

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

Transcription E: for three concertato 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 C but divides the solo material equally among the three violins.

Benjamin Shute
March 2024
Dunfermline

Fantasia in F major

transcribed for three concertato violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

Violin 1

Violin 2

Violin 3

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 4# 5 4-3#-4 2#

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.

35

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 7 6 5 6 6

37

Vn 1

Vn 2

Vn 3

Va

Vc
& B.c.

6
5
4

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 $\frac{6}{4}$ 3 7 $\frac{6}{4}$ 3 7 6 5 6 4

51

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

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

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 4 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

p

tr *p*

p

6

6

3

3

84

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 \flat
(b)

3

86

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7 6 7-6 4 4/2

88

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

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

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

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 4₂ ₂ _b 7 6₅ _b

103

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

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

106

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7 6 7 5 4 6

109

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

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

112

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

5 6 6 7 6 6 6

2 2 5-4 3

114

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

4 4 6 5 4 5 6 7 4

5 5 5 5 5 5 5 5 5

116

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 7 4 7 6 (b) 6 b 4 (b) 3 (b) 6

118

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 (b) 7 (b) 4 (b) — 4 (b) 6 4 7 (b) 4 (b) 2 6

120

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

7_b

6_b

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

6

122

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

b

6/4

134

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

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

141

Vn 1

Vn 2

Vn 3

Va

Vc & B.c.

6 6 6 6 7 5

28

Violin 1 (concertato) Fantasia in F major

transcribed for three concertato violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

6

10

14

19

23

28

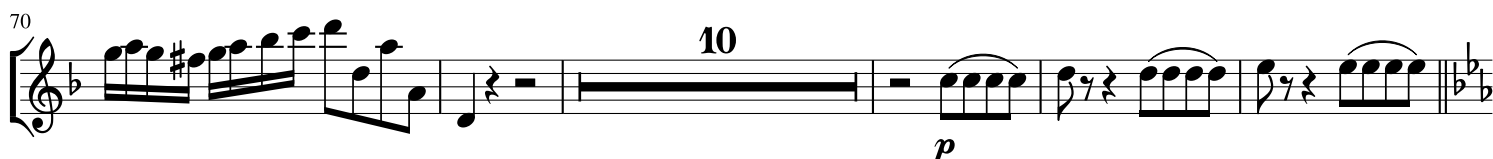
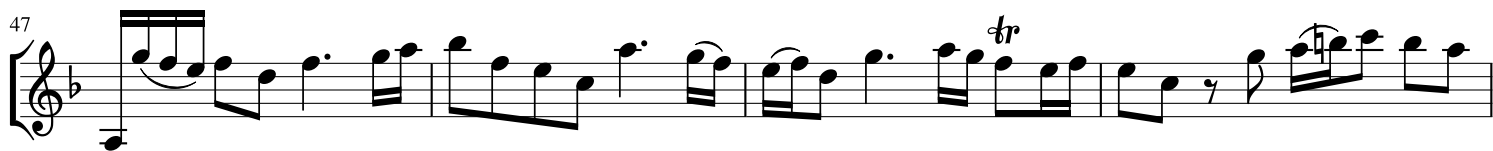
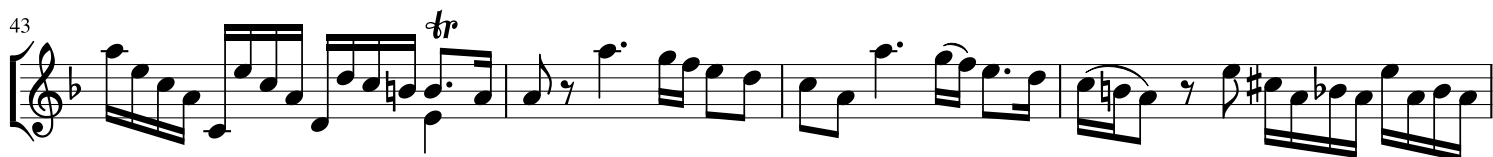
34

36

p

f

tr



85

6

f

96

101

107

117

3

Adagio

131

Allegro vivo

139

145

Violin 2

Fantasia in F major

transcribed for three concertato violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

