# Lou Warde

*Commissoned by the Vancouver Symphony Orchestra School of Music, Stanton Jack, Director*
*for its Orpheum Showcase Concert, June 24, 2018*

# Music for a Loonie

for Guitar Ensemble and String Orchestra

Platso Music

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# INSTRUMENTATION

This piece was written for intermeidate-level players. There are places in parts that are certainly at a more beginning level (such as in most of the double bass part) and some places that might push the boundaries of intermediate players, particularly in the higher register of the violins. In those places in the violins, I've written those notes as divisi, giving the players/director the option to have the (or some) players play the lower octave notes. (See the explanation below.)

Balance between the guitar ensemble and string ensemble was a very real concern when writing this piece. The guitar is far less capable of projecting sound string instruments. A forte from a classical guitar will be quite different from a violin. Therefore, it is assumed that the number of guitasts in each section of the guitar ensemble will exceed the number of players in the string sections. To what degree depends on the variables such as hall size, acoustics of the hall, quaility of instruments and the ability of guitarist to project. If that is not a possibility, sound reinforcement of the guitars will be necessary.

**Guitar Ensemble**
Guitar I
Guitar II
Guitar III
Guitar IV

**String Orchestra**
Violin I
Violin II
Viola
Cello
Double Bass

# INSTRUCTIONS

**Percussive effect**

**Guitar and Double Bass** (i.e. Letter A, m. 12)
Slap the shoulder or side to get a bright and sharp percussive sound. (Guitar: slap side of guitar, just below the neck at 12th fret.)

**Violas** (Letter B, mm. 31-38) Slap lap with left hand to get a bright and sharp percussive sound.

**Letter F**
Guitar 1 (mm. 79-81): With the joints of the index and middle fingers, knock against the top of the guitar to get a sharp and percussive sound.
Guitar 4: (mm. 70-81) Right Hand: Rest palm on strings. With *ami* fingers together, tap on top of guitar, just below 15th fret.
Left Hand: **Grace notes** (*a-m-i*) should be played with rhythmic clarity and measured accuracy – more like pickup notes.
**Slashed notes**: as with right hand, tap with *ami* fingers together.

***Resqueda** Note: On beat 1, roll the chord as a triplet grace note gesture, which will precede the beat. On beats 2-4, strum down simultaneously with all four fingers.
a.) Starting on the 5th string, and playing over the portion of the fingerboard that extends on top of the guitar (frets 11-17), quicky flare or fan the fingers downward, beginning with the ring finger (or even the pinkie) and ending with the index. It is not important the you strum every string or if you hit the 6th string.
b.) Immediately afterwards, quickly strum up with the thumb, aiming primarily for the first two or three trings. Again, don't worry too much about strumming all strings – it's the gesture and rhythm that counts here. (Optional: As the thumb comes up, let it strike the edge of the fretboard for an extra percussive effect.
c.) With all four fingers (index, middle, ring and pinkie) tap sharply on the fingerboard (between frets 11-17), or even partially on the top of the guitar, just below this area of the fretboard.
d.) Lastly, with all four fingers resting on the strings after the tap, strum up on the strings by simultaneously drawing and curling all four fingers towards the palm of the hand.
**Sul Ponticello** (Letter G, Guitar 1) Play as close to the bridge as possible.

**String Divisi** (Violin II: mm. 57-59 and 67-69; Violin I: mm. 62-66 and 67-69)
*The higher octave is preferred in all cases. However, for intonation reasons, it may be necessary for some to take the lower octave.

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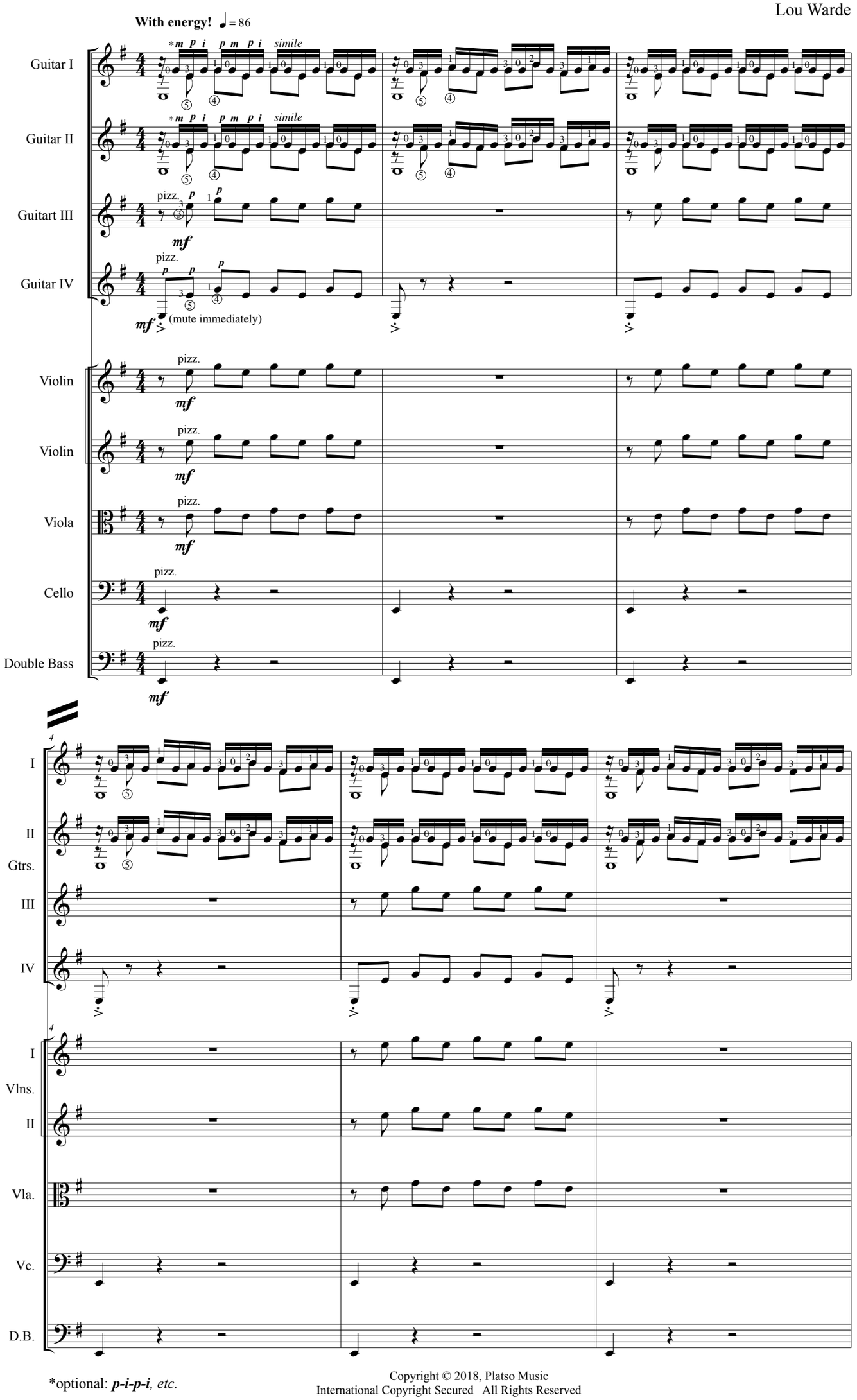


