

# Ida Henriette da Fonseca

1806-1858

## Granen ved Lougen

Digt af J. Storm Munch

Edited by

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Andante

Ida Henriette da Fonseca (1806-1858)

Canto

1. Hvi stan - der du hist, o Gub - be graae, heel een - som ved El - ve -

Piano-Forte

simile

4

bred? Med Graad i Øi - e hvi stir - rer du saa I bru - sen - de Hvir - vel

8

ned? O Vogt Dig! hvis nu din mat - te Fod ned - gli - der paa slab - ri - ge

12

Leer, da styr - ter du brat i den dy - be Flod, da er der ei Red - ning

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

mat, ja alt slaaer mit \_ Hjer - te saa mat.

3. Før  
4. Da

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 \_

*ad lib*

prud!  
Haab:

De sto - de i Mand - doms \_ ful - de - ste Flor  
ei \_ Suk - ke \_\_\_\_ rør - te den Rø - ver - skok, og de

47

væl - dig spred - te sig ud.  
spot - ted mit ban - ge Raab;

Og mens de knei - ste med  
med tun - gen Ox - e og

50

ran - ke Krop, som Kjæm - per mod Him lens Sky,  
stær - ke Haand mi - ne Søn - ner de slo - ge ned,

53

rall

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

f ff p rall

56

1. 2.

4. Da

5. Og

Ly. Fred.

ad lib

59 *Tempo vivace*

sle - de dem bort fra min Barm saa huld, og re - ve dem fra mit —

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 \_\_

This musical score consists of two staves. The top staff is for the voice, starting with a quarter note followed by eighth notes. The bottom staff is for the piano, showing bass notes. The key signature is one sharp, indicating G major.

74

ned, i bru - sen - de Hvir - vel \_\_ *rall* ned, ja i bru - -

In this section, the vocal line includes lyrics like "ned," "i bru - sen - de Hvir - vel \_\_" (with a dynamic marking "rall"), "ned," "ja i bru - -". The piano accompaniment provides harmonic support with sustained notes and chords.

This section continues the piano accompaniment, featuring a series of eighth-note patterns in the right hand over a harmonic foundation provided by the left hand.

77

sen - de \_\_ Hvir - vel \_\_ ned.

The vocal line concludes with the lyrics "sen - de \_\_ Hvir - vel \_\_ ned." The piano accompaniment ends with a final chordal statement.

*a Tempo*

This final section begins with a dynamic instruction "*a Tempo*". It features a complex piano part with sixteenth-note patterns and a return to the original 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 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 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 daughter of Ida’s singing teacher, the Italian born chorus director at the Royal Theatre 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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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	