

Strike

For flute, bass clarinet,
violin, cello and piano



David Lancaster

Strike (*Stachka*) was the first full-length feature film by Sergei Eisenstein, made in 1925.

The film depicts a strike in 1903 by the workers of a factory in pre-revolutionary Russia, and their subsequent suppression. The film is particularly remembered today for a vivid climactic sequence near the end in which the violent conclusion of the strike is cross-cut with footage of cattle being slaughtered. Eisenstein's influential essay, '*Montage of Attractions*' (in which he first outlines the concept of montage in film making) was written between Strike's production and its premiere; in this he describes the art and technique of motion picture editing in which contrasting shots or sequences are alternated or immediately juxtaposed to affect emotional or intellectual responses, usually resulting in a quickening of pace or a heightening of dramatic tension in the film.

Much of the film is devoted to images of machines and the repetitive toil of heavy industry. Another theme is collectivism in opposition to individualism, which is reflected in the scoring of my piece in that the five instrumentalists play for almost the whole duration with few significant rests or solo passages. Although this music begins with an exposed passage for piccolo it is almost entirely a collective effort where none of the protagonists gain prominence for an extended period.

The music is in three main parts: an opening section which contrasts the individual against the collective and explores different types of transition, a softly pulsing second inner part, and an extended 'montage' leading to a coda which offers a 'flashback' of the opening.

'Strike' was composed in 2014 (the thirtieth anniversary of the miners' strike in the UK), and was first performed by AMGA (Hong Kong) and Dark Inventions (York).

Flute (+picc.)

Bass clarinet

Violin

Cello

Piano

Duration: 12'45"

Score in C

Strike

Ritmico ♩ = 108

Piccolo *f*

Bass Clarinet in B_b

Violin

Violoncello

Ritmico ♩ = 108

Piano

5

Picc.

B. Cl. *p*

Vln. pizz.

Vc. pizz. *f* arco, sul pont

ord. *p* < *f* sul pont

Pno.

8

Picc.

B. Cl.

Vln.

Vc.

Pno.

A

arco *pizz.* *gliss.* *ord.* *pizz.* *arco*

A

f *f* *v.*

12

Picc.

B. Cl.

Vln.

Vc.

Pno.

f

arco *gliss.* *pizz.* *arco* *pizz.*

17

Picc.

B. Cl.

Vln.

Vc.

Pno.

23

B

Picc.

B. Cl.

Vln.

Vc.

Pno.

B

27

Picc.

B. Cl.

Vln.

Vc.

Pno.

32

Picc.

B. Cl.

Vln.

Vc.

Pno.

37

Picc. 

B. Cl. 

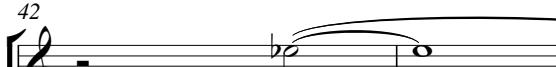
Vln. 

Vc. 

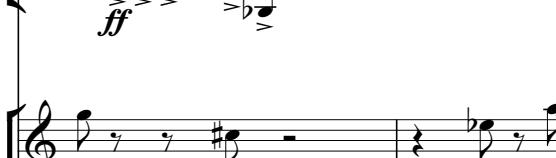
C

Pno. 

42

Picc. 

B. Cl. 

Vln. 

Vc. 

Pno. 

46

Picc.

B. Cl. *pp* *ff*

Vln.

Vc. *f* *ff*

Pno. *ff* *8vb*

This section consists of five staves. The Picc. staff has a single note followed by a rest. The B. Cl. staff has a sustained note with a dynamic of *pp*, followed by a series of eighth notes with a dynamic of *ff*. The Vln. staff features sixteenth-note patterns with various accidentals. The Vc. staff shows eighth-note patterns with dynamics alternating between *f* and *ff*. The Pno. staff is mostly rests, with a dynamic of *ff* at the end.

D

50

Picc.

B. Cl. *f* *sub pp*

Vln. arco *pp* *sfz* *pp* *sfz* *sfz* *sfz*

Vc. *pizz. q* *f* *q* *q* *q*

This section starts with a dynamic of *f* for the B. Cl. and a dynamic of *sub pp* for the B. Cl. The Vln. part uses arco and *sfz* techniques. The Vc. part uses *pizz. q* technique. The Pno. part is mostly rests.

