



# Fairweather

For string quartet and koto, with narration & video

Music by Erik Griswold

Text by Rodney Hall

Video by Glen Henderson

### 3A - The Raft, pt. 1 ("Epiphany")

Hypnotic

$\text{♩} = 84$

Viola

*p* *f* *pp*

The Viola part consists of a continuous eighth-note pattern across three measures. The first measure is marked *p*, the second *f*, and the third *pp*. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, 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6

Vln. I: *pp* *p* *f* *pp*

Vln. II: *pp* *p* *f*

Vla.: *p* *f* *pp*

Vc.: *f* *pp* *p*

Measures 6-7: Vln. I enters with a tremolo in the first half of measure 6, then a melodic line in measure 7. Vln. II, Vla., and Vc. play continuous sixteenth-note patterns. Dynamics range from *pp* to *f*.

7

Vln. I: *p* *f* *p*

Vln. II: *pp* *p* *f*

Vla.: *p* *f* *pp*

Vc.: *f* *pp* *p*

Measures 7-8: Vln. I continues with a melodic line. Vln. II, Vla., and Vc. continue with their sixteenth-note patterns. Dynamics range from *pp* to *f*.

8

Vln. I: *p* *f* *p*

Vln. II: *pp* *p* *f*

Vla.: *p* *f* *p*

Vc.: *f* *pp* *p*

Measures 8-9: Vln. I continues with a melodic line. Vln. II, Vla., and Vc. continue with their sixteenth-note patterns. Dynamics range from *pp* to *f*.

9

Play 4 Times

Musical score for measures 9-10. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff has a dynamic marking of *p* at the start, *f* in the middle, and *p* at the end. The Vln. II staff has dynamic markings of *pp*, *p*, and *f*. The Vla. staff has dynamic markings of *p*, *f*, and *p*. The Vc. staff has dynamic markings of *f*, *pp*, and *p*. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

Musical score for measures 10-11. The system includes three staves: Vln. II, Vla., and Vc. The Vln. II staff has dynamic markings of *pp*, *p*, and *f*. The Vla. staff has dynamic markings of *p*, *f*, and *p*. The Vc. staff has dynamic markings of *f* and *pp*. The music continues with the same rhythmic pattern as the previous system.

Musical score for measures 11-12. The system includes two staves: Vln. II and Vla. The Vln. II staff has dynamic markings of *pp*, *p*, *f*, and *pp*. The Vla. staff has dynamic markings of *p*, *f*, and *p*. The music continues with the same rhythmic pattern.

Musical score for measure 12. The system includes one staff: Vla. The staff has dynamic markings of *p*, *f*, and *p*. The music concludes with the same rhythmic pattern.

Koto Solo - about 1 minute

13

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the first two systems of the musical score. The first system, labeled '13', shows four staves (Vln. I, Vln. II, Vla., Vc.) with a single measure containing a whole note G4. The second system, labeled '14', shows four staves with complex rhythmic patterns. Vln. I has a half note G4, a quarter rest, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vln. II has a quarter rest, a quarter note G4, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vla. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Vc. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Dynamics include *pp*, *p*, and *f*.

14

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the second and third systems of the musical score. The second system, labeled '14', shows four staves with complex rhythmic patterns. Vln. I has a half note G4, a quarter rest, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vln. II has a quarter rest, a quarter note G4, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vla. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Vc. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Dynamics include *pp*, *p*, and *f*. The third system, labeled '15', shows four staves with complex rhythmic patterns. Vln. I has a half note G4, a quarter rest, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vln. II has a quarter rest, a quarter note G4, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vla. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Vc. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Dynamics include *pp*, *p*, and *f*.

15

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the fourth and fifth systems of the musical score. The fourth system, labeled '15', shows four staves with complex rhythmic patterns. Vln. I has a half note G4, a quarter rest, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vln. II has a quarter rest, a quarter note G4, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vla. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Vc. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Dynamics include *pp*, *p*, and *f*. The fifth system, labeled '16', shows four staves with complex rhythmic patterns. Vln. I has a half note G4, a quarter rest, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vln. II has a quarter rest, a quarter note G4, and a half note G4, followed by a half note G4, a quarter note A4, and a half note B4. Vla. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Vc. has a half note G4, a quarter note A4, and a half note B4, followed by a half note G4, a quarter note A4, and a half note B4. Dynamics include *pp*, *p*, and *f*.

