

Caitlin Harrison

# Pagan Scenes and Dances

for orchestra



Caitlin Harrison (1996—)

**Pagan Scenes and Dances**  
for orchestra

*for Dario Peluso and the London Euphonia Orchestra*

Premiere 28th June 2025 at St Giles Cripplegate, London

- I. Yule (Scene)
- II. Imbolc (Dance)
- III. Ostara (Dance)
- IV. Beltane (Scene)
- V. Litha (Dance)
- VI. Lughnasadh (Scene)
- VII. Mabon (Dance)
- VIII. Samhain (Scene)

Total duration c.16 minutes

Scored for:

Piccolo

Flutes 1.2.

Oboes 1.2.

Cor Anglais

Clarinets in Bb 1.2.

Bass Clarinet in Bb

Bassoons 1.2.

Contrabassoon

Horns in F 1.2.3.4.

Trumpets in Bb 1.2.3.

Trombones 1.2.3.

Tuba

Percussion (Sleigh Bells, Triangle, Glockenspiel, Bass Drum)

Timpani

Strings

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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.

# Pagan Scenes and Dances

for orchestra

I. Yule

Caitlin Harrison

♩ = 120 *desolate*

Flutes 1, 2

Bb Clarinets 1, 2

Bass Clarinet in Bb

Bassoons 1, 2

Contrabassoon

Bb Trumpets 1, 2

Trombones 1, 2

Trombone 3

Tuba

Bass Drum

Violin I

Violin II

Viola

Violoncello

Double Bass

*pp with stillness*

*pp with stillness*

*mp*

*p*

*mp*

*p*

*mp*

*mp*

*mp*

12 A

Fl. 1, 2 *mp* > *p*

Cl. 1, 2 *p*

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1, 2

Trb. 1, 2 *fp*

Trb. 3 *fp*

Tba. *fp*

B. D. *mp*

Vln. I

Vln. II

Vla. *mp* *p*

Vc. *mp* *p*

Db.





44

**B**

Fl. 1, 2 *p*

Cl. 1, 2 *pp*

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1, 2

Trb. 1, 2 *fp* *pp*

Trb. 3 *fp* *pp*

Tba. *fp* *pp*

B. D. Sleigh Bells *pp*

Vln. I *fp* *pp* *p* *pp* *p*

Vln. II *fp* *pp* *p* *pp*

Vla. *fp*

Vc. *fp*

Db.

54

Fl. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1, 2

Trb. 1, 2

Trb. 3

Tba.

S.Bells

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 54 is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Trumpets 1 and 2, Trumpets 3, and Trombones. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The S. Bells part is shown as a single line with a series of eighth notes. The woodwinds and strings play complex rhythmic patterns with various dynamics. The flute part consists of sustained chords. The clarinet part features a melodic line with dynamic markings. The bassoon and contrabassoon parts are mostly rests. The trumpet and trombone parts are also mostly rests. The violin I part has a complex rhythmic pattern with dynamic markings. The violin II part has a similar rhythmic pattern. The viola part has a few notes in the later measures. The cello and double bass parts are mostly rests.

*p* *pp* *p* *pp* *pp*

*mp* *pp* *mp* *pp* *p* *pp* *mp* *p* *mf* *p* *mp* *pp*

*p* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mp* *p* *mf* *p*

*pp*

C

62

Fl. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1, 2

Trb. 1, 2

Trb. 3

Tba.

S. Bells

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

*mf*

*f*

*mp*

*pp*

*mf*

*f*

*mp*

*f*

*pp*

*mf*

*f*

*mp*

*f*

70

Fl. 1, 2 *p*

Cl. 1, 2 *pp* (*pp*)

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1, 2 *mf* *p*

Trb. 1, 2

Trb. 3

Tba.

S.Bells

Vln. I *mf* *f* *mp* *pp*

Vln. II *mf* *f* *pp* *p* *pp*

Vla. *p* sul pont.

Vc. *p* sul pont.

Db.

76

Fl. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1, 2

Trb. 1, 2

Trb. 3

Tba.

