Ida Henriette da Fonseca

1806-1858

Die Erwartung

Digt af Schiller

Contemporized Score

Edited by
Christian Mondrup

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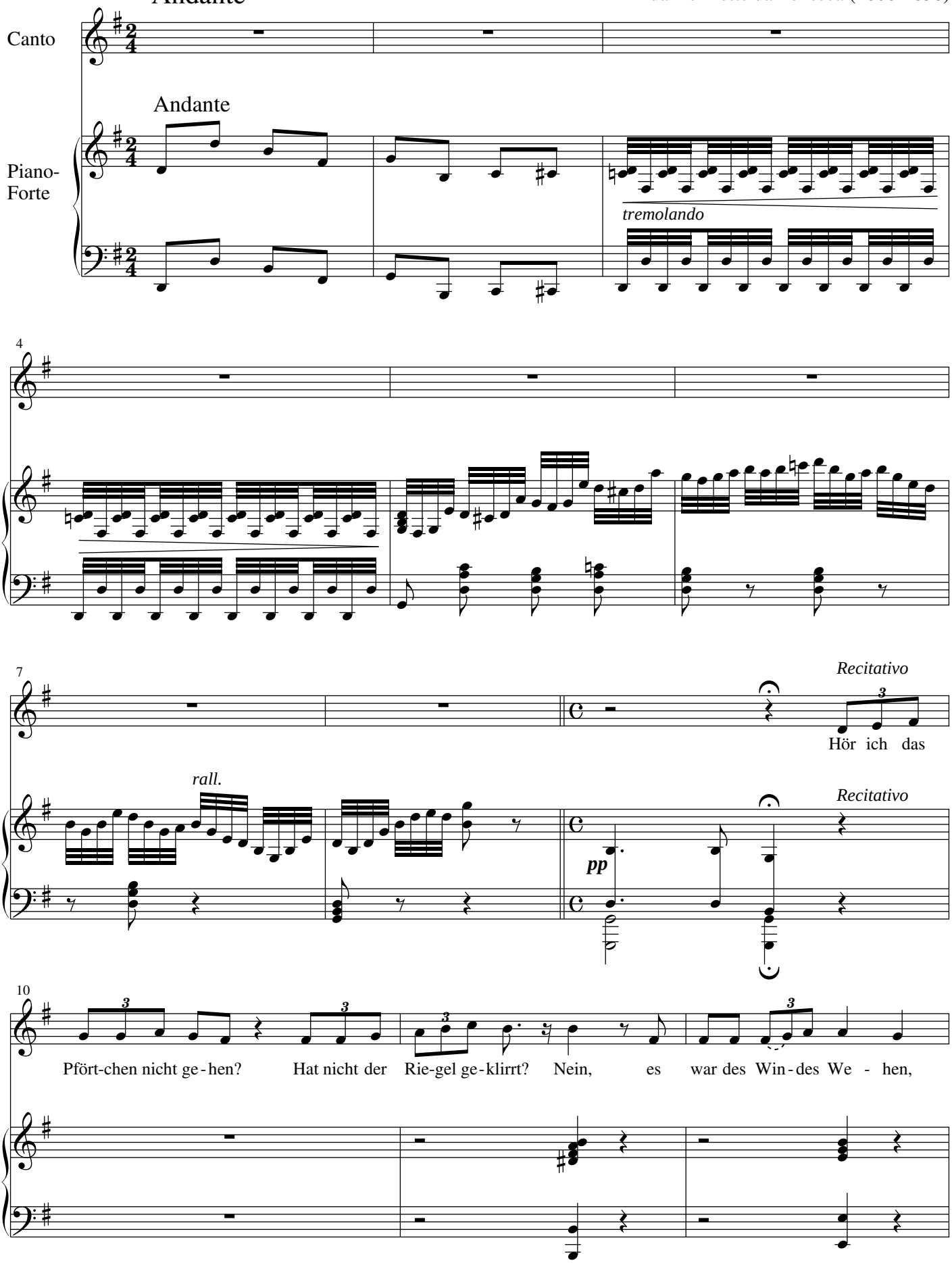
Die Erwartung

