# NEW TIME SHIFTS

by

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B.Mus., The University of Manitoba, 1995

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THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

SCHOOL OF MUSIC, COMPOSITION

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April 1999

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Department of Music

The University of British Columbia
Vancouver, Canada

Date April 22/99

# ABSTRACT

Contained in this document are reproductions of musical scores which represent a large part of my compositional output while in residency at the University of British Columbia from 1995-1998. The pieces "Decorations of Time" and "Slow" are written for solo performer with accompaniment, while the pieces "Millennium" and "Untitled" are written for large chamber ensemble and wind ensemble respectively.

The remaining four submitted pieces, "...from the shadows of a dimly lit street", "Neruda's Lunch", "Tongue of the Ocean", and "Scene Loop", are purely electroacoustic in nature and therefore do not have a printed musical score. These pieces can be found only on the accompanying cassette tape.

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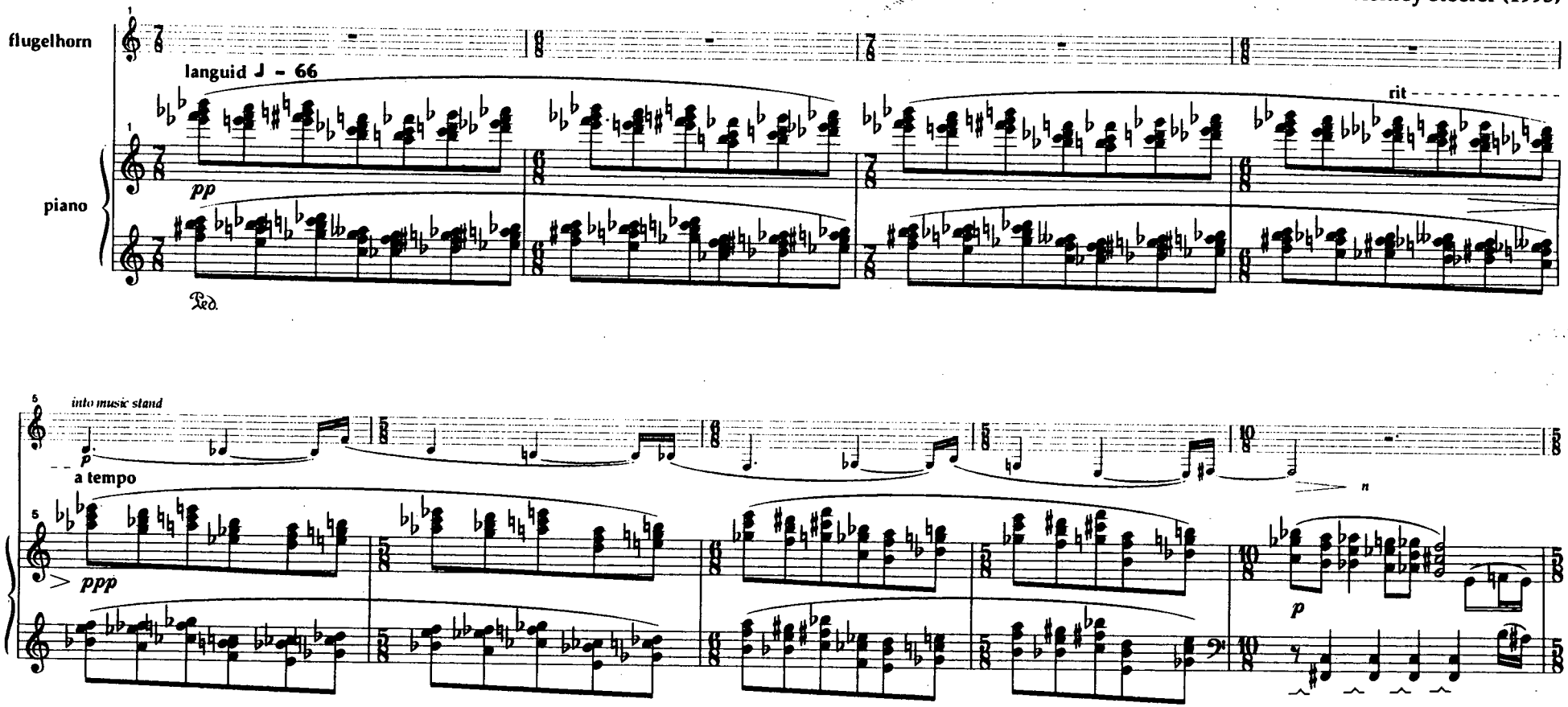
# Decorations of Time

*for flugelhorn and piano*

## I
## *Prelude*

**Patrick Ashley Keeler (1995)**

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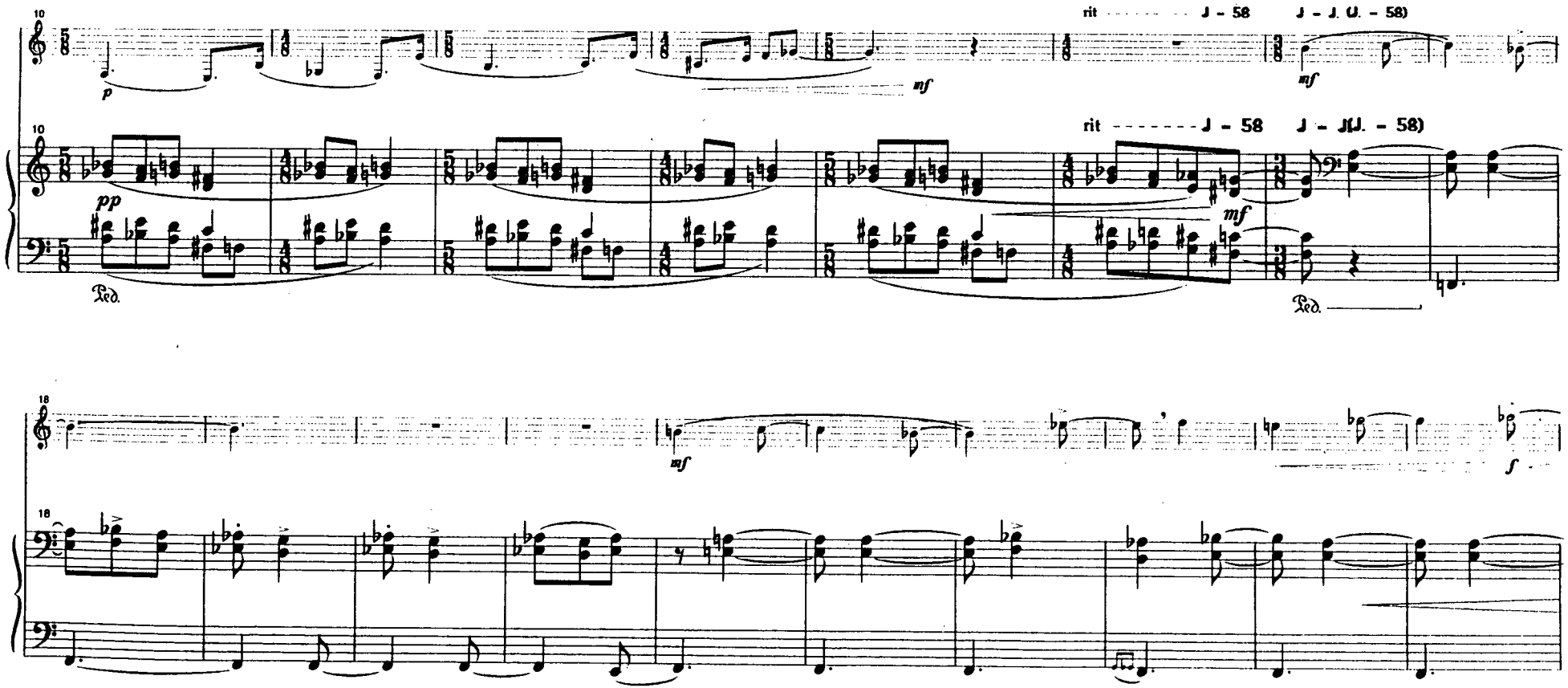
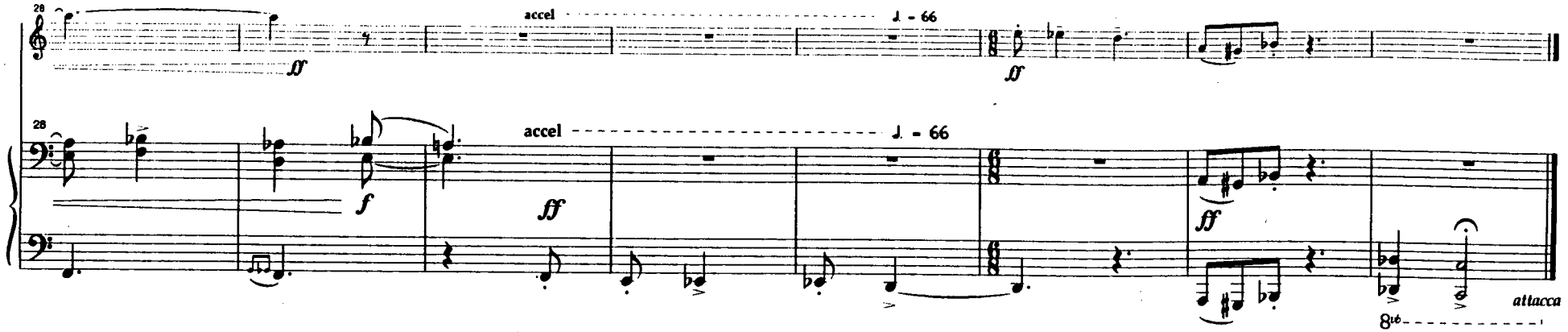
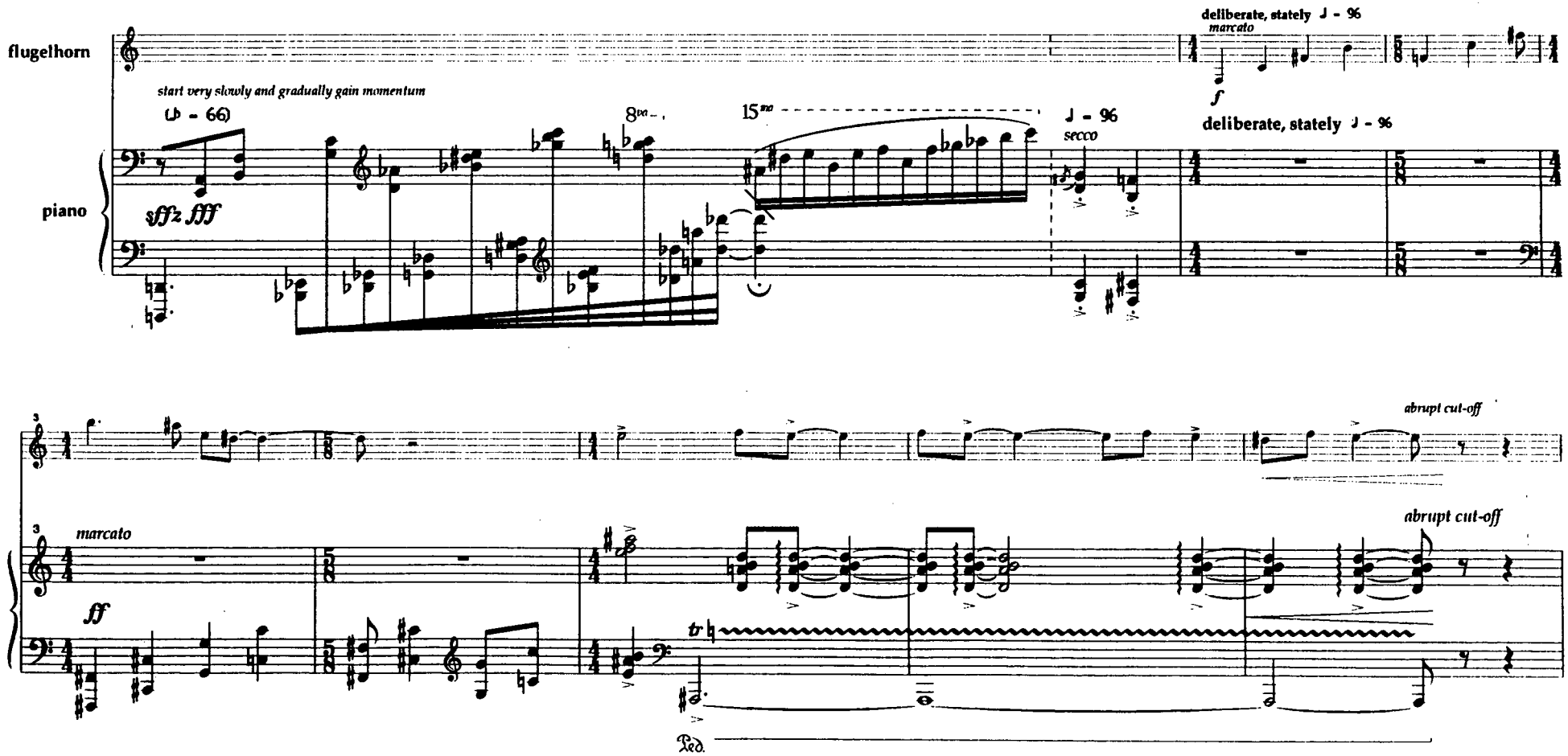
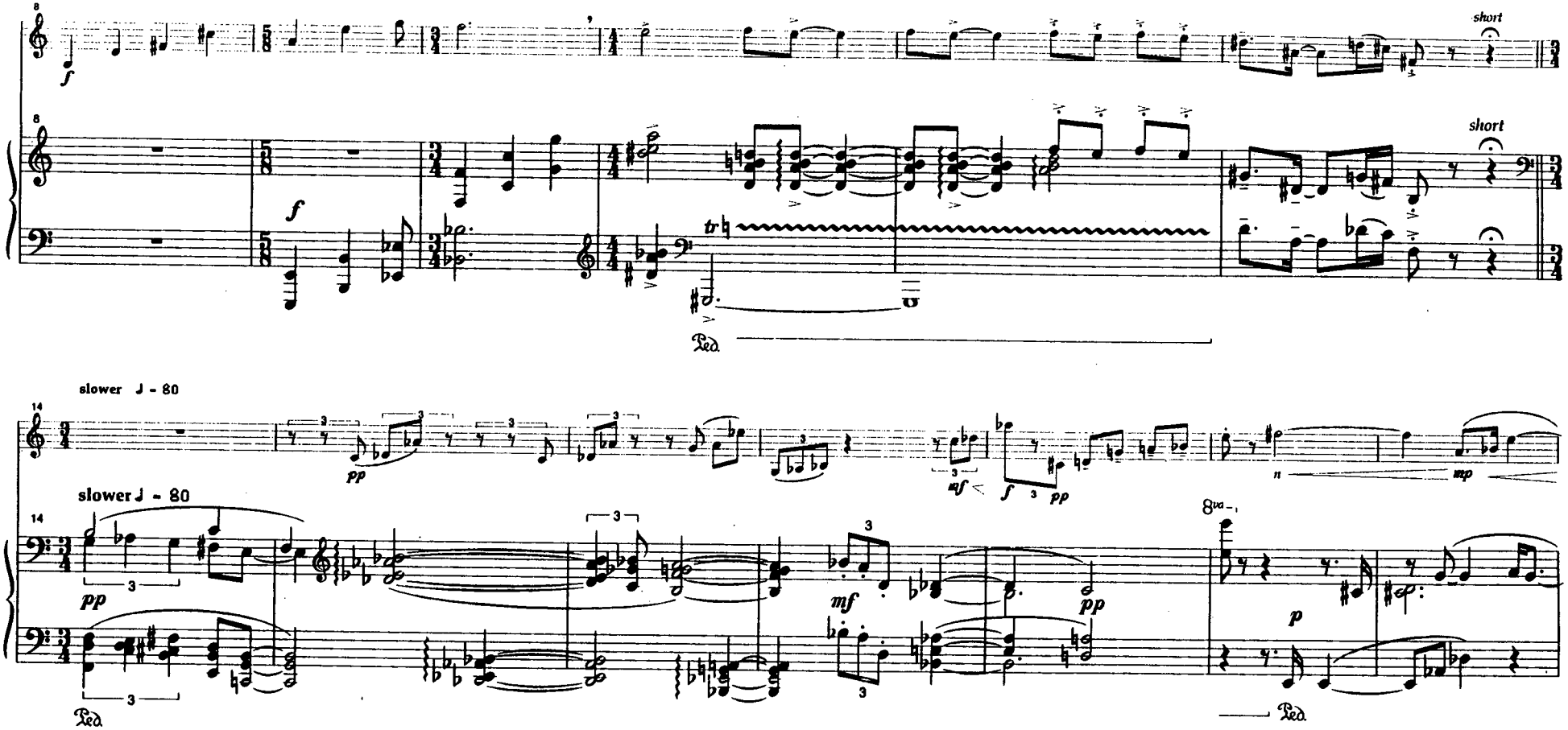
Decorations of Time - I



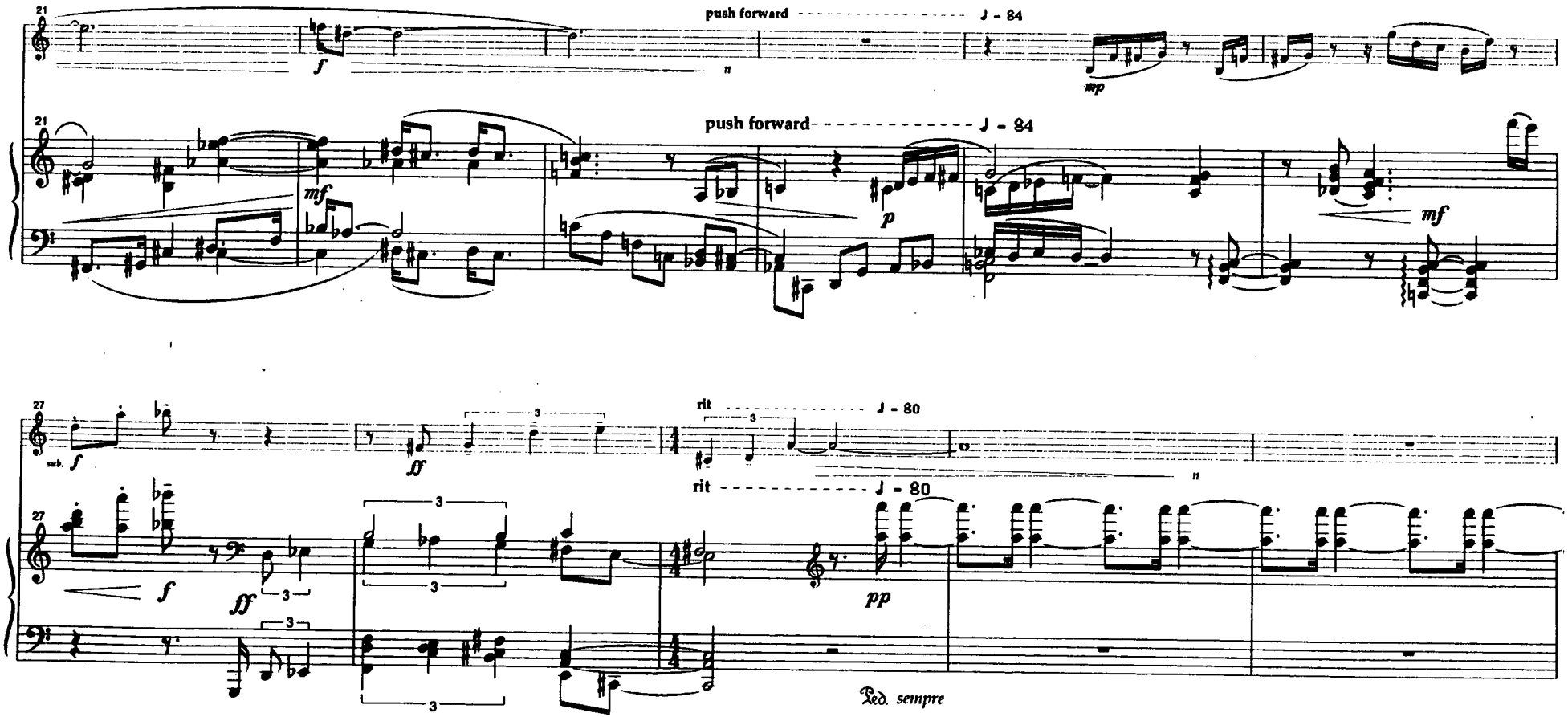

28
accel
♩ = 66
ff
28
accel
♩ = 66
f
ff
ff
8va
attacca

# II
## *Compression*

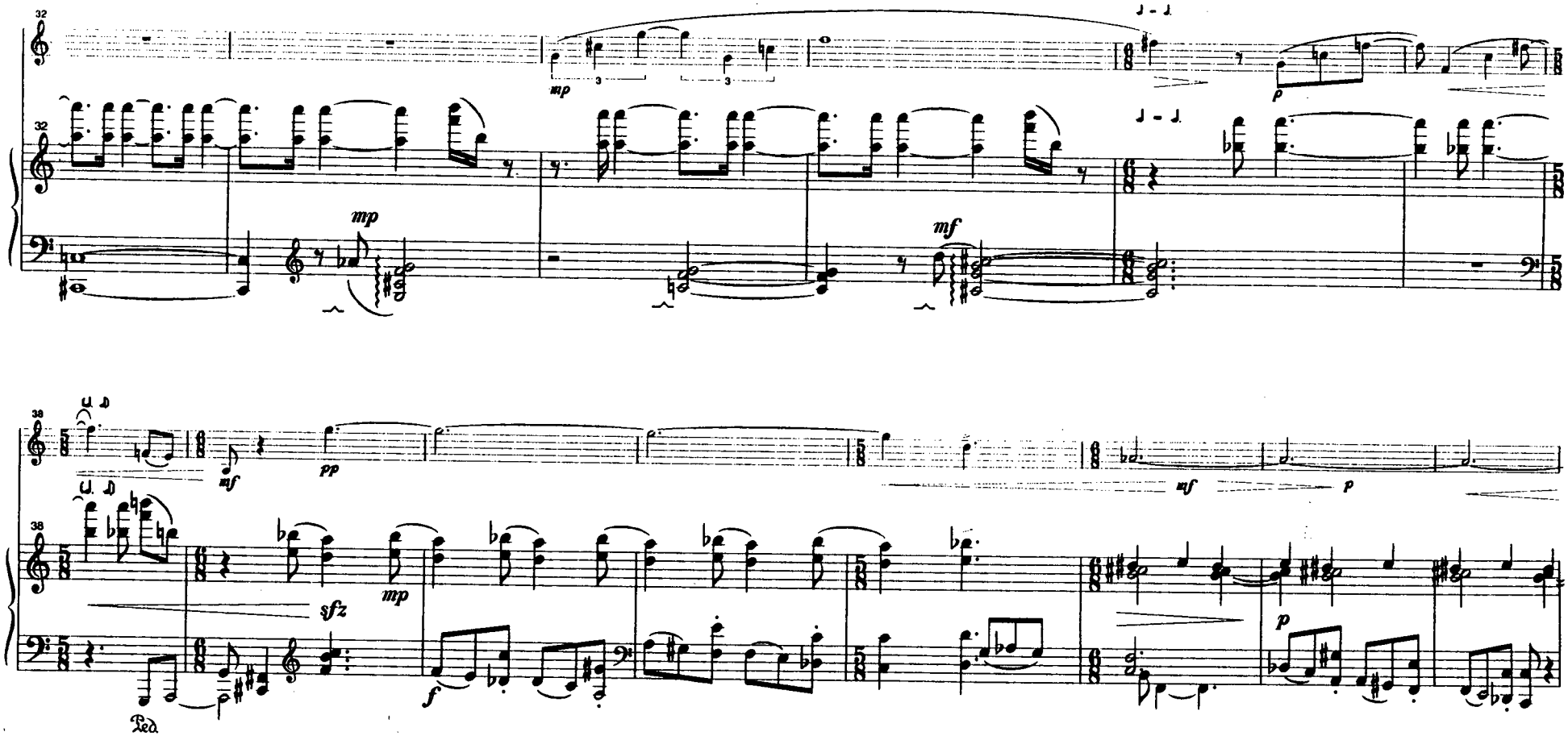



short
short
slower ♩ = 80
slower ♩ = 80
Ped.
Ped.

