

## ABSTRACT

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

HOUSE OF WINTER: OPERA IN ONE ACT

by

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# House of Winter: Opera in One Act

## Background and Resources

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

The libretto, written by my brother John Patrick Pazdziora, has four vocal roles: Birdie (mezzo-soprano); Jamie, her grown son (tenor); Bree, a child (soprano), and Aine, an estate agent (soprano). The opera is scored for a chamber ensemble including full strings, woodwinds, frame drum, and harpsichord. This instrumentation is designed to allow the work to be presented as a chamber piece (though a larger-scale presentation would be easily possible) with the flexibility to use timbres that suggest both contemporary concert music and traditional forms of Scottish music. In particular, the harpsichord allows the orchestra to draw on timbres that correspond to early forms of music recalling its ubiquitous presence in Baroque music and 18<sup>th</sup>-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 (Quadrige 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,” though 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)

Freely

Birdie

A. Fl.

Bb Cl.

Hpsd

D.

Freely

Solo Vln

Vln II

Vla

Vc.

D. B.

ARIA: Omens (Birdie)

5 Flute Flute

Fl.

Solo Vln

Vla

Vc.

D. B.

*p*



9 Flute Alto Flute

Fl.

Solo Vln

Vla

Vc.

D. B.

Solo

*p*

ARIA: Omens (Birdie)

17 **Andante con moto** ♩ = 100  
(Off) *p*

13

Birdie

Alto Flute

A. Fl.

Unis. Solo

Vc.

D. B.

*pp*

*pp*

Ear - ly mor - ning

19

Birdie

Mon - day, I heard a lamb bleat - ing,

A. Fl.

Solo Vln

Solo Vc.

*p*

*p*

Solo

24

Birdie

I heard snipe cry like a kid bleat - ing,

A. Fl.

Solo Vln

Solo Vc.

Unis.

ARIA: Omens (Birdie)

28 32

Birdie

But heard no tale of my kins - folk. \_\_\_\_\_

A. Fl. Flute Flute

Solo Vln Unis. Unis.

Vln II

Vla

Vc. Unis.

D. B.

Detailed description of the musical score: The score is for a vocal aria titled 'ARIA: Omens (Birdie)'. It features seven staves: Birdie (vocal line), A. Fl. (Alto Flute), Solo Vln (Solo Violin), Vln II (Violin II), Vla (Viola), Vc. (Violoncello), and D. B. (Double Bass). The music is in G major and 5/4 time. The vocal line starts at measure 28 with the lyrics 'But heard no tale of my kins - folk.' and ends at measure 32. The instrumental parts include melodic lines for the flute and violin, and harmonic support from the other instruments. Dynamic markings include 'p' (piano) and 'Unis.' (unison). The score is divided into measures by vertical bar lines, with a double bar line at measure 32.

33 39

Birdie

Fl.

Bb Cl.

*p*

Vln I

Vln II

Vla

Vc.

D. B.

Dur - ing



40

Birdie

Bb Cl.

Solo Vln

Solo Vc.

noon - time Tues - day, I saw a snail crawl - ing,

Solo

Solo

ARIA: Omens (Birdie)

46

Birdie

I saw the wheat - ear by the burn\_

Bb Cl.

Solo Vln

Solo Vc.



52

Birdie

fly - - - - ing. \_\_\_\_\_

Fl.

Solo Vln

Solo Vc.

ARIA: Omens (Birdie)

56 60

Birdie

Fl.

Solo Vln

Vln II

Vla

Solo Vc.

D. B.

But saw no food on the ta - ble,

Unis.

Unis.

The image shows a page of a musical score for the aria "Omens" by Birdie. The score is for a vocal line and a chamber ensemble. The vocal line (Birdie) is in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. The lyrics are "But saw no food on the ta - ble,". The chamber ensemble consists of Flute (Fl.), Solo Violin (Solo Vln), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), and Double Bass (D. B.). The score is divided into four measures, with a rehearsal mark "60" at the beginning of the fourth measure. The Solo Vc. and D. B. parts have "Unis." markings in the second and fourth measures. The Solo Vln, Vln II, and Vla parts have rests in the second and third measures. The Fl. part has a melodic line in the first measure and rests in the second and third measures. The Solo Vc. part has a melodic line in the first measure and rests in the second and third measures. The D. B. part has a bass line in the first measure and rests in the second and third measures.

61 63 *f*

Birdie

Fl.

Hpsd

Solo Vln

Vln II

Vla

Vc.

D. B.

Late - the

The image shows a page of a musical score for the aria "Omens" by Birdie. The page is numbered 8 and contains measures 61 through 63. The score is written for several instruments: Birdie (voice), Flute (Fl.), Harpsichord (Hpsd), Solo Violin (Solo Vln), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4, which changes to 3/4 at the end of measure 63. The music is marked with a forte (f) dynamic. The lyrics "Late - the" are written under the Birdie part in measure 63. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

ARIA: Omens (Birdie)

64

Birdie

eve - ning Wed - nesday, I heard the swan sing - ing,

Fl.

Bb Cl.

*f*

Hpsd

Vln I Unis.

Vln II

Vla

Vc. Solo

D. B.

ARIA: Omens (Birdie)

68

Birdie

I heard the gray hoo - lit in the

Alto Flute

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Solo Vc.

Unis.

D. B.

72

Birdie  
woods, scree - ching, But heard no cry from the

Bb Cl. *p*

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc. Solo

D. B.

ARIA: Omens (Birdie)

76

Birdie

cra - dle. From these I knew,

Alto Flute

A. Fl.

Hpsd

Solo Vc.



82

Birdie

The year would not go well with me.

A. Fl.

Hpsd

rit.....

# RECITATIVE (Birdie and Jamie)

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

*He does so, still puffing.*

Freely  $\text{♩} = c. 72$

*mp*

Jamie

Birdie

Bb Cl.

Hpsd

Solo Vln

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



Jamie

Birdie

Bb Cl.

Hpsd

[3]

Do you want your cup - pa now? I'll put a ket - tle on. *mf*

Och, no. I'll

RECITATIVE (Birdie and Jamie)

9

7  $\text{♩} = \text{c. } 88$

Jamie  
Oh aye?

Birdie  
hae my cup - pa when my guests ar - rive. *f* Defensive  
Fowk are al - ways co - ming to see

B♭ Cl.

Hpsd



[10]

Jamie  
There's who? *p* Oh,

Birdie  
me. There's Bree. And ae nicht the deil was here.

Hpsd

Solo Vln

**14** Deliberately  $\text{♩} = 80$

[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

RECITATIVE (Birdie and Jamie)

21

Jamie

Birdie

Hpsd

I'll put the ket - tle on, shall I?

sin.

# ARIA: The Auld Carlin and the Deil (Birdie)

**Jovially** ♩ = 178 *p*

Birdie

D.

*p*  
**Jovially** ♩ = 178

Solo Vln

Solo  
pizz.

D. B.

*p*



5

Birdie

nicht, the deil\_ came in The un - snecked kit - chen door, And

D.

Solo Vln



9

Birdie

stood by the win - dow, stood\_ by the win - dow, stood by the win - dow, smo - king.

D.

Solo Vln

pizz.

13 15

Birdie

A - wa wi ye beast - ie, And

D.

Solo Vln *arco* 15

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

D. B. *arco*

25

Birdie

— and green as sin, As sleek and green as, sleek and green as,

D.

Solo Vln

D. B.

pizz.

29

Birdie

sleek and green as sin. Is it my soul \_\_\_\_\_ ye want?

D.

Solo Vln

D. B.

*f*

*f*

arco

*f*

31

31

33

Birdie

Na, na, says the deil, nae that. Na, na, says the deil, nae

D.

Solo Vln

D. B.

*p*

*p*

*p*

34

34

## ARIA: The Auld Carlin and the Deil (Birdie)

37

Birdie

that. Na, na, says the deil, Na, says the deil, Na, says the deil,

D.

Solo Vln

D. B.

41

Birdie

nae that. Ye snee - kit lu - pi - kin, Is it my

D.

Solo Vln

D. B.

42

42

*f*

*f*

45

Birdie

hoose ye want? Na,

D.

Solo Vln

D. B.

*p*

49

Birdie

na, says the deil, nae that. Na, na, says the deil, nae that. Na, na,

D.

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.

Solo Vln

58 *ff*

D. B.

*ff*

ARIA: The Auld Carlin and the Deil (Birdie)

60

Birdie

vile Wan - chan - sie\_\_ thing!\_\_ Speak up, or I lose my up

D.

Solo Vln

D. B.

63

Birdie

or I lose my up or I lose my tem - per! Your

D.

Solo Vln

D. B.

*sub. pp* *ff*

*sub. p* *ff*

*sub. p* *ff*

67

Birdie

tem - per?\_\_ Aye,\_\_ that's right! says the deil. I

D.

Solo Vln

D. B.

67

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)

**Freely**  $\text{♩} = \text{c. } 72$   
*mp*

Jamie

Birdie

I've put the ket - tle on... *mp*

Feh! Ye should lis - ten to my auld songs. Soon en - each I'll be

Fl.

B♭ Cl.

Hpsd

**Freely**  $\text{♩} = \text{c. } 72$

Vln I

Vln II

*p*

*p*

||

Birdie

[3]

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

Vln I

Vln II

[5] 7 *mp*

Jamie I ex -

Birdie  
and sto - ries, Be - sides, the deil was here ev - er now.

Fl.

Vln I Solo *p* Unis.

Vln II



[9]

Jamie  
-pect it was on - ly the es - tate a - gent a - gain.

Birdie *mf*  
What for no does the es - tate a - gent come roon?

Hpsd *mf*

12

[10]

Jamie

Birdie

Bb Cl.

Hpsd

He's val - u - ing the house, mum...

He's no so muck - le to look at, I tell ye.

*pp*



[13]

Jamie

Birdie

Bb Cl.

Hpsd

Vln I

Have you for - got - ten? *f* Mum... *p*

How no? How no?

Unis.

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

Allegretto poco agitato ♩ = 116

*p*

Jamie

Birdie

Fl.

Bb Cl.

Hpsd

Allegretto poco agitato ♩ = 116

Vln I

Vln II

Vla

Vc.

D. B.

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

Bb 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.

D. B.

*mf*

*mf*

22

Jamie

- stand?

*mf*

Birdie

What are ye tel - ling me, Ja - mie?

Fl.

*mf*

Bb Cl.

*mf* *mp*

Hpsd

*mf*

Vln I

*mf*

Vln II

*mf*

Vla

*mf*

Vc.

Detailed description: This page of a musical score is for a duet titled 'A House Isn't A Home' featuring characters Jamie and Birdie. The score is in 5/4 time and G major. Jamie's part (measures 22-24) consists of a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. Birdie's part (measures 22-24) begins with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, with a fermata over the final note. The orchestral accompaniment includes Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The Flute and Bb Clarinet parts have melodic lines that mirror the vocal lines. The Harpsichord provides harmonic support with chords and moving lines. The strings (Violins, Viola, and Cello) play sustained notes, with the Cello part featuring a long note G2 with a fermata. Dynamics are marked as mezzo-forte (mf) and mezzo-piano (mp).

25 26

Jamie

I know you'll say no, Please lis - ten, though: It's all right.---

Fl.

*p*

B♭ Cl.

Hpsd

*p*

26

Vln I

*p*

Vln II

*p*

Vla

*p*

Vc.

*p*

D. B.

*p*

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

29

Jamie

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

If you move house, you see, I know you'll be Safe at

The musical score is arranged in a standard orchestral format. Jamie's vocal line is in the top staff, with lyrics underneath. The Bb Clarinet part is in the second staff. The Harpsichord part is in the third staff, with a grand staff. The Violin I part is in the fourth staff, the Violin II part in the fifth, the Viola part in the sixth, the Violoncello part in the seventh, and the Double Bass part in the eighth. The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

32 *f* *pp*

Jamie

Birdie

night. *f* You

What are ye tel - ling me, Ja - mie?

Bb Cl.

Hpsd

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

35

Jamie

Bb Cl.

Vc.

*pp*

know that I don't like to say things you won't want to hear,

38 *f*

Jamie *f*  
But your health is poor: You for - get more and more — ev - ery year. —

B♭ Cl.

Vln I *f*

Vln II *f*

Vc. *f*

41 *decresc.* *p*

Jamie *p*  
Mum, you're not well— And what if you fell? It's no good, So

Fl. *p*

B♭ Cl. *p*

Hpsd *f*

41

Vln I

Vln II

Vc.



49

Jamie

B♭ Cl.

Hpsd

Vla

Vc.

