

Ludwig Minkus:
Paquita and *Nuit et Jour*

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Paquita

Ballet-Pantomime in Two Acts
Grand Pas Classique by Marius Petipa

Nuit et Jour

Allegorical Ballet in One Act
by Marius Petipa

Piano Score

Compiled and Introduced by

Robert Ignatius Letellier

**CAMBRIDGE
SCHOLARS**

P U B L I S H I N G

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Ludwig Minkus: A late photograph

TABLE OF CONTENTS

Introduction.....	ix
<i>Paquita</i>	ix
<i>Nuit et Jour</i>	xi

***PAQUITA—Grand Pas Classique* 1**

Grand Pas

1. Children's Polonaise [missing]	
2. Tempo di Mazurka (<i>Allegro</i>)	1
3. <i>Adagio</i>	17
4. <i>Allegro</i>	27

Pas de Trois

5. Intrada (<i>Allegretto</i>).....	36
6. Variation (<i>Allegretto</i>).....	39
7. Variation (<i>Moderato</i>) (Cesare Pugni, <i>Esmeralda</i>).....	43
8. Variation (<i>Moderato</i>).....	46
9. Variation (<i>Moderato</i>) (Adolphe Adam, <i>Le Diable à quatre</i>)	50
10. Coda (<i>Allegretto moderato</i>).....	53

Pas de Dix

11. Variation 1 (<i>Tempo di valse</i>) (Leo Delibes) [missing]	
12. Variation 2 (<i>Tempo di valse</i>) (Cesare Pugni, <i>The Little Humpbacked Horse</i>)	60
13. Variation 3 (<i>Tempo di valse, moderato</i>) (Riccardo Drigo, <i>Le Roi de Candaule</i> interpolation).....	64
14. Variation 4 (<i>Allegro</i>) (Ludwig Minkus, <i>Don Quixote</i> , Variation for Amor, Act 3)	70
15. Variation 5 (<i>Allegro ma non troppo</i>) (Tcherepnin, <i>Le Pavillion d'Armide</i>).....	75
16. Variation 7 (<i>Allegro</i>) (Yuly Gerber, <i>Trilby</i>)	79
17. Variation 8 (<i>Moderato</i>) (Riccardo Drigo, <i>La Sylphide</i> interpolation)	83
18. Variation 9 (<i>Allegro non troppo—tempo di bolero</i>) (Alexei Papkov) [missing]	
19. Variation 10 (<i>Allegro moderato—alla polacca</i>) [missing]	
20. Coda (<i>Allegro con fuoco</i>).....	89

Grand Pas (Variant: Pas de Cinq)

1. <i>Allegro</i>	103
2. <i>Adagio</i>	108
3. Variation 1 (<i>Allegro non troppo</i>)	112
4. Variation 2 (<i>Moderato</i>) (Riccardo Drigo).....	115

5. Variation 3 (<i>Moderato</i>) (Albert Zabel, from the <i>Jardin d'amour</i> interpolated in <i>Le Corsaire</i>)	117
6. Variation 4 (<i>Allegro</i>) (<i>Don Quixote</i> , Variation for Kitri, Act 1).....	119
7. Variation 5 (<i>Moderato</i>) (Riccardo Drigo, <i>Le Roi de Candaule</i> , interpolation) ...	121
8. Coda (<i>Allegro con fuoco</i>).....	124

NUIT ET JOUR..... 131

Introduction (<i>Moderato</i>)	133
La nuit.....	133
Les étoiles	134
La reine de la nuit (<i>Allegro</i>).....	135
Nayades et Nymphes (<i>Meno mosso</i>)	137
Cygnés	138
Dryades	139
Scène (<i>Andantino—Moderato—Allegro non troppo</i>)	141
Variation de Mme Sokolova	143
Lutte des génies du jour et des génies de la nuit.....	148
Lever du soleil (<i>Moderato</i>).....	151
Le jour (<i>Allegro vivace assai</i>).....	151
La reine du jour (<i>Moderato</i>)	153
<i>Andantino</i>	156
Coda (<i>Presto assai</i>)	158
Variation de Mme Vazem.....	160
Arrivée des paysans russes et danses nationales.....	162
1. Karavat (<i>Moderato</i>)	164
2. Pas Tartar (<i>Allegro non troppo</i>).....	165
3. Danse des sauvages (<i>Moderato</i>)	165
4. Pas finnois (<i>Allegro con fuoco—moderato</i>)	166
5. Pas cosaques (<i>Allegro</i>)	167
6. Petite russe (<i>Allegro</i>)	169
7. Mazurka.....	169
8. Lesguinka (<i>Allegro con fuoco—Moderato—Presto</i>)	172
9. Trepak (<i>Allegro</i>)	174
10. Danse finale (<i>Presto</i>)	175
Apothéose (<i>Moderato</i>).....	176

INTRODUCTION

Paquita

After the two full ballets *Don Quixote* (1869) and *La Bayadère* (1877), the piece by which Minkus is best remembered is the *Grand Pas* from Deldevez's *Paquita* (1846). The *Grand Pas* remains very popular as an independent dance *divertissement*, and it is only in recent times, since the revival of the full ballet by Pierre Lacotte at the Paris Opéra (23 January 2001), that it has been seen in the context for which it was originally conceived, when Marius Petipa staged the work in St Petersburg in 1881.

The contemporary Russian manuscript piano arrangements reproduced here conform to the score of *Paquita* in its performing version as evolved over the 130 years of its independent stage life in the Maryinsky Theatre, and as adapted also by the ballet companies of Russia and further afield.

