Fantasia in F major

for solo violin, strings, and basso 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.

Instrumentation

This edition is intended for a ripieno of more than one player per part, though also on IMSLP are transcriptions I made to suit one-per-part scoring, with and without contrabass.

The tenor part is intentionally non-specific, playable by a variety of instruments between viola and five-string cello. I see no problem with different types of instruments playing the same line.

The fact that the ripieno cello line provides the substance necessary to balance the 8' bass against the violin-family instruments above it means that the melody instrument on the continuo line could be a viol, if desired, which could work well in the context of a substantial continuo group.

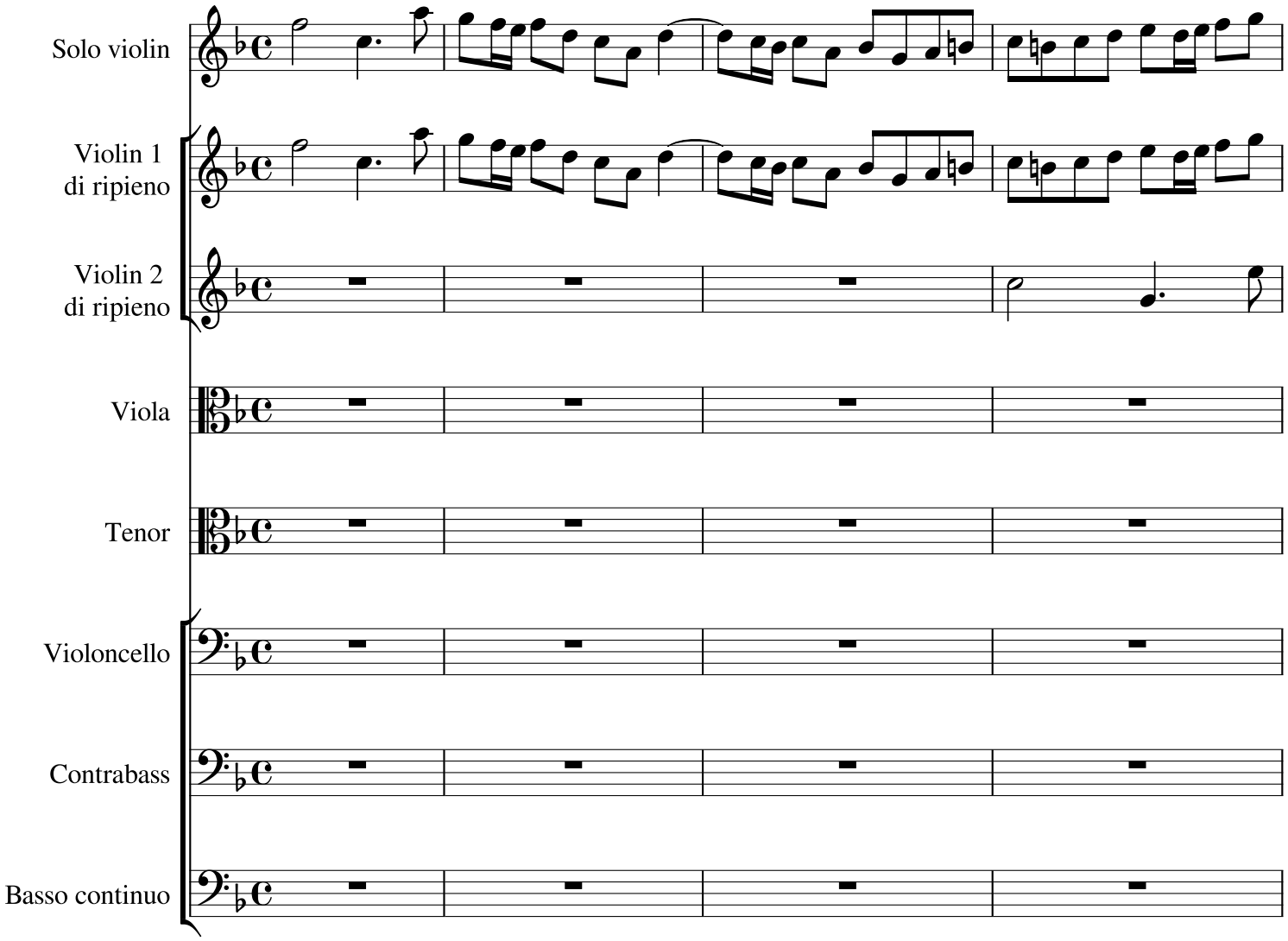
Benjamin Shute
January 2024
Dunfermline

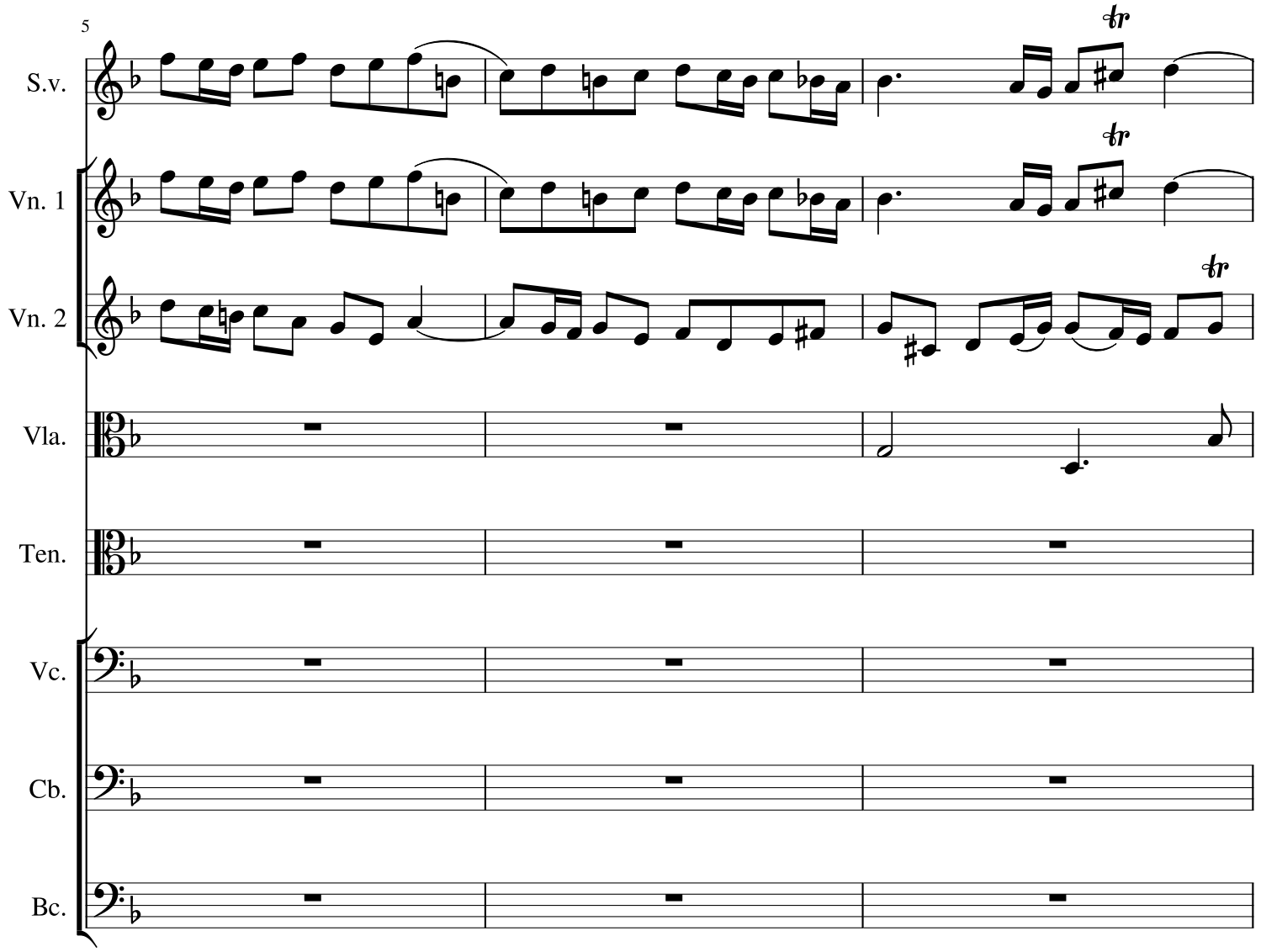
Fantasia in F major

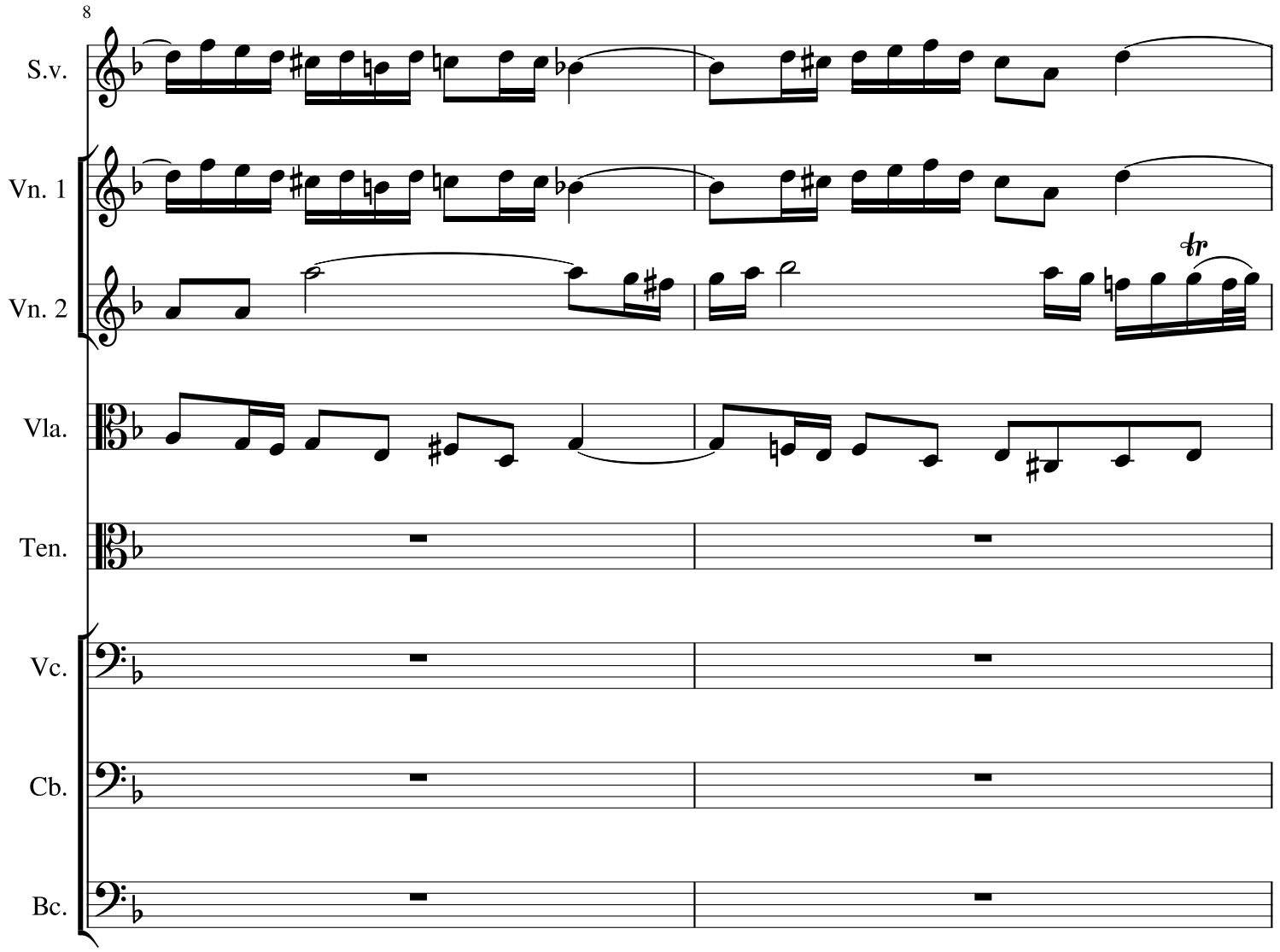
for violin, strings, and basso continuo

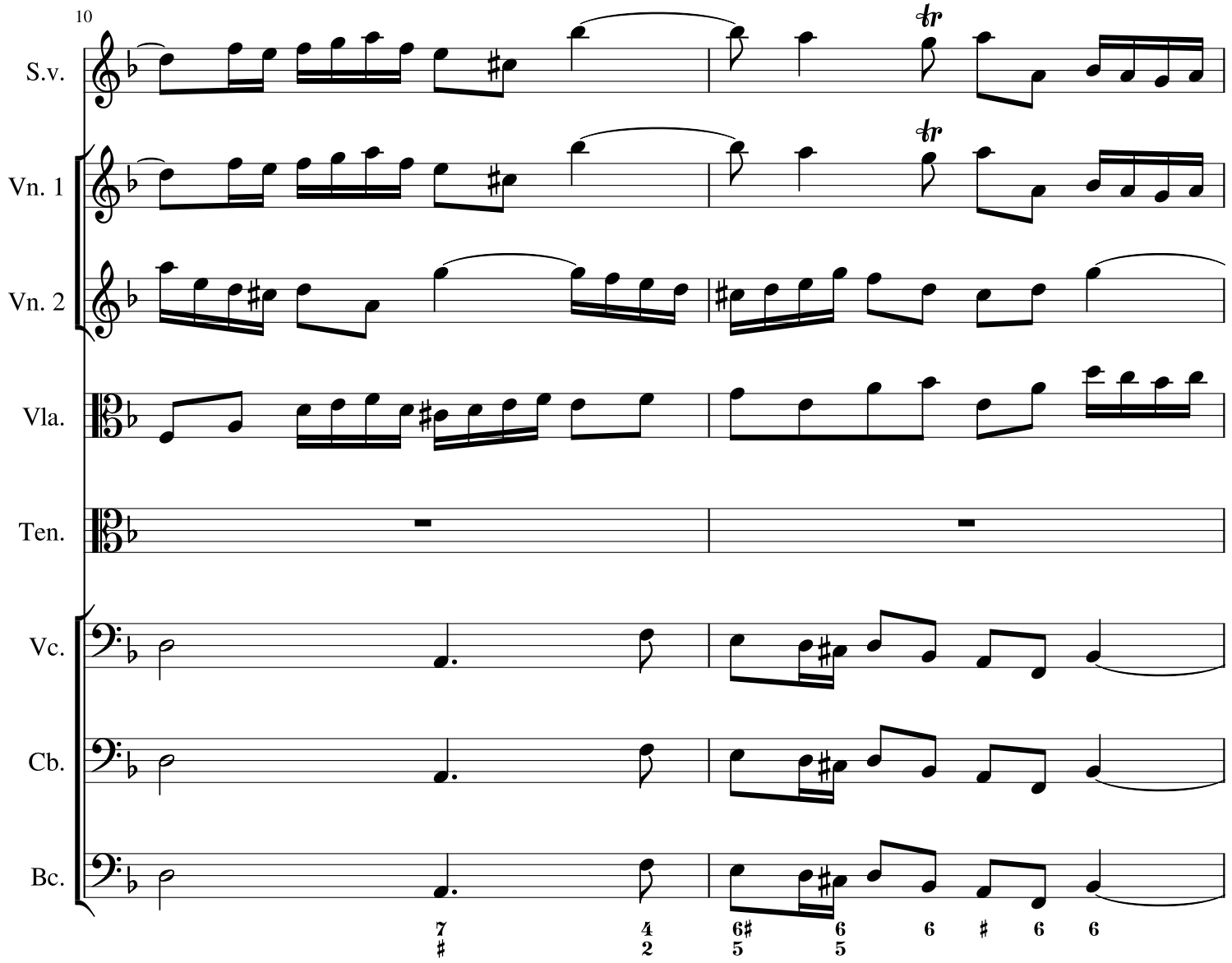
Benjamin Shute
(spring 2000, rev. 2024)

