

PETRUSHKA

Excerpts from the Ballet Petrushka

By Igor Stravinsky

Arranged by Andrew H. Dabczynski

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

This powerful arrangement of excerpts from the masterpiece ballet will introduce your orchestra to 20th century musical composition—with mixed meters and strident harmonies—in a challenging but playable and logical context.

PROGRAM NOTES

In 1910 Igor Stravinsky began sketching a work for orchestra and dancers. He envisioned “a distinct picture of a puppet, suddenly endowed with life, trying the orchestra’s patience...” Collaborating with the Russian Ballet, both the puppet and the ballet were named Petrushka. In Stravinsky’s puppet show, Petrushka seeks the love of another marionette—a Ballerina. Alas, she spurns his love in favor of a captivating but violent Moor who ultimately kills the hero. As you hear excerpts from this famous work, listen for Stravinsky’s modern musical language—including strident harmonies, cockeyed rhythms and meters, and repetitive figures. The orchestral innovations in Petrushka sound as fresh and revolutionary today as they did over a century ago.



NOTES TO THE CONDUCTOR

This arrangement of *Petrushka* is constructed so as to provide young string players with a glimpse of the harmonic, rhythmic, and expressive genius of Stravinsky's music. It includes a series of dance and transitional episodes directly drawn from the original 1912 publication of the ballet. Directors and students would do well to listen to or watch a recording of the full-length *Petrushka* to become familiar with Stravinsky's innovative orchestration and story.

The arrangement begins, as does the ballet, with a scene depicting the hustle and bustle of "The Shrovetide Fair." First violins present the main theme against repetitive figures. Second violins, violas, and celli are advised to use the alternate third position fingerings provided. At m. 18, and elsewhere throughout the piece, optional (but highly recommended!) divisi parts are provided for advanced players. A connecting scene—"A Group of Revelers Dances By"—immediately follows; care should be taken here to use as much bow length as possible. The series of 3 measures that interrupts this section (mm. 45–48) is best conducted "in one." "The Organ Grinder and the Dancer" section follows (mm. 80–129), in A–A–B–A form, setting a jovial allegretto mood; repeated eighth-note figures are best played off the string in contrast to legato, slurred patterns. Suddenly slower, "The Ballerina and the Moor" dance is then heard (mm. 130–148); in this sardonically humorous section, the first note of every measure in the cello and bass parts are heavily grotesco, in contrast to the other legato and lighter figures played (including spiccato in the first violins, mm. 142–148). A return of the transition material (mm. 149–155, this time slower) leads to the famous "Russian Dance" (mm. 156–210). This section should be performed vigorously, with care taken to play all notes with their full value, especially preceding each bow lift. Optional divisi parts are provided. Care should be taken not to rush quarter-note figures, so the repetitive rhythmic figures (suggesting modern minimalism) have their fullest effect in driving the piece to its syncopated final measures.

Petrushka

3

Excerpts from the Ballet *Petrushka*

CONDUCTOR SCORE

Duration - 5:30

By Igor Stravinsky

Arranged by Andrew H. Dabczynski (ASCAP)

"The Shrovetide Fair"

Vivace (♩ = 126)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

The musical score is for the piece "The Shrovetide Fair" from the ballet Petrushka, arranged by Andrew H. Dabczynski. It is a conductor score for a 5:30 duration. The tempo is Vivace, with a quarter note equal to 126 beats per minute. The score is in 3/4 time. The instruments listed are Violins (I and II), Viola, Cello, String Bass, Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp3* (mezzo-piano). There are also performance instructions like "opt. 3rd Pos." (optional 3rd position) and "1st Pos." (1st position). The score is marked with a large red "Preview" watermark and a "Legal Use Requires Purchase" watermark.



Score for measures 8 through 11, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I and II. Measure 8 includes a triplet (3) and a fourth note (4). Measure 9 includes a triplet (3). Measure 10 includes a triplet (3). Measure 11 includes a triplet (3).

Viola (Vla.): Continuous sixteenth-note accompaniment throughout measures 8-11.

Cello: Measure 8 includes a triplet (3). Measure 9 includes a triplet (3) and a *mf* dynamic marking.

Str. Bass: Measure 8 includes a triplet (3). Measure 9 includes a triplet (3) and a *mf* dynamic marking. Measure 10 includes a triplet (3). Measure 11 includes a triplet (3).

Measures 8, 9, 10, and 11 are indicated at the bottom of the score.

Score for measures 12 through 14, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I and II. Measure 12 includes a first ending (1.) and a triplet (3). Measure 13 includes a triplet (3). Measure 14 includes a triplet (3) and a *mf* dynamic marking.

Viola (Vla.): Continuous sixteenth-note accompaniment throughout measures 12-14.

Cello: Measure 12 includes a triplet (3) and a *mf* dynamic marking. Measure 13 includes a triplet (3). Measure 14 includes a triplet (3) and a *f* dynamic marking.

Str. Bass: Measure 12 includes a triplet (3). Measure 13 includes a triplet (3). Measure 14 includes a triplet (3) and a *f* dynamic marking.

Measures 12, 13, and 14 are indicated at the bottom of the score.

Vlns.

I



II



Vla.



Cello



Str. Bass



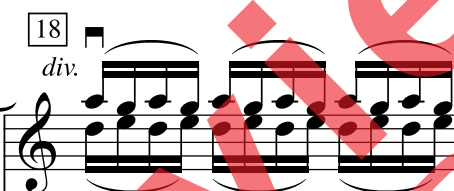
15

16

17

Vlns.

