

140704

# A CYCLE OF LOVE-LYRICS

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WORDS BY

William Ellery Leonard

MUSIC BY

LOUIS ADOLPHE COERNE

Op. 73.

(Thematically Correlated)

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I. I Need You So

II. You Will Understand

III. I Have Your Word

IV. Cronos Of The Valley

V. Window And Hearth

(The five songs, each of which has its own completeness, form, when combined, a larger unit with implicit narrative: that is, they represent an attempt at a true "lyrical ballad".)

(Medium Voice)

# Thematic Correlation.

## I. I Need You So.

1. MOTIVE OF RESOLVE



2. MOTIVE OF PLEADING



3. MOTIVE OF MAIDENHOOD

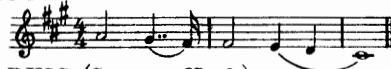


4. MOTIVE OF WOMANHOOD



## II. You Will Understand.

5. MOTIVE OF REMINISCENCE



6. MOTIVE OF PLEADING (Same as No.2.)



7. MOTIVE OF SYMPATHETIC ACCORD



## III. I Have Your Word.

8. MOTIVE OF DOUBT



9. MOTIVE OF MANHOOD



10. MOTIVE OF WOMANHOOD (Same as No.4, in canon.)

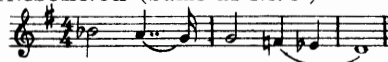


## IV. Crones of the Valley.

11. MOTIVE OF RESOLVE (Same as No.1.)



12. MOTIVE OF REMINISCENCE (Same as No.5.)



13. MOTIVE OF MANHOOD (Same as No.9.)



14. MOTIVE OF SYMPATHETIC ACCORD (Same as No.7.)

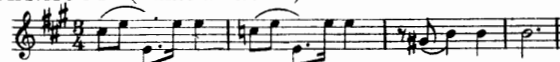


15. MOTIVE OF DOUBT (Same as No.8.)



## V. Window and Hearth.

16. MOTIVE OF MAIDENHOOD (Same as No.3.)



17. MOTIVE OF UNION



18. MOTIVE OF WOMANHOOD AND UNION (Nos.4 and 17.)



## I. I Need You So

Come, love, to me! Old griefs have made me dumb,  
My palms not yet can bring you flowers, I know.  
I can but plead, beloved, "Come, O come,—  
I need you so!"

Come! though my eyes be sobered by the stars,  
My feet long lame from wanderings in the snow,  
Some joy and some great kindness shall be ours:  
I need you so!

## II. You Will Understand

You have had sorrow, dearest, you no less.  
Tears, secret tears, when none were nigh to guess,  
Tears, when the strangers led you by the hand—  
O you will understand.

You have had sorrow, dearest, you no less.  
You drank love's cup from springs of bitterness,  
And purchased hope erewhile in Deadmen's Land—  
O you will understand.

## III. I Have Your Word

I have your word; you trembled not, nor clung,  
But spake it eye to eye,—  
A woman, though so beautiful and young,  
So strong to live or die.

I have your word; 'twas by no glimmering stair,  
No odorous garden close;  
But the sun heard you and the mountain air,  
The oak and the wild rose.

## IV. Crones Of The Valley

Crones of the valley saw you on the lea,  
Down from the mountain on that morn with me,  
And whispered wildly close against your side:  
"Of old a strange and evil man was he."  
And, braving scorn and slander, you replied:  
"And were it true, my love has set him free"—  
And passed along in faith and peace and pride,  
"And were it true, my love has set him free."

## V. Window And Hearth

We have a window high above the throng,  
Above the cars that rumble all day long;  
And over autumn tree-tops in the park,  
We watch the cold red sunset in the dark.

We have a hearth, and its mysterious blaze  
Consumes sad memories of other days;  
Hand clasped in hand we name the years-to-be  
Here in the city of the inland sea.

*William Ellery Leonard.*



# I NEED YOU SO

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE

Op. 73, No. 1.

