Lansing D. McLoskey

Catherine's Wheel

for marimba & violin

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for Eduardo Leandro and Yeon-Su Kim

Catherine's Wheel

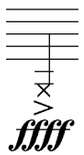
FOR MARIMBA & VIOLIN

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.

Catherine's Wheel

Lansing D. McLoskey

Tempo animato ♩ = 112

alla guitarra

Violin

Marimba

pizz.

arco

senza vibr.

A

S

M

c. 15"*

c. 10"

(*pp*) *no cresc.*

* 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.

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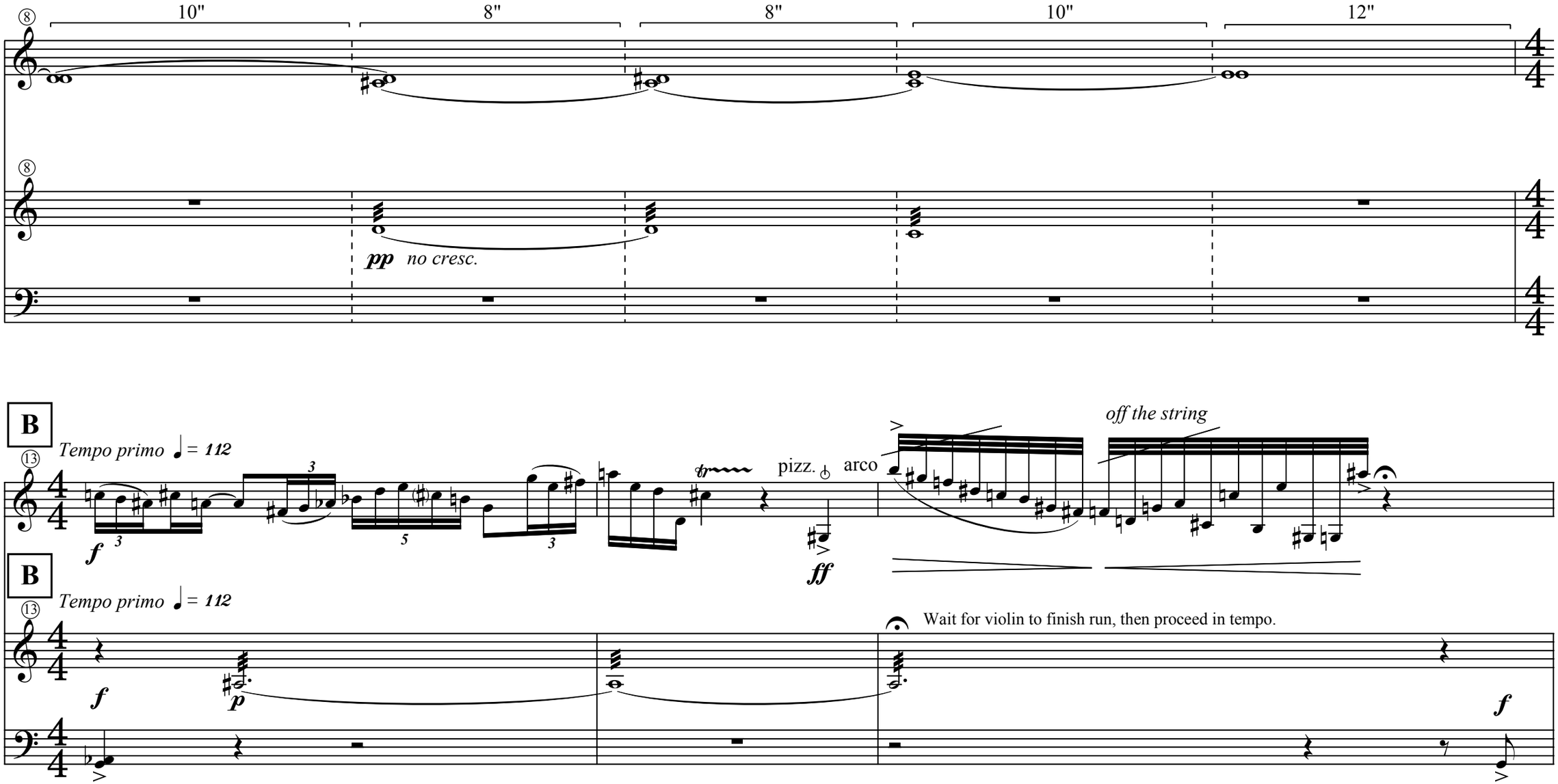
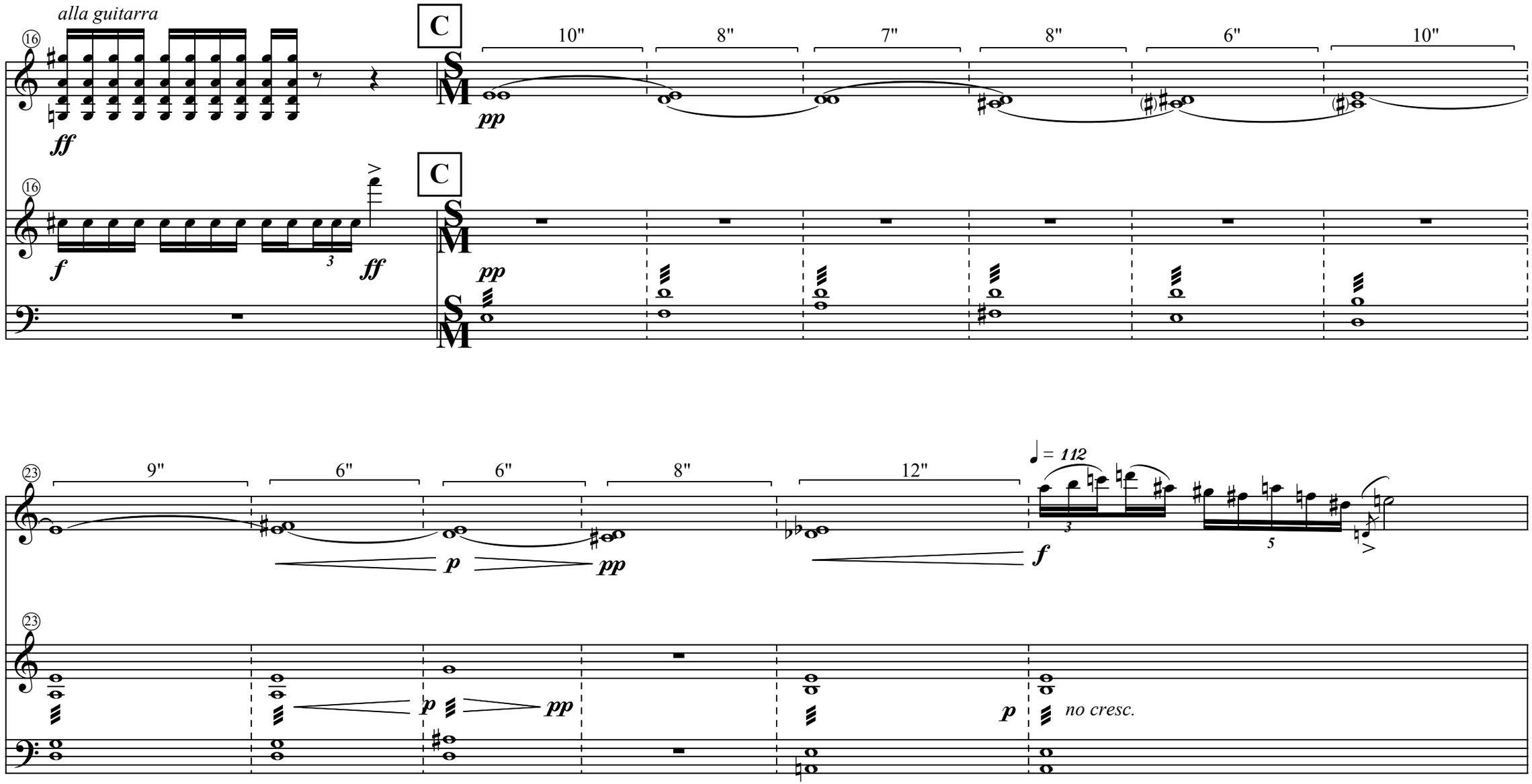
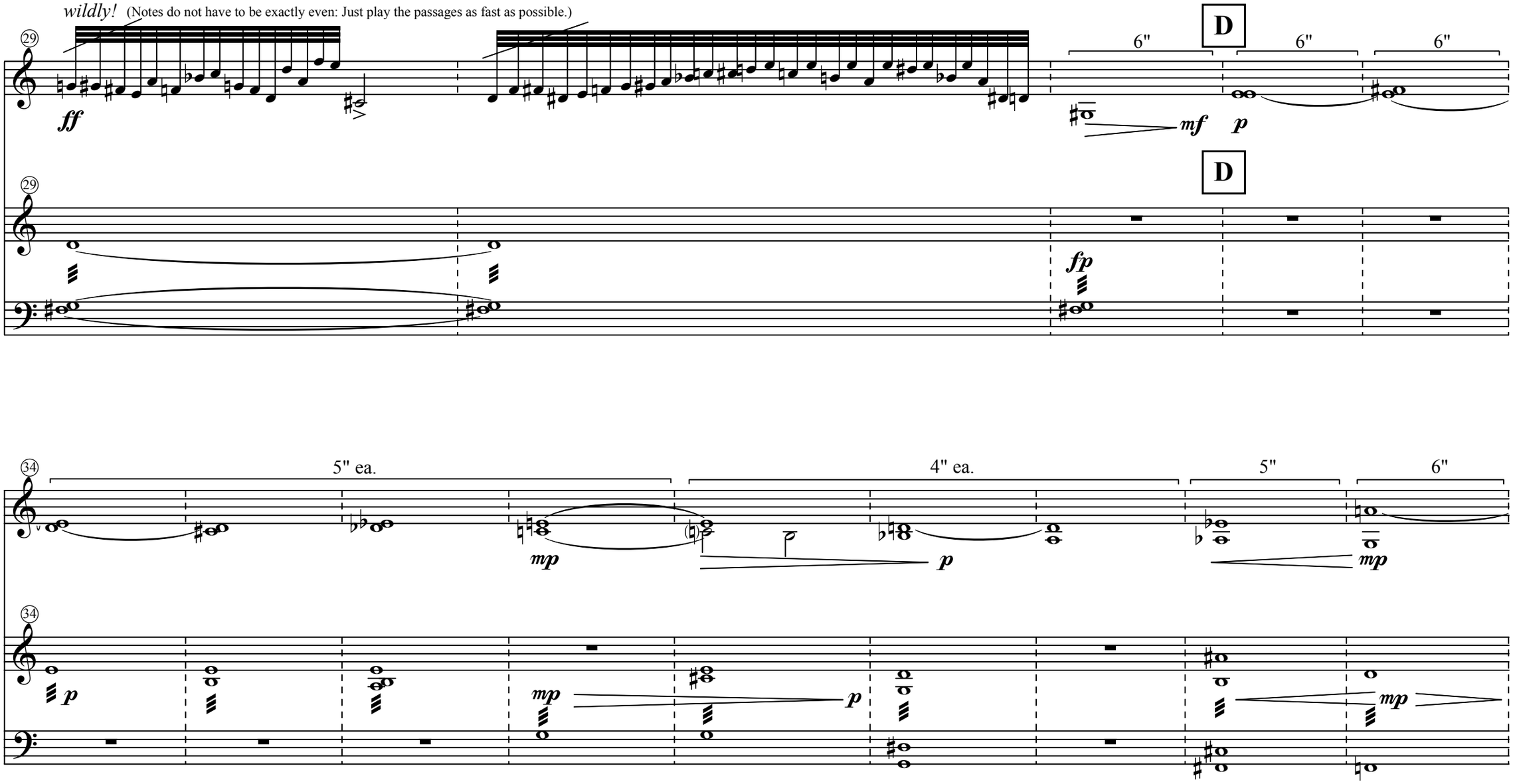
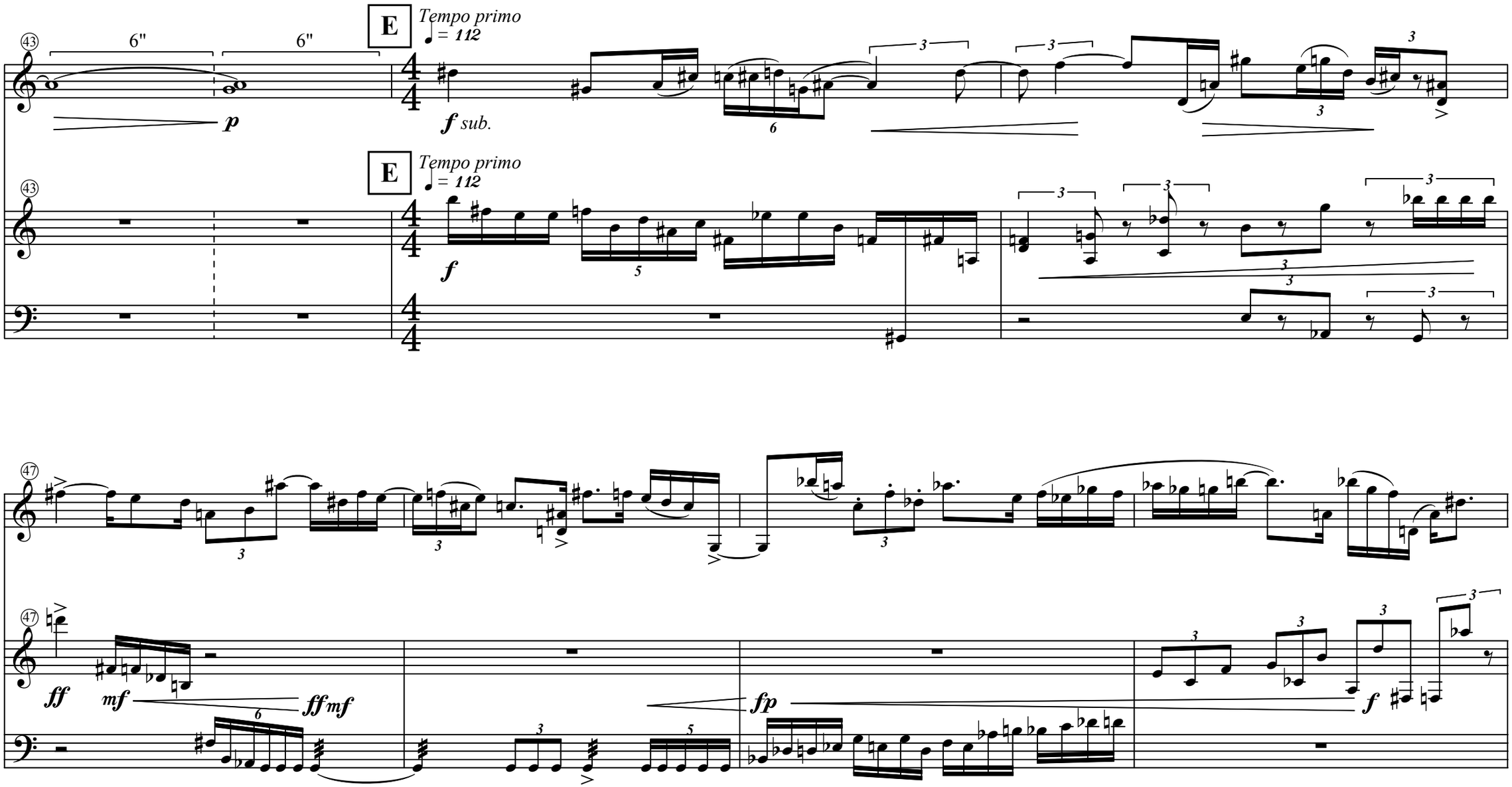
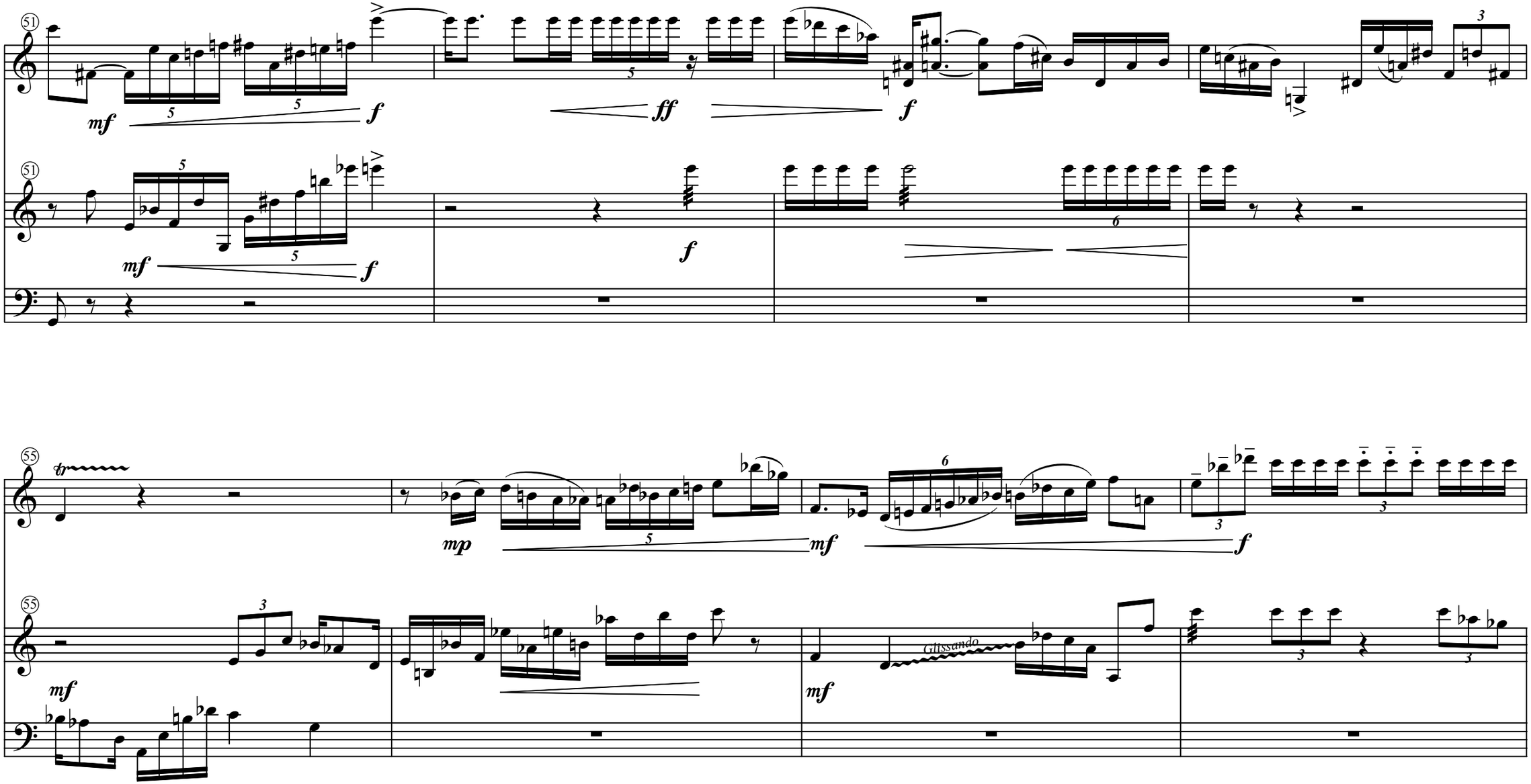
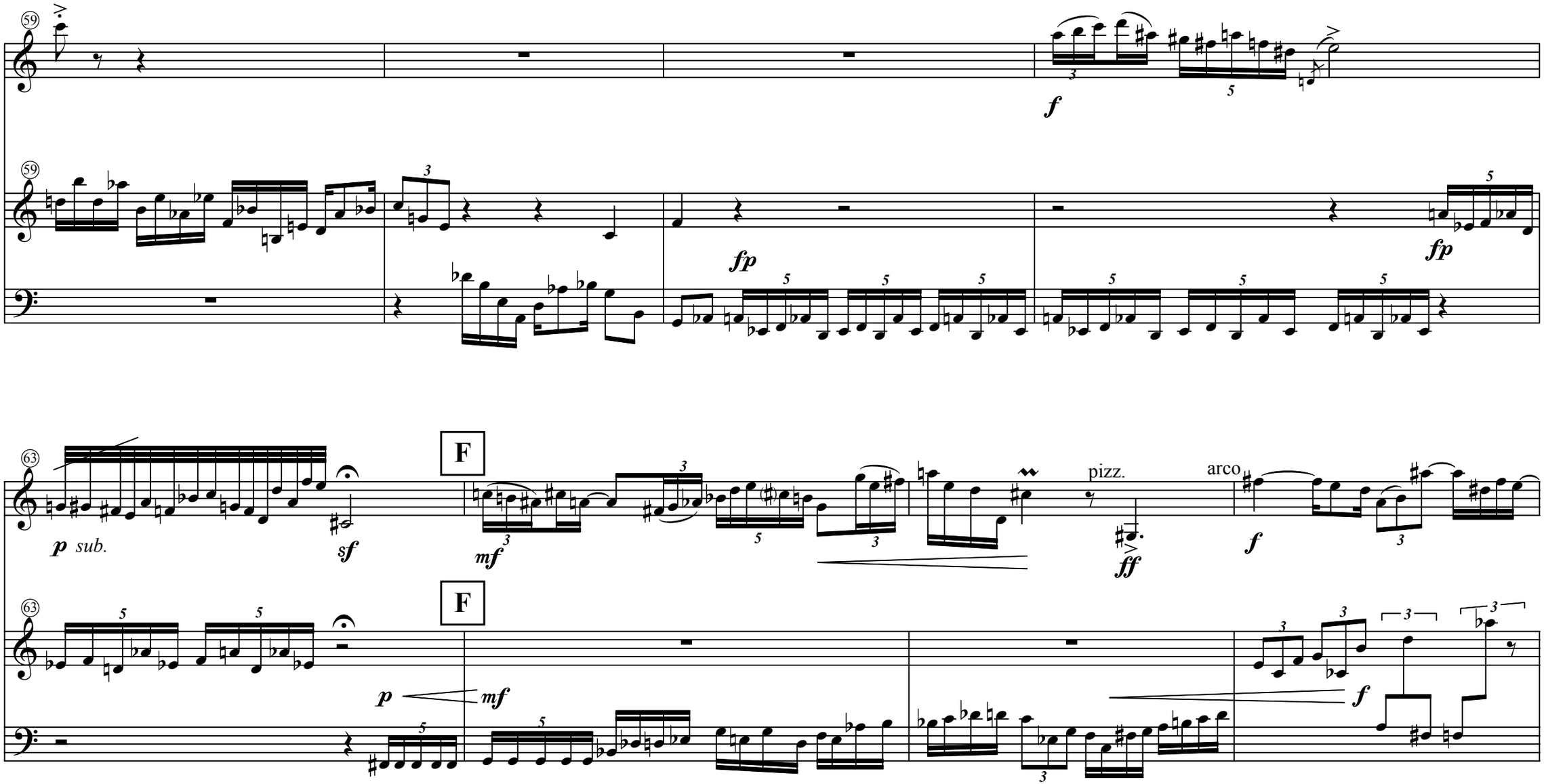