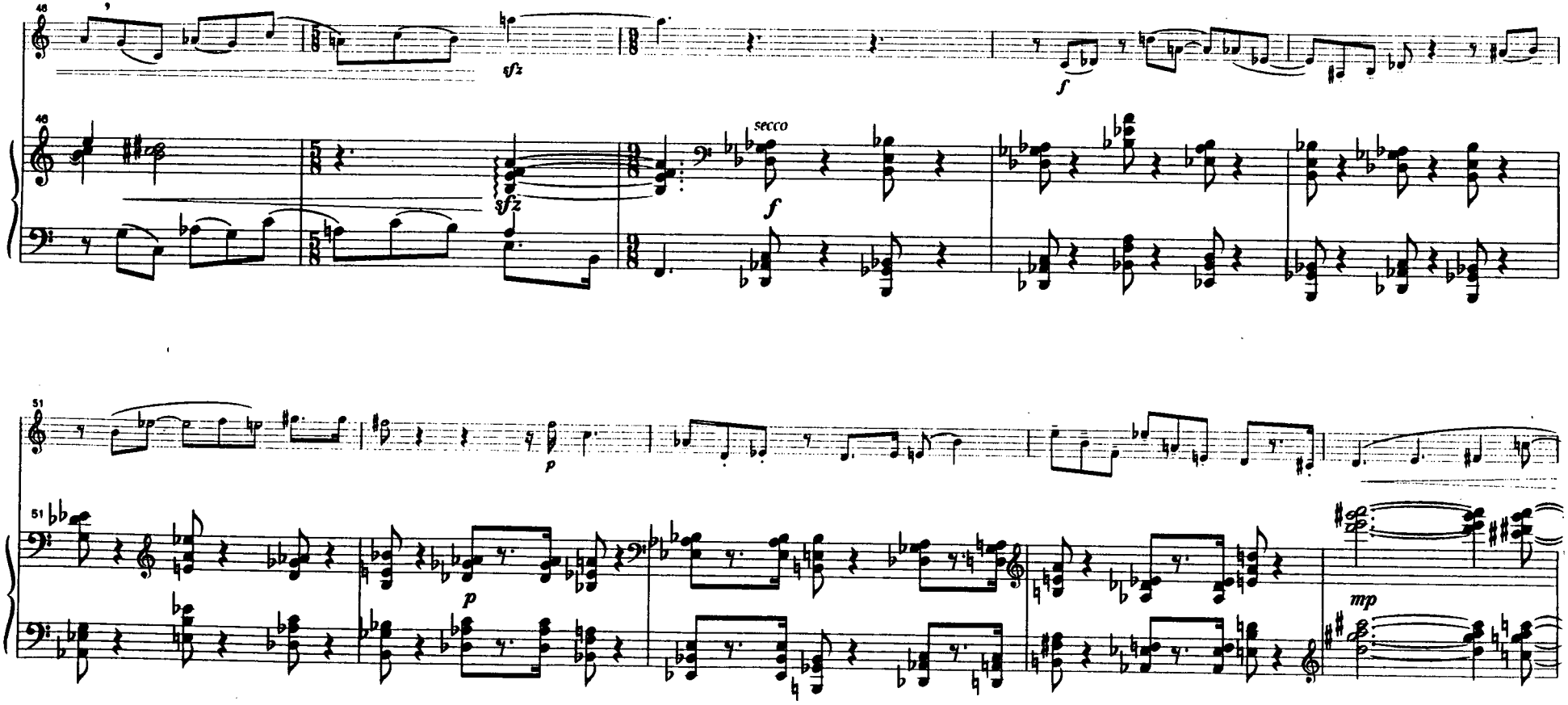
**Decorations of Time - II**

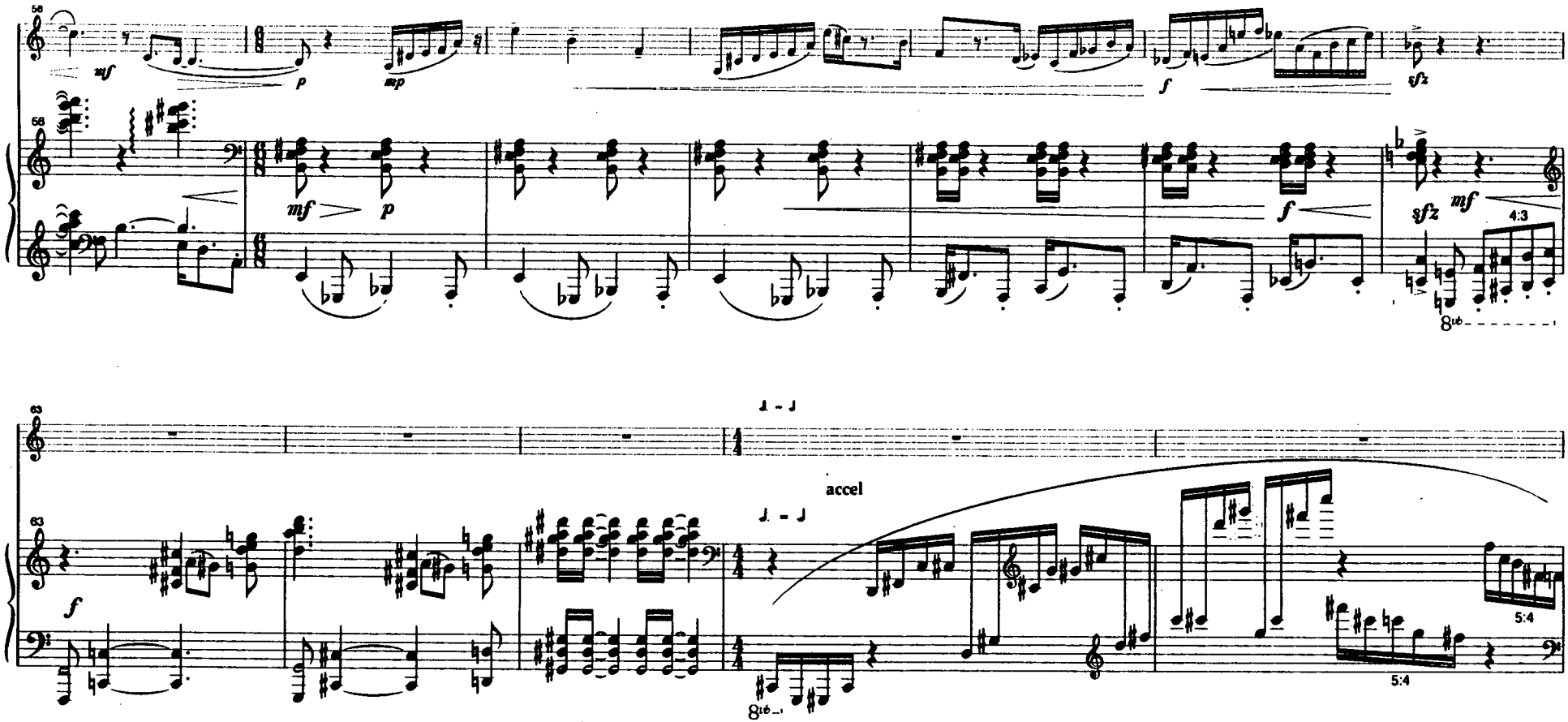


# Decorations of Time - II

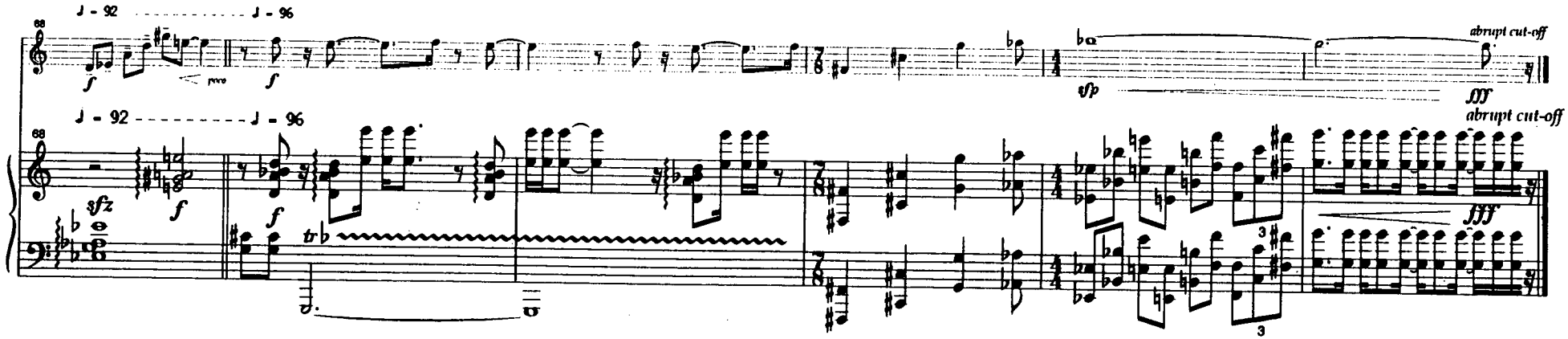


**Decorations of Time - II**

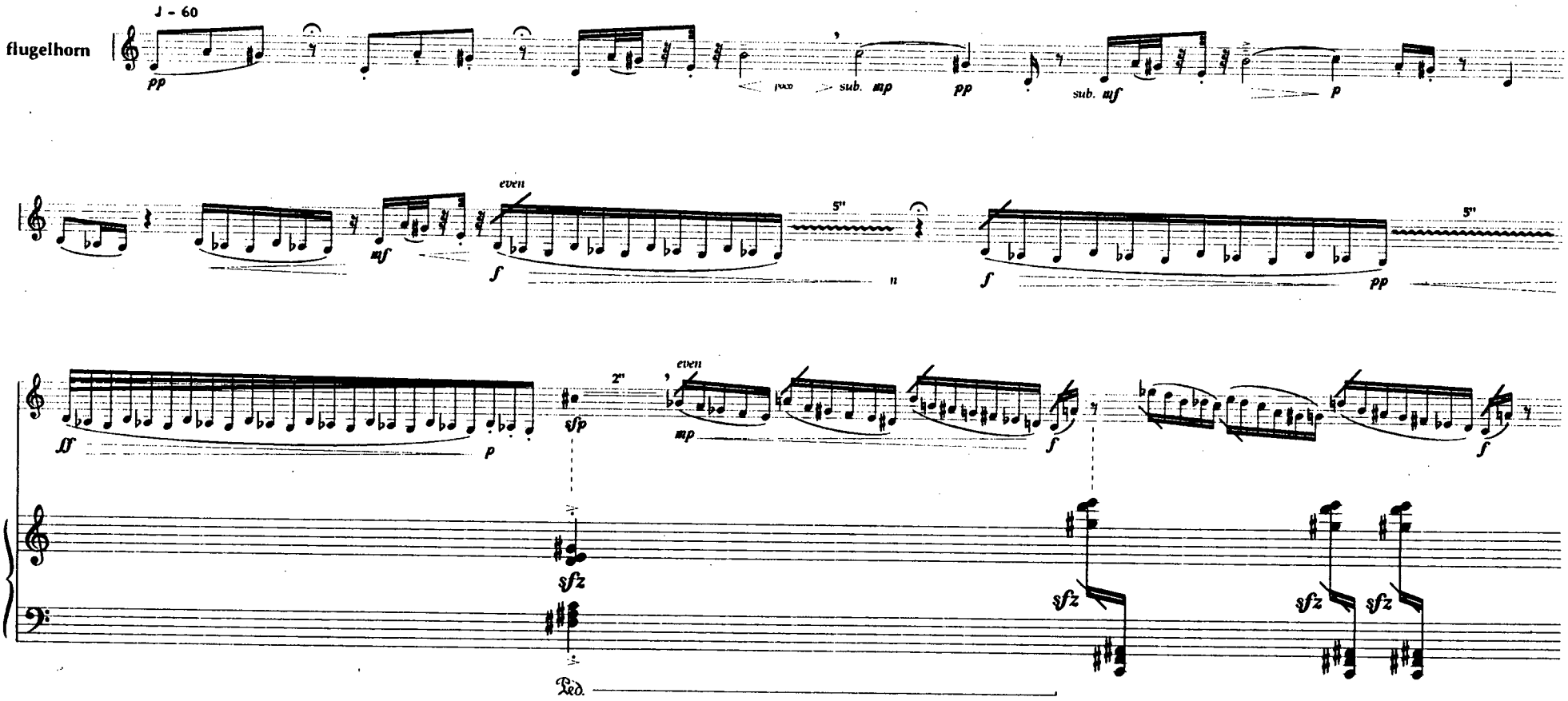



56
mf
p
mp
f
sfz
mf
p
f
sfz
mf
4:3
8vb
63
f
accel
5:4
5:4
8vb

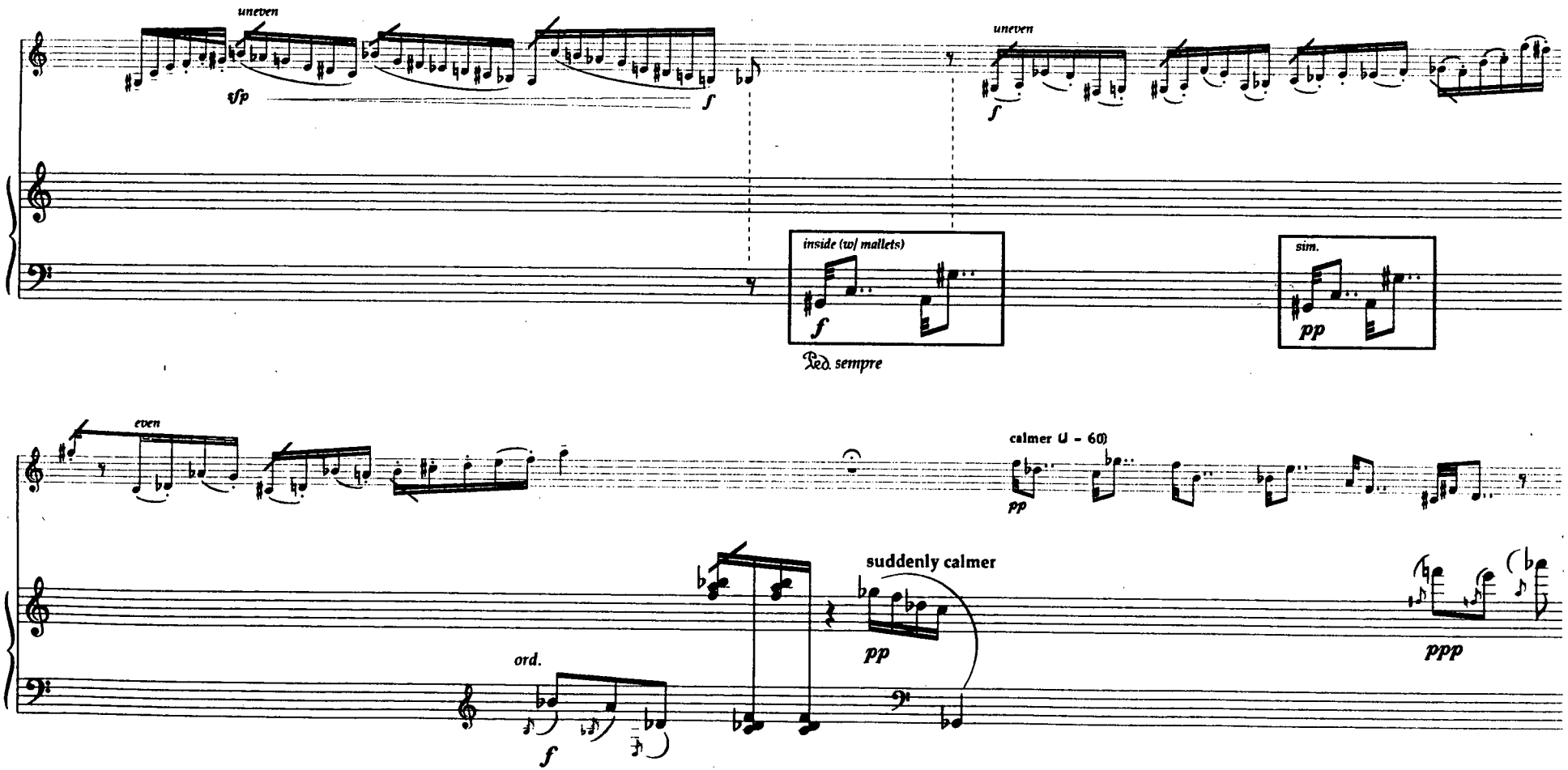
**Decorations of Time - II**

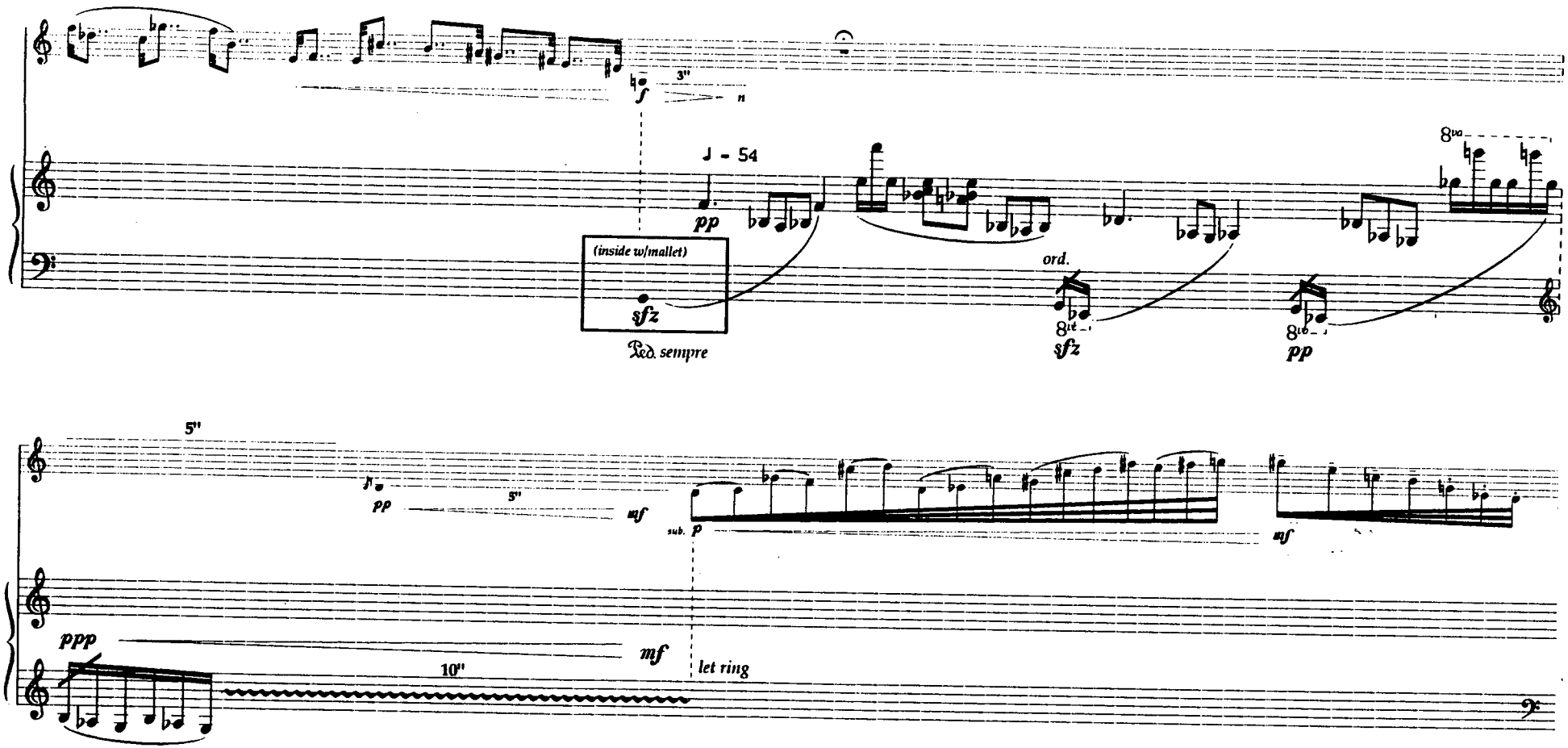


# III
## *Expansion*

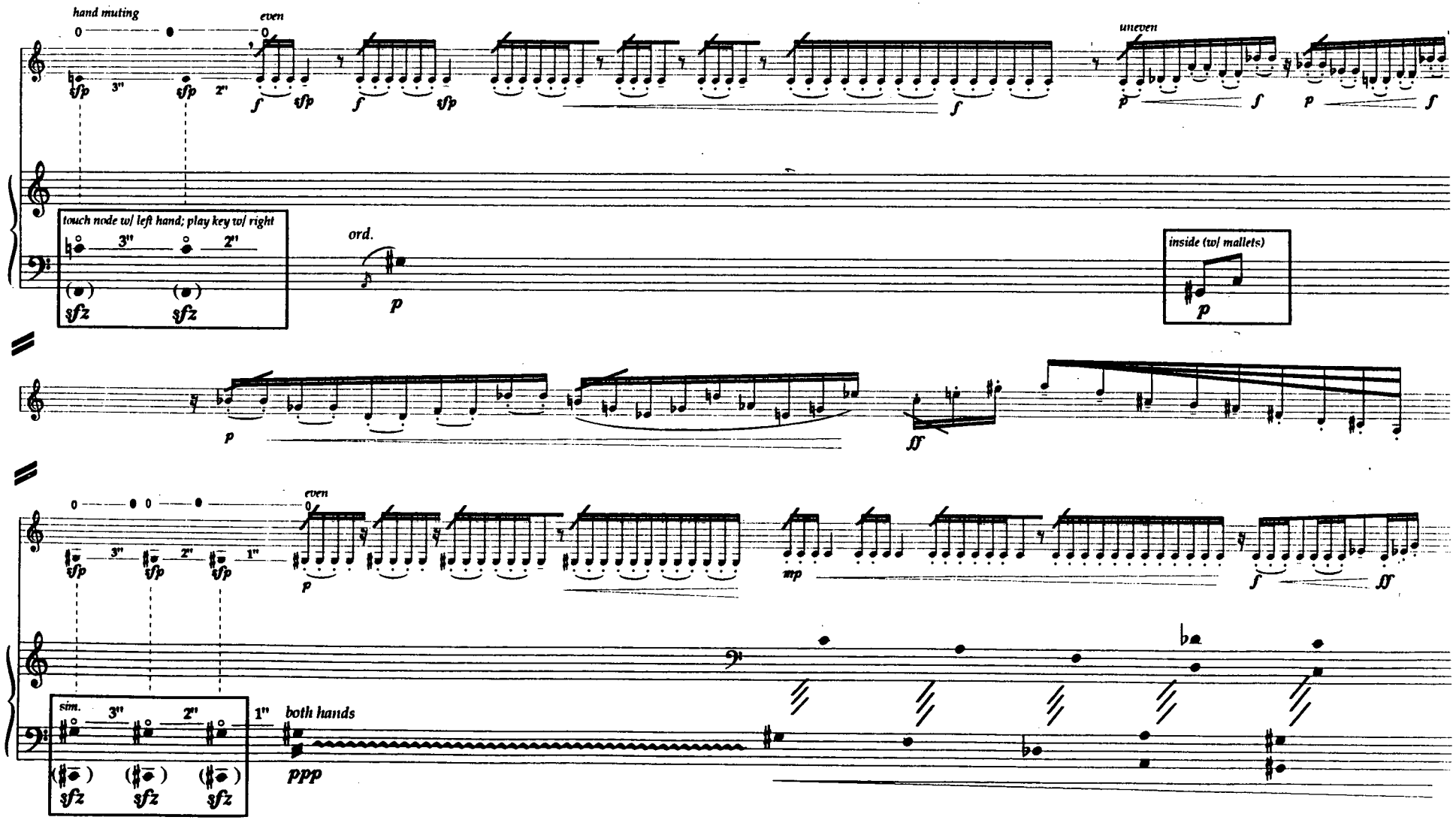


**Decorations of Time - III**

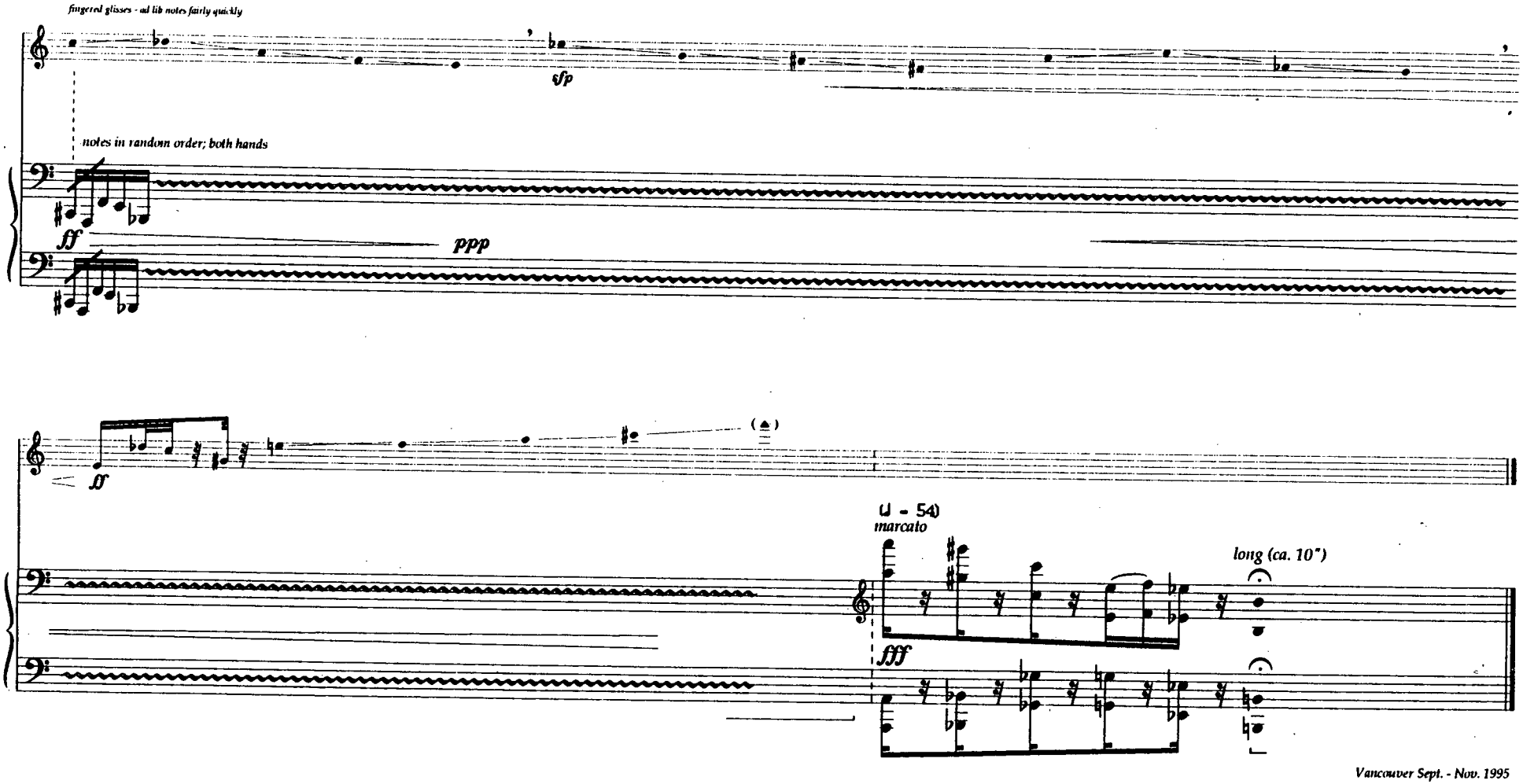



3"
f
n
♩ = 54
pp
(inside w/mallet)
sfz
Ped. sempre
ord.
8va
sfz
pp
5"
pp
5"
mf
sub. p
mf
ppp
10"
mf
let ring

**Decorations of Time - III**



# Decorations of Time - III




*Vancouver Sept. - Nov. 1995*

# Slow

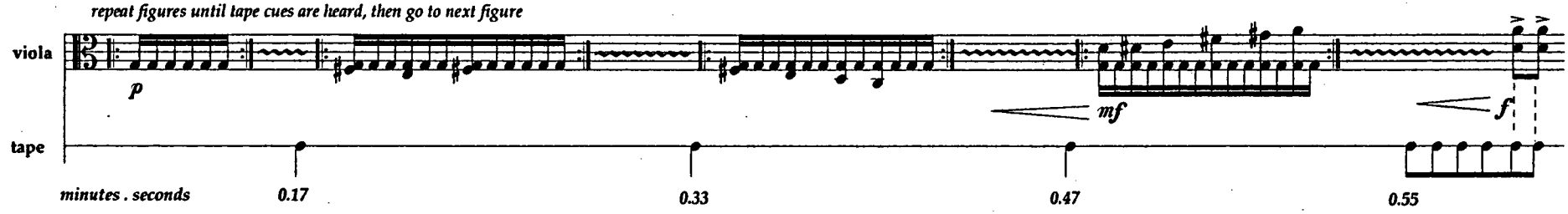
*for viola and tape*

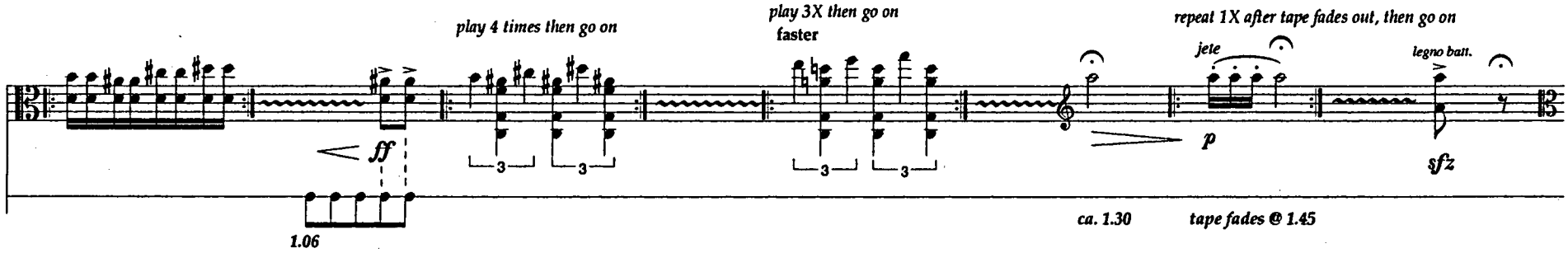
**Patrick Keeler (1995/1998)**

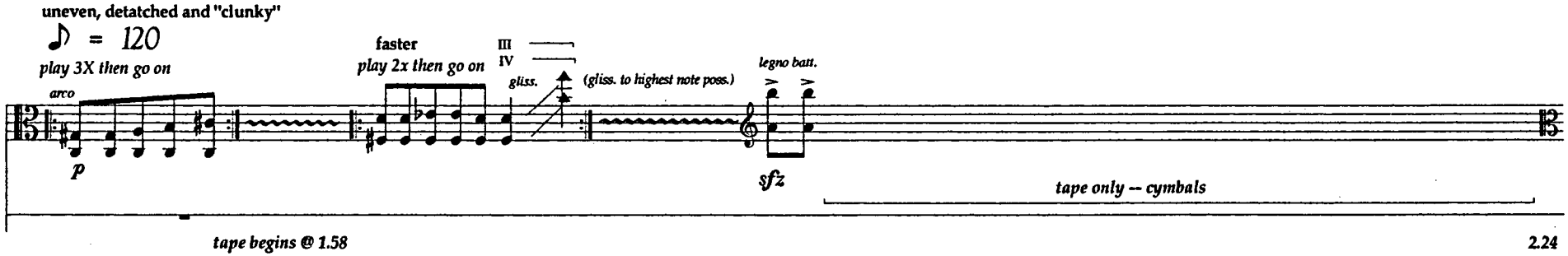
*begin when tape is audible*

♪ = 168

*repeat figures until tape cues are heard, then go to next figure*

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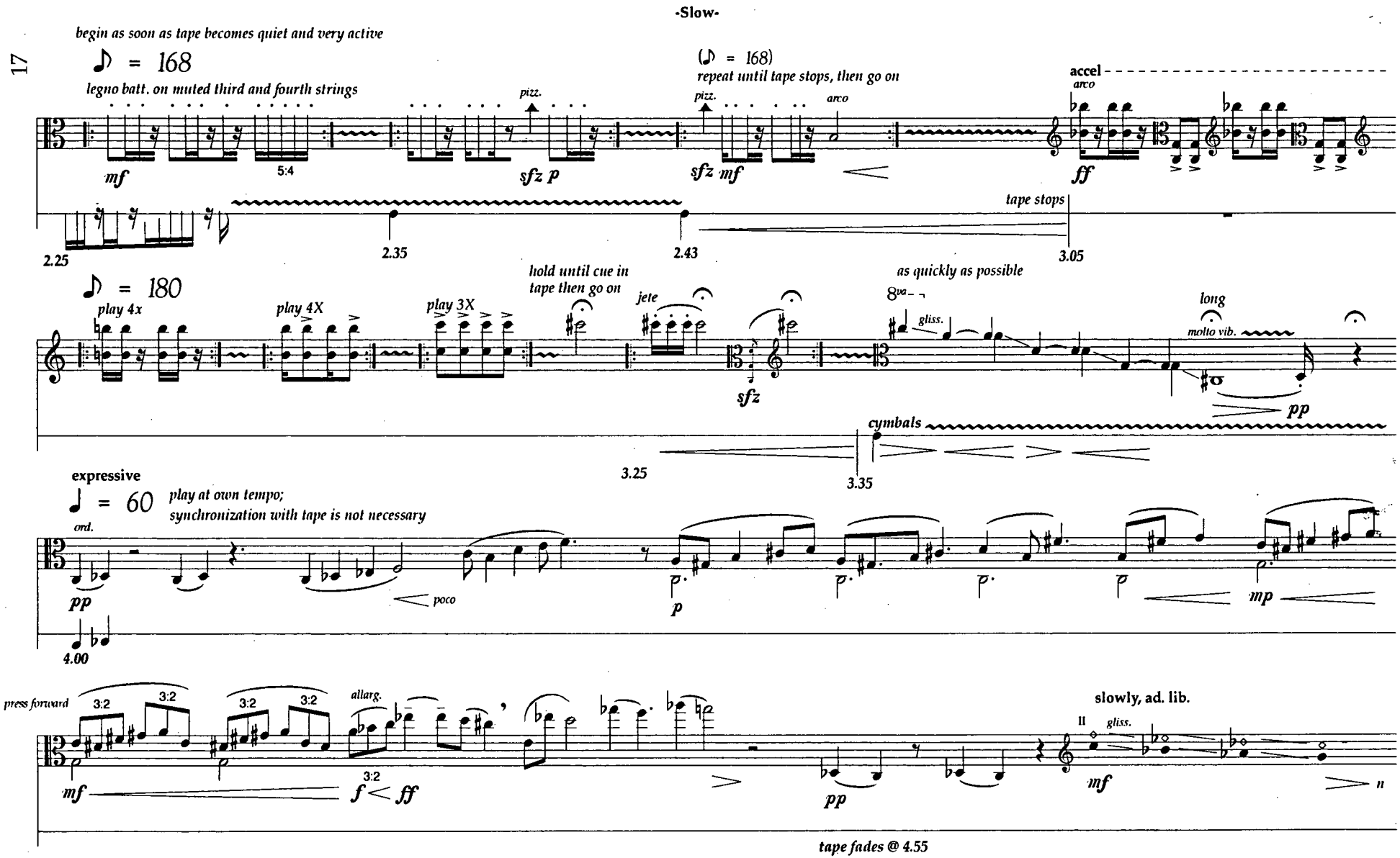

-Slow-
begin as soon as tape becomes quiet and very active
♪ = 168
legno batt. on muted third and fourth strings
pizz.
(♪ = 168)
repeat until tape stops, then go on
arco
accel
mf
5:4
sfz p
sfz mf
ff
tape stops
2.25
2.35
2.43
3.05
♪ = 180
play 4x
play 4X
play 3X
hold until cue in tape then go on
jete
sfz
as quickly as possible
8va
gliss.
long
molto vib.
pp
cymbals
3.25
3.35
expressive
♩ = 60
play at own tempo; synchronization with tape is not necessary
ord.
pp
poco
p
mp
4.00
press forward
3:2
allarg.
f
ff
slowly, ad. lib.
gliss.
tape fades @ 4.55

# Millennium

*by*

*Patrick Keeler (1998)*

**Flute**
**Oboe**
**Bb Clarinet**
**Horn**

**Harp**
**Percussion** (one performer)
*vibraphone*
*tam-tam*
*tambourine*
*suspended cymbal*
*tom-toms (2)*

**Violin**
**Viola**
**Violoncello**
**Double Bass**

**Piano (offstage)**
**Soprano (offstage)**

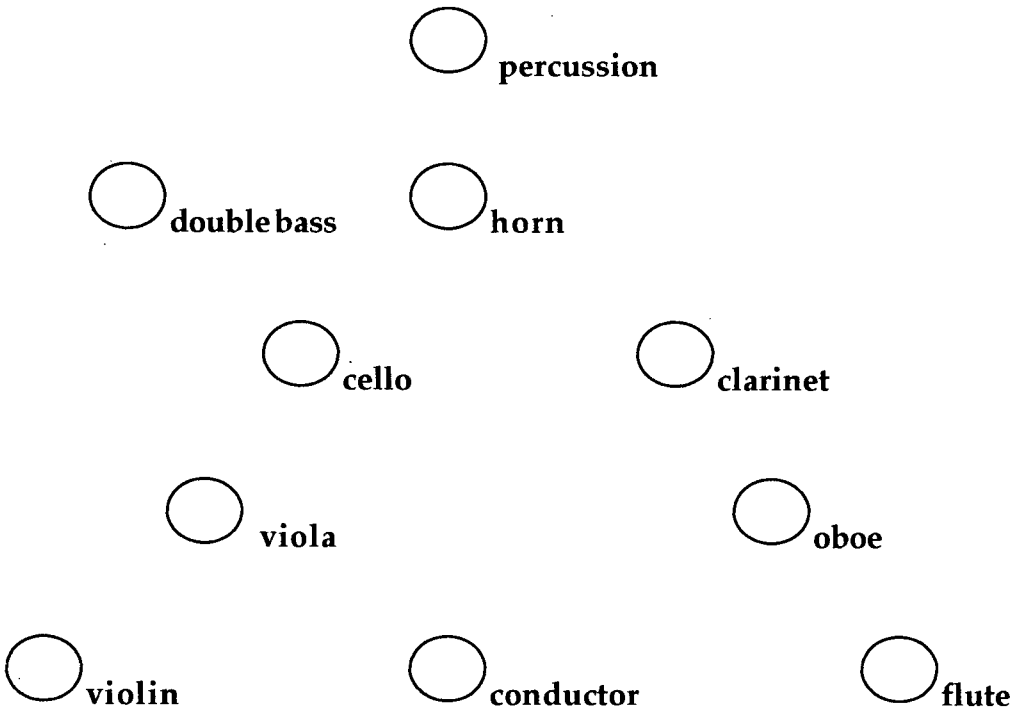
*Duration -- ca. 8'00"*

*Millennium* confronts the fears, be they legitimate or unfounded, that humanity seems to harbour about the rapid approach of the 21st century. A prophecy made by Michel de Nostredame (1503 - 1566) seems to indicate that our fears are certainly not without justification:

> *The year of the great seventh number*
> *will appear the time of the games of slaughter*
> *Not far from the age of the great millennium*
> *when the dead will come out of their graves*

Although Nostradamus regarded this prophecy as an announcement of the apocalypse (occurring in July, 1999), it may be best interpreted in modern times as a warning to humanity, one that cautions us to respect ourselves and our planet before it is too late.

