

# **Fantasia in F major**

for solo violin, strings, and basso continuo

Transcription A: for two violins, two violas, contrabass and continuo (with violoncello)

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.

## **Notes on the transcription**

Originally in standard concerto scoring, this transcription presents an alternative for contexts in which having one player per part is desirable. The ripieno first violin is eliminated in order to avoid two-player doubling in *tutti*, and accordingly material is redistributed in those places where ripieno violin 1 originally had a part independent of the solo violin. Because of this redistribution, the tenor line goes higher than in the original and is therefore less flexible in its instrumentation, being ideally suited to a second viola, though that may absolutely be a large tenor against a smaller contralto on viola 1. Similarly, as there is no ripieno cello line that is separate from the continuo, the melody instrument on the continuo line in this transcription probably needs to be cello, not a viol (which is an option in the original scoring). This transcription does include an essential contrabass part. I have posted another transcription to IMSLP for one-per-part scoring without contrabass.

Benjamin Shute  
January 2024  
Dunfermline

# Fantasia in F major

transcribed for 2 violins, 2 violas, violoncello, contrabass, and basso continuo

Benjamin Shute  
(2000, arr. 2024)

Allegro

Violin 1  
(concertato)



Violin 2



Viola 1



Viola 2



Contrabass



Violoncello and  
Basso continuo



5

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

Trills (tr) are indicated above the final notes of Vln. 1 and Vln. 2 in measures 5 and 6.

8

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

Trills (tr) are indicated above the final notes of Vln. 1 and Vln. 2 in measures 8 and 9.

10

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

12

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

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

15

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

4# 6 6 7 6 7 4 3 6 6

3 5 4 #

18

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 5 6-5 7 6 6# 7 6

3 3 # 5

20

*tr*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

22

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

25

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

*p*

*p*

*p*

*p*

*p*

6 6

*p*

7 7 $\flat$  5 6 $\flat$  9 $\flat$  6 7 6 6

4 5 4 3

2

3

29

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

*f*

*f*

*f*

*f*

*f*

*f*

6 6 6 6 6 6 6 6 7 6 7

5

5

33

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

35

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 7 6 5 6 6



37

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6  
5  
4

39

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 $\flat$

(5 $\flat$ ) $\sharp$

6

4 $\sharp$   
2

6

41

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6#  
4  
3

6  
5

4#  
3

7  
#

4#  
2

43

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6

4 #

#

#

6  
5

7  
#

46

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 — 7 # 6 5 7 #

48

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 7 6 7 6 7 6 5 6 4

51

*tr*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 5 4 3

6 9-8 7

54

*tr*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

4 3 6 9 6 4 3 6 6 5 4-3

57

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

60

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

62

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 6 # 6 4 5 4 — 3

64

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

66

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6  
5

#

6  
5

—

4#  
2

6#  
4  
3

6

6  
5

7  
#

68

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

7

7  
b

4  
3

6  
5

7  
b

6b  
4  
3

5  
3

6b-5  
4--3

6  
#

70

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 6# 6 4-#

73

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

7 6 4# 6 6 6 6



76

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

— 6 4# 6 6# 4 7 # 6

5 3 5 3 5

78

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

# 6# 7 4

5# 3

80

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

*tr*

6  
5<sub>b</sub>

6

5  
3

82

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

*p*

*tr* *p*

*p*

3

3

6

6

84

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 $\flat$   
( $\natural$ )

86

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

7  
 $\natural$

6

7-6

$\natural$

4 $\natural$   
2

88

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 6 $\sharp$  6 6 $\flat$ <sub>b</sub> 7 6 $\flat$  6 6-5 4 $\sharp$   
4-- 2

90

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6  $\flat$  6 6 6 $\flat$  6 6 $\sharp$  6 $\flat$  6 4 $\sharp$ <sub>3</sub> 6 6 $\sharp$  6

[illegible]

94

97

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 6 6 $\flat$   $\frac{4}{2}$  6 9-8 7 $\flat$  -6 6

100

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 7 $\flat$  7 $\flat$  6 4-3  $\frac{4\sharp}{2}$   $\flat$  7 6 $\flat$

