A Favorite

CONCERTO

for the

HARPSICHORD or PIANO FORTE

with Accompaniments for

Two Violins, & a Violoncello

Composed by

W. Smethergell

ORGANIST,

of St. Mary at Hill and Allhallows Barking London.

Price 3sh.

LONDON

Printed by Longman & Broderip No. 6, Cheapside, & No. 13, Hay Market

Edited by Tim Rishton

WILLIAM SMETHERGELL (1751-1836) is a composer about whom until recently almost nothing has been known.[1] He was apprenticed to the composer and organist Charles Curtis and later was for over 50 years organist simultaneously of two London churches, All Hallows Barking by the Tower and St Mary at Hill. He was also principal viola at the Vauxhall pleasure gardens and a freelance player and teacher.

His published music included two sets of 'overtures' (symphonies), six harpsichord sonatas, seven keyboard concertos and a variety of smaller works.

Of over 500 British keyboard concertos published during the eighteenth century, Smethergell's *Six concertos for the harpsichord or piano forte* of c. 1775 were amongst the first to nominate the piano as a performing option — earlier concertos were generally published as 'for organ or harpsichord'.[2] The *Favorite Concerto*, published in 1784, shows how Smethergell's technique had improved during the following decade: this work, in its elegant simplicity, is one of the most attractive of its kind from the later part of the century.

The soloist in eighteenth-century concertos was generally expected to play during the *tutti* sections. In the case of this concerto, the piano is used here and there in the *tuttis* to fill out the harmony. Where a string trio is not available, an organ can be used as a substitute, using the organ part provided. The latter is, of course, purely editorial and there is no evidence of such a practice in the eighteenth century. In such a case, it is better for the piano not to play during the *tutti* sections.

In common with the vast majority of published eighteenth-century music, no autograph copy of the concerto is known to survive. Longman and Broderip's excellent 1784 edition (the only published edition) appears on the whole to be extremely accurate, and the present edition reproduces the original text exactly, with the exceptions listed overleaf.

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[1] A detailed biography is now found in: Tim Rishton, 'William Smethergell, Organist', *The Musical Times* cxxiv (June, 1983), 381-84.

[2] The earliest British concerto publication naming the piano was by Philip Hayes, and was issued the year before Smethergell's *6 concertos*. The latter, however, are more pianistic in style and represent the first set of concertos unquestionably intended primarily for the piano. For a general account, see: Tim Rishton, 'The eigheenth-century British keyboard concerto after Handel', *Aspects of keyboard music: essays in honour of Susi Jeans* (Oxford, 1992), 121-39.

Commentary

Published as: A Favorite | CONCERTO | for the | HARPSICHORD or PIANO FORTE | with Accompaniments for | Two Violins, & a Violoncello | Composed by | W. Smethergell | ORGANIST, | of St. Mary at Hill and Allhallows Barking London. | Price 3$^{sh.}$ | LONDON | Printed by Longman & Broderip N$^{o.}$ 6, Cheapside, & N$^{o.}$ 13, Hay Market | ...

The original publication included pianoforte part, and separate parts for Violino Primo, Violino Secondo and Violoncello. No score was issued. The "organ part" which is here provided as a suggested alternative to the string parts is purely editorial.

This edition follows the published text exactly, with the exceptions listed below. The following abbreviations are used in the list (and also in the published score): Pf = Pianoforte; V1 = Violino Primo; V2 = Violino Secondo; Vlc = Violincello. Individual notes are identified as follows:
instrument . bar number . hh = right hand, vh = left hand, ^{I} = upper voice, ^{II} = lower voice (applies to pianoforte part only) . position of note in bar. Thus "Pf . 139 . vh^{I} . 4" means the fourth note of the upper voice in the left-hand pianoforte part of bar 139.

Dynamic markings and accidentals in brackets, e.g. (*f*), are editorial.

First movement:

Tempo marking "Allegro" given in instrumental parts but lacking in pianoforte part.

pf . 3 dynamic marking *p* placed under 3rd quaver, but under 1st quaver in instrumental parts. This, together with similar inconsistancies elsewhere, has been regularized.

V1 . 18 . 9 Originally A

V1 . 18 Staccato markings editorial

Vi . 20 Staccato markings editorial

Vlc . 26-29 Printed as 3 bars rest

Pf . 67 . rh . 2 Originally D

Pf . 77 . lh . 7-9 Alternative performance suggestion: C,E*b*,F

Pf. 85 . lh . 7-9 Alternative performance suggestion: E*b*,F,A*b*

Pf . 117 . th staccato markings editorial

The following slurs are editorial: Pf: 4 . th . 3-4; 18 . th . 6-7; 65 . th . 3-4; 84 . th . 2-3; 112 . th . 3-4; V1: 8 . 2-3; 30-31; 32-33; 86-87; 88-89; 90-91; 92-93; V2: 8; 12 . 1-3; 16 . 2-3; 25 . 2-3, 4-5, 6-7; 86-87; 88-89; 90-91; 92-93; Vlc: 30; 32; 86; 88; 90; 92.

Second movement:

String parts give DC to §, here simplified and redundant quaver rest deleted.

V1 . 83 . superfluous *p* deleted

Pf: 139 . hh^{I} . 4 - 139 . hh^{I} . 1 Tie missing, presumably misplaced as superfluous slur in bar 140 (here removed)

Vlc . the following bars were originally notated in Tenor (C-) clef: 113-16, 124-27, 139-42.

The following slurs are editorial: V1: 146-47; 148-49; 158 . 1-2; 158 . 3-4; V2 . 98 . 1-3; Vlc: 33; 35; 146-47; 148-49; 150.

WILLIAM SMETHERGELL (1751-1836) er en komponist man tidligere har visst nesten intet om.[3] Han tok fagbrev hos komponisten og organisten Charles Curtis. Senere arbeidet han i over 50 år som organist i to kirker samtidig: All Hallows Barking by the Tower og St Mary at Hill, begge i London. Han var også 1. bratsjespiller ved fornøyelsesparken Vauxhall i London, og han arbeidet som privatlærer og musiker.

Blant hans komposisjonene, ble det utgitt to samlinger med 6 'overtures' (symfonier), 6 sonater for cembalo, syv konserter for tangentinstrumenter, samt diverse kortere verk.

I overkant av 500 konserter for tangentinstrumenter ble utgitt i Storbritannia på 1700-tallet. Smethergells *Six concertos for the harpsichord or piano forte* (ca. 1775) var blant de første av disse som nevnte pianoet som fremføringsmulighet. Nesten uten unntak var tidligere konserter blitt utgitt 'for orgel eller cembalo'.[4] Smethergells *Favorite Concerto*, utgitt i 1784, viser hvor langt Smethergell hadde utviklet seg som komponist det siste tiåret: verkets enkle eleganse gjør det til et av de beste i sitt slag fra siste delen av 1700-tallet.

Ved 1700-talls konserter forventet man at solisten skulle spille i *tutti*-avdelingene. I denne konserten brukes pianoet ved *tutti*-avdelingene til å fylle ut harmonien. Når man ikke har stryketrio til rådighet, kan den erstattes av orgel ved å bruke orgelnotene som følger med. Selvfølgelig er disse kun redaktørens forslag, og det er heller ingen bevis på at orgelet ble brukt på denne måten i 1700-talls England. Når man velger dette alternativet, bør pianoet ikke spille ved *tutti*-avdelingene.

I likhet med de aller fleste komposisjoner utgitt på 1700-tallet, er komponistens håndskriftkopi gått tapt. Den eneste utgaven, utgitt i 1784 av Longman & Broderip i London, virker imidlertid svært pålitelig. Dagens utgave er en nøyaktig kopi av denne, med de unntakene som beskrives på neste side.

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[3] En detaljert biografi er nå å finne i: Tim Rishton, 'William Smethergell, Organist', *The Musical Times* cxxiv (juni 1983), 381-84.

[4] Den første britiske konserten som nevnte pianoet som fremføringsmulighet var komponert av Philip Hayes, og ble utgitt året før Smethergells *6 concertos*. De sistnevnte er imidlertid mer pianistisk, og er den første samlingen som utvilsomt var rettet primært mot pianoet. For en generell beskrivelse av disse konserter, se: Tim Rishton, 'The eighteenth-century British keyboard concerto after Handel', *Aspects of keyboard music: essays in honour of Susi Jeans* (Oxford, 1992), 121-39.

Kommentar

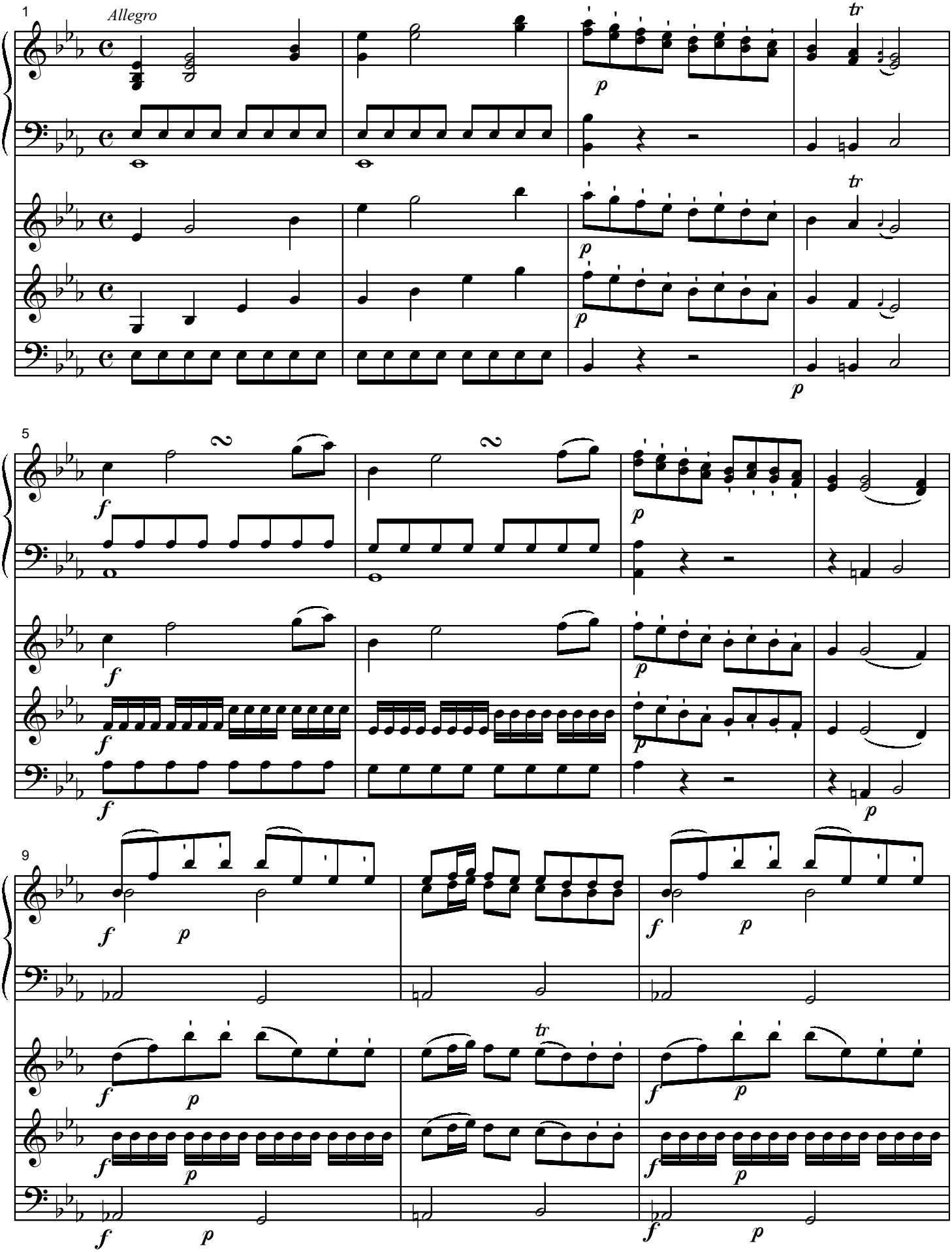
Utgitt som: A Favorite | CONCERTO | for the | HARPSICHORD or PIANO FORTE | with Accompaniments for | Two Violins, & a Violoncello | Composed by | W. Smethergell | ORGANIST, | of St. Mary at Hill and Allhallows Barking London. | Price 3$^{sh.}$ | LONDON | Printed by Longman & Broderip N$^{o.}$ 6, Cheapside, & N$^{o.}$ 13, Hay Market | ...

Ved den opprinnelige utgivelsen var det separate noter til pianoforte, Violino Primo, Violino Secondo og Violoncello: altså ingen partitura. "Orgel-notene" her presentert som alternativ til strykkeinstrumentene er kun redaktørens forslag.

Denne utgave følger nøyaktig den opprinnelige utgivelsen, med de unntak som oppføres herunder. Følgende forkortelser er brukt både i denne kommentar og ved notene: Pf = pianoforte, V1 = Violino Primo; V2 = Violino Secondo; Vlc = Violoncello.
Enkelte toner identifiseres som flg.:
instrument . taktnr . hh = høyre hånd, vh = venstre hånd, ^{I} = øvre stremme, ^{II} = nedre stemme . den enkelte tones stilling i taktens rekkefølge. Slik betyr "Pf . 139 . vh^{I} . 4" den 4. tone i øvre stemme av venstre hånden i pianoforte, takt 139.