The violinist, conductor and composer Aloysius Ludwig Minkus (23 March 1826—3 December 1917) was a subject of the Austrian Empire, Czech by birth. He received his musical education in Vienna, but his creative life was spent mostly in Russia. From 1853 to 1856 he directed the serf orchestra of the powerful Russian aristocrat Prince Yusupov, appeared as a violin soloist, and taught the violin. In 1861 he became a solo violinist at the Bolshoi Theatre in Moscow, and conductor of the orchestra for ten years from 1862. For much of this time he was also ballet composer to the theatre. From 1866 he taught the violin at the Moscow Conservatory, and further served as Inspector to the Orchestras of the Imperial Theatres. In 1868 the choreographer Marius Petipa planned his ballet *Don Quixote* for the Bolshoi Theatre and Minkus was invited to compose the music. The ballet was an enormous success and led to Minkus being appointed Official Composer to the Imperial Russian Ballet—a position he held until it was discontinued in 1886. In 1872 he moved to St Petersburg in this role, and collaborated with Petipa on some further 16 ballets over the next 19 years, the most famous being *La Bayadère* (1877). Minkus left Russia to return to Vienna, possibly in the summer of 1891, where he lived in semi-retirement on a pension from the Tsar's treasury. He died in Vienna in 1917, at the age of 91.

Paquita, a ballet-pantomime in 2 acts and 3 scenes, with scenario by Paul Foucher, choreography by Joseph Mazilier (1801-68) and Pierre Frédéric Malavergne, and music by Edouard-Ernest-Marie Deldevez, was first performed in its original version at the Paris Opéra (the Académie Royale de Musique) on 1 April 1846.

The critic Fiorentino called this ballet "a mimodrama in all its primitive naivete." However, Carlotta Grisi's performance as Paquita and the lavishness of the production—some 30,000 francs were spent on the final ball scene alone—helped to secure a satisfactory success at the premiere. The choice of period for the ballet's setting was rather risky. Sixteen years before, Scribe, Aumer and Halévy's ballet of *Manon Lescaut* (1830), with its evocation of the mid-eighteenth century, had shown how the fashions of the not very distant past might appear ridiculous to modern eyes. *Paquita* evoked a later period, the First Empire, to some observers a situation no more acceptable to the contemporary tastes of 1846 than the *ancien régime* to those of 1830.

The first production in Russia was on 24 September 1847, staged by Marius Petipa

and Pierre Frédéric Malavergne, with Deldevez's score re-orchestrated by Konstantin Liadov, at the Bolshoi Kammeny Theatre of St Petersburg for the Imperial Ballet. Petipa produced this ballet (for which he seems to have retained a special favour) for his début in the Imperial capital; perhaps it was at this stage that he asked Minkus to compose new music for a *Pas de Trois* in act 1.

Paquita was revived under Petipa's direction on 27 December 1881 at the same theatre by the same company. The great ballet-master provided additional choreography, with the musical interpolations by Minkus—for the first act, a *Pas de Trois* (known today as the Minkus *Pas de Trois* or the *Paquita Pas de Trois*), and for the second act a Children's Mazurka for students from the Imperial Ballet School followed by an elaborate *Grand Pas Classique* for the celebratory finale of the act. The two sections have been performed separately and together in various permutations, and most effectively together as a small independent abstract work.

Minkus responded to the challenge of writing additional music for Deldevez's score with great sensitivity, as he did for the dance inserted in act 1 of Adam's *Giselle*. The *Pas de Trois* in particular shows a real adjustment to the style of the 1840s without ever becoming pastiche. The conductor David Coleman revived and arranged the score of *Paquita* in 2001 for the re-creation at the Paris Opéra. Using both the 1846 score of Edouard Deldevez and Minkus's 1881 additions, he maintained most of the original score and when necessary provided orchestrations that are true to the style of the period, "rather than resorting to the modern practice of over-sweetening ballet scores to the point of saccharine disgust" (Jeannie Szoradi).

The *Grand Pas* was designed for the ballerina, *premier danseur*, six *premières danseuses* and eight second soloists, and is preserved to the present day as a treasure of the classical legacy. Petipa initiated this scene with a mazurka for eighty pupils of the ballet school, a practice that is still followed. It is these two pieces which have survived in the repertory. Over the years, this Spanish flavoured *divertissement* has become a kind of miniature gala performance, with an array of solo variations (varied in number and style according to the numbers of secondary soloists) lining up a series of ballerinas. In such cases, the *Pas de Trois* is included within the *Grand Pas*. Sometimes the *Grand Pas* becomes a classic *Pas de Deux*, following the usual formula: *intrada*—*adage*—male variation—female variation—coda. The number of composers whose work appears in this *divertissement* gives further evidence of the vitality of the ongoing performance history of the piece.

The variations are also interesting for their occasional writing for solo instruments. Minkus himself showed a special talent in composing for solo violin, an instrument he himself excelled in, and also an ability to write for the harp, cello and cornet. There are several instances of solo writing for all four instruments in his ballets. The violin and harp solos, for example, were written with the talents of the famous violinist Leopold Auer and harpist Albert Zabel in mind, both of whom served as instrumental leaders in the orchestra of the Bolshoi Kamenny Theatre and Maryinsky Theatre throughout the late 19th century. Apart from the big violin solo in the extended and moving *adagio*, the *Paquita* variations provide several instances of obbligato harp writing, both by Zabel and Drigo.

Synopsis

Act 1

A rocky landscape with a Gypsy camp. The action is set in Spain during the French occupation in the time of Napoléon (1808-14). Paquita (Grisi) is a gypsy girl who saves a French officer, Lucien (L. Petipa), from a plot to murder him. Lucien's father, a French general (Monet), wishes him to marry the Spanish Governor's daughter, Dona Seraphina (Pierson), but the Governor views the proposed alliance with such distaste that he bribes the gypsy chief Inigo (Elie) to kill the young Frenchman.

