

Gregory J. Hutter

Tears, idle tears

for SATB chorus

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In Memoriam: Sarah Ann Bouley

Tears, idle tears

for SATB Chorus unaccompanied

Alfred, Lord Tennyson (1809–1892)

Gregory J. Hutter

Sostenuto ♩ = 65

p *mp*

Soprano
Tears, i - dle tears, I know not what they mean,

Alto
Tears, i - dle tears, I know, _____ tears from the depth of some di-

Tenor
Tears, i - dle tears, I know, _____

Bass
Tears, i - dle tears, I know no what they mean, tears from the depth of some di-

Keyboard
(for rehearsal only)

Sostenuto ♩ = 65

6 *a niente* *p* *mp* *mf*

Rise in heart, _____ eyes, In look - ing on the

p *mp* *mf*

vine de - spair Rise in the heart, _____ to the eyes, In look - ing on the

p *mp* *mf*

de - spair Rise, heart, _____ eyes, In look - ing on the

p *mp* *mf*

vine de - spair Rise, heart, and gath - er to the eyes, In look - ing on the

10 *f* *poco dim.* *rit.* *p* **Tempo I**

hap - py Au - tumn fields, And think - ing of the days that are — no more. —

hap - py Au - tumn fields, think - ing of the days that are — no more. —

hap - py Au - tumn fields, And think - ing of the days that are, — Fresh as the first beam,

hap - py Au - tumn fields, think - ing of the days that are, — Fresh as the first beam,

15 *mp* *stringendo* *f*

glit - ter - ing, — That brings our friends up from the un - der - world, —

glit - ter - ing, — That brings our friends up from the un - der - world, —

in sail, brings our friends up from the un - der - world, —

on a sail, brings our friends up from the un - der - world, —

stringendo

Tempo I

19 *p* *mp* *mf* *p* *poco a poco cresc.*

Sad as the last _____ one _____ with all we love be - low

p *mp* *mf* *p* *poco a poco cresc.*

Sad as the last _____ o - ver one That sinks with all we love be - low

p *mp* *mf* *p* *poco a poco cresc.*

Sad last _____ one _____ with all we love be - low

p *mp* *mf* *p* *poco a poco cresc.*

Sad last which red - dens o - ver one That sinks with all we love be - low

Tempo I

20 _____

21 _____

22 _____

23 _____

24 _____

allargando

Tempo I

25 *f* *p*

the verge; So sad, so fresh, the days that are no more. _____ Ah, sad and

f *p*

the verge; So sad, so fresh, days that are no more. _____ Ah, sad and

f *p*

the verge; So sad, so fresh, the days that are no more. _____ Ah, sad and

f *p*

the verge; So sad, so fresh, the days that are no more. _____ Ah, sad and

allargando

Tempo I

26 _____

27 _____

28 _____

29 _____

30 _____

31

mp , *mf* *dim.* ,

strange as in dark sum-mer dawns The ear - li - est pipe of half-a-wak-end birds To

mp , *mf* *dim.* ,

strange as in dark sum-mer dawns The ear - li - est pipe of half-a-wak-end birds To

mp , *mf* *dim.* ,

strange as in dark sum-mer dawns The ear - li - est pipe of half-a-wak-end birds To

mp , *mf* *dim.* ,

strange as in dark sum-mer dawns The ear - li - est pipe of half-a-wak-end birds To

37

p *mf* *p* *mp* ,

dy - ing ears when un - to dy-ing eyes The case-ment slow - ly grows

p *mf* *p* *mp* ,

dy - ing ears, when un - to dy-ing eyes The case-ment slow - ly grows

p *mf* *p* *mp* ,

dy - ing ears, when un - to dy-ing eyes The case-ment slow - ly grows

p *mf* *p* *mp* ,

dy - ing ears, when un - to dy-ing eyes The case-ment slow - ly grows

42 *mp* _____, *p cresc.* *dim.* *Tempo I*, *mp sub.*

a, _____ So sad, so strange, the days that are no more. Dear as re -

mp _____, *p cresc.* *dim.* *mp sub.*

a glim-mer-ing square; So sad, so strange, the days, are no more. Dear as re -

mp _____, *p cresc.* *dim.* *mp sub.*

a, _____ So sad, so strange, the days, more. Dear as

mp _____, *p cresc.* *dim.* *mp sub.*

a glim-mer-ing square; So sad, so strange, the days, no more. Dear as re -

rit. *Tempo I*

48 *p poco a poco cresc.*

mem-bered kiss-es af-ter death, And sweet as those by hope-less fan-cy feigned On

p poco a poco cresc.

mem-bered kiss-es af-ter death, And sweet as those by hope-less fan-cy feigned On

p poco a poco cresc.

mem-bered kiss-es af-ter death, And sweet as those by hope-less fan-cy feigned On

p cresc.

mem-bered kiss-es af-ter death, And sweet as those by

52

f, *mp*, *p* *rit.*

lips that are for oth - ers; Deep as love, first love, ——— and wild with all re -

f, *mp*, *p*

lips that are for oth - ers; Deep as love, first love, ——— and wild with all re -

f, *mp*, *p*

lips that are for oth - ers; Deep as first love, ——— and wild with all re -

f, *mp*, *p*

lips that are for oth - ers; Deep as first love, ——— and wild with all re -

rit.

57

Tempo I

rit. dim.

p *mp cresc.* *p*

gret; O Death in Life, the days that are no more.

p *mp cresc.* *dim.* *p*

gret; O Death in Life, the days that are no more.

p *mp cresc.* *dim.* *p*

gret; O Death in Life, the days that are no more.

p *mp cresc.* *dim.* *p*

gret; O Death in Life, the days that are no more.

Tempo I

rit.

Tears, idle tears

TEARS, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn-fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.

Alfred, Lord Tennyson (1809–1892)