3

8

12

16

20

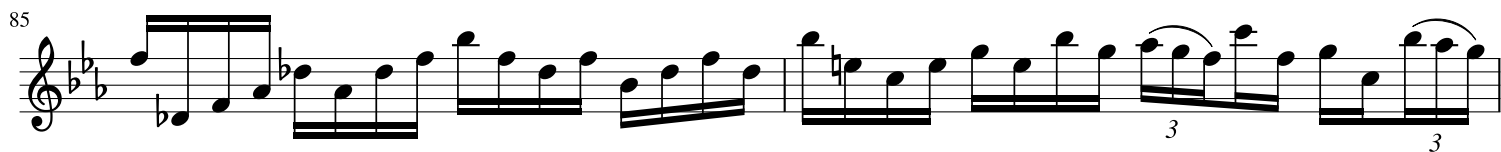
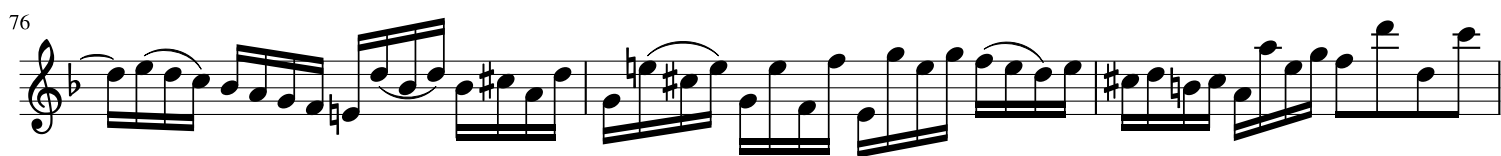
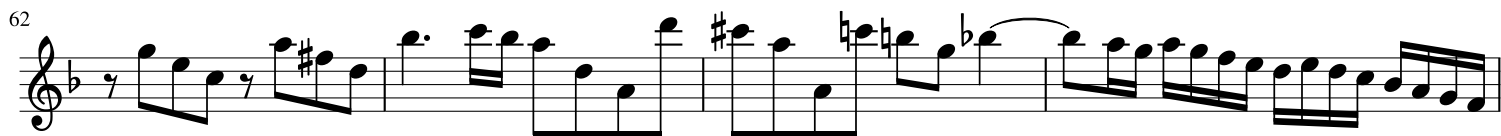
24

31

14

51

57



91

93

98

104

115

128

136

143

Violin 3

Fantasia in F major

transcribed for three concertato violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

12



70

9

tr

p

Musical staff 70-73. Measure 70: eighth-note triplet (D4, E4, F#4) beamed together. Measure 71: quarter rest. Measure 72: whole rest with a '9' above it. Measure 73: eighth-note triplet (G4, A4, B4) beamed together, marked with a trill (*tr*) and a piano (*p*) dynamic.

84

7

f

Musical staff 84-87. Measure 84: eighth-note triplet (D4, E4, F4) beamed together. Measure 85: eighth-note triplet (G4, A4, B4) beamed together. Measure 86: eighth-note triplet (C5, B4, A4) beamed together. Measure 87: quarter rest, marked with a '7' above it. Measure 88: quarter note (D4). Measure 89: eighth-note triplet (E4, F4, G4) beamed together. Measure 90: eighth-note triplet (A4, B4, C5) beamed together. Measure 91: eighth-note triplet (B4, A4, G4) beamed together. Measure 92: eighth-note triplet (F4, E4, D4) beamed together.

96

Musical staff 96-99. Measure 96: eighth-note triplet (D4, E4, F4) beamed together. Measure 97: eighth-note triplet (G4, A4, B4) beamed together. Measure 98: eighth-note triplet (C5, B4, A4) beamed together. Measure 99: eighth-note triplet (D5, C5, B4) beamed together.

100

tr

Musical staff 100-104. Measure 100: eighth-note triplet (D4, E4, F4) beamed together. Measure 101: eighth-note triplet (G4, A4, B4) beamed together. Measure 102: eighth-note triplet (C5, B4, A4) beamed together. Measure 103: eighth-note triplet (D5, C5, B4) beamed together. Measure 104: eighth-note triplet (E5, D5, C5) beamed together, marked with a trill (*tr*).

105

Musical staff 105-109. Measure 105: eighth-note triplet (D4, E4, F4) beamed together. Measure 106: eighth-note triplet (G4, A4, B4) beamed together. Measure 107: eighth-note triplet (C5, B4, A4) beamed together. Measure 108: eighth-note triplet (D5, C5, B4) beamed together. Measure 109: eighth-note triplet (E5, D5, C5) beamed together.

110

Musical staff 110-112. Measure 110: eighth-note triplet (D4, E4, F4) beamed together. Measure 111: eighth-note triplet (G4, A4, B4) beamed together. Measure 112: eighth-note triplet (C5, B4, A4) beamed together.

