NEW MUSIC COMPOSITIONS

by

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ABSTRACT

The Thesis for the Master of Music in Composition degree at the University of British Columbia consists of a recital or recital(s) of original works composed during graduate study. Candidates are expected to have written for the recital(s) approximately 45 minutes to one hour of music for various media.

The following compositions were performed on January 31, 2003; April 7, 2003; October 18, 2003; February 26, 2004; March 5, 2004; March 8, 2004; April 5, 2004; April 23, 2004, and April 28, 2004.
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and many others.
Five Expressions of a Nearby God for Mezzo-Soprano and Pianoforte

on Canadian poetry by

Margaret Penner Toews
George Johnston
Fred Cogswell
George Whalley
and
Kenneth Leslie

© Colin Pridy 2002
dedicated to

Sarah Jane Knowles

also drawn near
Wait and Trust

Text by Margaret Penner Toews

earnestly $J = 88$

Colin Pridy

Mezzo-Soprano

Pedal freely, except where marked

Piano

Cresc. et accel.
Can you?

Can you change the sunset colours?
Can you halt the wind?

Can you with the force of fingers

open up a budding rose?
Can you coax a leaf's unfolding?

Or, with effort, settle dust? All require two components.
One is waiting, one is trust. For the sunset.

Hue will alter, and the wind will not enter.

Poco rit.
If you force a rose a...

You will ruin it for sure.
leaf emerges. if un-stirred the dust will rest.

God has set the
law in motion.

\[ \text{molto calmo} \]

Wait and trust. His

\[ \text{molto calmo} \]

time is best.
The Old Man

Text by George Johnston
with uncertain defiance

Colin Pridy

Mezzo-Soprano

Piano

serves the old man right, sung
Right is what serves
him,

Coming out in the

light,

Out of his leafy dark.
If life's glare un-nerves him.

Now he is

cross and blind.
Light has left him blinded.

He gropes about to find the

But all darks are
mind - ed.
I know the poor old

Know him in my small

heart...

molto accel.
I see him everywhere I look
in me or out of

con pedale ad lib.

me, his hunting, dazed eyes

give me back my own look.

senza ped.
con passione

\( \text{ff} \)

\( \text{\textit{f}} = 186 \) each measure "in one"

Christ have mercy, Christ have mercy,

\( \text{\textit{f}} \)

con pedale ad lib.

\( \text{\textit{molto rit.}} \)

Christ have mercy on me,

\( \text{\textit{molto rit.}} \)

continue slowing the tremolo ad lib. until fermata

\( \text{\textit{ppp}} \)

\( \text{\textit{pp}} \)

\( \text{\textit{pp}} \)

Tempo I

\( f \)

Forgive this
mortal fear,

My five wits have

drawn me

Out, into the

spoken, in time

open,

And only you are near.
The Cross-Grained Tree

Text by Fred Cogswell

slow and achy \( \text{\textit{secco (senza pedale)}} \)

Colin Pridy
hewed the tree with axe and adze

and scowled to watch the way its cross grain

smoothly, ominously

curled. Nor dreamed such

smoothly, ominously

con poco pedale
poor and knot-ty wood would be a

lathe on which his son would turn

the world.
Prayer for the Living

Text by George Whalley

An aggressive, bitter lament \( \text{\textit{d}} = 142 \)

Colin Pridy

Mezzo-Soprano

Piano

\textit{senza pedale}
Destroying.

that we not be destroyed.

following darkness into darkness.
we know not what we do. We know

con pedale ad lib.

Un-hating,

articulate severely

we work through the passion-less precision

senza pedale
instruments, ah and leave in our wake the

silence of the great cities.

the broken quiet, ah of

con pedale ad lib.
those who go down to lip-less sim-

lence.

What wounds we leave we know not, ah
What self-inflicted wounds we

know no-(ah). (t).

Following darkness into
darkness, destroying
that we not be destroyed.

Forgive us. For we know not what we do.
God's Answer to a Psalmist

Text by Kenneth Leslie

Colin Pridy

Piano

sempre non vibrato except for notes o or longer

had been lonely over

mfa
long When I discovered
you
A lover choked with song
quasi
sonore
and with no one to sing it to.

Juggler with no audience
do-in' my round of
gliss

empty halls longed for one, oh, just one.
wide-eyed, intense to watch my myriad coloured

balls, even

a child to cup his chin and wonder
at my brilliant play,
at how I made the planets spin,
and tossed the sun to light his day.
So, "what is Man,"

your psalm-ist cries, "That I am mindful of..."
since time be-gan—

And when I plucked his shin-ing face—
out of the shadow of my mind and shaped him from that dark place,
there was my, at last, my
joy had been defined
Colin Pridy

SILICA CASCADIA

for Large Chamber Ensemble

© Colin Pridy 2004
Instrumentation

Flute
Soprano Saxophone in Bb
Clarinet in Bb
Bassoon

Horn in F
Trumpet in C
Tenor Trombone
Tuba

Piano

Solo Violin
Solo Viola
Solo Cello
Solo Bass

Score in C

All staves notated at sounding pitch
SILICA CASCADIA
for Large Chamber Ensemble

With dynamism $J = 132$

Colin Pridy
Cakewalk
for String Quartet
Full Score

© Colin Pridy 2003
Cakewalk
for String Quartet

Intensely, with much energy \( \cdot = 110 \)

Colin Pridy

© Colin Pridy 2003
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THE ROYAL DECREE

A Tuba Solo in Three Movements

© Colin Pridy 2004
THE ROYAL DECREE

Tuba Solo

I. Arrival Fanfare

Pompous (\( \cdot = 88 \) )

© Colin Pridy 2004
The Royal Decree
I. Arrival Fanfare

With finality

rit. ——— A Tempo

sfp << ff
II. King and Queen Beloved

Expressively; freely; rubato $J = 78 \sim 82$

Colin Pridy

A Tempo

stringendo

A Tempo;
Climactic
The Royal Decree
II. King and Queen Beloved

moto rit.

