Ida Henriette da Fonseca

1806-1858

Der Abschied

Gedicht von Goethe

Edited by
Christian Mondrup

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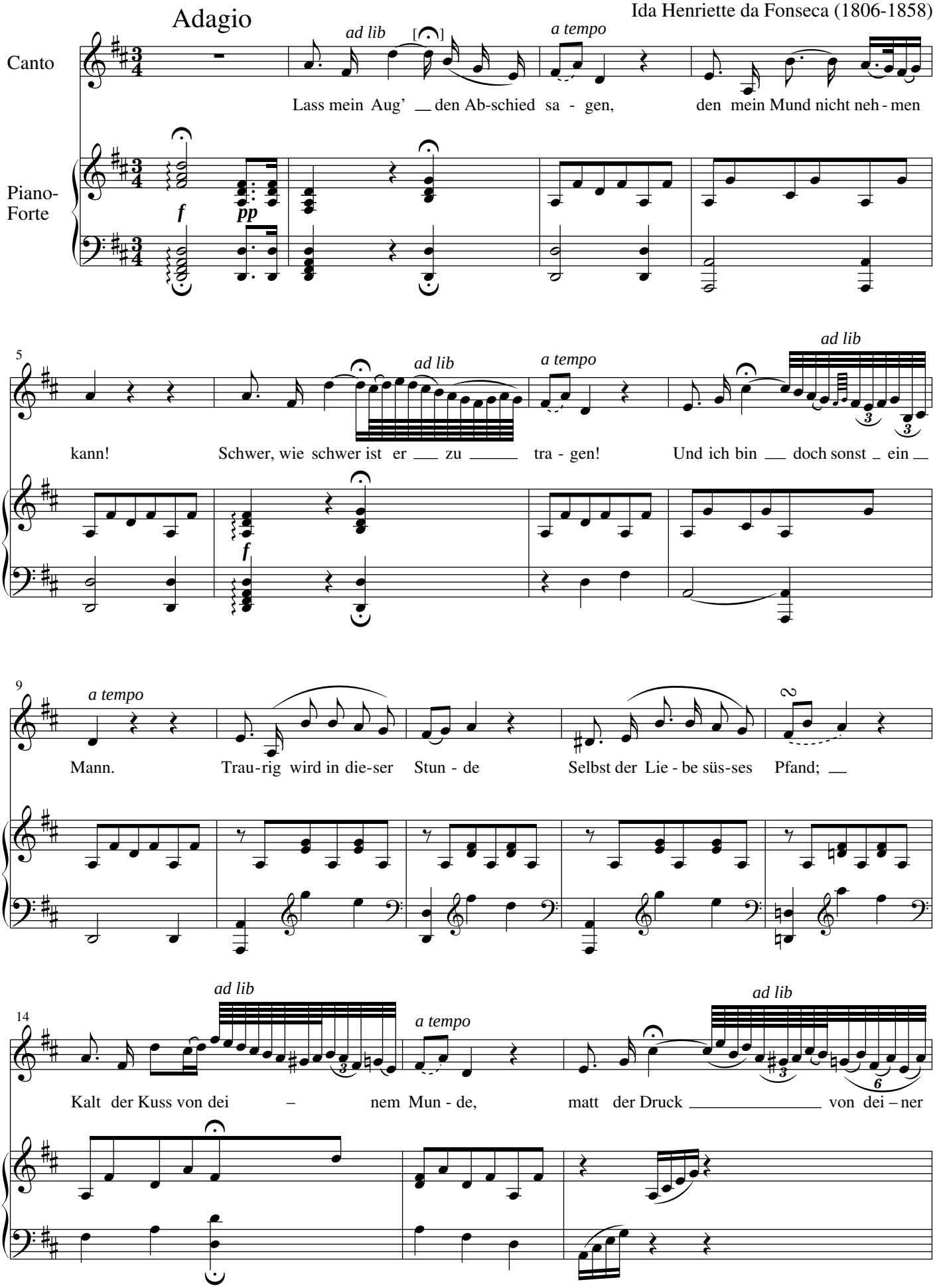
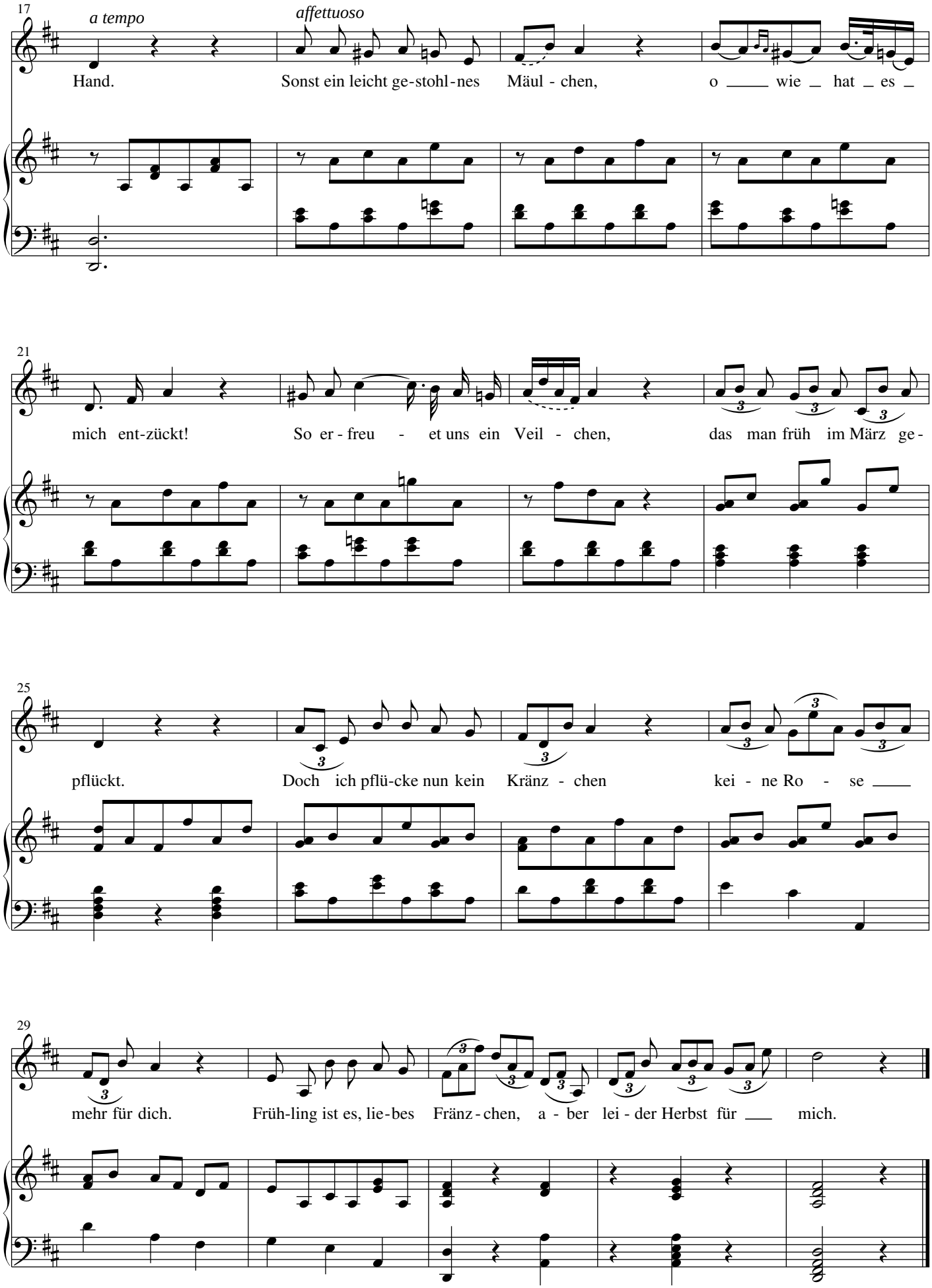
Gedicht von Goethe

