

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

Transcription B: for solo violin with one-per-part string ensemble (without contrabass) 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

Although this transcription is quite similar on paper to Transcription A (two violins, two violas, contrabass, and continuo with cello), the absence of the 16' in this case gives the work a more consortlike feel, which I think brings out an important undertone of the work and could be taken in interesting directions. For instance, while the violin family is most naturally associated with the concerto genre, it is not inconceivable to me that an ensemble of violin and viol consort, perhaps with chamber organ continuo, could also be successful in this case. But of course approaching the string ensemble as a reduced ripieno of violin-family strings is also perfectly viable.

Benjamin Shute
January 2024
Dunfermline

Fantasia in F major

transcribed for solo violin with string consort and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

Solo violin

Treble
(g to d''')

Alto
(c# to f'')

Tenor
(c to c'')

Bass and
continuo
(C to f')

Solo violin

Treble

Alto

Tenor

Bass

8

Solo violin

Treble

Alto

Tenor

Bass

10

Solo violin

Treble

Alto

Tenor

Bass

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

12

Solo violin

Treble

Alto

Tenor

Bass

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

15

Solo violin

Treble

Alto

Tenor

Bass

4# 6 6 7 6 7 4 3 6 6

18

Solo violin

Treble

Alto

Tenor

Bass

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

20

Solo violin

Treble

Alto

Tenor

Bass

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

22

Solo violin

Treble

Alto

Tenor

Bass

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

2 2 2

25

Solo violin

Treble

Alto

Tenor

Bass

p

p

p

p

6 6 7 7b 5 6b

4 4 4 4 3 3

2 2 2 2

28

Solo violin

Treble

Alto

Tenor

Bass

f

f

f

f

9 \flat 6 7 6 6 *f* 6 6 6 6 6 6 6 6 5

32

Solo violin

Treble

Alto

Tenor

Bass

7 6 5 7

34

Solo violin

Treble

Alto

Tenor

Bass

6 7 6 5 6

36

Solo violin

Treble

Alto

Tenor

Bass

6

38

Solo violin

Treble

Alto

Tenor

Bass

6 5 4

6b

40

Solo violin

Treble

Alto

Tenor

Bass

(5b) # 6 4# 2 6 6# 4 3 6 5 4b 3

42

Solo violin

Treble

Alto

Tenor

Bass

7 # 4# 2 6 4 # #

45

Solo violin

Treble

Alto

Tenor

Bass

6 7 # 6 — 7 # 6 5 7 #

48

Solo violin

Treble

Alto

Tenor

Bass

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

50

Solo violin

Treble

Alto

Tenor

Bass

$\frac{6}{4}$ $\frac{6}{4}$ — 5 6 9-8

53

Solo violin

Treble

Alto

Tenor

Bass

7 4 3^b 6 9 6 4^b 3

56

Solo violin

Treble

Alto

Tenor

Bass

6 6/5 4-3^b 4^b/2 6 7 ^b 7 9-8/4-3 7-6

59

Solo violin

Treble

Alto

Tenor

Bass

7-6 7-6 5-6 $\frac{4\flat}{2}$ 6

tr

61

Solo violin

Treble

Alto

Tenor

Bass

4-3 \flat 6 6 6 #

63

Solo violin

Treble

Alto

Tenor

Bass

tr

6
4

5
4

3

#

6

b

6
5b

65

Solo violin

Treble

Alto

Tenor

Bass

7
5
4
2

5
3

6

6

4
2

6
5

#

6
5

67

Solo violin

Treble

Alto

Tenor

Bass

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

69

Solo violin

Treble

Alto

Tenor

Bass

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

70

Solo violin

Treble

Alto

Tenor

Bass

6 6# 6 4#

72

Solo violin

Treble

Alto

Tenor

Bass

7 6 4# 2 6 6

75

Solo violin

Treble

Alto

Tenor

Bass

6 6 6 5 4# 6

77

Solo violin

Treble

Alto

Tenor

Bass

6# 4 7 6 # 6#

79

Solo violin

Treble

Alto

Tenor

Bass

7 5 \sharp

4 3

6 5 \flat

81

Solo violin

Treble

Alto

Tenor

Bass

tr

3

p

tr p

p

6

5 3

6

83

Solo violin

Treble

Alto

Tenor

Bass

3

3

6

6^b
(4)

