



FANTASY  
FOR VIOLA AND PIANO

Peter Racine Fricker  
(1920–1990)



*AVS Publications 032*

# Preface

*“I regard the Fricker as perhaps the finest viola concerto in the repertoire.”*

~ William Primrose, *Walk on the North Side* ~

Violists are most familiar with Peter Racine Fricker as the composer of a Viola Concerto, op. 18, written for William Primrose and first performed at the 1953 Edinburgh Festival. Despite promotion by Primrose and others (Herbert Downes and Csaba Erdélyi have each given notable radio broadcasts of the work) and the publication of a piano reduction by Schott, the concerto has yet to generate widespread adoption among violists. Instead, it is a work better known for its reputation—as a well-written, masterfully orchestrated concerto with a technically demanding solo part—than for its actual content.

If such is the state of Fricker’s most well-known viola composition, where does that leave his other contributions to the instrument? *Three Movements for Viola Solo*, op. 25, was premiered in 1955 but promptly withdrawn, with Fricker re-assigning the opus number to *Elegy, The Tomb of St. Eulalia, for Counter Tenor, Viola da Gamba, and Harpsichord* later that year. *Three Movements* has subsequently been reinstated in a revised version, but it remains available only in manuscript.

*Fantasy for Viola and Piano*, op. 44, has fared only slightly better. The work dates from 1966, while Fricker was serving as visiting professor at the University of California, Santa Barbara (UCSB). It was inspired by two new additions to UCSB’s music department whom Fricker admired, Peter Mark (viola) and Landon Young (piano). Mark performed the work on multiple occasions, including a 1972 performance broadcast on Norwegian Radio, but the work has remained little known, in part due to the music’s availability only in manuscript. The American Viola Society is therefore pleased to publish Fricker’s *Fantasy* for the first time as part of its commitment to preserving the viola’s diverse cultural heritage here in America.

In preparing this edition, multiple sources were consulted from the Peter Racine Fricker Papers, PA Mss 17, Department of Special Collections, University Libraries, University of California, Santa Barbara, including the manuscript score and part on vellum and on diazo (produced from the vellum copies). The vellum copies are exceptionally precise and serve as the primary sources for this AVS edition; only minor editorial changes have been made, without comment. A recording of Peter Mark and Landon Young performing the work in 1966 as well as Fricker’s sketches for the work were also consulted in preparing this edition. Finally, an additional copy of the score housed at the Primrose International Viola Archive (corresponding to the diazo copy at UCSB) was also consulted.

The publication of this edition was made possible by kind permission of the University of California, Santa Barbara.

David M. Bynog, editor

# Fantasy for Viola and Piano

Viola

For Peter Mark and Landon Young

Peter Racine Fricker, op. 44

Edited by David M. Bynog

Recitativo

**ff** *gva* **ff** *appass.*

Piano **ff** (*deliberato - - - - - accel - - - - - rit.*) **p**

3 **p** *accel. e cresc.*

5 *rit.* **A** **Andante** ♩ = c. 56 **p** *cantabile*

10 **mf** 5

14 **B** **p**

17 5 **p**

20

23 **C** **f** *molto espress.*

28 **ff**

32 *f* *ff* *dim.* **D**

36 *p* *f*

40 *f* *pp* **E** 1 4

49 *p* *ma marcato*

54 *f* *poco cresc.* **F**

59 *f* *cresc. ed accel.* **G** *Poco Presto* *ff* *ritmico*

64

71

79 *p* *p*

89 *poco* *fp* *p* **H**

95 *fp* 4

**I** (Moderato movendo)

*p legatiss.*

112

*poco più  $f^2$*

118

*p*

**K**

*p*

128

132

*p legato*

136

*poco*

139

*p cresc.*

144

*f ff*

**M**

*mf espress.* *p*

156

*mf* *dim.* *p* *mf*

**N**

*p* *mf*

**O**

*p*

177 **Poco Presto**

*ff ritmico*

**P**

*f* *poco a poco rit.* *dim.* *p*

187 **(Lento) espress.**

*p* *5* *7* *accel.*

194 **Q (Andante)**

*ff* *rit.* *p*

198

*p* *poco*

200

*p*

203 **R**

*p*

208

*pp sotto voce*

213

**S** Poco Presto: ritmico

*p*

220

*cresc.*

227

232

*ff poco a poco meno mosso* *espress.* *dim.*

**T** Andante  $\text{♩} = 56$   
*espress.*

*p*

244

247

**U**

*poco* *f cantabile*

251

**V**

*poco meno f* *p* *f*

257

*p* *ppp*

# Fantasy for Viola and Piano

For Peter Mark and Landon Young

Peter Racine Fricker, op. 44

Edited by David M. Bynog

**Recitativo**

Viola

Piano

*ff*

*8va*

*ff* (*deliberato* - - - - - *accel* - - - - - *rit.*)

2

*ff* *appass.*

2

*p*

*p*

*8vb*

*8vb*



4

*accl. e cresc.*

*f*

*rit.*

*pp*

*rit.*

*pp*

8vb

8vb

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with a fermata on the first measure, followed by a series of eighth notes. The piano accompaniment consists of two staves. The right hand has a simple harmonic accompaniment, while the left hand has a more active bass line. Dynamics include *pp* (pianissimo) and *f* (forte). Performance markings include *accl. e cresc.* (accelerando e crescendo) and *rit.* (ritardando).

