

Grade **3**

# Rhythmos

**Kathryn Griesinger**

Music for String Orchestra

CAS137F

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INSTRUMENTATION	
Violin I .....	8
Violin II .....	8
Viola .....	5
Cello .....	5
Bass .....	5

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## About the Piece

The title refers to the Latin word for "rhythm" as well as to the ancient Greek term meaning symmetry, harmony, and rhythm in music or speech. This original work for string orchestra explores a variety of interlocking rhythmic structures that support a solemn melody in A minor. The theme moves through several dramatic modal shifts, with a spiccato rhythmic motif re-appearing throughout the sections of the orchestra.

## About the Composer

Kathryn (Griesinger) Parrish received her B.A. (cello) and M.M. (music education) degrees from the University of Akron, where she later taught string pedagogy courses as adjunct faculty. She taught orchestra in Ohio private and public schools for 13 years, while freelancing as an arranger and cellist for various ensembles. She writes commissioned works and sight-reading music for regional music festivals, and has been an orchestra editor for J.W. Pepper and Wingert-Jones Publications. Kathryn currently teaches orchestra in Orange County Public Schools in Orlando, Florida where she resides with her husband, Todd.

# Rhythmos

KATHRYN GRIESINGER

Agitato ♩ = 124

♩ spiccato

Violin I

Violin II

Viola

Cello

Bass

*p*

*mp*

*mp*

1 2 3 4

Vln. I

Vln. II

Vla.

Cello

Bass

*mf*

*mf*

*f*

*f*

*f*

5 6 7 8

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Vln. I

Vln. II

Vla.

Cello

Bass

9 10 11 12

15

Vln. I

Vln. II

Vla.

Cello

Bass

13 14 15 16

*f*

*f* spiccato

4

4

4

sim.

spiccato

spiccato

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Vln. I

Vln. II

Vla.

Cello

Bass

17 18 19 20

23

Vln. I

Vln. II

Vla.

Cello

Bass

21 22 23 24

sim.

Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

25 26 27 28

on the string  
 on the string

Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

29 30 31 32

31 spiccato  
 mf  
 mf  
 mf  
 spiccato  
 pizz.  
 1 (half pos.)  
 4  
 4  
 4  
 sim.

4

Vln. I

Vln. II

Vla.

Cello

Bass

33 34 35 36

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38

Vln. I

Vln. II

Vla.

Cello

Bass

37 38 39 40

*f*

*f*

*f*

*f*

*f*

arco

-1 (half pos.)

4

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Vln. I

Vln. II

Vla.

Cello

Bass

41 42 43 44

4

-4

-2

x1

x4

2

4

1

4

1

46

Vln. I

Vln. II

Vla.

Cello

Bass

45 46 47 48

*mp*

*mf*

*mp*

*mp*

*mf*

pizz.

spiccato

sim.

4

sim.

sim.





Score for measures 57-60, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measure 57: Vln. I has a fermata over a half note G4, marked with a  $\textcircled{V}$  and 8. Vln. II has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Vla. has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Cello and Bass have a quarter note G4.

Measure 58: Vln. I has a fermata over a half note G4, marked with a  $\textcircled{V}$  and 8. Vln. II has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Vla. has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Cello and Bass have a quarter note G4.

Measure 59: Vln. I has a fermata over a half note G4, marked with a  $\textcircled{V}$  and 8. Vln. II has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Vla. has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Cello and Bass have a quarter note G4.

Measure 60: Vln. I has a fermata over a half note G4, marked with a  $\textcircled{V}$  and 8. Vln. II has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Vla. has a quarter note G4, marked with a  $\textcircled{V}$  and 8. Cello and Bass have a quarter note G4.

Measures 57-60 are marked with  $ff$  (fortissimo).

Score for measures 61-64, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measure 61: Vln. I has a quarter note G4. Vln. II has a quarter note G4. Vla. has a quarter note G4. Cello and Bass have a quarter note G4.

Measure 62: Vln. I has a quarter note G4. Vln. II has a quarter note G4. Vla. has a quarter note G4. Cello and Bass have a quarter note G4.

Measure 63: Vln. I has a quarter note G4. Vln. II has a quarter note G4. Vla. has a quarter note G4. Cello and Bass have a quarter note G4.

Measure 64: Vln. I has a quarter note G4. Vln. II has a quarter note G4. Vla. has a quarter note G4. Cello and Bass have a quarter note G4.

Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

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

65 66 67

III -2 V  
 V  
 V  
 V

Vln. I  
 Vln. II  
 Vla.  
 Cello  
 Bass

*f*  
*f*  
*f*  
*f*  
*f*

68 69 70 71

IV (opt. div.)  
 3  
 4  
 III -2

pizz.  
 pizz.  
 pizz.

Vln. I

Vln. II

Vla.

Cello

Bass

*mf*

*mf*

*mf*

arco

*mf*

arco

*mf*

72 73 74 75

76

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*f*

*f*

*f*

*f*

*f*

76 77 78



91

Vln. I

Vln. II

Vla.

Cello

Bass

87 88 89 90 91

spiccato

spiccato

Vln. I

Vln. II

Vla.

Cello

Bass

92 93 94 95

(half pos.)

-1 4 2

1

99

Vln. I

Vln. II

Vla.

Cello

Bass

*mf*

*mf*

*mf*

*mf*

96 97 98 99

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*

*ff*

*ff*

*ff*

100 101 102 103 104

## The Road to Andalusia

ERIC B. DAVIS

3

Vivace  $\text{♩} = 112$

Violin I  
Violin II  
Viola  
Cello  
Bass

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CAS134F

4

Violin I  
Violin II  
Viola  
Cello  
Bass

CAS134F

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- Expanded use of complex rhythms including hemiola and dotted eighth sixteenth notes
- More comprehensive bowing techniques and articulations including spiccato
- Violin II and viola parts may utilize third position while violin I, cello and bass parts may go to fifth position

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