ABSTRACT

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

Eric Michael Pazdziora

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2018

Advisory Committee:
Professor Mark E. Wilson, Chair
Professor Craig Kier
Professor Dan Zimmerman
Professor James Fry
Professor Denny Gulick

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Acknowledgements

Any creative work, especially one on the scale of *House of Winter*, requires a strong base of support and encouragement, and many thanks are due. I am grateful to the University of Maryland School of Music for providing me with time, space, and resources to complete this composition. As supervisor, teacher, and committee head, Professor Mark Wilson's input, encouragement, and unflagging constructive criticism has been invaluable, as has the productive feedback from my other committee members, Professors Dan Zimmerman, Craig Kier, James Fry, and Denny Gulick. Of course, such a work would be inconceivable without a well-constructed libretto, and I am entirely indebted to my brother John Patrick Pazdziora for delivering a powerful, nuanced, and deeply moving text brimming with folkloric and literary allusions and generating new musical ideas on every page. Thanks also must go to Dr. Rebecca Langworthy for her expert advice on the Scots language used throughout the text. Most especially, to all my family and friends who provided constant words of encouragement, who believed in me when I didn't, and who put up with questions about Scottish folklore at odd hours—since I can't put into words how much it means to me, I'll have to keep being a composer so I can try to say it in music. Thank you.

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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

Score: *House of Winter: Opera in One Act.* 281 pp.

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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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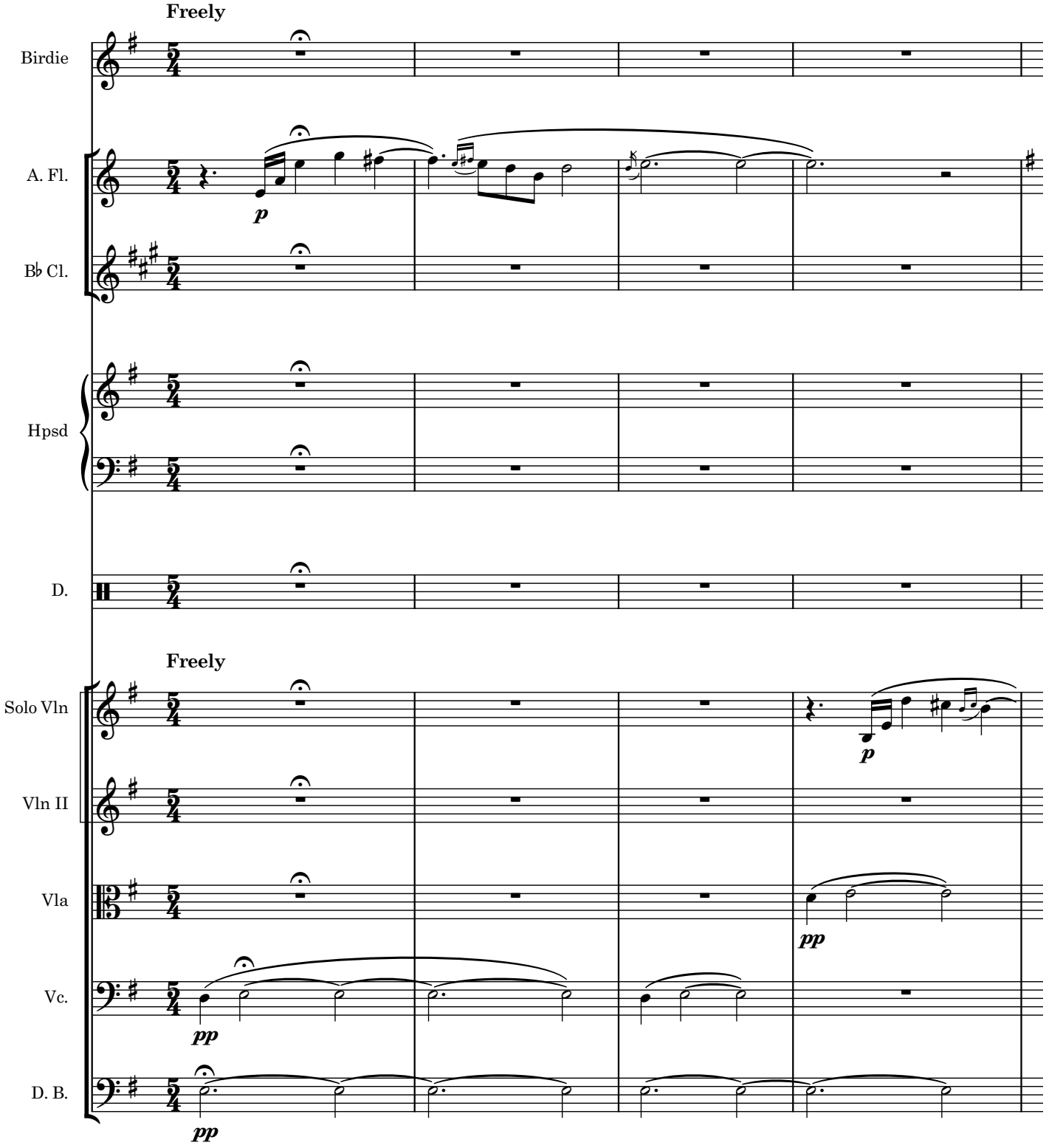
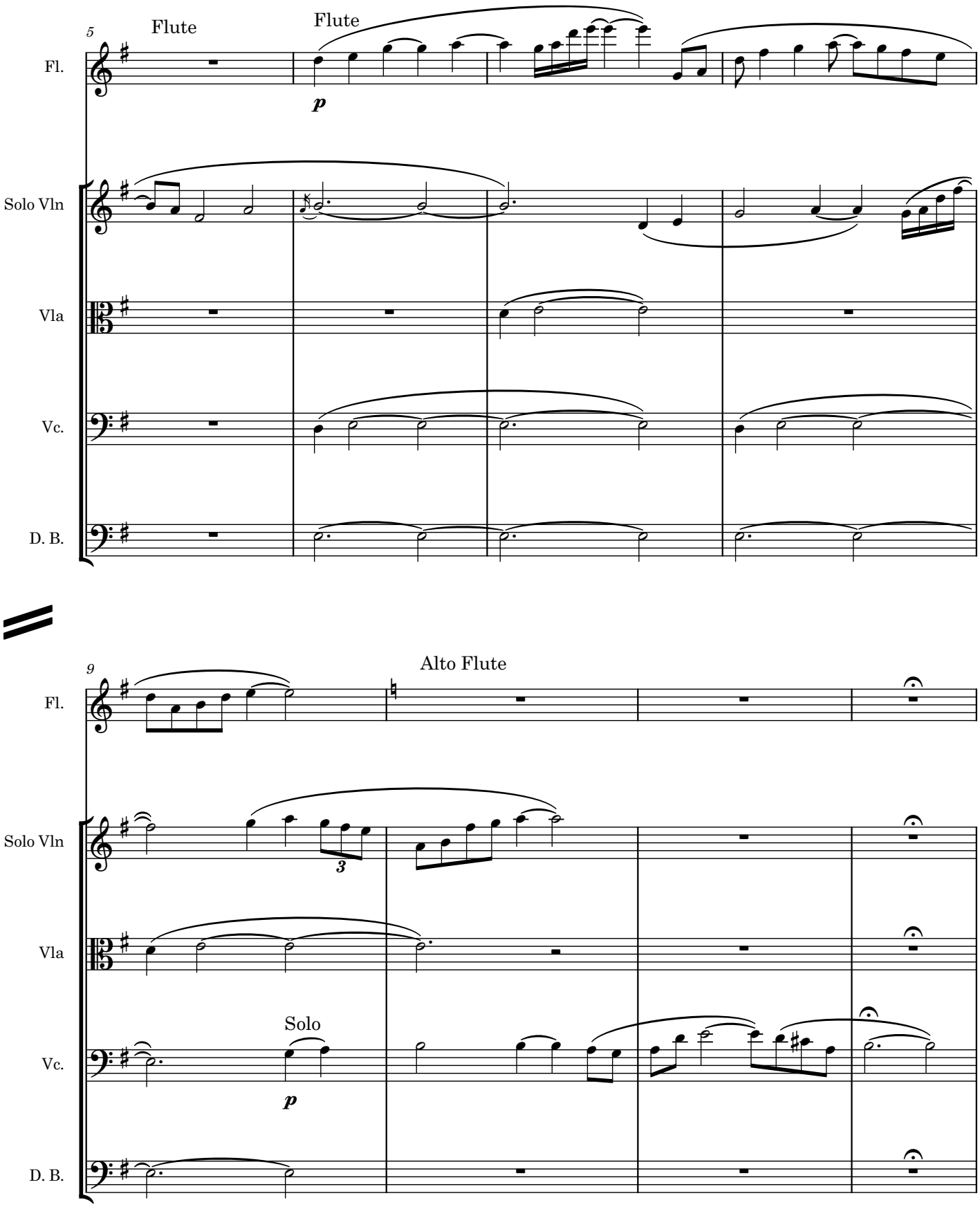
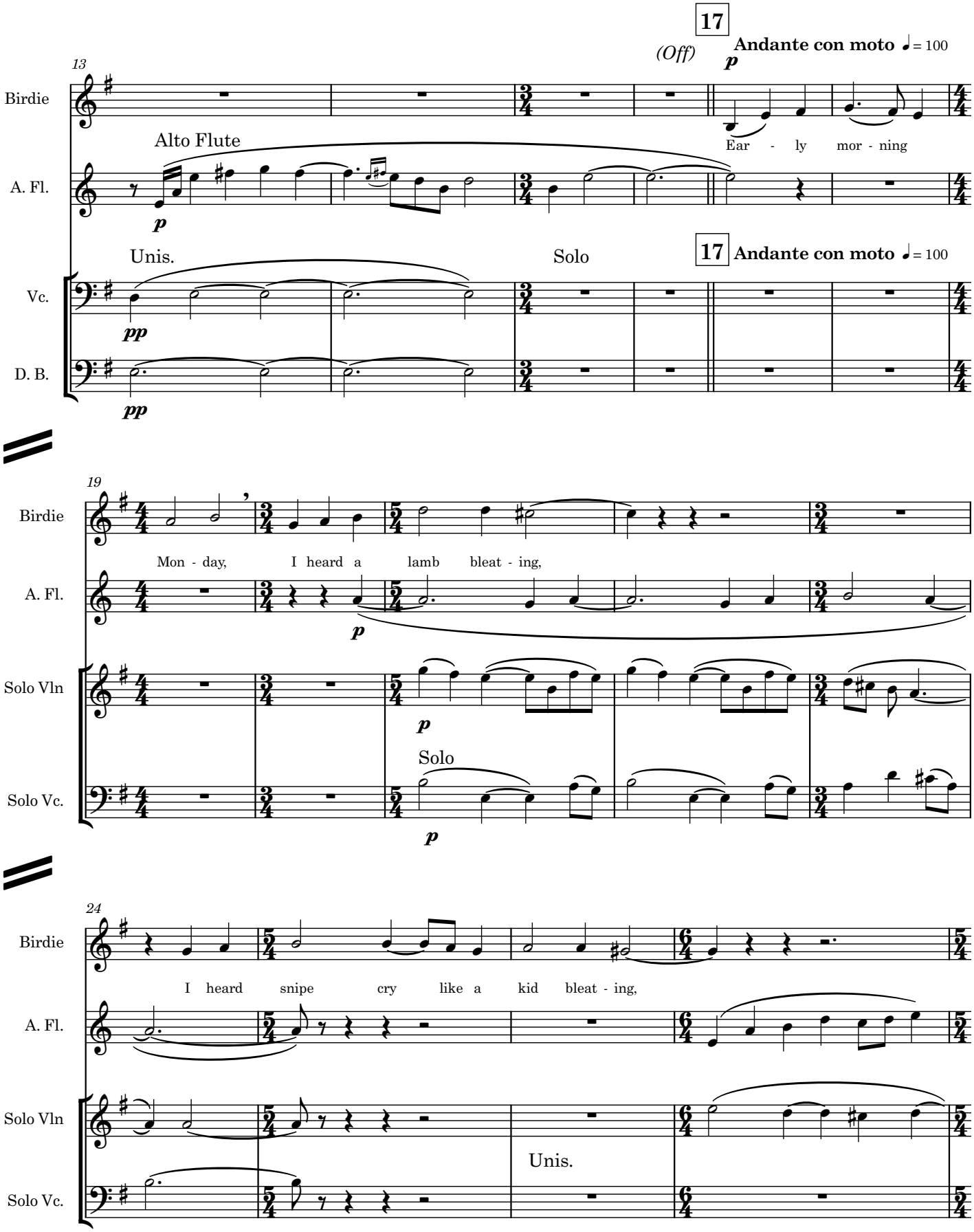
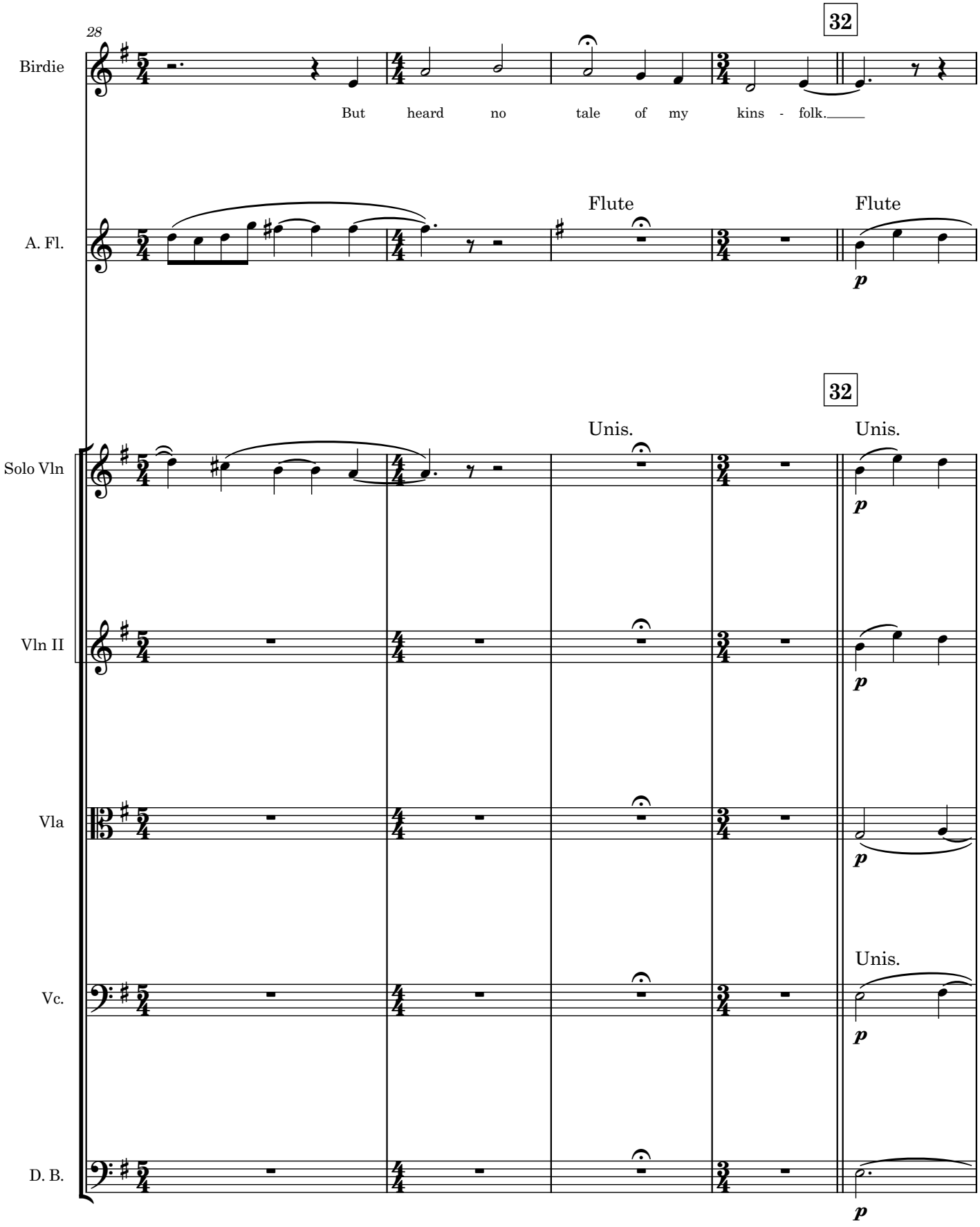
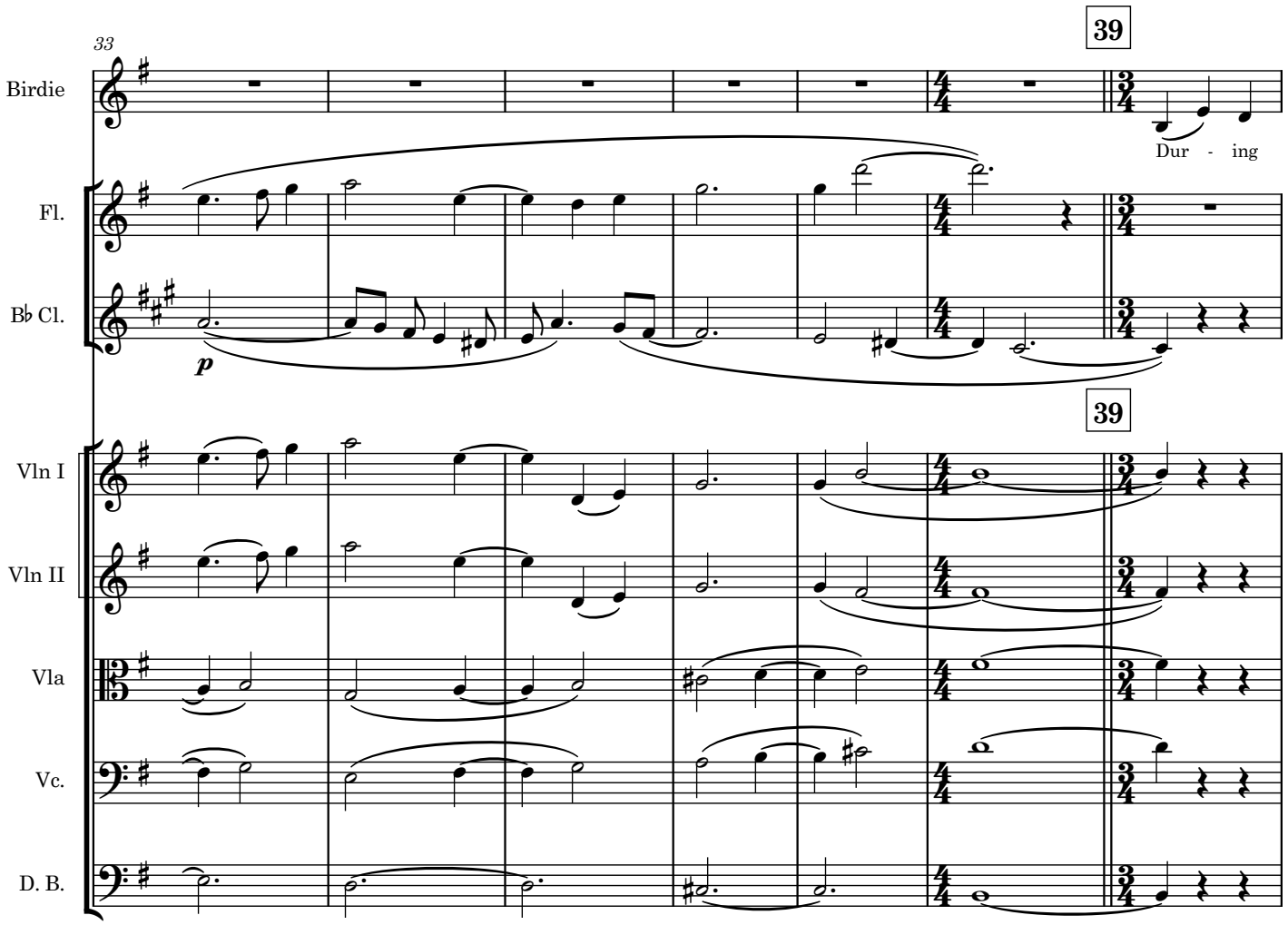
ARIA: Omens (Birdie)

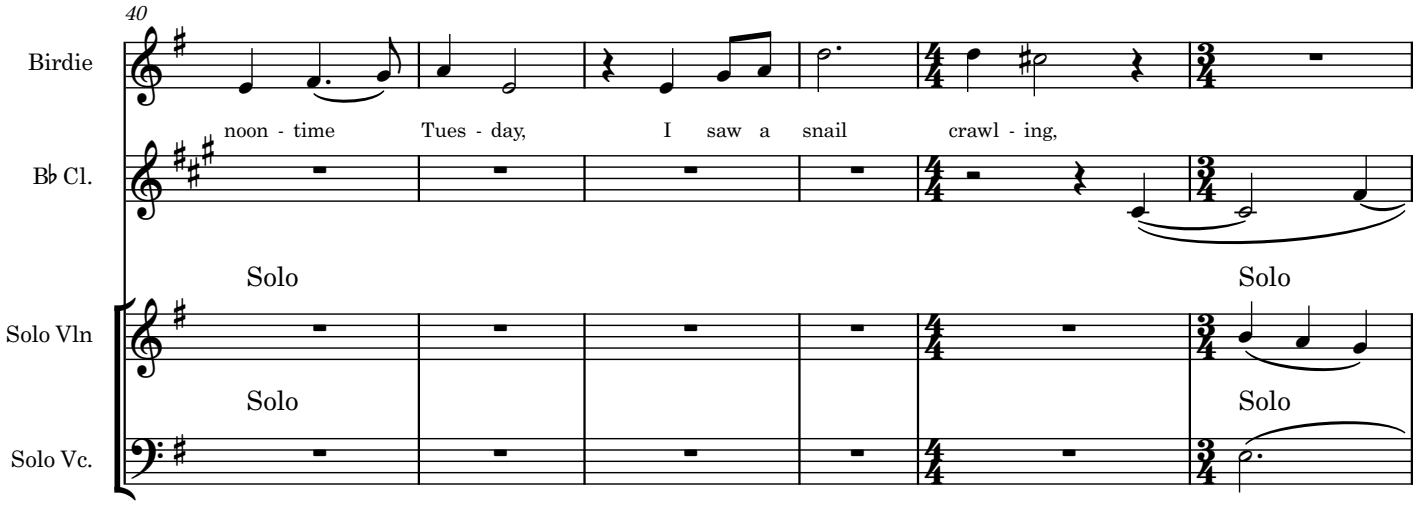


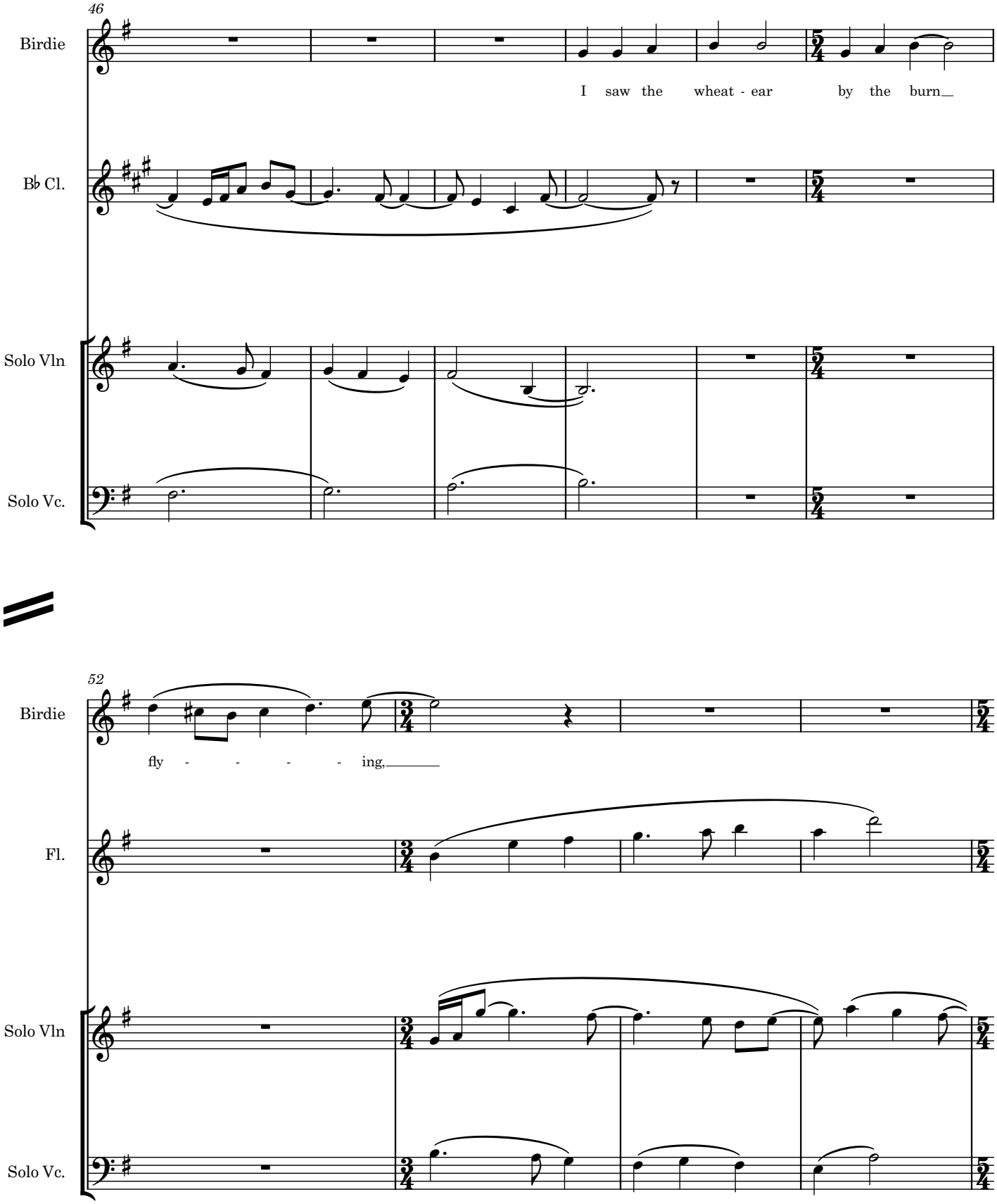

5
Flute
Flute
Fl.
p
Solo Vln
Vla
Vc.
D. B.
9
Alto Flute
Fl.
Solo Vln
3
Vla
Solo
Vc.
p
D. B.

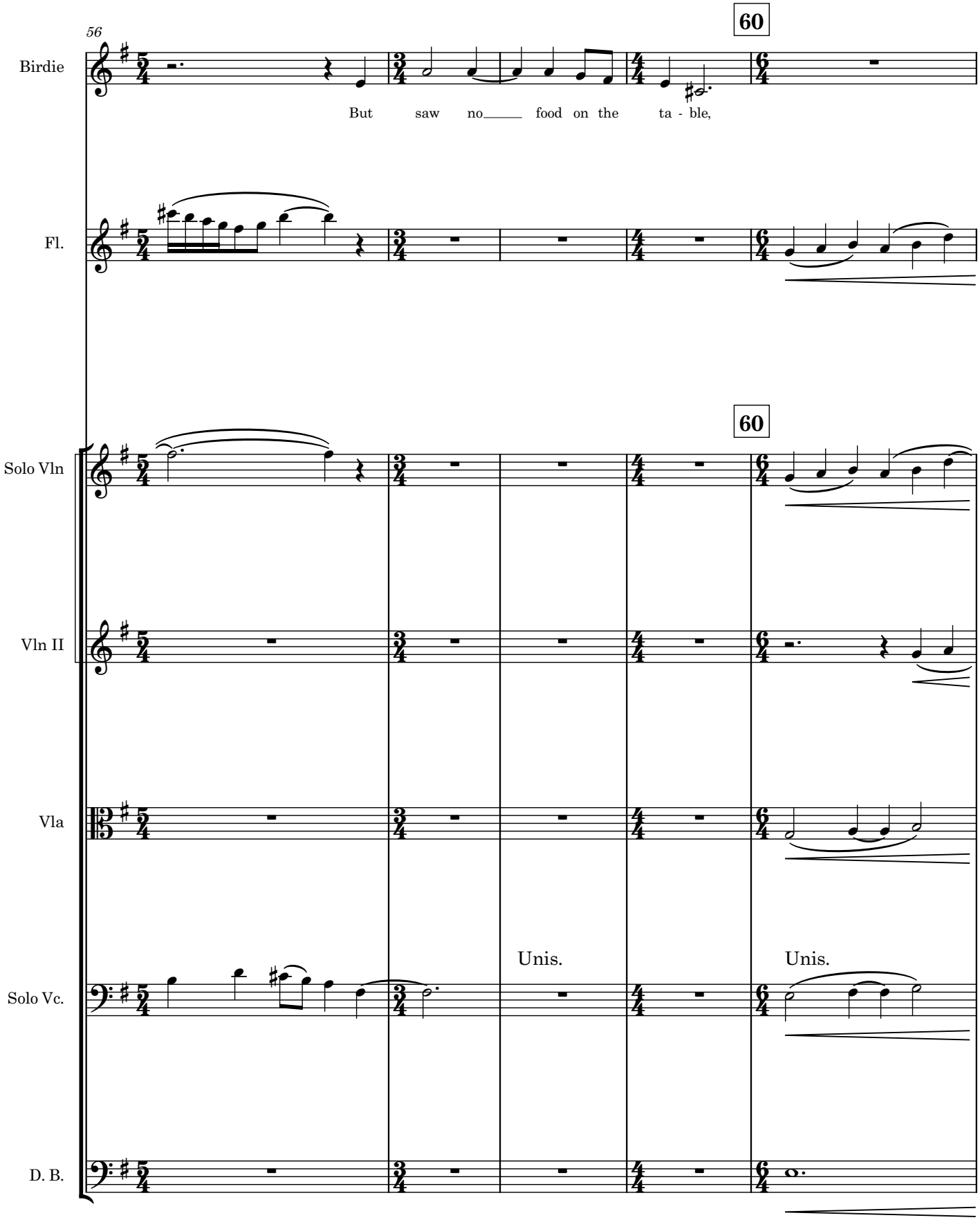

17
(Off)
Andante con moto ♩= 100
13
Birdie
Alto Flute
A. Fl.
Ear - ly mor - ning
Unis.
Solo
Vc.
D. B.
19
Mon - day, I heard a lamb bleat - ing,
Solo Vln
Solo Vc.
24
I heard snipe cry like a kid bleat - ing,
Unis.

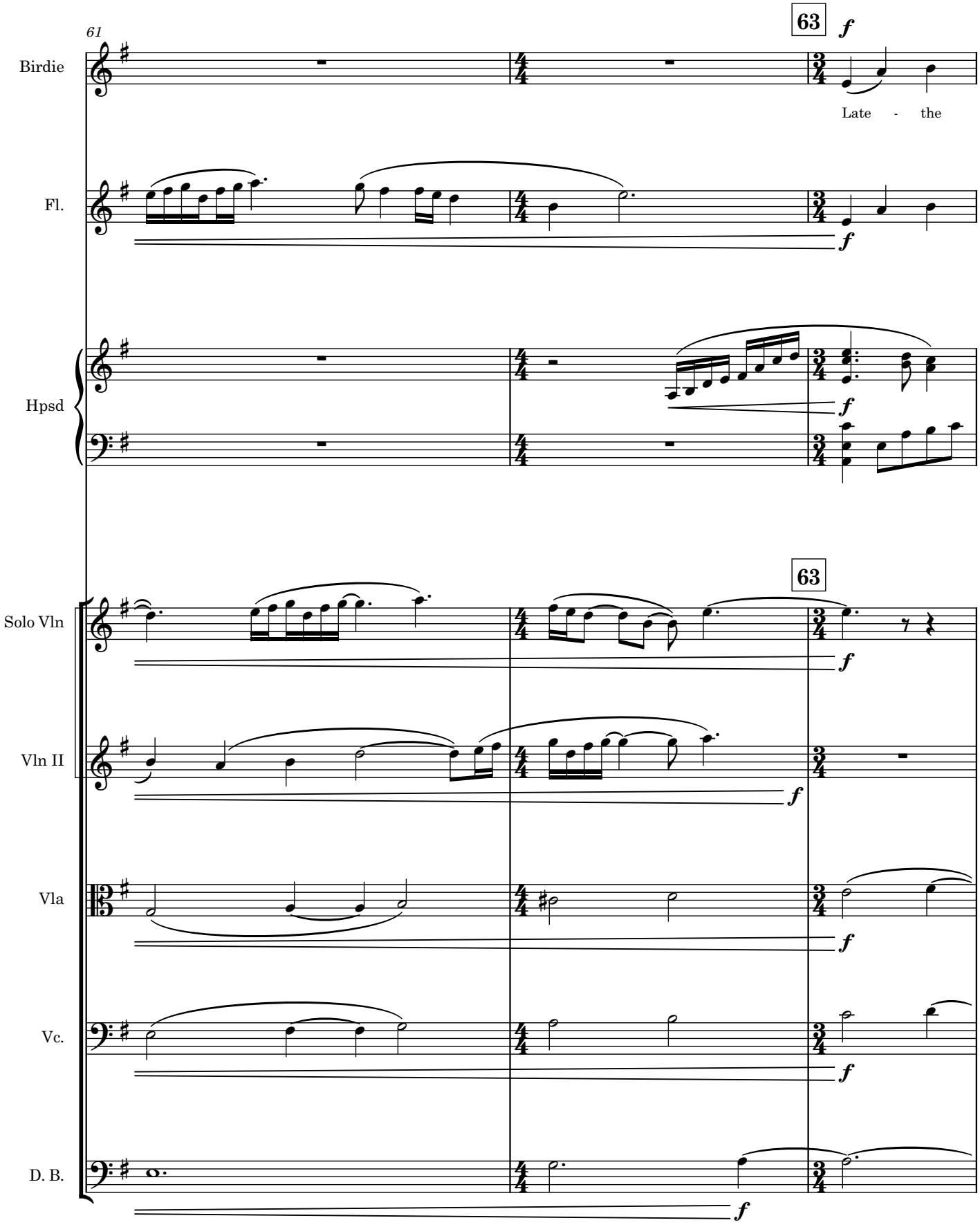

28
32
Birdie
But heard no tale of my kins - folk.
A. Fl.
Flute
Flute
p
32
Unis.
Unis.
Solo Vln
Vln II
Vla
Vc.
Unis.
D. B.

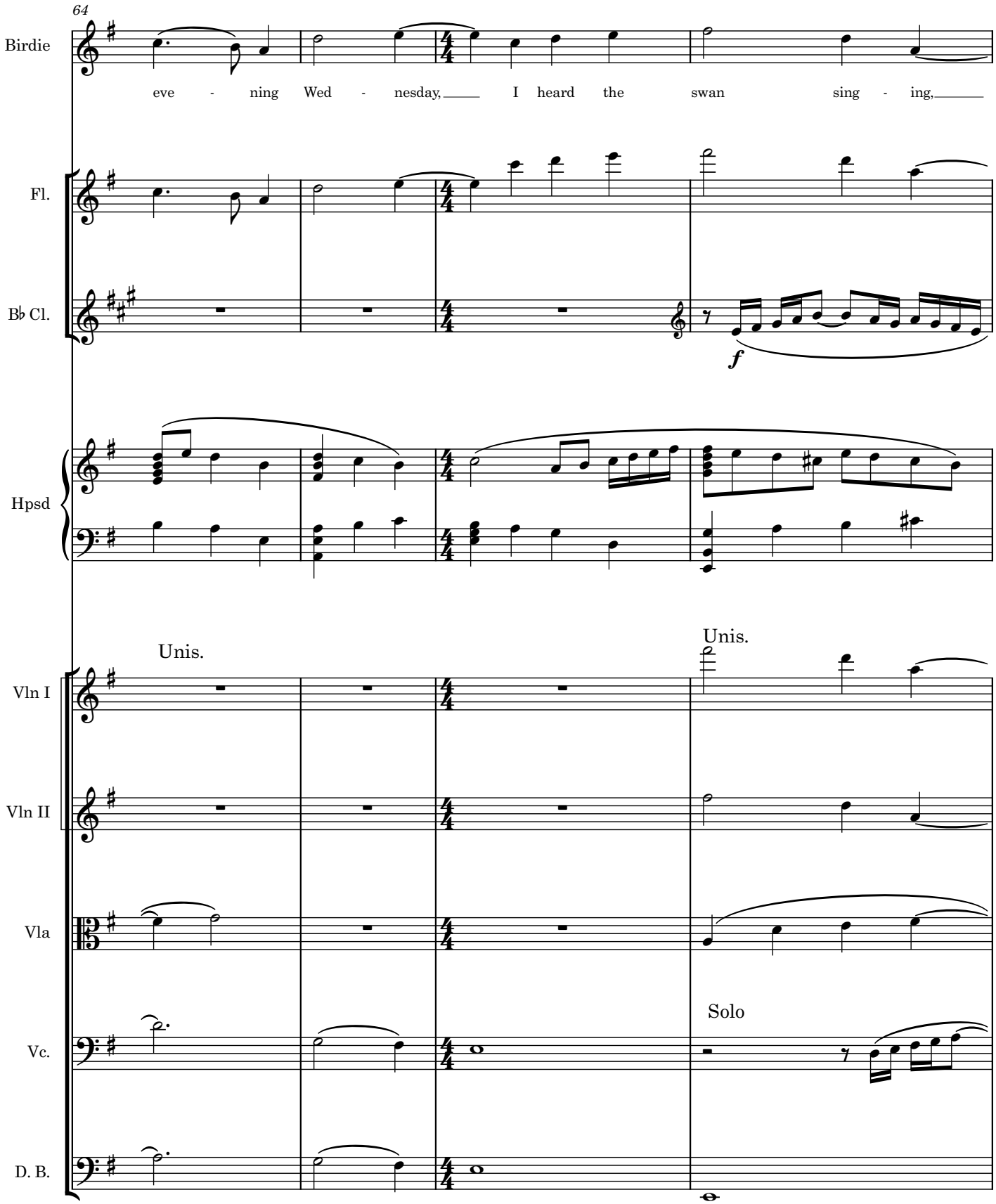

33
39
Birdie
Dur - ing
Fl.
B♭ Cl.
p
39
Vln I
Vln II
Vla
Vc.
D. B.

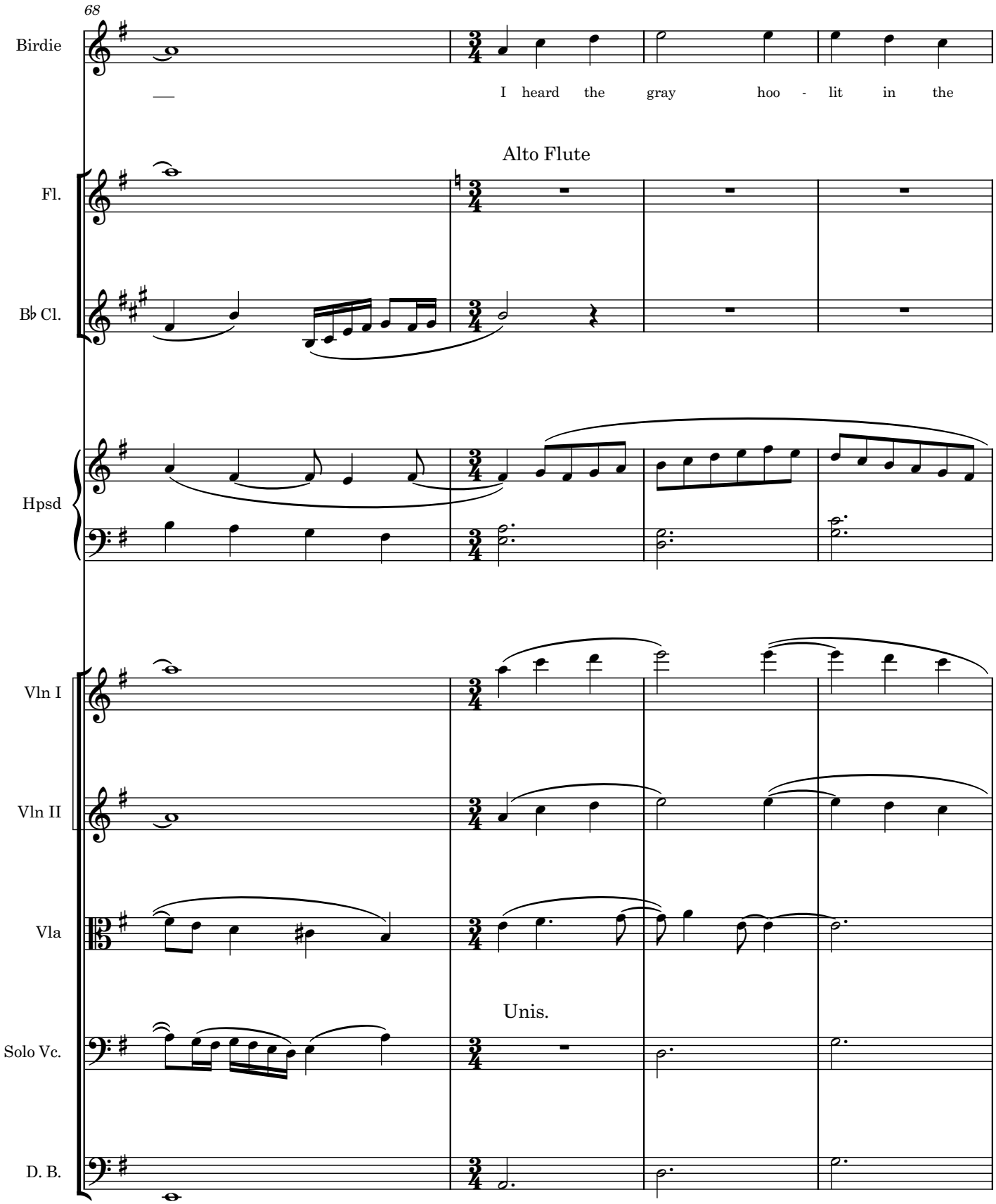

40
Birdie
noon - time
Tues - day,
I saw a snail
crawl - ing,
B♭ Cl.
Solo
Solo
Solo Vln
Solo
Solo
Solo Vc.

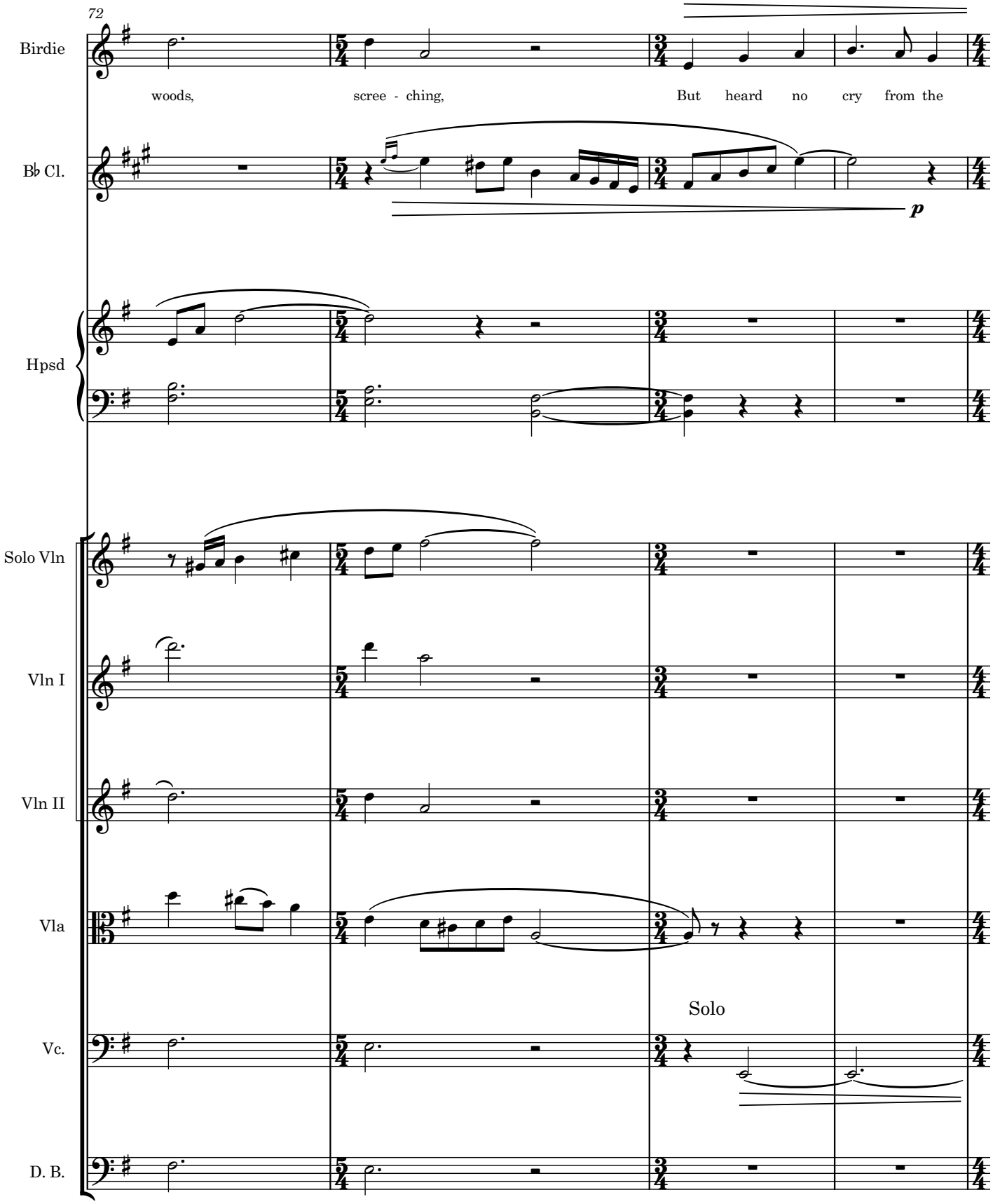

46
Birdie
I saw the wheat - ear by the burn_
B♭ Cl.
Solo Vln
Solo Vc.
52
Birdie
fly - - - - ing,_____
Fl.
Solo Vln
Solo Vc.

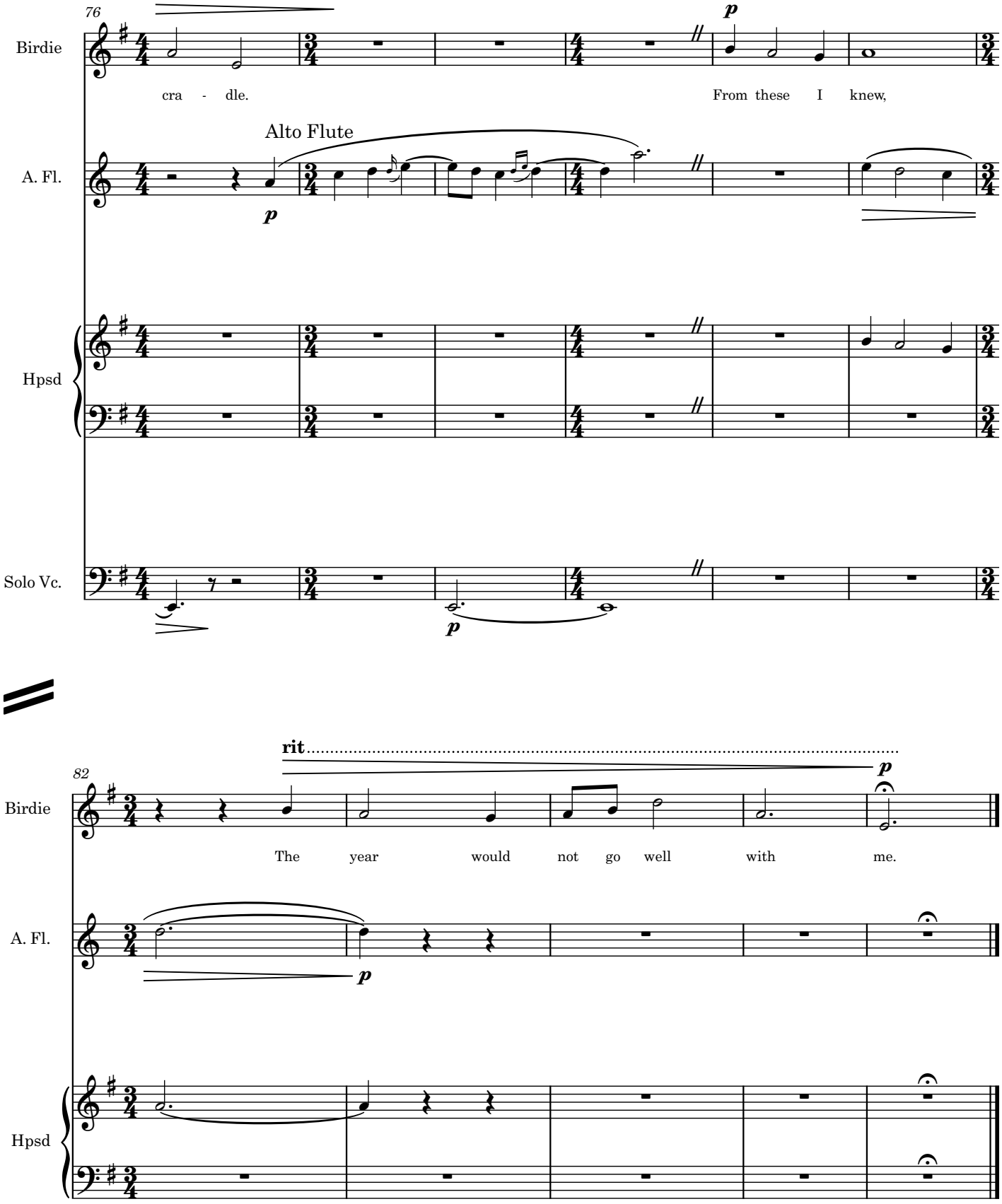

56
60
Birdie
But saw no food on the ta - ble,
Fl.
60
Solo Vln
Vln II
Vla
Unis.
Unis.
Solo Vc.
D. B.


61
63
f
Birdie
Late - the
Fl.
Hpsd
Solo Vln
Vln II
Vla
Vc.
D. B.

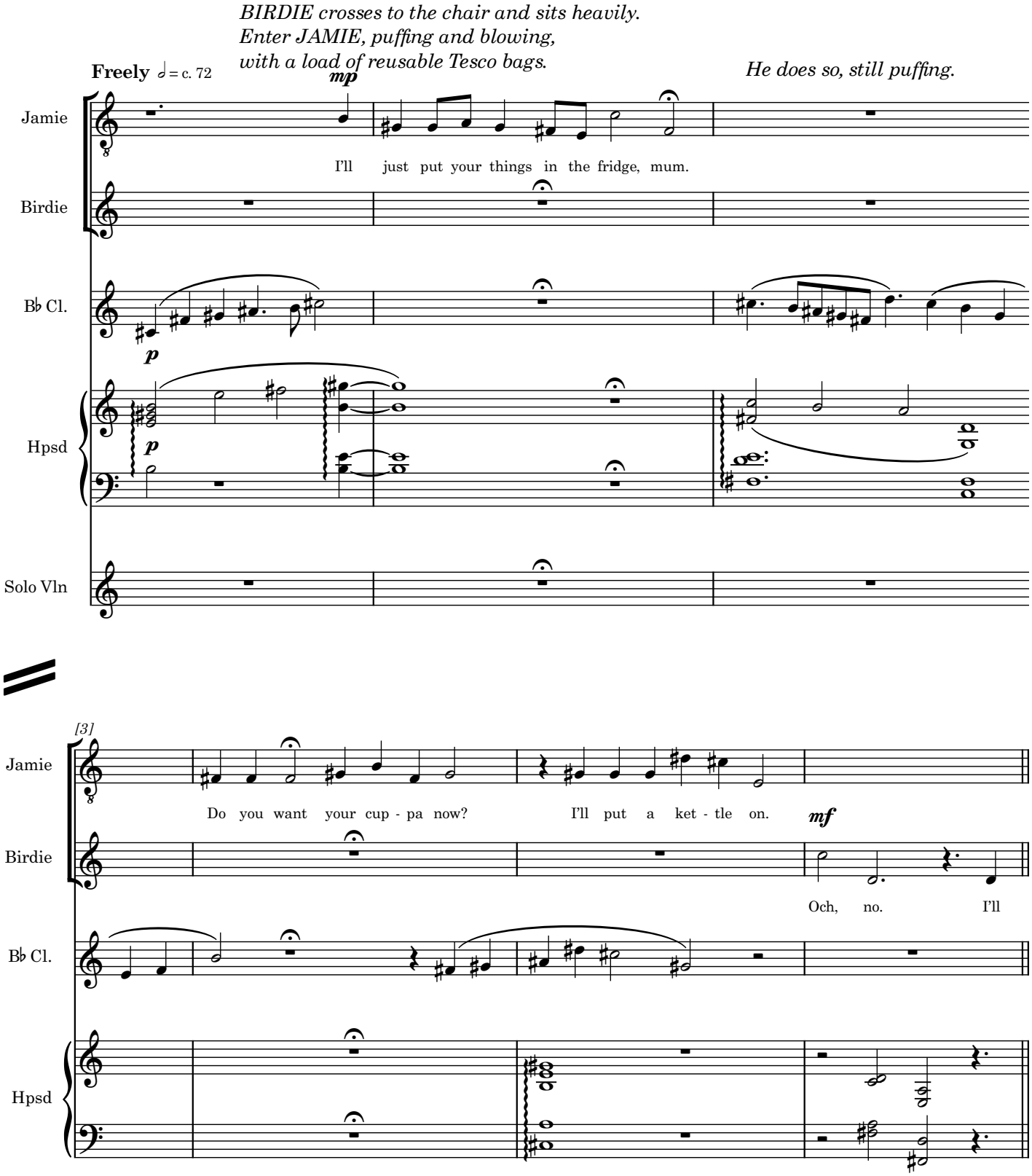

64
Birdie
eve - ning Wed - nesday, I heard the swan sing - ing,
Fl.
B♭ Cl.
f
Hpsd
Unis.
Unis.
Vln I
Vln II
Vla
Solo
Vc.
D. B.


68
Birdie
I heard the gray hoo - lit in the
Alto Flute
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Unis.
Solo Vc.
D. B.

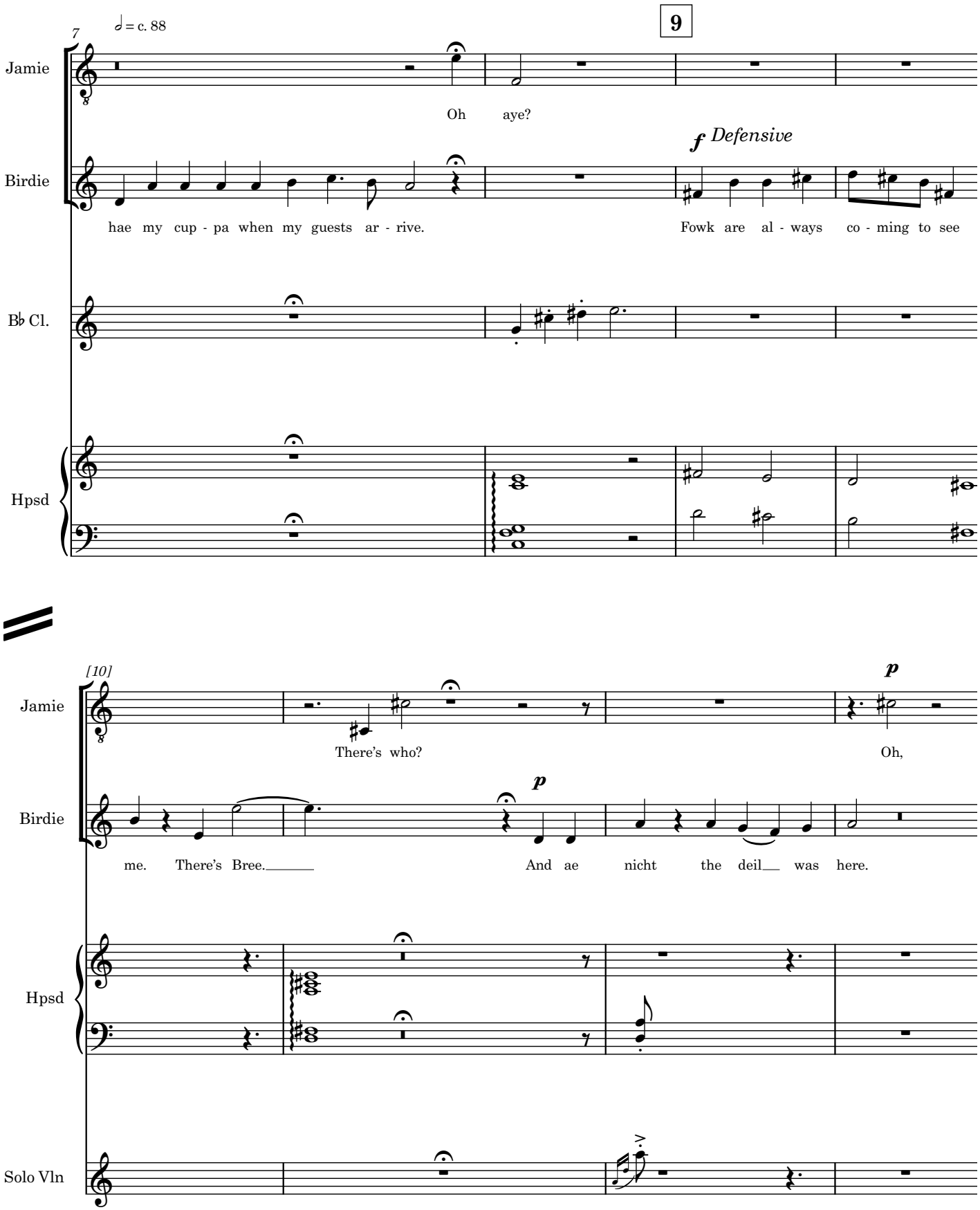

72
Birdie
woods,
scree - ching,
But heard no cry from the
B♭ Cl.
p
Hpsd
Solo Vln
Vln I
Vln II
Vla
Solo
Vc.
D. B.

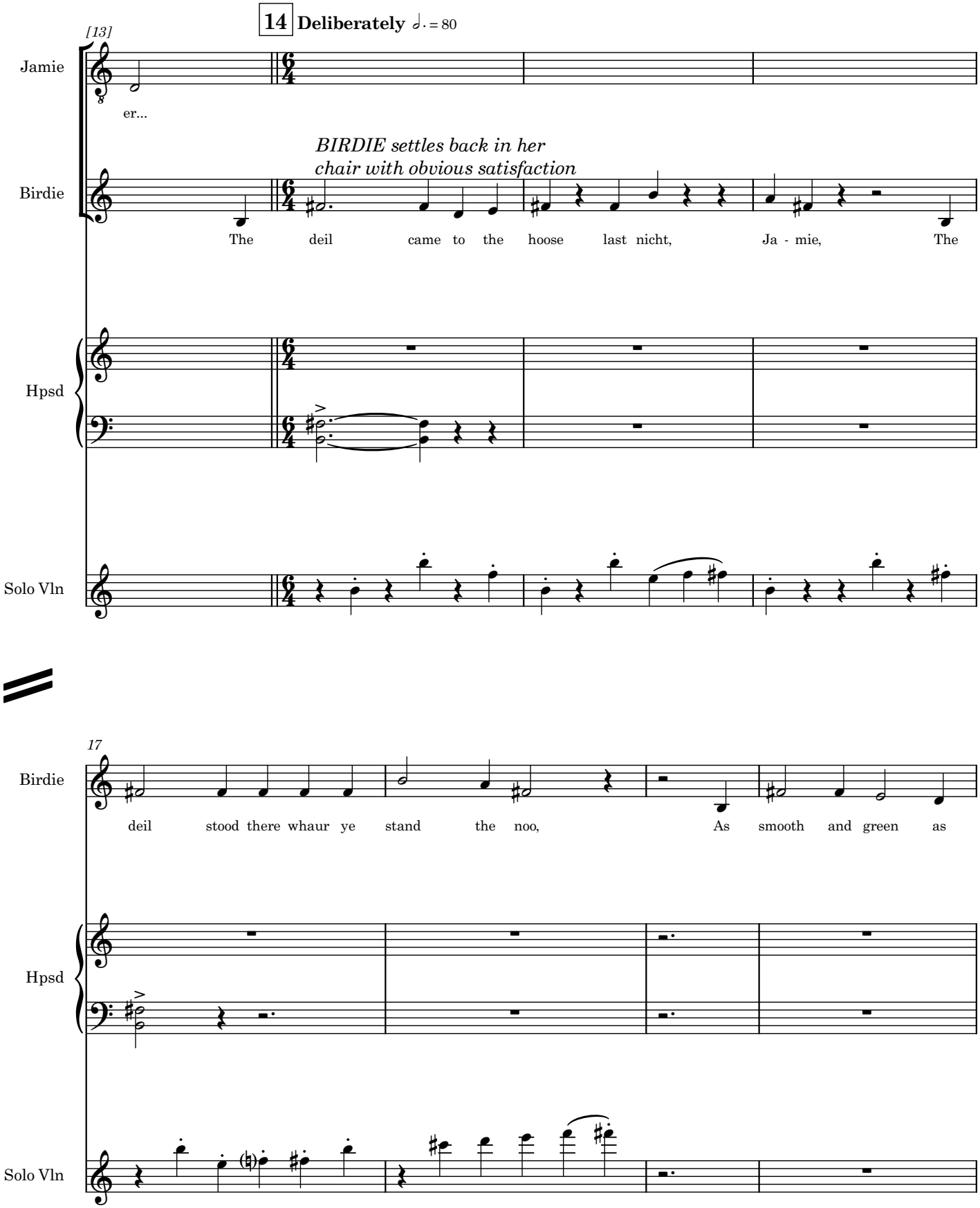

76
Birdie
cra - dle.
From these I knew,
Alto Flute
A. Fl.
Hpsd
Solo Vc.
rit
82
Birdie
The year would not go well with me.
A. Fl.
Hpsd

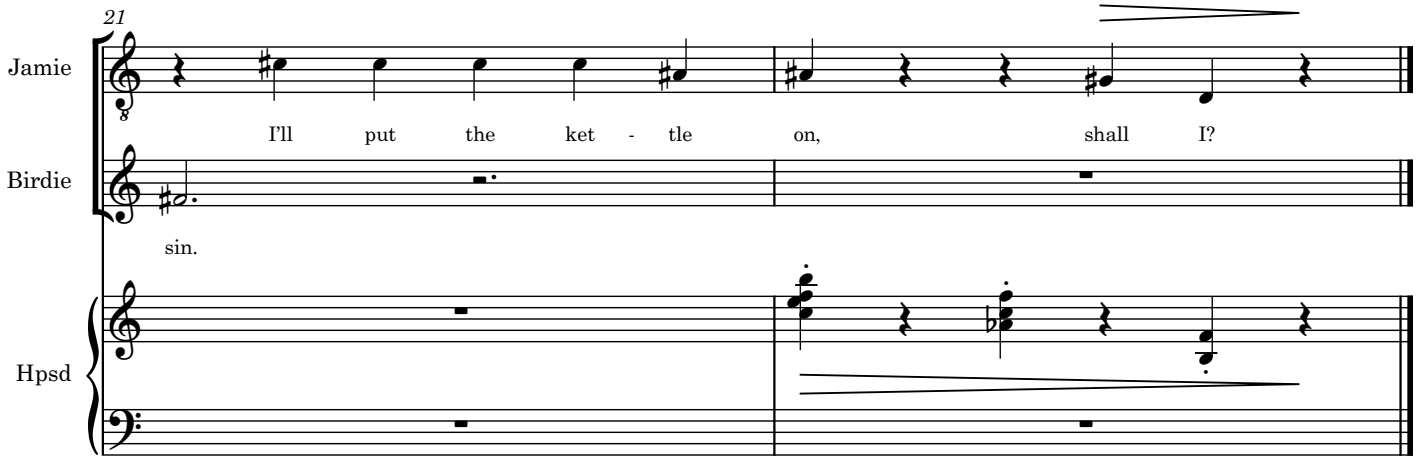
RECITATIVE (Birdie and Jamie)



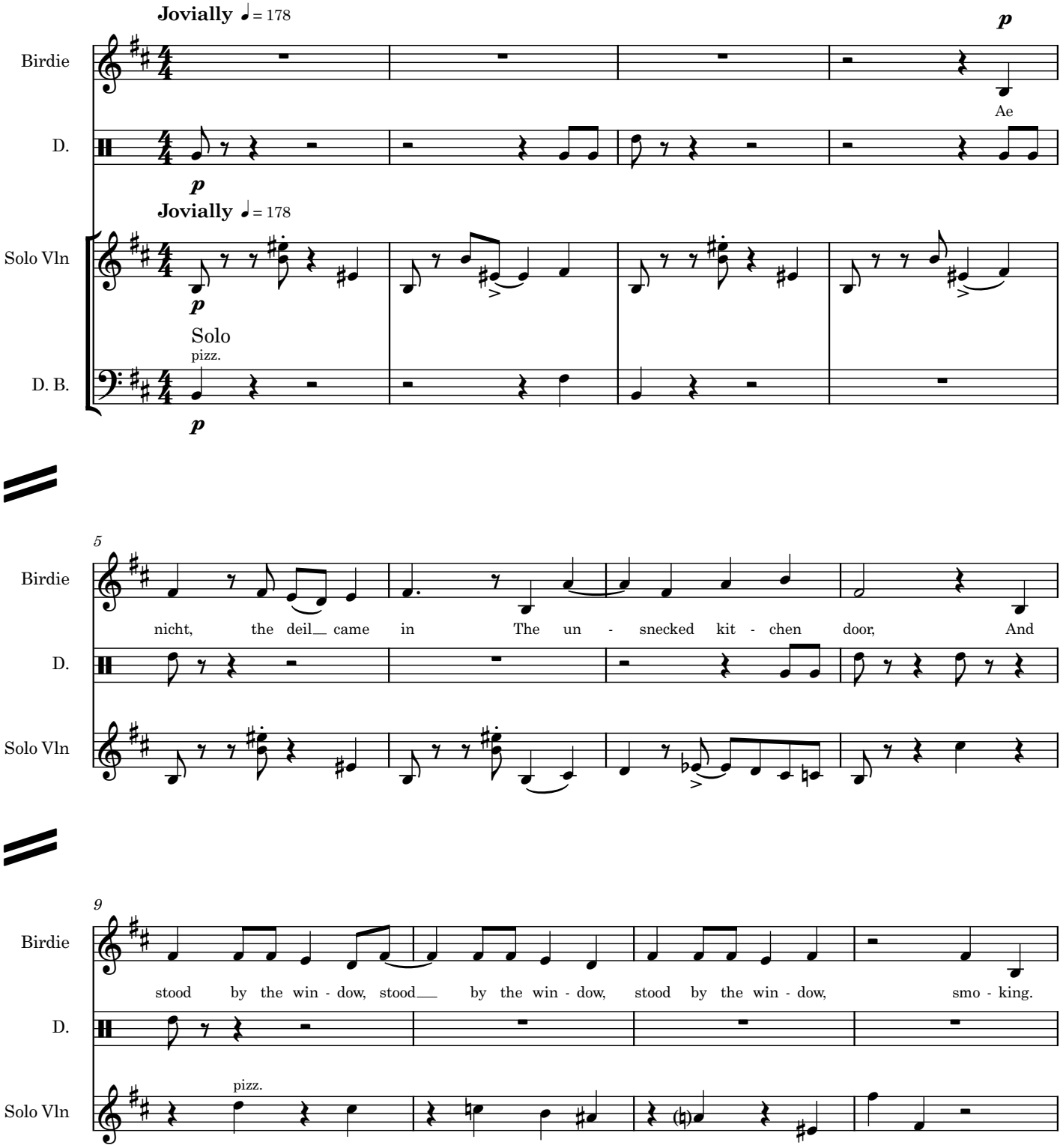
RECITATIVE (Birdie and Jamie)

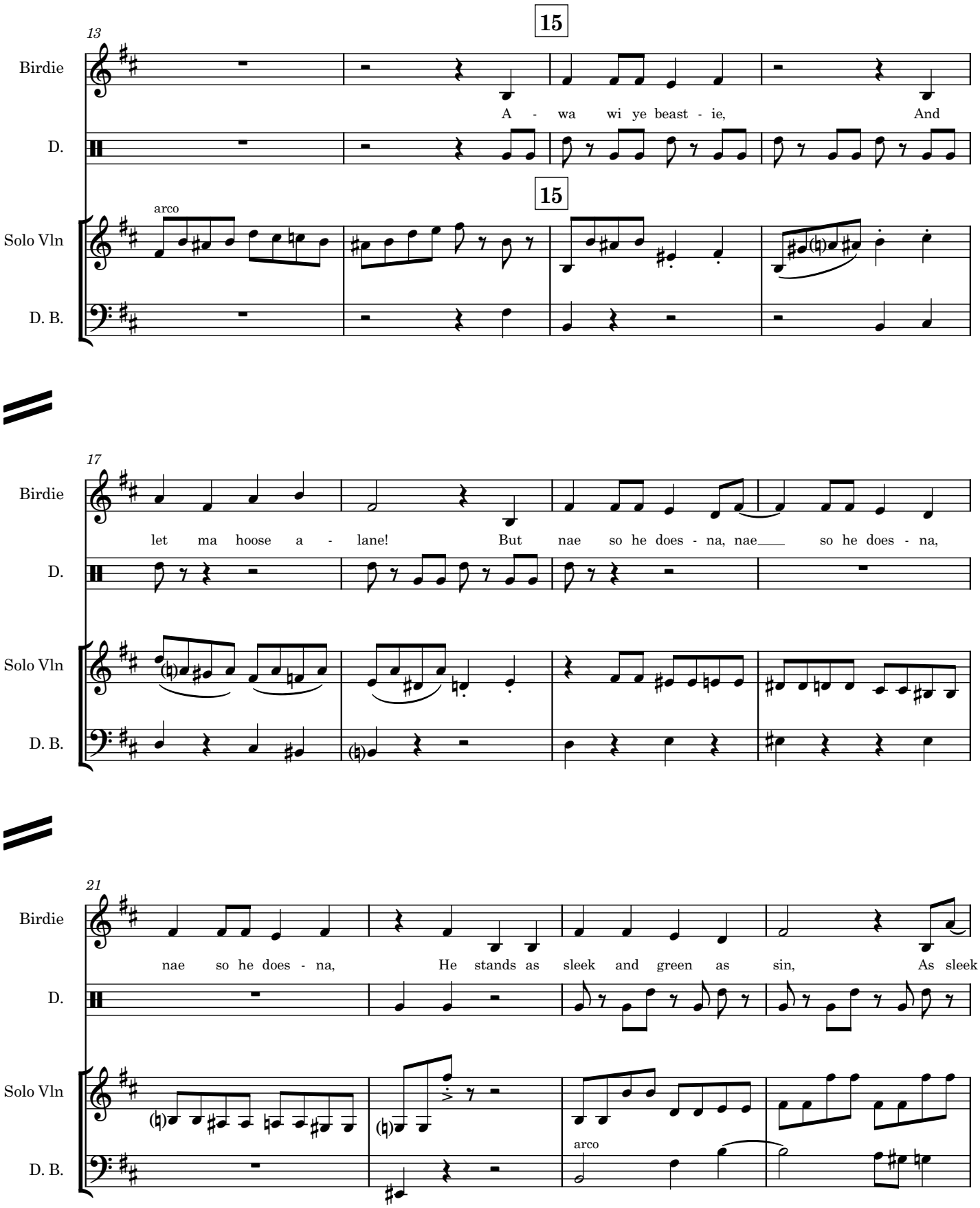


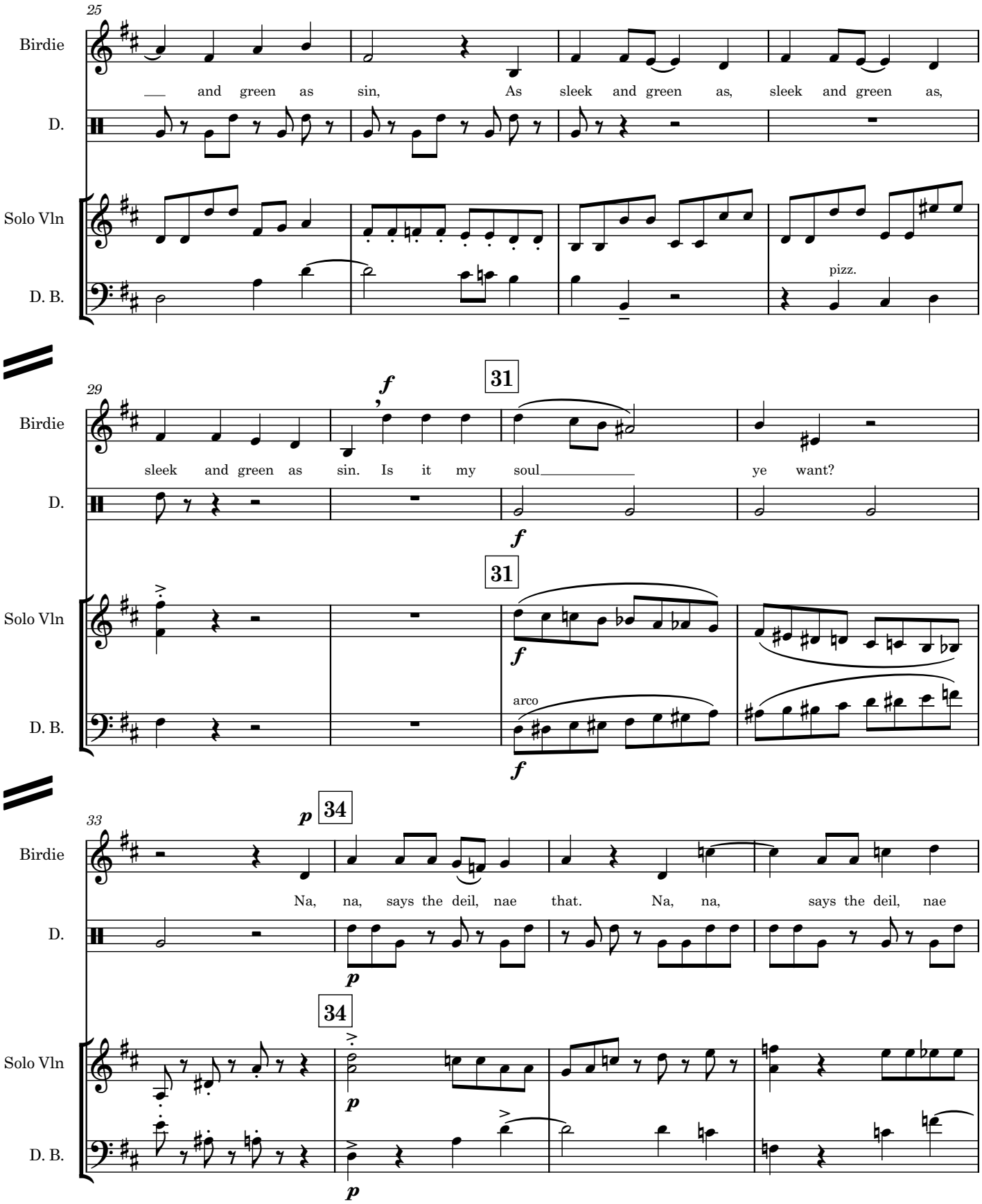

14 Deliberately ♩. = 80
[13]
Jamie
er...
BIRDIE settles back in her chair with obvious satisfaction
Birdie
The deil came to the hoose last nicht, Ja - mie, The
Hpsd
Solo Vln
17
Birdie
deil stood there whaur ye stand the noo, As smooth and green as
Hpsd
Solo Vln

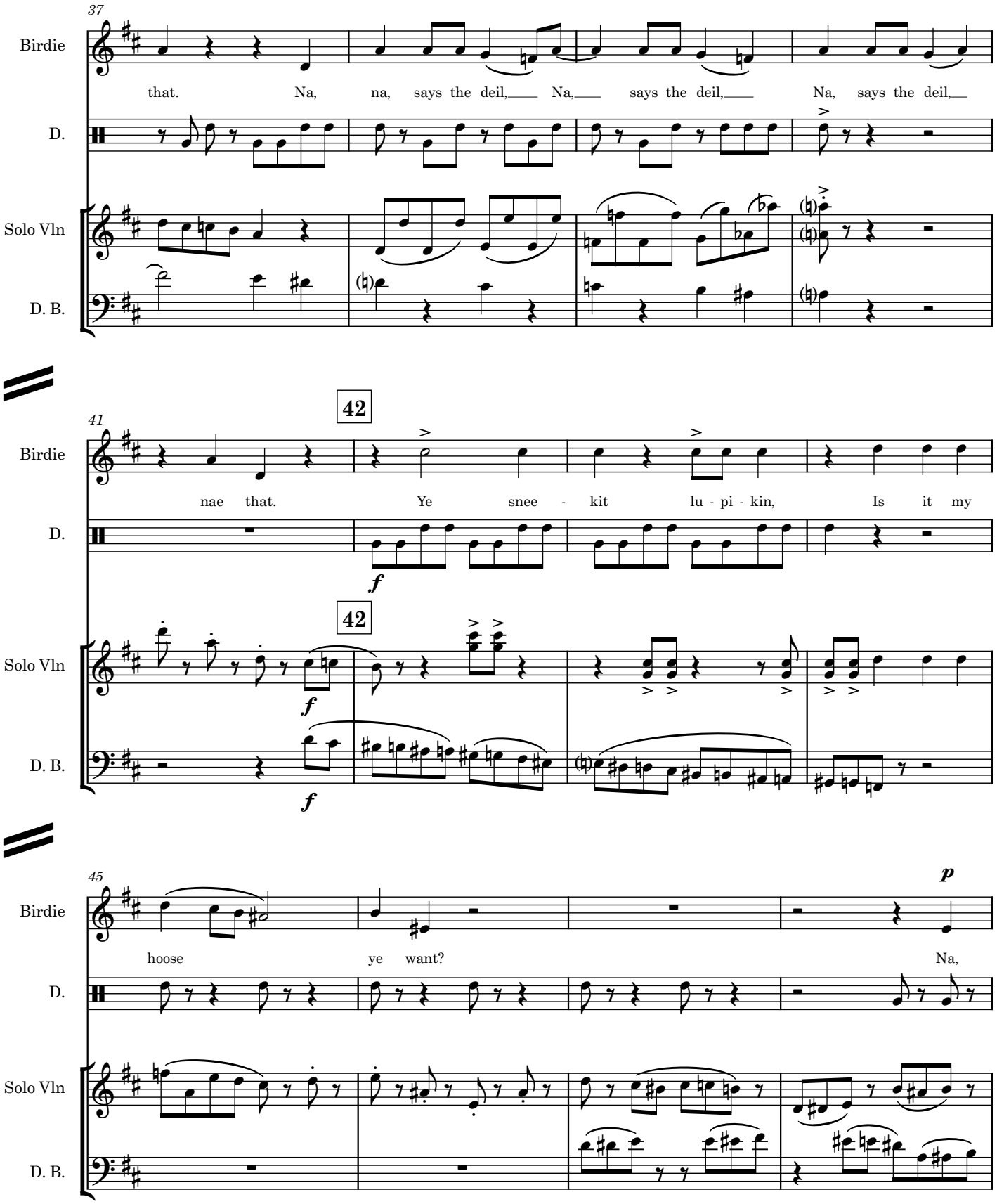

21
Jamie
I'll put the ket - tle on, shall I?
Birdie
sin.
Hpsd

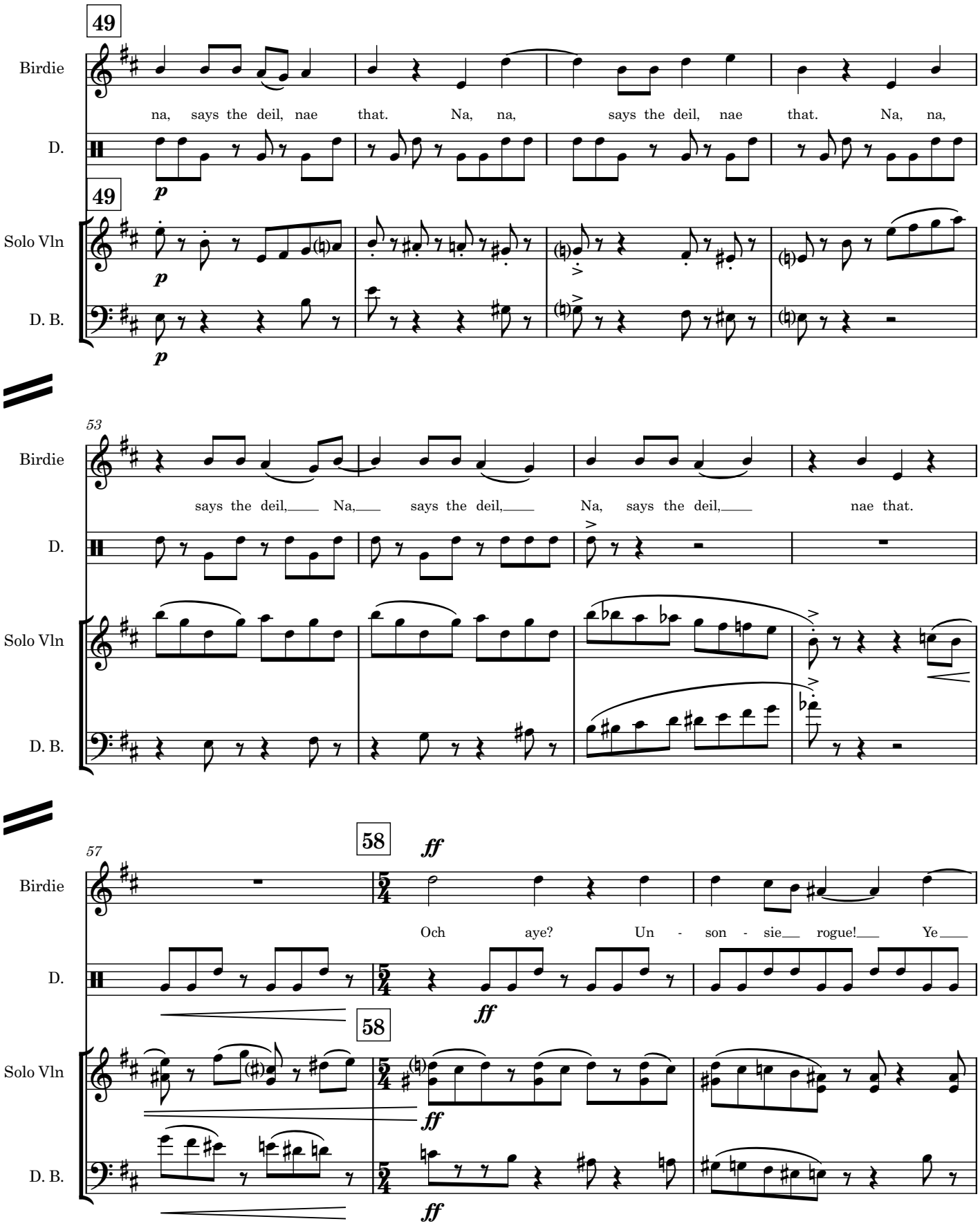
ARIA: The Auld Carlin and the Deil (Birdie)

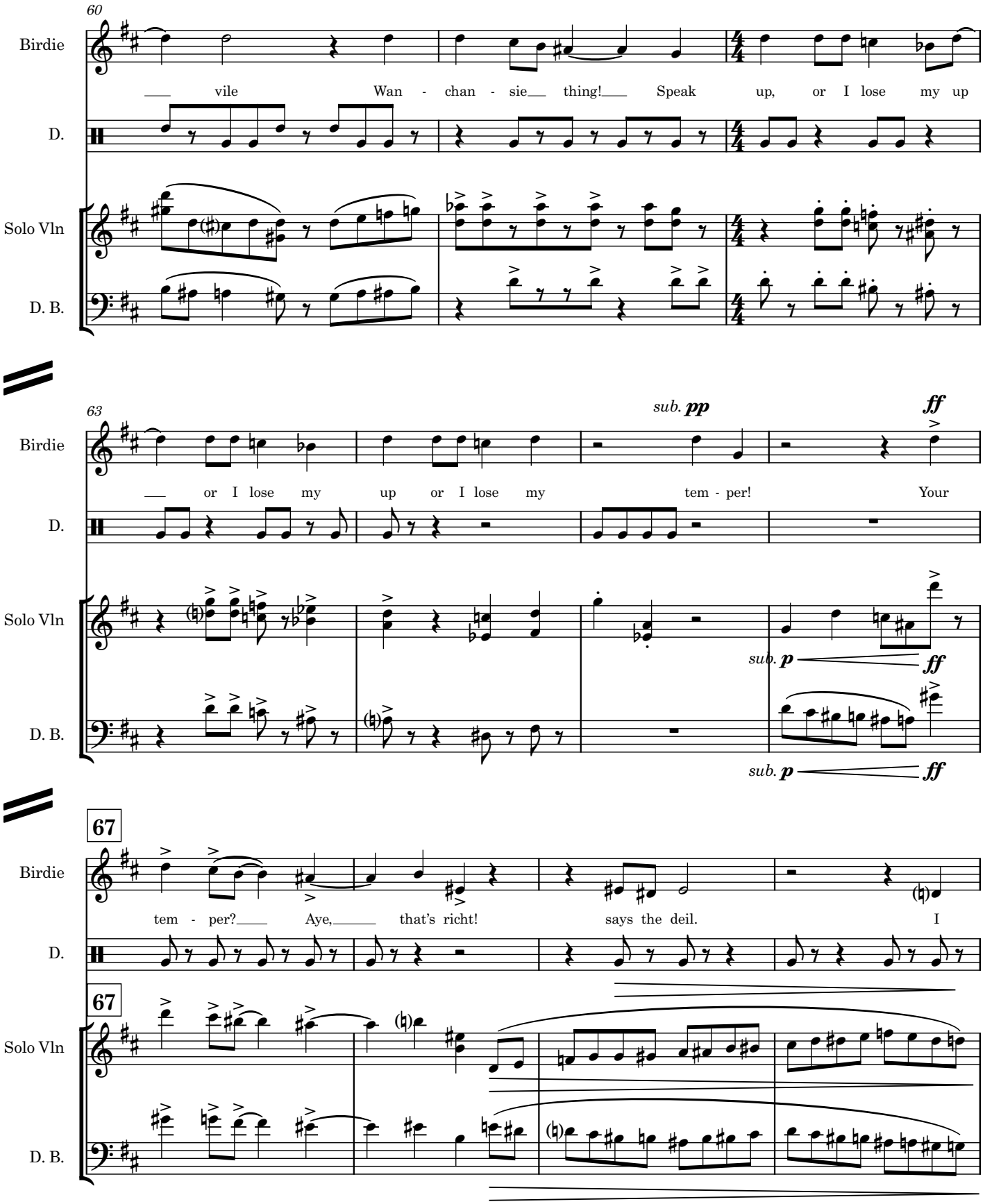



13
15
Birdie
A - wa wi ye beast - ie, And
D.
15
arco
Solo Vln
D. B.
17
Birdie
let ma hoose a - lane! But nae so he does - na, nae so he does - na,
D.
Solo Vln
D. B.
21
Birdie
nae so he does - na, He stands as sleek and green as sin, As sleek
D.
Solo Vln
arco
D. B.


25
Birdie
and green as sin, As sleek and green as, sleek and green as,
D.
Solo Vln
D. B.
pizz.
29
31
sleek and green as sin. Is it my soul ye want?
arco
33
34
Na, na, says the deil, nae that. Na, na, says the deil, nae

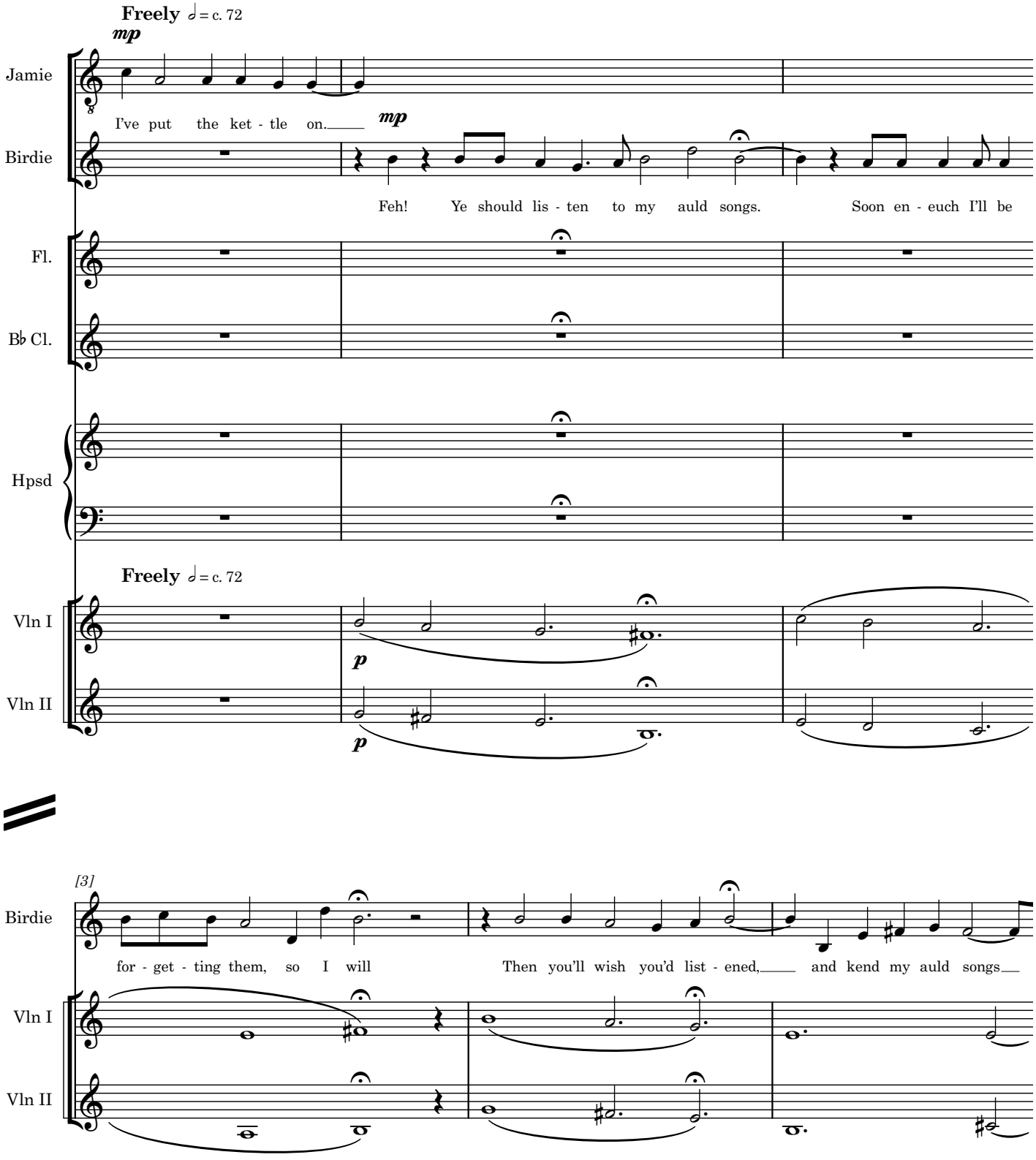

37
Birdie
that. Na, na, says the deil, Na, says the deil, Na, says the deil,
D.
Solo Vln
D. B.
41
42
Birdie
nae that. Ye snee - kit lu - pi - kin, Is it my
D.
f
42
Solo Vln
f
D. B.
f
45
Birdie
p
hoose ye want? Na,
D.
Solo Vln
D. B.

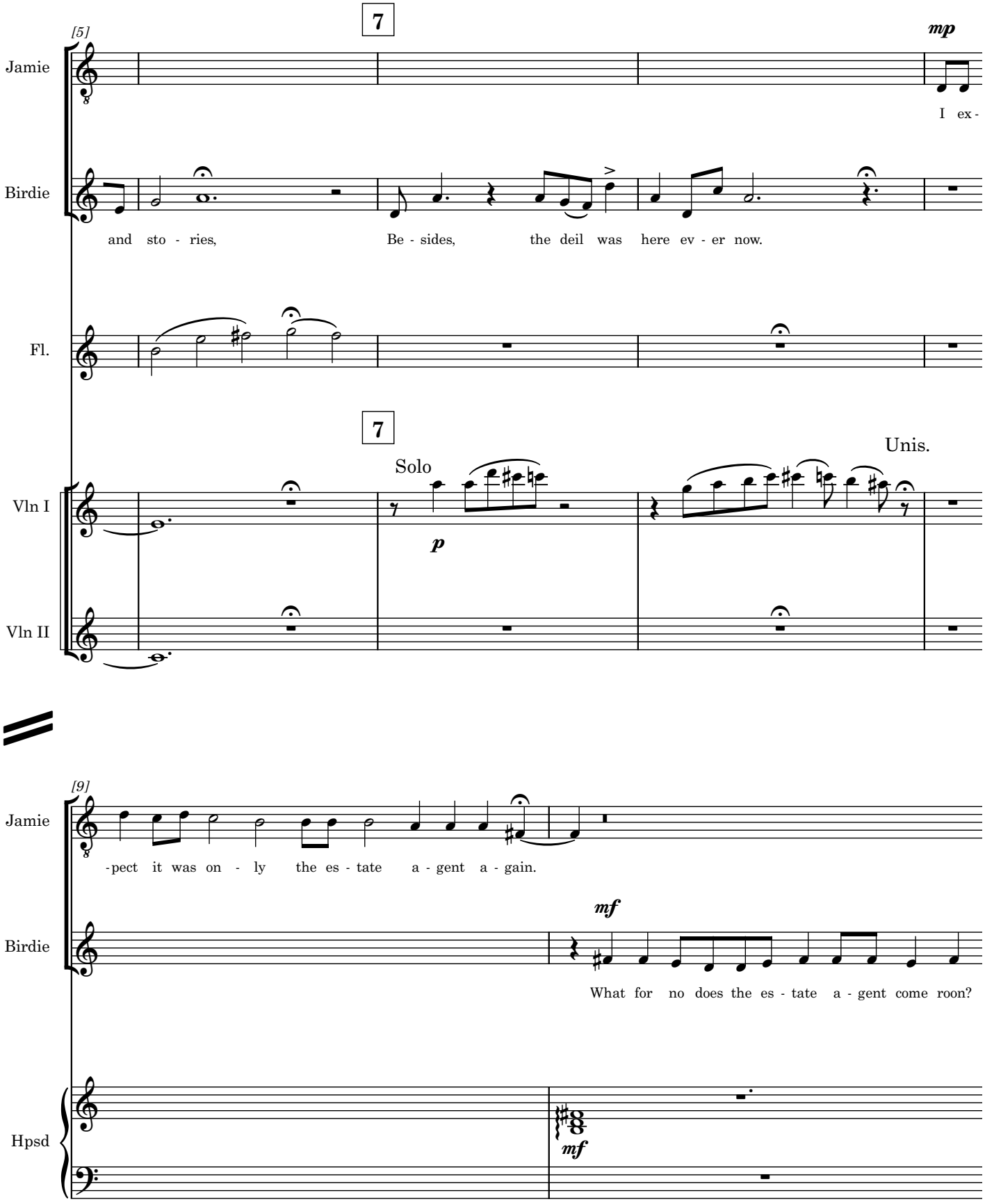

49
Birdie
na, says the deil, nae that. Na, na, says the deil, nae that. Na, na,
D.
p
49
Solo Vln
p
D. B.
p
53
Birdie
says the deil, Na, says the deil, Na, says the deil, nae that.
D.
Solo Vln
D. B.
57
58
ff
Birdie
Och aye? Un - son - sie rogue! Ye
D.
ff
58
Solo Vln
ff
D. B.
ff

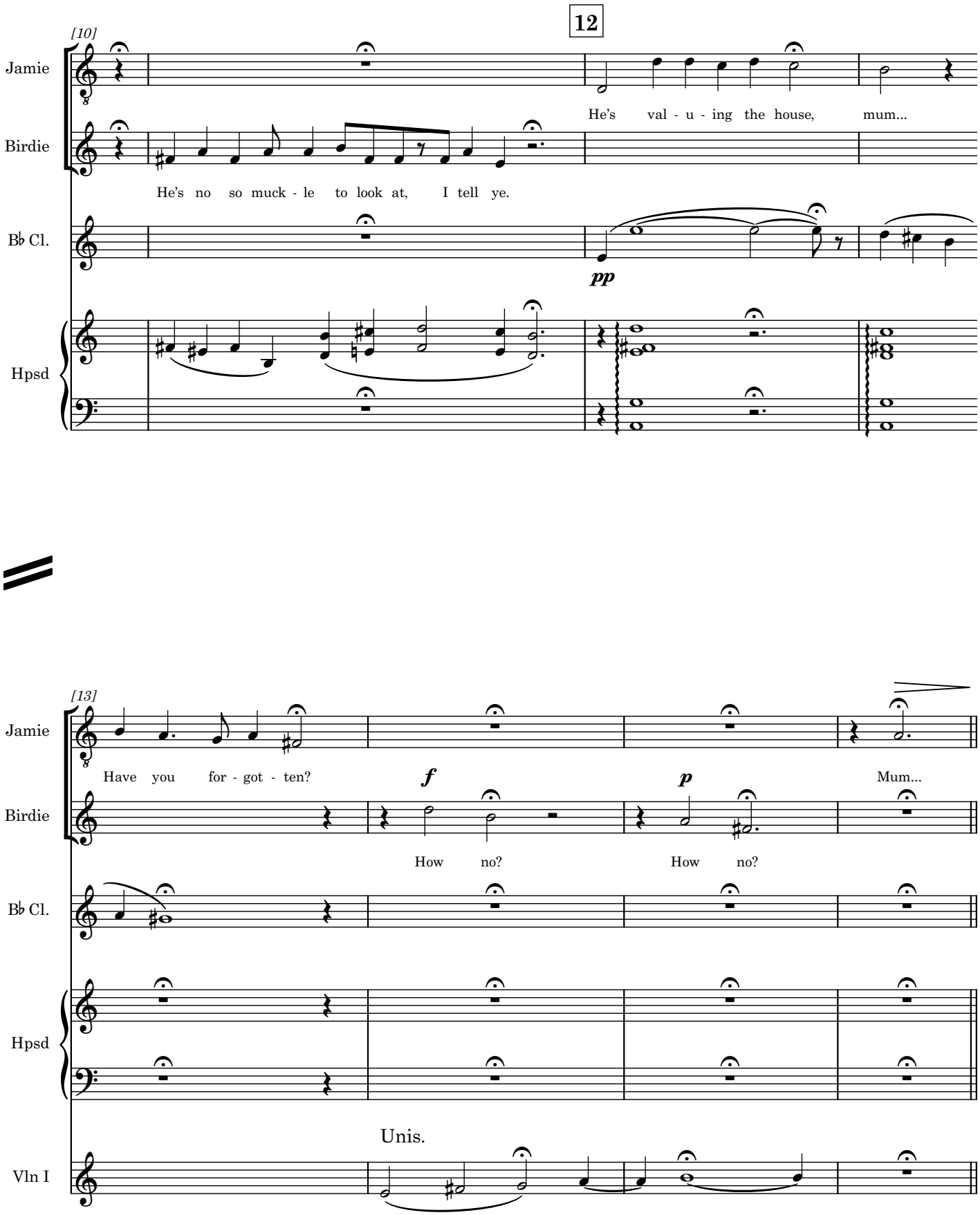

60
Birdie
D.
Solo Vln
D. B.
vile Wan - chan - sie thing! Speak up, or I lose my up
63
sub. pp
ff
or I lose my up or I lose my tem - per! Your
sub. p
ff
67
tem - per? Aye, that's richt! says the deil. I

71
p
Birdie
hae it with me by the win - dow, I hae it with me by the win - dow,
D.
p
Solo Vln
p
D. B.
p
75
ff
Birdie
Your tem - per— I'll keep it!
D.
Solo Vln
ff
D. B.
ff

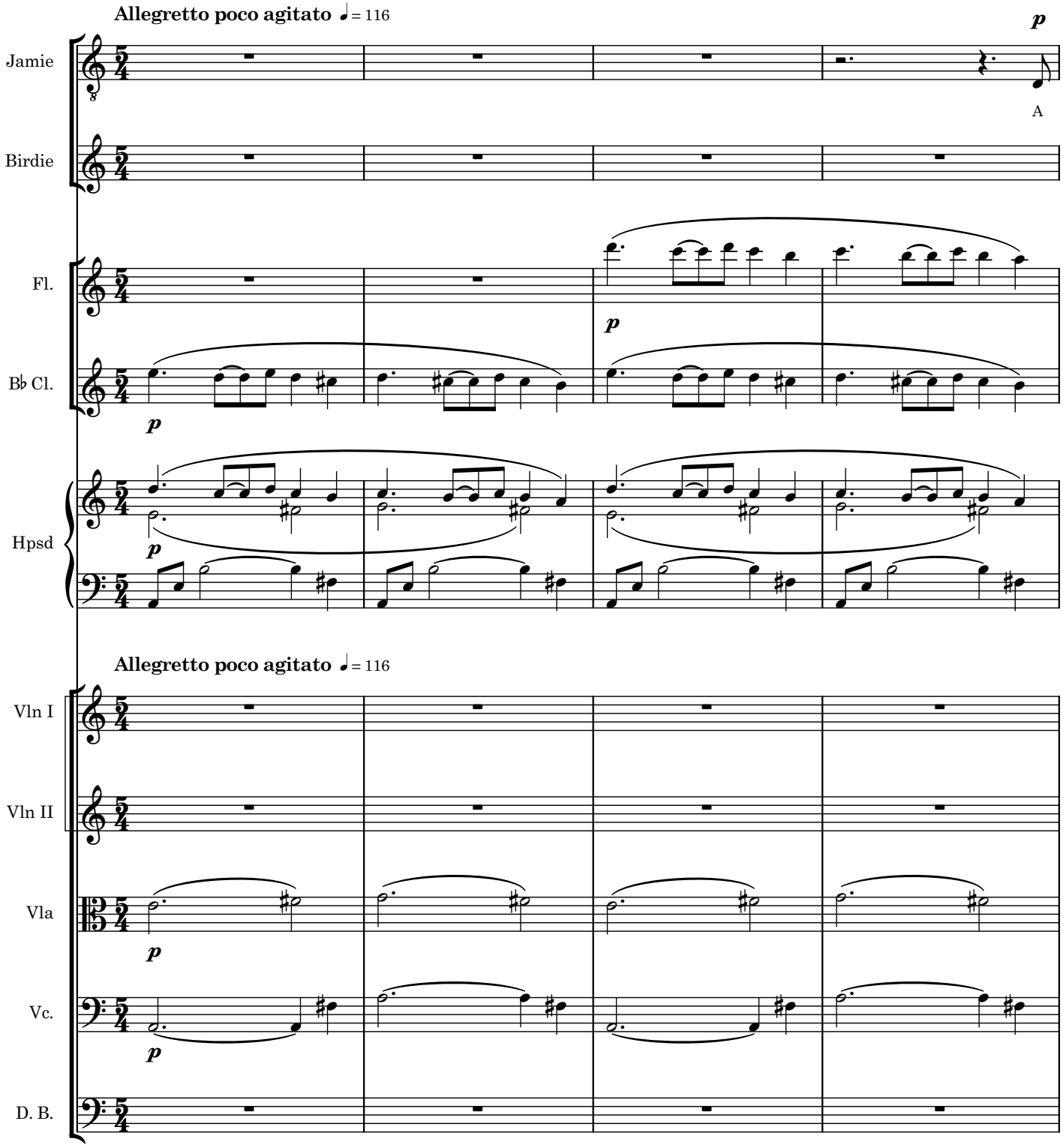
RECITATIVE (Jamie and Birdie)

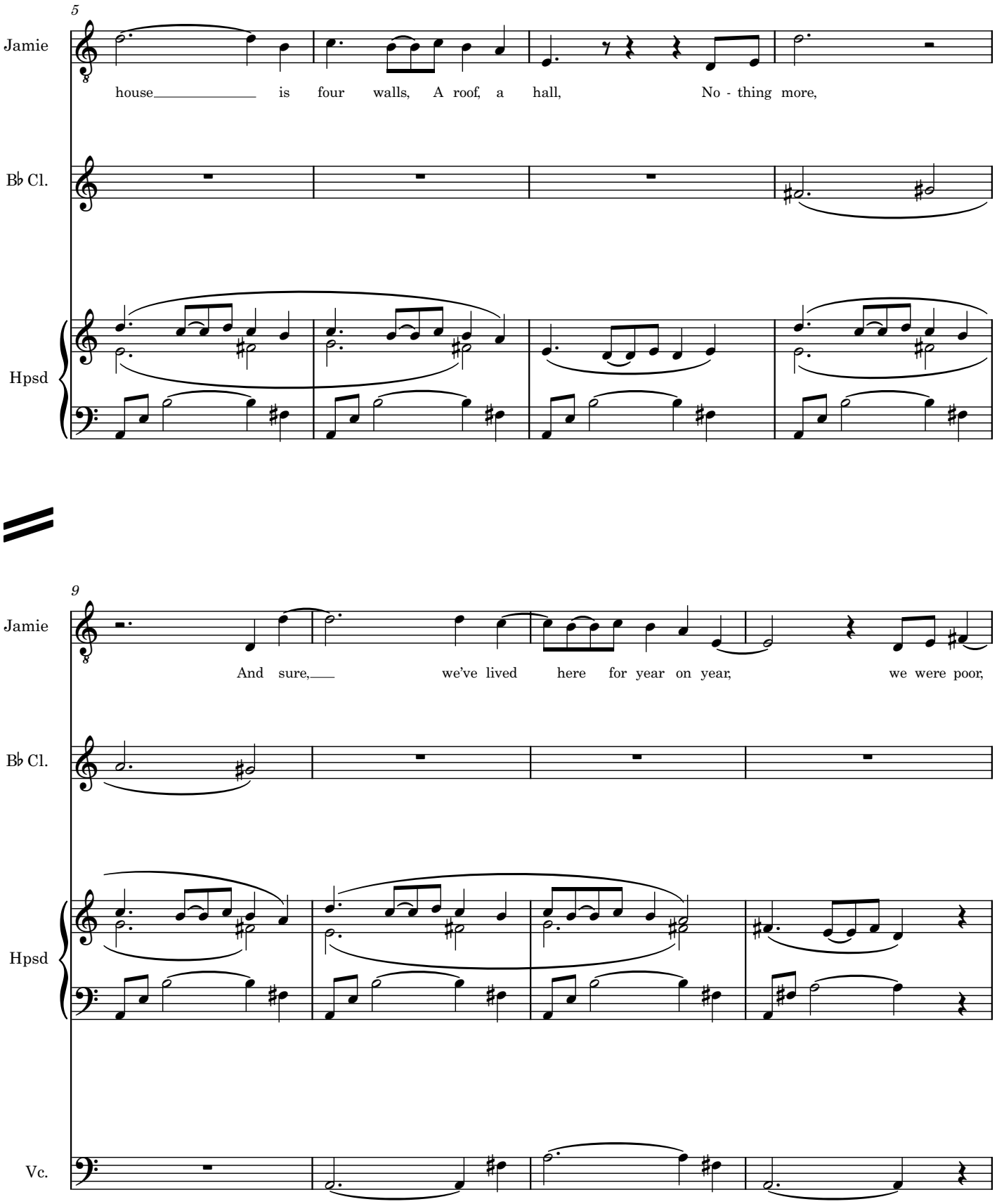


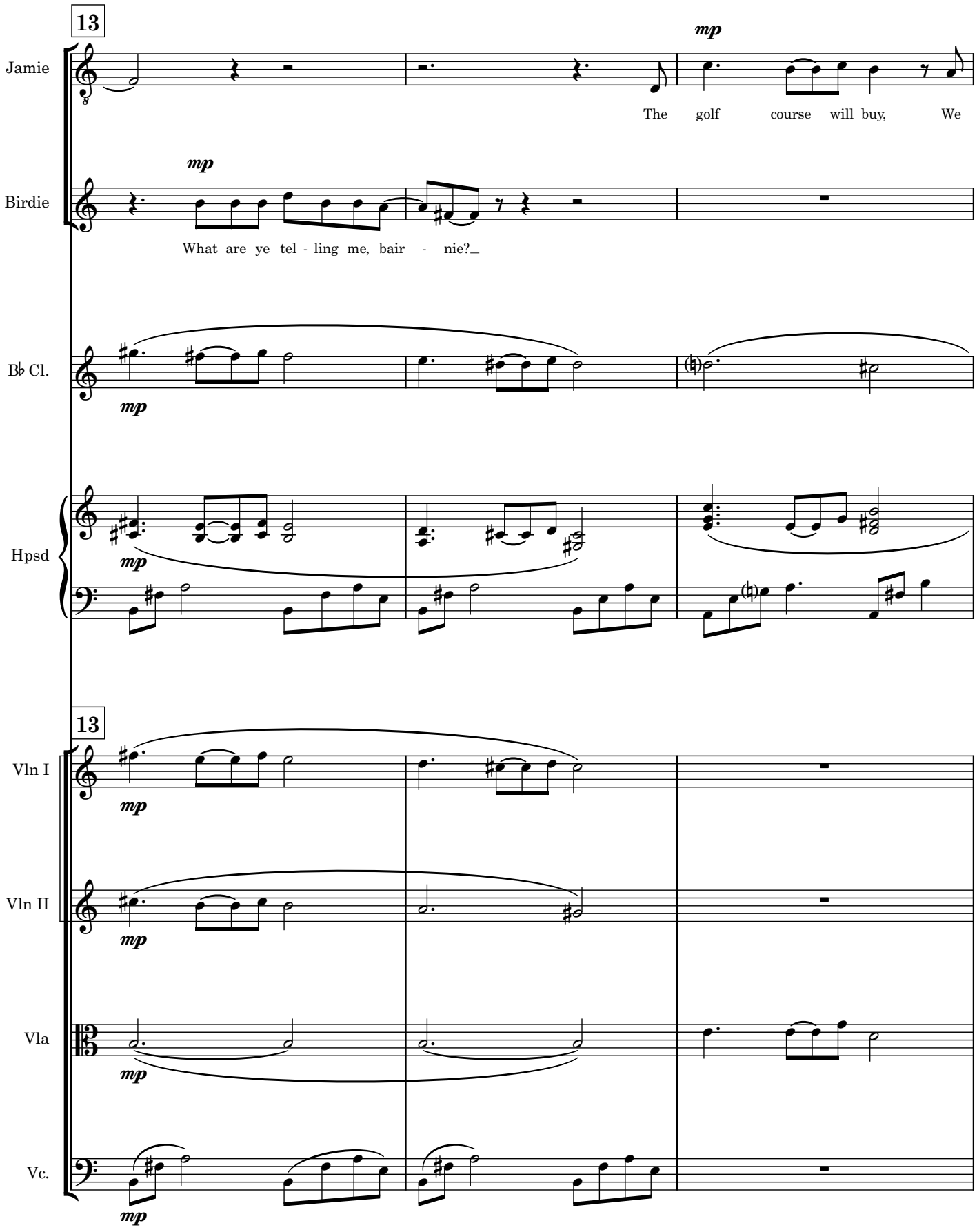

[5]
7
mp
Jamie
I ex -
Birdie
and sto - ries,
Be - sides,
the deil was here ev - er now.
Fl.
7
Unis.
Solo
p
Vln I
Vln II
[9]
Jamie
-pect it was on - ly the es - tate a - gent a - gain.
mf
Birdie
What for no does the es - tate a - gent come roon?
Hpsd
mf

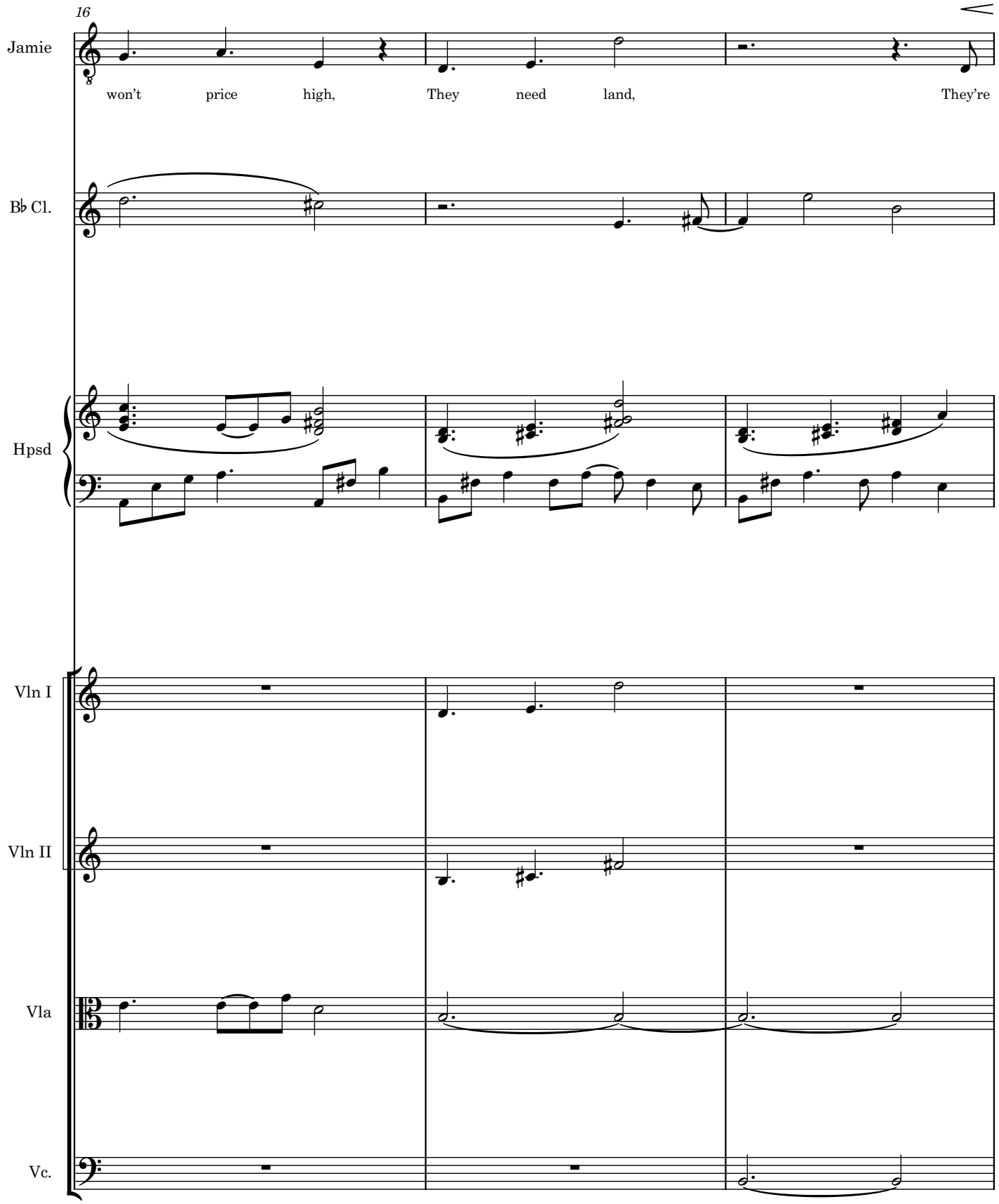

12
[10]
Jamie
He's val - u - ing the house, mum...
Birdie
He's no so muck - le to look at, I tell ye.
B♭ Cl.
pp
Hpsd
[13]
Jamie
Have you for - got - ten?
f
p
Mum...
Birdie
How no?
How no?
B♭ Cl.
Hpsd
Unis.
Vln I

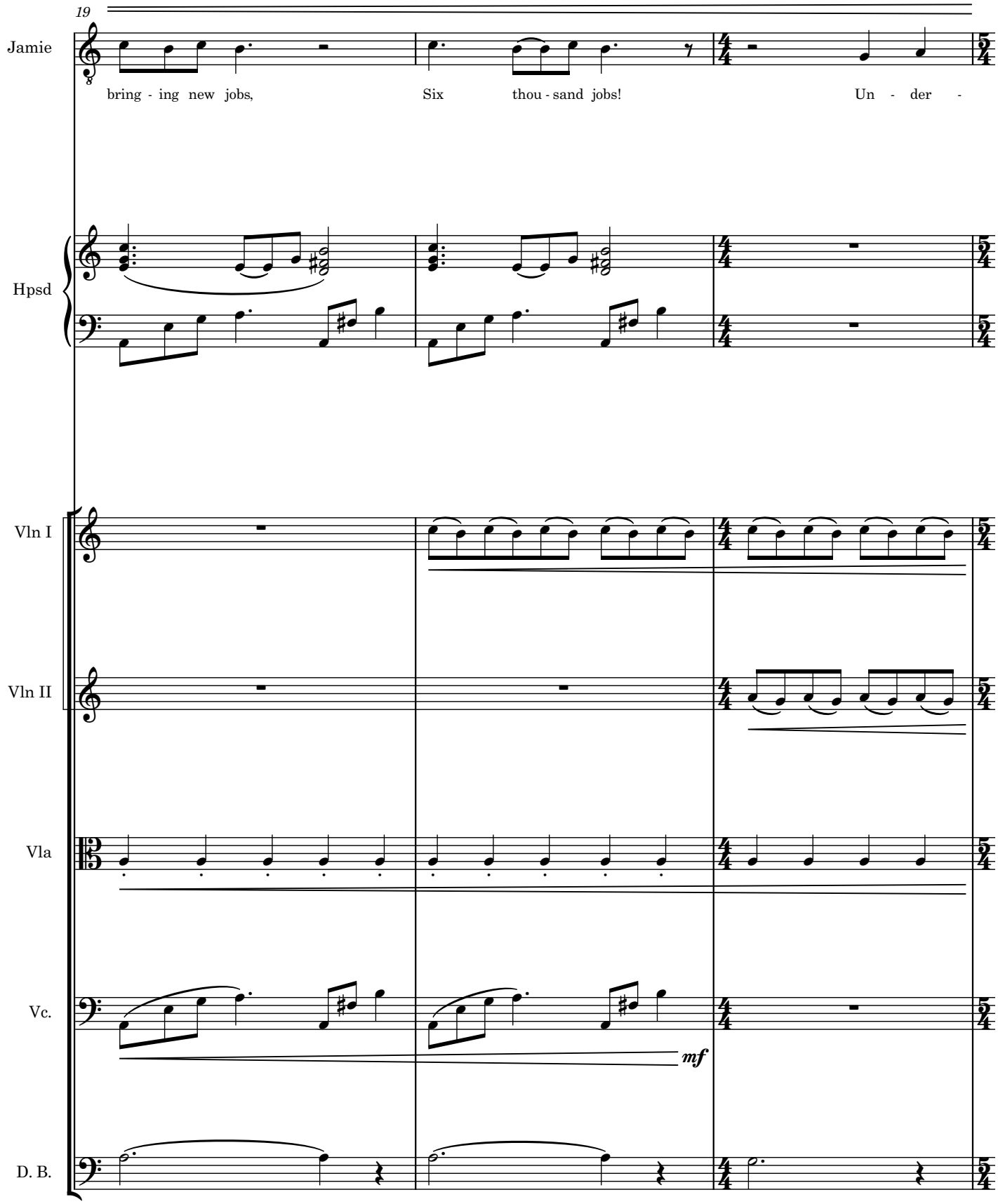
DUET: A House Isn't A Home (Jamie and Birdie)

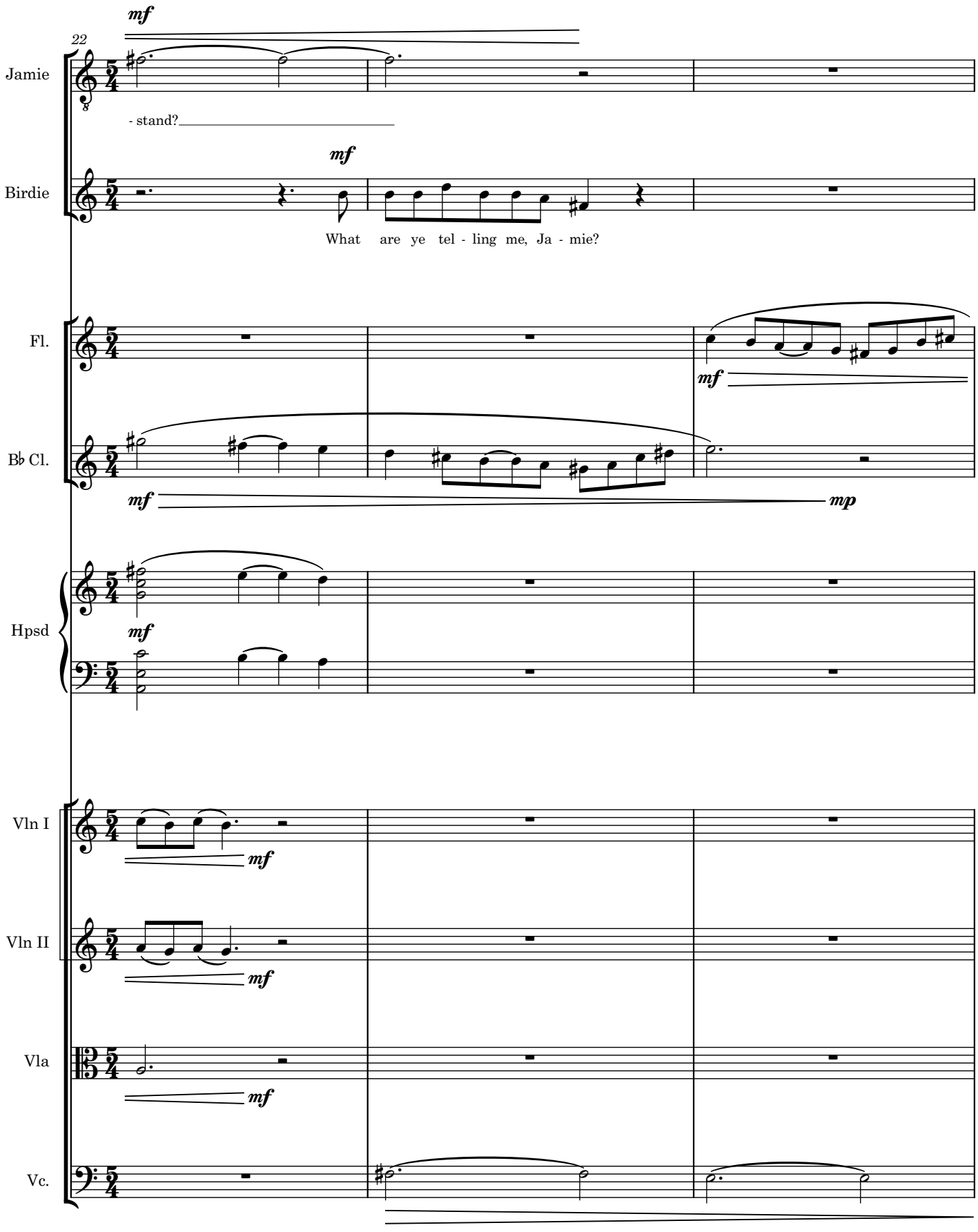


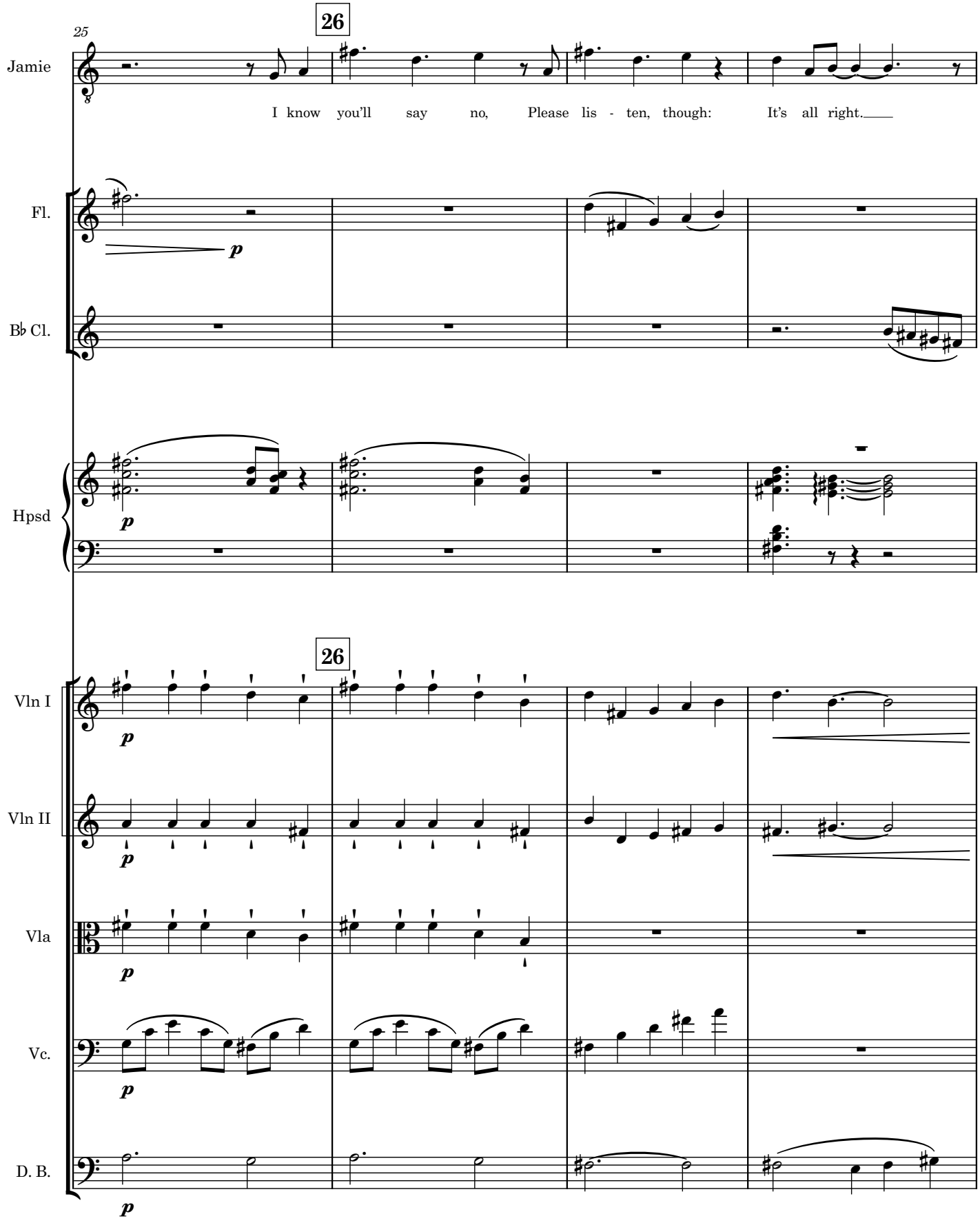

5
Jamie
house is four walls, A roof, a hall, No - thing more,
B♭ Cl.
Hpsd
9
Jamie
And sure, we've lived here for year on year, we were poor,
B♭ Cl.
Hpsd
Vc.

