

TWO
CONCERTOS.
Being the first & eleventh
SOLOS
of y^e late
Arcangelo Corelli
as they are made into
CONCERTOS
by
M^r: Obadiah Shuttleworth
Ingrav'd by T. Cross
London
Printed & Sold by Joseph Hare at y^e Viol & Flute in Cornhill

Edited by Andrew Pink

INTRODUCTION AND EDITORIAL COMMENTARY

Obadiah Shuttleworth (d.1734) was the son of Thomas Shuttleworth of Spitalfields in London. Thomas was a professional music copyist and harpsichord player.

The date of Obadiah's birth is uncertain. The Dictionary of National Biography gives c.1675, the Mormon Genealogical Index gives the date as 'about 1680', while the entry in the New Grove Dictionary of Music (2004) gives his birth date as c.1700.

Obadiah was an excellent violinist known to have taken part in the influential public concerts arranged by Thomas Britton (1644–1714) 'the musical small coal man' at his business premises in Clerkenwell between 1685 and 1714, and to where musical professionals and amateurs from all ranks of London society were drawn. Shuttleworth also led concerts that were established from about 1728 at the Swan Tavern, Cornhill. The eighteenth-century musical historian Sir John Hawkins wrote of Shuttleworth that he 'played the violin to such a degree of perfection, as gave him a rank among the first masters of his time'.

In 1724, having been organist of St Mary's Whitechapel, Shuttleworth was made organist of St. Michael's, Cornhill and this was announced in the British Journal of 11 January 1724 - '*London. Mr Obadiah Shuttleworth, Organist of St Mary White-chapel, is chosen Organist of St. Michael's Cornhill in the room of Mr. Phillip Hart who hath resigned.*' On 4 May 1729 The London Evening Post wrote '*Yesterday Mr. Obadiah Shuttleworth was appointed organist to the Inner Temple Society, in the room of Mr. Picott*'. Shuttleworth retained both of these organist appointments until his death on 2 May 1734. A widow and two daughters survived him. According to Hawkins, Shuttleworth was 'celebrated for his fine finger on the organ, and drew numbers to hear him, especially at the Temple Church where he would frequently play near an hour after evening service'. While the titles of several works by Shuttleworth (concertos, sonatas, solos, and cantatas) are known and listed at the end of this introduction, the only extant works by him are the two concerti grossi presented here, arranged from the opus 5 solo sonatas by Arcangelo Corelli (1653-1713).

The music of Corelli was greatly admired by the music-loving British public in the early eighteenth century and was the foundation of the repertoire of the many amateur music societies that flourished across the nation at this time. The Hon. Roger North (1650-1734), writing in about 1728, commented on '*the numerous traine of yong travellers of the best quality & estates, that about this time went over into Italy & resided at Rome & Venice, where they heard ye best musick and learnt of the best masters ... they came home confirmed in ye love of the Italian manner, & some contracted in no little skill & proved exquisi[si]te performers; then came over Corellys first consort that cleared ye ground of all others sorts of musick whatsoever; by degrees the rest of his consorts & at last his conciertos came, all w^{ch} are to ye musitians like ye bread of life*'. In this context it is not surprising to find a musician like Shuttleworth making ensemble arrangements of Corelli's opus 5 sonatas since there are only 6 opus numbers in the Corelli catalogue and the appetite for Corelli was insatiable. William Weber has said that such adaptations became staple fare in concerts and between acts in the theatres throughout the early part of the century.

Looking at the chronology of such pieces it is clear that 1726 marks the start of this vogue. This is the year when both Francesco Geminiani (1687-1762) and Obadiah Shuttleworth published concertos arranged from the Corelli's opus 5 solo sonatas. That Obadiah Shuttleworth should be making his arrangements at the same time as the renowned violinist/composer Francesco Geminiani can be explained by the connections that existed between Geminiani and the Shuttleworth family.

