

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<sup>sh.</sup>  
LONDON

Printed by Longman & Broderip N<sup>o.</sup> 6, Cheapside, & N<sup>o.</sup> 13, Hay Market

Edited by Tim Rishton

WILLIAM SMETHERGELL (1751-1836) is a composer about whom until recently almost nothing has been known.<sup>1</sup> 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'.<sup>2</sup> 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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<sup>1</sup> A detailed biography is now found in: Tim Rishton, 'William Smethergell, Organist', *The Musical Times* cxxiv (June, 1983), 381-84.

<sup>2</sup> 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 eighteenth-century British keyboard concerto after Handel', *Aspects of keyboard music: essays in honour of Susi Jeans* (Oxford, 1992), 121-39.

## Commentary

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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, <sup>I</sup> = upper voice, <sup>II</sup> = lower voice (applies to pianoforte part only) . position of note in bar. Thus “Pf . 139 . vh<sup>I</sup> . 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 3<sup>rd</sup> quaver, but under 1<sup>st</sup> quaver in instrumental parts.

This, together with similar inconsistencies 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,Eb,F

Pf . 85 . lh . 7-9 Alternative performance suggestion: Eb,F,Ab

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<sup>I</sup> . 4 - 139 . hh<sup>I</sup> . 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.<sup>3</sup> 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 fornøylesparken 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'.<sup>4</sup> 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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<sup>3</sup> En detaljert biografi er nå å finne i: Tim Rishton, 'William Smethergell, Organist', *The Musical Times* cxxiv (juni 1983), 381-84.

<sup>4</sup> 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<sup>sh</sup> | LONDON | Printed by Longman & Broderip N<sup>o</sup>: 6, Cheapside, & N<sup>o</sup>: 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 strykeinstrumentene 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, <sup>I</sup> = øvre stemme, <sup>II</sup> = nedre stemme . den enkelte tones stilling i taktens rekkefølge. Slik betyr "Pf . 139 . vh<sup>I</sup> . 4" den 4. tone i øvre stemme av venstre hånden i pianoforte, takt 139.

Dynamikk og andre tegn i parentes, 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, Eb, F

Pf . 85 . vh . 7-9 Fremføringsforslag: Eb, F, Ab

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<sup>I</sup> . 4 - 139 . hh<sup>I</sup> . 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.

1 *Allegro*

Musical score for measures 1-4. The score is in 3/4 time with a key signature of two flats. It features a piano introduction with a bass line of eighth notes and treble lines with chords and a trill. Dynamics include piano (*p*) and trill (*tr*).

5

Musical score for measures 5-8. The score continues with a piano introduction. The bass line has a fermata over the first measure. The treble line has a fermata over the first measure. Dynamics include forte (*f*) and piano (*p*).

9

Musical score for measures 9-12. The score continues with a piano introduction. The bass line has a fermata over the first measure. The treble line has a fermata over the first measure. Dynamics include forte (*f*) and piano (*p*).

12

Musical score for measures 12-14. The score is in 3/4 time with a key signature of two flats. It features a grand staff with four staves. The first two staves are for the right hand, and the last two are for the left hand. Measure 12 shows a complex right-hand texture with chords and a melodic line, while the left hand has a simple bass line. Measure 13 is marked with a forte *f* dynamic. Measure 14 includes a trill *tr* in the right hand and a forte *f* dynamic in the left hand.

15

Musical score for measures 15-18. The score continues with the same grand staff. Measures 15 and 16 show a melodic line in the right hand and a rhythmic bass line in the left hand. Measure 17 features a trill *tr* in the right hand. Measure 18 includes a trill *tr* in the right hand and a trill *tr* in the left hand.

19

Musical score for measures 19-22. The score continues with the same grand staff. Measures 19 and 20 feature trills *tr* in the right hand. Measure 21 is marked with a piano *p* dynamic. Measure 22 includes a trill *tr* in the right hand and a piano *p* dynamic in the left hand.