10"
8"
8"
10"
12"
pp no cresc.
B
Tempo primo ♩ = 112
f
pizz.
arco
off the string
ff
B
Tempo primo ♩ = 112
f
p
Wait for violin to finish run, then proceed in tempo.
f

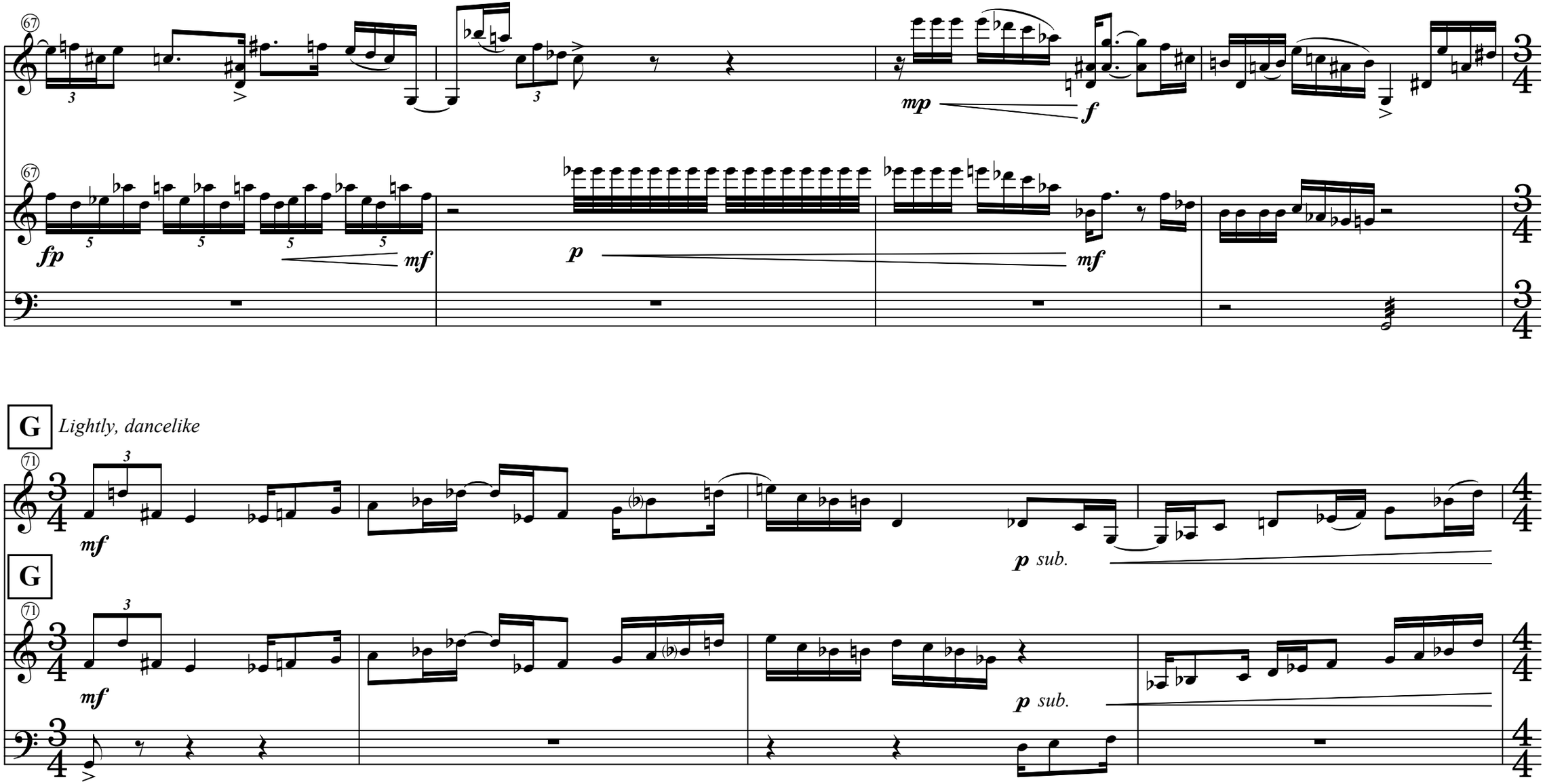

alla guitarra
ff
C
10"
8"
7"
8"
6"
10"
pp
f
ff
9"
6"
6"
8"
12"
= 112
p
pp
f
no cresc.

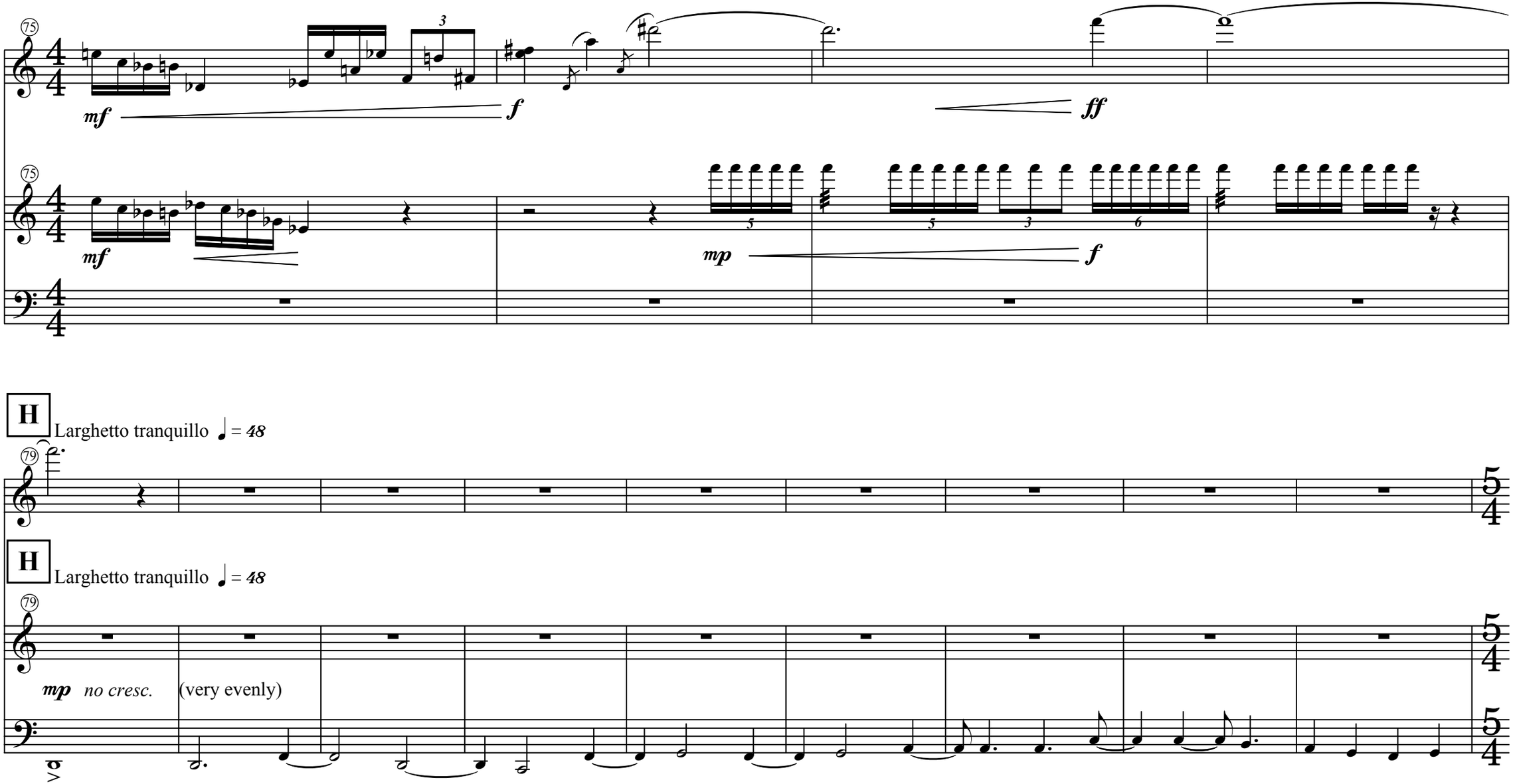

wildly! (Notes do not have to be exactly even: Just play the passages as fast as possible.)
29
ff
6"
D
6"
6"
mf
p
29
D
fp
34
5" ea.
4" ea.
5"
6"
mp
p
34
p
mp
p
mp

