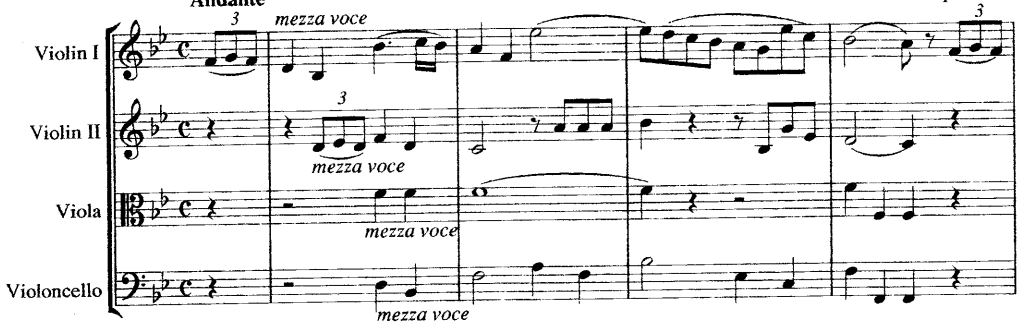
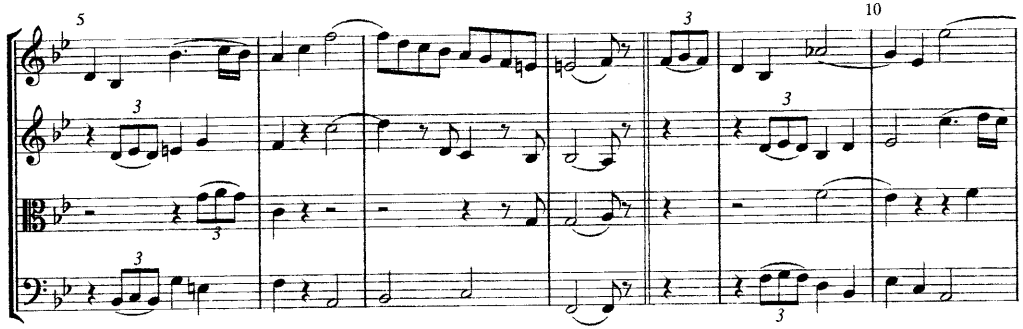
Air con Variatione
Andante

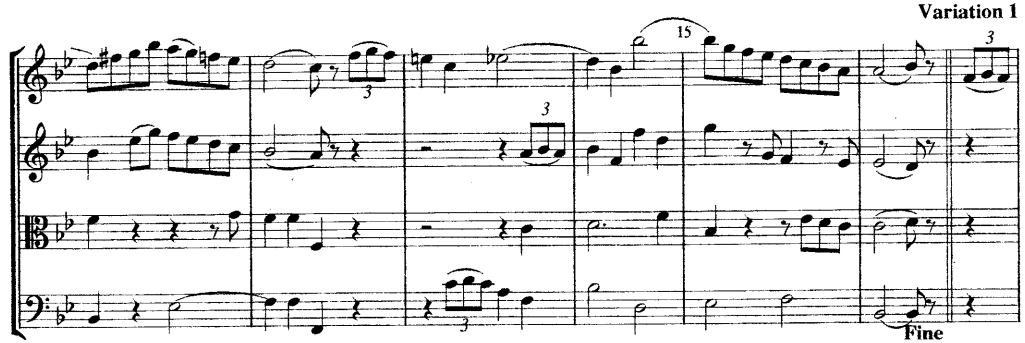
Quartet No. 1 in B flat

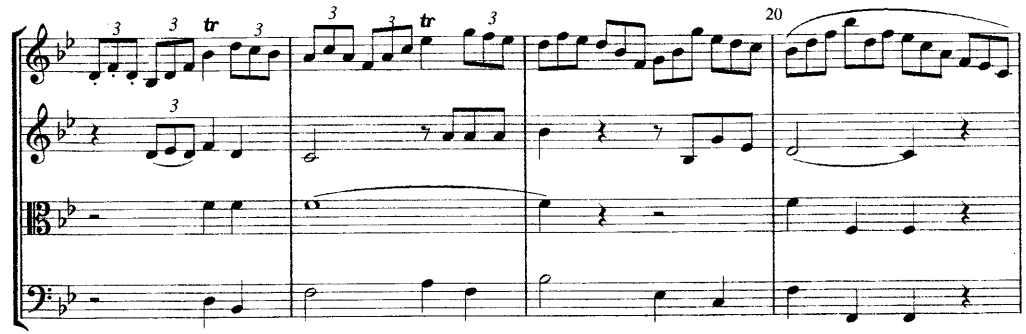
William Shield
Op.3 No.1





Variation 1





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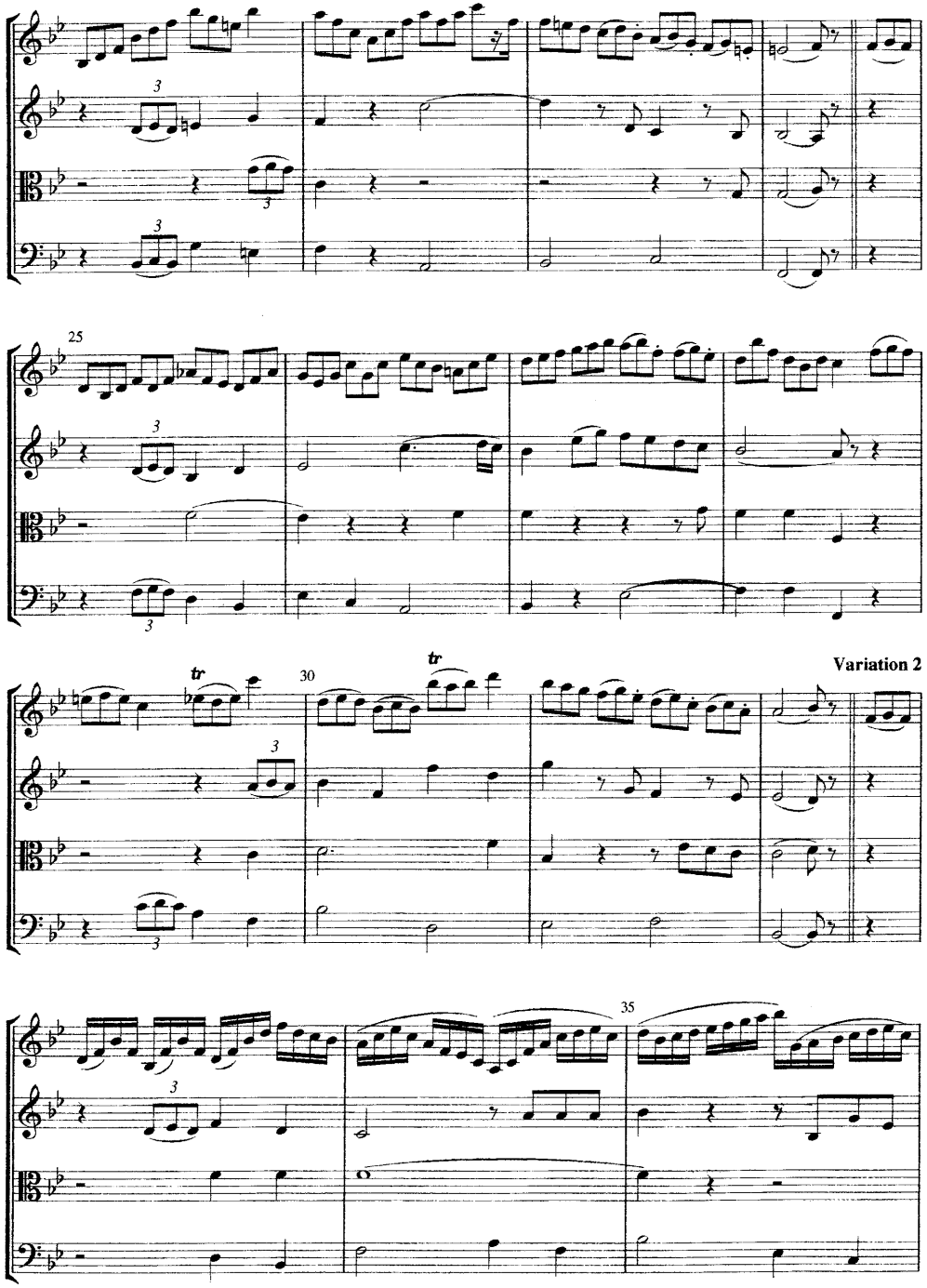
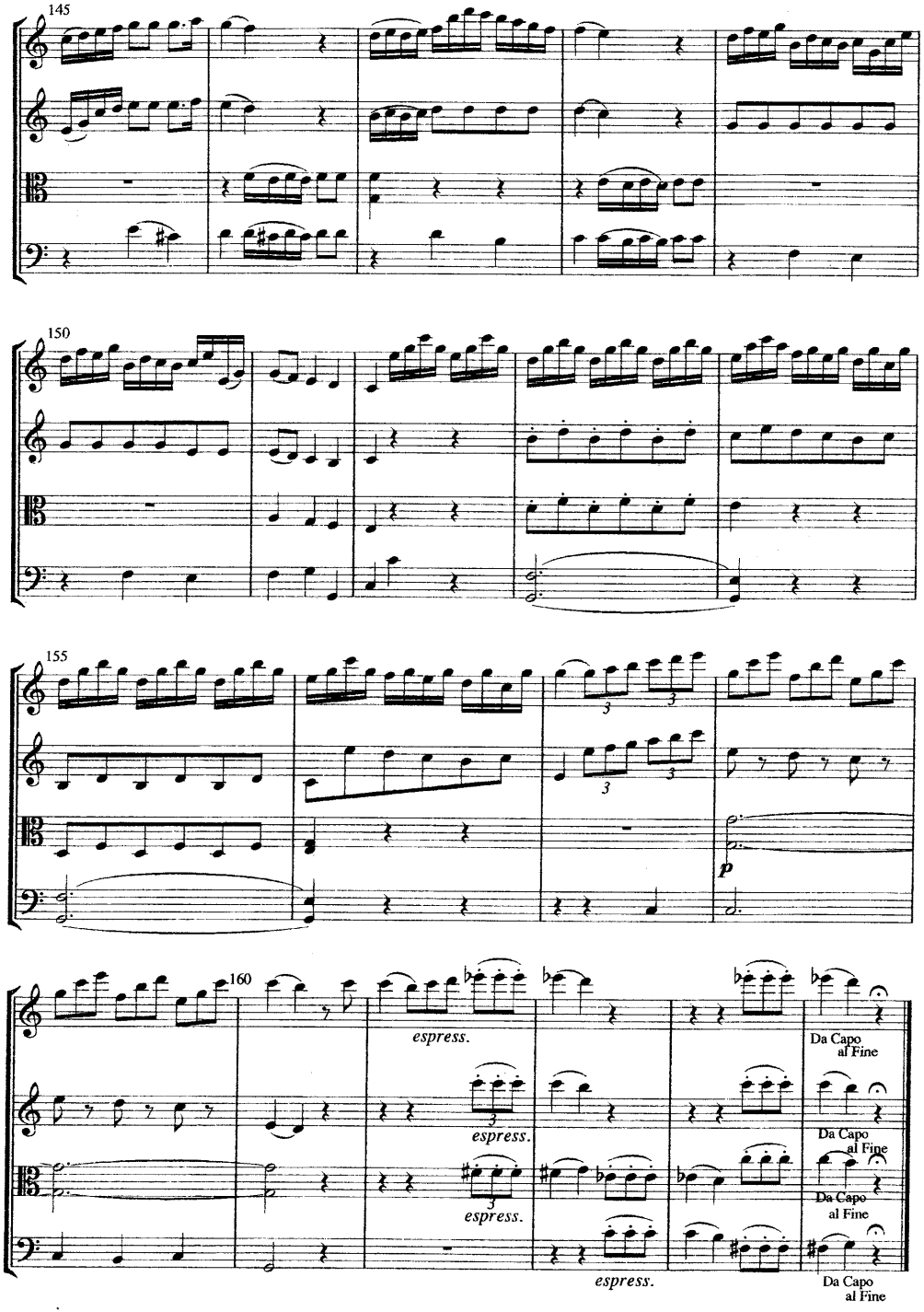
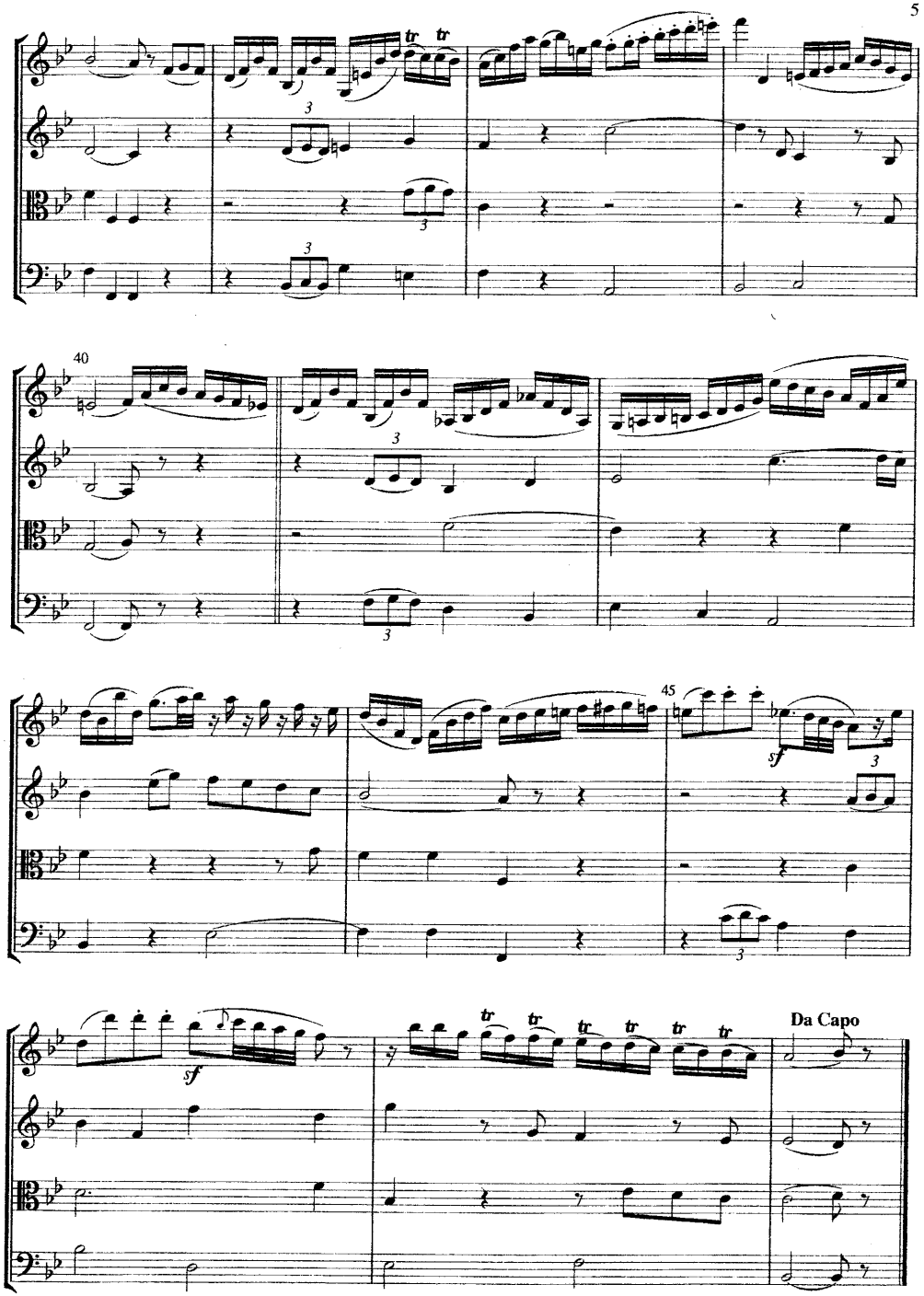
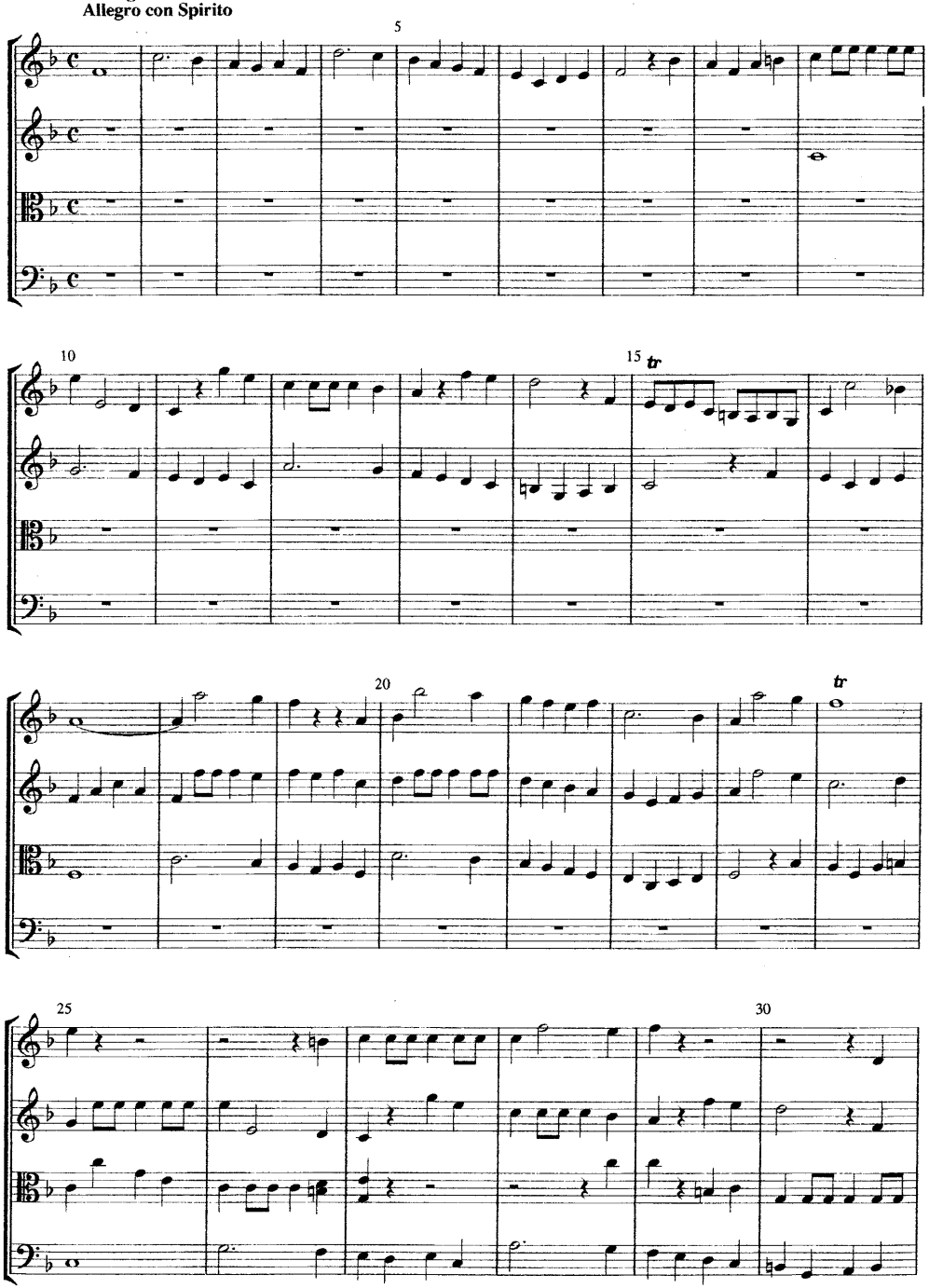
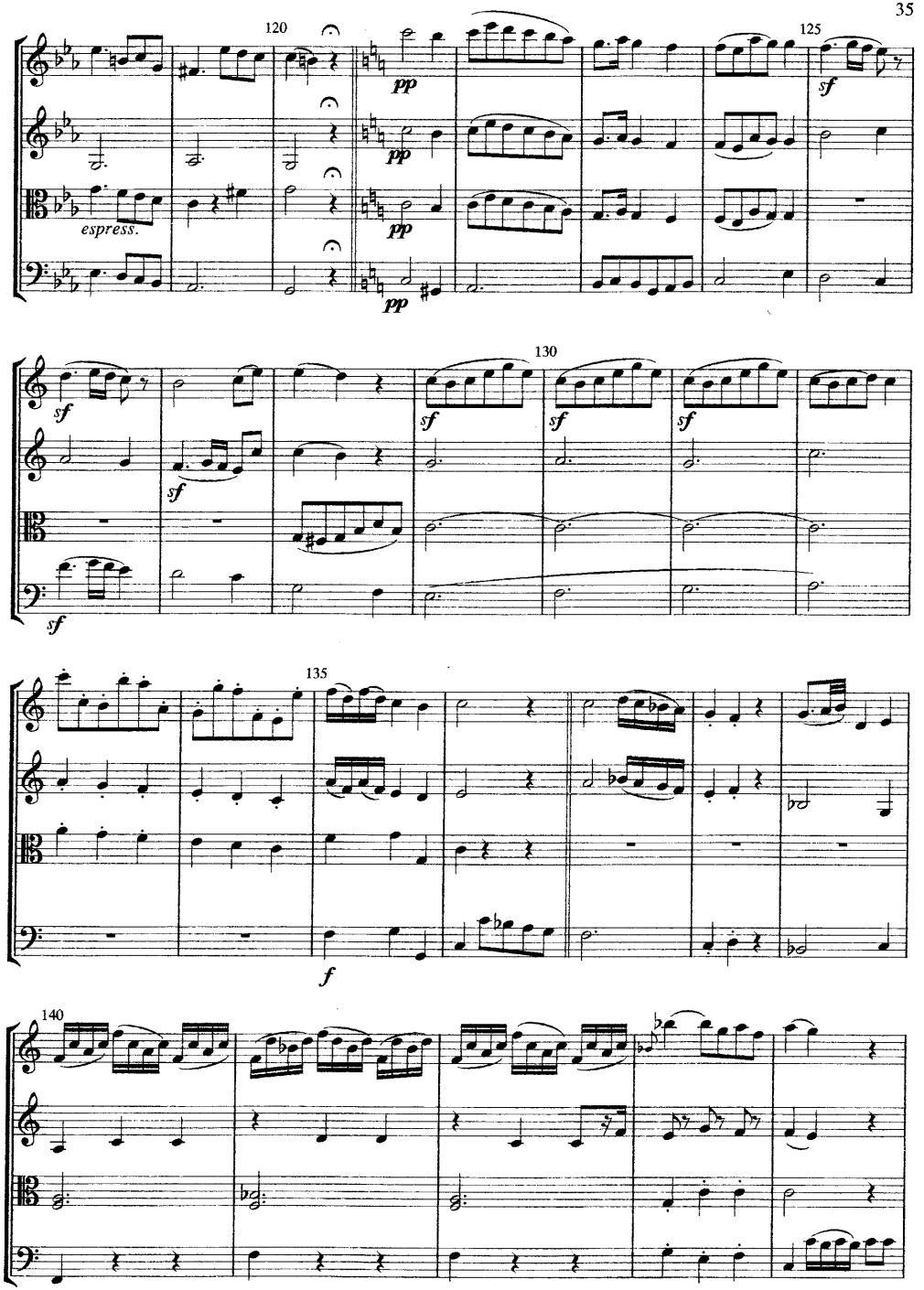

