

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: 10'30"

Strike

Score in C

David Lancaster

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. sul pont.

Pno.

5

8

A

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

arco
gliss.
ord.
pizz.
arco

A

f f

12

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

arco
gliss.
pizz.
arco
pizz.

f

17

Picc. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ f

B. Cl. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ fpp pp

Vln. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ f arco pizz. arco pizz. arco pp

Vc. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ pizz. arco fpp

Pno. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

23

B

Picc. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$

B. Cl. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ p

Vln. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ f

Vc. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ pizz. p

B

Pno. $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ p

27

Picc.

B. Cl.

Vln.

Vc.

Pno.

32

Picc.

B. Cl.

Vln.

Vc.

Pno.

37

Picc. 

B. Cl. 

Vln. 

Vc. 

Pno. 

C

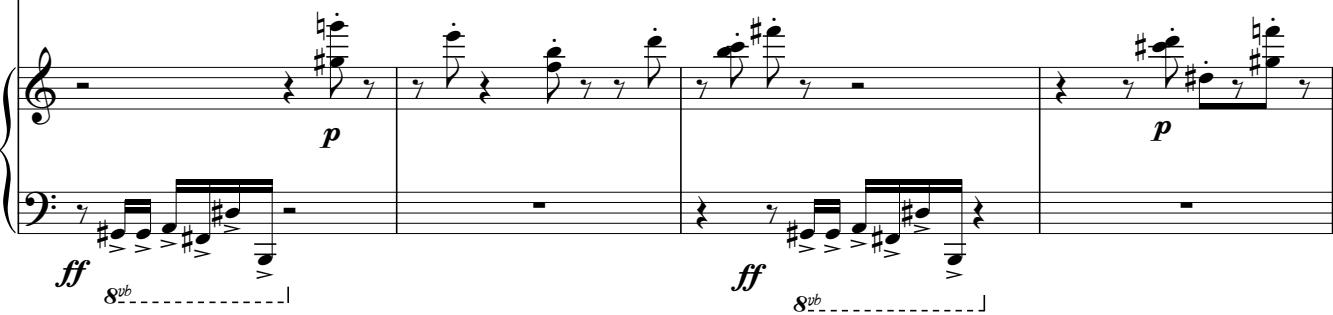
42

Picc. 

B. Cl. 

Vln. 

Vc. 

Pno. 

46

Picc.

B. Cl. *pp*

Vln.

Vc. *f*

Pno. *ff*

D

50

Picc.

B. Cl. *f*

Vln. *sub pp*

Vc. *arco*

Pno. *pp* *pizz. ♩* *sfz* *pp* *pizz. ♩* *sfz* *sfz* *sfz*

D

Pno. *p*

8vb

54

Picc.

B. Cl.

Vln.

Vc.

Pno.

(8)-----|

E

58

Picc.

B. Cl.

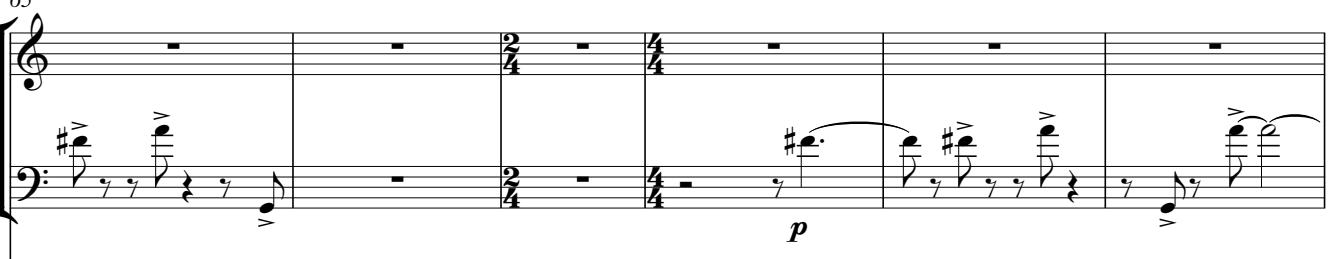
Vln.

Vc.