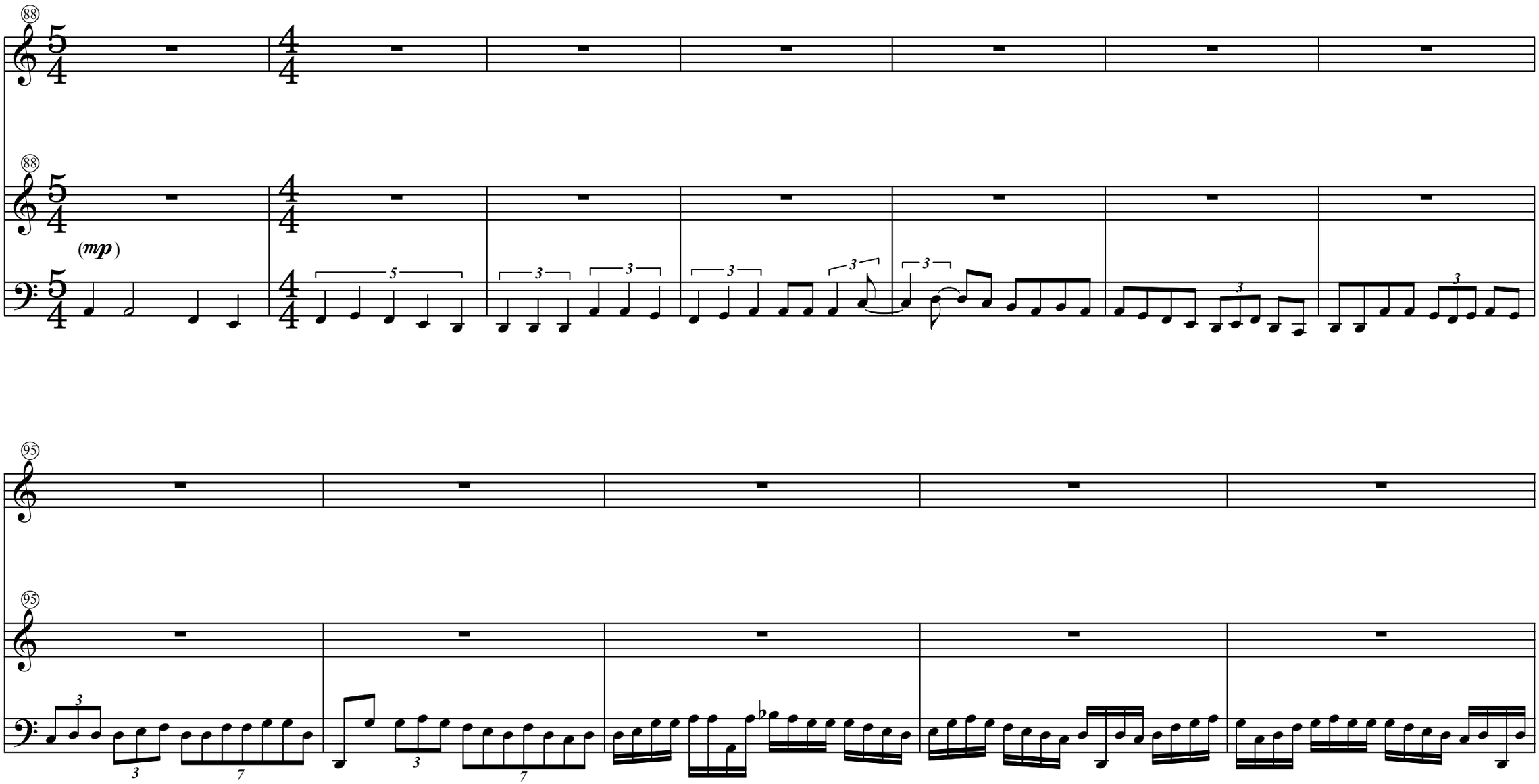

43
6"
6"
p
E
Tempo primo
♩ = 112
f sub.
43
E
Tempo primo
♩ = 112
f
47
ff
mf
ff mf
47
fp
f

