

Fantasia in F major
for solo violin, strings, and basso continuo

Transcription C: for three violins, viola, violoncello, and continuo

This Fantasia originated as the third movement of an F-major violin concerto that I composed at age 14-15, which ended up encapsulating a sort of coming-of-age: its three movements become progressively more satisfactory and original, and today I feel it is only the third movement that can ask to be taken seriously. As it happens, it is this third movement in particular that was inspired by my first visit to Scotland in summer 1999, long before I had any inkling that it would one day become my home.

Viewing this piece from the perspective of two-and-a-half decades later, I have found myself a bit disarmed by the youthful simplicity with which it tries to capture something of the spirit of the countrysides that stirred me; and so I have decided to typeset this third movement as a stand-alone fantasia in case it might be of interest to anyone else.

Editorial note

I find the essence of the music most compellingly expressed in the earliest forms that the material took as it was evolving early in the year 2000: while some changes over the course of this evolution were for the better, it seems to me now that many actually convoluted the musical ideas and their expression (perhaps betraying the unfortunate schoolboy suspicion that initial ideas, especially the most simple and natural, are unfit to be seen by critiquing eyes until puffed up or otherwise denatured). And so in preparing this edition, I have generally favoured the earlier material. My process of selecting material would be difficult to justify on academic editorial grounds: it is based on my own recollection of my younger self's sense of the work as something immaterial which the notated sources aspire to represent.

Having arrived at a composite of what feels like the most essential expression of the work's content, there remain elements that seem 'improvable' from my present vantage point. Some of these elements, I feel, cannot be altered without at least collectively damaging the integrity of the piece (part of which is its sense of being a youthful work). In a few other cosmetic matters, however, I could imagine emendations that would seem to elucidate rather than obscure the original intentions and character—changes that I am fairly sure my younger self would regard as being for the better. And since my intent in creating this edition is to offer optimally enjoyable music rather than to create a historical time capsule *per se*, I have cautiously made these emendations.

Note on the transcription

This transcription is related to Transcription B (merging the original solo and ripieno violin 1 lines into one part and eliminating the contrabass) but is adapted so that the third voice (alto) is within the compass of the violin. This required exchanging the material in the third and fourth voices in mm. 7-15, modifying the final quaver of m. 13 in both of these parts, and changing the second note in the alto/violin 3 line in mm. 141 and 144.

Benjamin Shute
March 2024
Dunfermline

Fantasia in F major

transcribed for three violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

Violin 1
(concertato)

Violin 2

Violin 3
(alto)

Viola

Violoncello and
Basso continuo

5

Vn 1

Vn 2

Vn 3

Va

Vc
& B.c.

8

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

Trill (tr) in Vn 1 and Vn 2.

10

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

Trill (tr) in Vn 1.

Figured bass notation in Vc & B.c.:

Measure	Figured Bass
10	7 #
11	4 2 6# 5 6 5 6 # 6 6

12

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 6 6 4# 6# 6 6 # 6 6 6 6# 6-5--6 6 4 #
5 4 2 5

15

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

4# 6 6 7 6 7 4 3 6 6

18

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

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

20

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 # 4 6 5 4 2 6 6 6 4 6 5

22

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

4# 2 6 4 2 6(h) 2 7 6 4 5 3 6

25

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 6 p 7 4 7^b 5 4 2 5 3 6^b 4 3 9^b 6 7 6 6

29

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

f

f

f

f

6 6 6 6 6 6 6 6 7 6 7

5 5

33

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

39

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 \flat

(5 \flat)
#

6

4 \sharp
2

6

41

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 \sharp
4
3

6
5

4 \flat
3

7
#

4 \sharp
2

43

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 4 # # 6 7 #

46

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 — 7 # 6 5 7 #

48

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 7 $\frac{6}{4}$ 7 $\frac{6}{4}$ 7 6 5 $\frac{6}{4}$

