

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

Musical score for the first system of "Strike". The score is in 4/4 time and features a tempo of Ritmico ♩ = 108. The instruments are Piccolo, Bass Clarinet in Bb, Violin, Violoncello, and Piano. The Piccolo part begins with a dynamic marking of *f* and includes a five-measure phrase. The Bass Clarinet, Violin, Violoncello, and Piano parts are currently silent.

Musical score for the second system of "Strike", starting at measure 5. The instruments are Picc., B. Cl., Vln., Vc., and Pno. The Picc. part continues with a dynamic marking of *f* and includes a triplet. The B. Cl. part begins with a dynamic marking of *p* and includes triplets. The Vln. part begins with a dynamic marking of *f* and includes a pizz. marking. The Vc. part begins with a dynamic marking of *p* and includes markings for arco, sul pont, ord., and sul pont. The Pno. part is currently 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.).

- Picc.:** Starts at measure 8 with a melodic line featuring a quintuplet (5) and a triplet (3). A box labeled 'A' is above the staff at measure 9. Dynamics include *f*.
- B. Cl.:** Features a triplet (3) in measure 8 and another triplet (3) in measure 9. Dynamics include *f*.
- Vln.:** Starts at measure 9 with *arco* and *p*. A glissando (*gliss.*) occurs in measure 10. Dynamics include *f*. Ends at measure 11 with *pizz.*.
- Vc.:** Starts at measure 8 with *p*. An *ord.* (ordine) marking is present in measure 9. Dynamics include *p* and *f*. Ends at measure 11 with *arco*.
- Pno.:** Starts at measure 9 with *f*. A box labeled 'A' is above the staff at measure 9.

Musical score for measures 12-15. The score is in 3/4 time and features five staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Picc.:** Starts at measure 12 with a melodic line. Dynamics include *f*.
- B. Cl.:** Features a melodic line with various articulations.
- Vln.:** Starts at measure 12 with *arco*. A glissando (*gliss.*) occurs in measure 13. Dynamics include *f*.
- Vc.:** Starts at measure 12 with *pizz.*. Dynamics include *arco* and *pizz.*.
- Pno.:** Features a complex accompaniment with various articulations and dynamics.

17

Picc.

B. Cl.

Vln.

Vc.

Pno.

fpp

pp

f

arco

pizz.

arco

pizz.

arco

fpp

pp

23

Picc.

B. Cl.

Vln.

Vc.

Pno.

p

f

pizz.

p

p

B

B

27

Picc.

B. Cl.

Vln.

Vc.

Pno.

arco

pizz.

arco

pizz.

32

Picc.

B. Cl.

Vln.

Vc.

Pno.

p

f

fp

f

p

f

pizz.

arco

pizz.

arco

pizz.

f

f

fp

p

f

fp

pizz.

arco

pizz.

f

8^{vb}-----

37 C

Picc. *fp* *f*

B. Cl. *ff*

Vln. *pizz.* *p*

Vc. *arco* *fp* *ff*

Pno. *p* *ff*

8^{vb}

42

Picc. *p* *p*

B. Cl. *ff* *ff*

Vln.

Vc. *ff* *ff*

Pno. *p* *p*

8^{vb}

46

Picc.

B. Cl. *pp* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Pno. *ff* 8^{vb}

D

50

Picc. *f*

B. Cl. *sub pp*

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

Vc. *f* *pizz.*

D

Pno. *p*

8^{vb}

54

Picc. *f*

B. Cl. *f*

Vln. *sfz*

Vc. *p* pizz. ord.

Pno. *p*

(8)-----

E

58

Picc. *p* *f*

B. Cl. *p*

Vln. *p*

Vc. *p* arco

Pno. *p*

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 melodic line in G major, marked *p*. The Violin part has a triplet in measure 66, marked *p*, which resolves to a *f* dynamic in measure 67. The Violoncello part starts with a pizzicato line in measure 65, switches to arco in measure 67, and returns to pizzicato in measure 70. The Piano part provides harmonic support with chords and moving lines in both hands.

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 enters in measure 71 with a sustained note, marked *p*. The Bass Clarinet part continues its melodic line, marked *p*. The Violin part features a glissando in measure 72, followed by pizzicato in measure 73 and arco in measure 74. The Violoncello part plays arco in measure 73 and pizzicato in measure 76. The Piano part continues with its accompaniment.

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*

8th Ped.

Flute

86

Fl. *pp*

B. Cl. *ff*

Vln. (pizz.) *pp*

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

Pno. *p* *ff* *pp*

8^{va} Ped. sempre

92

Fl. *pp*

B. Cl. *ppp*

Vln. arco pizz. *pp*

Vc. pizz. *pp*

Pno.

