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 commsioned for beginning to intermeidate-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, quaility 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 condensor 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:

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 that you strum every string or if you unintentionally 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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MUSIC FOR A LOONIE

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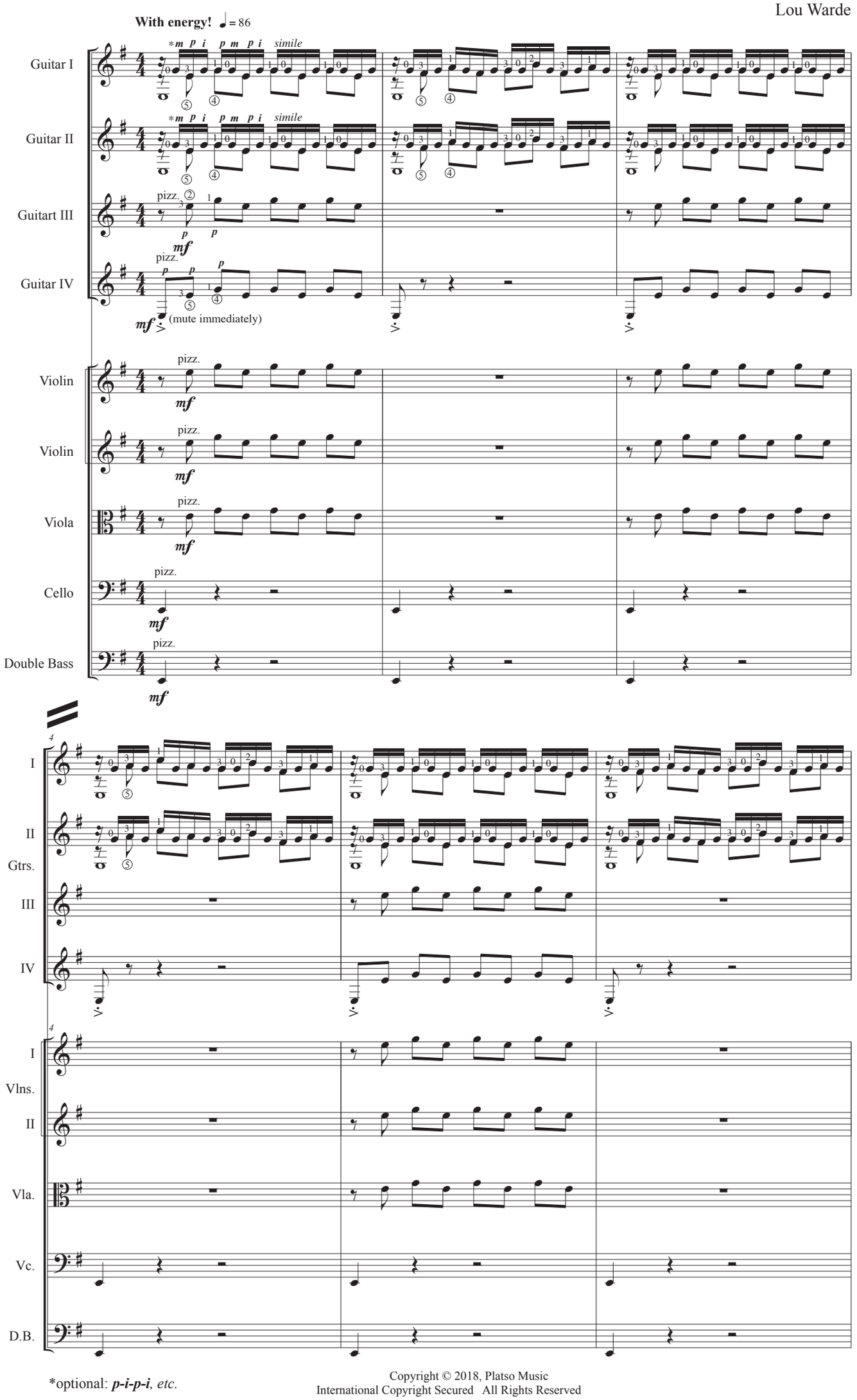

*optional: ***p-i-p-i**, *etc.*

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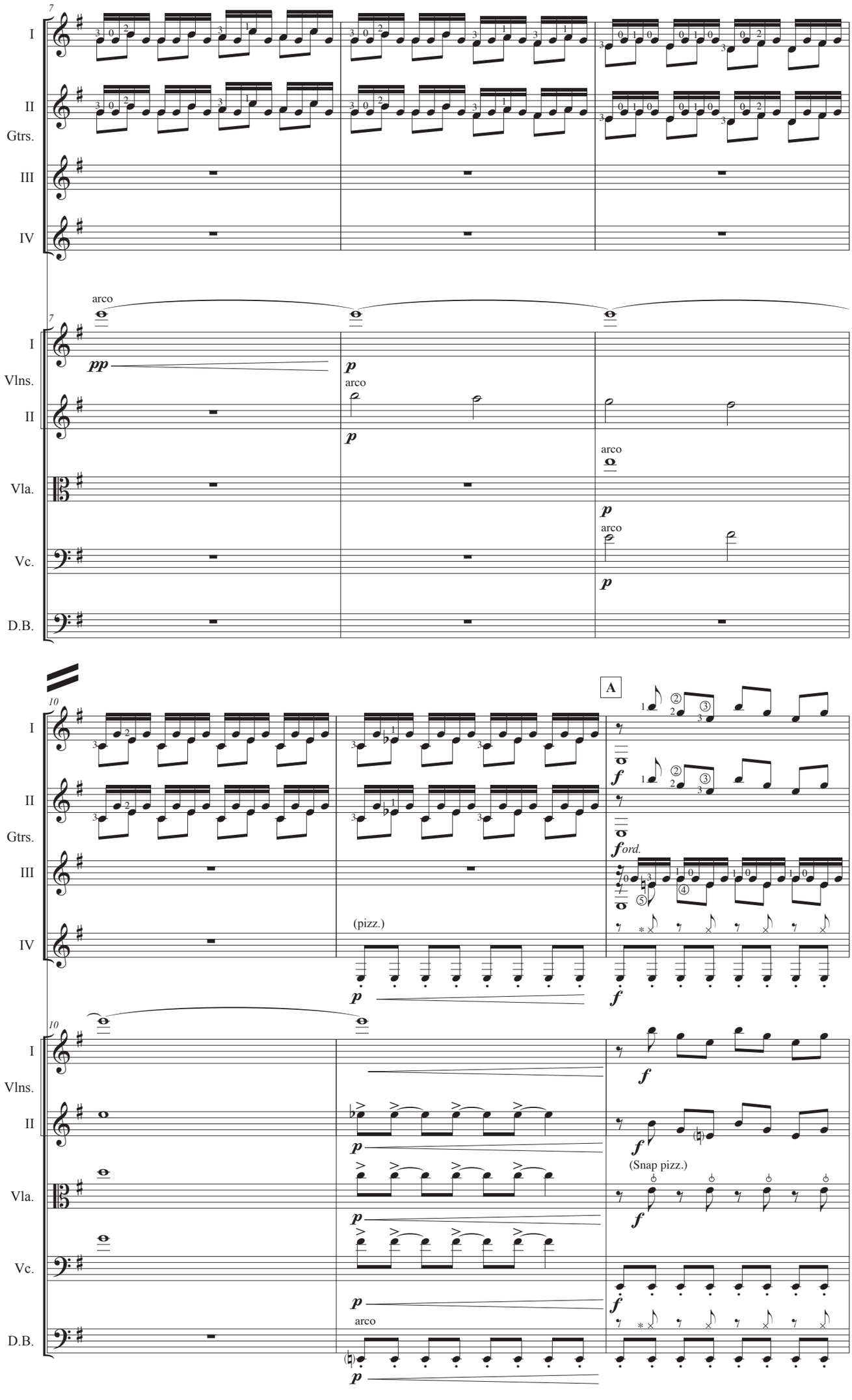