51

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

$\frac{6}{4}$ — $\frac{5}{3}$ \flat 6 9-8 7 \flat

54

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

4 3 \sharp 6 9 6 4 \sharp 6 6 5 4-3 \sharp

57

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

4 \sharp 2 6 7 \sharp 7 9-8 4-3 7-6 7-6 7-6

60

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

5-6 4 \sharp 2 6 4-3 \flat 6

62

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 6 # 6 4 5 4 - 3

64

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 b 6 5b 7 5 4 2 5 3 6 6 4 2

66

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 5 # 6 5 — 4# 2 6# 4 3 6 6 5 7 #

68

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7 7 4 6 7 6b 5 6b-5 6

b 3 5 b 4 3 4--3 #

70

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 6# 6 4-#

73

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7 6 4# 6 6 — 6 6

2

76

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

— 6 5 4# 6 6# 4 7 # 6 5

3 3 5 3

78

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

#

6#

7
5 \sharp

4
3

80

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6
5 \flat

6

5
3

tr

82

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

p

tr *p*

3

3

6

6

84

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

3

6 \flat
(b)

86

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7
4

6

7-6

4

4
2

88

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6

6 \sharp

6

6 \flat
 \flat

7
4

6 \flat

6

6-5
4--

4
2

90

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 \flat $\frac{6}{4}$ 6 $6\flat$ 6 $6\sharp$ $6\flat$ 6 $4\sharp$ 6 $6\sharp$ 6

3 3 3 3 3 3 3 3 3 3 3 3

92

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

\flat \flat $\frac{5}{2}$ 6 $4\flat$ $\frac{6\sharp}{4}$ 6 \sharp 6 4 $3\sharp$ 0

3 3 3 3 3 3 3 3 3 3 3 3

94

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

f

f

f

97

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6

6

6b

$\frac{4}{2}$

6

9-8

7b

-6

6

100

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 7_b 7_b 6 4-3 4[♯]₂ _b 7 6₅_b

103

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

5-6_♯ 7_♯ 6 9 7 4 7_♯ 4-3_♯

106

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7 6 7 5 6

109

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

4-3 6 4-3 4-3 6# 5 6 5# 6 5 6

112

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

5/2 6 4 6 7 6 \flat 6/5 6/5-4/3

114

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

4 4 6/5 4 5 \flat 6 7 4 (5 \flat)

116

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 7 ♯ 7 6 (♭) 6 ♭ 4♯ 3♭ 6

118

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6♯ 7 ♯ 4 2♯ — ♯ 6 4 7 ♯ 4♯ 2 6

120

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7_b 6_b 6₄₃ 6

122

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

b 6₄

124 *arp.*

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7 6 7 8 9b 8 7 6
4 4 4 6 7 6 4 4

Adagio

Allegro vivo

130

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7 7-6b 6 6 6 5 4-3b (b) (b) (b)
4 4 4 5 4 3 4 4 4

134

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

5^b # 4[#]/₂ 6 (b) 4/₂ 6/₅ 4/₂ 4/₃ 6 6 6 7 6/₄ 7/₅/₂ 5/₃ 6 6/₅

141

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 6 6 6/₅ 7

144

Vn 1

Vn 2

Vn 3

Va

Vc
& B.c.