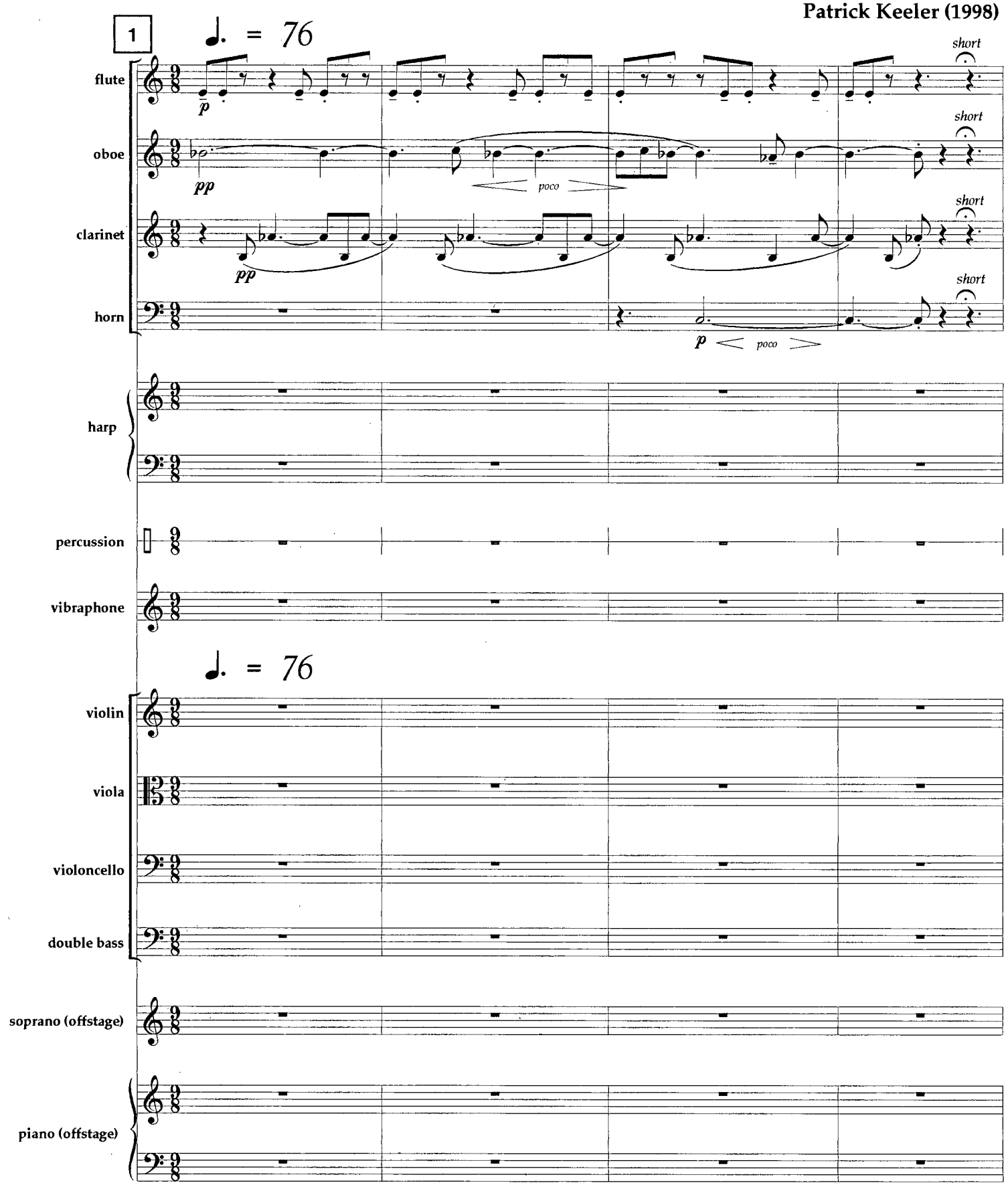
Formally, *Millennium* is divided into three parts; the central statement of Nostradamus' prophecy is preceded and followed by two distinctly different musical ideas. The beginning of the piece divides the ensemble into three groups (woodwinds, strings, harp & percussion) in a texturally active and harmonically rich setting. The section following the prophecy deals with a single-line melody which is employed through to the end of the piece.



# Millennium



**Patrick Keeler (1998)**

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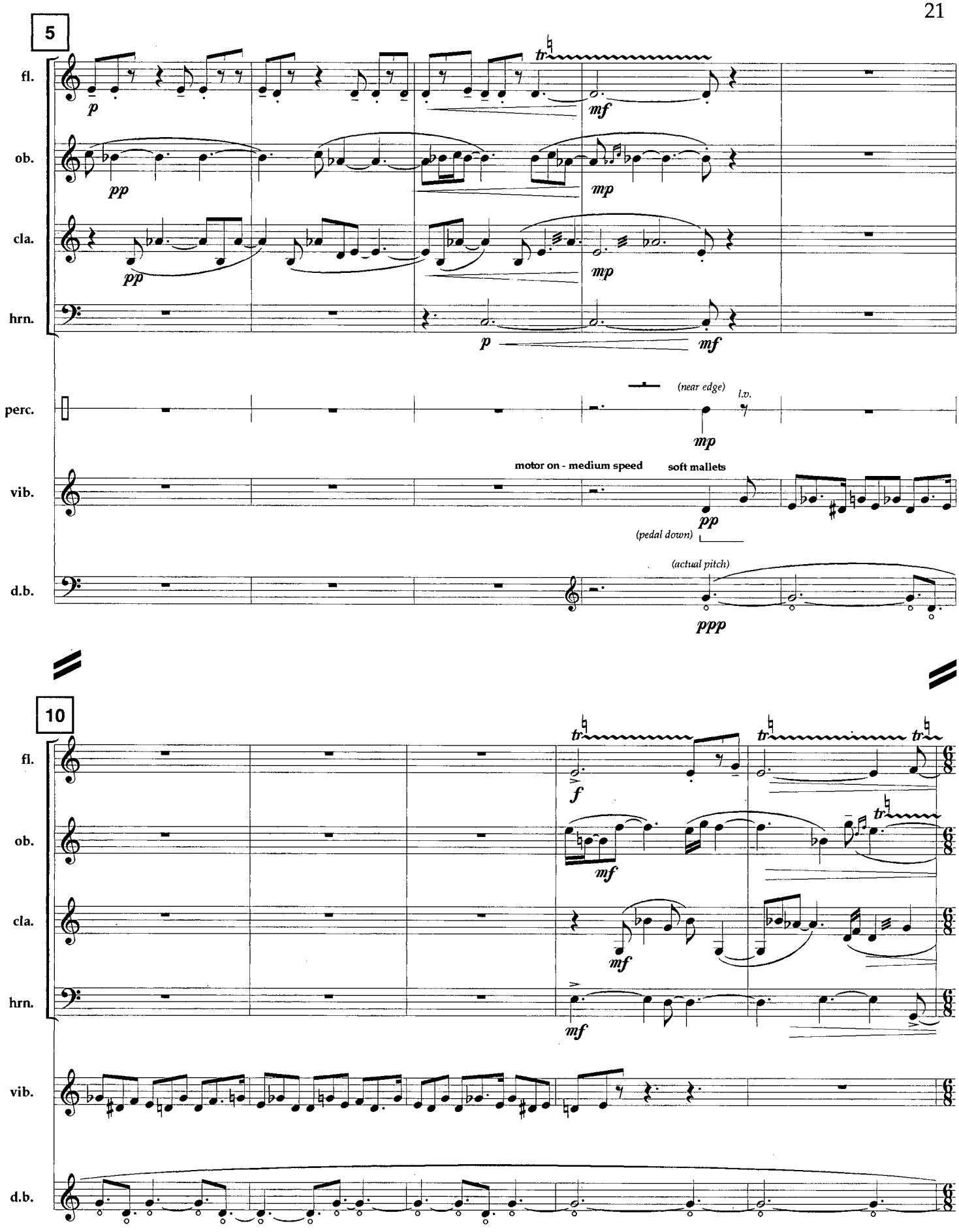
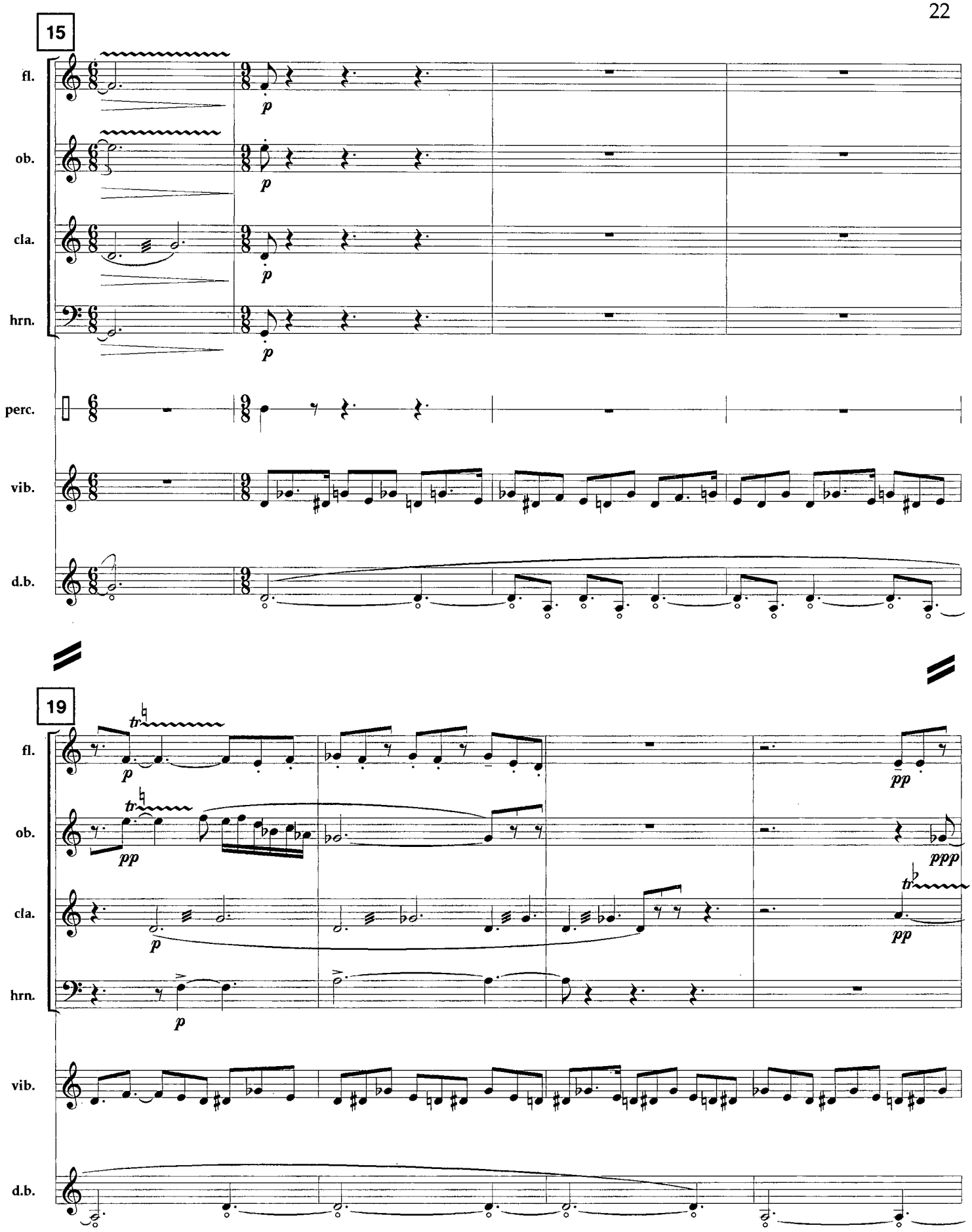
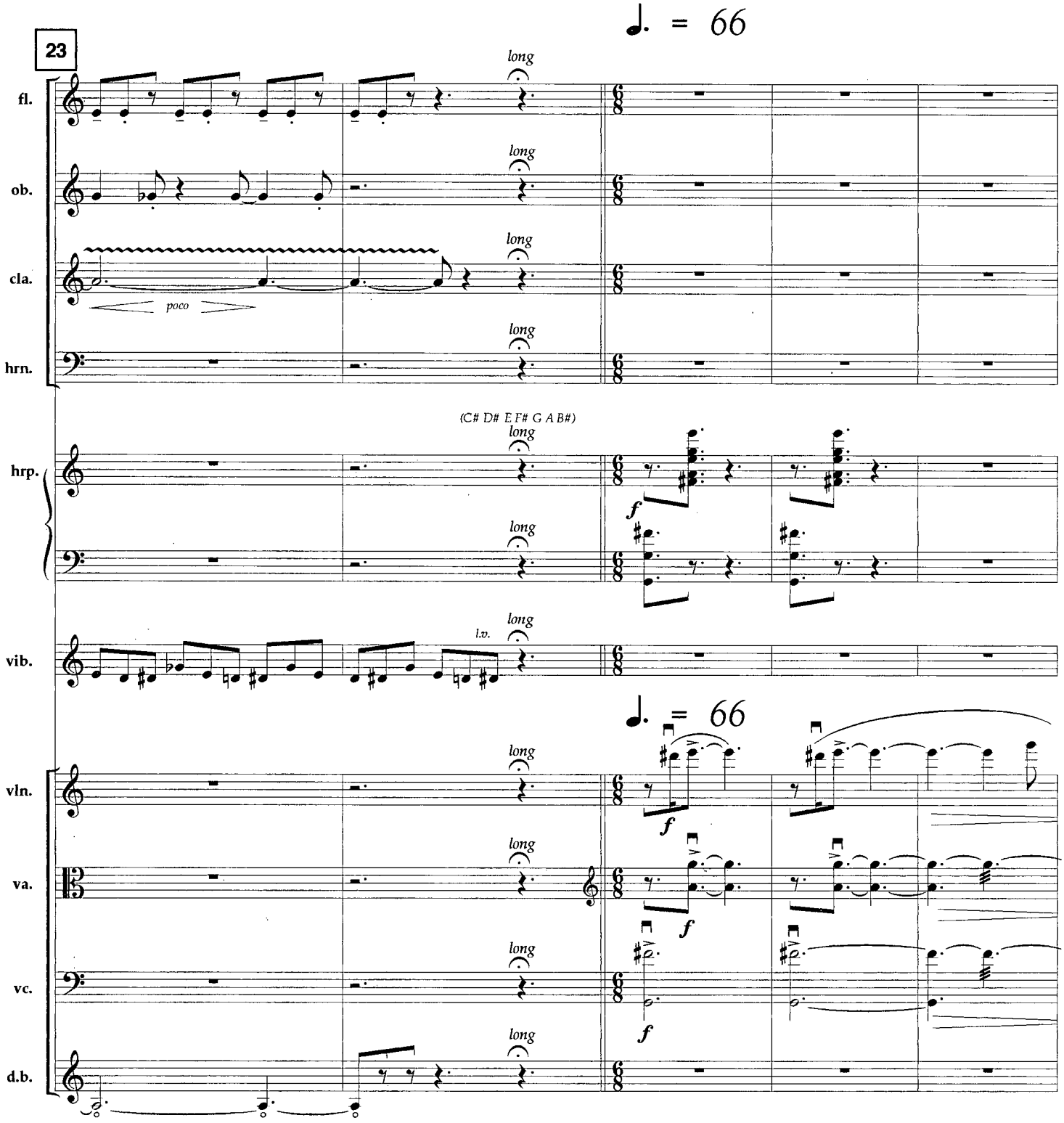
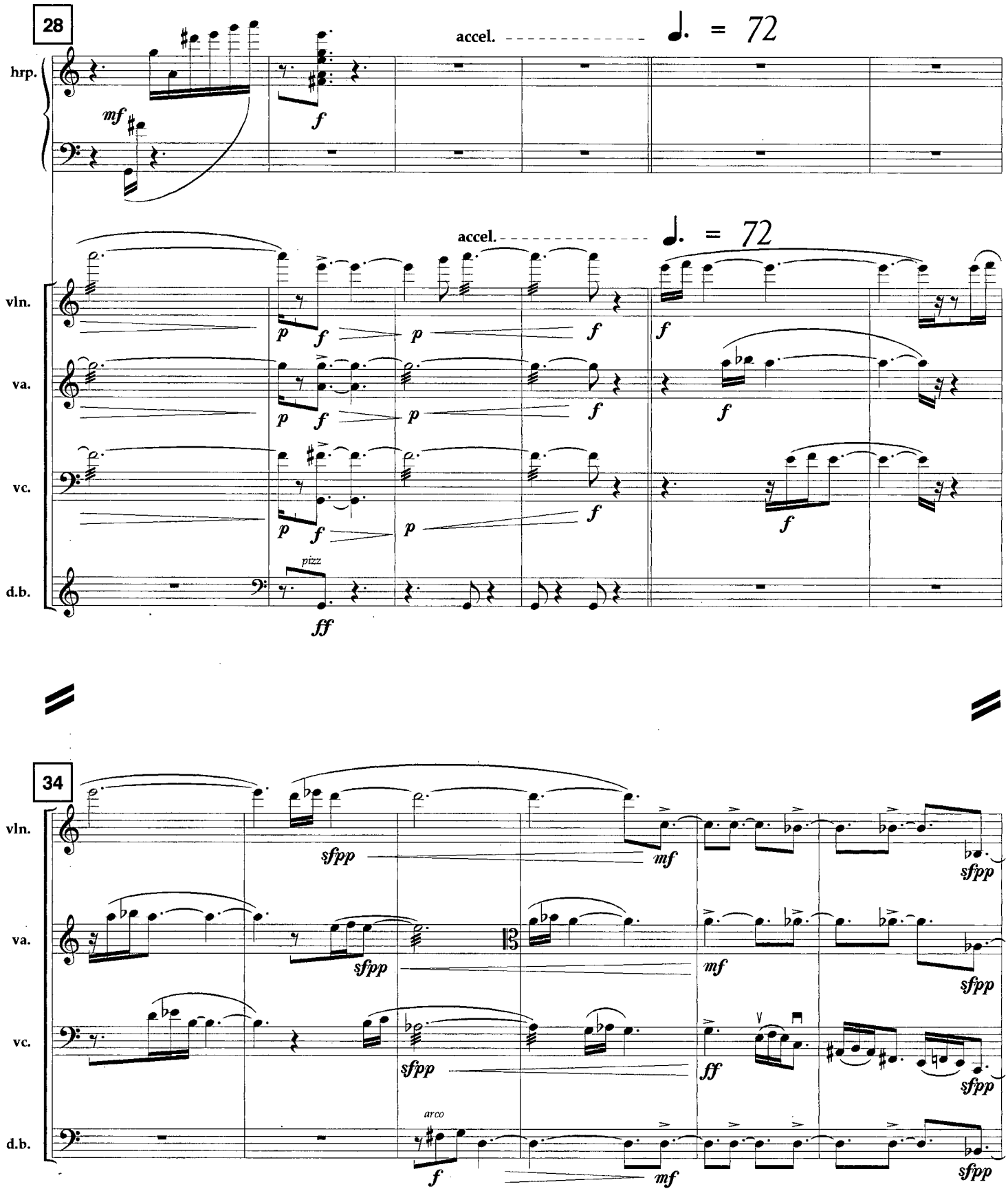
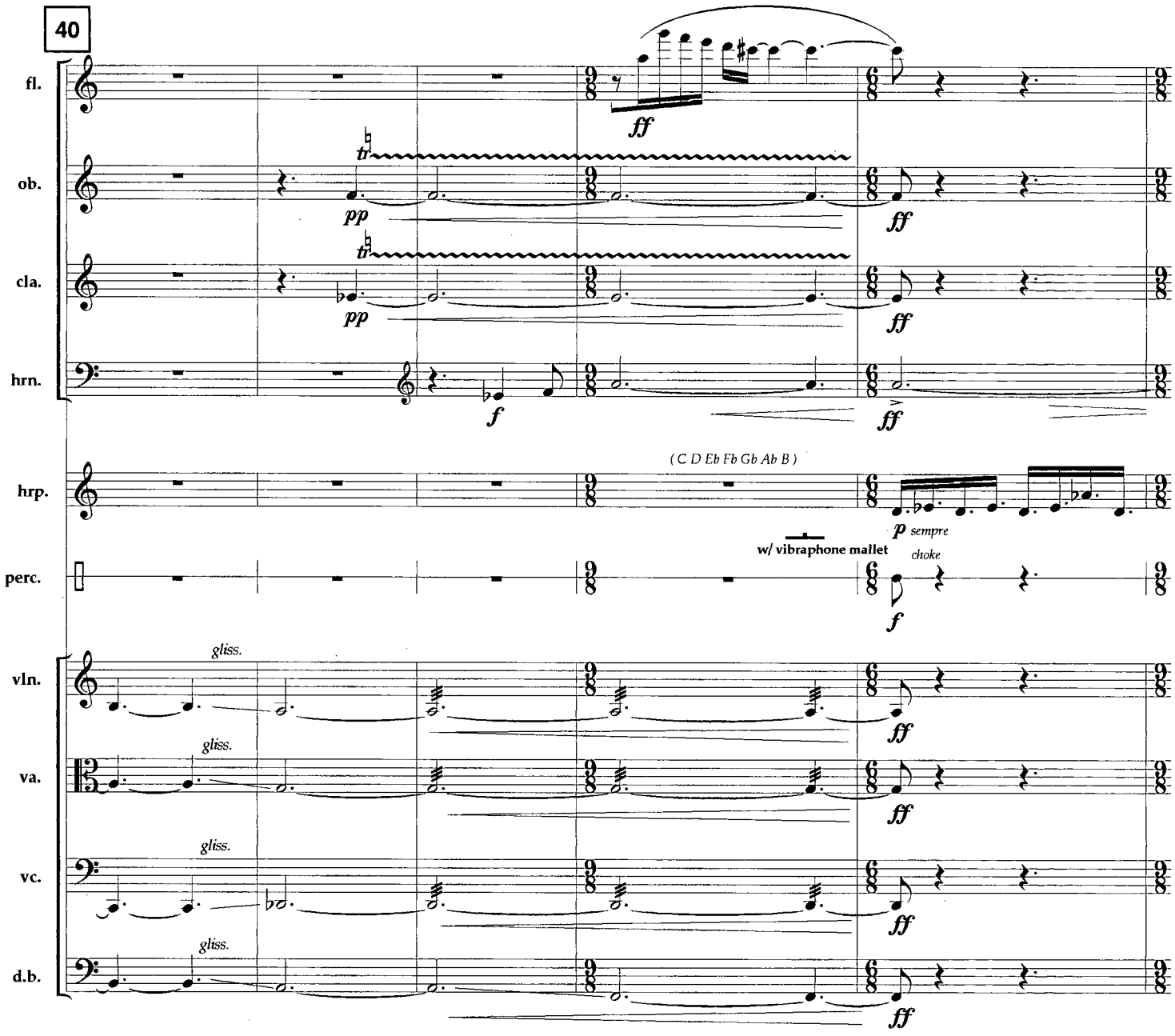
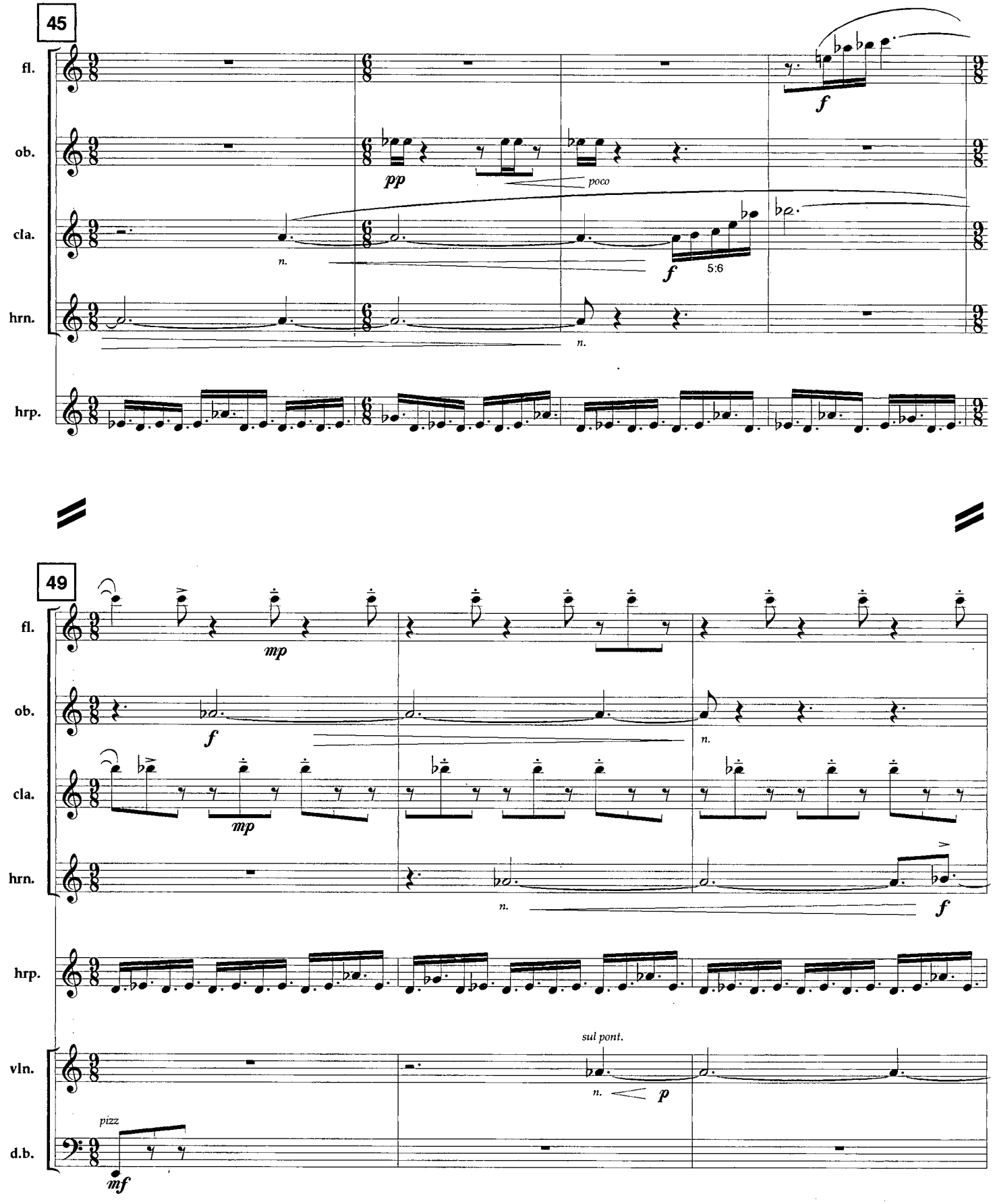

