

Ludwig Minkus

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Don Quichotte

Ballet en cinq actes
avec prologue et épilogue
et onze tableaux

par

Marius Petipa
après Miguel de Cervantes

Piano Score

Introduced and edited by

Robert Ignatius Letellier

**CAMBRIDGE
SCHOLARS**

P U B L I S H I N G

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Ludwig Minkus (photograph Russia, c. 1875)

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INTRODUCTION

The popularity of the story of Cervantes's *Don Quixote* as the inspiration for a ballet scenario increased in the 19th Century. The first Russian version was by Charles Didelot (two acts, St Petersburg, 1808), followed by an English version by James Harvey D'Egville (1809), a German version by Paul Taglioni (brother of ballerina Marie Taglioni) (Berlin, 1839), and an Italian version by his uncle Salvatore Taglioni (Teatro Regio, Turin in the 1843-4 season). All these early ballet versions of the story were based on the first episodes of Cervantes's story, although varying in style and in the material they chose to include.

The first successful use of the more comic episodes, revolving around Quiteria (Kitri), Basilio and Camacho (Gamache), was in the Paris Opéra (1801) with choreography by Louis Milon. Entitled *Les Noces de Gamache*, the role of Basilio was danced by August Vestris. The scenario of this production became popular and was taken to Denmark by August Bournonville for his 3 act *Don Quixote at Camacho's Wedding* (Copenhagen, 1837). The score was arranged by Otto Zinck from a miscellany of music by Gioacchino Rossini, Étienne Mehul, Gaspere Spontini, and Jean Schneitzhoeffter. Milon's libretto was also used by Bernardo Vestris for his 1844-5 production at La Scala, and thence became the inspiration for Marius Petipa's (1819-1910) version for Moscow.

Petipa's version of *Don Quixote*, with the music of the Austrian composer Ludwig Minkus (1826-1917), was to become the standard ballet version of the story, and presented as its emotional highpoint a virtuoso pas de deux that assumed a life of its own, ever since popular as a concert piece in countless performances all over the world.

As chief ballet master of the Russian Imperial Ballet, Marius Petipa had been instructed by the director of Imperial Theatres in 1868 to produce a major new work for Moscow. The plot of *Don Quixote*, based on the adventures of Quiteria (known as Kitri in the ballet) and Basilio, which Petipa had developed from the second part of Cervantes's novel, following the example of the Milon scenario. Petipa adapted his ballet to suit the unsophisticated taste of Moscow's audiences by including several entertaining theatrical devices: a group of dancers, arrayed as grotesque cacti, pursued Don Quixote during his nightmare; a rising moon, which Don Quixote mistook for his beloved Dulcinea, cried and laughed with big tears rolling down its cheeks; and a comic dance for Harlequin, armed with a bird cage, who attempted to catch larks. Reference to the exotic Iberian setting was indicated by inclusion of a variety of Spanish dances—a zingara, jota, morena for the soloists and a lola for the *corps de ballet*, with a processional march for the men dressed as bullfighters. This *Don Quixote* (or *Don Khikot*), a ballet in four acts and eight scenes, was first performed on 14/26 December 1869 at the Bolshoi Theatre in Moscow.

Petipa had also been appointed head of the St Petersburg ballet in 1869, and so had the responsibility of moulding it into the company he needed to realize his numerous projects. Now he had to produce something that would appeal to a very different, affluent and aristocratic audience. So when *Don Quixote* was transferred to the Imperial capital, the situation required a new approach. The ballet was given at the Bolshoi Theatre in St Petersburg on 9/21 November 1871 as *Don Quichotte*—this time in five acts with eleven episodes, including a prologue and an epilogue. The same music and designs were used, but there were major revisions to the scenario and the choreography. These took into account the preference, in this more sophisticated milieu, for a more classical interpretation of the ballet. Petipa refined the Spanish flavour and removed some of the more popular-comical elements—like the scene with the cacti, the lark hunting episode and the crying moon. Some

of the character dances from the Moscow version were also removed. The dances that were retained lost much of their national character, and were transformed by classical steps and style, in a process that saw the gradual evolution of academic character dancing—a special feature of Petipa’s choreography that would become a treasured element of the Russian classical heritage.

