

Fuga
Allegro con Spirito

VIOLIN I

Violin I score, measures 1 to 65. The piece is in B-flat major, 4/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and trills. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated. Dynamics include *sf* (sforzando) and *p* (piano). A trill is marked at measure 15. A crescendo is marked starting at measure 45. The piece concludes with a double bar line and the instruction *mezza voce* at measure 65.

VIOLIN I

Violin I score, measures 66 to 110. The score continues with various musical notations. Measure numbers 20, 25, 30, 35, 40, 45, 55, 65, 70, 75, 80, 85, and 90 are indicated. Dynamics include *sf* (sforzando), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Trills are marked at measures 20, 35, 40, and 90. The piece concludes with a double bar line and a 4-measure rest at measure 110.

105 110 *tr*

115

tr 120 *espress.*

125 *p*

Tempo di Minuetto

pp 5 *sf* *sf*

10

15 *tr*

70 75

80 *mf*

85 *f* 90

95 *mf* *p* 100

105 *f*

110

115 *tr* *p*

120 *cresc.* *f*

125

Rondeau Allegro

VIOLIN I

Musical score for Violin I, page 4 of Rondeau Allegro. The score consists of ten staves of music in G minor, 3/4 time. It includes various musical notations such as dynamics (*p*, *f*, *mf*, *dim.*), articulation (*tr*, accents), and fingerings. The piece concludes with a "D.C." (Da Capo) instruction.

VIOLIN I

Continuation of the musical score for Violin I, page 9 of Rondeau Allegro. The score continues from the previous page, featuring more complex rhythmic patterns and dynamics. It includes markings for "Sciolte" and "Staccato" articulation, and ends with a final triplet.

Allegro moderato

Quartet No.3 in C

 VIOLIN I
 William Shield
 5 Op.3 No.3

mezza voce

3

3

1

tr

10

tr

ff

8

mf

tr

25

tr

30

35

ff

dolce

40

4

45

p

tr

50

p

p

55

espress.

60

p

mezza voce

3

65

f

VIOLIN I

Moderato

Quartet No. 2 in F

 William Shield
 Op.3 No.2

p

5

10

15

20

1

25

30

tr

dim.

35

p

40

1

45

mf

3

50

3

4

55 *sf* VIOLIN I 60

f *p* *mf* 65

tr 70 *p* *f*

75

80

tr 85

tr *dim.*

Allegretto

p 5 *f*

10 *p*

15 *p*

VIOLIN I

20 25 *sf* *p* 7

30 *p*

35 40

45 *p*

1 50 *ff* 55 *tr*

60

65

70 *sf* *ff*

75 *p*

80 *f*

85 *mf* *dim.* *pp*

Air con Variatione
Andante

3

mezza voce

5

3

10

3

15

3

Fine

Variation 1

3

20

3

25

3

3

30

Variation 2

3

35

3

40

3

45

3

Da Capo

Allegro con Spirito
Fuga

VIOLIN II

6 10

15 20

25

30 *tr* *tr* *sf* *sf*

35 40 *tr*

45 *p* *cresc.* *f* 50

55 *mezza voce*
espress.

60 65

2 2 75 2

80 85 *f*

90 95 *mf*

tr 100 *p* *f*

VIOLIN II

105 110

115 *tr*

p *cresc.*

120 *f* *tr*

125

Rondeau Allegro

6 10 *f*

15 *Fine* 5

25 1 3 1 3 *sf*

30 *Minore* *mf*

35 40

45 *p* *tr*

50

55 1 60 *p* *dim.* *D.C.*

Moderato

Quartet No. 2 in F

Moderato

Op. 3 No. 2

p

5

10

tr

8

25

30

tr

35

16

dim.

55

sf

60

f

65

p

70

f

75

1

1

80

* This part in the original edition is titled "Oboe or violino secondo"

VIOLIN II

VIOLIN II

95 100

mf *p*

105 110

tr *p*

115 120

pp

125 130

sf

135 140

145

150 155

160

espress.