25
30
tr
tr
Variation 2
35

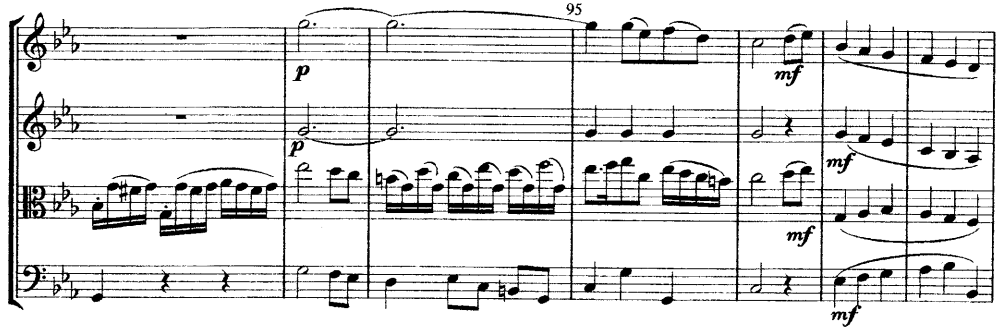

145
150
155
160
espress.
espress.
espress.
espress.
p
Da Capo al Fine
Da Capo al Fine
Da Capo al Fine
Da Capo al Fine


40
45
sf
sf
Da Capo

Fuga
Allegro con Spirito



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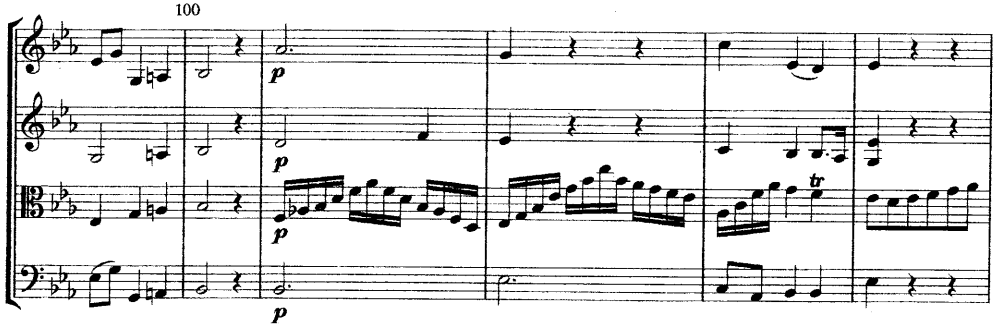
mf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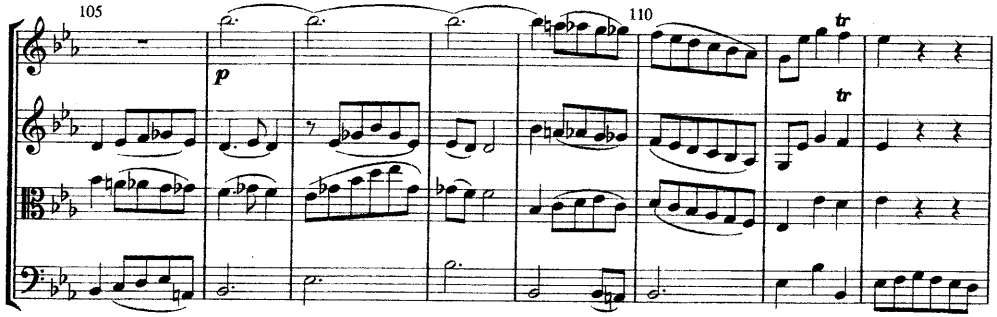
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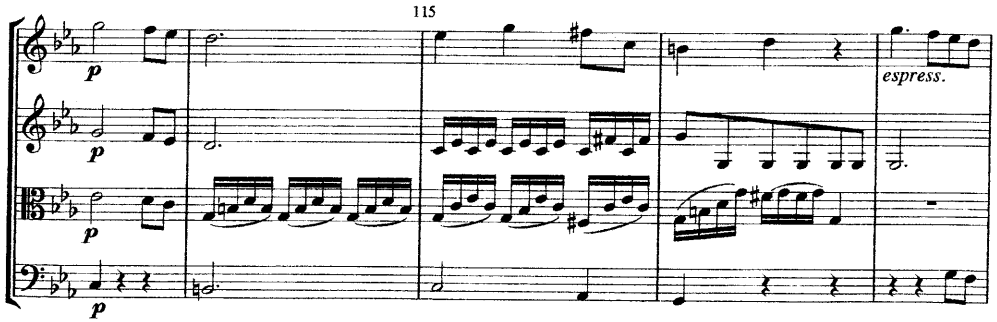
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p
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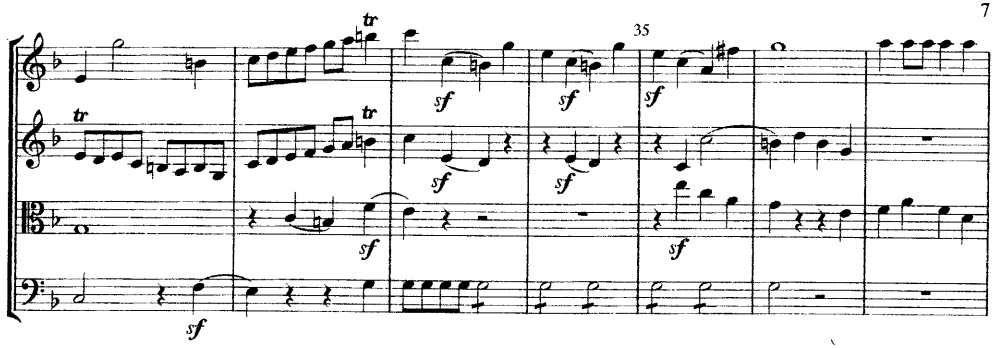
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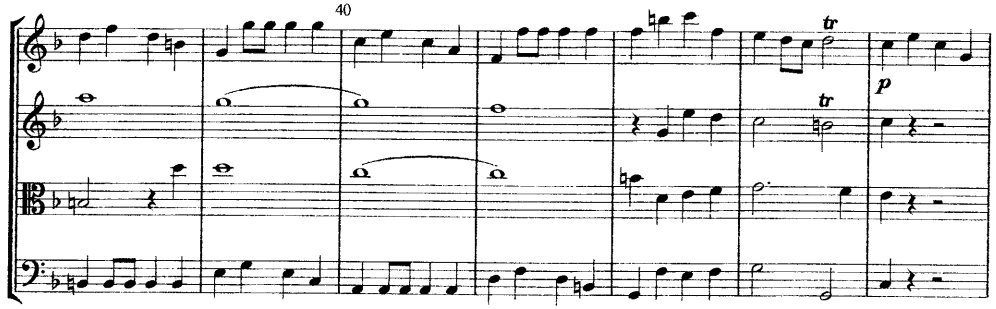
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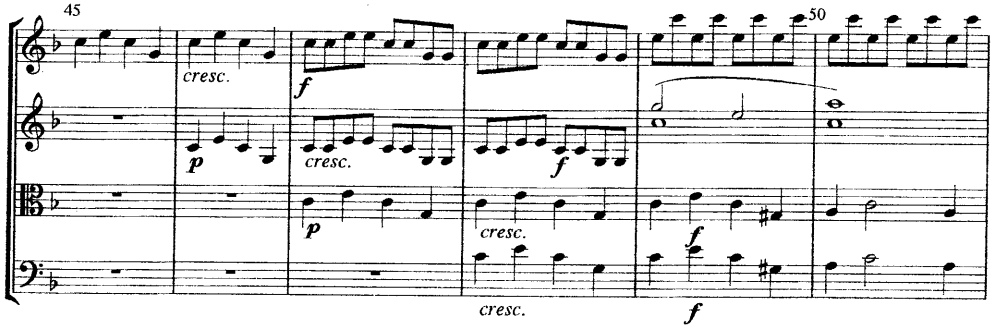
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50
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f
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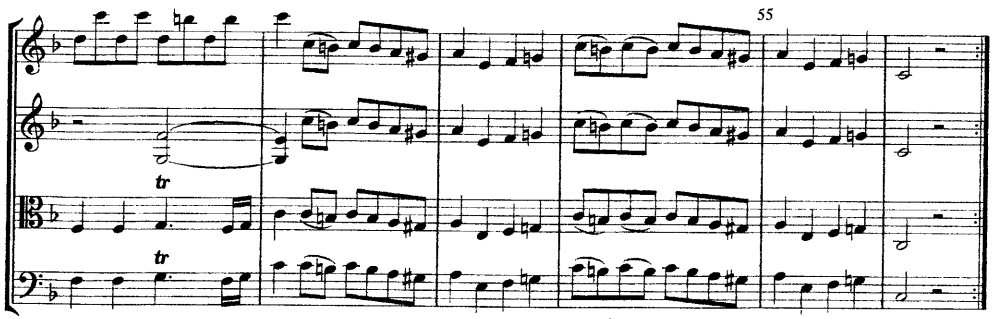
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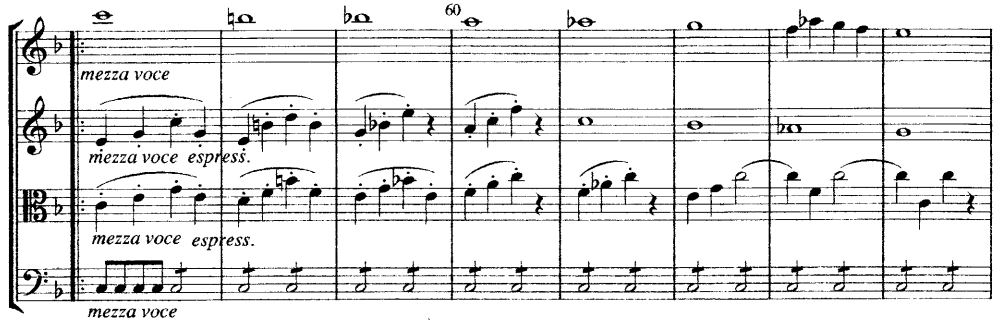
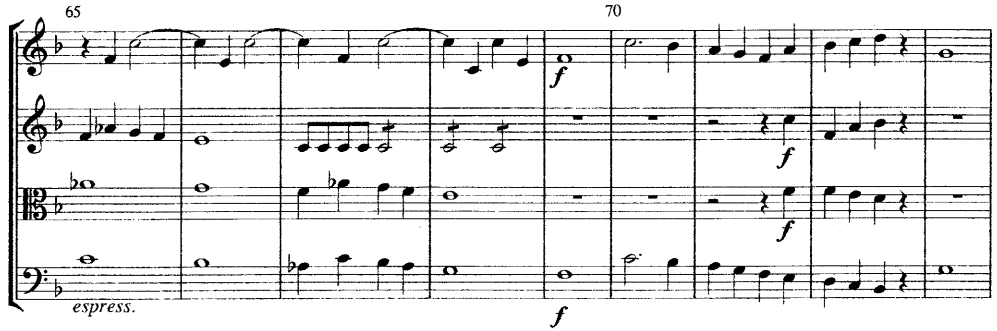