Act 2

Scene 1: *Inigo's cabin.* Inigo offers Lucien a glass of drugged wine, but Paquita, who has heard of the plot, changes the glasses, and as a revolving fireplace brings the hired assassins into the gypsy cabin, she and Lucien, standing with their backs to the fireplace, are taken outside to safety.

Scene 2: The Governor's ball. Paquita restores Lucien to his father during a ball. The Governor is arrested, and Paquita discovers that she is herself of noble birth, thus removing the obstacle which stands in the way of her marrying Lucien.

Nuit et Jour (Noch I Dyen/Night and Day)

Two years after the revival of *Paquita*, Petipa and Minkus, as officials of the Imperial Ballet, were called upon to provide a work for the purposes of public celebration—to mark the accession to the throne of Tsar Alexander III. The result was the occasional work, *Nuit et Jour*, an allegorical ballet in I act. Both scenario and choreography were by Petipa, and Minkus provided the required score. The spectacular scenery was designed and realized by Botcharov and Waltz, with costumes by Charlemagne, Baron Klodt, and Grigoriev. It was first produced at the Bolshoi Theatre, Moscow, 18/30 May, 1883. The principal dancers were the ballerinas Mlles Sokolova (the Night), Gorschenkova, Nikitina, and Vazem (the Day), with the male roles realized by MM. Johannsen and Gerdt. The work was printed within two years [*Nuit et jour: ballet / de Marius Petipa; musique de Louis Minkous; édition pour piano* (Hambourg: D. Rahter; St. Pétersbourg : A. Büttner, [ca. 1885]); piano score (45 pp.)

On the score the work is described as: *Représenté au spectacle gala le 18 Mai 1883 à l'occasion du couronnement de Sa Majesté l'Empereur Alexandre III* [Produced at the gala occasion of the coronation of His Majesty the Emperor Alexander III].

The work is notable as a development of the genre of abstract allegorical works based on the changing times of day and seasons of the year, following on from the success of the extended divertissement *The Seasons* in Act 3 of Giuseppe Verdi's *Les Vêpres siciliennes* (Paris, 1855) and, more immediately and topically, the Dance of the Hours in Act 3 of Amilcare Ponchielli's opera *La Gioconda* (Milan, 1876). The vein reached a highpoint at the end of the century in Alexander Glazunov's more extended ballet *The Seasons* (with Petipa, St Petersburg, 1899). Allegorical impersonation had also become a major feature of the *féerie* which as a genre had begun dominating the ballet scene in the 1870s: the figures of Light, Obscurantism and Civilization are the principal agents in Romualdo Marenco's famous *Excelsior* (1881).

Minkus's work is interesting also for its use of other balletic conventions (like the *Pas des nations*, used to great effect as harem divertissements in two famous French Romantic ballets—Friedrich Burgmüller's *La Péri* (1843) and Adolphe Adam's *Le Corsaire* (1856). The convention is used to preeminent effect at Prince Siegfried's birthday party in Act 3 of Peter Tchaikovsky's *Swan Lake* (1877). *Excelsior* achieves its climax in the procession of the nations with their anthems and characteristic dances.

In *Nuit et Jour* the highpoint of the ballet is also reached in the dance of the nations, which is given a topical patriotic resonance by reflecting ten national types from the Russian Empire in a celebration of unity in diversity. It is a *tour de force*, testing the composer's skill in capturing the various national styles: Uzbek (*karavot*), Tartas (*pas tartar*), Siberian (*danse des sauvages*), Finnish (*pas finnois*), Cossack (*pas cosaque*), Belarusian (*petite russe*), Polish (*mazurka*), Caucasian (*lesghinka*), Ukrainian (*trepak*).

The score also provides examples of Minkus's instrumental facility. There are extensive solo parts written for the violin (in the nocturnal music for Sokolova), and the harp and cornet (in the diurnal sections for Vazem).

Both *Paquita* and *Nuit et Jour* represent Minkus, towards the end of his career in Russia, working at his best.

Synopsis

A pastoral landscape, the edge of a forest bordering on a lake. The moon shines through the leaves. Spirits of the Day are shackled near the sanctuary where the sacred fire of the sun is burning.

All nature is peaceful. A star, the messenger of the night, announces the arrival of her sovereign. The other stars are persuaded to descend from the heavens, and to take part in the festival of darkness.

A group of naiads and nereids rise up from the depth of the lake, while dryads emerge from the trunks of the ancient oaks. All dance in the moonlight. They are joined by wilis, the delicate offspring of the clouds, and swans transformed into women who dance a round, while ferns clasp them in their feathery arms.

The Queen of the Night appears in the midst of this fantastic assembly. She joins in the merrymaking, but always watches for the spirits of the day since their appearance will mark the end of her reign.

The moon sinks behind the mountains as the last hour of the night passes by, and the horizon is illumined by the first rays of the new dawn. The Morning Star breaks the chains of the captive spirits of the sun so that they can engage in the eternal conflict with the deities of darkness. A fierce battle rages, but Time appears and brings the conflict to an end. Night must inevitably give way to Day.

The dawn colours the sky red, and finally disperses the spirits of darkness. The way is now open for the Sun which floods the landscape with golden rays.

The Queen of Day with her companions greets the Star of Light. All nature comes alive, as the trees stir, leaves unfold at the touch of the rays, flowers rise on their erect stalks, and open. Colourful birds dart about, while insects and butterflies perform a song of peace and love in the golden light. A swarm of bees appears, and they collect their offerings from the flowers.