Da Capo

Detailed description: This is a page of a musical score for Violin II. The music is written on a single staff in treble clef. The key signature has two flats (B-flat major or D-flat minor). The time signature is 4/4. The score consists of 16 measures, numbered 95 to 160. Measure 95 starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 96 has a half note D5, quarter notes C5, Bb4, and A4. Measure 97 has a half note G4, quarter notes F4, E4, and D4. Measure 98 has a half note C4, quarter notes B3, A3, and G3. Measure 99 has a half note F3, quarter notes E3, D3, and C3. Measure 100 has a half note B2, quarter notes A2, G2, and F2. Measure 101 has a half note E2, quarter notes D2, C2, and B1. Measure 102 has a half note A1, quarter notes G1, F1, and E1. Measure 103 has a half note G1, quarter notes F1, E1, and D1. Measure 104 has a half note F1, quarter notes E1, D1, and C1. Measure 105 has a half note E1, quarter notes D1, C1, and B0. Measure 106 has a half note D1, quarter notes C1, B0, and A0. Measure 107 has a half note C1, quarter notes B0, A0, and G0. Measure 108 has a half note B0, quarter notes A0, G0, and F0. Measure 109 has a half note A0, quarter notes G0, F0, and E0. Measure 110 has a half note G0, quarter notes F0, E0, and D0. Measure 111 has a half note F0, quarter notes E0, D0, and C0. Measure 112 has a half note E0, quarter notes D0, C0, and B0. Measure 113 has a half note D0, quarter notes C0, B0, and A0. Measure 114 has a half note C0, quarter notes B0, A0, and G0. Measure 115 has a half note B0, quarter notes A0, G0, and F0. Measure 116 has a half note A0, quarter notes G0, F0, and E0. Measure 117 has a half note G0, quarter notes F0, E0, and D0. Measure 118 has a half note F0, quarter notes E0, D0, and C0. Measure 119 has a half note E0, quarter notes D0, C0, and B0. Measure 120 has a half note D0, quarter notes C0, B0, and A0. Measure 121 has a half note C0, quarter notes B0, A0, and G0. Measure 122 has a half note B0, quarter notes A0, G0, and F0. Measure 123 has a half note A0, quarter notes G0, F0, and E0. Measure 124 has a half note G0, quarter notes F0, E0, and D0. Measure 125 has a half note F0, quarter notes E0, D0, and C0. Measure 126 has a half note E0, quarter notes D0, C0, and B0. Measure 127 has a half note D0, quarter notes C0, B0, and A0. Measure 128 has a half note C0, quarter notes B0, A0, and G0. Measure 129 has a half note B0, quarter notes A0, G0, and F0. Measure 130 has a half note A0, quarter notes G0, F0, and E0. Measure 131 has a half note G0, quarter notes F0, E0, and D0. Measure 132 has a half note F0, quarter notes E0, D0, and C0. Measure 133 has a half note E0, quarter notes D0, C0, and B0. Measure 134 has a half note D0, quarter notes C0, B0, and A0. Measure 135 has a half note C0, quarter notes B0, A0, and G0. Measure 136 has a half note B0, quarter notes A0, G0, and F0. Measure 137 has a half note A0, quarter notes G0, F0, and E0. Measure 138 has a half note G0, quarter notes F0, E0, and D0. Measure 139 has a half note F0, quarter notes E0, D0, and C0. Measure 140 has a half note E0, quarter notes D0, C0, and B0. Measure 141 has a half note D0, quarter notes C0, B0, and A0. Measure 142 has a half note C0, quarter notes B0, A0, and G0. Measure 143 has a half note B0, quarter notes A0, G0, and F0. Measure 144 has a half note A0, quarter notes G0, F0, and E0. Measure 145 has a half note G0, quarter notes F0, E0, and D0. Measure 146 has a half note F0, quarter notes E0, D0, and C0. Measure 147 has a half note E0, quarter notes D0, C0, and B0. Measure 148 has a half note D0, quarter notes C0, B0, and A0. Measure 149 has a half note C0, quarter notes B0, A0, and G0. Measure 150 has a half note B0, quarter notes A0, G0, and F0. Measure 151 has a half note A0, quarter notes G0, F0, and E0. Measure 152 has a half note G0, quarter notes F0, E0, and D0. Measure 153 has a half note F0, quarter notes E0, D0, and C0. Measure 154 has a half note E0, quarter notes D0, C0, and B0. Measure 155 has a half note D0, quarter notes C0, B0, and A0. Measure 156 has a half note C0, quarter notes B0, A0, and G0. Measure 157 has a half note B0, quarter notes A0, G0, and F0. Measure 158 has a half note A0, quarter notes G0, F0, and E0. Measure 159 has a half note G0, quarter notes F0, E0, and D0. Measure 160 has a half note F0, quarter notes E0, D0, and C0. The score includes various dynamics: *mf* (mezzo-forte) at measure 95, *p* (piano) at measures 100, 115, and 125, *pp* (pianissimo) at measure 120, *sf* (sforzando) at measure 130, and *espress.* (espressivo) at measure 160. There is a trill (tr) at measure 115. The piece ends with a Da Capo instruction.