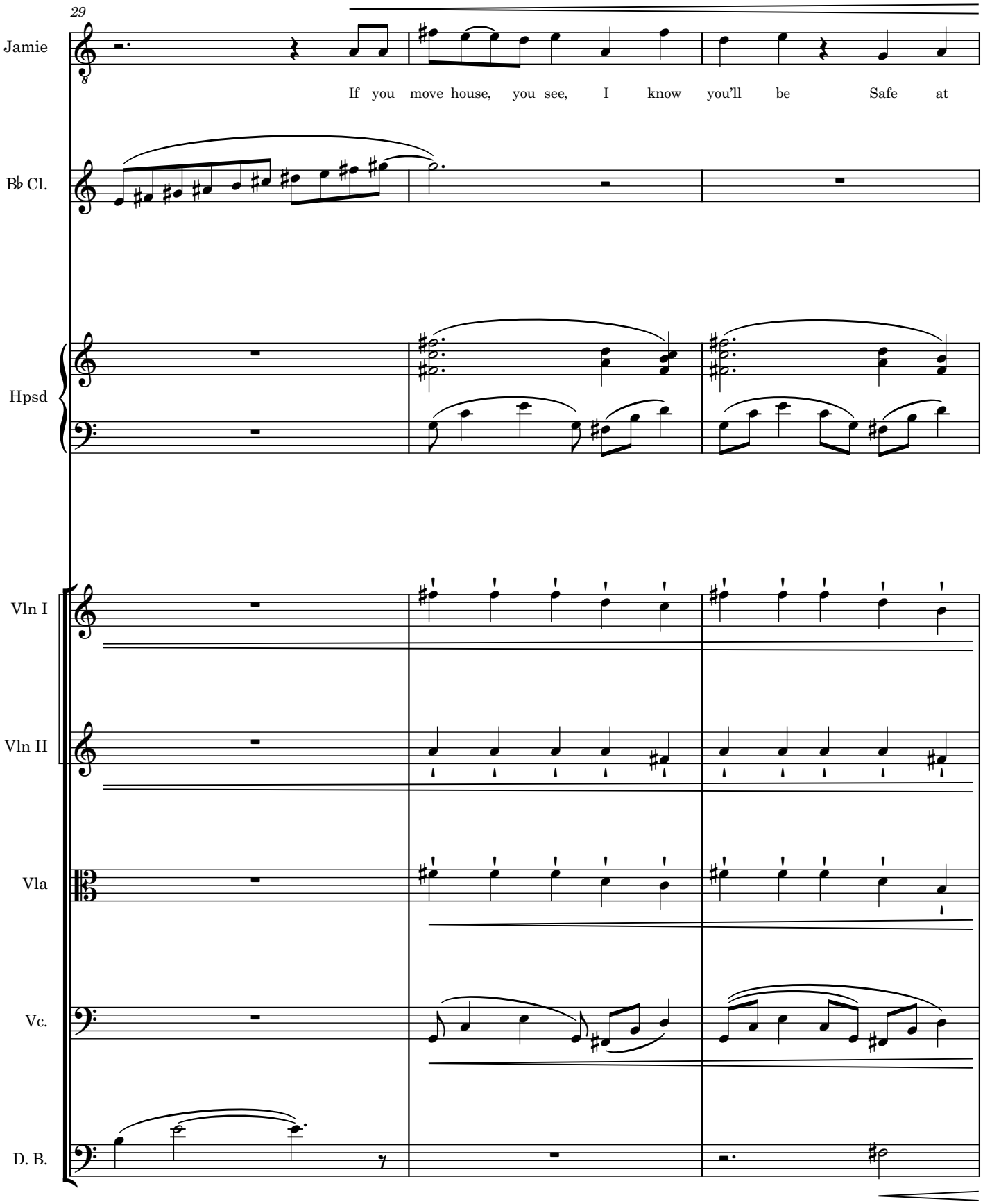

13
Jamie
mp
The golf course will buy, We
Birdie
mp
What are ye tel - ling me, bair - nie?_
B♭ Cl.
mp
Hpsd
mp
13
Vln I
mp
Vln II
mp
Vla
mp
Vc.
mp

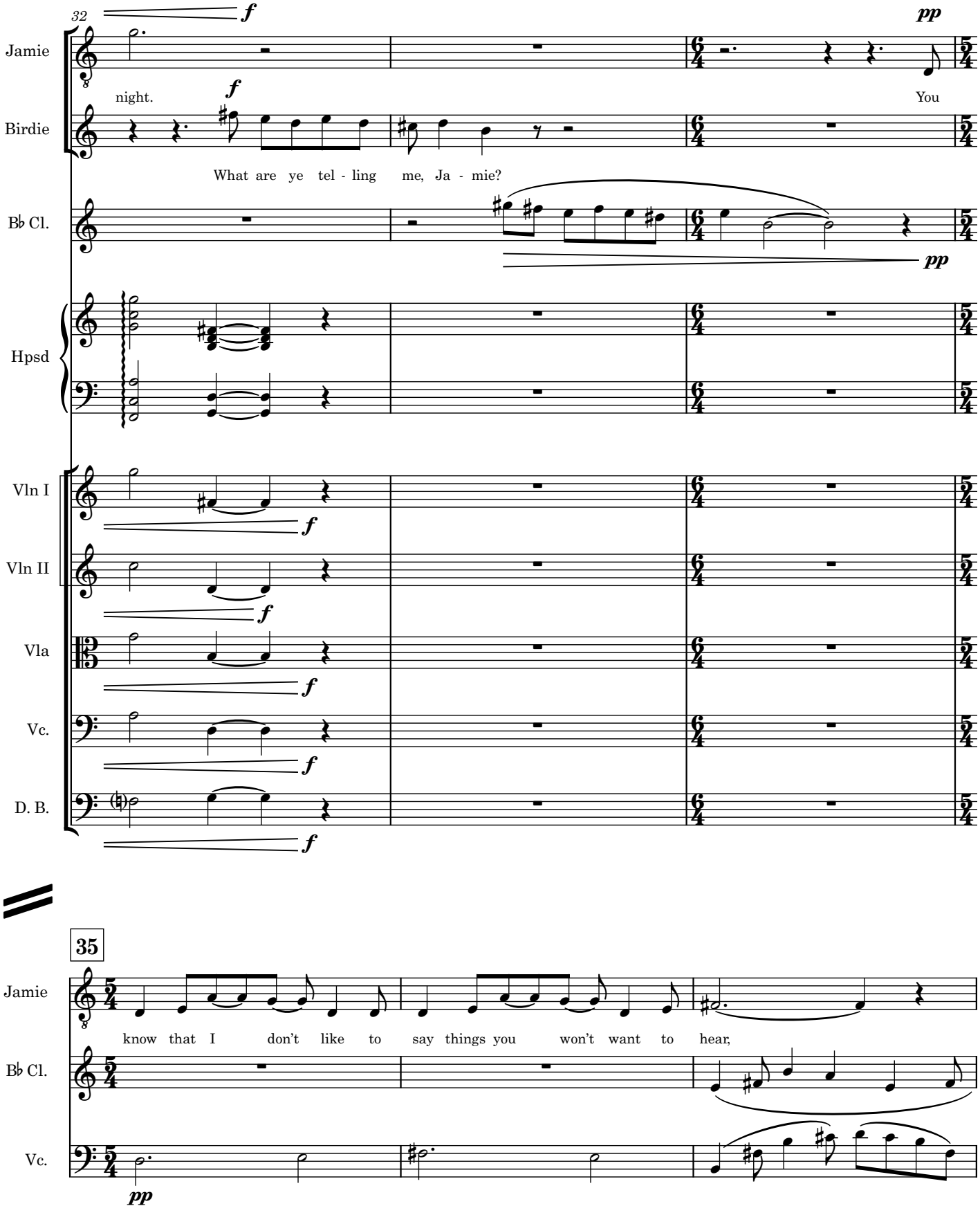

16
Jamie
won't price high, They need land, They're
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.

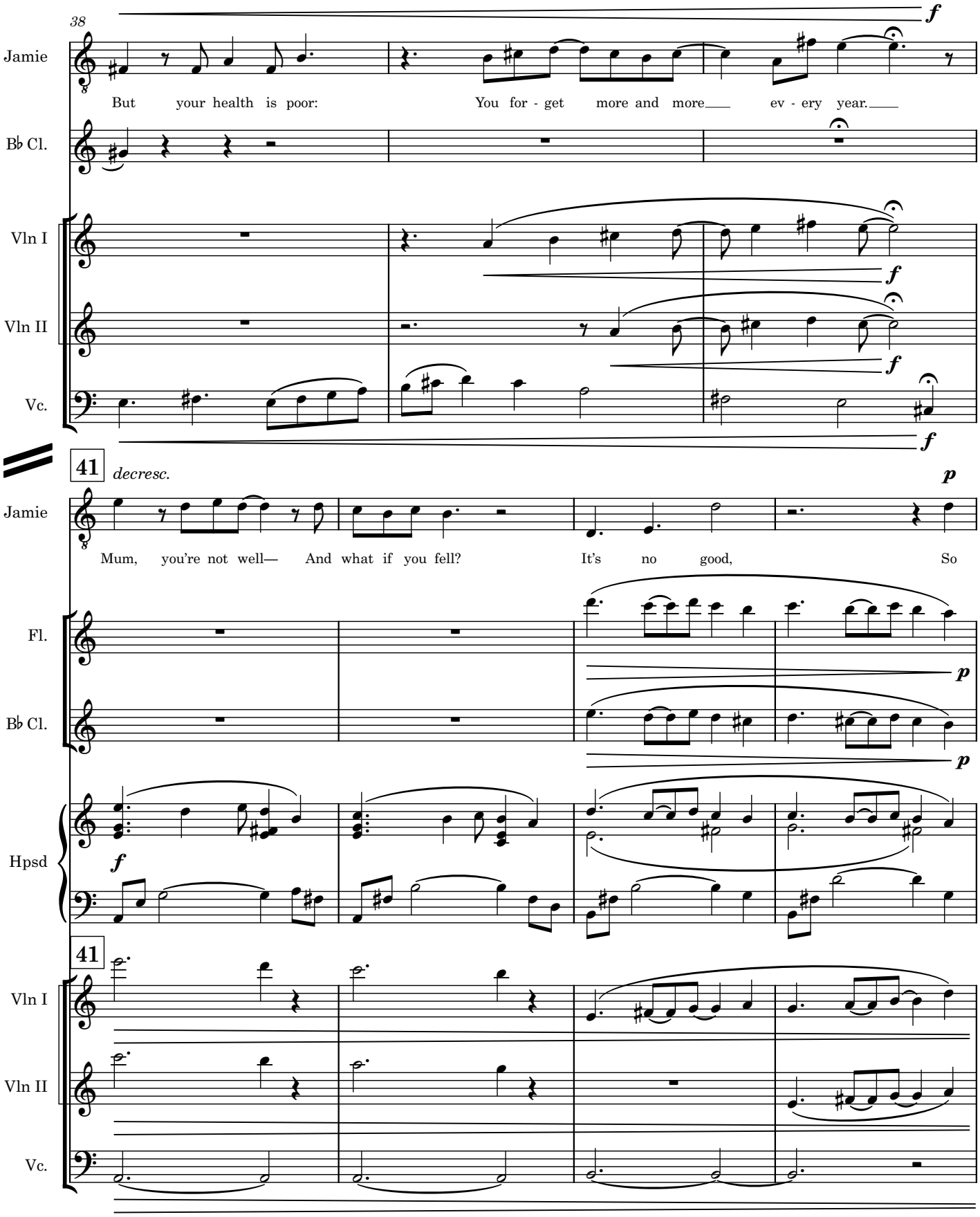

19
Jamie
bring - ing new jobs,
Six thou - sand jobs!
Un - der -
Hpsd
Vln I
Vln II
Vla
Vc.
mf
D. B.

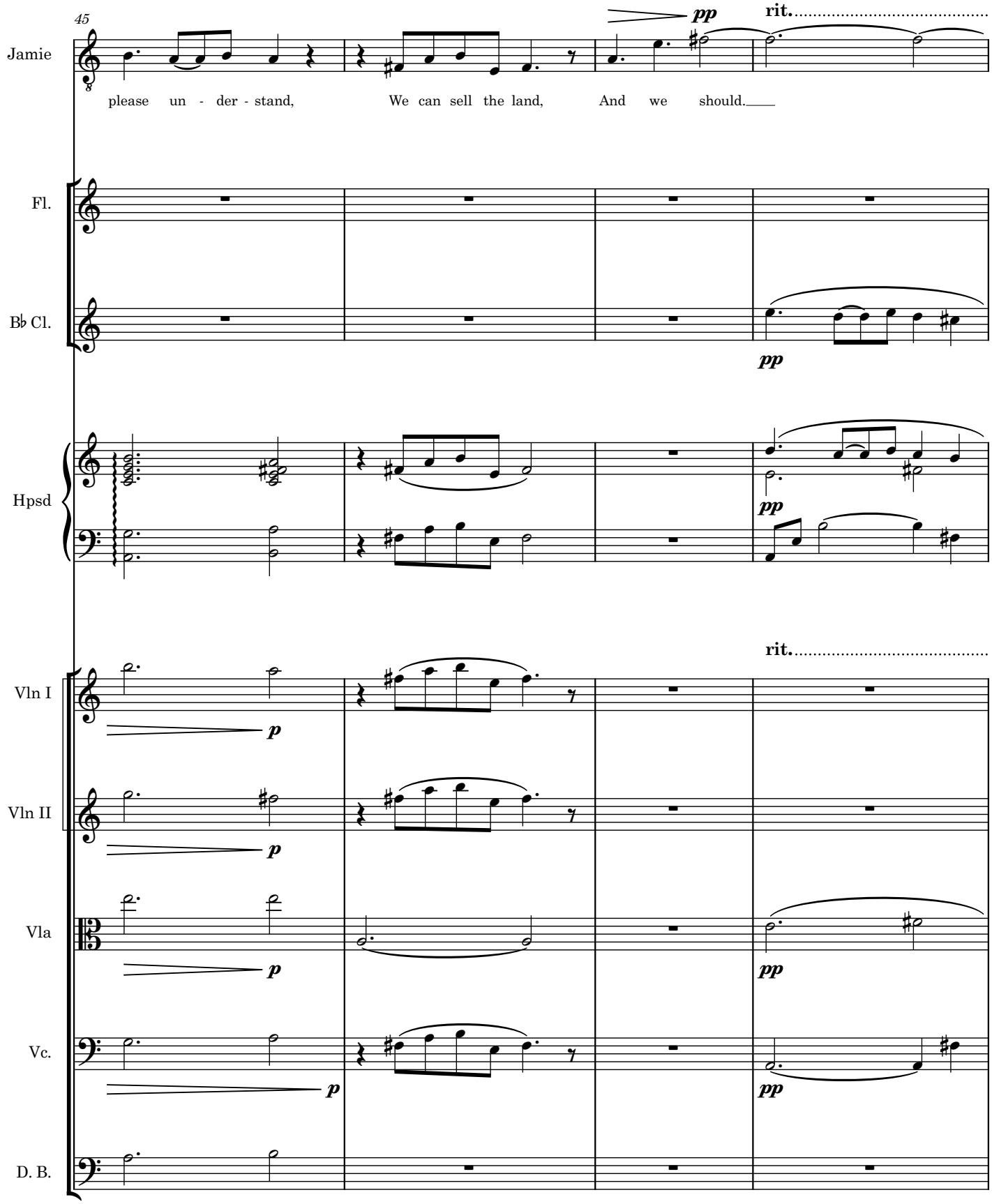

22
Jamie
Birdie
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
mf
- stand?
What are ye tel - ling me, Ja - mie?
mp

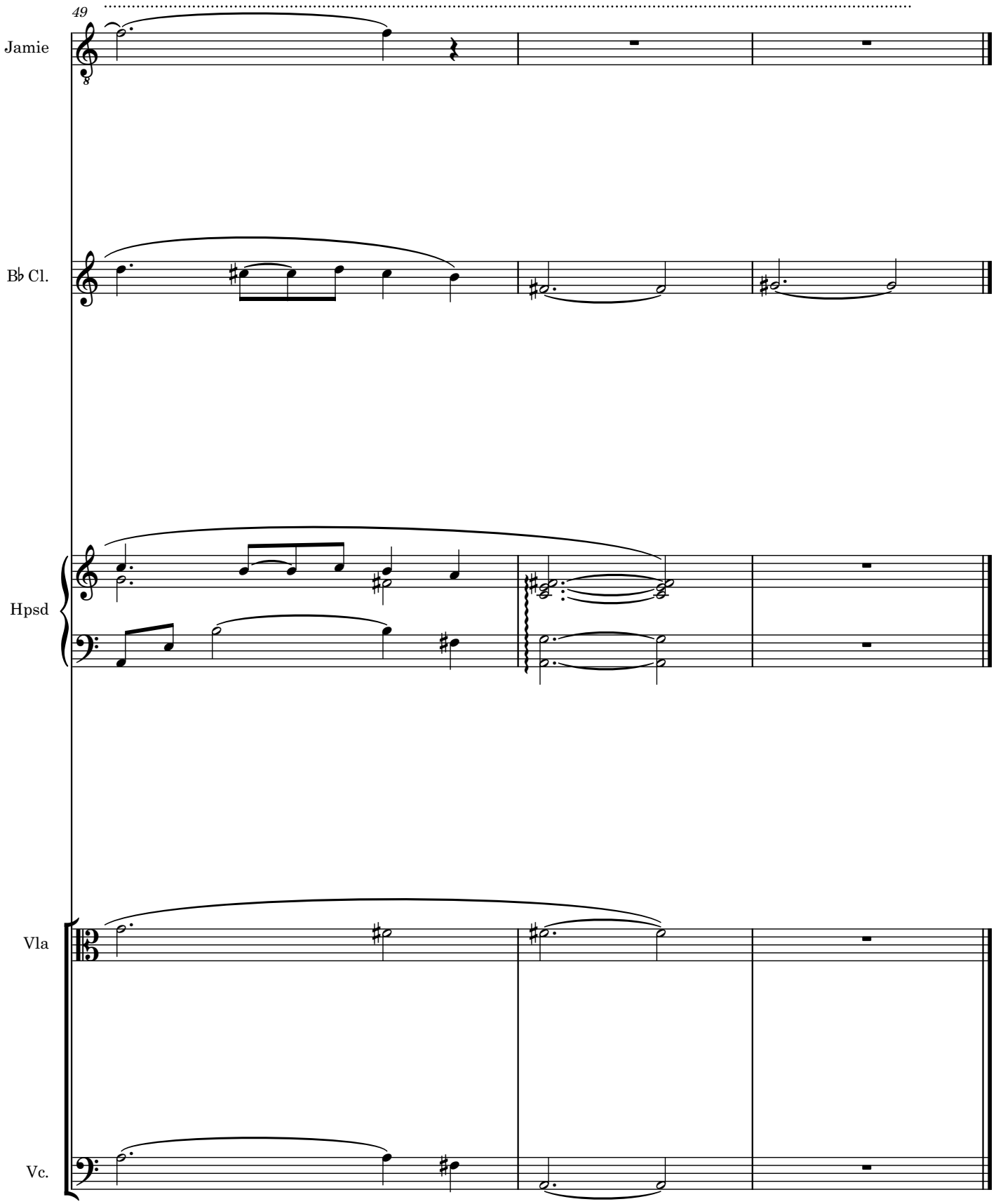

25
26
Jamie
I know you'll say no, Please lis - ten, though: It's all right.
Fl.
B♭ Cl.
Hpsd
26
Vln I
Vln II
Vla
Vc.
D. B.
p


29
Jamie
If you move house, you see, I know you'll be Safe at
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

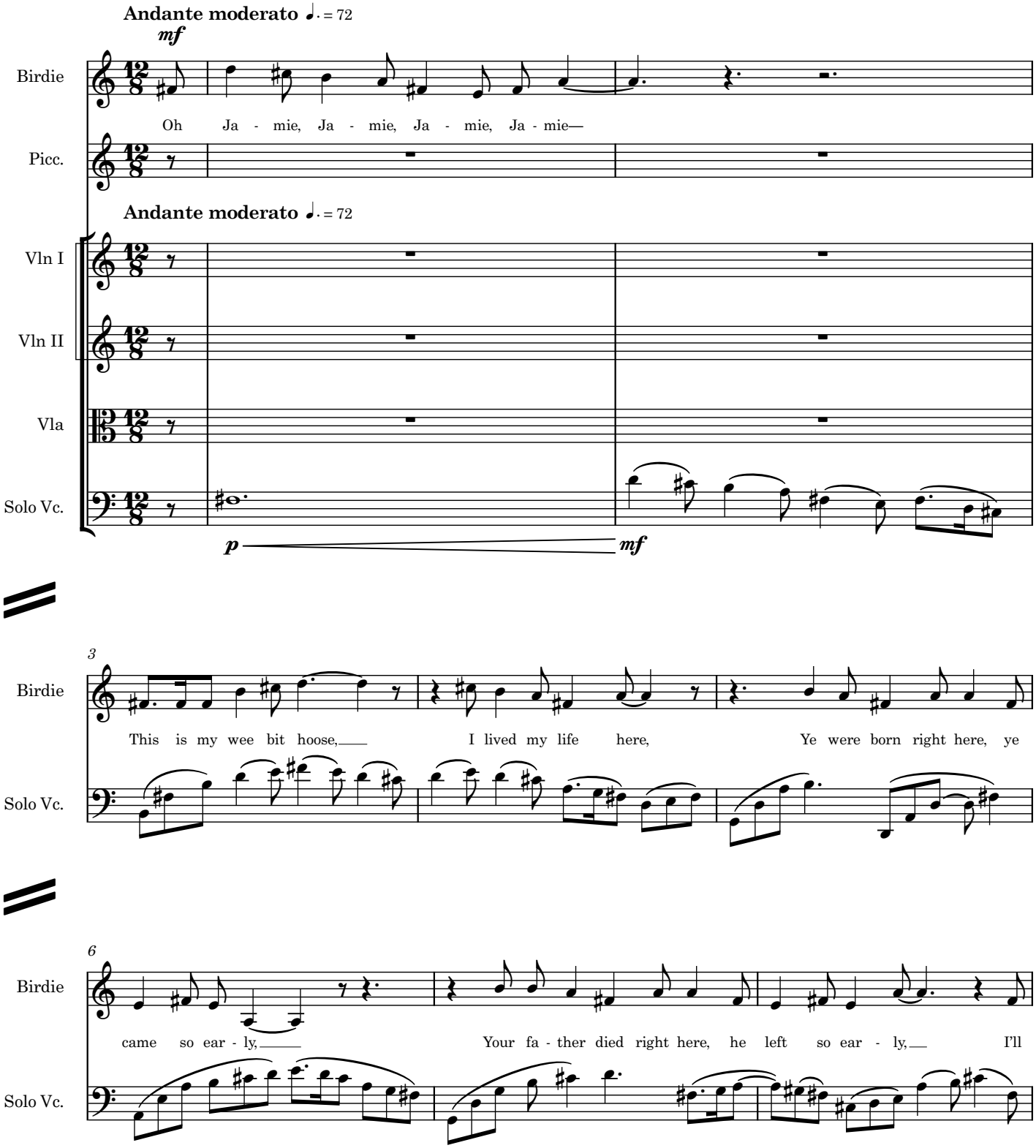

32
Jamie
Birdie
night.
You
What are ye tel - ling me, Ja - mie?
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.
35
know that I don't like to say things you won't want to hear,

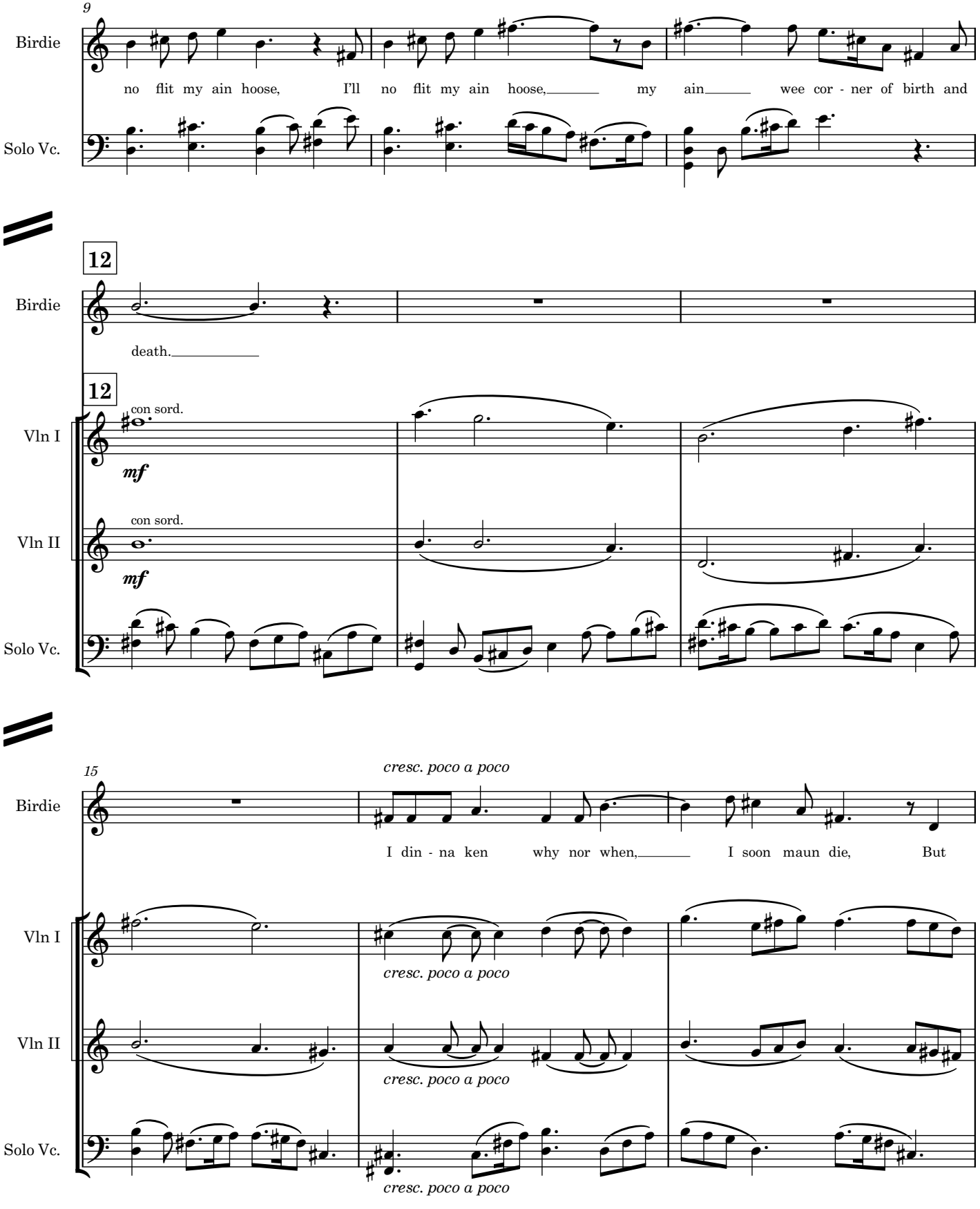

38
Jamie
But your health is poor: You for - get more and more ev - ery year.
B♭ Cl.
Vln I
Vln II
Vc.
f
41
decresc.
p
Mum, you're not well— And what if you fell? It's no good, So
Fl.
Hpsd

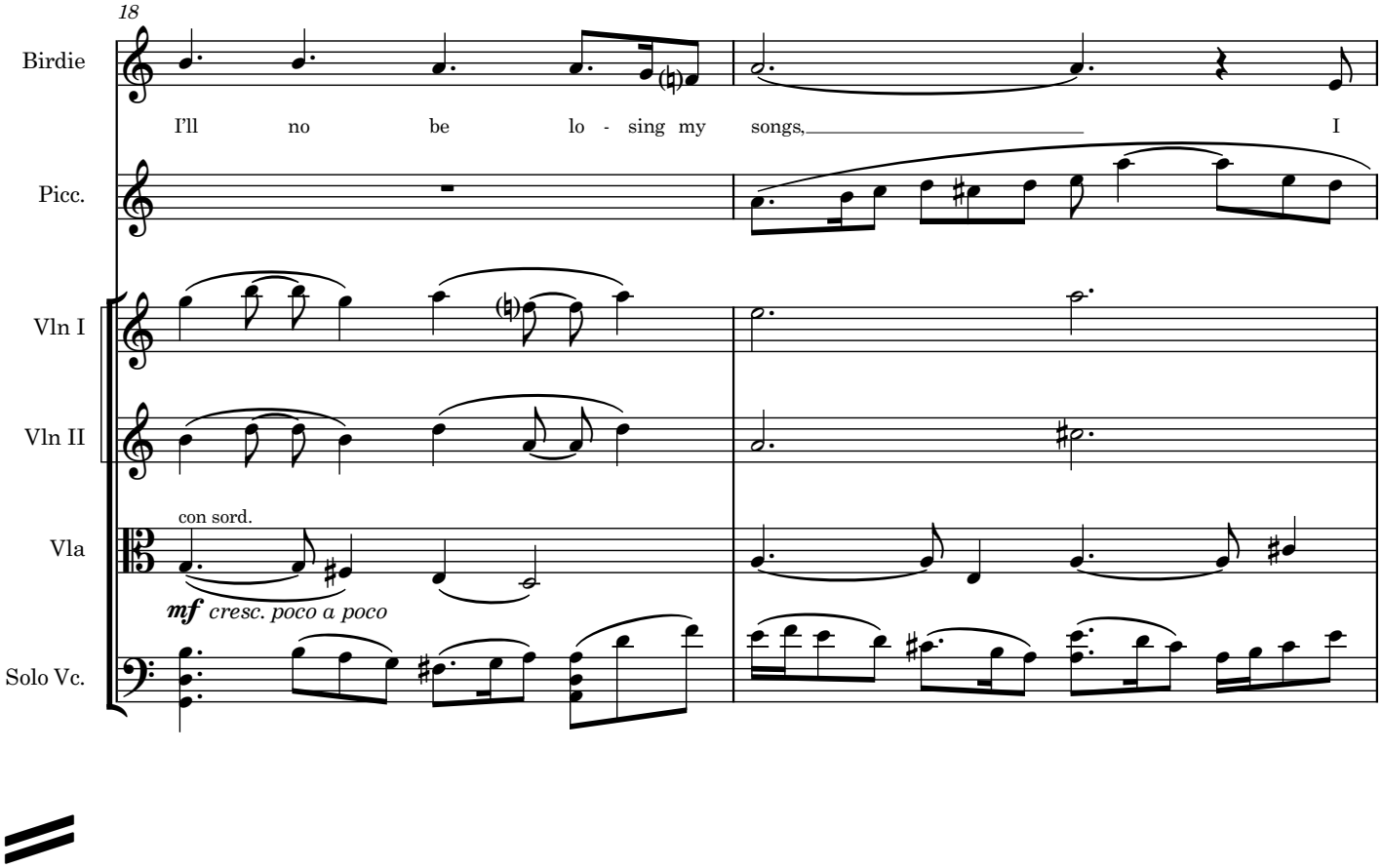

45
Jamie
please un - der - stand, We can sell the land, And we should.
pp
rit.
Fl.
B♭ Cl.
pp
Hpsd
pp
rit.
Vln I
p
Vln II
p
Vla
p
pp
Vc.
p
pp
D. B.

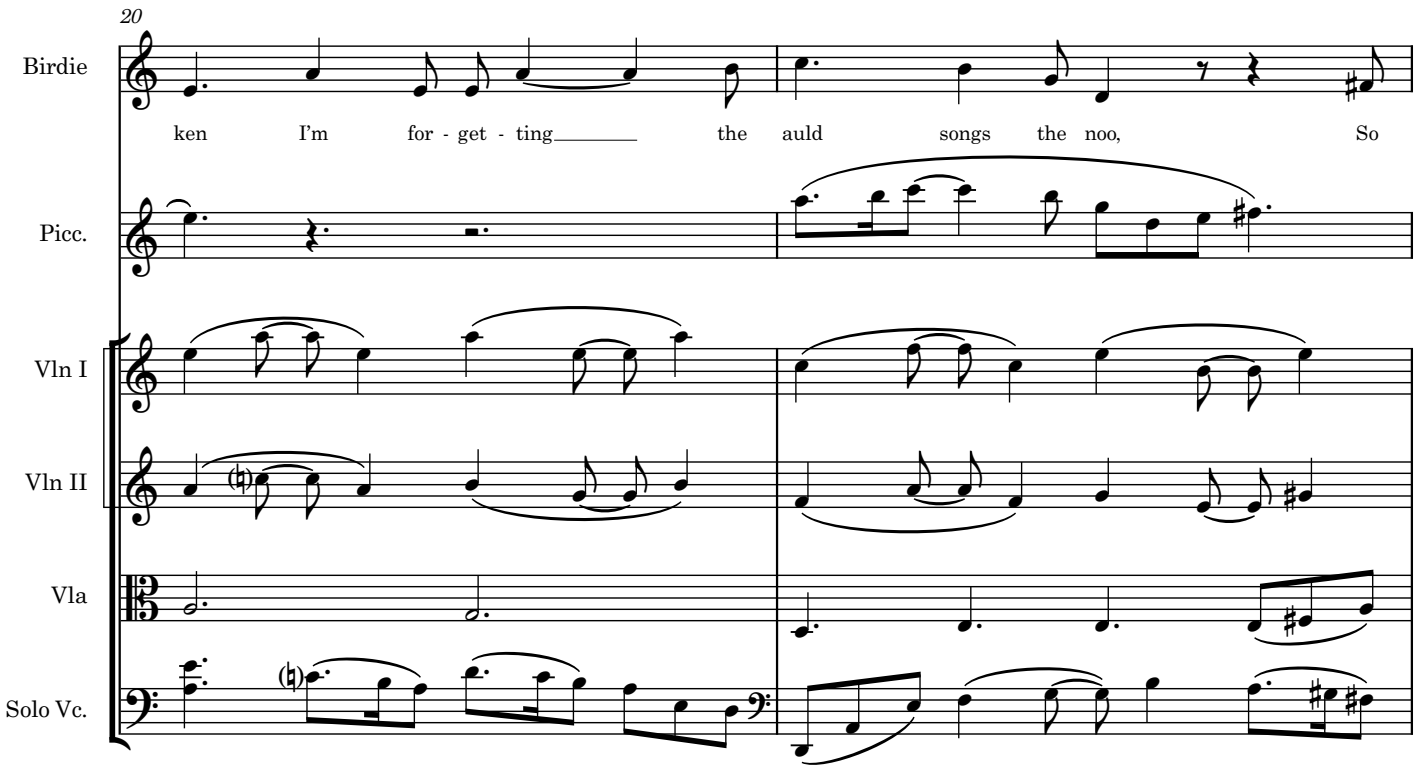

49
Jamie
B♭ Cl.
Hpsd
Vla
Vc.

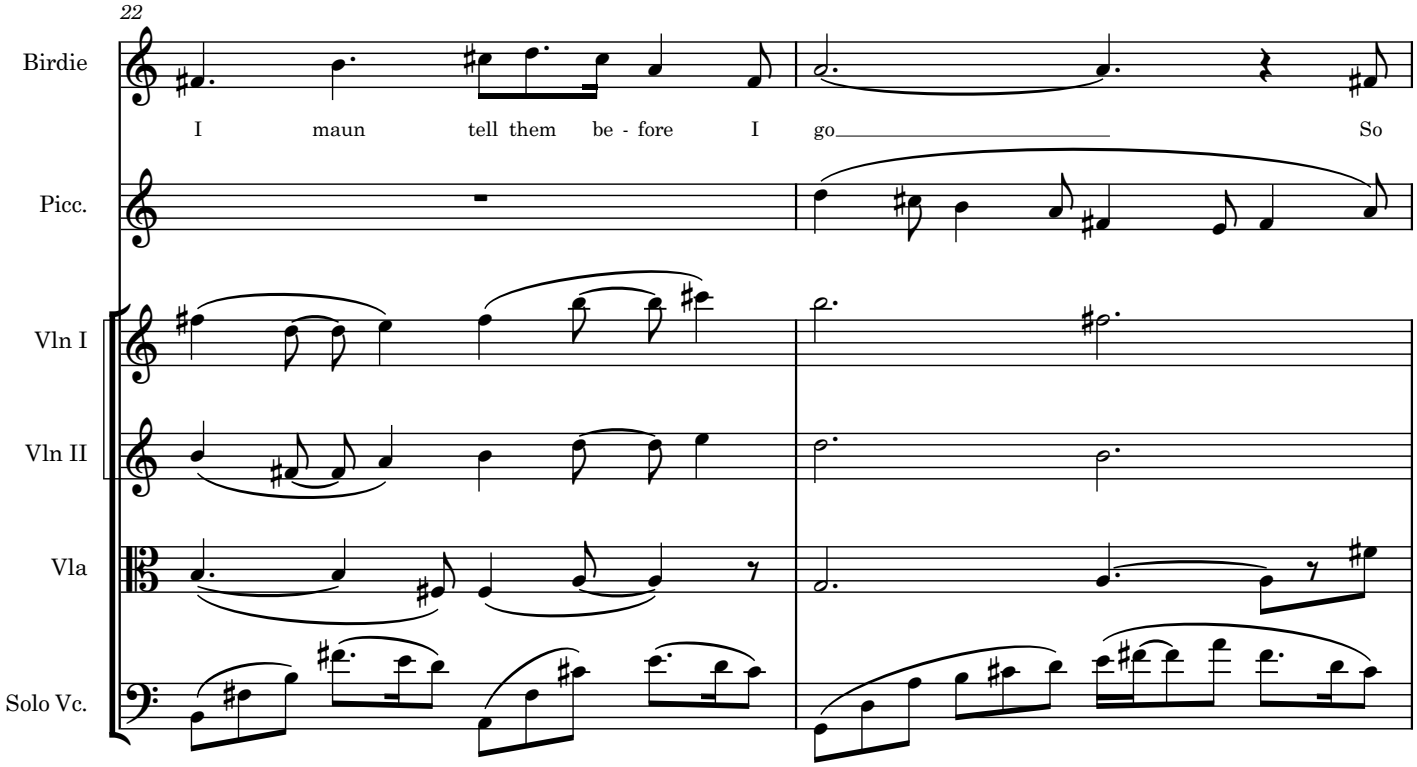
ARIA: My Wee Bit Hoose (Birdie)

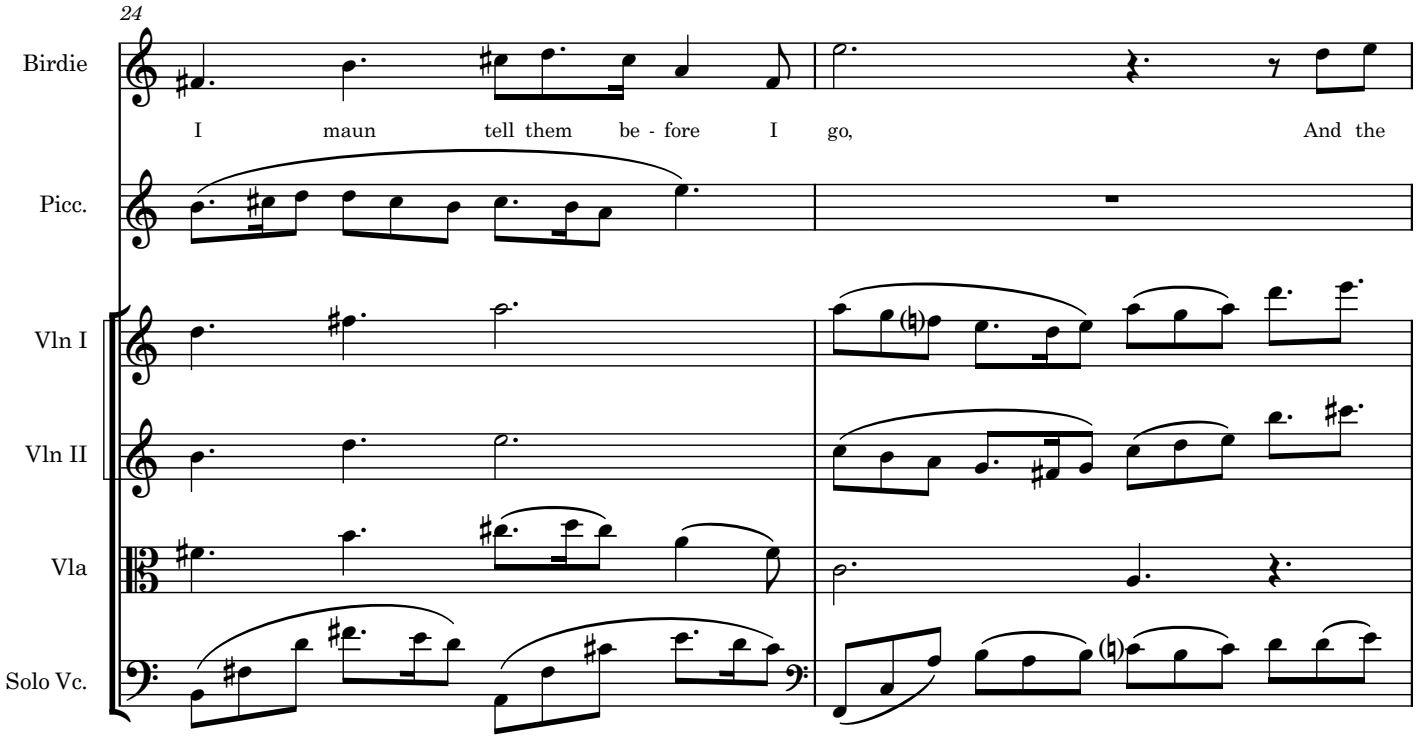


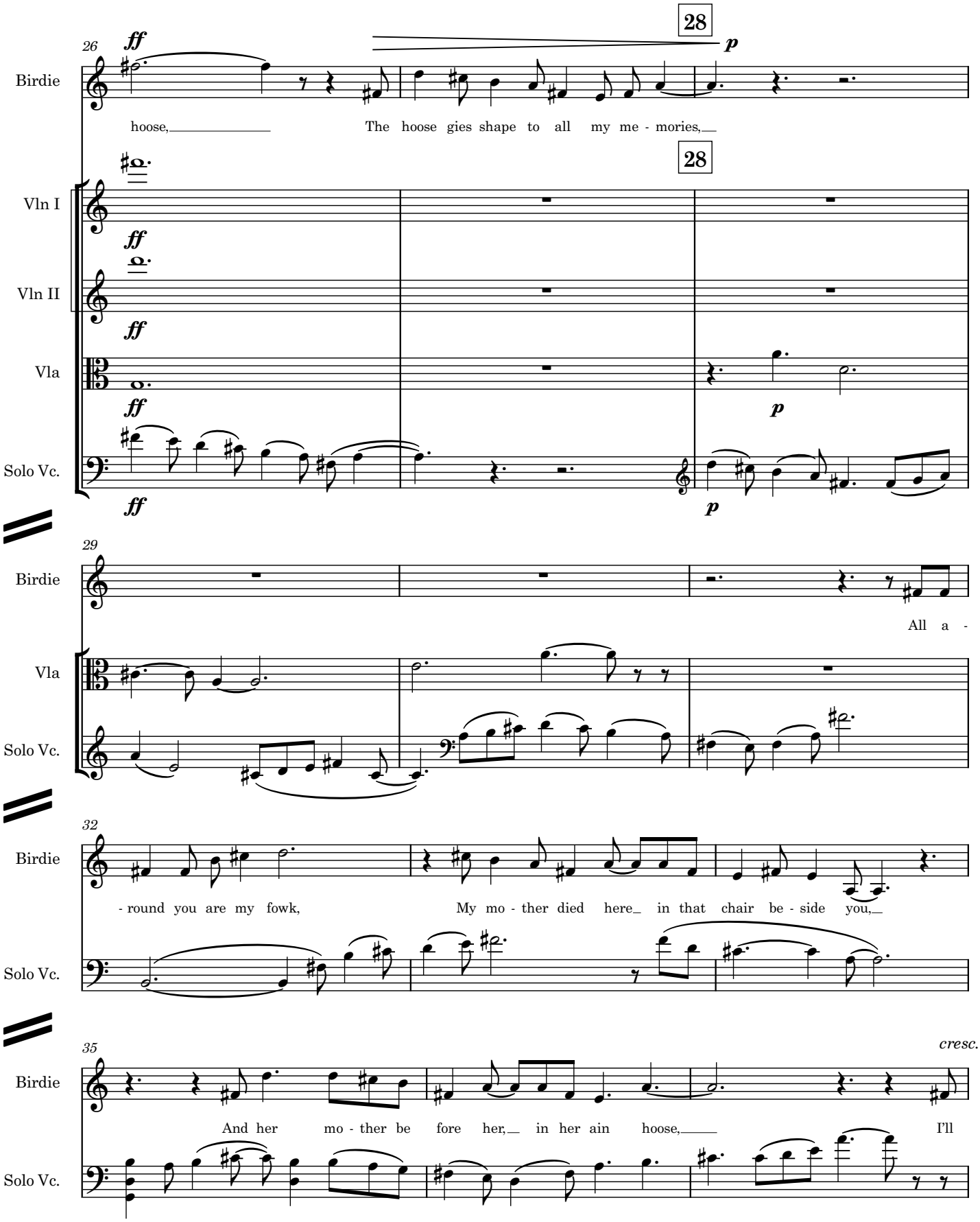

9
Birdie
no flit my ain hoose, I'll no flit my ain hoose, my ain wee cor - ner of birth and
Solo Vc.
12
Birdie
death.
12
con sord.
Vln I
mf
con sord.
Vln II
mf
Solo Vc.
15
cresc. poco a poco
Birdie
I din - na ken why nor when, I soon maun die, But
Vln I
cresc. poco a poco
Vln II
cresc. poco a poco
Solo Vc.
cresc. poco a poco

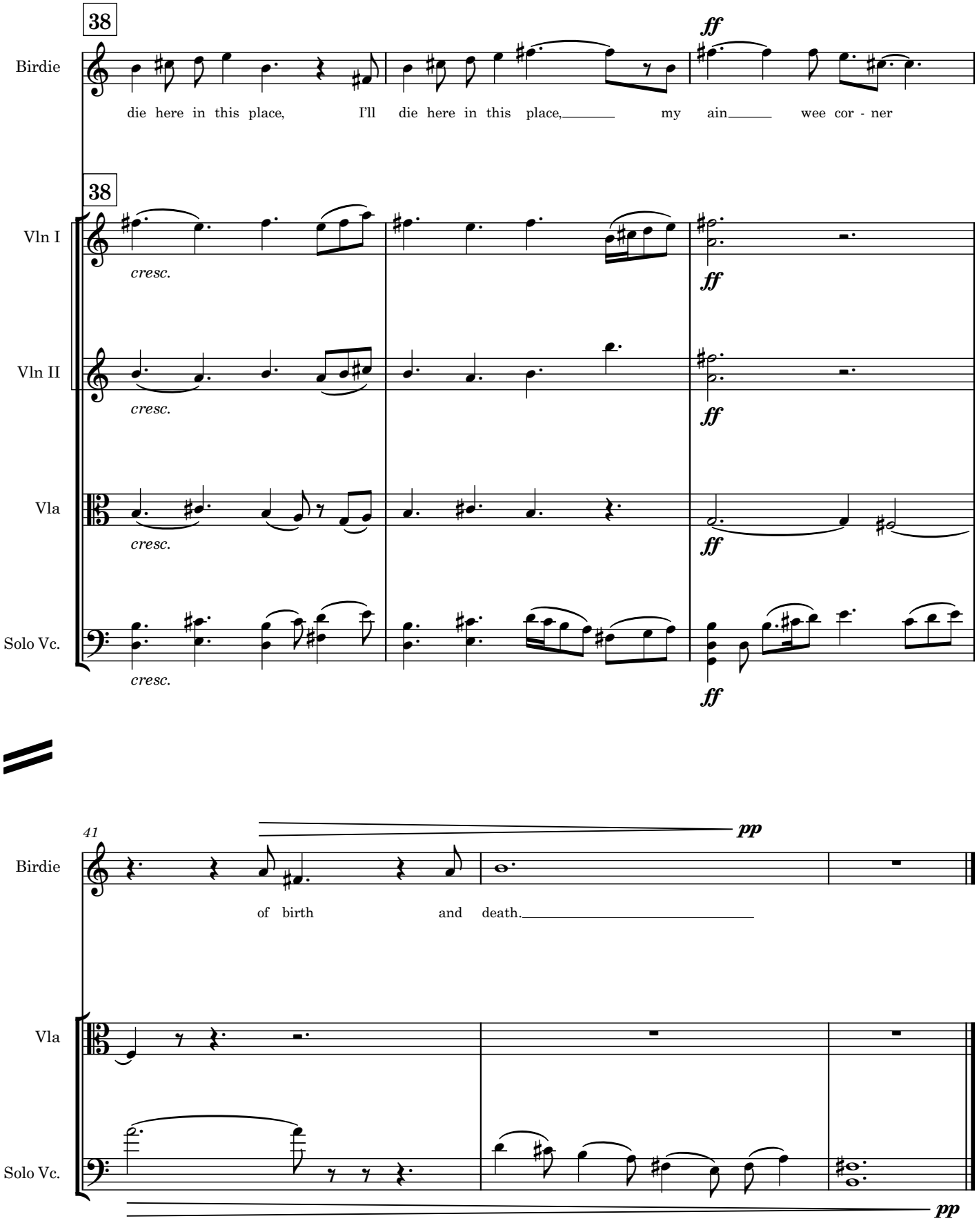

18
Birdie
I'll no be lo - sing my songs, I
Picc.
Vln I
Vln II
con sord.
Vla
mf cresc. poco a poco
Solo Vc.


20
Birdie
ken I'm for - get - ting the auld songs the noo, So
Picc.
Vln I
Vln II
Vla
Solo Vc.

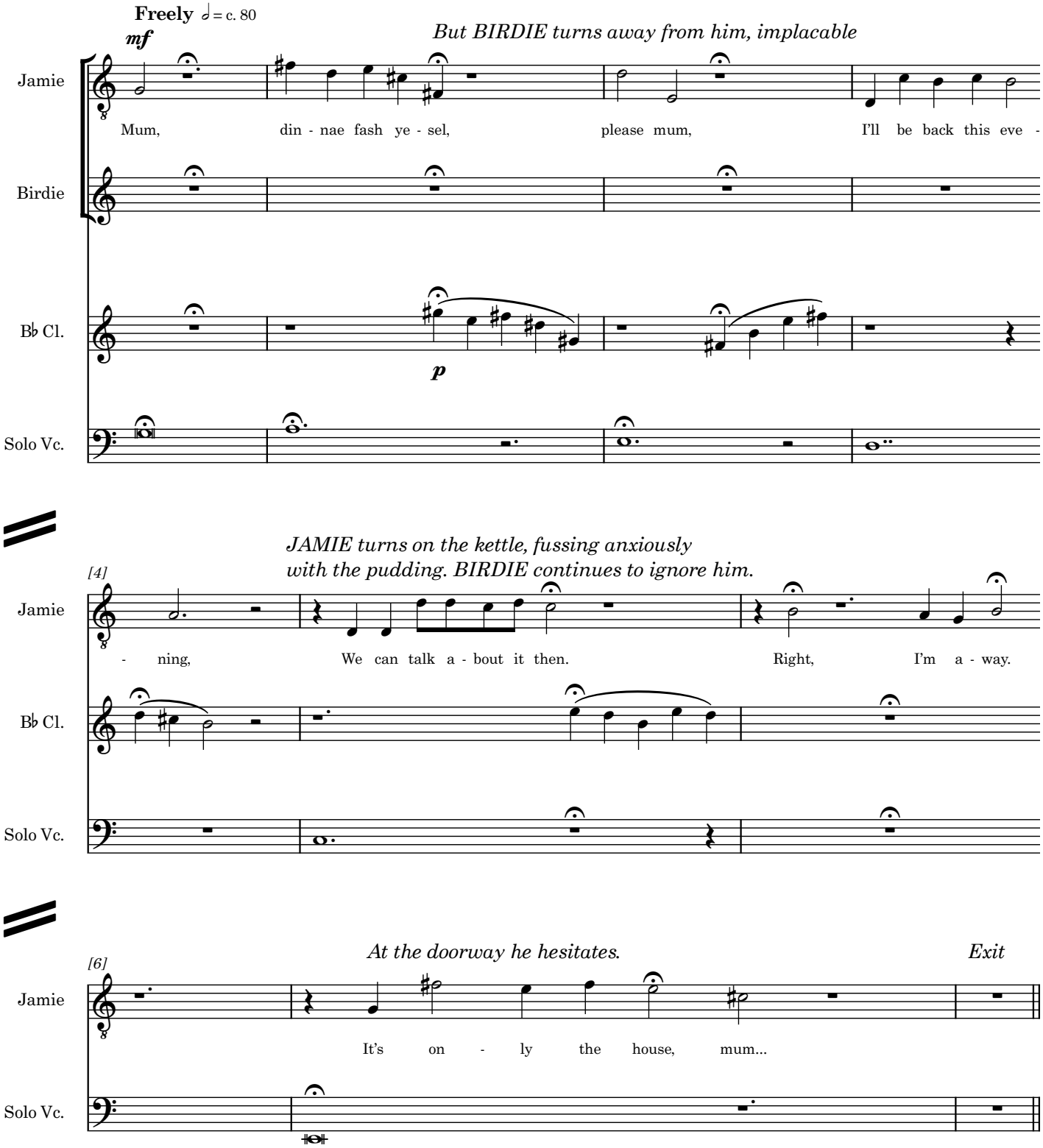

22
Birdie
I maun tell them be - fore I go So
Picc.
Vln I
Vln II
Vla
Solo Vc.


24
Birdie
I maun tell them be - fore I go, And the
Picc.
Vln I
Vln II
Vla
Solo Vc.

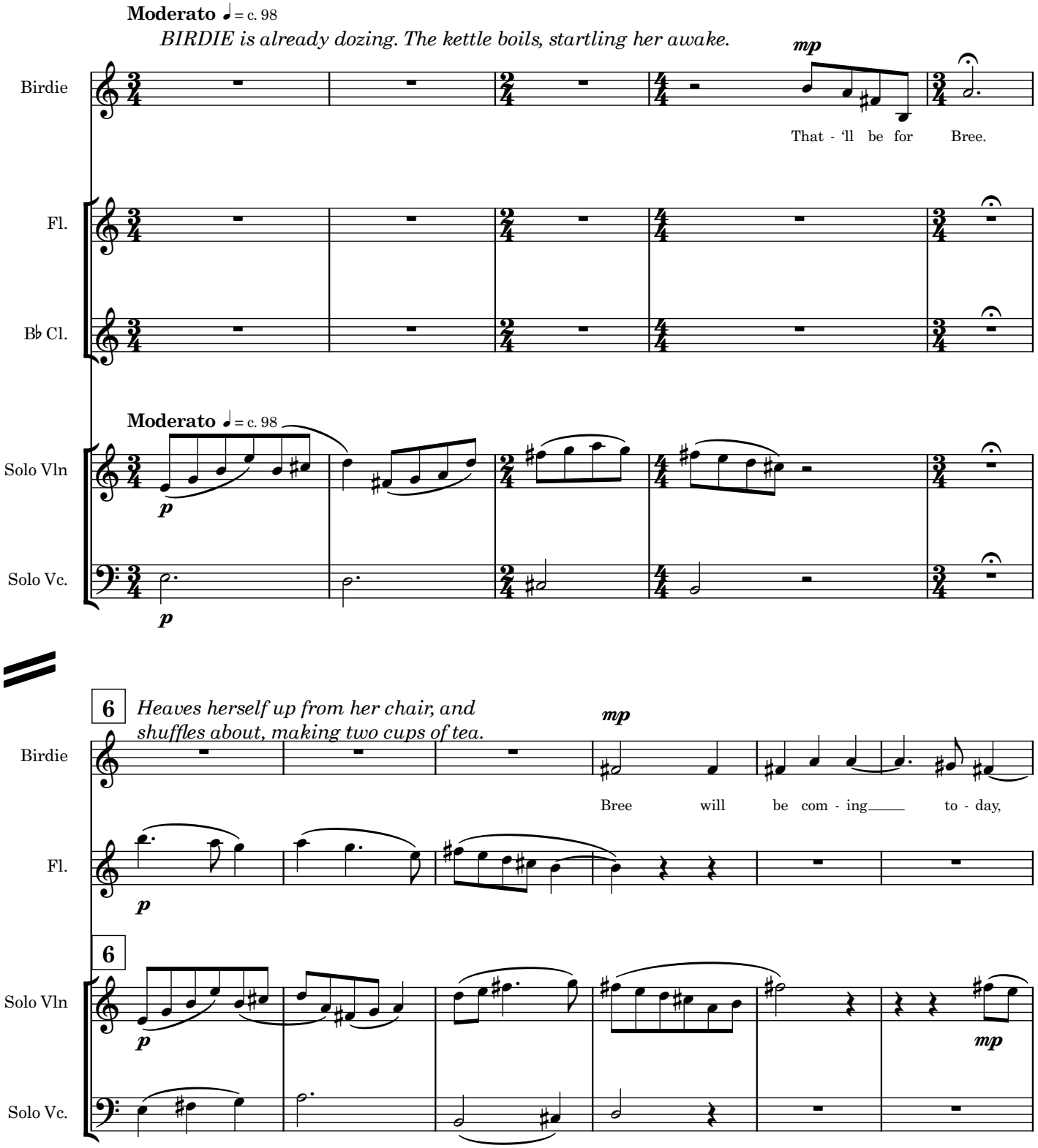

26
28
ff
p
Birdie
hoose,
The hoose gies shape to all my me - mories,
Vln I
Vln II
Vla
Solo Vc.
29
All a -
32
- round you are my fowk,
My mo - ther died here in that chair be - side you,
35
cresc.
And her mo - ther be fore her, in her ain hoose,
I'll

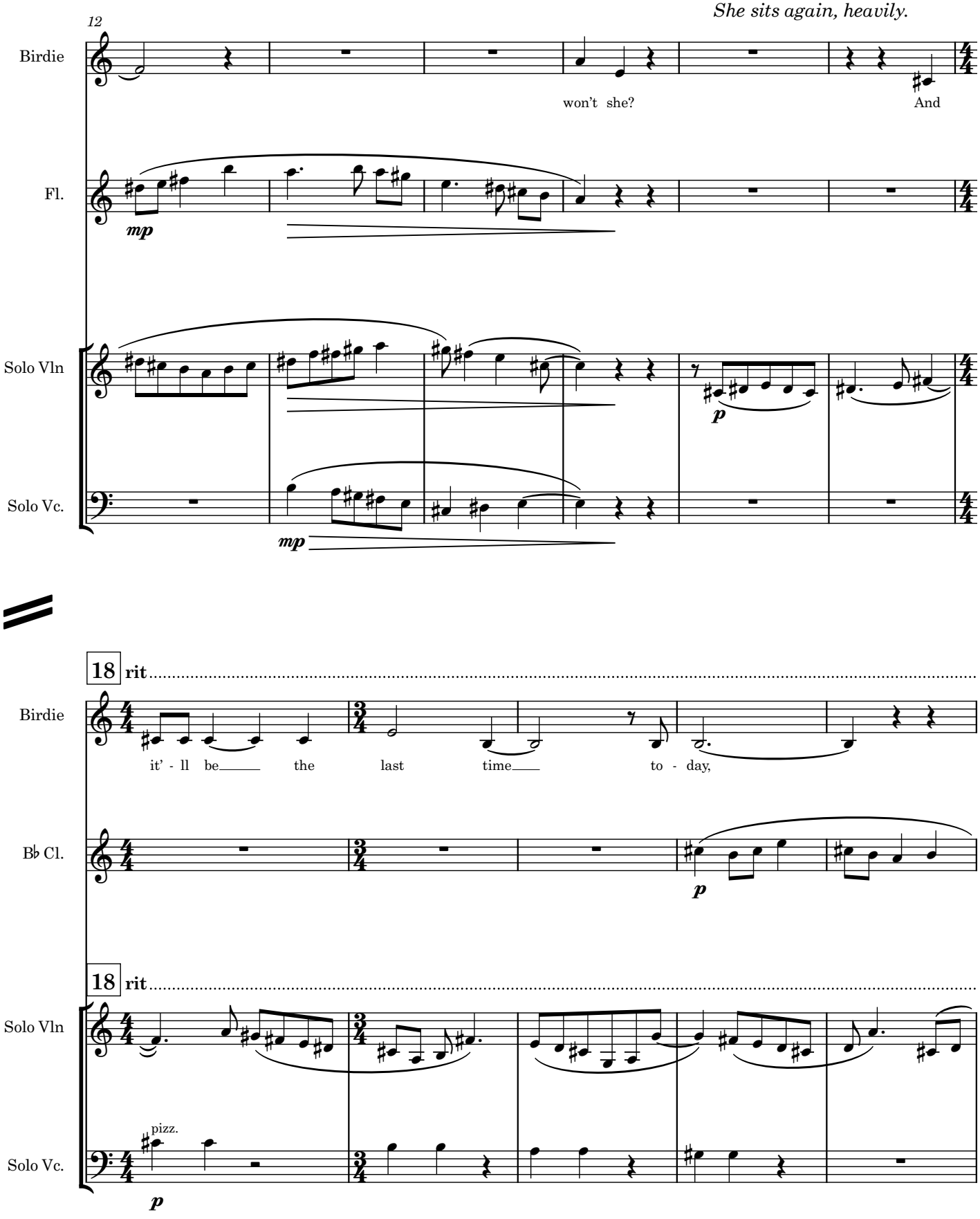

38
Birdie
ff
die here in this place, I'll die here in this place, my ain wee cor - ner
38
Vln I
cresc.
ff
Vln II
cresc.
ff
Vla
cresc.
ff
Solo Vc.
cresc.
ff
41
Birdie
pp
of birth and death.
Vla
Solo Vc.
pp

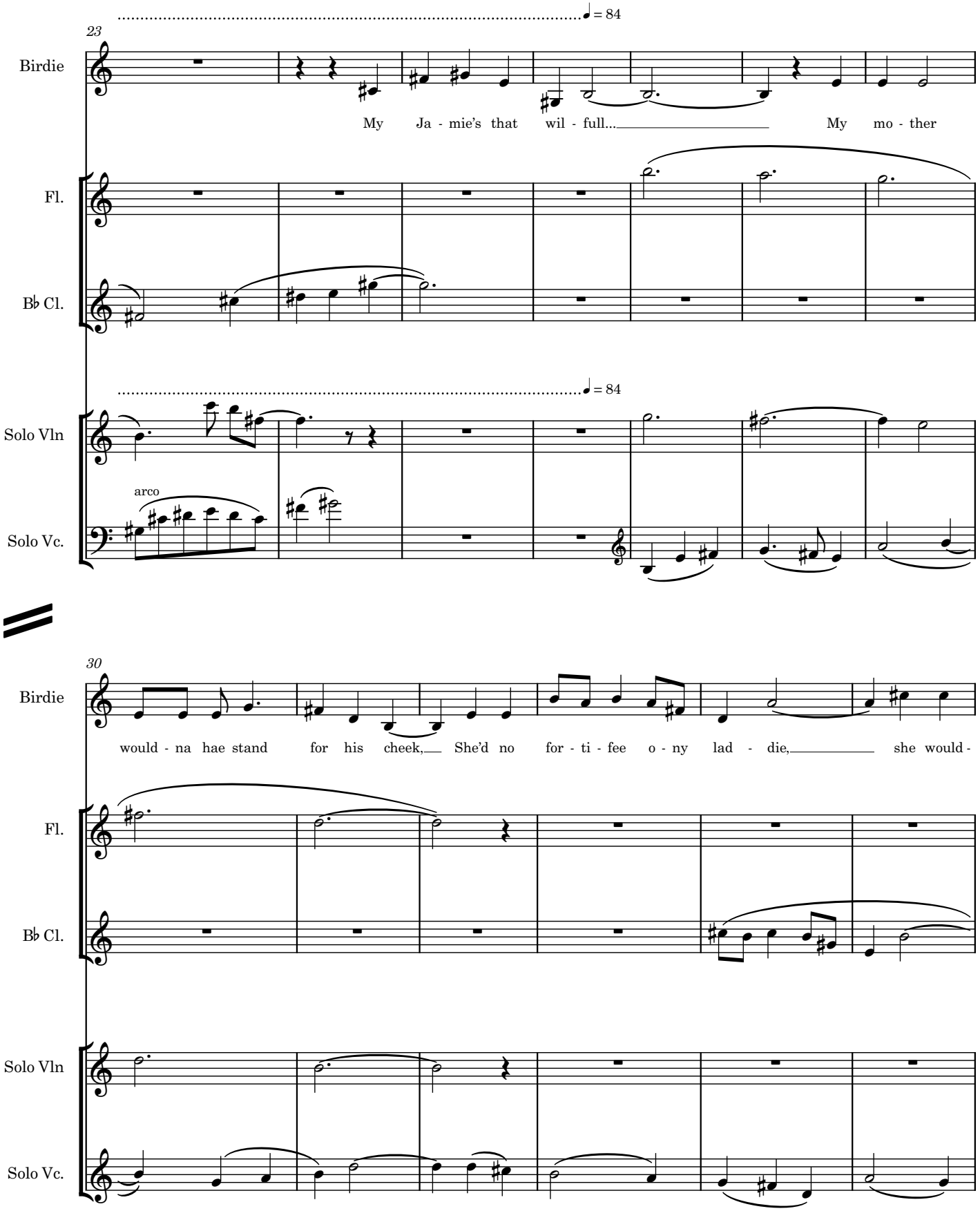
RECITATIVE (Jamie and Birdie)

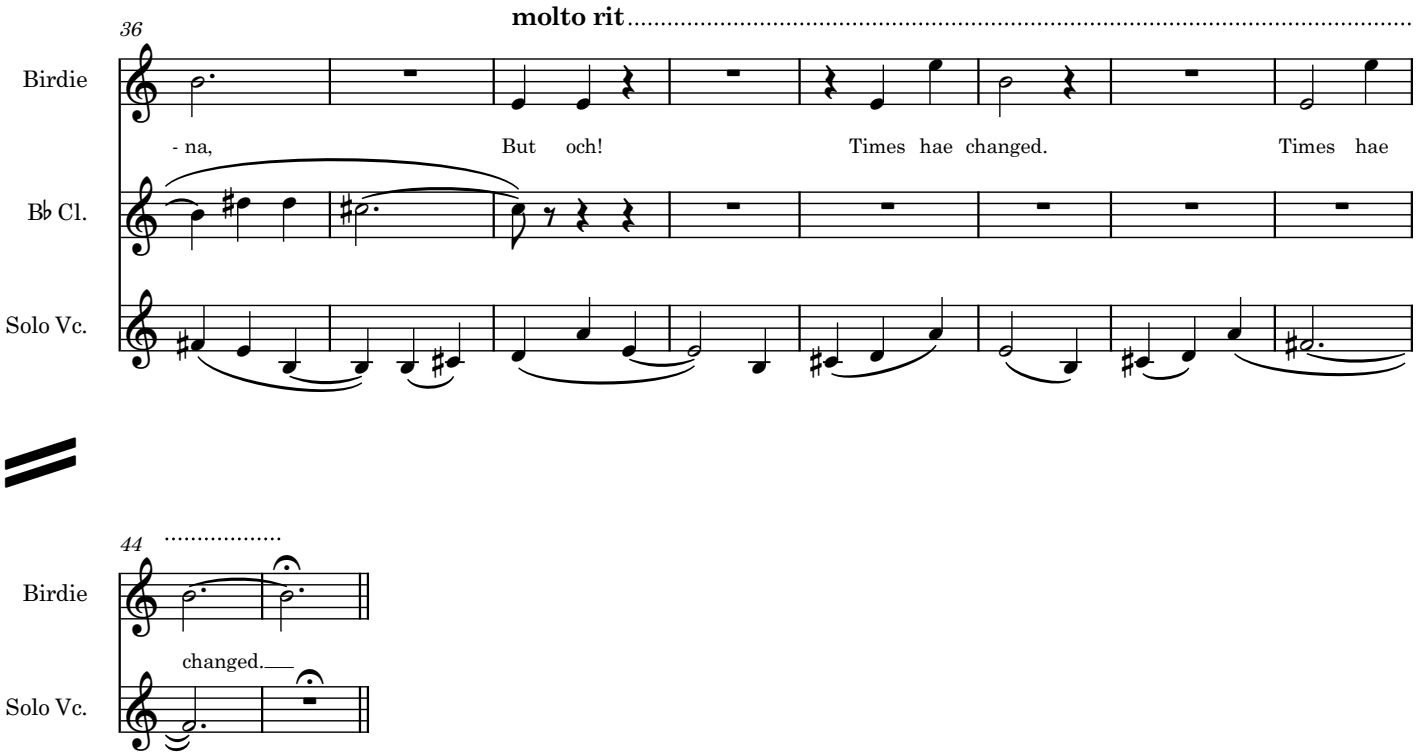


RECITATIVE (Birdie)



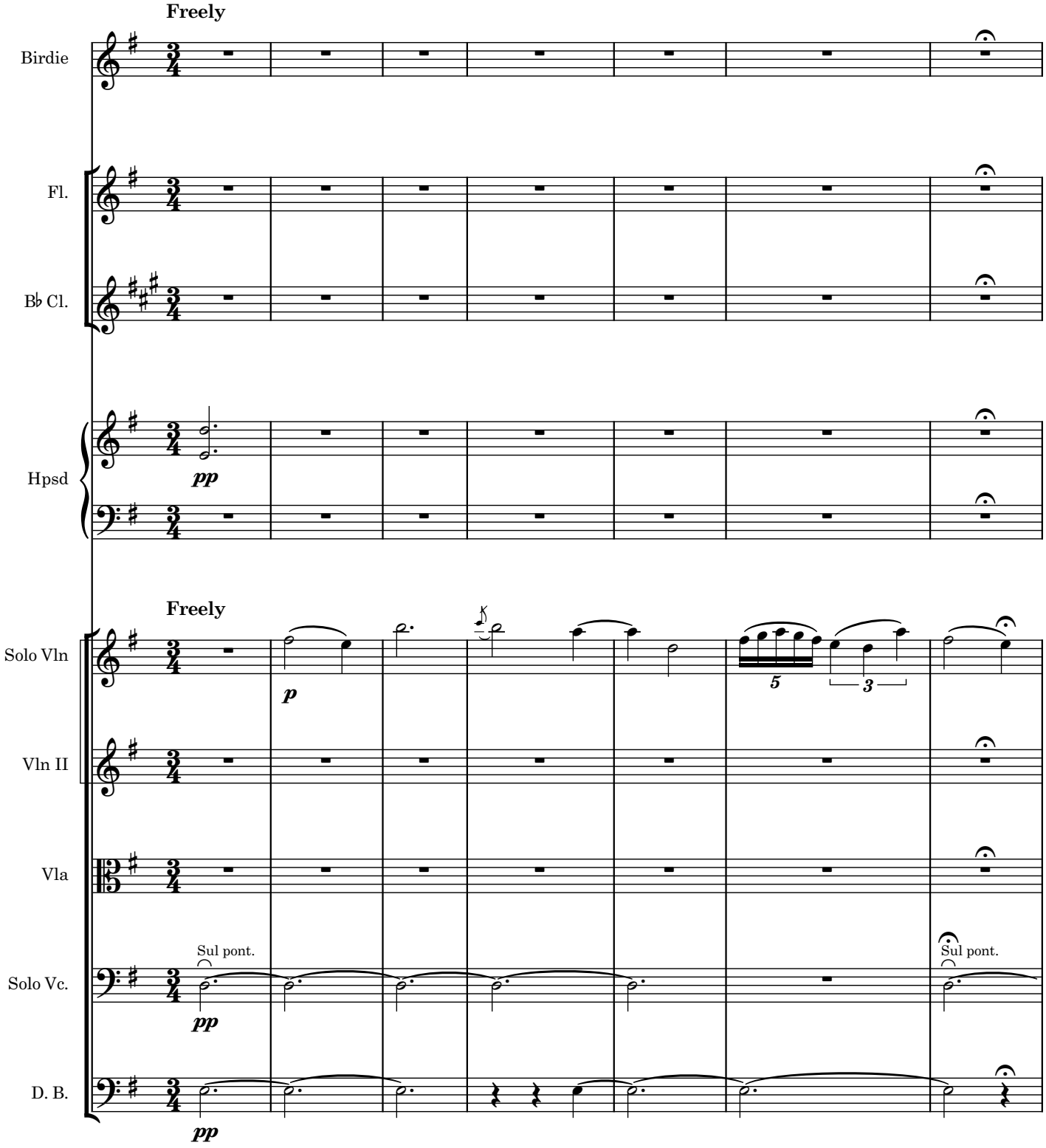

12
She sits again, heavily.
Birdie
won't she?
And
Fl.
mp
Solo Vln
p
Solo Vc.
mp
18 rit
Birdie
it' - ll be the last time to - day,
B♭ Cl.
p
18 rit
Solo Vln
pizz.
Solo Vc.
p

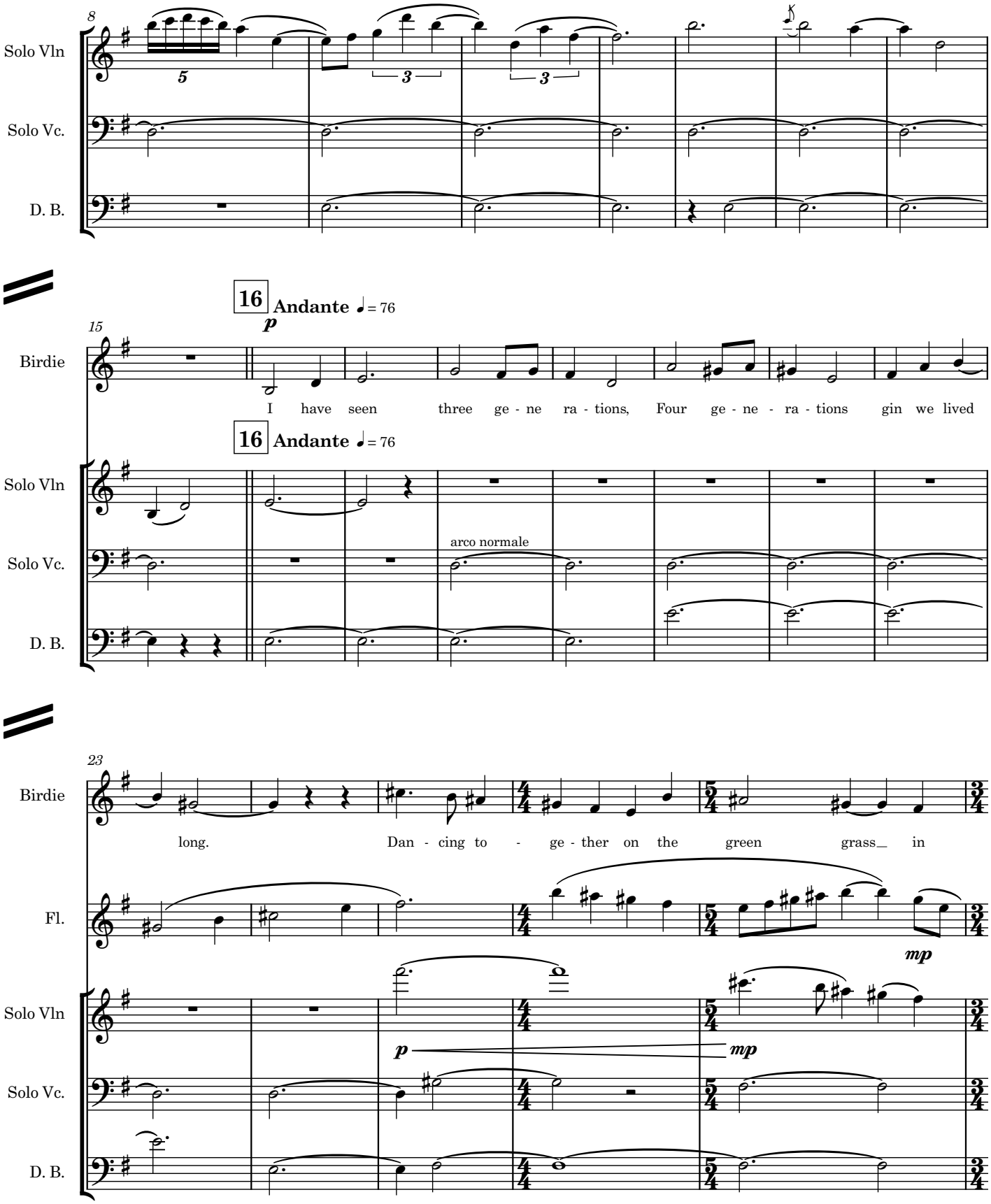

23
♩ = 84
Birdie
My Ja - mie's that wil - full... My mo - ther
Fl.
B♭ Cl.
♩ = 84
Solo Vln
arco
Solo Vc.
30
Birdie
would - na hae stand for his cheek, She'd no for - ti - fee o - ny lad - die, she would -
Fl.
B♭ Cl.
Solo Vln
Solo Vc.

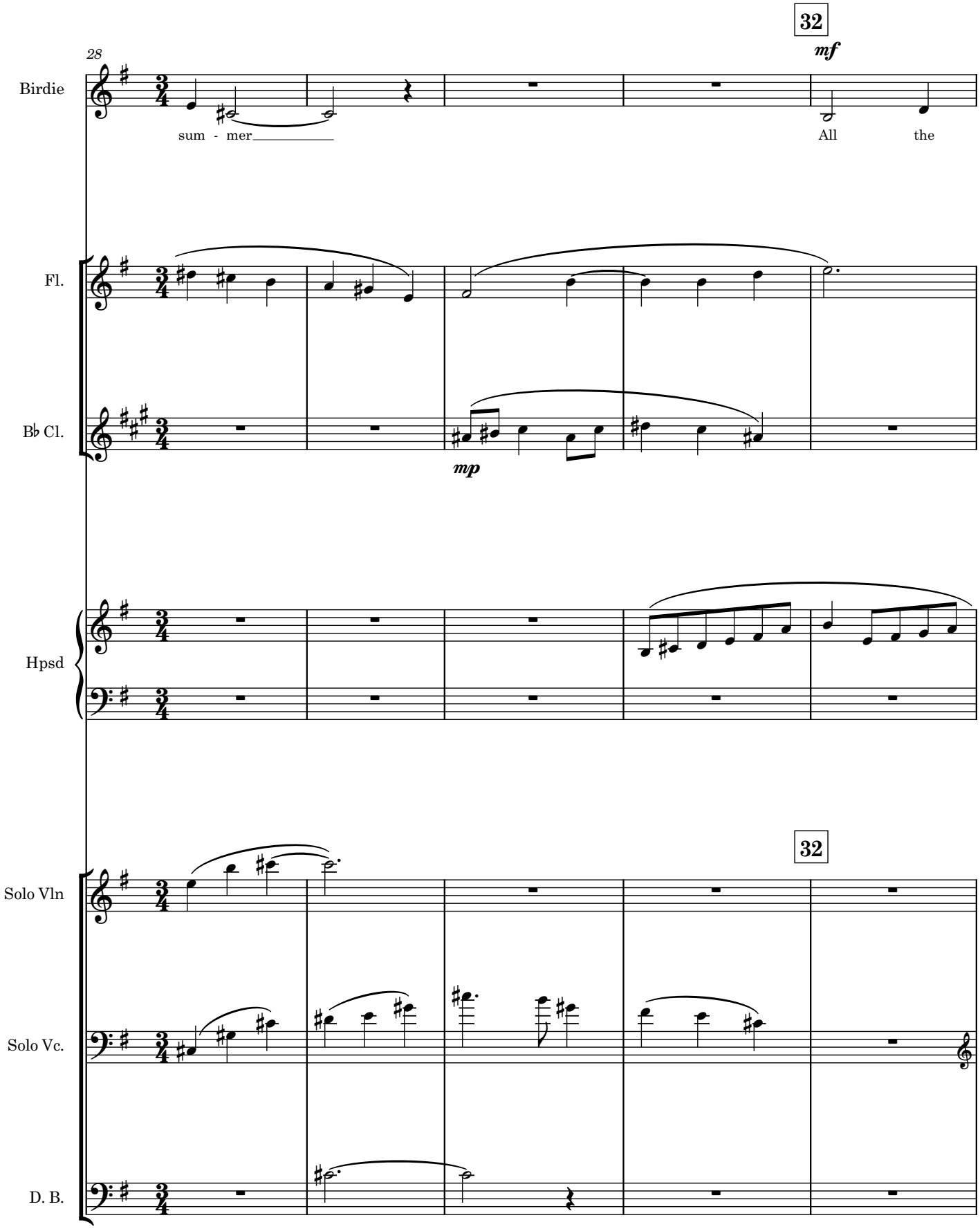

36
molto rit
Birdie
- na, But och! Times hae changed. Times hae
B♭ Cl.
Solo Vc.

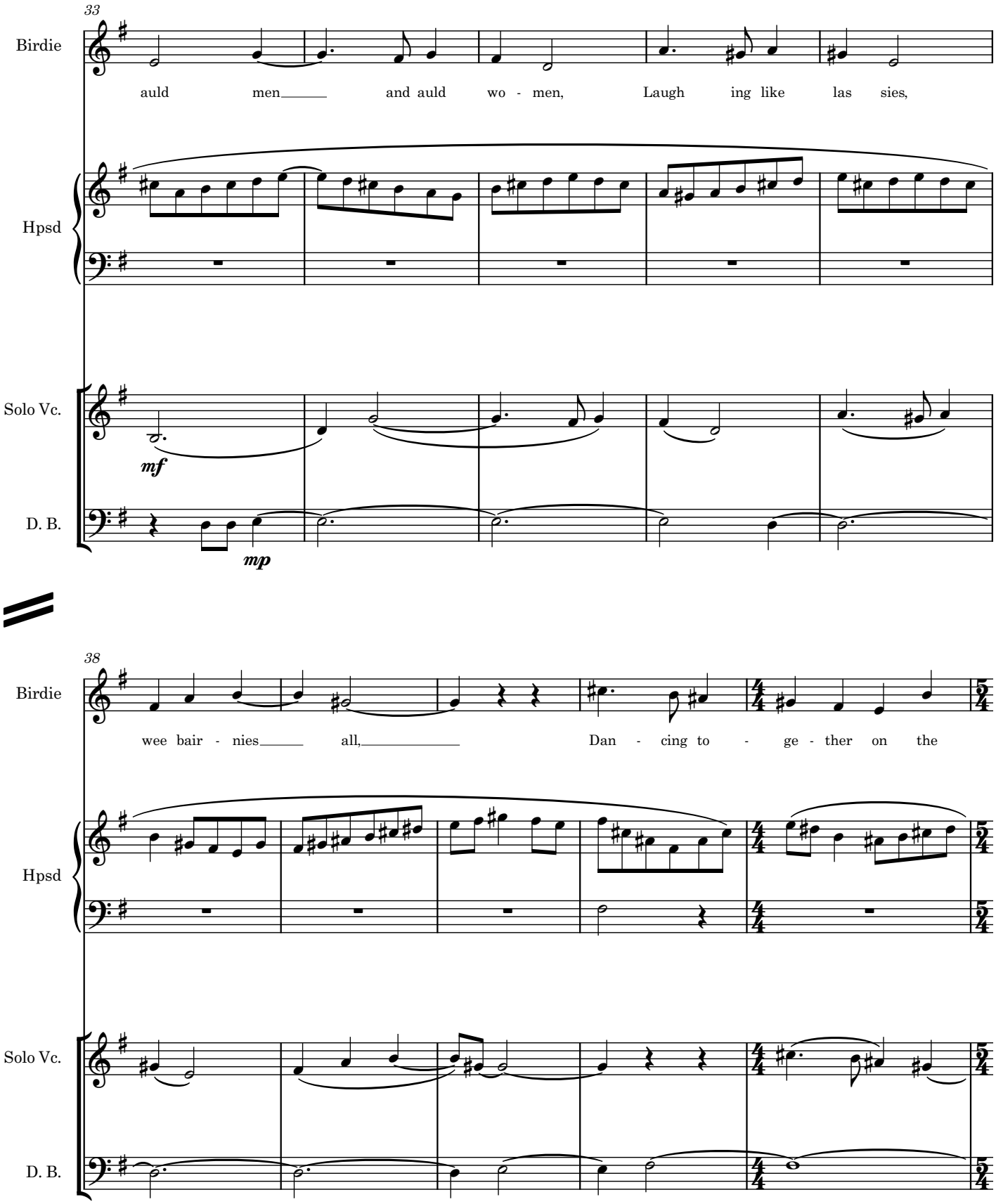
44
Birdie
changed.
Solo Vc.

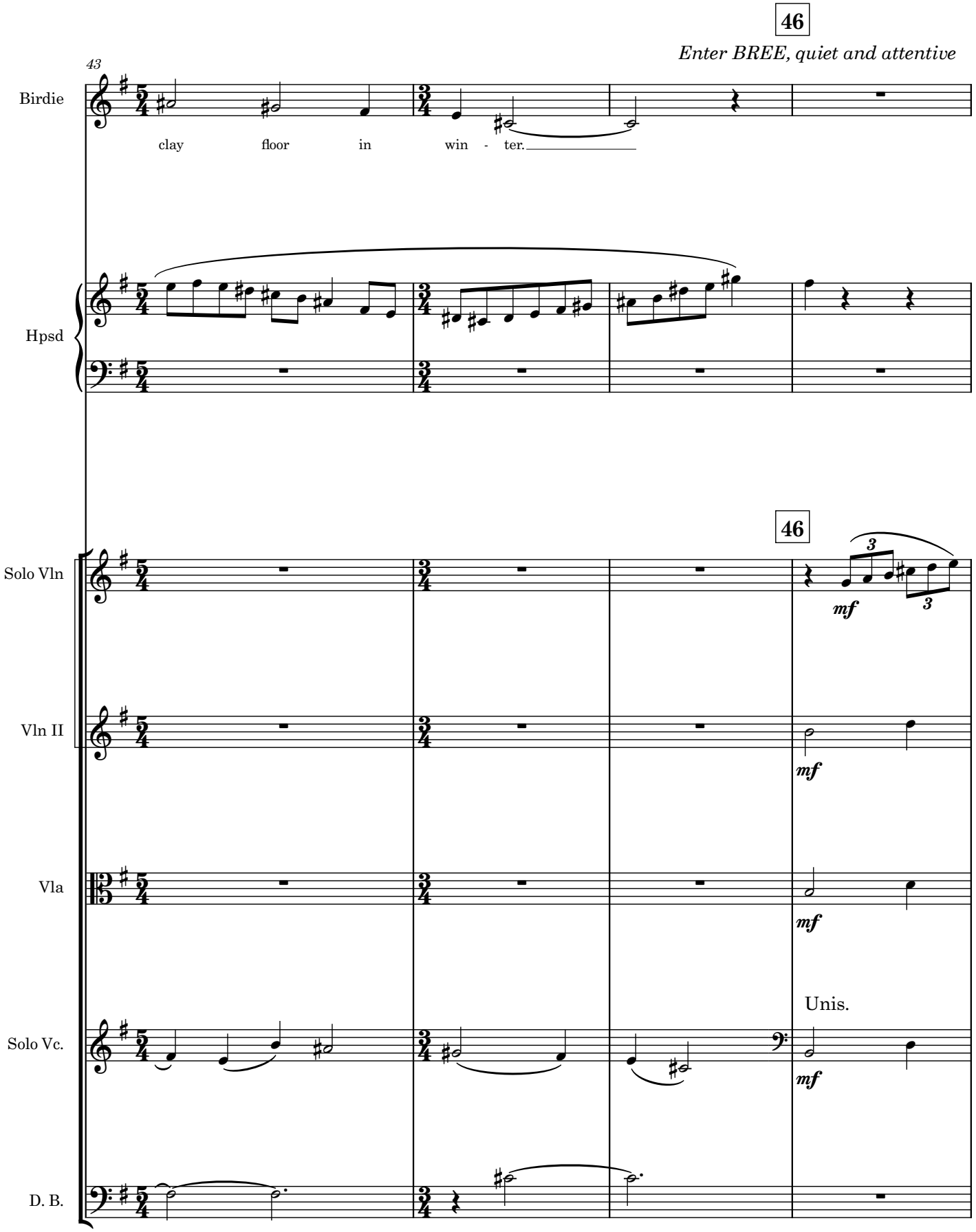
ARIA: Night Prayer (Birdie)

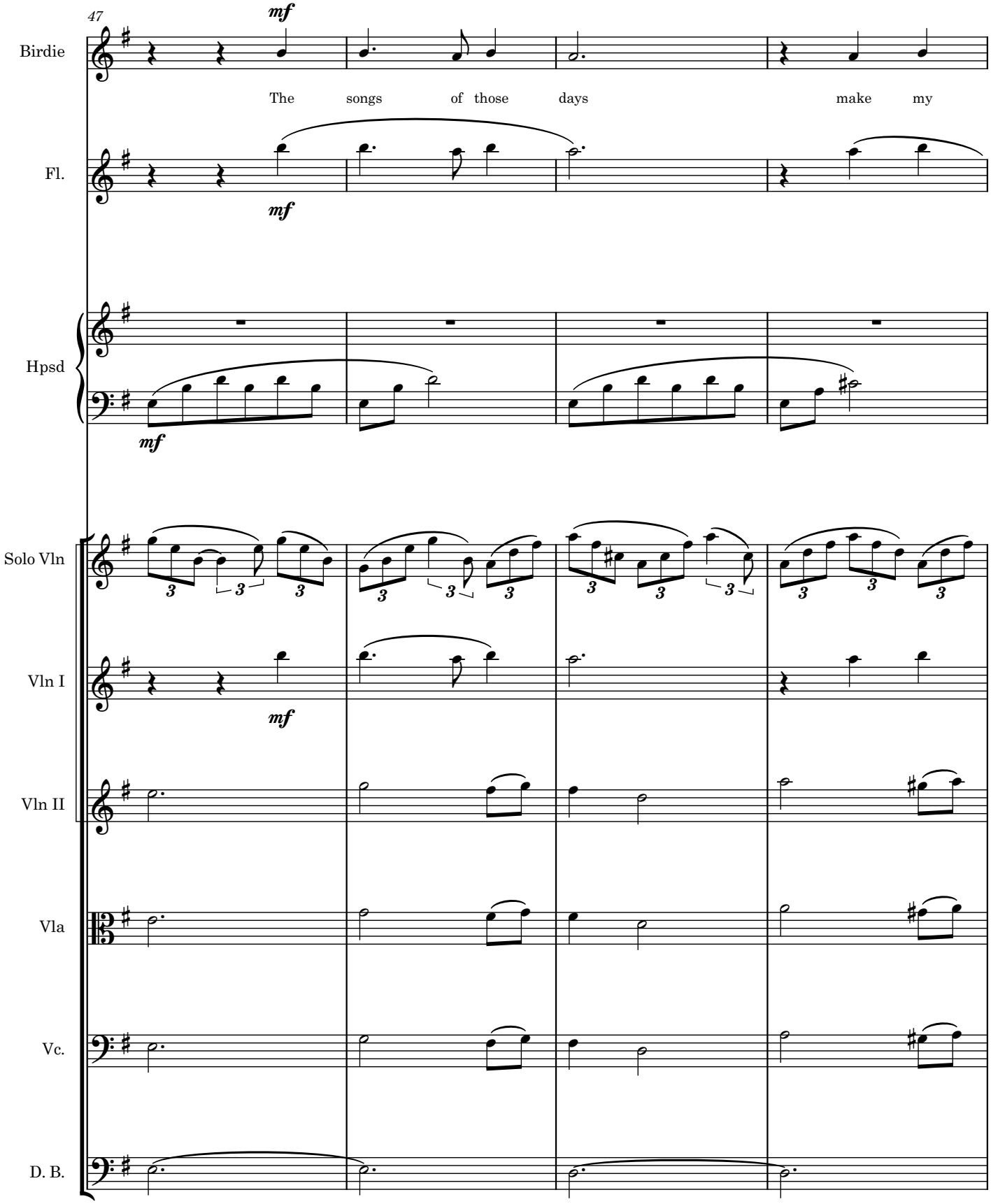


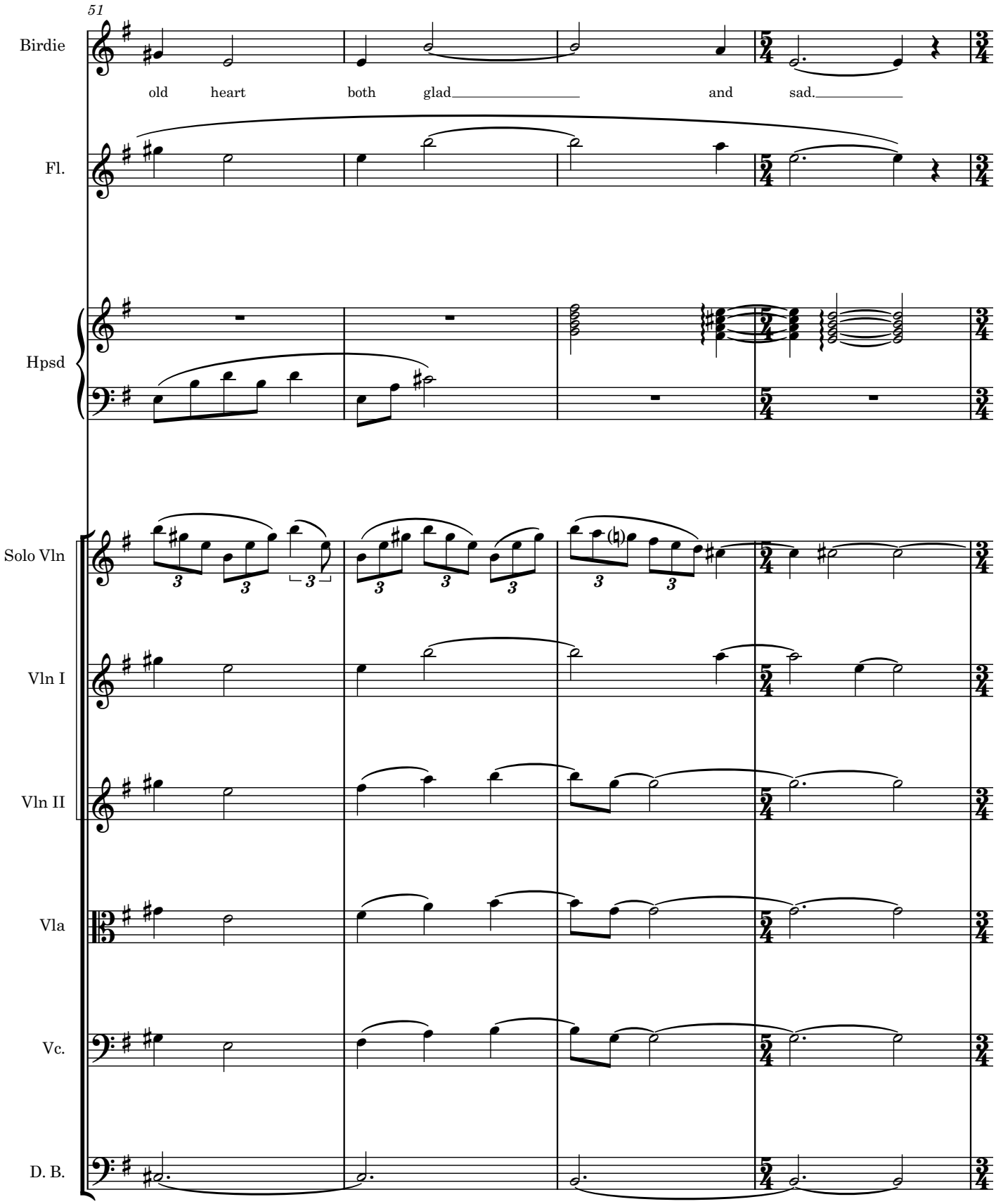

8
Solo Vln
Solo Vc.
D. B.
5
3
3
16 Andante ♩= 76
p
15
Birdie
I have seen three ge - ne ra - tions, Four ge - ne - ra - tions gin we lived
16 Andante ♩= 76
Solo Vln
Solo Vc.
arco normale
D. B.
23
Birdie
long. Dan - cing to - ge - ther on the green grass_ in
Fl.
mp
Solo Vln
p
mp
Solo Vc.
D. B.

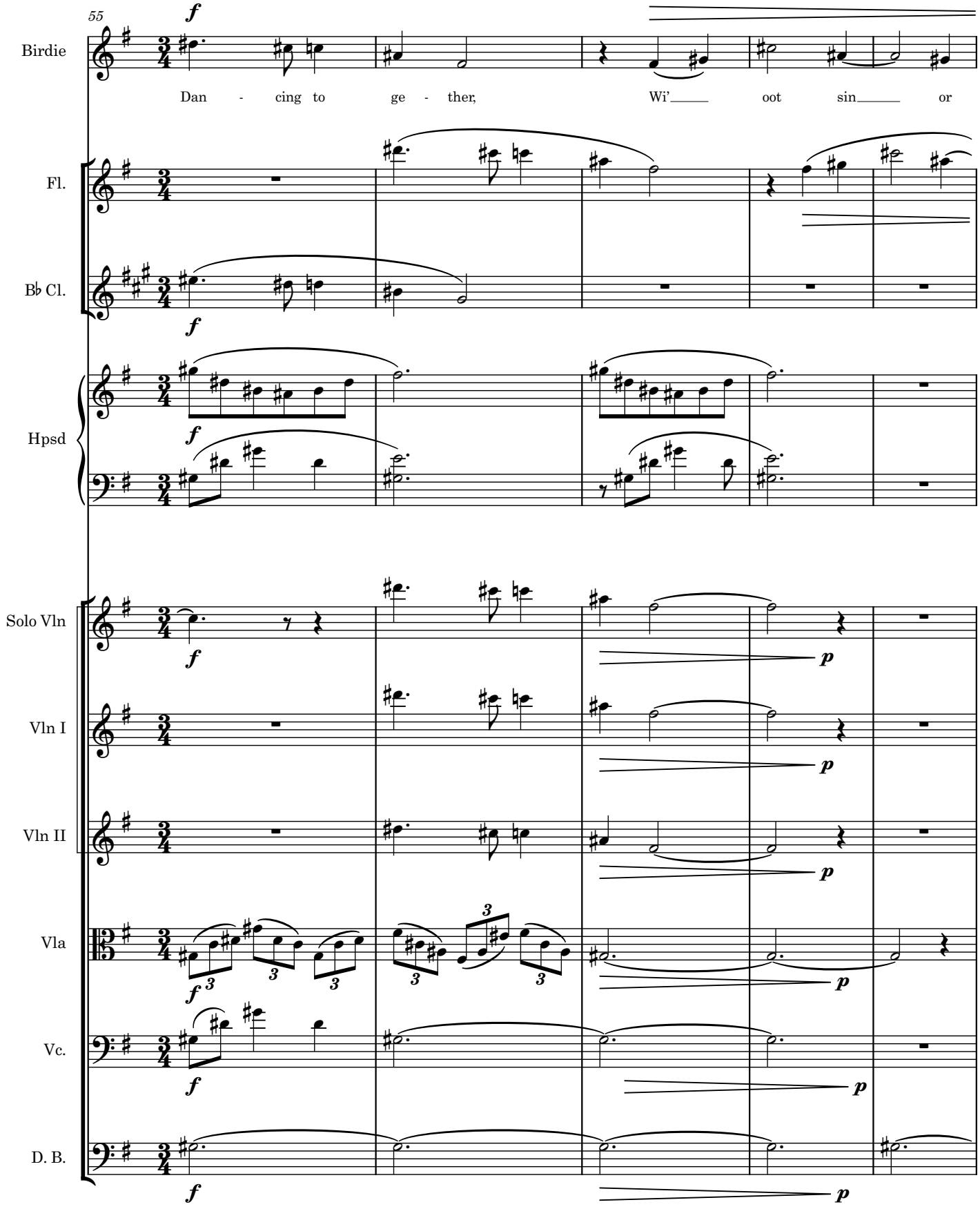

28
32
mf
Birdie
sum - mer
All the
Fl.
B♭ Cl.
mp
Hpsd
32
Solo Vln
Solo Vc.
D. B.

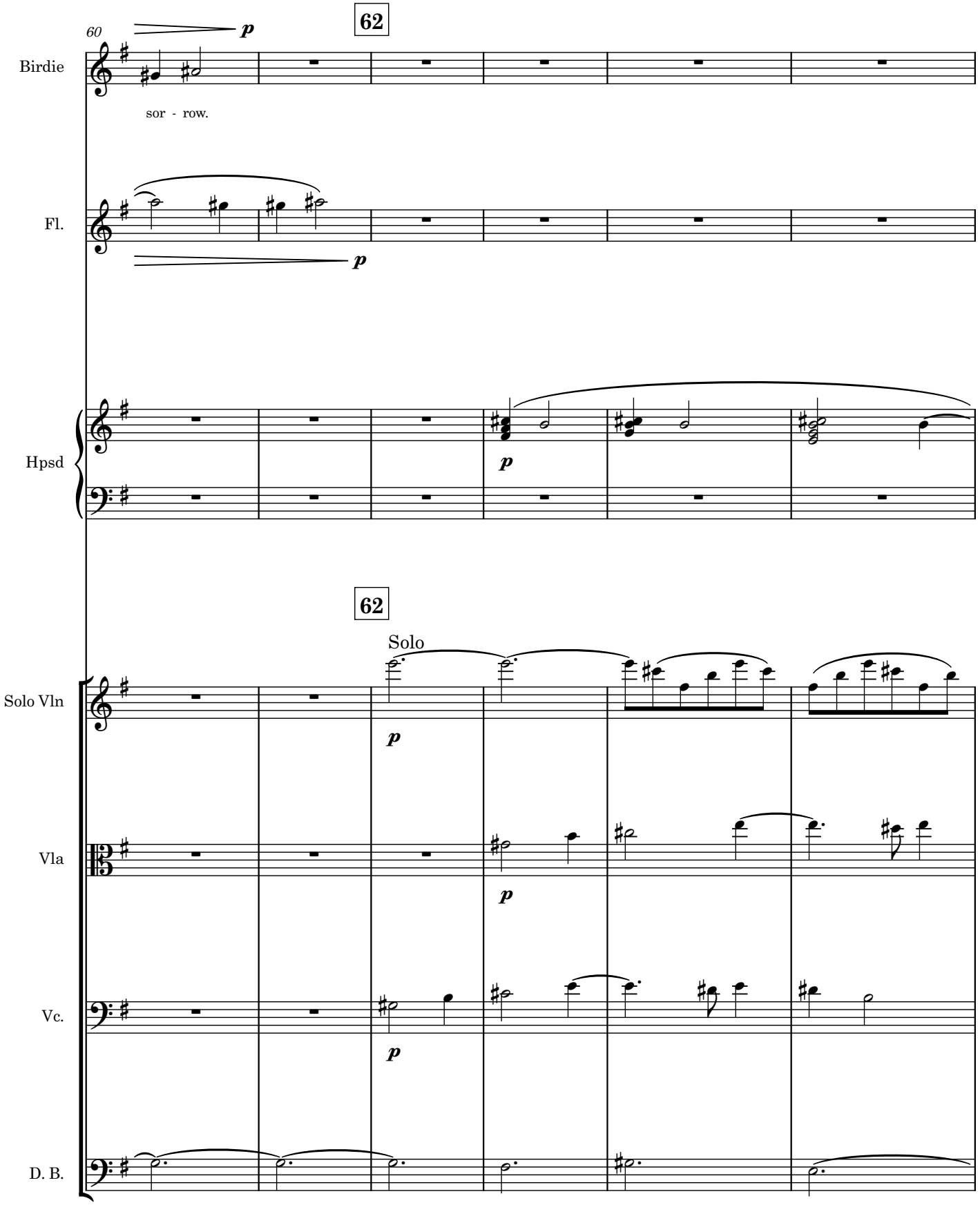

33
Birdie
auld men and auld wo - men, Laugh ing like las sies,
Hpsd
Solo Vc.
mf
D. B.
mp
38
Birdie
wee bair - nies all, Dan - cing to - ge - ther on the
Hpsd
Solo Vc.
D. B.

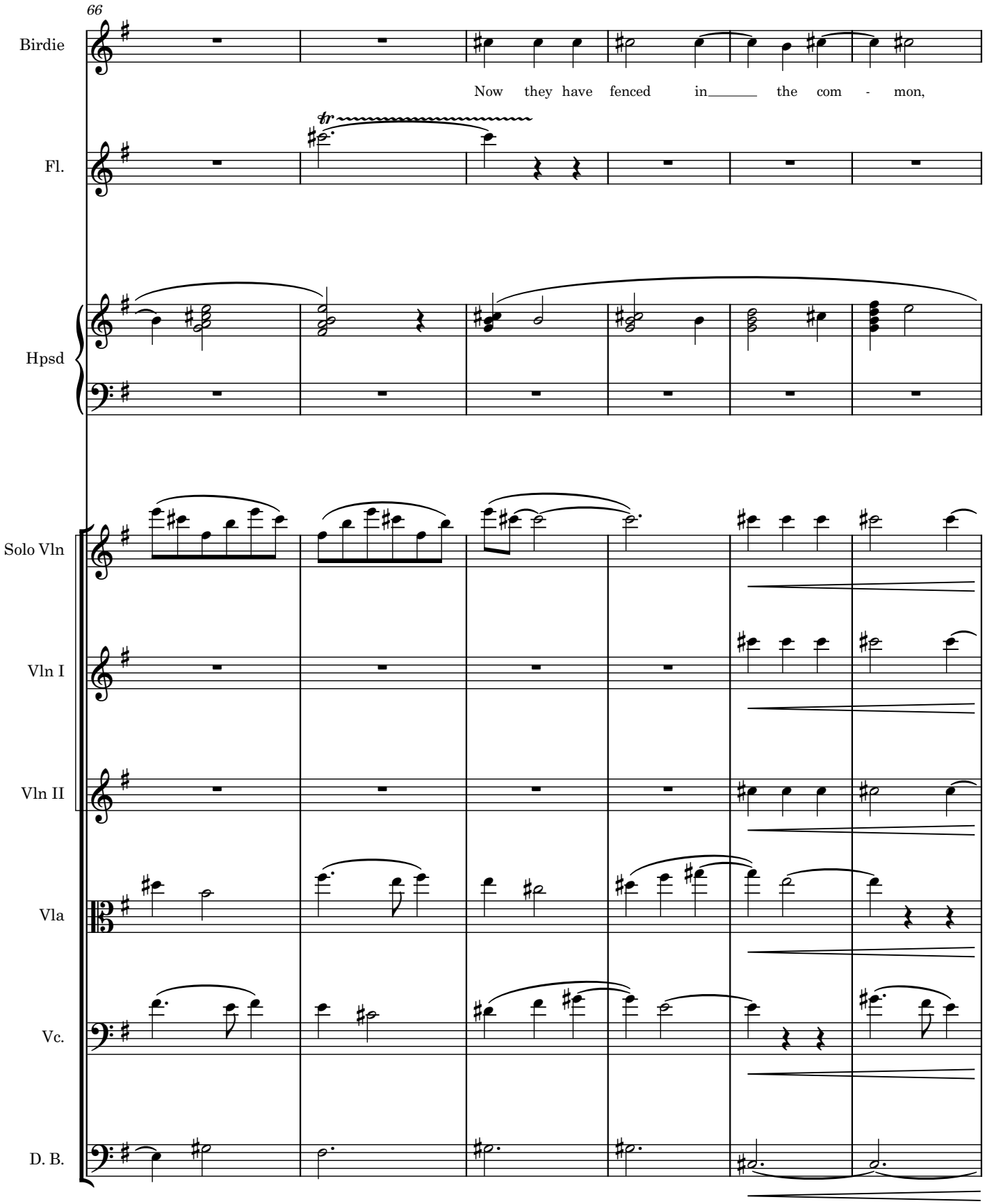

46
Enter BREE, quiet and attentive
43
Birdie
clay floor in win - ter.
Hpsd
46
Solo Vln
mf
Vln II
mf
Vla
mf
Unis.
Solo Vc.
mf
D. B.

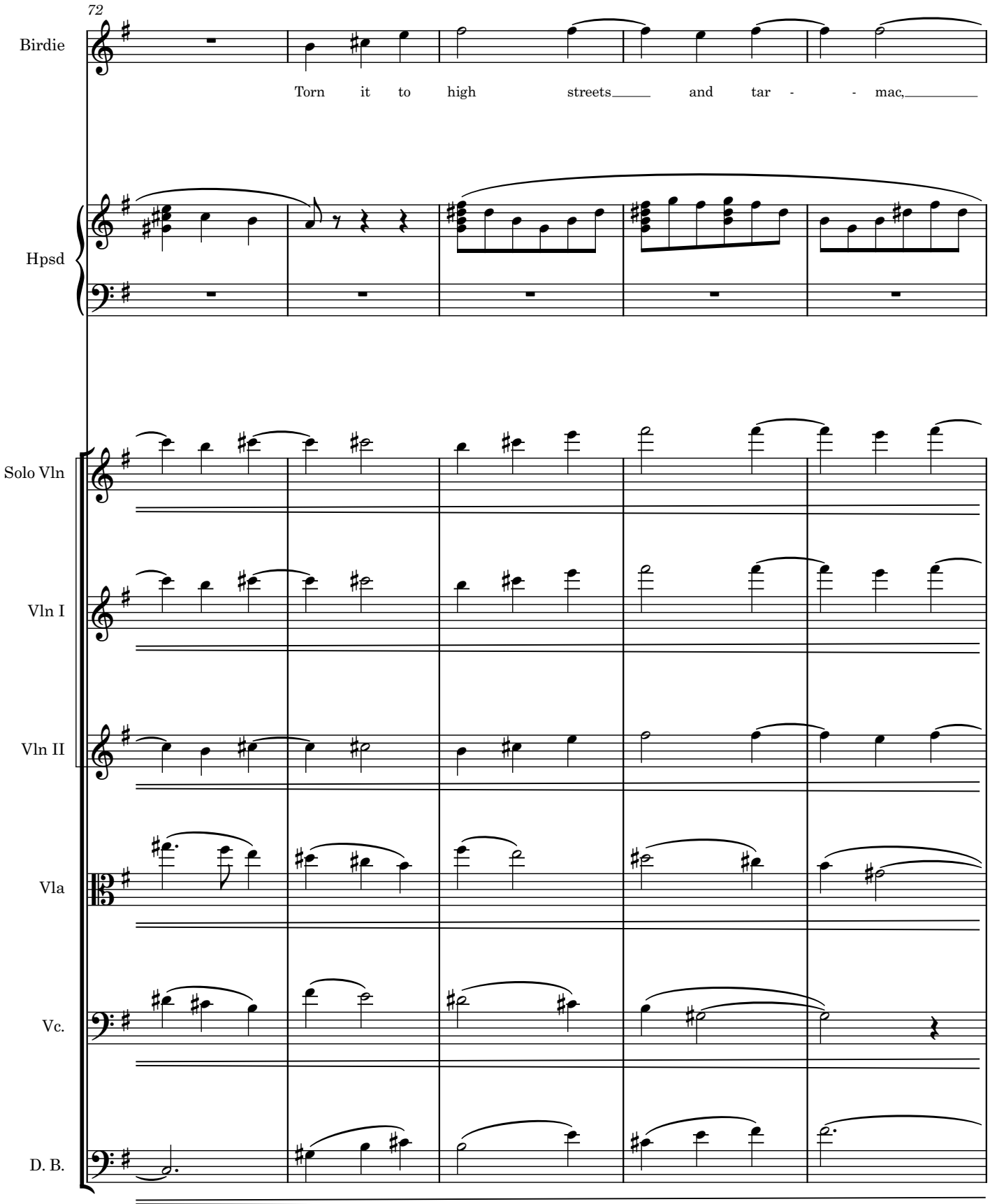

47
Birdie
mf
The songs of those days make my
Fl.
mf
Hpsd
mf
Solo Vln
Vln I
mf
Vln II
Vla
Vc.
D. B.

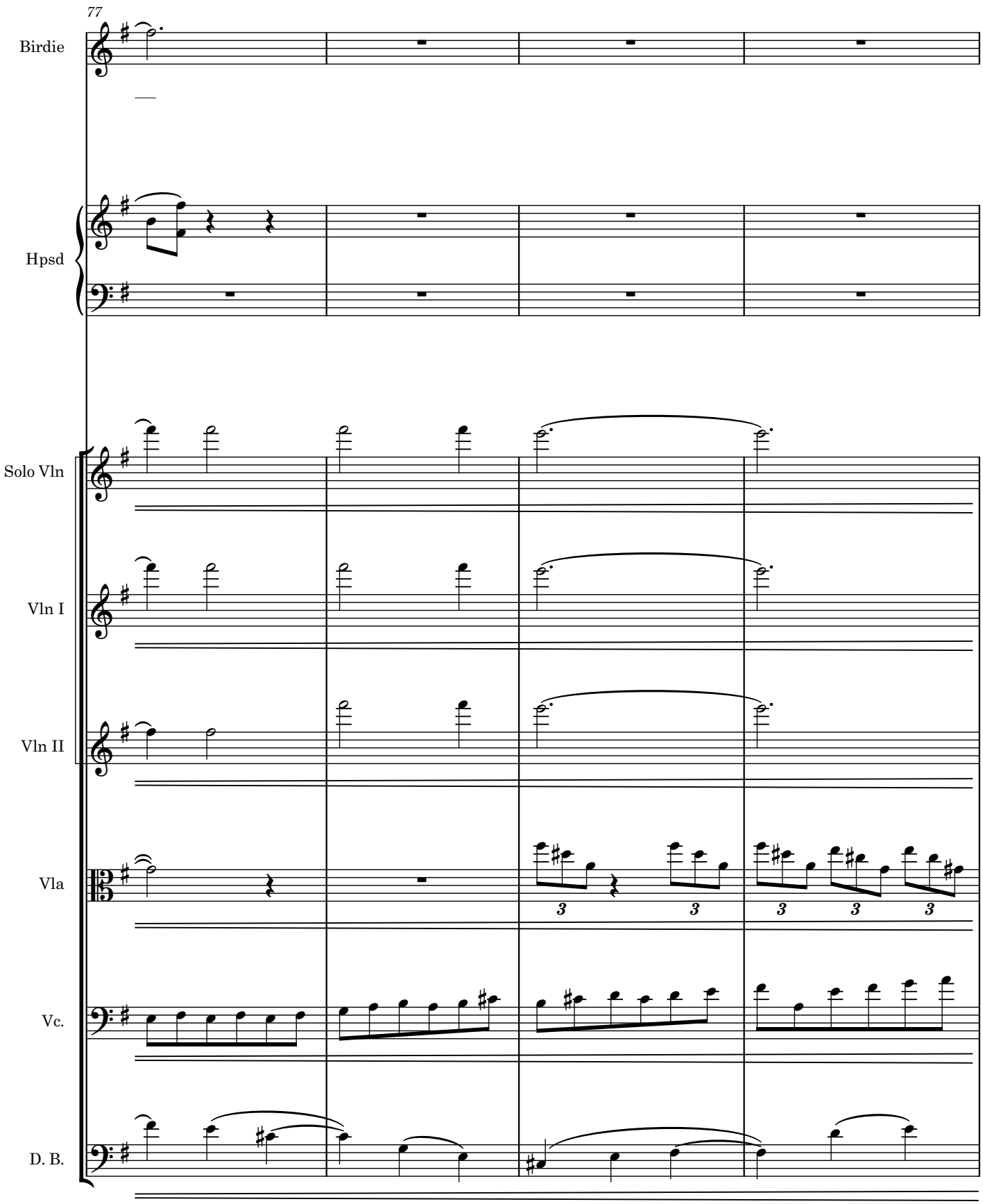

51
Birdie
old heart both glad and sad.
Fl.
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

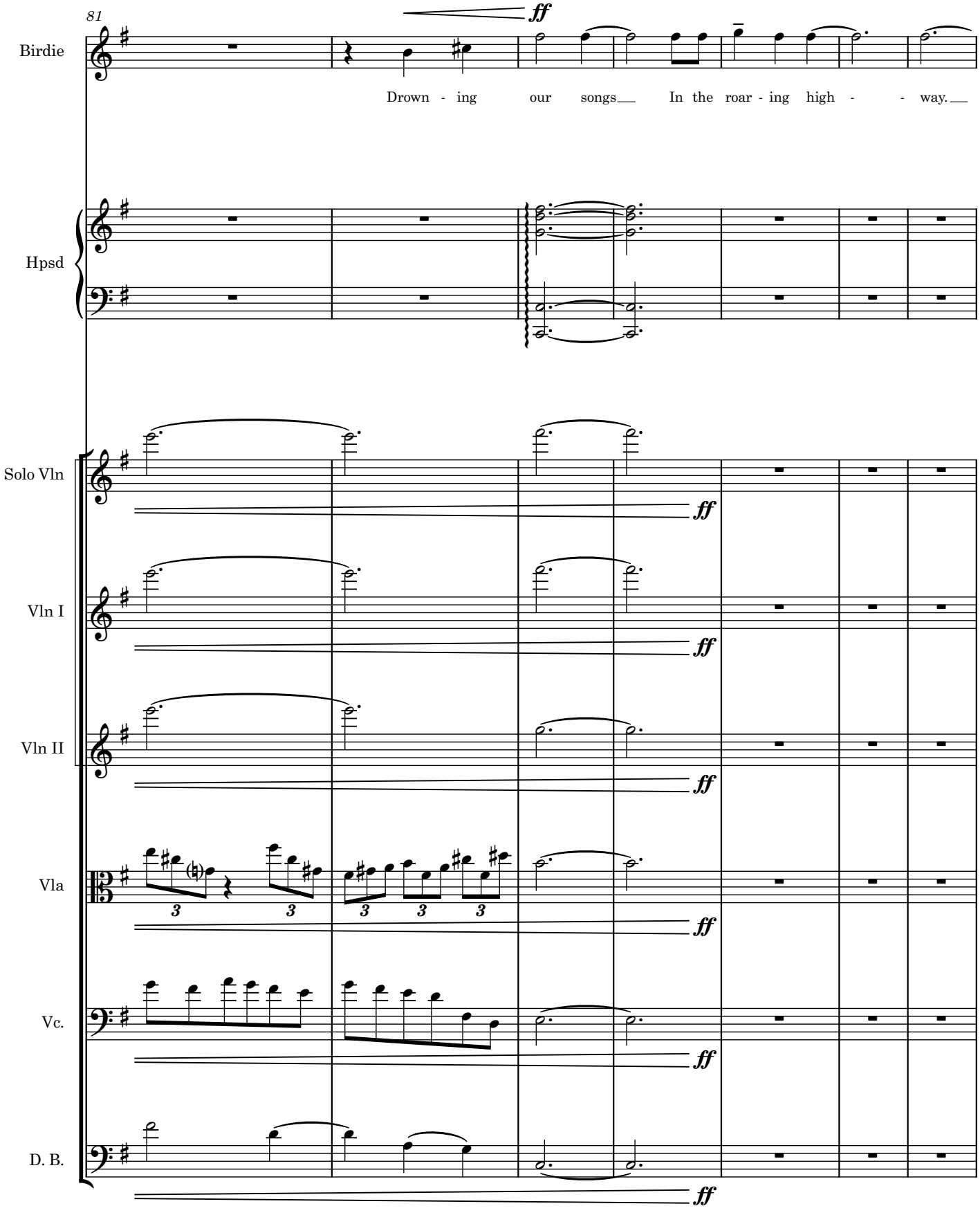

55
Birdie
Dan - cing to ge - ther, Wi'___ oot sin___ or
Fl.
B♭ Cl.
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

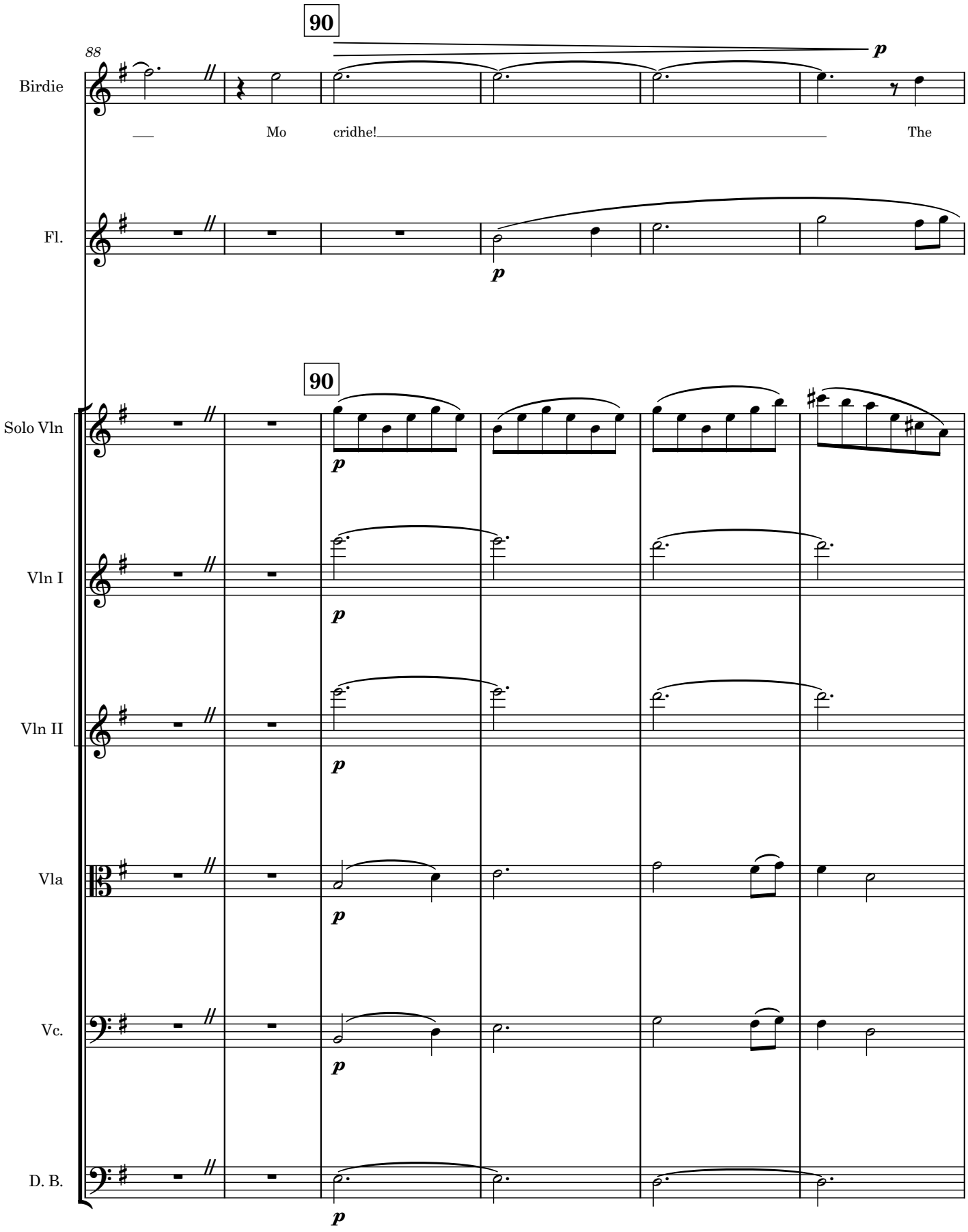

60
62
Birdie
sor - row.
Fl.
Hpsd
62
Solo
Solo Vln
Vla
Vc.
D. B.

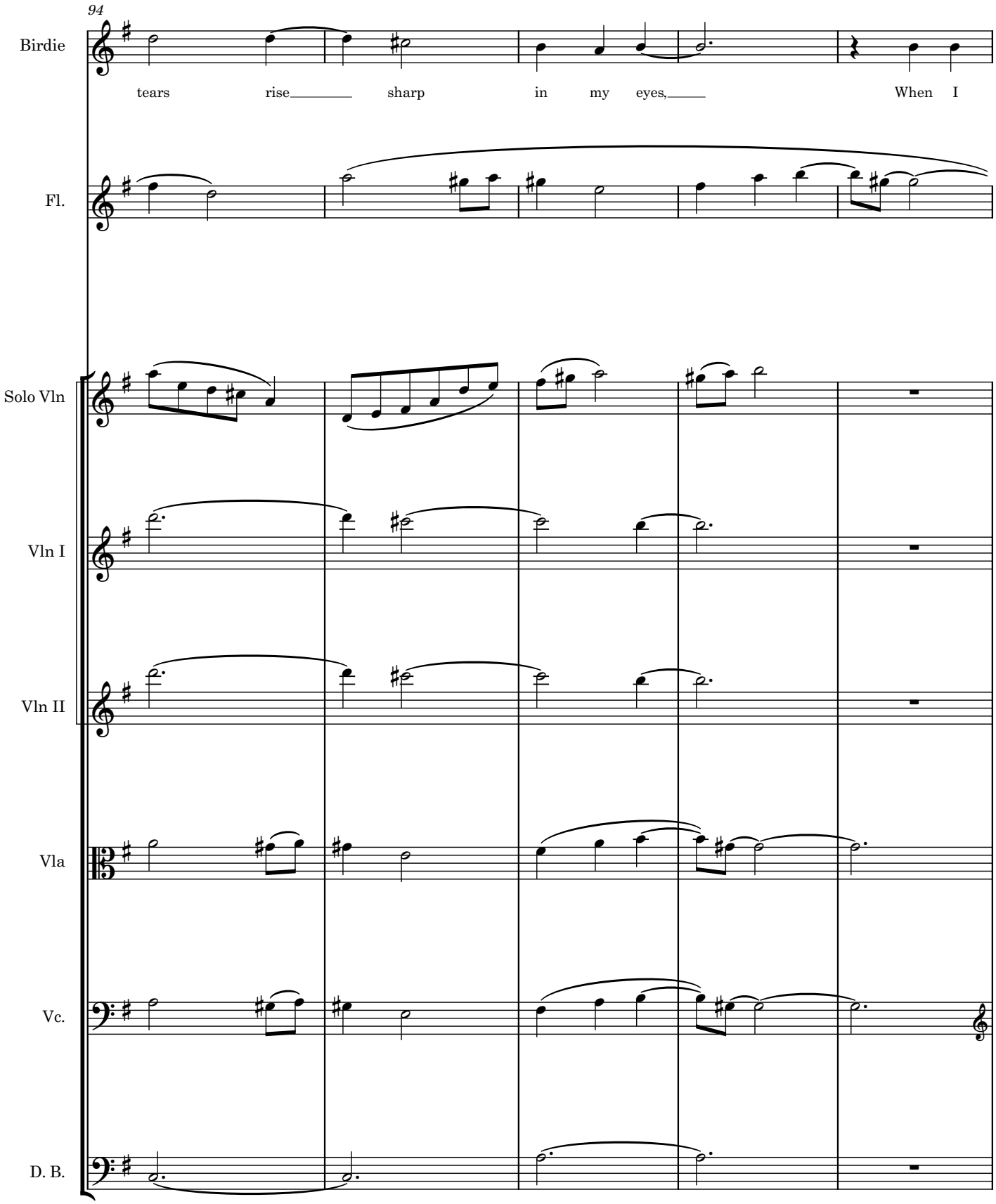

66
Birdie
Now they have fenced in the com - mon,
Fl.
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

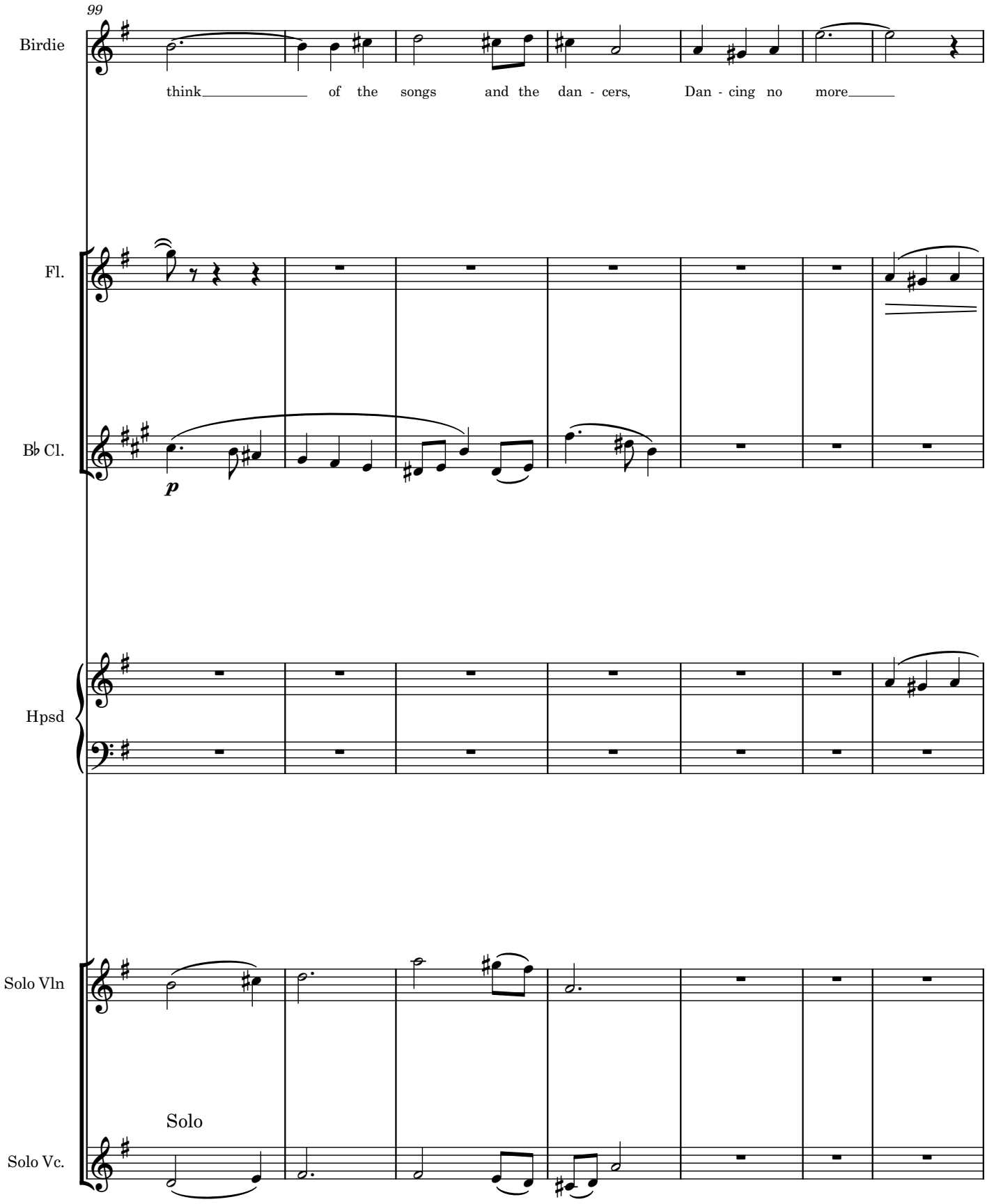

72
Birdie
Torn it to high streets and tar - - mac,
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

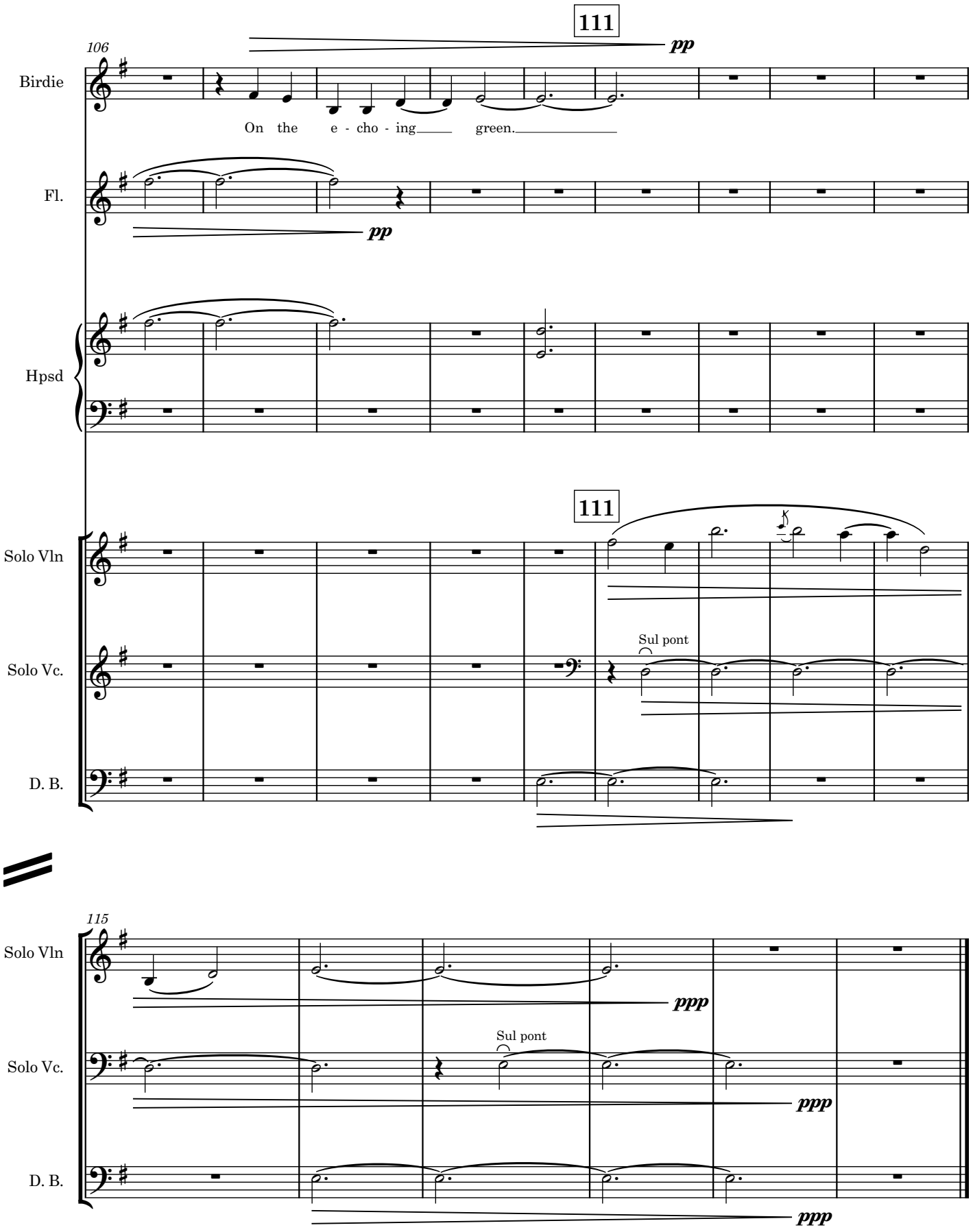

77
Birdie
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.


81
Birdie
ff
Drown - ing our songs In the roar - ing high - - way.
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

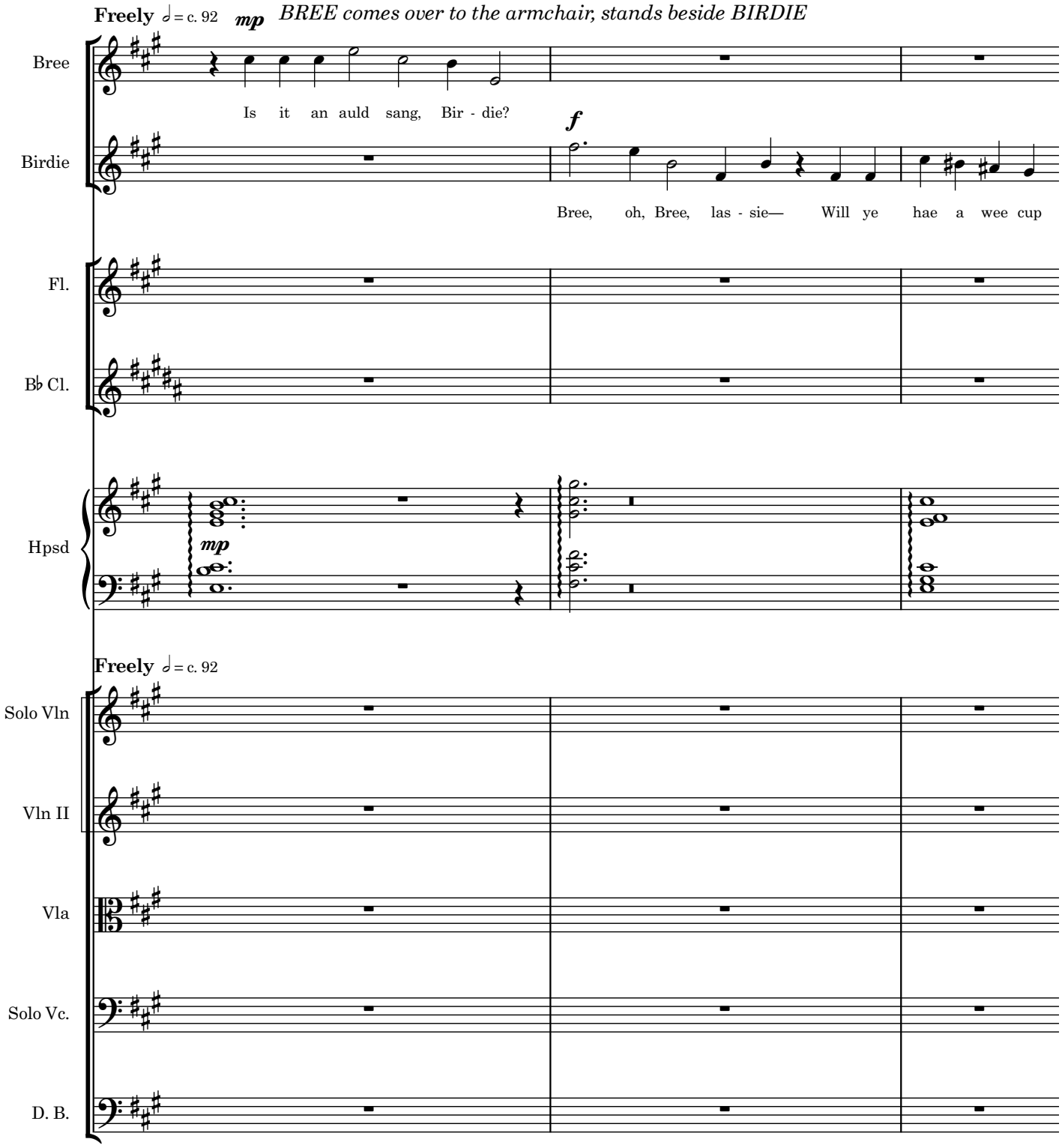

90
88
p
Birdie
Mo
cridhe!
The
Fl.
p
90
Solo Vln
p
Vln I
p
Vln II
p
Vla
p
Vc.
p
D. B.
p

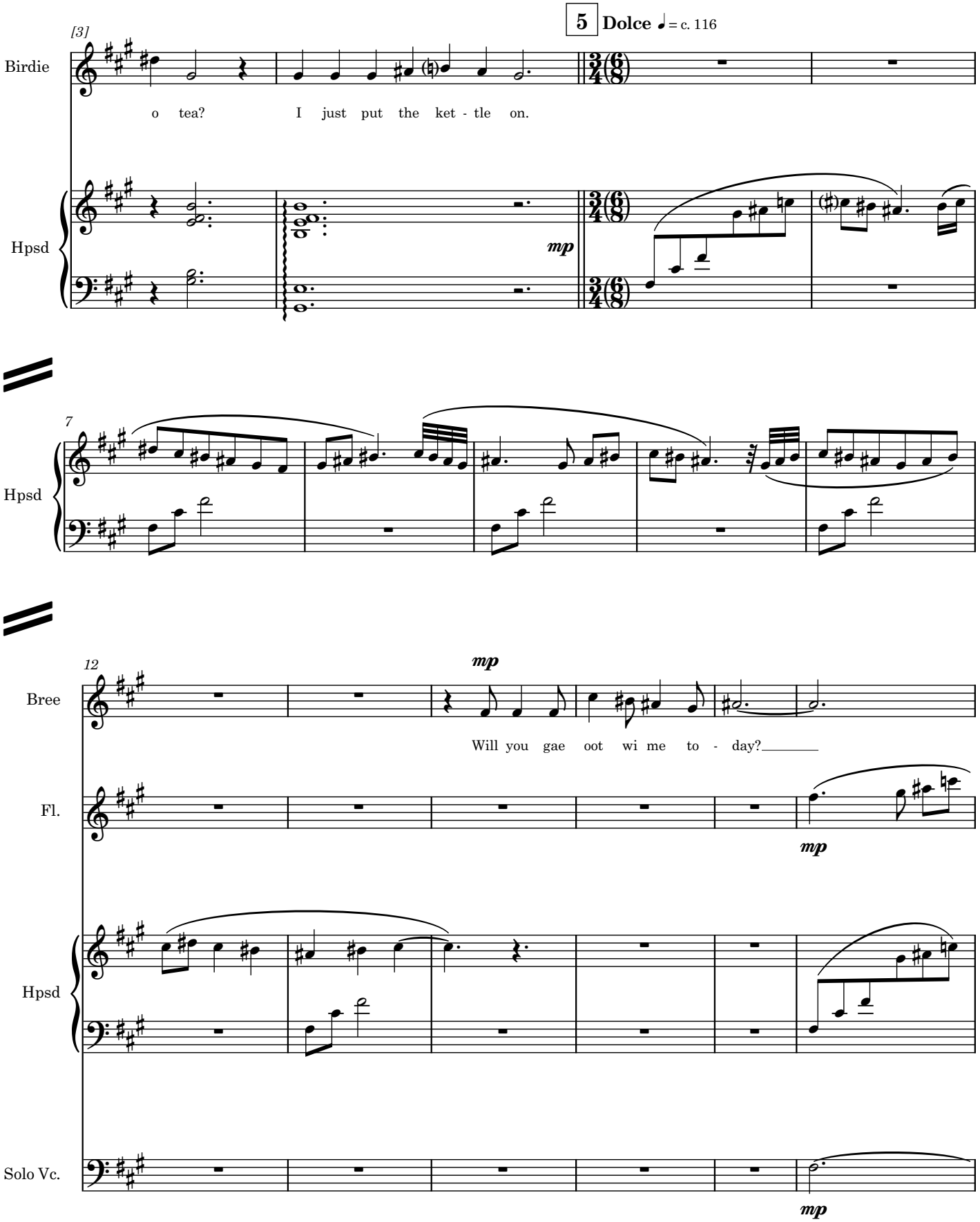

94
Birdie
tears rise sharp in my eyes, When I
Fl.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

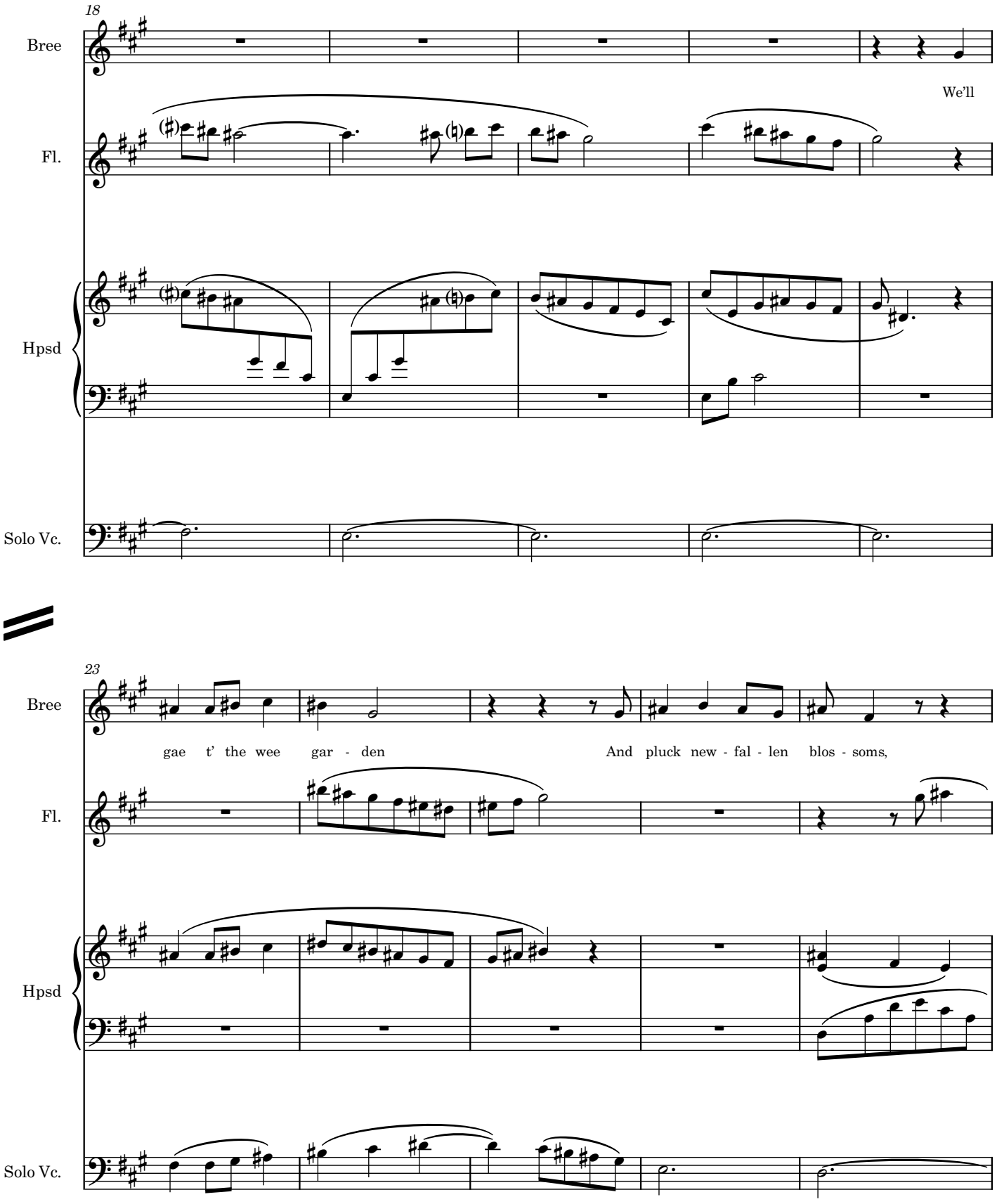

99
Birdie
think of the songs and the dan - cers, Dan - cing no more
Fl.
B♭ Cl.
p
Hpsd
Solo Vln
Solo
Solo Vc.

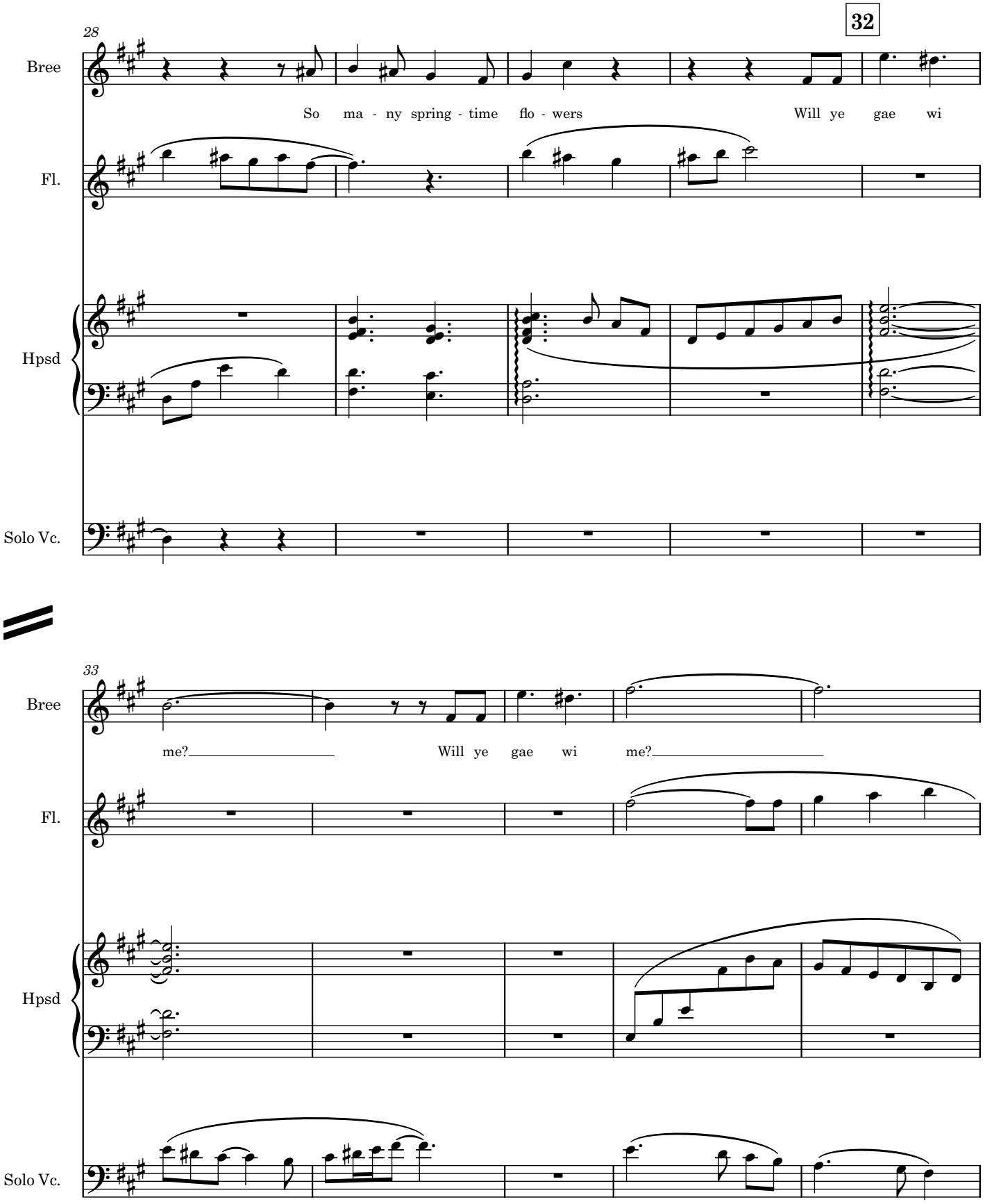

111
106
pp
Birdie
On the e - cho - ing green.
Fl.
pp
Hpsd
111
Solo Vln
Solo Vc.
Sul pont
D. B.
115
Solo Vln
ppp
Solo Vc.
Sul pont
ppp
D. B.
ppp

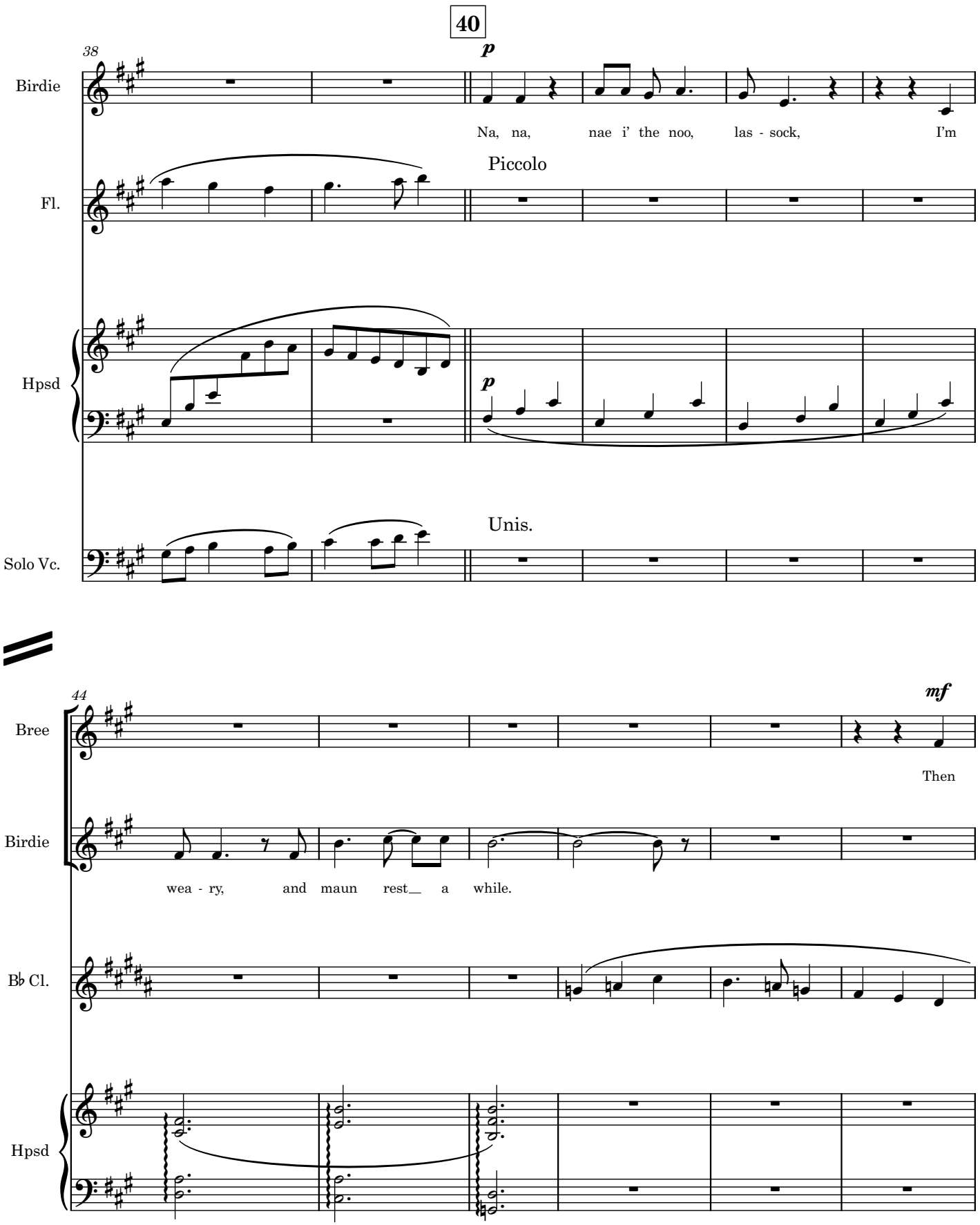
DUET: A Spell, Ye Ken? (Birdie and Bree)

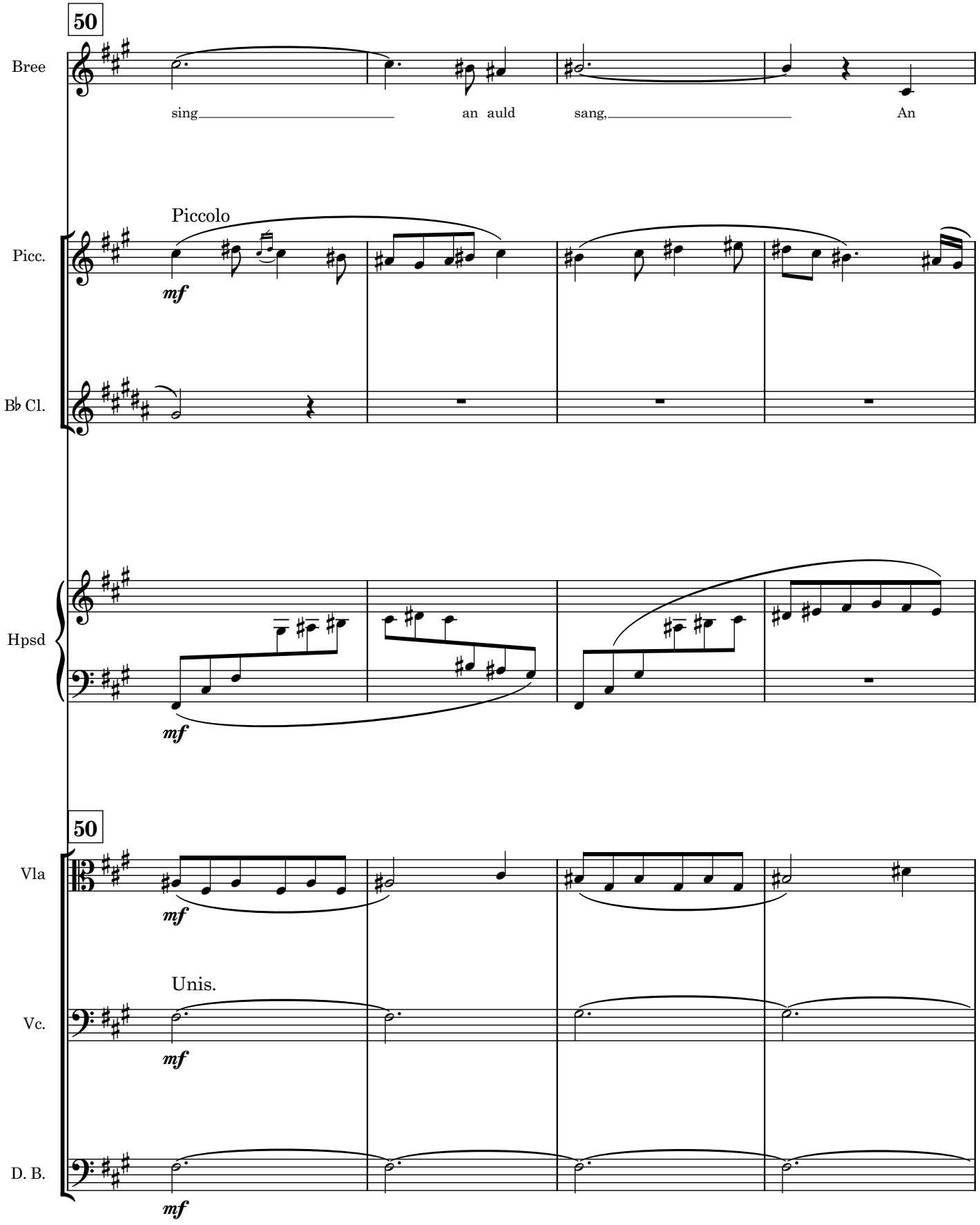


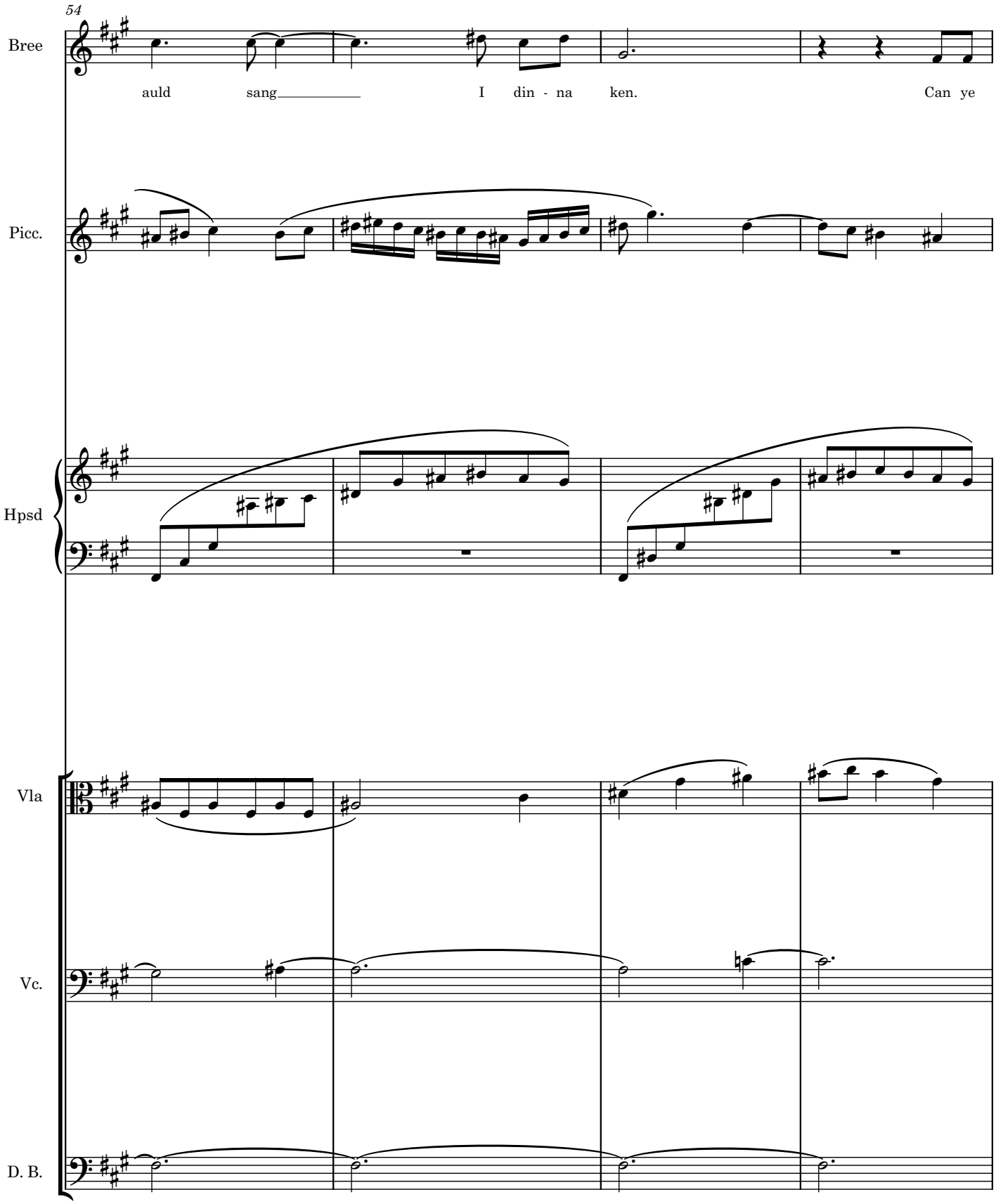

[3]
5
Dolce ♩ = c. 116
Birdie
o tea? I just put the ket - tle on.
Hpsd
mp
7
Hpsd
12
mp
Bree
Will you gae oot wi me to - day?
Fl.
mp
Hpsd
Solo Vc.
mp

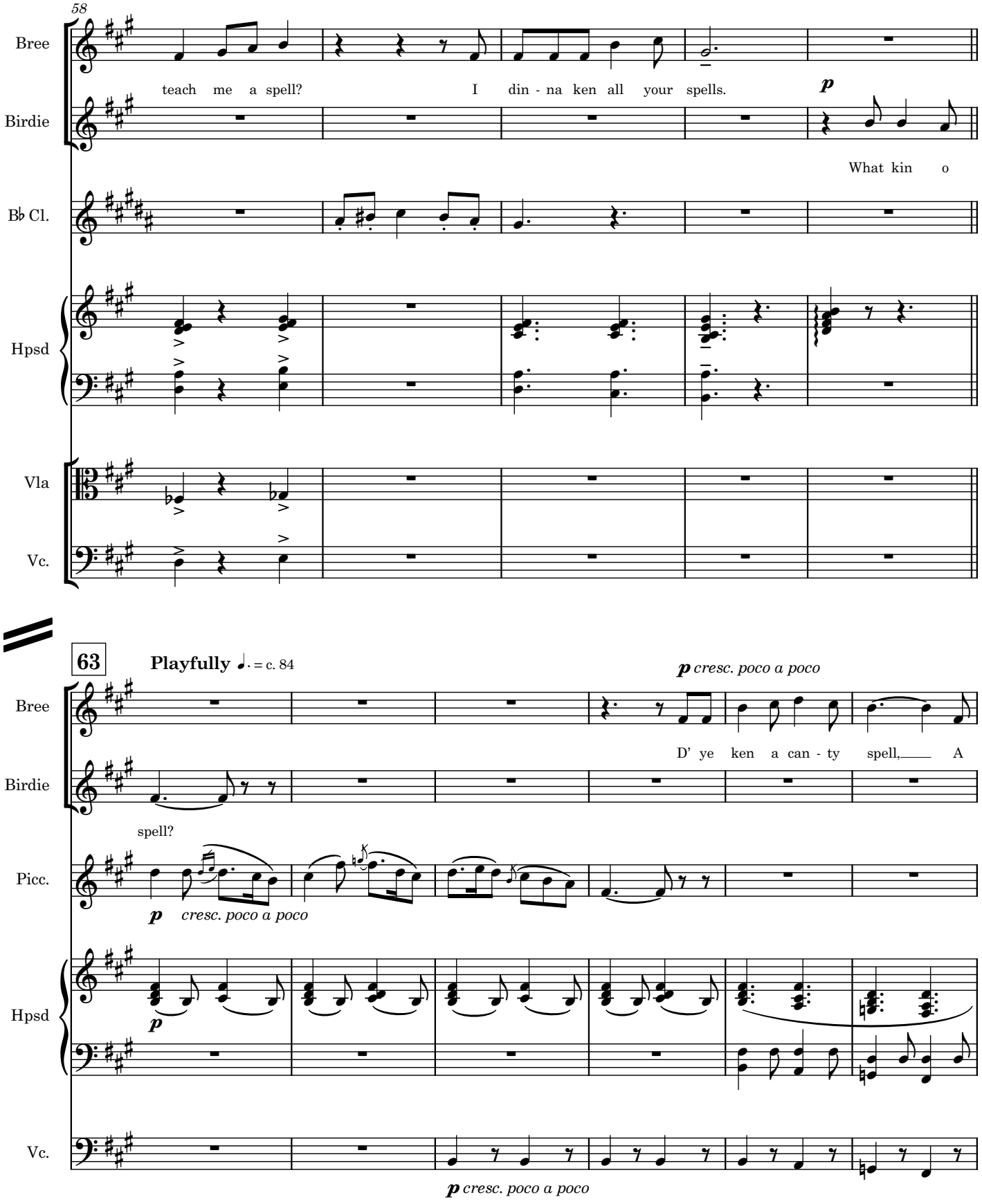

18
Bree
We'll
Fl.
Hpsd
Solo Vc.
23
Bree
gae t' the wee gar - den
And pluck new - fal - len blos - soms,
Fl.
Hpsd
Solo Vc.