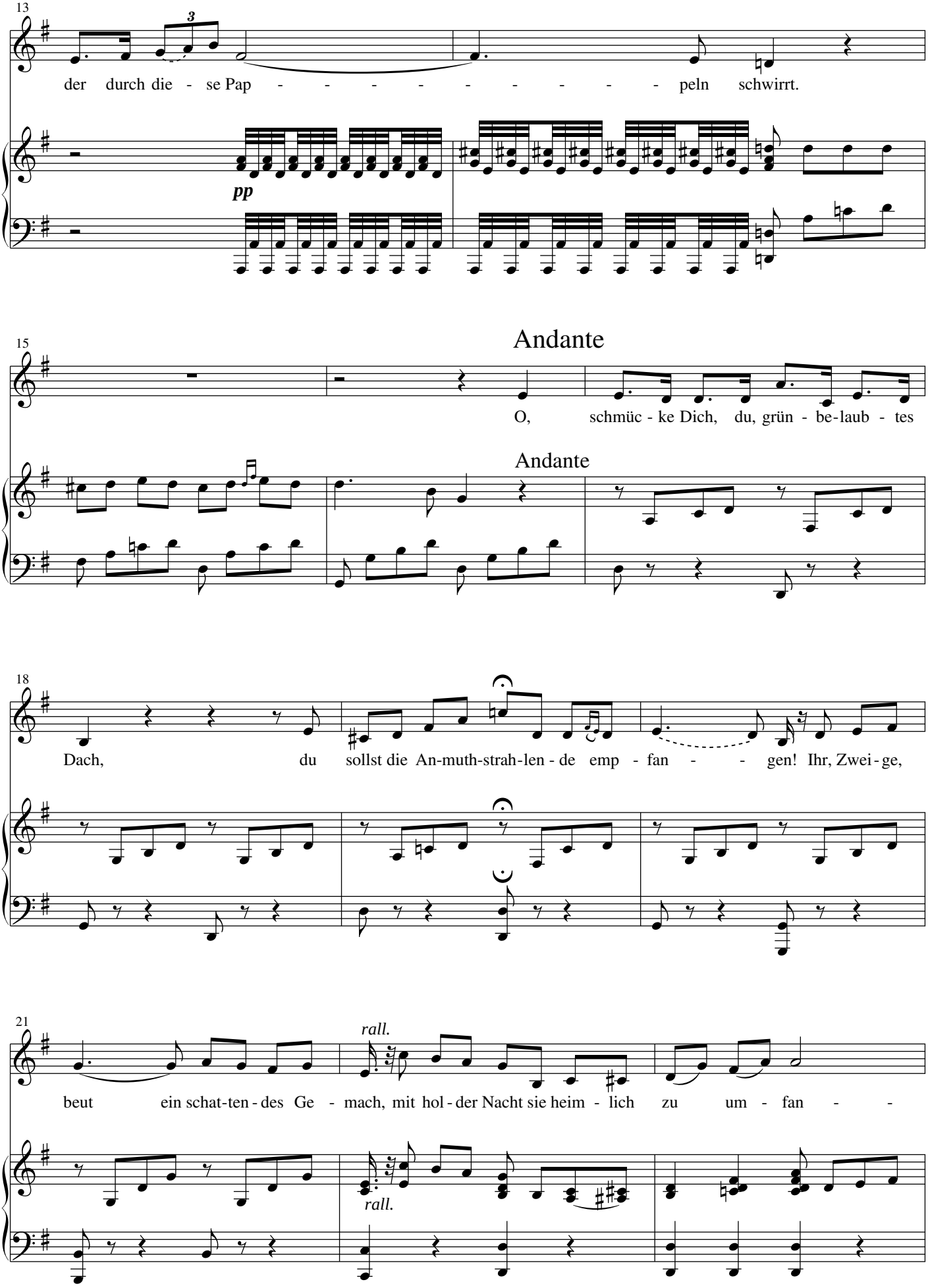
Digt af Schiller

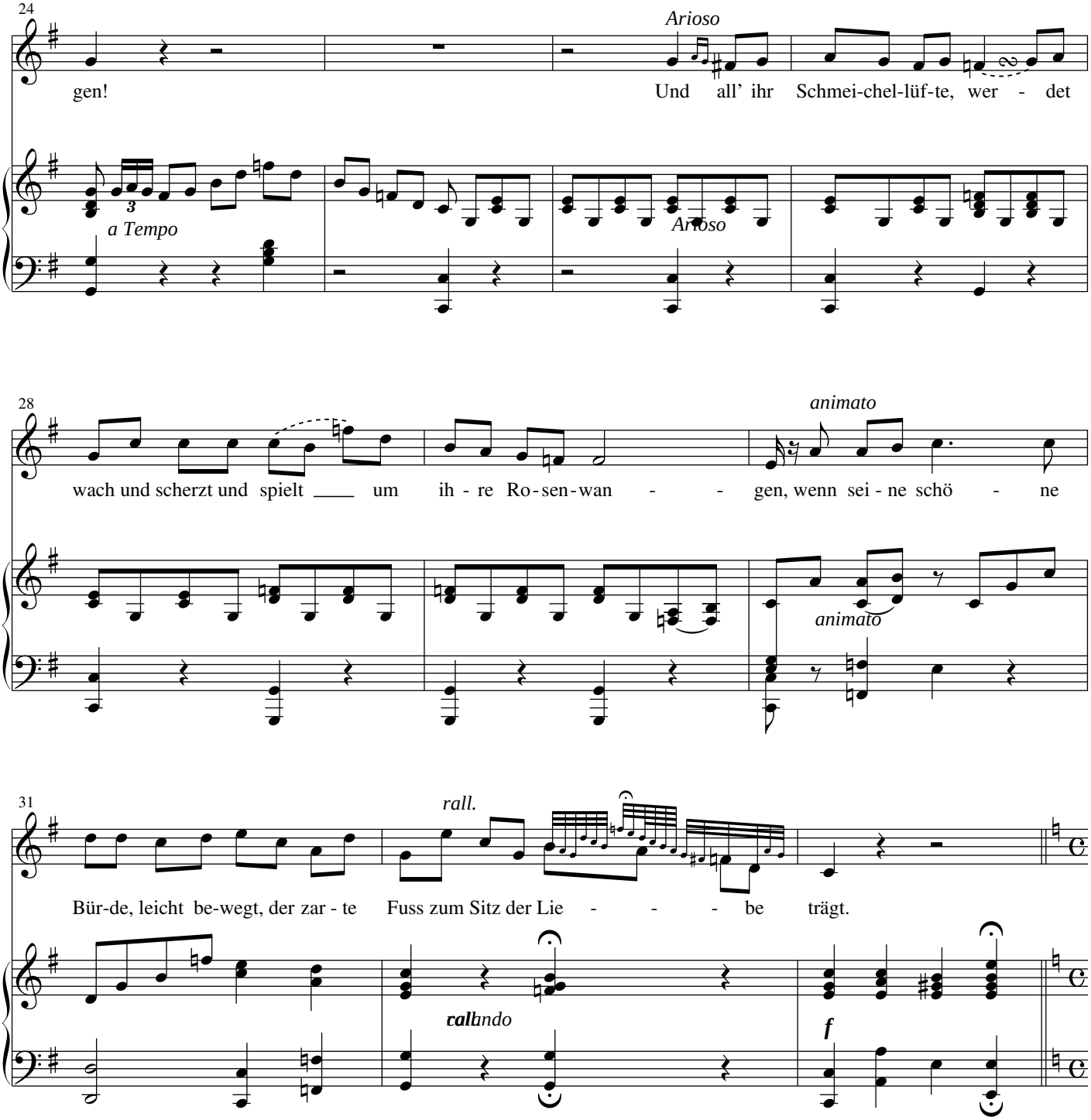