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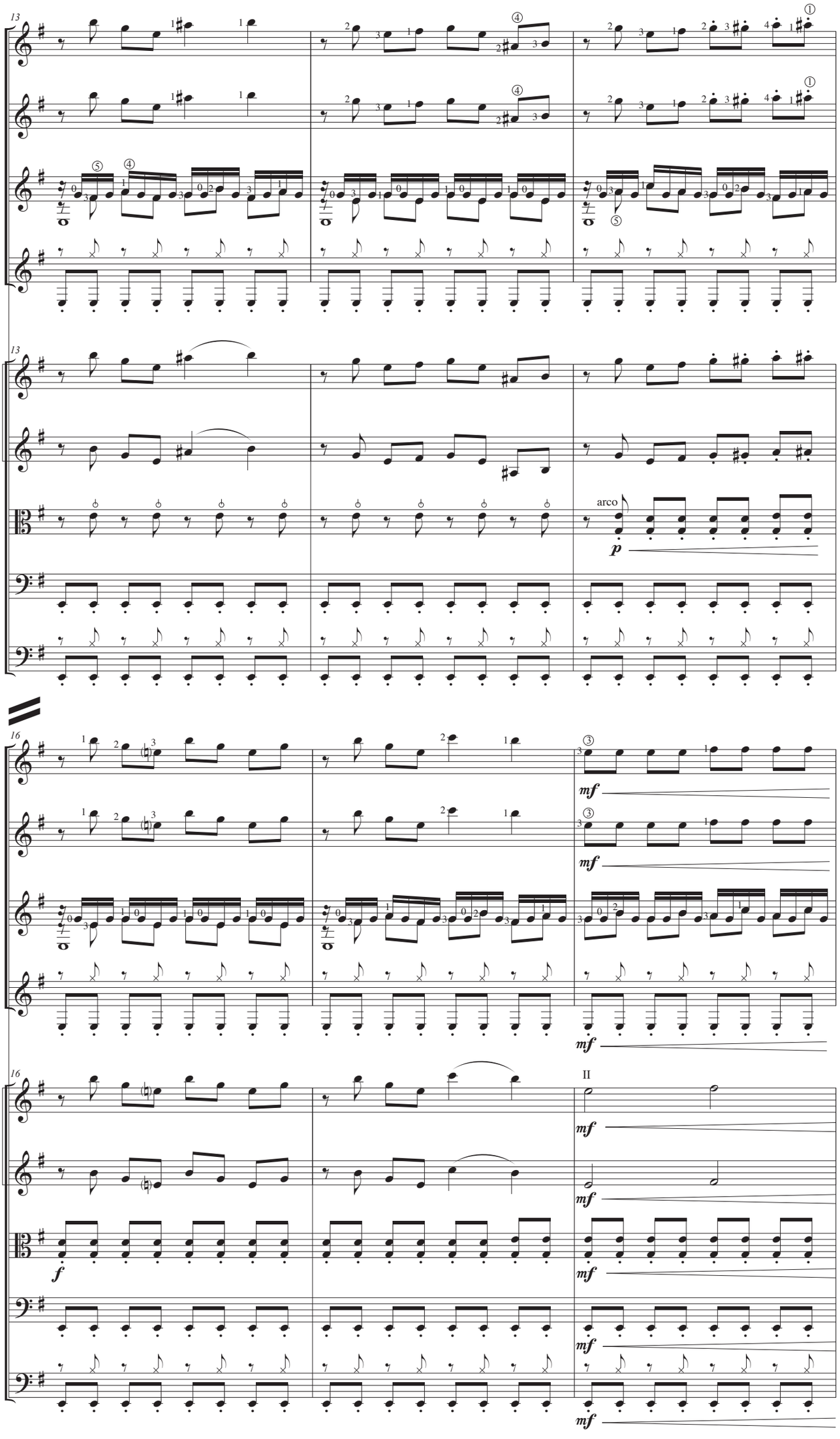