113

tr

Musical staff 113-114. Measure 113: eighth-note triplet (D4, E4, F4) beamed together. Measure 114: eighth-note triplet (G4, A4, B4) beamed together, marked with a trill (*tr*).

115

Musical staff 115-116. Measure 115: eighth-note triplet (D4, E4, F4) beamed together. Measure 116: eighth-note triplet (G4, A4, B4) beamed together.

117

Musical staff 117-118. Measure 117: eighth-note triplet (D4, E4, F4) beamed together. Measure 118: eighth-note triplet (G4, A4, B4) beamed together.

119

Musical staff 119-120. Measure 119: eighth-note triplet (D4, E4, F4) beamed together. Measure 120: eighth-note triplet (G4, A4, B4) beamed together.



Viola

Fantasia in F major

transcribed for three concertato violins, viola, cello and continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

6



11



17



21



27



33



48



56



61



65



70



83



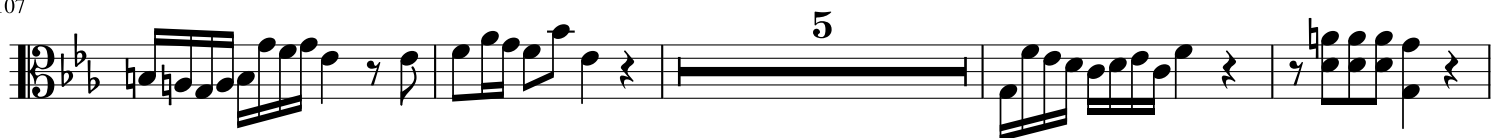
96



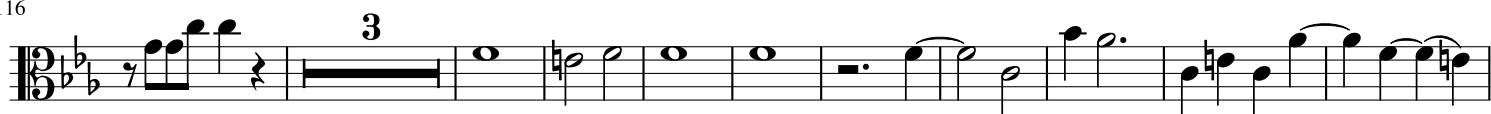
101



107



116



Adagio

129

Allegro vivo



138



144



Violoncello and continuo

Fantasia in F major

transcribed for three concertato violins, viola, violoncello, 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 #

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

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

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

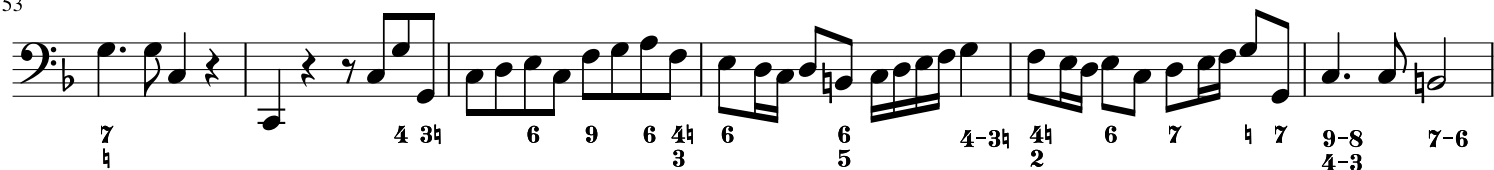
f 6 6 6 6 6 6 6 6 6 6 7 6 7
5 5

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

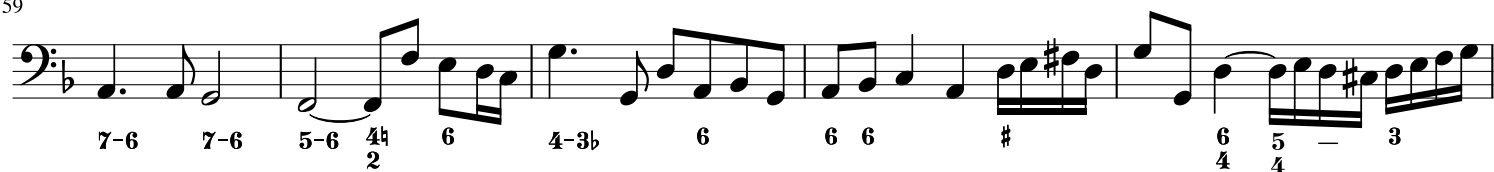
6# 6 4b 7 4# 6 4 # # 6 7 6 - 7 #
4 3 5 3 # 2

