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# In Memoriam Claude Achille Debussy

For Violin and Pianoforte  
1918

## Fritz Hart

Kent, 1874 – Honolulu, 1949

Edited by  
Richard Divall

Music Archive Monash University  
Melbourne

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# Introduction

Fritz Hart was part of the extraordinary diaspora of British composers who, attracted to the various Dominions and colonies of the then British Empire, disseminated the influence of their British musical tradition and the fashionable Celtic revival to many parts of the world. Hart's contribution to music in Australia, and later Hawaii, is remarkable, and he distinguished himself as a composer, teacher and mentor as well as a conductor and writer. With the exception of Charles Edward Horsley, he was the finest orchestrator to work in Australia before 1930, and his musical influence in this country lasted for a considerable time, especially through his students, including Margaret Sutherland and Peggy Glanville-Hicks. Both as teacher and mentor, he was especially encouraging to female composers.

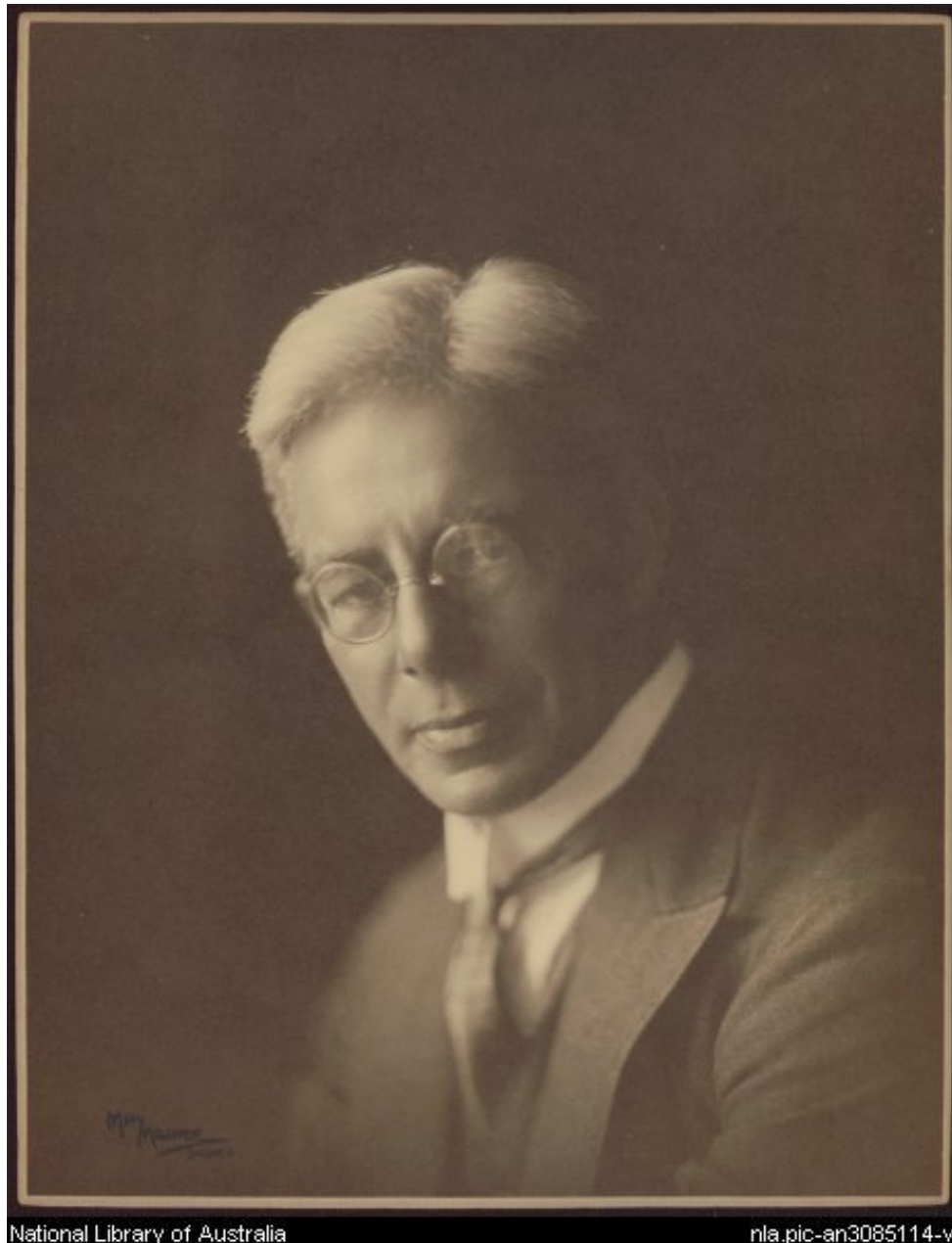
Born in Brockley, Kent in 1874, Fritz Hart was a chorister at Westminster Abbey and studied at the Royal College of Music, where he formed lifelong friendships with Gustav Holst, Ralph Vaughan Williams and Granville Bantock. He migrated to Australia in 1909 and for many years was Director of the Albert Street Conservatorium of Music in Melbourne, in succession to G.W.L. Marshall-Hall. He was also a joint founder, with Alfred Hill, of the Australian Opera League. In 1937 he relocated to Honolulu, where he conducted the Honolulu Symphony Orchestra. After his death in Hawaii in 1949, all of his scores were returned to Melbourne, where they are held in the Latrobe Library of the State Library of Victoria.

