

Joseph Teixidor
(1752-1814~)

Quartet de corda núm. 1

Per a quartet de corda
Para cuarteto de cuerda
For string quartet
Pour quatuor à cordes
Für Streichquartett



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Quartet de corda núm. 1 de Joseph Teixidor (1752-1814~)

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Pròleg

Joseph Teixidor nasqué a Seròs (Segrià) el 1752 i morí a Madrid cap al 1814. Fou organista, compositor, teòric i un dels primers historiadors de la música espanyola. Entre 1757 i 1766, fou escolà a Lleida. Després marxà a Madrid, on sembla que estudià i mantingué amistat amb el Pare Antoni Soler. L'any 1768, fou nomenat organista i mestre de capella del Monestir de Las Descalzas Reales. Durant el 1778, fou vicemestre de la *Capilla Real*, i durant el 1788, en fou organista. Cap al 1810, hagué de dimitir d'aquest càrrec per no reconèixer el règim bonapartista. A partir d'aquesta data, la seva figura pràcticament desapareix. Es creu que morí a Madrid cap al 1814.

D'aquest compositor, es conserven principalment obres religioses, com ara misses, motets, nades i altres obres, també de tipus religiós. També escriví obres per a tecla, entre les quals destaca la Sonata per a clavecí o forte piano op. 1.

De les diverses obres teòriques que l'autor escriví, només en destacarem les dues més importants:

- *Historia de la música española* i *Sobre el verdadero origen de la música* (Existeix una edició moderna d'ambdues obres, editada per Begoña Lolo i publicada per l'Institut d'Estudis Ilerdencs el 1996.)

També publicà un "*Cuarteto primero para dos violines, viola y violoncello. Por Don Joseph Teixidor, Organista de la Real Capilla de su Majestad Católica.*" (editat a Madrid el 1801. Aquest quartet és el segon d'una sèrie de sis, conservats en manuscrit a Cervera.).

Els sis quartets que avui presentem (els manuscrits dels quals es conserven a l'Arxiu Històric Co-

marcal de Cervera) foren escrits, creiem, abans de 1801, data de publicació de l'únic quartet que veié la llum en vida de l'autor. Suposem, encara que no constin a l'arxiu de la *Capilla Real*, que foren escrits per a ser-hi interpretats o per a l'ús privat dels companys de capella de l'autor.

Són quartets que, si bé són clàssics, tenen una gran força expressiva i -de vegades- dramàtica, que sembla anunciar el romanticisme que s'albirava.

Hem conservat l'ordre original dels quartets, encara que el segon quartet fos publicat en vida de l'autor com a primer.

Hem procurat fer una edició pràctica. Hem corregit els errors de còpia del manuscrit i hi hem afegit la dinàmica i l'articulació allà on no hi eren. Sempre, però, seguint les pautes que donen els manuscrits.

Pensem que la publicació d'aquests quartets és un gran pas, car suposa un enriquiment pel coneixement de la música catalana i espanyola d'aquesta època.

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Prólogo

Joseph Teixidor nació en Seròs (*Segrià*) en 1752 y murió en Madrid hacia 1814. Fue organista, compositor, teórico y uno de los primeros historiadores de la música española. Entre 1757 y 1766, fue escolano en Lleida. Posteriormente, se marchó a Madrid, donde parece que estudió y mantuvo una amistad con el Padre Antoni Soler. En 1768, fue nombrado organista y maestro de la capilla del Monasterio de Las Descalzas Reales. A partir de 1778, fue vice maestro de la Capilla Real, y, a partir de 1788, organista de la misma. Hacia 1810, tuvo que dimitir de este cargo por no reconocer el régimen bonapartista. A partir de esta fecha, su figura prácticamente desaparece. Se cree que murió en Madrid hacia 1814.

De este compositor, se conservan principalmente obras religiosas, como misas, motetes, villancicos y otras obras, también de tipo religioso. También escribió obras para tecla, entre las cuales destaca la Sonata para clave o forte piano op. 1.

De las diversas obras teóricas que el autor escribió, solamente vamos a destacar las dos más importantes:

- *Historia de la música española y Sobre el verdadero origen de la música* (Existe una edición moderna de ambas obras, editada por Begoña Lolo y publicada por el *Institut d'Estudis Ilerdencs* en 1996.)

