

Lansing D. McLoskey

CATHERINE'S WHEEL

for marimba & violin



Lansing D. McLoskey
for Eduardo Leandro and Yeon-Su Kim

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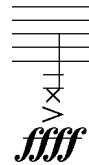
FOR MARIMBA & VIOLIN

PERFORMANCE NOTES:

Accidentals apply to the octave in which they appear and hold throughout the measure, though in highly chromatic passages courtesy accidentals are given.

♩ = ♩ at all meter changes.

S
M = senza misura, or "without measure."



= subtone ("grind tone"). By pressing the bow very hard and at an increased angle against the string, the resulting sound is extremely harsh and distorted, with more noise than actual pitch content.

Approximate duration: 14-15 minutes



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"...a sort of huge screaming puppet writhing in rivulets of blood, a puppet with four tentacles, like a sea monster, of raw, slimy and shapeless flesh mixed up with splinters of smashed bones."

From "Trewlicher Bericht eynes scrocklichen Kindermords beym Hexensabath," Hamburg, 12th June 1607, describing a person being executed on the wheel.

Though her existence is now considered apocryphal, St. Catherine was one of the most popular saints in the Middle Ages, and was counted among the fourteen most helpful saints in heaven. She was a favorite subject of painters, poets, preachers, and musicians, well into the 20th century.

Legend has it that Catherine (aka "Katherine") was born in Alexandria of a noble family during the reign of Maxentius (c. 278-28 - Oct. 312). Converted to Christianity through a vision, she denounced Maxentius for persecuting Christians. Fifty of her converts were then burned to death by Maxentius. Smitten by the Catherine's beauty, Maxentius offered Catherine a royal marriage if she would deny the faith. Her refusal landed her in prison. While in prison Catherine converted Maxentius' wife and two hundred of his soldiers. Furious, he had them all put to death.

Catherine was likewise condemned to death. She was ordered to be "broken on the wheel", a shockingly vicious and gruesome method of execution that was second only to hanging as the most widely used method of torture and execution across Europe into the 17th century. However, when the execution was to begin the wheel broke, and flying pieces killed several of the executioners, soldiers, and bystanders. She was consequently beheaded, and instead of blood milk flowed from her neck. Her body was transported by angels to Mount Sinai, where a church and monastery were built in her honor.

St. Catherine is venerated as the Patroness of philosophers, preachers, wheelwrights and mechanics. St. Catherine's was one of the voices heard by St. Joan of Arc.

Catherine's Wheel quotes several pieces of music about St. Catherine, including snippets of sixteen Gregorian chant melodies, the 19th century hymn "Faith of Our Fathers" (aka "St. Catherine's Tune"), and *Gaude Virgo Katherina* by the 15th century English composer John Dunstable.

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Tempo animato ♩ = 112

Violin *alla guitarra* *ff* pizz. *f* arco

Marimba *ff* *f*

Violin *ff* *fff* *pp* *senza vibr.* *(pp) no cresc.*

Marimba *ff* *mf* *ffmf* *f*

A S M A S M

c. 15"* c. 10"

* The indicated second durations are only approximations. Players may shorten or lengthen durations slightly as they feel. Changes between notes/chords in the violin should be as smooth as possible.

10" 8" 8" 10" 12"

8

4/4

8

4/4

4/4

4/4

pp no cresc.

B *Tempo primo* ♩ = 112

13

f 3 5 3

tr *pizz.* *arco* *off the string*

ff

B *Tempo primo* ♩ = 112

13

f *p* *f*

Wait for violin to finish run, then proceed in tempo.

alla guitarra

16 **ff** **C** 10" 8" 7" 8" 6" 10"

16 **f** **C** **pp** **pp** **pp** **pp** **pp**

23 9" 6" 6" 8" 12" = 112 **p** **pp** **f** **p** **no cresc.**

23 **p** **pp** **p** **no cresc.**

wildly! (Notes do not have to be exactly even: Just play the passages as fast as possible.)

Musical score for measures 29-33. The upper staff (treble clef) contains a rapid sixteenth-note passage starting at measure 29, marked *ff*. A bracket above measures 31-33 indicates a 6" interval, with a boxed 'D' above it. The lower staff (bass clef) features sustained chords with a *fp* dynamic marking at measure 31. A boxed 'D' is also present above the lower staff at measure 32.

Musical score for measures 34-38. The upper staff (treble clef) shows a melodic line with dynamics *mp*, *p*, and *mp*. Brackets above indicate intervals of 5" ea. (measures 34-35), 4" ea. (measures 36-37), 5" (measures 37-38), and 6" (measures 38-39). The lower staff (bass clef) contains sustained chords with dynamics *p*, *mp*, and *mp*.