*Fast and urgently.* *f*

Come, love, to me! Old

MOTIVE OF RESOLVE. MOTIVE OF PLEADING.

*f* *mf*

Red. \*

griefs have made me dumb, My palms not yet can bring you flow'rs, I

know. — I can but plead, I can but plead, be - lov - èd,

Red. \* Red. \* Red. \*

*sf* *sf* *Not fast; gracefully.*

"Come, O come, — MOTIVE OF MAIDENHOOD.

*mp*

Red. Red. Red.

*Broadly.*

*sustained.*

*very softly and dreamily throughout.*

*pp*

I need you so!" Come! Come!

*sustained.* *mf* *ppp una corda sempre*

— tho' my eyes be so-ber'd by the stars, My feet long lame from  
TIVE OF WOMANHOOD.

*legato*

wan - d'rings in the snow, — Some joy and some great kind-ness shal' be

*pp sempre* *pp sempre*

ours: — I need you so!

*ppp* *ppp*

*Fast and urgently.*

*f*  
Come, love, to me! Old griefs have made me

MOTIVE OF RESOLVE.

MOTIVE OF PLEADING.

*f*  
*mf*  
Red. \*

dumb, My palms not yet can bring you flow'rs, I know.— I can but

*pp*  
Red. \*

plead, I can but plead, be - lov - èd, "Come, O come,—

*sf*  
Red. \*

*Not fast; gracefully.*

*sustained.*

MOTIVE OF MAIDENHOOD.

I need you so!"

*mp*  
*mf*  
Red. \*

# YOU WILL UNDERSTAND.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE  
Op. 73, No. 2.

*Very slowly and simply.* *p*

You have had sor - row,

MOTIVE OF REMINISCENCE. . . MOTIVE OF PLEADING.

dear - est, you no less. Tears, se - cret tears, when none were nigh to

guess, Tears, when the stran - gers

MOTIVE OF REMINISCENCE.

*sustained.*  
*p dolce.*

led you by the hand— O you will un - der -

MOTIVE OF SYMPATHETIC ACCORD.

*p dolce.*  
*pp*



Tempo I.

*p*

stand. \_\_\_\_\_

You have had

MOTIVE OF REMINISCENCE.

MOTIVE OF PLEAD-

*dolciss.* *mp* *p*

*Red. sempre* \*

sor - row, dear - est, you no less. You drank love's cup from

ING.

springs of bit - ter - ness, \_\_\_\_\_

And pur - chased hope ere -

MOTIVE OF REMINISCENCE.

*Red.* \*

while in Dead-men's Land -

O you will un - der - stand. \_\_\_\_\_

MOTIVE OF SYMPATHETIC ACCORD.

*sustained.*  
*p dolce.*

*p dolce.* *pp* *dolciss.*

*Red. sempre* \*

# I HAVE YOUR WORD.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE  
Op. 73, No. 3.

*Deliberately.*

MOTIVE OF DOUBT.

*pp mysteriously.*

*mf*

I have your word; you trem-bled not, nor

MOTIVE OF MANHOOD.

*mf*

Red. Red. Red. Red. Red. Red.

clung, But spake it eye to eye,—

*with expression.*

*f* *Broadly.*

A wo - man, tho' so beau - ti - ful — and young, — so —

MOTIVE OF WOMANHOOD.

*legato*

*f*

Red. Red. Red.

strong to live\_ or die. A wo - man, tho' so beau - ti -

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "strong to live\_ or die. A wo - man, tho' so beau - ti -". There are dynamic markings "p" and "f" in the piano part, and a fermata over the final note of the vocal line.

ful\_ and young, — so strong to live\_ or die.

This system contains the next two staves of music. The vocal line continues with the lyrics "ful\_ and young, — so strong to live\_ or die.". The piano accompaniment features a change in tempo and dynamics, marked "dim. e rit." and "p". There is a fermata at the end of the system.