S. Bells

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

*pp*

*f*

Triangle

*p*

*pp*

*mp*

*pp*

*p*

*f*

*p*

*f*

*mp*

*mf*

*mp*

*mf*

## II. Imbolc

♩ = 80-90 sarabande-like

Flutes 1, 2

Oboes 1, 2

Cor Anglais

B♭ Clarinets 1, 2

Bass Clarinet in B♭

Bassoons 1, 2

Contrabassoon

Horns 1, 2 in F

Horns 3, 4 in F

Tuba

Glockenspiel

Violin I

Violin II

Viola

Violoncello

Double Bass

*fp*

*fp*

*mf* — *p*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*p* *sc*

*\* sc*

*\* sc*

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto





This page of a musical score, numbered 33, contains the following parts and dynamics:

- Fl. 1, 2:** Flute parts, mostly silent.
- Ob. 1, 2:** Oboe parts, mostly silent.
- Cor.:** Cor Anglais, with dynamics *mf*, *p*, *mf*, *mp*, *p*, *mf*, *p*, *f*, *mp*.
- Cl. 1, 2:** Clarinet parts, with dynamics *pp*, *mp*, *p*, *mf*, *p*, *mf*.
- B. Cl.:** Bass Clarinet, with dynamics *p*, *mf*, *p*, *mf*, *p*, *p*, *mf*.
- Bsn. 1, 2:** Bassoon parts, with dynamics *p*, *mf*, *p*, *mf*, *p*, *p*, *mf*.
- Cbsn.:** Contrabassoon, with dynamics *p*, *mf*, *p*, *mf*, *p*, *p*, *mf*.
- Hn. 1, 2:** Horn parts, mostly silent.
- Hn. 3, 4:** Horn parts, mostly silent.
- Tba.:** Trombone, with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*.
- Glock.:** Glockenspiel, mostly silent.
- Vln. I:** Violin I, with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*.
- Vln. II:** Violin II, with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*.
- Vla.:** Viola, with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*.
- Vc.:** Violoncello, with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*.
- Db.:** Double Bass, with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*.

45 C

Fl. 1, 2 *mp* *f* *p* *mf > p*

Ob. 1, 2 *mp* *f*

Cor. *f* *p*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn. *p*

Hn. 1, 2

Hn. 3, 4

Tba.

Glock. *mf* *mp* *p* *pp* *mp* *pp*

Vln. I *f* *p* sul tasto

Vln. II *f* *p* sul tasto

Vla. *f* *p* sul tasto

Vc.

Db. *p*

D

56

Fl. 1, 2 *f* *mp* *mf* *p* *mp* *p* *mf* *p* *pp*

Ob. 1, 2

Cor. *pp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn. *pp*

Hn. 1, 2

Hn. 3, 4

Tba.

Glock. *mp* *p* *mp* *p* *p* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Db. *pp*

# III. Ostará

$\text{♩} = 60$  *bursting*

**Piccolo**  
*sfz sfz sfz fp*

**Flutes 1, 2**  
*sfz sfz sfz fp*

**Oboes 1, 2**  
*sfz sfz sfz fp*

**Cor Anglais**  
*sfz sfz sfz fp*

**Clarinets 1, 2 in B $\flat$**   
*sfz sfz sfz*

**Bass Clarinet in B $\flat$**   
*sfz sfz sfz fp pp f*

**Bassoons 1, 2**  
*sfz sfz sfz fp pp f*

**Contrabassoon**  
*sfz sfz sfz fp pp f*

**Horns 1, 2 in F**  
*sfz sfz sfz fp p mf*

**Horns 3, 4 in F**  
*sfz sfz sfz fp mp f*

**B $\flat$  Trumpet 1**  
*sfz sfz sfz fp mf f*

**B $\flat$  Trumpets 2, 3**  
*sfz sfz sfz fp mp f*

**Trombones 1, 2**  
*sfz sfz sfz fp p f*

**Trombone 3**  
*sfz sfz sfz fp*

**Tuba**  
*sfz sfz sfz fp*

**Timpani**  
*sempre div. fp*

**Violin I**  
*sfz sfz sfz fp sempre div.*

**Violin II**  
*sfz sfz sfz fp sempre div.*

**Viola**  
*sfz sfz sfz fp sempre div.*

**Violoncello**  
*sfz sfz sfz fp sempre div.*

**Double Bass**  
*sfz sfz sfz fp*

6

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*f*

*fp*

*ff*

*p*

*fp*

sul pont.





Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

30

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mf*

*fp*

*f*

*f*

*mp*

*mf*

*fp*

*mf*

*f*

*f*

*f*

*arco*

*arco*

*arco*



Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*f*

*fp*

*ord.*

*arco*

*ff*

46

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cor. *f*

Cl. 1, 2

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1

Tpt. 2, 3 *ff*

Trb. 1, 2 *f* *mf*

Trb. 3 *f* *mf*

Tba. *f* *mf*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* div.

Vc. *f*

Db. *f* *mf*

49

Picc. *f*

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp. *fp* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* pizz.

Vc. *f* *ff* pizz.

Db. *f* *ff*

# IV. Beltane

♩ = 80 *mysterious*

Piccolo

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in B $\flat$

Bassoons 1, 2

Contrabassoon

Horns 1, 2 in F

Horns 3, 4 in F

Trombones 1, 2

Trombone 3

Tuba

Bass Drum

*p*

2. con sord.

*fp*

4. con sord.

*fp*

con sord.

*fp*

♩ = 80 *mysterious*

A

10

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

mf

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Tba.

A

B. D.

19 **B**

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Tba.

B. D.

*mf* *p* *mf* *p* *f*

*pp* *pp*

**B**

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Tba.

B. D.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Tba.

B. D.

The musical score for page 33 includes the following parts and dynamics:

- Fl. 1, 2:** Flute parts with dynamic markings *p*, *mf*, and *f*.
- Cl. 1, 2:** Clarinet parts with dynamic markings *p*, *mf*, and *f*.
- Cbsn.:** Bassoon part with dynamic markings *f*, *mp*, *mf*, and *mp*.
- Hn. 1, 2:** Horns 1 and 2 with dynamic marking *pp*.
- Hn. 3, 4:** Horns 3 and 4 with dynamic marking *pp*.
- Trb. 1, 2:** Trumpets 1 and 2 with dynamic marking *fp*.
- Trb. 3:** Trumpet 3 with dynamic marking *fp*.

D

41

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Tba.

B. D.

*pp*

*ff*

*p*

*f*

*ff*

senza sord.

senza sord.

senza sord.

senza sord.

D

49

Picc. *f* *mp* *f*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *ff* *mp* *f*

Cbsn. *mp* *f*

Hn. 1, 2 *mf* *ff* *mp*

Hn. 3, 4

Trb. 1, 2

Trb. 3 *mf* *ff* *mp*

Tba. *mf* *ff* *mp*

B. D. *fp*

E

56 F

Picc. *mp* *f* *ff* *p* *f* *mp* *f*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *mp*

Cbsn. *mp*

Hn. 1, 2 *f* *p*

Hn. 3, 4

Trb. 1, 2 *f*

Trb. 3 *f* *p* *f*

Tba. *f* *p* *f*

B. D. *fp* F

63

Picc. *mf* *ff* *mf* *ff*

Fl. 1, 2

Ob. 1, 2 *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2 *f* *mf* 2.

Trb. 3 *f* *mf*

Tba. *f* *mf*

B. D. *fp* *fp* *mp*

70

Picc. *f* *mp* *f* *p*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2 *mp* *p* *pp*

Trb. 3 *mp* *p*

Tba. *mp* *p*

B. D. *p*

G

78

Picc. *fp* *f* *mp* *f* *p* *attacca*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 *f* *mp* *f* *p* *attacca*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Trb. 3

Tba.

B. D. *G*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into two systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, and Contrabassoon. The second system includes Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpet 3, Trombone, and Double Bass. The Piccolo part has a melodic line with dynamic markings *fp*, *f*, *mp*, *f*, and *p*, and an *attacca* instruction. The Clarinet 1 and 2 parts have a similar melodic line with dynamic markings *f*, *mp*, *f*, and *p*, and an *attacca* instruction. The Double Bass part has a simple rhythmic pattern. A rehearsal mark 'G' is placed at the beginning and end of the page.

