

LEE WESTWOOD

BARRICADES

FOR ORCHESTRA

(2017)

www.lee-westwood.com

© 2017 Lee Westwood copyright control. All rights of this material reserved.
Unauthorized copying or reproduction of this material in any form is prohibited.

'Barricades'

For Orchestra

(2017)

Instrumentation:

3 x Flute

3 x Oboe

3 x Clarinet in Bb

3 x Bassoon

4 x French Horn

3 x Trumpet in Bb

2 x Trombone

1 x Bass Trombone

1 x Tuba

2 x Percussion (see overleaf)

Violin I

Violin II

Viola

Cello

Double Bass

Percussion I:

- ride cymbal
- mark tree
- triangle (+ metal beater)
- jam block
- gourd
- bongos (high + low)
- xylophone (+ rubber mallets)

medium yarn mallets

Musical notation for Percussion I on a single staff. The notation includes various rhythmic symbols and accidentals, with brackets and labels identifying the instruments: xylophone, bongos, jam block, triangle, ride, gourd, and mark tree.

Percussion II:

- drum kit
- crash cymbal
- ride cymbal
- snare
- rack toms (high + low)
- floor tom
- bass drum

medium felt mallets

Musical notation for Percussion II on a single staff. The notation includes various rhythmic symbols and accidentals, with brackets and labels identifying the instruments: bass drum, floor tom, rack toms, snare, ride, and crash.

Barricades takes its name from the old Jewish folk song *Barikadn*, which was written by the Vilna poet-partisan Shmerke Kaczerginsky. Whilst the lyrics (“Fathers, mothers and little children are building barricades”) describe another time and place in Jewish history, they resonate very closely with the events that took place during the Battle Of Cable Street. Viewed by many as a largely anti-semitic demonstration, the Jewish residents of East London, alongside anti-fascist groups, built roadblocks in order to prevent the march of the British Union of Fascists, led by Oswald Moseley on 4th October 1936.

Whilst this composition is certainly not meant as a depiction of the conflicting forces of good and evil (as is typical of many works inspired by battle), it is, however, drawn from this idea of confrontation. The music is built from two contrasting textures which meet face to face in stark fronts of sound, cutting each other off abruptly. As these collisions continue, and the barricades between them gradually weaken, the structural autonomy of the two textures is compromised, and they begin to overlap and merge in a simple dialogue of dynamics and colour.

L.W.

Barricades was originally developed for the East London Community Band as part of the Adopt a Composer scheme, funded by the PRS for Music Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3. It was first performed at *Remembering Cable Street*, St John's Church, Bethnal Green, London on 8th October 2016, conducted by Matthew Hardy.

This arrangement was further commissioned through the Adopt a Composer scheme as part of the Legacy Project.

SCORE IN C

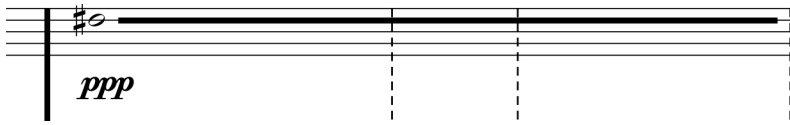
DURATION: c. 9'

Copyright © Lee Westwood 2017
07504 033641
lee-westwood@hotmail.com
www.lee-westwood.com

Performance Notes:

D

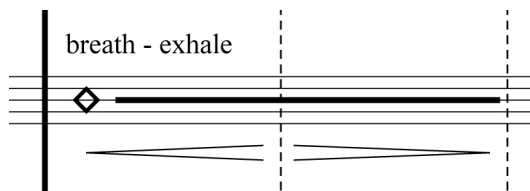
3" 1" 2.5"



Bar duration & bar lines: bar durations are given in seconds above each bar. Dotted lines indicate the start of each new bar, whilst heavy bar lines mark the beginning of a new section, and are always coupled with a rehearsal mark.



Note duration: heavy black horizontal lines following note heads indicate that the given pitch should be held for the duration of the black line (see image above left). In the case of repeated note patterns, these should be performed as a continuous stream of repeated notes (unmeasured and fast), without break, for the duration of the black line (see image left).



Breath noises: large diamond note heads indicate an exhalation of air through the instrument, and should be performed using a "shhh" sound. Whilst these breath noises have no specific pitch, it is down to the discretion of the player to find a fingering which gives the most pleasing sonority.