Da Capo
al Fine

Tempo di Minuetto

VIOLIN II

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90

pp *sf* *pp* *f* *ff* *mf* *pp* *sf* *p*

VIOLIN II

Allegretto

85 90 95 100 105 110 115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995 1000

p *dim.* *p* *cresc.* *f* *sf* *sf* *sf* *ff* *tr* *ff* *p* *pp*

Allegro moderato

Quartet No.3 in C

VIOLIN II
William Shield
Op.3 No.3

mezza voce

5

10 *f*

15 *ff*

20 *f*

25

30

35 *ff* dolce

40

45

50 *tr* 1 *p*

55 1

60 *p*

65 *f*

70

espress.

mezza voce

VIOLIN II

75

80 *f* *p*

85

90

95 *ff* dolce

100

105

110 *tr*

115

120 *tr*

125 *espress.*

mezza voce

5

10

15

Fine

Variation 1

20

25

30

Variation 2

35

40

45

Da Capo

Allegro con Spirito
Fuga

VIOLA

14 20 25 30 35 40 45 50 55 60 65 75 80 85 90 95 100 105

sf sf sf cresc. f mezza voce espress. f f f mf p f

tr

2 2 2

1 2

3

VIOLA

11

90 95 100 105 110 115 120 125 130 135 140 145 155 160

p mf p espress. pp p espress. p

tr

1 2 3

1 2 3

Da Capo al Fine

Moderato

Quartet No. 2 in F

VIOLA
William Shield
Op.3 No.2

5 10 15 20 25 30 35 40

p *mf* *p*

VIOLA

55 60 65 70 75 80 85 90 95 100 105 110 115 120 125

p *espress.* *mezza voce* *f* *p* *ff* *mf* *p* *espress.* *p*

Allegro moderato

Quartet No.3 in C

 VIOLA
 William Shield
 Op.3 No.3

mezza voce

95 5

2 10

f *ff* *mf*

15

20 3 3 3 3

f

25

30

35

ff *mf*

40

45

50

p

VIOLA

45 5

tr

50

55

p *sf*

60

f

70

f

75

p

80

1

85

tr

pp

Allegretto

VIOLA

Violata musical score, Allegretto tempo. The score is written for Viola in 6/8 time, key of B-flat major. The piece consists of 88 measures. The notation includes various dynamics (p, mf, ff, pp), articulation (accents, slurs), and performance instructions (dim.). Measure numbers 5, 10, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, and 85 are indicated above the staff. The score ends with a double bar line at measure 88.

Measures 1-88. Dynamics include *p*, *mf*, *ff*, *pp*, and *dim.*. The piece concludes with a double bar line at measure 88.

VIOLA

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VIOLONCELLO

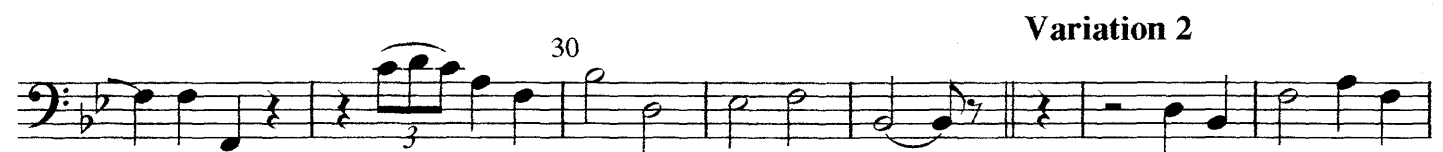
Air con Variatione

Quartet No. 1 in B flat

William Shield

Andante

Op.3 No.1



Da Capo

Allegro con Spirito
Fuga

VIOLONCELLO

Violoncello score for "Fuga" by Beethoven, measures 22-120. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is "Allegro con Spirito".

Measures 22-25: Measure 22 contains a whole rest. Measure 23 contains a whole note B-flat. Measure 24 contains a whole note A. Measure 25 contains a whole note G.

Measures 30-35: Measure 30 contains a half note F. Measure 31 contains a half note E. Measure 32 contains a half note D. Measure 33 contains a half note C. Measure 34 contains a half note B. Measure 35 contains a half note A. *sf* (sforzando) is marked below measure 31.

Measures 40-45: Measure 40 contains a half note G. Measure 41 contains a half note F. Measure 42 contains a half note E. Measure 43 contains a half note D. Measure 44 contains a half note C. Measure 45 contains a half note B. *cresc.* (crescendo) is marked below measure 40, and *f* (forte) is marked below measure 45.

Measures 50-55: Measure 50 contains a half note A. Measure 51 contains a half note G. Measure 52 contains a half note F. Measure 53 contains a half note E. Measure 54 contains a half note D. Measure 55 contains a half note C. *tr* (trill) is marked above measure 52.

Measures 60-65: Measure 60 contains a half note B. Measure 61 contains a half note A. Measure 62 contains a half note G. Measure 63 contains a half note F. Measure 64 contains a half note E. Measure 65 contains a half note D. *mezza voce* (mezzo voce) is marked below measure 60, and *espress.* (espressivo) is marked below measure 65.

