

Avner Finberg

*Polyrhythmus*

for percussion quartet



# Instrument List:

## Percussion 1:

4 or more tin cans                      2 sus. cymbals    crash cymbal    bass drum    snare drum                      3 tenor drums

Musical notation for Percussion 1. It consists of a single staff with five lines. The first four lines are grouped by a bracket underneath and contain rhythmic patterns: four eighth notes, two eighth notes followed by a quarter note, and three eighth notes. The fifth line contains three 'x' marks representing cymbal strikes, followed by a quarter note, a half note, and another quarter note.

## Percussion 2:

5 temple blocks                      3 woodblocks                      2 sus. cymbals    3 gongs of different sizes    tam tam

Musical notation for Percussion 2. It consists of a single staff with five lines. The first five lines are grouped by a bracket underneath and contain rhythmic patterns: five eighth notes, three eighth notes followed by a quarter note, and three eighth notes. The sixth line contains two 'x' marks representing cymbal strikes, followed by three eighth notes, and a final 'x' mark.

## Percussion 3

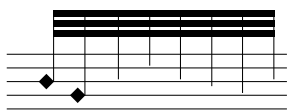

2 congas                      2 bongos                      kick drum    string drum    2 sus. cymbals                      hi hat                      tambourine                      castanets

Musical notation for Percussion 3. It consists of a single staff with five lines. The first four lines are grouped by a bracket underneath and contain rhythmic patterns: two eighth notes, two eighth notes followed by a quarter note, a quarter note, and a half note. The fifth line contains two 'x' marks representing cymbal strikes, followed by a quarter note, a half note, and a final 'x' mark. Below the staff, the words 'shake' and 'hit' are written under the quarter and half notes respectively.


## Percussion 4:

4 timpani                      2 sus. cymbals    splash cymbal    tambourine    egg shaker    vibraslap    claves

Musical notation for Percussion 4. It consists of a single staff with five lines. The first four lines are grouped by a bracket underneath and contain rhythmic patterns: a quarter note, a half note, a quarter note, and a half note. The fifth line contains two 'x' marks representing cymbal strikes, followed by a quarter note, a half note, and a final 'x' mark. Below the staff, the words 'shake' and 'hit' are written under the quarter and half notes respectively.

rapid free notes on the instrument shown  brush 

Cymbals:

strike the middle  strike on the edge 

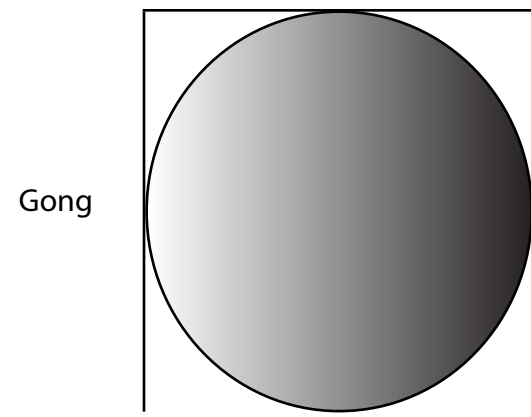
move beater in circles  brush outwards 

brush inwards  open sound\* 

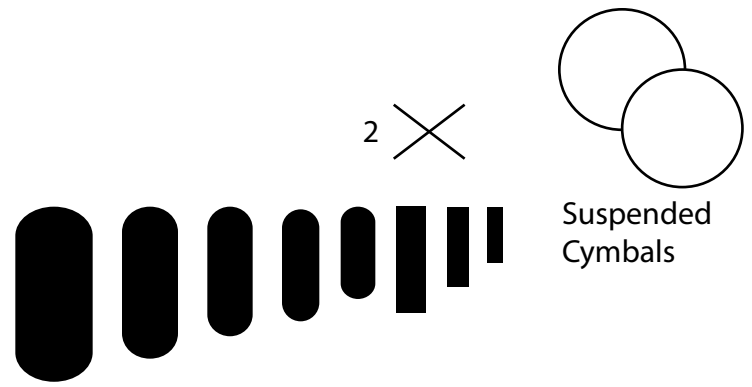
stopped sound  hit rim\*\* 

\* For bongos/congas: In the center of the drum  
 \*\* For bongos/congas: On drum surface

Ideally, the instruments should be placed as far away from each other on a large stage. If that is not possible, the performers should make sure that the cymbals are placed on opposite sides of the stage.