60
mezza voce
mezza voce espress.
mezza voce espress.
mezza voce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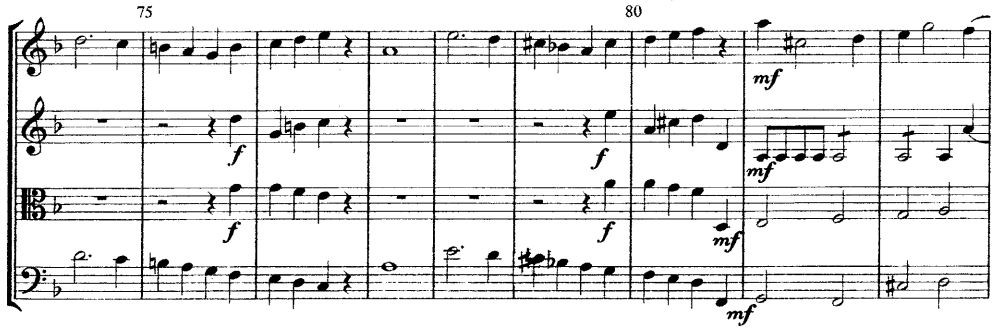
70
espress.
f
f
f
f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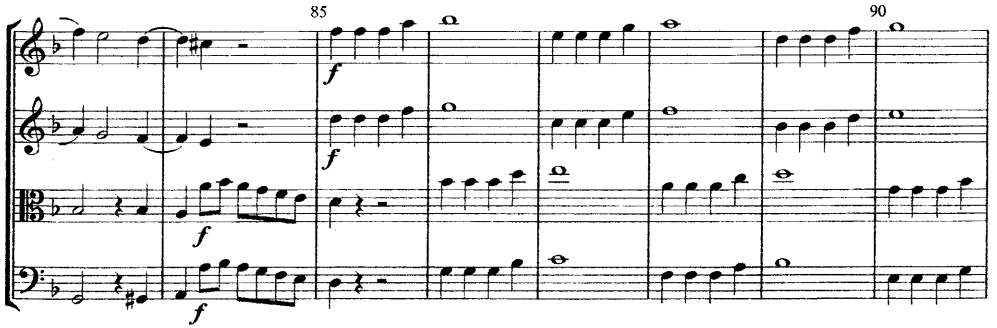
80
f
f
f
mf
mf
mf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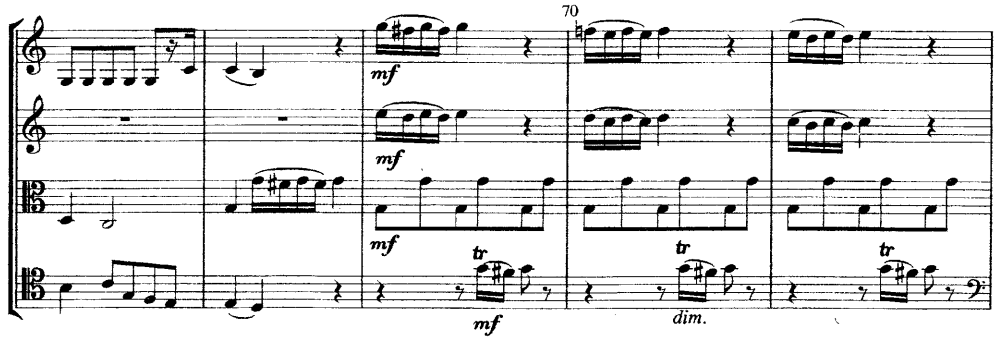
90
f
f
f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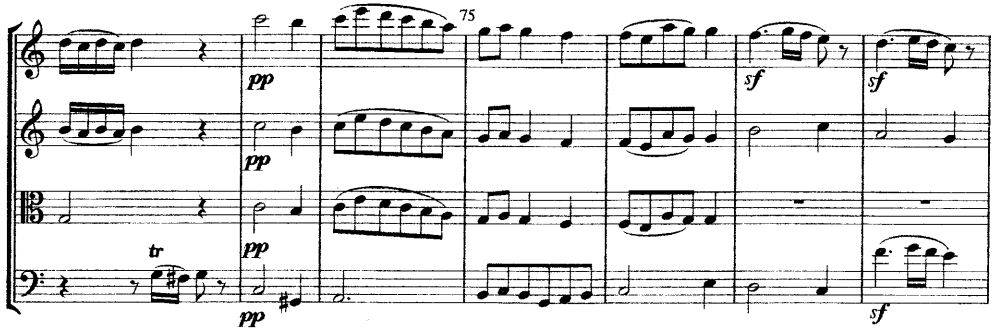
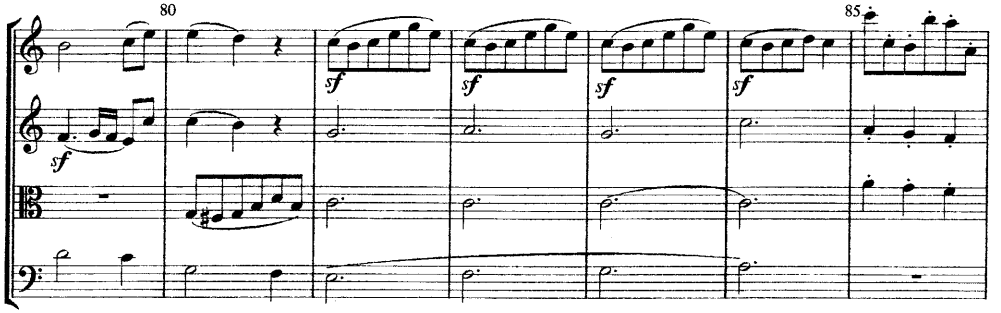
mf
mf
mf
mf
tr
tr
tr
dim.


75
pp
pp
pp
pp
tr
sf
sf
sf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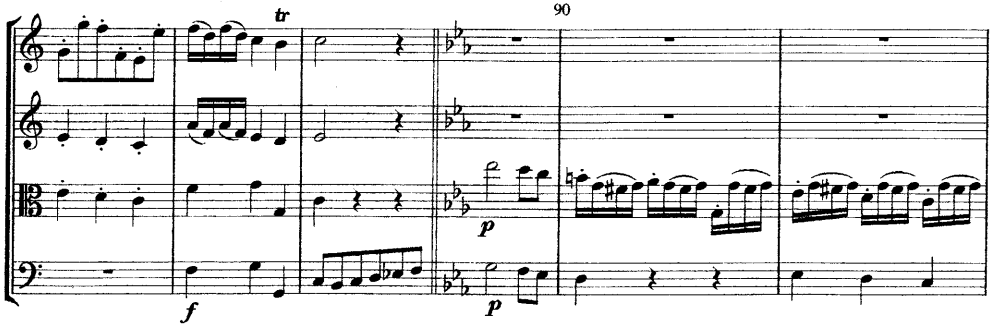
85
sf
sf
sf
sf
sf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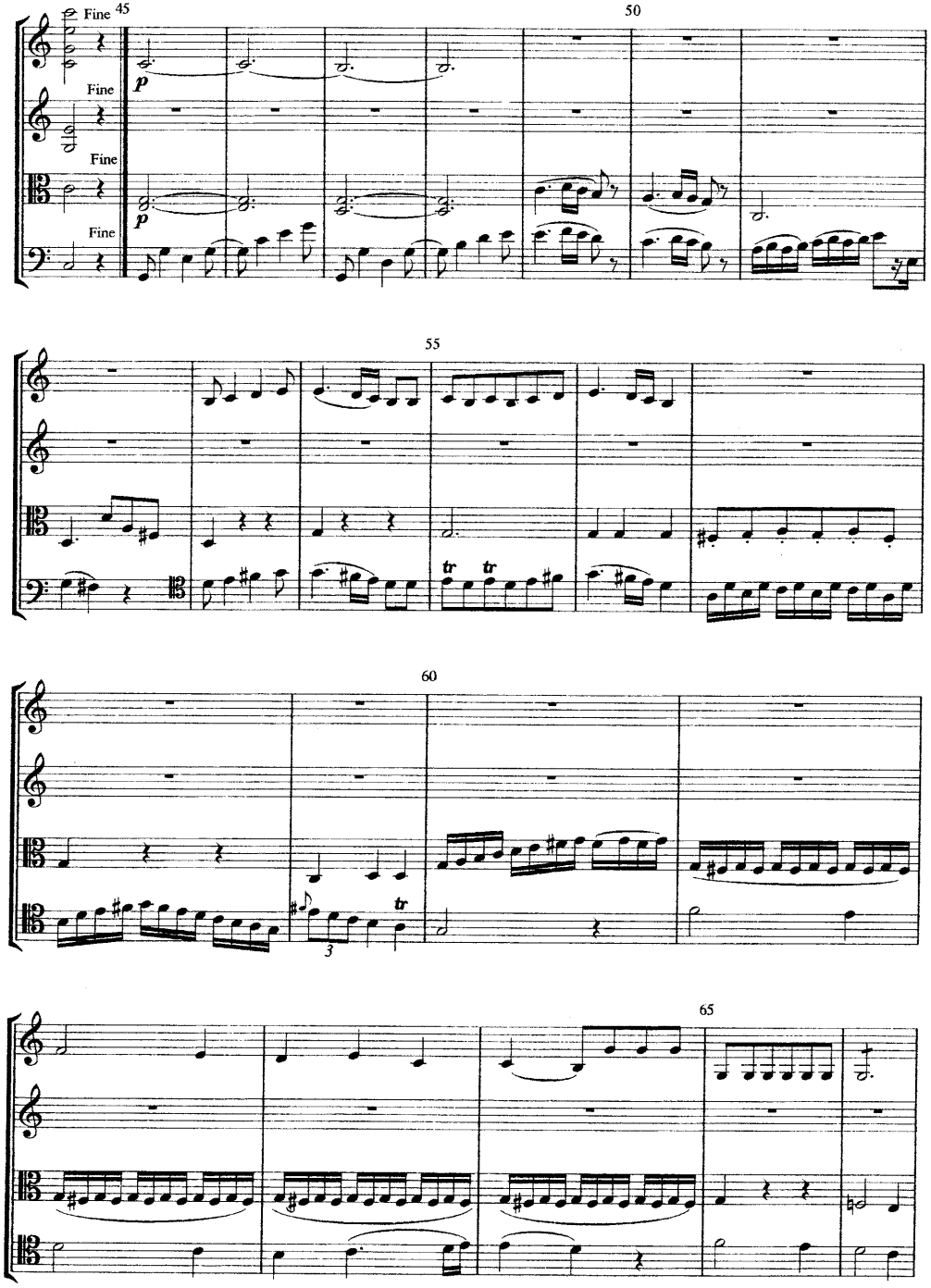
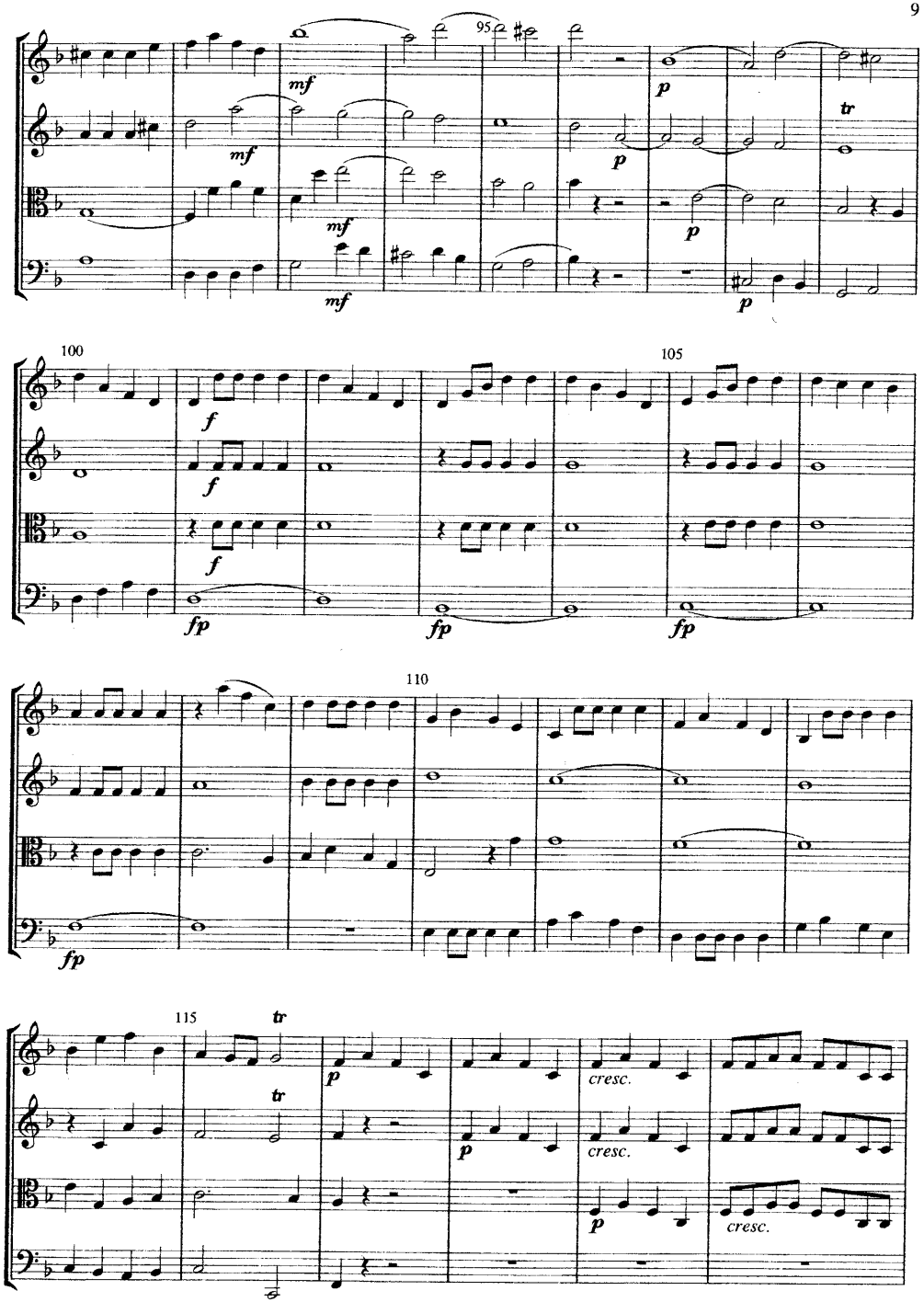
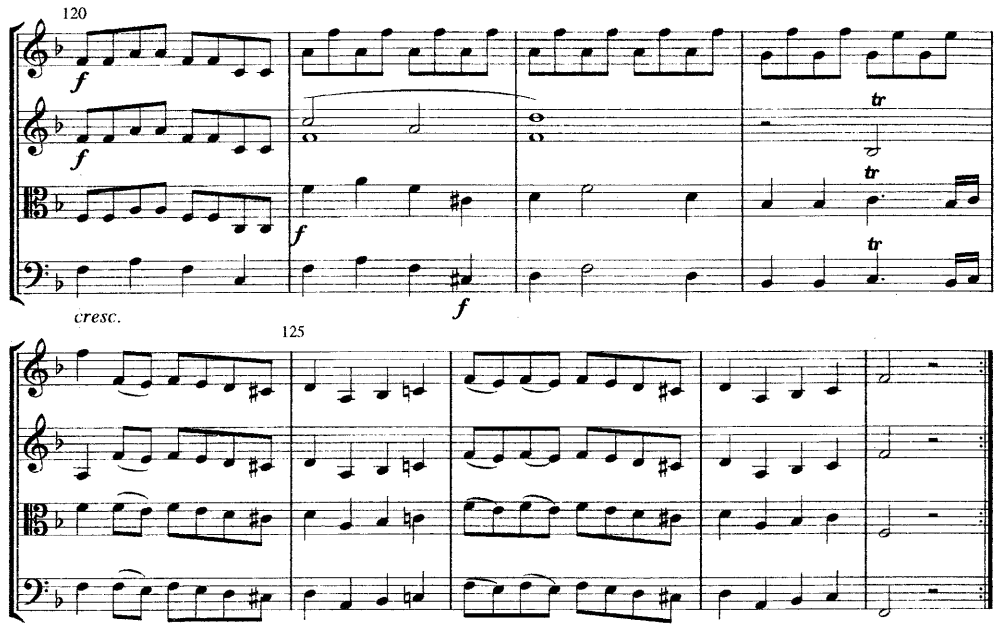
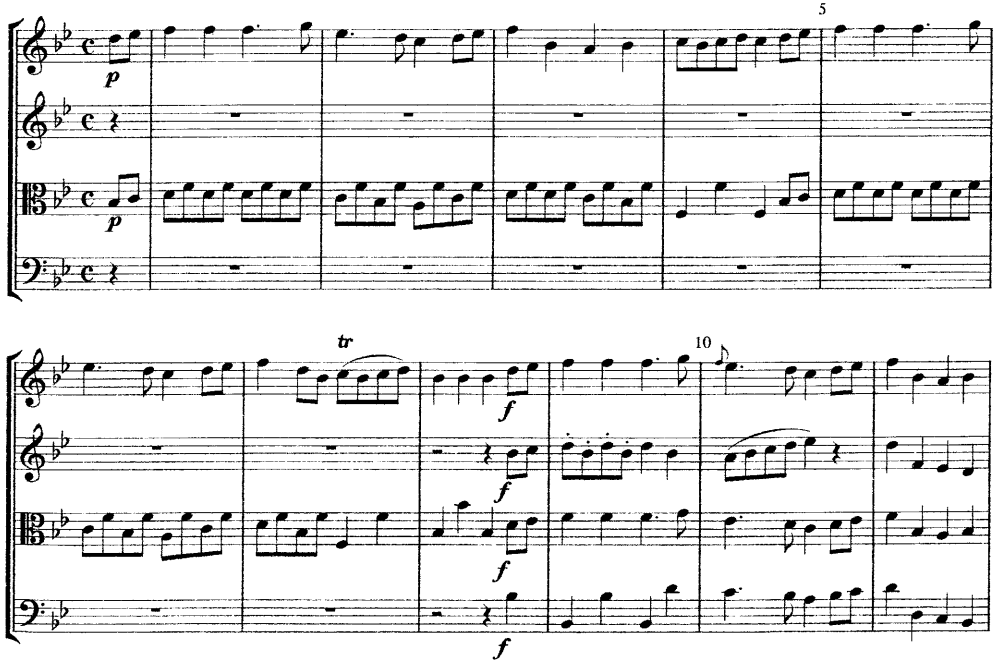
tr
p
p
f