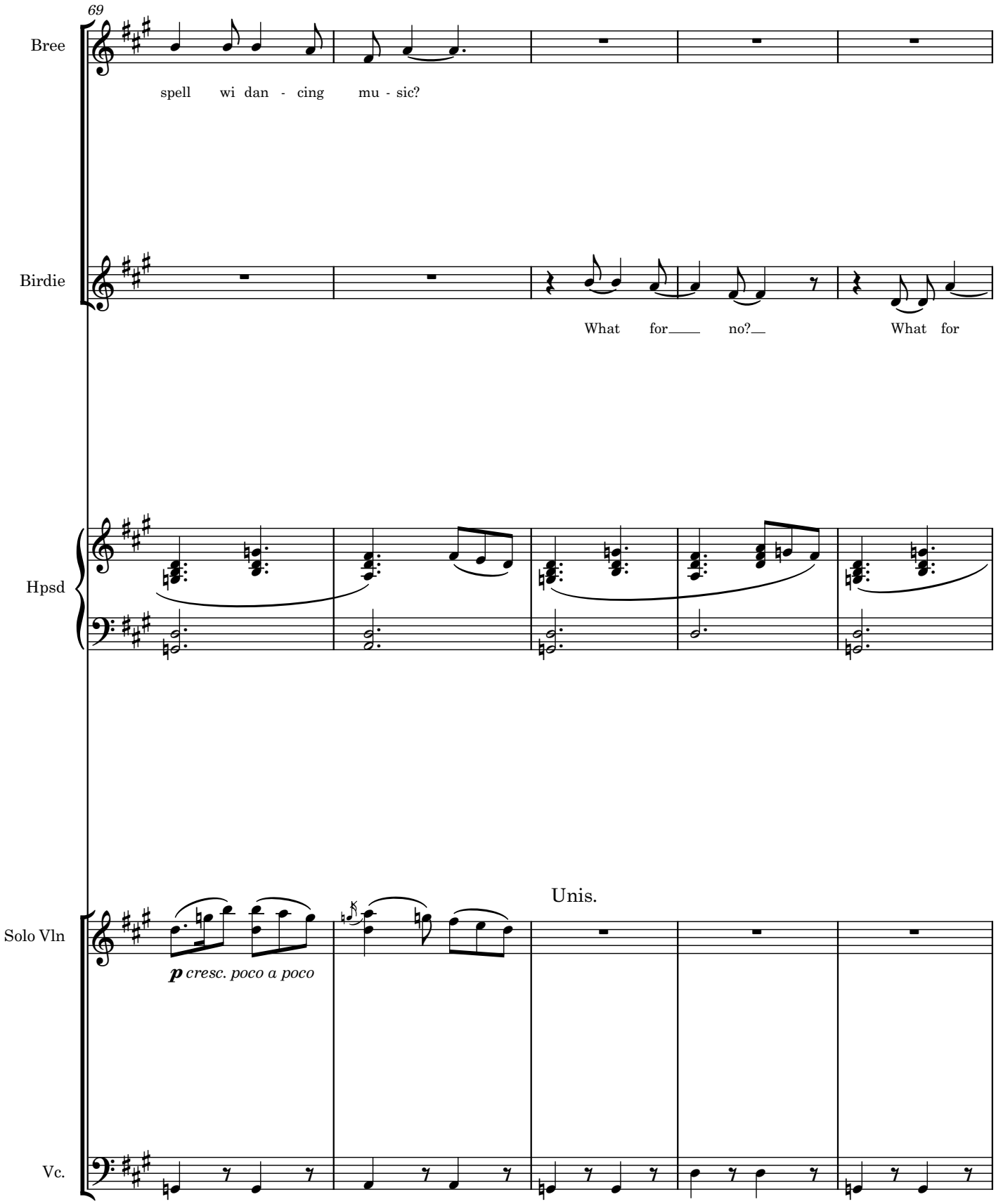

32
28
Bree
So ma - ny spring - time flo - wers Will ye gae wi
Fl.
Hpsd
Solo Vc.
33
Bree
me? Will ye gae wi me?
Fl.
Hpsd
Solo Vc.

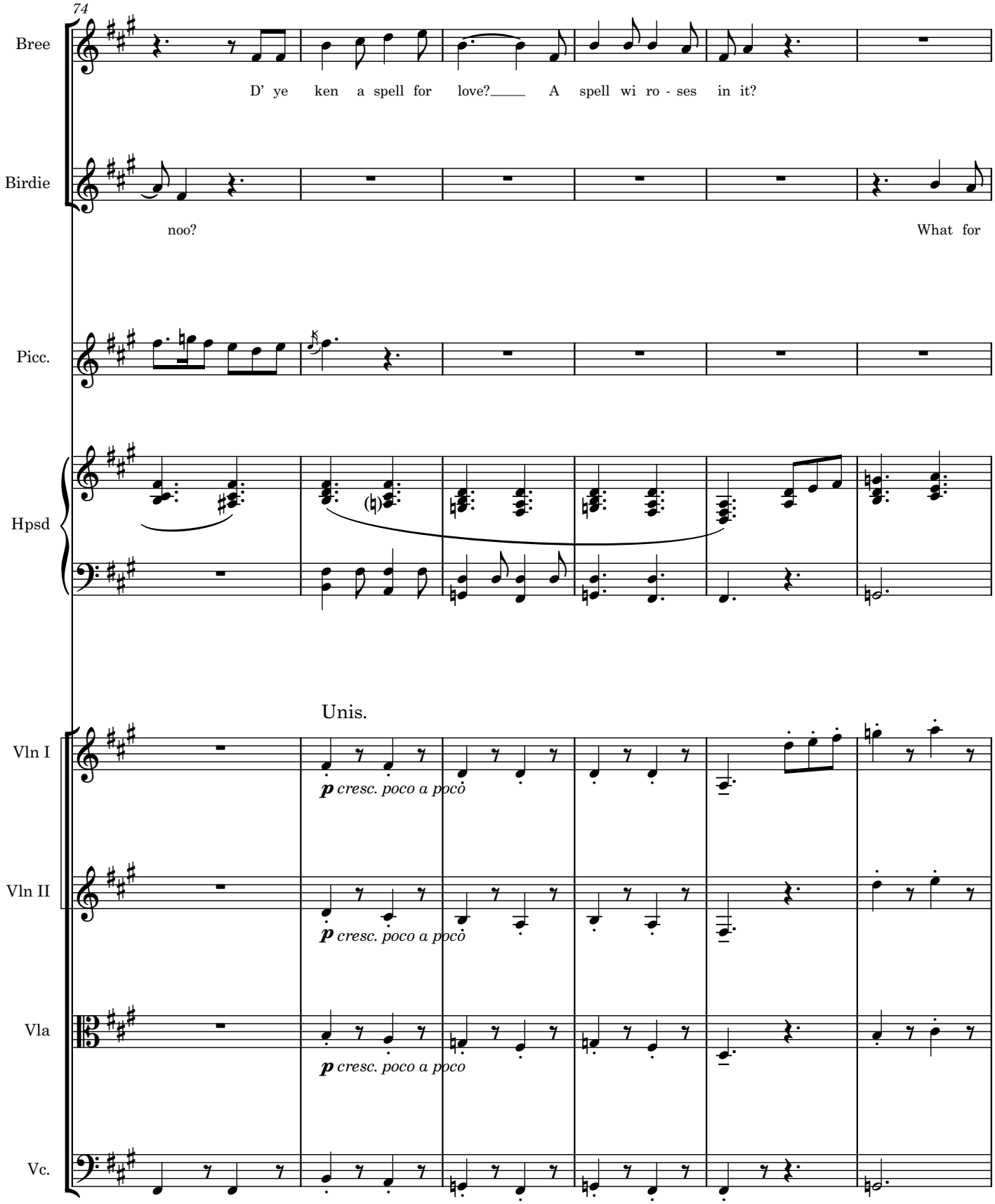

40
38
Birdie
p
Na, na, nae i' the noo, las - sock, I'm
Piccolo
Fl.
Hpsd
p
Unis.
Solo Vc.
44
mf
Bree
Then
Birdie
wea - ry, and maun rest a while.
B♭ Cl.
Hpsd

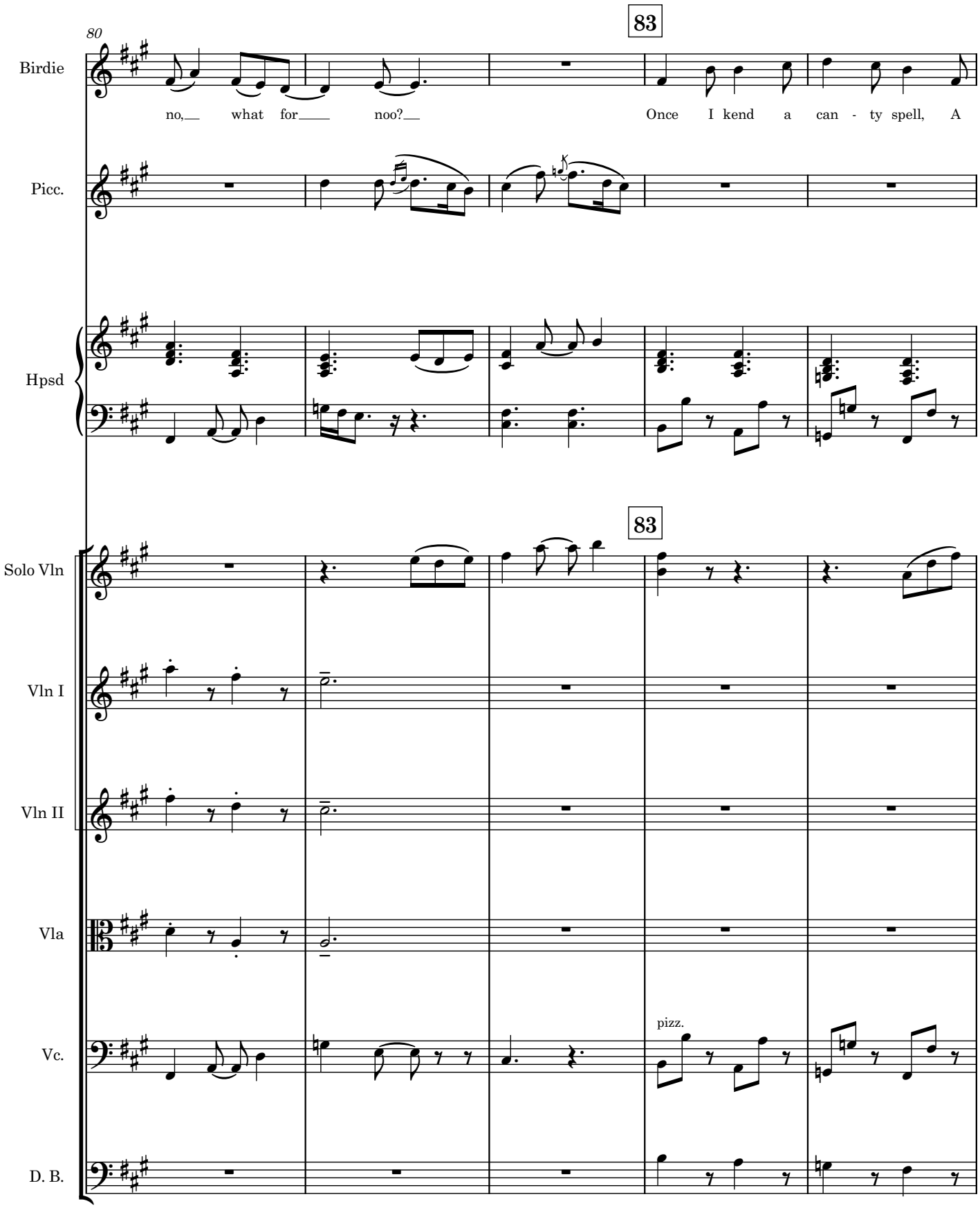

50
Bree
sing an auld sang, An
Piccolo
Picc.
mf
B♭ Cl.
Hpsd
mf
50
Vla
mf
Unis.
Vc.
mf
D. B.
mf

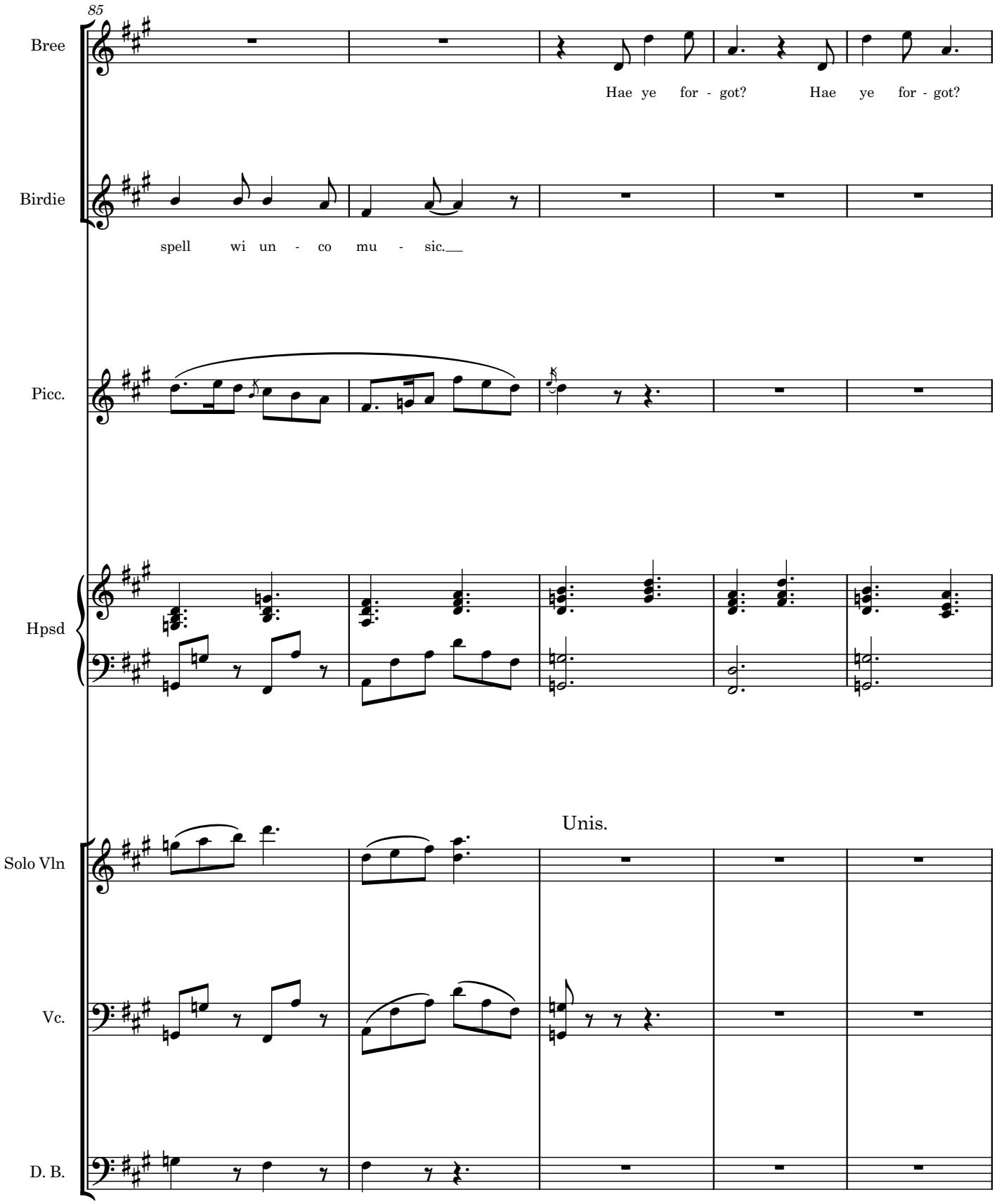

54
Bree
auld sang I din - na ken. Can ye
Picc.
Hpsd
Vla
Vc.
D. B.

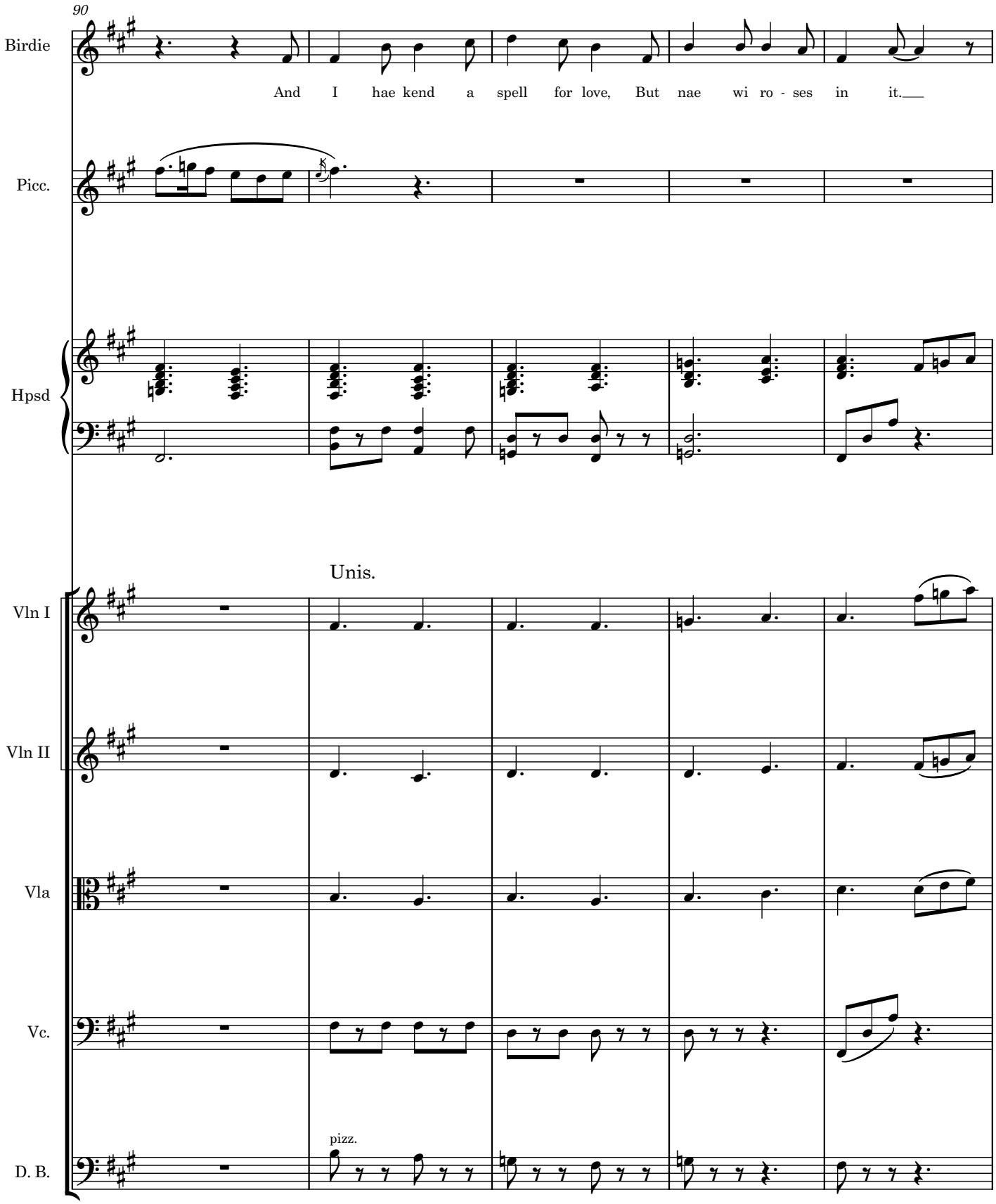

58
Bree
Birdie
B♭ Cl.
Hpsd
Vla
Vc.
teach me a spell?
I din - na ken all your spells.
p
What kin o
63
Playfully ♩. = c. 84
p cresc. poco a poco
D' ye ken a can - ty spell, A
spell?
Picc.
p cresc. poco a poco
p
p cresc. poco a poco

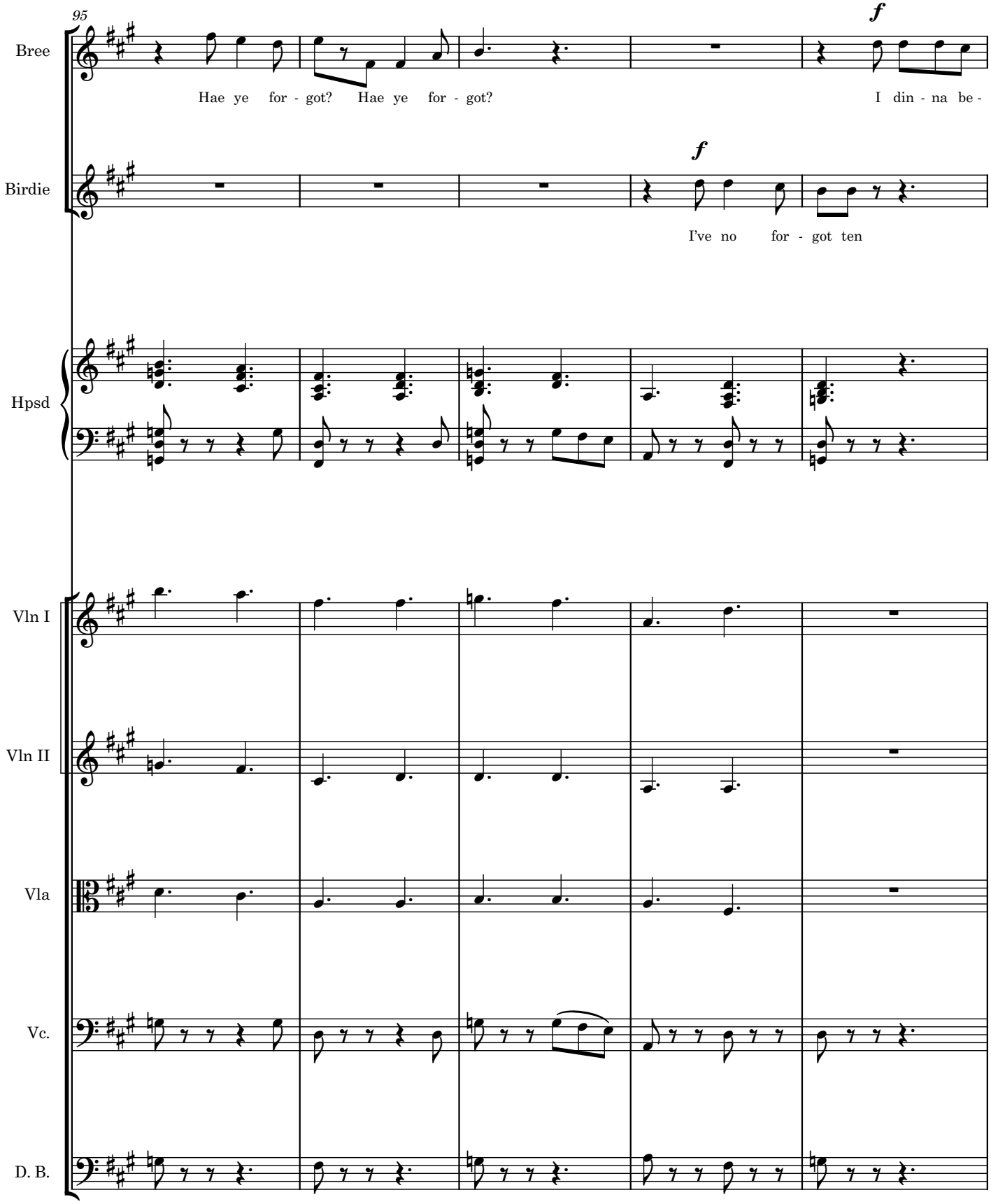

69
Bree
spell wi dan - cing mu - sic?
Birdie
What for no? What for
Hpsd
Unis.
Solo Vln
p cresc. poco a poco
Vc.

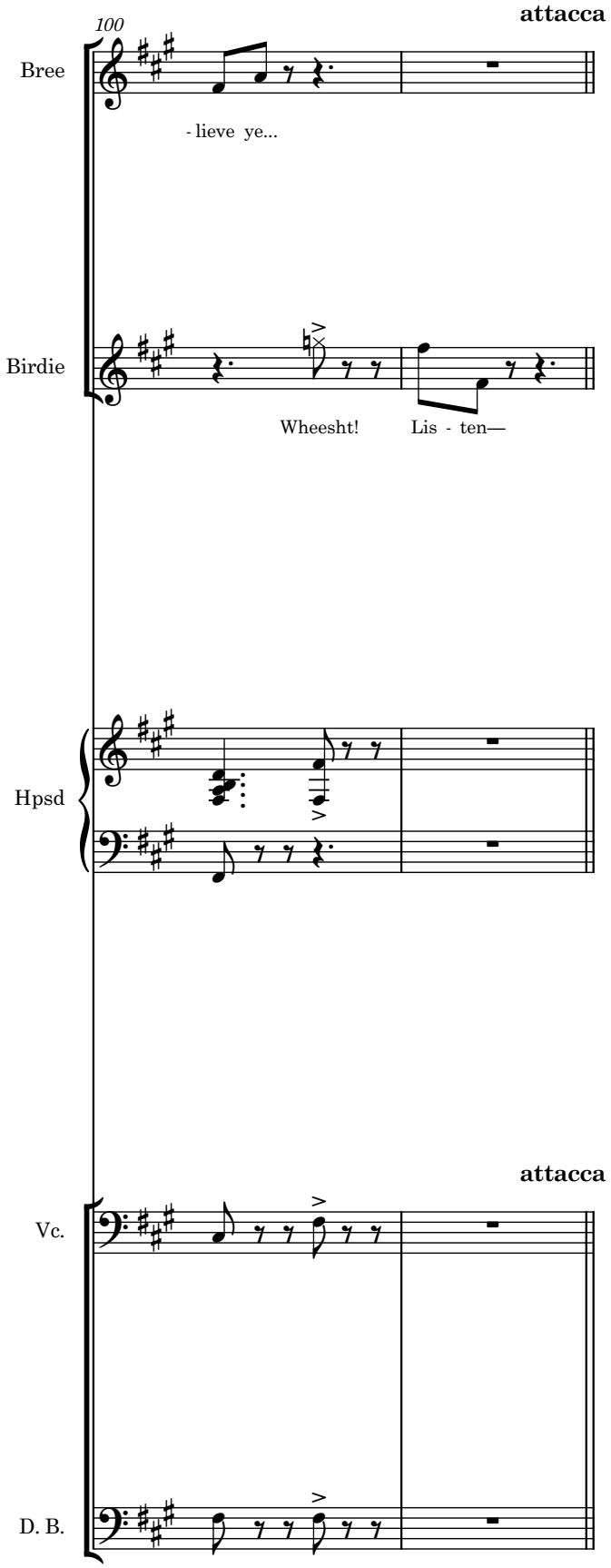

74
Bree
D' ye ken a spell for love? A spell wi ro - ses in it?
Birdie
noo?
What for
Picc.
Hpsd
Unis.
Vln I
p cresc. poco a poco
Vln II
p cresc. poco a poco
Vla
p cresc. poco a poco
Vc.


80
83
Birdie
no, what for noo?
Once I kend a can - ty spell, A
Picc.
Hpsd
83
Solo Vln
Vln I
Vln II
Vla
Vc.
pizz.
D. B.

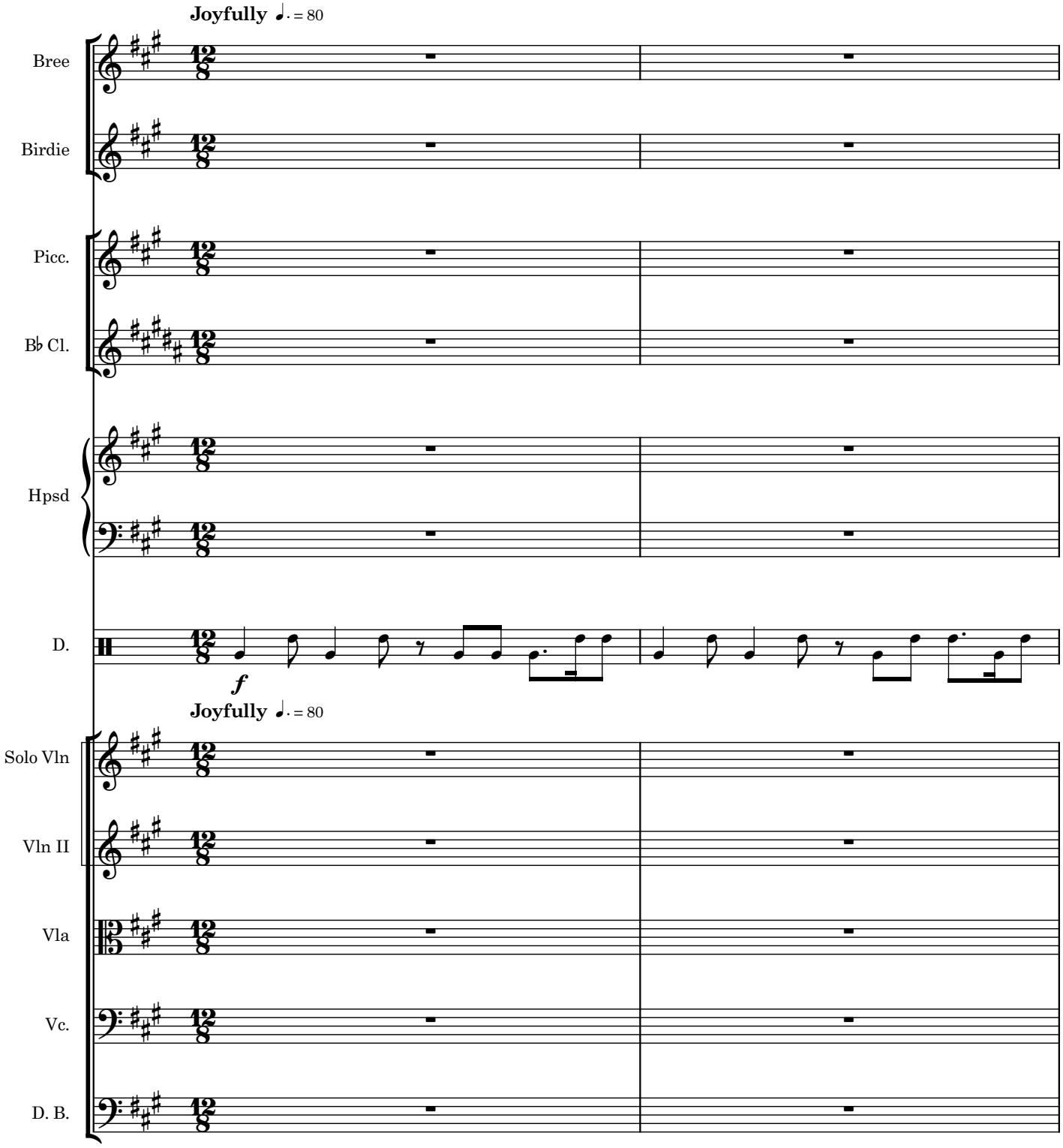

85
Bree
Hae ye for - got? Hae ye for - got?
Birdie
spell wi un - co mu - sic.
Picc.
Hpsd
Unis.
Solo Vln
Vc.
D. B.

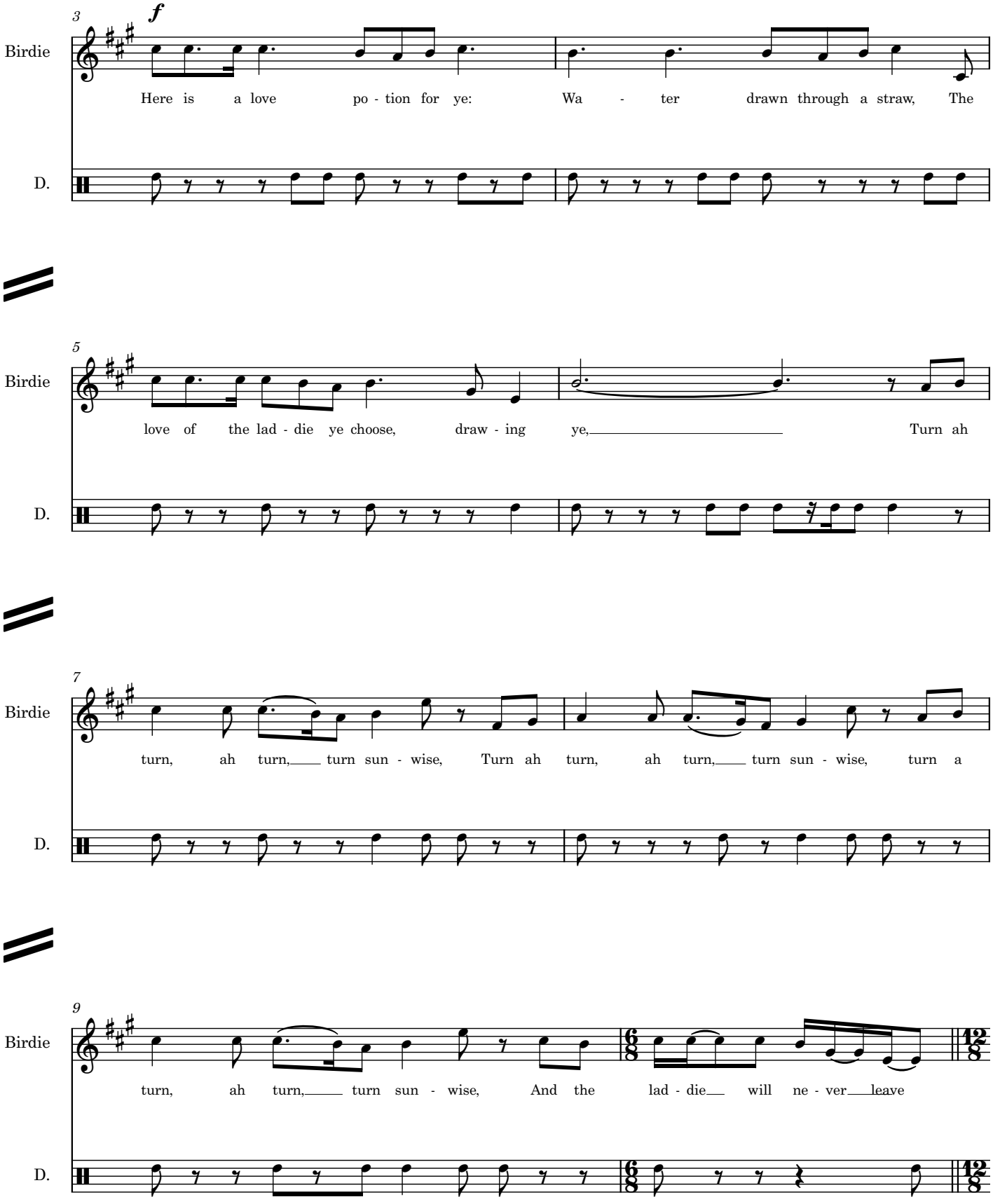

90
Birdie
And I hae kend a spell for love, But nae wi ro - ses in it.
Picc.
Hpsd
Unis.
Vln I
Vln II
Vla
Vc.
pizz.
D. B.

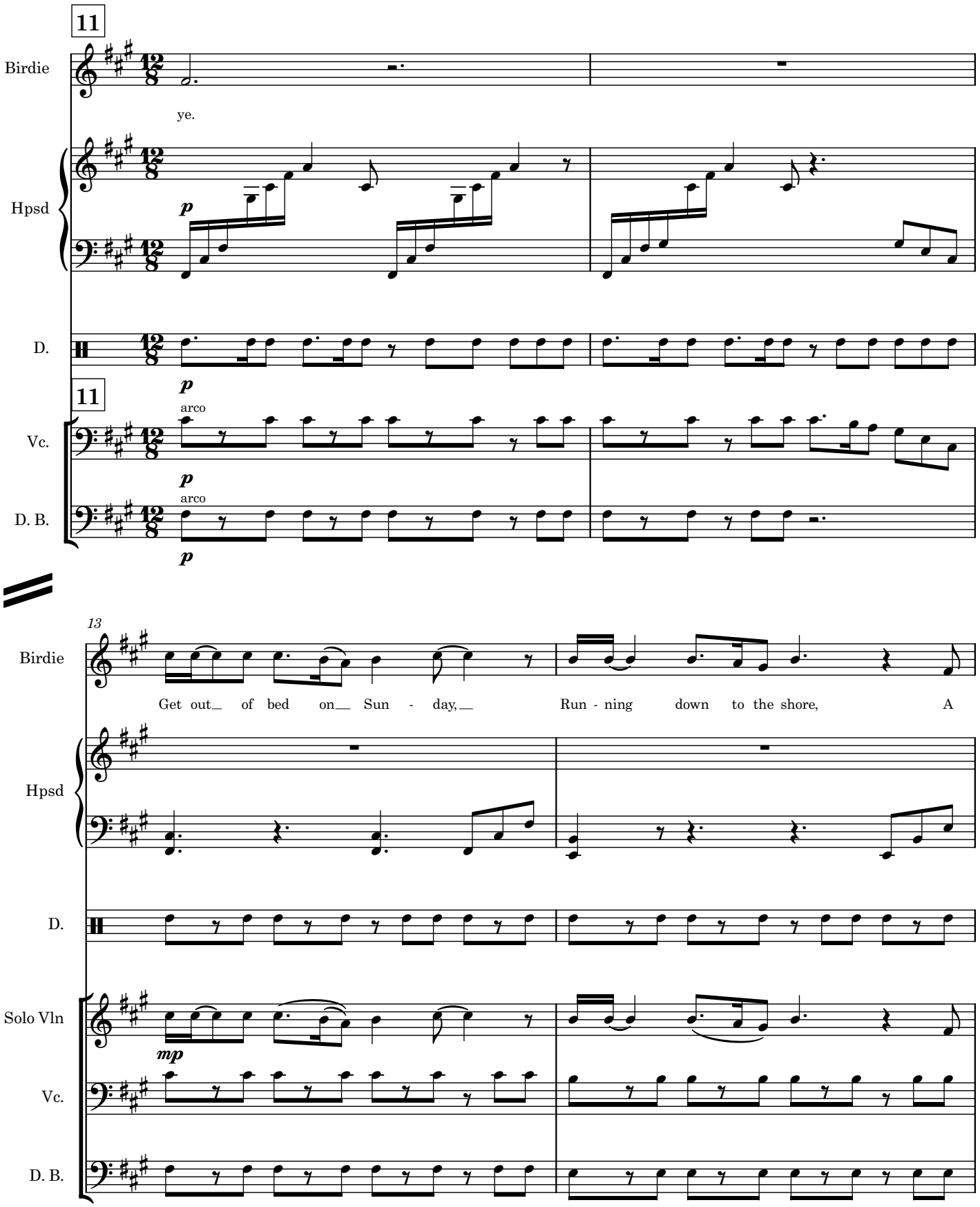

95
Bree
Hae ye for - got? Hae ye for - got?
f
I din - na be -
Birdie
f
I've no for - got ten
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

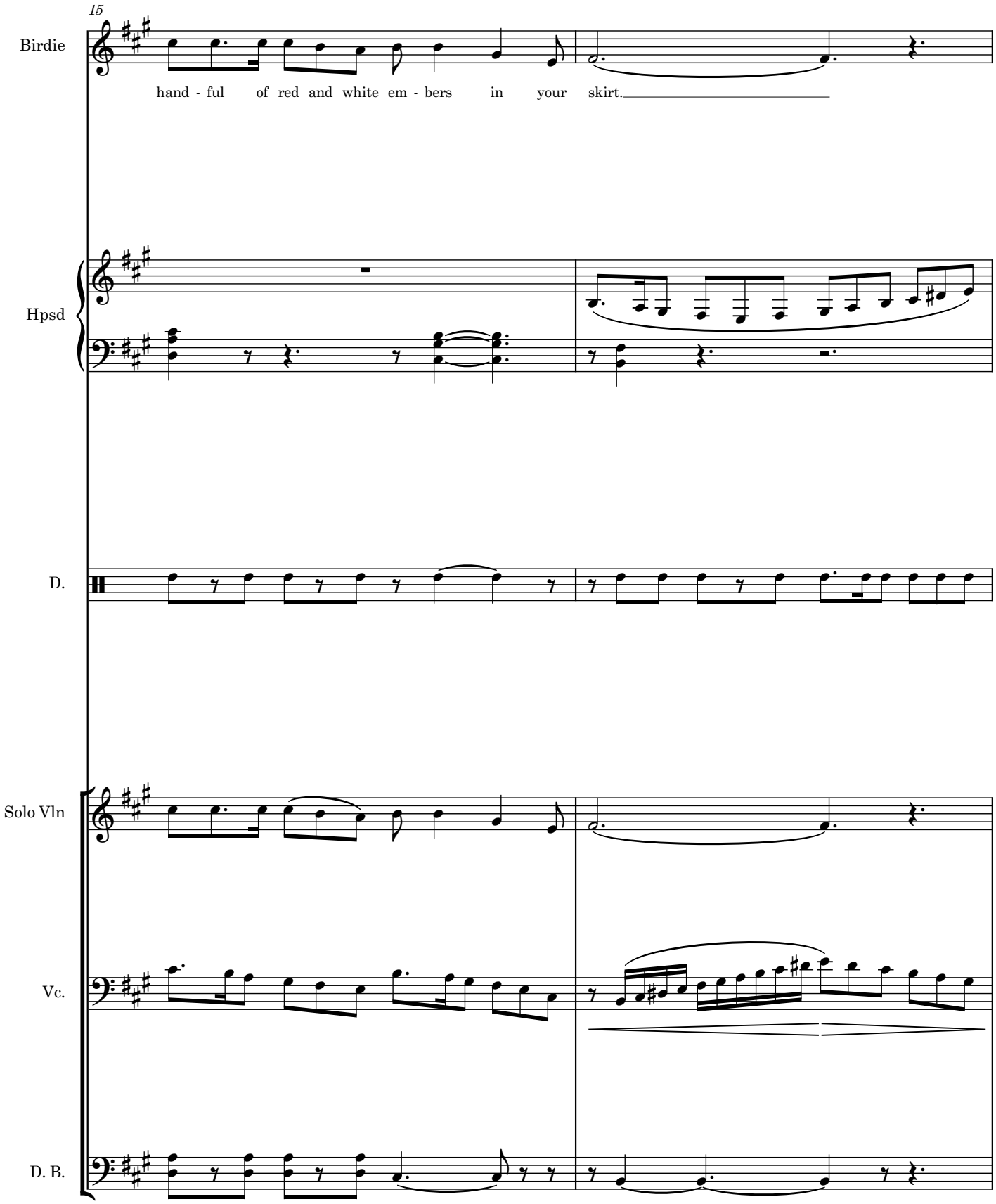

100
attacca
Bree
- lieve ye...
Birdie
Wheesht!
Lis - ten—
Hpsd
attacca
Vc.
D. B.

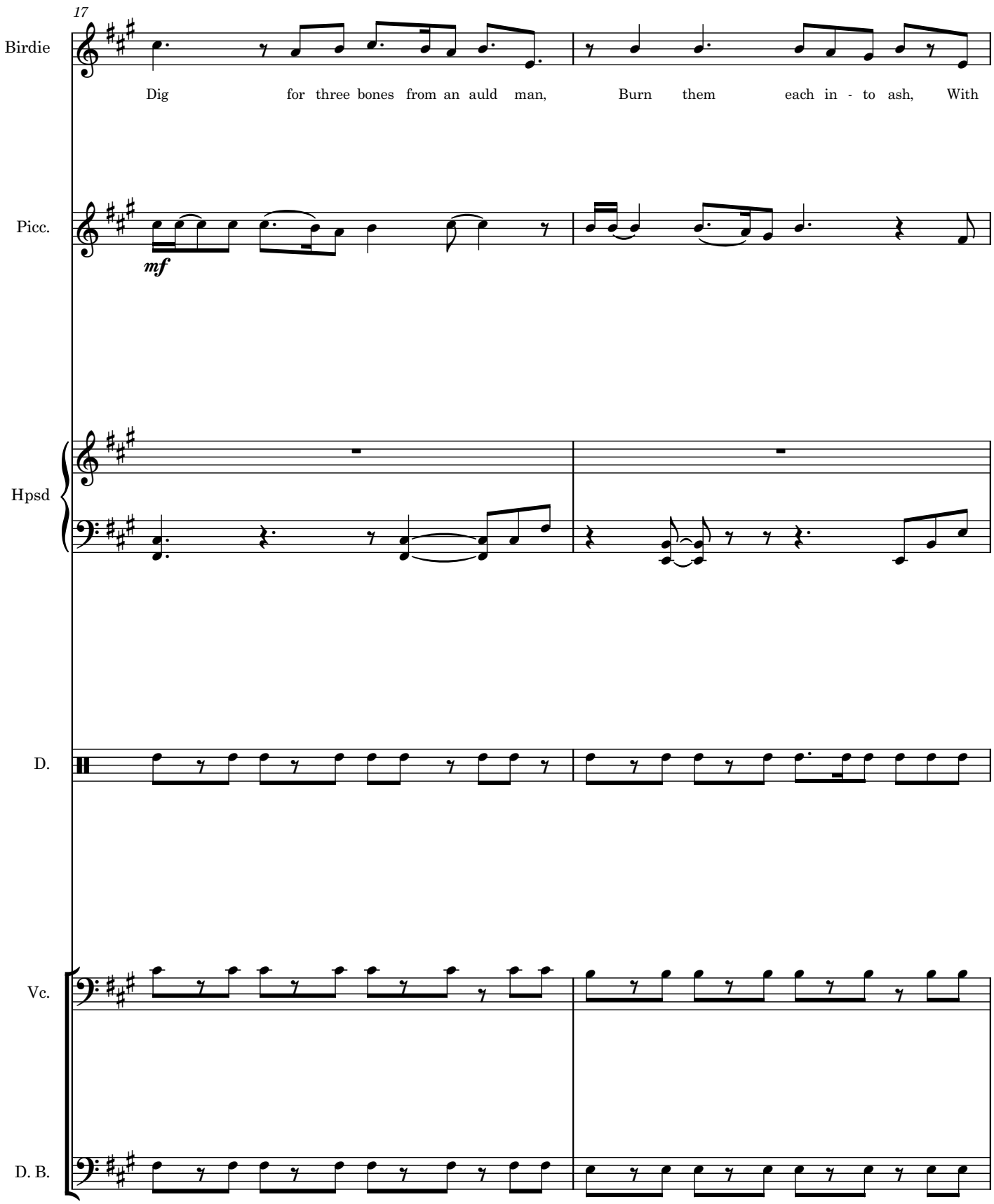
DUET: Love Charm (Birdie and Bree)

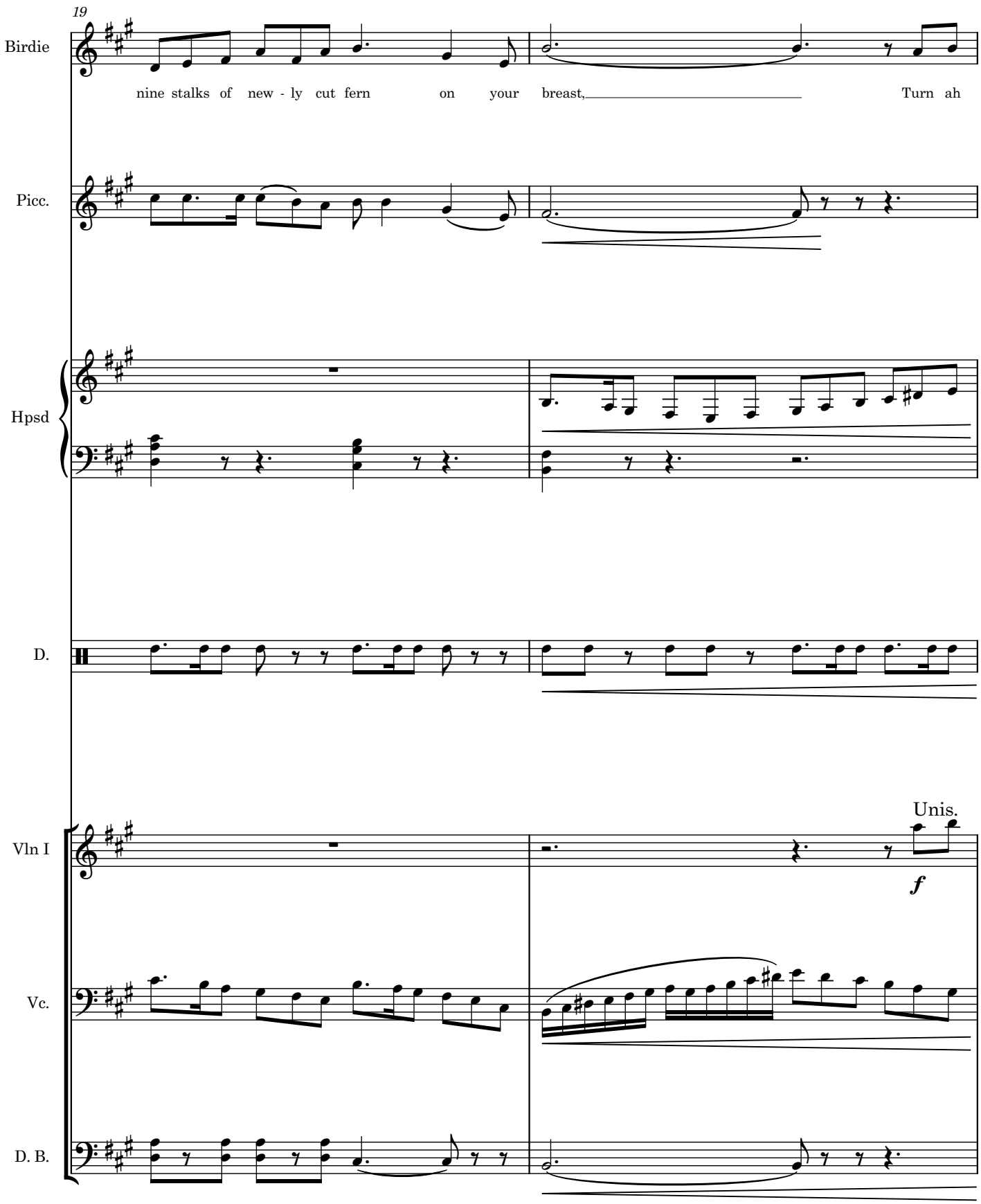


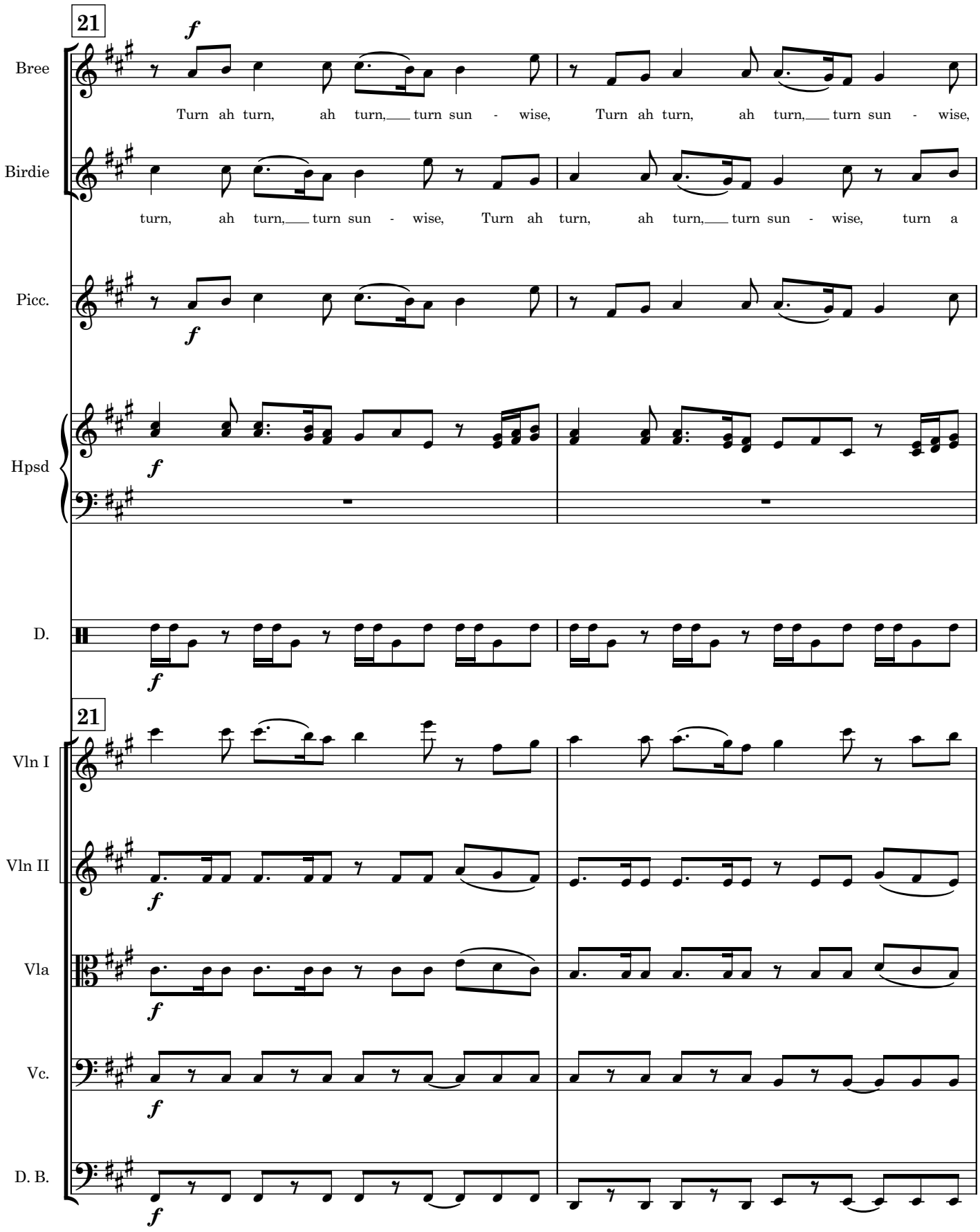

3
f
Birdie
Here is a love po - tion for ye: Wa - ter drawn through a straw, The
D.
5
Birdie
love of the lad - die ye choose, draw - ing ye, Turn ah
D.
7
Birdie
turn, ah turn, turn sun - wise, Turn ah turn, ah turn, turn sun - wise, turn a
D.
9
Birdie
turn, ah turn, turn sun - wise, And the lad - die will ne - ver leave
D.

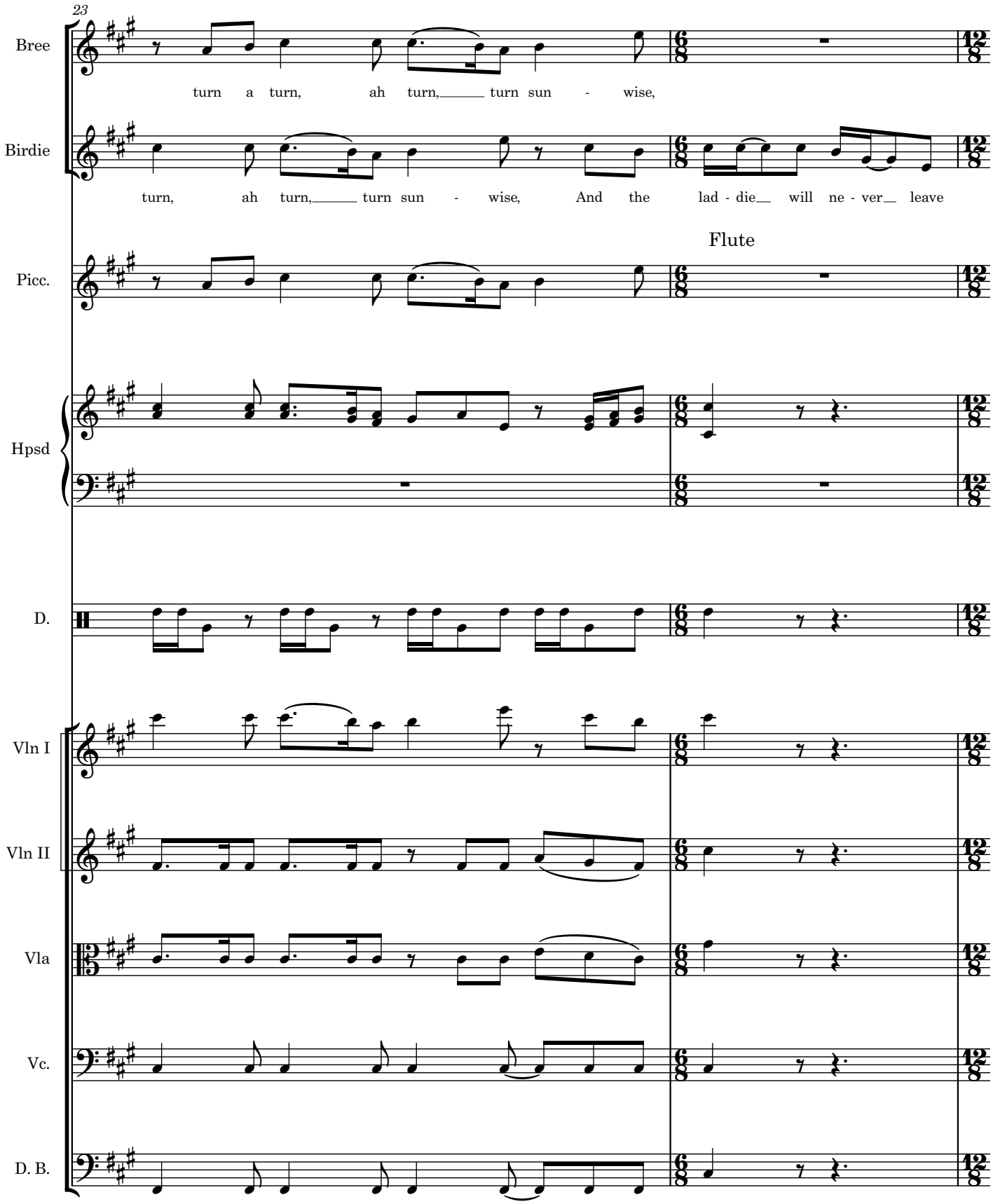

11
Birdie
ye.
Hpsd
p
D.
p
11
arco
Vc.
p
arco
D. B.
p
13
Birdie
Get out of bed on Sun - day,
Run - ning down to the shore, A
Hpsd
D.
Solo Vln
mp
Vc.
D. B.

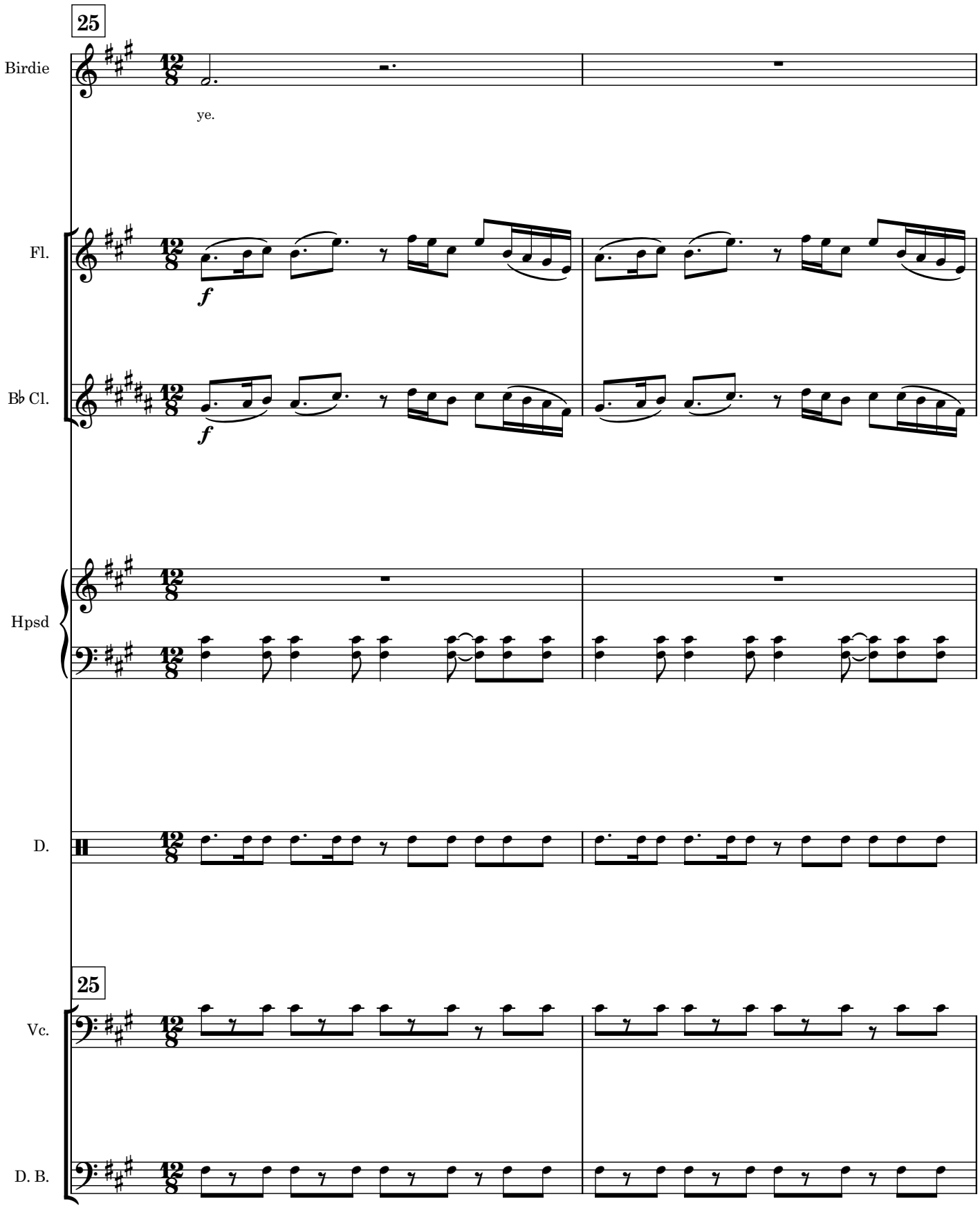

15
Birdie
hand - ful of red and white em - bers in your skirt.
Hpsd
D.
Solo Vln
Vc.
D. B.

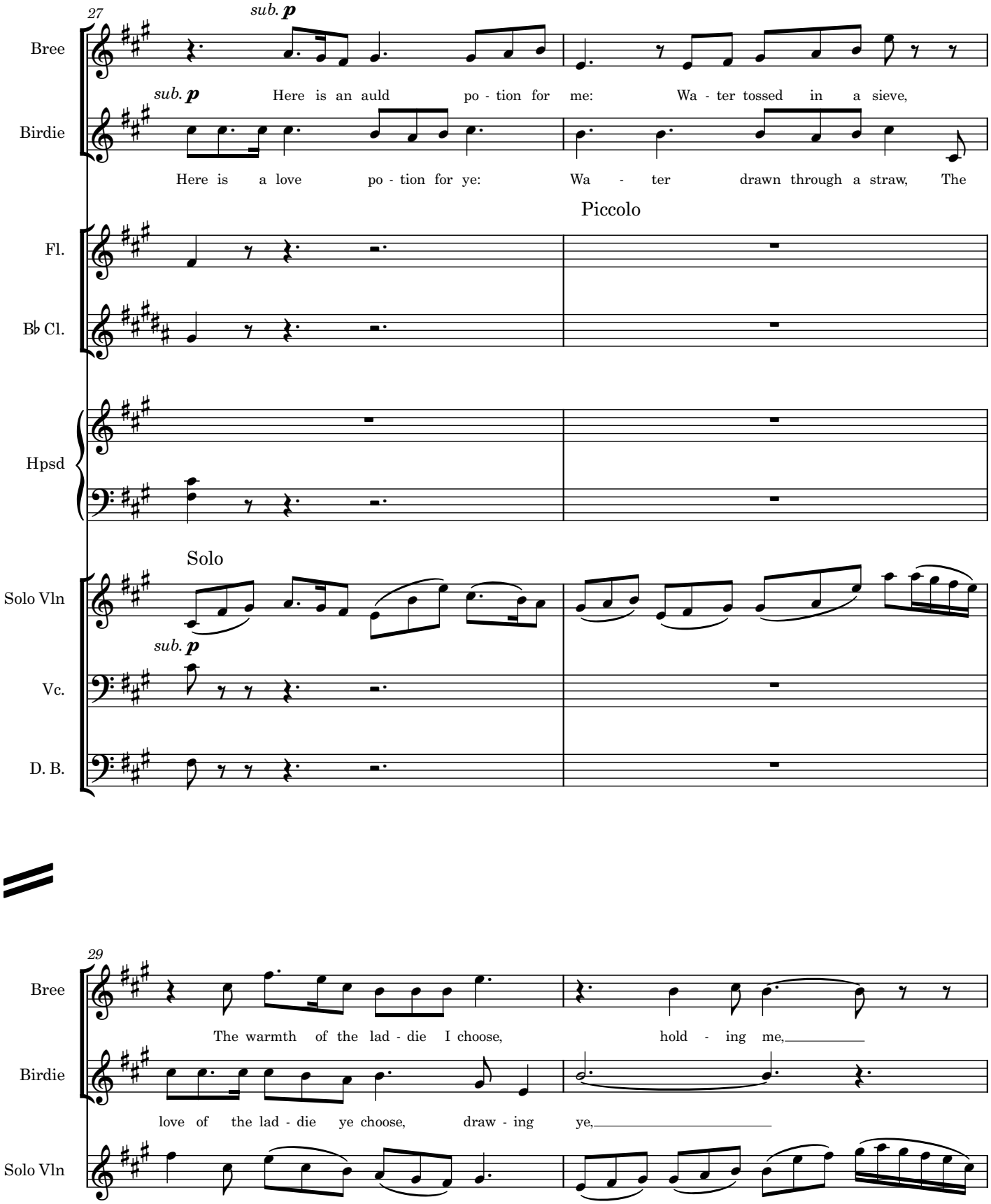

17
Birdie
Dig for three bones from an auld man, Burn them each in - to ash, With
Picc.
mf
Hpsd
D.
Vc.
D. B.

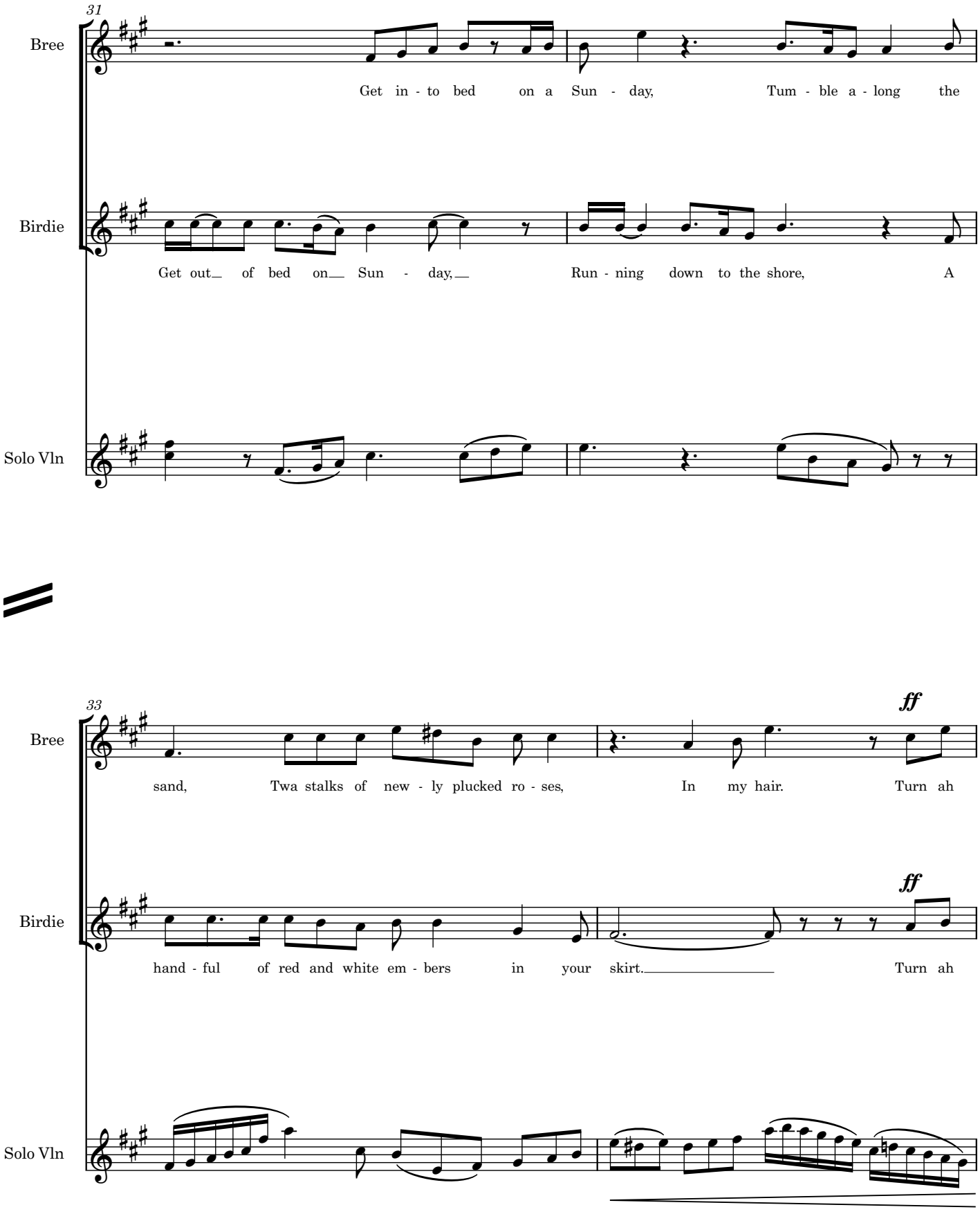

19
Birdie
nine stalks of new - ly cut fern on your breast, Turn ah
Picc.
Hpsd
D.
Unis.
f
Vln I
Vc.
D. B.

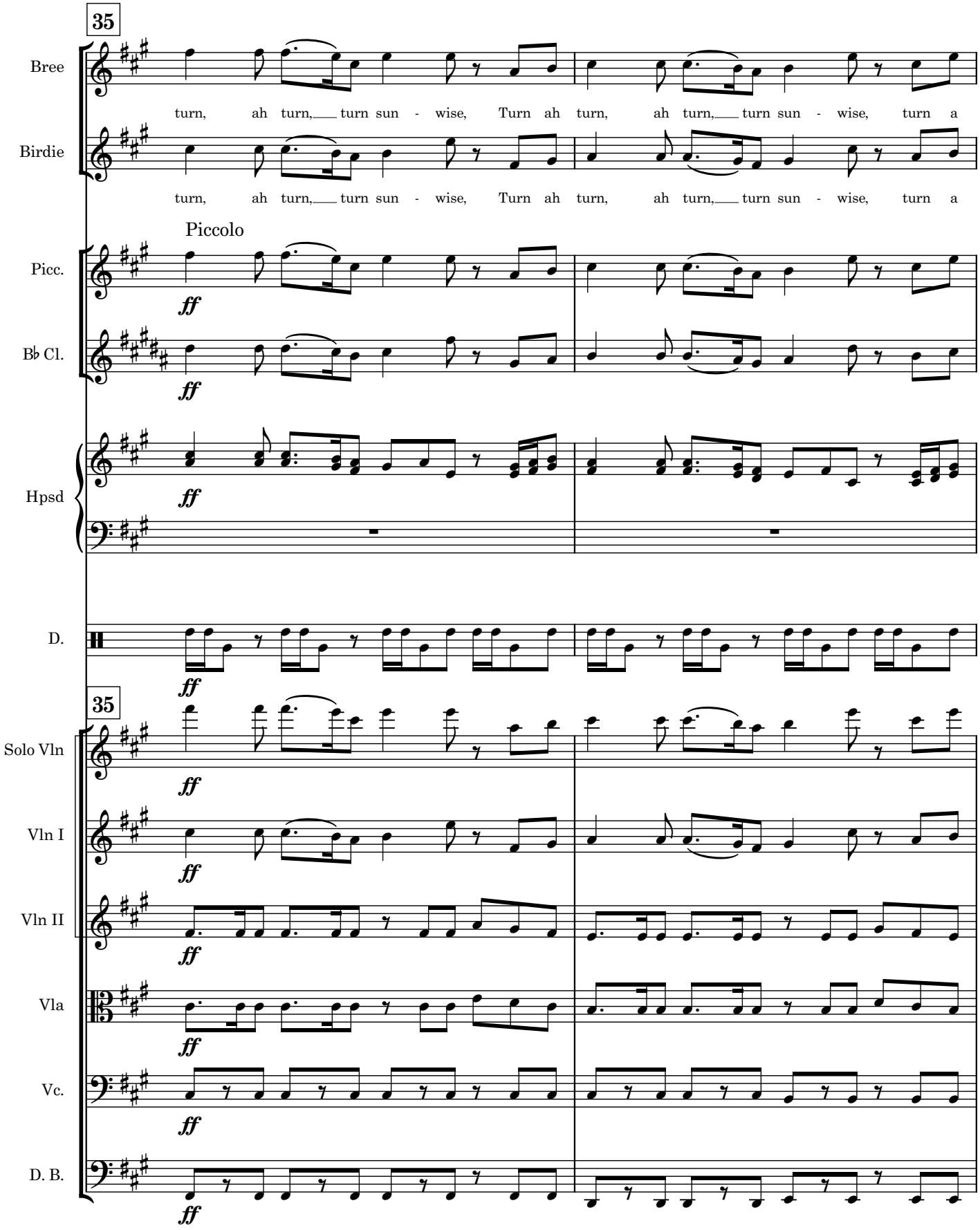

21
Bree
Turn ah turn, ah turn, turn sun - wise, Turn ah turn, ah turn, turn sun - wise,
Birdie
turn, ah turn, turn sun - wise, Turn ah turn, ah turn, turn sun - wise, turn a
Picc.
Hpsd
D.
21
Vln I
Vln II
Vla
Vc.
D. B.

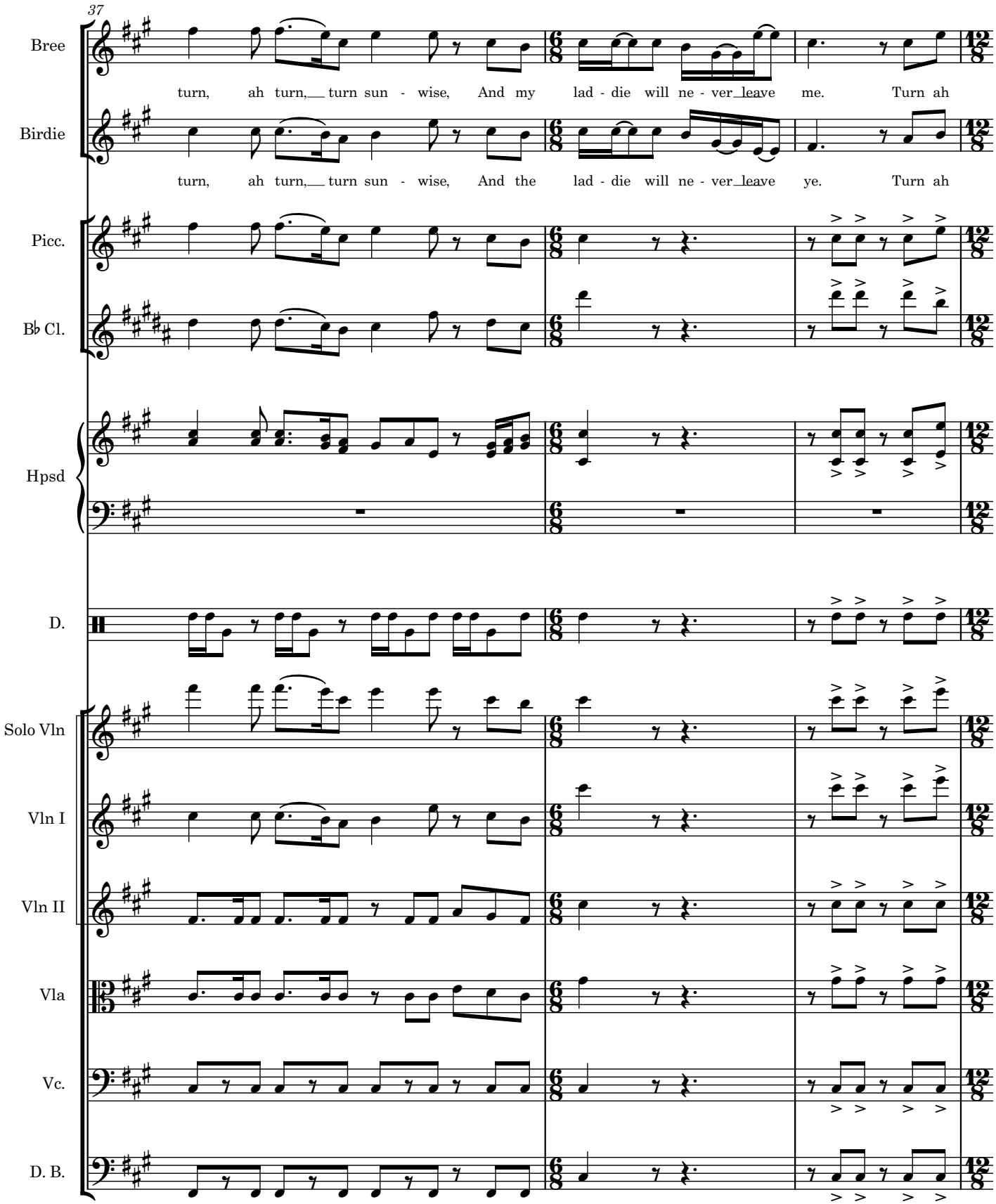

23
Bree
turn a turn, ah turn, turn sun - wise,
Birdie
turn, ah turn, turn sun - wise, And the lad - die will ne - ver leave
Flute
Picc.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

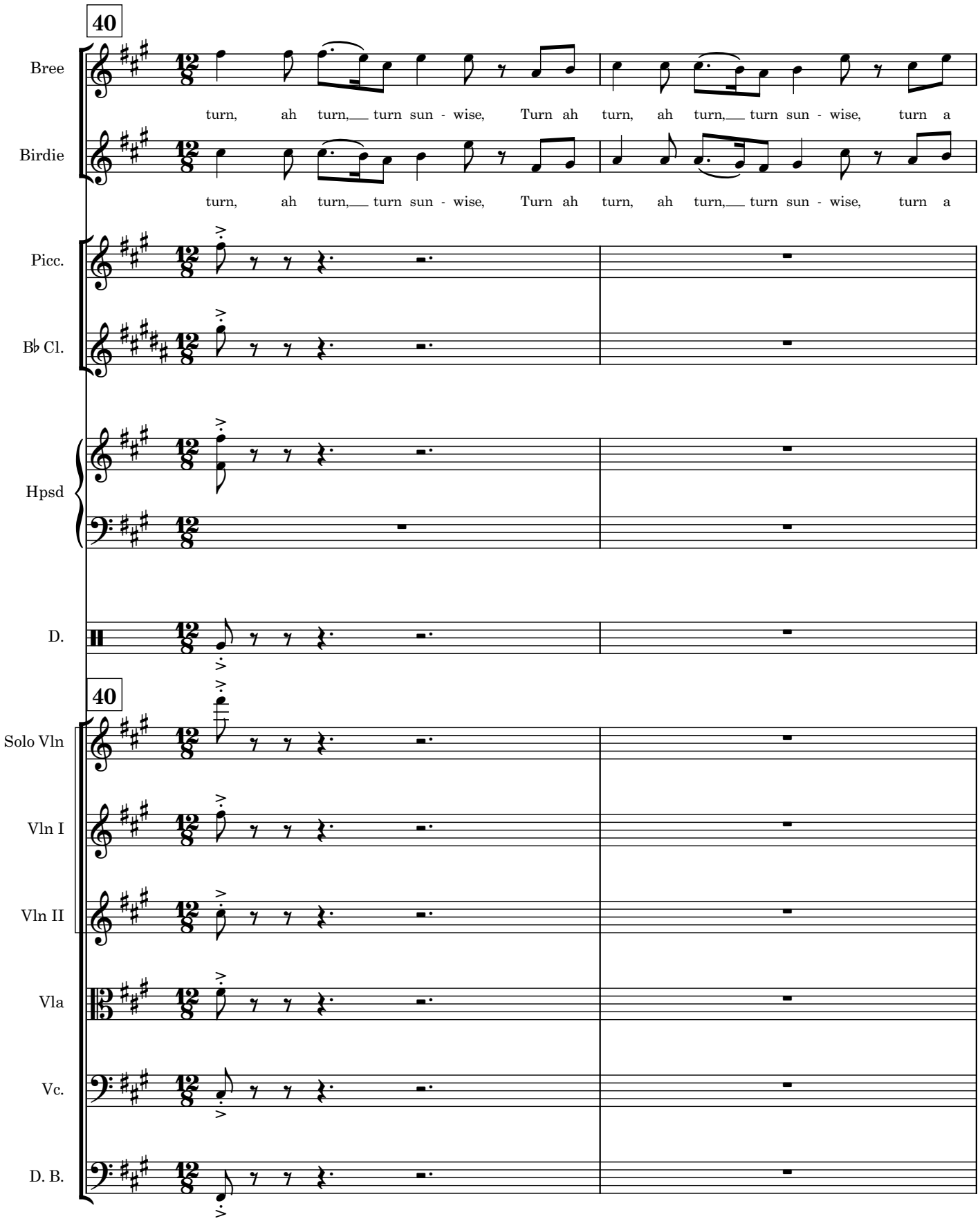

25
Birdie
ye.
Fl.
f
B♭ Cl.
f
Hpsd
D.
25
Vc.
D. B.

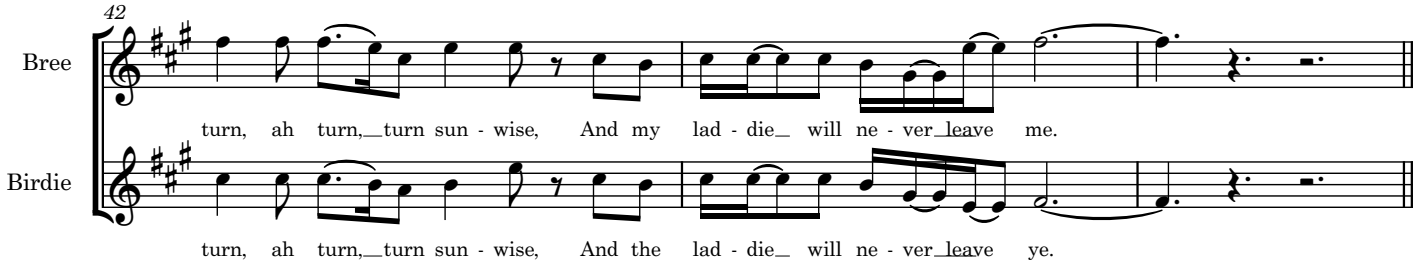

27
sub. p
Bree
sub. p
Here is an auld po - tion for me: Wa - ter tossed in a sieve,
Birdie
Here is a love po - tion for ye: Wa - ter drawn through a straw, The
Piccolo
Fl.
B♭ Cl.
Hpsd
Solo
Solo Vln
sub. p
Vc.
D. B.
29
Bree
The warmth of the lad - die I choose, hold - ing me,
Birdie
love of the lad - die ye choose, draw - ing ye,
Solo Vln


31
Bree
Get in - to bed on a Sun - day, Tum - ble a - long the
Birdie
Get out of bed on Sun - day, Run - ning down to the shore, A
Solo Vln
33
Bree
sand, Twa stalks of new - ly plucked ro - ses, In my hair. Turn ah
ff
Birdie
hand - ful of red and white em - bers in your skirt. Turn ah
ff
Solo Vln

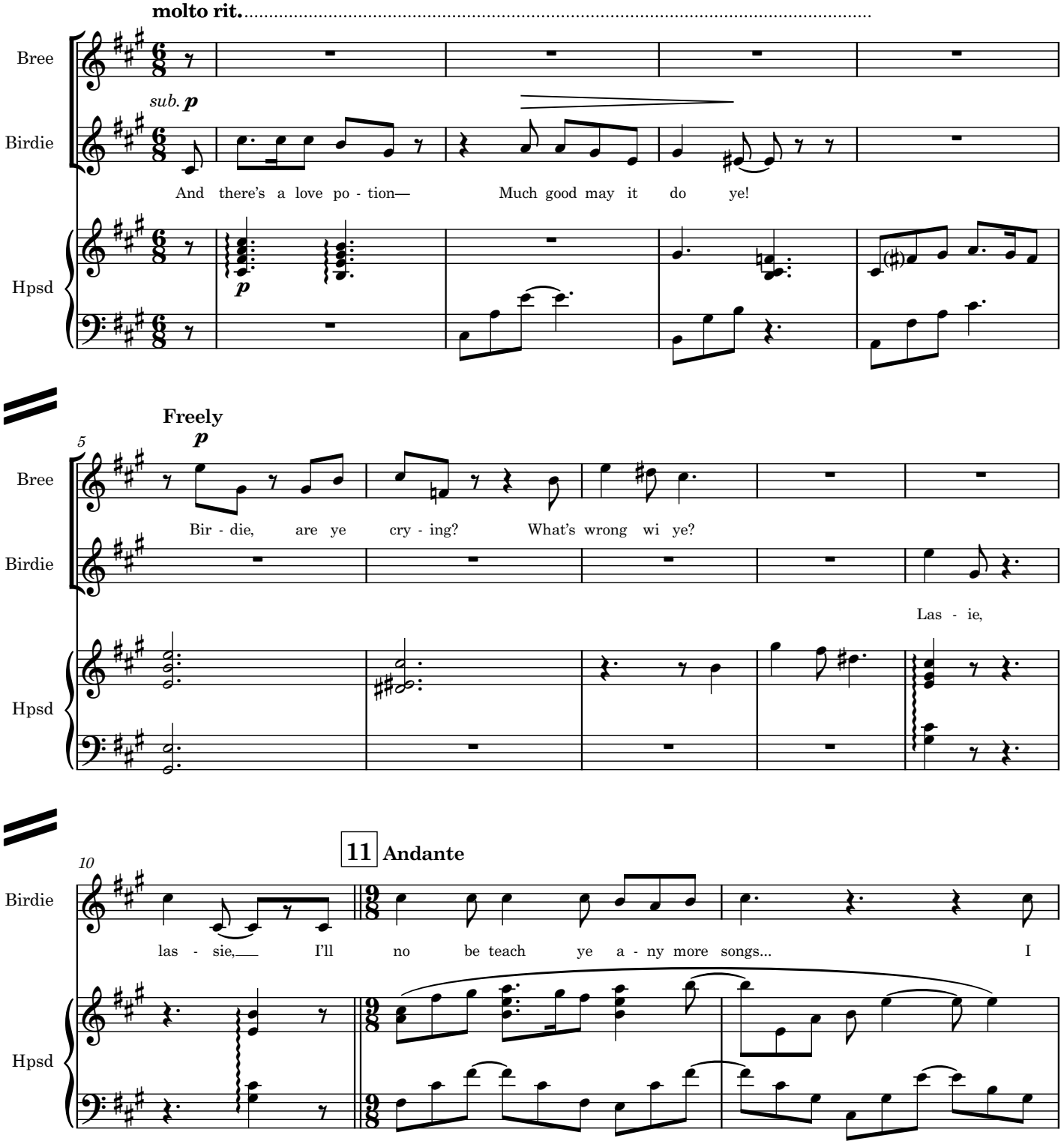

35
Bree
turn, ah turn, turn sun - wise, Turn ah turn, ah turn, turn sun - wise, turn a
Birdie
turn, ah turn, turn sun - wise, Turn ah turn, ah turn, turn sun - wise, turn a
Piccolo
Picc.
ff
B♭ Cl.
ff
Hpsd
ff
D.
ff
35
Solo Vln
ff
Vln I
ff
Vln II
ff
Vla
ff
Vc.
ff
D. B.
ff

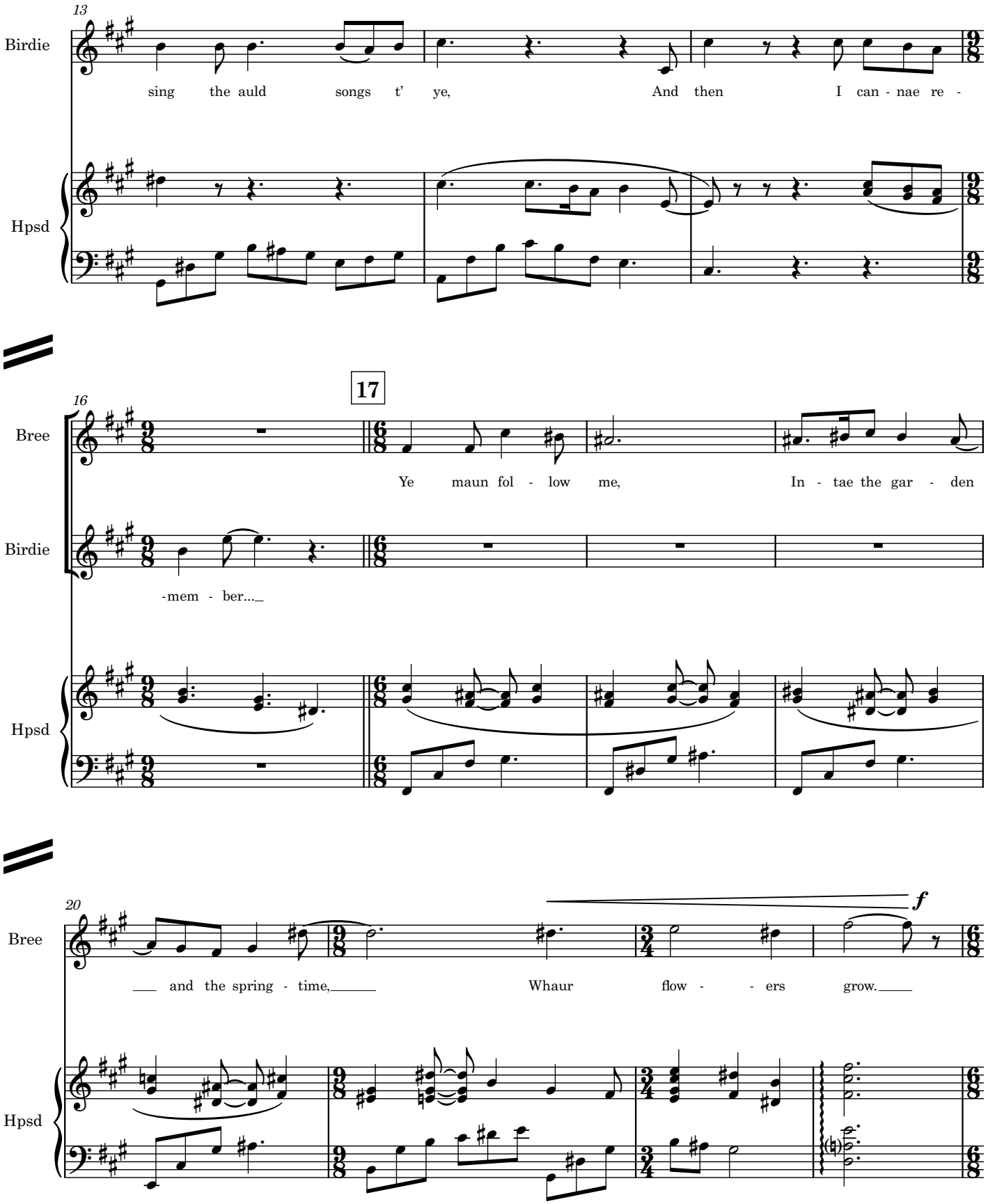

37
Bree
turn, ah turn, turn sun - wise, And my lad - die will ne - ver leave me. Turn ah
Birdie
turn, ah turn, turn sun - wise, And the lad - die will ne - ver leave ye. Turn ah
Picc.
B♭ Cl.
Hpsd
D.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

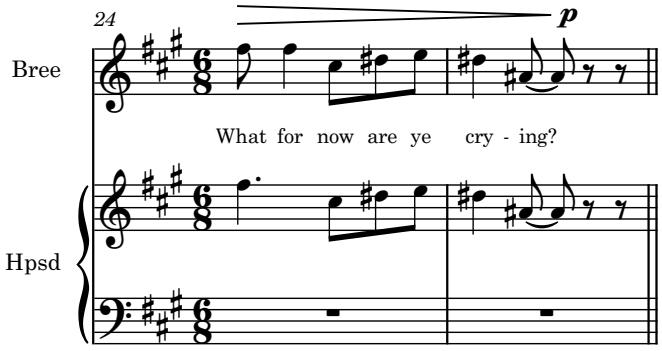

40
Bree
turn, ah turn, turn sun - wise, Turn ah turn, ah turn, turn sun - wise, turn a
Birdie
turn, ah turn, turn sun - wise, Turn ah turn, ah turn, turn sun - wise, turn a
Picc.
B♭ Cl.
Hpsd
D.
40
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.


42
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.

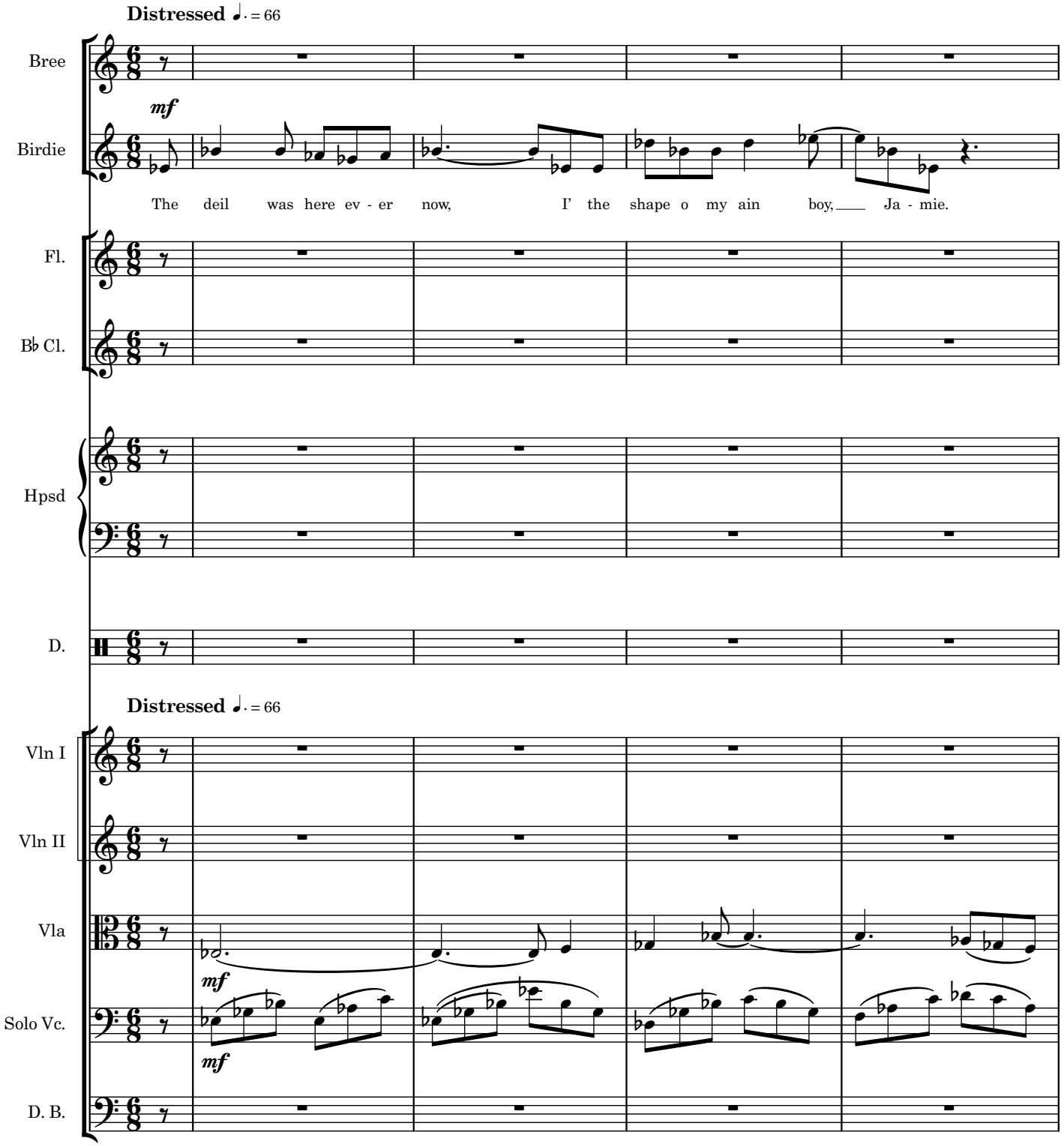
RECITATIVE (Birdie and Bree)

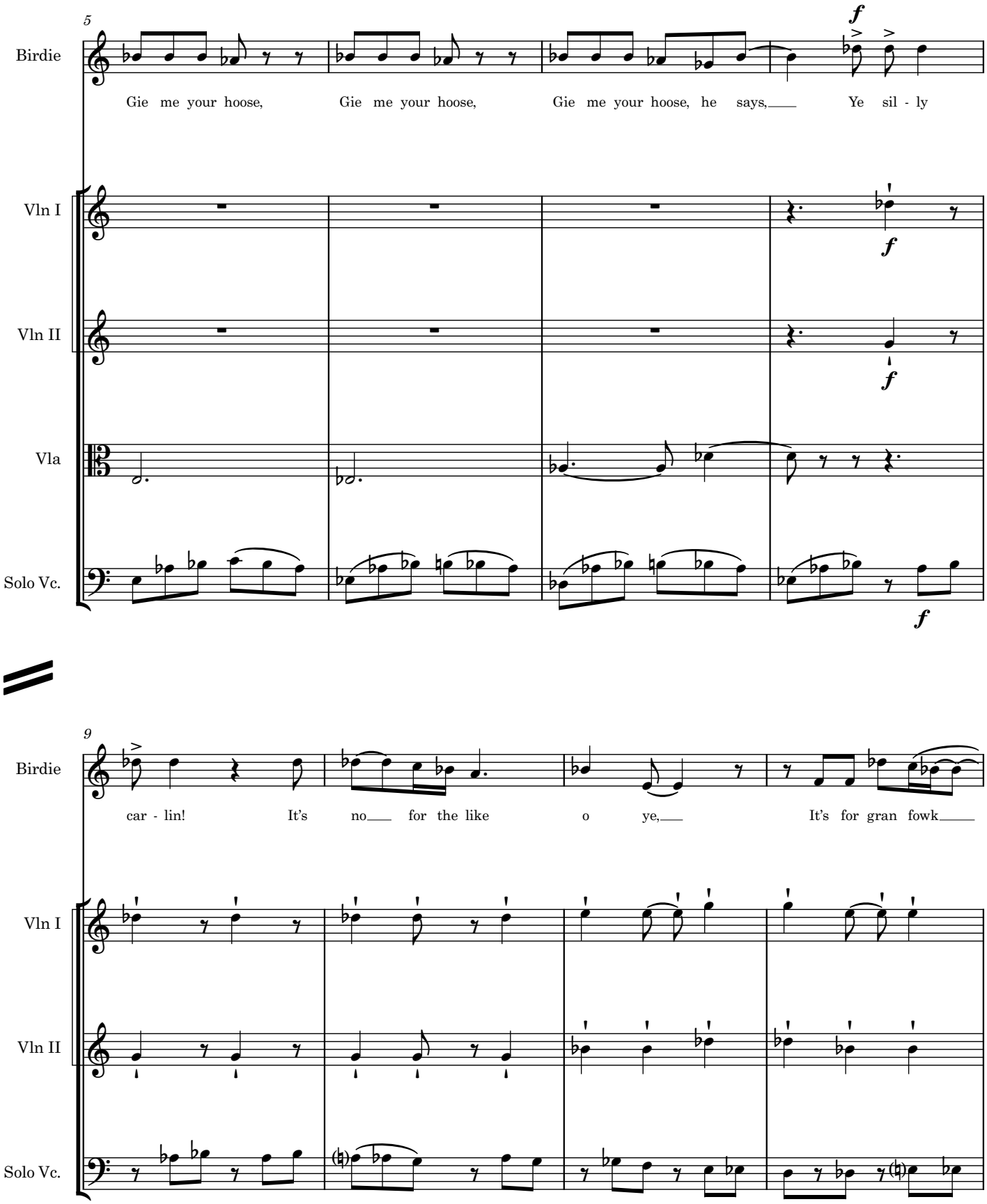


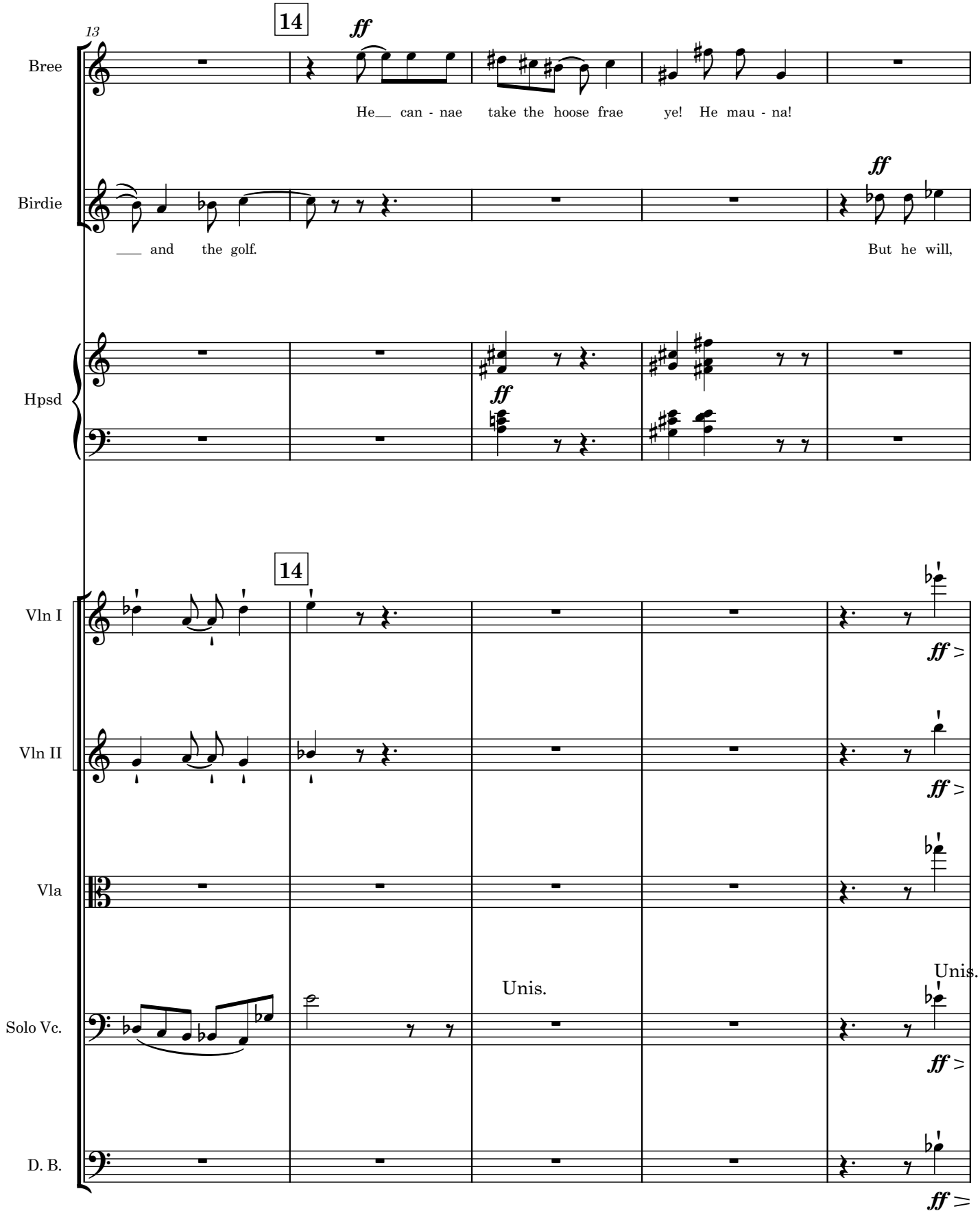

13
Birdie
sing the auld songs t' ye, And then I can - nae re -
Hpsd
16
17
Bree
Ye maun fol - low me, In - tae the gar - den
Birdie
-mem - ber...
Hpsd
20
f
Bree
and the spring - time, Whaur flow - - ers grow.
Hpsd

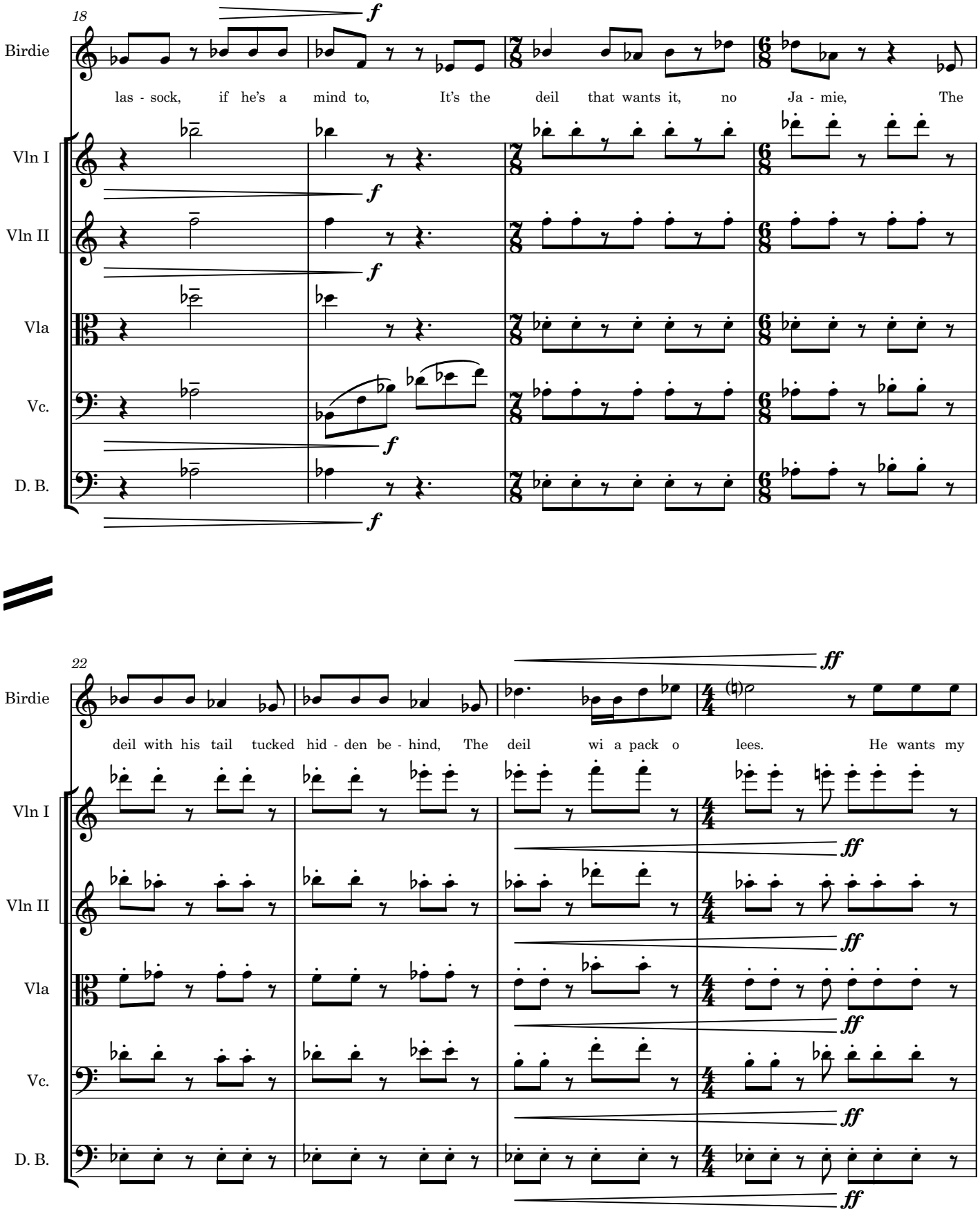

24
Bree
p
What for now are ye cry - ing?
Hpsd

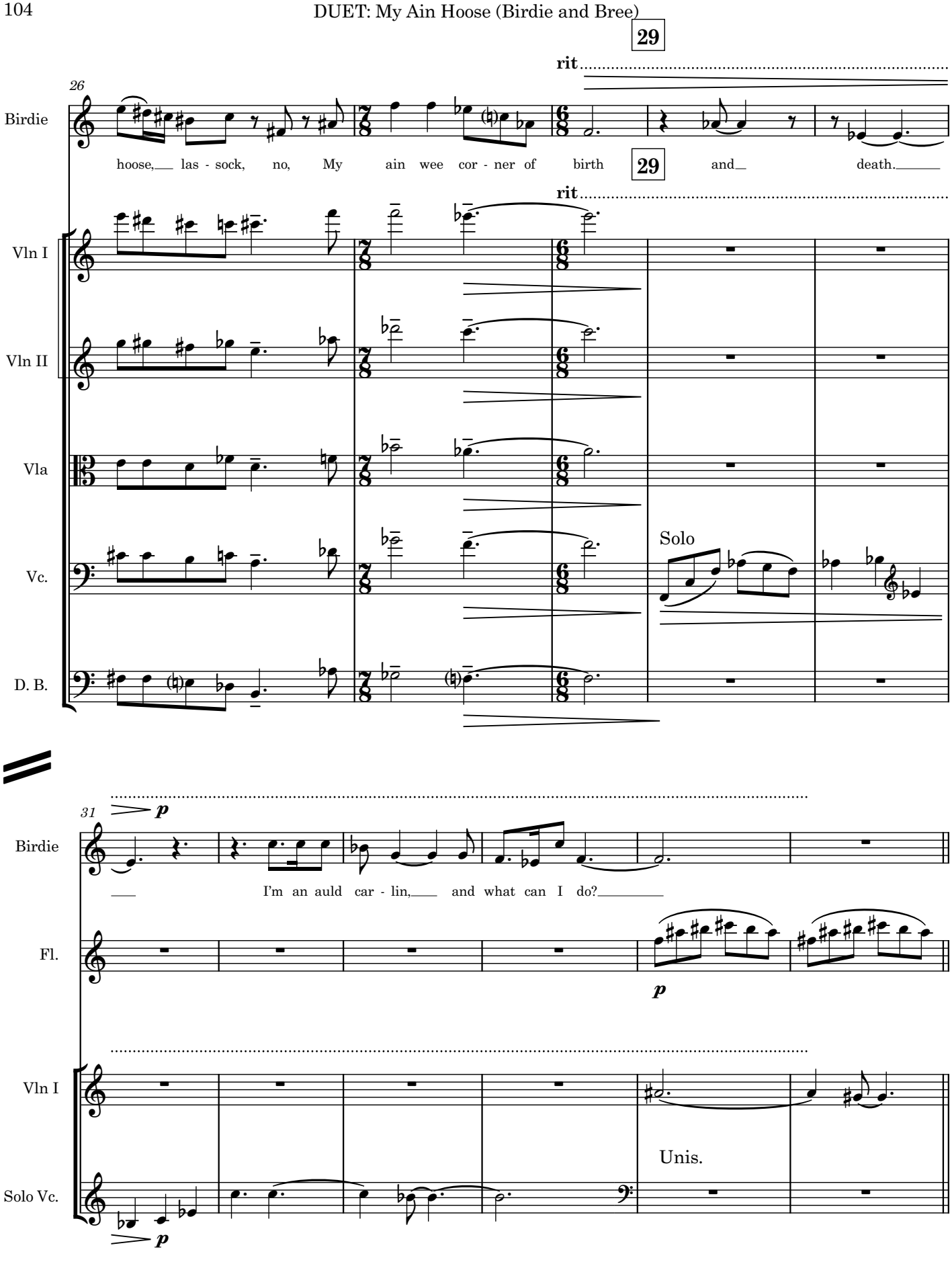
DUET: My Ain Hoose (Birdie and Bree)

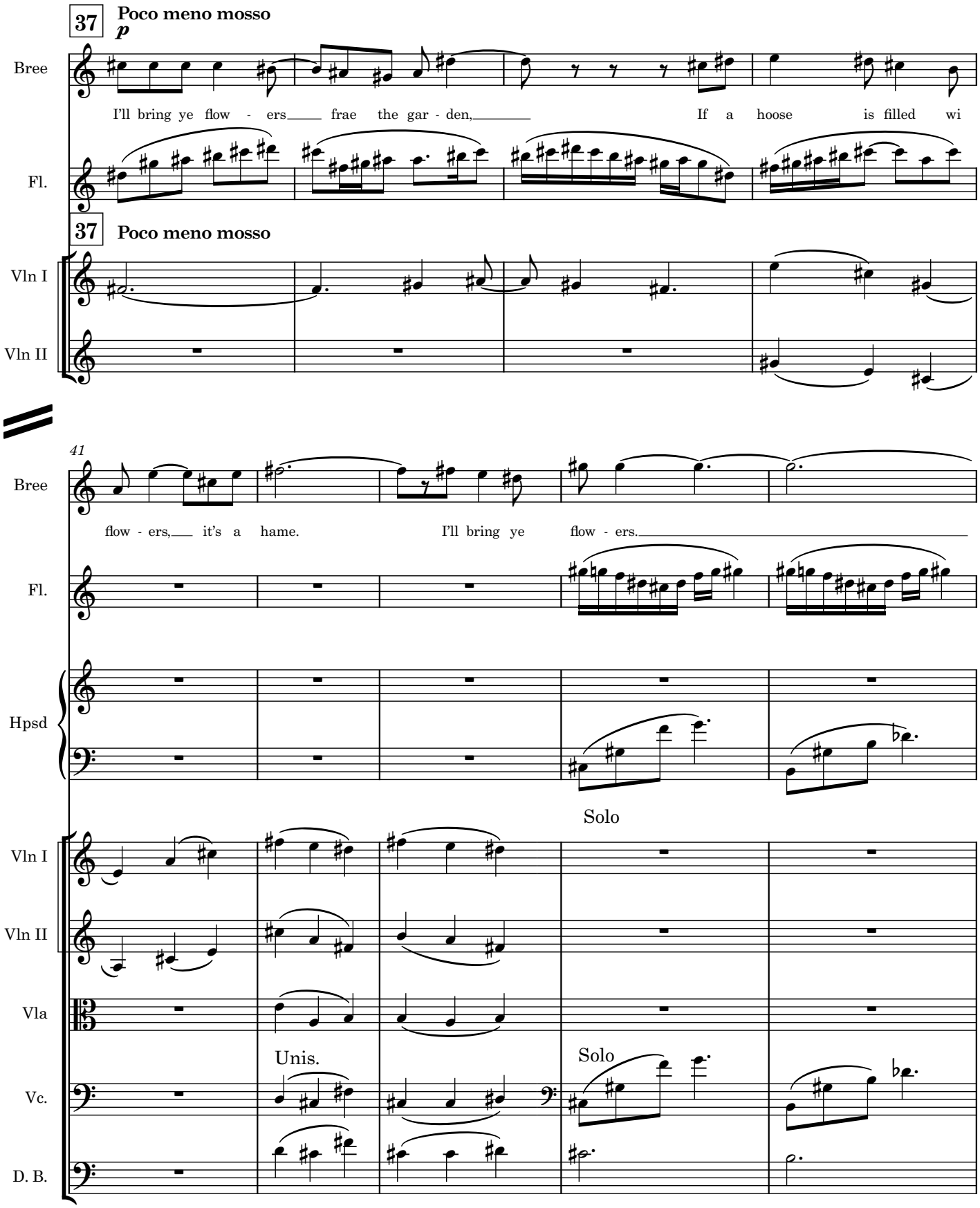


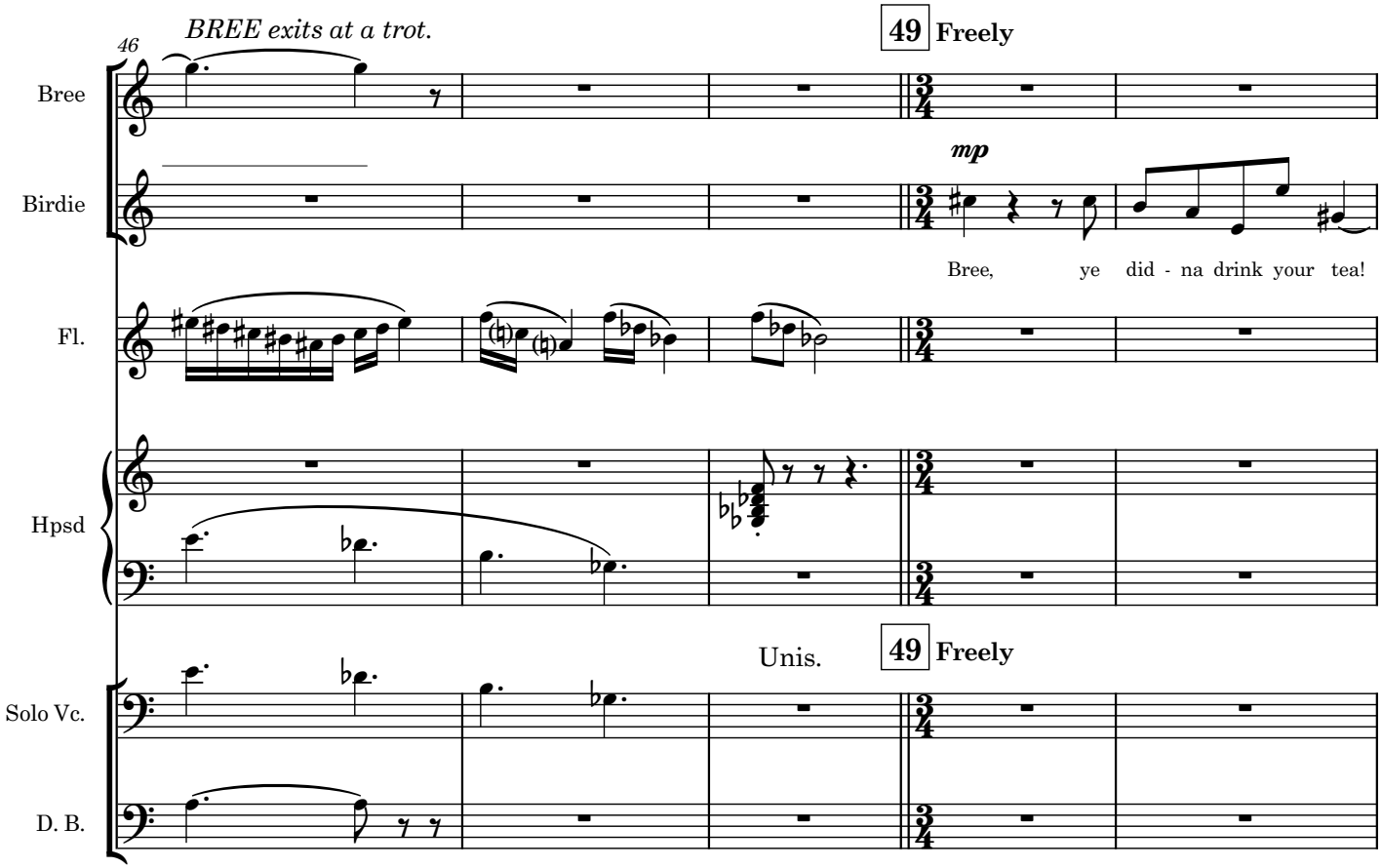

5
Birdie
Gie me your hoose, Gie me your hoose, Gie me your hoose, he says, Ye sil - ly
Vln I
Vln II
Vla
Solo Vc.
f
9
car - lin! It's no for the like o ye, It's for gran fowk

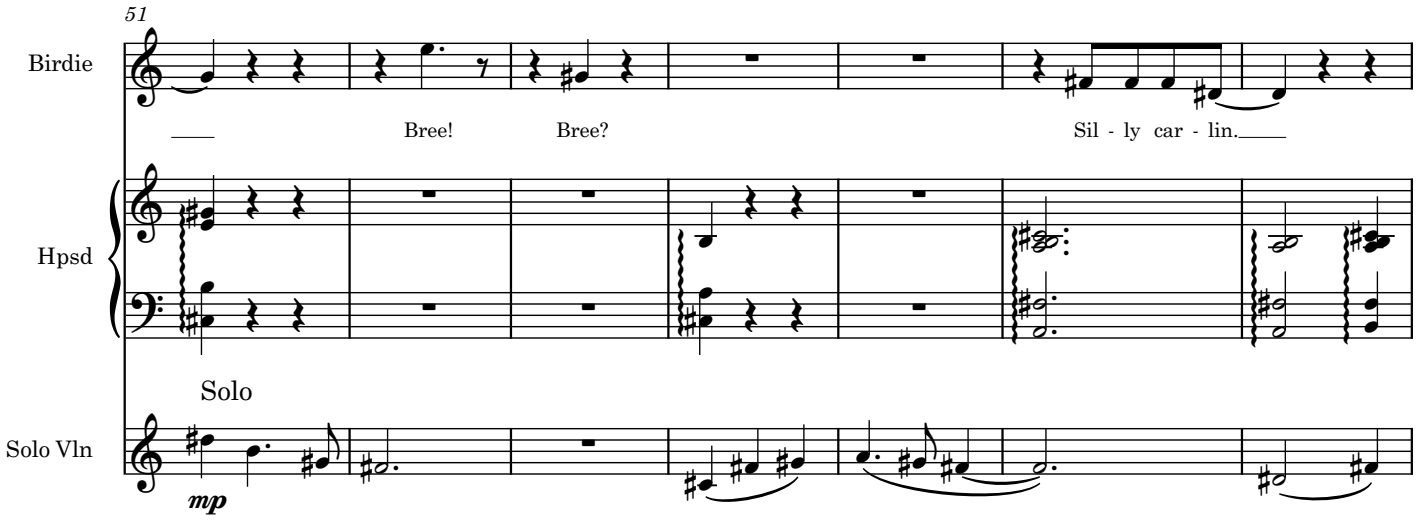

13
14
ff
Bree
He__ can - nae take the hoose frae ye! He mau - na!
Birdie
___ and the golf.
But he will,
Hpsd
Vln I
Vln II
Vla
Solo Vc.
Unis.
Unis.
D. B.

