BROTHEL MUSIC

For Two Violas

2003

Written for Catherine & Juliet

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You like it?

Sheila Fitzpatrick may have to modify her view that going through Russian customs is reminiscent of 'Soviet times past' (*LRB*, 9 October). When I passed through Sheremetevo airport in August the customs were just like any other country's. My first clash with Soviet customs was in 1973. After a careful search the female officer asked: 'Do you have any pornography?' Trembling, I answered: 'No.' She proceeded: 'But you like it, I hope?'

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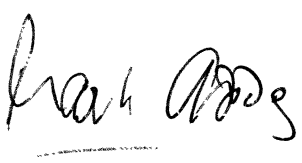
BROTHEL MUSIC

The rather eye-catching title is not only designed to whet one's appetite for listening, but also to be a counter-balance to a crass remark made by Boulez about the music of Olivier Messiaen.
He described it as being "brothel music".

What he might have been refering to is the sensual, almost seductive nature of Messiaen's music which is, for me, one of its most attractive qualities. This stands in sharp contrast to what might be called the "cerebral" nature of other types of contemporary music.

I like to appropriate adversaries weapons and use them to express their opposities, like the flower people in the 60s wearing bits of army combat uniform.
Verbally, it can take the barb out of the most offensive comments; see frontispiece quote. What the Soviet official meant to say, of course, wasn't "hope", but "think", which was, apparently, something she had difficulty in doing...

I love the way these kinds of bothersome remarks can so easily back-fire!



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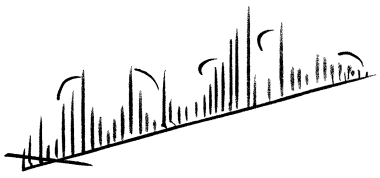
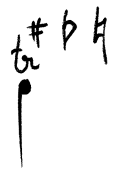


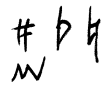
Very rapid passage, alternately detachéand legato; haphazard pitches, chromatic/microtonal intervals. Frenzied, rushing effect.

Highest possible sound.

Tremolo.



Trill with note above main note, sharpened, flatened or natural.



Mordent; the written note followed by the note above, sharpened, flatened or natural, and returning to the written note.

Sul ponticello.

Sul tasto.

Left-hand pizzicato.

Crush-tone.

Senza misura.

Battuto.

Accidentals apply only to note to which affixed and any immediate repetition of same note. They do not apply to octaves. All accidentals are cancelled by the bar line.

