Title of Dissertation: HOUSE OF WINTER: OPERA IN ONE ACT
Eric Michael Pazdziora, Doctor of Musical Arts, 2018

Dissertation directed by: Dr. Mark E. Wilson, Associate Professor, Composition

House of Winter is a one-act dramatic musical composition, approximately 70 minutes in duration, with a libretto written by Dr. John Patrick Pazdziora. It is scored for four singers and chamber orchestra including strings, woodwinds, harpsichord, and frame drum. The opera combines music and text with thematic material evocative of Scottish folk songs in a narrative exploration of the experience of an elderly woman facing the end of her life and reflecting on her lost cultural traditions and identity through encroaching dementia.
HOUSE OF WINTER: OPERA IN ONE ACT

by

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House of Winter: Opera in One Act

Background and Resources

*House of Winter* tells the story of an elderly Scottish woman, Birdie Carmichael, as she reluctantly faces the inevitability of leaving home as her health and memory decline. Using thematic material that evokes Scottish folk songs and melodies, Birdie reflects on her place in the world and her vanishing cultural heritage as she confronts three visitors who make her question her identity.

The libretto, written by my brother John Patrick Pazdziora, has four vocal roles: Birdie (mezzo-soprano); Jamie, her grown son (tenor); Bree, a child (soprano), and Aine, an estate agent (soprano). The opera is scored for a chamber ensemble including full strings, woodwinds, frame drum, and harpsichord. This instrumentation is designed to allow the work to be presented as a chamber piece (though a larger-scale presentation would be easily possible) with the flexibility to use timbres that suggest both contemporary concert music and traditional forms of Scottish music. In particular, the harpsichord allows the orchestra to draw on timbres that correspond to early forms of music recalling its ubiquitous presence in Baroque music and 18th-century parlor music, contemporary music similarly to its use in operas of Stravinsky and Britten among others, and Gaelic folk music as exemplified by the arrangements of Séan Ó Riada and Nikolaus Newerkla (Quadriga Consort). Other instruments such as solo violin and cello, flute and piccolo, and frame drum also create sounds that overlap between the classical concert hall and the folk ensemble.
Much of the dialogue, especially Birdie’s, is Scots language. The use of Scots establishes Birdie’s character as rooted in a firm cultural tradition, one often arguably undervalued. Giving Birdie and other characters a specifically Scottish language grants her an individual voice and locates her story in a distinct place and culture. By presenting a depiction of one woman’s interior life, the universal issue of elder care gains immediacy to the audience.

While Scots is still an uncommon choice for opera, the lively operatic scene in Scotland argues for its relevance. In recent years, productions of operas including The Magic Flute, Dido and Aeneas, and Actéon have been performed in Scots translation to good reviews. Scots has the additional advantage of sharing enough clear parallels to English vocabulary and syntax to be accessible to most Anglophone audiences, though still having a uniquely powerful linguistic expression of its own, thus making the story seem familiar while defamiliarizing the artistic expression.

Other characters’ use of Scots helps develop their roles in the story: Jamie, as Birdie’s son, speaks mainly in English revealing his detachment from his childhood culture, but reverts to his native Scots in moments of emotional intensity. Bree, who admires Birdie’s memories of old songs, speaks in Scots throughout, while Aine the estate agent has no regard for Birdie’s language or personality.

As well as Scots, the text incorporates lyric poetry with Scottish folkloric elements and symbolism, notably drawing from Alexander Carmichael’s Carmina Gadelica collection of early songs and ritual poetry. Readers may also note many allusions to Scottish poets such as George Mackay Brown and William Dunbar.
The libretto was reviewed by a Scots expert, Rebecca Langworthy, to ensure linguistic accuracy. A glossary and IPA pronunciation guide may be found in an appendix to the score.

**Synopsis and Themes**

The drama deals with thematic issues including elder care, mental illness, and the search for cultural and individual identity. Birdie’s interactions with her grown son, a child visitor, and an estate agent make up the bulk of the narrative action. As the story begins, Birdie returns from a shopping trip with her son Jamie, recalling some old folk songs including a story about a visit from the devil. Jamie believes that the “deil” is in fact a visiting estate agent who wants to acquire the family house, and he takes the opportunity to try to persuade her that her health is failing so she should consider the agent’s offer. But this sparks an argument, with Birdie maintaining that to give up her house would be to lose her own place in the world. Jamie leaves, asking her to reconsider. Birdie reflects wistfully on the old songs and memories from her youth which seem to be no longer valued.

Her reminiscence is interrupted by a visit from a young child, Bree, who admires Birdie’s singing of old folk songs and asks her to teach her a love spell. After a joyful song, Birdie becomes melancholy and tells Bree that the devil is speaking in the form of her son Jamie, telling her to leave her home. Bree is disturbed at the revelation that Birdie is being asked to leave and runs off to gather some flowers from her garden to cheer her. As Birdie falls into another reverie, she receives a third visitor, who identifies herself as Birdie’s daughter who died in infancy. Birdie is overjoyed at the appearance of her lost child, now grown to a woman, and carries on
an excited conversation with her until she suddenly realizes that the visitor is in fact Aine, the estate agent who is offering to buy Birdie’s house. Aine expresses her disturbance at Birdie’s hallucinatory episode and offers to come back later to discuss financial terms.

Distraught over the realization that her mind is deceiving her, Birdie struggles to maintain her composure as Bree returns with her flowers. Bree asks for another song, but Birdie finds that she is unable to recall the ones she has already given to Bree. Bree invites Birdie to come with her to a heavenly garden, distressing Birdie as she begins to think Bree may be an unearthly being from old songs trying to steal her away to the afterlife. In response, Bree merely laughs at her for forgetting her songs, upsetting her further.

A short while later Aine returns to discuss the offer on the house, but her words (or Birdie’s perception of them) persuade her that Aine is in fact the devil tempting her to abandon her identity. In a rage, Birdie declares that no one can take her life or her memories from her. In her anger she falls and is injured, and Aine leaves seemingly uncaring. Bree returns to comfort her with an old lullaby, then vanishes. Jamie returns to find his mother fallen on the floor, unable to recognize him. Distressed, he helps her to her feet and she leaves with him, singing one last song about returning home to her winter house.

