

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 intermediate-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 guitarists 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, quality 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.

- Starting on the 5th string, and playing over the portion of the fingerboard that extends on top of the guitar (frets 11-17), quickly flare or fan the fingers downward, beginning with the ring finger (or even the pinkie) and ending with the index. It is not important that you strum every string or if you hit the 6th string.
- Immediately afterwards, quickly strum up with the thumb, aiming primarily for the first two or three strings. 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.
- 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.
- 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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# MUSIC FOR A LOONIE

Lou Warde

With energy! ♩ = 86

The score is written for four guitars and a string quartet. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 86. The guitar parts feature complex rhythmic patterns with triplets and sixteenth notes. The string quartet (Violin I, Violin II, Viola, Cello, Double Bass) provides a steady accompaniment with a consistent rhythmic motif. The score includes various performance instructions such as *mf*, *pizz.*, *p*, *mf*, and *simile*. The guitar parts are marked with fingering numbers (0, 3, 4, 5) and dynamic markings like *p* and *mf*. The string parts are marked with *mf* and *pizz.*. The score is divided into two systems, with a repeat sign at the beginning of the second system.

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

Gtrs. I, II, III, IV

Vlns. I, II, Vla., Vc., D.B.

Gtrs. I, II, III, IV

Vlns. I, II, Vla., Vc., D.B.

\*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.)

13

I

II

Gtrs.

III

IV

13

I

II

Vlins.

Vla.

Vc.

D.B.

16

I

II

Gtrs.

III

IV

16

I

II

Vlins.

Vla.

Vc.

D.B.

Musical score for measures 19-21. The score is divided into two systems. The first system includes parts for Gtr. (Guitar), Vlns. (Violins), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The second system includes parts for I (Violin I), II (Violin II), III (Violoncello), and IV (Double Bass). The key signature is one sharp (F#). The first system starts at measure 19. The Gtr. part has dynamics *f*, *p*, and *f*. The Vlns. part has dynamics *f*, *p*, and *f*. The Vla. part has dynamics *f*, *p*, and *f*. The Vc. part has dynamics *f*, *p*, and *f*. The D.B. part has dynamics *f*, *p*, and *f*. The second system starts at measure 20. The I part has dynamics *f*, *p*, and *f*. The II part has dynamics *f*, *p*, and *f*. The III part has dynamics *f*, *p*, and *f*. The IV part has dynamics *f*, *p*, and *f*.

Musical score for measures 22-24. The score is divided into two systems. The first system includes parts for Gtr. (Guitar), Vlns. (Violins), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The second system includes parts for I (Violin I), II (Violin II), III (Violoncello), and IV (Double Bass). The key signature is one sharp (F#). The first system starts at measure 22. The Gtr. part has dynamics *ff*, *ff*, and *ff*. The Vlns. part has dynamics *ff*, *ff*, and *ff*. The Vla. part has dynamics *ff*, *ff*, and *ff*. The Vc. part has dynamics *ff*, *ff*, and *ff*. The D.B. part has dynamics *ff*, *ff*, and *ff*. The second system starts at measure 23. The I part has dynamics *ff*, *ff*, and *ff*. The II part has dynamics *ff*, *ff*, and *ff*. The III part has dynamics *ff*, *ff*, and *ff*. The IV part has dynamics *ff*, *ff*, and *ff*.

25 B

I  
II  
Gtrs.  
III  
IV

25

I  
Vlns.  
II  
Vla.  
Vc.  
D.B.

28

sul pont.

I  
II  
Gtrs.  
III  
IV  
D.B.

28

ord.

I  
Vlns.  
II  
Vla.  
Vc.  
D.B.

*ord.*

I  
II  
Gtrs.  
III  
IV

I  
II  
Vlns.  
Vla.  
Vc.  
D.B.

I  
II  
Gtrs.  
III  
IV

I  
II  
Vlns.  
Vla.  
Vc.  
D.B.

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



C

Gtrs. I, II, III, IV

Measures 37-39 of the guitar score. Measure 37 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 38 continues this pattern. Measure 39 shows a change in texture with a 'pizz.' (pizzicato) marking and a dynamic of 'mf'. The fourth staff includes an 'ord.' (ordine) marking and a dynamic of 'f'.

Vlns. I, II, Vla., Vc., D.B.

Measures 37-39 for the string section. Violin I and II, Viola, and Double Bass parts feature a melodic line with 'pizz.' markings and dynamics of 'mf' and 'f'. The Violoncello part is mostly sustained notes with a dynamic of 'mf'.