103

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

106

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

7 6 7 6 7 6

109

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

2 $\flat$   $\flat$   $\sharp$   $\flat$   $\flat$   $\flat$

112

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

5 6  $\flat$  6 7 6 $\flat$  6 5 6 5-4 3

2  $\flat$   $\flat$   $\flat$   $\flat$   $\flat$   $\flat$   $\flat$   $\flat$



114

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

4 6 5 5 6 7 (5)

116

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 7 7 6 6 b 4 3 6

118

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 $\sharp$  7 $\flat$  4 $\sharp$  — 4 $\flat$  6 4 7 $\flat$  4 $\sharp$  2 6

120

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

7 $\flat$  6 $\flat$  6 $\sharp$  4 $\sharp$  3 6

122

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

b

6  
4

124

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

*arp.*

7  
4

6  
4

7  
4

8  
6  
4

9b  
7  
4

8  
6  
4

7  
4

6  
4

Adagio Allegro vivo

130

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

134

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

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

141

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 6 6 6 7  
5

144

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Cb.

B.c.

6 6 7  
5

# Violin 1 (concertato) Fantasia in F major

transcribed for 2 violins, 2 violas, violoncello, contrabass, and basso continuo

Benjamin Shute  
(2000, arr. 2024)

Allegro

6

10

14

19

23

28

34

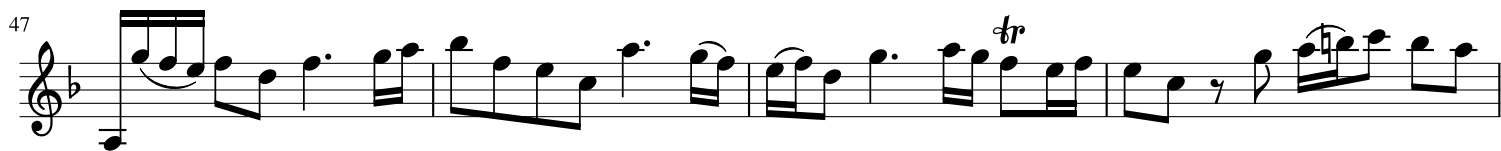
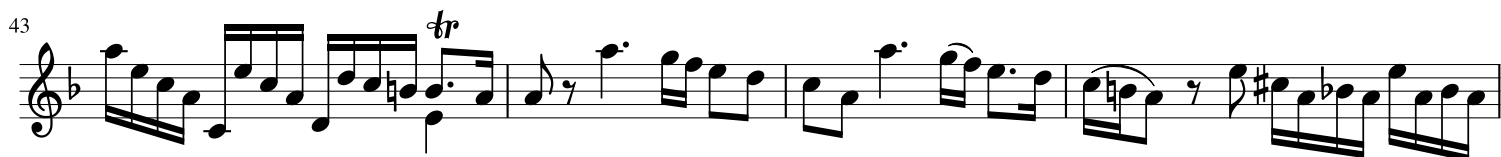
36