Revised edition

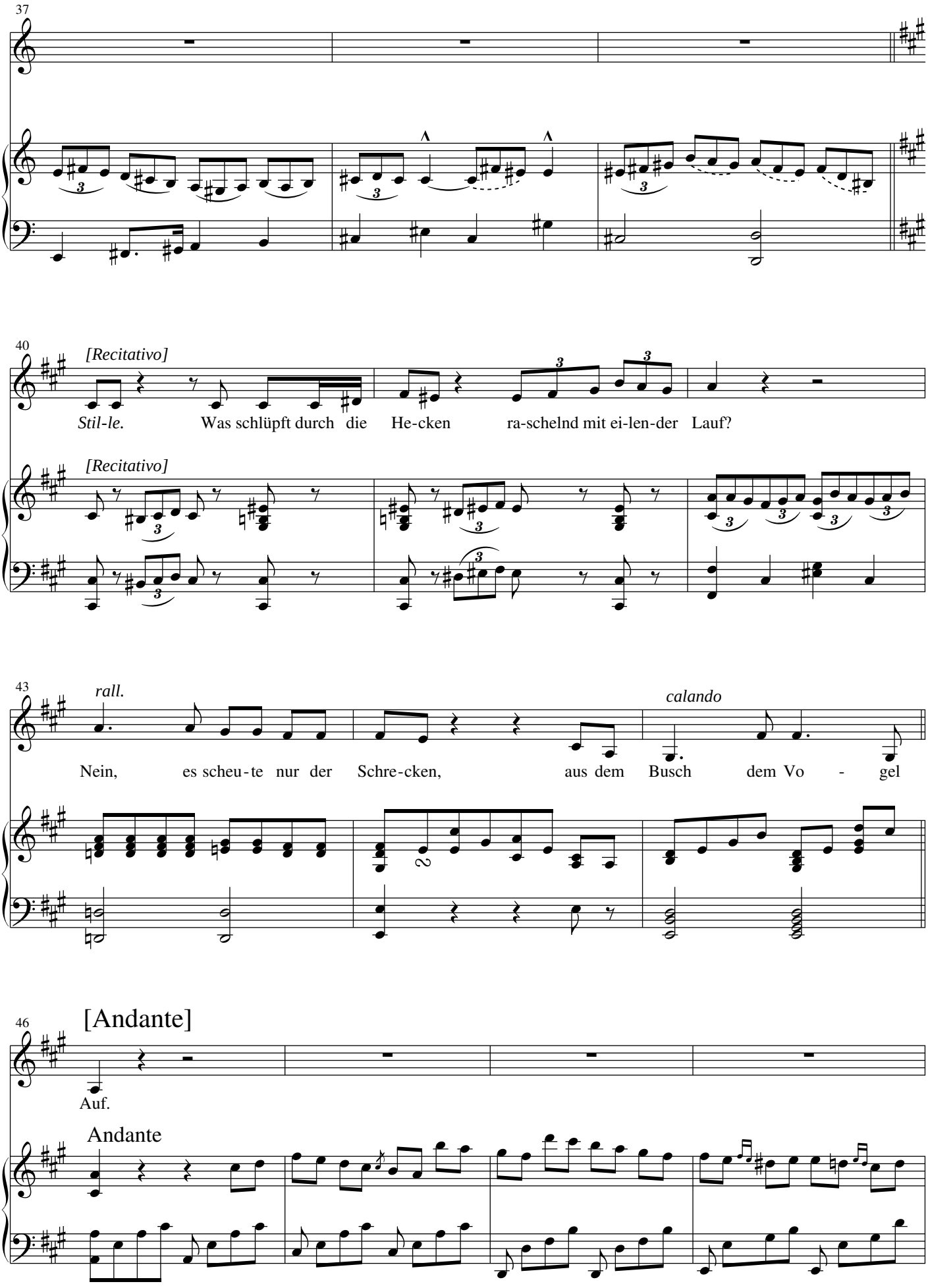
Andante