Asimismo, Teixidor publicó un “*Cuarteto primero para dos violines, viola y violoncelo. Por Don Joseph Teixidor, Organista de la Real Capilla de su Majestad Católica.*” (editado en Madrid el 1801. Este cuarteto es el segundo de una serie de seis, conservados en manuscrito en Cervera.).

Los seis cuartetos que hoy presentamos (los manuscritos de los cuales se conservan en el Archivo

Histórico Comarcal de Cervera) fueron escritos, a nuestro entender, antes de 1801, fecha de publicación del único cuarteto que viera la luz en vida del autor. Suponemos, aunque no conste en los archivos de la Capilla Real, que fueron escritos para ser interpretados en la misma o para el uso privado de los compañeros de capilla del autor.

Son cuartetos que, si bien son clásicos, tienen una gran fuerza expresiva y -a veces- dramática, que parece anunciar el romanticismo que se vislumbraba.

Hemos conservado el orden original de los cuartetos, aunque el segundo cuarteto fuera publicado en vida del autor como primero.

Hemos tratado de hacer una edición práctica. Se han corregido los errores de copia del manuscrito y se han añadido dinámica y articulación donde no estaban. Siempre, no obstante, siguiendo las pautas de los manuscritos.

Pensamos que la publicación de estos cuartetos es un gran paso, pues supone un enriquecimiento para el conocimiento de la música catalana y española de esta época.

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Prologue

Joseph Teixidor was born in Seròs (Segrià) in 1752 and died in Madrid around 1814. He was an organist, a composer, theorist and one of the first historians of Spanish music. Between 1757 and 1766, he was a choirboy in Lleida. Thereinafter, he went to Madrid, where he probably studied and struck up a friendship with P. Antoni Soler. In 1768, he was appointed organist and master of the chapel of the Monastery of *Las Descalzas Reales*. From 1778 onward, he was a vice master of the Royal Chapel, and from 1788 onward, he was its organist. About 1810, he was forced to resign from his post for not recognizing the Bonapartist regime. From this date onward, his figure practically disappears. He is thought to have died in Madrid around 1814.

From this composer, mainly religious works, as masses, motets, Christmas carols and other religious works have been conserved. He also wrote works for keyboard, amongst which the Sonata for harpsichord or forte piano op. 1 is outstanding.

Of the various theory works the author wrote, we shall only point out the two most important:

- *Historia de la música española* [History of Spanish Music] and *Sobre el verdadero origen de la música* [About the True Origin of Music] (There is a modern edition of both works, edited by Begoña Lolo and published by the *Institut d'Estudis Ilerdencs* in 1996.)

Further, Teixidor published a *Cuarteto primero para dos violines, viola y violoncelo*. *Por Don Joseph Teixidor, Organista de la Real Capilla de su Majestad Católica*. [First quartet for two violins, viola and violoncello. By Mr. Joseph Teixidor, organist of the Royal Chapel of His Catholic Majesty] (Published in Madrid in 1801. This quartet is the second of a series of six, conserved as manuscript in Cervera.)

The six quartets that we present today (whose

manuscripts are kept by the Cervera Regional Historic Archive) were written, in our opinion, before 1801, date of release of the only quartet that was published during the author's lifetime. Although there is no evidence of it in the Royal Chapel's archives, we can assume that they were written to be performed at the Royal Chapel or for the author's chapel colleagues' private use.

The quartets, although classical, have a great expressive and – sometimes – dramatic force, that seems to announce the romanticism that could already be made out at the horizon.

We have preserved the original order of the quartets, although the second quartet was published as first during the author's lifetime.

We have tried to create a practical edition. Copying errors have been amended and dynamics and articulation have been added where they were missing. However, always respecting the manuscripts' guidelines.

We think the publication of these quartets to be a great step, as it represents enrichment for the knowledge of Catalan and Spanish music of this time.

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JOSÉ SUBIRÀ: *Historia de la Música Española e Hispanoamericana*. Barcelona: Salvat Editores, 1953.

