

Ida Henriette da Fonseca

1806-1858

Aly og Gulhyndy

Digt af Oehlenschläger

Contemporized Score

Edited by
Christian Mondrup

Aly og Gulhyndy

Digt af Oehlenschläger

Revised edition

Andantino con delicatezze

Ida Henriette da Fonseca (1806-1858)

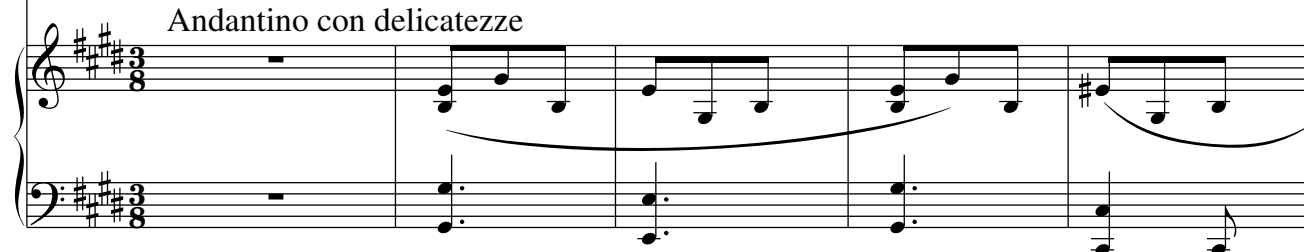
Canto



1. Fan - ta - si - en svin - ger, si - ne let - te Vin - ger; svæ - ver
2. Kold og mørk er Nor - den, læn - ger ned paa Jor - den øn - sker
3. Og hvor - for da ik - ke? Li - vets Øi - e - blik - ke svin - de
4. Vil du ned til Sy - den? Hør paa Har - pe - ly - den! Skjal - den
5. I et bro - get Bil - led har A - pol dig stil - let Li - vet

Piano-
Forte

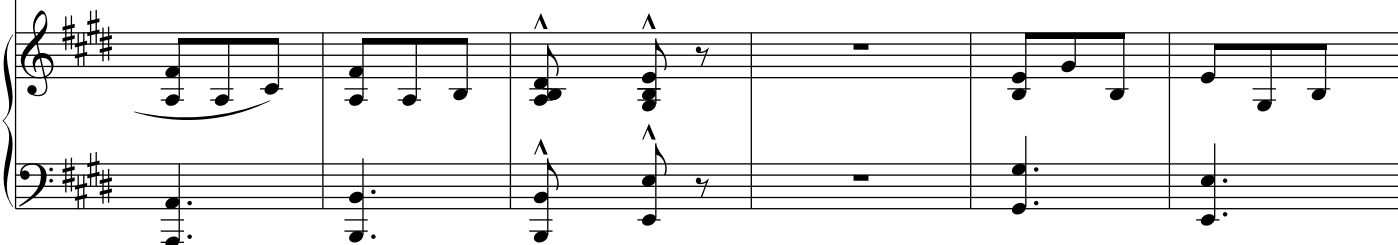
Andantino con delicatezze



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hid fra Gan - ges til sin Skjald; Kort var grøn - ne Som - mer, hvi - de
den For - fros - ne sig at boe, hvor i Flo - ras Ar - me, So - lens
hur - tig som e hur - tig kom; i din Aand sit Sæ - de har den
ved dit Øn - ske fry - der sig. I - sen staaer om Ky - sten; du kan
frem paa sit be - mal - te Blad: O - ver - flod og Nø - den, Ny - del -
5. Kaldt fra Ø - stens Stran - de mon A -



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Vin - ter kom - mer, Fol - ket sam - ler sig i lu - ne Hal. Me - dens
hul - de Var - me sted - se gjør ham lyk - ke lig og fro. Stø - vet
san - de Glæ - de, Fø - lel - sens og Tan - kens Hel - lig - dom. Hvad du
ej til Ø - sten? Vel, saa kom - mer Ø - sten hen til dig. Lad den
sen og Dø - den, Him - mel, Hel - ved, Kjær - lig - hed og Had. Hvad dig
lad - din lan - de ført her - hid ved Dig - ter - ski - bets Gang. Y - dun