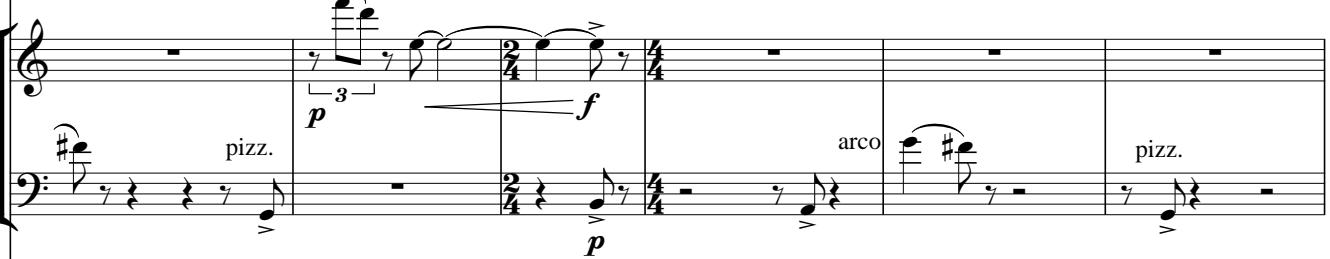
Pno.

65

Picc. -

B. Cl. 

Vln. -

Vc. pizz. 

Pno. 

71

Picc. -

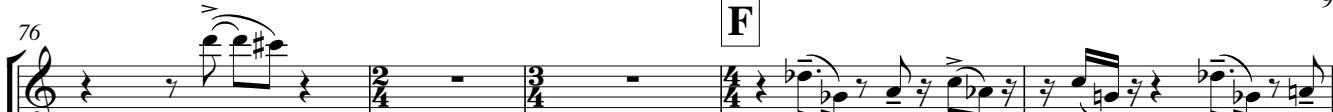
B. Cl. 

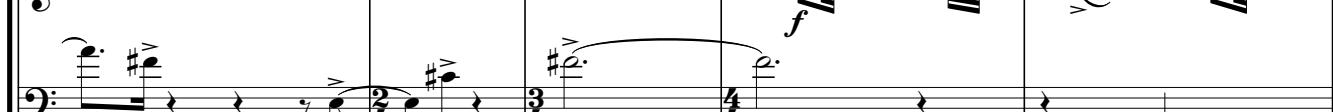
Vln. gliss. 

Vc. 

Pno. 

76

Picc. 

B. Cl. 

Vln. 

Vc. 

F

Pno. 

81

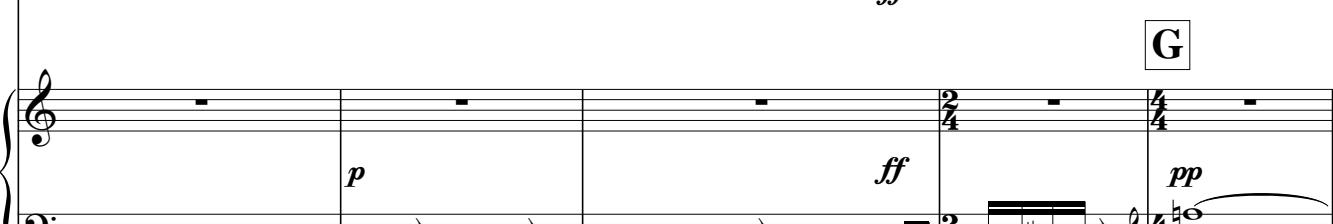
Picc. 

B. Cl. 

Vln. 

Vc. 

G

Pno. 

10

Meno mosso $\text{♩} = 92$

Fl. 86
B. Cl.
Vln. (pizz.)
Vc. pizz.
Vcl. arco
Pno. ff
Pno. ff
Pno. pp
Pno. pp
Pno. Ped. sempre

Musical score for orchestra and piano, page 10, measures 92-93.

Measure 92:

- Flute:** Slurs, dynamic **p**.
- Bassoon:** Slurs, dynamic **pp**.
- Violin:** Slurs, dynamic **arco**.
- Cello:** Slurs, dynamic **arco**.
- Piano:** Slurs, dynamic **p**.

Measure 93:

- Flute:** Slurs, dynamic **p**.
- Bassoon:** Slurs, dynamic **p**.
- Violin:** Slurs, dynamic **pizz.**
- Cello:** Slurs, dynamic **pizz.**
- Piano:** Slurs, dynamic **p**.

98

Fl.

B. Cl.

Vln. arco

Vc. arco pizz.

Pno. ppp

104

Fl.

