



Pilbara Strike 1946

by Florence Lingayne

for Guitar Ensemble

~6:30

Movement I

Great Desert Council

Movement II

26 Languages - 16 Interpreters

Movement III

3 Years Long



The Pilbara strike of 1946-49 is one of the most dramatic moments in Australia's indigenous history. Aboriginal people not only defied the owners of pastoral stations in North-West Western Australia by demanding better wages and conditions, but also sought to win independence from their colonial masters. In its aftermath, they acquired considerable freedom and autonomy through cooperative mining and other ventures. The story of this struggle inspired the campaign for Aboriginal rights throughout Australia.

- *Monash University. (2018). Pilbara Strike. <https://pilbarastrike.org/index.html>*

The Pilbara is known for its iron mines, red dirt, rich Indigenous history, and some of the Earth's oldest rocks. Within three movements, I've weaved cross-cultural communication, expansive landscapes, and high-energy dances to show the vastness of both the history and the horizons. But it isn't all just red dirt and iron.

With the recent 2023 Voice to Parliament vote having an overwhelming 'No' result, I thought it was crucial to understand the history of Aboriginal rights in Australia. This piece coincides with the May Day sit-down strike 78 years ago in 1946 when Aboriginal people throughout the region refused to work until they got better wages. Following this first strike, the climactic walkout happened in June of 1946 and continued for three long years, during which the police threatened and then arrested 43 men. It wasn't until multiple Unions teamed up to aid the strikers that the Department of Native Affairs granted concessions in 1949. Let this recent history guide us to create a fairer country for everyone.

Pilbara Strike, 1946

I - Great Desert Council

Florence Lingayne

Giocoso con moto ♩ = 147 A

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

Acoustic Guitar 4

5

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

like a bird

8

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

11

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

14

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

17

B Growing

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

20

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

mp

23

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

26

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

29

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

32

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

35

like waves

A. Gtr.

mf

A. Gtr.

mf

A. Gtr.

mf

A. Gtr.

mf

38

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

41

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

44

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

47

A. Gtr.

strummed

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

C Groovy

50

A. Gtr. *f*

A. Gtr. *f*

A. Gtr. *f*

A. Gtr. *p* *f*

53

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

56

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

59

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

62

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

D

A. Gtr.

mf *mp*

A. Gtr.

p *mf*

A. Gtr.

mf

A. Gtr.

mf *mp*

68

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

mf *mp*

71

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

f *f* *f*

74

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

77

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

80 E

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

83

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

86

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

Detailed description: This system contains measures 86, 87, and 88. It features four staves of guitar music. The key signature is two sharps (F# and C#). The music is written in treble clef. Measure 86 shows a melodic line in the first staff with eighth and sixteenth notes, and a bass line in the fourth staff with a similar rhythmic pattern. Measures 87 and 88 continue the melodic and bass lines, with some notes tied across measures. Accents (>) are placed over several notes throughout the system.

89

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

Detailed description: This system contains measures 89, 90, and 91. It features four staves of guitar music. The key signature remains two sharps. Measure 89 introduces a new melodic line in the first staff, while the bass line in the fourth staff continues from the previous system. Measures 90 and 91 show further development of the melodic and bass lines, with some notes tied across measures. Accents (>) are used to highlight specific notes in the melody.

92

A. Gtr.

F Dolce

A. Gtr.

98

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

G Con Brio

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

104 rit.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

H

$\text{♩} = 90$ Play on

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A Grandioso ♩ = 90

The first system of the musical score consists of four staves, each labeled 'A. Gtr.' on the left. The music is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff contains three measures of chords, starting with a fortissimo piano (*pp*) dynamic and ending with a piano (*p*) dynamic. The second and third staves contain sixteenth-note patterns, each starting with a fortissimo piano (*pp*) dynamic and ending with a piano (*p*) dynamic. The fourth staff contains three measures of chords, starting with a fortissimo piano (*pp*) dynamic and ending with a piano (*p*) dynamic. Slurs are used to group the notes in the second and third staves across the measures.

The second system of the musical score consists of four staves, each labeled 'A. Gtr.' on the left. The music continues in the same key signature and time signature. The first staff contains three measures of chords, all marked with a mezzo-forte (*mf*) dynamic. The second and third staves contain sixteenth-note patterns, all marked with a mezzo-forte (*mf*) dynamic. The fourth staff contains three measures of chords, all marked with a mezzo-forte (*mf*) dynamic. Slurs are used to group the notes in the second and third staves across the measures.

