Ida Henriette da Fonseca

1806-1858

Die spröde Schäferin

Gedicht von Goethe

Contemporized Score

Edited by
Christian Mondrup

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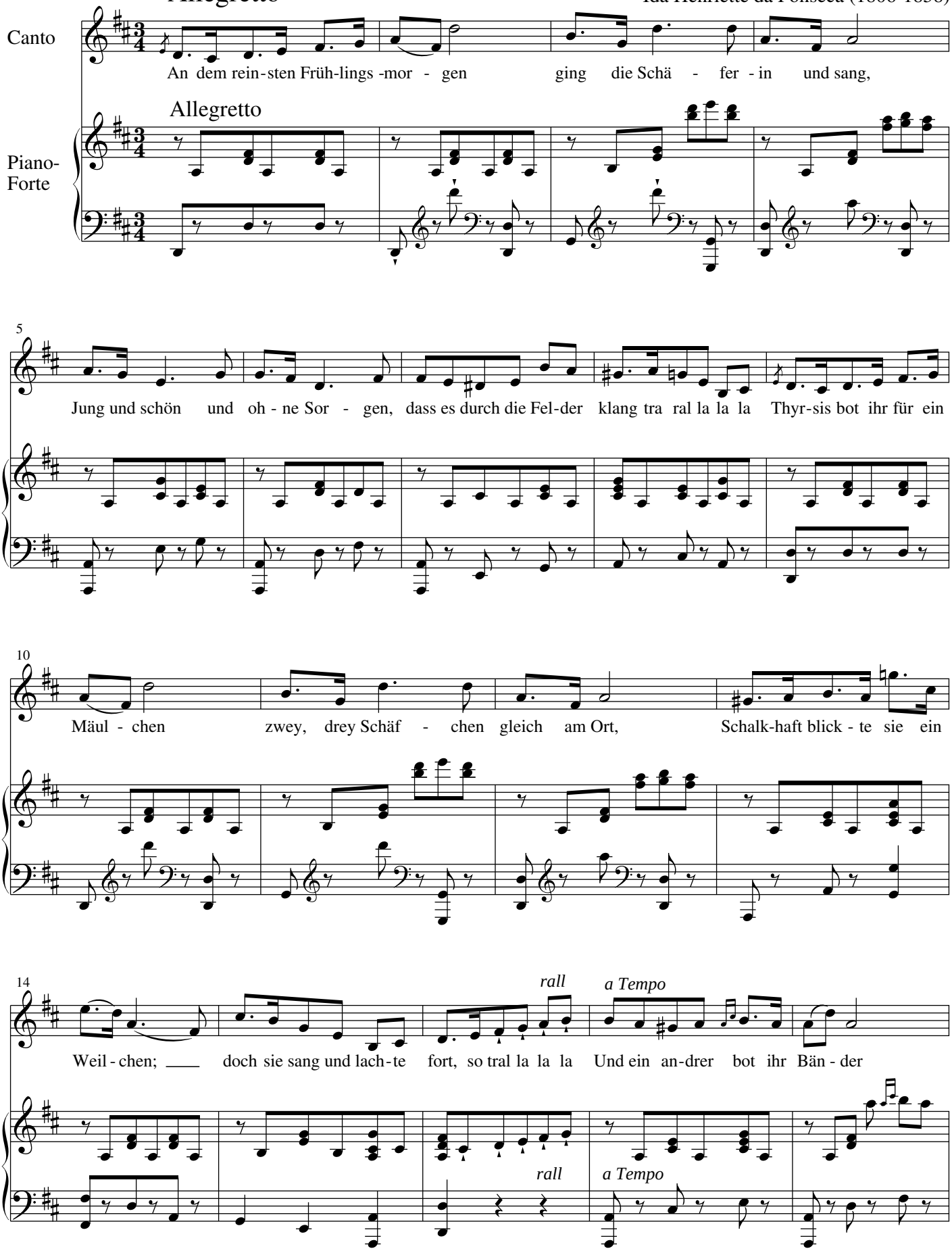
Die spröde Schäferin