Quartet de corda núm. 1

I

Joseph Teixidor

Allegro non presto (♩ = 120)

Violino I

Violino II

Viola

Violoncello

6

12

18

p

mf

f

fp

24

System 24: Four staves (treble, alto, tenor, and bass clefs) in B-flat major. The system contains five measures. The first measure has a whole note in the treble and bass, and a half note in the alto and tenor. The second measure has a whole note in the treble and bass, and a half note in the alto and tenor. The third measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fourth measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fifth measure has a whole note in the treble and bass, and a half note in the alto and tenor.

29

System 29: Four staves in B-flat major. The system contains five measures. The first measure has a whole note in the treble and bass, and a half note in the alto and tenor. The second measure has a whole note in the treble and bass, and a half note in the alto and tenor. The third measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fourth measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fifth measure has a whole note in the treble and bass, and a half note in the alto and tenor. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *p* (fourth measure), *f* (fifth measure).

34

System 34: Four staves in B-flat major. The system contains five measures. The first measure has a whole note in the treble and bass, and a half note in the alto and tenor. The second measure has a whole note in the treble and bass, and a half note in the alto and tenor. The third measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fourth measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fifth measure has a whole note in the treble and bass, and a half note in the alto and tenor. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure), *mf* (fourth measure), *mf* (fifth measure).

39

System 39: Four staves in B-flat major. The system contains five measures. The first measure has a whole note in the treble and bass, and a half note in the alto and tenor. The second measure has a whole note in the treble and bass, and a half note in the alto and tenor. The third measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fourth measure has a whole note in the treble and bass, and a half note in the alto and tenor. The fifth measure has a whole note in the treble and bass, and a half note in the alto and tenor. Dynamics: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure), *f* (fifth measure).

43

System 43: Four staves (treble, two grand, and bass). The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have rests followed by a piano (*p*) entry in the second measure. The fourth staff has a bass line with eighth notes. Dynamics include *p* in measures 2, 3, and 4.

47

System 47: Four staves. Measures 1-3 are marked *f* (forte). Measure 4 has a piano (*p*) dynamic. The first staff has a melodic line. The second and third staves have rests followed by a piano (*p*) entry in the second measure. The fourth staff has a bass line with eighth notes. Dynamics include *f* in measures 1-3 and *p* in measures 4 and 5.

53

System 53: Four staves. Measures 1-4 are marked *f* (forte). The first staff has a melodic line. The second and third staves have rests followed by a forte (*f*) entry in the second measure. The fourth staff has a bass line with eighth notes. Dynamics include *f* in measures 1-4.

57

System 57: Four staves. Measures 1-3 are marked *f* (forte). Measure 4 has a piano (*p*) dynamic. The first staff has a melodic line. The second and third staves have rests followed by a forte (*f*) entry in the second measure. The fourth staff has a bass line with eighth notes. Dynamics include *f* in measures 1-3 and *p* in measure 4.

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Violino I



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Violino I

I

Joseph Teixidor

Allegro non presto (♩ = 120)

The musical score for Violino I is written in treble clef with a key signature of two flats (B-flat major). The tempo is marked 'Allegro non presto' with a quarter note equal to 120 beats per minute. The score is divided into eight staves, each beginning with a measure number: 6, 14, 21, 27, 31, 37, 41, and 47. The dynamics are indicated by *p* (piano), *f* (forte), and *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some triplets and slurs. The score ends with a double bar line and a *p* dynamic marking.

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Violino II



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Violino II

I

Joseph Teixidor

Minuete. Allegro (♩ = 120)

9

16

23

30

35

41

45

f

p

f

p sempre

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Viola



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Viola

I

Joseph Teixidor

Allegro non presto (♩ = 120)

6

13

20

27

33

39

44

Joseph Teixidor
(1752-1814~)

Quartet de corda núm. 1

Per a quartet de corda
Para cuarteto de cuerda
For string quartet
Pour quatuor à cordes
Für Streichquartett

Violoncello



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Quartet de corda núm. 1

Violoncello

I

Joseph Teixidor

Allegro non presto (♩ = 120)

6

11

17

23

30

37

43