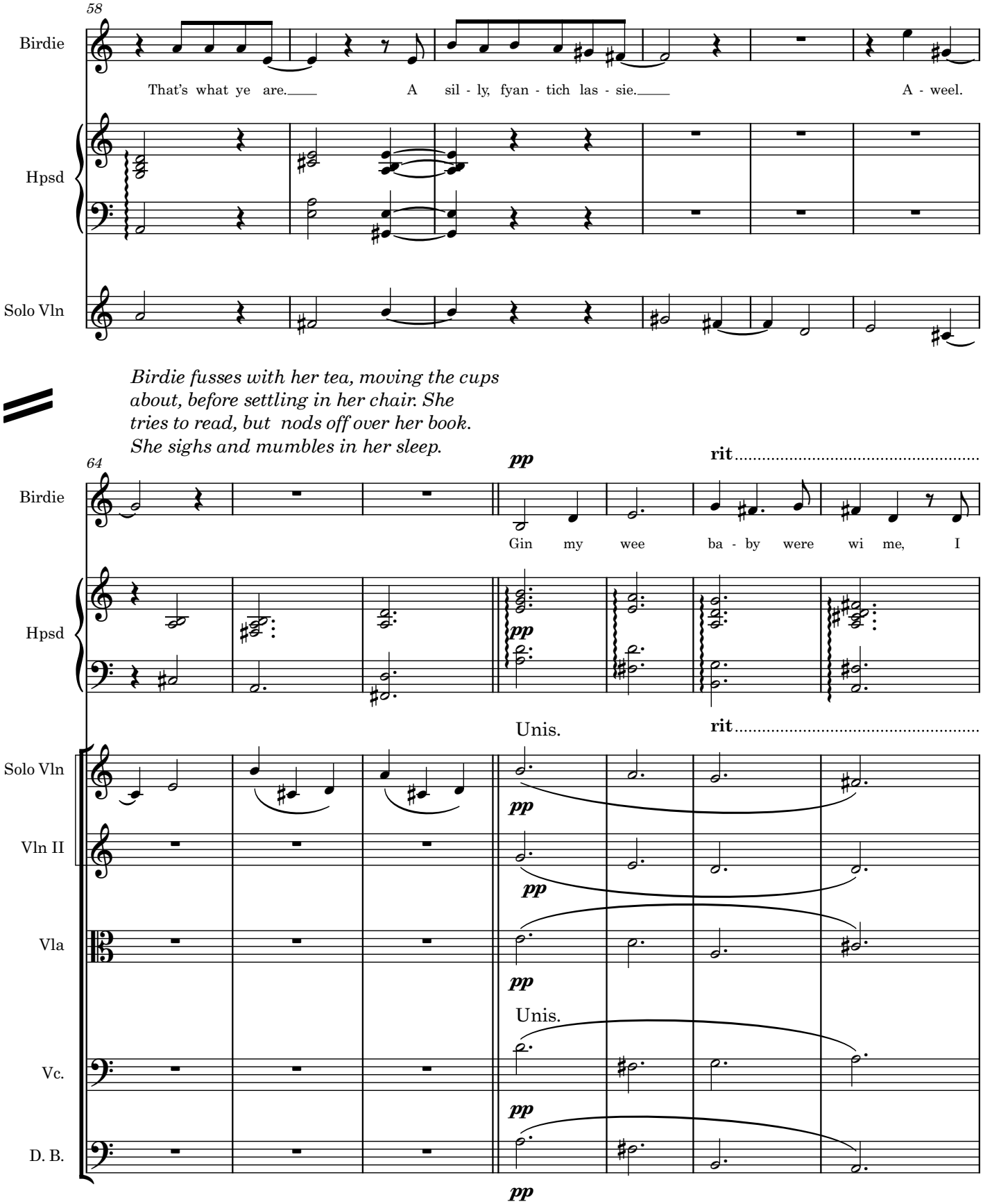

18
Birdie
las - sock, if he's a mind to, It's the deil that wants it, no Ja - mie, The
Vln I
Vln II
Vla
Vc.
D. B.
f
22
deil with his tail tucked hid - den be - hind, The deil wi a pack o lees. He wants my
ff

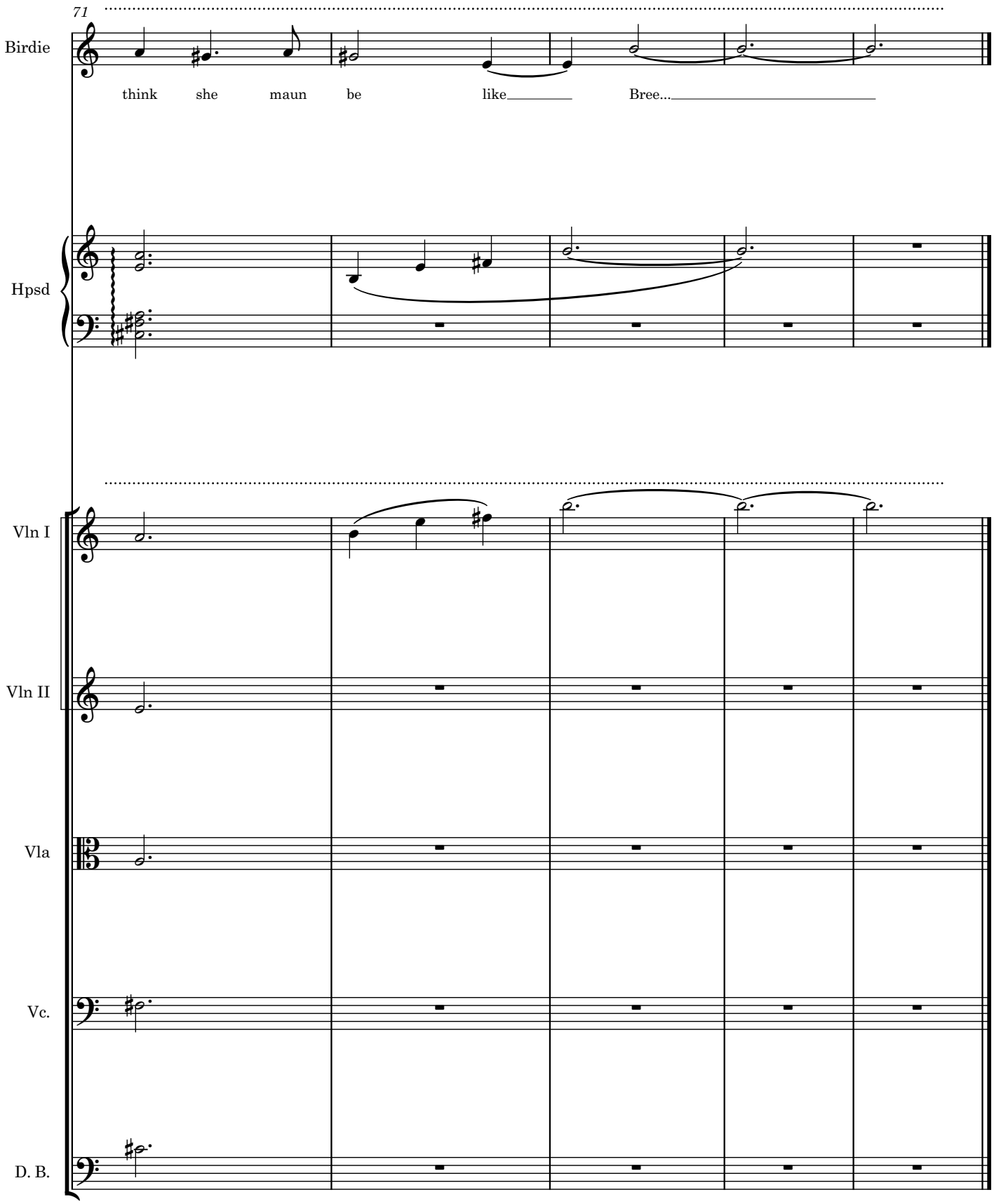

29
rit
26
Birdie
hoose, las - sock, no, My ain wee cor - ner of birth
29
and death.
rit
Vln I
Vln II
Vla
Vc.
Solo
D. B.
31
p
Birdie
I'm an auld car - lin, and what can I do?
Fl.
p
Vln I
Unis.
Solo Vc.
p


37
Poco meno mosso
p
Bree
I'll bring ye flow - ers frae the gar - den, If a hoose is filled wi
Fl.
37
Poco meno mosso
Vln I
Vln II
41
Bree
flow - ers, it's a hame. I'll bring ye flow - ers.
Fl.
Hpsd
Solo
Vln I
Vln II
Vla
Unis.
Solo
Vc.
D. B.

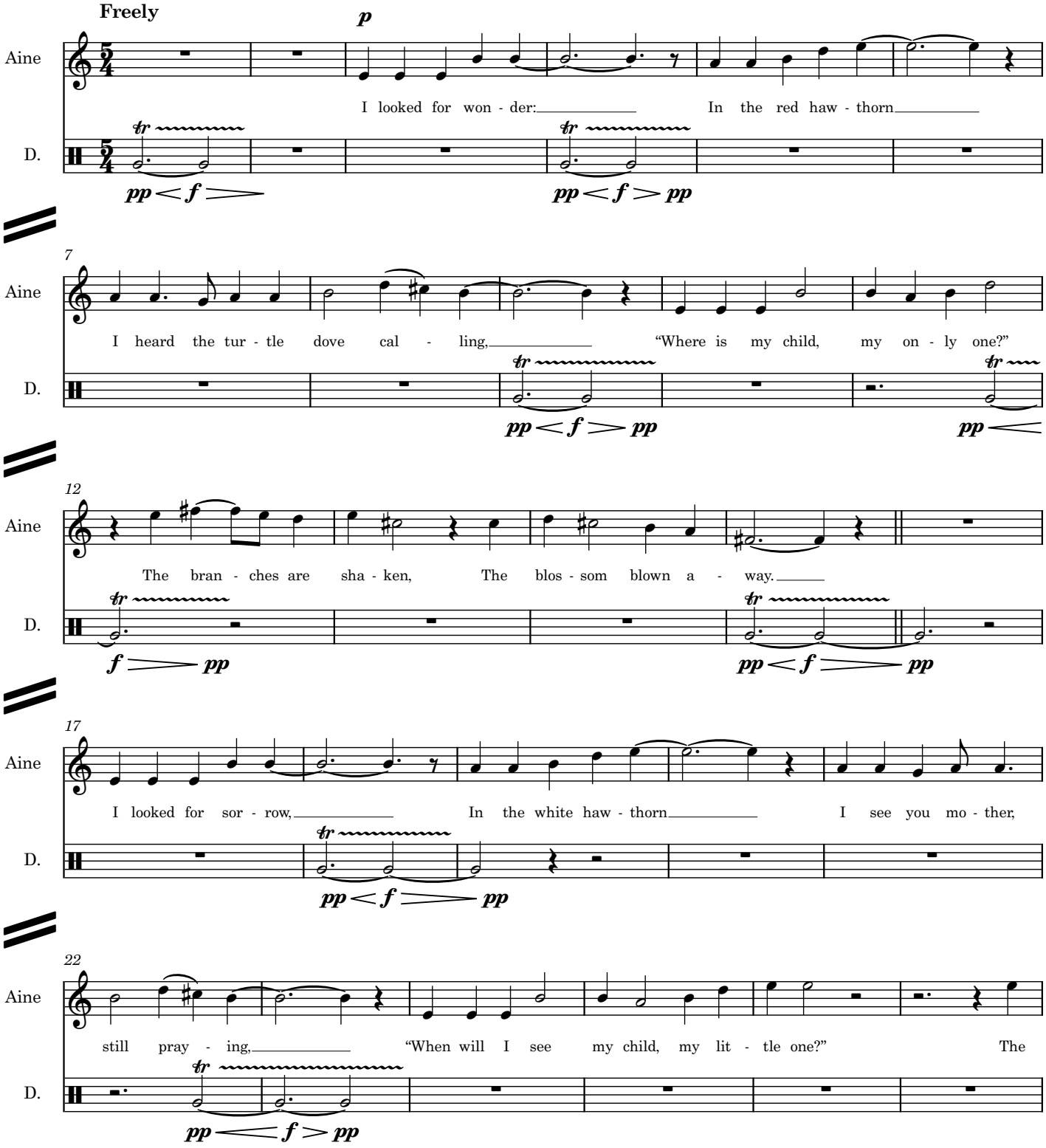

46
BREE exits at a trot.
49 Freely
Bree
Birdie
mp
Bree, ye did - na drink your tea!
Fl.
Hpsd
Unis.
49 Freely
Solo Vc.
D. B.

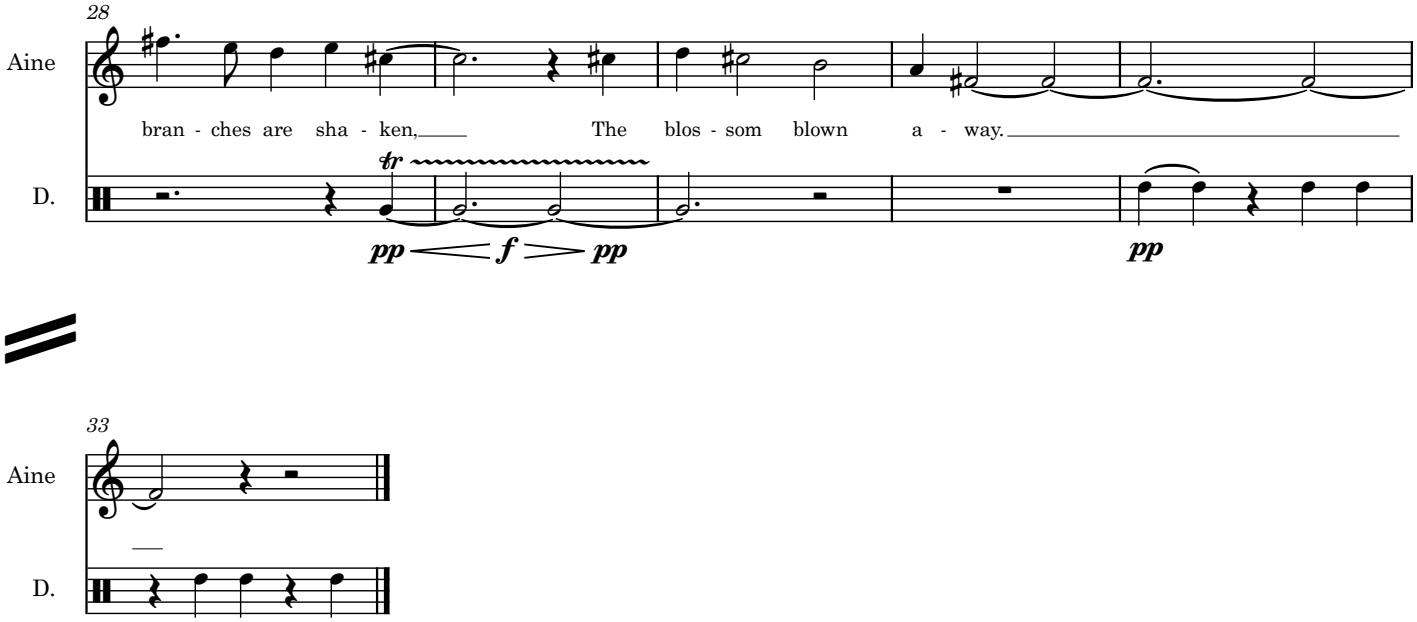

51
Birdie
Bree! Bree?
Sil - ly car - lin.
Hpsd
Solo
Solo Vln
mp


58
Birdie
That's what ye are.
A sil - ly, fyan - tich las - sie.
A - weel.
Hpsd
Solo Vln
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.
64
pp
rit
Birdie
Gin my wee ba - by were wi me, I
Hpsd
Unis.
Solo Vln
Vln II
Vla
Vc.
D. B.


71
Birdie
think she maun be like Bree...
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

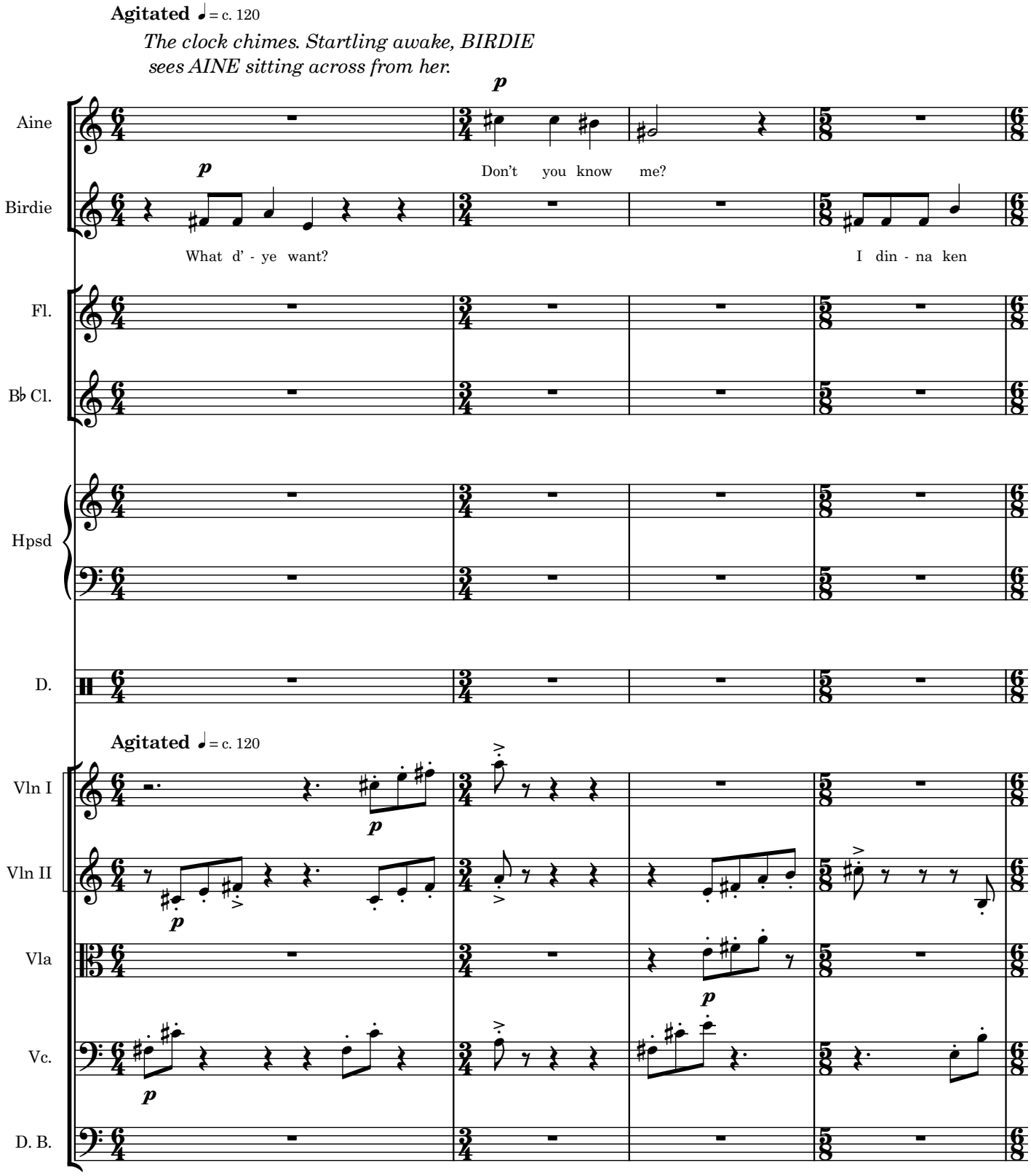
INTERLUDE (Aine)

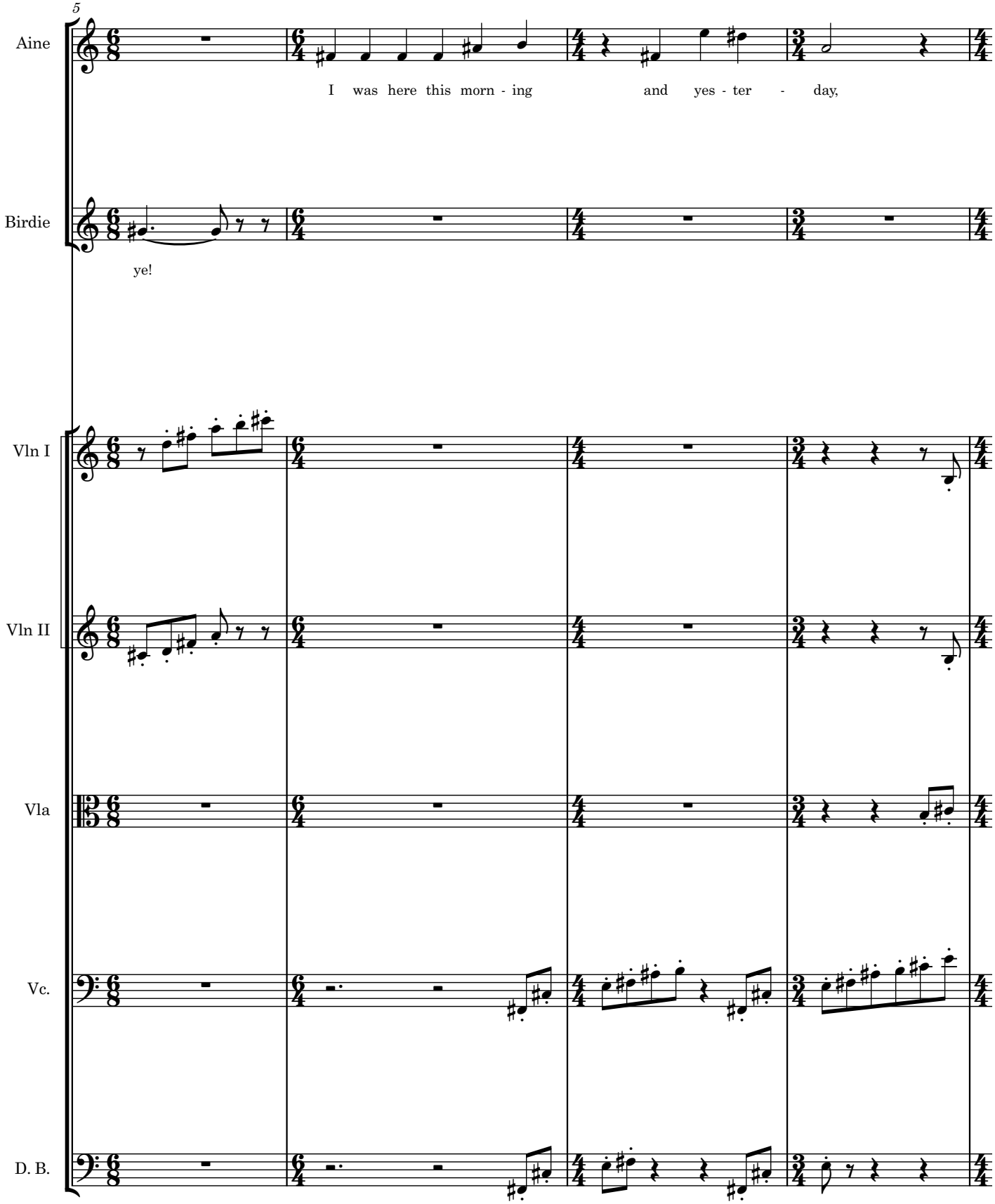


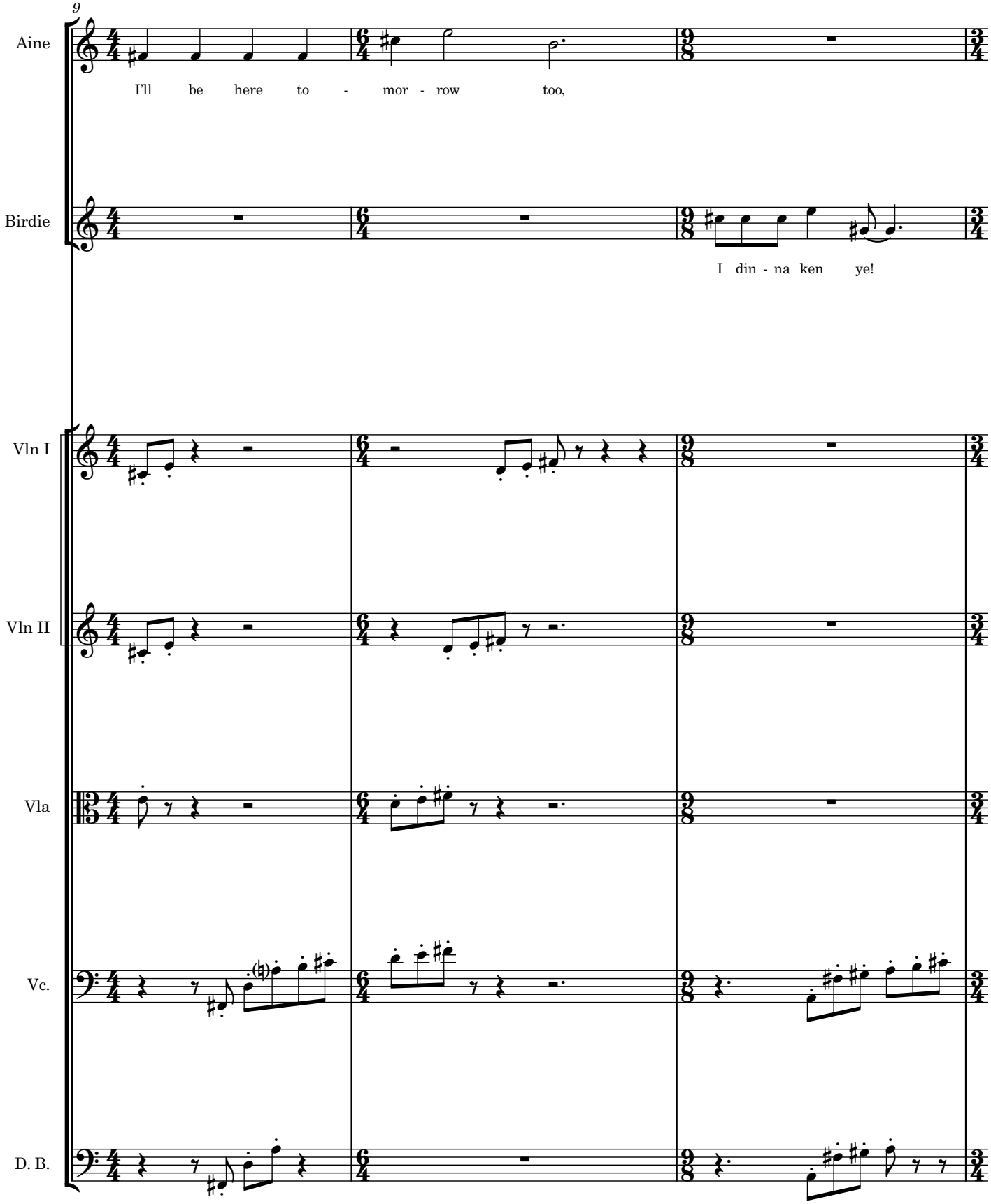

28
Aine
bran - ches are sha - ken, The blos - som blown a - way.
D.
tr
pp f pp
pp

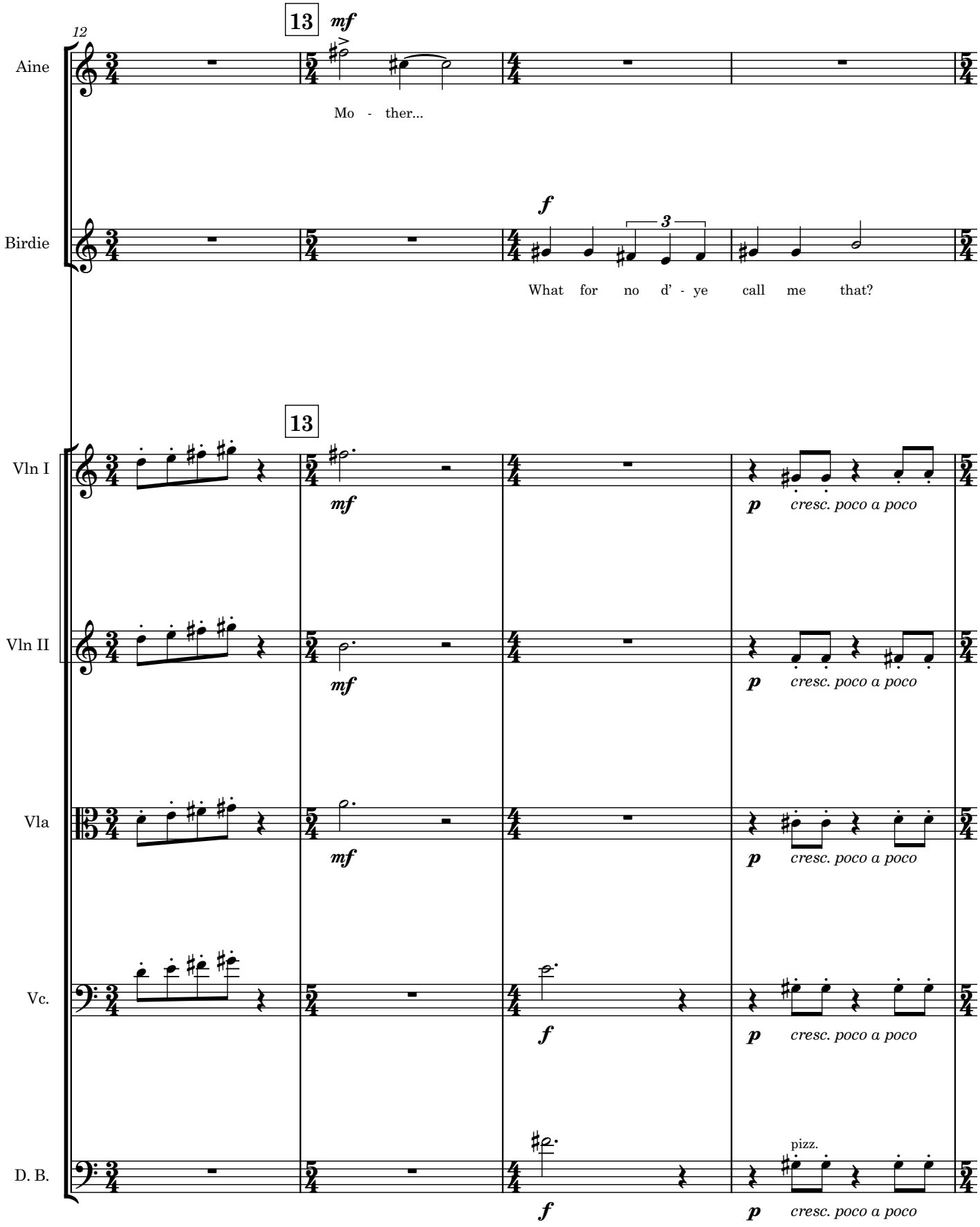
33
Aine
D.

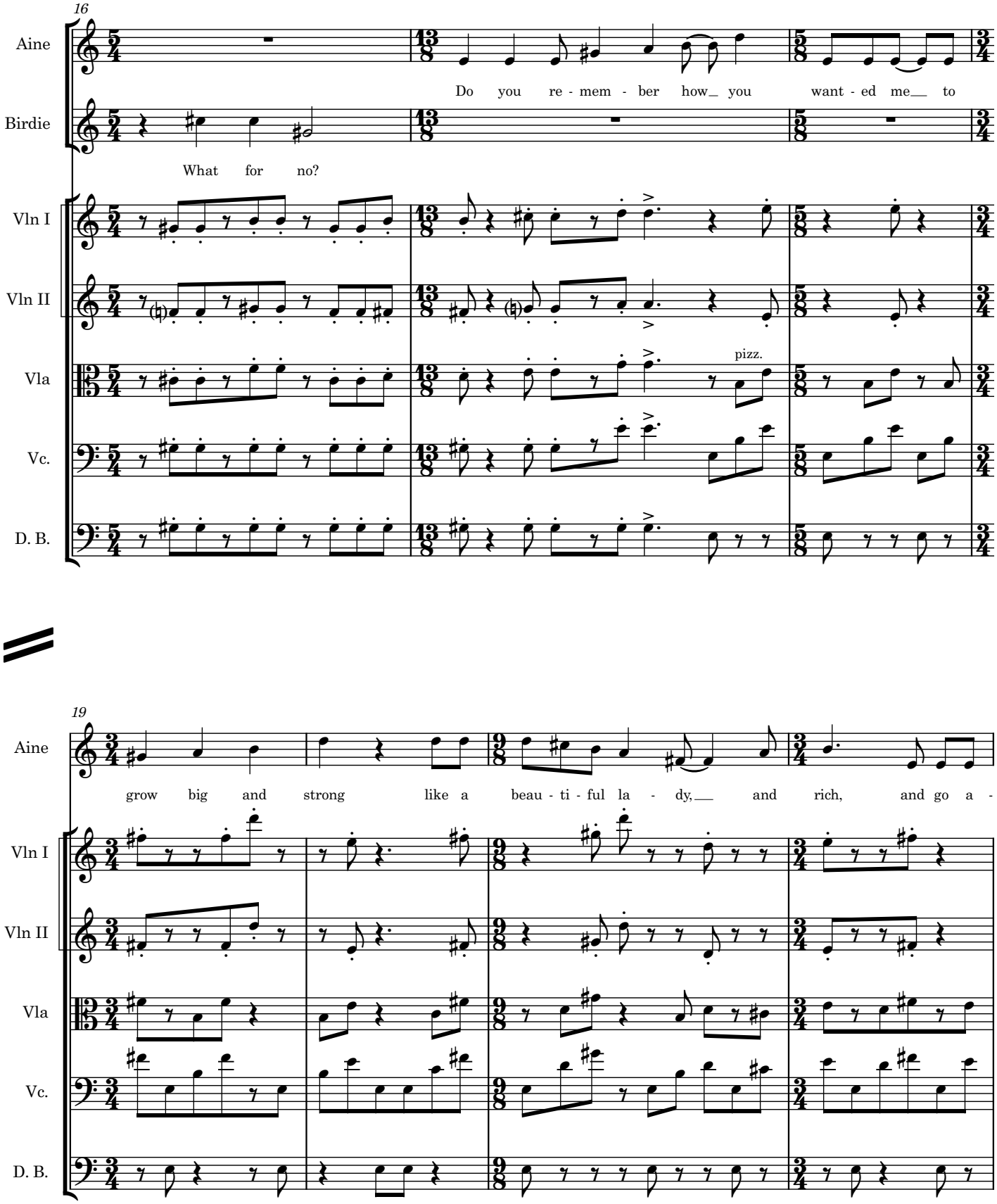
RECITATIVE (Birdie and Aine)



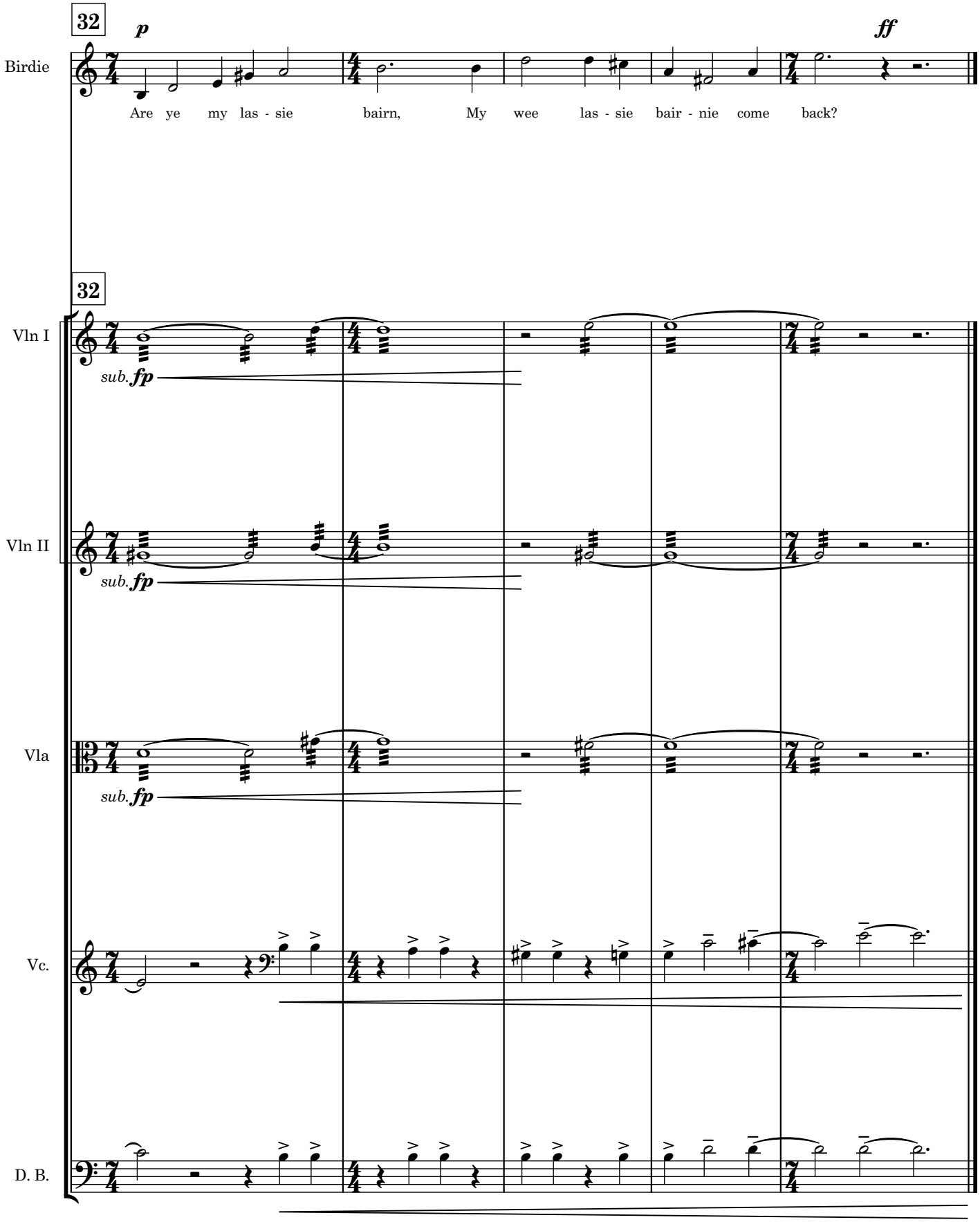

5
Aine
I was here this morn - ing and yes - ter - day,
Birdie
ye!
Vln I
Vln II
Vla
Vc.
D. B.


9
Aine
I'll be here to - mor - row too,
Birdie
I din - na ken ye!
Vln I
Vln II
Vla
Vc.
D. B.

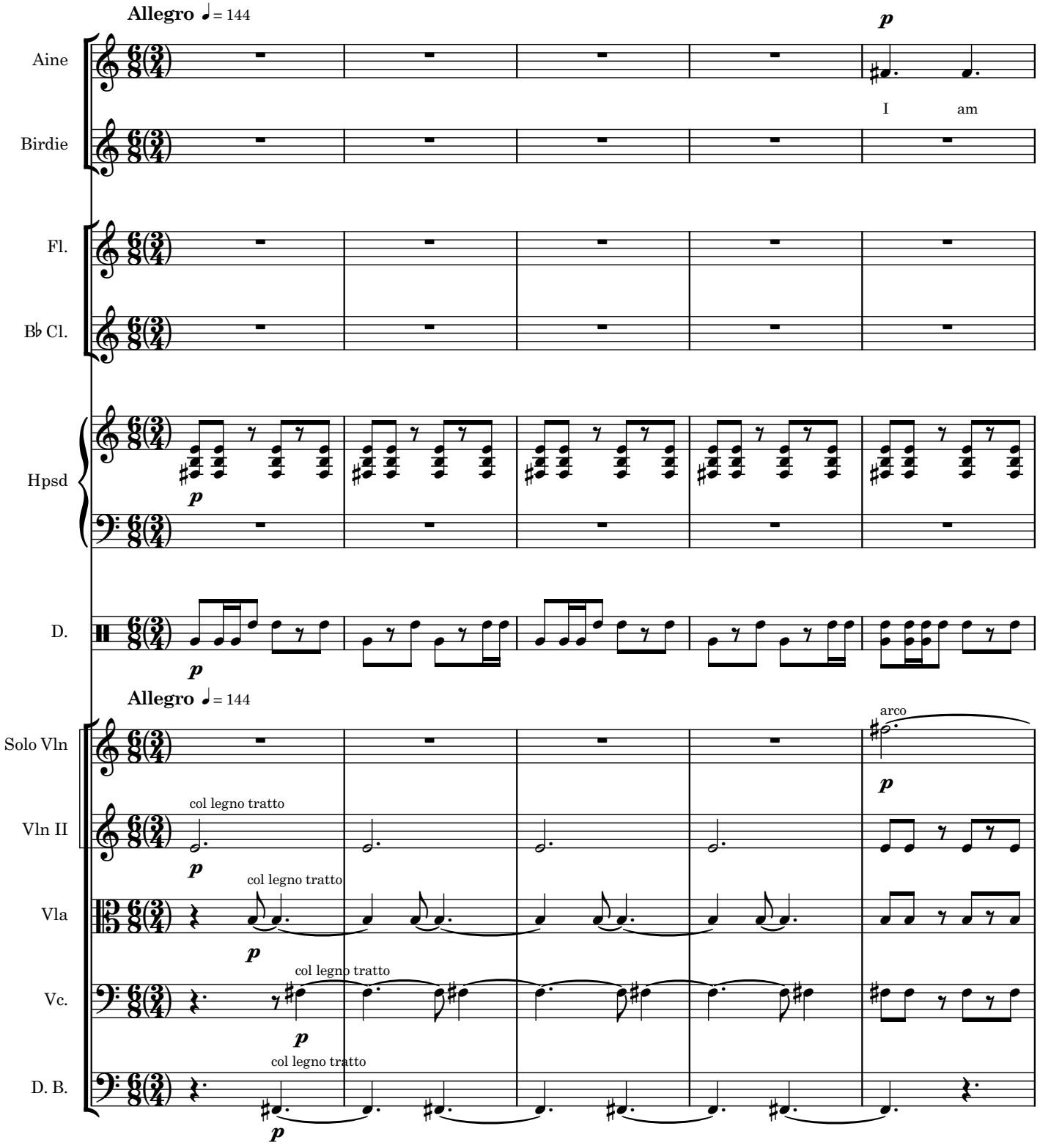

12
13
mf
Aine
Mo - ther...
f
Birdie
3
What for no d' - ye call me that?
13
Vln I
mf
p
cresc. poco a poco
Vln II
mf
p
cresc. poco a poco
Vla
mf
p
cresc. poco a poco
Vc.
f
p
cresc. poco a poco
D. B.
pizz.
f
p
cresc. poco a poco

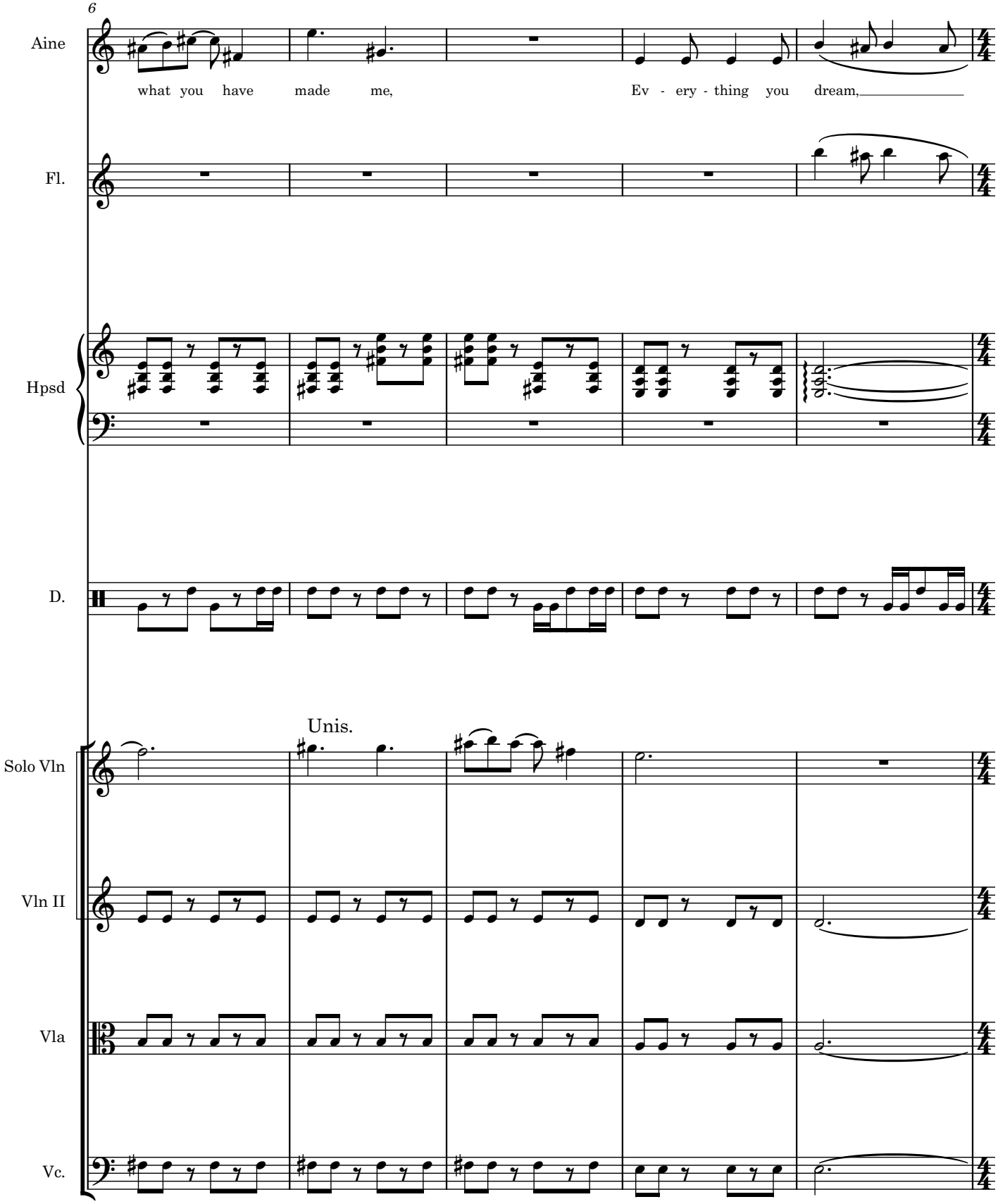

16
Aine
Birdie
Vln I
Vln II
Vla
Vc.
D. B.
Do you re - mem - ber how_ you want - ed me__ to
What for no?
pizz.
19
grow big and strong like a beau - ti - ful la - dy,__ and rich, and go a -

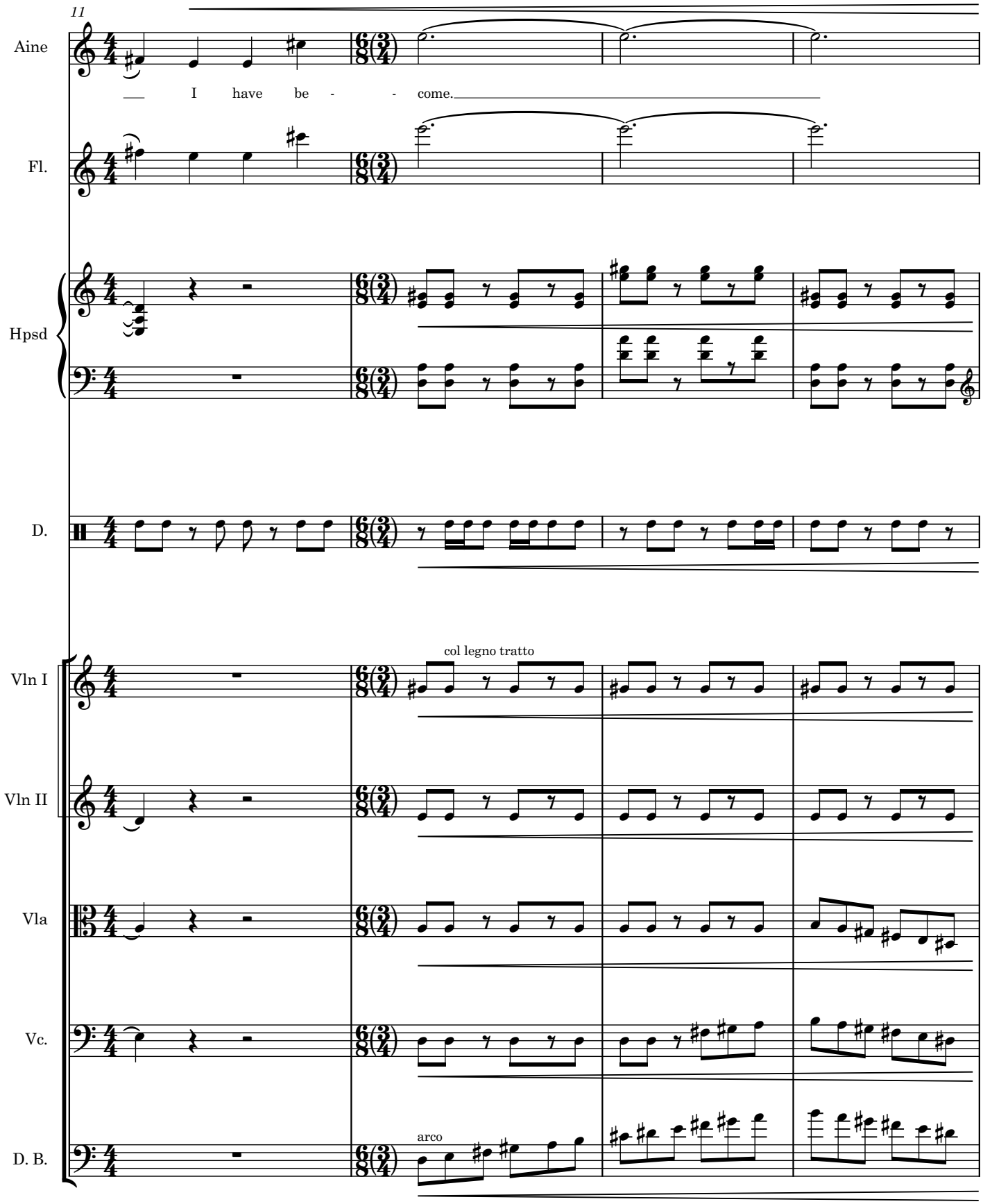
23
Aine
- way from this po - ky old house?
Do you_ re - mem - ber?
Vln I
Vln II
Vla
arco
Vc.
arco
D. B.
28
f
ff
I've done it mo - ther, I've done it,
Vln I
Vln II
Vla
Vc.
D. B.

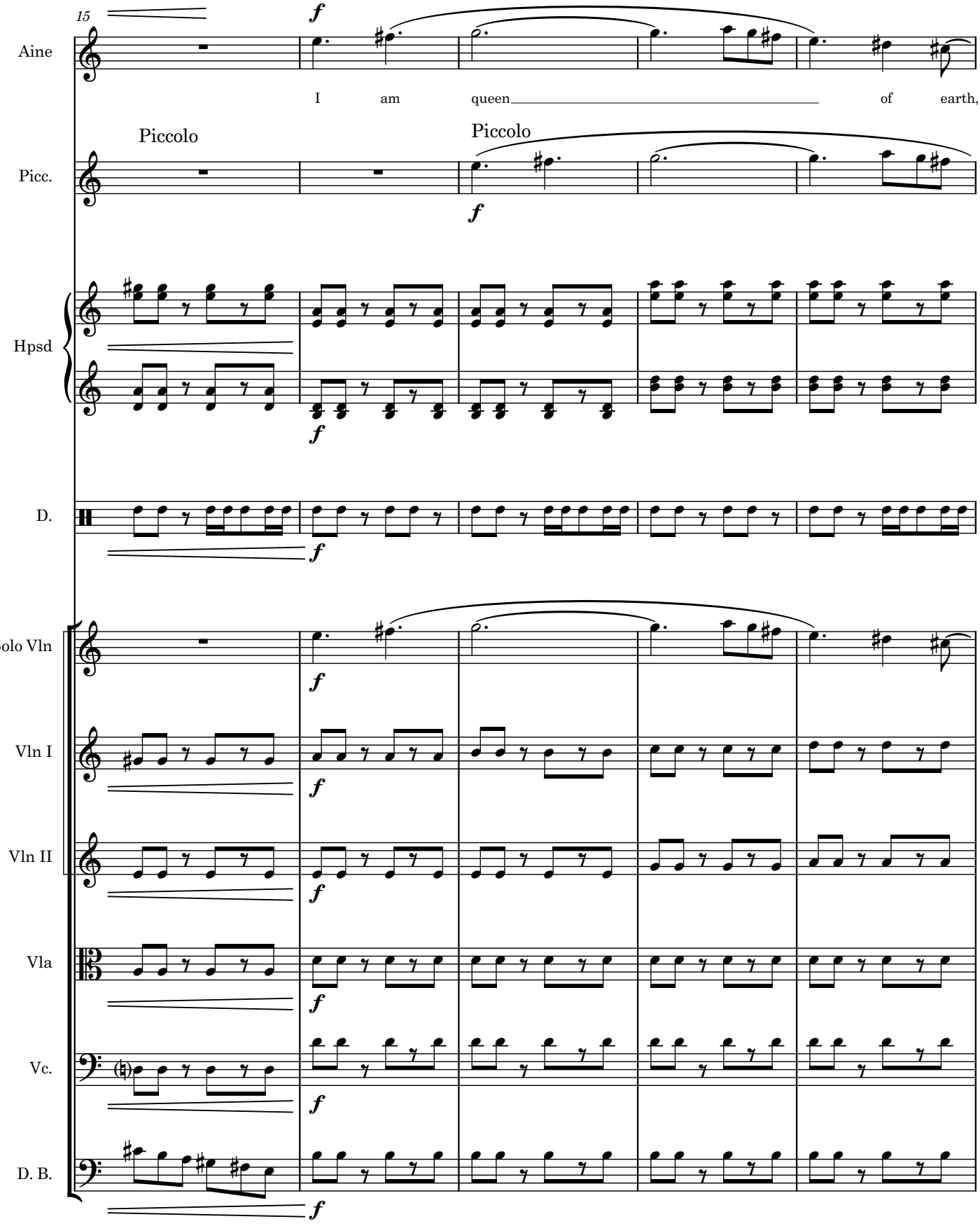

32
p
ff
Birdie
Are ye my las - sie bairn, My wee las - sie bair - nie come back?
32
Vln I
sub. fp
Vln II
sub. fp
Vla
sub. fp
Vc.
D. B.

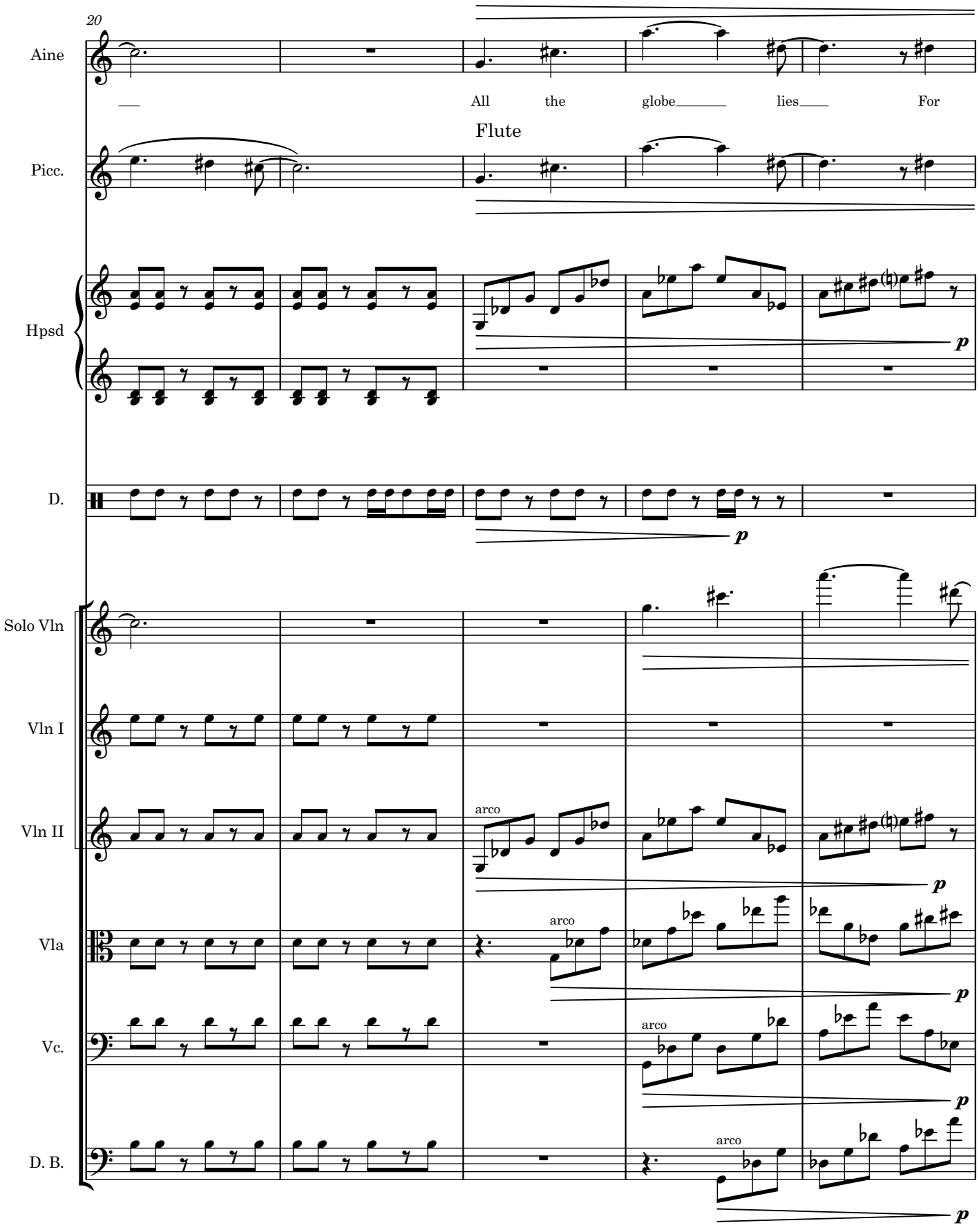
ARIA: Persephone (Aine)

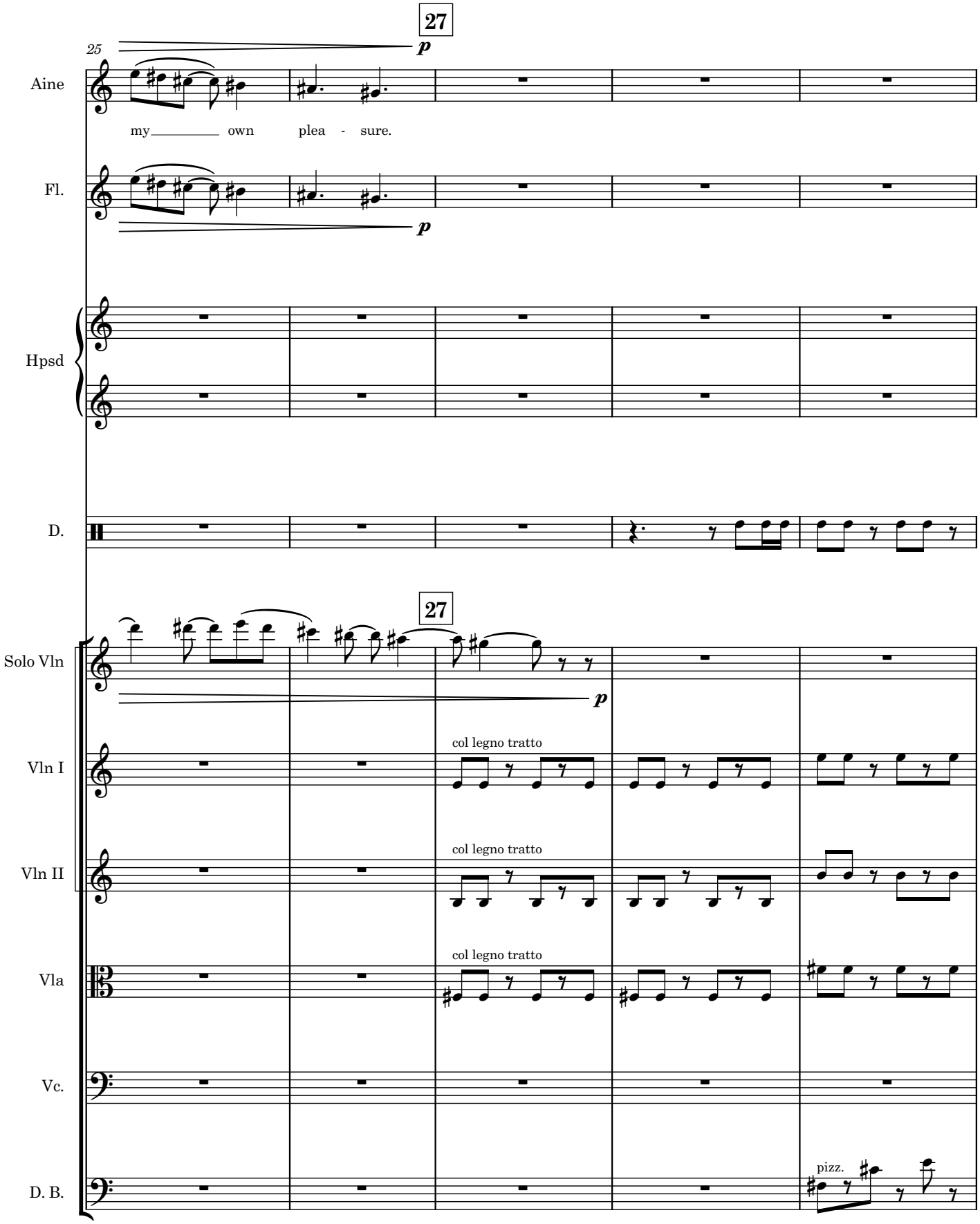


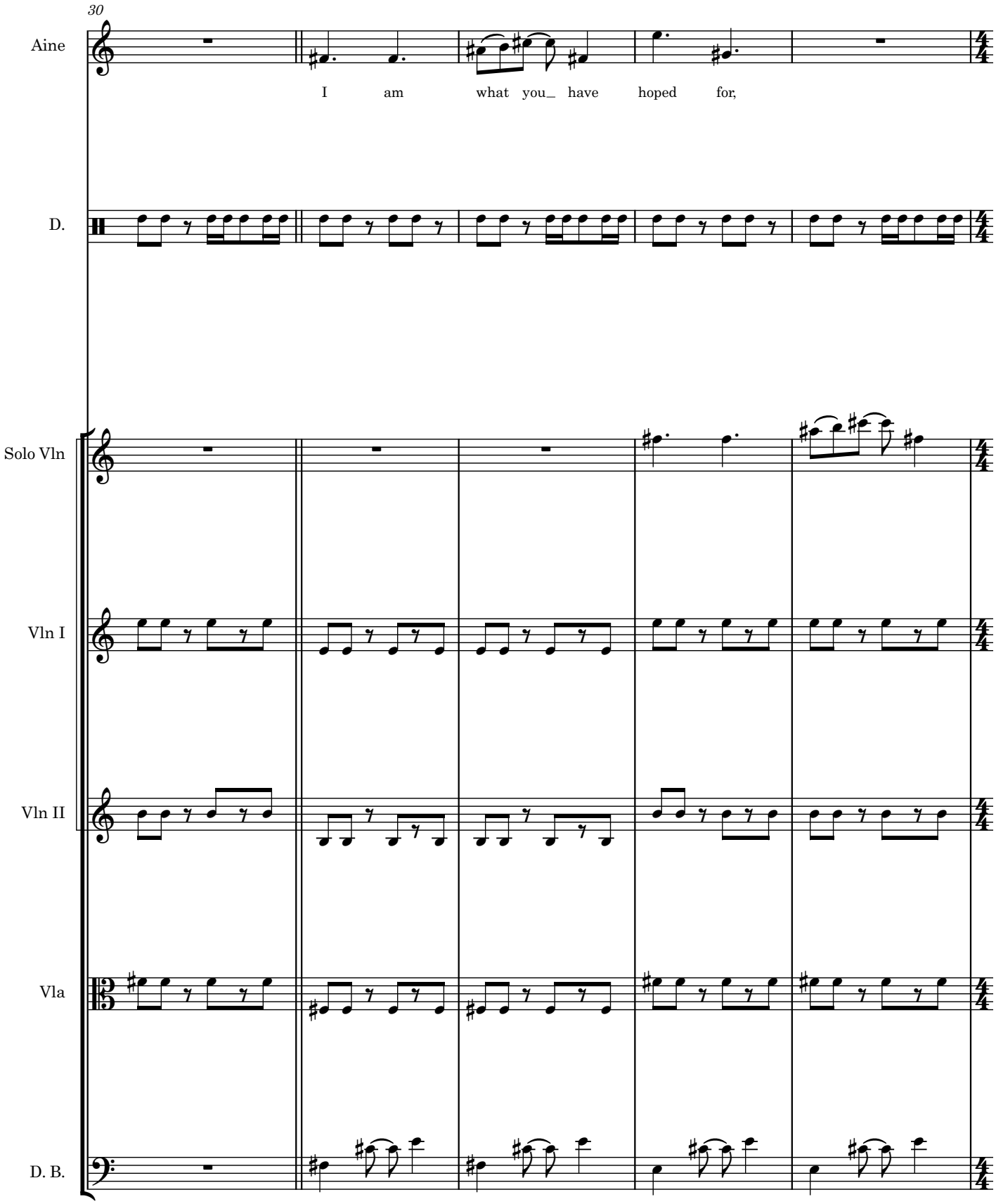

6
Aine
what you have made me,
Ev - ery - thing you dream,
Fl.
Hpsd
D.
Unis.
Solo Vln
Vln II
Vla
Vc.

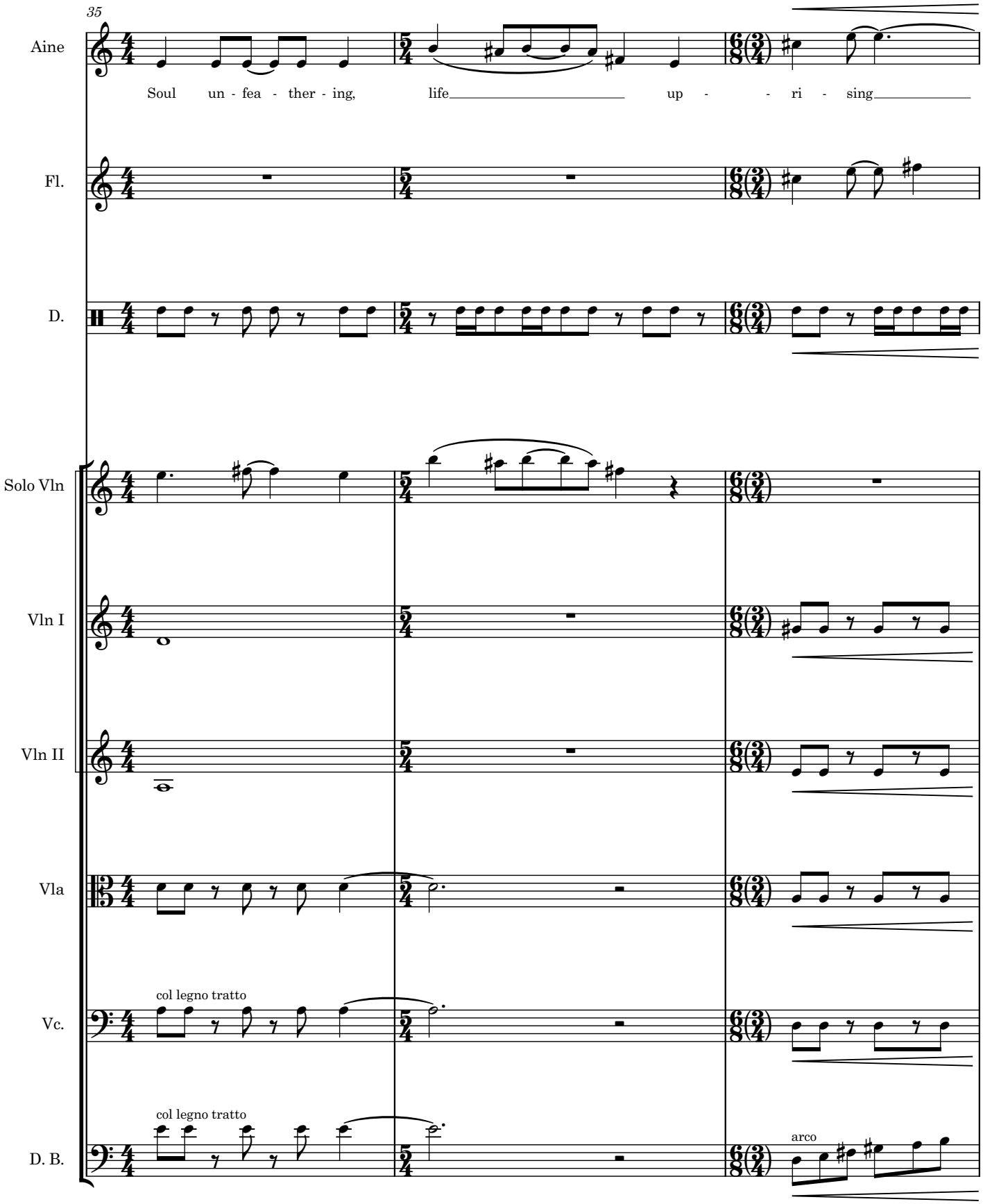

11
Aine
I have be - - come.
Fl.
Hpsd
D.
col legno tratto
Vln I
Vln II
Vla
Vc.
arco
D. B.

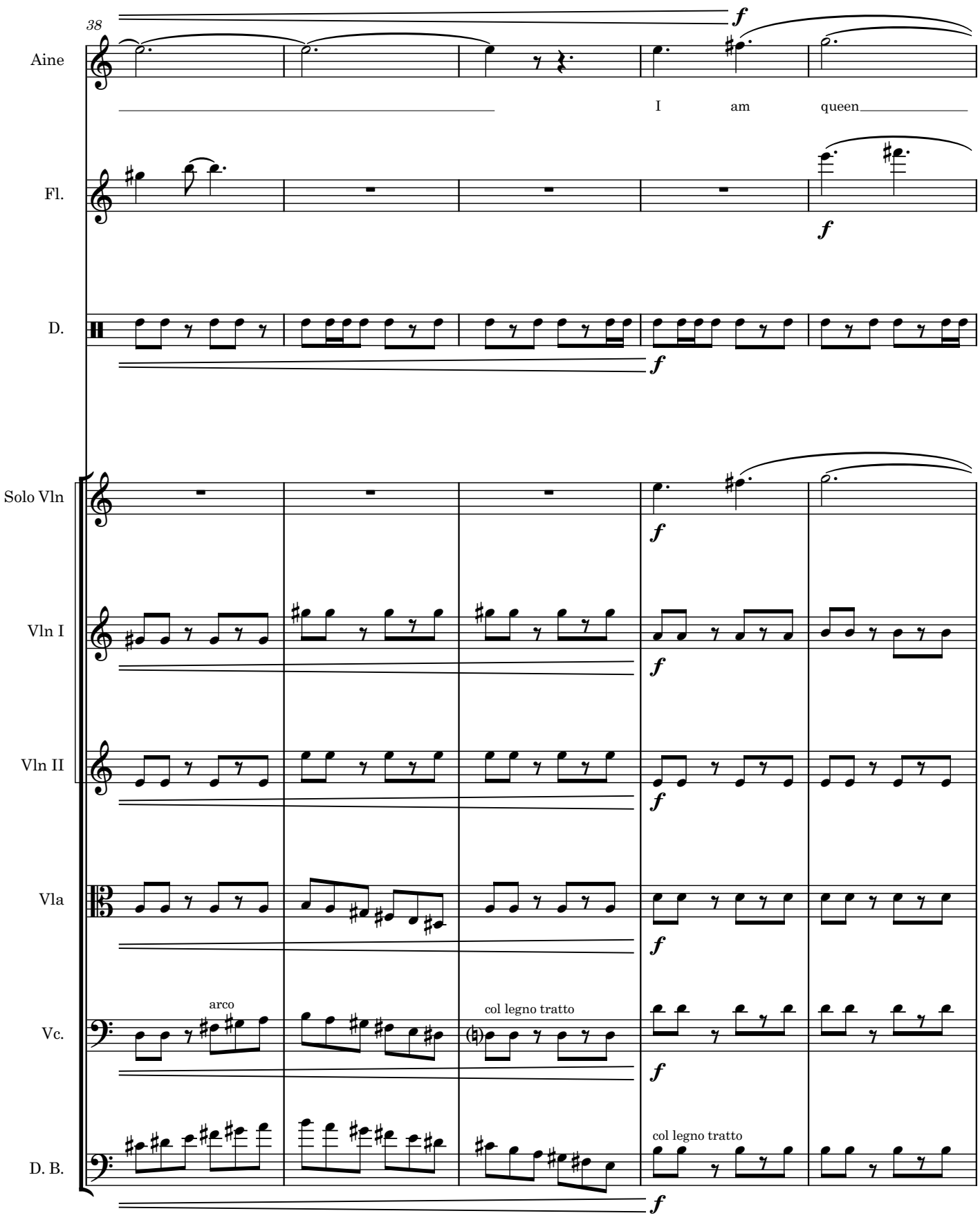

15
Aine
I am queen of earth,
Piccolo
Picc.
Piccolo
Hpsd
D.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

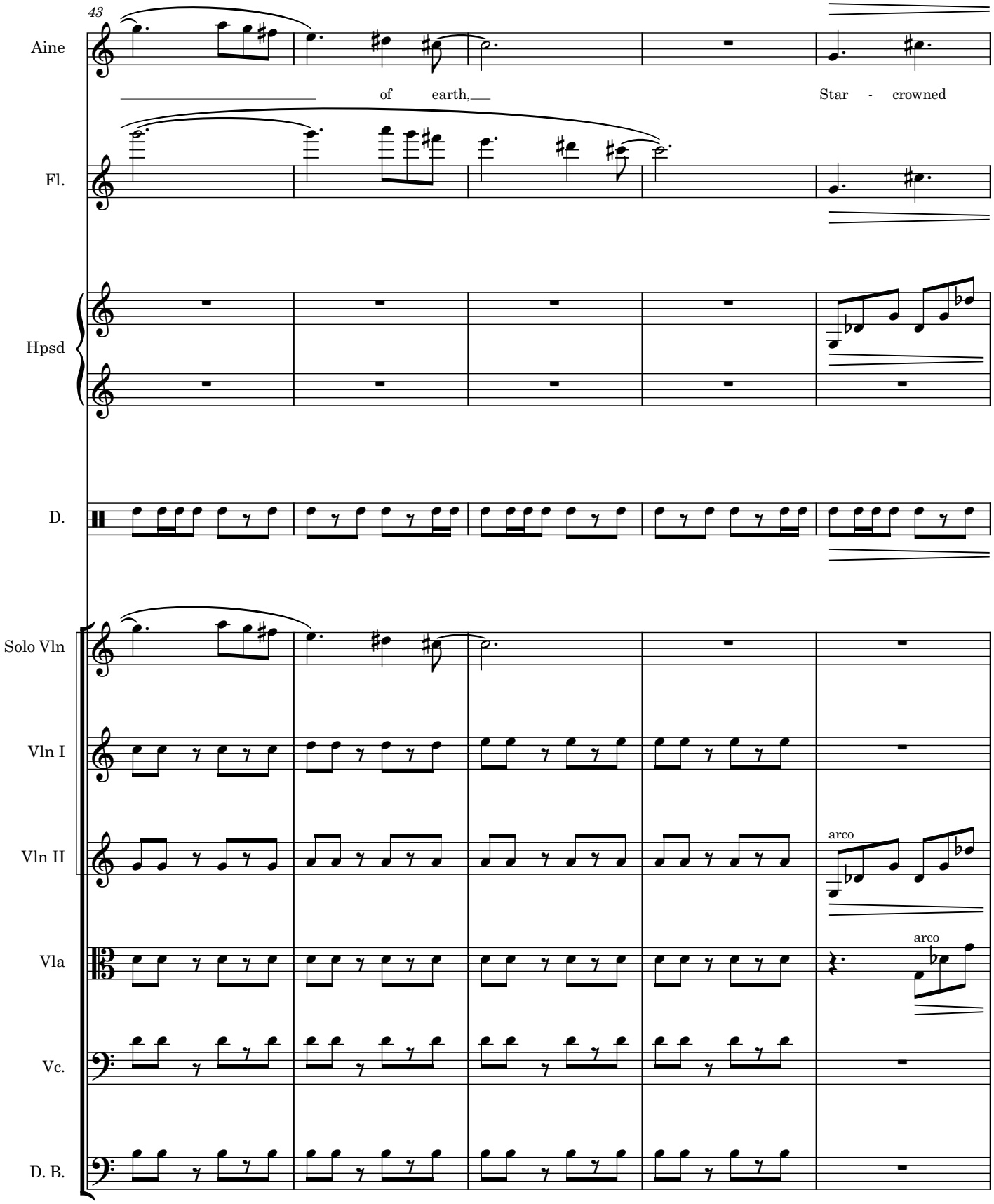

20
Aine
All the globe lies For
Flute
Picc.
Hpsd
p
D.
p
Solo Vln
Vln I
Vln II
arco
p
Vla
arco
p
Vc.
arco
p
D. B.
arco
p

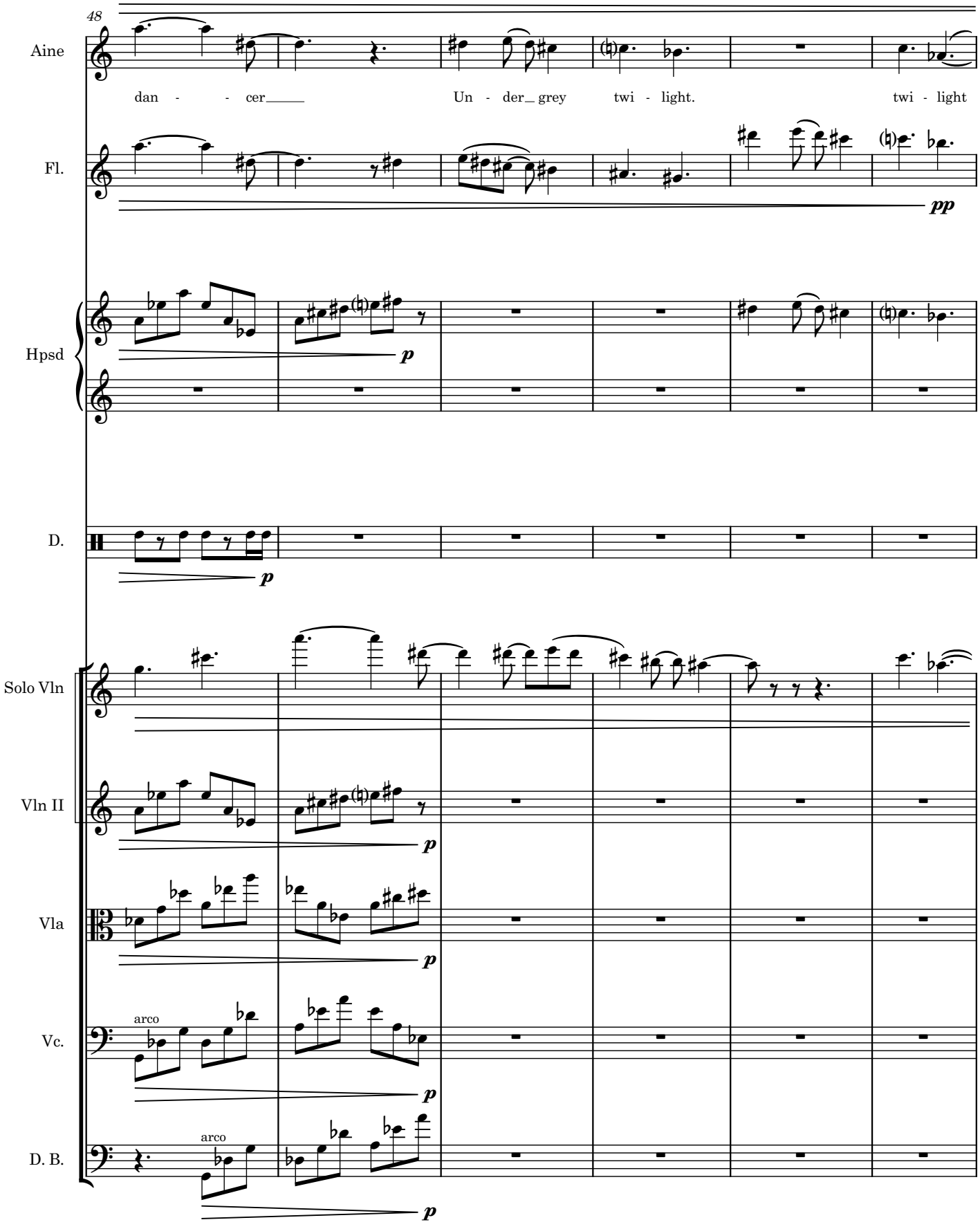

27
25
p
Aine
my own plea - sure.
Fl.
p
Hpsd
D.
27
Solo Vln
p
Vln I
col legno tratto
Vln II
col legno tratto
Vla
col legno tratto
Vc.
D. B.
pizz.

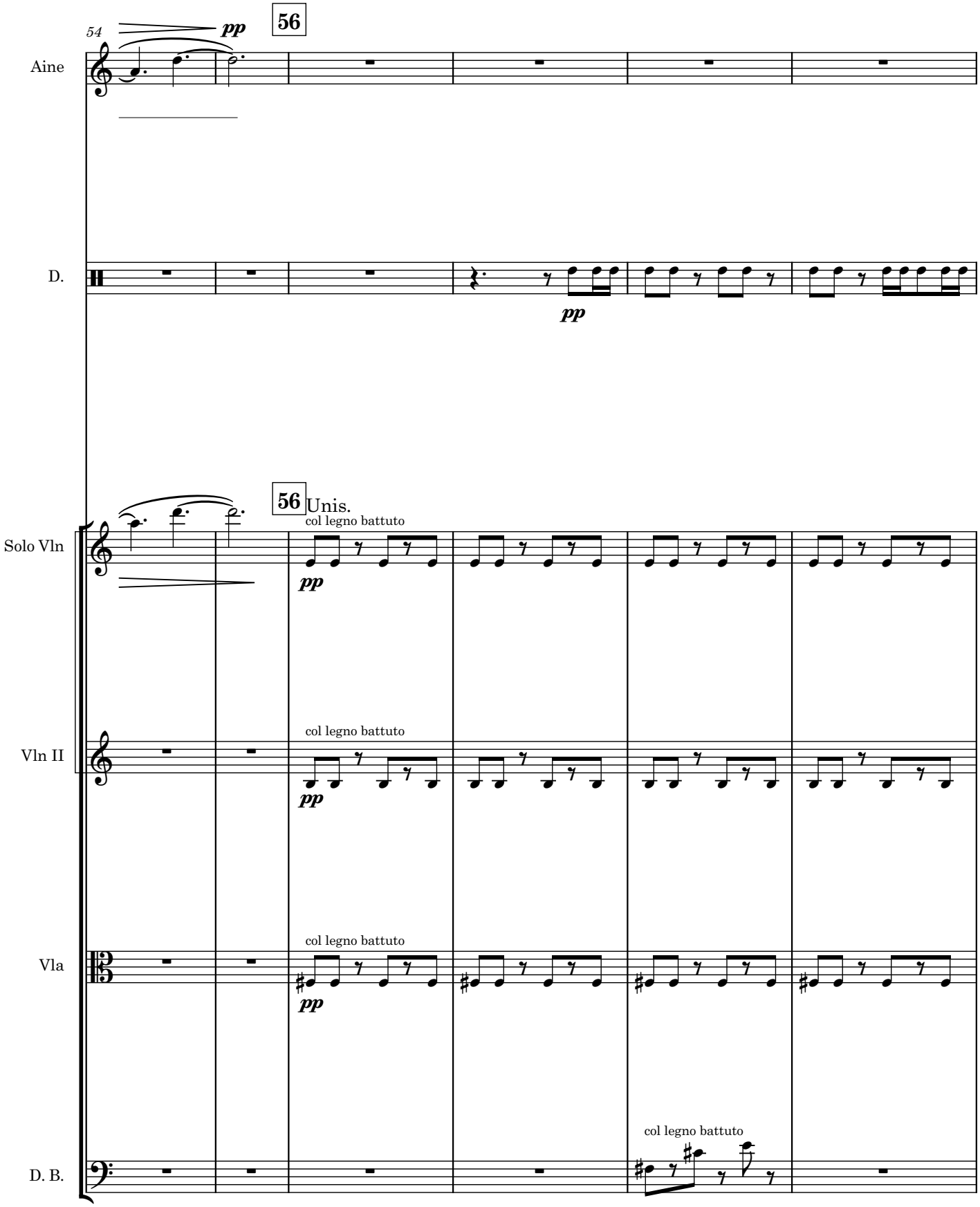

30
Aine
I am what you_ have hoped for,
D.
Solo Vln
Vln I
Vln II
Vla
D. B.

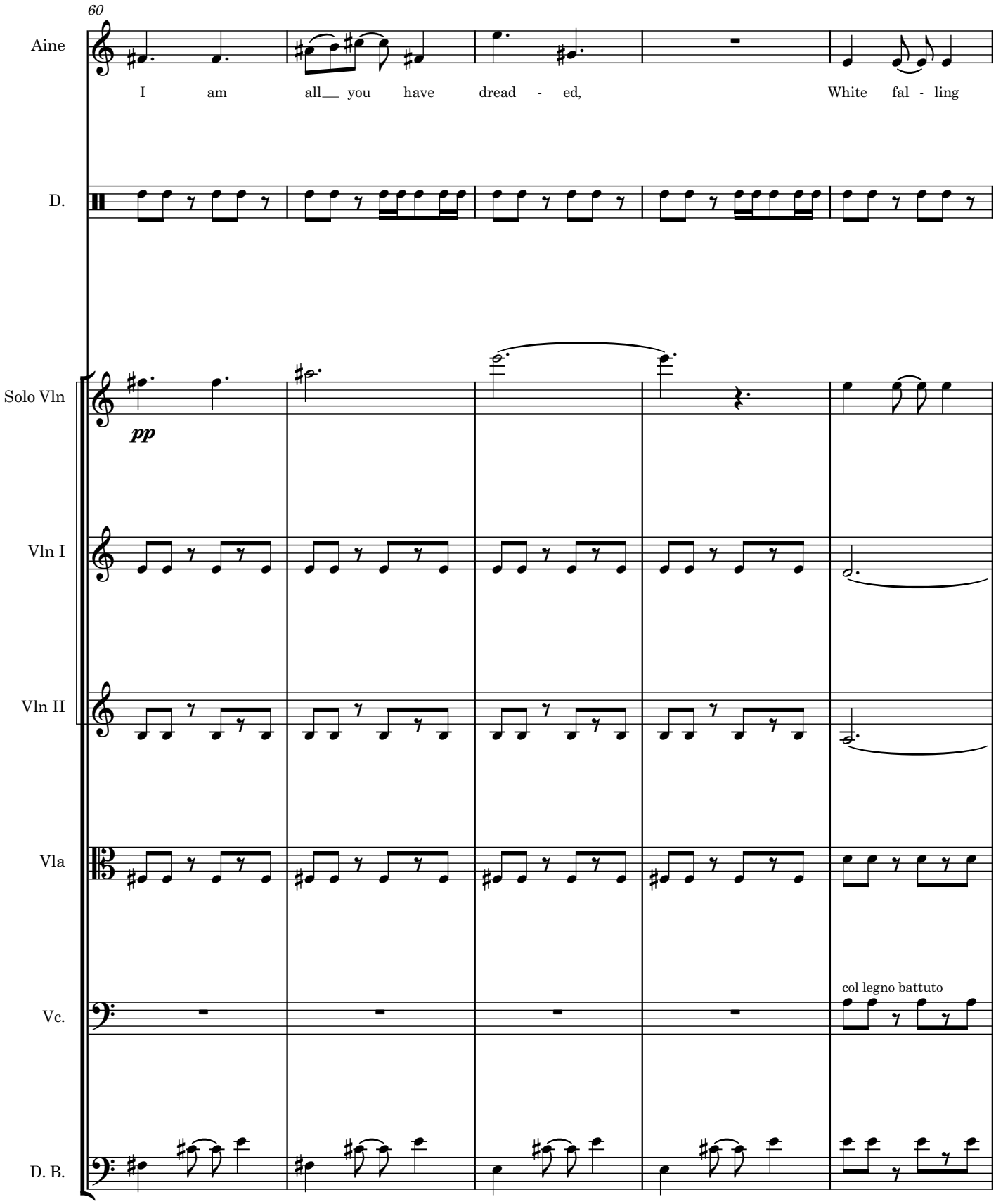

35
Aine
Soul un - fea - ther - ing, life up - - ri - sing
Fl.
D.
Solo Vln
Vln I
Vln II
Vla
col legno tratto
Vc.
col legno tratto
D. B.
arco

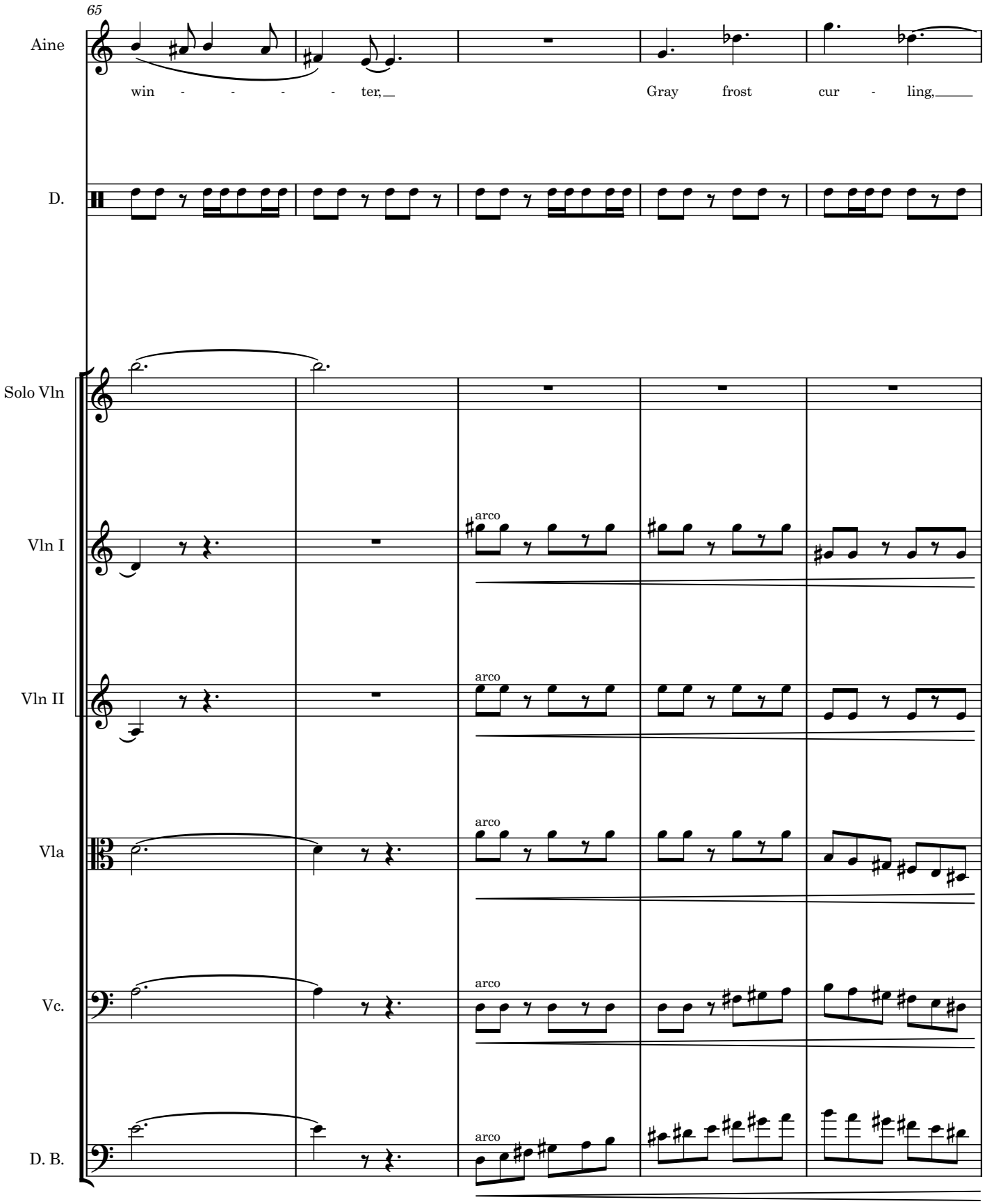

38
Aine
I am queen
Fl.
D.
Solo Vln
Vln I
Vln II
Vla
arco
col legno tratto
Vc.
col legno tratto
D. B.

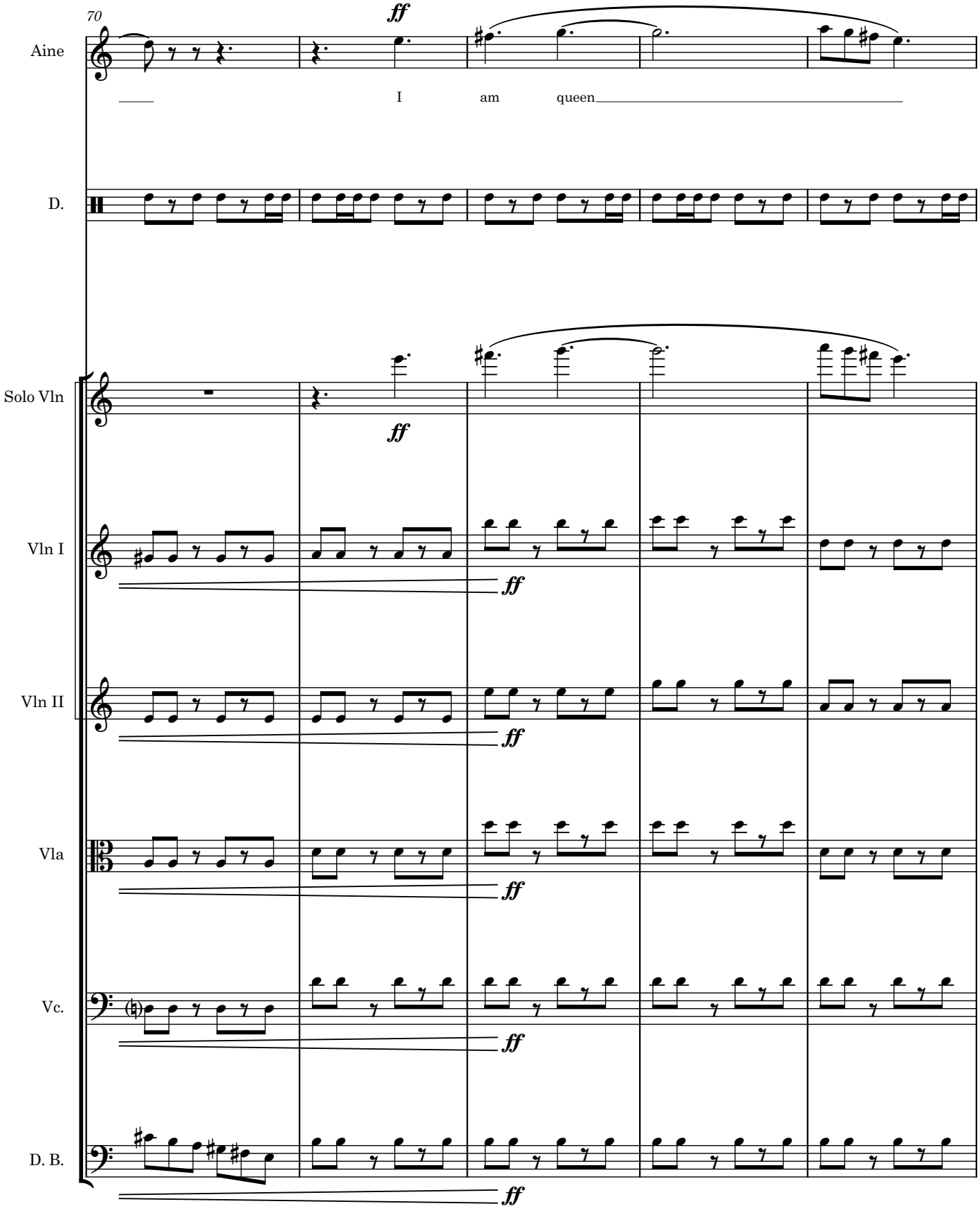

43
Aine
of earth,
Star - crowned
Fl.
Hpsd
D.
Solo Vln
Vln I
Vln II
arco
Vla
arco
Vc.
D. B.

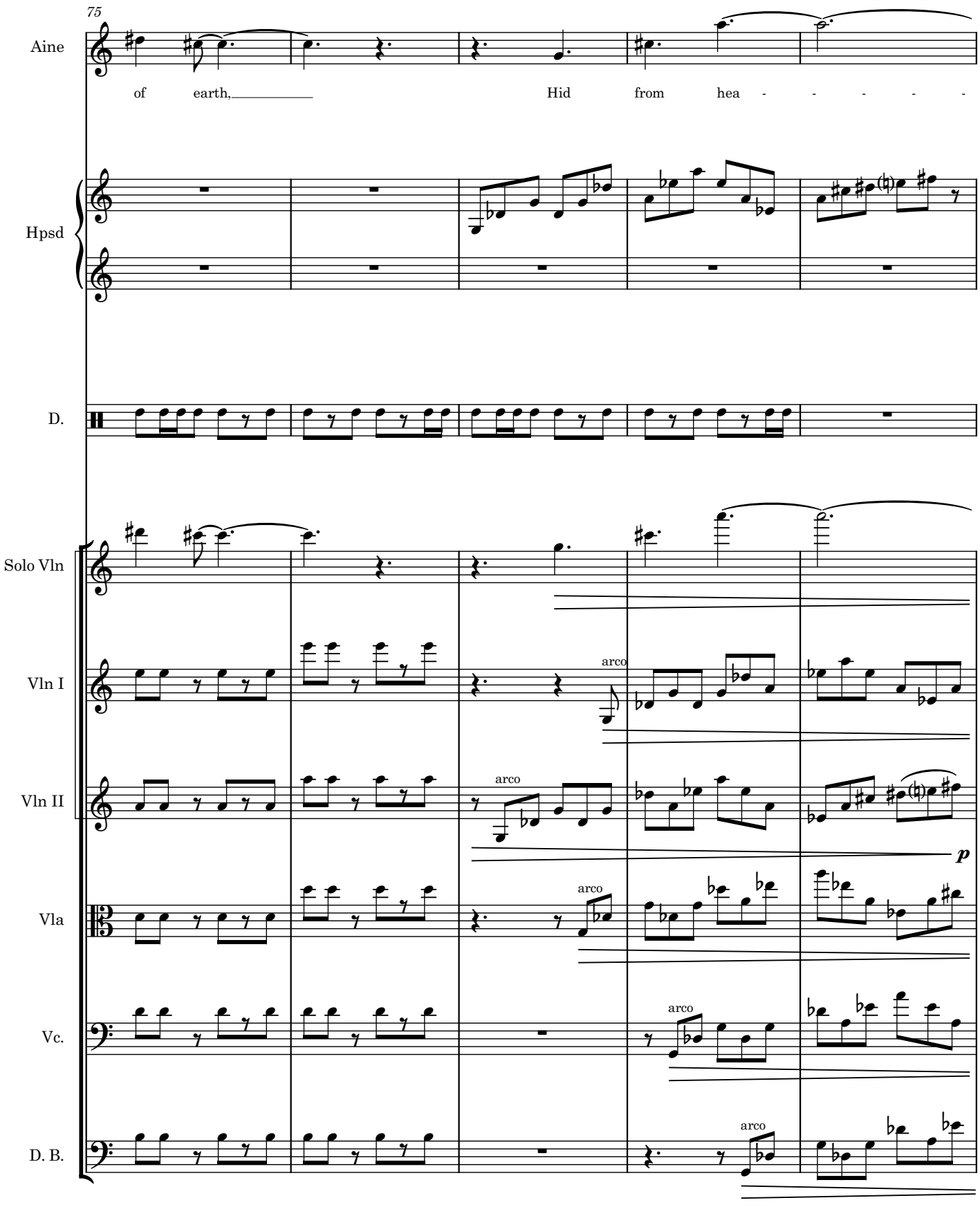

48
Aine
dan - - cer
Un - der grey twi - light.
twi - light
Fl.
pp
Hpsd
p
D.
p
Solo Vln
Vln II
p
Vla
p
Vc.
arco
p
D. B.
arco
p

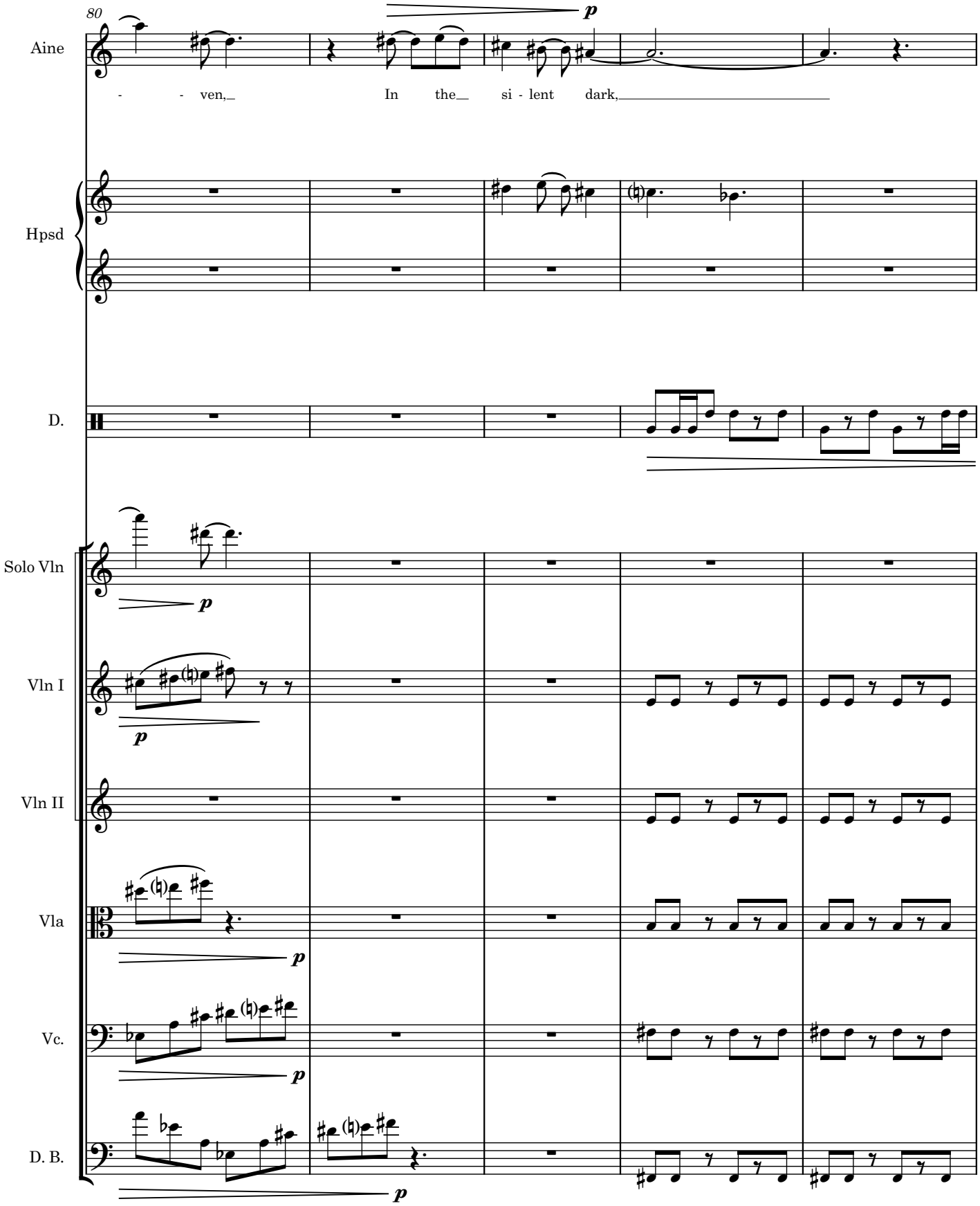

54
pp
56
Aine
D.
pp
56
Unis.
col legno battuto
Solo Vln
pp
col legno battuto
Vln II
pp
col legno battuto
Vla
pp
col legno battuto
D. B.

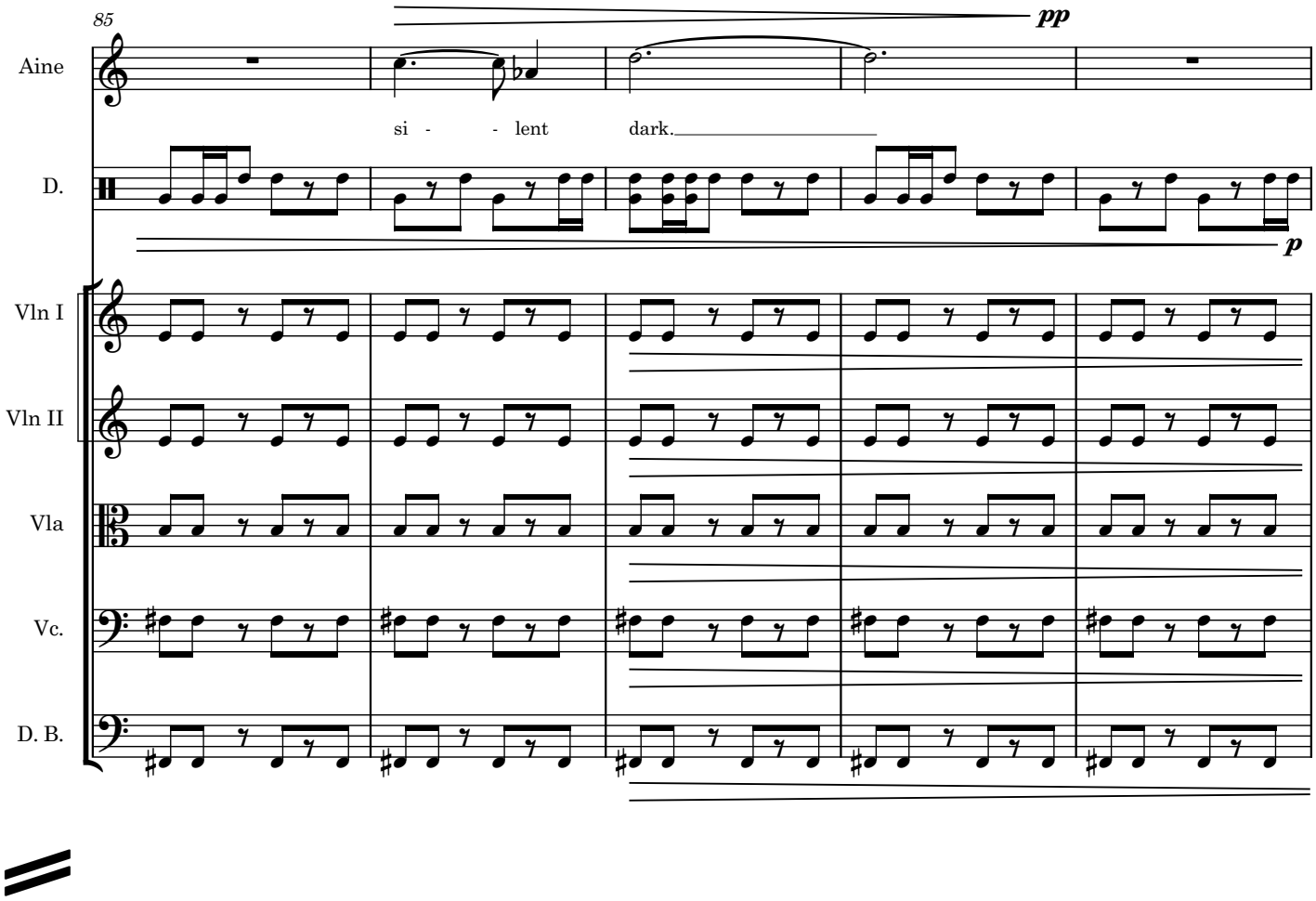

60
Aine
I am all you have dread - ed, White fal - ling
D.
Solo Vln
pp
Vln I
Vln II
Vla
Vc.
col legno battuto
D. B.

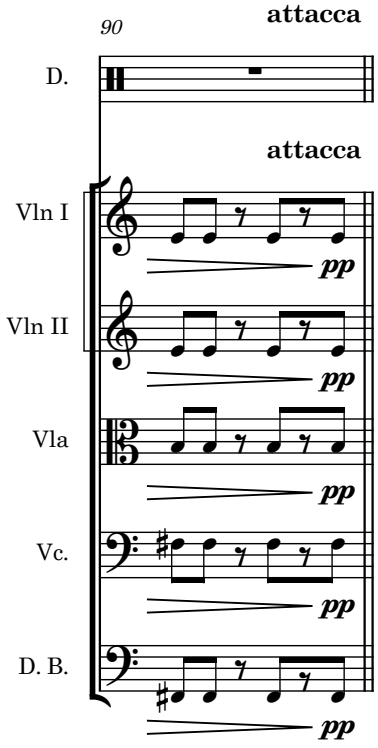

65
Aine
win - - - - - ter,
Gray frost cur - ling,
D.
Solo Vln
Vln I
arco
Vln II
arco
Vla
arco
Vc.
arco
D. B.
arco


70
Aine
I am queen
D.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.
ff

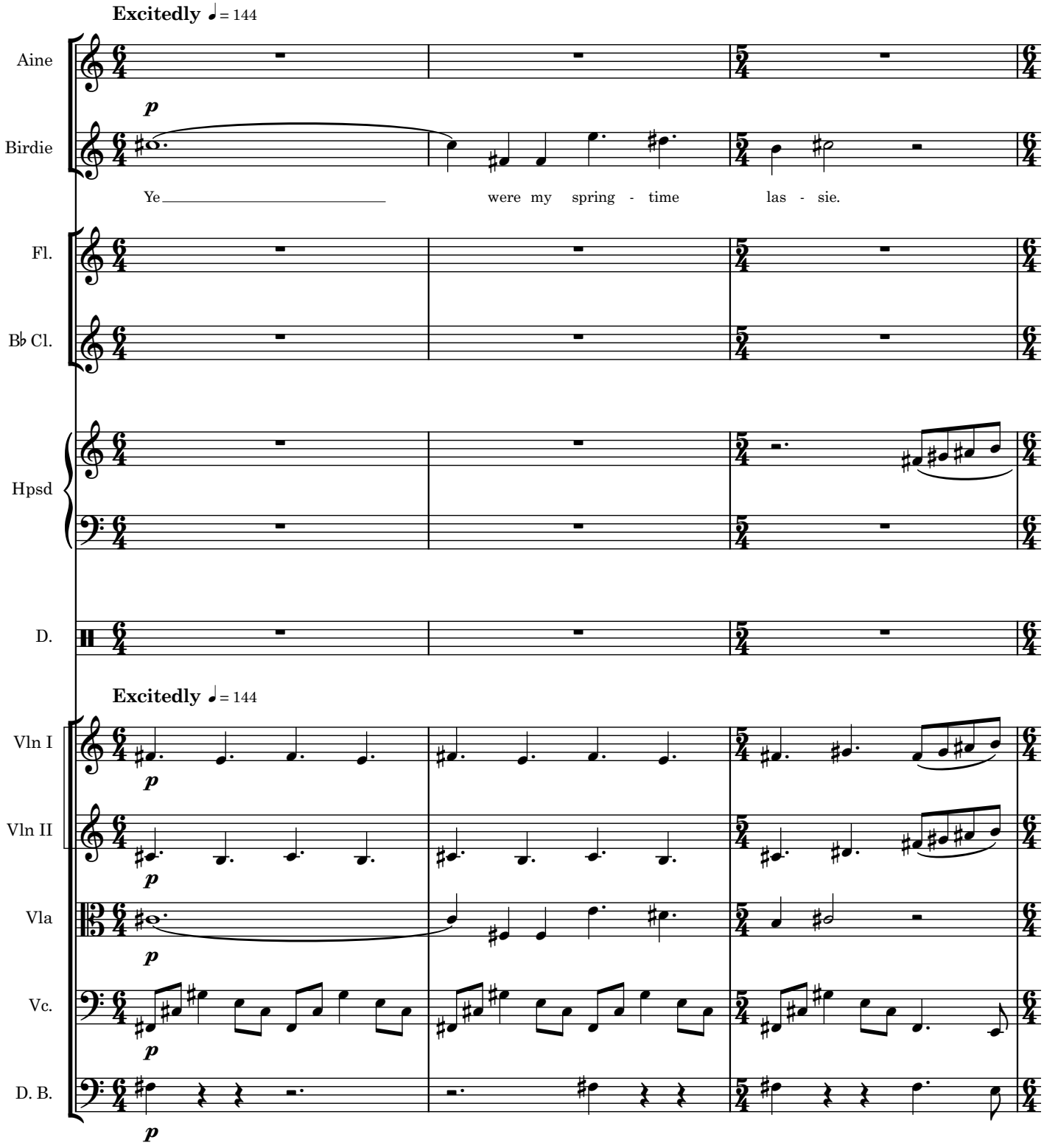

75
Aine
of earth,
Hid from hea - - - - -
Hpsd
D.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.
arco
p

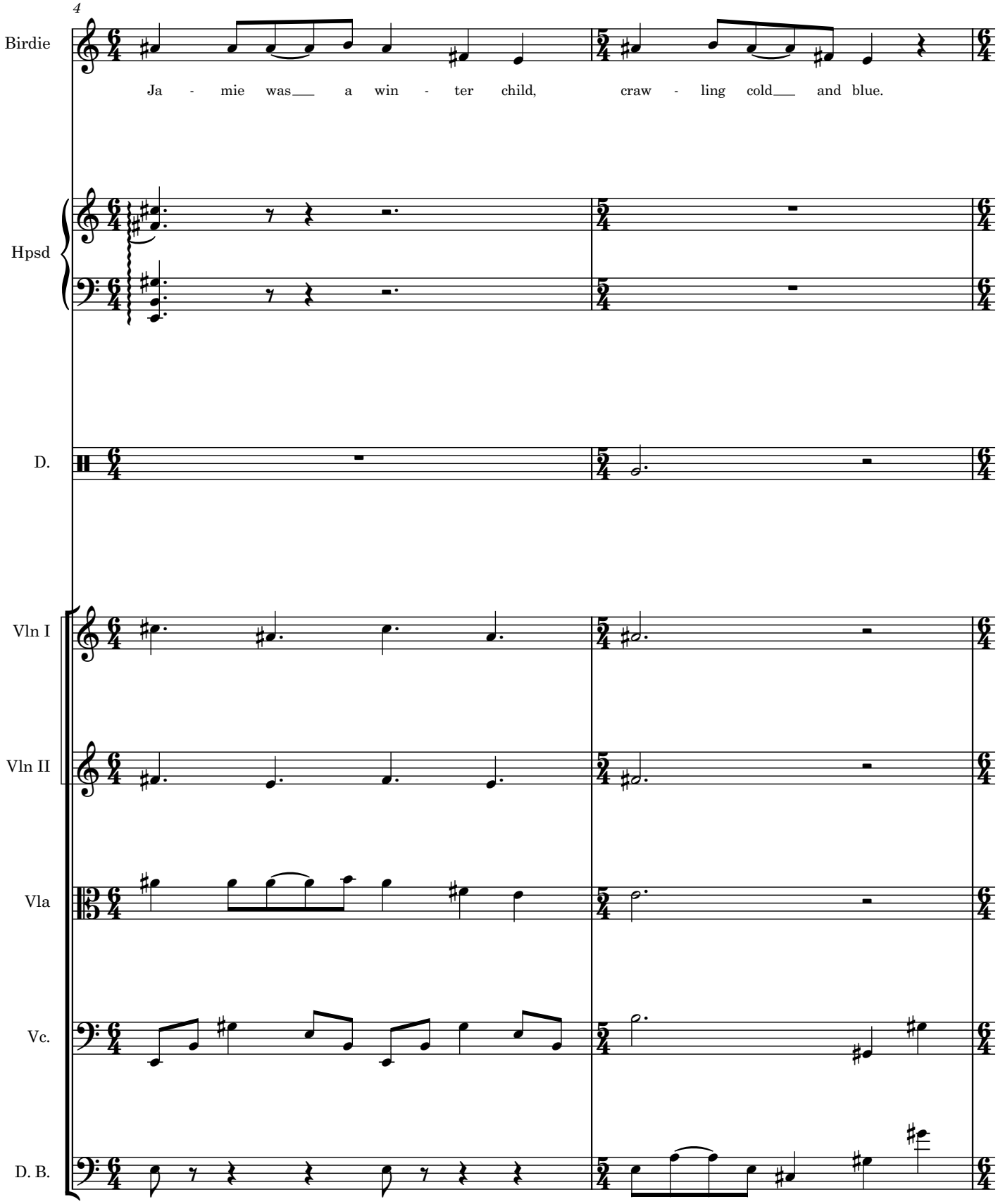

80
Aine
- - ven, In the si - lent dark,
Hpsd
D.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.
p

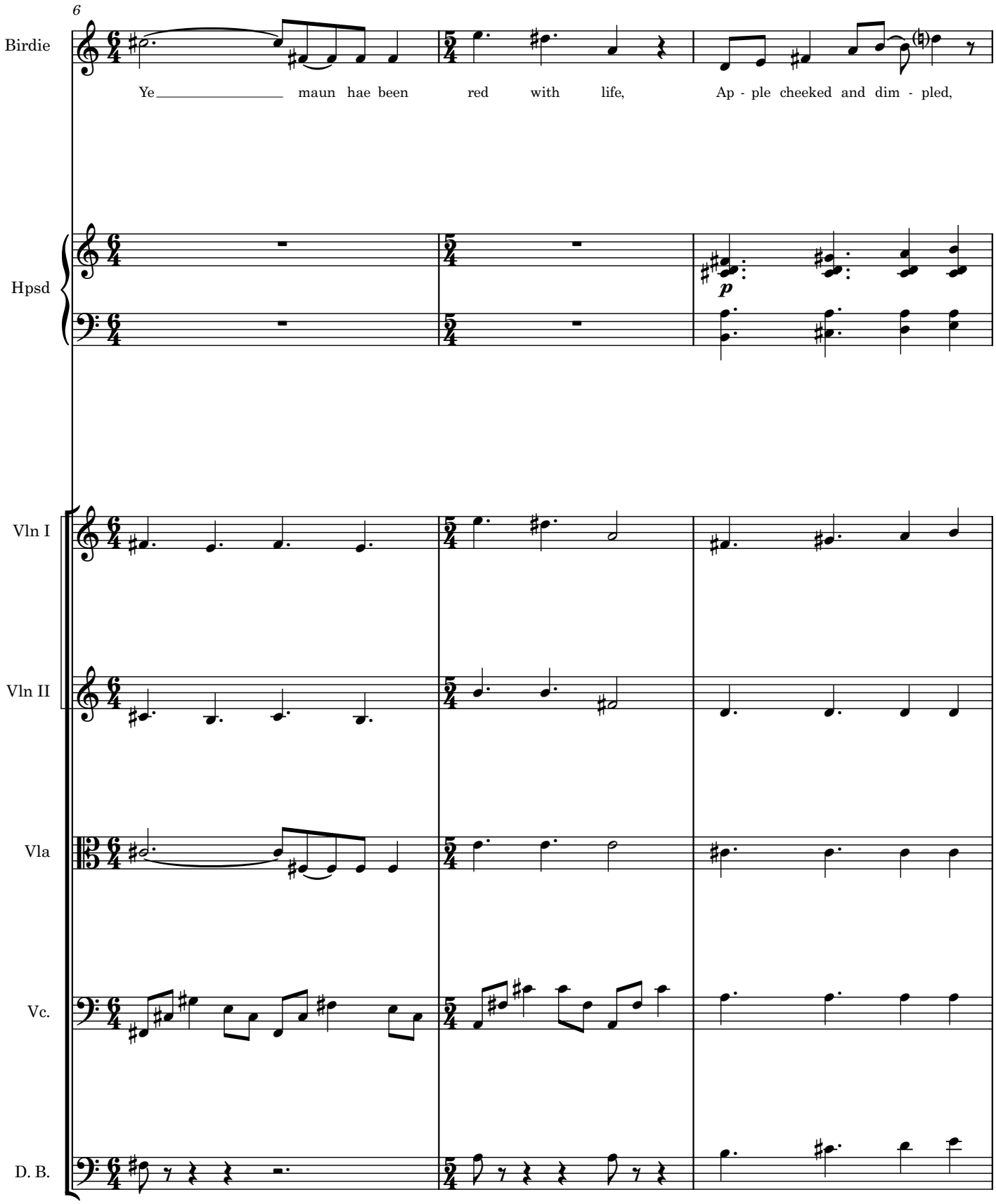

85
Aine
si - - lent dark.
pp
D.
p
Vln I
Vln II
Vla
Vc.
D. B.

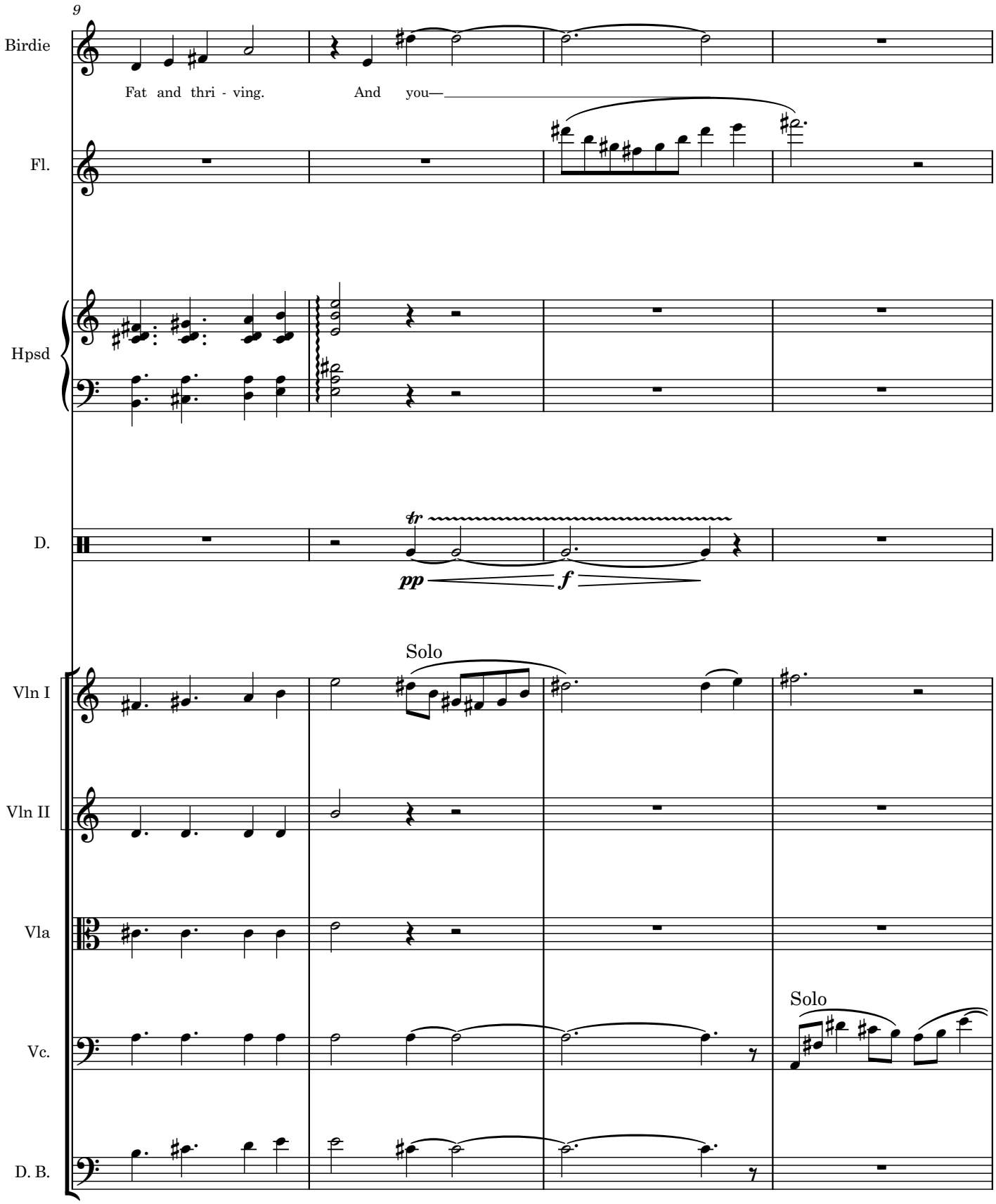

90
attacca
D.
attacca
Vln I
pp
Vln II
pp
Vla
pp
Vc.
pp
D. B.
pp

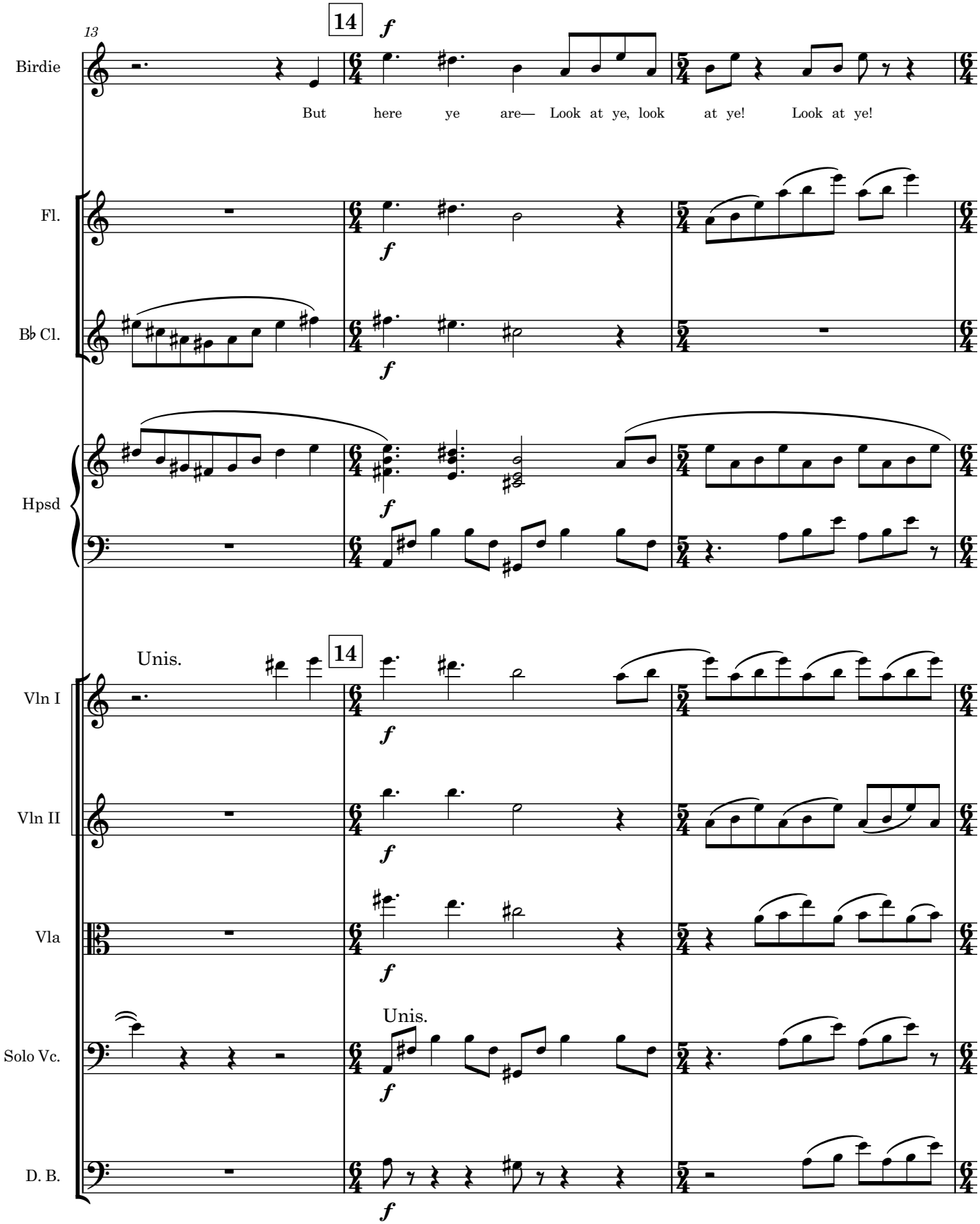
ARIA and DUET: Demeter (Aine and Birdie)

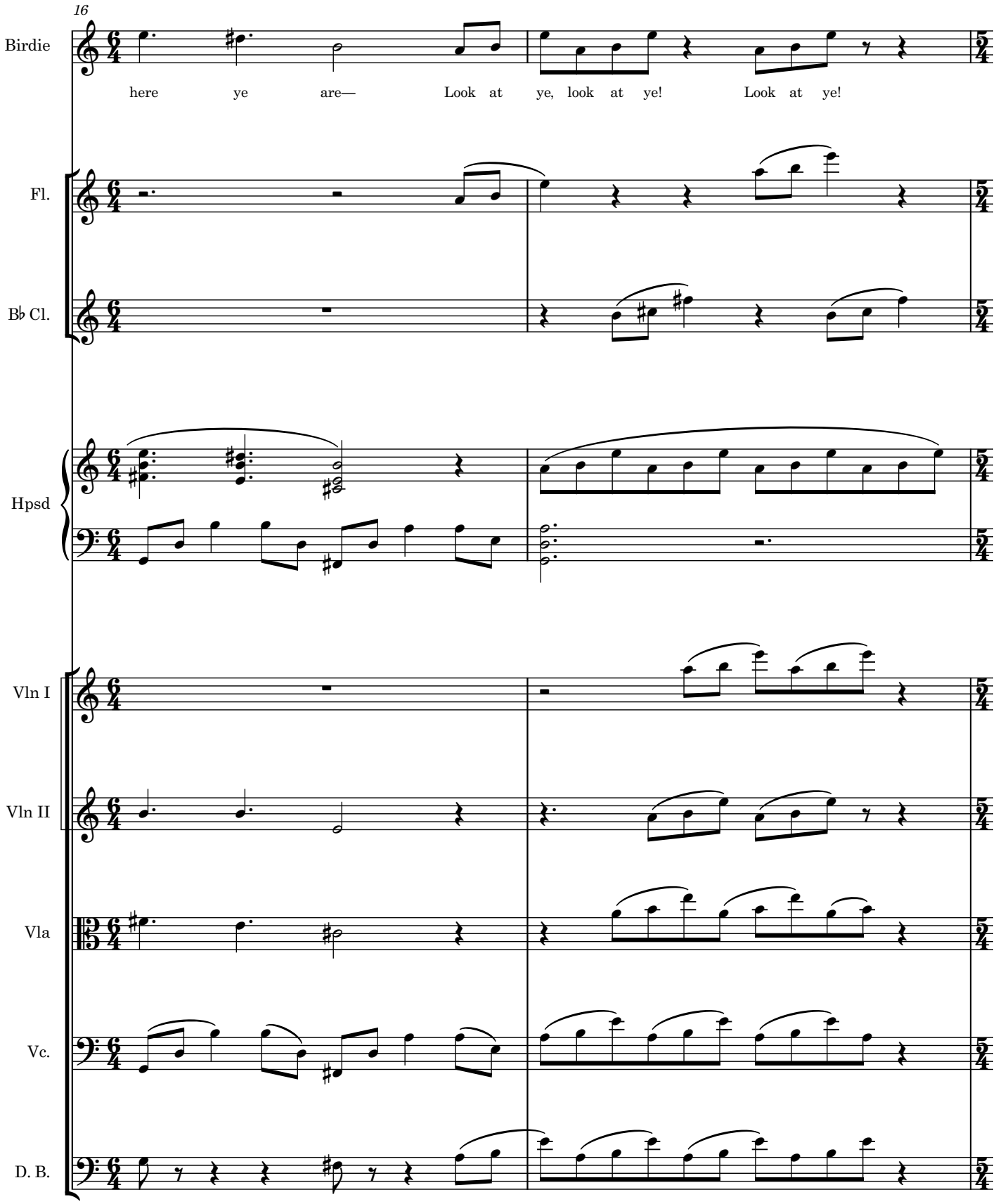


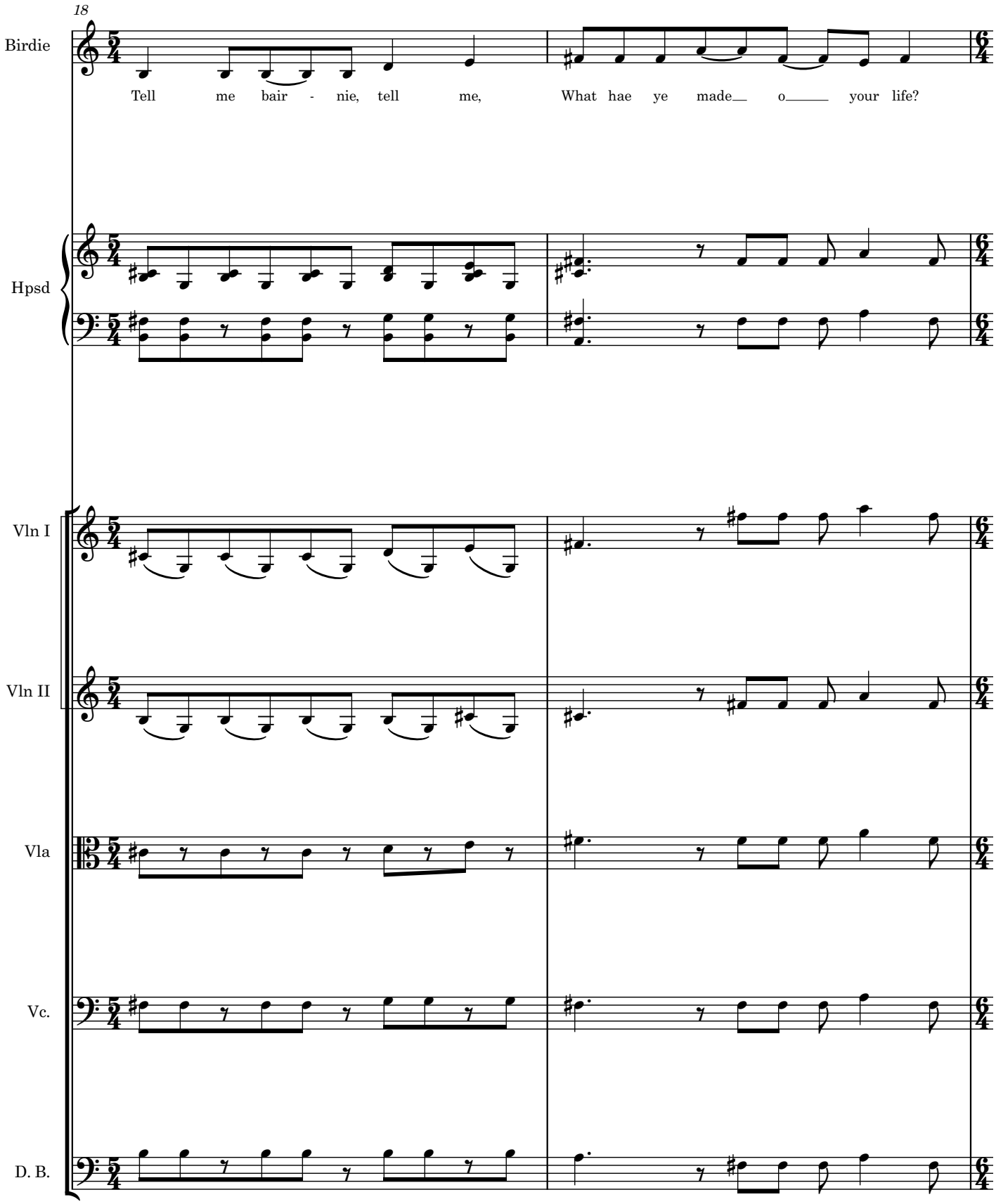

4
Birdie
Ja - mie was a win - ter child, craw - ling cold and blue.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

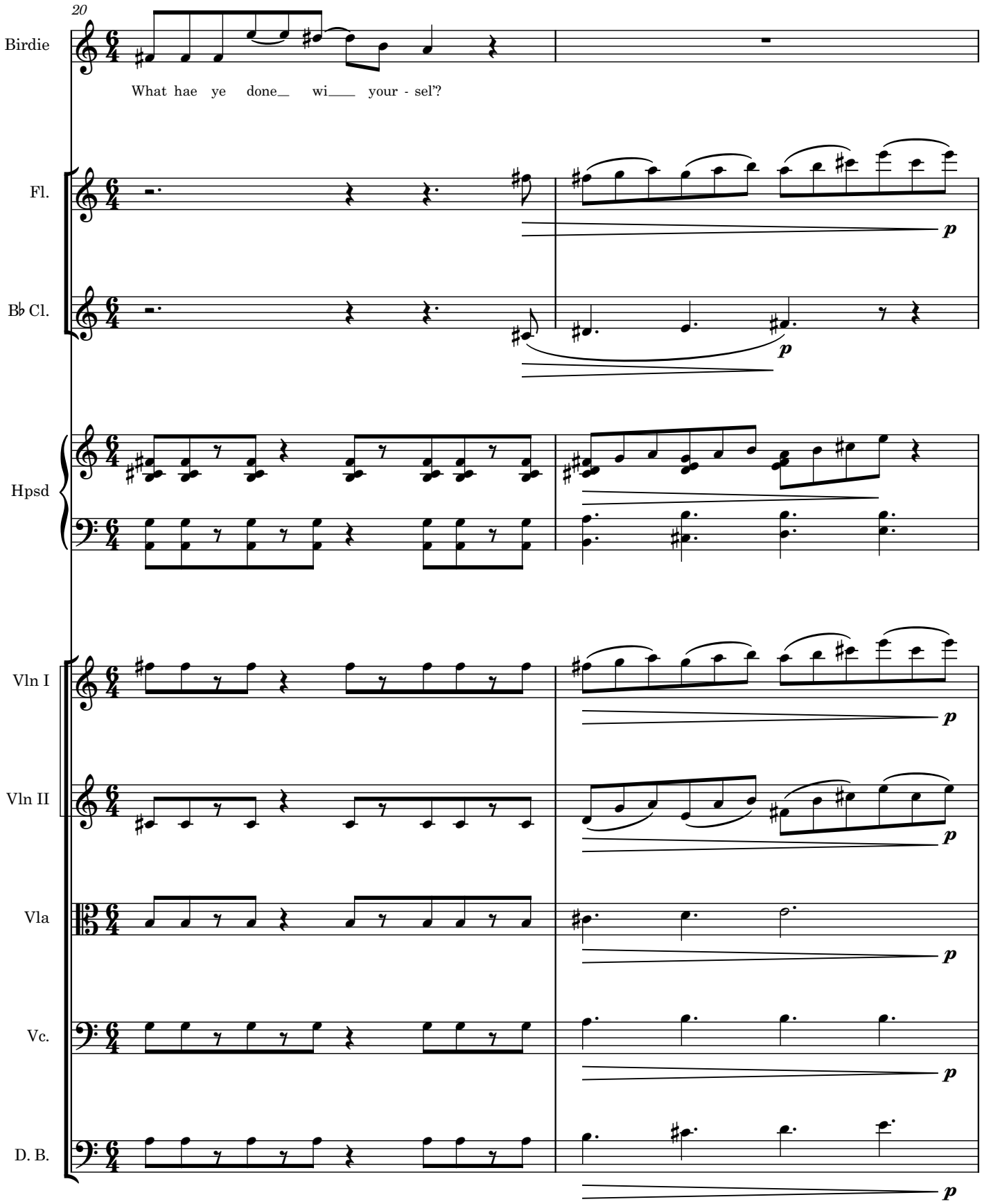

6
Birdie
Ye maun hae been red with life, Ap - ple cheeked and dim - pled,
Hpsd
p
Vln I
Vln II
Vla
Vc.
D. B.

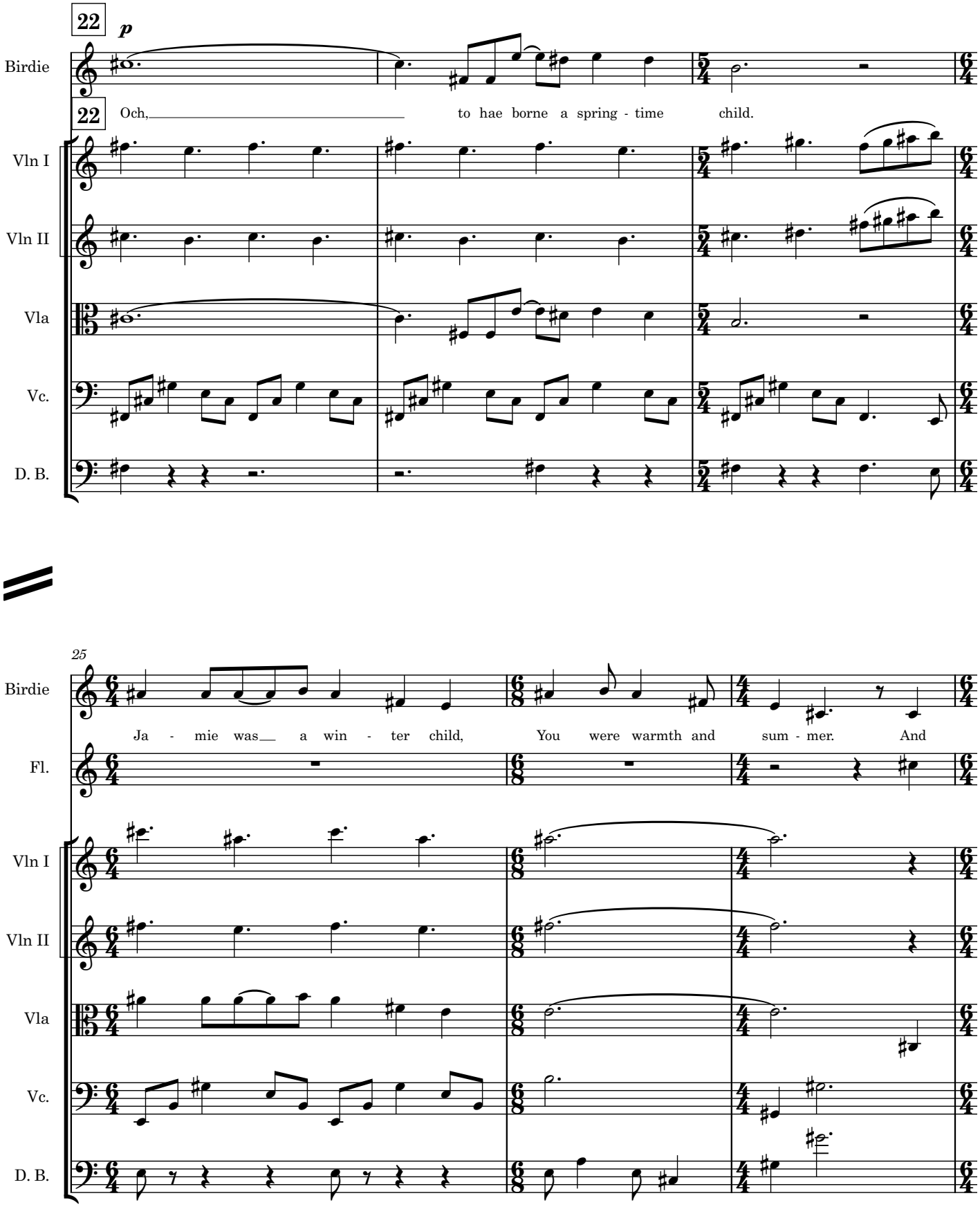

9
Birdie
Fat and thri - ving.
And you—
Fl.
Hpsd
D.
tr
pp
f
Solo
Vln I
Vln II
Vla
Solo
Vc.
D. B.

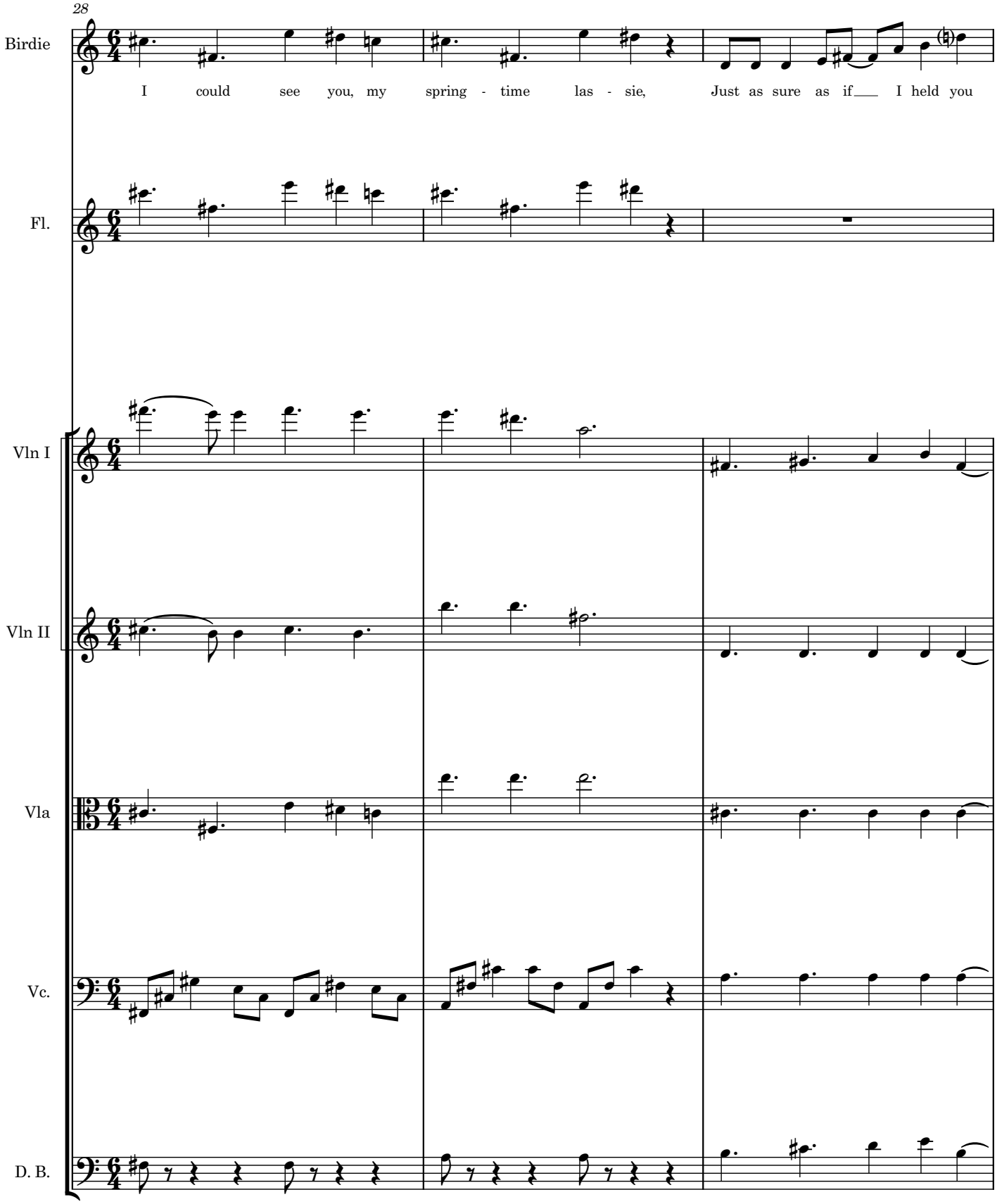

13
14
Birdie
But here ye are— Look at ye, look at ye! Look at ye!
Fl.
B♭ Cl.
Hpsd
Unis.
14
Vln I
Vln II
Vla
Unis.
Solo Vc.
D. B.