- crescendo from nothing
- diminuendo to nothing

Dynamics: hairpins with rounded ends indicate a crescendo from, or diminuendo to, niente (nothing). When this is not physically possible on the instrument, the dynamic should be matched as close as possible, giving the *impression* of niente.

Barricades

Lee Westwood
(Brighton, 2016/2017)

A

No vibrato throughout

B

10"

3"

2"

2"

1"

3"

3"

3"

The score is divided into two main sections, A and B, separated by a vertical line. Section A is marked with a 10-measure rest, while Section B contains rhythmic markings of 3, 2, 2, 1, 3, 3, and 3 measures. The woodwind section includes Flute (1.2, 3), Oboe (1.2, 3), Clarinet in B \flat (1.2, 3), and Bassoon (1.2, 3). The brass section includes Horn in F (1.2, 3.4), Trumpet in B \flat (1.2, 3), Trombone (1.2), Bass Trombone, and Tuba. The percussion section includes Percussion I (triangle, crash + ride) and Percussion II (floor tom, snare + bass drum, bongos (low) - always use medium mallets). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *ff* for brass and *ppp* for strings. Performance instructions include 'No vibrato throughout' and 'use medium mallets for everything except bass drum'.

C

4" 2" 2.5" 1.5" 4" 3.5" 1" 1" 1" 4"

This musical score is for section C and includes the following instruments and parts:

- Flutes (Fl.):** 1.2 and 3. Parts with *pp* dynamics.
- Oboes (Ob.):** 1.2 and 3. Parts.
- Clarinets (Cl.):** 1.2 and 3. Parts.
- Bassoons (Bsn.):** 1.2 and 3. Parts with *mp* dynamics.
- Horn (Hn.):** 1.2 and 3.4. Parts with *p* and *ff* dynamics, and *a 2* markings.
- Trumpets (Tpt.):** 1.2 and 3. Parts with *ff* and *p* dynamics.
- Trombones (Tbn.):** 1.2, B. Tbn., and Tba. Parts with *ff* and *p* dynamics.
- Percussion (Perc.):** Perc. I and Perc. II. Includes *ride*, *crash*, *gourd - always use shaft of mallet*, *bongos*, *rack tom (high)*, and *rack tom (low)*. Dynamics range from *mp* to *ff*.
- Violins (Vln.):** Vln. I and Vln. II. Parts.
- Viola (Vla.):** Part.
- Violoncello (Vc.):** Part with *f* dynamic.
- Double Bass (Db.):** Part with *pp* and *f* dynamics, and a *div.* marking.

D

E

3" 1" 2.5" 3" 3" 4" 3.5" 1" 1" 1" 1" 1"

19

Fl. 1.2 3 *ppp* *fpp*

Ob. 1.2 3 *p* *fpp* 2.

Cl. 1.2 3 *ppp* *p* *fpp*

Bsn. 1.2 3

Hn. 1.2 3.4 *ff* *p*

Tpt. 1.2 3 1. plunger mute *pp* w - a *pp* w - a *ff* norm. *ff*

Tbn. 1.2 *ff* *p* a 2

B. Tbn. *ff* *p* (?)

Tba. *ff* *p* (?)

Perc. I jam block - always use medium mallet *f* *pp* ride - always use medium mallet *mf* xylophone - always use xylophone mallets *ff* gliss. bongos *ff*

Perc. II snare + bass drum *ff* crash *mp* rack tom (high) *f* *p*

Vln. I *ppp* *ppp* div. 8^{va}

Vln. II *ppp* *ppp* div.

Vla. unis. *sfz > p* *ppp* div.

Vc.

Db.

Y

134

1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1"

Fl. 1.2
3

Ob. 1.2
3

Cl. 1.2
3

Bsn. 1.2
3

Hn. 1.2
3.4

Tpt. 1.2
3

Tbn. 1.2

B. Tbn.

Tba.

