

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

Transcription D: for three violins, viola, cello, 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

This transcription is related to Transcription D but includes contrabass. Namely, the two violin parts are derived from Transcription A (merging the solo and ripieno 1 violin parts into a single line); the violin 3 and viola lines are derived from Transcription C (violin 3 originally being a viola line); and the cello/continuo and contrabass lines are derived from Transcription B.

Benjamin Shute
March 2024
Dunfermline

Fantasia in F major

transcribed for 3 violins, viola, violoncello, contrabass, and basso continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

Violin 1
(concertato)

Violin 2

Violin 3

Viola

Contrabass

Violoncello and
Basso continuo

5

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

Trills (tr) are marked above the final notes of Vn 1 and Vn 2 in measures 6 and 7.

8

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

Trills (tr) are marked above the final notes of Vn 1 and Vn 2 in measures 9 and 10.

10

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

12

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

15

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

4# 6 6 7 6 7 4 3 6 6

3 5 4 #

18

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 5 6-5 7 6 6# 7 6

5 3

20

tr

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

22

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

25

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

p

p

p

p

p

6 6

p

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

4 4 2 3

29

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

f

f

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

Cb

Vc & B.c.

Measures 33-34 of a musical score. The score is for a string ensemble. Vn 1 (Violin 1) has a melodic line starting on a whole note, followed by a series of eighth notes. Vn 2 (Violin 2) has a rhythmic pattern of eighth notes. Vn 3 (Violin 3) has a melodic line. Va (Viola) has a melodic line. Cb (Cello) is silent. Vc & B.c. (Violoncello and Double Bass) has a bass line.

35

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

Measures 35-36 of a musical score. Vn 1 (Violin 1) has a melodic line with a trill. Vn 2 (Violin 2) has a rhythmic pattern. Vn 3 (Violin 3) has a rhythmic pattern. Va (Viola) has a rhythmic pattern. Cb (Cello) is silent. Vc & B.c. (Violoncello and Double Bass) has a bass line with fingerings: 6, 7, 6, 5, 6, 6.

37

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 5 4

39

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6b (5b) 6 4# 2 6

41

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6#
4
3

6
5

4#
3

7
#

4#
2

43

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6

4
#

#

#

6
5

7
#

46

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 — 7 # 6 5 7 #

48

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 7 6 7 6 7 6 5 6 4

tr

51

tr

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 5 4 3

6 9-8 7

54

tr

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

4 3 6 9 6 4 6 6 4-3

57

Vn 1 *tr*

Vn 2 *tr*

Vn 3

Va

Cb

Vc & B.c.

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

60

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

62

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 6 # 6/4 5/4 3

64

Vn 1

Vn 2

Vn 3

Va

Cb

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

Cb

Vc & B.c.

6 5 # 6 5 — 4# 6# 6 6 5 7 #
2 4 3

68

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

70

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 6# 6 4-#

73

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

7 6 4# 6 6 6 6

76

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

— 6 5 4# 3 6 6# 5 4 3 7 # 6 5

78

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6# 7 5b 4 3

80

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

tr

6
5_b

6

5
3

82

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

p

tr *p*

3

3

6

6

84

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 \flat
(\natural)

86

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

7 \natural 6 7-6 \natural 4 \natural
2

88

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

90

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 \flat 6 6 6 \flat _b 6 6 \sharp 6 \flat 6 4 \sharp ₃ 6 6 \sharp 6

92

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

b *b* $\frac{5}{2}$ 6 $\frac{4b}{2}$ $\frac{6b}{4}$ 6 $\frac{4}{3}$ 6 4 $\frac{7}{3b}$

94

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

f *f* *f*

97

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

100

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

103

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

106

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

7 6 7 7 6 7

109

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & 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

112

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & 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

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

4 4 6 5 4 5 4 6 7 (5 4)

116

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 7 4 7 6 6 b 4 3b 6 6 6 b 4 3b 6

118

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

120

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

7 \flat 6 \flat 6 \sharp 6

4 \sharp 3

122

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

b

6
4

124

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & 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

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

134

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

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

141

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 6 6 6 7 5

144

Vn 1

Vn 2

Vn 3

Va

Cb

Vc & B.c.

