

*Patrimoine
Musical
Français*

ÉDITION CRITIQUE

Hyacinthe Jadin

LES QUATUORS À CORDES

anthologies : musique instrumentale
II. 4

CmbV
Centre de musique
baroque de Versailles

*Patrimoine
Musical
Français*

Hyacinthe Jadin

LES QUATUORS À CORDES

Édition de Philippe Oboussier

Le Centre de musique baroque de Versailles,
organisme associé à l'Établissement public du musée et du domaine national de Versailles,
est subventionné par
le Ministère de la Culture et de la Communication
(Direction générale de la création artistique),
l'Établissement public du musée et du domaine national de Versailles,
le Conseil Régional d'Ile-de-France,
le Conseil Général des Yvelines
et la Ville de Versailles

Son département Recherche est une Unité Mixte du CNRS

Centre de musique baroque de Versailles
Hôtel des Menus-Plaisirs
22, avenue de Paris
F - 78000 Versailles

© Éditions du Centre de musique baroque de Versailles
CMBV 062

N° ISMN : M-707034-62-0
Dépôt légal : juillet 2010
Tous droits d'exécution, de reproduction,
de traduction et d'arrangement réservés

TABLE DES MATIÈRES TABLE OF CONTENTS

INTRODUCTION (traduction française)	
<i>Hyacinthe Jardin et le quatuor à cordes</i>	VII
<i>Les sources</i>	XIII
<i>Les quatuors à cordes</i>	XVI
<i>Principes d'édition</i>	XXIX
INTRODUCTION	
<i>Hyacinthe Jardin and the string quartet</i>	XXXIII
<i>The sources</i>	XXXIX
<i>The string quartets</i>	XLII
<i>Editorial procedure</i>	LV
FAC-SIMILES / FACSIMILES.....	LVII
LES QUATUORS A CORDES / THE STRING QUARTETS	
<i>Trois quatuors pour deux violons, alto et basse, œuvre I^{er} / opus 1 [1795] :</i>	
Op. 1 n° 1 – <i>si bémol majeur / B flat major</i>	
I. <i>Largo – Allegro non troppo</i>	3
II. <i>Adagio</i>	11
III. <i>Menuet – Trio</i>	15
IV. <i>Finale. Allegro</i>	16
Op. 1 n° 2 – <i>la majeur / A major</i>	
I. <i>Allegro</i>	25
II. <i>Menuet – Trio</i>	31
III. <i>Pastoral. Andante</i>	33
IV. <i>Finale. Presto</i>	36
Op. 1 n° 3 – <i>fa mineur / F minor</i>	
I. <i>Allegro moderato</i>	45
II. <i>Menuet – Majeur</i>	49
III. <i>Adagio</i>	51
IV. <i>Polonaise</i>	53

Trois quatuors pour deux violons, alto et basse, œuvre II / opus 2 [1796] :

Op. 2 n° 1 – <i>mi</i> bémol majeur / E flat major	
I. <i>Largo – Allegro moderato</i>	61
II. <i>Adagio</i>	67
III. <i>Menuetto – Trio</i>	70
IV. <i>Finale. Allegro</i>	72
Op. 2 n° 2 – <i>si</i> mineur / B minor	
I. <i>Allegro</i>	77
II. <i>Menuetto – Trio</i>	82
III. <i>Adagio non troppo</i>	84
IV. <i>Allegro. Finale</i>	85
Op. 2 n° 3 – <i>ut</i> majeur / C major	
I. <i>Allegro</i>	93
II. <i>Andante. Louré</i>	100
III. <i>Menuetto – Trio</i>	102
IV. <i>Presto. Finale</i>	104

Trois quatuors pour deux violons, alto et basse, œuvre III / opus 3 [1796–1797] :

Op. 3 n° 1 – <i>ut</i> majeur / C major	
I. <i>Allegro moderato</i>	113
II. <i>Adagio</i>	121
III. <i>Menuet. Andante – Mineur</i>	125
IV. <i>Presto. Finale</i>	126
Op. 3 n° 2 – <i>mi</i> majeur / E major	
I. <i>Allegro moderato</i>	131
II. <i>Menuet – Mineur</i>	136
III. <i>Adagio</i>	137
IV. <i>Allegro</i>	140
Op. 3 n° 3 – <i>la</i> mineur / A minor	
I. <i>Allegro moderato</i>	147
II. <i>Adagio</i>	153
III. <i>Menuet – Majore</i>	157
IV. <i>Finale. Agitato</i>	158

Trois quatuors pour deux violons, alto et basse, œuvre [IV] / opus [4] [1798] :

Op. 4 n° 1 – <i>sol</i> majeur / G major	
I. <i>Allegro moderato</i>	167
II. <i>Rondo. Allegro</i>	175
Op. 4 n° 2 – <i>fa</i> majeur / F major	
I. <i>Allegro non troppo</i>	183
II. <i>Minuetto – Trio</i>	191
III. <i>Adagio molto</i>	192
IV. <i>Allegro assai</i>	195

Op. 4 n° 3 – ré majeur / D major	
I. <i>Largo – Allegro moderato</i>	201
II. <i>Minuetto – Minore</i>	208
III. <i>Andante</i>	210
IV. <i>Finale. Allegro</i>	212
NOTES CRITIQUES / CRITICAL COMMENTARY.....	219

Introduction

HYACINTHE JADIN AND THE STRING QUARTET

Hyacinthe Jadin's musical inheritance

In assessing the contribution that Hyacinthe Jadin (1776-1800) was to make to the history of the French string quartet, it is important to know what he might have experienced as a child in Versailles, growing up among the royal musicians and their families. It is entirely possible that chamber music, including the playing of quartets, was part of that experience.

Only since 1970 has the story of the string quartet in France from about 1760 to the end of the century received scholarly attention. Janet Levy's dissertation was the first serious study,¹ followed by that of Michèle Garnier-Butel.² The emphasis in both these studies centred on the *quatuor concertant*, or *quatuor dialogué*. This particularly French type of quartet, characterised by a conversational style between the four voices, enjoyed widespread success from the earliest, composed by Baudron and published by him in 1768,³ to the last set by Jean-Baptiste Davaux, issued by Bailleux in 1790. Between 1768 and 1790 many hundreds of quartets by Pierre Vachon, Nicolas Chartrain, Guisepppe Cambini and Jean-Baptiste Bréval, among many others, were published in Paris, London, The Hague and other cities. The development of publishing houses, particularly in Paris, also attracted the works of composers centred in Vienna, the capital of the Habsburg Empire.

Most *quatuors concertants* are in two or three movements. In a survey of 42 quartets ranging from Baudron's 1768 set to Davaux's op. 9 (also as op. 6) of 1780, and including works by Gossec and Vachon, 50% are in two movements, 45.25% in three movements, and only 4.75% in four movements. Their musical character is generally light, their purpose being to entertain rather than to warrant intellectual reception. Many were clearly intended for private performance by amateurs with modest technical skills. On the other hand, the *quatuor brillant*, typified by many of Cambini's quartets, featured a soloistic first violin part to be played by a professional with a very simple accompaniment by the lower, amateur strings. Virtuosi such as Viotti, Baillot and Kreutzer later exploited this allied form.

Opening movements in *quatuors dialogués* are normally in simplified sonata form, with short development areas and recapitulation of the opening themes in the tonic. Occasionally, only the second theme is reprised, a feature which is also found in the quartets of Jadin. In works of two movements, the second may take the form of an extended minuet or a rondo. Those in three usually surround

-
1. Janet M. Levy, *The 'Quatuor Concertant' in Paris in the Latter Half of the Eighteenth Century*, Ph.D. diss., Stanford University, 1971. The earliest study of the topic.
 2. Michèle Garnier-Butel, *Les Quatuors à cordes publiés dans la seconde moitié du XVIII^e siècle*, thesis, Université de Paris IV-Sorbonne, 1992.
 3. Antoine-Laurent Baudron published his *Sei Quartetti* [op. 3] in 1768, (*Annonces, affiches et avis*, 1 December 1768). These quartets are thought to be the first by a French composer in the *concertant* style. Op. 3 no. 4, ed. Philippe Oboussier, Topsham, Exeter, Musisca, 1995.

an *andante* or *adagio* with two fast movements.⁴ Overall, these quartets reflect the cultured style of pre-Revolutionary society, where many of the wealthy aristocracy and bourgeoisie maintained their own professional musicians and with whom they made music and entertained their guests. Indeed, it could be said that the style of the *quatuor concertant* reflected the art of conversation that was so consciously cultivated by society in the salons of Paris.

It is important to stress that this was a period when music was becoming 'europeanised'. Grétry, a native of Liège, arrived in Paris in 1767 after study in Rome. Mozart visited the French capital in 1778, while the Concert de la Loge Olympique commissioned Haydn to write a set of symphonies (1785–86). Gluck's 'reform' operas were on stage, as were lighter works by the Italians, Paisiello and Cimarosa. Paris was the melting pot of European musical life. In the years leading up to the storming of the Bastille, Hyacinthe Jadin had grown up within the relatively safe and structured life of the court at Versailles. By the time we know he was in Paris, at the Feydeau theatre in 1792, the working life of a musician had changed. The city was in turmoil, food was short and survival itself was paramount. Many musicians were employed in the two principal theatres, the Favart, sympathetic to the ideals of the Revolution, and the Feydeau (also called 'théâtre de Monsieur', the brother of Louis XVI and future Louis XVIII), where surviving aristocratic support might be witnessed. A younger generation of composers, Le Sueur, Méhul and Cherubini, emerged and many of their works reflected the socio-political themes of the ever changing daily life. Such was Hyacinthe's musical heritage. We know that with his older brother, Louis-Emmanuel, he played in private concerts, which in spite of the troubles, continued to flourish. With the opening of the Conservatoire in 1795, many teachers who had formerly taught in Bernard Sarrette's military École de musique were transferred to the new institution.⁵ The selection of additional staff was decided by competition and Gossec, Devienne and Cherubini were among the jury which appointed Hyacinthe, at the age of 19, to be one of three new *Professeurs en clavecin*. This confirmed his position in the Parisian musical scene as an outstanding pianist, teacher and composer, backed up by the publication of his op. 4 sonatas for piano and the first set of quartets in the same year.⁶ Before turning to look in detail at the contribution made by Hyacinthe to this particular genre of chamber music it is necessary to record the very few facts that have survived concerning his short life. It is to be regretted that documentary evidence relating to his career is scarce.

