

# If You Were Coming in the Fall

(from "The Emily Cycle")

Poem by  
Emily Dickinson

Music by  
Glenn Mehrbach

**Briskly** ♩ = 102 *simile*

*f* *decresc.*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, starting on G4 and ending on C4. The left hand plays a simple bass line with long notes, primarily on C3 and F2. The tempo is marked 'Briskly' with a quarter note equal to 102 beats per minute. The dynamics start at *f* and decrease towards the end of the introduction.

7 *mp*

If you were com-ing in the fall. I'd brush the sum-mer by-

*mp*

The first line of the song begins at measure 7. The vocal line starts with a rest, followed by the lyrics 'If you were com-ing in the fall. I'd brush the sum-mer by-'. The piano accompaniment continues with the same rhythmic pattern as the introduction, with a dynamic marking of *mp*.

12

With half a smile and half a spurn as house-wives do a

The second line of the song begins at measure 12. The vocal line continues with the lyrics 'With half a smile and half a spurn as house-wives do a'. The piano accompaniment remains consistent with the previous section.

16 *mf*

fly \_\_\_\_\_ If I could see you in a year, I'd

*mf*

The third line of the song begins at measure 16. The vocal line starts with the word 'fly' followed by a long horizontal line indicating a sustained note. The lyrics continue with 'If I could see you in a year, I'd'. The piano accompaniment changes to a 3/2 time signature and features a more active right hand with sixteenth notes, while the left hand remains simple.

## If You Were Coming in the Fall

20

wind the months in balls And put them each in sep-arate drawers un-til their time be-falls

25

*mp*

If on - ly cen - tu-ries de-layed, I'd

30

count them on my hand Sub - tract-ing 'til my fing - ers dropped in - to Van Die-man's

35

*mf*

Land If cer - tain when this life were out that

If You Were Coming in the Fall

39

musical score for measures 39-43. The vocal line includes a triplet of eighth notes in measure 41. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests.

yours and mine might be I'd toss it yon-der, like a rind, and taste e - ter - ni-ty

44

musical score for measures 44-47. Measure 44 is a whole rest for the voice. The piano accompaniment has a melodic line in the right hand and a bass line. A dynamic marking of *mp* is present. A *8va* marking is above the piano part. The key signature changes to three flats in measure 47.

But now,

48

musical score for measures 48-52. The vocal line continues with the lyrics. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line.

un - cer - tain of the length of this, that is be -

53

musical score for measures 53-56. The vocal line includes dynamic markings of *f* and *mp*, and the instruction *poco rubato*. The piano accompaniment features a melodic line in the right hand and a bass line. A dynamic marking of *f* is present in the piano part.

tween, It goads me, like the gob - lin bee That

59 *colla voce* *f* **A tempo**

will not state its sting

64

8va