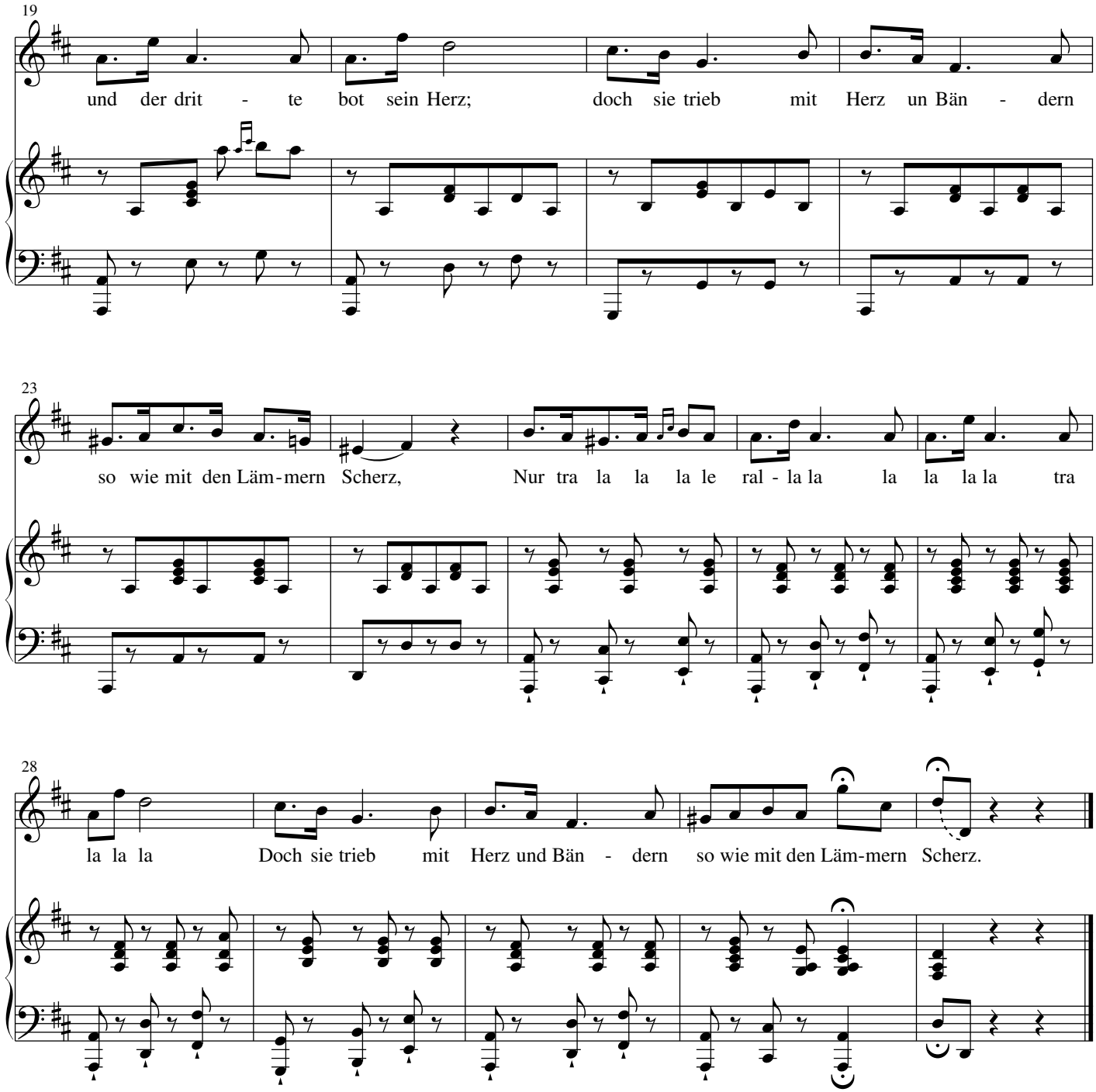
Gedicht von Goethe

Revised edition

Allegretto

Ida Henriette da Fonseca (1806-1858)




19
und der drit - te bot sein Herz; doch sie trieb mit Herz un Bän - dern
23
so wie mit den Läm-mern Scherz, Nur tra la la la le ral - la la la la la la tra
28
la la la Doch sie trieb mit Herz und Bän - dern so wie mit den Läm-mern Scherz.