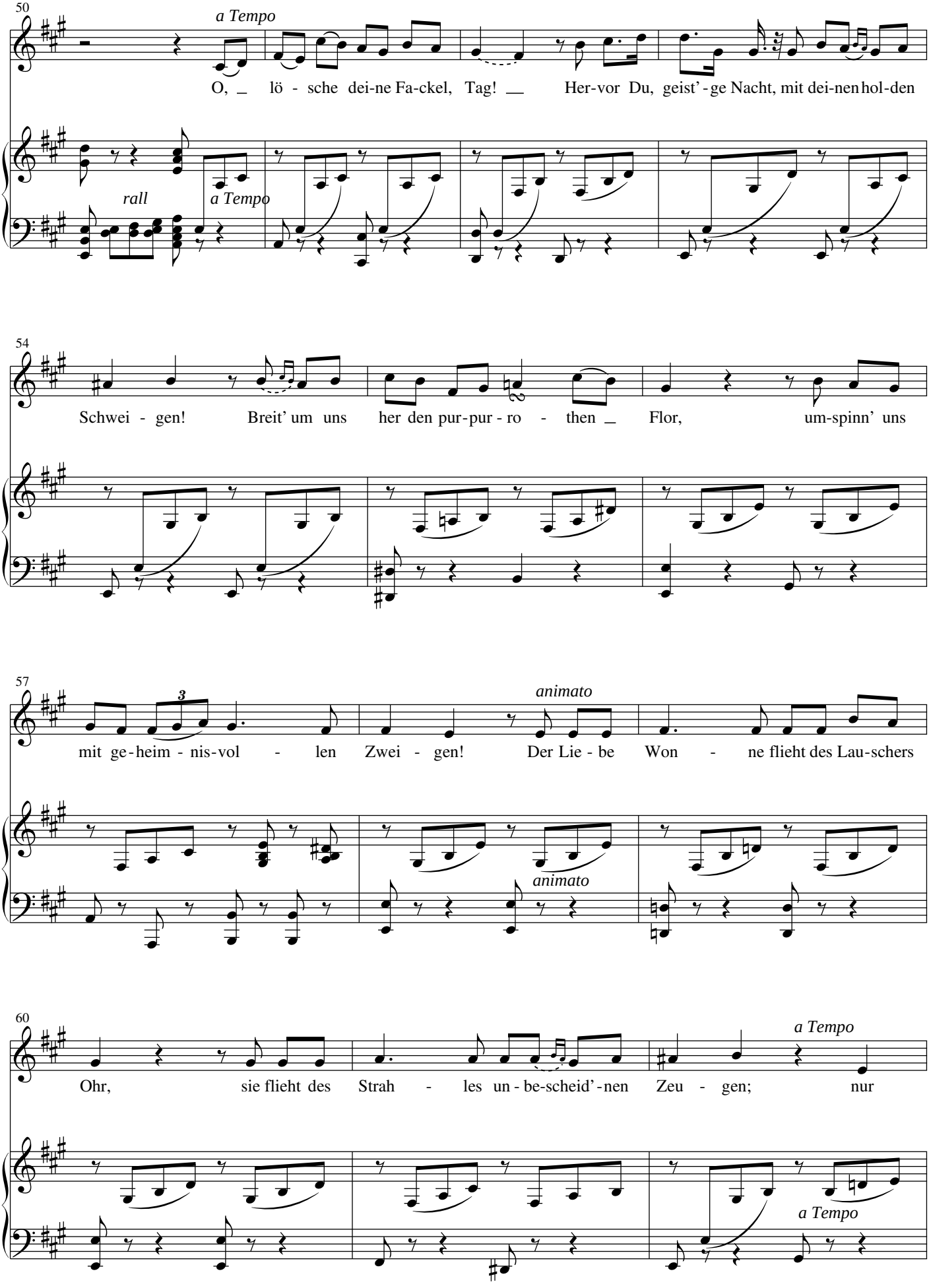
Ida Henriette da Fonseca (1806-1858)