The musical score consists of five staves. The top staff is for Jamie, starting with a treble clef and a key signature of one sharp (F#). The second staff is for B♭ Clarinet, also in treble clef. The third staff is for Harpsichord, with a grand staff (treble and bass clefs). The fourth staff is for Viola, in bass clef. The fifth staff is for Violoncello, in bass clef. A dotted line above the Jamie staff indicates a vocal line. The score is divided into four measures. Measure 49 features a long note for Jamie and the start of the instrumental accompaniment. Measure 50 continues the accompaniment. Measure 51 shows the Harpsichord playing sustained chords. Measure 52 concludes the passage with sustained notes in the lower instruments.

# ARIA: My Wee Bit Hoose (Birdie)

Andante moderato ♩. = 72

*mf*

Birdie

Oh Ja - mie, Ja - mie, Ja - mie, Ja - mie—

Picc.

Andante moderato ♩. = 72

Vln I

Vln II

Vla

Solo Vc.



3

Birdie

This is my wee bit hoose,— I lived my life here, Ye were born right here, ye

Solo Vc.



6

Birdie

came so ear - ly,— Your fa - ther died right here, he left so ear - ly,— I'll

Solo 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

Vln I

*con sord.*  
*mf*

Vln II

*con sord.*  
*mf*

Solo Vc.

15

Birdie

*cresc. poco a poco*

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

Vla

con sord.

*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.

## ARIA: My Wee Bit Hoose (Birdie)

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 *ff* 28 *p*

Birdie  
 hoose, \_\_\_\_\_ The hoose gies shape to all my me - mories, \_\_\_\_\_

Vln I *ff*

Vln II *ff*

Vla *ff* 28 *p*

Solo Vc. *ff* *p*

29

Birdie  
 All a -

Vla

Solo Vc.

32

Birdie  
 - round you are my fowk, My mo - ther died here\_ in that chair be - side you, \_\_\_\_\_

Solo Vc.

35 *cresc.*

Birdie  
 And her mo - ther be fore her, \_\_\_\_\_ in her ain hoose, \_\_\_\_\_ I'll

Solo Vc.

ARIA: My Wee Bit Hoose (Birdie)

38

Birdie

die here in this place, I'll die here in this place, my ain wee cor - ner

Vln I

*cresc.*

*ff*

Vln II

*cresc.*

*ff*

Vla

*cresc.*

*ff*

Solo Vc.

*cresc.*

*ff*



41

Birdie

of birth and death.

Vla

Solo Vc.

*pp*

*pp*

# RECITATIVE (Jamie and Birdie)

Freely  $\text{♩} = \text{c. } 80$   
*mf* *But BIRDIE turns away from him, implacable*

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

Birdie

B♭ Cl.  
*p*

Solo Vc.

**||**

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

[4]

Jamie  
- ning, We can talk a - bout it then. Right, I'm a - way.

B♭ Cl.

Solo Vc.

**||**

*At the doorway he hesitates. Exit*

[6]

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

Solo Vc.

# RECITATIVE (Birdie)

Moderato ♩ = c. 98

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

*mp*

Birdie

That - 'll be for Bree.

Fl.

Bb Cl.

Moderato ♩ = c. 98

Solo Vln

*p*

Solo Vc.

*p*



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

*mp*

Birdie

Bree will be com - ing to - day,

Fl.

*p*

Solo Vln

*p*

*mp*

Solo Vc.

*She sits again, heavily.*

12

Birdie

won't she? And

Fl.

*mp*

Solo Vln

*p*

Solo Vc.

*mp*



18 rit.....

Birdie

it' - ll be the last time to - day,

Bb Cl.

*p*

Solo Vln

18 rit.....

Solo Vc.

*pizz.*

*p*

RECITATIVE (Birdie)

.....♩ = 84

23

Birdie

My Ja - mie's that wil - full... My mo - ther

Fl.

Bb Cl.

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.

Bb 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)

Freely

The musical score is for the piece "ARIA: Night Prayer (Birdie)". It is written in 3/4 time with a key signature of one sharp (F#). The tempo/mood is marked "Freely". The score includes parts for Birdie, Flute (Fl.), Bb Clarinet (Bb Cl.), Harpsichord (Hpsd), Solo Violin (Solo Vln), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), and Double Bass (D. B.).

The Birdie, Flute, Bb Clarinet, and Harpsichord parts are mostly silent, with a final whole note chord at the end of the piece. The Solo Violin part begins with a *p* dynamic and features a melodic line with a quintuplet and a triplet. The Solo Violoncello and Double Bass parts play a sustained bass line, with the Solo Vc. marked *pp* and *Sul pont.* (Sul ponticello).

Instrument parts and dynamics:

- Birdie: Silent, final whole note chord.
- Fl.: Silent, final whole note chord.
- Bb Cl.: Silent, final whole note chord.
- Hpsd: *pp*, final whole note chord.
- Solo Vln: *p*, melodic line with quintuplet and triplet.
- Vln II: Silent, final whole note chord.
- Vla: Silent, final whole note chord.
- Solo Vc.: *pp*, *Sul pont.*, sustained bass line.
- D. B.: *pp*, sustained bass line.

8

Solo Vln

Solo Vc.

D. B.

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.

D. B.

arco normale

23

Birdie

long. Dan - cing to - ge - ther on the green grass\_ in

Fl.

Solo Vln

Solo Vc.

D. B.

*p* *mp*

32

*mf*

28

Birdie

sum - mer All the

Fl.

Bb 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.

Enter BREE, quiet and attentive

43

Birdie

clay floor in win - ter.

Hpsd

46

Solo Vln

*mf*

Vln II

*mf*

Vla

*mf*

Solo Vc.

Unis.

*mf*

D. B.

47 *mf*

Birdie

The songs of those days make my

Fl. *mf*

Hpsd *mf*

Solo Vln

Vln I *mf*

Vln II

Vla

Vc.

D. B.

ARIA: Night Prayer (Birdie)

51

Birdie

old heart both glad and sad.

Fl.

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for 'ARIA: Night Prayer (Birdie)'. The page is numbered 56 in the top left and 51 at the start of the first staff. The score is for a vocal soloist (Birdie) and an orchestra. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are 'old heart both glad and sad.' The instrumental parts include Flute (Fl.), Harpsichord (Hpsd), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Solo Vln part features several triplet markings. The Flute part has a long melodic line with slurs. The Hpsd part has a rhythmic accompaniment. The string parts (Vln I, Vln II, Vla, Vc., D. B.) provide harmonic support with sustained notes and some melodic movement. The score is written in a standard musical notation style with various clefs, key signatures, and time signatures.

55 *f*

Birdie

Dan - cing to ge - ther, Wi' oot sin or

Fl.

Bb Cl.

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

*f* *p* *f* *p* *f* *p*

60 *p* **62**

Birdie

sor - row.

Fl.

*p*

Hpsd

*p*

**62**

Solo

Solo Vln

*p*

Vla

*p*

Vc.

*p*

D. B.

The image shows a page of a musical score for 'ARIA: Night Prayer (Birdie)'. The page number is 58. The score is for six instruments: Birdie (voice), Flute (Fl.), Harpsichord (Hpsd), Solo Violin (Solo Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 60 and ends at measure 62. The second system starts at measure 62. The Birdie part has the lyrics 'sor - row.' under the first two notes. The Solo Vln part has a 'Solo' marking above the first measure of the second system. Dynamics include piano (p) and a crescendo hairpin. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

66

Birdie

Fl.

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

Now they have fenced in the common,

ARIA: Night Prayer (Birdie)

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.

The musical score for page 61 of 'ARIA: Night Prayer (Birdie)' features the following parts and notation:

- Birdie:** Treble clef, key signature of one sharp (F#). Starts at measure 77 with a half note G4.
- Hpsd:** Grand staff (treble and bass clefs). Treble clef has a rhythmic pattern of eighth notes. Bass clef has a half note G2.
- Solo Vln:** Treble clef, key signature of one sharp. Features a melodic line with a long slur across measures 77-80.
- Vln I:** Treble clef, key signature of one sharp. Features a melodic line with a long slur across measures 77-80.
- Vln II:** Treble clef, key signature of one sharp. Features a melodic line with a long slur across measures 77-80.
- Vla:** Bass clef, key signature of one sharp. Features a triplet of eighth notes in measures 78-80.
- Vc.:** Bass clef, key signature of one sharp. Features a steady eighth-note accompaniment.
- D. B.:** Bass clef, key signature of one sharp. Features a melodic line with slurs across measures 77-80.

ARIA: Night Prayer (Birdie)

81 *ff*

Birdie

Drown - ing our songs\_\_\_ In the roar - ing high - - way. \_\_\_

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

*ff*

90

Birdie

88

Mo cridhe! The

*p*

Fl.

*p*

90

Solo Vln

*p*

Vln I

*p*

Vln II

*p*

Vla

*p*

Vc.

*p*

D. B.

*p*

ARIA: Night Prayer (Birdie)

94

Birdie

Fl.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

tears rise sharp in my eyes, When I

The musical score is for a vocal arioso piece. It features eight staves: Birdie (vocal), Flute (Fl.), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins at measure 94 with the lyrics 'tears rise sharp in my eyes, When I'. The instrumental parts provide accompaniment, with the Solo Violin playing a melodic line, the Violins and Viola playing sustained chords, and the Violoncello and Double Bass providing a harmonic foundation.


99

Birdie



think \_\_\_\_\_ of the songs and the dan - cers, Dan - cing no more.\_\_\_\_

Fl.

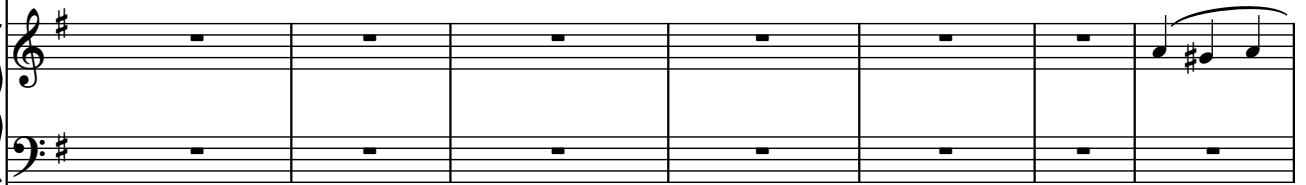


Bb Cl.



*p*

Hpsd



Solo Vln



Solo Vc.



Solo

ARIA: Night Prayer (Birdie)

106 111 *pp*

Birdie

On the e - cho - ing green.

Fl. *pp*

Hpsd

Solo Vln 111

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)

Freely  $\text{♩} = c. 92$  *mp* BREE comes over to the armchair, stands beside BIRDIE

The musical score is arranged in a standard orchestral format. It features vocal parts for Bree and Birdie, and instrumental parts for Flute (Fl.), Clarinet in B-flat (Bb Cl.), Harpsichord (Hpsd), Solo Violin (Solo Vln), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), and Double Bass (D. B.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Freely' with a quarter note equal to approximately 92 beats per minute. The dynamics range from mezzo-piano (*mp*) to forte (*f*). The vocal lines include lyrics: Bree: 'Is it an auld sang, Bir - die?'; Birdie: 'Bree, oh, Bree, las - sie— Will ye hae a wee cup'. The instrumental parts are mostly rests, with the harpsichord providing a simple accompaniment.

Bree

Birdie

Fl.

Bb Cl.

Hpsd

Solo Vln

Vln II

Vla

Solo Vc.

D. B.

Is it an auld sang, Bir - die?

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

5 Dolce ♩ = c. 116

[3]

Birdie

o tea? I just put the ket - tle on.

Hpsd

*mp*



Hpsd

*f*



12

Bree

*mp*

Will you gae oot wi me to - day?\_\_\_\_\_

Fl.

*mp*

Hpsd

*f*

Solo Vc.

*mp*

18

Bree

Fl.

Hpsd

Solo Vc.

We'll



23

Bree

Fl.

Hpsd

Solo Vc.

gae t' the wee gar - den And pluck new - fal - len blos - soms,

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 *p*

Birdie

Na, na, nae i' the noo, las - sock, I'm

Fl. *Piccolo*

Hpsd *p*

Solo Vc. *Unis.*



44 *mf*

Bree

Then

Birdie

wea - ry, and maun rest\_ a while.

Bb Cl.

Hpsd

50

Bree

sing \_\_\_\_\_ an auld sang, \_\_\_\_\_ An

Picc.

*mf*

B♭ Cl.

Hpsd

*mf*

50

Vla

*mf*

Vc.

Unis.

*mf*

D. B.

*mf*

54

Bree

auld sang \_\_\_\_\_ I din - na ken. Can ye

Picc.

Hpsd

Vla

Vc.

