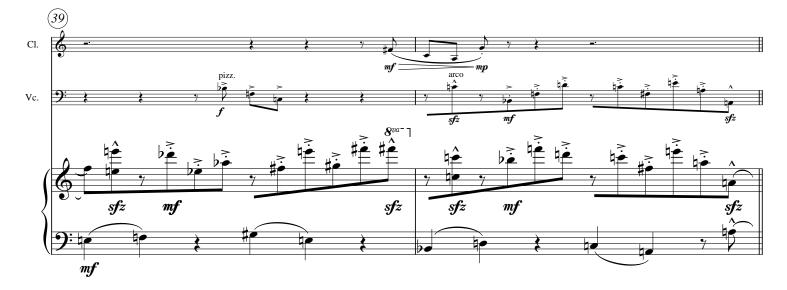




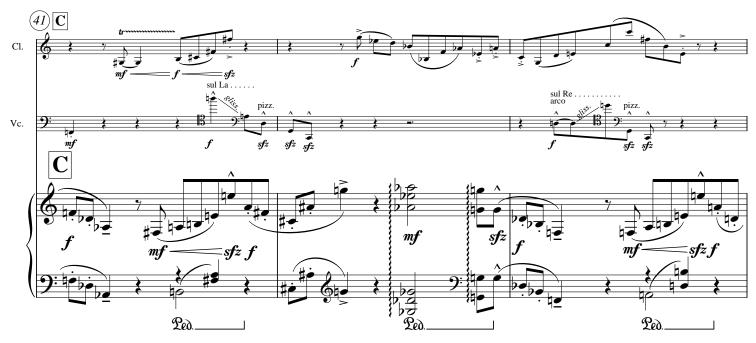


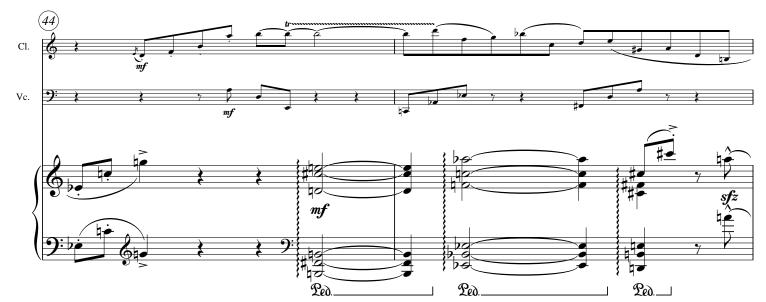


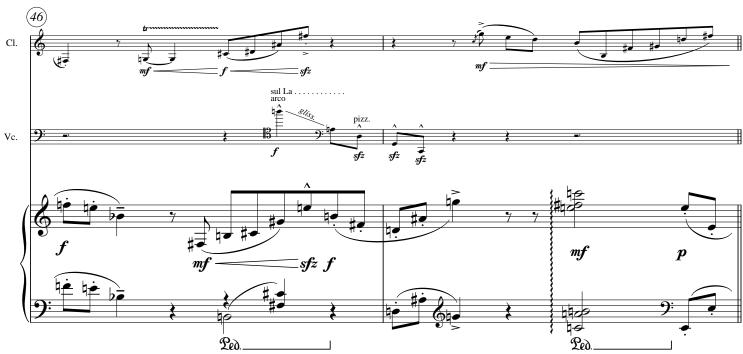


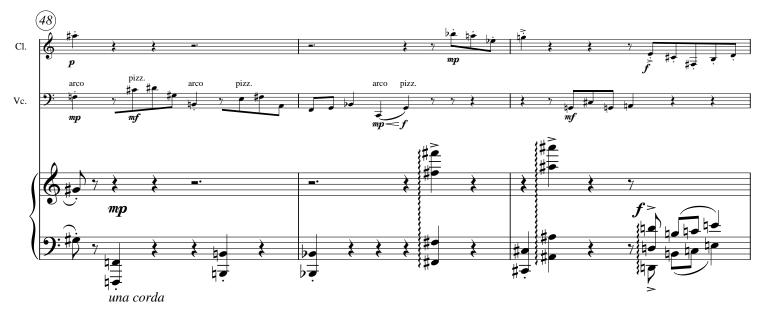


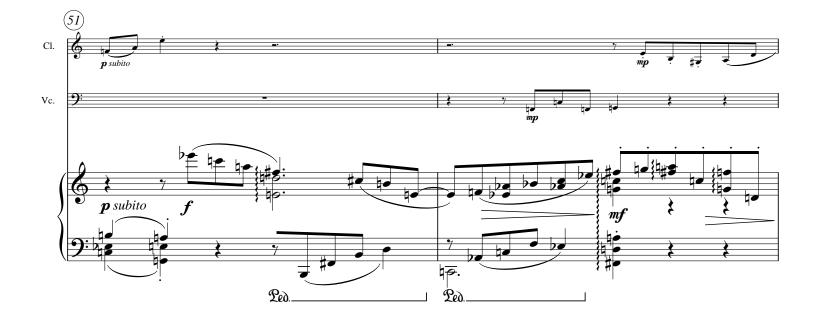