Hyacinthe Jadin: his life and career

Hyacinthe, the youngest of five surviving sons of François Jadin, was born on 27 April 1776 in Versailles, where his father, probably a native of Brussels, had been appointed Ordinaire de la Musique du Roy in 1760.⁷ Little is known of his

4. For detailed tables concerning types and numbers of movements see M. Garnier-Butel, 'Les avatars d'un genre élitiste, le quatuor à cordes', in *Le Tambour et la Harpe : œuvres, pratiques et manifestations musicales sous la Révolution, 1788-1800*, ed. Jean-Rémy Julien and Jean Mongrédien, Paris, 1991, pp. 198–207.

5. This was to select 600 boys and girls from the whole country and instruct them in singing, strings, winds, and keyboards – probably mainly the piano.

6. Both works were announced in the *Journal de Paris*, 5 September 1795.

7. The record of his baptism, dated 28 April 1776, is in Archives communales de Versailles, 2 Mi 29. The editor acknowledges with gratitude the archival research undertaken by Nathalie Castinel. Her *La vie et l'œuvre de Hyacinthe Jadin*, (Lyon, Aléas, 1991) has provided many references, signalled (Castinel, 1991).

upbringing and musical education. He was no doubt schooled by his father, while opportunities for specialist tuition existed locally among the royal musicians. Furthermore his older brother Louis-Emmanuel, born in 1768 and who, like Hyacinthe, was an excellent pianist as well as a prolific composer of music for the lyric theatre, was no doubt an important influence on his young sibling.

At the death of their father in 1790, the older sons had probably already moved to Paris and we know that by 1792 Hyacinthe, at the age of sixteen, had joined them, as proved by the record of his appointment as accompanist *en survivance* (i.e. assistant and successor) to Louis-Emmanuel at the renamed Feydeau theatre.⁸ This allowed the young man to hear some of the best orchestral and vocal music being performed in Paris at the time, and the experience no doubt contributed to his musical education. We know that the brothers wrote for and participated in the public *fêtes* that were an important feature in the promotion of revolutionary ideals, and Hyacinthe's *Chanson pour la fête de l'agriculture*, 'Assez longtemps à l'imposture', survives⁹, as does an *Overture* for wind band.¹⁰ However, it is likely that the young musician was employed mainly as a pianist in the theatre and in private concerts. He wrote a small stage work, *Cange ou le Commissionnaire de Lazare*, opéra en prose, mêlé de chant [...].¹¹ Since so little documentary evidence of Jadin's activity in Paris survives, the importance of two critical reviews of this work cannot be overestimated, as they comment on the character of the music of the eighteen-year-old composer:

— '[...] tout assura le succès de cette petite pièce que le public a reçue avec applaudissements. La musique qui est le premier ouvrage du Cit. Hyacinthe Jadin a un caractère particulier, elle nous a paru plus savante que belle, et dans plusieurs endroits trop au dessus du sujet [...].'¹²

('[...] everything conspired to make a success of this play which was met with applause. The music, the first such work by Citizen Hyacinthe Jadin, has an individual character, perhaps more contrived than beautiful, and in too many places a bit above the subject matter [...].')

Even more revealing, we find the following:

— 'Le poème est du citoyen Belmont du théâtre de la rue Feydeau et la musique est le premier ouvrage du Cit. Hyacinthe Jadin, jeune frère du compositeur. Ce jeune artiste écrit avec chaleur; son orchestre est bien fait, sa distribution d'harmonie bien entendue. On voit qu'il aura un style à lui, du chant et des effets savants. Le public en le demandant a singulièrement encouragé ce jeune homme à qui il ne manque jusqu'à présent qu'un peu plus de connaissance de la déclamation et de l'expression dramatique, connaissance qu'il acquerra aisément avec le temps.'¹³

('The words are by Citizen Belmont of the theatre of the rue Feydeau and the music is the first such work by Citizen Hyacinthe Jadin, younger brother of the composer. This young artist writes with warmth, his orchestration is effective, his harmony well understood. One perceives that he will have a personal style in melody and contrived effects. The audience, in acclamation, specifically encouraged this young man who, at this present time, only needs to acquire a little more experience in the matter of declamation and dramatic expression, a knowledge which he will easily achieve with time.')

8. 'Théâtre de Monsieur. Claveciniste. M. Jadin l'aîné, M. son frère en survivance', *Almanach général des Spectacles de Paris et de la province, 1792* (Castinel, 1991, p. 21).

9. Copies in F-Pn/ Vm⁷ 16943, GB-Lbl/ E 1717b (31).

10. F-Pc/ H² 132 (A-M), H² 47.

11. *Bulletin de littérature, des sciences et des arts*, November 1794, (Castinel, 1991, p. 23). Copy of original text in GB-Lbl/ 11738.bb17 (2). The music is lost.

12. *Idem* (Castinel, 1991, p. 23).

13. *Affiches, annonces et avis divers*, November 1794 (Castinel, 1991, p. 23).

Both writers use the word *savant* to describe Jadin's musical style. It is interesting to note that in the surviving obituary notice he is also described as a *savant harmoniste*.¹⁴ The more intellectual Germanic style, as expressed in Jadin's string trios and quartets, contrasts to the French preference for a simple melodic style, particularly evident in the theatre music of the period. Indeed, many of the popular airs were arranged for piano by Jadin to satisfy the market in amateur music making in the home – and, no doubt, to earn a little money.

However, there seems little doubt that Jadin's natural inclination lay in the direction of the music of Haydn and Mozart, with which he was clearly familiar and which influenced his own musical style, as witnessed in the string quartets. Indeed, most of his chamber music, including the important piano sonatas, was written and published between 1794 and 1798, years during which he must have devoted himself largely to teaching and composing. Various press announcements relate to the publication of new sonatas, trios, etc., while notices of concerts sometimes mention the brothers Jadin involved as composers and performers. Documents relating to Pierre Baillot, to whom Hyacinthe dedicated his third set of quartets, throw a little light on musical life of the period. François de Monbeillard, the dedicatee of 'Trois trios pour deux violons et basse',¹⁵ is writing to Baillot's daughter in 1844 about her father's reception at the Conservatoire, an event delayed by the violinist's government service at Sèvres:

— *'C'est en 1795 qu'on lui offrit une place de professeur au Conservatoire. Pour la forme on organisa une séance publique pour l'entendre et pour prononcer un jugement qui était arrêté d'avance. J'allai avec Baillot à cette séance et je me souviens que c'est moi qui portais son violon parce que je ne voulais pas qu'il se fatiguât le bras. Il joua un quatuor de Hyacinthe Jadin et une sonate de Tartini et je n'oublierai jamais l'enthousiasme qu'il causa. Ce fut un triomphe et il fut reçu par acclamation.'*¹⁶

(It was in 1795 that he was offered the position of professor at the Conservatoire. As a matter of form, a public gathering was organised to hear and pass judgement on what had already been decreed. I accompanied Baillot to this event and I remember that I carried his violin because I didn't want him to tire his arm. He played a quartet by Hyacinthe Jadin and a sonata by Tartini, and I will never forget the enthusiasm he engendered. This was a triumph and he was received with cheers.)

Given the date 1795, the Jadin quartet referred to must have been from his first set.

Baillot, writing in 1796, relates:

— *'J'ai fait connaissance il y a quelques jours avec Pleyel. Nous avons exécuté chez lui de nouveaux quatuors de Hyacinthe [Jadin] et des symphonies d'Haydn [...]'*¹⁷

(I recently met Pleyel. We played, at his home, new quartets by Hyacinthe [Jadin] and symphonies by Haydn [...].)

A further reference to Jadin in a letter of 8 November 1799 confirms the generosity of musicians when colleagues faced illness and penury, for by now Hyacinthe was seriously ill and back in Versailles for the good of his health.

14. See p. XXXVII.

15. Ces trios sont pleins d'un chant nouveau, [...] Se trouvant chez Cochet [...], *Affiches, annonces et avis divers*, 23 January 1796.

16. Quoted by Brigitte François-Sappey, « Baillot par lui-même », *Recherches sur la musique française classique*, 28 (1978), p. 141.

17. B. François-Sappey, *op. cit.*, p. 181.

— *‘Il s’est donné quelques concerts de bénéfice. L’un pour Tarchi auquel Grasset et moi avons joué la symphonie de Viotti, l’autre pour Jadin où Rode a fait entendre son charmant concerto en si [bémol ?].’*¹⁸

(‘Some benefit concerts have been given. One for Tarchi at which Grasset and I played the symphony by Viotti, the other for Jadin when Rode performed his delightful concerto in B [♭].’)

Within a year he had died, destitute, of tuberculosis. Fortunately his memory was honoured by a friend in the *Courrier des Spectacles* on 19 vendémiaire an XI (11 October 1800).