Obadiah's brother Thomas, together with Geminiani, belonged to a lodge of music-loving freemasons that was founded in London in 1725, and Obadiah's father was several times paid to copy music for performance at lodge meetings. Called *Philo-musicae et Architecturae Societas Apollini*, the lodge met at the Queen's Head tavern near the Temple Bar, on the Strand in London. The lodge minutes indicate that this tavern was later renamed the Apollo in honour of its musical clientele. The minutes also show that in February 1725 members committed themselves to purchasing Geminiani's concerto grosso arrangements of Corelli's opus 5. This dates Geminiani's idea for such arrangements, even if perhaps the music itself was not yet composed. In July of that year the President of the Lodge, William Gulston, was paid for subscribing to Geminiani's work on the Lodge's behalf. When Geminiani's arrangements were published in 1726 it is not only the name of the *Philo-musicae* lodge that appears in the subscribers list, so too do all the names of the founder members including 'Thomas Shuttleworth, Jun.', Obadiah's brother. While Obadiah is known to have been a freemason (and is recorded as a member of the Queen Elizabeth's Head lodge, in Pitfield Street, Hoxton in 1731) there is no evidence in the minutes of *Philo-musicae* lodge to show that Obadiah ever attended there.

The significance of Shuttleworth's two concertos is highlighted in the work of Peter Holman and Richard Maunder who state that in England during the decade before Corelli came to dominate musical taste, concertos were predominantly scored after the model of Tommaso Albinoni (1671-1751); one violin for the concertino and two violins for the ripieno. This would have been the logical model for the concerto arrangements of Corelli's opus 5 by Shuttleworth and Geminiani, based as they are upon music for a solo instrument. In a clear break with the prevailing trend both composers used not Albinoni's concerto style as the model for their scoring of their arrangements but Corelli's; that is, with two concertino and two ripieno violins.

Holman and Maunder observe that Geminiani's concerto arrangements of Corelli's opus 5 are likely to have been the first concerti grossi written in England in this 'Corellian' scoring, which makes Shuttleworth's concertos the first such by an Englishman in England. It is surely no coincidence that Obadiah Shuttleworth used the same novel instrumentation as Geminiani. As has already been shown, the Shuttleworth family not only knew Geminiani personally but were also familiar with his arrangements of Corelli's opus 5, not least because Thomas (junior) was a subscriber to their publication. Indeed it is not unreasonable to suppose that Obadiah Shuttleworth may have had himself and the great Geminiani in mind as performers when he made these two arrangements. As to which of the two men first had the idea of making such arrangements we will probably never know.

WORKS

12 sonatas; 12 concertos; 12 solos for violin and bass; a book of cantatas for one and two voices, with symphonies.

(Advertised in the London Journal, 28 April 1722, as 'shortly [to] be publish'd')

A. Corelli: Sonatas op.5, no.1, and no. 11 arranged as concertos

(Advertised in the Daily Post 4 August 1726)

2 concertos, (4 vn, va, vc, 2 ob, bn, bc). No.1 for a private concert, no.2, in honour of St Cecilia's Day

(Advertised in the Daily Post, October 3 1729)

EDITORIAL COMMENTARY

The instrumental parts for these concertos, undated and without a score, are to be found in the British Library, London, [shelfmark: h.202 c.] with the most recent catalogue dating the work to 1726. The music was *Ingrav'd by T. Cross / London / Printed & Sold by Joseph Hare at y^e Viol & Flute in Cornhill*. The earliest handwritten catalogue card at the British Library shows the date 1725 crossed out and replaced with 1726. This may be shorthand for Old Style/New Style dates. In the Old Style calendar the New Year began on April 1st. This calendar system was used in Britain until 1752 changed by The British Calendar Act of 1751.

An identical set of parts exists in the York Minster library [shelfmark:YML P195-197]. This set is dated 1729 in the catalogue, but the chronology of the printer's life does not support this. Until 1725 John and Joseph Hare (a father and son) jointly published music at the Viol & Flute, Cornhill. It was only between 1725 and 1728, following the death of John, that Joseph Hare published music at the Viol & Flute under his own name. This information supports the British Library's dating of the concertos. In 1728 Joseph moved his premises to the Viol & Hautboy, where he remained in business until his death in 1733.

Another edition of the music, though no copies are known to exist, was announced as follows, in The Daily Post of 4 August 1726; '*This day is publish'd. Two Concertos: Being the 1st and 11th Solos of Archangelo Corelli made into Concerto's by Mr Obadiah Shuttleworth. Price 4s. Ingrav'd by Mr. Cross. Printed for and Sold by Benjamin Cooke at the Golden Harp in New-street, Covent-Garden*' and serves to further support the British Library's dating of the music.

