

STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

Suggested Equipment: Part 3: C or Bb Trumpet Part 4: Bb Piccolo or D Trumpet

Character: **Part 3: Ballerina Dance - Light, Agile, Bouncy** **Waltz: Lyrical, Light Crisp**
Part 4: Marked, Biting, Fanfare

Special Notes: All staccatos should be dry (crisp, short). In the Ballerina Dance, carefully observe the dynamic shifts and articulation markings. It is musically interesting to make some dynamic shadings in the slurred phrases.

In the Waltz, a little stress on downbeats adds a nice musical touch. Be sure to NOT ritard the ends of sections 142 and 150. If the material from 143 to 147 is called for, count the rests carefully.

One additional note about the Ballerina Dance should be given. The normal audition request does not include the bar before #134. However, it may be asked for in some auditions, so it is good to prepare the music both ways. In either case, you should imagine the snare solo at #134 leading up to the trumpet melody. Many of the recordings surveyed used a tempo less than ♩ = 116, but prepare the range indicated should you be asked to play at 116.

The material from the end of #142 continues without interruption through the end of #150. For the final excerpt at #265, in most auditions, the player plays both the first and second parts as one. A muted piccolo trumpet seems to present the most convincing sound for this passage. Play it very loudly and biting.

Pist. in Bb

$\text{♩} = 46$ *mf*

134 **Allegro** $\text{♩} = 110-116$ *(staccatissimo)* *mf* *mp*

mf *mp* *mf*

mf *mp*

139

