

The different versions of *Cinq-Mars*

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A number of contemporary source documents are available from which the score of *Cinq-Mars* can be recreated. Those that have been identified and located comprise: three manuscript versions of the orchestral score (one in Gounod's own hand); a complete set of printed instrumental parts; and two published vocal scores in French, one in Italian and one in German. Which of the three manuscript orchestral scores should be considered the most trustworthy? What is their chronological order? Which corresponds most closely to the instrumental parts? And, in turn, to what extent do all these sources correspond to any of the vocal scores? The ultimate goal, it goes without saying, is to arrive at the composer's original intent; the question is: how?

After his work was premiered at the Opéra-Comique, Gounod wasted little time in revising it as a *grand opéra* for a new production a few months later. The spoken scenes were rewritten as recitatives, the overture was extended (thus becoming a potential concert piece), the *Diversissement* was reorganised (Marion's second aria was dropped and replaced with a brief conclusion), the role of De Thou was allocated an extra arioso and cavatina, and the 'Hallali! Chasse superbe' scene in which Marie submits now closes – and concludes Act III – with a splendid quartet backed by chorus in the manner of an Italian *concertato di stupore*.

To reconstruct *Cinq-Mars* today naturally presupposes an attempt to identify what Gounod himself intended as his definitive version. The second vocal score most obviously fulfils that requirement. The passages that

were added or altered were set by the work's publisher, Grus, and incorporated into the original volume, its pages renumbered, and the score undoubtedly approved by the composer before it went to print. It should be remembered that Léon Grus was taking a considerable risk in backing Gounod's return to the theatre after an absence of ten years. The Bibliothèque Nationale de France (BNF) catalogues more than fifty 'spin-off' publications by Grus related to *Cinq-Mars*, almost all dating from 1877: transcriptions, piano reductions, excerpts, fantasies, divertissements, waltzes, paraphrases, individual arias, and so on. More than a few of these seem to have been brought out before the opera was even premiered, like appetisers intended to make an impatient public's mouth water. The publisher ran a frenzied promotional campaign worthy of a modern promoter of musicals, but which failed signally to make the expected return when the first run ended after only sixty performances. It is legitimate to surmise that the expanded vocal score aimed to make the version of the 1877 revival available in print, and so may be regarded as authentic.

The large-format autograph score (BNF) retains most of the changes made after the premiere in Paris, but not the *Divertissement* in its new form. The second manuscript full score – in a copyist's hand (Brussels City Archives) – includes the latter modification, but by way of a curious omission: the *Sonnet du Berger* is nowhere to be seen, although its new intended position is clearly indicated between the beginning of the *Billets-Doux* and the end of the *Jolis-Vers*, and is followed immediately by the revised ending of the *Divertissement* (with a reprise of the *Chorus* and the *Sarabande* from the scene's opening). One can only suppose that the pages on which the *Sonnet* were scored have gone missing, since there is no documentary evidence that it was deliberately deleted. This second manuscript also features a brief additional scene – not included elsewhere – between Fontrailles and Marion in the garden, during which Marion declares how she detests the Cardinal. This falls between the end of the *Divertissement* and the scene for De Thou alone, in which he espouses the destiny chosen by his friend Cinq-Mars: 'Ah! Puisque je ne peux conjurer sa folie, / Je défendrai du moins son honneur et sa vie!' This

manuscript score clearly dates from after the premiere. Comparison with the printed orchestral parts leads one to the same conclusion, even though these lack a tiny recitative that concludes the first tableau of Act II, and also a brief recitative between Fontrailles and Marion. Numerous text cues in French and Italian in these instrumental parts indicate that they were designed and printed for the 1877 revivals in Paris and Lyon, and already with a view to the 1878 performances in Milan. The considerable time and effort expended by the publisher can really only be explained by the expectation of a good many performances to come.

In the course of our research, the unexpected discovery of a third orchestral manuscript in the digitised archives of the Naples Conservatory provided the final confirmation. Dated 1878, this document unquestionably relates to the Milan production and duly incorporates the changes already noted above. It is undoubtedly the final version of *Cinq-Mars*.

Should it therefore be considered sacrosanct? A modest theatrical compromise has been effected in the present version: the recitative between Fontrailles and Marion, which Gounod clearly wanted kept in but which was omitted for unknown reasons, has been reinstated. Sketches uncovered by Gérard Condé in the Gounod family archives indicate that the composer intended to make additional changes on his return from Milan, but these never came to pass.

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CH. GOUNOD

PAR ÉT. CARJAT



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*J'attribue les honneurs de l'analyse à Gounod me chargeant par Ét. Carjat et
mon ami Auguste Geismar à peindre les traits biographiques +*
Ch. Gounod