

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

Solo violin

Violin 1
di ripieno

Violin 2
di ripieno

Viola

Tenor

Violoncello

Contrabass

Basso continuo

The musical score is written for a solo violin and a string ensemble. The solo violin part is in the treble clef, and the string parts are in the bass clef. The key signature is one flat (Bb), and the time signature is common time (C). The tempo is marked 'Allegro'. The score consists of eight staves. The solo violin part begins with a half note F4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The string parts are mostly rests, with some activity in the later measures.

5

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

The musical score is for a string quartet and woodwinds. The key signature is one flat (B-flat). The time signature is 3/4. The first staff (S.v.) has a measure number 5. The string parts (Vn. 1, Vn. 2, Vla., Ten., Vc., Cb., Bc.) are mostly silent, indicated by rests. The woodwind parts (S.v., Vn. 1, Vn. 2) have melodic lines with trills and slurs. The woodwind parts (S.v., Vn. 1, Vn. 2) have melodic lines with trills and slurs. The woodwind parts (S.v., Vn. 1, Vn. 2) have melodic lines with trills and slurs.

8

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

The musical score consists of eight staves. The first three staves (S.v., Vn. 1, Vn. 2) are in treble clef. The remaining five staves (Vla., Ten., Vc., Cb., Bc.) are in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The Soprano Violin, Violin 1, and Violin 2 parts are in treble clef. The Viola, Tenor, Violoncello, Contrabass, and Bassoon parts are in bass clef. The Viola part has a key signature change to two flats (B-flat and E-flat) in measure 9. The Tenor, Violoncello, Contrabass, and Bassoon parts have rests in both measures. The Violin 2 part has a trill (tr) in measure 9.

10

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7 #

4 2

6# 5

6 5

6 # 6 6

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

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

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 # 4 3

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 5

22

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

4#
2

6

4
2

6(b)

4
2

7

6
4

5
3

6

25

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

p

p

p

p

p

p

6 6

7 7 \sharp 5 5 3

4 4 2

6 \flat 9 \flat 6 7 6 6

4 3

Score for measures 29-32, featuring S.v., Vn. 1, Vn. 2, Vla., Ten., Vc., Cb., and Bc. The key signature is B-flat major (two flats). The music is marked *f* (forte).

The score consists of eight staves. Measures 29 and 30 show active melodic lines in S.v., Vn. 1, Vn. 2, Vla., Ten., Vc., and Cb., while Bc. provides a bass line. Measures 31 and 32 show the first six staves (S.v. through Cb.) holding sustained notes, while Bc. continues with a melodic line.

Measure numbers are indicated below the Bc. staff:

Measure	Measure Number
29	6
30	6 6
31	6 6 5
32	6
33	6
34	6 5
35	7 6 7

33

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

The musical score is written for measures 33 and 34. The Soprano (S.v.) part has a melodic line that spans across both measures, with a long note in measure 33 and a more active line in measure 34. The Violin 1 (Vn. 1) and Violin 2 (Vn. 2) parts provide harmonic support with various rhythmic patterns. The Viola (Vla.) part has a melodic line in measure 33 and a more active line in measure 34. The Tenor (Ten.) part has a rest in measure 33 and a more active line in measure 34. The Violoncello (Vc.) part has a melodic line in measure 33 and a more active line in measure 34. The Contrabass (Cb.) part has a rest in measure 33 and a more active line in measure 34. The Bass (Bc.) part has a melodic line in measure 33 and a more active line in measure 34.

35

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
4

39

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

6 \flat

(5 \flat)
#

6

4 \sharp
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.

6

4 #

#

6 7
5 #

46

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

Solo

Solo

6 — 7 #

6 7 #

5 #

48

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

6 7 6 7 6 7 6

4 3 4 3 5

3 3 4

tr

51

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

tr

Tutti

Tutti

6 — 5
4 — 3

6 9-8

7

54

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

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

57

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

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

60

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

5-6

$\frac{4\sharp}{2}$

6

4-3 \flat

6

62

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

6 6 # 6 4 5 4 — 3

64

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

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

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

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

68

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7 7 4 6 7
b 3 5 b

6b 5
4 3

6b-5
4--3

6
#

Detailed description: This is a page of a musical score, measures 68 through 71. The staves are arranged vertically. The top two staves (S.v. and Vn. 1) are in treble clef. The next three staves (Vn. 2, Vla., and Ten.) are in treble clef. The bottom three staves (Vc., Cb., and Bc.) are in bass clef. The key signature is B-flat major. The music features various melodic lines and harmonic support. At the bottom of the page, below the Bc. staff, there is figured bass notation for measures 68 through 71.

70

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

Solo

6 6# 6 4-#

73

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7 6 4# 6 6 — 6 6

2

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 \sharp

4
3

80

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

Solo

tr

6
5 \flat

6

5
3

82

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

Tutti

p

tr

3

6

6

Detailed description: This page of a musical score contains measures 82, 83, and 84. The score is for a full orchestra and includes parts for Soprano Voice (S.v.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Tenor (Ten.), Violoncello (Vc.), Contrabass (Cb.), and Double Bass (Bc.). The key signature has one flat (B-flat). Measure 82 features a 'Tutti' marking and a piano (*p*) dynamic. The S.v. part has a melodic line with triplet markings (3). Vn. 1 and Vn. 2 have sustained notes with triplet markings (3). Vla. and Ten. have melodic lines with triplet markings (3) and a trill (*tr*) in measure 83. Vc. has a sustained note. Cb. is silent. Bc. has a melodic line with a sextuplet marking (6). Measure 83 continues the melodic lines for S.v., Vn. 1, Vn. 2, Vla., Ten., and Bc. Measure 84 continues the melodic lines for S.v., Vn. 1, Vn. 2, Vla., Ten., and Bc. The Cb. part remains silent.