6 6 7
5

Violin 1 (concertato) Fantasia in F major

transcribed for three violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

6

10

14

19

23

28

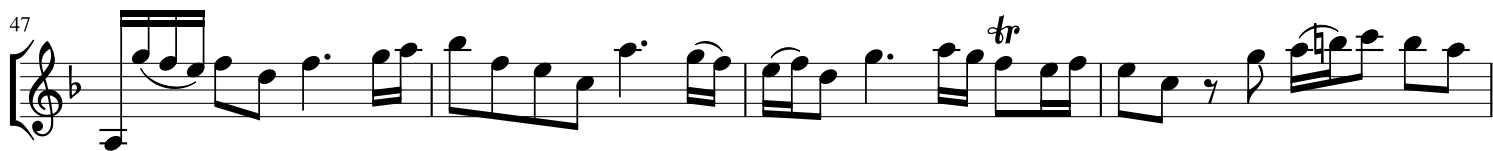
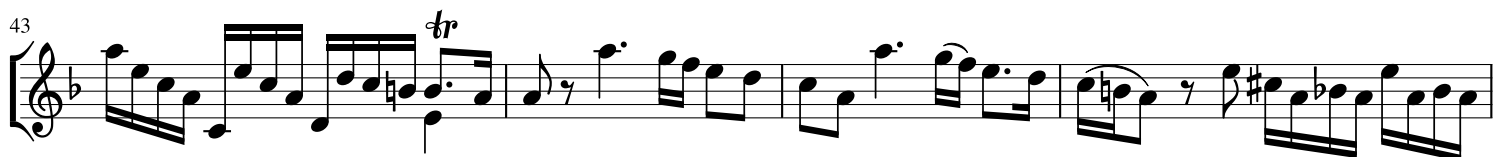
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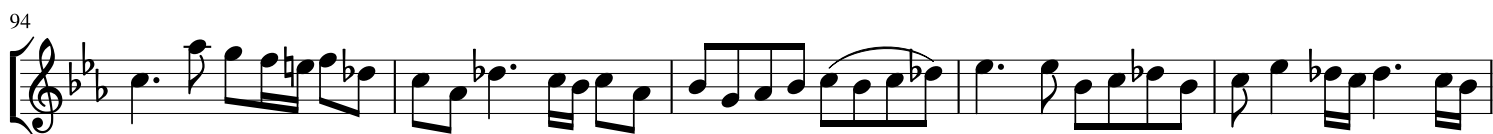