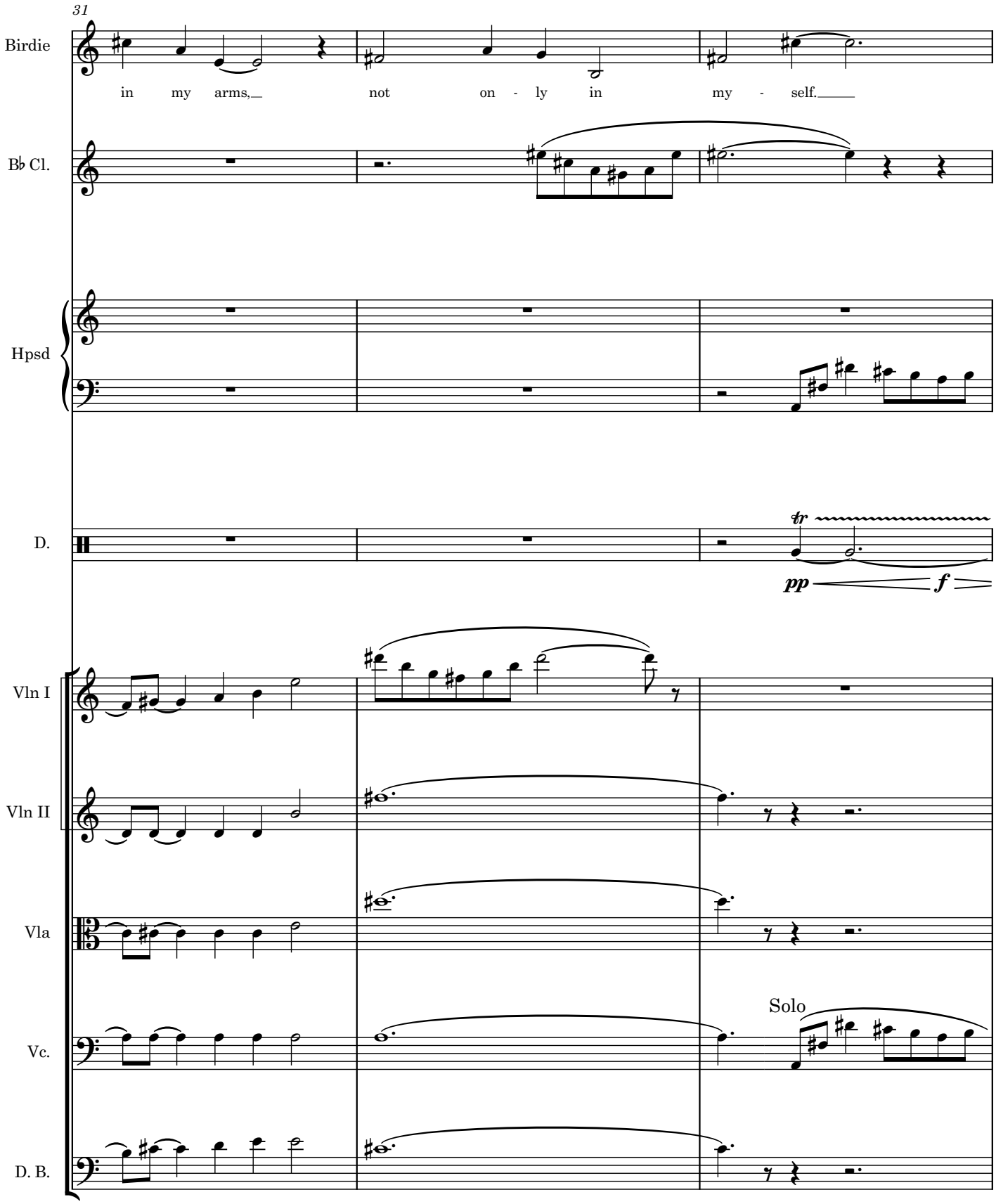

16
Birdie
here ye are— Look at ye, look at ye! Look at ye!
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

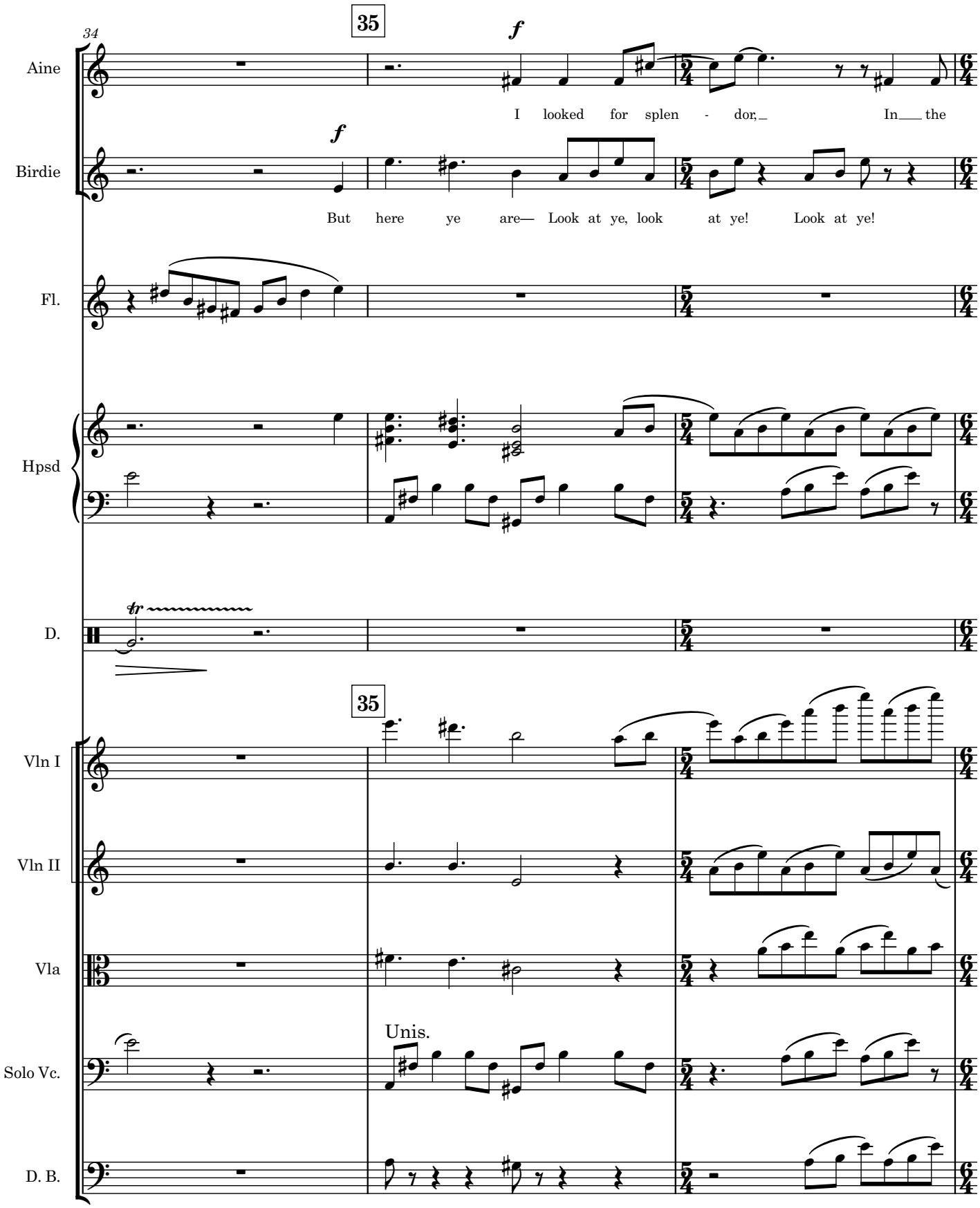

18
Birdie
Tell me bair - nie, tell me, What hae ye made o your life?
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

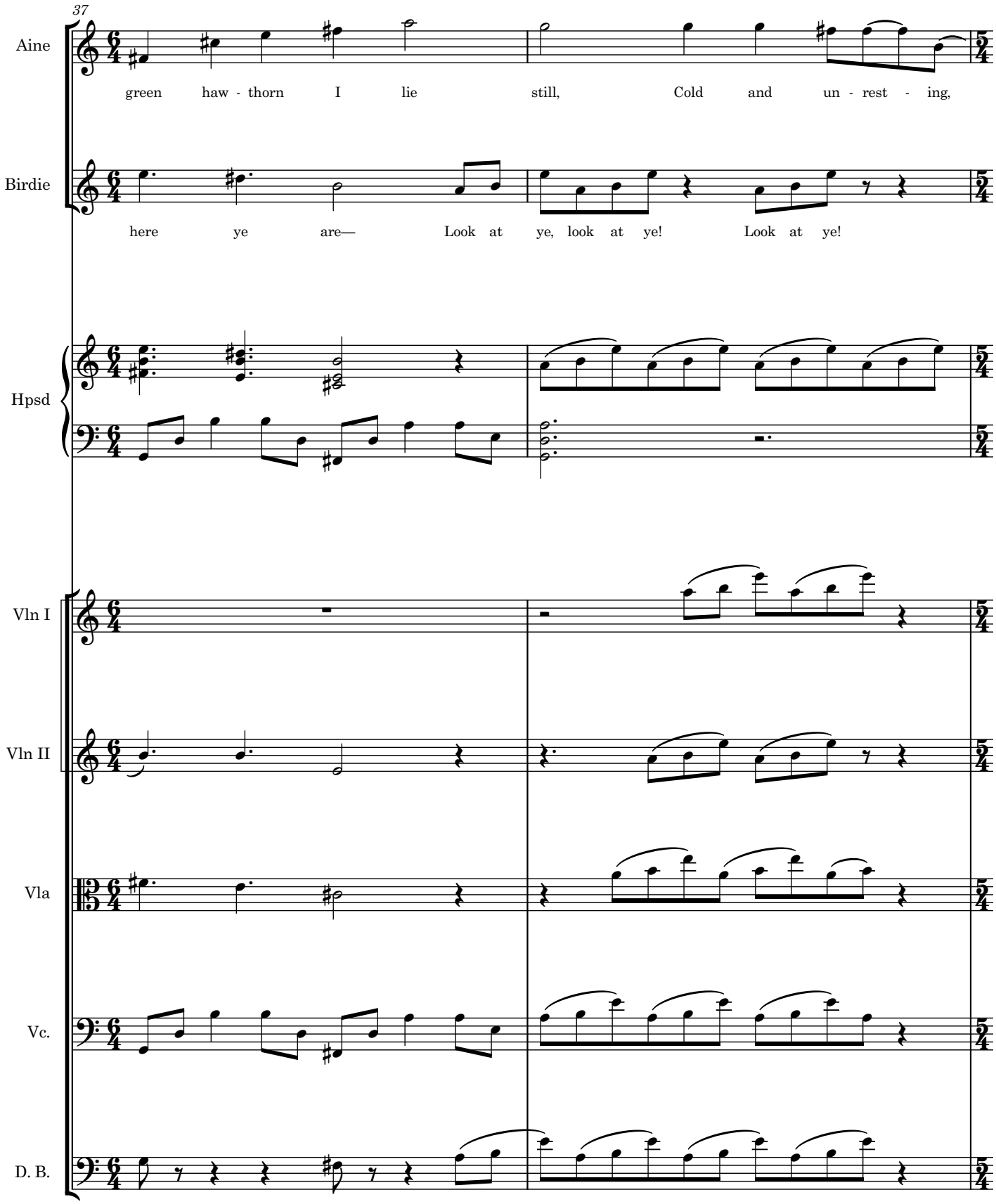

20
Birdie
What hae ye done wi your - sel'?
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.
p

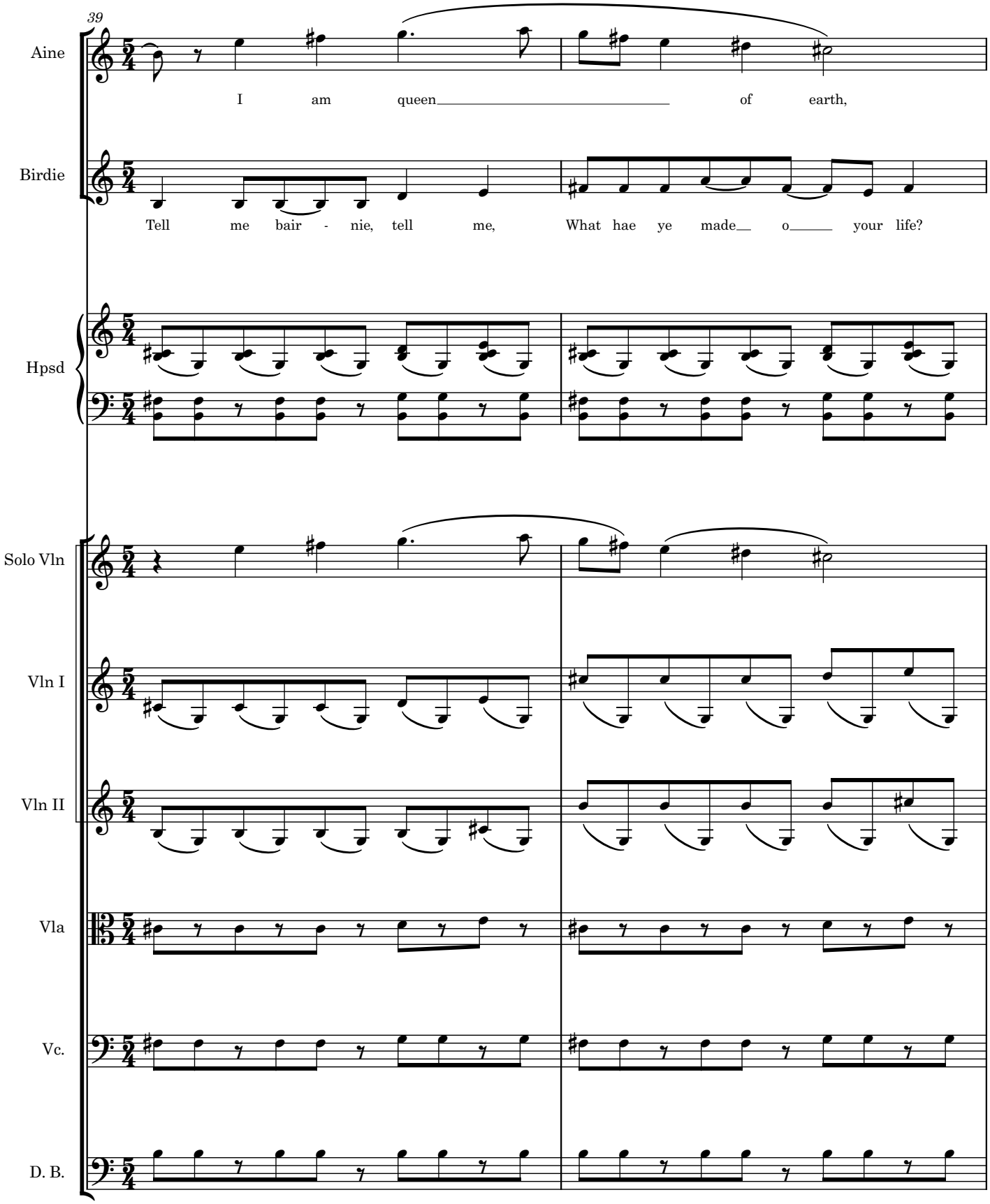

22
p
Birdie
22
Och, to hae borne a spring - time child.
Vln I
Vln II
Vla
Vc.
D. B.
25
Birdie
Ja - mie was a win - ter child, You were warmth and sum - mer. And
Fl.
Vln I
Vln II
Vla
Vc.
D. B.

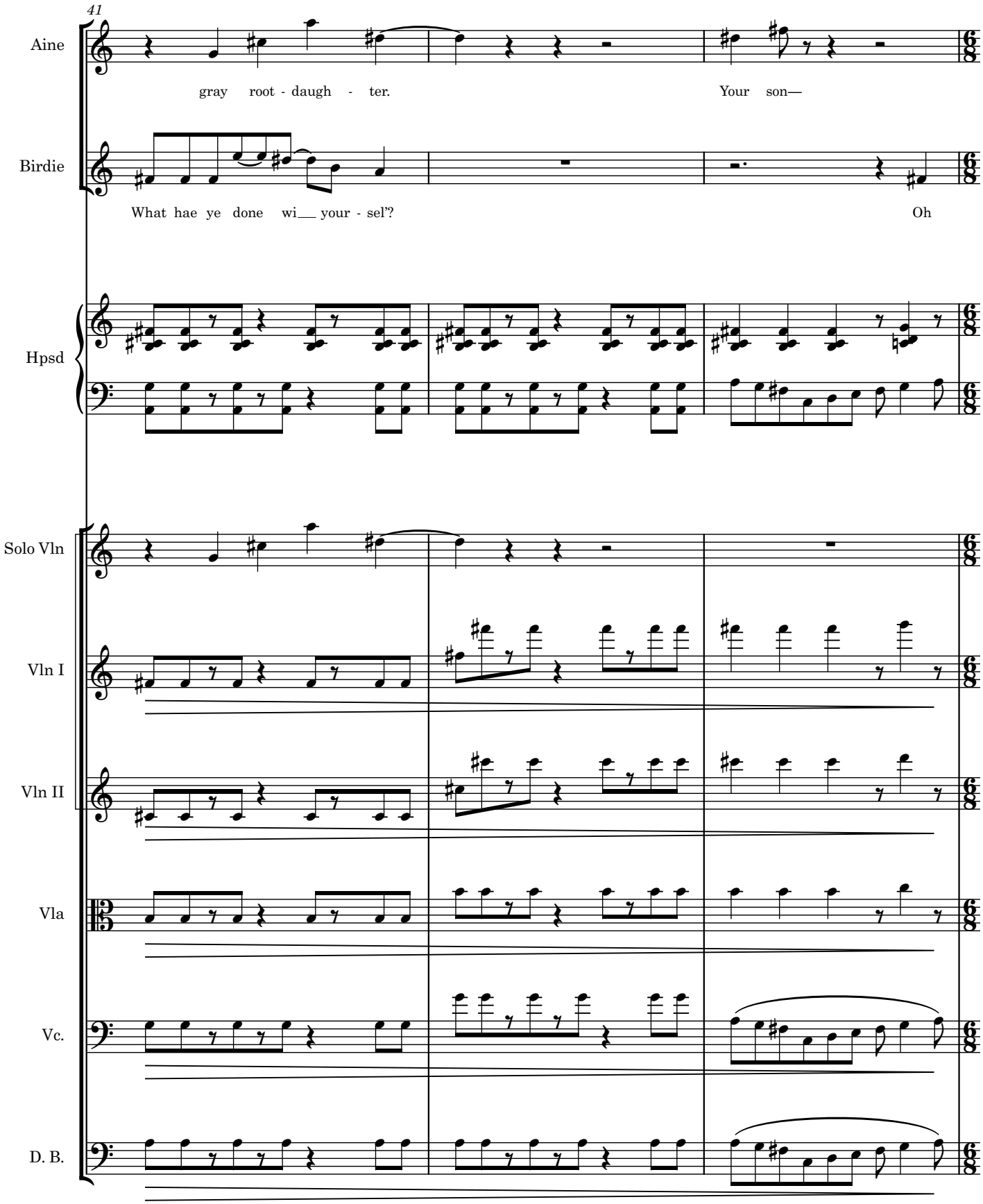

28
Birdie
I could see you, my spring - time las - sie, Just as sure as if___ I held you
Fl.
Vln I
Vln II
Vla
Vc.
D. B.

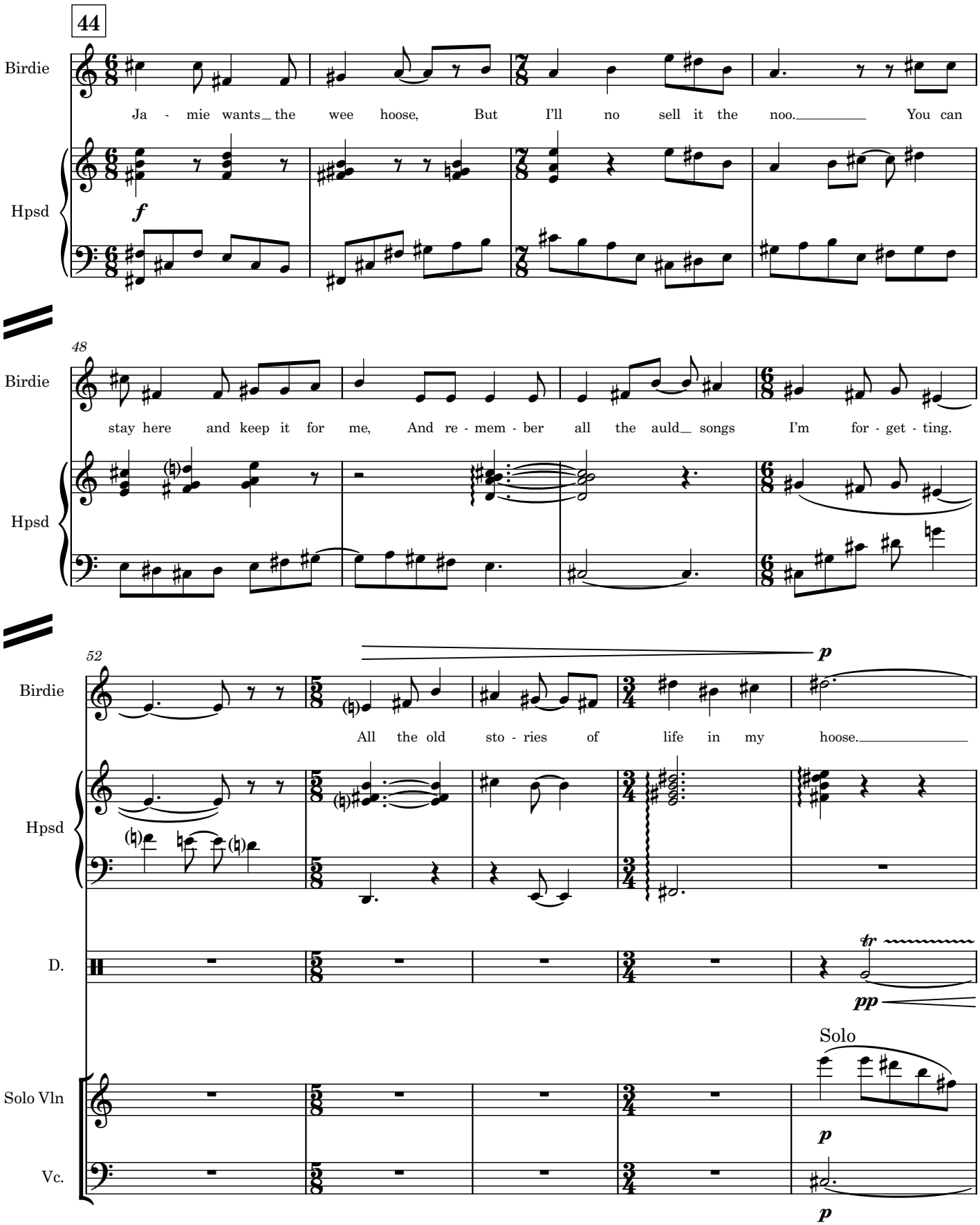

31
Birdie
in my arms, not on - ly in my - self.
B♭ Cl.
Hpsd
D.
tr
pp
f
Vln I
Vln II
Vla
Solo
Vc.
D. B.

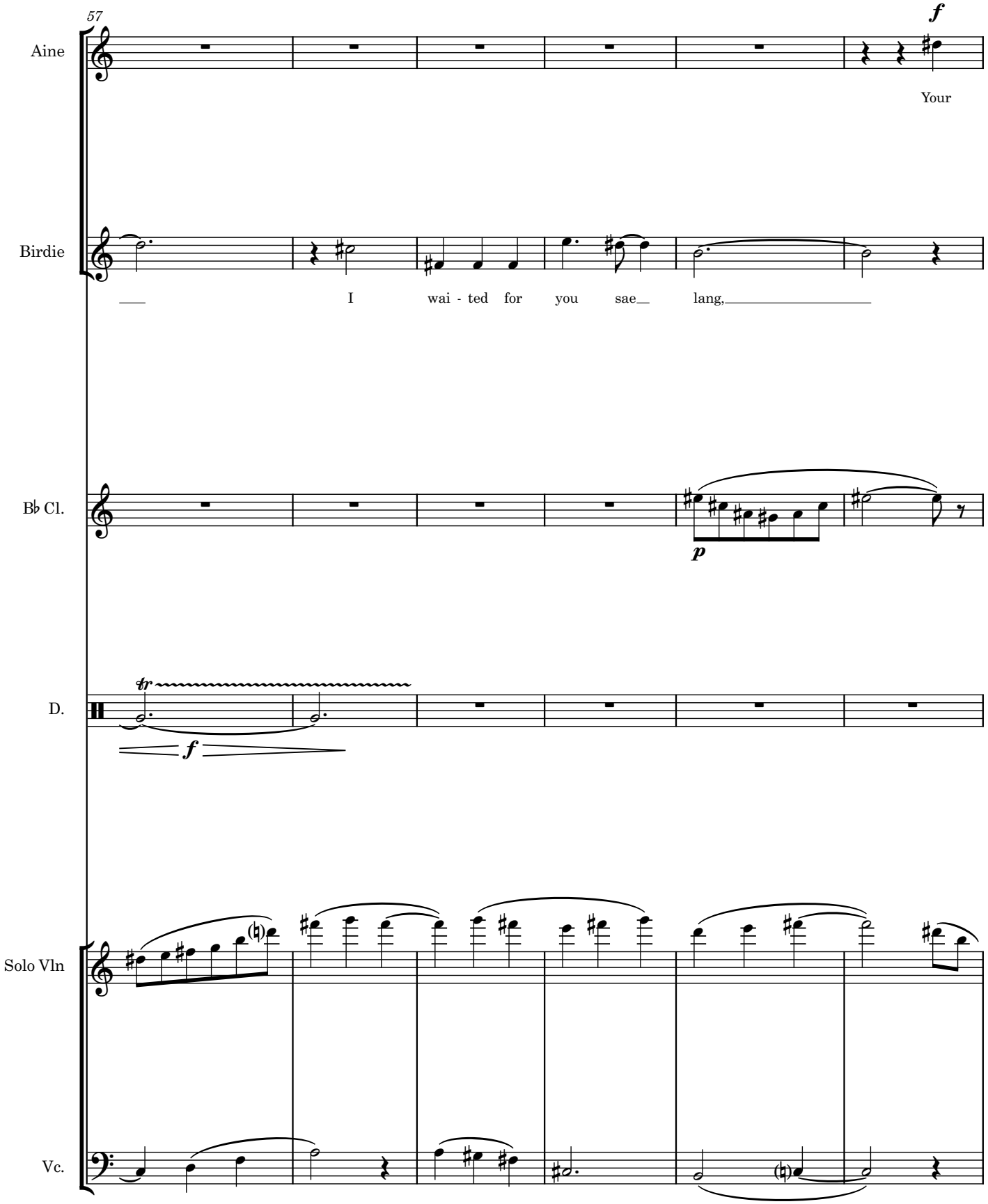

34
35
Aine
Birdie
Fl.
Hpsd
D.
35
Vln I
Vln II
Vla
Solo Vc.
D. B.
f
I looked for splen - dor, In the
But here ye are— Look at ye, look at ye! Look at ye!
tr
Unis.

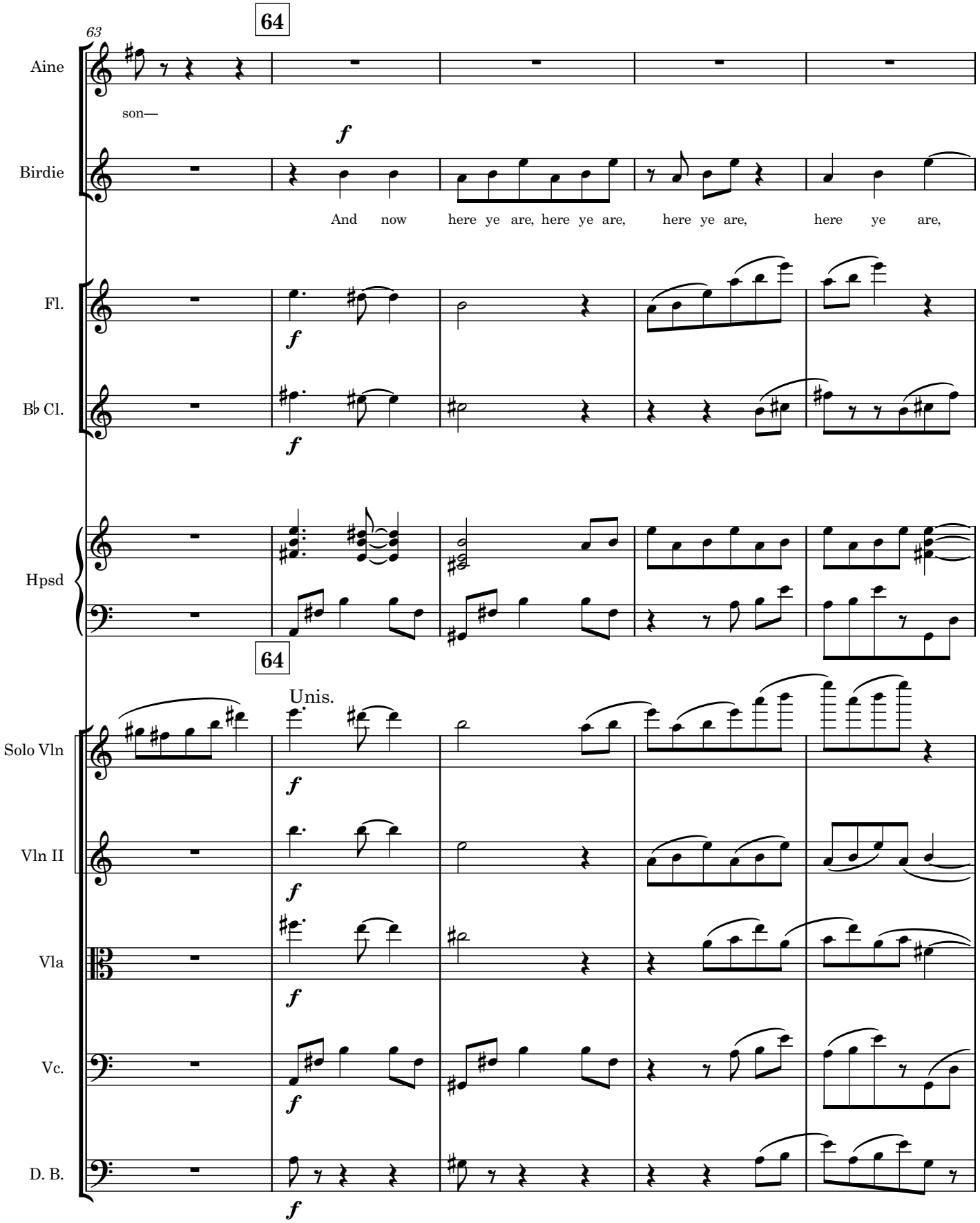

37
Aine
green haw - thorn I lie still, Cold and un - rest - ing,
Birdie
here ye are— Look at ye, look at ye! Look at ye!
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

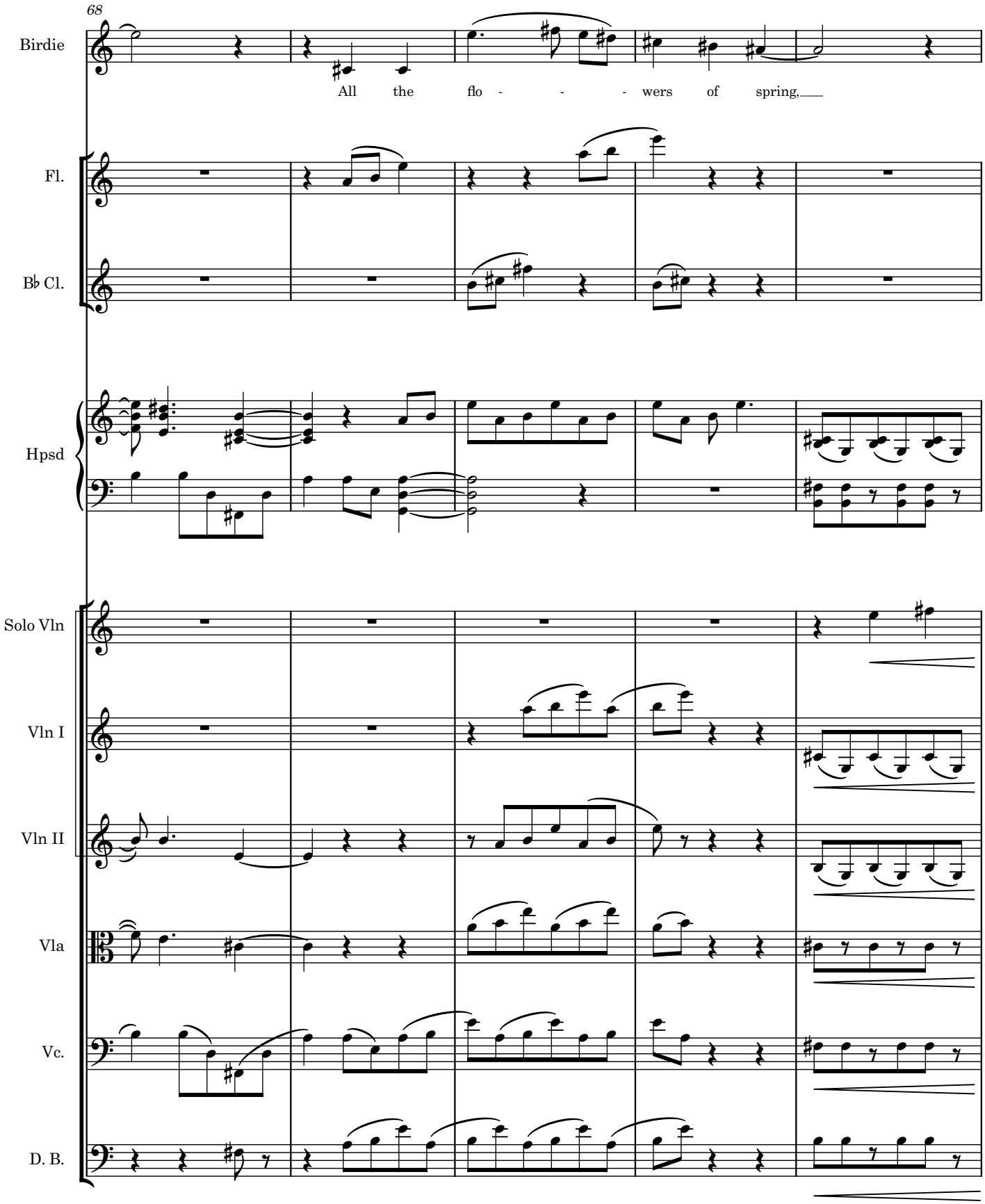

39
Aine
I am queen of earth,
Birdie
Tell me bair - nie, tell me, What hae ye made o your life?
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

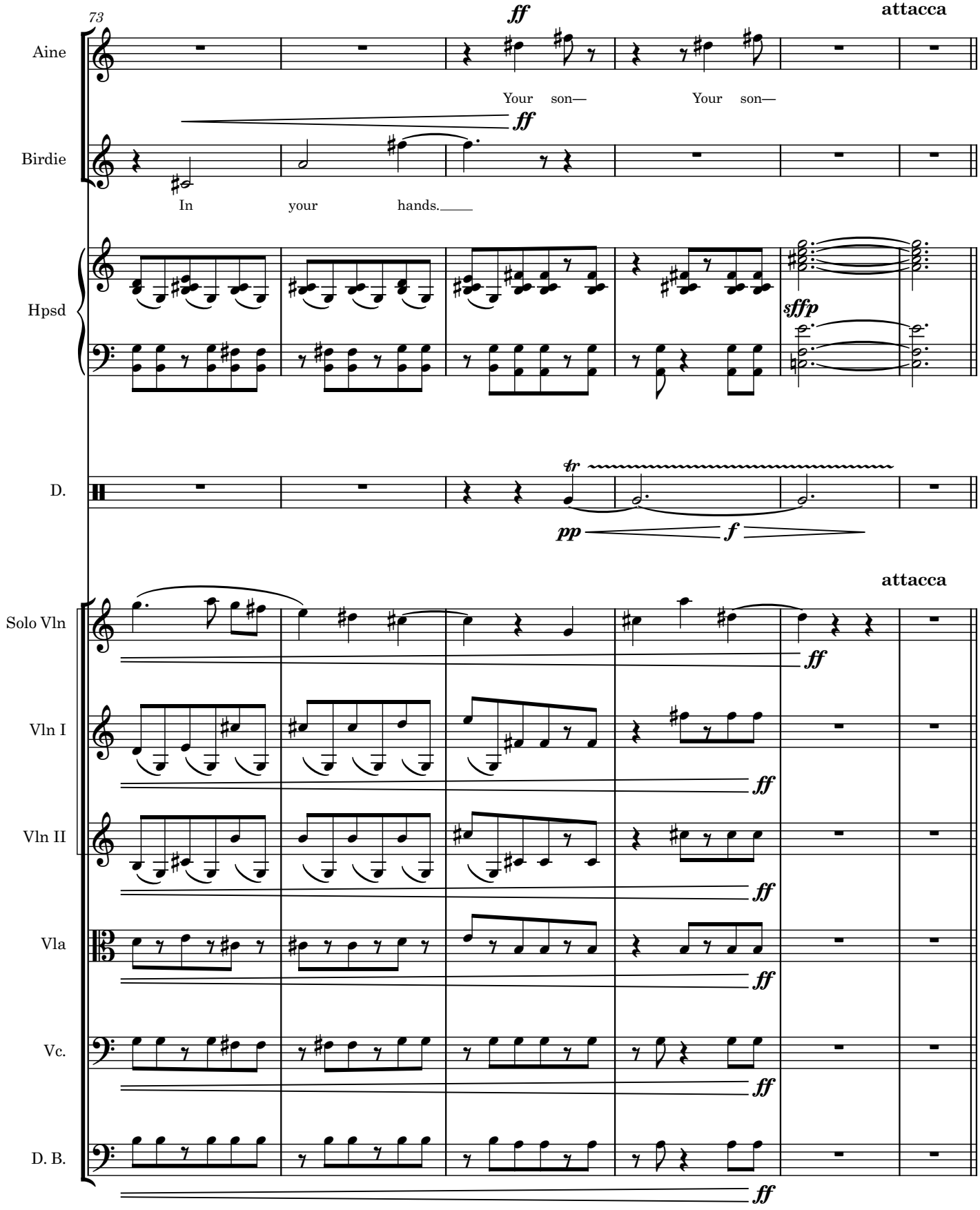

41
Aine
gray root - daugh - ter.
Your son—
Birdie
What hae ye done wi___ your - sel'?
Oh
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.


44
Birdie
Ja - mie wants the wee hoose, But I'll no sell it the noo. You can
Hpsd
f
48
Birdie
stay here and keep it for me, And re - mem - ber all the auld songs I'm for - get - ting.
Hpsd
52
Birdie
All the old sto - ries of life in my hoose.
p
Hpsd
D.
tr
pp
Solo
Solo Vln
p
Vc.
p

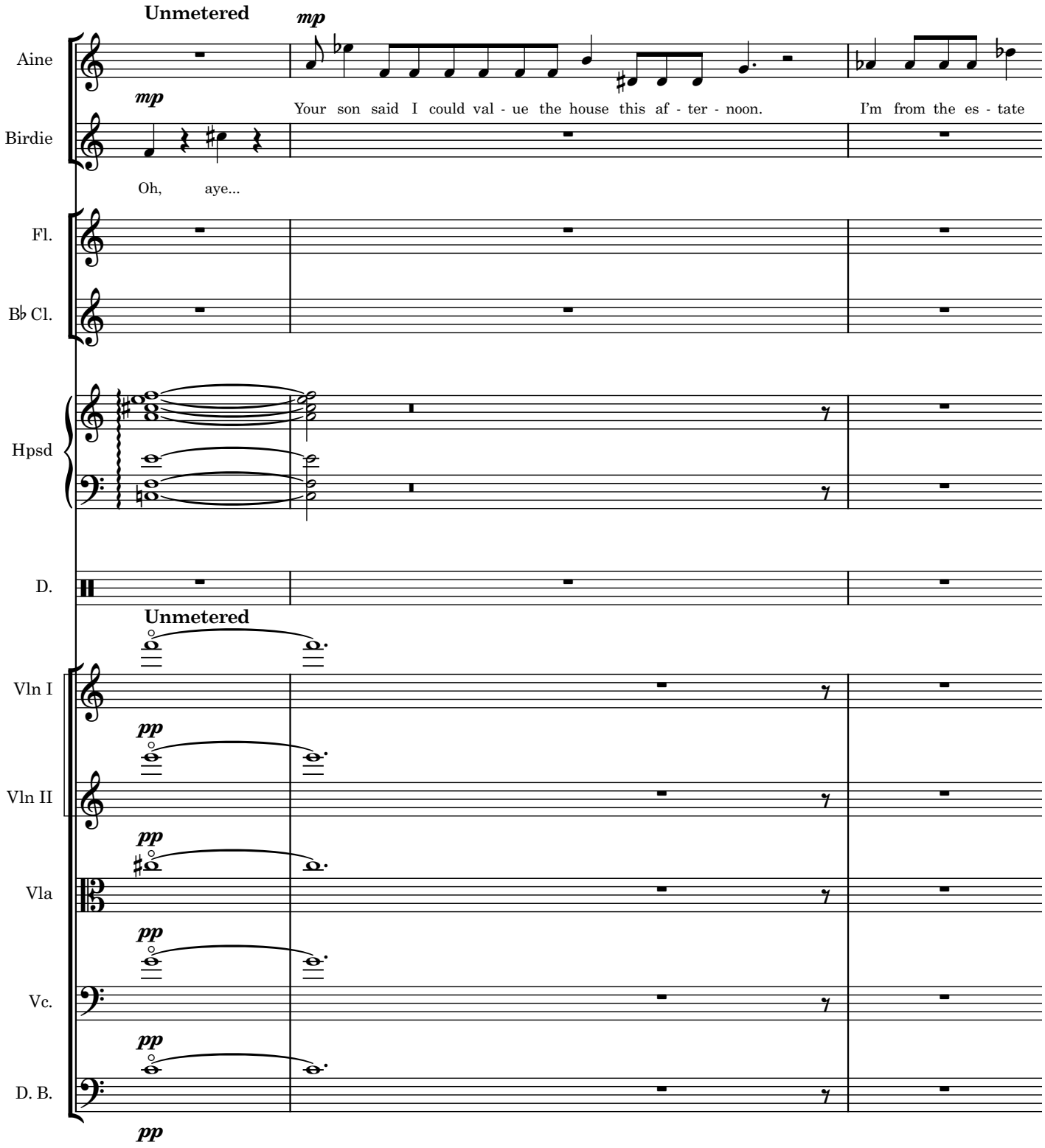

57
Aine
Birdie
B♭ Cl.
D.
Solo Vln
Vc.
f
Your
I wai - ted for you sae lang,
p
tr
f

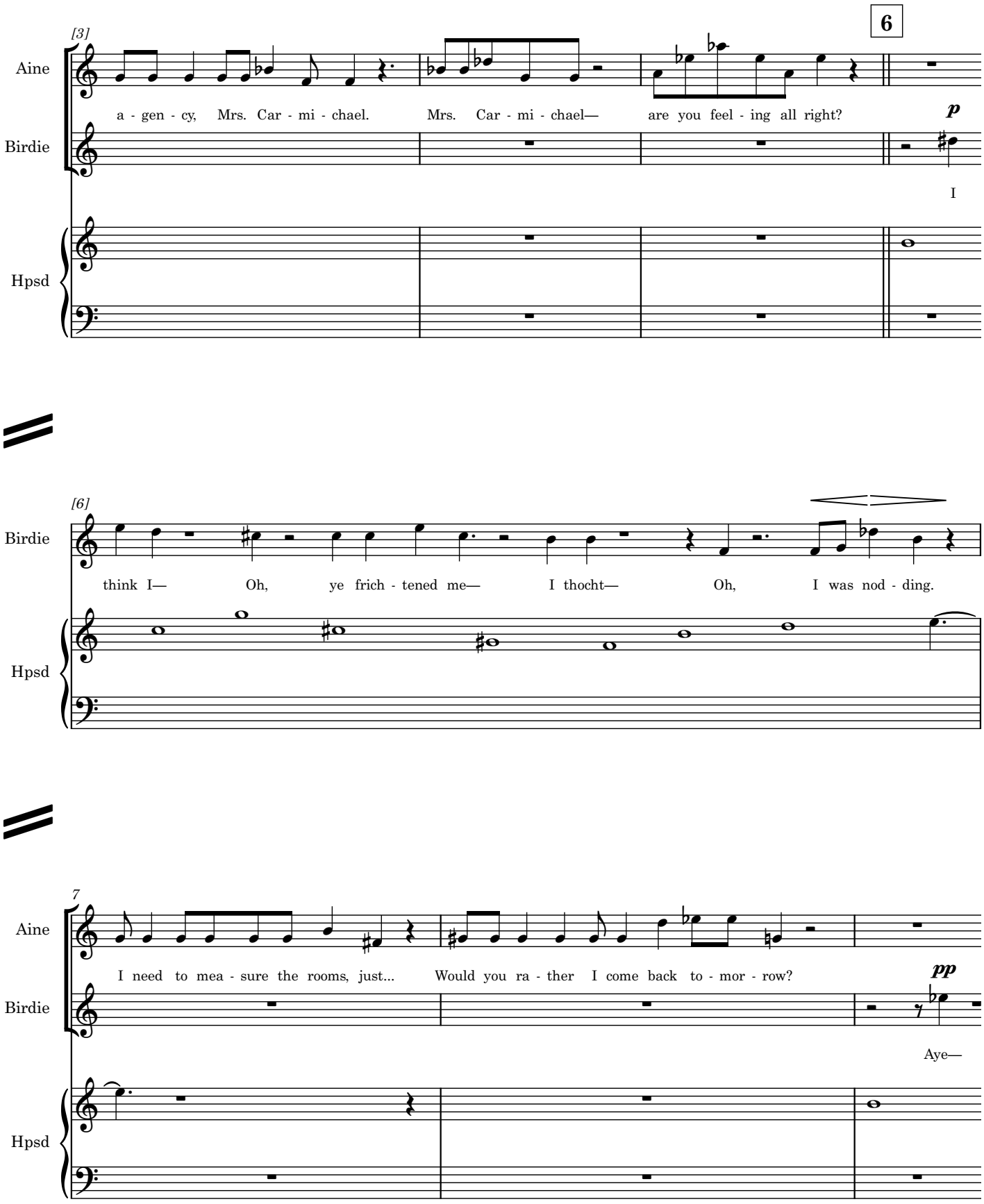

63
64
Aine
son—
Birdie
f
And now here ye are, here ye are, here ye are, here ye are,
Fl.
f
B♭ Cl.
f
Hpsd
64
Unis.
Solo Vln
f
Vln II
f
Vla
f
Vc.
f
D. B.
f

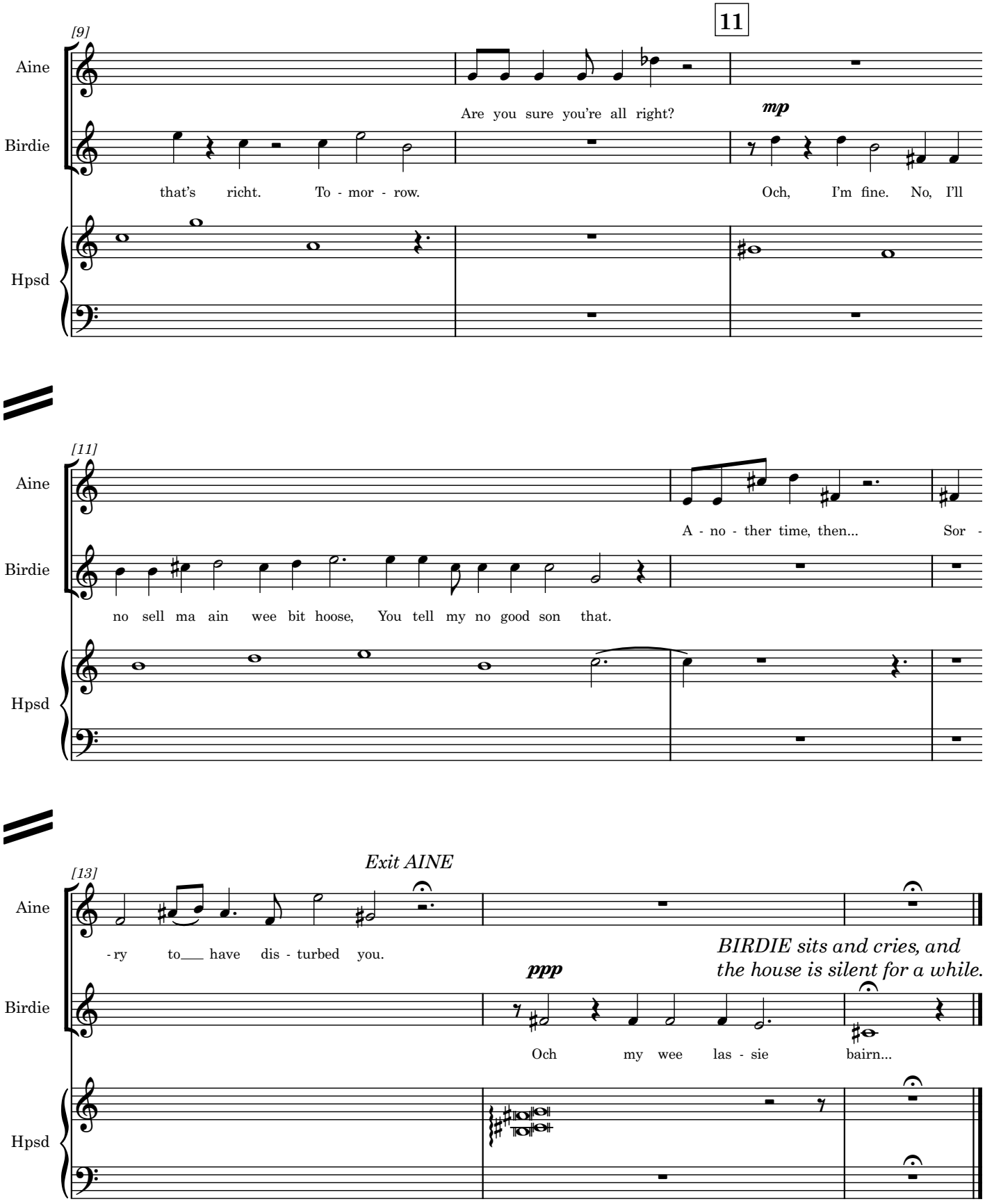

68
Birdie
All the flo - - - wers of spring,
Fl.
B♭ Cl.
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.


73
Aine
Birdie
Hpsd
D.
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.
ff
attacca
Your son—
Your son—
In your hands.
sffp
tr
pp
f

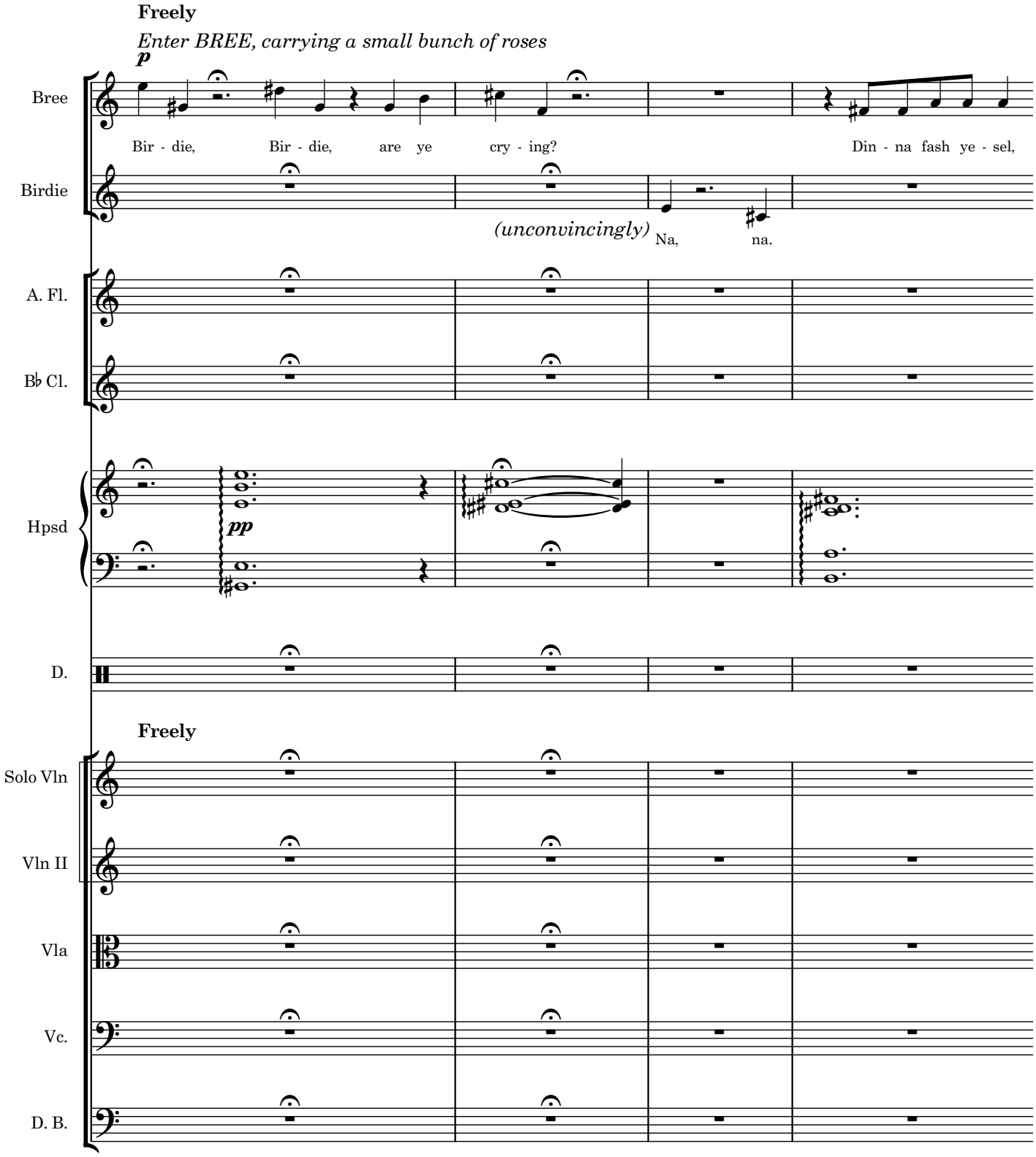
RECITATIVE (Birdie and Aine)

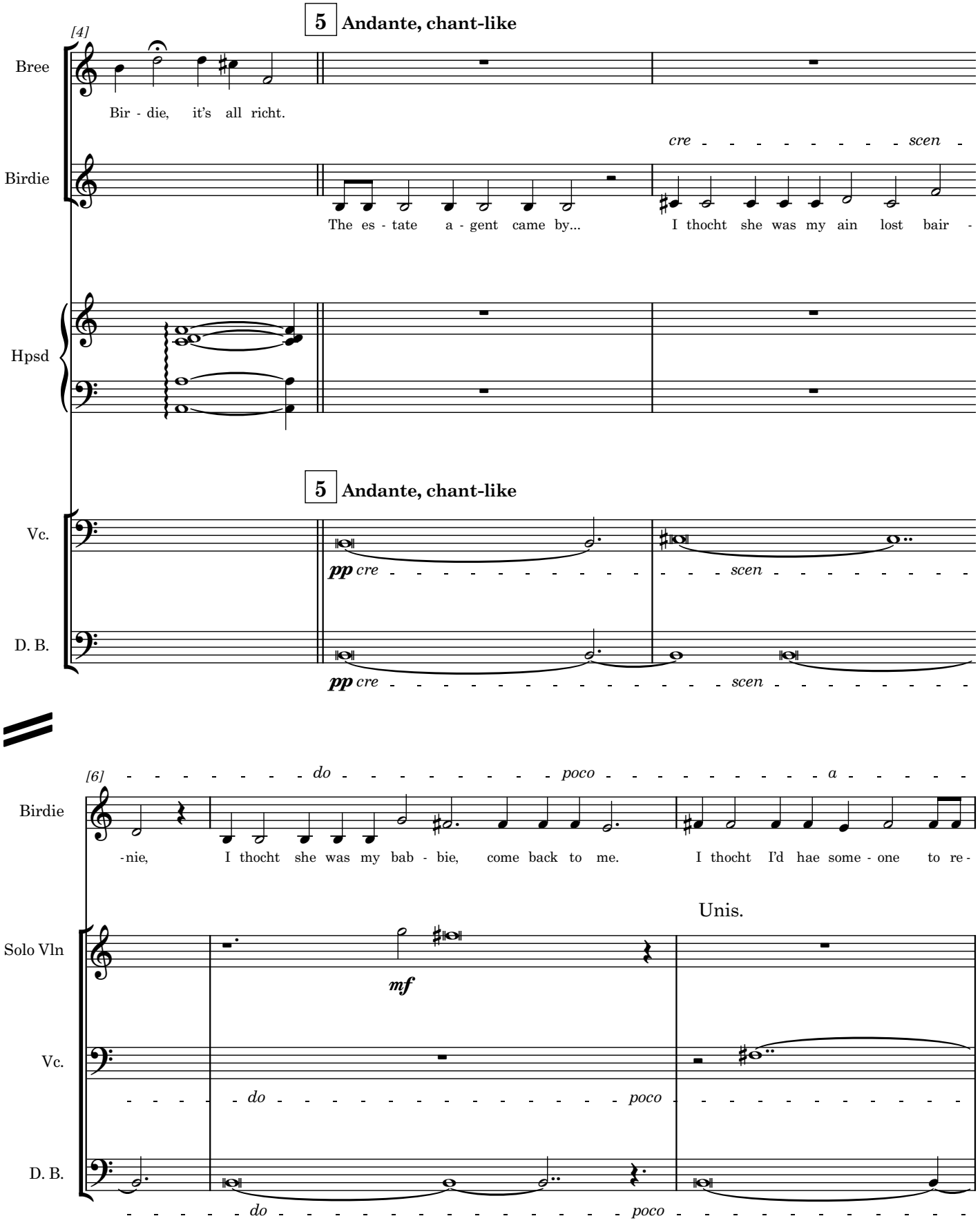


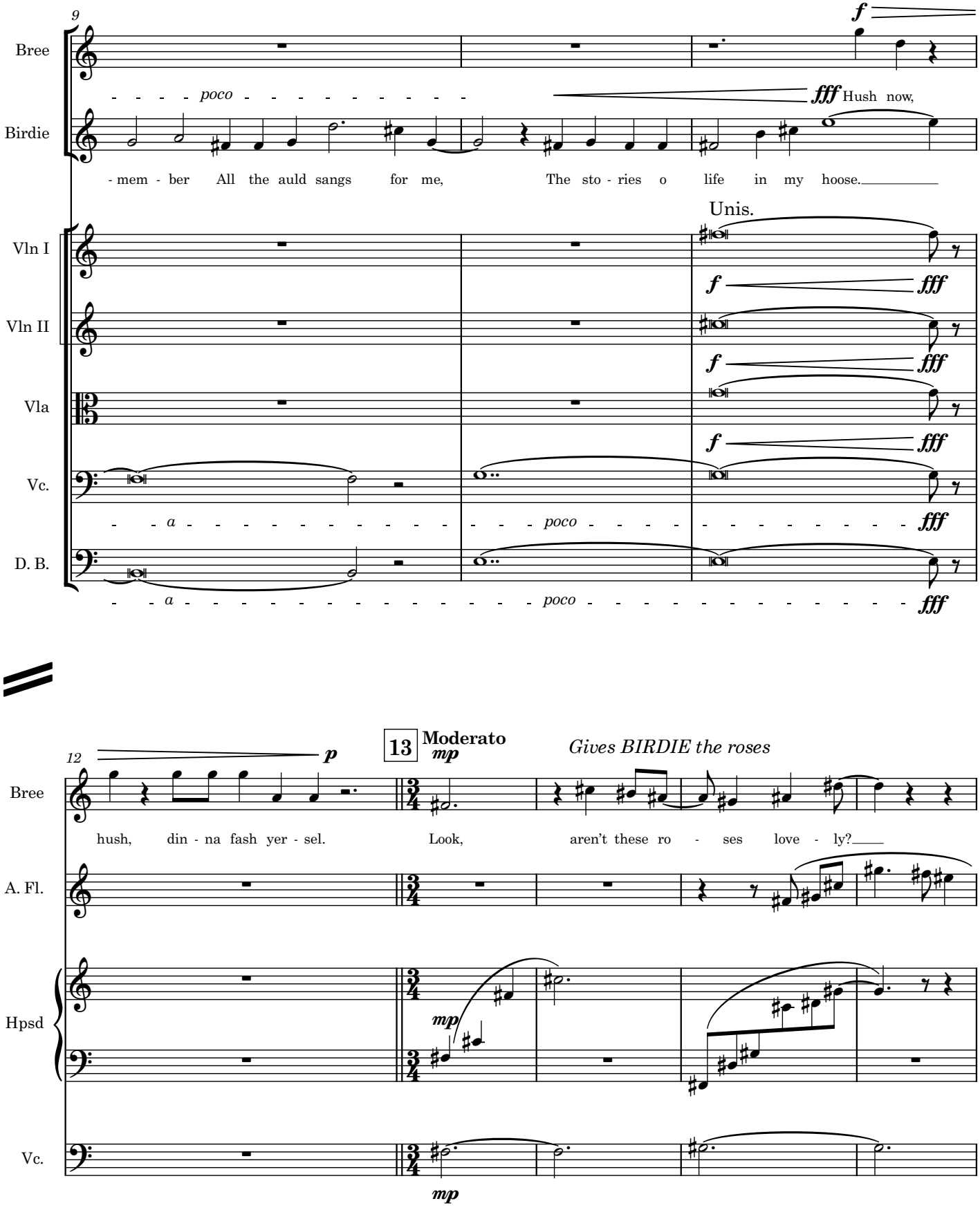

[3]
6
Aine
a - gen - cy, Mrs. Car - mi - chael. Mrs. Car - mi - chael— are you feel - ing all right?
Birdie
p
I
Hpsd
[6]
Birdie
think I— Oh, ye frich - tened me— I thocht— Oh, I was nod - ding.
Hpsd
7
Aine
I need to mea - sure the rooms, just... Would you ra - ther I come back to - mor - row?
Birdie
pp
Aye—
Hpsd

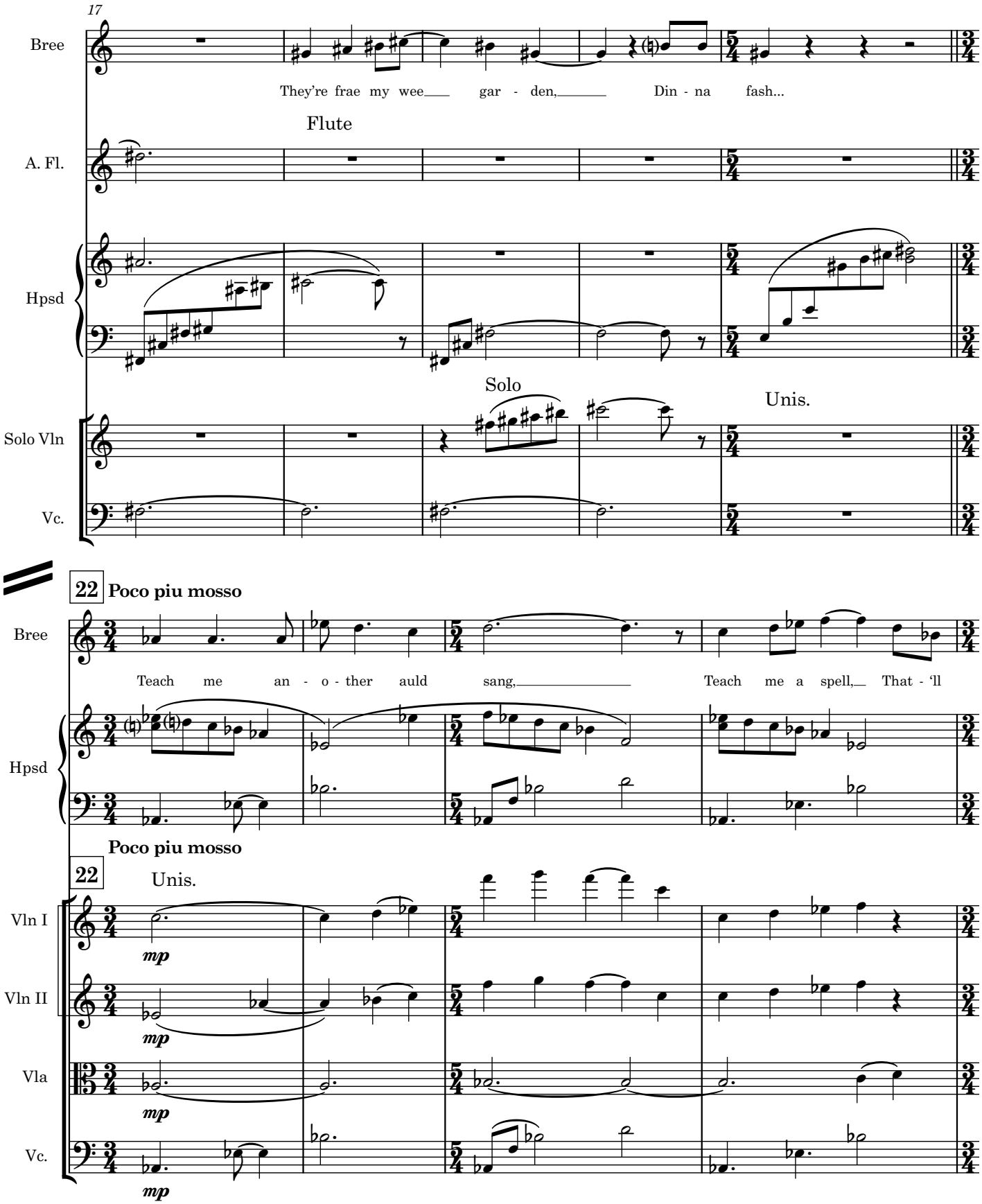

11
[9]
Aine
Are you sure you're all right?
mp
Birdie
that's richt. To - mor - row.
Och, I'm fine. No, I'll
Hpsd
[11]
Aine
A - no - ther time, then... Sor -
Birdie
no sell ma ain wee bit hoose, You tell my no good son that.
Hpsd
Exit AINE
[13]
Aine
- ry to___ have dis - turbed you.
BIRDIE sits and cries, and
the house is silent for a while.
ppp
Birdie
Och my wee las - sie bairn...
Hpsd

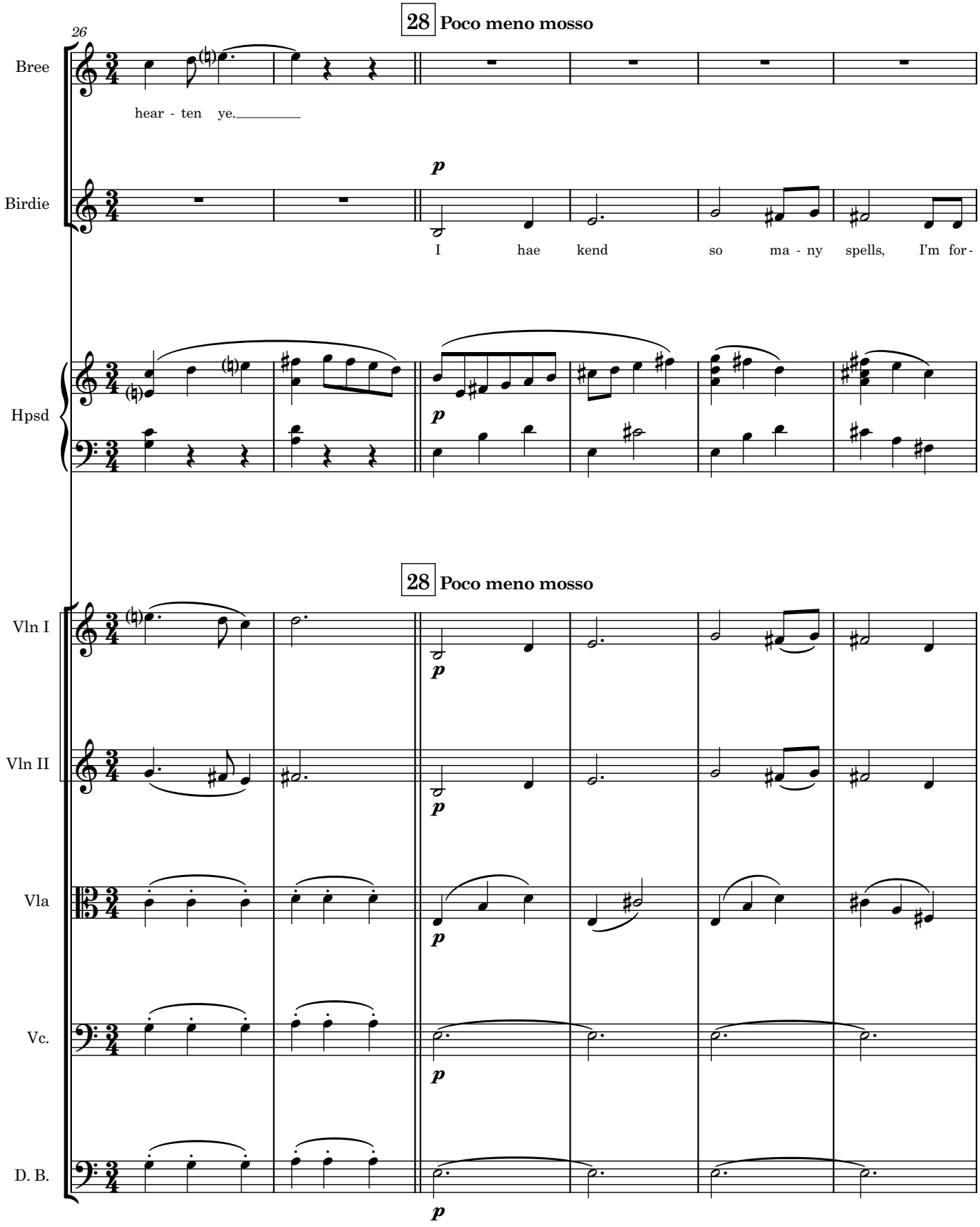
DUET: Forgetfulness (Birdie and Bree)

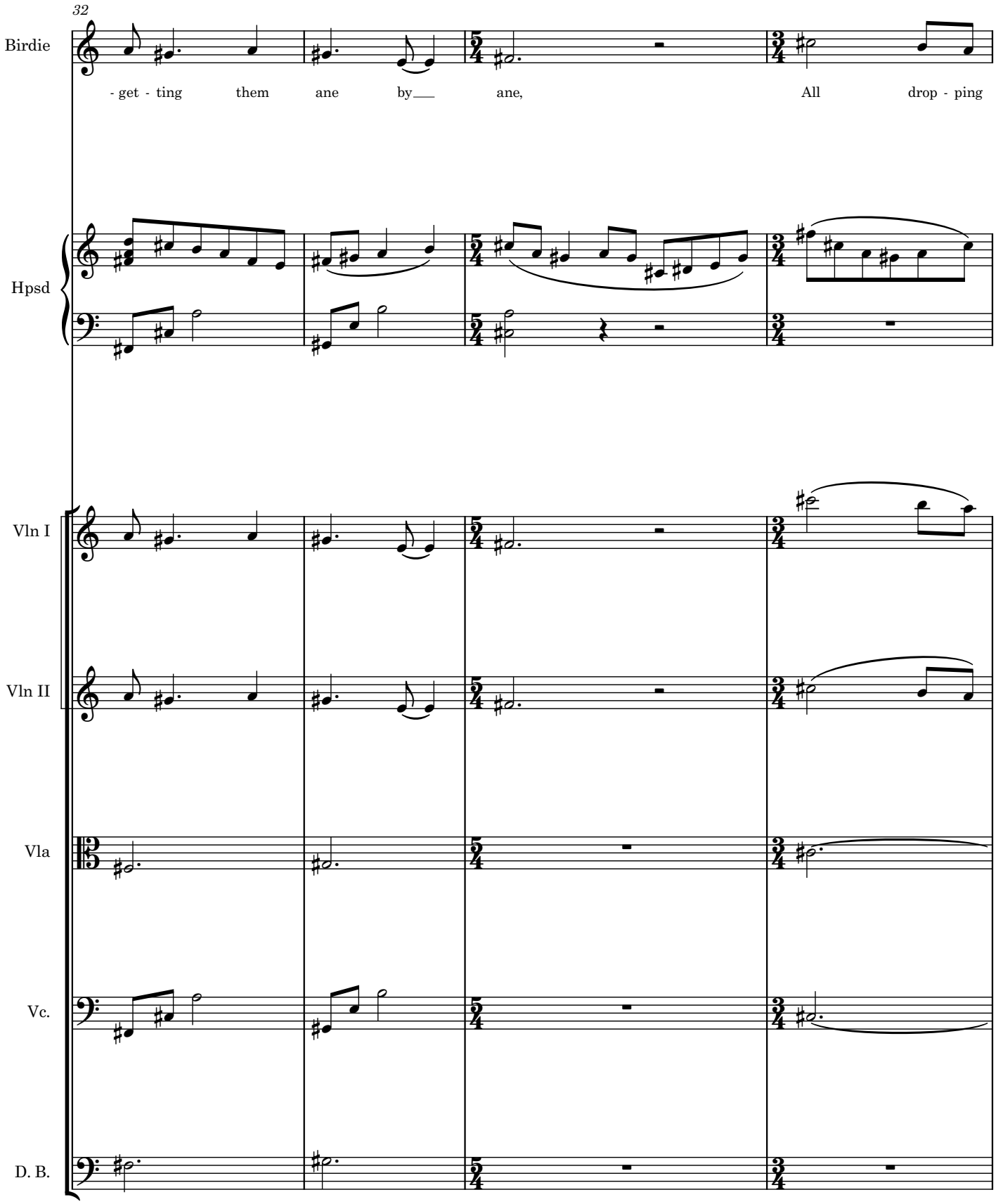


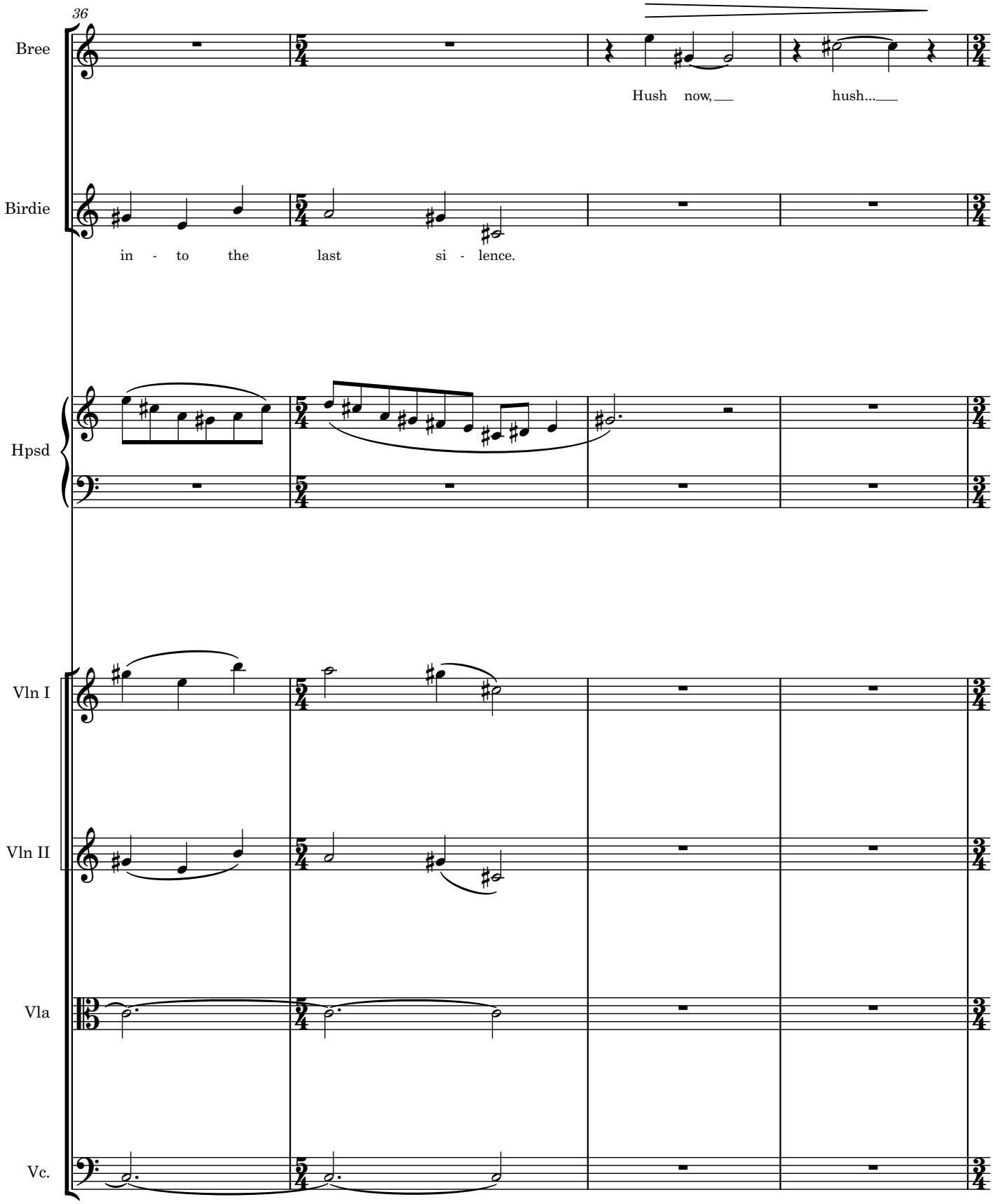

5 Andante, chant-like
[4]
Bree
Bir - die, it's all richt.
Birdie
The es - tate a - gent came by...
cre - - - - - - - - - scen -
I thocht she was my ain lost bair -
Hpsd
5 Andante, chant-like
Vc.
pp cre - - - - - - - - - - - - - scen - - - - - - - - - -
D. B.
pp cre - - - - - - - - - - - - - - - - - scen - - - - - - - - - -
[6]
do - - - - - - - - - poco - - - - - - - - - a - - - - - -
Birdie
-nie, I thocht she was my bab - bie, come back to me.
I thocht I'd hae some - one to re -
Unis.
Solo Vln
mf
Vc.
do - - - - - - - - - - - - - - - poco - - - - - - - - - - - -
D. B.
do - - - - - - - - - - - - - - - poco - - - - - - - - - - - -

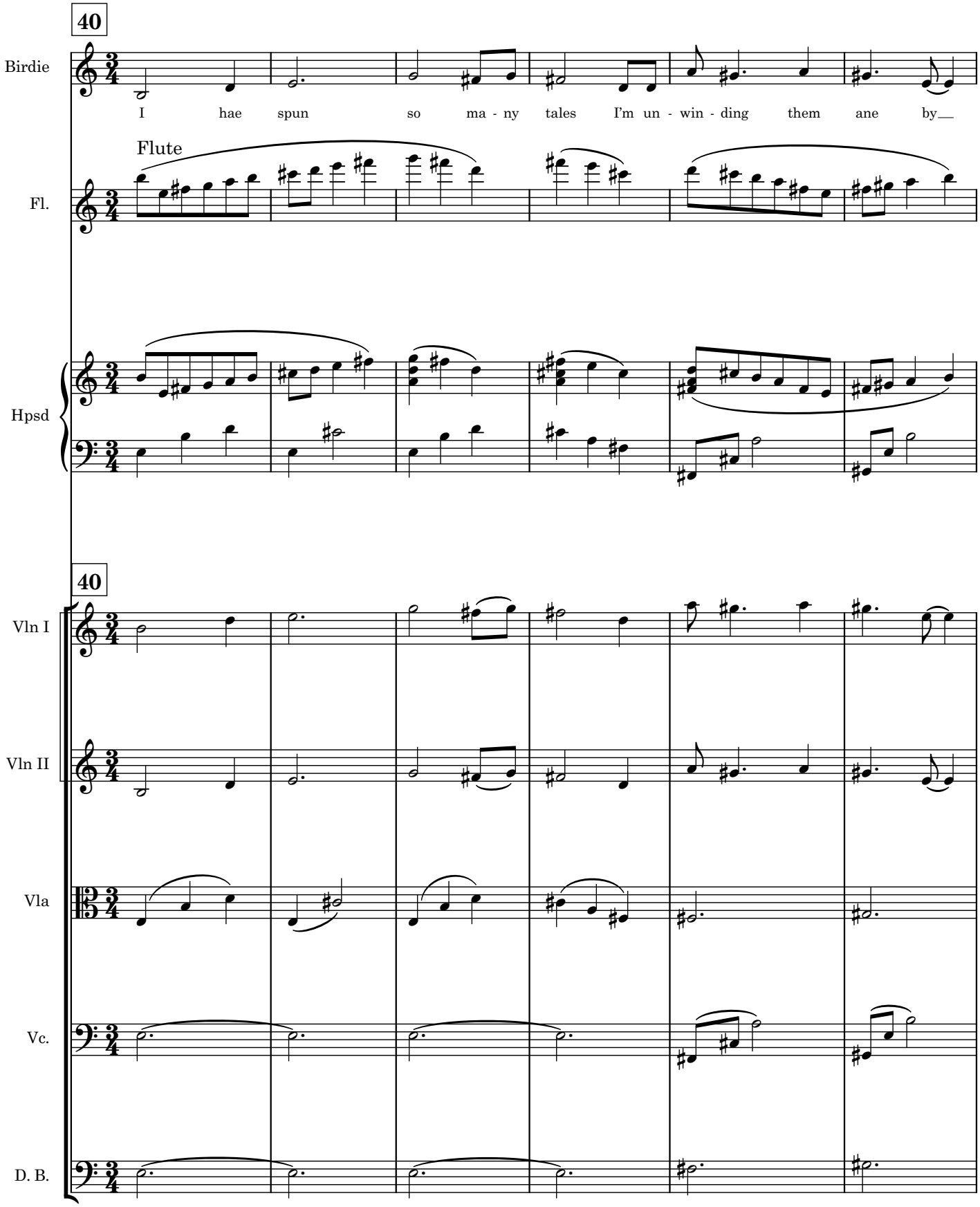

9
Bree
Birdie
Vln I
Vln II
Vla
Vc.
D. B.
poco
f
fff
Hush now,
- mem - ber All the auld sangs for me, The sto - ries o life in my hoose.
Unis.
a
poco
12
p
13
Moderato
mp
Gives BIRDIE the roses
hush, din - na fash yer - sel.
Look, aren't these ro - ses love - ly?
A. Fl.
Hpsd

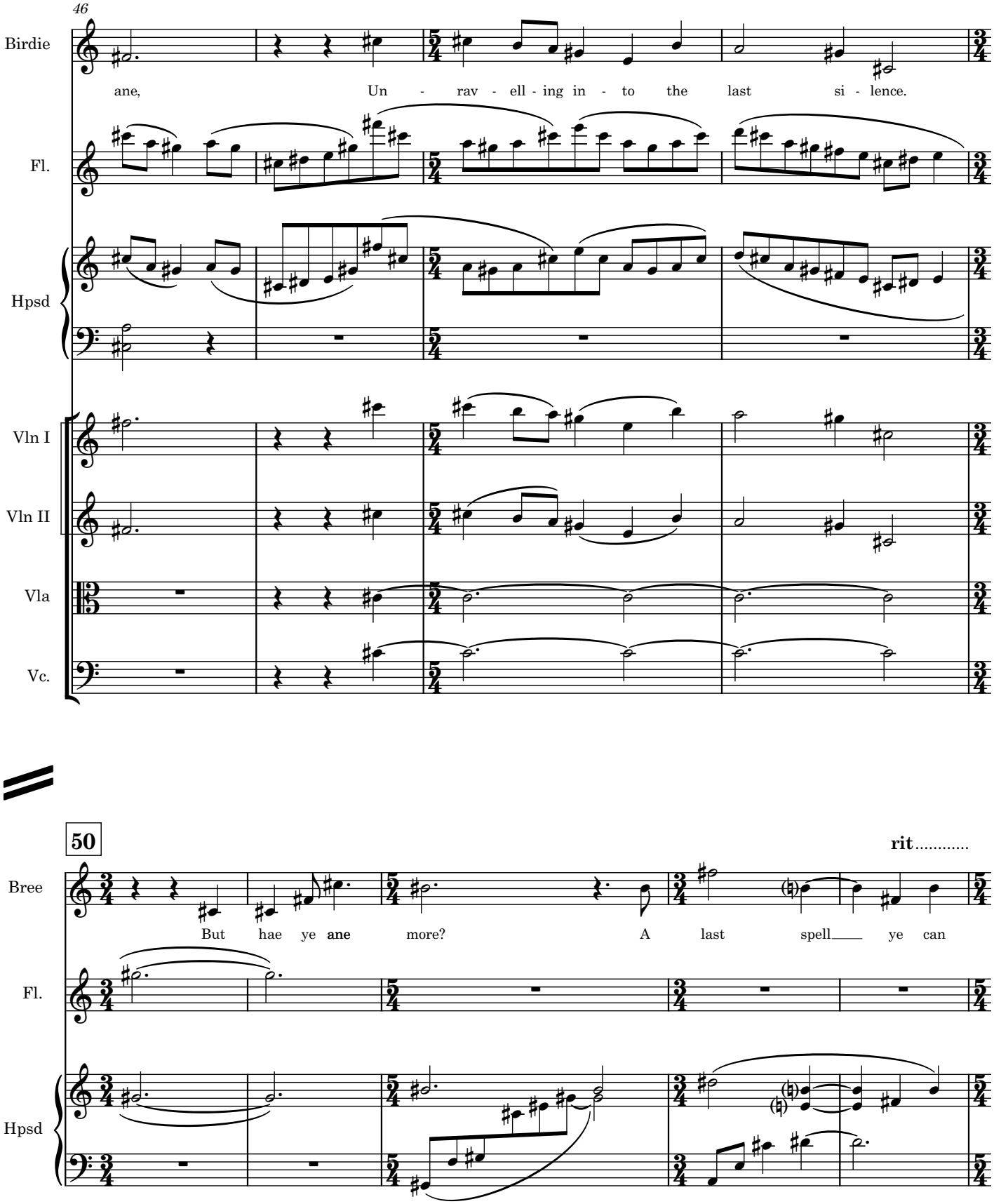

17
Bree
They're frae my wee gar - den, Din - na fash...
Flute
A. Fl.
Hpsd
Solo
Unis.
Solo Vln
Vc.
22 Poco piu mosso
Bree
Teach me an - o - ther auld sang, Teach me a spell, That - 'll
Hpsd
Poco piu mosso
22
Unis.
Vln I
mp
Vln II
mp
Vla
mp
Vc.
mp

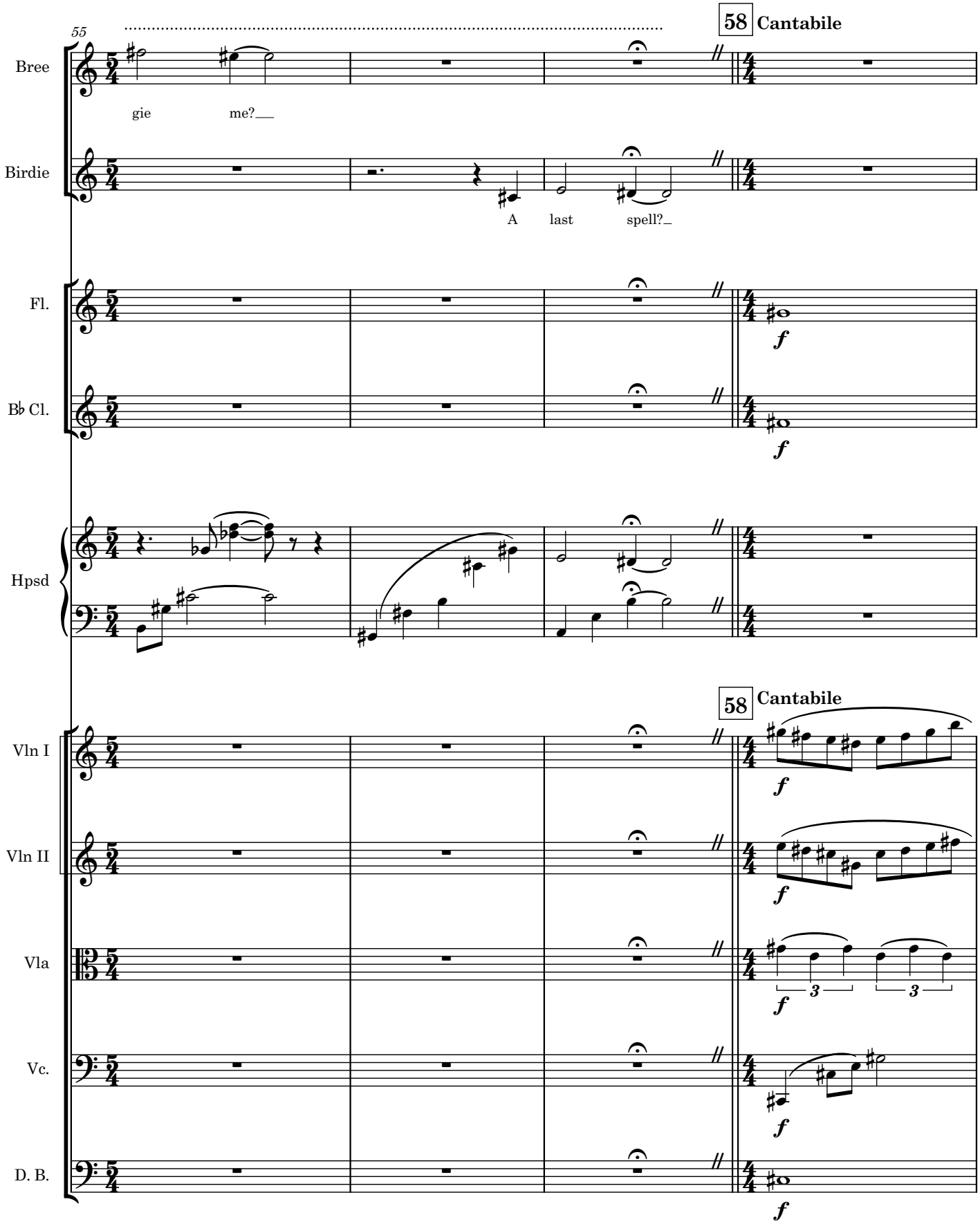

28 Poco meno mosso
26
Bree
hear - ten ye.
Birdie
p
I hae kend so ma - ny spells, I'm for -
Hpsd
p
28 Poco meno mosso
Vln I
p
Vln II
p
Vla
p
Vc.
p
D. B.
p

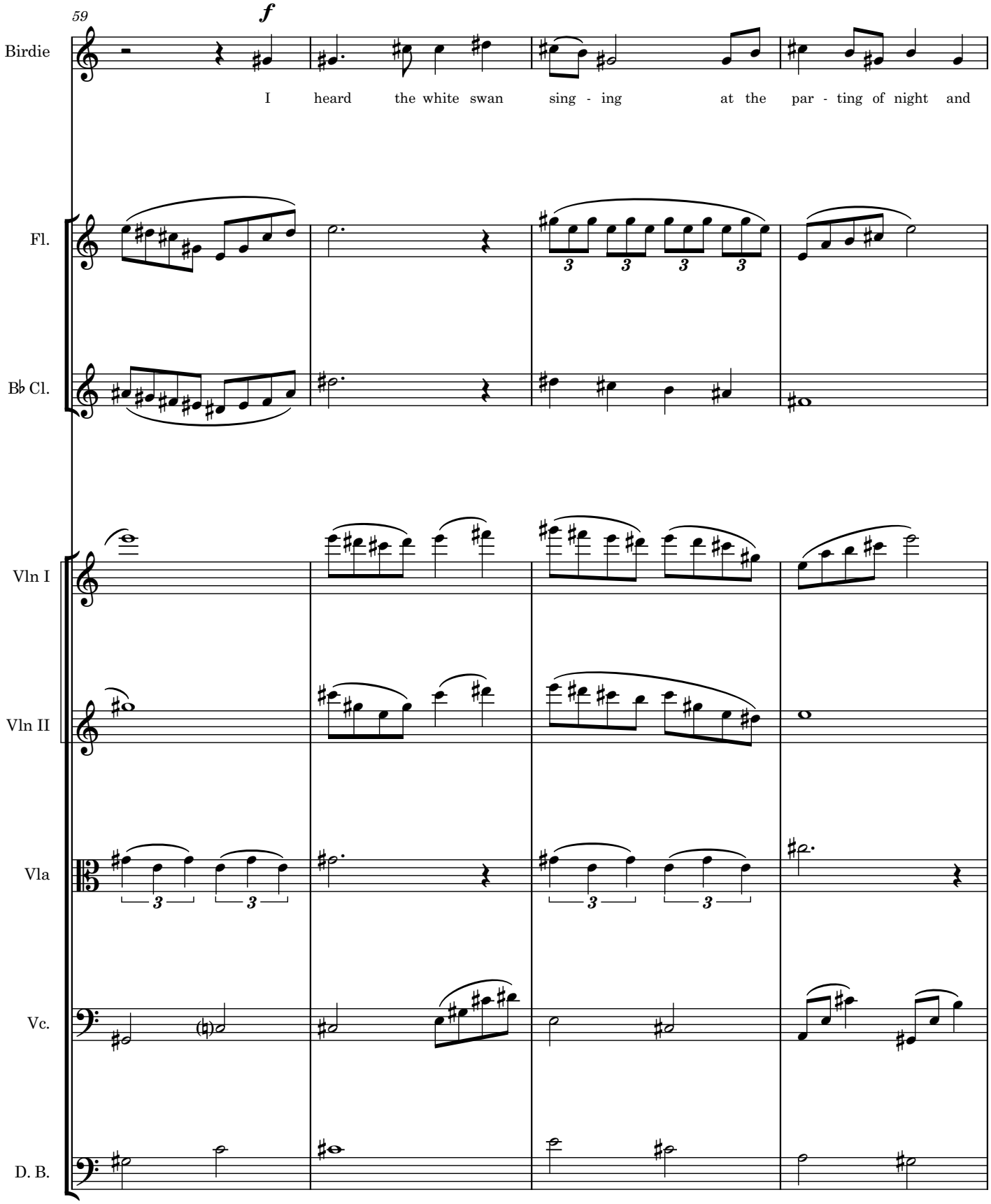

32
Birdie
- get - ting them ane by___ ane, All drop - ping
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

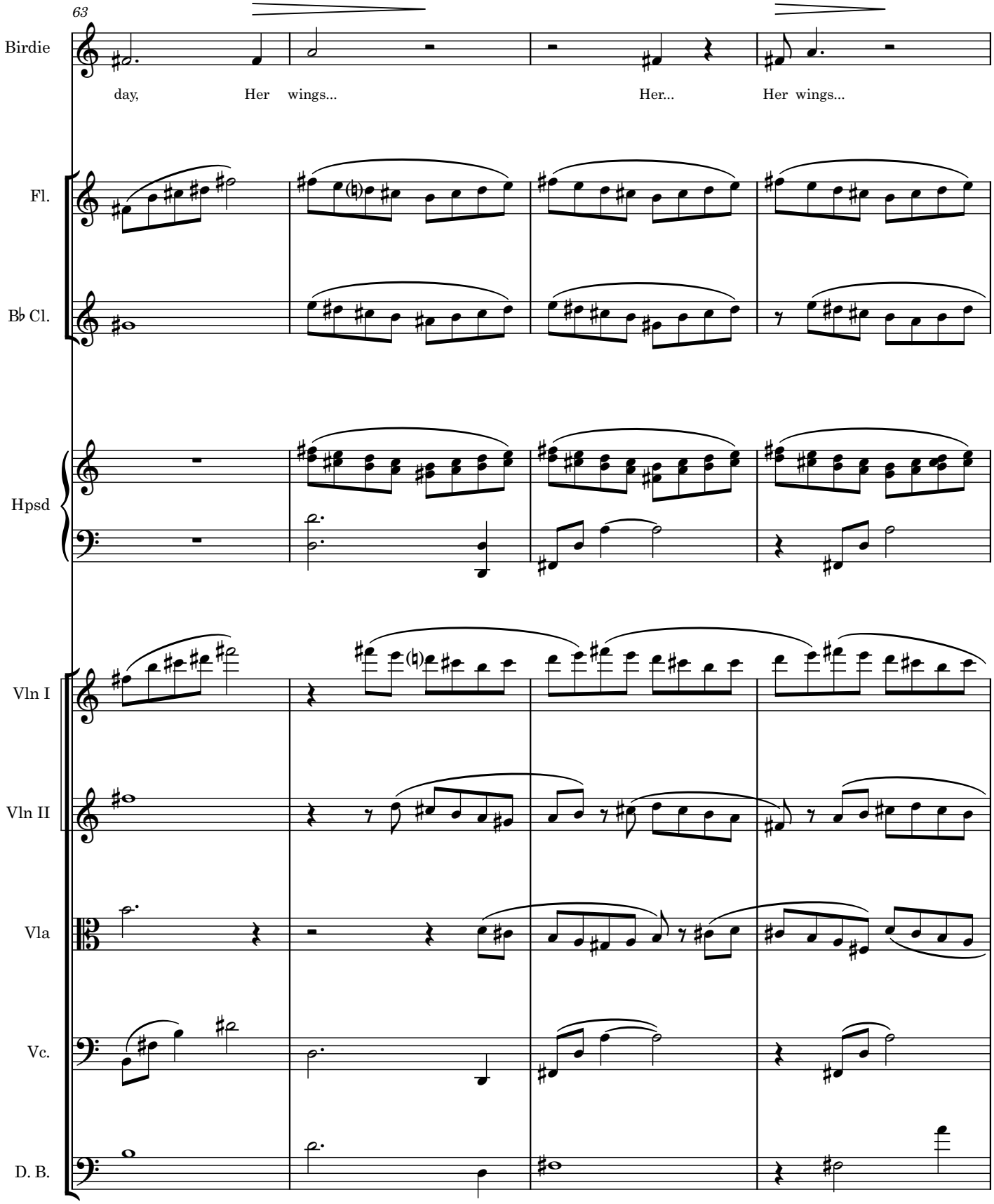

36
Bree
Hush now, hush...
Birdie
in - to the last si - lence.
Hpsd
Vln I
Vln II
Vla
Vc.

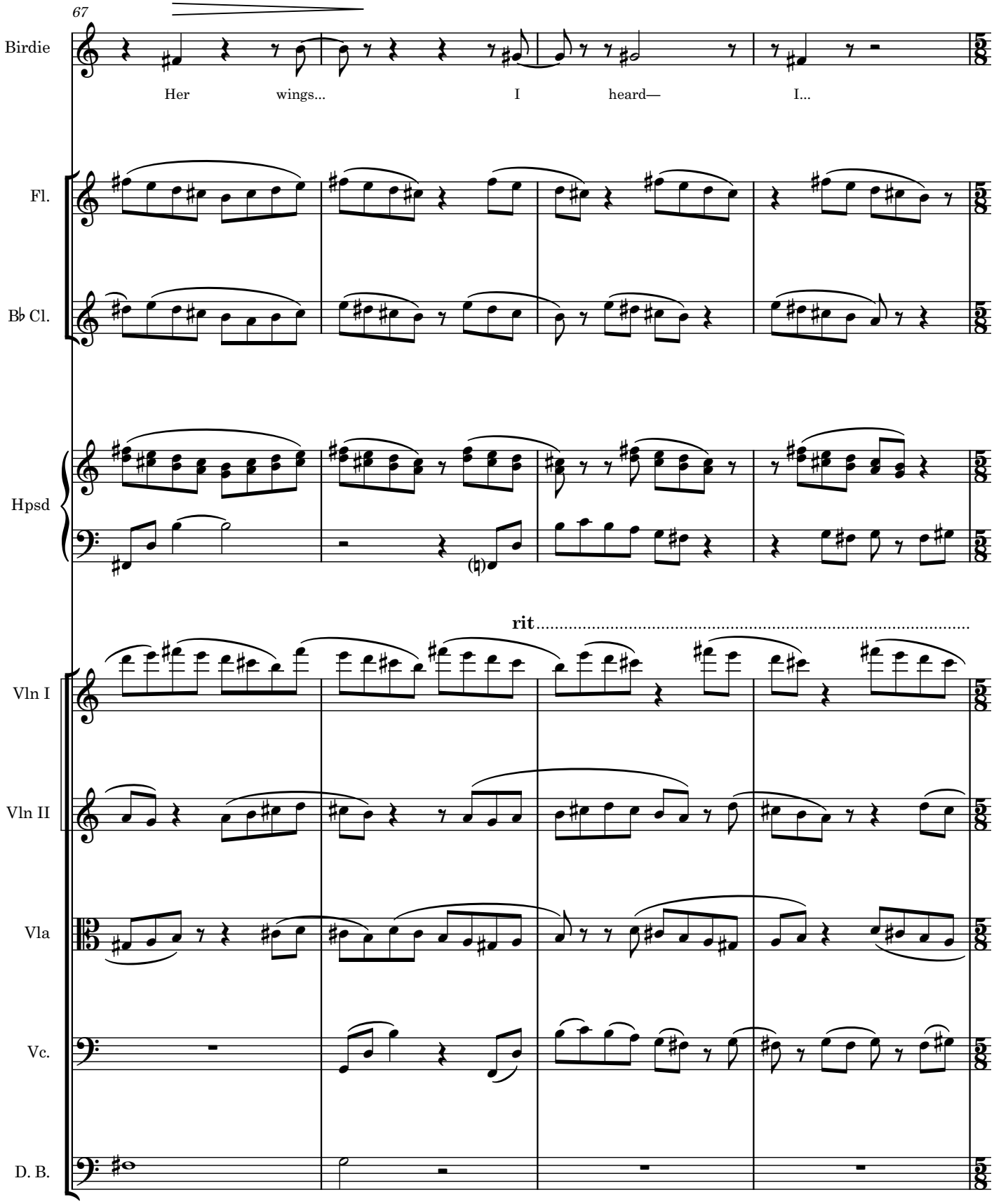

40
Birdie
I hae spun so ma - ny tales I'm un - win - ding them ane by__
Flute
Fl.
Hpsd
40
Vln I
Vln II
Vla
Vc.
D. B.

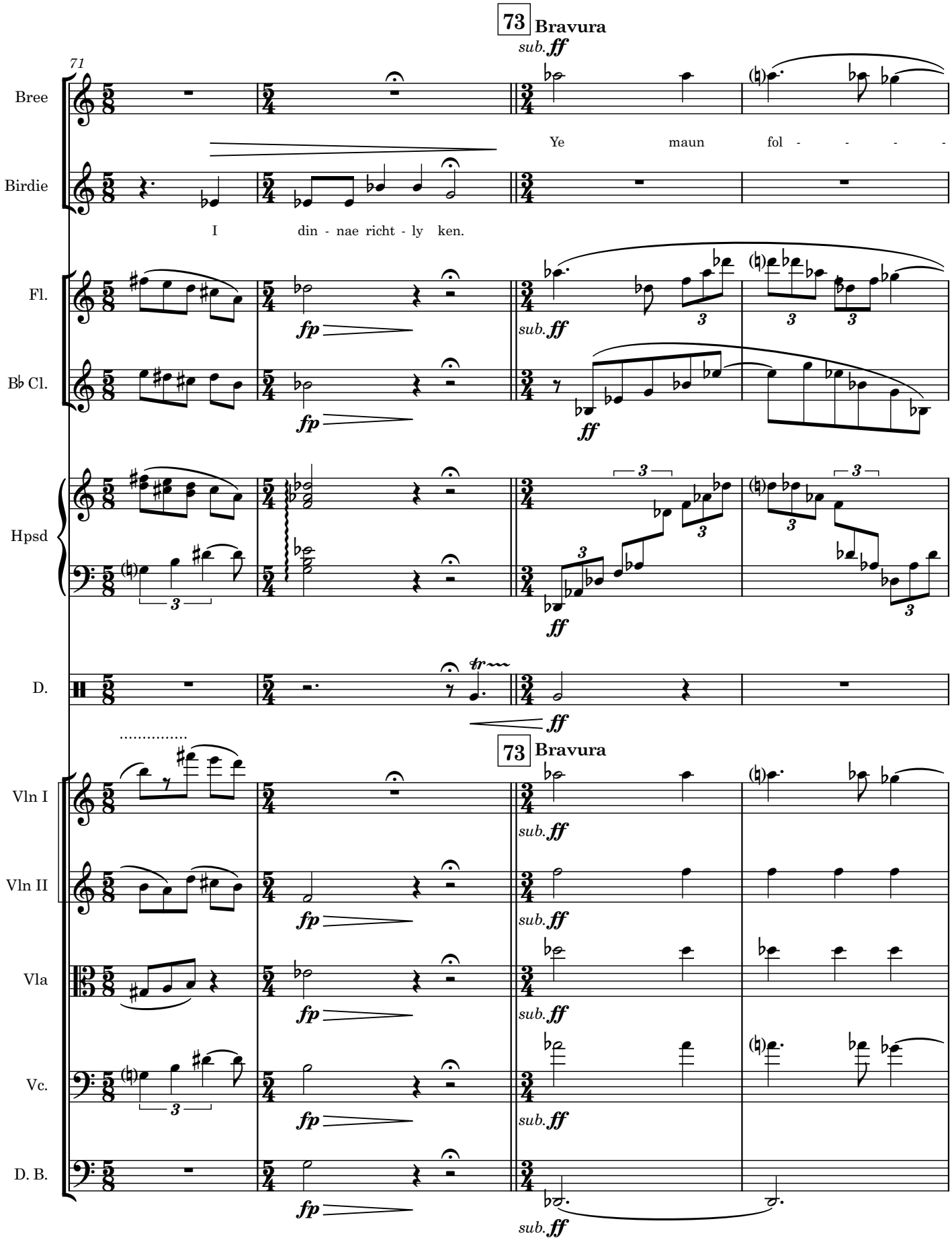

46
Birdie
ane, Un - rav - ell - ing in - to the last si - lence.
Fl.
Hpsd
Vln I
Vln II
Vla
Vc.
50
rit.....
Bree
But hae ye ane more? A last spell ye can
Fl.
Hpsd

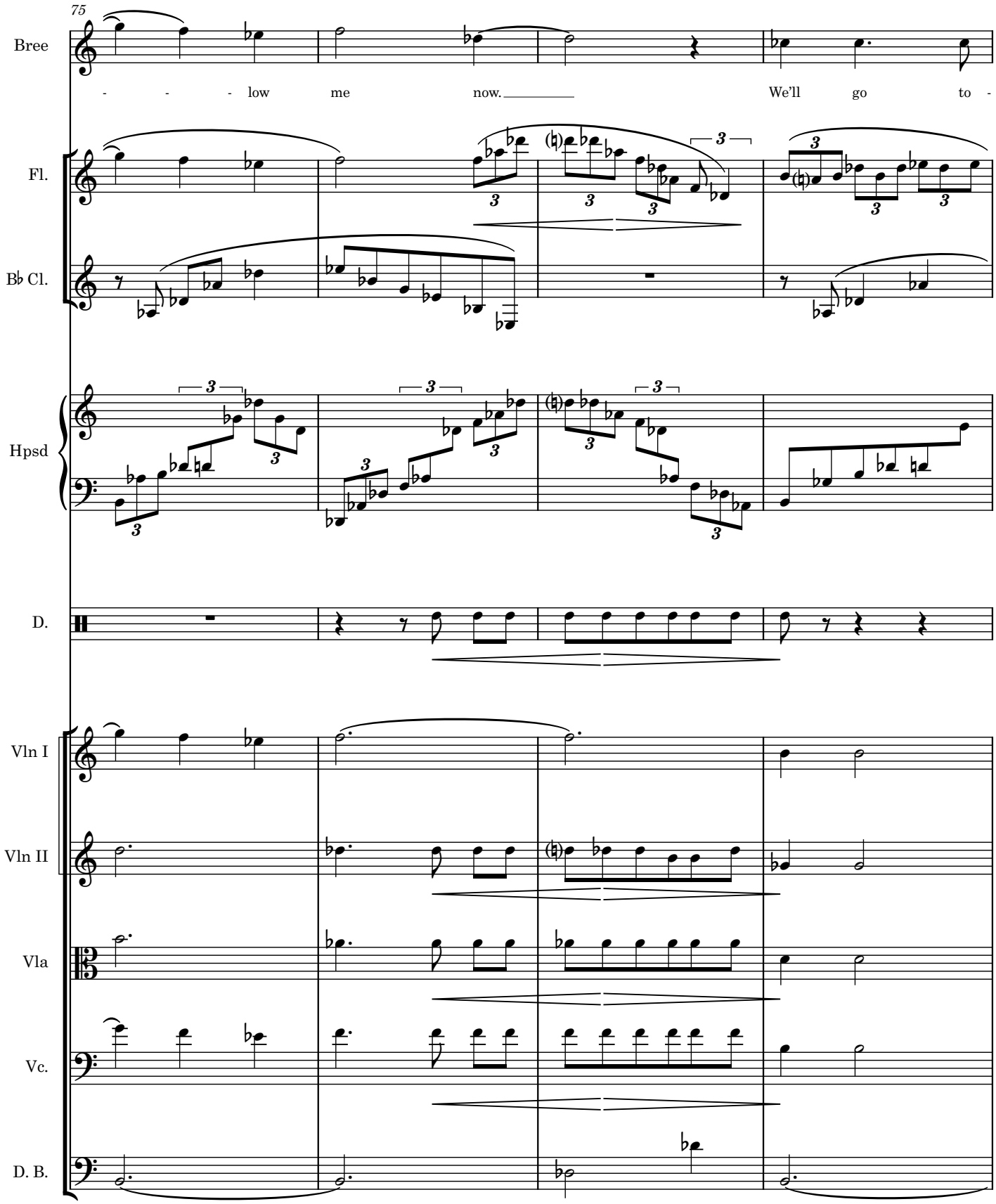

55
58 Cantabile
Bree
gie me?
Birdie
A last spell?
Fl.
B♭ Cl.
Hpsd
58 Cantabile
Vln I
Vln II
Vla
Vc.
D. B.
f
3

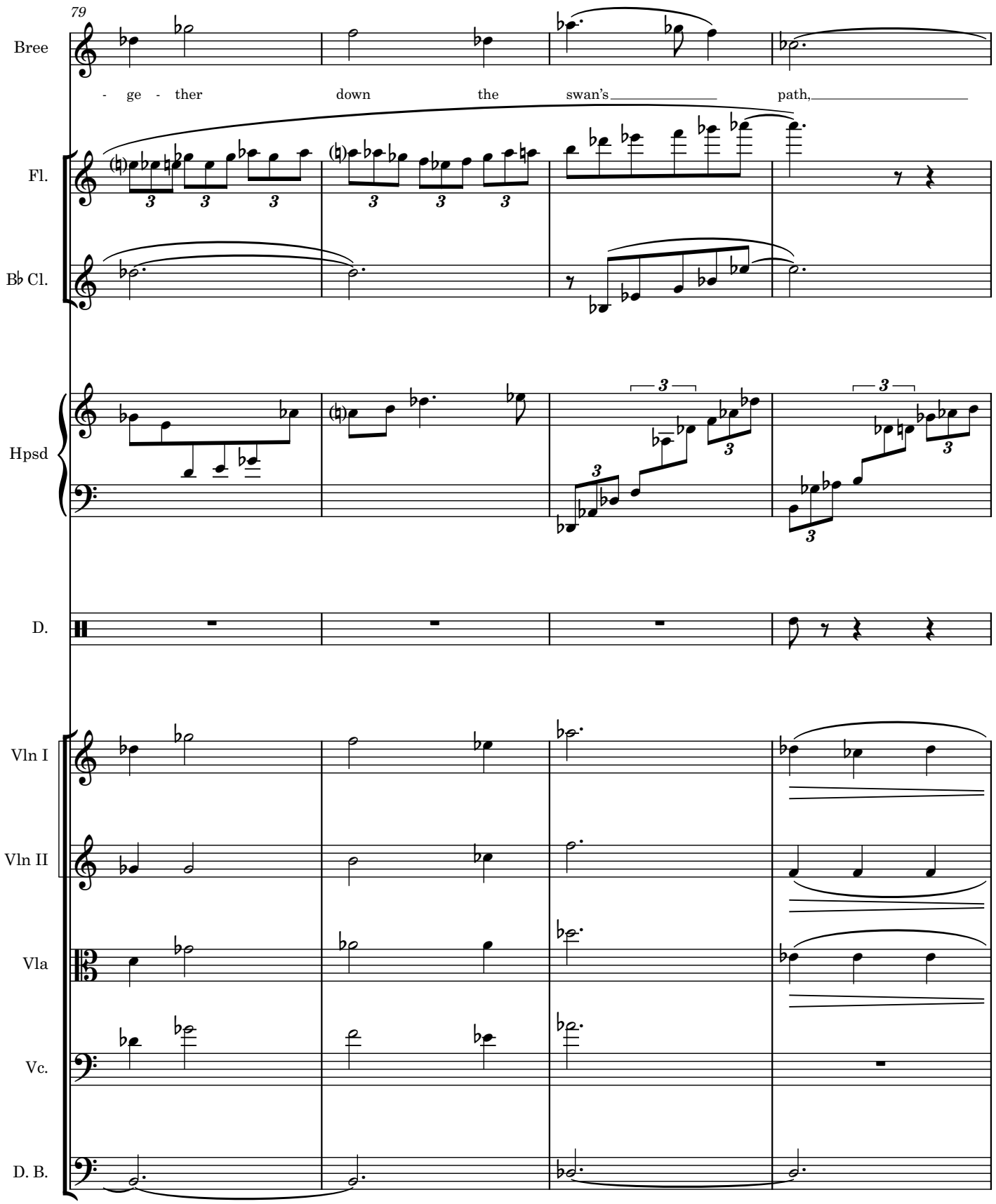

59
f
Birdie
I heard the white swan sing - ing at the par - ting of night and
Fl.
B♭ Cl.
Vln I
Vln II
Vla
Vc.
D. B.