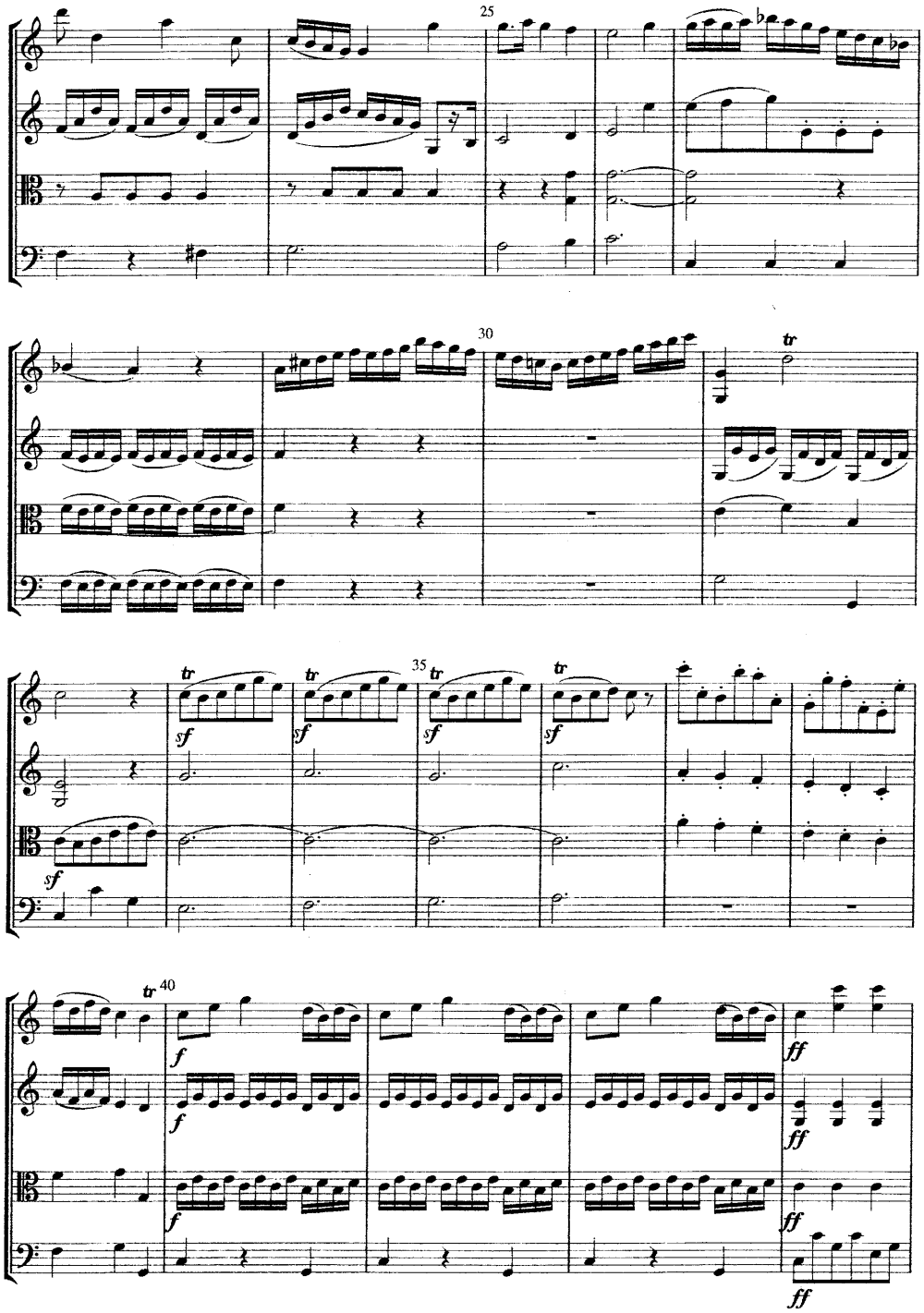

Fine
45
50
Fine
Fine
Fine
p
p
55
tr
tr
60
3
tr
65


95
mf
mf
mf
mf
p
p
p
tr
100
105
f
f
f
fp
fp
fp
110
fp
115
tr
tr
p
p
p
cresc.
cresc.
cresc.