Through some subtle techniques borrowed from expressionist drama, the libretto makes it purposefully ambiguous whether Birdie’s visitors are genuinely a neighbor child and an estate agent, unearthly spiritual entities from Scottish folklore, hallucinatory projections of Birdie’s inner state reflecting her fears of dementia, or
some combination of the three. At various moments, for instance, Aine identifies herself alternately as Birdie’s deceased baby daughter, as “queen of earth” (taking the name of the queen of the síth in Gaelic folklore), and as simply someone “from the estate agency”. It is not clear to Birdie, nor to the audience, which times she may be telling the truth and which times her words are Birdie’s own hallucinations. Bree, similarly, is unseen by the other characters, serving at times as a comforting presence who admires Birdie’s memories of old songs and at other times seeming to invite her to the afterlife. What appears at first to be a casual conversation between two characters thus becomes increasingly unsettling, allowing the audience to share in Birdie’s growing unease with her lack of connection to the world.

**Compositional Aspects**

My artistic intention is to use the genre of opera as one where songs are inseparable from the overall artistic statement; for the story to be performed as a spoken play, for example, would diminish its effect. Borrowing from the forms of Baroque operas, some of the numbers are self-contained arias, introduced by recitative, that could stand on their own in performance (e.g. “The Auld Carlin and the Deil,” “Night Prayer,” “Rage,” “Lullaby,”), while in other places the dialogue is through-composed (“Forgetfulness”, “Measuring”). The differing forms make a variety of expressions possible, including both intimate character studies and dramatic conflicts.

In many places, melodies are intended to recall Scottish folk music; while no preexisting melodies are quoted directly, the melodic material draws on the expressive modal and rhythmic vocabulary that can be found in many songs in
Scottish collections. This is seen most strongly in numbers such as “My Wee Bit Hoose,” “Night Prayer,” and “Love Charm,” thought it informs the tonal and harmonic vocabulary throughout the opera. The harmonic, rhythmic, and melodic language is altered as Birdie slowly realizes the deterioration of her mental state. In the dialogue of “Forgetfulness,” for instance, Birdie begins to sing a song she remembers (“I heard the white swan singing…”) with a strong modal melody, but the harmony quickly collapses into dissonance as she finds she is unable to recall the song and becomes distressed about her loss of memory.

Other characters have their own distinct tonal and rhythmic vocabularies: Jamie’s aria “A House is Not A Home” reflects his tentative emotional state and contemporary sensibilities through a syncopated ostinato, Bree’s songs are deceptively simple and childlike with modal harmonies, and Aine’s arias float in an angular and ambiguous tonality.

Specific musical motifs are repeated and transformed throughout the opera to show Birdie’s evolving feelings and emotions. This is evident on a structural level between arias that share similar melodies. For instance, Birdie’s early aria “My Ain Bit Hoose”, expressing her defiant will to stay in her house, is reprised in the concluding aria “Prayer for Dressing,” having a bleaker orchestration but adding the contrapuntal melody of “Omens,” showing that Birdie has become resigned to her transition. Conversely, Bree’s lively melody from “Love Potion” is reprised as the wistful “Lullaby,” comforting Birdie by showing that she has remembered the old songs.
More subtly, smaller motifs are similarly transformed throughout the narrative. Bree’s introductory recitative, “We’ll gae t’ the wee garden / And pluck new-fallen blossoms / So many springtime flowers” is meant to sound innocent and childlike, but when it reappears in “Forgetfulness,” the effect is more sinister as Birdie realizes that Bree is inviting her to the afterlife.

Similarly, the playful song “The Auld Carlin and the Deil” introduces the interval of a descending tritone on the words “Is it my soul ye want?” in what first seems to be a jocular musical reference to the devil. This motive returns sounding more ominous each time as Birdie begins to suspect that malevolent spiritual forces might really be in play—at the words “I’ll no gae wi ye” which Birdie tells Bree, and even less recognizably harmonized when Birdie confronts Aine, “I’m no sure you’re not the deil / Trying to drag me under wi ye!” Finally the motive returns with a defiant tone in the recitative before “Rage” as Birdie declares, “But myself / That I’ll no gie ye.” The effect is one of a unified musical tone, but not a uniform one, with a variety of both clear and confusing emotional expressions.

Conclusions

The opportunity to complete an opera fulfills a long-term ambition for me as a composer. House of Winter addresses several meaningful issues in a form of musical expression I find, and I hope audiences will find, deeply moving. I plan to pursue opportunities to have the opera read, performed, and circulated further as part of my ongoing compositional work.
Appendices

Bibliography


House of Winter
Opera in One Act

Libretto by John Patrick Pazdziora
Music by Eric Pazdziora
House of Winter
Opera in One Act

Libretto by John Patrick Pazdziora
Music by Eric Pazdziora

DRAMATIS PERSONAE

BIRDIE, an old woman, mezzo
JAMIE, her grown son, tenor
BREE, a child, soprano
AINE, an estate agent, soprano

INSTRUMENTATION

Flute (dbl. Piccolo, Alto Flute)
B-flat Clarinet
Frame Drum
Harpsichord
Solo Violin
Solo Cello
Strings

SETTING

The dining room of a small house, tastefully if sparsely decorated. We see BIRDIE’s chair, centre, by itself, a small table with a glass of water and a rubbishy novel, a remote, a reading lamp. A small kitchen area is UR, with a kettle. We hear a grandfather clock labouring off, ticking and occasionally sounding the quarters. The lamp is burning on the empty stage.

Approximate Duration: 70 minutes

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In Memoriam Melanie Rost,  
my first piano teacher,  
who always knew I would write this one day.  
—EMP

For Amy Joy Maria, my winter child.  
—JPP

_The flesche is bruckle, the Fend is sle,  
Timor mortis conturbat me._
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ARIA: Omens (Birdie)

But heard no tale of my kinsfolk.
I saw the wheat-ear by the burn_

fly-ing.
But saw no food on the table.
Birdie

Fl.

B♭ Cl.

Hpsd

Unis.

Vln I

Vln II

Vla

Vc.

D. B.

arios: Omens (Birdie)

Evening Wednesday, I heard the swan singing.
I heard the gray hoolit in the
Birdie

woods, scree-ching.

But heard no cry from the
From these I knew, the year would not go well with me.
RECITATIVE (Birdie and Jamie)

BIRDIE crosses to the chair and sits heavily.
Enter JAMIE, puffing and blowing,
with a load of reusable Tesco bags.

Freely \( \text{d} = \text{c. 72} \)

He does so, still puffing.

I'll just put your things in the fridge, mum.

Do you want your cup-pa now? I'll put a kettie on.

Och, no. I'll
Recitative (Birdie and Jamie)

Jamie

Oh, aye?

Birdie

hae my cup-pa when my guests ar-rive.

Fowk are al-ways co-ming to see

Bb Cl.

Hpsd

[101]

There's who?

Oh,

me. There's Bree,

And aeh nicht the deil was here.