D. B.

The musical score is written for a duet. The vocal part for Bree is in the treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "auld sang \_\_\_\_\_ I din - na ken. Can ye". The instrumental parts include Piccolo (Picc.), Harpsichord (Hpsd), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Piccolo part is in the treble clef. The Harpsichord part is in grand staff (treble and bass clefs). The Viola part is in the alto clef. The Violoncello and Double Bass parts are in the bass clef. The score consists of four measures. The vocal line has a long note for "sang" that spans across the first two measures. The instrumental parts provide accompaniment for the vocal line.

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

58

Bree

Birdie

Bb Cl.

Hpsd

Vla

Vc.

teach me a spell? I din - na ken all your spells. *p* What kin o

63

Playfully ♩. = c. 84

Bree

Birdie

Picc.

Hpsd

Vc.

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

spell? D' ye ken a can - ty spell, — A

69

Bree

spell wi dan - cing mu - sic?

Birdie

What for — no? — What for

Hpsd

Solo Vln

*p cresc. poco a poco*

Unis.

Vc.

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

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.

83

80

Birdie

no, what for noo? Once I kend a can - ty spell, A

Picc.

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc. pizz.

D. B.

The image shows a page of a musical score for a duet. The score is written for Birdie and Bree, with Birdie's vocal line at the top and Bree's vocal line at the bottom. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 80 and ends at measure 83. The second system starts at measure 83 and ends at measure 86. The instruments listed are Piccolo (Picc.), Harpsichord (Hpsd), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The lyrics for Birdie are "no, what for noo? Once I kend a can - ty spell, A". The lyrics for Bree are "no, what for noo?". The score includes various musical notations such as notes, rests, and articulation marks like "pizz." for the cello.

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

85

Bree

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

Birdie

spell wi un - co mu - sic. —

Picc.

Hpsd

Solo Vln

Unis.

Vc.

D. B.

The musical score is written for a duet between Bree and Birdie. Bree's part is in the soprano register, and Birdie's part is in the alto register. The instrumental parts include Piccolo, Harpsichord (Hpsd), Solo Violin (Solo Vln), Violoncello (Vc.), and Double Bass (D. B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 85. Bree's lyrics are "Hae ye for - got? Hae ye for - got?". Birdie's lyrics are "spell wi un - co mu - sic. —". The Solo Violin part is marked "Unis." (Unison) starting at measure 87. The Harpsichord part provides harmonic support with chords and moving lines. The Piccolo part has a melodic line with a long slur. The Violoncello and Double Bass parts provide a rhythmic and harmonic foundation.

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.

D. B.

pizz.

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

95 *f*

Bree

Hae ye for - got? Hae ye for - got? I din - na be -

*f*

Birdie

I've no for - got ten

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

The musical score is written for a duet between Birdie and Bree. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 95. Bree's part starts with a melodic line in the treble clef, with lyrics "Hae ye for - got? Hae ye for - got? I din - na be -". Birdie's part is mostly silent, with a melodic line starting in measure 100 with the lyrics "I've no for - got ten". The piano accompaniment (Hpsd) consists of chords in the right hand and a rhythmic bass line in the left hand. The string ensemble (Vln I, Vln II, Vla, Vc., D. B.) provides harmonic support with sustained notes and rhythmic patterns.

100 **attacca**

Bree

- lieve ye...

Birdie

Wheesht! Lis - ten—

Hpsd

**attacca**

Vc.

D. B.

The musical score is written in G major (one sharp) and 3/4 time. It consists of five staves. The vocal parts are Bree and Birdie. Bree's line starts with a half note G4, followed by a quarter note A4, and a quarter rest. Birdie's line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Harpsichord part has a treble and bass clef. The Violoncello and Double Bass parts are in bass clef. The piece is marked 'attacca' at the beginning and end of the section.

# DUET: Love Charm (Birdie and Bree)

Joyfully ♩. = 80

This musical score is for a duet titled "Love Charm" featuring Birdie and Bree. The score is written for a full orchestra and includes the following parts:

- Bree**: Treble clef, key signature of three sharps (F#, C#, G#), 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- Birdie**: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- Picc.**: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- Bb Cl.**: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- Hpsd**: Grand staff (treble and bass clefs), key signature of three sharps, 12/8 time signature. Both staves contain whole rests in both measures.
- D.**: Drum part in 12/8 time, key signature of three sharps. The first measure contains a snare drum (S) and a bass drum (D) pattern. The second measure contains a snare drum (S) and a bass drum (D) pattern. The dynamic marking *f* is placed below the first measure. The tempo marking "Joyfully ♩. = 80" is placed below the first measure.
- Solo Vln**: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- Vln II**: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- Vla**: Alto clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- Vc.**: Bass clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.
- D. B.**: Bass clef, key signature of three sharps, 12/8 time signature. The staff contains a whole rest in the first measure and a whole note in the second measure.

3 *f*

Birdie

D.



5

Birdie

D.



7

Birdie

D.



9

Birdie

D.

11

Birdie

ye.

Hpsd

*p*

D.

11

Vc.

*p*  
arco

D. B.

*p*  
arco

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.

DUET: Love Charm (Birdie and Bree)

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.

Vln I

Vc.

D. B.

Unis.

*f*

## DUET: Love Charm (Birdie and Bree)

21

*f*

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.

*f*

Hpsd

*f*

D.

*f*

21

Vln I

Vln II

*f*

Vla

*f*

Vc.

*f*

D. B.

*f*

The image shows a page of a musical score for a duet. The score is in G major (one sharp) and 3/4 time. It features vocal parts for Bree and Birdie, and instrumental parts for Piccolo, Harpsichord, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The tempo and dynamics are not explicitly stated, but the dynamic marking *f* (forte) is used throughout. The score is divided into two systems. The first system contains the vocal entries and the instrumental accompaniment. The second system continues the instrumental parts. The vocal lines are written in treble clef. The instrumental parts are written in their respective clefs: Piccolo (treble), Harpsichord (grand staff), Drums (percussion clef), Violin I (treble), Violin II (treble), Viola (alto), Violoncello (bass), and Double Bass (bass). The lyrics are written below the vocal staves. The number '21' is enclosed in a box at the beginning of each system.

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.

The image shows a page of a musical score for a duet. At the top, it is titled "DUET: Love Charm (Birdie and Bree)" and is page 89. The score begins at measure 23. The vocal parts for Bree and Birdie are written in treble clef with a key signature of three sharps (F#, C#, G#). Bree's lyrics are "turn a turn, ah turn, turn sun - wise," and Birdie's are "turn, ah turn, turn sun - wise, And the lad - die will ne - ver leave". The instrumental parts include Piccolo (Picc.), Harpsichord (Hpsd), Drums (D.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into three measures by vertical bar lines. The first measure is in 4/4 time, the second in 6/8 time, and the third in 12/8 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

25

Birdie

ye.

Fl.

*f*

Bb Cl.

*f*

Hpsd

D.

25

Vc.

D. B.

The image shows a page of a musical score for a duet. The page number is 90, and the title is 'DUET: Love Charm (Birdie and Bree)'. The score is for measures 25 and 26. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The instruments are Birdie (Vocal), Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Drums (D.), Violoncello (Vc.), and Double Bass (D. B.). Birdie's part has a vocal line with the word 'ye.' in measure 25. The Flute and B-flat Clarinet parts are marked with a forte (f) dynamic. The Harpsichord part consists of a bass line with chords. The Drums part has a steady rhythmic pattern. The Violoncello and Double Bass parts have a rhythmic pattern of eighth notes with accents.

27 *sub. p*

Bree

Birdie *sub. p* Here is an auld po - tion for me: Wa - ter tossed in a sieve,  
Here is a love po - tion for ye: Wa - ter drawn through a straw, The

Fl. Piccolo

Bb Cl.

Hpsd

Solo Vln *Solo*

Vc. *sub. p*

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

DUET: Love Charm (Birdie and Bree)

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

Birdie

Picc.

Bb Cl.

Hpsd

D.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

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

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

Piccolo

## DUET: Love Charm (Birdie and Bree)

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.

Bb Cl.

Hpsd

D.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for a duet. The score is written for two vocalists, Bree and Birdie, and a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into measures, with a double bar line and repeat sign at the end of each measure. The vocal parts have lyrics written below the notes. The instrumental parts include Piccolo, Bb Clarinet, Harpsichord, Drum, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is numbered 37 at the beginning of the first measure.

40

Bree

Birdie

Picc.

Bb Cl.

Hpsd

D.

40

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

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

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

## DUET: Love Charm (Birdie and Bree)

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)

*molto rit.*.....

Bree

Birdie *sub. p*

Hpsd *p*

And there's a love po - tion— Much good may it do ye!

Bree

Birdie

Hpsd

*Freely*  
*p*

5

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

Las - ie,

Birdie

Hpsd

11 **Andante**

10

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

## RECITATIVE (Birdie and Bree)

13

Birdie

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

Hpsd

17

Bree

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

Birdie

-mem - ber...

Hpsd

20

Bree

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

Hpsd

*f*

24 *p*

Bree

What for now are ye cry - ing?

Hpsd

The musical score consists of two staves. The top staff is for the vocal part, labeled 'Bree', and the bottom staff is for the piano accompaniment, labeled 'Hpsd'. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with a treble clef and a key signature of three sharps. The lyrics 'What for now are ye cry - ing?' are written below the vocal line. A dynamic marking 'p' is placed above the vocal line. The piano accompaniment is written in grand staff notation with treble and bass clefs. The piano part has a treble clef and a key signature of three sharps. The bass clef part has a key signature of three sharps. The piano part consists of a few notes in the treble clef and rests in the bass clef.

# DUET: My Ain Hoose (Birdie and Bree)

Distressed  $\text{♩} = 66$

Bree

Birdie

Fl.

B♭ Cl.

Hpsd

D.

Vln I

Vln II

Vla

Solo Vc.

D. B.

*mf*

The deil was here ev - er now, I' the shape o my ain boy, — Ja - mie.

*mf*

*mf*

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

Birdie

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

Vln I

Vln II

Solo Vc.

DUET: My Ain Hoose (Birdie and Bree)

13 14 *ff*

Bree He\_ can - nae take the hoose frae ye! He mau - na!

Birdie \_ and the golf. *ff* But he will,

Hpsd *ff*

14

Vln I *ff* >

Vln II *ff* >

Vla

Solo Vc. Unis. *ff* >

D. B. *ff* >

Detailed description: This is a page of a musical score for a duet. It features six staves: two vocal staves (Bree and Birdie), a piano accompaniment staff (Hpsd), and three string staves (Vln I, Vln II, Vla, Solo Vc., and D. B.). The score is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The vocal parts have lyrics in Scottish Gaelic. The piano accompaniment and strings provide harmonic support. The score includes dynamic markings such as *ff* (fortissimo) and *ff* > (fortissimo with accent). A rehearsal mark '14' is present in a box above the vocal staves. The Solo Vc. part includes the instruction 'Unis.' (Unison).

18

*f*

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

*ff*

Birdie

deil with his tail tucked hid - den be - hind, The deil wi a pack o lees. He wants my

Vln I

Vln II

Vla

Vc.

D. B.

*ff*

DUET: My Ain Hoose (Birdie and Bree)

29

rit.....

26

Birdie

hoose, las - sock, no, My ain wee cor - ner of birth and death.

29

rit.....

Vln I

Vln II

Vla

Vc.

Solo

D. B.



31

Birdie

I'm an auld car - lin, and what can I do?

Fl.

p

Vln I

Unis.

Solo Vc.


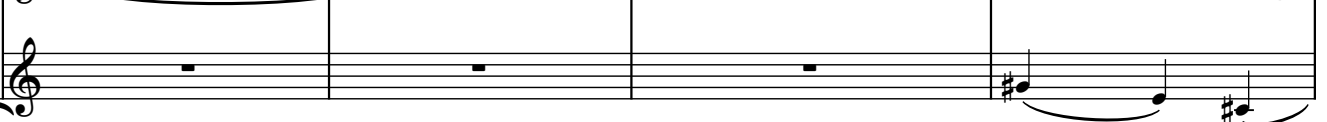
p


37 *Poco meno mosso*  
*p*


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

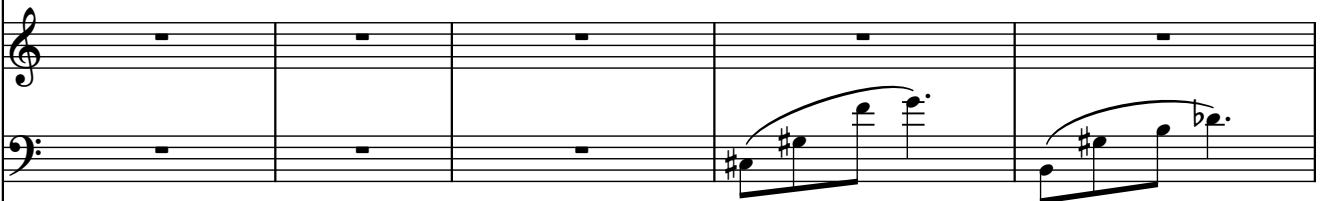
Fl. 

