

Ida Henriette da Fonseca

1806-1858

Den elskende Bondeknøs

Digt af Oehlenschläger

Contemporized Score

Edited by
Christian Mondrup

Den elskende Bondeknøs


Digt af Oehlenschläger

Revised edition

Allegro assai

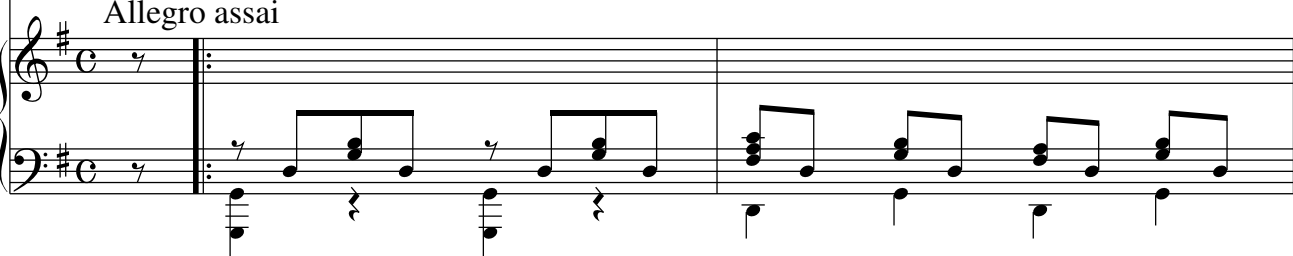
Ida Henriette da Fonseca (1806-1858)

Canto



1. Før var jeg saa fro, jeg spøg-te, sang og støj-ed og loe, foer
2. ban-ked min Barm, den al-drig har svul-met saa høi og varm, da var

Piano-Forte



3



om paa A-ger og En-ge. Og hvor jeg kom hen, der fandt jeg en Ven, thi jeg
Han-na min e-ne-ste Glæ-de. Jeg skynd-te mig om, men hvor jeg end kom, hvor -



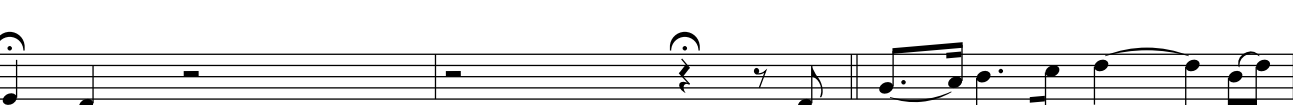
6



hav-de jo hver saa in-der-lig kjær, og saa li-ge kjær, men det va-red ik-ke ret
hen jeg mon gaee i mør-ke-ste Vraa, i-hvor-hen jeg saae, var min Han-na be-stan-dig til-

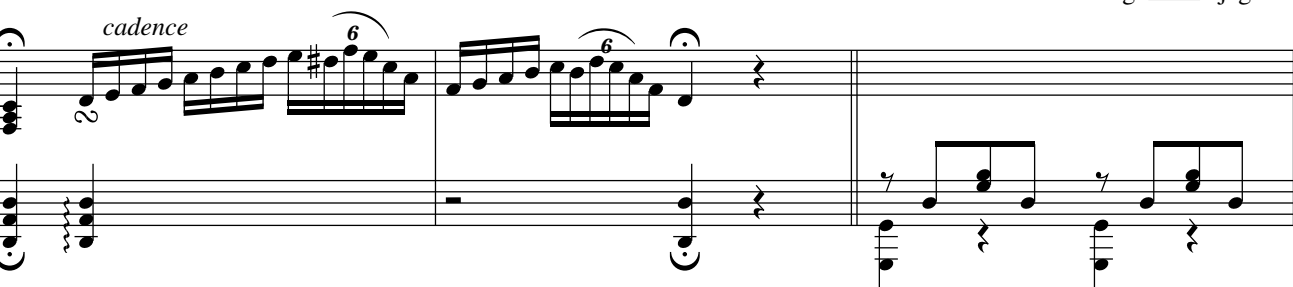


8



læn-ge. End-nu er jeg fro, langt
ste-de. I Lun-den en Gang jeg

cadence



Tempo Vivace

11

meer end i Fior, da jeg støi - ed og loe, men nu kan jeg dog læn - ger ei støi - - e. Jeg
 hør - te hun høit mel - lem Blom - ster - ne sang, did hen - fløi jeg paa Kjær - lig - heds Vin - ge. Jeg