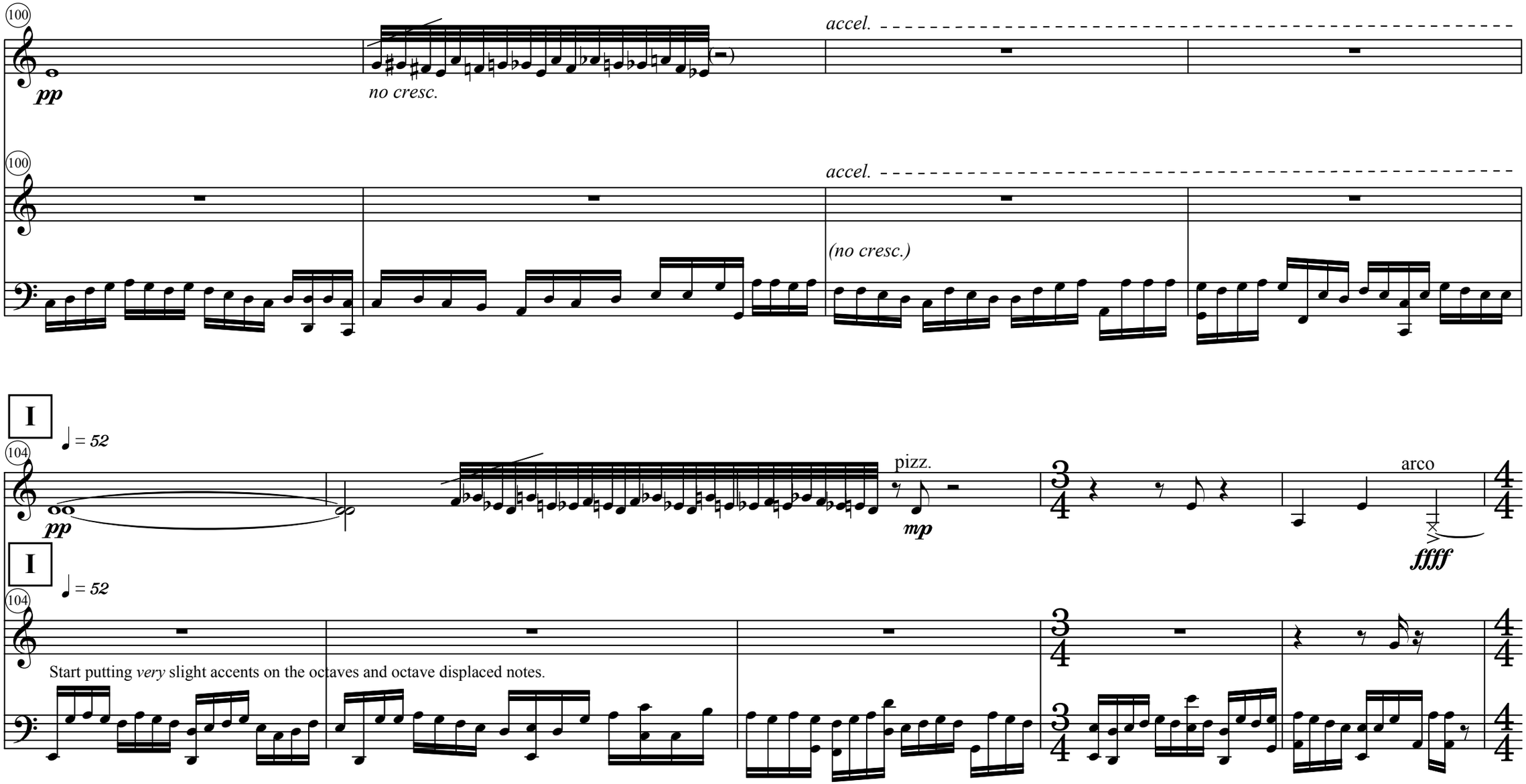

51
mf
f
ff
f
mf
f
f
55
tr
mp
mf
f
mf
Glissando
mf

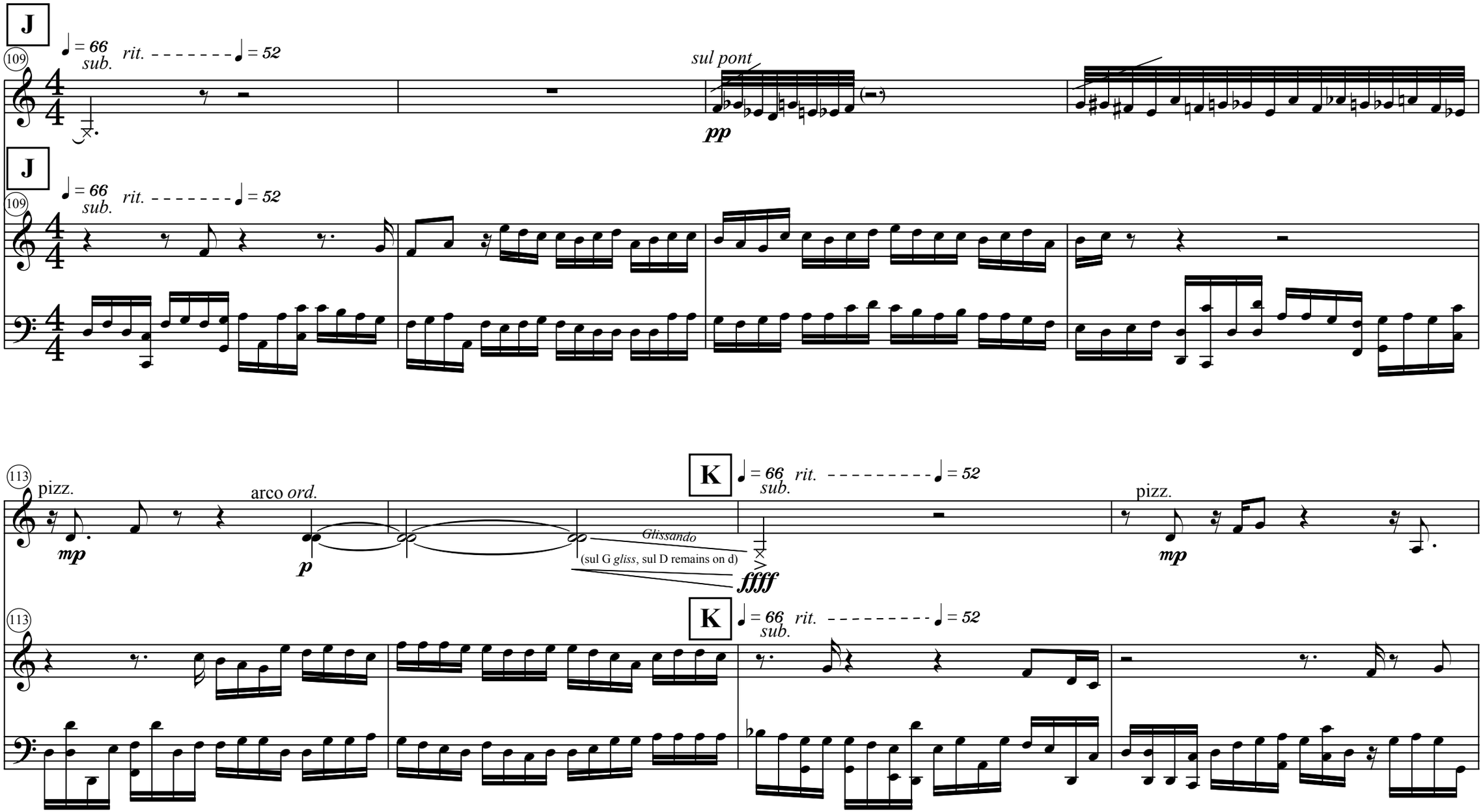

59
f
fp
fp
63
p sub.
sf
mf
F
pizz.
ff
arco
f
63
F
p
mf
f

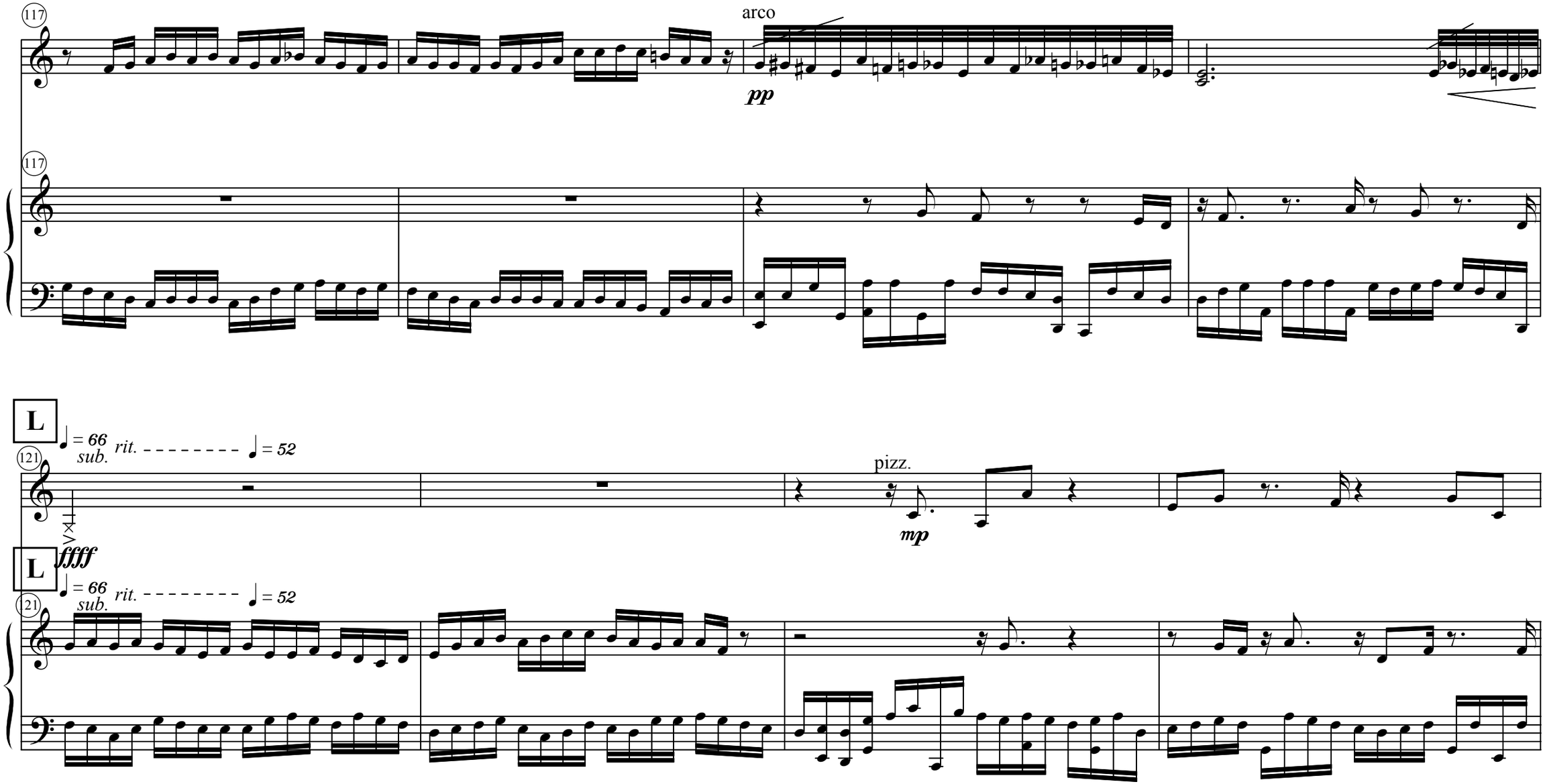

67
mp
f
fp
mf
p
mf
G
Lightly, dancelike
71
mf
p sub.
G
71
mf
p sub.

