Ida Henriette da Fonseca

1806-1858

Granen ved Lougen

Digt af J. Storm Munch

Edited by
Christian Mondrup

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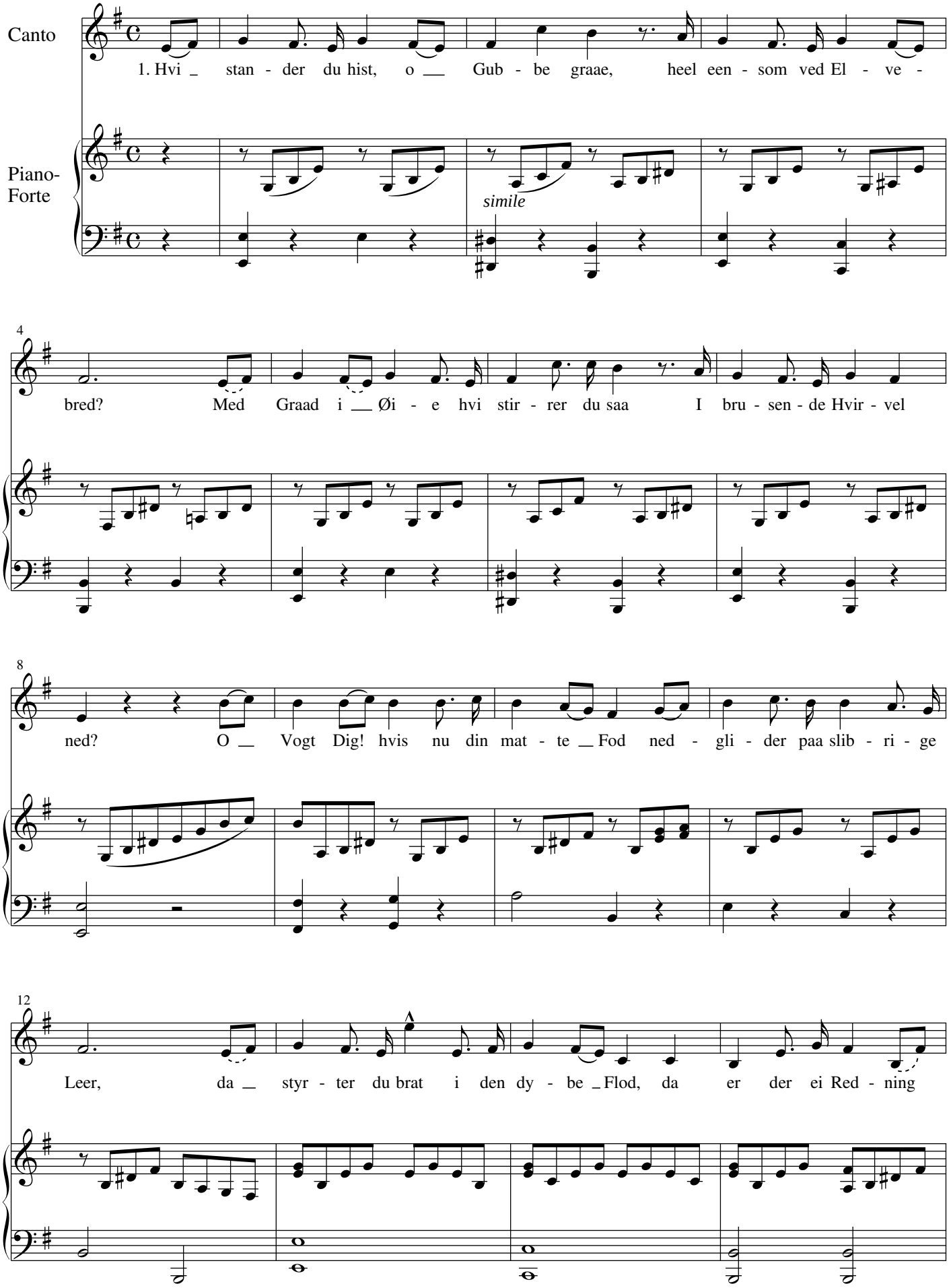
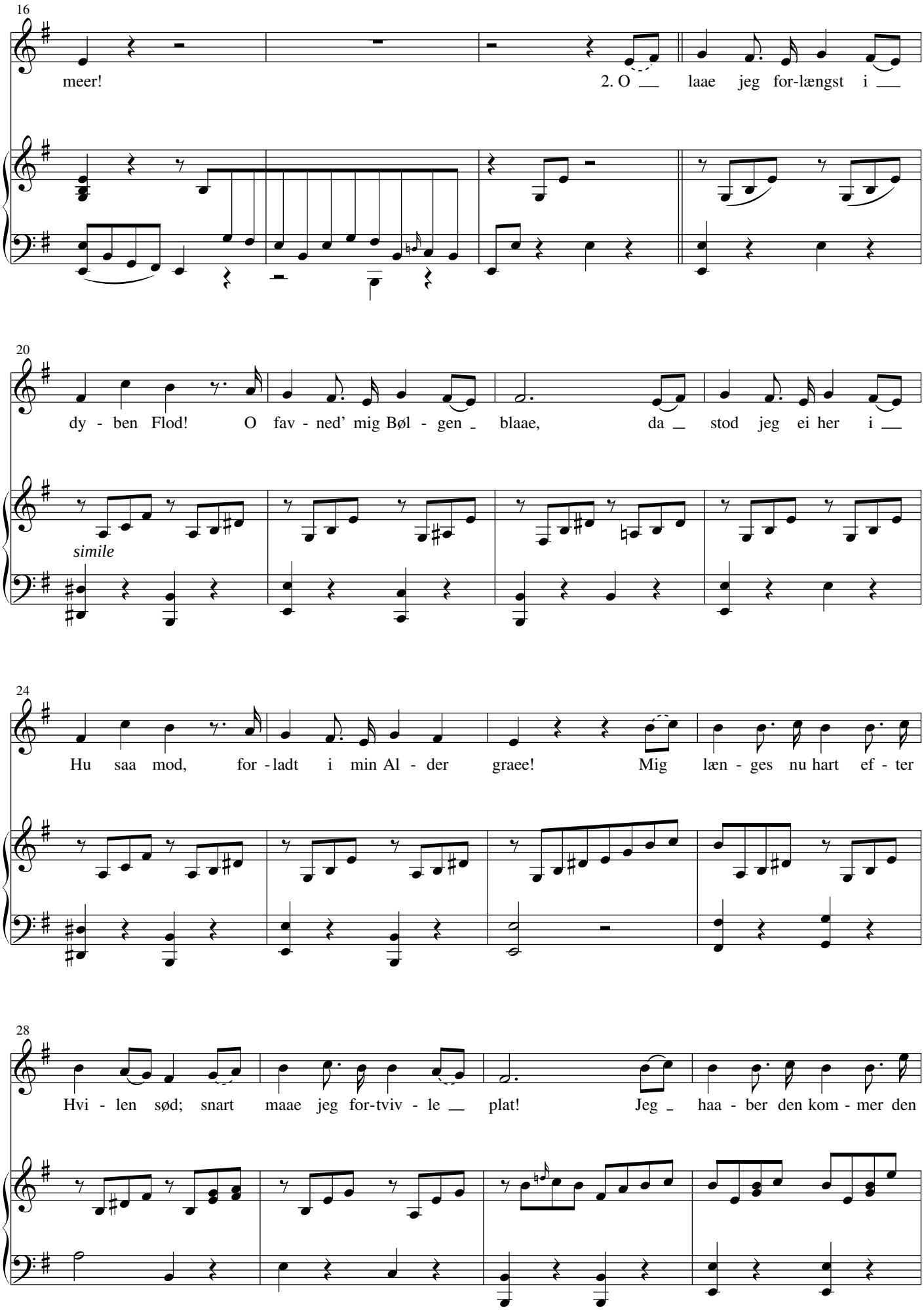