Bilotta - Petroushka Dreams





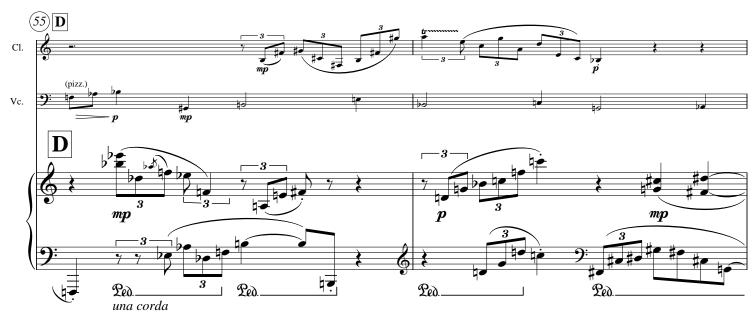


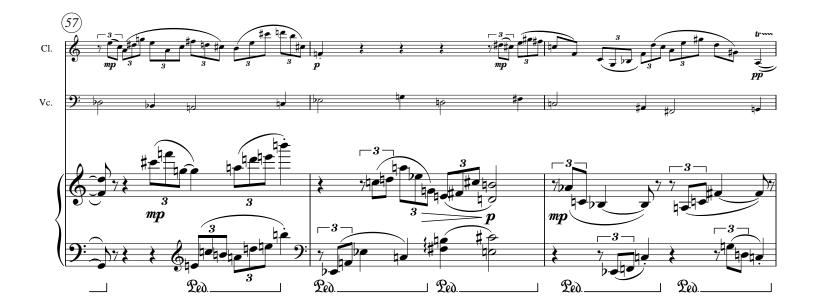






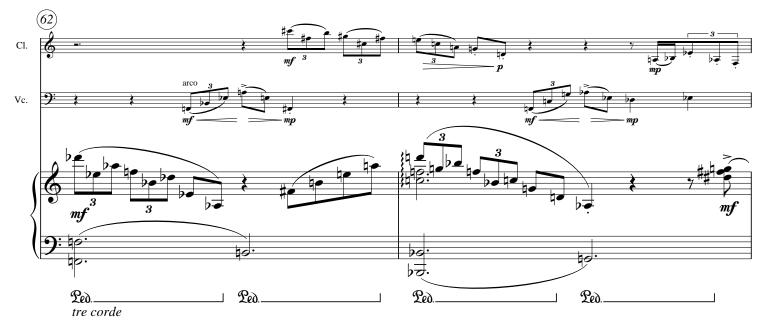
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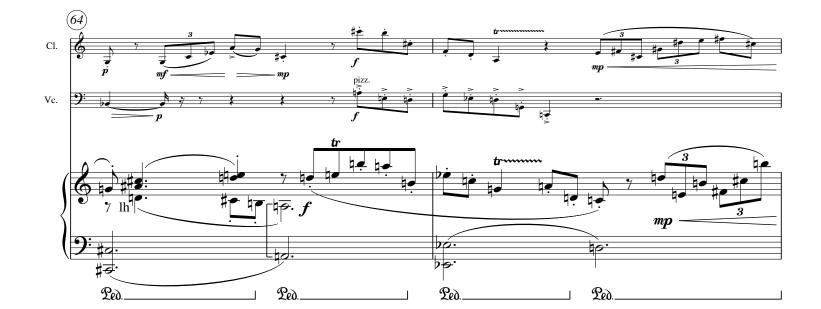