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♩=100

secco

sfz

pp ff pp ff pp ff sfz p

secco

sfz

f

p

f

subito f

secco

sfz

p < f sfz

p < f sfz

p < f sfz

f

p < f sfz

IV III II I

p

ord

tr sp tr tr

gliss

p f

f

p

f

p

micn

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26

f sfz sfz ff ord

26

ff ff ord

31

3

31

35

3 3 3 7:d

39

3 3

39

3

42

3

42

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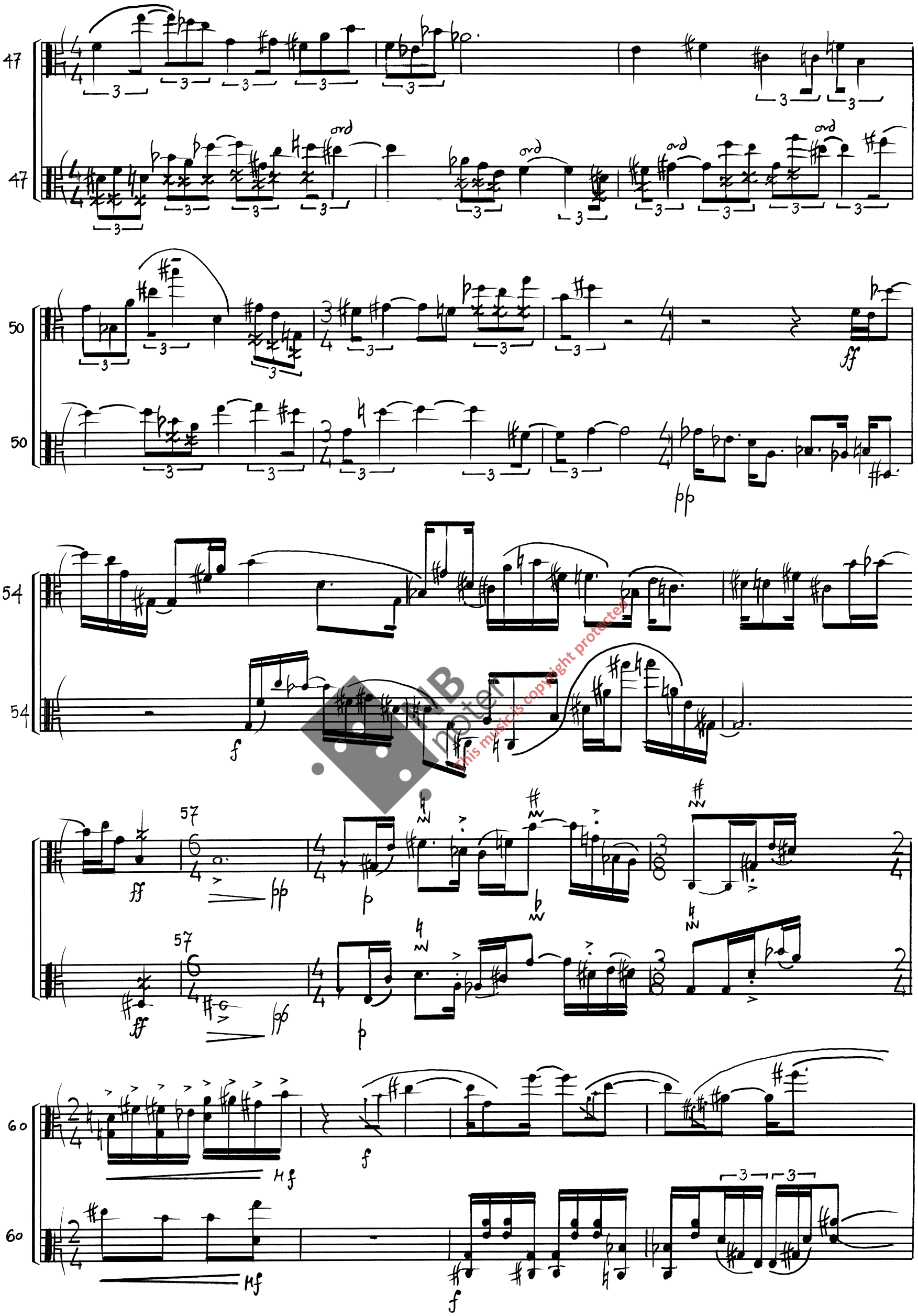

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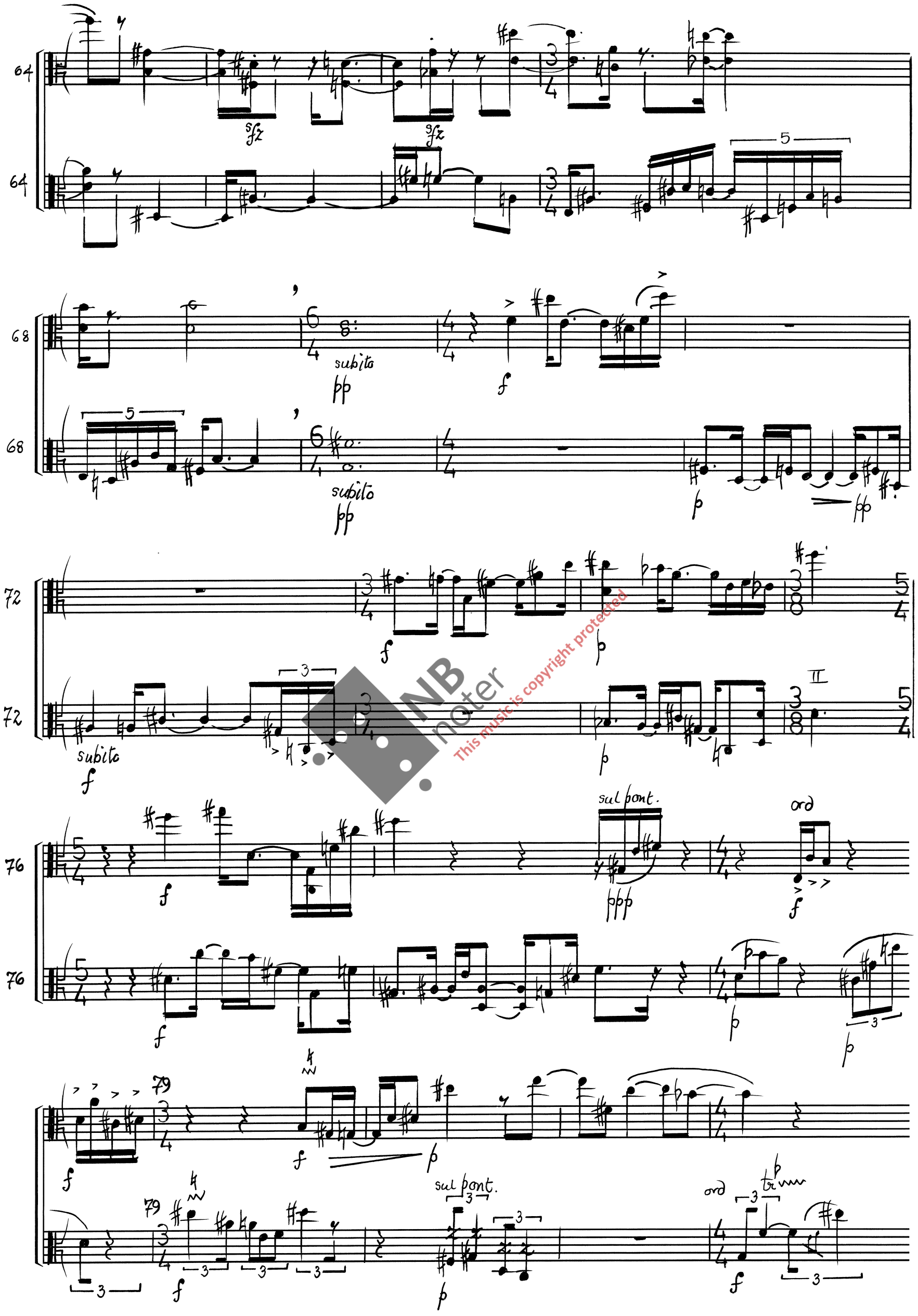

