

Paul Rudy (1962)

Parallax 1 "Violin"

for Violin and Tape  
(1998)

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## Program Notes

Parallax 1 "Violin" deals with both musical content and context. All of the sound material for the work originates from the violin itself. The work seeks to illustrate some of the most characteristic sounds of the violin in contexts which are aggressive and assertive, as in the cadenza type entrance of the violin after the initial tape opening. The violin can also be very beautiful and voice like as in the brief soliloquy ending the first section of the work. Large textures, spun from a single violin sample produce the metaphor of the orchestra of which the violin is one of the most essential parts. In all of its changing contexts and permutations, the violin is present and constantly intermingling with itself in a world of shifting views and planes. Parallax 1 "Violin" was written for Australian violinist and conductor Joanna Drimatis without whose samples the work would not have been possible. The composer also wishes to thank Andrew Perea for his dedication to the work.

# Parallax 1 "Violin"

Paul Rudy

(b. 1962)

for Violin and Tape

♩ = 80

\*Tape index 01

Tape

"low drums"

*pp* *p*

Lights should be as low as possible until the violin enters in measure 46, at which point they should come up rapidly. The performer should be dressed in black, and should play into a microphone to balance with the sound system.



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63

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

67

*ff* *sfz* *arco.* *pizz.* *sfz* *arco.* *ff* *f* *p* *mf*

72

*fff* *pizz.* *arco.* *pizz.* *arco.* *p*

77

*pizz.* *arco.* *ord.* *ff* *ff*

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**Molto moto perpetuo**

82

*ff* *p* *mp* (blend with tape) *ff* *mp* (blend with tape)

sul pont. ord. sul pont.

88

*f* (blend with tape) *mp*

94

(pont.) gradually to ord. *sim.* *p* *f* (sempre stac.) *sub.* gradually fade violin microphone out

*dim.* *pppp*

100

3 3 3 3 3 3 3 3

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106 3 l.h. pizz +

112 +

118 +

124 Intense, livid!

131 (h) (h) do not slow down! Begin to relax. .... f

Sound operator should pause the tape and advance to index #2

137 *sul pont.* *gradually free tempo* *ord.* *trailing off* *ord.*  
*p* *f* *mp* *mf*

141 *gradually to pont.* *gradually lengthen* *rit.* *ord.* *rit.* *pont.* *col legno battuta*  
*p* *mp* *p* *pp*

### Soliloquy (without tape and microphone)

146 *Cantabile* *Freely* *ord.* *senza vib.* *warm sound (con vib)* *molto rubato* *sul G* *gliss*  
*mf* *3* *mf* *mf*

152 *sul G* *gliss* *mf* *p* *mf* *ord.* *gradually to col legno* *p*

157 *ord to pont.* *ord.* *col legno* *ord.* *controlled col legno battuta* *ord.* *col legno (wood only) sul tasto* *ord.* *col legno (wood only)* *gradually to 1/4 step flat* *ord. gradually to col legno battuta* *bounce the bow*  
*mp* *5* *mf* *tr* *p*

161 *listen for tape start and match the tempo use a finger slap* *ca. 60* *col legno battuta controlled* *undulating (wide, slow vibrato)* *sul D* *0* *1 pont. (sul E)* *4* *ff p*

*\*Restart tape at index 2 tape operator should start the tape softly and gradually increase the volume* *\*\*slowly bring up violin microphone\*\** *"Dulcimer texture continues to accumulate"*

*mp* *p* *mf* *p*

(opening tape pulse provides tempo throughout)



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166

l.h. r.h. pizz.  $\textcircled{\circ}$

*f* *sim.* *ppp* *ff* *sfz* *sfz p* arco

l.h. pizz high on the neck (bright)

174

pizz. arco l.h. pizz. arco

*ff* *p* *sfz*

182

pont. trem. as fast as possible gliss "growling"

*f* *ff* *mp* *ff* *ppp*

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**Growling!**

(stay on the [D] string)

(into microphone)

(sul E)

*mp*

198

*fff*

8

*ppp*

*mf*

205

*p*

sim.

*fff*

*mf*

*p*

**Faster!**

♩ = 144

sempre pont.

metallic sound!

213

continuous gliss

*ffff*

*f*

\*Brackets indicate repeating patterns

219

*mf*

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224

*p*

229

235

*ppp*

241

quasi guitarra  
pizz.

*p*

(sim.)

247

*mf*

*Molto rit.*  
quasi guitarra

Parallax 1 p. 10

ca. ♩ = 60

ord.  
senza vib. gradually to pont.

252

Musical score for measures 252-256. The top staff (treble clef) features a dense texture of chords, starting with a forte dynamic (*sfz*) and gradually softening to piano (*p*). The bottom staff (bass clef) provides harmonic support with sustained notes and rests. The tempo is marked *Molto rit.* and the performance style is *quasi guitarra*. The piece is titled *Parallax 1 p. 10* and has a tempo of approximately 60 beats per minute. The section concludes with the instruction *ord. senza vib. gradually to pont.*

**Freely**

ca. ♩ = 60  
sul pont.

n *p*

257

Musical score for measures 257-262. The top staff (treble clef) contains a complex, rhythmic pattern of chords, marked *p* (piano). The bottom staff (bass clef) features sustained notes and rests. The tempo is *ca. ♩ = 60* and the performance style is *sul pont.* The section is titled *Freely*. The dynamics range from *p* to *n* (no dynamics) and *p*.

263

ord.

Musical score for measures 263-271. The top staff (treble clef) shows a melodic line with dynamics ranging from *pp* to *f*. The bottom staff (bass clef) provides harmonic support with sustained notes and rests. The tempo is *ord.* (order). The dynamics include *pp*, *mf*, *pp*, *p*, *p*, *f*, *mp*, and *p*. A drum hit is indicated with an 'x' in the bottom staff.

272

ord.

pizz. arco.

Musical score for measures 272-276. The top staff (treble clef) features a melodic line with dynamics ranging from *pp* to *mf*. The bottom staff (bass clef) provides harmonic support with sustained notes and rests. The tempo is *ord.* (order). The dynamics include *pp*, *mf*, and *p*. The performance style is *pizz. arco.*

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279

*f* *sub.p* *p* *f* *p*

*n*

285

290

*p* *mp*

Reflective, almost melancholy

295 *senza vib.* *mp* *p* *sim.* *p* *b* *p*

Freely

very warm sound!

300 *mp* *p* *(b $\epsilon$ )*

*slowly*

*pizz.*

*senza vib.*  
*arco.*

306 *mp* *p* *(lower octave)* *n* *n* *fade with tape*