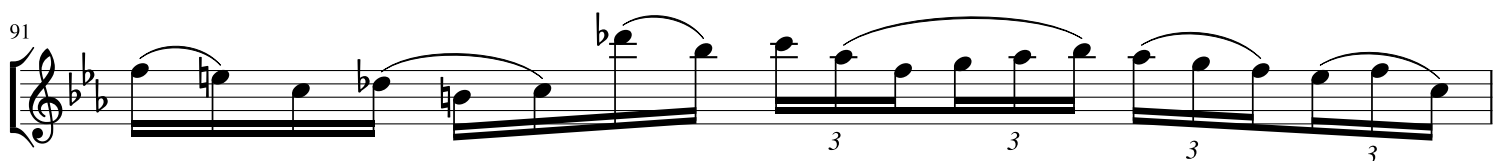
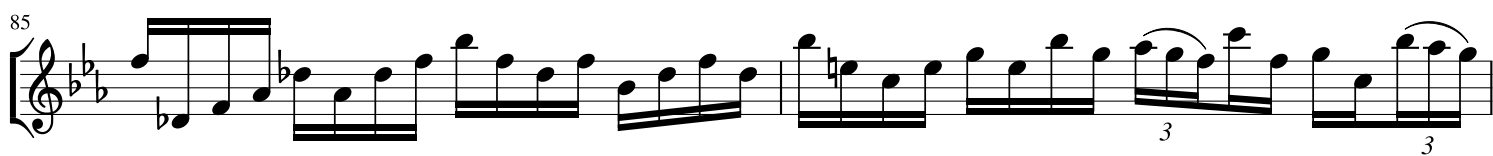
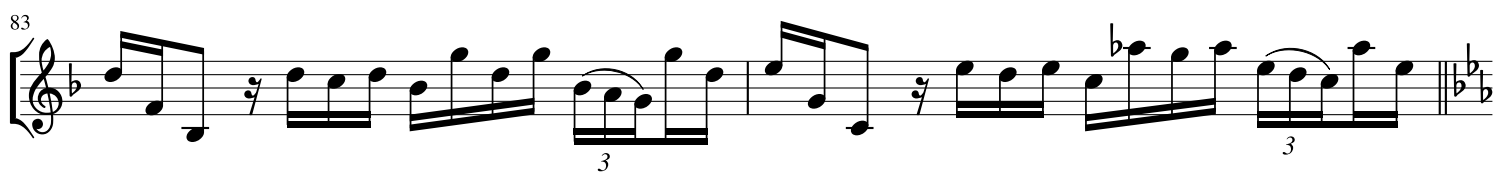
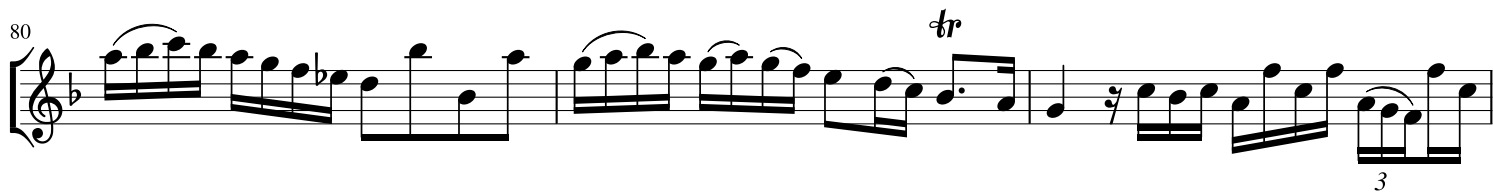
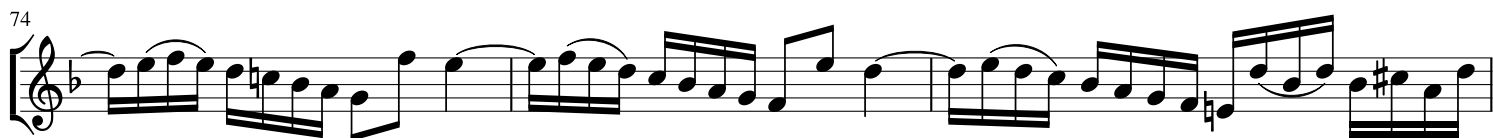
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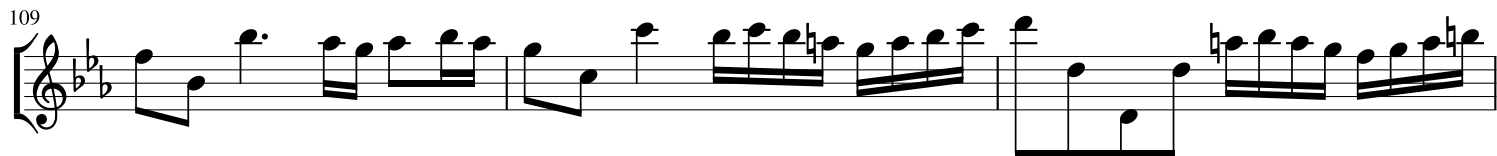
p

