

What My Lips have Kissed

music by Gerald Ginsburg
words by Edna St. Vincent Millay

*"What My Lips have Kissed, and Where When and Why." Copyright 1923, 1951
by Edna St. Vincent Millay and Norma Millay Ellis*

What My Lips have Kissed

Edna St. Vincent Millay

Gerald Ginsburg

dirge-like, but not too slowly

Voice *p* What lips my lips have

Piano *p* *simili*

Ped. Ped. Ped. Ped. Ped.

4

Voice kissed, and where, and why, I have for - go - tten,

Pno. Ped. Ped. Ped. Ped.

7

Voice *mp* and what arms have lain un - der my head till mor - ning; but the

Pno. *mp* Ped. Ped. Ped.

9 *f* *dim.*

Voice

rain is full of ghosts to - night, that tap and sigh u - pon the glass and

Pno. *f* *dim.*

Ped. *Ped.* *Ped.* *Ped.*

13 *p*

Voice

lis - ten for re - ply,

Pno. *p*

Ped. *Ped.*

16 *cresc.*

Voice

and in my heart there stirs a qui - et pain for

Pno. *cresc.*

Ped. *Ped.* *Ped.*

18

Voice

un - re - mem - bered lads that not a - gain will turn to me at

Pno.

Ped. *Ped.*



20

Voice

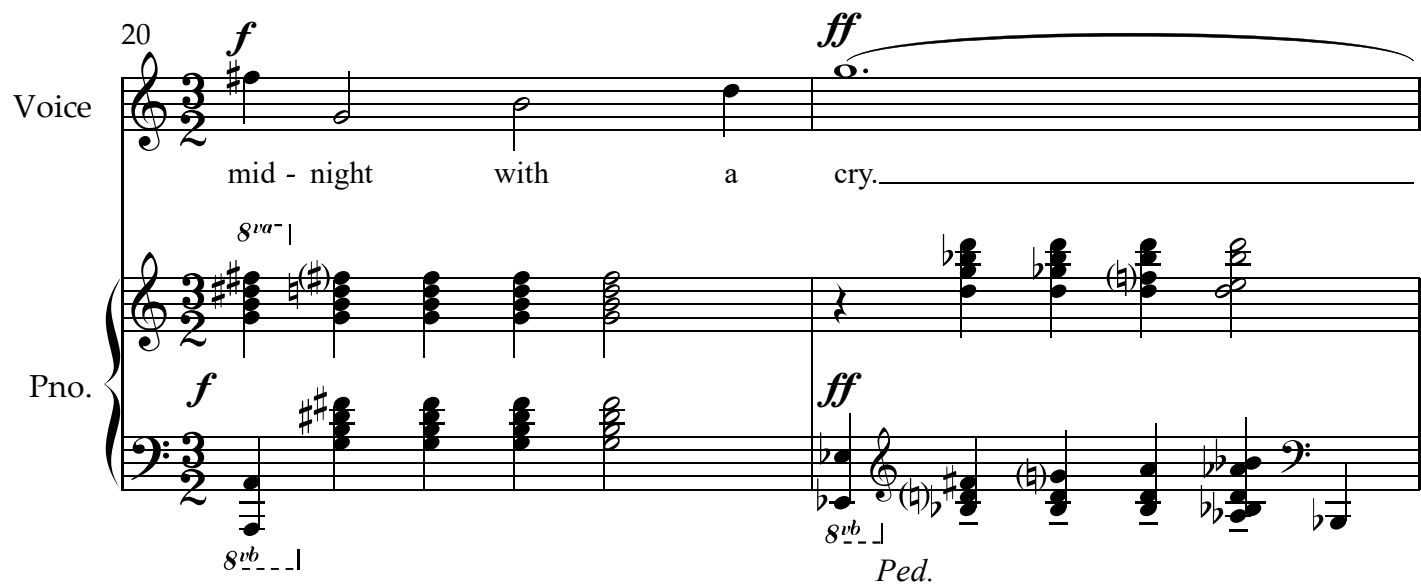
mid - night with a cry.

Pno.

f *ff*

8va *8vb*

Ped.