*optional: ***p-i-p-i**, *etc.*

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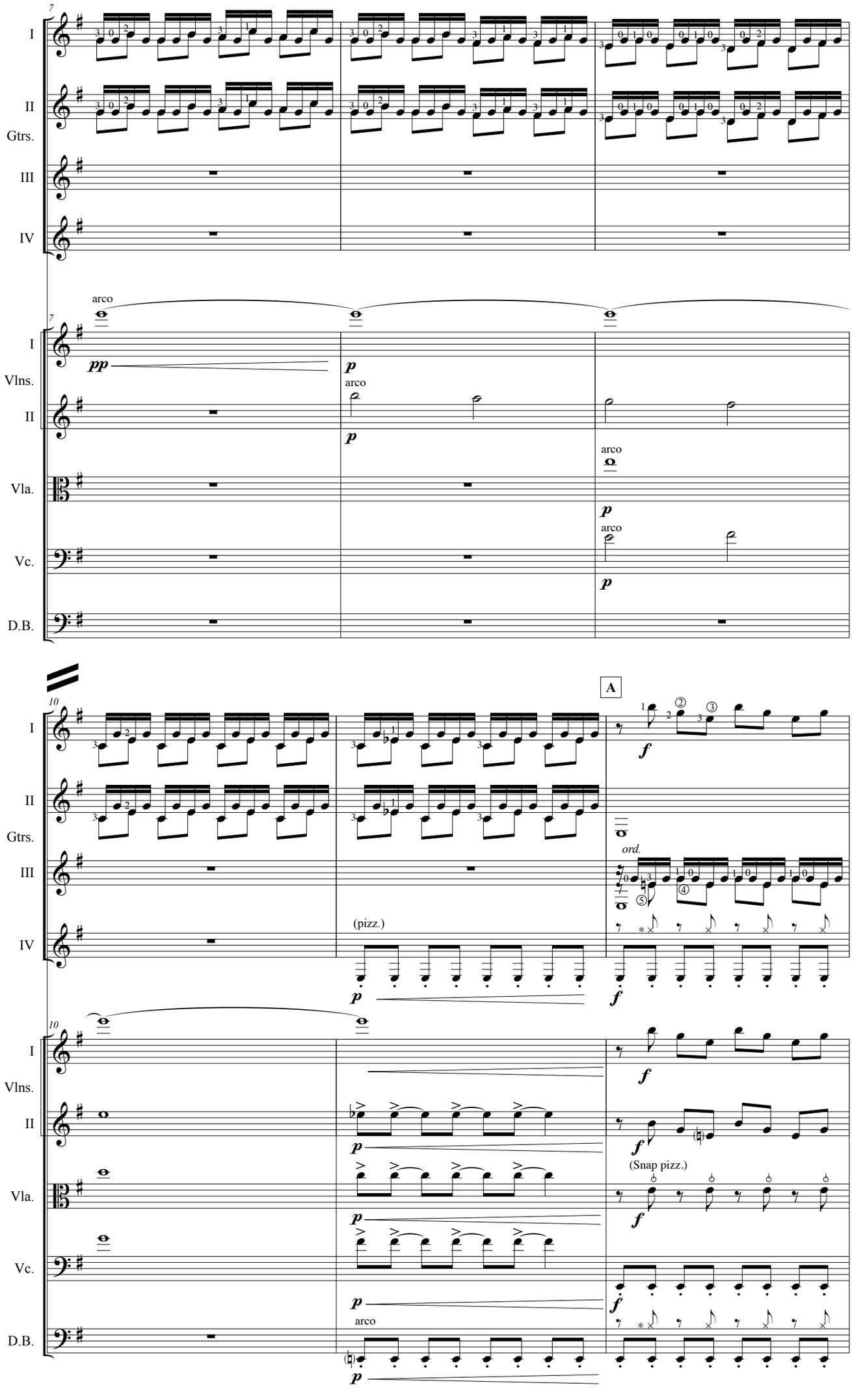


