Score

String Quartet

Opus 7 No. 2 in B flat-Major

By Jacques Féréol Mazas (1782 - 1849)

Jacques Féréol Mazas is well known among violinists as the composer of the "Études Spéciales", "Études Brillantes" and "Études d'Artistes"[1] as well as of violin duos of varying difficulty. That he also wrote three string quartets and published them as opus 7 is however much less well known. The quartets op. 7 were published around 1822 by Schott in Mainz and this edition has been posted on IMSLP[2]. The three works have each its own character, are imaginatively and skillfully written and--so I believe--very attractive. No modern edition is available. This typeset, based on the Schott edition, may therefore encourage some people--who may remember Mazas's qualities as a composer from studying the etudes--to try out these quartets for themselves.

The source consists of the four parts and is not of very high quality: Dynamic and articulation markings are often very inconsistently applied, occasional accidentals are missing, legato bows are often ambiguous (as to which notes are included or excluded) and there are even some measures with an incorrect number of beats. In this situation no effort was made to mark additions or corrections by the typesetter in the text except for accidentals added by way of correcting an error in the source (in parentheses). Dynamic and articulation markings were made consistent without making them uniform to the best ability of the typesetter. The goal was to produce a version ready for players to enjoy, not an Urtext. The fingerings in the first violin part (by Mazas?) were included in the typeset.

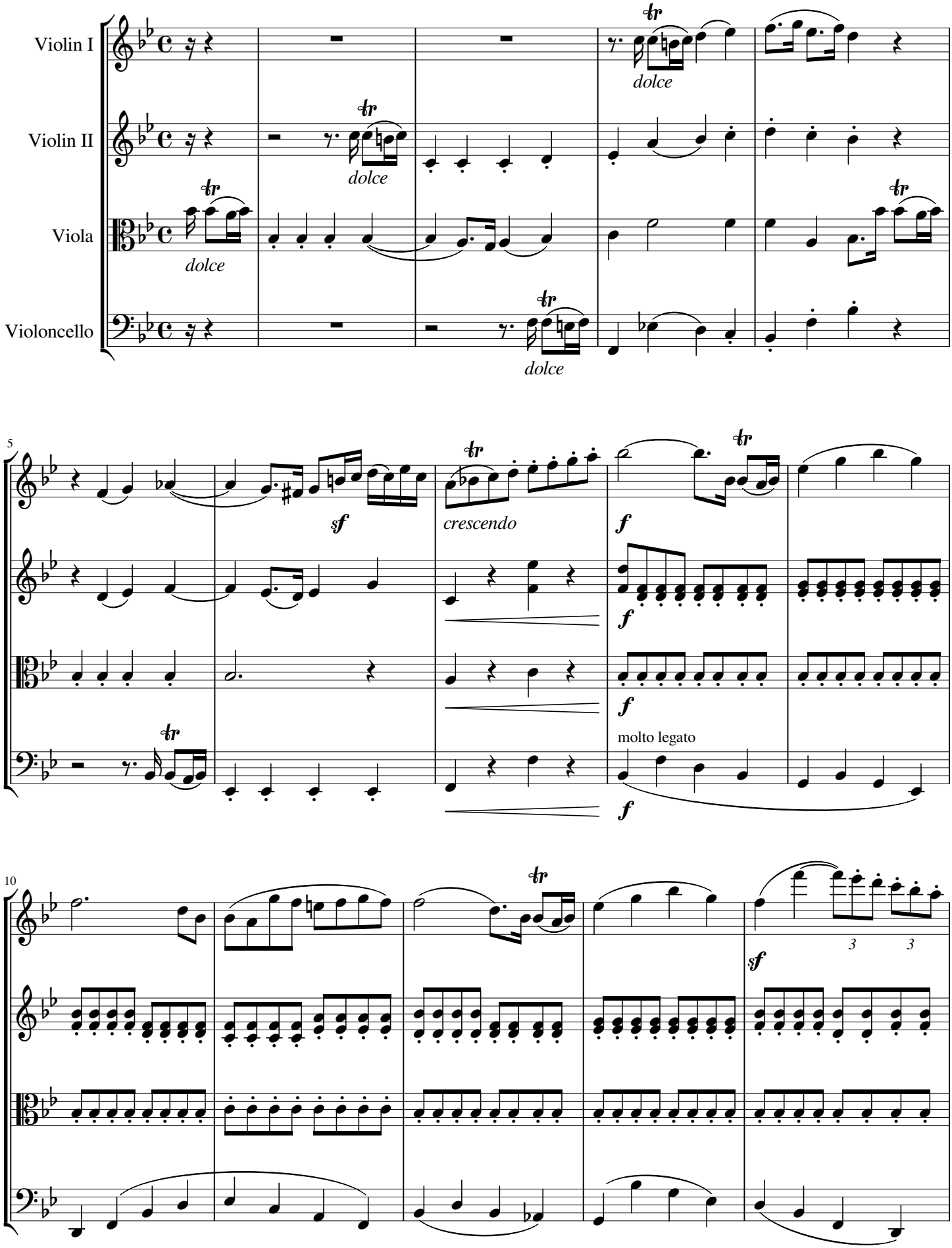
Details about op. 7/2:

- The metronome markings present in the source (first violin part only; the tempo of the first movement is unreadable in the source) were included in the typeset. If they are by Mazas is unknown. They tend to be plausible if somewhat faster than optimal.
- The marking "*dolce*" implies ***p***; it is almost always used in leading voices.
- Mvmt 1, M. 58 - 61, 149 - 152: The surprising ***mf*** in violin 2 and viola is very consistently marked in the source: exactly identical in exposition and reprise. It is certainly counter-intuitive but it is likely deliberate.
- Mvmt 3, 4th variation: The cello part is marked pizzicato all the way to the end of the movement. The instruction "posez l'archet" (put the bow down) makes it clear that this is indeed the composer's intention and therefore no "arco" mark was added at the beginning of the coda.
- Mvmt. 4, M. 241: *2e corde* has beginning marked but not end. Marked in analogy to the preceding *3e corde*.

Approximate performance times (all repetitions played):
Allegro non troppo (1/4 = 120): 8 min. Minuetto (3/4 = 100): 4½ min. Andante (1/4 = 92): 9 min. Allegro (½ = 75): 7½ min. for a total time of approx. 30 minutes

[1] These studies stand out among the etude-classics (apart from Mazas the ones by Kreutzer, Fiorillo and Rode) as the most inspired set. Many of them are perfectly suited as performance pieces.
[2] https://imslp.org/wiki/3_String_Quartets%2C_Op.7_(Mazas%2C_Jacques_Féréol).
There are gaps in this scan; the complete quartet is here::
https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=3413&versionNumber=1

Allegro non troppo



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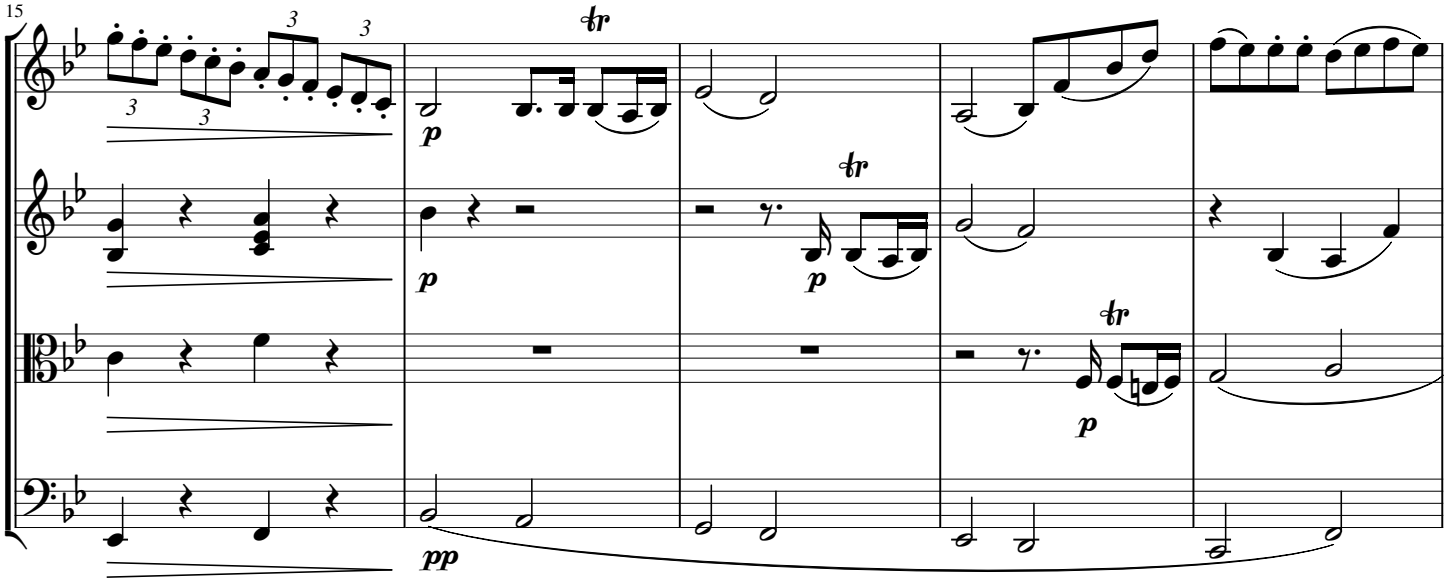

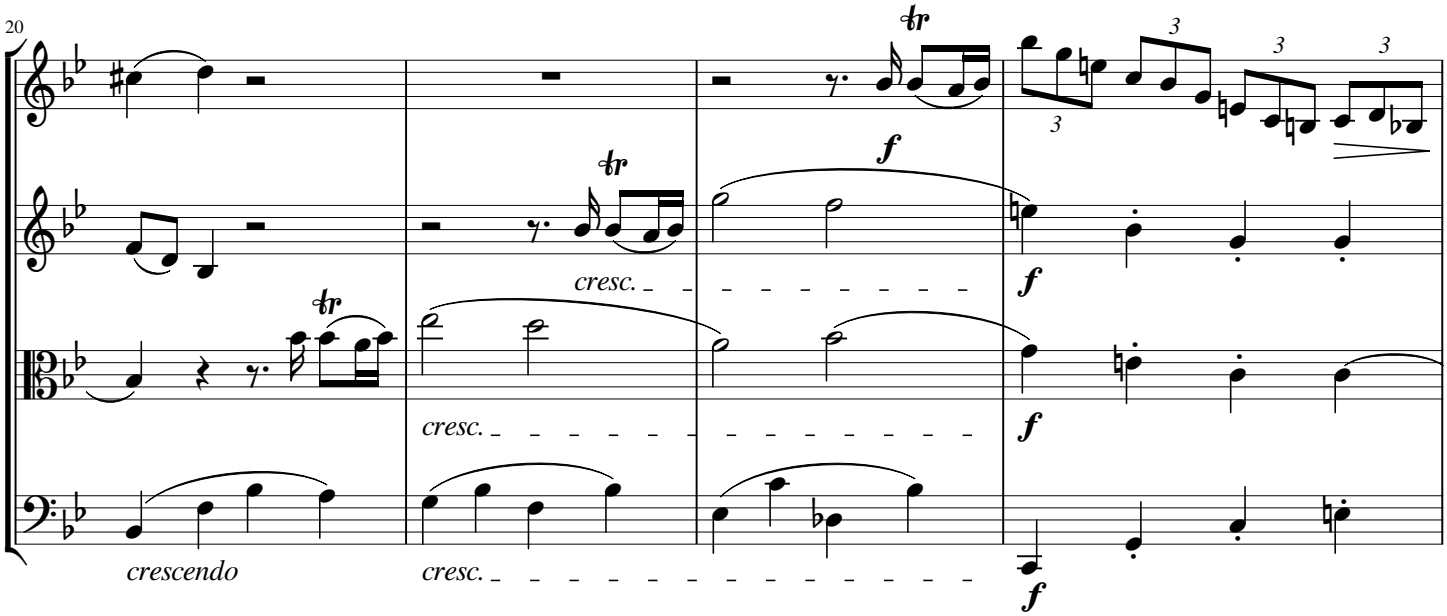

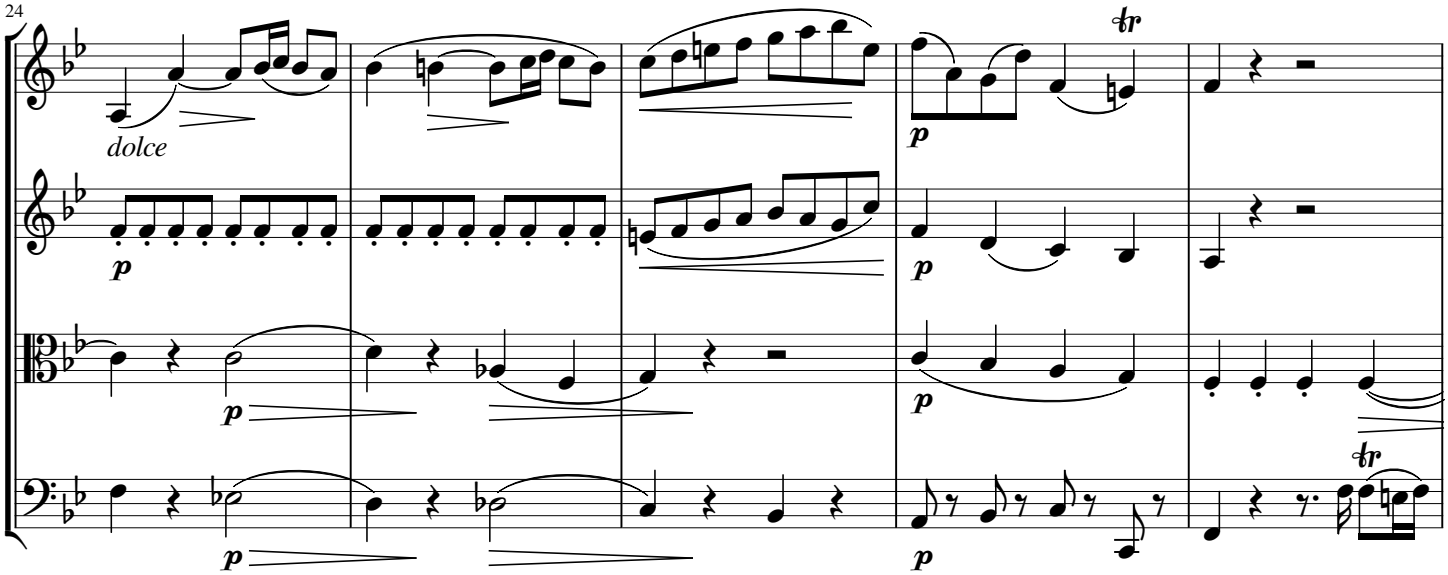

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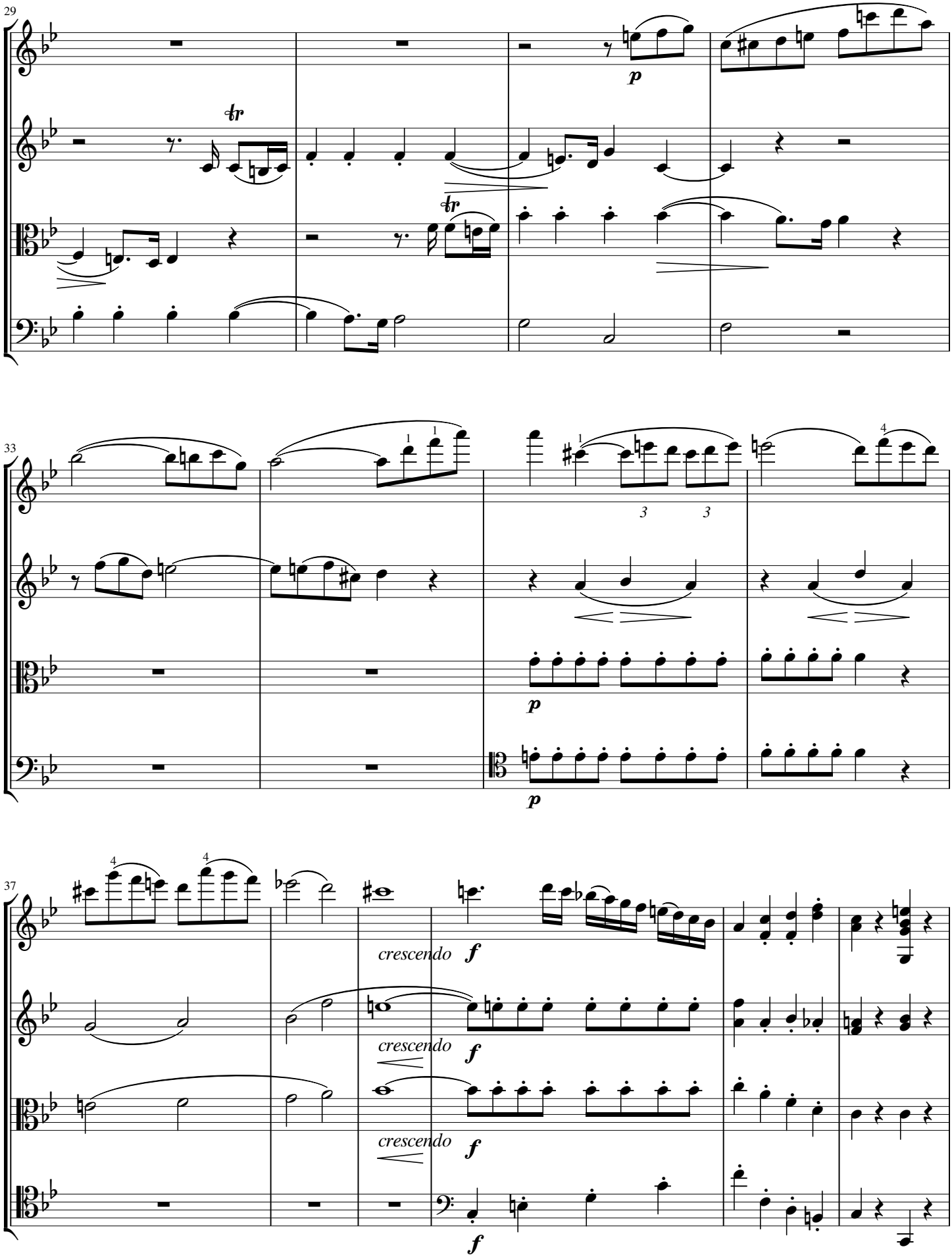

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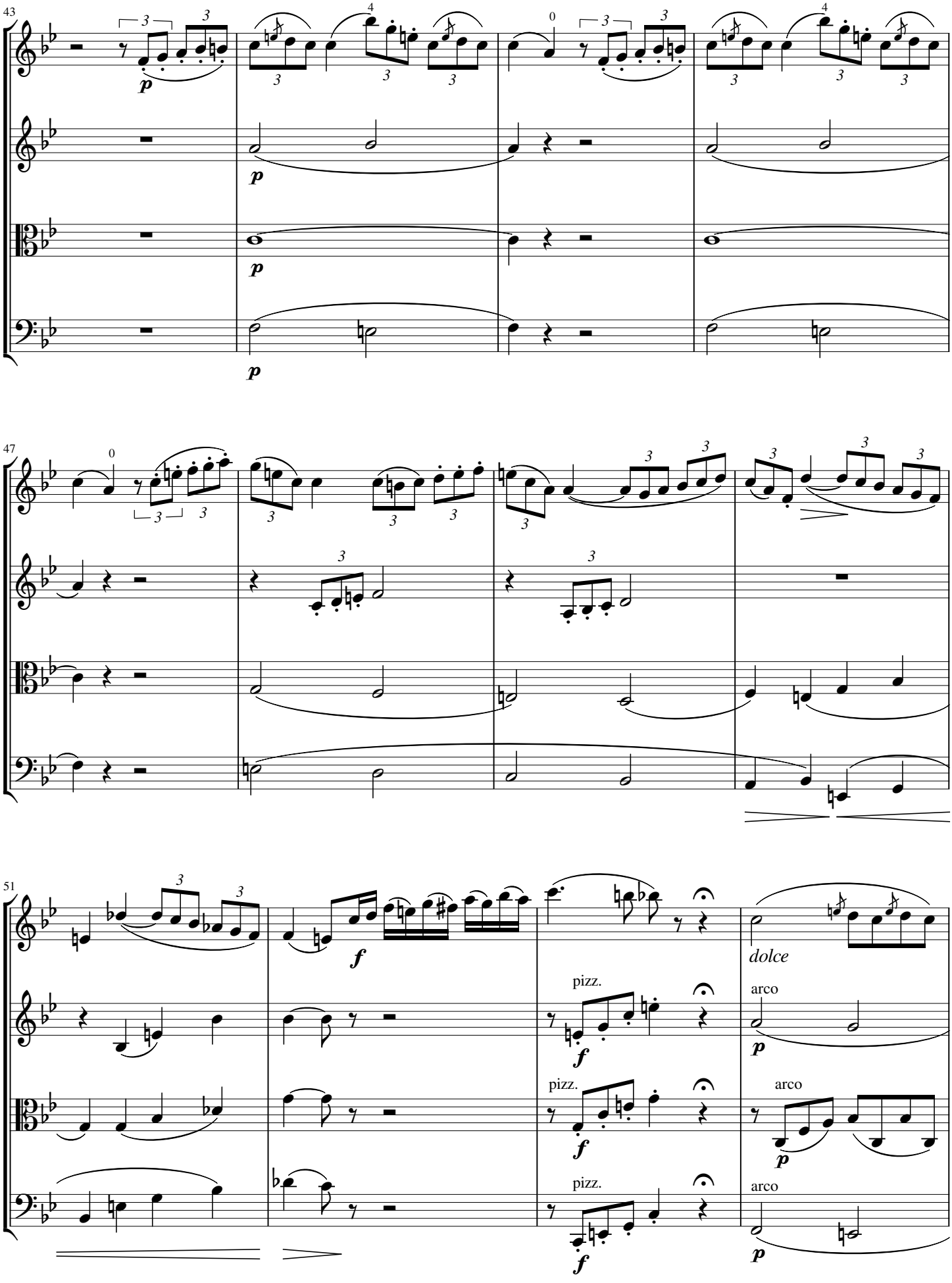

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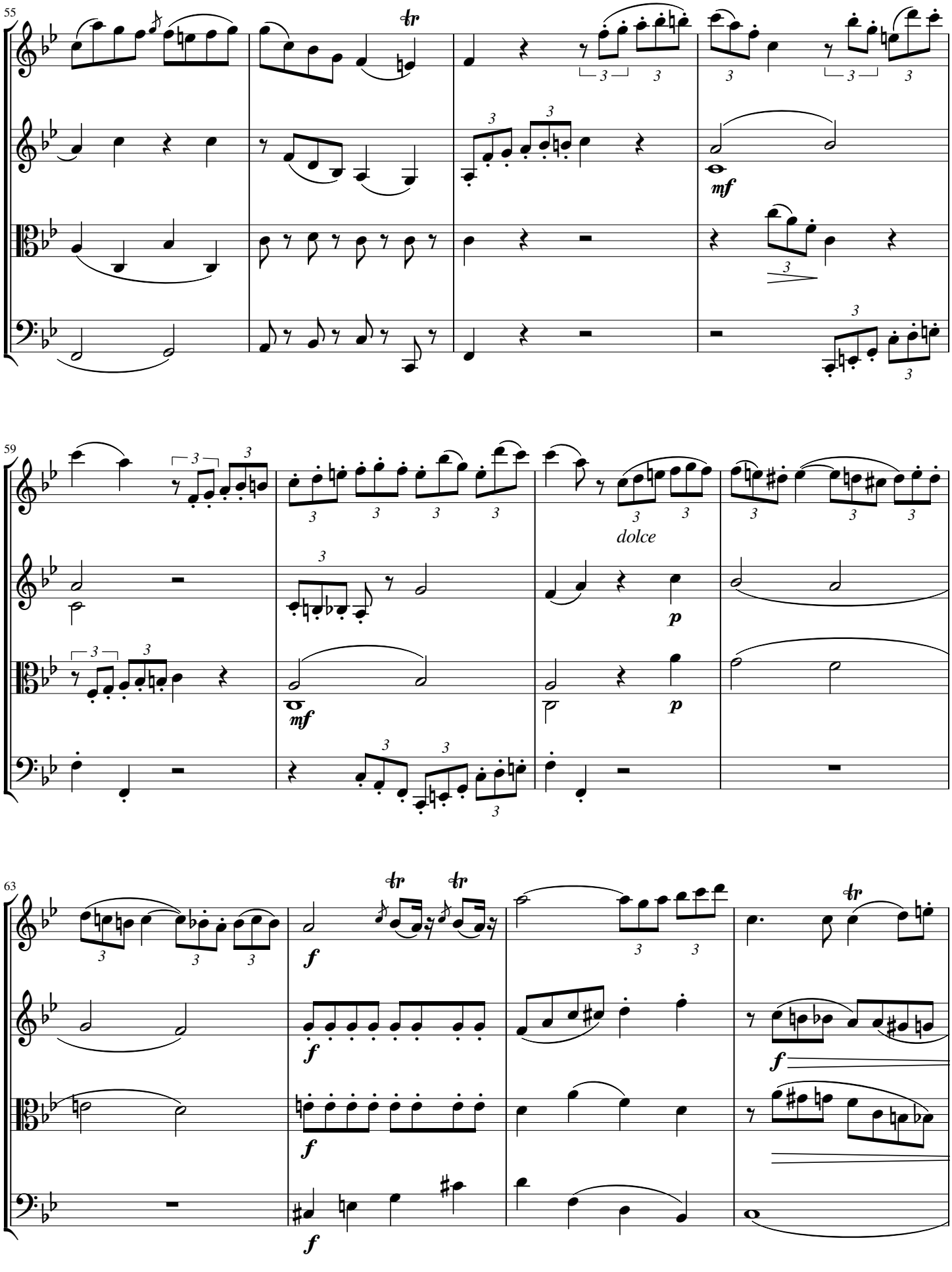

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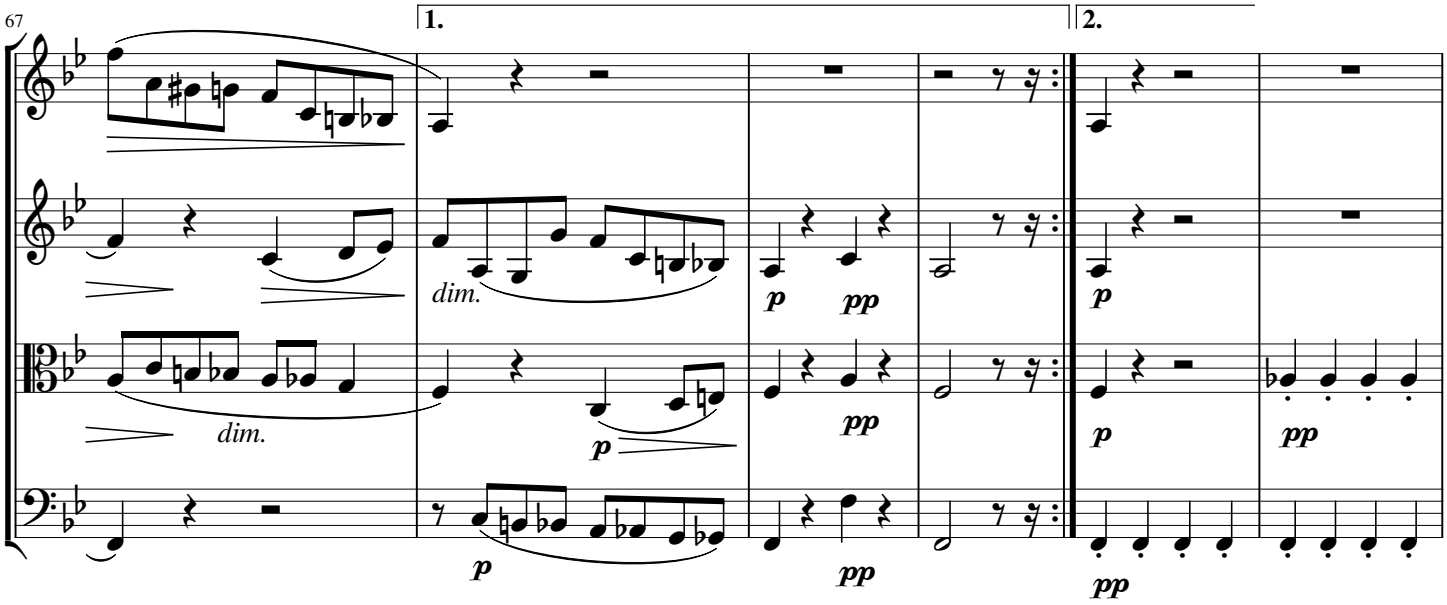