With joy
accel.

now relaxing

\[ J = 108 \]

rallentando

Tempo 1

rit.

mf

\[ P \rightarrow ppp \]
The 1st Annual
Monarch Appreciation Day!

Thoroughly adulatory \( j = 138^+ \)

Colin Pridy
The Royal Decree
III. The 1st Annual Monarch Appreciation Day

Happily subjugated

With royal satisfaction
accel. ----

A Tempo
The Royal Decree

III. The 1st Annual Monarch Appreciation Day

A Tempo (but a little more quickly)

Celebratory

ff

molto rall.

f

accel.

Presto (but well-marked)
Commissioned by the UBC Saxophone Quartet
for their appearance at
The 2004 Biennial North American Saxophone Alliance Conference
April 28 - May 1, 2004
The University of North Carolina at Greensboro

Colin Pridy

Three Kicks
for Saxophone Quartet

I. Deco Jibe
II. On the Rocks
III. Funk Assimilation

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Program Notes

I. Deco Jibe

"Art Deco" acquired its name in 1925 at the Exposition Internationale des Arts Decoratifs in Paris. Characterized by geometric balance, simplicity, and elegance of design, Art Deco came to represent modernity, speed, technology, and prosperity. Before long, its influence could be seen almost everywhere, from the visual arts and architecture to the furniture and automobile designs of the period 1920-1939.

The Art Deco period coincided with the Swing Era, Gershwin, Neo-Classicism and at least a decade's worth of films from the Golden Age of Hollywood. "Deco Jibe" captures my personal impressions of that time period in musical form. To whatever degree this musical expression has been coloured by modern sensibilities, the end result remains a "jibe", or "kick" at the modern notion of stylistic novelty in music at all costs. This is also fun music, however; a reminiscence of a simplified past... and something I think we can all get a kick out of.

II. On the Rocks

A man sits in the furthest corner of a dark, smoke-filled nightclub, hunched over yet another drink. His hair is disheveled; he needs a shave. There are dark circles under his bleary eyes. His thoughts are indistinct; he can't find his wallet just now. A search begins with the uncoordinated movement of his arm. His drink spreads swiftly and evenly across the table in front of him. Abstractedly, he notes that the ice cubes travel the furthest. The answers he needs elude him. Presently, he can only remember one thing: Shalimar, by Guerlain. His vision blurs; he blinks rapidly and calls sharply for another drink. "Kicked in the teeth," he mumbles. He shakes his head and winces, regretting the movement.

III. Funk Assimilation

As a composer, I always have an ear open to the sounds around me. When I was an undergraduate in Halifax (Nova Scotia, Canada), several friends of mine played in a very popular funk/soul band. What a fantastic sound! The group played regularly to large, enthusiastic crowds.

This was my first substantial exposure to this genre of music-making and when the opportunity to write for saxophone quartet came a few years later, I simply couldn't resist the chance to "assimilate" some of the flavour of funk into the palette of styles and techniques I want to develop as a composer. Or put another way: I wanted this music to kick it!
Three Kicks for Saxophone Quartet

I. Deco Jibe

Brightly, tongue-in-cheek ... \( \frac{\text{d}}{} = 126 \)

Colin Pridy 2004
expressively

A Tempo

S. Ss.

A. Ss.

T. Ss.

B. Ss.
Calmly

Driving forward; slightly faster

A Tempo
Mischievously
expressively

Driving forward; slightly faster

accel.
rallentando —— Dolce: $\frac{4}{4} = 86$

poco rall. —— accel. —— A Tempo ($\frac{4}{4} = 144$)
II. On the Rocks

On the rocks, with a slice of lemon . . . $J = 82$; rubato

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poco rit.

Soprano Sax.

Aalto Sax.

Tenor Sax.

Baritone Sax.

A Tempo
With renewed emotion
III. Funk Assimilation

Funky. And well-marked $\frac{j}{120}+$

Colin Pridy

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

Groove

S. Sx.

A. Sx.

T. Sx.

B. Sx.
Lullaby
for Solo Piano

© Colin Pridy 2003, 2004
Lullaby

Tenderly (\( \text{j} = 90 \))

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Versus I
for Solo Piano

© Colin Pridy 2004
Versus I

Colin Pridy

Presto

Freely \( \frac{d}{c. 124} \)

\( f \)

\( ff \)

\( mf \)

rall.

Presto

non legato

mp

ff

f
Versus I

Freely; solemn $d = c. 124$

\( \text{p} \) ma sonore

\( f \) \( mp \) \( p \)
Versus II
for Solo Piano

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Versus II

Agitated $\mathbf{d} = 100$

Freely $\mathbf{d} \sim 76$
Versus II

**Agitated**

\( \text{M}\) = 100

**Freely**

\( \text{M}\) ≈ 76

\( \text{rall.} \)
Versus II

Agitated \( \text{\textit{d}} = 100 \)

Lightly

Sonorous

Broaden

\( f \text{ ma non troppo} \)

\( \text{rall.} \)
BIBLIOGRAPHY


