

*Joseph Teixidor*  
(1752-1814~)

# *Quartet de corda núm. 2*

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

Quartet de corda núm. 2 de Joseph Teixidor (1752-1814~)

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Santa Anna, 10, E 3a - 08002 Barcelona  
**Telf. 00 34 93.318.06.05 - Fax 00 34 93.412.05.01**  
**e-mail:** [dinsic@dinsic.com](mailto:dinsic@dinsic.com)  
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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, nadals 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 violoncelo. Por Don Joseph Texidor, 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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*Història de la Música Catalana, Valenciana i Balear.* Barcelona: Edicions 62, 2000.

EMILIO CASARES: *Diccionario de la Música Española e Hispanoamericana.* Madrid: ICCMU, 1999.

ANTONIO MARTÍN MORENO: *Historia de la Música española. 4. Siglo XVIII.* Madrid: Alianza Música, 1985.

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

# 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 Texidor, 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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## Bibliografía:

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

# 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 Texidor, 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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## Bibliography:

HISTÒRIA DE LA MÚSICA CATALANA, VALENCIANA I BALEAR. Barcelona: Edicions 62, 2000.

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JOSÉ SUBIRÀ: HISTORIA DE LA MÚSICA ESPAÑOLA E HISPANOAMERICANA. Barcelona: Salvat Editores, 1953.

# Quartet de corda núm. 2

## I

Joseph Teixidor

**Allegro non presto**

The musical score consists of four staves representing the instruments: Violin I, Violin II, Viola, and Cello/Violoncello. The score is divided into five systems of music, each starting with a measure number (5, 9, 13) indicated at the top left of the system. Measure 1 (Violin I staff): Violin I starts with a dynamic *p*. Measure 2 (Violin II staff): Violin II starts with a dynamic *p*. Measure 3 (Viola staff): Viola starts with a dynamic *p*. Measure 4 (Cello/Violoncello staff): Cello starts with a dynamic *p*. Measures 5-8 (Violin I staff): Violin I plays a continuous eighth-note pattern. Measures 5-8 (Violin II staff): Violin II plays eighth-note patterns. Measures 5-8 (Viola staff): Viola plays eighth-note patterns. Measures 5-8 (Cello/Violoncello staff): Cello/Violoncello plays eighth-note patterns. Measures 9-12 (Violin I staff): Violin I plays eighth-note patterns. Measures 9-12 (Violin II staff): Violin II plays eighth-note patterns. Measures 9-12 (Viola staff): Viola plays eighth-note patterns. Measures 9-12 (Cello/Violoncello staff): Cello/Violoncello plays eighth-note patterns. Measures 13-16 (Violin I staff): Violin I plays eighth-note patterns. Measures 13-16 (Violin II staff): Violin II plays eighth-note patterns. Measures 13-16 (Viola staff): Viola plays eighth-note patterns. Measures 13-16 (Cello/Violoncello staff): Cello/Violoncello plays eighth-note patterns.

17

Musical score page 17 showing four staves of music for a string quartet. The top staff has sixteenth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The bottom staff has eighth-note patterns.

21

Musical score page 21 showing four staves of music for a string quartet. Dynamics 'p' are indicated above the second, third, and fourth staves. The music consists of eighth-note patterns.

25

Musical score page 25 showing four staves of music for a string quartet. Dynamics 'cresc.' are indicated to the right of the second, third, and fourth staves. The music consists of eighth-note patterns.

29

Musical score page 29 showing four staves of music for a string quartet. Dynamics 'p' are indicated above the second, third, and fourth staves. The music consists of eighth-note patterns.

32

36

40

44

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## *Violino I*

# Quartet de corda núm . 2

Violino I

I

Joseph Teixidor

**Allegro non presto**

1

5

8

11

15

20

24

28

31

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## *Violino II*

# Quartet de corda núm . 2

Violino II

I

Joseph Teixidor

Allegro non presto

6

13

19

25

31

37

43

49

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# *Quartet de corda núm. 2*

*Per a quartet de corda  
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Für Streichquartett*

## *Viola*

## **Quartet de corda núm . 2**

# Viola

I

Joseph Teixidor

## **Allegro non presto**

Musical score for bassoon, page 10, measures 11-12. The score shows a bassoon part in bass clef, 2/4 time, and B-flat major. Measure 11 starts with a dynamic *p*. Measure 12 begins with a dynamic *f*, indicated by a crescendo line above the staff.

7

Musical staff showing measures 11-12. Measure 11 starts with a half note rest, followed by a half note tied to a quarter note, a quarter note, and a half note. Measure 12 starts with a half note tied to a quarter note, followed by a half note rest, a half note rest, and a half note.

12

A musical score for piano, showing two staves. The left staff uses bass clef and has a dynamic marking 'f' below it. The right staff uses treble clef. Both staves are in common time. Measures 11 and 12 consist of eighth-note patterns. Measure 11 starts with a sixteenth-note rest followed by a sixteenth note, then pairs of eighth-note groups. Measure 12 begins with a sixteenth-note group, followed by a sixteenth-note rest, then pairs of eighth-note groups.

16

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 begins with a sixteenth-note pattern on the treble staff, followed by eighth-note pairs on the bass staff. Measure 12 continues with eighth-note pairs on both staves, maintaining the established rhythmic pattern.

21

A musical score for bassoon, featuring ten measures of music. The key signature is B-flat major (two flats). Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a pattern of eighth notes. Measure 5 has a eighth note followed by a quarter note. Measures 6-7 show a eighth note followed by a quarter note. Measure 8 has a eighth note followed by a quarter note. Measures 9-10 show a eighth note followed by a quarter note. The dynamic marking *p* is placed below the staff in measure 1.

27

33

Musical score for bassoon, page 10, measures 11-12. The score consists of two staves. The top staff shows a bassoon line starting with a half note followed by a eighth note, then a quarter note tied to a eighth note, and a eighth note. The bottom staff shows a bassoon line starting with a half note followed by a eighth note, then a quarter note tied to a eighth note, and a eighth note. The bassoon line is marked with *pp*.

39

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a bass clef, a key signature of one flat, and a tempo marking of  $\frac{1}{8}$ . The bottom staff shows a bass clef and a key signature of one flat. Measure 11 starts with a half note followed by a rest. Measure 12 begins with a eighth note followed by a sixteenth note. The music consists of eighth-note patterns with grace notes and slurs. The dynamic *f* is indicated below the staff.

45

A musical score for piano, showing two staves. The left staff uses a bass clef and has a key signature of one flat. The right staff uses a treble clef and has a key signature of one sharp. Measure 11 starts with a dotted half note followed by a rest. Measure 12 begins with a eighth note followed by a sixteenth-note grace scale (B, A, G, F#) before the main eighth note. Measures 11-12 end with a fermata over the notes.

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(1752-1814~)

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*Per a quartet de corda  
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Für Streichquartett*

## *Violoncello*

# Quartet de corda núm . 2

Violoncello

I

Joseph Teixidor

Allegro non presto

1

6

12

16

21

27

32

37

43