*tr*

*p*

*f*

*tr*



74

77

80

83

85

87

89

91

93

97



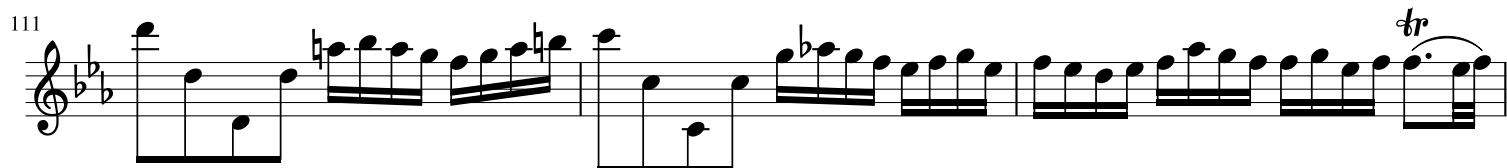
102



107



111



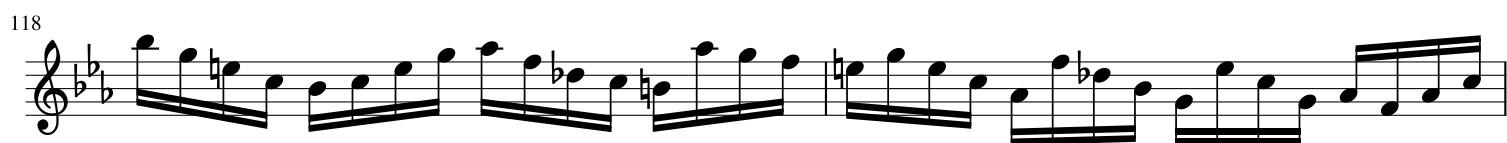
114



116



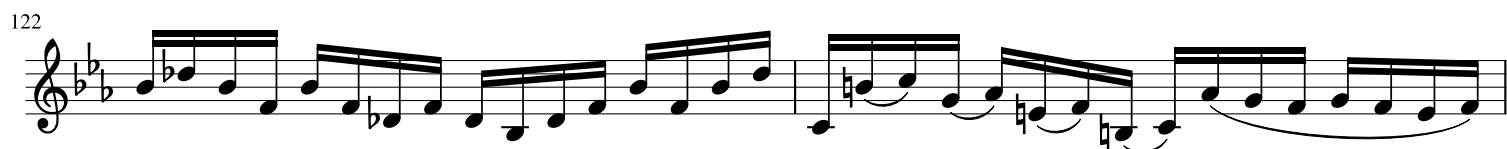
118



120



122



124

Adagio



131

Allegro vivo



139



145



## Violin 2

## Fantasia in F major

transcribed for 2 violins, 2 violas, violoncello, contrabass, and basso 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



## Viola 1

## Fantasia in F major

transcribed for 2 violins, 2 violas, violoncello, contrabass, and basso continuo

Benjamin Shute  
(2000, arr. 2024)

Allegro

6



11



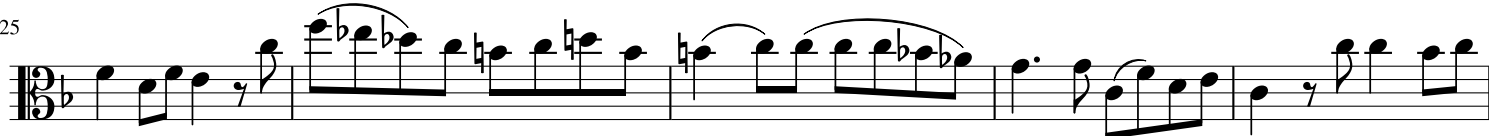
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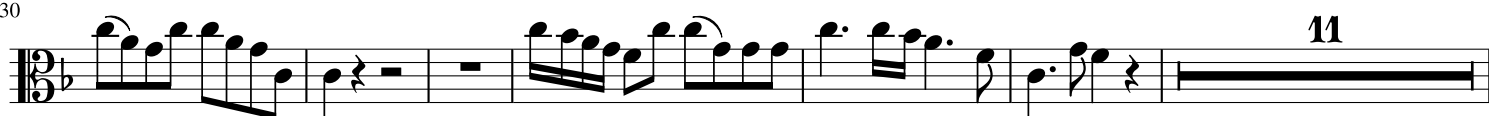
20



25

*p**f*

30



11

47



51



58



63



67



70

*p*

83



94

*f*

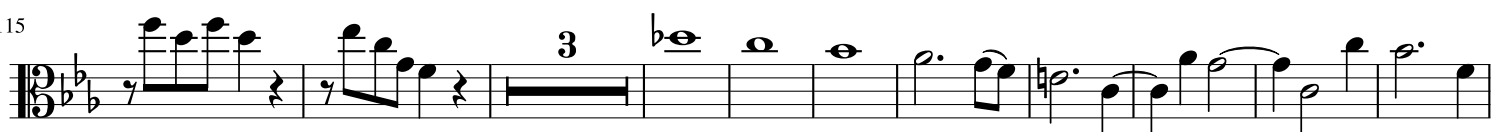
99



104



115



Adagio

Allegro vivo

128



138







## Viola 2

## Fantasia in F major

transcribed for 2 violins, 2 violas, violoncello, contrabass, and basso continuo

Benjamin Shute  
(2000, arr. 2024)

