

John Oliver

# D'eux Portées

for 2 Guitars

[johnolivermusic.com](http://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.

♩ = 192  
No Accents  
Sans accentuation

# D'eux Portées

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FX

ord. s.p. ord. s.t. ord.

*a m i*  
0 0 0

Guitar

*pp* *mp* No Accents  
Sans accentuation

0 ③

FX

ord. sul pont. s.p. ord.

*a m i*  
0 0 0

Guitar

*pp* *mp* ④ 0

1

s.t. ord. ord. s.t. s.p. ord.

0 ③

*mf*

s.t. ord. ord. s.p.

④ 0 ③

3 3

*mf*

ord.

0 ③ ④

3 3

*f*

ord.

4 0 ③

④ 0 ③

3 3

*f* *p*

s.p. ord. s.t. ord.

*mf* *f*

4 0 1

4 0 0

Pattern must lock

Pattern must lock

accél. et rall. ad lib.  
("jeux de la phase"  
"phase-play")

4 0 0

3 Synchronize

4 0 0 4 0 0

accél. until you reach...

Synchronize

0 0

4 0 0 0 0 0

3 3

*fp* *pp*

*fp*

4 0 4 0 4 0 0

accél. et rall. ad lib.  
("jeux de la phase"  
"phase-play")

*mp*

*pp*

4 Synchronize Repeat 6 times.

mf p

mp mf

Detailed description: This system contains the first two staves of music. The first staff begins with a measure containing a circled '4' and two '0' fingerings. A dashed arrow points to a second measure with the same notation, labeled 'Synchronize'. This is followed by a measure with a circled '4' and two '0' fingerings, and then a measure with a circled '4' and two '0' fingerings. The instruction 'Repeat 6 times.' is placed above the final measure. Dynamic markings include *mf* and *p* with hairpins. The second staff starts with a circled '5' and two '0' fingerings, followed by a circled '4' and two '0' fingerings. Dynamic markings include *mp* and *mf*.

*mp* *mf* *mf*

Detailed description: This system contains the third and fourth staves. The third staff has three measures with various rhythmic patterns. Dynamic markings include *mp* and *mf*. The fourth staff has three measures, including a triplet of eighth notes. Dynamic markings include *mf* and *mf*. Fingerings include circled '5' and '6'.

*mf*

Detailed description: This system contains the fifth and sixth staves. The fifth staff has three measures, including a triplet of eighth notes. Dynamic markings include *mf*. The sixth staff has three measures with various rhythmic patterns. Dynamic markings include *mf*. Fingerings include circled '5'.

5

Detailed description: This system contains the seventh and eighth staves. Both staves feature a dense, continuous sixteenth-note passage. A circled '5' is placed above the first measure of the seventh staff.

*f* *f*

Detailed description: This system contains the ninth and tenth staves. The ninth staff has three measures with various rhythmic patterns. Dynamic markings include *f*. The tenth staff has three measures with various rhythmic patterns. Dynamic markings include *f*.

6

*f*

Detailed description: This system contains the eleventh and twelfth staves. The eleventh staff has three measures with various rhythmic patterns. Dynamic markings include *f*. The twelfth staff has three measures with various rhythmic patterns. Dynamic markings include *f*. A circled '6' is placed above the first measure of the eleventh staff.

Musical notation for the first system, consisting of two staves with a treble clef. The music features a series of eighth notes with accents, followed by a few chords.

Musical notation for the second system, consisting of two staves with a treble clef. It includes dynamic markings *p* and a fermata over a note.

Musical notation for the third system, consisting of two staves with a treble clef. It includes a rehearsal mark **7**, dynamic markings *ppp* and *mp*, and performance instructions like *>into silence* and *ord.*

Musical notation for the fourth system, consisting of two staves with a treble clef. It includes dynamic markings *mf*, *ff*, and *mp*, and fingerings **3 2**.

Musical notation for the fifth system, consisting of two staves with a treble clef. It includes dynamic markings *f* and fingerings **3 2**.



...improvisation...

BOTH GUITARS:  
tasto — ord — pont ad lib.  
accel. / rall. ad lib. independently.

9

Alternate freely between patterns; repeat each ad lib.

Alternate freely between patterns; repeat each ad lib.

10

*mp*

*p*

Synchronize

*mp*

11

4 0 0

4 0 1



...improvisation...

12 steady pulse

④ *p* Alternate freely between patterns; repeat each ad lib.

4 0 1

4 2 0 1

steady pulse

*p* Alternate freely between patterns; repeat each ad lib.

4/4

13

ord.

*mf* *p*

1 0

4 10

ord.

*mf* *p* accel. until...

0 4 1 4

6

s.t. ord. ord. s.p. s.t.

③ 0 0 ③ 0 0

6

s.t. ord. ord. s.p. s.t.

④ 0 ④ 0