

Ida Henriette da Fonseca

1806-1858

Die Erwartung

Digt af Schiller

Edited by
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Ida Henriette da Fonseca (1806-1858)

Andante

Canto

Piano-
Forte

tremolando

4

7

Recitativo

Hör ich das

rall.

pp

10

Pfört-chen nicht ge-hen?

Hat nicht der Rie-gel ge-kliert?

Nein,

es war des Win-des We - hen,

13

der durch die - se Pap - - - - peln schwirt.

pp

16

Andante

O, schmü - ke Dich, du, grün - be - laub - tes Dach, du

19

sollst die An - muth - strah - len - de emp - fan - - - gen! Ihr, Zwei - ge, beut ein schat - ten - des Ge -

22

rall.

mach, mit hol - der Nacht sie heim - lich zu um - fan - - gen!

a Tempo

26 *Arioso*

Und all' ihr Schmei-chel-lüf - te, wer - det wach und scherzt und spielt ____ um

29 *animato*

ih - re Ro-sen-wan - - - gen, wenn sei - ne schö - ne Bür-de, leicht be-wegt, der zar - te

32 *rall.*

Fuss zum Sitz der Lie - - - be trägt.

f

Allegro assai

pp

3

35

3

3

3

3

39

[Recitativo]

Stil-le. Was schlüpft durch die He-cken ra-schelnd mit ei-len-der

42

rall. *calando*

Lauf? Nein, es scheu-te nur der Schre-cken, aus dem Busch dem Vo - gel

46

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

animato

mit ge-heim - nis-vol - len Zwei - gen! Der Lie - be Won - ne flieht des Lau-schers

60

a Tempo

Ohr, sie flieht des Strah - les un-be-scheid' - nen Zeu - gen; nur

63

rall.

He-sper, der Ver-schwie-ge - ne, al - lein darf still her bli-ckend ihr Ver - trau - ter _ seyn.

ad lib

un poco animato e mezza voce

66

Rief es von Fer-ne nicht lei - se

p *f* *p ad lib*

un poco animato e mezza voce

69

Flü-ster den Stim-men gleich? Nein, der Schwan ist's der die

p *ad lib*

72

Krei-se zie-het durch den Sil-ber - teich!

cadence ad lib

75

cadence ad lib

Andantino

79

O seh-nend Herz, er - göt - ze dich nicht

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 Stun - de des

pp tremolando

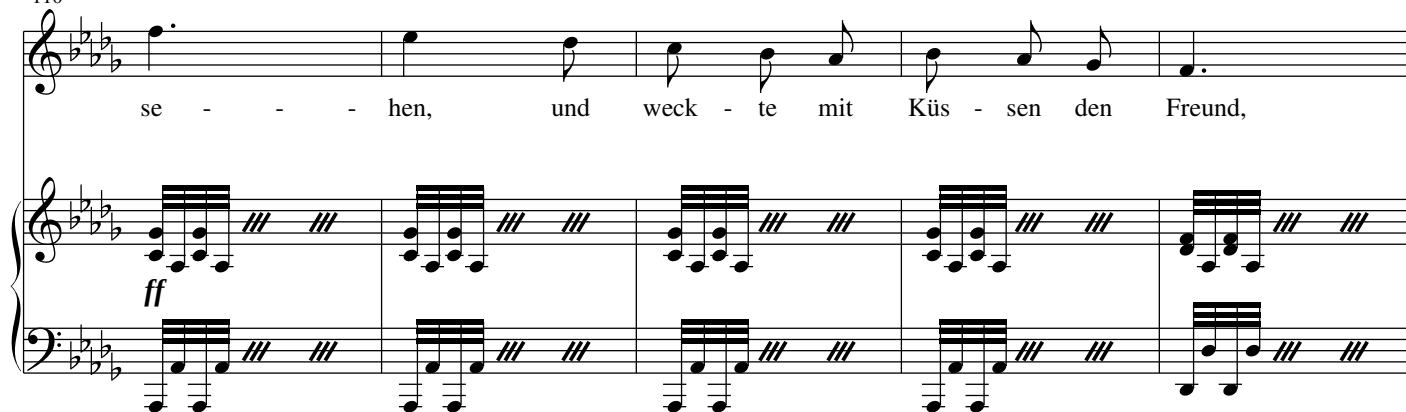
105

Rinforzando e sostenuto

Glü - ckes er - scheint, so war sie ge - naht, un - ge -

110

se - - - hen, und weck - te mit Küs - sen den Freund,



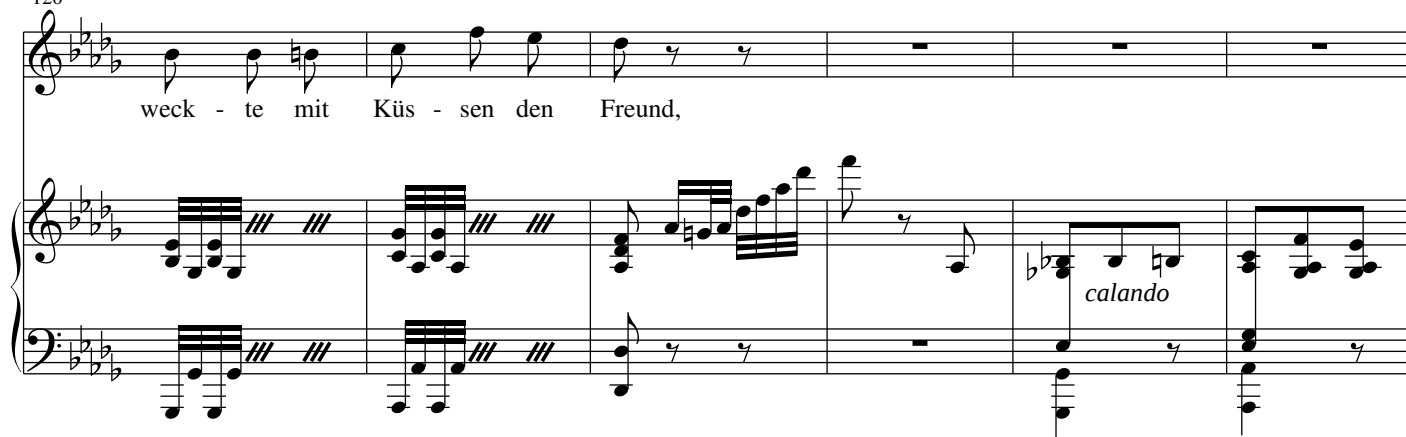
115

und weck - te mit Küs - sen den Freund, und



120

weck - te mit Küs - sen den Freund,



126



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 progressively 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 association.

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>
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	

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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
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Orig. accomp. bar 89

Rev. accomp. bar 89

92	Pno		Prallel. Modified accomp. in revised version
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Orig. accomp. bar 92

Rev. accomp. bar 92