

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

Copyright © 2018, Platso Music
International Copyright Secured All Rights Reserved

INSTRUMENTATION

This piece was commissioned for beginning to intermediate-level players. There are places, such as the first 50 measures in the double bass, where beginning level is quite obvious. But there are also areas in many parts that might push the boundaries of intermediate players, such as the high register in the violins at mm. 62-69. There, I've written those notes as *divisi*, giving the players/director the option to have some or all of the 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 its sound than any of the instruments in a string orchestra. Therefore, if possible, it's recommended that the number of guitarists in each section of the guitar ensemble exceed the number of string players in the string sections. To what degree depends on variables such as hall size, acoustics in the hall, quality of instruments and the ability of guitarist to adequately project. If the volume of the guitar section is still inadequate after reinforcement (or if reinforcement is not possible), it is highly recommended that the guitar section is mic'd with quality condenser microphones.

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 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** (Letter F, Soloist): 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 unintentionally 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.

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.)

19

Gtrs. I II III IV

Vlns. I II

Vla. Vc. D.B.

This section of the score covers measures 19 to 21. It features four guitar staves (I-IV) and four string staves (Violin I, Violin II, Viola, and Double Bass). The guitar parts are highly rhythmic, with the first three staves playing eighth-note patterns and the fourth staff playing a steady eighth-note accompaniment. The string parts are more melodic and harmonic, with dynamic markings of *f* (forte) and *p* (piano) indicating volume changes. The key signature is one sharp (F#).

22

Gtrs. I II III IV

Vlns. I II

Vla. Vc. D.B.

This section of the score covers measures 22 to 24. It features four guitar staves (I-IV) and four string staves (Violin I, Violin II, Viola, and Double Bass). The guitar parts continue with complex rhythmic patterns, including triplets and sixteenth-note runs. The string parts are more melodic and harmonic, with dynamic markings of *ff* (fortissimo) and *f* (forte) indicating volume changes. The key signature is one sharp (F#).

31 *ord.*

I
II
Gtrs.
III
IV

31 *f*

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

34

I
II
Gtrs.
III
IV

34

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

37 37 37

mf pizz. 1 2 3 2 3 3

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

37 37 37

mf pizz. 1 2 3 2 3 3

Gtrs. I, II, III, IV

40 40 40

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

40 40 40

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

49 **D**

I
II
Gtrs.
III
IV

49

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

52

I
II
Gtrs.
III
IV

52

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

55

I
II
Gtrs.
III
IV

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

E

58

I
II
Gtrs.
III
IV

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

*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

III

IV

Gtrs.

Detailed description: This system contains the guitar part for measures 61-63. It features four staves labeled I, II, III, and IV. Measure 61 starts with a treble clef, a key signature of one sharp (F#), and a 7/3 time signature. The first staff (I) has a complex chord with fingerings 3, 0, 2, 2, 4. The second staff (II) has a 3/0 fingering. Staves III and IV have a 7/3 time signature and a 4/0 fingering. Measure 62 has a 7/3 time signature and a 1/2 fingering. Measure 63 has a 4/2 time signature and a 1/2 fingering. The notation includes various fret numbers, accidentals, and articulation marks.

61

I

II

Vla.

Vc.

D.B.

Vlins.

Detailed description: This system contains the violin, viola, and double bass parts for measures 61-63. It features five staves labeled I, II, Vla., Vc., and D.B. Measure 61 starts with a treble clef, a key signature of one sharp (F#), and a 7/3 time signature. The first staff (I) has a 3/0 fingering. The second staff (II) has a 3/0 fingering. The third staff (Vla.) has a 7/3 time signature and a 4/0 fingering. The fourth staff (Vc.) has a 7/3 time signature and a 4/0 fingering. The fifth staff (D.B.) has a 7/3 time signature and a 4/0 fingering. The notation includes various notes, rests, and articulation marks.

64

I

II

III

IV

Gtrs.

Detailed description: This system contains the guitar part for measures 64-66. It features four staves labeled I, II, III, and IV. Measure 64 starts with a treble clef, a key signature of one sharp (F#), and a 7/3 time signature. The first staff (I) has a complex chord with fingerings 4, 0, 1, 0. The second staff (II) has a 3/0 fingering. Staves III and IV have a 7/3 time signature and a 4/0 fingering. Measure 65 has a 7/3 time signature and a 3/0 fingering. Measure 66 has a 4/2 time signature and a 3/0 fingering. The notation includes various fret numbers, accidentals, and articulation marks.