D

Pno. *p* *8vb*

This section shows the Pno. part with a dynamic of *p* and a dynamic of *8vb*.

54

Picc.

B. Cl. *f*

Vln. *pizz. ord.*

Vc. *p*

Pno. *p*

(8) -

E

58

Picc.

B. Cl. *p* *p*

Vln.

Vc. *arco* *p*

E

Pno. *p*

65

Picc. -

B. Cl. -

Vln. -

Vc. pizz. *p* 3 arco pizz.

Pno. -

71

Picc. -

B. Cl. -

Vln. -

Vc. pizz. gliss. arco arco pizz.

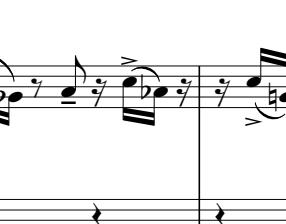
Pno. -

76

Picc.  **F**

B. Cl. 

Vln.  **gliss.**

Vc.  **f**

Pno.  **p**

F

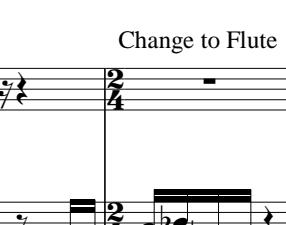
p

81

Picc.  **G**

B. Cl.  **Change to Flute**

Vln.  **pizz.**

Vc.  **pp ma distinto**

Pno.  **ff**

G

p **ff** **pp** **8vb** **Led.**

86

Meno mosso $\text{♩} = 92$

Fl.

B. Cl.

Vln.

Vc.

pizz.

pp

pizz.

pp

pizz.

pp ma distinto

ff

arco

ff

pp

Meno mosso $\text{♩} = 92$

Pno.

ff

pp

8vb

Ped. sempre

92

Fl.

B. Cl.

Vln.

Vc.

ppp

arco

arco

pizz.

pizz.

pp

pp

Pno.

98

Fl.

B. Cl.

Vln.

Vc.

Pno.

arco

pizz.

arco

pizz.

pp

pp

pp

104

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

pp

arco

arco

mf

mf

109

Fl. *pp*

B. Cl.

Vln. (arco) *pizz.* arco pizz.

Vc. pizz. *pp*

Pno.

Detailed description: This section contains five staves. The Flute and Bassoon play eighth-note patterns. The Violin uses a bowing technique labeled '(arco)' and 'pizz.'. The Cello uses a bowing technique labeled 'arco'. The Piano staff shows various note heads and rests.

115

Fl. *pp* **H**

B. Cl.

Vln. arco pizz.

Vc. pizz. arco arco *mf*

Pno.

Detailed description: This section contains five staves. The Flute and Bassoon play eighth-note patterns. The Violin uses a bowing technique labeled 'arco' and 'pizz.'. The Cello uses a bowing technique labeled 'arco'. The Piano staff shows various note heads and rests. A large square containing the letter 'H' is positioned above the Violin staff.

121

Fl. *pp*

B. Cl. *ppp*

Vln. (pizz.)

Vc. pizz. arco *pp*

Pno.

127

Fl. *pp*

B. Cl. *ppp*

Vln. arco

Vc. pizz.

Pno.

133

Fl. *pp*

B. Cl.

Vln. pizz.

Vc. arco *pp*

Pno. *ff* *pp* *Senza Ped.* *Ped. sempre*

I

138

Fl. *pp* *pp*

B. Cl.

Vln. arco *pp* pizz.

Vc. arco

Pno. *bassoon* *pp* *pp* *pp* *pp* *pp* *pp*

144

Fl.

B. Cl.

Vln.

Vc.

Pno.

J

150

Fl.

B. Cl.

Vln.

Vc.

Pno.

ossia:

Senza \mathfrak{P} do.

154

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

sf

mf

arco

mf

p

8va

mf

p

8vb

158

Fl.