Dynamikk og andre tegn i parantes, f.eks. (*f*) er redaksjonelle.

1. sats
Tempobetegnelsen "Allegro" gitt ved alle instrumentale stemmene men mangler ved pianostemmen.
pf . 3 betegnelse *p* plassert under 3. tonen i pf stemme, men under 1. tonen ved instrumentalestemmene. Her og i lignende situasjoner er den rasjonalisert.
V1 . 18 . 9 Opprinnelig A
V1 . 18 Staccatotegnene redaksjonelle
Vi . 20 Staccatotegnene redaksjonelle
Vlc . 26-29 Opprinnelig gitt som 3 takters pause
Pf . 67 . hh . 2 Opprinnelig D
Pf . 77 . vh . 7-9 Fremføringsforslag: C,E*b*,F
Pf. 85 . vh . 7-9 Fremføringsforslag: E*b*,F,A*b*
Pf . 117 . hh Staccatotegnene redaksjonelle
Følgende legatobuer redaksjonelle: Pf: 4 . hh . 3-4; 18 . hh . 6-7; 65 . hh . 3-4; 84 . hh . 2-3; 112 . hh . 3-4; V1: 8 . 2-3; 30-31; 32-33; 86-87; 88-89; 90-91; 92-93; V2: 8; 12 . 1-3; 16 . 2-3; 25 . 2-3, 4-5, 6-7; 86-87; 88-89; 90-91; 92-93; Vlc: 30; 32; 86; 88; 90; 92.
2. sats:
Ved strykestemmene er det gitt DC to §, her forenklet og unødvendig åttedelspause tatt bort.
V1 . 83 . unødvendig *p* tatt bort
Pf: 139 . hh^{I} . 4 - 139 . hh^{I} . 1 Bindbue mangler: man antar at den er forflyttet og blitt til den unødvendige legatobue i takt 140, her tatt bort.
Vlc . følgende takter opprinnelig i Tenor- (C-) nøkkel: 113-16, 124-27, 139-42.
Følgende legatobuer redaksjonelle: V1: 146-47; 148-49; 158 . 1-2; 158 . 3-4; V2 . 98 . 1-3; Vlc: 33; 35; 146-47; 148-49; 150.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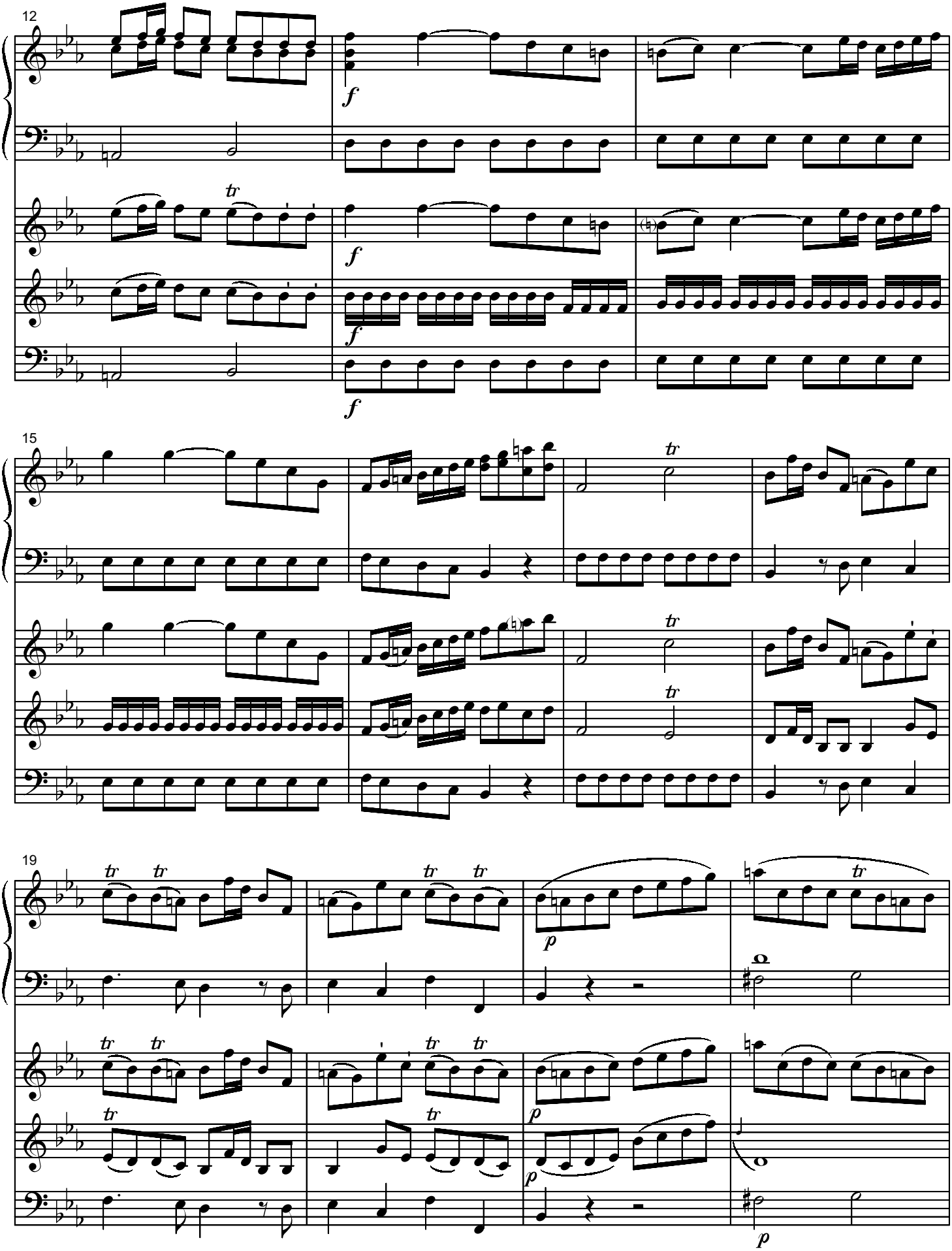
