

Whirligig and After

String Quartet no. 2

2008

Lawrence Kramer

Whirligig

Extracts from the Oxford English Dictionary

Whirligig, n.

1. Name of various toys that are whirled, twirled, or spun round. 1686 R. BLOME *Gentl. Recr.* II. 148 Pulling the Line you may make the Looking-Glass play in and out as Children do a Whirlegig... Keep it turning that the twinkling of the Glass against the Sun may provoke the Larks to come to view it. 1728 POPE *Dunc.* III. 57 As..whirligigs, twirl'd round by skilful swain, Suck the thread in, then yield it out again. 1811 *Sporting Mag.* XXXVIII. 220 They hold each other tight by the middle, and so go round like whirligigs.

2. Applied to various mechanical contrivances having a whirling or rotatory movement; spec. (a) an instrument of punishment formerly used, consisting of a large cage suspended so as to turn on a pivot; (b) a roundabout or merry-go-round. 1788 GROSE *Milit. Antiq.* II. 204 One [punishment] formerly very common, for trifling offences,..was the whirligig;..a kind of circular wooden cage, which turn'd on a pivot; and..whirled round with such an amazing velocity, that the delinquent became extremely sick. 1816 E. WEETON *Let. 22 May in Jrnl. of Governess* (1969) II. 145 Large caravans enter the town with..wooden horses, whirligigs, gambling tables, barrel organs.

3. gen. and fig., in various applications: (a) Something that is continually whirling, or in constant movement or activity of any kind; (b) a fantastic notion, a crotchet (obs.); (c) circling course, revolution (of time or events); (d) a lively or irregular proceeding, an antic; (e) a circling movement, or condition figured as such, a whirl. 1601 SHAKES. *Twel. N. V. i.* 385 And thus the whirlegigge of time brings in his reuenges. 1654 GAYTON *Pleas. Notes* III. ii. 73 His braines.. being as vertiginous as a whirle-poole, presented ten thousand whirlygigs, Windmils, and Turne-pikes to his errantick soule. 1704 PRIOR *Ladle 6* Since They [sc. the gods] gave Things their Beginning; And set this Whirligig a Spinning. 1796 F. BURNEY *Camilla* VII. xiii, You'll put my poor head quite into a whirligig.

After

When the present has latched its postern behind my tremulous stay,
And the May-month flaps its glad green leaves like wings,
Delicate-filmed as new-spun silk, will the neighbors say,
"He was a man who used to notice such things"?

--Thomas Hardy, "Afterwards"

Whirligig

Lawrence Kramer

♩ = 86

Violin I

Violin II

Viola

Cello

pp

ppp

Detailed description: This system contains the first four staves of the score. Violin I has a whole rest. Violin II plays a continuous eighth-note pattern in 4/4 time, marked *pp*. Viola has a whole rest followed by a half note, marked *ppp*. Cello has a whole rest.

Vln. I

Vln. II

Vla.

Vc.

pp

ppp

Detailed description: This system contains the next four staves. Violin I has a whole rest. Violin II continues the eighth-note pattern, marked *pp*. Viola plays a melodic line with slurs and accents, marked *pp*. Cello has a whole rest followed by a half note, marked *ppp*. A fermata is placed over the half note in the Cello staff.

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4

3

Vln. I

Vln. II

Vla.

Vc.

pp

4

Vln. I

Vln. II

Vla.

Vc.

pp

5

Vln. I

Vln. II

Vla.

Vc.

6

Vln. I

Vln. II

Vla.

Vc.

cresc.

p

cresc.

cresc.

Detailed description: This system contains measures 6 and 7. Measure 6 features a first violin part with a melodic line of eighth notes, a second violin part with a sustained note, a viola part with a sixteenth-note pattern, and a cello part with a half-note. Measure 7 continues the patterns, with a first violin part ending on a half-note, a second violin part with a sixteenth-note pattern, a viola part with a half-note, and a cello part with a half-note. Dynamics include *cresc.* for the strings and *p* for the first violin.

7

Vln. I

Vln. II

Vla.

Vc.

p

p

p

Detailed description: This system contains measures 8 and 9. Measure 8 features a first violin part with a half-note, a second violin part with a sixteenth-note pattern, a viola part with a half-note, and a cello part with a half-note. Measure 9 continues the patterns, with a first violin part ending on a half-note, a second violin part with a sixteenth-note pattern, a viola part with a half-note, and a cello part with a half-note. Dynamics include *p* for all parts.

