

# 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"

# Strike

Ritmico ♩ = 108

Musical score for the first system, measures 1-4. The score is in 4/4 time and C major. It features five staves: Piccolo, Bass Clarinet in Bb, Violin, Violoncello, and Piano. The Piccolo part begins with a dynamic marking of *f* and includes a five-measure slur in the fourth measure. The other instruments are silent in this system.

Musical score for the second system, measures 5-8. The score continues with five staves: Picc., B. Cl., Vln., Vc., and Pno. The Piccolo part starts at measure 5 and includes a three-measure slur. The Bass Clarinet part begins with a dynamic marking of *p* and features triplet patterns. The Violin part is marked *pizz.* and the Violoncello part includes markings for *pizz. f*, *arco, sul pont*, *ord.*, and *sul pont*. The Violoncello part also includes dynamic markings of *p*, *p < f*, and *p*. The Piano part remains silent.

Musical score for measures 8-11. The score is in 3/4 time and features five staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measures 8-9:** Picc. has a melodic line with a quintuplet (5) and a triplet (3). B. Cl. has a triplet (3) and another triplet (3). Vln. and Vc. are silent.
- Measure 10:** Picc. is silent. B. Cl. has a triplet (3). Vln. is marked *arco* and *p*. Vc. is marked *ord.* and *p*. Pno. is silent.
- Measure 11:** Picc. is silent. B. Cl. has a triplet (3). Vln. has a glissando (*gliss.*) and is marked *f*. Vc. is marked *pizz.* and *f*. Pno. has a chord marked *f*.
- Measure 12:** Picc. is silent. B. Cl. has a triplet (3). Vln. is marked *pizz.* and *f*. Vc. is marked *arco*. Pno. has a chord marked *f*.

A box labeled 'A' is placed above the Picc. staff in measure 10.

Musical score for measures 12-15. The score continues with five staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measure 12:** Picc. has a melodic line. B. Cl. has a melodic line. Vln. is marked *arco*. Vc. is marked *pizz.*. Pno. has a chord.
- Measure 13:** Picc. has a melodic line. B. Cl. has a melodic line. Vln. is marked *gliss.*. Vc. is marked *arco*. Pno. has a chord.
- Measure 14:** Picc. is silent. B. Cl. has a melodic line. Vln. is silent. Vc. is marked *pizz.*. Pno. has a chord.
- Measure 15:** Picc. has a melodic line marked *f*. B. Cl. has a melodic line. Vln. is silent. Vc. is marked *pizz.*. Pno. has a chord.

17

Picc.

B. Cl.

Vln.

Vc.

Pno.

*f*

*fpp*

*pp*

arco

pizz.

23

Picc.

B. Cl.

Vln.

Vc.

Pno.

*f*

*p*

*p*

**B**

**B**

pizz.

27

Picc.

B. Cl.

Vln.

Vc.

Pno.

32

Picc.

B. Cl.

Vln.

Vc.

Pno.

37 C

Picc. *fp* *f*

B. Cl. *ff*

Vln. *pizz.* *p*

Vc. *arco* *fp* *ff*

Pno. *p* *ff*

8<sup>vb</sup>

42 C

Picc. *p* *p*

B. Cl. *ff* *ff*

Vln.

Vc. *ff* *ff*

Pno. *p* *p*

8<sup>vb</sup> 8<sup>vb</sup>

46

Picc.

B. Cl.

Vln.

Vc.

Pno.

*pp*

*ff*

*f*

*ff*

*ff* 8<sup>vb</sup>.....

**D**

50

Picc.

B. Cl.

Vln.

Vc.

*f*

*sub pp*

arco

*pp* *sfz* *pp* *sfz* *sfz*

pizz. *f*

**D**

Pno.

*p*

8<sup>vb</sup>.....



54

Picc.

B. Cl.

Vln.

Vc.

Pno.

*sfz*

*sfz*

*sfz*

*sfz*

*f*

*p*

pizz. ord.

(8).....└

**E**

58

Picc.

B. Cl.

Vln.

Vc.

Pno.