5
fl.
ob.
cla.
hrn.
perc.
vib.
d.b.
p
mf
pp
mp
(near edge)
l.v.
motor on - medium speed
soft mallets
(pedal down)
(actual pitch)
ppp
10
f

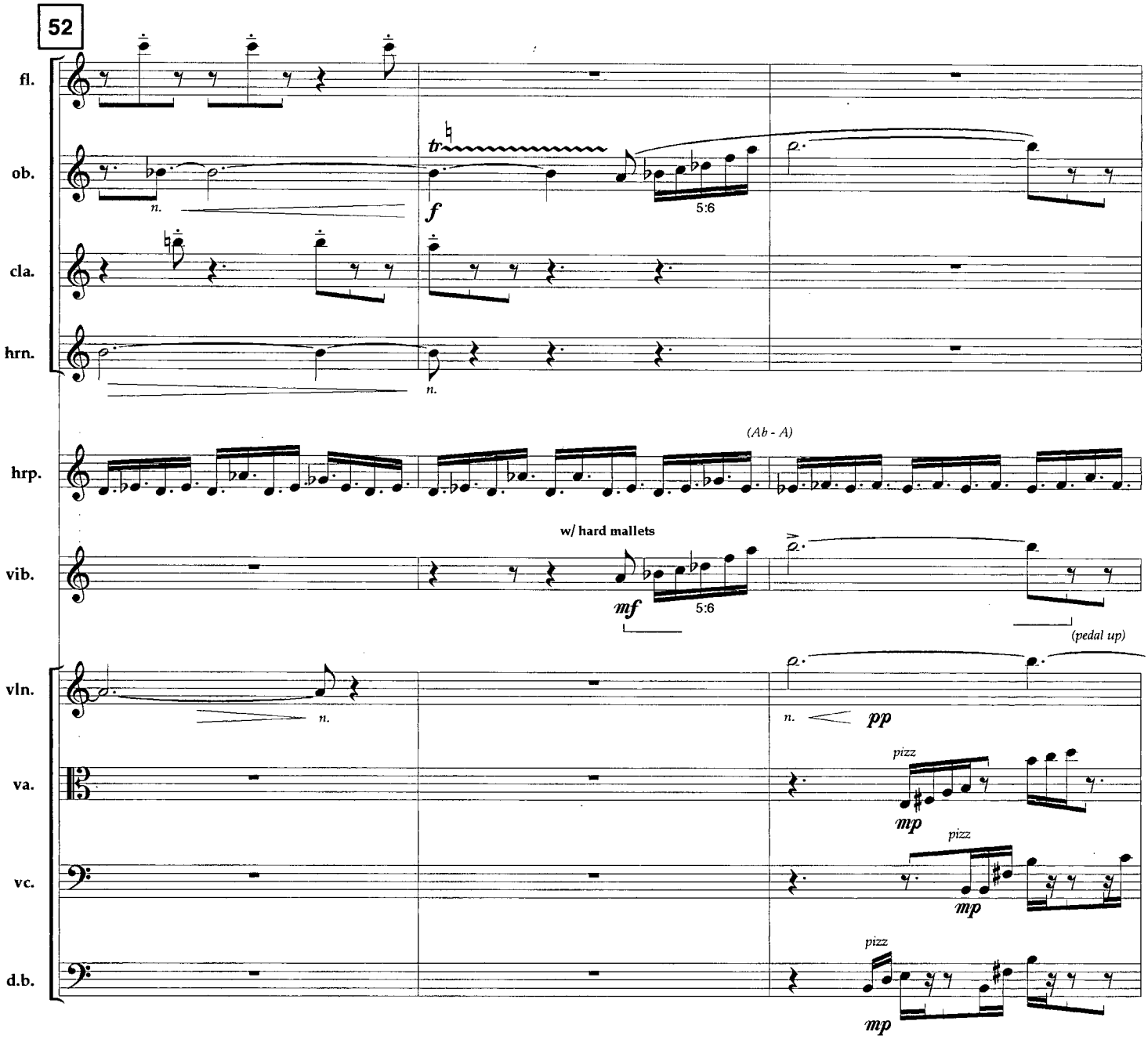

15
fl.
ob.
cla.
hrn.
perc.
vib.
d.b.
19
fl.
ob.
cla.
hrn.
vib.
d.b.

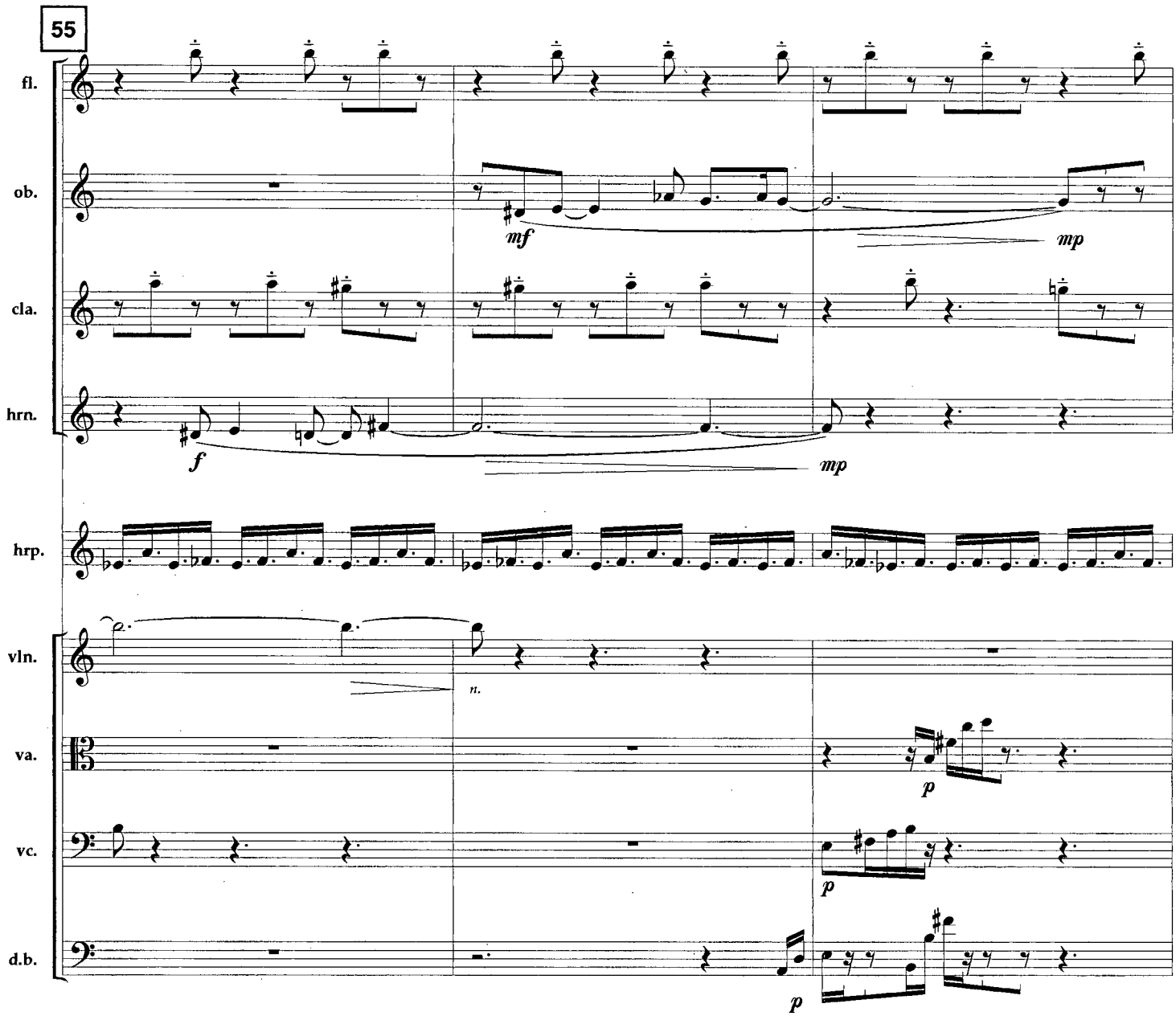

23
♩. = 66
fl.
ob.
cla.
hrn.
hrp.
vib.
vln.
va.
vc.
d.b.
long
poco
(C# D# E F# G A B#)
l.v.
f

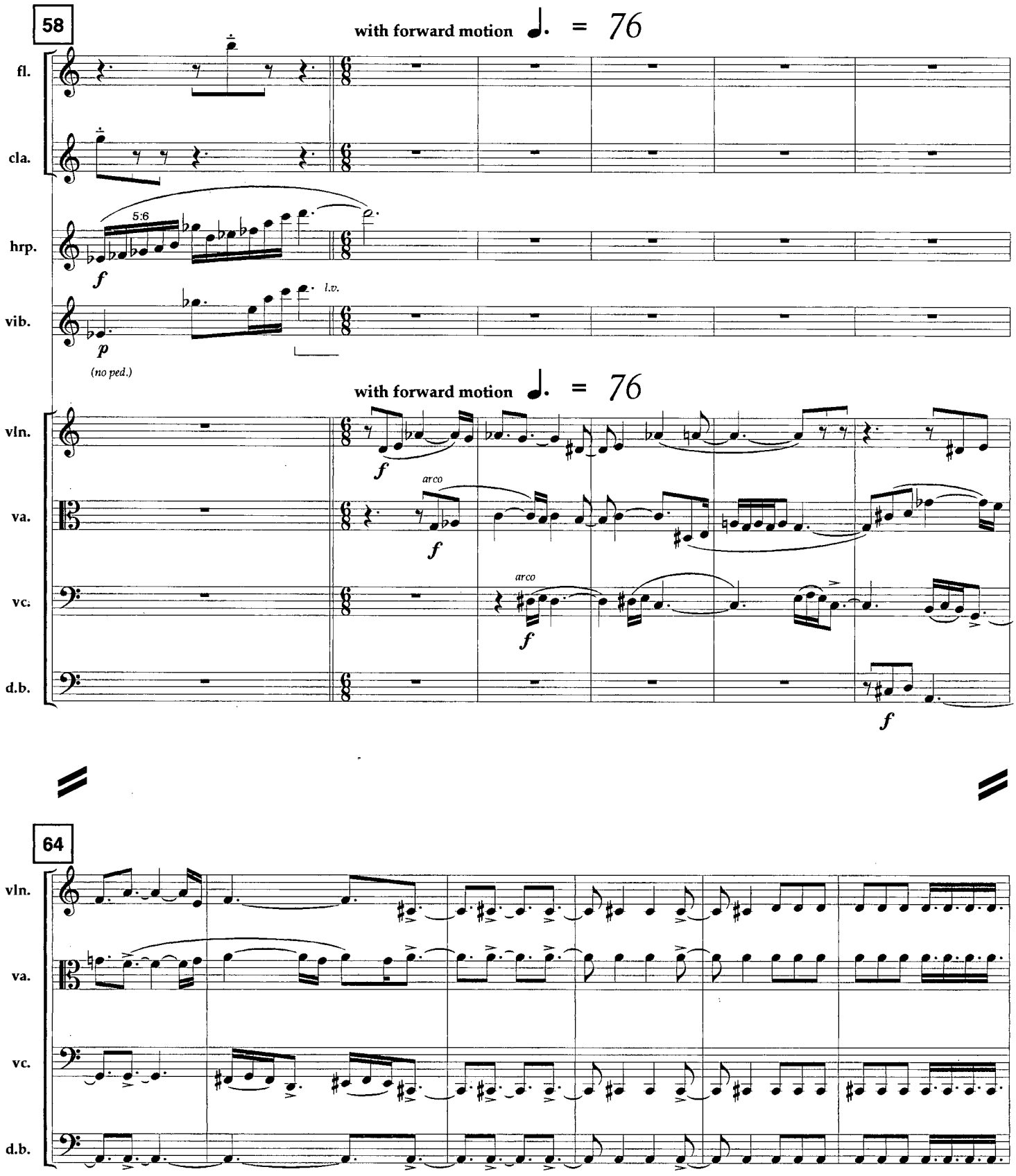

28
accel.
♩. = 72
hrp.
mf
f
accel.
♩. = 72
vln.
va.
vc.
d.b.
p
f
pizz
ff
34
sfpp
mf
ff
arco

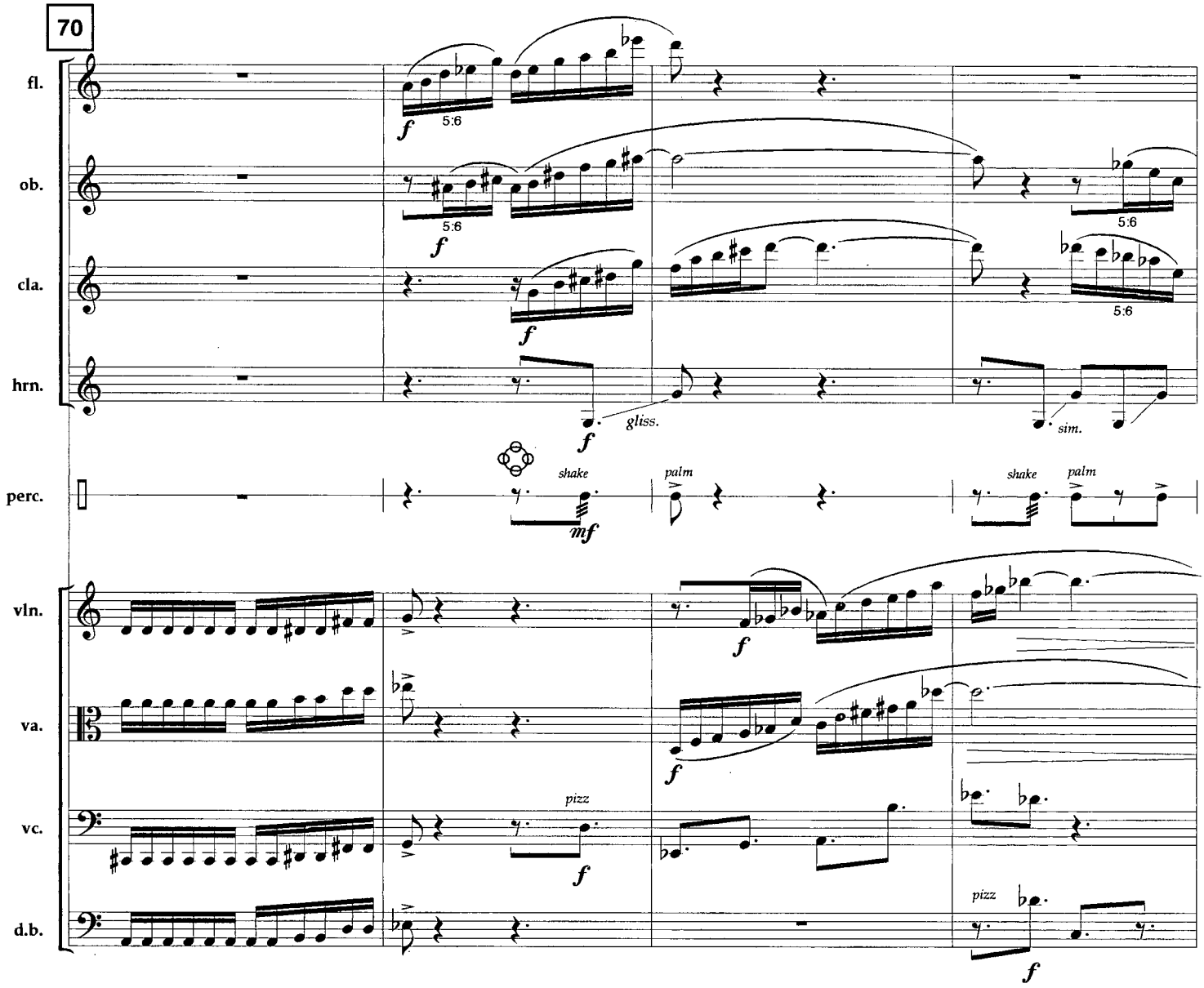

40
fl.
ob.
cla.
hrn.
hrp.
perc.
vln.
va.
vc.
d.b.
ff
pp
f
( C D Eb Fb Gb Ab B )
p sempre
w/ vibraphone mallet
choke
gliss.

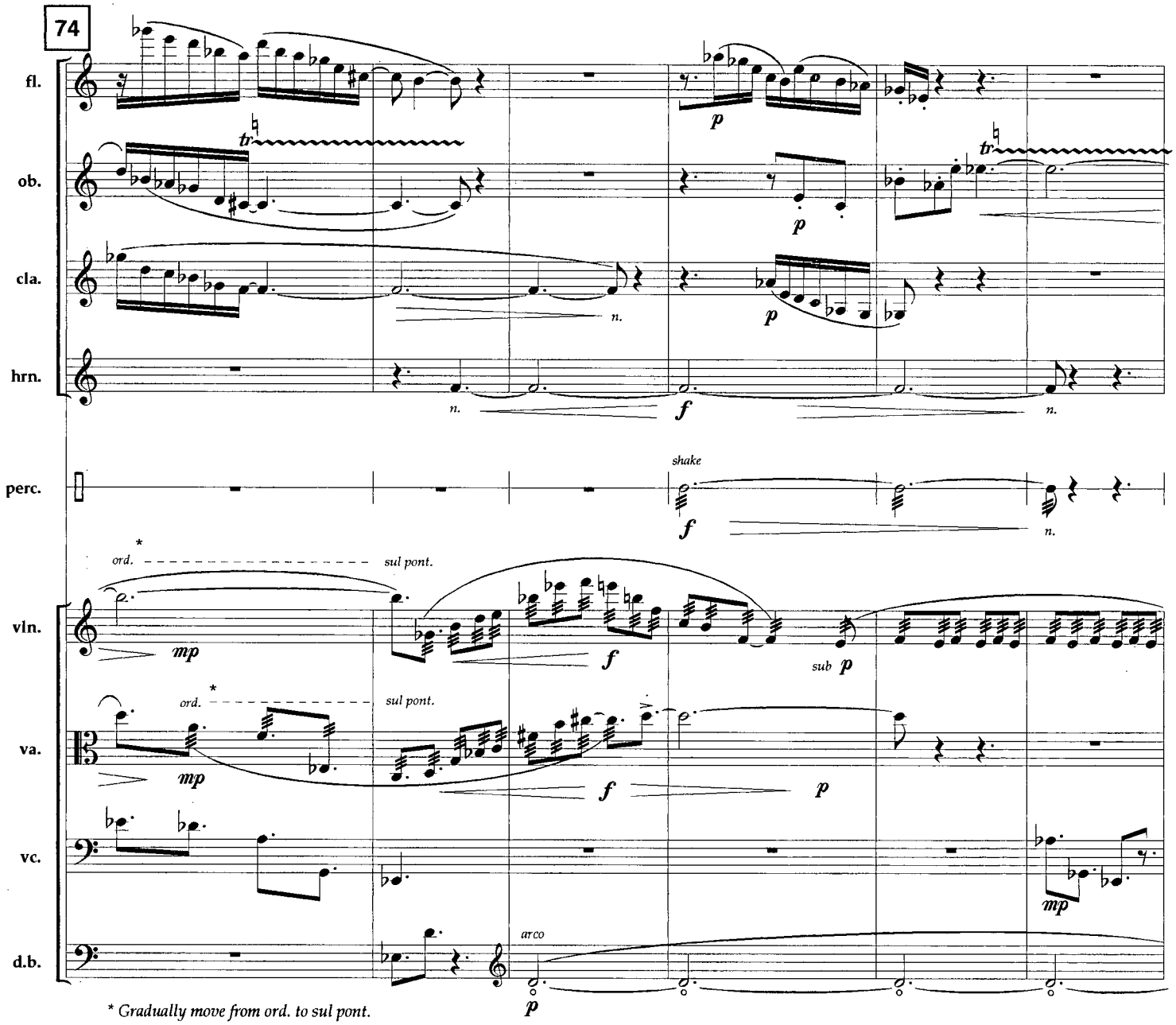

45
fl.
ob.
cla.
hrn.
hrp.
pp
poco
f
n.
5:6
49
mp
sul pont.
vln.
d.b.
pizz
mf
p

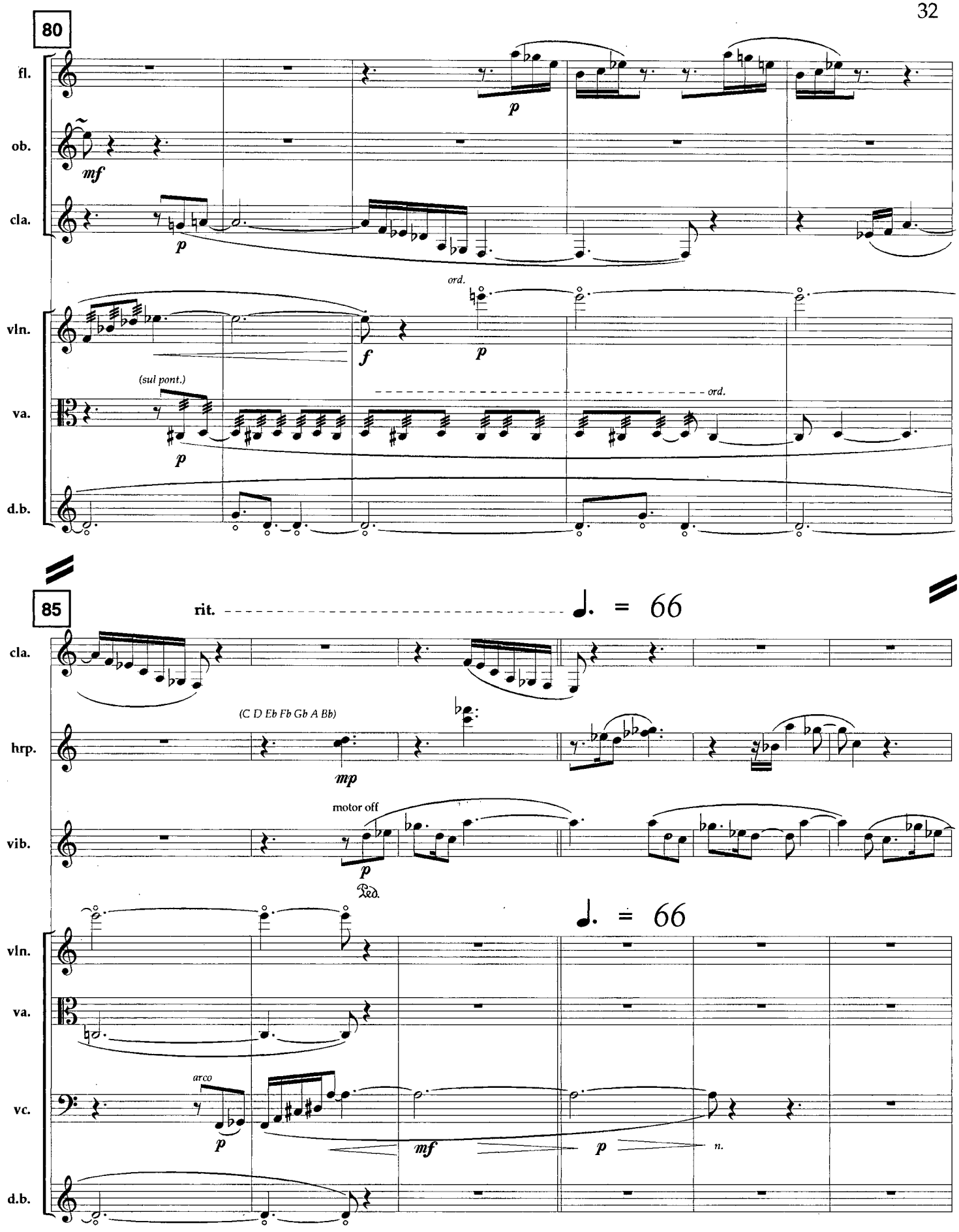

52
fl.
ob.
cla.
hrn.
hrp.
vib.
vln.
va.
vc.
d.b.
tr
f
n.
5:6
(Ab - A)
w/ hard mallets
mf
(pedal up)
pp
pizz
mp

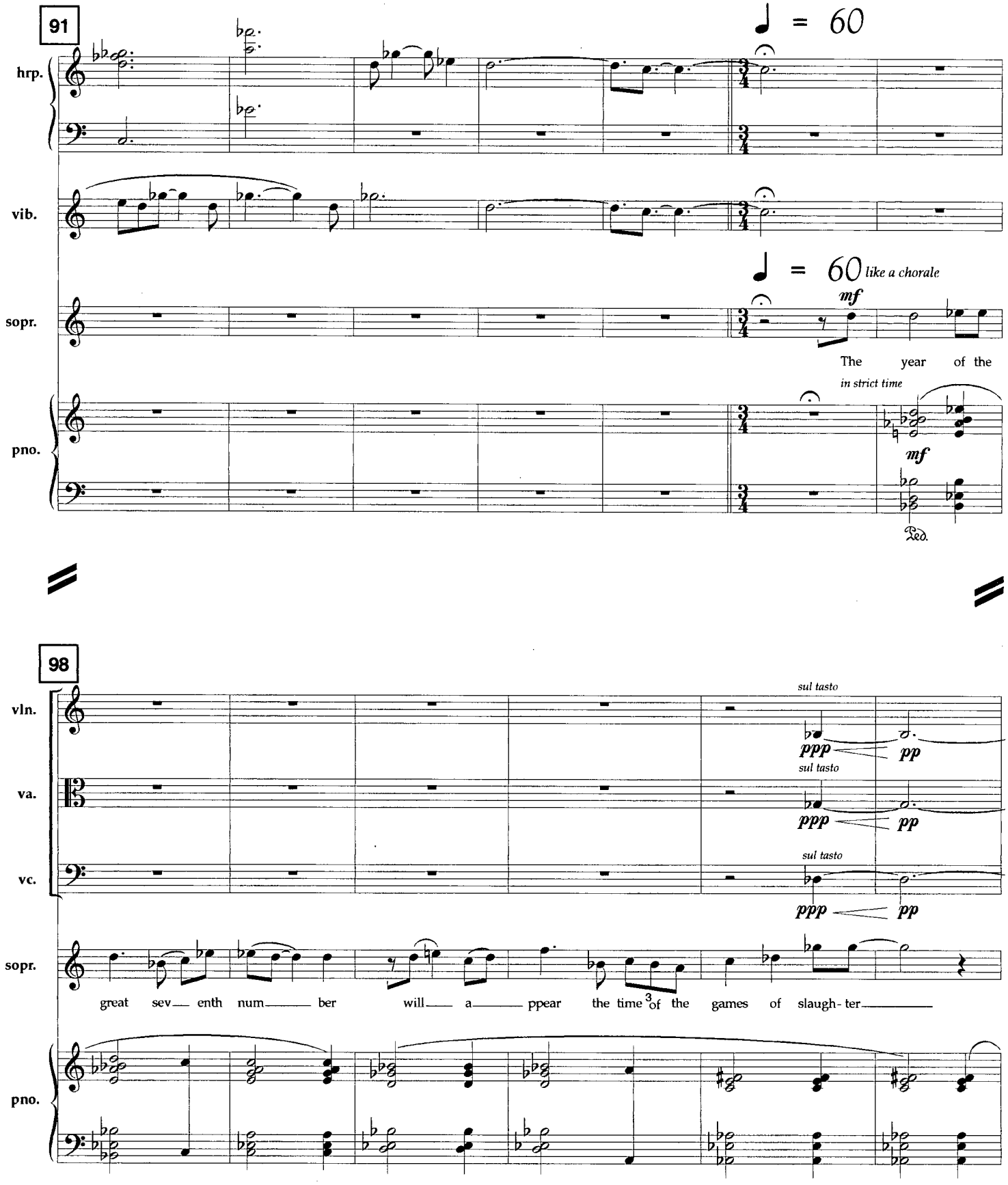

55
fl.
ob.
cla.
hrn.
hrp.
vln.
va.
vc.
d.b.
mf
mp
f
mp
n.
p
p
p

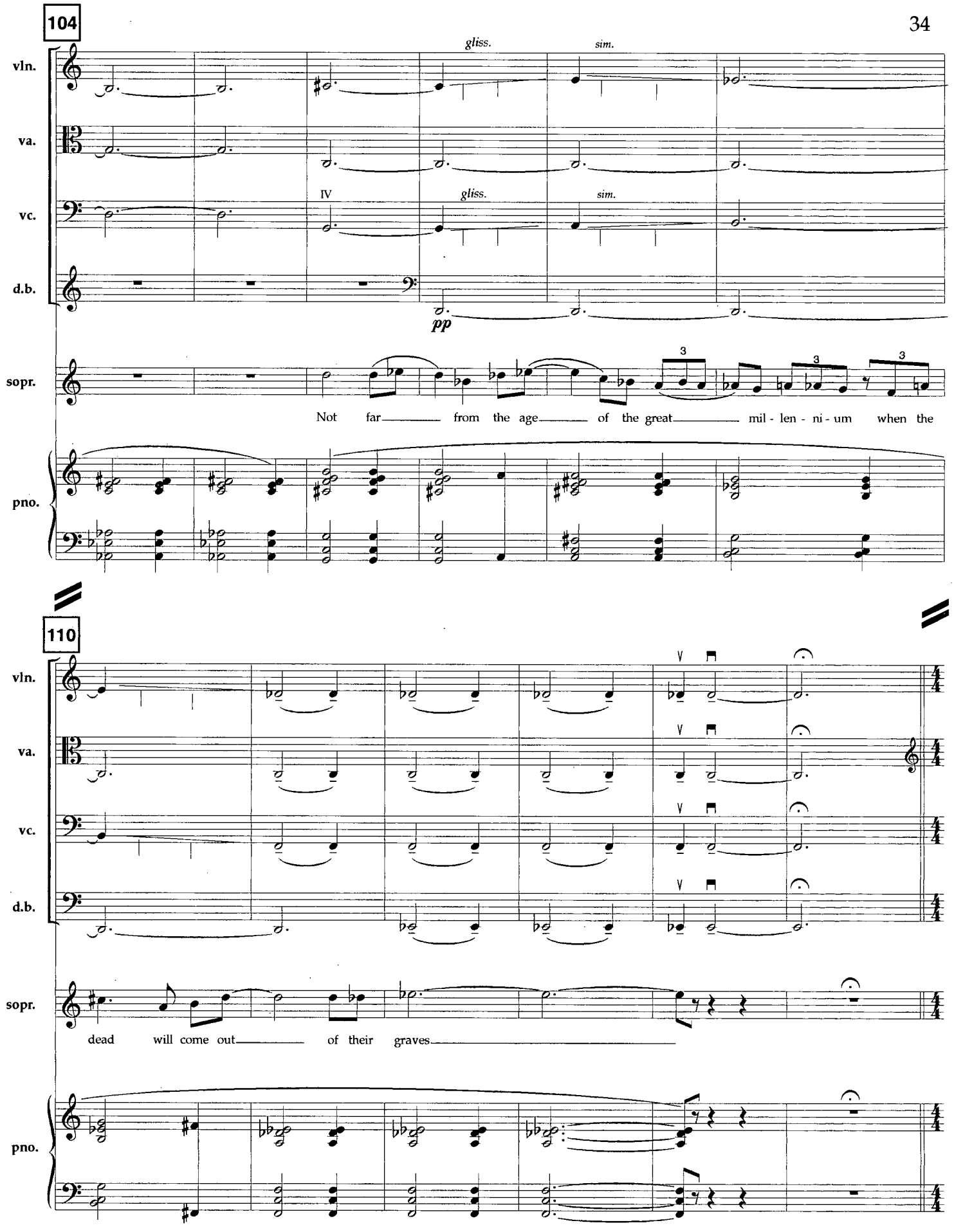

58
with forward motion ♩. = 76
fl.
cla.
hrp.
5:6
f
vib.
l.v.
p
(no ped.)
with forward motion ♩. = 76
vln.
f
va.
arco
f
vc.
arco
f
d.b.
f
64
vln.
va.
vc.
d.b.

