

Lansing D. McLoskey

CATHERINE'S WHEEL

for marimba & violin



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

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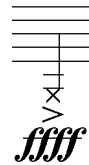
FOR MARIMBA & VIOLIN

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.

$\downarrow = \downarrow$ 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* *pizz. ♩* *arco* *ff* *f* *3* *3* *3* *3*

Marimba *ff* *3* *f* *5* *3* *3* *3* *3*

Violin *ff* *6* *6* *ff* *pp* *senza vibr.* *A* *S* *M* *(pp) no cresc.* *c. 15"** *c. 10"*

Marimba *ff* *mf* *6* *ffmf* *f* *A* *S* *M* *f* *S* *M*

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 top staff is a single treble clef with a key signature of one sharp (F#). It contains a rapid sixteenth-note passage starting at measure 29, marked *ff*. This is followed by a sixteenth-note passage marked *mf* and a final sixteenth-note passage marked *p*. Above the final passage are three bracketed measures, each labeled "6\"", with a boxed "D" above each. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It features sustained chords in the bass register, marked *fp* at measure 33.

Musical score for measures 34-38. The top staff is a single treble clef with a key signature of one sharp. It contains a melodic line with slurs and dynamics. Measure 34 is marked *mp*. Measure 35 has a slur over two notes marked *p*. Measure 36 has a slur over two notes marked *p*. Measure 37 has a slur over two notes marked *mp*. Measure 38 has a slur over two notes marked *mp*. Above the staff are brackets for measure lengths: "5" ea." for measures 34-35, "4" ea." for measures 36-37, "5" for measure 37, and "6" for measure 38. The bottom staff is a grand staff with a key signature of one sharp, featuring sustained chords in the bass register 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 3 3 3 3

ff *mf* *ffmf* *fp* *f* 3 3 3 3

6 5 3 3 3 3

51

mf *f* *ff* *f*

5 7 5 3

mf *f*

5 6

55

tr *mp* *mf* *f*

5 3

mf *mf*

3

Glissando

67 *mp* *f*

67 *fp* *mf* *p* *mf*

3/4 3/4 3/4 3/4

G *Lightly, dancelike*

71 *mf* *p sub.*

71 *mf* *p sub.*

3/4 3/4 3/4 3/4

Musical score for measures 75-80. The score is in 4/4 time and consists of two systems. The first system contains the right-hand part (treble clef) and the second system contains the left-hand part (treble and bass clefs). The right-hand part begins with a *mf* dynamic and a crescendo leading to *f* by measure 78, followed by a decrescendo to *ff* in measure 80. The left-hand part begins with a *mf* dynamic and a decrescendo, then has a *mp* dynamic in measure 78 and a crescendo to *f* in measure 80. The left-hand part features complex fingering: 5, 5, 3, 6, and 5. The right-hand part includes a triplet in measure 76 and a sharp sign in measure 78.

H Larghetto tranquillo ♩ = 48

Musical score for the right-hand part of measures 79-80. The right-hand part consists of whole rests in both staves. The time signature changes to 5/4 at the end of measure 80.

H Larghetto tranquillo ♩ = 48

Musical score for the left-hand part of measures 79-80. The left-hand part consists of whole rests in the treble staff and a melodic line in the bass staff. The dynamic is *mp* with the instruction "no cresc. (very evenly)". The time signature changes to 5/4 at the end of measure 80.

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

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* *ffff* *pizz.*
Glissando
(sul G gliss, sul D remains on d)

113

K ♩ = 66 *sub.* rit. ----- ♩ = 52

117

arco

pp

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

121

ffff

mp

pizz.

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.*

133 **N** *Tranquillo*

p sempre

137

137

Musical score for measures 141-144. The system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). Measure 141 is marked with a circled '141'. The treble staff contains chords and melodic fragments, including a half note chord in measure 143. The grand staff features a rhythmic accompaniment with eighth and sixteenth notes in the bass clef and a melodic line in the treble clef.

Musical score for measures 145-148. The system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). Measure 145 is marked with a circled '145'. The treble staff contains chords and melodic fragments, including a half note chord in measure 147. The grand staff features a rhythmic accompaniment with eighth and sixteenth notes in the bass clef and a melodic line in the treble clef.

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*

(157)

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*

165 *ord.* *mf*

165 (8va) *ff*

* c.8" 7"

**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.