E *Tempo primo*
 ♩ = 112

6" 6" *p* *f sub.* 6 3 3 3

E *Tempo primo*
 ♩ = 112

f 5 3 3 3

3 3 3 3

ff *mf* 6 *ffmf* 3 5 *fp* *f* 3 3 3

Musical score for measures 51-54. The upper staff (treble clef) begins with a circled measure number 51. It features a melodic line with a *mf* dynamic, a five-fingered scale (marked '5'), and a crescendo leading to a *f* dynamic. A *ff* dynamic is indicated by a wedge-shaped hairpin. The line concludes with a triplet of eighth notes. The lower staff (grand staff) also starts at measure 51 with a *mf* dynamic and a five-fingered scale. It includes a *f* dynamic and a six-fingered scale (marked '6').

Musical score for measures 55-58. The upper staff (treble clef) begins with a circled measure number 55 and a *tr* (trill) marking. The dynamic starts at *mp*, moves to *mf*, and then to *f*. It includes a five-fingered scale (marked '5'), a six-fingered scale (marked '6'), and a triplet of eighth notes. The lower staff (grand staff) starts at measure 55 with a *mf* dynamic and a triplet of eighth notes. It features a *mf* dynamic and a *Glissando* marking over a series of notes.

67

3

mp *f*

3/4

67

fp 5 5 5 5 *mf*

p *mf*

3/4

3/4

G *Lightly, dancelike*

71

3

mf *p sub.*

3/4

71

mf *p sub.*

3/4

3/4

75 *mf* *f* *ff*

H Larghetto tranquillo ♩ = 48

79

H Larghetto tranquillo ♩ = 48

79 *mp* no cresc. (very evenly)

88

5/4 4/4

5/4 4/4

(mp)

5 3 3 3 3 3 3

95

5/4

5/4

3 7 3 7

100 *pp* *no cresc.* *accel.*

100 *accel.* *(no cresc.)*

I ♩ = 52 104 *pp* *pizz.* *mp* *arco* *fff*

I ♩ = 52 104 *pp* *pizz.* *mp* *arco* *fff*

Start putting *very* slight accents on the octaves and octave displaced notes.

J

109 ♩ = 66 *sub.* rit. ----- ♩ = 52

sul pont
pp

J

109 ♩ = 66 *sub.* rit. ----- ♩ = 52

113

pizz. *arco ord.* **K** ♩ = 66 *sub.* rit. ----- ♩ = 52

mp *p* *Glissando*
(sul G gliss, sul D remains on d)
ffff *mp*

113

K ♩ = 66 *sub.* rit. ----- ♩ = 52

117

arco

pp

L $\text{♩} = 66$ *rit.* ----- $\text{♩} = 52$

sub.

121

pizz.

mp

L *ffff*

$\text{♩} = 66$ *rit.* ----- $\text{♩} = 52$

sub.

21

125

arco

pp

5/4

3/4

125

p

5/4

3/4

M ♩ = 72
sub. rit. ----- ♩ = 52

129

pp

sul pont

fff

pp

M ♩ = 72
sub. rit. ----- ♩ = 52

129

mp sub.

3/4

4/4

3/4

4/4

133 pizz. *p* *flautando* **N** *Tranquillo* *mp no cresc.*

137

Musical notation for the first system, measures 141-144. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern.

Musical notation for the second system, measures 141-144. The top staff continues the melodic line from the first system. The bottom staff continues the piano accompaniment with consistent eighth-note figures.

Musical notation for the third system, measures 145-148. The top staff shows a melodic line with some chromatic movement and rests. The bottom staff continues the piano accompaniment.

Musical notation for the fourth system, measures 145-148. The top staff continues the melodic line. The bottom staff continues the piano accompaniment with eighth-note patterns.

149 **O** poco a poco accel. -----

149 **O** poco a poco accel. -----

pp poco a poco cresc.

153 $\text{♩} = 88$ poco a poco accel. -----

153 $\text{♩} = 88$ poco a poco accel. -----

p poco a poco cresc. *mp* poco a poco cresc.

P $\text{♩} = 52$ *

(157) **S**
M *p*

P $(\text{♩} = 92)$ * *poco a poco accel. to as fast as possible*

poco a poco cresc. *mf* *poco a poco cresc.*

* At reh. P, violin plays at $\text{♩} = 52$ without any meter, while marimba continues *accelerando* in $\frac{4}{4}$.

(161) Marimba cue violin **1** *sul pont*

p *f*

(161) **1** *8va-* *f*

Violin part (top): Measure 165, first ending (triangle with 2), *mf*. The part concludes with a cadence marked with an asterisk.

Marimba part (bottom): Measure 165, *ff*. The part concludes with a cadence marked with an asterisk. Timing annotations above the part indicate a hold of approximately 8 seconds (c.8'') and a final duration of 7 seconds.

**DEO
GRA-
TIAS**

* As the violin and marimba are in different tempi and do not align exactly during the last section, they will not arrive at this cadence together. When both players have arrived at the final note, hold it for approximately 8". The violin then drops out, leaving the marimba for approximately 7 seconds.