Perc. I
triangle
bass drum
crash

Perc. II

Vln. I
pizz. (8) 1
1/3 f
1/3

Vln. II
pizz.
1/3 mf
1/3

Vla.
pizz. 1/2

Vc.
pizz. 1/2

Db.
div. - pizz. 1/2 1/3

ff *p* *ff* *p* *ff* *p* *f* *p* *mf* *pp* *mp*

ff *p* *ff* *p* *ff* *p* *f* *p* *mf* *pp* *mp*

ff *p* *ff* *p* *ff* *p* *f* *p* *mf* *pp*

sfz *ff* *p* *ff* *p* *f* *p*

ff *p* *ff* *p* *ff* *p* *f* *p* *mf* *pp*

sfz *ff* *p* *ff* *p*

ff *p* *ff* *p* *f* *p* *mf* *pp*

ff *p* *ff* *p* *f* *p* *mf* *pp*

f *p* *mf* *pp* *mp* *pp*

ff *p* *ff* *p* *f* *p*

ff *p* *ff* *p* *f* *p* *mf* *pp*

f *p* *mf* *pp*

1.v.

mf *mp* *p* *pp*

1/3 *f* *p* *mp* *pp*

1/3 *mf* *pp*

1/4 *mp* *pp*

1/2 *p*

1/2 *p*

1/3 *f* *p*

1/3 *mf* *pp*

1/4 *mp*

1/3 *mf* *pp*

1/2 *f* *p*

1/3 *mf* *pp*

1/2 *f* *p* *mf* *pp*

Z

AA

1" 1" 1" 1" 1" 1" 2" 2" 3" 2" 1" 1" 2" 2" 1" 2"

BB

CC

2" 2" 1" 1" 1" 1" 1" 1" 1" 1" 1" 1" 2" 2" 3" 1" 1"

169

Fl. 1.2 3

Ob. 1.2 3

Cl. 1.2 3

Bsn. 1.2 3

Hn. 1.2 3.4

Tpt. 1.2 3

Tbn. 1.2

B. Tbn.

Tba.

breath - exhale;

sim.

sim.

Perc. I

Perc. II

floor tom

crash

mark tree - use handle of mallet

ride

pp

p

Vln. I

Vln. II

Vla.

Vc.

Db.

duo

p

p

DD

EE

FF

1" 1" 1" 1" 1" 1" 1" 2" 2" 1" 3" 2" 1" 1" 1" 1" 1"

187

Fl. 1.2 3

Ob. 1.2 3

Cl. 1.2 3

Bsn. 1.2 3

Hn. 1.2 3.4

Tpt. 1.2 3

Tbn. 1.2

B. Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

GG

HH

II

1" 2" 2" 2" 1" 1" 1" 1" 1" 1" 1" 1" 2" 2" 1" 1" 1" 1" 1"

204

Fl. 1.2, 3
Ob. 1.2, 3
Cl. 1.2, 3
Bsn. 1.2, 3
Hn. 1.2, 3.4
Tpt. 1.2, 3
Tbn. 1.2
B. Tbn.
Tba.
Perc. I
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Db.

Dynamic markings: *pp*, *mp*, *p*, *pizz. duo*, *arco 1/2*, *floor tom*, *ride*.

Performance instructions: *l.*, *a 2*, *(z)*.

JJ

KK

LL

MM

1" 2" 2" 1" 1" 1" 2" 2" 1" 1" 1" 1" 1" 1" 2" 1" 1" 1"

222

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Percussion (Perc. I, Perc. II), Violin (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into measures corresponding to the tempo markings above: 1", 2", 2", 1", 1", 1", 2", 2", 1", 1", 1", 1", 1", 1", 2", 1", 1", 1".

Dynamic markings include *mf*, *mp*, *f*, *ff*, *p*, *fp*, and *sfz*. Performance instructions include *arco*, *div.*, *pizz.*, *sfz*, *mf*, and *mp*. Percussion parts specify *rack tom (high)*, *bongos*, *bass drum*, and *crash*.

Tempo markings above the staves are: 1", 2", 2", 1", 1", 1", 2", 2", 1", 1", 1", 1", 1", 1", 2", 1", 1", 1".

1" 1"

241

Fl. 1.2, 3
Ob. 1.2, 3
Cl. 1.2, 3
Bsn. 1.2, 3
Hn. 1.2, 3.4
Tpt. 1.2, 3
Tbn. 1.2
B. Tbn.
Tba.
Perc. I
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Db.