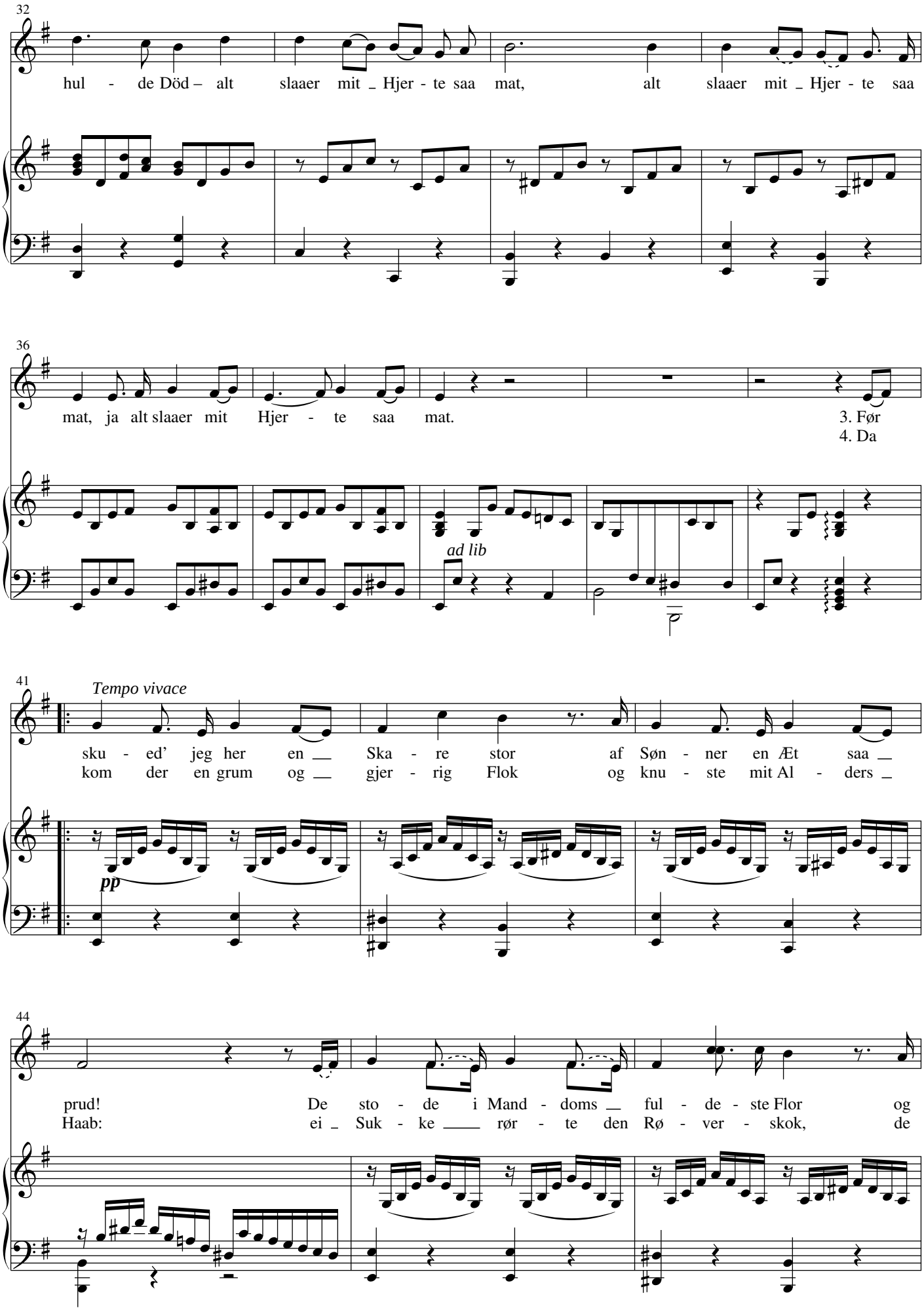
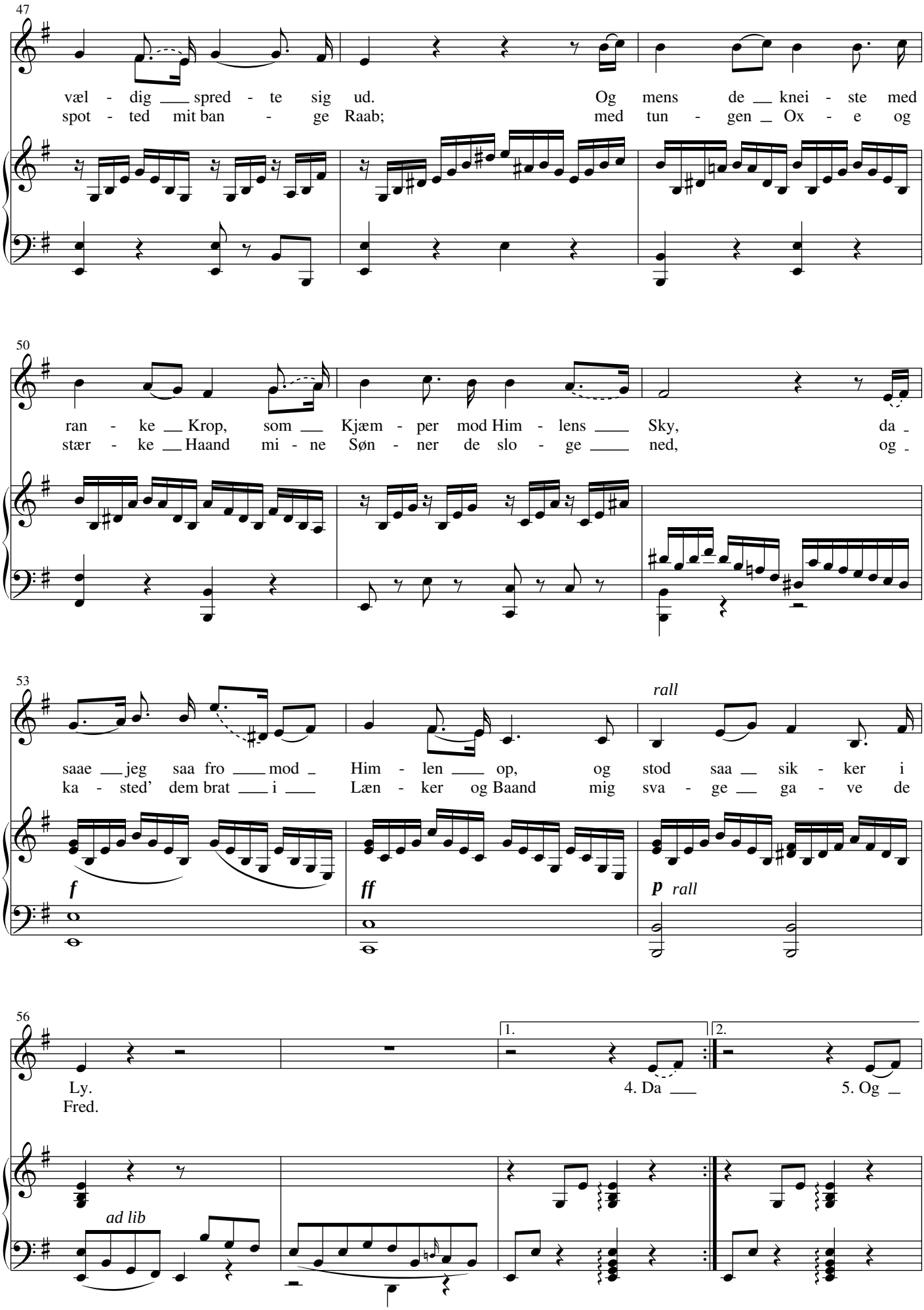
Andante