B. Cl.

Vln.

Vc.

Pno.

f

pp

pp

pizz.

pizz.

arco

pizz.

f

pp

pp

f

(8)

f

pp

pp

(8)

260

K

Fl. 164

B. Cl.

Vln. arco

Vc.

Pno.

K

Senza Ped.

Fl. 168

B. Cl.

Vln. pizz.

Vc.

Pno.

173

Fl. *mp* ff *pp*

B. Cl. *mp* ff *pp*

Vln. *mp* ff *pp* pizz.

Vc. *mp* ff *pp* pizz.

Pno. *mp* ff *pp* 8^{vb} L. Qued.

Detailed description: This musical score page contains five staves. The top two staves are for Flute (Fl.) and Bassoon (B. Cl.). The Flute has a melodic line with grace notes and dynamic markings *mp*, ff, and *pp*. The Bassoon has a similar melodic line with the same dynamic markings. The middle two staves are for Violin (Vln.) and Cello (Vc.). The Violin's line includes grace notes and dynamic ff. The Cello's line includes dynamic ff and pizzicato markings. The bottom staff is for Piano (Pno.), which provides harmonic support with sustained notes and dynamic ff. Measure numbers 173 and 174 are indicated above the staves, and a rehearsal mark (L.) with the instruction "Qued." is at the end of the piano part.

179

Fl. *fff* tr. ff

B. Cl. *ppp* ff

Vln. pp arco f

Vc. arco pizz. f

Pno. ff f

Detailed description: This musical score page contains five staves. The top two staves are for Flute (Fl.) and Bassoon (B. Cl.). The Flute has a dynamic *fff* followed by trills and another *fff*. The Bassoon has a dynamic *ppp* followed by ff. The middle two staves are for Violin (Vln.) and Cello (Vc.). The Violin uses arco and dynamic f. The Cello uses arco and dynamic f. The bottom staff is for Piano (Pno.), featuring sustained notes and dynamic ff. Measure number 179 is indicated above the staves, and a rehearsal mark (L.) is present at the end of the piano part.

Musical score for orchestra and piano, page 19, system 184. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features continuous eighth-note patterns. The strings and woodwind parts show various dynamic markings like *f*, *ff*, *pizz.*, and *arco*. Measure 184 concludes with a repeat sign and a key change to B-flat major.

Musical score for orchestra and piano, page 188. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part is in parentheses. The score consists of four systems of music. The first system shows the Flute and Bassoon playing eighth-note patterns. The second system shows the Bassoon playing eighth-note patterns with dynamic markings *tr.*, *f*, and *ff*. The third system shows the Violin and Cello playing sixteenth-note patterns with dynamics *p*, *f*, and *ff*. The fourth system shows the Cello playing sixteenth-note patterns with dynamics *f*, *p*, and *p*. The piano part in parentheses shows bass notes and dynamics *ff* and *f*.

193

Fl. *f*
B. Cl. *f*
Vln. *pp*
Vc. *pizz.*
Pno. *pp*

197

Fl. -
B. Cl. *f*
Vln. *f*
Vc. *mp*
Pno. *ff*

M

202

Fl.

B. Cl.

Vln. pizz. pp

Vc. pizz. #pp arco

Pno. pp #pp. *Reed*

Detailed description: This section contains two staves. The top staff features a flute and a bassoon clarinet. The flute has a dynamic of *p* and a grace note. The bassoon clarinet has dynamics of *pp*, *pp*, and *pp*. The bottom staff features a violin and a cello. The violin uses pizzicato and has dynamics of *pizz.* and *pp*. The cello uses arco and has a dynamic of *#pp*. A piano staff is also present, playing eighth-note chords with dynamics of *pp* and *#pp*. The section concludes with a dynamic of *pp* followed by a fermata.

208

Fl. pp

B. Cl. ppp

Vln. arco

Vc. pizz. ff

Pno. ff arco ff ff

N

Detailed description: This section contains five staves. The top three staves (flute, bassoon clarinet, violin) transition from *pp* to *ff* dynamics. The violin uses arco. The bottom two staves (cello, piano) transition from *pp* to *ff* dynamics. The piano staff uses eighth-note chords. The section concludes with a dynamic of *ff*.