A distant song is heard. Representatives from the different provinces of Russia arrive to celebrate the festival of light. The spirits of the day vanish, and the birds and insects fly off.

The hillsides are covered with people, and the lake is covered in boats. The nations of the Empire are united in giving homage to the Star of the Day which shines in splendour and radiates happiness and abundance. All the provinces are represented. Dancing begins, and at the climax, the Spirit of Russia appears, carried by an eagle and floating over all the people and groups representing the arts, sciences and industries. Fame proclaims the glory of Russia, and bright clouds forming an aureole are dispersed to reveal a great panorama of the cities of Russia.

Debut - Muzka

Banem "Maxima"

V
Tempo di Mazurka Grand Pas



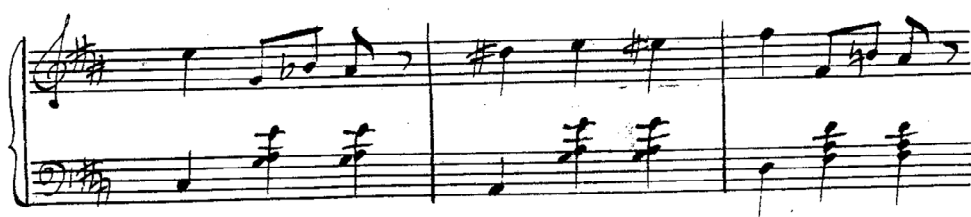
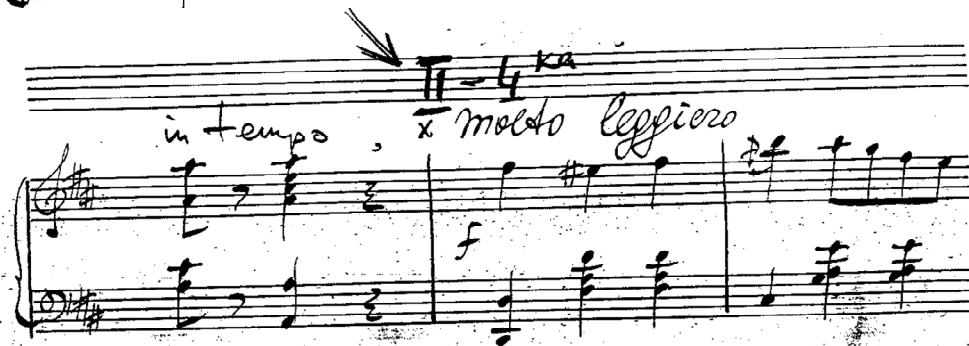
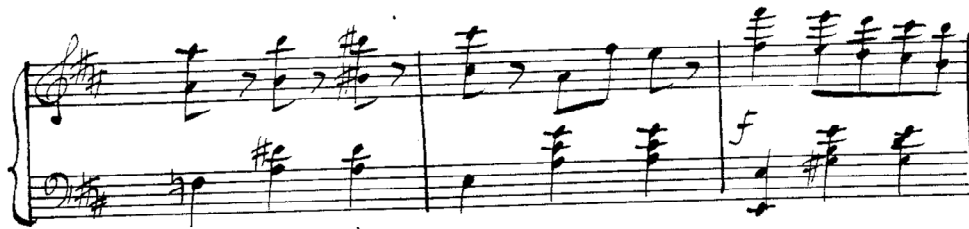