Allegro

12



18



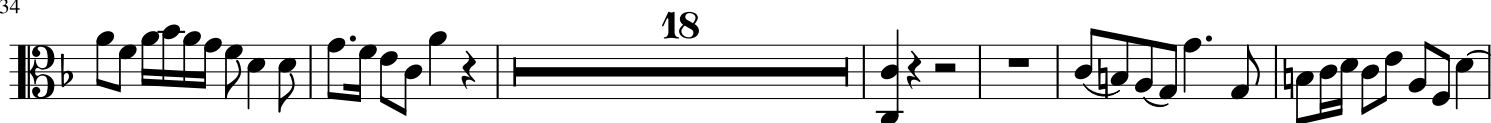
23



28



34



58



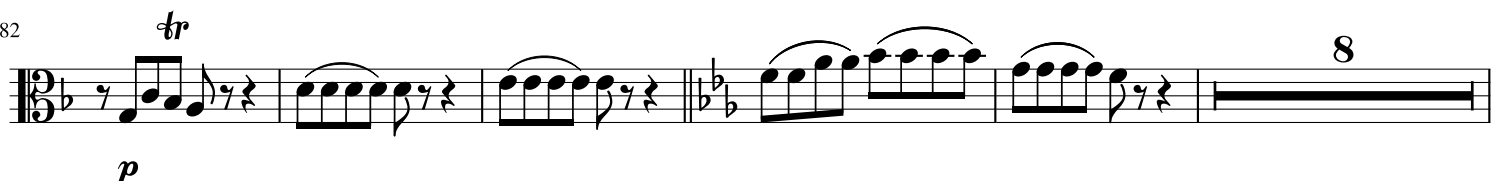
62



67



82



95



100



106



116



Adagio

129

Allegro vivo



138



144



# Contrabass

# Fantasia in F major

transcribed for 2 violins, 2 violas, violoncello, contrabass, and basso continuo

Benjamin Shute  
(2000, arr. 2024)

Allegro

9

15

21

27

23

56

62

66

71

13

11

99

*f*

*p*

104



129

Adagio

Allegro vivo



139



146



## Violoncello and continuo

## Fantasia in F major

transcribed for two violins, two violas, violoncello, contrabass, and basso 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 #

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

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

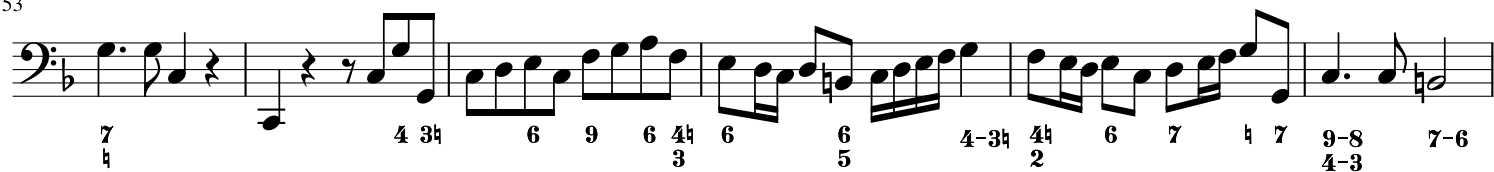
f 6 6 6 6 6 6 6 6 7 6 7  
5 5

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

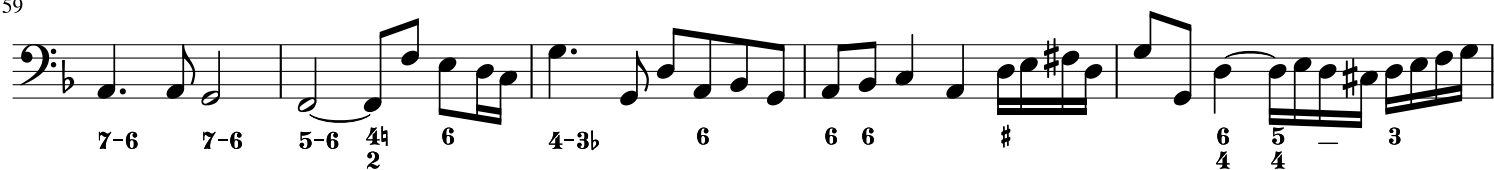
6# 6 4# 7 4# 6 4 # # 6 7 6 - 7  
4 3 5 3 # 2 4 # 5 #