I



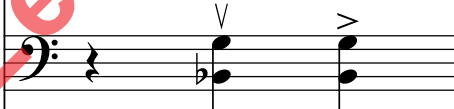
II



Vla.



Cello



Str. Bass



18

19

20

(4) (6)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23

25 "A Group of Revelers Dances By"

unison

f

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

24 25 26 27 28 29

div. ⁻³

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

30 31 32 33 34 35 36

37

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 38 39 40 41 42

44 *unison*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43 44 45 46 47

49 *div.* *ff* *div.* *ff* *div.* *ff*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

48 49 50 51 52 53

57 Suddenly Moderato (♩ = 96)

unison - or opt. solo

rit.

Vlns.

I

II

Vla.

Cello

Str. Bass

54

55

56

mf

58

59

Vlns.

II

Vla.

Cello

Str. Bass

60

61

62

63

64

rit.

I

Vlns.

II

Vla.

Cello

Str. Bass

73 Slower (♩ = 80)

p legato

p legato

p legato

p

70 71 72 73 74

Vlns.

Vla.

Cello

Str. Bass

rit.

p legato

pp

pp

pp

pp

75 76 77 78 79

Vlns.

Vla.

Cello

Str. Bass

"The Organ Grinder and the Dancer"

80 Allegretto (♩ = 120)

mf

mf

mf

mf

80 81 82 83 84 85 86

90

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

87 88 89 90 91 92 93 94

99

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

95 96 97 98 99 100

mp

pizz.

legato

mp

pizz.

legato

mp

Violins I (Vlns. I) and Violins II (Vlns. II) parts are marked with (4) and (6) measures respectively, indicating a 4-measure rest for Vlns. I and a 6-measure rest for Vlns. II. The Viola (Vla.) and Cello parts are marked with (4) and (6) measures respectively, indicating a 4-measure rest for Vla. and a 6-measure rest for Cello. The String Bass (Str. Bass) part is marked with (4) and (6) measures respectively, indicating a 4-measure rest for Str. Bass and a 6-measure rest for Str. Bass. The measure numbers 101, 102, 103, 104, and 105 are indicated below the staves.



Violins I (Vlns. I) and Violins II (Vlns. II) parts are marked with (8), (10), and (12) measures respectively, indicating an 8-measure rest for Vlns. I, a 10-measure rest for Vlns. II, and a 12-measure rest for Vlns. II. The Viola (Vla.) and Cello parts are marked with (8), (10), and (12) measures respectively, indicating an 8-measure rest for Vla., a 10-measure rest for Cello, and a 12-measure rest for Cello. The String Bass (Str. Bass) part is marked with (8), (10), and (12) measures respectively, indicating an 8-measure rest for Str. Bass, a 10-measure rest for Str. Bass, and a 12-measure rest for Str. Bass. The measure numbers 106, 107, 108, 109, and 110 are indicated below the staves.



112 *arco* *mf*

Vlns. I II

Vla.

Cello

Str. Bass

111 112 *mf* 113 114 115 116 117

mf 118 119 120 121 122 123 124 125

Vlns. I II

Vla.

Cello

Str. Bass

"The Ballerina and the Moor"
 Lento cantabile (♩ = 72)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

rit.

130

mf

grottesco

126 127 128 129 130 131

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

134

mf

mp

sim.

1/2 Pos.

(4 opt. 2nd Pos.)

-1

-1

132 133 134 135 136

137 138 139 140 141

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

142 143 144 145

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

p

p

p

mp

spiccato

sim.

149 L'istesso tempo

Vlns. I *rall.* *pp* *mp legato*

Vlns. II *pp* *p legato*

Vla. *pp*

Cello *pp* *p legato* *x1*

Str. Bass *p*

146 147 148 149 150

Vlns. I *pp*

Vlns. II *mp legato* *pp*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

151 152 153 154 155

"Russian Dance"

156 Allegro (♩ = 148-160)

Violins I and II, Viola, Cello, and String Bass parts for measures 156-159. The tempo is Allegro (♩ = 148-160). The music is in 4/4 time. The dynamic is *f* (forte). The Cello part is marked *non div.* (non-divisi). The Viola part is marked *f* (forte). The String Bass part is marked *f* (forte). The measures are numbered 156, 157, 158, and 159.

Violins I and II, Viola, Cello, and String Bass parts for measures 160-163. The tempo is Allegro (♩ = 148-160). The music is in 4/4 time. The dynamic is *f* (forte). The Cello part is marked *div.* (divisi). The Viola part is marked *div.* (divisi). The String Bass part is marked *f* (forte). The measures are numbered 160, 161, 162, and 163.

164

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

mf

164 165 166 167

169

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

168 169 170 171

174

Vlns.

Vla.

Cello

Str. Bass

172 173 174 175

178

Vlns.

Vla.

Cello

Str. Bass

176 177 178 179

Vlns.

Vla.

Cello

Str. Bass

2nd Pos. -2 4 1st Pos. -1 3rd Pos. -4 1 2nd Pos. -1 2 1st Pos. -1 2nd Pos. -2 1st Pos. -1 3rd Pos. -4 -1 4 1st Pos. -2

180 181 182 *mf* 183

f

f

mf

Vlns.

Vla.

Cello

Str. Bass

186

p sub. *f*

p sub. *f*

p sub. *f*

p sub. *f*

p sub. *f*

non div.

184 185 186 187

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

188 189 190 191

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

192 193 194 195

div.

opt. 3rd Pos. (-1)

div.

3)

(2)

46721S

3rd Pos. 1 4 4th Pos. -2

opt. div.

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

204 205 206

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

207 208 *sfz* 209 210