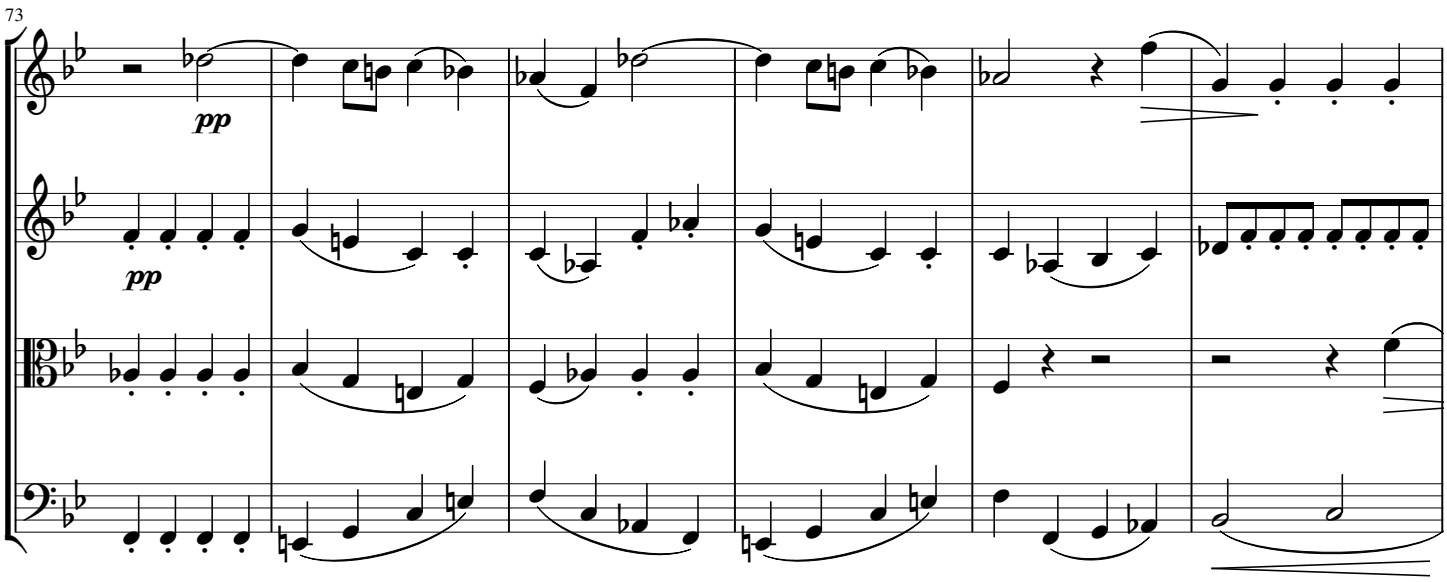

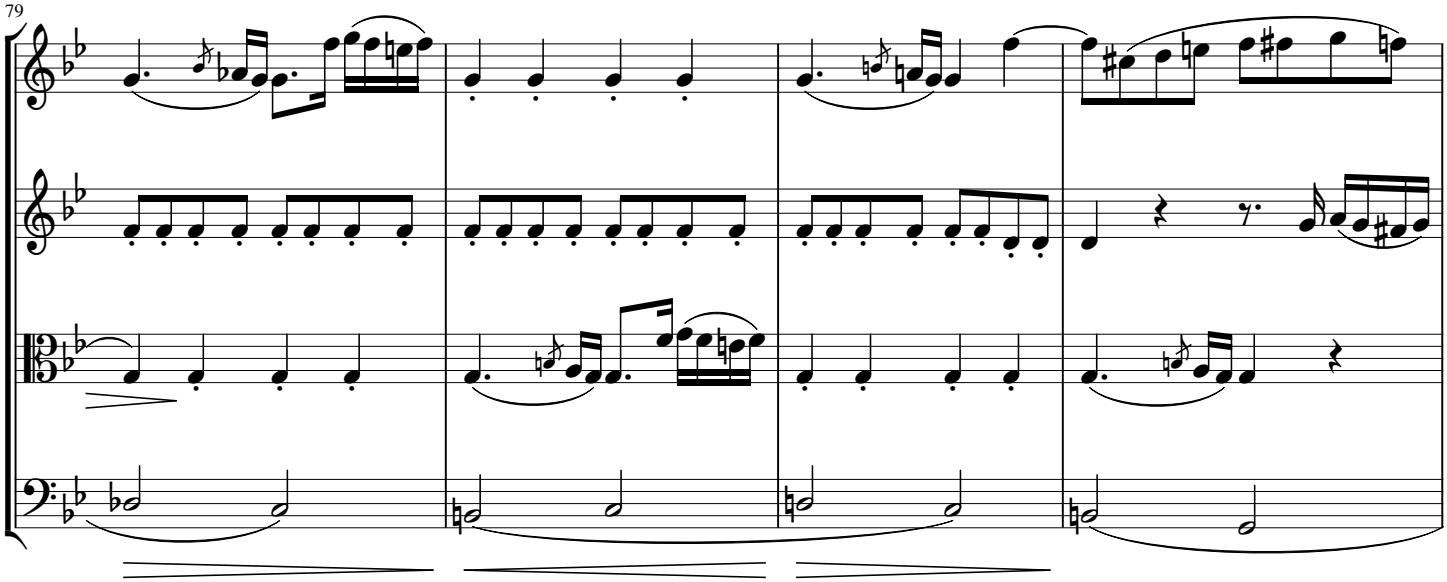

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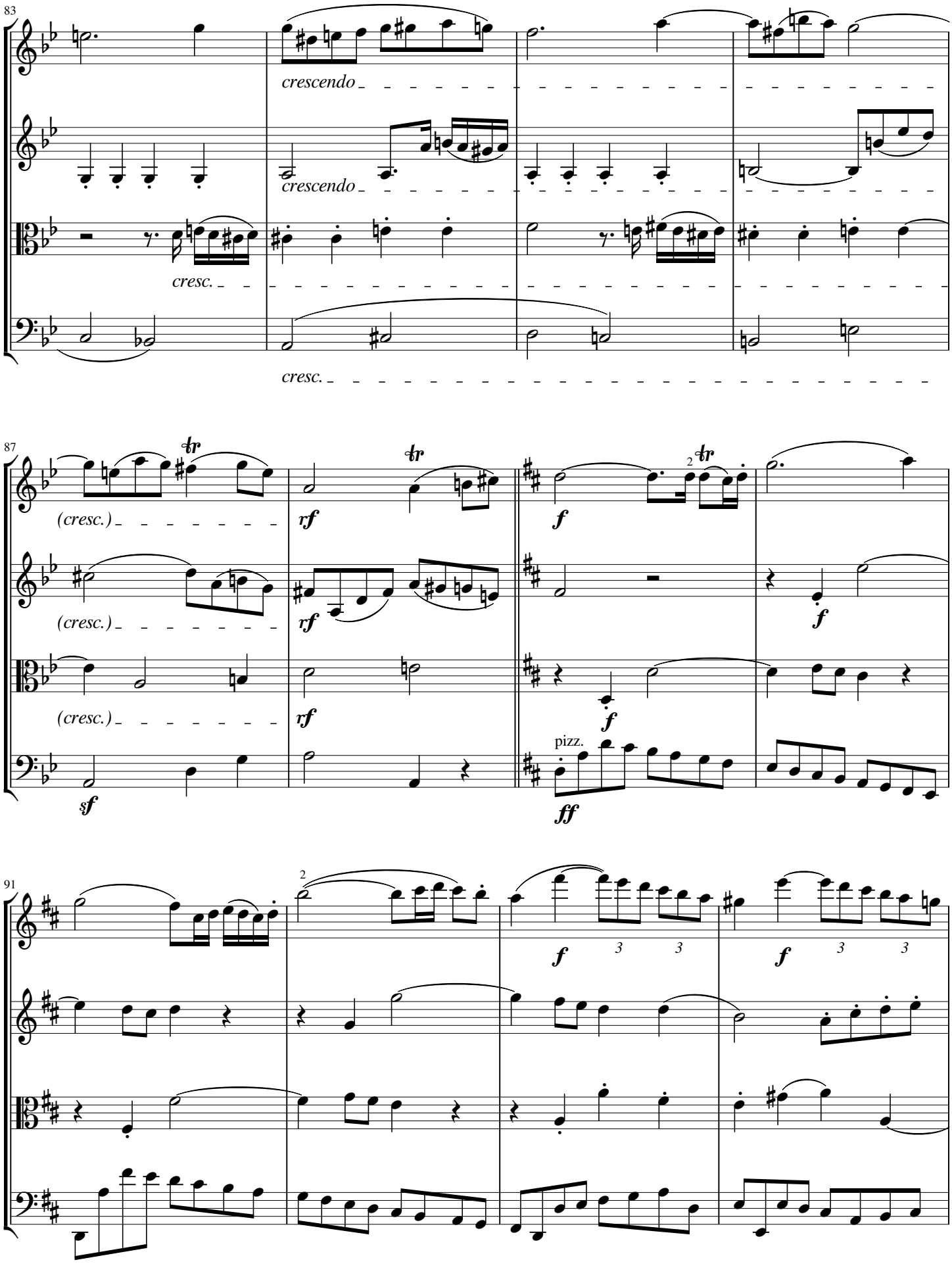

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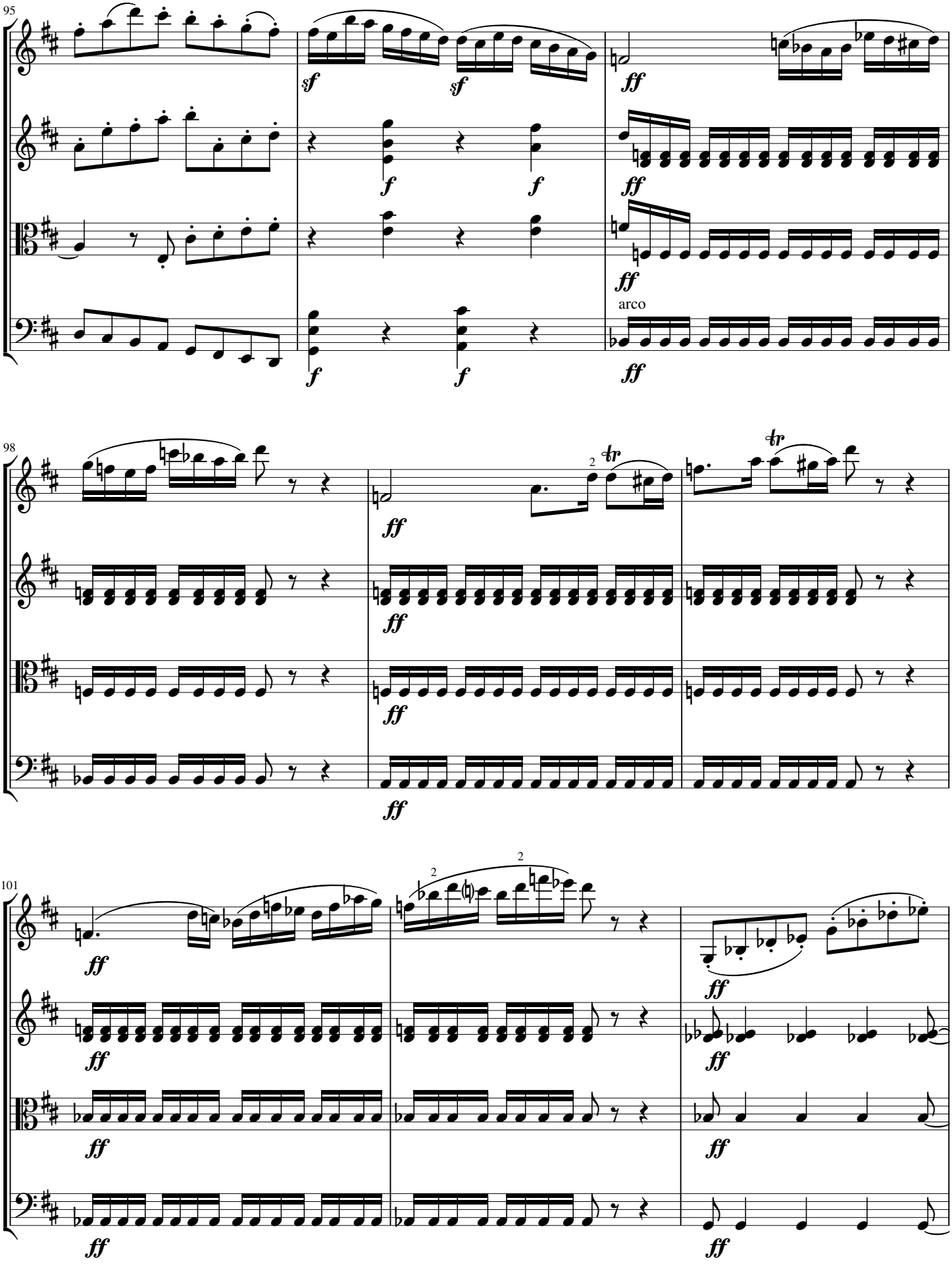

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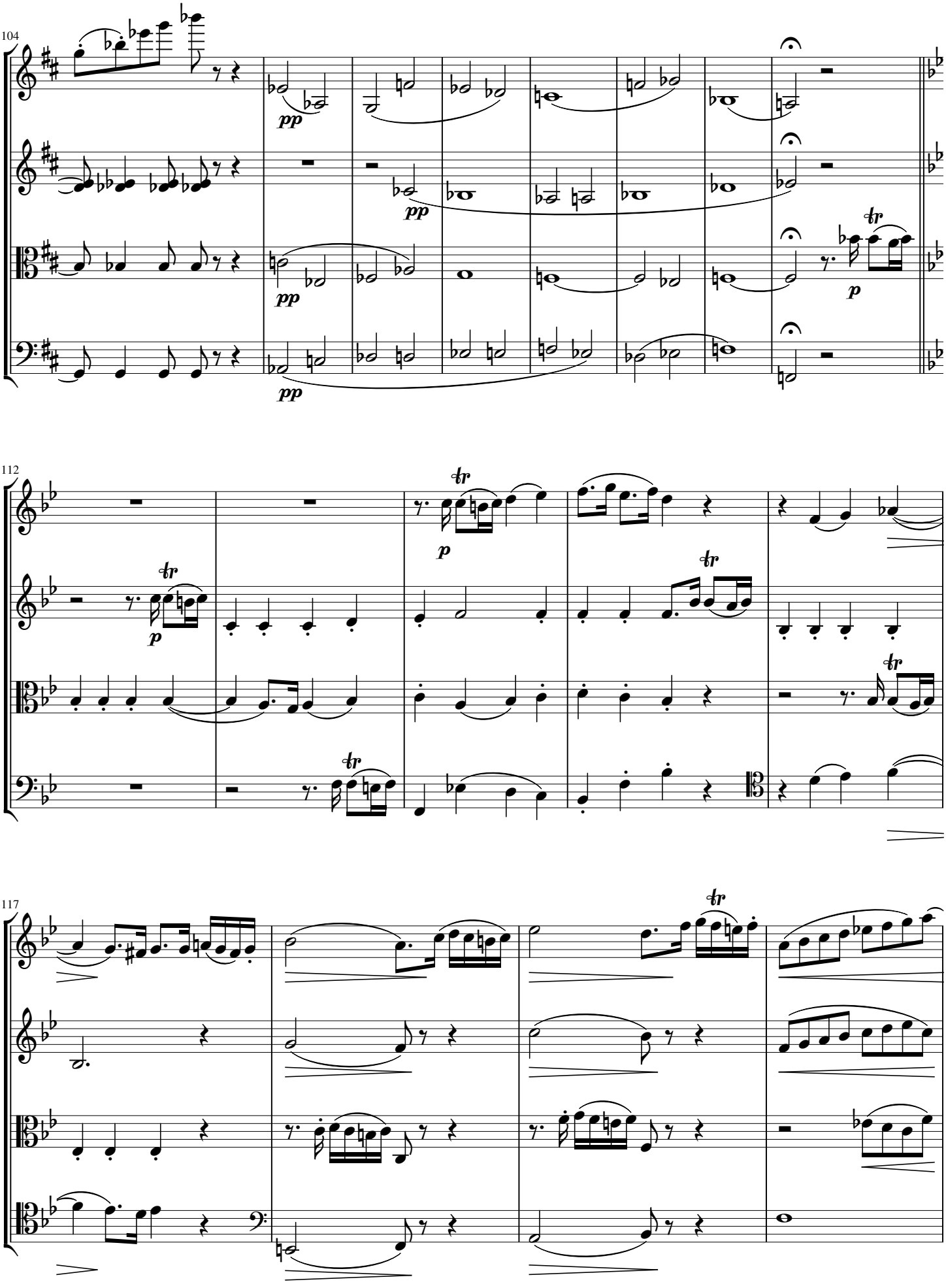

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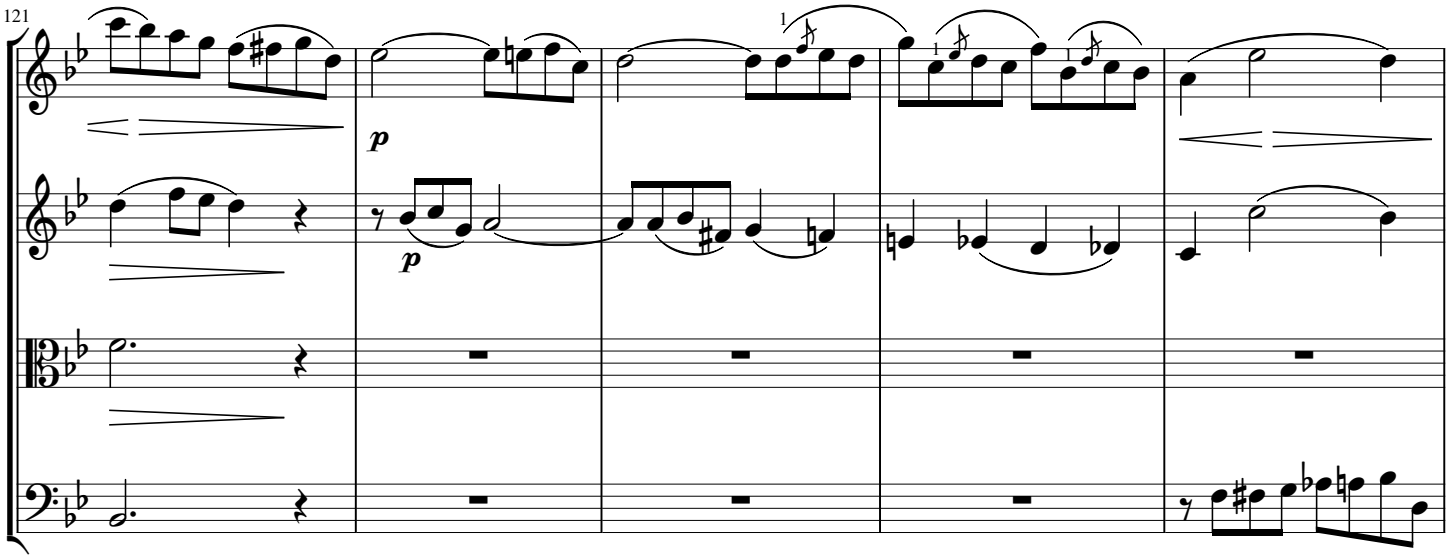

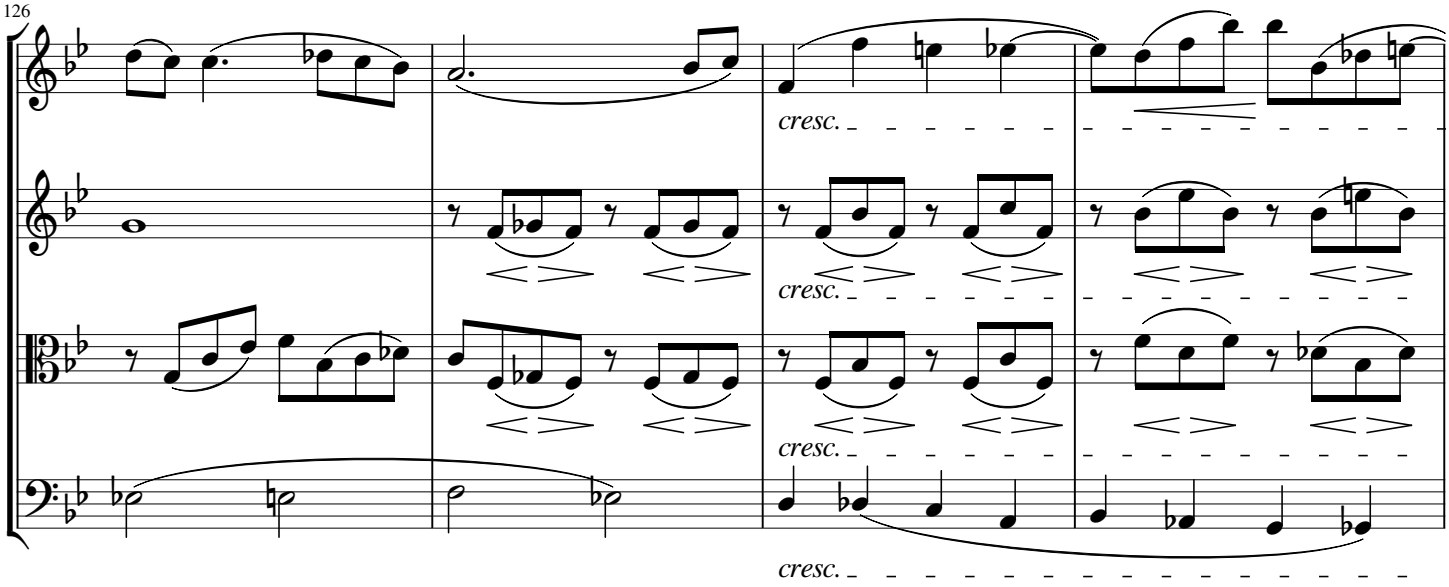

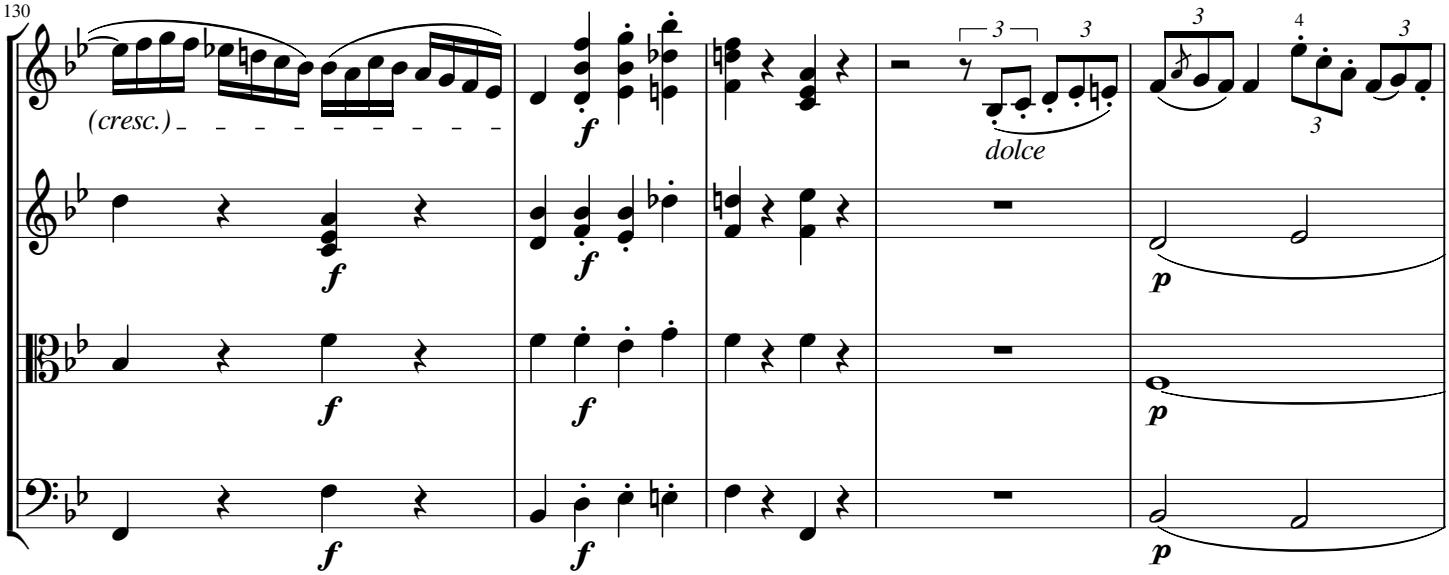

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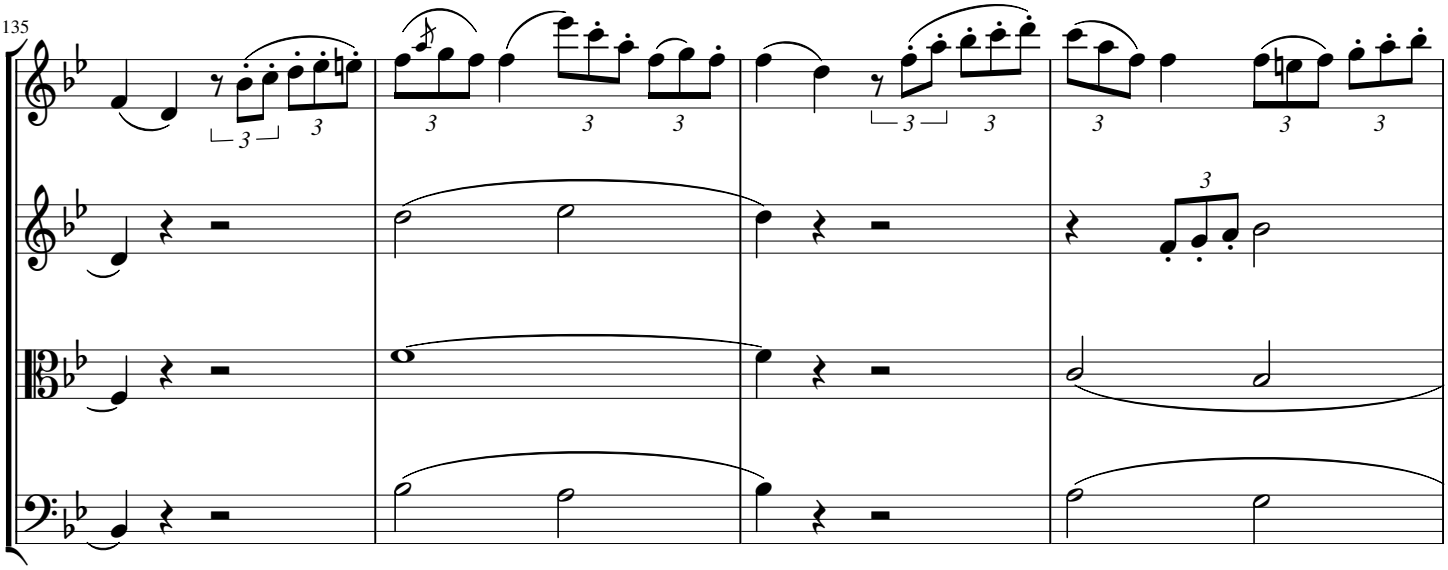