*p*

*f*

*p*

*p*

*p*

arco

65

Picc. -

B. Cl. *p*

Vln. *p* *f*

Vc. pizz. arco *p* pizz.

Pno.

Detailed description: This system contains measures 65 through 70. The Piccolo part is silent. The Bass Clarinet part begins in measure 65 with a series of eighth notes, then rests in 2/4 and 3/4 time signatures, and resumes in 4/4 with a half note marked *p*. The Violin part has a triplet of eighth notes in measure 65 marked *p*, followed by a half note in 2/4 marked *f*, and rests in 3/4 and 4/4. The Viola part plays a half note in 2/4 marked *p*, rests in 3/4, and plays a half note in 4/4 marked *pizz.*. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes throughout the system.

71

Picc. *p*

B. Cl. *p*

Vln. *p* gliss. pizz. arco

Vc. arco pizz.

Pno.

Detailed description: This system contains measures 71 through 76. The Piccolo part has a half note in measure 71 marked *p*, rests in 3/4, and plays a half note in 4/4. The Bass Clarinet part has a half note in measure 71 marked *p*, rests in 3/4, and plays a half note in 4/4 marked *p*. The Violin part has a half note in measure 71 marked *p*, a glissando in 2/4, and a half note in 4/4 marked *pizz.*. The Viola part has a half note in measure 71 marked *arco*, rests in 3/4, and plays a half note in 4/4 marked *pizz.*. The Piano part continues with its complex rhythmic pattern.

76 **F**

Picc. *f*

B. Cl. *pp*

Vln. *gliss.* *f*

Vc. *arco* *pizz.* *arco* *p* *f*

Pno. **F** *p*

81 **G** Change to Flute

Picc. *ff*

B. Cl. *ff*

Vln. *pizz.* *pp ma distinto*

Vc. *ff*

Pno. *p* *ff* *pp*

8<sup>vb</sup> Ped.

Meno mosso ♩ = 92

86

Fl. *pp*

B. Cl. *ff*

Vln. *pizz.* *pp* (pizz.)

Vc. *pizz.* *pp ma distinto* *arco* *ff* *pizz.* *pp*

Pno. *p* *ff* *pp*

*8<sup>va</sup>* *Ped. sempre*

92

Fl. *pp*

B. Cl. *ppp*

Vln. *arco* *pizz.* *pp*

Vc. *arco* *pizz.* *pp*

Pno.

98

Fl. *pp*

B. Cl. *ppp*

Vln. arco *pp* pizz.

Vc. arco *pp* pizz.

Pno. *pp*

||

Detailed description: This system contains measures 98 through 103. The Flute part begins with a quarter rest, followed by a quarter note B-flat, and then a half note G. The Bass Clarinet part has a whole rest. The Violin part starts with a quarter note G, followed by a quarter rest, and then a half note F. The Violoncello part has a quarter rest, followed by a quarter note G, and then a half note F. The Piano part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a more active bass line. Dynamics include *pp* for the Flute and *ppp* for the Bass Clarinet. Performance markings include *arco* and *pizz.* for the strings.

104

Fl. *pp*

B. Cl.

Vln. arco

Vc. arco *mf* [3]

Pno.

Detailed description: This system contains measures 104 through 109. The Flute part has a quarter rest, followed by a quarter note B-flat, and then a half note G. The Bass Clarinet part has a whole rest. The Violin part starts with a quarter note G, followed by a quarter rest, and then a half note F. The Violoncello part has a quarter rest, followed by a quarter note G, and then a half note F. The Piano part continues with its complex texture, featuring a prominent melodic line in the right hand and a more active bass line. Dynamics include *pp* for the Flute and *mf* for the Violoncello. Performance markings include *arco* for the strings and a triplet marking [3] for the Violoncello.

109

Fl. *pp* *pp*

B. Cl. *ppp*

Vln. *pp* *ppp* (arco) pizz. arco pizz.

Vc. *pp* pizz. arco

Pno.

115

Fl. *pp* *mf* **H**

B. Cl. *mf*

Vln. arco pizz. *mf*

Vc. pizz. arco *mf* **H**

Pno.