85

Solo violin

Treble

Alto

Tenor

Bass

3

3

7^b
(4)

6

87

Solo violin

Treble

Alto

Tenor

Bass

7-6 \sharp \sharp 6 6 \sharp 6 6 \flat \flat

3 3 3 3 3 3

89

Solo violin

Treble

Alto

Tenor

Bass

7 6 \flat 6 6-5 \sharp 6 \flat 6 6 6 \flat 6

\sharp \flat 4-- 2 4 \flat \flat \flat \flat \flat \flat

91

Solo violin

Treble

Alto

Tenor

Bass

6^b 6^b 6 4^b/₃ 6 6^b 6

92

Solo violin

Treble

Alto

Tenor

Bass

b b 5/₂ 6 4^b/₂ 6^b/₄/₃ 6 b 6 4 3^b 0

94

Solo violin

Treble

Alto

Tenor

Bass

f

f

f

97

Solo violin

Treble

Alto

Tenor

Bass

6

6

6b 4/2

6

9-8

7b

-6

6

100

Solo violin

Treble

Alto

Tenor

Bass

6 7^b 7^b 6 4-3 4/2 ^b 7 6 ^b

103

Solo violin

Treble

Alto

Tenor

Bass

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

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

106

Solo violin

Treble

Alto

Tenor

Bass

7 6 5 7 6

109

Solo violin

Treble

Alto

Tenor

Bass

4-3 6^b 4-3 4-3 6[#] 5 2^b 6 5^b 6 5^b 6

112

Solo violin

Treble

Alto

Tenor

Bass

5 6 ♭ 6 7 6♯ 6 5 6 5-4 3

114

Solo violin

Treble

Alto

Tenor

Bass

♯ 4 6 5 ♯ 5♯ 6 7 (5♯) ♯

116

Solo violin

Treble

Alto

Tenor

Bass

6 7 \flat 7 6 (\flat) 6 \flat 4 \flat 3 \flat 6

118

Solo violin

Treble

Alto

Tenor

Bass

6 \flat 7 4 2 \flat — \flat 6 4 7 4 \flat 2 6

120

Solo violin

Treble

Alto

Tenor

Bass

7_b 6_b 6 $\frac{4}{3}$ 6

122

Solo violin

Treble

Alto

Tenor

Bass

_b 6 $\frac{4}{4}$

124

Solo violin *arp.*

Treble

Alto

Tenor

Bass

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

Adagio

Allegro vivo

130

Solo violin *tr*

Treble

Alto

Tenor

Bass

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

134

Solo violin

Treble

Alto

Tenor

Bass

5 \sharp # \sharp 6 (b) \sharp 6 \sharp 6 \sharp 6 6 7 6 7 5 6 6

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

141

Solo violin

Treble

Alto

Tenor

Bass

6 6 6 7

5

144

Solo violin

Treble

Alto

Tenor

Bass

6 6 7
5

This musical score snippet shows measures 144, 145, and 146 for five staves: Solo violin, Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The Solo violin staff begins with a half note B-flat, followed by a quarter rest, then a quarter note D, and a quarter rest. In measure 145, it plays a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C. In measure 146, it plays a half note D, a half note E, a half note F, a half note G, a half note A, and a half note B-flat. The Treble staff has a half note B-flat, a quarter rest, and a quarter rest in measure 144. In measure 145, it plays a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C. In measure 146, it plays a half note D, a half note E, a half note F, a half note G, a half note A, and a half note B-flat. The Alto staff has a half note B-flat, a quarter rest, and a quarter rest in measure 144. In measure 145, it plays a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C. In measure 146, it plays a half note D, a half note E, a half note F, a half note G, a half note A, and a half note B-flat. The Tenor staff has a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C in measure 144. In measure 145, it has a half rest, a quarter rest, and a quarter rest. In measure 146, it plays a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C. The Bass staff has a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C in measure 144. In measure 145, it has a half rest, a quarter rest, and a quarter rest. In measure 146, it plays a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C. Fingering numbers 6, 6, 7, and 5 are written below the Bass staff in measure 146.