Tempo Vivace

13

Gil - der - ne skyer, til Lun - den jeg tyer, hvor - Blom - ster - ne groe, der sø - ger jeg Ro, og der
 for hen - de stod, saa rød som et Blod. Hun - smil - te saa mild, min Barm var som Ild, og den

ad lib

15

er jeg fro skjøndt en Taa - re mig staaer i mit Øi - e.
 slog saa vild. Ei et Ord jeg kun - de frem - brin - ge.

ad lib

17

Andante

Da Ha - na jeg saae i
 Og dog er hun min! Hun

Andante

20

Aar til Con-fir-ma-tion at gaae; Ak den Dag jeg vist al - drig-skal glem -
selv har sagt: jeg er e - vig din! Hun har blus-set af Kjær - lig-heds Var -

The score for measures 20-22 features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A fermata is placed over the final note of the vocal line in measure 22.

23

poco Animato

me! For Præ-sten hun stod, saa yn - dig og god, og læ-ste saa klog af sin Læ - re-bog, og af
me. Her tæt ved mit Bryst! O sa - li - ge Lyst! Gud hvor hun er god! ___gjør in-gen i-mod! Og jeg

Animato un poco

The score for measures 23-25 is marked *poco Animato*. It continues with the vocal line and piano accompaniment. The piano part features a more rhythmic accompaniment with some chords in the right hand. A fermata is placed over the final note of the vocal line in measure 25.

26

rall

Bi - blens Sprog, med den sø - de, den dei - li - ge Stem - - - me.
gier - mit Blod, for at dø i de snee-hvi - de Ar - - - me.

rall *a tempo*

The score for measures 26-28 is marked *rall*. It features a vocal line and piano accompaniment. The piano part has a slower feel with some chords in the right hand. A fermata is placed over the final note of the vocal line in measure 28. The tempo marking *a tempo* appears at the start of measure 29.

29

The score for measures 29-31 shows the vocal line as a series of rests, indicating a silent vocal part. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

32

Og
Og

tr

pp

34

da hun nu fik Vel - sig - nel - sen, ak — da hen -
of - te jeg staaer om Af - te - nen hist paa vor

ppp

36

flød hen - des Blik i Taa - rer, saa hel - li - ge kla - -
Kir - - ke-gaard. Ak! da har jeg saa sorg - ful - de Tan - -

f *ff*

38

re. Hun lo - ved sin Gud at
ker. Da tæn - ker jeg paa, hvis

p *f* *p* *pp*

40

hol - de hans Bud, med bæ - ven - de Røst; og med
Han - na her laae? da vak - ler min Fod, _____ da

42

him - - melsk Trøst da ned - smil - te den Eng - - le
is - - ner mit Blod, og mit Hjer - te for - fær - de - ligt

44

Ska - - re.
ban - - ker.

1.

46

(Musical notation with dynamics f, p, ff and fermatas)

48

2. Da

2. 2. 4. 4. C

46


Critical notes:

This score is the first modern edition of the song “Den elskende Bondeknøs, Digt af Oehlenschläger” (The Loving Country Lad, Poem by Oehlenschläger) 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 Adam Oehlenschläger (1779–1850) was first published in the magazine “Den Danske Tilskuer” (The Danish Spectator), Copenhagen, December 1800, page 915ff. For her song the composer picked out stanzas 1–7 and 10, arranged in 2 verses. There are quite a few differences between the poem as published in “Den Danske Tilskuer” and the lyrics in Ida Fonseca’s song, so she must have used another, later edition of the poem.

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>
7	Pno r	1	No ♯ on C in orig.
7	Pno r	1	No ♯ on C in orig.
16	Pno l		 in orig.
18	Pno l		Dotted $\frac{1}{2}$ -note in orig.
25	Pno r	7	No ♮ on D in orig.
27	Pno l	4	Lower note G in orig.?
48a	Pno r	16	No ♮ on D in orig.
49a			No mark of time change in orig.