N

Detailed description: This section continues from the previous one. The flute and bassoon clarinet play eighth-note chords with a dynamic of *ff*. The violin and cello continue their eighth-note patterns. The piano staff also plays eighth-note chords with a dynamic of *ff*.

213

Fl.

B. Cl.

Vln.

Vc.

Pno.

This section of the score covers measures 213 through 217. It features parts for Flute, Bassoon, Violin, Cello, and Piano. Measure 213 starts with the Flute and Bassoon playing eighth-note patterns. The Violin and Cello enter with eighth-note patterns in measure 214. The piano part includes dynamic markings such as *sfp*, *mf*, *pp*, and *ff*. Measures 215 and 216 show the instruments continuing their rhythmic patterns with dynamics like *arco*, *mf*, *pp*, and *pp*. Measure 217 concludes with a piano solo section.

217

Fl.

B. Cl.

Vln.

Vc.

Pno.

This section covers measures 217 through 221. It features parts for Flute, Bassoon, Violin, Cello, and Piano. The Flute and Bassoon play eighth-note patterns in measures 217 and 218. The Violin and Cello provide harmonic support with sustained notes and eighth-note patterns. The piano part is prominent, featuring dynamic markings like *f*, *ff*, *tr*, and *pizz.* Measures 219 and 220 show the instruments continuing their rhythmic patterns with dynamics like *ff*, *f*, and *ff*. Measure 221 concludes with a piano solo section.

222

Fl. *mp* *ff* *pp*

B. Cl. *mp* *ff* *pp*

Vln. *mp* *ff* *gliss.* *pizz.*

Vc. *mp* *ff* *pp*

Pno. *mp* *ff* *pp*

227

Fl. *pp*

B. Cl.

Vln.

Vc.

Pno.

233

Fl. *pp*

B. Cl. *pp*

Vln. pizz. arco pizz.

Vc. arco pizz.

Pno. *8va*

240

Fl. *pp*

B. Cl. *pp*

Vln. arco pizz. **O**

Vc. arco pizz. **O**

Pno. *ff* *ff* *ff* *8va*

Musical score for orchestra and piano, page 5, measures 244-251.

Flute (Fl.): Measures 244-251. The flute plays eighth-note patterns with grace marks. Measure 251 ends with a dynamic **f**.

Bassoon (B. Cl.): Measures 244-251. The bassoon plays eighth-note patterns with grace marks.

Violin (Vln.): Measures 244-251. The violin uses pizzicato (pizz.) and arco techniques. Measure 251 ends with a dynamic **pizz.**

Cello (Vc.): Measures 244-251. The cello uses pizzicato (pizz.) and arco techniques. Measure 251 ends with a dynamic **pizz.**

Piano (Pno.): Measures 244-251. The piano plays eighth-note patterns with grace marks.

252

Fl. *ff*

B. Cl.

Vln. pizz.

Vc.

Pno.

mf *f* *3* *3*

mf *f* *3* *3* *ff*

arco

P

256

Fl. *ff*

B. Cl. *ff*

Vln. pizz. arco *ff*

Vc. pizz. *ff*

Pno.

(*ff*) *p*

(*ff*) *p*

ff (*ff*) *p*

ff (*ff*) *p*

P

ff (*ff*) *p*

Fl. 260

B. Cl.

Vln.

Vc.

Pno.

This section of the score covers measures 260 to 263. It features complex rhythmic patterns and dynamic markings such as *ff*, *f*, and *pizz.*. The instrumentation includes Flute, Bassoon, Violin, Cello, and Piano. Measure 260 starts with a forte dynamic from the Flute and Bassoon. Measure 261 shows a transition with a trill from the Bassoon and a forte from the Violin. Measure 262 includes a piano dynamic from the Piano. Measure 263 concludes with a forte from the Violin and a piano dynamic from the Piano.

Fl. 264

B. Cl.

Vln.