6 6 7 5

Violin 1 (concertato) Fantasia in F major

transcribed for 3 violins, viola, violoncello, contrabass, and basso continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

6

10

14

19

23

28

34

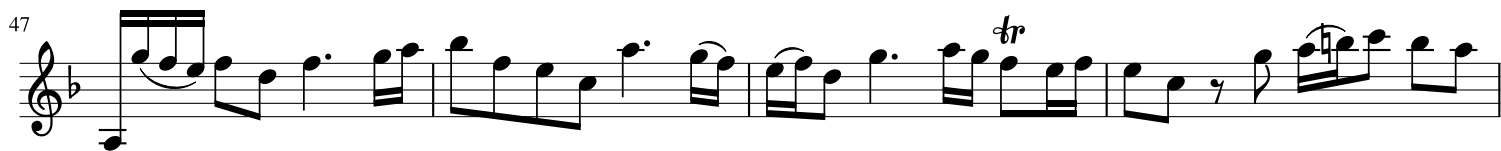
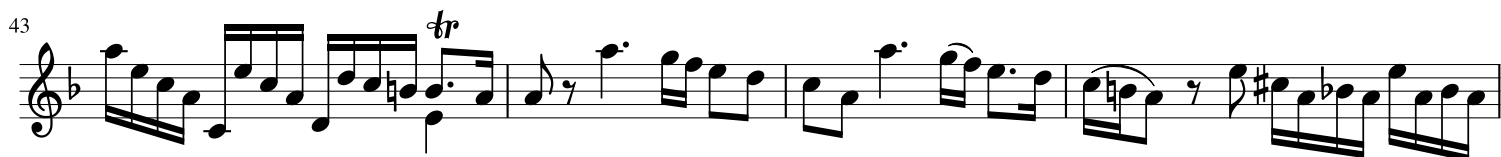
36