B. Cl.

Vln. arco

Vc. arco mf

Pno. pp

109

Fl. *pp*

B. Cl.

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

Vc. pizz. *pp*

Pno.

115

Fl. *pp*

B. Cl.

Vln. arco pizz.

Vc. pizz. arco arco

Pno.

H *mf*

H *mf*

121

Fl.

B. Cl.

Vln. (pizz.) arco

Vc. pizz. arco pizz.

Pno. pp.

126

I

Fl. ff

B. Cl. ff sfp

Vln. pizz. arco

Vc. arco ff pizz. pp arco

Pno. ff pp ff

I

ff pp ff

Senza Pdō.

130

Fl. *ff*

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

Vln. pizz. *ff*

Vc.

Pno.

Fl. *mf* | *p* | *f*³ | - | *pp*

B. Cl. *mf* | *p* | *f*³ | - | *ppp*

Vln. *mf* | *p* | *f*³ | - | *pizz.*

Vc. *mf* | *p* | *f*³ | - | *pizz.*

Pno. *mf* | *p* | *f*³ | *pp* | *pp*

138

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

arco

pizz.

arco

pizz.

arco

ff

J

144

Fl.

B. Cl.

Vln.

Vc.

ff

ff

arco

pizz.

arco

pizz.

J

Pno.

Senza Ped.

148

Fl. *f* *mp* *ff*

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

Vln. *arco* *mp* *ff*

Vc. *f* *mp* *ff*

Pno. *f* *mp* *ff*

154

Fl. *pp* *f*

B. Cl. *pp* *ppp*

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

Vc. *pizz.* *pp*

Pno. *pp* *pp* *8vb* *ped.*

K

160

Fl. *ff*

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

Vln. *f* *pizz.* *arco* *3* *3* *3* *f* *pizz.* *arco* *3* *3* *3*

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

K

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

164

Fl. *f* *f*

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

Vln. *p* *f* *f* *3* *f*

Vc. *3* *3* *3* *pizz.* *3* *3* *3* *f* *3* *3* *3*

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

169

Fl.

B. Cl.

Vln.

Vc.

Pno.

173

Fl.

B. Cl.

Vln.

Vc.

Pno.

178

Fl. *ff* 3 3 3 *pp*

B. Cl. 3 3 *ff* *pp*

Vln. 3 3 *gliss.* *pp*

Vc. *ff* 3 *pp*

Pno. *ff* 3 3 *pp*

Detailed description: This musical score page contains five staves. The top staff is for Flute (Fl.), the second for Bassoon (B. Cl.), the third for Violin (Vln.), the fourth for Cello (Vc.), and the bottom staff is for Piano (Pno.). The key signature is A major (no sharps or flats). Measure 178 starts with dynamic *ff* for Flute and Bassoon, followed by sixteenth-note patterns with 3 3 3 markings. The Violin has a glissando with dynamic *pp*. The Cello has a pizzicato with dynamic *pp*. The Piano has a dynamic *ff* followed by *pp*. Measures 179-180 show continued patterns with dynamics *ff*, *pp*, and *pizz.*

183

Fl. *pp*

B. Cl. 2 - 4 *pp*

Vln. pizz. arco

Vc. arco

Pno. 2 - 4 2 - 4

Detailed description: This musical score page contains five staves. The top two staves are Flute (Fl.) and Bassoon (B. Cl.). The Violin (Vln.) and Cello (Vc.) staves are below them. The bottom staff is for Piano (Pno.). The key signature changes to E major (one sharp). Measure 183 starts with dynamic *pp* for Flute and Bassoon. The Violin uses pizzicato with dynamic *pp*. The Cello uses arco with dynamic *pp*. The Piano has a dynamic *pp* followed by 2 - 4 markings. Measures 184-185 show continuation of these patterns with 2 - 4 markings.

190

Fl. *pp*

B. Cl. *pp* *fp*

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

Vc.

Pno. *pp* *ff* 8^{vb}

(8)-1

L

197

Fl. *ff*

B. Cl. *ff*

Vln. arco pizz. arco

Vc. pizz. arco pizz. arco

L

Pno.

(8)-1

21

200

Fl.

B. Cl.

Vln.

Vc.

Pno.

Musical score for orchestra and piano, page 205. The score includes parts for Flute, Bassoon, Violin, Cello, and Piano. The piano part features a basso continuo line. The score shows dynamic markings such as ***ff***, ***mf***, ***f***, and ***f*³**, along with various performance instructions like **pizz.**, **arco**, and **v.v.**.