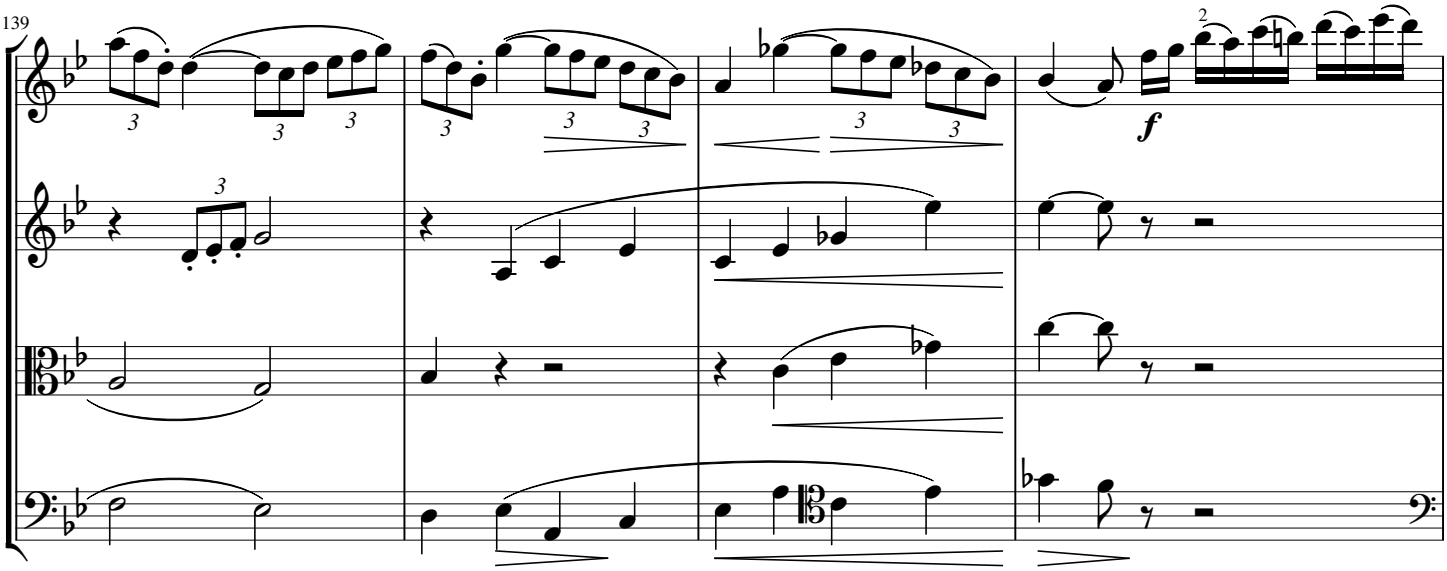

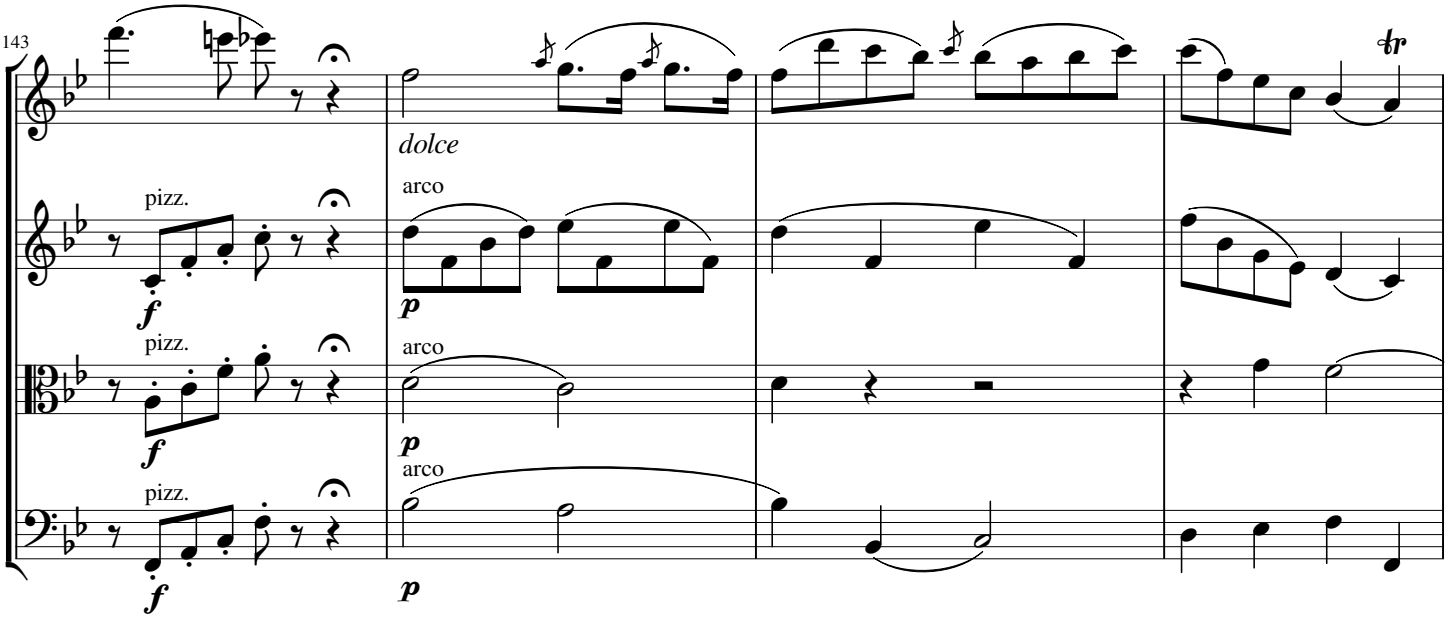

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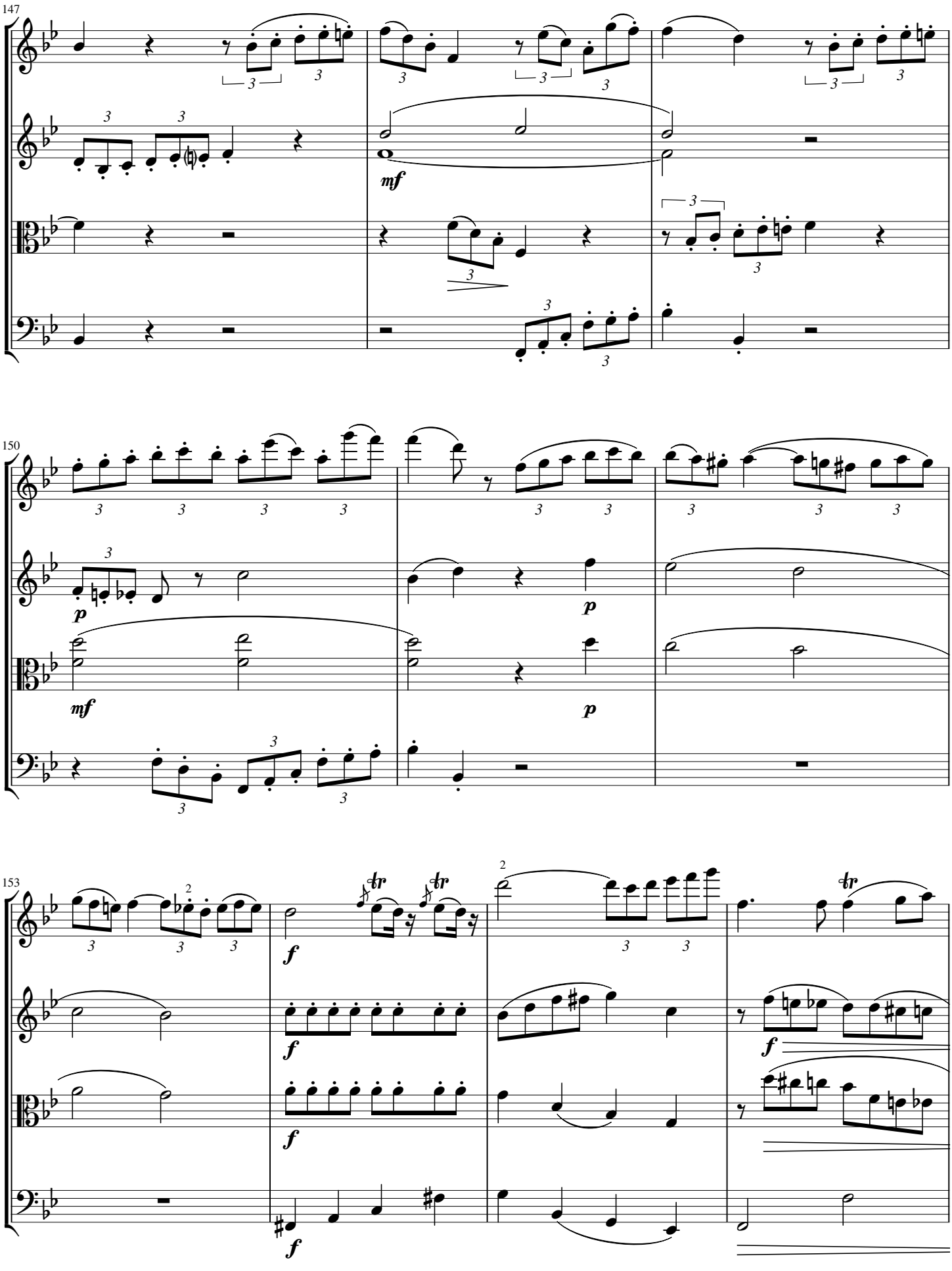

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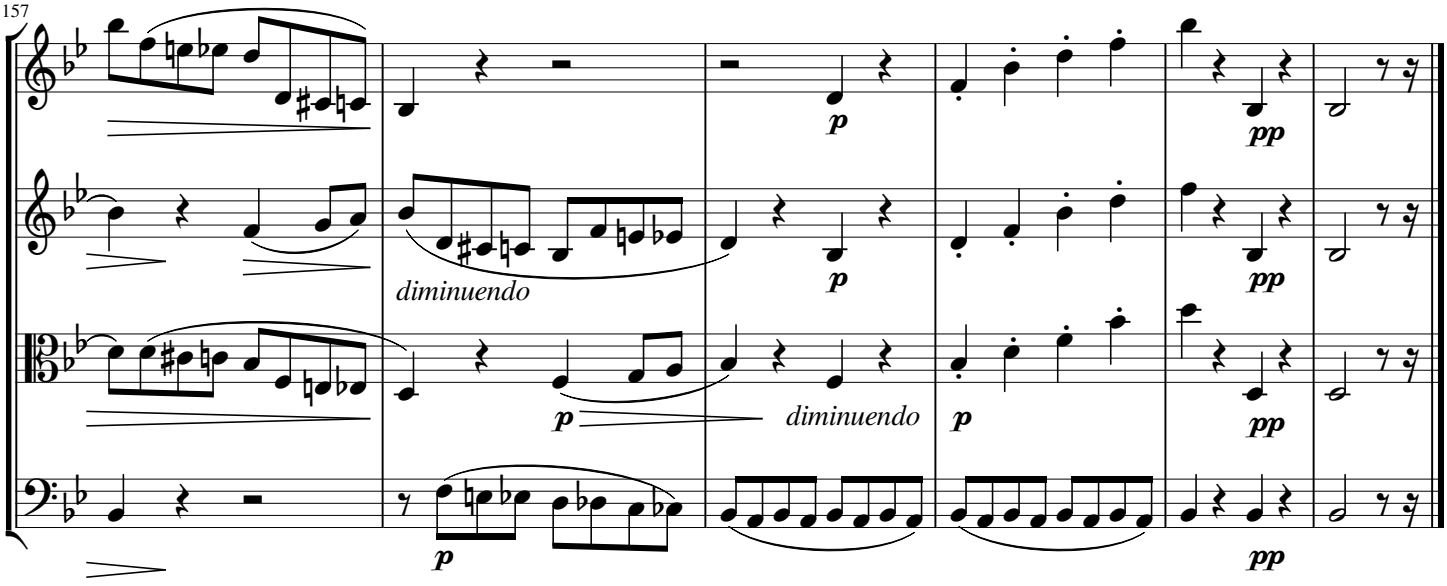

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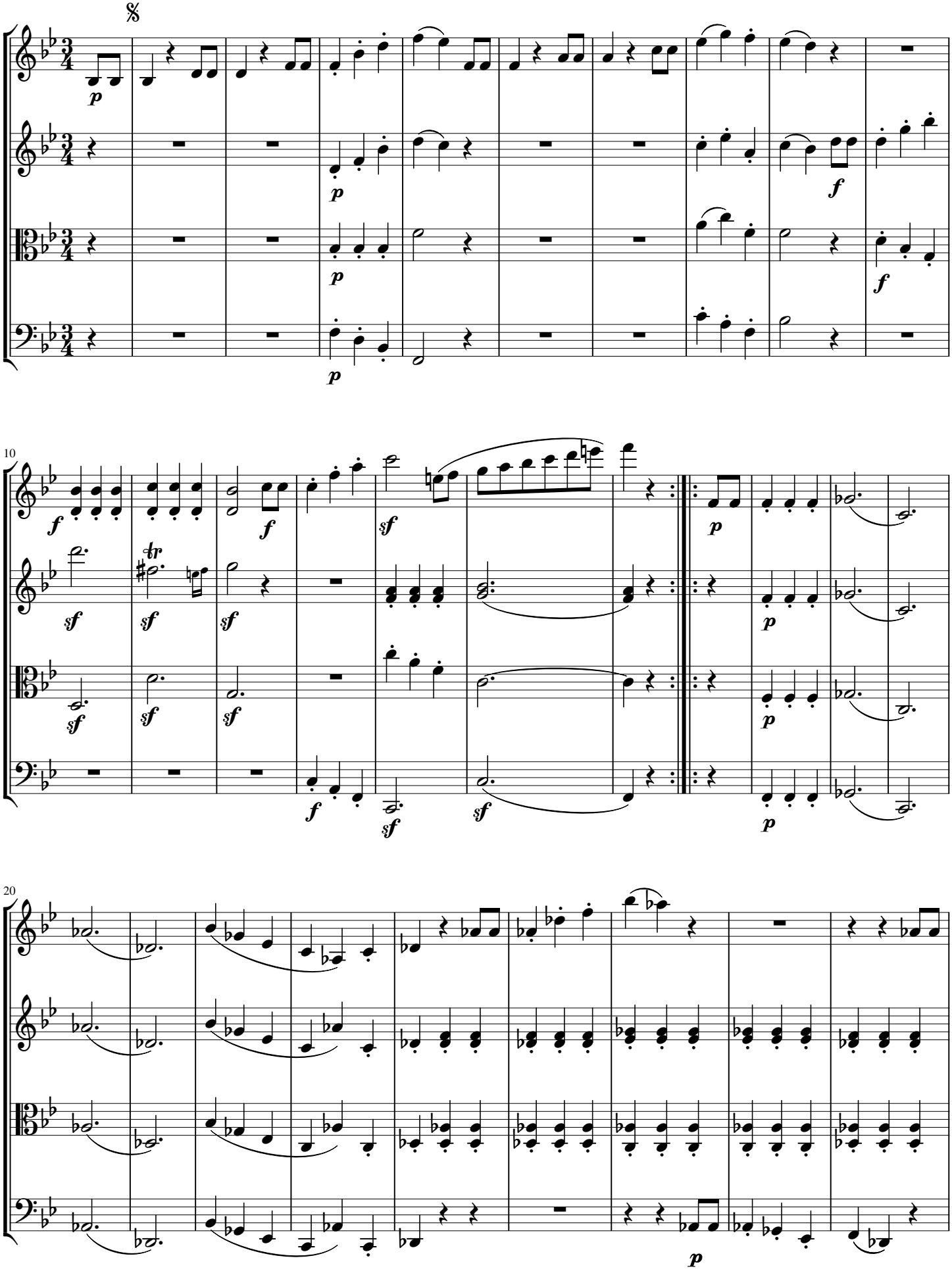
MINUETTO. Allegro vivo M.M. ♩. = 116



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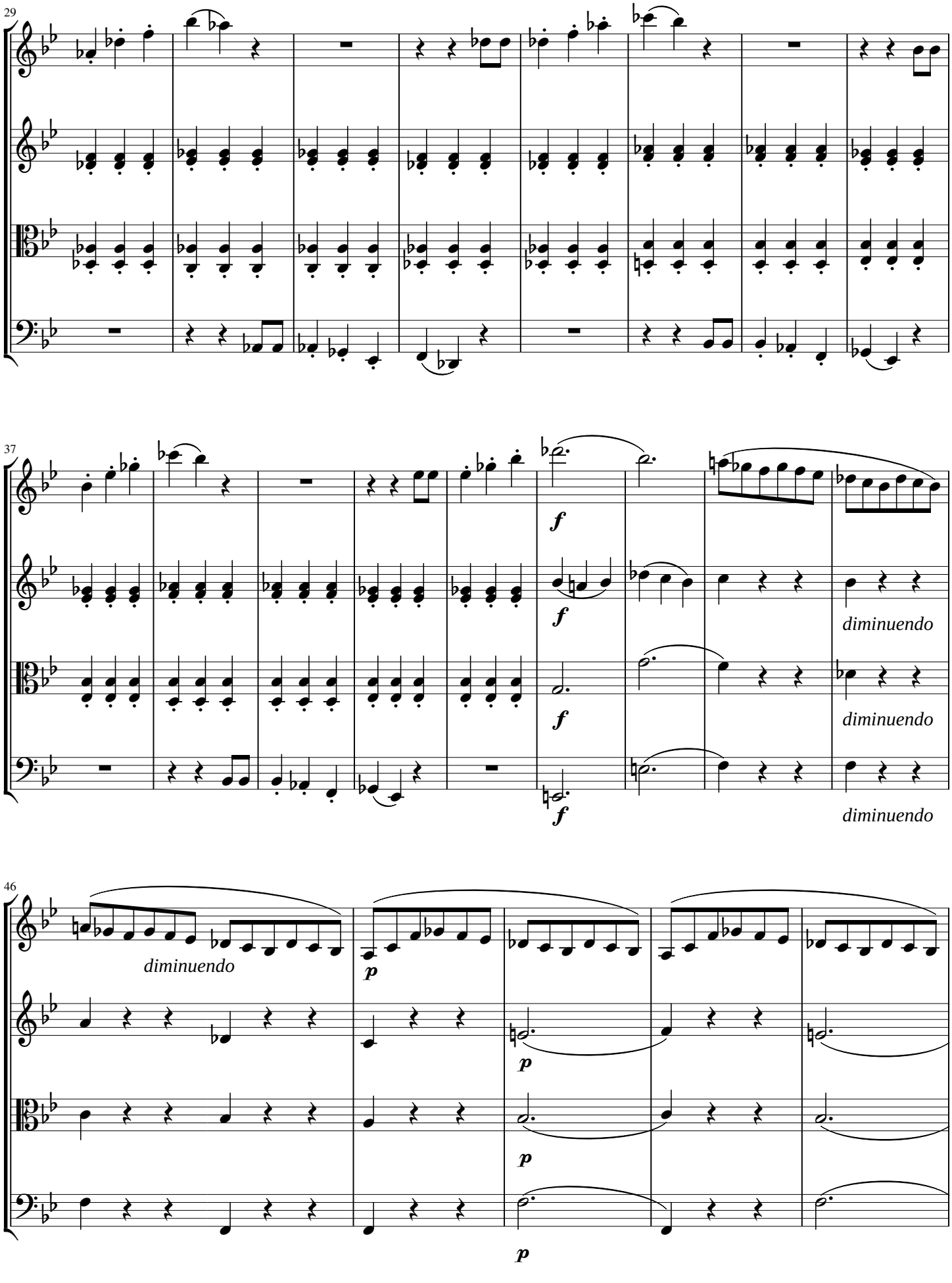

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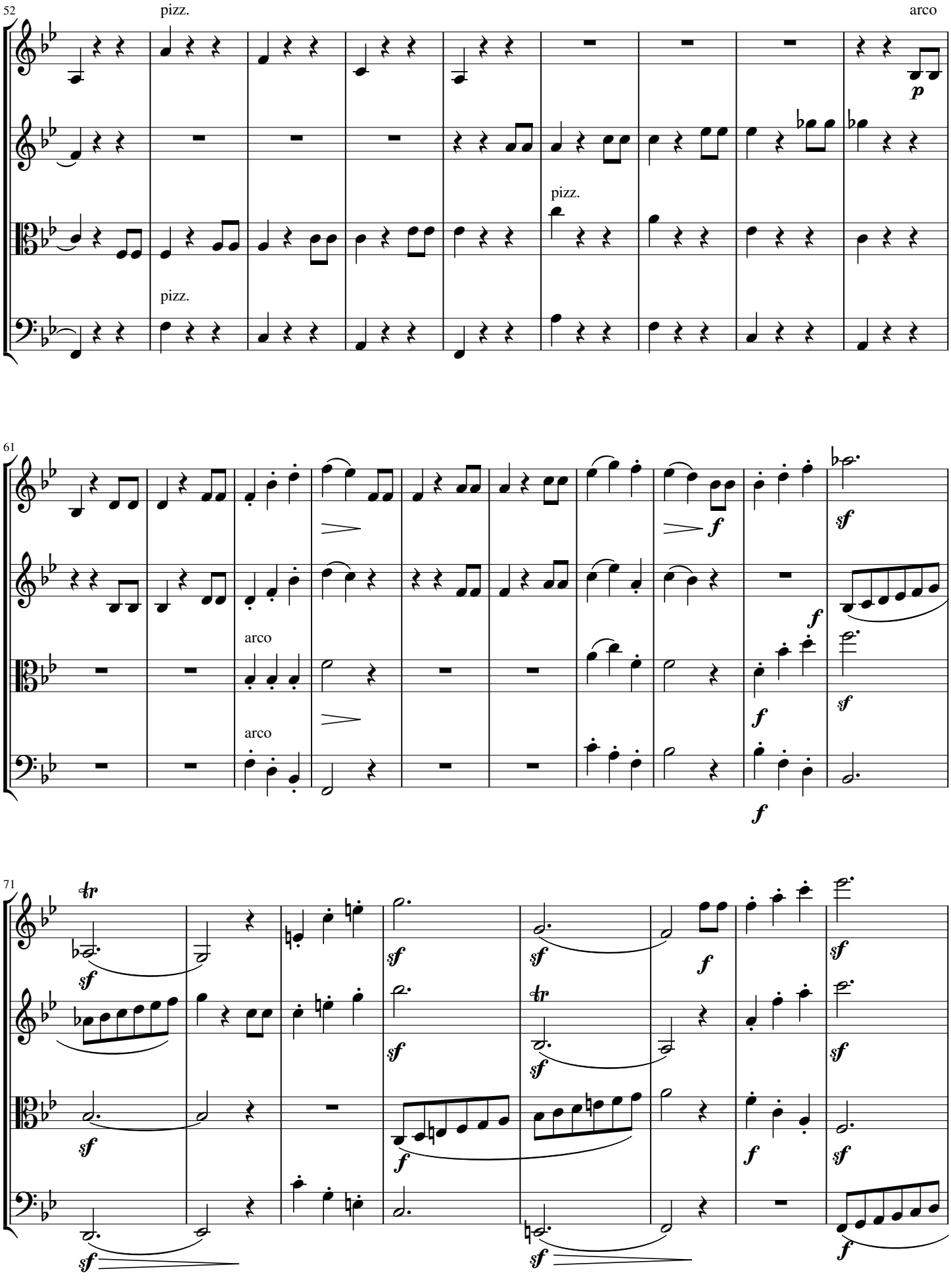

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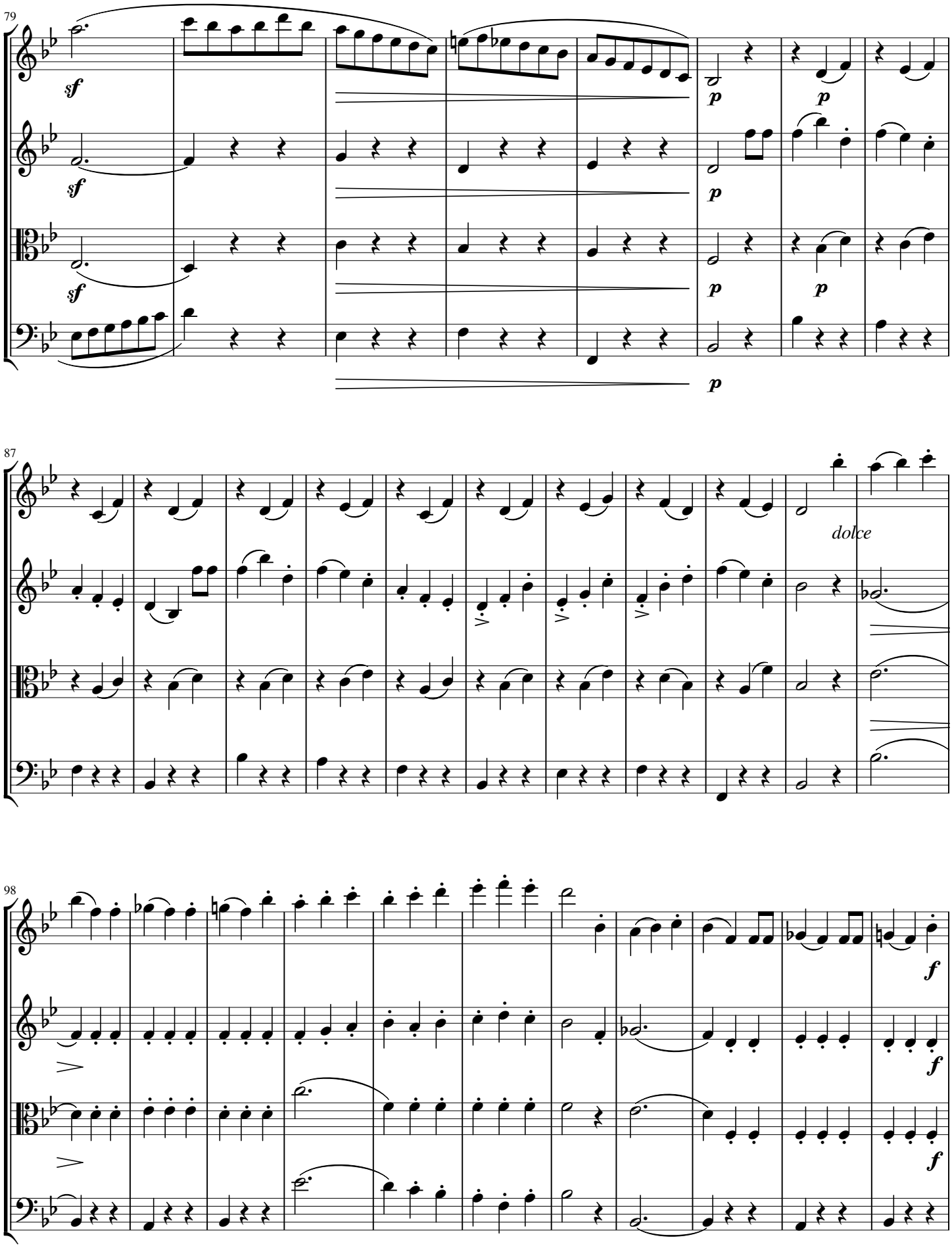

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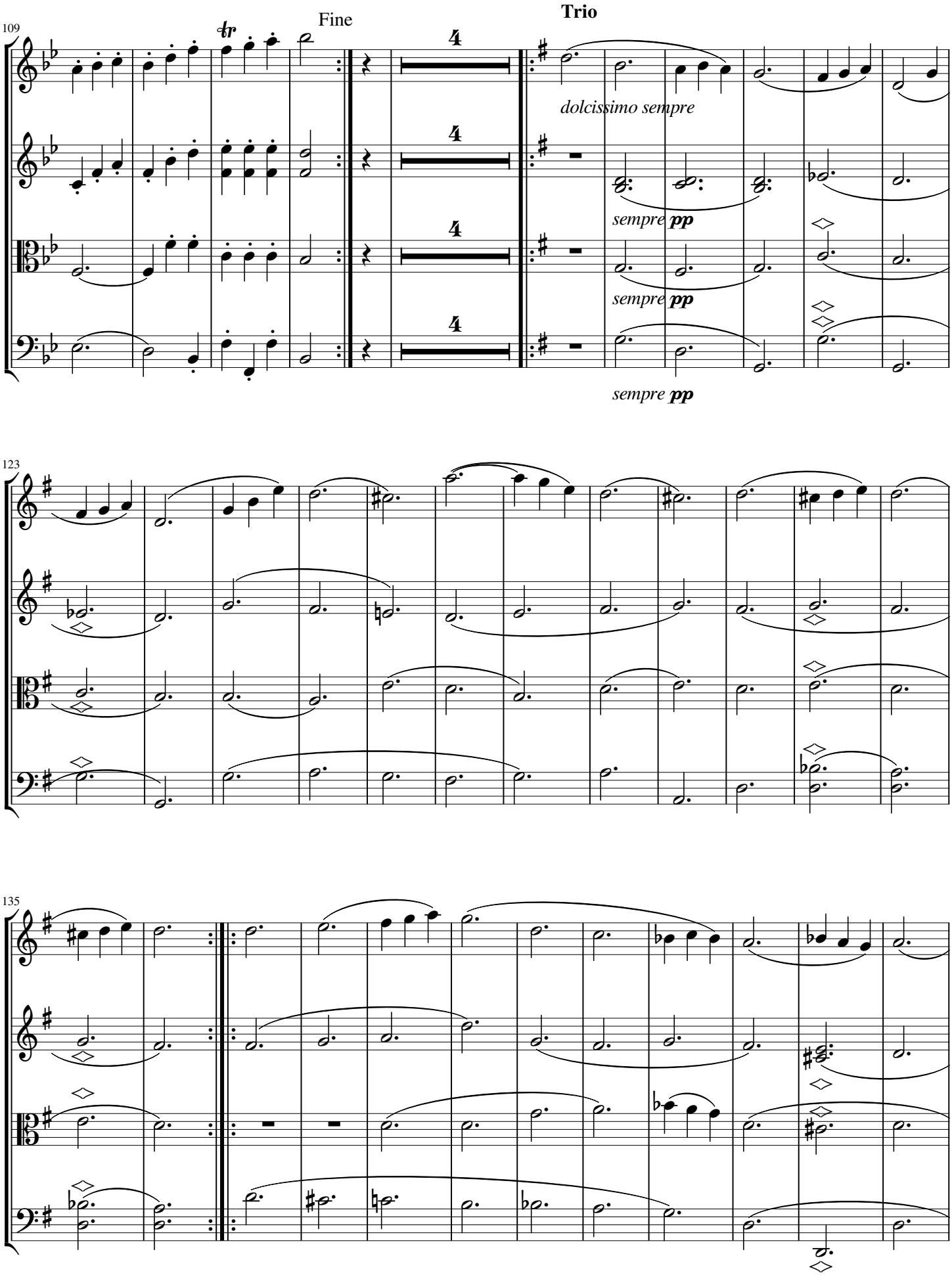

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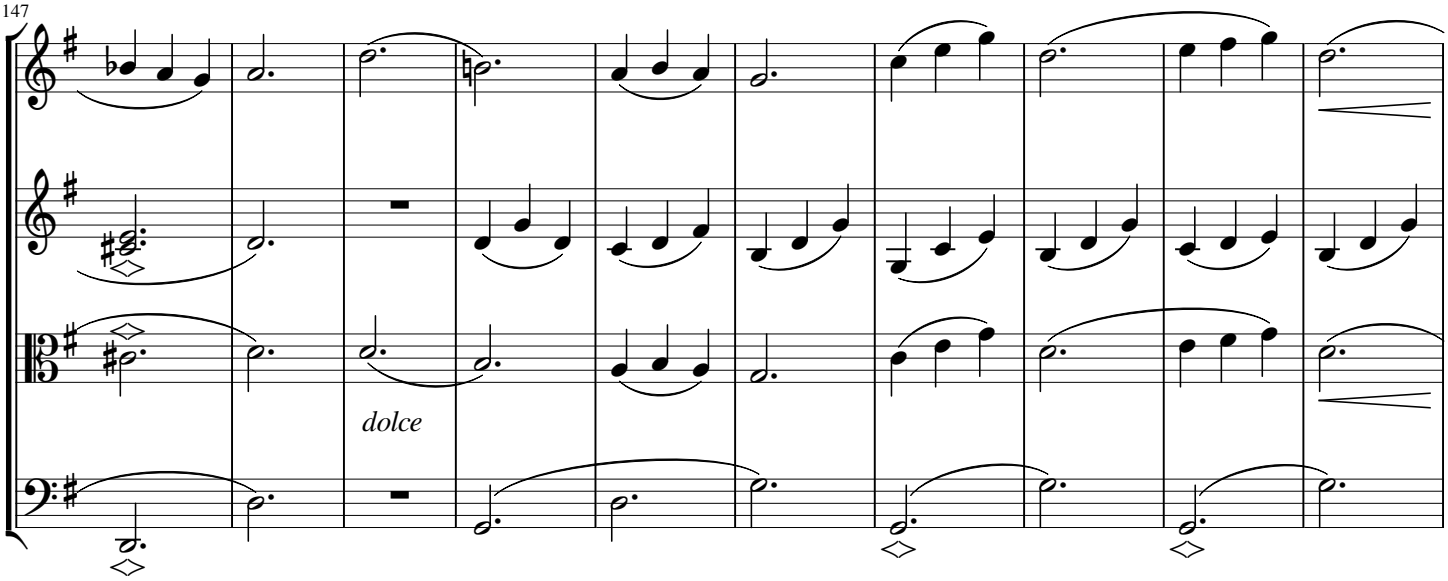