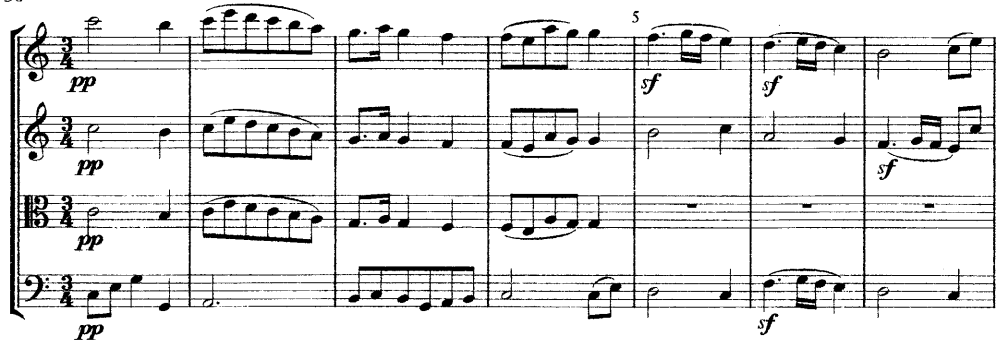


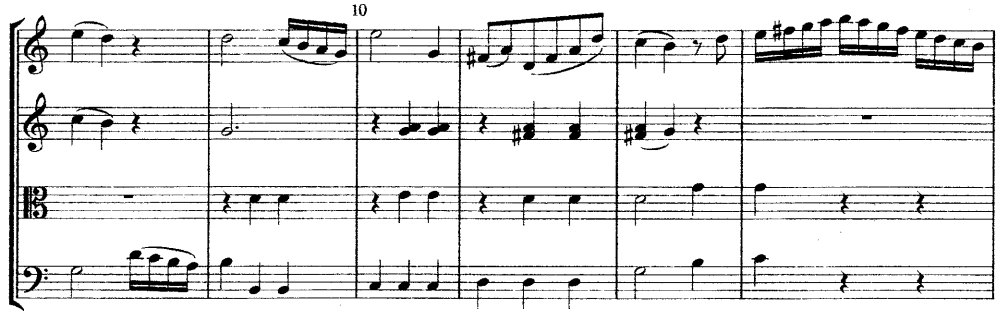
Rondeau Allegro

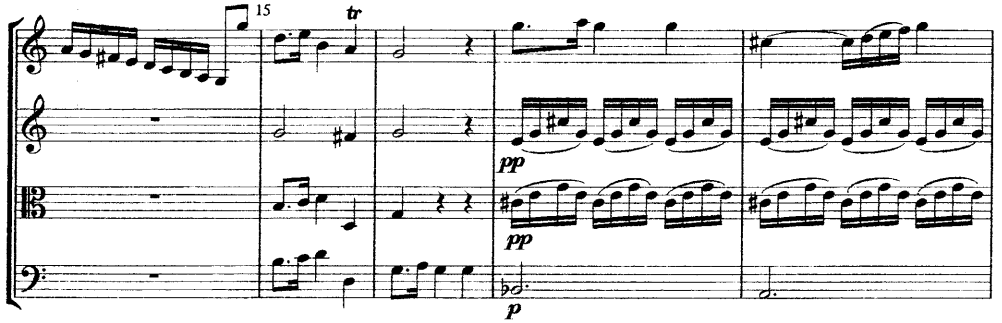


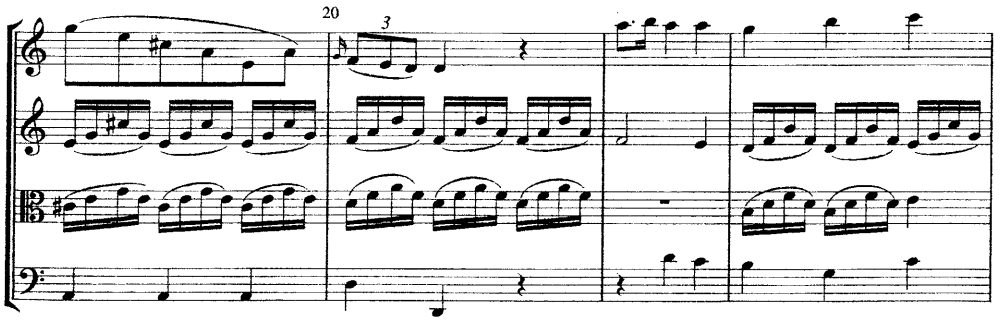


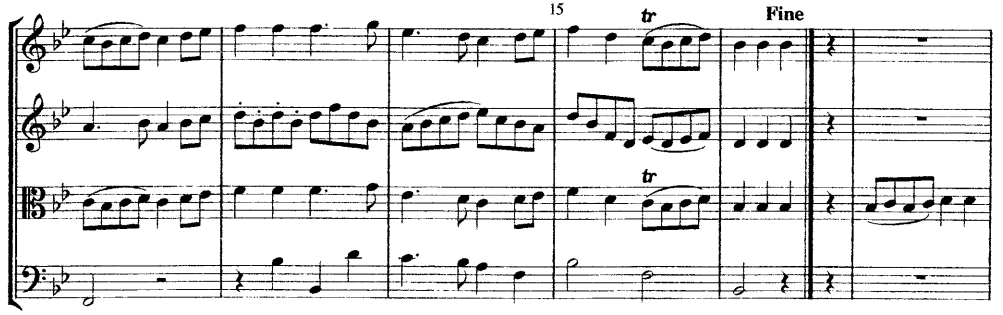
Tempo di Minuetto

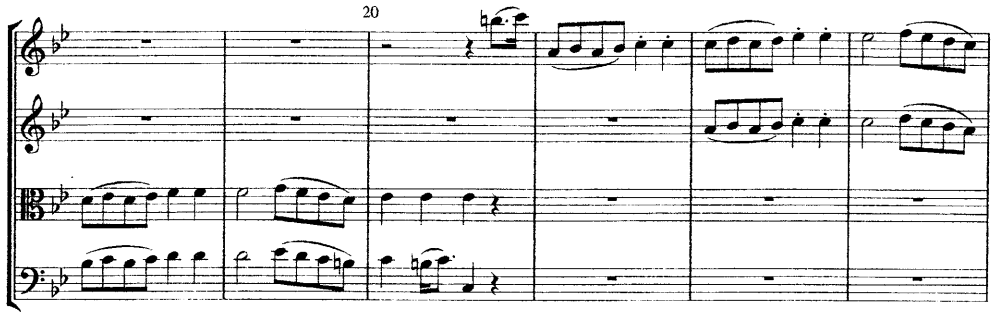


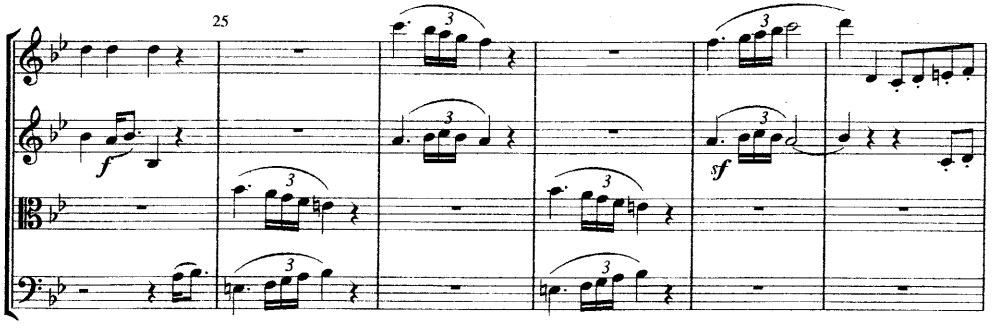


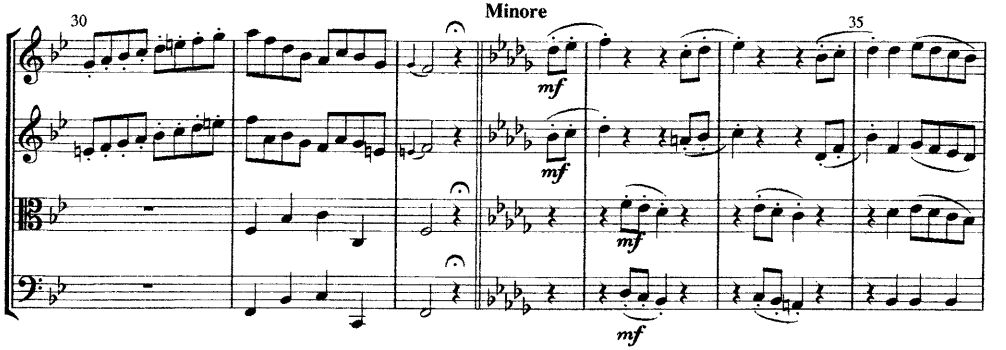


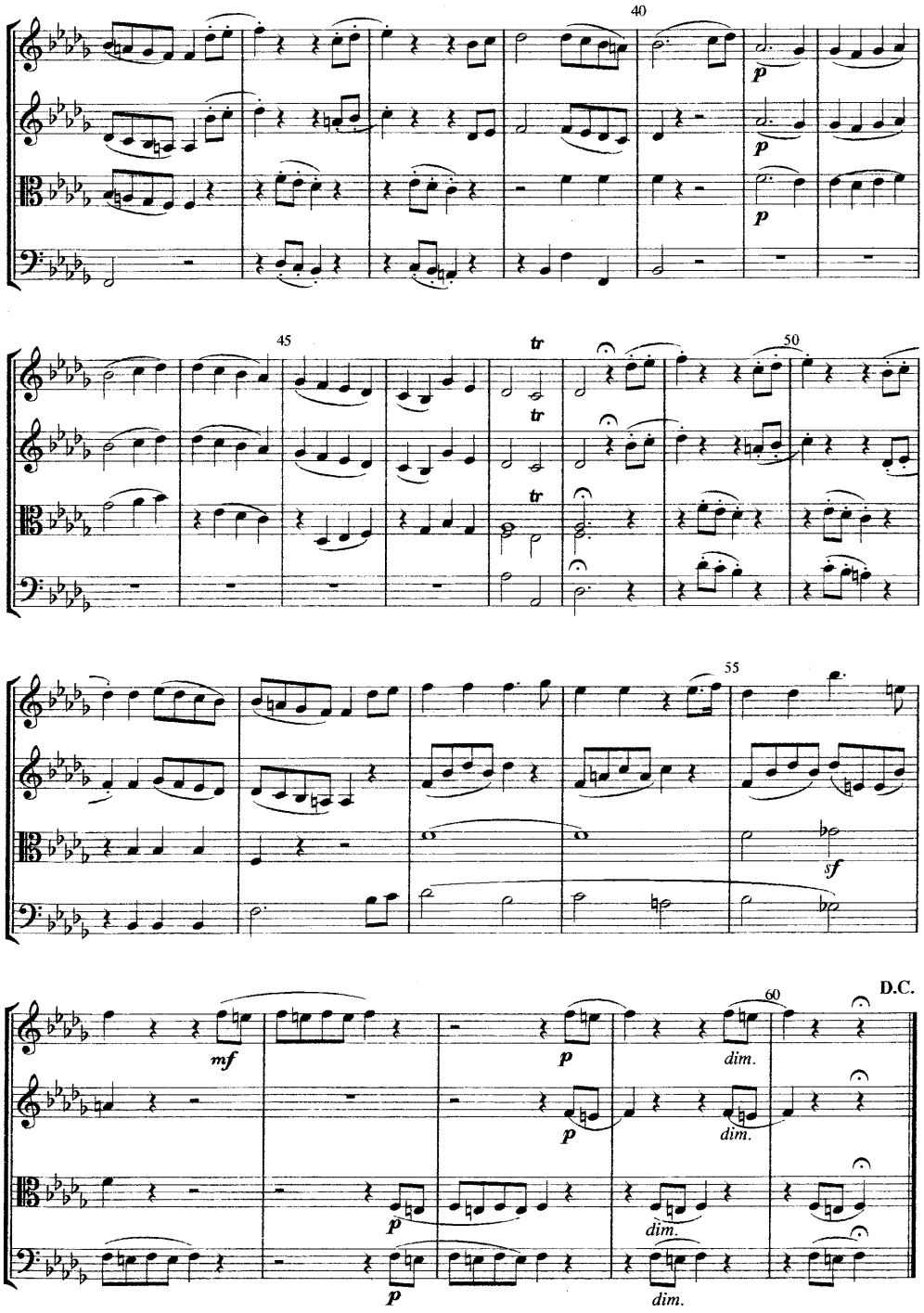


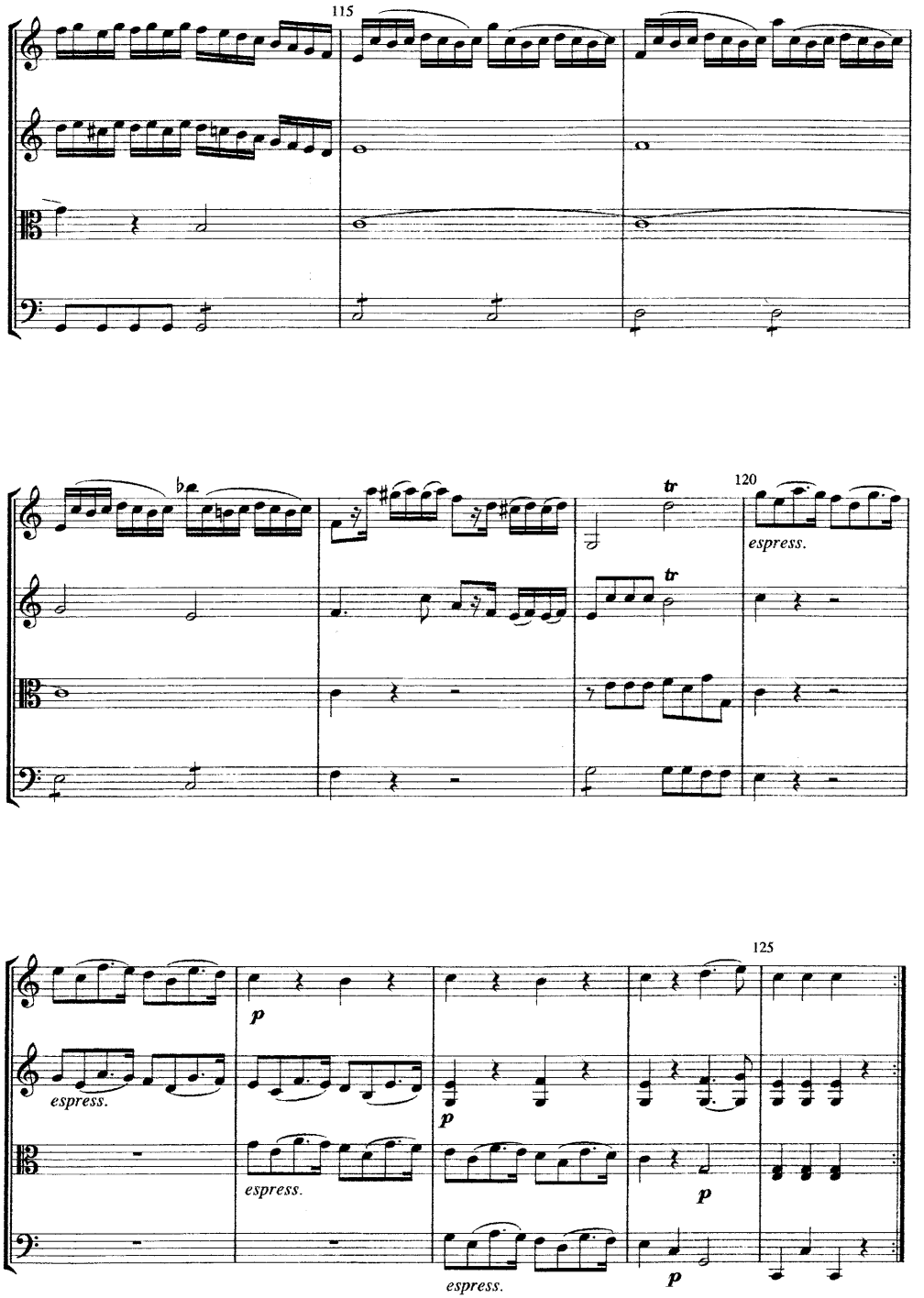


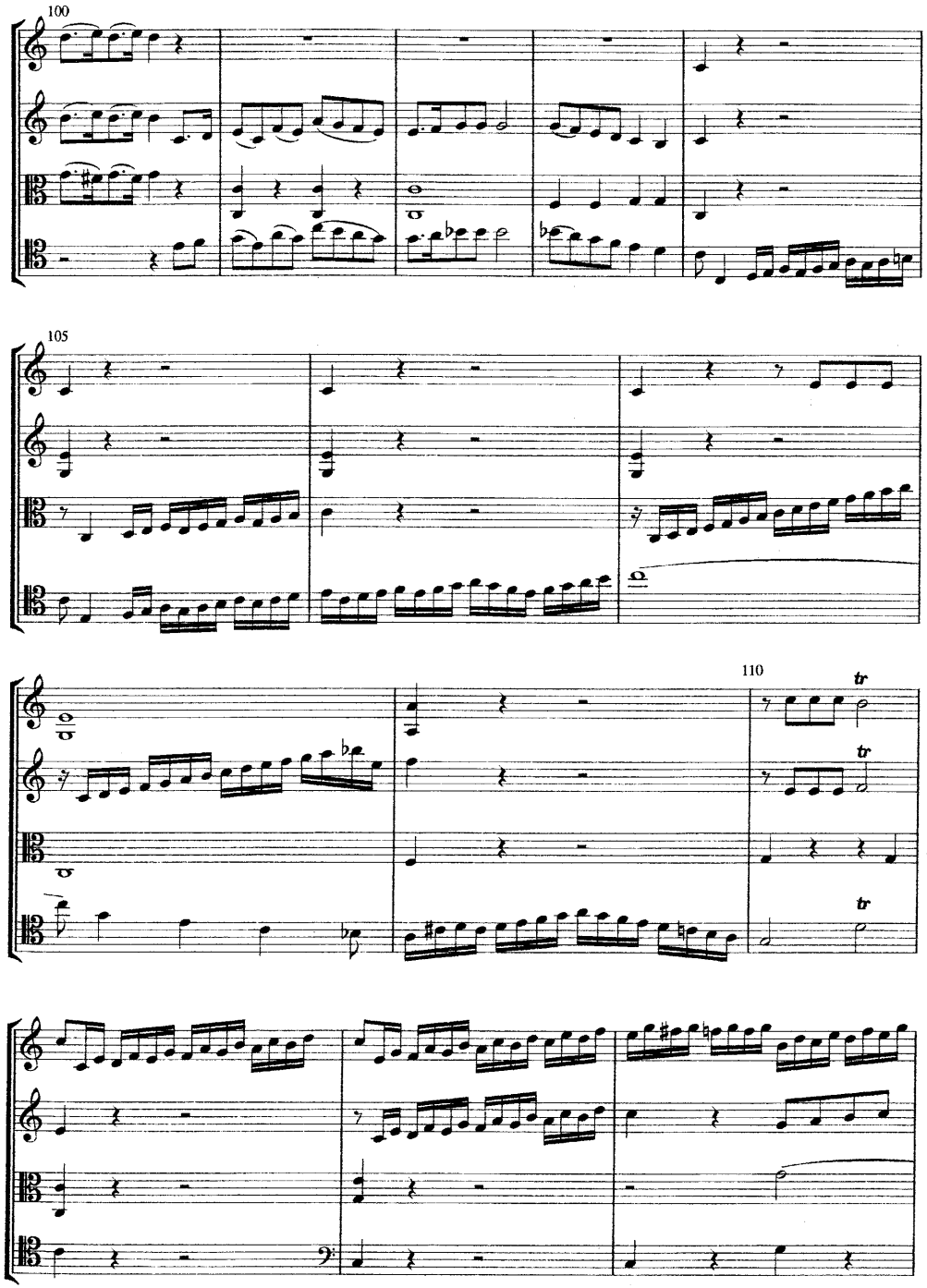






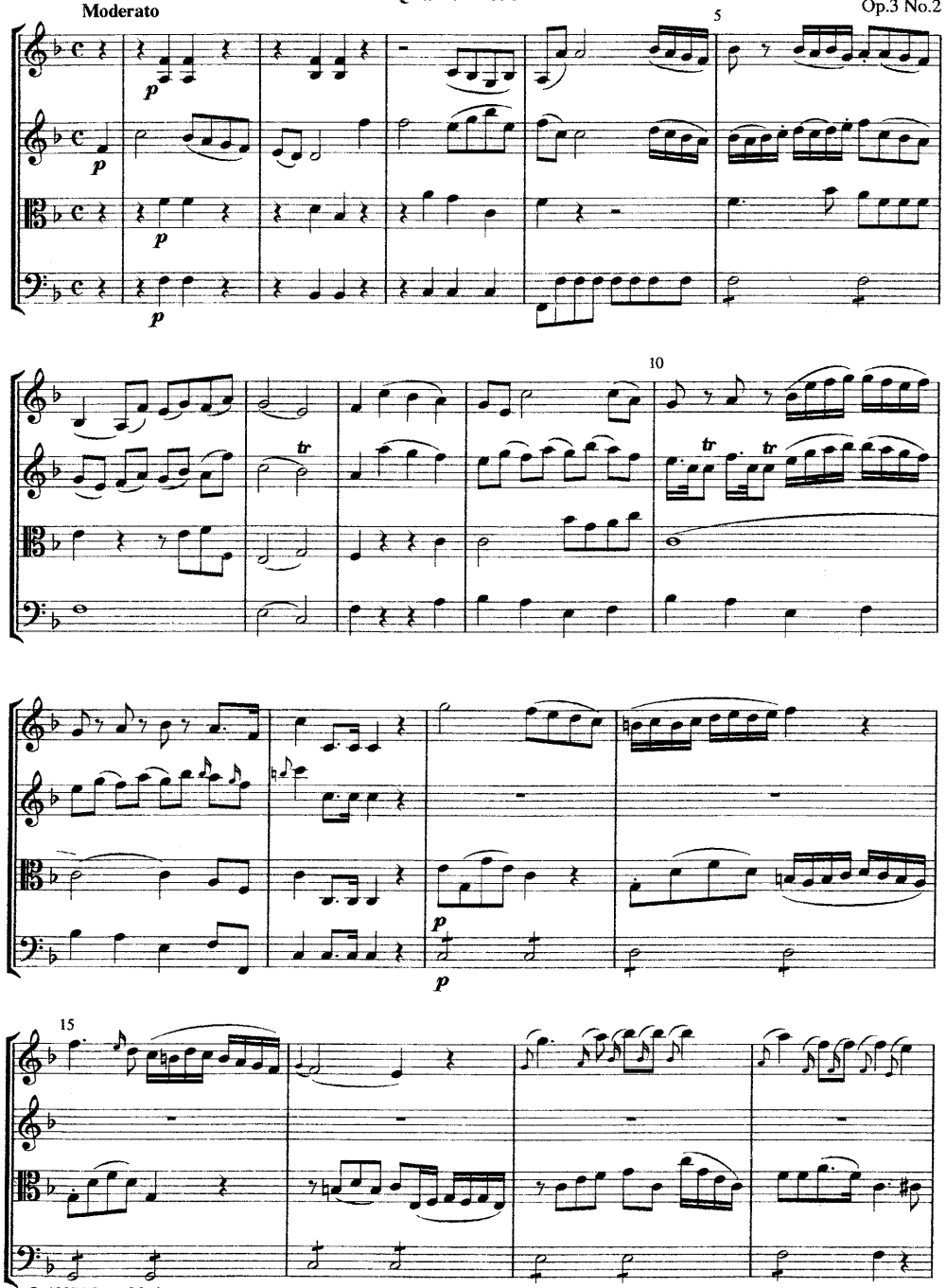

40
45
50
55
60
tr
p
sf
mf
dim.
D.C.