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

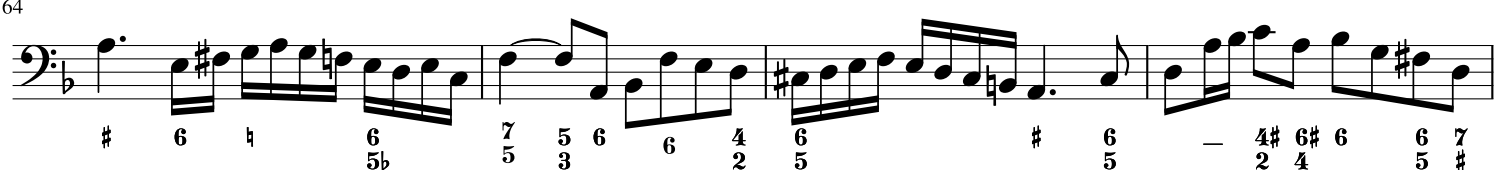
53



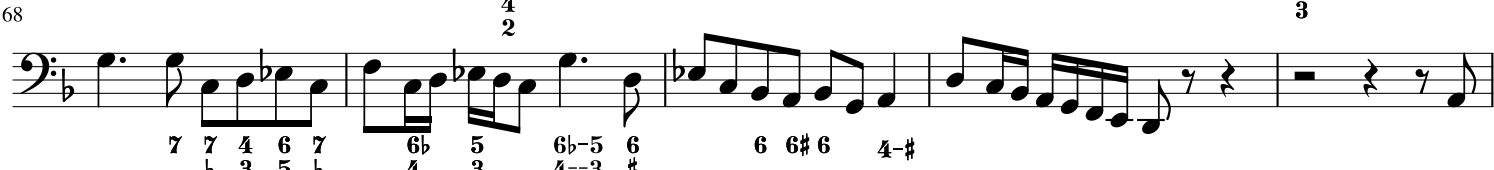
59



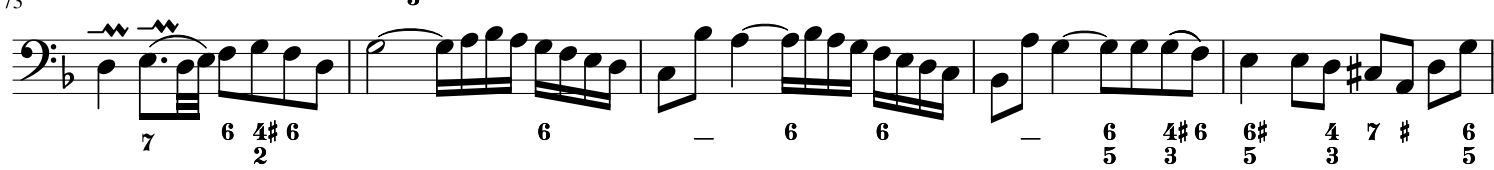
64



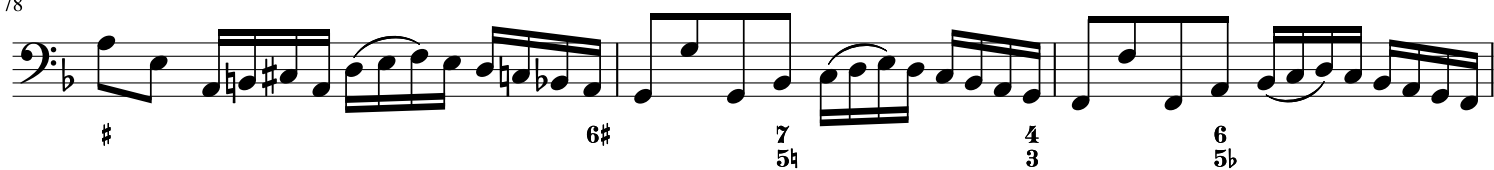
68