Solo violin

Fantasia in F major

transcribed for solo violin with string consort and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

6

10

14

19

23

28

34

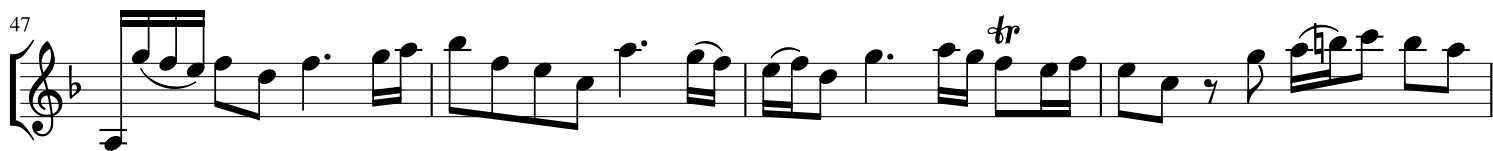
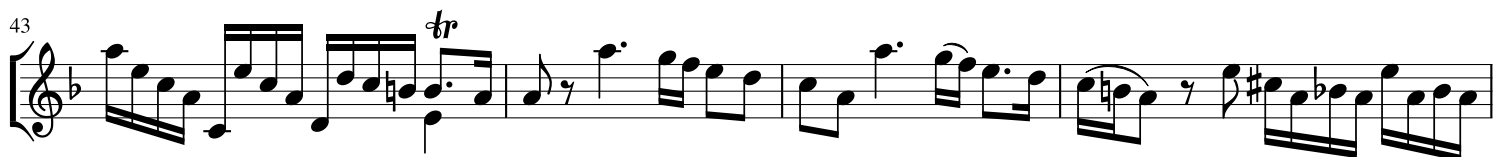
36