115
120
125
tr
espress.
p



Quartet No. 2 in F

William Shield
Op.3 No.2



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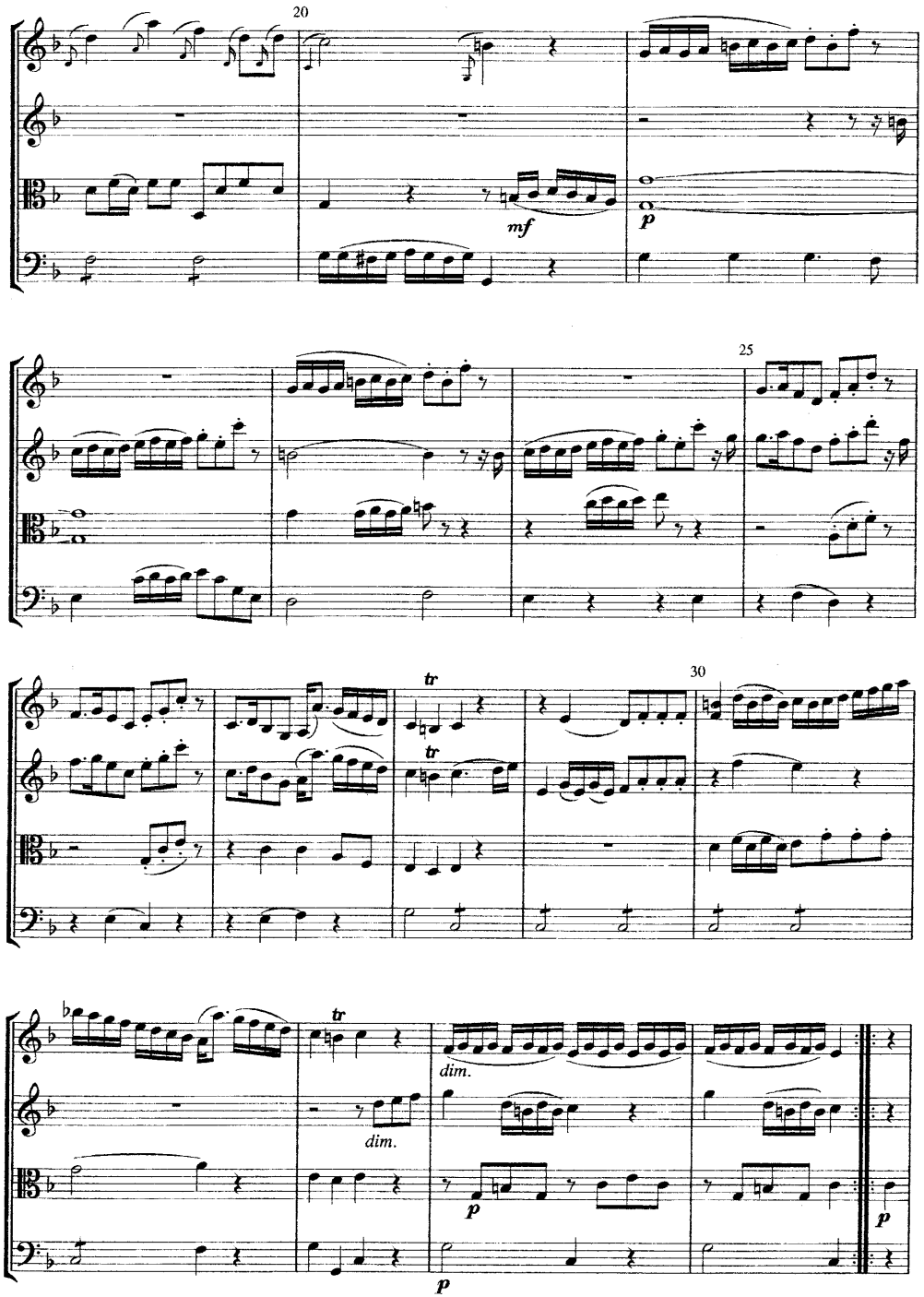
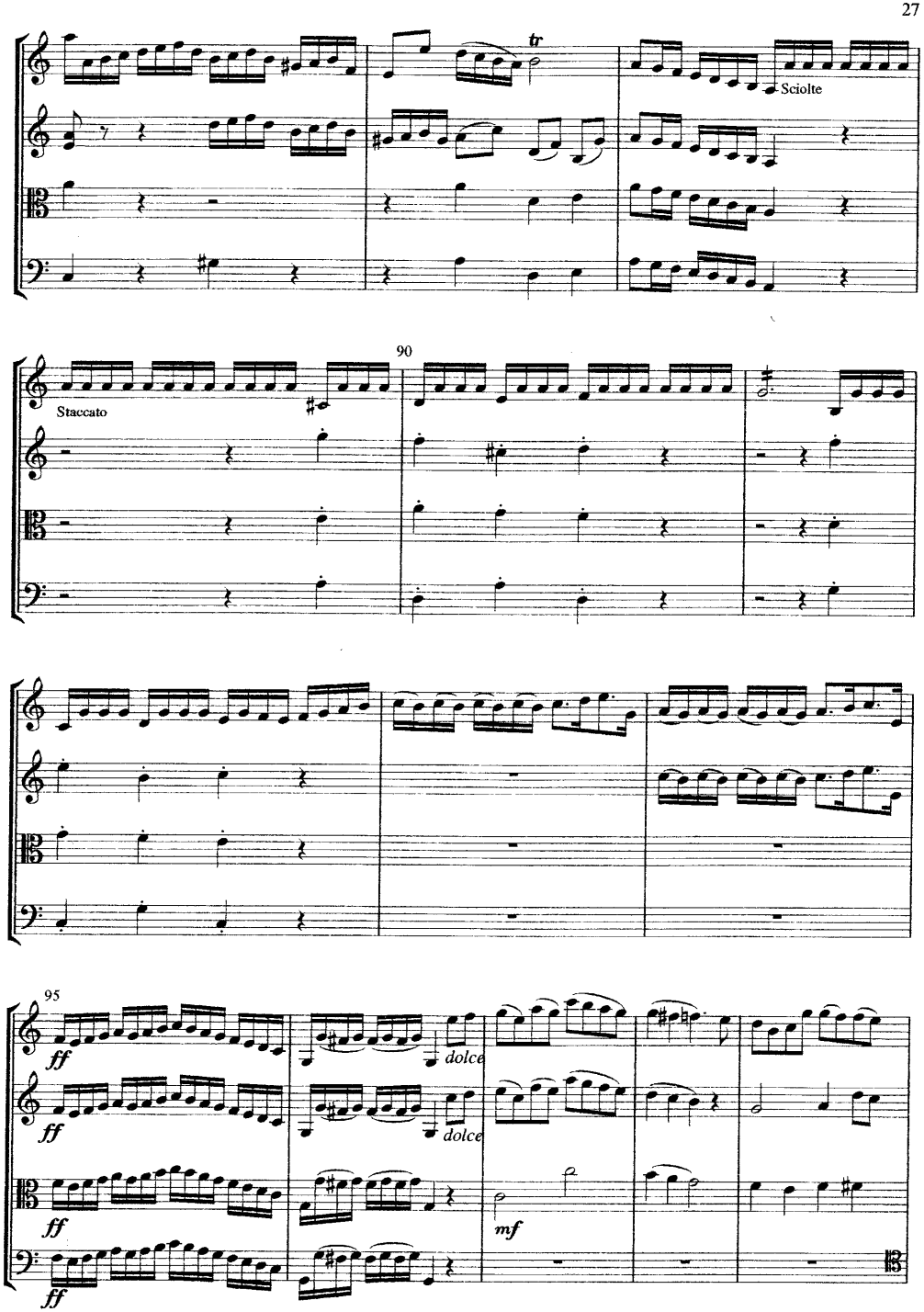
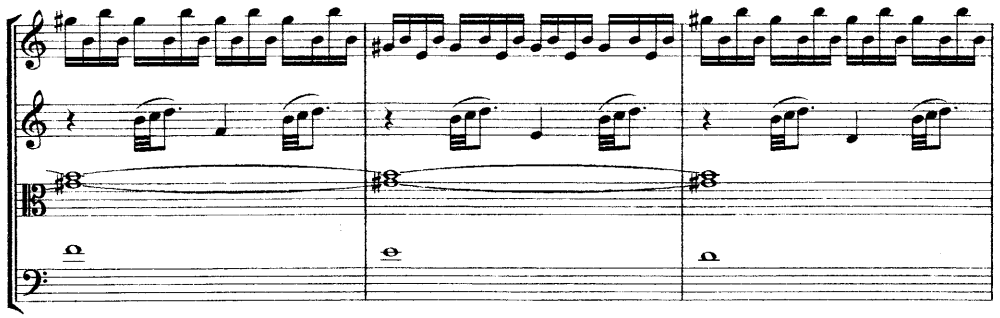
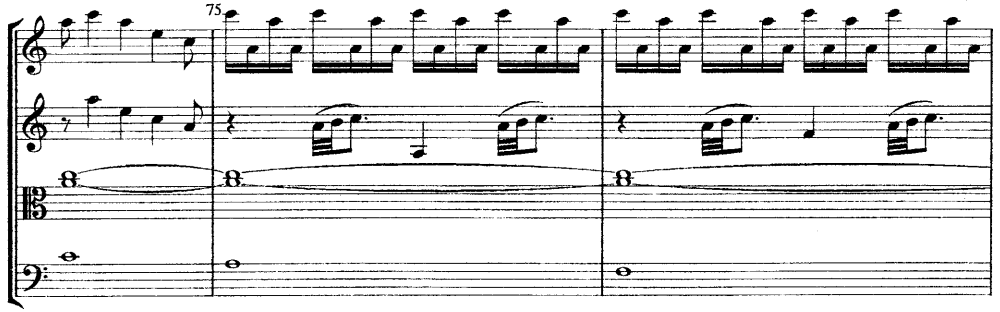
In the original edition the second part is headed "Oboe or violino secondo".


20
mf
p
25
30
tr
tr
tr
dim.
dim.
p
p
p


tr
Sciolte
90
Staccato
95
ff
ff
ff
ff
dolce
dolce
mf

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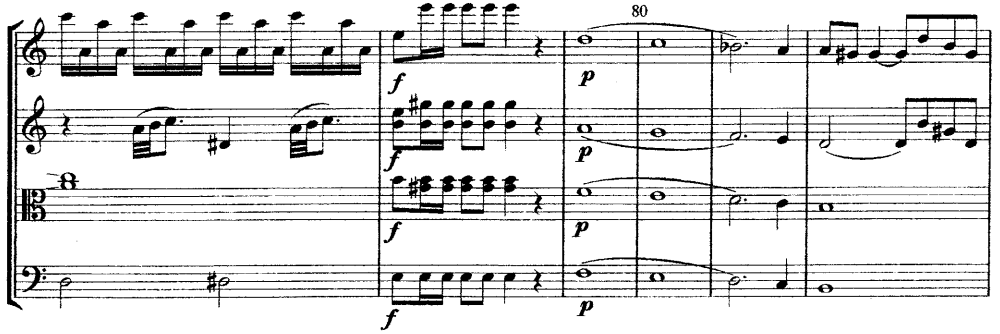
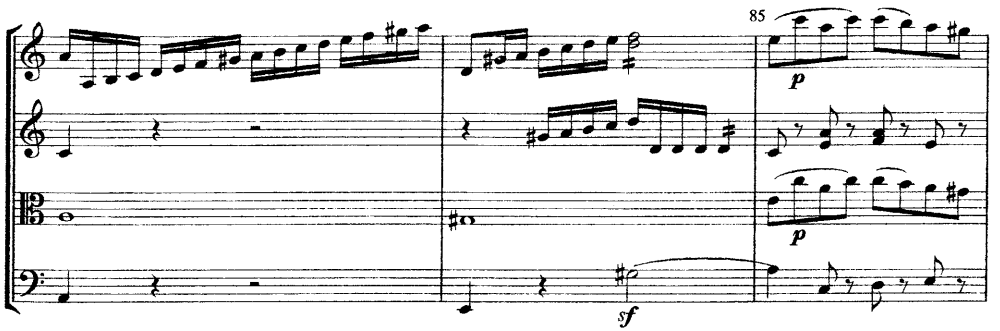
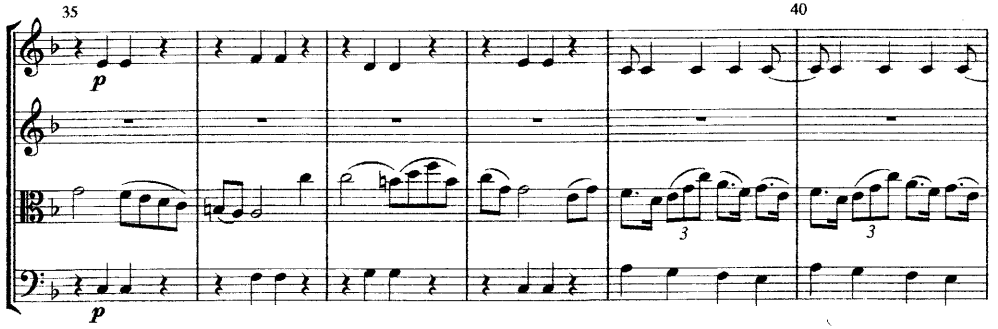
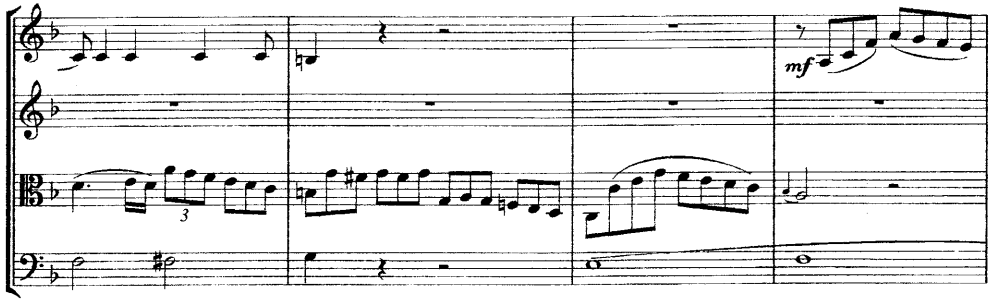
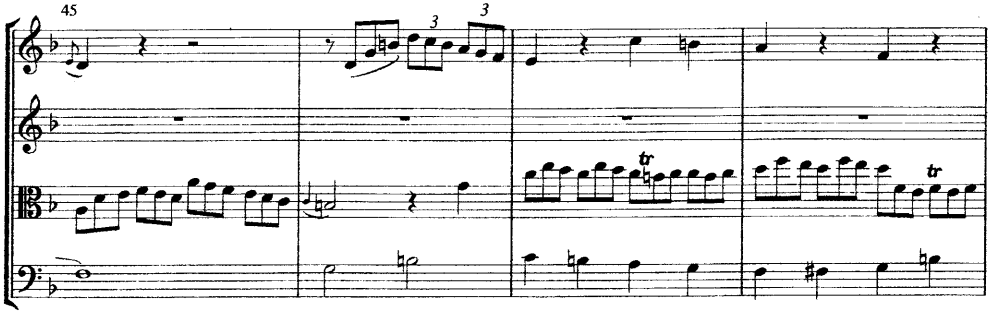

80
f
p
f
p
f
p


85
p
p
sf


35
40
p
p
3
3


mf
3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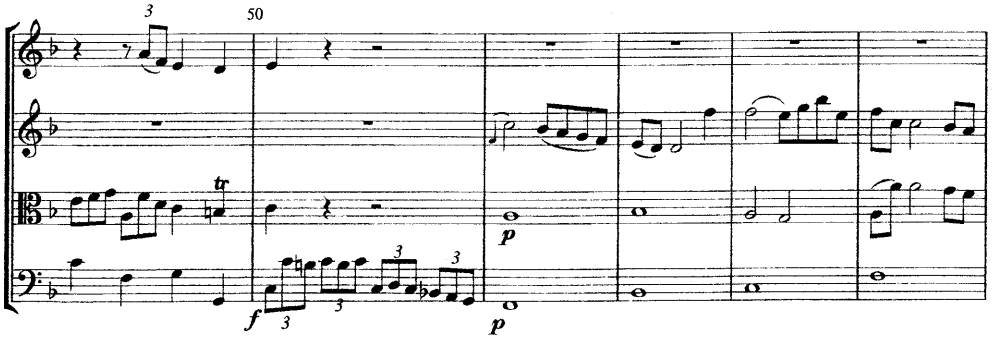
3
3
tr
tr


3
50
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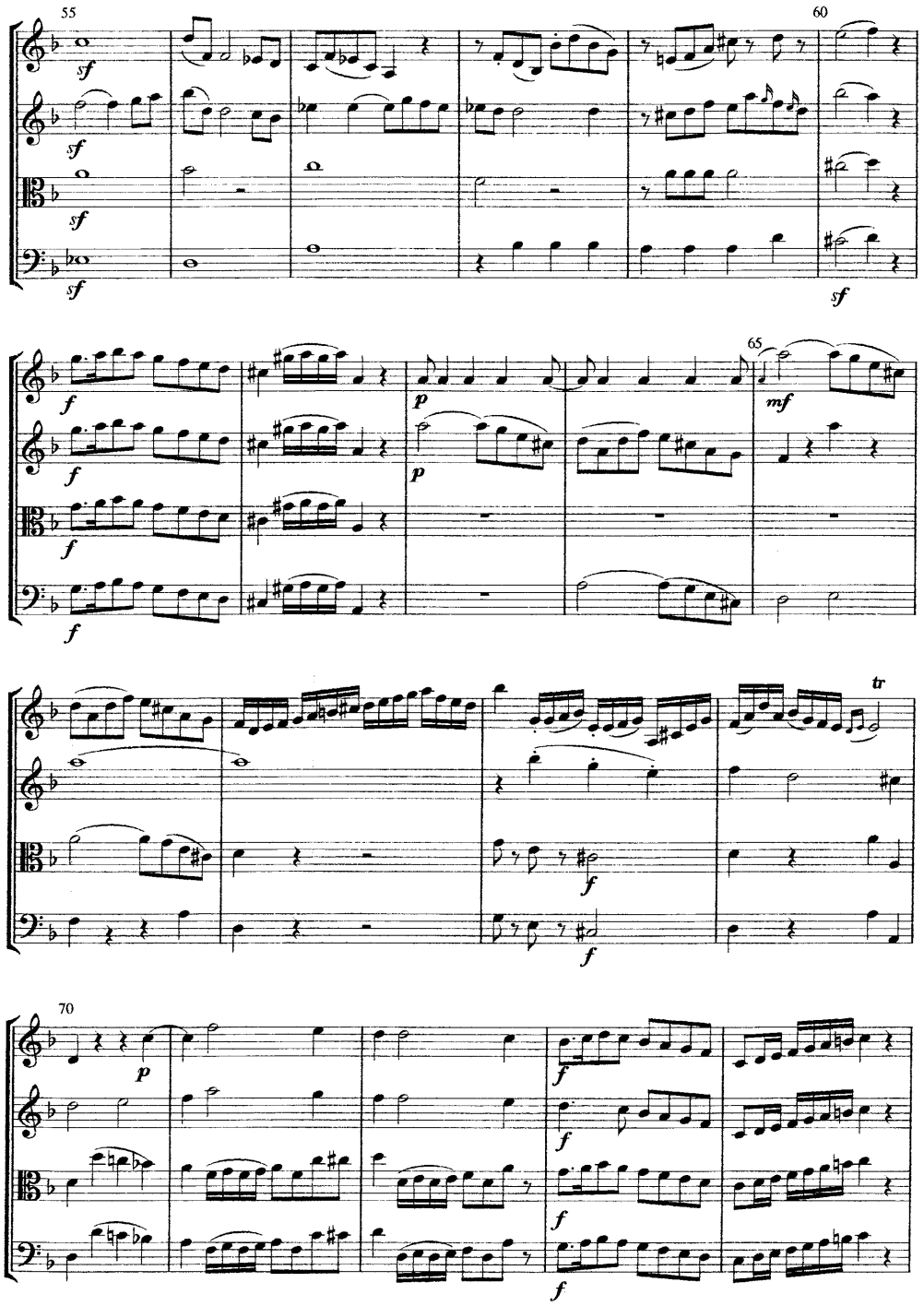
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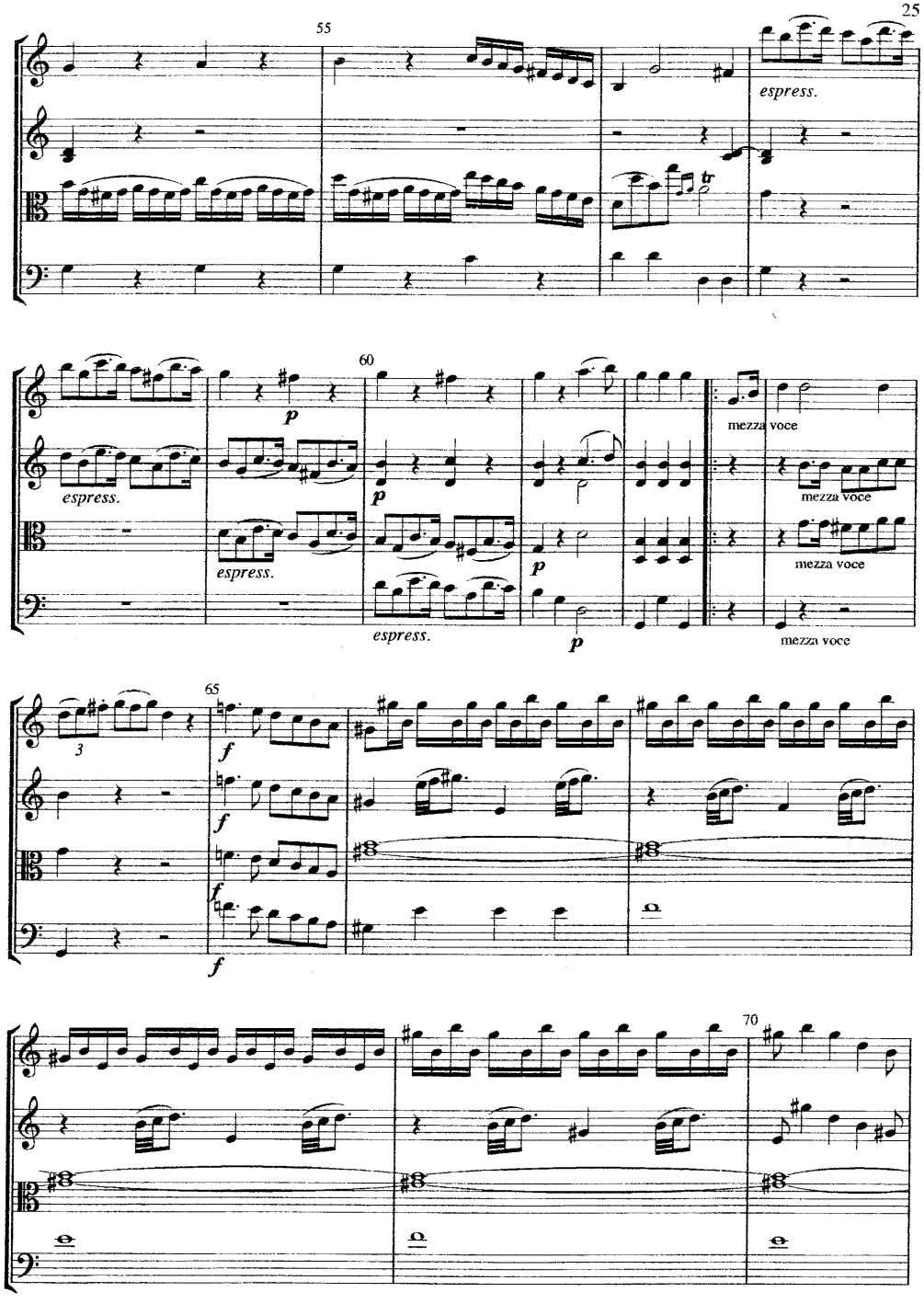
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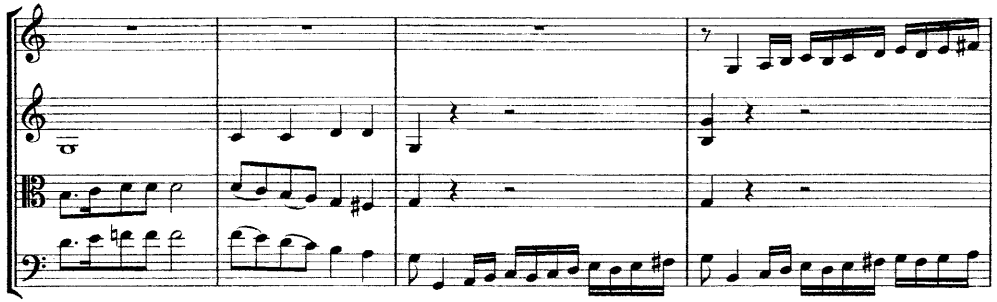