Hpsd

Solo Vln
14 Deliberately $\frac{\text{d}}{\text{e}} = 80$

BIRDIE settles back in her chair with obvious satisfaction

The deil came to the hoose last nicht, Jamie, The

17

deil stood there whaur ye stand the noo, As smooth and green as

Hpsd

Solo Vln
Jamie

Birdie

Hpsd

I'll put the kettle on, shall I?
ARIA: The Auld Carlin and the Deil (Birdie)

**Jovially** \( \dot{d} = 178 \)

**Birdie**

**Solo Vln**

**D.**

**Solo pizz.**

**D. B.**

\[ \text{nicht, the deil_ came in The unsncked kitchen door, And} \]

\[ \text{stood by the win-dow, stood_ by the win-dow, stood by the win-dow, smoking.} \]
Birdie

s ays the deil,  nae  that.

Na,  na,  says the deil,  nae  that.

Na,  na,  

D.

Solo Vln

D. B.

Birdie

s ays the deil,  Na,  says the deil,  Na,  says the deil,  

nae that.

D.

Solo Vln

D. B.

Birdie


Och  aye?  Un  son  sie,  rogue?  Yo

D.

Solo Vln

D. B.
Birdie

hae it with me by the window, I hae it with me by the window,

D.

Solo Vln

p

75

Your temper— I'll keep it!

D.

Solo Vln

ff

ff

ff

ff
RECITATIVE (Jamie and Birdie)

Freely $d = c. 72$

Jamie

Birdie

Feh! Ye should listen to my auld songs. Soon en-euch I'll be

Fl.

B♭ Cl.

Hpsd

Freely $d = c. 72$

Vln I

Vln II

for-get-ting them, so I will Then you'll wish you'd list-ened, and kend my auld songs_

Birdie

Vln I

Vln II
RECITATIVE (Jamie and Birdie)

Jamie

Birdie

and stories, Besides, the devil was here ever now.

Fl.

Solo

Unis.

Vln I

Vln II

\[5\]

Jamie

Birdie

\[9\]

What for no does the estate agent come in?
DUET: A House Isn’t A Home (Jamie and Birdie)

Allegretto poco agitato $\frac{1}{4}=116$

Jamie

Birdie

Fl.

B♭ Cl.

Hpsd

Allegretto poco agitato $\frac{1}{4}=116$

Vln I

Vln II

Vla

Vc.

D. B.
Jamie

5

house is four walls, A roof, a hall. Nothing more,

Bb Cl.

Hpsd

Jamie

9

And sure we've lived here for year on year, we were poor,

Bb Cl.

Hpsd

Vc.
The golf course will buy, We

What are ye tel·ling me, bair·nie?

13
Jamie

won't price high, They need land, They're

B♭ Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

DUET: A House Isn't A Home (Jamie and Birdie)
DUET: A House Isn't A Home (Jamie and Birdie)
What are ye telling me, Jamie?
I know you'll say no, Please listen, though: It's all right.
If you move house, you see, I know you’ll be Safe at
What are ye tel·ling me, Jamie?

know that I don’t like to say things you won’t want to hear,
But your health is poor:
You forget more and more every year.

Mum, you're not well—And what if you fell?
It's no good.

So
DUET: A House Isn’t A Home (Jamie and Birdie)
ARIA: My Wee Bit Hoose (Birdie)

Andante moderato $\frac{\dot{}}{4} = 72$

**Birdie**

Oh Jamie, Jamie, Jamie, Jamie—

**Picc.**

**Vln I**

**Vln II**

**Vla**

**Solo Vc.**

$\frac{p}{mf}$

This is my wee bit hoose, I lived my life here, Ye were born right here, ye came so early, Your father died right here, he left so early, I'll
no flit my ain house, I'll no flit my ain house, my ain wee corner of birth and death.

I din' na ken why nor when, I soon maun die, But

Alice Rudder: My Wee Bit Hoose (Birdie)
I maun tell them before I go. So

And the
die here in this place,  I'll die here in this place  my ain wee corner

of birth and death.
RECIDATIVE (Jamie and Birdie)

Freely \( \frac{d}{\text{c. 80}} \)

But BIRDIE turns away from him, implacable

Jamie

Mum, din-nae fash ye-channel, please mum, I'll be back this eve-

Birdie

p

Bb Cl.

Solo Vc.

JAMIE turns on the kettle, fussing anxiously with the pudding. BIRDIE continues to ignore him.

[4]

Jamie

- t ning, We can talk a-bout it then. Right, I'm a-way.

Bb Cl.

Solo Vc.

[6]

At the doorway he hesitates.

Exit

Jamie

It's on-ly the house, mum...

Solo Vc.
RECITATIVE (Birdie)

**Moderato** = c. 98

*BIRDIE is already dozing. The kettle boils, startling her awake.*

That 'll be for Bree.

*BIRĐIE is already dozing. The kettle boils, startling her awake.*

That 'll be for Bree.

Heaves herself up from her chair, and shuffles about, making two cups of tea.

Bree will be coming today.

Bree will be coming today.
She sits again, heavily.

won't she?

And

it'll be the last time today.
RECIrATIVE (Birdie)

Birdie

My Jamie's that willful...

Fl.

My mother

B♭ Cl.

Solo Vln

arco

Solo Vc.

---

Birdie

would na hae stand for his cheek. She'd no fortify ony laddie, she would-

Fl.

B♭ Cl.

Solo Vln

Solo Vc.
36

Birdie

\( \text{molto rit} \)

\[ \text{na, But och! Times hae changed. Times hae} \]

B♭ Cl.

Solo Vc.

\( \text{changed.} \)

44

Birdie

Solo Vc.
ARIA: Night Prayer (Birdie)
I have seen three generations, Four generations gin we lived long. Dancing together on the green grass in
Auld men and auld women, Laughing like lassies,

Wee hairnies all, Dancing together on the
ARIA: Night Prayer (Birdie)

Enter BREE, quiet and attentive.

clay floor in winter.

mf

mf

mf

Unis.

mf
The songs of those days make my
old heart both glad and sad

ARIA: Night Prayer (Birdie)
Now they have fenced in the common.
Birdie

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

Torn it to high streets and tar - mac.
Drowning our songs
In the roaring highway.
ARI: Night Prayer (Birdie)

Birdie

Fl.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

tears rise sharp in my eyes When I
think of the songs and the dancers, Dancing no more.
On the echoing green
DUET: A Spell, Ye Ken? (Birdie and Bree)

Freely $d = c.92$  

**BREE comes over to the armchair, stands beside BIRDIE**

```
Is it an auld sang, Bir-die?
```

```
Bree, oh, Bree, las-sie— Will ye hae a wee cup
```

Fl.