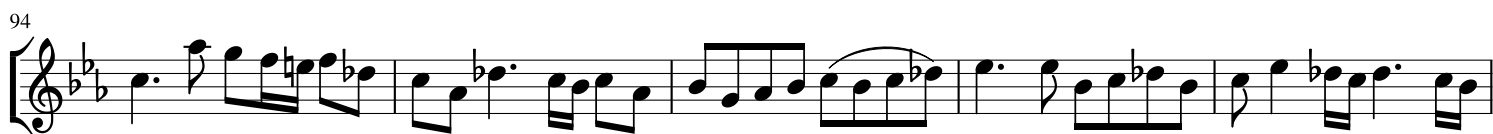
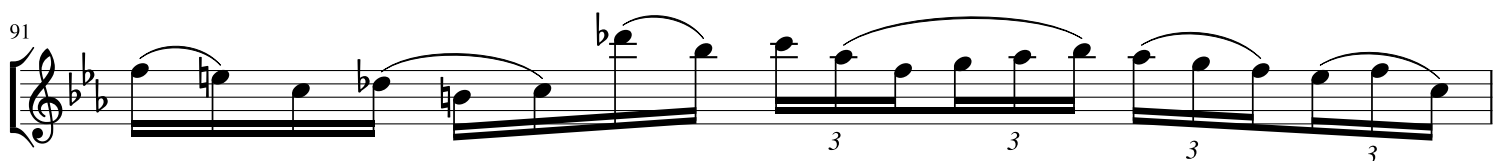
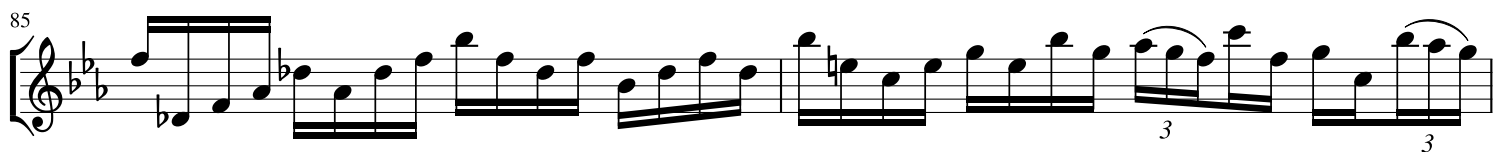
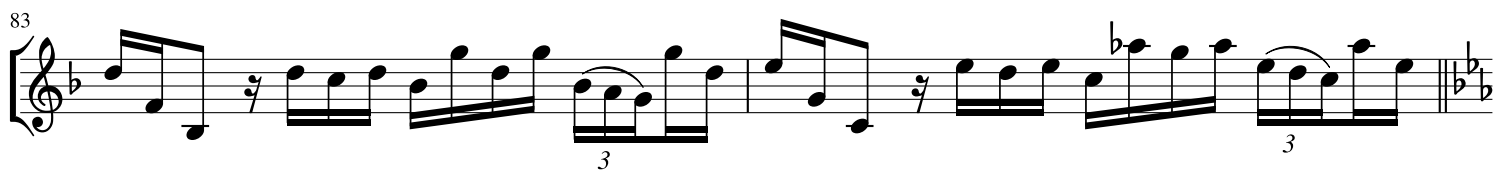
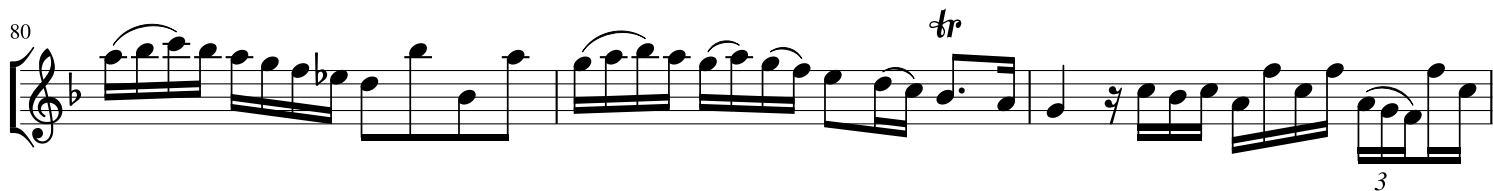
tr

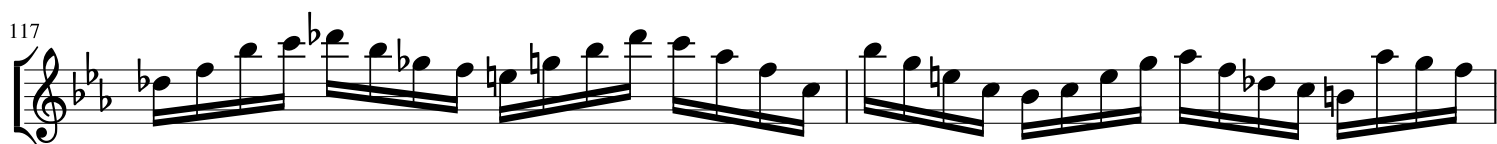
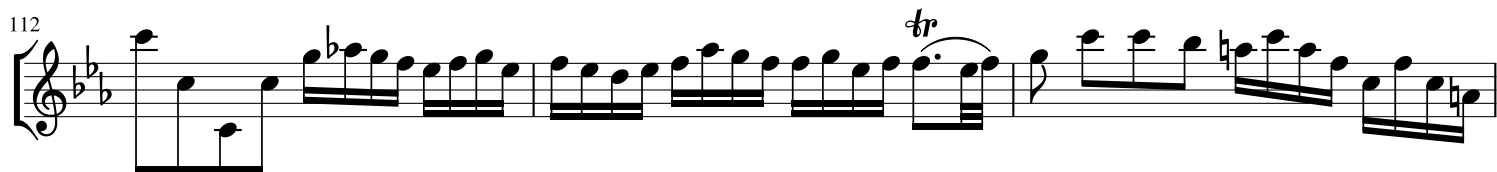
p

f

tr







135



143



Treble

Range: g to d'''