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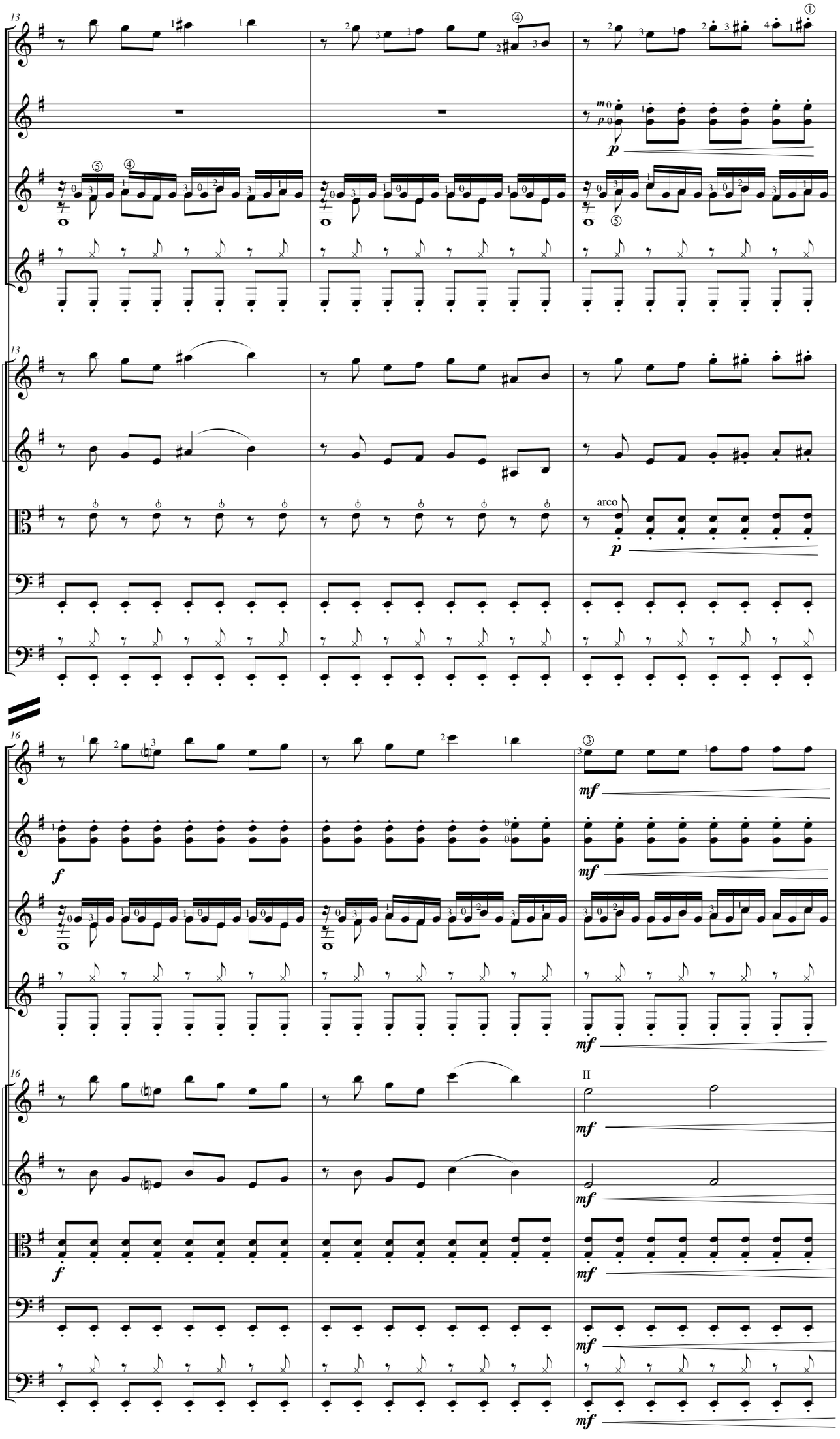
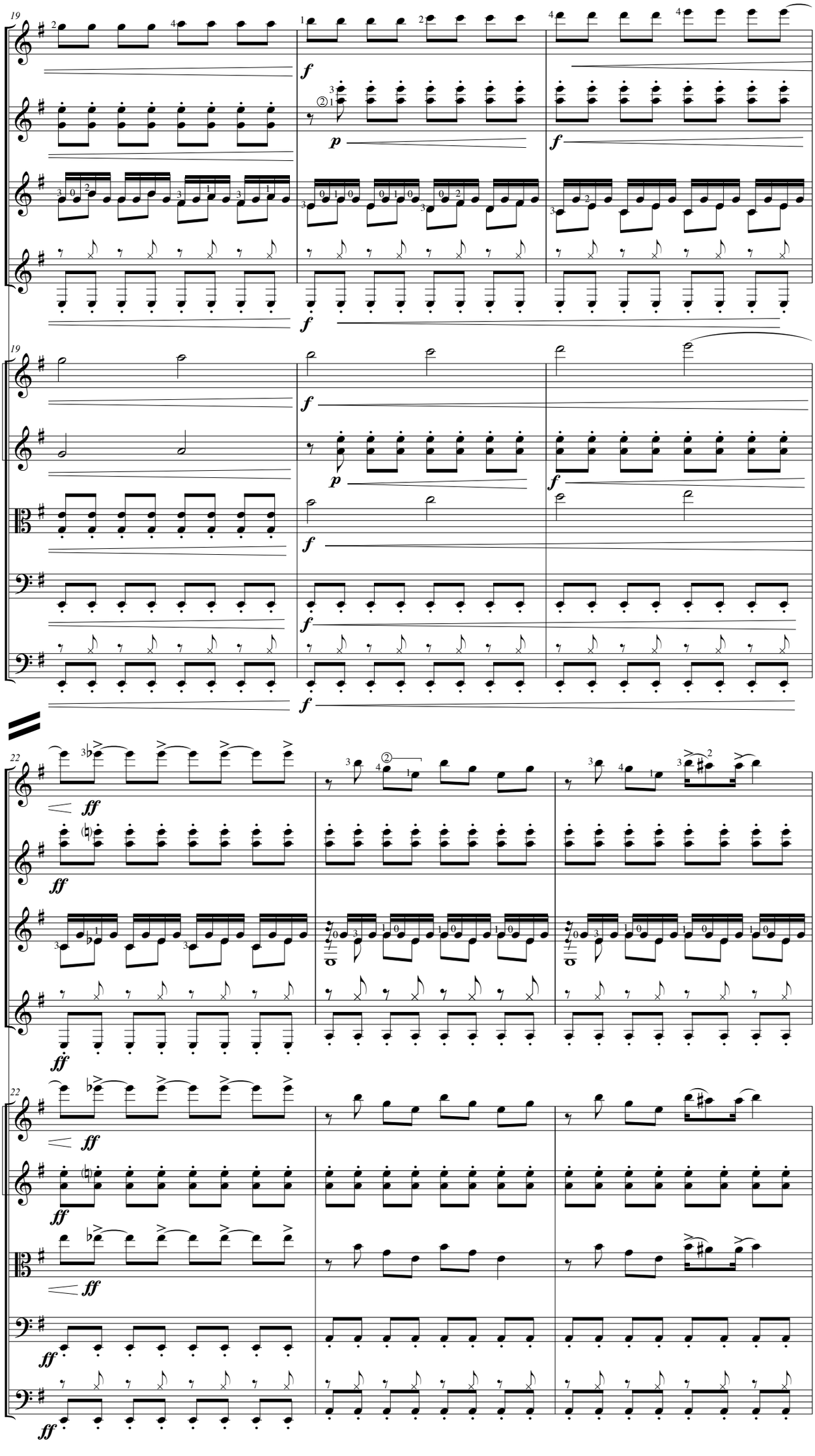
