

Ida Henriette da Fonseca

1806-1858

Den angrende Skole-Pige

Edited by
Christian Mondrup

Den angrende Skole-Pige

Agitato

Ida Henriette da Fonseca (1806-1858)

Canto

Piano-
Forte

Kjæ - re lil - le Mo-der vær ei me - re vred paa mig.

Du Dig o - ver mig ei

læn - ger skal be - kla - ge,

jeg vil gjø - re alt,

for at

tæk - kes

Dig:

siig dog ba - re ei —

jeg er

Dig

til Pla - ge,

de Børn

mig sted - se

be - de

snart gaee

hid og snart gaee did,

jeg be - stan - dig raa - ber: lad mig

vær', jeg bli - ver her.

Ak!

saa de pla - ge mig den he - le Dag —

Mo-der!

bliv

ei vred

for den

li - den Sag.

Critical notes:

This score is the first modern edition of the song “Den angrende Skole-Pige” (The Repenting Schoolgirl) 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 is anonymous, 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
5	Pno r	4	$\frac{1}{8}$ -note in orig.
6	Pno		Sic! six-four flaw on beat 2. Modified accomp. in revised version
			Orig. accomp. bar 6
			Rev. accomp. bar 6
8	Pno r	4	$\frac{1}{8}$ -note in orig.
9	Pno r	2	$\frac{1}{8}$ -note in orig.
13–14	Pno		Sic! parallele octaves between piano right and left hand. Modified accomp. in revised version
			Orig. accomp. bar 13–14
			Rev. accomp. bar 13–14
16	Pno r	2	No ♯ on “c” in orig.