Measures 70-75: Measure 70 contains a half note C. Measure 71 contains a half note B. Measure 72 contains a half note A. Measure 73 contains a half note G. Measure 74 contains a half note F. Measure 75 contains a half note E. *f* (forte) is marked below measure 75.

Measures 80-85: Measure 80 contains a half note D. Measure 81 contains a half note C. Measure 82 contains a half note B. Measure 83 contains a half note A. Measure 84 contains a half note G. Measure 85 contains a half note F. *mf* (mezzo-forte) is marked below measure 80, and *f* (forte) is marked below measure 85.

Measures 90-95: Measure 90 contains a half note E. Measure 91 contains a half note D. Measure 92 contains a half note C. Measure 93 contains a half note B. Measure 94 contains a half note A. Measure 95 contains a half note G. *mf* (mezzo-forte) is marked below measure 90, and *p* (piano) is marked below measure 95.

Measures 100-105: Measure 100 contains a half note F. Measure 101 contains a half note E. Measure 102 contains a half note D. Measure 103 contains a half note C. Measure 104 contains a half note B. Measure 105 contains a half note A. *fp* (fortissimo) is marked below measure 100, and *fp* (fortissimo) is marked below measure 105.

Measures 110-115: Measure 110 contains a half note G. Measure 111 contains a half note F. Measure 112 contains a half note E. Measure 113 contains a half note D. Measure 114 contains a half note C. Measure 115 contains a half note B. *fp* (fortissimo) is marked below measure 110, and *fp* (fortissimo) is marked below measure 115.

Measures 120-125: Measure 120 contains a half note A. Measure 121 contains a half note G. Measure 122 contains a half note F. Measure 123 contains a half note E. Measure 124 contains a half note D. Measure 125 contains a half note C. *cresc.* (crescendo) is marked below measure 120.

125

f

tr

Measures 125-130: Bass clef, key signature of two flats. Measure 125 starts with a forte (*f*) dynamic. Measure 129 features a trill (*tr*) on the eighth note. The piece concludes with a double bar line and repeat dots.

Rondeau Allegro

6

10

f

15

Fine

1

20

3

25

3

1

3

Measures 1-30: Bass clef, key signature of two flats, common time. Measure 6 has a sixteenth rest. Measure 10 has a ten-measure rest. Measure 15 has a fifteen-measure rest. Measure 20 has a twenty-measure rest. Measure 25 has a twenty-five-measure rest. Measure 30 has a thirty-measure rest. The piece concludes with a double bar line and repeat dots.

Minore

35

mf

40

6

50

55

60

p

dim.

D.C.

Measures 35-60: Bass clef, key signature of three flats. Measure 35 has a thirty-five-measure rest. Measure 40 has a forty-measure rest. Measure 50 has a fifty-measure rest. Measure 55 has a fifty-five-measure rest. Measure 60 has a sixty-measure rest. The piece concludes with a double bar line and repeat dots.

Moderato

Quartet No. 2 in F

Moderato

Op. 5 No. 7

65 5

p

10 *p* 15

20

25 30

35 *p* *p*

40 45

50 55 *f* 3 3 *p* *sf*

60 *sf* *f* 1

65 70 *f*

75 *mf* 80

85 *pp*

80 85 2 90

f *p*

95

mf

100 105

p

110 115

p

120 125

pp *sf*

130 2 135

f

140

145

150 155

160 1

espress. 3

Da Capo al Fine

Tempo di Minuetto

VIOLONCELLO

Violoncello score for 'Tempo di Minuetto'. The piece is in 3/4 time, key of D major. It begins with a piano (*pp*) dynamic and features a variety of musical textures, including eighth-note patterns, sixteenth-note runs, and trills. The score is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75. Dynamics range from *pp* to *ff*. The piece concludes with a 'Fine' marking at measure 45.

VIOLONCELLO
Allegretto

Violoncello score for 'Allegretto'. The piece is in 6/8 time, key of D major. It begins with a piano (*p*) dynamic and features a variety of musical textures, including eighth-note patterns, sixteenth-note runs, and trills. The score is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, and 85. Dynamics range from *pp* to *ff*. The piece concludes with a 'Fine' marking at measure 85.

Allegro moderato

Quartet No.3 in C

VIOLONCELLO

William Shield

Op.3 No.3

mezza voce

5

10 *f* *ff*

15 *mf*

20 *f*

25

30 *tr*

35 *ff* 3 40 *mf*

45

50 *tr* *p*

55 2 60 *espress.* *p*

VIOLONCELLO

65 *f*

70

75 *f* *p*

80

85 *sf*

90 2

95 *ff* 3 100

105

110 *tr*

115

120 2 *espress.* *p* 125

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

SIX STRING QUARTETS

Op. 3

Volume 1

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