

Strike

Adam MIRZA

106 *mf*

Percussion 1 *snare*

Percussion 2 *snare* *snord tom* *low tom* *pppp* *poco cresc.*

Percussion 3 *snare* *n* *mid tom* *floor tom* *lash* *gong or bell* *ppp* *poco cresc.*

pppp *ppp* *poco cresc.*

5

Perc. *accel. (unsynchronized with other players)*
at tempo of original tempo

p

9

Perc. *pp*

Perc. *pp*

Perc. *n* *pp*

14

Perc. *3* *3* *6*

Perc. *3* *3* *3*

Perc. *3* *3* *6* *6*

17

Perc. *6* *6* *6* *decel. ad lib unsynchronized*

Perc. *6* *6* *decel. ad lib unsynchronized*

Perc. *6* *decel. ad lib unsynchronized*

♩=76 (cont. deceleration until everyone synchronizes)

(without pulse)
(cont. deceleration until everyone synchronizes)
(without pulse)
(cont. deceleration until everyone synchronizes)
(without pulse)
(without pulse)

23

Perc. *pppp*
(Perc 1 begins new pattern on downbeat)

Perc. *pppp*

Perc. *p*

26

Perc. *p*

Perc. *cresc (tutti)*

Perc. *p cresc (tutti)*

30 (push dynamic slightly more than others)

Perc. *f*

Perc. *mf*

Perc. *pp*

33

Perc. *mp cresc*

Perc. *mp cresc*

Perc. *mp cresc*

36

Perc. $\frac{69}{16}$ *fff*

Perc. $\frac{69}{16}$ *fff*

Perc. $\frac{69}{16}$ *fff*

38 $\text{♩} = 168$ *fff*

Perc. $\frac{69}{16}$ *fff* 5 7:4 7:4 3 5:4

Perc. $\frac{69}{16}$ *fff* 5 7:4 7:4 3 5:4

Perc. $\frac{69}{16}$ *fff* 5 7:4 7:4 3 5:4

39

Perc. $\frac{62}{16}$ *fff*

Perc. $\frac{62}{16}$ *fff*

Perc. $\frac{62}{16}$ *fff*

40 $\text{♩} = 32$ $\text{♩} = 60$ *rall.*

Perc. $\frac{3}{2}$

Perc. $\frac{3}{2}$

Perc. $\frac{3}{2}$ (Bell/Gong etc) *p* *ppp*

43 $\text{♩} = 42$ *(no rit.)*

Perc. $\frac{10}{8}$ *(no rit.)*

Perc. $\frac{10}{8}$ *(no rit.)*

Perc. $\frac{10}{8}$

(new pulse is *subito* slightly slower)

46 $\text{♩} = 152$ *rall.* $\text{♩} = 136$

Perc. H $\frac{13}{4}$ *f* (the pulse is *subito* slightly slower) *slight decrescendo*

Perc. H $\frac{13}{4}$ *mf p* *mf p* *p* ³

Perc. H $\frac{13}{4}$ (the pulse is *subito* slightly slower)

48

Perc. H *mf p* ³

Perc. H *mf* *p* *mf* *p* ³

Perc. H *p* (cont.) *mf* *mp*

(the half-note pulse is *subito* slower)

52 $\text{♩} = 82$

Perc. H *ppp* (the half-note pulse is *subito* slower)

Perc. H *ppp* (the half-note pulse is *subito* slower)

Perc. H *mp* *f* *mp* *ppp*

55

Perc. H

Perc. H

Perc. H

57

Perc. H *begin very gradual crescendo through section*

Perc. H *begin very gradual crescendo through section*

Perc. H *begin very gradual crescendo through section*

59

Perc. 1: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 60 continues the pattern.

Perc. 2: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 60 continues the pattern.

Perc. 3: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 60 continues the pattern.

61

Perc. 1: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 62 ends with a quarter rest.

Perc. 2: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 62 continues the pattern.

Perc. 3: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 62 continues the pattern.

63

Perc. 1: Measure 63 starts with a quarter rest, followed by a note with a dynamic marking *n < mf*. Measure 64 continues with a note marked *n < mp p*.

Perc. 2: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 64 continues the pattern.

Perc. 3: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 64 continues the pattern.

65

Perc. 1: Measure 65 starts with a quarter rest, followed by a series of eighth notes. Measure 66 continues with eighth notes.

Perc. 2: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 66 continues the pattern.

Perc. 3: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 66 continues the pattern.

67

Perc. 1: Measure 67 starts with a quarter rest, followed by eighth notes. Measure 68 continues with eighth notes.

Perc. 2: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 68 continues the pattern.

