Full Score

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 intitial 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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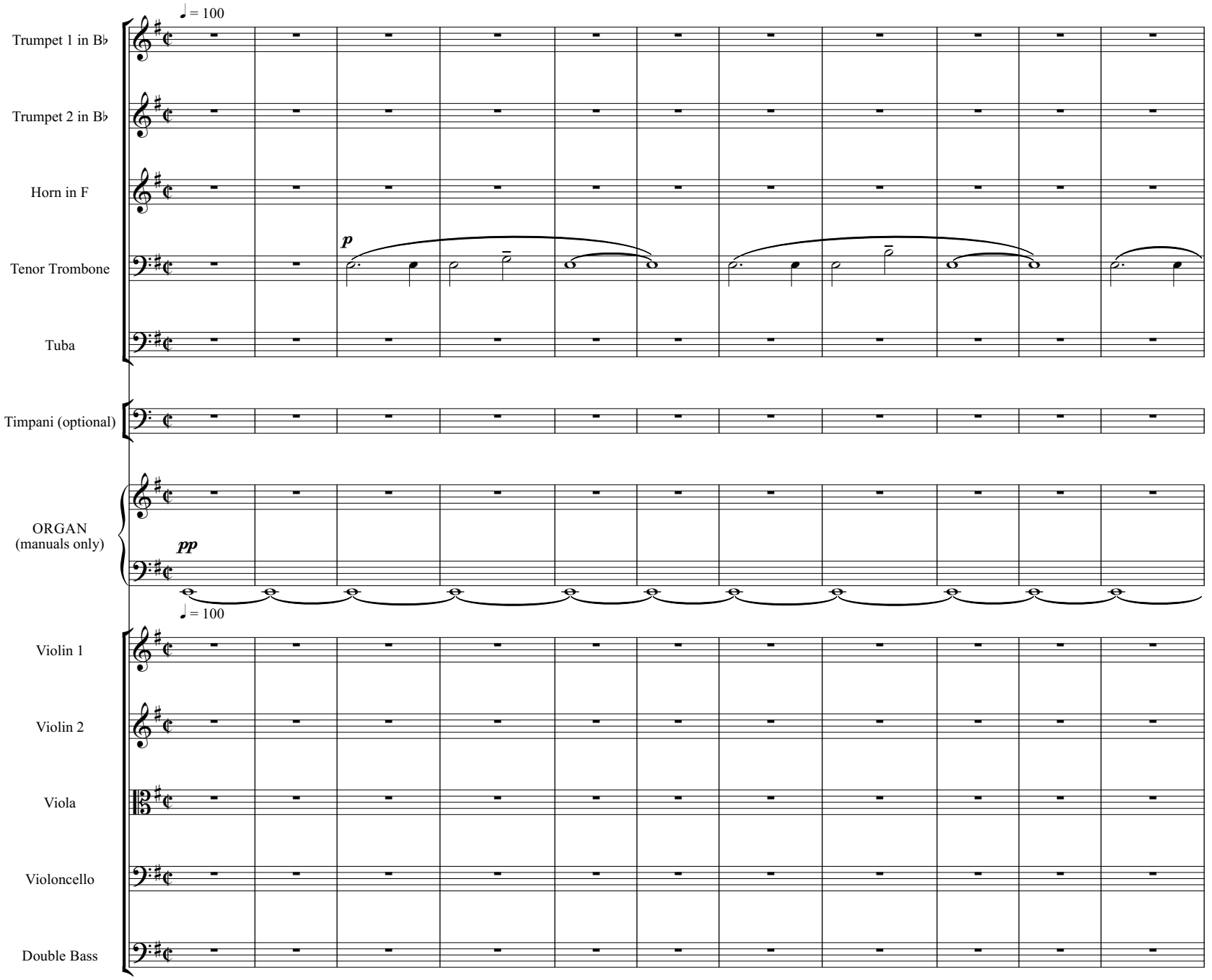
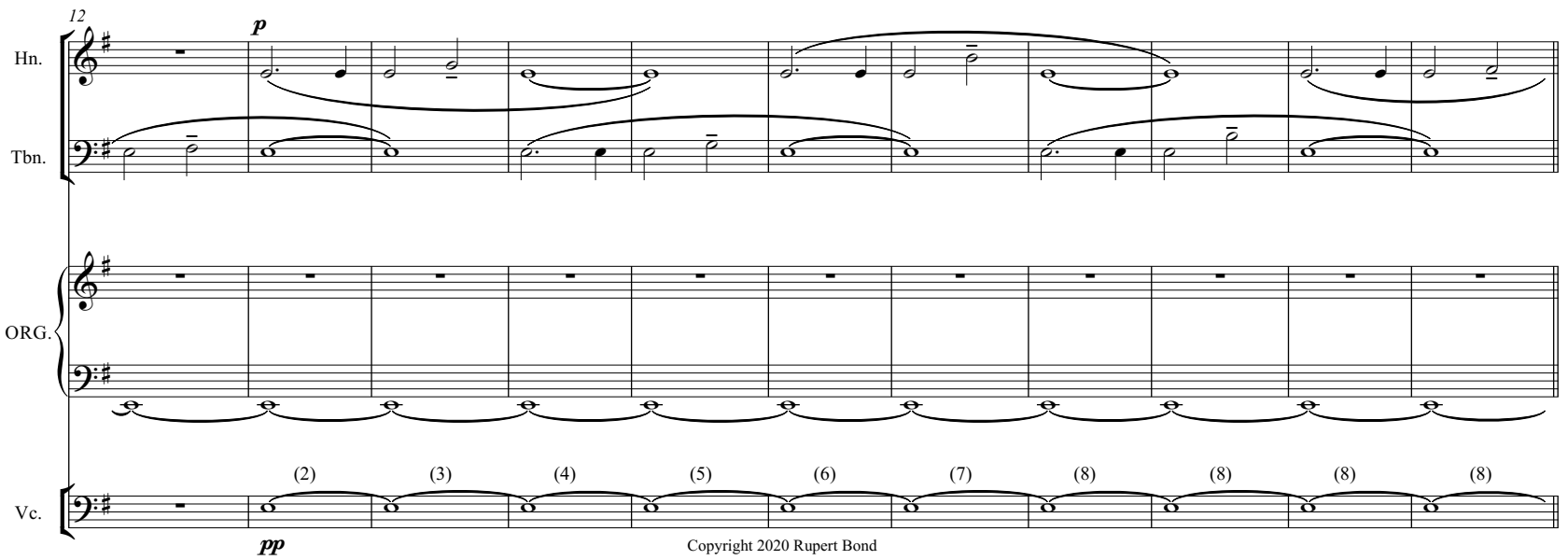
Fantasia on Southwell
Version for Strings and Brass with Organ