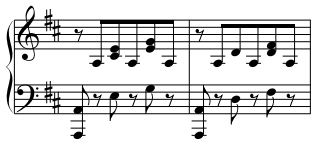
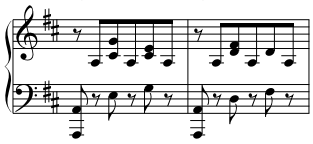
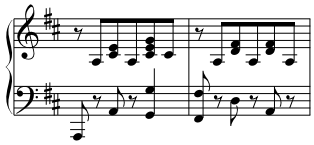
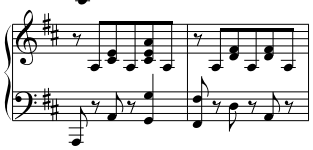
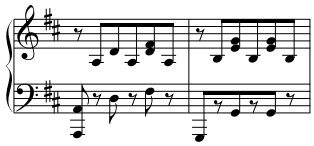
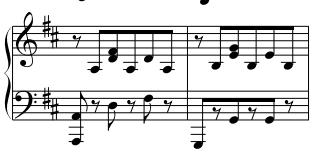
Critical notes:

This score is the first modern edition of the song “Die spröde Schäferin. Gedicht von Goethe” (The Coy Shepherdess. 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 “Die spröde Schäferin” in 1797 for a German translation of the comic opera, “L’Impresario in angustie” by Domenico Cimarosa (1749–1801).

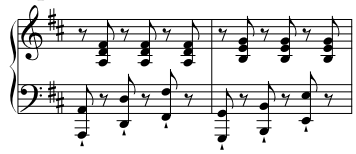
This modern edition comes in 2 variants, an ’urtext’ edition and a modernized edition. The urtext edition generally attempts to keep close to the original printing but may silently amend inconsequences in the use of short cut notations like repeated musical figures. In the modernized edition all notation 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.

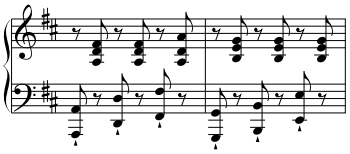
Bar No.	*Part*	*Note No.*	*Comment*
5–6	Pno		Sic! parallelle octaves between pno l and r. Modified accomp. in revised version
			Orig. accomp. bar 5–6 
			Rev. accomp. bar 5–6 
13–14	Pno		Sic! parallelle octaves between pno l and r. Modified accomp. in revised version
			Orig. accomp. bar 13–14 
			Rev. accomp. bar 13–14 
20–21	Pno		Sic! parallelle octaves between pno l and r. Modified accomp. in revised version
			Orig. accomp. bar 20–21 
			Rev. accomp. bar 20–21 

Bar No.	*Part*	*Note No.*	*Comment*
28–29	Pno		Sic! parallelle octaves between pno l and r and parallelle fifths between pno l and solo v. Modified accomp. in revised version

Orig. accomp. bar 28–29

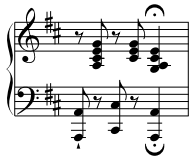
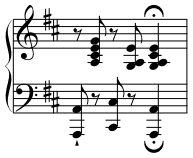


Rev. accomp. bar 28–29



31	Pno		Sic! parallelle fifths and octaves between pno l and r. Modified accomp. in revised version

Orig. accomp. bar 31



Rev. accomp. bar 31