Perc. 3: A rhythmic pattern of eighth notes, starting with a quarter rest. Measure 68 continues the pattern.

69

Perc.

Perc.

Perc.

mp

mp

mp

(subito a little slower)

70

$\text{♩} = 60$

Perc.

f (subito a little slower)

n *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

Perc.

(subito a little slower)

ff

Perc.

n *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

71

$\text{♩} = 92$

Perc.

ff

Perc.

ff

Perc.

fff

f mp f mpf mpf mp f mpf mp f mpf mpf mp f mpf fff

$\text{♩} = 92$ *accel.*

73

$\text{♩} = 106$ *ff*

Perc.

f

Perc.

f

Perc.

f (no decresc.)

76

decresc.

Perc.

p

Perc.

pp

Perc.

79

Perc. *pp* *poco cresc.*

82

move sticks up and down drum head, changing direction ad lib, but g

Perc. *mf* *p* 3 *mf* 5 *p* *mf* *mp* *mf* *mp* *f* 3

Perc. *mp*

84

Perc. *p* *f* *sfz* *mp* 4:3 *p* *mf* 5 3 *pp* 6 *mp* *f* *p* 5:4

Perc. *p* *f* *p*

86

Perc. *pp* 3 *ff* *mf* 3 *ppp* *ff*

88 (natural rebound)

press sticks into drum head and swirl sticks ad lib

Perc. *f* *pp* *mp* *mp* *mf* *mf* 3

Perc. *mf* (splash cymbal)

Perc. *mf*

91 *gingerly* 7:4

Perc. 1: *p*, *pp*, *mf*, *p*

Perc. 2: *p*, *mf*

Perc. 3: *mp*, *ppp*, *ppp*

96 *measured roll*

Perc. 1: *pp*, *f*, *lightly*

Perc. 2: *mp*, *f*

Perc. 3: *ppp*

press stick into drum head and swirl sticks ad lib (fast and slow)

100

Perc. 1: *ppp*

Perc. 2: *pp*

Perc. 3: *ppp*

104 *continuous buzz roll with swells* ♩=144 ♩=32

Perc. 1: *mf poco cresc.*

Perc. 2: *fff*, *ppppp*

Perc. 3: *p*, *n < pp pppp > n*

(L.H. muffle), *(attempt to buzz)*

108

Perc. 1: *ppp*

Perc. 2: *ppp*

Perc. 3: *ppppp*

move slowly from edge to center

(attempt to buzz)

(for the rest of the piece, small noteheads indicate a sustained roll at a dynamic that is soft relative to the swells)

slight swell on tenuto

slight swell on tenuto

slight swell on tenuto

115 *accel.*

Perc. *cresc.*

Perc. *cresc.*

Perc. *cresc.*

122

Perc.

Perc.

Perc.

125 $\text{♩} = 132$

Perc. *f > mp* (cont.)

Perc. *< f > mp* (cont.)

Perc. *< f > mp* (cont.)

126 $\text{♩} = 120$

Perc. *ff mp < f > mp* (cont.)

Perc. *< f mp f mp* (cont.)

Perc. *mp < f > mp* (cont.)

127 *rall.*

Perc.

Perc.

Perc.

129 $\text{♩} = 168$

Perc. *mp pp* (cont.)

Perc. *pp mp* (cont.)

Perc. *pp mp pp* (cont.)

x4 *rall.*

x4

x4

134 - (switch to unmeasured roll)

Perc. *mf p* (switch to unmeasured roll)

Perc. *mf* (switch to unmeasured roll)

Perc.

139 = 120 *accel.* *mf p* ♩ = 168

Perc. *mp pp* (cont.)

Perc. *pp mp* (cont.)

Perc. *pp mp* (cont.)

146 *rall.* ♩ = 120

Perc. *mf p*

Perc. *mf p* *mf p*

Perc. *mf p*

151 *rall.*

Perc. *mf p* (cont.)

Perc. *crescendo while maintaining swells*

Perc. *crescendo while maintaining swells*

Perc. *crescendo while maintaining swells*

155 *loose wrists for slow rolls* *accel.*

Perc. *ff* *mf* *f* *mp*

Perc. *loose wrists for slow rolls* *ff* *mf* *f* *mp*

Perc. *ff* *mf* *f* *mp*

160 ♩=132 *accel.*

Perc. *p* *<mf>* *decrescendo while continuing swells*

Perc. *p* *<mf>* *decrescendo while continuing swells*

Perc. *>p* *mf > mp < mf >* *decrescendo while continuing swells*

166 - - - ♩=168+

Perc. *ppp*

Perc. *ppp*

Perc. *ppp*