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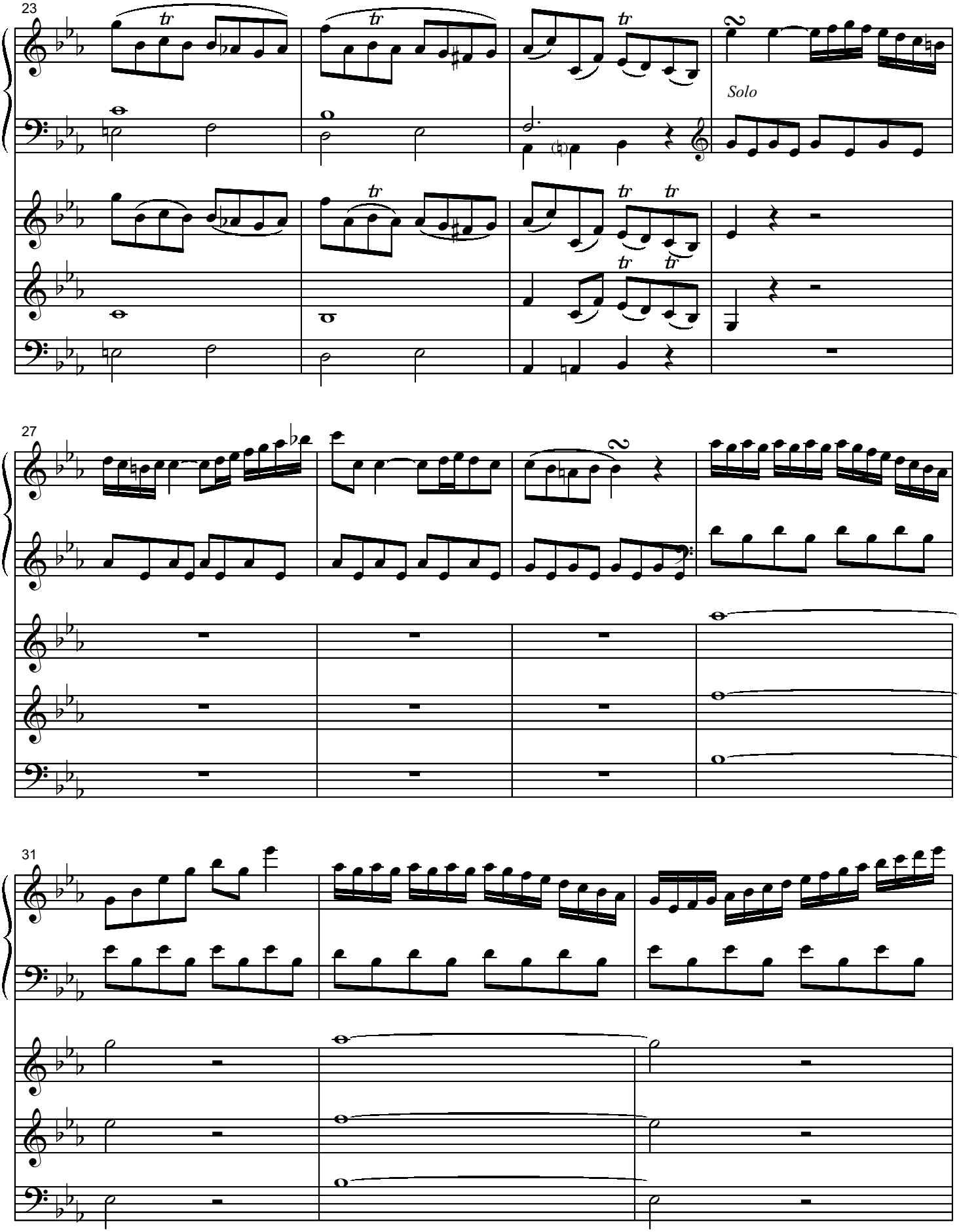
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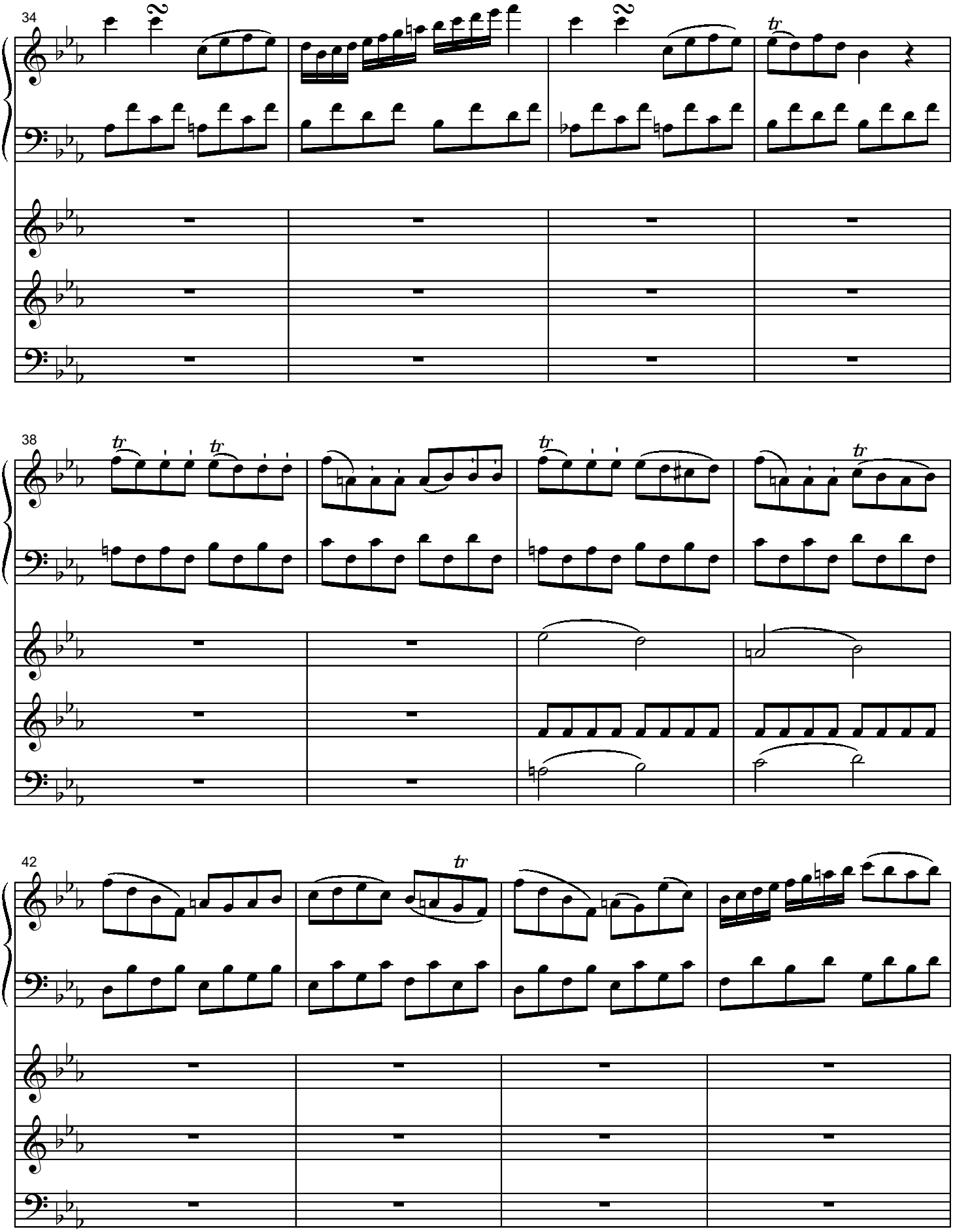
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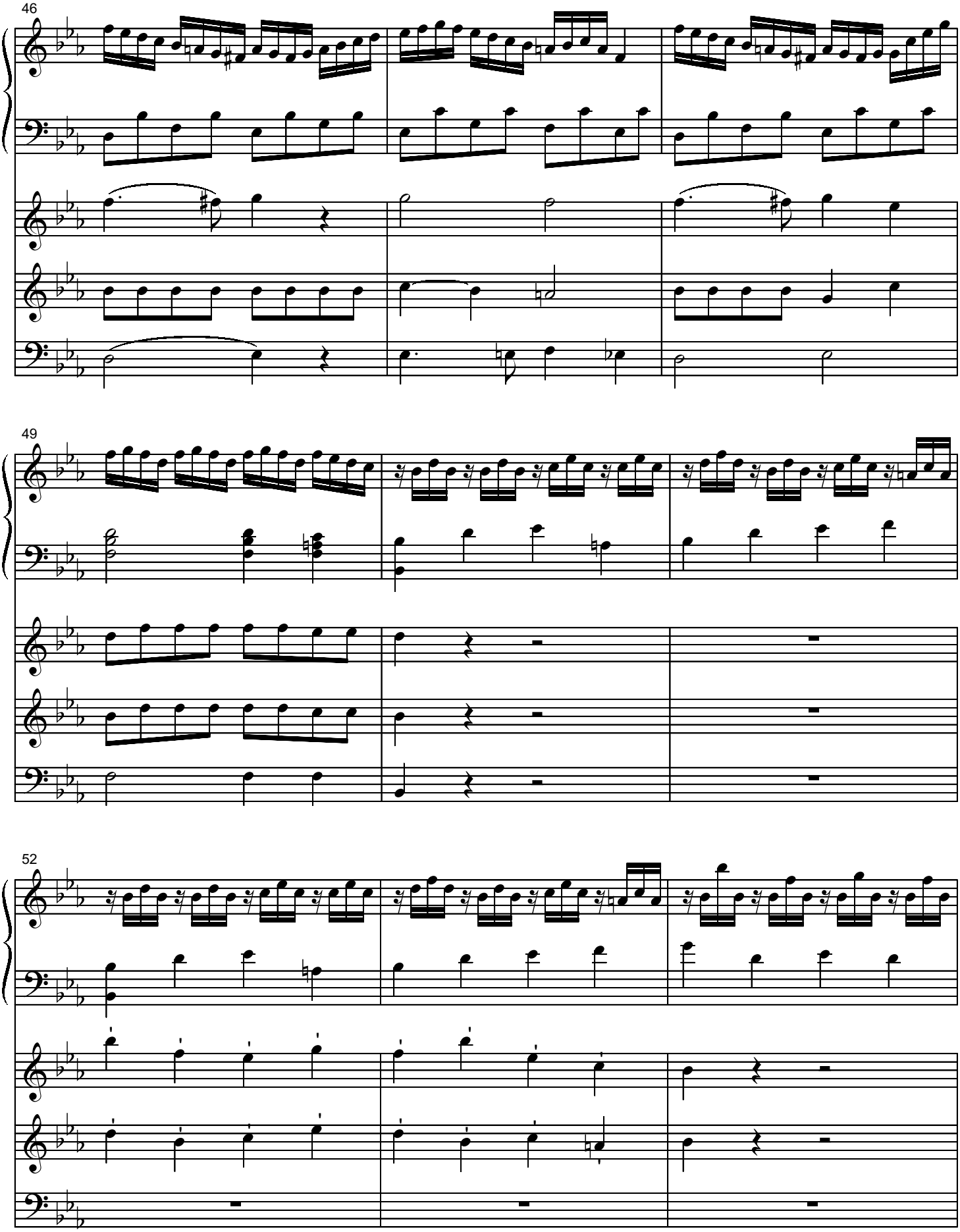
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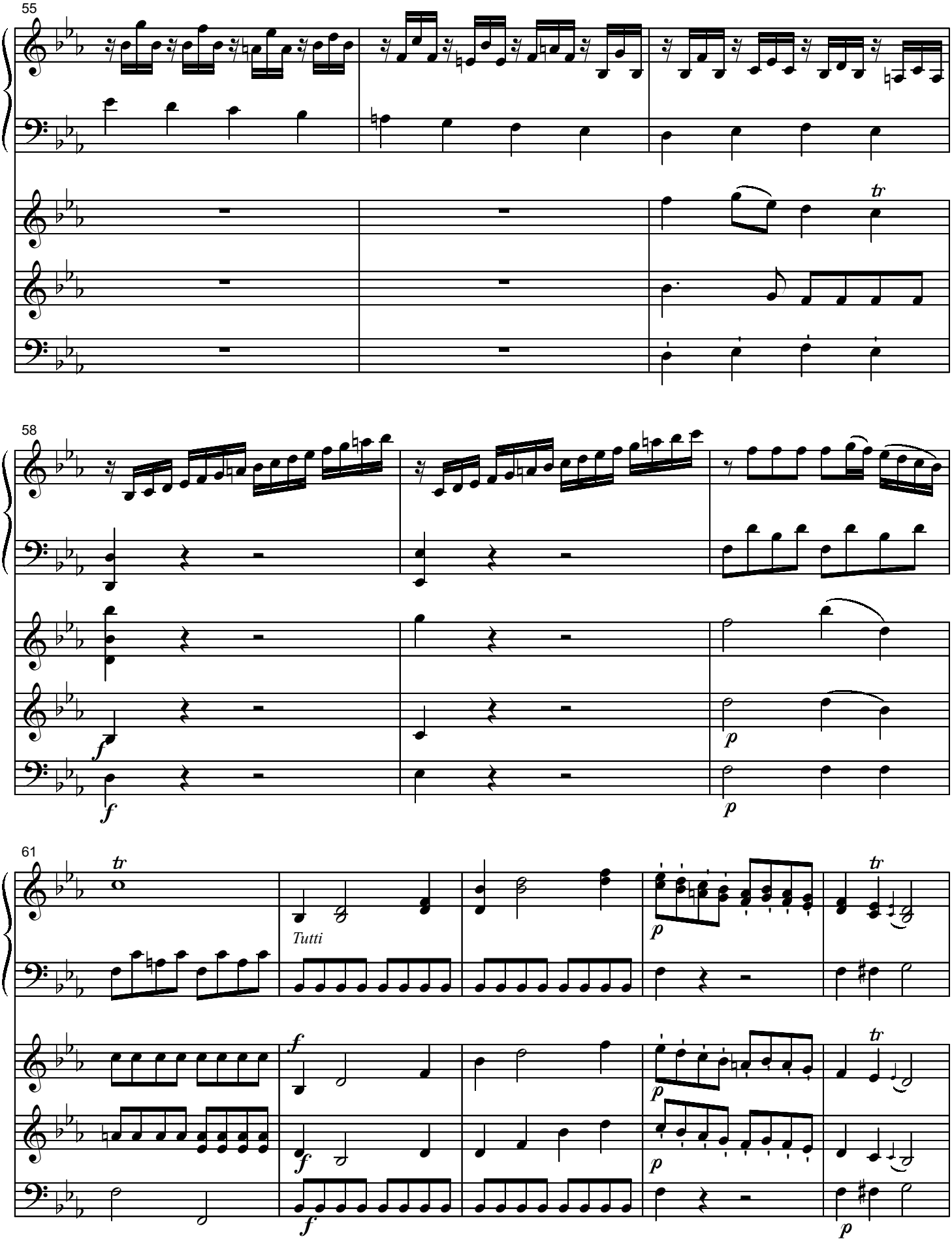
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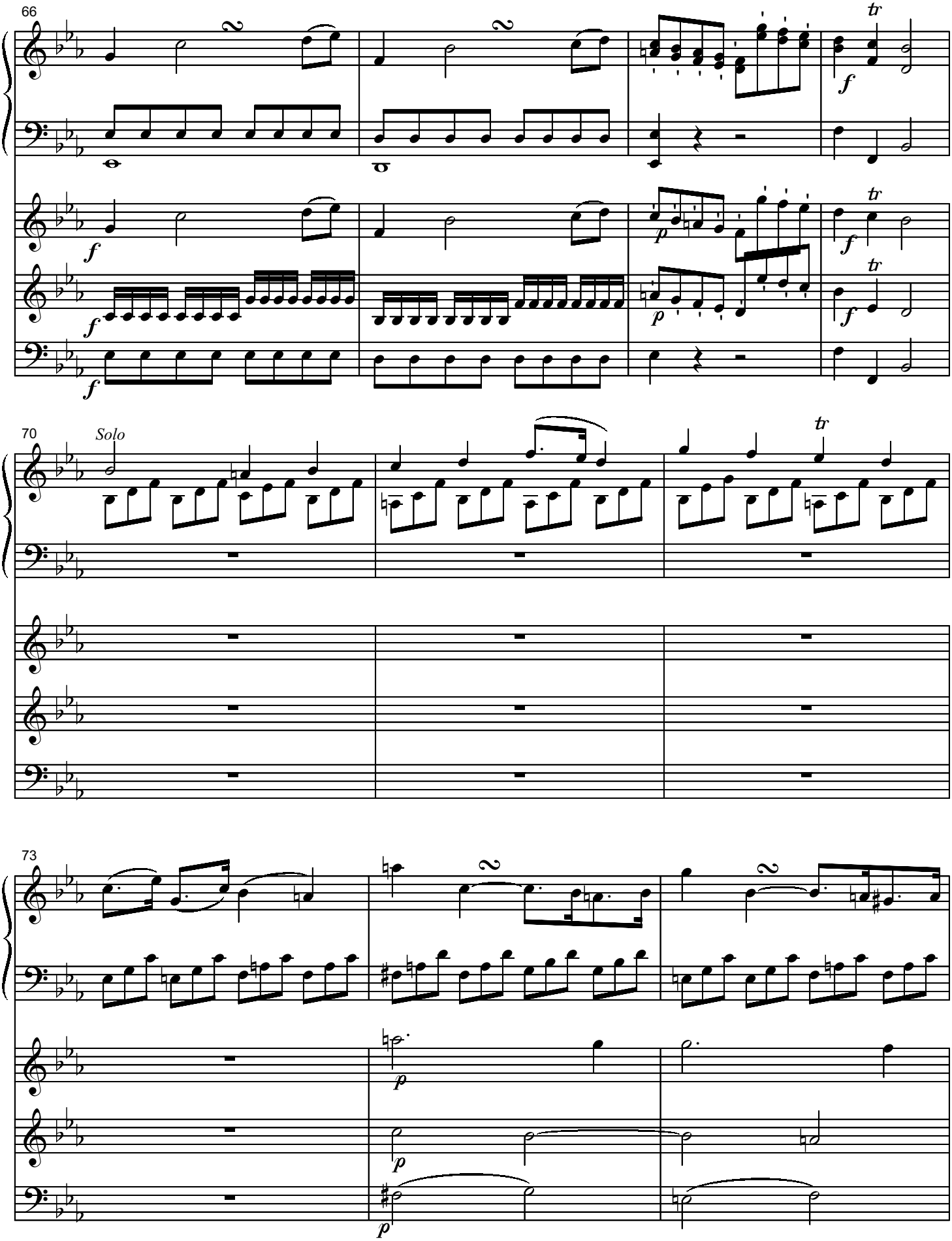
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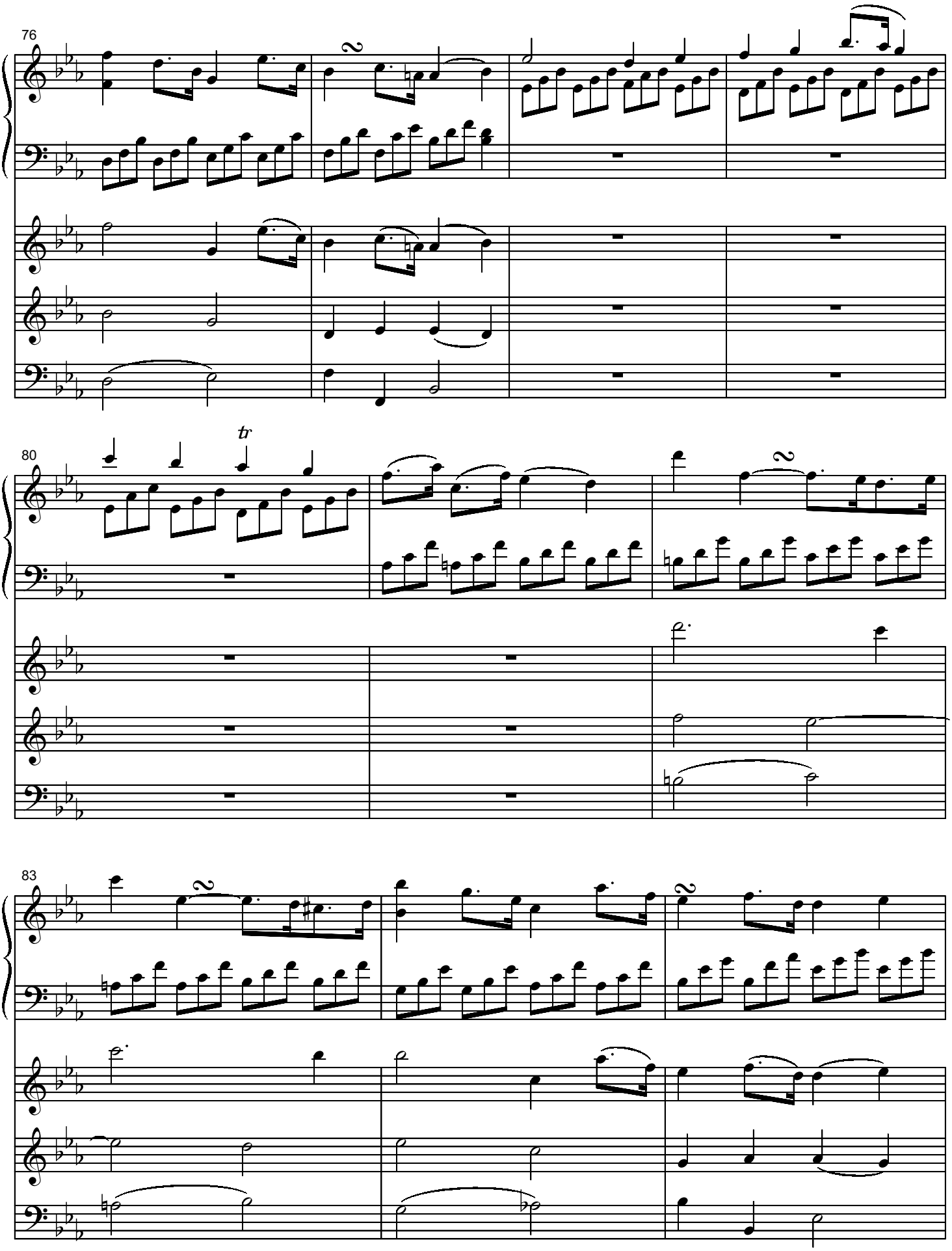
