

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 Jnl. 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 whirligigge 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

The first system of the musical score for 'Whirligig' features four staves. 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 G, marked *ppp*. Cello has a whole rest.

Vln. I

Vln. II

Vla.

Vc.

The second system continues the musical score. Violin I has a whole rest. Violin II continues the eighth-note pattern, marked *pp*. Viola plays a melodic line with eighth notes and rests, marked *pp*. Cello has a whole rest followed by a half note G, marked *ppp*. A second ending bracket is shown above the Violin II staff.

Whirligig and After

4

3

Vln. I

Vln. II

Vla.

Vc.

pp

Measure 3: Vln. I has a whole rest. Vln. II plays a continuous eighth-note pattern. Vla. and Vc. play a descending eighth-note scale. Measure 4: Vln. I has a whole rest. Vln. II continues the eighth-note pattern. Vla. and Vc. continue the descending eighth-note scale.

4

Vln. I

Vln. II

Vla.

Vc.

pp

Measure 5: Vln. I has a whole rest. Vln. II continues the eighth-note pattern. Vla. and Vc. continue the descending eighth-note scale. Measure 6: Vln. I has a whole rest. Vln. II continues the eighth-note pattern. Vla. and Vc. continue the descending eighth-note scale.

5

Vln. I

Vln. II

Vla.

Vc.

Measure 7: Vln. I has a whole rest. Vln. II continues the eighth-note pattern. Vla. and Vc. continue the descending eighth-note scale. Measure 8: Vln. I has a whole rest. Vln. II continues the eighth-note pattern. Vla. and Vc. continue the descending eighth-note scale.

6

Vln. I

Vln. II

Vla.

Vc.

cresc.

p

7

Vln. I

Vln. II

Vla.

Vc.

p

8

Vln. I

Vln. II

Vla.

Vc.

Whirligig and After

6

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

mp

f

mp

pizz.

arco

16

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

mf

pizz.

17

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

18

Vln. I

Vln. II

Vla.

Vc.

ff

mp

mp

mp

The musical score is for a piece titled "Whirligig and After". It consists of three systems of music, numbered 16, 17, and 18. Each system features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. In system 16, Vln. I has a half note G4, a quarter rest, and a half note F#4, with a "pizz." marking above the second half note. Vln. II plays a continuous eighth-note pattern. Vla. has a whole note G3, a quarter rest, and a whole note F#3, with a "tr" (trill) marking above the first note. Vc. plays a continuous eighth-note pattern. Dynamics include *f* for Vln. I, *mf* for Vln. II, *mf* for Vla., and *mf* for Vc. In system 17, Vln. I has a half note G4, a quarter rest, and a half note F#4, with an "arco" marking above the first note and "pizz." above the second. Vln. II continues the eighth-note pattern. Vla. plays a half note G3, a quarter rest, and a half note F#3, with a "pizz." marking above the first note. Vc. plays a half note G3, a quarter rest, and a half note F#3, with a "pizz." marking above the first note. Dynamics include *f* for Vln. I, *mf* for Vln. II, *mf* for Vla., and *mf* for Vc. In system 18, Vln. I has a half note G4, a quarter rest, and a half note F#4, with a "pizz." marking above the first note. Vln. II plays a continuous eighth-note pattern. Vla. plays a half note G3, a quarter rest, and a half note F#3, with a "pizz." marking above the first note. Vc. plays a half note G3, a quarter rest, and a half note F#3, with a "pizz." marking above the first note. Dynamics include *ff* for Vln. I, *mp* for Vln. II, *mp* for Vla., and *mp* for Vc.

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

Vln. II

Vla.

Vc.

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 continuous eighth-note pattern, a viola part with a half note G3, and a cello part with a half note G2. Measure 23 continues the patterns, with the first violin playing a half note G4, the second violin a continuous eighth-note pattern, the viola a half note G3, and the cello a half note G2. A fermata is placed over the first violin part in measure 23.

23

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 continuous eighth-note pattern, a viola part with a half note G3, and a cello part with a half note G2. Measure 25 continues the patterns, with the first violin playing a half note G4, the second violin a continuous eighth-note pattern, the viola a half note G3, and the cello a half note G2. A fermata is placed over the first violin part in measure 25.

24

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 26 and 27. Measure 26 features a first violin part with a half note G4, a second violin part with a continuous eighth-note pattern, a viola part with a half note G3, and a cello part with a half note G2. Measure 27 continues the patterns, with the first violin playing a half note G4, the second violin a continuous eighth-note pattern, the viola a half note G3, and the cello a half note G2. A fermata is placed over the first violin part in measure 27.

Whirligig and After

10

25

Vln. I

Vln. II

Vla.

Vc.

3

26

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

cresc.

6

mf

tr

mf

mf

[illegible]

36

Vln. I

Vln. II

Vla.

Vc.

3

Whirligig and After

12

37

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

cresc.

6

38

Vln. I

Vln. II

dim.

Vla.

dim.

Vc.

dim.

6

39

Vln. I

Vln. II

p

Vla.

p

Vc.

p

40 pizz.

