

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 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:

- a.) 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.
- b.) 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.
- 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

Lou Warde

With energy! ♩ = 86

The score is written for four guitars and a string orchestra. The guitar parts (I-IV) feature a rhythmic pattern of eighth notes with various articulations like *pizz.*, *mf*, and *p*. The string orchestra (Violin I, Violin II, Viola, Cello, Double Bass) provides a steady accompaniment with *pizz.* and *mf* markings. The guitar parts include specific fingering and dynamic markings such as **m p i p m p i simile* and *mf > (mute immediately)*. The string parts are marked with *pizz.* and *mf*. The score is in 4/4 time with a key signature of one sharp (F#).

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

Gtrs. I, II, III, IV

Staff I: Treble clef, key signature of two sharps. Rhythmic pattern with triplets and fingerings (3, 0, 2, 1, 3, 1, 3, 1).
 Staff II: Treble clef, key signature of two sharps. Rhythmic pattern with triplets and fingerings (3, 0, 2, 1, 3, 1, 3, 1).
 Staff III: Treble clef, key signature of two sharps. Rest.
 Staff IV: Treble clef, key signature of two sharps. Rest.

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

Staff I: Treble clef, key signature of two sharps. Dynamics: *pp* to *p*.
 Staff II: Treble clef, key signature of two sharps. Dynamics: *p*.
 Staff Vla.: Alto clef, key signature of two sharps. Dynamics: *p*.
 Staff Vc.: Bass clef, key signature of two sharps. Dynamics: *p*.
 Staff D.B.: Bass clef, key signature of two sharps. Rest.

Gtrs. I, II, III, IV

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

Section A starts at measure 10. Gtr. I and II continue with rhythmic patterns. Gtr. III and IV have a pizzicato section. Violin and Viola parts feature staccato articulation. Dynamics range from *p* to *f*.
 Staff I: Treble clef, key signature of two sharps. Dynamics: *f*.
 Staff II: Treble clef, key signature of two sharps. Dynamics: *f*.
 Staff III: Treble clef, key signature of two sharps. Dynamics: *f* ord.
 Staff IV: Treble clef, key signature of two sharps. Dynamics: *p* (pizz.) to *f*.
 Staff I: Treble clef, key signature of two sharps. Dynamics: *f*.
 Staff II: Treble clef, key signature of two sharps. Dynamics: *f*.
 Staff Vla.: Alto clef, key signature of two sharps. Dynamics: *p* to *f*.
 Staff Vc.: Bass clef, key signature of two sharps. Dynamics: *p* to *f*.
 Staff D.B.: Bass clef, key signature of two sharps. Dynamics: *p* to *f*.

*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.

25 B

I

II

Gtrs.

III

IV

mf

25

I

II

Vla.

Vc.

D.B.

mf

28

I

II

Gtrs.

III

IV

mf

28

I

II

Vla.

Vc.

D.B.

mf

ord.

I *f*

II

Gtrs. III

IV

I *f*

II *f*

Vla.

Vc.

D.B.

I

II

Gtrs. III

IV

I

II

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

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

Gtrs. I, II, III, IV

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

43

Gtrs. I, II, III, IV

Vlns. I, II

Vla.

Vc.

D.B.

46

Gtrs. I, II, III, IV

46

Vlns. I, II

Vla.

Vc.

D.B.

D

49

I

II

Gtrs.

III

IV

49

I

II

Vlns.

Vla.

Vc.

D.B.

52

I

II

Gtrs.

III

IV

52

I

II

Vlns.

Vla.

Vc.

D.B.

55

Gtrs. I, II, III, IV

Vlns. I, II

Vla.

Vc.

D.B.

E

58

Gtrs. I, II, III, IV

Vlns. I, II

Vla.

Vc.

D.B.

ff

i m a

p

*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

Gtrs. II

Gtrs. III

Gtrs. IV

Detailed description: This system contains the guitar parts for measures 61, 62, and 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 7/8 time signature. The first staff (I) has a complex chord with fingerings 3, 0, 2, 2, 4. The other staves show rhythmic patterns with various fingerings. Measure 62 includes a dynamic marking 'f' and a circled '5' in the second staff. Measure 63 shows a change in rhythm and includes fingerings like 1, 1, 3, 4.

61

I

Vlns. II

Vla.

Vc.

D.B.

Detailed description: This system contains the violin, viola, and double bass parts for measures 61, 62, and 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 7/8 time signature. The violin parts (I and II) feature melodic lines with triplets and accents. The viola part has a sustained chord. The double bass part has a single note with a 'V' marking. Measure 62 continues the melodic development with a dynamic marking 'f' and a 'V' marking. Measure 63 shows a change in the violin parts with fingerings 1, 2, 3.

64

I

Gtrs. II

Gtrs. III

Gtrs. IV

Detailed description: This system contains the guitar parts for measures 64, 65, and 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 7/8 time signature. The first staff (I) has a complex chord with fingerings 4, 0, 1, 0. The other staves show rhythmic patterns with various fingerings. Measure 65 includes a dynamic marking 'f' and a circled '5' in the second staff. Measure 66 shows a change in rhythm and includes fingerings like 3, 4, 1, 3, 1, 4.

64

I

Vlns. II

Vla.

Vc.

D.B.

Detailed description: This system contains the violin, viola, and double bass parts for measures 64, 65, and 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 7/8 time signature. The violin parts (I and II) feature melodic lines with triplets and accents. The viola part has a sustained chord. The double bass part has a single note with a 'V' marking. Measure 65 continues the melodic development with a dynamic marking 'f' and a 'V' marking. Measure 66 shows a change in the violin parts with fingerings 4, 3, 1, 3 and a dynamic marking 'f'.

67

I

Gtrs. II

III

IV

Vlns. I

II

Vla.

Vc.

D.B.

F

I, II

III

Solo

IV

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
simile
f at tip
arco
f
arco
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

ff

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. The Solo part has a dynamic marking of *ff*.

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

ff
pizz.
simile
arco
f

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

Vlns. I

Vlns. II

Vla.

Vc.

D.B.

82

(Soloist only)

I

II

Gtrs. III

IV

Vlns. I

Vlns. II

Vla.

Vc.

D.B.

f

bow freely

arco

sul pont.

85

I

II

Gtrs.

III

IV

⑤

⑥

85

I

II

Vlns.

Vla.

Vc.

D.B.

div.

pizz.

arco

88

I

II

Gtrs.

III

IV

p

ff

88

I

II

Vlns.

Vla.

Vc.

D.B.

tutti

arco

p

mf

ff