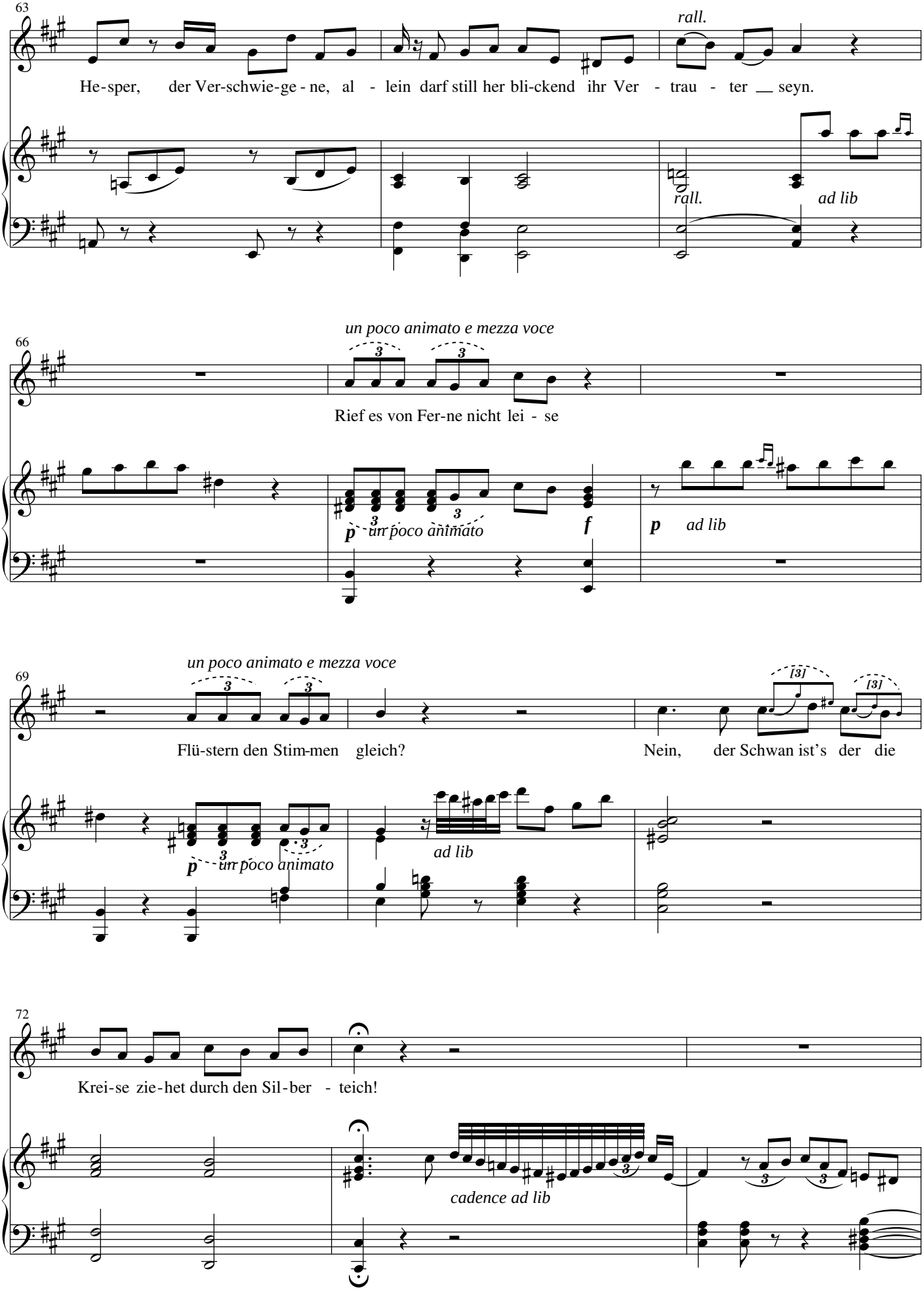


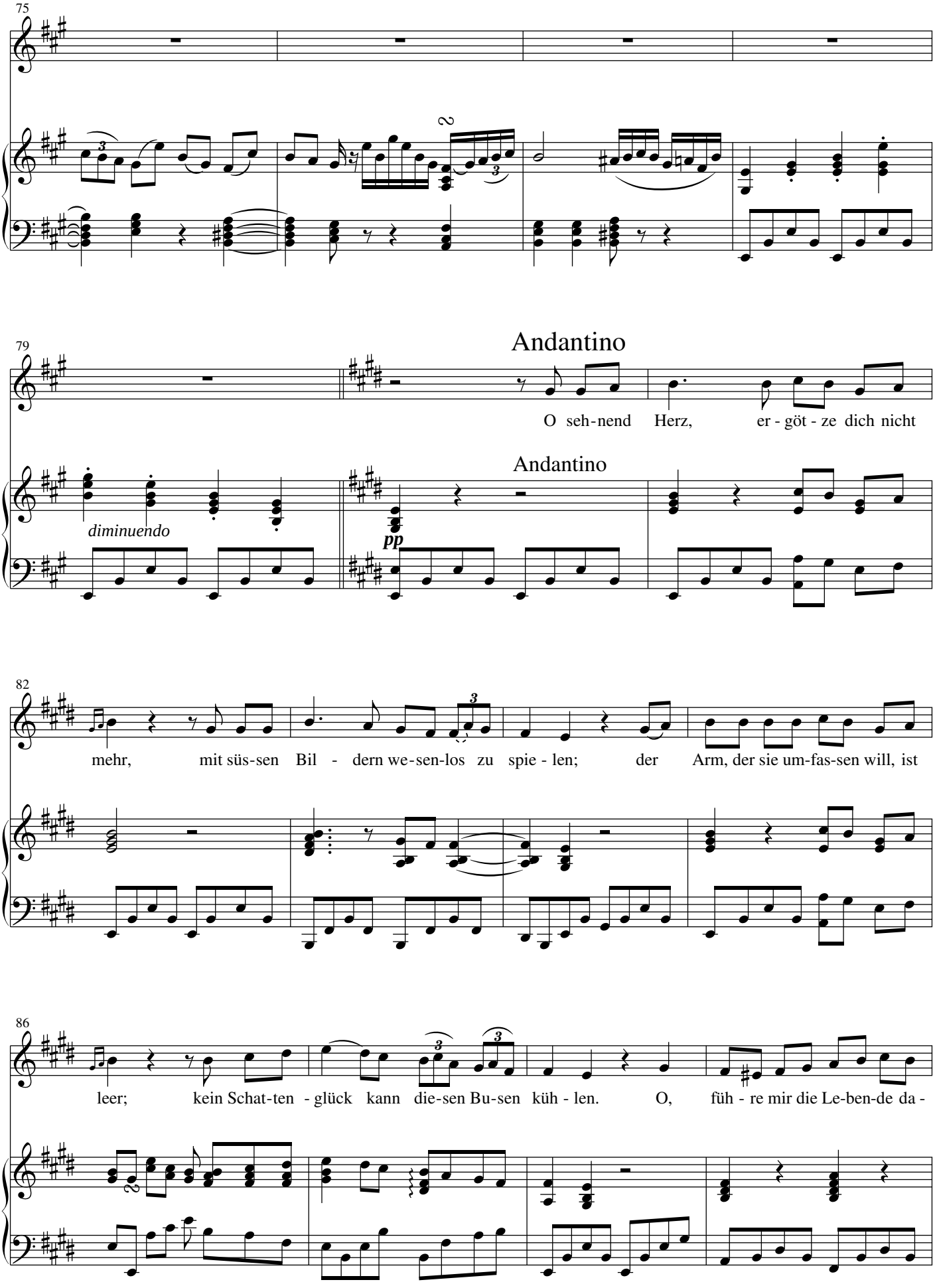

13
der durch die - se Pap - - - - - - - - - peln schwirrt.
pp
15
Andante
O, schmüc - ke Dich, du, grün - be-laub - tes
Andante
18
Dach, du sollst die An-muth-strah-len - de emp - fan - - gen! Ihr, Zwei - ge,
21
rall.
beut ein schat-ten - des Ge - mach, mit hol - der Nacht sie heim - lich zu um - fan - -
rall.

