

Ida Henriette da Fonseca

1806-1858

Vals og Romance »Mi eja Jente«

Digt af Thomas -.m.

Edited by
Christian Mondrup

Vals og Romance »Mi eja Jente«

Digt af Thomas -.m.

Mouvement de Valse

Ida Henriette da Fonseca (1806-1858)

Piano-Forte

The musical score for the first section, "Mouvement de Valse", begins with a treble clef and a bass clef, both in B-flat major (two flats). The time signature is 3/4. The piano accompaniment features eighth-note patterns in the right hand and sixteenth-note patterns in the left hand. The vocal part enters at measure 19, indicated by a treble clef and lyrics in Danish. The piano part continues with eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

Canto

Andantino

Piano-Forte

The musical score for the second section, "Andantino", begins with a treble clef and a bass clef, both in B-flat major (two flats). The time signature is 2/4. The vocal part begins at measure 24 with the lyrics "Mi e - ja Jen - te, mi e - ja Jen - te! O sø - de Navn, du af Fre - ja". The piano accompaniment provides harmonic support with eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

28

send - te! Dig, Navn, jeg lær - te hin Stund - den lan - ge - min Brud jeg før - ste Gang holdt i

32

Fan - ge. Du er det fag - re-ste Ord, jeg kjen - der; thi al min Kjær-lig-hed i __ dig _ bræn - der. Flux paa min

37

Læ - be, du, Ord, frem - blom - mer, naar hun, min Lys - alf, i - mod mig kom - mer. Og ømt som

41

mo - der - lig Bøn du strøm - mer fra Læ - ben, naar __ jeg om hen - de drøm - mer, ja

45

naar jeg om hen-de drøm - mer.

cadence

ad lib

The musical score is composed for voice and piano. It features two staves: a soprano vocal line and a piano accompaniment. The vocal part uses a mix of eighth and sixteenth-note patterns. The piano part provides harmonic support with sustained notes and chords. Measure numbers 28 through 48 are indicated above each system. The lyrics are written below the vocal line, corresponding to the musical phrases. The score is set in 2/4 time and uses a key signature of B-flat major (two flats). The vocal range spans from approximately middle C to high G. The piano part includes bass and treble clefs, with various dynamic markings like forte and piano. The vocal line often includes grace notes and slurs to indicate performance style. The piano accompaniment consists of chords and rhythmic patterns that provide harmonic context for the vocal parts. The overall structure is a series of connected musical phrases, each with its own unique melodic and harmonic character.

49 *a Tempo*

»Mi e - ja Jen - te!« jeg træt - tes ik - ke den sø - de Lyd i min Sjel at drik - ke! Mi e - ja

54

Jen - te, paa Vin - den baa - ren, er frisk og sød — som en Sang om Vaa - ren. Og øm som

58 *ad lib*

bæ - ven-de Suk af Lu - ren fra Sæ - ter - jen - ta i Bjer - ke - u - ren. Og mild som

62

Sil - ju - ens Sus ved El - ven, naar Vin - den le - ger med Bla - dets Skjæl - ven.

rall

f

a Tempo

66

»Mi e - ja Jen - te!« Hvor mildt du su - ser, og dog saa mæg-tigt mit sind be -

71

ru - ser! Skjøndt sag - te hvis - ket som Suk af _ Pi - gen, du fyl - der Sje - len med Kæm-pe -

p f p ff

75

hi - gen, ja Sje - len med Kæm-pe

79 *Agitato*

hi - gen. Men ak, min Hi - gen til Jord er bun - det, skjøndt ef - ter Vin - ger den tidt har stun - det. O, hvis jeg

84

rall a Tempo

læn - ket ej var til Stø - vet, men hav - de Vin - ger som A - spe - stø - vet: Da fløj jeg til dig, min e - ja

89

rall a Tempo

Jen - te! og sag - de flux, hvad min Læng - sel meen - te. Da fløj jeg til dig, min Brud, at drik - ke paa - ny Be -

94

A musical score for piano and voice. The vocal line starts with eighth-note pairs followed by sixteenth-note patterns. The piano accompaniment consists of eighth-note chords. The lyrics are: "rus - ning af di - ne Blik - ke. Da sa' jeg »Jen - te mi!« tu - sind Gan - ge og tryk-te _ ju-blende _ dig i". The music ends with a fermata over the piano part.

99

A musical score for piano and voice. The vocal line has a single note followed by a rest. The piano accompaniment consists of eighth-note chords. The lyrics are: "Fan-ge.". The music ends with a fermata over the piano part.

Critical notes:

This score is the first modern edition of the song “Vals og Romance Mi eja Jente” (Waltz and Romance My Own Girl) by the Danish composer “Ida Henriette da Fonseca” (1806-1858). For information on the composer see the article in “Dansk Kvindesbiografisk 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 editor has not been able to identify the poet, “Thomas -m.”, stated as the author of the Norwegian poem. The poem quotes a phrase “Mi eja Jente” found in several Norwegian “stev” (dialect folk songs consisting of four line lyric stanzas), for example this stev from “Norske Viser og Stev” collected and edited by Jørgen Moe and Ludvig Mathias Lindeman, Christiania (Oslo) 1848:

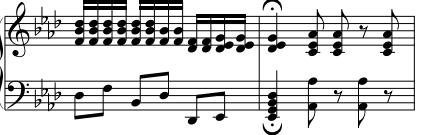
Guten

Og vi' du væ - re mi' e - ja Gjen - te, saa ska' du hol - le deg staut og plen - te, og vi' du
væ - re mit e - je Gull, saa ska' du ti - ge, naa' e' blir full, saa ska' du ti - ge, naa' e' blir full.

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>
23	Pno l	2	$\frac{1}{2}$ -note in orig.
40	Pno r	1	No acc. \natural on “d” in orig.
47	Pno r	6	No acc. \natural on “d” in orig.
47	Pno l	1	$\frac{1}{4}$ -notes in orig.
49-50	Pno		Sic! parallele octaves between pno l and r and parallele fifths between pno l and solo v. Modified accomp. in revised version
			Orig. accomp. bar 49-50
			Rev. accomp. bar 49-50
55-56	Pno		Sic! awkward dissonance treatment in orig. Modified accomp. in revised version
			Orig. accomp. bar 55-56
			Rev. accomp. bar 55-56

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
58–59, 62–63	Pno		Sic! parallel octaves between pno r and l. Modified accomp. in revised version
		Orig. accomp. bar 58–59, 62–63	
		Rev. accomp. bar 58–59, 62–63	
78	Pno		Sic! parallel octaves between pno r and l. Modified accomp. in revised version
		Orig. accomp. bar 78–79	
		Rev. accomp. bar 78–79	