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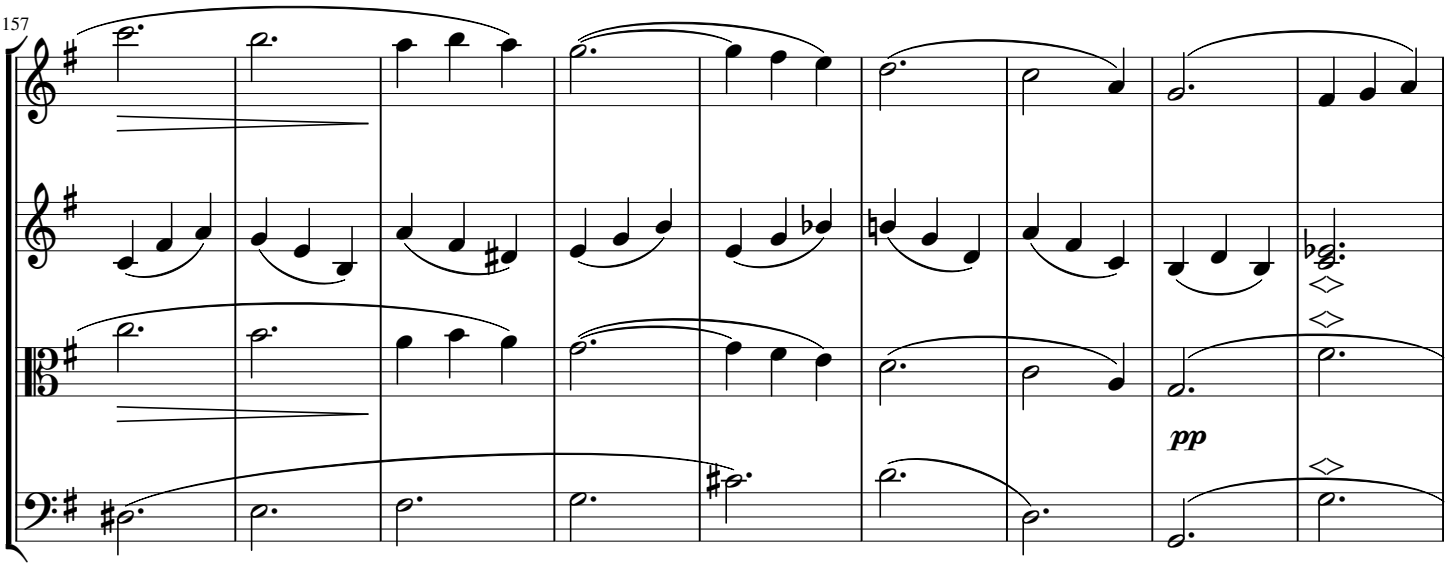

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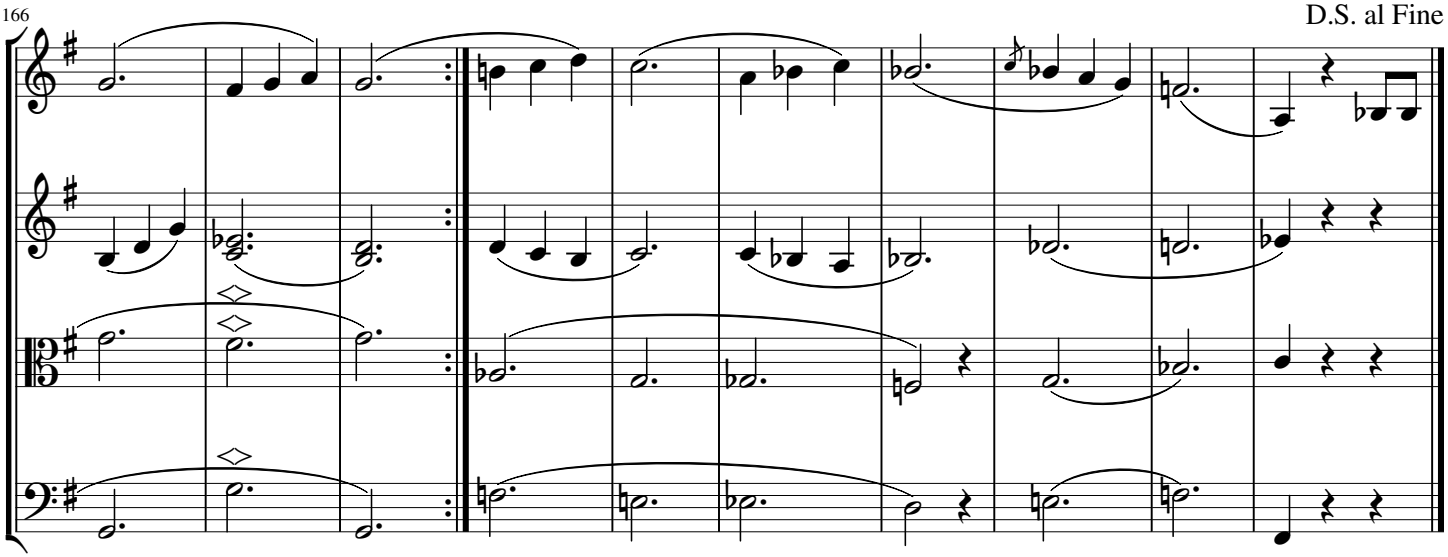
D.S. al Fine



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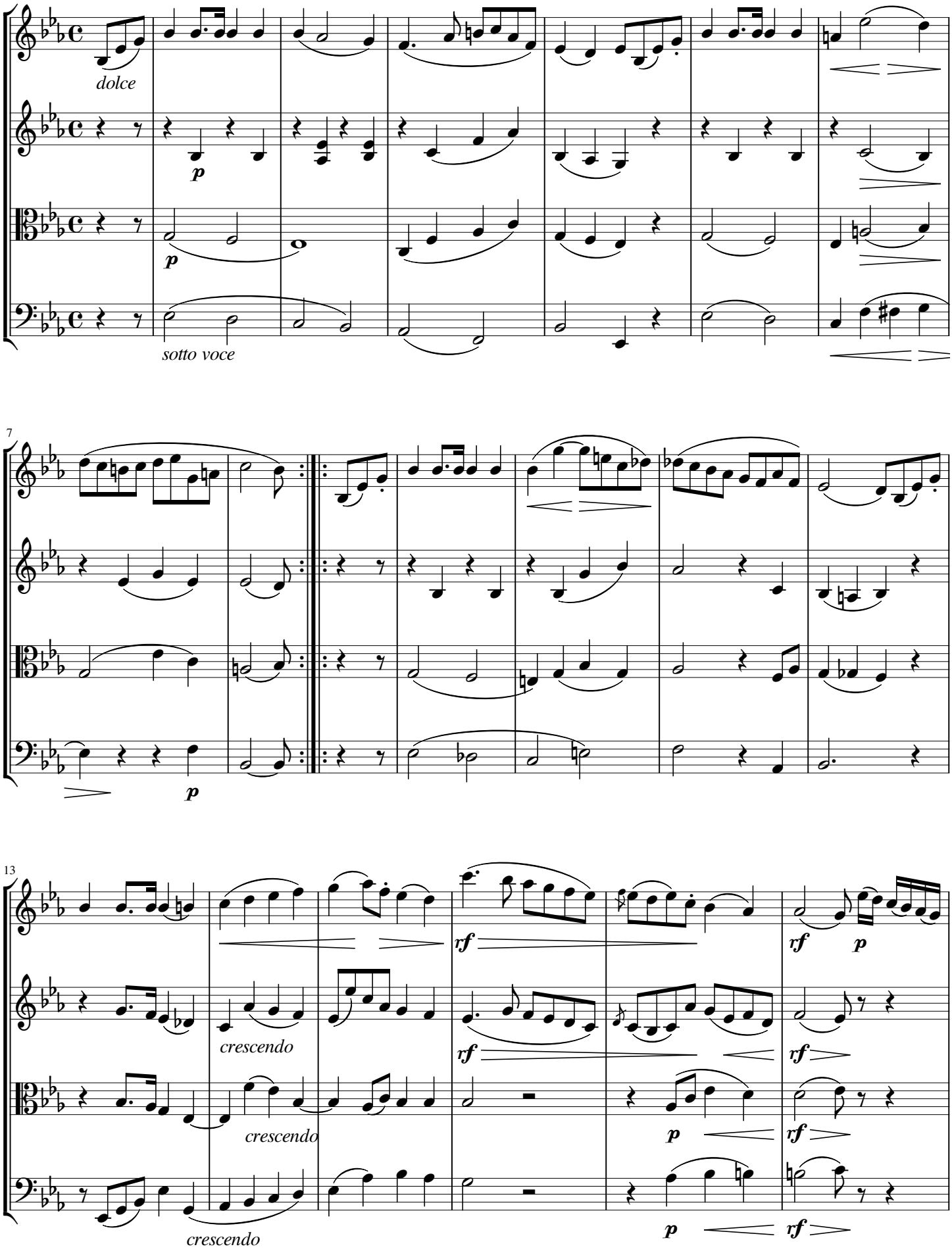
Andante **M.M. ♩ = 108**



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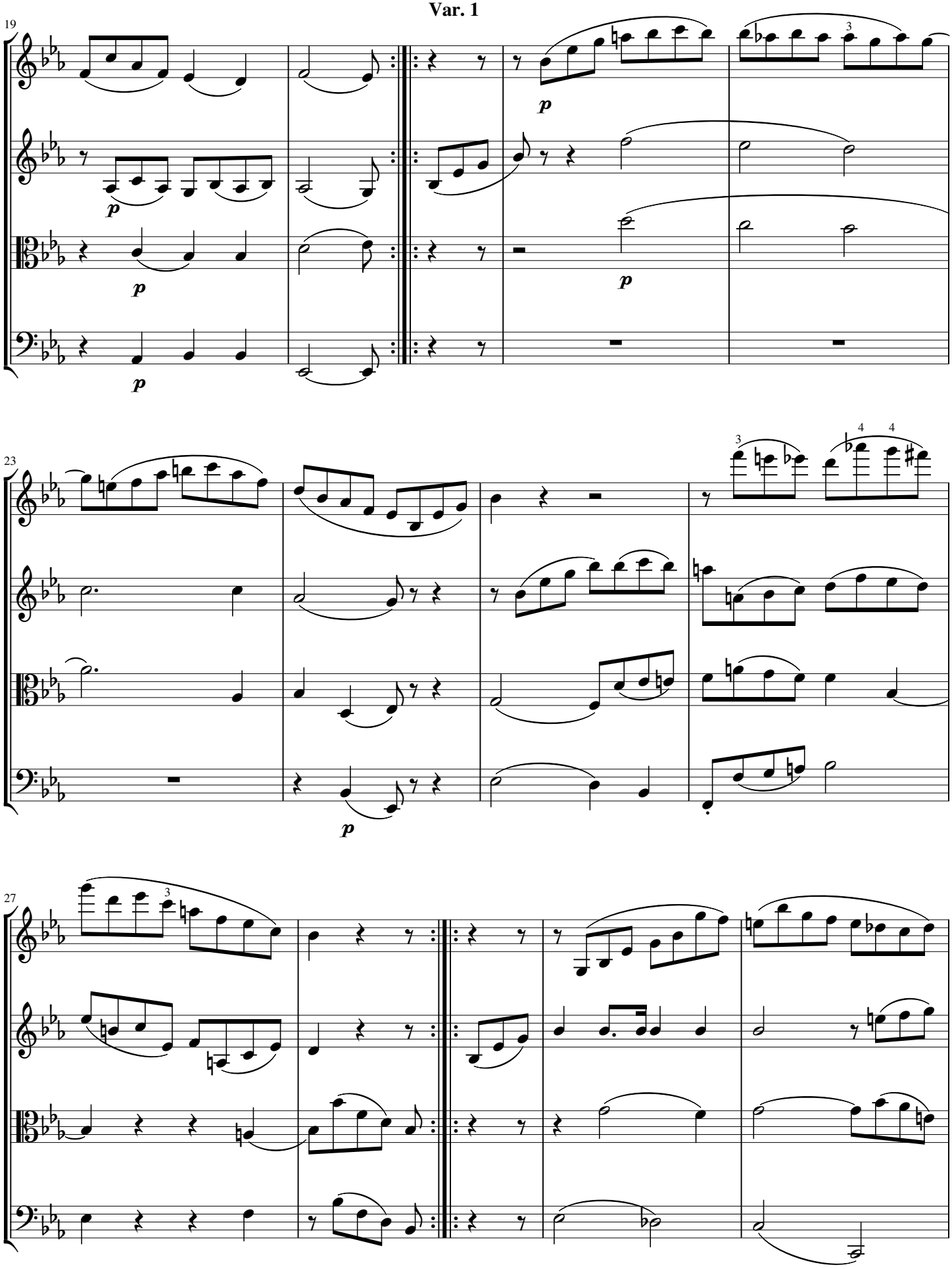

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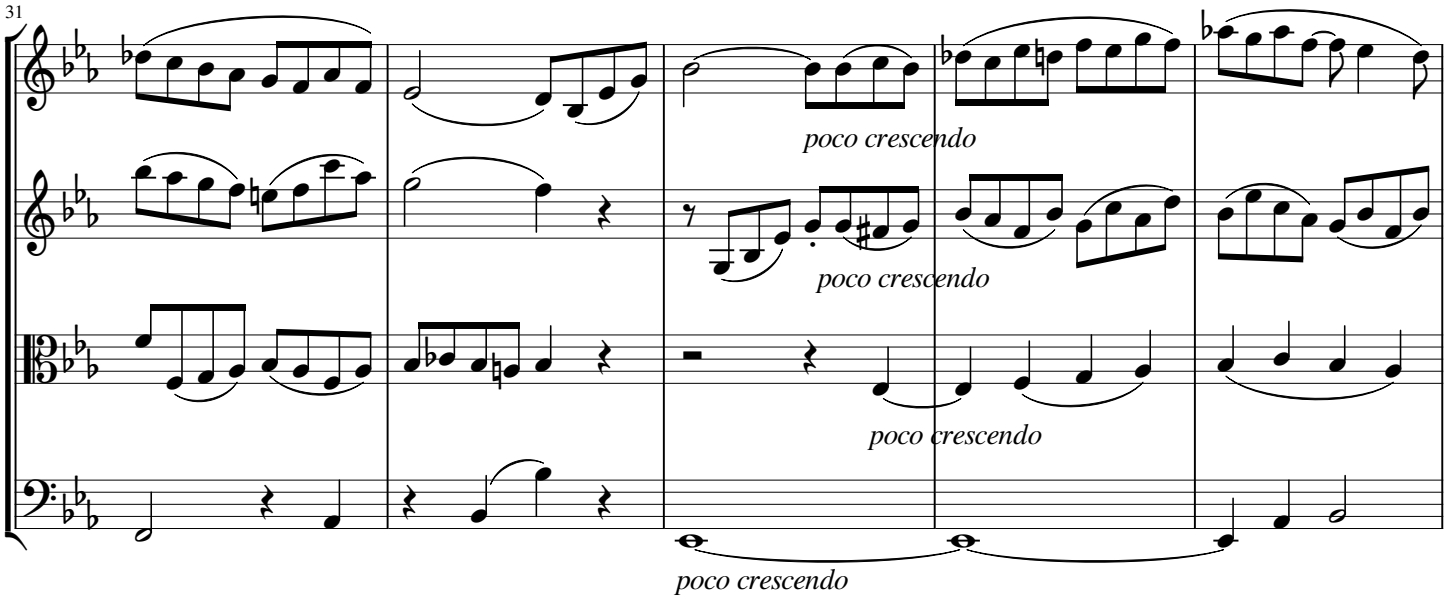

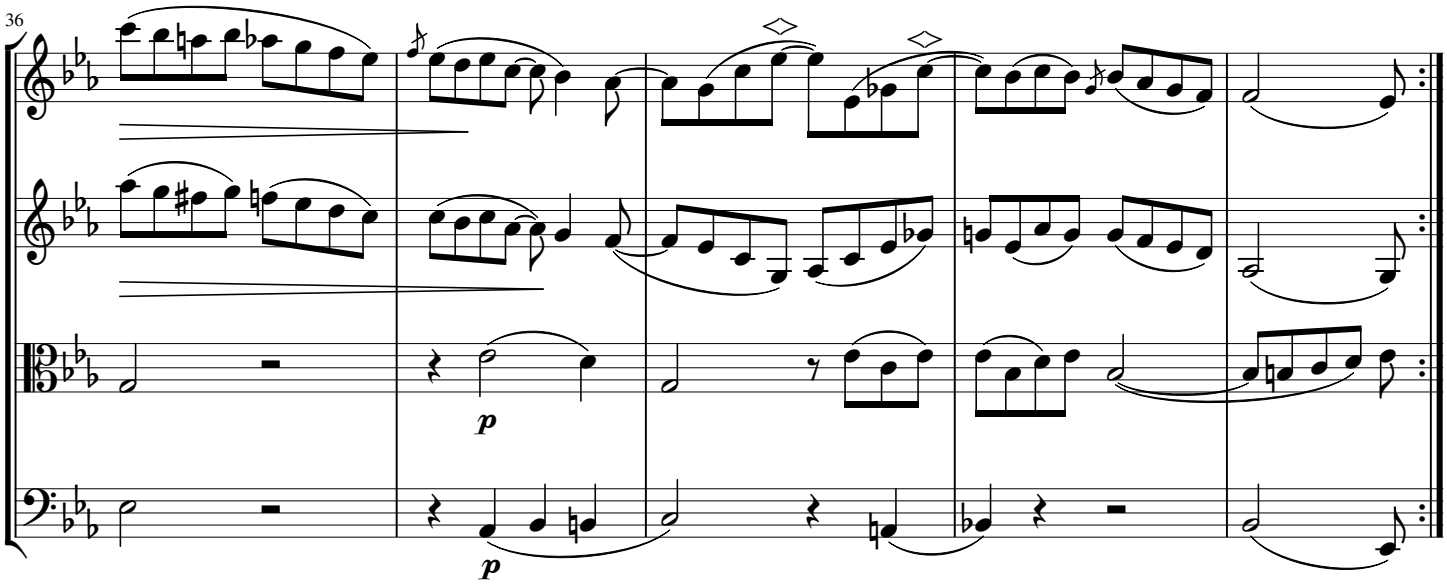

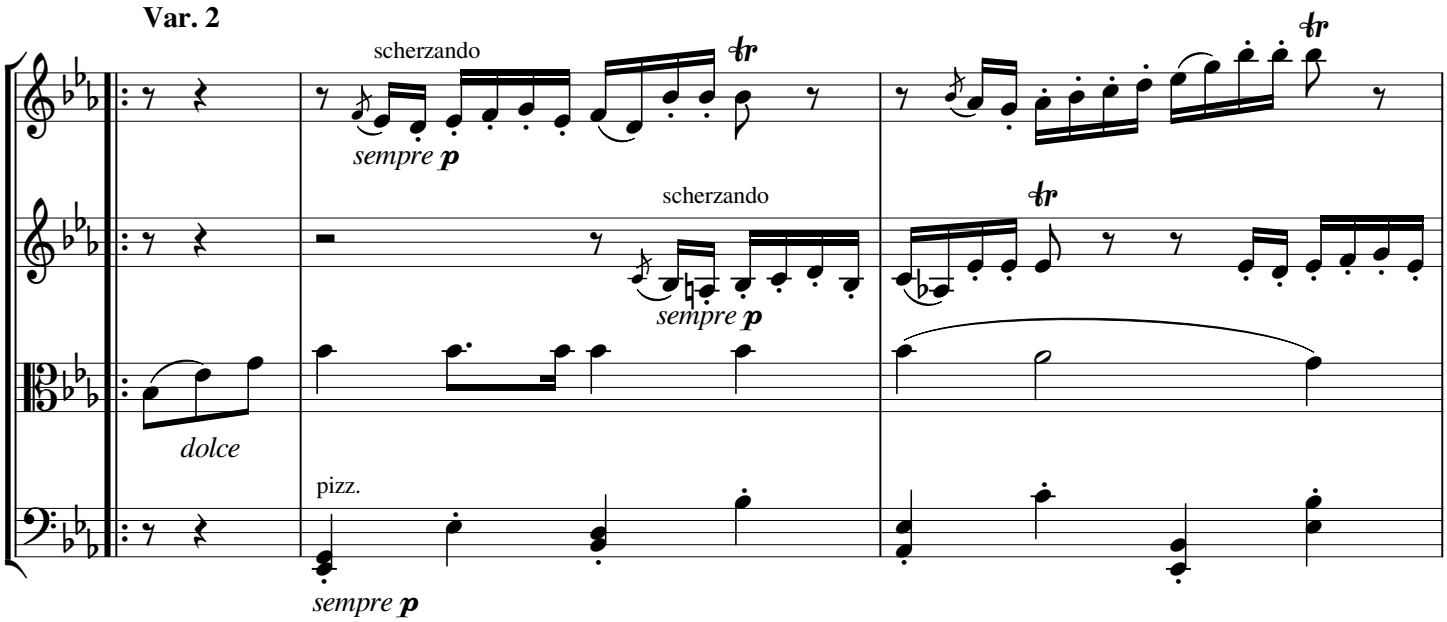

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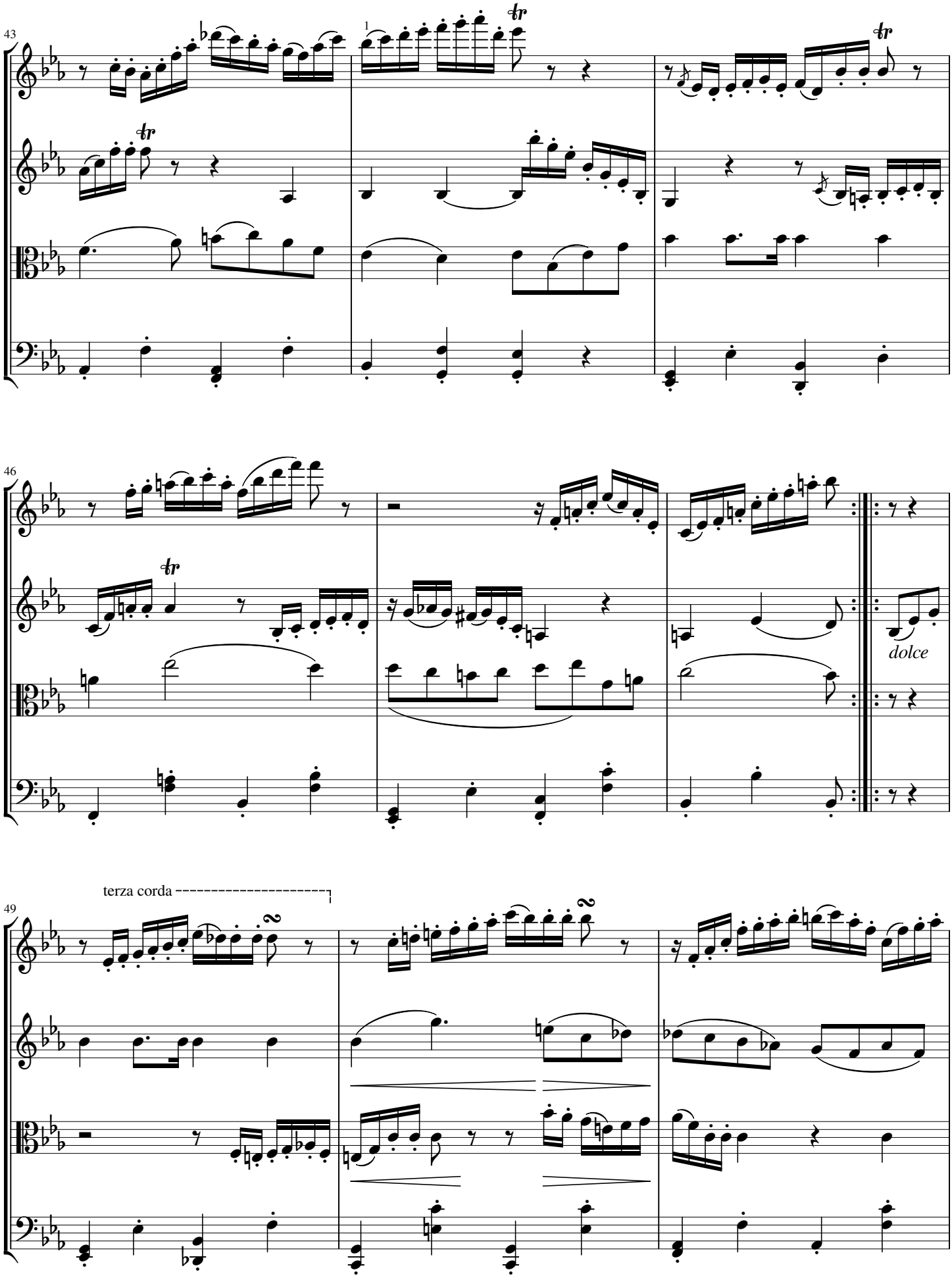

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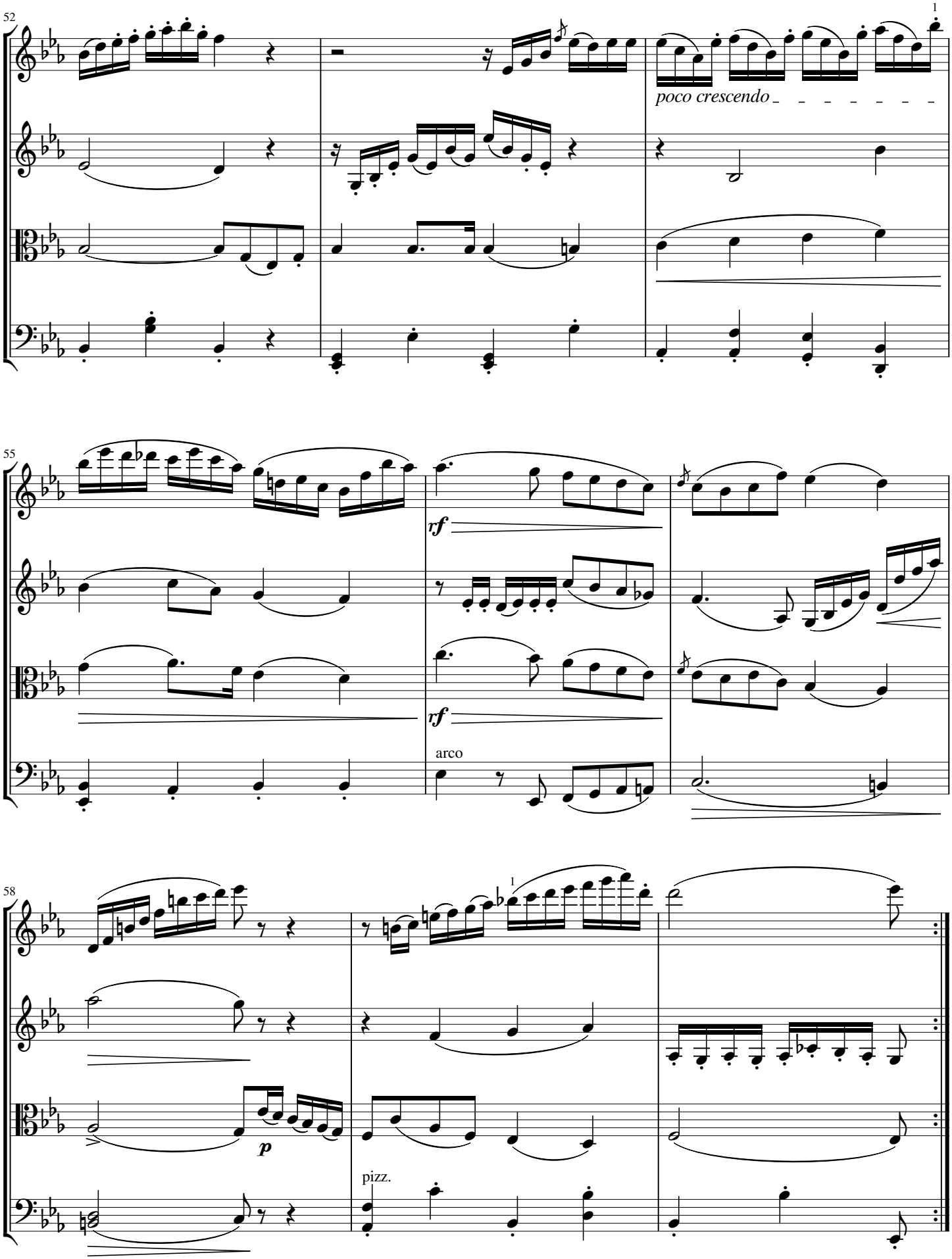