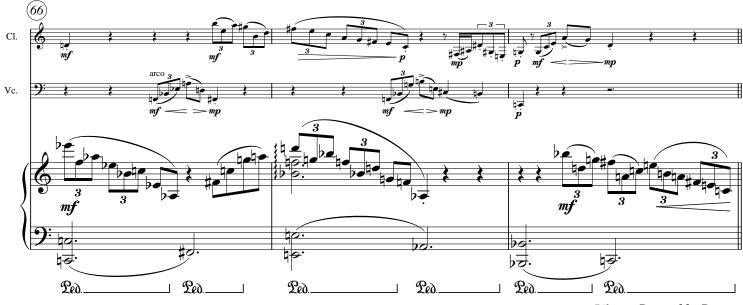




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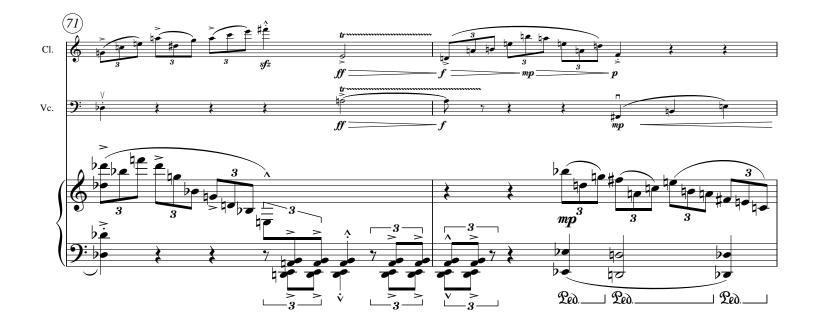






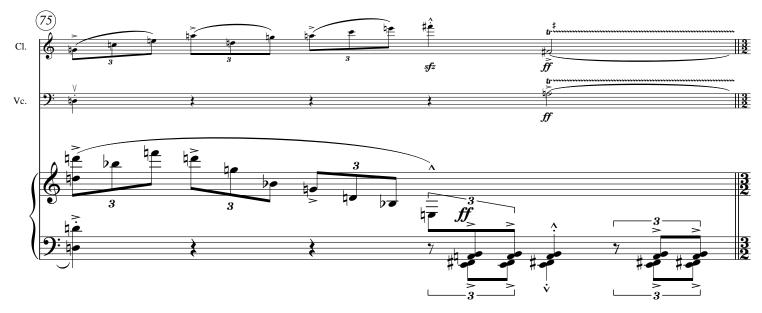
Bilotta - Petroushka Dreams







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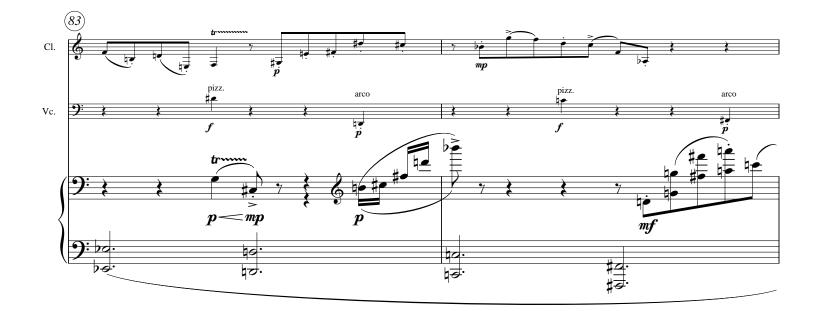