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 

Vc.   
Unis. Solo

D. B. 

46 *BREE exits at a trot.* 49 *Freely*

Bree

Birdie *mp*  
Bree, ye did - na drink your tea!

Fl.

Hpsd

Solo Vc. *Unis.* 49 *Freely*

D. B.



51

Birdie  
Bree! Bree? Sil - ly car - lin.\_\_\_\_

Hpsd

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

Birdie

*pp* *rit.....*

Gin my wee ba - by were wi me, I

Hpsd

Solo Vln

Unis. *pp* *rit.....*

Vln II

Vla

Vc.

D. B.

*pp*

DUET: My Ain Hoose (Birdie and Bree)

71

Birdie

think she maun be like Bree...

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

# INTERLUDE (Aine)

Freely *p*

Aine

I looked for won - der: \_\_\_\_\_ In the red haw - thorn \_\_\_\_\_

D. *pp* < *f* > *pp* < *f* > *pp*

7

Aine

I heard the tur - tle dove cal - ling, \_\_\_\_\_ "Where is my child, my on - ly one?"

D. *pp* < *f* > *pp* *pp* <

12

Aine

The bran - ches are sha - ken, The blos - som blown a - way. \_\_\_\_\_

D. *f* > *pp* *pp* < *f* > *pp*

17

Aine

I looked for sor - row, \_\_\_\_\_ In the white haw - thorn \_\_\_\_\_ I see you mo - ther,

D. *pp* < *f* > *pp*

22

Aine

still pray - ing, \_\_\_\_\_ "When will I see my child, my lit - tle one?" The

D. *pp* < *f* > *pp*

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)

**Agitated** ♩ = c. 120

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

*p*

Aine

Birdie

Fl.

B♭ Cl.

Hpsd

D.

**Agitated** ♩ = c. 120

Vln I

Vln II

Vla

Vc.

D. B.

Don't you know me?

What d' - ye want? I din - na ken

RECITATIVE (Birdie and Aine)

5

Aine

Birdie

Vln I

Vln II

Vla

Vc.

D. B.

I was here this morn - ing and yes - ter - day,

ye!

The musical score is arranged in a system with seven staves. The vocal parts, Aine and Birdie, are in treble clef. The instrumental parts, Vln I, Vln II, Vla, Vc., and D. B., are in bass clef. The time signature is 6/8. The score is divided into four measures. The first measure is marked with a '5' above the staff. The lyrics for Aine are 'I was here this morn - ing and yes - ter - day,' and for Birdie, 'ye!'. The instrumental parts provide accompaniment for the vocal lines.

9

Aine

I'll be here to - mor - row too,

Birdie

I din - na ken ye!

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for a recitative piece. It features six staves: two vocal staves (Aine and Birdie) and four instrumental staves (Vln I, Vln II, Vla, and Vc.). The score is divided into three measures. The first measure is in 4/4 time, the second in 6/4, and the third in 3/4. The key signature has one sharp (F#). The vocal parts have lyrics: 'I'll be here to - mor - row too,' for Aine and 'I din - na ken ye!' for Birdie. The instrumental parts provide accompaniment for the vocal lines.

RECITATIVE (Birdie and Aine)

12

13 *mf*

Aine

Mo - ther...

*f*

Birdie

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.

*f*

*pizz.*

*p* *cresc. poco a poco*

The musical score is arranged in a system with six staves. The vocal parts (Aine and Birdie) are at the top, with lyrics underneath. The instrumental parts (Vln I, Vln II, Vla, Vc., and D. B.) are below. The score is divided into measures by vertical bar lines. The time signature changes from 3/4 to 5/4 and then to 4/4. Dynamics and performance instructions are indicated throughout the score.

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

Aine

Vln I

Vln II

Vla

Vc.

D. B.

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

Vc.

D. B.

28

Aine

*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.



6

Aine

what you have made me, Ev - ery - thing you dream,

Fl.

Hpsd

D.

Solo Vln

Unis.

Vln II

Vla

Vc.

11

Aine

Fl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

I have be - - come.

col legno tratto

arco

The image shows a page of a musical score for the aria 'Persephone (Aine)'. The score is for a full orchestra and a vocal soloist. The vocal line (Aine) is in the top staff, with lyrics 'I have be - - come.' below it. The instrumental parts include Flute (Fl.), Harpsichord (Hpsd), Drum (D.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures, with a change in time signature from 4/4 to 6/8 indicated by a double bar line. The vocal line has a long note with a fermata over it. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes. The double bass part is marked 'arco'.

15 *f*

Aine I am queen of earth,

Picc. *f*

Hpsd *f*

D. *f*

Solo Vln *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*



27

25

*p*

Aine

my own pleasure.

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.

ARIA: Persephone (Aine)

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

Vc. *col legno tratto*

D. B. *col legno tratto* *arco*



43

Aine

of earth, — Star - crowned

Fl.

Hpsd

D.

Solo Vln

Vln I

Vln II

Vla

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*

Vln II

col legno battuto

*pp*

Vla

col legno battuto

*pp*

D. B.

col legno battuto

ARIA: Persephone (Aine)

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

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for the aria 'Persephone (Aine)'. The score is for a vocal line and a string ensemble. The vocal line is in treble clef and has lyrics: 'win - - - - ter, - Gray frost cur - ling, -'. The string ensemble consists of Solo Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Solo Violin part has a long note with a fermata. The Violin I and II parts have a 'arco' marking and play a rhythmic pattern. The Viola, Violoncello, and Double Bass parts also have a 'arco' marking and play a similar rhythmic pattern. The score is divided into measures by vertical bar lines.

70

*ff*

Aine

I am queen

D.

Solo Vln

*ff*

Vln I

*ff*

Vln II

*ff*

Vla

*ff*

Vc.

*ff*

D. B.

*ff*

75

Aine

of earth, \_\_\_\_\_ Hid from hea - - - -

Hpsd

D.

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

ARIA: Persephone (Aine)

80 *p*

Aine  
- ven, In the si - lent dark,

Hpsd

D.

Solo Vln  
*p*

Vln I  
*p*

Vln II

Vla  
*p*

Vc.  
*p*

D. B.  
*p*

85 *pp*

Aine

si - - lent dark.

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)

Excitedly ♩ = 144

Aine

Birdie

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*p*

*p*

*p*

*p*

Ye \_\_\_\_\_ were my spring - time las - sie.

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

Vln I

Vln II

Vla

Vc.

D. B.

9

Birdie

Fat and thri - ving. And you—

Fl.

Hpsd

D.

*tr*

*pp* *f*

Vln I

Solo

Vln II

Vla

Vc.

Solo

D. B.

13 14 *f*

Birdie

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

Fl.

Bb Cl.

Hpsd

Unis. 14 *f*

Vln I

Vln II

Vla

Solo Vc.

D. B.

16

Birdie

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

Fl.

Bb 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.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

22 *p*

Birdie

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

Vc.

D. B.

Solo

34 35 *f*

Aine *f* I looked for splen - dor, - In the

Birdie *f* But here ye are— Look at ye, look at ye! Look at ye!

Fl.

Hpsd

D. *tr*

35

Vln I

Vln II

Vla

Solo Vc. Unis.

D. B.

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.

The image shows a page of a musical score for a duet. It features two vocal parts, Aine and Birdie, and a piano accompaniment. The score is written in 4/4 time and includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The lyrics are: 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!". The score is numbered 37 at the beginning of the first staff.

39

Aine

Birdie

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

I am queen of earth,

Tell me bair - nie, tell me, What hae ye made o your life?

The image shows a page of a musical score for a duet. It features eight staves: two vocal staves (Aine and Birdie), a piano accompaniment (Hpsd) with grand staff notation, and five instrumental staves (Solo Vln, Vln I, Vln II, Vla, Vc., and D. B.). The music is in 5/4 time and D major. The vocal parts have lyrics: Aine: "I am queen of earth," and Birdie: "Tell me bair - nie, tell me, What hae ye made o your life?". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The instrumental parts include a solo violin line and string ensemble parts for Violin I, Violin II, Viola, Violoncello, and Double Bass.

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.

This musical score page, numbered 41, features a duet between Aine and Birdie. Aine's part is in the upper staff, with lyrics "gray root - daugh - ter. Your son—". Birdie's part is in the second staff, with lyrics "What hae ye done wi\_\_ your - sel'? Oh". The piano accompaniment (Hpsd) is shown in a grand staff with treble and bass clefs. Below the vocal parts are staves for Solo Violin, Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D. B.). The score includes various musical notations such as notes, rests, and dynamic markings.

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.

Hpsd

*p*

D.

*tr*

*pp*

Solo

Solo Vln

*p*

Vc.

*p*

ARIA and DUET: Demeter (Aine and Birdie)

57

Aine *f*  
Your

Birdie  
I wai - ted for you sae\_ lang\_

Bb Cl. *p*

D. *f*

Solo Vln

Vc. (b)

Detailed description of the musical score: The score is for a duet between Aine and Birdie. It begins at measure 57. Aine's part is in the treble clef, starting with a whole rest for five measures, followed by a half note G5 and a quarter note A5, marked with a forte (f) dynamic. Birdie's part is also in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, then a half note G5 and a quarter note A5. The lyrics 'I wai - ted for you sae\_ lang\_' are written below her line. The Bb Cl. part is in the treble clef, starting with a whole rest for five measures, followed by a half note G4 and a quarter note A4, marked with a piano (p) dynamic. The D. part is in the bass clef, starting with a half note G2, followed by a half note A2, marked with a forte (f) dynamic and a trill (tr) over the first note. The Solo Vln part is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, then a half note G5 and a quarter note A5. The Vc. part is in the bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, then a half note G2 and a quarter note A2, marked with a (b) marking.

63

64

Aine

son—

Birdie

And now here ye are, here ye are, here ye are, here ye are,

Fl.

Bb Cl.

Hpsd

64

Solo Vln

Unis.

Vln II

Vla

Vc.

D. B.

68

Birdie

All the flo - - - wers of spring.---

Fl.

Bb Cl.

Hpsd

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

73 *ff* **attacca**

Aine

Birdie

In your hands. — Your son— Your son— *ff*

Hpsd

*sffp*

D.

*tr* *pp* *f*

Solo Vln

*ff* **attacca**

Vln I

*ff*

Vln II

*ff*

Vla

*ff*

Vc.

*ff*

D. B.

*ff*

The image shows a page of a musical score for a duet. It features eight staves: Aine (soprano), Birdie (soprano), Hpsd (piano), D. (drum), Solo Vln (violin), Vln I (violin), Vln II (violin), Vla (viola), Vc. (cello), and D. B. (double bass). The score is in 4/4 time and begins at measure 73. Aine and Birdie have vocal lines with lyrics: "In your hands. — Your son— Your son—". The piano accompaniment is marked *sffp*. The drum part has a *tr* (trill) and dynamic markings *pp* and *f*. The string section (Solo Vln, Vln I, Vln II, Vla, Vc., D. B.) is marked *ff*. The word "attacca" appears at the end of the first system and above the Solo Vln staff in the second system.

# RECITATIVE (Birdie and Aine)

Unmetered *mp*

Aine

*mp* Your son said I could val - ue the house this af - ter - noon. I'm from the es - tate

Birdie

Oh, aye...

Fl.

B♭ Cl.

Hpsd

D.

Unmetered

Vln I

*pp*

Vln II

*pp*

Vla

*pp*

Vc.

*pp*

D. B.

*pp*

RECITATIVE (Birdie and Aine)

[3] 6

Aine

a - gen - cy, Mrs. Car - mi - chael. Mrs. Car - mi - chael— are you feel - ing all right? *p*

Birdie

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? *pp*

Birdie

Aye—

Hpsd

11

[9]

Aine

Birdie

Hpsd

Are you sure you're all right? *mp*

that's richt. To - mor - row. Och, I'm fine. No, I'll

[11]

Aine

Birdie

Hpsd

A - no - ther time, then... Sor -

no sell ma ain wee bit hoose, You tell my no good son that.

[13]

*Exit AINE*

Aine

Birdie

Hpsd

-ry to\_\_\_ have dis - turbed you. *ppp* *BIRDIE sits and cries, and the house is silent for a while.*

Och my wee las - sie bairn...

# DUET: Forgetfulness (Birdie and Bree)

**Freely**

*Enter BREE, carrying a small bunch of roses*

***p***

The musical score is arranged in a standard orchestral format. It features a vocal duet between Bree and Birdie, with a piano accompaniment and a string section. The score is divided into two systems. The first system includes staves for Bree, Birdie, A. Fl., Bb Cl., Hpsd, and D. The second system includes staves for Solo Vln, Vln II, Vla, Vc., and D. B. The vocal parts are in treble clef, and the piano and string parts are in their respective clefs. The piano part includes a *pp* dynamic marking. The string parts are marked with **Freely**. The lyrics for Bree are: "Bir - die, Bir - die, are ye cry - ing? Din - na fash ye - sel," and Birdie's response is: "(unconvincingly) Na, na."