**A** Andante ♩ = c. 56

*p cantabile*

6

8vb

Detailed description: This system is marked 'A' and 'Andante' with a tempo of approximately 56 beats per minute. It begins with a treble clef and a key signature of one flat. The melody is marked *p cantabile* (piano cantabile). The piano accompaniment is written for two staves, with the left hand playing a steady eighth-note pattern. A dynamic marking of *p* (piano) is present. An 8vb (octave below) marking is shown at the bottom.

9

*mf*

*p*

9

8vb

Detailed description: This system continues the piece, starting at measure 9. The vocal line is in treble clef with a key signature of one flat, featuring a triplet of eighth notes. The piano accompaniment is in bass clef with a key signature of one flat, featuring a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *p* (piano). An 8vb (octave below) marking is shown at the bottom.

Musical score for measures 11-12. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 11 features a melodic line in the treble clef with a slur and a fermata over the final note, and a complex bass line with a quintuplet marked '5'. Measure 12 continues the melodic line with a slur and a fermata, and the bass line with a crescendo hairpin. A dynamic marking of *8vb* is indicated below the grand staff.

Musical score for measures 13-14. The system includes a single bass clef staff and a grand staff. Measure 13 features a melodic line in the bass clef with a slur and a fermata, and a complex bass line with a crescendo hairpin. Measure 14 continues the melodic line with a slur and a fermata, and the bass line with a crescendo hairpin. A dynamic marking of *poco f* is indicated below the grand staff.

Musical score for measures 15-16. The system includes a single bass clef staff and a grand staff. Measure 15 features a melodic line in the bass clef with a slur and a fermata, and a complex bass line with a crescendo hairpin. Measure 16 continues the melodic line with a slur and a fermata, and the bass line with a crescendo hairpin. A dynamic marking of *p* is indicated below the single bass clef staff, and *poco f* is indicated below the grand staff.

17

5

19

*p*

*f* *p* *f*

22

*f*

*pp* *ppp*

C

musical score for measures 23-24. The top staff (treble clef) contains a melodic line starting with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The instruction *molto espress.* is written below the staff. The bottom two staves (bass clef) are part of a grand staff system. Measure 24 features a piano (*p*) accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, including five-fingered chords (marked with '5') in both hands.

musical score for measures 25-26. The top staff (treble clef) contains a melodic line with a quarter note G4, a dotted quarter note A4, and a half note B4. The instruction *cresc. poco a poco* is written below the staff. The bottom two staves (bass clef) are part of a grand staff system. Measure 25 features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, including five-fingered chords (marked with '5') in both hands.

musical score for measures 27-28. The top staff (treble clef) contains a melodic line with a quarter note G4, a dotted quarter note A4, and a half note B4. The bottom two staves (bass clef) are part of a grand staff system. Measure 27 features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, including five-fingered chords (marked with '5') in both hands.

27

(*f*) *dim.* *pp* *p* < *poco*

29

*mf cresc.* *ff*

32

*f* *ff* *dim.* *poco a poco dim.*

36

*p* *f*

36

(*p*)

40

*f* *pp*

40

*f*

44

**E**

44

(*p*) *p cantabile*

Ped. Ped.

47

Musical score for measures 47-50. The piece is in B-flat major and 3/4 time. The right hand features a melodic line with a triplet of eighth notes in measure 49 and a *dim.* marking in measure 50. The left hand has a rhythmic accompaniment with two *Ped.* markings in measures 47 and 48.

51

*ma marcato*

*p*

Musical score for measures 51-53. Measure 51 begins with a *p* dynamic and a *ma marcato* instruction. The right hand has a melodic line with a *pp* dynamic marking in measure 52. The left hand has a sustained bass line with a *pp* dynamic marking in measure 52.

54

**F**

5

6

5

*f*

*poco cresc.*

54

5

5

*f*

*dim.*

Musical score for measures 54-57. Measure 54 features a *f* dynamic and a *poco cresc.* instruction. The right hand has a melodic line with a *f* dynamic marking in measure 55 and a *dim.* marking in measure 57. The left hand has a rhythmic accompaniment with a *f* dynamic marking in measure 55.

