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I Caught Her Tear at Parting

Ernest Kollmann

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49.
"I CAUGHT HER TEAR AT PARTING,"



THE POETRY & MUSIC BY

From the German of

ERNEST KOLLMANN.

H. Wood's lithog.

NEW YORK,

PUBLISHED BY FIRTH & HALL, No. 1, FRANKLIN-SQU.

LAUREL AND HARDY

First system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Second system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Third system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Fourth system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Fifth system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Sixth system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Seventh system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Eighth system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

Ninth system of musical notation, consisting of two staves with notes and rests, heavily faded and stained.

I. CAUGHT HER TEAR AT PARTING.

ANDANTINO

AFFETTUOSO.

The piano introduction for the first system is written in 2/4 time with a key signature of one flat. It consists of two staves. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The dynamics are marked as *cres:* and *mf*.

The first system of the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "I caught her tear at parting, It". The piano part features a flowing accompaniment with dynamics *p* and *pp*.

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics "ming- led with my own; Her fare...well, too, was spo- ken In". The piano accompaniment continues with a similar accompaniment style.

The third system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics "sor-row's gent-lest-tone: Yet well do I re...mem-ber The". The piano accompaniment continues to the end of the system.

sweet smile that she wore, As she spoke of that blest meeting When

we should part no more. Speed on, ye wea...ry hours! Time,

ritard: ritard: dim: p

haste thy flight for me! Speed on! that where my heart is,

cres: mf dim: p

There my homé may be..... There my home may be.

Ad lib: Voce ad lib: cres.

I caught her tear.

mf p

2nd VERSE.

How keen the pang of Ab-sence O! ma - ny a heart hath

pp

prov'd; But none hath felt moore keen - ly, Than mine for my be

lovd. Tho' kind ones crowd a - - - round me, With

Friendships sweet - est lay, I can - not but re - - - member The

cres:

I caught her tear. 4.

ritard?

lov'd one far a - - - way. Speed on, ye wea - - ry hours! Time,

ritard? dim. p

haste thy flight for me! Speed on! that where my heart is

cres: mf dim: p

There my home may be..... There my home may be.

ad lib: voce ad lib: cres.

mf

I caught her tear. 4.



