John Oliver

D'eux Portées

for 2 Guitars

johnolivermusic.com

D'EUX PORTEES

This work explores the colours that can be produced on the classical guitar, as well as hocket techniques between the two players. A play of overtones achieved by continuous pulse, shifting position on the strings, playing open and stopped strings, changing speed, and reinforcing harmonics. An ever-evolving wave-like piece that hopes to be uplifting, thus the double meaning of the title: “to be carried (off) by them” (i.e. the duo), [d’eux portées], or “two staves” [deux portées].

FOR THE MUSICIANS

Repeating small units of musical "cells" is the core activity of this piece. There is continuous sound from the beginning to the end of the piece. Throughout the score you see notes on a staff followed by "blank" space with a "continuation line" that emerges from the previous musical staff. This line indicates that the musician continues to play the previous material until a new musical staff arrives. The number of repetitions is sometimes quite loose; at other times the pace of changes in both guitar parts accelerates and musicians might want to predetermine the number of repetitions of several groups of cells.

Clear cues should be given at every rehearsal number, as well as wherever the two parts clearly coincide.

It may be necessary to drop a few notes (or add to a pattern) to allow for synchronization after one musician accelerates a pattern, or when cross-rhythm patterns all-of-a-sudden lock into sync. Be especially careful to note and differentiate three sixteenth notes in a row, and three *triplet* sixteenth notes, e.g. in guitar 1 after rehearsal number 3.

When there is a repeat sign, this indicates two things: that the notes must be locked vertically, and that the bar is to be repeated once unless 1] there is another indication, or 2] there is a "continuation line" after the repeat box, in which case you repeat more than once, the number of times to be predetermined or decided on the spur of the moment.

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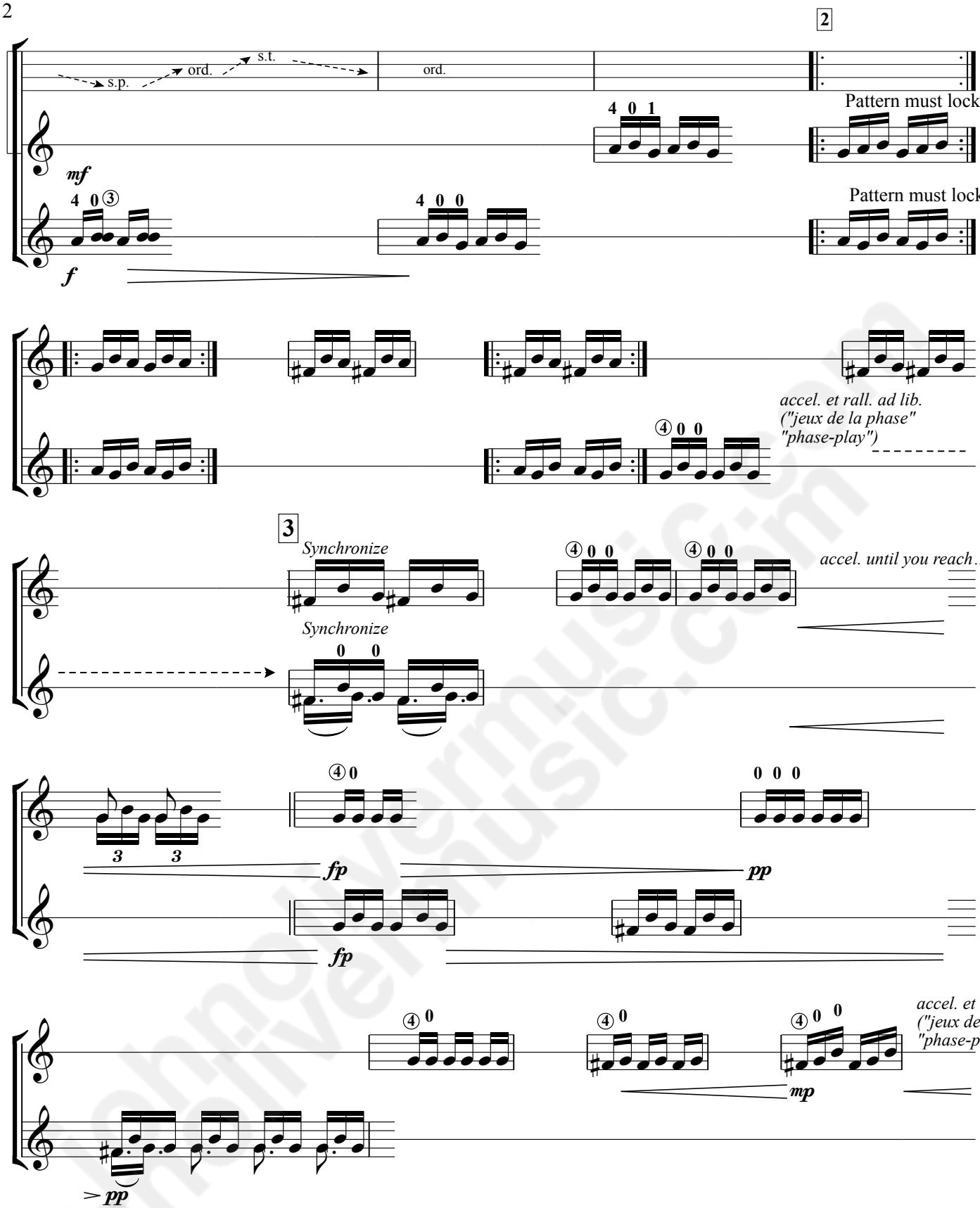