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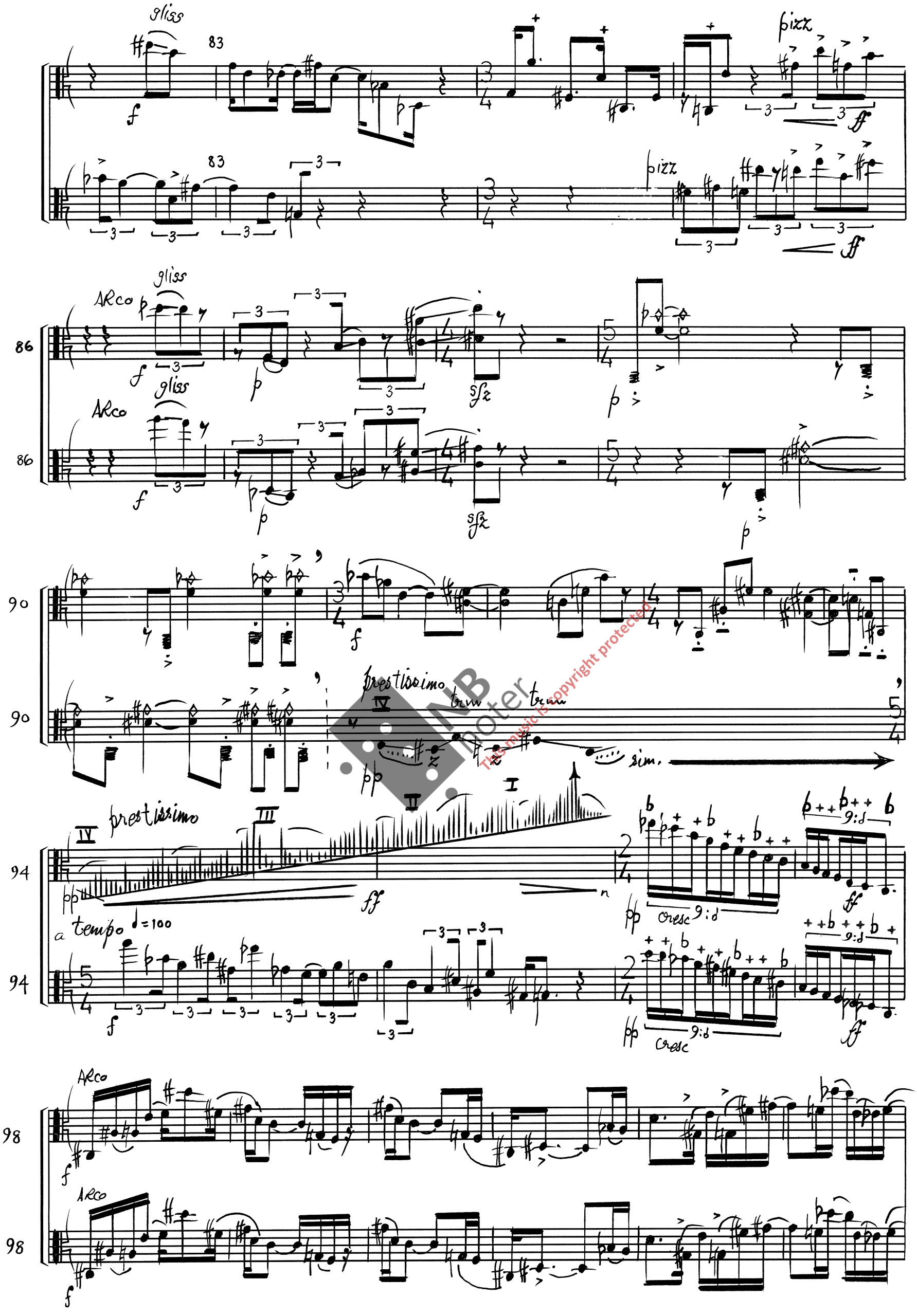

