Folio of Compositions

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Submitted for the degree of Master of Music

University of Melbourne
Declaration

This is to certify that

1. the folio comprises only my original work towards the degree of Master of Music except where indicated in the Preface;

2. due acknowledgement has been made in the text to all other material used.

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Julian David Alexander Keeffe (308512)
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CD Contents

Total duration: 49:13

1 - 4 Four Haiku 7:25
Timothy Jaques tenor, Ross Carey piano

1 Broken Moon 1:36
2 Coolness 1:24
3 Ebb-Tide 2:00
4 Flowers in the Evening 2:25

5 Dulce et Decorum Est... 8:30
Melbourne Symphony Orchestra conductor Benjamin Northey

6 - 8 Lazarus in Ilium 21:54
Greg Lee flute, Olivia Butler oboe, Nicholas Cavallero clarinet, Robert McMillan horn, Matthew Kneale bassoon, Jennifer McNamara piano

6 Hector 7:55
7 Odysseus 7:33
8 Achilles 6:26

9 Fantasies on a Broken Silence 10:35
Defence Force School of Music Band conductor Andrea McMahon
Acknowledgements

I could not have created these works without the assistance and forbearance of several people. First I must thank my wife, Catherine, without whose complete support and encouragement I would not have had the space to resume a journey started and abandoned many years ago; I must also thank my daughters Jess and Zoë for their support and their ideas.

Dr Julian Yu has been my supervisor and tutor, and his sensitive and always encouraging guidance has contributed greatly to the quality of these creations.

I must also thank the composition department at the University of Melbourne, and especially Dr Stuart Greenbaum, for granting my wish to resume my studies, and for providing an engaging environment in which to work.

Lastly I would like to thank all the performers who contributed to the performances presented here.
Preface

Two Worlds, Twice

This is a tale of journeys of discovery, and two in particular that have inspired many more.

One is the adventure of leaving my country of birth and travelling across half the world to build a new life in Australia. With that new life came the resumption of a musical journey thought to have been abandoned years before.

My interest began in my youth; with professional musicians as parents, music was always in the foreground and always to be taken seriously. I remember looking at my father’s extensive collection of scores and wondering how it all happened. I think I felt that to compose was the pinnacle of musical endeavour. So I tried.

I wrote for friends and colleagues. I wrote in a style that “sounded nice” and not particularly old-fashioned but was rather objective - the “passion of youth” was not for me. I went to study and wrote more, exploring sound worlds and different techniques. I went to study further and stopped, derailed by an inability to remedy valid criticism. I wrote almost nothing for another 20 years but continued a close - if not professional - involvement in music.

From that time, I have been writing specialist computer software for a living, a discipline not so far removed from composition, despite its public image. One must deal with requirements and concepts, constraints of delivery, and one must work conscientiously and logically and be prepared to correct and improve. And in the end you must deliver something that works.

Shortly after arriving in Australia I started to compose again – almost from scratch, but now I had years of performing experience behind me, a better understanding of the craft and of an aesthetic context, and much listening. I had the tools and space to start again, and an outlet by being a composer-performer; I was buoyed by the reception of this new output. Perhaps I could at last address those crucial criticisms that I could not remedy two decades before: where’s the expression? Where are the gestures?

Small Journeys, Many Voices

I find that each new work is a new journey of discovery, and as Shostakovich is reputed to have said, an opportunity “to do better than last time”. I will find a piece of the compositional craft that works for me for a while, and then move on. Sometimes I will incorporate a fragment of a recently completed work into a current project and sometimes I will change direction completely. My approach is both “top-down” and “bottom-up” - familiar paths that have served me well in other endeavours.

I find that my compositional process runs something like this: I start out with a concept, perhaps a whim, perhaps a request or opportunity. Then follows consideration of form and
timescale, perhaps sonority and instrumentation – all “top-down”. Then I seek material, often from mundane sources, such as numerology, letter-mapping or even bird-calls. What matters is that the material offers scope for elaboration – and the “bottom-up” process explores and elaborates this material. I apply both traditional and radical techniques to discover what the material can offer, gradually assembling small ideas into larger ones. The journey from the top eventually meets the journey from the bottom.

