

Ida Henriette da Fonseca

1806-1858

Romance

Contemporized Score

Edited by
Christian Mondrup

Romance

Revised edition

Ida Henriette da Fonseca (1806-1858)

Canto

Piano-Forte

Andantino

rall *a tempo*

Ü - - ber die Ber - ge dort

4

liegt — ein Haus — im Tha - le da sehnt mein Herz — sich hin,

8

al - les ist — dort schön! da wohnt — ein

11

En - gel mild, lieb - - lich hold,

14

Oh! füh - re mich da - hin, da - hin _____ ins Pa - ra -

17

diess. Ach! _____ mein Herz _____ sehnt _____ sich _____

20

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
			Orig. accomp. bar 13–14
			Rev. accomp. bar 13–14
19	Pno		Parallels between pno r and pno l. Modified accomp. in revised version
			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	