

Michael J. Delfin

# Songs of Shattering

Mezzo-Soprano  
Violoncello

11'

I 3'

II 3'

III 5'

A deeply depressed individual, Edna St. Vincent Millay conveyed in this set of poems a love that once promised the narrator fulfillment yet left him/her shattered and desolate. The song cycle unfolds in an arc, which is spelled out in the first poem's phrase "budded, bloomed, and shattered." The first movement's major and minor seconds glimmer with love's promise, the second movement's chromatic motion recalls passion now tinged with bitterness, and the third movement's stark outcries and gradual dissipation show the brokenness of love lost. Pervasive chromatic motion adds to the work's overall emotional instability, and resolutions are often as uncomfortable as the dissonances preceding them. A pizzicato low G permeates all three songs and points to an inevitability; just as doomed love that once bloomed now wastes away and dies, with it all joy and even life itself must bitterly come to an end.

November 2016

for Marissa Simmons  
Songs of Shattering

I

Edna St. Vincent Millay

Michael J. Delfin

No hurry, unfolding (poch. andante) ♩ = 50

Mezzo-soprano

Violoncello

*little vibrato* , *simile* ,

*p* *ad lib.*  
(approx. values only)

*poco*

♩ = 104

5

M-S.

Vc.

*p* The first

11

M-S.

Vc.

*slightly agitated*

rose\_\_\_\_\_ on my rose - tree\_ Bud- ded,\_\_\_

16

M-S.

Vc.

*f*

bloom'd\_ and shat - ter'd\_ Du-ring

*poco a poco dim.*

*esp.*

21

M-S.

Vc.

sad days, sad days when to me no-thing mat-ter'd, no-thing

+

+

105 **Andante con moto** ♩ = 84-88

M-S.

**Andante con moto** ♩ = 84-88

Vc.

*con forza e passionato* *savage*

109 *mf* *passionato*

M-S.

*piu mosso*

Vc.

113 approximate note values

M-S.

*accel.* *rit.*

Vc.

start trill slowly, then increase speed

117 ♩ = 92-96 *p*

M-S.

*ff ad lib.* *a tempo*

Vc.

*mf*