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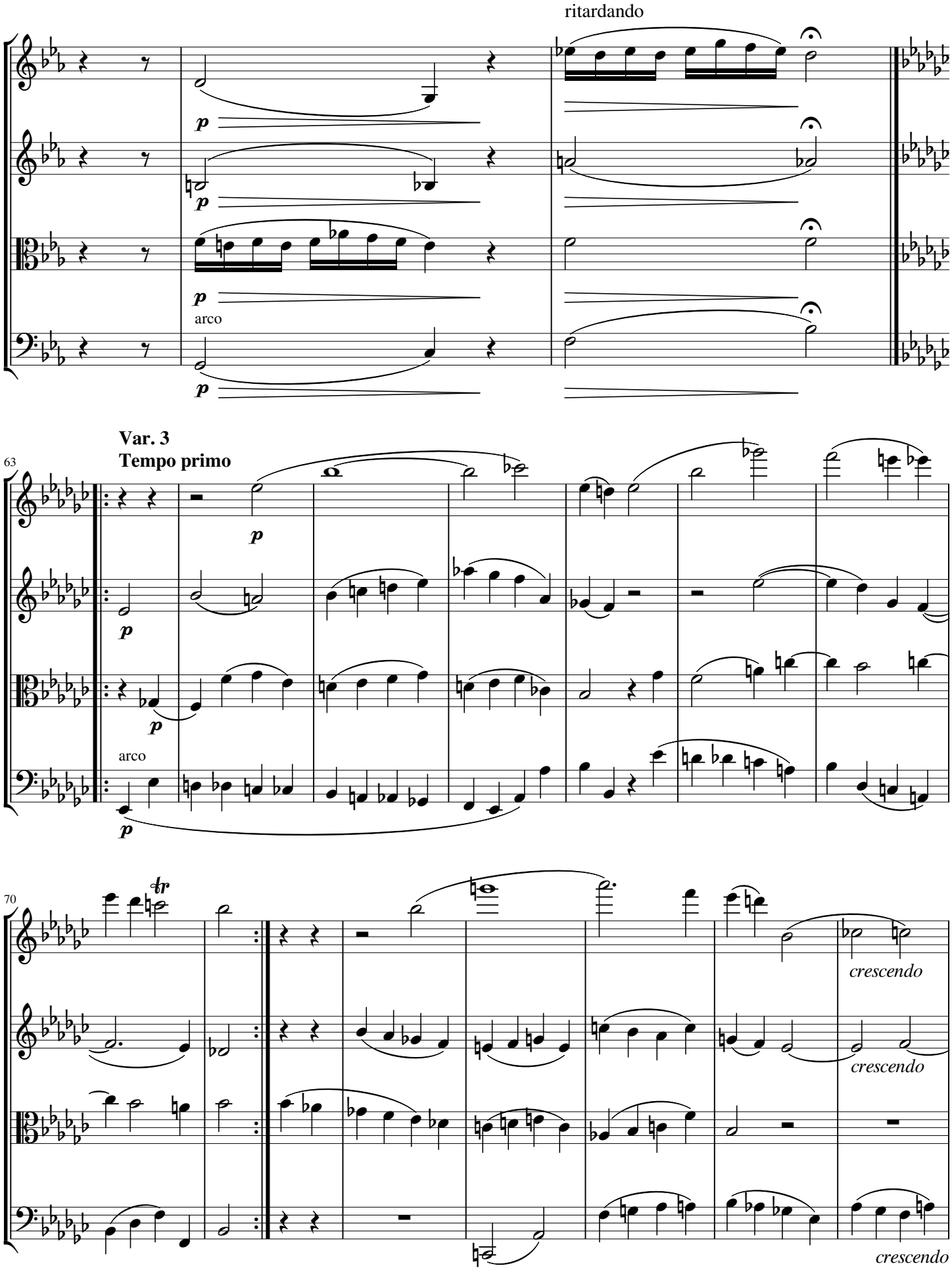

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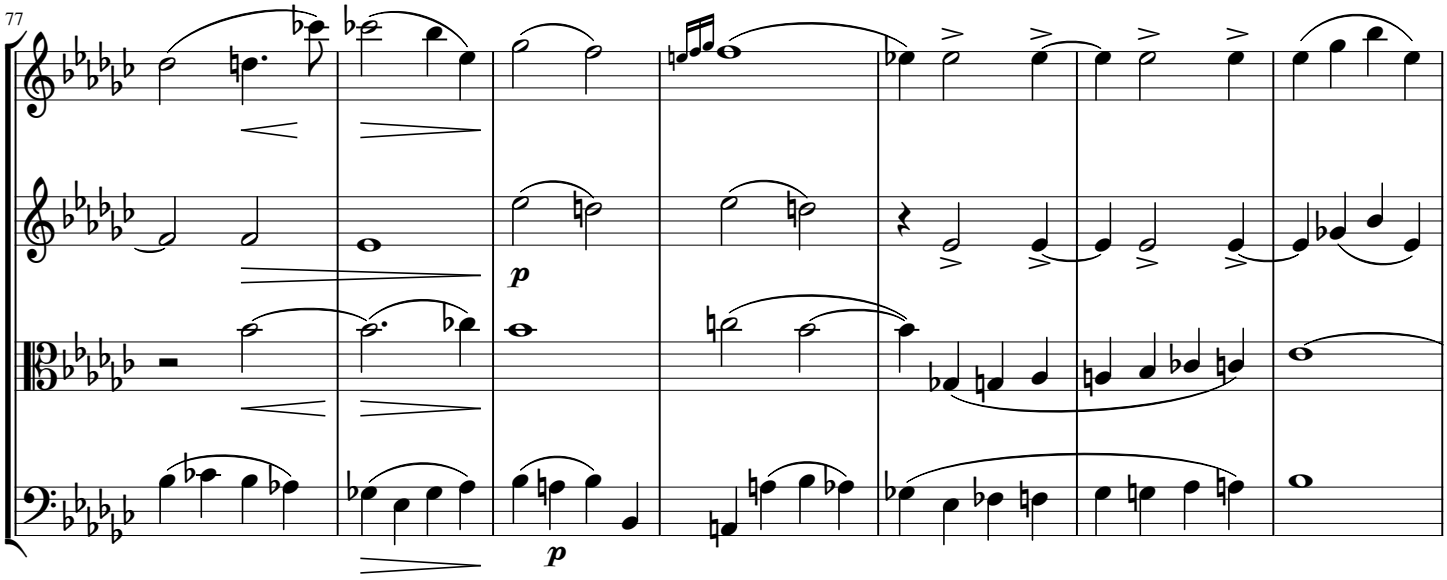

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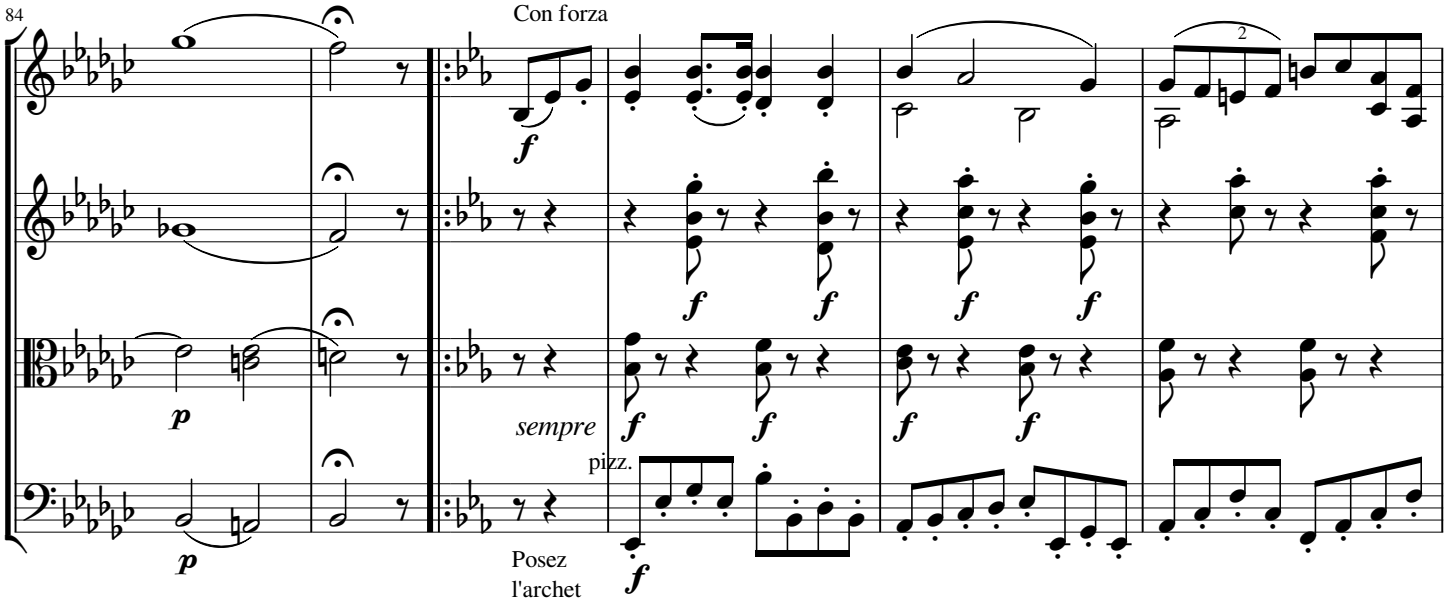
Con forza



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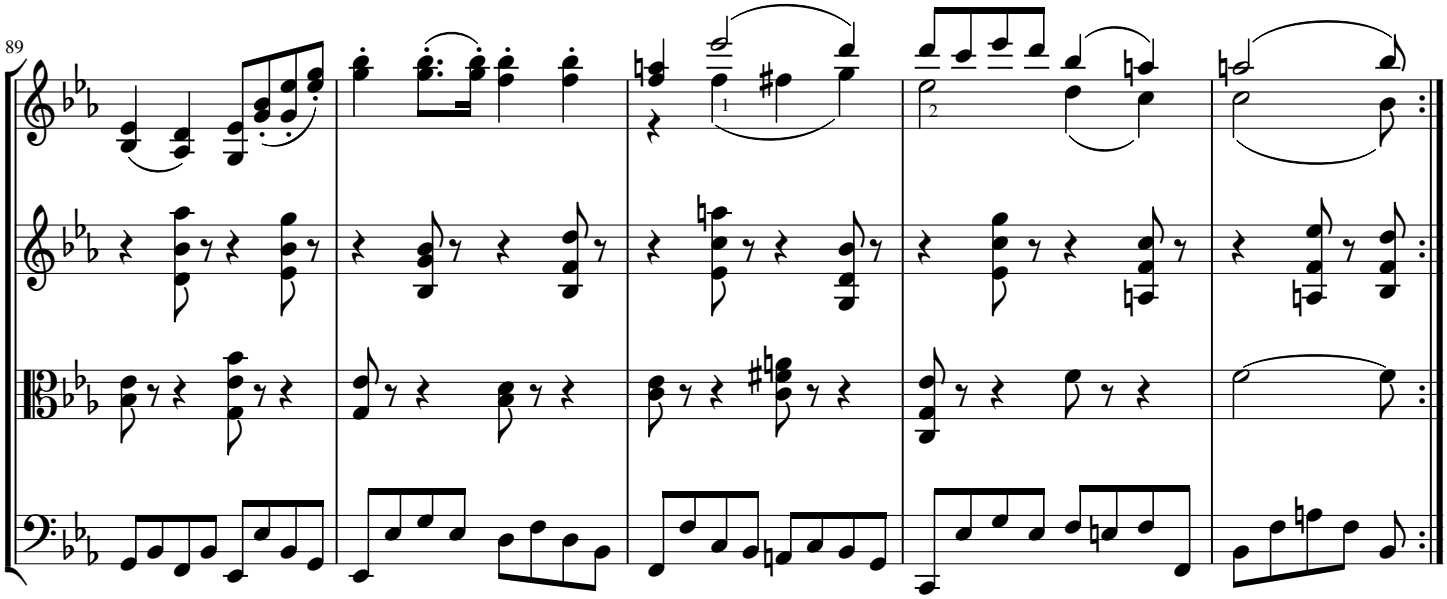

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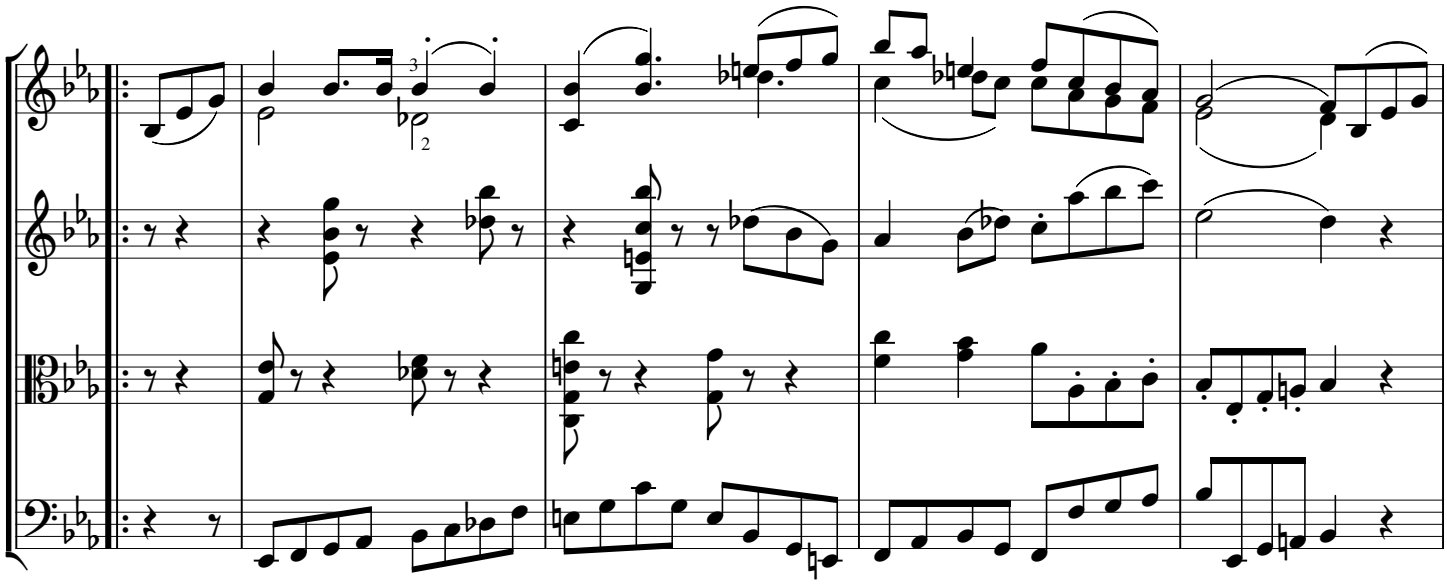

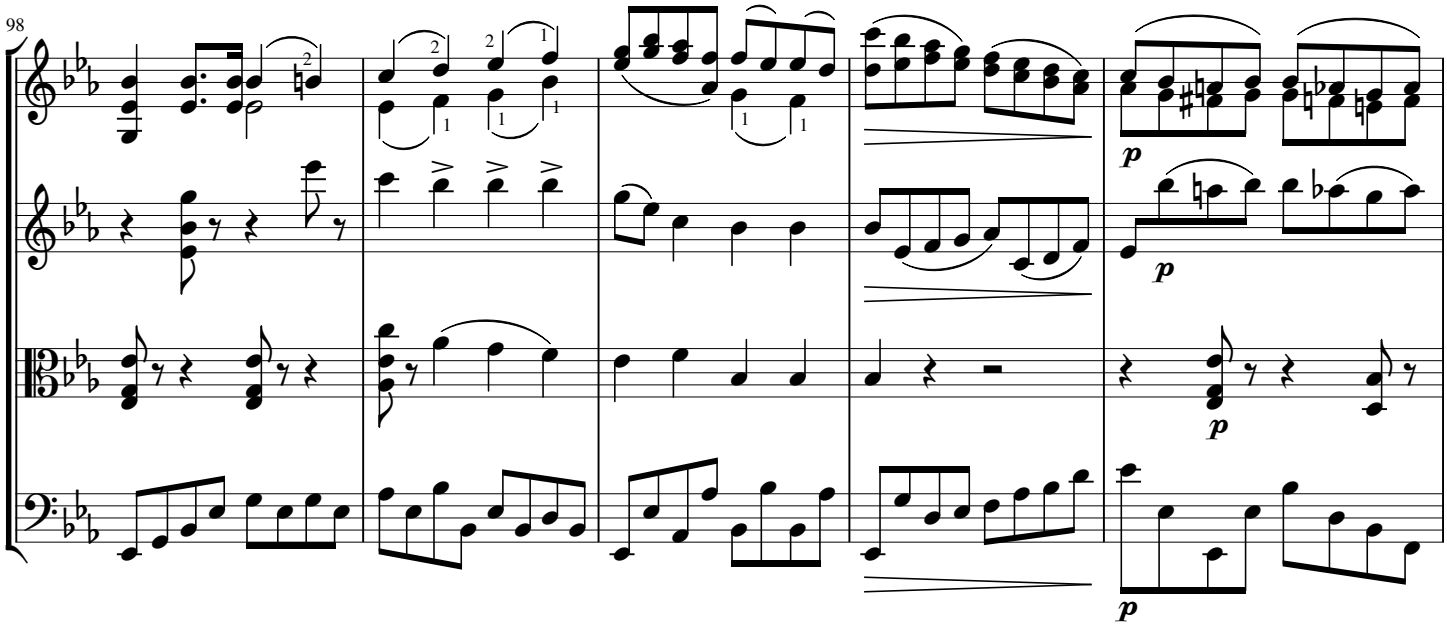

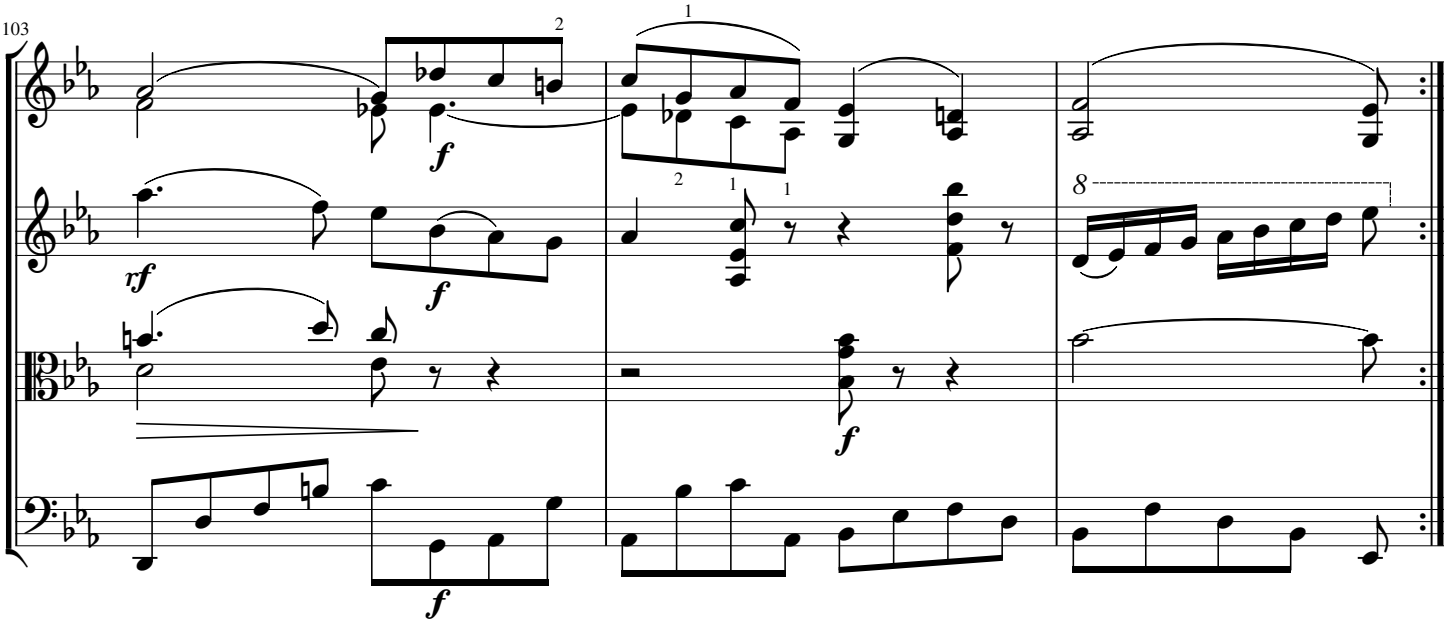

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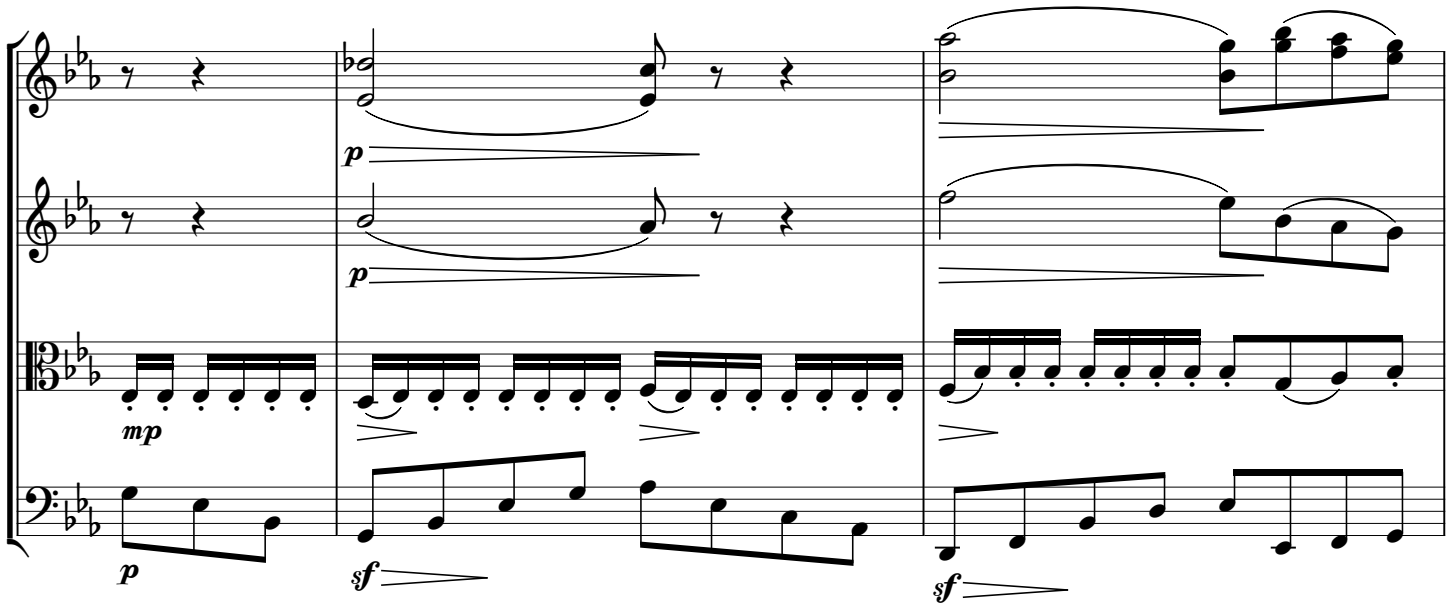

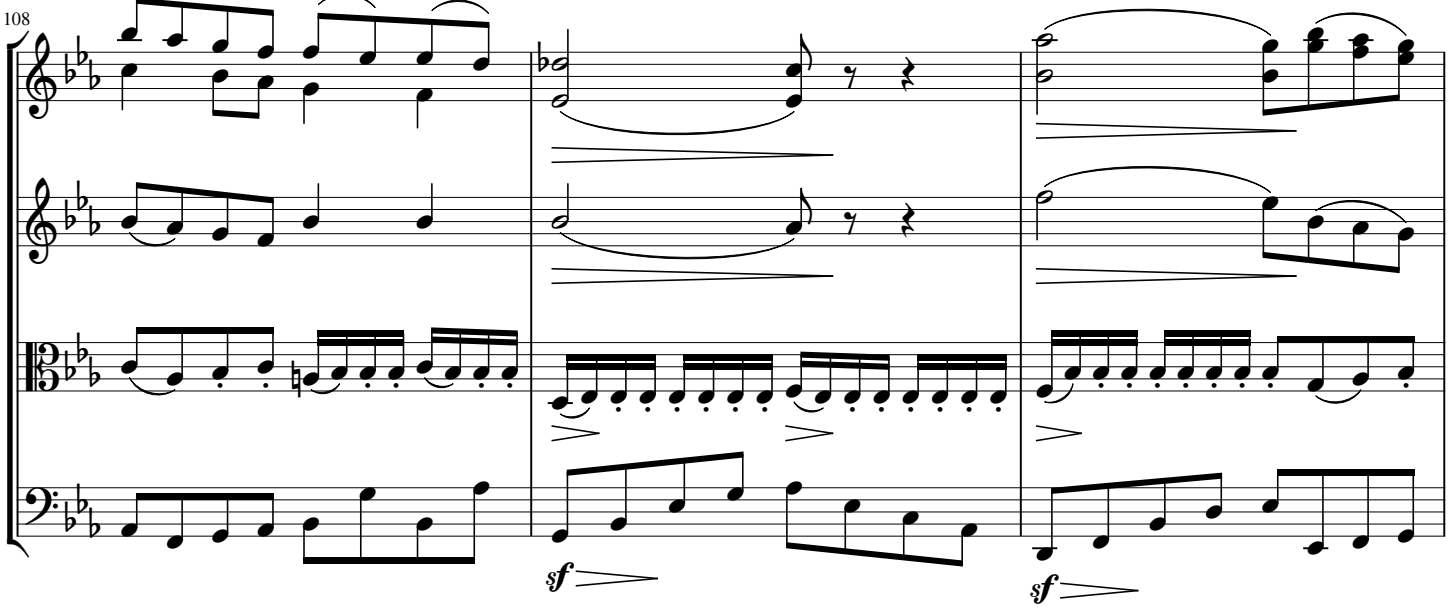

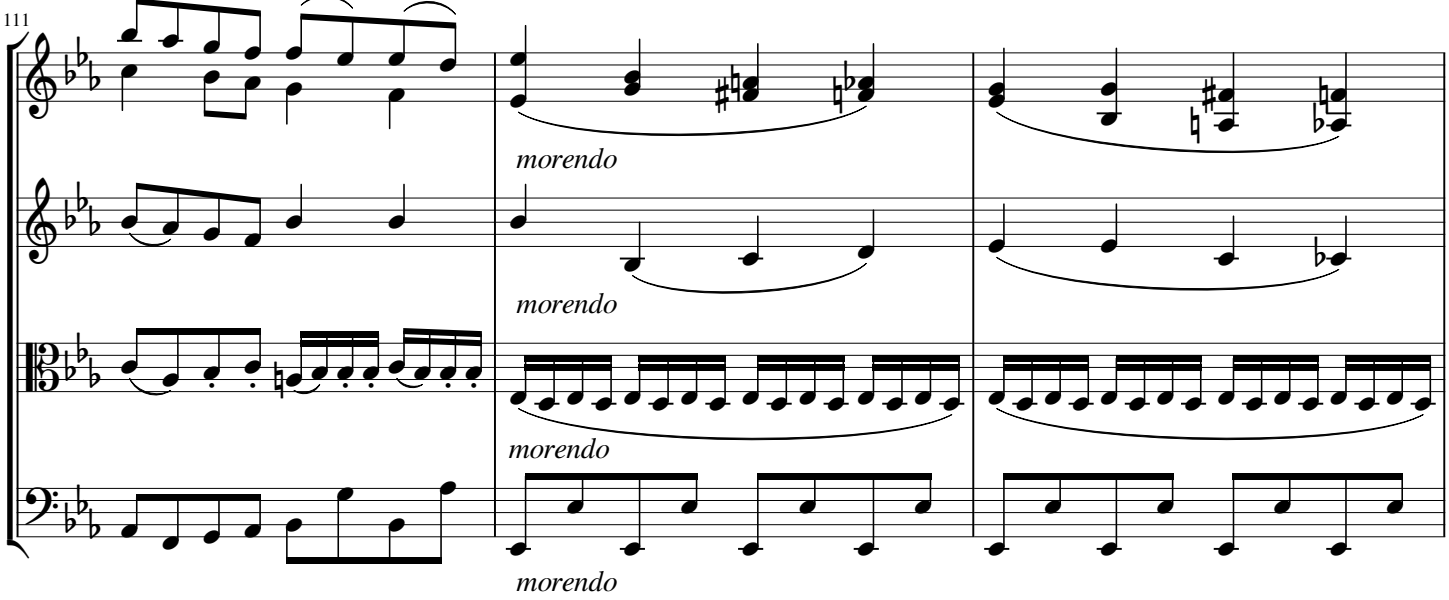

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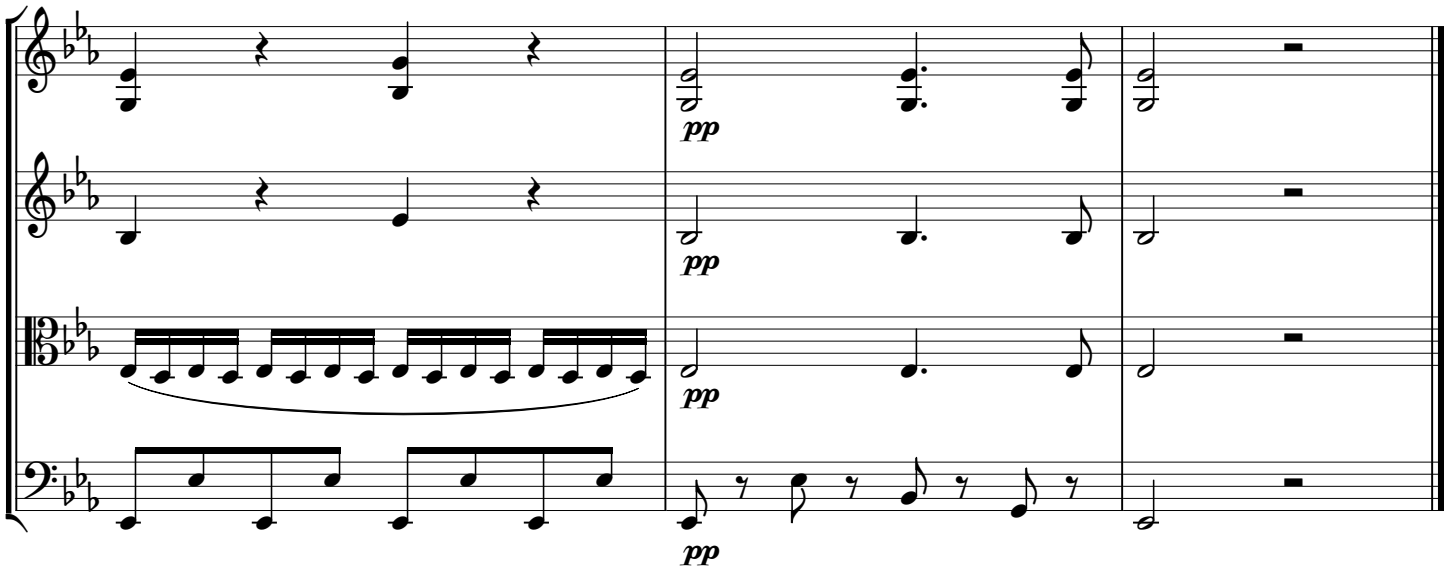