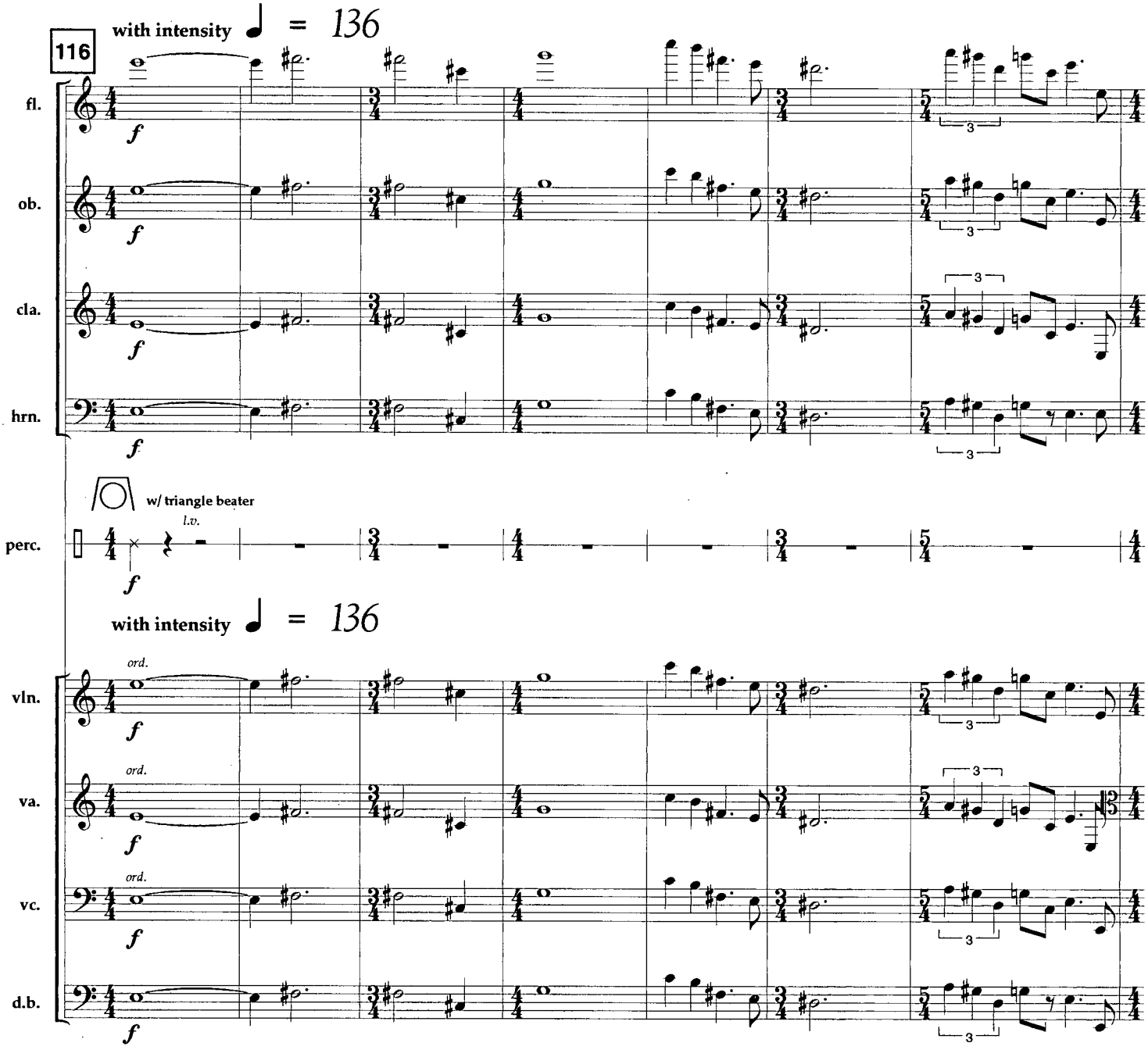

70
fl.
ob.
cla.
hrn.
perc.
vln.
va.
vc.
d.b.
f
5:6
gliss.
sim.
shake
palm
mf
pizz

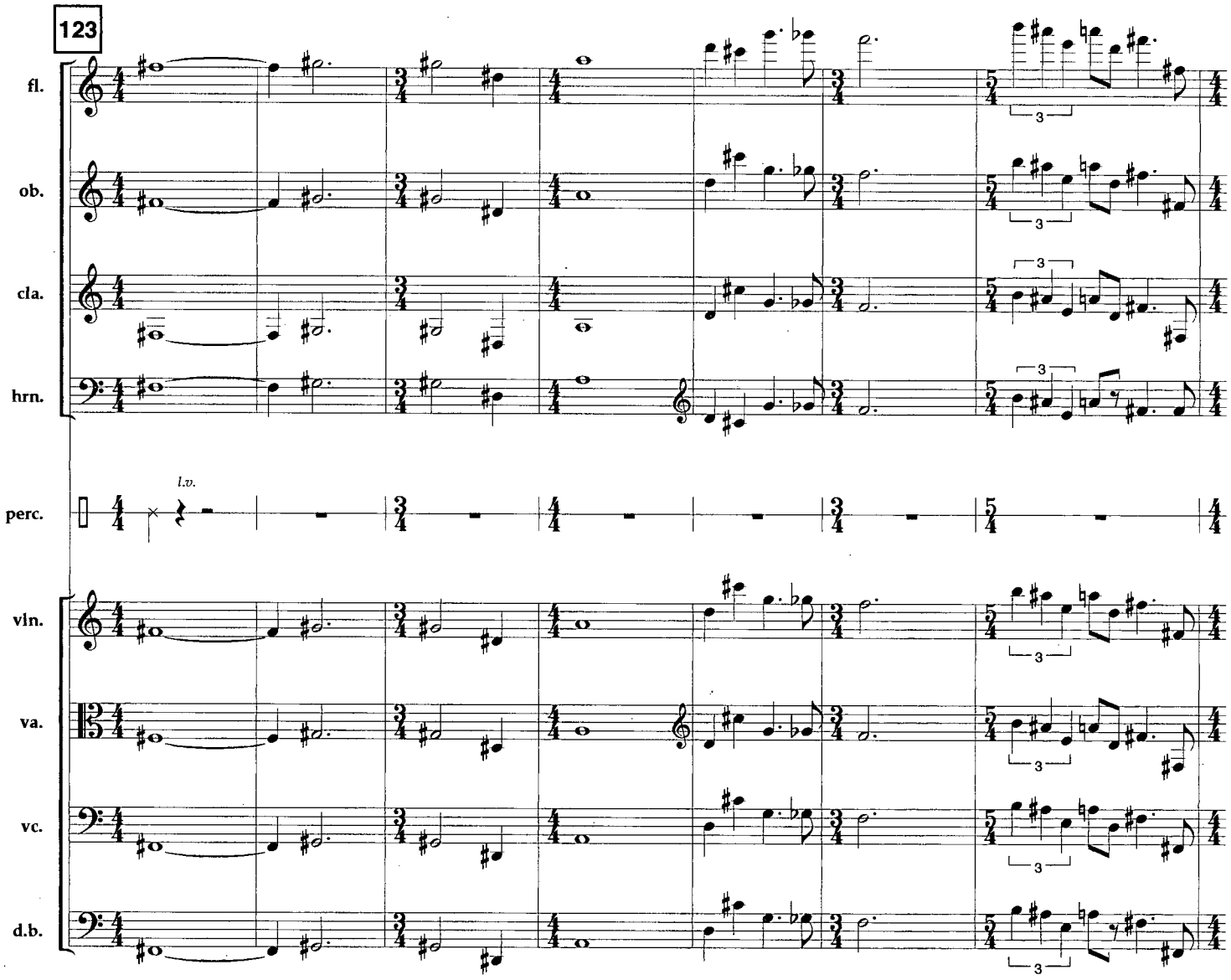

74
fl.
ob.
cla.
hrn.
perc.
vln.
va.
vc.
d.b.
tr
p
n.
f
shake
ord.
sul pont.
mp
sub p
arco
* Gradually move from ord. to sul pont.

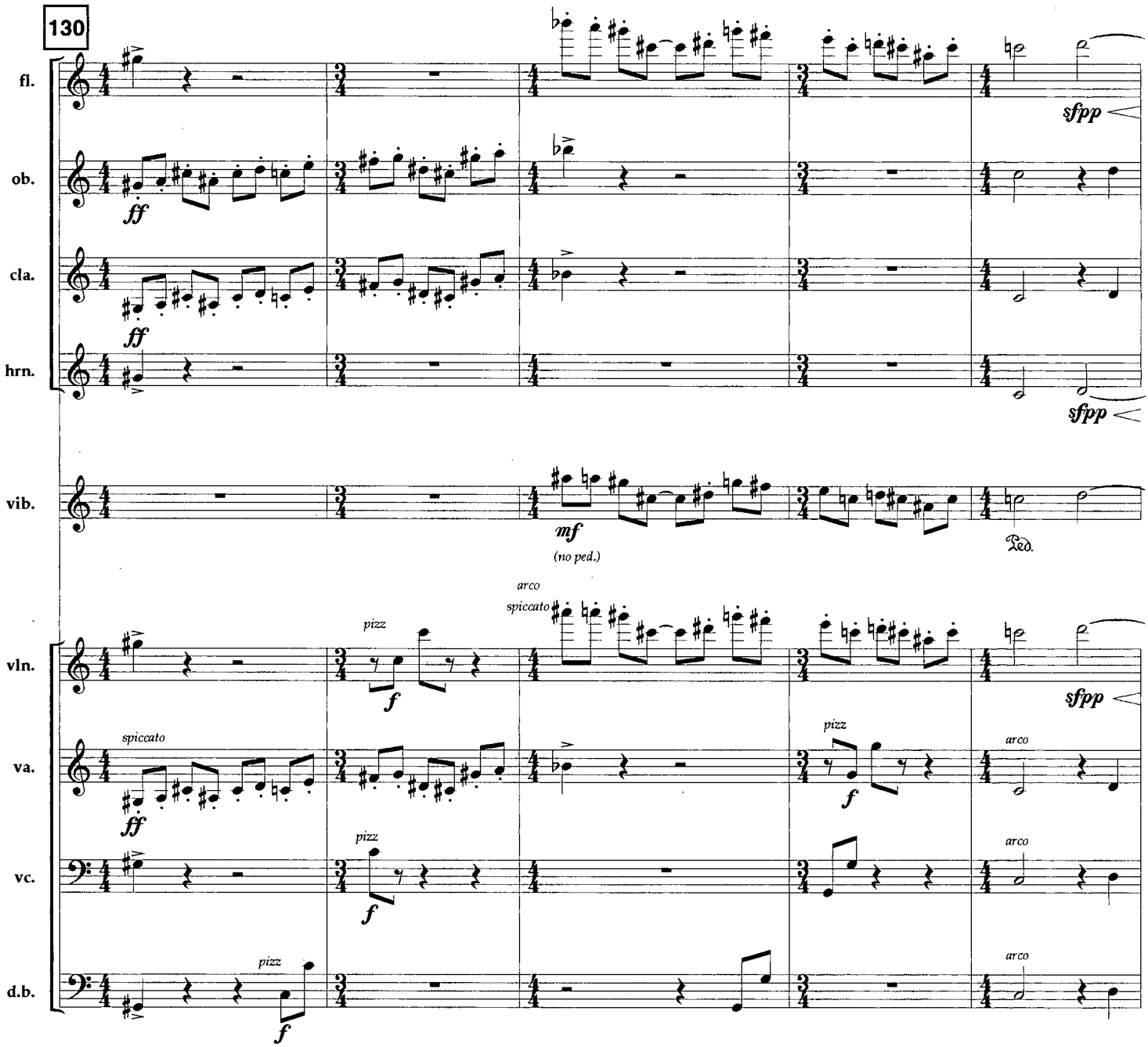

80
fl.
ob.
cla.
vln.
va.
d.b.
p
mf
ord.
f
(sul pont.)
85
rit.
♩. = 66
hrp.
(C D Eb Fb Gb A Bb)
mp
vib.
motor off
Ped.
arco
n.

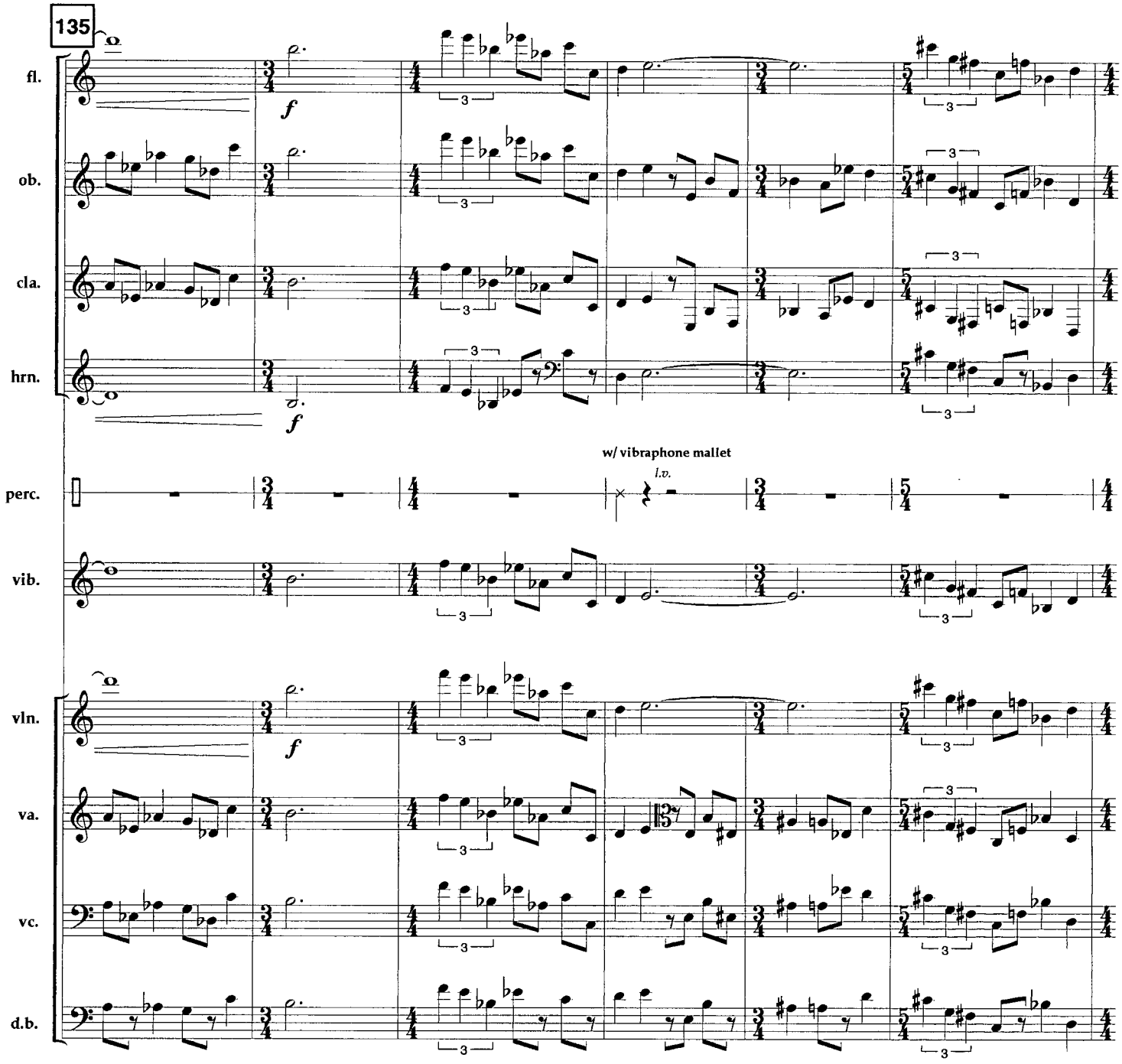

91
hrp.
vib.
sopr.
pno.
♩ = 60
♩ = 60 like a chorale
mf
The year of the
in strict time
mf
Ped.
98
vln.
va.
vc.
sopr.
pno.
sul tasto
ppp
pp
great sev enth num ber will a ppear the time of the games of slaugh- ter

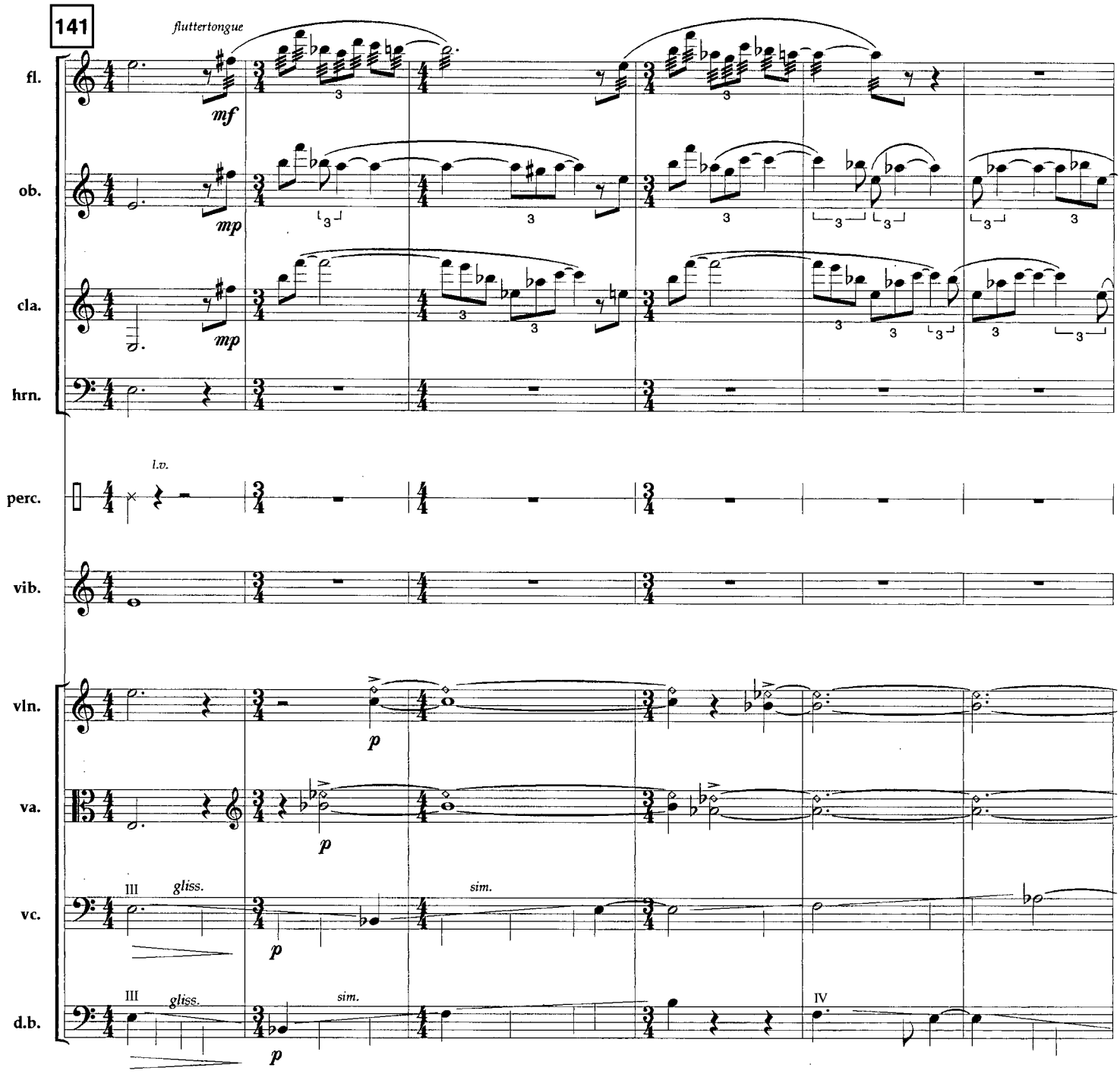

104
vln.
va.
vc.
d.b.
gliss.
sim.
IV
gliss.
sim.
pp
sopr.
Not far from the age of the great mil - len - ni - um when the
pno.
110
vln.
va.
vc.
d.b.
sopr.
dead will come out of their graves
pno.

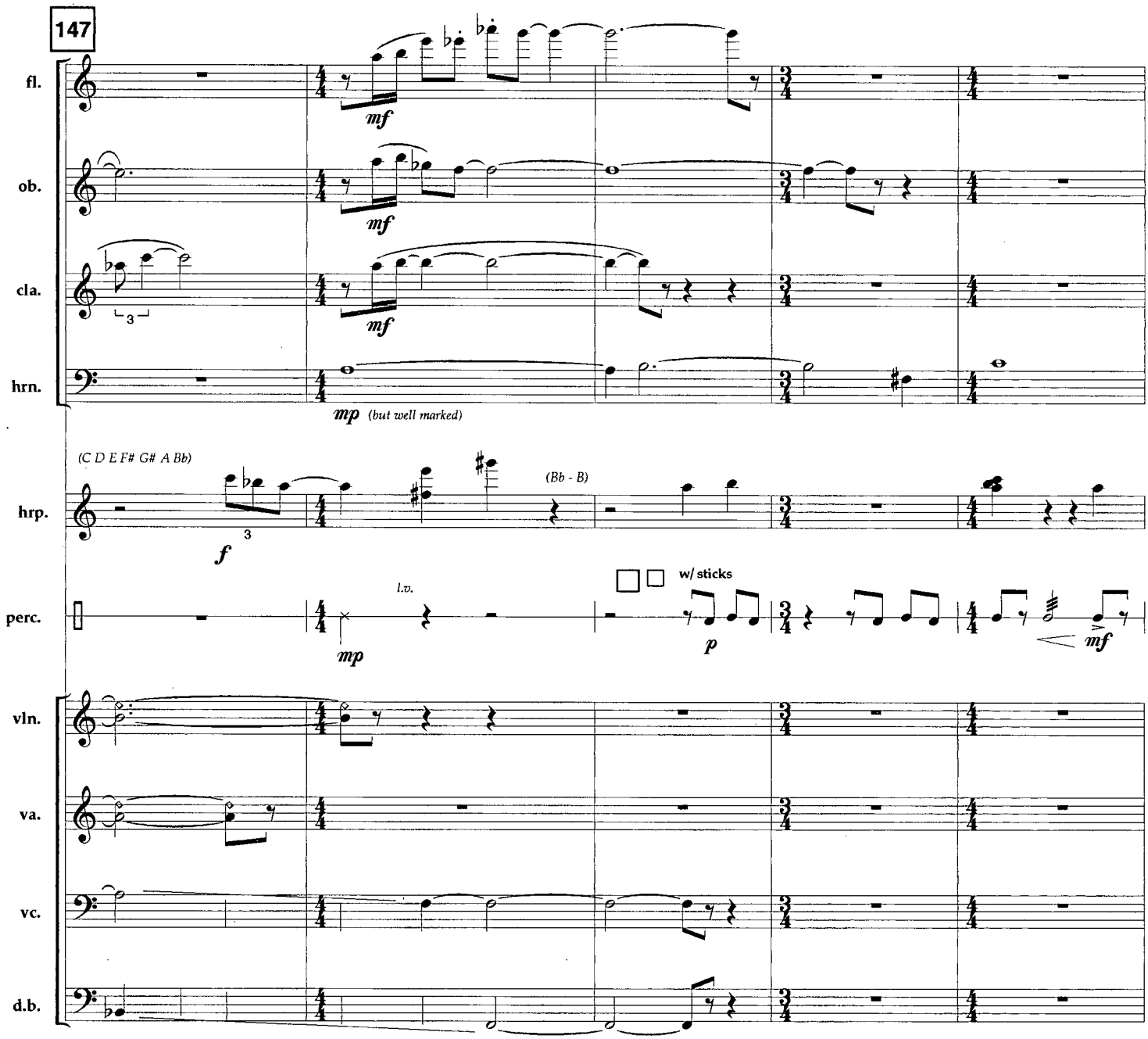

116
with intensity ♩ = 136
fl.
ob.
cla.
hrn.
f
w/ triangle beater
l.v.
perc.
with intensity ♩ = 136
ord.
vln.
va.
vc.
d.b.
3

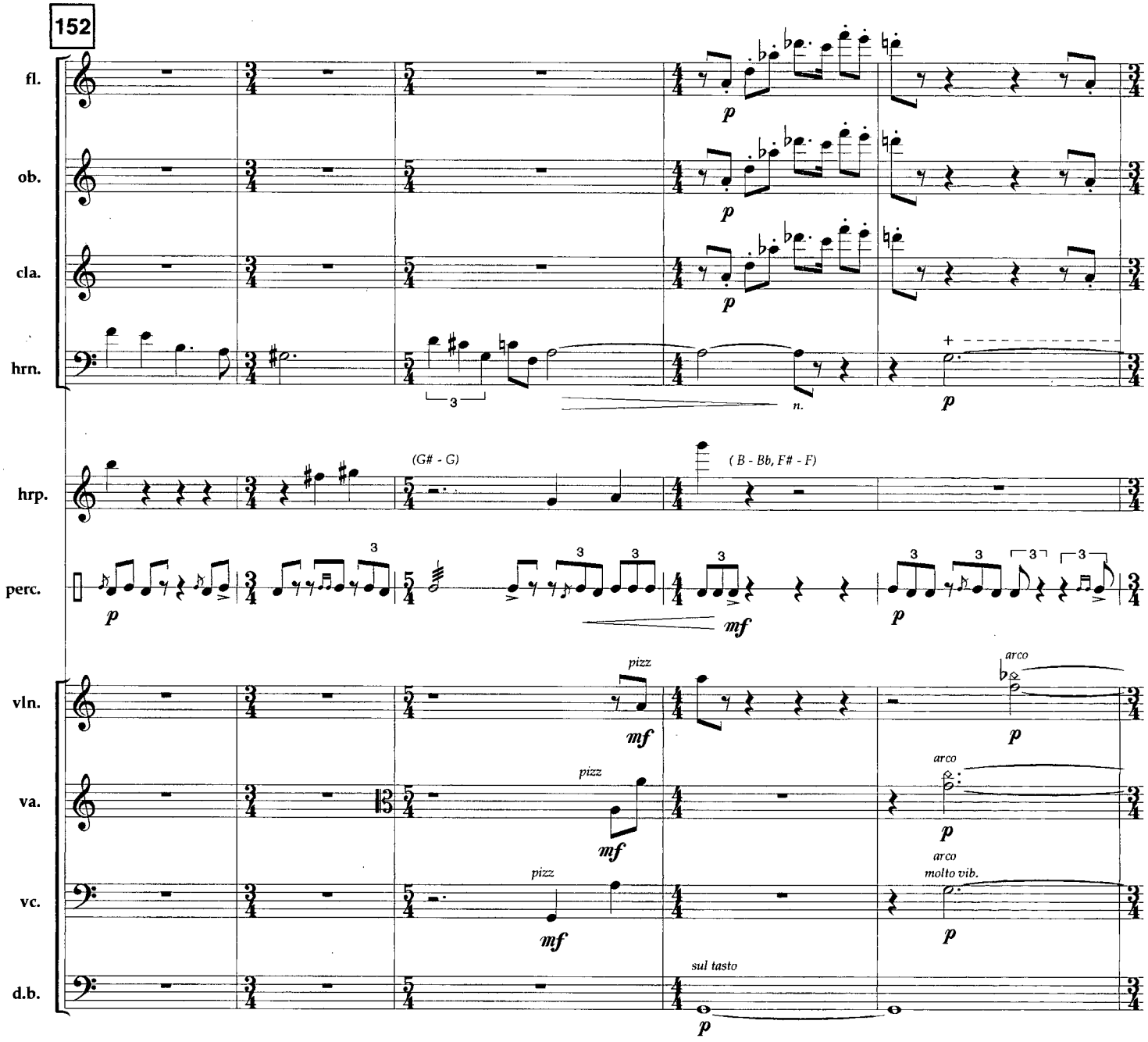

123
fl.
ob.
cla.
hrn.
perc.
l.v.
vln.
va.
vc.
d.b.

