

# Ida Henriette da Fonseca

1806-1858

## Die spröde Schäferin

Gedicht von Goethe

Contemporized Score

Edited by

Christian Mondrup

# Die spröde Schäferin

## Gedicht von Goethe

### Revised edition

## Allegretto

## Ida Henriette da Fonseca (1806-1858)

Canto

An dem rein-sten Früh-ling-s - mor - gen ging die Schä - fer - in und sang,

Musical score for piano forte, Allegretto, 3/4 time, key of A major. The score consists of two staves: treble clef (Piano-Forte) and bass clef (Bassoon). The treble staff has a dotted half note followed by eighth-note pairs. The bass staff has a dotted half note followed by eighth-note pairs.

A musical score for voice and piano. The vocal line starts with a melodic line consisting of eighth and sixteenth notes. The lyrics begin with "Jung und schön". The piano accompaniment consists of a steady eighth-note bass line and harmonic chords. The score includes a key signature of one sharp, a common time signature, and a measure number 5.

Musical score for the song 'Mäulchen zwey, drey Schäfchen gleich am Ort, Schalkhaft blickte sie ein'. The score consists of three staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are written below the vocal line. The score is numbered 10 at the top left.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of quarter notes and eighth-note patterns.

A musical score for 'Weilchen' by Schubert. The page number 14 is at the top left. The key signature is A major (two sharps). The tempo marking 'rall' is above the first measure, and 'a Tempo' is written above the second measure. The vocal line starts with 'Weil - chen; \_\_\_\_ doch sie sang und lach-te fort, so tral la la la Und ein an-drer bot ihr Bän - der'. The lyrics continue on the next line.

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 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 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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5–6	Pno		Sic! parallele octaves between pno 1 and r. Modified accomp. in revised version
		Orig. accomp. bar 5–6	
		Rev. accomp. bar 5–6	
13–14	Pno		Sic! parallele octaves between pno 1 and r. Modified accomp. in revised version
		Orig. accomp. bar 13–14	
		Rev. accomp. bar 13–14	
20–21	Pno		Sic! parallele octaves between pno 1 and r. Modified accomp. in revised version
		Orig. accomp. bar 20–21	
		Rev. accomp. bar 20–21	

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
28–29	Pno		Sic! parallele octaves between pno l and r and parallele 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! parallele fifths and octaves between pno l and r. Modified accomp. in revised version
		Orig. accomp. bar 31	
		Rev. accomp. bar 31	