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# Three Songs For Longing

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# Program Notes

The first song, "If you were coming in the Fall," is a setting of a poem by Emily Dickinson (1830-1866) of the same title. It is about waiting for a loved one to return and the struggle of not knowing whether that will happen in months, years, or at all. The changing meters and tempos reflect this uncertainty about time.

The second text is "I cannot love benevolently" from the trilogy of poems "I can only love like Tragedies" by Millie Rocco (b. 2000), a friend of mine. She writes:

*This poem was a piece written with an intentional connection to Greek mythology in regards to how love can be felt differently and intensely. In a time where it can feel stereotypical to be in capital "L" love or confusing to identify emotions that aren't explicitly positive in a way that overlap with usually mutually good feelings, I found much catharsis in this piece. The connections to my emotions and the myths written by man hundred of years ago as a way to confront the same emotions let me feel seen by history.*

Rocco's poem is empowering, expressive and abstractly related to longing—longing for love that is "gross" and "ruthless." Harsh turbulence quickly cools to still meditation and vice versa.

The final piece is a setting of "Morning Song" by Sara Teasdale (1884-1933), in which the narrator sees their loneliness reflected in the moon. The poem ends with the consoling message, "only the lonely are free."

Both extremities of the entire work feature a monodic "Bach partita" in the piano with blurred meter. It symbolizes both the uncertainty characterizing Dickinson's poem and the freedom at the end of Teasdale's, as if it is reaching out beyond the piece itself.

# Texts

**If you were coming in the Fall**  
Emily Dickinson

If you were coming in the Fall,  
I'd brush the Summer by  
With half a smile, and half a spurn,  
As Housewives do, a Fly.

If I could see you in a year,  
I'd wind the months in balls---  
And put them each in separate Drawers,  
For fear the numbers fuse---

If only Centuries, delayed,  
I'd count them on my Hand,  
Subtracting, til my fingers dropped  
Into Van Dieman's Land,

If certain, when this life was out---  
That yours and mine, should be  
I'd toss it yonder, like a Rind,  
And take Eternity---

But, now, uncertain of the length  
Of this, that is between,  
It goads me, like the Goblin Bee---  
That will not state--- its sting.

**Morning Song**  
Sara Teasdale

A diamond of a morning  
Waked me an hour too soon;  
Dawn had taken in the stars  
And left the faint white moon.

O white moon, you are lonely,  
It is the same with me,  
But we have the world to roam over,  
Only the lonely are free.

**I cannot love benevolently**  
Millie Rocco

My rage ripples off my heart  
stopping only to realize my own power  
when suddenly I understand Hera.  
The girl who hurt from loving a thing so spontaneous  
and even when she buried herself in the blood of women,  
she returned to her throne-  
claiming her place.  
I need to love someone like that.  
A gross, revenge driven love  
that shows any who may tempt me that I am mad.  
I want the same ruthlessness  
that releases pent up pain  
when she looked fed-up with the mortal  
when I look more than court-able.  
I am becoming a Fury,  
only existing to spitefully torture.  
Keep the cold thoughts of you close so I know not the warm ones.  
And when we break,  
as we will,  
as so many times we have-  
take my exhausted temper,  
totally finished with us,  
and sit on the throne on my side.

In the mountains of Olympus,  
in the Hall of the Gods,  
guilt me so that I may lie next to the father of Hercules.

# If you were coming in the fall

for high voice (C4-A5)

Emily Dickinson

Jake Berran

♩ = 66 - *con rubato*

Voice

Piano

*f* *p*

ped. normally, generally wet

1/2 change

[1]

*rit.*.....♩ = 66 (*a tempo*)

*p*

If you \_\_\_\_\_ were com - ing in the fall, \_\_\_\_\_

*rit.*.....♩ = 66 (*a tempo*)

4

*mf* *p*

I'd brush the sum - mer by With

8

half a smile, and half a spurn, As

10

House - wives do, a Fly.

12

Musical score for measure 12. The vocal line (treble clef) contains the word "If" on a single note. The piano accompaniment (grand staff) features a complex rhythmic pattern with many sixteenth notes and slurs.

13 (♩ = 50)

Musical score for measure 13. The vocal line (treble clef) contains the lyrics "I could see you in a year, I'd" with a tempo marking "(♩ = 50)". The piano accompaniment (grand staff) features a complex rhythmic pattern with many sixteenth notes and slurs.

15

Musical score for measure 15. The vocal line (treble clef) contains the lyrics "wind the months in balls— And". The piano accompaniment (grand staff) features a complex rhythmic pattern with many sixteenth notes and slurs.

17 *mf*

put them each in sep - 'rate drawers for

19 *f* *p* *molto rit.*.....

fear the num - bers fuse—

*molto rit.*.....