23

*tr* *tr* *tr* *Solo* *tr* *tr*

27

*tr* *tr*

31

*tr* *tr*



34

Musical score for measures 34-37. The system includes a grand staff (treble and bass clefs) and three empty staves below. The grand staff features a complex melodic line with trills and slurs, and a bass line with eighth-note patterns. Measure 34 has a fermata over the first two notes. Measure 37 has a trill (*tr*) over the final note.

38

Musical score for measures 38-41. The system includes a grand staff (treble and bass clefs) and three empty staves below. The grand staff continues the melodic and bass lines. Measures 38 and 39 have trills (*tr*) over the first two notes. Measures 40 and 41 have trills (*tr*) over the final notes. The lower staves show accompaniment with slurs and eighth-note patterns.

42

Musical score for measures 42-45. The system includes a grand staff (treble and bass clefs) and three empty staves below. The grand staff continues the melodic and bass lines. Measure 42 has a trill (*tr*) over the final note. The lower staves show accompaniment with slurs and eighth-note patterns.

46

Musical score for measures 46-48. The score is in 3/4 time and B-flat major. It features a grand staff with five staves. The top staff (treble clef) has a complex melodic line with many sixteenth notes. The second staff (bass clef) has a simple bass line with quarter notes. The third staff (treble clef) has a few notes with a slur. The fourth staff (treble clef) has a simple melodic line. The fifth staff (bass clef) has a few notes with a slur.

49

Musical score for measures 49-51. The score is in 3/4 time and B-flat major. It features a grand staff with five staves. The top staff (treble clef) has a complex melodic line with many sixteenth notes. The second staff (bass clef) has a simple bass line with quarter notes. The third staff (treble clef) has a simple melodic line. The fourth staff (treble clef) has a simple melodic line. The fifth staff (bass clef) has a simple bass line with quarter notes.

52

Musical score for measures 52-54. The score is in 3/4 time and B-flat major. It features a grand staff with five staves. The top staff (treble clef) has a complex melodic line with many sixteenth notes. The second staff (bass clef) has a simple bass line with quarter notes. The third staff (treble clef) has a simple melodic line. The fourth staff (treble clef) has a simple melodic line. The fifth staff (bass clef) has a simple bass line with quarter notes.

55

tr

58

*f* *p* *p*

61

*tr* *Tutti* *p* *tr*

*f* *f* *p* *p*

66

Musical score for measures 66-69. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a steady eighth-note bass line and a melody with slurs and trills. Dynamics include *f*, *p*, and *tr*.

70

*Solo*

Musical score for measures 70-72. Measure 70 is a *Solo* section for the right hand, featuring a melodic line with eighth notes and slurs. Measures 71 and 72 are empty staves.

73

Musical score for measures 73-75. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a steady eighth-note bass line and a melody with slurs and trills. Dynamics include *p*.

76

2

80

*tr*

2

83

2

86 *tr* *tr* *tr*

89 *tr* *tr* *tr*

92 *tr* *tr* *tr*

95

tr

98

tr

101

104

Musical score for measures 104-106. The score is written for a grand piano with five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measures 104 and 105 feature a rapid sixteenth-note melody in the right hand, while the left hand plays a simple accompaniment of quarter notes. Measure 106 shows a change in the right hand's texture, with a more melodic line.

107

Musical score for measures 107-109. The score continues with five staves. Measure 107 has a similar sixteenth-note melody in the right hand. Measure 108 features a more active left hand with eighth-note accompaniment. Measure 109 is marked *Tutti* and *f* (forte), with a more pronounced melody in the right hand and a rhythmic accompaniment in the left hand.

110

Musical score for measures 110-113. The score continues with five staves. Measure 110 features a melody in the right hand with a *p* (piano) dynamic. Measure 111 includes a trill (*tr*) in the right hand. Measure 112 has a trill (*tr*) in the right hand and a *p* dynamic. Measure 113 is marked *f* (forte) and features a more active right hand melody and a rhythmic accompaniment in the left hand.



114

Musical score for measures 114-117. The score is in 2/4 time and features a piano with a dynamic range from *p* to *f*. The right hand has a melodic line with a fermata over the first measure and a trill in the final measure. The left hand has a steady eighth-note accompaniment. A fermata is also present over the first measure of the second system.