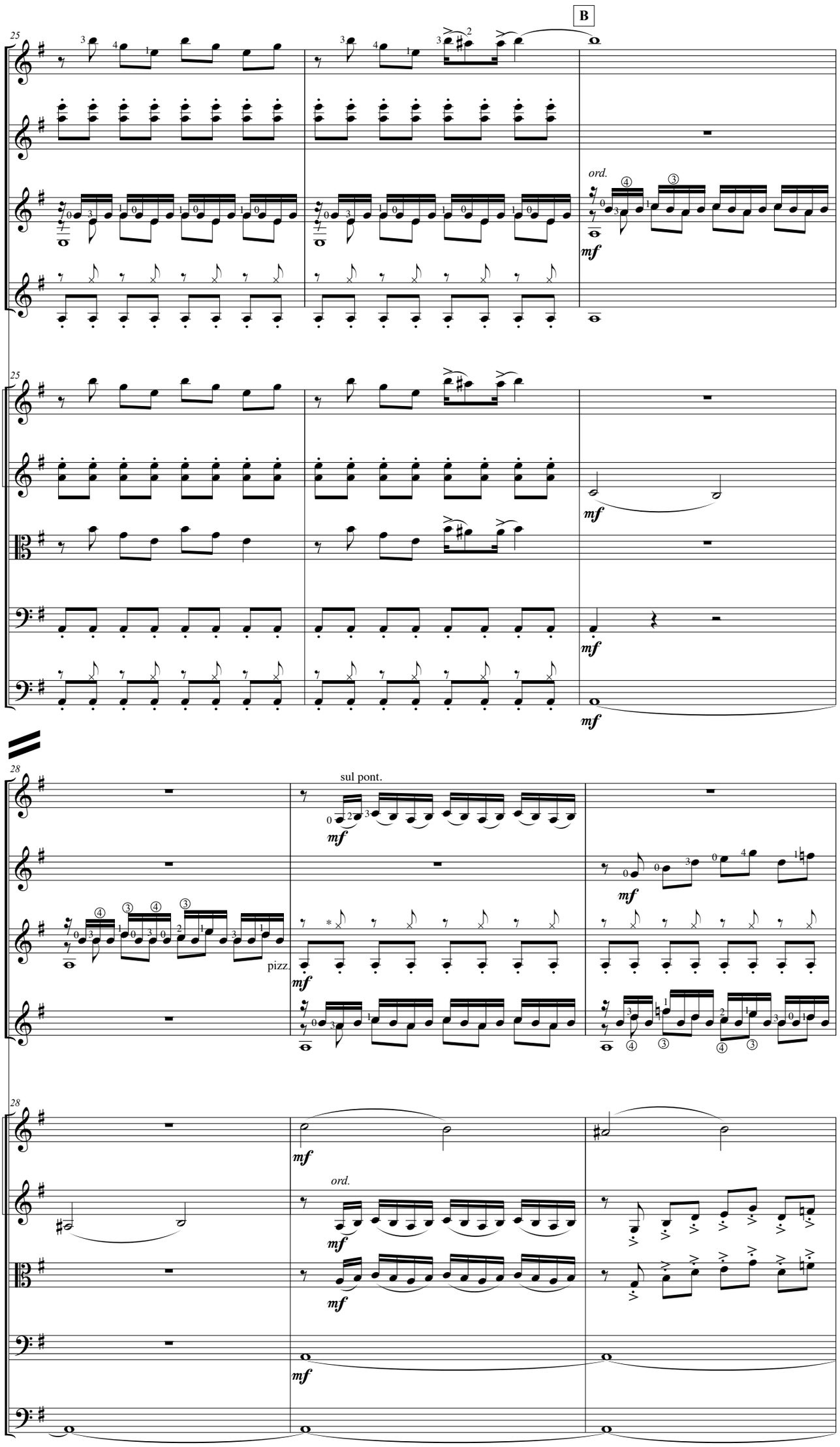
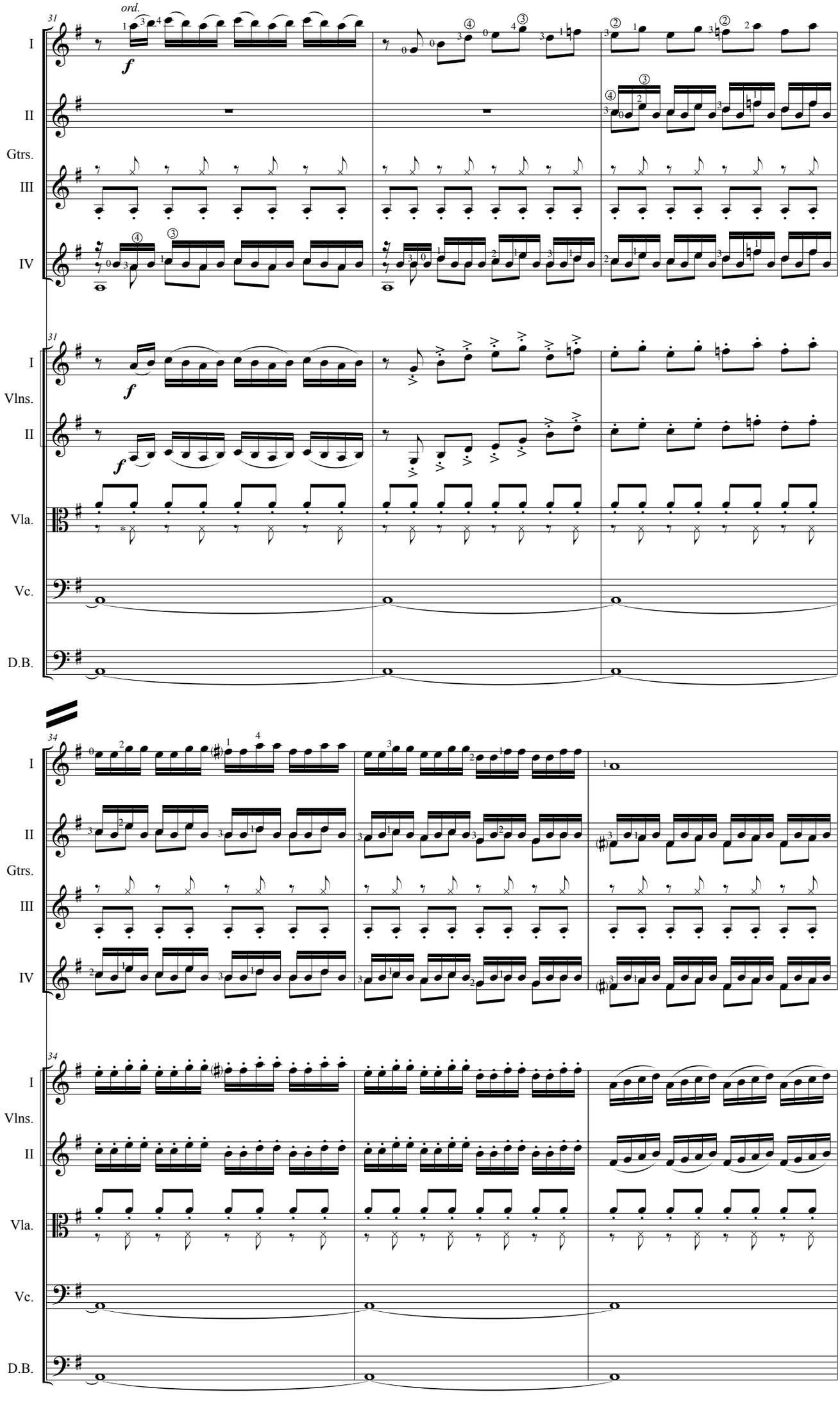
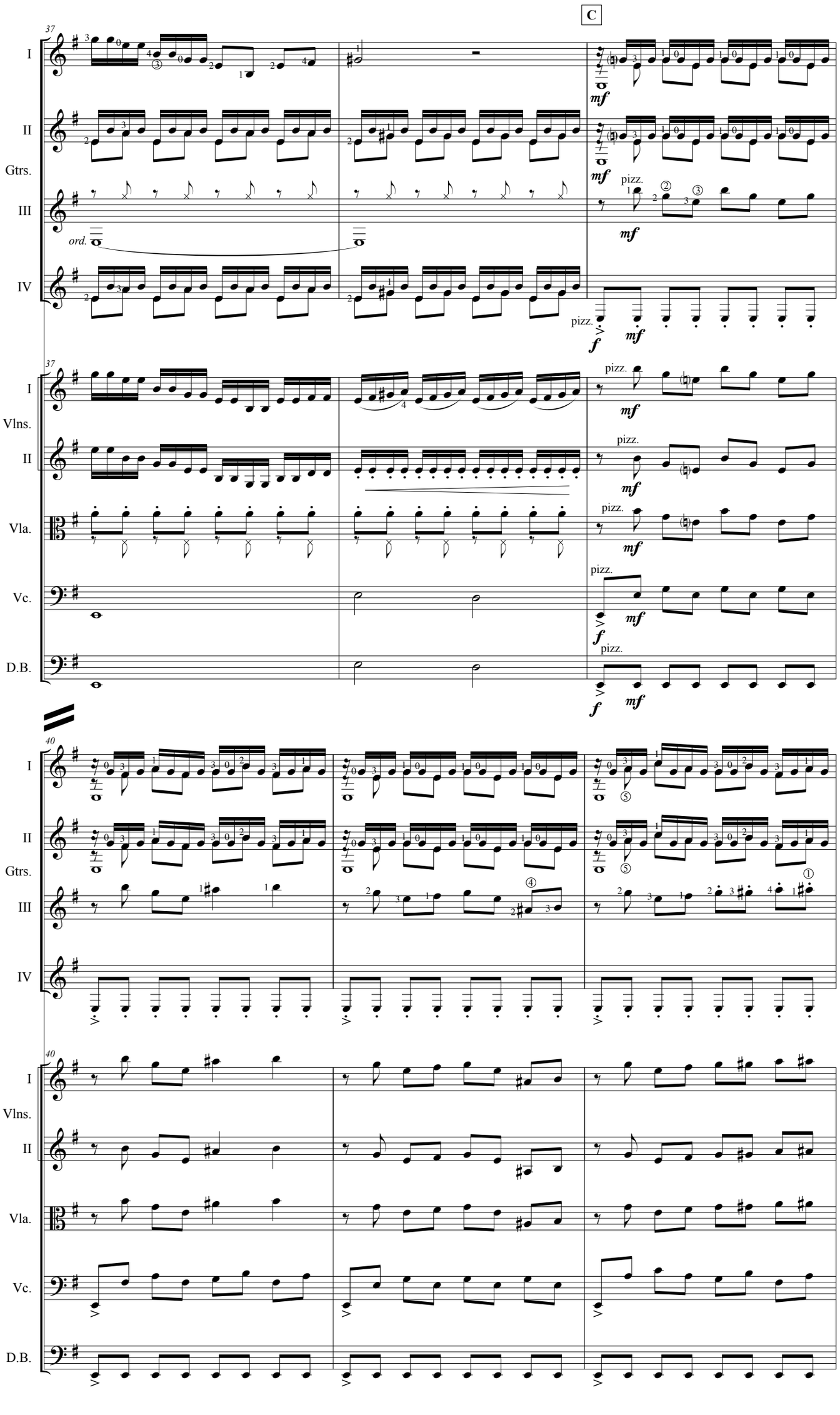