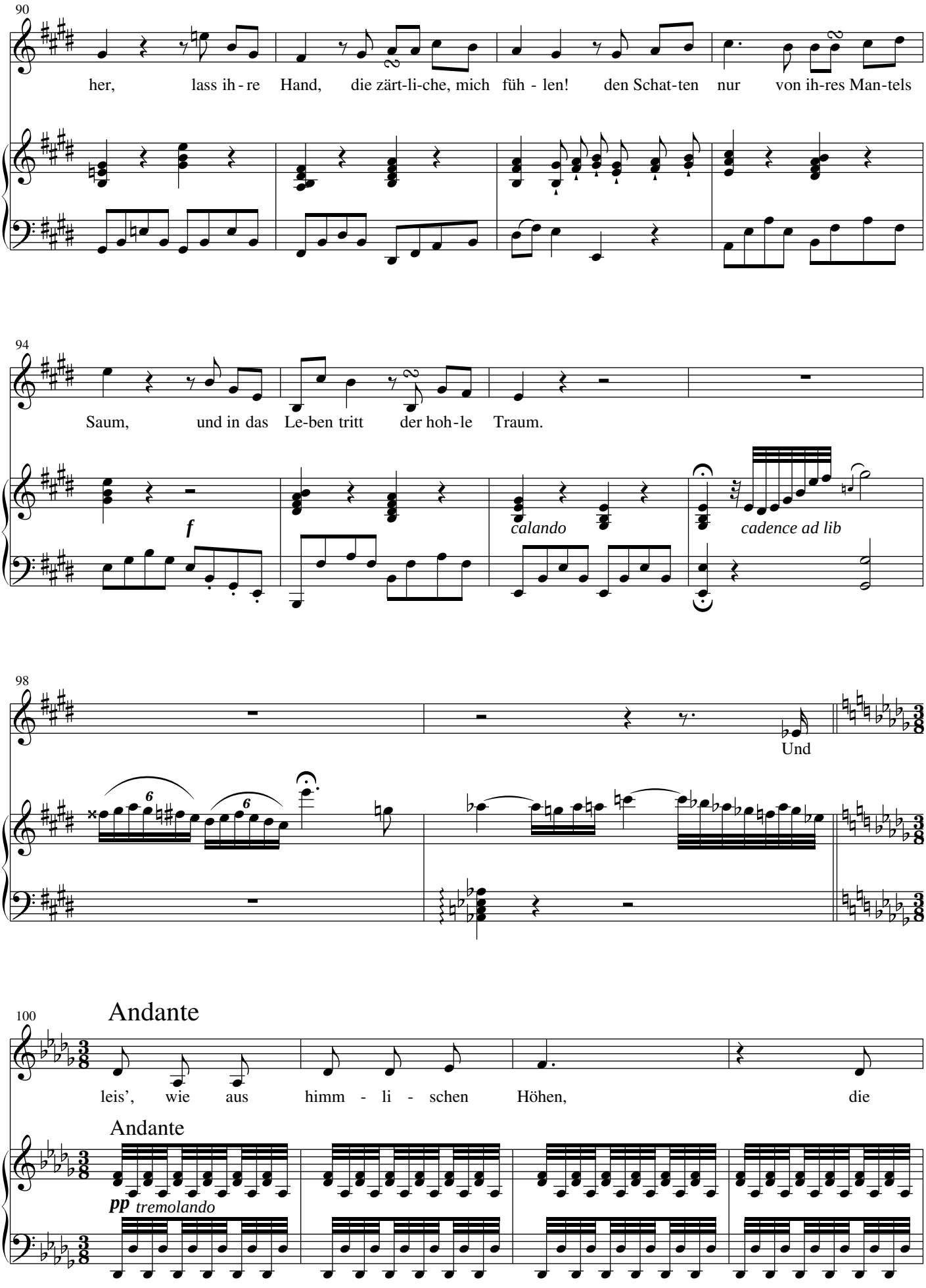

24
Arioso
gen!
Und all' ihr Schmei-chel-lüf-te, wer - det
a Tempo
Arioso
28
animato
wach und scherzt und spielt ___ um ih - re Ro-sen-wan - - gen, wenn sei - ne schö - ne
animato
31
rall.
Bür-de, leicht be-wegt, der zar - te Fuss zum Sitz der Lie - - - be trägt.
calando
f
34
Allegro assai
Allegro assai
pp

