

Ida Henriette da Fonseca

1806-1858

Romance-Eccoet paa Møen

Contemporized Score

Edited by
Christian Mondrup

Romance-Eccoet paa Møen

componeret og i taknemlig Erindring tilegnet Hendes Naade Grevinde Sophie Scheel
af Ida d'Fonseca 1840

Revised edition

Andantino

Ida Henriette da Fonseca (1806-1858)

Canto

Hvor - hen vil Ec-co To-nen fø - re? did - hen hvor Kjær-lig-he-den

Piano-Forte

5

boer! For med dets Vee - mods re - ne - To - ner be - gei - stre og for - æd - le -

9

den; og naar dets Qvad har Hjer - tet rørt, da dør det bort i - gjen, og

14

naar dets Qvad har Hjer - tet rørt, da dør det bort i - gjen i et Far - vel Far-vel. ____

p pp ppp

Critical notes:

This score is the first modern edition of the song “Romance-Eccoet paa Møen” (The Romance Echo on Møn) 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 text is an anonymous poem, maybe by the composer. Ida Fonseca dedicated the song, composed 1840, to countess Anna Angelique Sophie Scheel née Buchwald (1813–1880), lady-in-waiting for the Danish queen Marie Sophie Frederikke (1767–1852). The 16 years older composer, Georg Gerson (1790–1825) composed the music to a song written at Sophie Buchwald’s baptism 1813, “Sang ved Frøken Buchwalds Vugge” (G.78).

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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
19	Pno I	3	Lower notes “F♯” in orig.