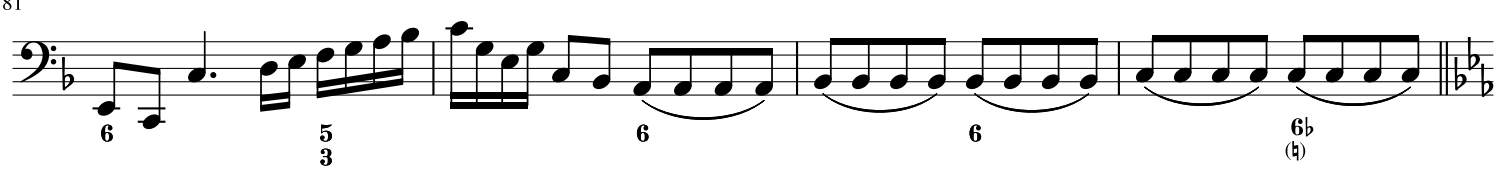
73



78



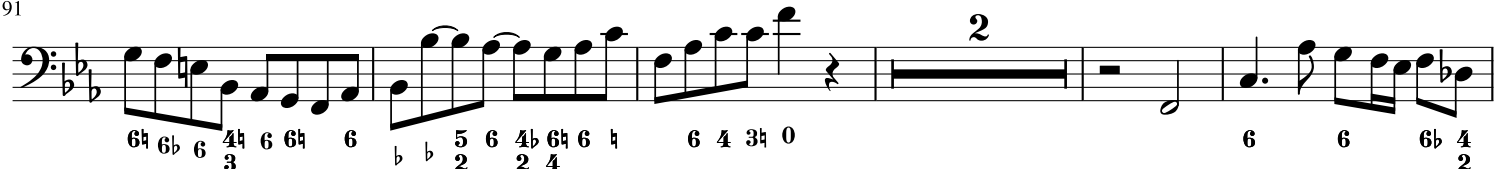
81



85



91



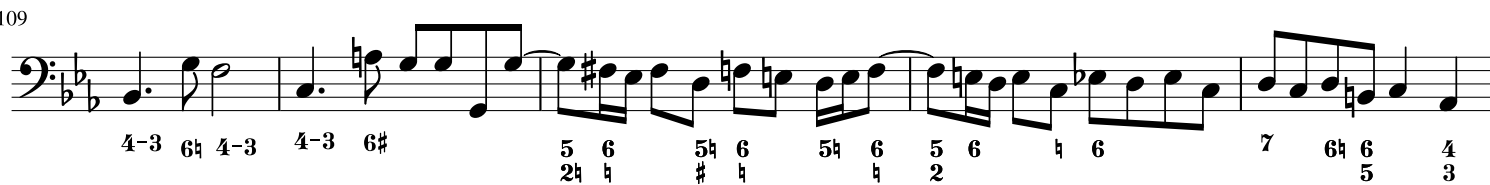
98



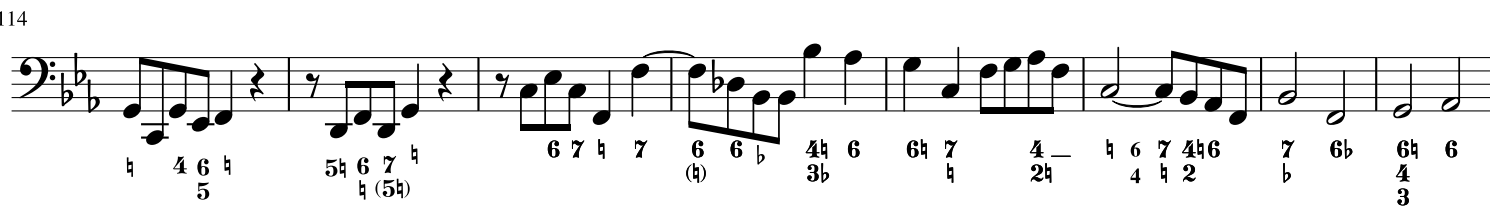
103



109



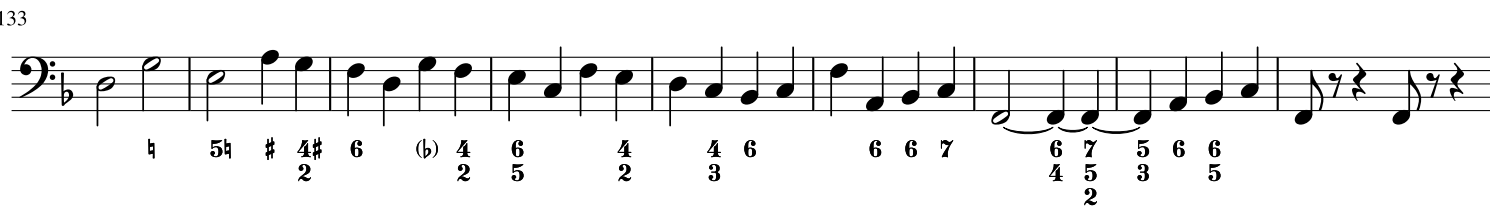
114



122



133



142