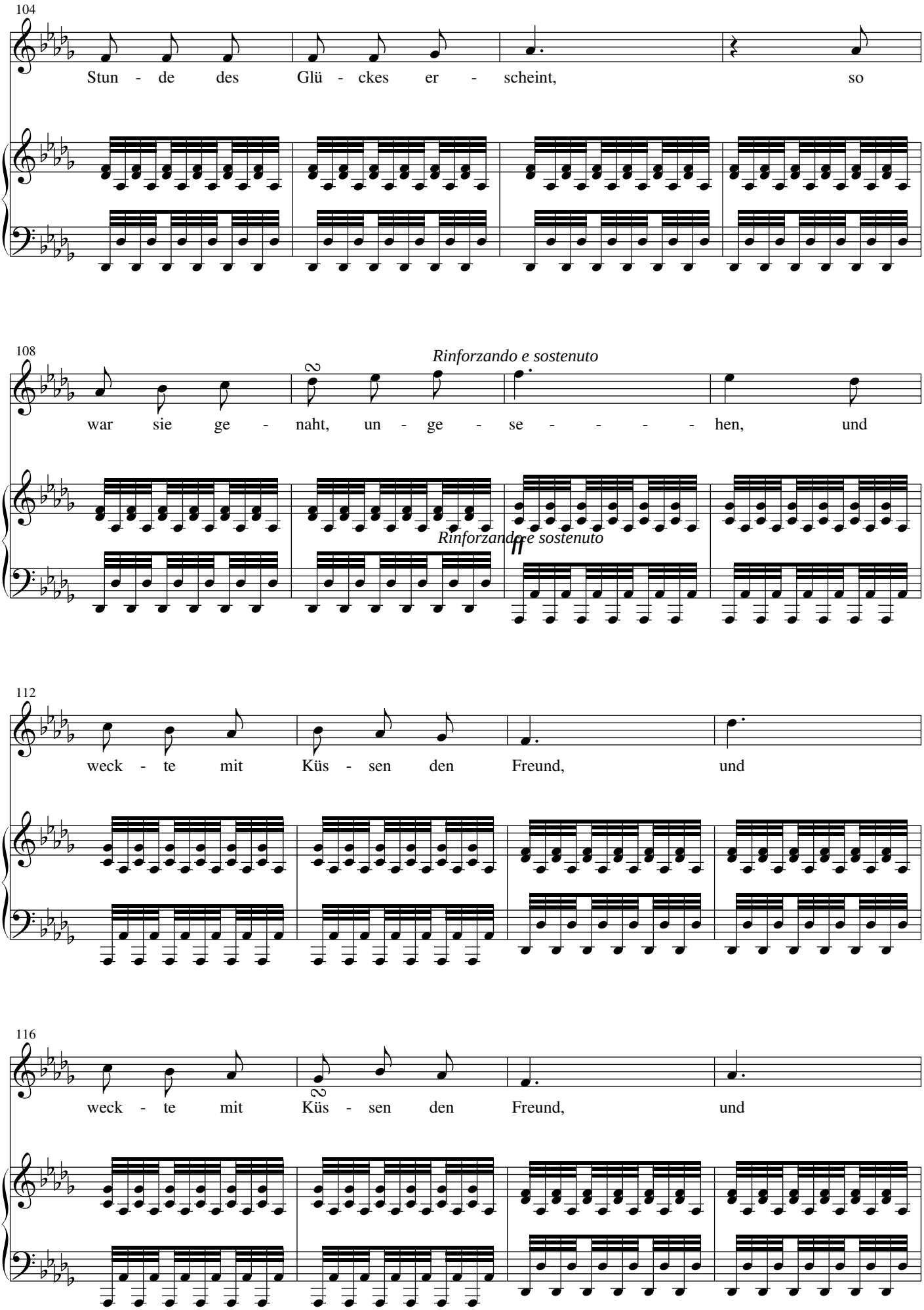

37
40
[Recitativo]
Stil-le. Was schlüpft durch die He-cken ra-schelnd mit ei-len-der Lauf?
[Recitativo]
43
rall.
calando
Nein, es scheu-te nur der Schre-cken, aus dem Busch dem Vo - gel
46
[Andante]
Auf.
Andante

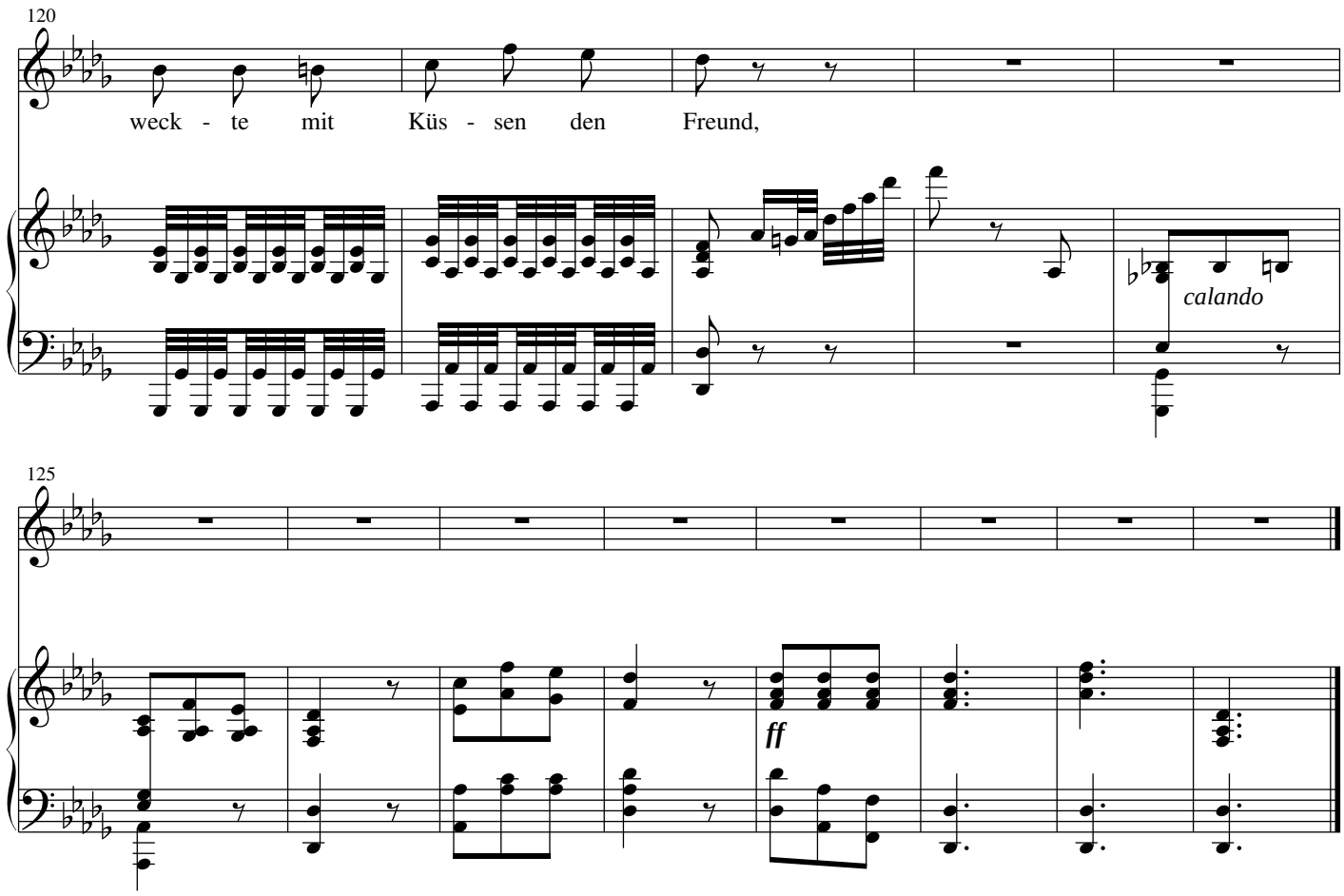

50
a Tempo
O, _ lö - sche dei-ne Fa-ckel, Tag! __ Her-vor Du, geist'-ge Nacht, mit dei-nen hol-den
rall
a Tempo
54
Schwei - gen! Breit' um uns her den pur-pur-ro - then _ Flor, um-spinn' uns
57
3
mit ge-heim - nis-vol - len Zwei - gen!
animato
Der Lie - be Won - ne flieht des Lau-schers
animato
60
Ohr, sie flieht des Strah - les un-be-scheid'-nen Zeu - gen; nur
a Tempo
a Tempo