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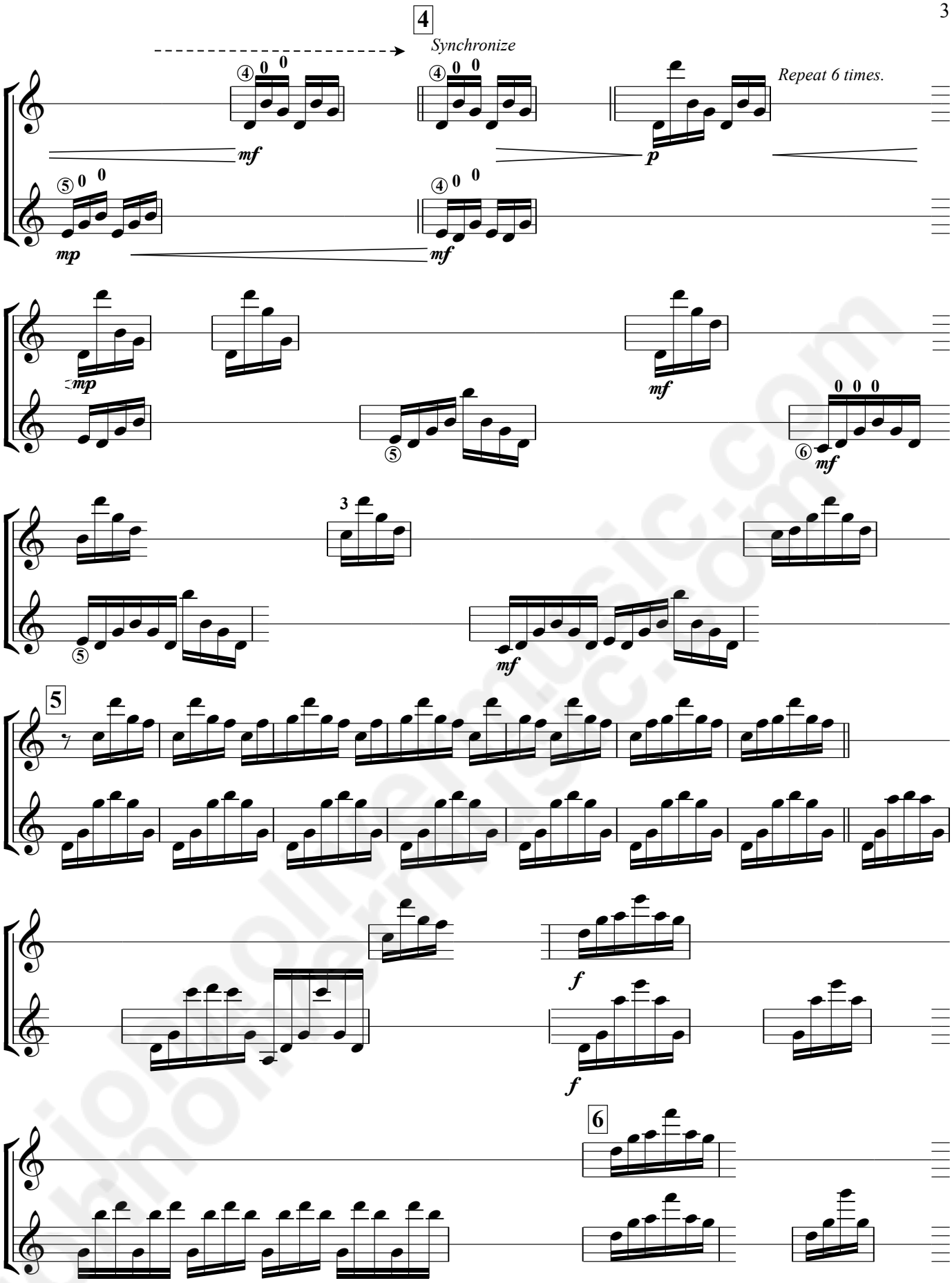

