

# Ralph Vaughan Williams

## Fantasia

*on a Theme by Thomas Tallis*  
*Solo String Quartet and Double String Orchestra*

*Edited by Clark Suttle*

### ORIGINAL NOTES

The Second Orchestra consists of 2 First Violin players, 2 Second Violin players, 2 Viola players, 2 Violoncello players, and 1 Contrabass player. These should be taken from the 3rd desk of each group (in the case of the Contrabass by the 1st player of the 2nd desk), and should, if possible, be placed apart from the First Orchestra. If this is not practicable, they should play sitting in their normal places. The Solo parts are to be played by the leader in each group.

### NOTES ON THIS EDITION

The solo parts are part of Orchestra I and soloists (section leaders) are seated in their normal positions. The first stand of Orchestra I contains the solo part and a Tutti part for the 2nd player. The remainder of the section receives the Tutti part. Violoncello follows this pattern with the addition of a part for the last stand only.

Parts are numbered as follows:

#### Solo Quartet

- 1/15 Violin I Solo (Orchestra I - Desk I)
- 2/15 Violin II Solo (Orchestra I - Desk I)
- 3/15 Viola Solo (Orchestra I - Desk I)
- 4/15 Violoncello Solo (Orchestra I - Desk I)

#### Orchestra I

- 5/15 Violin I Tutti (Second stand back)
- 6/15 Violin II Tutti (Second stand back)
- 7/15 Viola Tutti (Second stand back)
- 8/15 Violoncello Tutti (Second stand back)
- 9/15 Violoncello Tutti - Last Desk
- 10/15 Contrabass

#### Orchestra II

- 11/15 Violin I (One Desk)
- 12/15 Violin II (One Desk)
- 13/15 Viola (One Desk)
- 14/15 Violoncello (One Desk)
- 15/15 Contrabass (One Player)

DURATION: 15 Minutes

# Fantasia

on a Theme by Thomas Tallis

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Largo sostenuto  $\text{♩} = 56$  ( $\text{♩} = 112$ )

## Solo Quartet

Violin I Solo

div.  $\text{♩} = 56$  ( $\text{♩} = 112$ )  $\text{♩} = 56$  ( $\text{♩} = 112$ ) unis.

pp molto sostenuto pp

Violin II Solo

div. unis.

pp molto sostenuto pp

Viola Solo

div. unis. pizz.

pp molto sostenuto p molto pesante

Violoncello Solo

div. unis. pizz.

pp molto sostenuto p molto pesante

## Orchestra I

Violin I

div. unis.

pp molto sostenuto pp

Violin II

div. unis.

pp molto sostenuto pp

Viola

div. unis. pizz.

pp molto sostenuto p molto pesante

Violoncello

div. unis. pizz.

pp molto sostenuto p molto pesante

Violoncello (Last Desk)

Divisi unis. pizz.

pp molto sostenuto p molto pesante

Contrabass

pp molto sostenuto div. pizz. unis.

pp molto sostenuto p molto pesante

## Orchestra II

Violin I (One Desk)

div. unis.

pp molto sostenuto pp

Violin II (One Desk)

div. unis.

pp molto sostenuto pp

Viola (One Desk)

div. unis. pizz.

pp molto sostenuto p molto pesante

Violoncello (One Desk)

div. unis. pizz.

pp molto sostenuto p molto pesante

Contrabass (One Player)

pp molto sostenuto pizz. p molto pesante

pp molto sostenuto p molto pesante

Soli, Orchestra I & II tutti

6

Vln. I

Vln. II

Vla.

Vc. (Tutti)

Vc. (Last Desk)

Cb.

div. arco

pp

unis. pizz.

p pesante

11

A

Largamente (♩=♩)

a tempo (♩=♩) (trem.)

Vln. I

Vln. II

Vla.

Vc. (Tutti)

Vc. (Last Desk)

Cb.

div.

pp

f

fp

unis. pizz.

mp molto espr.

arco

p

pizz.

p

16 *mp*

Vln. I

Vln. II

Vla.

Vc. (Tutti)

Vc. (Last Desk)

Cb.

21 **B**

Vln. I

Vln. II *sost.* sul G

Vla. *sost.*

Vc. (Tutti) *sost.*

Vc. (Last Desk) *sost.*

Cb.

Musical score for measures 26-30. The score includes parts for Vln. I, Vln. II, Vla., Vc. (Tutti), Vc. (Last Desk), and Cb. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4 at measure 28 and back to 3/4 at measure 30. Dynamics include *dim.* and *pp*. A tempo marking  $(\text{♩} = \text{♩})$  is present at the start of measure 28.