121

Fl. *pp*

B. Cl. *ppp*

Vln. (pizz.) *pp*

Vc. pizz. *pp* arco

Pno.

Detailed description: This system covers measures 121 to 126. The Flute part begins with a triplet of eighth notes in measure 121, followed by a half rest in measure 122, and then a half note in measure 123. The Bass Clarinet part has a half rest in measure 121, followed by a half note in measure 122, and then a half note in measure 123. The Violin part has a half rest in measure 121, followed by a half note in measure 122, and then a half note in measure 123. The Viola part has a half rest in measure 121, followed by a half note in measure 122, and then a half note in measure 123. The Piano part has a half rest in measure 121, followed by a half note in measure 122, and then a half note in measure 123. Dynamics include *pp* for Flute and *ppp* for Bass Clarinet. Performance instructions include *pizz.* for Violin and *arco* for Viola.

127

Fl. *pp*

B. Cl. *ppp*

Vln. arco

Vc. pizz.

Pno.

Detailed description: This system covers measures 127 to 132. The Flute part has a half rest in measure 127, followed by a half note in measure 128, and then a half note in measure 129. The Bass Clarinet part has a half rest in measure 127, followed by a half note in measure 128, and then a half note in measure 129. The Violin part has a half rest in measure 127, followed by a half note in measure 128, and then a half note in measure 129. The Viola part has a half rest in measure 127, followed by a half note in measure 128, and then a half note in measure 129. The Piano part has a half rest in measure 127, followed by a half note in measure 128, and then a half note in measure 129. Dynamics include *pp* for Flute and *ppp* for Bass Clarinet. Performance instructions include *arco* for Violin and *pizz.* for Viola.

133

I

Fl. *pp* *ff*

B. Cl. *ff* *sfp*

Vln. *pizz.* *ff*

Vc. *pp* *ff* *arco* *pizz.* *pp*

Pno. *ff* *pp*

Senza Ped.   Ped. sempre

138

Fl. *pp* *pp*

B. Cl.

Vln. *arco* *pp* *pizz.*

Vc. *arco*

Pno.



144

Fl. *pp* *pp*

B. Cl. *ppp* *ppp*

Vln. arco pizz. arco pizz. *pp* *ff*

Vc. pizz. arco pizz.

Pno.

**J** 150

Fl. *ff* *ff*

B. Cl. *ff* *sfp* *ff* *ossia:*

Vln. arco pizz. *pp* *ff*

Vc. arco pizz. *pp* arco *ff*

Pno. *ff* *pp* *ff*

Senza Ped.

154

Fl. *mf* *p*

B. Cl. *sfp* *mf* *p*

Vln. arco *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p*

8<sup>va</sup>-----

8<sup>vb</sup>-----

158

Fl. *f* *pp* *pp*

B. Cl. *f* *ppp*

Vln. *f* *pp* pizz.

Vc. *f* *pp* pizz. arco pizz.

Pno. *f* *pp*

(8)-----

(8)-----

20.

K

164

Fl.

B. Cl.

Vln.

Vc.

Pno.

arco

pizz.

arco

arco

pizz.

pp

ff

ff

ff

ff

Senza Ped.

K

168

Fl.

B. Cl.

Vln.

Vc.

Pno.

pizz.

arco

pizz.

arco

f

f

f

f

8va

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)

8<sup>va</sup> ----- Ped.

179

Fl. *f* *ff*

B. Cl. *ppp* *ff*

Vln. *pp* arco *f*

Vc. arco pizz. *ff* *f*

Pno. *ff* *f*

L

184

Fl. *f*

B. Cl. *f* *ff* *f* *f*

Vln. *f*

Vc. *ff* *f*

Pno. *ff* *f*

Measures 184-187. Flute and Clarinet have trills. Violin and Viola play triplets. Piano accompaniment features a steady triplet bass line.

