

Ida Henriette da Fonseca

1806-1858

Der Abschied

Gedicht von Goethe

Edited by
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Gedicht von Goethe

Ida Henriette da Fonseca (1806-1858)

Adagio

Canto

ad lib [*rit.*] *a tempo*

Lass mein Aug' — den Ab-schied sa - gen, den mein Mund nicht neh - men

Piano-Forte

f *pp*

Detailed description: This system contains the first two lines of the musical score. The vocal line (Canto) begins with a whole rest, followed by a melodic phrase starting on a half note G4. It includes a fermata over a dotted quarter note and a tempo change from Adagio to a tempo. The piano accompaniment (Piano-Forte) starts with a fortissimo (f) dynamic, then a piano (pp) dynamic, and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

5

ad lib *a tempo* *ad lib*

kann! Schwer, wie schwer ist er — zu — tra - gen! Und ich bin — doch sonst — ein —

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line starts with a whole rest, then a melodic phrase with a fermata over a dotted quarter note. It includes a tempo change to a tempo and a return to Adagio. The piano accompaniment continues with the same rhythmic pattern, featuring a fortissimo (f) dynamic.

9

a tempo

Mann. Trau-rig wird in die-ser Stun - de Selbst der Lie - be süs-ses Pfand; —

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line begins with a whole rest, followed by a melodic phrase with a fermata over a dotted quarter note. It includes a tempo change to a tempo. The piano accompaniment continues with the same rhythmic pattern.

14

ad lib *a tempo* *ad lib*

Kalt der Kuss von dei - nem Mun - de, matt der Druck — von dei - ner

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line starts with a whole rest, followed by a melodic phrase with a fermata over a dotted quarter note. It includes a tempo change to a tempo and a return to Adagio. The piano accompaniment continues with the same rhythmic pattern, featuring a fortissimo (f) dynamic.

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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
3			Prf. ind. <i>a tempo</i> moved to bar 2
10			Prf. ind. <i>a tempo</i> moved to bar 9
18–19 20–21	Pno		Sic! parallele 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