tr

p

f

tr



74

77

80

83

85

87

89

91

93

97

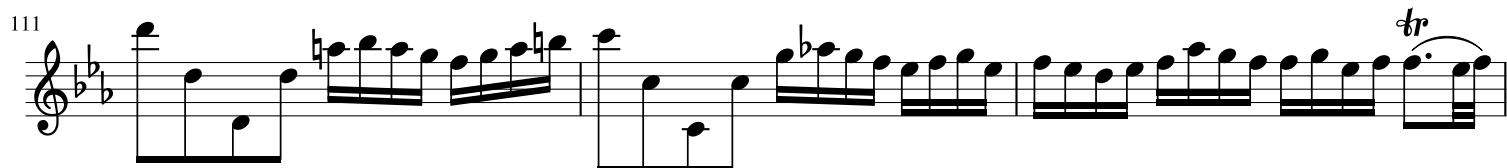
102



107



111



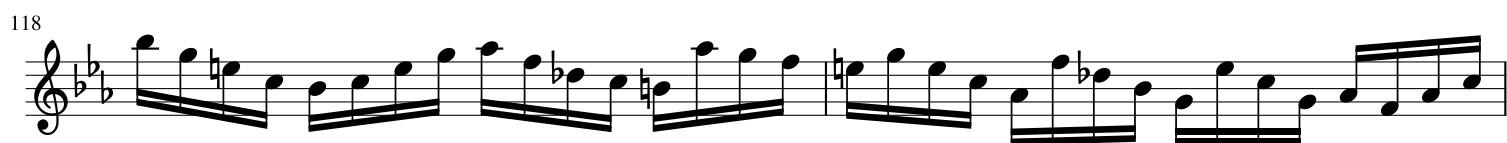
114



116



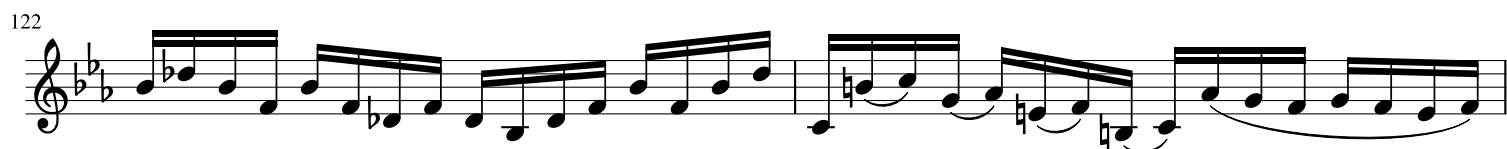
118



120



122



124

Adagio



131

Allegro vivo



139



145



Violin 2

Fantasia in F major

transcribed for 3 violins, viola, violoncello, contrabass, and basso continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

3

8

12

16

20

24

31

48

53

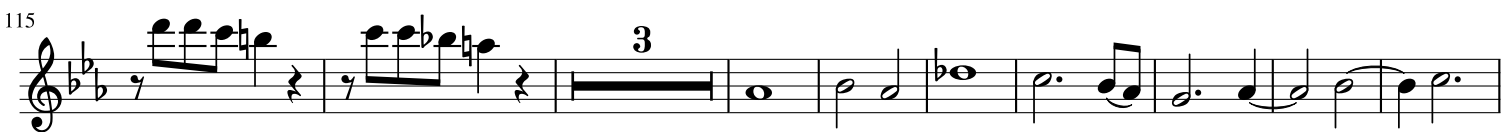
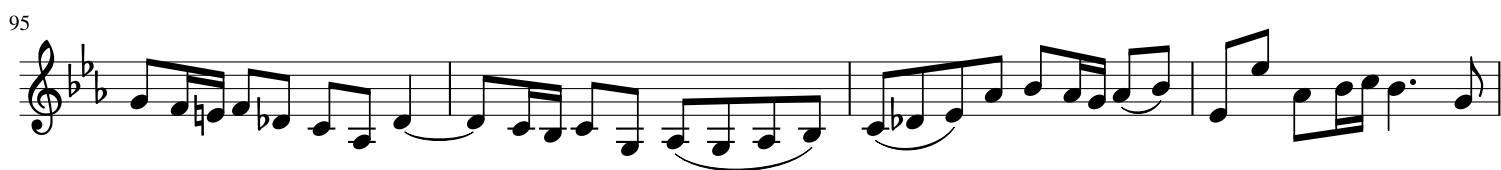
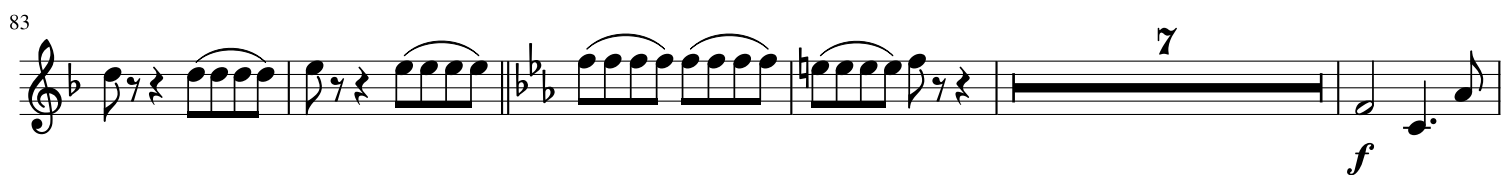
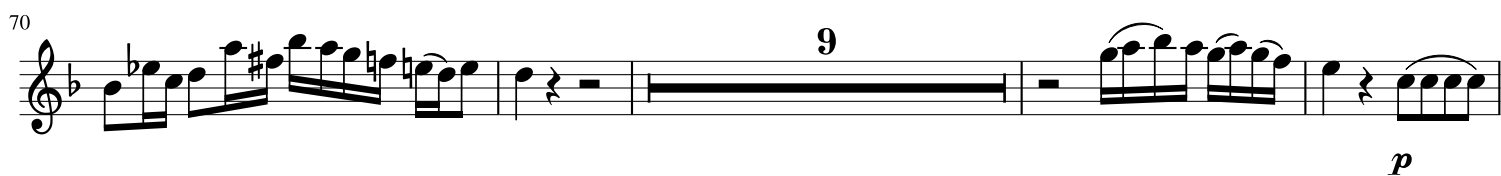
p *f*

