

# Church Keys

for Piano and Tape



by Paul Rudy

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## Church Keys

For Piano and Tape  
(1999)

### Program Notes

I have long loved the simplicity and clarity of the four-part hymns I used to sing in church as a child. I view these hymns now as a foundation upon which highly complex structures can be built. I have often been perplexed, however, by the range of emotions expressed in many of these hymns. On the one hand, hymns like "Far Far Away from My Loving Father," portray a heartfelt loving and forgiving image based on the prodigal child story. On the other hand, "A Mighty Fortress Is Our God" contains violent war imagery and language. The opposed polarity of these two types of hymns can be striking when they appear side by side in a worship service. I have come to realize that both kindness and violence seem to be equal parts of our human nature. Church Keys is the ground on which these halves of myself, kindness and confrontation, struggle to coexist.

11'

### Biography

Paul Rudy (1962) is Associate Professor and Coordinator of Composition, and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music, University of Missouri, KC. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School and has created over 80 radio programs for public radio (Aspen, Colorado and Resonance FM, London, England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other recognition from the Bourges Electroacoustic Music Competition (2000 & 2005), the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, the American Composer's Forum Jerome Composer Commissioning Project, 8th Blackbird and Third Practice, Music from China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins Museum of Art and the UMKC Conservatory. His works, published by Twisted Trail Music, have been broadcast and performed worldwide and can be found on EMS, Living Artist, Capstone, SEAMUS and Centaur recordings. In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks.

Please visit: [www.paulrudy.com](http://www.paulrudy.com)

Piano and Tape

~Commissioned by the Missouri Music Teachers Association~

# Church Keys

~for HyeKyung Lee~

Paul Rudy

ca. 23"

Duration: 11:00

Piano

forearm clusters  
silently depress

sempre sost. ped

8va

Tape

8va basso  
*ffz*

2

*mf*

Distant  $\bullet = 52$

short damper pedal...

de-tuned bells

*mf*

55"

10

1:00

Aggressive  $\bullet = 84$

*f*

8va basso l.v.

*fff*

touch ped.  
1/2 damper

8va

6 6 6

3 3 3

5

*ff*

*fffz*

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8va -----

15

bells

20

*a tempo*

ca. 10"

8va basso

*fff*

*mf*

(non secco)

*mf*

(non secco)

*ffz*

25

Aggressive ♩ = 84

31

ff (secco)

Measures 31-35: This section is marked 'Aggressive' with a tempo of ♩ = 84. It begins with a forte (ff) dynamic and a 'secco' instruction. The music features complex rhythmic patterns with frequent triplets and sixteenth-note runs. The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 2/4 and back to 3/4. The piece concludes with a final chord in 2/4 time.

36

Measures 36-41: This section continues the 'Aggressive' tempo. It features intricate melodic lines with many triplets and sixteenth-note passages. The key signature remains two sharps. The time signature changes from 3/4 to 2/4 and back to 3/4. The piece ends with a final chord in 3/4 time.

evaporating ..... Moderate, bell like ♩ = 72

42

Measures 42-47: This section is marked 'Moderate, bell like' with a tempo of ♩ = 72. It starts with a 'dim.' (diminuendo) instruction and a 'mp' (mezzo-piano) dynamic. The music is characterized by a 'bell like' quality with sustained notes and a slower, more spacious feel. The key signature changes to one sharp (F#) and the time signature changes from 3/4 to 4/4. The section concludes with a final chord in 4/4 time.

51

8va

*p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

*sfz* *sfz sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *mp*

distantly

8va

This system contains measures 51 through 57. The top staff features a melodic line with slurs and dynamic markings of *p* and *ff*. The middle staff has a bass line with slurs and dynamic markings of *sfz* and *mp*. The bottom staff shows a complex harmonic accompaniment with many beamed notes. A *8va* marking is present at the top right.

58

*ff* *p* *ff* *p* *ff* *p* *mf*

*sfz* *sfz mp* *sfz* *mp* *sfz* *mp sfz* *mf*

*mp* *mp*

8va

This system contains measures 58 through 63. The top staff continues the melodic line with slurs and dynamic markings of *ff* and *p*. The middle staff has a bass line with slurs and dynamic markings of *sfz*, *mp*, and *mf*. The bottom staff shows a complex harmonic accompaniment with many beamed notes. A *8va* marking is present at the top left.

64

*f*

This system contains measures 64 through 70. The top staff has a melodic line with slurs and a dynamic marking of *f*. The middle staff has a bass line with slurs. The bottom staff shows a complex harmonic accompaniment with many beamed notes. A large black triangle is present at the bottom right of the system.

72  $\text{♩} = 168$

*sfz* *sf* *f*

79

*sfp* *fff* *f* *ff*

85

*p* *ff* *f*

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8va -----

slightly slower...

90

3 3 3

3 3 3

ff

6 6 6

3 3 3

p fff

p fff

sost. ped.

in tempo...

8va -----

96

p

f

3 3 3 3 3

3 3 3 3 3

5

102

sfz p

sfz p

sfz p

sfz p

sfz p

mf

mf



108

113

118

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122

*ff* (secco)

*p*

*f*

*ff*

126

*p*

*f*

132

*8va*

*dim.*

*accel.*  $\text{♩} = 144$

138 *f* *mp*

**Righteous Bombastic**  $\text{♩} = 112$

147 *ff* *sfz* (secco) *ff* sus. ped.

154 *sfz* *f* *sfz* *f* sus. ped.

161

*sfz* *sfz* *sfz* *f* *sfz* *sfz* *sfz* *sfz*

sus. ped. *8va* sus. ped. *8va* sus. ped.

*f* *f* *f*

168

*mf* *sempre sus. ped.* *p* *p* *f*

*sempre l.v.*

176

*p* *ff* *ff* *p* *p*



*moto perpetuo, driving...*

203

*ff*

*p*

211

*p*

*ff*

sus. ped.

219

*secco*

*ff*

227 *secco*

*f*

*f*

*f*

235

*sffz*

*ff*

*sffz*

243 *secco*

*f*

*ff*

251

secco

*ff*

259

secco

*ff*

267

*sfz*

4 4 3 5

*sfz*



275

8va

283

*ffz*

291

8va

*ffz*



smooth, light

323

*sfz*

*sfz*

6

6

6

6

6

6

6

6

332

*sfz*

6

6

5

5

5

5

5

5

5

341

$\bullet = 60$

*mf*

sempre sus. ped.

8

8

8

8

8

8

8

8