7

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

B Deciso ♩ = 74

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

13

A. Gtr. *mp* P.M.-| *p*

A. Gtr. *mp* P.M.----- *p*

A. Gtr. *mp*

A. Gtr. *mp*

16

A. Gtr. *mp* P.M.-----|

A. Gtr. *mp*

A. Gtr. *mp*

A. Gtr. *mp*

C Gradoso ♩ = 122

19

A. Gtr. 

A. Gtr. 

A. Gtr. 

A. Gtr. 

f

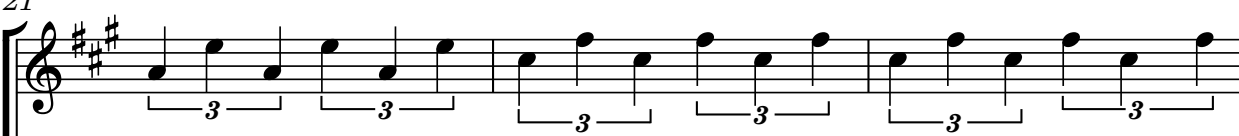
f


f


f

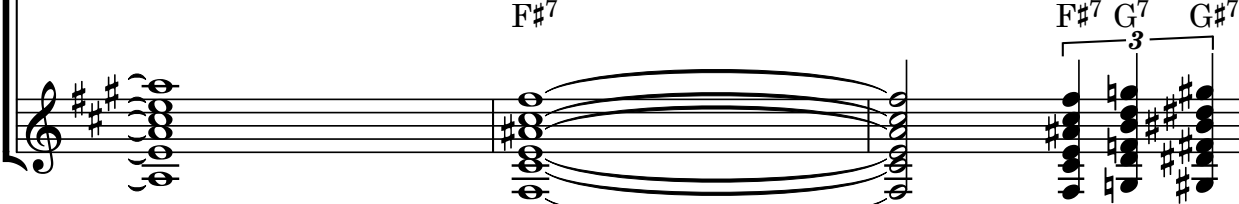
A
strummed

21

A. Gtr. 

A. Gtr. 

A. Gtr. 

A. Gtr. 

f

F#7

F#7 G7 G#7

24

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A

A⁶

A

G[#]

G

26

rit.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

F^{#7}

III - 3 Years Long

1 Suspense ♩ = 105

A. Gtr. *f* E7 strummed

A. Gtr. *f* E7

A. Gtr. *f*

A. Gtr. *f*

D Con Molto ♩ = 97

A. Gtr. *f*

A. Gtr. *f*

A. Gtr. *f*

A. Gtr. *f*

6

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

Detailed description: This system contains measures 6 and 7 of a guitar piece. It features four staves. The top two staves (treble clef) play a melodic line consisting of eighth notes with accents (>). The bottom two staves (treble clef) play a bass line with chords and accents (>). The key signature has two sharps (F# and C#).

8

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

Detailed description: This system contains measures 8 and 9 of a guitar piece. It features four staves. The top two staves (treble clef) play a melodic line consisting of eighth notes with accents (>). The bottom two staves (treble clef) play a bass line with chords and accents (>). The key signature has two sharps (F# and C#).

10

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

E

A. Gtr.

mf

A. Gtr.

mf

A. Gtr.

mp

A. Gtr.

mp

14

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

16

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

18

A. Gtr. *f* G A

A. Gtr. *f*

A. Gtr. *f* nat

A. Gtr. *f* nat

F

A. Gtr.

A. Gtr.

A. Gtr. *Em*⁷

A. Gtr.

22

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

24

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

26

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

G

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

30

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

32

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

34

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

H

A. Gtr.

mf

A. Gtr.

mf

A. Gtr.

mp

A. Gtr.

mp

38

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

f

f

f

f

nat

nat

I Con Fuico ♩ = ♩

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

f

f

f

f

43

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

46

A. Gtr.

A. Gtr.

mp *f*

A. Gtr.

mp *f*

A. Gtr.

mp *f* *gliss.*

A. Gtr.

mp *f* *gliss.*

49

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

52

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

55 **Sonore** ♩ = ♩.

A. Gtr. *p* *cresc.*

A. Gtr. *p* *cresc.*

A. Gtr. *gliss.* *p* *cresc.*

A. Gtr. *gliss.* *p* *A* *strummed* *cresc.*

59 *strummed*

A. Gtr. *strummed*

A. Gtr. *strummed*

A. Gtr.

63

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

67

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

71 $\text{♩} = \text{♩}$

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

73 *Fine*

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.