Bree

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

Birdie

(unconvincingly) Na, na.

A. Fl.

Bb Cl.

Hpsd

*pp*

D.

**Freely**

Solo Vln

Vln II

Vla

Vc.

D. B.

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... I thoct she was my ain lost bair -

Hpsd

cre - - - - - scen -

5 Andante, chant-like

Vc.  
*pp* cre - - - - - scen

D. B.  
*pp* cre - - - - - scen



[6] - - - - - do - - - - - poco - - - - - a - - - - -

Birdie  
-nie, I thoct she was my bab - bie, come back to me. I thoct I'd hae some - one to re -

Solo Vln  
*mf*

Vc.  
do - - - - - poco

D. B.  
do - - - - - poco

Unis.

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.

*f* *fff*

*f* *fff*

*f* *fff*

*a* *poco* *fff*

*a* *poco* *fff*



12

Bree

A. Fl.

Hpsd

Vc.

13 *Moderato*  
*mp*

*p*

*mp*

Gives BIRDIE the roses

hush, din - na fash yer - sel. Look, aren't these ro - ses love - ly?

*mp*

*mp*

DUET: Forgetfulness (Birdie and Bree)

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*

DUET: Forgetfulness (Birdie and Bree)

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.

The image shows a page of a musical score for a duet. It features six staves: two vocal staves (Bree and Birdie), a piano accompaniment (Hpsd), and three string staves (Vln I, Vln II, and Vla). The score is in 5/4 time and begins at measure 36. Bree's part has a long note with a fermata over it, with the lyrics 'Hush now, \_\_\_ hush...\_\_\_'. Birdie's part has the lyrics 'in - to the last si - lence.' The piano accompaniment and string parts provide harmonic support. The Vln I and Vln II parts have melodic lines, while the Vla and Vc. parts have sustained notes.

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

Bree

But hae ye ane more? A last spell ye can rit.....

Fl.

Hpsd

55 ..... **58 Cantabile**

Bree  
gie me?\_

Birdie  
A last spell?\_

Fl.  
*f*

Bb Cl.  
*f*

Hpsd

**58 Cantabile**

Vln I  
*f*

Vln II  
*f*

Vla  
*f* 3 3

Vc.  
*f*

D. B.  
*f*

59 *f*

Birdie

I heard the white swan sing - ing at the par - ting of night and

Fl.

Bb Cl.

Vln I

Vln II

Vla

Vc.

D. B.

DUET: Forgetfulness (Birdie and Bree)

63

Birdie

day, Her wings... Her... Her wings...

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

67

Birdie

Her wings... I heard— I...

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

rit.....



75

Bree

low me now. We'll go to

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

DUET: Forgetfulness (Birdie and Bree)

79

Bree

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

- ge - ther down the swan's path,

83

Bree

to the gar - - - den. It's spring -

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

to the gar - - - den. It's spring -

*tr*

*p*

*tr*

*p*

*3*

*3*

*p*

*tr*

*p*

*p*

*p*

*b2.*

DUET: Forgetfulness (Birdie and Bree)

88

Bree

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

- - - - - time there wi' - oot

The image shows a page of a musical score for a duet. The score is arranged in a standard orchestral layout with multiple staves. At the top left, the number '88' is written. The vocal line for 'Bree' is at the top, with lyrics '- - - - - time there wi' - oot' underneath. Below the vocal line are staves for Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), and Drums (D.). The Hpsd part features several triplet markings. The Drums part has a 'tr' marking and a wavy line indicating a tremolo. Below these are staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The strings play sustained notes with long slurs. The overall style is classical and formal.

93 94 **Agitato**

Bree  
win - ter. *ff*

Birdie  
Na, na— I'll no gae wi\_\_ ye. I

Bb Cl. *mf*

Hpsd *ff*

D. *fr*

94 **Agitato**

Vln I *mf* *ff*

Vln II *mf* *ff*

Vla *mf* *ff*

Vc. *mf* *ff*

D. B. *mf*

DUET: Forgetfulness (Birdie and Bree)

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 *p*

Bree

Which sang? Sing it to me.

Birdie

B♭ Cl.

*p*

Hpsd

*pp* 3 3 3 3 3 3 3 3 3 3 3 3

Vln I

*pp* 3 3 3 3 3 3 3 3 3 3 3

Vln II

*p* 3 3

Vla

*pp* 3 3

Solo Vc.

Vc.

D. B.

pizz.

The image shows a page of a musical score for a duet. The score is in 4/4 time and consists of ten staves. The top two staves are for vocalists Bree and Birdie. Bree's part starts at measure 102 with a piano (*p*) dynamic. Her lyrics are "Which sang? Sing it to me." Birdie's part is mostly silent. The remaining staves are for instruments: B♭ Clarinet, Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D. B.). The Harpsichord, Violin I, and Viola parts feature prominent triplet patterns. The Double Bass part includes a pizzicato (*pizz.*) instruction. The score is written in treble clef for the vocalists and various clefs for the instruments.

DUET: Forgetfulness (Birdie and Bree)

105 *ff*

Birdie

I... I can - nae... I gae you all my songs!

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

*ff*

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 *pp*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

D. B. *pp*

DUET: Forgetfulness (Birdie and Bree)

112 *Skip off, laughing*

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*

DUET: Forgetfulness (Birdie and Bree)

*She gets up and start trying to clear the tea things.*

*But her hands are shaking. The tray slips, and the mug falls.*

117

Birdie

I'll do the wa - shing up, aye, I'll wash up. Oh! Oh, it's bro - ken.

Hpsd

Vln I

Vln II

Vla

*ff*

*f*

*f*

*f*



121

Birdie

All bro - ken, Bro - ken... Nae bo - ther, noo - nih!

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*p*

*p*

*p*

*p*

*p*

125

*Stagger* *Sits heavily*

Birdie

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

Vln I

Vln II

Vla

*pp*

130

*She dozes in her chair.  
The house falls silent.*

Birdie

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

Vln I

Vln II

Vla

*ppp*

# ARIA: Omen of the Swans (Aine)

Tempo semplice ♩ = 90

*mp*

Aine



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

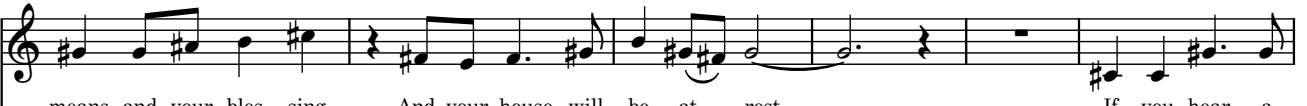
Solo Vc.



*mp*

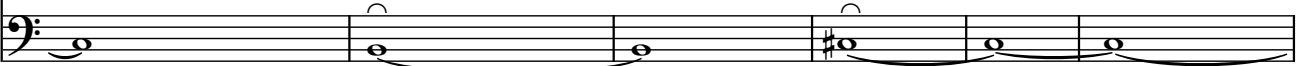
sul pont

6

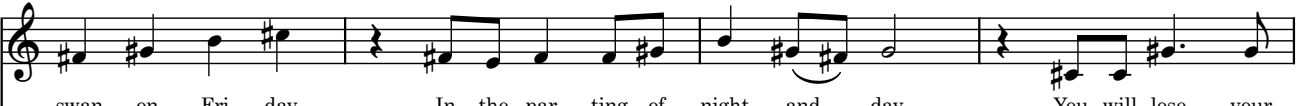


means and your bles - sing, And your house will be at\_\_ rest.\_\_\_\_ If you hear a

Solo Vc.

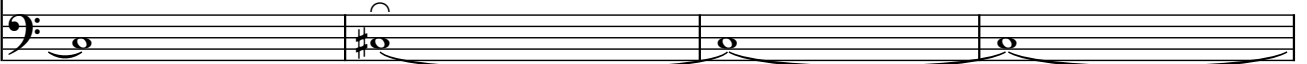


12




swan on Fri - day, In the par - ting of night and\_\_ day, You will lose your

Solo Vc.




16



means and your kins - folk A year from that Fri - day\_\_\_\_ for - ev - er.\_\_\_\_

Solo Vc.



# RECITATIVE (Birdie and Aine)

*Again, the clock strikes,  
and BIRDIE startles awake* *mf*

Aine

*p* Don't you know me?

Birdie

What d' - ye want?

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

The musical score is written in 6/4 time. The vocal parts are Aine and Birdie. Aine's part starts with a rest followed by a half note chord (F#4, A4) and a quarter note chord (B4, D5). Birdie's part starts with a half note chord (F#4, A4) and a quarter note chord (B4, D5). The instrumental parts include Flute, Bb Clarinet, Harpsichord, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as 'mf' and 'p'.

3 *mp*

Aine

Birdie *f* I was here this morn - ing

I din - na ken ye!

Vln I

Vln II

Vc.

D. B. *p*

5

Aine and yes - ter - day, I'll be here to - mor - row too,

Vln I

Vln II

Vla

Vc.

D. B.

RECITATIVE (Birdie and Aine)

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)

*Allegro moderato* ♩ = 120 *mf*

Aine

Birdie

Fl.

Bb Cl.

Hpsd

D.

*Allegro moderato* ♩ = 120 *mf*

Vln I

Vln II

Vla

Vc.

D. B.

This house is four walls, A

5

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*

DUET: Measuring (Aine and Birdie)

9

12 *mf*

Aine

Birdie

Up - stairs, a bed - room,

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  
*p*  
My mo - ther

D.  
*p*

Vln I 15  
*p*

Vln II  
*p*

Vla  
pizz.  
*p*

Vc.  
*p*

D. B.  
*p*

The image shows a page of a musical score for a duet. It features seven staves: two vocal staves (Aine and Birdie), a drum staff (D.), and four orchestral staves (Vln I, Vln II, Vla, and Vc.). The score is in 4/4 time and begins with a key signature of one sharp (F#). The vocal parts have lyrics: Aine sings "Emp - ty, cold, a - ban - doned, Death's own wait - ing room." and Birdie sings "My mo - ther". The orchestral parts include piano (p), pizzicato (pizz.), and dynamic markings. A box containing the number "15" is placed above the first measure of the Vln I staff. The page number "13" is at the top left, and "193" is at the top right.

DUET: Measuring (Aine and Birdie)

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*

The image shows a page of a musical score for a duet. The score is for measures 16 through 19. The top staff is for Birdie, with lyrics: "died there, My dau - tie died there, My son was". The Birdie staff has a dynamic marking of *mp* at the beginning and end. Below it are staves for B♭ Cl., D. (Drum), Vln I, Vln II, Vla, Vc., and D. B. The D. staff has a dynamic marking of *mp* at the end. The Vln I, Vln II, Vla, Vc., and D. B. staves all have a dynamic marking of *mp* at the end. The time signature changes from 3/4 to 4/4, then back to 3/4, and finally to 4/4. The key signature has one sharp (F#).

22

*mf*

Aine

The ket - tle's gone cold, Eat - ing a -

Birdie

born there— wee Ja - mie.

Bb Cl.

D.

22

Solo

*mf*

Vln I

Vln II

Vla

Vc.

D. B.

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.

Bb Cl.

27 Unis.  
Solo Vln  
*mp*

Vln II  
*mf* *mp*

Vla  
*mf* *mp*

Solo Vc.  
Unis.  
*mf* *mp*

D. B.  
*mp*

30

Birdie

Fl.

Bb Cl.

Vln I

Vln II

Vla

Vc.

D. B.

food and laugh - ter; Cups o tea\_\_ at a' hours, a' hours,

The musical score is written for a duet between Birdie and Aine, with instrumental accompaniment. Birdie's part is in the soprano line, with lyrics: "food and laugh - ter; Cups o tea\_\_ at a' hours, a' hours,". The score is in 4/4 time, with a key signature of one sharp (F#). The instrumental parts include Flute (Fl.), Bb Clarinet (Bb Cl.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into four measures, with a 5/4 time signature change in the second measure. The instruments play various melodic and harmonic lines, with some parts featuring slurs and ties.