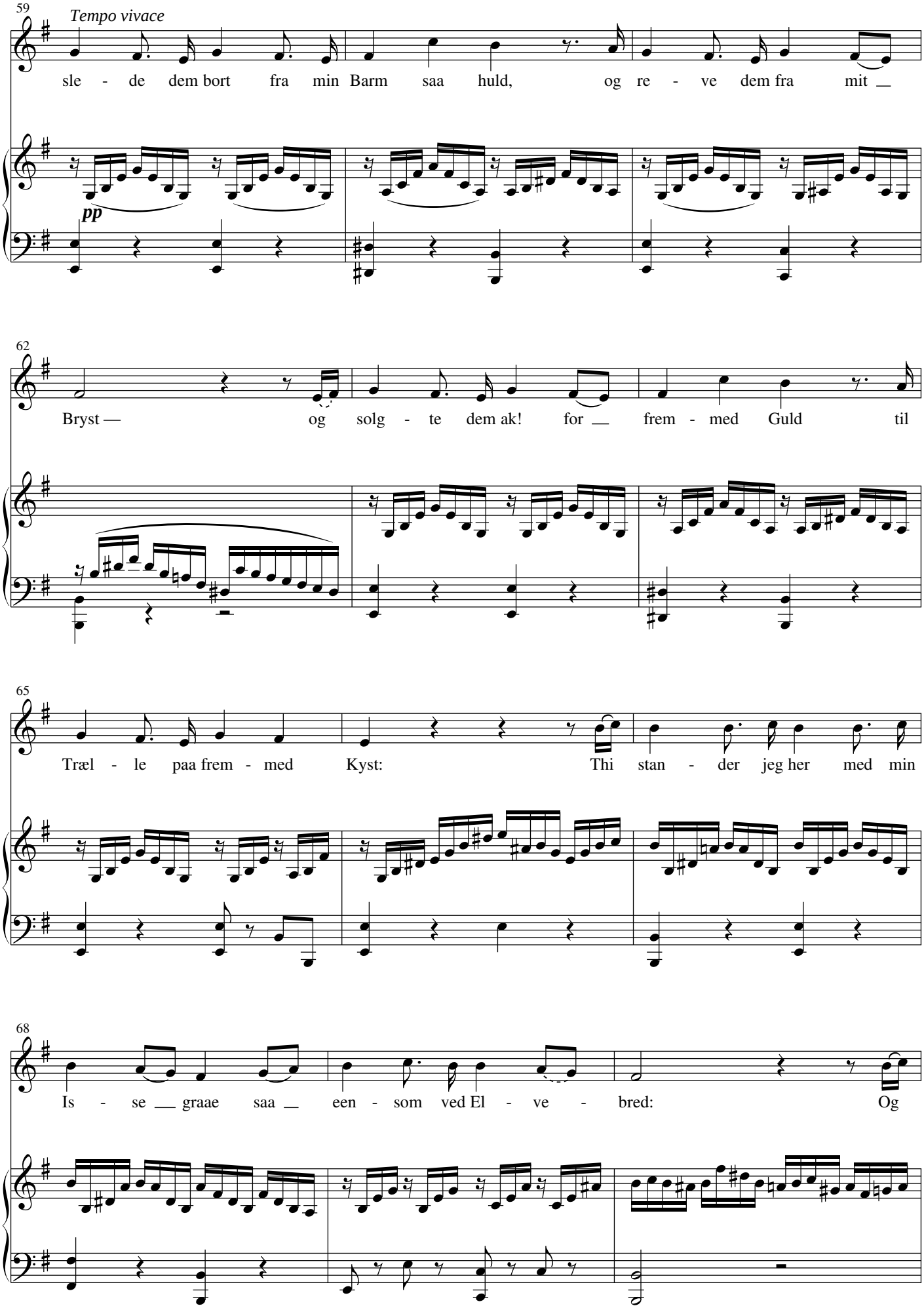
Ida Henriette da Fonseca (1806-1858)