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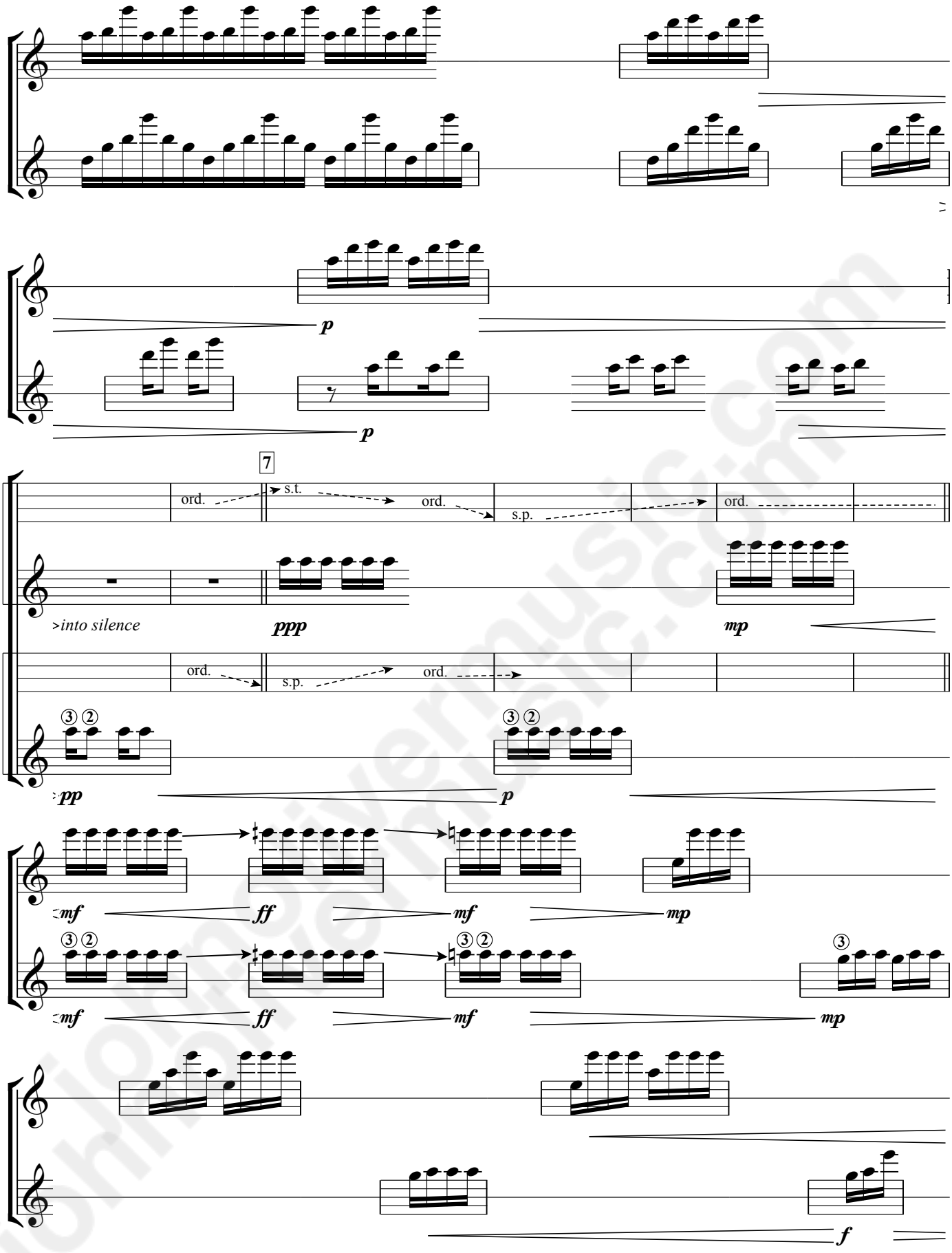