57

*f*

*ppp* *mf* *p*

**G Poco Presto**

61

*cresc. ed accel.* *ff* *ritmico*

slow arpeggio *pp*

66



75

*p*

*ff molto marcato*

82

*fff*

87

*p*

*poco*

*fp*

**H**

*pp*

91

*p*

8va

*f*

95

*fp*

8va

*pp*

99

*pp*

8vb

I (Moderato movendo)

103

*p* *legatiss.*

*p* *ppp*

(8vb)

107

*p* *pp*

110

*più f* *pp*

113

J

*poco più f*

2

113

*p*

*mf*

*p*

115

2

115

*poco*

*p*

2

2

115

*p*

117

2

117

*p*

117

*p*

120

*poco*

123

K

*f* *p* (*p*)

126

7

128

128

131

131

133

L

*p legato*

*poco*

133

135

*poco*

138

*p*

*poco*

142

*cresc.*

*f*

*ff*

*(ff)*

M

147 *ff* 2 2

147 *sotto voce*  
*p legato*

152 *mf espress.* *p* *mf*

152

157 *dim.* *p* *mf*

157



N

Musical score for measures 163-165. The system includes a vocal line and a piano accompaniment. The piano part is marked *p* *delicato*. The key signature has one flat (B-flat), and the time signature is 3/8. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand, with dashed lines indicating voice leading between the two hands.

Musical score for measures 165-167. The system includes a vocal line and a piano accompaniment. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 3/4. The piano accompaniment continues with melodic and rhythmic patterns, with dashed lines indicating voice leading.

Musical score for measures 167-170. The system includes a vocal line and a piano accompaniment. The key signature changes to one flat (B-flat), and the time signature returns to 3/8. The piano accompaniment features a melodic line in the right hand and a rhythmic line in the left hand, with dashed lines indicating voice leading.

170

Musical score for measures 170-171. The system includes a grand staff with treble and bass clefs. Measure 170 features a complex melodic line in the treble clef with many slurs and ties, and a bass line with chords and single notes. Measure 171 continues the melodic development in the treble and has a simpler bass line. The key signature has one sharp (F#).

172

Musical score for measures 172-173. The system includes a grand staff with treble and bass clefs. Measure 172 has a long, flowing melodic line in the treble clef with many slurs and ties, and a bass line with chords and single notes. Measure 173 continues the melodic development in the treble and has a simpler bass line. The key signature has one sharp (F#).

**O**

174

Musical score for measures 174-175. The system includes a grand staff with treble and bass clefs. Measure 174 features a complex melodic line in the treble clef with many slurs and ties, and a bass line with chords and single notes. Measure 175 continues the melodic development in the treble and has a simpler bass line. The key signature has one sharp (F#). The time signature is 3/4. The first measure of 174 is marked with a dynamic *p*.

**Poco Presto**

177 *ff ritmico*

177

179 **P** *f*

179 *ff*

182 *poco a poco rit.* *dim.* *p*

182 *p poco a poco rit.* *f*

186 **(Lento)**

*p* *espress.*

*pp*

191 *5* *7* *accel.* *ff*

*p* *accel.* *ff*

196 **Q (Andante)**

*rit.* *p* **Q (Andante)**

*(rit.)* *f cantabile*

198

6

*poco*

198

200

200

*pp*

202

*p*

*mf*

5

5

*p*

202

204

*poco*

**R**

206

*p*

*10*

*p*

*Ped.*

3 3 3

8<sup>vb</sup> senza pedale

208

*pp* sotto voce

*pp* sotto voce

3 3 3 3 3 3 3 3

8<sup>vb</sup>

211

Musical score for measures 211-213. The score is in 2/4 time and consists of three staves. The top staff is a single melodic line with slurs and accents. The middle and bottom staves are a grand staff with triplets in both hands. The key signature has one sharp (F#).

**S** Poco Presto: ritmico

214

Musical score for measures 214-217. The score is in 2/4 time and consists of three staves. The top staff is a single melodic line starting with a piano (*p*) dynamic. The middle and bottom staves are a grand staff with complex rhythmic patterns and slurs. The key signature has one sharp (F#).

218

Musical score for measures 218-221. The score is in 2/4 time and consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with complex rhythmic patterns and slurs. The key signature has one sharp (F#).

222

*p* *cresc.*

226

8va

226

*p*

230

poco a poco meno mosso

*ff*

230

*f* *p* *f rit. e dim.*

Red.