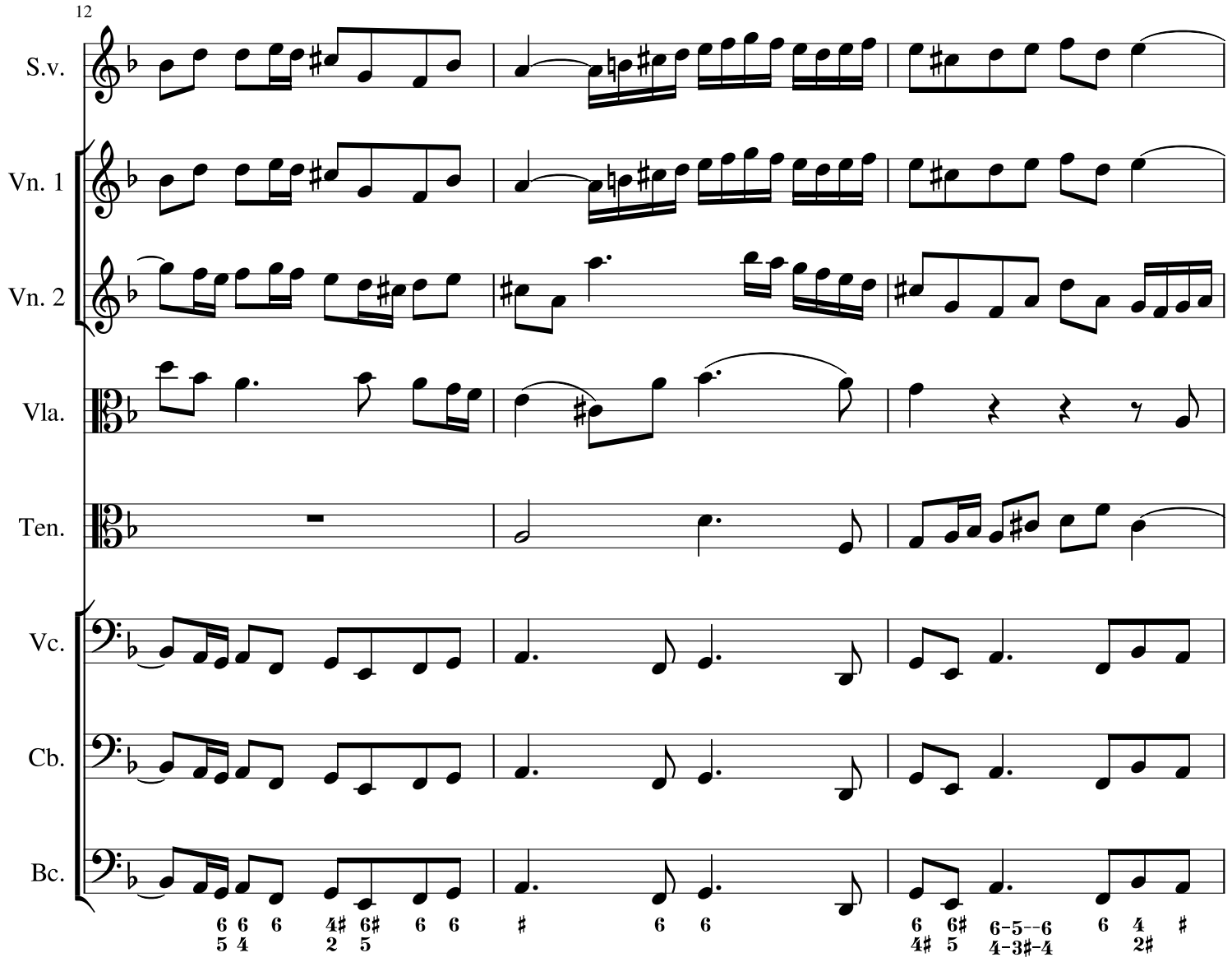
Allegro

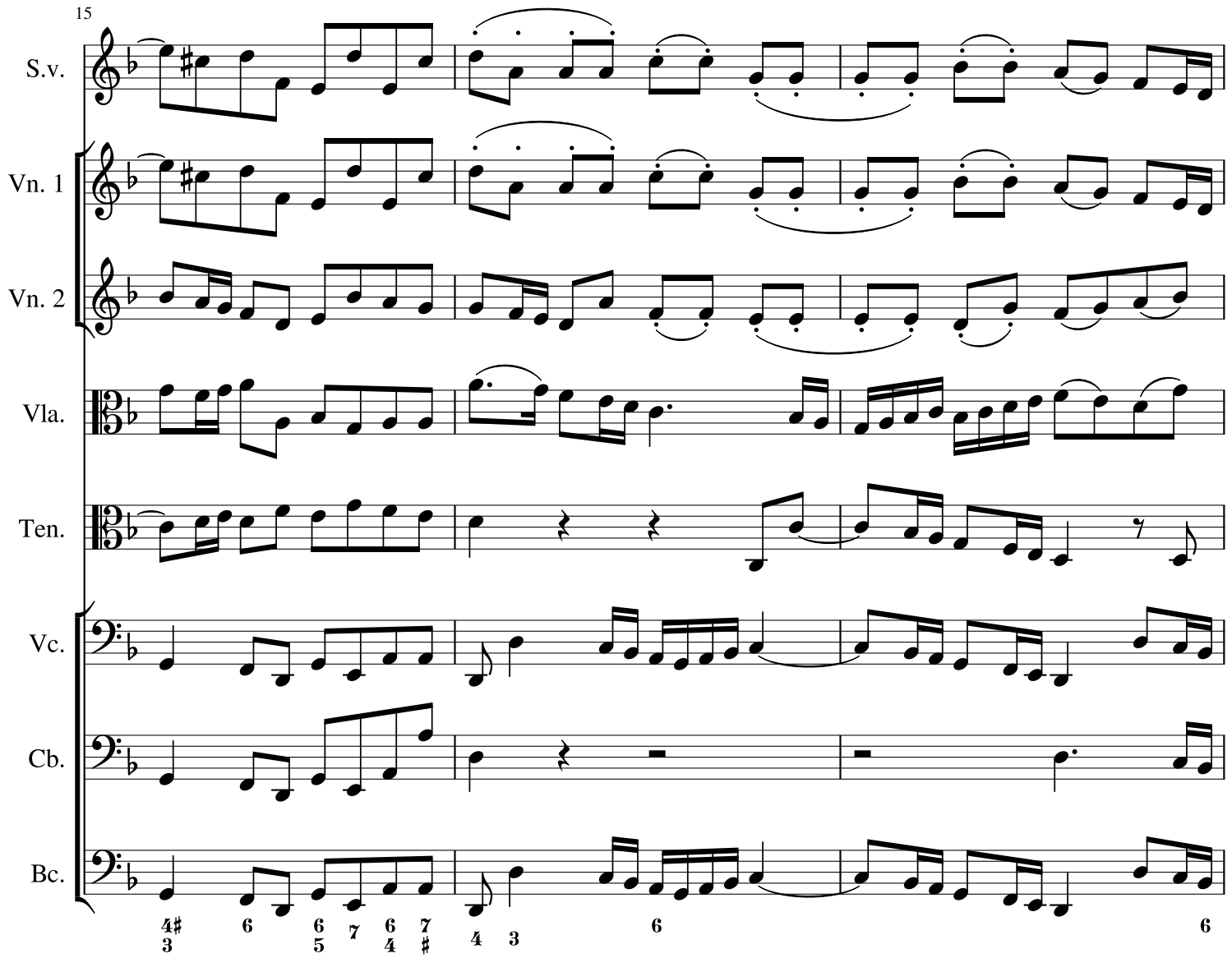


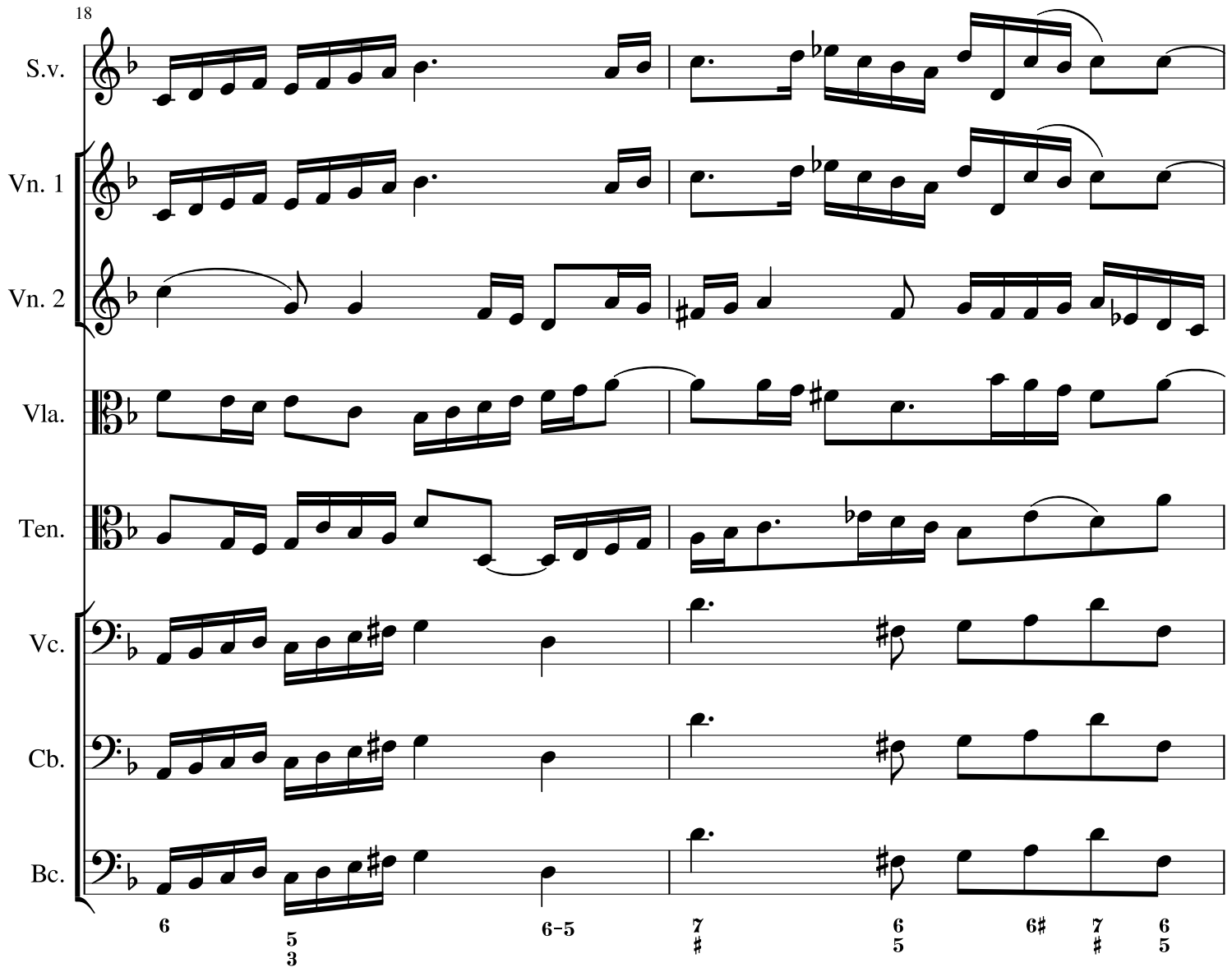

5
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

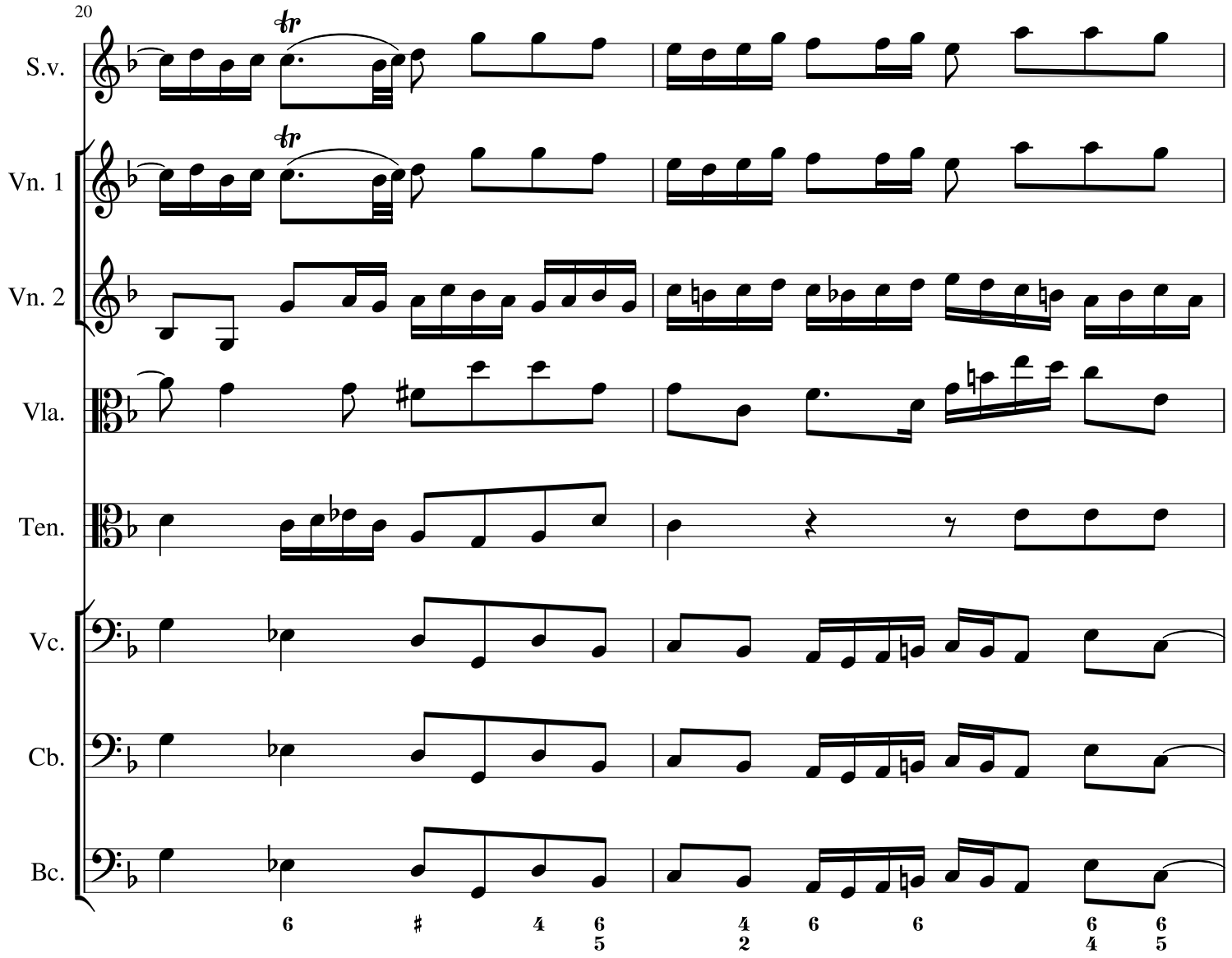

8
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr

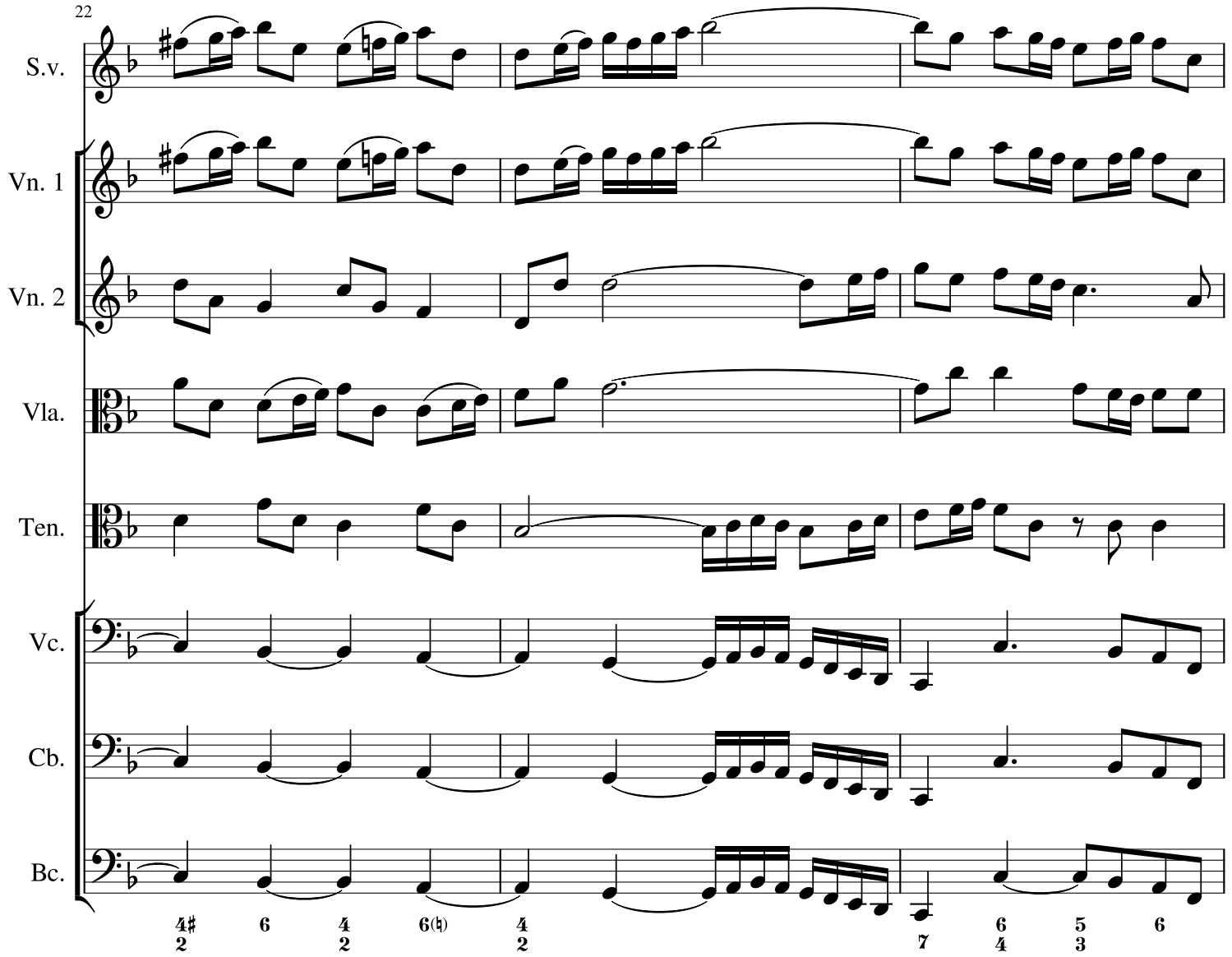

10
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr
tr
7 4 6♯ 6 6 ♯ 6 6
♯ 2 5 5

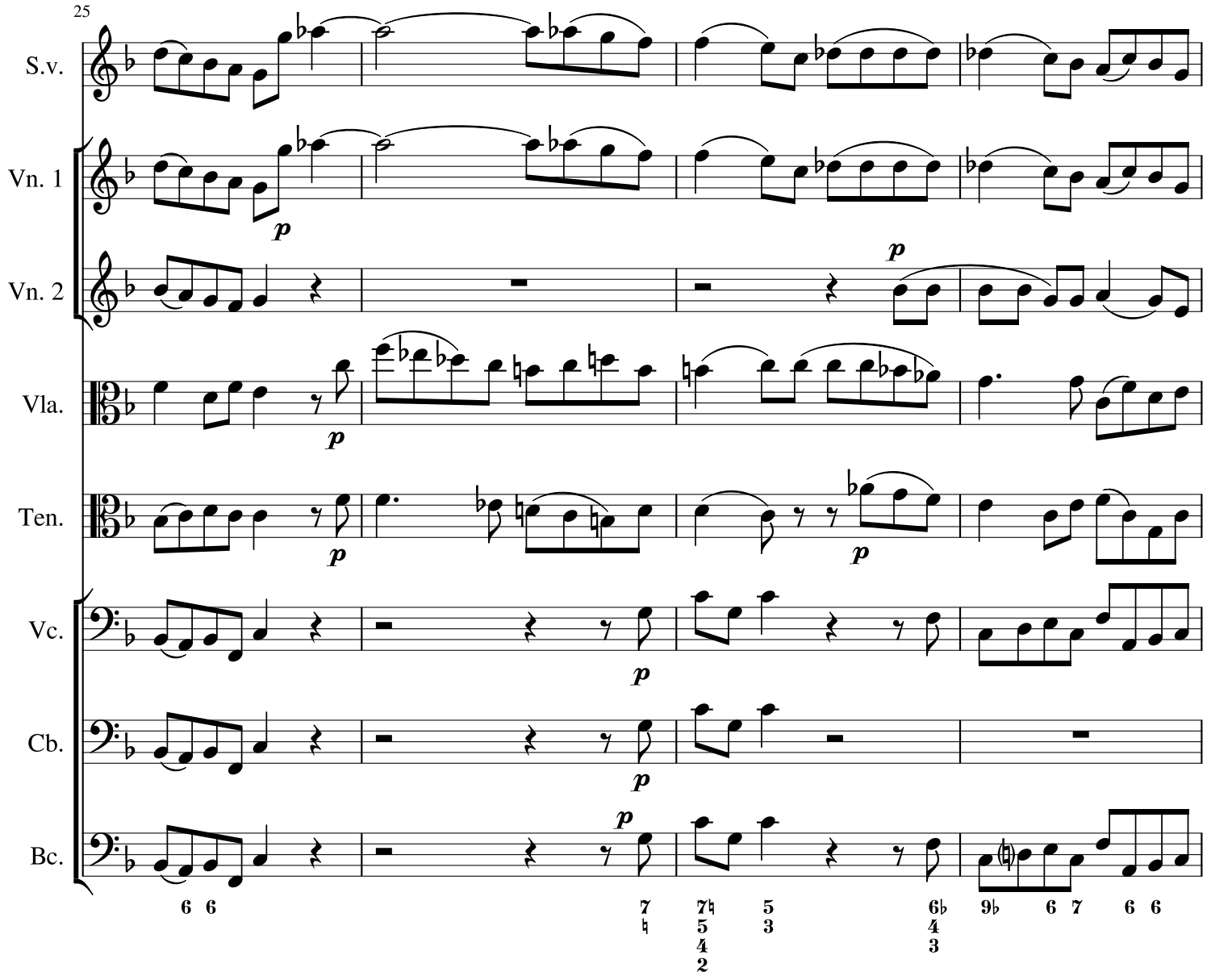

12
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

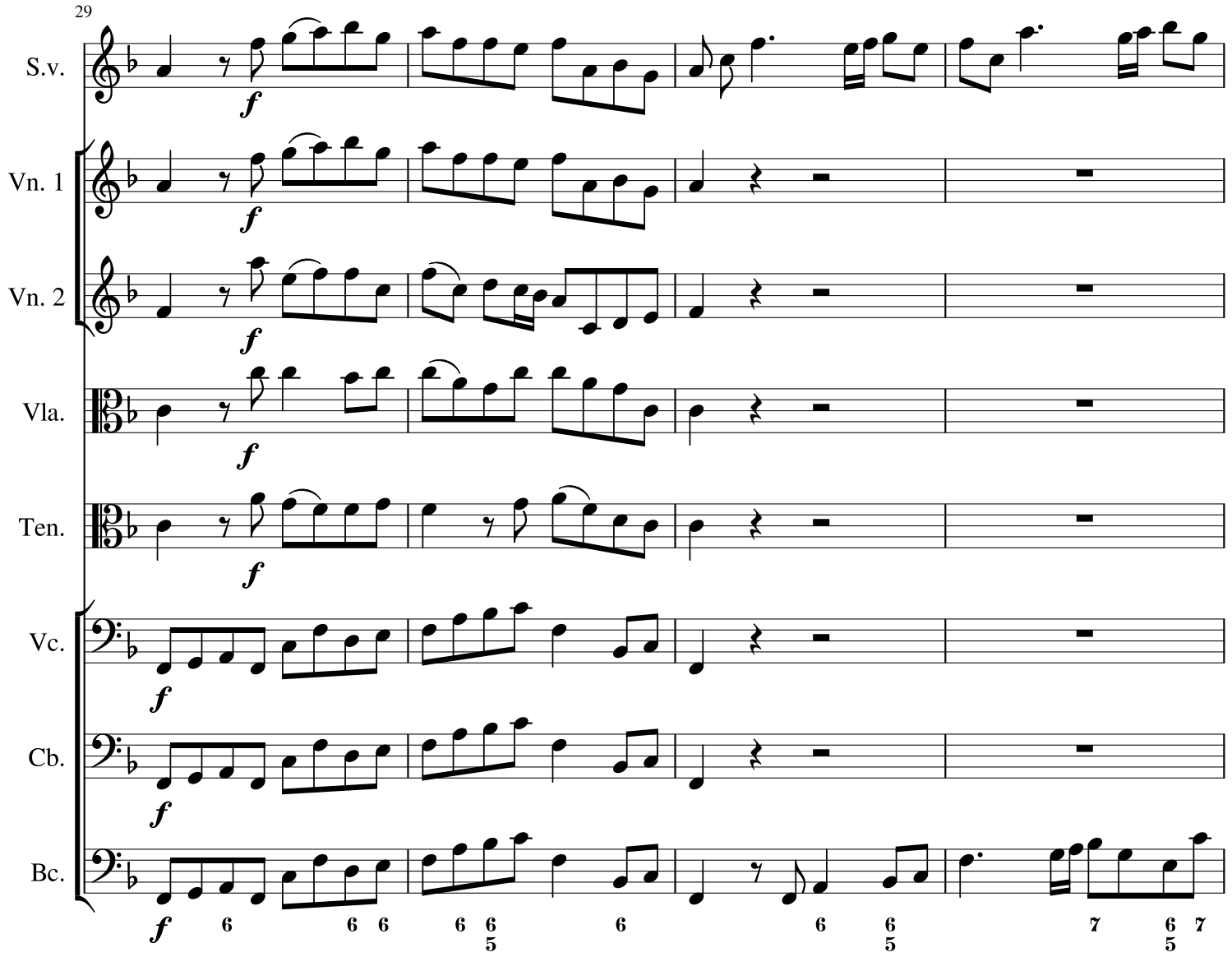

15
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
4♯ 6 6 7 6 7 4 3 6 6
3 5 4 ♯

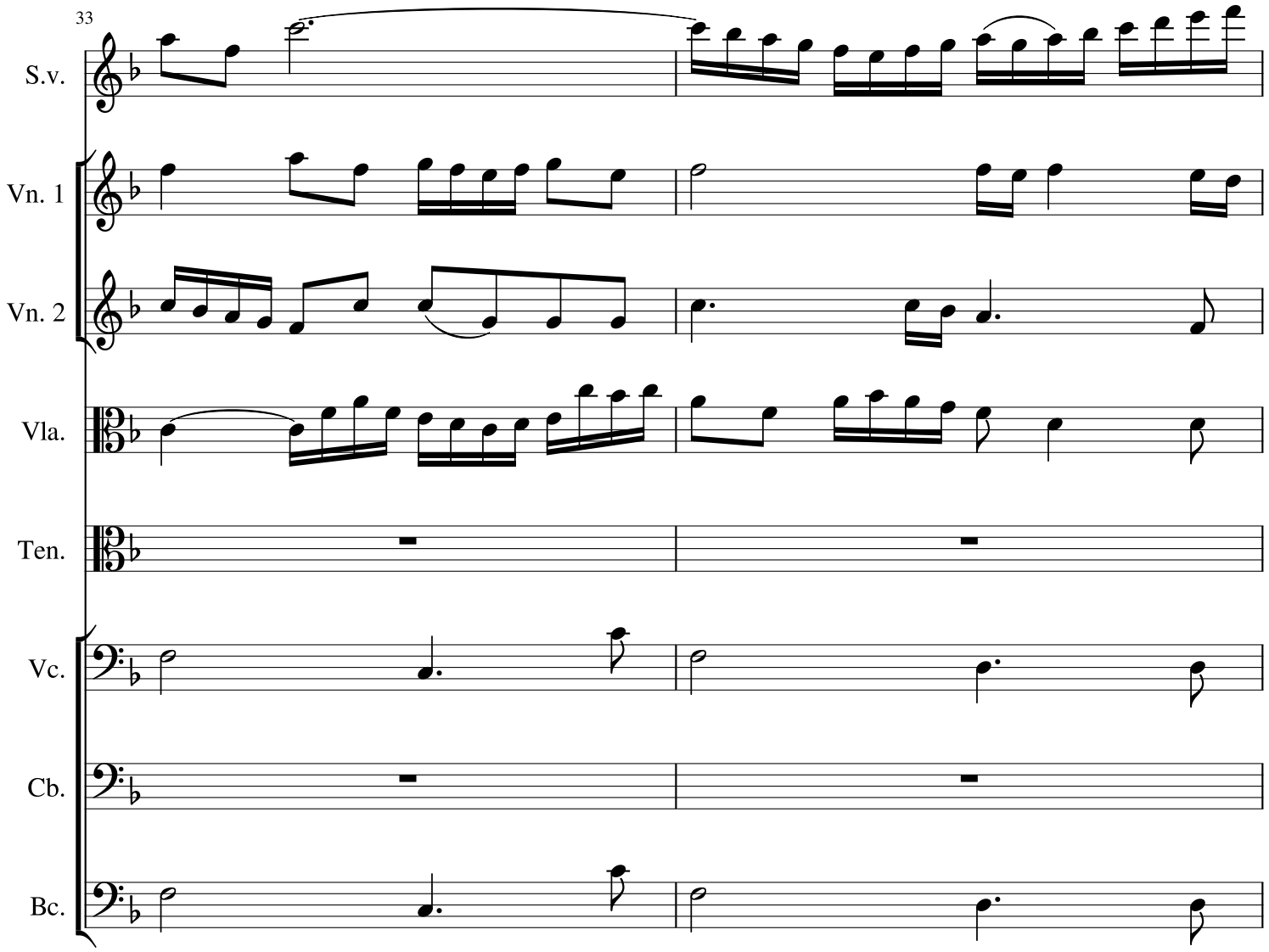

18
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
5
3
6-5
7
♯
6
5
6♯
7
♯
6
5

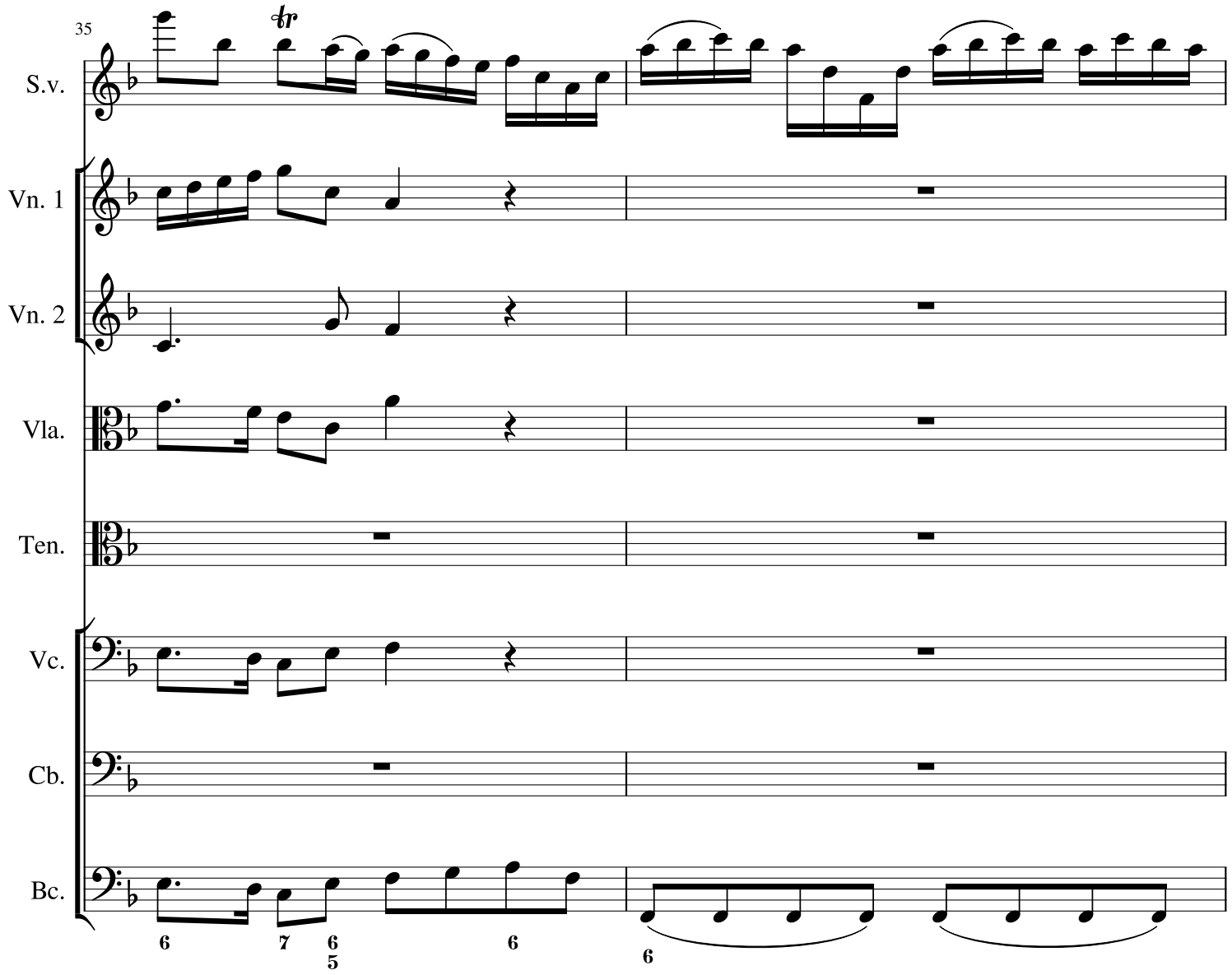

20
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
♯
4
6
5
4
2
6
6
6
4
6
5

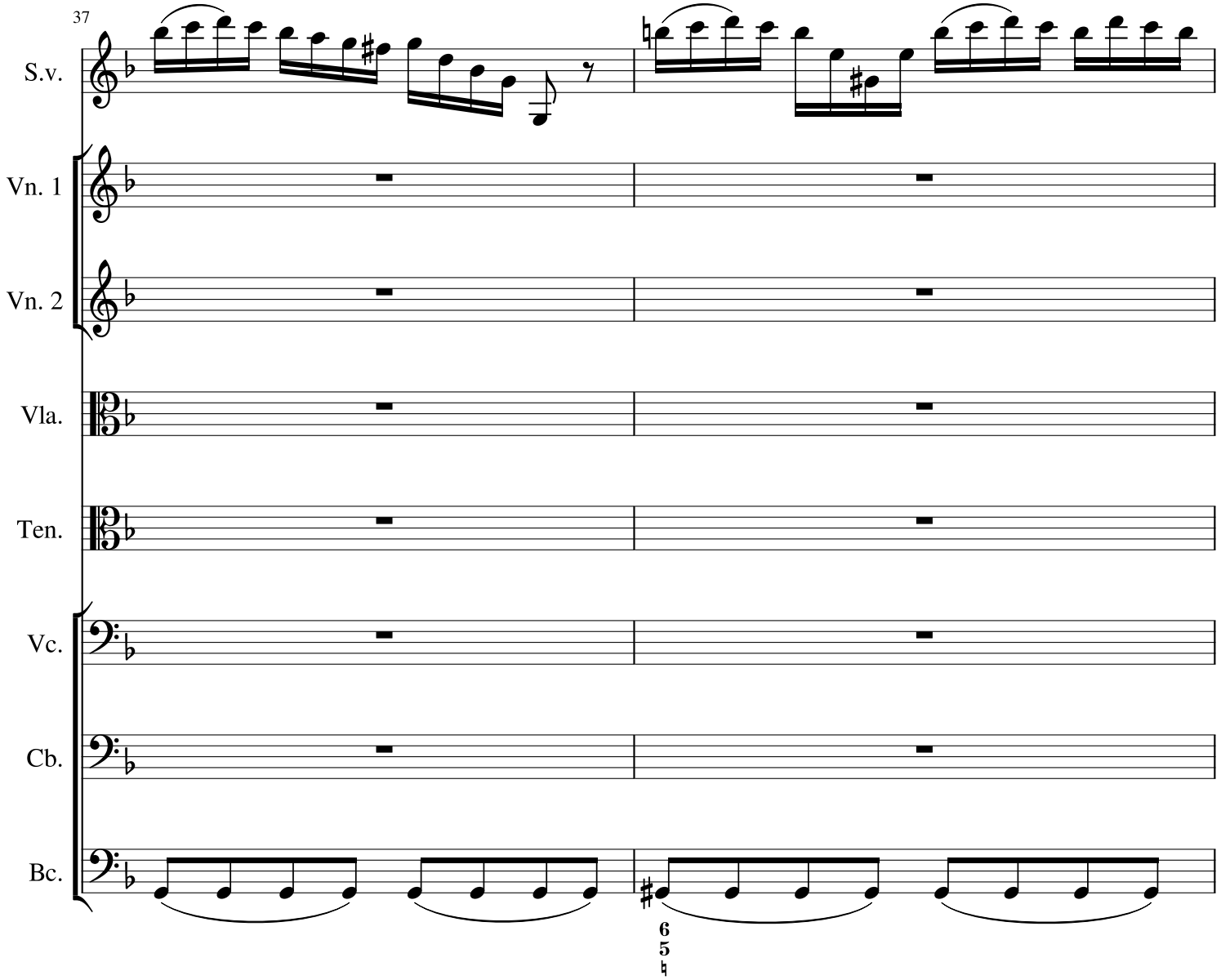

22
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
4♯ 6 4 6(♮) 4 6 5 6
2 2 2 7 4 3

