

DT0043.1 | TRUMBORE | \$10.00  
MEZZO-SOPRANO & PIANO

# PRACTICAL LOVE SONGS

Mezzo-Soprano & Piano  
Text by Edna St. Vincent Millay

daletrumbore  
c o m p o s e r

## 1. The Philosopher

And what are you that, missing you,  
I should be kept awake  
As many nights as there are days  
With weeping for your sake?

And what are you that, missing you,  
As many days as crawl  
I should be listening to the wind  
And looking to the wall?

I know a man that's a braver man  
And twenty men as kind,  
And what are you, that you should be  
The one man in my mind?

Yet women's ways are witless ways  
As any sage will tell—  
And what am I, that I should love  
So wisely and so well?

## 2. "I shall forget you presently" (Sonnet XI)

I shall forget you presently, my dear,  
So make the most of this, your little day,  
Your little month, your little half a year,  
Ere I forget, or die, or move away,  
And we are done forever; by and by  
!I shall forget you, as I said, but now,  
!If you entreat me with your loveliest lie  
!I will protest you with my favorite vow.  
I would indeed that love were longer-lived,  
And vows were not so brittle as they are,  
But so it is, and nature has contrived  
To struggle on without a break thus far,—  
Whether or not we find what we are seeking  
Is idle, biologically speaking.

**3. "If I should learn, in some quite casual way" (Sonnet V)**

If I should learn, in some quite casual way,  
That you were gone, not to return again—  
Read from the back-page of a paper, say,  
Held by a neighbor in a subway train,  
How at the corner of this avenue  
And such a street (so are the papers filled)  
A hurrying man—who happened to be you—  
At noon to-day had happened to be killed,  
I should not cry aloud—I could not cry  
Aloud, or wring my hands in such a place—  
I should but watch the station lights rush by  
With a more careful interest on my face,  
Or raise my eyes and read with greater care  
Where to store furs and how to treat the hair.

# 1. The Philosopher

Text by Edna St. Vincent Millay

Music by Dale Trumbore

$\text{♩} = \text{ca. } 80$

*mp*

And what are you that,

*p* *mp*

6

mis-sing you, I should be kept a-wake, As ma-ny nights as

10

there are days with weep-ing, with weep-ing for your sake.

2 14

And what are you\_ that, mis-sing you, As

This system contains measures 14 through 18. It features a vocal line and a piano accompaniment. The piano part includes a triplet of eighth notes in the bass clef at the beginning of measure 14. The key signature has two flats (B-flat and E-flat).

19

\_ ma - ny days as crawl, I should be list - 'ning to the wind, And

This system contains measures 19 through 22. The piano accompaniment continues with a steady eighth-note pattern in the bass clef. The vocal line has a melodic contour that rises and then falls.

23

look-ing to\_ the wall, I know a man, that's a bra - ver man And twen-ty men as

This system contains measures 23 through 27. It features a triplet of eighth notes in the piano accompaniment in measure 25. The vocal line continues with a similar melodic pattern.

28

kind, And what are you that you should be\_ the one man on my mind? And

This system contains measures 28 through 32. The piano accompaniment features a more active eighth-note pattern in the bass clef. The vocal line concludes with a final melodic phrase.

33

what are you\_ that, mis-sing you,\_\_\_\_\_ I should be kept a - wake, As ma-ny nights as

38

there are days\_ with weep - ing,\_\_\_\_\_ with weep-ing for your sake?

43

I know a man that's a bra-ver man, And twen-ty men as

48

kind, And what are you,\_ that you should be the one man on my

4 52

*mp*

mind? ——— Yet wo-men's ways are — wit-less ways, As a - ny sage — can

This system contains measures 52 through 55. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'mind?' followed by a quarter rest, then 'Yet' on a quarter note, and continues with 'wo-men's ways are' on a half note, 'wit-less ways,' on a quarter note, 'As a - ny sage' on a half note, and 'can' on a quarter note. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 54.

56

tell, And what am I ——— And what am I? ———

This system contains measures 56 through 60. The vocal line starts with a quarter rest, then 'tell,' on a quarter note, 'And' on a quarter note, 'what am I' on a half note, a quarter rest, 'And' on a quarter note, and 'what am I?' on a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 58.