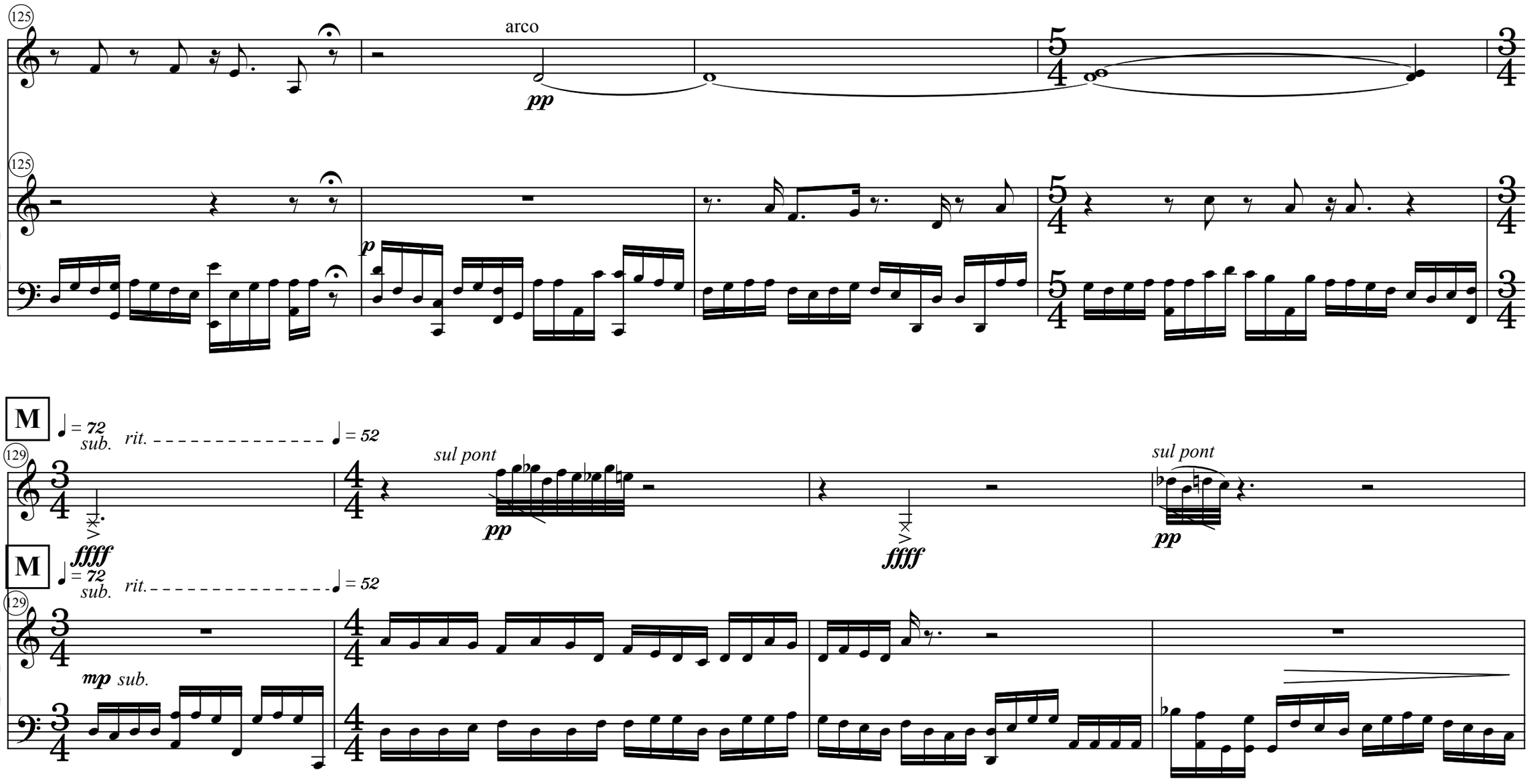

75
mf
f
ff
mp
H
Larghetto tranquillo ♩ = 48
79
mp no cresc.
(very evenly)

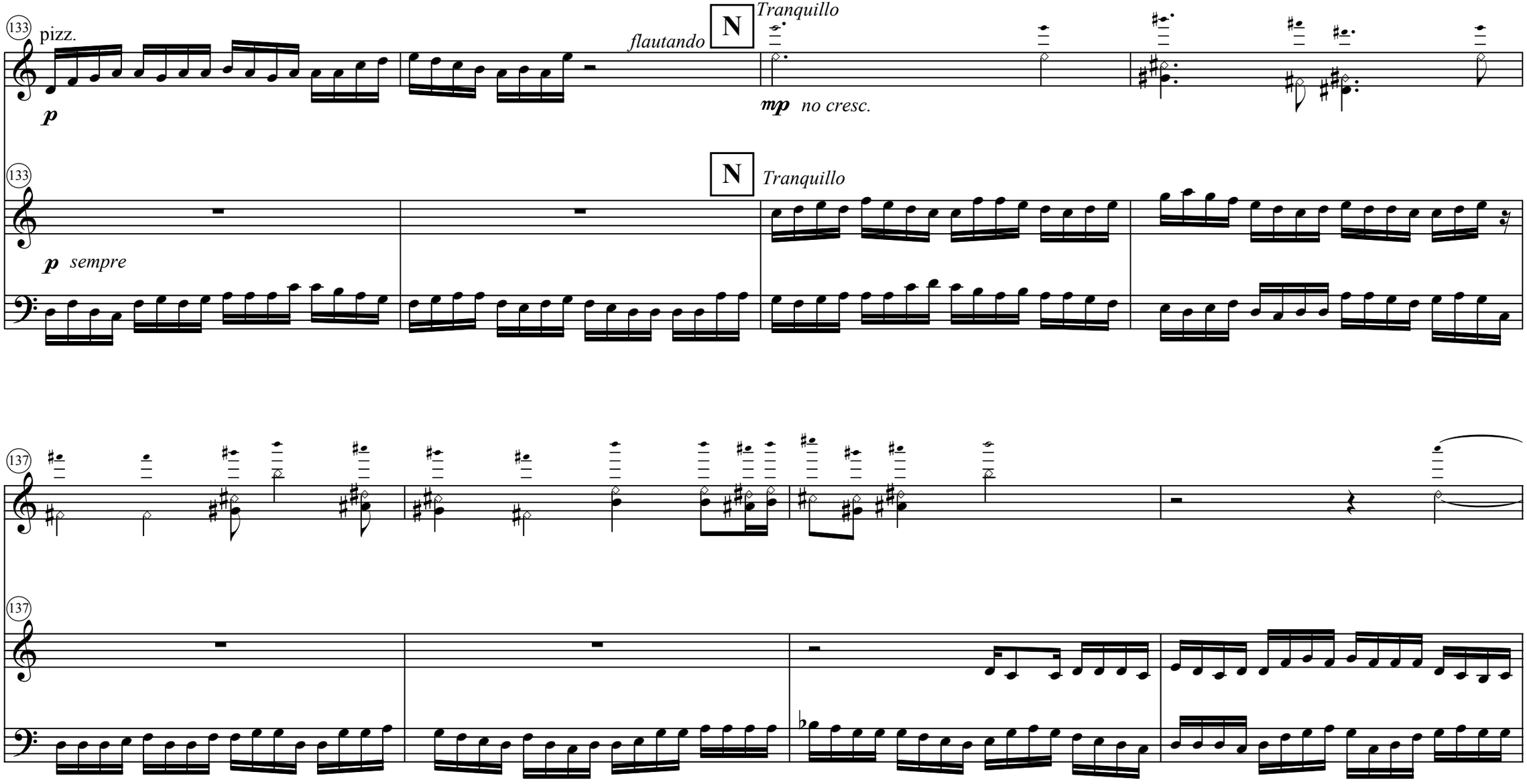

88
(mp)
95

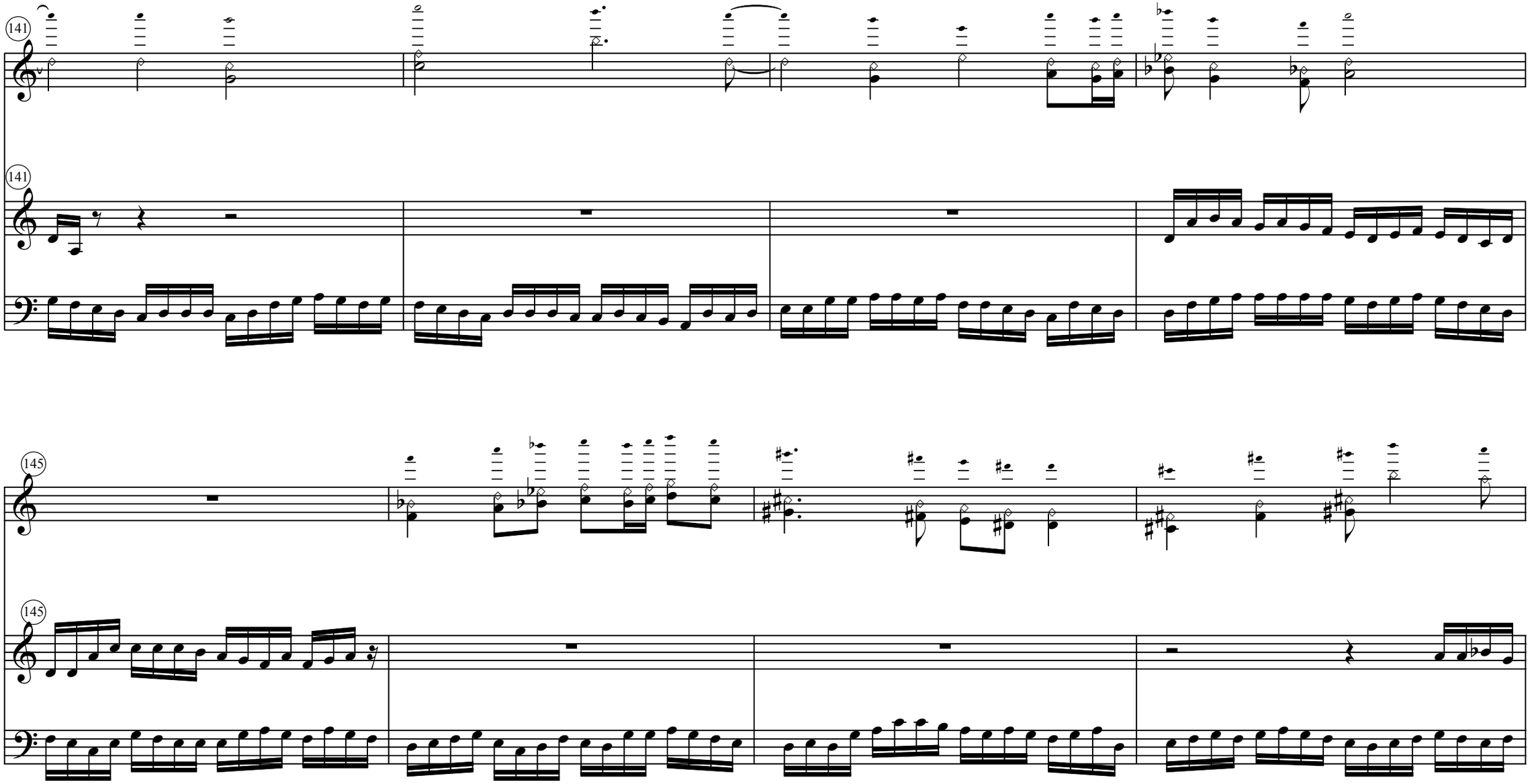

100
pp
no cresc.
accel.
100
accel.
(no cresc.)
I
= 52
104
pp
pizz.
mp
arco
ffff
I
= 52
104
Start putting very slight accents on the octaves and octave displaced notes.