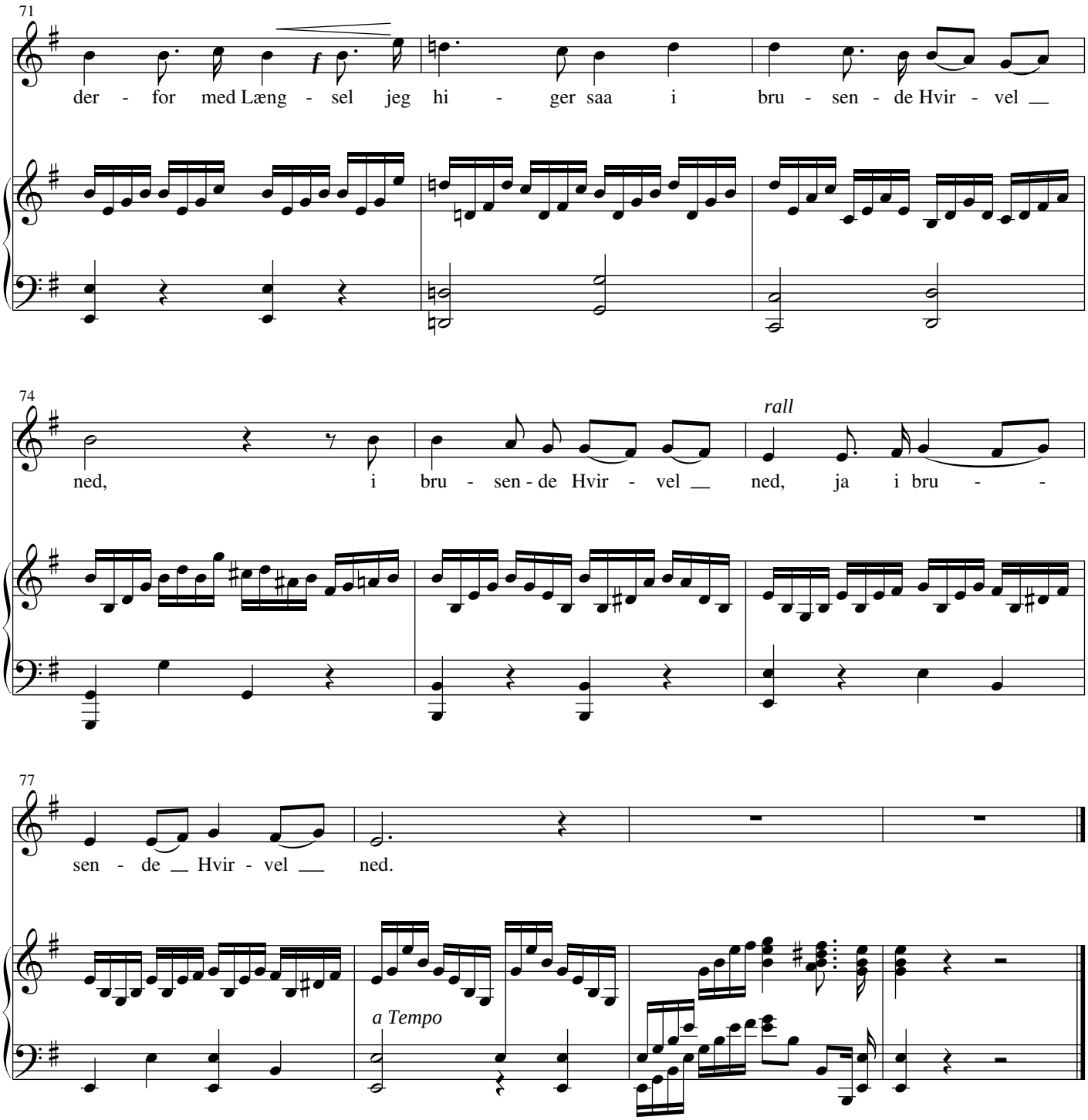



16
meer!
2. O laae jeg for-længst i
20
dy - ben Flod! O fav - ned' mig Bøl - gen blaae, da stod jeg ei her i
simile
24
Hu saa mod, for - ladt i min Al - der graee! Mig læn - ges nu hart ef - ter
28
Hvi - len sød; snart maae jeg for-tviv - le plat! Jeg haa - ber den kom - mer den