13
I
II
Gtrs.
III
IV
13
I
Vlns.
II
Vla.
Vc.
D.B.
arco
16
I
II
Gtrs.
III
IV
16
I
Vlns.
II
Vla.
Vc.
D.B.

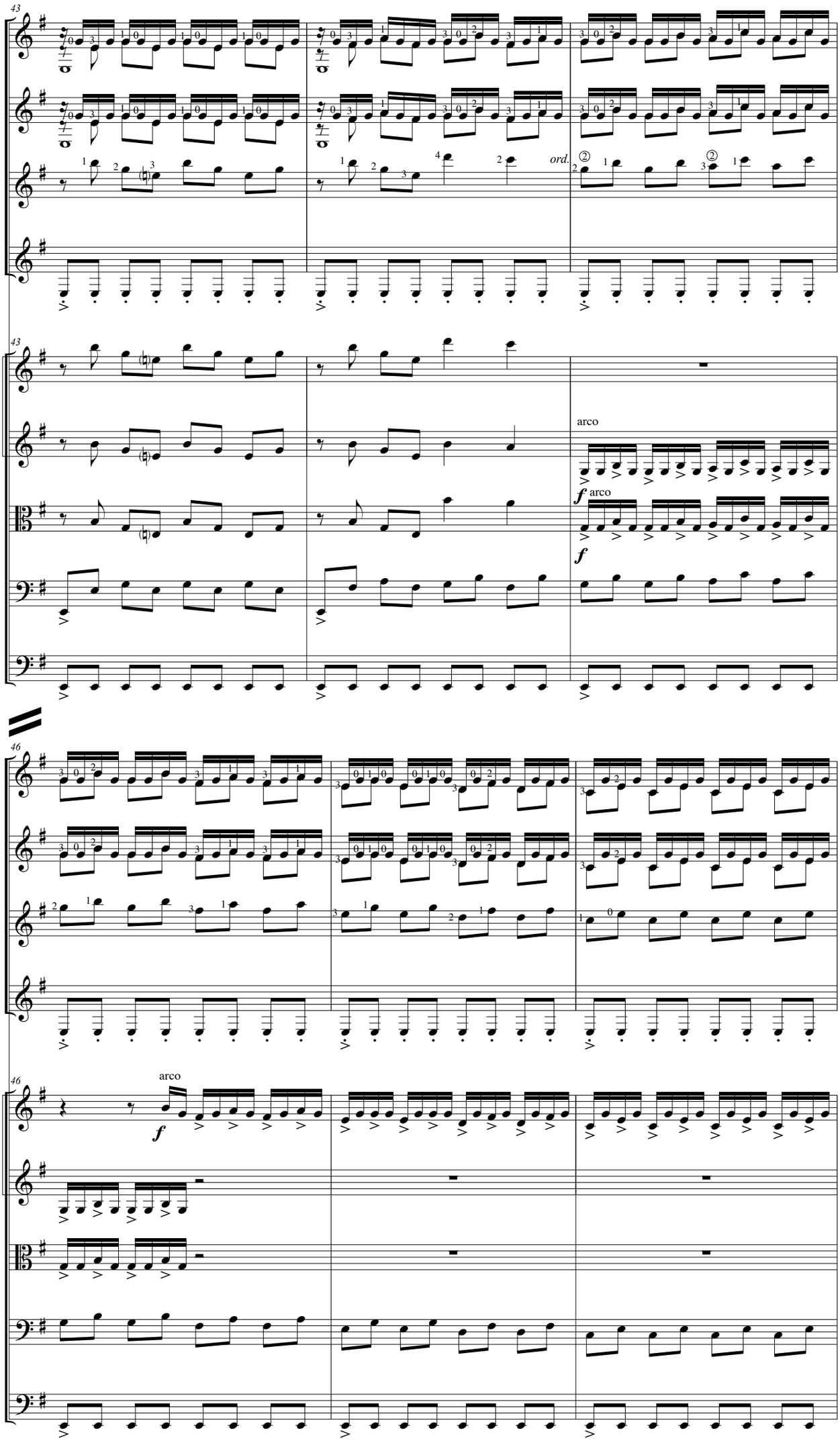

19
I
II
Gtrs.
III
IV
f
p
f
f
19
I
Vlns.
II
Vla.
Vc.
D.B.
f
p
f
f
f
22
I
II
Gtrs.
III
IV
ff
ff
ff
22
I
Vlns.
II
Vla.
Vc.
D.B.
ff
ff
ff
ff

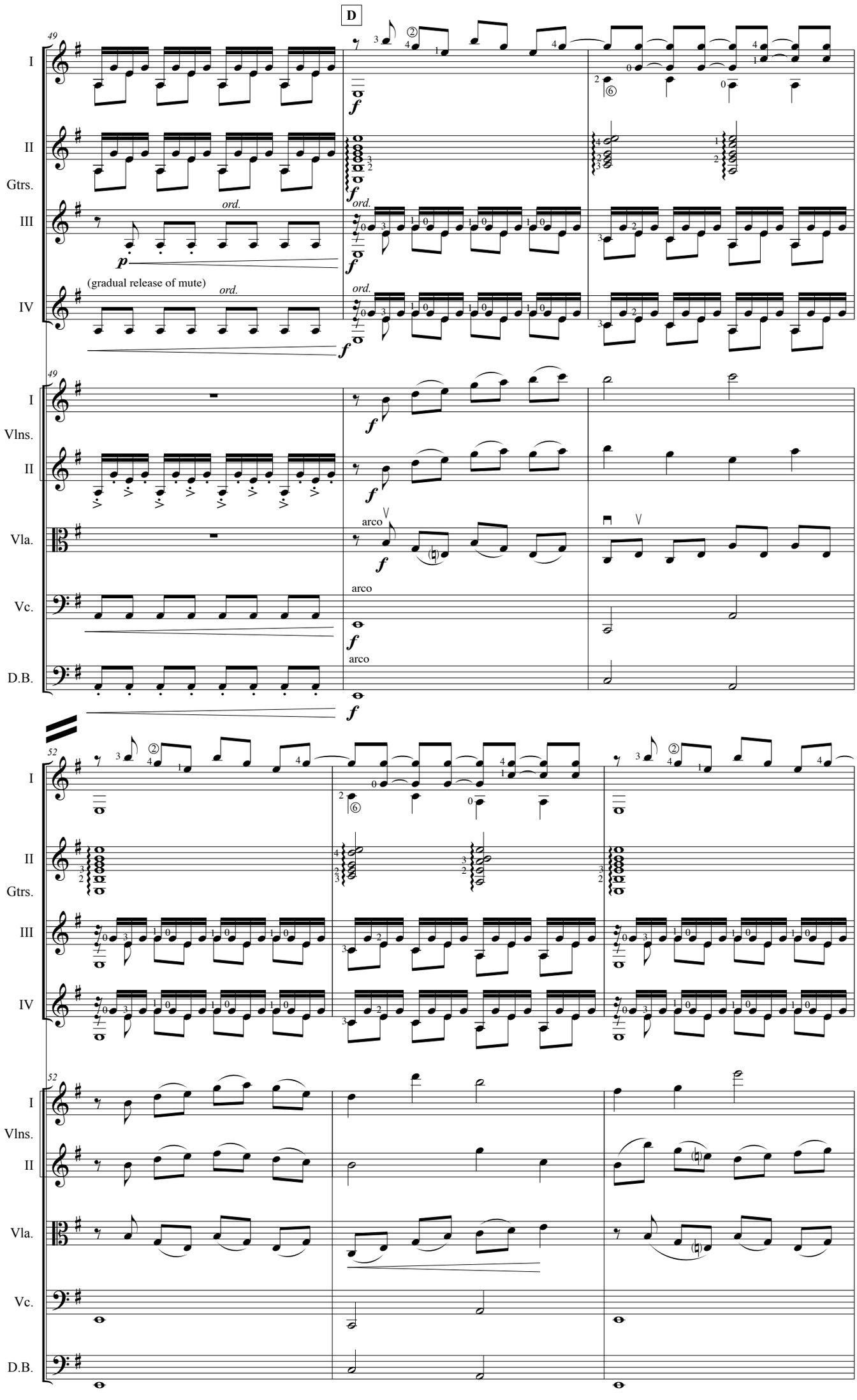

B
25
I
II
Gtrs.
III
IV
ord.
mf
25
I
Vlns.
II
Vla.
Vc.
D.B.
mf
28
sul pont.
pizz.
ord.