The present edition was first prepared for a performance by the orchestra of *The Musicall Compass* in November 2004 at the Church of The Holy Redeemer, Exmouth Market, Clerkenwell, London, EC1. The instrumental parts for this edition may be borrowed free of charge from the editor.

CONCERTO I

- b. 92 [Allegro] continuo fourth beat # sign removed
- b. 94 [Adagio] violin 1 concerto grosso breve e top space replaced with minims f natural - e
- b. 146 [Adagio] violin 1 concertino second beat lowered a tone from b to a
- b. 146 [Adagio] violin 1 'soli' changed to 'solo'
- b. 152 [Adagio] violin 1 'soli' changed to 'solo'
- b. 155 [Adagio] violin 1 'soli' changed to 'solo'
- b. 169 [Adagio] time signature added to match the written bar.
- b. 188 [Allegro] continuo, violin 2 concerto grosso and viola first note changed from crotchet to quaver.
- b. 188 [Allegro] violin 1 'soli' changed to 'solo'
- b. 194 [Allegro] continuo crotchet changed to quaver to be consistent
- b. 220 [Allegro] violin 1 concertino final note changed from crotchet to dotted crotchet..

CONCERTO XI

- b. 44 [Allegro] slashed 6 in figured bass replaced with 6+
- b. 61 [Adagio] viola 2nd crotchet raised a semitone from D# to E.
- b. 97 [Allegro] continuo second quaver 5/4 changed to #/5
- b.110 [Allegro] continuo second quaver 4 changed to #
- b.144 [Allegro] continuo second quaver 6/5 changed to 6

b.156 [Allegro} continuo second quaver 6/5 changed to 6

All other editorial additions are placed between square brackets [...] except for editorial slurs and phrase marks shown by a broken line.

"...eighteenth-century parts often use terms such as 'tutti' and 'solo' (or 'soli') not to indicate the precise division of material, which is inherent in the publication of separate parts, but to indicate its character to the individual player" (John Caldwell).

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Andrew Pink

UCL, June 2006

Concerto I

[after Corelli Op.5/1]

Obadiah Shuttleworth
(d. 1734)

Grave [tutti] [tr] **Allegro** solo

Violino Primo del Concertino
Violino Secondo del Concertino
Violino Primo del Concerto Grosso
Violino Secondo del Concerto Grosso
Viola [del Concerto Grosso]
Basso del Concerto Grosso

Adagio [tutti] tutti [tr]

Grave [tr] **Allegro** [solo] [tr] [solo]

Grave

Adagio [tutti] tutti [tr]

25

7 7 # 7 7 # 6 4+2 6 5 # # 76 4 76 4 7 6

31

Allegro solo

7 7 6 3 3 9 84 62 6 65 43

38

6 3 3 9 84 62 6 65 43

45

tutti

6 7 5 54 2 6

52

solo

tutti

[solo]

[tutti]

4#

6 6 6 6 5 9 8 43 98

59

43 7 6 5 6+ 6 4 62 6 7 7 5 9 6 # 7 6

65

Arpeggio

7 6 5 # # # # # # 7

72

[solo]

[solo]

7 7 6 5

77

[solo]

[solo]

81

tutti

[tutti]

[tutti]

[tutti]

[tutti]

#

85

56 56 56 56 56 56 # 5

89

Adagio

4/52 6 4/2 6 98/56 7 6/5 6 6/5 7 b7/5

Allegro

96

[tr] [solo]

101

[tr] [solo]

105

[tr] [solo]

109

[tr] [solo]

113

Musical score for measures 113-116. The top staff features a complex melodic line with many sixteenth notes. The bottom three staves (treble and bass clefs) are mostly empty with some rests.

117

Musical score for measures 117-120. The top staff continues with a complex melodic line. The bottom three staves have some rhythmic accompaniment.

121

Musical score for measures 121-124. The top staff continues with a complex melodic line. The bottom three staves have some rhythmic accompaniment.

125

Adagio

Musical score for measures 125-128. The tempo is marked "Adagio". The top staff has a melodic line with trills and a "p" dynamic marking. The bottom three staves have a more complex accompaniment.