Fantasia in F major

transcribed for solo violin with string consort and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

3

8

12

16

20

24

31

48

53

p *f*

11

tr

59 *tr*

64

67

70 9 *p*

83 7 *f*

95

99

104 *tr* 5

115 3

127 *Adagio* *Allegro vivo*

136



143



Alto
Range: c# to f''

Fantasia in F major

transcribed for solo violin with string consort and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

6

11

16

20

25

30

47

51

58

p *f*

11

63



67



70



83



94



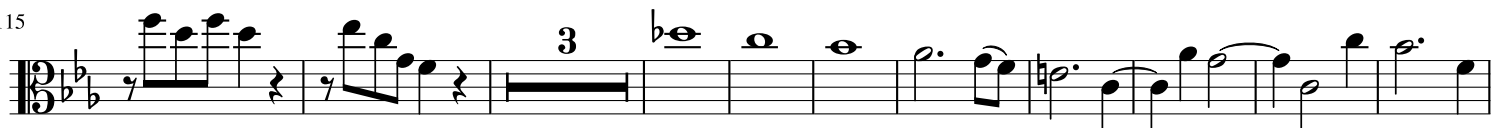
99



104



115



128



138





Tenor
Range: c to c"

Fantasia in F major

transcribed for solo violin with string consort and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

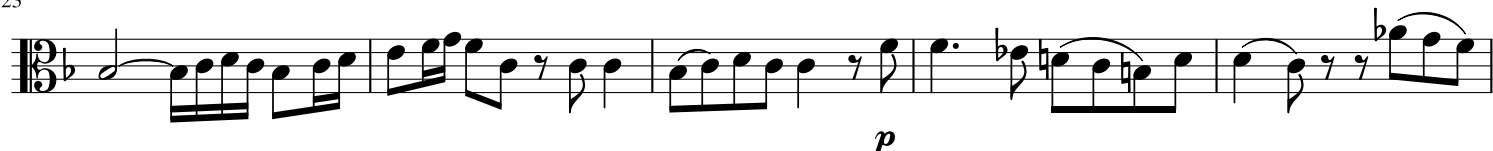
12



18



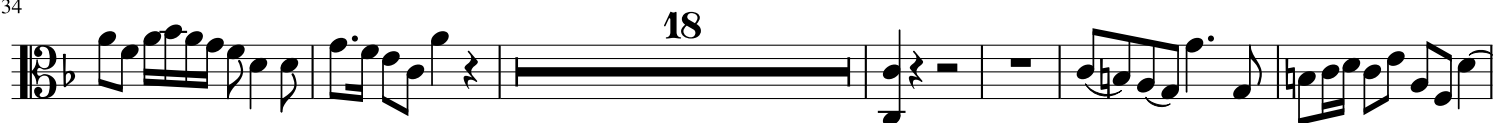
23



28



34



58



62



67



82



95



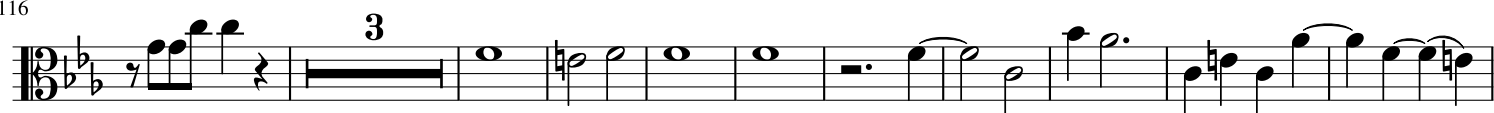
100



106



116



Adagio

129

Allegro vivo



138



144



Bass (8') and continuo
Range: C to f'