8

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 10 and 11. Measure 10 features a first violin part with a sixteenth-note pattern, a second violin part with a half-note, a viola part with a half-note, and a cello part with a half-note. Measure 11 continues the patterns, with a first violin part ending on a half-note, a second violin part with a half-note, a viola part with a sixteenth-note pattern, and a cello part with a sixteenth-note pattern.

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10

Vln. I

Vln. II

Vla.

Vc.

fp *fp*

fp *fp*

12

Vln. I

Vln. II

Vla.

Vc.

fp

fp

14

Vln. I

Vln. II

Vla.

Vc.

mf

mp *tr*

mp *f* *mp*

mp

pizz.

arco

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16

Vln. I *f* pizz.

Vln. II *mf*

Vla. *tr* *mf*

Vc. *mf*

17

Vln. I arco pizz.

Vln. II

Vla.

Vc.

18

Vln. I *ff*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Whirligig and After

8

19

Vln. I

Vln. II

Vla.

Vc.

HERE

20

arco

Vln. I

mp

Vln. II

Vla.

Vc.

HERE

21

Vln. I

p

Vln. II

Vla.

Vc.

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22

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 22 and 23. Measure 22 features a first violin part with a half note G4, a second violin part with a sixteenth-note figure, a viola part with a half note G3, and a cello part with a half note G2. Measure 23 continues with a first violin part of a half note G4, a second violin part with a sixteenth-note figure, a viola part with a half note G3, and a cello part with a half note G2. A fermata is placed over the first violin part in measure 23. A '6' is written below the first violin staff, and a '3' is written below the cello staff.

23

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 23 and 24. Measure 23 features a first violin part with a half note G4, a second violin part with a sixteenth-note figure, a viola part with a half note G3, and a cello part with a half note G2. Measure 24 continues with a first violin part of a half note G4, a second violin part with a sixteenth-note figure, a viola part with a half note G3, and a cello part with a half note G2. A fermata is placed over the first violin part in measure 24.

24

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 24 and 25. Measure 24 features a first violin part with a half note G4, a second violin part with a sixteenth-note figure, a viola part with a half note G3, and a cello part with a half note G2. Measure 25 continues with a first violin part of a half note G4, a second violin part with a sixteenth-note figure, a viola part with a half note G3, and a cello part with a half note G2. A fermata is placed over the first violin part in measure 25.

32

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

6

3 3 3 3

Detailed description: This system contains measures 32, 33, and 34. Measure 32 has rests for Vln. I and Vln. II, while Vla. and Vc. play. Measure 33 shows Vln. I and Vln. II with melodic lines, Vla. with a sixteenth-note pattern, and Vc. with a triplet. Measure 34 features Vln. I with a melodic phrase, Vln. II and Vla. with triplet patterns, and Vc. with a melodic line.

35

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 35, 36, and 37. Measures 35 and 36 are characterized by dense sixteenth-note passages in Vln. I and Vln. II, with Vla. and Vc. providing a harmonic accompaniment. Measure 37 shows Vln. I and Vln. II with sustained melodic lines, Vla. with a melodic phrase, and Vc. with a bass line.

36

Vln. I

Vln. II

Vla.

Vc.

3

Detailed description: This system contains measures 38, 39, and 40. Measures 38 and 39 continue the sixteenth-note texture in Vln. I and Vln. II. Measure 40 features Vln. I and Vln. II with melodic lines, Vla. with a melodic phrase, and Vc. with a triplet.

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12

37

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

6

38

Vln. I

Vln. II

Vla.

Vc.

dim.

dim.

dim.

dim.

6

39

Vln. I

Vln. II

Vla.

Vc.

p

p

p

40

pizz.

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *p*

42

Vln. I arco

Vln. II *pp*

Vla. *pp*

Vc. arco *p*

43

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

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44

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

45

Vln. I *p*

Vln. II

Vla.

Vc.

$\text{♩} = 72$

48

Vln. I

Vln. II

Vla. *p*

Vc. *p*

53

Vln. I *p*

Vln. II

Vla.

Vc. *mp*

58

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

61

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

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64

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

66

Vln. I

Vln. II

Vla.

Vc.

67 *accel.*

Vln. I

Vln. II

Vla.

Vc.

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♩ = 86

68

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

70

Vln. I

Vln. II

Vla.

Vc. *p*

71

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Whirligig and After

18

72

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

73

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

74

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

75

Vln. I

Vln. II

Vla.

Vc.

mf

76

Vln. I

Vln. II

Vla.

Vc.

f

77

Vln. I

Vln. II

HERE
Vla.

Vc.

pizz.

