

# „Ach, dass du kamst!“

“Ah, why return!”

(W. Osterwald.)

Robert Franz Op. 4 N<sup>o</sup> 12.

**Agitato molto.**

Singstimme. *p* *cresc.*

Ach, dass du kamst, ach, dass du kamst in Freu - den  
 Ah, why re - turn, ah, why re - turn, Who left — me

Pianoforte. *p* *cresc.*

*con Pedale*

einst ge - gan - - gen, und mir mein arg - los Her - - ze  
 late for - sa - - ken; Why should my guile - less bo - - som

*p* *cresc.*

*p* *cresc.*

nahmst mit sü - ssen Wor - ten ge - fan - - gen;  
 burn, With thy sweet prom - is - es ta - - ken?

*f* *p*

*p* *cresc.* *f*

und schmück - test mir das brau - - ne  
 Thou didst en - twine my au - - burn

*mf* *cresc.* *f* *p*

Haar mit ro - - then Ro - - sen - krän - - zen, und  
 hair With ro - - ses bright - ly blow - - ing, And

*p* *poco riten.*

lie - ssest aus den Au - - gen gar viel tau - send Len - ze  
 in thine eyes, so fond, so fair. Both spring and love were

glän - - zen.  
 glow - - ing.

*a tempo* *p*

Der  
 The

*cresc.*

Lenz ver - blüht, der Lenz ver - blüht, und nahm — dich  
 Spring - time goes, the Spring - time goes, And thou — with

*p* *cresc.*

mit von hin - - - nen, nun da die Som - mer -  
 Spring art fly - - - ing, Now that the sun of

*p*

*cresc.*

son - - ne glüht, ist mir todt - mü - de zu Sin - - -  
 Sum - - mer glows, My soul is wea - ry to dy - - -

*cresc.* *f*

nen. *mf*  
 ing. O Lie - - be,  
 O Love, o

*p* *mf*

*cresc.* *f* *mf* *cresc.*

mor - - gen - ro - - ther Strahl, wie hast du mich be -  
 ro - - sy beam — of morn, Thou hast my bo - - som

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a *cresc.* marking, followed by a *f* dynamic, then a *mf* dynamic, and another *cresc.* marking. The piano accompaniment mirrors these dynamics, starting with *cresc.*, *f*, *mf*, and *cresc.*. The lyrics are in German and English, describing a sunrise and a beam of light.

*f* *p*

tro - - gen, und hast so bald mit schwar - zer  
 riv - - en, And far too soon in gloom for -

The second system continues the musical score. The vocal line starts with a *f* dynamic and then a *p* dynamic. The piano accompaniment also starts with *f* and then *p*. The lyrics continue with 'tro - - gen, und hast so bald mit schwar - zer riv - - en, And far too soon in gloom for -'.

*p poco riten.*

Qual den Him - mel mir be - zo - - gen!  
 lorn En - fol - ded all my heav - - en. (E. S. Willcox.)  
*a tempo*

The third system introduces a tempo change with the marking *p poco riten.*. The vocal line has a *p* dynamic. The piano accompaniment has a *p* dynamic. The lyrics are 'Qual den Him - mel mir be - zo - - gen! lorn En - fol - ded all my heav - - en. (E. S. Willcox.)'. The system ends with the marking *a tempo*.

*p* *pp*

The fourth system shows the piano accompaniment continuing. It features a *p* dynamic followed by a *pp* dynamic. The music concludes with a final chord.