

# 4. Tears, idle tears

A Cycle of Songs, Op.68

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**Andante moderato**

Soprano  
Alto  
Tenor  
Bass  
Piano

4

Piano

2

5

mf *v* Tears, i - dle tears, I know not what they *p*

mf *v* Tears, i - dle tears, I know not what they *p*

mf *v* Tears, i - dle tears, I know not what they *p*

mf *v* Tears, i - dle tears, I know not what they *p*

*p*

8

mean, Tears from the

mean, Tears from the

mean, Tears from the

mean, Tears from the

*p*

10

depth of some di - vine des -

depth of some di - vine des -

depth of some di - vine des -

depth of some di - vine des -

The piano accompaniment consists of a right-hand melody with arched phrases and a left-hand bass line with chords and moving lines.

12

-pair Rise in the heart, and

-pair Rise in the heart, and

-pair Rise in the heart, and

-pair Rise in the heart, and

The piano accompaniment continues with a right-hand melody and a left-hand bass line, maintaining the musical texture from the previous measures.



19

fields, And think - ing of the days that

fields, And think - ing of the days that

fields, And think - ing of the days that

fields, And think - ing of the days that

24

are no

are no

are no

are no

more.  
more.  
8 more.  
more.

more.

26

Four empty musical staves, likely for vocal parts, arranged in a system. Each staff has a treble clef and a key signature of one sharp (F#).

Piano accompaniment for measures 26-29. The right hand features chords and melodic lines, including a *cresc.* marking. The left hand has a steady eighth-note accompaniment.

29 *f*

Vocal staves for measures 29-31. The lyrics are "Fresh as the". The music is marked *f* (forte). There are four vocal staves, each with a treble clef and a key signature of one sharp.

Piano accompaniment for measures 29-31. The right hand has a long, sweeping melodic line starting with a *mf* (mezzo-forte) marking. The left hand has a simple accompaniment.

first beam glitt' - ring on a sail, That

first beam glitt' - ring on a sail, That

8 first beam glitt' - ring on a sail, That

first beam glitt' - ring on a sail, That

The piano accompaniment consists of a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The piano part features a melodic line in the right hand with a long slur over measures 30-32, and a supporting bass line in the left hand.

brings our friends up from the

brings our friends up from the

8 brings our friends up from the

brings our friends up from the

The piano accompaniment continues with a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The piano part features a melodic line in the right hand with a long slur over measures 33-35, and a supporting bass line in the left hand.

35

un - - der - world,

un - - der - world,

un - - der - world,

un - - der - world,

37

*p* Sad as the last which red - dens o - ver

*p* Sad as the last which red - dens o - ver

*p* Sad as the last which red - dens o - ver

*p* Sad as the last which red - dens o - ver

one That sinks with  
one That sinks with  
one That sinks with  
one That sinks with

*dim.*  
*dim.*  
*dim.*  
*dim.*

The musical score for measures 40-43 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "one That sinks with". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *dim.* (diminuendo) marking above the first measure of each vocal line.

all we love be -  
all we love be -  
all we love be -  
all we love be -

The musical score for measures 44-47 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "all we love be -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a long melisma line over the word "be" in the vocal parts.

44

Musical score for measures 44-46. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "-low the verge; So". The piano part has a melodic line with a long slur across measures 44-46. Dynamics include *pp* and accents.

47

Musical score for measures 47-48. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sad, so". The piano part has a melodic line with a long slur across measures 47-48. Dynamics include *pp* and accents.

fresh, the days that

fresh, the days that

fresh, the days that

fresh, the days that

The piano accompaniment consists of a right-hand melody with a long slur over the first two measures and a left-hand accompaniment with a steady eighth-note pattern.

are no more.

are no more.

are are no more.

are no more.

The piano accompaniment features a right-hand melody with a long slur over the first two measures and a left-hand accompaniment with a steady eighth-note pattern. There is a key signature change to one sharp (F#) in the second measure.

54

Più mosso

*p*

Ah, sad and

Ah, sad and

Ah, sad and

Ah, sad and

Ah, sad and

Più mosso (♩. = 72)

59

strange

strange

strange

strange

as

as

as

as

in dark sum - mer dawns The ear - liest pipe of half - a -

in dark sum - mer dawns

in dark sum - mer dawns The ear - liest pipe of half - a -

in dark sum - mer dawns

L.H.

L.H.