— *‘Hyacinthe Jadin vient de mourir à l’âge de vingt-quatre ans: professeur de première classe pour le piano au conservatoire de musique, savant harmoniste, compositeur élégant, bon fils, excellent ami, il est pleuré et pour ses qualités morales et pour ses rares talents. On retrouve dans tous ses ouvrages cette touche hardie qu’il a puisée dans l’étude des grands maîtres. Arrivé au plus haut point de l’exécution, il marchait sur leurs traces et les eût sans doute égalés un jour si une mort prématurée ne fût venue détruire les brillantes espérances qu’il faisait concevoir. Cette perte est bien grande pour les arts. Votre journal leur est consacré; puis-je espérer, citoyen, que vous donnerez une place à l’hommage d’un amateur et aux regrets d’un ami ?’*

*Salut et estime M.L.*¹⁹

(‘Hyacinthe Jadin has died at the age of twenty-four: a professor of the first class for piano at the conservatoire of music, knowledgeable in harmony, an elegant composer, a good son and a wonderful friend, he is mourned both for his moral qualities as much as for his rare gifts. One finds in all his works the bold touch which he drew from study of the great masters. Having achieved the peak of performance, he walked in their steps and surely one day would have equalled them had not a premature death intervened to destroy the brilliant hopes which he entertained. This loss is very great for the arts. Your journal is devoted to them; may I hope, Citizen, that you will give space for the homage of a connoisseur and the sorrow of a friend.’)

Salut et estime M.L.’)

This is the most important contemporary document and the only one relating to the character, creativity and accomplishments of Hyacinthe Jadin. The author, M.L., has not been identified with any certainty. The following persons have been considered:

- Mathieu Langlès, (1763–1824), Conservateur à la Bibliothèque royale, ‘plus connu comme orientaliste’;²⁰
- François-Marie Langlé, (1741–1807), the French musician trained in Italy and a professor of harmony and librarian at the Conservatoire.²¹ He was a member of the jury when Hyacinthe was appointed ‘professeur en clavecin’ at the opening of the Conservatoire in 1795;
- Jacques Mal Lamarre, a music student. Hyacinthe Jadin, ‘professeur’, and other ‘élèves’ nominated by the Conservatoire, ‘qui ont déjà donné des preuves d’un véritable talent [...]’ were to be excused military service and ‘sont autorisés de rester dans leurs foyers jusqu’à nouvel ordre. [...] Le premier consul, signé Bonaparte par le premier consul, le secrétaire d’état’.²²

While François-Marie Langlé might seem to be the most obvious correspondent, the somewhat informal language, suggestive of youth and contemporary linguistic

18. *Ibid.*, p. 182.

19. Jean Mongrédien first brought my attention to this obituary. It is referred to but not quoted in Pougin’s *Supplément* to François-Joseph Fétis, *Biographie universelle des musiciens*, 10 vols., Paris, Firmin-Didot, 1860–66; repr. New York, Collier Books, 1971.

20. Johann Friedrich Reichardt, *Un hiver à Paris sous le Consulat (1802–1803)*, trans. A. Laquiant, Paris, Plon, 1896, note to pp. 404–05.

21. Adélaïde de Place, *La vie musicale en France au temps de la Révolution*, Paris, Fayard, 1989, p. 200.

22. Paris, Archives nationales (F-Pan), F 17 1067 (3) (see Castinel, *op. cit.*, p. 42).

practice, may point to Jacques Mal Lamarre. On the other hand, ‘amateur’ hints at a passionate lover of music rather than to a professional musician, as were Lamarre and Langlé. Whoever wrote this appreciation, his reference to the study of ‘les grands maîtres’, among whom one may safely include Haydn and Mozart, is significant, as is the mention of him being ‘un savant harmoniste’. Indeed it is his harmonic palette which distinguishes the particular character of so much of his music. Finally, Hyacinthe seems to have been a thoroughly likeable young man.

Hyacinthe Jadin and the Classical Viennese Quartet

— ‘C’est durant ce colloque,²³ au cours d’un concert donné le 2 octobre 1989 au Conservatoire national supérieur de musique de Lyon par le Quatuor Parisii, que fut entendu, probablement pour la première fois depuis près de deux siècles, le quatuor œuvre 2, n° 1 (en mi bémol majeur), de Jadin.²⁴ Il émerveilla l’auditoire par l’excellence de sa facture et par ses étonnantes analogies avec le quatuor KV. 465 (dit des ‘Dissonances’) de Mozart [...]’²⁵

(‘It was during this conference, as part of a concert given on 2 October 1989 in the Conservatoire national supérieur de musique at Lyon by the Quatuor Parisii, that Jadin’s Quartet op. 2 no. 1 (in E flat major) was heard, probably for the first time in two hundred years: the audience was amazed by the excellence of the work’s construction and by the surprising resemblance to Mozart’s ‘Dissonance’ Quartet, K. 465 [...]’)

If the members of the audience had expected to hear a *quatuor concertant*, they were indeed surprised, for this was in essence a classical Viennese quartet, in four contrasted movements. We will attempt to show that Jadin’s quartets were the result of his study of the works of Haydn and Mozart and that he was the only French composer seriously to embrace this form in the 1790s. It would seem that he largely ignored the type of quartet typical of those Habsburg composers who published their works in Paris and with which he must surely have been familiar. In spite of available editions of quartets by Haydn (often reprinted) and Mozart, it was not until the 1780s that Viennese-based composers began to have their works issued in the Imperial capital – mainly through map publishers such as Artaria – as well as in Paris. Nevertheless, the *quatuor concertant* remained the stylistic pattern in most works composed for the amateur player, as is clear from the early quartets of Paul Wranitzky, Adalbert Gyrowetz, Franz Anton Hoffmeister and Leopold Kozeluch. However, it is important to differentiate between the French and Viennese styles in the *brillant* quartets. Cambini, Viotti and other virtuoso violinists who flourished in the Paris salons, wrote in a style which promoted the first violin part (and their own prowess) in contrast to simple accompanying lower strings, to be played by their amateur paymasters. In the Viennese style, all parts were written for professionally trained players. The first example of this type of quartet was Paul Wranitzky’s op. 15, published in Paris by Sieber in c. 1791.²⁶ Roger Hickman gives an outline of the first movement of the second quartet in the set:²⁷ The first subject area of 16 bars is dominated by the first violin, which continues to lead in the 20 bars of the transition. The second subject area has 45 bars and comprises the following sections: 38–45,

23. Philippe Oboussier, ‘Une révélation musicale: Les quatuors de Hyacinthe Jadin’, *Le Tambour et la Harpe*, *op. cit.*, pp. 221–40.

24. Ed. P. Oboussier, Topsham, Exeter, Musisca, 1989.

25. M. Garnier-Butel, ‘Les quatuors de Hyacinthe Jadin dans l’Europe des Lumières’, in *Hyacinthe Jadin et le classicisme européen: actes*, Lyon, Université Lumière-Lyon II, 2001, p. 4.

26. Roger Hickman, ‘The Flowering of the Viennese String Quartet in the Late Eighteenth Century’, *MR*, 50 /3–4 (1989), p. 159, Table II: the date of Paul Wranitzky’s op. 1, in *concertant* style, is given as 1788, whereas the *brillant* quartets date from 1791.

27. R. Hickman, *op. cit.*, Table V, p. 166.

second theme played by violin 2: 46–49, part of the second theme by violin 1: 50–58, treble display by the cello: 58–65, display by viola: 66–82, closing material. The development section lasts only 29 bars, while the recapitulation, where instruments exchange parts, has 55 bars and the coda 12 bars. Because of the repetition and displays in the second subject area (45 bars), the length of the development section related to the exposition is only 35%. In the case of Franz Krommer's op. 1 no. 1 (1793), published by Imbault and André, that figure is reduced to 30.25%. This is only one of a number of ways in which the Viennese *brillant* quartet differs from the classical type, where in first movements by Haydn and Mozart we find an average of 60%, a figure reduced in the case of Jadin's quartets to 50%. There would appear to have been an intentional break by these Habsburg composers in their approach to writing in the various quartet styles, rather an evolutionary progression from *concertant* via *brillant* to *classical Viennese*. Krommer only adopted the four-movement 'classical' form in 1797. Indeed, the differing stylistic forms continued to be published through the 1790s, thus providing a very confused situation. It may well be that Jadin was unique in his singular approach to the composition of classical Viennese quartets. The literature on this particular field of study is piecemeal, sometimes contradictory and handicapped by the almost total lack of available modern music editions.²⁸ We do not know why Jadin did not follow the various trends fashionable in string quartet style during the Revolutionary years. Instead he created a personal style, unique to him: quartets in four movements (with one exception, op. 4 no. 1, in two movements), with references to the quartets of Haydn and Mozart and complemented by recognisable structures, varied textures and a rich harmonic palette.

THE SOURCES

It is remarkable that so few copies of Jadin's quartets have survived in public libraries. This is the more surprising since the first three sets were published by the 'in house' Conservatoire press, only the *Œuvre [IV]* being handled by Pleyel and of which most copies exist, one of which is the only set of Jadin's quartets in France.

All the copies in the Český Krumlov library (CZ-K), except the single copy of op. 3, were purchased 'à Francfort, chés Gayl & Hedler' (stamp on title pages), whose name is pasted over the violin 1 parts. They are in the Öttingen archive, as proved by stamped title pages: they are now deposited in the State Library at Třeboň. Philipp Karl von Öttingen-Wallerstein died in 1766 to be succeeded by Karl Ernst in 1773, who died 1802. As Prince of the Court of Öttingen-Wallerstein, he was a keen musician and his Hofkapelle and court orchestras were among the best. Haydn, Mozart and Beethoven all paid visits to the Castle.²⁹

It is impossible to know if any original copies of Jadin's quartets remain in private collections.³⁰

28. Apart from M. Garnier-Butel's article already referred to (see note 25) and Roger Hickman's (see note 26), see Mara Parker, *The String Quartet, 1750–97: four types of musical conversation* (Aldershot; Burlington, Ashgate, 2002) and Philippe Oboussier, *Hyacinthe Jadin: The String Quartets*, Ph.D. diss. (unpublished), University of Exeter, 2005.