*fp*

..... ♩ = 66

22 *p*

If on - ly cen - tu - ries de - layed,

..... ♩ = 66

*mf*

26

I'd count them on my Hand, Sub - tract - ing til my

*mp* *p*

30

fin - gers dropped in - to Van Die - man's Land.

*pp* *pp* *p*

34  $\text{♩} = 44$

*mf*

If cer - tain when this life was out - That yours and mine, should be - I'd

$\text{♩} = 44$  *mf* *f* *p* *8va*



39 *f*

toss it yon - der, like a Rind, And take E - ter - ni - ty-

*f* *p* *f* *f* *5* *5*

8va

43 *poco rit.* .....  $\text{♩} = 40$  *mf* *p*  $\text{♩} = 80$

But now,  $\text{♩} = 80$

*p* *mf* *p*

7

46

now, un - cert - ain of the length of

8va

50

this that is be - - - tween

54

It goads me, like the Gob - lin

8va

57

Bee- That will not state its sting.

*p* *f*

8va

# I cannot love benevolently

for low voice

Millie Rocco

Jake Berran

$\text{♩} = 108$  *p*

Voice

My My

$\text{♩} = 108$

Piano

*pp* *p*

*ped. norm. – not excessively muddy*

3 *mp* *mf*

rage My rage

5 5 5 5

*mf*

8ba...

5 *f*

My rage *f*

(8) -----

7

rip - ples rip - ples

stop early if needed to clear pedal

9 *mf*

off off my

*p sub.* 6 6 6 6 6 6 6 6

11 *p* *mf*

heart, stop - ping

14 *mf*

stop - ping on - ly to real - ize my own

*p* *f* *p sub.* *tr*

*rit.* ..... ♩ = 72

*f* > *p*

17 *p*

- po - wer when sud - den - ly I un - der - stand

*rit.* ..... ♩ = 72

*f* *mf* *p sub.* *pp*

*accel.*.....

He - ra.

*accel.*.....

$\text{♩} = 132$  - *con rubato*

27 *p*

He - ra, the girl who hurt from lov - ing a

$\text{♩} = 132$  - *con rubato*

*p*

31 *mp* *p*

thing so spon - tane - - - ous

*mp* *p*

34 *mf* *f*

and ev - en when she bur - ied her - self in the blood of wo - men,

*mf* *f* *mf*

39 *rit.*.....♩ = 100 *mf* *f* *mf* *p* *mp* *p* ♩ = 90 - *con rubato*

she re - turned to her throne - claim - ing her place. —

*rit.*.....♩ = 100 ♩ = 90 - *con rubato*

*p* *mf* *mp*

45 *accel.*..... *p* *mp* *mp* *3*

I I need to love, —

*accel.*.....

*p*

49  $\text{♩} = 120$   
*mf*

Musical score for measures 49-52. The vocal line is in bass clef with lyrics: "I need to love some - one like that, A gross,". The piano accompaniment consists of two staves. The tempo is marked  $\text{♩} = 120$ . The music features a 3/4 time signature, a 2/4 time signature, and a 4/4 time signature. Dynamics include *mf* and *p*. A large watermark "SAMPLE" is visible across the page.

53 *f* *mf* *rit.*.....

Musical score for measures 53-55. The vocal line is in bass clef with lyrics: "gross re - venge dri - ven love that shows a - ny who may". The piano accompaniment consists of two staves. The tempo is marked *mf* and *rit.*. The music features a 4/4 time signature, a 3/4 time signature, and a 4/4 time signature. Dynamics include *f*, *mf*, and *8ba*. A large watermark "SAMPLE" is visible across the page.

56  $\text{♩} = 80$   
*mp* *p*

Musical score for measures 56-59. The vocal line is in bass clef with lyrics: "tempt me that I am mad.". The piano accompaniment consists of two staves. The tempo is marked  $\text{♩} = 80$ . The music features a 4/4 time signature, a 4/4 time signature, and a 3/4 time signature. Dynamics include *p*, *mf*, and *p*. A large watermark "SAMPLE" is visible across the page.



*accel.*.....

60 *p* *f*

I want the same ruth - less - - ness

Detailed description: This system contains the first two measures of the vocal line and the corresponding piano accompaniment. The vocal line is in bass clef with a 3/4 time signature. The piano accompaniment consists of two staves. The first measure of the piano part is marked *p* and features a descending eighth-note pattern in the right hand and a bass line in the left hand. The second measure is marked *f* and features a more active piano accompaniment with a crescendo hairpin.

*accel.*.....

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics "that re - - lea - ses pent up". The piano accompaniment continues with similar rhythmic patterns, marked *mf* in the second measure.