98

Fl. *pp*

B. Cl. *ppp*

Vln. arco *pp* pizz.

Vc. arco *pp* pizz.

Pno. *pp*

103

This system contains measures 98 through 103. The Flute part begins with a half rest, followed by a quarter note B-flat, and then a half note G. The Bass Clarinet part has a half rest, followed by a quarter note G, and then a half note F. The Violin part starts with a half rest, then a quarter note B-flat, and then a half note G. The Viola part has a half rest, followed by a quarter note G, and then a half note F. The Piano part features a complex texture with multiple voices and ties, starting with a half rest and a quarter note B-flat. The time signature changes from 2/4 to 4/4 at measure 100.

104

Fl. *pp*

B. Cl.

Vln. arco

Vc. arco *mf* [3]

Pno.

109

This system contains measures 104 through 109. The Flute part has a half rest, followed by a quarter note B-flat, and then a half note G. The Bass Clarinet part has a half rest, followed by a quarter note G, and then a half note F. The Violin part starts with a half rest, then a quarter note B-flat, and then a half note G. The Viola part has a half rest, followed by a quarter note G, and then a half note F. The Piano part features a complex texture with multiple voices and ties, starting with a half rest and a quarter note B-flat. The time signature changes from 2/4 to 4/4 at measure 106.

109

Fl. *pp* *pp*

B. Cl. *ppp*

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

Vc. pizz. *pp* arco

Pno.

115

Fl. *pp* *mf*

B. Cl. *mf*

Vln. arco pizz.

Vc. pizz. arco arco

Pno. *mf*

121

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

ppp

(pizz.)

arco

pizz.

arco

pizz.

pp

126

I

Fl.

B. Cl.

Vln.

Vc.

Pno.

ff

ff

sfp

pizz.

arco

arco

pizz.

arco

ff

ff

pp

ff

ff

pp

ff

Senza Ped.

130

Fl. *ff*

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

Vln. *pizz.* *ff*

Vc.

Pno.

133

Fl. *mf* *p* *f* *3* *pp*

B. Cl. *mf* *p* *f* *3* *ppp*

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

Vc. *mf* *p* *f* *3* *pp* *pizz.*

Pno. *mf* *p* *f* *3* *pp*

8va -----

8va -----

Ped. -----

138

Fl. *pp*

B. Cl. *pp*

Vln. arco pizz.

Vc. arco pizz. *ff*

Pno. *ff*

J

144

Fl. *ff*

B. Cl. *ff*

Vln. arco pizz. arco pizz.

Vc. pizz. arco pizz.

Pno. *ff*

Senza Ped.

148

Fl. *f* *mp* *ff*

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

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

Vc. *f* *mp* *ff*

Pno. *f* *mp* *ff*

154

Fl. *pp* *f*

B. Cl. *pp* *ppp*

Vln. *pp* pizz. arco

Vc. *pp* pizz. arco pizz.

Pno. *pp*

8^{va} Ped.

K

160

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

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

Vln. *f* *f*

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

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

164

Fl. *f* *f*

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

Vln. *p* *f* *f*

Vc. *ff* *f*

Pno. *ff* *f*

169

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

B. Cl. *mf* *pp* *ff* *f*

Vln. arco *mf* *pp* *f*

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

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

173

Fl. *f* *mp*

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

Vln. *mp*

Vc. *ff* *f* *mp*

Pno. *ff* *f* *mp*

178

Fl. *ff* *pp*

B. Cl. *ff* *pp*

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

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

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

183

Fl. *pp*

B. Cl. *pp*

Vln. *pizz.* *arco*

Vc. *arco*

Pno. *8va*

190

Fl. *pp*

B. Cl. *pp* *fp*

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

Vc. *pizz.* *ff*

Pno. *pp* *ff*

(8)

8^{va}

197

Fl. *ff*

B. Cl. *ff*

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

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

Pno. *ff*

(8).1

200

Fl. *f* *ff* *f*

B. Cl. *ff* *f*

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

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

Pno. *ff* *f*

Detailed description: This system covers measures 200 to 204. The music is in 2/4 time, with a key signature of one flat (B-flat). Measure 200 starts with a 2/4 time signature. At measure 201, the time signature changes to 3/8. At measure 202, it changes to 3/4. The flute part features a melodic line with dynamics *f*, *ff*, and *f*. The bassoon part has a similar melodic line with dynamics *ff* and *f*. The violin part begins with a *pizz.* (pizzicato) section and then switches to *arco* (arco) with dynamics *f* and *f*. The viola part has a *pizz. q* (pizzicato) section followed by *arco* with dynamics *ff* and *f*, and includes triplet markings (3) in measures 203 and 204. The piano part provides harmonic support with dynamics *ff* and *f*.