**T** Andante ♩ = 56  
*espress.*

235

*espress.* *dim.* *p*

235

*p*

240

3

*p* *poco*

240

*p* *p*

244

5

3

244

3

246

*pp*

*poco*

8vb

**U**

248

*f cantabile*

*p*

*poco*

251

*poco meno f*

*poco a poco più p*

*poco*

*pp*

V

Musical score for measures 254-256. The top staff is in bass clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The bottom system consists of two staves (treble and bass clef) for piano accompaniment. Measure 254 starts with a piano (*p*) dynamic and includes a *poco* decrescendo marking. The piano part features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 257-259. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and features a fermata over the final note. The bottom system consists of two staves (treble and bass clef) for piano accompaniment. Measure 257 starts with a pianissimo (*pp*) dynamic. The piano part continues with a complex rhythmic pattern.

Musical score for measures 260-262. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and ends with a pianissimo (*ppp*) dynamic. The bottom system consists of two staves (treble and bass clef) for piano accompaniment. Measure 260 starts with a piano (*p*) dynamic and includes a *ppp* dynamic marking. The piano part features a complex rhythmic pattern with many sixteenth notes.

May 30, 1966  
Santa Barbara



# AVS Publications

## VIOLA SOLO

**Bob Cobert**

Music for Only One Lonely Viola.  
AVS 028

**John Duke**

Suite for Viola Alone. AVS 027

**Ivan Langstroth**

Viola Suite. AVS 022

**Quincy Porter**

Suite for Viola Alone. AVS 008

**Frederick Slee**

Variations on a Hymn Tune for Solo  
Viola. AVS 003

## VIOLA AND PIANO

**Blanche Blood**

Barcarolle for Viola and Piano.  
AVS 002

**Léo Delibes**

La Paix, from Coppélia, for Viola and  
Piano. AVS 023

**Arthur Foote**

Melody for Viola and Piano, op. 44a.  
AVS 015

**Peter Racine Fricker**

Fantasy for Viola and Piano, op. 44.  
AVS 032

**Carl Fuerstner**

Two Pieces for Viola and Piano.  
AVS 021

**Quincy Porter**

Speed Etude for Viola and Piano.  
AVS 007

**Ferdinand Praeger**

Elegy for Viola and Piano. AVS 031

**Gustav Strube**

Regrets for Viola and Piano. AVS 010

**Theodore Thomas**

Divertissement for Viola and Piano.  
AVS 006

## VIOLIN AND VIOLA

**Louise Lincoln Kerr**

Etude. AVS 020

**J. N. Pychowski**

Perpetual Canon. AVS 017

## TWO VIOLAS

**Bob Cobert**

Three Moods for Two Violas. AVS 030

**Felix Mendelssohn-Bartholdy**

Canon for Two Violas. AVS 004

## THREE VIOLAS

**Scott Slapin**

Capricious. AVS 012

## VIOLA ENSEMBLE (FOUR OR MORE)

**J. S. Bach**

Sinfonia from the Cantata: Gleichwie  
der Regen und Schnee vom Himmel fällt.  
AVS 005

**Léo Delibes**

La Paix, from Coppélia, for Solo Viola  
and Viola Quartet. AVS 023a

**Matthias Durst**

Adagio for Four Violas. AVS 001

**Felix Mendelssohn-Bartholdy**

Adagio from String Sinfonia VIII.  
AVS 011a

**Hendrik Waelput**

Cantabile for Four Violas. AVS 018

**Max von Weinzierl**

Nachtstück für 4 Violen, op. 34.  
AVS 009

## VIOLA AND ORCHESTRA

**Cecil Forsyth**

The Dark Road for Viola and String  
Orchestra. AVS 024

## VIOLA AND ORCHESTRA (CONT.)

**W. A. Mozart**

Principal Viola Part for Sinfonia  
Concertante, K. 364, Extended  
Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia  
Concertante, K. 364, Scordatura Edition.  
AVS 019a

**G. P. Telemann**

Concerto for Two Violettas, TWV  
52:G3. Critical Edition Including  
Alternative Scordatura Solo Parts.  
AVS 025

## MIXED ENSEMBLES

**J. S. Bach**

Chorale: Ich, dein betrubtes Kind, for  
Soprano, Viola obligata, and Continuo  
from the Cantata Mein Herze schwimmt  
im Blut. AVS 013

Ergieße dich reichlich, du göttliche  
Quelle, Aria for Tenor, Viola, and  
Continuo from the Cantata Wo soll ich  
fliehen hin. AVS 014

Hochgelobter Gottessohn, Aria for Alto,  
Viola, and Continuo from the Cantata  
Bleib bei uns, denn es will Abend  
werden. AVS 029

Sinfonia from the Cantata: Gleichwie  
der Regen und Schnee vom Himmel fällt.  
AVS 005

**Michael Colgrass**

Revisions to Variations for Four Drums  
and Viola. AVS 016

**Felix Mendelssohn-Bartholdy**

Adagio from String Sinfonia VIII.  
AVS 011

**Quincy Porter**

Little Trio (Suite in E Major) for Flute,  
Violin, and Viola. AVS 026



<http://americanviolasociety.org/resources/scores/>