29. Barry Brook, *The Symphony, 1720–1840*, [anthology], New York and London, Garland, 1979, vol. C.VI.

30. The catalogue raisonné of all Jadin's works, compiled by Hervé Audéon in 2001, is available electronically: *Catalogue de l'œuvre de Hyacinthe Jadin*, Versailles, Centre de Musique Baroque de Versailles, 2003, 23 pp. (Cahiers Philidor; 2), <<http://philidor.cmbv.fr/cahiers>> [date of consultation: 26/06/2010].

OPUS 1

Trois / QUATUORS / pour deux Violons Alto et Basse / Dédiés / A HAYDN / Par Hyacinthe Jadin / ŒUVRE I^{er} / Prix [blank, or '9 lt.'] / A PARIS / Au Magasin de Musique à l'usage des fêtes Nationales ; / Rue des fossés Montmartre, N^o. 4, Section de Guillame [sic] Tell.

RISM A.I/ J 251 and J 252

4 part-books:

- <i>Premier Violon</i>	9 pp.
- <i>Second Violon</i>	9 pp.
- <i>Alto</i>	7 pp.
- <i>Basse</i>	8 pp.

This set was announced in the *Journal de Paris* on 5 September 1795.

RISM lists copies in DK-Kk/ Mu 6504.2933 U 110 (RISM A.I / J 251) and in CZ-K/ 106 K23 (RISM A.I / J 252; stamp: 'a Francfort, chés Gayl & Hedler').

The dedication of the opus 1 to Haydn follows a pattern set by many composers at this period, the most notable being, of course, Mozart. In the case of Jadin, this is mirrored in the music of the first quartet, where humour is clearly shared with that of Haydn.

The three quartets in op. 1 were arranged for violin and pianoforte by the composer:³¹

Trois / QUATUORS / Dédiés à Haydn / PAR / HYACINTHE JADIN / ARRANGÉS / Pour le Forte-Piano / avec Accompagnement de Violon / PAR L'AUTEUR / Prix 9 lt. / A PARIS / Au magasin de Musique, à l'usage des Fêtes nationales, / Rue des Fossés Montmartre.

Score for violin and pianoforte [c. 1795], 34 pp.

F-Pc/ Vmg 17434 ; not listed in RISM, nor in François Lesure (ed.), *Catalogue de la musique imprimée avant 1800, conservée dans les bibliothèques publiques de Paris*, Paris, Bibliothèque Nationale, 1981.

Jadin's arrangements show features similar to the form of contemporary sonatas for violin and pianoforte where the principal part of the music's content is given to the keyboard, while the violin is restricted to filling in the harmony and occasionally doubling a melody. In his reduction from a string quartet format to what is essentially a piano sonata, Jadin gives the violin a similar role, borrowing material mainly from the second violin and viola parts. Very occasionally the violin states a principal theme on its own, as in the repeat of the opening motif in the third bar of op.1 no. 3. In the same quartet, which is typical of Jadin's arrangements, one might expect the violin to play with the piano in the following *Menuet* where, unusually, the musical idea is presented as a single melodic line, doubled at the octave, but even here the piano is *solo*. The following F major trio, a swinging melody in thirds and sixths, is equally ignored by the violin. The *Adagio*, clearly conceived for strings with its long flowing theme over the rhythmic motif in the cello, is omitted altogether from the arrangement, while the closing Polonaise can stand as a piano solo, and mainly does so. F minor is not an easy key for an elementary string player, but even in the more favourable tonalities of the other quartets, the violin is indeed no more than an accessory.

31. This was discovered by Hervé Audéon, and is included in his *Catalogue de l'œuvre de Hyacinthe Jadin, op. cit.*, p. 6.

Why did Jadin make this version of his op. 1 quartets? Was it to satisfy the market for a growing pianoforte clientele? After all the music here, in its form and content, is quite unlike the pianistic style of the sonatas he was publishing at the same time.

For these reasons, the arrangements have not been included in the present edition of the string quartets.³² Nevertheless, performers may find it interesting to study the more important musical alterations in Jadin's arrangement.

OPUS 2

TROIS / QUATUORS / POUR / Deux Violons Alto et Basse / Dédiés a son ami / DEVIC / PAR / HYACINTHE JADIN / Membre du Conservatoire de Musique / ŒUVRE II de QUATUORS / Prix [blank, or '7 lt. 10'] / Gravés par la Cit[oyenne] Le Roy.

RISM A.I/ J 253 and J 254

4 part-books:

- *Violino Primo* 15 pp.
- *Violino Secondo* 13 pp.
- *Alto* 14 pp.
- *Basso* 10 pp.

This set was announced in the *Journal de Paris* on 28 May 1796 and was published by the Magasin de Musique, though not mentioned on the title page.

RISM lists copies in CZ-K/ 107 K23 (RISM A.I / J 254; stamp: 'a Francfort, chés Gayl & Hedler'), and in I-Nc/ MS 3970 (RISM A.I / J 253).

Devic, the dedicatee of opus 2, was almost certainly the Eloy Devicq noted by Fétis.³³ Born in about 1778 in Douai, this talented violinist was almost an exact contemporary of Jadin and no doubt they were boyhood friends. The troubles in Paris forced his family to flee to Hamburg in 1792, where the teenager became the family bread earner by giving lessons and playing in the theatre. In later moves to St Petersburg and Moscow he is said to have 'perfected his talent by liaisons with Rode and Baillot' (Fétis), presumably when these virtuosi were visiting Russia. He returned to Paris in about 1809 and died in Abbeville in 1847.

OPUS 3

TROIS / QUATUORS / pour deux Violons et Alto & Basse / DÉDIÉS / à Baillot / PAR / HYACINTHE JADIN / ŒUVRE III / Prix [blank] / A PARIS / A l'Imprimerie du Conservatoire de Musique.

RISM A.I/ J 255

4 part-books:

- *Violino Primo* 15 pp.
- *Violino Secondo* 12 pp.
- *Alto* 11 pp.
- *Basso* 11 pp.

32. This version of Jadin's op. 1 quartets will be published by Éditions du CMBV in a future volume including Jadin's chamber music with piano.

33. F.-J. Fétis, *Biographie universelle des musiciens*, 10 vols., Paris, Firmin-Didot, 1860–66; repr. New York, Collier Books, 1971, vol. 2, p. 9.

No press announcement has been found for this publication, and the date of issue is therefore uncertain. The entry in *New Grove*, 2nd ed., giving a date of 1796, is probably incorrect. If one accepts that Jadin published one set per year, then it is likely that the op. 3 set dates from 1797.

RISM lists a single copy in CZ-K/ 108 K23.

The opus 3 set was dedicated to the celebrated violinist Pierre Baillot, a friend and colleague of Jadin at the Conservatoire, where both were professors.

OPUS [4]

Trois / QUATUORS / pour / deux Violons, Alto, / et Basse / PAR / Hyacinthe Jadin. / ŒUVRE [blank] / Enregistré à la Bibliothèque Nationale. / Prix 9lt.. / A PARIS / Chez PLEYEL, / Rue neuve des petits Champs, N^o. 128. / entre la Rue Helvetius, et celle de la Loi. / Propriété de l'Editeur. / Ecrit par Ribière / 124.

RISM A.I/ J 256

4 part-books:

- *Violino Primo* 14 pp.
- *Violino Secondo* 13 pp.
- *Alto* 13 pp.
- *Basso* 13 pp.

The cotage or plate number, '124', confirms the date of issue as 1798.³⁴

Copies in RISM are listed in B-Bc/ V 6721, B-Le/ Rés 31 Jad, CZ-K (stamp: '*a Francfort, chés Gayl & Hedler*'), Dk-Kk/ Mu 6505.0434 U 110 and F-Pc/ Ac e⁴ 221.

No copy bears an opus number. However, in his catalogue of 1798, under 'Quatuor de violon' the Paris publisher Cochet lists 'Hyacinthe Jadin, *œuv.* 4'.³⁵ Whether this ever appeared is unknown, as no copy has been found. It may account for the fact that Pleyel's edition bore no opus number. On the same page of Cochet's catalogue, under the heading '*Trio de Violon*', Jadin's '*œuv.* 1^{er}' is listed. This is the trio for two violins and cello (RISM A.I/ J 259) announced in *Affiches, annonces et avis divers* on 23 January 1796, of which a copy exists in F-Pn with the publisher's identity overlaid by 'A Offenbach sur le Mein, J. André'.³⁶

No dedicatee exists for the opus [4] set.

THE STRING QUARTETS

Reference to or discussion of any passage in the scores will be by bar number and, if necessary, beat number. Where a passage or phrase starts with an anacrusis (upbeat), the bar number will be that of the following (downbeat) bar. Where appropriate instrument(s) will be designated as follows: vn 1 = violin 1; vn 2 = violin 2; va = viola; vc = cello. The pitch of notes named by letter follows Helmholtz's (numerical) designation, where c¹ = middle C, c = one octave lower, c² = one octave above c¹. The full range is: C (lowest vc string), c (lowest va string), c¹ (middle C), c², c³.

34. Anik Devriès and François Lesure, *Dictionnaire des éditeurs de musique française – volume 1: des origines à environ 1820*, Geneva, Minkoff, 1979, I*, p. 129.

35. A. Devriès and F. Lesure, *op. cit.*, I**, plate 27.

36. Attribution to the original publisher is often hidden by the music seller's identity ticket.

Analysis and commentary

In looking briefly at the character of Jadin's quartets, a few examples drawn from each of the four movements will be highlighted to demonstrate the variety in his approach and the musical procedures which distinguish and inform his musical style.

