

Rupert Bond

Fantasia on Southwell

Version for Strings and Brass with Organ

This piece was written in Devon in 2011. Originally for choir, strings and organ, in this revised version the brass replace the choir. There are also minor adjustments of bars, phrasing and dynamic markings. There is an optional timpani part at the climax of the piece. The organ should not dominate but merely accompany and support the rest of the ensemble. It is suggested that only manuals are used. In the climax, first 4' and then 2' stops should be added.

The original hymn on which this fantasia is based was written around 1579, to the words "Lord Jesus think on me". Around the verses, that are mainly played by the brass, the strings play a free-form fantasia. The introduction is based on the initial motif of Purcell's anthem, 'Here my prayer, O Lord', although it is also similar to the opening of Bruckner's 9th Symphony. In the closing moments of the piece another composer comes to mind (Shostakovich) with a motif played by the viola which comes from earlier material in the work.

This revised version was completed during the coronavirus epidemic of 2020. The words that inspired the work speak for themselves.

Instrumentation:

2 Trumpets

Horn

Trombone

Tuba

Organ

Timpani (optional)

Strings

Duration: 7'35

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Fantasia on Southwell

Version for Strings and Brass with Organ

Here my prayer, O Lord...Lord Jesus think on me

Rupert Bond

Musical score for measures 1-11. The score includes parts for Trumpet 1 in Bb, Trumpet 2 in Bb, Horn in F, Tenor Trombone, Tuba, Timpani (optional), ORGAN (manuals only), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The tempo is marked as quarter note = 100. The Tenor Trombone part begins with a *p* dynamic and a slur over measures 3-11. The ORGAN part begins with a *pp* dynamic and a slur over measures 1-11. The string parts are currently silent.

Musical score for measures 12-21. The score includes parts for Horn (Hn.), Trombone (Tbn.), ORGAN (ORG.), and Violoncello (Vc.). The Horn part begins at measure 12 with a *p* dynamic and a slur over measures 12-21. The Trombone part continues with a slur over measures 12-21. The ORGAN part continues with a slur over measures 12-21. The Violoncello part begins at measure 12 with a *pp* dynamic and a slur over measures 12-21, with fingerings (2), (3), (4), (5), (6), (7), (8), (8), (8), and (8) indicated above the notes.

23 *p*

Tpt.1

Tpt.2

Hn.

Tbn.

ORG.

Vla. (1) (2) (3) (4) (5) (6) (7) (8) *pp*

Vc. (1) (2) (3) (4) (5) (6) (7) (8) *pp*

31

Tpt.1 *pp*

Tpt.2 *pp*

Hn. *mp* *pp*

Tbn. *pp*

ORG.

Vln.1 *pp* *mf*

Vln.2 *pp* *mf*

Vla. *pp* *mf*

Vc. (9) (10) (11) (12) (13) (14) (15) (16) *pp* *mf*

41

ORG.

Vln.1

Vln.2

Vla.

Vc.

50

Verse 1
semplice

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

Verse 1

57

Tpt.1

Tpt.2

Hn.

Tbn.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

p

p

p

p

p

63

Verse 2

Hn.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

mf

Verse 2

70

Tpt.1

Hn.

Vln.1

Vln.2

Vla.

Vc.

76

Tbn.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

82 Verse 3

Tpt.1 *mf* *p*

Tpt.2 *mf* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

ORG. *mf* *mf*

Vla. Verse 3 *mf*

Vc. *mf*

Db. *mf*

92

Tpt.1 *f*

Tpt.2 *f*

Hn. *f*

Tbn. *f*

Tba. *mf* *f*

ORG. *mf* *f*

Vln.1 *f* *sempre f*

Vln.2 *f* *sempre f*

Vla. *f* *sempre f*

Vc. *f* *sempre f*

Db. *f* *sempre f*

102 Verse 4

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

110

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 110 through 114. The score is arranged in a system with ten staves. The top five staves are for brass instruments: Tpt.1 (Trumpet 1), Tpt.2 (Trumpet 2), Hn. (Horn), Tbn. (Tuba), and Tba. (Baritone). The sixth staff is for the Organ (ORG.), with a grand staff (treble and bass clefs). The bottom five staves are for strings: Vln.1 (Violin 1), Vln.2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The brass instruments play a melodic line that moves from a half note in measure 110 to a quarter note in measure 114. The strings provide a rhythmic accompaniment, with the violins playing a steady eighth-note pattern and the lower strings playing a more complex rhythmic figure.

116 *f*

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

+2'

f

Vln.1

bring out

Vln.2

bring out

Vla.

bring out

Vc.

bring out

Db.

123

Meno mosso

ff

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

Timp.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

128

molto sostenuto

still ff

Vln.1

Vln.2

Vla.

Vc.

136

Hn. *p* *pp*

Tbn. *p* *pp*

ORG. *p*

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *p*

Db. *still ff* *p*

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

147

Tpt.1 *p*

Tpt.2 *p* *pp* *p*

Hn. *mp*

Tbn. *p* *pp* *p*

ORG. *p*

Vln.1

Vln.2 *p*

Vla. *mp* *p* *mp*

Vc. (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11)

Db. (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21)

158

Tpt.1

Tpt.2

Hn.

Tbn.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

mp

pp

p

(12) (22) (23) (24)

(1) (2) (3) (4) (5) (6)

(25) (26) (27) (28) (29) (30) (31)

169

Meno mosso

Tpt.1

Tpt.2

Hn.

Tbn.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

ppp

pp

pp

ppp

pp

ppp

pp

ppp

ppp

ppp

(1) (2) (3) (4) (5) (6) (7) (8)

(1) (2) (3) (4) (5)

(1) (2) (3) (4) (5)

ppp