34 *f*

Aine

Win - ter's own sit - ting room lies Lone - ly with the cold,

Birdie

Fl. *f*

Bb Cl. *f*

Hpsd *f*

34 *f*

Vln I *f*

Vln II *f*

Vc. *f*

D. B. *f*

The image shows a page of a musical score for a duet. The score is divided into two systems. The first system includes vocal parts for Aine and Birdie, and instrumental parts for Flute (Fl.), B-flat Clarinet (Bb Cl.), and Harpsichord (Hpsd). The second system includes instrumental parts for Violin I (Vln I), Violin II (Vln II), Viola (Vc.), and Double Bass (D. B.). The music is in 3/8 time and consists of four measures. The key signature has one sharp (F#). The vocal line for Aine has lyrics: "Win - ter's own sit - ting room lies Lone - ly with the cold,". The instrumental parts are marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

37

Aine

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

Birdie

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for a duet. At the top, it is titled "DUET: Measuring (Aine and Birdie)" and is page 199. The score begins at measure 37. The vocal parts are for Aine and Birdie. Aine's part has lyrics: "Win - dow dar - ken - ing, Door un - - op - en - ing,". The instrumental parts include Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The music is in 6/4 time and features various melodic lines and accompaniment for the instruments.

39 *p*

Birdie

Here I sit and here I think, Qui - et with my

Hpsd

39

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

The image shows a page of a musical score for a duet. At the top left, the page number '200' is printed. The title 'DUET: Measuring (Aine and Birdie)' is centered at the top. The score begins with a box containing the number '39' and a dynamic marking 'p'. The first staff is for 'Birdie', featuring a vocal line with lyrics: 'Here I sit and here I think, Qui - et with my'. The key signature has one sharp (F#) and the time signature is 5/4. Below the vocal line is a piano accompaniment for 'Hpsd' (Harp), with a treble clef and a bass clef. The second system of staves starts with another box containing '39'. It includes parts for 'Vln I', 'Vln II', 'Vla', 'Vc.', and 'D. B.', each with a dynamic marking 'p'. The instruments are arranged in a standard orchestral layout. The score continues with musical notation for each instrument, including notes, rests, and dynamic markings.

42 *f*

Birdie  
mem - o - ries, The songs \_\_\_\_\_ of

Fl. *f*

Bb Cl. *f*

Hpsd *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

45 47

Aine

Birdie

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

spring. \_\_\_\_\_ spring. \_\_\_\_\_

*tr.* \_\_\_\_\_ *tr.* \_\_\_\_\_

This house meas - ures on - ly

The image shows a page of a musical score for a duet. It features ten staves: Aine (soprano), Birdie (soprano), Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into three measures. The first measure is in 3/4 time, the second in 4/4, and the third in 5/4. Aine and Birdie have vocal lines with lyrics: "This house meas - ures on - ly". The instrumental parts include a flute with trills, a harpsichord with chords, and strings with melodic lines. A box containing the number "47" is located at the top right of the page, and another "47" is in a box above the Vln I staff in the third measure. The number "45" is written above the Aine staff at the beginning of the first measure.

48 *ff*

Aine

Eigh - ty four\_ in - ches in length, And six feet down.

Birdie

*ff*

Wheesht!

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

*ff*

The image shows a page of a musical score for a duet. The score is written for eight instruments: Aine (soprano), Birdie (soprano), Bb Clarinet, Harpsichord, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into three measures. In the first measure, Aine sings 'Eigh - ty four\_ in - ches in length,' and Birdie has a whole rest. In the second measure, Aine continues 'And six feet down.' and Birdie has a whole rest. In the third measure, Aine has a whole note, Birdie has a whole note with the vocalization 'Wheesht!', and the instrumental parts continue. The dynamic marking *ff* (fortissimo) is present at the beginning of the first measure and at the end of the third measure. The number '48' is written above the first measure of the Aine part.

51

Aine

Birdie

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

It's a hoose, \_\_\_\_\_ no \_\_\_\_\_ a cof - fin!

*ff*

*ff*

*ff*

The image shows a page of a musical score for a duet. At the top left, the page number '204' is printed. The title 'DUET: Measuring (Aine and Birdie)' is centered at the top. The score is divided into two systems, each starting with a measure number '51' in a box. The first system includes staves for Aine (treble clef, mostly rests), Birdie (treble clef, vocal line with lyrics 'It's a hoose, \_\_\_\_\_ no \_\_\_\_\_ a cof - fin!'), and Hpsd (piano, grand staff with a complex accompaniment and a forte 'ff' dynamic). The second system includes staves for Vln I (treble clef, mostly rests), Vln II (treble clef, forte 'ff' dynamic), Vla (alto clef, forte 'ff' dynamic), Vc. (bass clef, forte 'ff' dynamic), and D. B. (bass clef, mostly rests). The music is in 4/4 time, and the key signature has one flat (B-flat).

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

Birdie

Fl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

I am what you\_ have made me.\_

un - der wi ye!

The image shows a page of a musical score for a duet. It features eight staves: vocal staves for Aine and Birdie, and instrumental staves for Flute, Harpsichord, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 6/8 time and begins at measure 56. A key signature change to one sharp (F#) occurs at measure 57, marked with a box containing the number 57 and a forte (f) dynamic. The vocal lines contain the lyrics "I am what you\_ have made me.\_" for Aine and "un - der wi ye!" for Birdie. The instrumental parts include a flute melody, a harpsichord accompaniment with a forte dynamic, and a string section providing harmonic support with various rhythmic patterns.

60

Aine

Ev - ery - thing you feared. I have be -

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

DUET: Measuring (Aine and Birdie)

64

Aine

- come. I am queen

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

69

Aine

of earth, Grave del - ver, Frost wea - ver,

Bb 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**  
*f* *decrescendo poco a poco*

Vc.

*f* *decrescendo poco a poco*

D. B.

*f* *decrescendo poco a poco*

79

Aine

o - ry. You must fol -

Solo Vln

Vc.

D. B.

DUET: Measuring (Aine and Birdie)

[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

D.

94 **94** **attacca**

Birdie

That I'll no gie ye, ne - - ver.

Hpsd

Vln I **94** **ff** **Unis.** **attacca**

Vln II **ff**

Vla **ff**

Vc. **ff**

D. B. **ff**

Detailed description of the musical score: The page contains six staves. The top staff is for the vocal part 'Birdie', with lyrics 'That I'll no gie ye, ne - - ver.' The second staff is for 'Hpsd' (Harpsichord). The third staff is for 'Vln I' (Violin I), marked 'ff' and 'Unis.' (Unison). The fourth staff is for 'Vln II' (Violin II), marked 'ff'. The fifth staff is for 'Vla' (Viola), marked 'ff'. The sixth staff is for 'Vc.' (Violoncello), marked 'ff'. The seventh staff is for 'D. B.' (Double Bass), marked 'ff'. The number '94' is boxed in the top left and middle left. The word 'attacca' appears at the end of the Birdie and Vln I staves.

# ARIA: Rage (Birdie)

Allegro appassionata ♩ = 126

*ff*

Birdie



I have danced on the green \_\_\_\_\_ brae - side, Laugh - ing, sum - mer - young, free\_\_

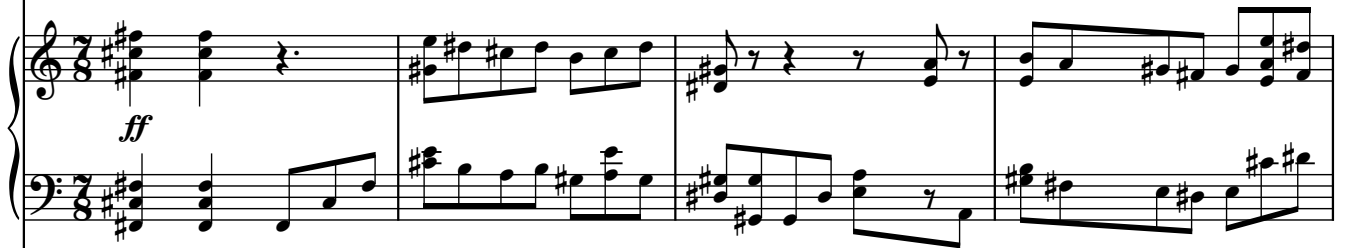
Fl.



Bb Cl.



Hpsd



D.



Allegro appassionata ♩ = 126

*ff*

Vln I



Vln II



Vla



Vc.



D. B.



*ff*

5

Birdie

as the so - lans skir - ling and fly - - - ing gie\_ mer - ry

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for the piece 'ARIA: Rage (Birdie)'. The page number is 216. The score is for a vocal soloist (Birdie) and a chamber ensemble consisting of Harpsichord (Hpsd), Drums (D.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The vocal line begins at measure 5 with the lyrics 'as the so - lans skir - ling and fly - - - ing gie\_ mer - ry'. The instrumental parts are arranged in a standard orchestral layout. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



13

Birdie

say, I am too auld for dan - - - cing. \_\_\_\_\_

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

A musical score for the aria 'Rage' by Birdie. The score is written for a vocal line and a full orchestra. The vocal line is in treble clef and includes the lyrics 'say, I am too auld for dan - - - cing. \_\_\_\_\_'. The instrumental parts include Harpsichord (Hpsd), Drums (D.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into four measures. The Harpsichord part features a complex rhythmic pattern with many sixteenth notes. The Drums part has a steady eighth-note accompaniment. The Violin I and II parts have melodic lines with some grace notes. The Viola part has a similar melodic line to the Violins. The Violoncello and Double Bass parts have a more rhythmic accompaniment.

17 18

Birdie

I have stood on the grey \_\_\_\_\_ ness - land, Wait - ing,

Hpsd

D.

18

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This is a page of a musical score for the aria 'Rage' from the opera 'Birdie'. The page number is 219. The score is for measures 17 and 18. The vocal line (Birdie) starts at measure 17 with a rest, then enters in measure 18 with the lyrics 'I have stood on the grey \_\_\_\_\_ ness - land, Wait - ing,'. The instrumental parts include Harpsichord (Hpsd), Drums (D.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature has one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation with a grand staff for the instruments and a single staff for the vocal line.

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.

ARIA: Rage (Birdie)

28

Birdie

Fl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

now \_\_\_\_\_ they say, I am too auld for

32 35

Birdie

lov - - - ing. I have walked on the

Hpsd

D.

Vln I 35

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for 'ARIA: Rage (Birdie)'. The page number is 223. The score is for a vocal line (Birdie) and an instrumental ensemble. The vocal line starts at measure 32 with the lyrics 'lov - - - ing.' and continues to measure 35 with 'I have walked on the'. The instrumental parts include Harpsichord (Hpsd), Drums (D.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4. The score is written in a standard musical notation style with various dynamics and articulation marks.

ARIA: Rage (Birdie)

36

Birdie

black \_\_\_\_\_ gar - den, Weep ing, frost - ra - vaged, spring \_\_\_\_\_ With the

Bb 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.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for the aria 'Rage (Birdie)'. The score is for a vocal soloist (Birdie) and a chamber orchestra. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: 'swan \_\_\_ keen - ing on her nest. \_\_\_ Till not one \_\_\_ song \_\_\_ was in me.' The instrumental parts include Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into four measures. The vocal line has a melodic line with some grace notes and a fermata over the final note. The instrumental parts provide accompaniment, with the harpsichord playing a rhythmic pattern and the strings playing a sustained harmonic.

44

Birdie

— And now \_\_\_\_\_ they say, I am too auld for

Fl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for the aria 'Rage' by Birdie. The page is numbered 226 and is the 44th measure of the piece. The score is written for a vocal soloist (Birdie) and a full orchestra. The vocal line is in treble clef with lyrics: '— And now \_\_\_\_\_ they say, I am too auld for'. The instrumental parts include Flute (Fl.), Harpsichord (Hpsd), Drums (D.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Flute part has a melodic line that mirrors the vocal line. The Harpsichord part has a complex texture with many sixteenth notes. The Drums part has a simple rhythmic pattern. The Violin and Viola parts have a melodic line with many slurs. The Violoncello and Double Bass parts have a melodic line with many slurs. The score is written in a single system with a common time signature.

49 51

Birdie *fff*

sing - - - cing. No one else hae

Bb Cl. *fff*

Hpsd *fff*

D. *fff*

Vln I *fff*

Vln II *fff*

Vla *fff*

Vc. *fff*

D. B. *fff*

52

Birdie

lived my life,

Fl.

Bb 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.

A musical score for the piece 'ARIA: Rage (Birdie)'. The score is written for a vocal soloist (Birdie) and a chamber orchestra. The vocal line is in treble clef with lyrics: 'danc - ing, lov - ing, sing - ing, You can - nae take'. The piano accompaniment (Hpsd) is in treble and bass clefs. The string section includes a double bass (D.), two violins (Vln I and Vln II), a viola (Vla), a violin (Vc.), and a double bass (D. B.). The score consists of four measures. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked with a '7' (allegretto). The score is numbered 55 at the beginning of the vocal line.

59 attacca

Birdie

those \_\_\_\_\_ from me \_\_\_\_\_

Fl.

Bb Cl.

Hpsd

D.

*tr*

Vln I attacca

Vln II

Vla

Vc.