188

Fl. *f* *f* *p*

B. Cl. *ff* *f* *p*

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

Vc. *ff* *f* *p*

Pno. *ff* *f* *p*

Measures 188-191. The key signature changes to two sharps (D major) and the time signature changes to 2/4. Flute and Clarinet have trills. Violin and Viola play triplets. Piano accompaniment features a steady triplet bass line. Dynamic markings include *8va* and *8vb* in the piano part.

193

Fl. *f* 3 *pp* *f* 3

B. Cl. *f* 3 *pp* *tr* *ff*

Vln. *f* 3 *pp* *pizz.* *arco* *f* *p*

Vc. *f* 3 *pp* *pizz.* *ff* *arco* 3 *f* 3 3 3 3

Pno. *f* 3 *pp* *ff* *f*

(8) -----

197

Fl. *f* *mp* *ff*

B. Cl. *f* *f* *mp* *ff*

Vln. *f* *f* *mp* *ff*

Vc. *f* *mp* *ff*

Pno. *f* *mp* *ff*

8<sup>va</sup> -----

8<sup>vb</sup> -----

M

202

Fl. *pp*

B. Cl. *ppp* *pp*

Vln. *pizz.* *pp*

Vc. *pizz.* *pp* *arco*

Pno. *pp*

*Red.*

M

208

Fl. *pp* *ff*

B. Cl. *ppp* *ff*

Vln. *pizz.* *arco* *ff*

Vc. *pizz.* *arco* *ff*

Pno. *ff*

*N*

213

Fl. *mf* *pp* *ff*

B. Cl. *sfp* *mf* *pp*

Vln. *mf* *pp*

Vc. *mf* *pp*

Pno. *mf* *pp*

8<sup>va</sup>

Detailed description: This system contains measures 213 through 216. The Flute part begins with a series of eighth notes, then moves to a melodic line with triplets and a fortissimo (ff) ending. The Bass Clarinet part features a similar melodic line with dynamic markings from sforzando piano (sfp) to piano (pp). The Violin and Viola parts play a rhythmic accompaniment with triplets. The Piano part provides harmonic support with chords and moving lines, also featuring triplets. A first octave (8<sup>va</sup>) bracket is shown above the piano part.

217

Fl. *f* *f*

B. Cl. *ff* *f* *ff* *f*

Vln. *f*

Vc. *ff* *f* *ff* *f*

Pno. *ff* *f* *ff* *f*

Detailed description: This system contains measures 217 through 220. The Flute part has a melodic line with a fortissimo (f) dynamic. The Bass Clarinet part features a trill followed by a melodic line with dynamics from fortissimo (ff) to forte (f). The Violin part plays a melodic line with a forte (f) dynamic. The Viola part has a complex rhythmic pattern with pizzicato (pizz.) and arco markings, and dynamics from fortissimo (ff) to forte (f). The Piano part provides harmonic support with chords and moving lines, also featuring dynamics from fortissimo (ff) to forte (f).



222

Fl. *mp* *ff* *pp*

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

Vln. *mp* *ff* *pp* *gliss.*

Vc. *mp* *ff* *pp* *pizz.*

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*

Measures 233-240. The score is in 4/4 time, with various time signature changes (2/4, 3/4, 3/4, 2/4, 4/4). It features woodwinds (Flute and Bass Clarinet) and strings (Violin and Viola) playing in a piano (*pp*) dynamic. The piano part includes an 8va line. The key signature has one sharp (F#).

240

Fl. *pp* *ff*

B. Cl. *pp* *fp* *ff*

Vln. *arco* *pizz.* *arco*

Vc. *arco* *ff* *pizz.* *arco*

Pno. *pp* *ff* *8va* *8vb*

Measures 240-247. The score continues in 4/4 time with time signature changes (3/4, 4/4, 3/4, 4/4). Dynamics range from *pp* to *ff*. The piano part includes an 8va line and an 8vb line. The key signature has one sharp (F#).

244

Fl.

B. Cl.

Vln. *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco*

Pno.