This will be followed by more detailed discussion of the links between Mozart's 'Dissonance' Quartet in C, K. 465 and Jadin's Quartet op. 2 no. 1 in E flat.

Tonality

Apart from the duplication of C major, Jadin uses no less than ten other keys, three of which are minor, F, B and A. The quartets in the middle of the series, op. 2 no. 3 and op. 3 no. 1, are both in C and, as pointed out by Michèle Garnier-Butel, this key lies a tone above and below that of the first and last quartets.³⁷ Comparing Jadin's wide use of keys with those in Haydn's opp. 33, 54 and 74 (12 quartets) and Mozart's last ten 'great' quartets – any or all of which he might have known³⁸ – then we observe that in Haydn's quartets there are only two in the minor (B and G), while in the case of Mozart, only one, K. 421 in D minor.³⁹ Regarding major keys, Haydn uses C major three times and G major twice and Mozart has two quartets in D and in B flat. It may also be noticed that the first and last of Jadin's quartets begin with a slow largo introduction and that in both op. 1 and op. 3, the last quartet is in the minor. With the exception of op. 4 no. 1, in two movements, all quartets are in the four movements we associate with the classical Viennese style. The above observations lead one to think that Jadin may have planned his twelve quartets as a cycle.

First movements

First movement form was not set in concrete in the 1790s. James Hepokoski outlines five types of sonata form: 1) the sonatina or sonata without development: 2) the 'binary' sonata without full recapitulation: 3) the standard 'textbook' sonata form: 4) sonata hybrids: 5) adaptation of sonata form within concertos.⁴⁰ He goes on to say that type 3) 'constituted only the most common formatting option of the period' and 'among others, was the lesser-used but still important 'binary' sonata [where] the tonal resolution (recapitulation), following a central development, began at or around the secondary theme in the tonic.' He claims that this type was more common in Mozart than in Haydn, quoting the former's Piano Sonata in D, K. 311/I and *Eine kleine Nachtmusik*, K. 525/IV. We find, especially in the later quartets, that Jadin favours the type 2) 'binary' form, where only the second theme(s) is reprised, though there may be references to the first theme in the coda area.⁴¹ The first movement of op. 3 no. 2 in E major is monothematic, the opening theme being repeated in B major. In the development area this theme has a strong presence in G major, the cyclical effect probably placing the movement in Hepokoski's type 4), or sonata rondo hybrid form.

37. M. Garnier-Butel, 'Les quatuors de Hyacinthe Jadin dans l'Europe des Lumières' in *Actes, op. cit.*, pp. 9–10.

38. These 22 quartets have been chosen as a benchmark against which comparisons can be drawn between the works of the three composers.

39. Jadin uses the minor mode in half of his piano sonatas opp. 3 to 6.

40. James Hepokoski, 'Beyond the Sonata Principle', *Journal of the American Musicological Society*, 55/1 (2002), 91–154.

41. Only op. 1 nos 1–3, op. 3 no. 3 and op. 4 no. 2 have full 'standard' reprises.

The opening movement in Jadin's op. 4 no. 1 quartet also presents a structural problem. In addition to a falling figure first heard in the cello (bars 4.4–6.1), which reappears as a link between sections, there are two distinct elements in the second subject. Furthermore, an entirely new theme is introduced (bars 108.3–128.1) into the development area before the reprise of the two elements of the second subject. There are reminders of the opening theme in the coda section. Here again, we find a movement that displays a hybrid form. Rather than bend to exceptions to the standard sonata form, a model only codified as such later in the nineteenth century, we should join Hepokoski when he advises:

- *'Instead of normalizing puzzling occurrences, we should seize with relish upon 'what doesn't fit' and assume that pursuing the strangeness of the moment will lead us more deeply into the work's driving compositional logic. [...] And we should be prepared within all works – not only in those of the constantly surprising Haydn – to think through genre-implicated compositional problems on a deeper level, not to smooth the works into blandly flawless 'unities' and 'reconciliations' but to savour their spiky eccentricities, to delight in the problematics of their discourse.'*⁴²

Jadin's first movements afford ample scope to think through compositional problems, since less than half fall into the category of standard 'textbook' works. It is interesting to compare the ratio of the length of the exposition to the whole movement in the chosen quartets of Haydn (opp. 33, 54 & 74), Mozart (the last ten) and those of Jadin. With Haydn, the average is 37.4%, with Mozart 37.1% and with Jadin 45.2%. If we consider the proportion of the development section to the movement as a whole (less any slow introduction), then the corresponding figures are 24.8%, 20.5% and 22.57%, a surprisingly close set of figures.⁴³ No allowance has been made for the fact that those of Jadin's quartets which reprise only the second subject are likely to be shorter in overall length. Though this analysis proves nothing, it does tend to show that Jadin was constructing his movements in proportions similar to those of Haydn and Mozart.

Slow movements

Here composers are allowed much more freedom in choosing forms to express their feelings of tenderness in music which may provide a foil to the argumentative nature of the first movement, to the dance character of the minuet and trio, or to the lightweight character of the finale. Generally speaking, it is the locus of sensibility, the cult of which was widespread during the eighteenth century, especially so in literature but also in music. There is ample evidence to show that Jadin was aware of affective devices and gestures. These can be found in the melodic outlines of his themes, often featuring falling seconds and sevenths to a rhythmic accompanying pattern, as in the A flat *Adagio* of quartet op. 1 no. 3. Particularly moving is the second part of the main theme in op. 2 no. 1 (17–31), a work to be discussed more fully later.

Of the eleven slow movements, three are in sonata form (two subjects), one in 'shortened' sonata form (one subject with development), one aria, four in ternary form, one set of variations and one designated 'unique' (op. 3 no. 2). Six slow movements are in the subdominant key, the other five all having different relationships to the home key, the most surprising being B minor to B major in op. 2 no. 2.

42. J. Hepokoski, *op. cit.*, p. 149.

43. The figures are drawn from analyses in the author's diss., *op. cit.*, I, pp. 211–15.

Repeats discounted, Jadin's slow movements average the same length as Haydn's, but are only about 66% as long as those of Mozart. Other than those movements headed *Adagio* and *Andante*, Jadin includes a *Pastoral* which has a very active middle section, suggestive of a sudden storm, before it returns to the peace and tranquility of its opening.⁴⁴ The *Andante* variations in op. 4 no. 3, on what is assumed to be an original theme, include a delightful and unexpected decorative modulation from I to VI \flat and back again before the final cadence.⁴⁵ The melody remains throughout in the first violin, unlike Haydn's practice of sharing the theme, varied or not, with the lower voices, as in op. 54 no. 2 (Hob. III:57).

Of the remaining slow movements in Jadin's last two sets of quartets, all except op. 3 no. 2 are in shortened sonata form, with two subjects, development and a reprise presenting only the second subject, by now a standard feature of his style. The *Adagio* in op. 3 no. 2 provides an example of a movement that defies conventional form while allowing Jadin a wide range of expressive gestures. It opens with a six-bar melody in A major in which f \sharp^2 (VI) is very prominent. It resolves to V at the half-close, after which it is repeated. This arching melodic line, from the initial low e¹ to f \sharp^2 , has an intensity which, at its close in bar 12, leads to the accompanying (γ ♪♪♪) rhythmic figure, which soon becomes a repeated, sighing γ ♪ . This two-bar phrase acts as the second subject (20 *seq.*), a series of stepped 6–3 chords, moving in parallel in the lower strings. This motive reappears many times, either descending or ascending, (26–32, 46–47, 51–52, 58–59, 65–66 and 69–72). Indeed, these repetitions generate formal ambiguity. Is this movement an amalgam of sonata and rondo forms? For it is this second phrase, not the opening theme, which returns again and again. The exposition ends, *piano*, in E major. The development starts, *forte*, in E minor. The first violin points to the opening theme over continuous semiquaver movement which leads, at 36 (*ff*), to what is essentially a new theme. The viola strides upward in quavers through a texture of massive chords in the violins while the cello maintains the frenetic semiquaver movement. At 39 (see Example 1, p. XLVI) the parts are inverted, still surrounding the viola. Having started on V7–C minor, the music moves through F minor (40), to G minor (43) and its dominant, an open fifth, D–A. A passage in G might be expected, but instead Jadin inserts a further statement of the parallel sixths theme in D major. This is developed until 58, where it is restated in A major as the reprise.

44. Is it possible that Arriaga, some 20 years Jadin's junior, knew this quartet? In his E flat quartet of 1823 there is a *Pastorale* with similar tempestuous interruptions.

45. Jadin included a variation movement in the Piano sonatas op. 6, and in the Trio for flute, piano and harp.

Ex. 1 – Jadin, op. 3 no. 2, *Adagio*, bars 38–51

The musical score consists of three systems of four staves each. The first system (bars 38-41) shows the beginning of the passage with a key signature of one sharp (F#) and a 3/4 time signature. The instruments are Violin 1, Violin 2, Viola, and Violoncello. The first system includes chord diagrams: C-V7, C min, F min, and two diagrams for G min (6♯ 4 2♯ and 6 3♯ 5♯). The second system (bars 42-46) features dynamic markings of *p* and chord diagrams: G min (6♯ 4 2♯), G min (7♯ 5 3), G min, G-V, G min, and G-V. The third system (bars 47-51) includes dynamic markings of *p* and chord diagrams: D-V, D min, D min, A min, and E maj (6♯ 4 3♯).