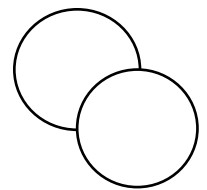


Gong



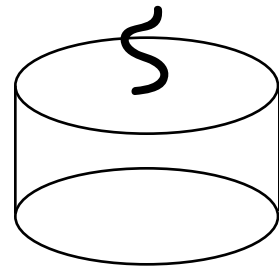
Temple Blocks

Wood Blocks

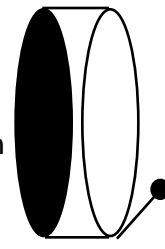


Suspended Cymbals

String Drum



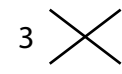
Kick Drum



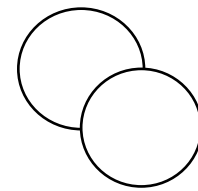
Tambourine



Castanet

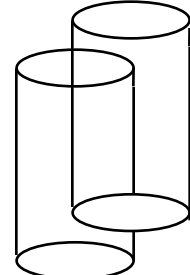


3

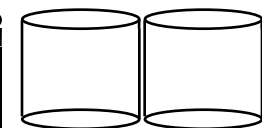


Suspended Cymbals

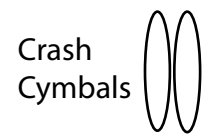
Tam Tams



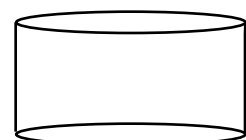
Congas



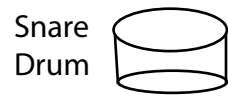
Bongos



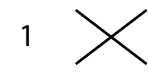
Crash Cymbals



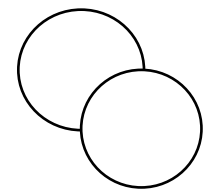
Bass Drum



Snare Drum

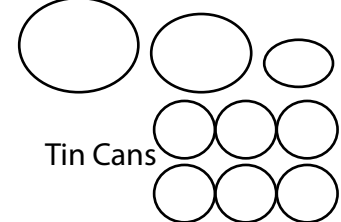


1



Suspended Cymbals

Toms



Tin Cans



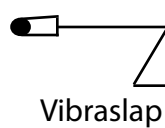
Egg Shaker



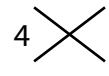
Tambourine



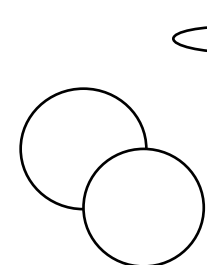
Claves



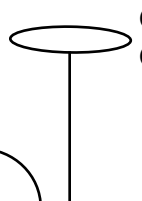
Vibraslap



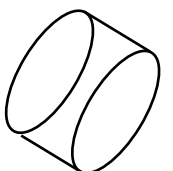
4



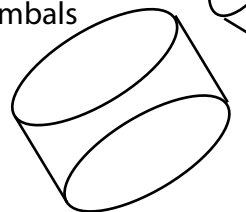
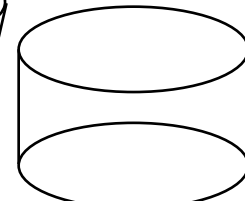
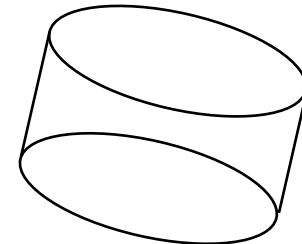
Suspended Cymbals



Crash Cymbal



Conductor



Timpani

# Polyrhythmus

for percussion quartet

Avner Finberg

♩ = 80

as fast as possible!

hard mallet

Percussion 1

*f* *ff* *mf* *p* *mp*

woodblocks

Percussion 2

*fp* *fz* *f* *p* *p*

as fast as possible!