..... ♩ = 132

63 *mf*

that re - - lea - ses pent up

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics "that re - - lea - ses pent up". The piano accompaniment continues with similar rhythmic patterns, marked *mf* in the first measure.

..... ♩ = 132

Detailed description: This system contains the final two measures of the vocal line and piano accompaniment. The piano accompaniment is marked *p* in the first measure and *fp* in the second measure.

PREVIEW

66

*f*

*p*

pain when

*f* *p sub.*

69

she looked fed up with the mor - tal when I look more than

74

*accel.*.....

court - a - ble. *accel.*.....

$\text{♩} = 108$

$\text{♩} = \text{♩}$

77

Musical score for measures 77-78. Measure 77 features a bass line with a descending eighth-note scale (Bb, Ab, Gb, Fb) and a treble line with a descending eighth-note scale (Ab, Gb, Fb, Eb). Measure 78 is in 4/4 time, starting with a piano (*pp*) dynamic. The bass line has a descending eighth-note scale (Ab, Gb, Fb, Eb) and a treble line with a descending eighth-note scale (Ab, Gb, Fb, Eb). A large slur covers both staves across measures 77 and 78.

79 *p*

Musical score for measures 79-80. Measure 79 has a bass line with a whole note chord (I) and a treble line with a whole note chord (I). Measure 80 has a bass line with a whole note chord (am) and a treble line with a whole note chord (I). Dynamics include *p*, *mp*, and *mf*. Fingerings 5 and 6 are indicated in the bass line of measure 80. A large slur covers both staves across measures 79 and 80.

81

Musical score for measures 81-82. Measure 81 has a bass line with a whole note chord (am) and a treble line with a whole note chord (I). Measure 82 has a bass line with a whole note chord (I) and a treble line with a whole note chord (I). Dynamics include *mf*. Fingerings 5 and 6 are indicated in the bass line of measure 82. A large slur covers both staves across measures 81 and 82.

83 *f*

I am be - com - ing a Fu - ry, a Fu - ry,

*f*

85 *p* *mf*

on - ly ex - ist - ing to spite - ful - ly

*p sub.*

87 *f* *p*

tor - ture

*mf* *p* *f* *pp sub.*

8ba

90

*rit.*.....♩ = 72

*p*

93

*rit. smoothly*

98

♩ = 66

*p*

101 *mp*

*p*

ma - ny times we have-

103

*rit.*  
*mf*

*p*

take my ex - haust - ed tem - per.

106

*p*

$\text{♩} = 72$

to - tal - ly fin - ished with us, and sit on the throne on my

110

side. In the moun - tains of O - lym - pus,

113

in the Hall of the Gods, guilt me so that

116

I may lie next to the fa - ther of Her - cu - les.

# Morning Song

for both voices in octaves

Sara Teasdale

Jake Berran

♩ = 60

Voice

Piano

*ppp*

*ped. norm.*  
*una corda* →

3

dia - mond of a morn - ing



5

*rit.*.....

Waked me an hour too soon;

The vocal line for measure 5 consists of a single staff with a treble clef. It contains the lyrics "Waked me an hour too soon;". The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, and a whole note B4. The key signature has one sharp (F#).

*rit.*.....

The piano accompaniment for measures 5-6 consists of two staves. The right hand (treble clef) features a descending melodic line with a 5-finger pattern in the first measure, followed by a 5-finger pattern in the second measure, and then a 5-finger pattern in the third measure. The left hand (bass clef) features a 7-finger pattern in the first measure, followed by a 3-finger pattern in the second measure, and then a 3-finger pattern in the third measure. The key signature has one sharp (F#).

7

*a tempo*

Dawn had tak - en in the stars

The vocal line for measure 7 consists of a single staff with a treble clef. It contains the lyrics "Dawn had tak - en in the stars". The melody starts on a whole note B3, followed by a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a whole note E4. The key signature has two flats (Bb, Eb).

*a tempo*

The piano accompaniment for measures 7-8 consists of two staves. The right hand (treble clef) features a 3-finger pattern in the first measure, followed by a 3-finger pattern in the second measure, and then a 3-finger pattern in the third measure. The left hand (bass clef) features a 3-finger pattern in the first measure, followed by a 3-finger pattern in the second measure, and then a 3-finger pattern in the third measure. The key signature has two flats (Bb, Eb). The dynamic marking *pp* is present in the first measure.

9

*rit.*.....♩ = 54 *p*

And left the faint white moon. O white

13

moon, — you are lone - ly, It is the same with me,

17

But we have the world to roam o - ver,

23 *pp* before pianist *p* rit.....

On - ly the lone - ly are free. The lone - ly are

*ppp* slightly after vocalists

*mp* *mf* *mp*

rit.....

28 *a tempo*

free.

*a tempo* 8va

*p* *pp*

29

(8)

*ppp*