Musical score for measures 31-34. The score includes parts for Vln. I, Vln. II, Vla., Vc. (Tutti), Vc. (Last Desk), and Cb. The key signature is B-flat major (two flats). The time signature is 3/4. Dynamics include *pp cresc.*, *f appassionato*, and *unis.*. Performance instructions include *Divisi* for the string sections and *cresc. arco* for the Cb. A rehearsal mark **C** is located above measure 31.

34

Double stop  
*ten.*

div.

unis.

Double stop

Vln. I

Vln. II

Vla.

Vla.

Vc. (Tutti)

Vc. (Tutti)

Vc. (Last Desk)

Cb.

37

Double stop  
*ten.*

div.

Double stop

Vln. I

Vln. II

Vla.

Vla.

Vc. (Tutti)

Vc. (Tutti)

Vc. (Last Desk)

Cb.

40 *ten.* **D** *f sost.* *ten.*

Vln. I  
Vln. II  
Vla.  
Vla.  
Vc. (Tutti)  
Vc. (Tutti)  
Vc. (Last Desk)  
Cb.

43 *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

Vln. I  
Vln. II  
Vla.  
Vla.  
Vc. (Tutti)  
Vc. (Tutti)  
Vc. (Last Desk)  
Cb.

This musical score page contains eight staves for string and woodwind instruments. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla.), Viola II (Vla.), Violoncello (Tutti) (Vc. (Tutti)), Violoncello (Tutti) (Vc. (Tutti)), Violoncello (Last Desk) (Vc. (Last Desk)), and Contrabass (Cb.).

The score begins at measure 46. A box labeled 'E' is placed above the first staff. The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The music features a dynamic range from *f* (forte) to *pp* (pianissimo), with *dim.* (diminuendo) markings. The string parts (Vln. I, Vln. II, Vla., Vc. (Tutti), Vc. (Tutti), Vc. (Last Desk), and Cb.) play a rhythmic pattern of eighth notes, often with slurs and accents. The Viola parts (Vla.) have a 'div.' (divisi) marking, indicating they are playing different parts of the chord. The Cb. part has a 'div.' marking. The score concludes at measure 50 with a 3/4 time signature change.



# Soli col tutti Orchestra I

Largamente (♩=♩)

a tempo

51

Vln. I  
p — f  
ff — ppp  
p — f

Vln. II  
p — f  
ff — ppp  
p — f

Vla.  
ppp  
f  
ff — ppp  
f

Vla.  
ppp  
f  
ff — ppp  
f

Vc. (Tutti)  
ppp  
f  
ff — ppp  
f

Vc. (Tutti)  
ppp  
f  
ff — ppp  
f

Cb.  
f — ff — ppp  
f

Divisi  
Last Desk col tutti

unis. div. unis. unis. unis. unis.

# Orchestra II

Largamente (♩=♩)

a tempo

Vln. I (Orch. II)  
Con sord. div. —  
pp

Vln. II (Orch. II)  
Con sord. div. —  
pp

Vla. (Orch. II)  
ppp  
Con sord. div. —  
pp

Vc. (Orch. II)  
ppp  
Con sord. —  
pp

Cb. (Orch. II)

F

57

Vln. I  
*ff* > *ppp*  
*ff* unis. *ppp sub.* *ff* *ppp sub.* *pp*

Vln. II  
*ff* > *ppp*  
*ff* unis. *ppp sub.* *ff* *ppp sub.* *pp*

Vla.  
 div.  
*ff* > *ppp*  
*ff* unis. *ppp sub.* *ff* *ppp sub.*

Vla.  
 div.  
*ff* > *ppp*  
*ff* unis. *ppp sub.* *ff* *ppp sub.*

Vc. (Tutti)  
*ff* > *ppp*  
*ff* *ppp sub.* *ff* *ppp sub.*

Vc. (Tutti)  
*ff* > *ppp*  
*ff* *ppp sub.* *ff* *ppp sub.*

Cb.  
*ff* > *ppp*  
*ff* *ppp sub.* *ff* *ppp sub.*

F

Vln. I (Orch. II)  
*pp pesante*  
 Divisi *pp* *pp*

Vln. I (Orch. II)  
*pp pesante*  
*pp* *pp*

Vln. II (Orch. II)  
 Divisi *pp pesante*  
*pp* *pp*

Vln. II (orch. II)  
*pp pesante*  
*pp* *pp*

Vla. (Orch. II)  
 Divisi *pp pesante*  
*pp* *pp*

Vla. (Orch. II)  
*pp pesante*  
*pp* *pp*

Vc. (Orch. II)  
 div. *pp pesante*  
*pp* unis. *pp*

Cb. (Orch. II)  
 Con sord. *pp pesante*  
*pp* *pp*