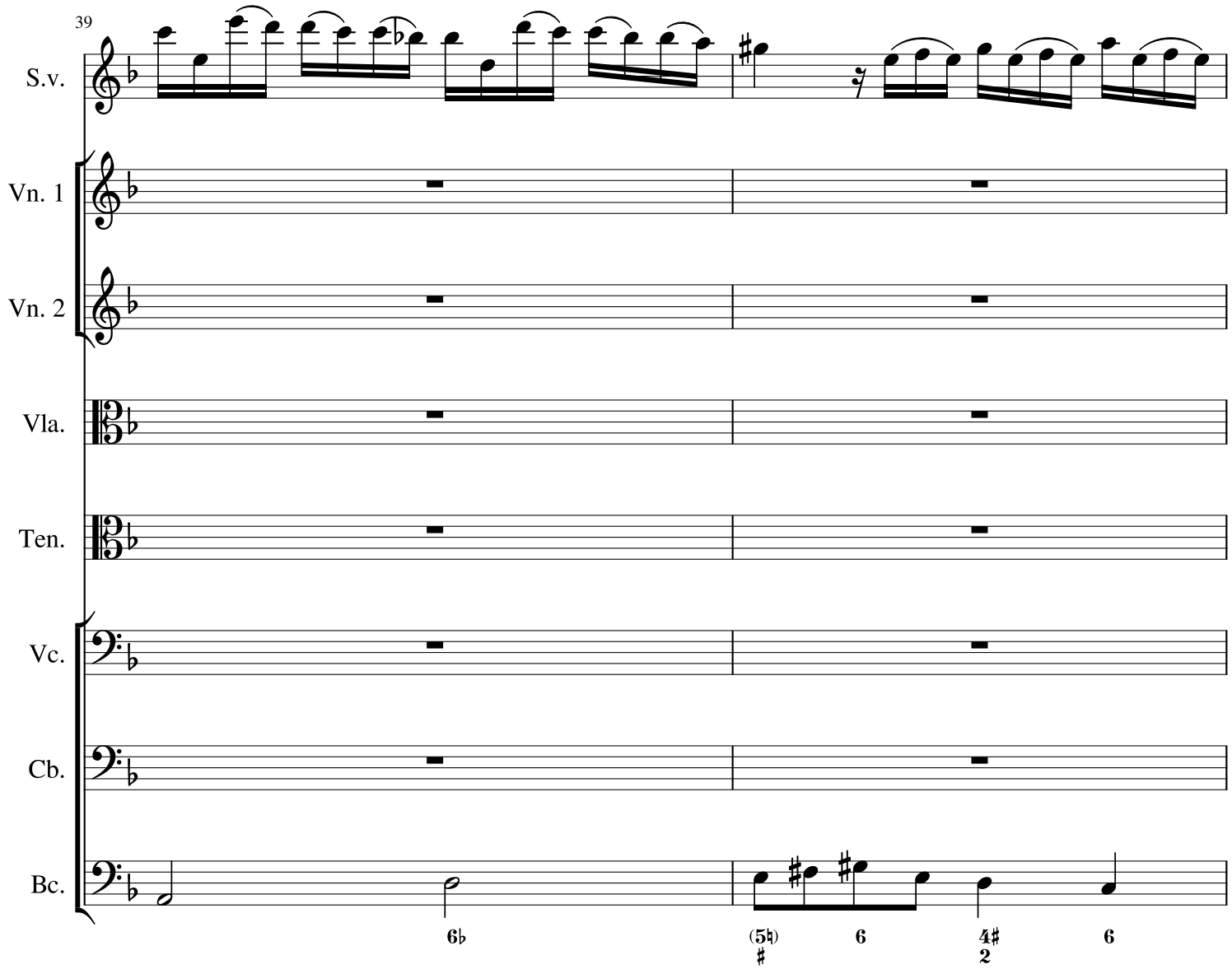

25
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
p

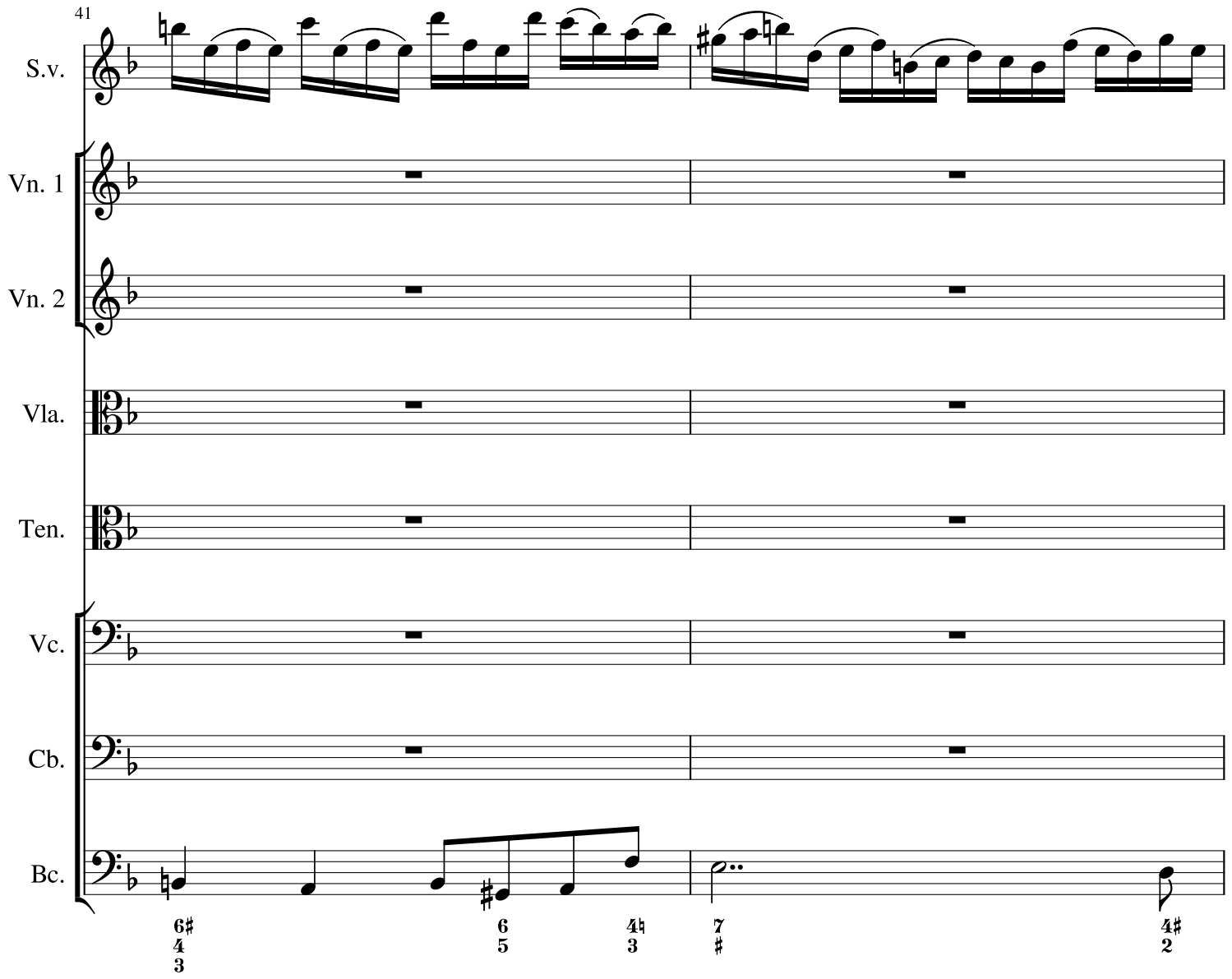

29
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
f

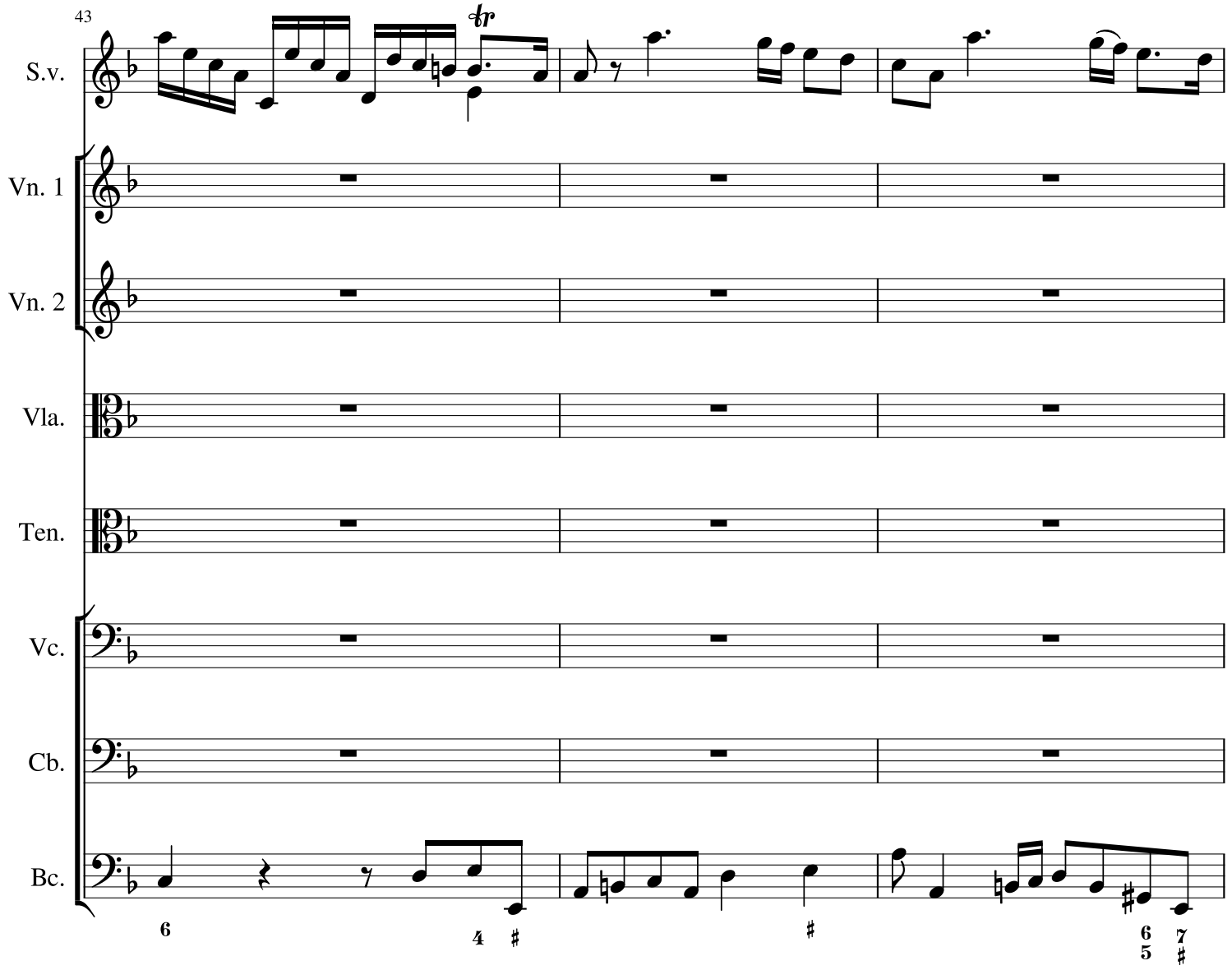

33
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

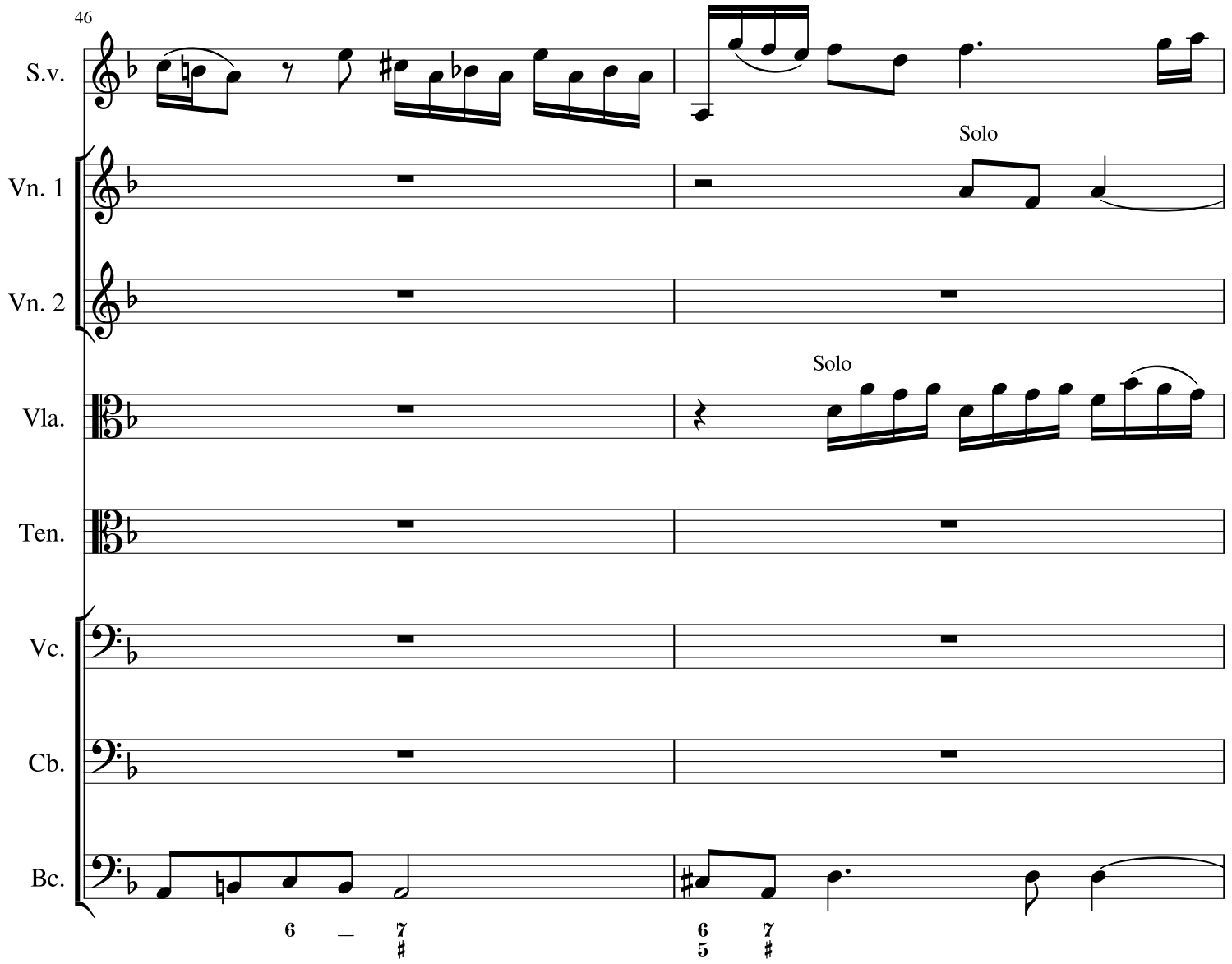

35
tr
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
7
6
5
6
6

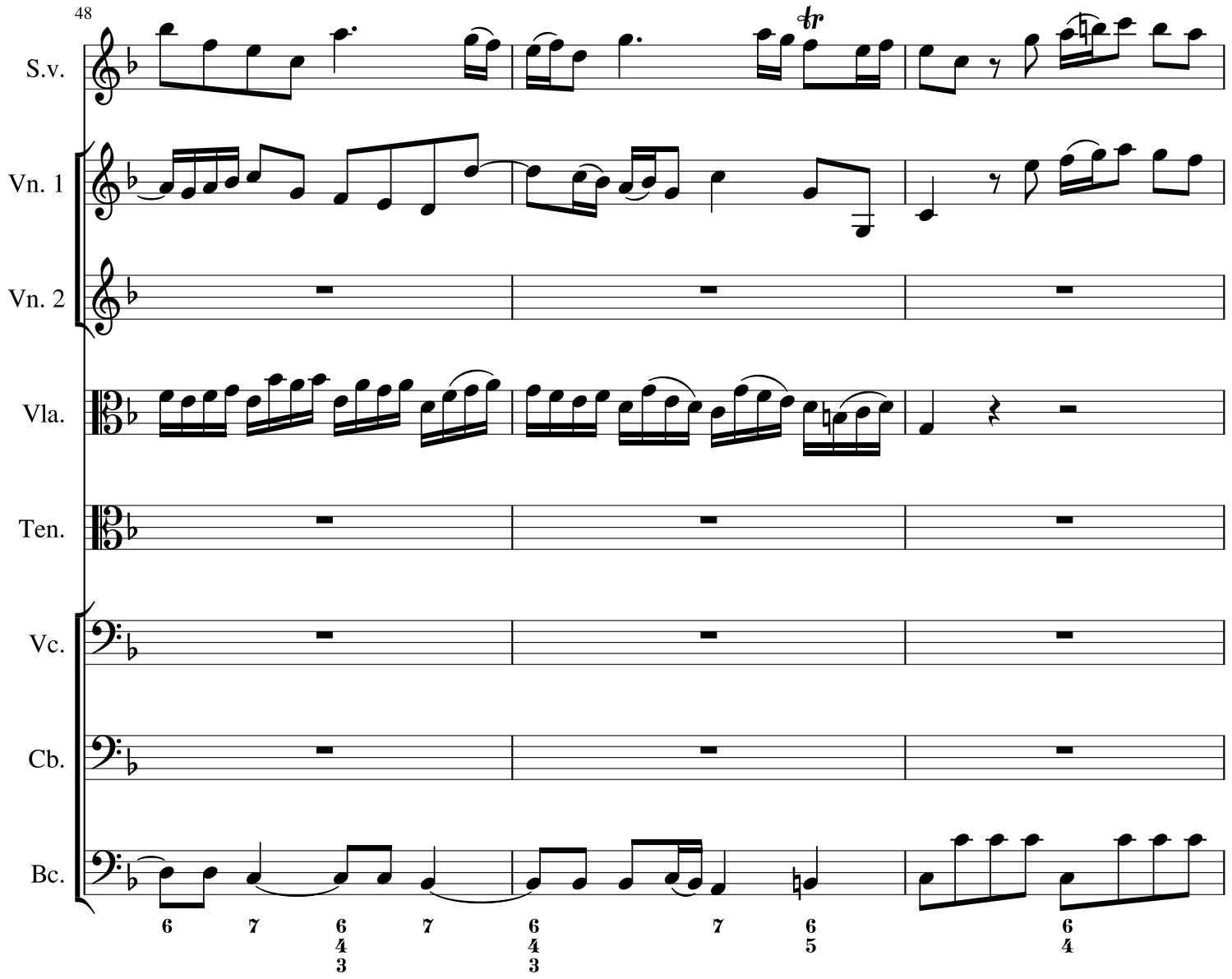

37
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
5
♮

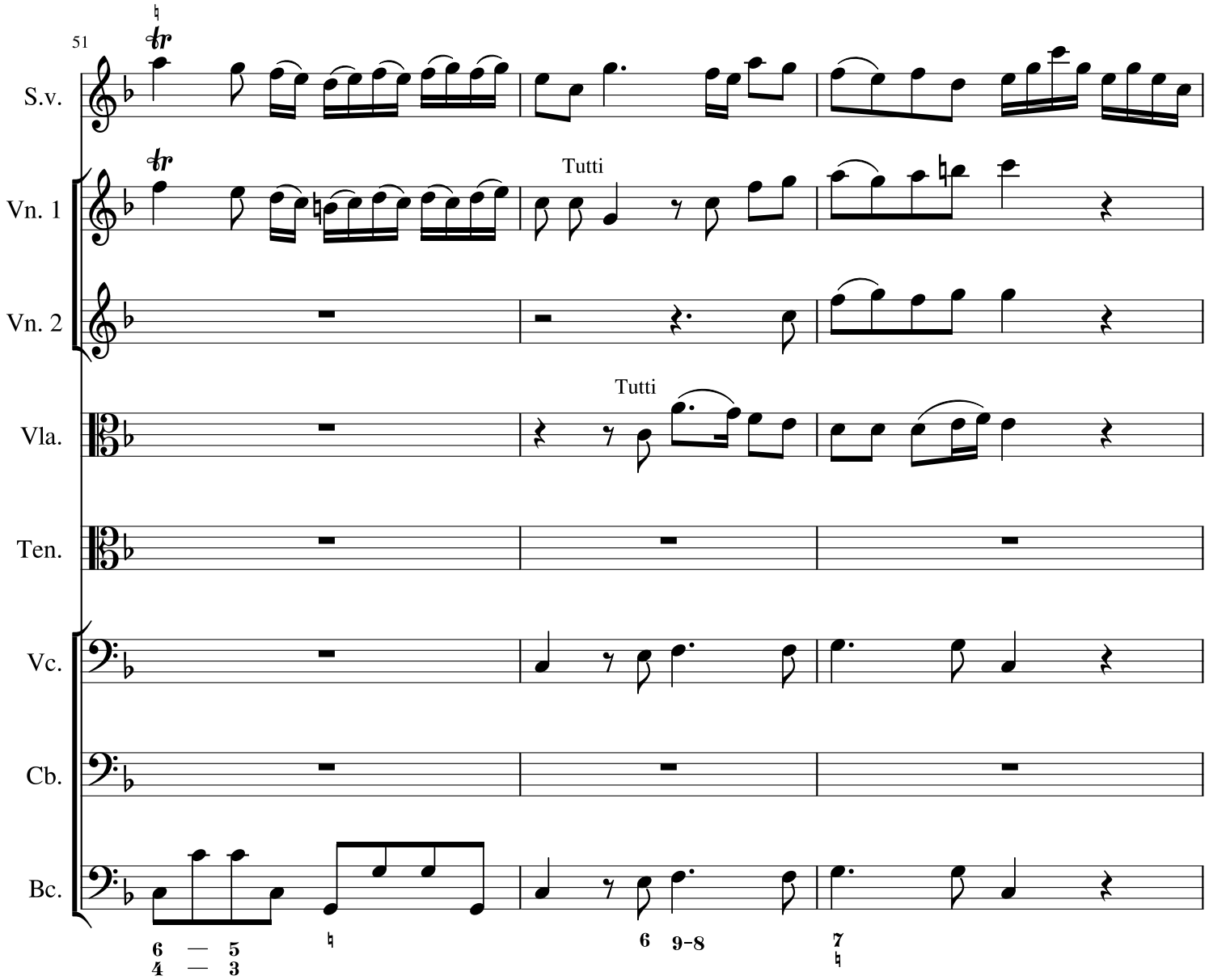

39
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6♭
(5♮)
♯
6
4♯
2
6

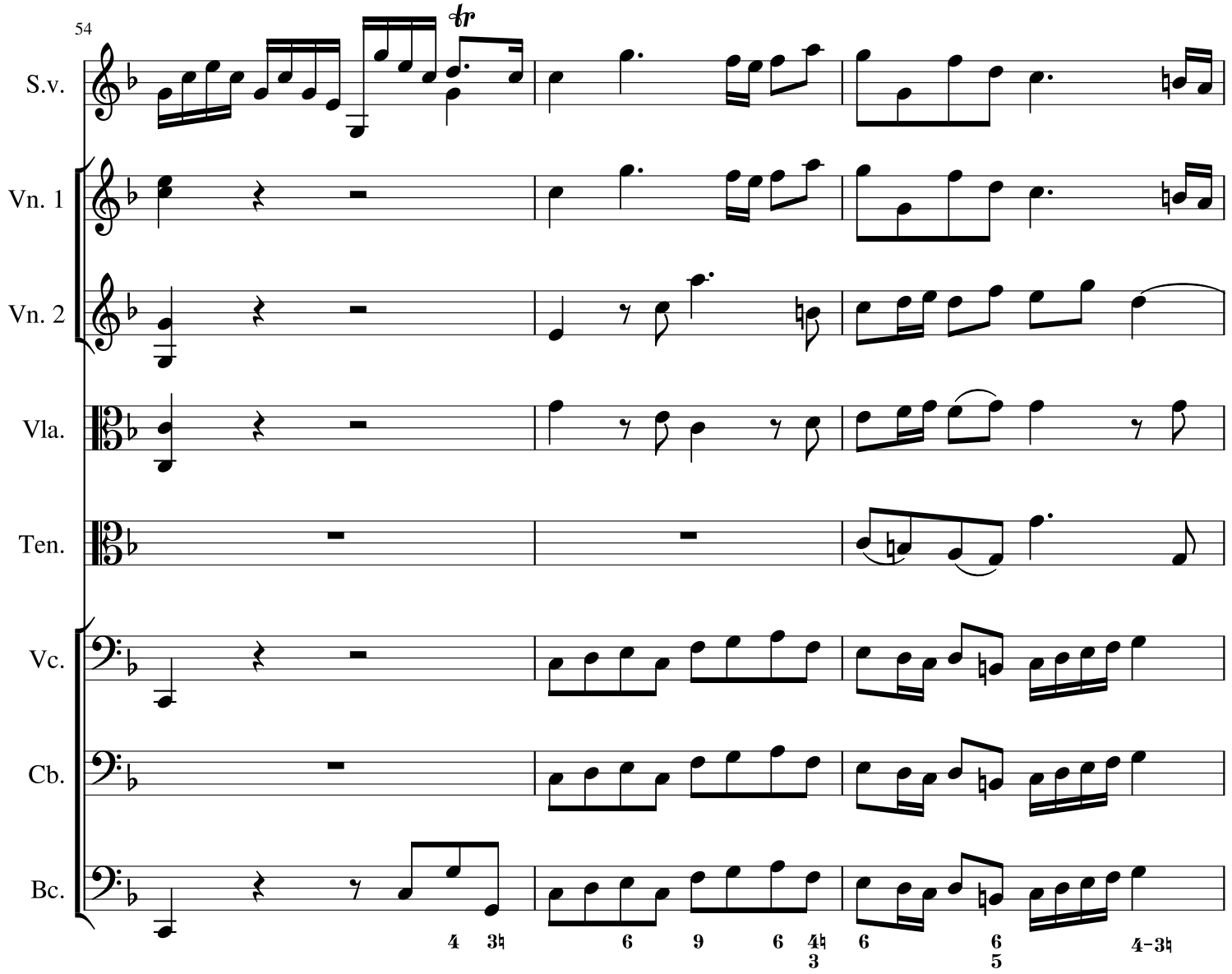

41
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6♯ 4 3
6 5
4♮ 3
7 ♯