209

M

Fl. 3
B. Cl. ff (ff) p
Vln. pizz. arco ff (ff) p
Vc. pizz. arco ff (ff) p

Pno. 3 ff (ff) p

214

Fl. 3 f ff tr. 2 3 3 ff f ff 3
B. Cl. 3 ff 2 3 f ff
Vln. 3 pizz. arco 3 3 3 ff 3
Vc. 3 ff f ff
Pno. 3 ff f ff 3

218

Fl. *f*

B. Cl. *ff* *f*

Vln. *f*

Vc. *pizz.* *ff*

Pno. *ff* *f*

mf

arco

pizz.

arco

mf

mf

8va

223

Fl. *p*

B. Cl. *p*

Vln. *p*

Vc. *p*

N

ff ³ ₃ *ff* *p*

pizz.

ff ³ ₃ *ff* *p*

nat, sul pont

p

N

p

pp

ff ³ ₃ *ff* *p*

p

Più mosso $\text{♩} = 108$

p

Meno mosso $\text{♩} = 92$

Fl. 229
 B. Cl.

Vln. arco, sul tasto
 Vc. ord. sul pont ord.

Pno. $\text{♩} = 92$
 8^{va} 8^{vb}

Più mosso $\text{♩} = 108$

Fl. Change to Piccolo
 B. Cl.

Vln.
 Vc. ord.

(8) **Più mosso** $\text{♩} = 108$

Pno. (8)

237

Picc.

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

Vln. *sul pont*

Vc. *f* *p* *p* *p* *ord.*

Pno.

This section contains four staves. The first two staves belong to the woodwind section: Piccolo (Picc.) and Bassoon (B. Cl.). The Piccolo part consists of six eighth-note patterns, each with a grace note. The Bassoon part consists of six eighth-note patterns, each with a grace note. The third staff is for the Violin (Vln.), which plays six eighth-note patterns with grace notes, starting at dynamic *f* and ending at *ord.*. The fourth staff is for the Cello (Vc.), which also plays six eighth-note patterns with grace notes, starting at *f* and ending at *ord.*. The fifth staff is for the Piano (Pno.), which remains silent throughout this section.

240 *Piccolo*

Picc. *ff*

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

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

Vc. *f* *ff*

Pno. *ff*

8^{vb}

This section contains five staves. The first two staves belong to the woodwind section: Piccolo (Picc.) and Bassoon (B. Cl.). The Piccolo part has six eighth-note patterns with grace notes, starting at *ff*. The Bassoon part has six eighth-note patterns with grace notes, starting at *fp* and ending at *ff*. The third staff is for the Violin (Vln.), which uses *arco* and *ord.* techniques, with dynamics *pp*, *sfz*, *pp*, *sfz*, *sfz*, and *sfz*. The fourth staff is for the Cello (Vc.), which has six eighth-note patterns with grace notes, starting at *f* and ending at *ff*. The fifth staff is for the Piano (Pno.), which has six eighth-note patterns with grace notes, starting at *ff*. A measure repeat sign is shown at the end of the piano staff.

Rallentando

244

Picc. B. Cl. Vln. Vc.

p *ff* *pp*

Vln. *sfp* *sfp* *sfp* *pizz. ord.*

Vc. *pizz. ord.*

Pno.

(8) *mp* *Ped.*

P**Meno mosso** $\text{♩} = 92$

248

Picc. B. Cl. Vln. Vc.

p *p* *ossia:*

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

Vc. *p*

Pno.

P **Meno mosso** $\text{♩} = 92$

254

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

pizz. *arco* *gliss.*
pp sempre

arco

Rallentando

Ancora meno mosso $\text{♩} = 72$

pp sempre

8vb

260

Picc.

B. Cl.

Vln. arco

Vc. arco

pizz.

pizz.

arco

Pno.

(8)-----]

8vb

266

Picc. B. Cl.

Vln. Vc.

Pno.

Q

pizz. arco pizz. arco

pp

(8)-----

272

Picc. B. Cl.

Vln. Vc.

Pno.

pp

pizz. arco

pp

(8)-----

276

Picc.

B. Cl.

Vln.

Vc.

Pno.

pizz.

arco

pp

pp

(8)-----|