16

Vln. I *pp* *p* *f*

Vln. II *p* *f* *pp*

Vla. *p* *f* *p*

Vc. *f* *pp* *p*

Detailed description: This system contains measures 16 and 17. Measure 16 features a first violin part with a *pp* dynamic, followed by a crescendo to *p* and then *f*. The second violin, viola, and cello parts also show dynamic changes, with the cello starting at *f* and moving to *pp*. Measure 17 continues these dynamics, with the first violin reaching *f* and then *p*, and the cello moving from *pp* to *p*. The viola and cello parts have a *p* dynamic in the first half of the measure and an *f* dynamic in the second half.

17

Vln. I *pp* *p* *f* *p*

Vln. II *p* *f* *pp*

Vla. *p* *f* *pp*

Vc. *f* *pp* *p*

Detailed description: This system contains measures 17 and 18. Measure 17 features a first violin part with a *pp* dynamic, followed by a crescendo to *p* and then *f*, ending with a *p* dynamic. The second violin, viola, and cello parts also show dynamic changes, with the cello starting at *f* and moving to *pp*. Measure 18 continues these dynamics, with the first violin reaching *f* and then *p*, and the cello moving from *pp* to *p*. The viola and cello parts have a *p* dynamic in the first half of the measure and an *f* dynamic in the second half.

18

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

Vln. II *mp*

Vla. *p* *f* *pp*

Vc. *f* *pp* *p*

Detailed description: This system contains measures 18 and 19. Measure 18 features a first violin part with a *p* dynamic, followed by a crescendo to *f* and then a *p* dynamic. The second violin part has a *mp* dynamic. The viola and cello parts also show dynamic changes, with the cello starting at *f* and moving to *pp*. Measure 19 continues these dynamics, with the first violin reaching *f* and then *p*, and the cello moving from *pp* to *p*. The viola and cello parts have a *p* dynamic in the first half of the measure and an *f* dynamic in the second half.

19

Vln. II

Vla.

Vc.

*p* *f* *pp*

*f* *pp*

20

Vln. II

Vla.

*p* *f* *pp*

21

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

22

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6

23

Vln. I  
Vln. II  
Vla.  
Vc.

24

Vln. I  
Vln. II  
Vla.  
Vc.

26

Play 4 Times

Vln. I  
Vln. II  
Vla.  
Vc.



# 4 - Bribie

Earthy

♩ = 76

Violin I *mp*

Cello *mp*

Vln. I <sup>4</sup>

Vc.

Vln. I <sup>8</sup>

Vc.

10

Vln. I <sup>12</sup>

Vc.

Vln. I <sup>16</sup>

Vc.

20

Musical score for measures 20-22, featuring Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#).  
Vln. I: *mp* sempre poco vibrato. Measure 21 has a fermata over the first half. Measure 22 has a triplet of eighth notes.  
Vln. II: *pp*. Measure 21 has a fermata over the first half. Measure 22 has a dynamic change from *pp* to *mp*.  
Vla.: *pp*. Measure 21 has a fermata over the first half. Measure 22 has a dynamic change from *pp* to *mp*.  
Vc.: *mp*. Measures 20-22 feature a rhythmic pattern of eighth notes and quarter notes.

23

Musical score for measures 23-28, featuring Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#).  
Vln. I: Rapid sixteenth-note passages in measures 23-24, followed by a melodic line in measures 25-28.  
Vln. II: Long notes with fermatas in measures 23-24, followed by a melodic line in measures 25-28.  
Vla.: Long notes with fermatas in measures 23-24, followed by a melodic line in measures 25-28.  
Vc.: Rhythmic accompaniment with eighth and sixteenth notes throughout.

30

29

Musical score for measures 29-32, featuring Vln. I, Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#).  
Vln. I: Rapid sixteenth-note passages in measures 29-30, followed by a melodic line in measures 31-32.  
Vln. II: Long notes with fermatas in measures 29-30, followed by a melodic line in measures 31-32.  
Vla.: Long notes with fermatas in measures 29-30, followed by a melodic line in measures 31-32.  
Vc.: Rhythmic accompaniment with eighth and sixteenth notes throughout.