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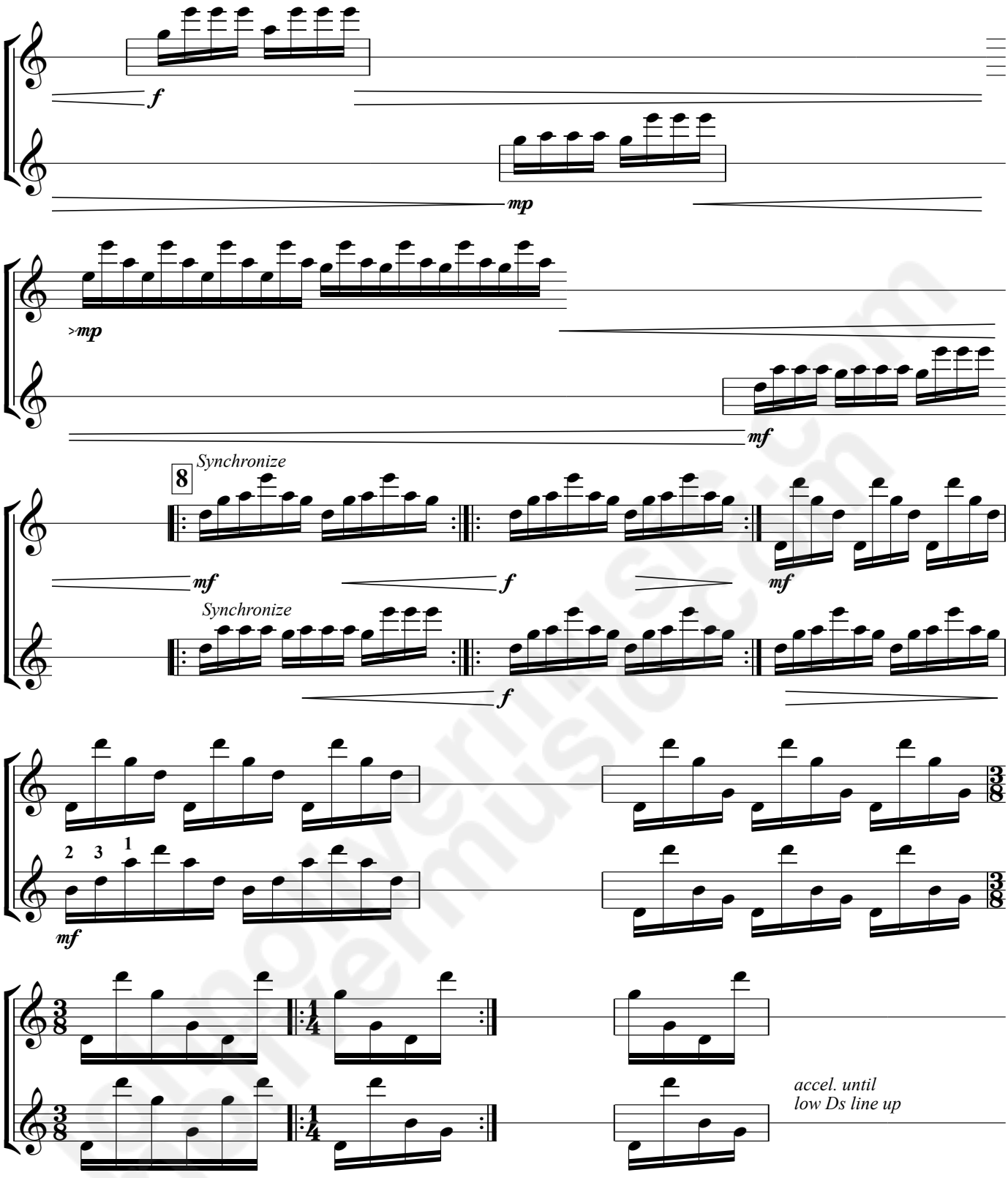