f

tr







Adagio

arp.



Allegro vivo

135



143



Violin 2

Fantasia in F major

transcribed for three violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

3

8

12

16

20

24

31

48

53

tr

p

f

11

59 *tr*



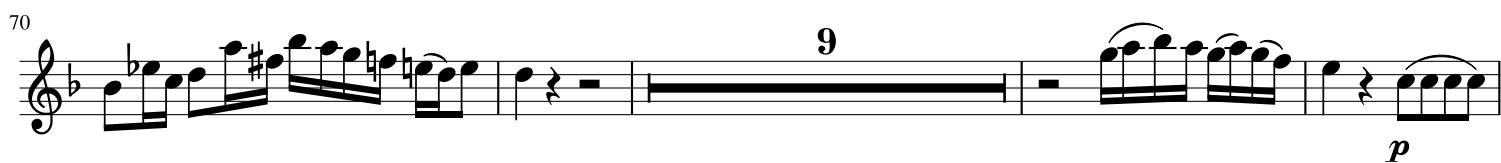
64



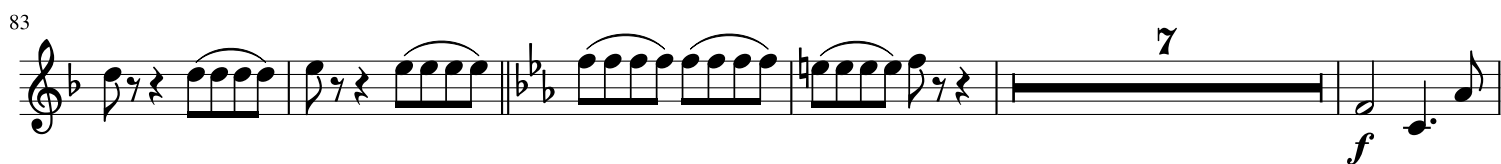
67



70 9 *p*



83 7 *f*



95



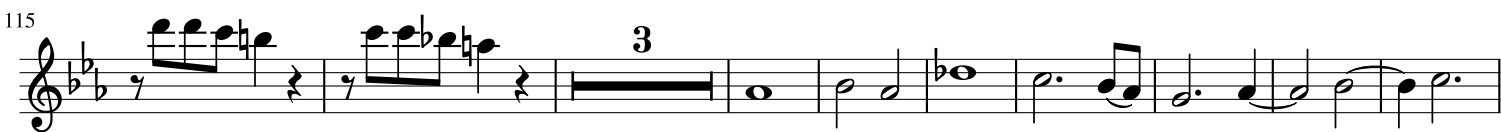
99



104 *tr* 5



115 3



127 *Adagio* *Allegro vivo*



136



143



Violin 3

Fantasia in F major

transcribed for three violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

12

17

21

26

32

48

53

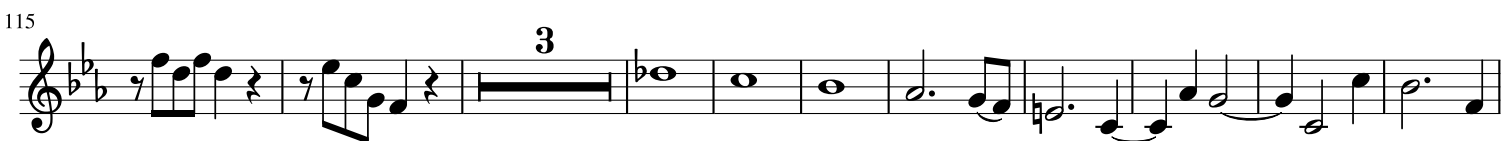
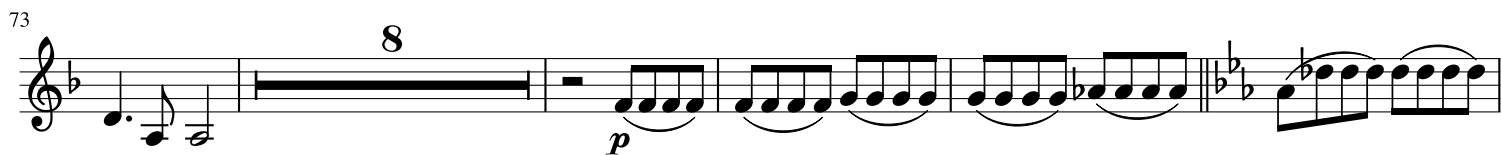
59