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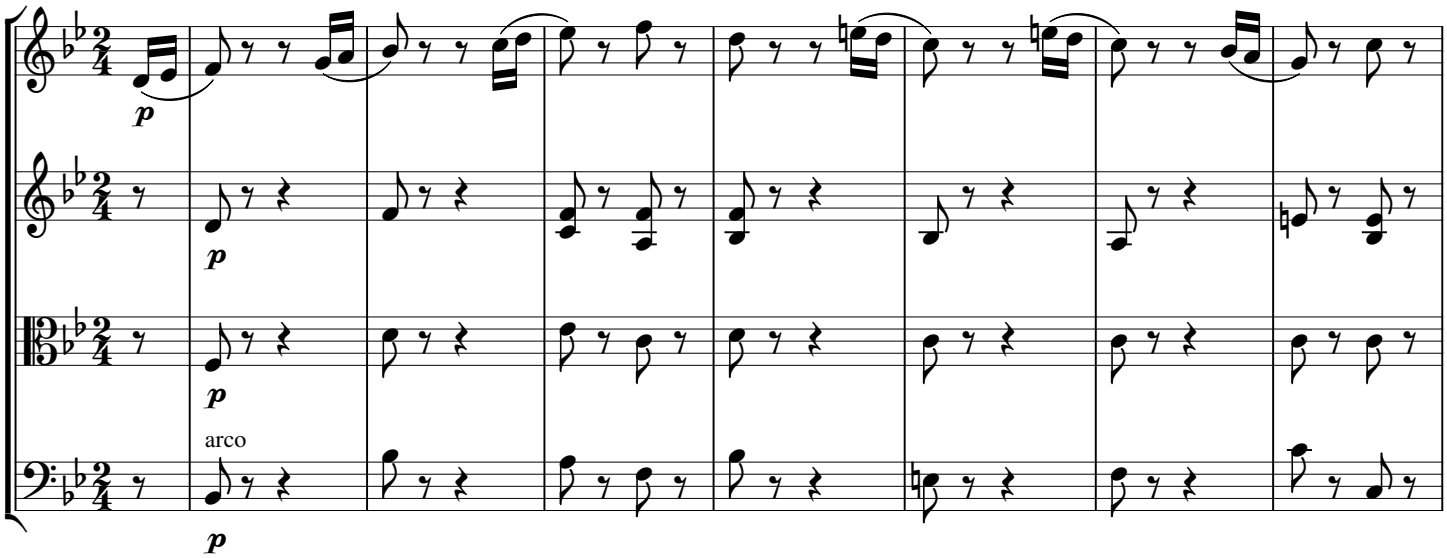
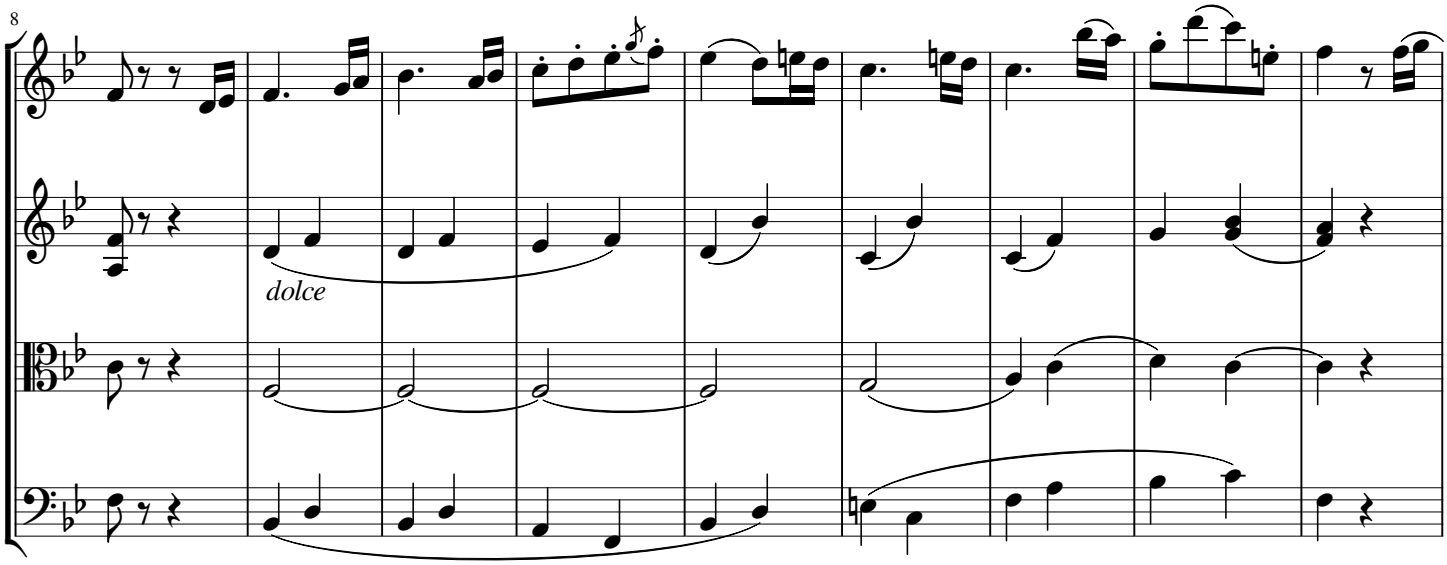
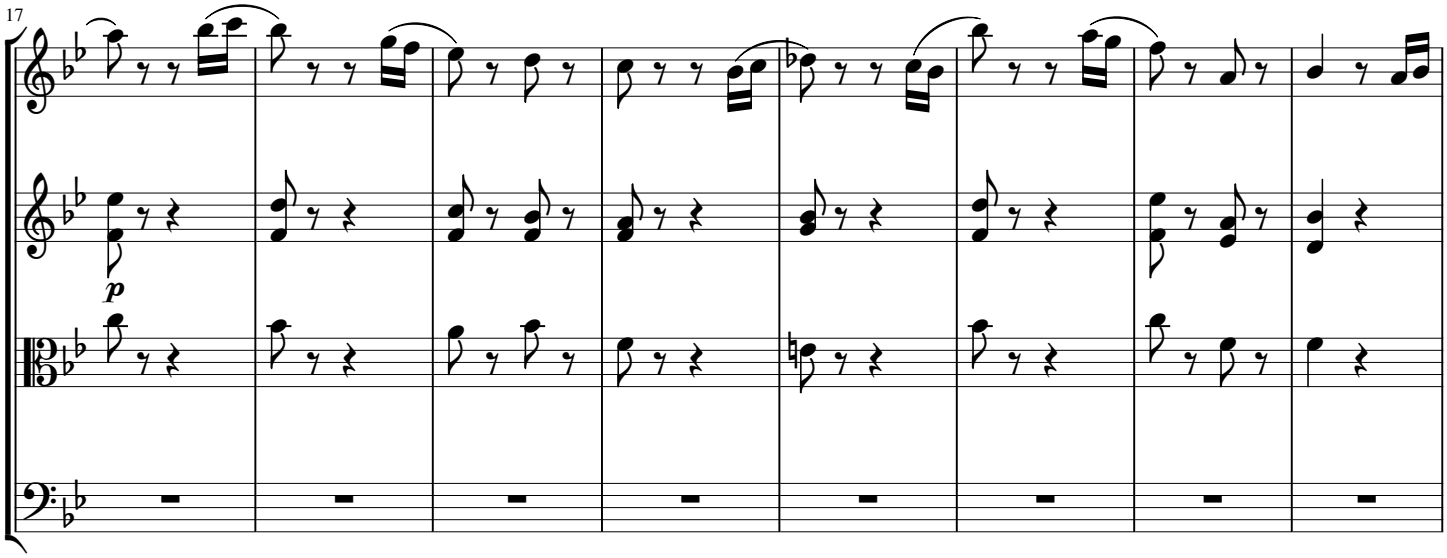
FINALE. Allegro M.M. ♩ = 88







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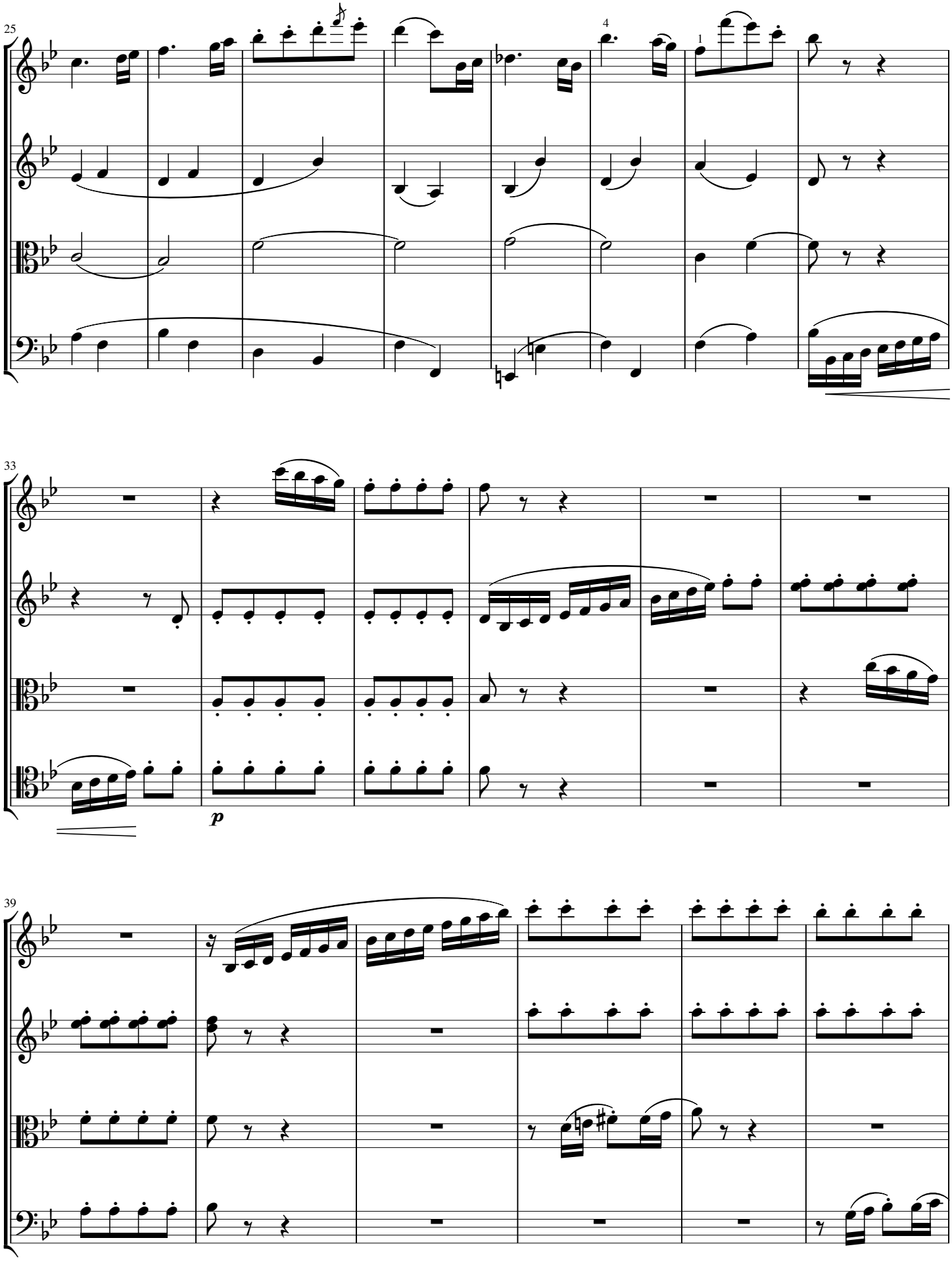

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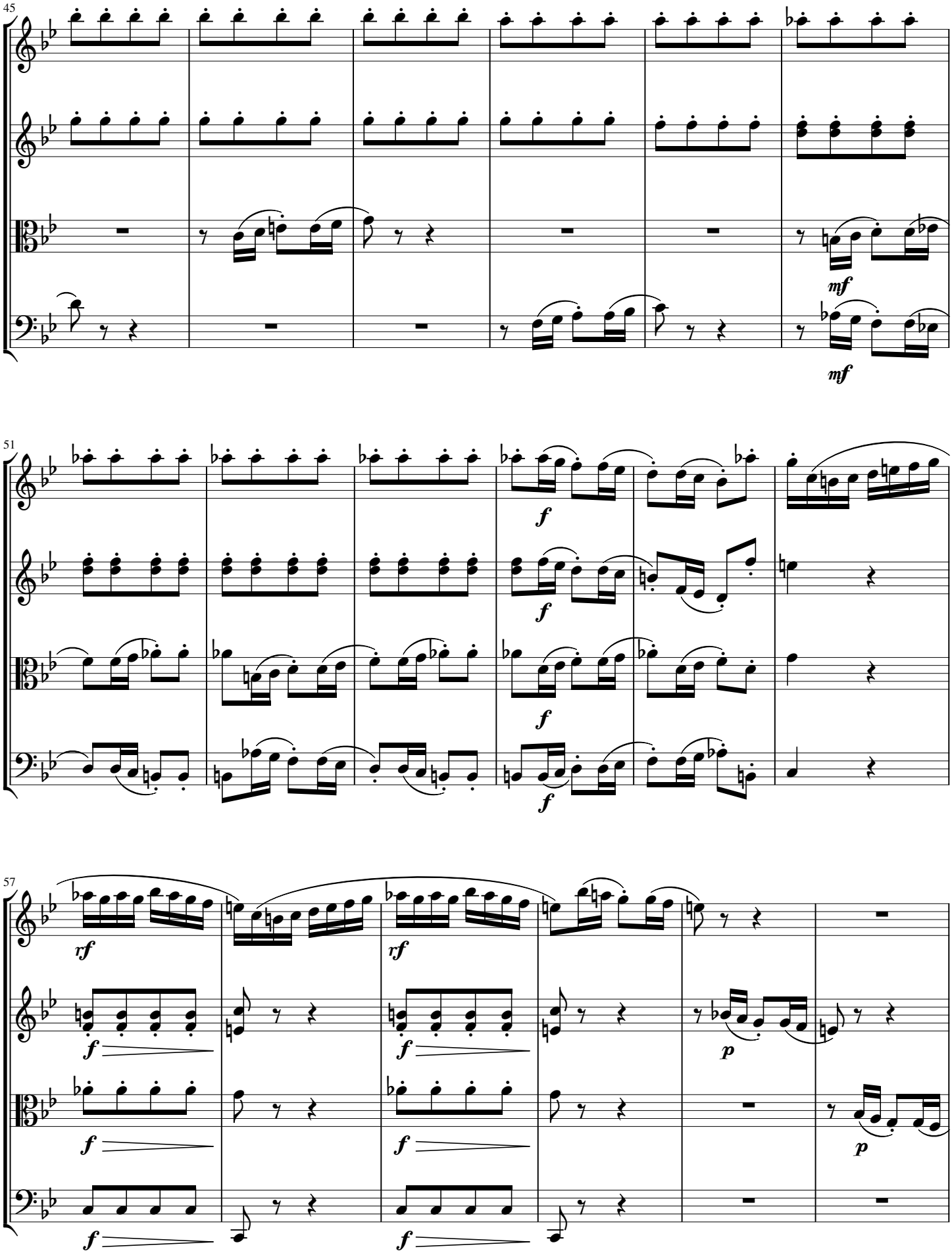

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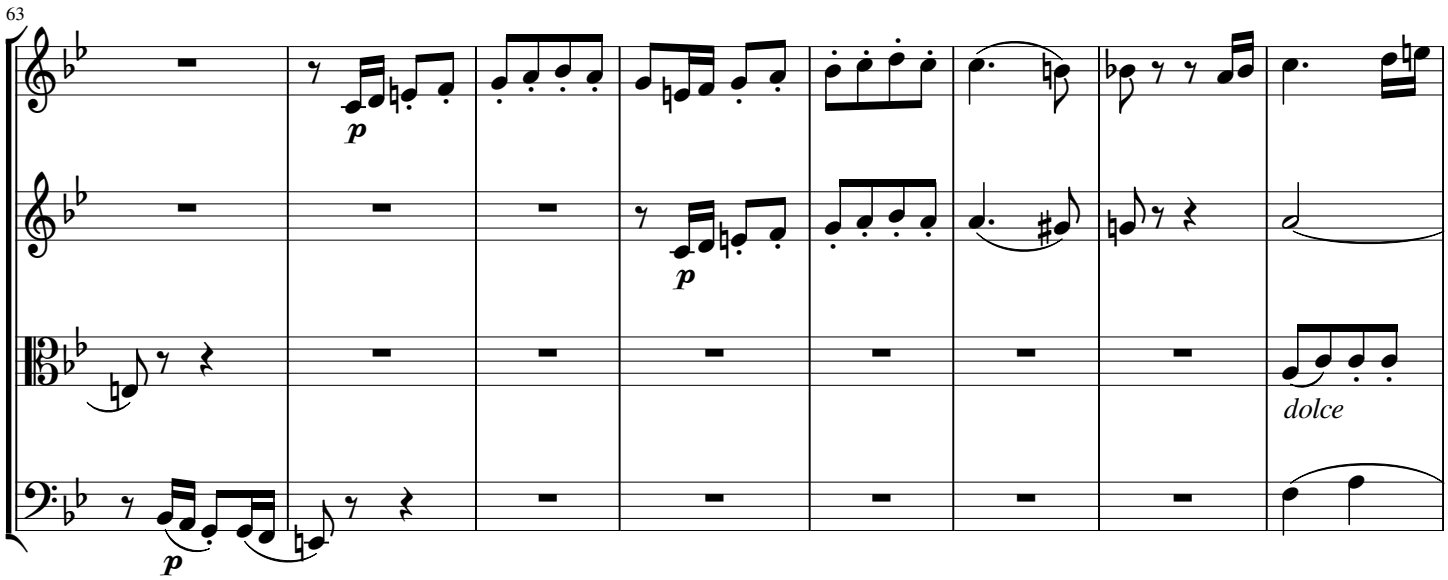

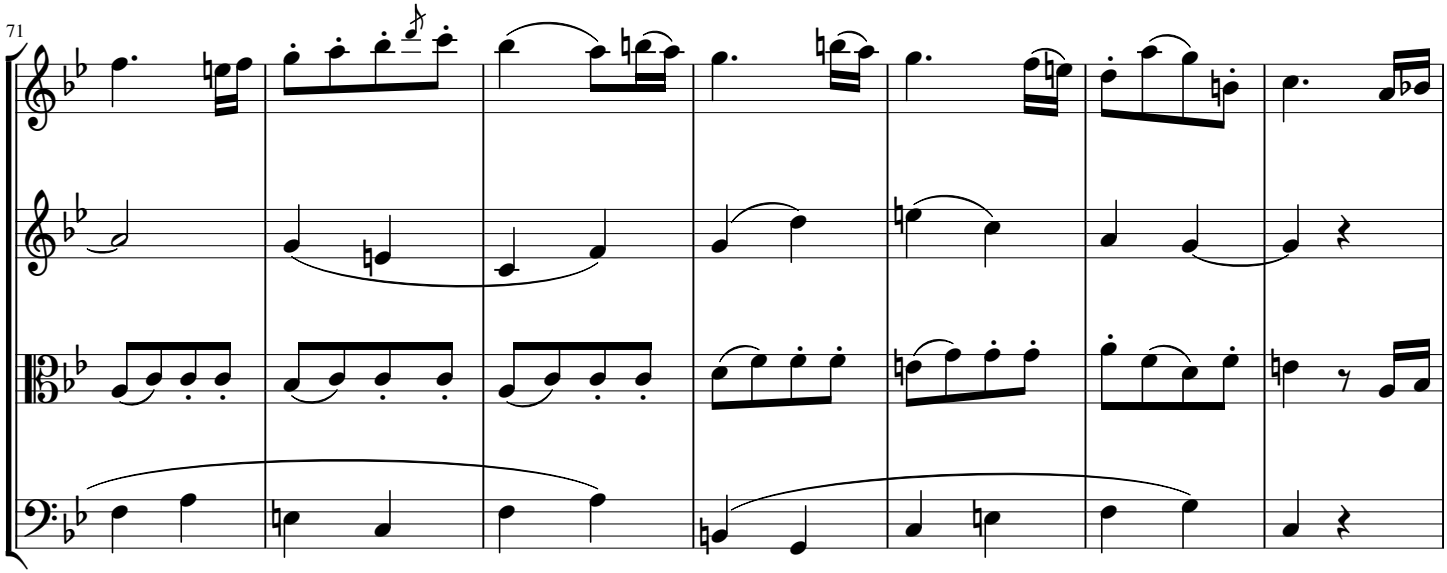

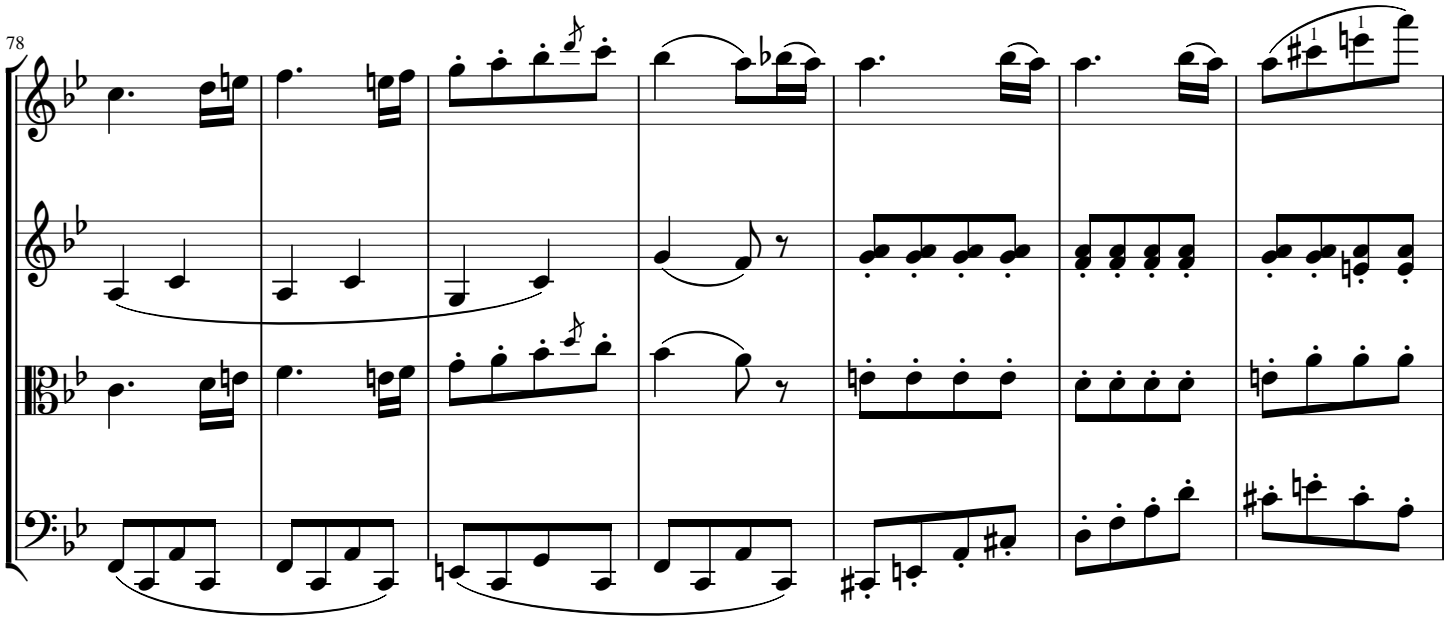

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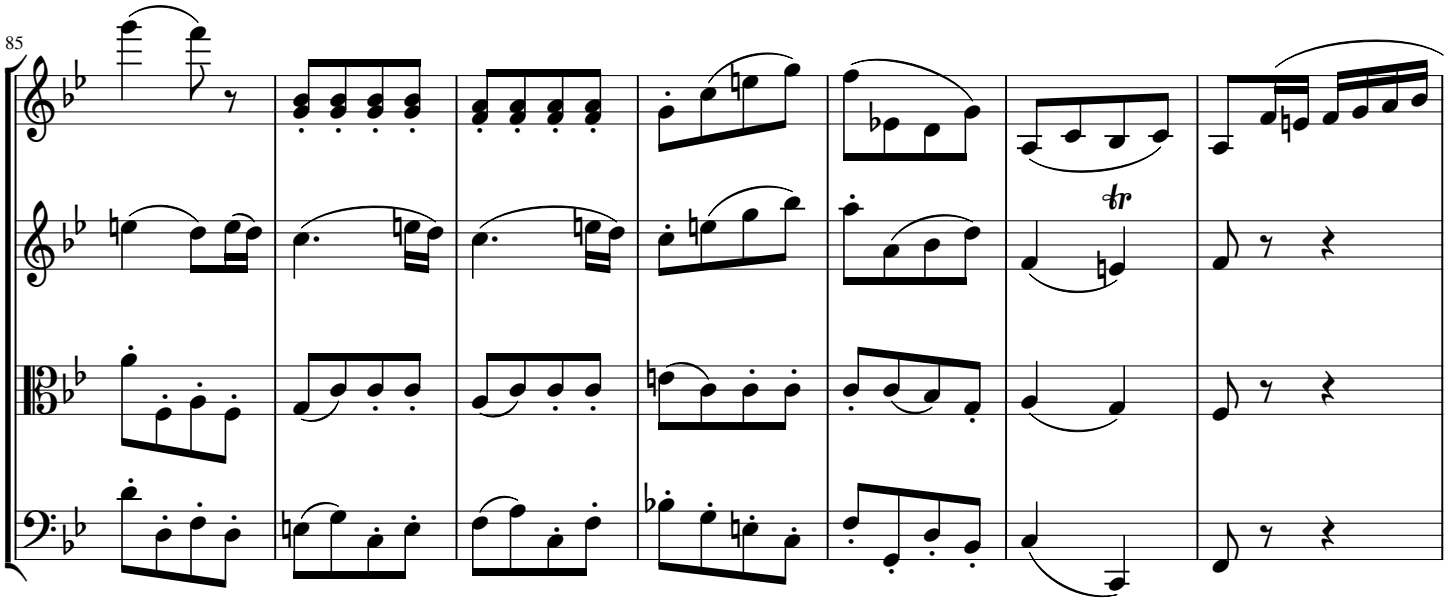