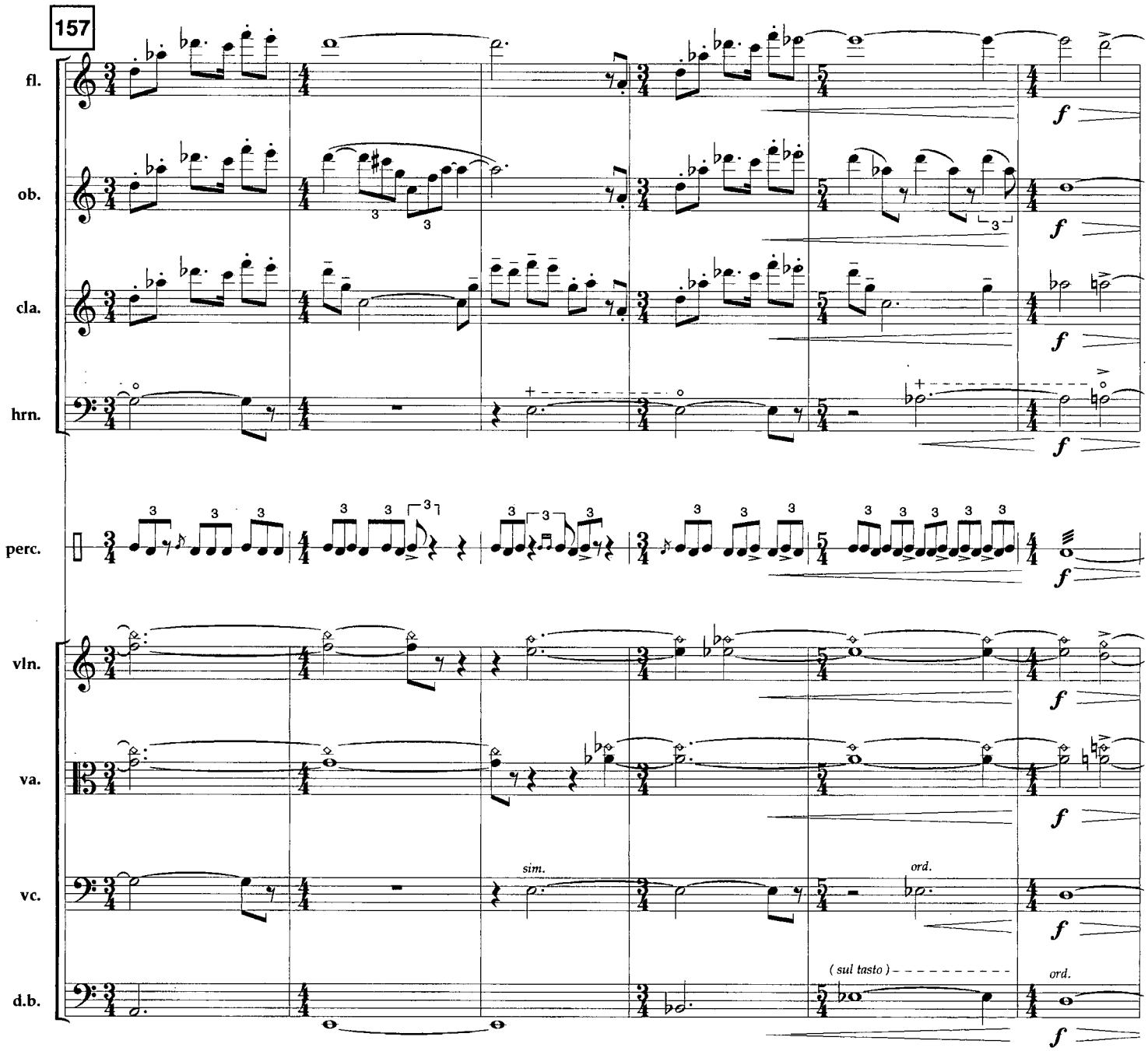

130
fl.
ob.
cla.
hrn.
vib.
vln.
va.
vc.
d.b.
ff
sfpp
mf
(no ped.)
Ped.
arco
spiccato
pizz
f

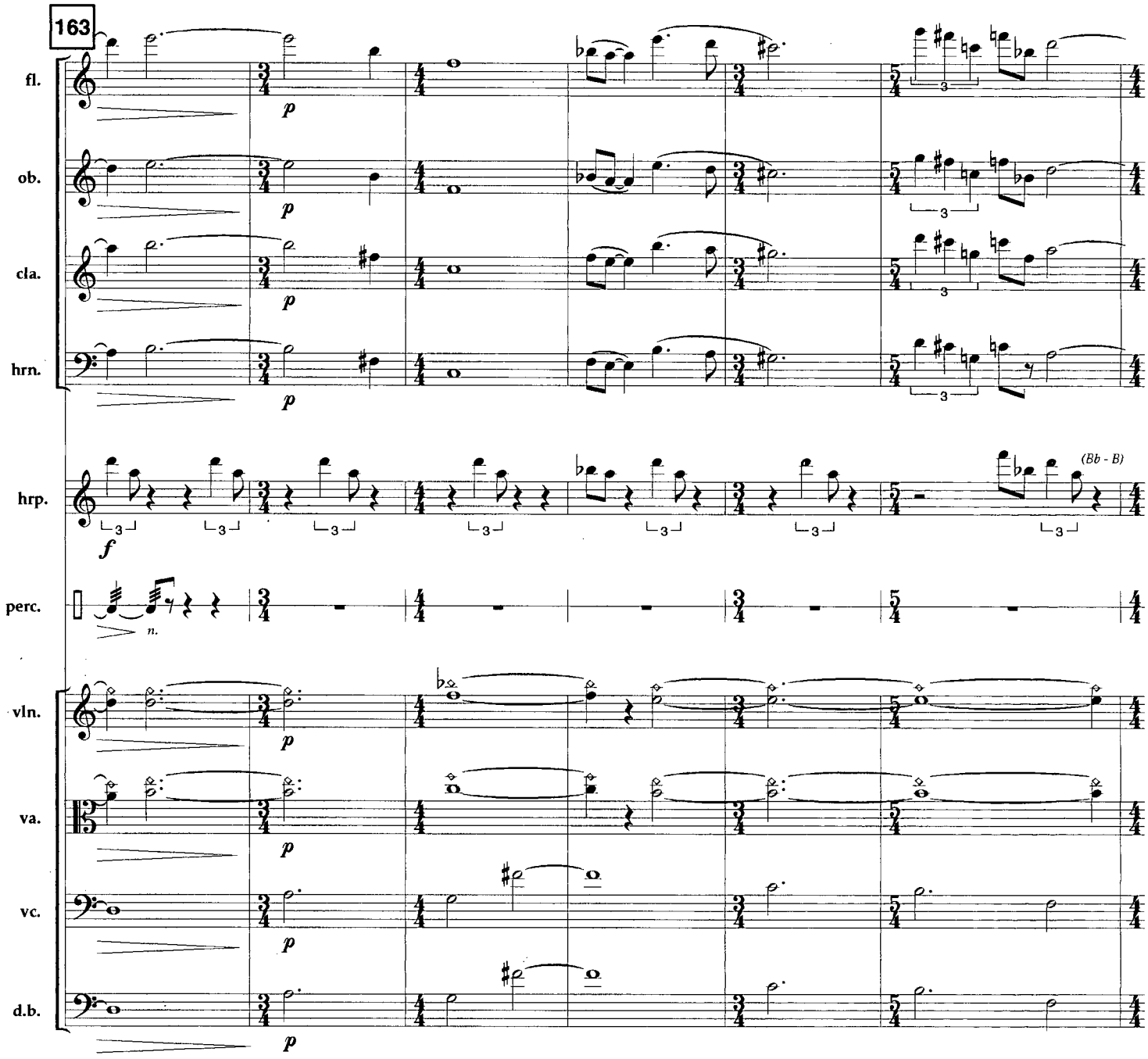

135
fl.
ob.
cla.
hrn.
f
f
w/ vibraphone mallet
l.v.
perc.
vib.
vln.
va.
vc.
d.b.
3

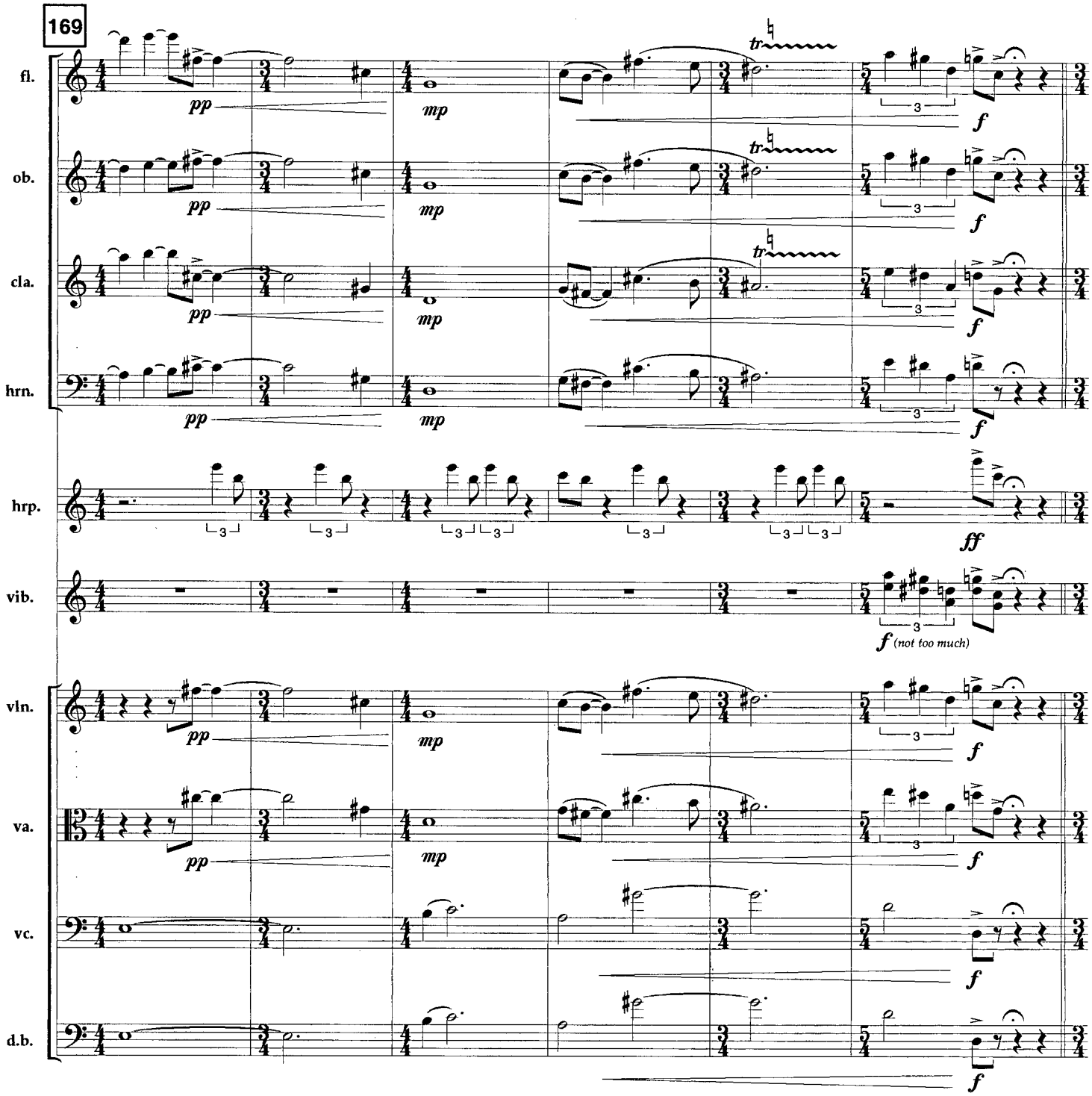

141
fl.
fluttertongue
mf
ob.
mp
cla.
mp
hrn.
perc.
l.v.
vib.
vln.
p
va.
p
vc.
III
gliss.
p
sim.
d.b.
III
gliss.
p
sim.
IV

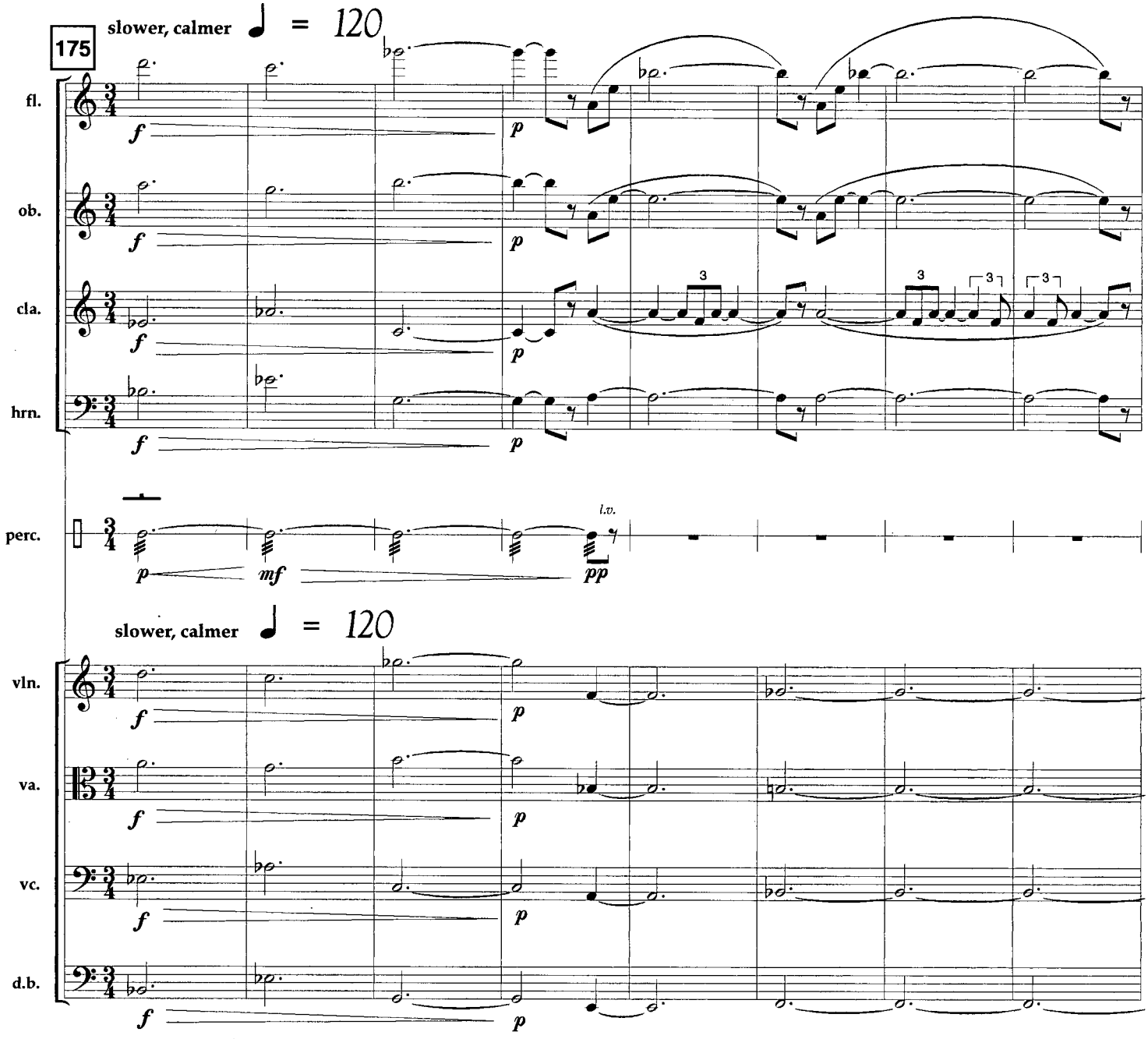

147
fl.
ob.
cla.
hrn.
mf
mf
mf
mp (but well marked)
(C D E F# G# A Bb)
(Bb - B)
hrp.
f
3
l.v.
w/ sticks
perc.
mp
p
mf
vln.
va.
vc.
d.b.

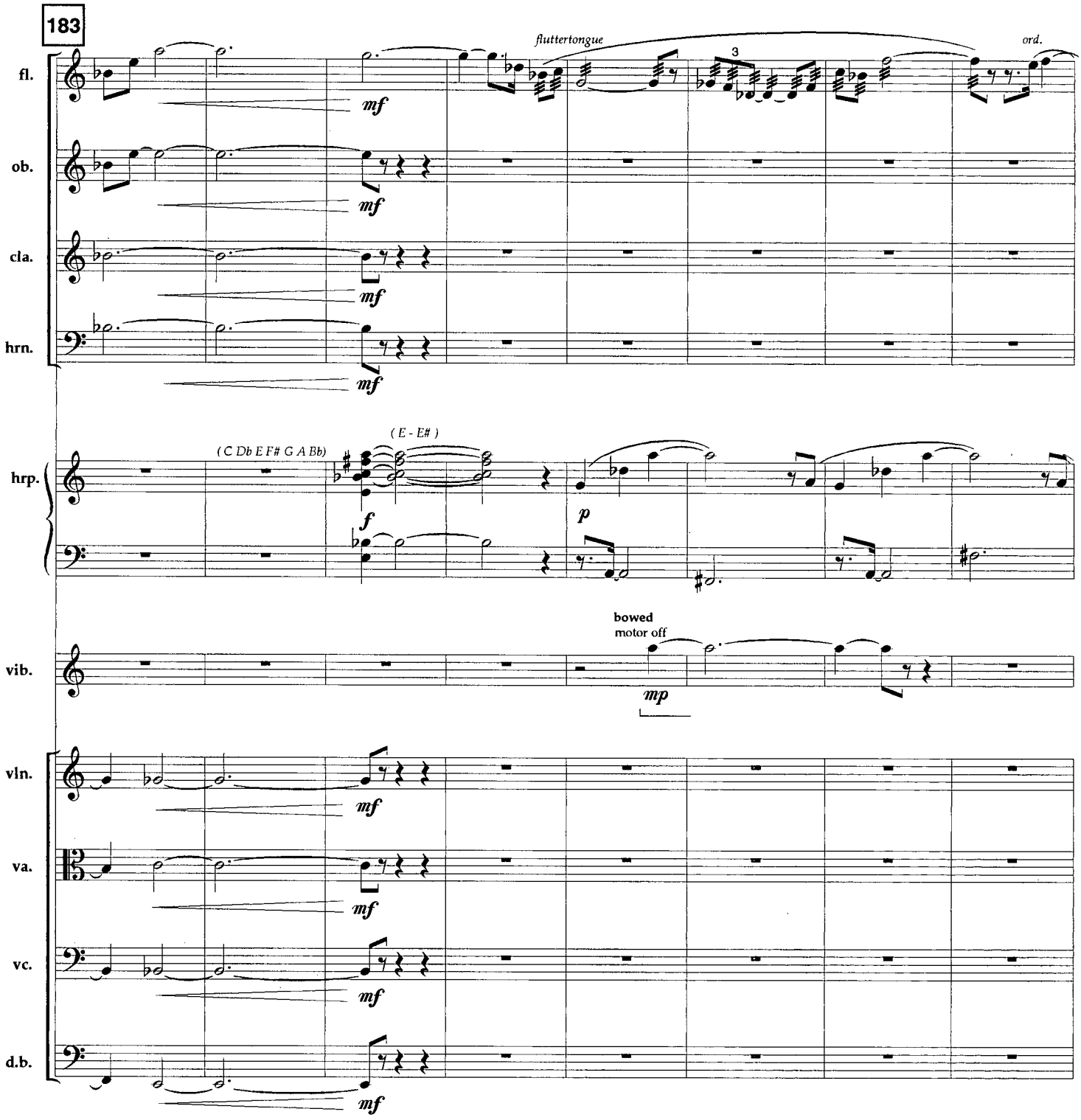

152
fl.
ob.
cla.
hrn.
hrp.
perc.
vln.
va.
vc.
d.b.
p
mf
(G# - G)
( B - Bb, F# - F)
pizz
arco
arco
molto vib.
sul tasto
n.
3

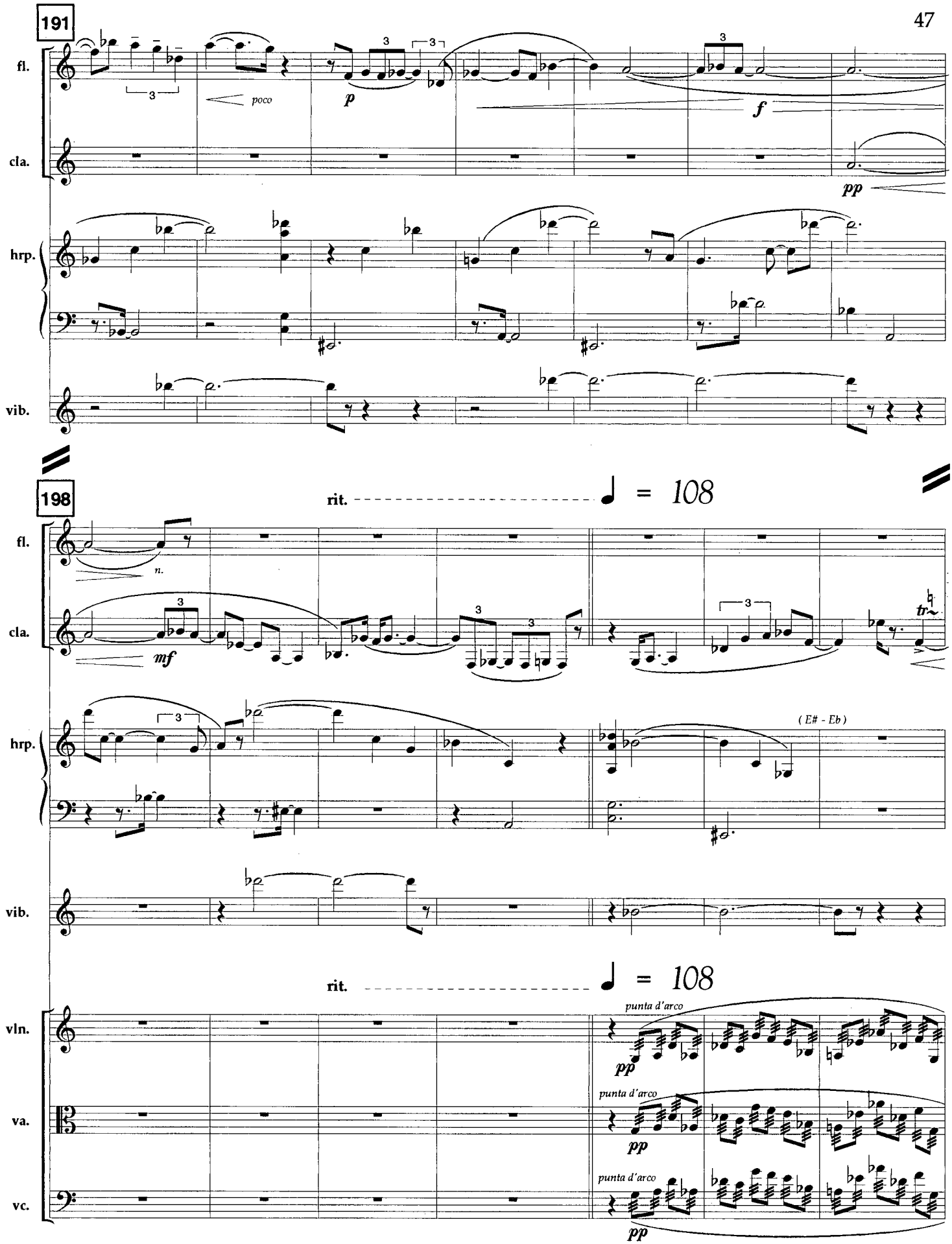

157
fl.
ob.
cla.
hrn.
perc.
vln.
va.
vc.
d.b.
sim.
ord.
( sul tasto )
ord.

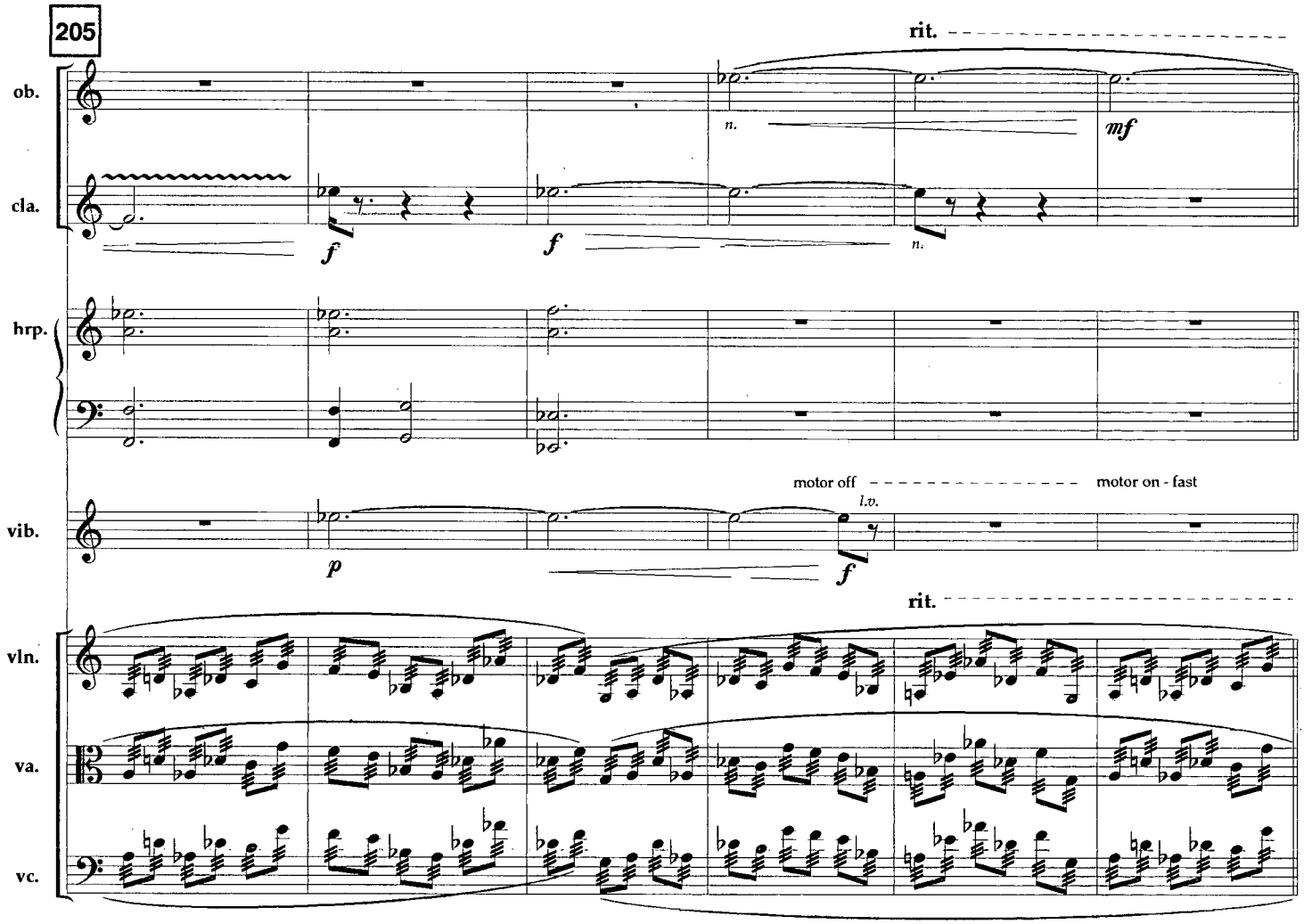

163
fl.
ob.
cla.
hrn.
hrp.
perc.
vln.
va.
vc.
d.b.
p
f
n.
(Bb - B)

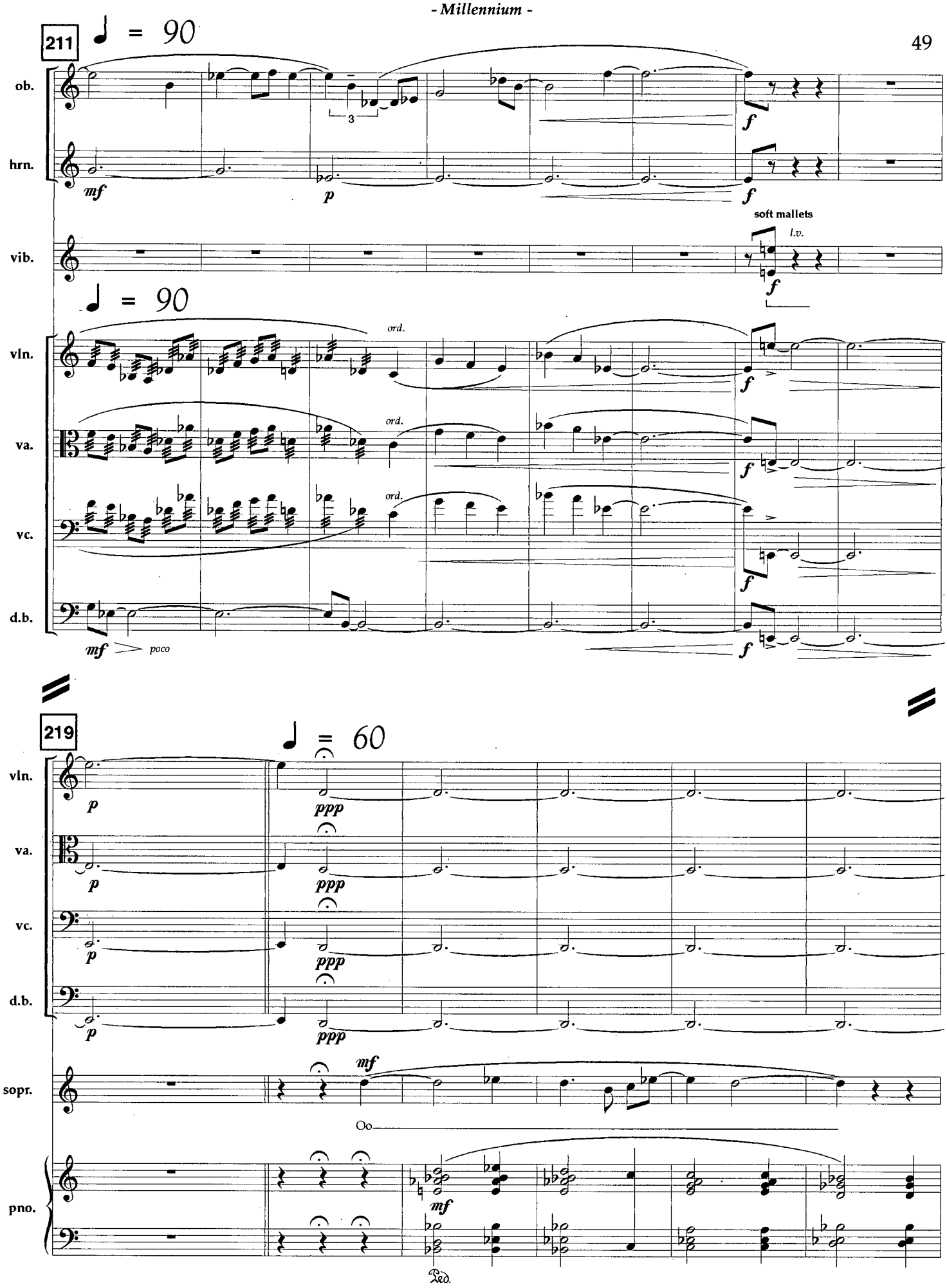

169
fl.
ob.
cla.
hrn.
hrp.
vib.
vln.
va.
vc.
d.b.
pp
mp
f
ff
tr
3
f (not too much)