118

Musical score for measures 118-121. The score continues with dynamic markings of *f* and *p*. It includes trills (*tr*) in the right hand and a section labeled "Solo" in the right hand starting at measure 121. The left hand continues with its accompaniment.

122

Musical score for measures 122-125. The score features trills (*tr*) in the right hand. The left hand continues with its accompaniment. The piece concludes with a final chord in the right hand.

126

tr tr

130

133

136

Musical score for measures 136-138. The score consists of five staves. The top staff has a complex rhythmic pattern of eighth and sixteenth notes. The second staff has a simple melodic line. The third and fourth staves have block chords. The bottom staff has a bass line with some rests.

139

Musical score for measures 139-141. The score consists of five staves. The top staff has a complex rhythmic pattern of eighth and sixteenth notes. The second staff has a simple melodic line. The third and fourth staves have block chords. The bottom staff has a bass line with some rests. A trill (*tr*) is marked above a note in the third staff.

142

Musical score for measures 142-145. The score consists of five staves. The top staff has a complex rhythmic pattern of eighth and sixteenth notes. The second staff has a simple melodic line. The third and fourth staves have block chords. The bottom staff has a bass line with some rests. A trill (*tr*) is marked above a note in the top staff. The word *Tutti* is written in the third staff. The dynamic *f* is written in the third and fourth staves.

146

tr tr p tr tr p

150

f tr p tr p

153

f tr p tr p

Rondeau

*Moderato*

Piano (Pno) Solo

V1

V2

Vlc

Piano (Pno)

V1

V2

Vlc

Piano (Pno) Tutti

V1

V2

Vlc

19

Pno

24

Pno

29

Pno

Solo

*p*

35 *Tutti*

Pno

*f*

41 *Solo* *tr.*

Pno

*f*

47 *Tutti* *tr.* *f* *Tutti*

Pno

*f*

(*f*)

53 *tr*

Pno

58 *p*

Pno

63 *f* *Solo* *Ligati* *p* *tr* *(f)* *Fine* *Fine* *Fine* *f* *Fine*

Pno



70

Pno

75

Pno

81

Pno

85

Pno

Musical score for piano, measures 85-88. The score is in 3/4 time with a key signature of two flats. The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a simple accompaniment with quarter and eighth notes. The system consists of two grand staves, each with a treble and bass clef.

89

Pno

Musical score for piano, measures 89-92. The right hand continues with a dense, sixteenth-note texture. The left hand has a more sparse accompaniment. The system consists of two grand staves, each with a treble and bass clef.

93

Pno

*Tutti*

*f*

*f*

*tr*

Musical score for piano, measures 93-96. The right hand has a melodic line with a trill (*tr*) in measure 95. The left hand has a strong accompaniment marked with *f* (forte). The system consists of two grand staves, each with a treble and bass clef.

98

Pno

*f p* *f p* *f*

*p* *f p* *f p* *f*

*f p* *f p* *f*

*tr*

105

Pno

*Solo*

110

Pno

*Ligati*

*p*

*p Ligati*

*p*

114

Pno

118

Pno

123

Pno

[Tutti]

*p*

*tr*

129

Pno

*tr*

[Solo]

*tr*

135

Pno

*tr*

[Tutti]

*p*

*p*

(*p*)

141

Pno

*Solo*

*f*

(*f*)

147

Piano score for measures 147-150. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The left hand plays a steady eighth-note accompaniment. The right hand features a complex melodic line with many beamed eighth notes and some sixteenth notes. The music concludes with a fermata over the final notes of both hands.

151

Piano score for measures 151-154. The left hand continues with the eighth-note accompaniment. The right hand has a more active melodic line with frequent sixteenth-note passages. The section ends with a fermata.

155

Piano score for measures 155-158. The left hand accompaniment remains consistent. The right hand melodic line is highly rhythmic and intricate. The piece concludes with a double bar line and the instruction "D.C." (Da Capo) written below the staff in several places.