# V. Litha

Vivace ♩ = 90-105

Piccolo

Flutes 1, 2

Oboes 1, 2

Cor Anglais

B♭ Clarinets 1, 2

Bass Clarinet in B♭

Bassoons 1, 2

Contrabassoon

B♭ Trumpet 1

B♭ Trumpet 2, 3

Trombones 1, 2

Trombone 3

Timpani

Vivace ♩ = 90-105

Glockenspiel

*pp con ped., l.v.*

Violin I

*pp p pp p pp mp*

Violin II

*pp p pp*

Viola

Violoncello

Double Bass

A

5

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *pp* *mp* *p*

*mp* *pp* *mp* *pp* *p* *mf* *mp* *p* *mf*

*p* *mf* *mp* *p* *mf*

10

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mf* *pp* *p* *p*

*mp* *p* *mf* *mp* *mf* *mp* *mp* *mp*

14

**B** breathe ad lib.

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

**B**

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

breathe ad lib.

*mf*

*p* *mf* *p*

*p* *mf* *p*

*pp* *mp* *mf* *p* *mp*

*mf* *fp* *p* *mf* *mf.p*

*fp* *p* *mf* *mf.p*

*mf* *fp* *p* *mf* *mf.p*

*mf* *fp* *p* *mf* *mf.p*

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

breathe ad lib.

*mp*

breathe ad lib.

*mp*

*pp*  
Red

\* Red

*mf*

*mp*

*mf*

*fp*

*p*

*mf*

*mp*

*mf*

*fp*

*p*

*mf*

*mp*

*mf*

*fp*

*p*

*mf*

*mp*

*mf*

*fp*

*p*





30 D

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*f*

*f*

*ff*

*ff*

*ff*

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*ff*

*ff*

*ff*

37

Picc. *ff* *p* breathe ad lib.

Fl. 1, 2 *ff* *p* breathe ad lib.

Ob. 1, 2

Cor.

Cl. 1, 2 *p*

B. Cl. *p*

Bsn. 1, 2 *mp*

Cbsn. *mp*

Tpt. 1 *fp*

Tpt. 2, 3 *fp*

Trb. 1, 2 *fp*

Trb. 3 *fp*

Timp. *p*

B. D. *mp* *p*

Vln. I *ff* *mf* *div.*

Vln. II *ff* *mp* *mf* *fp*

Vla. *mp*

Vc. *p* *div.*

Db. *mp* *p* *mp* *pizz.*

**E**

41

Picc.  
Fl. 1, 2  
Ob. 1, 2  
Cor.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Tpt. 1  
Tpt. 2, 3  
Trb. 1, 2  
Trb. 3  
Timp.  
B. D.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*p* *mf* *mf.p* *mp*  
*mf* *fp* *p* *mf* *mf.p*  
*mp* *mf*

46

F

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*mp*

*mf*

*mp*

*mf*

*fp*

*p*

*mf*

*fp*

*p*

*mf*

*mf.p*

*mp*

*mf*

*fp*

*p*

*mf*

*mf.p*

*fp*

*p*

*mf*

*mf.p*

*mp*

*mf*

*mf*

*f*

50 poco rit.

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *p* *mp* *l.v.*

*mf* *mf.p* *mp* *p*

*mf* *mp* *p* *p*

*mf* *mp* *p*

poco rit.

Musical score for page 53, featuring woodwinds, brass, strings, and Glockenspiel. The score is divided into two systems. The first system includes Picc., Fl. 1, 2, Ob. 1, 2, Cor., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Tpt. 1, Tpt. 2, 3, Trb. 1, 2, Trb. 3, and Timp. The second system includes B. D., Vln. I, Vln. II, Vla., Vc., and Db. The Glockenspiel part is labeled 'Glockenspiel' and includes a dynamic marking of *p*. The string parts (Vln. I, Vln. II, Vla., Vc.) include dynamic markings of *p* and *pp*. The woodwind and brass parts are mostly silent, indicated by rests.

# VI. Lughnasadh

♩ = 80 *still, glistening*

A

Musical score for section A, measures 1-12. The score includes parts for Flute 1, Flute 2, B♭ Clarinet 1, B♭ Clarinet 2, Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B♭) and the time signature is 4/4. The Viola and Violoncello parts feature dynamic markings: *pp*, *p*, *mp*, and *pp*. The Viola part also includes accents and slurs. The Violoncello part includes a slur and a dynamic marking of *pp*.