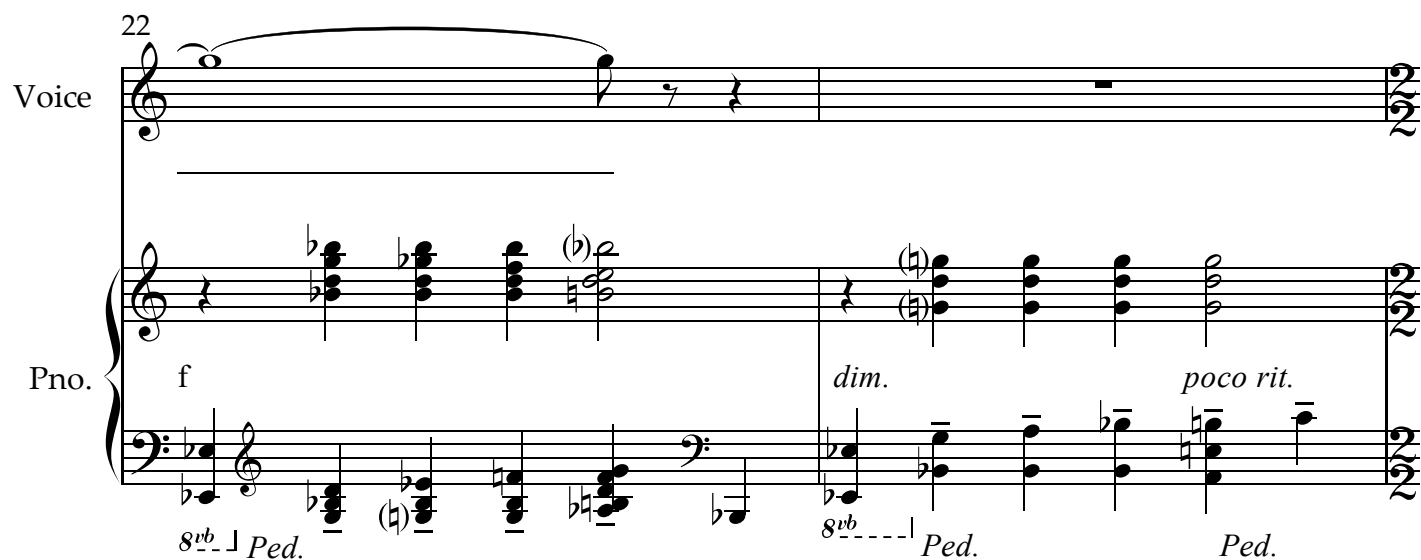
22

Voice

Pno.

f *dim.* *poco rit.*

8vb *Ped.* *Ped.* *Ped.*



a tempo

24 *p*

Voice

Thus in the win - ter stands the lone - ly tree, nor knows what

Pno.

p

Ped. una corda *Ped.* *Ped.*

27

Voice

birds have va - nished one by one, yet knows its boughs more si - lent

Pno.

Ped. *Ped.* *Ped.*

30

Voice

than be - fore:_____

Pno.

p

Ped. Ped. Ped. tre corde *Ped. 8vb* *Ped. 8vb* *Ped. 8vb*

35 *mf*

Voice

I can - not say what

Pno.

mf

Ped.

8^{vb}

38 *f* *cresc.*

Voice

loves—have come and gone, I on - ly— know— that.

Pno.

f *cresc.*

Ped.

8^{vb}

41 *ff* *dim.*

Voice

su - mmer sang in me a li - ttle while, that in me

Pno.

ff *dim.*

Ped.

8^{vb}

45

Voice

sings _____ no more.

Pno.

Ped. *Ped.* *Ped.*

48

Voice

Pno.

pp

Ped. *Ped.* *Ped.*

Detailed description: The image shows a musical score for a voice and piano duet. The first system (measures 45-47) features a voice line with a long note 'sings' followed by 'no more.' and a piano accompaniment with complex chords and triplets. The second system (measures 48-50) shows the voice part resting while the piano part continues with a piano (pp) dynamic and more pedaling. The score is written in a key with one flat (B-flat) and a 3/4 time signature.