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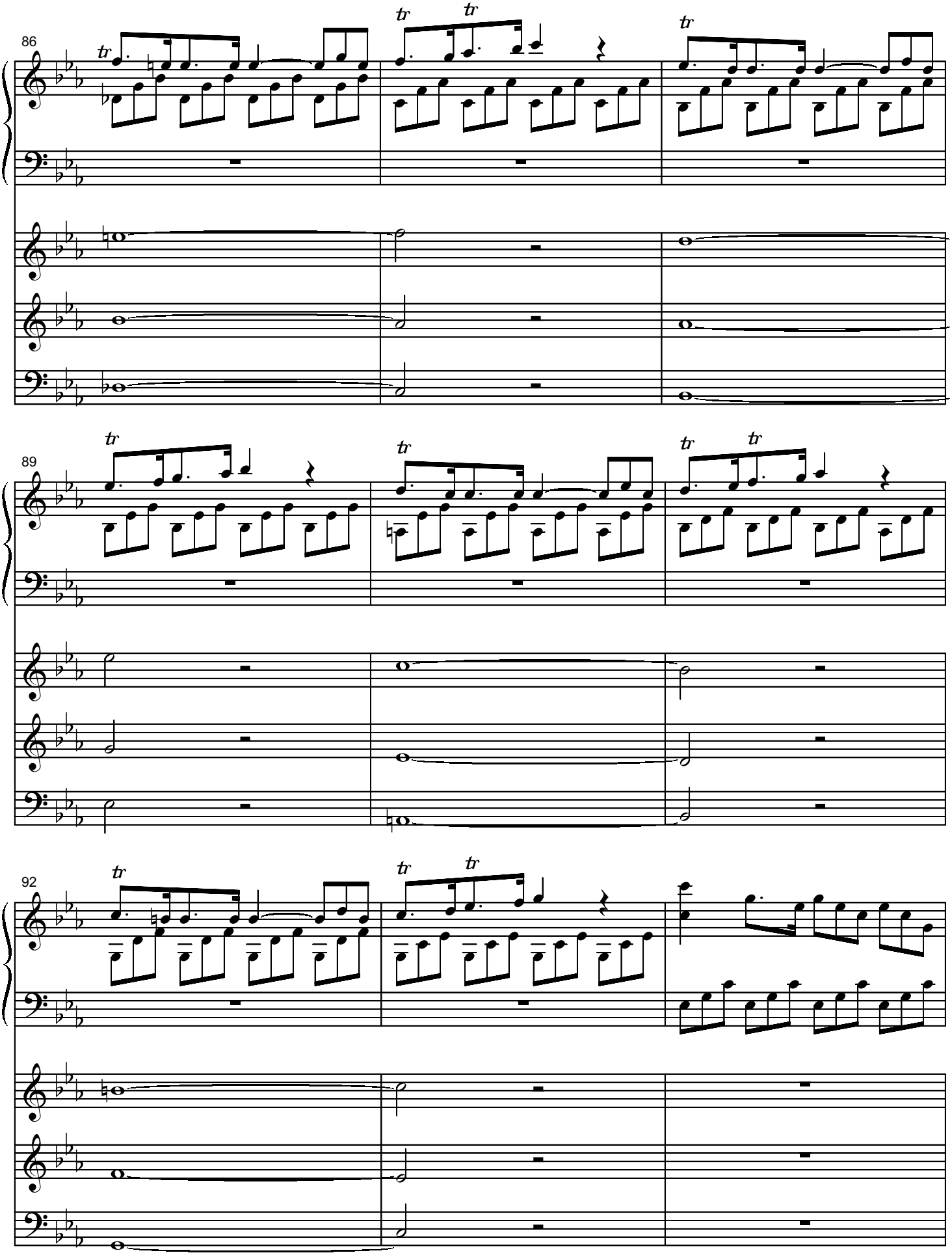
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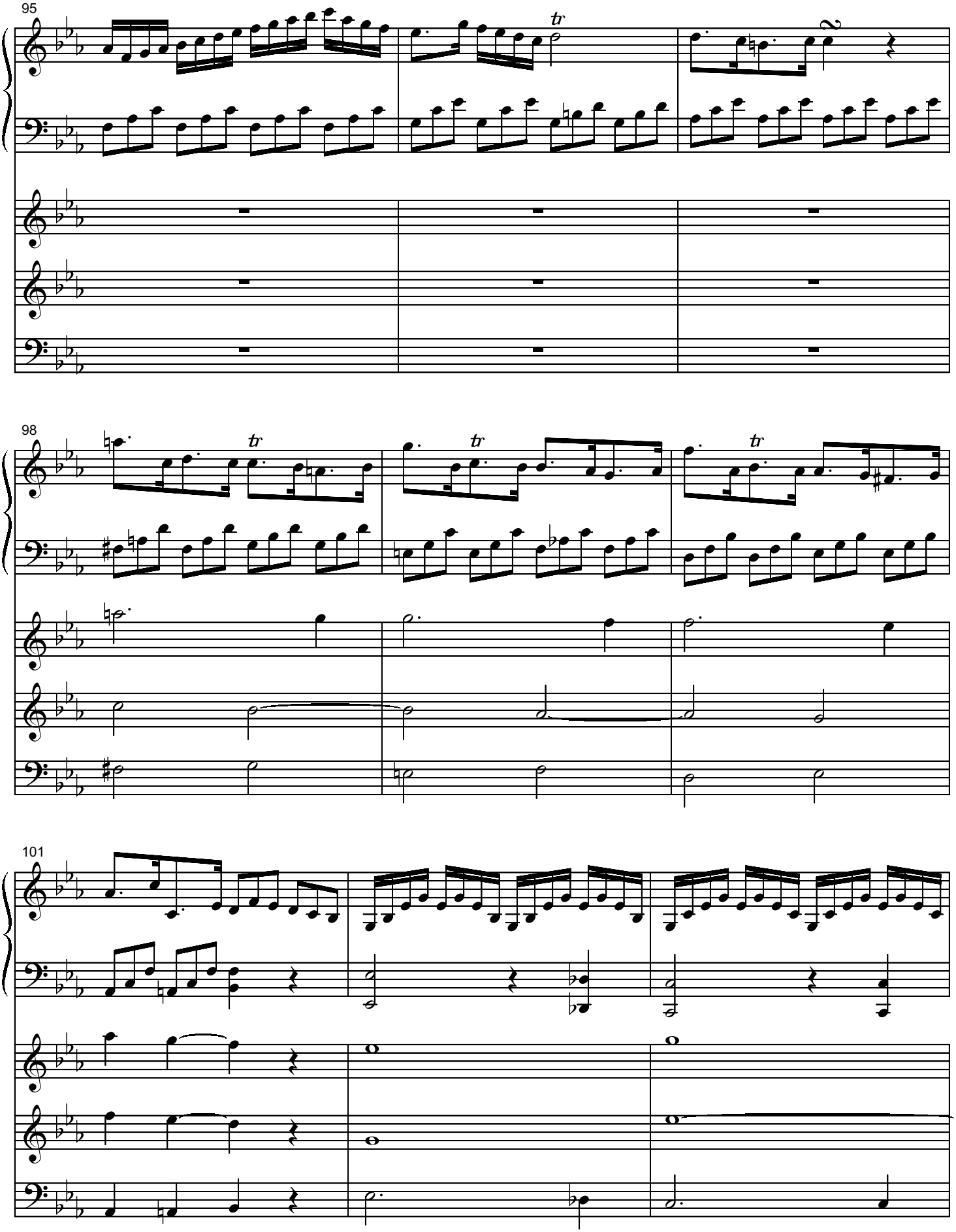
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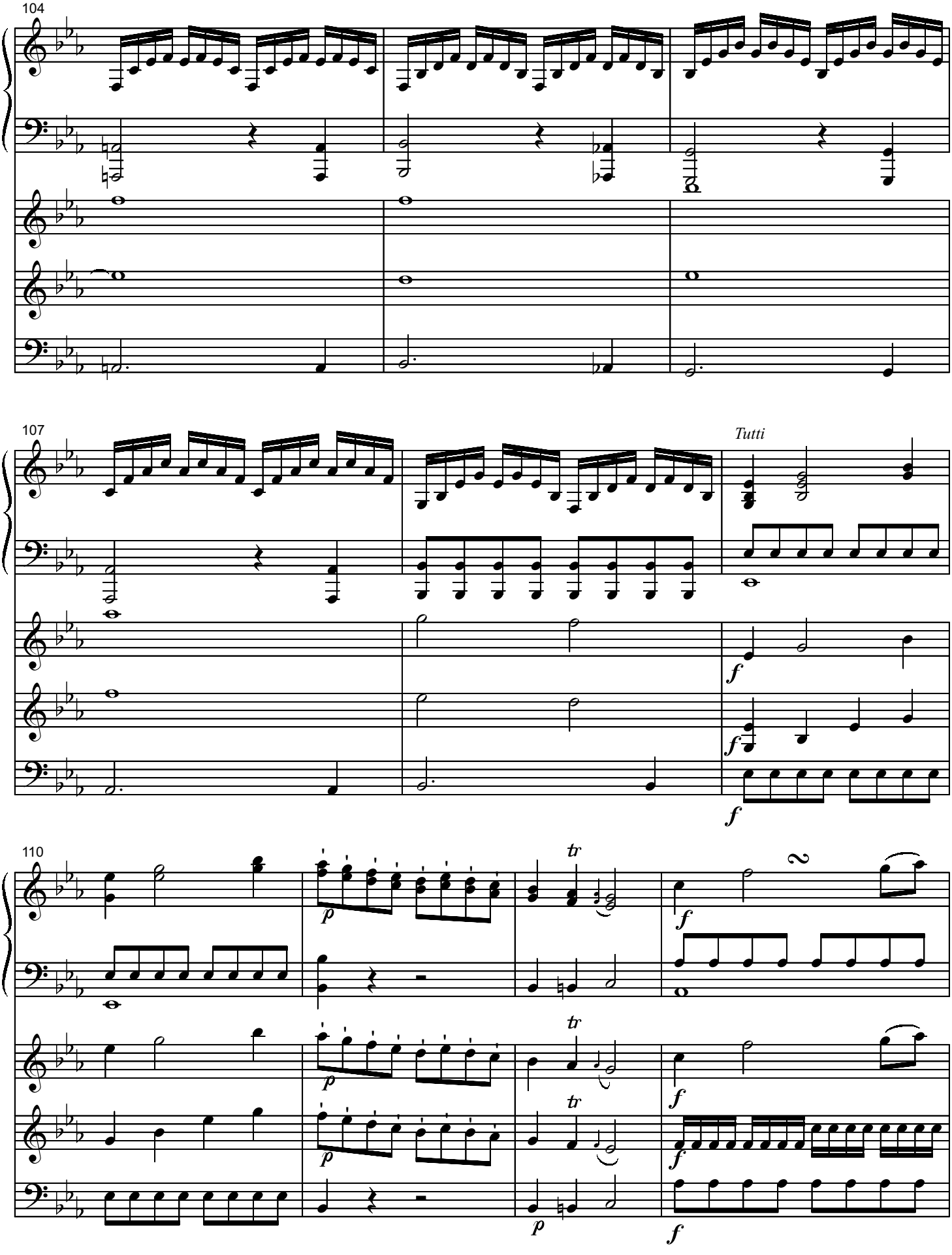
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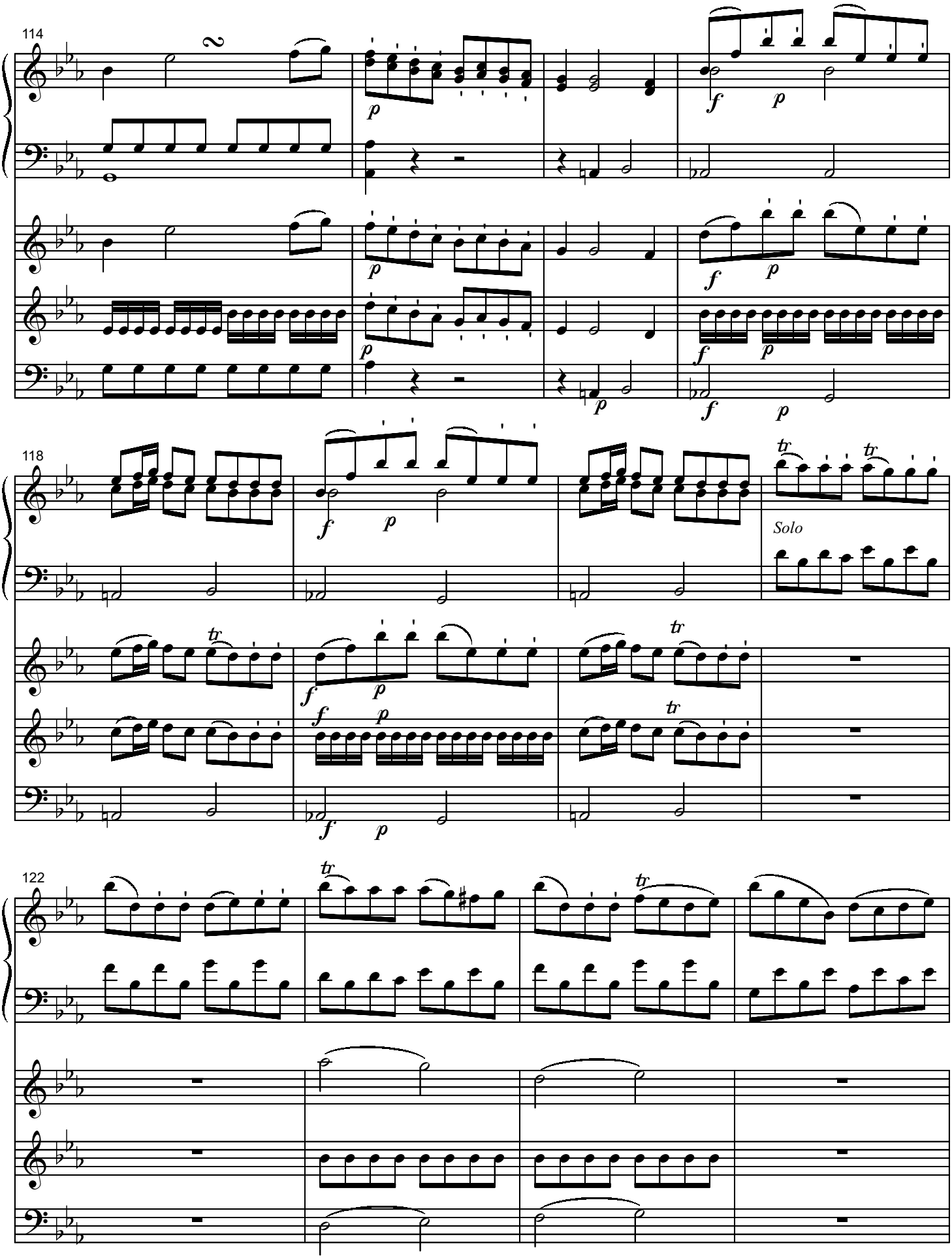
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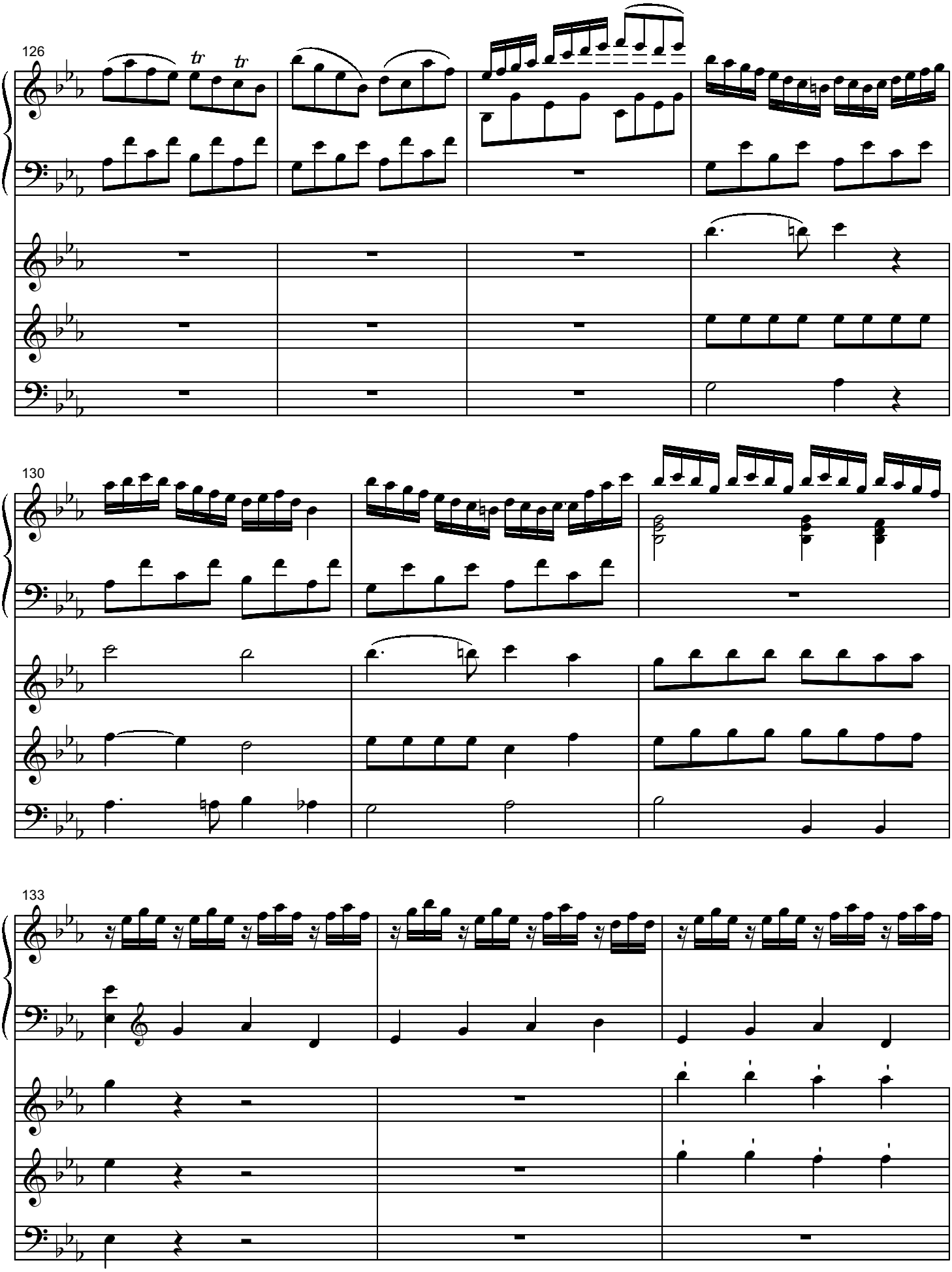
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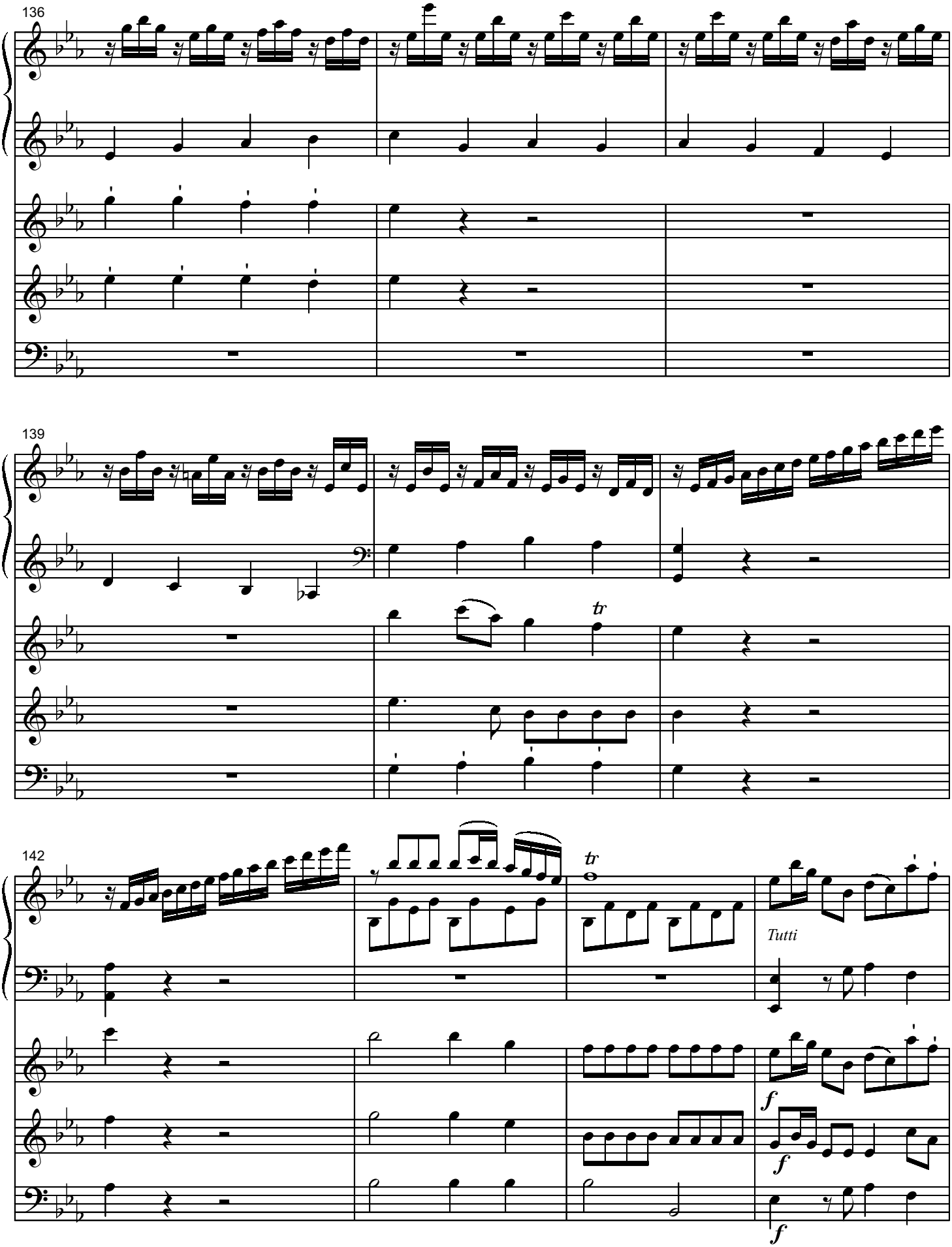
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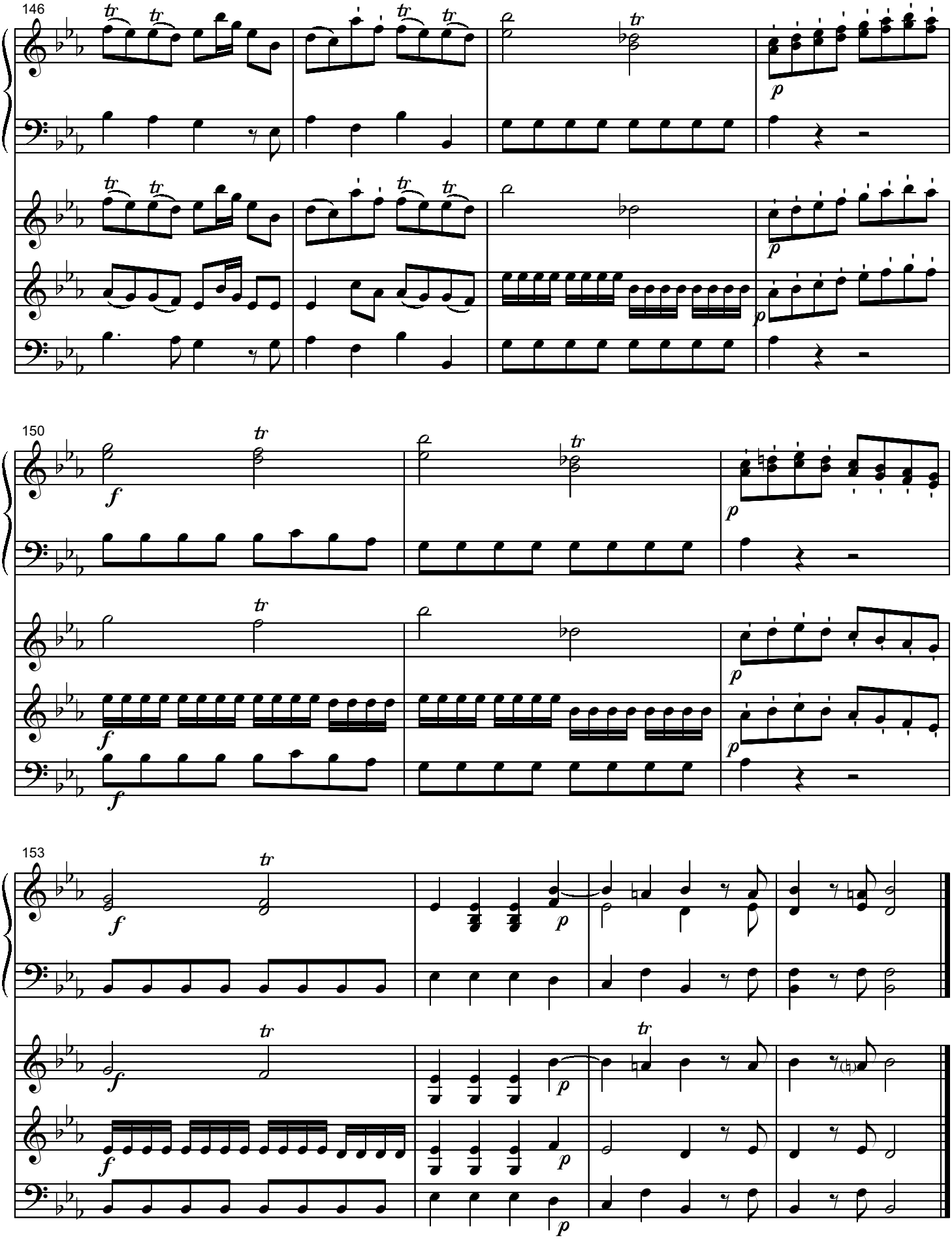
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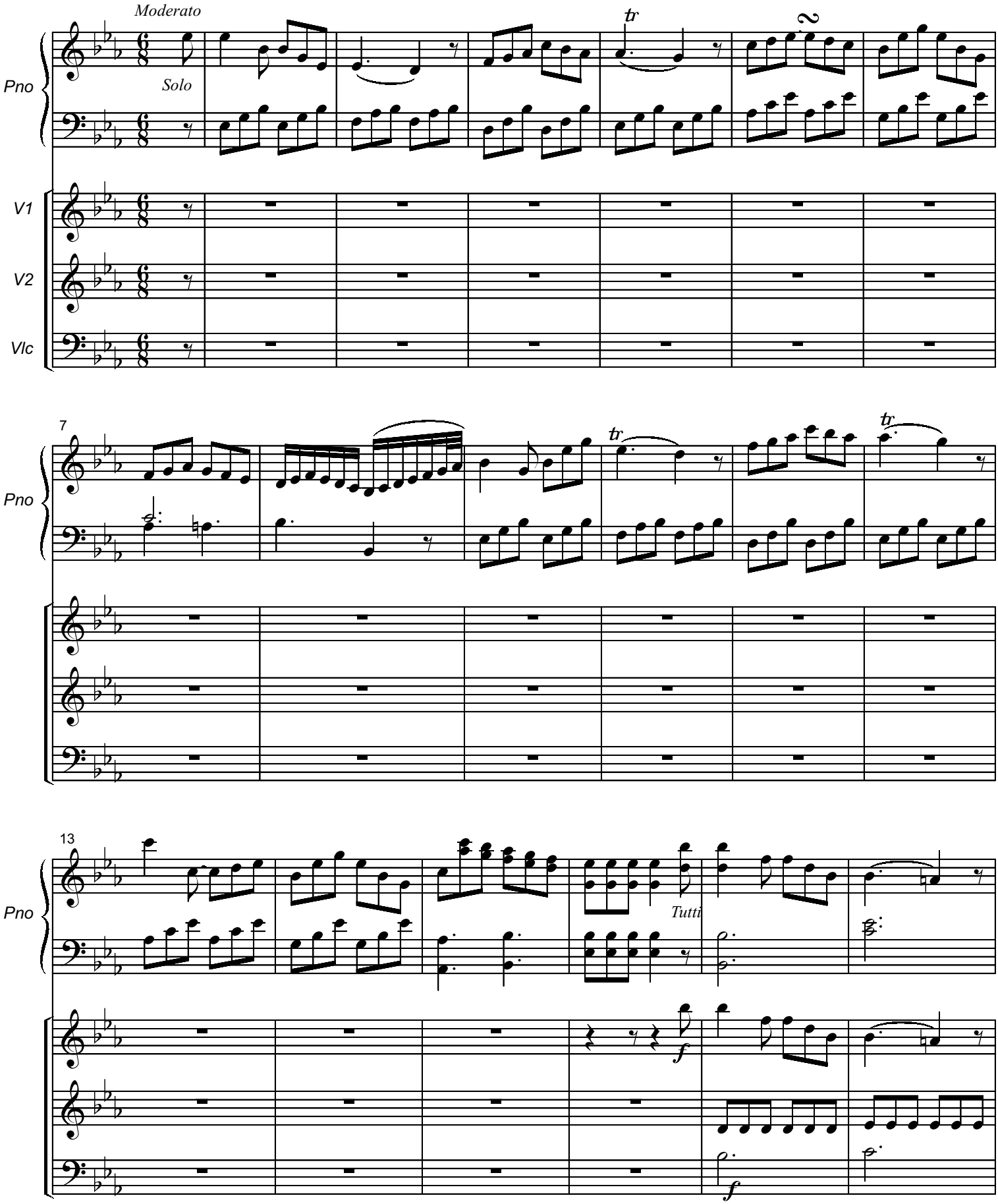