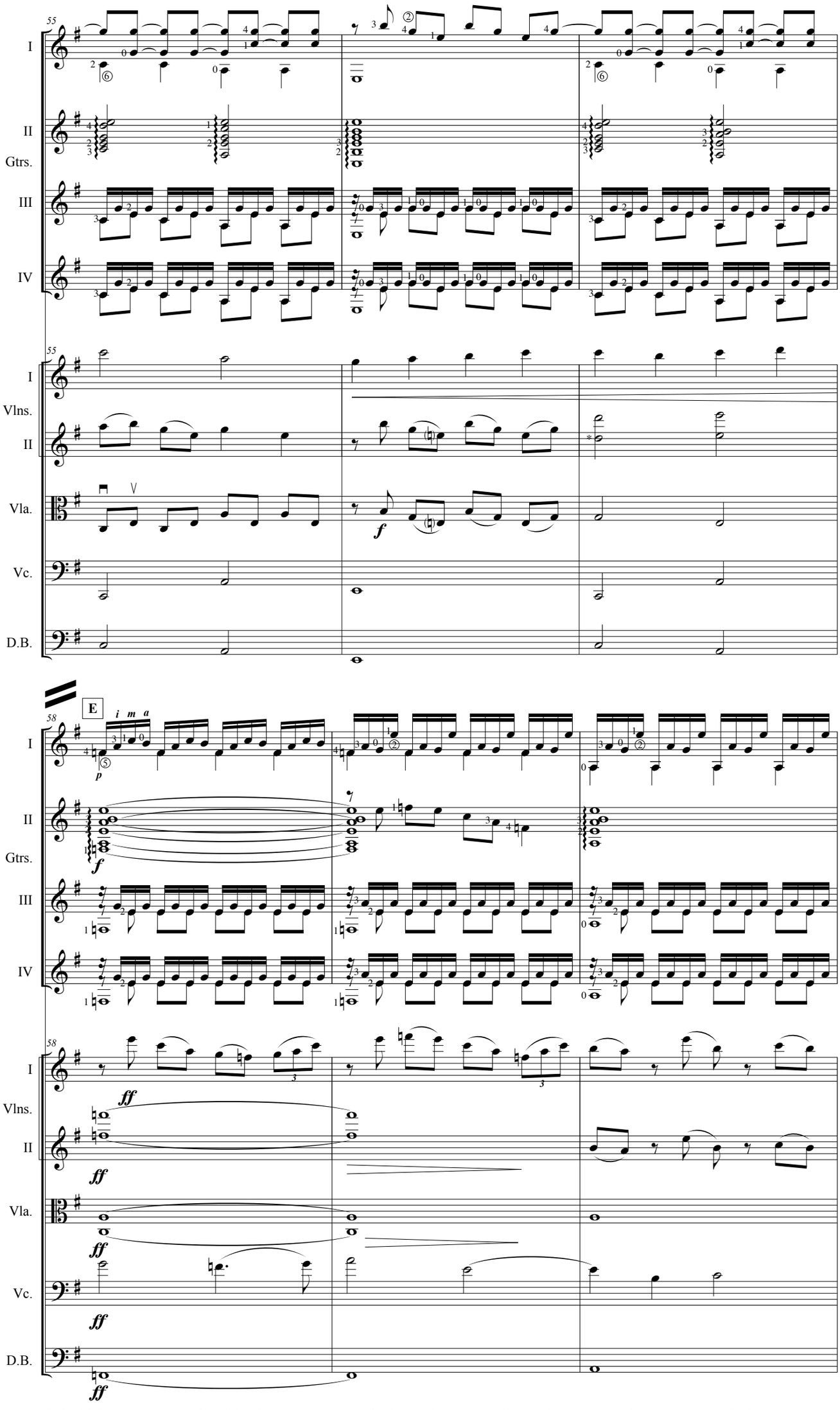



*Violists should slap their lap with their left hand to get a bright and sharp percussive sound.

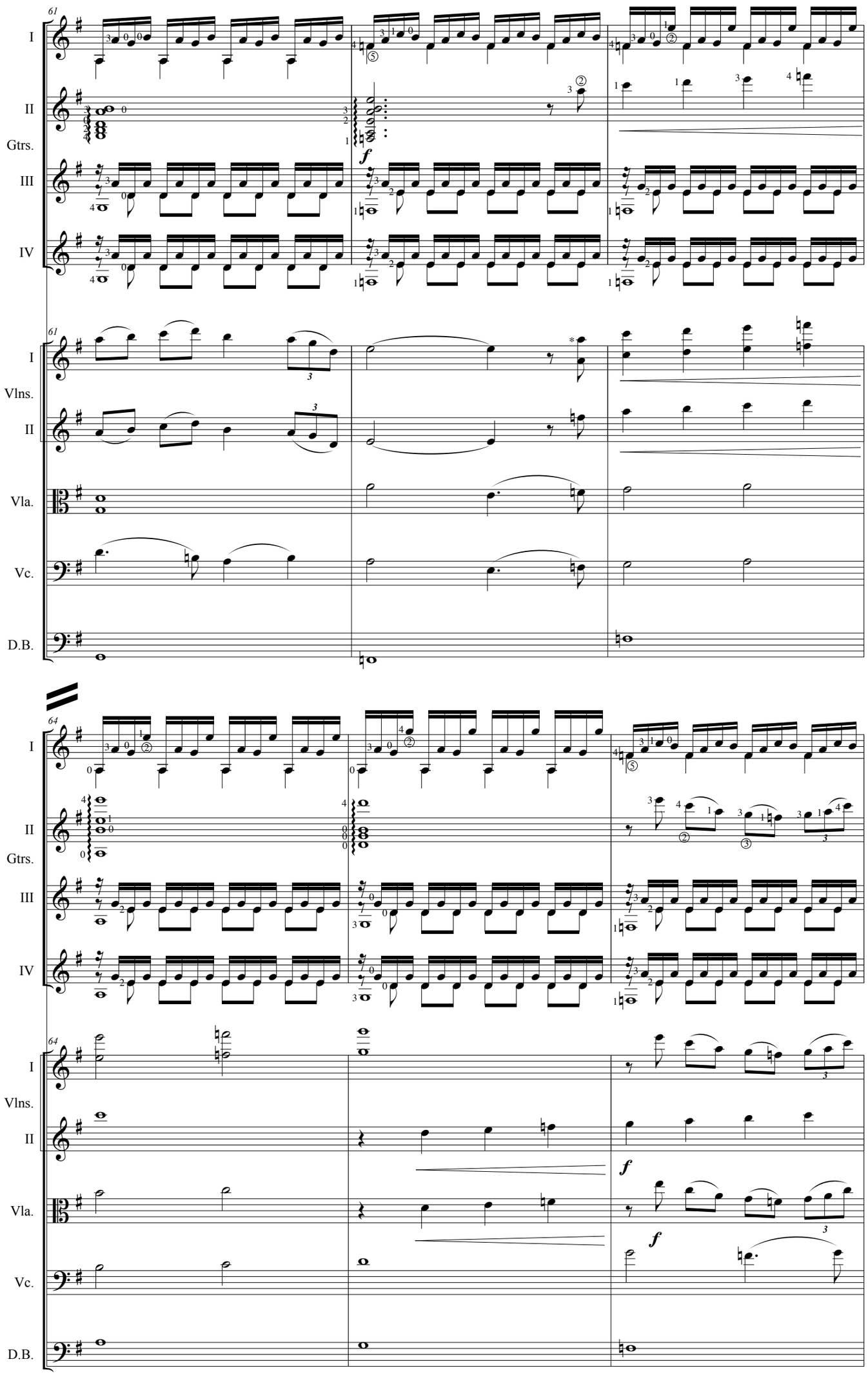

C
37
I
II
Gtrs.
III
IV
ord.
pizz.
mf
f
37
I
Vlns.
II
Vla.
Vc.
D.B.
pizz.
mf
f
40
I
II
Gtrs.
III
IV
40
I
Vlns.
II
Vla.
Vc.
D.B.