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *p*

42 arco

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

43

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Whirligig and After

14

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*

53 54 55 56 57

58

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

58 59 60

61

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

61 62 63

Whirligig and After

16

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.

68 $\text{♩} = 86$

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

mf

mf

76

Vln. I

Vln. II

Vla.

Vc.

f

77

Vln. I

Vln. II

HERE
Vla.

Vc.

pizz.

[illegible]

84

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3

86

Vln. I

subito p

Vln. II

subito p

Vla.

subito p

Vc.

subito p

tr

87

Vln. I

pp

cresc.

Vln. II

pp

cresc.

Vla.

pp

cresc.

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

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

p

6

6

95

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p*

mp

99

Vln. I

Vln. II

Vla.

Vc.

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

104

Vln. I

Vln. II

Vla.

Vc.

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

Whirligig and After

24

106

Vln. I

Vln. II

Vla.

Vc.

dim.

pp

pp

3

107

Vln. I

Vln. II

Vla.

Vc.

rit.

pp

pizz. 3

mp

p

arco

rit.

p

rit.

$\text{♩} = 72$

109

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 63$

p

pizz.

arco

mp

112

Vln. I

Vln. II

Vla.

Vc.

mp *p* *mp* *p*

p

115

Vln. I

Vln. II

Vla.

Vc.

cresc. *cresc.* *cresc.* *cresc.*

f *f* *f* *f*

118

Vln. I

Vln. II

Vla.

Vc.

3 *3* *3* *3*

Whirligig and After

26

rit. *a tempo*

Vln. I *p* 3

Vln. II *p* *mp*

Vla. *p* 8

Vc. *p*

124

Vln. I

Vln. II *pp*

Vla. *p*

Vc.

125 *accel.*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

126

Vln. I

Vln. II

Vla.

Vc.

cresc.

Measure 126: Vln. I has a whole rest. Vln. II plays a continuous sixteenth-note pattern. Vla. plays a melodic line with slurs. Vc. plays a bass line with slurs. A crescendo hairpin is under Vln. II.

127

$\text{♩} = 86$

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

Measure 127: Vln. I plays a melodic line. Vln. II continues the sixteenth-note pattern. Vla. continues the melodic line. Vc. continues the bass line. A piano (*p*) marking is under Vln. II. A pizzicato (*pizz.*) marking is under Vla. A dynamic accent (>) is over Vc. in measure 128.

128

Vln. I

Vln. II

Vla.

Vc.

Measure 128: Vln. I plays a melodic line. Vln. II continues the sixteenth-note pattern. Vla. continues the melodic line. Vc. continues the bass line. A dynamic accent (>) is over Vc. in measure 128.

Whirligig and After

28

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

f

6

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

Vla.

Vc.

mf

pizz.

cresc.

149

Vln. I

Vln. II

Vla.

Vc.

mf

cresc.

arco

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

affret.

a tempo

6

157

Vln. I

Vln. II

Vla.

Vc.

affret.

a tempo

pizz.

mf

Whirligig and After

34

160

Vln. I *pp* *arco* *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*

166

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I *pp cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Whirligig and After

36

168

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

169

Vln. I

Vln. II

Vla.

Vc. *f* *mp* *fp*

170

Vln. I

Vln. II

Vla.

Vc. *p*

171

Vln. I

Vln. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

172

Vln. I

Vln. II

Vla.

Vc.

mp cresc.

mp cresc.

mp cresc.

173

Vln. I

Vln. II

Vla.

Vc.

mf cresc.

mf cresc.

Whirligig and After

38

174

Vln. I

Vln. II

Vla.

Vc.

f

175

Vln. I

Vln. II

Vla.

Vc.

ff

f

176

Vln. I

Vln. II

Vla.

Vc.

ff

177

Vln. I

Vln. II

Vla.

Vc.

178

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 177 and 178 of 'Whirligig and After' is presented for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 177 begins with Violin I playing a whole rest. Violin II enters with a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. Viola and Violoncello both play half rests. Measure 178 continues with Violin I playing a sixteenth-note scale starting on G4, marked with a forte (ff) dynamic. Violin II, Viola, and Violoncello all play half rests. Both measures conclude with a double bar line.

Whirligig and After

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*

216

Vln. I

Vln. II

Vla.

Vc.

mp

mf

cresc.

pizz.

arco

p

cresc.

p

cresc.

p

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

Whirligig and After

44

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.

fp

Whirligig and After

266

Vln. I

Vln. II

Vla.

Vc.

This musical score is for measures 266, 267, and 268 of a piece titled 'Whirligig and After'. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#), and the time signature is 3/4. Measure 266 shows Vln. I with a melodic line of eighth notes, Vln. II with a dotted half note, Vla. with a whole note, and Vc. with a half note. Measure 267 shows Vln. I and Vln. II with whole notes, Vla. with a whole note, and Vc. with a quarter note. Measure 268 shows Vln. I and Vln. II with whole notes, Vla. with a whole note, and Vc. with a whole note. The score ends with a double bar line.