84

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

3

6^b
(4)

86

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7
4

6

7-6

4
2

88

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

6 6 \sharp 6 6 \flat
6 \flat

7
6 \flat 6 6-5
4-- 4 \sharp
2

90

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

6 \flat $\frac{6}{4}$ 6 $6\flat$ \flat 6 $6\sharp$ $6\flat$ 6 $4\sharp$ $\frac{3}{3}$ 6 $6\sharp$ 6

38

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

f

f

f

f

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

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

100

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

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

103

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

5 - 6
h

7
h

6

9 7 4 7
h

4-3h

106

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7 6 7 5 6

109

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

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

112

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

5
2

6

6

9

4
2

6 \sharp
5

6
5

6
5-4
3

tr

114

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

4 6 5

5 6 7 (5)

116

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

6 7 ♮ 7 6 (♮) 6 ♭ 4♯ 3♭ 6

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

6 \sharp 7 \sharp 4 2 \sharp — 4 6 7 \sharp 4 \sharp 2 6

120

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7
b

6b

6 \sharp
4
3

6

122

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

b

6
4

The musical score is written for a full orchestra and a solo voice. The key signature is B-flat major (two flats) and the time signature is 6/4. The score is divided into two measures, 122 and 123. In measure 122, the Soprano (S.v.) has a complex melodic line with many eighth and sixteenth notes. The Violin 1 (Vn. 1) and Violin 2 (Vn. 2) parts are mostly sustained notes. The Viola (Vla.) part has a sustained note. The Tenor (Ten.) part has a sustained note. The Violoncello (Vc.) part has a sustained note. The Contrabass (Cb.) part has a sustained note. The Double Bass (Bc.) part has a sustained note. In measure 123, the Soprano (S.v.) continues the melodic line. The Violoncello (Vc.) part has a long, sustained note that spans the entire measure. The other parts remain sustained.

124

S.v.

arp.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7
4

6
4

7
4

8
6
4

9b
7
4

8
6
4

7
4

6
4

130 *Adagio* *Allegro vivo*

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

7
4

7-6 \flat

6

6
5

6
4

5
4-3 \sharp

(4)

4)

4

134

S.v.

Vn. 1

Vn. 2

Vla.

Ten.

Vc.

Cb.

Bc.

5 \flat # 4 \sharp 6 (b) 4 6 4 4 6 6 6 7 6 7 5 6 6

2 2 5 2 3 2 4 5 2

Musical score for measures 141-144, featuring S.v., Vn. 1, Vn. 2, Vla., Ten., Vc., Cb., and Bc. parts. The score is in 3/4 time and B-flat major. The S.v. and Vn. 1 parts have rests in measures 141 and 142, then enter in measure 143. Vn. 2, Vla., and Ten. enter in measure 141. Vc., Cb., and Bc. enter in measure 141. The Bc. part has fingerings 6, 6, 6, 6, 7 in measures 143-144.

Measures 141-144:

- S.v. (Soprano voice): Rests in measures 141 and 142, then enters in measure 143 with a half note G4, followed by a half note F#4 in measure 144.
- Vn. 1 (Violin 1): Rests in measures 141 and 142, then enters in measure 143 with a half note G4, followed by a half note F#4 in measure 144.
- Vn. 2 (Violin 2): Enters in measure 141 with a half note G4, followed by a half note F#4 in measure 142, then a half note G4 in measure 143, and a half note F#4 in measure 144.
- Vla. (Viola): Enters in measure 141 with a half note G4, followed by a half note F#4 in measure 142, then a half note G4 in measure 143, and a half note F#4 in measure 144.
- Ten. (Tenor): Enters in measure 141 with a half note G4, followed by a half note F#4 in measure 142, then a half note G4 in measure 143, and a half note F#4 in measure 144.
- Vc. (Violoncello): Enters in measure 141 with a half note G3, followed by a half note F#3 in measure 142, then a half note G3 in measure 143, and a half note F#3 in measure 144.
- Cb. (Contrabass): Enters in measure 141 with a half note G3, followed by a half note F#3 in measure 142, then a half note G3 in measure 143, and a half note F#3 in measure 144.
- Bc. (Bass): Enters in measure 141 with a half note G3, followed by a half note F#3 in measure 142, then a half note G3 in measure 143, and a half note F#3 in measure 144.

Fingerings for Bc. in measures 143-144: 6, 6, 6, 6, 7.

Musical score for measures 144-146, featuring S.v., Vn. 1, Vn. 2, Vla., Ten., Vc., Cb., and Bc. staves. The score is in 2/4 time and B-flat major. Measures 144 and 145 contain rests for all instruments. Measure 146 features a complex melodic line for S.v., Vn. 1, Vla., and Ten., and a rhythmic accompaniment for Vn. 2, Vc., Cb., and Bc. The key signature has one flat (B-flat).

6 6 7
5