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

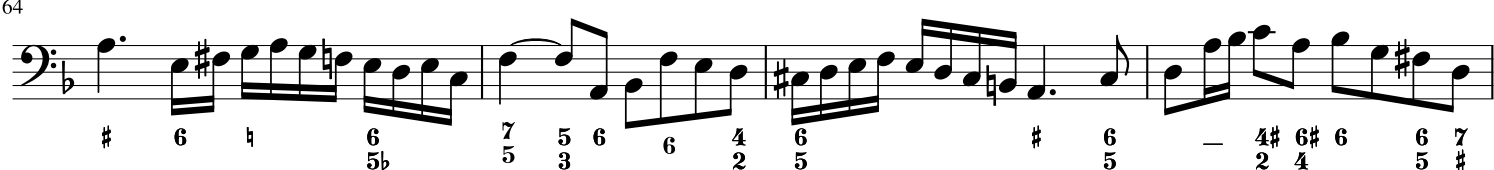
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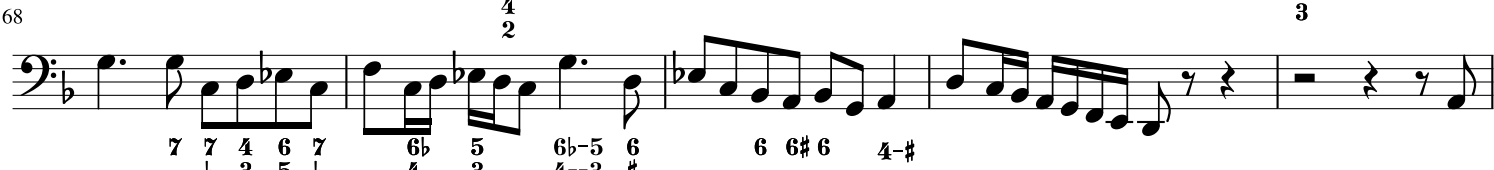
59