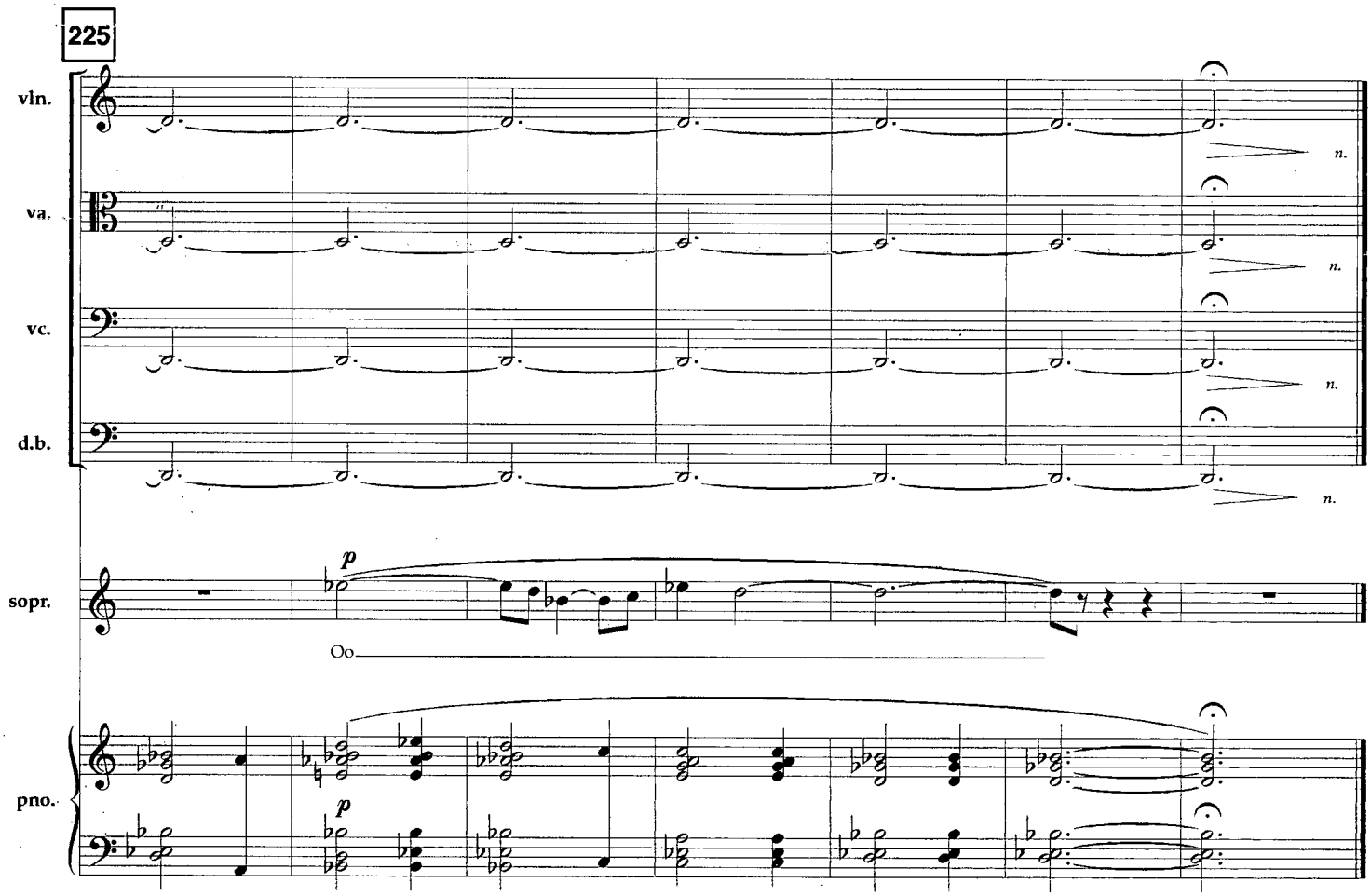

175
slower, calmer ♩ = 120
fl.
ob.
cla.
hrn.
perc.
l.v.
slower, calmer ♩ = 120
vln.
va.
vc.
d.b.


183
fl.
ob.
cla.
hrn.
hrp.
vib.
vln.
va.
vc.
d.b.
fluttertongue
ord.
3
mf
(C Db E F# G A Bb)
(E - E#)
f
p
bowed
motor off
mp


191
fl.
cla.
hrp.
vib.
poco
p
f
pp
198
rit.
♩ = 108
fl.
cla.
hrp.
vib.
n.
mf
tr
( E# - Eb )
rit.
♩ = 108
vln.
va.
vc.
punta d'arco
pp

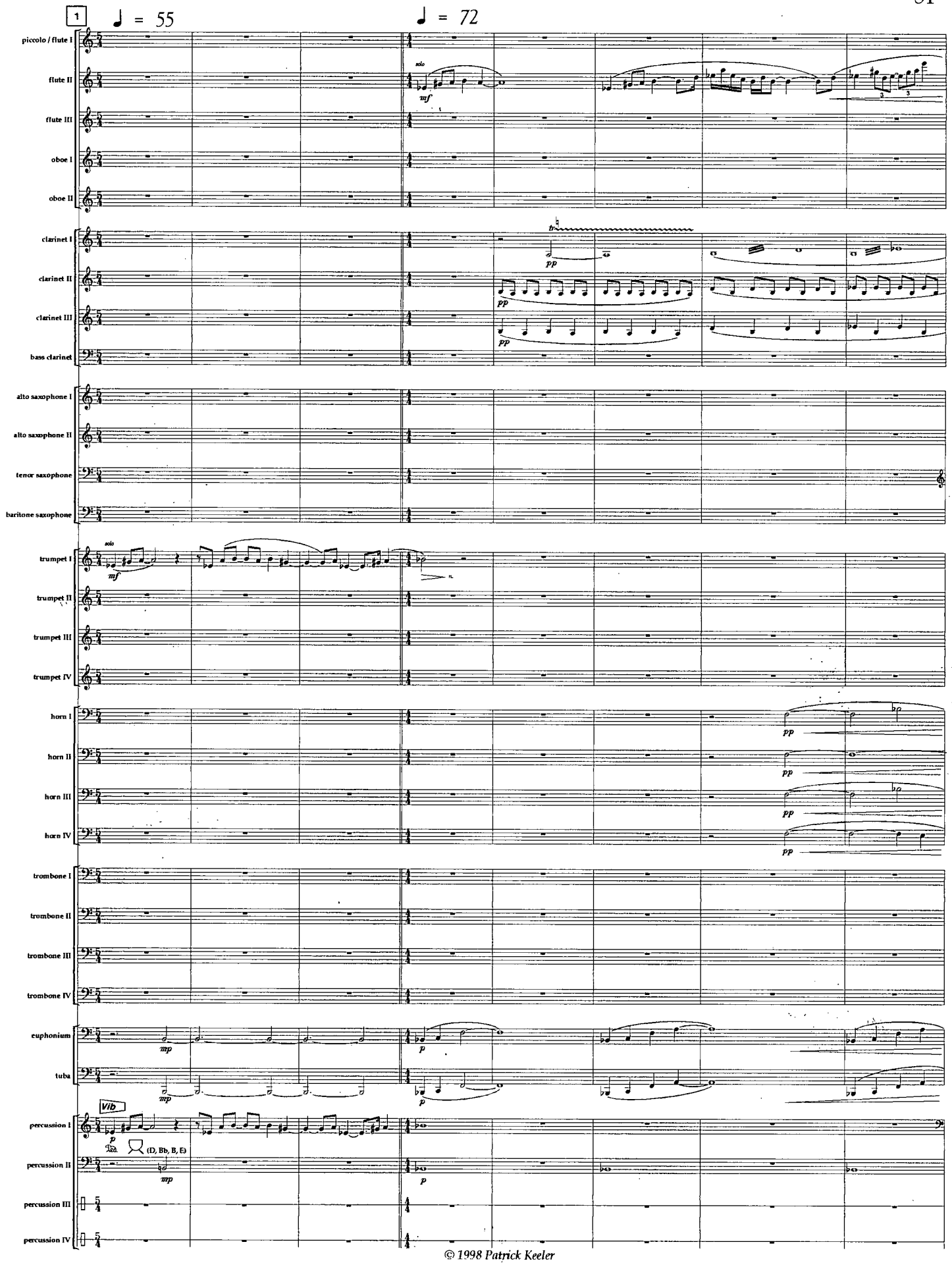

205
rit.
ob.
cla.
hrp.
vib.
motor off
motor on - fast
l.v.
rit.
vln.
va.
vc.


211
♩ = 90
ob.
hrn.
vib.
soft mallets
l.v.
♩ = 90
vln.
va.
vc.
d.b.
ord.
poco
219
♩ = 60
vln.
va.
vc.
d.b.
sopr.
Oo
pno.
Ped.


225
vln.
va.
vc.
d.b.
n.
n.
n.
n.
sopr.
p
Oo
pno.
p

# Untitled



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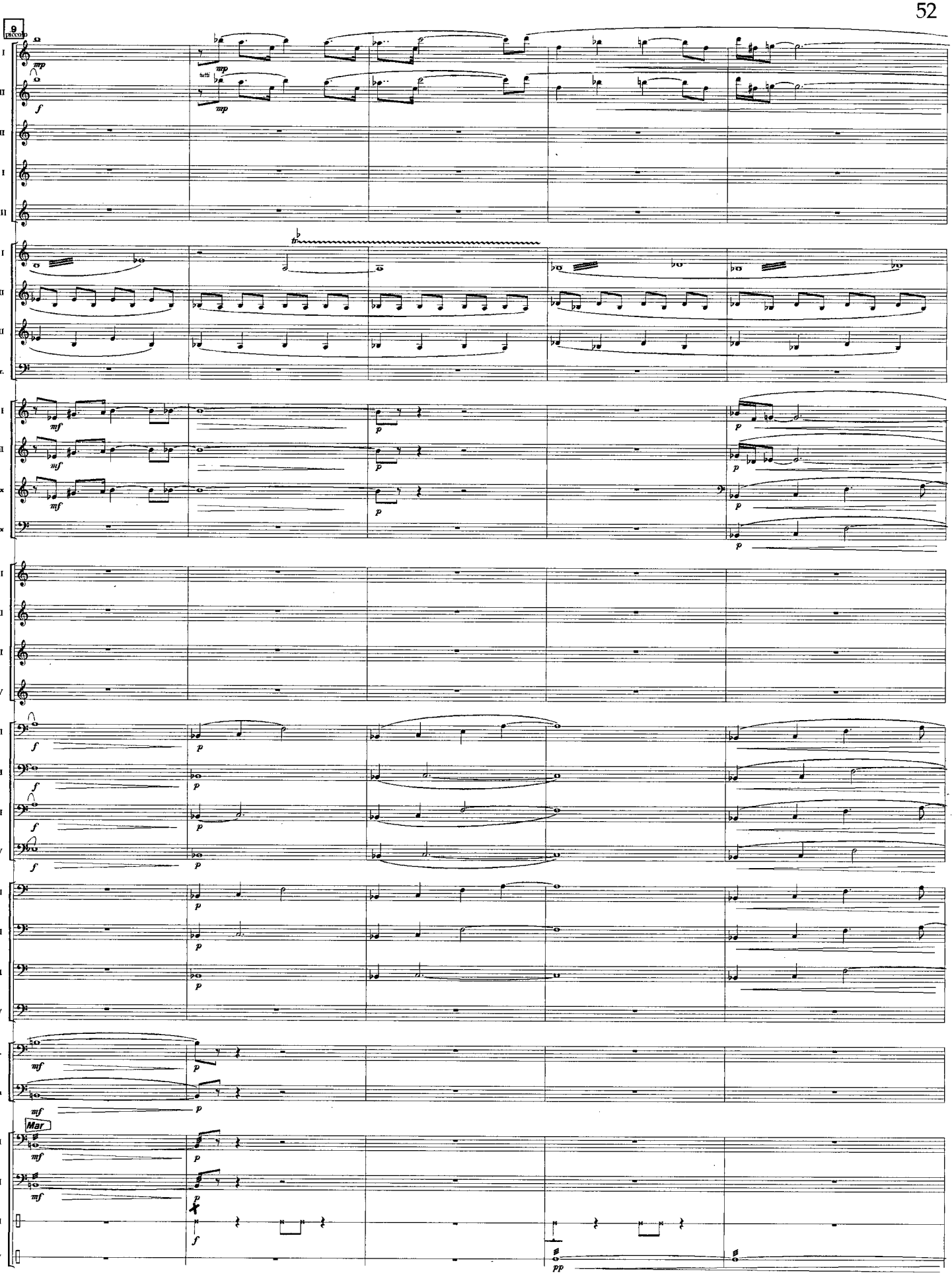
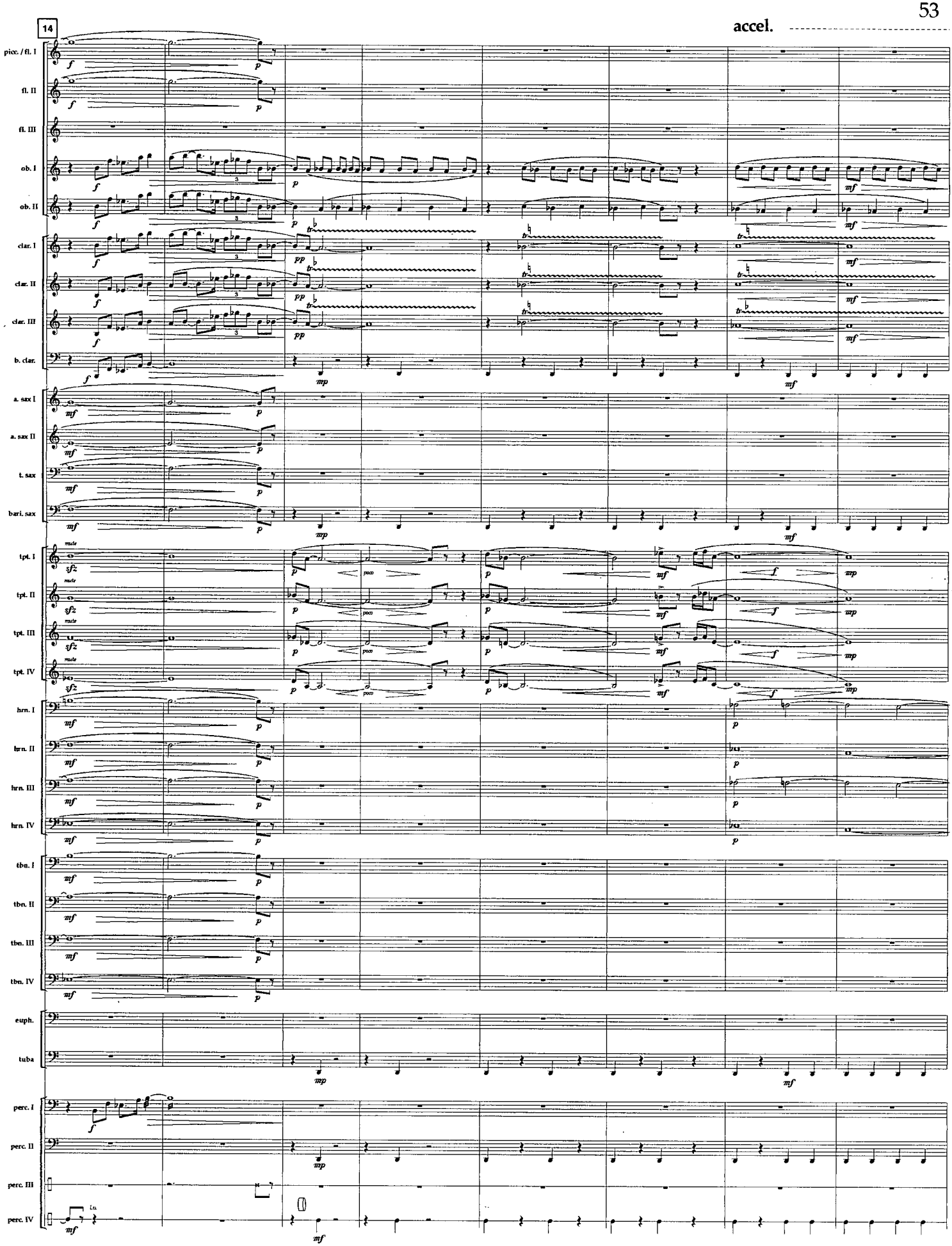
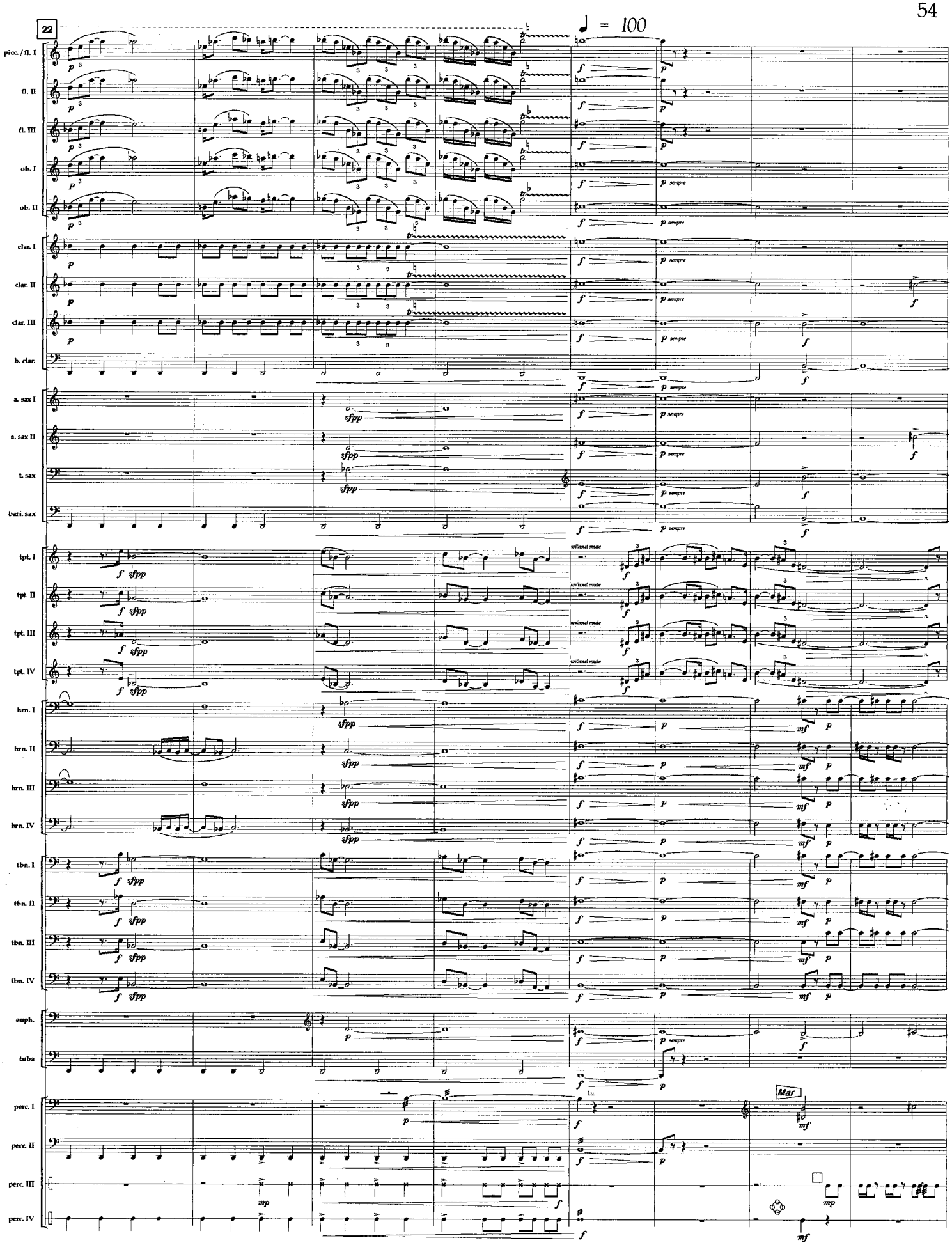
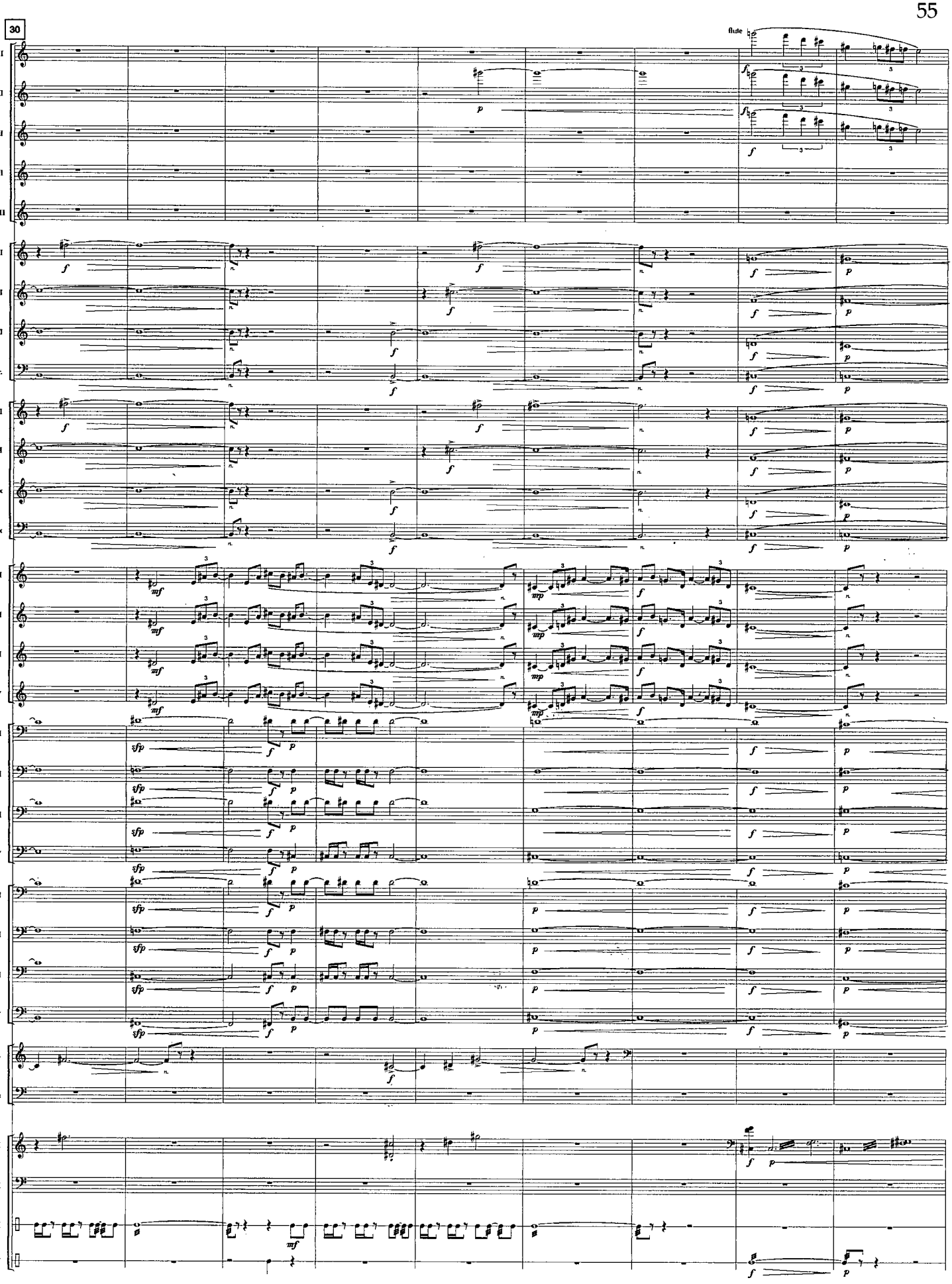
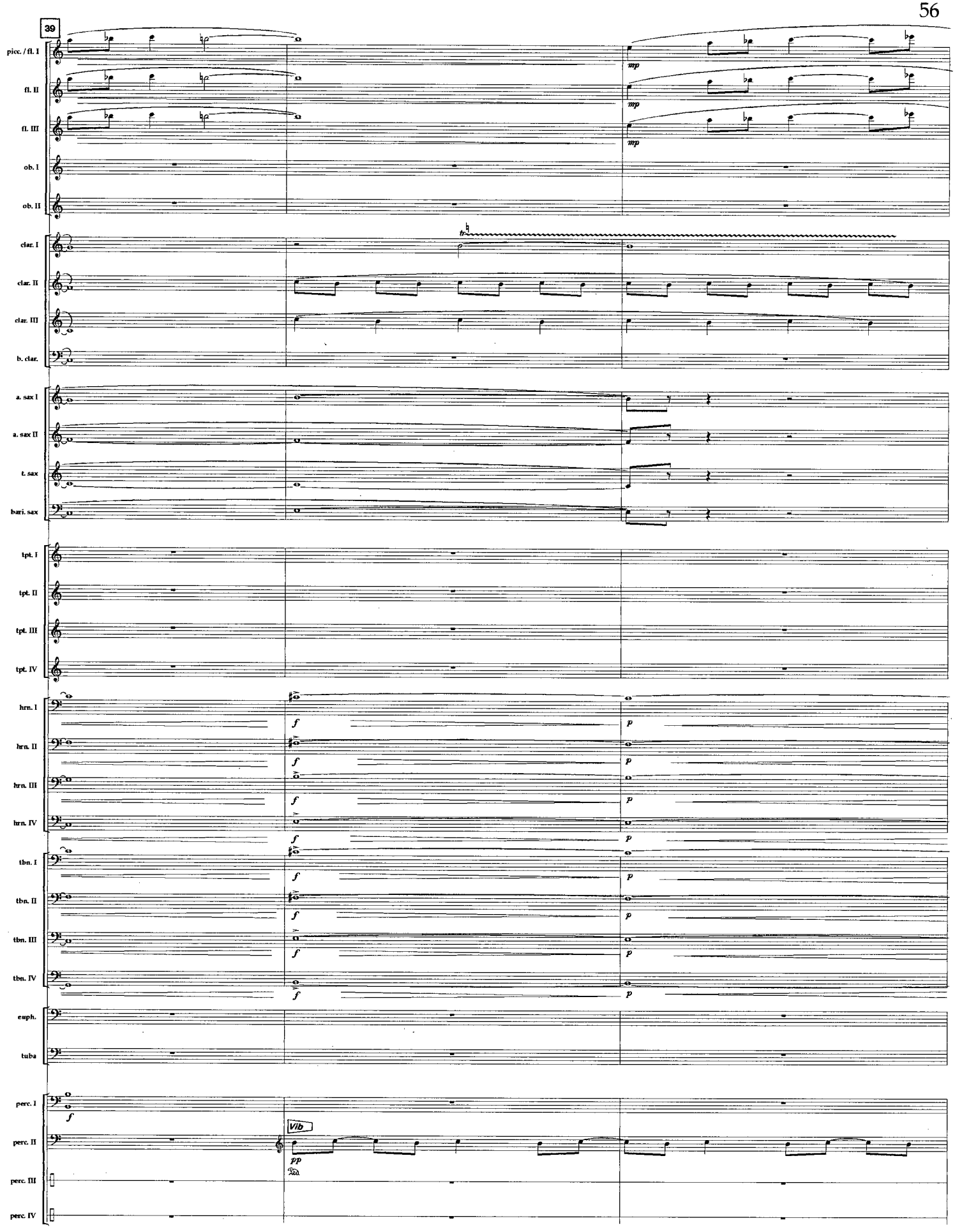
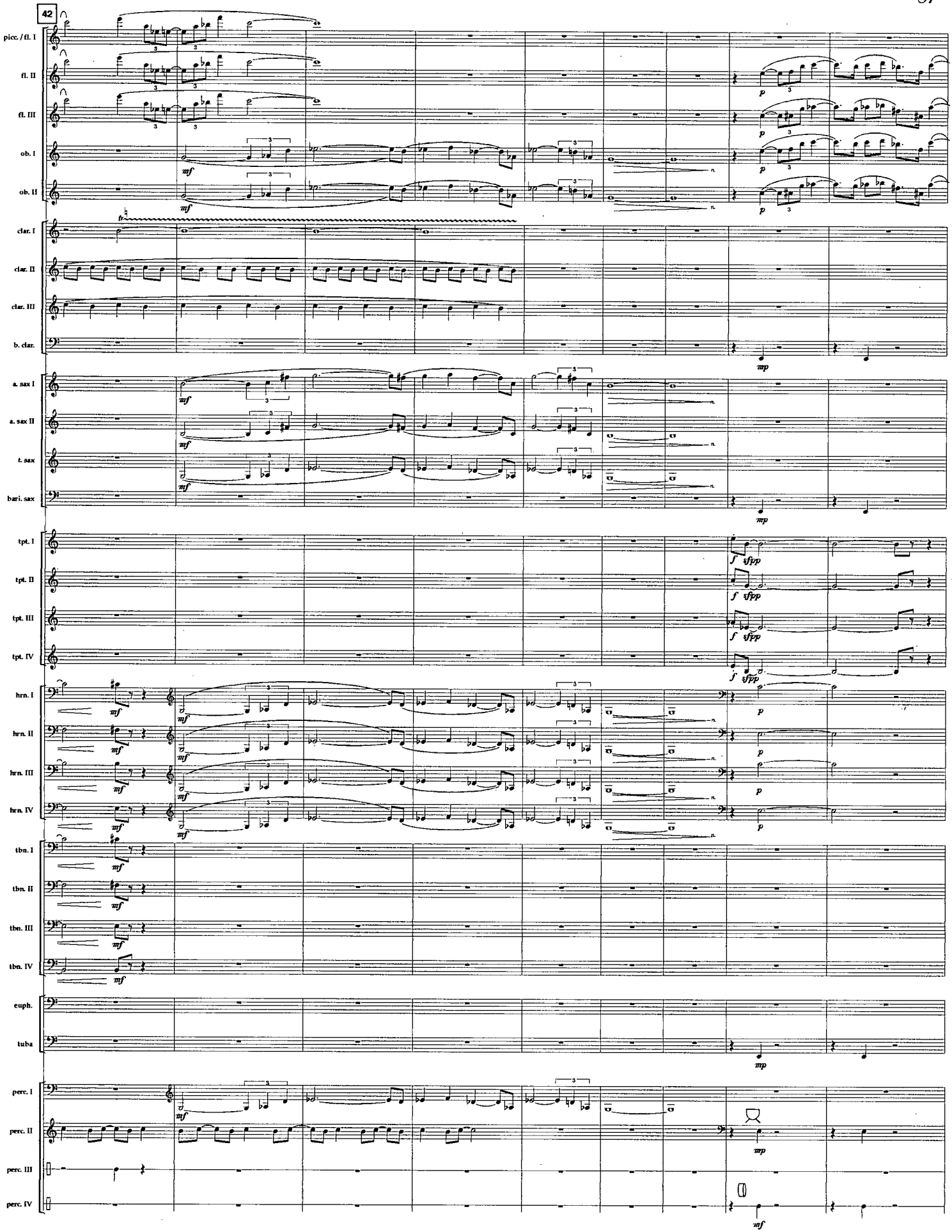