63
rall.
He-sper, der Ver-schwie-ge-ne, al - lein darf still her bli-ckend ihr Ver - trau - ter __ seyn.
rall.
ad lib
66
un poco animato e mezza voce
Rief es von Fer-ne nicht lei - se
p un poco animato
f
p ad lib
69
un poco animato e mezza voce
Flü-stern den Stim-men gleich?
Nein, der Schwan ist's der die
p un poco animato
ad lib
72
Krei-se zie-het durch den Sil-ber - teich!
cadence ad lib


75
79
Andantino
O seh-nend Herz, er-göt-ze dich nicht
Andantino
diminuendo
pp
82
mehr, mit süs-sen Bil - dern we-sen-los zu spie-len; der Arm, der sie um-fas-sen will, ist
86
leer; kein Schat-ten - glück kann die-sen Bu-sen küh - len. O, füh - re mir die Le-ben-de da -


90
her, lass ih - re Hand, die zärt-li-che, mich füh - len! den Schat-ten nur von ih-res Man-tels
94
Saum, und in das Le-ben tritt der hoh-le Traum.
f
calando
cadence ad lib
98
Und
100
Andante
leis', wie aus himm - li - schen Höhen, die
Andante
pp tremolando


104
Stun - de des Glü - ckes er - scheint, so
108
Rinforzando e sostenuto
war sie ge - naht, un - ge - se - - - - - hen, und
Rinforzando e sostenuto
ff
112
weck - te mit Küs - sen den Freund, und
116
weck - te mit Küs - sen den Freund, und


120
weck - te mit Küs - sen den Freund,
calando
125
ff

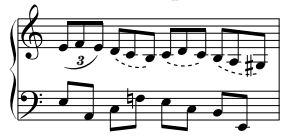
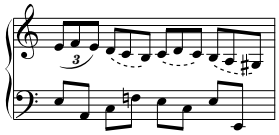
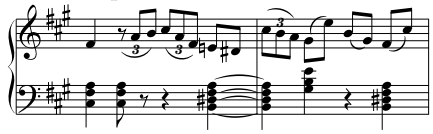
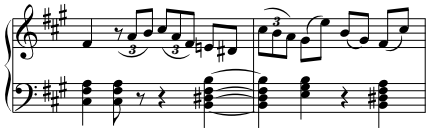
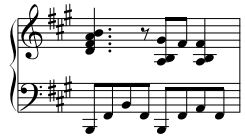
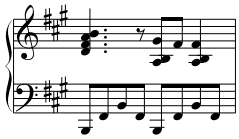
Critical notes:

This score is the first modern edition of the song “Die Erwartung” (The Anticipation) 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 “Die Erwartung” by the German poet, Johann Christoph Friedrich von Schiller (1759–1805) was written in 1799 and pulished in his “Musen-Almanach für das Jahr 1800”. Ida da Fonseca picked out sections from the poem as lyrics for a “Romance-Cyklus”, a series of interludes, recitatives and ariosi in progressivly changing keys: the piece starts in G major and ends in D-flat major. The song is dedicated to the Swedish pastor Johan August Grevillius (1816-1878), founder of the Swedish Schiller assocation.

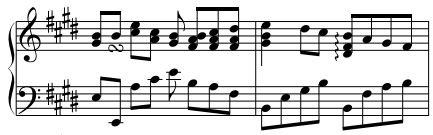
This modern edition comes in 2 variants, an ’urtext’ edition and a modernized edition. The urtext edition generally attempts to keep close to the original printing but may silently amend inconsequences in the use of short cut notations like repeated musical figures. In the modernized edition all notation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

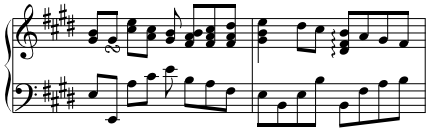
Bar No.	*Part*	*Note No.*	*Comment*
35	Pno		Octave parallel flaw. Modified accomp. in revised version
			Orig. accomp. bar 35 
			Rev. accomp. bar 35 
42	Pno l		$\frac{1}{8}$-notes in orig.
61	Solo v		Lyrics “Strahles unbescheidenen” in orig.
74–75	Pno		Voice leading flaw. Modified accomp. in revised version
			Orig. accomp. bar 74–75 
			Rev. accomp. bar 74–75 
82	Solo v		Lyrics “mehr, mit ssen” in orig.
83	Pno		Dissonance flaw. Modified accomp. in revised version
			Orig. accomp. bar 83 
			Rev. accomp. bar 83 

Bar No.	*Part*	*Note No.*	*Comment*
86	Pno r	6	Flagged, not beamed in orig.
86–87	Pno		Parallel in bar 86, six-four flaw in bar 87. Modified accomp. in revised version

Orig. accomp. bar 86–87

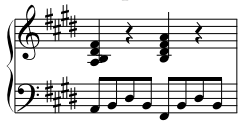


Rev. accomp. bar 86–87

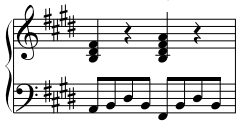


89 Pno — Dissonance flaw. Modified accomp. in revised version

Orig. accomp. bar 89

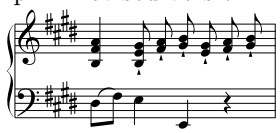
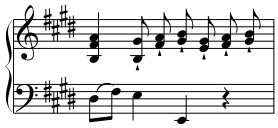


Rev. accomp. bar 89



92 Pno — Prallel. Modified accomp. in revised version

Orig. accomp. bar 92



Rev. accomp. bar 92