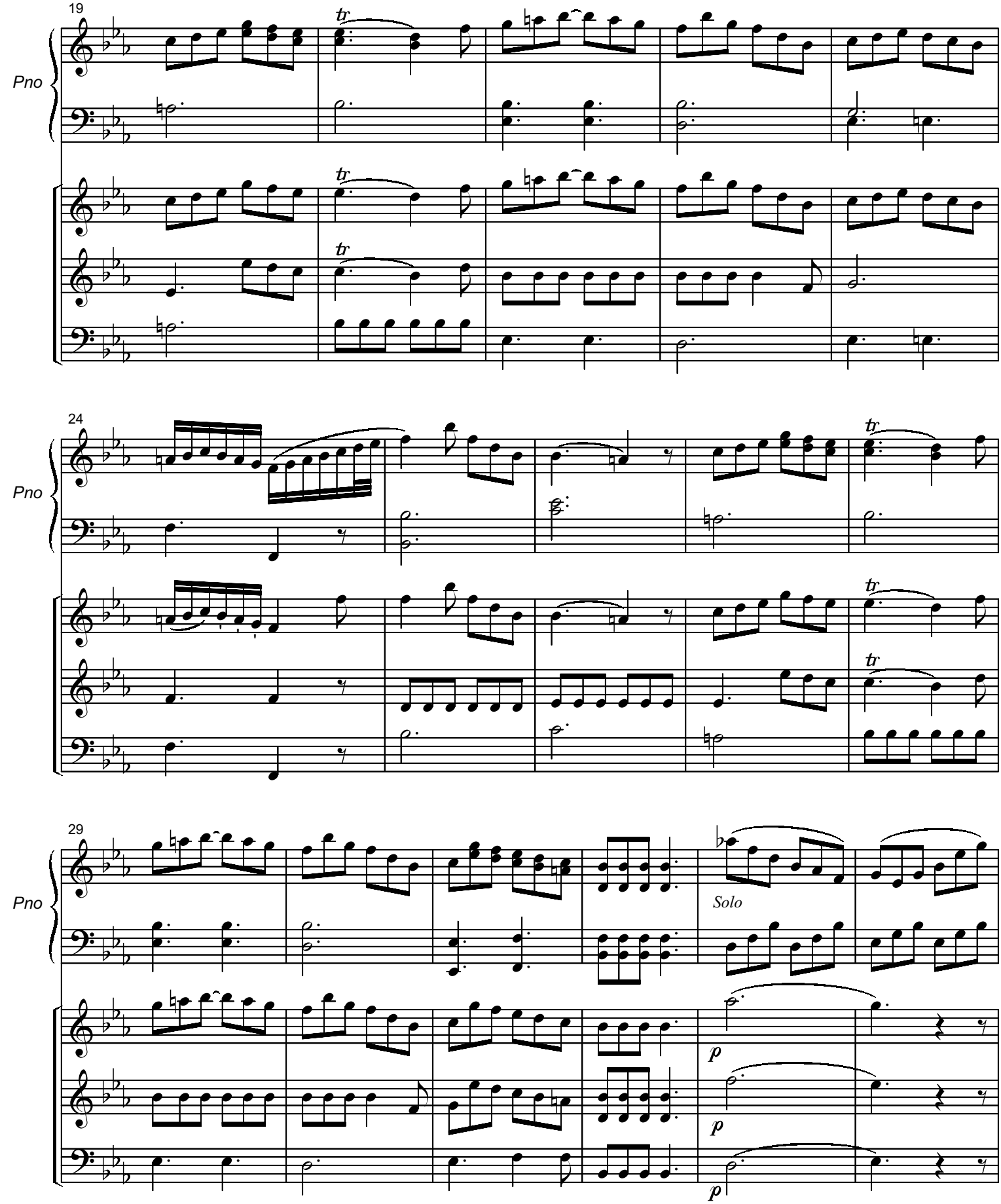
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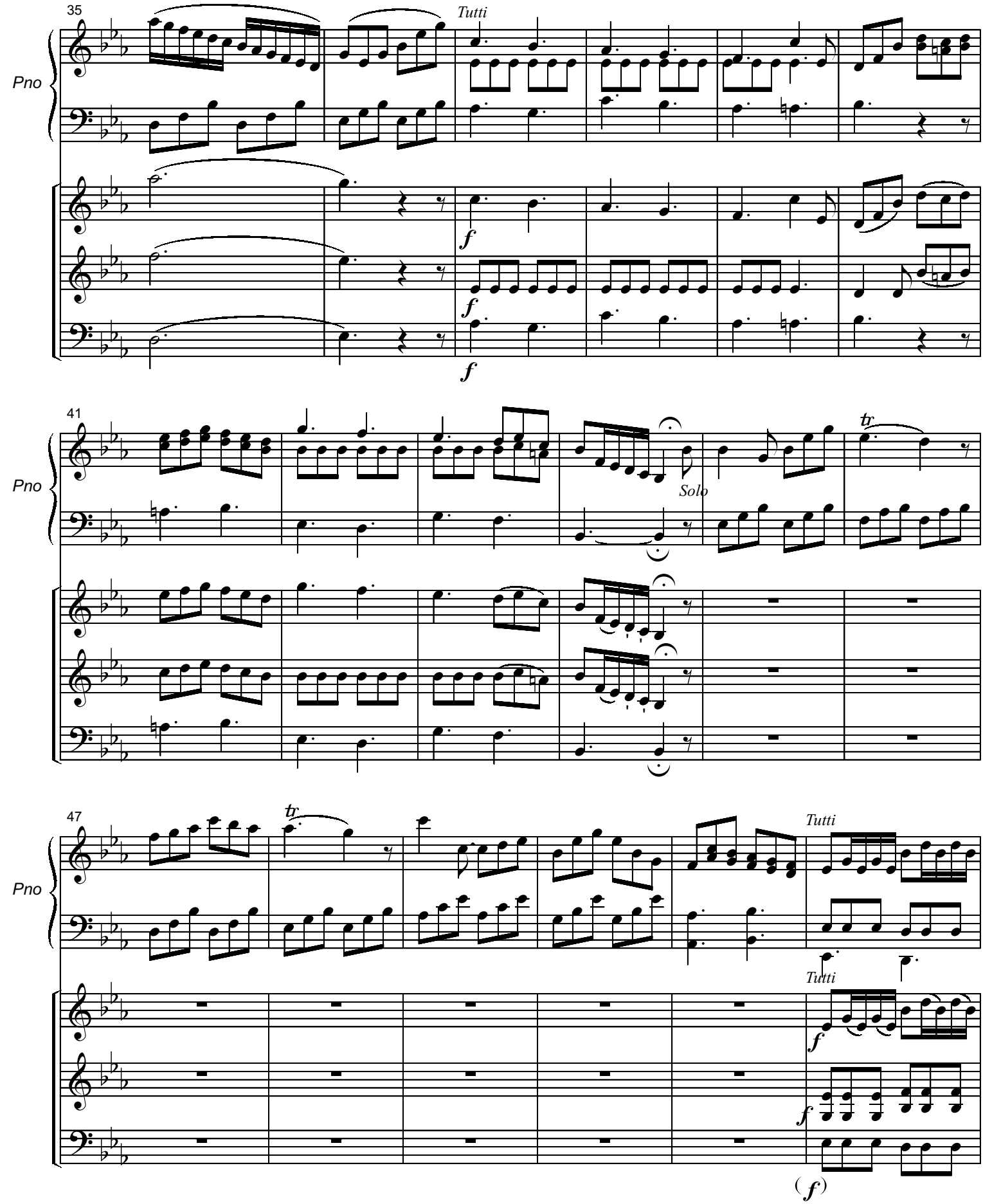
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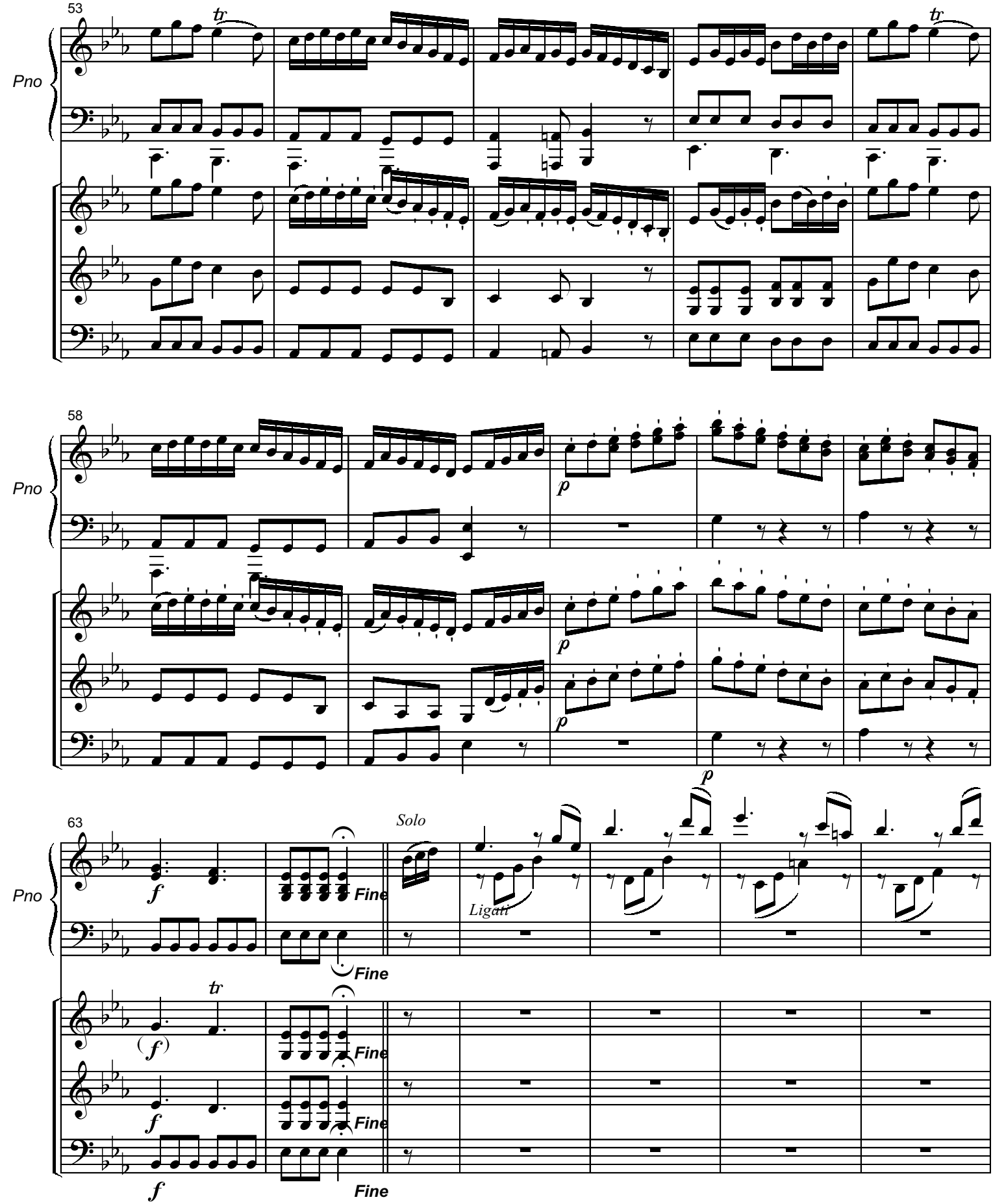
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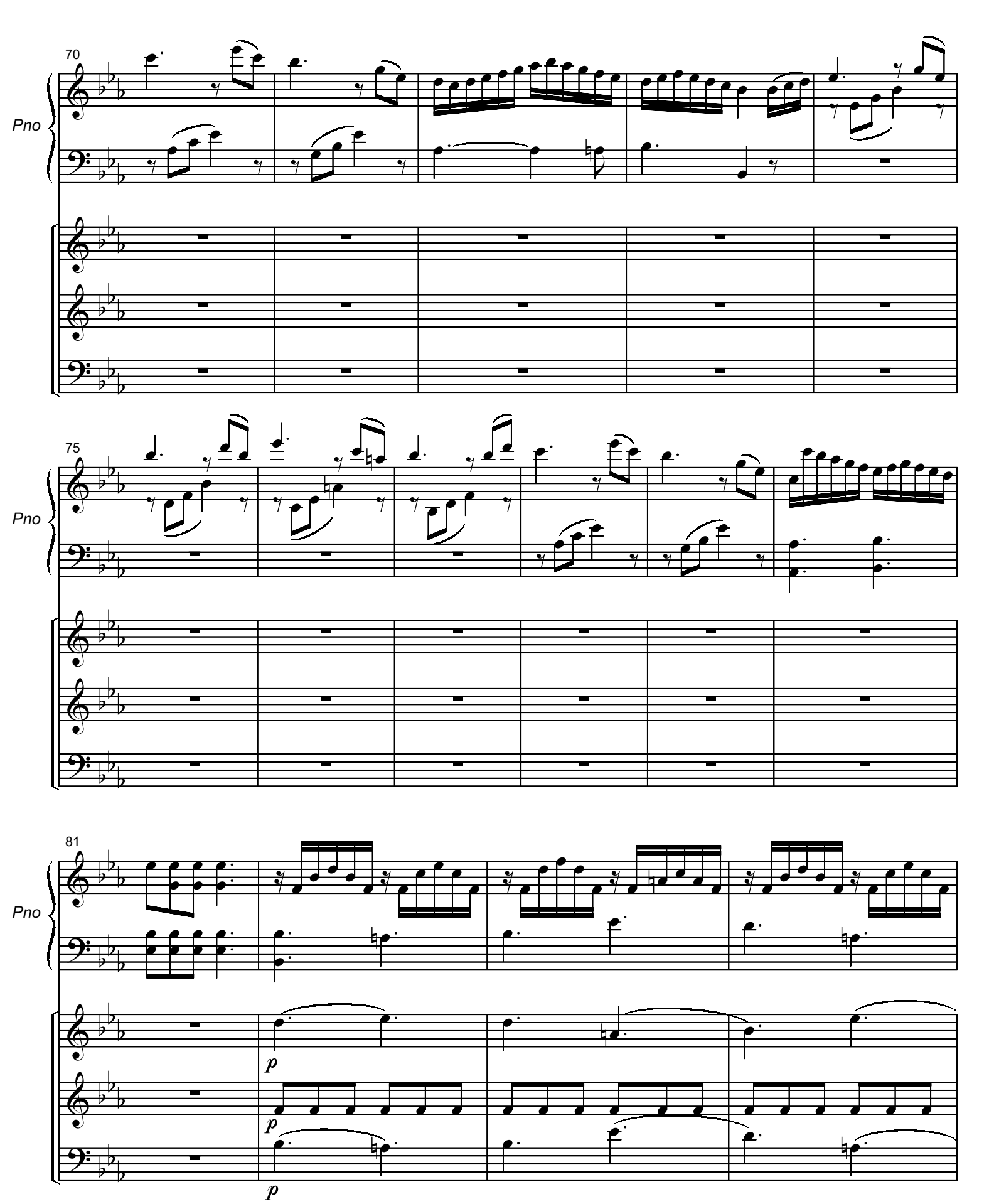