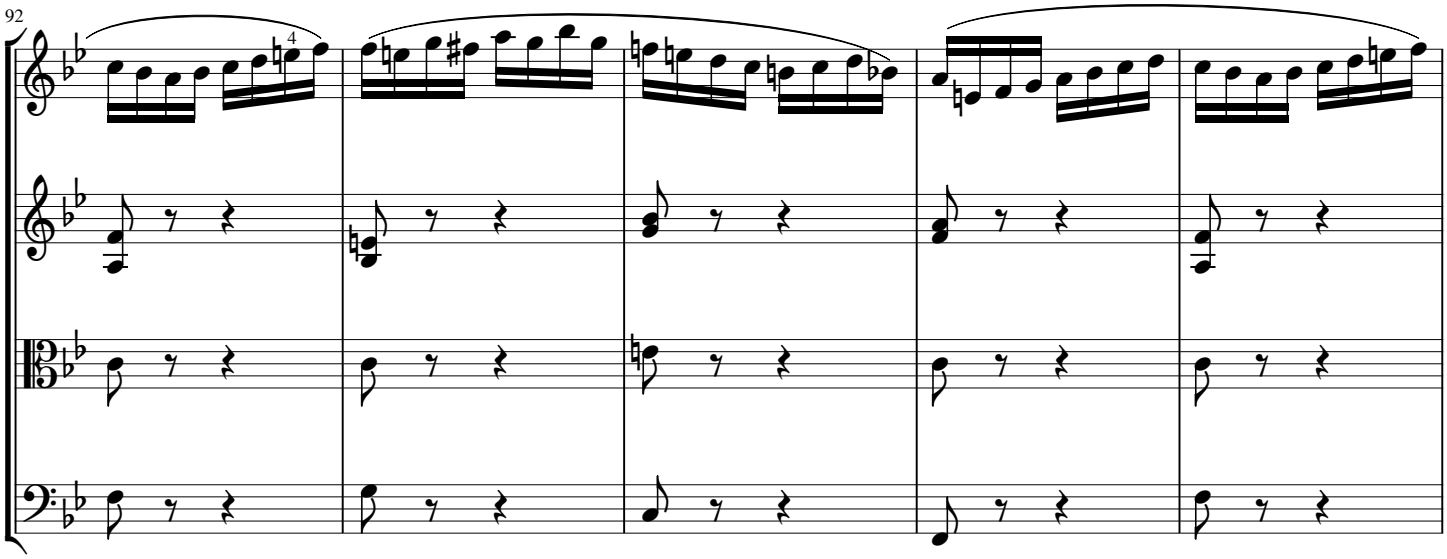

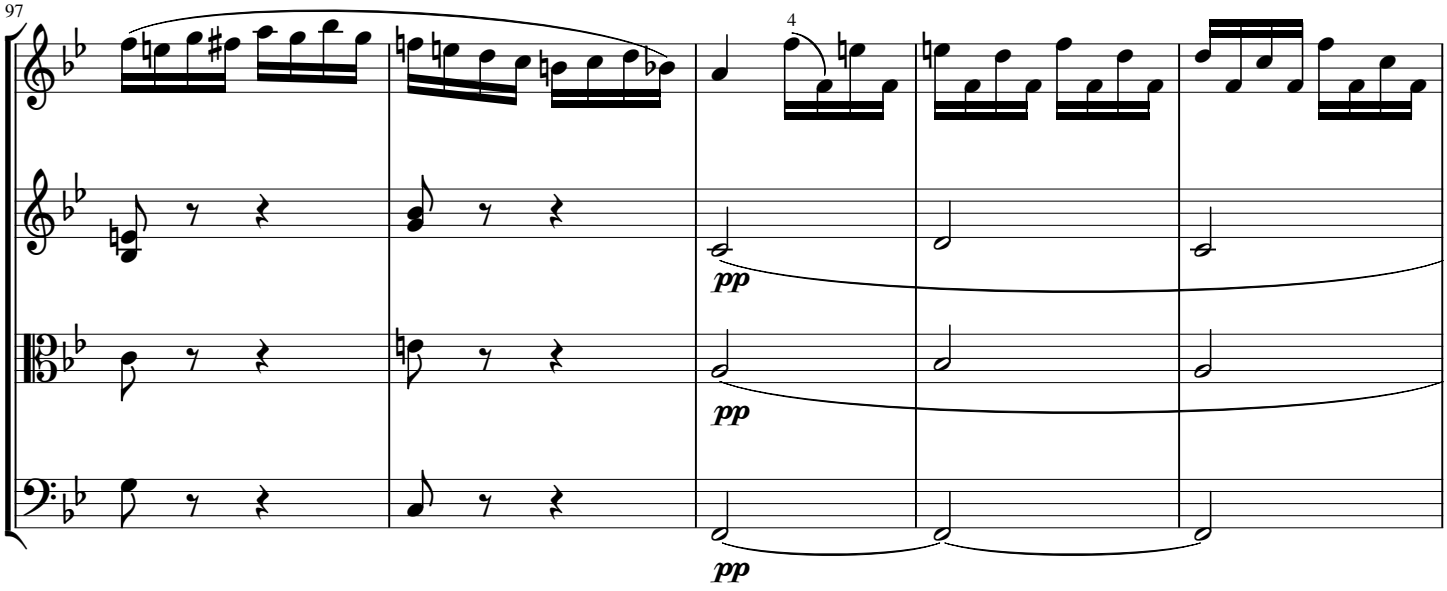

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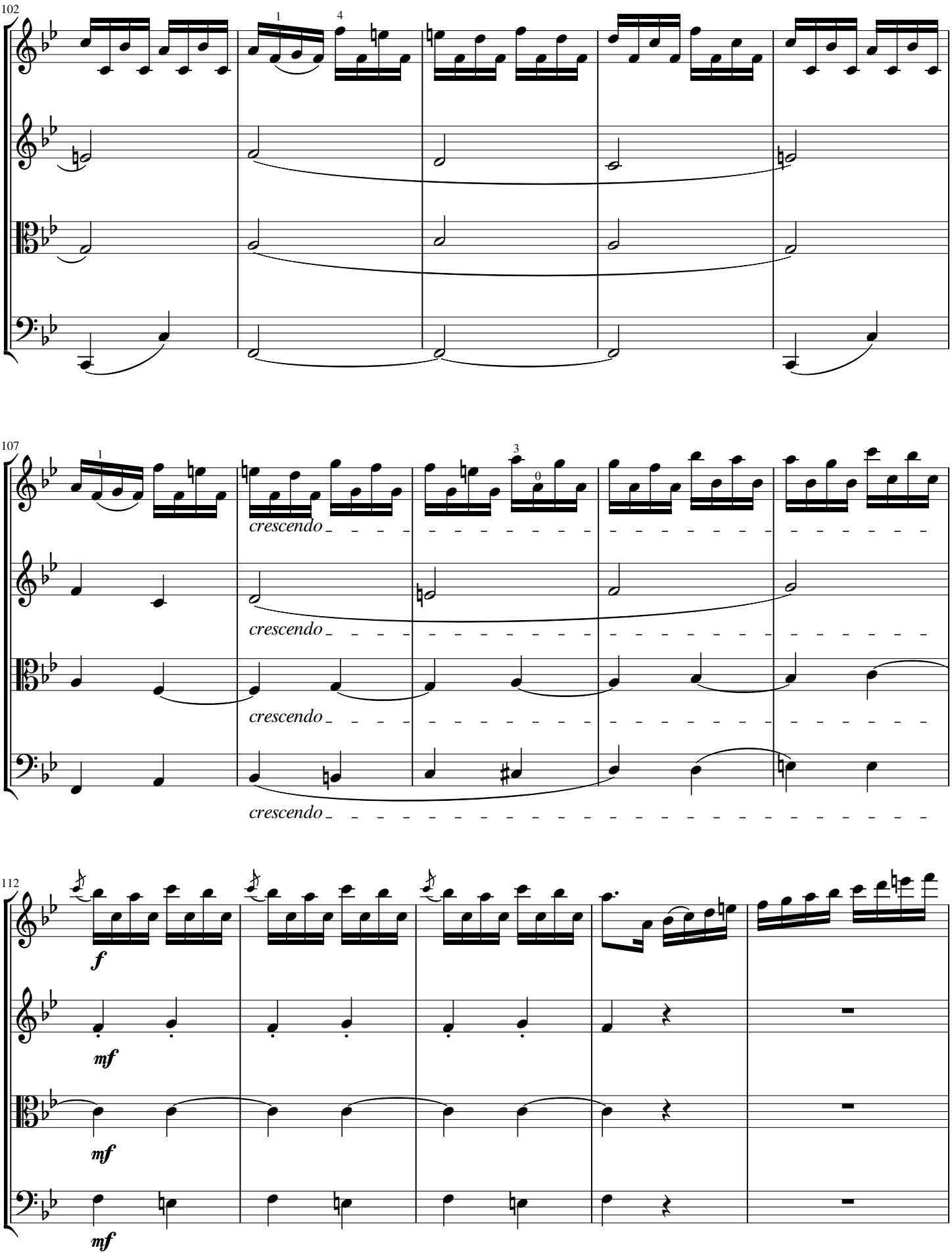

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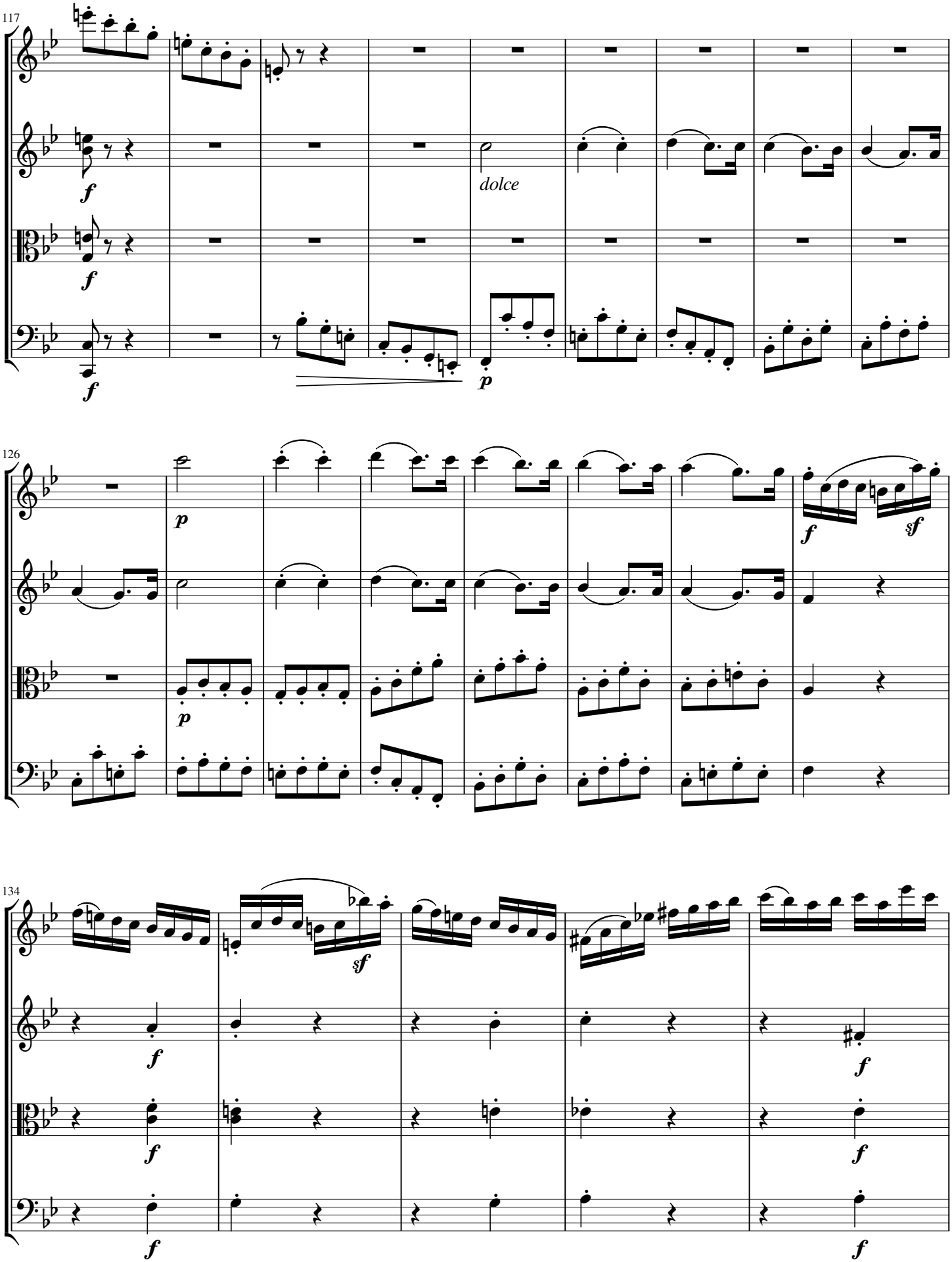

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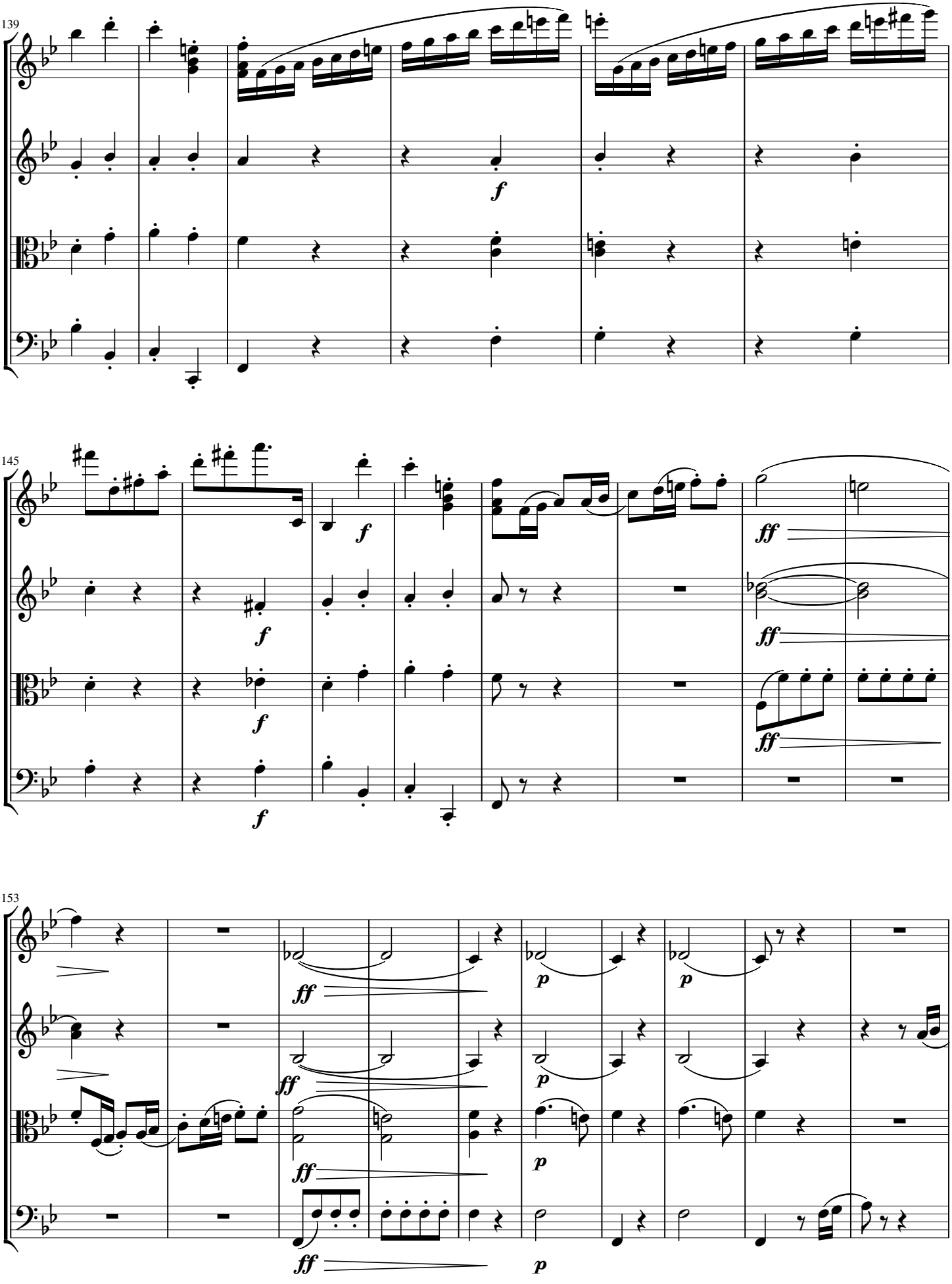

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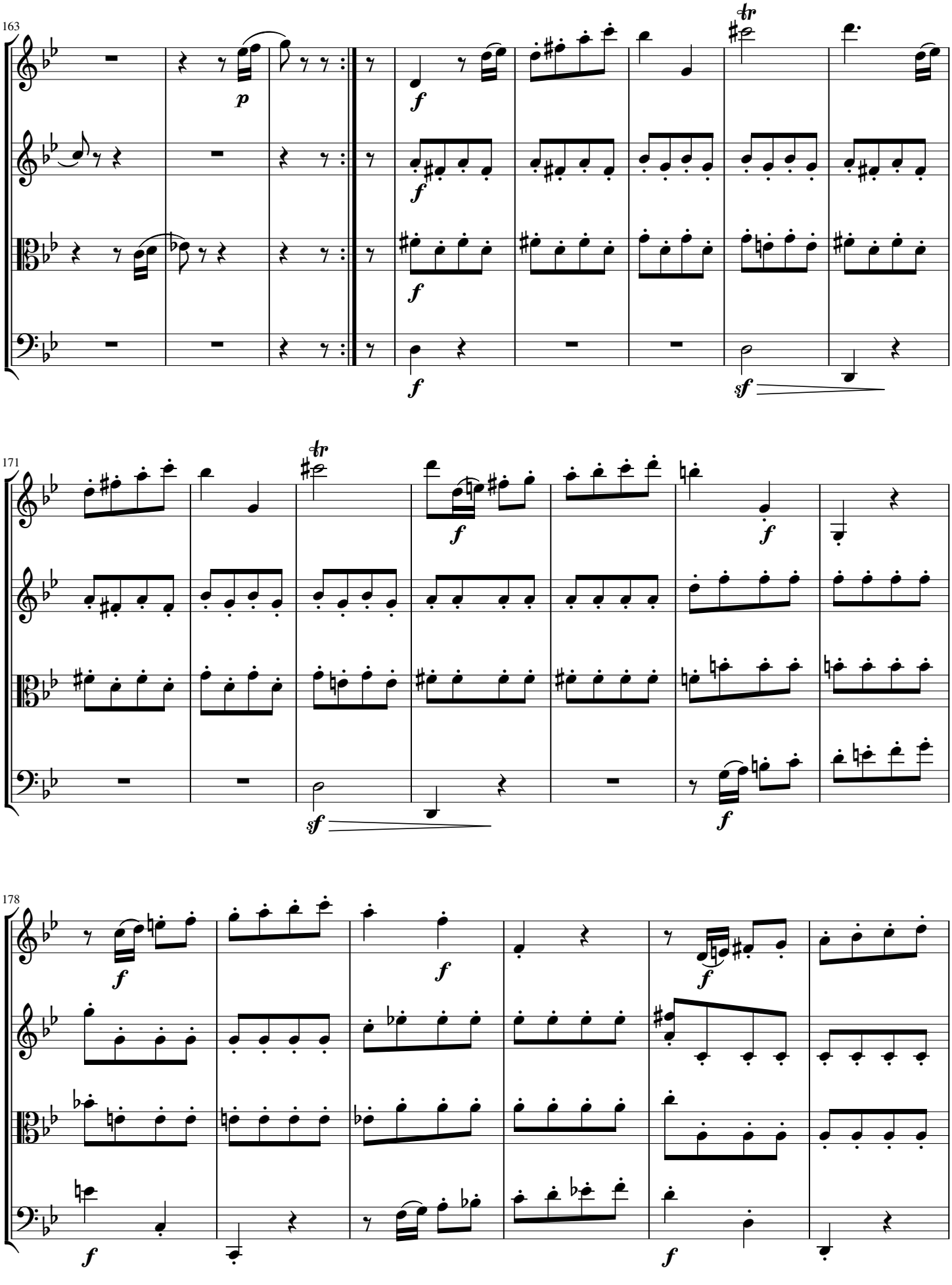

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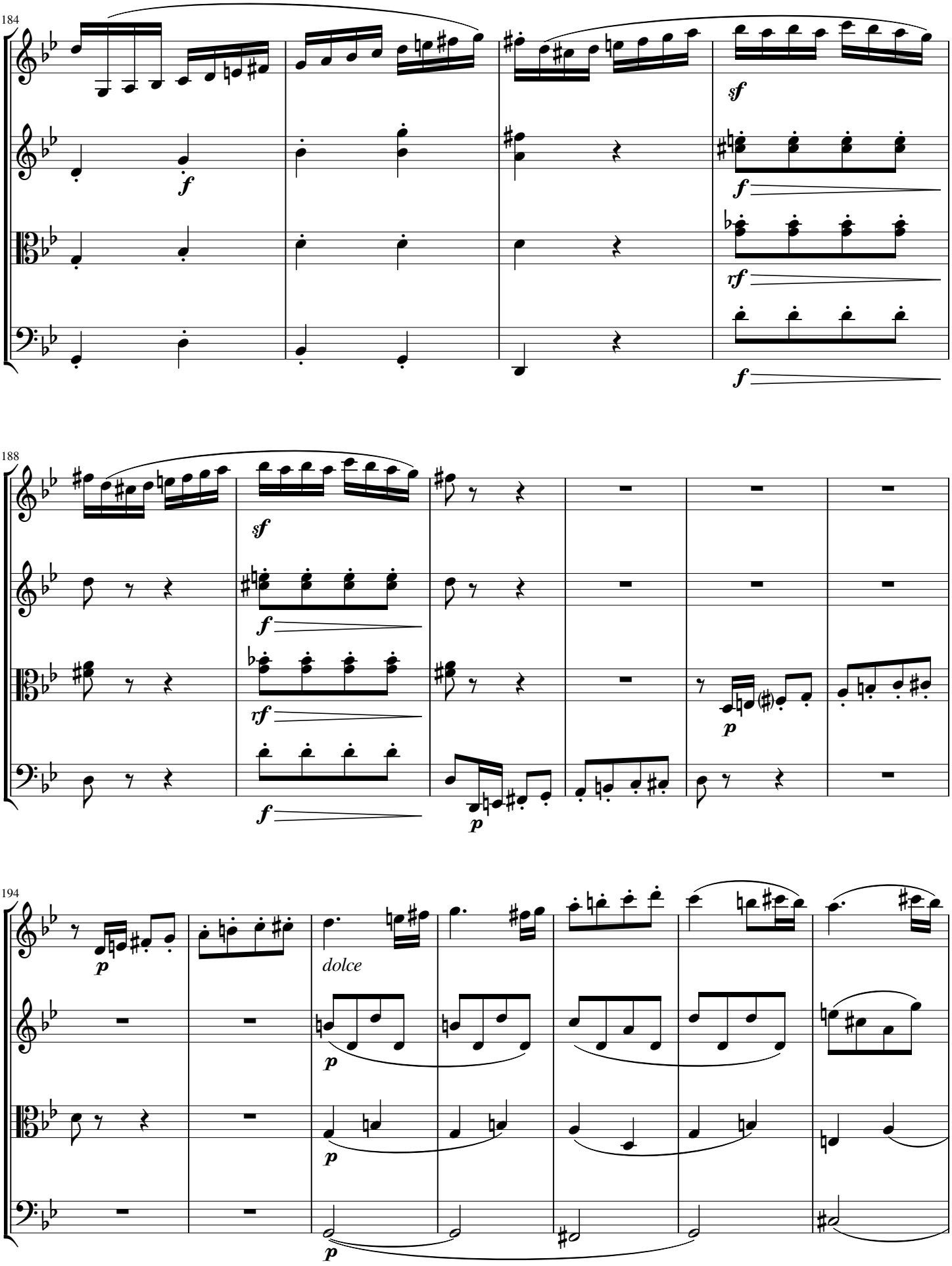

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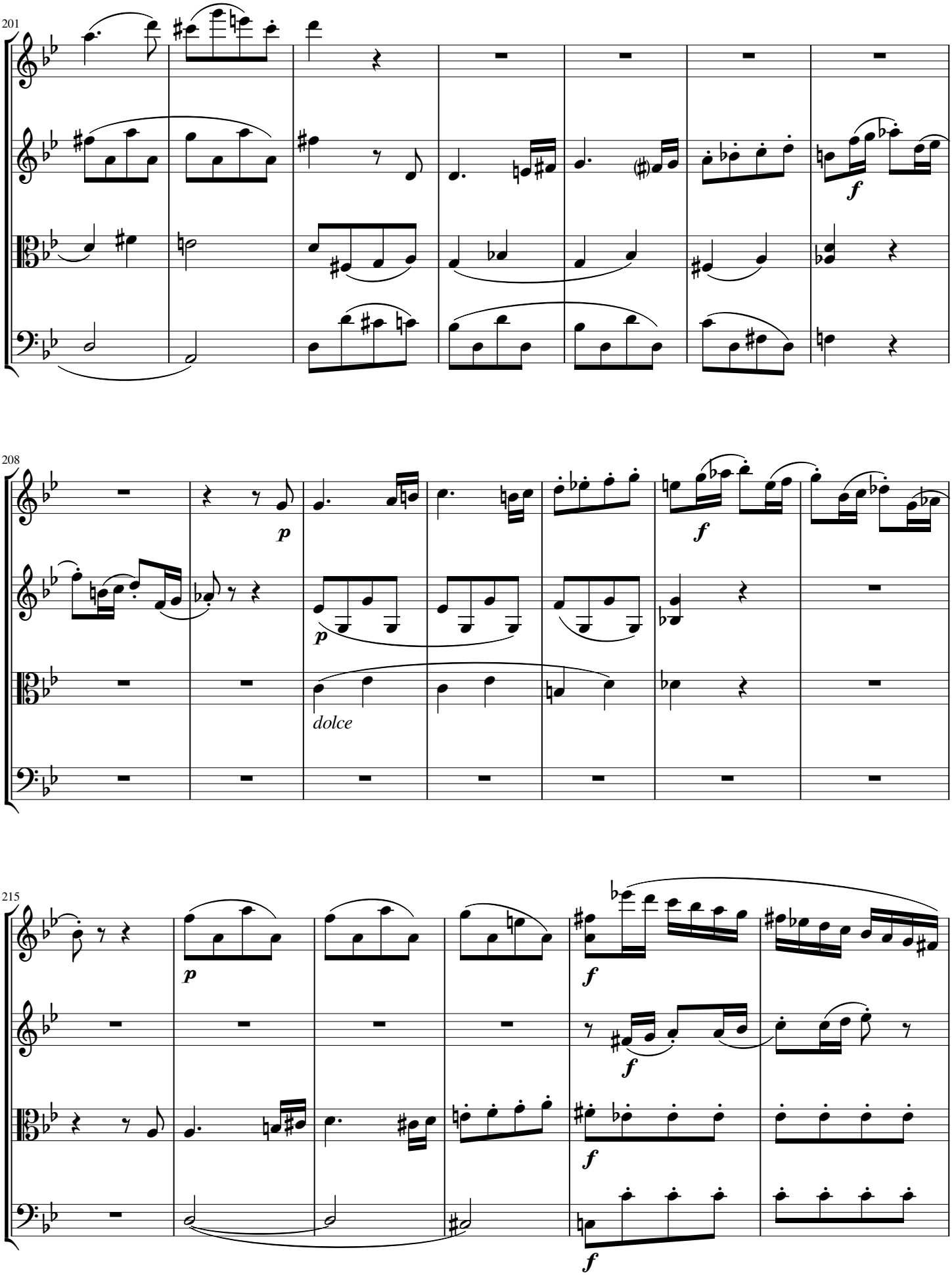

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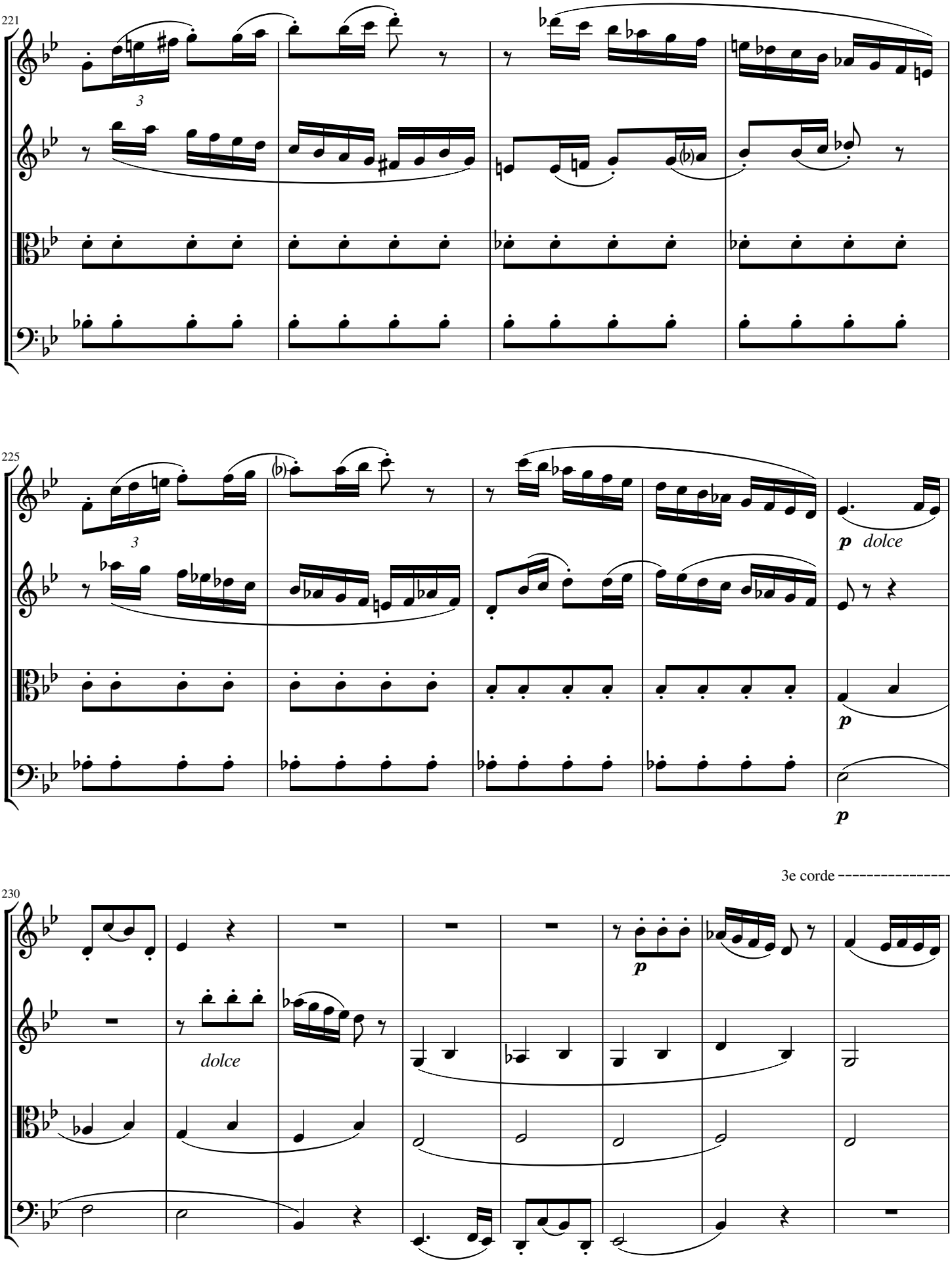