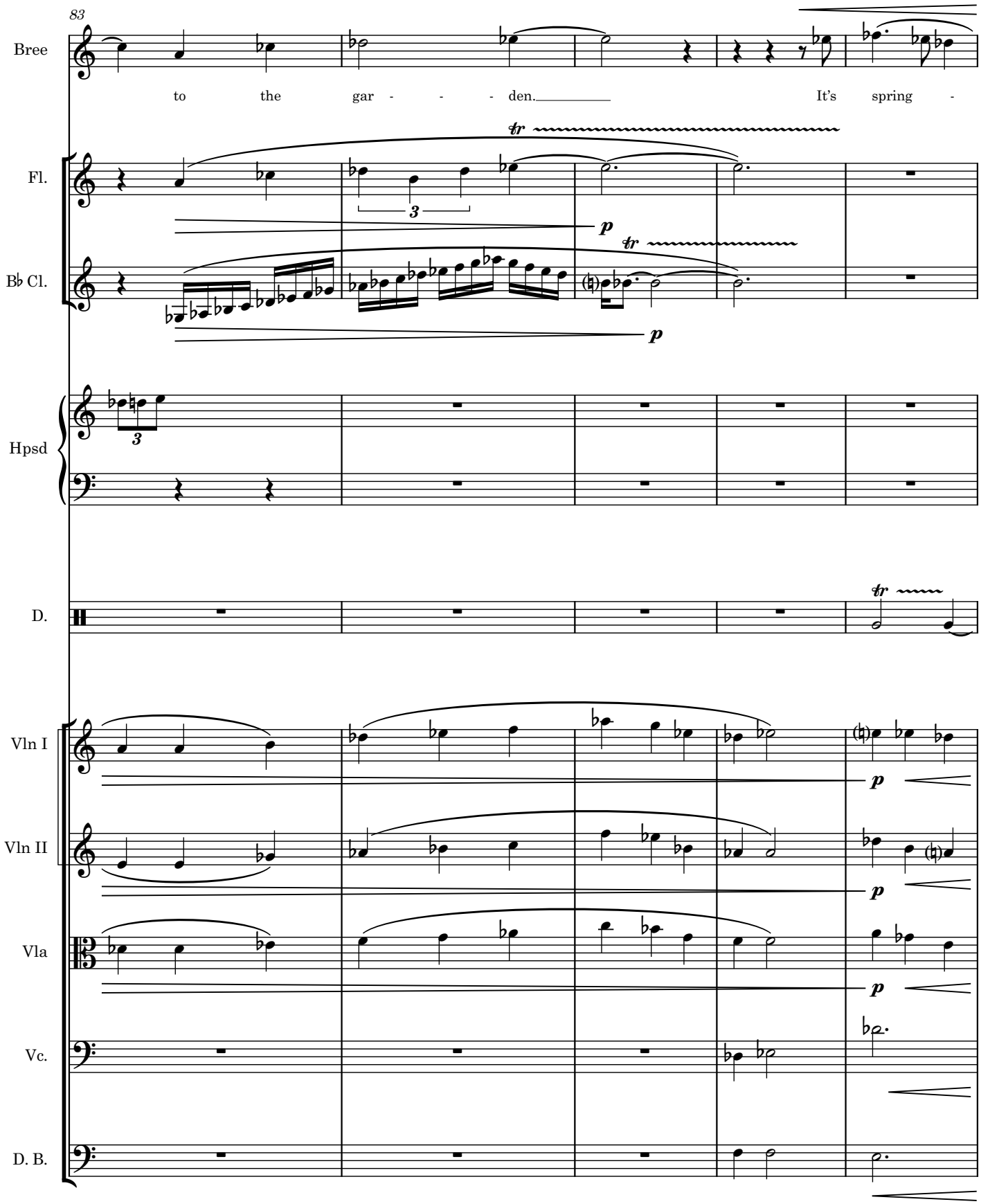

63
Birdie
day, Her wings... Her... Her wings...
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

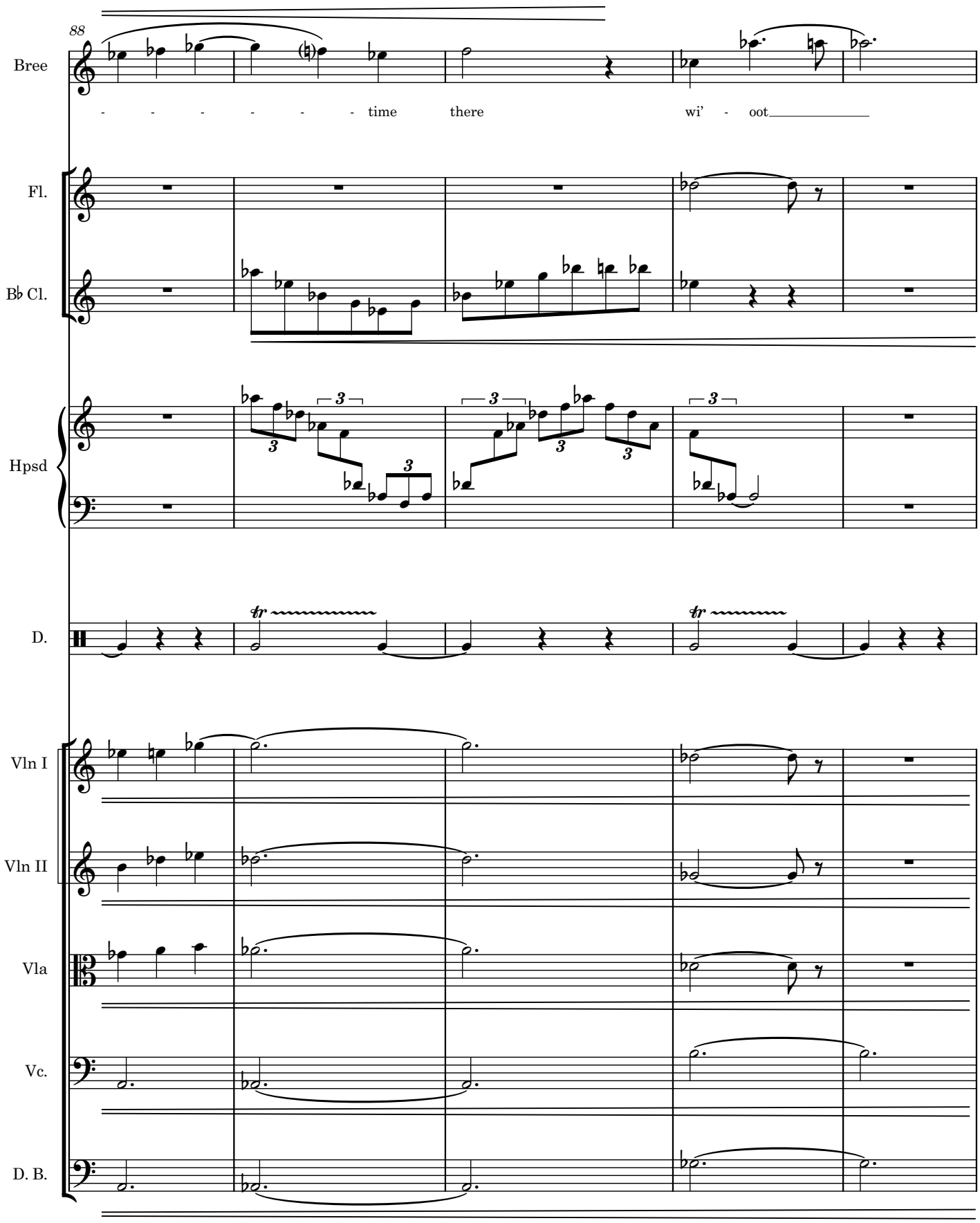

67
Birdie
Her wings... I heard— I...
Fl.
B♭ Cl.
Hpsd
rit
Vln I
Vln II
Vla
Vc.
D. B.

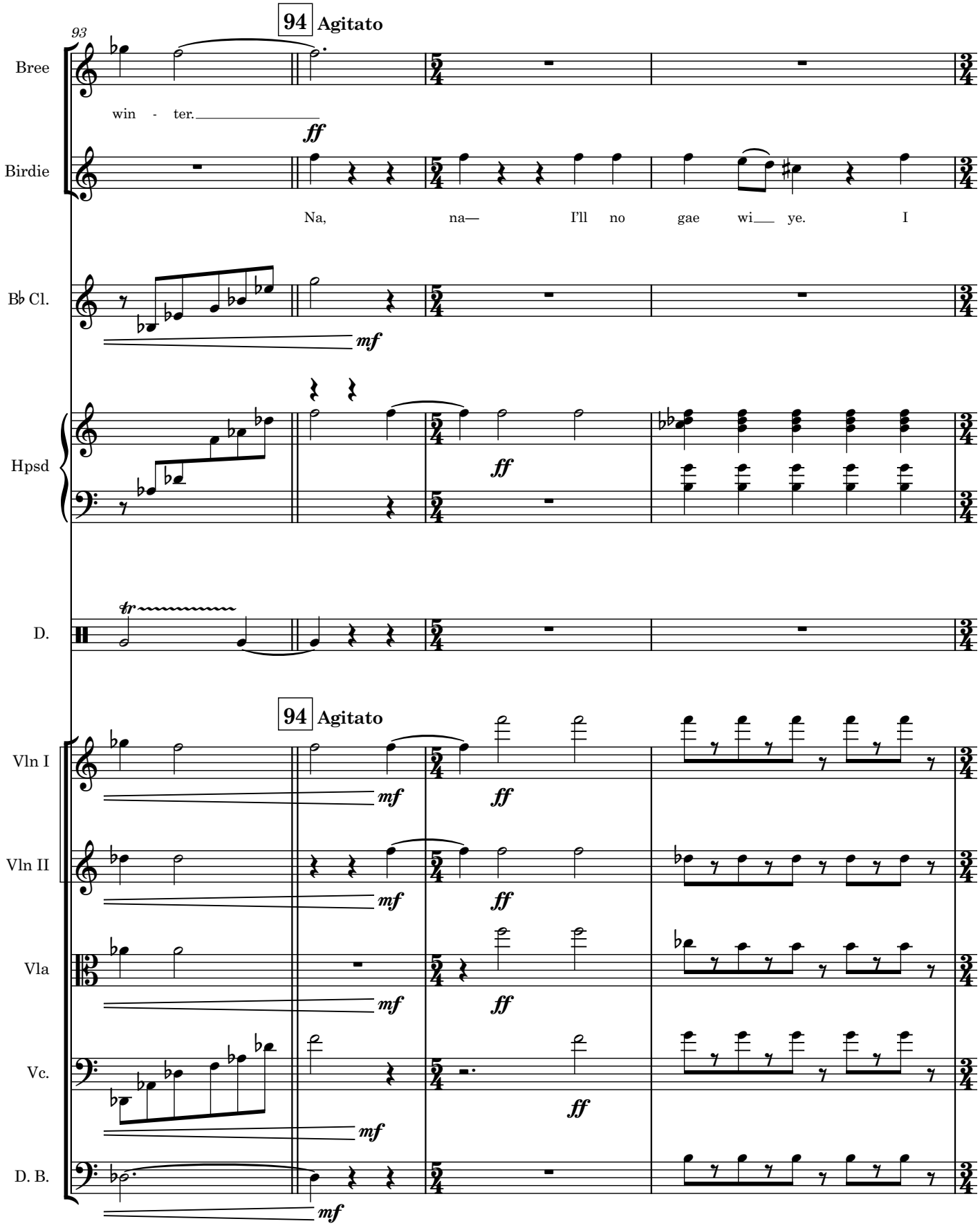

73 Bravura
sub. ff
71
Bree
Birdie
Ye maun fol - - - -
I din - nae richt - ly ken.
Fl.
B♭ Cl.
Hpsd
D.
fp
ff
tr
73 Bravura
Vln I
Vln II
Vla
Vc.
D. B.

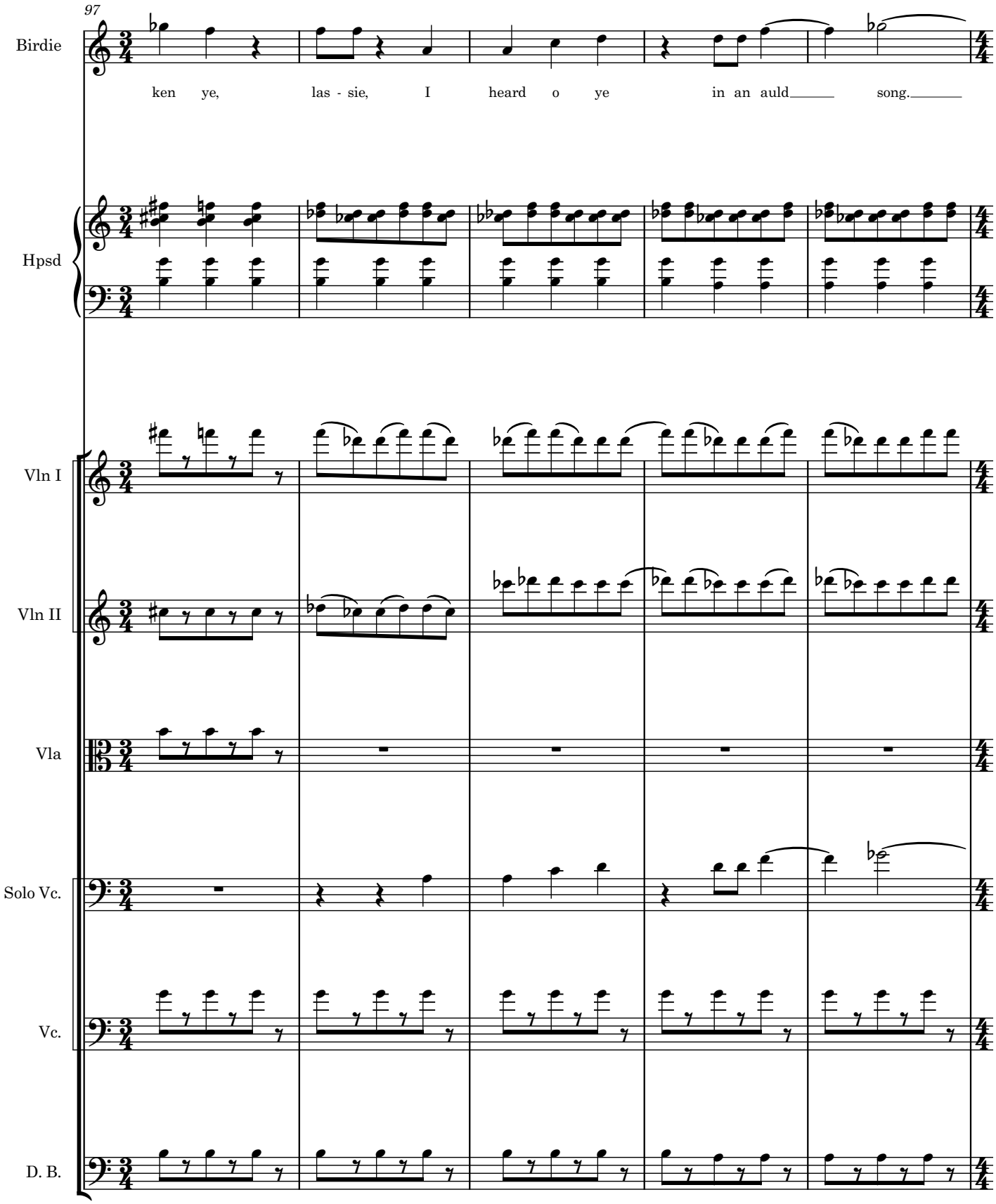

75
Bree
- - - low me now. We'll go to -
Fl.
B♭ Cl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

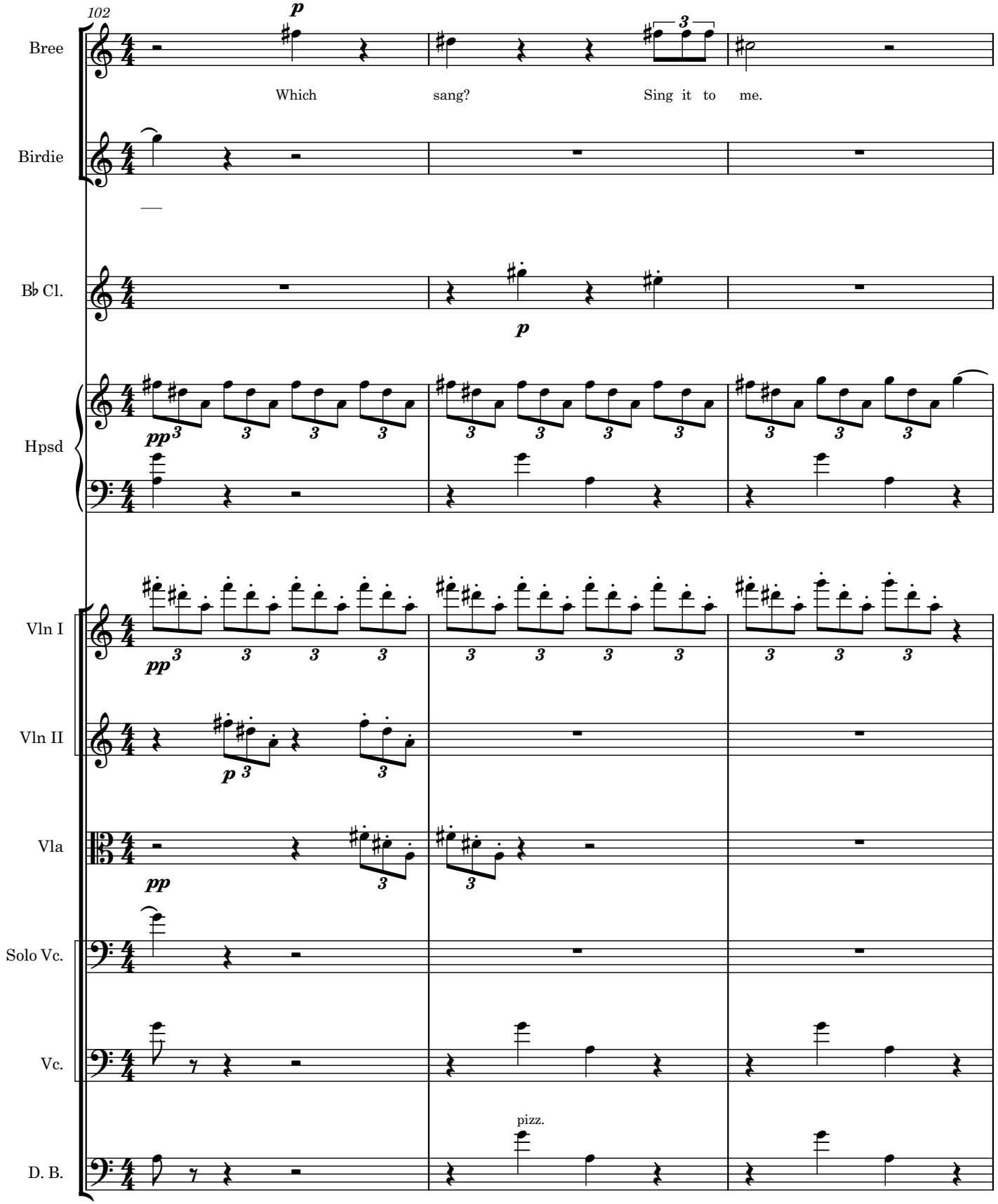

79
Bree
- ge - ther down the swan's path,
Fl.
B♭ Cl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

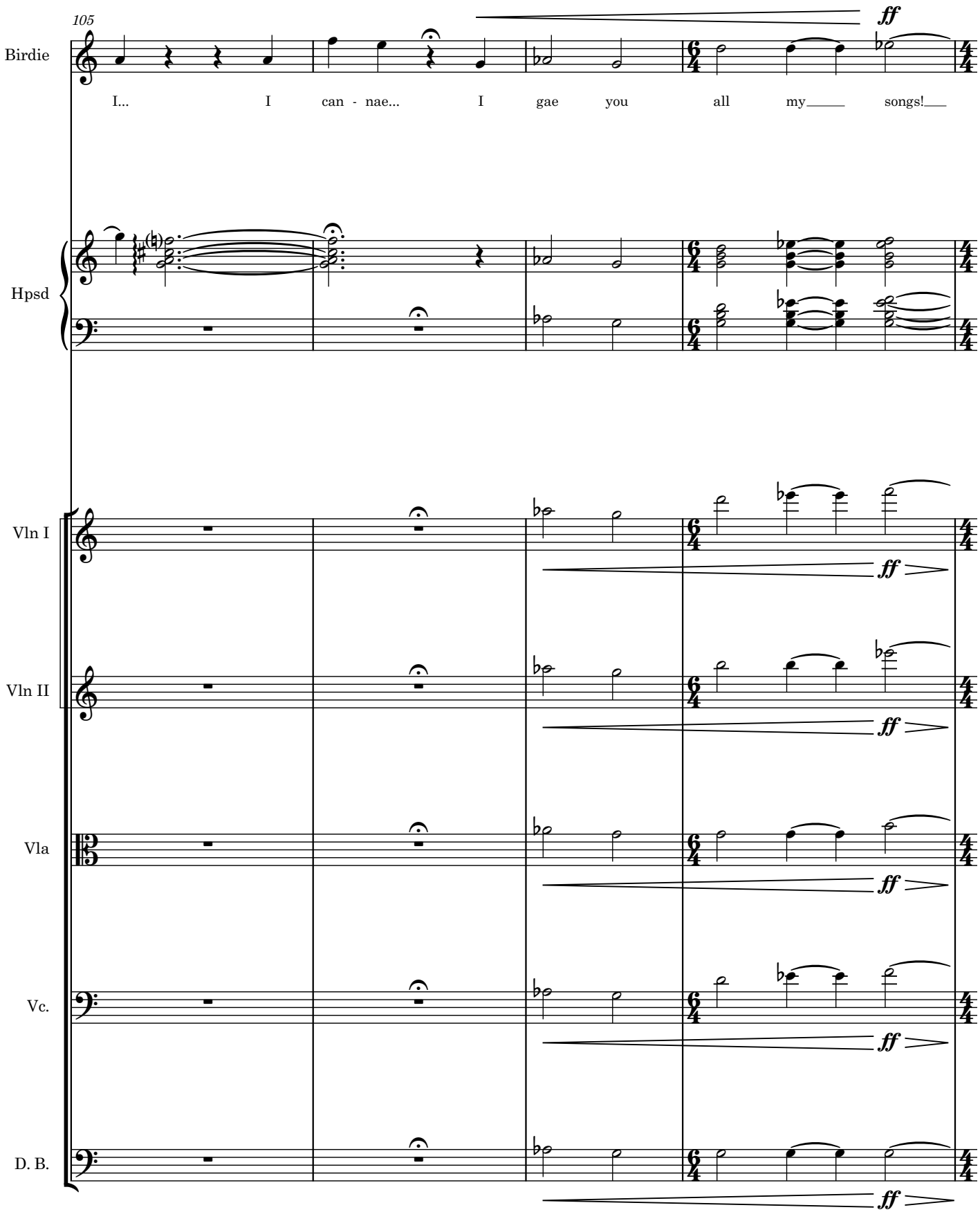

83
Bree
to the gar - - - den. It's spring -
Fl.
B♭ Cl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.
tr
p
3

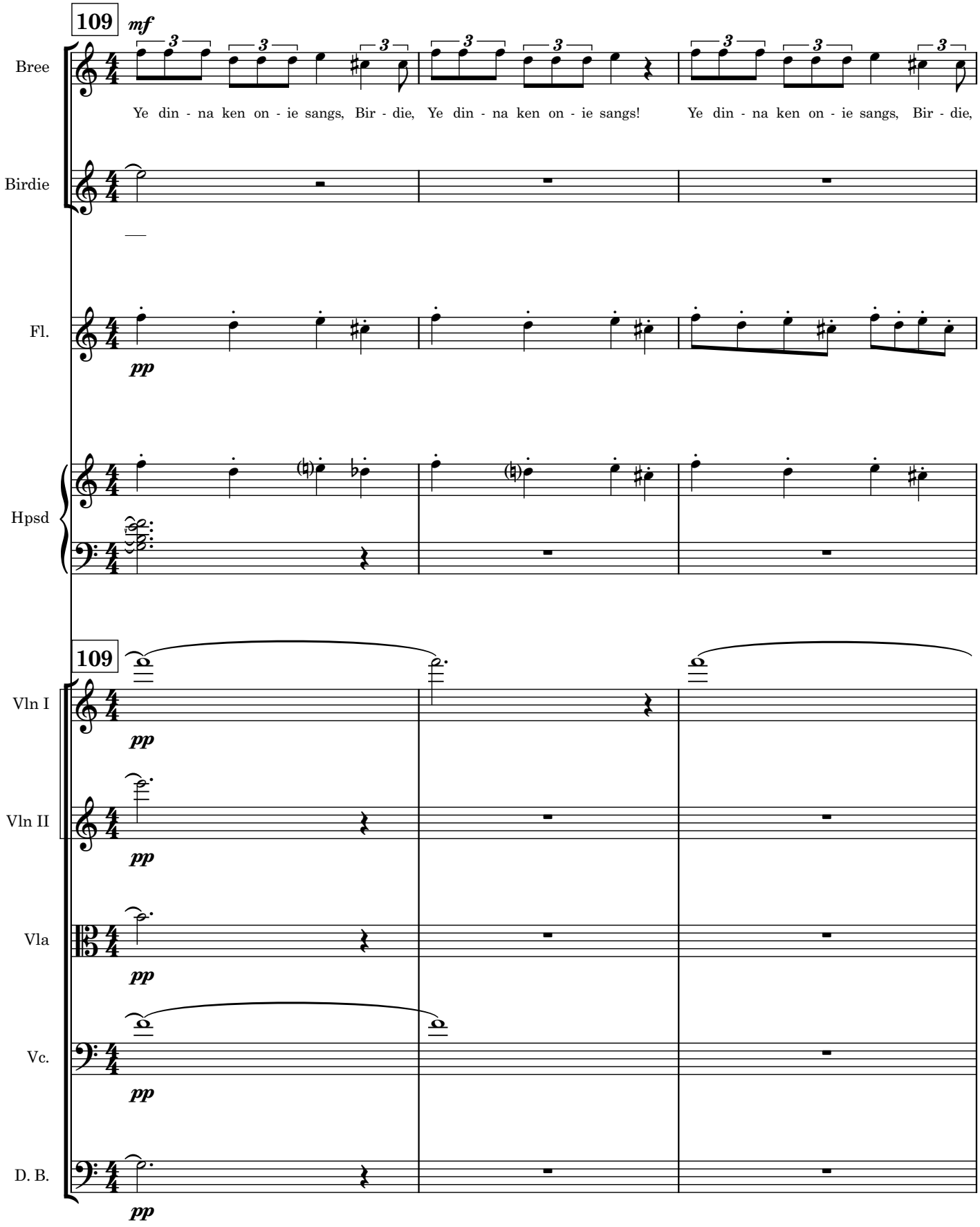

88
Bree
- - - - - - time there wi' - oot
Fl.
B♭ Cl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

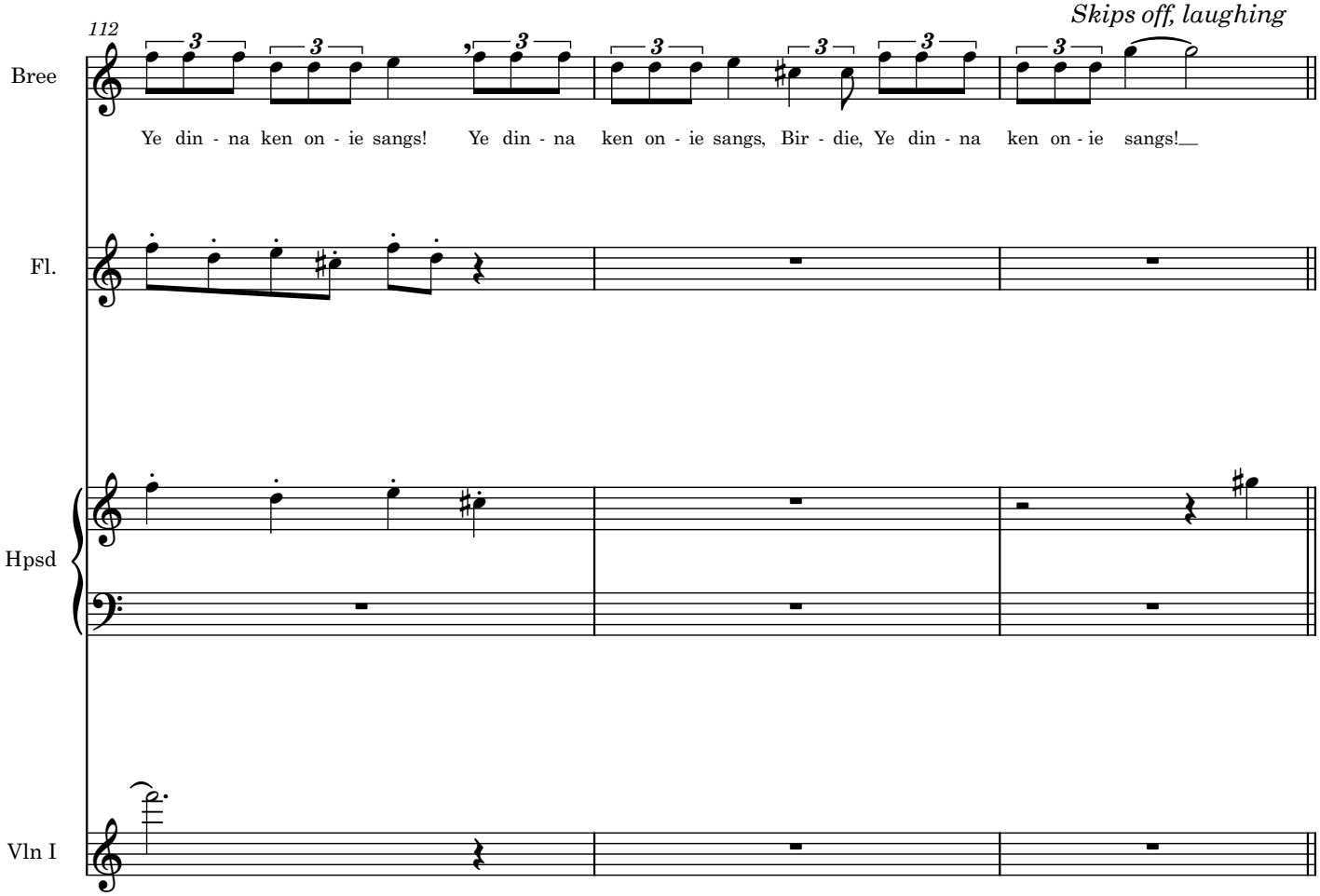

93
94 Agitato
Bree
win - ter.
ff
Birdie
Na, na— I'll no gae wi__ ye. I
B♭ Cl.
mf
Hpsd
ff
D.
tr
94 Agitato
Vln I
mf
ff
Vln II
mf
ff
Vla
mf
ff
Vc.
mf
ff
D. B.
mf

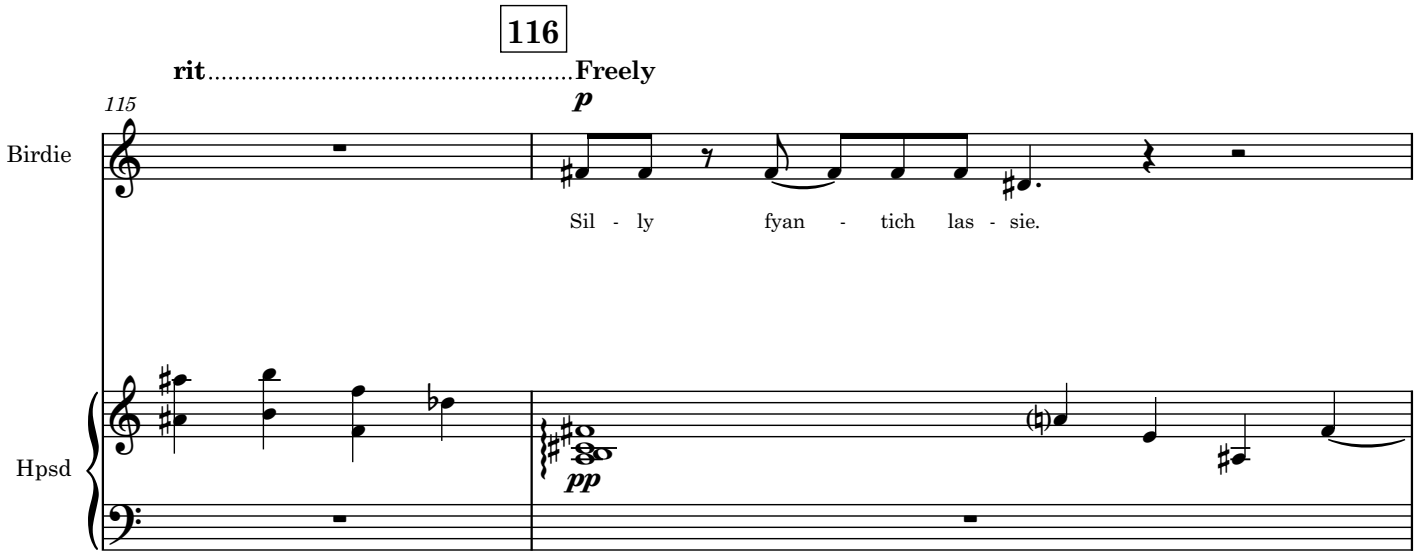

97
Birdie
ken ye, las - sie, I heard o ye in an auld song.
Hpsd
Vln I
Vln II
Vla
Solo Vc.
Vc.
D. B.


102
Bree
Which sang? Sing it to me.
Birdie
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Solo Vc.
Vc.
pizz.
D. B.

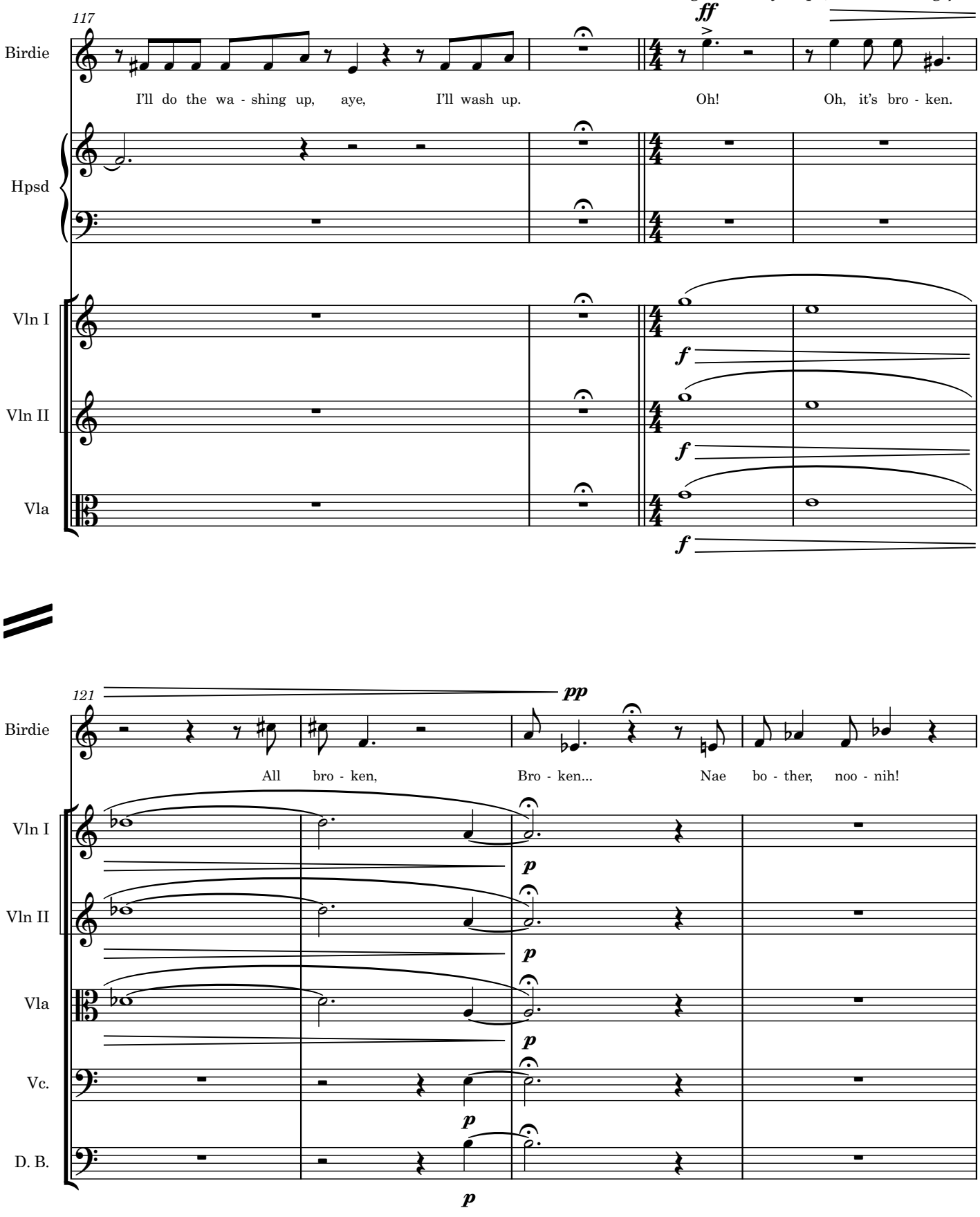

105
Birdie
I... I can - nae... I gae you all my songs!
ff
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

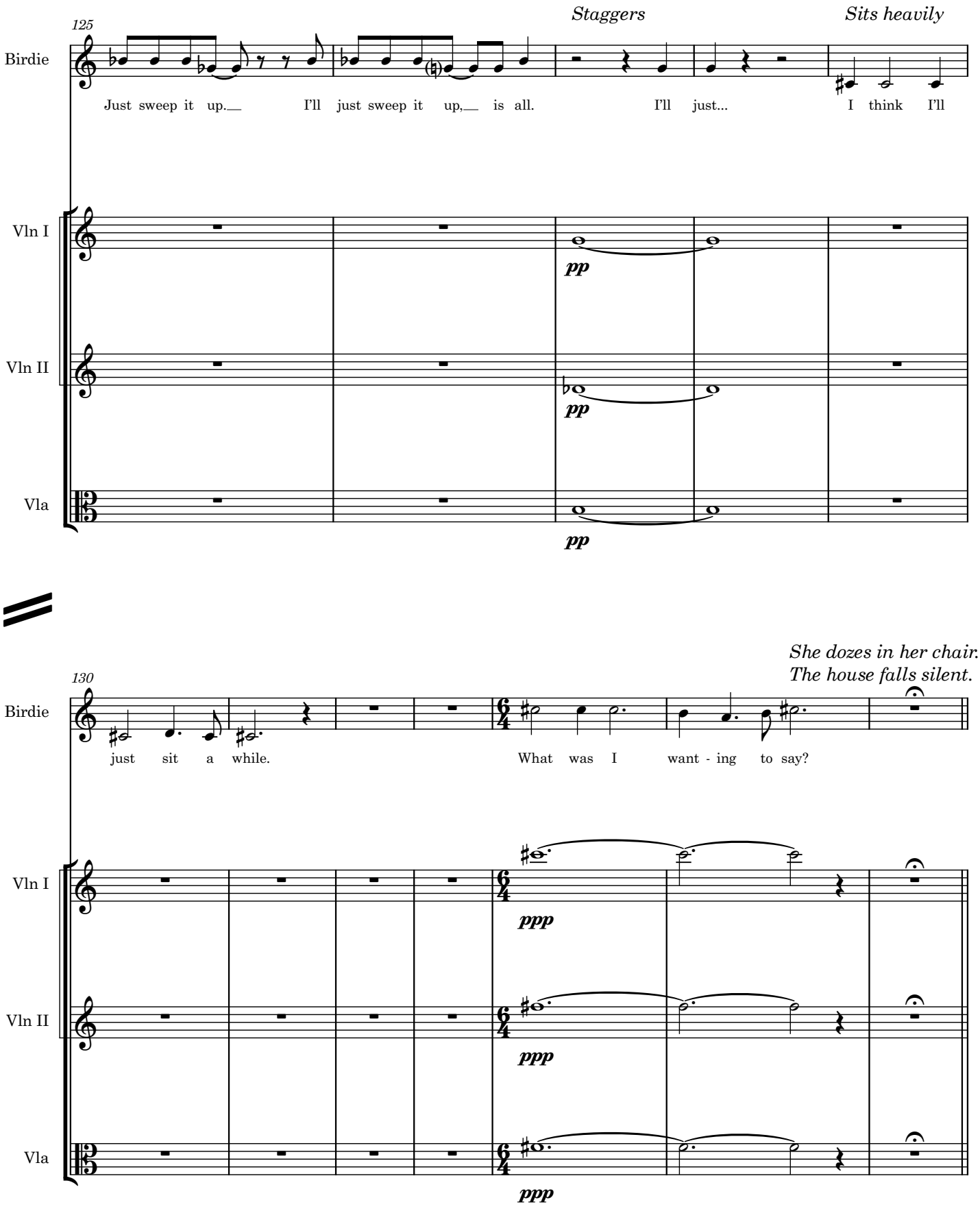

109
mf
Bree
Ye din - na ken on - ie sangs, Bir - die, Ye din - na ken on - ie sangs! Ye din - na ken on - ie sangs, Bir - die,
Birdie
Fl.
pp
Hpsd
109
Vln I
pp
Vln II
pp
Vla
pp
Vc.
pp
D. B.
pp


Skips off, laughing
112
Bree
Ye din - na ken on - ie sangs! Ye din - na ken on - ie sangs, Bir - die, Ye din - na ken on - ie sangs!
Fl.
Hpsd
Vln I

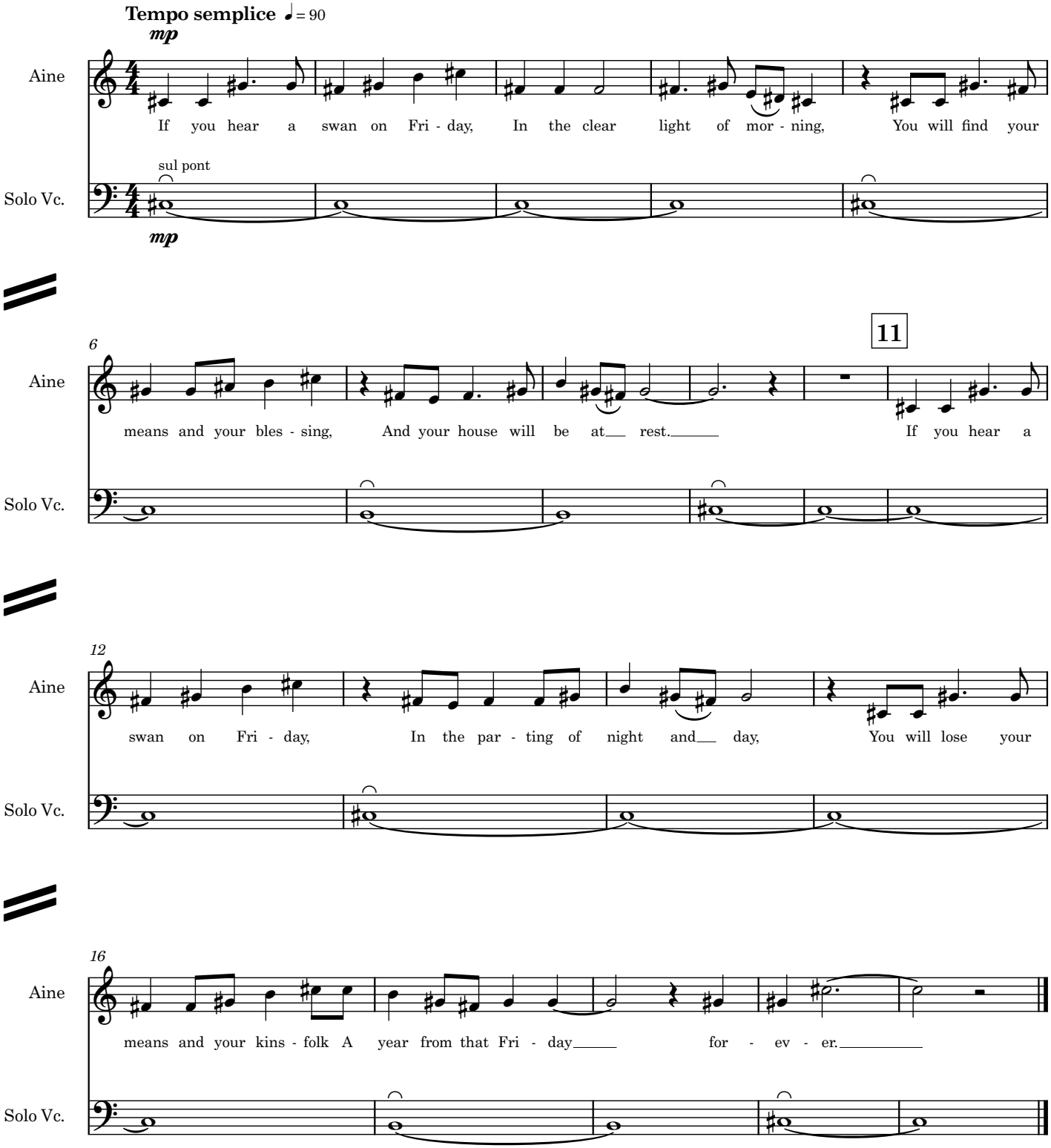

116
rit.....Freely
p
115
Birdie
Sil - ly fyan - tich las - sie.
Hpsd
pp

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

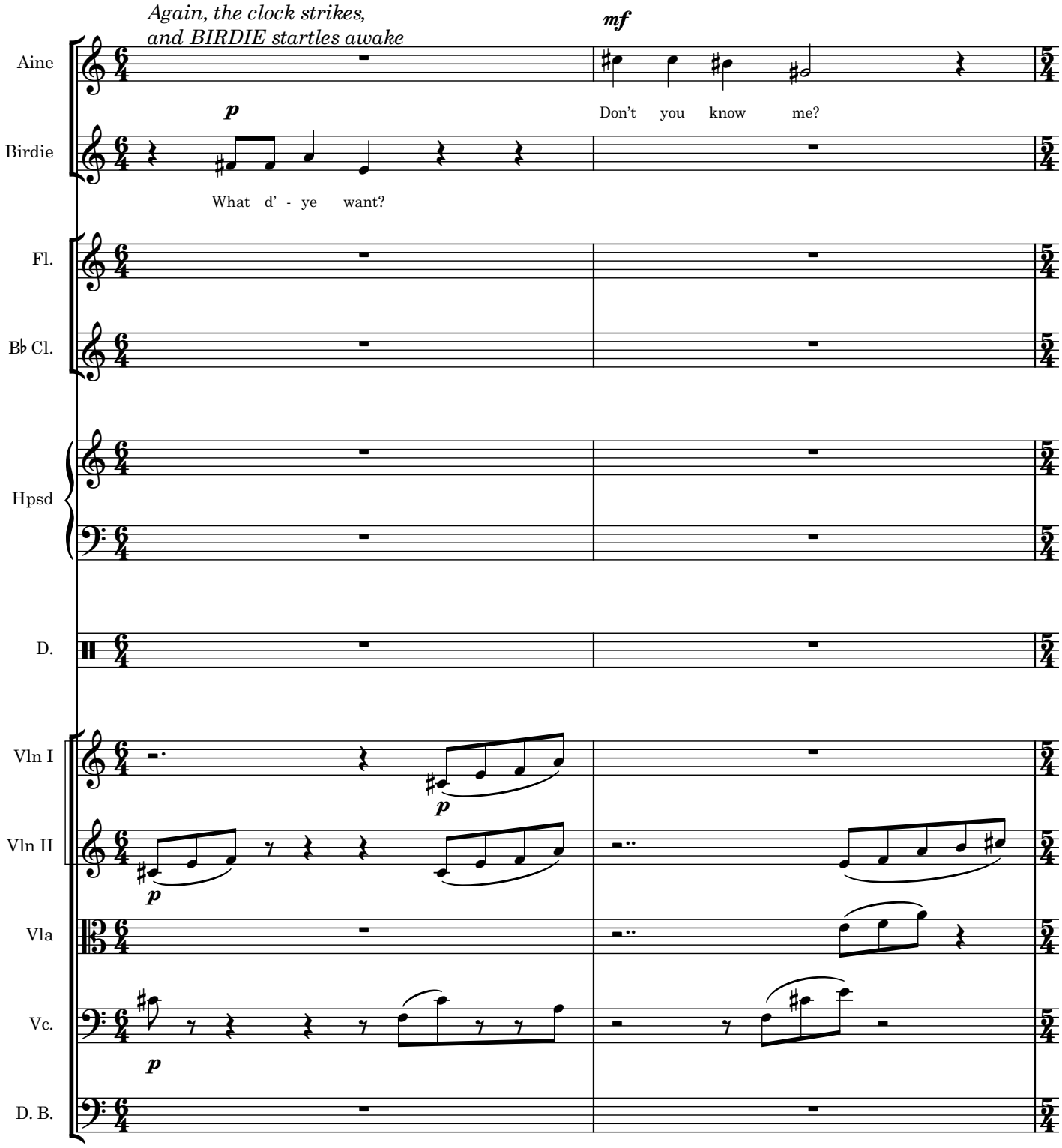


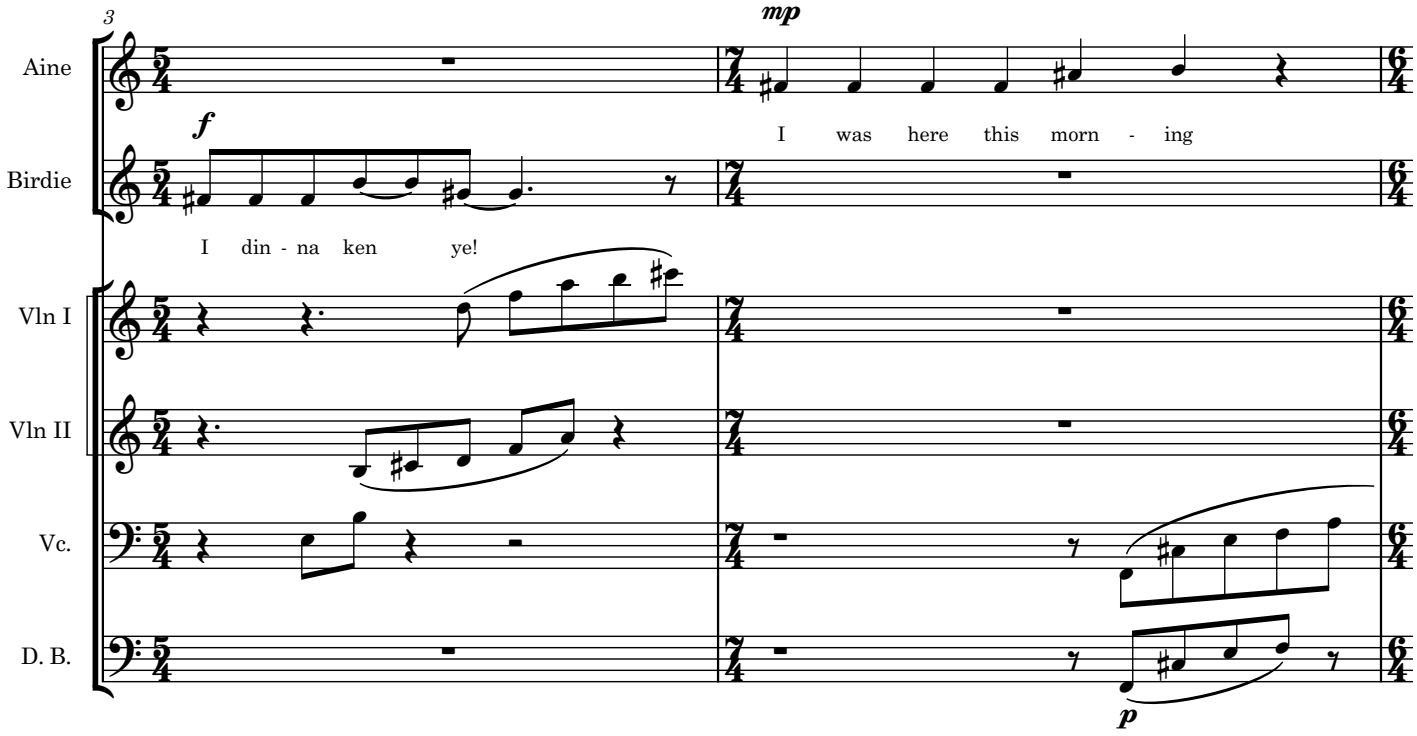

125
Staggers
Sits heavily
Birdie
Just sweep it up. I'll just sweep it up, is all. I'll just... I think I'll
Vln I
pp
Vln II
pp
Vla
pp
130
She dozes in her chair.
The house falls silent.
Birdie
just sit a while. What was I want - ing to say?
Vln I
ppp
Vln II
ppp
Vla
ppp

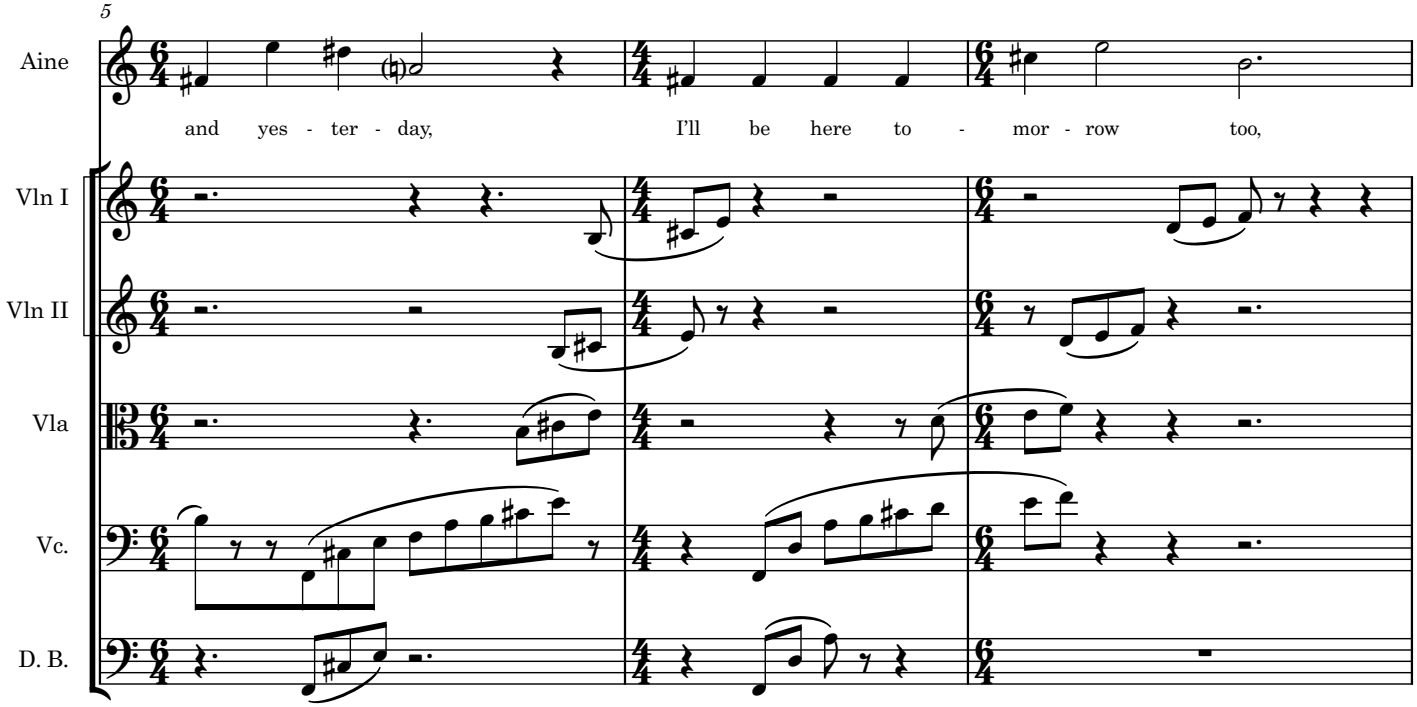
ARIA: Omen of the Swans (Aine)

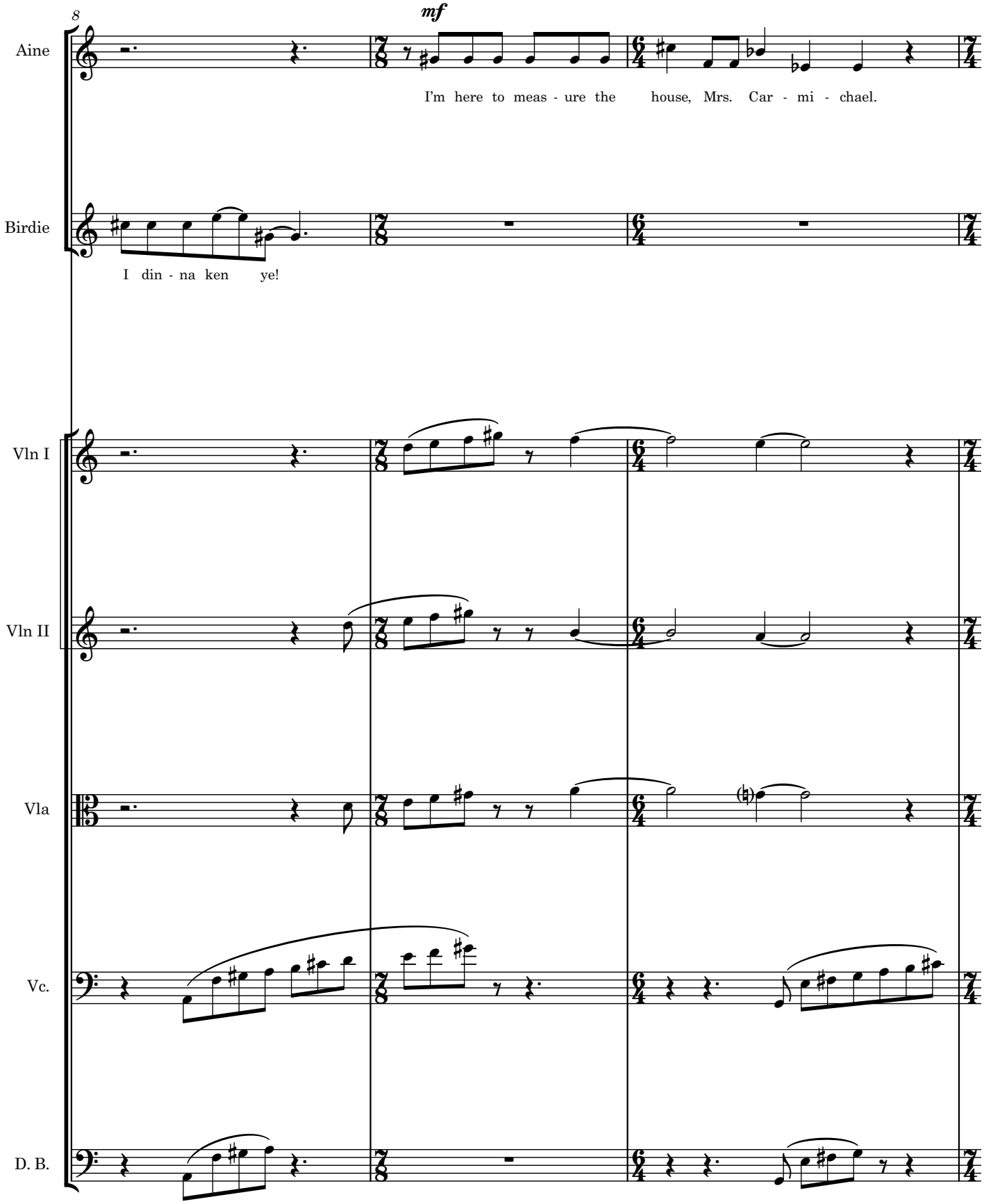


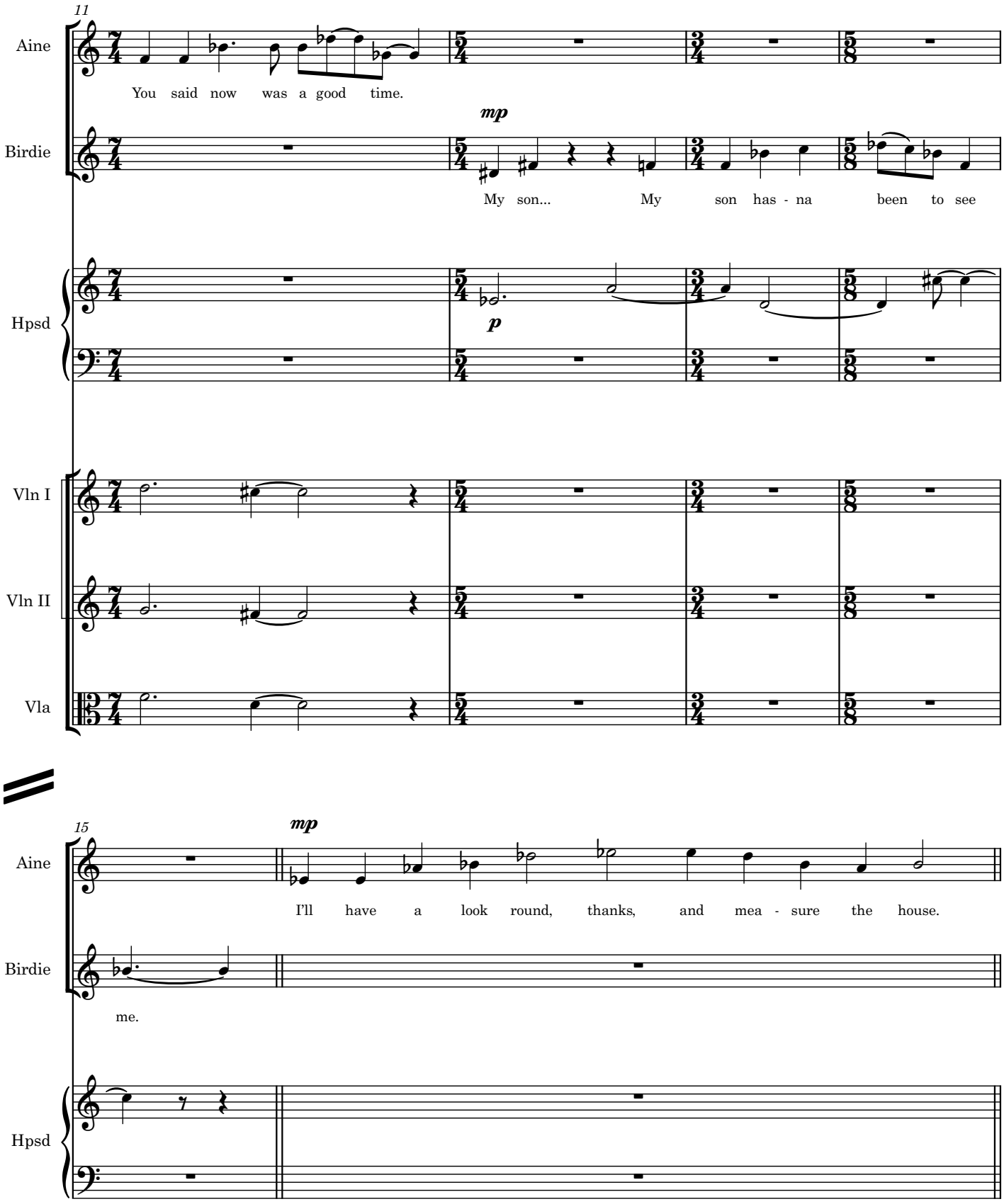
RECITATIVE (Birdie and Aine)



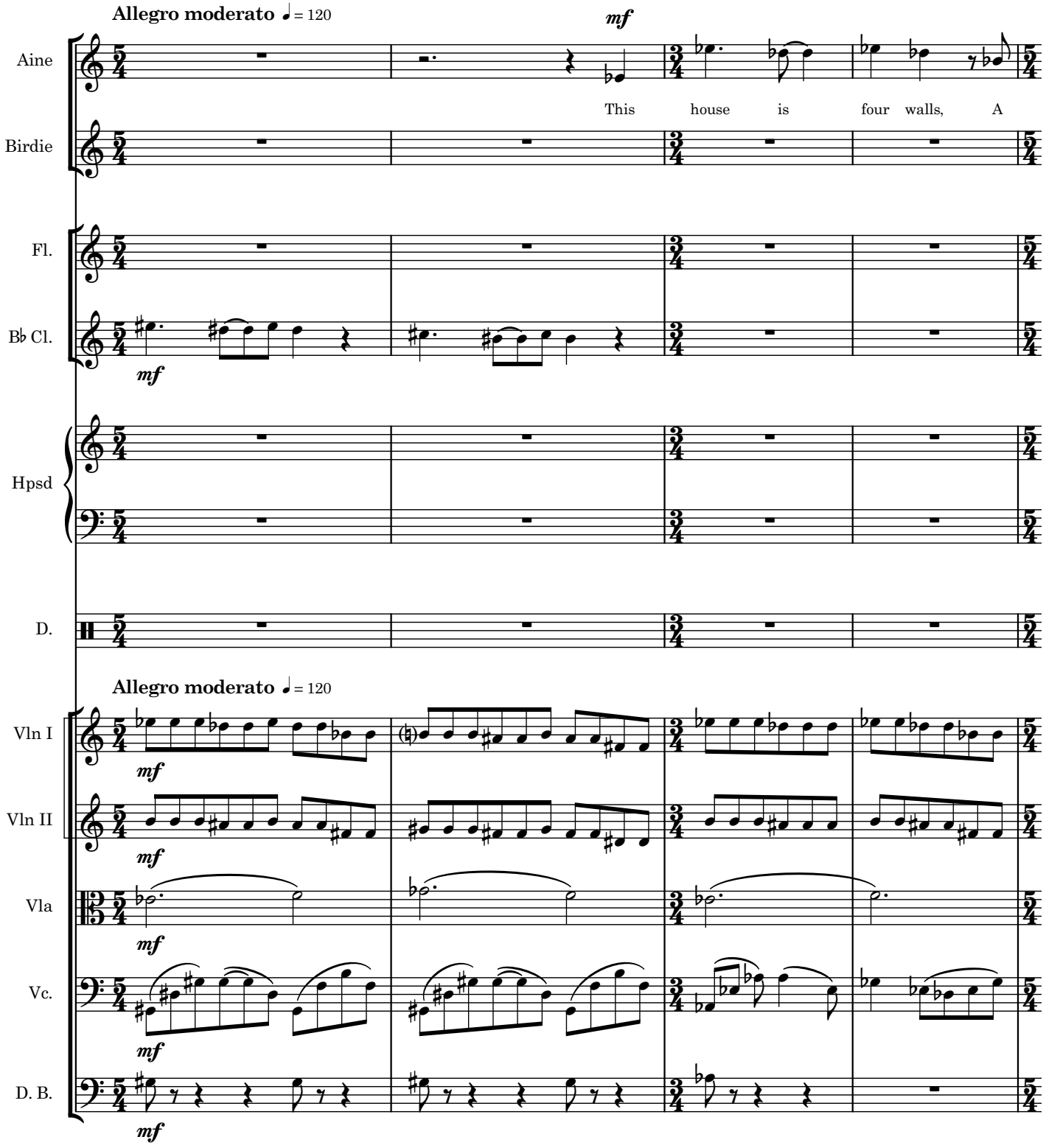

3
Aine
Birdie
Vln I
Vln II
Vc.
D. B.
mp
f
I was here this morn - ing
I din - na ken ye!
p

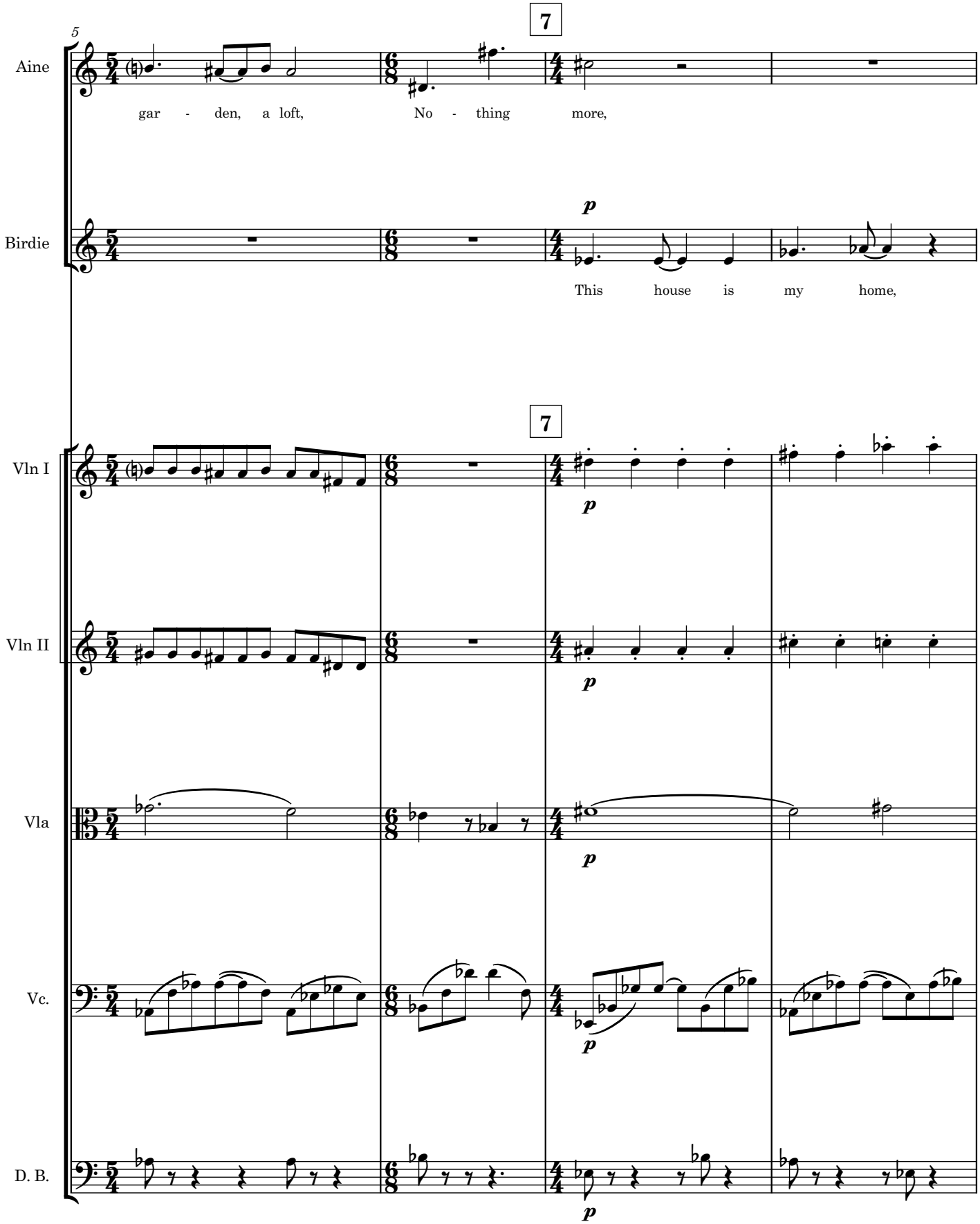

5
Aine
and yes - ter - day, I'll be here to - mor - row too,
Vln I
Vln II
Vla
Vc.
D. B.

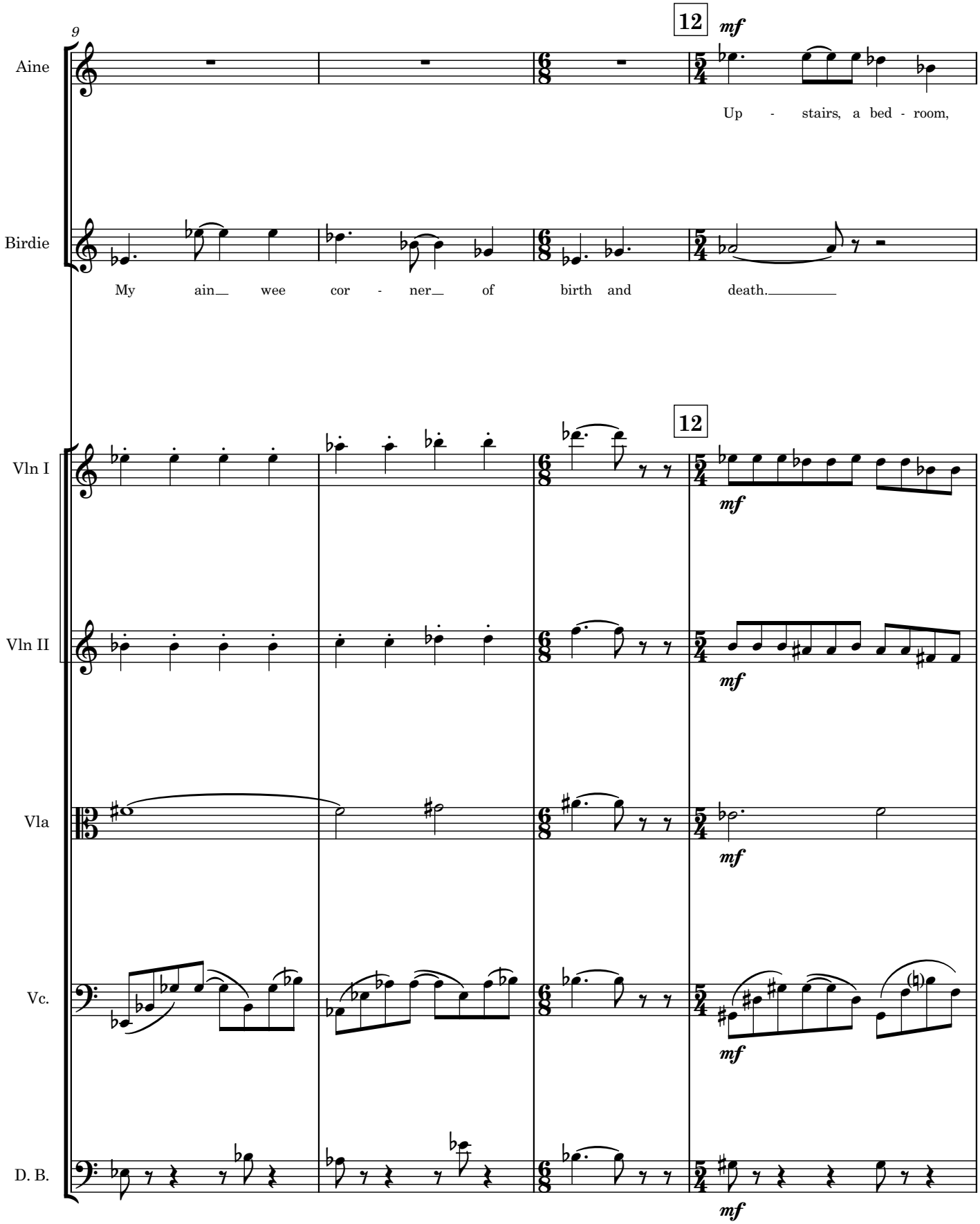

8
mf
Aine
I'm here to meas - ure the house, Mrs. Car - mi - chael.
Birdie
I din - na ken ye!
Vln I
Vln II
Vla
Vc.
D. B.

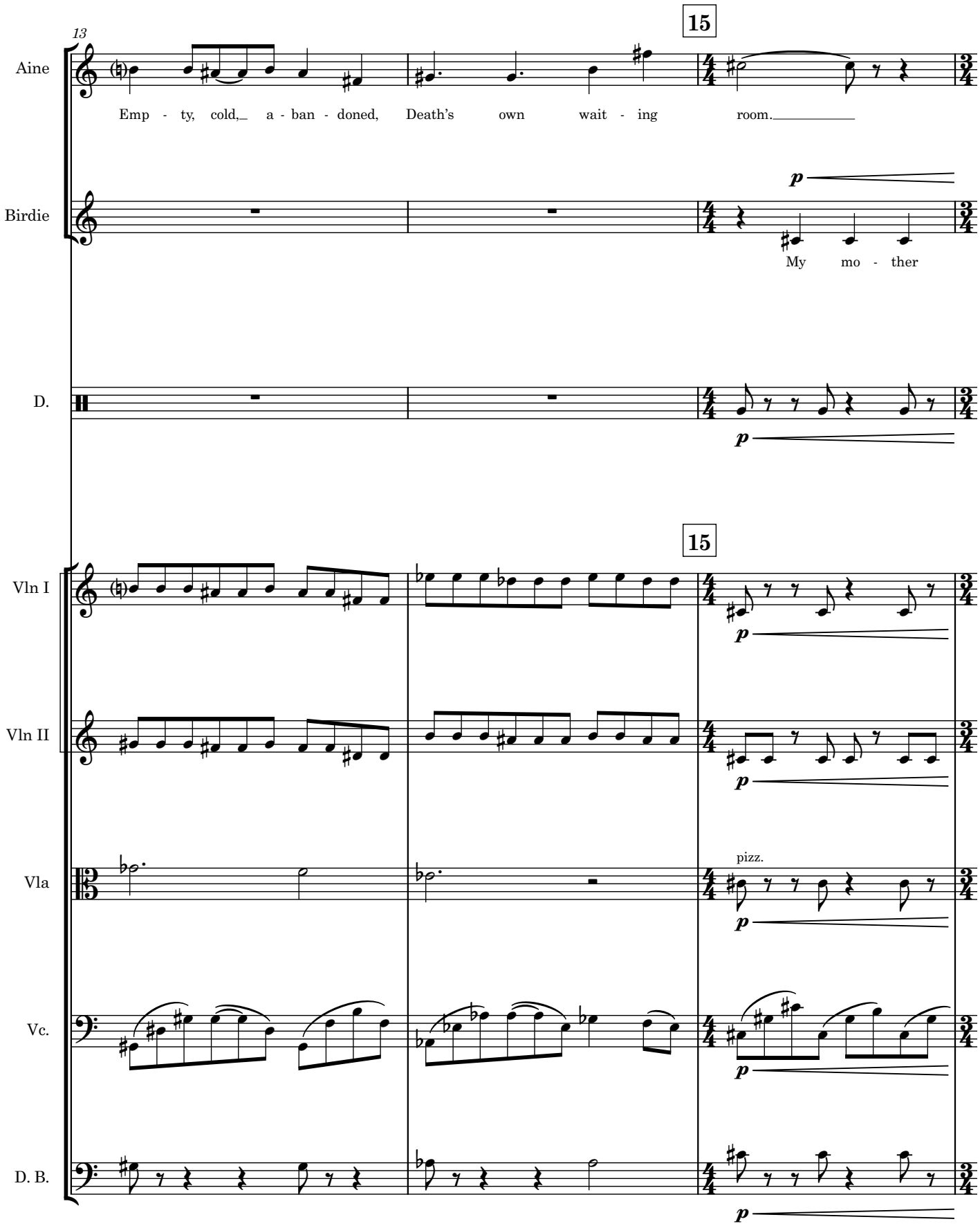

11
Aine
You said now was a good time.
Birdie
mp
My son... My son has - na been to see
Hpsd
p
Vln I
Vln II
Vla
15
Aine
mp
I'll have a look round, thanks, and mea - sure the house.
Birdie
me.
Hpsd

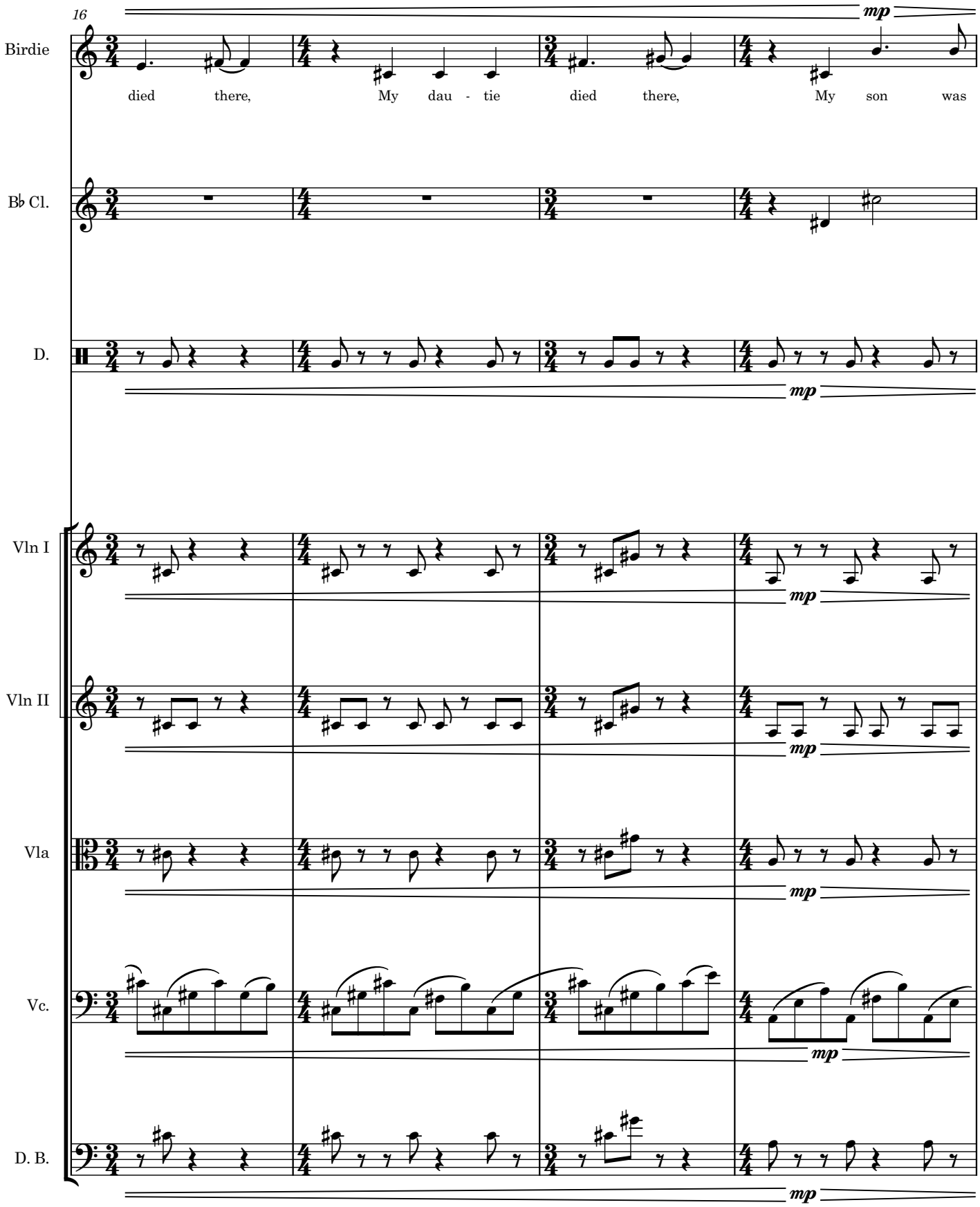
DUET: Measuring (Aine and Birdie)

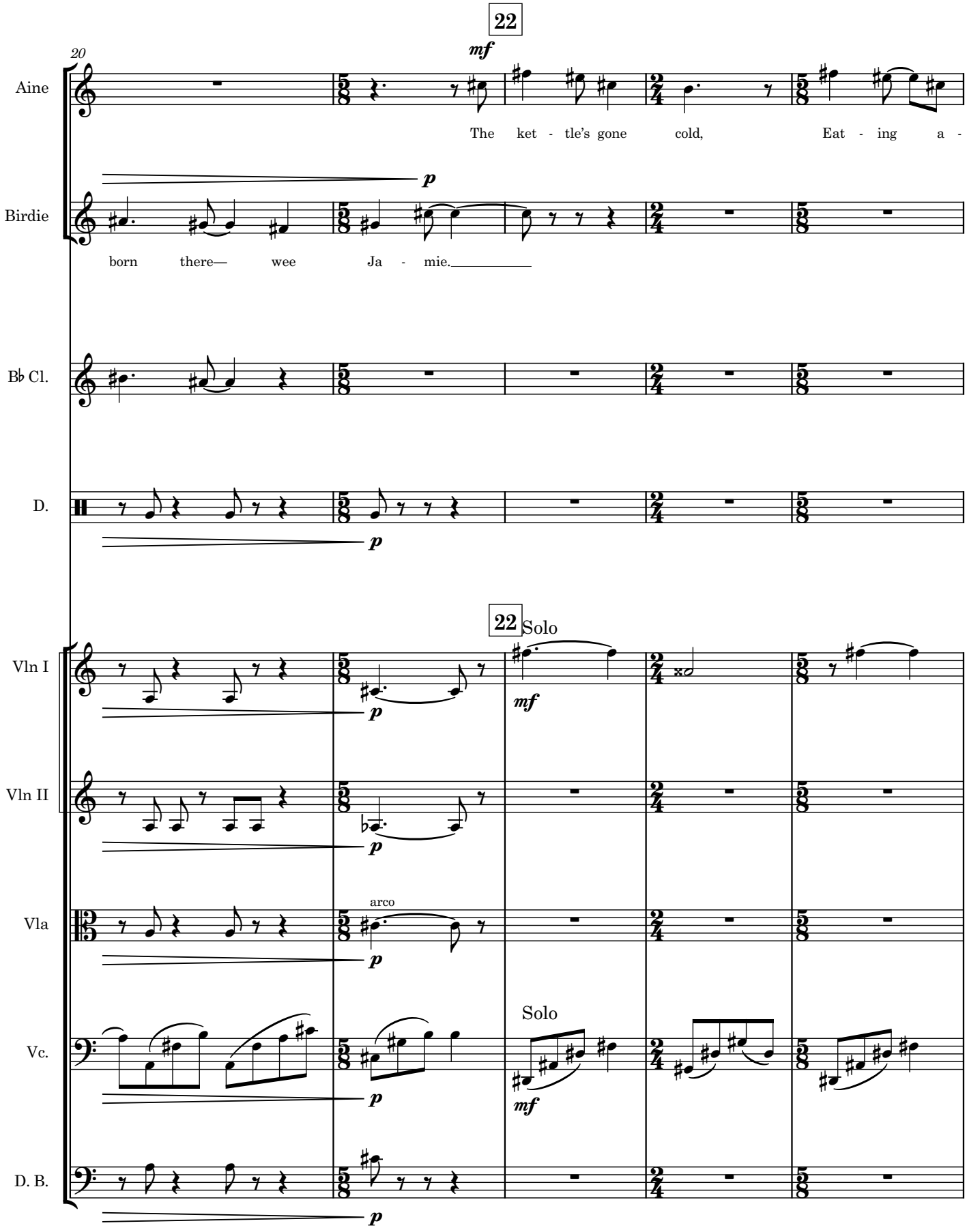


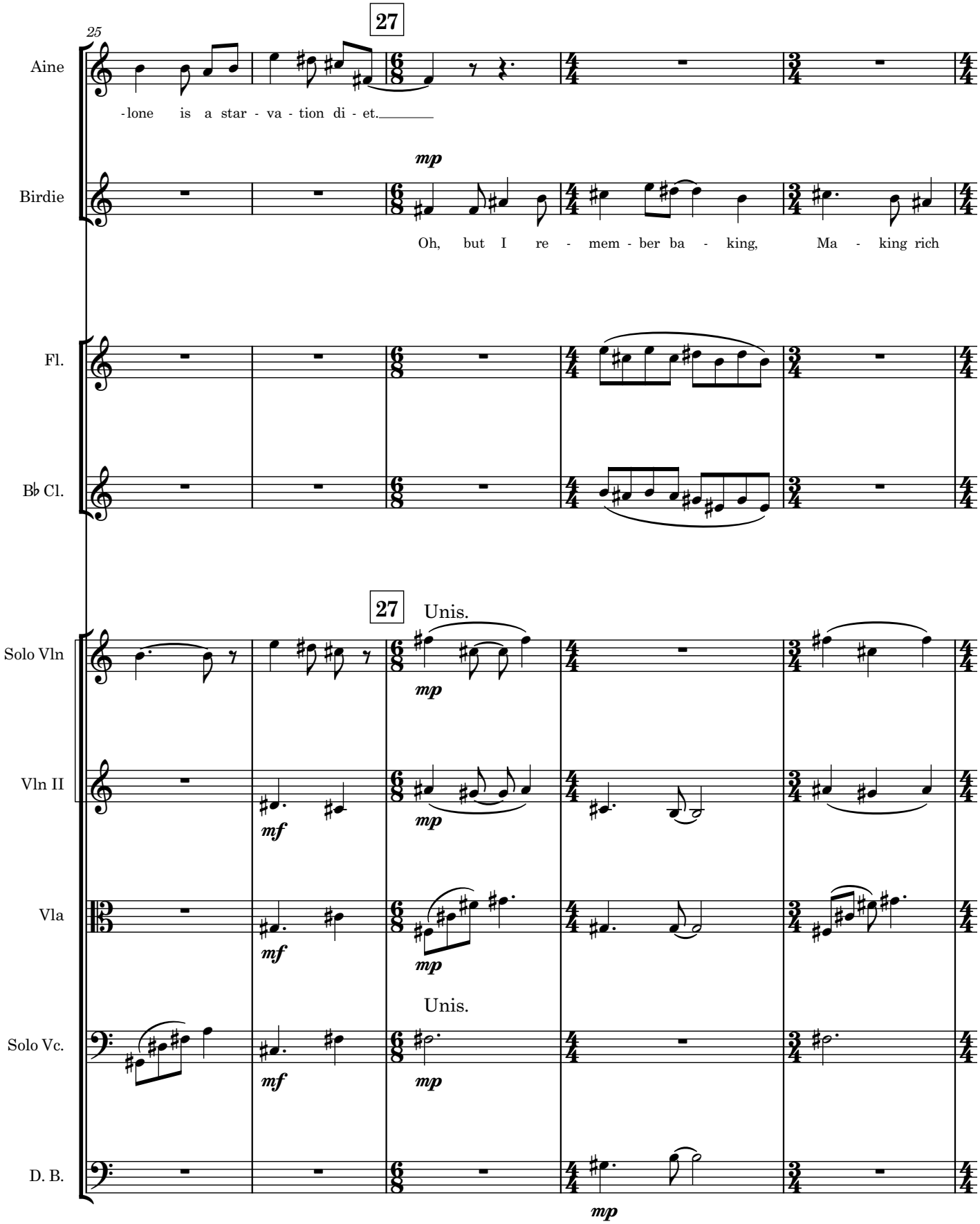

5
7
Aine
gar - den, a loft,
No - thing more,
Birdie
p
This house is my home,
7
Vln I
p
Vln II
p
Vla
p
Vc.
p
D. B.
p

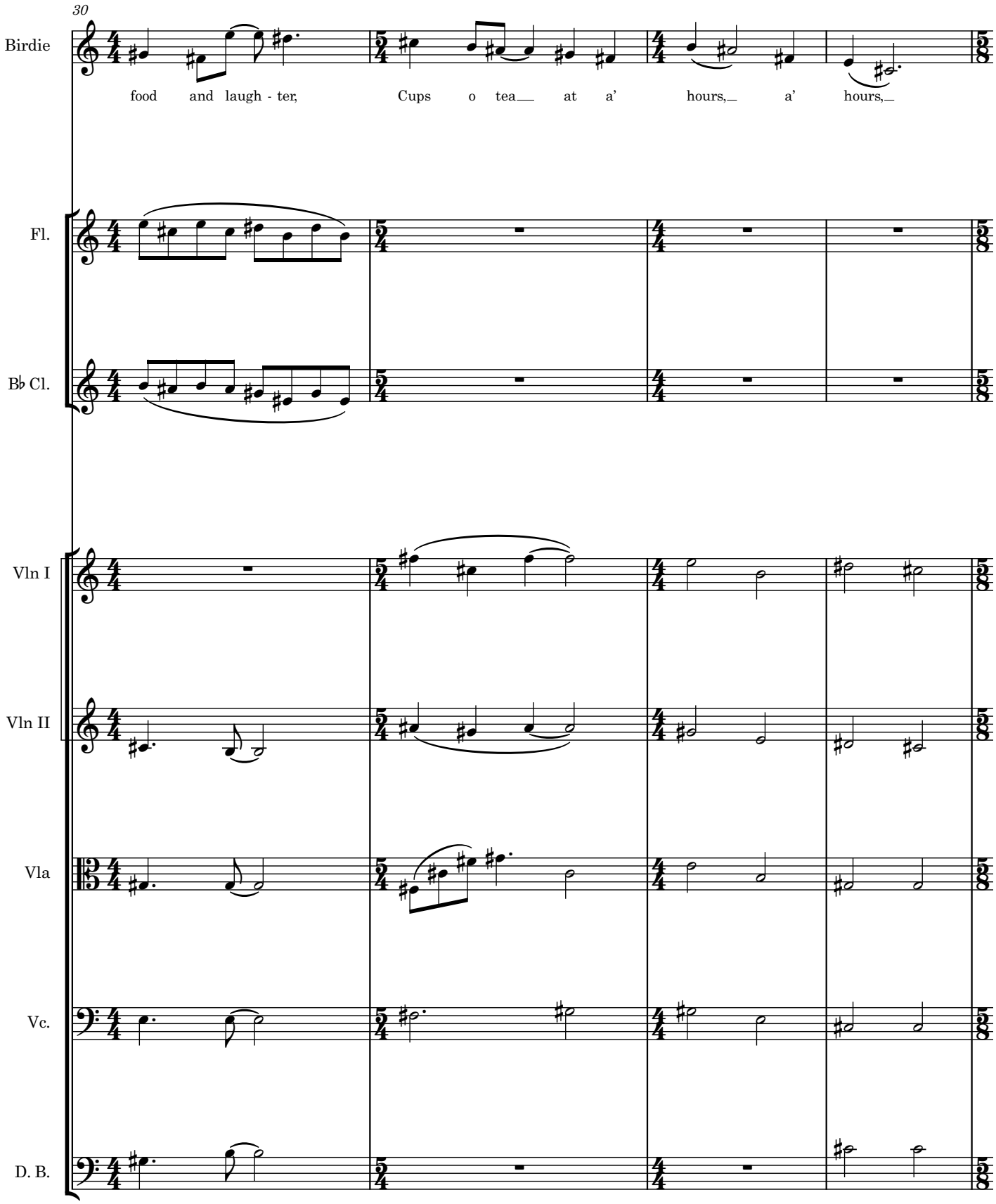

9
12
mf
Aine
Up - stairs, a bed - room,
Birdie
My ain wee cor - ner of birth and death.
12
Vln I
mf
Vln II
mf
Vla
mf
Vc.
mf
D. B.
mf

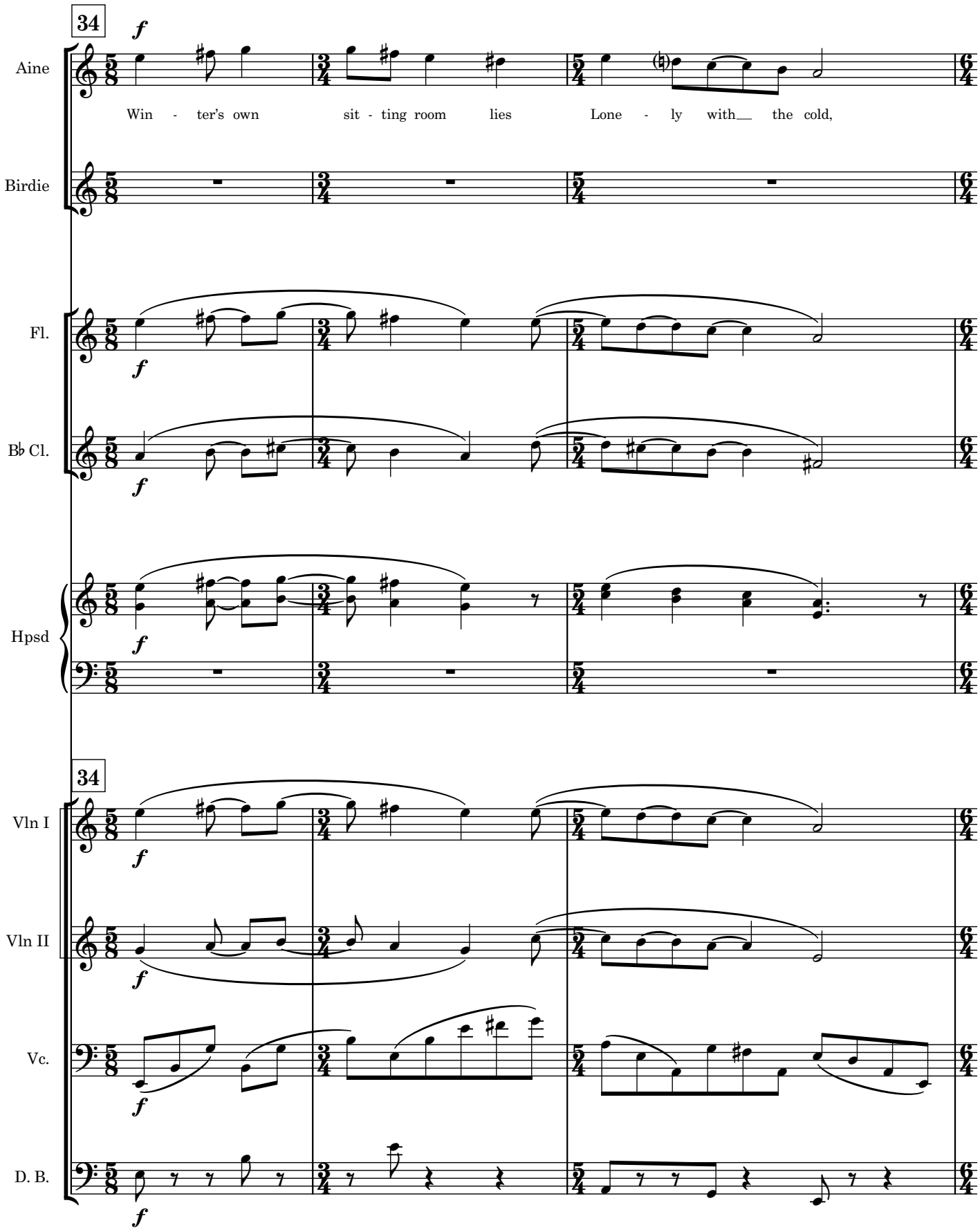

13
15
Aine
Emp - ty, cold, a - ban - doned, Death's own wait - ing room.
Birdie
My mo - ther
D.
15
Vln I
Vln II
Vla
pizz.
Vc.
D. B.
p

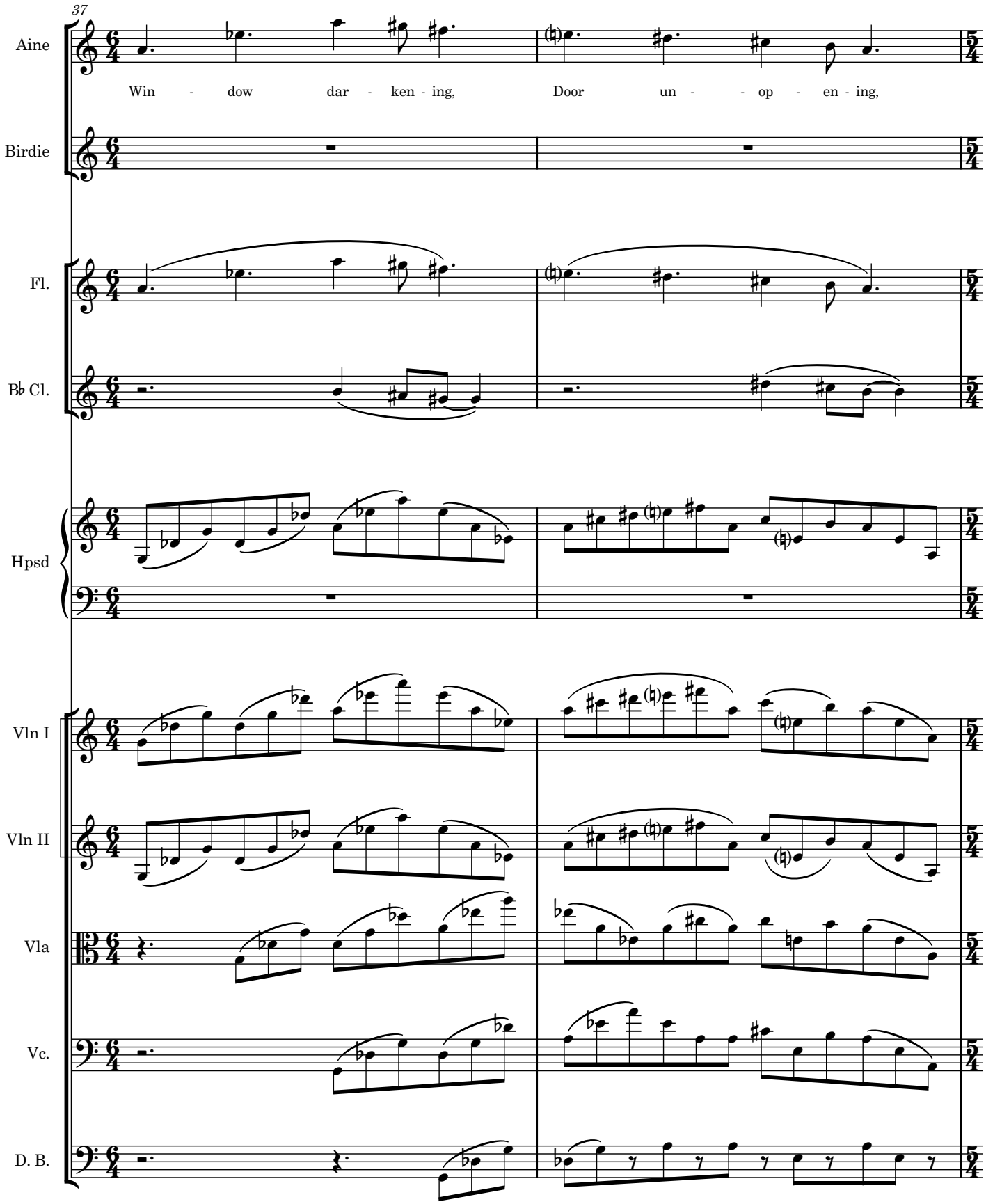

16
mp
Birdie
died there, My dau - tie died there, My son was
B♭ Cl.
D.
mp
Vln I
mp
Vln II
mp
Vla
mp
Vc.
mp
D. B.
mp

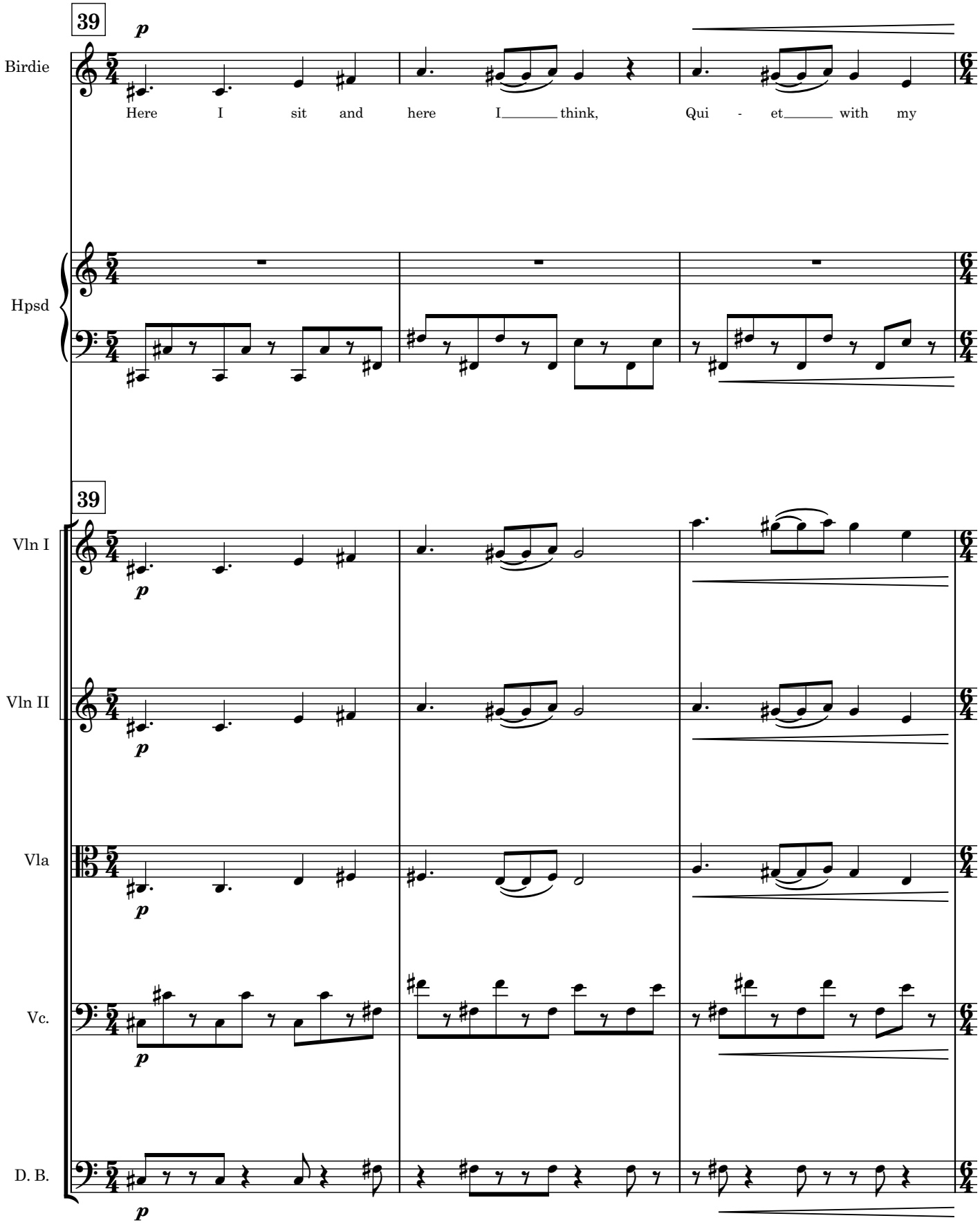

22
mf
20
Aine
The ket - tle's gone cold, Eat - ing a -
p
Birdie
born there— wee Ja - mie.
B♭ Cl.
D.
p
22 Solo
Vln I
p
mf
Vln II
p
arco
Vla
p
Solo
Vc.
p
mf
D. B.
p

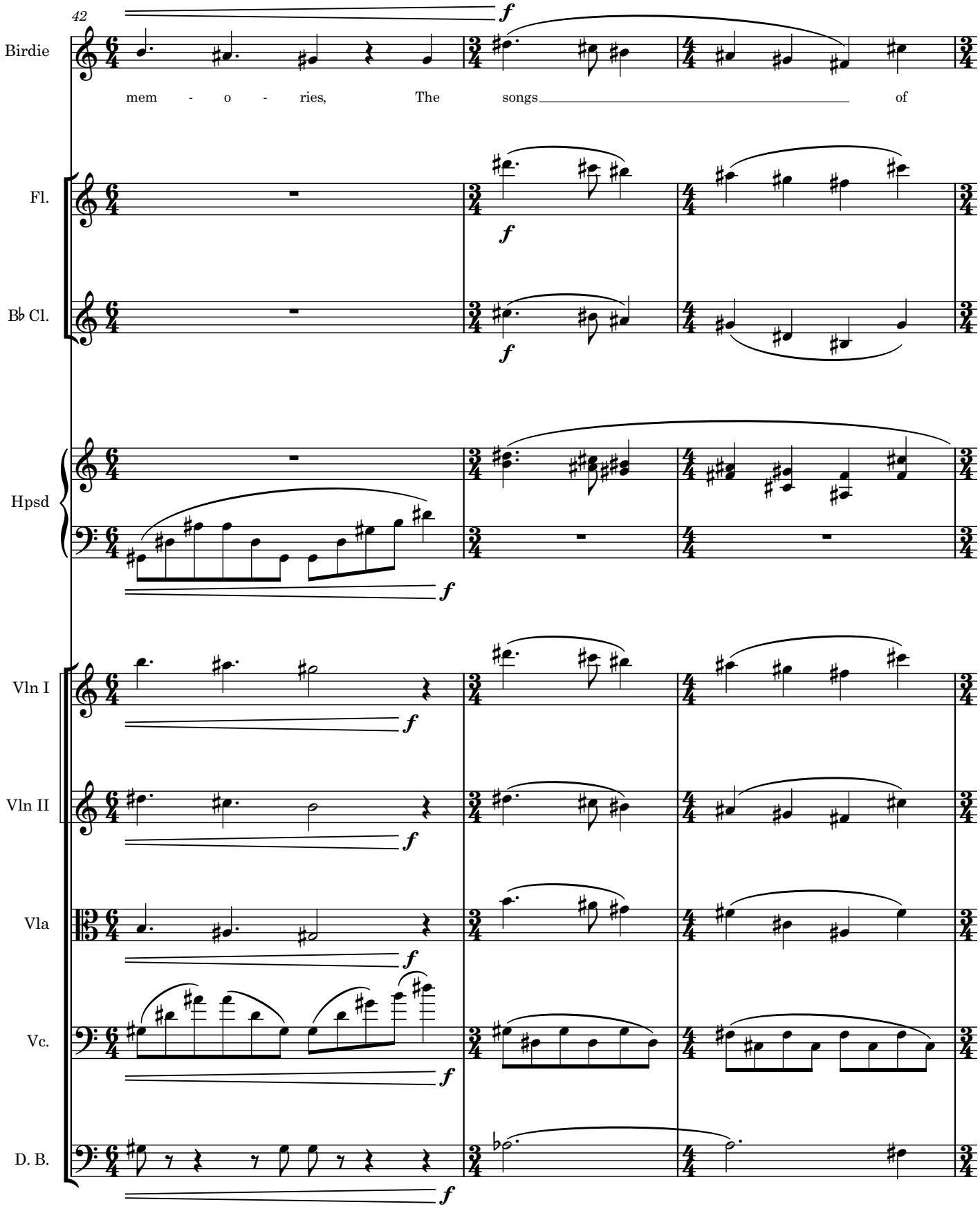

25
27
Aine
-lone is a star - va - tion di - et.
Birdie
mp
Oh, but I re - mem - ber ba - king, Ma - king rich
Fl.
B♭ Cl.
27
Unis.
Solo Vln
mp
Vln II
mf
mp
Vla
mf
mp
Unis.
Solo Vc.
mf
mp
D. B.
mp

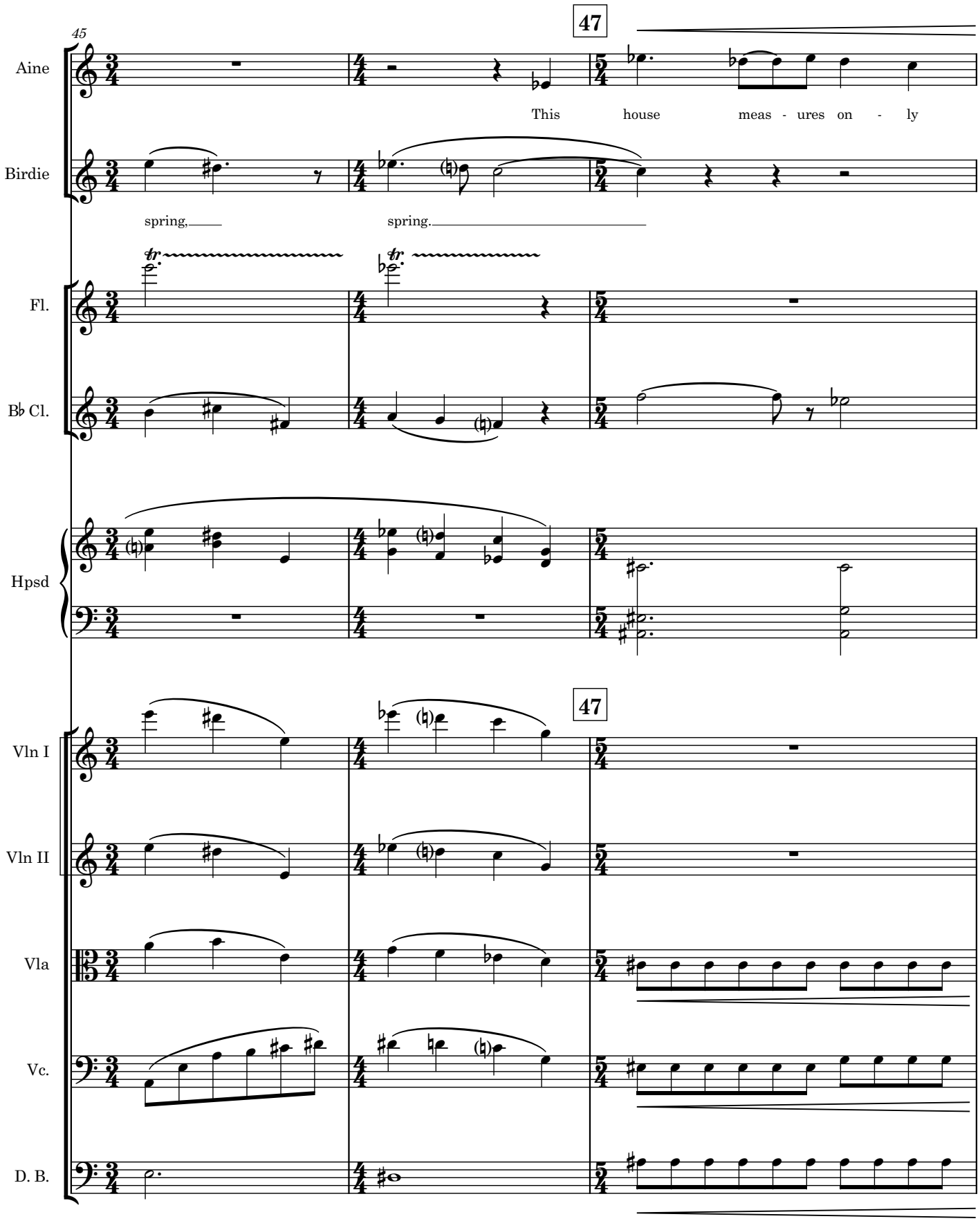

30
Birdie
food and laugh - ter,
Cups o tea at a' hours, a' hours,
Fl.
B♭ Cl.
Vln I
Vln II
Vla
Vc.
D. B.

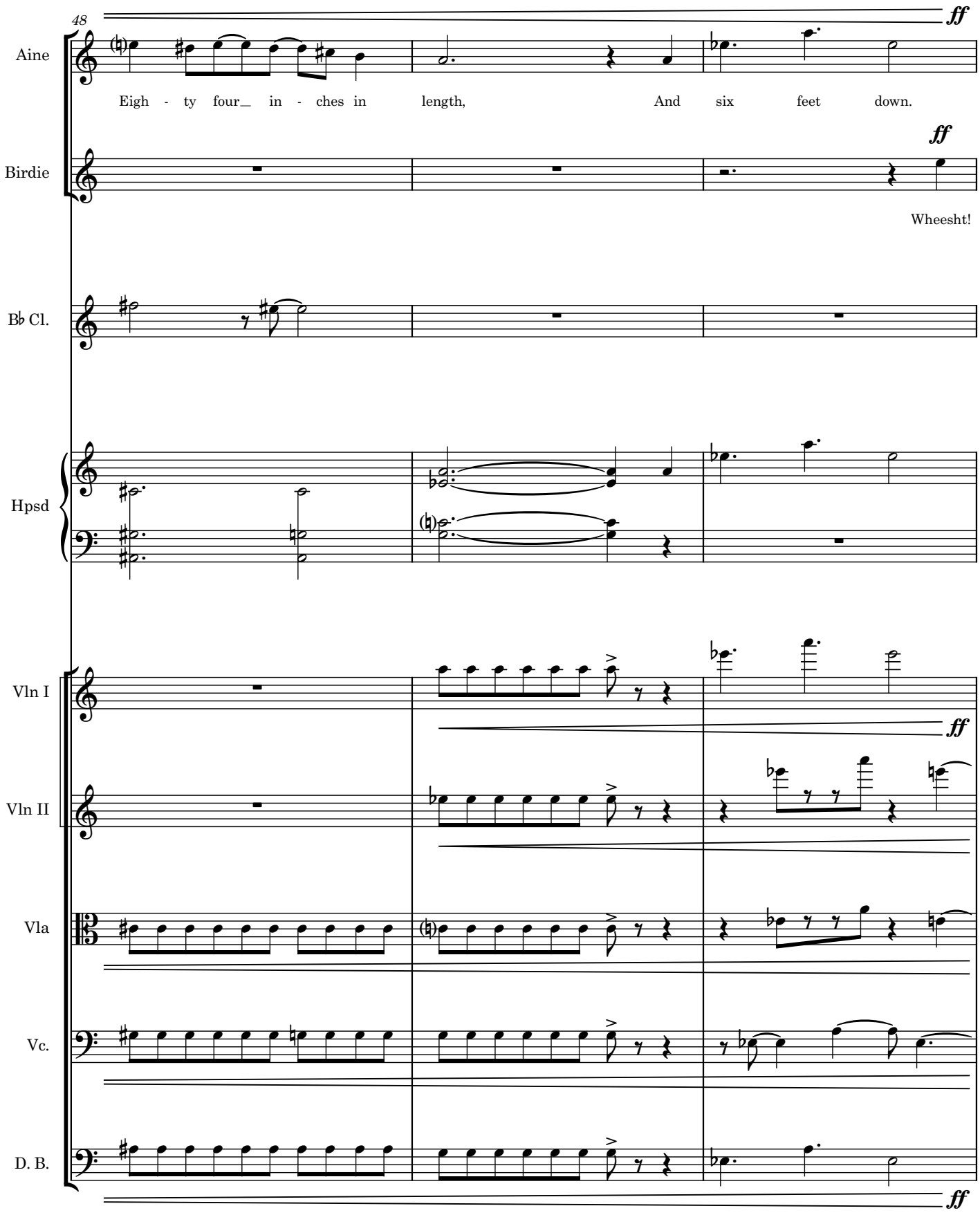

34
Aine
Win - ter's own sit - ting room lies Lone - ly with__ the cold,
Birdie
Fl.
B♭ Cl.
Hpsd
34
Vln I
Vln II
Vc.
D. B.

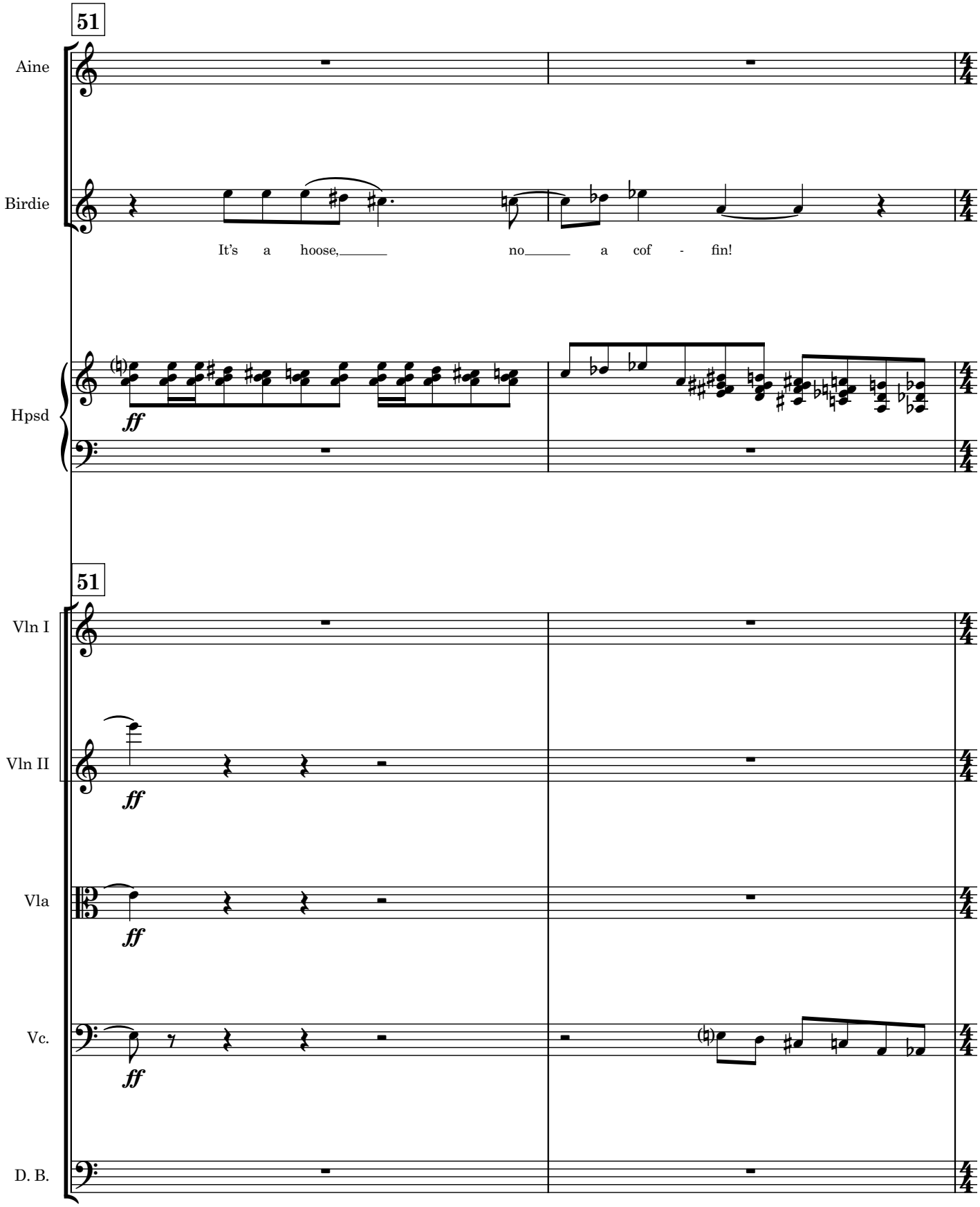

37
Aine
Win - dow dar - ken - ing,
Door un - - op - en - ing,
Birdie
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

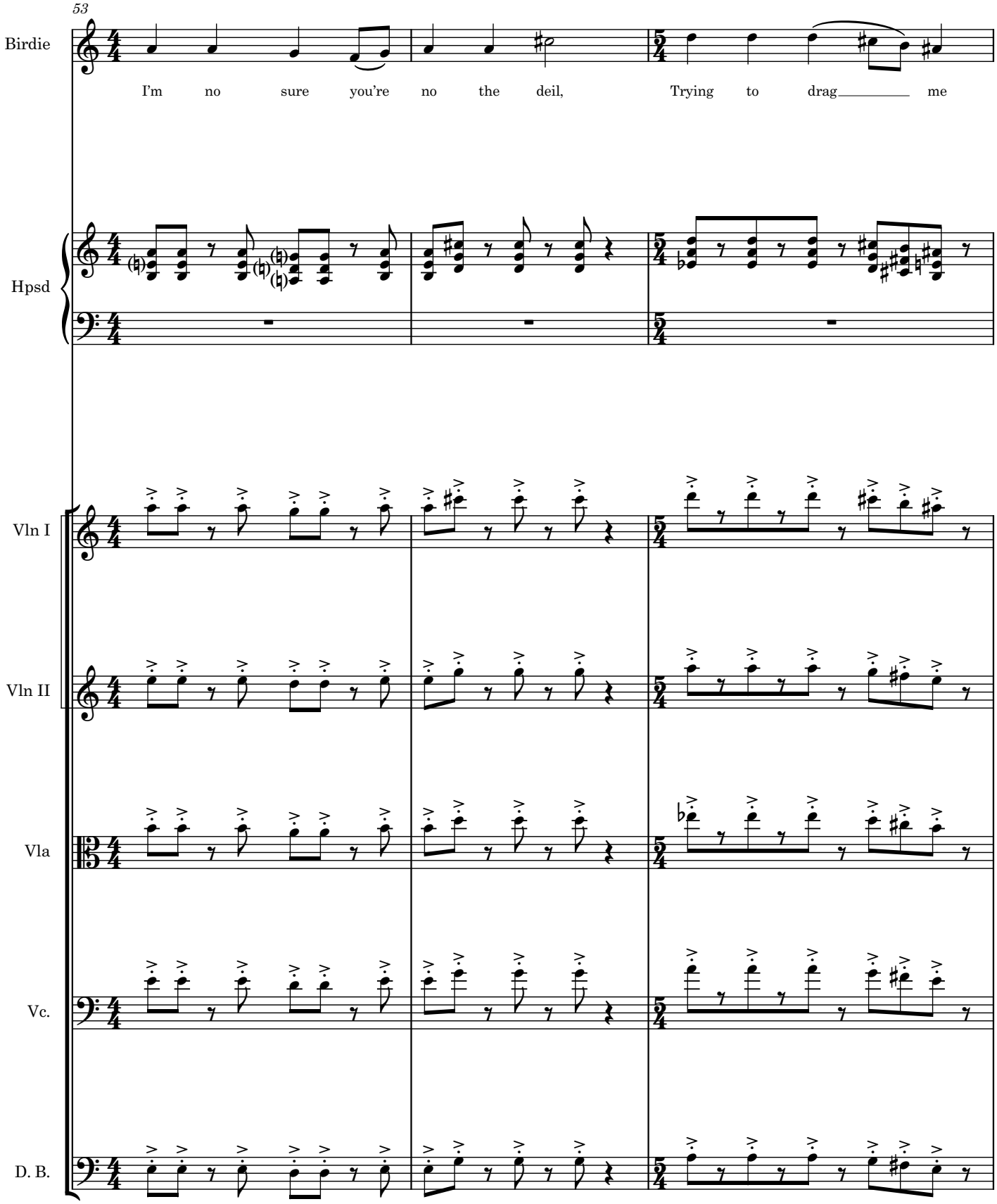

39
Birdie
Here I sit and here I think, Qui - et with my
Hpsd
39
Vln I
Vln II
Vla
Vc.
D. B.

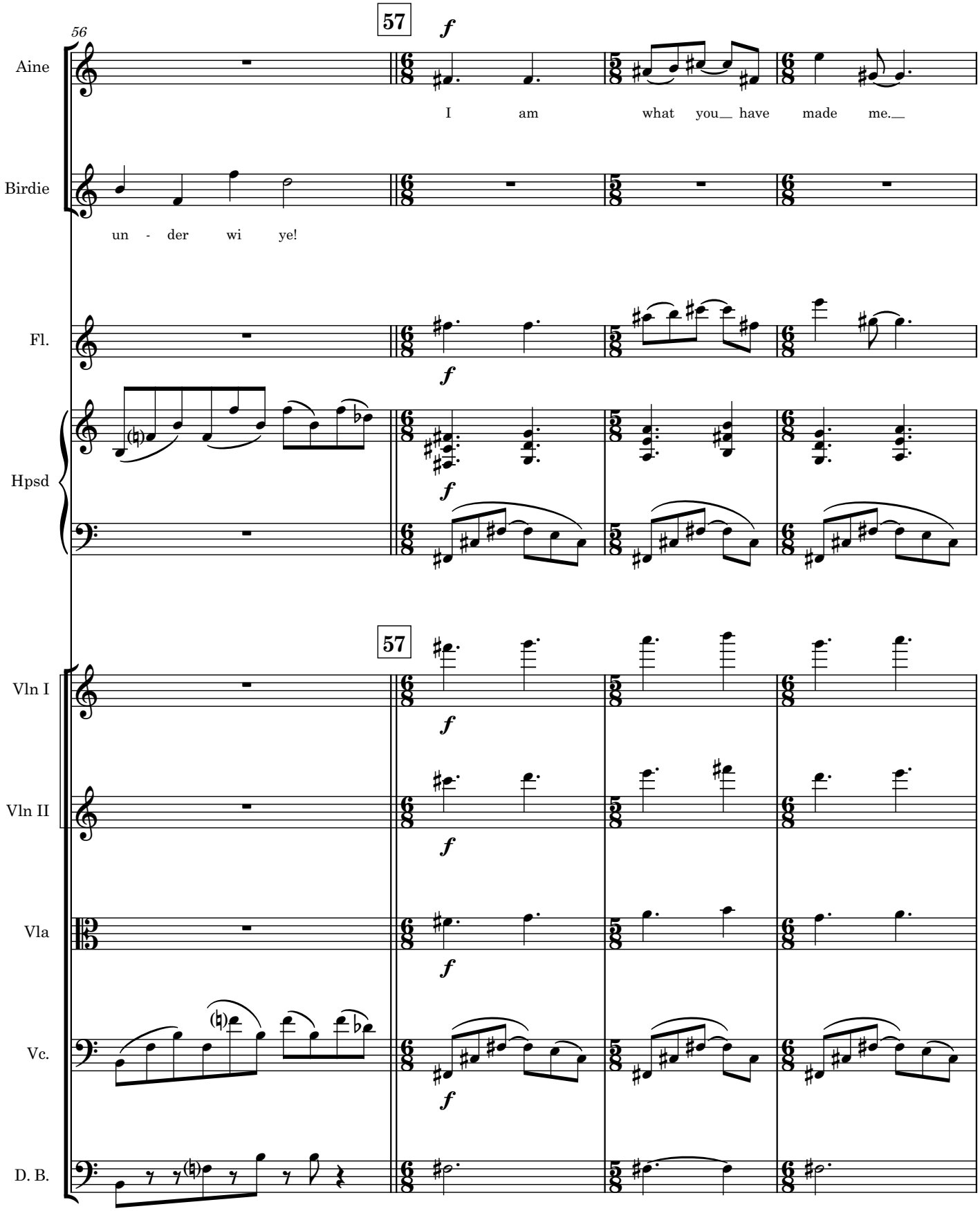

42
Birdie
mem - o - ries, The songs of
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.
f

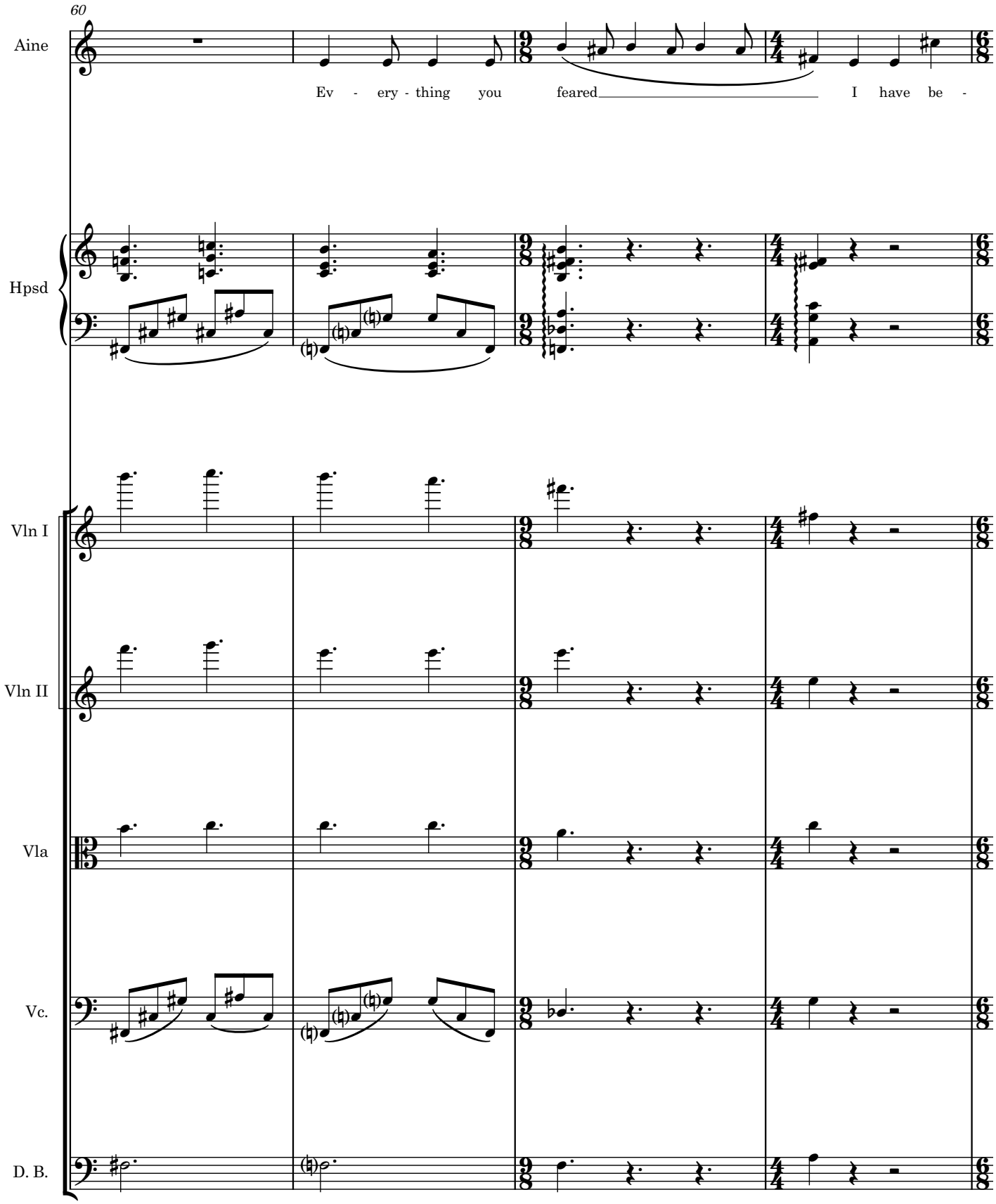

45
47
Aine
This house meas - ures on - ly
Birdie
spring, spring.
Fl.
B♭ Cl.
Hpsd
47
Vln I
Vln II
Vla
Vc.
D. B.

