

twine

for guitar duo

Thomas J. Dempster (BMI)

Please report all performances of this work to BMI (Broadcast Music Incorporated).

Visit the composer's website at www.thomasdempster.com

twine

for guitar duo

Thomas J. Dempster

West Columbia, SC

January – July 2016

Copyright © 2016 Thomas J Dempster

twine (2016) – duration: ca. 12:00

composed for Duo Cortado (Devin Sherman and Andy Jurik)

Program Notes

"What can two guitars do that one guitar refuses to?" I started (and ended) with this question, one that is particularly daunting given my minimal (up-til-now) experience with the guitar as something melodic, an orchestra of one (as so many are fond of saying). So, what happens with two orchestras of one?

Most of the concept of the "twining" involved in the piece deals with lines and ideas freely interweaving and intersecting with each other: chords played that one guitar alone cannot do; rapid alternations and dissonances between the two; robust counterpoint between the two; rapid, high melodies and lines entirely in harmonics – this weaving of ideas creates the broader, stronger vine. As a piece, *twine* seems to flirt first with some post-minimalist repetitiveness I'm not used to writing that darts in and out of a sassy, angular, nasal harmonic world (that I'm more accustomed to writing). That dipole universe surfaced, and I stuck with it, and I find it particularly effective given the dialogic setting of a duo, assisted by the performers sitting as far apart as is practicable onstage. The beginning of the work – alternately chordal, motoric, and occasionally melodious – gives way to a more diffuse, sparser sound-object world that evolves into a more strained, almost-sensual music. After this coloristic, gestural, airy central section, the fireworks return, this time with a vengeance, stretching the abilities of what two guitars can do while remaining a single, unified whole.

Performance Notes

The performers are encouraged to sit as far from each other on stage as is practical and practicable. A strong stereo effect is requested in live performance. (However, it should be performed however the performers are most comfortable performing.)

Open hand symbol: slap the strings between bridge and sound hole.

Fist symbol: knock on body of guitar with knuckles (right hand).

Last five measures: Strum/play strings behind nut /on headstock

Pont.: at bridge.

MM. 55-58: upward/downward arpeggios should be played closer to the bridge.

Accidentals pertain only to the octave in which they appear. Accidentals last only the duration of the measure.

Composed in West Columbia, SC, and Nebraska City, NE, January/February and June/July 2016.

Dedicated to the memory Einojuhani Rautavaara

twine

for guitar duo

Thomas J. Dempster

$\bullet = 160+$ Energetically

Guitar 1

Guitar 2

f marcato

5

6

Gtr. 1

Gtr. 2

p

8

Gtr. 1

Gtr. 2

p

11

14

Gtr. 1

Gtr. 2

mf

f

pont.

15

Gtr. 1

Gtr. 2

2
19

twine

Gtr. 1

Gtr. 2

f

23

Gtr. 1

Gtr. 2

mp

ff *f*

pont.

L.V. *mf*

27

Gtr. 1

Gtr. 2

L.V.

f

sec.

31

Gtr. 1

Gtr. 2

mf

mp

35

Gtr. 1

Gtr. 2

f

arp.

38

f

p

39

Gtr. 1

Gtr. 2

mf poco lirico

f p f p

44

Gtr. 1

Gtr. 2

mf

f mp

49

Gtr. 1

Gtr. 2

f

f

55

Gtr. 1

Gtr. 2

fp

fp

61

Gtr. 1

Gtr. 2

f

f

64 $\leftarrow \text{♩} = \text{♩} \rightarrow$
(♩ = 80)