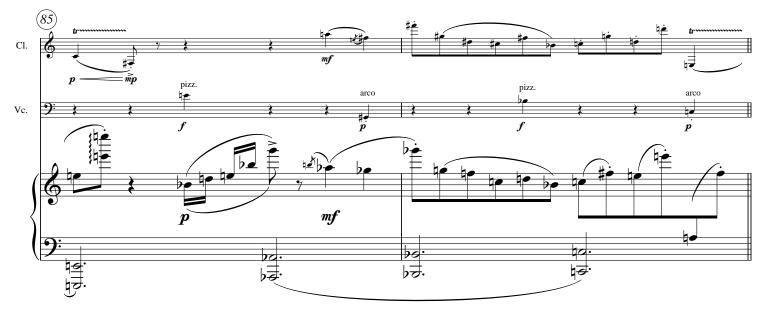


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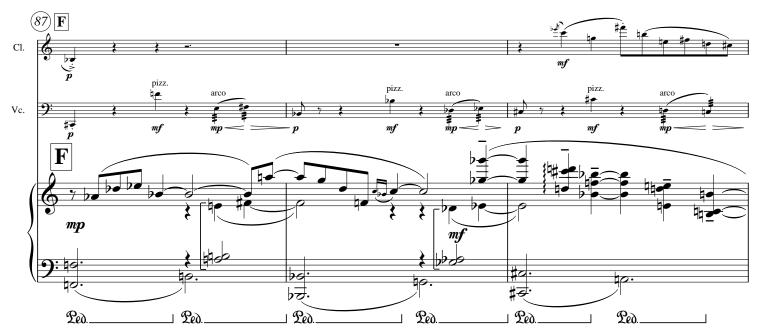
 ${m p}$  (left hand  ${m p}$  to the double bar)





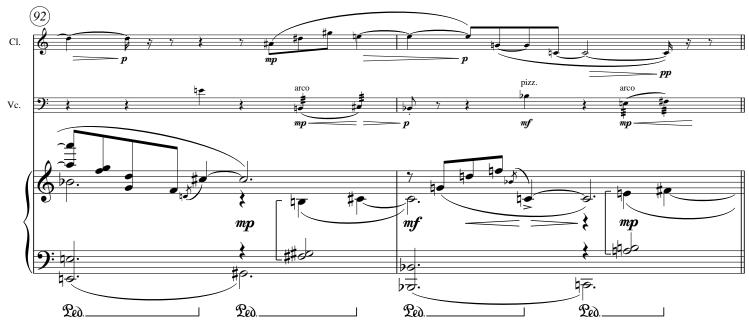
Bilotta - Petroushka Dreams

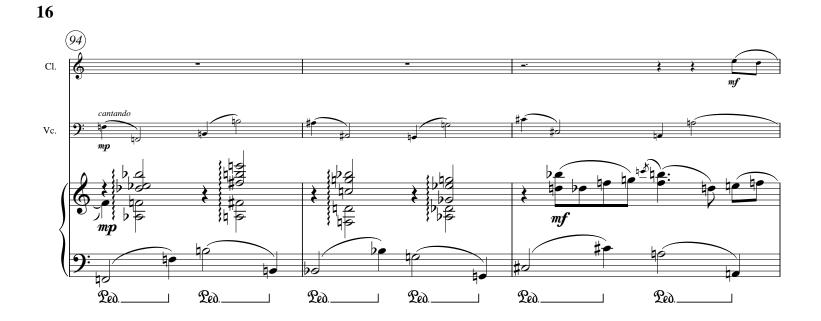
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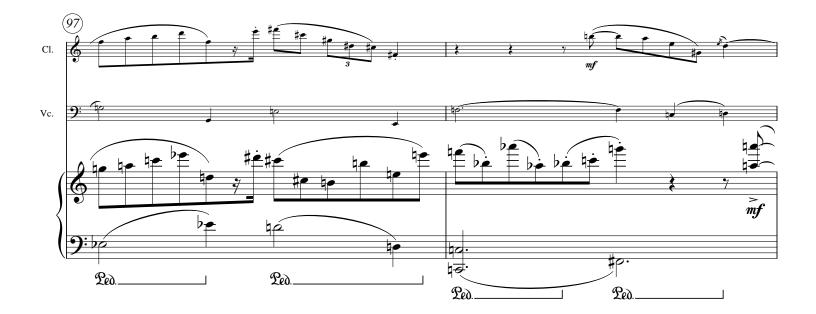