D. B.

# RECITATIVE (Birdie and Aine)

*f*

Aine

Birdie

Fl.

Bb Cl.

Hpsd

D.

Vln I

Vln II

Vla

Vc.

D. B.

So here you sit in a house a - lone, Gab - bling to your - self, With

This musical score is for a recitative piece titled "RECITATIVE (Birdie and Aine)". It features two vocal parts, Aine and Birdie, and a full orchestral accompaniment. The score is divided into two systems, with a measure number "9" appearing in a box at the beginning of the second system.

**Vocal Parts:**  
- **Aine:** The vocal line begins at measure 6 with the lyrics "no one to hear or who wants to hear." The dynamic is *ff*. The melody is in treble clef with a 4/4 time signature. The lyrics "There's" appear at the end of the first system.  
- **Birdie:** The vocal line begins at measure 6 with the lyrics "There's Bree." The dynamic is *f*. The melody is in treble clef with a 4/4 time signature.

**Orchestral Parts:**  
- **Flute (Fl.):** The part begins at measure 6 with a melodic line in treble clef. Dynamics include *ff* and *f*.  
- **Clarinet in B-flat (Bb Cl.):** The part begins at measure 6 with a melodic line in treble clef.  
- **Piano (Hpsd):** The part begins at measure 6 with a complex accompaniment in grand staff. Dynamics include *ff*.  
- **Violin I (Vln I):** The part begins at measure 6 with a melodic line in treble clef. Dynamics include *ff*.  
- **Violin II (Vln II):** The part begins at measure 6 with a melodic line in treble clef. Dynamics include *ff*.  
- **Viola (Vla):** The part begins at measure 6 with a melodic line in alto clef. Dynamics include *ff*.  
- **Violoncello (Vc.):** The part begins at measure 6 with a melodic line in bass clef. Dynamics include *ff*.  
- **Double Bass (D. B.):** The part begins at measure 6 with a melodic line in bass clef. Dynamics include *ff*.  
- **Solo:** A "Solo" instruction is placed above the Vc. staff in the second system.

The score uses various time signatures: 4/4, 3/4, and 5/4. The key signature is one sharp (F#). The dynamic markings *ff* (fortissimo) and *f* (forte) are used throughout. The measure number "9" is enclosed in a box at the start of the second system.

10

Aine *p*

Birdie *ff* *p* *mf*

who? Bree! Bree, \_ Bree? I don't see her. She- She

Hpsd *p*

Solo Vc. *mp* *mf*

Solo

The musical score is arranged in four systems. The first system is for Aine, the second for Birdie, the third for Harpsichord (Hpsd), and the fourth for Solo Violoncello (Solo Vc.). The score is in 3/4 time and consists of four measures. The first measure is in 3/4 time, the second in 5/4, the third in 3/4, and the fourth in 3/4. The Aine part has a melodic line starting in the second measure. The Birdie part has lyrics and a melodic line. The Hpsd part has a melodic line starting in the second measure. The Solo Vc. part has a melodic line starting in the first measure. Dynamics include *mp*, *ff*, *p*, and *mf*. The Solo Vc. part is marked 'Solo'.

RECITATIVE (Birdie and Aine)

15

Aine *f* These? These are

Birdie *f* gave me these ro - ses! Look, look there.

Fl. *mf* *f* *ff*

Bb Cl. *ff*

Hpsd *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Solo Vc. Unis. *f* *ff*

D. B. *ff*

Detailed description: This is a page of a musical score for a recitative scene. It features two vocal parts, Aine and Birdie, and an orchestral accompaniment. The score is in 4/4 time and begins at measure 15. Aine's part starts with a rest, followed by a melodic line with a forte (*f*) dynamic. Birdie's part begins with a melodic line, also marked *f*, and includes the lyrics "gave me these ro - ses! Look, look there." The orchestral parts include Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), and Double Bass (D. B.). Dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*). The Solo Vc. part includes the instruction "Unis." (unison) and a forte (*f*) dynamic. The score concludes with a final chord marked *ff*.



RECITATIVE (Birdie and Aine)

27 **Maestoso** ♩ = 88  
*f*

25

Aine

Fl.

B♭ Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

Sum - mer has en - ded, Au - tumn flow - ers

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.

RECITATIVE (Birdie and Aine)

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

Aine

In the last \_\_\_\_\_ Si - - - - - lence. \_\_\_\_\_

Fl.

*pp*

*f* \_\_\_\_\_ *n*

Hpsd

Vln I

*f* \_\_\_\_\_ *n*

Vln II

*f* \_\_\_\_\_ *n*

Vla

*f* \_\_\_\_\_ *n*

Vc.

*f* \_\_\_\_\_ *n*

D. B.

*f* \_\_\_\_\_ *n*

58 *Exit AINE*

Aine

Birdie

Hpsd

*Unable to rise*  
*p*

Help... Help, help!

# RECITATIVE (Birdie and Bree)

Slowly ♩ = 80

*BREE enters, inscrutable*  
*mp*

Bree

Birdie

B♭ Cl.

Hpsd

D.

Slowly ♩ = 80

Vln I

Vln II

Vla

Vc.

D. B.

Bir - die, din - na fash yer - sel, Ye maun fol - low me i the

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*

RECITATIVE (Birdie and Bree)

10

Birdie

no fol - low ye, I'll no gie ye my sel, soul and all.

Bb Cl.

Vln I  
*mp*  
con sord.

Vln II  
*mp*  
con sord.

Vla

Vc.

D. B.  
con sord.

14

Bree

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

Hpsd

Vc.

D. B.

19

Bree

d' - ye ken? \_\_\_\_

Hpsd

Detailed description: The image shows a musical score for two parts: Bree and Hpsd. Bree's part is written on a single treble clef staff. It begins with a whole rest, followed by a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, a quarter note B4, and a quarter note C5. The lyrics 'd' - ye ken? \_\_\_\_' are written below the notes. The Hpsd part is written on a grand staff (treble and bass clefs). It begins with a whole rest in both staves, followed by a quarter note G3 in the bass staff and a quarter note C5 in the treble staff. The music is in a key with one sharp (F#) and a common time signature.

# ARIA: Lullaby (Bree)

Molto cantabile ♩ = 96

*p*

Bree

Lul - la - low, Lul - la - low, \_\_\_\_\_

Fl.

Bb Cl.

Hpsd

*p*

D.

Molto cantabile ♩ = 96

Solo Vln

Vln II

Vla

Solo Vc.

*p*

D. B.

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.

ARIA: Lullaby (Bree)

7

Bree

Fear no hun - ter's ar - row, Lul - la - low, Lul - la -

Hpsd

Solo Vln

Vln II

Vla

Solo Vc.

Unis.

Unis.

The image shows a page of a musical score for an aria. At the top left, the page number '248' and the title 'ARIA: Lullaby (Bree)' are printed. The score begins with a measure number '7'. The vocal line, labeled 'Bree', is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are 'Fear no hun - ter's ar - row, Lul - la - low, Lul - la -'. Below the vocal line is the piano accompaniment, labeled 'Hpsd', consisting of two staves (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and moving lines. Below the piano part are four staves for string instruments: 'Solo Vln', 'Vln II', 'Vla', and 'Solo Vc.'. The 'Solo Vln' part has a dynamic marking 'p' and includes a section marked 'Unis.' with a slur over a series of notes. The 'Vln II' part is mostly silent, with some notes in the 'Unis.' section. The 'Vla' part is also mostly silent, with some notes in the 'Unis.' section. The 'Solo Vc.' part has a dynamic marking 'p' and includes a section marked 'Unis.' with a slur over a series of notes. The 'Unis.' marking appears to be a common instruction for the string parts to play in unison.

10

Bree

- low, \_\_\_\_\_ Lul - la - low, Lul - la - low, \_\_\_\_\_ Lul - la -

Fl.

B♭ Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

The image shows a page of a musical score for 'ARIA: Lullaby (Bree)'. The score is for a vocal soloist (Bree) and a chamber ensemble. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: '- low, \_\_\_\_\_ Lul - la - low, Lul - la - low, \_\_\_\_\_ Lul - la -'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The Flute and B♭ Clarinet parts are in treble clef with a key signature of three sharps. The Harpsichord part is in grand staff (treble and bass clefs) with a key signature of three sharps. The Violin I and II parts are in treble clef with a key signature of three sharps. The Viola part is in bass clef with a key signature of three sharps. The Violoncello part is in bass clef with a key signature of three sharps. The score is divided into three measures. The first measure contains the vocal line and the beginning of the instrumental parts. The second and third measures continue the instrumental parts, with the vocal line having rests.

ARIA: Lullaby (Bree)

13

Bree

- low, Lul - la - low, \_\_\_\_\_

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

The image shows a page of a musical score for 'ARIA: Lullaby (Bree)'. The page number is 250. The score is for a vocal soloist (Bree) and an orchestra. The vocal line starts at measure 13 with the lyrics '- low, Lul - la - low, \_\_\_\_\_'. The instrumental parts include Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line features a melodic phrase with a long note on 'low' followed by a rest. The instrumental parts provide accompaniment, with the Flute and B-flat Clarinet playing a similar melodic line to the vocal. The Harpsichord provides harmonic support with chords and moving lines. The Violin I part has a melodic line that mirrors the vocal line. The Violin II, Viola, and Violoncello parts provide harmonic support with sustained notes and moving lines.

17

16

*f*

Bree

Now the day has passed and gone,

Fl.

*f*

Bb Cl.

*f*

3

Hpsd

*f*

17

Vln I

*f*

Vln II

*f*

Vla

*f*

Solo Vc.

Vc.

*f*

D. B.

*f*

ARIA: Lullaby (Bree)

19

Bree

Soon you will be fly - - - - ing.

Fl.

B♭ Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

21

This musical score is for the aria 'Lullaby' by Bree. It features a vocal line and an orchestral accompaniment. The score is written in the key of D major (indicated by two sharps) and is in 4/4 time. The vocal line, for the soprano Bree, begins at measure 21 with the lyrics 'Through the house from door to door;'. The orchestral accompaniment includes parts for Flute (Fl.), Clarinet in B-flat (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vc.), and Double Bass (D. B.). The Flute and Violin parts play a melodic line with a slur over the first two measures. The Clarinet part plays a descending eighth-note pattern. The Harpsichord part provides a rhythmic accompaniment with a steady eighth-note pattern. The Viola and Double Bass parts play a simple harmonic accompaniment with a dotted half note in the first measure of each measure.

Bree

Through the house from door to door;

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vc.

D. B.

ARIA: Lullaby (Bree)

23

Bree

As the light is dy - - ing, Lul - la -

Fl.

Bb Cl.

Hpsd

Vln I

Vln II

Vc.

D. B.

The image shows a page of a musical score for the piece 'ARIA: Lullaby (Bree)'. The page number is 254. The score is for measures 23 and 24. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line (Bree) has the lyrics 'As the light is dy - - ing, Lul - la -'. The instrumental parts include Flute (Fl.), B-flat Clarinet (Bb Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vc.), and Double Bass (D. B.). The Flute and B-flat Clarinet parts feature melodic lines with slurs. The Harpsichord part has a rhythmic accompaniment. The Violin I and II parts have melodic lines with slurs. The Viola and Double Bass parts have sustained notes.

ARIA: Lullaby (Bree)

25

Bree

- low, Lul - la - low,

Fl.

B♭ Cl.

Hpsd

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a page of a musical score for 'ARIA: Lullaby (Bree)'. The score is for a full orchestra and a vocal soloist. The vocal line (Bree) is in the top staff, with lyrics '- low, Lul - la - low,'. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two measures. The vocal line has a melodic line with a slur over the first two notes and a fermata over the last note. The instrumental parts provide accompaniment with various textures and dynamics.

ARIA: Lullaby (Bree)

27

Bree

Lul - la - low, Lul - la -

Fl.

Bb 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

*pp*

A. Fl.

Hpsd

ARIA: Lullaby (Bree)

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.



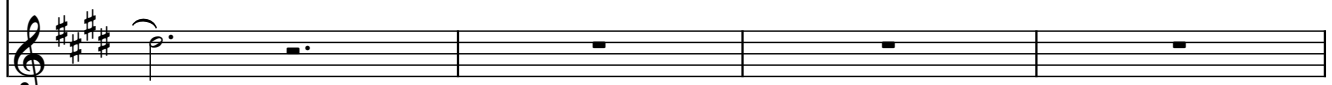
43

Bree




Lu - la - low, Lul - la - low, Lul - la - low, Lul - la - low...

A. Fl.



47

Bree



*Exit BREE*

# DUET: Pieta (Birdie and Jamie)

Freely ♩ = c. 72

The musical score is arranged in a system with ten staves. The top staff is for Jamie, followed by Birdie's vocal line with lyrics. Below are staves for Flute, B♭ Clarinet, Harpsichord (Hpsd), and Drums (D.). The bottom section starts with a tempo marking and includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), and Double Bass (D. B.).