Changes were also made to the story, with a new fifth act in three scenes (set in the court of a Duke and Duchess), for which Minkus wrote additional music. Don Quixote now no longer regards Kitri simply as his protégée. He now actually mistakes her for Dulcinea, and she appears as such in the Dream Scene. Provision was made for one ballerina to perform both Kitri and Dulcinea, which meant that the double role could be provided with more varied material. The big classical scene for Don Quixote’s Dream was rewritten. Greater emphasis was now placed on this scene, where Kitri/Dulcinea was surrounded by a large *corps de ballet* and seventy-two children dressed as cupids. (This legendary scene was captured in the engraved frontispiece of the Stellovsky piano score.) The cupids reappeared in the new fifth act at the Court of the Duke and Duchess, the characters new to the scenario. The *Grand Pas de Deux*, accompanied by soloists and the *corps de ballet*, was danced by Alexandra Vergina, who was partnered not by Basilio (Lev Ivanov), but by Pavel Gerdt, who was brought in just for the sake of partnering. The cast also included Timofei Stukolkine (Don Quixote), Nicholas Goltz (Gamache), and Alexei Bogdanov (Lorenzo).

Don Quichotte, as a result of all this revision, was not quite as popular as the earlier Moscow version. A contemporary review of the first performance singled out Stukolkine’s excellent realization of Don Quixote, and aspects of Vergina’s dancing. A compromise *Don Quixote* nonetheless became established in the repertory, and its continued life on the Russian stage bears testimony to the appeal of its exuberance, “the life-asserting and life-loving nature of its dances” (Natalia Roslavleva). Generations of Russian ballet-masters and dancers have preserved these in essence, even if in the process much has been changed.

The ballet is still part of the Russian repertory, and is given today in three acts and seven or eight scenes. This derives particularly from the work of Alexander Gorsky, who staged his version of *Don Quixote* in 1900, using Petipa’s scenario, some of his choreography, and reducing the work to four acts. Two years later, in 1902, the director of the Imperial Theatres, Vladimir Teliakovsky, invited Gorsky to restage an updated version of *Don Quixote* at the Maryinsky Theatre in St Petersburg. The ballet became a staple of the Moscow Bolshoi Ballet’s and Leningrad Kirov Ballet’s repertoires throughout the 20th century, and was regularly modified with each restaging.

Publication of the music was an indicator of the popularity of the work. The piano score was published as *Don Quichotte* (St Petersburg: Theodore Stellovsky, c. 1882), the version reproduced here, the Moscow Gutheil edition following a decade later. The epilogue presumably rehearsed the C major *Allegro moderato* music of No. 4 of Act 1, the theme of Don Quixote’s quest. The most famous addition to the score, here as an appendix, was Kitri’s celebrated Variation with the Fan in the *Grand Pas de Deux*, introduced by Mathilde Kchessinka, and derived from the ‘Variation de la Reine du jour’, with its harp solo, from Minkus’s score for *Nuit et Jour*, prepared by Petipa in 1883 for the coronation of Tsar Alexander III.

The St Petersburg Scenario (1871)

Prologue. *The Study*

Scene 1

Don Quixote, the would-be knight, reads about the past, is caught up in nightmares and sees visions of great deeds. His retainers Sampson Carrasco and Antonina stand by him. The comic rascal Sancho Panza is enlisted into Don Quixote's dream of knight-errantry, and the two set out on their adventures.

Act 1 *The Town Square*

Scene 2

Don Quixote enters and we meet the innkeeper Lorenzo and his wife, as well as their attractive daughter Kitri. The old man sees in her his ideal beloved Dulcinea. She dances a tender serenade with her preferred suitor Basilio, and reluctantly with the man preferred by her father, the foppish noble Gamache. The crowd scene features a simulated bullfight.

Act 2.