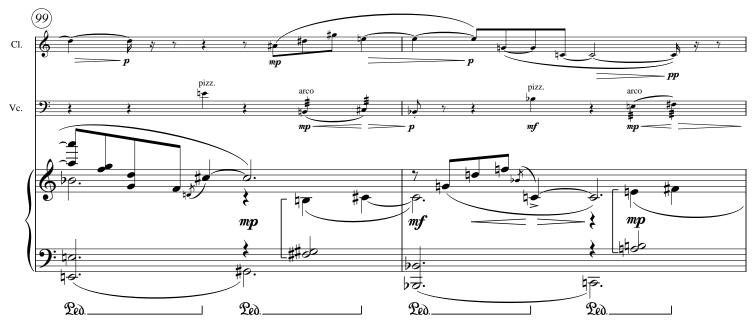




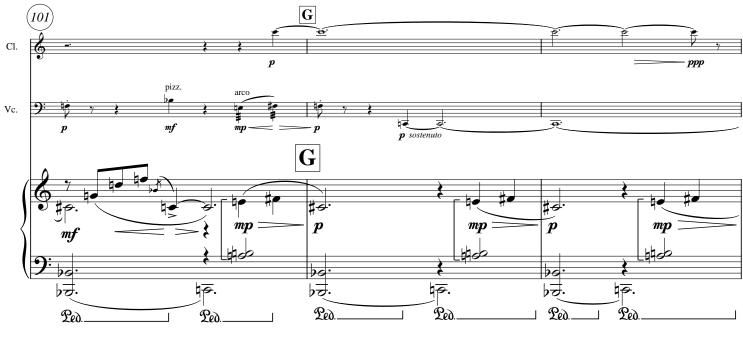


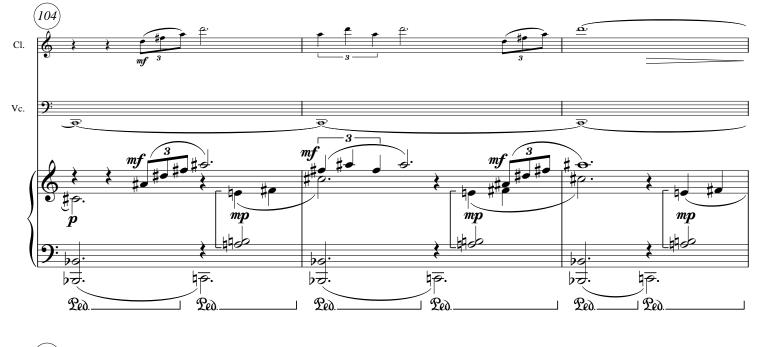


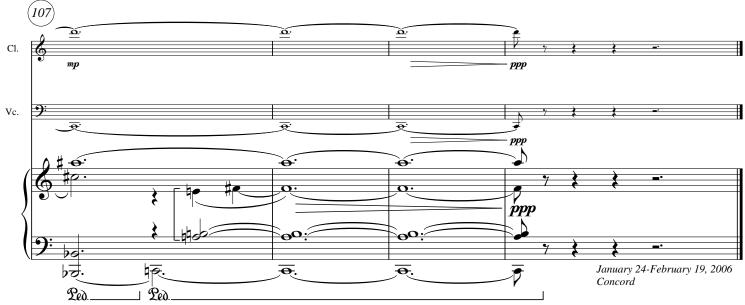




Bilotta - Petroushka Dreams







#### PETROUSHKA DREAMS 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.

Cover photography and design by Norbert Brein-Kozakewycz

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