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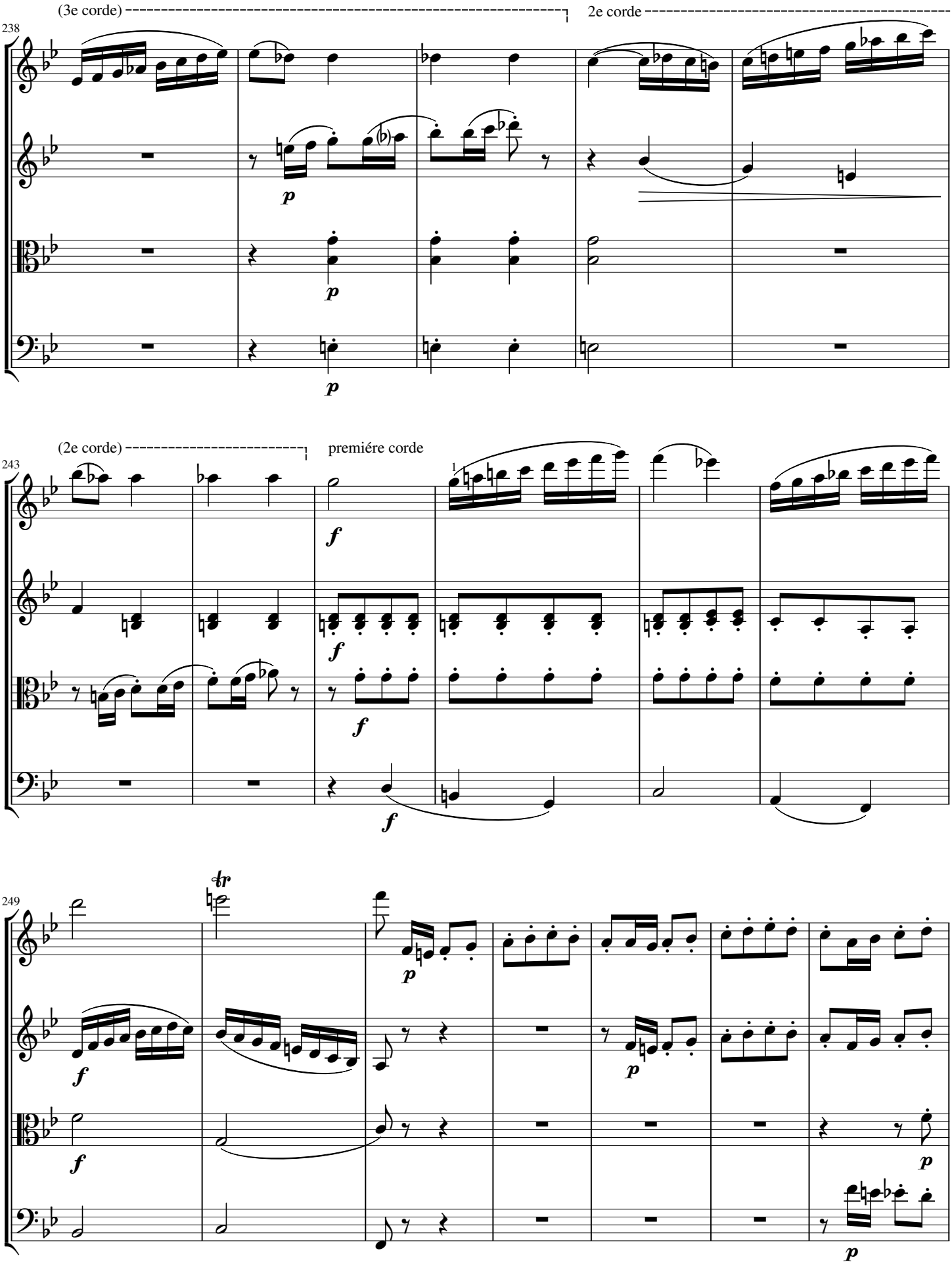

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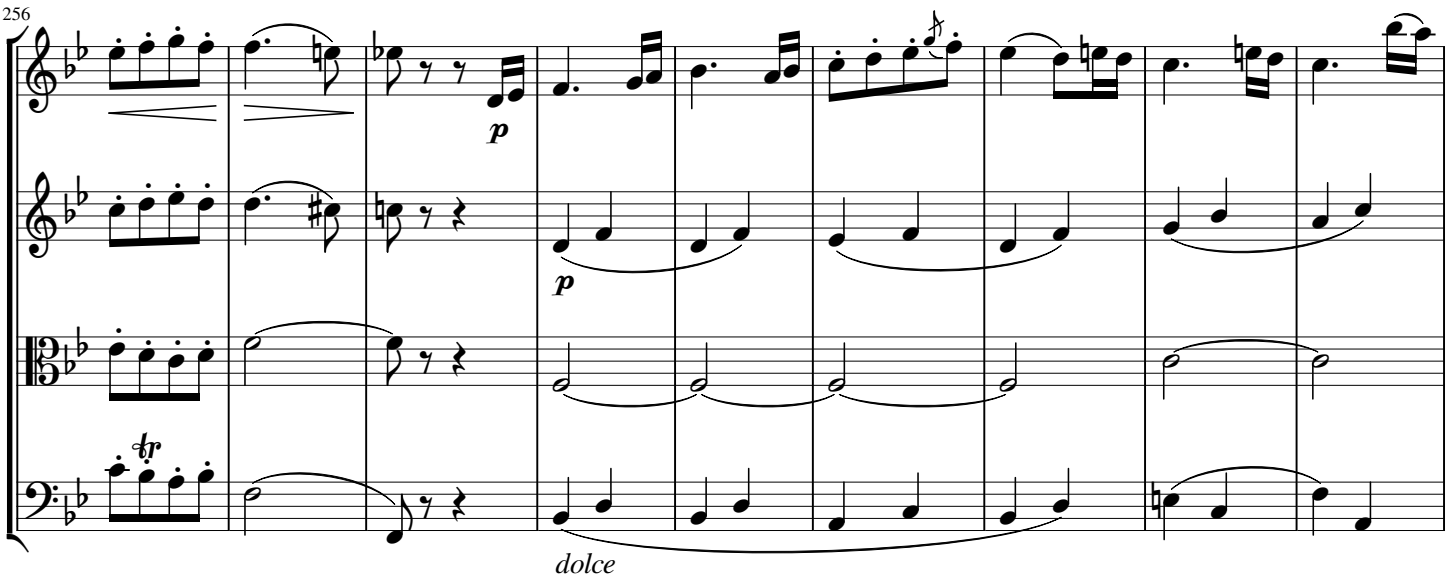

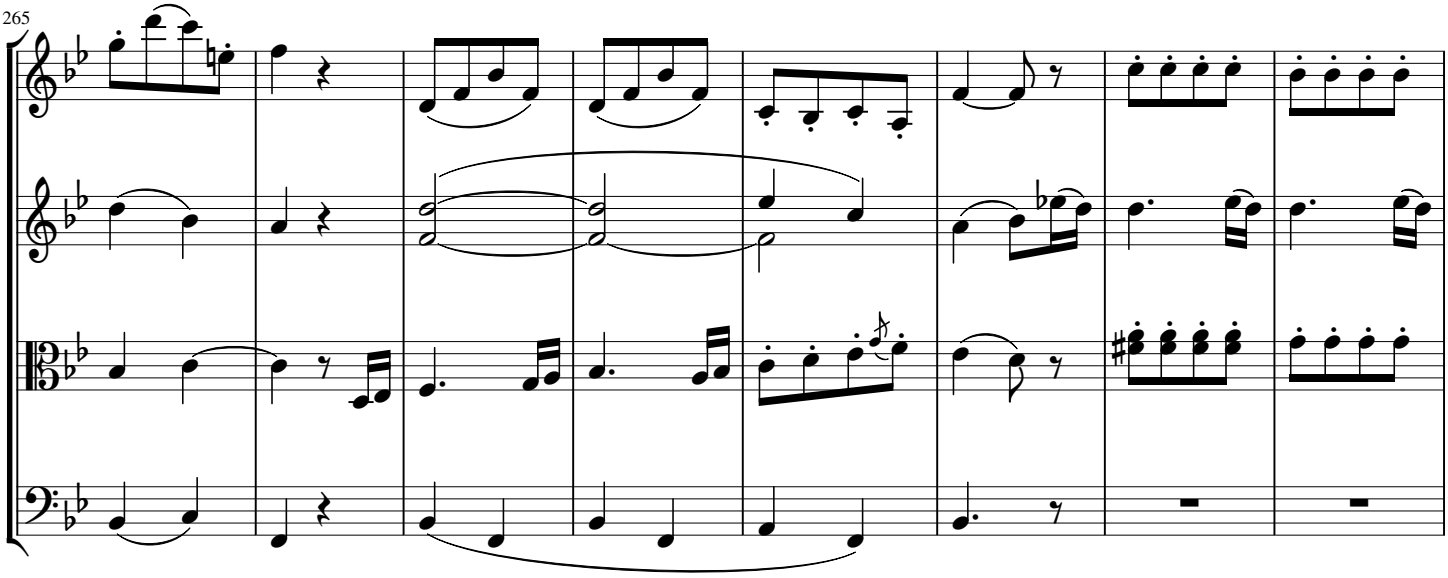

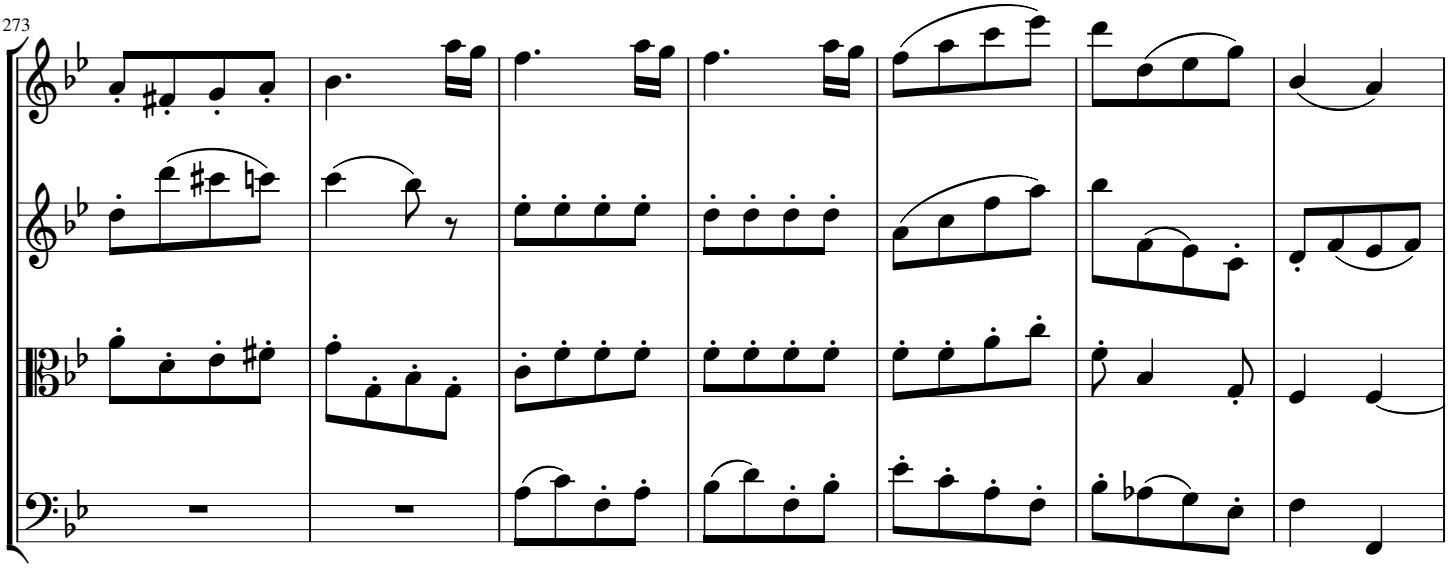

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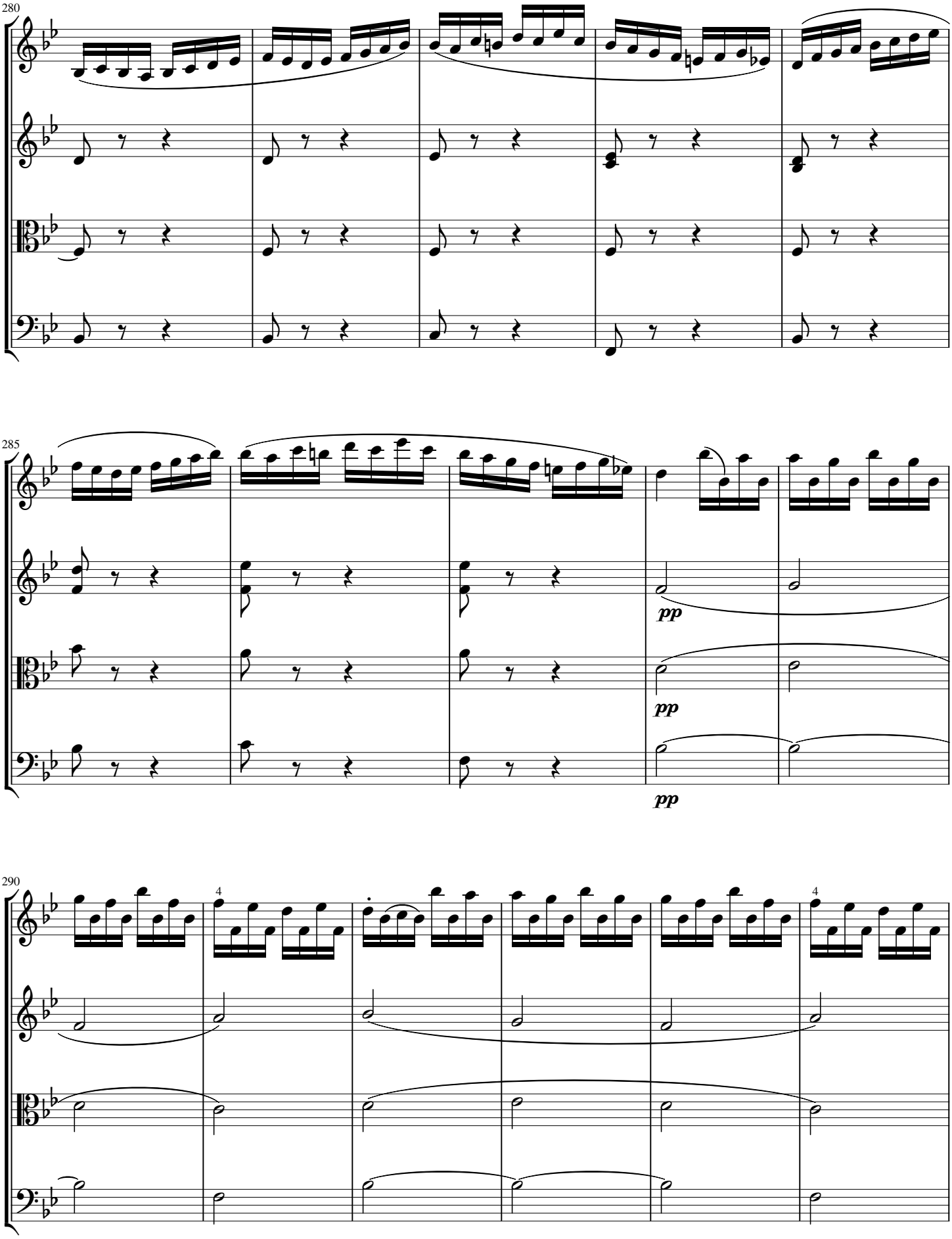

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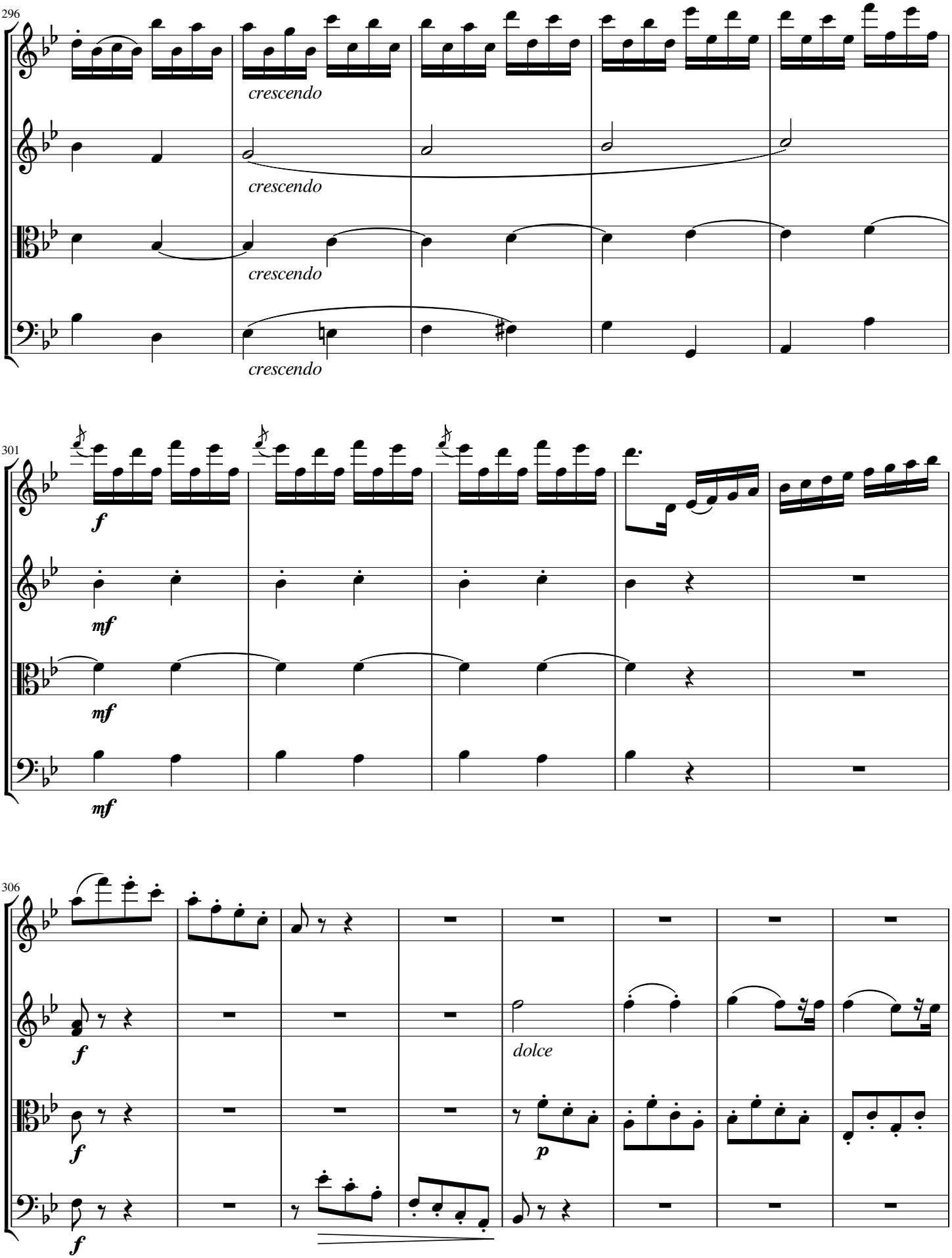

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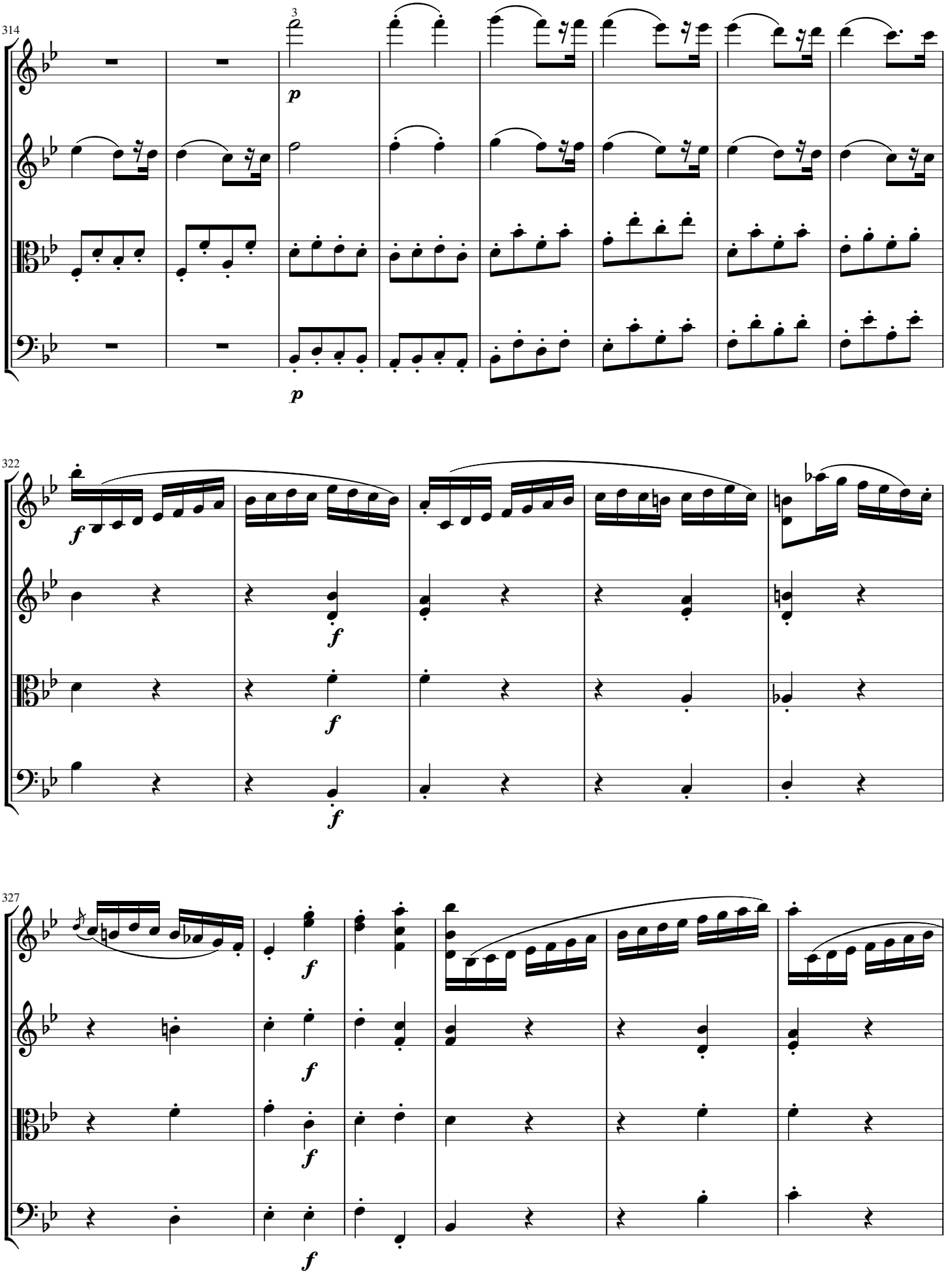

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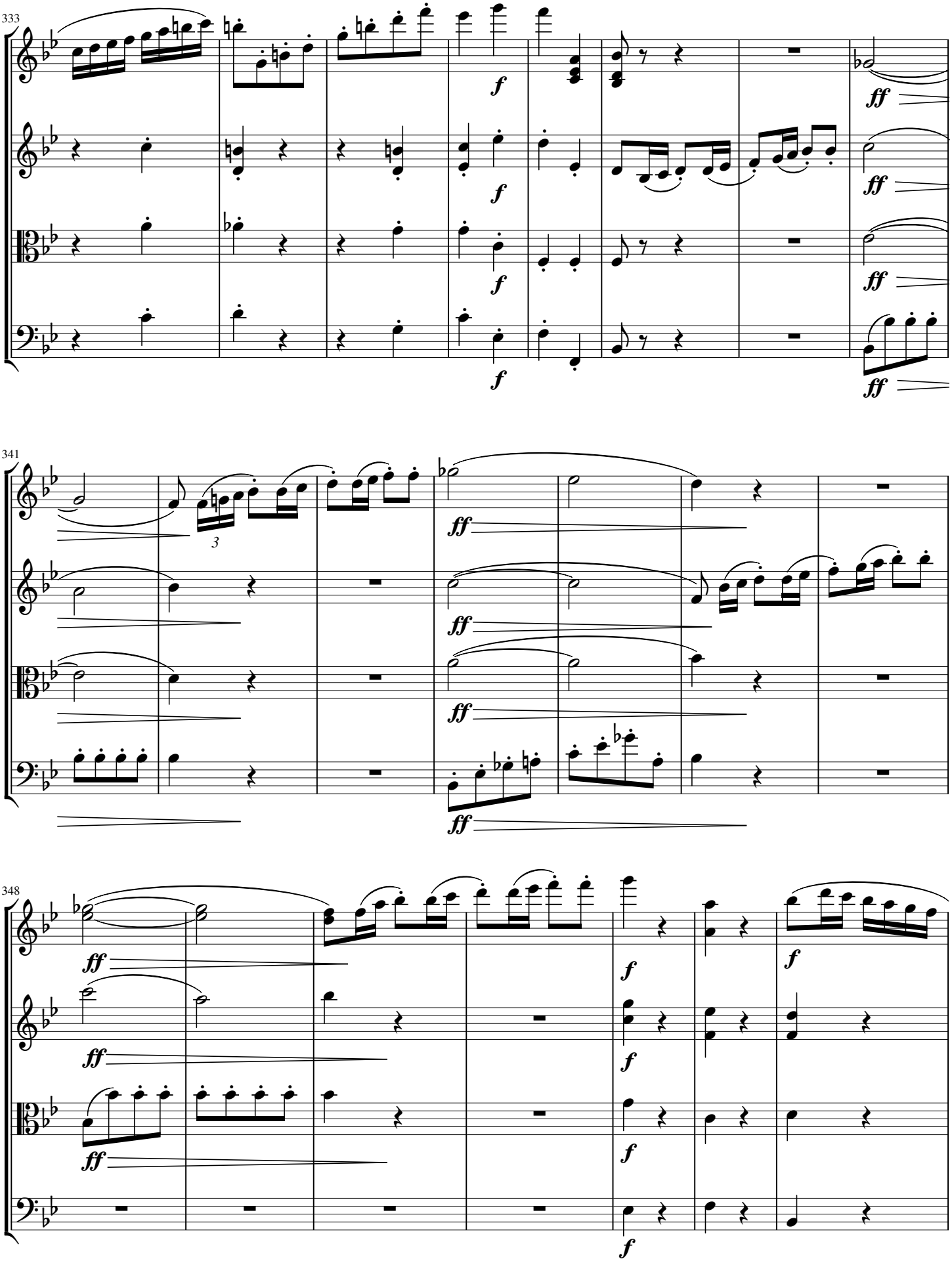

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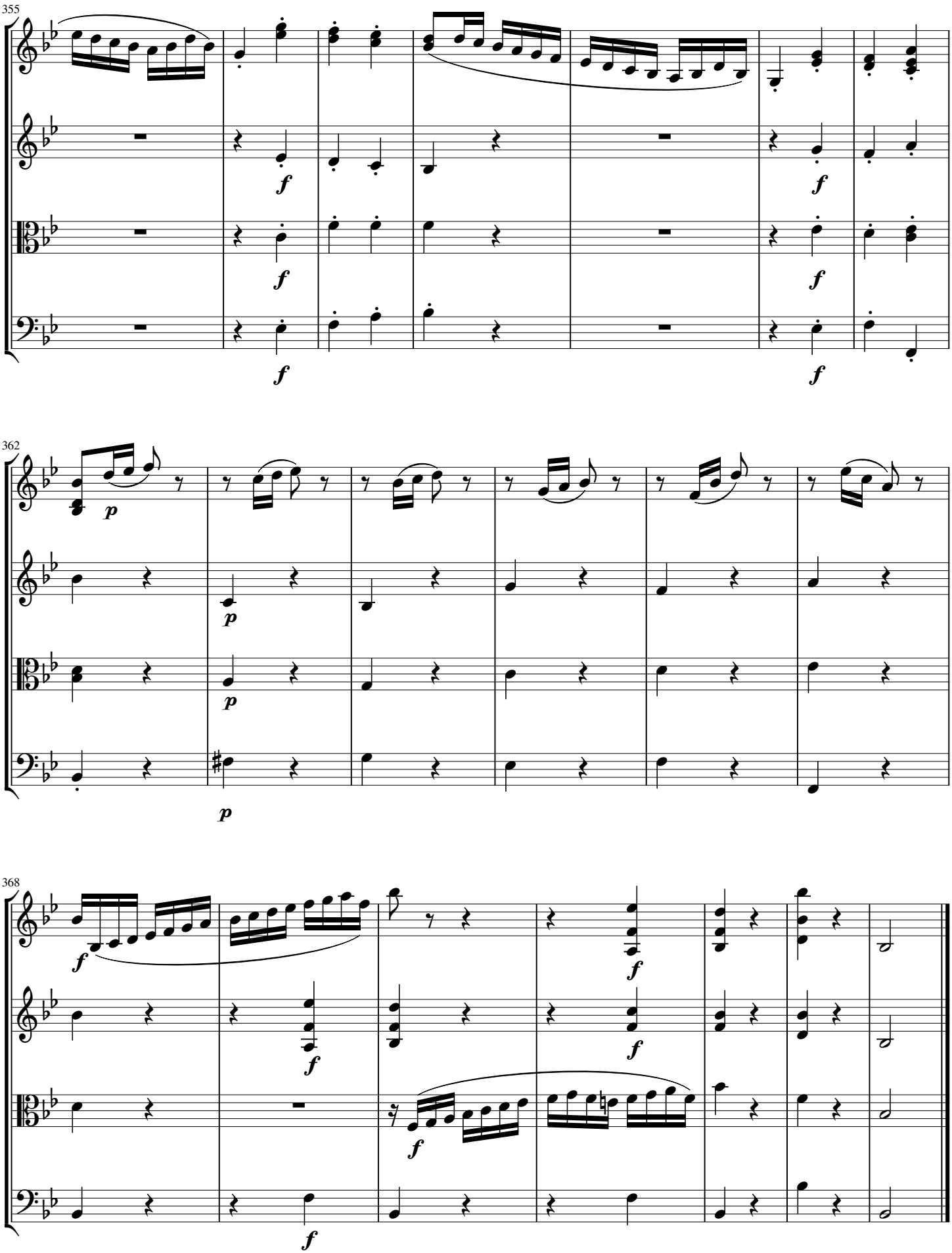

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