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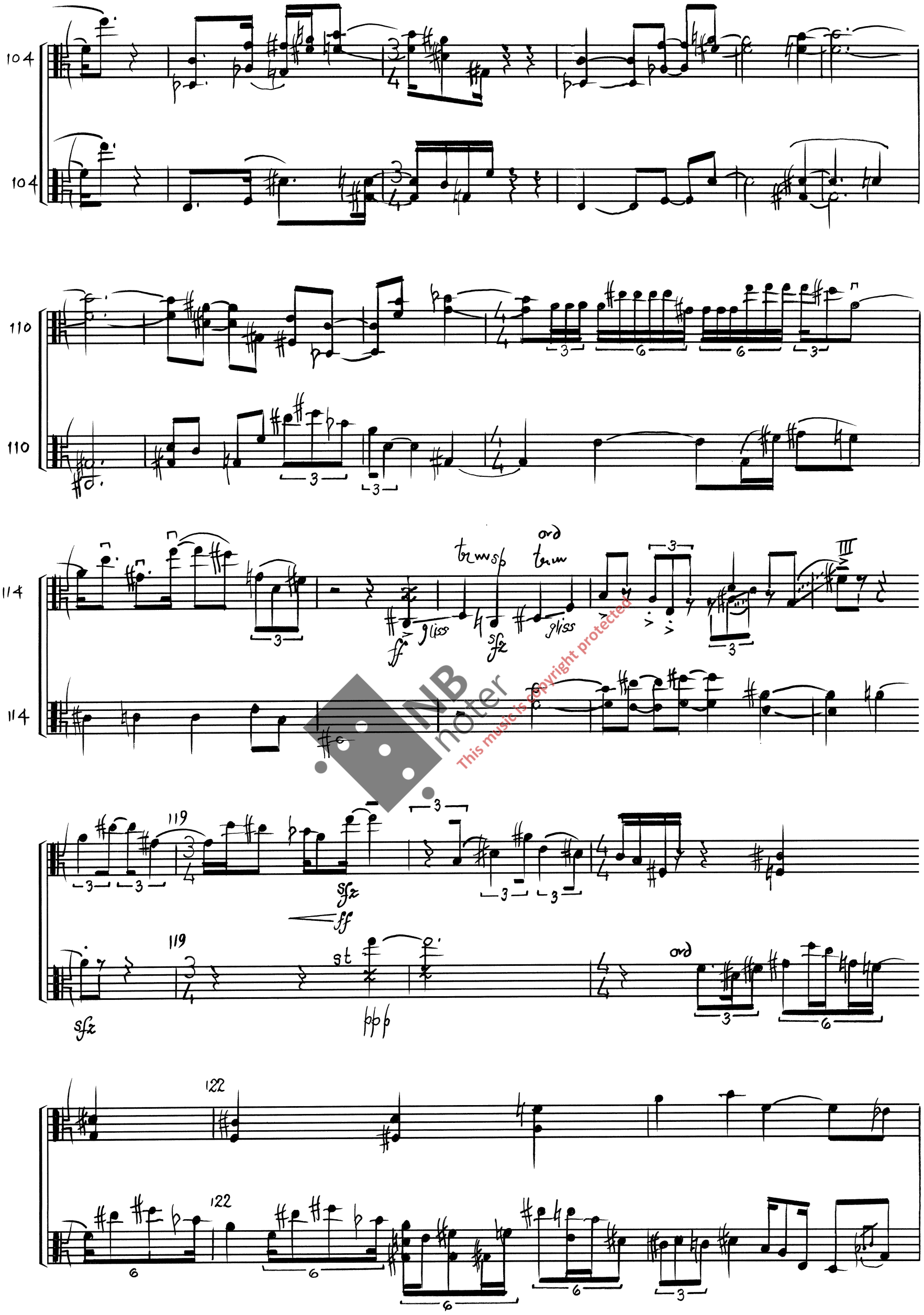

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128

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22 December 2003