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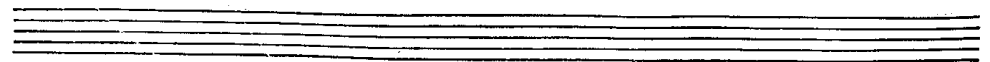
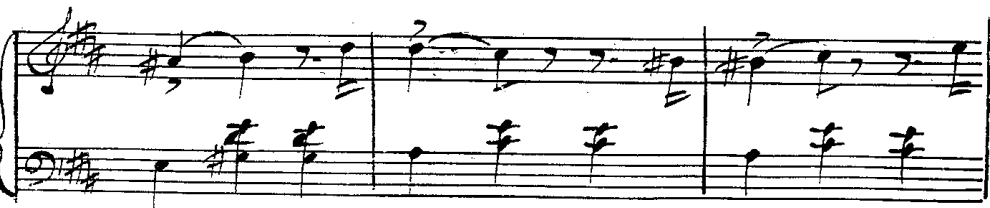
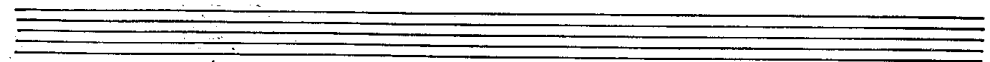
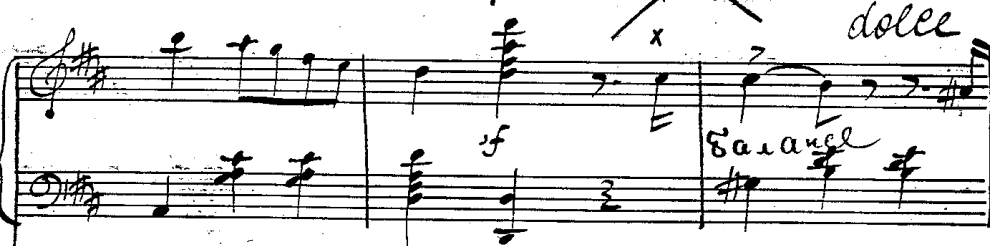
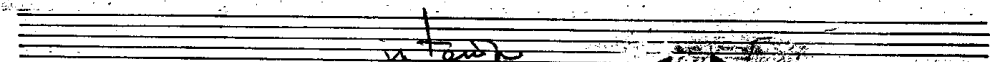
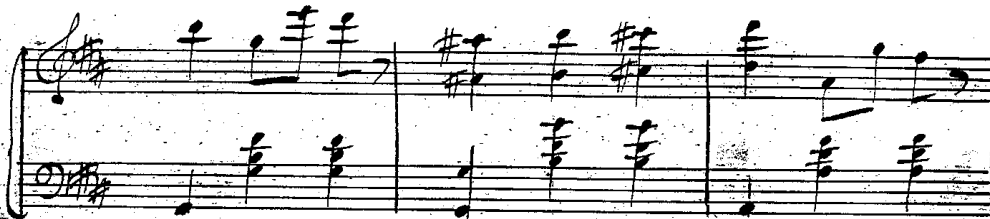
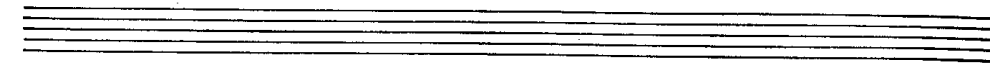
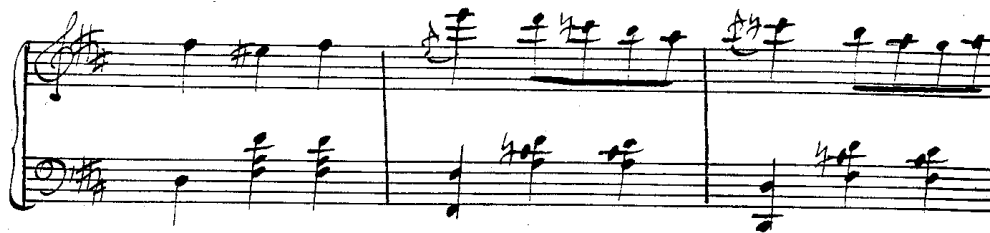
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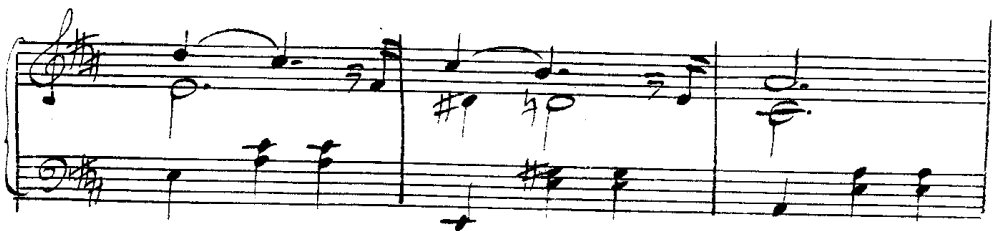
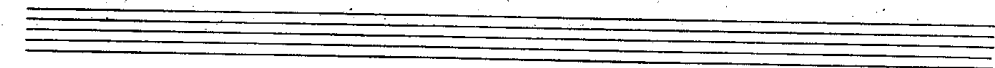
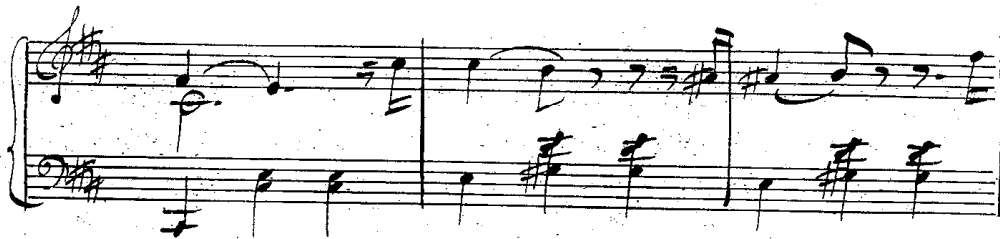
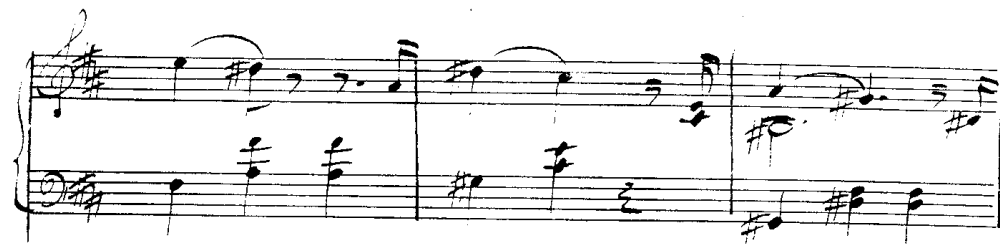
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Handwritten musical notation for the third system, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter note F#, followed by an eighth note G# and a quarter note A. The bass clef accompaniment starts with a half note F# and a half note A. There are three measures in total.

