80
espress.
85
f
90
95
100
p
tr
105
110
tr
115
120
espress.
piu lento
insieme
125
A tempo
130
135
f
2
f
dim.
145
150
f

Set by Kitty and Theo Wyatt using Sibelius

MERTON MUSIC

SHIELD

SIX STRING TRIOS
Violin, Viola, Violoncello
(1796)

Volume 2

VIOLIN

THEO WYATT
8 Wilton Grove
London SW19 3QX
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)
e-mail: mertonmusic@argonet.co.uk

mm 3344

Trio No. 4

William Shield

Larghetto cantabile

sotto voce

Allegro agitato

espress.

MM168Vn 2000 Merton Music

piu lento

A tempo

Aria, Stile Livonia

Allegro scherzando

p

5

10

15

f

20

f

25

30

35

25

p

30

35

espress.

40

f

45

50

55

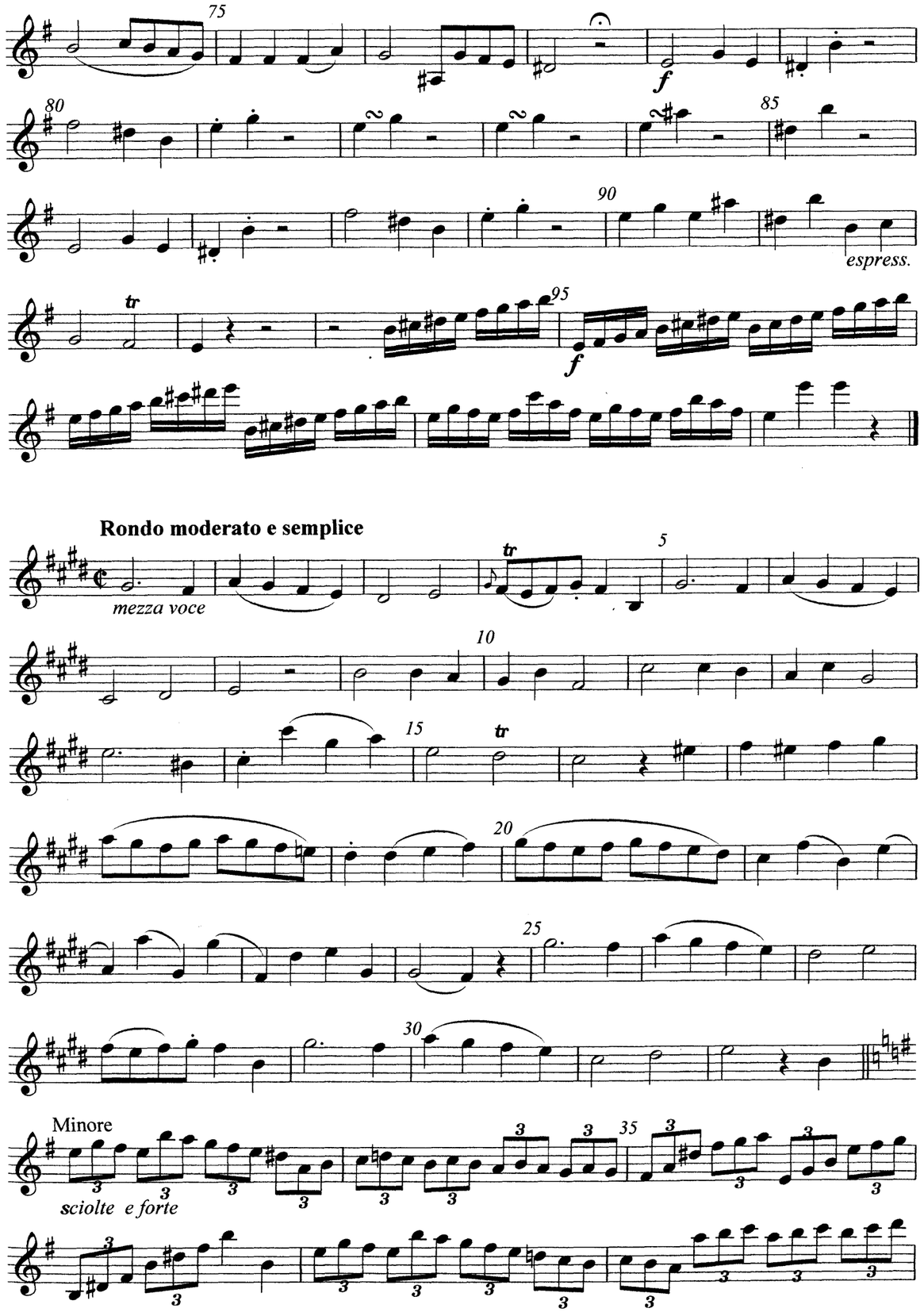
60

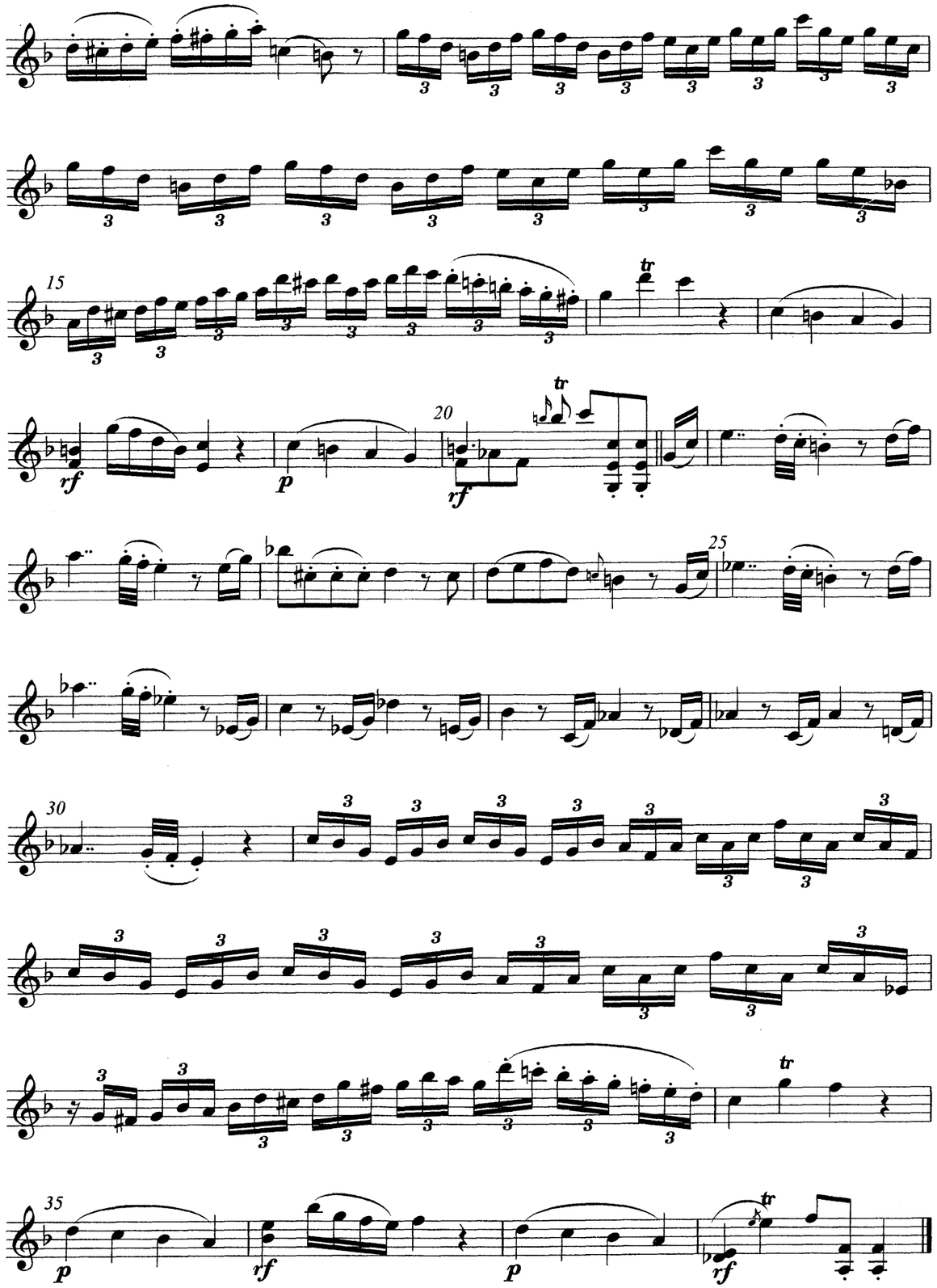
65

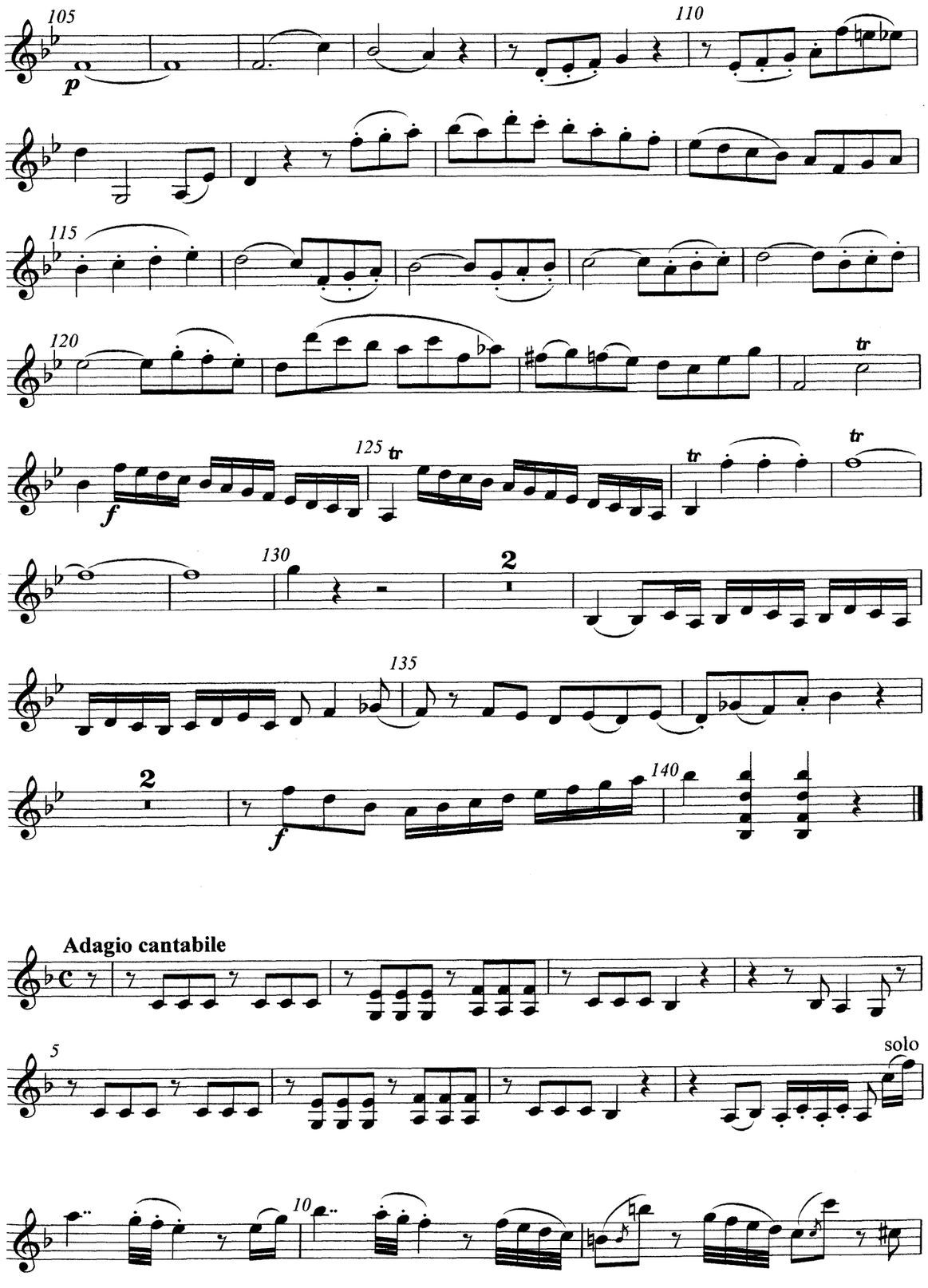
70

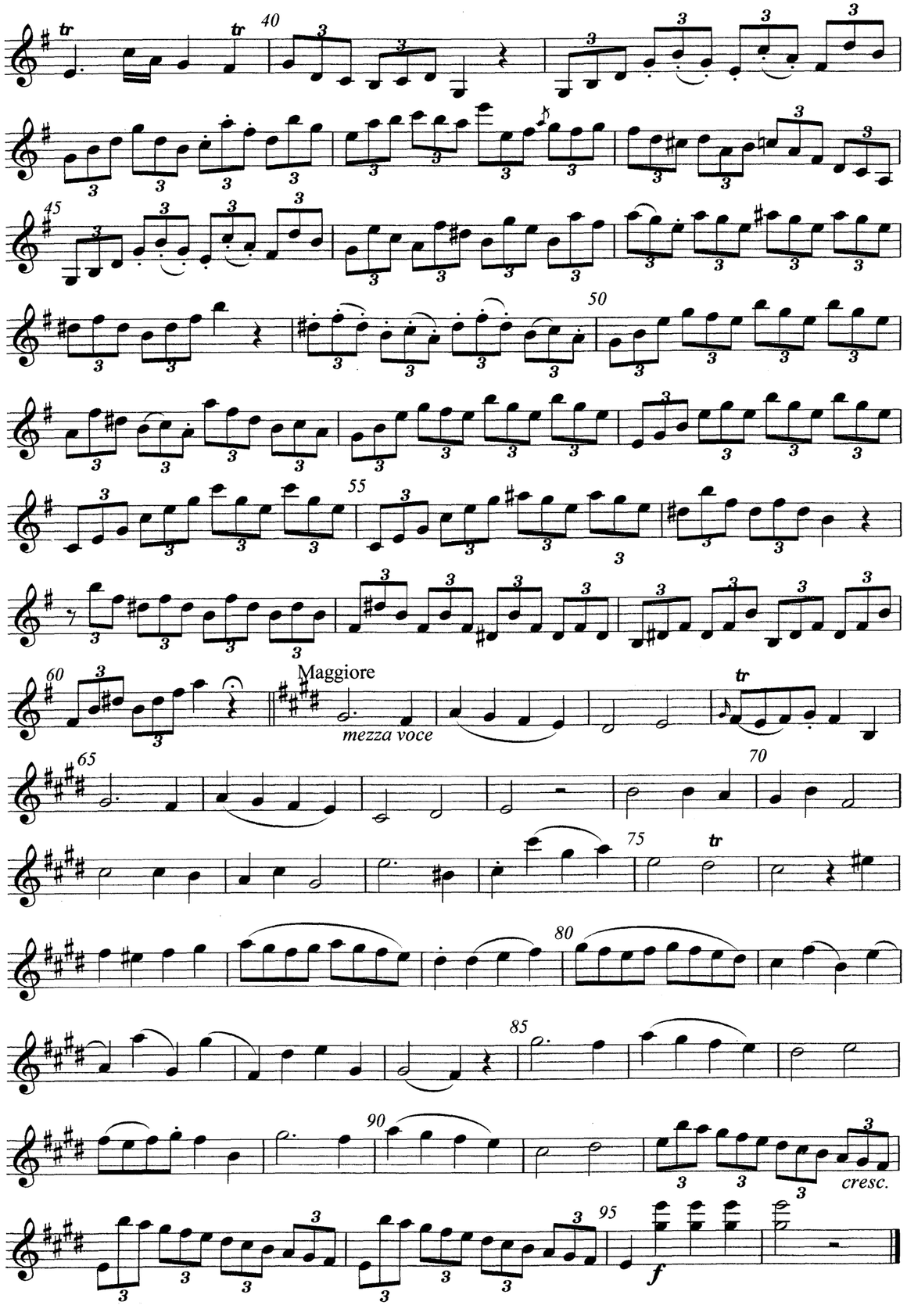
p *cresc.*

V.S.