Percussion 3

*ff* *f* *p*

vslap

soft mallet

Percussion 4

*mf* *p*

meno mosso

♩ = 72

Perc. 1

*f*

Perc. 2

*fz* *f* *mf*

Perc. 3

*f* *f* *pp* *mp*

Perc. 4

*fz* *f* *p*

rubber mallet

Perc. 1

*p* *f* *pp*

Perc. 2

*f* *pp* *p* *f*

Perc. 3

*mp* *mf*

Perc. 4

a tempo

♩ = 80

Perc. 1

*pp*

Perc. 2

*p*

Perc. 3

*fz* *p*

Perc. 4

vslap

claves

*pp*

2  
18

Perc. 1

rubber mallet

3

Perc. 2

*p*

5

3

5

5

*p*

Perc. 3

castanets

*mf* *fz*

*p*

5

Perc. 4

muffled

open

*p*

*f p*

*f p*

3 3 3 3

22

Perc. 1

mallets

*pp*

Perc. 2

3

*mp*

9

*p*

Perc. 3

Perc. 4

3 3 3 3

*f p*

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

27

Perc. 1

3 3

*p*

snare off

5

Perc. 2

3

*fz*

*pp*

5

Perc. 3

*p*

9

Perc. 4

3 3 3 3

*fz*

9

*pp*

*pp*

5

31

Perc. 1

5

*pp*

3

*pp*

3

3

3

*pp*

Perc. 2

3

*mf*

3

*mp*

3

*p*

*pp*

Perc. 3

string drum

*p*

*p*

3

Perc. 4

tamb.

*p*

*pp*

3

36

Perc. 1 *pp*

Perc. 2 *mf* *p*

Perc. 3 *p* *fz*

Perc. 4

40

Perc. 1 *fp* *f* *p* *f*

Perc. 2 *f* *p* *f*

Perc. 3 *f* *p*

Perc. 4 *p*

43

Perc. 1 *fp* *p*

Perc. 2 *f* *p*

Perc. 3 *f* *fp* *p*

Perc. 4 *f* *p* *tamb.* *p*

46

Perc. 1 *mf* *f* *mf*

Perc. 2 *fz* *fz*

Perc. 3 *fz* *fz*

Perc. 4 *mf* *f* *mf*

dampen

48

Perc. 1 *f* *fz p* *ff* *snare on*

Perc. 2 *f* *fz p* *ff*

Perc. 3 *f* *fz p* *ff*

Perc. 4 *f* *fz p*

51

*free tempo* *a tempo* ♩ = 80

Perc. 1

Perc. 2

Perc. 3 *string drum* *p* *rubber mallet*

Perc. 4 *ff* *vslap* *p*

55

Perc. 1 *pp* *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4 *sim.* *shakers* *p*

57

Perc. 1 *pp*

Perc. 2 *p*

Perc. 3

Perc. 4

59 Perc. 1 Perc. 2 Perc. 3 Perc. 4

60 *fp*

61 Perc. 1 Perc. 2 Perc. 3 Perc. 4

62 *ffz* *ff*

63 Perc. 1 Perc. 2 Perc. 3 Perc. 4

64 *pp*

65 slower ♩ = 72 Perc. 1 Perc. 2 Perc. 3 Perc. 4

66 *fz* *pp* *mf* *pp* *f* *p* *mp* *mf* *pp*



6  
69

Perc. 1

Perc. 2

Perc. 3

Perc. 4

72

Perc. 1

Perc. 2

Perc. 3

Perc. 4

snare on

74

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(rim)

76

Perc. 1

Perc. 2

Perc. 3

Perc. 4

tambourine

78

Perc. 1 *fp* *f*

Perc. 2 *p* *fp* *f*

Perc. 3 *f*

Perc. 4 *p* *ppp* *f*

81

Perc. 1

Perc. 2

Perc. 3

Perc. 4

83

Perc. 1 *piu f*

Perc. 2 *piu f*

Perc. 3 *piu f* *3* *3*

Perc. 4 *piu f* *pp* *f*

tremolo with fingers

85

Perc. 1 rubber mallet *p*

Perc. 2

Perc. 3

Perc. 4 *> p*

8  
87

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

5 5

0

go to player 2's station

Detailed description: This system covers measures 87 to 90. Perc. 1 has a melodic line with a quintuplet in measure 88. Perc. 2 plays a steady eighth-note pattern with an accent in measure 90. Perc. 3 has a melodic line with accents in measures 88 and 90. Perc. 4 has a melodic line with accents in measures 88 and 90. A bracket under Perc. 4 indicates a transition to player 2's station.

