

Caitlin Harrison

Pagan Scenes and Dances

for orchestra

Each movement of *Pagan Scenes and Dances* is named after the points of The Pagan Wheel of the Year. The wheel traces the change of seasons with ceremonial occasions to celebrate or reflect on the current environmental state. The most prominent themes are from darkness to light, along with tracing the fertility of spring to the summer and autumn harvests before the death of winter. The wheel is cyclical, with every year end, *Samhain*, going into *Yule* to start the pattern again. With this in mind, the piece could technically be performed starting at any movement, although most effective would be beginning with *Yule*, *Beltane* or *Lughnasadh*. Many of the pagan festivals correlate to modern ones such as *Yule* and Christmas, *Imbolc* and Candlemas, *Ostara* and Easter, and *Samhain* and Halloween.

I. Yule — Scene

Yule starts the pagan wheel at the very darkest moment of the year, the winter solstice. Despite the stark and bleak landscape *Yule* is reminiscent of lighter times, a likely tactic to help Pagans of centuries gone by get through the harshest time of year. The movement begins by setting the barren scene with delicate higher textures in the upper strings and wind, before the darker depths of the lower instruments enter. A light snowflake-like dance takes over for the second half of the movement as the darkness begins to dissipate.

II. Imbolc — Dance

One of the more ceremonial movements, *Imbolc* symbolises the light emerging from the darkness. Like a candle in the darkness, the glockenspiel guides the deep tones of the lower instruments upwards until the emergence of the Cor Anglais solo. Whilst the slow 3/4 metre and sombre mood resembles a sarabande, the 'dance' element remains abstract until the solo.

III. Ostara — Dance

Ostara marks the spring equinox, symbolising rebirth and the boom of life one sees in nature. This is represented through the blooming fanfares in the brass and large tutti chords, with the offbeat rhythms bringing contrast to the primal dance.

IV. Beltane — Scene

After the bloom of spring comes the beginning of summer, *Beltane* (or May Day). *Beltane* celebrates the fertility of the lighter months, with bonfires traditionally lit as a purification ritual. Harking back to the more ceremonial mood of *Imbolc*, this movement contains unruly solos in the clarinet and piccolo, untameable like a flame or nature itself.

V. Litha — Dance

Litha celebrates the summer equinox, also called Midsummer, the lightest part of the year. The sun is worshipped with dancing around and jumping over bonfires. The 12/8 metre forms a clear and joyful dance, with bouncing dotted rhythms littering the canonic string theme. Some Pagan cultures also view this as the win of light over dark; the second half of the movement represents more of a battleground, with loud and turbulent gestures littering the soundscape before the opening light theme ultimately wins.

VI. Lughnasadh (*LOO-na-sa*) — Scene

Lughnasadh is a reflective occasion that thanks the Gaelic God, Lugh, for the year's harvest. The movement itself is a prayer, contrasting the rest of the work not only in theme but also texture as the instrumentation is heavily stripped back from the previous movement. The origins of *Lughnasadh* has funeral themes, marking the beginning of the death of the earth for this cycle. The prayer is also cautious, as the people ask for a forgiving winter to come.

VII. Mabon — Dance

The autumn equinox marks not only the final harvest but mostly importantly the beginning of the earth's decay. It is a dark death, with unpredictable rhythms and timbres littering *Mabon* as wild themes in the oboe and other solos represent the oncoming chaos and decent.

VIII. Samhain (*SAH-win*) — Scene

The cycle comes to and end with *Samhain*, what we commonly refer to as Halloween. The veil is at its thinnest between the living and the dead. Grand gestures open the movement before haunting themes take over in the brass and solo bassoon. The piece ends with a final dramatic run into a wild and terrifying darkness.

Bass Clarinet in B \flat

for London Euphonia Orchestra

Pagan Scenes and Dances

for orchestra

I. Yule

Caitlin Harrison

$\text{♩} = 120$ *desolate*

21 **A**

28 *fp*

37 **B** 8 19

65 **C** 17

Bass Clarinet in B \flat

II. Imbolc

$\text{♩} = 80-90$ *sarabande-like*

Musical notation for measures 1-6. The piece is in 5/4 time. Measures 1-2 are marked *fp*. Measures 3-6 are also marked *fp*. The melody consists of dotted half notes and quarter notes, with a fermata over the final note of measure 6.

Musical notation for measures 7-11. Measure 7 is marked *mf* and *p*. Measure 8 is marked *f* and *p*. Measures 9-11 are marked *p*. The melody continues with dotted half notes and quarter notes.

Musical notation for measures 12-20. Measure 12 is marked *mf* and *p*. Measure 13 is marked *mf*. Measures 14-16 are marked *p*. Measures 17-19 are marked *mf*. Measure 20 is marked *mf*. A box labeled 'A' is placed above measure 12. The melody features a series of eighth notes and quarter notes.

Musical notation for measures 21-29. Measure 21 is marked *p*. Measure 22 is marked *mf*. Measure 23 is marked *f*. Measure 24 is marked *mf*. Measure 25 is marked *p*. Measure 26 is marked *mf*. Measure 27 is marked *p*. Measure 28 is marked *mf*. Measure 29 is marked *mf*. A box labeled 'B' is placed above measure 23. The melody continues with eighth notes and quarter notes.

Musical notation for measures 30-39. Measure 30 is marked *p*. Measure 31 is marked *mf*. Measure 32 is marked *p*. Measure 33 is marked *mf*. Measure 34 is marked *p*. Measure 35 is marked *mf*. Measure 36 is marked *p*. Measure 37 is marked *mf*. Measure 38 is marked *p*. Measure 39 is marked *mf*. A box labeled 'C' is placed above measure 30. The melody includes a 7-measure rest and a 3-measure rest.

Musical notation for measures 40-44. Measure 40 is marked *p*. Measure 41 is marked *mf*. Measure 42 is marked *p*. Measure 43 is marked *mf*. Measure 44 is marked *mf*. A box labeled 'C' is placed above measure 40. A box labeled 'D' is placed above measure 43. The melody consists of a single note with a fermata.

Bass Clarinet in B \flat

III. Ostara

$\text{♩} = 60$ *bursting*

sfz sfz sfz fp pp f

5

pp

9

12

ff fp breathe ad lib.

26

fp

36

mp

40

43

pp

48

pp

BASS CLARINET

IV. Beltane

TACET

Bass Clarinet in B \flat

V. Litha

Vivace $\text{♩} = 90-105$

6 A 7

p < *mf* > *p*

17 B C 8 4

ff

31 D

f

35

ff

38 E 7

p

48 F poco rit. 3 2

f

poco rit. 3 2

BASS CLARINET

VI. Lughnasadh

TACET

Bass Clarinet in B \flat

VII. Mabon

$\text{♩} = 80-90$ *macabre*

3

mp < *f* *p* *mp* < *f*

10

mp < *f* *mp* < *f* *p* *mp* < *f*

19

p *mp* < *f*

24

mp < *f* *p* *mp* < *f*

29 [A] 2 17 [B] 3 5 2 2

60 [C] 2 3

mp < *f* *mp* < *f* *mp* < *f*

69

mp < *f* *mp* < *f* *f* < *mf*

77

f < *mf* *mp* < *f* *mp* < *f*

84 [D] 12

attacca