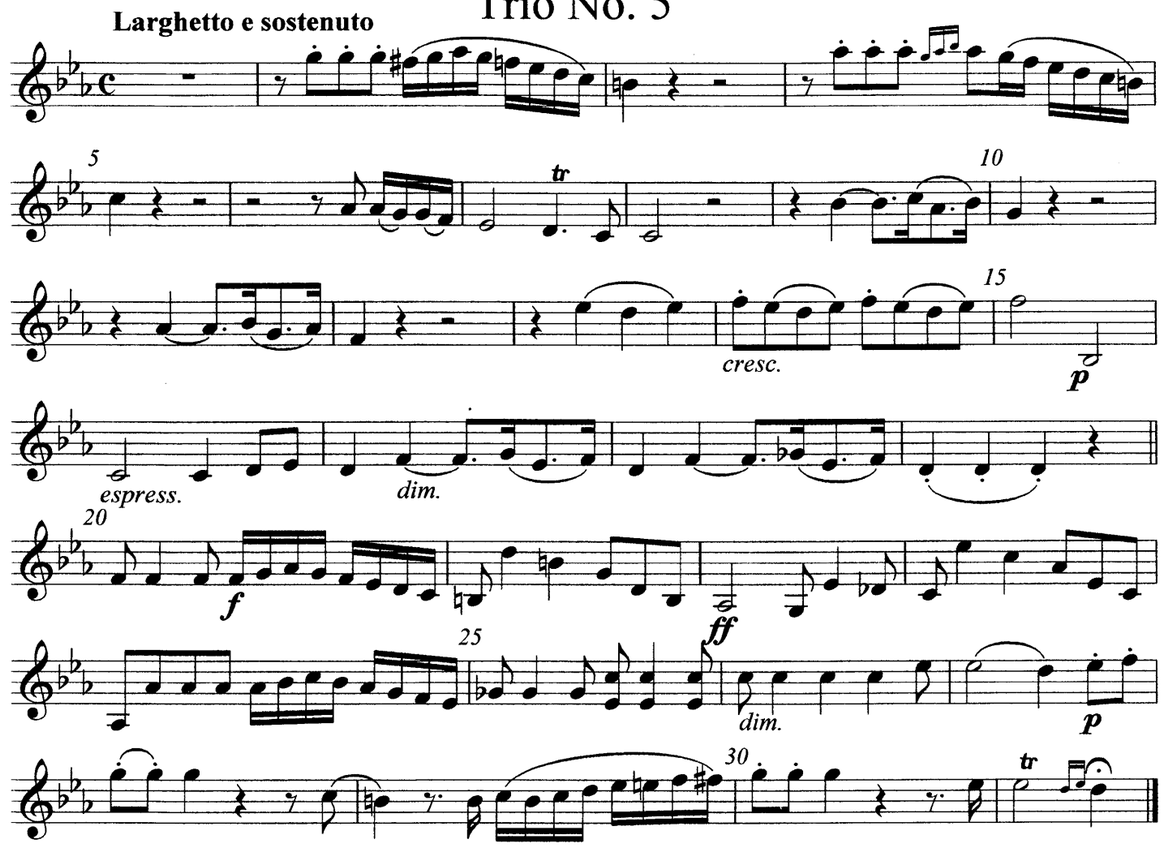

espress.
Rondo moderato e semplice
mezza voce
Minore
sciolte e forte

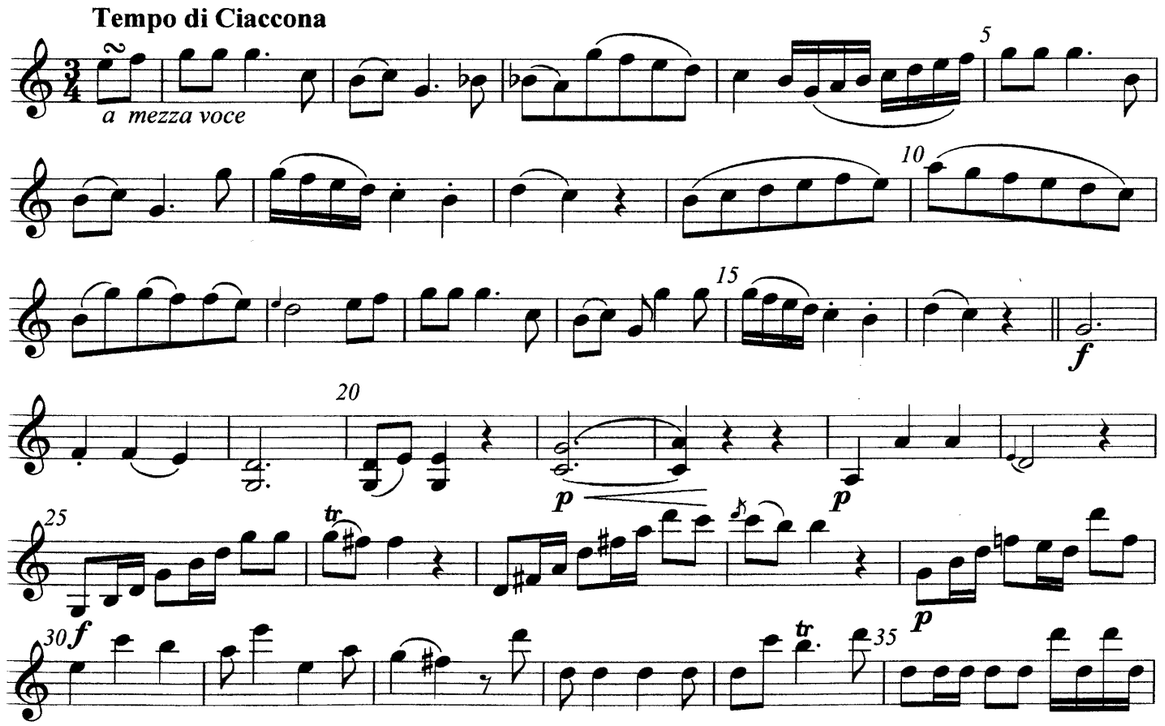


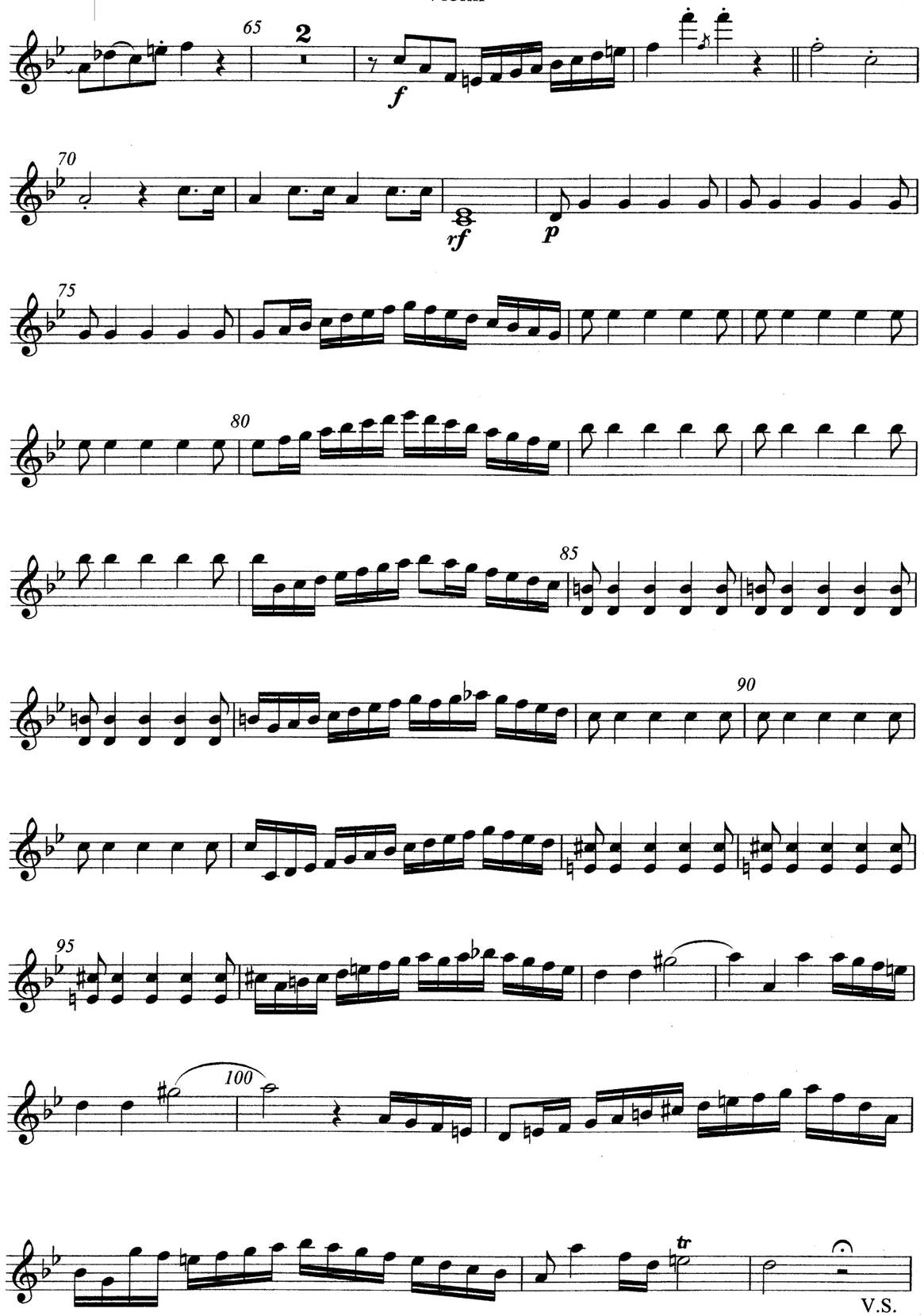

Adagio cantabile
solo


Maggiore
mezza voce
cresc.

Trio No. 5


Larghetto e sostenuto
cresc.
espress.
dim.
dim.


Tempo di Ciaccona
a mezza voce


V.S.

Violin

Trio No. 6

Allegro con spirito

espress.

una corda

2

dolce

f

2da Corda

Insieme

espress.

ad lib.

V.S.

105 110 115 120 125 130 135 140 145 150 155

p *ff* *fz* *sotto voce*

160 165 170 175 180 185 190 195 200

ten *sotto voce* *p* *f*

Viola

Trio No. 4

William Shield

Larghetto cantabile

solo

Allegro agitato

mm 3344 2000 Merton Music

V.S.

solo

piu lento

A tempo

dim.

dim

Set by Kitty and Theo Wyatt using Sibelius

espress.

p

f

45

50

55

60

65

70

p dolce

75

f

80

85

90

espress.

f

95

Allegro scherzando

Aria, Stile Livonia

p

5

10

15

f

20

25

f

30

35

40

2

45

p

piu lento

3

50

pp

A tempo

55

f

60

65

70

75

80

p

V.S.

135

2

140

Adagio cantabile

solo

5

10

15

20

25

30

35

Rondo moderato e semplice

4 5 4

10

15

20

25

30

35

40

45

50

55

60

8

70

75

80

85

90

95

cresc.

Trio No. 5

Larghetto e sostenuto

cresc. *espress.* *dim.*

Tempo di Ciaccona

a mezza voce

Viola

Trio No. 6

Allegro con spirito

solo

espress.

V.S.