32
hul - de Död – alt slaaer mit _ Hjer - te saa mat, alt slaaer mit _ Hjer - te saa
36
mat, ja alt slaaer mit Hjer - te saa mat.
3. Før
4. Da
ad lib
41
Tempo vivace
sku - ed' jeg her en __ Ska - re stor af Søn - ner en Æt saa __
kom der en grum og __ gjer - rig Flok og knu - ste mit Al - ders _
pp
44
prud! De sto - de i Mand - doms __ ful - de - ste Flor og
Haab: ei _ Suk - ke ____ rør - te den Rø - ver - skok, de


47
væl - dig spred - te sig ud. Og mens de knei - ste med
spot - ted mit ban - ge Raab; med tun - gen Ox - e og
50
ran - ke Krop, som Kjæm - per mod Him - lens Sky, da
stær - ke Haand mi - ne Søn - ner de slo - ge ned, og
53
saae jeg saa fro mod Him - len op, og stod saa sik - ker i
ka - sted' dem brat i Læn - ker og Baand mig sva - ge ga - ve de
rall
f
ff
p rall
56
Ly.
Fred.
1.
2.
4. Da
5. Og
ad lib


59
Tempo vivace
sle - de dem bort fra min Barm saa huld, og re - ve dem fra mit
pp
62
Bryst — og solg - te dem ak! for frem - med Guld til
65
Træl - le paa frem - med Kyst: Thi stan - der jeg her med min
68
Is - se graae saa een - som ved El - ve - bred: Og


71
der - for med Læng - sel jeg hi - ger saa i bru - sen - de Hvir - vel __
74
ned, i bru - sen - de Hvir - vel __ ned, ja i bru - -
rall
77
sen - de __ Hvir - vel __ ned.
a Tempo

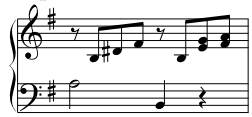
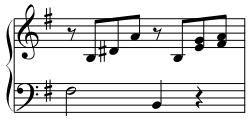
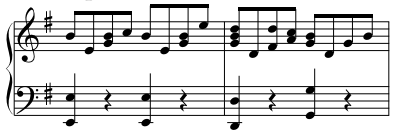
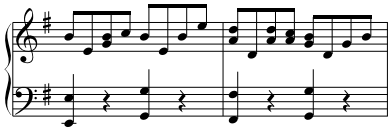
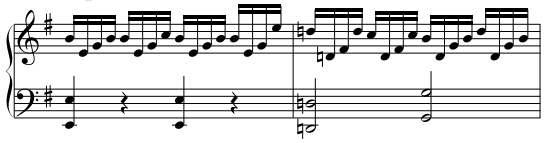
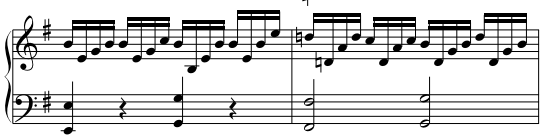
Critical notes:

This score is the first modern edition of the song “Granen ved Lougen” (The Fir Tree at the Lougen River) 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 the Norwegian bishop, playwright and poet Johan Storm Munch (1778–1832) was first published in “Fjeldblomster”, Christiania (Oslo) 1813. Ida da Fonseca dedicated this song to mrs. “P. Tutein”, Josepha Aloisia Francisca Romalia Anna Maria Tutein (1806–1866), called “Pepina”. Pepina was daugher of Ida’s singing teacher, the Italian born chorus director at the Royal Teatre in Copenhagen, Guiseppe Siboni (1780–1839).

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*
10,28	Pno		Dissonance flaw. Modified accomp. in revised version
			Orig. accomp. bar 10 and 28 
			Rev. accomp. bar 10 and 28 
31–32	Pno		Octave parallels. Modified accomp. in revised version
			Orig. accomp. bar 31–32 
			Rev. accomp. bar 31–32 
71–72	Pno		Octave parallels. Modified accomp. in revised version
			Orig. accomp. bar 71–72 
			Rev. accomp. bar 71–72