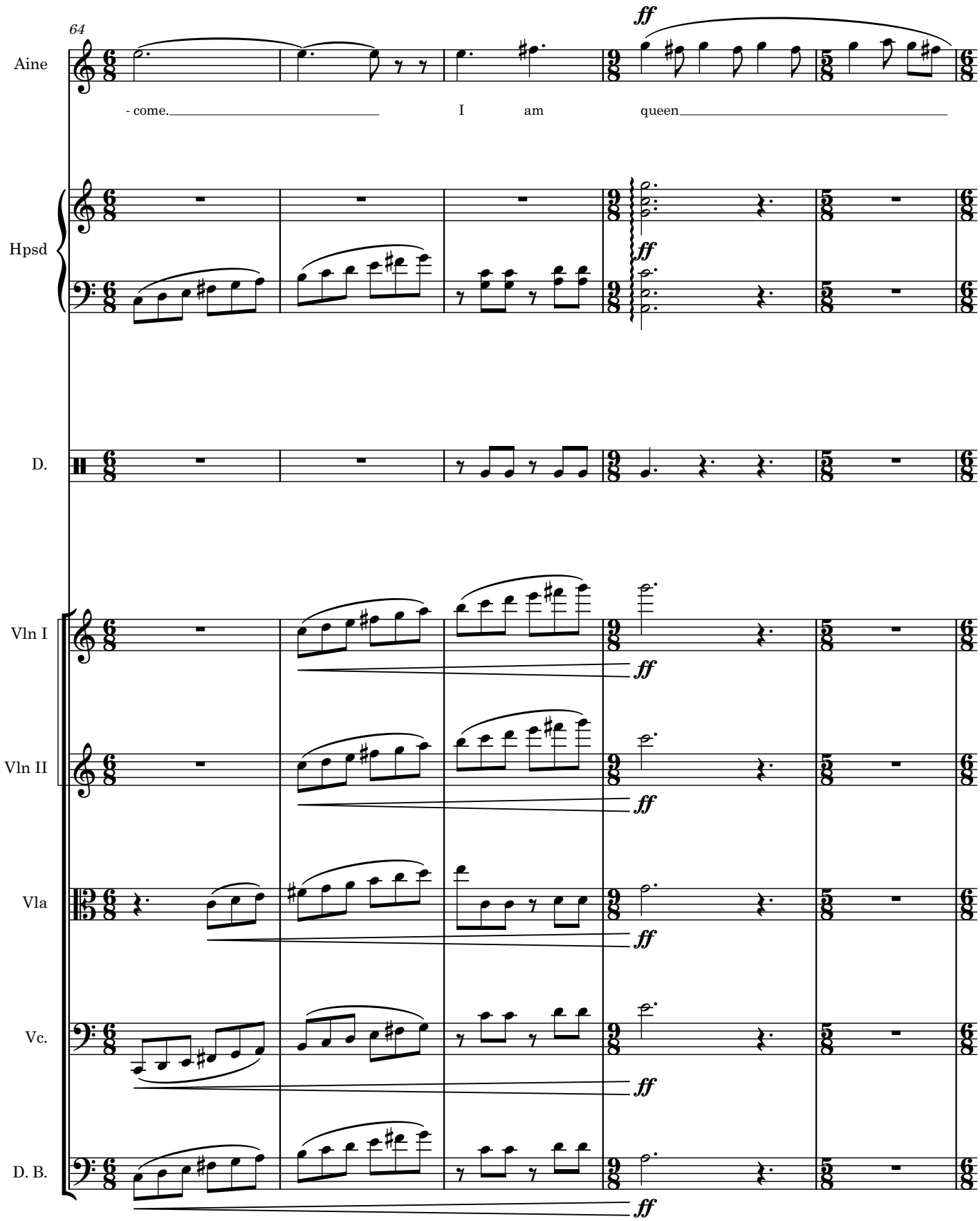

48
Aine
Eigh - ty four_ in - ches in length, And six feet down.
ff
Birdie
ff
Wheesht!
B♭ Cl.
Hpsd
Vln I
ff
Vln II
Vla
Vc.
D. B.
ff

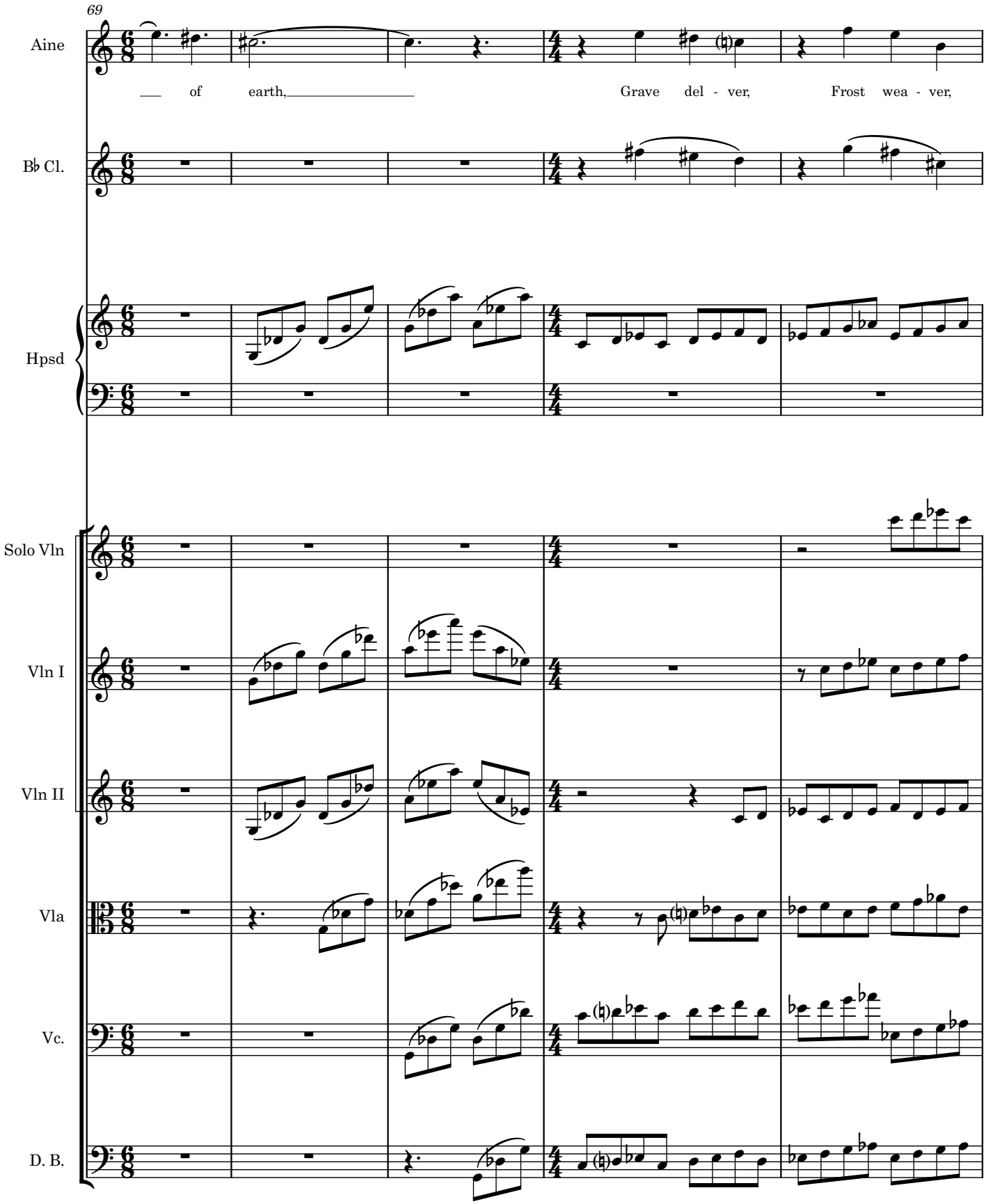

51
Aine
Birdie
It's a hoose, no a cof - fin!
Hpsd
ff
51
Vln I
Vln II
ff
Vla
ff
Vc.
ff
D. B.

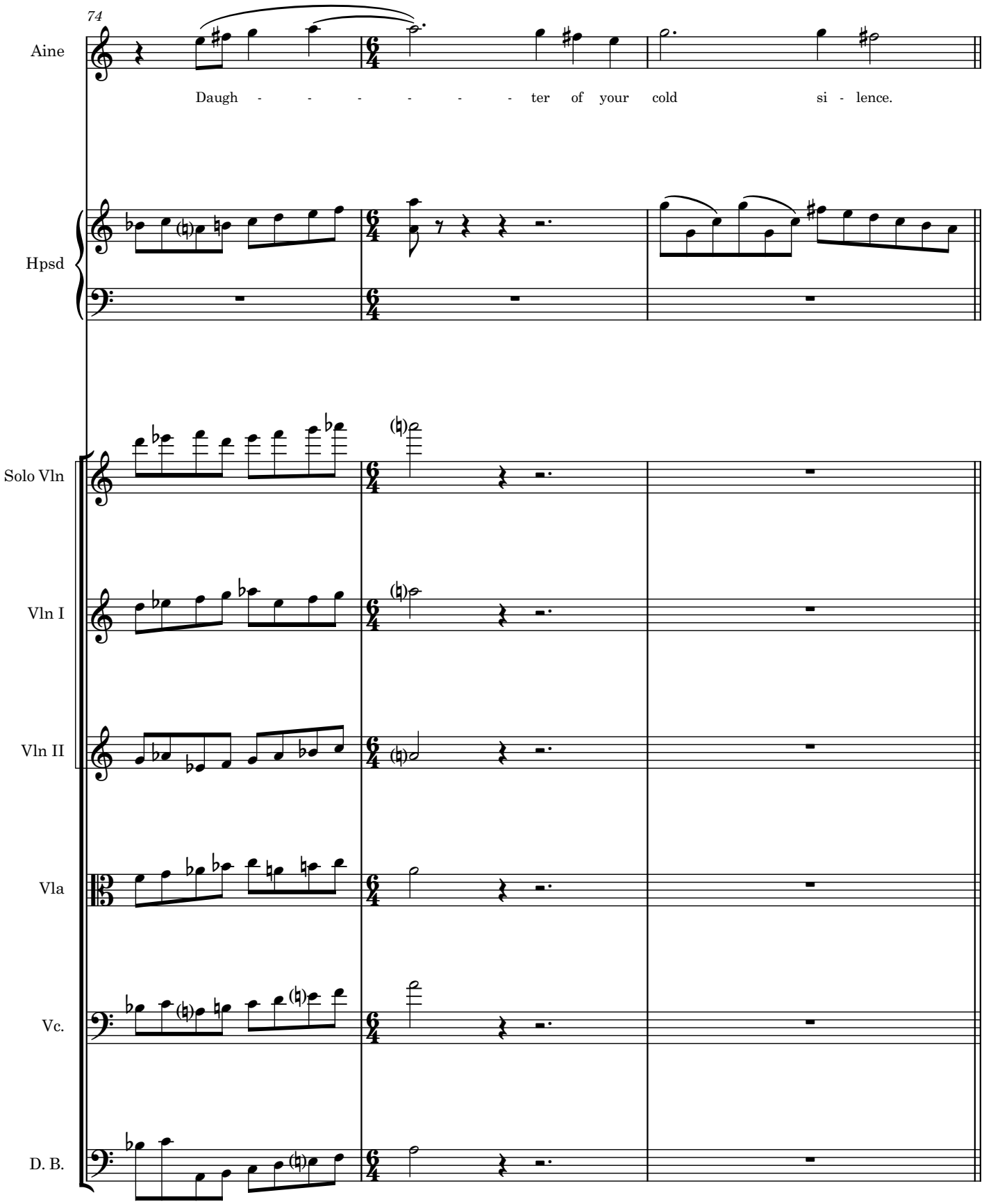

53
Birdie
I'm no sure you're no the deil, Trying to drag me
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

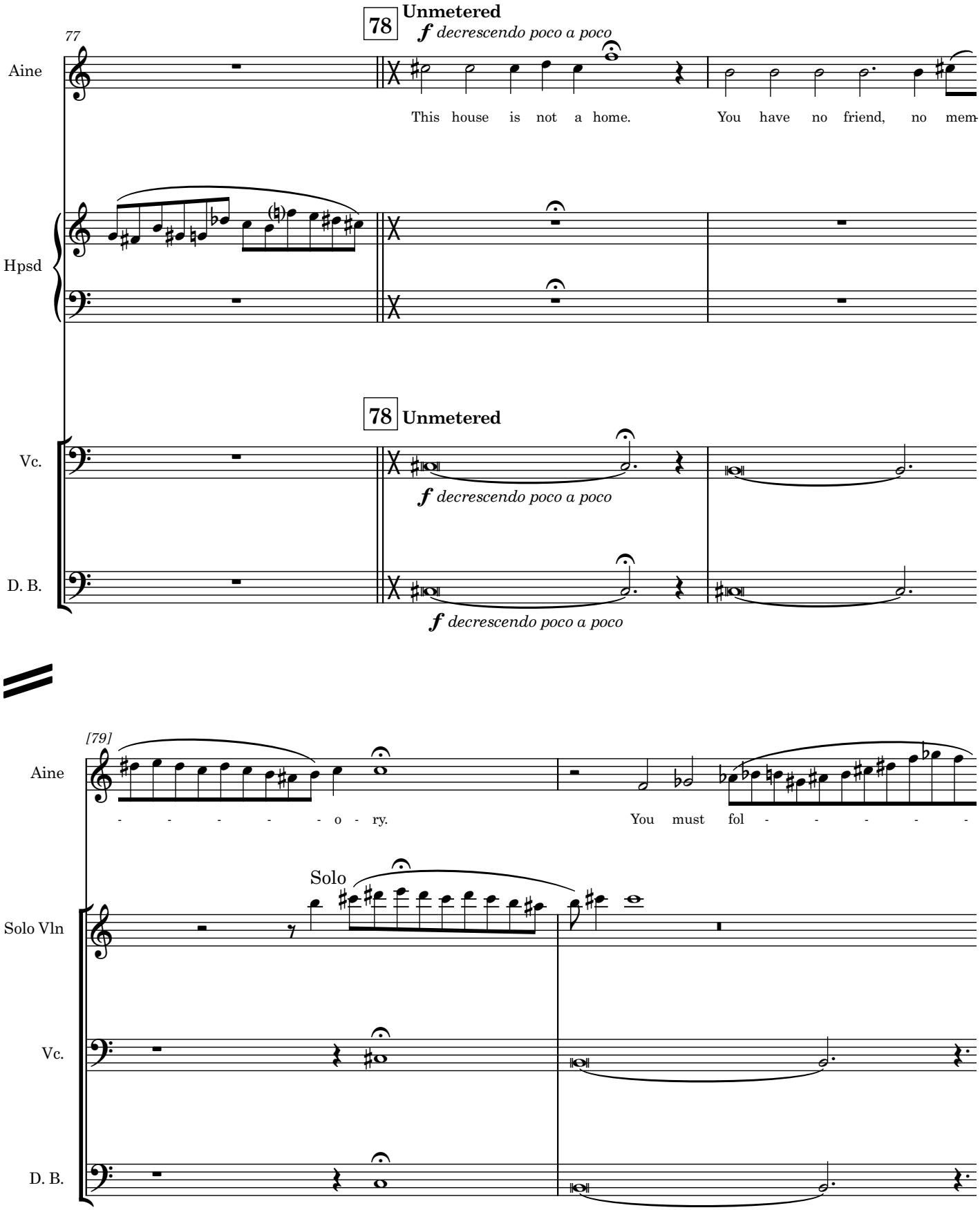

56
57
f
Aine
I am what you have made me.
Birdie
un - der wi ye!
Fl.
Hpsd
57
Vln I
Vln II
Vla
Vc.
D. B.

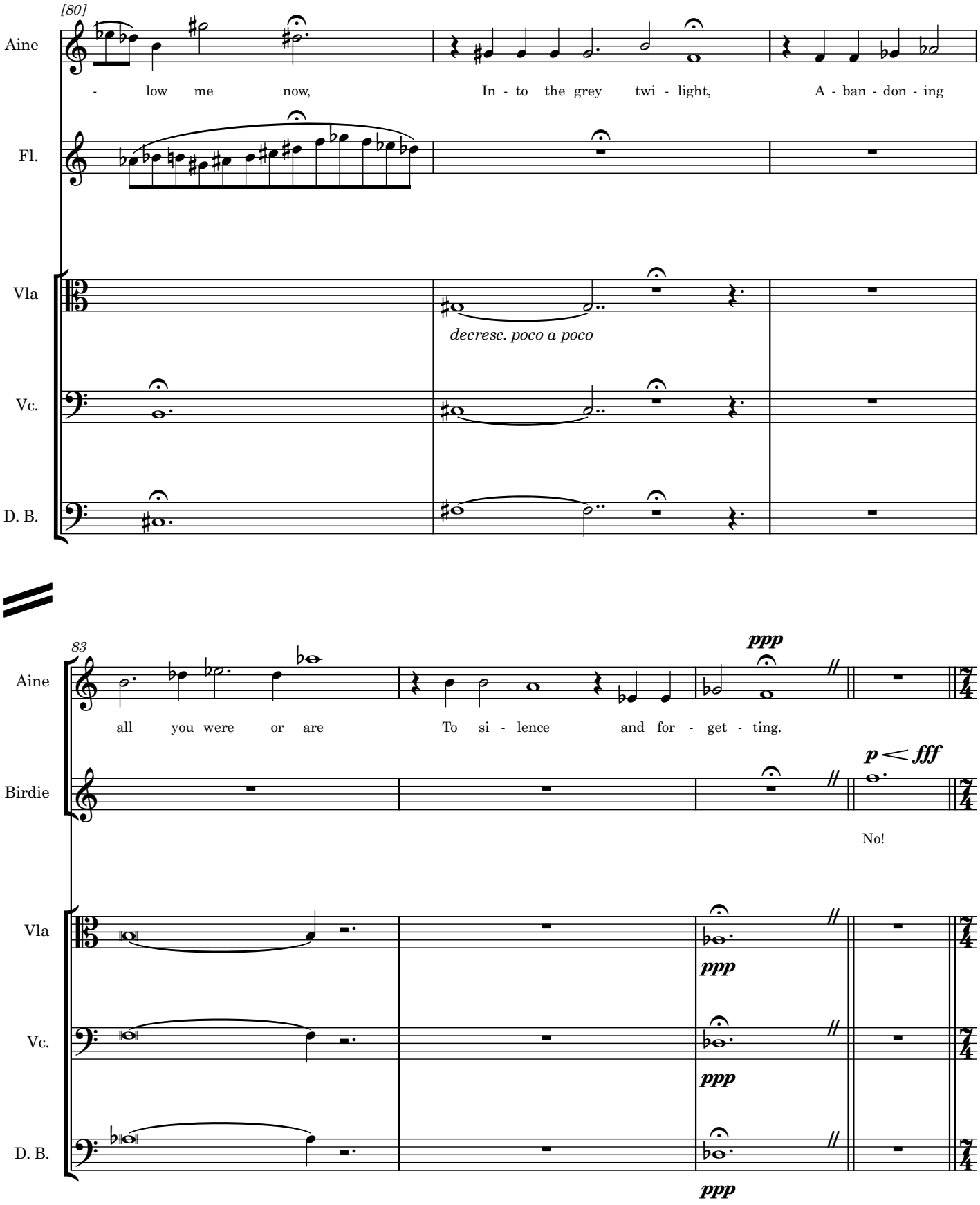

60
Aine
Ev - ery - thing you feared I have be -
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

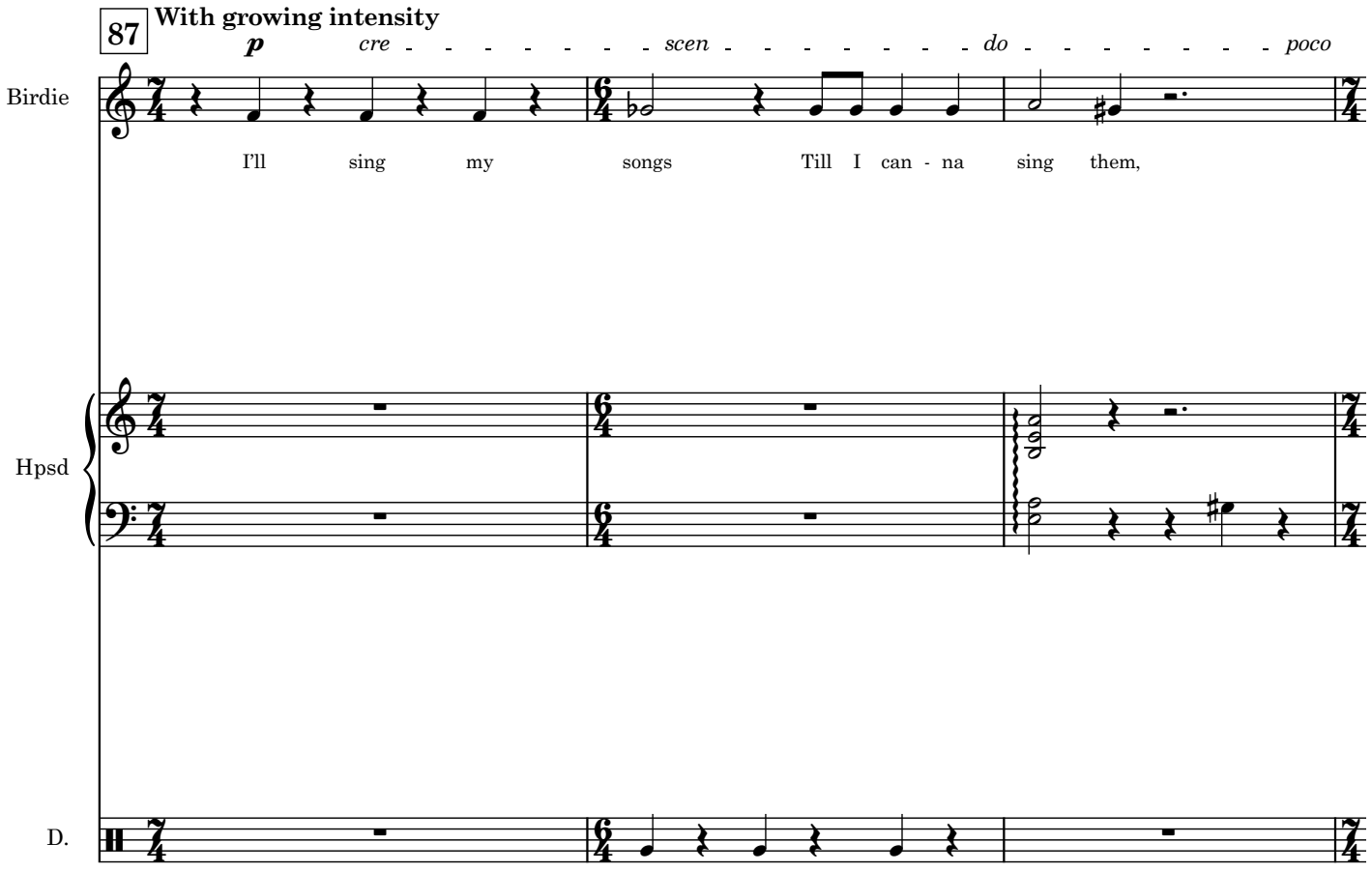

64
Aine
- come.
I am queen
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.
ff

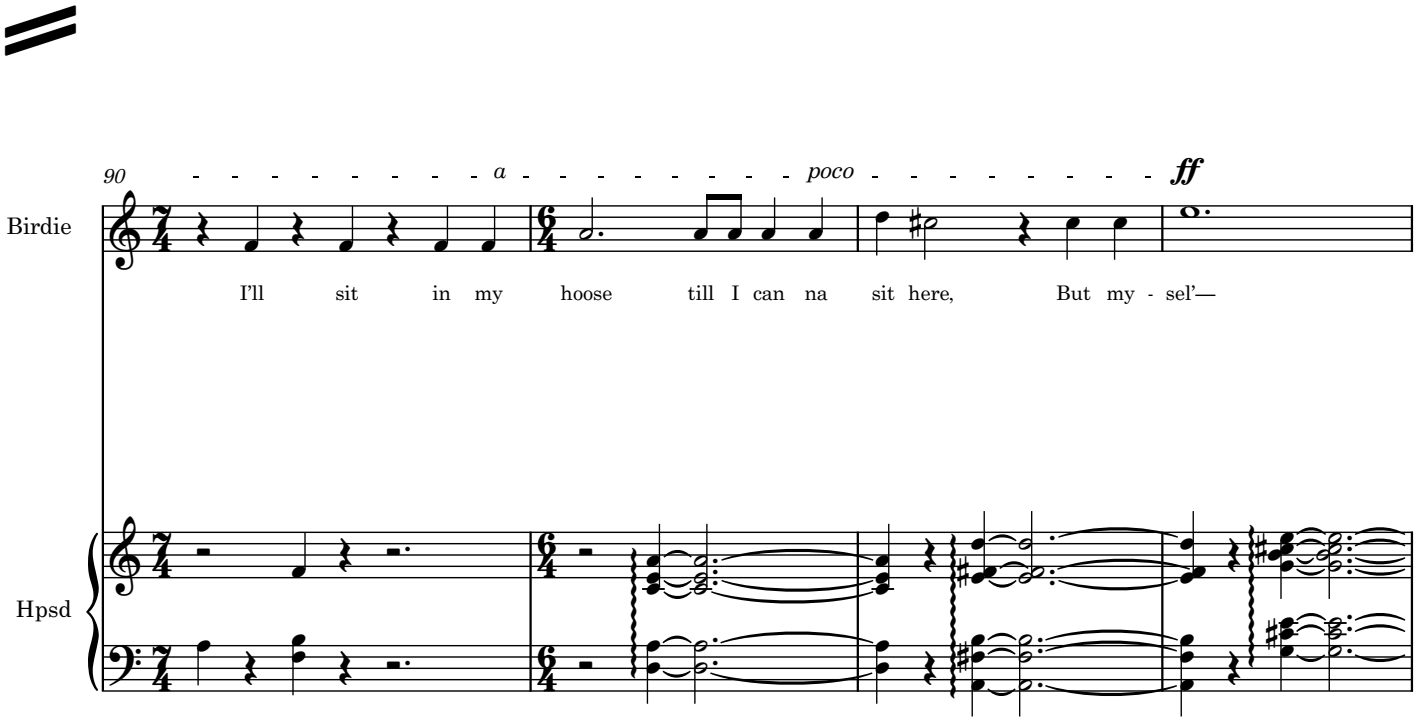

69
Aine
___ of earth,_____
Grave del - ver,
Frost wea - ver,
B♭ Cl.
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.

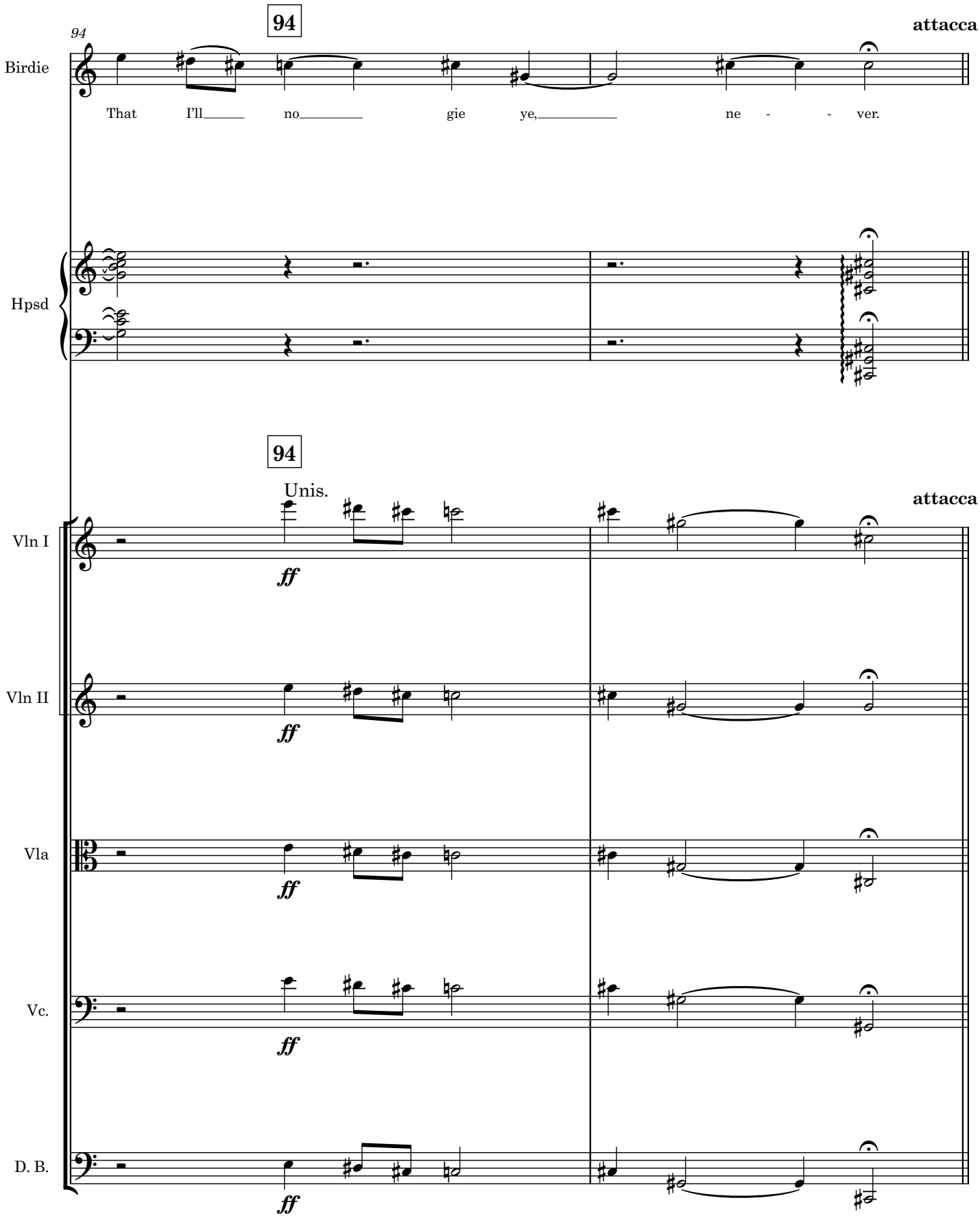

74
Aine
Daugh - - - - - - ter of your cold si - lence.
Hpsd
Solo Vln
Vln I
Vln II
Vla
Vc.
D. B.


77
78 Unmetered
f decrescendo poco a poco
Aine
This house is not a home.
You have no friend, no mem-
Hpsd
78 Unmetered
Vc.
f decrescendo poco a poco
D. B.
f decrescendo poco a poco
[79]
Aine
- - - - - - o - ry.
You must fol - - - - - -
Solo
Solo Vln
Vc.
D. B.

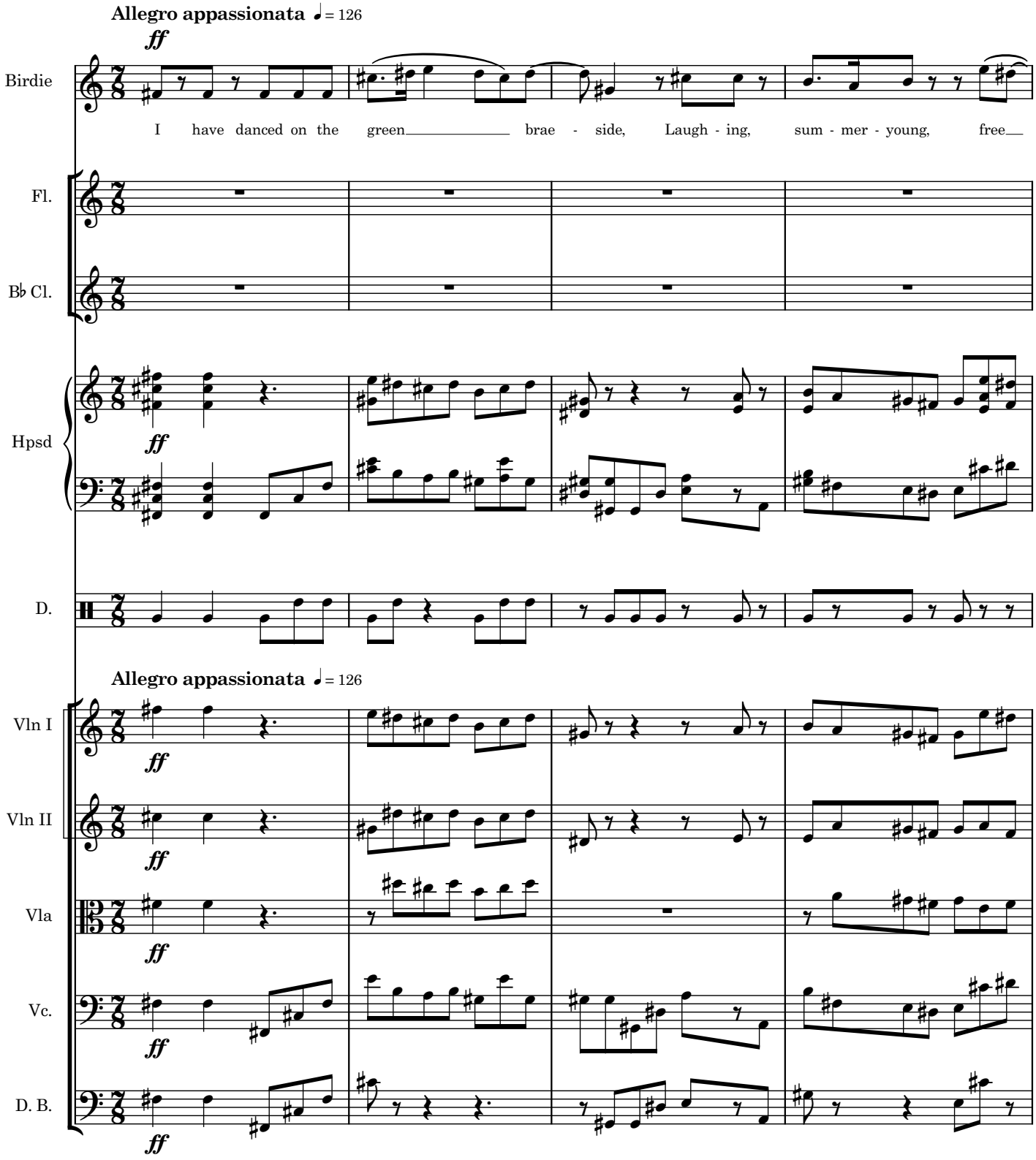

[80]
Aine
- low me now,
In - to the grey twi - light,
A - ban - don - ing
Fl.
Vla
decresc. poco a poco
Vc.
D. B.
83
Aine
all you were or are
To si - lence and for - get - ting.
ppp
Birdie
p < fff
No!
Vla
ppp
Vc.
ppp
D. B.
ppp

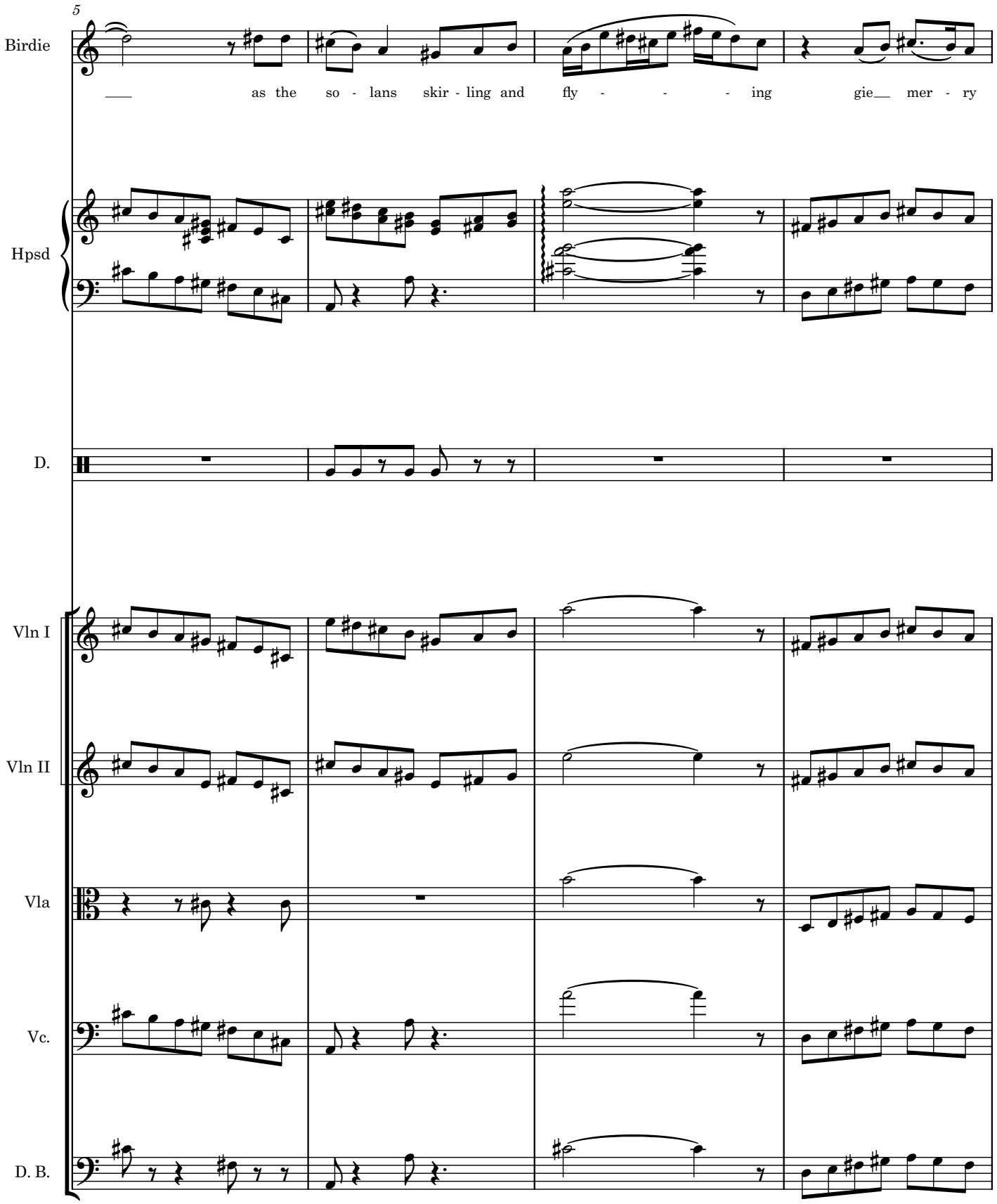

87
With growing intensity
p
cre - - - - - - - - - scen - - - - - - - - - do - - - - - - - - - poco
Birdie
I'll sing my songs Till I can - na sing them,
Hpsd
D.

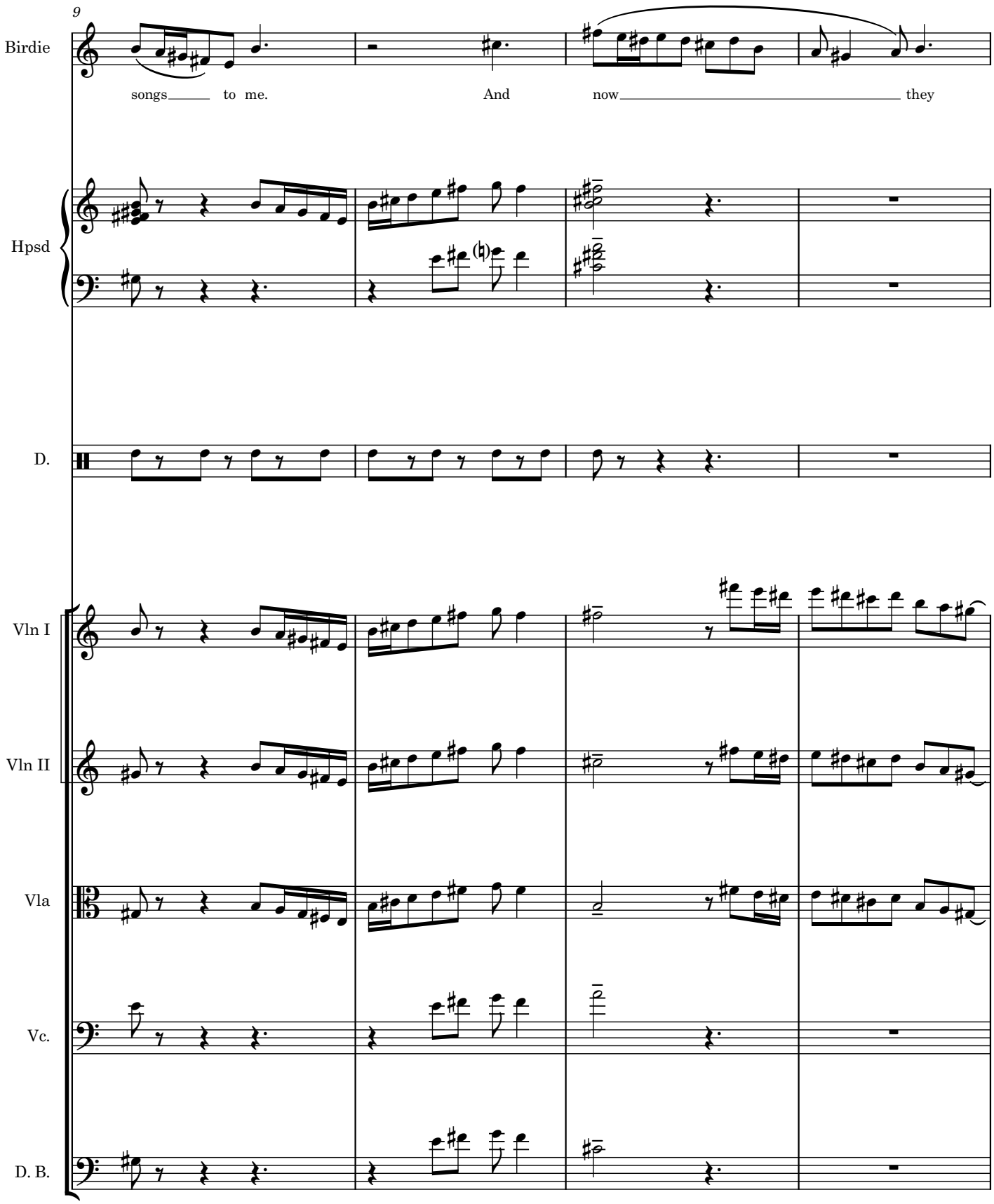

90
a - - - - - - - - - poco - - - - - - - - - ff
Birdie
I'll sit in my hoose till I can na sit here, But my - sel'—
Hpsd

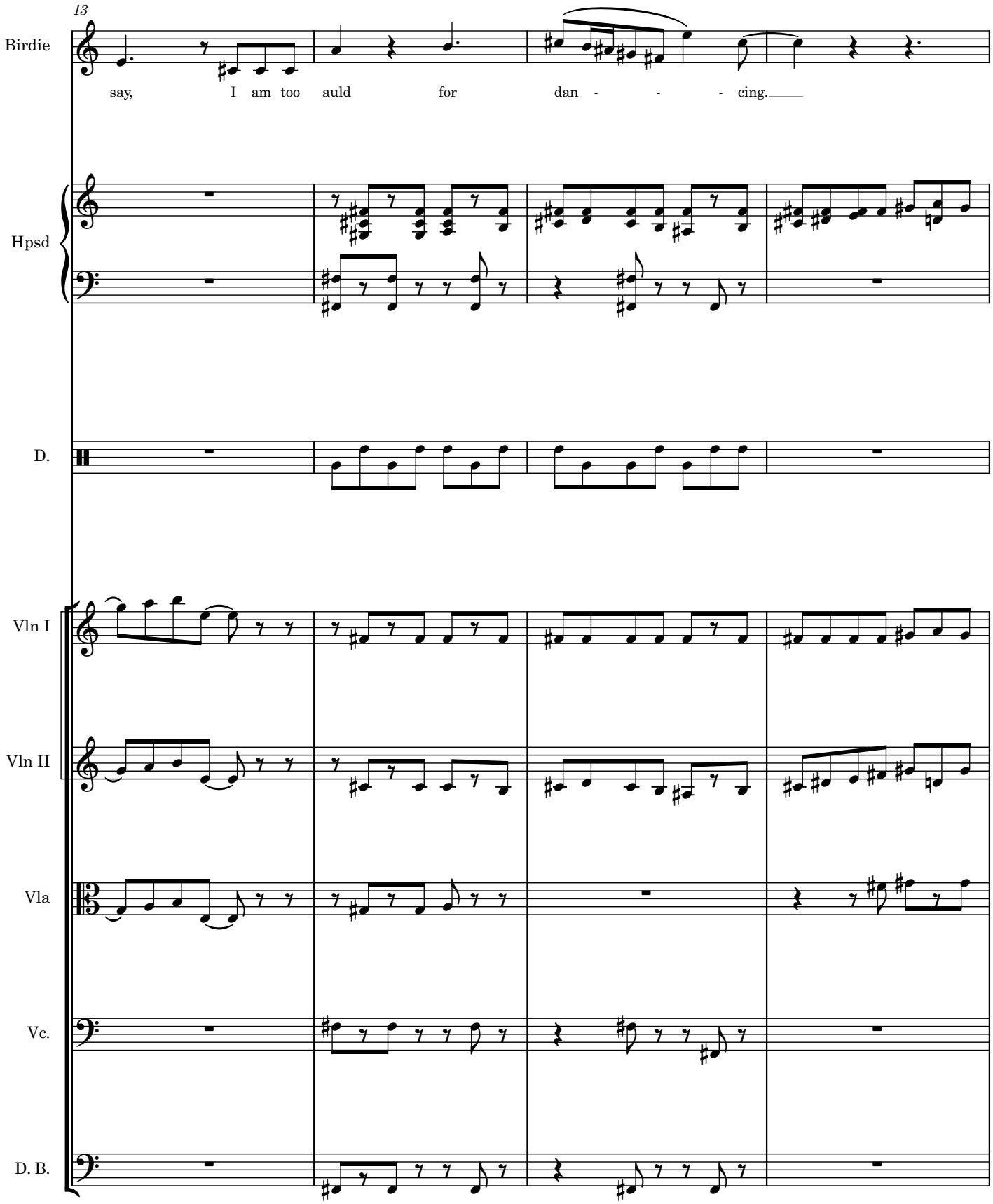

94
attacca
Birdie
That I'll no gie ye, ne - - ver.
Hpsd
94
Unis.
attacca
Vln I
Vln II
Vla
Vc.
D. B.
ff

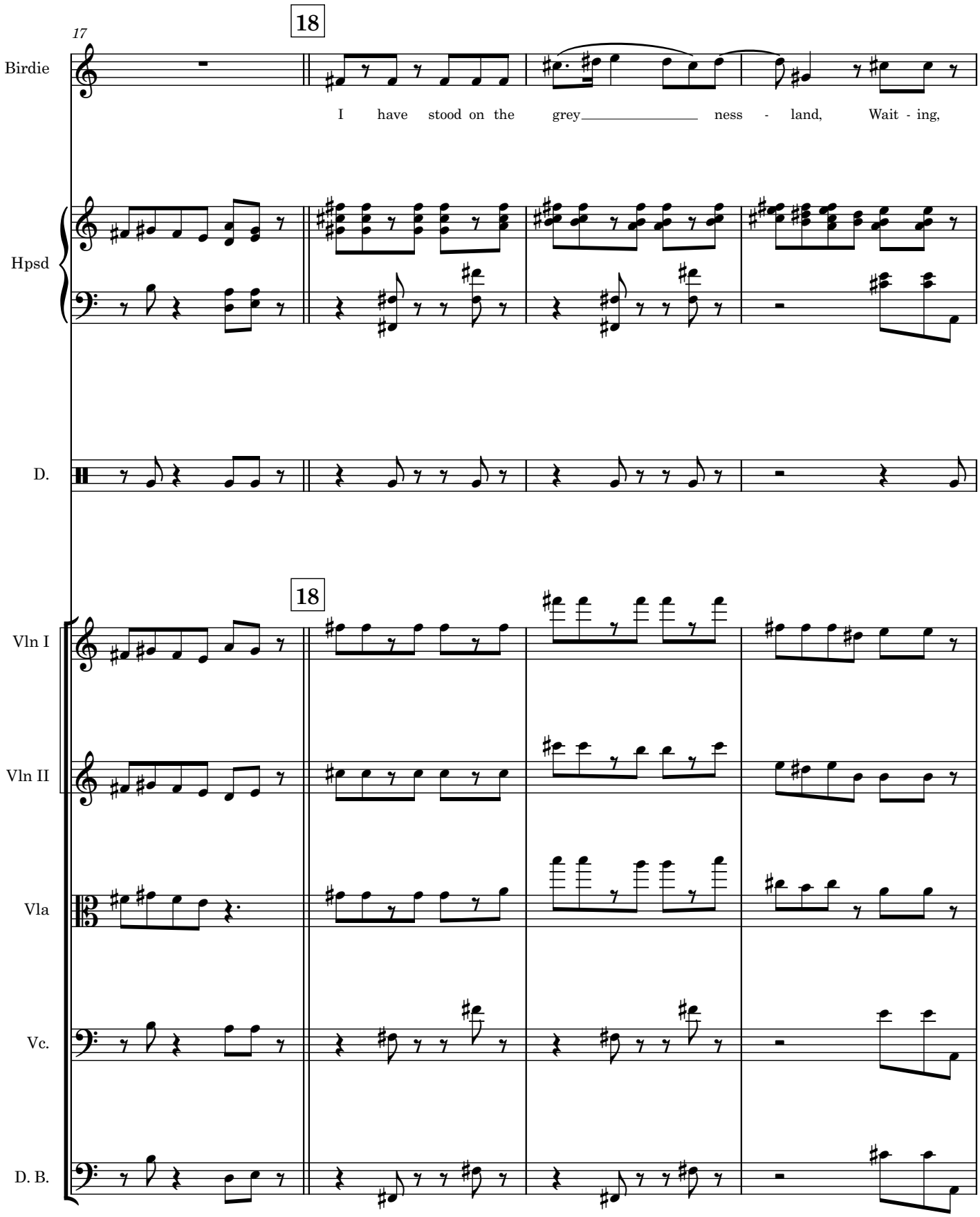
ARIA: Rage (Birdie)

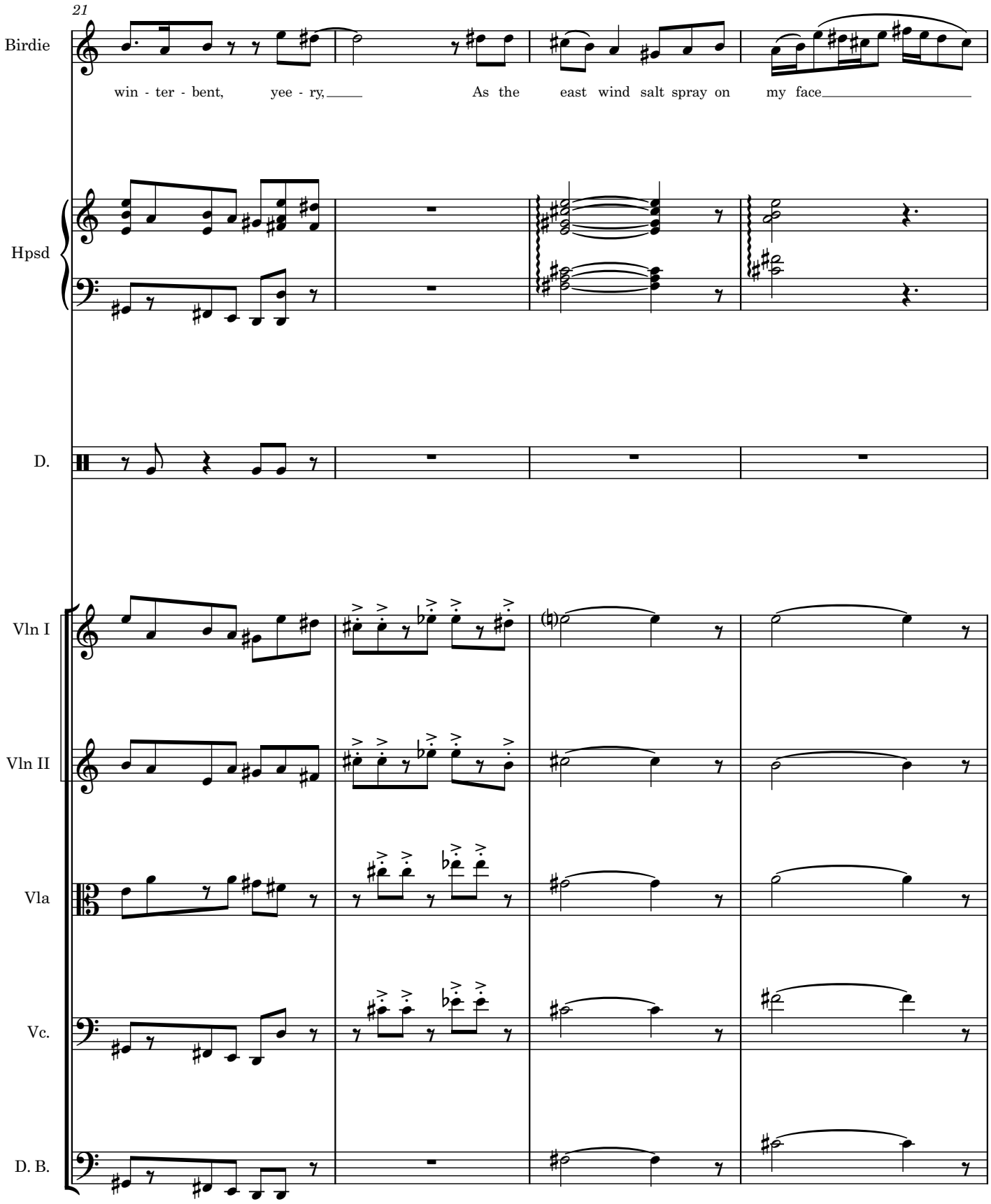


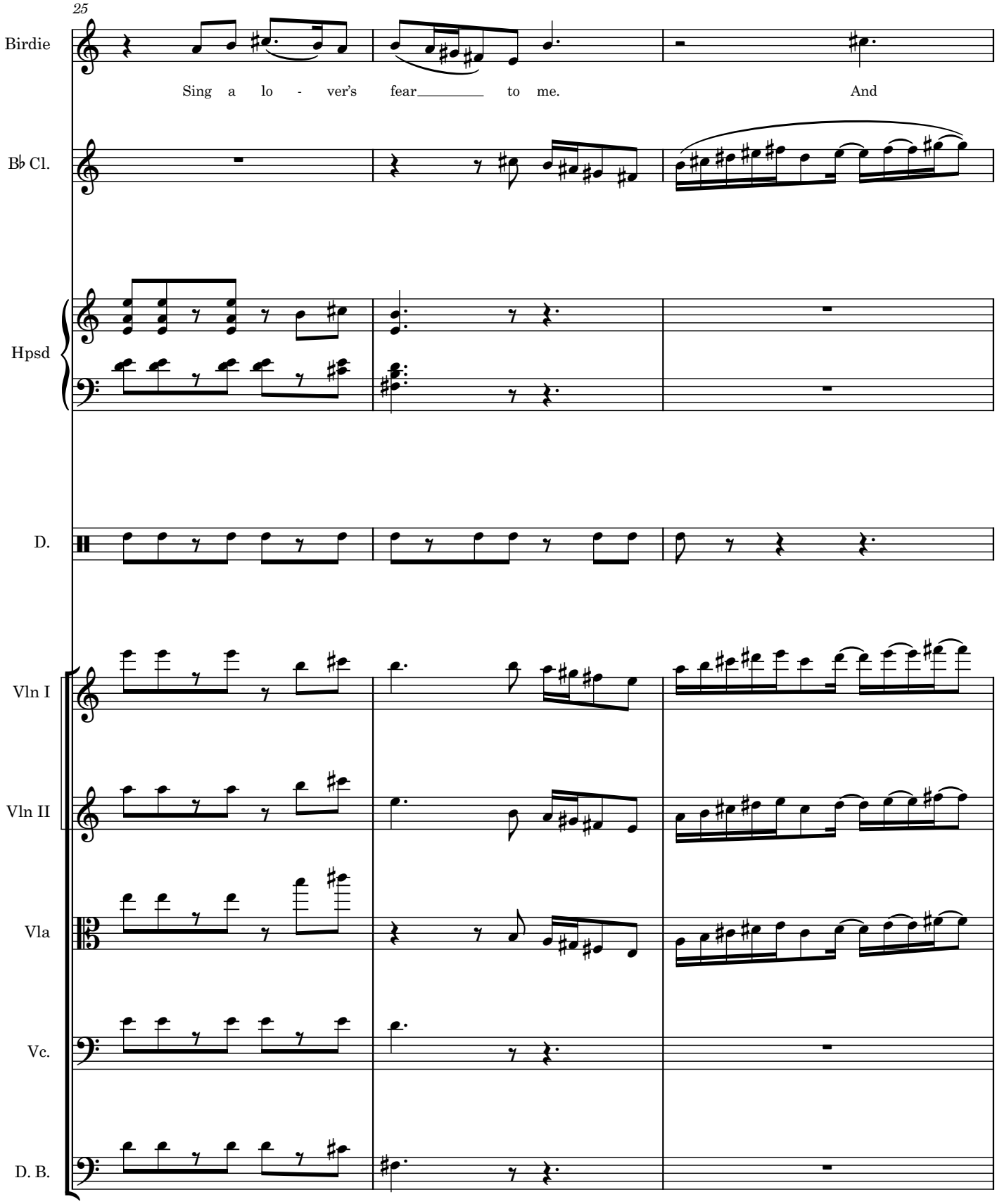

5
Birdie
___ as the so - lans skir - ling and fly - - - ing gie__ mer - ry
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

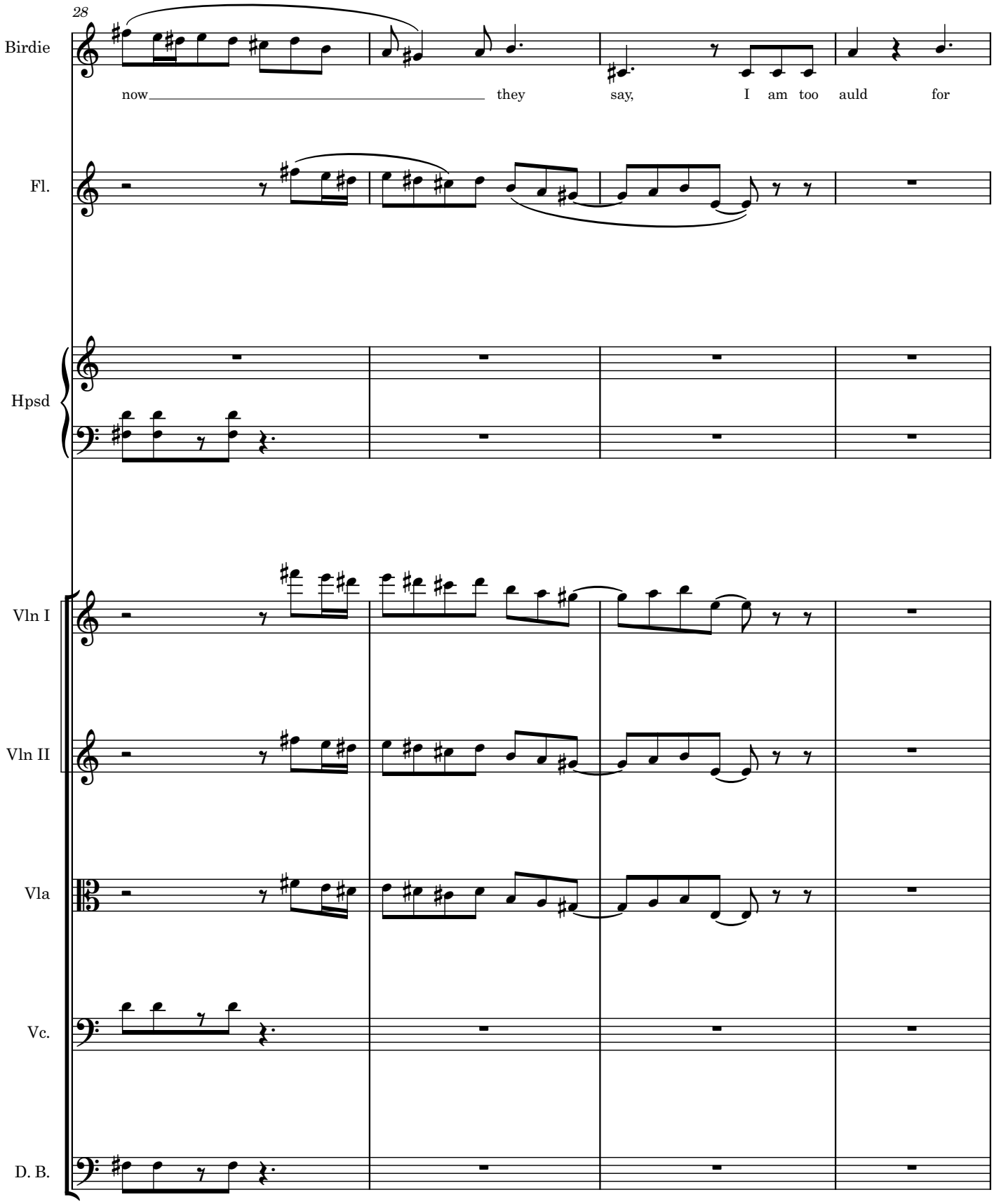

9
Birdie
songs to me.
And
now they
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

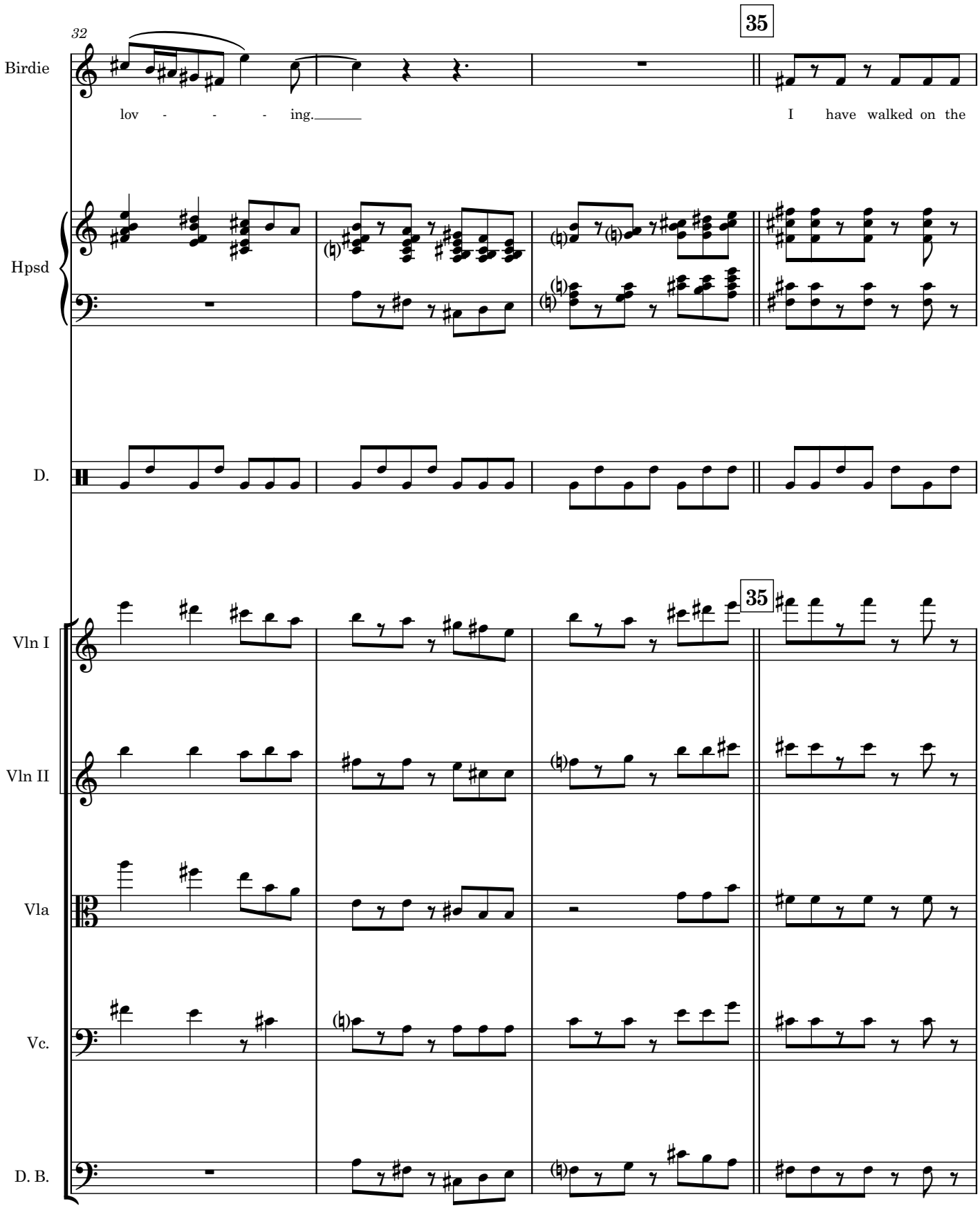

13
Birdie
say, I am too auld for dan - - - cing.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

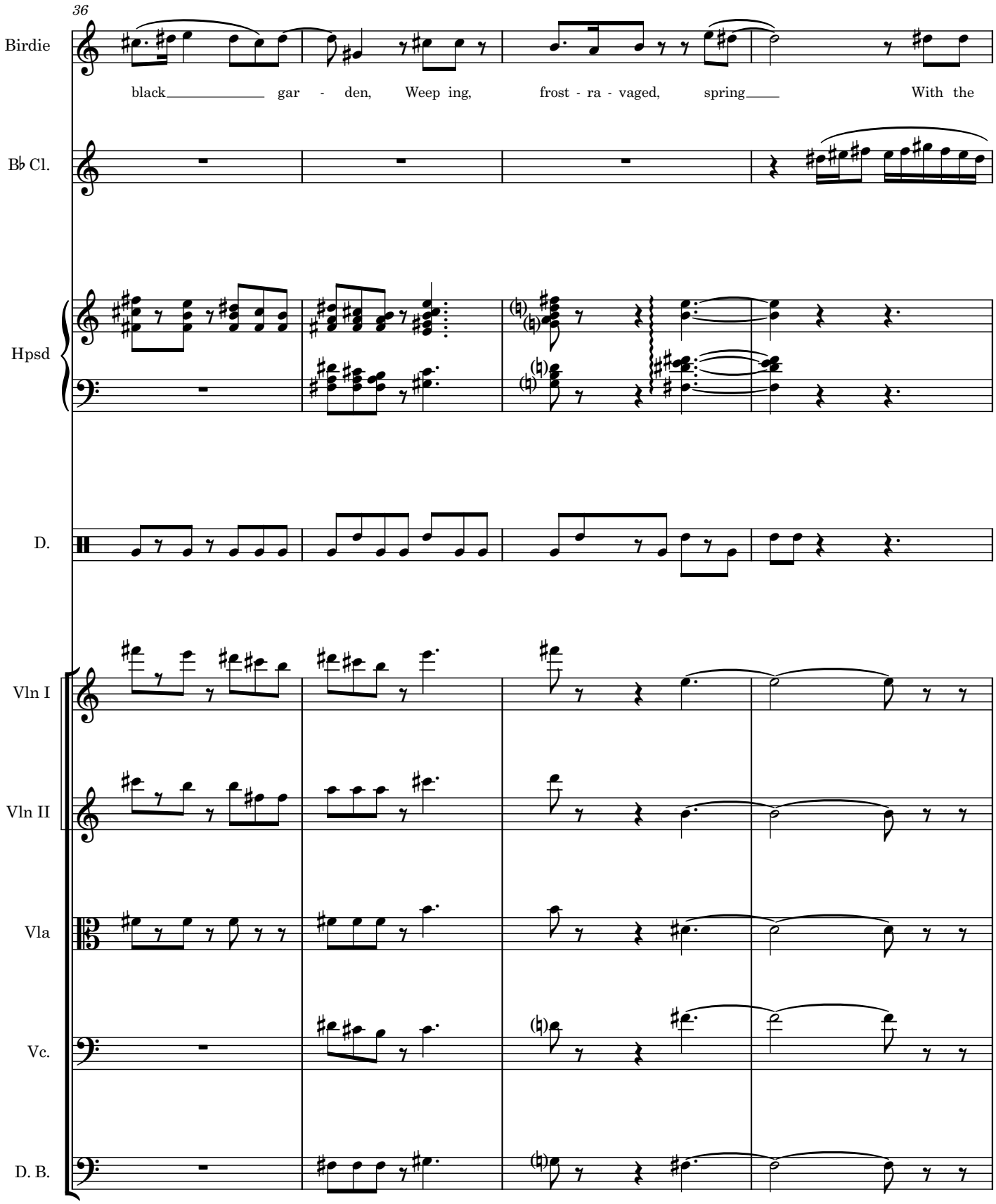

17
18
Birdie
I have stood on the grey ness - land, Wait - ing,
Hpsd
D.
18
Vln I
Vln II
Vla
Vc.
D. B.

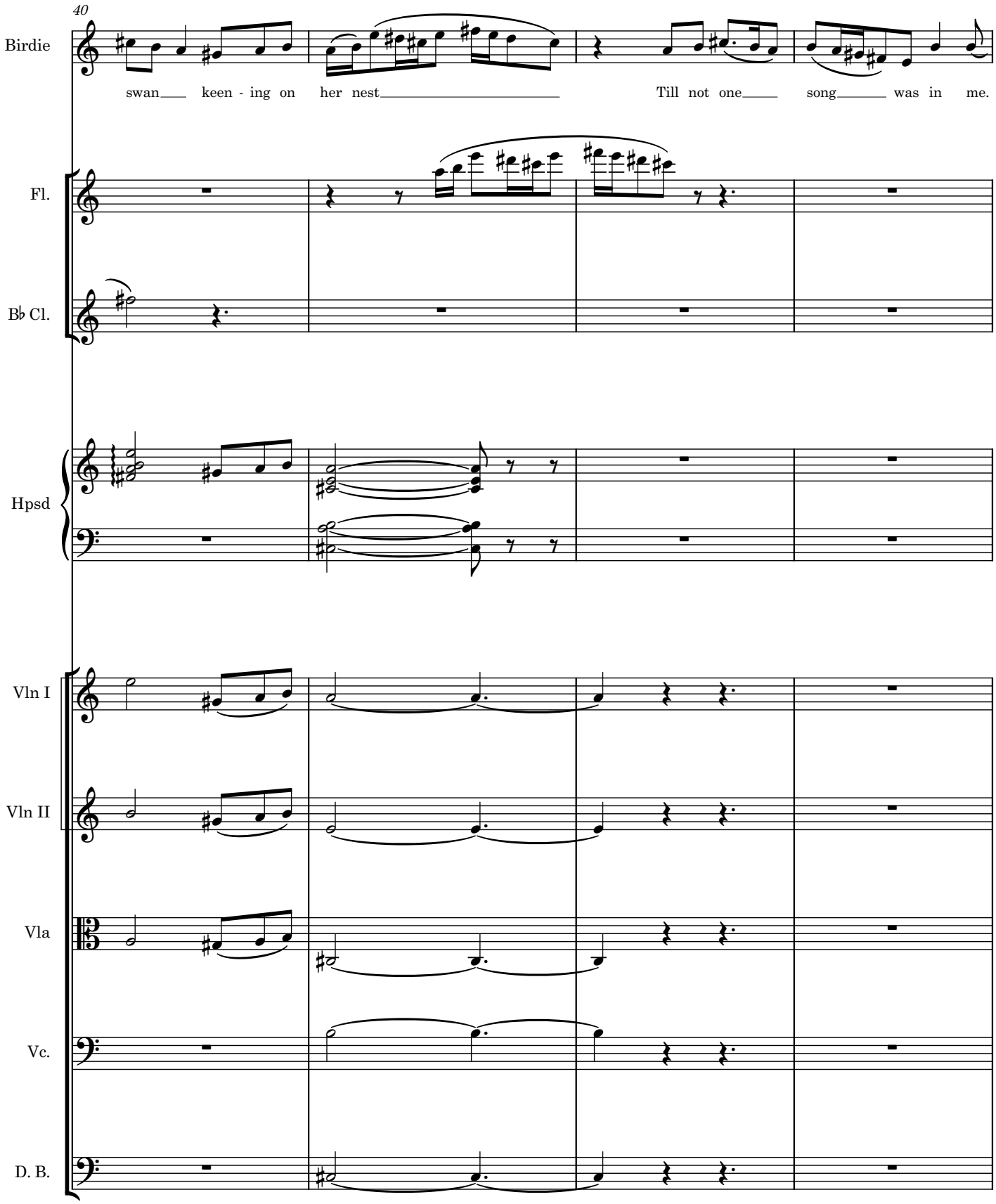

21
Birdie
win - ter - bent, yee - ry, As the east wind salt spray on my face
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

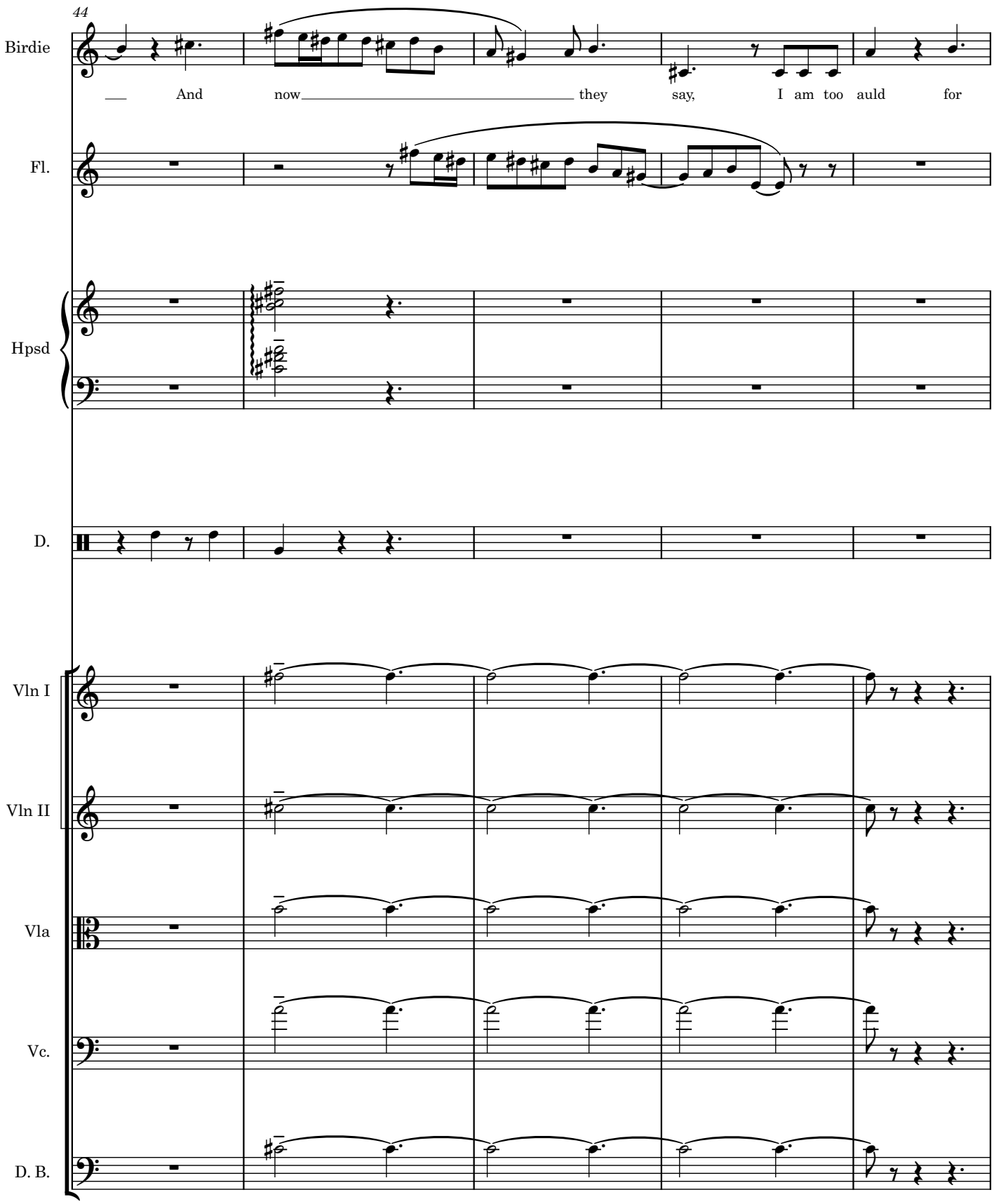

25
Birdie
Sing a lo - ver's fear to me. And
B♭ Cl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

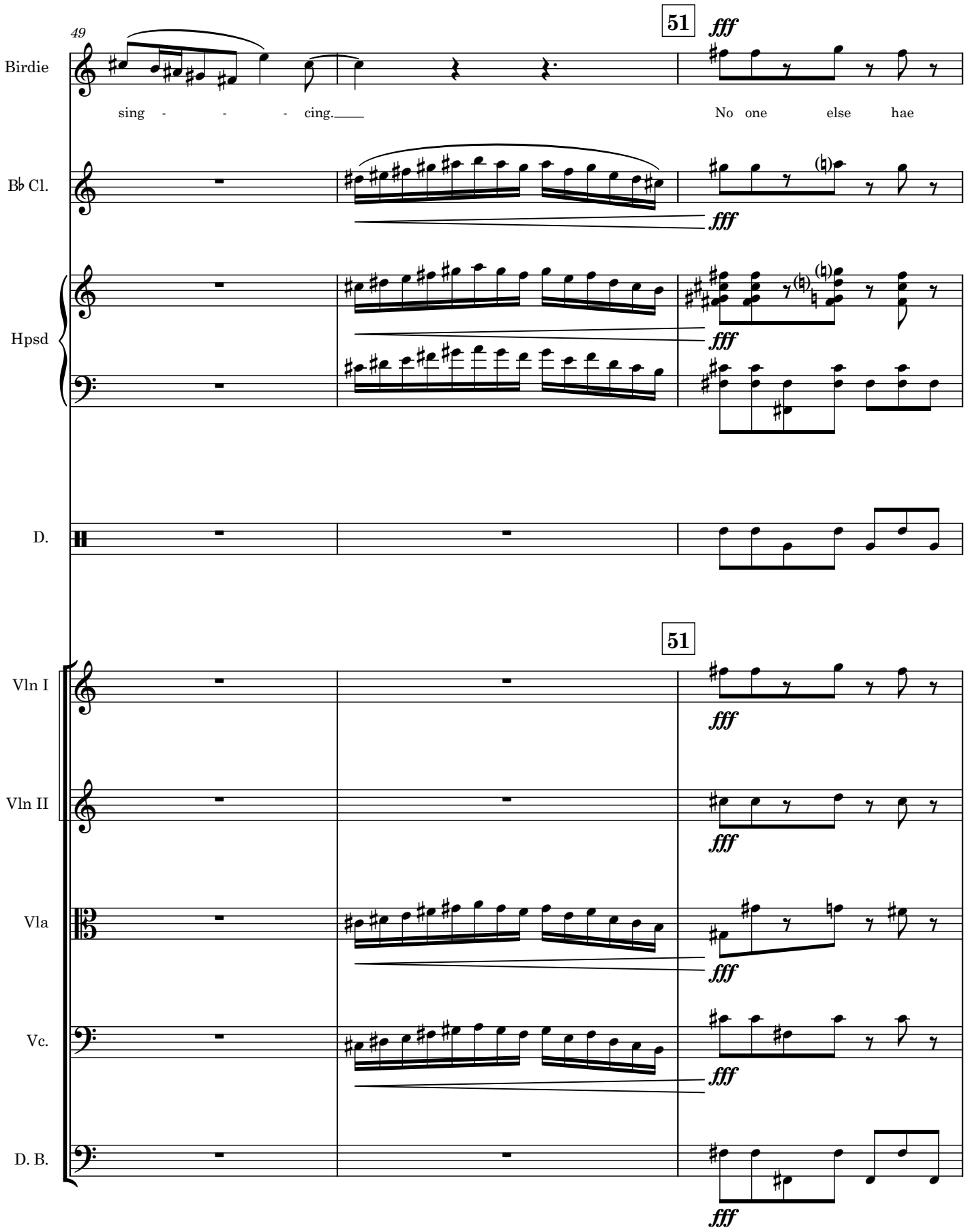

28
Birdie
now they say, I am too auld for
Fl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

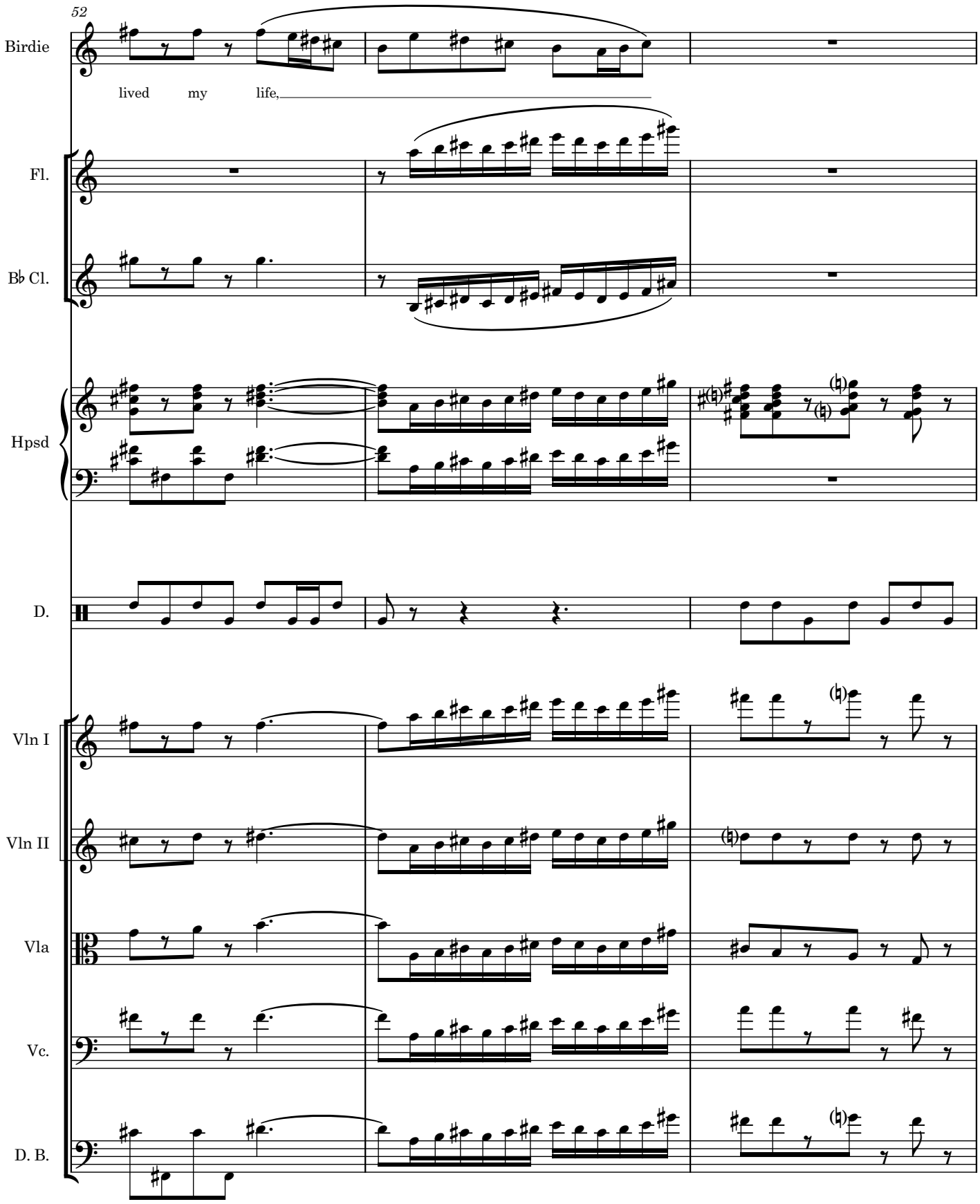

32
35
Birdie
lov - - - ing.
I have walked on the
Hpsd
D.
35
Vln I
Vln II
Vla
Vc.
D. B.

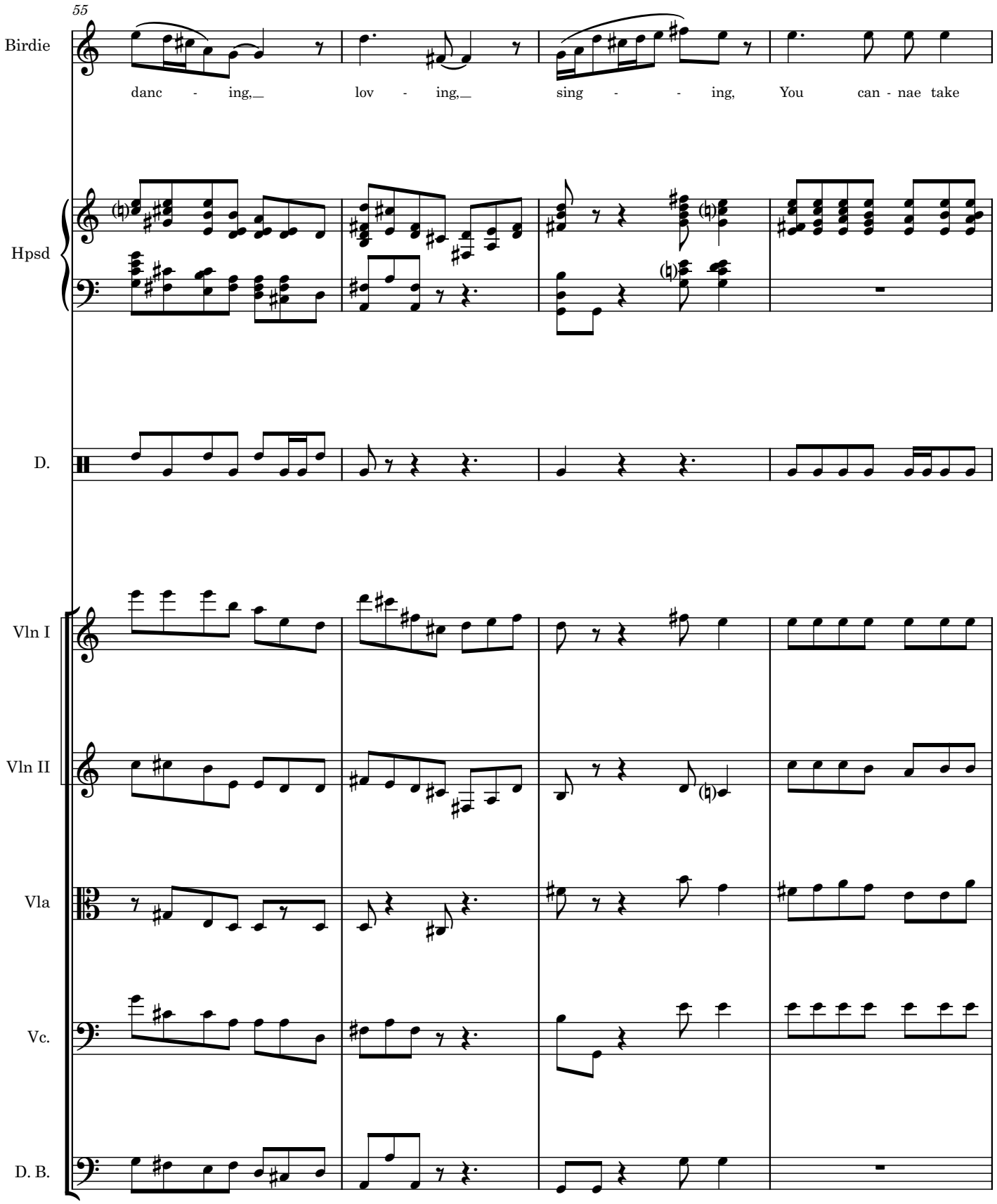

36
Birdie
black gar - den, Weep ing, frost - ra - vaged, spring With the
B♭ Cl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

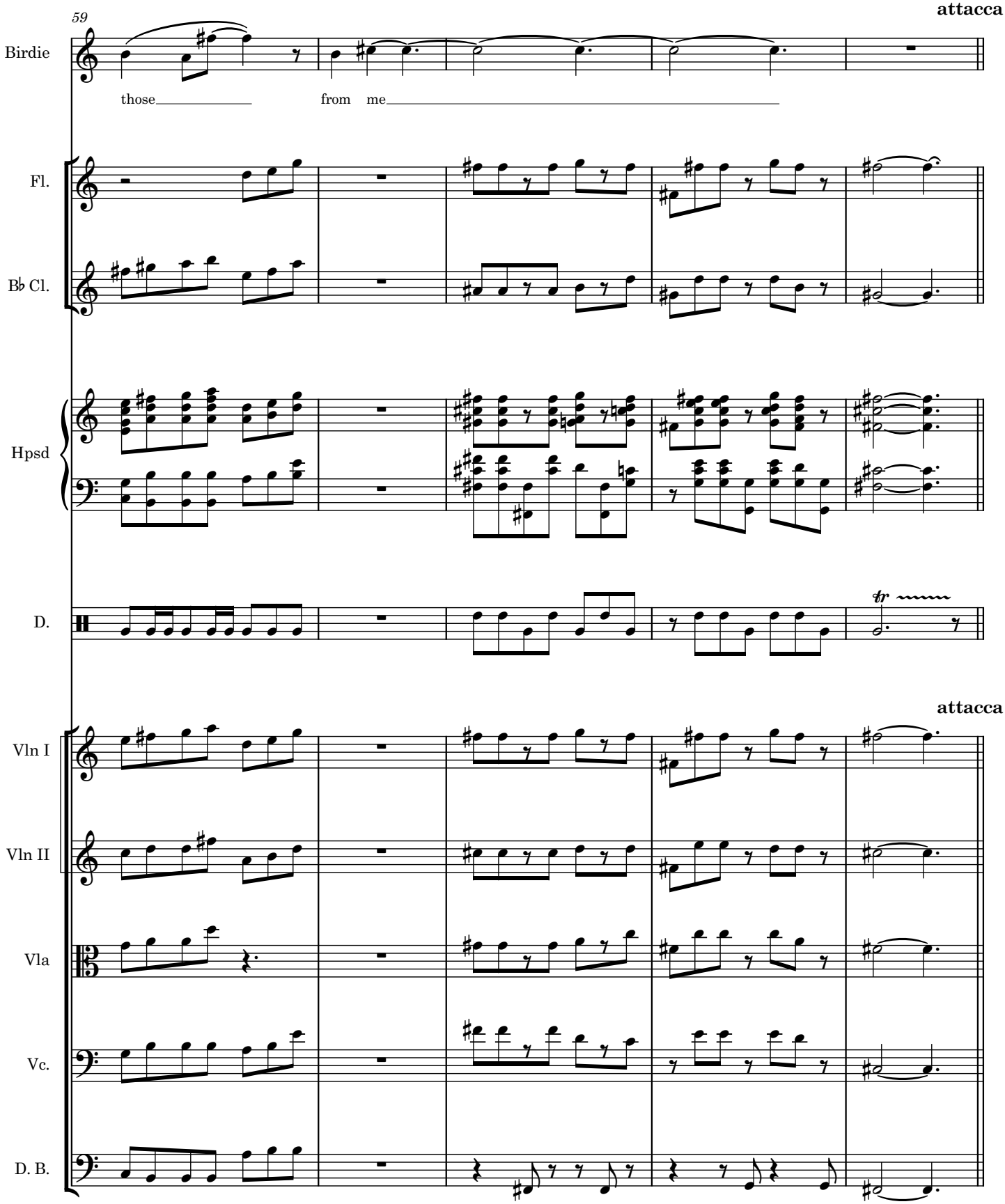

40
Birdie
swan keen - ing on her nest Till not one song was in me.
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.


44
Birdie
And now they say, I am too auld for
Fl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

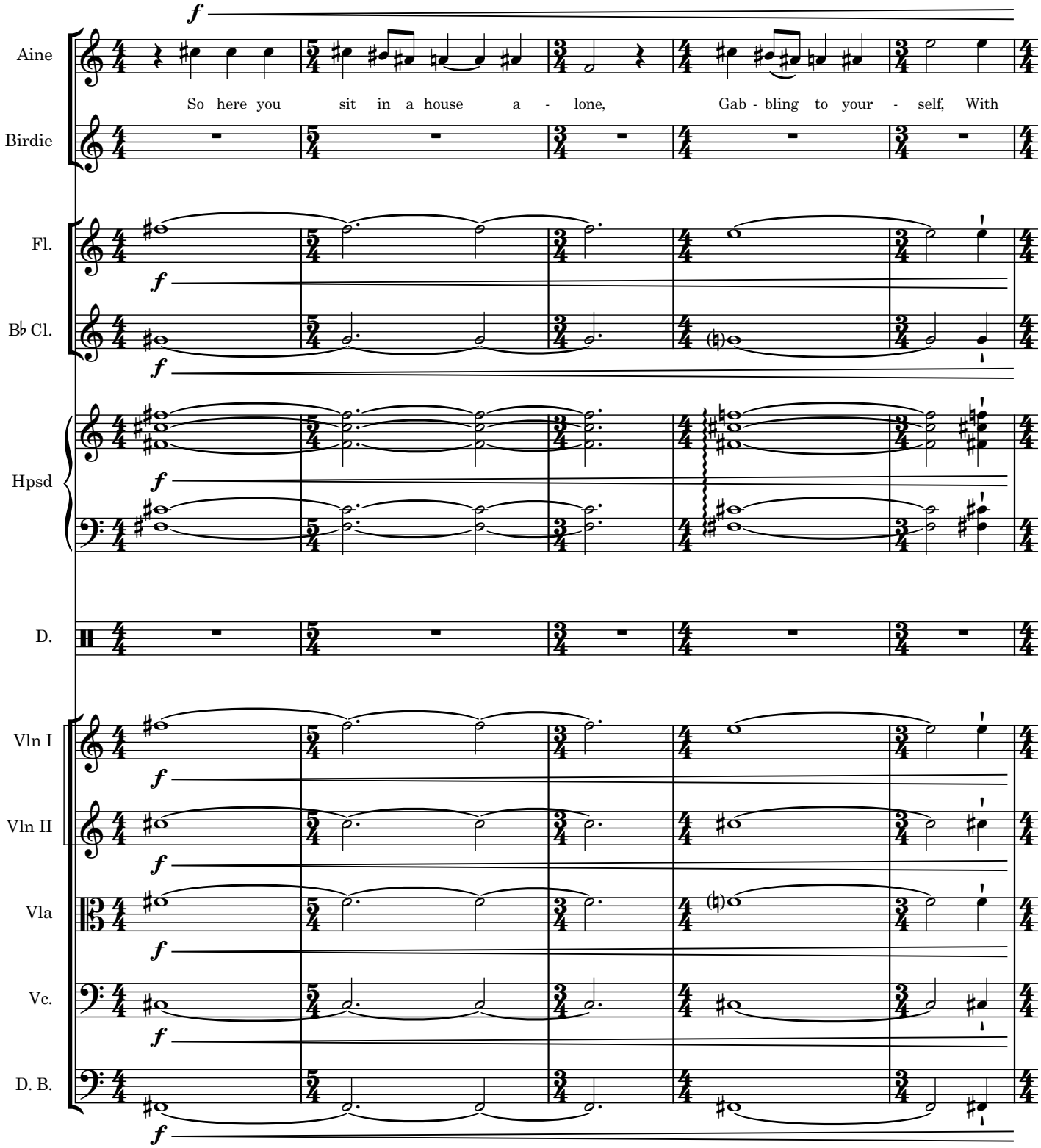

49
51
fff
Birdie
sing - - - cing.
No one else hae
B♭ Cl.
Hpsd
D.
51
Vln I
Vln II
Vla
Vc.
D. B.

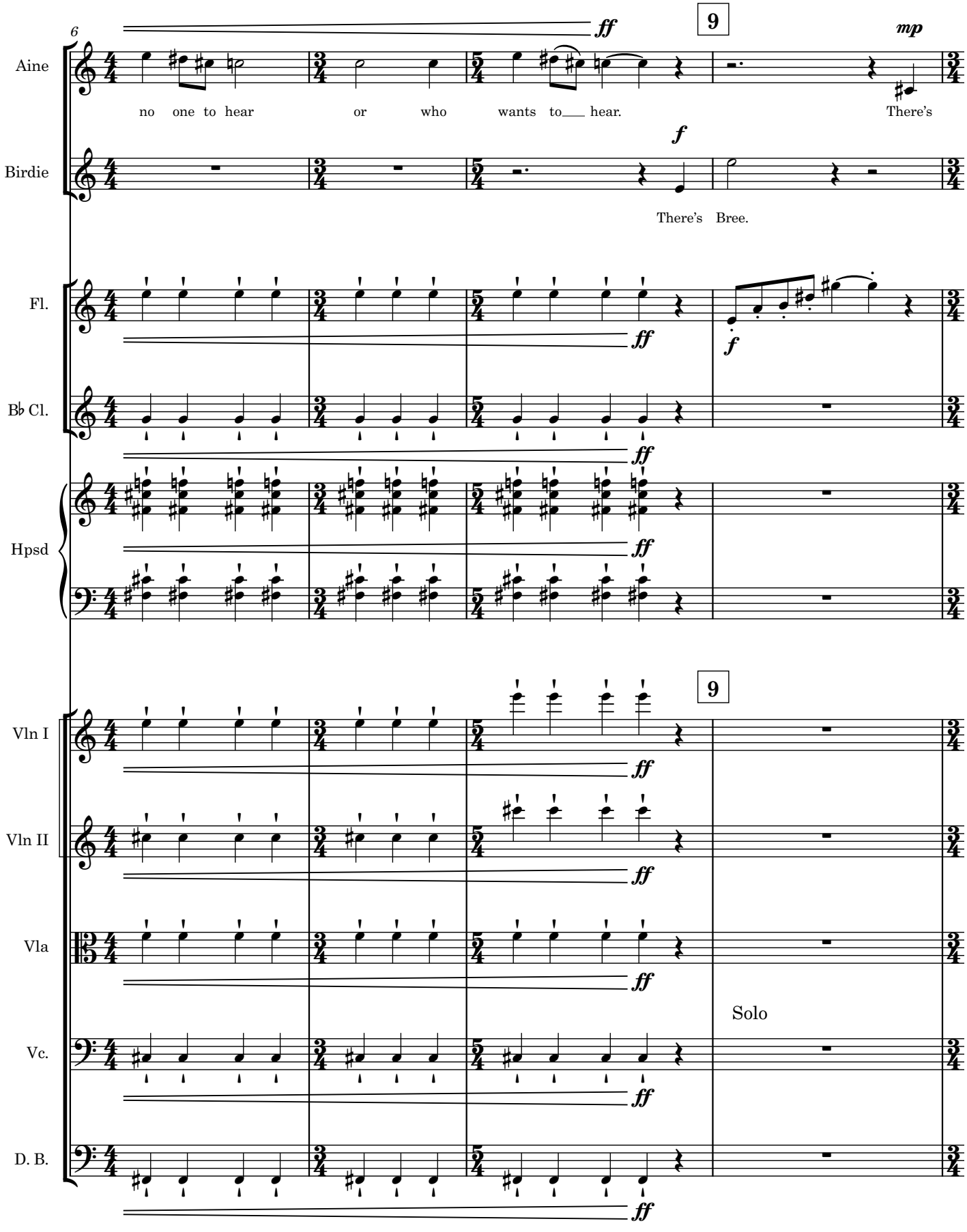

52
Birdie
lived my life,
Fl.
B♭ Cl.
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

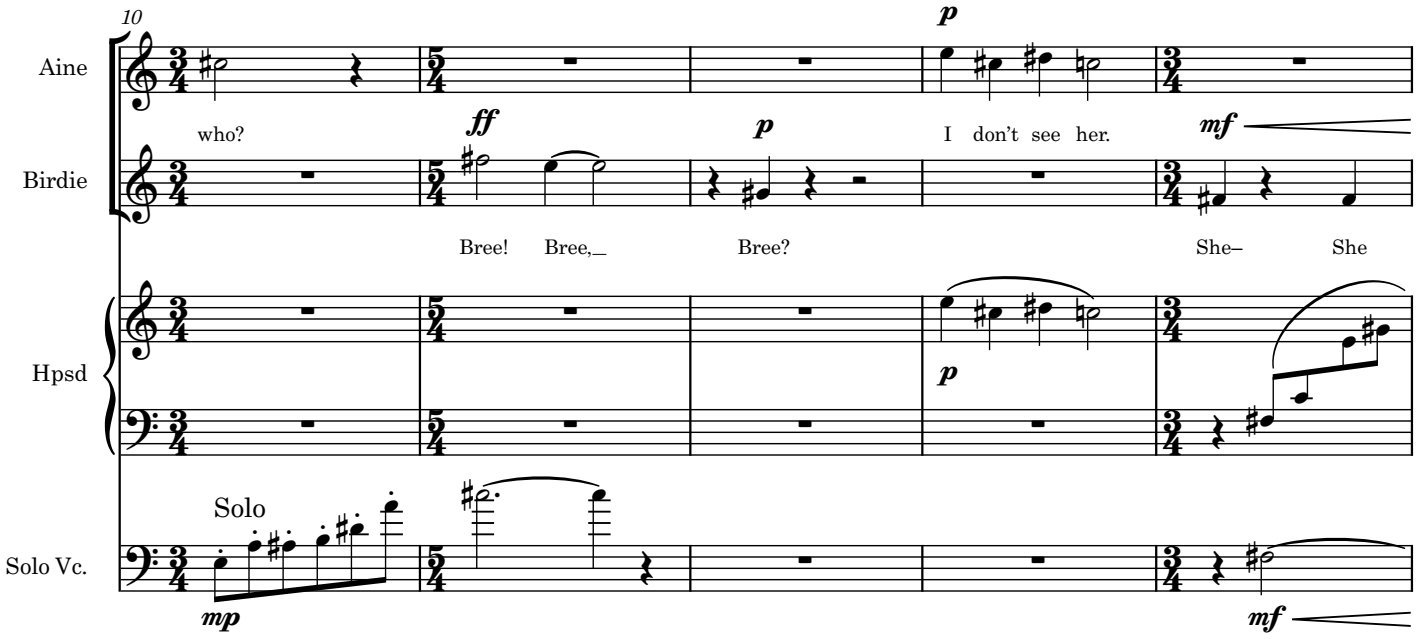

55
Birdie
danc - ing,_ lov - ing,_ sing - - ing, You can - nae take
Hpsd
D.
Vln I
Vln II
Vla
Vc.
D. B.

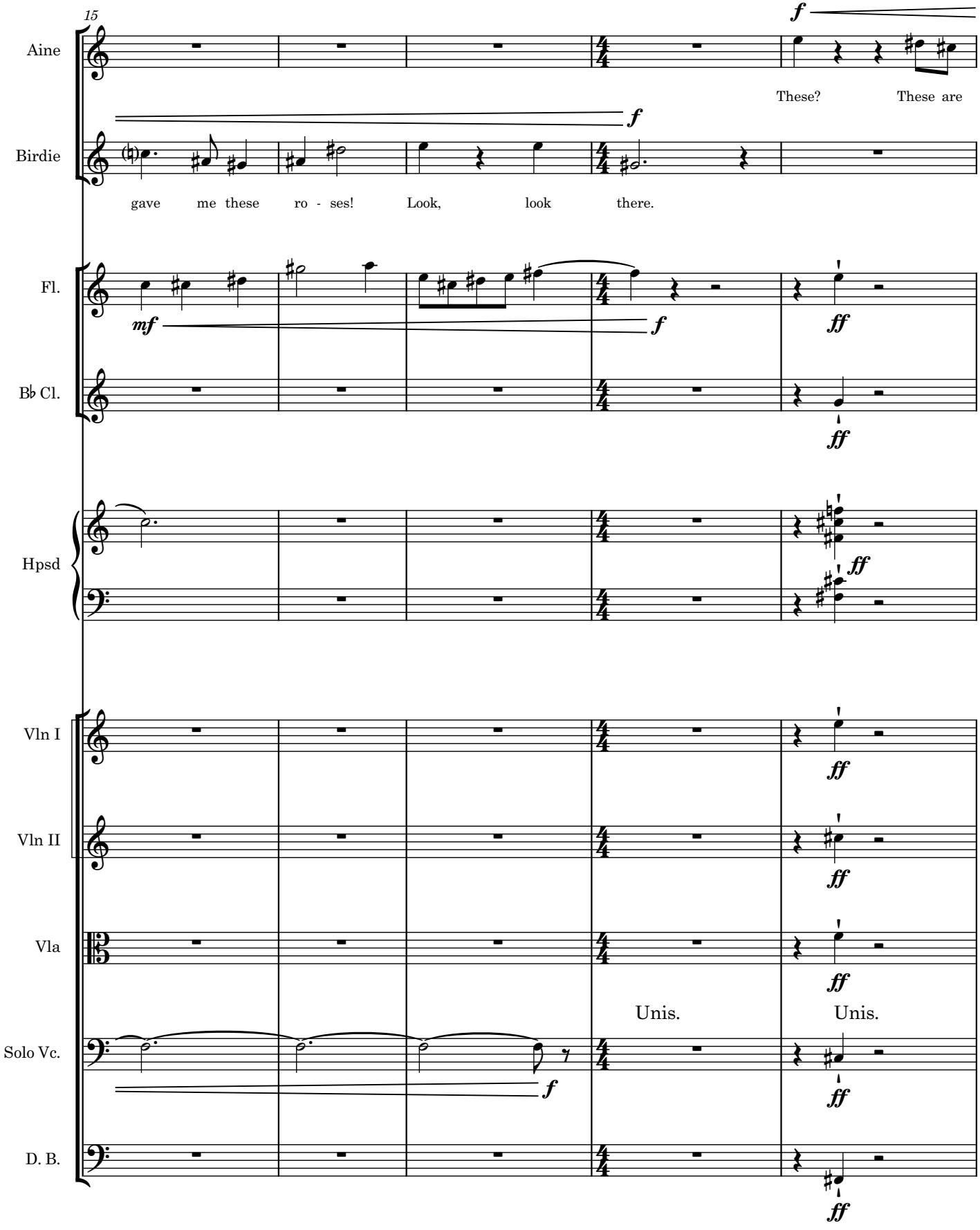

59
attacca
Birdie
those
from me
Fl.
B♭ Cl.
Hpsd
D.
tr
attacca
Vln I
Vln II
Vla
Vc.
D. B.

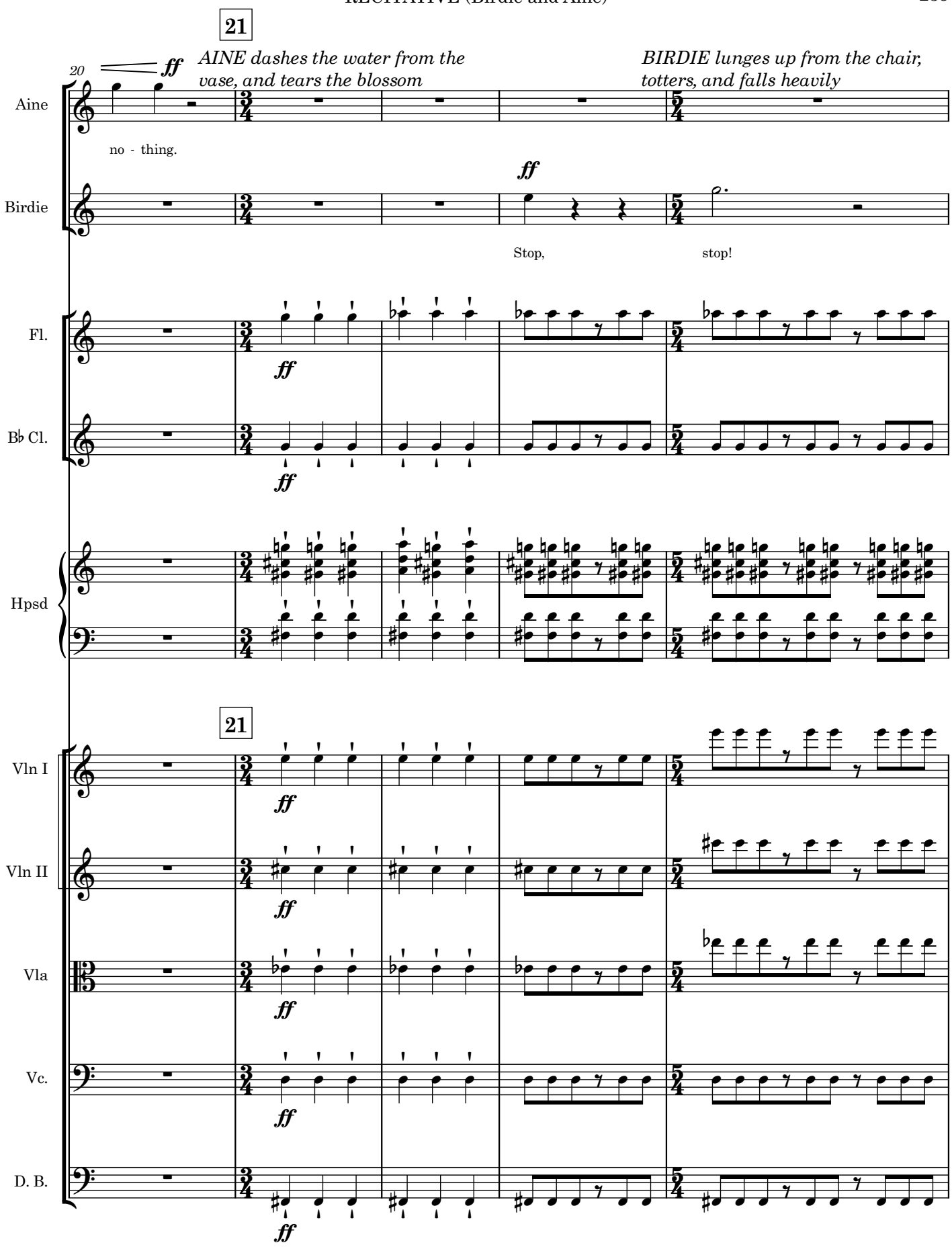
RECITATIVE (Birdie and Aine)

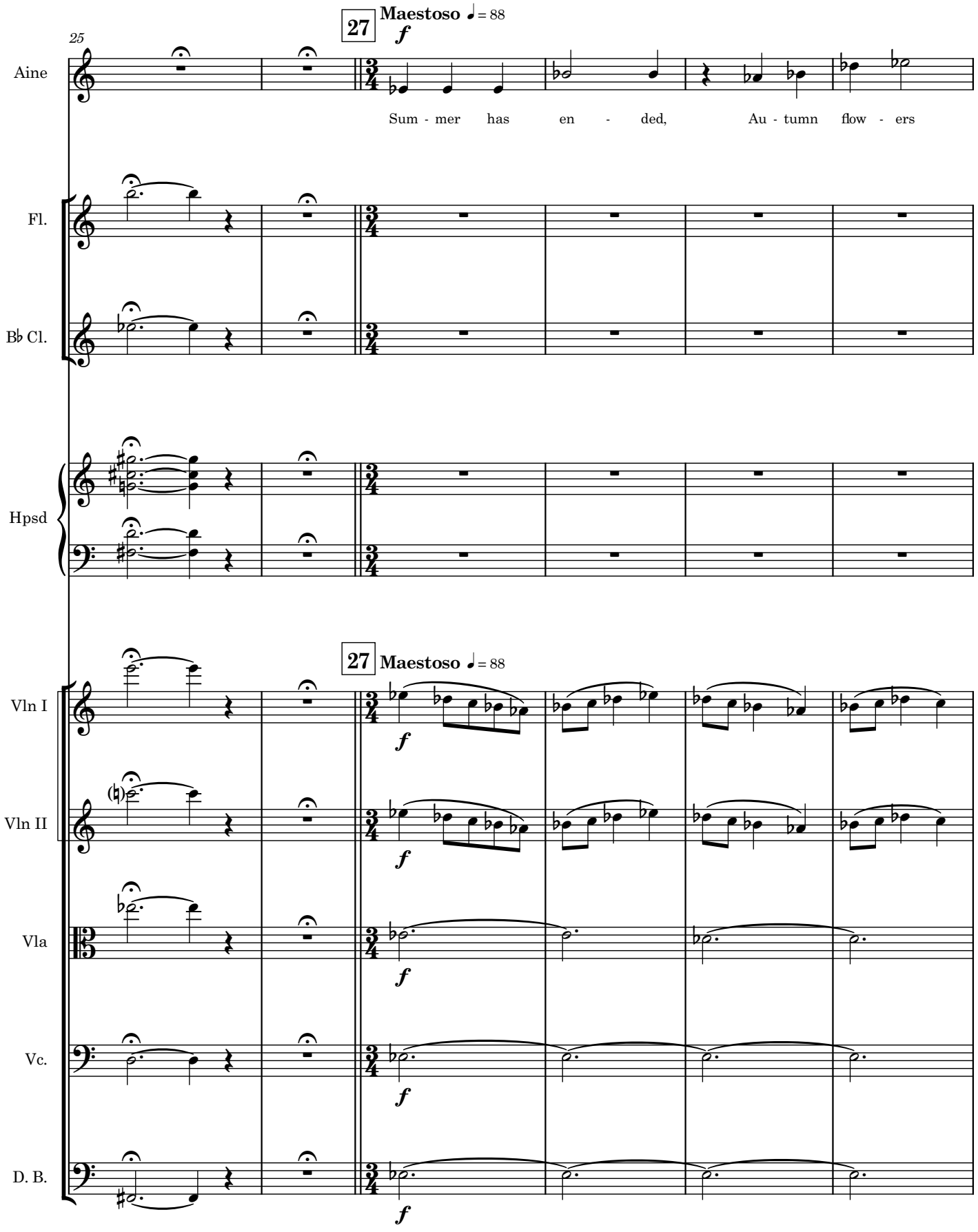


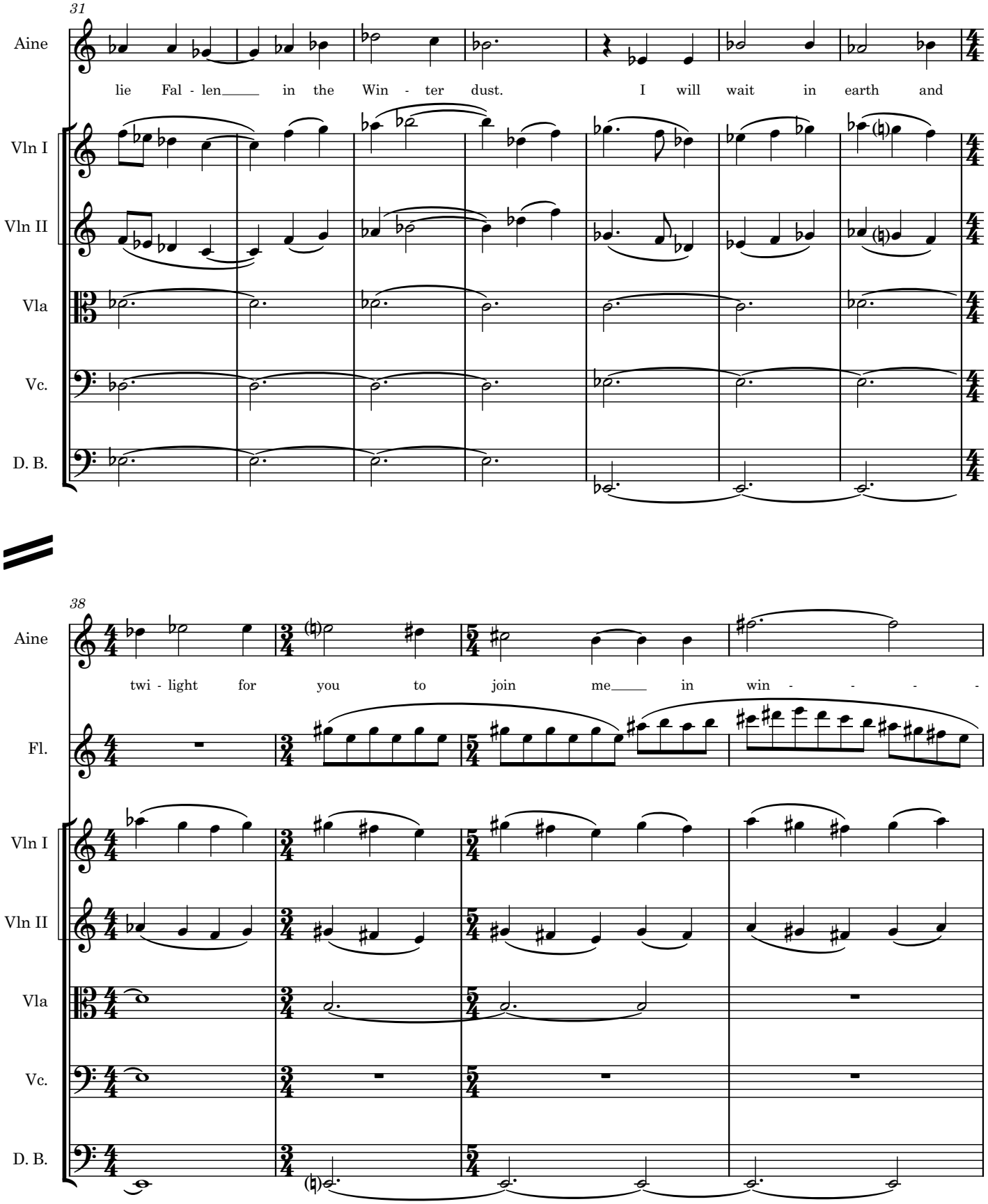

6
Aine
Birdie
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.
9
9
ff
mp
f
no one to hear or who wants to hear. There's
There's Bree.
Solo

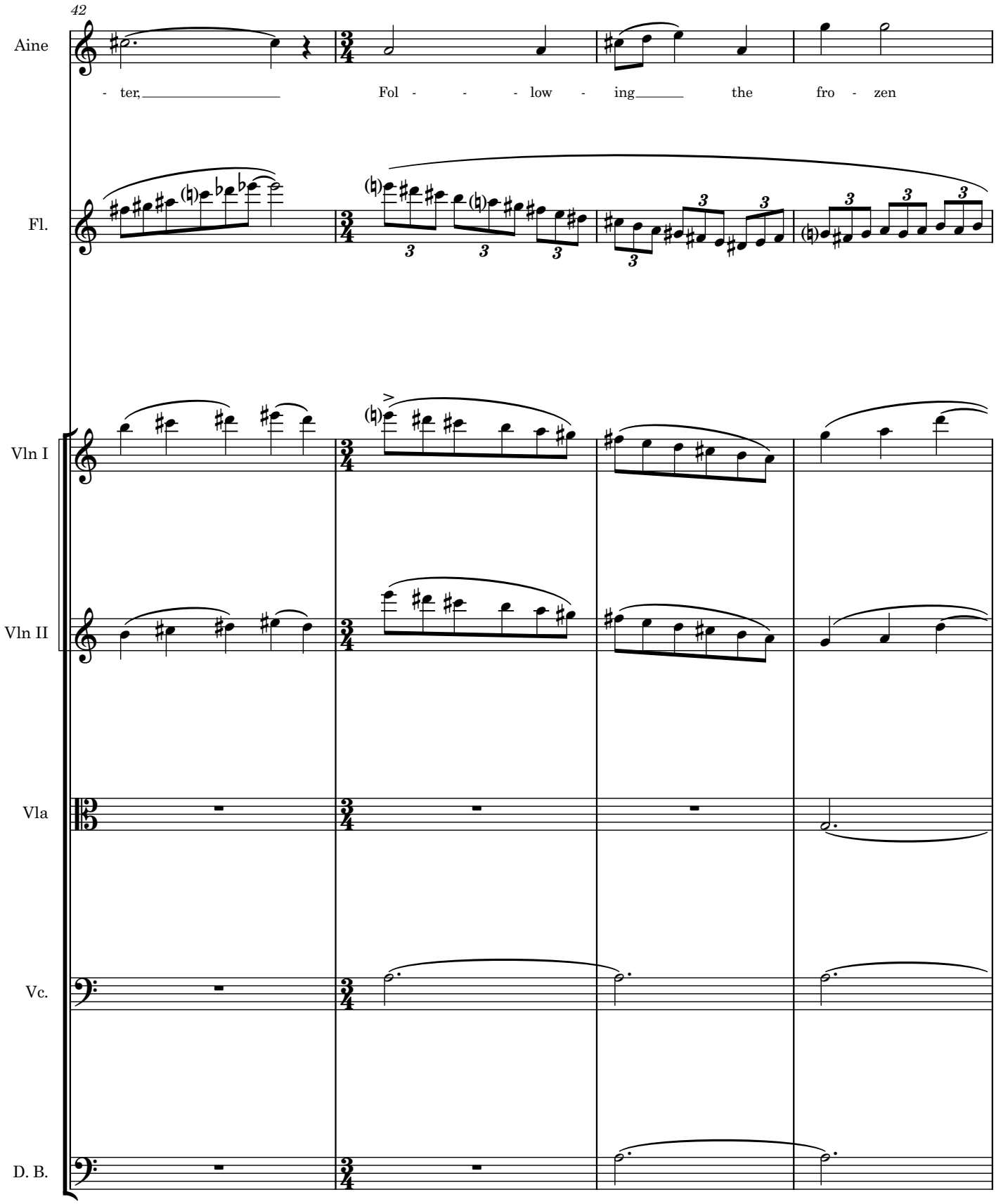

10
Aine
Birdie
Hpsd
Solo Vc.
who?
ff
p
I don't see her.
mf
Bree! Bree,_ Bree?
She– She
p
Solo
mp
mf

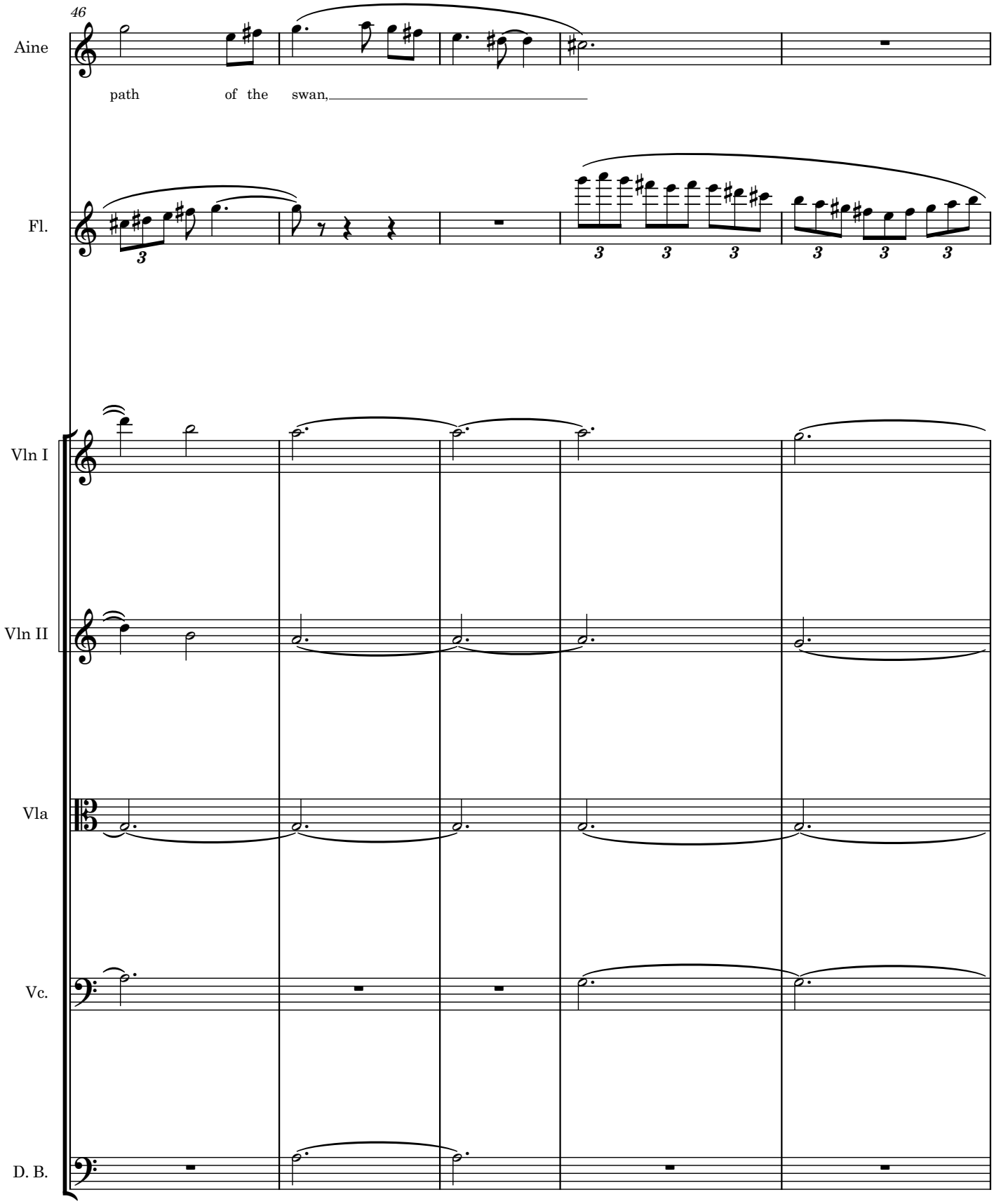

15
Aine
Birdie
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Solo Vc.
D. B.
f
These? These are
gave me these ro - ses! Look, look there.
mf
ff
Unis.
Unis.

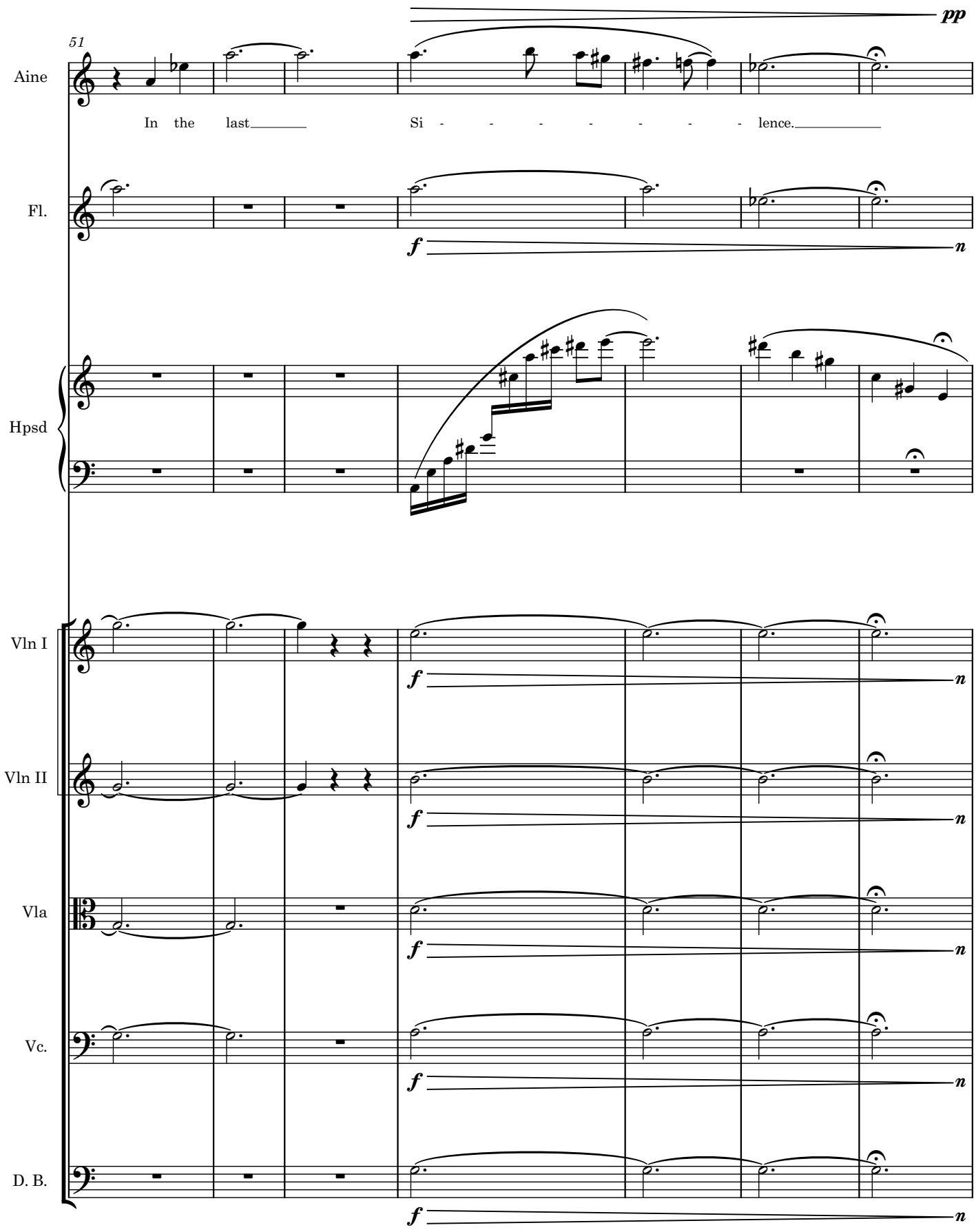

21
20
ff
AINE dashes the water from the vase, and tears the blossom
BIRDIE lunges up from the chair, totters, and falls heavily
Aine
no - thing.
Birdie
ff
Stop,
stop!
Fl.
B♭ Cl.
Hpsd
21
Vln I
Vln II
Vla
Vc.
D. B.

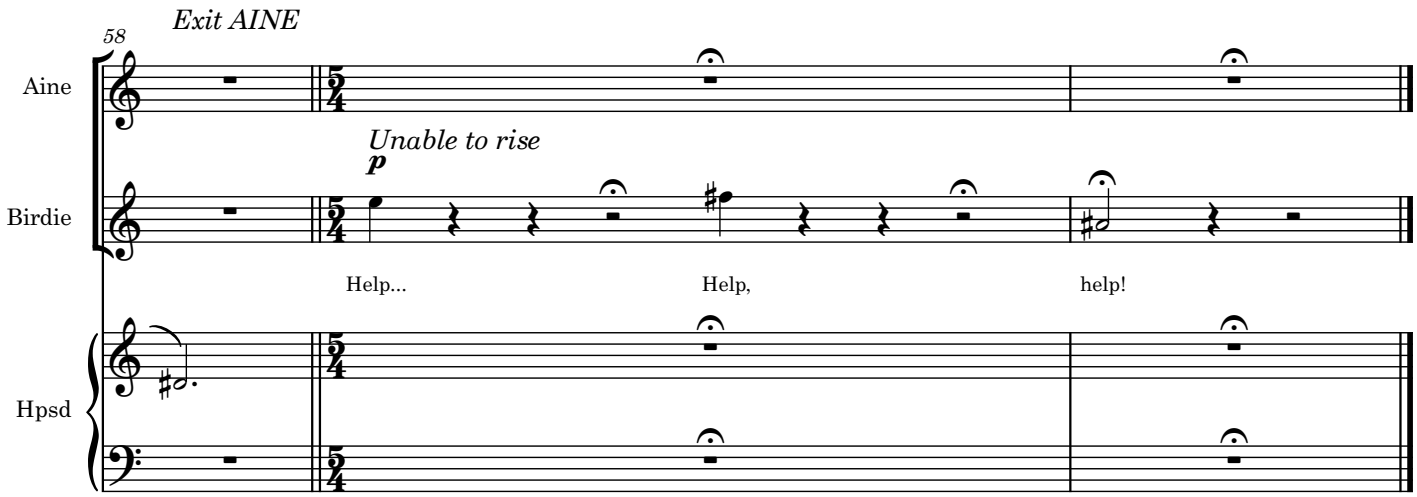

25
27
Maestoso ♩= 88
f
Aine
Sum - mer has en - ded, Au - tumn flow - ers
Fl.
B♭ Cl.
Hpsd
27
Maestoso ♩= 88
Vln I
Vln II
Vla
Vc.
D. B.


31
Aine
lie Fal - len in the Win - ter dust. I will wait in earth and
Vln I
Vln II
Vla
Vc.
D. B.
38
Aine
twi - light for you to join me in win - - - -
Fl.
Vln I
Vln II
Vla
Vc.
D. B.