-wak - - en'd birds To

-wak - - en'd birds To

70

dy - ing ears, when un - to dy - ing eyes The

when un - to dy - ing eyes The

dy - ing ears, when un - to dy - ing eyes The

when un - to dy - ing eyes The

Ped.

77

case - - ment slow - - - ly

case - - ment slow - - - ly

case - - ment slow - - - ly

case - - ment slow - - - ly

Ped.

grows a glimm' - ring square. So sad,

grows a glimm' - ring square. So sad,

grows a glimm' - ring square. So sad,

grows a glimm' - ring square. So sad,

grows a glimm' - ring square. So sad,

88

so strange, The days that are

so strange, The days that are

so strange, The days that are

so strange, The days that are

96

**Tempo I**

no more.

no more.

no more.

no more.

*cresc.*

Four empty musical staves in treble clef, each with a key signature of three sharps (F#, C#, G#). The staves are arranged vertically and are currently empty.

Piano accompaniment for measures 98-100. The right hand features a melodic line with eighth notes and a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth notes and a dotted quarter note. The key signature is three sharps.

*mf*

Vocal staves for measures 101-103. The lyrics are: "Dear as re - mem - - ber'd". The music is in treble clef with a key signature of three sharps. The dynamic marking *mf* is present above each staff.

Dear

as

re - mem

-

-

ber'd

*mf*

Piano accompaniment for measures 101-103. The right hand has a melodic line with a dotted quarter note and a half note. The left hand has a bass line with eighth notes and a dotted quarter note. The dynamic marking *mf* is present above the right hand.

102

kis - ses af - ter death, \_\_\_\_\_ And sweet \_\_\_\_\_ as

kis - ses af - ter death, \_\_\_\_\_ And sweet \_\_\_\_\_ as

kis - ses af - ter death, \_\_\_\_\_ And sweet \_\_\_\_\_ as

kis - ses af - ter death, \_\_\_\_\_ And sweet \_\_\_\_\_ as

those by hope - - less

those by hope - - less

those by hope - - less

those by hope - - less

those by hope - - less

105

those by hope - - less

those by hope - - less

those by hope - - less

those by hope - - less

those by hope - - less

fan - cy feign'd on lips that are for oth - ers;

fan - cy feign'd on lips that are for oth - ers;

fan - cy feign'd on lips that are for oth - ers;

fan - cy feign'd on lips that are for oth - ers;

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features chords and melodic lines, while the bass clef part provides a harmonic foundation with a steady eighth-note accompaniment.

deep as

deep as

deep as

deep as

The piano accompaniment for measures 109-110 features a treble and bass clef staff. The treble clef part has a sustained chord in the right hand and a melodic line in the left hand. The bass clef part has a melodic line in the left hand and a sustained chord in the right hand. A dynamic marking of *sf* (sforzando) is present at the beginning of the piano part.

110

Musical score for measures 110-111. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "love, Deep as love, Deep as love, Deep as". The piano part consists of a steady eighth-note accompaniment in the right hand and a descending eighth-note line in the left hand. A dynamic marking of *sf* (sforzando) is present in measure 111.

112

Musical score for measures 112-113. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "first love, and first love, and first love, and". The piano part continues with the same accompaniment pattern as in the previous measures. A dynamic marking of *sf* is present in measure 113.

*ff*  
wild, wild, wild, wild,  
wild, with all re -  
wild, with all re -  
wild, with all re -

- gret; 0  
- gret; 0  
- gret; 0  
- gret; 0

117 *ff*

Death in

Death in

Death in

Death in

*dim.*

119

life,

life,

life, O

life, O

*dim.*

Death

Death

in life,

in life,

*dim.*

124

Musical score for measures 124-126. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "The days that". The vocal parts are marked with a piano (*p*) dynamic. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking.

127

Musical score for measures 127-129. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "are no more.". The vocal parts are marked with a pianissimo (*pp*) dynamic. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

This section consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Each staff contains rhythmic notation consisting of quarter notes, eighth notes, and rests, with stems pointing downwards. The notation is organized into four measures across the staves.

This section shows a piano accompaniment with two staves. The upper staff is in treble clef and features a melodic line with eighth-note runs and a final chord. The lower staff is in bass clef and provides harmonic support with chords and a few notes. A large slur covers the first two measures of both staves. The final measure of the upper staff contains a chord with a fermata, and the lower staff has a chord with a fermata below it.