The form of this *Adagio* is unique. It has some aspects of sonata form, but the secondary (*p*) element, a combination of a little rhythmic figure and linear parallel chord movement – stamps its mark. Jadin writes in a variety of textures, from thickly scored passages to the transparency of the final bars. This movement demonstrates the intensity of Jadin’s writing: the juxtaposition of loud and quiet sections, contrapuntal and chordal passages and dramatic modulations. Indeed, one could draw a comparison with the slow movements in Haydn’s Quartets op. 33 nos 2 and 6 which also pose questions relating to both form and expression of sensibility. What is certain, however, is that in Jadin’s slow movements we may experience a power of expression not far inferior to that perceived in the music of Mozart and Haydn.

Minuet–Trio movements

In the earlier *quatuor concertant* Jadin would have found, especially in the quartets of Pierre Vachon, at least two approaches to the minuet. When it appears in a rare four-movement work, as in his op. 7 no. 1 quartet, it is a simple piece of 16 bars followed by a second minuet of the same length. When, as is more usual, minuets close a two- or three-movement work, as in his op. 5 no. 6 quartet, they can take on a complex form. Here, not suitable for dancing, they total 88 bars, not including repeats.⁴⁶ If we examine the minuet – trio movements in Jadin's quartets, they average a length of 53 bars (no repeats). The corresponding figures for the selected quartets of Haydn and Mozart are, respectively, 64 bars and 93 bars. Therefore in terms of length, Jadin approximates Haydn's type of movement, though it is notable that in his op. 33 set, the 'scherzi' minuets, the average length is 24 bars, in op. 54, 34 bars and in op. 74, 35 bars, with similar increases in the trios. Both composers favour rounded binary form (where the opening section is repeated before the end of the second half), Jadin particularly so in his opp. 3 and 4 sets of quartets. He uses the widest range of key pairings between the minuet and trio: I minor–I major (3 times), I major–I major, I major–I minor, I major–VI minor (all twice), and I major–IV major and I major–V major (once each).

Among Jadin's simple minuet–trio movements are those in quartets op. 1 no. 1 and op. 3 nos. 1 and 3. Just as with Haydn and Mozart, Jadin often expands the form and in the op. 2 no. 2 quartet we find a complex structure. The opening *forte* four bars are essentially in unison, except that the viola and cello entry is delayed by two crotchets, thereby creating a lopsided canonic effect and destabilising the tonality, a feature not unknown in this composer's music.⁴⁷ The first four bars comprise a ninth chord (D–B–G–E–C♯) which might be expected to resolve into D major. However, the sequence ends on e², sustained by the cello which crawls down chromatically to a dominant F♯ in 10, over which a 6/4–5/3 cadence resolves to B minor, the eventual tonic key. The second half repeats the opening in D major. Further development of the material continues to 30, where the cello again descends (with an extra bar on G♯ at 34 to compensate), and the *Menuetto* ends exactly as it did at the double bar. Its unusual form may be summarised as follows:

4 + 4	4	: :	6 + 1	4 + 3	3 + 4	+	1	4	(12 bars	: :	26 bars)
8	close	: :	7	7	7		1	close			

The *Trio*, in the tonic major, B, presents a complete contrast. Its four-bar, overlapping phrases move almost wholly in slurred, stepped lines in upward and downward motion. Except at climactic points, as in 73–76, the music is *piano*. Taken together, this pair is Jadin's longest minuet–trio movement (80 bars). The unstable tonality of the minuet is largely assuaged by the diatonic trio, where chromatic alterations are largely absent and employed only as decoration, rather than as substance. It is also certain that this movement was the result of considered compositional procedures on the part of its creator.

46. See Pierre Vachon's *Quartets* opp. 5 and 7, ed. Philippe Oboussier, Topsham, Exeter, Musisca, 1987.

47. See, for example, the first movement in op. 1 no. 1.

Generally, Jadin's minuet-trio movements are much simpler, as in op. 2 no. 3 and op. 4 no. 2. These are danceable pieces and bear a strong resemblance to those of Haydn, rather than to the more complex examples found in the quartets of Mozart.

Final movements

Throughout the repertoire of the classical Viennese quartet, it is the last movement which is the lightest in character, and Hyacinthe Jadin conforms to this tradition. Indeed, he expands the scope of the more traditional forms – *Presto*, *Allegro vivace*, *Rondo* and so on – by introducing a *Polonaise* in op. 1 no. 3⁴⁸ and a very lively contredanse, the *Rondo Allegro* in the two-movement quartet, op. 4 no. 1. All his other finales are in sonata form, those in opp. 1 and 2 having complete reprises of both main themes. As is his practice relating to first movements, in opp. 3 and 4 only the second subject material is recapitulated. Haydn, in contrast, shows a much wider range of forms in the twelve quartets (opp. 33, 54 and 74) selected: here we find sonata form, rondo, variation (single and double), rondo variation, monothematic sonata and the unpredictable and unique last movement in his Quartet op. 54 no. 2. In the case of Mozart, whose finales are generally longer than those of both Jadin and Haydn, the rondo is the most favoured, usually linked to sonata hybrid forms. The D minor Quartet (K. 421) ends with a set of variations, while K. 387, the first of the 'Haydn' quartets, concludes with a highly constructed sonata fugue movement. One must conclude, therefore, that Jadin was less adventurous in his approach to the options available in examples explored by his predecessors.

Jadin dedicated his first set of quartets to Haydn and he was by no means the only composer to do so. Horst Walther counted no less than fifteen such dedications, not including Mozart's set, nor Jadin's op. 1. He lists Pleyel, Gyrowetz, Eybler, Peter Hansel, Andreas Jacob Romberg and Heinrich Bernard Romberg. In the case of the first three composers, Walther comments that 'their admiration for Haydn found only a very reserved expression.' In fact none of them wrote quartets in the classical Viennese style. Walther continues:

— *'The abundant production of string quartets in Vienna in the 1780s and 1790s did not have its antecedents in the 'new type' of Haydn's op. 33, as is always being maintained, but in Italian forerunners. Not until the quartets from around 1800, such as those by Hansel and the Romberg cousins, do they draw on Haydn's quartet style.'*⁴⁹

Surely their antecedents are to be found equally in the *quatuors concertants* of the French composers and those from the Habsburg territories who visited, worked and had their music published in Paris. That Jadin was writing in the 'new type' of Haydn's op. 33 quartets is by now evident, and the *Finale Allegro* in his first quartet paid full respect to its dedicatee. Exuberance, surprise and a sense of fun abound in this movement. The opening eight bars consists of two four-bar phrases, alike in rhythm and melody, the first of which is left 'hanging in the air' on a diminished seventh chord, while the second ends in the tonic, B♭. Two bars of silence open the development and the expected entry in F major is replaced by

48. Rarely found in string quartets, the only other examples known are by Barni, Daniel Steibelt and G. A. Walter: see M. Garnier-Butel, 'Les quatuors de Hyacinthe Jadin...', *Actes*, *op. cit.*, p. 9, note 16.

49. Horst Walther, 'Joseph Haydn gewidmete Streichquartette' in *Joseph Haydn: Tradition und Rezeption – Bericht über die Jahrestagung der Gesellschaft für Musikforschung Köln 1982*, ed. Georg Feder, Heinrich Hüschen and Ulrich Tank, Regensburg, Bosse, 1985.

the repetition (*piano*) of the opening four-bar phrase in D flat, followed by another silent bar and further repetition of the theme in E flat minor. This whole passage at 103–24 deserves examination, as it provides a clue to Jadin’s compositional skills. The exposition ended on a chord of F, the fifth omitted but implied. One can then trace a rising scale, (c¹), d^{b1} in violin 1, to e^{b1} and f¹ (114): then d^{b1} (116) up to a², over a chord of A major (120). Note the viola rising by step to a^b, transferred to violin 2 (115), then enharmonically altered to g[#] (117) in the viola.⁵⁰ Simplified, the whole passage can be seen as a chord of F moving to an augmented sixth over B^b, which resolves onto a chord of A major. In addition the phrase structure, starting with the two bars of silence after the double bar, is shortened to one bar of silence at 111, and is omitted altogether at 116. The overall phrase of 17 bars therefore breaks the hypermetrical structure of two bars and in so doing, increases the tension with each repetition of the rhythmic opening phrase. The music moves from *piano* to *forte* and from thin to thick scoring. All these devices are used with some skill, and they result in a passage of exciting music in Jadin’s very first quartet. The end of the movement also has some surprises, not exactly the ‘process of formal disintegration’, as Hans Keller once described the hushed end of Haydn’s op. 33 no. 2 Quartet.⁵¹ Clearly, Jadin knew this work and played a similar game with the listener – a *trompe-l’oreille*, perhaps.

Most of the sonata form last movements follow a standard pattern, but in his last quartet, op. 4 no. 3, Jadin introduces a linking phrase, somewhat similar to the cello’s in the first movement of op. 4 no. 1. In the *schema* which follows, where A = 1st subject, B = link, C = 2nd subject and D = closing area (coda), we find:

A	A ¹	B	C	B	D	: :	C/A	C	B	C	B	D
1 st subj.	trans.	link	2 nd subj.	link	codetta		dev.	2 nd subj.	link	2 nd subj.	link	coda
D major			A major					B minor		D major		
bar	1	20	47	57	85	97	105	130	167	177	205	212

The link appears four times, twice before the second subject and twice before the closing areas (D). The second subject (C) is presented in full three times, in three different keys. Jadin does not reprise the opening material, though it is referred to in both D areas. One can also detect a link with B in this movement and part of the second subject material in the first movement at 50–51, and more particularly in the development area at 102–115. Whether consciously intentional or not, these musical signs give a sense of closure to the quartet as a whole. As for the last movement itself, the melding of sonata and rondo forms gives it a hybrid character.

We have looked at the generality of Jadin’s types of movements as well as focussing on a few interesting cases. It remains to study one further quartet, op. 2 no. 1 in E flat, a work which would seem to have been written as a gesture to Mozart, with particular reference to the so-called ‘Dissonance’ Quartet, K. 465.