205

Fl. *ff* *mf* *f* 3

B. Cl. *ff* *mf* *f* 3

Vln. *ff* *pizz.* *arco* *mf* *f* 3

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

Pno. *ff* *mf* *f* 3

Detailed description: This system covers measures 205 to 209. The music continues in 2/4 time with a key signature of one flat. Measure 205 starts with a 2/4 time signature. At measure 206, the time signature changes to 3/8. At measure 207, it changes to 3/4. The flute part has dynamics *ff*, *mf*, and *f* with a triplet (3) in measure 209. The bassoon part has dynamics *ff*, *mf*, and *f* with a triplet (3) in measure 209. The violin part has dynamics *ff*, *pizz.*, *arco*, *mf*, and *f* with a triplet (3) in measure 209. The viola part has dynamics *ff*, *pizz.*, *arco*, *mf*, and *f* with a triplet (3) in measure 209. The piano part has dynamics *ff*, *mf*, and *f* with a triplet (3) in measure 209.

209 **M**

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

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

Vln. *ff* (*ff*) *p*

Vc. *ff* (*ff*) *p*

Pno. *ff* (*ff*) *p*

8va

214

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

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

Vln. *f* *ff*

Vc. *ff* *f* *ff*

Pno. *ff* *f* *ff*

218

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

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

Vln. *f* *mf*

Vc. *ff* *f* *mf*

Pno. *ff* *f* *mf*

8va

8vb

223

Fl. *p* *ff* *p*

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

Vln. *p* *ff* *f*

Vc. *p* *pp* *ff* *pp* *p*

Pno. *p* *ff* *p*

N

Più mosso ♩ = 108

pizz.

nat, sul pont

Meno mosso ♩ = 92

229

Fl.

B. Cl.

Vln.

Vc.

Pno.

arco, sul tasto

ord.

sul pont

p < *f* *p* *p* > *f* *p*

8^{va}

8^{vb}

Più mosso ♩ = 108

234

Fl.

B. Cl.

Vln.

Vc.

Pno.

Change to Piccolo

ord.

f

p

8

8

237

Picc.

B. Cl.

Vln.

Vc.

Pno.

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

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

sul pont ord.

240

Picc.

B. Cl.

Vln.

Vc.

Pno.

Piccolo

ff *fp* *p* *ff* *pp* *sfz* *pp* *sfz* *sfz* *sfz* *sfz* *ff* *ff*

arco, ord. pizz. φ

ff

8^{vb}

Rallentando

244

Picc. *p* *ff* *pp*

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

Vln. *sfz* *sfz* *sfz* *sfz* *p* *pizz. ord.*

Vc. *pizz. ord.*

Pno. *mp*

(8)-----Red.-----

248 **P** **Meno mosso** ♩ = 92

Picc. *p*

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

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

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

Pno. *p* *mp*

Rallentando

Ancora meno mosso ♩ = 72

27

254

Picc. *pp sempre*

B. Cl. *pp sempre*

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

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

Pno. *Rallentando* *Ancora meno mosso ♩ = 72* *pp sempre*

8^{vb}

260

Picc.

B. Cl.

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

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

Pno. *(8)* *8^{vb}*

266

Picc. *pp* **Q**

B. Cl.

Vln. pizz. arco pizz. arco

Vc. *pp*

Pno. **Q**

(8)-----

272

Picc. *pp*

B. Cl.

Vln. pizz. arco

Vc. *pp*

Pno.

(8)-----

276

Picc.

B. Cl.

Vln.

Vc.

Pno.

pp

pp

pizz.

arco

pp

pp

(8).....

Detailed description: This is a page of a musical score, page 29, starting at measure 276. It features five staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Piccolo part begins with a quarter note G4, followed by a whole rest, and then a melodic line of half notes: Bb4, A4, G4, F4, E4, D4. The Bass Clarinet part has a whole rest, followed by a quarter note G2, a quarter rest, and then a melodic line of eighth notes: A2, G2, F2, E2, D2, C2. The Violin part has a whole rest, followed by a quarter note G4, a quarter rest, and then a melodic line of eighth notes: A4, Bb4, A4, G4, F4, E4. The Viola part has a whole rest, followed by a quarter note G2, a quarter rest, and then a melodic line of eighth notes: A2, Bb2, A2, G2, F2, E2. The Piano part has a whole rest, followed by a quarter note G2, a quarter rest, and then a melodic line of eighth notes: A2, Bb2, A2, G2, F2, E2. Dynamics include *pp* (pianissimo) for the Piccolo, Bass Clarinet, and Viola parts. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the Violin part. The score ends with a repeat sign and a measure rest marked (8).....