B♭ Cl.

Hpsd

Freely $d = c.92$

Solo Vln

Vln II

Vla

Solo Vc.

D. B.
Birde: o tea? I just put the kettle on.

Hpsd:  

Will you gae oot wi me to-day?

Bree:

Fl.

Hpsd:

Solo Vc.
We'll gae t' the wee garden And pluck new-fallen blossoms,
Na, na, nae i' the noo, las - sock, I'm

Then

wea - ry, and maun rest, a while.
DUET: A Spell, Ye Ken? (Birdie and Bree)

Bree

Piccolo

B♭ Cl.

Hpsd

Vla

Unis.

Vc.

D. B.

sing an auld sang, An

mf

mf

mf

mf
DUET: A Spell, Ye Ken? (Birdie and Bree)
Bree

spell wi dancing music?

Birdie

What for no? What for

Unis.

p cresc. poco a poco

Vc.
DUET: A Spell, Ye Ken? (Birdie and Bree)

Bree

D' ye ken a spell for love? A spell wi roses in it?

Birdie

noo? What for

Picc.

Hpsd

Unis.

Vln I

p cresc. poco a poco

Vln II

p cresc. poco a poco

Vla

p cresc. poco a poco

Vc.
Du:ET: A Spell, Ye Ken? (Birdie and Bree)
DUET: A Spell, Ye Ken? (Birdie and Bree)

Bree

Birdie

Picc.

Hpsd

Solo Vln

Vc.

D. B.

Hae ye for-got? Hae ye for-got?

spell wi un-co mu-sie._
And I hae kend a spell for love, But nae wi ro ses in it._
Hae ye for-got? Hae ye for-got?
I din-na be-

I've no for-got ten
Duet: A Spell, Ye Ken? (Birdie and Bree)

- Polyphonic setting with multiple voices.
- Musical notation includes a section marked "attacca".
- Lyrics suggest a dramatic or suspenseful context.

Musical notation shows a composite score involving multiple instruments:
- Bree: Begins a line with a questioning tone.
- Birdie: Follows Bree with a statement.
- Hpsd: Shows a section marked "Wheesht! Listen--"
- Vc.: Continues the musical dialogue with a counterpoint.
- D. B.: Concludes the musical phrase.

Overall, the notation suggests a coordinated musical narrative, likely from a theatrical or opera context.
DUET: Love Charm (Birdie and Bree)

Joyfully $\frac{4}{4} = 80$

Bree

Birdie

Picc.

B♭ Cl.

Hpsd

D.

Solo Vln

Vln II

Vla

Vc.

D. B.
Here is a love potion for ye:
Water drawn through a straw,
The love of the lad-die ye choose,
Drawing ye. Turn ah

Turn, ah turn, sun-wise,
Turn ah turn, ah turn, sun-wise, turn a

Turn, ah turn, sun-wise,
And the lad-die will ne-ver leave
DUET: Love Charm (Birdie and Bree)

Birdie

Hpsd

D.

Vc.

D. B.

Get out of bed on Sunday. Running down to the shore.

Solo Vln

mp

Vc.

D. B.
handful of red and white embers in your skirt.
Birdie

Dig for three bones from an auld man,
Burn them each into ash,
With

Picc.

Hpsd

D.

Vc.

D. B.
nine stalks of new - ly cut fern on your breast,________________________ Turn ah
Turn ah turn, ah turn, turn sunshine; Turn ah turn, ah turn, turn sunshine.

Turn, ah turn, turn sunshine; Turn ah turn, ah turn, turn sunshine, turn a
DUET: Love Charm (Birdie and Bree)

Bree

turn a turn, ah turn, turn sun wise,

Birdie

turn, ah turn, turn sun wise, And the lad die will ne ver leave

Picc.

Flute

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.
DUET: Love Charm (Birdie and Bree)

Birdie

Fl.

Bb Cl.

Hpsd

D.

Vc.

D. B.
DUET: Love Charm (Birdie and Bree)

Bree

Here is an auld potion for me: Water tossed in a sieve,

Birdie

Here is a love potion for ye: Water drawn through a straw, The

Piccolo

Fl.

B♭ Cl.

Hpsd

Solo

Solo Vln

Vc.

D. B.


The warmth of the lad - die I choose, holding me,


love of the lad - die ye choose, drawing ye,
DUET: Love Charm (Birdie and Bree)

Bree

Get into bed on a Sunday, Tumble along the sand, Two stalks of newly plucked roses, In my hair. Turn ah

Birdie

Get out of bed on Sunday, Running down to the shore, A handful of red and white embers in your skirt, Turn ah

Solo Vln

31

33
DUET: Love Charm (Birdie and Bree)

Bree

turn, ah turn, turn sun-wise, And my lady will never leave me. Turn ah

Birdie

turn, ah turn, turn sun-wise, And the lady will never leave ye. Turn ah

Picc.


B♭ Cl.


Hpsd


D.


Solo Vln


Vln I


Vln II


Vla


Vc.


D. B.
DUET: Love Charm (Birdie and Bree)
DUET: Love Charm (Birdie and Bree)

Bree

turn, ah turn turn sun wise, And my lad die will ne ver leave me.

Birdie

turn, ah turn turn sun wise, And the lad die will ne ver leave ye.
RECITATIVE (Birdie and Bree)

molto rit.

Bree

Birdie

And there's a love potion—Much good may it do ye!

Hpsd

Freely

Bree

Birdie

Bir-die, are ye cry-ing? What's wrong wi ye?

Hpsd

Las- ie,

Birdie

las- sie, I'll no be teach ye a- ny more songs...

Hpsd

11 Andante
RECITATIVE (Birdie and Bree)

Birdie

13

sing the auld songs t' ye,
And then I can nae re-

Hpsd

16

Ye maun fol - low me, In - tae the gar - den

Birdie

-mem - ber...

Hpsd

20

and the spring - time, Whaur flow - ers grow,

Bree

Hpsd
Bree

What for now are ye crying?

Hpsd
DUET: My Ain Hoose (Birdie and Bree)

Distressed $\cdot = 66$

Bree

Birdie

Fl.

Bb Cl.

Hpsd

D.

Distressed $\cdot = 66$

Vln I

Vln II

Vla

Solo Vc.

D. B.
DUET: My Ain Hoose (Birdie and Bree)

Birdie

Gie me your hoose, Gie me your hoose, Gie me your hoose, he says, Ye silly

Vln I

Vln II

Vla

Solo Vc.

car-lin! It's no for the like o ye It's for gran fowk

9

DUET: My Ain Hoose (Birdie and Bree)

Birdie

Gie me your hoose, Gie me your hoose, Gie me your hoose, he says, Ye silly

Vln I

Vln II

Solo Vc.
DUET: My Ain Hoose (Birdie and Bree)

He can'nae take the hoose frae ye! He mau' na!