11

tr

tr

The musical score is written for Violin 2 in F major, 3/4 time, with a tempo marking of Allegro. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking 'Allegro' is placed above the first staff. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are also trills marked with 'tr'. Dynamics include piano (*p*) and forte (*f*). The score is numbered with measure numbers 3, 8, 12, 16, 20, 24, 31, 48, and 53. A repeat sign with a first ending bracket labeled '11' is present in the 31st measure. The score ends with a double bar line in the 53rd measure.



136



143



Violin 3

Fantasia in F major

transcribed for 3 violins, viola, violoncello, contrabass, and basso continuo

Benjamin Shute
(2000, arr. 2024)

Allegro

12

17

21

26

32

48

53

59

64

11

p

f

68

Staff 68-72: Treble clef, key of B-flat major. Measures 68-72 contain a series of eighth and sixteenth notes, ending with a quarter rest and a quarter note.

73

Staff 73-75: Treble clef, key of B-flat major. Measure 73 starts with a quarter note, followed by a whole rest with an '8' above it. Measure 74 is a whole rest. Measure 75 begins with a piano (*p*) dynamic and contains eighth notes.

86

Staff 86-90: Treble clef, key of B-flat major. Measure 86 starts with eighth notes, followed by a whole rest with a '7' above it. Measure 87 is a whole rest. Measure 88 begins with a forte (*f*) dynamic and contains eighth notes.

98

Staff 98-103: Treble clef, key of B-flat major. Measures 98-103 contain a series of eighth and sixteenth notes, including a trill (*tr*) in measure 102.

104

Staff 104-114: Treble clef, key of B-flat major. Measures 104-114 contain a series of eighth and sixteenth notes, including a whole rest with a '5' above it in measure 113.

115

Staff 115-127: Treble clef, key of B-flat major. Measures 115-127 contain a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 116 and a whole rest with a '3' above it in measure 117.

128

Staff 128-137: Treble clef, key of B-flat major. Measures 128-137 contain a series of eighth and sixteenth notes. Above measure 128 is the tempo marking 'Adagio', and above measure 134 is 'Allegro vivo'.

138

Staff 138-143: Treble clef, key of B-flat major. Measures 138-143 contain a series of eighth and sixteenth notes.

144

Staff 144-148: Treble clef, key of B-flat major. Measures 144-148 contain a series of eighth and sixteenth notes, ending with a whole note.

Viola

Fantasia in F major

transcribed for 3 violins, viola, violoncello, contrabass, and basso continuo

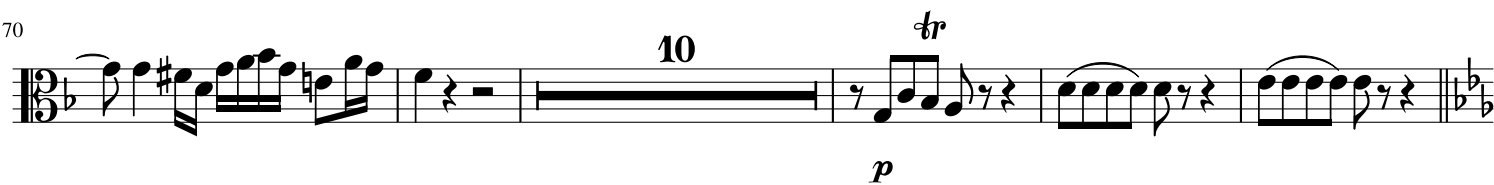
Benjamin Shute
(2000, arr. 2024)