4♯ 2

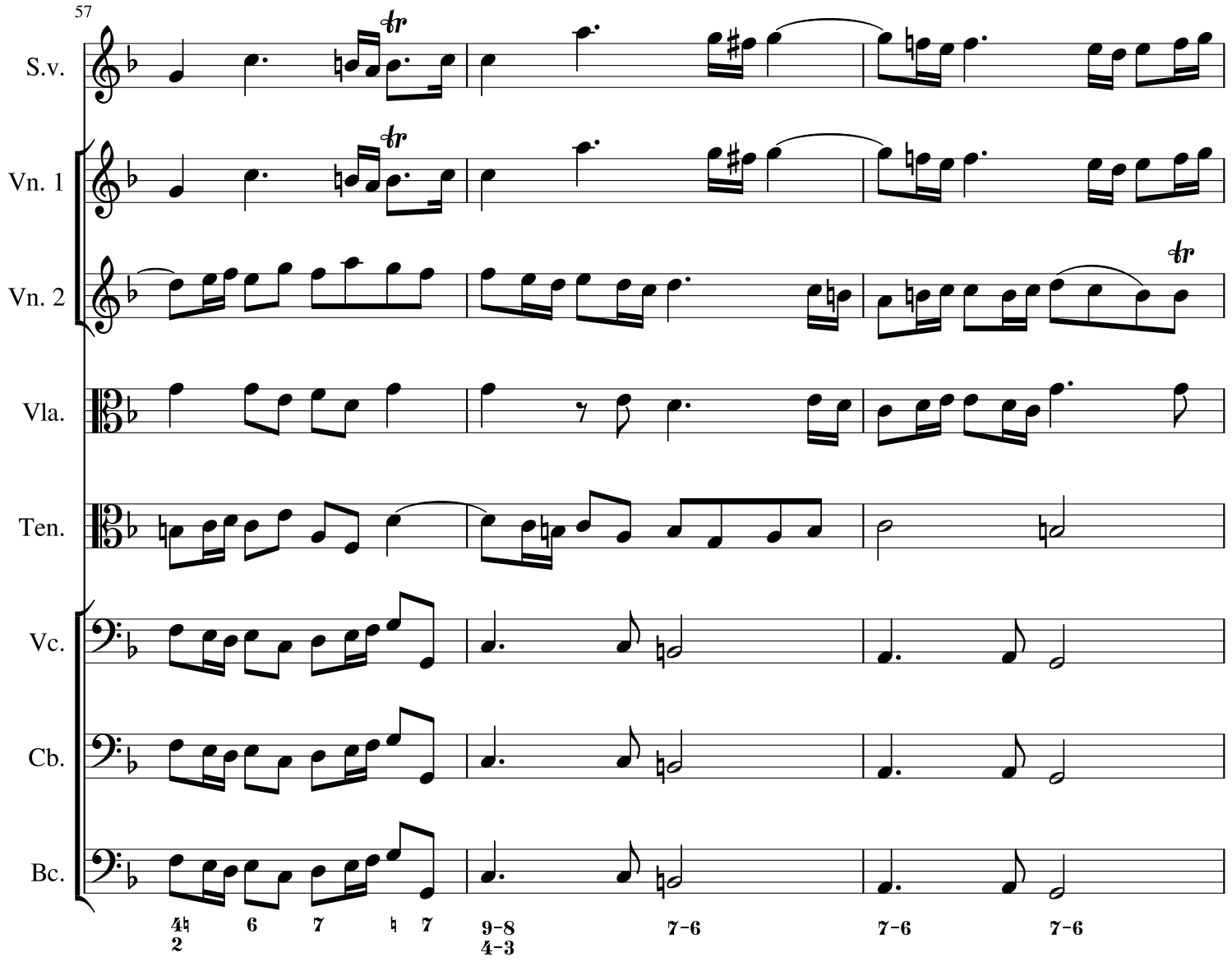

43
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr
6
4
#
#
6
5
7
#

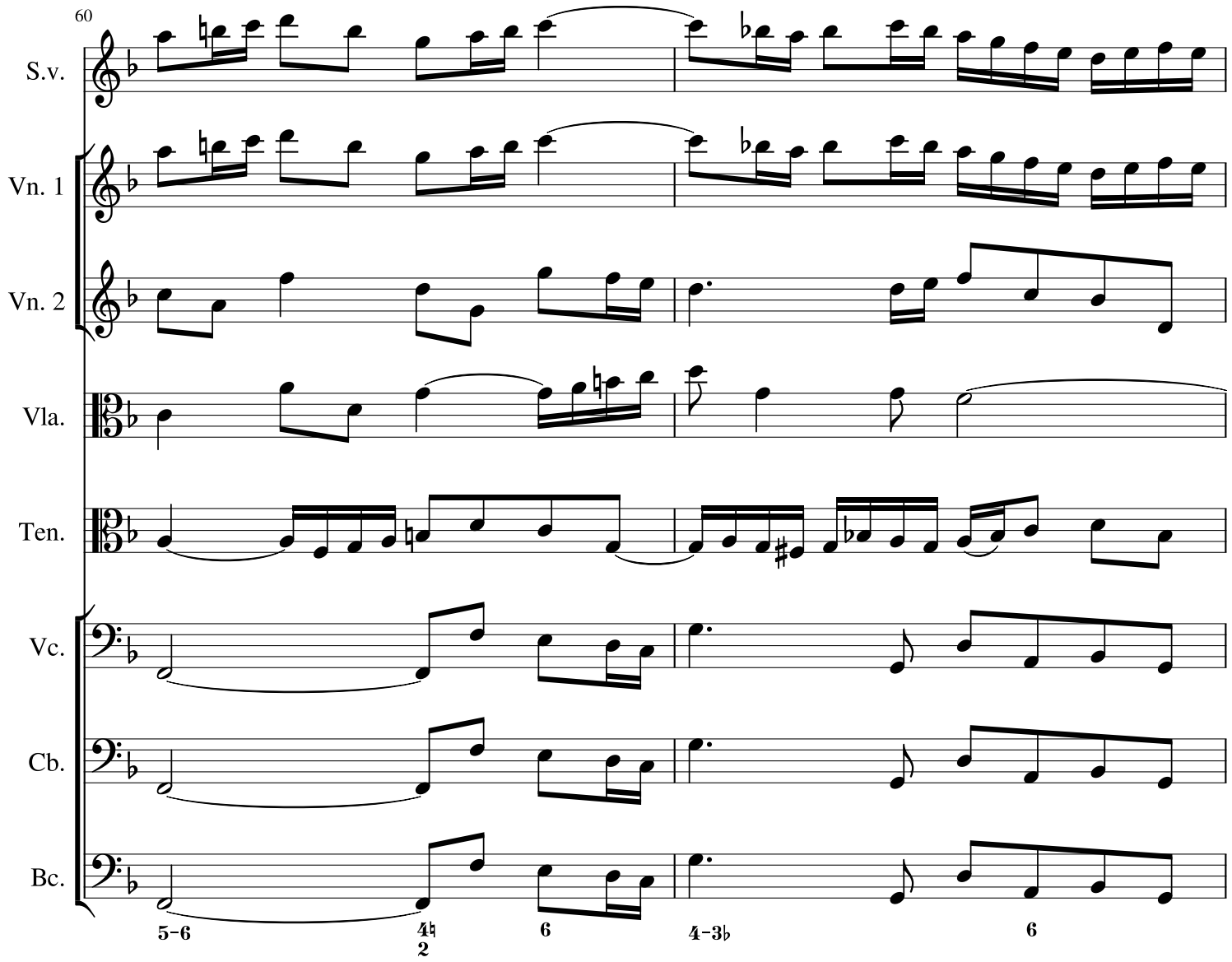

46
S.v.
Vn. 1
Solo
Vn. 2
Vla.
Solo
Ten.
Vc.
Cb.
Bc.
6 7
♯
6 7
5 ♯

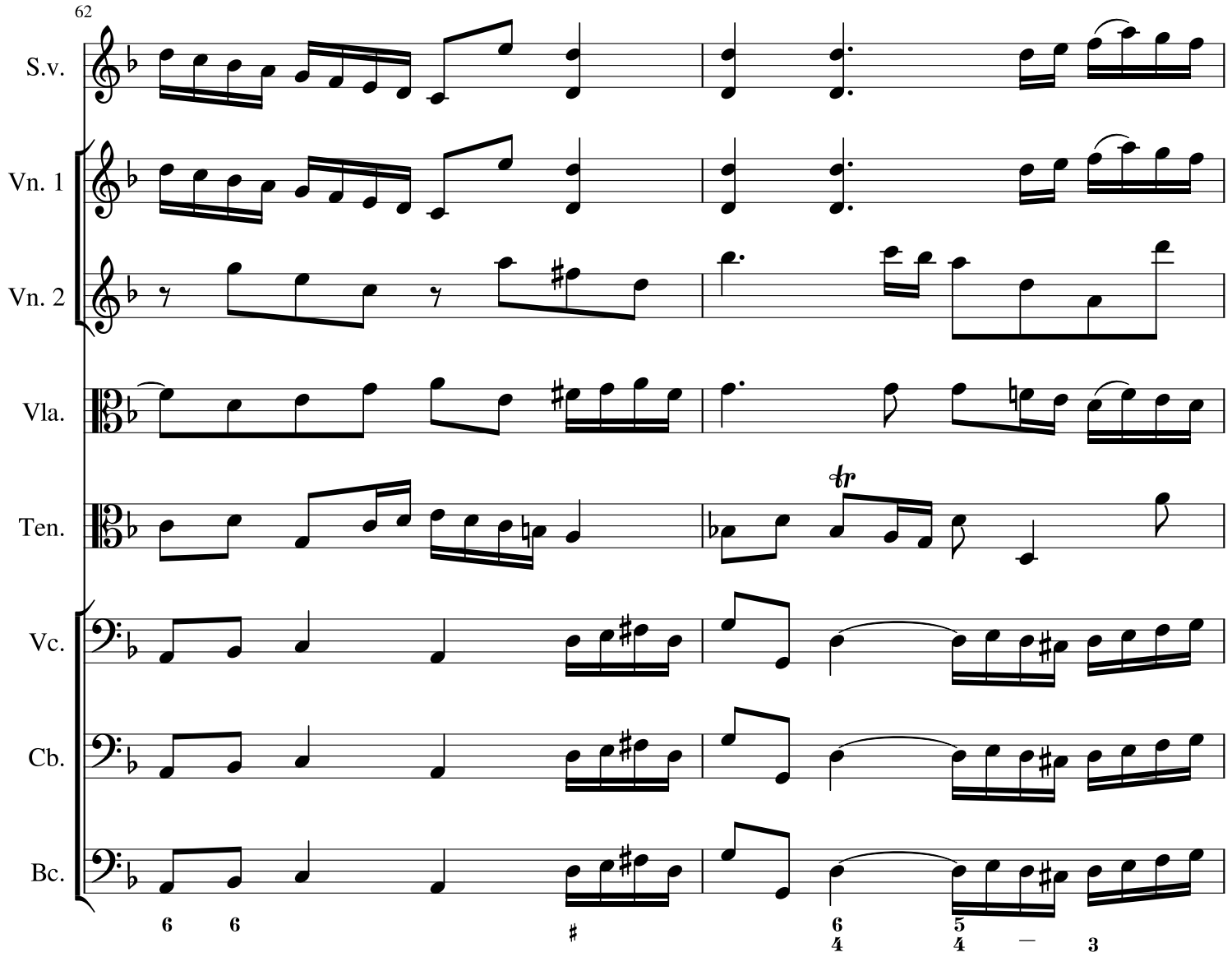

48
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr
6
7
6 4 3
7
6 4 3
7
6 5
6 4

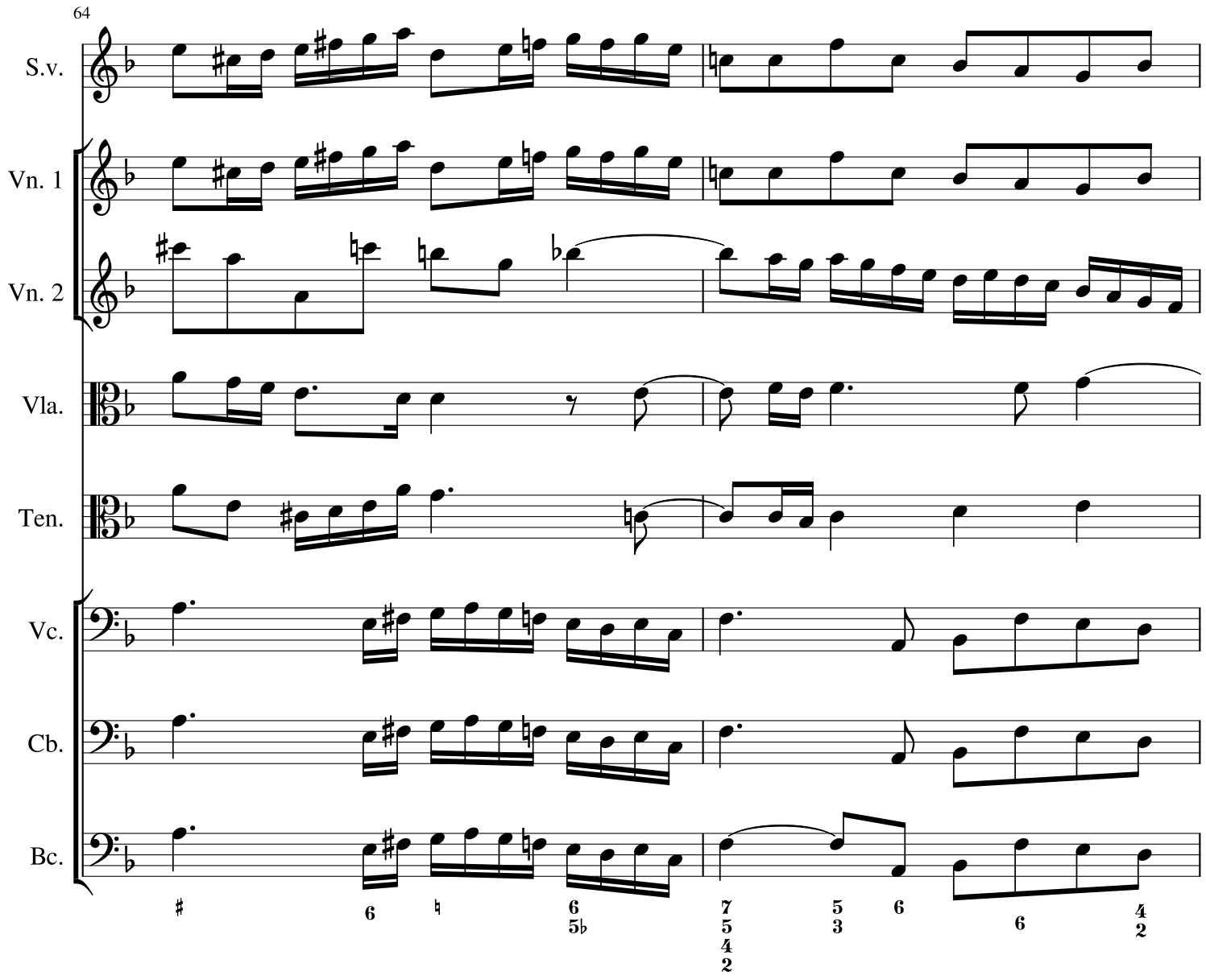

51
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
Tutti
Tutti
6 — 5
4 — 3
6 9–8
7

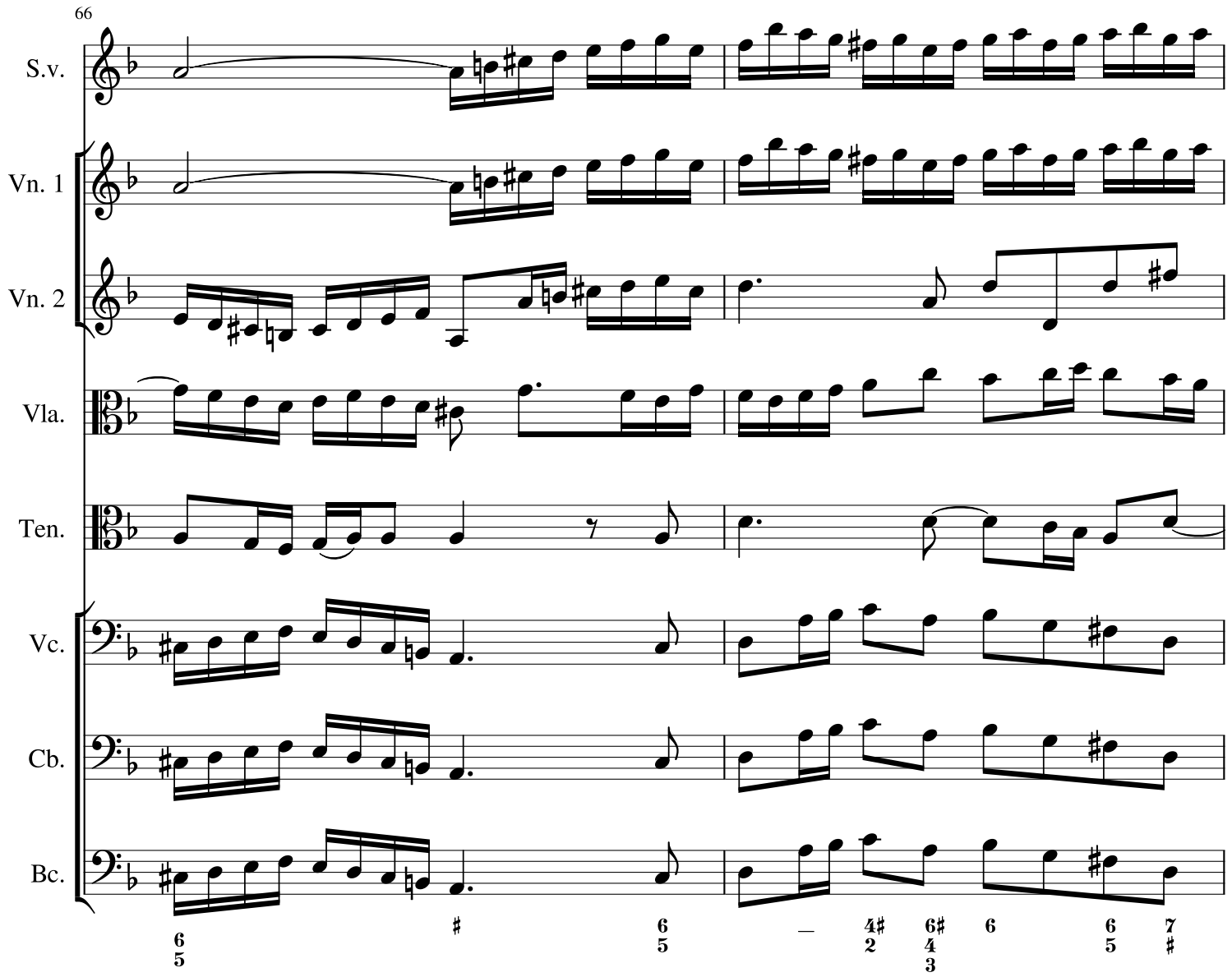

54
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr
4 3♮
6 9 6 4♮ 6 6 4-3♮
3 5

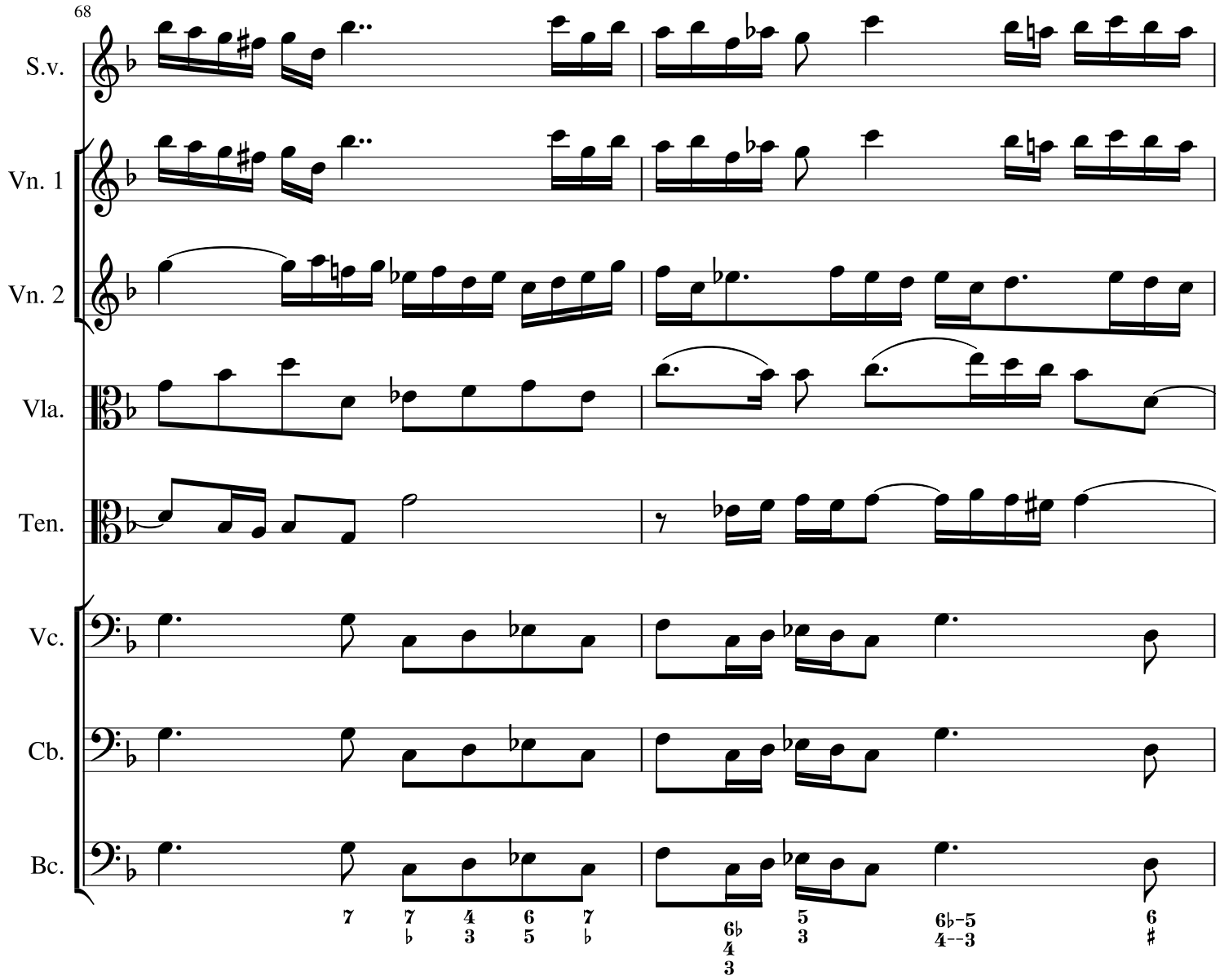

57
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
4♮ 6 7 ♮ 7
2
9-8 7-6 7-6 7-6
4-3