**Jamie**

**Birdie**  
*pp*  
Bree? Bree? Oh, my\_ spring - time bairn...\_\_\_\_\_

**Fl.**

**B♭ Cl.**

**Hpsd**

**D.**

Freely ♩ = c. 72

**Vln I**

**Vln II**

**Vla**

**Solo Vc.**  
*pp*

**D. B.**

DUET: Pieta (Birdie and Jamie)

Enter JAMIE, looking in on his  
mum after work

12

*ff*

7

Jamie

Solo Vc.

*mf*

It's me, mum, how—

Oh

Unis.



13

*Runs to her*

Jamie

Birdie

Fl.

Bb Cl.

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

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

What d' - ye want?

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

17 20

Jamie  
me— It's Ja - mie— Are ye hurt, mum? *p* Let me help ye, mum—

Birdie  
I din - na ken ye!

Bb Cl. *f*

Vln I *f* 20

Vln II *f*

Vc. Solo

21 Poco cantabile  $\text{♩} = 88$  25

Jamie

Birdie  
I din - na ken ye! Whaur's Ja - mie?

Bb Cl.

Vln I *p* Poco cantabile  $\text{♩} = 88$  25

Vln II *p*

Vla

Solo Vc. Solo *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.

Bb Cl.

*mf*

Unis.

Solo Vc.

47

Jamie

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

Bb Cl.

51 *mf* *p* **53**

Birdie

Whaur's Ja - mie? The deil was here, \_\_\_\_\_ say - ing he

Bb Cl.

**53**

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. Unis. *mf* Solo *p*

D. B. *mf*

## DUET: Pieta (Birdie and Jamie)

58 60 *Desperately*  
*f*

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

Birdie was my Ja - mie. 60

Vln I *f*

Vln II *f*

Vla *f*  
Unis.

Solo Vc. *f*

D. B. *f*

62

Jamie take you to him, we'll get you help, You'll be all right, mum. But

Vln I

Vln II

Vla

Vc.

D. B.

66 *p* **68**

Jamie  
ye maun fol - low me.\_\_\_\_\_

Birdie  
*p* Och, aye, aye... tae the gar - den...\_\_\_\_\_ *pp*

Hpsd

**68**

Solo

Vln I *p* *pp*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

# ARIA: Prayer for Dressing (Birdie)

Slowly  $\text{♩} = 52$   
*p*

Birdie

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

Fl.

B♭ Cl.

Hpsd

D.

Slowly  $\text{♩} = 52$

Vln I *pp*

Vln II *pp*

Vla *pp*

Solo Vc. *p*

D. B. *pp*

3

Birdie

I am gae - in hame. — wi ye,

Vln I

Vln II

Vla

Solo Vc.

D. B.

The image shows a page of a musical score for the aria 'Prayer for Dressing' by Birdie. The score is written for a vocal soloist and a string quartet. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'I am gae - in hame. — wi ye,'. The instrumental parts include Violin I and II, Viola, Solo Violoncello, and Double Bass. The Solo Violoncello part is in bass clef. The score is divided into two measures by a vertical bar line. The first measure contains the vocal entry and the beginning of the instrumental accompaniment. The second measure continues the vocal line and the instrumental accompaniment. The vocal line has a fermata over the final note 'ye,'. The instrumental parts also have fermatas at the end of the second measure.

ARIA: Prayer for Dressing (Birdie)

5

Birdie

To the hame o au - tumn, \_\_\_\_\_ spring and sum - mer. \_\_\_\_\_

Fl.

Solo Vln

Vln I

Vln II

Vla

Solo Vc.

D. B.

The image shows a page of a musical score for an aria. At the top left, the page number '268' is printed. The title 'ARIA: Prayer for Dressing (Birdie)' is centered at the top. The score begins with a measure number '5' above the first staff. The vocal line, labeled 'Birdie', is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics 'To the hame o au - tumn, \_\_\_\_\_ spring and sum - mer. \_\_\_\_\_' are written below the vocal line. The instrumental parts include Flute (Fl.), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), and Double Bass (D. B.). The Flute, Solo Violin, and Solo Violoncello parts have melodic lines with slurs. The Violin I and II, and Viola parts play a rhythmic accompaniment of eighth notes. The Double Bass part provides a simple harmonic foundation with a few notes.

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*

ARIA: Prayer for Dressing (Birdie)

12

Birdie

I'll no be lo - sing my songs, \_\_\_\_\_ The

Fl.

Vln I

Vln II

Vla

Solo Vc.

Vc.

D. B.

The image shows a page of a musical score for the aria 'Prayer for Dressing' by Birdie. The score is for measures 12 and 13. The vocal line (Birdie) is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'I'll no be lo - sing my songs, \_\_\_\_\_ The'. The instrumental parts include Flute (Fl.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D. B.). The Flute part has a melodic line starting in measure 13. The string parts (Vln I, Vln II, Vla, Solo Vc., Vc., D. B.) provide harmonic support with various rhythmic patterns and articulations. The Solo Vc. part has a prominent melodic line in the lower register.

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.

The image shows a page of a musical score for the aria 'Prayer for Dressing' by Birdie. The page is numbered 14 at the top left and 271 at the top right. The score is written in G major (one sharp) and 4/4 time. It features a vocal line for Birdie with lyrics: 'spar - row in the roof - tree flees in - tae dark - ness, So'. The instrumental parts include Flute (Fl.), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), and Violoncello (Vc.). The vocal line starts with a treble clef and a key signature of one sharp. The instrumental parts are arranged in a grand staff format. The flute part has a treble clef and a key signature of one sharp. The solo violin part has a treble clef and a key signature of one sharp. The violin I and II parts have treble clefs and a key signature of one sharp. The viola part has an alto clef and a key signature of one sharp. The solo violoncello part has a bass clef and a key signature of one sharp. The violoncello part has a bass clef and a key signature of one sharp. The score is divided into two measures by a vertical bar line. The first measure contains the vocal line and the flute part. The second measure contains the vocal line and the violin I, violin II, viola, solo violoncello, and violoncello parts. The vocal line ends with a fermata over the word 'So'.

ARIA: Prayer for Dressing (Birdie)

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.

The image shows a page of a musical score for the aria 'Prayer for Dressing' by Birdie. The score is for a full orchestra and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The page number is 18. The vocal line (Birdie) has the lyrics: 'I maun re - mem - ber be - fore I go, \_\_\_\_\_ My \_\_\_\_\_'. The instrumental parts include Flute (Fl.), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D. B.). The score is written in treble clef for the vocal and violin parts, and bass clef for the cello and double bass parts. The flute part is in treble clef. The solo violin part is in treble clef. The solo cello part is in bass clef. The double bass part is in bass clef. The viola part is in alto clef. The score is divided into two measures. The first measure contains the vocal line and the flute, solo violin, violin I, violin II, and solo cello parts. The second measure contains the vocal line and the flute, solo violin, violin I, violin II, viola, solo cello, cello, and double bass parts.

ARIA: Prayer for Dressing (Birdie)

20 *ff* *rit*..... *pp*

Birdie home, my home— I din - na ken whaur they've ta - ken my auld songs...

Fl. *ff*

Bb Cl. *ff*

Solo Vln *ff* *rit*.....

Vln I *ff*

Vln II *ff* *pp*

Vla *ff* *pp*

Solo Vc. *ff* *pp*

Vc. *ff* *pp*

D. B. *ff* *pp*

22 *ff* *pp*

Birdie

Solo Vln Solo *p*

Solo Vc. Solo *p* Unis.

The image shows a page of a musical score for 'ARIA: Prayer for Dressing (Birdie)'. The score is written for a vocal soloist (Birdie) and a full orchestra. The vocal line begins at measure 20 with the lyrics 'home, my home— I din - na ken whaur they've ta - ken my auld songs...'. The music is in a key with two sharps (D major or F# minor) and a common time signature. The vocal line starts with a forte (*ff*) dynamic and includes a ritardando (*rit*) leading to a pianissimo (*pp*) dynamic. The orchestral accompaniment includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D. B.). The orchestral parts also feature *ff* and *pp* dynamics. A double bar line is present at measure 22. Below the main score, there are two staves for 'Solo Vln' and 'Solo Vc.', both marked 'Solo' and 'p'. The 'Solo Vln' part has a 'Solo' marking and a 'p' dynamic. The 'Solo Vc.' part has a 'Solo' marking and a 'p' dynamic, and includes a 'Unis.' (Unison) marking.

26 *a tempo*  
*p*

25

Birdie

I am com - ing hame wi ye, Son o my heart,

Fl.

26 *a tempo*  
*p*

Solo Vln

Vln I

Vln II

Vla

Vc.

D. B.

*p*

Unis.

ARIA: Prayer for Dressing (Birdie)

28 **molto rall.....**

Birdie

I am com - ing hame wi ye, To my richt house, The house of

Fl.

Solo Vln

**molto rall.....**

Vln I

Vln II

Vla

Solo Vc.

Vc.

D. B.

The image shows a page of a musical score for an aria. At the top left, the page number '28' is written. The title 'ARIA: Prayer for Dressing (Birdie)' is centered at the top. The score is for a vocal soloist named 'Birdie' and an orchestra. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: 'I am com - ing hame wi ye, To my richt house, The house of'. The tempo marking 'molto rall.....' appears twice, once above the vocal line and once above the Solo Violin line. The orchestration includes Flute (Fl.), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into three measures. The first measure contains the vocal line and the flute, solo violin, violin I, and violin II parts. The second measure contains the solo violin, violin I, violin II, and viola parts. The third measure contains the vocal line, solo violin, violin I, violin II, solo cello, cello, and double bass parts.

31

Tempo I

*ppp*

Birdie

win - ter.

Fl.

*ppp* *p*

Bb Cl.

*p*

Solo Vln

Tempo I

*ppp* *p*

Vln I

*ppp* *p*

Vln II

*ppp* *p*

Vla

*ppp* *p*

Solo Vc.

*ppp*

Vc.

*ppp* *p*

D. B.

*ppp* *p*

The image shows a page of a musical score for 'ARIA: Prayer for Dressing (Birdie)'. The page number is 277. The score is for a vocal soloist (Birdie) and a full orchestra. The vocal line starts at measure 31 with the lyrics 'win - ter.' and is marked 'Tempo I' and 'ppp'. The instrumental parts include Flute (Fl.), B-flat Clarinet (Bb Cl.), Solo Violin (Solo Vln), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Solo Violoncello (Solo Vc.), Violoncello (Vc.), and Double Bass (D. B.). The score is in 3/4 time and features dynamic markings of 'ppp' and 'p'. The vocal line has a long note with a fermata. The instrumental parts have various rhythmic patterns and dynamics.







## 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 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.<sup>1</sup>

The following are selected Scots words appearing in the libretto. All definitions and IPA pronunciations are excerpted from *Dictionary of the Scots Language*.<sup>2</sup> 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'leɪn] *adj.*, *adv.* Alone

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<sup>1</sup> 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.

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

AULD. [ald, 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 [bit] *n. adj.* A small portion

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

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

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

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

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

ENEUCH [ən'jʊx] *adj., adv.* enough

FASH, *v.* To make angry, bother, annoy

FLIT [flit] *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 ['fri(t)ən] *v.* Frighten

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

GAE ['ge:, gə'] *v.* Go

GIE [gi:] *v.* Give

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

HAE [he:] *v.* Have

HAME [hem] *n.* Home

HOOSE [hus] *n.* House

HOOLIT ['hulɪt] *n.* An owl, an owlet.

INTAE ['ɪnte] *prep.* Into

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

LANG [lɑŋ] *adj., adv., n., v.* Long

LUPIKIN ['lʌpɪkɪn] *n.* A scoundrel

MAUN [m:n, mɑ:n] *v.* Must

MO CHRIDHE [mo'xri] *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 [ɒx] *int.* An exclamation, orig. of sorrow, pain or regret, now mostly of exasperation, peremptory dismissal of a subject, or weariness

ONIE ['one] *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 ['snɪkət] *ppl.adj.* Two-faced, double, artful

SOLAN ['solən] *n.* The gannet

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

THOCHT [θɒxt] *n.* Thought

UNCO ['ʌŋkə] *adj., adv.* Strange, peculiar, uncanny

WANCHANCY [wʌn'tʃansi] *adj.* Dangerous, unreliable, treacherous

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

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

WHA [(h)ʌɑ:, ʌ:] *pron.* Who

WHAUR [ʌɑ:r, ʌ:r] *adv.* Where

WHEESHT [ʌɪʃt, ʌɪʃt; ʌɪst, ʌɪst; wɪʃt, wɪʃt; ʌɪʃ] *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