_and the golf.

But he will,
las - sock, if he's a mind to, It's the devil that wants it, no Jamie, The devil with his tail tucked behind, The devil with a pack of lees. He wants my...
DUET: My Ain Hoose (Birdie and Bree)

Birdie

hoose_ las - sock, no, My ain wee cor - ner of birth 29 and_ death____

Vln I

Vln II

Vla

Vc.

Solo

D. B.

Fl.

I’m an auld car - lin_ and what can I do?

Vln I

Solo Vc.

Unis.
Poco meno mosso

Bree

I'll bring ye flow - ers, frae the gar - den, If a hoose is filled wi

Fl.

Vln I

Vln II

Duet:

My Ain Hoose (Birdie and Bree)

Fl.

Vln I

Vln II

Solo

Unis.

Vc.

D. B.
BREE exits at a trot.

Bree, ye did na drink your tea!

Bree!

Sil-ly car-lin.
That’s what ye are.  
A silly, fyan-tich las-sie.  
A-weed.

Birdie fusses with her tea, moving the cups
about, before settling in her chair. She
tries to read, but nods off over her book.
She sighs and mumbles in her sleep.
DUET: My Ain Hoose (Birdie and Bree)

Birdie

think she maun be like_____ Bree...

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.
INTERLUDE (Aine)

Freely

Aine

\[ \text{I looked for wonder:} \] In the red haw-thorn

D.

pp<\text{f} pp \quad \text{pp<\text{f} pp}

7

Aine

I heard the turtle dove calling: “Where is my child, my only one?”

D.

pp<\text{f} pp \quad \text{pp<\text{f} pp}

12

Aine

The branches are shaken, The blossom blown away

D.

f \quad \text{pp} \quad \text{pp<\text{f} pp}

17

Aine

I looked for sorrow: In the white haw-thorn I see you mother,

D.

pp<\text{f} pp \quad \text{pp<\text{f} pp}

22

Aine

still praying: “When will I see my child, my little one?”

D.

pp<\text{f} pp \quad \text{pp<\text{f} pp}
bran-ches are sha-ken, The blos-som blown a-way.
RECITATIVE (Birdie and Aine)

Agitated \( \frac{1}{2} \text{ as } c.120 \)

The clock chimes. Startling awake, BIRDIE
sees AINE sitting across from her.

Aine

Don't you know me?

Birdie

What d' ye want?

I din - na ken

Fl.

Bb Cl.

Hpsd

D.

Agitated \( \frac{1}{2} \text{ as } c.120 \)

Vln I

Vln II

Vla

Vc.

D. B.
I was here this morning and yesterday,

ye!

4
Aine: I'll be here tomorrow too.

Birdie: I din'na ken ye!
Aine

Mother...

Birdie

What for no d'-ye call me that?

Vln I

mf

Vln II

mf

Vla

mf

Vc.

f

D. B.

f

RE bât Att (Birdie and Aine)
Aine

Do you remember how you wanted me to...

Birdie

What for no?

Vln I

Vln II

Vla

Vc.

D. B.

grow big and strong like a beautiful lady and rich, and go a...

RECITATIVE (Birdie and Aine)
Aine

-way from this poky old house? Do you remem-ber?

Vln I

Vln II

Vla

Vc.

D. B.

I've done it mo-ther, I've done it,
Are ye my las-sie bairn, My wee las-sie bair-nie come back?
ARRA: Persephone (Aine)

Aine Allegro $\cdot = 144$

Birdie

Fl.

B♭ Cl.

Hpsd

D.

Solo Vln

Vln II

Vla

Vc.

D. B.

I am
what you have made me, Ev - ery - thing you dream,
Aine

Fl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

I have become.
Aine

Piccolo

Hpsd

D.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.
Arie: Persephone (Aine)

Flute

All the globe lies For

D.
my own pleasure.
I am what you have hoped for,
Aine

Soul unfeathering, life, uprising.
Aine

Fl.

Hpsd

D.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.
AINE: Persephone (Aine)

48

Aine

Fl.

Hpsd

D.

Solo Vln

Vln II

Vla

Vc.

D. B.

dancer       Under_grey twilight.
ARIA: Persephone (Aine)

65

win-ter

Gray frost cur-ling

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.
I am queen...
of earth. Hid from hea - - - -
Aine

ven_in the silent dark

Hpsd

D.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.
ARIA and DUET: Demeter (Aine and Birdie)

Excitedly $\frac{j}{=} = 144$

Aine

Birdie

Ye were my spring-time las-sie.

Fl.

Bb Cl.

Hpsd

D.

Excitedly $\frac{j}{=} = 144$

Vln I

Vln II

Vla

Vc.

D. B.
Jamie was a winter child, crawling cold and blue.
Birdie

Ye maun hae been red with life, Apple cheeked and dimpled,
Fat and thriving. And you—
Birdie

But here ye are—Look at ye, look at ye! Look at ye!
here ye are—Look at ye, look at ye! Look at ye!
Tell me bairnie, tell me, What hae ye made o your life?
ARIA and DUET: Demeter (Aine and Birdie)

Birdie

What hae ye done wi your sel?

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

What hae ye done wi your sel?

20
Birdie

Och. to have borne a spring-time child.

Fl. Jamie was a winter child, You were warmth and summer. And

Vln I

Vln II

Vla

Vc.

D. B.

ARIA and DUET: Demeter (Aine and Birdie)
I could see you, my spring-time lassie, Just as sure as I held you
in my arms, not only in myself.
Aine

Birdie

But here ye are—Look at ye, look at ye! Look at ye!

In the

I looked for splendor.

34

35

D.

Unis.

Solo Vc.

Vln II

Vln I

Hpd

Fl.

D. B.
Aine

Here ye are—Look at ye, look at ye! Look at ye!

Birdie

Cold and unresting.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

green hawthorn I lie still, Cold and unresting.
Aine

I am queen of earth,

Birdie

Tell me bairnie, tell me, What hae ye made o your life?

Solo Vln


Vln I


Vln II


Vla


Vc.


D. B.
Aine

gray root-daughter.

Your son—

Birdie

What hae ye done wi your sel?

Oh
Ja - mie wants_ the wee house, But I’ll no sell it the noo. You can

stay here and keep it for me, And re - mem - ber all the nuld songs I’m for - get - ting.