50. Jadin’s approach to the writing of enharmonic changes is sometimes puzzling: see op. 1 no. 3/I, 27–30, op. 4 no. 3/I, 84–90, for good examples. Throughout, however, Jadin’s original text has been retained.

51. Hans Keller, *The Great Haydn Quartets*, London, Dent and Sons, 1986, p. 71.

Jadin's Quartet in E flat op. 2 no. 1 and Mozart's 'Dissonance' Quartet in C, K. 465

Let us first consider Richard Dawkins's celebrated definition of the *meme* concept:

— 'A *meme* is a unit of cultural transmission, or a unit of imitation... Examples of memes are tunes, ideas, catch-phrases, clothes, fashions, ways of making pots or of building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation.'⁵²

It is surely not too fanciful to consider the links between these two quartets as the result of a memetic transference of ideas from Mozart's work to that of Jadin, the agency of transmission in this case being a study of the masters, referred to in M. L.'s obituary notice in the *Courrier des Spectacles*. It is not only in the opening bars that we experience a memory of Mozart's *Adagio*, for there are further contextual links in both the slow and last movements.

First movements

The slow introductions to these quartets (Mozart's *Adagio* and Jadin's *Largo*) share a number of common elements. Both are in $\frac{3}{4}$ metre, in a slow tempo, with pulsating quaver bass lines. Both use motivic imitation and move towards dominant pedals, over which other parts proceed with rhythmic and melodic gestures of a very similar nature. Both composers' opening motives involve, in order, the viola, violin 2, then violin 1. Mozart compresses the entry of voices, one per crotchet, both off and on the beat, a form of *stretto*. Jadin spreads his entries, starting on the third beat of the bar. Mozart's melodic line moves down then up while Jadin's does the opposite. The closing bars in both pieces share a low range and are similar in detail, though Mozart's writing throughout is more fluid. The chromatic texture is intriguing and leads both pieces to end on a dominant seventh in preparation for the *Allegro*. However, there is an important difference regarding the cellos' opening notes. Mozart's two-bar pedal c is the keynote of the quartet, whereas Jadin's opening A \flat is the quartet's subdominant (IV). Only in bar 7 do we find the cello on E \flat , with G \flat above signifying the minor rather than the major tonality of his quartet. However, the extended B \flat pedal leads one in little doubt that the *Allegro* will be in E \flat major, even if confirmation is delayed until 29.

Mozart's *Allegro* starts firmly in C major with an 8-bar presentation of the opening theme. In contrast, Jadin moves the cello from B \flat to B \sharp , and by way of a 6/5 chord, we are temporarily in C minor and, by the same means, in E \flat , confirmed by the cadence in 29. However, when the first violin enters *forte* on an augmented b \sharp to resolve onto a chord of A flat major (31), this may explain the opening pedal note of the *Largo*. The A flat chord serves as IV in the home key and, as expected, the cello moves up to V (6/4–5/3). However, instead of cadencing in E flat, Jadin repeats the opening phrase (26), its second half now being extended to end on a dominant 7th for the move into B flat major. Where Mozart has spoken plainly, Jadin has twisted his language. Up to this point, the remarkable feature has been the lack of any clearly stated closed theme. Instead, the motivic interval of a semitone, also prominent in 45–52, permeates the whole movement and essentially serves as the first subject, or motive. The

52. Richard Dawkins, *The Selfish Gene*, 2nd ed., Oxford, Oxford University Press, 1989, p. 192.

second part of the second subject (53–68), similar in rhythmic outline to Mozart's principle theme (♩♩♩♩), is a duet between violin and cello which, in the closing area, makes a sudden plunge from the *forte* dominant (F) into G flat major (72). This unexpected and tender interruption of two bars suddenly explodes (74), returning to the coda theme and, via decorative semitones, to a quiet ending of the exposition.⁵³

What is most striking about Mozart's development section is that it is almost entirely propelled by the two-bar figure that opened the *Allegro*. He explores its contrapuntal possibilities in a thoroughly worked out manner, emphasising the downward accented second at the end of his opening motive, an interval equally prominent in Jadin's movement. Whereas Mozart is obsessed with his two-bar figure, Jadin, in his development section, examines a number of ideas from the exposition, not least the lively quaver arpeggio figure from the codetta. As is usually found in his later quartets, he only reprises the second subject. Excepting the slow introductions, the ratio of the development to the exposition section is 51% for Jadin and 47% in the case of Mozart, not very dissimilar figures, and further evidence that the Frenchman was following the formal outlines of the classical Viennese quartet.

Slow movements

Mozart's *Andante cantabile*, in the subdominant key, is in abridged sonata form, while Jadin's *Adagio* has a development area. Also in the subdominant key, it relates to the opening note, Ab, in the slow introduction to the first movement. One must presume that the composer intended the significance of this tonal link on the listener. While they differ in structure, there are details common to both movements. Mozart's opening melody is eminently singable, reminding one of the slow movement of the Clarinet Quintet (K. 581). Jadin's opening tenor solo for the cello is equally vocal. The rests incorporated within both themes suggest breath marks, while the seamless decoration and harmony, particularly in Mozart's opening, contribute to the sensibility of the whole twelve-bar sentence. The cult of sensibility, whether in literature or music, had an important place in the arts and social manners of eighteenth century Europe. We can turn to Rousseau, who describes *Sensibilité* as follows:

— ‘Disposition de l'âme qui inspire au Compositeur les idées vives dont il a besoin, à l'Exécutant la vive expression de ces mêmes idées, & à l'Auditeur la vive impression des beautés & des défauts de la Musique qu'on lui fait entendre.’⁵⁴

(‘The inspiration of the mind which determines the creative ideas required by the composer, the appropriate expression of these same ideas by the performer, and the appropriate impression of the music's beauty and its failings on the listener.’)

Indeed, an aspect shared by both these pieces is their febrile sensibility and the rhetoric of some of the phrases. This is well illustrated when Jadin's *chant* of eight bars is repeated by the violin and is extended by a sequence of falling sevenths which lead into the second subject area. Underneath, the viola has an accompanying figure (♩♩♩♩), which is very similar to Mozart's in the transition to his second subject and before the reprise (♩♩♩♩). Jadin, on the other hand,

53. Mozart, in his ‘Hoffmeister’ Quartet, K. 499, uses the same unexpected modulation in a very similar passage in the 1st movement, 61–73.

54. Jean-Jacques Rousseau, *Dictionnaire de Musique*, Paris, Duchesne, 1775, II, pp. 179–80.

explores the figure in his development section. Is this a coincidence or has Jadin dipped into the ‘meme’ pool?⁵⁵ After the reprise of the cello’s *chant* (43) the violin repeats its sequence, encompassing a linear pattern of falling sevenths and rising sixths that gives a particularly poignant character to the music.

Sensible gestures are also featured in the closing bars of both movements, as clearly demonstrated in Examples 2a and 2b (see below). Both composers bring the first violin to the close through an octave scale, Mozart from f^2 to f^1 via a largely chromatic descent, Jadin in a more elaborated manner. He starts with ab^2 over the discord in 59, which resolves onto g^2 over V7 at the half bar. After the two chords (V–I) over the cello semiquavers we find quaver f^2 , minim eb^2 in 61 where the cello, decorated around V in preparation for the tonic pedal, forces another break in the violin’s descent. Hereafter the line, enveloped by the figure that has been central to the movement, can be traced on the half bar and bar, starting in 62: $db^2 - c^2 - bb^1$ and finally the upward accented leading note resolving to the final tonic ab^1 . Jadin’s inner parts are more complex than those of Mozart. Notice, for example, the viola, which, from the minim bb in 61, then moves down step by step, chromatically, to db in 63. The semiquaver voice exchange with the first violin takes the viola up an octave to fashion a 6–5 ending over I. Violin 2, interlocking with violin 1 from 62, also descends by step over a third within the third and first beats of the bar, through to the end of 63. It picks up the flattened f^2 from the first violin (and from the cello in 59 and 61), allowing the final bVI over the cello. All upper parts resolve by semitone (over the tonic pedal) to complete the final piano chord.

Ex. 2a – Mozart, K. 465, *Adagio cantabile*, bars 109–114 (after *Neue Mozart Ausgabe*)

Ex. 2b – Jadin, op. 2 no. 1, *Adagio*, bars 59–64

55. There is another link between the two composers: the cello’s semiquaver accompaniment to Mozart’s second subject is replicated by Jadin in the first movement of his Quartet op. 2 no. 2 (25 ff.).

Looking at Mozart's final six bars, we find that he also favours $\flat 6$ to obtain similar harmonic tension: note the violin 1 in 110, the viola in 111 and violin 2 in 112. In the first two cases the $\flat 2$ is over the cello's figure, where the g (and G) resolve to the tonic. In 113, the cello recalls its accompanying figure to the second subject. Resolving discords, whether prepared or unprepared, generates expressive overtones – tension and release. One also notices the similarity of Mozart's cello figure with that of Jadin in the cello in 61 (including $\flat 6$), figures common to both movements. While Mozart's inner parts are less active than those of Jadin, there are common features which suggest that both composers were aiming to achieve a sinuous, affecting close to their slow movements. The comparative analysis of a few bars of music by Mozart and Jadin shows the extent to which they solved a compositional problem by similar means and with remarkably similar results.