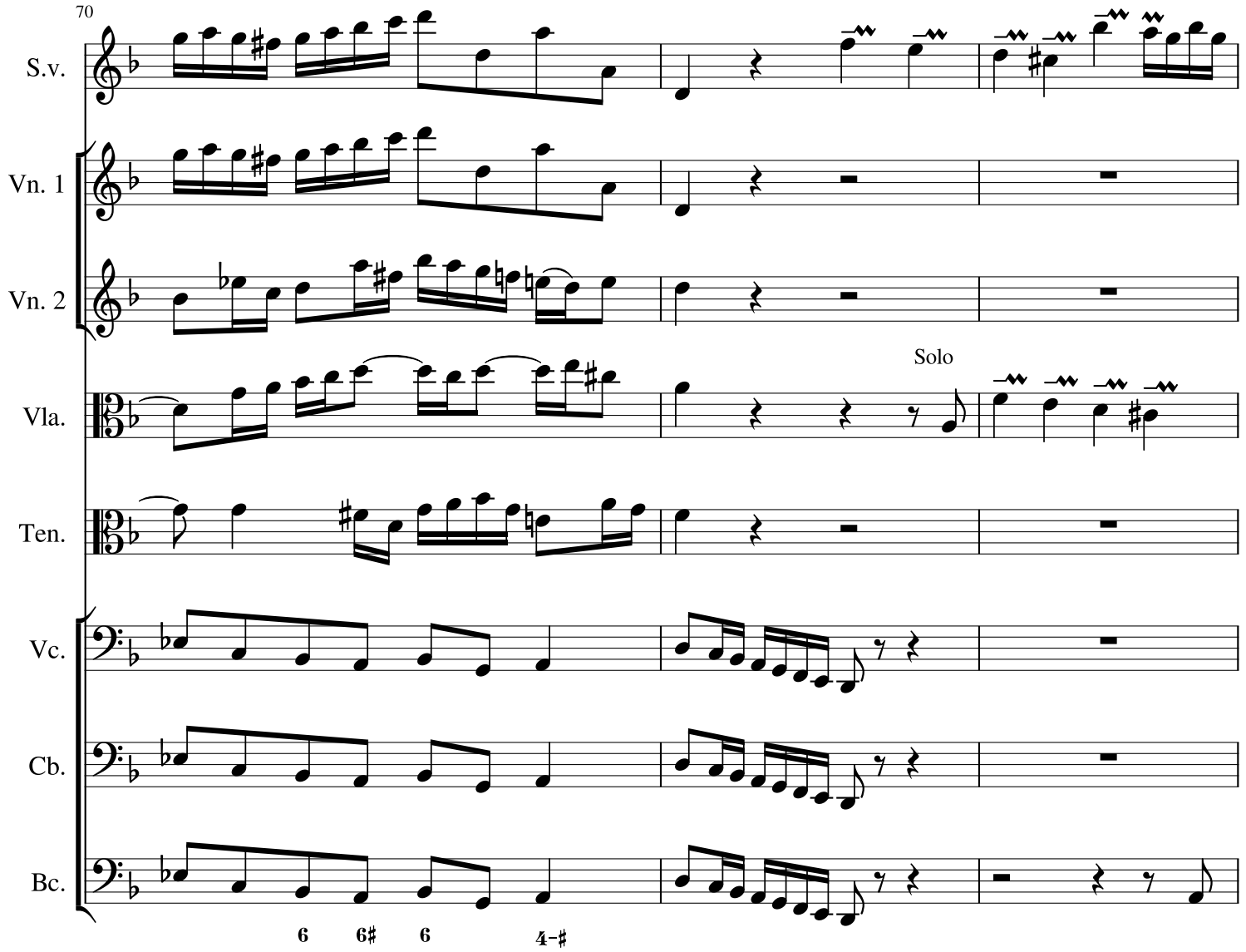

60
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
5-6
4
2
6
4-3
6

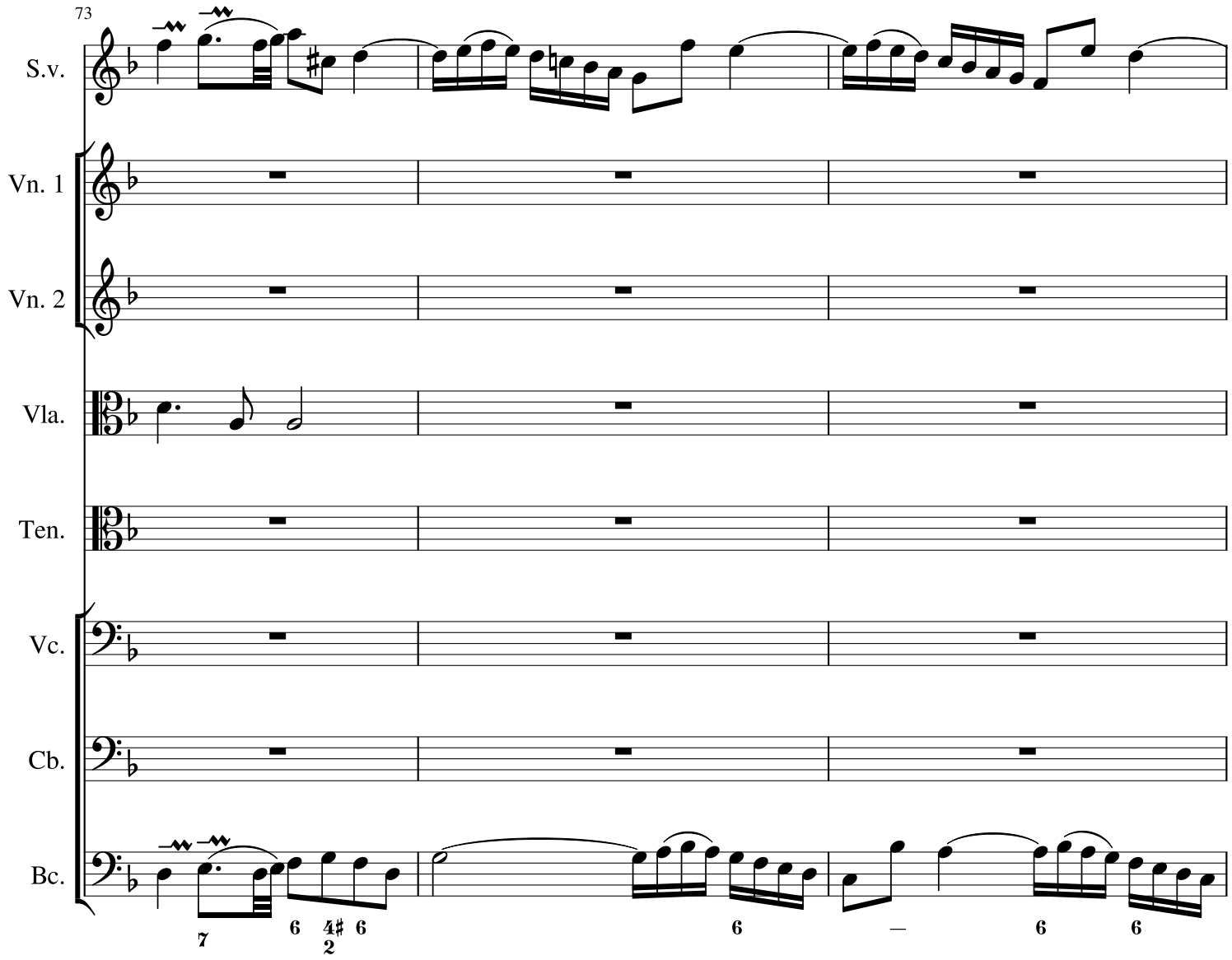

62
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr
6 6
♯
6 5
4 4 — 3

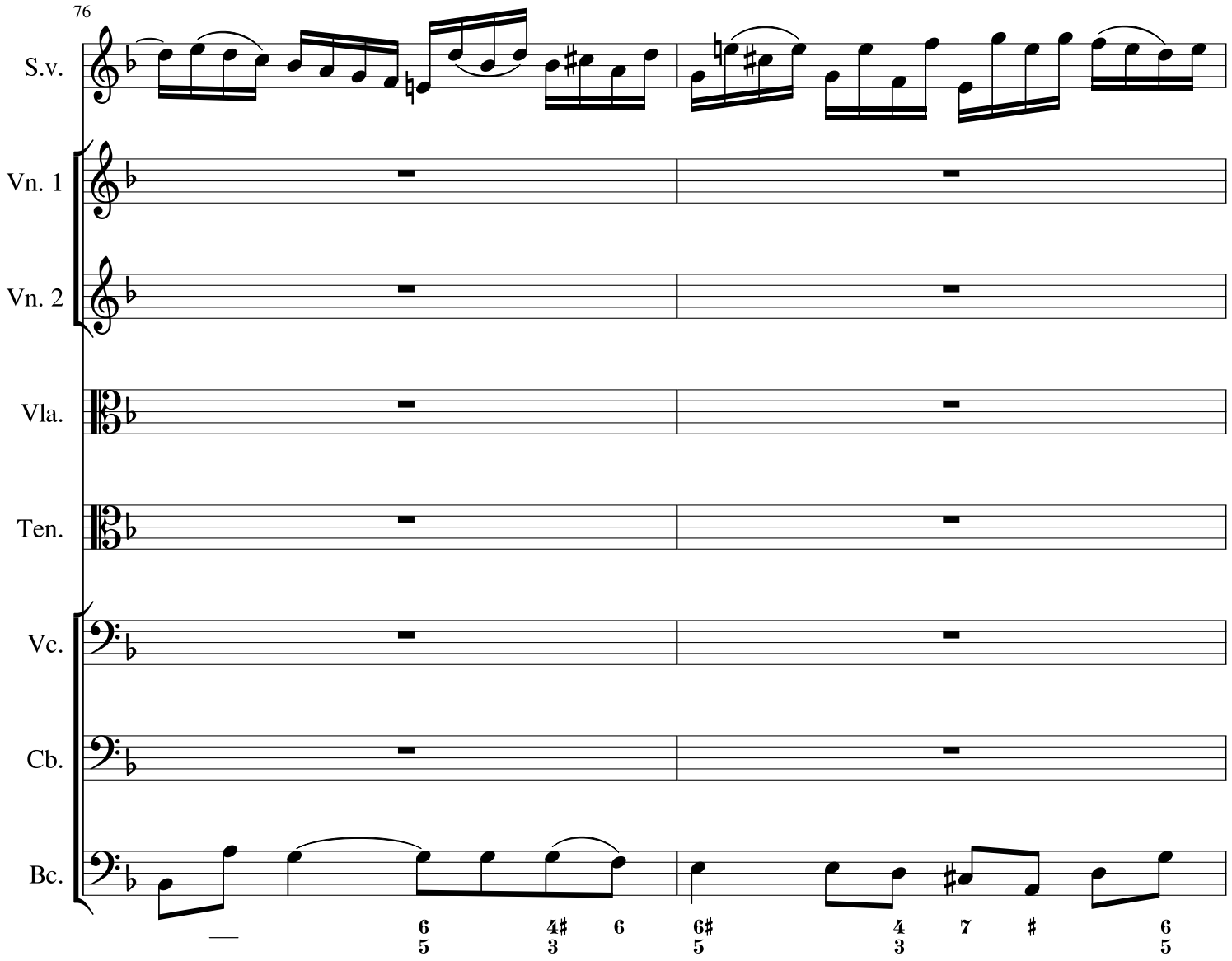

64
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

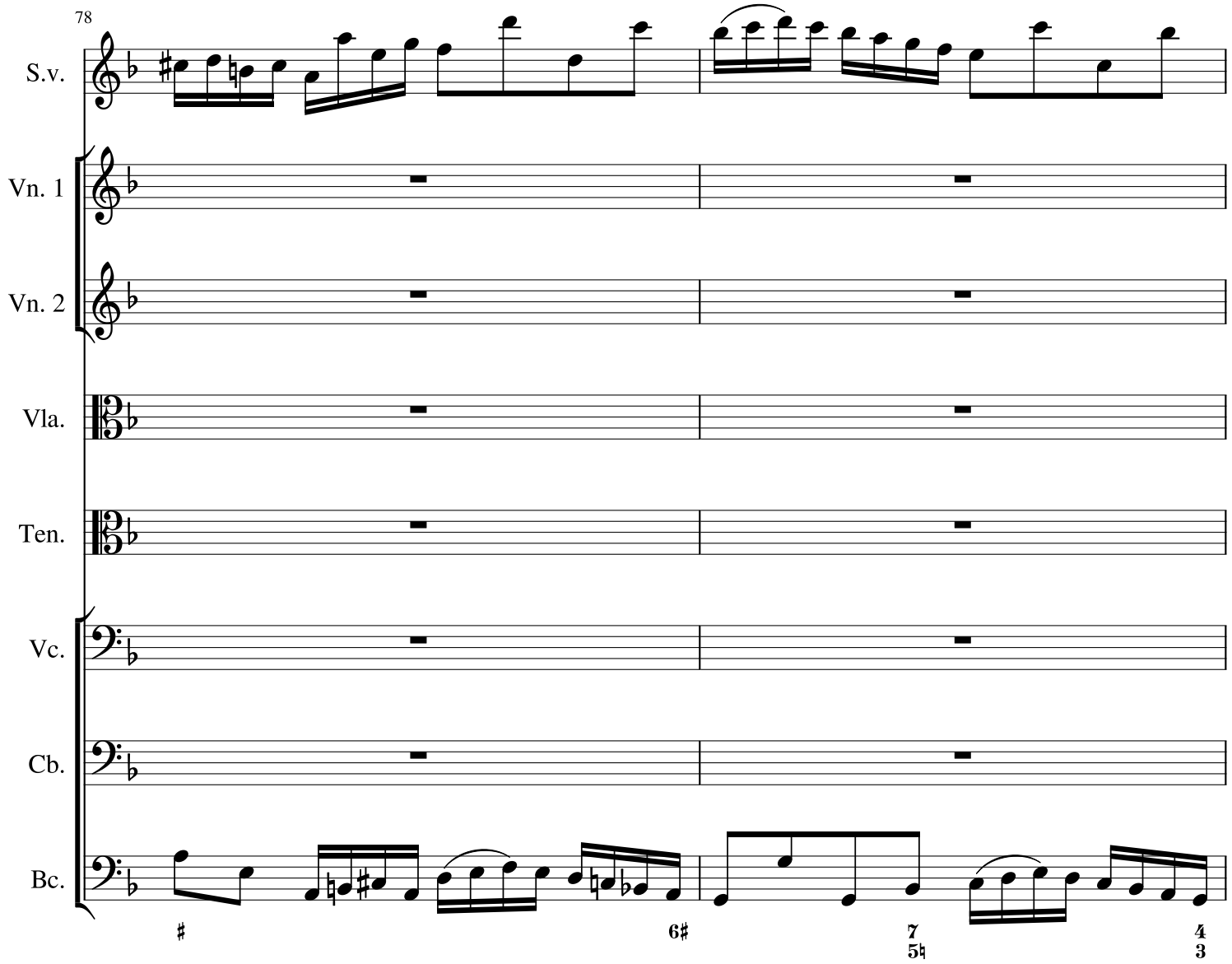

66
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

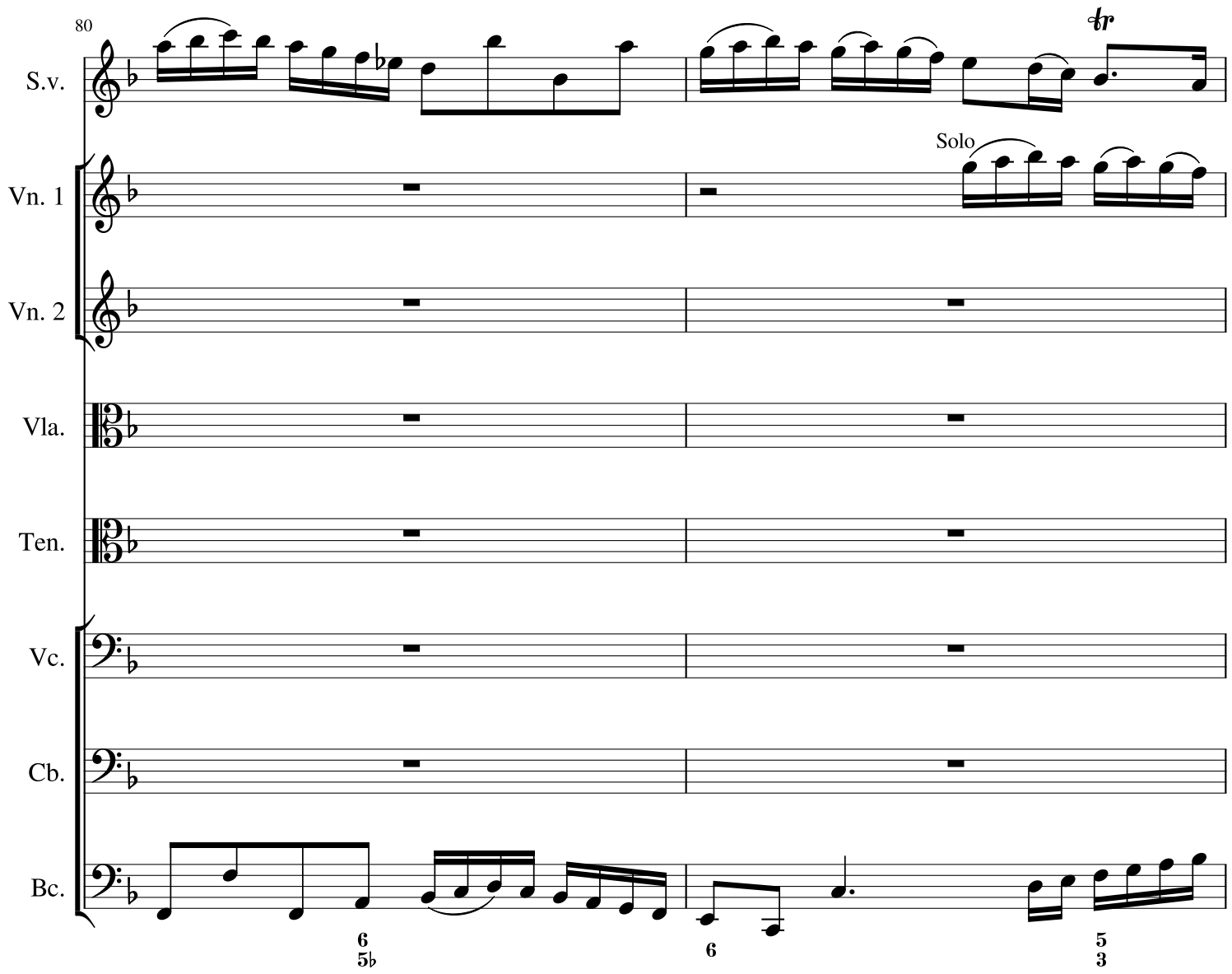

68
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
7
7 ♭
4 3
6 5
7 ♭
6♭ 4 3
5 3
6♭-5 4--3
6 ♯

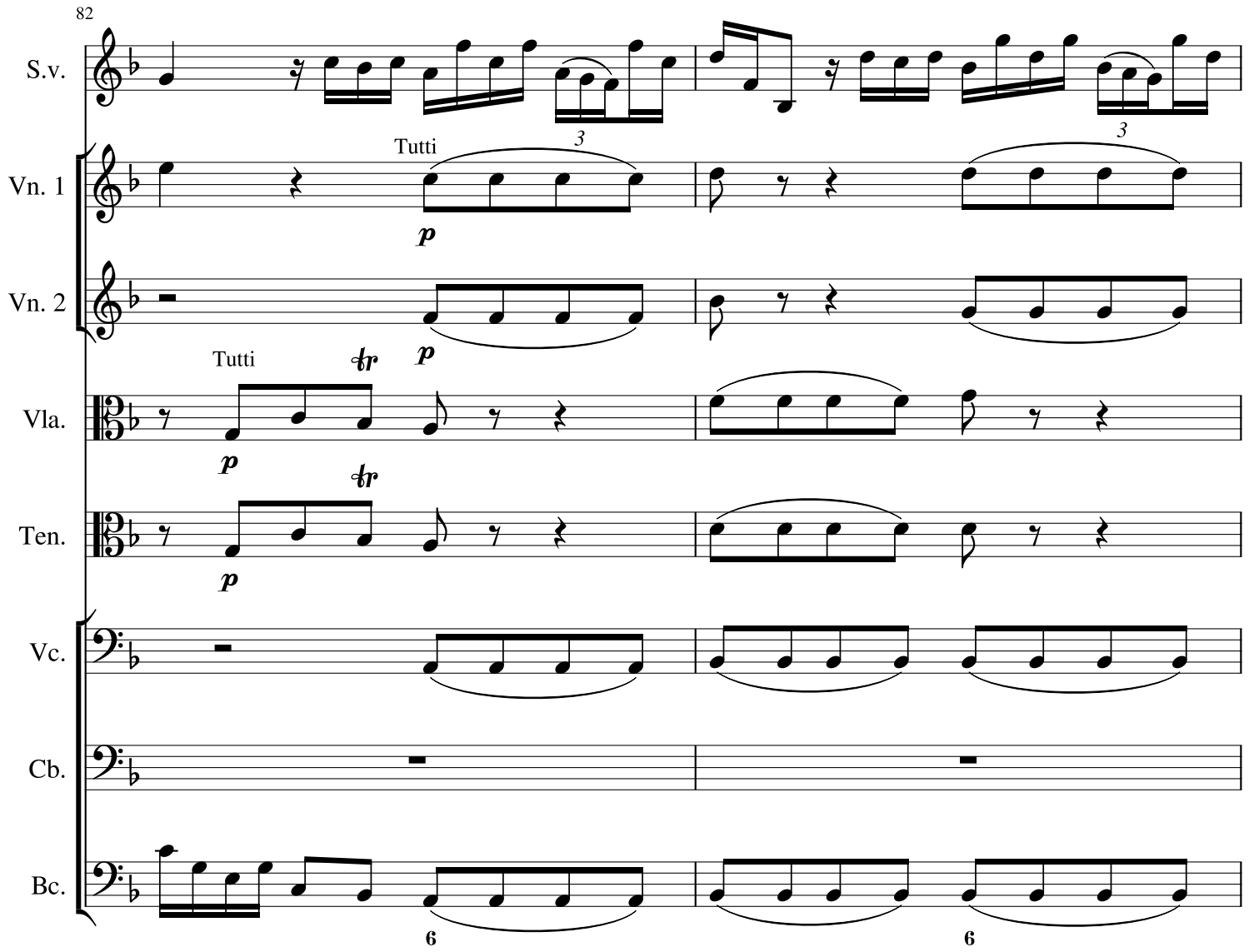

70
S.v.
Vn. 1
Vn. 2
Vla.
Solo
Ten.
Vc.
Cb.
Bc.
6
6♯
6
4-♯

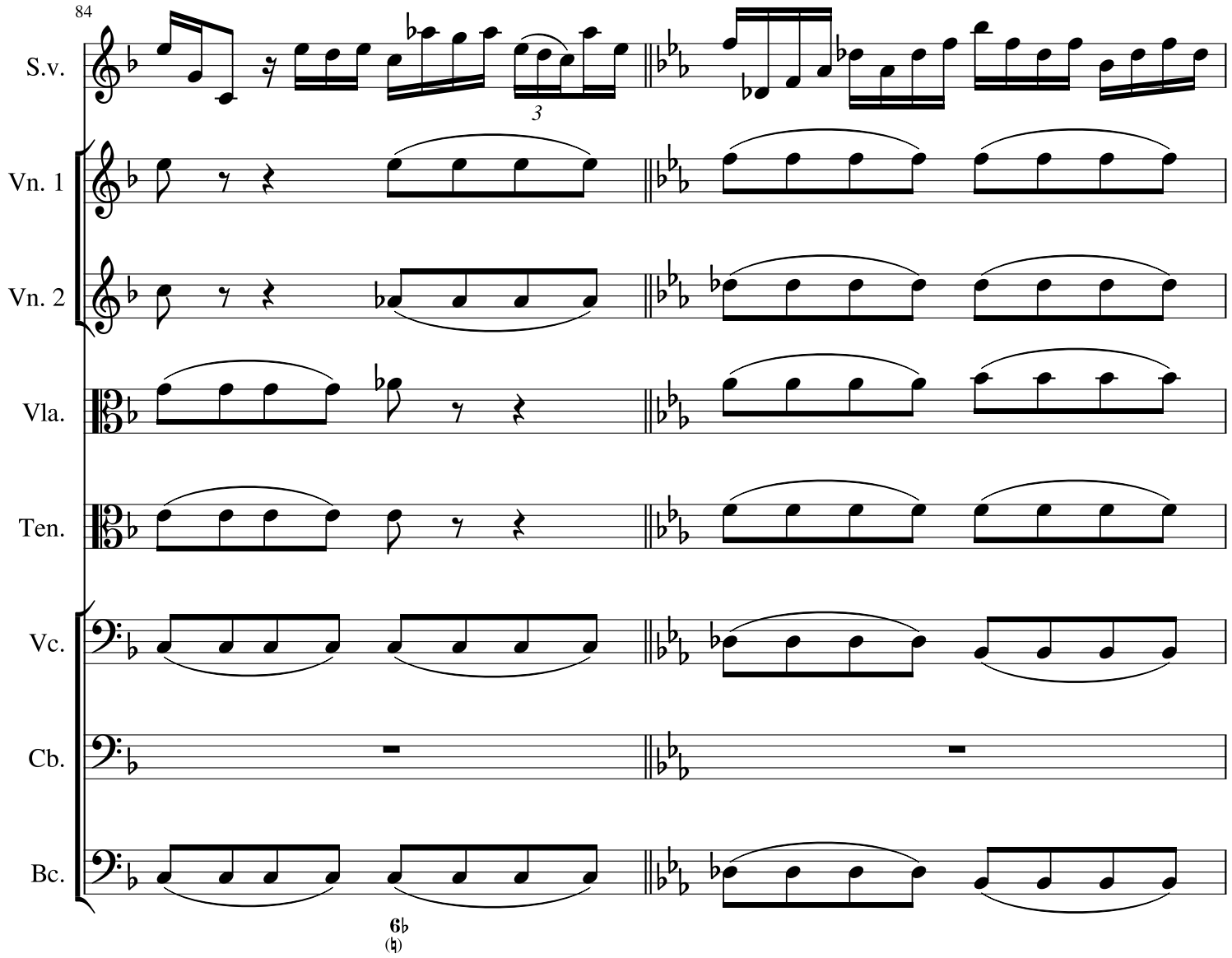

73
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
7
6
4♯
2
6
6
—
6
6

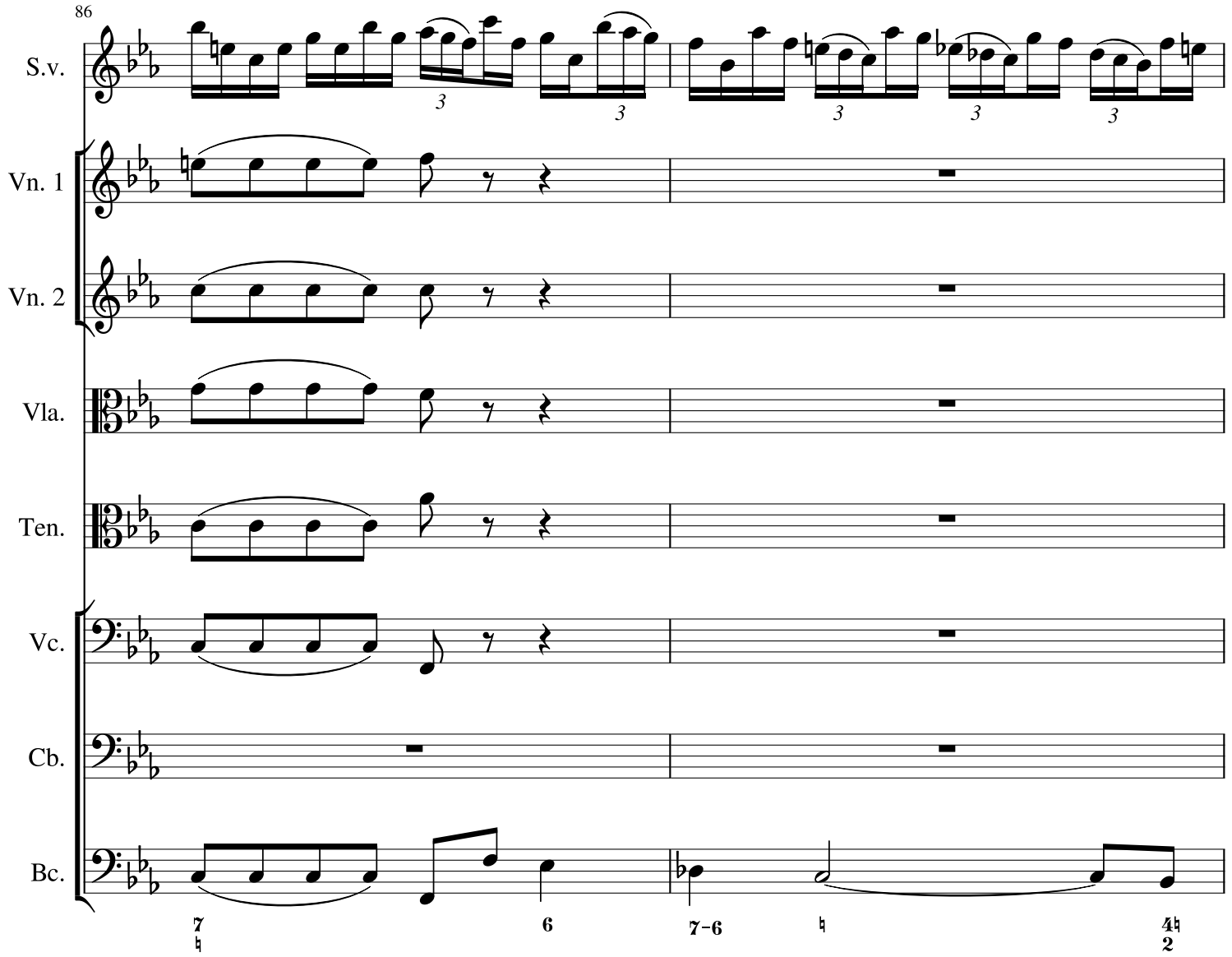

76
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6 5
4♯ 3
6
6♯ 5
4 3
7
♯
6 5