All the old sto - ries of life in my hoose.
Your

I waited for you so long...
And now here ye are, here ye are, here ye are, here ye are,
All the flowers of spring.
RECITATIVE (Birdie and Aine)

Unmetered

Aine

Birdie

Fl.

B♭ Cl.

Hpsd

D.

Unmetered

Vln I

Vln II

Vla

Vc.

D. B.

Your son said I could value the house this afternoon. I'm from the estate.

Oh, aye...

Unmetered
Aine

agency, Mrs. Carmichael. Mrs. Carmichael— are you feeling all right?

Birdie

think I— Oh, ye frich - tened me— I thought— Oh, I was nod - ding.

Hpsd

I need to measure the rooms, just... Would you rather I come back to-morrow?

Aye—
Aine

Birdie

Hpsd

---

Aine

Birdie

Hpsd

---

Exit AINE

BIRDIE sits and cries, and the house is silent for a while.
DUET: Forgetfulness (Birdie and Bree)

Freely

Enter BREE, carrying a small bunch of roses

Bir - die, Bir - die, are ye cry - ing? Din - na fash ye - sel,

(unconvincingly)

Na, na.

Solo Vln

Vln II

Vla

Vc.

D. B.
Andante, chant-like

Bir-die, it's all right.

The estate agent came by... I thought she was my ain lost bair-

Andante, chant-like

pp cre scen

nie, I thought she was my babbie, come back to me. I thought I'd hae some-one to re-

Unis.
DUET: Forgetfulness (Birdie and Bree)

Bree

Birdie

Unis.

Vln I

Vln II

Vla

Vc.

D. B.

9

f

Hush now,

-mem-ber All the auld sangs for me, The sto-ries o life in my hoose.

fff

Unis.

Vln I

Vln II

Vla

Vc.

D. B.

p

13

Moderato

Gives BIRDIE the roses

Bree

A. Fl.

Hpsd

Vc.

hush, din-na fash yer-sel. Look, aren't these roses love-ly?
DUET: Forgetfulness (Birdie and Bree)

28 Poco meno mosso

Bree

Birdie

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.
DUET: Forgetfulness (Birdie and Bree)

Birdie

- get - ting them one by one,  All dropping

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.
Hush now, hush...

into the last silence.
DUET: Forgetfulness (Birdie and Bree)

Birdie

Flute

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.
DUET: Forgetfulness (Birdie and Bree)
I heard the white swan singing at the parting of night and
DUET: Forgetfulness (Birdie and Bree)

Birdie

day, Her wings...

Fl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.
DUET: Forgetfulness (Birdie and Bree)

[73] Bravura

sub, ff

Bree

Birdie

I din'nae richt-ly ken.

Fl.

B♭ Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

Ye maun fol-

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DUET: Forgetfulness (Birdie and Bree)

Bree

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.
DUET: Forgetfulness (Birdie and Bree)

Bree

together down the swan's path.

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.
DUET: Forgetfulness (Birdie and Bree)

Birdie

Ken ye, las-sie, I heard o ye in an auld song.
DUET: Forgetfulness (Birdie and Bree)

Bree

Birdie

♭ Cl.

Hpds

Vln I

Vln II

Vla

Solo Vc.

Vc.

D. B.

Which sang?

Sing it to me.
DUET: Forgetfulness (Birdie and Bree)

Birdie

Vln I

Vln II

Vla

Vc.

D. B.

1... I can nae... I gae you all my songs!
Bree

Ye din-na ken on-ie sange! Ye din-na ken on-ie sange, Birdie, Ye din-na ken on-ie sange!

Fl.

Hpsd

Vln I

==

rit

Freely

Birdie

Silly fyan-tich las-sie.

Hpsd
She gets up and start trying to clear the tea things.
But her hands are shaking. The tray slips, and the mug falls.

I'll do the washing up, aye, I'll wash up. Oh! Oh, it's broken.

All broken, broken... Nae bother, noo nih!
DUET: Forgetfulness (Birdie and Bree)

Birdie

Just sweep it up. I'll just sweep it up. is all. I'll just... I think I'll

Vln I

Vln II

Vla

pp

pp

pp

Birdie

just sit a while. What was I want - ing to say?

Vln I

Vln II

Vla

She dozes in her chair.
The house falls silent.

ppp

ppp

ppp
If you hear a swan on Fri-day, In the clear light of morning, You will find your

means and your blessing, And your house will be at rest,_ If you hear a

swan on Fri-day, In the part-ing of night and_ day, You will lose your

means and your kinsfolk A year from that Fri-day_ for-ev-er._
REQUITATIVE (Birdie and Aine)

Again, the clock strikes, and BIRDIE startles awake

Don't you know me?

What d' ye want?

What d' ye want?
Aine: I was here this morning.

Birdie: I din'na ken ye!

Aine: and yesterday, I'll be here tomorrow too.
I'm here to measure the house, Mrs. Carmichael.

I din'na ken ye!
You said now was a good time.

My son... My son has na been to see

I'll have a look round, thanks, and measure the house.
DUET: Measuring (Aine and Birdie)

**Allegro moderato** $\frac{4}{4} = 120$

This house is four walls, A

Vln I

Vln II

Vla

Vc.

D. B.

mf
Aine

garden, a loft, Nothing more,

Birdie

This house is my home,
Upstairs, a bedroom,

My ain wee corner of birth and death.
DUET: Measuring (Aine and Birdie)

Aine

Emp - ty, cold, a - ban - doned, Death's own wait - ing room.

Birdie

My mo - ther

D.

15

Vln I

15

Vln II

Vla

pizz.

Vc.

p

D. B.

p
Birdie: 

My dauntie died there, My son was 

B♭ Cl. 

D. 

Vln I 

Vln II 

Vla 

Vc. 

D. B. 

DUET: Measuring (Aine and Birdie)
Aine

The kettle's gone cold, Eating a-

Birdie

born there— wee Jamie.

B♭ Cl.

D.

p

Vln I

22 Solo

Vln II

p

Vla

arco

p

Vc.

Solo

D. B.

p

DUET: Measuring (Aine and Birdie)
Aine: lone is a starvation diet

Birdie: Oh, but I remember baking, making rich

Solo Vln: Unis.

Solo Vc.: Unis.

D. B.
DUET: Measuring (Aine and Birdie)

food and laughter,

Cups o' tea at a' hours, a' hours,
Win - ter's own sit - ting room lies Lone - ly with the cold,
DUET: Measuring (Aine and Birdie)

Aine

Win - dow dar - ken - ing, Door un - op - en - ing.