248

Fl. *ff* *f*

B. Cl. *ff* *f* *ff*

Vln. *arco* *f* *f* *ff*

Vc. *pizz.* *arco* *3* *3* *3* *3* *3* *3* *3* *3* *3* *ff* *pizz.* *arco*

Pno. *ff* *f* *ff*

252

Fl. *ff* *mf* *f* *f* *f*

B. Cl. *mf* *f* *f* *f*

Vln. *pizz.* *arco* *mf* *f* *f*

Vc. *mf* *f* *f* *ff*

Pno. *mf* *f* *f* *ff*

**P** 256

Fl. *ff* (*ff*) *p*

B. Cl. *ff* (*ff*) *p*

Vln. *pizz.* *arco* *ff* (*ff*) *p*

Vc. *pizz.* *arco* (*ff*) *p*

Pno. (*ff*) *p*

*8va*

260

Fl. *f* *ff* *f* *ff*

B. Cl. *ff* *f* *ff*

Vln. *f* *ff* pizz.

Vc. pizz. arco *ff* *f* *ff*

Pno. *ff* *f* *ff*

264

Fl. *ff* *f* *mf* *p*

B. Cl. *ff* *f* *mf* *p*

Vln. arco *f* *f* *mf* *p*

Vc. pizz. arco *ff* *f* *f* *mf* *p*

Pno. *ff* *f* *f* *mf* *p*

8va

8vb

Più mosso ♩ = 108

270 Q

Fl. *ff* *pp*

B. Cl. *ff* *pp*

Vln. *ff* *pizz.*

Vc. *pp* *ff* *pp* *p* *nat, sul pont*

Pno. *ff* *p*

Più mosso ♩ = 108

Meno mosso ♩ = 92

275

Fl. *p*

B. Cl. *p*

Vln. *p* *arco, sul tasto*

Vc. *ord.* *p < f* *p* *ord.* *p < f* *p* *sul pont*

Pno. *p* *8va* *8vb*

Meno mosso ♩ = 92

Più mosso ♩ = 108

280

Fl.

B. Cl.

Vln.

Vc.

Change to Piccolo

3 3 3 *f*

ord. *p*

Pno.

Più mosso ♩ = 108

(8).....

283

Picc.

B. Cl.

Vln.

Vc.

Pno.

*p* *f* *p* *f* *p* *f*

sul pont *p* *p* *ord.* *p*

**R**

286

Picc. *ff*

B. Cl. *fp* *p* *ff*

Vln. arco, ord. *pp* *sfz* *pp* *sfz* *sfz*

Vc. *f* *ff* pizz.

Pno. *ff*

8<sup>ub</sup>

**R**

**Rallentando**

290

Picc. *ff* *pp*

B. Cl. *p* *ff* *pp*

Vln. *sfz* *sfz* *sfz* *sfz* *p*

Vc. *f* *ff* pizz. ord.

Pno. *ff*

**Rallentando**

8<sup>ub</sup>

Red.



**S**  
294 **Meno mosso** ♩ = 92

Picc. *p*

B. Cl. *p* *p* *ossia:*

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

Vc. *p* *arco* *pizz.*

**S** **Meno mosso** ♩ = 92

Pno. *p*

**Rallentando**

**Ancora meno mosso** ♩ = 72

300

Picc. *pp sempre*

B. Cl. *pp sempre*

Vln. *pizz.* *arco* *gliss.* *pp sempre* *pizz.*

Vc. *arco* *pp sempre* *pizz.*

**Rallentando** **Ancora meno mosso** ♩ = 72

Pno. *pp sempre*

8<sup>va</sup>

306

Picc.

B. Cl.

Vln.

Vc.

Pno.

arco

pizz.

arco

(8)-----|

8<sup>va</sup>-----|

312

Picc.

B. Cl.

Vln.

Vc.

Pno.

**T**

*pp*

pizz.

arco

pizz.

arco

**T**

*pp*

(8)-----|

318

Picc.

B. Cl.

Vln.

Vc.

Pno.

*pp*

*pizz.*

*arco*

*pp*

(8).....

322

Picc.

B. Cl.

Vln.

Vc.

Pno.

*pp*

*pizz.*

*arco*

*pp*

*pp*

(8).....