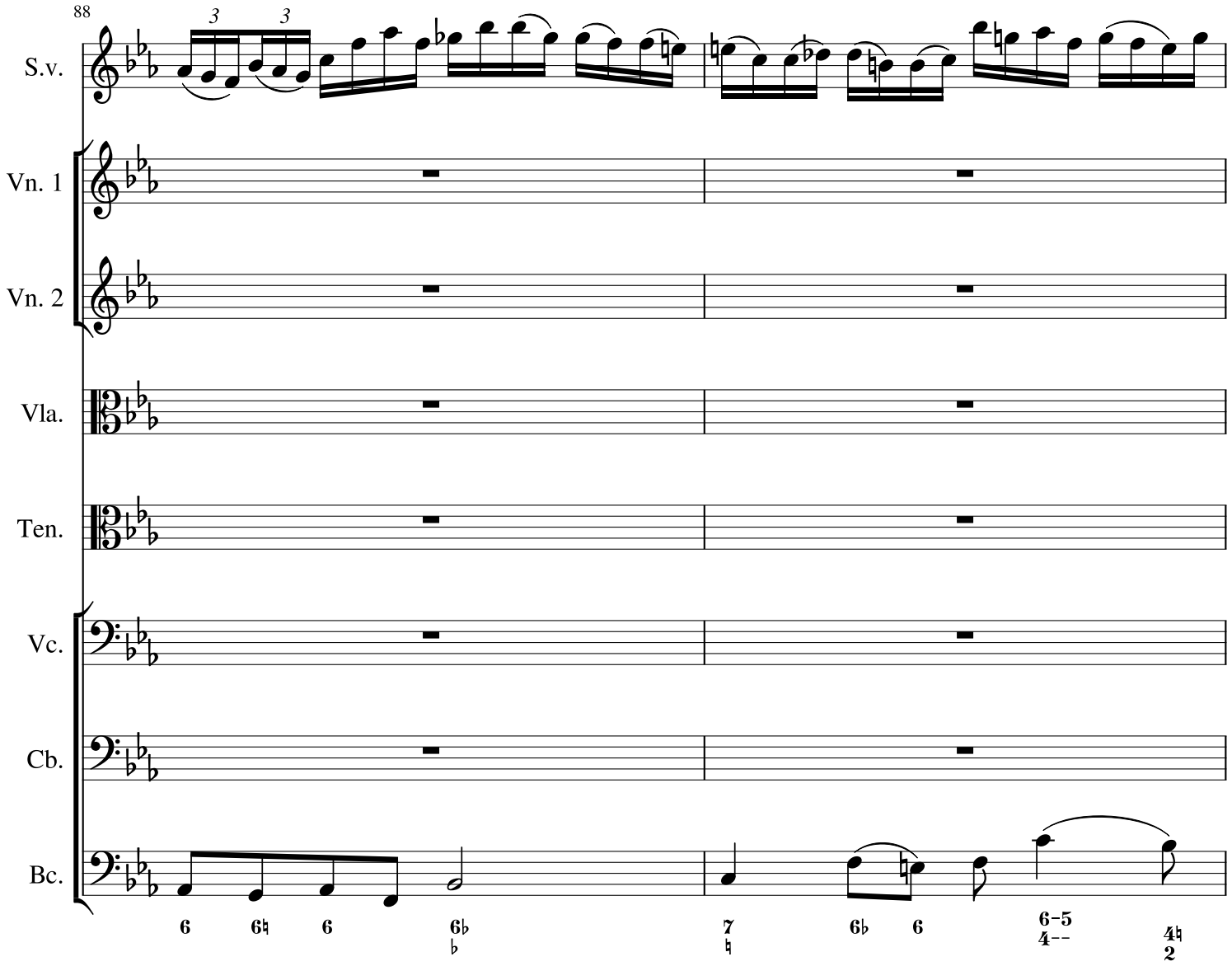

78
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
#
6#
7
5♮
4
3

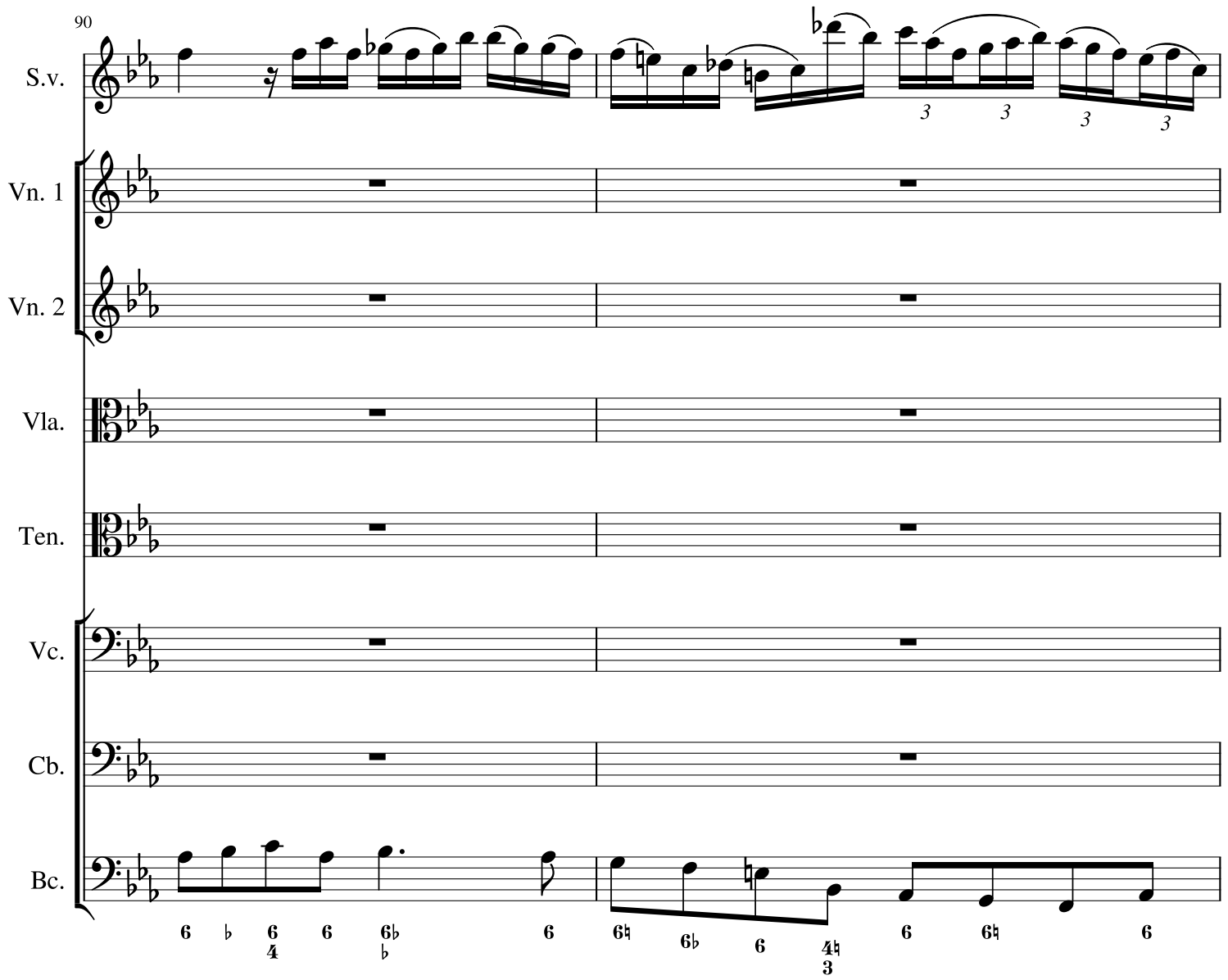

80
S.v.
tr
Solo
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
5♭
6
5
3

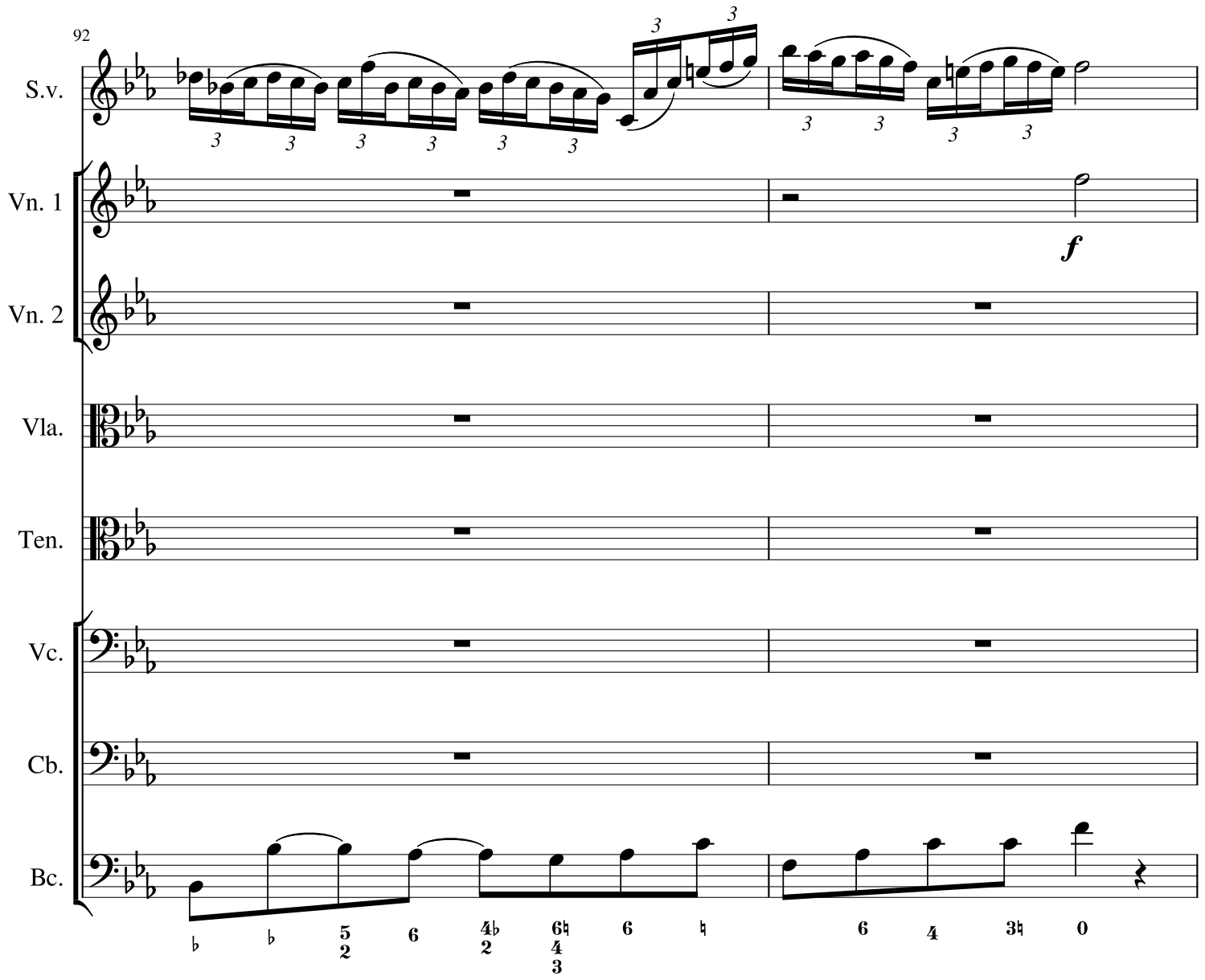

82
S.v.
Vn. 1
Tutti
p
Vn. 2
p
Tutti
tr
Vla.
p
tr
Ten.
p
Vc.
Cb.
Bc.
3
3
6
6

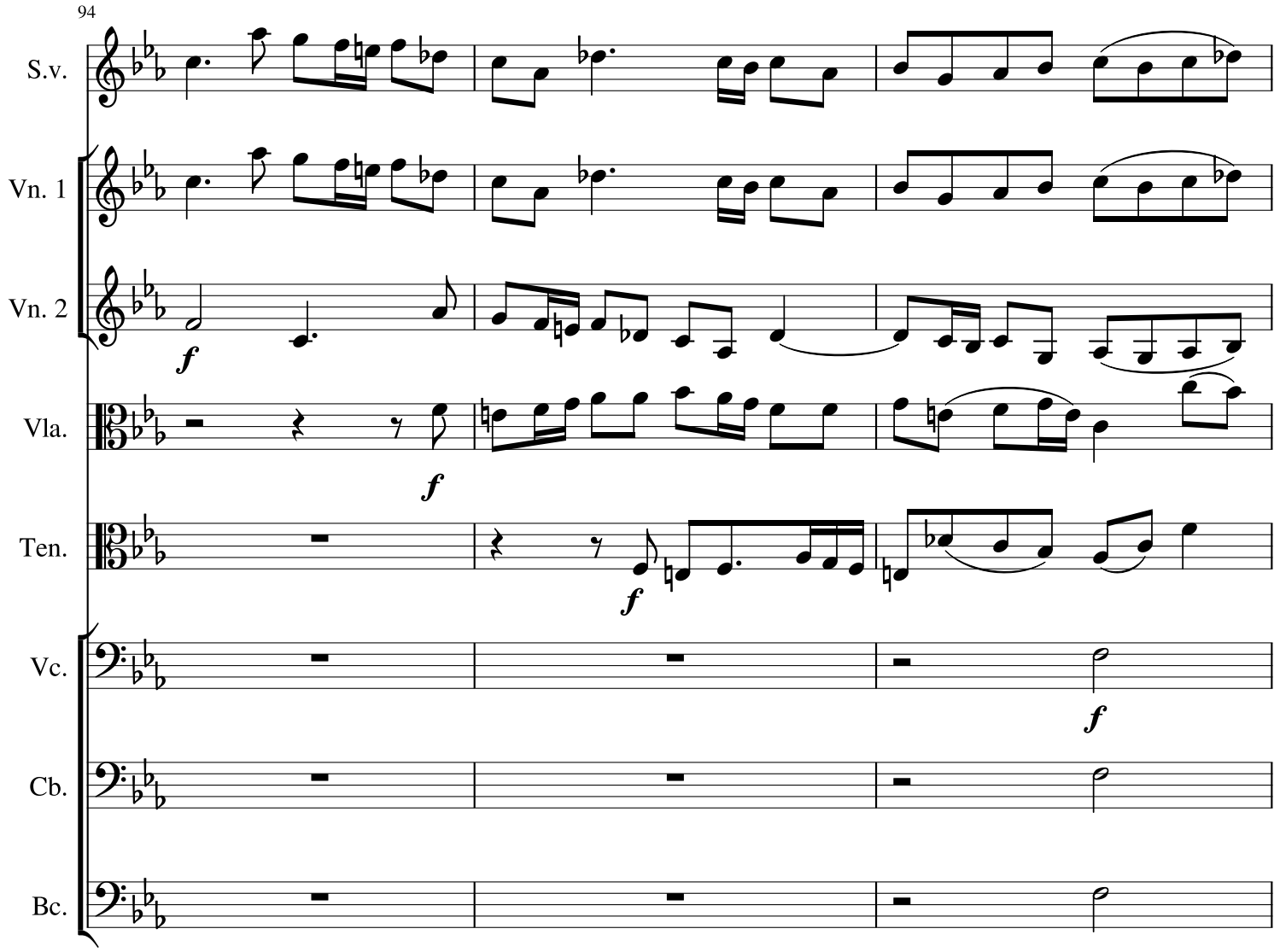

84
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
3
6♭
(♮)

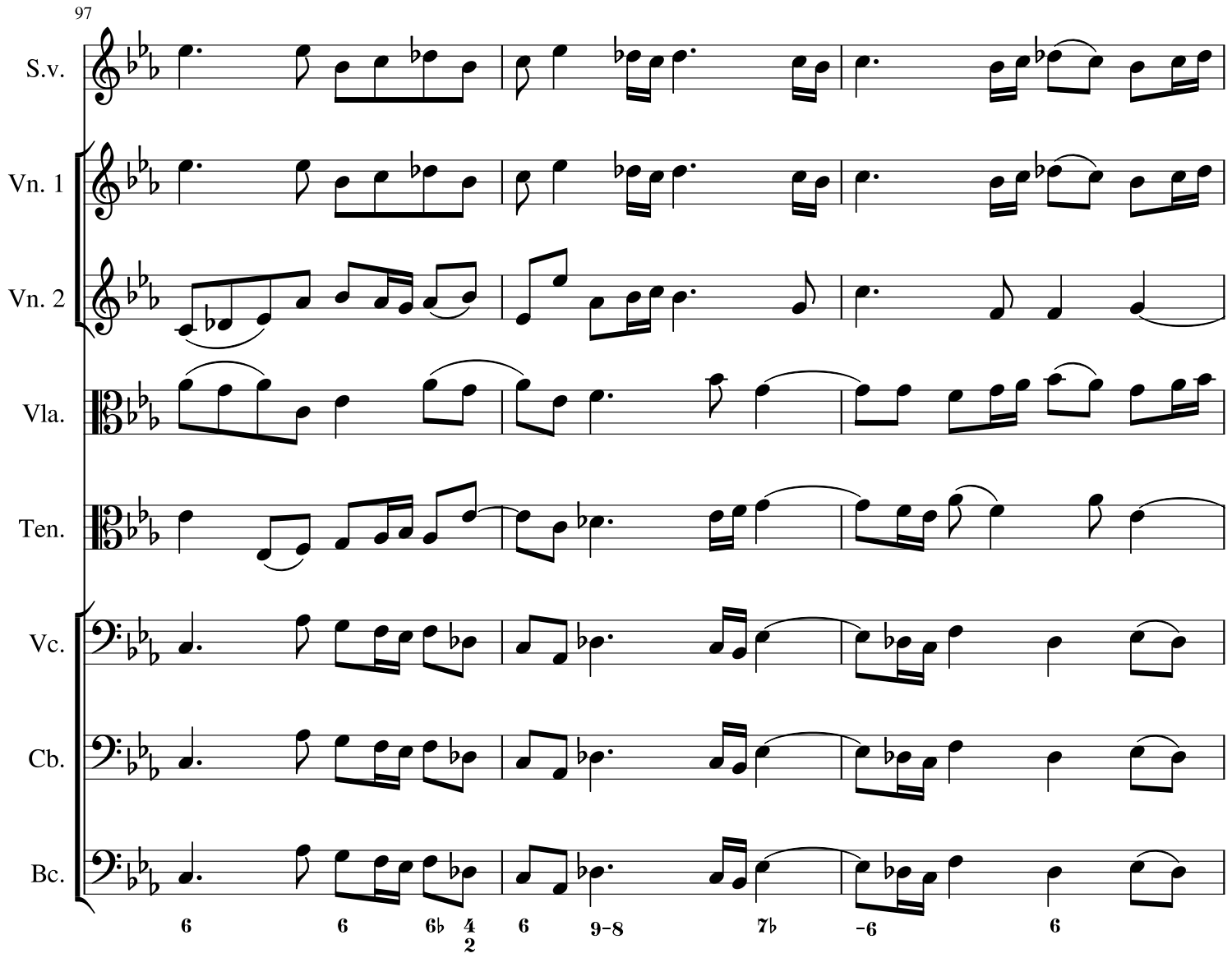

86
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
3
3
3
3
3
7
♮
6
7-6
♮
4♮
2

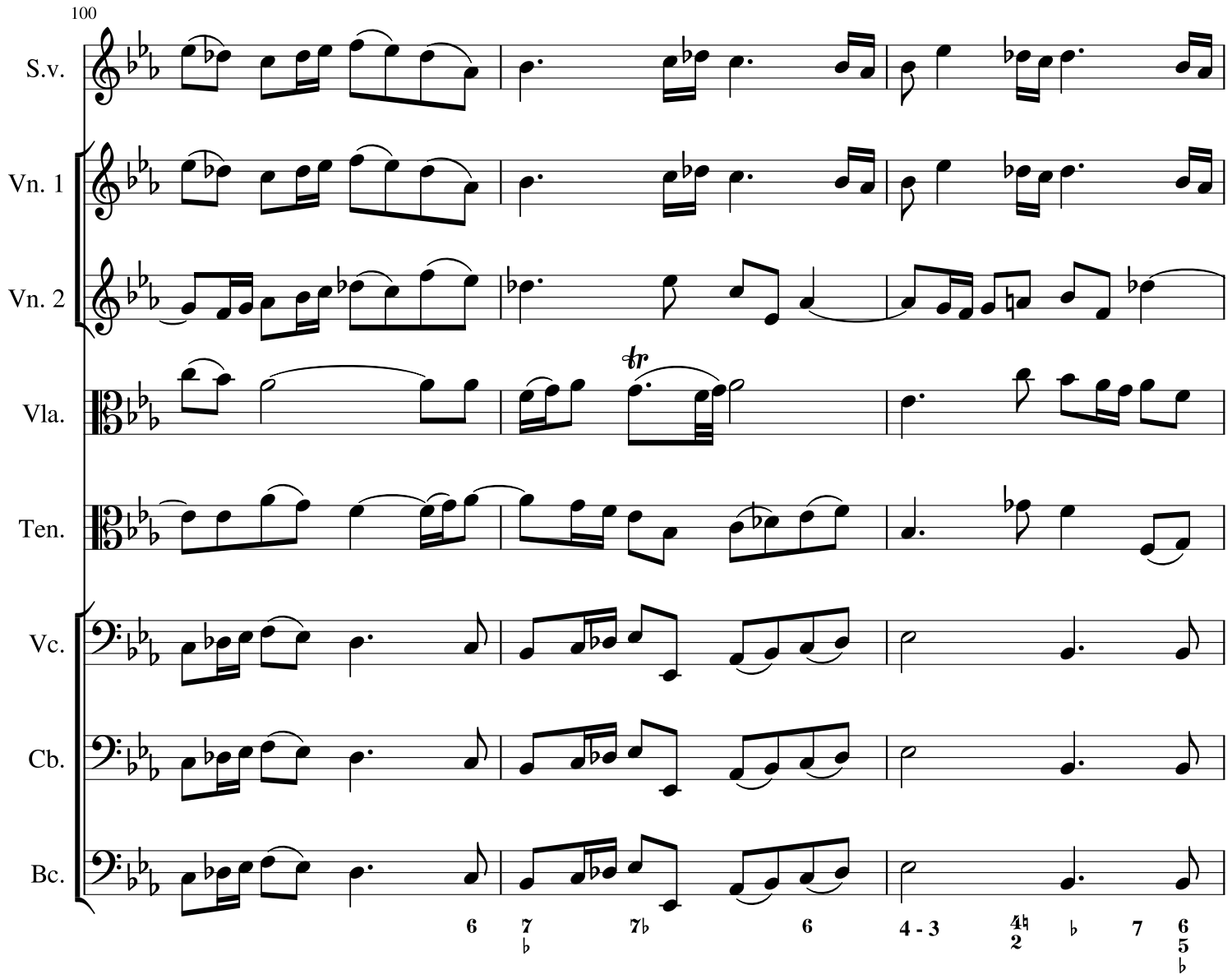

88
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
3
3
6
6♮
6
6♭
♭
7
♮
6♭
6
6-5
4--
4♮
2