*Tempo I.*

MOTIVE OF DOUBT. I have your MOTIVE OF MAN-

This system begins with the tempo marking "Tempo I." and the dynamic marking "mf". It contains two staves of piano accompaniment. The first staff is labeled "MOTIVE OF DOUBT." and the second staff is labeled "I have your MOTIVE OF MAN-". The music is in 4/4 time and features various chords and melodic lines.

word; 'Twas by — no glimm-'ring stair, no o - dor - ous gar - den HOOD.

This system contains the final two staves of music. The vocal line has the lyrics "word; 'Twas by — no glimm-'ring stair, no o - dor - ous gar - den HOOD.". The piano accompaniment features triplets and is marked "p". There is a fermata at the end of the system.

close; *f* <sup>3</sup> *Broadly.* *portamento*  
 But the sun \_\_\_\_\_  
 MOTIVE OF WOMANHOOD.

*with expression.* *f* *legato*

*la voce*  
 heard you and the mount - ain air, the oak and the rose.

*portamento* *ff*  
 But the sun \_\_\_\_\_ heard you and the mount - ain air, -

*rit.* *dim.* *p*  
 the oak and the wild \_\_\_\_\_ rose.

*rit.* *dim.* *R.H.* *p*

*Red. sempre*

# CRONES OF THE VALLEY.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE  
Op. 73, No. 4.

*Fast and urgently.*

MOTIVE OF RESOLVE.

*Ped. sempre*

*Ped. sempre*

*Deliberately.*  
*mf*

*Moderately slow.*

Crones of the val - ley

MOTIVE OF REMINISCENCE.

MOTIVE OF MANHOOD.

*mp* *mf*

saw you on the lea,

Down from the moun-tain on that

morn with me, And whis-pered wild-ly

*p*

*p*

Red. \*

close a - gainst your side: — "Of old a strange and e - vil

*p* mysteriously and sustained.

MOTIVE OF SYM-

*p*

man was he?"

PATHETIC ACCORD.

MOTIVE OF DOUBT.

*pp* *dolciss.*

Red. \*

*ppp* mysteriously

Tempo I.

*mf*

And, brav - ing scorn and slan - der, you re - plied:

MOTIVE OF MANHOOD.

*f*

"And were it true, my love has set him free" —

*mf*

And passed a - long in faith and peace and pride, —

*ff* *sustained and with fervor.*

"And were it true, my love has set him free" —

*rallen.*

MOTIVE OF SYMPATHETIC ACCORD.

*p dolce*

# WINDOW AND HEARTH.

WILLIAM ELLERY LEONARD

LOUIS ADOLPHE COERNE

Op. 73, No. 5.

*Gracefully.*

MOTIVE OF MAIDENHOOD.

*mp* *p*

*Red.* \* *Red.* \*

*Quite fast and with flowing motion.*

*mf*

We have a win - dow high a - bove the throng, A -

MOTIVE OF UNION.

*mf*

*Red.* \*

bove the cars that rum - ble all day long; And

o - ver au - tumn tree - tops in the park, We watch the



*rallen.* *a tempo*

cold — red sun — set in the dark.

*rallen.* *a tempo*

*p dolce.*

*poco rit.* *Tempo I.*

*mf*

We have a hearth, and  
MOTIVE OF UNION.

*poco rit.* *mf*

its mys - ter - ious blaze — Con - sumes sad mem - o - ries of

oth - er days; — Hand — clasped in hand we

*rallen.*

name the years to be — Here is the ci - ty of — the

*a tempo* *poco rit.*

in - land sea. —

*a tempo* *poco rit.*

*p dolce* *p*

*Very broadly and majestically.*

*f*

We watch — the

MOTIVE OF WOMANHOOD.

MOTIVE OF UNION.

cold - red sun - - - set in the

*Ped.* *Ped.* *Ped.* \*

*hasten the*

dark; We name the years to be;

Red.

*time.*

*gradually slower.*  
*f > cresc.*

Hand clasped in hand, hand clasped in

Red.

*slower.* *still slower.* *very slowly.*

hand, hand clasped in

Red.

*a tempo*

*poco rit.*

hand. (do not prolong)

Red.

*Red. sempre*