61

what am I that I should love so wise-ly, ——— so wise-ly, and so —

This system contains measures 61 through 64. The vocal line begins with 'what' on a quarter note, 'am I' on a quarter note, 'that' on a quarter note, 'I' on a quarter note, 'should love' on a half note, 'so wise-ly,' on a quarter note, a quarter rest, 'so wise-ly,' on a quarter note, and 'and so' on a half note. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 63.

65

— well? ———

This system contains measures 65 through 68. The vocal line starts with a quarter rest, then 'well?' on a quarter note, and a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 67. The system concludes with a double bar line.

# 2. I Shall Forget You

Text by Edna St. Vincent Millay

Music by Dale Trumbore

$\text{♩} = \text{ca. } 72$

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, starting with a whole rest for four measures, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "I shall for -" are aligned with the notes. The middle and bottom staves are the piano accompaniment in bass clef. The middle staff features a complex texture with triplets and sixteenth notes. The bottom staff has a simpler accompaniment with quarter and eighth notes. The key signature is one sharp (F#) and the time signature is 2/2.

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, starting with a half note G4, a half note A4, a quarter note B4, and a quarter note C5. The lyrics "get you pre-sent-ly" are aligned with the notes. The middle and bottom staves are the piano accompaniment in bass clef, continuing the complex texture from the first system. The key signature and time signature remain the same.

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Your lit-tle day, your lit-tle month, Your lit-tle half a year. Ere I for-" are aligned with the notes. The middle and bottom staves are the piano accompaniment in bass clef, continuing the complex texture from the previous systems. The key signature and time signature remain the same.

18

get, Or die, or move a - way, and

22

we are done for - ev - er.

26

By and by I shall for - get you like I said, but

30

now, now, If you en -

35 *mp*

treat me with your love-li - est lie, I will pro - test you with my

40

fa - vor - ite vow.

44 *mf*

I would in - deed that

49

love were long - er lived And vows were not so brit - tle as they

55 *f*

are. But so it is, And

59 *Freely p*

na - ture has con - trived to strug - gle on with - out a break thus

63 *A tempo mf*

far. Whe-ther or not we

67

find what we are seek - ing Is i - dle, bi - o - log - i - cally speak - ing,

72

*f*

Whe-ther or not \_\_\_\_\_ we find what we are seek - ing,

77

is i - dle, \_\_\_\_\_ Is i - dle \_\_\_\_\_ Bi - o - log - i - cally \_\_\_\_\_

82

\_\_\_\_\_ speak - ing. \_\_\_\_\_

# 3. If I Should Learn

Text by Edna St. Vincent Millay

Music by Dale Trumbore

♩ = ca. 112; Swing eighths

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system shows the piano introduction, with a treble clef staff containing rests and a grand staff (treble and bass clefs) containing the piano accompaniment. The piano part begins with a *p* dynamic. The second system starts at measure 5, marked *mf*. It features a vocal line in the treble clef with lyrics: "If I should learn in some quite ca-su-al way, That\_ you were gone,". The piano accompaniment continues in the grand staff, including a triplet in the bass line. The third system starts at measure 8, also marked *mf*. The vocal line continues with lyrics: "not to re-turn a-gain, Read\_ from the back page Of a pa-per, say,". The piano accompaniment continues with triplets in both the treble and bass lines.

12

Held by a neighbor in a sub-way train, —

16

If I should learn how at the cor-ner of this a-ve-nue, — and

19

Slower; = ♩ ca. 88

such a street, (So — are the pa-pers — filled) A hur-ry-ing man, who

23

rit. . . . . Slow

hap-pened to be you, At noon — to-day, had hap-pened killed, —

Ped.

27 **A tempo;** ♩ = ca. 112***f***

I should not cry a - loud,--

31 **Slower, overdramatic;**  
rit. . . . ♩ = ca. 88rit. . . . .  
***mp***

I could not cry a-loud or wring my hands in such a place. I

36 **A tempo;** ♩ = 112

should but watch the sta - tion lights rush by With a more care - ful int'-rest on my face.--

41 *mf* *f*

— Or raise my eyes\_\_\_\_\_ and read with great-er care,\_\_\_\_\_ with great-er care

47 *mf* *3* *accel.* *A tempo* ♩ = 120 (or faster)

Where to store furs or how to treat the hair.

51

*gliss.*