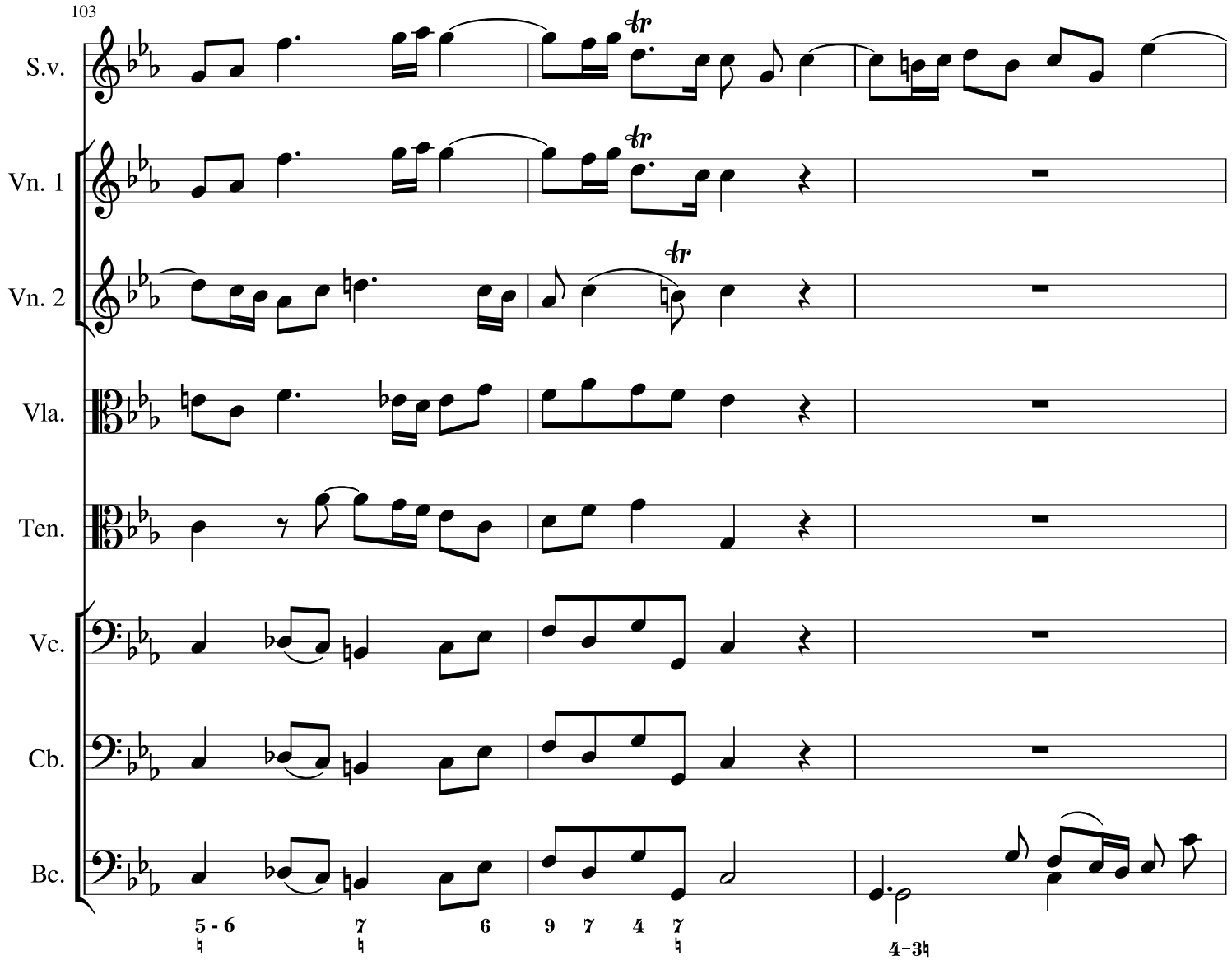

90
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
3
3
3
3

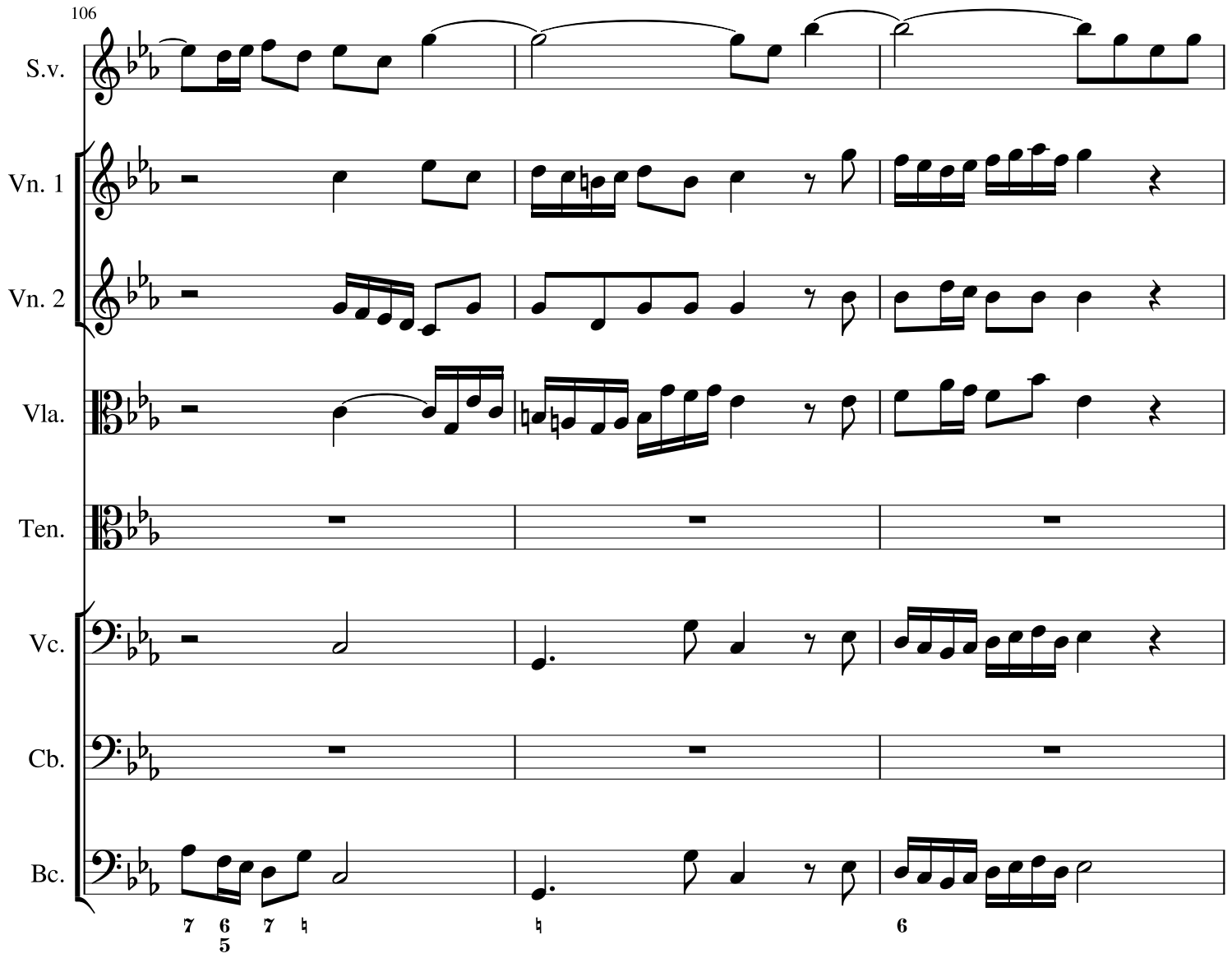

92
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
f

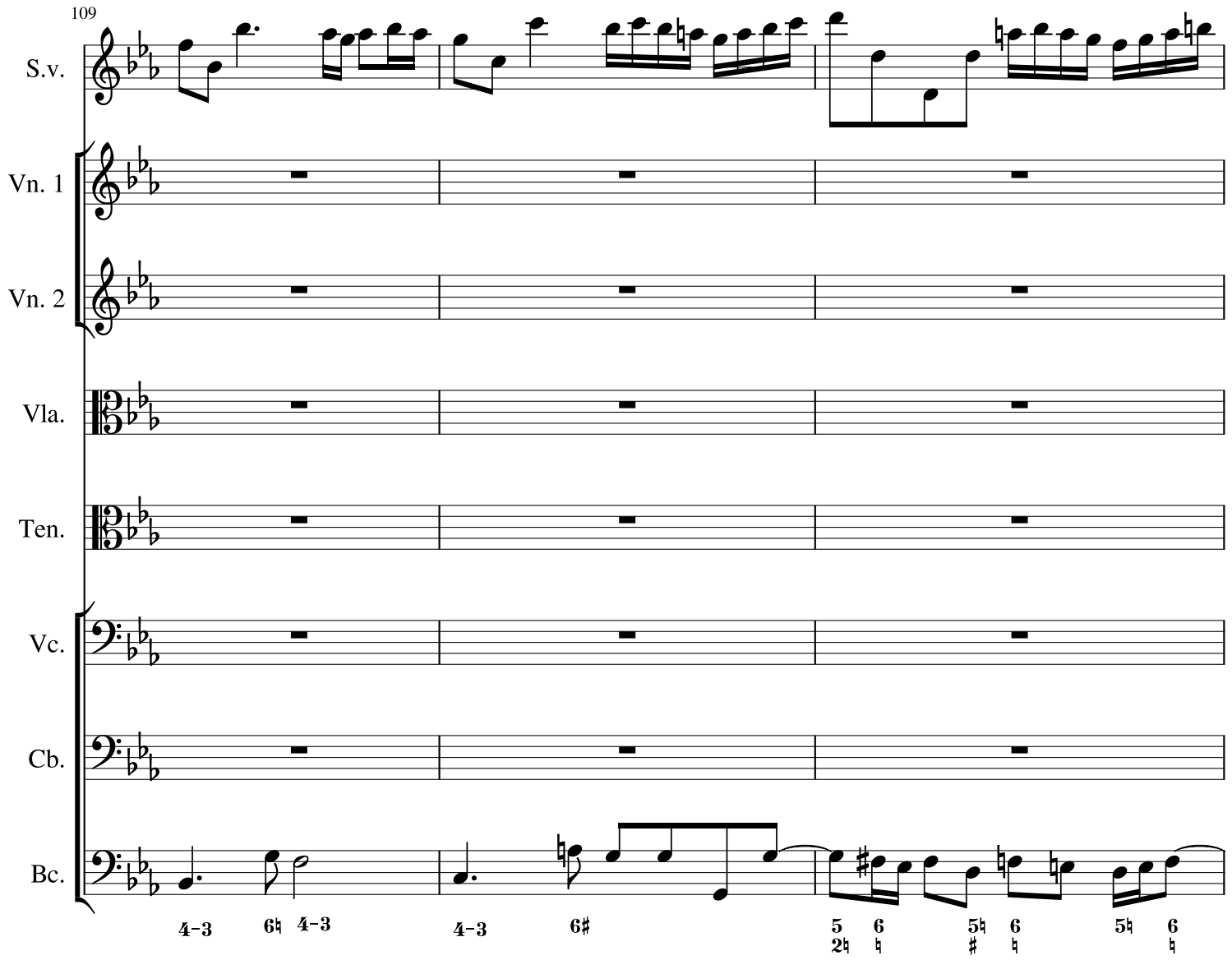

94
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
f
f
f
f

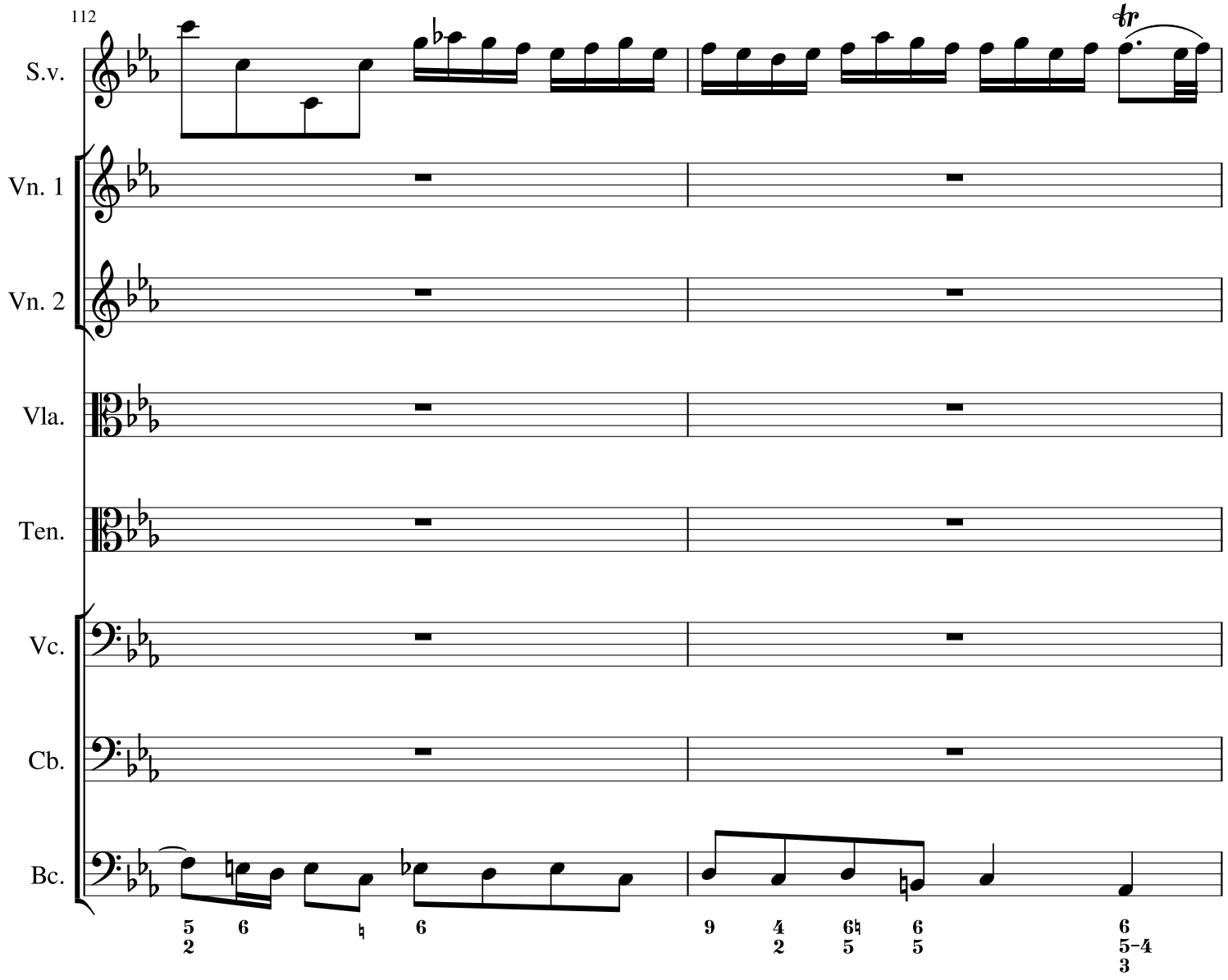

97
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
6
6♭
4
2
6
9–8
7♭
–6
6

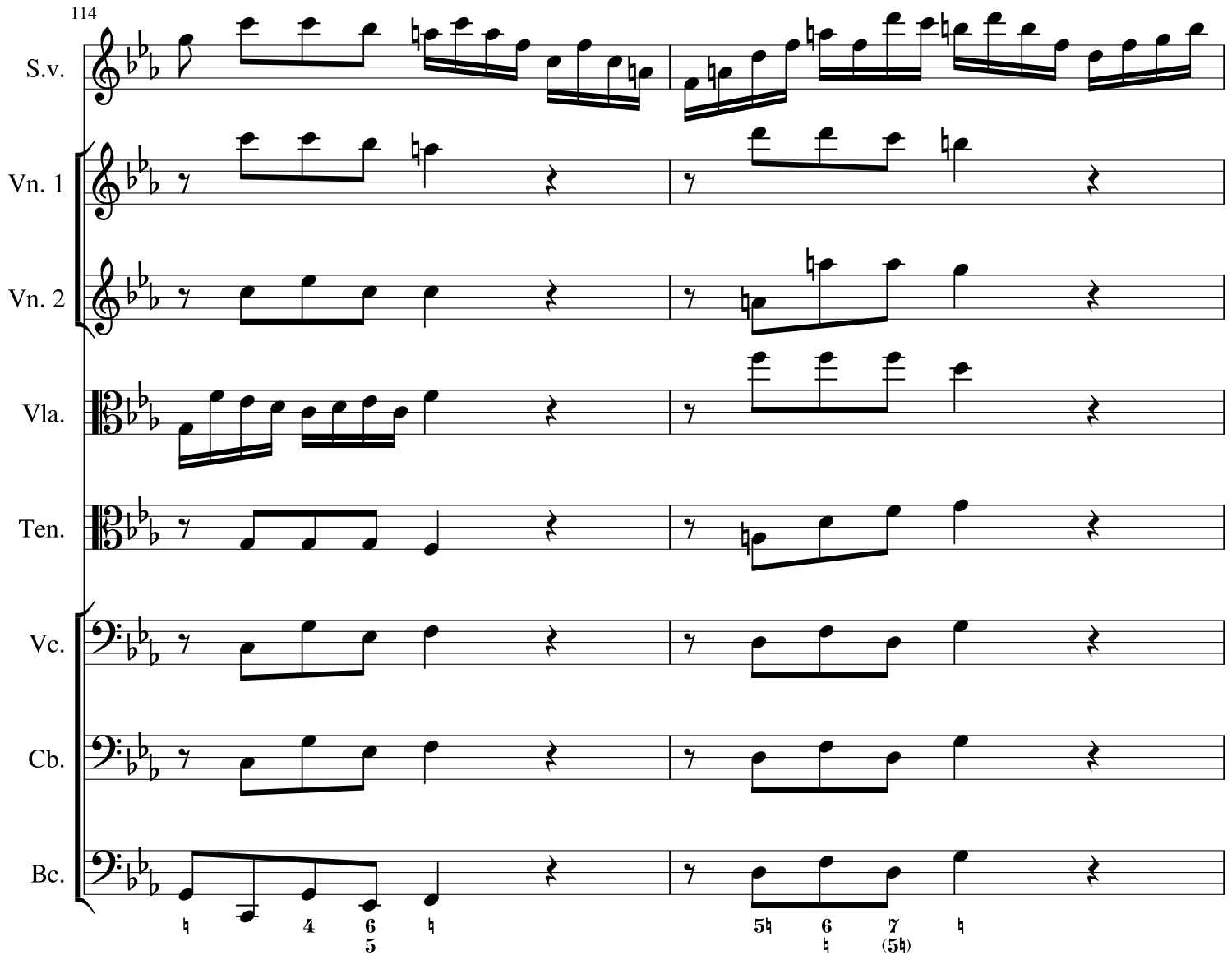

100
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr
6
7
7♭
6
4 - 3
4♮
2
♭
7
6
5
♭

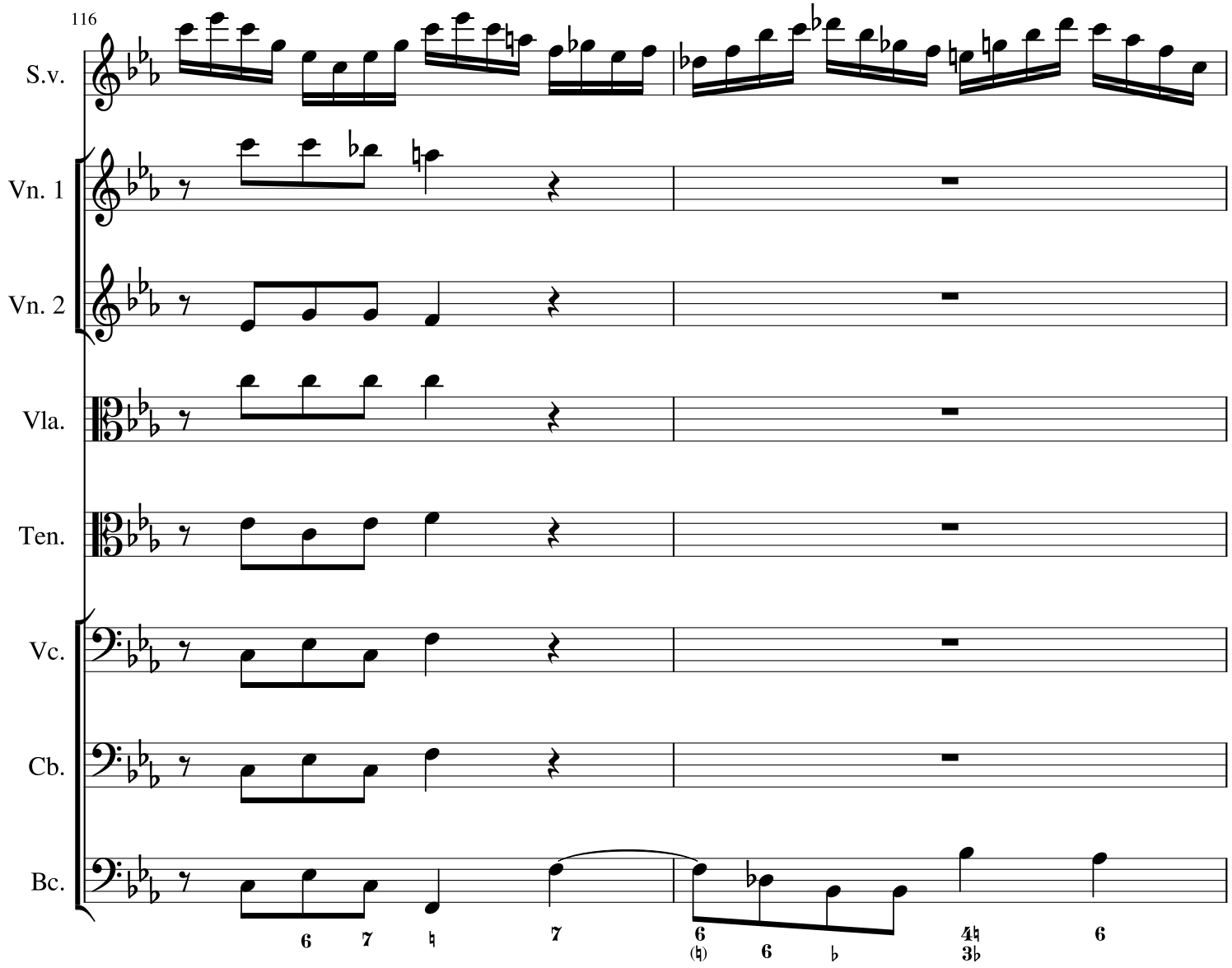

103
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
5 - 6
7
6
9
7
4
7
4–3

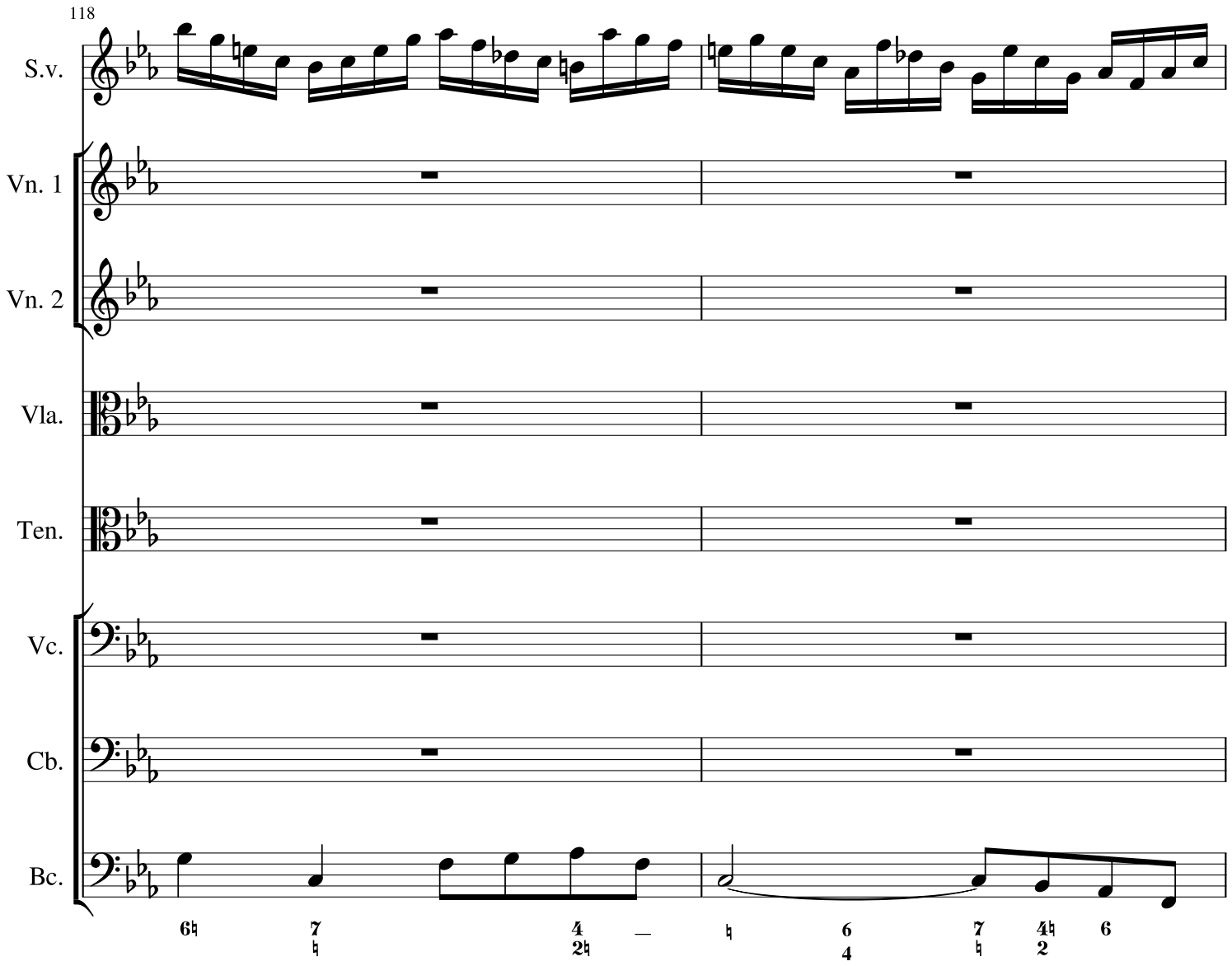

106
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
7 6 5 7 ♮
♮
6

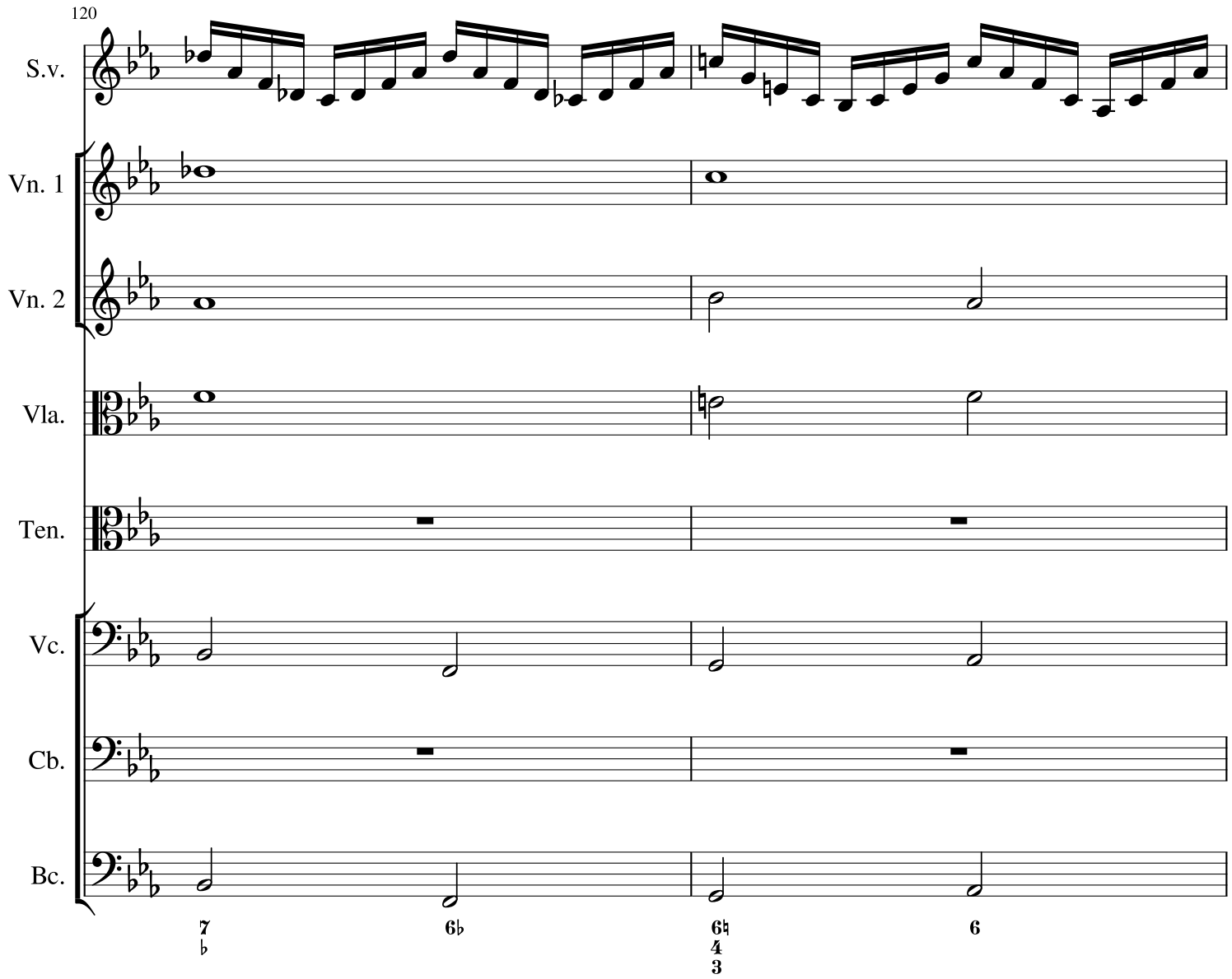

109
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
4-3
6♮ 4-3
4-3
6♯
5 6
2♮ ♮
5♮ 6
♯ ♮
5♮ 6
♮