9
piccolo
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
Mar
perc. I
perc. II
perc. III
perc. IV
tutti

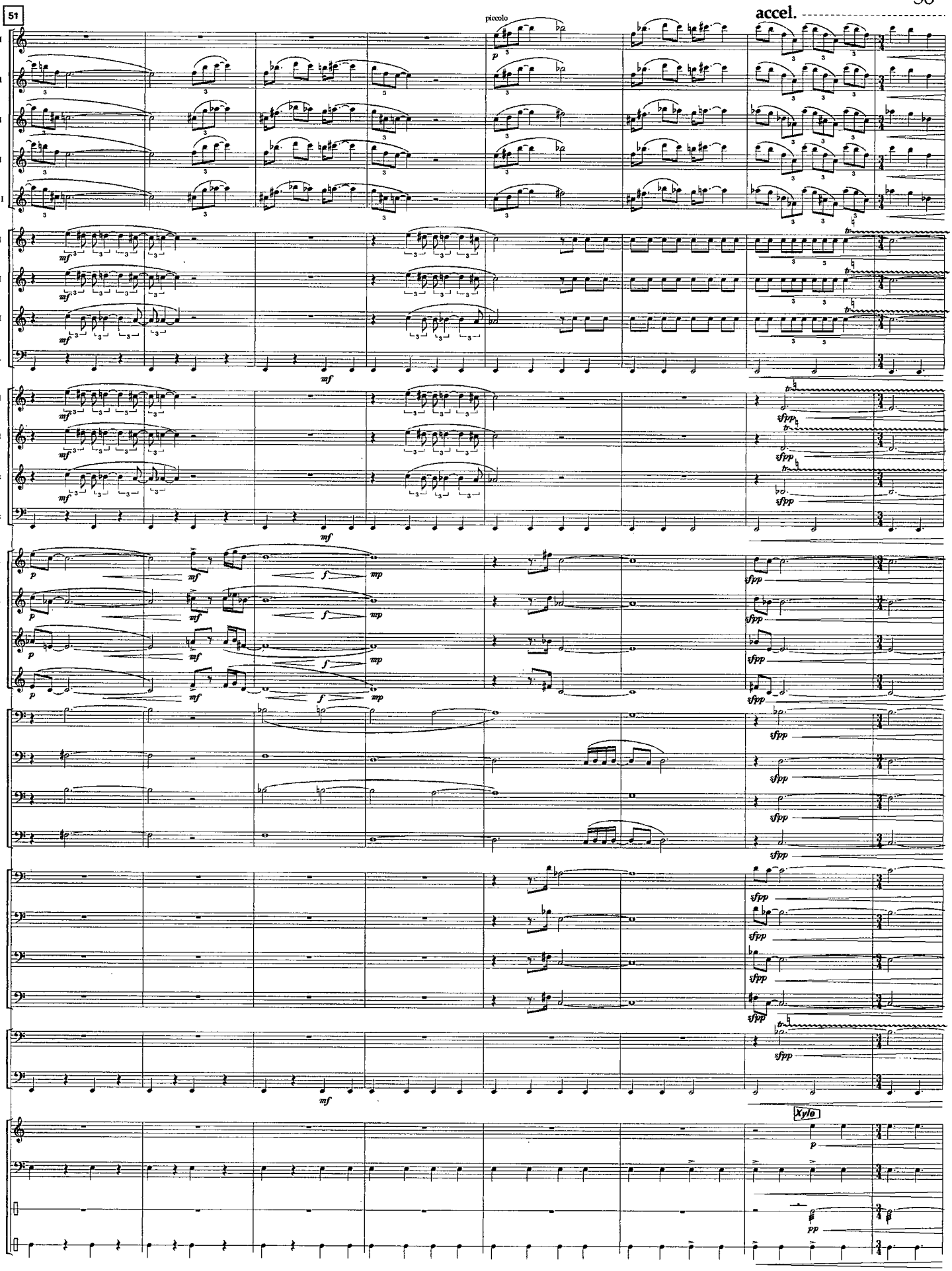

14
accel.
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV

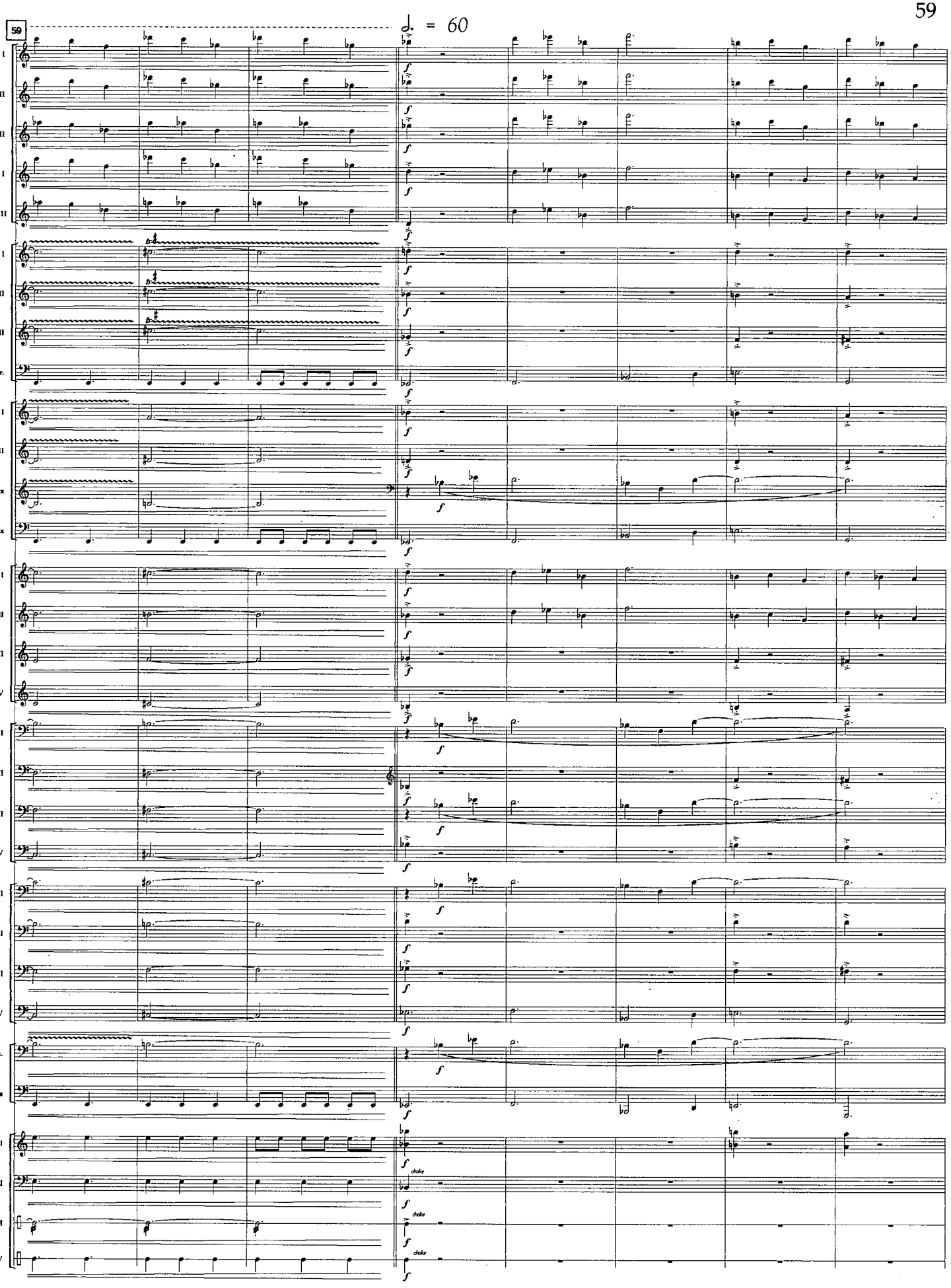

22
♩ = 100
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV
p sempre
without mute
Mar

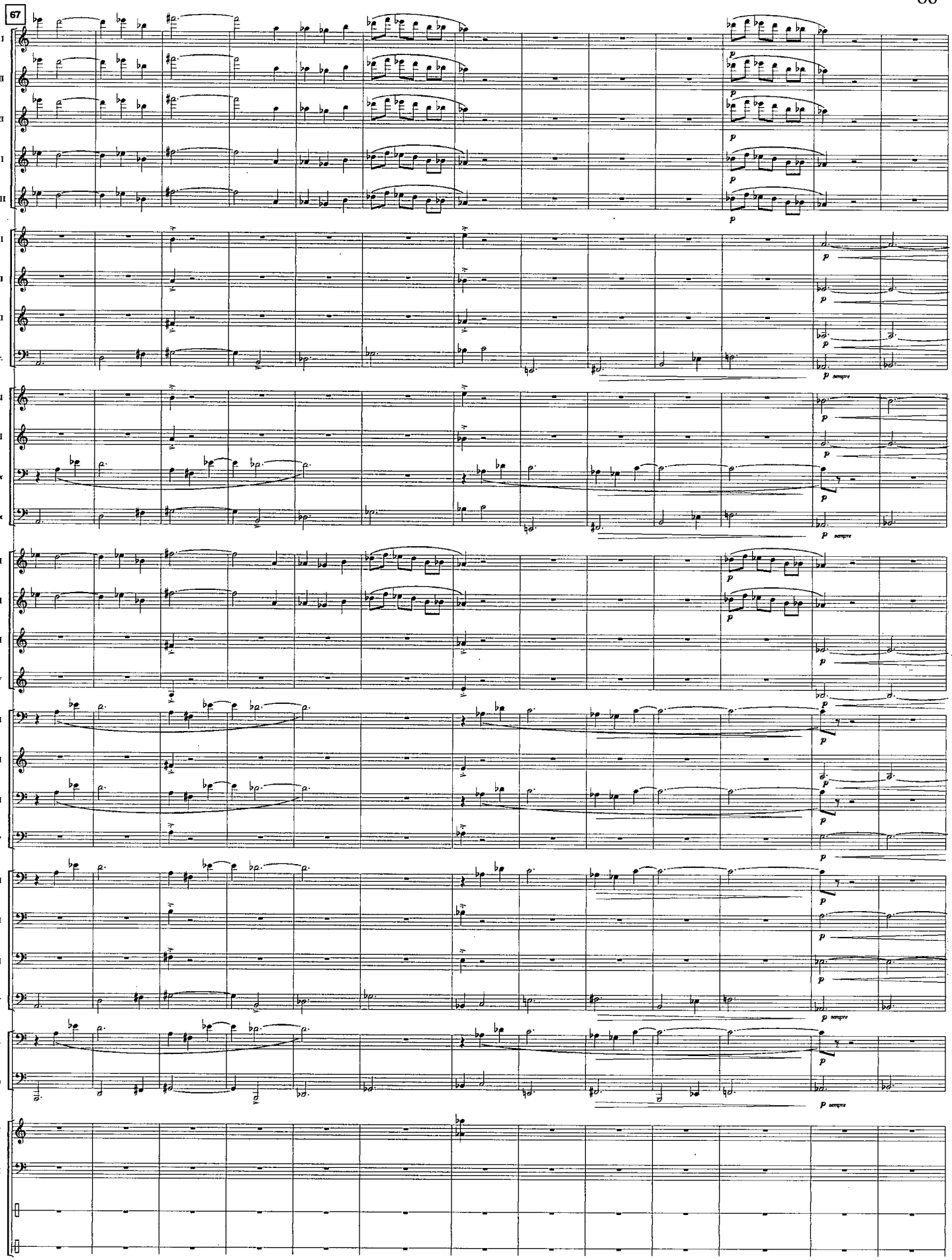

30
flute
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV

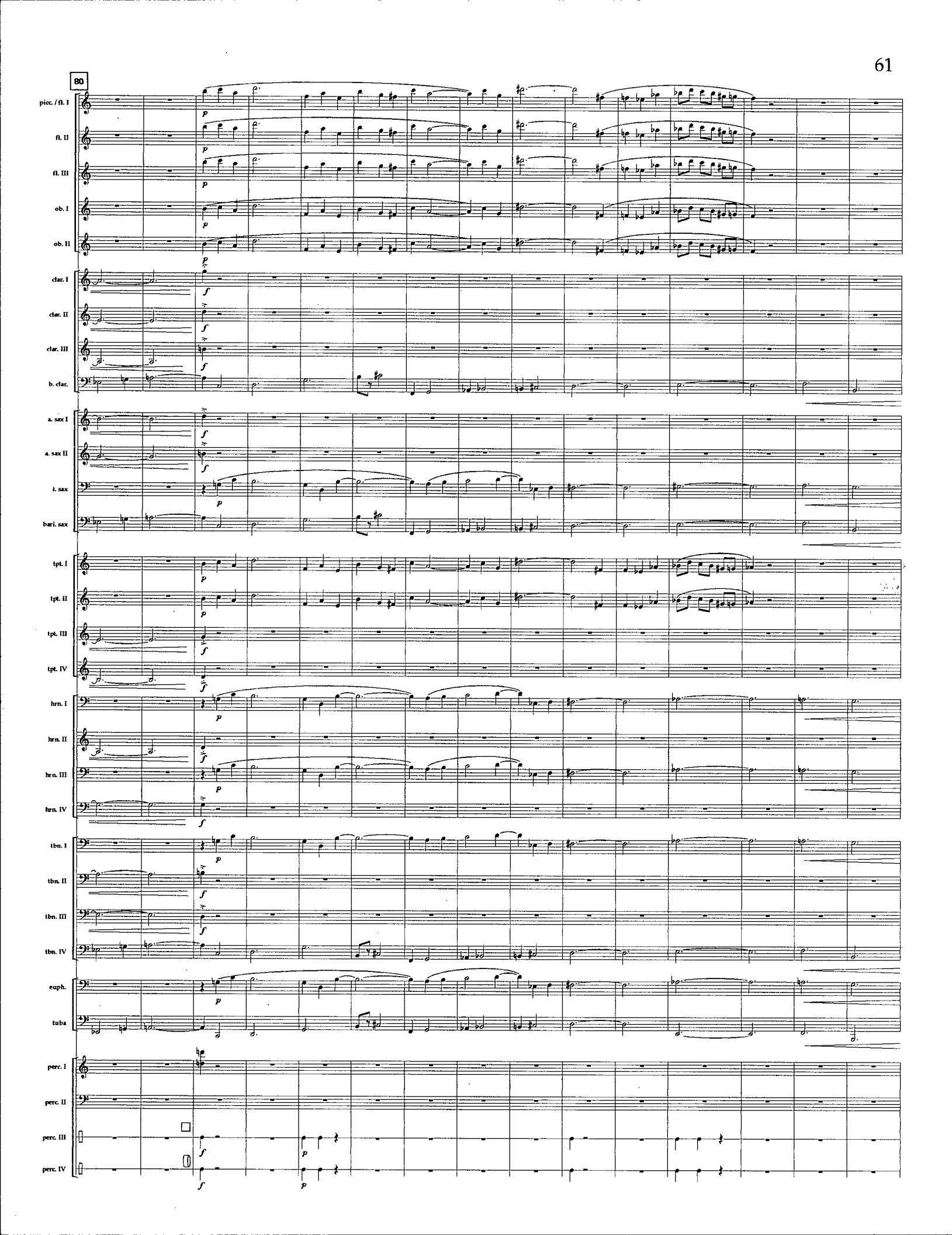

39
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV
mp
f
p
pp
Vib
Ped.

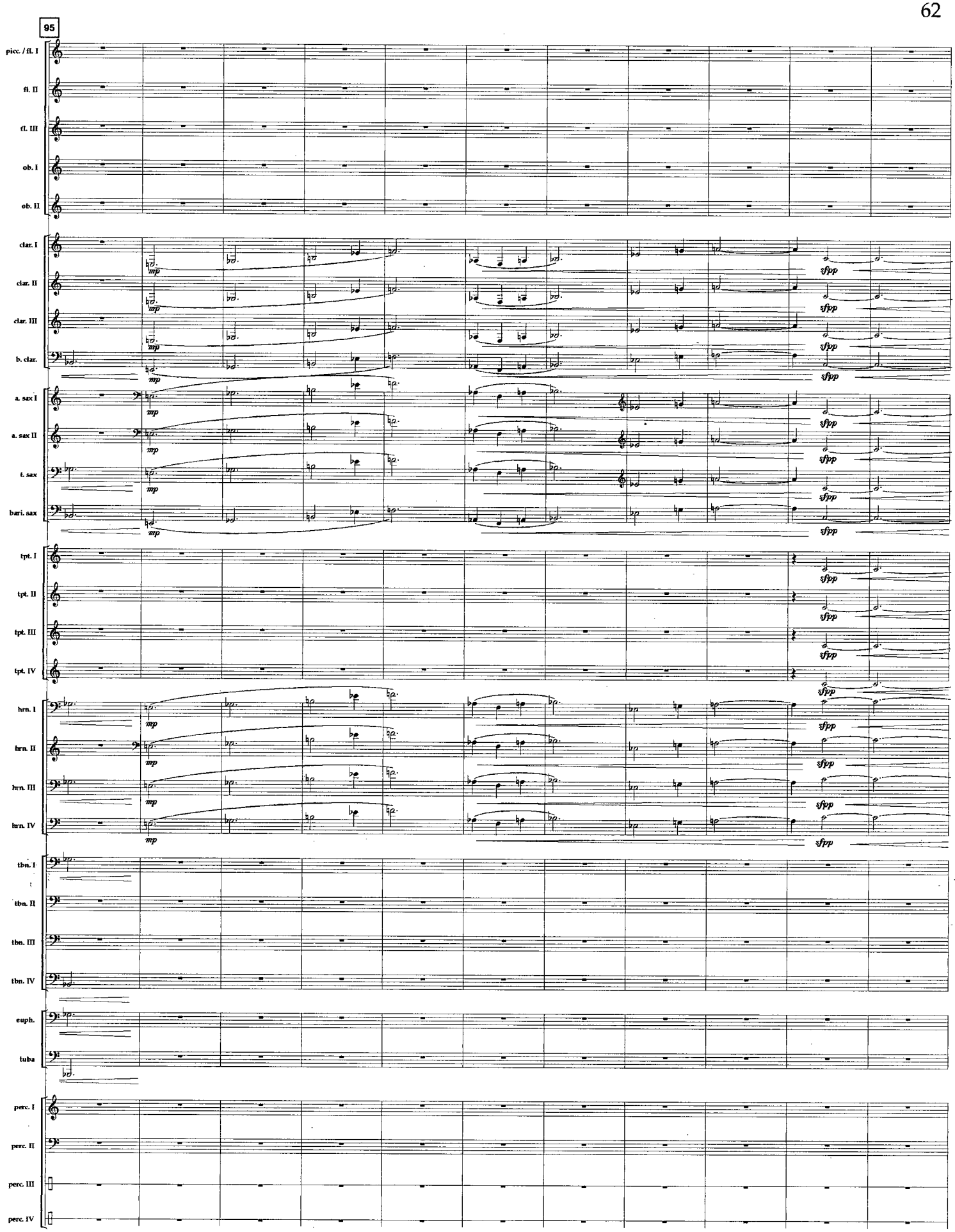

42
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV

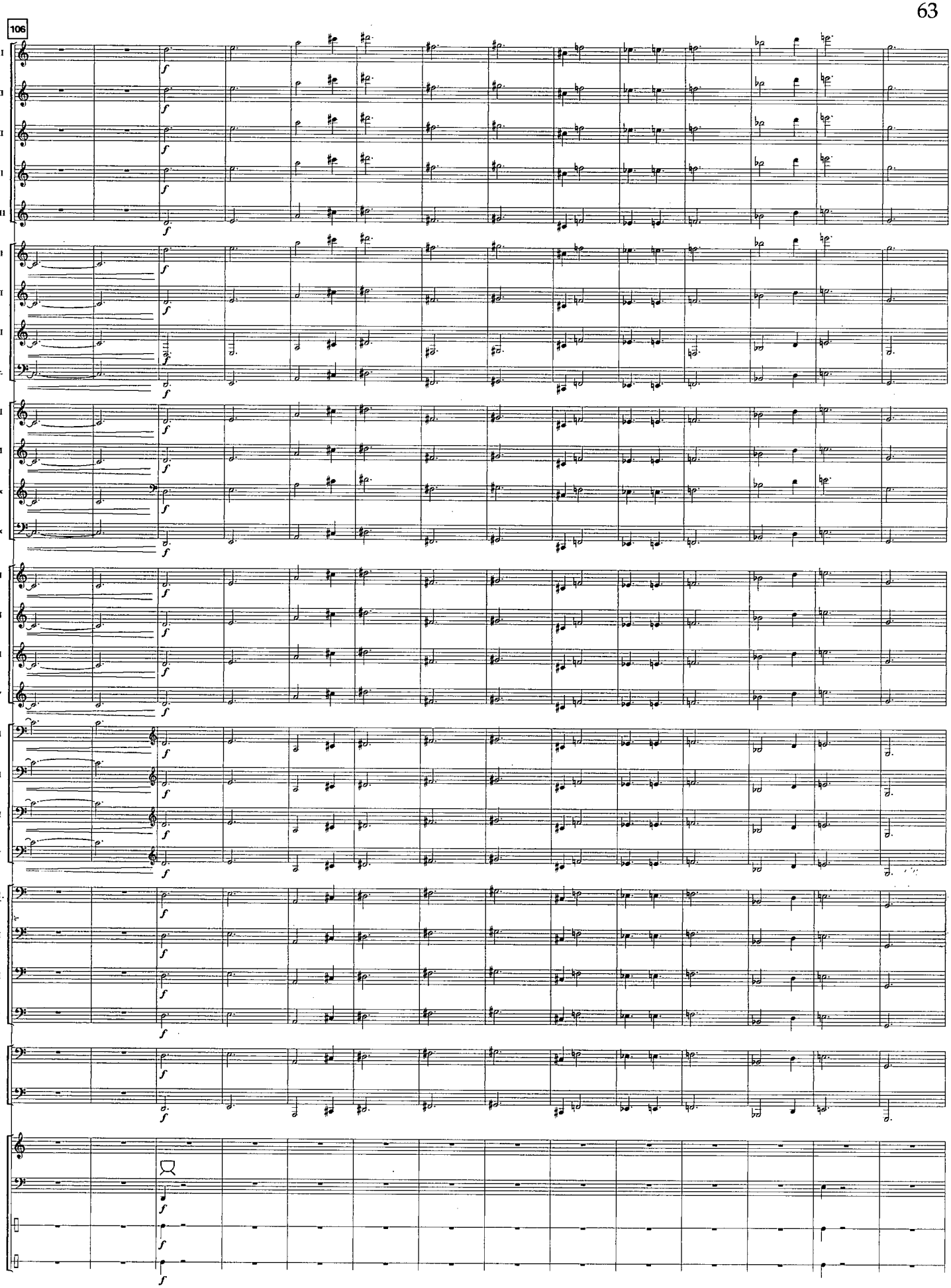

51
accel.
piccolo
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV
Xylo

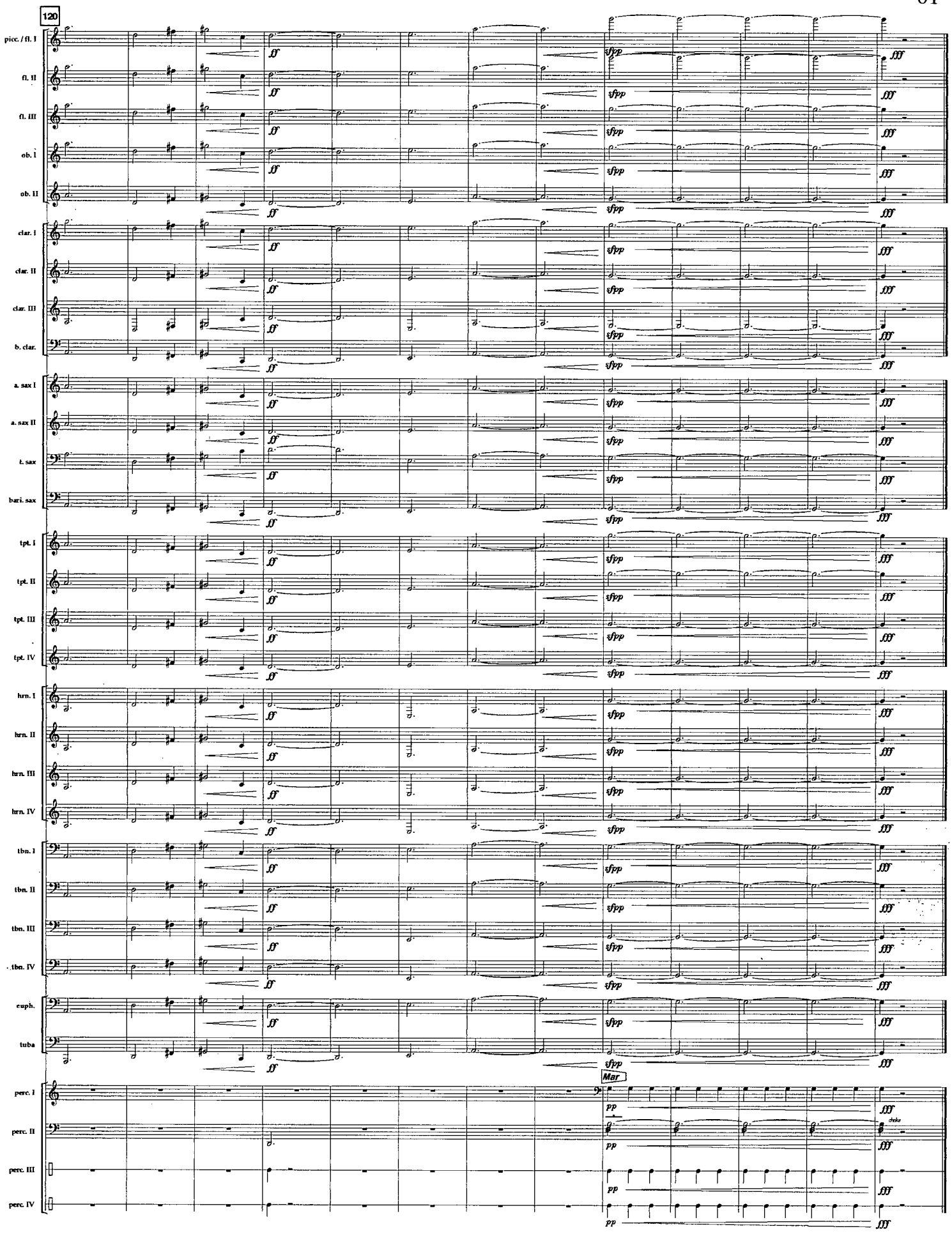

59
♩. = 60
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV
choke


67
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV
p
sempre


80
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV


95
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV
mp
sfpp


106
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV


120
picc. / fl. I
fl. II
fl. III
ob. I
ob. II
clar. I
clar. II
clar. III
b. clar.
a. sax I
a. sax II
t. sax
bari. sax
tpt. I
tpt. II
tpt. III
tpt. IV
hrn. I
hrn. II
hrn. III
hrn. IV
tbn. I
tbn. II
tbn. III
tbn. IV
euph.
tuba
perc. I
perc. II
perc. III
perc. IV
ff
sfpp
fff
Mar
pp