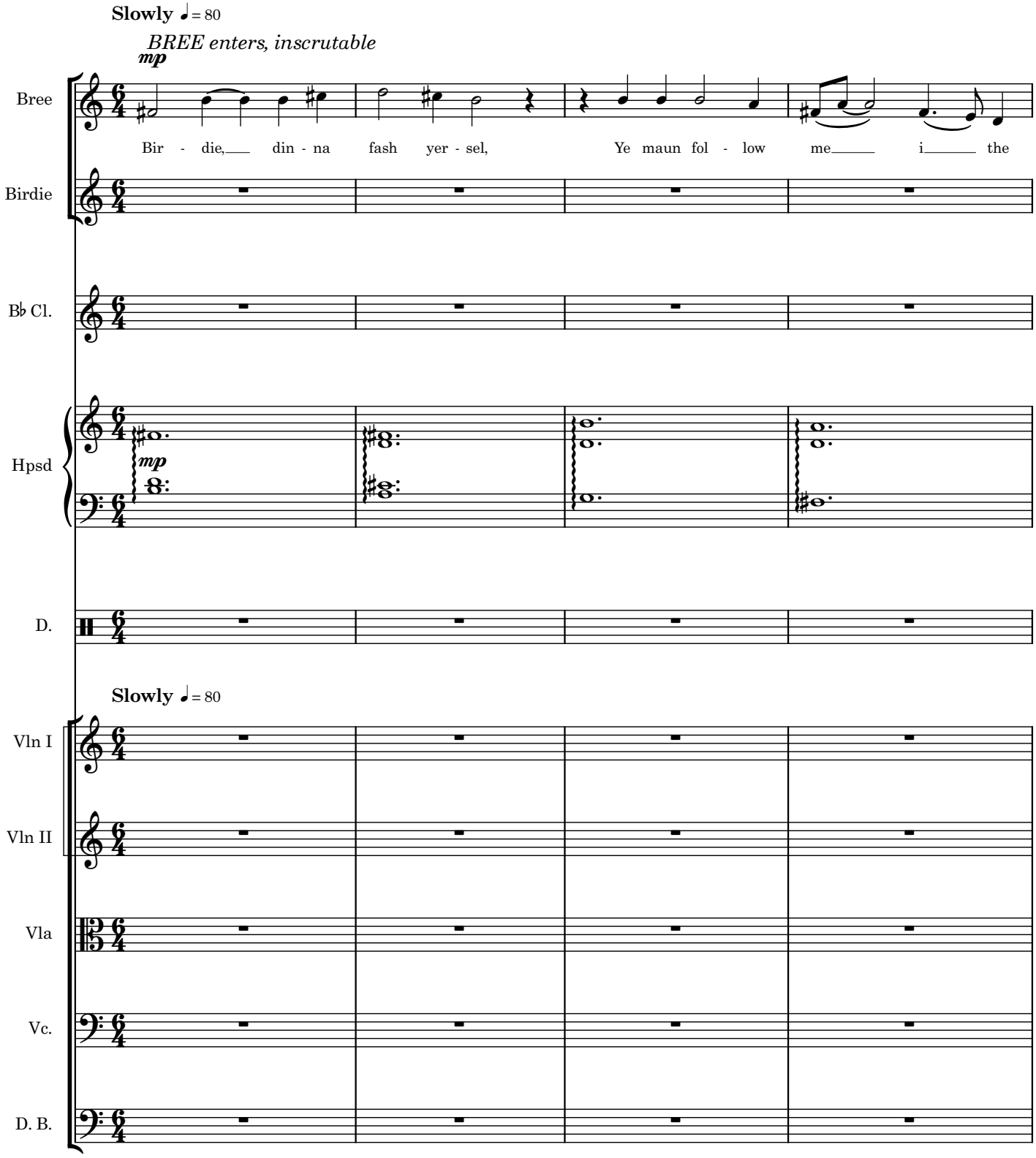

42
Aine
- ter, Fol - - - low - ing the fro - zen
Fl.
Vln I
Vln II
Vla
Vc.
D. B.

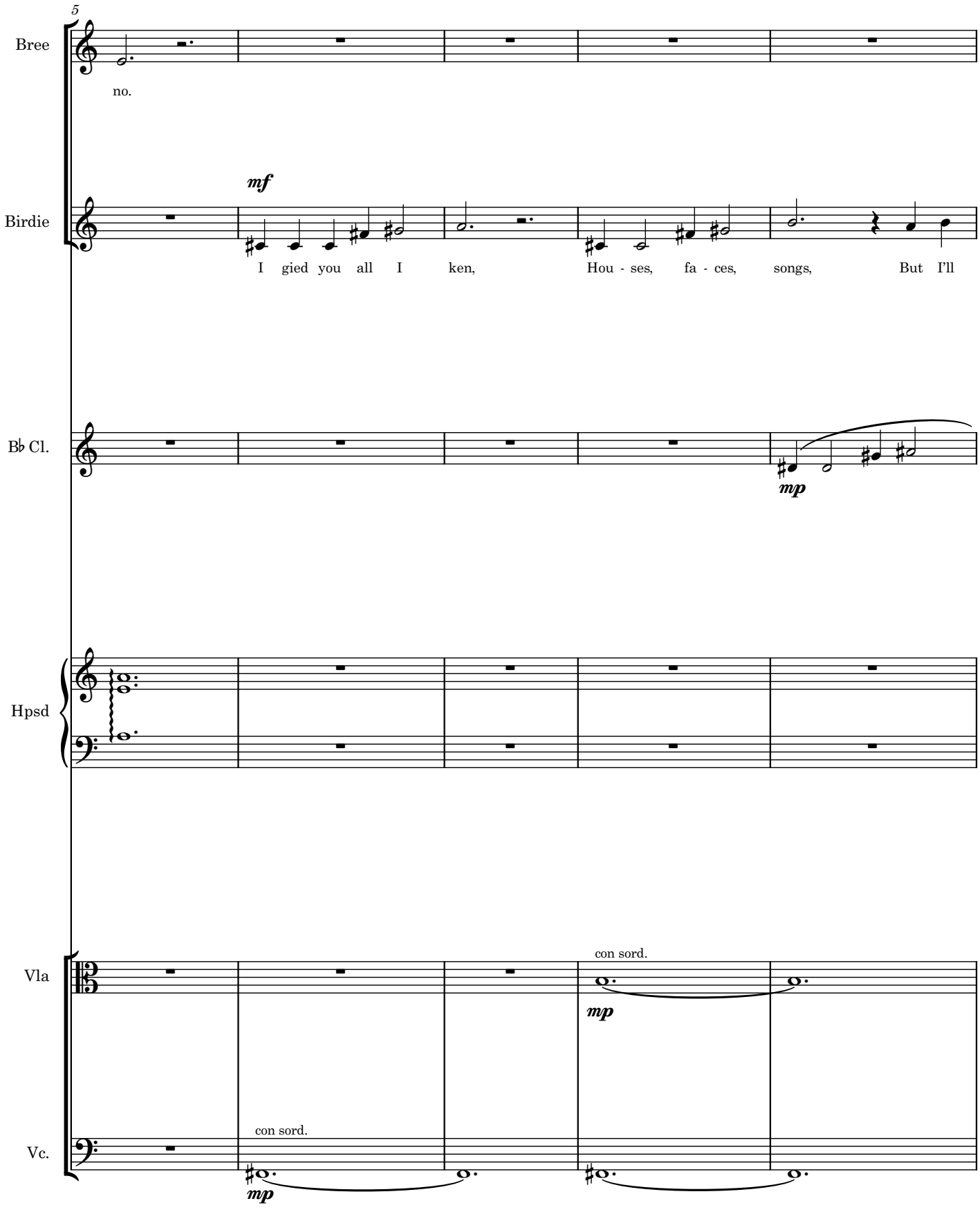

46
Aine
path of the swan,
Fl.
Vln I
Vln II
Vla
Vc.
D. B.

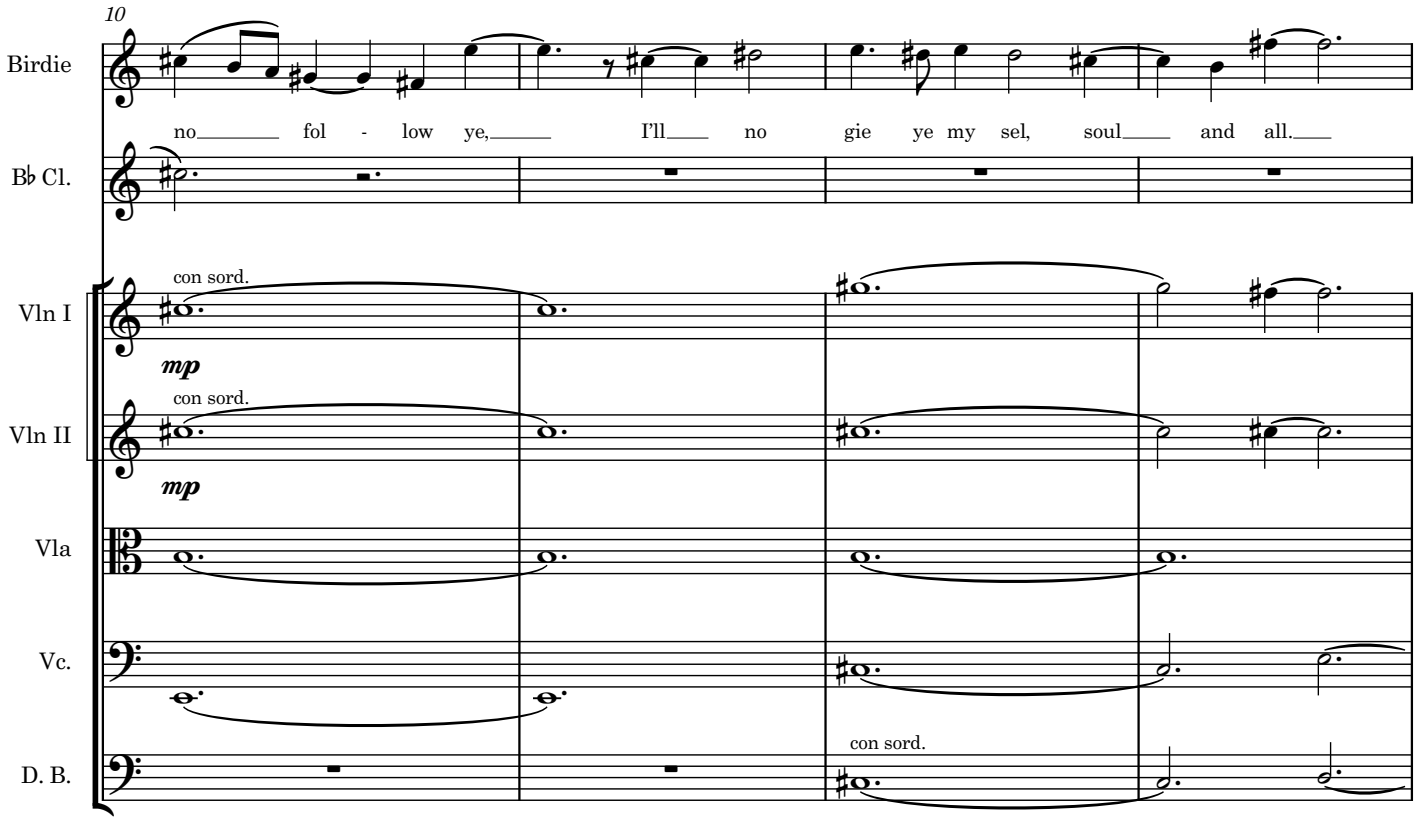

51
pp
Aine
In the last Si - - - - - - - lence.
Fl.
f
n
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

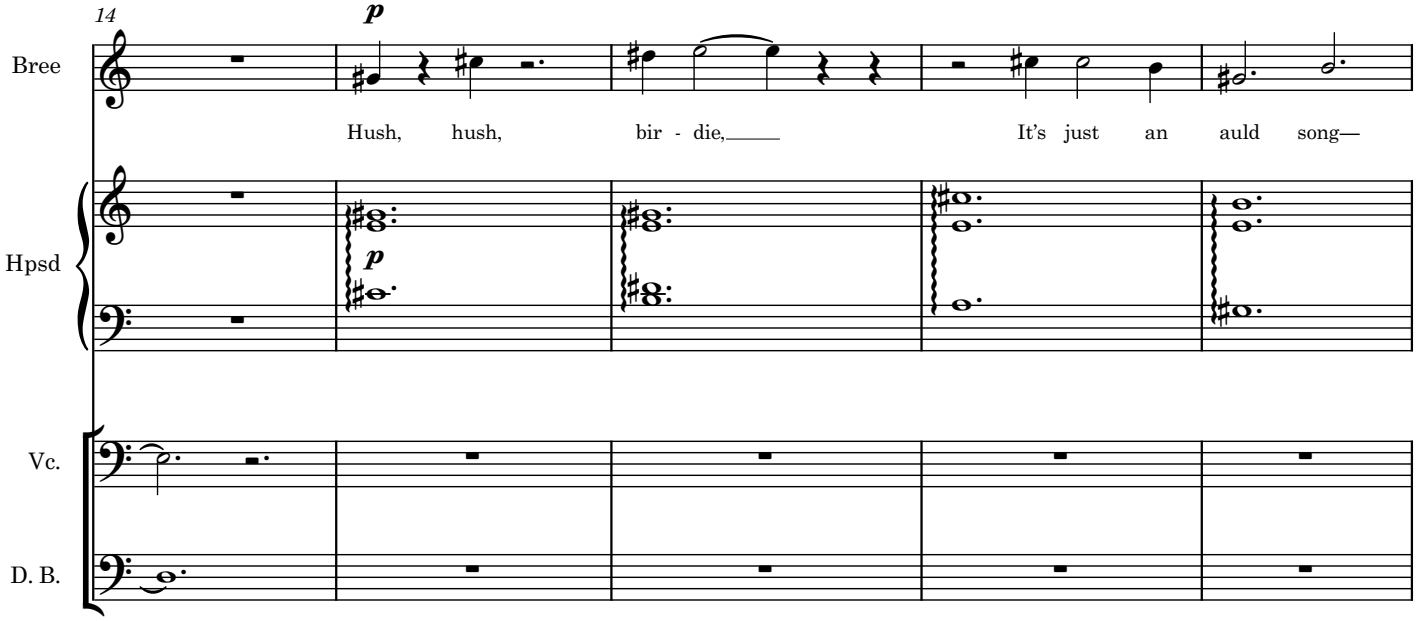

58
Exit AINE
Aine
Unable to rise
p
Birdie
Help...
Help,
help!
Hpsd

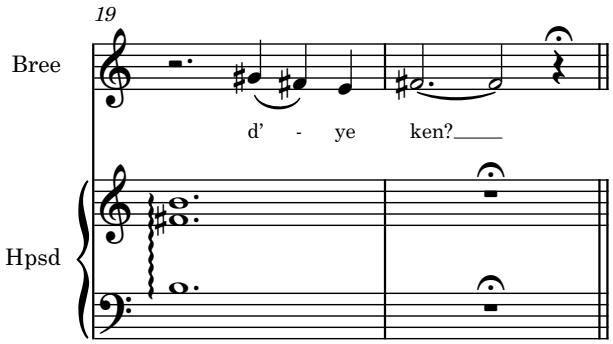
RECITATIVE (Birdie and Bree)



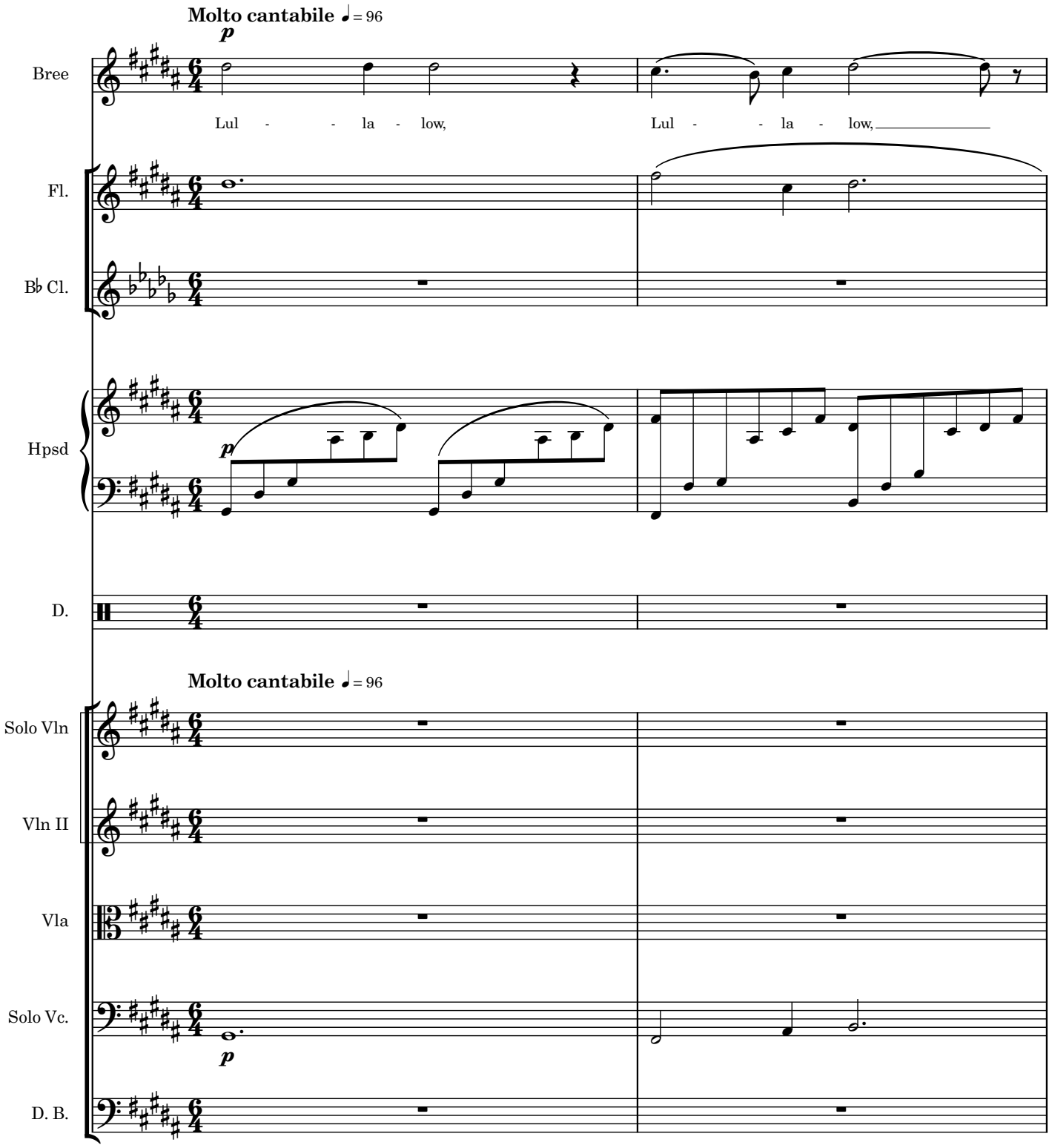

5
Bree
no.
Birdie
mf
I gied you all I ken,
Hou - ses, fa - ces, songs, But I'll
B♭ Cl.
mp
Hpsd
Vla
con sord.
mp
Vc.
con sord.
mp

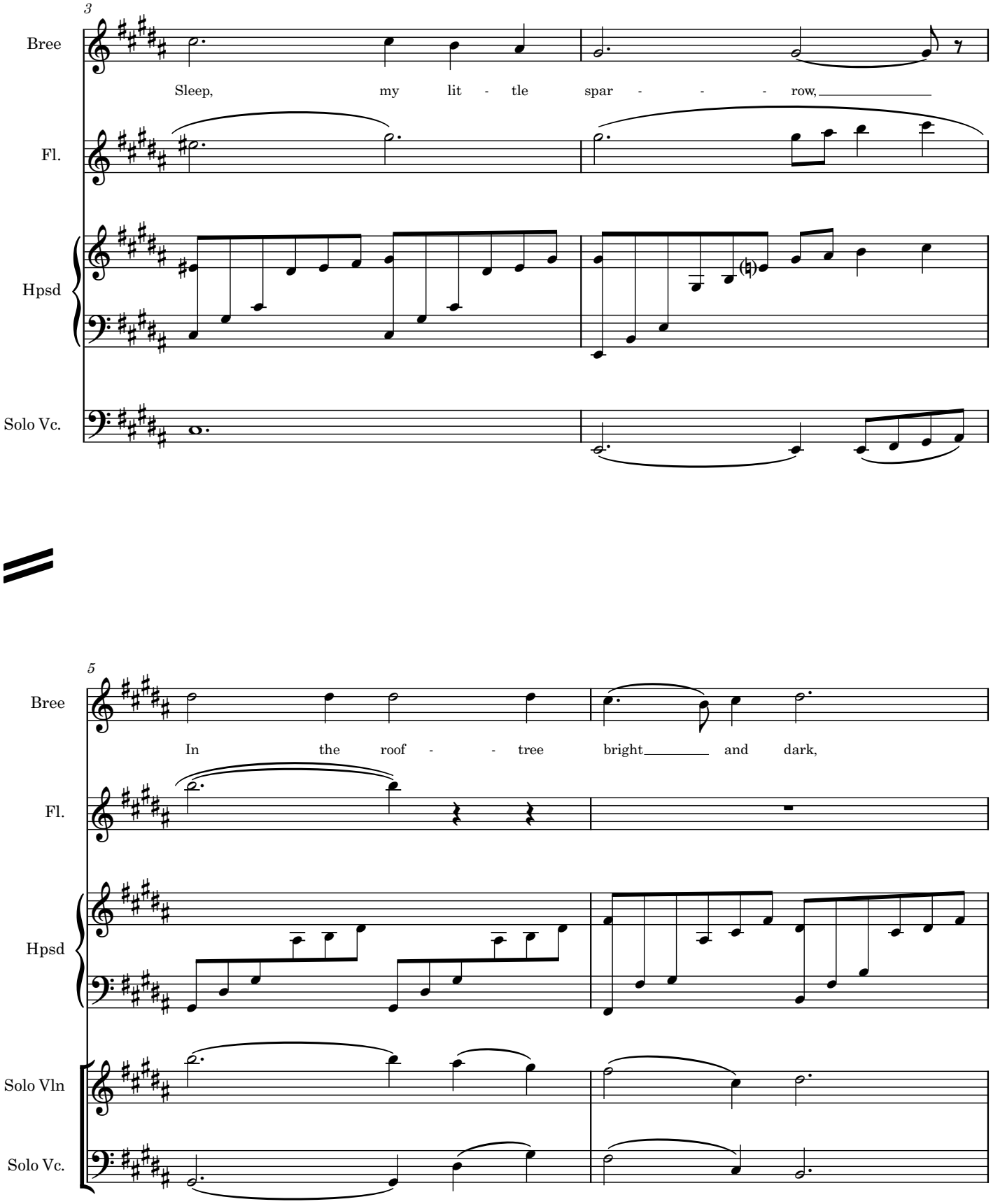

10
Birdie
no fol - low ye, I'll no gie ye my sel, soul and all.
B♭ Cl.
con sord.
Vln I
mp
con sord.
Vln II
mp
Vla
Vc.
con sord.
D. B.

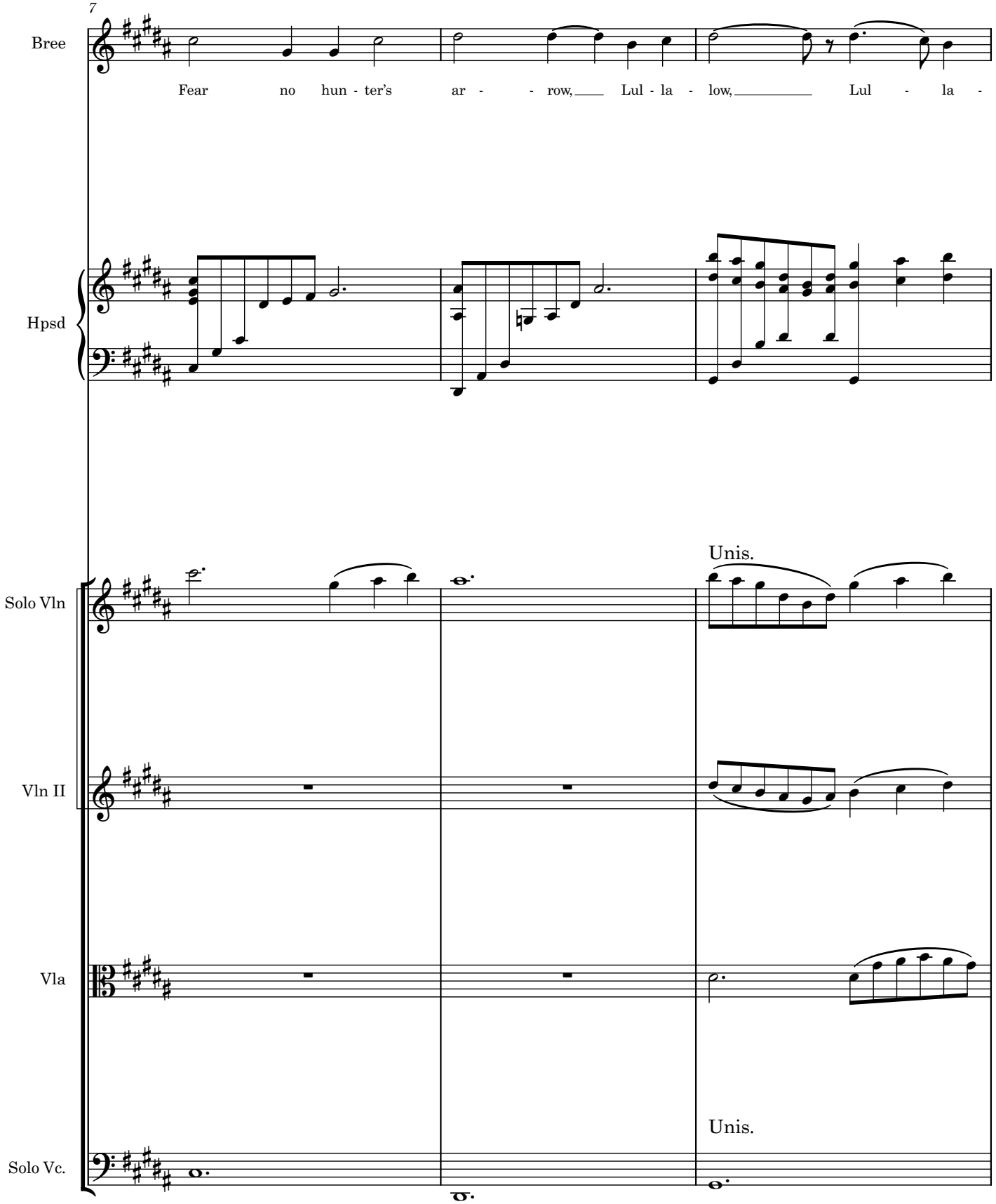

14
Bree
p
Hush, hush, bir - die, It's just an auld song—
Hpsd
p
Vc.
D. B.

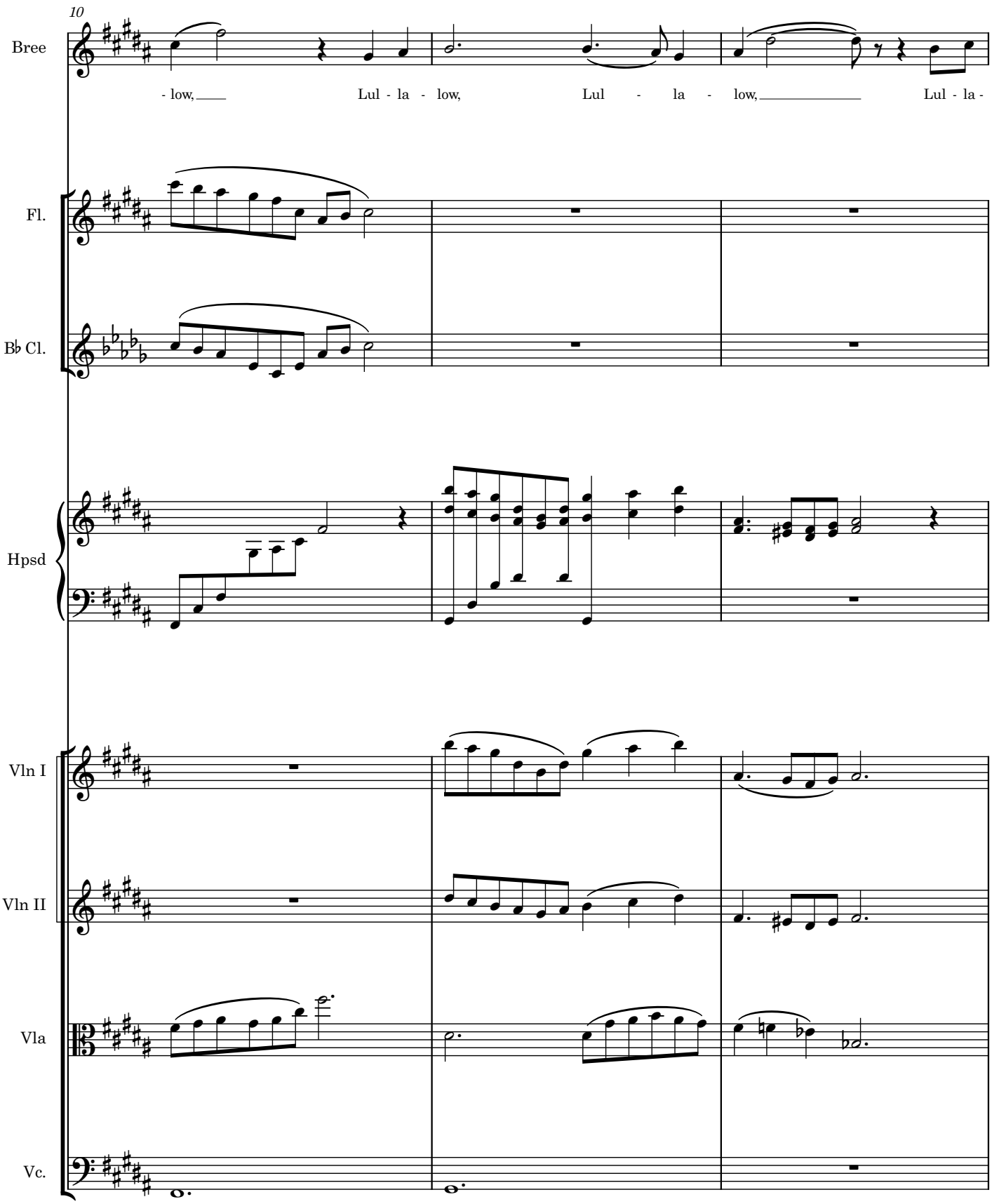

19
Bree
d’ - ye ken?
Hpsd

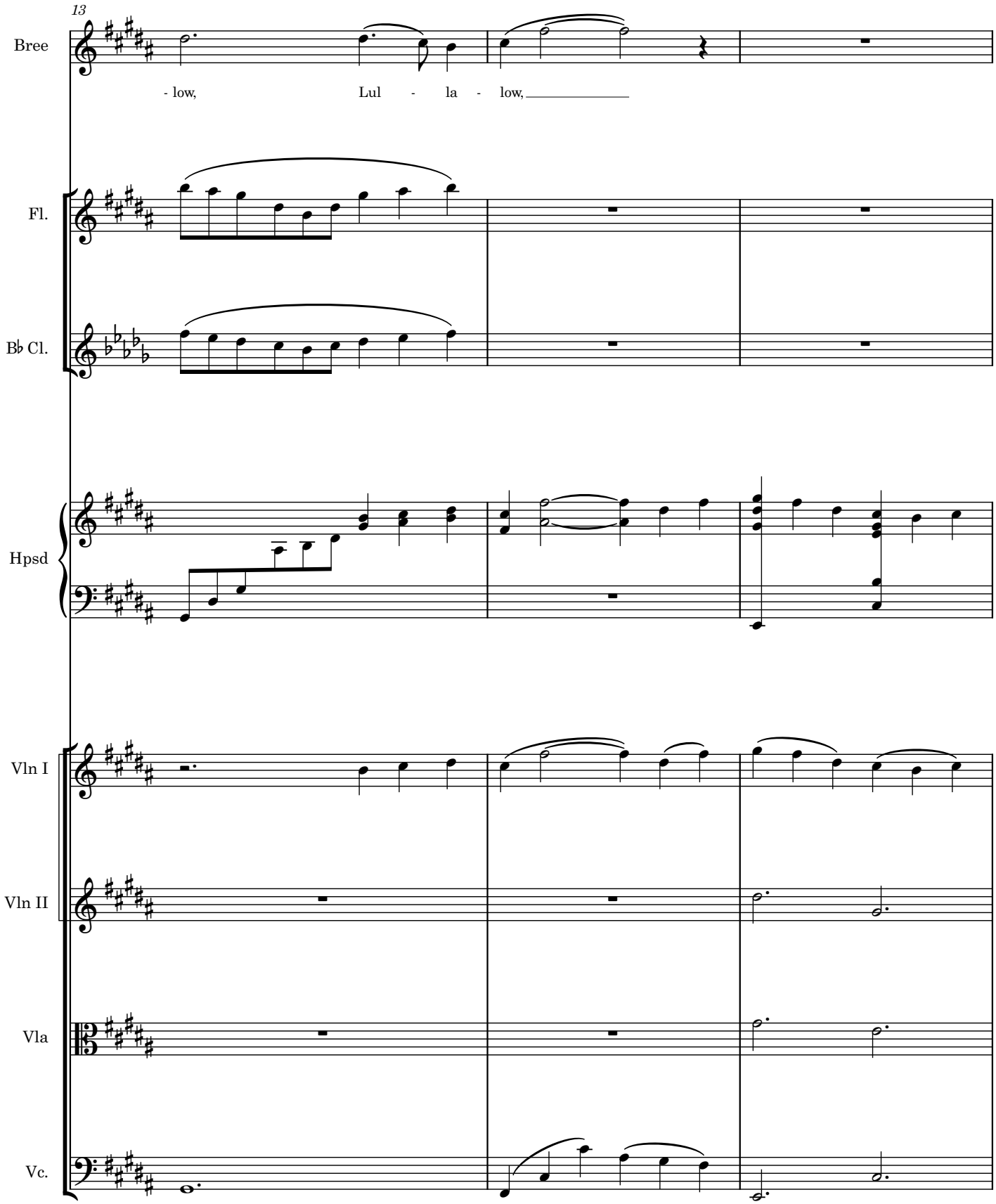
ARIA: Lullaby (Bree)

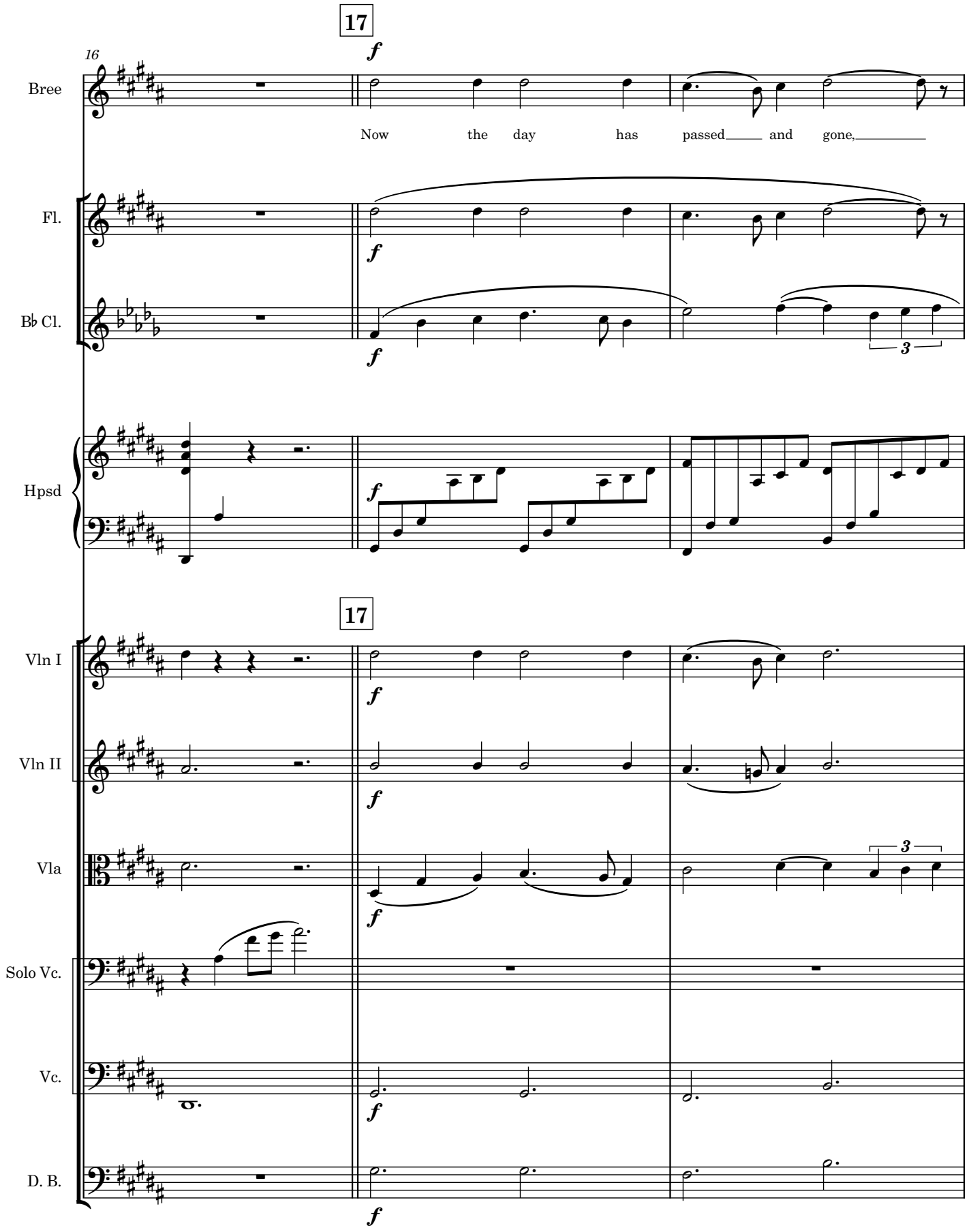


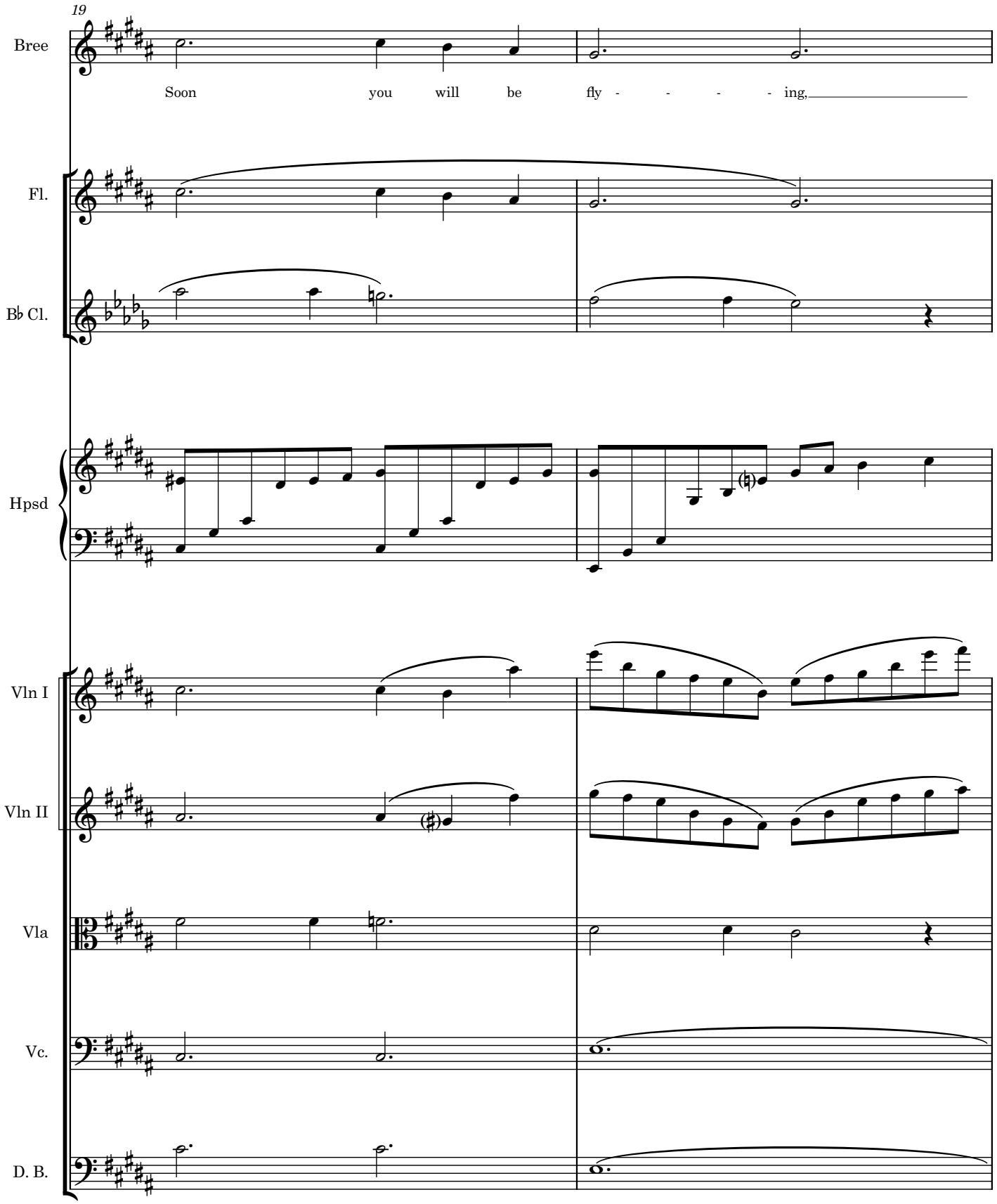

3
Bree
Sleep, my lit - tle spar - - - row,
Fl.
Hpsd
Solo Vc.
5
Bree
In the roof - - tree bright and dark,
Fl.
Hpsd
Solo Vln
Solo Vc.

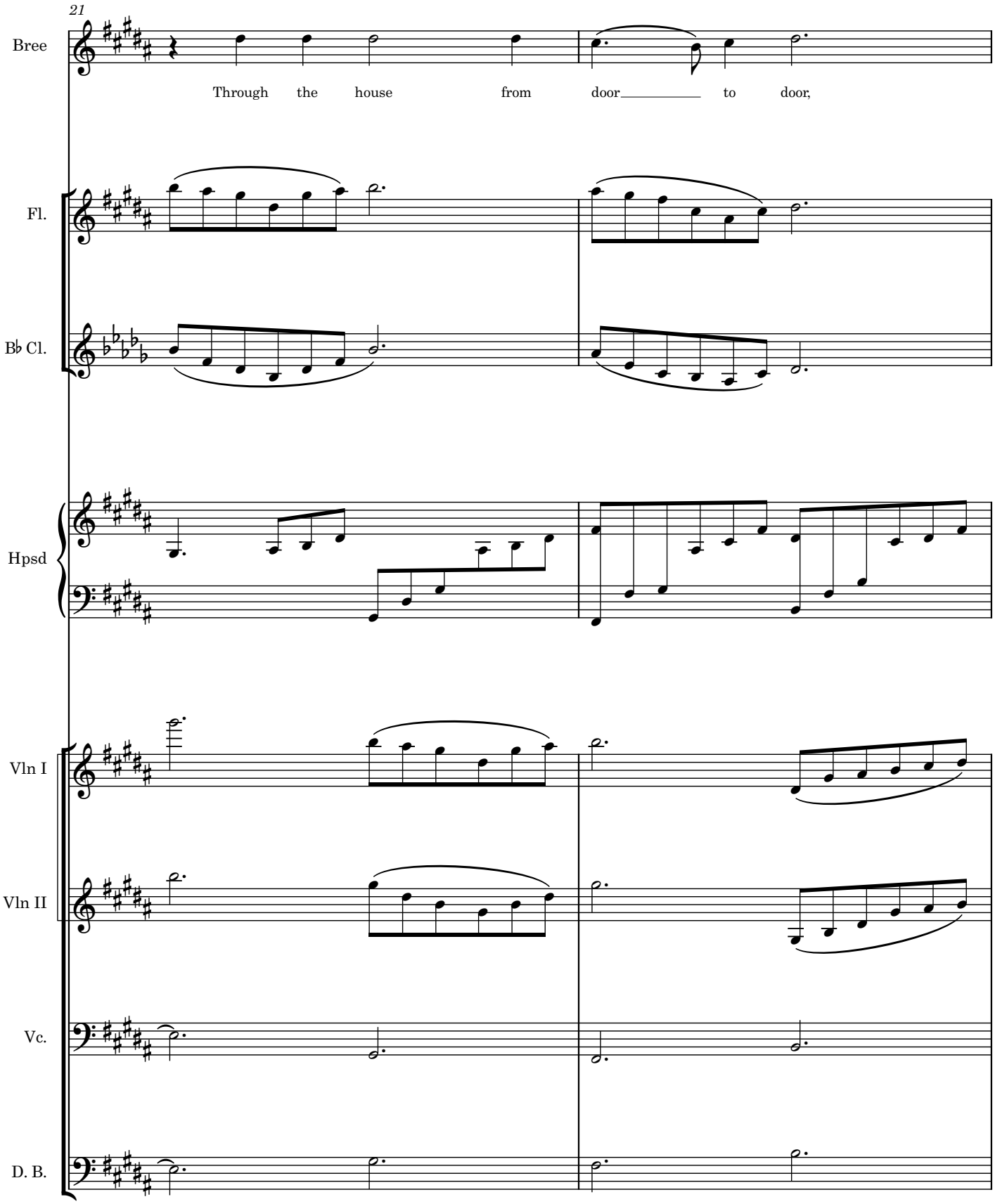

7
Bree
Fear no hun - ter's ar - - row, Lul - la - low, Lul - la -
Hpsd
Solo Vln
Unis.
Vln II
Vla
Solo Vc.
Unis.

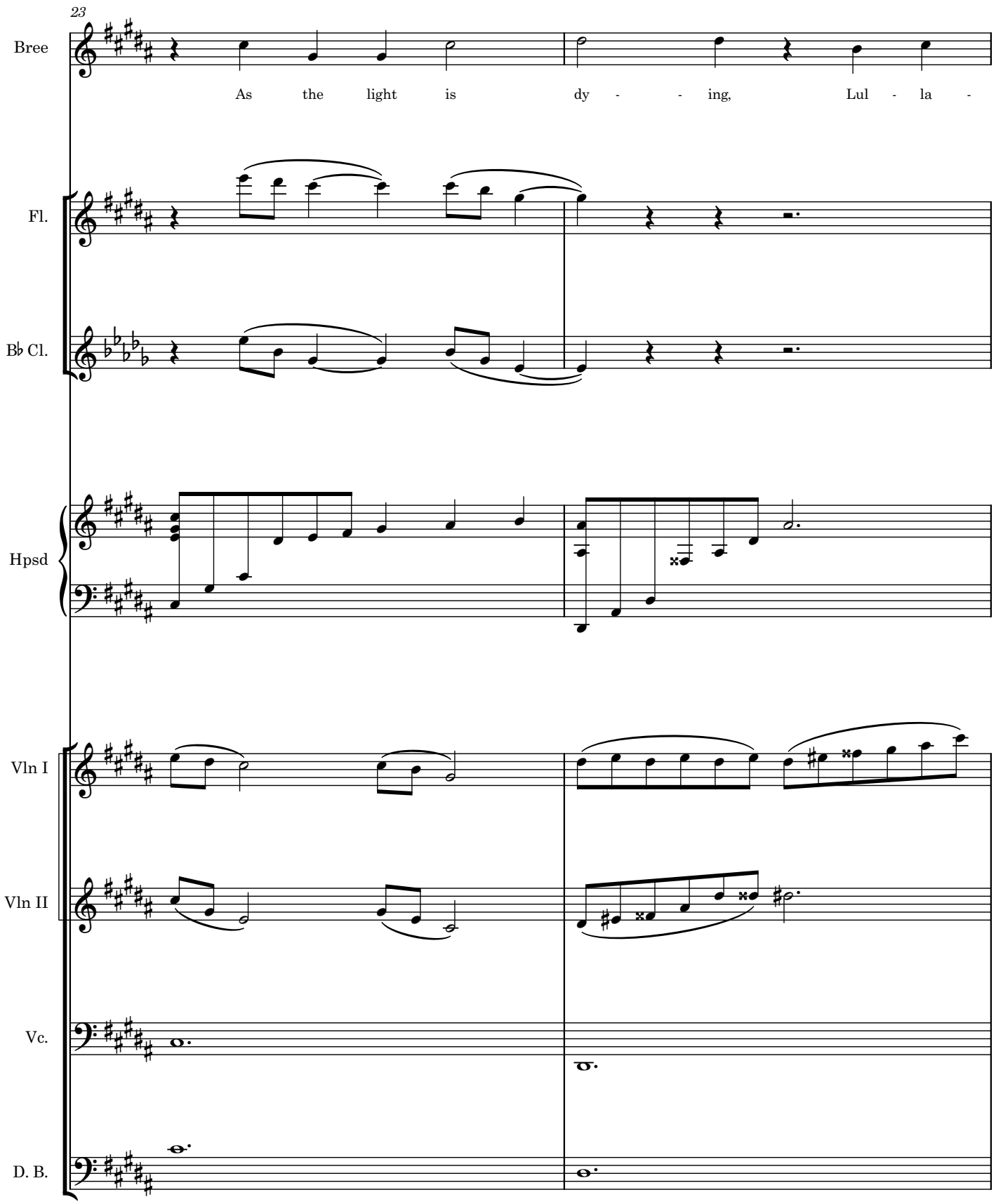

10
Bree
- low, Lul - la - low, Lul - la - low, Lul - la -
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.

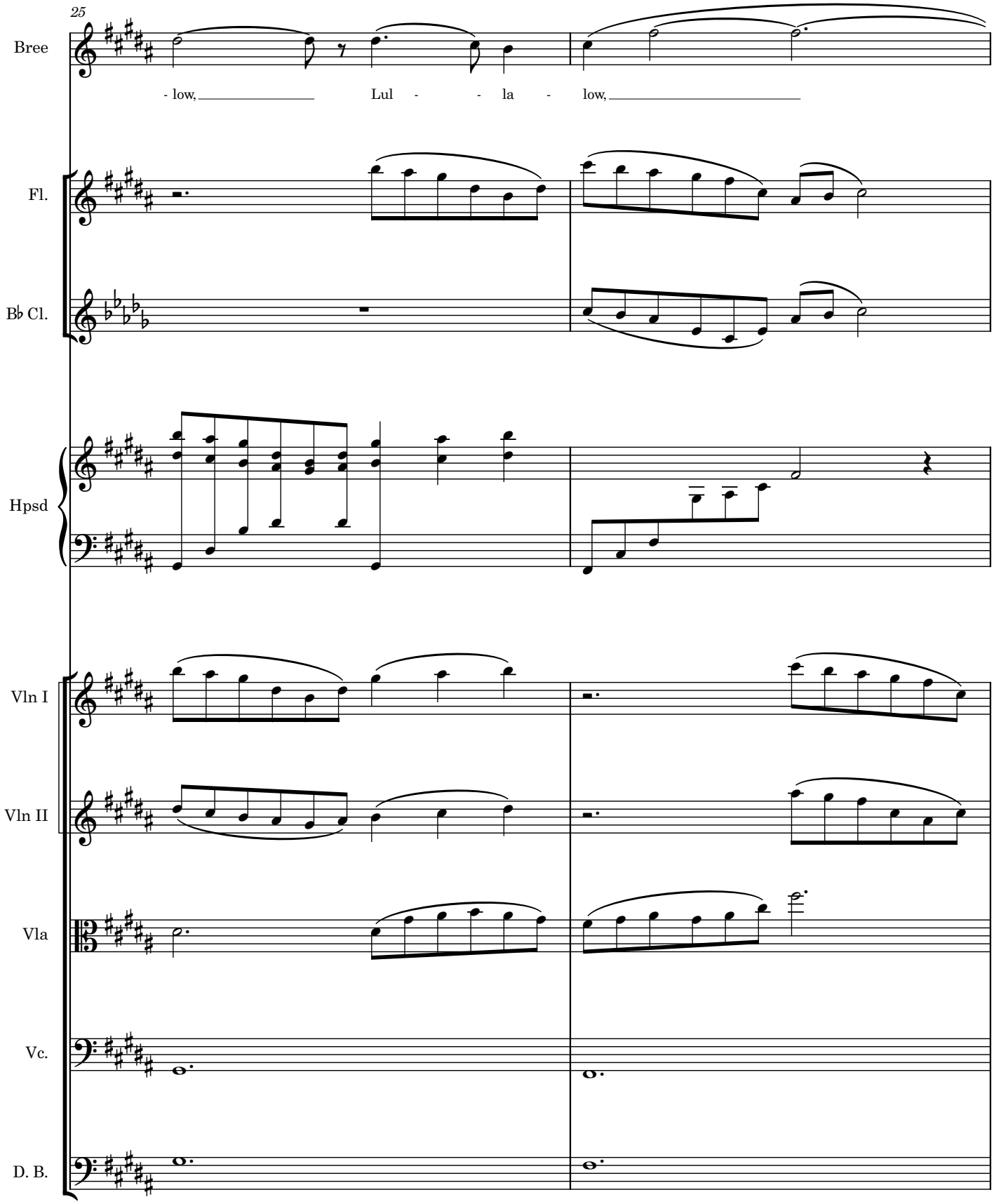

13
Bree
- low, Lul - la - low,
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.

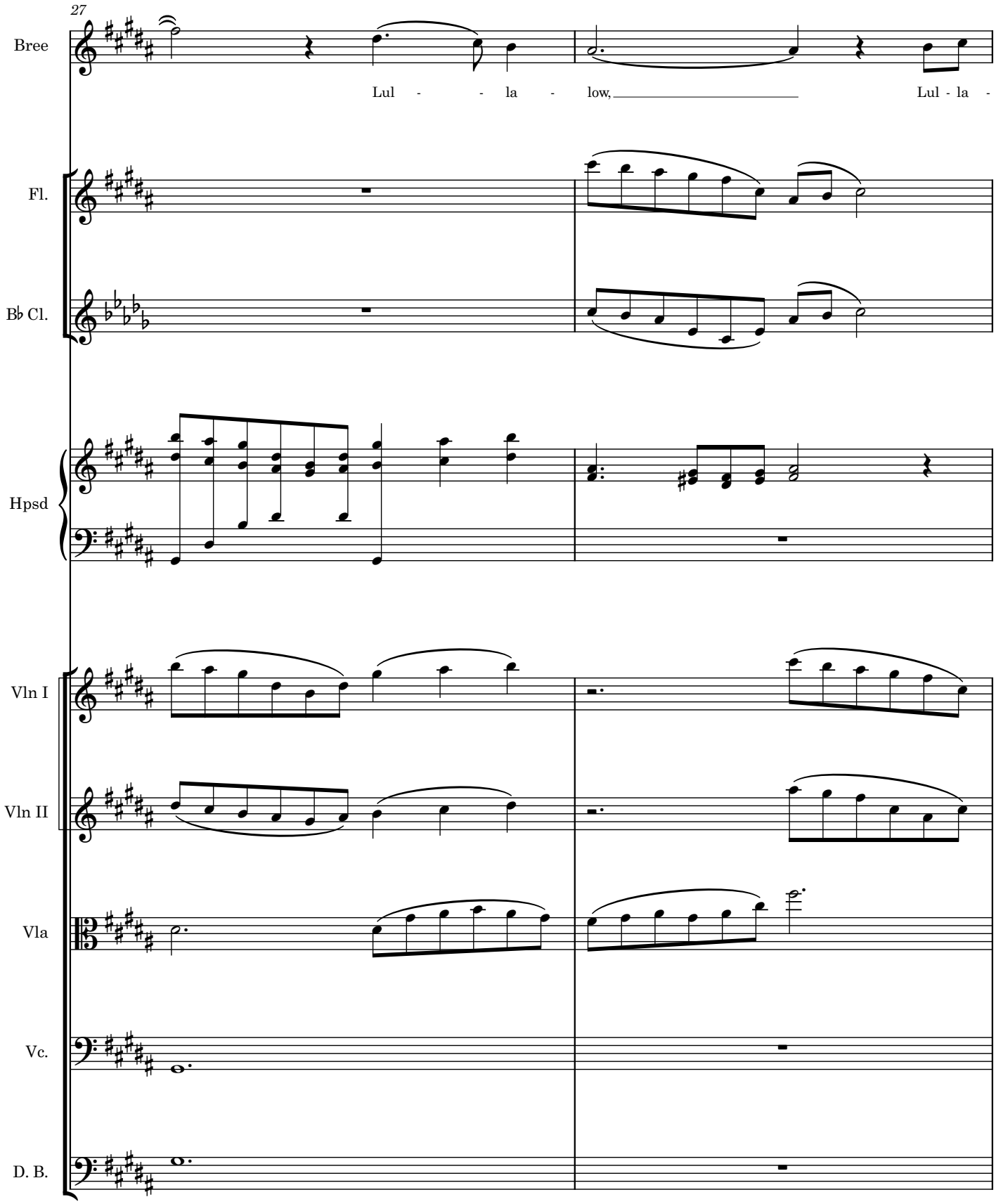

17
16
Bree
Now the day has passed and gone,
Fl.
B♭ Cl.
Hpsd
17
Vln I
Vln II
Vla
Solo Vc.
Vc.
D. B.

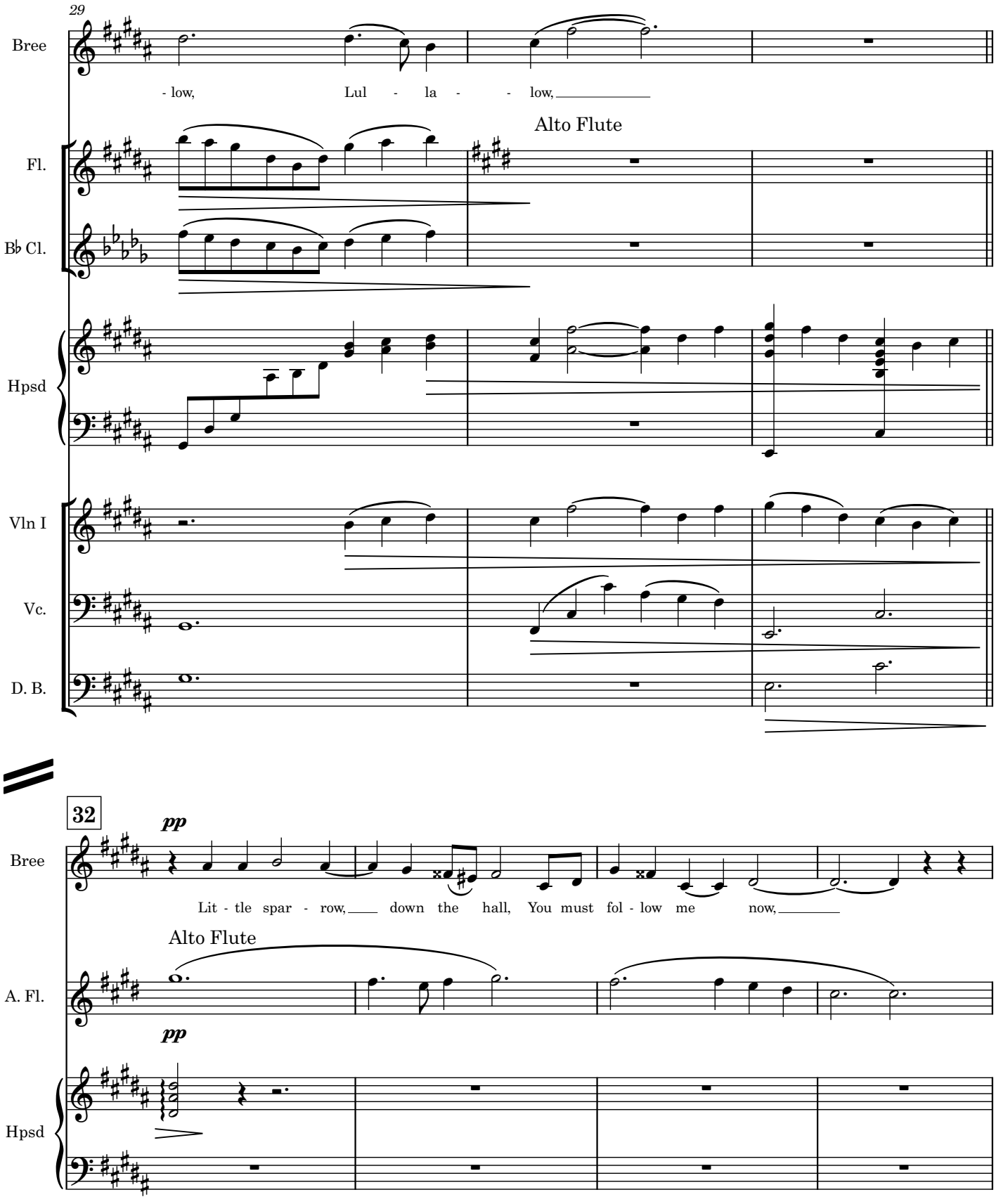

19
Bree
Soon you will be fly - - - - ing,
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

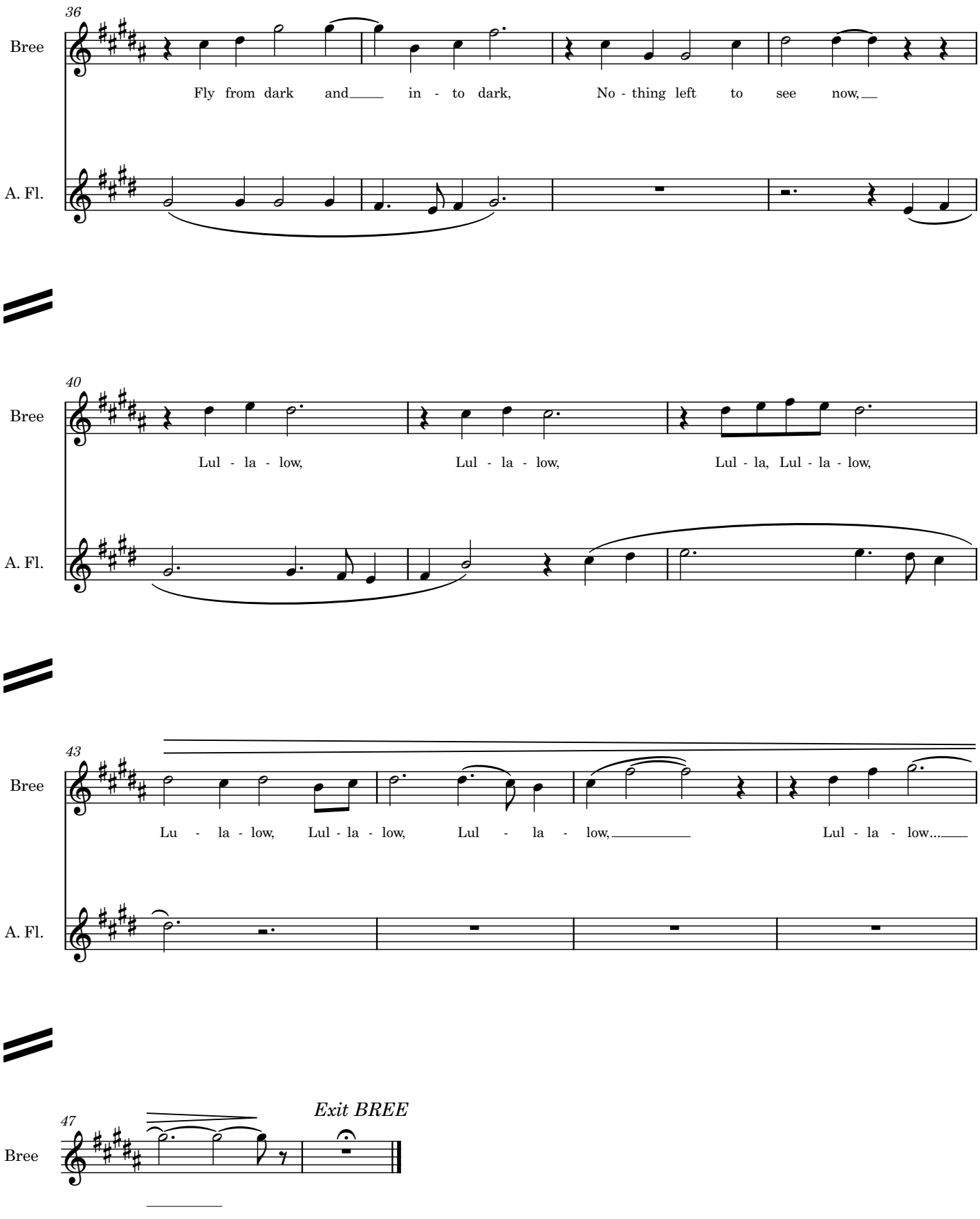

21
Bree
Through the house from door to door,
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vc.
D. B.


23
Bree
As the light is dy - - ing, Lul - la -
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vc.
D. B.

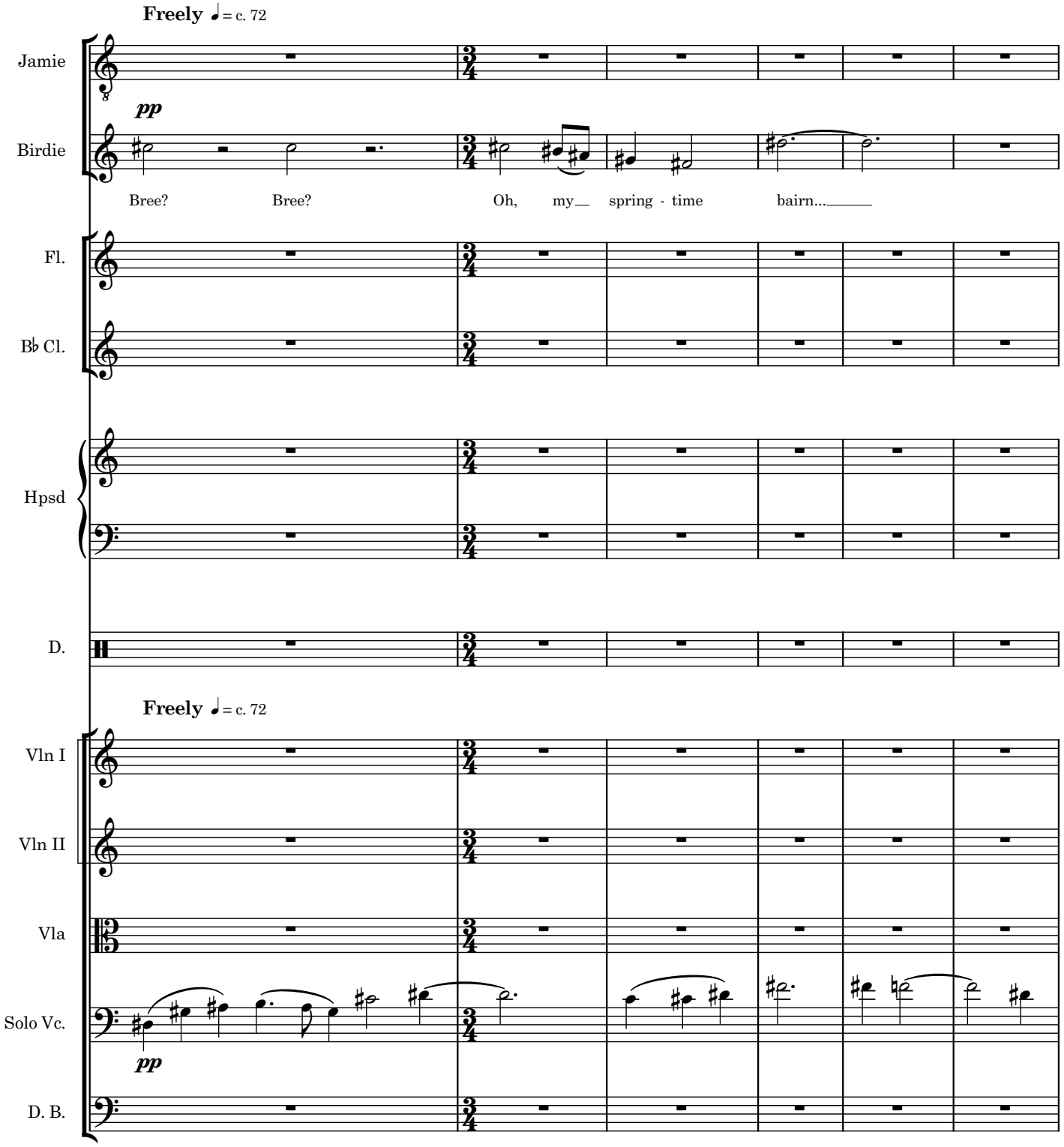

25
Bree
- low, Lul - - la - low,
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

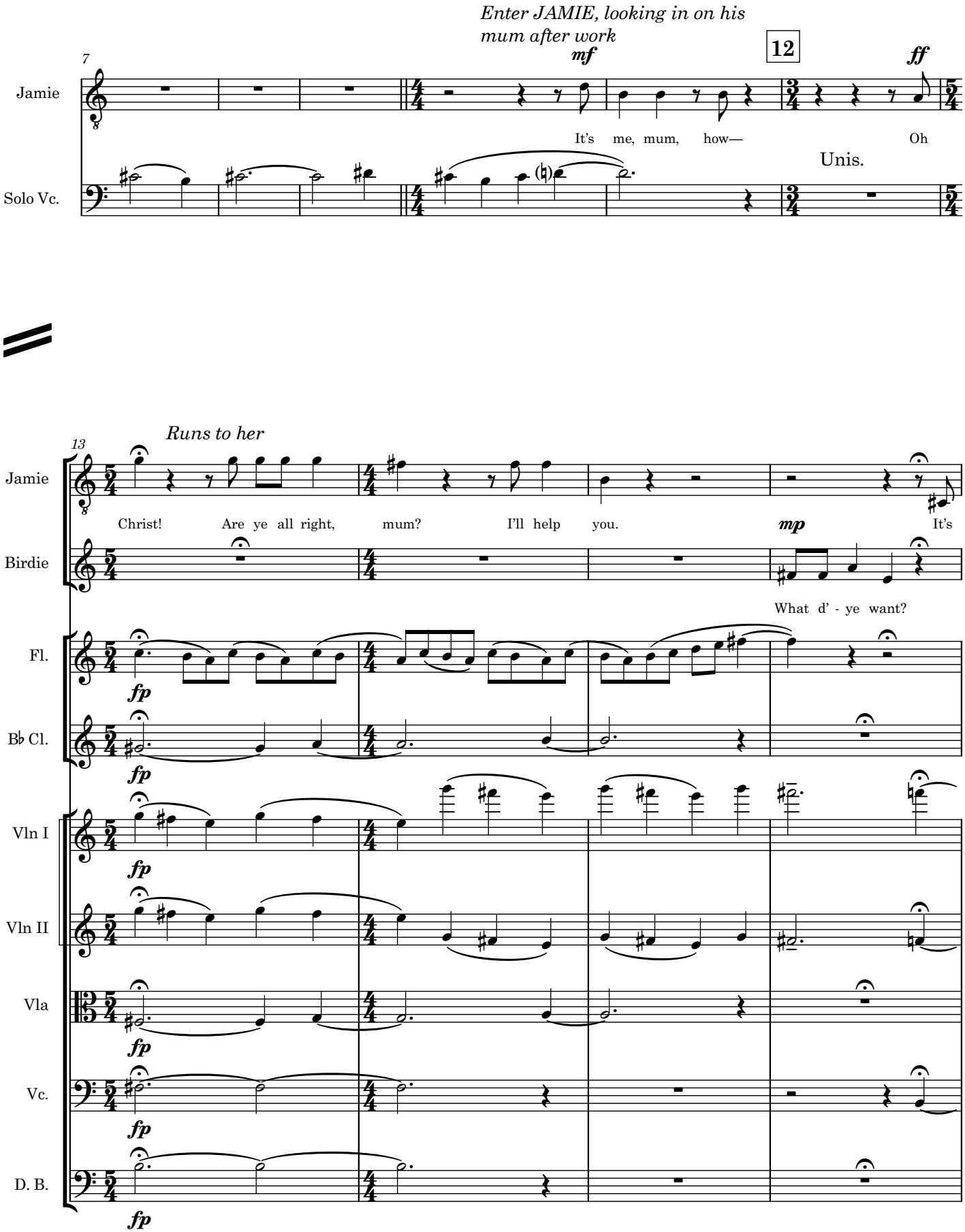

27
Bree
Lul - - la - low, Lul - la -
Fl.
B♭ Cl.
Hpsd
Vln I
Vln II
Vla
Vc.
D. B.

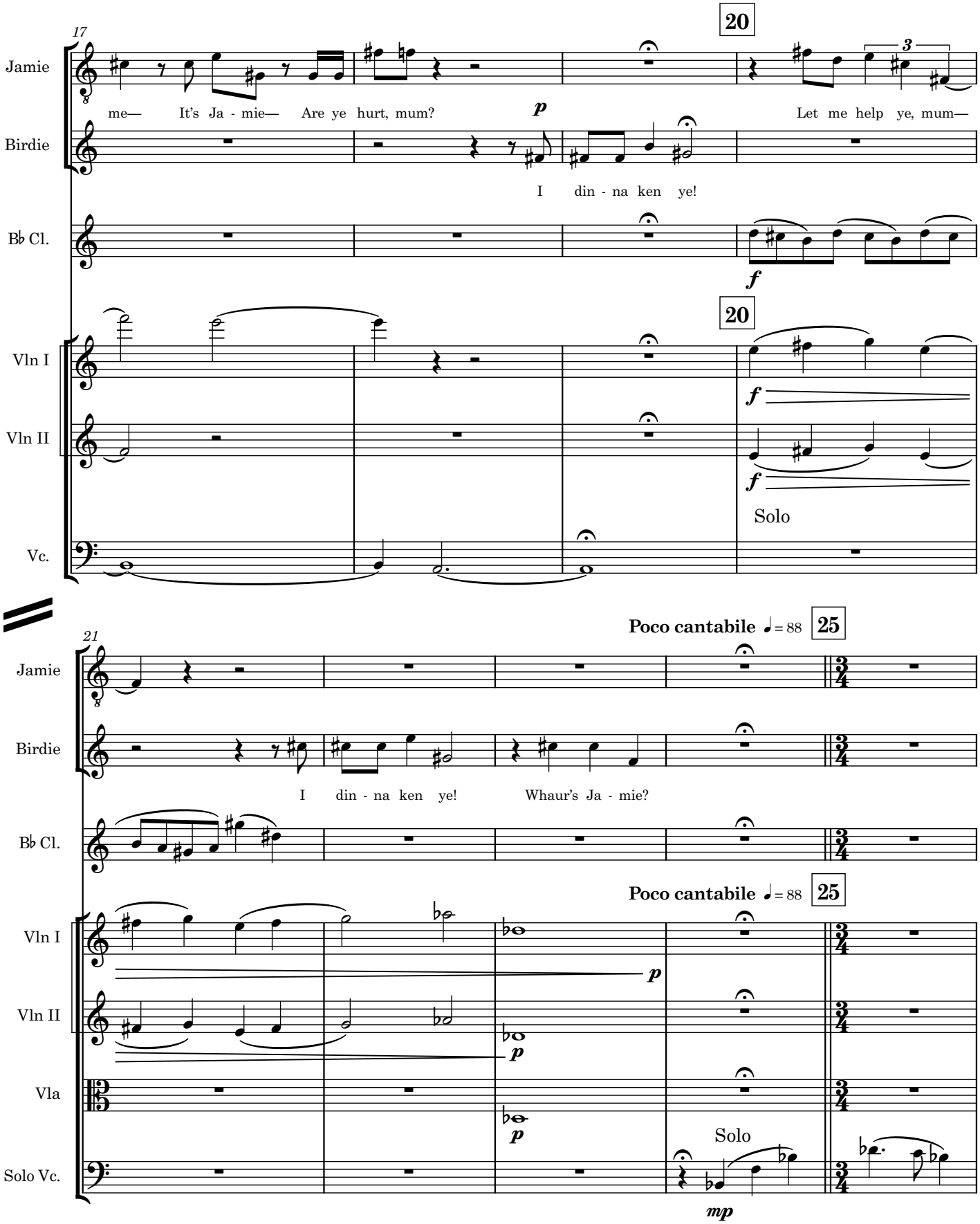

29
Bree
- low, Lul - la - - low,
Alto Flute
Fl.
B♭ Cl.
Hpsd
Vln I
Vc.
D. B.
32
pp
Bree
Lit - tle spar - row, down the hall, You must fol - low me now,
Alto Flute
A. Fl.
pp
Hpsd

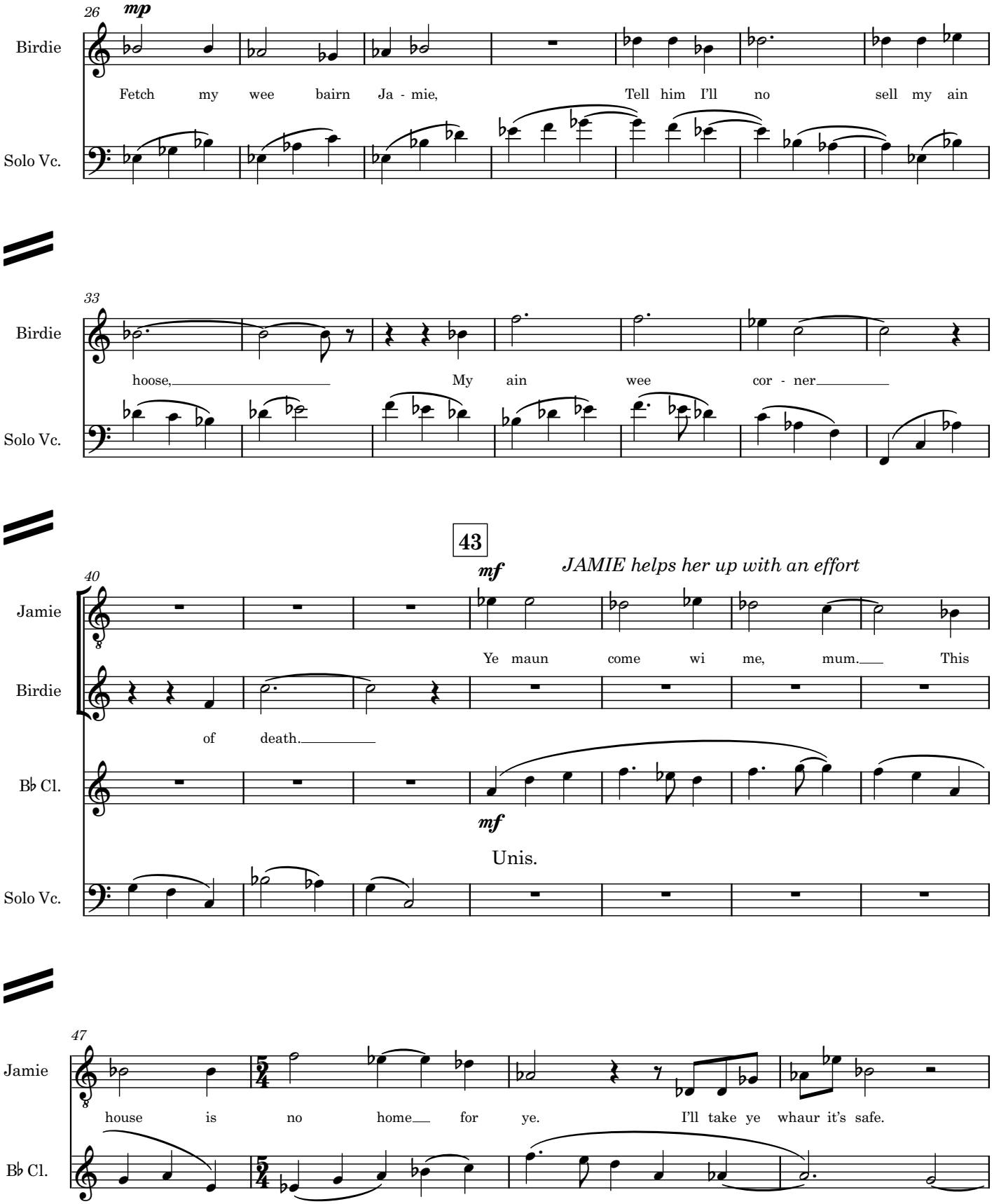

36
Bree
Fly from dark and in - to dark, No - thing left to see now,
A. Fl.
40
Bree
Lul - la - low, Lul - la - low, Lul - la, Lul - la - low,
A. Fl.
43
Bree
Lu - la - low, Lul - la - low, Lul - la - low, Lul - la - low...
A. Fl.
47
Bree
Exit BREE

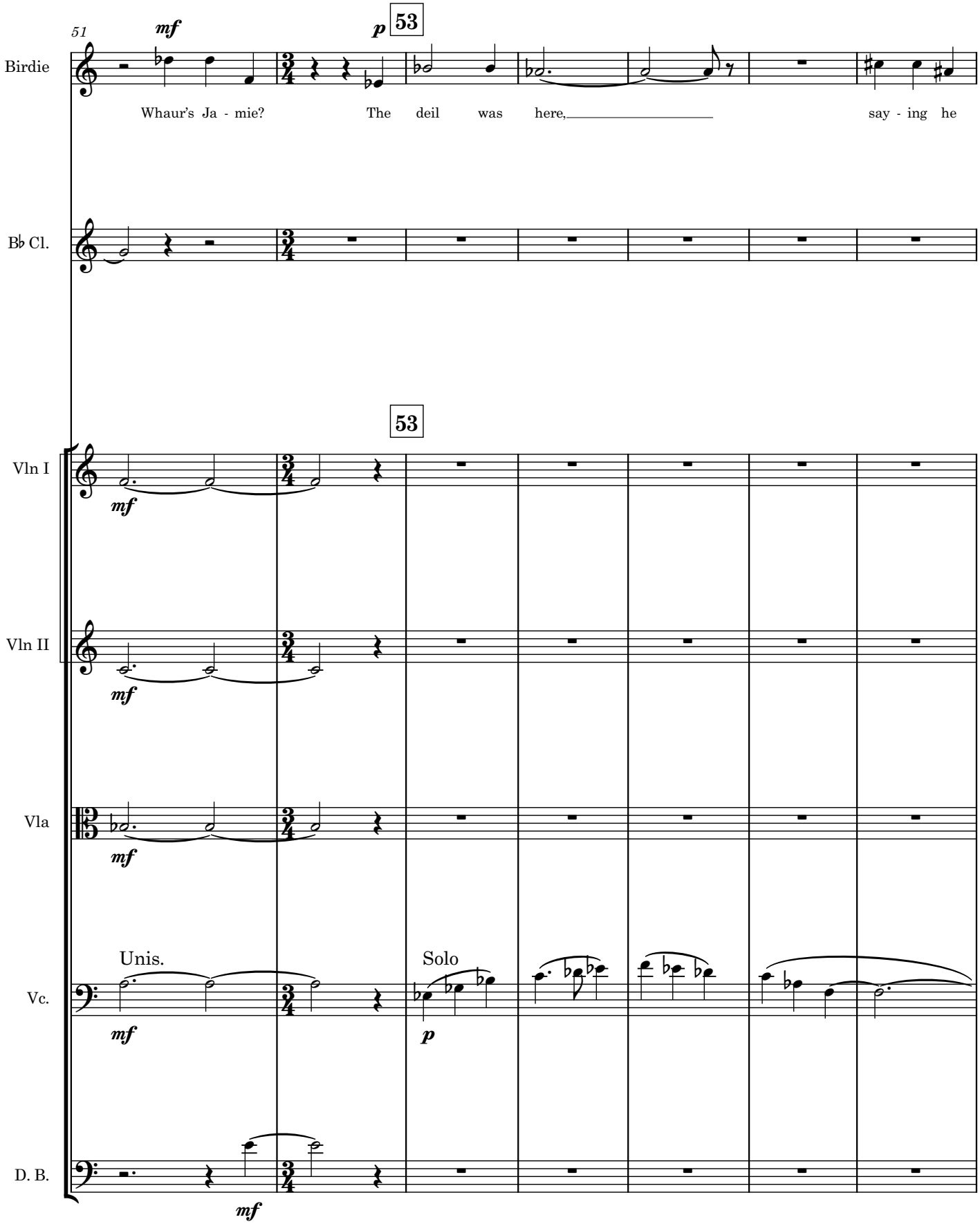
DUET: Pieta (Birdie and Jamie)

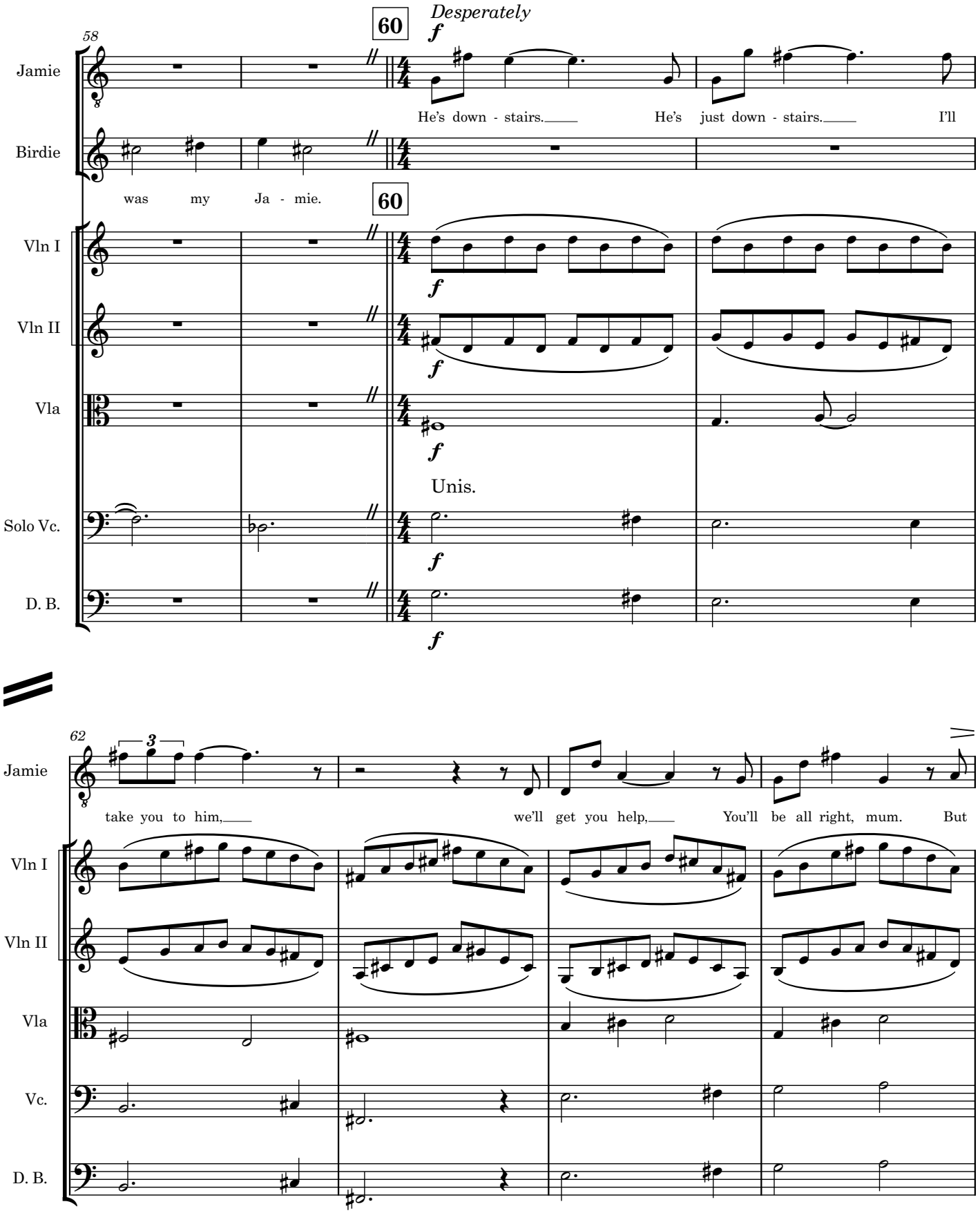


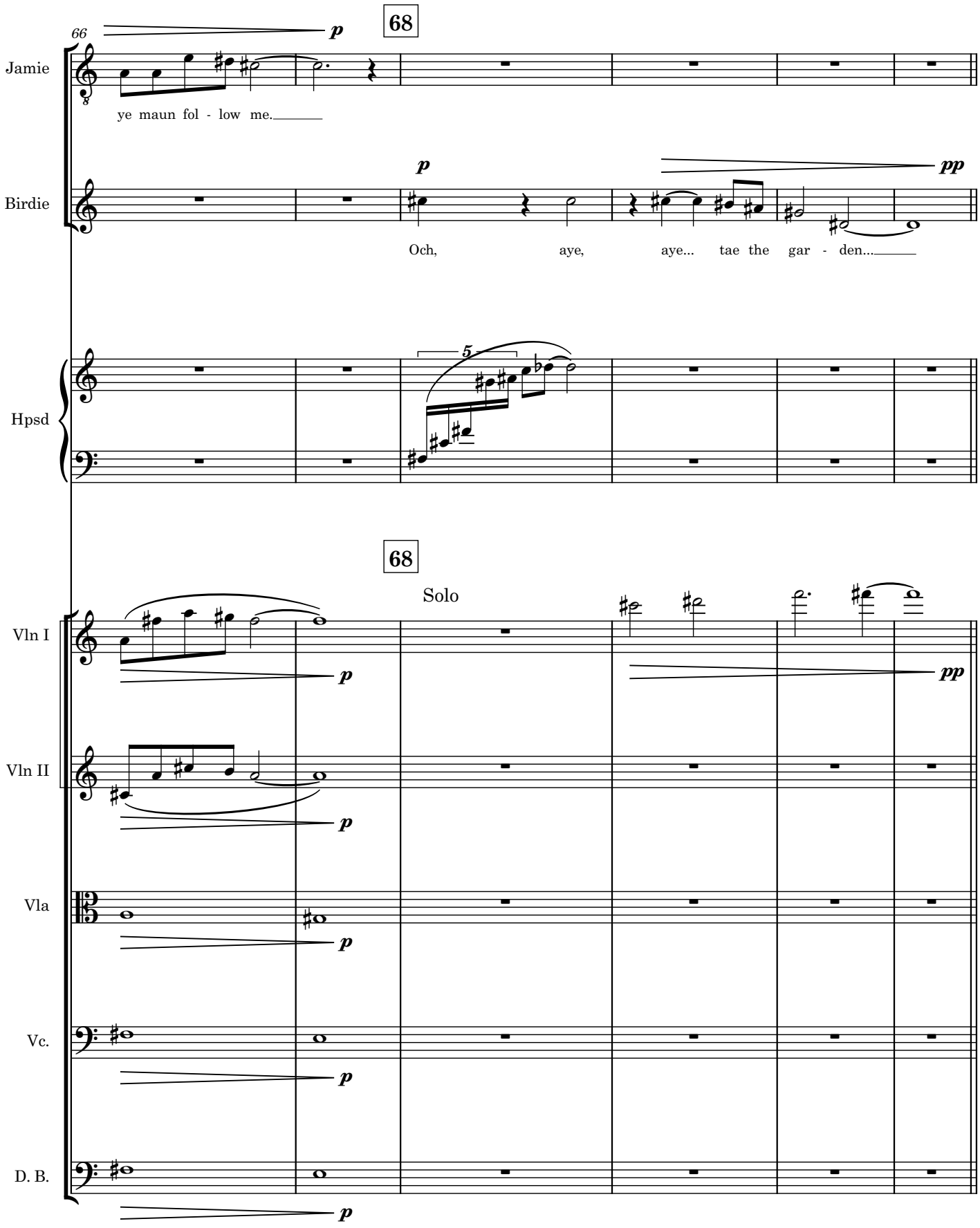

Enter JAMIE, looking in on his mum after work
mf
12
ff
7
Jamie
It's me, mum, how—
Oh
Unis.
Solo Vc.
Runs to her
13
Jamie
Christ! Are ye all right, mum? I'll help you.
mp
It's
What d' - ye want?
Birdie
Fl.
fp
B♭ Cl.
fp
Vln I
fp
Vln II
Vla
fp
Vc.
fp
D. B.
fp


17
20
Jamie
me— It's Ja - mie— Are ye hurt, mum?
p
Let me help ye, mum—
3
Birdie
I din - na ken ye!
B♭ Cl.
f
Vln I
f
Vln II
f
Solo
Vc.
21
Poco cantabile ♩= 88
25
Jamie
Birdie
I din - na ken ye! Whaur's Ja - mie?
B♭ Cl.
Poco cantabile ♩= 88
25
Vln I
p
Vln II
p
Vla
p
Solo
Solo Vc.
mp

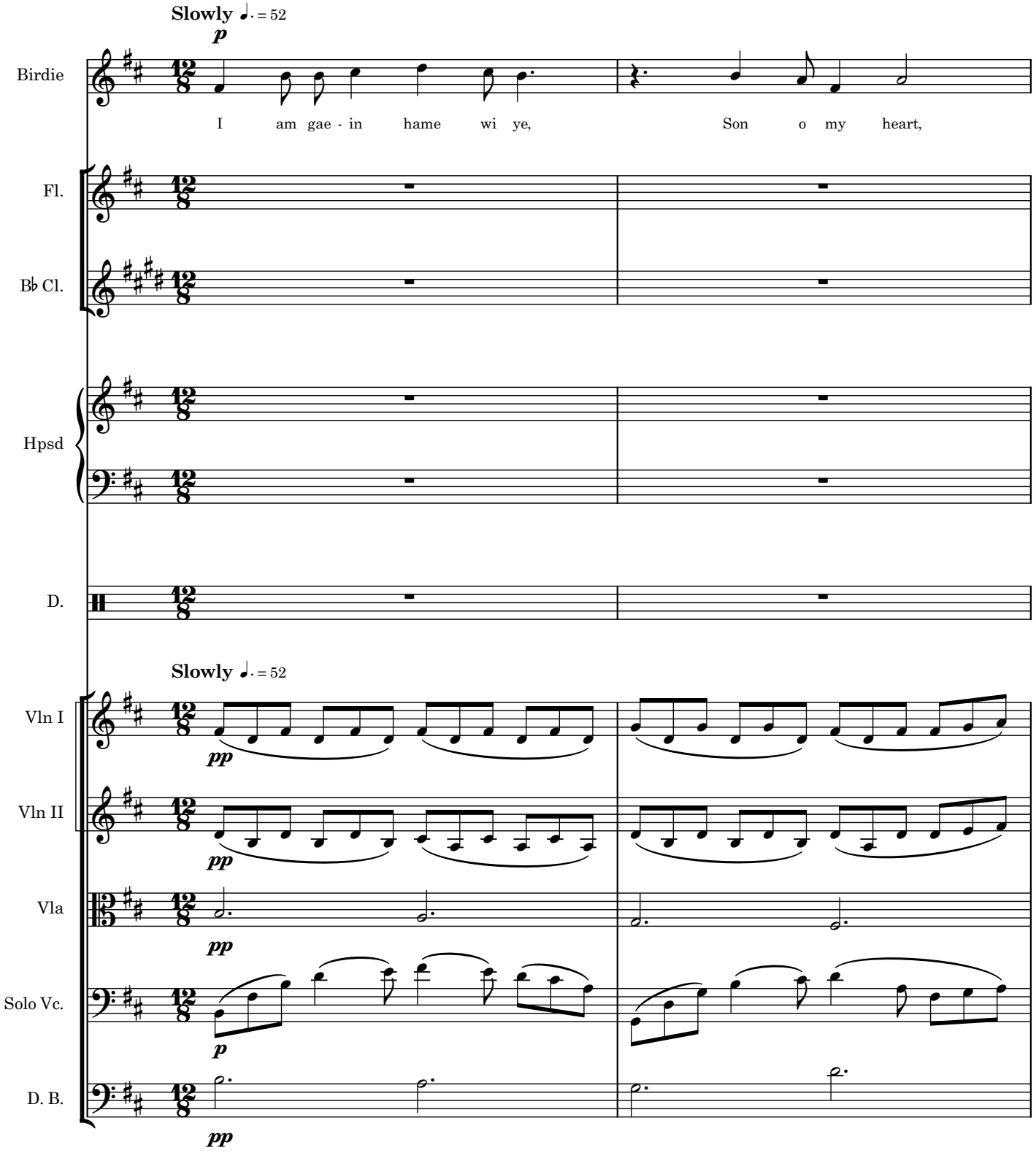

26
mp
Birdie
Fetch my wee bairn Ja - mie, Tell him I'll no sell my ain
Solo Vc.
33
Birdie
hoose, My ain wee cor - ner
Solo Vc.
43
mf
JAMIE helps her up with an effort
40
Jamie
Ye maun come wi me, mum. This
Birdie
of death.
B♭ Cl.
mf
Unis.
Solo Vc.
47
Jamie
house is no home for ye. I'll take ye whaur it's safe.
B♭ Cl.

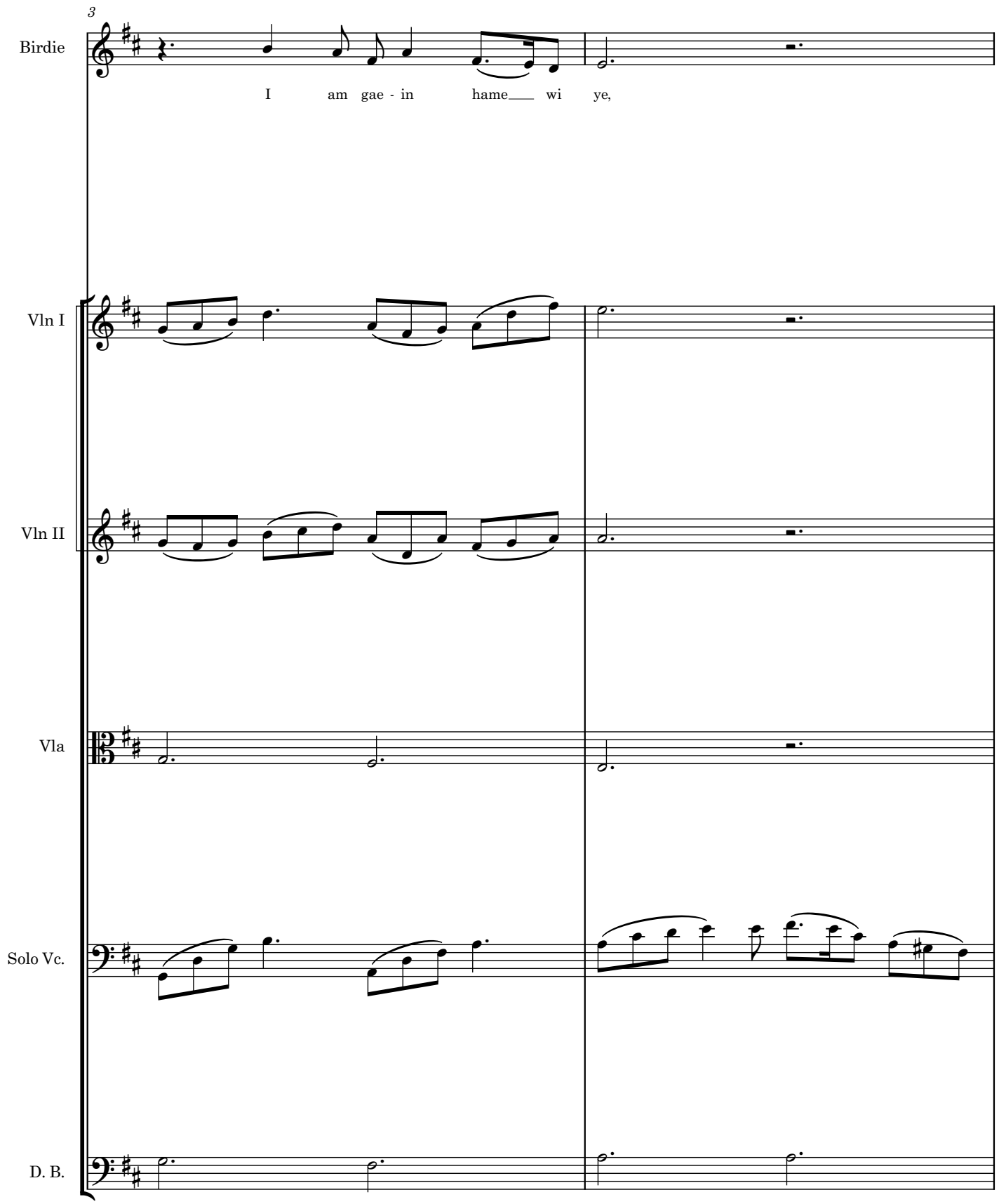

51
mf
p
53
Birdie
Whaur's Ja - mie? The deil was here, say - ing he
B♭ Cl.
53
Vln I
mf
Vln II
mf
Vla
mf
Unis.
Solo
Vc.
mf
p
D. B.
mf

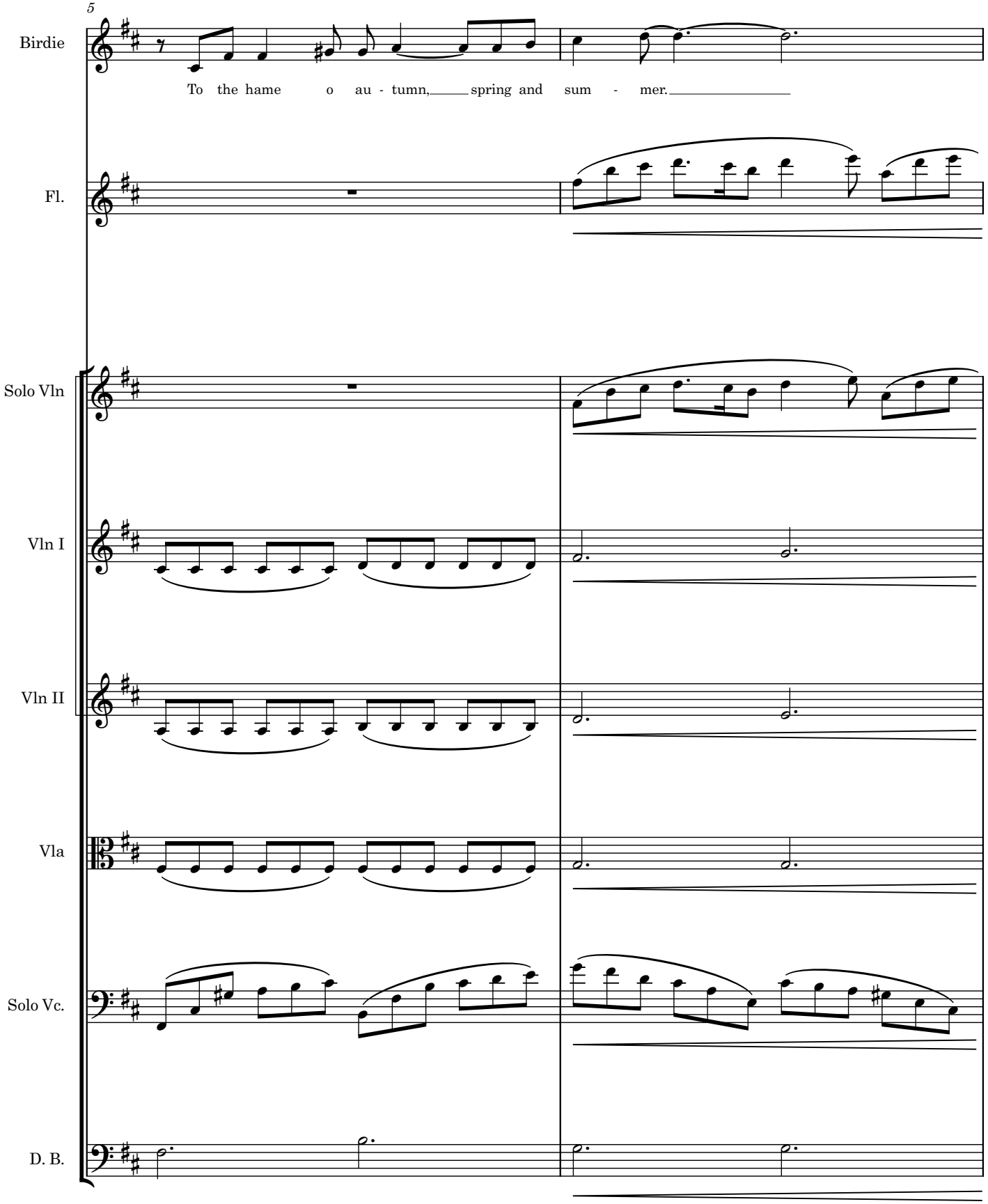

58
60
Desperately
f
Jamie
He's down - stairs. He's just down - stairs. I'll
Birdie
was my Ja - mie.
60
Vln I
Vln II
Vla
Unis.
Solo Vc.
D. B.
62
3
take you to him, we'll get you help, You'll be all right, mum. But

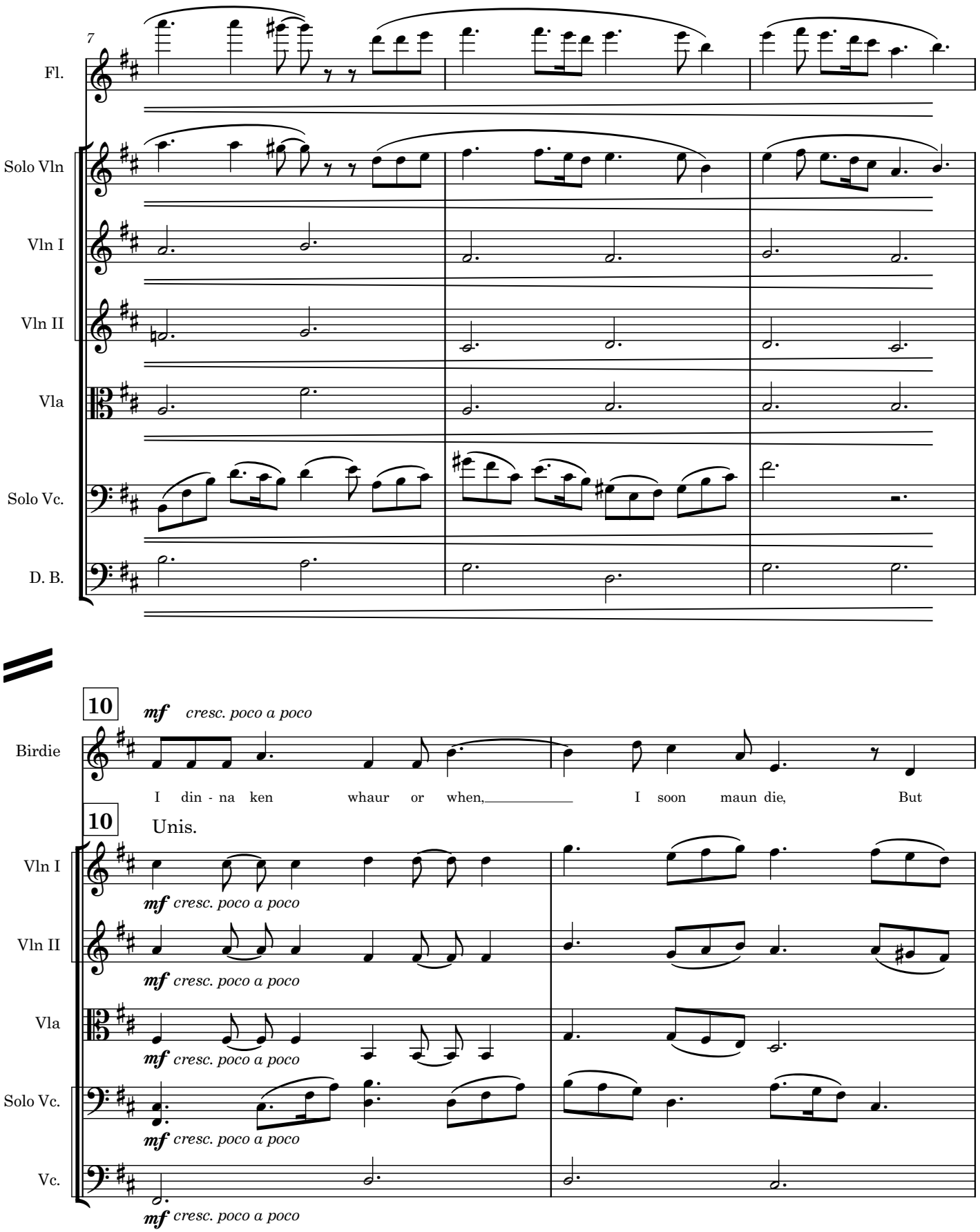

66
68
Jamie
ye maun fol - low me.
p
Birdie
Och, aye, aye... tae the gar - den...
pp
Hpsd
5
68
Solo
Vln I
Vln II
Vla
Vc.
D. B.

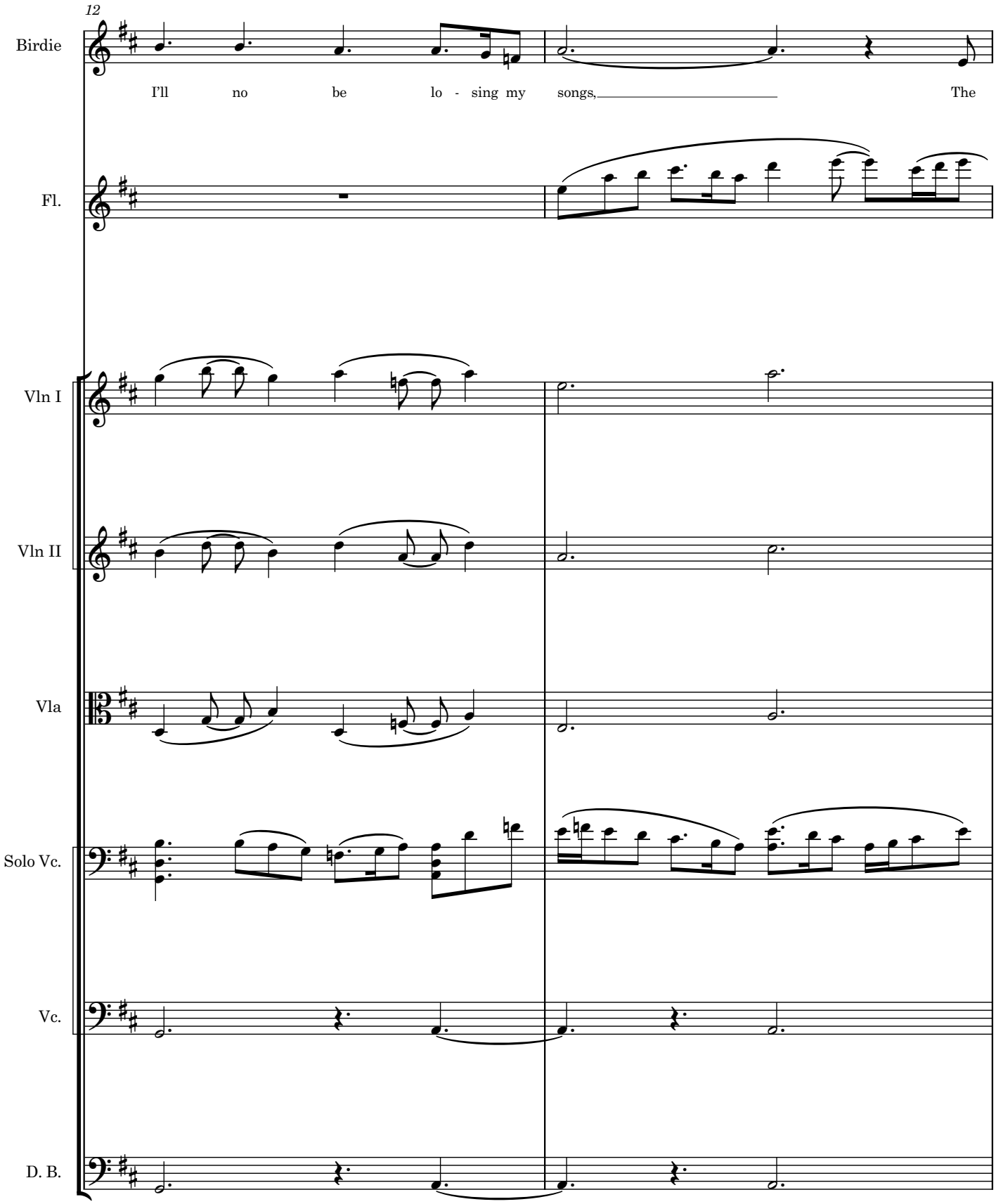
ARIA: Prayer for Dressing (Birdie)

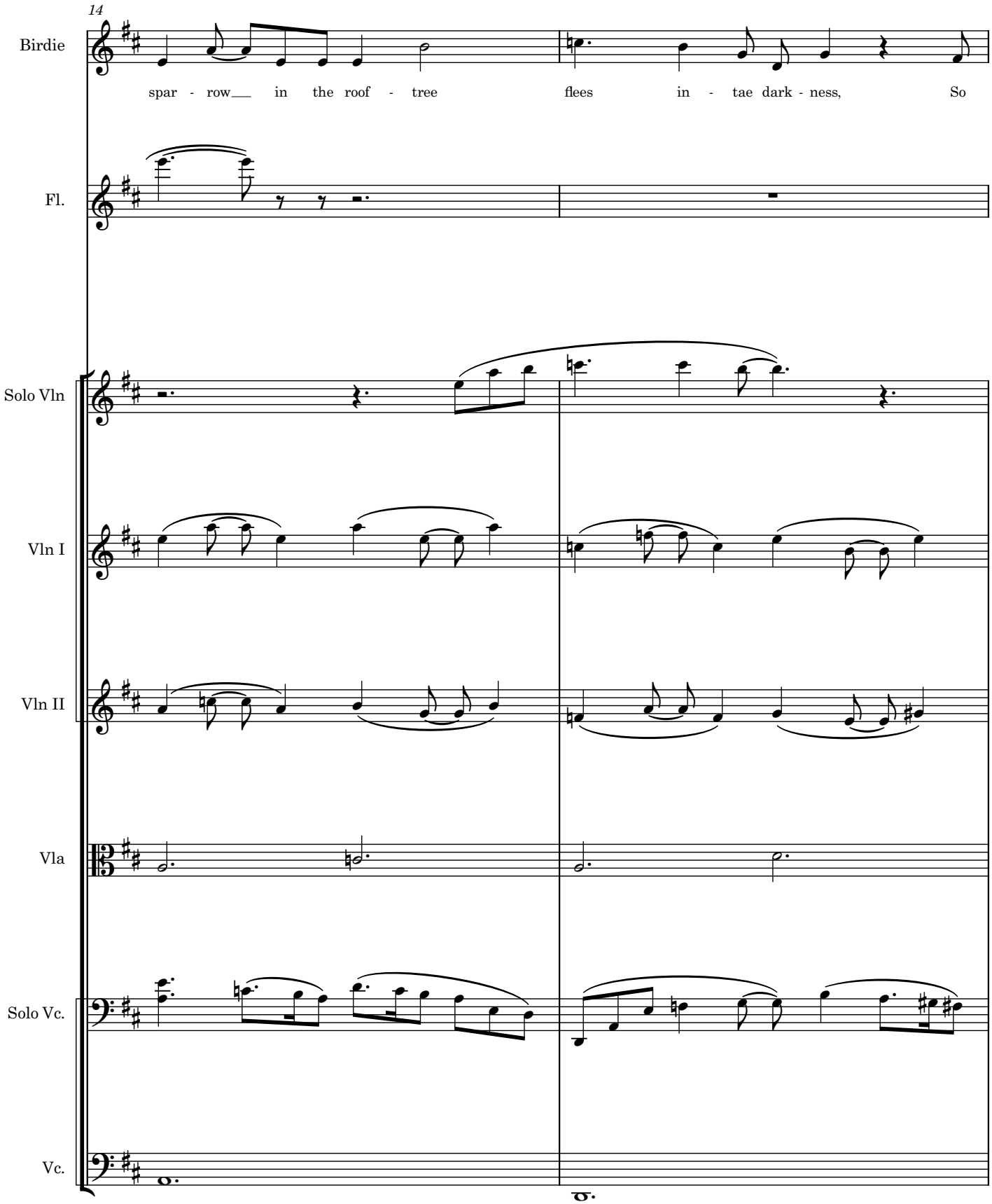


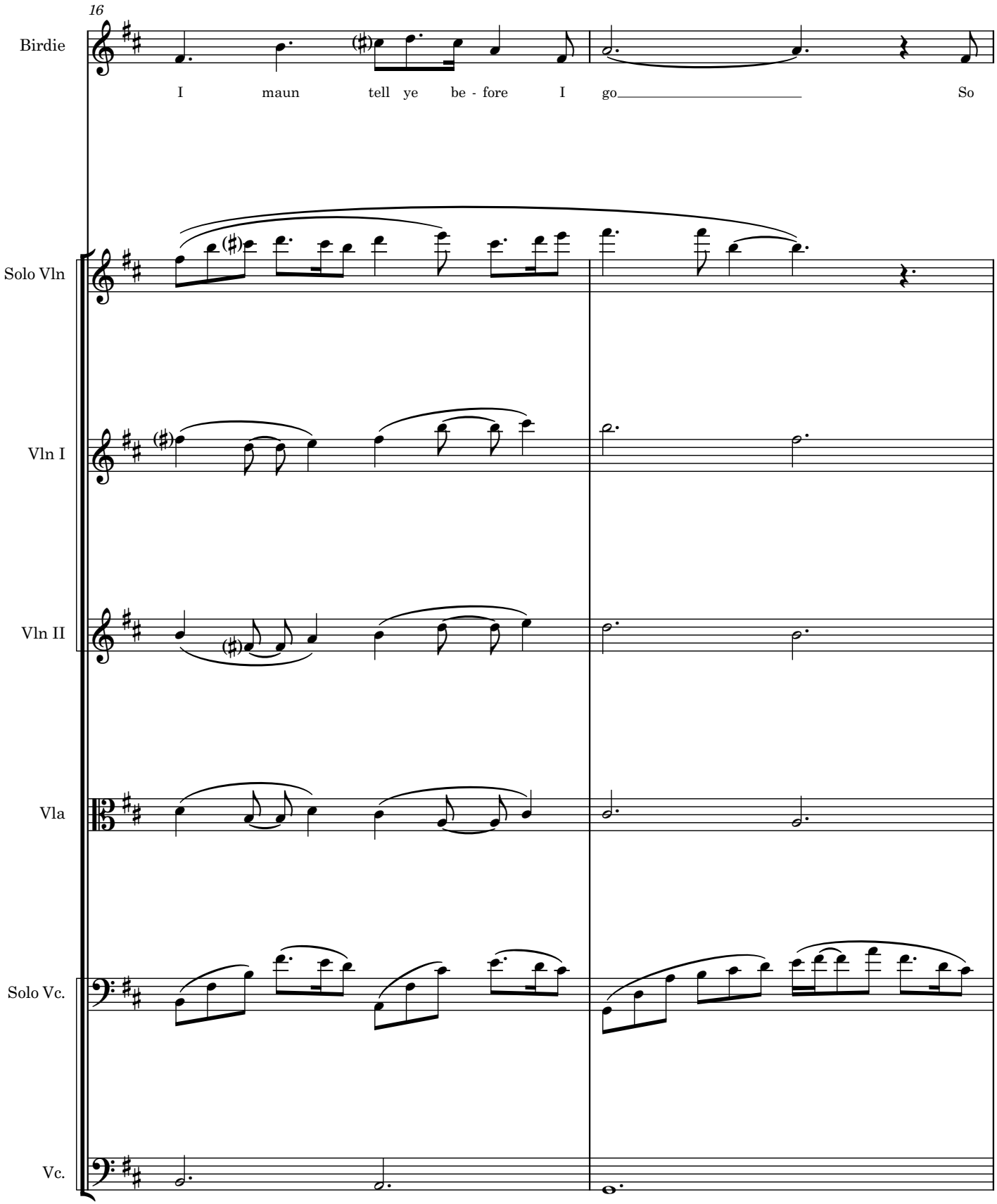

3
Birdie
I am gae - in hame wi ye,
Vln I
Vln II
Vla
Solo Vc.
D. B.

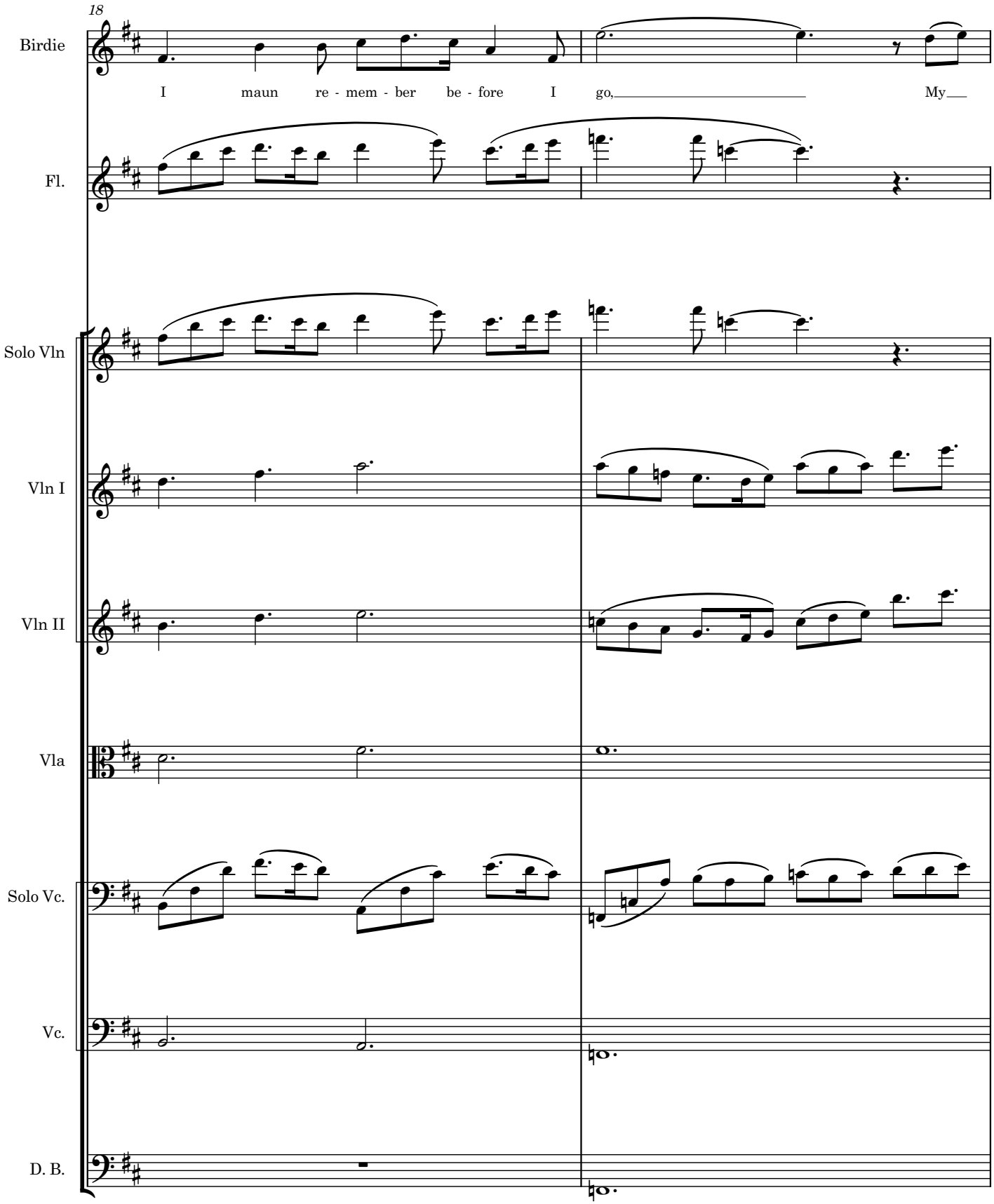

5
Birdie
To the hame o au - tumn, spring and sum - mer.
Fl.
Solo Vln
Vln I
Vln II
Vla
Solo Vc.
D. B.

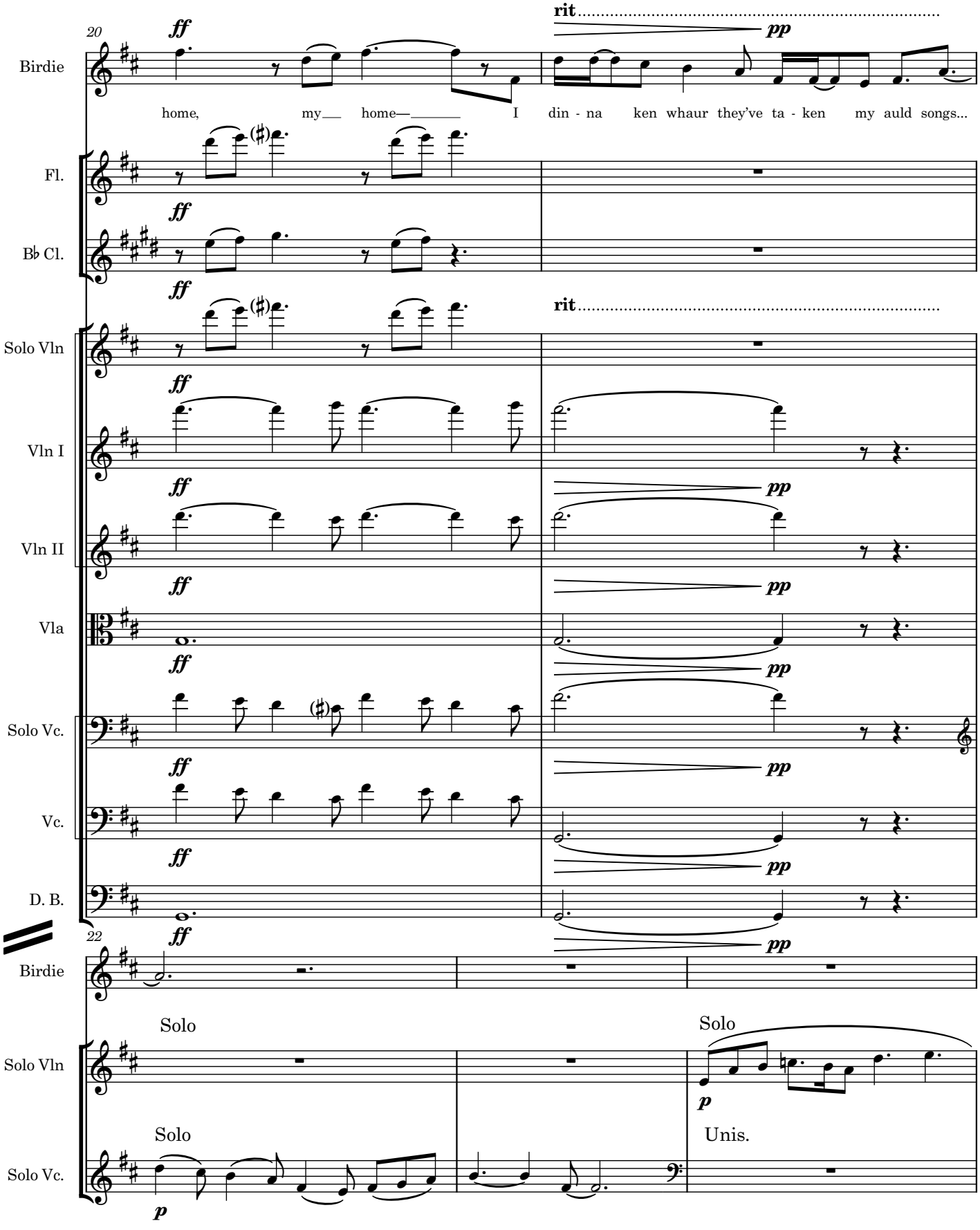

7
Fl.
Solo Vln
Vln I
Vln II
Vla
Solo Vc.
D. B.
10
mf cresc. poco a poco
Birdie
I din - na ken whaur or when, I soon maun die, But
10
Unis.
Vln I
mf cresc. poco a poco
Vln II
mf cresc. poco a poco
Vla
mf cresc. poco a poco
Solo Vc.
mf cresc. poco a poco
Vc.
mf cresc. poco a poco

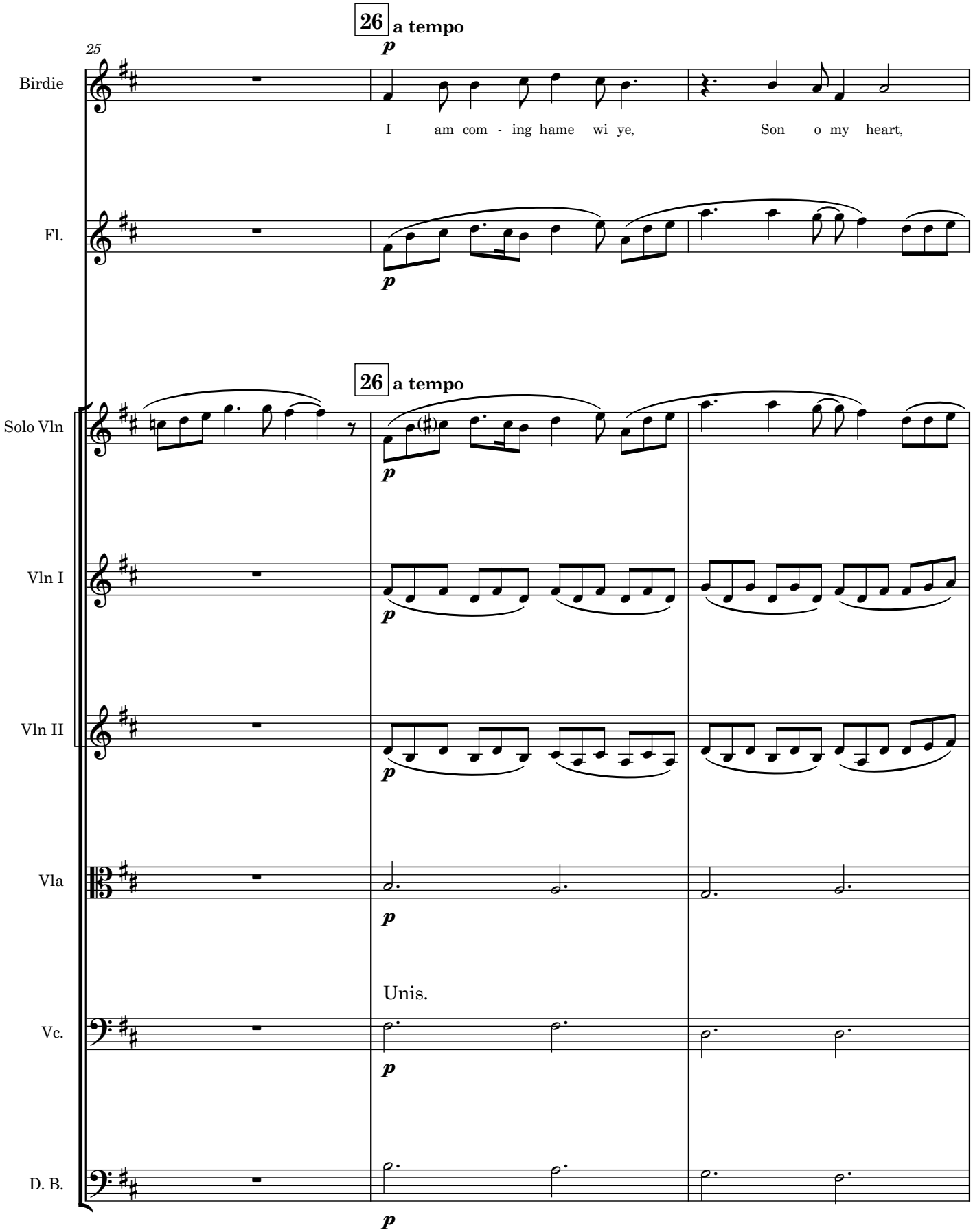

12
Birdie
I'll no be lo - sing my songs, The
Fl.
Vln I
Vln II
Vla
Solo Vc.
Vc.
D. B.

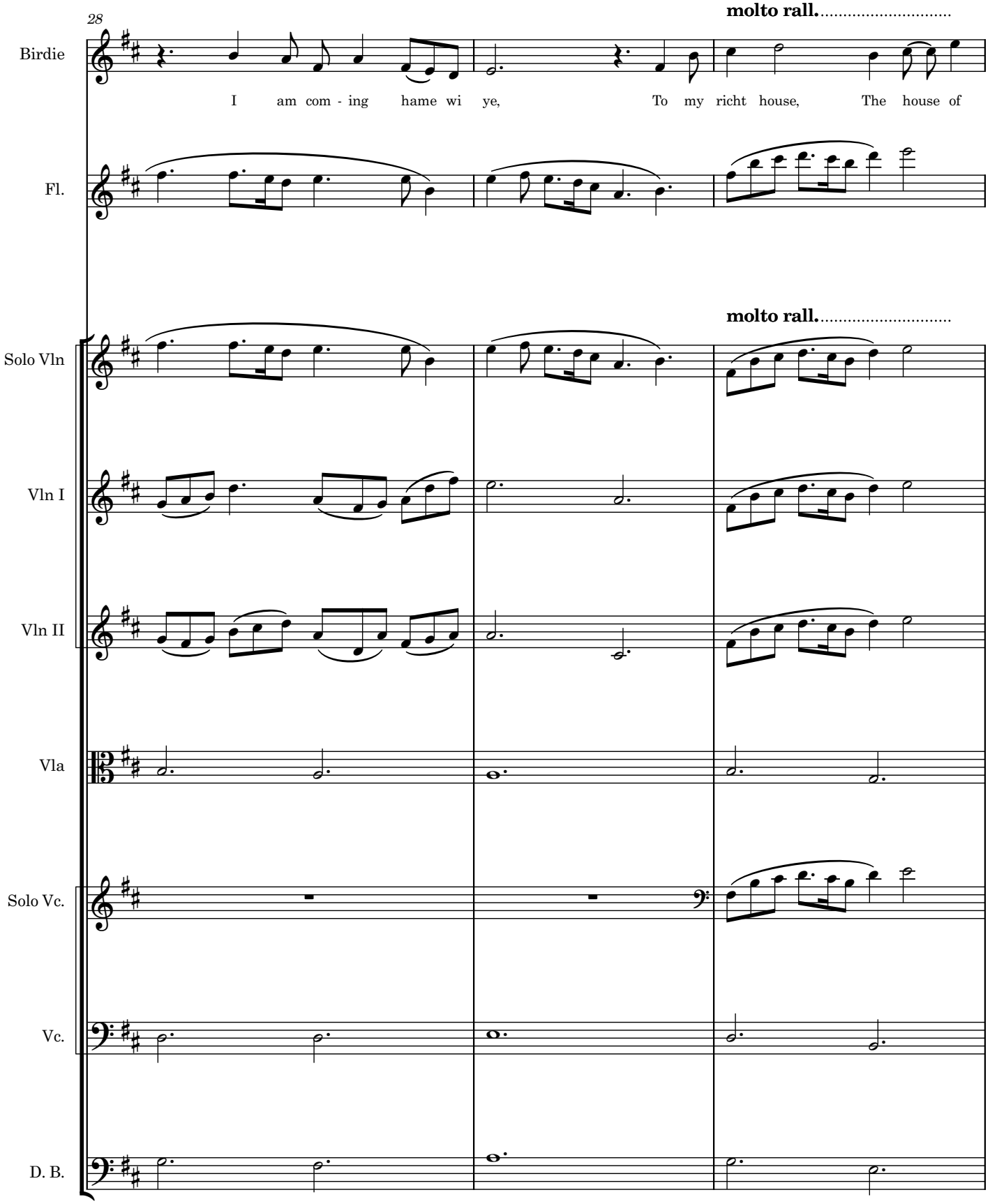

14
Birdie
spar - row__ in the roof - tree flees in - tae dark - ness, So
Fl.
Solo Vln
Vln I
Vln II
Vla
Solo Vc.
Vc.

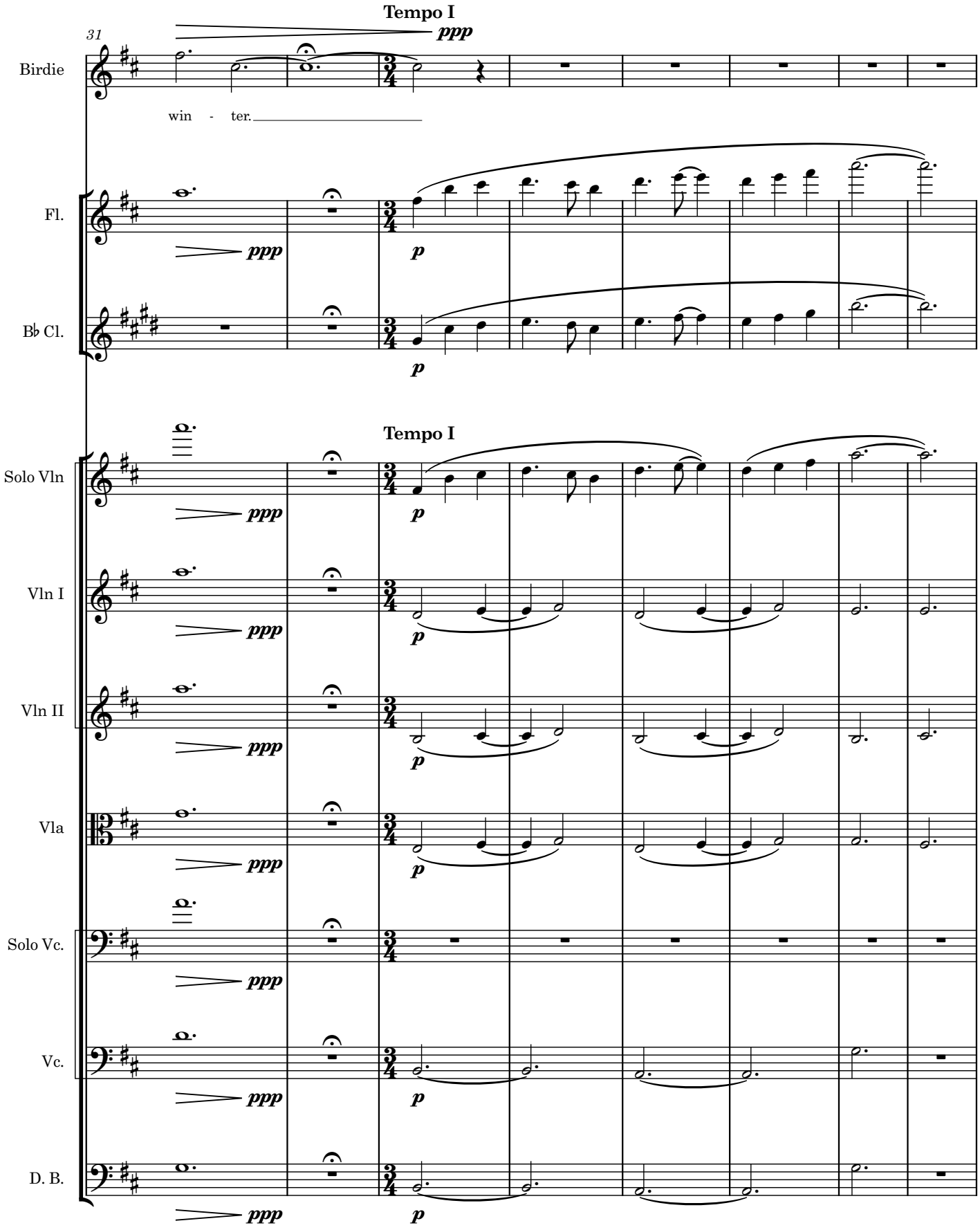

16
Birdie
I maun tell ye be - fore I go So
Solo Vln
Vln I
Vln II
Vla
Solo Vc.
Vc.

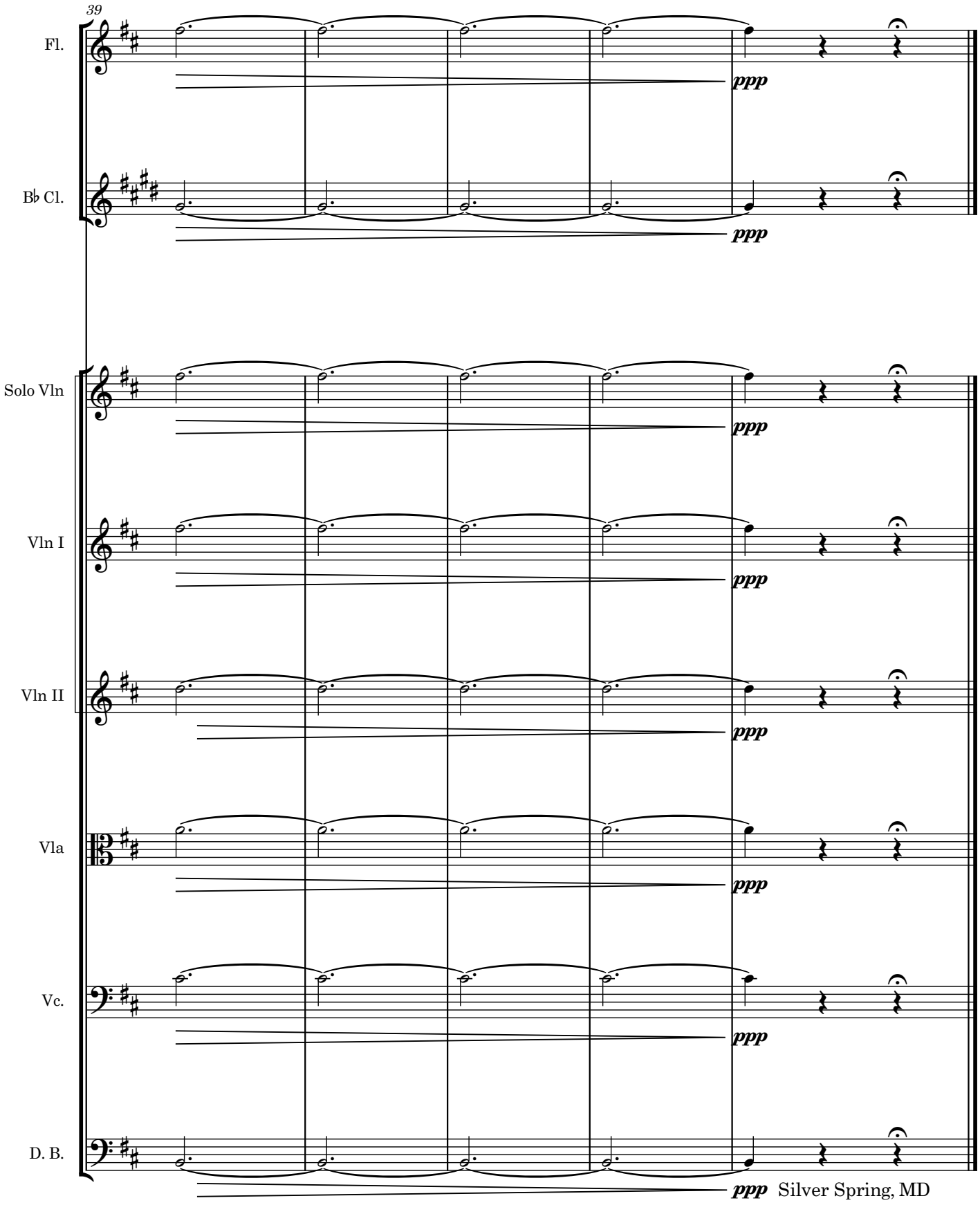

18
Birdie
I maun re - mem - ber be - fore I go, My
Fl.
Solo Vln
Vln I
Vln II
Vla
Solo Vc.
Vc.
D. B.


20
Birdie
Fl.
B♭ Cl.
Solo Vln
Vln I
Vln II
Vla
Solo Vc.
Vc.
D. B.
ff
rit
pp
home, my home— I din - na ken whaur they've ta - ken my auld songs...
22
Solo
Unis.
p


26 a tempo
25
Birdie
I am com - ing hame wi ye,
Son o my heart,
Fl.
26 a tempo
Solo Vln
Vln I
Vln II
Vla
Unis.
Vc.
D. B.


28
molto rall.
Birdie
I am com - ing hame wi ye, To my richt house, The house of
Fl.
molto rall.
Solo Vln
Vln I
Vln II
Vla
Solo Vc.
Vc.
D. B.


Tempo I
31
ppp
Birdie
win - ter.
Fl.
ppp
p
B♭ Cl.
p
Tempo I
Solo Vln
ppp
p
Vln I
ppp
p
Vln II
ppp
p
Vla
ppp
p
Solo Vc.
ppp
Vc.
ppp
p
D. B.
ppp
p



Silver Spring, MD
April 2018

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' [ɒ] *adj*., *adv*. All.

AE [e:] *adj*. Numeral = one

AIN [e:n] *adj*. Own

ALANE. [ə′len] *adj*., *adv*. Alone

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[1] Grant, William. 'Phonetic Description of Scottish Language and Dialects.' *Scottish National Dictionary,* vol. I, ix-xli. 1931. <http://www.dsl.ac.uk/about-scots/the-scots-language/>. Accessed 17 March, 2018.

[2] *Dictionary of the Scots Language.* Scottish Language Dictionaries Ltd, 2004. <http://www.dsl.ac.uk/>. Accessed 17 March, 2018.

AULD. [ɑld, ɔuld] *adj.* Old

AWEEL. [ə′wil, ə′wɛl] *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 [bɪt] *n. adj.* A small portion

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

CANTY [′kɑnti] *adj.* and *adv.* Lively, cheerful; pleasant.

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

DAUTIE [′dɑ:t] *n.* Pet, darling, special favorite

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

ENEUCH [ən′jɔx] *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 [fʌuk] *n.* People, the members of one's family or community

FRAE [fre:] *prep.*, *conj.* From

FRICHTEN [′frɪ(t)ən] *v.* Frighten

FYANTICH [′fjɑntɪ, ′fjʌun-] *adj.* Excited, stirred in one's feelings.

GAE [′ge:, gə′] *v.* Go

GIE [gi:] *v.* Give

GIN [gɪn, gɛn] *prep.*, *conj.* By that time that, when; before; until

HAE [he:] *v.* Have

HAME [hem] *n.* Home

HOOSE [hus] *n.* House

HOOLIT [ˈhulɪt] *n.* An owl, an owlet.

INTAE [ˈɪnte] *prep*. Into

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

LANG [lɑŋ] *adj*., *adv*., *n*., *v*. Long

LUPIKIN [ˈlʌpɪkn] *n*. A scoundrel

MAUN [m:n, mɑ:n] *v*. Must

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

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

NA [nɑ(:)] *adv*. No

NICHT [nɪçt] *n.* Night

NOO [nu:] *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 [ˈone] *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 [sɑŋ] *n*. Song

SNEEKIT ['snikət] *ppl.adj*. Two-faced, double, artful

SOLAN [ˈsolən] *n*. The gannet

TAE [*prep*. tɪ, unstressed t(ə); *adv*. te:, tø] *prep*., *adv*., *conj*. To

THOCHT [θoxt] *n*. Thought

UNCO [ˈʌŋkə] *adj*., *adv*. Strange, peculiar, uncanny

WANCHANCY [wʌnˈtʃɑnsi] *adj*. Dangerous, unreliable, treacherous

UNSONSIE [ʌnˈsonsi] *adj*. Bringing bad luck, ill-omened, uncanny, supernaturally malign, associated with evil powers

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

WHA [(h)ʍɑ:, ʍ:] *pron*. Who

WHAUR [ʍɑ:r, ʍ:r] *adv.* Where

WHEESHT [ʍɪʃt, ʍiʃt; ʍist, ʍɪst; wiʃt, wɪʃt; ʍiʃ] *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