Handwritten musical notation for the fourth system, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter note F#, followed by an eighth note G# and a quarter note A. The bass clef accompaniment starts with a half note F# and a half note A. There are three measures in total.



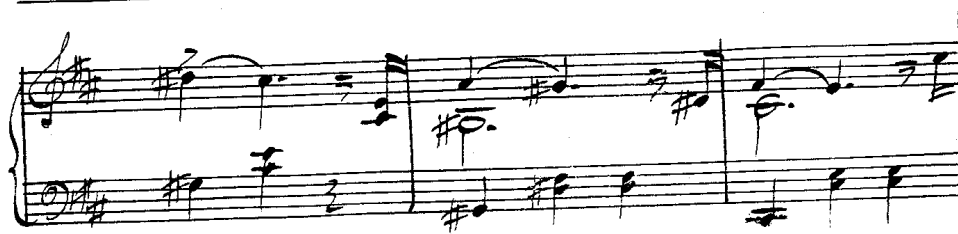
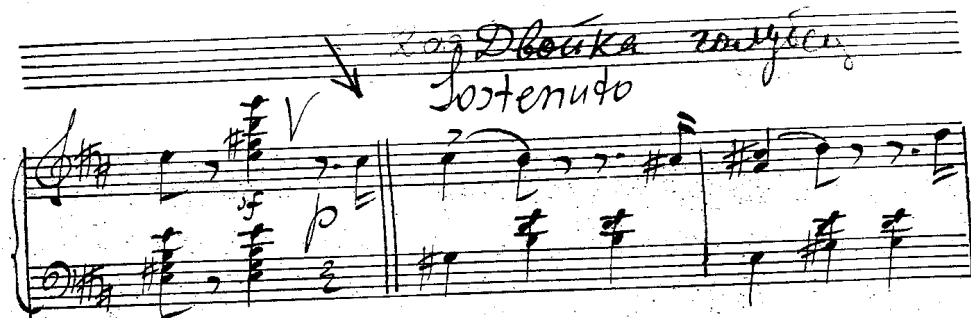
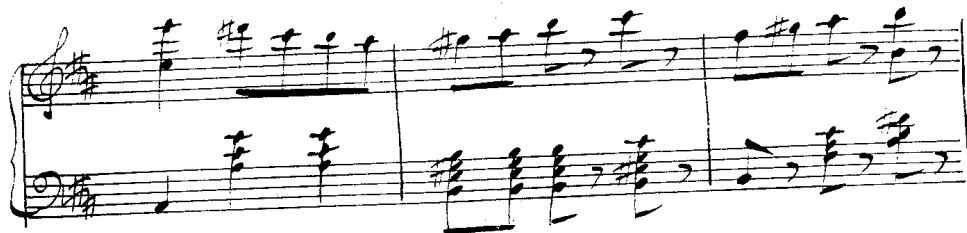


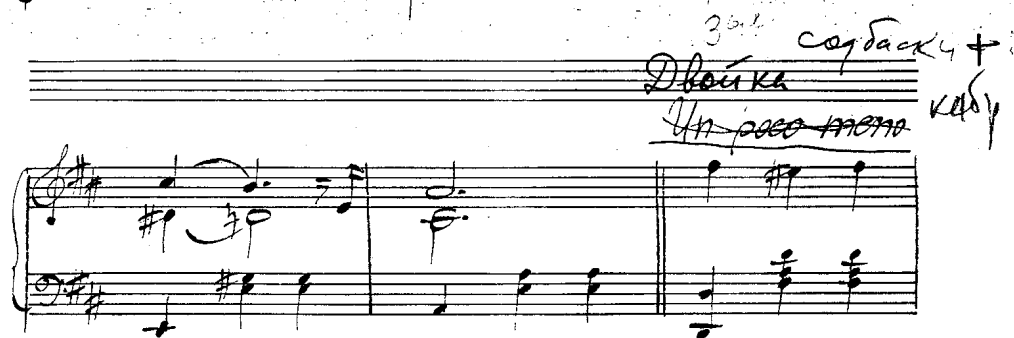
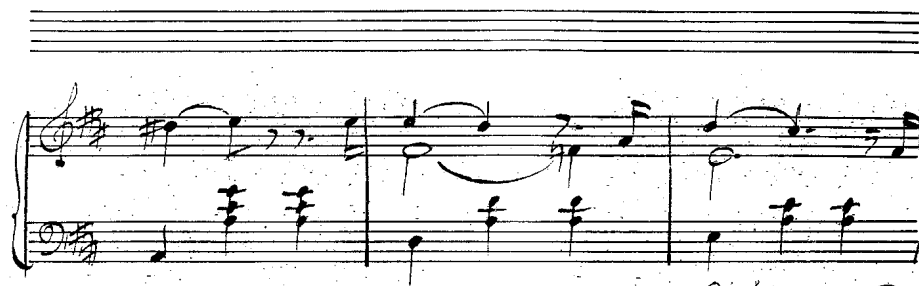