Allegro

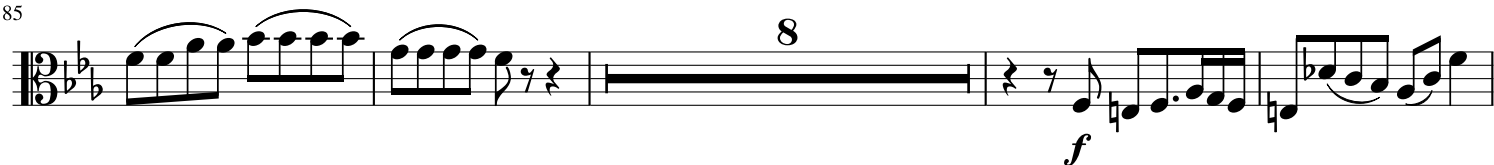
6



70



85



97



102



108



122



132 Allegro vivo



141



Contrabass

Fantasia in F major

transcribed for 3 violins, viola, 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 3 violins, viola, cello, contrabass, and continuo

Benjamin Shute
(spring 2020, rev. 2024)

Allegro

9

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

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 # 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 3 6b 9b 6 7 6 6
b 5 4 2 4 3

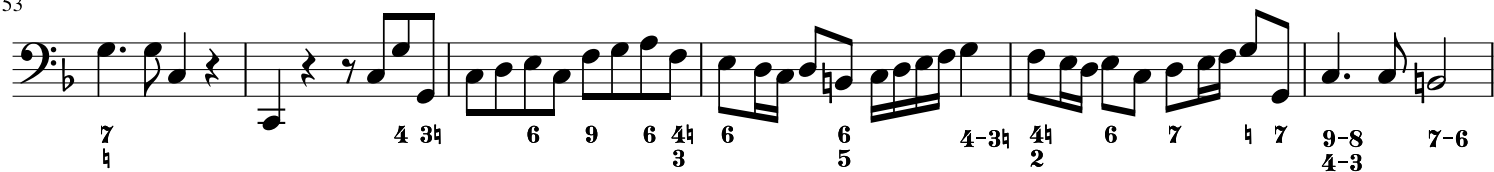
f 6 6 6 6 6 6 6 6 6 6 7 6 7
5 5

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

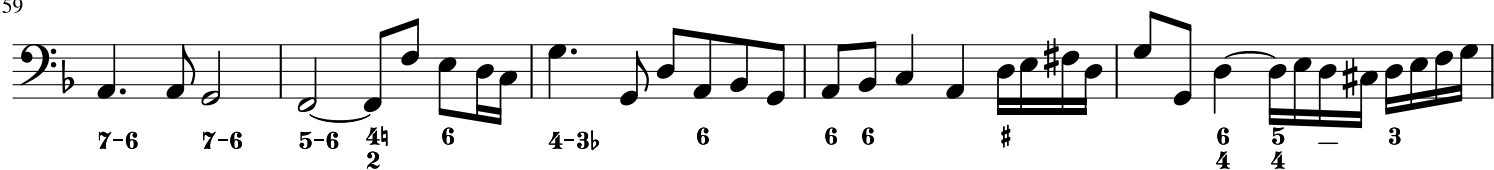
6# 6 4b 7 4# 6 4 # # 6 7 6 - 7 #
4 3 5 3 # 2 4 # 5 #