64

11

p

f



Viola

Fantasia in F major

transcribed for three violins, viola, cello and continuo

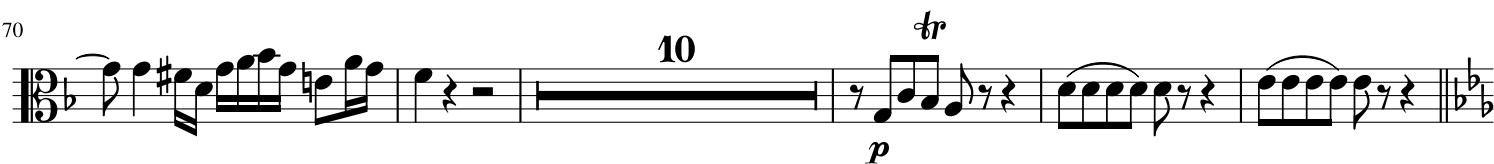
Benjamin Shute
(2000, arr. 2024)

Allegro

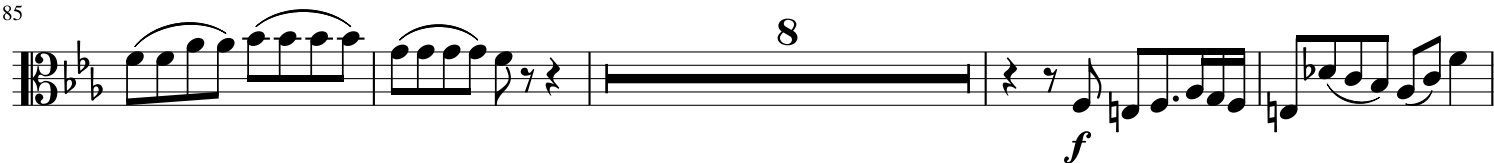
6



70



85



97



102



108



122



132 Allegro vivo



141



Violoncello and
Basso continuo

Fantasia in F major

transcribed for three violins, viola, cello and continuo

Benjamin Shute
(spring 2020, rev. 2024)

Allegro

9

7 4 6# 6 6 # 6 6 6 6 4# 6# 6 6
2 5 5 5 4 2 5

6 6 6 6# 6-5--6 6 4# 4# 6 6 7 6 7 4 3 6
4# 5 4-3#-4 2# 3 5 4 #

6 6 5 3 6 5 7 # 6 5 6# 7 # 6 5 6 # 4 6 5

4 6 6 6 6 6 4# 6 4 6(h) 4 7 6 5 3 6
2 4 5 2 2 2

6 6 p 7 7b 5 6b 9b 6 7 6 6
b 5 4 3 3

f 6 6 6 6 6 6 6 6 6 6 7 6 7
5 5

6 7 6 6 6 6 6 6 6b (5b) 6 4# 6
5 # 2 b

6# 6 4b 7 4# 6 4 # # 6 7 6 - 7
4 3 5 3 # 2 4 # 5 #

6 7 6 7 6 7 6 6 6 - 5 b 6 9-8
5 # 3 3 5 4 4 - 3 b

53

[illegible]

59

59

7-6 7-6 5-6 4₂ 6 4-3_b 6 6 6 # 6 5 4 3

64

68

68

73

7 7 4 6 7
b 3 5 b

2

6b 5 6b-5 6
4 3 4-3 #

6 6# 6 4-#

73

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F


78

81

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The notation includes a 6/8 time signature, a key signature change to one flat, and various musical symbols such as notes, rests, and a double bar line.