Vc.

Pno.

This section of the score covers measures 264 to 267. It continues the rhythmic complexity and dynamic range established in the previous section. The instruments involved are Flute, Bassoon, Violin, Cello, and Piano. Measure 264 features a forte from the Flute and Bassoon. Measure 265 includes a piano dynamic from the Violin and a forte from the Bassoon. Measure 266 shows a piano dynamic from the Violin and a forte from the Bassoon. Measure 267 concludes with a piano dynamic from the Violin and a forte from the Bassoon.

Più mosso $\text{♩} = 108$

270

Q

Fl.

B. Cl.

Vln.

Vc.

Pno.

Più mosso $\text{♩} = 108$

pizz.

nat, sul pont

pp

ff

3

3

3

pp

p

Q

Più mosso $\text{♩} = 108$

ff

3

3

3

p

275

Fl.

B. Cl.

3

2

p

3

2

Vln.

arco, sul tasto

3

2

p

Vc.

ord.

sul pont

p

f

p

ord.

p

f

p

Meno mosso $\text{♩} = 92$

8va

Pno.

3

2

p

3

2

p

8vb

Più mosso $\text{♩} = 108$

Fl.

B. Cl.

Change to Piccolo

3 3 3 f

Vln.

Vc.

ord.

p

(8)

Più mosso $\text{♩} = 108$

Pno.

(8)-

283

Picc.

B. Cl.

p 3 3 f

p 3 3 f

p 3 3 f

Vln.

Vc.

sul pont

f

p

p

ord.

Pno.

30

R

286

Picc. *ff*

B. Cl. *fp* — *p* — *ff*

Vln. arco, ord. *pp* — *sfs* *pp* — *sfs* — *sfs* — *sfs*

Vc. *pizz.* ♀ *f* *ff*

R

Pno. *ff*

Rallentando

290

Picc. B. Cl. Vln. Vc. Pno.

p *ff* *pp*

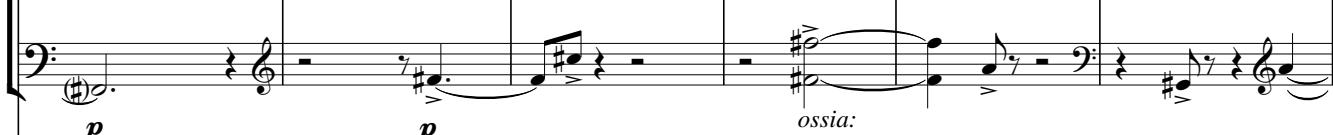
sfs *sfs* *sfs* *p* *pizz. ord.*

Rallentando

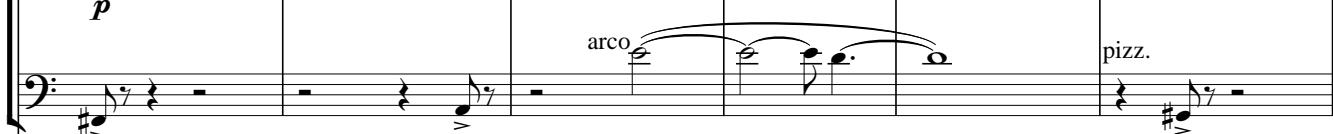
(8) *Ped.*

S 294 **Meno mosso** $\text{♩} = 92$

Picc. 

B. Cl. 

Vln. 

Vc. 

Pno. 

Rallentando $\text{♩} = 72$

Picc. 

B. Cl. 

Vln. 

Vc. 

Rallentando $\text{♩} = 72$

Pno. 

306

Picc.

B. Cl.

Vln. arco

Vc. arco

pizz.

arco

Pno.

(8)-----] 8vb -----

312

T

Picc.

B. Cl.

pp

Vln. pizz. arco

Vc. pizz. arco

Pno.

(8)-----] pp -----

T

318

Picc.

B. Cl.

Vln. pizz. arco

Vc.

Pno.

(8)-----|

322

Picc.

B. Cl. pp

Vln. pizz. arco

Vc. pp

Pno.

(8)-----|