B

Musical score for section B, measures 13-24. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B♭) and the time signature is 4/4. The Viola and Violoncello parts feature dynamic markings: *mp*, *p*, *mp*, *pp*, *pp*, and *mp*. The Viola part includes accents and slurs. The Violoncello part includes slurs and dynamic markings. The Violin I part includes a dynamic marking of *pp*. The Violin II part includes a dynamic marking of *pp*.

**C**

25

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

*p*

*p*

*pp*

*mp*

*mf*

*p*

*pp*

*mf*

*p*

**D**

35

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

*pp*

*mf*

*p*

*mf p*

*pp*

*mf*

*p*

*p*

*pp*

*mf*

*p*

*mf p*

*pp*

*mf*

*p*

*f*

*p*

*mf*

*p*

*f*

*p*

*mf*

*p*

# VII. Mabon

♩ = 80-90 *macabre*

Piccolo

Flutes 1, 2

Oboes 1, 2

Cor Anglais

B♭ Clarinets 1, 2

Bass Clarinet in B♭

Bassoons 1, 2

Contrabassoon

Horns 1, 2 in F *con sord.*

Horns 3, 4 in F

B♭ Trumpet 1 *con sord.*

B♭ Trumpet 2, 3 *2. con sord.*

Trombones 1, 2

Trombone 3

Tuba

Timpani

Violin I *pizz.*

Violin II *pizz.*

Viola *pizz.*

Violoncello *pizz.*

Double Bass *pizz.*

*mf*

*mp* < *f*

*p*

*mf* < *f*

*mp* < *f*

*mf*

*mf*

*p*

*p*

*f*

*f*

*f*

*f*

*f*

Picc. Fl. 1, 2 Ob. 1, 2 Cor. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Tpt. 1 Tpt. 2, 3 Trb. 1, 2 Trb. 3 Tba. Timp. Vln. I Vln. II Vla. Vc. Db.

Dynamic markings: *mp*, *f*, *p*, *mf*.

Picc. -

Fl. 1, 2 -

Ob. 1, 2 *f* *mf* *f* *mp* *f*

Cor. -

Cl. 1, 2 -

B. Cl. *mp* *f* *p* *mp* *f*

Bsn. 1, 2 *mp* *f* *p* *mp* *f* *mf* *sim.*

Cbsn. *mp* *f* *p* *mp* *f*

Hn. 1, 2 *mf* *p* *mf* *p*

Hn. 3, 4 *(p)*

Tpt. 1 *mf* *p* *mf* *p*

Tpt. 2, 3 *mf* *p* *mf* *p*

Trb. 1, 2

Trb. 3

Tba. -

Timp. -

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *arco*

Vc. *f* *arco*

Db. -

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

*ff*



B

47

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Cor. *mp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1 *senza sord.* *f* *mf* *f* *mp* *f*

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

B

Vln. I

Vln. II

Vla. *pizz.* *f*

Vc. *pizz.* *f* *div.*

Db. *pizz.* *f*

Picc. Fl. 1, 2 Ob. 1, 2 Cor. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn.

Hn. 1, 2 Hn. 3, 4 Tpt. 1 Tpt. 2, 3 Trb. 1, 2 Trb. 3 Tba. Timp.

senza sord. senza sord.

Vln. I Vln. II Vla. Vc. Db.

arco arco arco

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 Cor.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 Cbsn.  
 Hn. 1, 2  
 Hn. 3, 4  
 Tpt. 1  
 Tpt. 2, 3  
 Trb. 1, 2  
 Trb. 3  
 Tba.  
 Timp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Musical score for page 68, featuring various instruments including Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mp*, *f*, *mf*, and *mp < f*, and articulation marks like accents and slurs. The piece is in 2/8 time and consists of 68 measures.

D

79

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

D

Vln. I

Vln. II

Vla.

Vc.

Db.