J
109
♩ = 66 sub. rit. ♩ = 52
sul pont
pp
J
109
♩ = 66 sub. rit. ♩ = 52
113
pizz.
mp
arco ord.
p
Glissando
(sul G gliss, sul D remains on d)
fffff
K
♩ = 66 sub. rit. ♩ = 52
pizz.
mp
113
K
♩ = 66 sub. rit. ♩ = 52

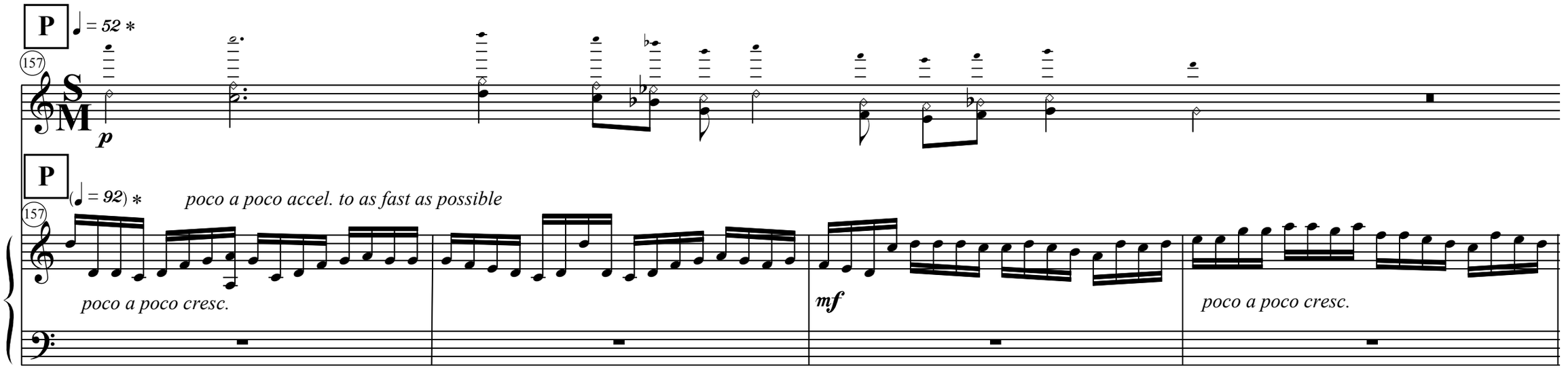

117
arco
pp
117
L
♩ = 66 sub. rit. - - - - - - - - ♩ = 52
121
pizz.
mp
ffff
L
♩ = 66 sub. rit. - - - - - - - - ♩ = 52
121


125
arco
pp
125
p
M
= 72
sub.
rit.
= 52
129
sul pont
pp
ffff
sul pont
pp
M
= 72
sub.
rit.
= 52
129
mp sub.

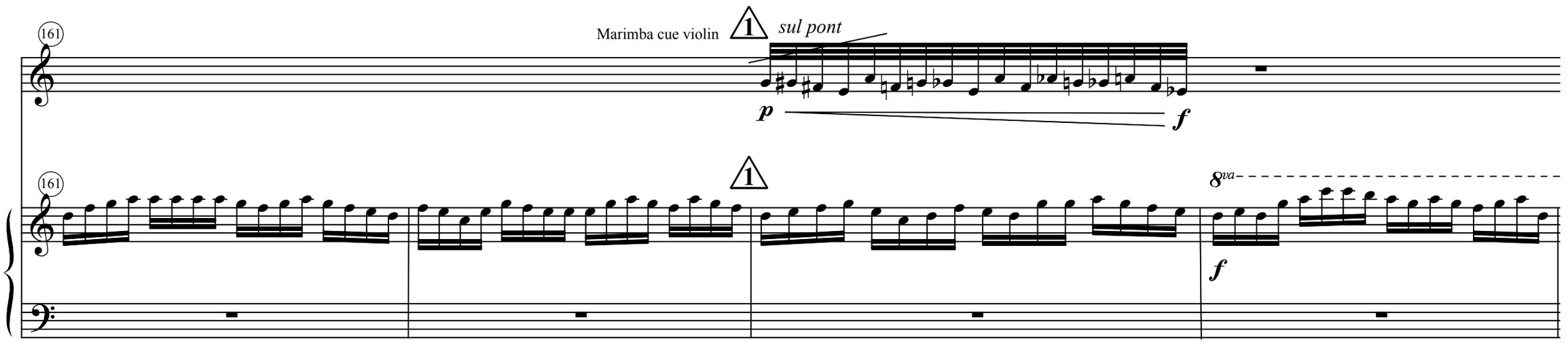

133
pizz.
p
flautando
N
Tranquillo
mp
no cresc.
133
N
Tranquillo
p
sempre
137
137

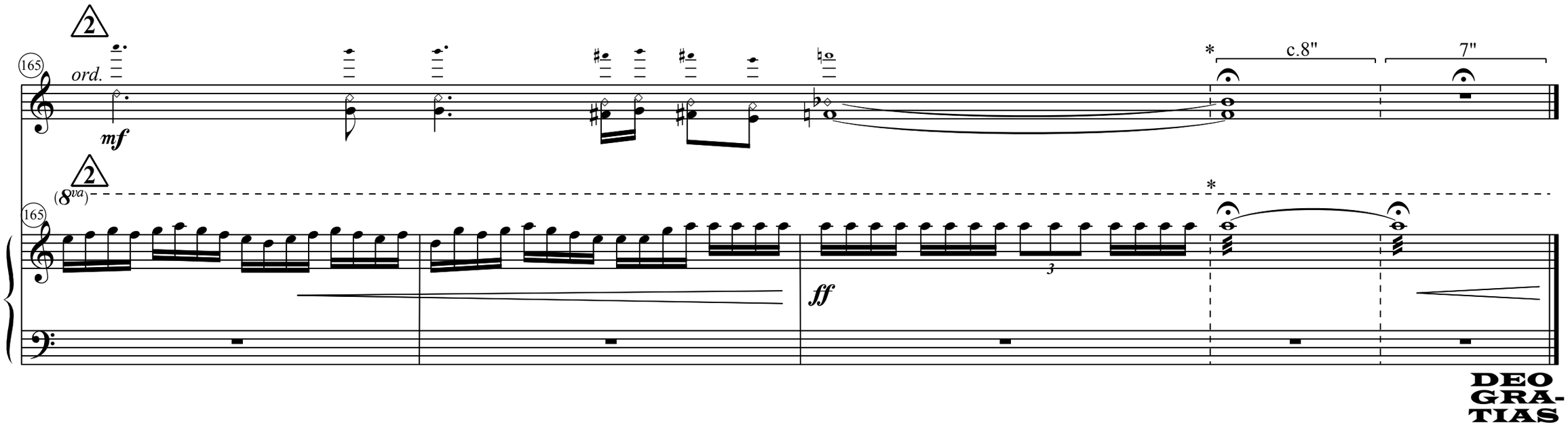

141
141
145
145

149
O
poco a poco accel.
149
O
poco a poco accel.
pp
poco a poco cresc.
153
(♩ = 88)
poco a poco accel.
153
(♩ = 88)
poco a poco accel.
p
poco a poco cresc.
mp
poco a poco cresc.



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





* As the violin and marimba are in different tempi and do not align exactly during the last section, they will not arrive at this cademce 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.