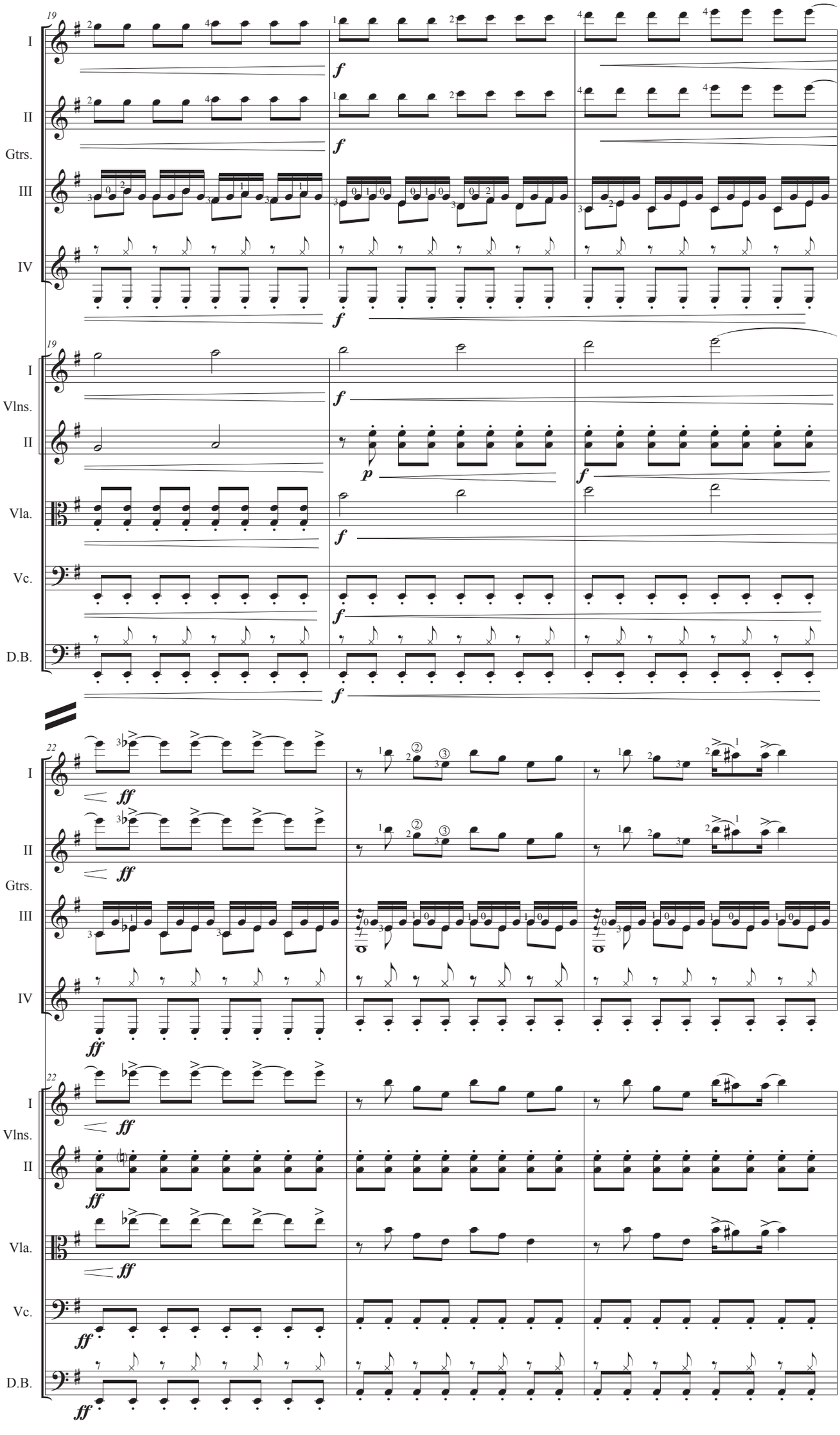
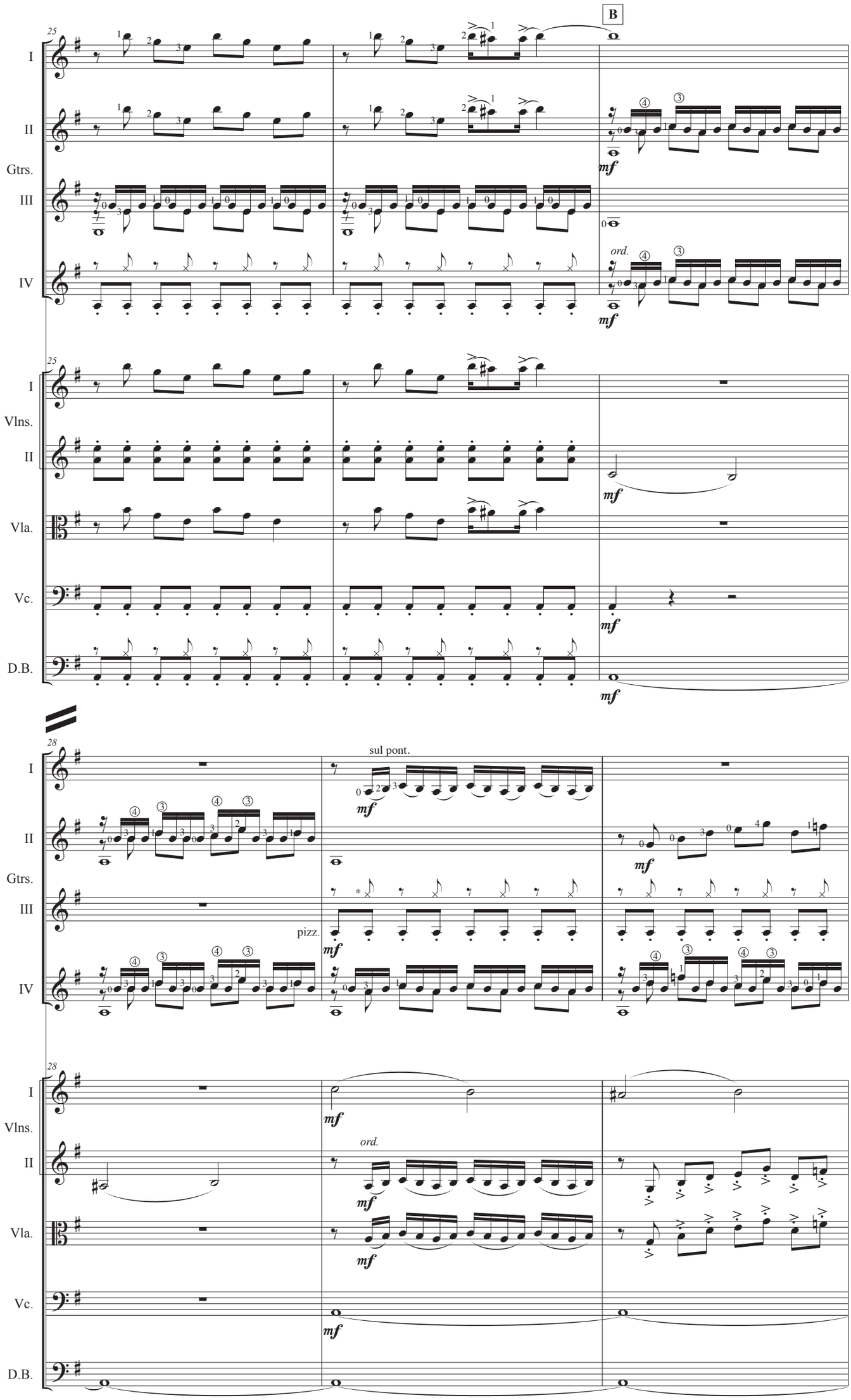
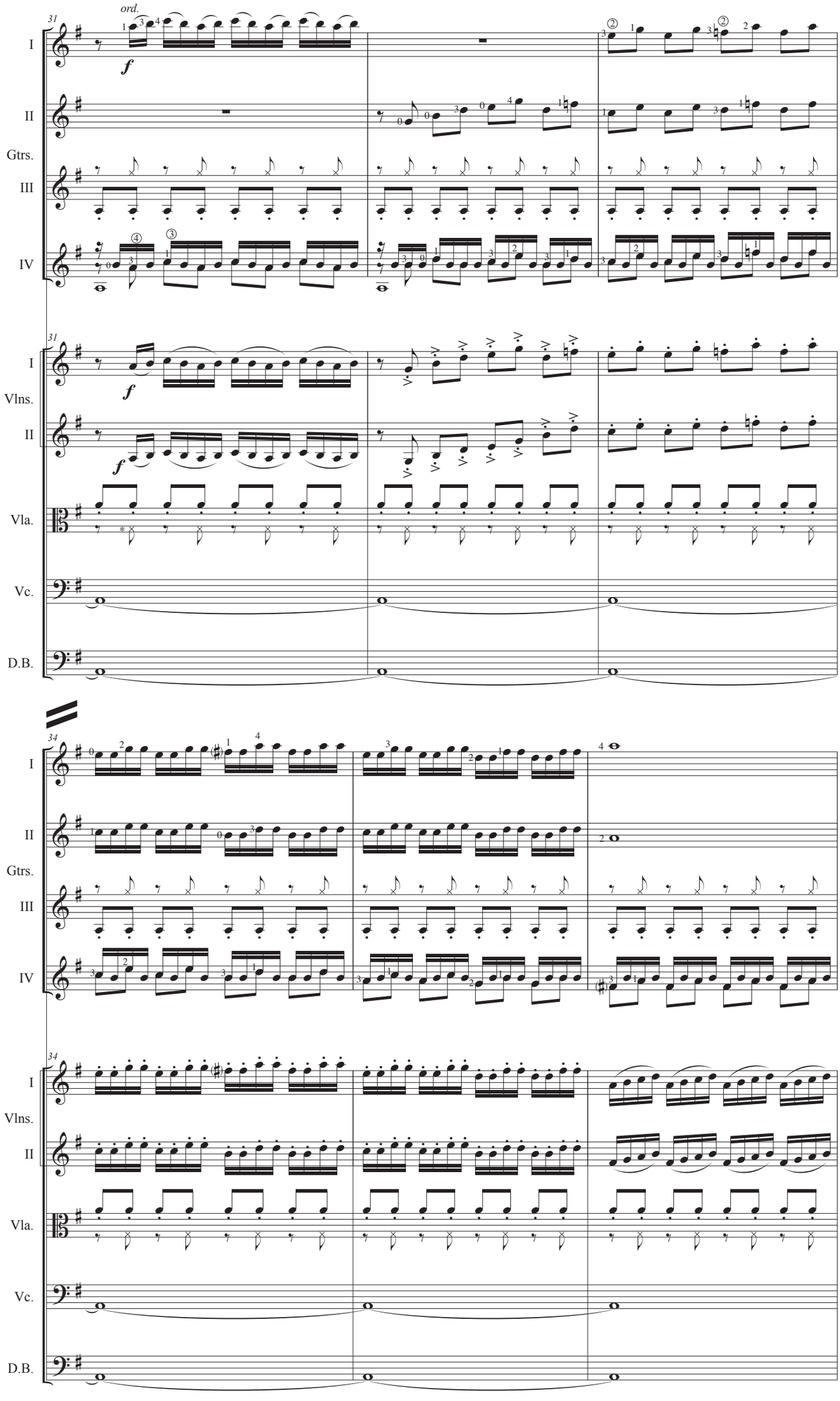