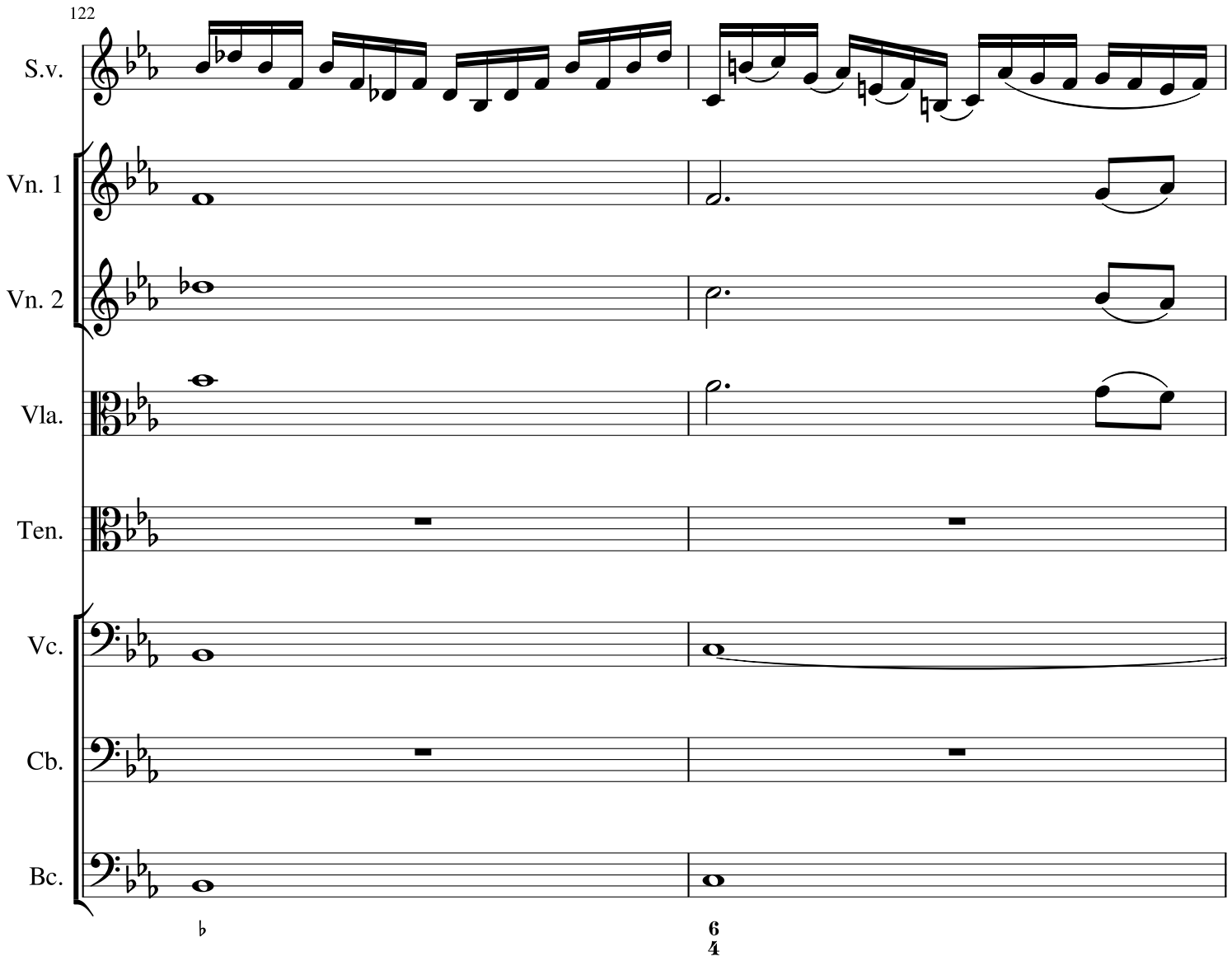

112
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr

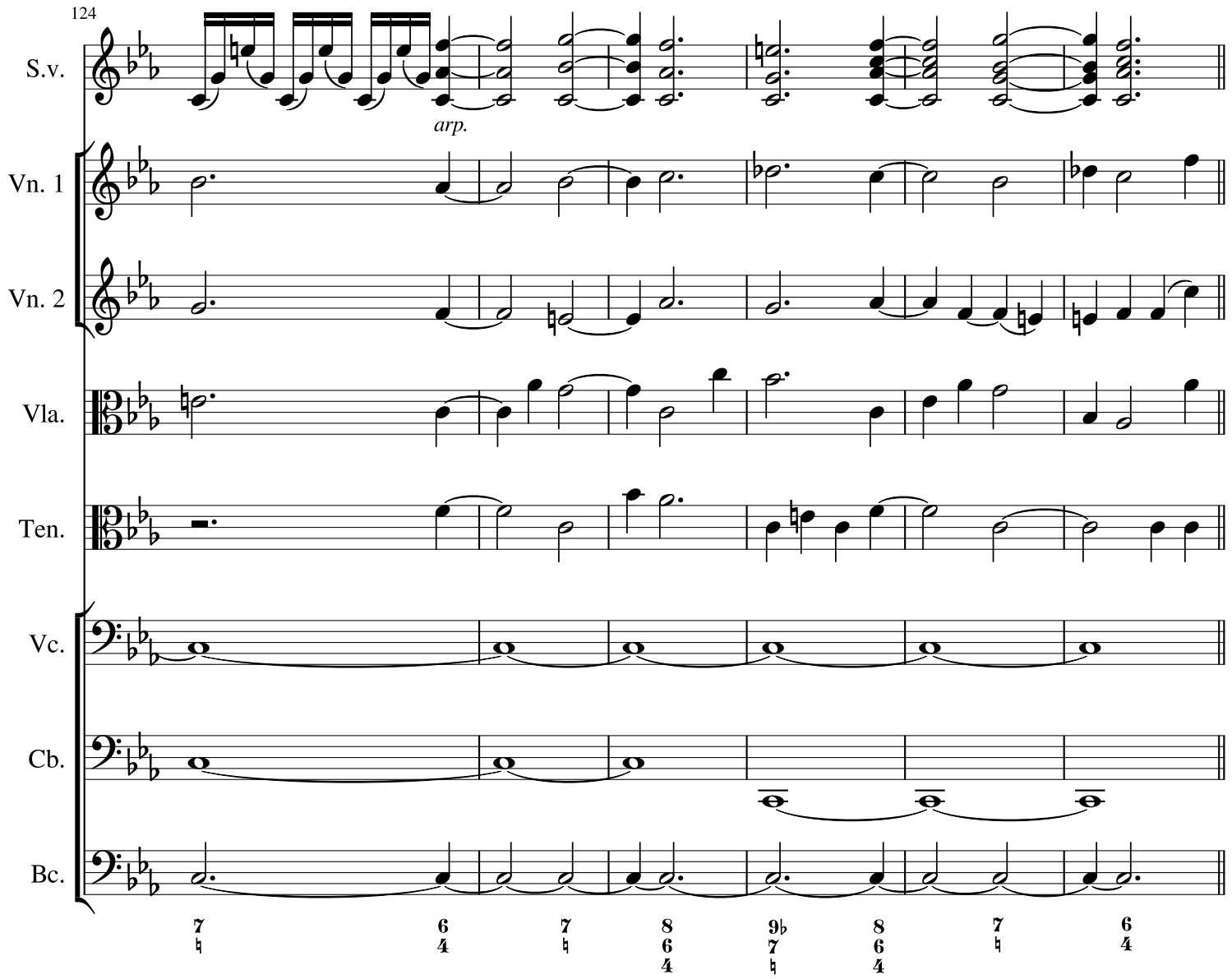

114
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

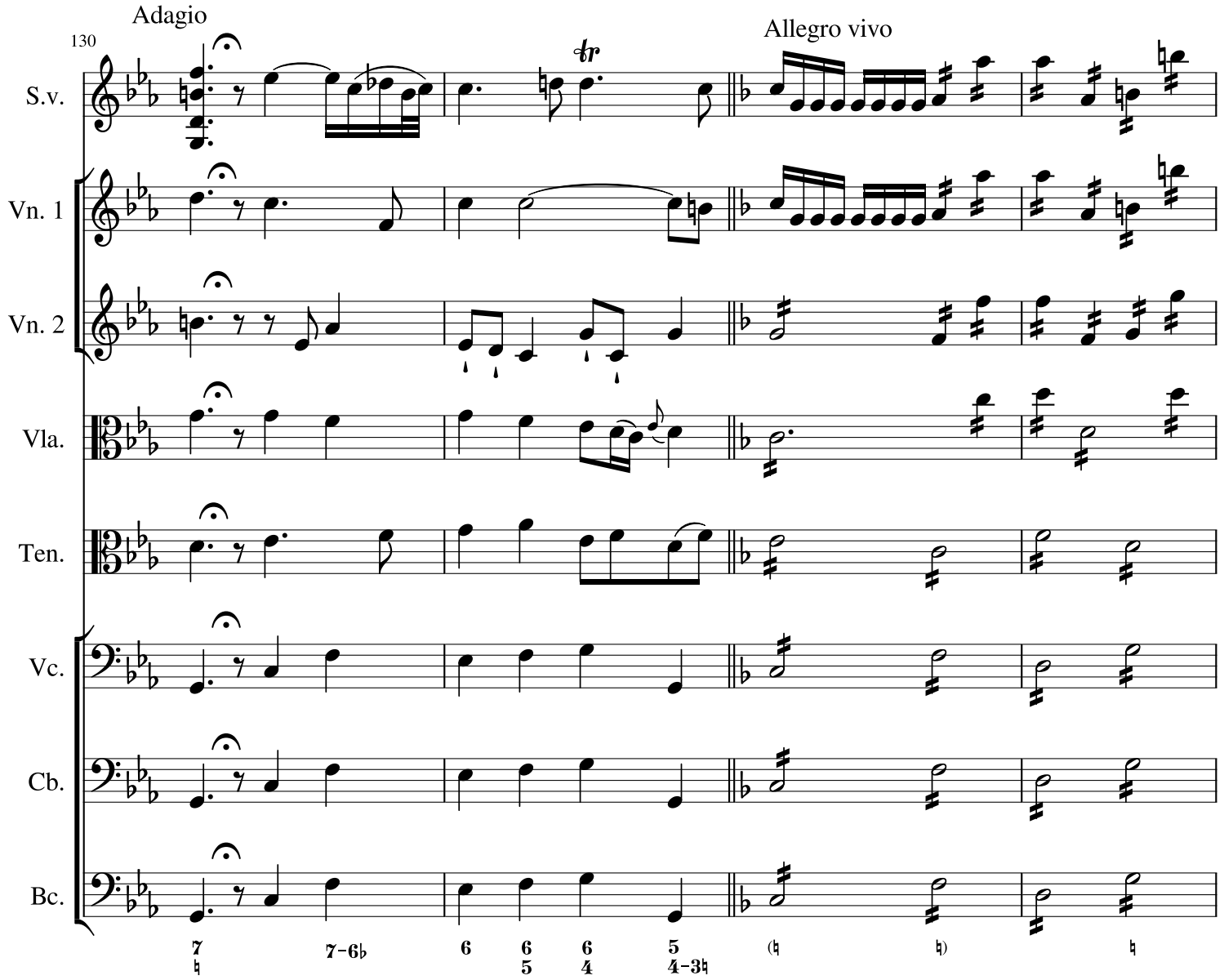

116
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

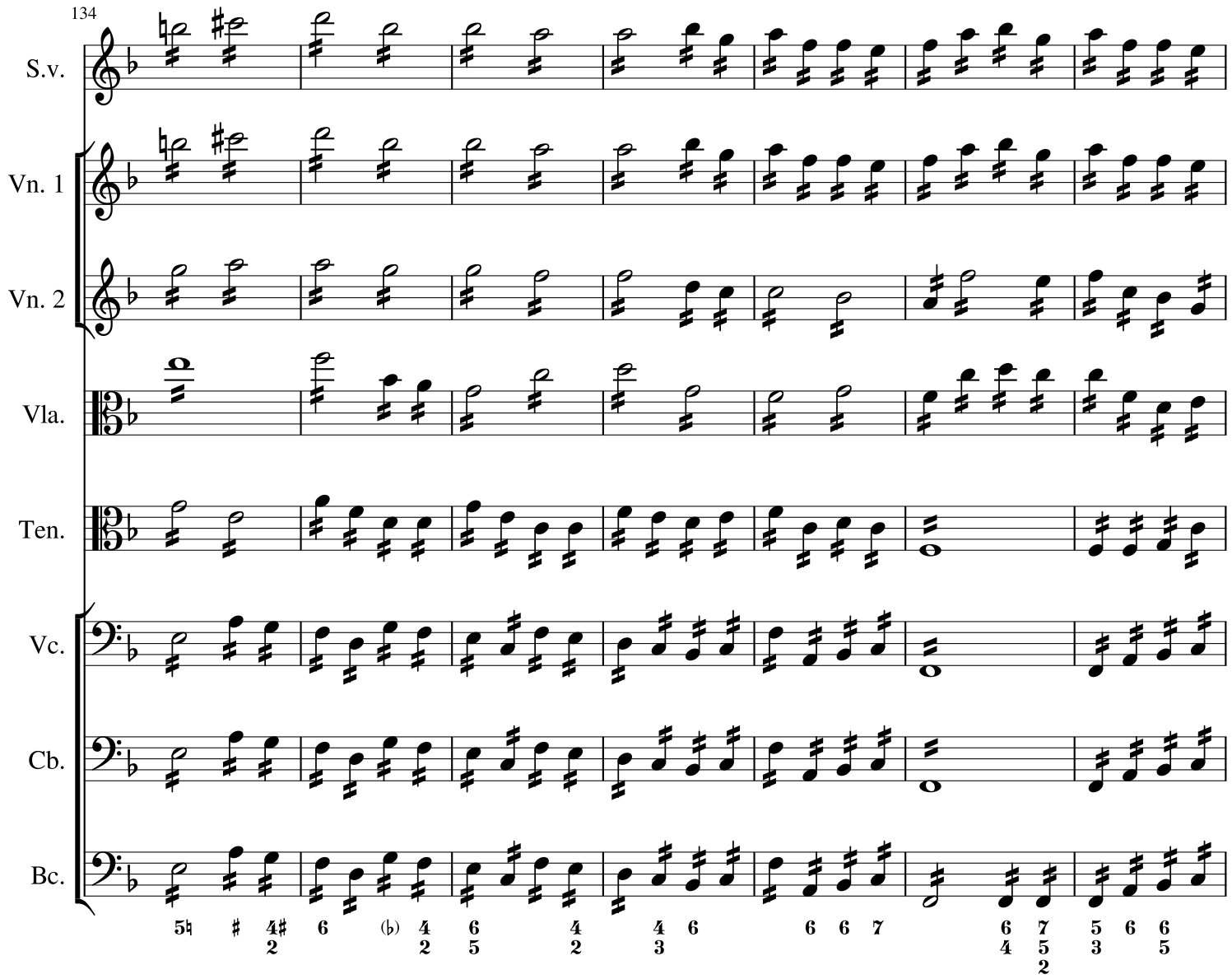

118
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.

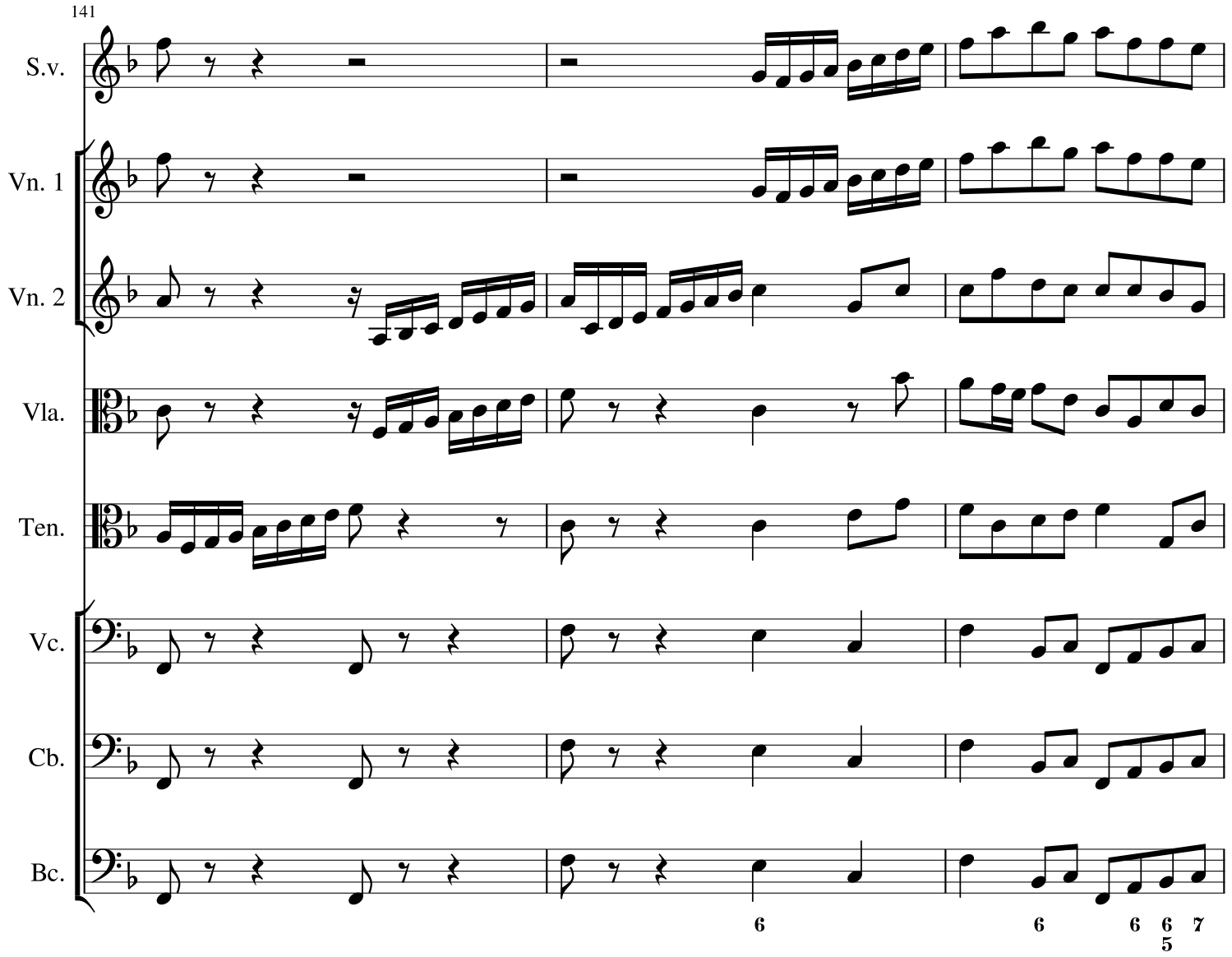

120
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
7
♭
6♭
6
4
3
6
♮

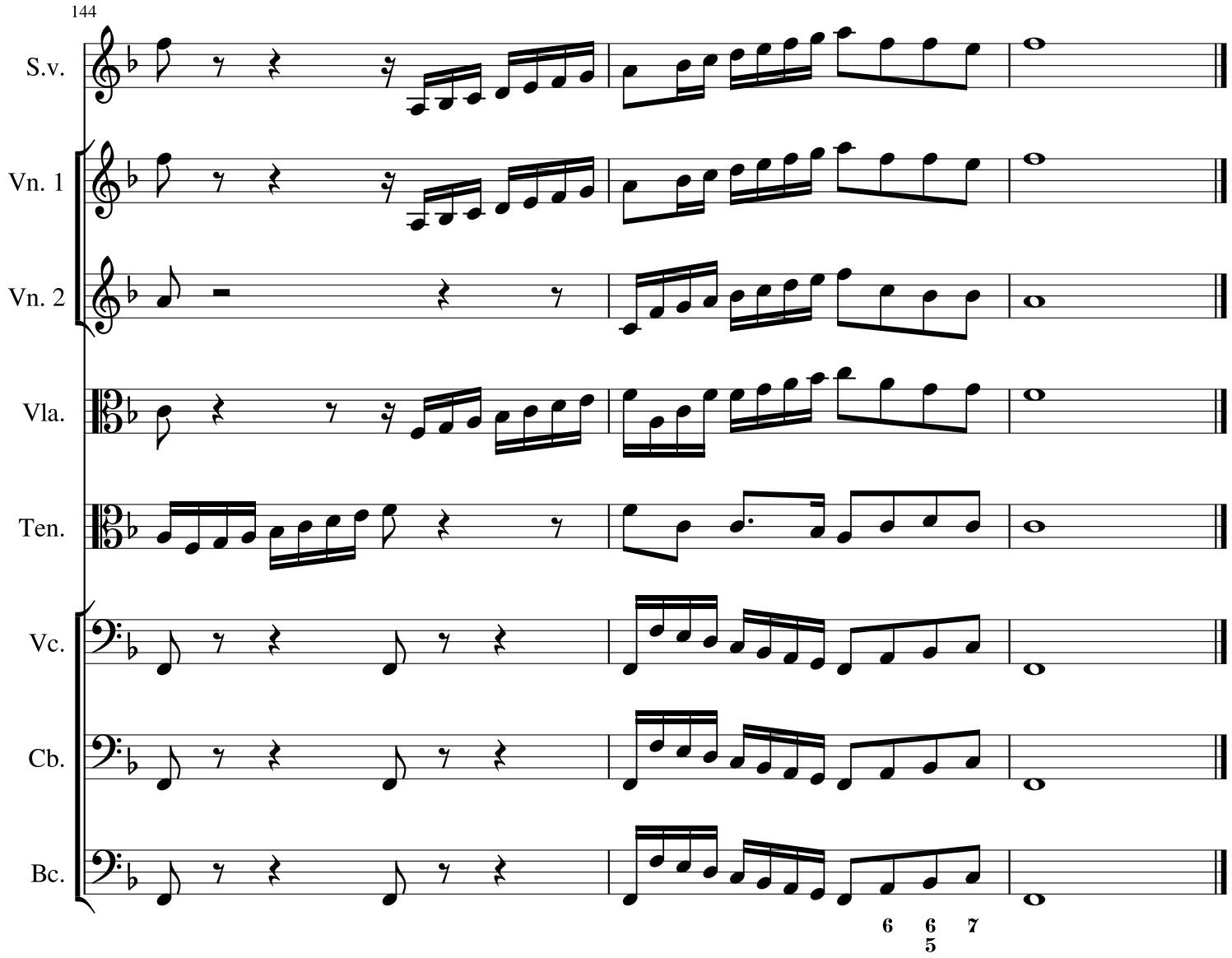

122
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
4


124
S.v.
arp.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.


Adagio
130
Allegro vivo
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
tr
7
♮
7–6♭
6
6
5
6
4
5
4–3♮
(♮
♮)
♮


134
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.


141
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
6
6
6
5
7


144
S.v.
Vn. 1
Vn. 2
Vla.
Ten.
Vc.
Cb.
Bc.
6
6
5
7