Hart's output included twenty-two operas, two large-scale symphonies, two string quartets, several concertos and a Symphonic Rhapsody for violin and orchestra, three sonatas for violin and piano, and choral, organ, and other keyboard music. He is remarkable for his 500-odd songs, set to diverse texts, including poems of the Celtic revival and those of many Australian poets. These songs have not been forgotten: Stephen Banfield, for example, gives them serious consideration in his 1985 study of twentieth-century British song. Details of Hart's life and career, and a full catalogue of his works are found in Peter Tregear's excellent 'Fritz Bennicke Hart-An Introduction to his Life and Music', M.Mus. Thesis University of Melbourne 1993.

This short work, written at the end of March, 1918 on the news of the death of Claude Debussy is in two versions – one for violin and pianoforte and the other for solo pianoforte. Both appear in this series as numbers nine and ten. The composer's manuscript of the violin and piano version of the 'In Memoriam Claude Achille Debussy' is held in the State Library of Victoria, Latrobe Library, LaTL 9528/9-10. These consist of a full score and a separate violin part. There are no editorial notes for either version.

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Richard Divall  
April 2014.



Fritz Hart 1874-1949. Photograph 1927-May Moore 1881-1931.  
National Library of Australia nal.pic-an30851 4-v

### The Editor

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# In Memoriam - Claude Achille Debussy

1862 - 1918

Fritz Hart 1874-1949  
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Andante ma non troppo lento

Violin *espressivo*  
*mp* *p*

Piano *espressivo*  
*p* *pp*

12  
*mp* *mf*  
*f* *p*  
*mp* *mf*

22 *sonore* *pp* *mf* *rit*

33 [a tempo] *p* *cresc* *rit* [a tempo] *mp* *p* *cresc*

44

*sonore*

Musical score for measures 44-52. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a rest and then features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *fp* and *mfp*. The piano accompaniment features complex chordal textures with various dynamics: *f*, *f*, *f*, *p*, *mf*, and *p*.

53

Musical score for measures 53-63. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *mp* and *mf*. The piano accompaniment features a rhythmic accompaniment with various dynamics: *mp*, *p*, and *mf*.

64

Musical score for measures 64-69. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *p* and *pp*. The piano accompaniment features a rhythmic accompaniment with various dynamics: *mp* and *pp*.

70

*rall.....*

Musical score for measures 70-75. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *dim*, *ppp*, and *lunga*. The piano accompaniment features a rhythmic accompaniment with various dynamics: *ppp* and *lunga*.

Violin

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Andante ma non troppo lento

3 *espressivo*  
mp p

12 4  
mp mf

23 *sonore*  
pp

32 rit [a tempo] 2 rit  
mf

38 [a tempo] 3 *sonore*  
p cresc fp

49  
mf mp mf

60  
p pp

71 rall.....  
dim ppp lunga