

Ida Henriette da Fonseca

1806-1858

Romance

Edited by
Christian Mondrup

Romance

Ida Henriette da Fonseca (1806-1858)

Andantino

Canto

Piano-Forte

Ü - - ber die Ber - ge dort

rall
a tempo

4

liegt — ein Haus — im Tha - - le da sehnt mein

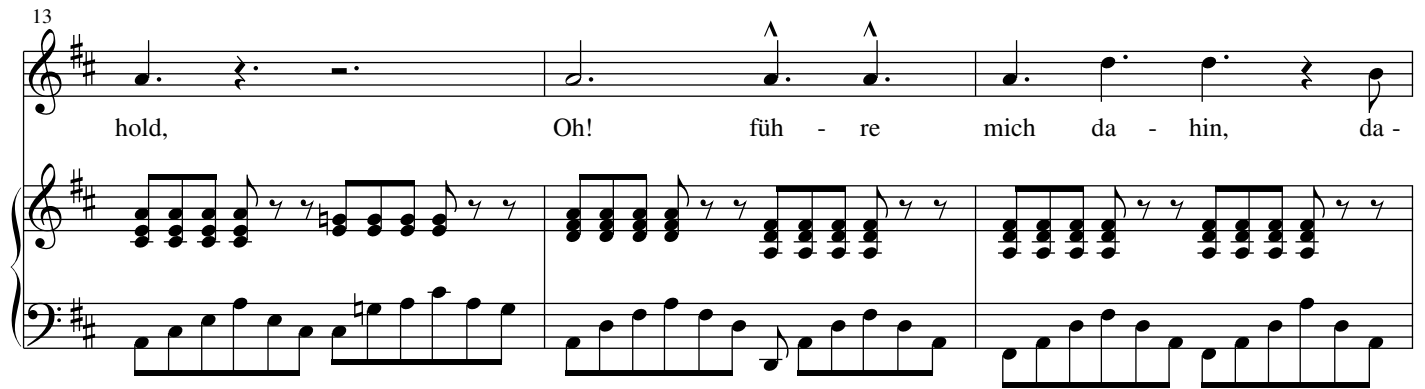
7

Herz — sich hin, al - - les ist — dort schön!

10

da wohnt — ein En - gel mild, lieb - - - lich

13



hold, Oh! füh - re mich da - hin, da -

16



hin ____ ins Pa - ra - diess. Ach! ____ mein Herz ____

19



sehnt ____ sich ____ nach ____ dir o Hol - de Ja! nur ____ al -

23



lein ____ bei dir, ____ bei ____ dir ist Se - lig - keit.

Critical notes:

This score is the first modern edition of the song “Romance” 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> 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 text is an anonymous poem, maybe by 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.

Bar No.	Part	Note No.	Comment
3	Solo v	2	Accent on tied note in orig.
12	Pno l	12	“b” in orig.
15	Solo v	3	“c#” in orig.
10–11	Pno		Voice leading flaw. Modified accomp. in revised version

Orig. accomp. bar 10–11



Rev. accomp. bar 10–11



13–14	Pno		Dissonance treatment flaw. Modified accomp. in revised version
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Orig. accomp. bar 13–14



Rev. accomp. bar 13–14



19	Pno		Parallels between pno r and pno l. Modified accomp. in revised version
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Orig. accomp. bar 19



Rev. accomp. bar 19



<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
21	Pno		Parallels between pno r and pno l. Modified accomp. in revised version
		Orig. accomp. bar 21	
		Rev. accomp. bar 21	
23	Pno		Parallels between pno r and pno l. Modified accomp. in revised version
		Orig. accomp. bar 23	
		Rev. accomp. bar 23	