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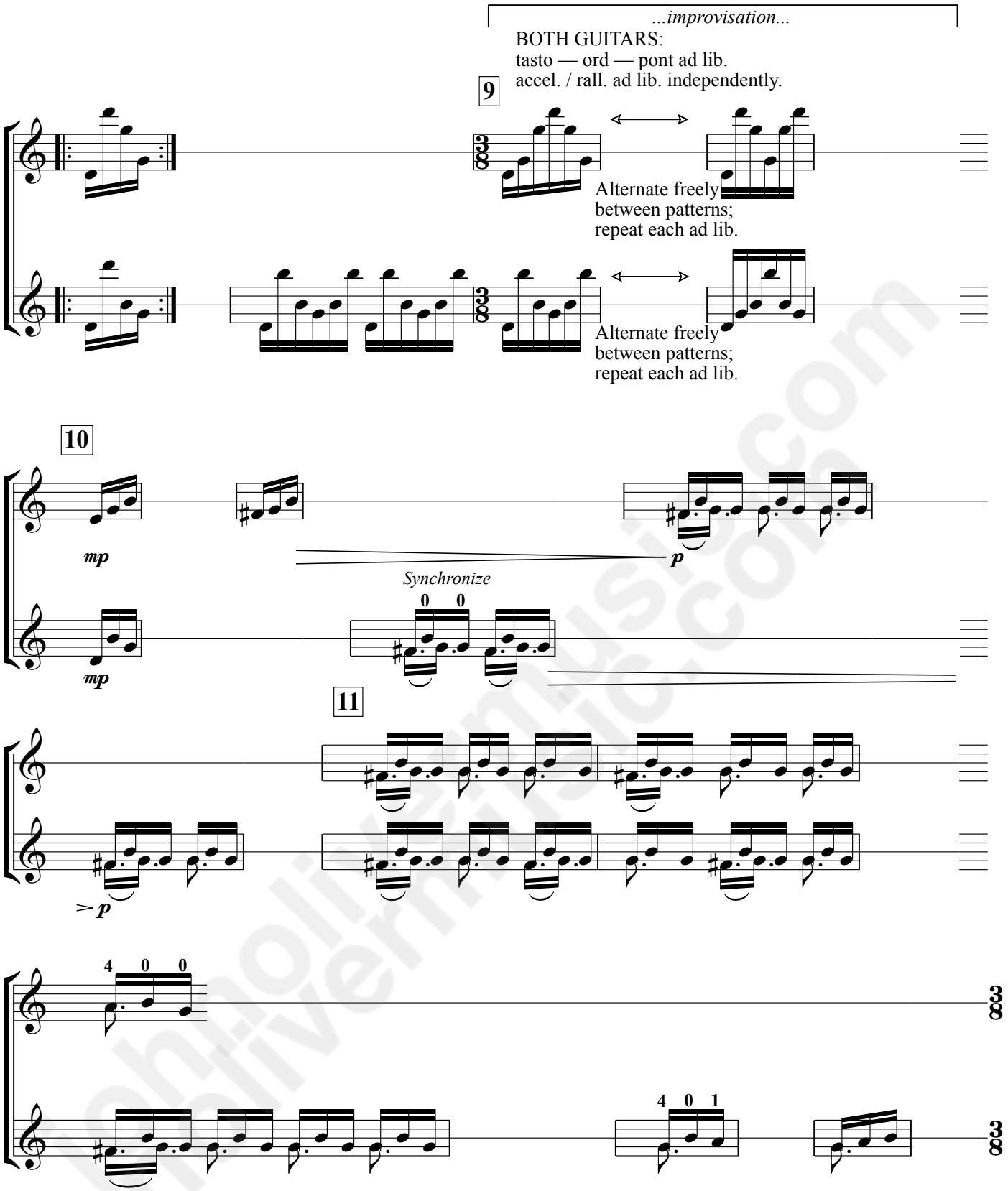