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Stor - men tu - der, Sne - en slaar — paa Ru - der, bræn - der Ar - nens Flam - me —
 si - ne Læn - ker fø - ler tungt — og tæn - ker: "Var du dog — en - gang saa —
 fø - ler, tæn - ker, dig jo Lyk - ken skjæn - ker! Det er vir - ke - ligt, det —
 in - dre Lu - e Vin - trens Har - me ku - e! Him - lens Ild — jo smel - ter —
 her — er skre - vet, har du of - te le - vet. Bland ei Man - dens Digt med —
 smil - te yn - dig! A - ly og — Gul - hyn - dy eg - ne Børn — af Skjal - dens —

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un poco animato

klar og huld. I den dun - kle Stu - e ved den rø - de
 lyk - ke - lig sligt et Liv — at ny - de, vil - de Skjæb - nen
 le - ver du. Lad da Stor - men tu - de fryg - te - ligt — der -
 Jor - dens Iis. Kul - den kan — kun qvæ - le fø - les - lø - se
 Bar - nets Tant! Skjal - den kan — kun sam - le sig det Ny — af
 Hjer - ne sprang. Y - dun smil - te yn - dig! A - ly og — Gul -

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rall

Lu - e fø - ler Sjæ - len sig saa — læng - sels - fuld.
 y - de hvad Ind - bild - nin - gen kan — øn - ske sig!"
 u - de: bun - det er — til Vin - tren — ei din Hu.
 Sjæ - le. Tan - ken svin - ger dig til — Pa - ra - diis.
 Gam - le; læs, og du — vil fin - de — Dig - tet sandt.
 hyn - dy eg - ne Børn — af Skjal - dens — Hjer - ne sprang.

Critical notes:

This score is the first modern edition of the song “Aly og Gulhyndy, Digt af Oehlenschläger” (Aly and Gulhyndy, Poem by Oehlenschläger) by the Danish composer “Ida Henriette da Fonseca” (1806-1858). For information on the composer see the article in “Dansk Kvindebiografisk Leksikon”, <http://www.kvinfo.dk/side/597/bio/677/origin/170/query/fonseca/> by Lisbeth Ahlgren Jensen and, by the same author, “Det kvindelige spillerum”, Multivers, Copenhagen 2007. The source of this song is 2 printed volumes of solo songs with piano accompaniment “Romancer med Pianoforte-Accompagnement” published in Copenhagen by J.D.Qvist 1848-1853, preserved at the Royal Library of Copenhagen, Denmark. According to Lisbeth Ahlgren Jensen we have no other sources like manuscripts, sketches etc. of Ida Fonseca’s compositions.

The poem by Adam Oehlenschläger (1779–1850) was first published 1811 in “Digtninger” (Poetical Works) as the start of the fairy tale “Aly og Gulhyndy”. The composer arranged the 11 stanzas in 6 verses, omitting the leading 8 bars in verse 6. A few differences between Oehlenschläger’s poem and the song may origin from the composer.

This modern edition comes in 2 variants, an ‘urtext’ edition and a modernized edition. The urtext edition generally attempts to keep close to the original printing but may silently amend inconsequences in the use of short cut notations like repeated musical figures. In the modernized edition all notation short cuts have been expanded, the beaming of the vocal staff has been adapted to modern practices, and performance indications in the vocal staff have been copied to the right hand piano staff.

Ida Fonseca was a professional singer but never received an education as a composer. This is probably why you may encounter music technical flaws in the piano accompaniment. In the modernized the editor has amended some of these flaws, with corresponding annotations in the critical notes.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
18–19	Pno r	1	Sic! “b $\sharp$ ” notated as “c $\sharp$ ”. Corrected in the modernized version.
26–27	Pno r	1	Sic! “b $\sharp$ ” notated as “c $\sharp$ ”. Corrected in the modernized version.
30-32	Pno	5–6	Sic! Seventh dissonance “a” doubled in rh and lh, causing an octave parallel between rh and lh. Corrected voice leading bar 30–31 in the modernized version.

Orig. accomp. bar 31–32



Rev. accomp. bar 31–32