Whirligig and After

20

78

Vln. I *mf cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

79

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

81

Vln. I

Vln. II *f*

Vla.

Vc.

84

Vln. I

Vln. II

Vla.

Vc.

86

Vln. I

Vln. II

Vla.

Vc.

subito p

tr

87

Vln. I

Vln. II

Vla.

Vc.

pp

cresc.

Whirligig and After

22

88

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

f

f

f

6

3 3 3 3

90

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

92

Vln. I

Vln. II

Vla.

Vc.

p

p

6

6

95

Vln. I
Vln. II
Vla.
Vc.

p *mp* *p*

mp

Measures 95-98. Vln. I: Rest in 95, then melodic line with dynamics *p*, *mp*, *p*. Vln. II: Triplet eighth notes in 95, then melodic line with dynamics *mp*. Vla.: Triplet eighth notes in 95, then melodic line. Vc.: Triplet eighth notes in 95, then melodic line. A fermata is placed over the final measure (98).

99

Vln. I
Vln. II
Vla.
Vc.

p *mp* *p* *mp* *p* *p*

Measures 99-103. Vln. I: Rest in 99, then melodic line with dynamics *p*, *p*, *p*, *p*. Vln. II: Rest in 99, then chords with dynamics *p*, *p*, *p*. Vla.: Melodic line with dynamics *mp*, *p*, *mp*, *p*. Vc.: Melodic line with dynamics *mp*, *p*, *p*, *p*.

104

Vln. I
Vln. II
Vla.
Vc.

mp *sf* *sf* *sf* *sf*

Measures 104-107. Vln. I: Rest in 104, then melodic line with dynamics *sf*, *sf*. Vln. II: Rest in 104, then melodic line with dynamics *sf*, *sf*. Vla.: Rest in 104, then melodic line with dynamics *sf*, *sf*. Vc.: Melodic line with dynamics *mp*, *sf*, *sf*, *sf*.

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24

106

Vln. I

Vln. II

Vla.

Vc.

pp

dim.

pp

pp

3

107

Vln. I

Vln. II

Vla.

Vc.

rit.

$\text{♩} = 72$

pp

pizz. 3

mp

p

arco

rit.

rit.

rit.

109

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 63$

p

mp

pizz.

arco

112

Vln. I

Vln. II

Vla.

Vc.

mp *p* *mp* *p*

p

115

Vln. I

Vln. II

Vla.

Vc.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

118

Vln. I

Vln. II

Vla.

Vc.

f

Whirligig and After

26

rit. *a tempo*

121

Vln. I *p* 3

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

124

Vln. I

Vln. II *pp*

Vla. *p*

Vc.

125 *accel.*

Vln. I

Vln. II

Vla. *p*

Vc.

126

Vln. I

Vln. II

Vla.

Vc.

cresc.

127

$\text{♩} = 86$

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

128

Vln. I

Vln. II

Vla.

Vc.

Whirligig and After

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129

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

130

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

tr

132

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

135

Vln. I

Vln. II

Vla.

Vc.

137

Vln. I

Vln. II

Vla.

Vc.

subito p

tr

138

Vln. I

Vln. II

Vla.

Vc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

3

Whirligig and After

30

139

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

f

f

f

6

f 3 3 3 3

141

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

143

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

p

p

p

6

6

146

Vln. I *p*

Vln. II

Vla.

Vc.

148

Vln. I

Vln. II *cresc.*

Vla. *pizz.* *cresc.*

Vc. *mf*

149

Vln. I

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *arco* 3 *cresc.* 3

Whirligig and After

32

150

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

151

Vln. I

Vln. II

Vla.

Vc.

152

Vln. I

Vln. II

Vla.

Vc.

153

Vln. I

Vln. II

Vla.

Vc.

154

Vln. I

Vln. II

Vla.

Vc.

cresc.

ff

ff

ff

ff

6

affret.

a tempo

157

Vln. I

Vln. II

Vla.

Vc.

affret.

a tempo

pizz.

mf

Whirligig and After

34

arco

160

Vln. I *pp* *mp* 3 3

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *p*

161

Vln. I *cresc.* 3

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

162

Vln. I *mf* 6

Vln. II *mf*

Vla. *mf*

Vc. *mf*

164

Vln. I *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Detailed description: This system covers measures 164 and 165. Measure 164 features a first violin part with a half note followed by a sixteenth-note triplet, and a second violin part with a sixteenth-note triplet. The viola and cello parts have quarter notes. Measure 165 shows a first violin part with a half note and a sharp sign, and a second violin part with a sixteenth-note triplet. The viola and cello parts have quarter notes. Dynamics range from *p* to *pp*.

