Four Pieces
For Violin and Pianoforte

Henry John King
Melbourne, 1855 – Southport, 1934

Edited by
Richard Divall

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Introduction

Henry John King descended from a long and active musical family. His father, Henry John King senior arrived in Melbourne in 1854, and advertised himself as a teacher of the harp, piano, violin and guitar, and teaching at Emerald Hill. Other members of the family were musicians and the King dynasty were listed a key performers in the Madame Anna Bishop concerts under George Loder. The father was the leader of the Royal Philharmonic Society of Melbourne orchestra from 1857 to 1860. Henry John King junior was born in South Melbourne in 1855 and was taught music at an early age within the family, and then by the composer Charles Edward Horsley, who had been a pupil of Mendelssohn, Ignaz Moscheles and Louis Spohr.

King junior’s talents were obviously valued at an early stage, for in 1872 at the age of sixteen or seventeen, he copied the orchestral parts for Horsley’s Violin Concerto in D minor. In 1885 this set of parts was given to the then visiting Australian born violin virtuoso, Johann Secundus Kruse (1859-1927), and were found with other key scores in sets of his papers at the Baillieu Library of The University of Melbourne. King is listed in local newspapers as working as an organist in Portland, and in 1876 in Castlemaine, both in Victoria. He was appointed as organist to the prestigious St Mark’s Anglican Church in Fitzroy, and began a prolific career in composition. There are several secular works cited as being written by him, including the Cantata, The Wedding, and an opera in four acts and a prologue entitled Penelope, set to a libretto by a Mrs J A King.

King’s great musical opportunity was when his work, The Centennial Cantata, was selected as the winner of a competition by a committee and premiered at the Centennial International Exhibition of 1888 in Melbourne. Set to a text by the Rev William Allen, the cantata was performed under the baton of the composer and conductor Frederic Cowen at the opening of the Exhibition in 1 August 1888. Some comments were critical of the work, though it was published by Glen and Co.

King distinguished himself as a composer of sacred music and settings of his Mass, a Benedictus, and a Magnificat and Nunc Dimittis were published in London and are held in Australian libraries. They are well written for the voice, and the organ parts show a considerable expertise on the instrument. King relocated to Queensland in 1910, possibly for health reasons and he passed away at Southport on 27 June 1934.

There is little instrumental music by King, but these Four Pieces for Violin survive in his manuscript in The National Library of Australia. They were amongst manuscripts donated to the ABC’s Musica Australis Project around 1968 to 1970, a large archive that was later transferred to the National Library. In four district movements, these four works are well written for the violin and show King to have been a craftsman-like composer. Several of the pieces exist in differing versions, and for a couple of the movements, there are surviving parts for violoncello. I have not tried to re-assemble the versions containing the cello, as the revised keyboard part has not survived. However, the third piece, entitled White Lilies exists in two distinct versions and the second version is included in this publication as an appendix. The first piece, Plighted Promise

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2 This set of manuscript orchestral parts are now held in the National Library of Australia, MS 9876, in the papers of Johann Kruse.
has an alternative title of *Vain Longing*. The work, dedicated to his daughter Nora Yvonne Sylvia King is preceded by a poem by the composer, which reads:

Tis eventide, and now doth Cynthia from
Her far, pure silver throne the earth survey.
Soft glimmering in the blue abyss, around
Her stand the constellations that are glad
To serve. Their tender light, in wavy wreaths,
The evanescent clouds a moment hide.
Yet Dian[-] heaven born queen [-] with all her own
Attendant train of radiant spheres, doth seem
No more that dreamiest reflection soft
Of him [-] the eager passionate day-god [-] who
Forever dying, ever lives in her! [-] H.J.K.

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Richard Divall
May 2014

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Canzonet

Andante Grazioso

Vivace e Raupepole

Henry John King

Sonore

Sempre P

Con Ped

mf

Rit. a Tenuto

Con garbo

mk.

Facsimile of the first movement of the *Four Pieces* – National Library of Australia nla.mus-vn5715615
CRITICAL NOTES

As with all of the pieces, there are numerous additional performing indications in pencil, such as bowings, fingerings, performance dynamics, and altered phrasing slurs. These can be viewed on the manuscript itself on the Trove NLA site under the composer and title. The revised versions for cello simply indicate that the lowest keyboard line has been allocated to the cello, whilst the violin line is often written up one octave above the original.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Bars</th>
<th>Instrument</th>
<th>Original text before amendment</th>
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<tr>
<td>Love’s Hour – Valse Lente</td>
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<td>Score</td>
<td>Deleted by composer. Added in parenthesis.</td>
</tr>
<tr>
<td>Renunciation</td>
<td>33</td>
<td>Violin</td>
<td>Beat 4, quaver rest missing</td>
</tr>
<tr>
<td>Plighted Promise</td>
<td></td>
<td></td>
<td>There is an alternative title for the work on the score, which is Vain Longing.</td>
</tr>
<tr>
<td>Version Two</td>
<td></td>
<td></td>
<td>The version is written in A major and not E major</td>
</tr>
</tbody>
</table>

The Editor

Frà Professor Richard Divall AO OBE is a Vice-Chancellor’s Professorial Fellow at Monash University, an Honorary Principal Fellow in Music at The University of Melbourne, and Visiting Professor at The University of Malta. He is Chairman of the Marshall-Hall Trust and is a Knight of Malta in Solemn Religious Profession. He was awarded a D.Lett. (Hon Causa) in 1992 by Monash University, and a Doc. Univ. (Hon Causa) by the Australian Catholic University in 2004. He holds a PhD in Theology from the University of Divinity on eighteenth-century sacred music on Malta that includes an edition of the complete sacred works of Nicolò Isouard (1773-1818), and is an Honorary Research Fellow at the same university. Richard Divall has edited early Australian music since 1967.
Suite of Four Pieces
for Violin and Pianoforte
Dedicated to his daughter - Nora Yvonne Sylvia

Henry John King 1855-1934
Edited by Richard Divall
MS: NLA. Musica Australis N85

I - Plighted Promise

Violin

Andante grazioso

\[
\begin{align*}
&\text{p} \\
&\text{con tenerezza} \\
&\text{sonare} \\
&\text{cresc} \\
&\text{ritard}
\end{align*}
\]

Piano

Andante grazioso

\[
\begin{align*}
&\text{sempre p} \\
&\text{[a tempo]} \\
&\text{[rit]} \\
&\text{[sim]} \\
&\text{con garbo} \\
&\text{mf} \\
&\text{ritard}
\end{align*}
\]
cresc e sonore

72

4th cord

rit

mf

4th cord

72

ten

rit

p

Lentando e molto tranquillo

morendo

Fine

Lentando e molto tranquillo

morendo

Fine
dimin ma sempre in tempo rall

[Tempo]

127

134

mf molto cresc sfz f p

[molto cresc]

sempre rall cresc
cresc sempre rall

142

146

f ff p

deleted by composer
III - White lilies

Andantino quasi allegretto

pp e dolciss

l'accompagnam

un poco cresc