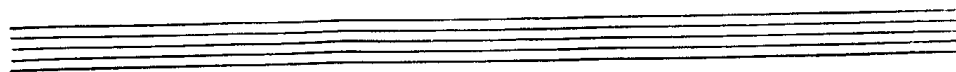
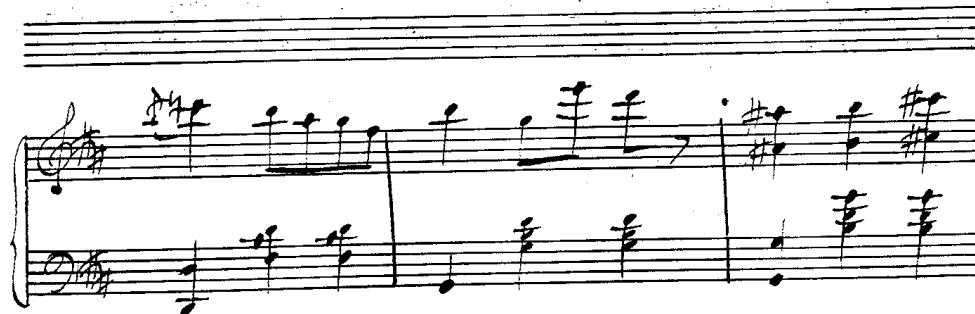
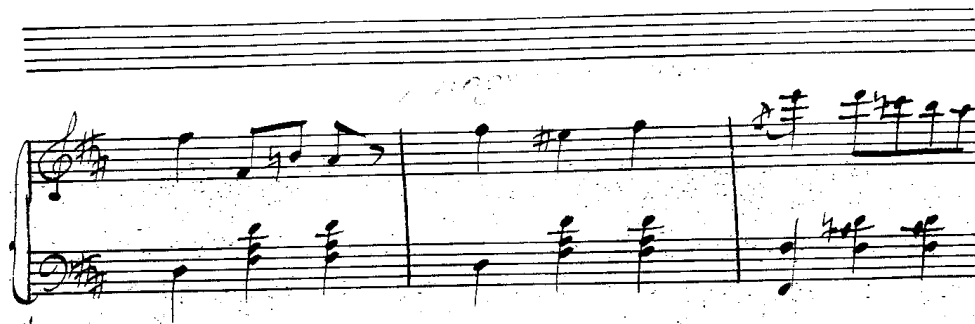
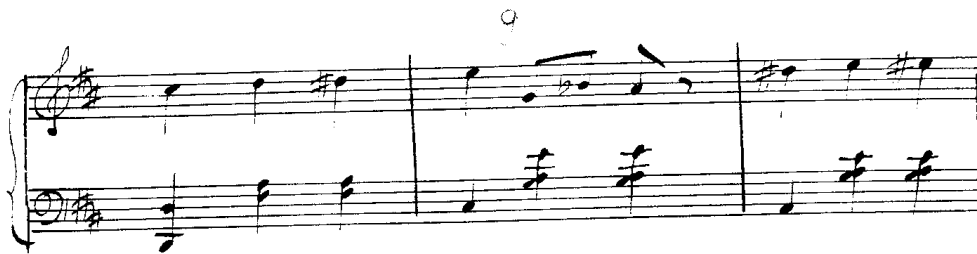
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Allegro

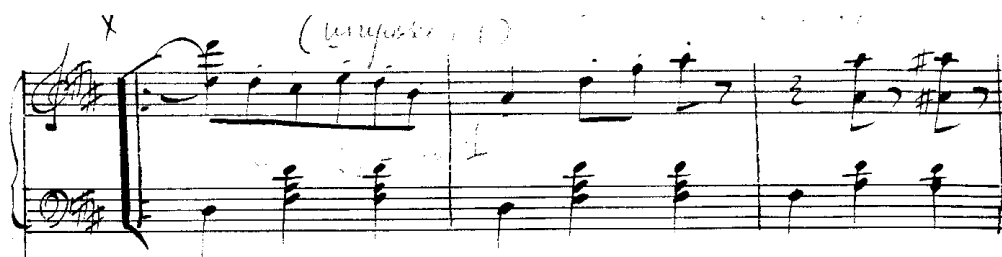
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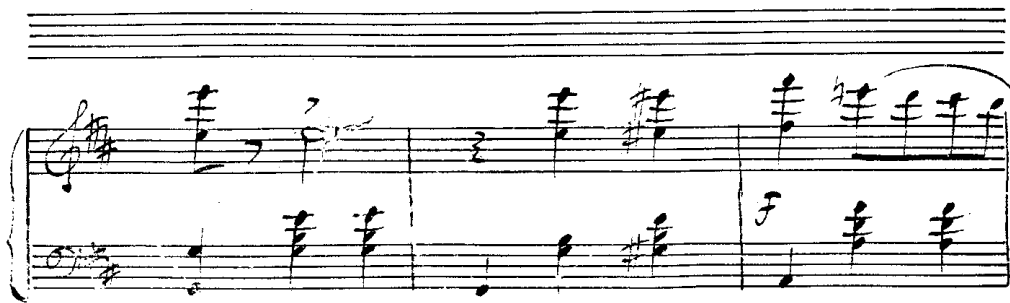




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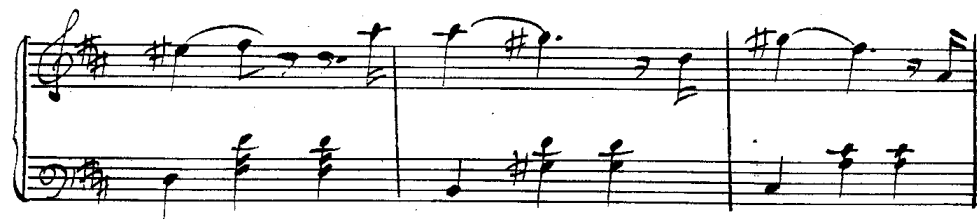


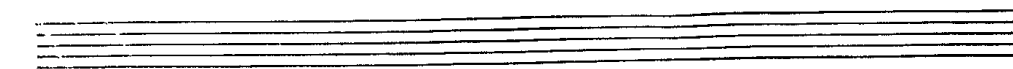
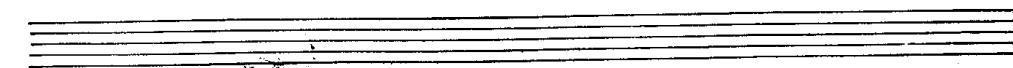
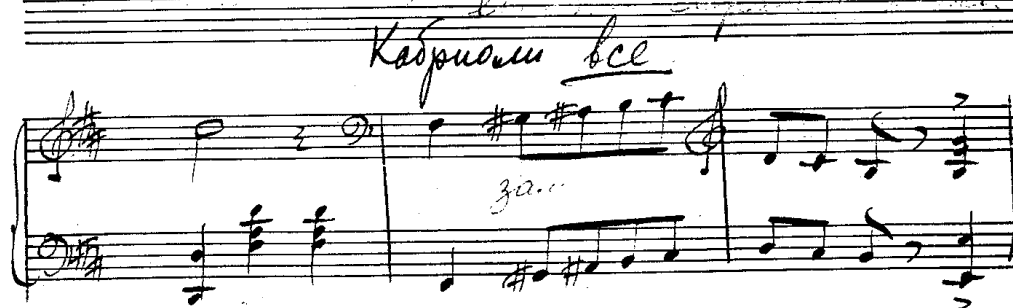
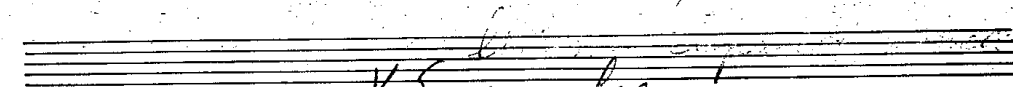
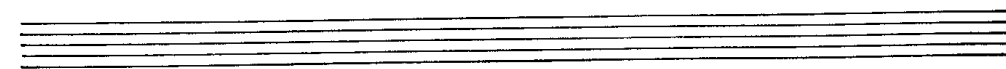
Typ