166

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system covers measure 166. The first violin part has a whole note. The second violin part has a sixteenth-note triplet. The viola part has a quarter note. The cello part has a whole note. Dynamics are not explicitly marked in this system.

167

Vln. I *pp cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Detailed description: This system covers measure 167. All instruments (Vln. I, Vln. II, Vla., and Vc.) are marked with a *cresc.* (crescendo) dynamic. The first violin part has a sixteenth-note triplet. The second violin part has a sixteenth-note triplet. The viola part has a quarter note. The cello part has a whole note.

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168

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

169

Vln. I

Vln. II

Vla.

Vc. *f mp > 3 fp*

170

Vln. I

Vln. II

Vla.

Vc. *p*

171

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

172

Vln. I

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

173

Vln. I

Vln. II

Vla. *mf cresc.*

Vc. *mf cresc.*

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174

Vln. I

Vln. II

Vla.

Vc.

f

175

Vln. I

Vln. II

Vla.

Vc.

ff

176

Vln. I

Vln. II

Vla.

Vc.

ff

177

Vln. I

Vln. II

Vla.

Vc.

ff

ff

Detailed description: This system covers measures 177 to 180. The Vln. I part has a whole rest in measure 177 and enters in measure 178 with a quarter note. The Vln. II part plays a continuous sixteenth-note figure from measure 177 to 180, with a *ff* dynamic. The Vla. part has a whole rest in measure 177 and enters in measure 180 with a quarter note. The Vc. part has a whole rest throughout. A *ff* dynamic is also indicated for the Vla. part in measure 177.

178

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

Detailed description: This system covers measures 178 to 181. The Vln. I part plays a sixteenth-note figure from measure 178 to 181, with a *ff* dynamic. The Vln. II part has a whole rest in measures 178 and 179, and enters in measure 180 with a quarter note. The Vla. part has a whole rest in measures 178 and 179, and enters in measure 180 with a quarter note. The Vc. part has a quarter note in measure 178 and a whole rest in measures 179 and 180. A *ff* dynamic is indicated for the Vc. part in measure 180. A key signature change to one flat is shown at the beginning of measure 181.

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After

40

♩ = 48

180

Vln. I *pp* *cresc.* *p*

Vln. II *pp* *cresc.* *mp*

Vla. *pp* *cresc.* *mp*

Vc. *pp* *cresc.* *mp*

arco

186

Vln. I *cresc.* *mf* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

190

Vln. I *f* *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

194

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

198 pizz. arco

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

202

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Vc. *cresc.* *f* *p*

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207

Vln. I

Vln. II

Vla.

Vc.

212

Vln. I

Vln. II

Vla.

Vc.

216

Vln. I

Vln. II

Vla.

Vc.

220

Vln. I *fp* 3 3 *fp* *f* 3

Vln. II *fp* 3 *f* 3

Vla. *fp* 3 3 *mp* >

Vc. *fp* *fp* *f*

225

Vln. I *sfz* *sfz* *subito p* *pp*

Vln. II *sfz* *pp*

Vla. *sfz* *subito p* *pp*

Vc. *sfz* *subito p* *pp*

231 *molto espress.*

Vln. I *sfz* *sfz* *ff* *mf* *cresc. poco a poco* 3 3 3 3

Vln. II *sfz* *ff* *mf* *cresc. poco a poco*

Vla. *sfz* *ff* *mf* *cresc. poco a poco*

Vc. *sfz* *ff* *mf* *cresc. poco a poco*

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236

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

240

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

245

Vln. I *dim. poco a poco*

Vln. II *dim. poco a poco*

Vla. *dim. poco a poco*

Vc. *dim. poco a poco*

250

Vln. I

Vln. II

Vla.

Vc.

p

p

p

pizz.

p

255

Vln. I

Vln. II

Vla.

Vc.

pizz.

sfz

sfz

260

Vln. I

Vln. II

Vla.

Vc.

pp

arco

pp

pp

arco sul tasto

fp

fp

fp

ordin.

pp

fp

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46

266

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a musical score for a string quartet, specifically measures 266, 267, and 268. The score is written for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in a key with one sharp (F#) and a common time signature. Measure 266 shows Vln. I with a melodic line of eighth notes, Vln. II with a chordal accompaniment, Vla. with a sustained chord, and Vc. with a rhythmic pattern of eighth notes. Measure 267 features Vln. I and Vln. II playing sustained chords, Vla. with a sustained chord, and Vc. with a melodic line of eighth notes. Measure 268 consists of sustained chords for all four instruments.