Birdie

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.
Here I sit and here I think, Quiet with my
Birdie: memories, The songs of

Fl.: 

B♭ Cl.: 

Hpsd: f

Vln I: f

Vln II: f

Vla: f

Vc.: f

D. B.: f
This house measures only

spring, spring,
Eigh - ty four inches in length, And six feet down.

Wheesht!
It's a hoose, no a coffin!

DUET: Measuring (Aine and Birdie)
I'm no sure you're no the devil, Trying to drag me
I am what you have made me.

under wi ye!
Ev - ery - thing you feared, I have be -
DUET: Measuring (Aine and Birdie)

Aine

of earth, Grave del ver, Frost weaver,
Daughter of your cold silence.
Aine

Hpsd

Vc.

D. B.

Unmetered

f decrescendo poco a poco

This house is not a home. You have no friend, no mem-

Unmetered

f decrescendo poco a poco

You must fol-

Solo

Solo Vln
DUET: Measuring (Aine and Birdie)

Aine
- low me now, Into the grey twi - light, A - ban - don - ing

Fl.

Vla
decresc. poco a poco

Vc.

D. B.

DUE: Measuring (Aine and Birdie)

Aine
all you were or are To si - lence and for - get - ting.

Birdie

Fl.

Vla

Vc.

D. B.

DUE: Measuring (Aine and Birdie)
With growing intensity

Birdie

I'll sing my songs Till I canna sing them,

Hpsd

D.

But myself—
That I'll no gie ye never.
ARIA: Rage (Birdie)

Allegro appassionata $\frac{\cdot}{\cdot} = 126$

ff

I have danced on the green brae-side, Laughing, summer-young, free.
as the solans skirling and flying gie mercury
Birdie

\[ \text{songs, to me.} \]

And now, they

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.
say, I am too auld for dancing.
I have stood on the grey ness land, Wait ing.
Birde

winter-bent, yee-ry, As the east wind salt spray on my face.
now they say, I am too auld for
ARIA: Rage (Birdie)

lov - ing

I have walked on the
ARIA: Rage (Birdie)

black garden, Weeping, frost-ravaged, spring

With the
swan keen-ing on her nest

Till not one song was in me.
And now they say, I am too auld for
ARIA: Rage (Birdie)

Birdie

sing - - cing

B♭ Cl.

No one else hae

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.
Birdie

\[ \text{dancing, loving, singing. You can't take} \]

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.
RECITATIVE (Birdie and Aine)

Aine

Birdie

Fl.

B♭ Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.
RECITATIVE (Birdie and Aine)

Aine

no one to hear or who wants to hear.

Birdie

There's Bree.

Fl.

f

Bb Cl.

ff

Hpsd

ff

Vln I

ff

Vln II

ff

Vla

ff

Vc.

ff

D. B.

ff
Aine: who?

Birdie: ff Bree! Bree Bree?

Hpsd: I don’t see her.

Solo: She She

Solo Vc.:
These? These are

gave me these roses! Look, look there.
AINE dashes the water from the vase, and tears the blossom

BIRDIE lunges up from the chair, totters, and falls heavily

no - thing.

Stop, stop!

RECITATIVE (Birdie and Aine)

235
Summer has ended, Autumn flowers.
Aine

lie Fallen in the Winter dust. I will wait in earth and

Vln I

Vln II

Vla

Vc.

D. B.

Aine

twilight for you to join me in win

Fl.

Vln I

Vln II

Vla

Vc.

D. B.
RECITATIVE (Birdie and Aine)

Aine:

Fl.:

Vln I:

Vln II:

Vla:

Vc.:

D. B.:

path of the swan.
In the last silence.
58 Exit AINE

Unable to rise

Help...
Help,
help!

Hpsd
RECITATIVE (Birdie and Bree)

Slowly \( \frac{1}{4} = 80 \)

*BREE enters, inscrutable*

\( \text{mp} \)

Bree

Birdie

B♭ Cl.

Hpsd

D.

Slowly \( \frac{1}{4} = 80 \)

Vln I

Vln II

Vla

Vc.

D. B.
Bree

Birdie

♭ Cl.

Hpsd

Vla

Vc.

5

no.

I gied you all I ken, Houses, faces, songs, But I'll

con sord.

mp

con sord.
Recitative (Birdie and Bree)

10

Birdie

no follow ye, I'll no gie ye my sel, soul and all.

B♭ Cl.

con sord.

Vln I

mp

con sord.

Vln II

mp

Vla

Vc.

D. B.

con sord.

14

Bree

Hush, hush, bir-die, It's just an auld song—

Hpsd

Vc.

D. B.
ARIA: Lullaby (Bree)

Molto cantabile \( \cdot = 96 \)

Bree

Fl.

B♭ Cl.

Hpsd

D.

Molto cantabile \( \cdot = 96 \)

Solo Vln

Vln II

Vla

Solo Vc.

D. B.
Sleep, my little sparrow,

In the roost - tree bright and dark,
Bree

Fear no hunter's arrow, Lullalow, Lullalow,

Hpsd

Solo Vln

Vln II

Vla

Solo Vc.

Unis.
ARIA: Lullaby (Bree)

Bree

- low, Lul - la - low,

Fl.

B♭ Cl.

Hpsd

Vln I

Vln II

Vla

Vc.
Now the day has passed and gone.
Soon you will be flying.
Through the house from door to door,
As the light is dying, Lullaby.
DUET: Pieta (Birdie and Jamie)

Freely $= c. 72$

Jamie

Birdie

Bree? Bree? Oh, my spring time bairn...

Fl.

Bb Cl.

Hpsd

D.

Freely $= c. 72$

Vln I

Vln II

Vla

Solo Vc.

D. B.
DUET: Pieta (Birdie and Jamie)

Enter JAMIE, looking in on his mum after work

It's me, mum, how—

Unis. Oh

Christ! Are ye all right, mum? I'll help you.

What d’ ye want?

It's me, mum, how—
17

Jamie

me— It's Jamie— Are ye hurt, mum?

Birdie

Let me help ye, mum—

I din' na ken ye!

B♭ Cl.

f

Vln I

f

Vln II

f

Vc.

Solo

Poco cantabile \( \frac{d}{=88} \)

21

Jamie

Birdie

I din' na ken ye! Whaur's Jamie?

B♭ Cl.

Poco cantabile \( \frac{d}{=88} \)

Vln I

Vln II

Vla

Solo Vc.

Solo
DUET: Pieta (Birdie and Jamie)

Birdie

Fetch my wee bairn Ja-mie,
Tell him I'll no sell my ain

Solo Vc.

hoose,
My ain wee cor-ner

Solo Vc.

JAMIE helps her up with an effort

Ye maun come wi me, mum,
This

of death

Unis.