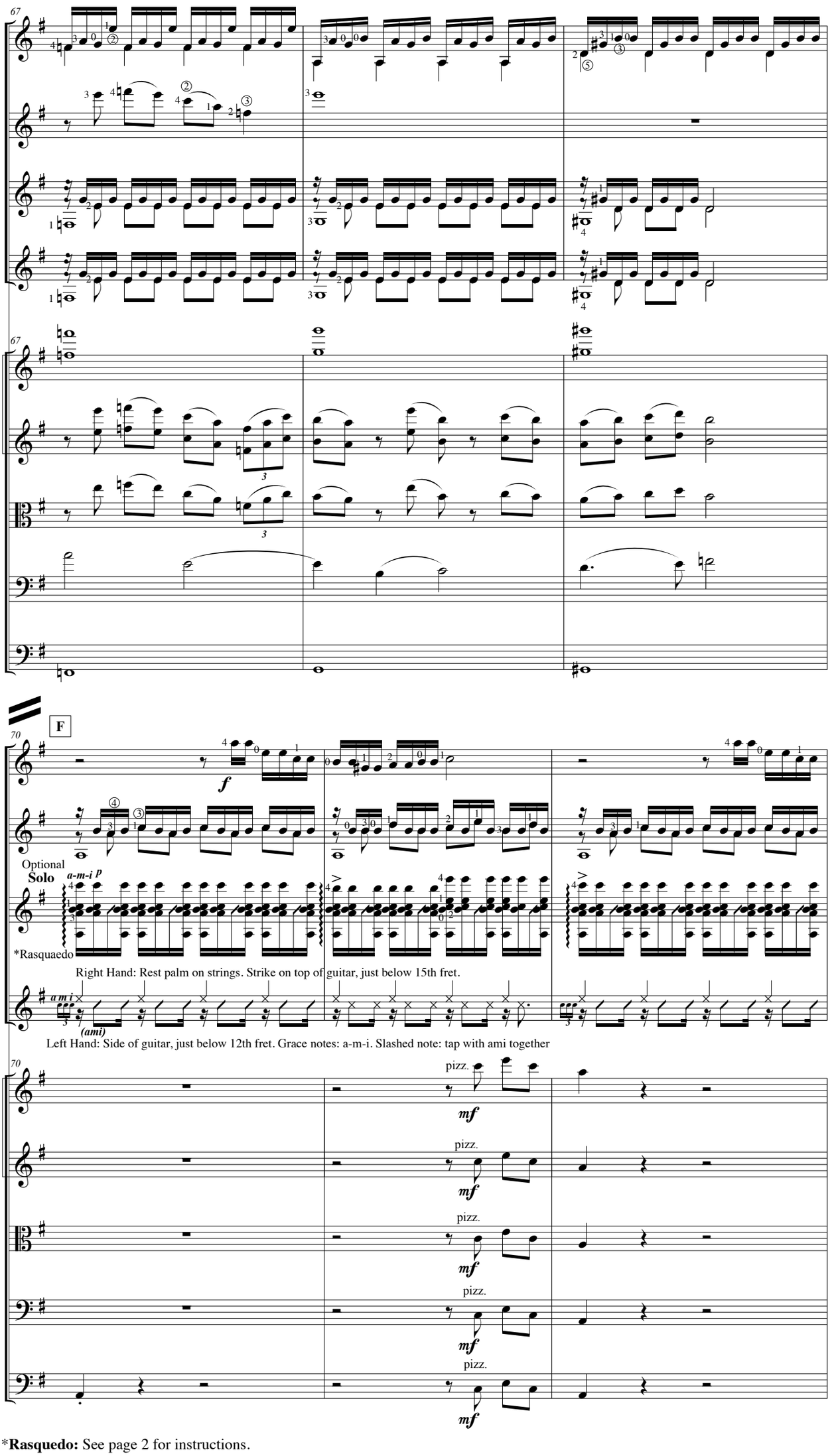

43
I
II
Gtrs.
III
IV
ord.
43
I
Vlns.
II
arco
Vla.
f arco
f
Vc.
D.B.
46
I
II
Gtrs.
III
IV
46
arco
f
I
Vlns.
II
Vla.
Vc.
D.B.


D
49
I
II
Gtrs.
III
IV
ord.
(gradual release of mute)
Vlns.
Vla.
Vc.
D.B.
arco
52