90

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

9

3 3 3 3 3 3 3 3

3

*p* 3 3

Detailed description: This system covers measures 90 to 93. Perc. 1 has a melodic line with a nonet in measure 90 and triplet patterns in measures 91-93. Perc. 2 is silent. Perc. 3 has a triplet pattern in measure 91 and an eighth-note pattern with accents in measures 92-93. Perc. 4 has a triplet pattern in measure 91 and eighth-note patterns with accents in measures 92-93.

93

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

3 3 3

*ff* *pp*

*sf* *p* 5 5 5

*sfz p* *f*

dampen go to timpani station

*f*

Detailed description: This system covers measures 93 to 98. Perc. 1 has triplet patterns in measures 93-95 and dynamic markings *ff* and *pp*. Perc. 2 has eighth-note patterns with accents and dynamic markings *sf*, *p*, and quintuplets in measures 94-98. Perc. 3 has eighth-note patterns with accents and dynamic markings *sfz p* and *f*. Perc. 4 has eighth-note patterns with accents and dynamic markings *f*. A bracket under Perc. 4 indicates a transition to the timpani station.

98

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

*ppp*

5 5 5 5 5

*p* 5

Detailed description: This system covers measures 98 to 101. Perc. 1 has a melodic line with a quintuplet in measure 99 and dynamic marking *ppp*. Perc. 2 has eighth-note patterns with accents and quintuplets in measures 98-101. Perc. 3 has eighth-note patterns with accents and dynamic marking *p*. Perc. 4 has a quintuplet in measure 100.

104

Perc. 1 *fz* 3

Perc. 2 5 5 5 5 5 5 5 5 5

Perc. 3 vslap *mp* rubber mallet 3 5 *p*

Perc. 4 dry *p* 3 *mf* *f* *pp*

112

Perc. 1 *pp* *pp*

Perc. 2 5 5 5 5 5 5

Perc. 3 rubber mallet

Perc. 4 *mf* *f* *pp*

118

Perc. 1 *mp* snare dr. snare on

Perc. 2 *mp*

Perc. 3 tamb. rubber mallet *mp*

Perc. 4 *mp*

122

Perc. 1 3 3 snare off

Perc. 2

Perc. 3 \* see percussion key

Perc. 4

10  
125

Perc. 1

Perc. 2

Perc. 3

tambourine

Perc. 4

128

Perc. 1

*cresc.*

Perc. 2

*cresc.*

Perc. 3

*cresc.*

Perc. 4

*cresc.*

131

Perc. 1

*f*

Perc. 2

*f*

Perc. 3

*f*

*sim.*

Perc. 4

*f*

135

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p*

138

Perc. 1 *fp* *sfz* *pp*

Perc. 2 *fp* *sfz* *pp*

Perc. 3 *pp*

Perc. 4 *p*

143

Perc. 1 *f*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Perc. 4 *pppp* *ff*

148

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *3*

152

Perc. 1

Perc. 2 *sfz* *mf*

Perc. 3 *sfz* *mf*

Perc. 4 *mf*

irregular, not synchronized. Start as fast as possible and slow down gradually until fade out.

12  
156

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *fff*

160

Perc. 1 *p*

Perc. 2 *p* *o* dampen *pp* 5

Perc. 3 *p* *o*

Perc. 4 triangle beater *pp*

165

Perc. 1 *o*

Perc. 2 5

Perc. 3 *pp* 4

Perc. 4

170

Perc. 1 *pp* snare on *ppp* 5

Perc. 2 5 *ppp*

Perc. 3 4 *ppp* 5

Perc. 4 *ppp* 5