85

91

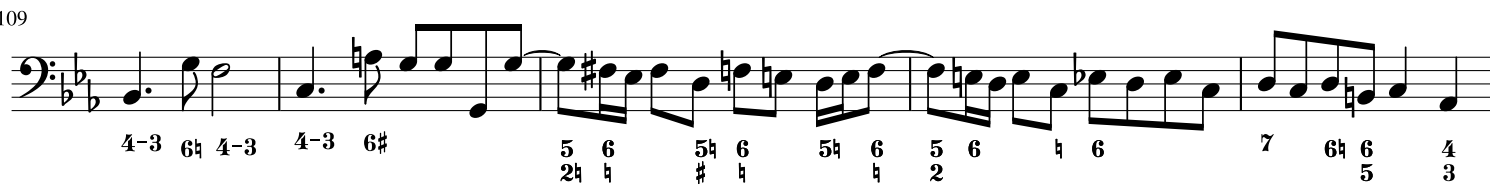
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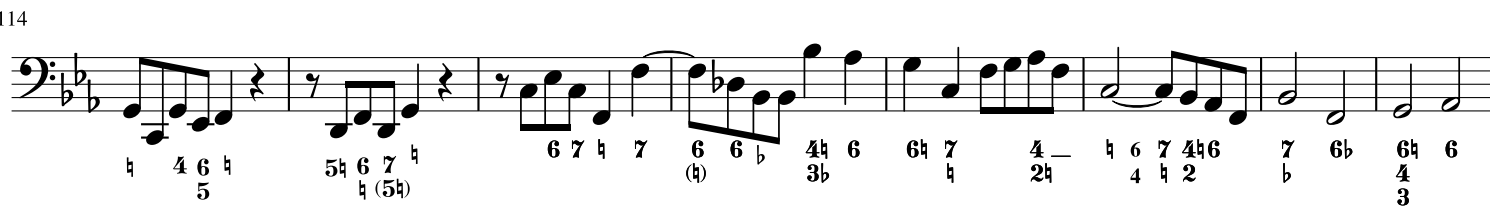
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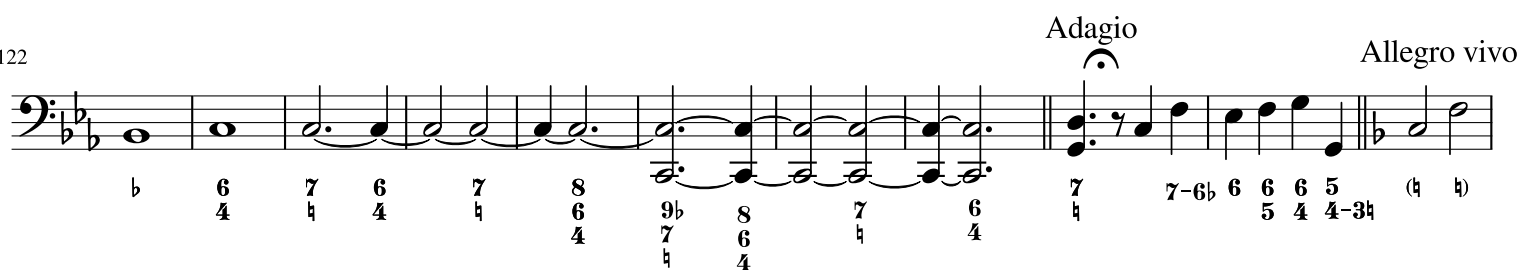
109



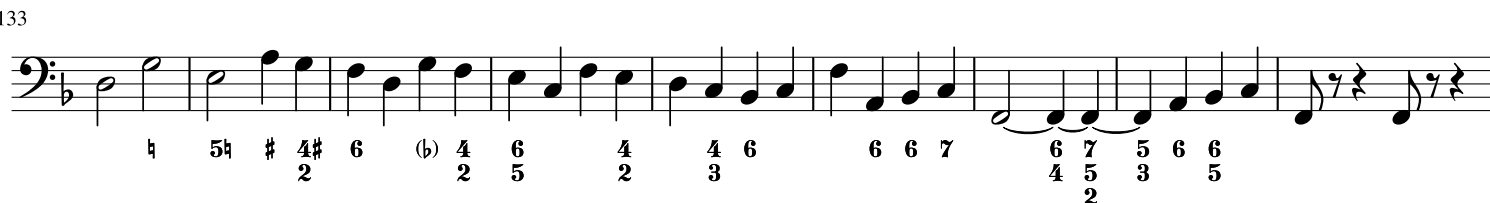
114



122



133



142