2. *meno mosso*





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Handwritten musical notation for the second system of 'Paquita'.

Handwritten musical notation for the third system of 'Paquita'.

C key

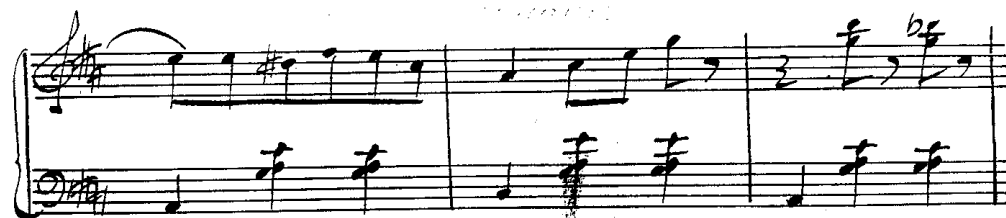
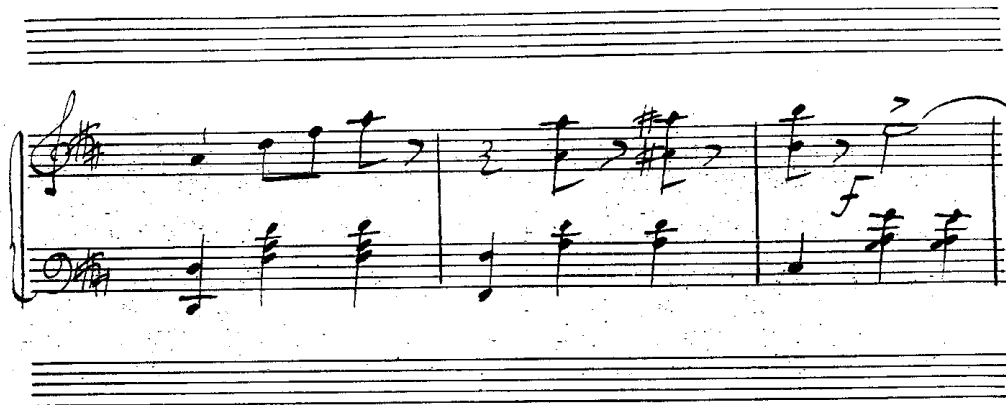
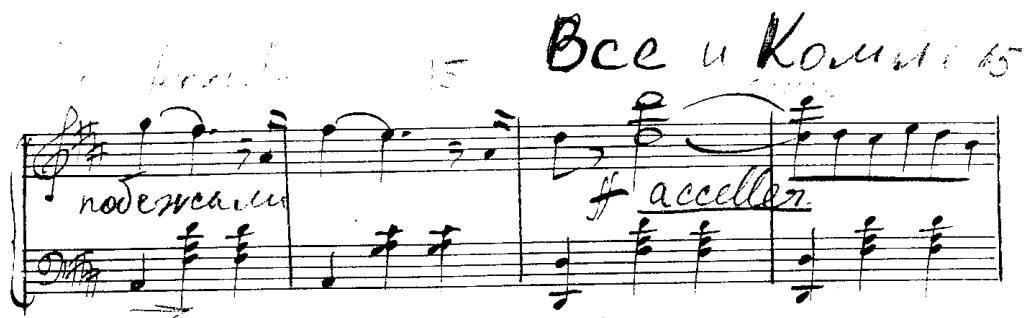
Банерман

Handwritten musical notation for the fourth system of 'Paquita'.



brist 15 *Все и Коммуны*

поднимаю *f acceller*

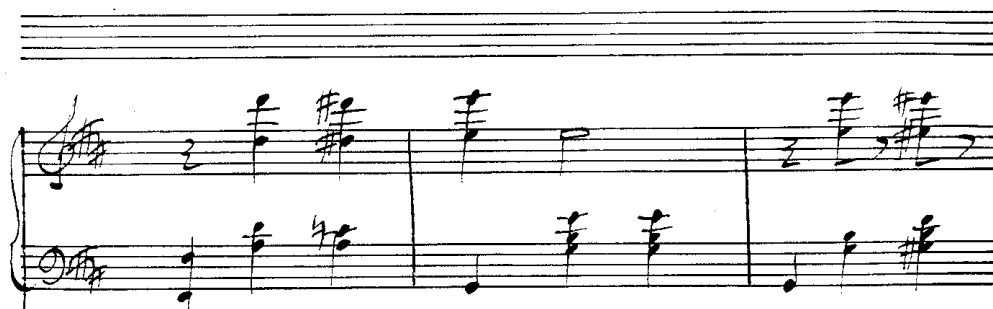


хочу бегать



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