95

Insieme

100

tr

105

p

110

115

120

ff

tr

125

dolce

130

tr

135

tr

tr

140

145

4

150

sotto voce

155

2

160

p

165

170

solo

ten

175

180

185

mf

190

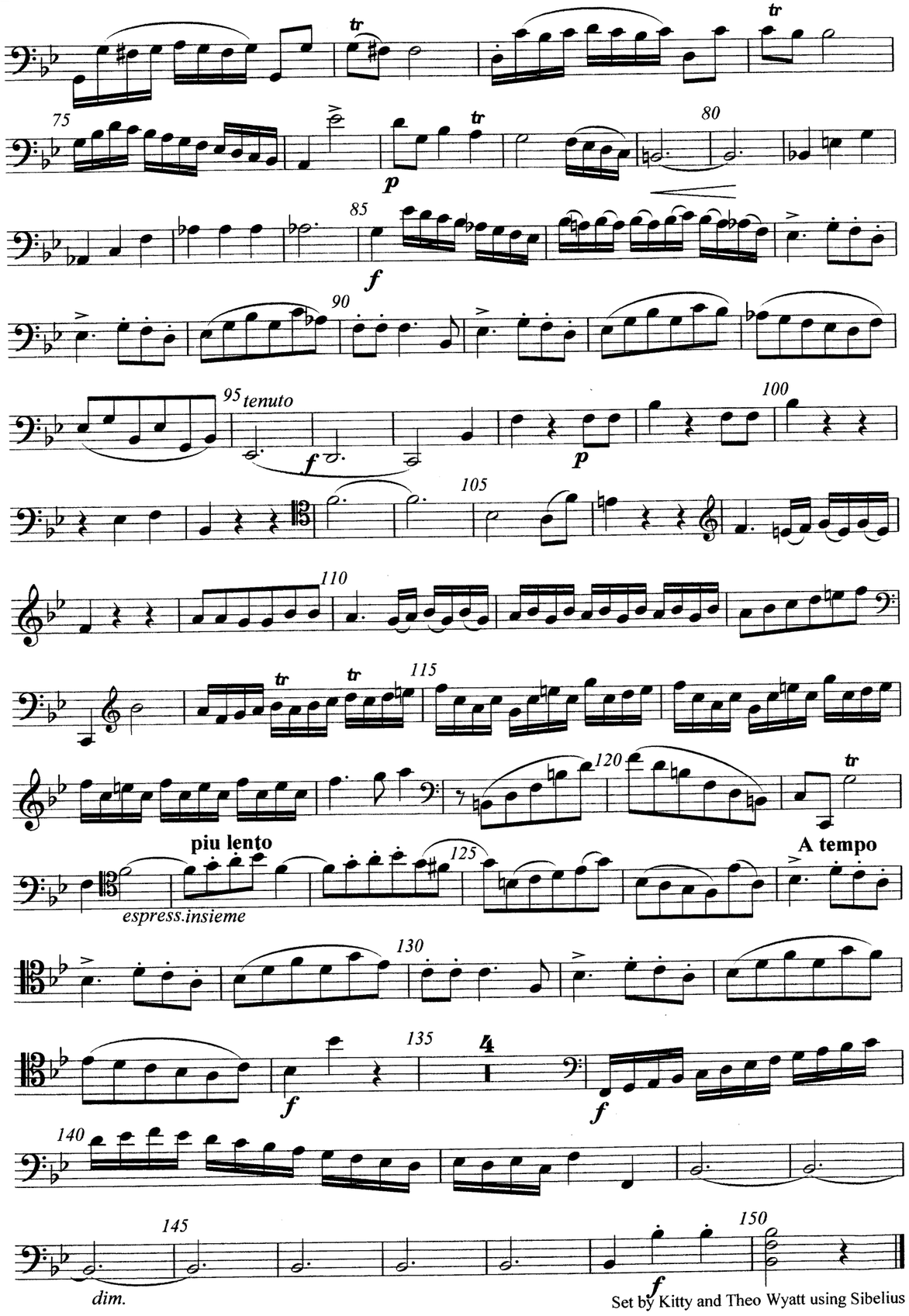
f

ff

ff

195

200



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MERTON MUSIC

SHIELD

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(1796)

Volume 2

VIOLONCELLO

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mm 3344

Trio No. 4

William Shield

Larghetto cantabile

sotto voce

espress.

Allegro agitato

p legato

espress.

MM168Vc 2000 Merton Music

Allegro scherzando

Aria, Stile Livonia

p

f

f

2

piu lento

3

p

pp

55**A tempo**

f

solo

tr

tr

V.S.

Adagio cantabile

Rondo moderato e semplice

sotto voce

cresc.

sotto voce

espress.

Allegro con spirito

Trio No. 6

Larghetto e sostenuto

Trio No. 5

Tempo di Ciaccona

V.S.

60

65

fz *fz* *fz* *fz*

70

75

80

85

90

95

Insieme

100

solo

105

110

115

ff

120

125

p

130

135

140

dim

145

3

150

sotto voce

155

160

ten

p

165

170

ten

p

175

180

185

solo

190

f *ff*

195

200

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 string trios were composed during a visit to Italy and published in London in 1796. The composer's 'Advertisement' on the title page says *The movements which are Written in the uncommon Time of 5/4 have amused some of the most distinguished Professors, both in England & Italy, which induces the Author to hope, they will not be disagreeable to the Public at large.*

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 TRIOS
Violin, Viola, Violoncello
(1796)

Volume 2

PARTS

3344

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