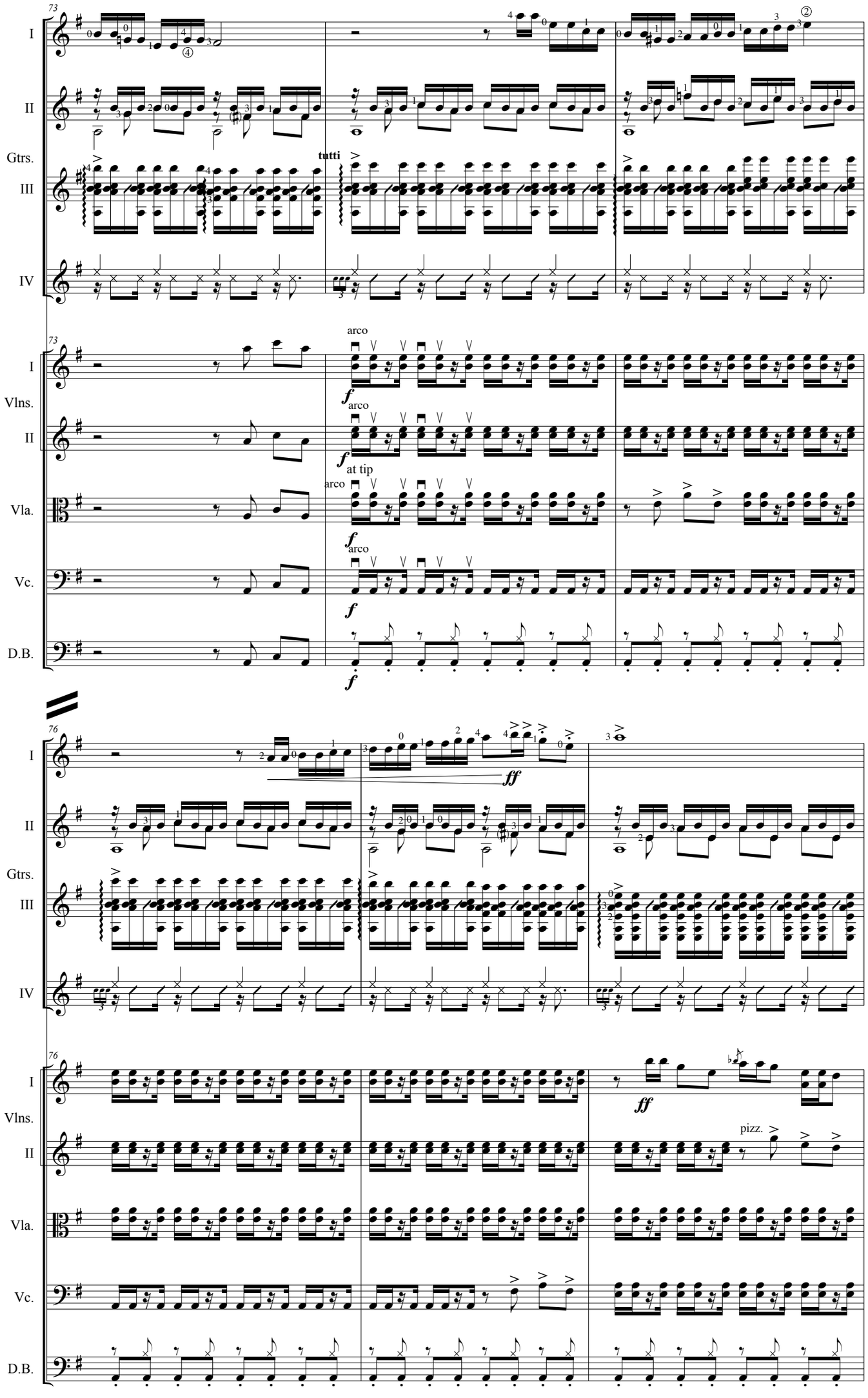


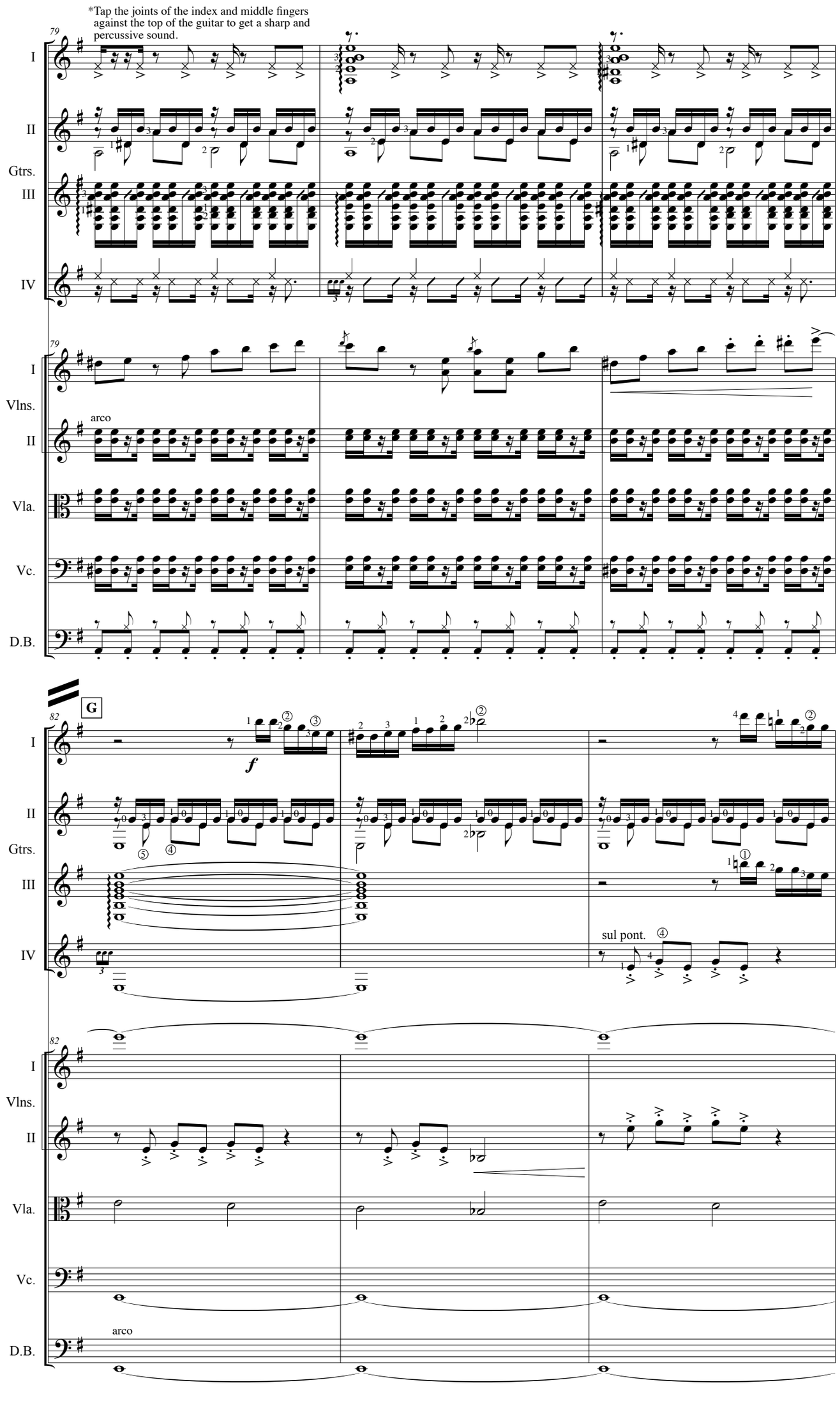

*The higher octave is preferred in all cases. However, for intonation reasons, it may be necessary for some to take the lower octave.

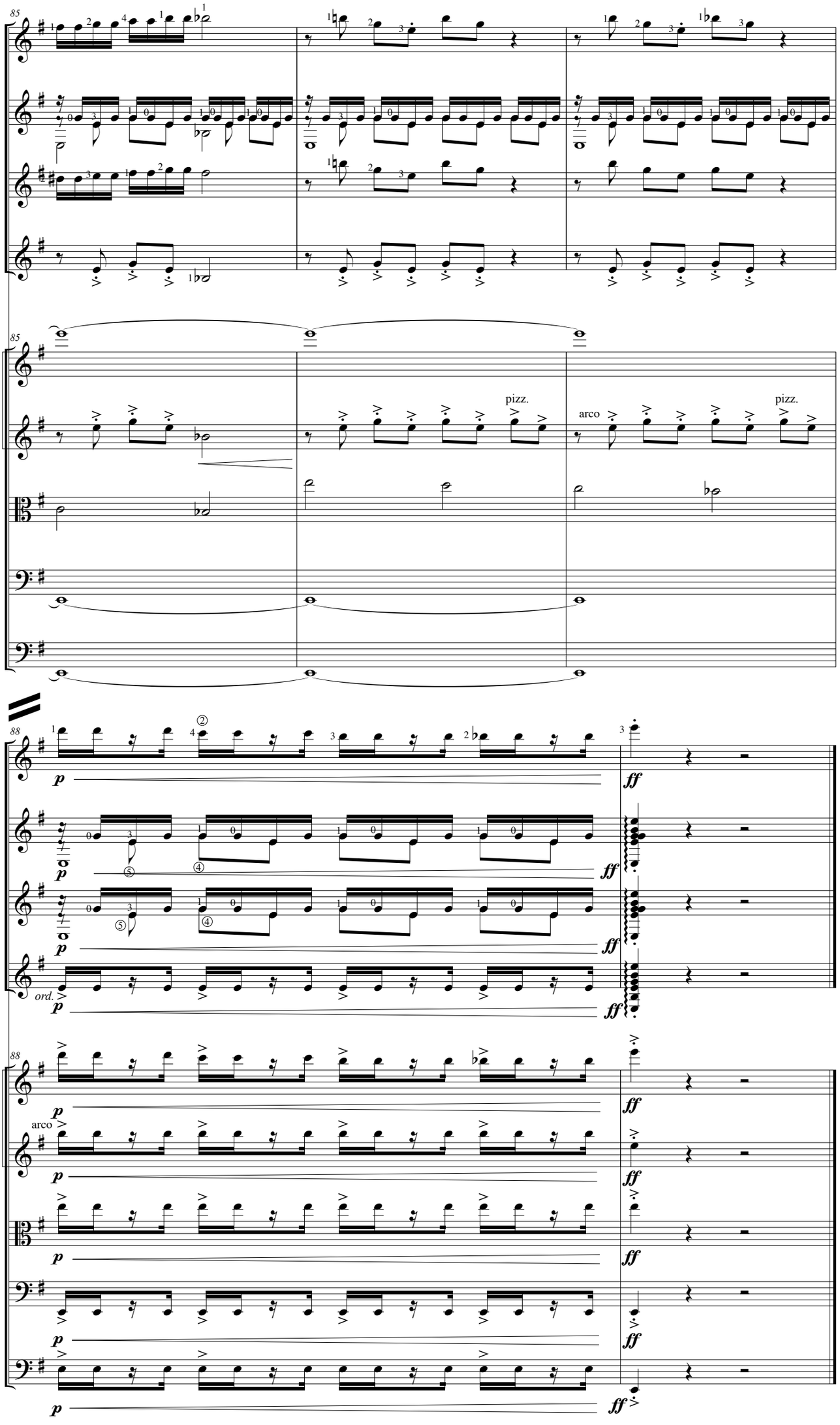

61
I
II
Gtrs.
III
IV
f
61
I
Vlns.
II
Vla.
Vc.
D.B.
64
I
II
Gtrs.
III
IV
64
I
Vlns.
II
f
Vla.
f
Vc.
D.B.




*__Rasquedo:__ See page 2 for instructions.


73
I
II
Gtrs.
III
IV
tutti
73
I
Vlns.
II
Vla.
Vc.
D.B.
arco
at tip
76
ff
pizz.


*Tap the joints of the index and middle fingers against the top of the guitar to get a sharp and percussive sound.
79
I
II
Gtrs.
III
IV
79
I
Vlns.
arco
II
Vla.
Vc.
D.B.
G
82
f
I
II
Gtrs.
III
IV
sul pont.
82
I
Vlns.
II
Vla.
Vc.
arco
D.B.


85
I
II
Gtrs.
III
IV
85
I
Vlns.
II
Vla.
Vc.
D.B.
pizz.
arco
pizz.
88
I
II
Gtrs.
III
IV
ord.
88
I
Vlns.
arco
II
Vla.
Vc.
D.B.
p
ff