Fantasia in F major

transcribed for solo violin, string consort, 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# 6-5--6 6 4# # 4# 6 6 7 6 7 4 3 6
4# 5 4-3#-4 2# 3 5 4 # 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 2 7 6 5 3 6
2 4 5 2 2 2

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

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

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

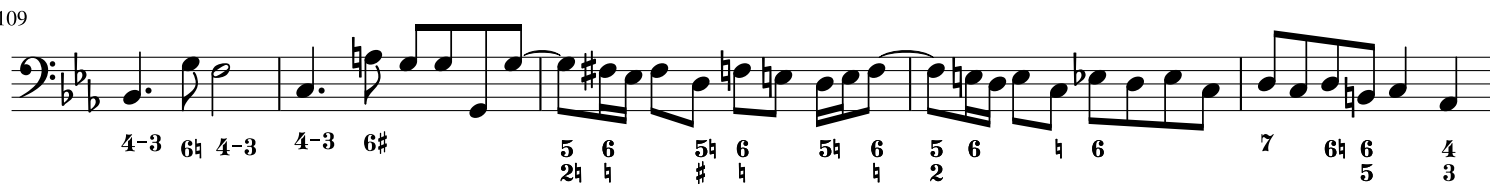
6# 6 4b 7 4# 6 4 # # 6 7 6 - 7
4 3 5 3 # 2 4 # 5 #

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

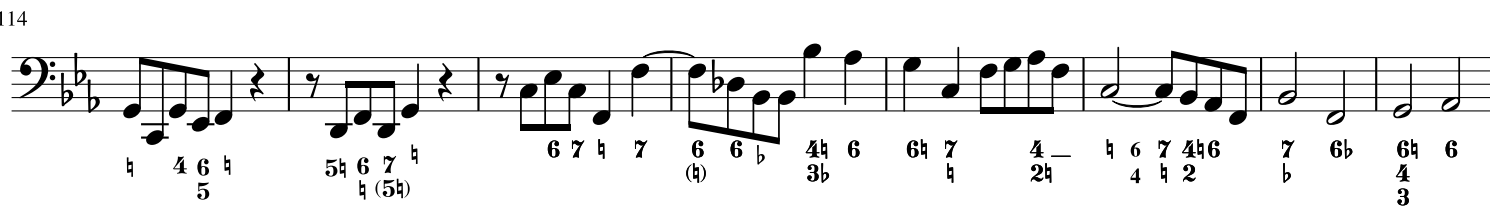
103



109



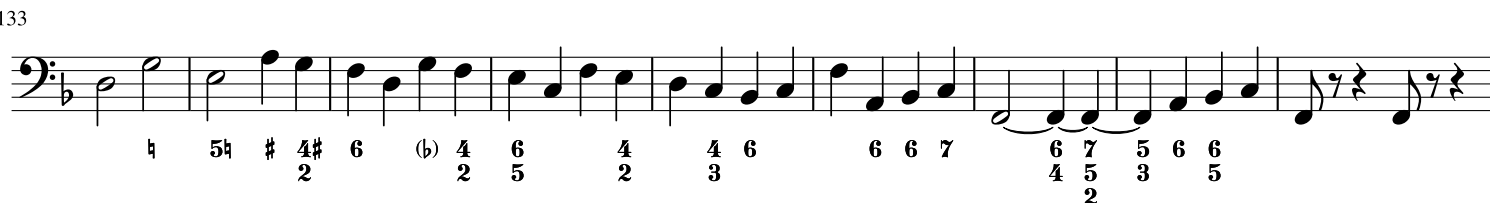
114



122



133



142