Ida Henriette da Fonseca (1806-1858)




17
a tempo
affettuoso
Hand.
Sonst ein leicht ge-stohl-nes Mäul - chen,
o wie hat es
21
mich ent-zückt!
So er - freu - et uns ein Veil - chen,
das man früh im März ge -
25
pflückt.
Doch ich pflü-cke nun kein Kränz - chen
kei - ne Ro - se
29
mehr für dich.
Früh-ling ist es, lie-bes Fränz-chen,
a - ber lei - der Herbst für mich.

Critical notes:

This score is the first modern edition of the song “Der Abschied. Gedicht von Goethe” (The Farewell. Poem by Goethe) 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.

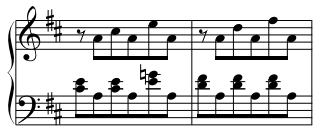
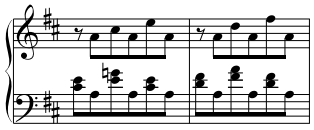
The German poet Johann Wolfgang von Goethe” (1749–1832) wrote the poem “Der Abschied” in 1770. It was published 1789 in “Goethes Schriften. Achter Band”.

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*
3			Prf. ind. *a tempo* moved to bar 2
10			Prf. ind. *a tempo* moved to bar 9
18–19 20–21	Pno		Sic! parallelle octaves between pno l and r. Modified accomp. in revised version

Orig. accomp. bar 18–19, 20–21



Rev. accomp. bar 18–19, 20–21