Birdie

Jamie

house is no home for ye.
I'll take ye whaur it's safe.

Bb Cl.

Solo Vc.
Whaur's Jamie? The devil was here, saying he
Desperately

He's down - stairs. He's just down - stairs. I'll

was my Jamie.

Unis.

take you to him. we'll get you help. You'll be all right, mum. But
ye maun follow me

Och, aye, aye... tae the garden...
ARIA: Prayer for Dressing (Birdie)

**Slowly** \( \frac{1}{4} = 52 \)

**Birdie**

I am gae-in hame wi ye,  
Son o my heart,

**Fl.**

**Bb Cl.**

**Hpad**

**D.**

**Slowly** \( \frac{1}{4} = 52 \)

**Vln I**

**Vln II**

**Vla**

**Solo Vc.**

**D. B.**
Birdie

I am gae-in hame wi ye.
To the hame o au - tumn, spring and sum - mer.
Fl.

Solo Vln

Vln I

Vln II

Vla

Solo Vc.

D. B.

---

10  mf  cresc. poco a poco

Birdie

I din - na ken whaur or when,_______ I soon maun die, But

10  Unis.

Vln I

Vln II

Vla

Solo Vc.

Vc.

mf cresc. poco a poco
I'll not be losing my songs.

The

ARIA: Prayer for Dressing (Birdie)
spar-row in the roof-tree flees into darkness, So
ARIA: Prayer for Dressing (Birdie)

Birdie

I maun tell ye before I go.

Solo Vln

Vln I

Vln II

Vla

Solo Vc.

Vc.
ARIA: Prayer for Dressing (Birdie)

Birdie

I maun re·mem·ber be·fore I go________ My_

Fl.

Solo Vln

Vln I

Vln II

Vla

Solo Vc.

Vc.

D. B.
home, my home—I din'na ken whaur they've ta' ken my auld songs...
ARIA: Prayer for Dressing (Birdie)

I am coming home with ye, Son o my heart,
ARIA: Prayer for Dressing (Birdie)

I am coming hame wi ye,
To my richt house,
The house of

molto rall..................
Glossary and Pronunciation Guide of Selected Scots Words

For purposes of characterization and narrative, the use of Scots in *House of Winter* is integral to the characters’ identity. Singers or directors, especially those who who do not speak Scots, should give the same attentiveness to Scots diction as they would to Italian, German, or any other language. Though strong parallels in syntax and vocabulary make the language readily accessible to most Anglophone listeners, it is a categorical error to think of Scots as merely English with an accent. While a full exploration of Scots diction and Scottish linguistic history is beyond the current scope, readers should consult William Grant’s “Phonetic Description of Scottish Language and Dialects” for an authoritative phonological resource.¹

The following are selected Scots words appearing in the libretto. All definitions and IPA pronunciations are excerpted from *Dictionary of the Scots Language*.² Readers are referred to this dictionary for further information and additional vocabulary.

A' [ə] adj., adv. All.

AE [e:] adj. Numeral = one

AIN [e:n] adj. Own

ALANE. [ə'len] adj., adv. Alone


AULD. [ald, œuld] adj. Old

AWEEL. [əˈwil, əˈwel] adv. Well: introducing a remark, continuing a story, or in resignation

BAIRN [bern] n. A child (of any age)

BEASTIE ['bisti] n. Diminutive of beast

BIT [bt] n. adj. A small portion

BRAE [bre:] n. The brow of a hill

CANTY ['kənti] adj. and adv. Lively, cheerful; pleasant.

CARLIN, n. A derogatory term for an old person, associated with witches

DAUTIE ['da:t] n. Pet, darling, special favorite

DEIL [dil] n. The devil, as a familiar or humorous personification of the spirit of mischief

ENEUCH [ənˈjʊx] adj., adv. enough

FASH, v. To make angry, bother, annoy

FLIT [flɪt] v. To remove from one house to another, to change one’s dwelling-place

FOWK [fʌk] n. People, the members of one’s family or community

FRAE [fre:] prep., conj. From

FRICHTEN ['frɪt(ə)n] v. Frighten

FYANTICH ['fjɒnti, 'fjʌn-] adj. Excited, stirred in one's feelings.

GAE ['ge:, goʊ] v. Go

GIE [ɡiː] v. Give

GIN [ɡɪn, ɡen] prep., conj. By that time that, when; before; until

HAE [heː] v. Have

HAME [hem] n. Home

HOOSE [hus] n. House
HOOLIT [ˈhulɪt] n. An owl, an owlet.

INTAE [ˈɪnte] prep. Into

KEN [ˈkɛn, ken] v. To know, be aware of, learn

LANG [lɑŋ] adj., adv., n., v. Long

LUPIKIN [ˈlʌpɪkn] n. A scoundrel

MAUN [mən, mən] v. Must

MO CHRIDHE [moˈxri] n. Gaelic expression: my heart, my dear

MUCKLE [mʌkl] adj., adv. Much, large, a great deal of, important

NA [nə(ː)] adv. No

NICHT [nɪçt] n. Night

NOO [nuː] adv. Now

O [o, and unstressed ə] prep. Of

OCH [ox] int. An exclamation, orig. of sorrow, pain or regret, now mostly of exasperation, peremptory dismissal of a subject, or weariness

ONIE [ˈonə] adj., pron., adv., n. Any

OOT [ut] prep., adv., v., n., adj., int. Out

RICHT [rɪçt] adj., adv., n., v. Right, sensible

ROON [run] v. Around

SANG [səŋ] n. Song

SNEEKIT [ˈsnɪkət] ppl adj. Two-faced, double, artful

SOLAN [ˈsolən] n. The gannet

TAE [prep. tr, unstressed t(ə); adv. teː, tə] prep., adv., conj. To

THOCHT [θəxt] n. Thought
UNCO ['ʌŋkə] adj., adv. Strange, peculiar, uncanny

WANCHANCY [wæn'tʃænsi] adj. Dangerous, unreliable, treacherous

UNSONSIE [ʌn'sonsi] adj. Bringing bad luck, ill-omened, uncanny, supernaturally malign, associated with evil powers

WEE [wi:] n., adj., adv. Small, little

WHA [(h)ʌː, ʍ:] pron. Who

WHAUR [ʍəː, ʍ:] adv. Where

WHEESHT [ʍɪʃt, ʍɪʃt; ʍɪst, ʍɪst; wɪʃt, wɪʃt; ʍɪʃt] int. A call for silence; hush!, be quiet!, shut up!

WI [wɪ, wə, w; stressed wi.] prep. With, by means of

YEERY, adj. Eerie, afraid of the supernatural