13
I
II
Gtrs.
III
IV
13
I
Vlns.
II
Vla.
arco
p
Vc.
D.B.
16
I
II
Gtrs.
III
IV
mf
16
I
Vlns.
II
Vla.
f
Vc.
D.B.
II
mf


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


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



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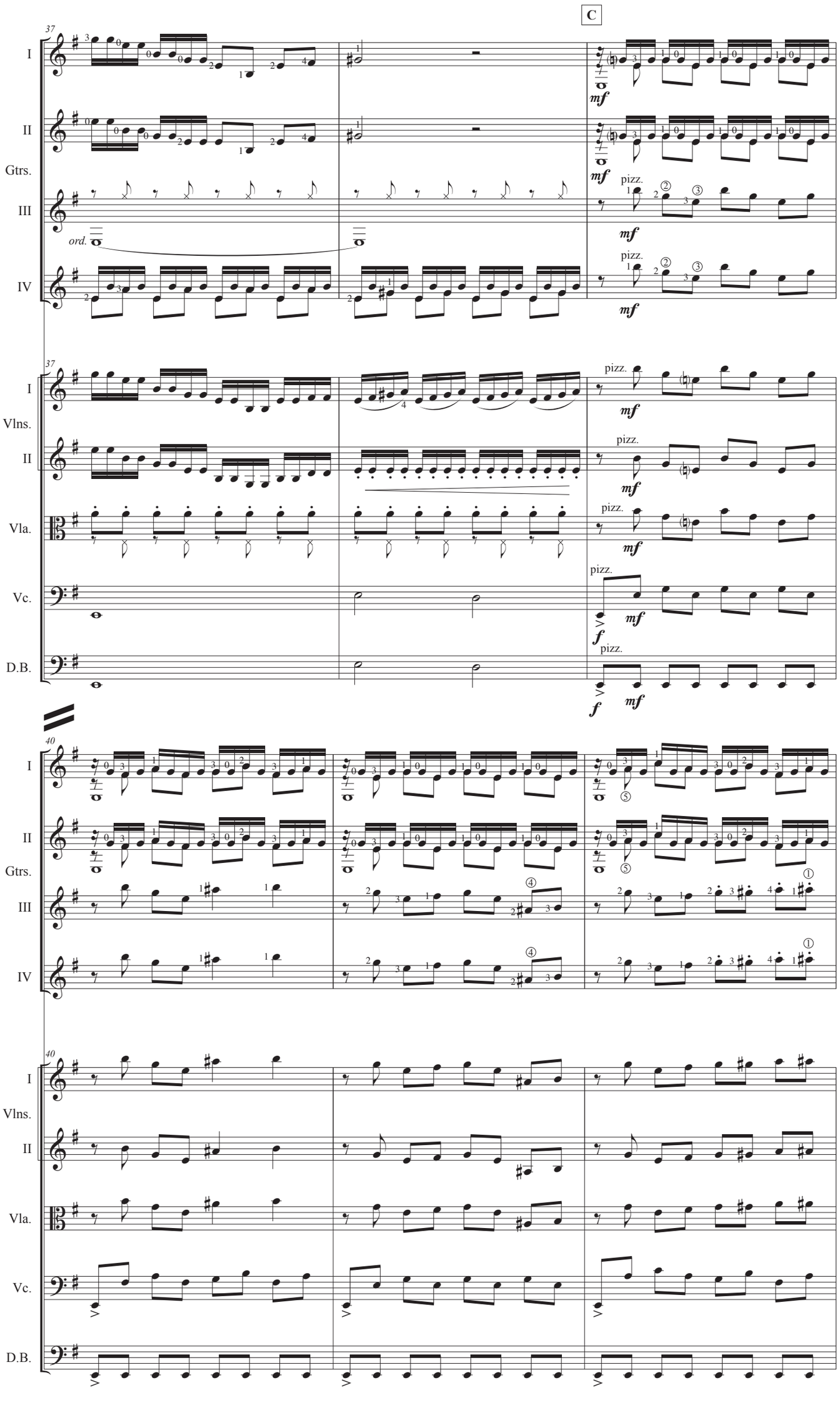
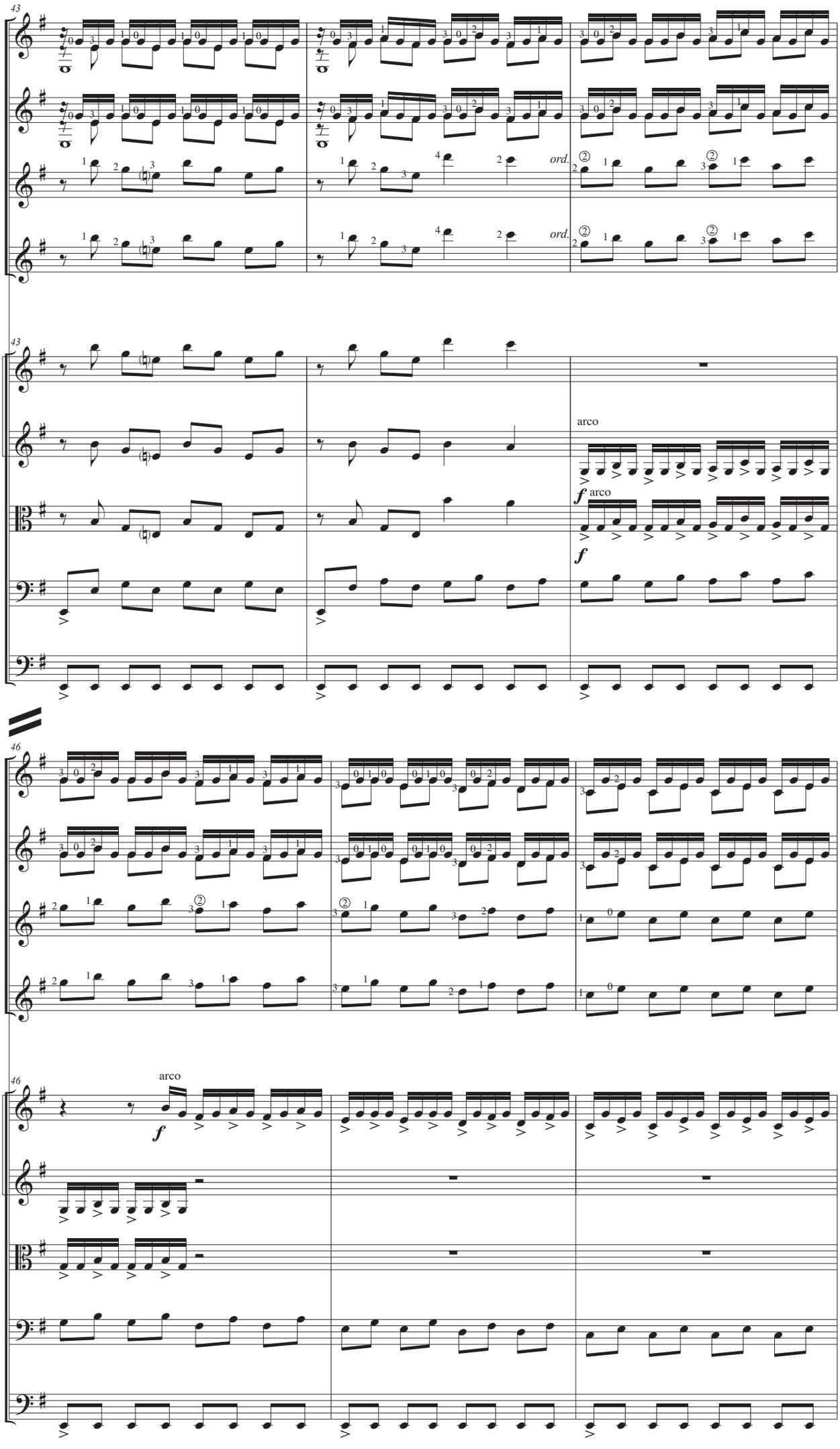
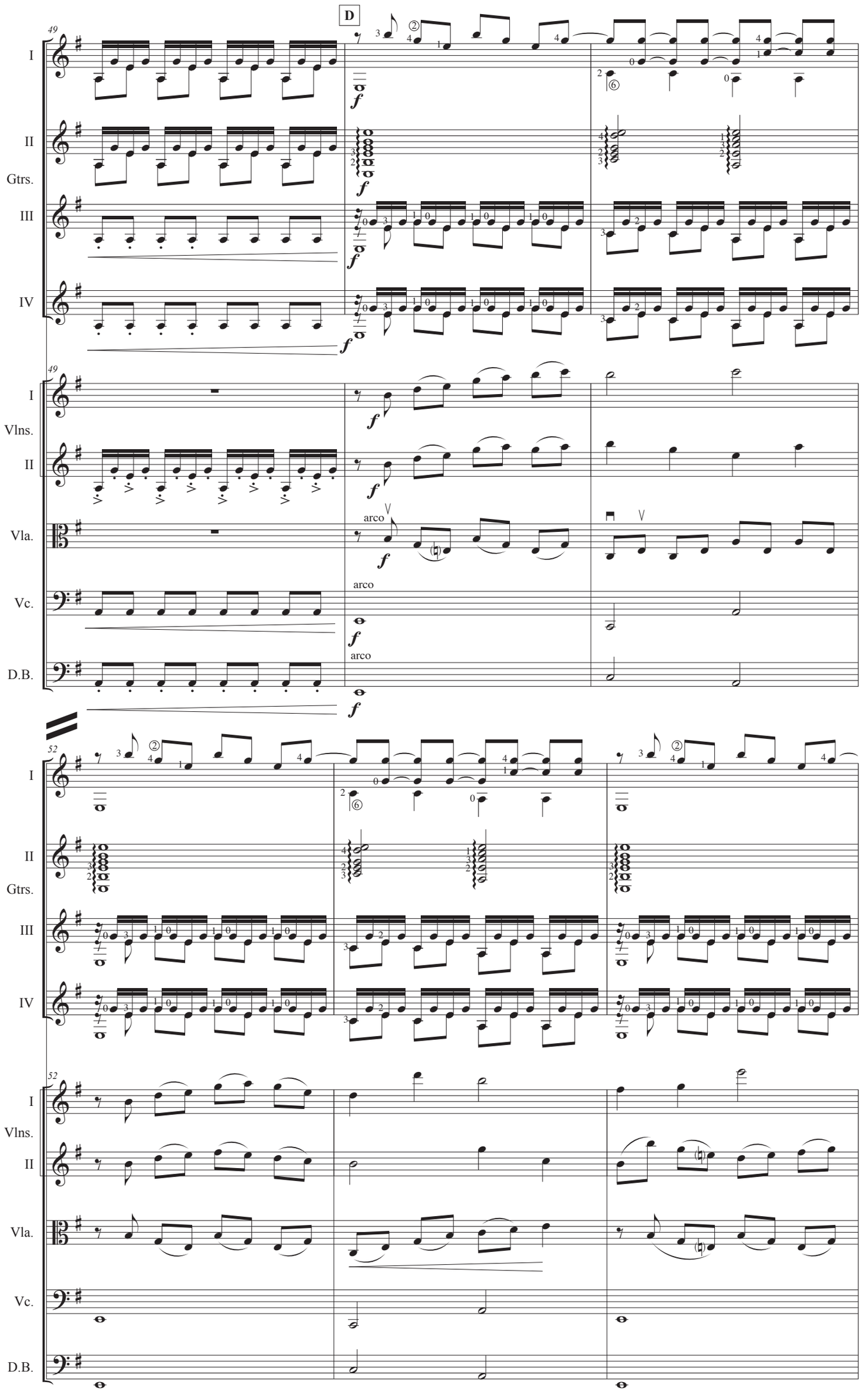
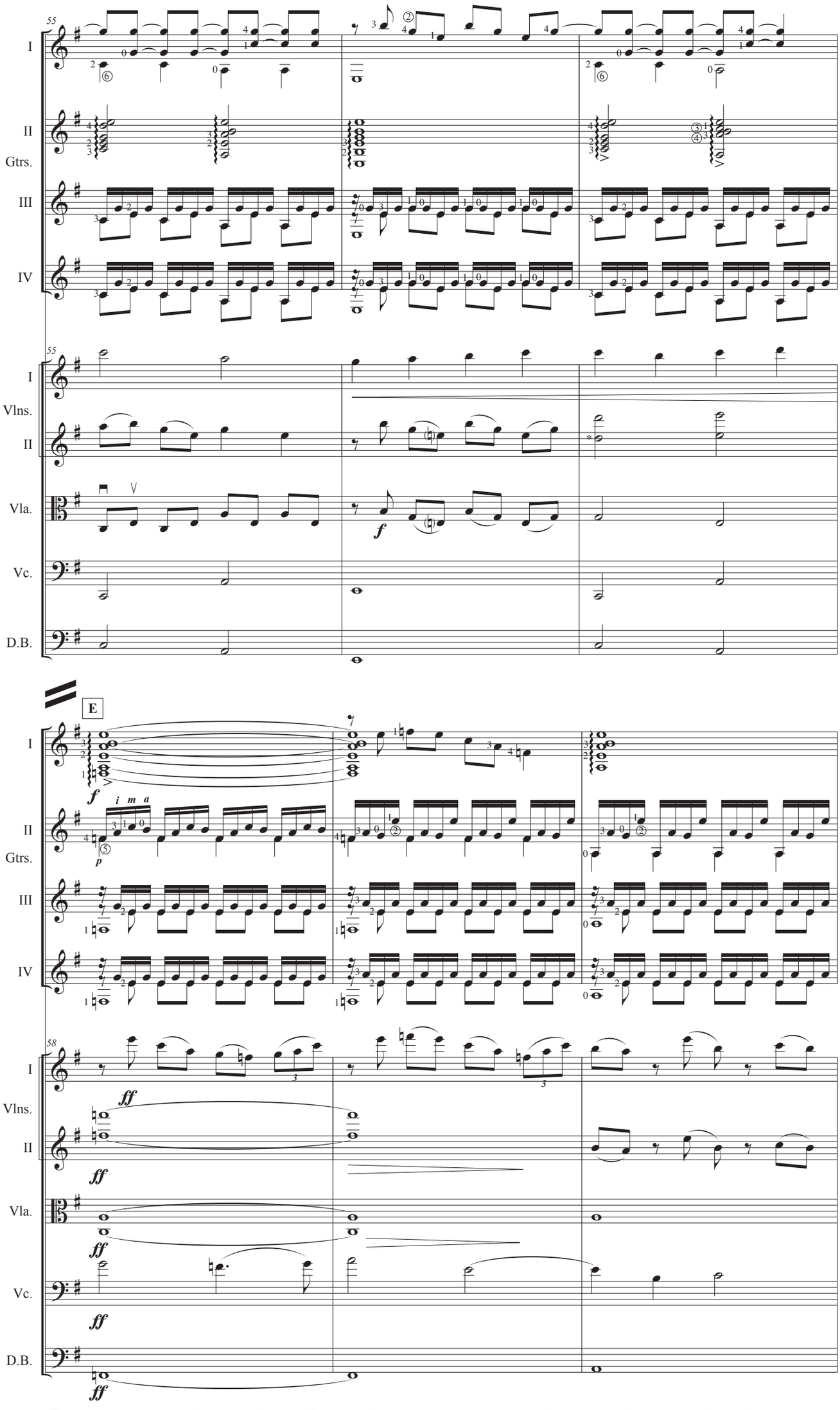