Scene 3 *Inside the Inn*

There is much intrigue to gain the hand of Kitri. Basilio feigns suicide out of despair, and asks to be married to Kitri as he dies. This is refused and Don Quixote challenges Gamache to a duel. Gamache refuses to fight. Lorenzo is persuaded to bless the dying Basilio and Kitri, whereupon the former revives, and he and Kitri escape together, pursued by Lorenzo and Gamache, with Don Quixote and Sancho in their wake.

Act 3

Scenes 4-5 *The Gypsy Camp*

There is a festival of csardas and tziganes. Don. Quixote attacks the marionette theatre during the performance held in his honour.

Act 4 *The Windmills*

Scene 6

Don Quixote attacks the windmills which he imagines are evil giants holding Dulcinea captive. He is knocked unconscious.

Scenes 7-8 *The Wood*

Don Quixote has fantastic dreams, fighting monsters, and then seeing Dulcinea in the midst of a garden filled with beautiful women. As the vision fades, Don Quixote meets a duke and his hunting party. The Duke invites the old knight to be his guest.

Act 5 *The Duke's Palace*

Scenes 9-10

There is a celebration in honour of Don Quixote. The highpoint is the fête for the marriage of Kitri and Basilio, crowned by the virtuoso *pas de deux* for the young couple.

Epilogue

Scene 11

Don Quixote and Sancho Panza set out again on their quest.

DON-QUICHOTTE.

BALLET EN CINQ ACTES

AVEC PROLOGUE ET EPILOGUE ET ONZE TABLEAUX
arrangé pour le

PIANO À DEUX MAINS



MUSIQUE DE

MINGOVS

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PROPRIÉTÉ DE L'ÉDITEUR

S PETERSBOURG chez Th. STELLOWSKY.

DON QUICHOTTE.

BALLET EN CINQ ACTES

de Marius Petipa

musique

de

L. MINKOUS.

INTRODUCTION.

Maestoso.

f *tr* *tr* *p*

cres:

f *pp* *tr* *tr*

ppp

Propriété de l'Editeur

St Pétersbourg, chez Th. Stellovsky.

4 Allegro.

The musical score consists of five systems of music for piano. Each system has a treble and bass staff. The time signature is 3/8 and the key signature has one sharp (F#). The first system begins with a piano (*pp*) dynamic and includes the instruction *cre*. The second system includes the instruction *scen*. The third system is a continuation of the piano accompaniment. The fourth system includes the instruction *do.* and *ff con fuoco.*. The fifth system begins with a mezzo-forte (*mf*) dynamic. The score features a variety of musical notations including chords, arpeggios, and melodic lines.

8- *mf*

ff

fz

fz

cres - *cen* - *do.* *ff*

8- 8- *fz* *ff*

12/8

6

Andantino.

dolce.

mf *p* *p*

f *p* *f* *p*

rit. *a tempo.*

The musical score is for a piano piece in G major, 12/8 time. It consists of five systems of music. The first system is marked 'Andantino.' and 'dolce.'. The second system continues the melody and accompaniment. The third system features dynamic markings 'mf' and 'p'. The fourth system features 'f' and 'p'. The fifth system features 'rit.' and 'a tempo.'.

7

cres: *f* *p*

molto. *cres:*

ff *pp tremol.*

8

Allegro.

1 TABLEAU
N° 2.
PROLOGUE.

The musical score is written for piano and violin. It begins with a tempo marking of 'Allegro.' and a dynamic marking of 'p fpp'. The score is divided into six systems, each containing a piano staff and a violin staff. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The violin part includes trills, slurs, and dynamic markings. The score concludes with a final cadence in the piano staff.

9

ff *fp* *p*

tr *tr* *tr* *tr* *tr* *tr*

ff *p*

cre - scen - do.

10

Maestoso

Nº 3.
ENTREE.
de
DON QUICHOTTE.

The musical score is written for piano and right-hand part. It begins with a **Maestoso** tempo marking. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six systems of music. The first system includes a **ff** (fortissimo) dynamic marking and trills (**tr**) in both hands. The second system continues with **ff** and trills. The third system features a **ff** dynamic, a **p** (piano) dynamic, and trills. The fourth system includes a **dolce.** (dolce) marking and a **cres:** (crescendo) marking. The fifth system features a **cres:** marking, a **3** (triplet) marking, a **ff** dynamic, a **riten.** (ritardando) marking, and a **a tempo.** marking. The sixth system includes a **tr** marking and a **p** dynamic. The score concludes with a **ff** dynamic and a **a tempo.** marking.