64

I

II

Vla.

Vc.

D.B.

Vlins.

Detailed description: This system contains the violin, viola, and double bass parts for measures 64-66. It features five staves labeled I, II, Vla., Vc., and D.B. Measure 64 starts with a treble clef, a key signature of one sharp (F#), and a 7/3 time signature. The first staff (I) has a 4/0 fingering. The second staff (II) has a 4/0 fingering. The third staff (Vla.) has a 7/3 time signature and a 4/0 fingering. The fourth staff (Vc.) has a 7/3 time signature and a 4/0 fingering. The fifth staff (D.B.) has a 7/3 time signature and a 4/0 fingering. The notation includes various notes, rests, and articulation marks.

67

I

Gtrs. II

III

IV

Vlns. I

II

Vla.

Vc.

D.B.

70

I, II

III

Solo

IV

F

f

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

Vlns. II

Vla.

Vc.

D.B.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

*Rasquedo: See page 2 for instructions.

I, II
III
Solo
IV

Musical score for strings I, II, Solo, and IV, measures 73-75. The score is in G major and 4/4 time. The Solo part features a complex rhythmic pattern with many sixteenth notes and triplets. The other parts have simpler rhythmic accompaniment.

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

arco
f
at tip
arco
f
f

Musical score for woodwinds and strings, measures 73-75. The woodwinds (Vlns. I, Vlns. II, Vla., Vc., D.B.) play a rhythmic accompaniment. The strings (Vlns. I, Vlns. II, Vla., Vc., D.B.) play a complex rhythmic pattern with many sixteenth notes and triplets. The Solo part features a complex rhythmic pattern with many sixteenth notes and triplets.

I, II
III
Solo
IV

76

Musical score for strings I, II, Solo, and IV, measures 76-78. The Solo part features a complex rhythmic pattern with many sixteenth notes and triplets. The other parts have simpler rhythmic accompaniment.

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

76

ff
pizz.

Musical score for woodwinds and strings, measures 76-78. The woodwinds (Vlns. I, Vlns. II, Vla., Vc., D.B.) play a rhythmic accompaniment. The strings (Vlns. I, Vlns. II, Vla., Vc., D.B.) play a complex rhythmic pattern with many sixteenth notes and triplets. The Solo part features a complex rhythmic pattern with many sixteenth notes and triplets.

79

I, II

III

G

Solo

IV

79

I

Vlns. II

Vla.

Vc.

D.B.

82 (Soloist only)

I

II

Gtrs. III

IV

82

I

Vlns. II

Vla.

Vc.

D.B.

85

Gtrs. I II III IV

Measure 85: I (1 2 3 4 2 1 2), II (2 3 1 2), III (0 3 1 0), IV (2 1 2).
Measure 86: I (1 2 3), II (1 2 3), III (0 3 1 0), IV (2 1 2).
Measure 87: I (1 2 3 1 b 3), II (1 2 3), III (0 3 1 0), IV (2 1 2).

85

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

Measure 85: Vlns. I (pizz.), Vlns. II (pizz.), Vla. (pizz.), Vc. (arco), D.B. (arco).
Measure 86: Vlns. I (div.), Vlns. II (pizz.), Vla. (arco), Vc. (arco), D.B. (arco).
Measure 87: Vlns. I (pizz.), Vlns. II (pizz.), Vla. (arco), Vc. (arco), D.B. (arco).

88

Gtrs. I II III IV

Measure 88: I (1 2 3 4 2 1 2), II (1 2 3 4 2 1 2), III (0 3 1 0), IV (2 1 2).
Measure 89: I (1 2 3 4 2 1 2), II (1 2 3 4 2 1 2), III (0 3 1 0), IV (2 1 2).
Measure 90: I (1 2 3 2 b 3), II (1 2 3 2 b 3), III (0 3 1 0), IV (2 1 2).

88

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

Measure 88: Vlns. I (arco tutti), Vlns. II (arco), Vla. (pizz.), Vc. (pizz.), D.B. (pizz.).
Measure 89: Vlns. I (arco), Vlns. II (arco), Vla. (pizz.), Vc. (pizz.), D.B. (pizz.).
Measure 90: Vlns. I (arco), Vlns. II (arco), Vla. (pizz.), Vc. (pizz.), D.B. (pizz.).