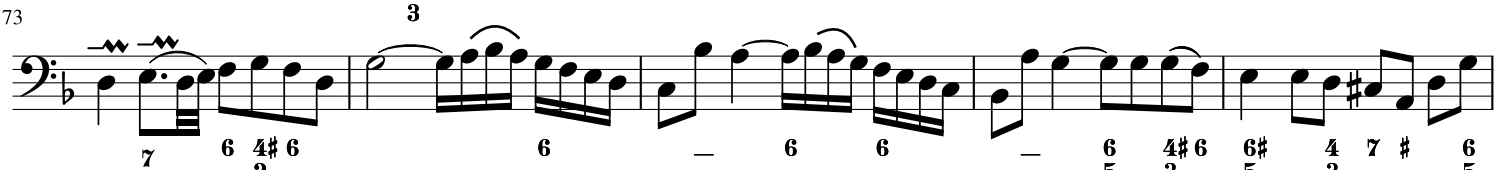
64



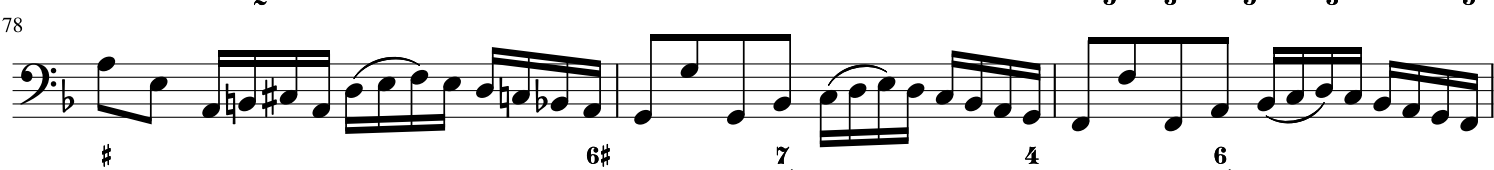
68



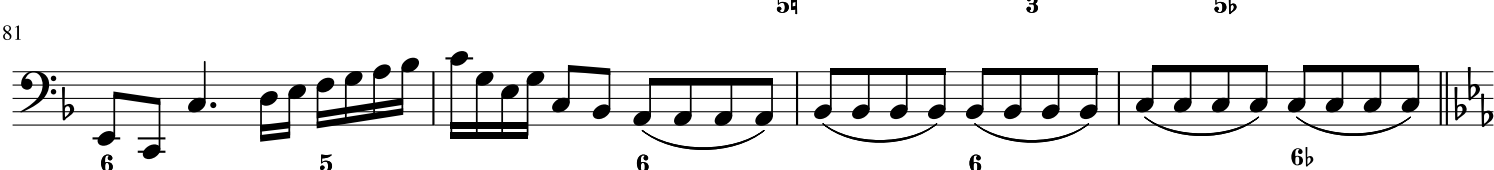
73



78



81



85



91



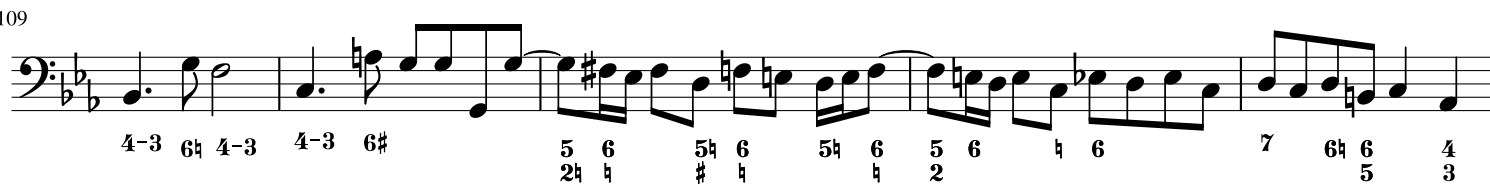
98



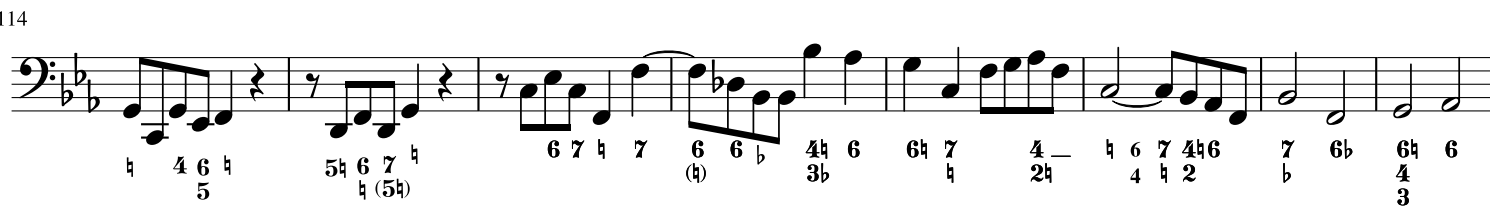
103



109



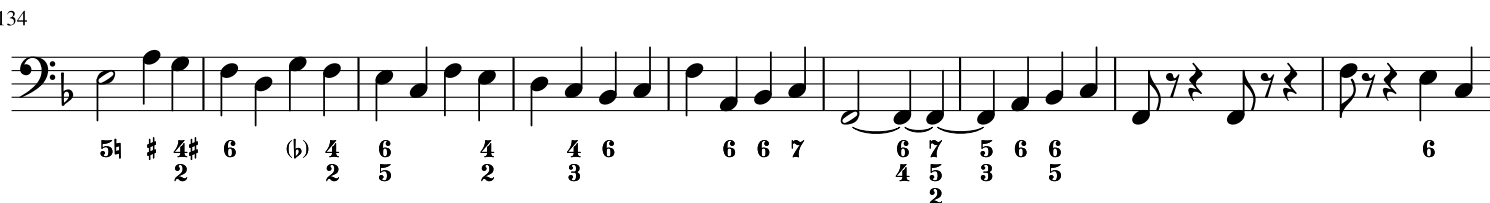
114



122



134



143