C
37
I
II
Gtrs.
III
IV
ord.
mf
pizz.
37
I
Vlns.
II
Vla.
Vc.
D.B.
mf
pizz.
f
40
I
II
Gtrs.
III
IV
40
I
Vlns.
II
Vla.
Vc.
D.B.


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


D
49
I
II
Gtrs.
III
IV
f
49
I
Vlns.
II
Vla.
Vc.
D.B.
arco
arco
arco
f
52
I
II
Gtrs.
III
IV
52
I
Vlns.
II
Vla.
Vc.
D.B.



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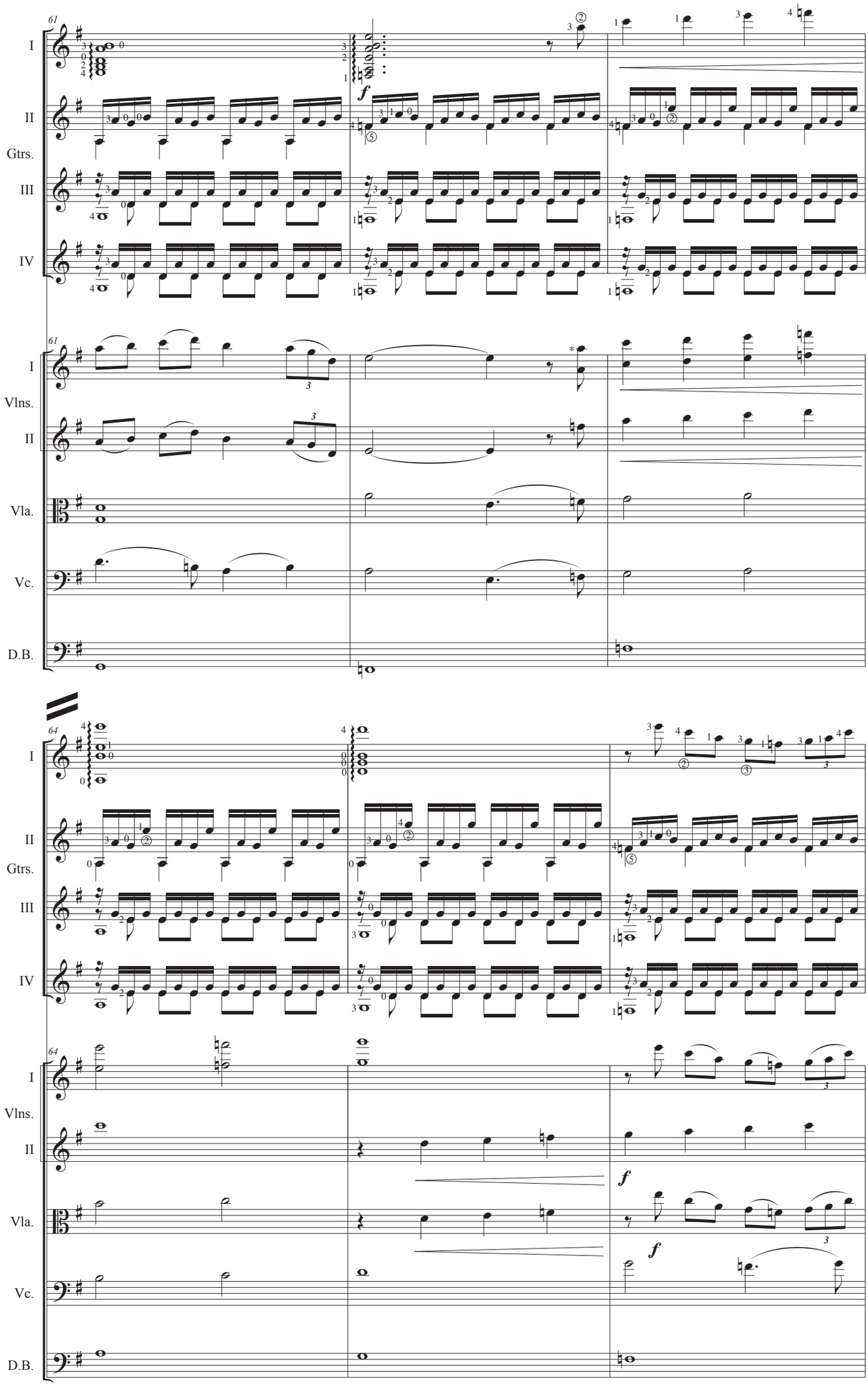
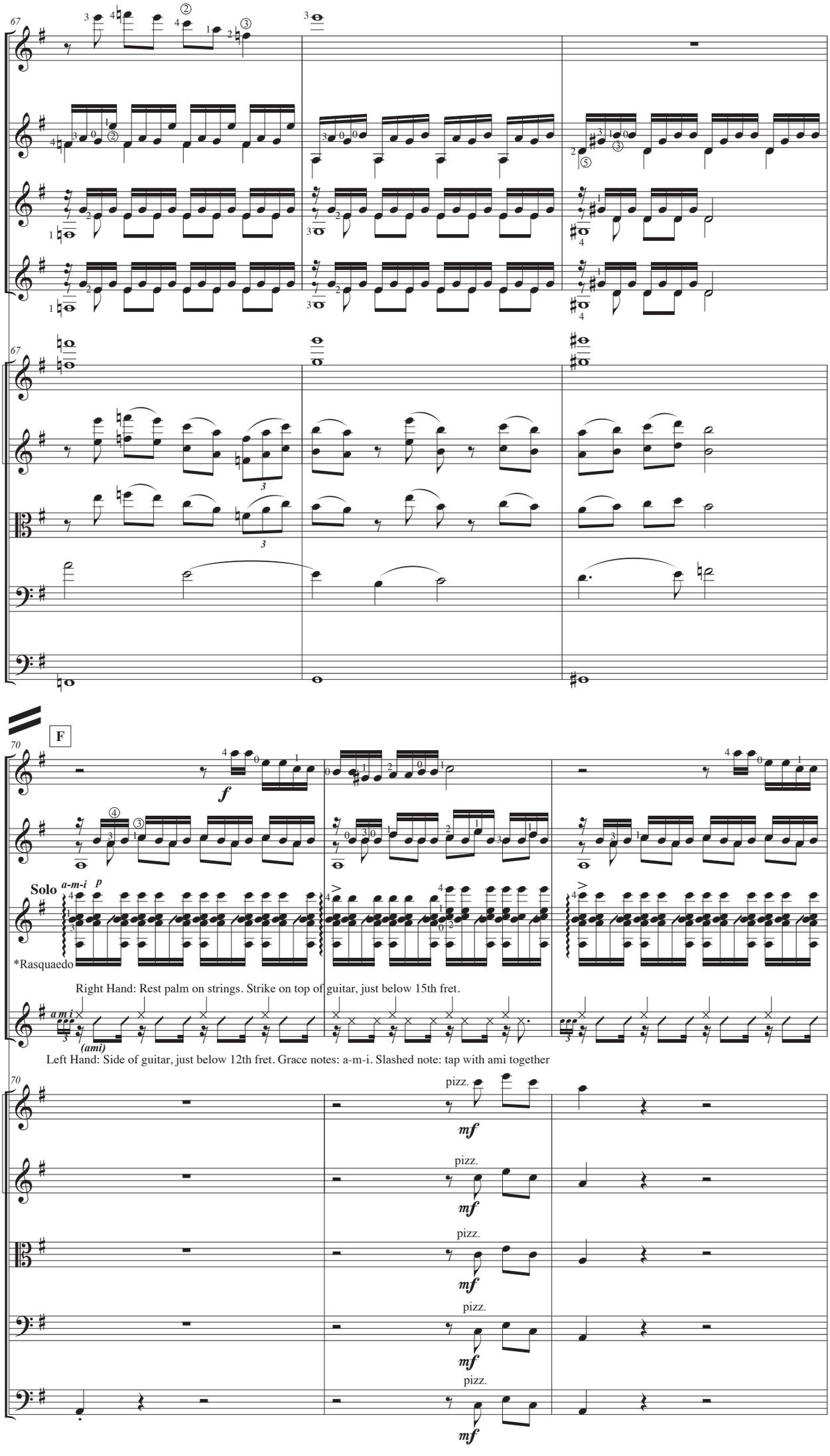
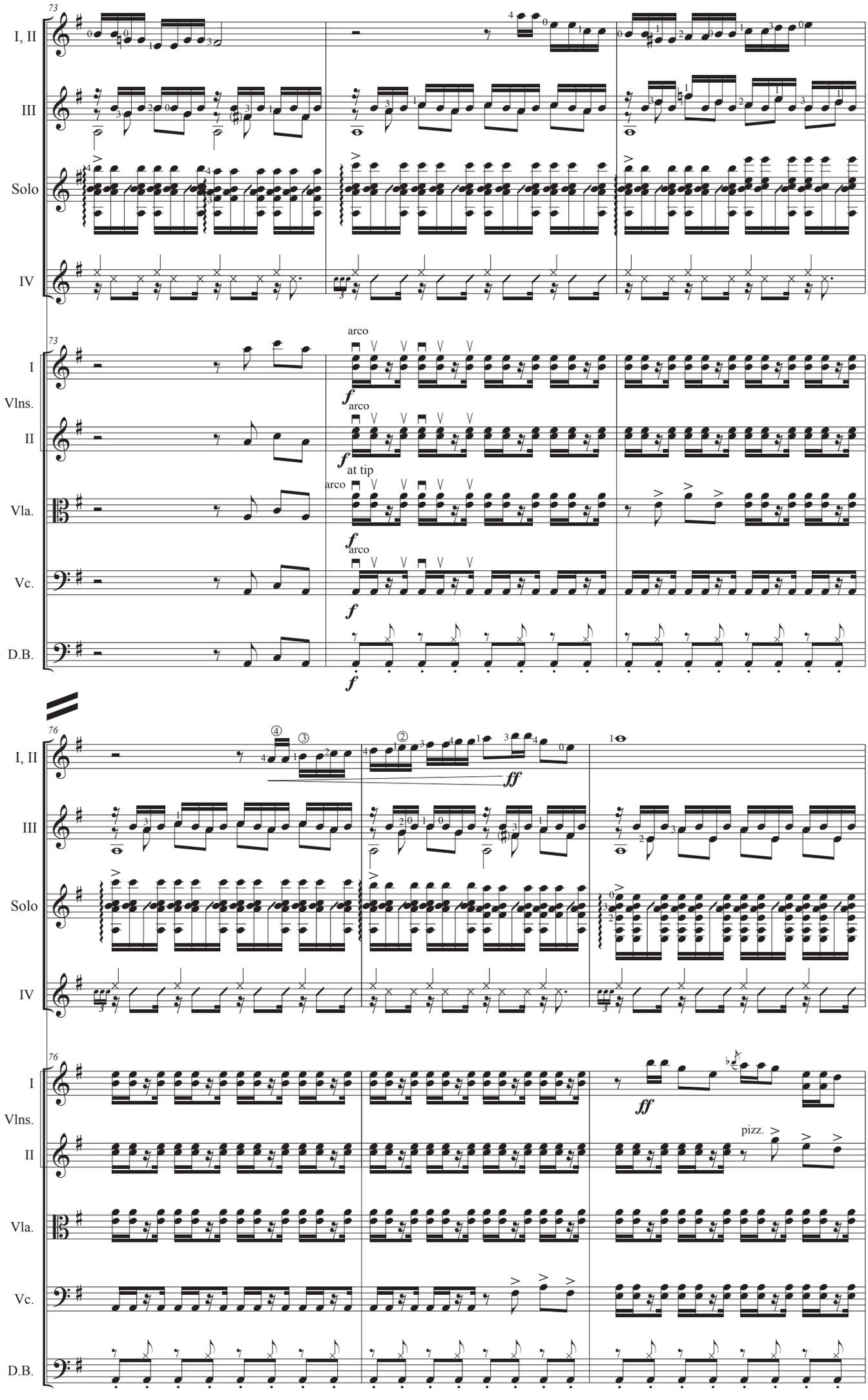
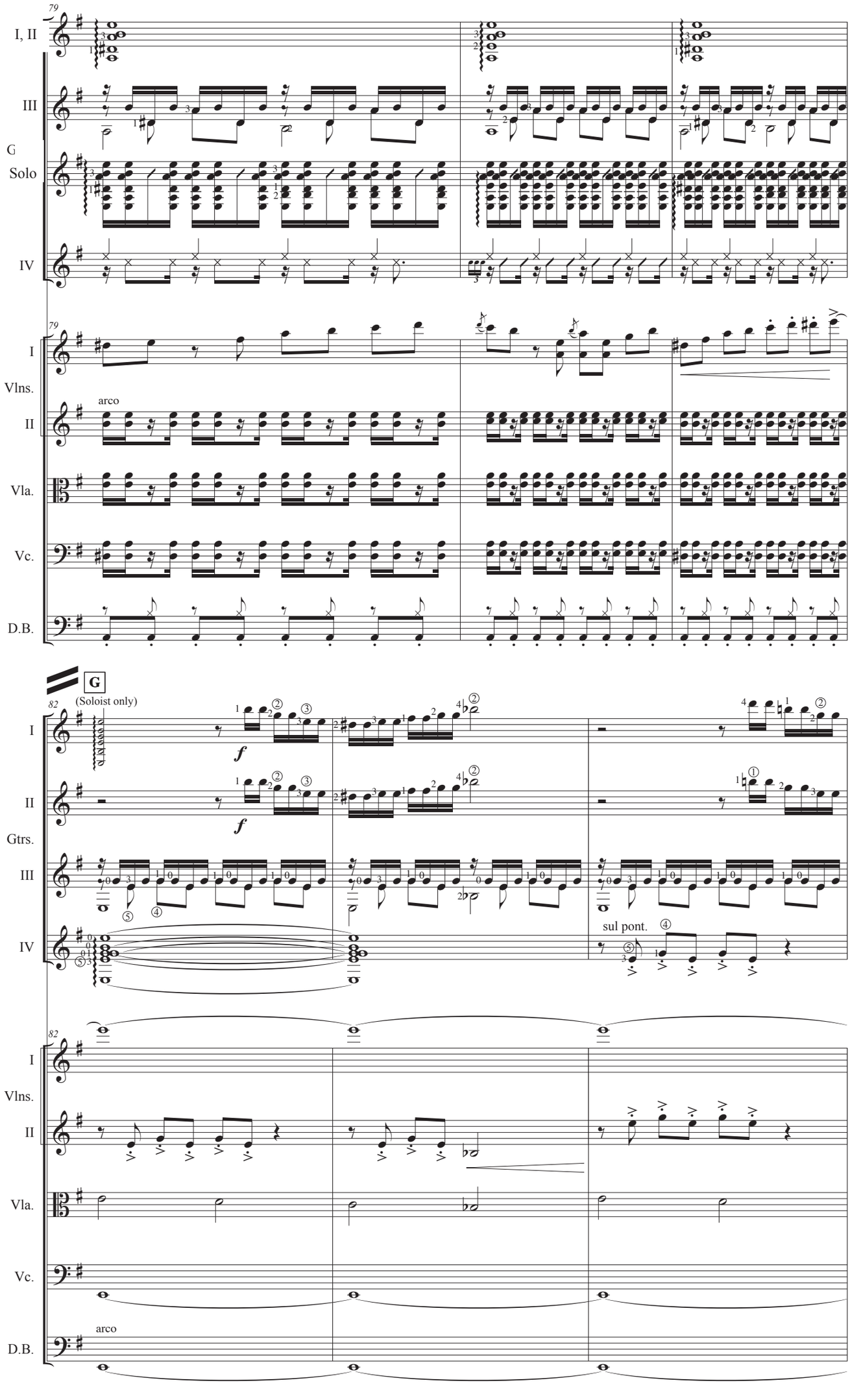
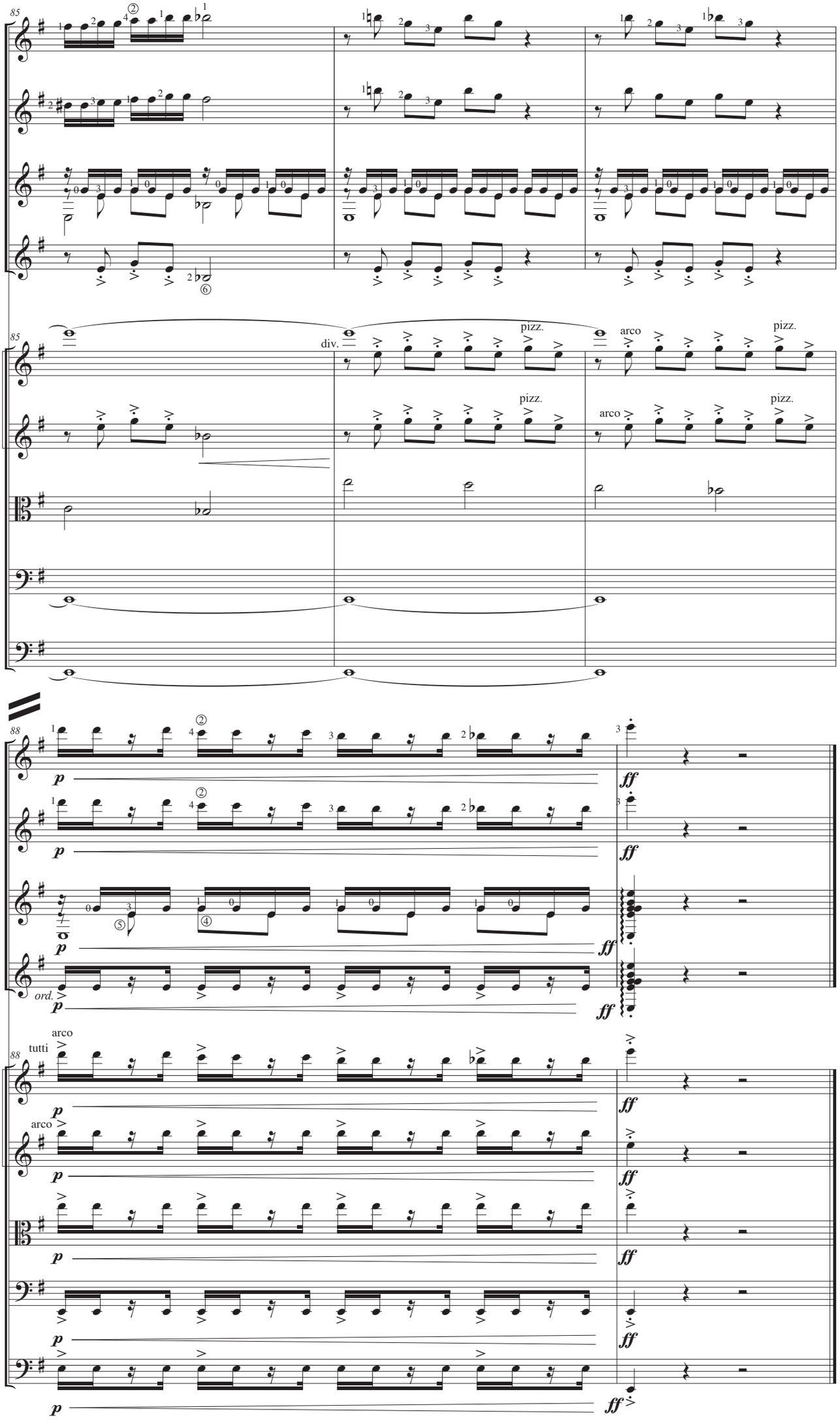

61
I
II
Gtrs.
III
IV
f
61
I
Vlns.
II
Vla.
Vc.
D.B.
64
I
II
Gtrs.
III
IV
64
I
Vlns.
II
Vla.
Vc.
D.B.
f
f



*__Rasquedo:__ See page 2 for instructions.


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


79
I, II
III
G
Solo
IV
79
I
Vlns.
arco
II
Vla.
Vc.
D.B.
G
(Soloist only)
82
I
f
II
f
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.
div.
pizz.
arco
pizz.
arco
pizz.
88
I
II
Gtrs.
III
IV
p
ff
ord.
88
tutti
arco
I
Vlns.
arco
II
Vla.
Vc.
D.B.
p
ff