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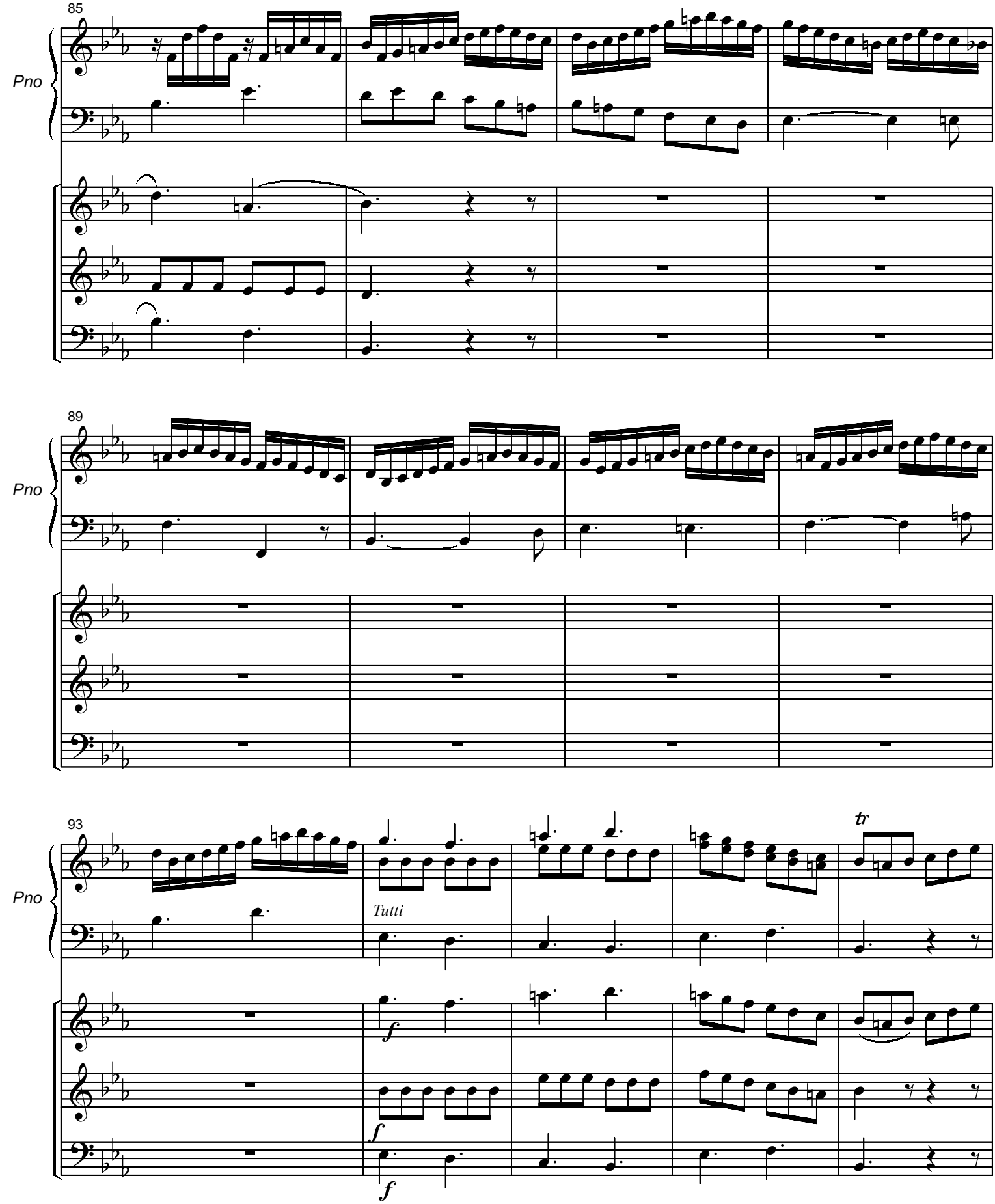
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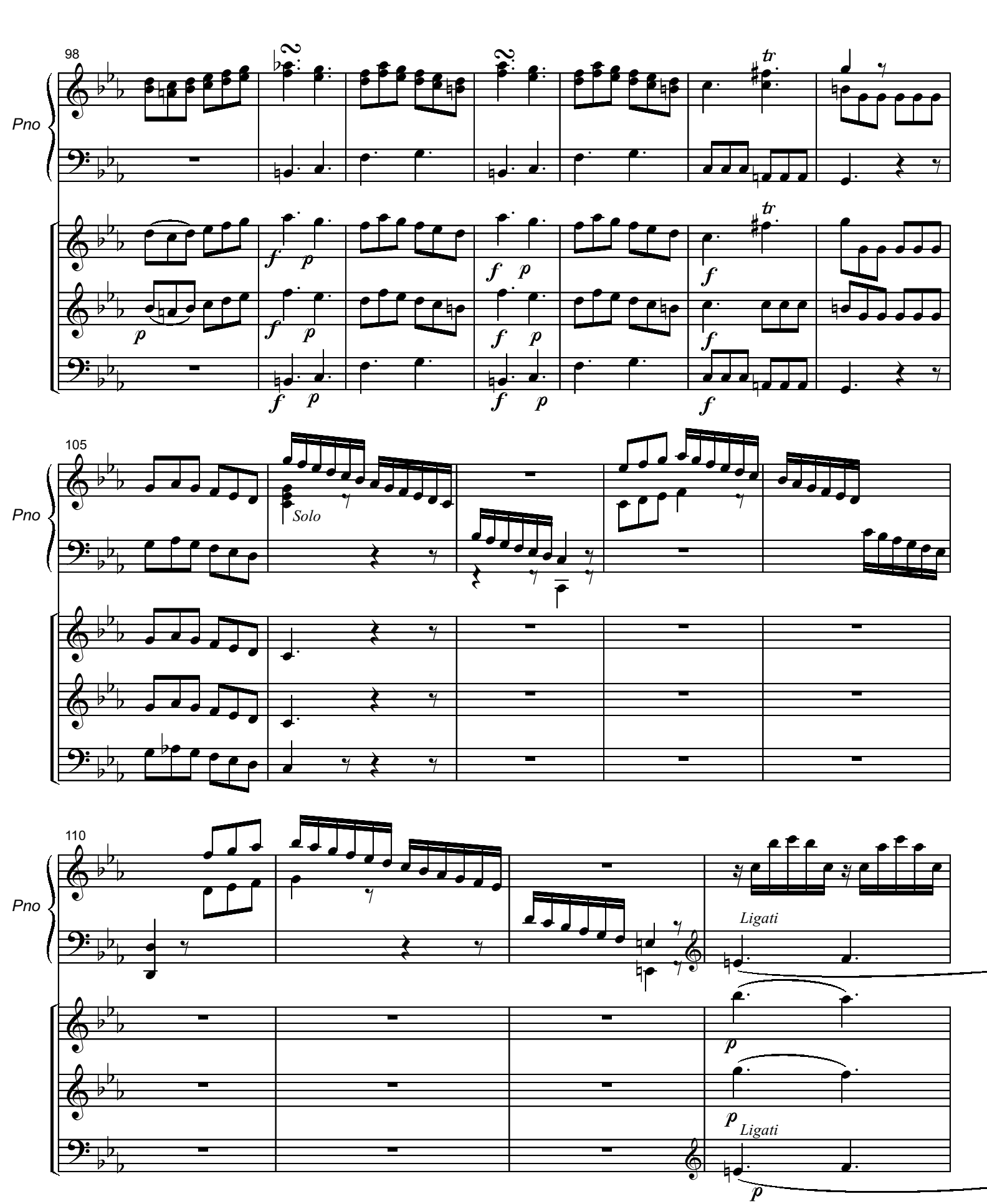
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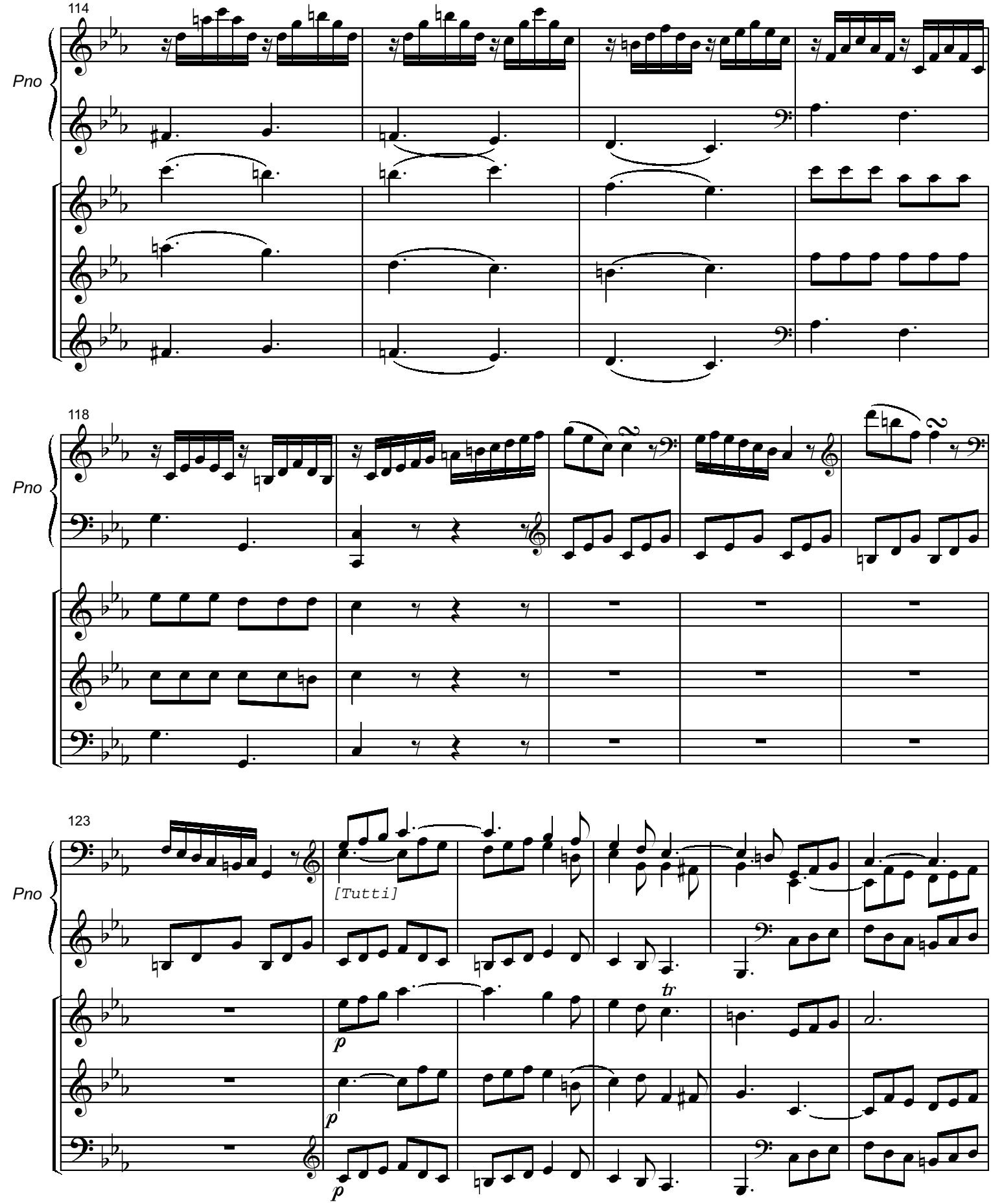