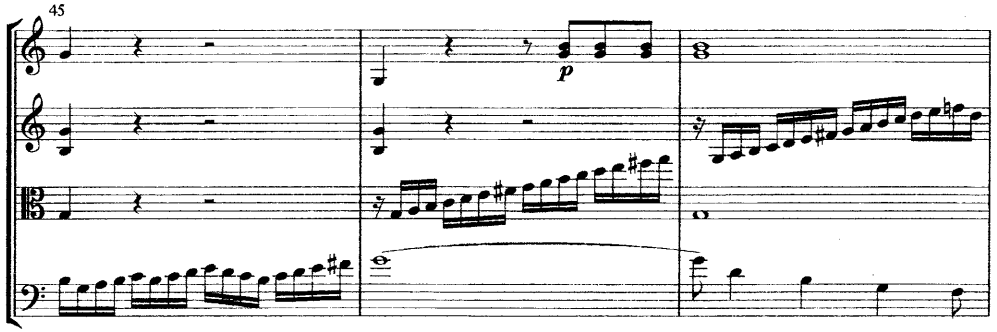
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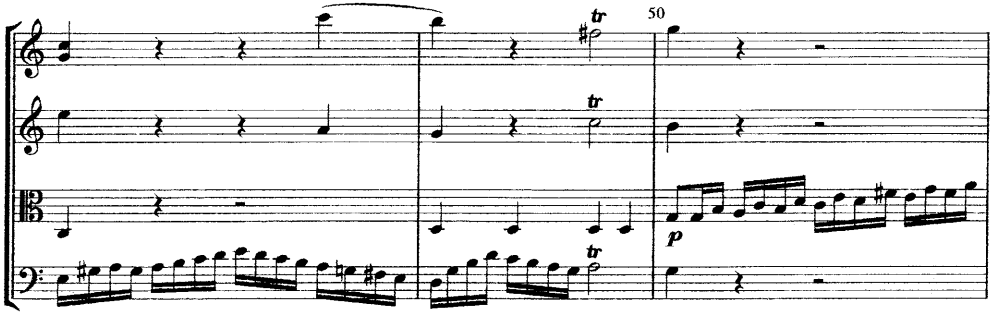
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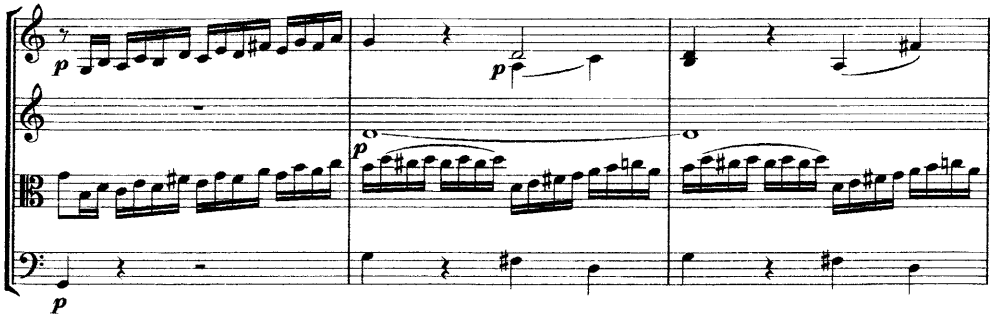
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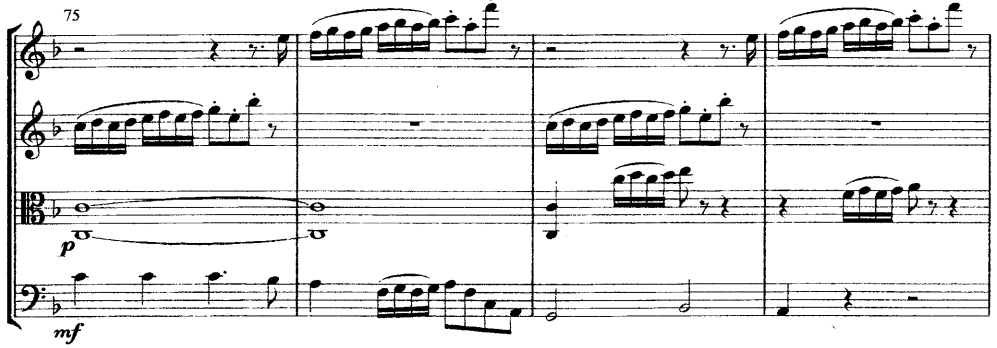
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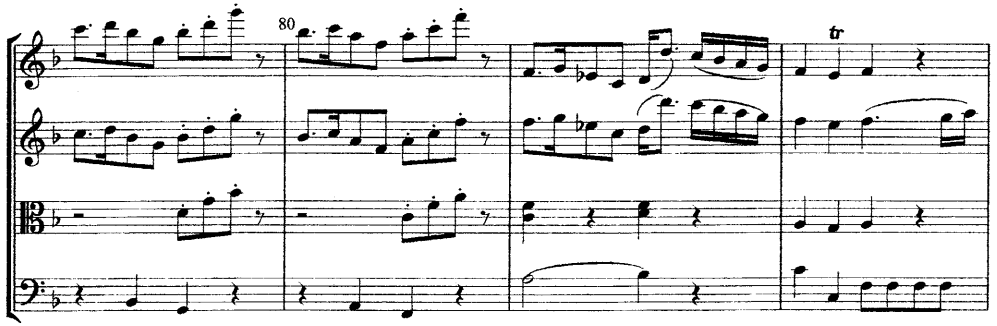
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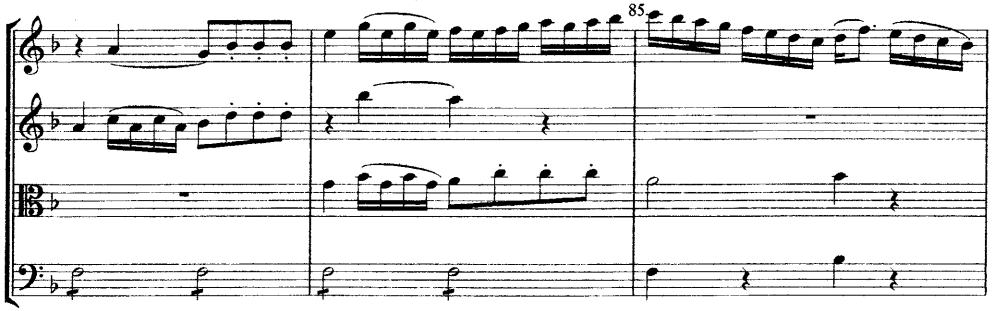
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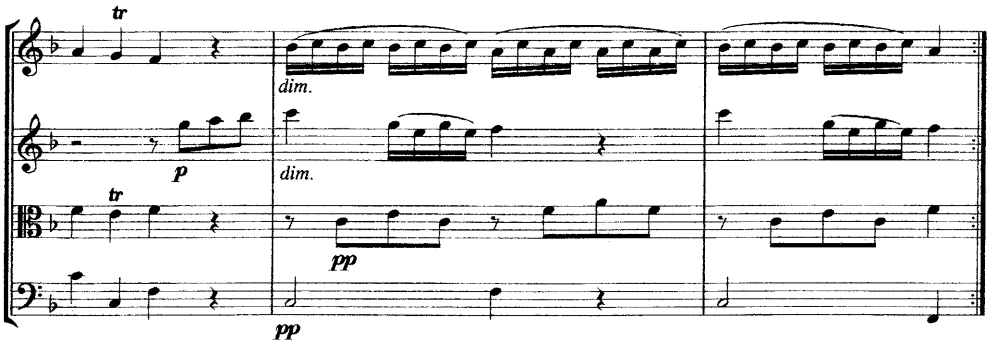
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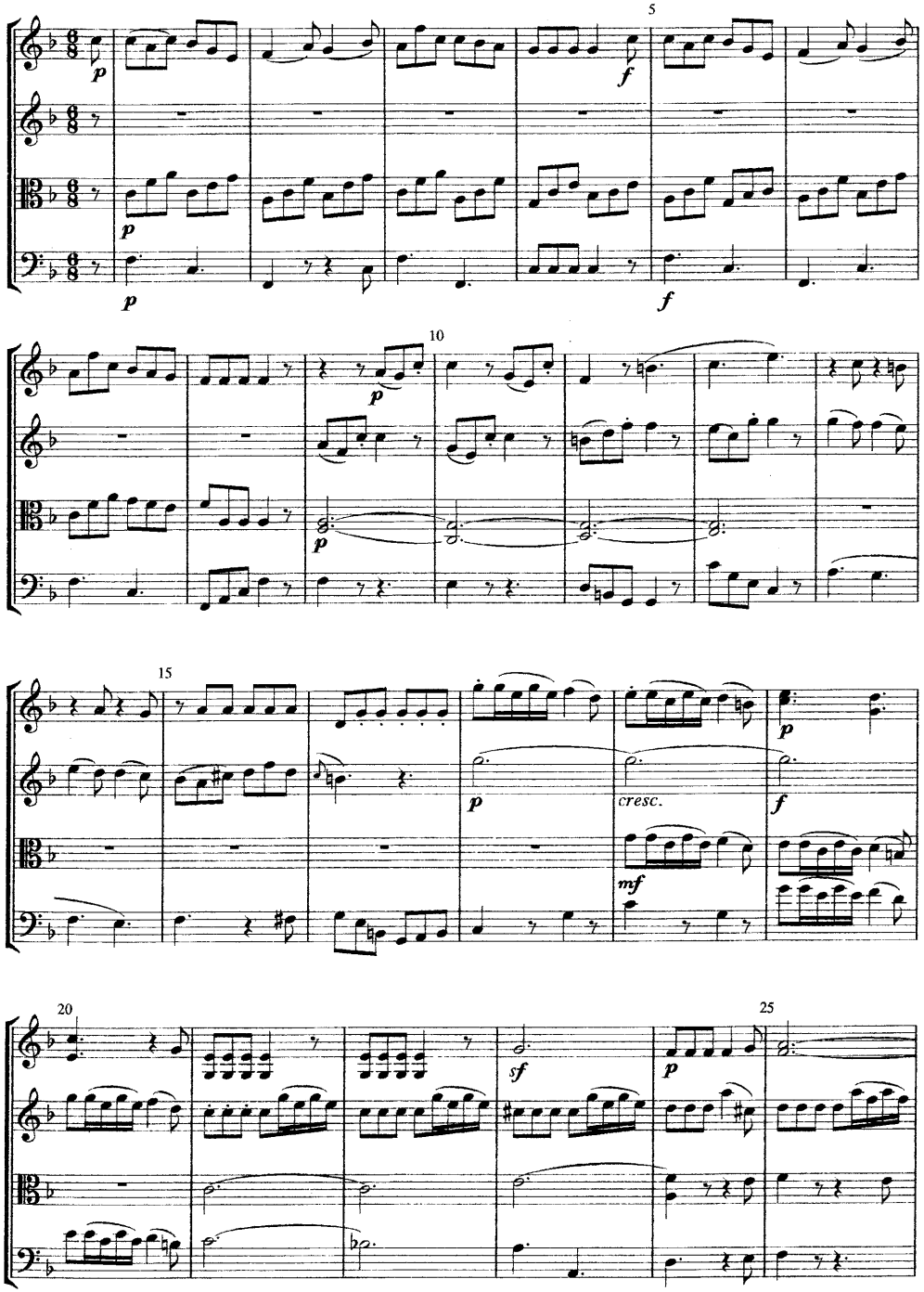
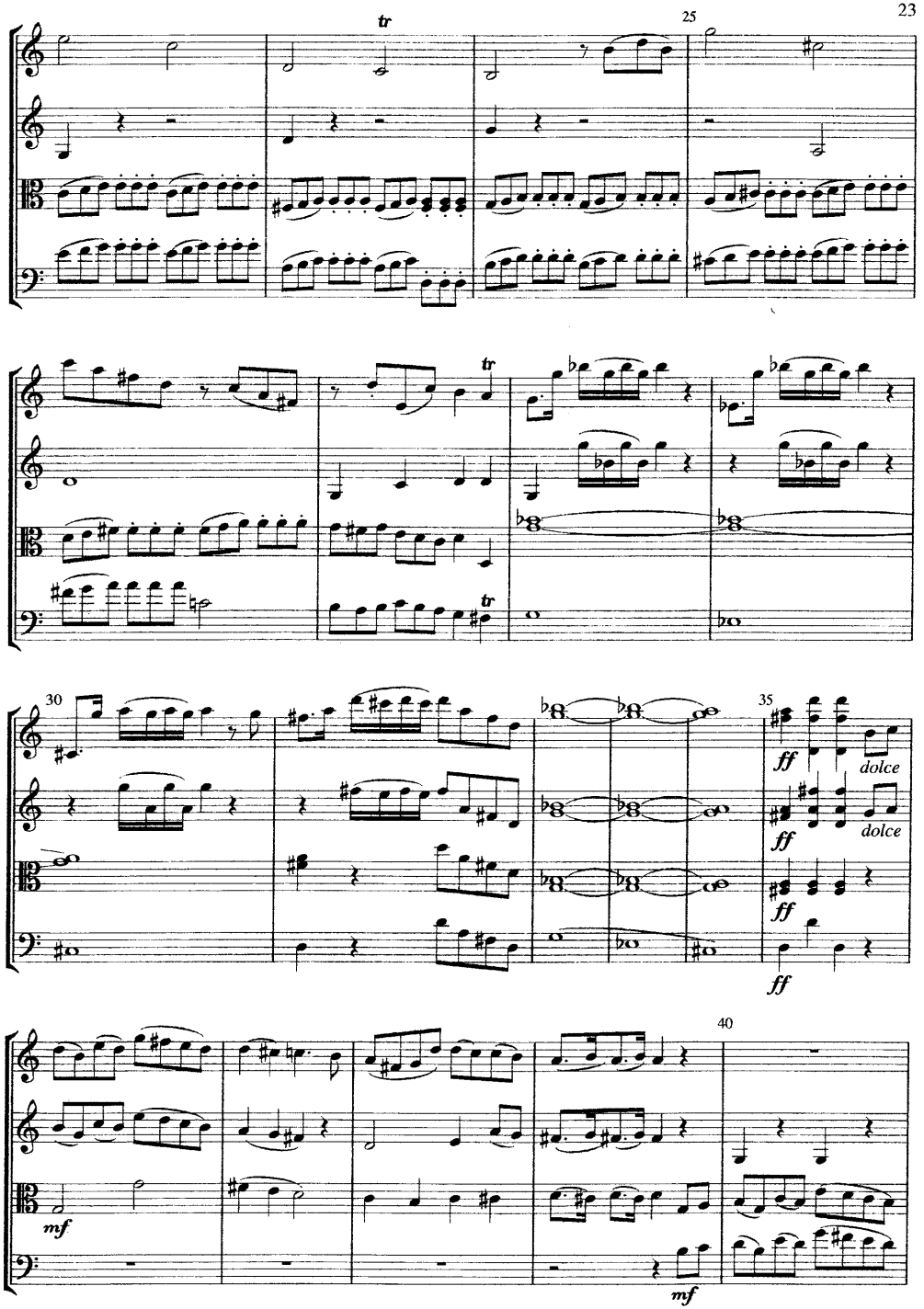
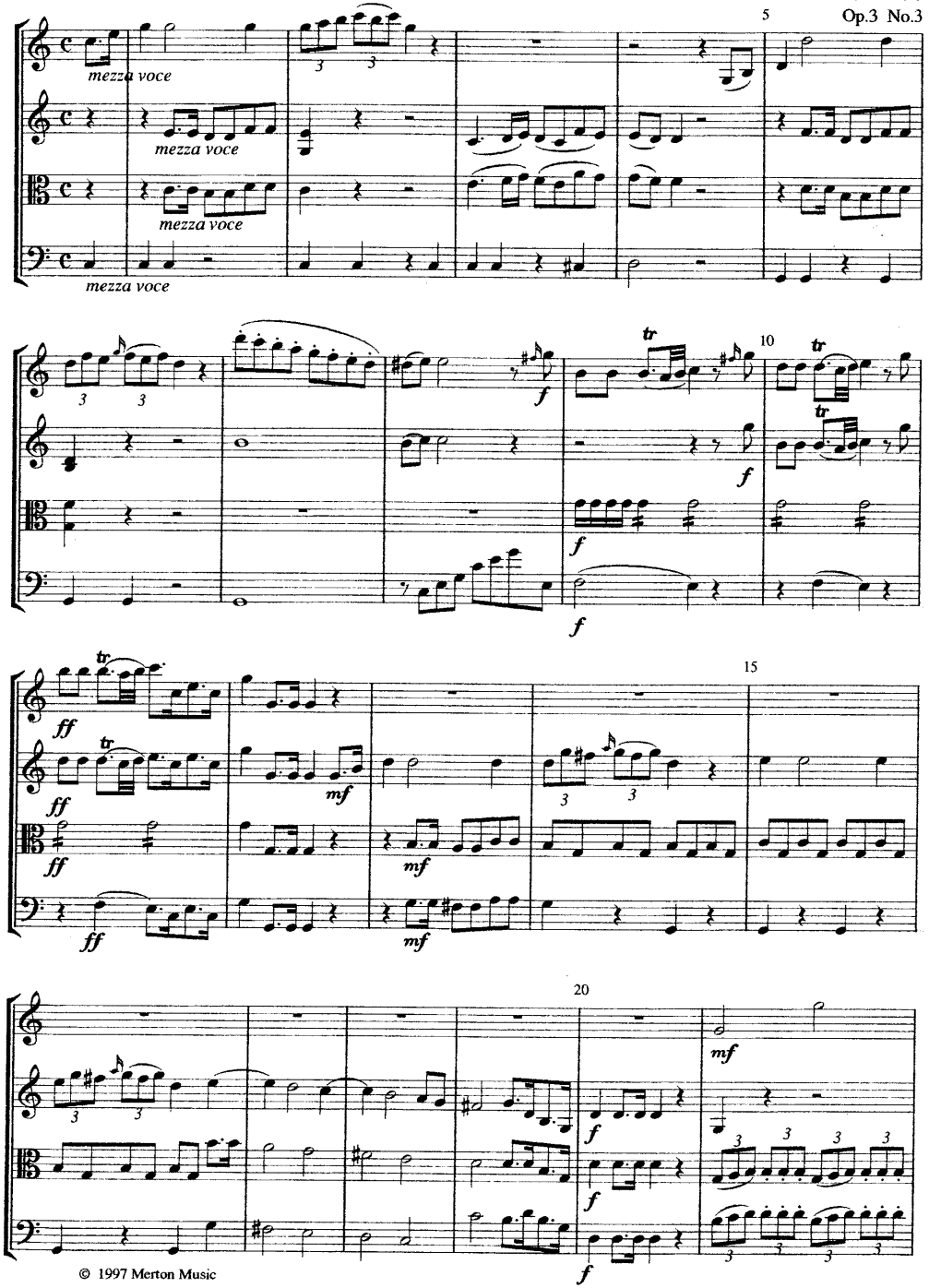