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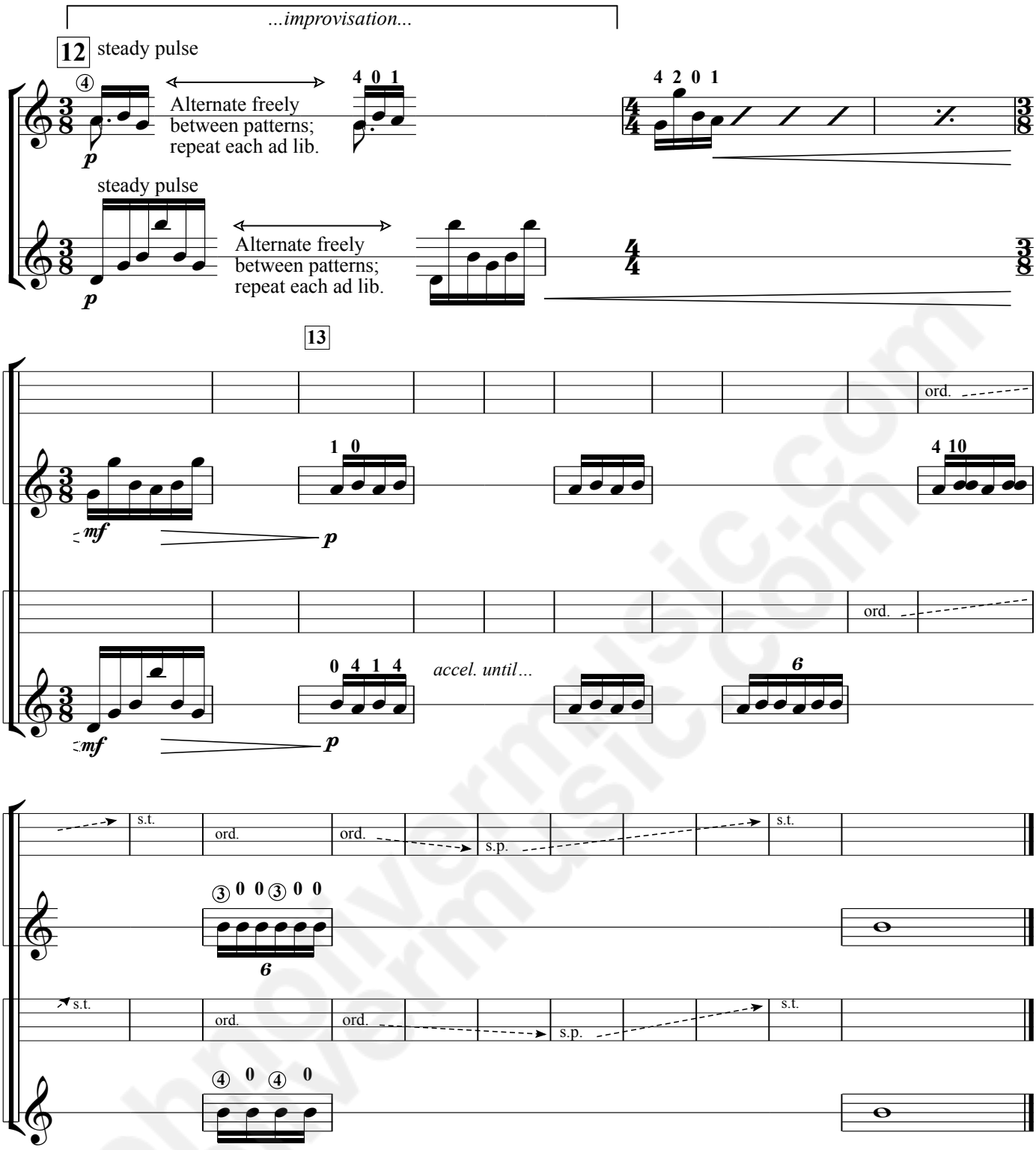

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