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

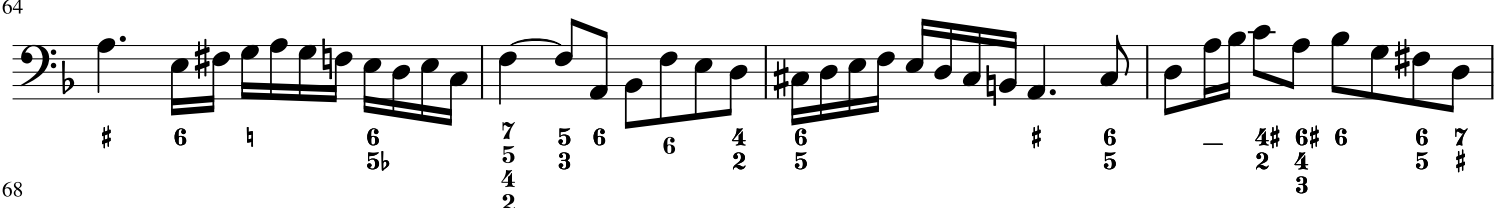
53



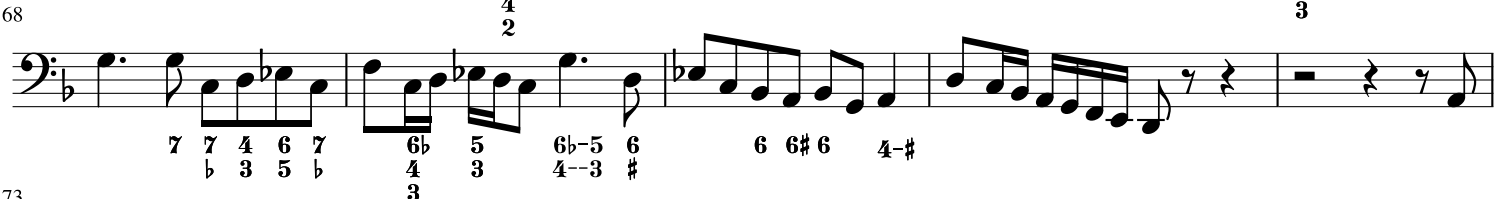
59



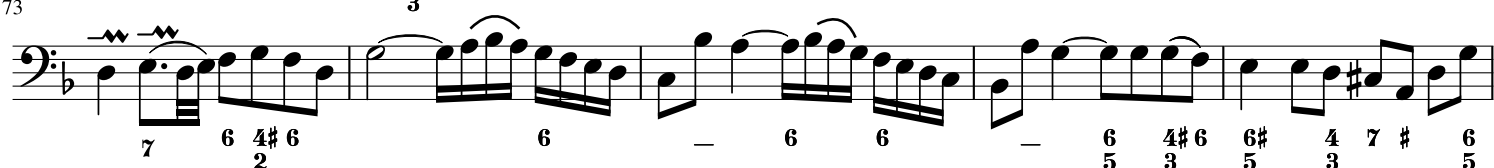
64



68



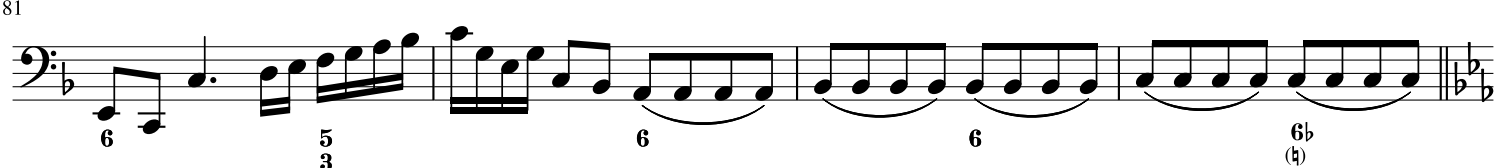
73



78