mf dolce

mp

4
65

twine ②

Gtr. 1

mp

mf

Gtr. 2

mf dolce

mp

68

Gtr. 1

mp

mf

Gtr. 2

mf

mp

71

72

Gtr. 1

mp

f

mp

Gtr. 2

mf

mf

mf

74

Gtr. 1

mf

XIV

mf

Gtr. 2

mp

VII

f

77

Gtr. 1

f

Gtr. 2

mf

79 **80** twine 5

Gtr. 1 *mf* *sp*

Gtr. 2 *f* *sp*

82

Gtr. 1 *p*

Gtr. 2 *p*

85

Gtr. 1 *f*

Gtr. 2 *p*

89

Gtr. 1 *mp delicate*

Gtr. 2 *mp*

93 **97**

Gtr. 1 *mp*

Gtr. 2 *mf*

98

Gtr. 1

Gtr. 2

102

Gtr. 1

Gtr. 2

f

106

Gtr. 1

Gtr. 2

p

mf

p

mf

110

Gtr. 1

Gtr. 2

p

f

p

114

Gtr. 1

Gtr. 2

p

p

p

118

Gtr. 1

Gtr. 2

f joyful

f joyful

122

Gtr. 1

Gtr. 2

126

Gtr. 1

Gtr. 2

p

p

129

Gtr. 1

Gtr. 2

f

f

131

132

Gtr. 1

Gtr. 2

p

p

135

Gtr. 1

Gtr. 2

f *sp*

139

Gtr. 1

Gtr. 2

f *dim.*

f *dim.*

143

Gtr. 1

Gtr. 2

mf *p* *mp*

mf *p* *mp*

146

Gtr. 1

Gtr. 2

mp *p* *ff*

mp *p* *ff*

150

152

Gtr. 1

Gtr. 2

mf *p dolce* *f* *p* *mf*

mf *p* *f* *p* *mf*

Gtr. 1

Gtr. 2

155

f ³ wild

f marcato

Gtr. 1

Gtr. 2

158

Gtr. 1

Gtr. 2

161

162 Spirited ♩ = 160+

mf *mp*

mp *mf*

Gtr. 1

Gtr. 2

164

mf *mp*

mp *mf*

Gtr. 1

Gtr. 2

168

f *mf* *f*

mf *f* *f*

171

Gtr. 1

Gtr. 2

sp

175

Gtr. 1

Gtr. 2

ff

ff

mf

177

8va

179

Gtr. 1

Gtr. 2

182

Gtr. 1

Gtr. 2

ff

ff

fp

ff

186 Still $\text{♩} = c. 52$
8va

Gtr. 1

Gtr. 2

pp *p* *p* *pp*

p *mp* *mp espress.* *pp*

194 Faster; disappearing $\text{♩} = c. 60$

Gtr. 1

Gtr. 2

p *mp* *mf*

mp *mf*

A tempo $\text{♩} = c. 52$

Gtr. 1

Gtr. 2

mp *mp delicately* *f*

mp *p legato* *mp*

Gtr. 1

Gtr. 2

mp *mf* *p* *mp*

mf *p* *mp*

203 Veiled $\text{♩} = c. 60$

Gtr. 1

Gtr. 2

mp *p*

mp *p* *pp*

rit.

Florid $\text{♩} = \text{c. } 78$ ($\text{♩} = \text{♩}$)

Gtr. 1 *f* *mf*

Gtr. 2 *f* *mp* *mf*

Brighter; slowing $\text{♩} = \text{c. } 84$

rit.

Gtr. 1 *f*

Gtr. 2 *p* *f*

212 A piacere $\text{♩} = \text{c. } 56+$

Gtr. 1 *p* *pp* *mp*

Gtr. 2 *p* *pp* *mp* *pp*

Uncertain $\text{♩} = \text{c. } 63+$

Gtr. 1 *mp* *mf* *mp* *p* *mp*

Gtr. 2 *mp* *mf* *mp* *mf*

219 A piacere $\text{♩} = \text{c. } 56+$

Gtr. 1 *mp* *mf* *mp*

Gtr. 2 *mf* *mf*

221

Gtr. 1

Gtr. 2

twine

f

223

Gtr. 1

Gtr. 2

ff *f*

ff

226

Gtr. 1

Gtr. 2

marc. e sec.