Minuets and Trios

Jadin's *Menuetto*, in the home key, is much shorter and less complicated than that of Mozart. A strong pulse invades the first eight bars, the hammering dominant quavers persisting first in violin 2, then in violin 1 and the cello. The rising tune (inverted in viola and cello) switches from violin 1 to the inner voices to reach the double bar, after which there is some interplay with the $\text{♩} \text{♩} \text{♩}$ opening figure, treated not only imitatively but rhythmically displaced. The *Trio*, in complete contrast, is *piano*, legato and in the opening bars alternates low, unison passages with short, high, harmonised interjections. The second half develops this material with flowing, linear movement between the voices. The *Menuetto* ended in E flat and the opening notes of the *Trio* centre on B– $\text{E}\flat$: the unison entries that follow include G (and $\text{G}\flat$), which suggests that it may be in E flat minor. However, the cadence in F major at the double bar confirms that it is really in B flat, and it certainly ends in that key. Jadin is once again sowing seeds of tonal ambiguity, just as he did in the first movement of this work and particularly in his Quartet op. 1 no. 1.

Mozart's dance movements in this quartet display a great variety of textures: imitation, chromatic decoration, unison passages, and simple chordal accompaniments, as in the tuneful *Trio*. They bear no resemblance to Jadin's *Menuetto–Trio* movement.

Final movements

Both finales are *contredanses*, described by Rousseau thus: 'Les Airs des *Contredanses* sont le plus souvent à deux tems; ils doivent être bien cadencés, brillans & gais'.⁵⁶ Both movements are in sonata form, though Jadin does not follow a standard structure. Both are marked *Allegro* with a $\frac{2}{4}$ time signature and both composers start with *piano* themes based on an identical rhythmic figure: $\text{♩} \text{♩} \text{♩} \text{♩}$. Mozart repeats his eight-bar theme, then inserts two four-bar dominant phrases before the opening theme returns to lead into the transition. His second subject contains a phrase, quavers $e^2 e^2 \mid e^2 a^1 d^2 d^2 \mid d^2 g^1$, which assumes importance in the development and closing passages, most particularly at the end of the extended coda. There is also a magic modulation from G major to E flat major and back to G before the close at the double bar and repeated, C to

56. J.-J. Rousseau, *Dictionnaire de Musique*, op. cit., I, p. 193.

A flat, in the reprise. This is a fine movement, and provided Jadin with a challenge. Aside the similarity of his opening theme, we have to determine the form of this movement. The transition starts at 20 (or is this distinct nine-bar sentence a second part of the first subject?) and reaches a dominant (F) *forte* passage (32–36). This leads not to the expected key of B flat but to G flat (*piano*), the same modulation to \flat VI noted in the first movement (72–74). One is tempted to think that Jadin is reminding us of a special moment earlier in the quartet, and by this means is providing a frame within which the inner movements are enclosed. At the same time, we are reminded of Mozart's identical key shift, noted above.

The dominant key is finally established at 46, but the semiquaver passage only lasts four bars. Jadin then moves all parts off-beat into G minor (54) and, via more semiquaver activity, back to B flat to end the exposition. His second subject therefore comprises a number of short ideas rather than any closed themes. The rhetoric is fluid but always changing in character. Much of the development is concerned with the opening theme, with which Jadin makes play between the first violin and the cello. He then telescopes the motive as the music modulates through a variety of keys. At 96 Jadin introduces a new theme in C minor, derived loosely from original opening. At 124, reminders of the first subject / transition area are paraded before the reprise starts at 142. All original material is presented as in the exposition, the \flat VI key now being C flat major. In summing up Jadin's movement, beyond the simple diatonic opening, notable features include the unusual area linking first subject and transition, with frequent semitonal melodic contours, enriched harmony and a new theme in the development section. Contrapuntal interplay occurs in passages at 39, 56 and 87 and the movement ends with very busy closing bars.

Though not matching Mozart's K. 465 *Allegro*, a wonderfully contrived piece, Jadin's *Finale* is nevertheless one of his best last movements and embraces the characteristics outlined by Rousseau. These two quartets certainly share a number of stylistic features, and it would therefore seem highly likely that Jadin did dip into the 'meme' pool, and that musical ideas were transmitted from the one composer to another.

Conclusion

Mozart's mature quartets were surely intended to be performed by professional musicians, and though proficient amateurs may have attempted to play them, we are left with a question. For whom did Jadin write his quartets? They are seriously considered works, worthy of reception by the musical *cognoscenti*, yet they make lesser demands on the string technique required to perform quartets by Haydn and Mozart. With the occasional exception, all parts demand no more than third position competence. The leading violinist's highest note is g^3 , the viola's f^2 (both found in op. 4 no. 2), while the cello's upper limit is $a\flat^1$. Compared with Haydn and Mozart's demands, especially with regard to the first violin, the range is very conservative. However, if their full impact is to be achieved, Jadin's quartets demand musical intelligence and sensitivity on the part of their performers. The fact that his second and third sets were dedicated to Devic and Baillot suggests that they were intended for professional players or colleagues at the Conservatoire. That so few copies survive, and only the op. 4 set in France itself, supports the view that they were not intended for amateur players. Dating from the years of the Revolution, Hyacinthe Jadin's twelve quartets remain the only French examples of the form composed in the classical Viennese style.

EDITORIAL PROCEDURE

The original printed parts display many inaccuracies relating to slurs, dynamics and staccato markings, etc. Where these are limited to a minimal displacement, adjustment has been made without comment. In ambiguous or arguable cases, displacements are listed in the CRITICAL COMMENTARY. For example, '*f* (*p*) moved from 1st to 2nd quaver' when displacement is within a beat, or '*f* (*p*) moved from 65.1', when the original marking is placed on a note within the same or another bar. Any comment listed in the CRITICAL COMMENTARY is indicated by corner brackets $\lrcorner \llcorner$ in the music score.

- Dynamics marking:

Additional dynamic markings are in small type. In the original parts a note marked *f* very often means *rf*, *sf* or *>*, rather than the start of a *forte* passage (see, for example, op. 2 no. 1/IV, 34–36, violin 2, viola, and cello; op. 3 no. 1/I, 81–82, violin 1 and cello; op. 3 no. 3/I, 47 and 138, all parts; op. 4 no. 2/I, 118–123, cello). Equally, an *f* followed by a *p* on a consecutive note may be interpreted as *fp* on the first note (see op. 2 no. 3/II, 8.4–9.1 and 50.4–51.1, violin 1). Markings *mf* and *mp* are extremely rare: performers will obviously modify *f* and *p* in practice.

- Hairpins:

Additional *crescendo* and *decrescendo* hairpins (\langle and \rangle) have been notated with dotted lines; additional *marcato* hairpins are placed into brackets, (\gg). It is important to distinguish between *marcato* hairpins and *decrescendo* hairpins in the original parts: see FACSIMILE of op.1 no. 3, Violin 1 (*Premier violon*), p. LXIII.

- Slurs and ties:

Original slurred passages which have been altered are listed in the CRITICAL COMMENTARY and indicated by $\lrcorner \llcorner$ in the music score. Slurs have been altered to bring conformity with, in most cases, slurs appearing in other parts or in a similar position in the same part. Where they have been added to a group of semiquavers and the last two notes have staccato dots, similar passages which follow have been amended, where necessary, with dots in brackets (\cdot).

Slurs are shown above and below notes. Ties are shown between notes. Added or modified slurs and ties are shown by dotted lines.

Slurs and ties to double stopped and chord passages are inconsistent in the sources and are usually placed only below the lowest note. Generally this has been retained, but where one or both parts move – particularly at a cadence – a second dotted slur has been added; see op. 2 no. 1/I, 15, viola – no parts move: op. 2 no. 1/II, 31, violin 2 – one part moves: op. 1 no. 1/II, 64, violin 2 – both parts move.

- Staccato (*détaché*) dots:

These are normally obvious staccato marks. However, in the op. [4] set of quartets, engraved by Ribière for Pleyel, there are occasional heavier and longer marks or wedges. These are transcribed as in the source, but modified to a consensus where there is confusion between dots and wedges in the original publication. In such cases, as in op. 4 no. 2/I, 38, violins 1 and 2, see CRITICAL COMMENTARY.

- Accidentals:

Additional accidentals are written into the score in small type; corrected accidentals are listed in the CRITICAL COMMENTARY. The original parts display many cautionary accidentals. These have been removed where appropriate, but largely retained in Jadin's chromatically rich passages: see op. 2 no. 2/IV, 67–102 and op. 4 no. 3/I, 83–115.

Jadin's occasional excentric use of accidentals has been retained, as in op. 4 no. 2/IV, 57–58, violin 2.

- Grace notes:

Usually a grace note is written as a small detached quaver. Normally this has been changed to a semiquaver(s) and slurred to the main note, without comment (see op. 1 no. 3/I, 4, violin 1. Where the grace is within an overall phrase mark, it has been retained as in the source.

- Ornamentation:

A + (as found widely in earlier French texts; see, for example, op. 2 no. 1/IV, 107, violin 1) implies a trill (*tr*), or a turn (*∞*) or whatever is deemed musically appropriate. Interpretation is left to the performer.

- Repeated phrases:

Where an individual part has a repeated pattern through a series of bars, notation has been replaced and simplified by the use of diagonal strokes *♪ ♪ ♫*, etc.

- Triplets:

Original sources are inconsistent in the use of 3. Usually placed above the notes concerned, how often they appear and whether they are used in all cases is inconsistent. Here the system has been standardised: a single triplet will be accorded a 3 above the group, two or more triplets will be notated with a 3 above only the first two groups, however long the sequence is and provided it is not interrupted by a different rhythm.

- Movement repeats:

The original parts are inconsistent in the insertion of double bars indicating a repeat, especially in the Minuet–Trio movements. These have been reconciled, mainly to the cello part, the most fully notated.

All 'standard' last movements (not op. 1 no. 3 and op. 4 no. 1, they being special cases) have repeats to the second half. Exceptionally in op. 4 no. 3, all parts lack a repeat to the last section of the movement (may be a scribal error).

Philippe Oboussier