Dynamic markings: *mp*, *p*, *f*, *ff*, *sfz*, *pp*, *unis.*

Performance instructions: *arco*, *ride*, *crash*, *bongos (low)*, *jam block*, *bass drum*.

Rehearsal marks: (7)

QQ

RR

SS

1" 1" 1" 1" 1" 1" 1" 1" 1" 2" 1" 1" 1" 1.5" 1" 1" 1" 1" 1"

265

The musical score is organized into systems for various instruments. The Flute (Fl.) system includes parts for 1.2 and 3. The Oboe (Ob.) system includes parts for 1.2 and 3. The Clarinet (Cl.) system includes parts for 1.2 and 3. The Bassoon (Bsn.) system includes parts for 1.2 and 3. The Horn (Hn.) system includes parts for 1.2 and 3.4. The Trumpet (Tpt.) system includes parts for 1.2 and 3. The Trombone (Tbn.) system includes parts for 1.2, B. Tbn., and Tba. The Percussion (Perc.) system includes parts for I and II, with specific markings for bongos and crash. The Violin (Vln.) system includes parts for I and II. The Viola (Vla.) system includes a single part. The Violoncello (Vc.) system includes a single part. The Double Bass (Db.) system includes a single part. The score features dynamic markings such as *pp*, *f*, *p*, *mp*, and *ff*, along with performance instructions like *a 2*, *1.*, and *3.v.*. The notation includes various note values, rests, and articulation marks.

TT

UU

VV

1.5" 1" 1" 1" 1" 1" 1.5" 1" 1" 1" (1.) 1" 1" 1" 1" 1" 1" 1.5"

284

The score is divided into three systems: TT, UU, and VV. Each system contains staves for various instruments. The Flute (Fl.) and Oboe (Ob.) parts have dynamics ranging from *mf* to *ff*. The Clarinet (Cl.) and Bassoon (Bsn.) parts also show dynamic markings. The Horn (Hn.) and Trumpet (Tpt.) parts feature *mf* and *pp* markings. The Trombone (Tbn.) and Double Bass (Db.) parts are marked with *mf*. The Percussion (Perc. I and II) parts include specific techniques like *ride* and *crash*. The Violin (Vln. I and II) and Viola (Vla.) parts are marked with *fp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

WW

XX

YY

ZZ

AAA

1" 1.5" 1" 1" 1" 1" 1" 1" 1" 1" 1" 3" 3" 1" 2" 2"

301

Fl. 1.2 3

Ob. 1.2 3

Cl. 1.2 3

Bsn. 1.2 3

Hn. 1.2 3.4

Tpt. 1.2 3

Tbn. 1.2

B. Tbn.

Tba.

Perc. I

Perc. II

ride

floor tom

jam block

bass drum

Vln. I

Vln. II

Vla.

Vc.

Db.

div.

BBB

CCC

DDD

EEE

1"

3"

4"

1"

3"

2"

1"

2"

1"

2"

2"

318

This musical score page contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Percussion I (Perc. I) and Percussion II (Perc. II). Specific instruments include gourd, floor tom, crash + bass drum, and jam block.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Rehearsal Marks:** Labeled BBB, CCC, DDD, and EEE.
- Tempo/Measure Markings:** 1", 3", 4", 1", 3", 2", 1", 2", 1", 2", 2".
- Dynamic Markings:** *ff* (fortissimo) and *f* (forte) are used throughout the score.
- Other Markings:** "unis." (unison) is marked for the string sections.

FFF

GGG

HHH

1"

3"

4"

1"

2"

1"

1"

2"

329

The musical score is organized into systems for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are marked with *ff* dynamics. The percussion section includes specific instructions for gourd, floor tom, crash + bass drum, and jam block. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is marked with *f* dynamics. The score is divided into measures by vertical dashed lines, with time signatures (1", 3", 4", 1", 2", 1", 1", 2") indicating the duration of each section.

III

JJJ

2" 1" 2" 1" 1" 1" 1" 1" 1" 1" 1" 1"

337

Fl. 1.2, 3

Ob. 1.2, 3

Cl. 1.2, 3

Bsn. 1.2, 3

Hn. 1.2, 3.4

Tpt. 1.2, 3

Tbn. 1.2

B. Tbn.

Tba.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

triangle - use triangle beater

crash + bass drum

floor tom

bass drum

ff, *f*, *sfz*, *sfz*