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

Rupert Bond





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23

Tpt.1 *p*

Tpt.2 *p*

Hn.

Tbn.

ORG.

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

Vla. *pp*

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

Vc. *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*

(9) (10) (11) (12) (13) (14) (15) (16)

Vc. *pp* *mf*

41

ORG.

Vln.1

Vln.2

Vla.

Vc.

p

p

mf

Verse 1

50

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

semplice

p

mf

57

Tpt.1

Tpt.2

Hn.

Tbn.

ORG.

p

Vln.1

p

Vln.2

p

Vla.

p

Vc.

p

Db.

p

63

Verse 2

Hn.

mf

ORG.

Verse 2

Vln.1

Vln.2

Vla.

Vc.

Db.

70

Tpt.1

Hn.

mf

Vln.1

Vln.2

Vla.

Vc.

76

Tbn.

f

ORG.

mf
mf

Vln.1

Vln.2

Vla.

Vc.

Db.

82

Verse 3

Tpt.1

Tpt.2

Hn.

Tbn.

ORG.

Verse 3

Vla.

Vc.

Db.

92

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

+ 4'

Vln.1

Vln.2

Vla.

Vc.

Db.

sempre

102

Verse 4

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

Verse 4

Vln.1

Vln.2

Vla.

Vc.

Db.

110

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

116

Tpt.1

Tpt.2

Hn.

Tbn.

Tba.

ORG.

+2'

Vln.1

Vln.2

Vla.

Vc.

Db.

bring out

123

Meno mosso

Tpt.1
Tpt.2
Hn.
Tbn.
Tba.
Timp.
ORG.
Vln.1
Vln.2
Vla.
Vc.
Db.

ff

tr

128 *molto sostenuto*

still ***ff***

136

Hn.

Tbn.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

still ***ff***

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

147

Tpt.1

Tpt.2

Hn.

Tbn.

ORG.

Vln.1

Vln.2

Vla.

Vc.

Db.

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

(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.

pp
pp
p
pp
mp
pp
mp
mp
(12)
(1)
(2)
(3)
(4)
(5)
(6)
(22)
(23)
(24)
(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
ppp
ppp
ppp
pp
Meno mosso
pp
pp
pp
pp
(1)
(2)
(3)
(4)
(5)
(6)
(7)
(8)
(1)
(2)
(3)
(4)
(5)
(1)
(2)
(3)
(4)
(5)
ppp
ppp
ppp
ppp

Eynsford, 20 March 2018/rev.2020

7'35