Allegro moderato

Quartet No.3 in C

William Shield
Op.3 No.3



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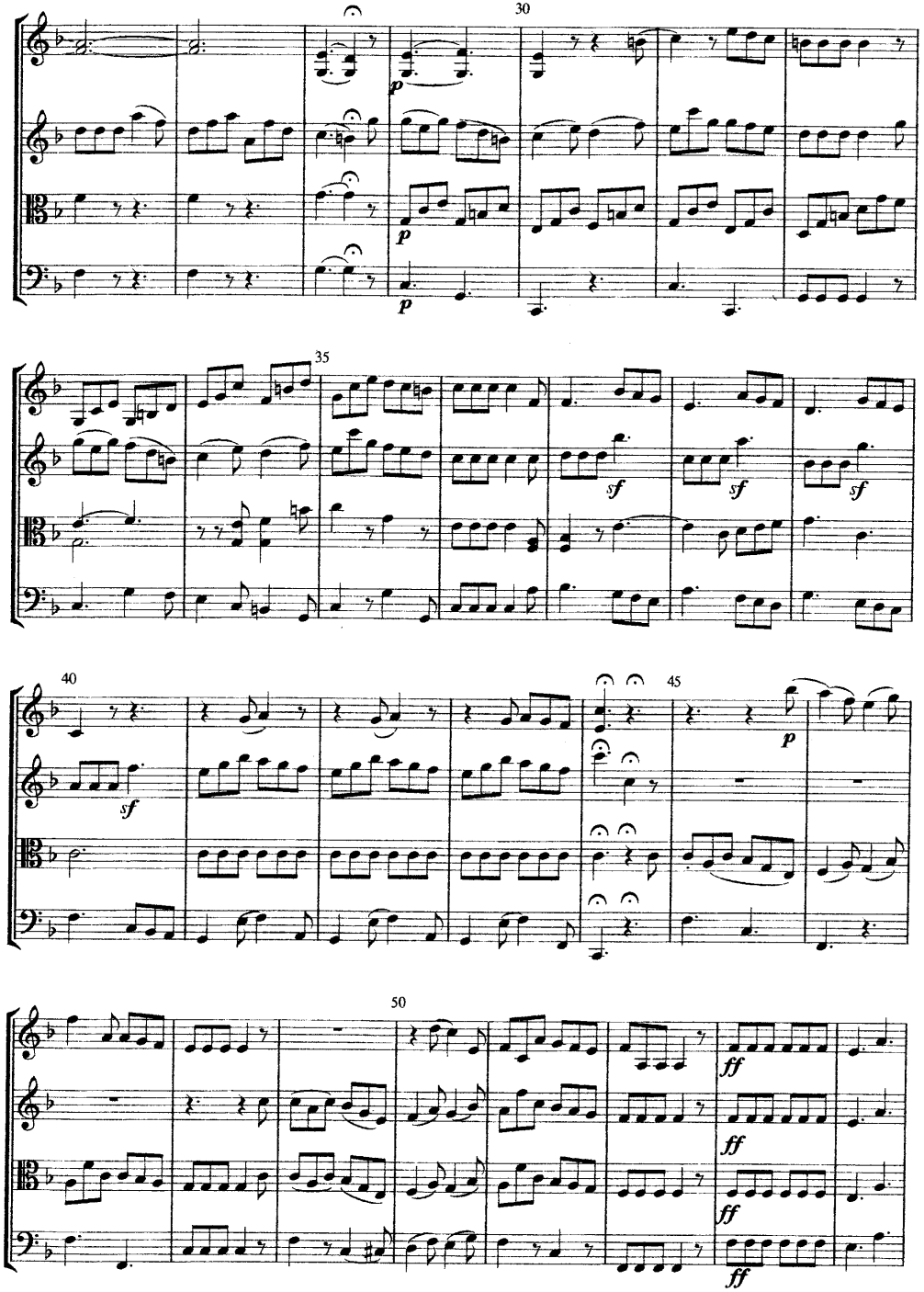

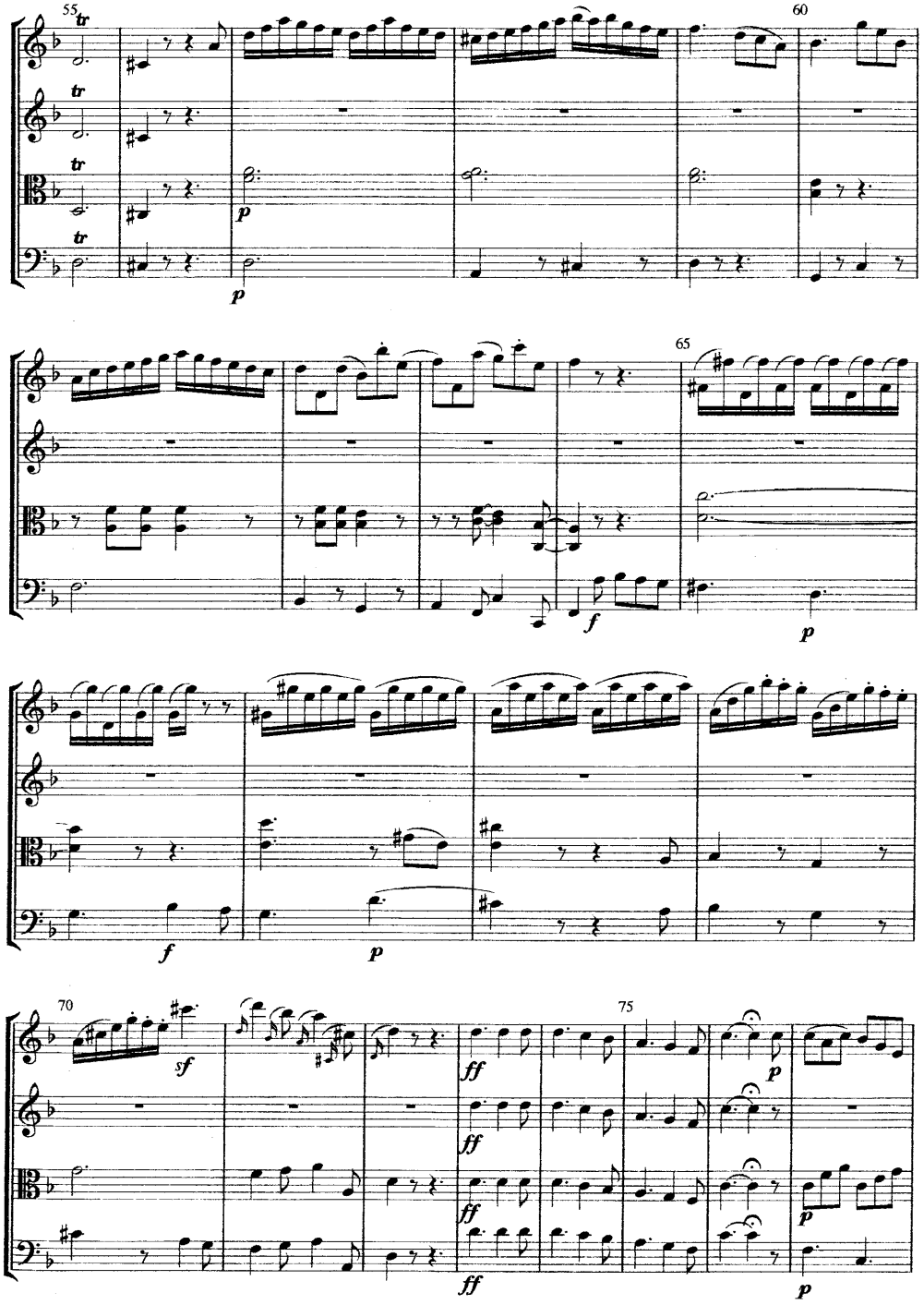
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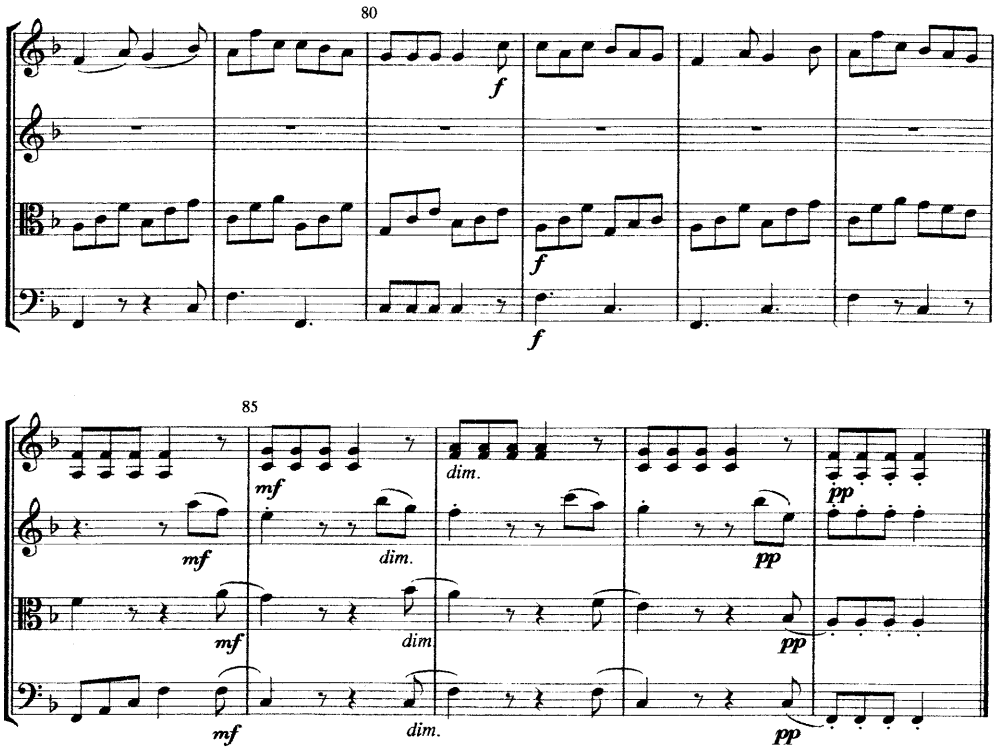
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William Shield (1748 - 1829), born in the village of Swalwell on the Tyne near Gateshead was the eldest son of a singing-teacher. On the death of his father he was apprenticed to a boat- builder who encouraged his early talent on the violin. He continued his musical education under Avison, playing in concert series in Newcastle and leading theatre orchestras in Stockton-on-Tees and Scarborough.

Moving to London in 1772 he played in the Italian Opera, initially violin and then viola, and wrote songs and two sets of violin duets. After his first dramatic piece 'The Flitch of Bacon' (1778) he joined the staff of Covent Garden, composing and arranging scores for numerous stage works. These included 'Rosina' (1782), which made his reputation, and which through its popularity established the currency of the tune we now sing to 'Auld Lang Syne,' and 'The Farmer,' the source from which Britten obtained 'The Ploughboy.'

Outside the theatre Shield's interest in folk-song also found expression in collections of English and Scottish Songs (1783, 1784) produced in collaboration with his friend Joseph Ritson, and in the musical examples in his *Introduction to Harmony* (1800) and *Rudiments of Thoroughbass* (1815).

Shield was one of Haydn's many English friends, playing with him in chamber ensembles and remarking, after a journey in Haydn's company, that he had gained more in four days than he had by study in any four years of his life.

He was a member of the Royal Band for many years before being appointed Master of the King's Music in 1817, and he was one of the founding members of the Royal Academy of Music in 1823. On his death in 1829 he bequeathed his viola 'commonly called a Stainer tenor' to the King, and is buried in Westminster Abbey beside his friend Clementi.

His six quartets of Opus 3 were dedicated to Lord Kinnaird and date from about 1780.

Ian Shield

Publisher's Note
We are extremely grateful to the Rev. Ian Shield for providing this biographical note about his distinguished ancestor, and for making available the copies of the original publication on which this edition is based.

MERTON MUSIC

SHIELD

THREE STRING QUARTETS

from Op.3

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