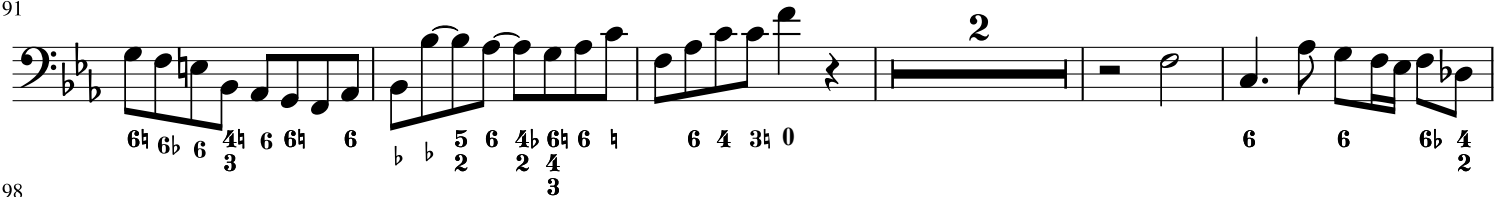
81



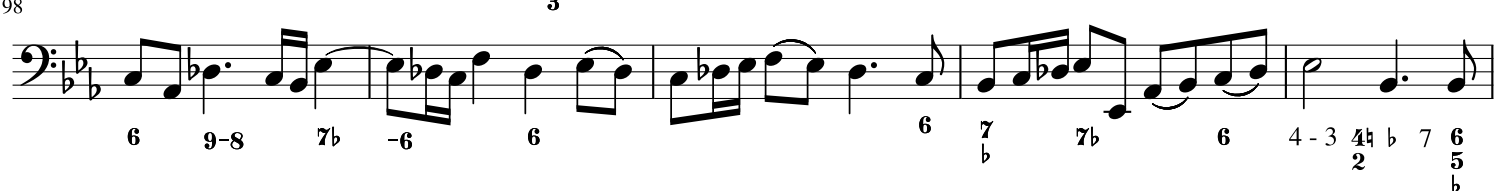
85



91



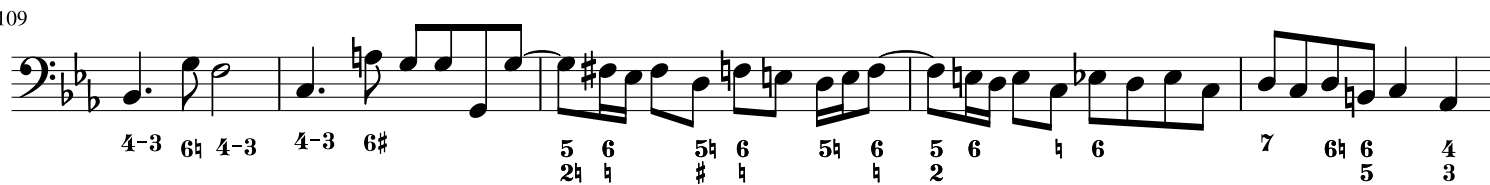
98



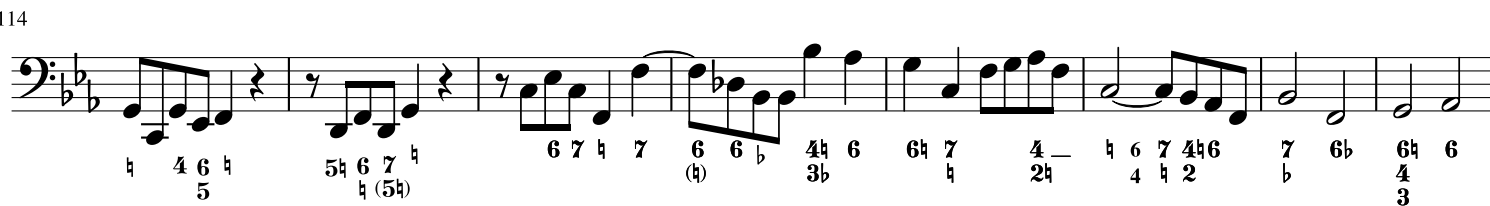
103



109



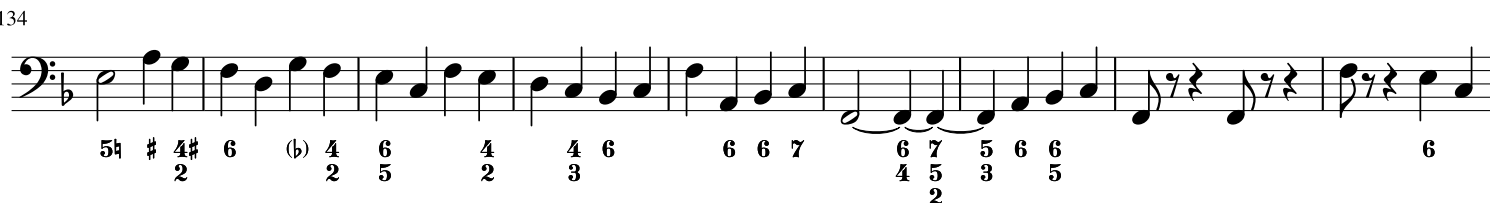
114



122



134



143