11

Allegro.

p tempo 1. *fp*

tr *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr*

f

fp

tr *tr* *tr* *tr* *tr*

ff

12

12

8

f *ff* *p* *cres:*

8

ff 1. *ff*

f pp *fz* *fz*

fz *cres:* *f* *cres:*

fz *fz* *fz* *ff un poco meno mosso.* *p*

Detailed description: This page contains five staves of musical notation for piano. The first staff (measures 12-15) begins with a forte (*f*) dynamic, followed by fortissimo (*ff*), piano (*p*), and a crescendo (*cres:*). The second staff (measures 16-19) starts with fortissimo (*ff*), includes a first ending bracket labeled '1.', and continues with fortissimo (*ff*). The third staff (measures 20-21) features fortissimo piano (*f pp*), fortissimo (*fz*), and fortissimo (*fz*). The fourth staff (measures 22-24) includes fortissimo (*fz*), crescendo (*cres:*), forte (*f*), and crescendo (*cres:*). The fifth staff (measures 25-28) contains fortissimo (*fz*), fortissimo (*fz*), fortissimo (*fz*), fortissimo poco meno mosso (*ff un poco meno mosso.*), and piano (*p*).

Apparitions.

p *P* *pp* *p a tempo 1* *cres:*

cres:

ff *fz* *fz* *fz* *p*

cres:

ff *fz* *fz*

1^{te}

The musical score consists of five systems of piano music. The first system (measures 1-4) begins with a treble clef and a key signature of one flat. It features a series of chords in the right hand and single notes in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo). The second system (measures 5-8) continues the chordal texture in the right hand, with dynamics *f*, *p* (piano), and *cres:* (crescendo). The third system (measures 9-12) introduces a more active right hand with sixteenth-note patterns, marked with *fz* (forzando) and *ff* (fortissimo). The fourth system (measures 13-16) maintains the *fz* and *ff* dynamics. The fifth system (measures 17-24) concludes with a final chord marked *8* (octave) and includes the instruction "Segue All^o moderato marziale." (Followed by All the moderate martial).

Nº 4.
SCÈNE de
DON QUICHOTTE
et SANCHE.

Allegro moderato

p

f

p

mf

p un poco riten.

f

f

16

Vivace assai.

ff poco rit.

p

p

cres:

mf

p

mf

p

17

The musical score for page 17 of Don Quichotte is composed of five systems of piano music. Each system consists of a treble and a bass staff. The music is characterized by dense, complex chordal textures and frequent use of triplets. The dynamics are marked as follows: *cres:* (crescendo), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *fff* (fortissimo). The first system begins with a *cres:* marking in the bass staff, followed by *mf* and *p* in the treble staff. The second system starts with *p* in the bass staff. The third system features a *cres:* marking in the bass staff. The fourth system ends with a *f* marking in the bass staff. The fifth system begins with a first ending bracket labeled '1.' and a *fff* marking in the bass staff, followed by a *p* marking in the treble staff. The score concludes with a trill (tr) marking in the treble staff.

18

This musical score page contains measures 18 through 22 of a piano piece. The notation is in G major, 3/4 time, and is written for piano. The score is organized into five systems, each with a treble and bass staff. Measure 18 features a treble staff with a triplet of eighth notes and a bass staff with a whole note chord. Measure 19 continues the treble staff with a triplet and a bass staff with a whole note chord. Measure 20 shows a treble staff with a triplet and a bass staff with a whole note chord. Measure 21 features a treble staff with a triplet and a bass staff with a whole note chord. Measure 22 shows a treble staff with a triplet and a bass staff with a whole note chord. The score includes various musical notations such as triplets, trills, and dynamic markings like *cres:*, *fz*, *ff*, *p*, and *mf*.

18

cres:

fz

ff

p

mf

p