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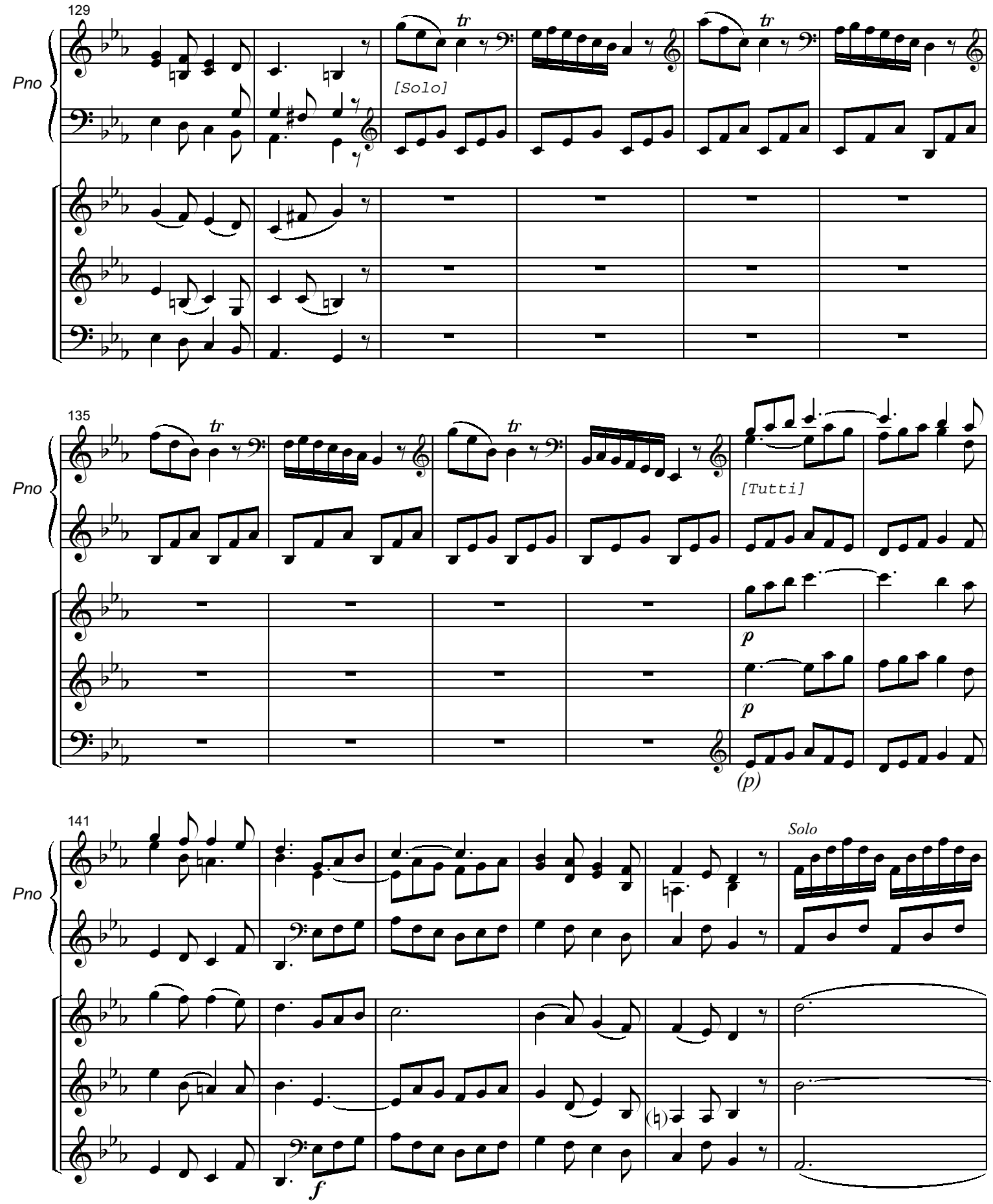
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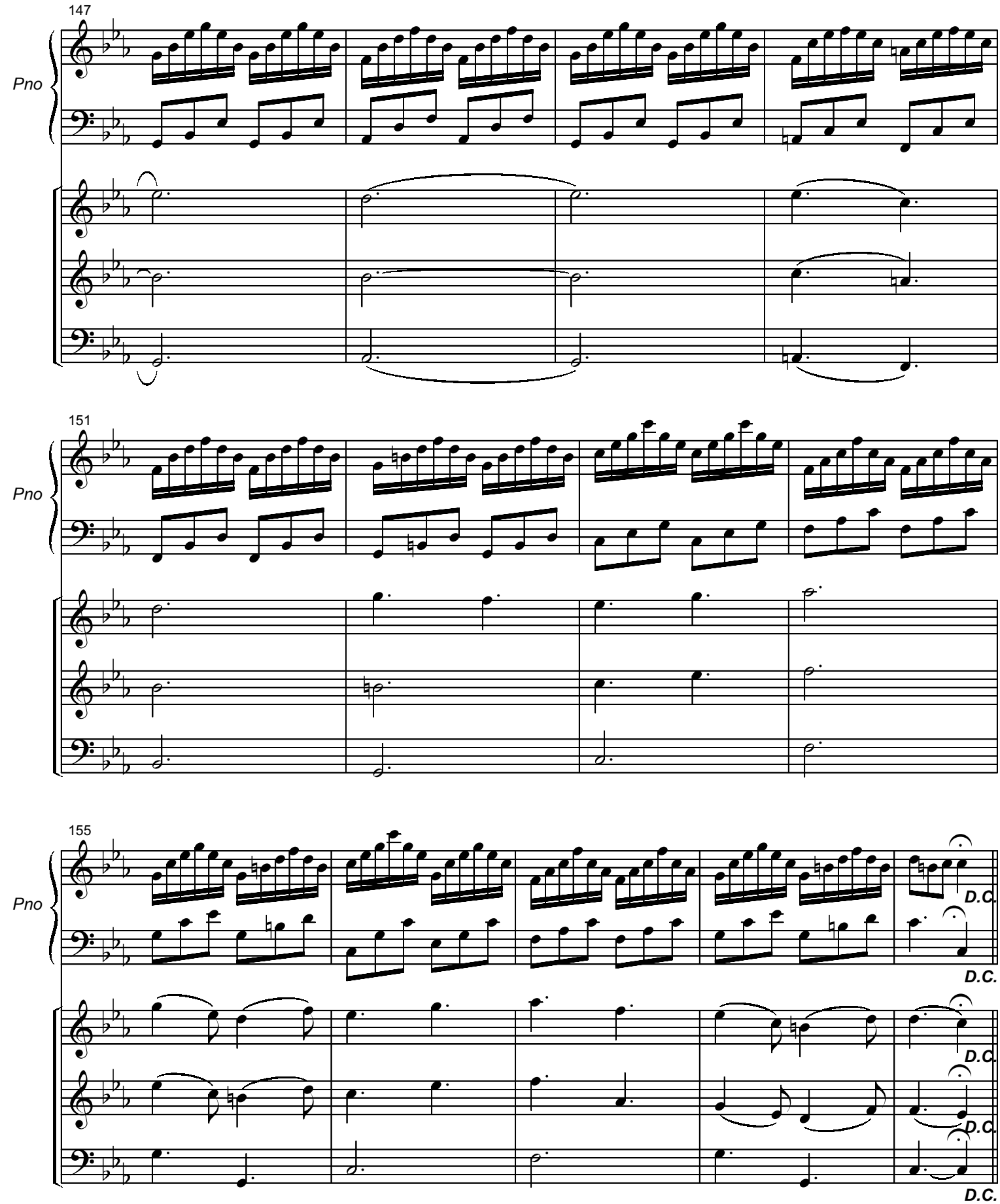
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