65 76 65 # 4+

132

[tr] [tr] [tr] [#] [#]

6 # 7 6 # 6

140

[tr] [tr] [tr]

6 5 6 5 6 5 6 6/5 6/5 4 3

147

solo tutti solo [tutti]

[solo] [tutti] [solo]

6 4 4/2 6 6 43

154

[tr] [solo] tutti

[tutti] [solo] [tutti]

[tr]

4 3+ 6 7 65

161

Musical score for measures 161-168. The score is in G major and 3/4 time. It features a melody in the upper voice with various ornaments and a bass line with figured bass notation. The figured bass notation includes: # 6 98 7 # 5 6 6 4 # 6 76 5 4 2 6 87 #.

169

Allegro
solo

Musical score for measures 169-176. The tempo is marked **Allegro**. The score includes a **solo** section for the upper voice and a **[tr]** (trill) section. The bass line has figured bass notation: 6 6 #.

177

Musical score for measures 177-184. The score includes a **[tr]** (trill) section and a **tutti** section. The bass line has figured bass notation: 6.

185

Musical score for measures 185-192. The score includes **soli** and **[tutti]** sections. The bass line has figured bass notation: 6 7 7 7 7 54 3 6 #.

192 [solo] *tutti* solo

6 6 5 # 6 6 # 6 6 #

198

6 6 # 6 76 7 7/5 43 6 # 6 # 6 #

204

6 # 6 # 56 56 # 56 56 56 56 56 56

210

4 3+ 5/2 6 4/2 6 98 7 6 6/5 7 7 5

215

The image shows a musical score for guitar, consisting of five staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The score contains melodic lines in the upper staves and a bass line in the bottom staff. Below the bass line, there is a series of guitar tablature numbers: 7 7 7 7/5 43+ 7 7 5 7 7 7 5 7/5 43+ 7 7 7/6 43+. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Concerto XI
(after Corelli Op. 5/xi)

Obadiah Shuttleworth
d. 1734

Adagio

Violino Primo del Concertino
Violino Secondo del Concertino
Violino Primo del Concerto Grosso
Violino Secondo del Concerto Grosso
Viola [del Concerto Grosso]
Basso del Concerto Grosso

6 6 7 6 7 6 6 7 6 5 6 6 7 6

[tr] [tr] [tr] [tr]

Soli [Soli] [Tutti] [Tutti] [tr] [tr] [tr] [tr]

6 5 4 # 5 76 7 # 5 4 # 56 6 56 6 56 5

Allegro

4 3 7 6 9 5 7 6 4 3 6 98 4 2 6 6 65 43 6 7 7 # 4 2

[tr] [tr] [tr] [tr]

Soli [Soli] [Soli]

6 98

24 **Tutti** [tr] [Tutti] [tr] [tr] [tr]

6 6 6 6

31 [tr] **Soli** [tr] **Tutti** **Soli** [tr] [Tutti] [Soli]

6 6 5 6

37 **Tutti** [Tutti]

7 7 7 7 7 7 5 6 #

41 **Soli** **Tutti** [Soli] [Tutti] [#] [#] [Soli]

6 6+ # 5 # 9 6+ #

45

[Soli] [#] [Tutti]

51

[Soli] [Tutti] Adagio

58

66

Vivace

This is a musical score for four staves (two treble clefs and two bass clefs) in the key of D major (two sharps). The score is divided into measures 82, 97, 113, and 127.
Measures 82-96: The music features a complex melodic line with frequent trills (marked [tr]) and a rhythmic accompaniment. Below the staves, there are numerous fingering numbers (e.g., 7, 6, 5, 4, 3, 2, 1) and some accidentals.
Measures 97-112: This section includes repeat signs and continues the melodic and rhythmic patterns.
Measures 113-126: The music becomes more rhythmic and dense. Dynamics markings include piano (p) and fortissimo (f).
Measure 127: The score changes tempo to **Allegro** and includes performance markings for **Soli** (Solo) and **Tutti** (Tutti). The music features more trills and a strong rhythmic drive.
Throughout the score, there are various musical notations including slurs, ties, and articulation marks.

139

6 6 6 6 # 6 6 6 6 # #

149

6 7/3 6/3 5 6 6/5 3 6 6 6 6 # #

157

6 7/3 6/3 5 6 6/5 3