fff agitato

f

fff agitato

mf

228

229

Gtr. 1

Gtr. 2

ff

mp

f

mf

p

232

Gtr. 1

Gtr. 2

p

pp

p

mp

pp

234 A little faster (♩ = c. 80)

235 *A little slower... (♩ = c. 72)* *Slower still... (♩ = c. 66)*

Gtr. 1 *mp* *8va*

Gtr. 2 *p* *pp* *mp* *8va*

240 *mp dim.* *8va* *pp*

Gtr. 1 *p* *mp dim.* *pp*

Gtr. 2 *p* *mp dim.*

244 *Con moto* ♩ = c. 76+ *Meno Mosso* ♩ = c. 48+

Gtr. 1 *f* *p*

Gtr. 2 *pp* *f* *p*

Gently ♩ = c. 60+ 248 *A piacere* ♩ = c. 56+

Gtr. 1 *mp* *p* *pp* *mp*

Gtr. 2 *mp* *p* *pp* *mp*

249 *Faster* ♩ = c. 100

Gtr. 1 *p* *pp* *f*

Gtr. 2 *p* *pp* *f*

A piacere ♩ = c. 56+

252

Gtr. 1

Gtr. 2

mp dim.

pp non arpeg.

mp dim.

pp

256 Faster Still ♩ = c. 108

Gtr. 1

Gtr. 2

f

f

A piacere ♩ = c. 56+

258

Gtr. 1

Gtr. 2

fp

fp

sec.

pp

ppp

pp

260 Anxious; aggressive ♩ = c. 116

Gtr. 1

Gtr. 2

mf

p

mf

mf

p

mf

262

Gtr. 1

Gtr. 2

f

p

mp

mf

f

p

mf

6/16

6/16

264

Gtr. 1 *8va* *ff* *f* *mf* *mp* *p*

Gtr. 2 *ff* *f* *mf* *p*

Gtr. 1 *mf*

Gtr. 2 *mf*

273

Gtr. 1 *fp* *mf* *ff* *f*

Gtr. 2 *f* *mp* *f* *ff* *mf*

Gtr. 1 *f* *p*

Gtr. 2 *f* *p*

Gtr. 1 *f*

Gtr. 2 *f*

280

Gtr. 1 *f* *mp brilliant*

Gtr. 2 *f* *mp brilliant*

Gtr. 1 *f*

Gtr. 2 *f*

284

Gtr. 1 *ff* *mf joyful*

Gtr. 2 *mf joyful*

Gtr. 1 *ff* *mf con brio*

Gtr. 2 *mf con brio* *ff*

Gtr. 1 *f poco agitato*

Gtr. 2 *f poco agitato*

290

Gtr. 1 *ff* *f marcato, snarling* *8va*

Gtr. 2 *pp* *mf*

Gtr. 1 *8va* *p*

Gtr. 2 *f*

Gtr. 1 *8va*

Gtr. 2 *f marcato, snarling*

296

Gtr. 1 *8va* *f* *p* *f*

Gtr. 2 *p*

Gtr. 1 *f*

Gtr. 2 *mf*

299

Gtr. 1

Gtr. 2

f

ff mf cresc.

rit.-----

302

Gtr. 1

Gtr. 2

f sp

ff

f

f sp

ff

f

305 Confident ♩ = c. 104

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

312

Gtr. 1

Gtr. 2

f

f

315

Gtr. 1

Gtr. 2

8va

mf

p

mf

318

Gtr. 1

Gtr. 2

ff

f

ff

mf

321

322

Gtr. 1

Gtr. 2

mp

f

mp

f

324

Gtr. 1

Gtr. 2

mp

f

mp

f

p

mp

327

Gtr. 1

Gtr. 2

mf

ff

f

mf

f

330 332

Gtr. 1 *f* *ff* *pizz.* *pont.*

Gtr. 2 *f* *ff* *pizz.* *pont.*

333 rit.

Gtr. 1 *fff* L.V. *ff* *dim. al fine*

Gtr. 2 *fff* L.V. *ff* *dim. al fine*

Strum strings behind nut (on headstock)

337 *ppp*

Gtr. 1 *ppp*

Gtr. 2 *ppp*

ca. 11:30

July 2016
West Columbia, SC