Picc. -

Fl. 1, 2 -

Ob. 1, 2 - *f* - *p* -

Cor. - *mf* - *f* - *mf* - *p* - *f* - *mf* - *attacca*

Cl. 1, 2 -

B. Cl. -

Bsn. 1, 2 -

Cbsn. -

Hn. 1, 2 - *f* -

Hn. 3, 4 -

Tpt. 1 -

Tpt. 2, 3 - *attacca*

Trb. 1, 2 - *p* -

Trb. 3 - *mp* - *f* -

Tba. - *f* -

Timp. -

Vln. I - *mp* - *f* - *mp* - *f* -

Vln. II - *mp* - *f* - *mp* - *f* -

Vla. - *attacca*

Vc. -

Db. -

# VIII. Samhain

♩ = 110-120 *haunting*

This musical score is for the eighth movement, "VIII. Samhain". It is written in 2/2 time and has a tempo of 110-120 beats per minute, described as "haunting". The score is divided into two systems. The first system includes the Piccolo, Flutes 1, 2, Oboes 1, 2, Cor Anglais, B♭ Clarinets 1, 2, Bass Clarinet in B♭, Bassoons 1, 2, Contrabassoon, Horns 1, 2 in F, Horns 3, 4 in F, B♭ Trumpet 1, B♭ Trumpets 2, 3, Trombones 1, 2, Trombone 3, Tuba, and Timpani. The second system includes the Bass Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings play sustained, atmospheric passages, often marked with *ff* (fortissimo). The brass section features a prominent melodic line starting in the second system, marked with *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo), and includes triplet figures. The percussion consists of a bass drum and timpani, providing a rhythmic foundation.

A

12

Picc.

Fl. 1, 2

Ob. 1, 2  
*fp* *fp* *p < fp* *p < fp*

Cor.  
*fp* *fp* *p < fp* *p < fp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2  
*fp* *fp* *p < fp* *p < fp*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1  
*fp* *fp* *p < fp* *p < fp*

Tpt. 2, 3  
*fp* *fp* *p < fp* *p < fp*

Trb. 1, 2  
*fp* *fp* *p < fp* *p < fp*

Trb. 3  
*fp* *fp* *p < fp* *p < fp*

Tba.

Timp.

A

B. D.  
*ff* *f* *mf* *mp*

Vln. I  
*fp* *fp* *fp* *fp*

Vln. II  
*fp* *fp* *fp* *fp*

Vla.  
*fp* *fp* *fp* *fp*

Vc.  
*fp* *fp* *fp* *fp*

Db.  
*fp* *fp* *fp* *fp*

**B**

24

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

**B**

B. D.

Triangle

Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

*mp*

*pp*

breathe subtly ad lib

1.

*p*

*f*

*mp*

*p*

*p*

*p*

*f*

*mp*

*pp*

*pp*

This page of a musical score, numbered 34, contains the following parts and musical details:

- Picc.**: Rests throughout.
- Fl. 1, 2**: Rests throughout.
- Ob. 1, 2**: Rests throughout.
- Cor.**: Rests throughout.
- Cl. 1, 2**: Rests throughout.
- B. Cl.**: Treble clef, key signature of one sharp (F#). Features a melodic line with triplets and dynamics *p*, *f*, and *p*.
- Bsn. 1, 2**: Bass clef, key signature of one sharp (F#). Features a melodic line with triplets and dynamics *p*, *f*, and *p*. Includes first and second endings.
- Cbsn.**: Bass clef, key signature of one sharp (F#). Features a melodic line with triplets and dynamics *p* and *f*.
- Hn. 1, 2**: Treble clef. Features a melodic line with dynamics *pp*.
- Hn. 3, 4**: Treble clef. Rests throughout.
- Tpt. 1**: Treble clef. Features a melodic line with dynamics *pp*.
- Tpt. 2, 3**: Treble clef. Features a melodic line with dynamics *pp*.
- Trb. 1, 2**: Bass clef, key signature of one sharp (F#). Features a melodic line with triplets and dynamics *p*, *f*, and *p*.
- Trb. 3**: Bass clef. Rests throughout.
- Tba.**: Bass clef, key signature of one sharp (F#). Features a melodic line with triplets and dynamics *p*, *f*, and *p*.
- Timp.**: Bass clef. Rests throughout.
- B. D.**: Bass clef. Features a melodic line with dynamics *mp*.
- Vln. I**: Treble clef. Features a melodic line with dynamics *pp*.
- Vln. II**: Treble clef. Features a melodic line with dynamics *pp*.
- Vla.**: Bass clef. Rests throughout.
- Vc.**: Bass clef. Rests throughout.
- Db.**: Bass clef. Rests throughout.

45 C

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

B. D. C

Vln. I

Vln. II

Vla.

Vc.

Db.







64

Picc.

Fl. 1, 2

Ob. 1, 2

Cor.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

Trb. 3

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

div.