Gtrs. I, II, III, IV

Measures 40-42 of the guitar score. Measure 40 has a '7/8' time signature change and complex rhythmic patterns. Measure 41 continues the pattern. Measure 42 features a '5/8' time signature change and a dynamic of 'mf'. The fourth staff has a dynamic of 'f'.

Vlns. I, II, Vla., Vc., D.B.

Measures 40-42 for the string section. Violin I and II, Viola, and Double Bass parts feature a melodic line with dynamics of 'mf' and 'f'. The Violoncello part is mostly sustained notes with a dynamic of 'mf'.

43

I

II

Gtrs.

III

IV

43

I

II

Vlns.

Vla.

Vc.

D.B.

arco

*f* arco

*f*

46

I

II

Gtrs.

III

IV

46

I

II

Vlns.

Vla.

Vc.

D.B.

arco

*f*

D

49

I

II

Gtrs.

III

IV

*p*

(gradual release of mute) *ord.*

*f*

*f*

*f*

*f*

49

I

II

Vlns.

Vla.

Vc.

D.B.

*f*

*f*

arco

*f*

arco

*f*

arco

52

I

II

Gtrs.

III

IV

52

I

II

Vlns.

Vla.

Vc.

D.B.

55

I

Gtrs.

II

III

IV

Vlns.

I

II

Vla.

Vc.

D.B.

58

I

Gtrs.

II

III

IV

Vlns.

I

II

Vla.

Vc.

D.B.

**E** *i m a*

*p*

*ff*

*ff*

*ff*

*ff*

\*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

Detailed description: This system contains the guitar part for measures 61-63. It features four staves labeled I, II, III, and IV. Measure 61 shows a complex rhythmic pattern with triplets and sixteenth notes. Measure 62 includes a double bar line and a change in rhythm. Measure 63 continues the rhythmic pattern with some accidentals. Fingering numbers (1-4) and circled numbers (1, 2) are present throughout.

61

I

II

Vlns.

Vla.

Vc.

D.B.

Detailed description: This system contains the string parts for measures 61-63. It includes staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). Measures 61 and 62 feature melodic lines for the violins and sustained notes for the other strings. Measure 63 shows a change in the melodic lines. A dynamic marking of *f* is present in measure 63.

64

I

II

Gtrs.

III

IV

Detailed description: This system contains the guitar part for measures 64-66. It features four staves labeled I, II, III, and IV. Measure 64 has a complex rhythmic pattern with triplets and sixteenth notes. Measure 65 includes a double bar line and a change in rhythm. Measure 66 continues the rhythmic pattern with some accidentals. Fingering numbers (1-4) and circled numbers (1, 2, 3) are present throughout.

64

I

II

Vlns.

Vla.

Vc.

D.B.

Detailed description: This system contains the string parts for measures 64-66. It includes staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). Measures 64 and 65 feature sustained notes for the strings. Measure 66 shows melodic lines for the violins and a dynamic marking of *f* for the violoncello and double bass.

67

I

II

Gtrs.

III

IV

I

II

Vlns.

Vla.

Vc.

D.B.

70

I

II

Gtrs.

III

IV

Optional Solo *a-m-i P*

\*Rasquedo

Right Hand: Rest palm on strings. Strike on top of guitar, just below 15th fret.

Left Hand: Side of guitar, just below 12th fret. Grace notes: a-m-i. Slashed note: tap with ami together

70

I

II

Vlns.

Vla.

Vc.

D.B.

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

\*Rasquedo: See page 2 for instructions.

73

I

II

Gtrs.

III

IV

73

I

II

Vla.

Vc.

D.B.

arco

f

at tip

f

f

76

I

II

Gtrs.

III

IV

ff

76

I

II

Vla.

Vc.

D.B.

ff

pizz.

\*Tap the joints of the index and middle fingers against the top of the guitar to get a sharp and percussive sound.

Gtrs. I, II, III, IV

Vlns. I, II, Vla., Vc., D.B.

Gtrs. I, II, III, IV

Vlns. I, II, Vla., Vc., D.B.



85

I

Gtrs. II

III

IV

85

I

Vlns. II

Vla.

Vc.

D.B.

pizz.

arco

88

I

Gtrs. II

III

IV

*p*

*ff*

88

I

Vlns. II

Vla.

Vc.

D.B.

*p*

*ff*