Part of my creative process is the imposition of limitations, for example the use of particular scale or set of intervals (most recently using note-rows), or ensuring that material used later in a work is presented early on – sometimes, however, these rules become too rigid, so I have another rule that I must break a rule!

What of my compositional aesthetic? I am much more concerned than I was with metaphors of narrative and imagery rather than abstract expression. This might seem an odd statement for a composer to make, but it matters greatly to me how the music sounds. I was amazed recently when a composer actually said of a particular work “it doesn’t matter what it sounds like”; but then again, there are many instances in recent musical history where the composer has issued directions for how players might improvise, or where statistical parameters have been fed into a computer program – all of which mean the composer cannot know how the work will actually be realised in any form of detail.

I prefer to use harmony thematically or as a colour; consequently I perceive strong tonal centres as imposing undesired harmony-as-structure. Although consonance is shunned in many 20th-century concepts of denying tonal centres, I find my expression needs both pure consonance and sharp dissonance; tonality is avoided over time but not avoided every instant. To cloud sound with perpetual discord simply to hide any resemblance to a tonal centre is, for me, to set up a constant unresolved tension.

I generally use “circular” forms where there is a clear reprise of opening material. There is an excitement in returning to an obvious restatement of a clear gesture for both listener and for the composer. In the compositional journey it is a recognisable milestone and is highly significant in the management of tension in the listener.
The Folio

All the works here bar one explore metaphorical journeys or narratives. I strove to have a choice of works to present, so in the final folio each work is for a different instrumentation. Incidentally as a performer, every work except the “Four Haiku” is one I could participate in.

The works are presented in chronological order.

Four Haiku for Voice and Piano
(texts by Basho, Issa and Choshi)

In planning what I might write for my folio, I decided I wanted to write for voice, as previously I had not really addressed that important medium. Julian Yu suggested a good start would to be set some classical Japanese haiku and we spent some time looking at settings and texts.

The result is a set of miniatures attempting to capture the essence and imagery of each poem, with the piano painting the pictures and the singer “clarifying” with words. I elected to write the vocal part in the original Japanese, represented in Latin characters (so-called “Romaji”).

My discussions with Julian Yu gave me extra-musical ideas: for instance the 5-7-5 grouping of syllables in classical Japanese poetry (and distilled in haiku) suggests that five and seven could provide musical gestures over and above the simple rendering of words. Such underlying structure – rather, underlying limitations - pervades all four songs, mainly in the vocal line.

In particular combinations of diatonic fifths and sevenths are found everywhere – the opening motif of “Broken Moon” combines these intervals in a 5-note rhythm:

\[
\begin{array}{c}
\text{\includegraphics[width=0.2\textwidth]{image.png}}
\end{array}
\]

and then immediately reverses, inverts and expands, turning the sevenths into seconds, and the fifths into fourths:

\[
\begin{array}{c}
\text{\includegraphics[width=0.2\textwidth]{image.png}}
\end{array}
\]

forming much of the tonal and rhythmic material.
“Coolness” is an example of rule-breaking in that it does not use the 5/7 motto at all.

In “Ebb-Tide” sevens appear as septuplets (although we hear an 8-note figure) in a 5-beat metre: in addition this passage is quoted from an earlier work representing a similar image. Such quoting is a technique I sometimes adopt to give a large-scale continuity across different works (but not quite in the way Richard Strauss did in *ein Heldenleben*!)

Inverted fifths and sevenths appear in the vocal line of *Ebb-Tide* and *Flowers in the Evening*.

**“Strange Meeting” for Baritone and Large Ensemble**

(text by Wilfred Owen)

Having completed the “Four Haiku”, I wanted to write something much larger-scale for voice. I caught a snatch of Siegfried Sassoon’s “the Death-Bed” on a TV show and initially considered setting that; however, the copyright owners were not interested in granting permission so I sought an out-of-copyright contemporary, found Wilfred Owen and settled on “Strange Meeting” because of its powerful images and exquisite poetic craft. While researching this poem, I became aware of Britten’s setting in his “War Requiem”. Why or how I had never experienced that work I cannot explain, but having resolved to be either brave or fool-hardy by inviting inevitable comparison, I pressed on, carefully avoiding any possible contact with Britten’s version until I had completed my composition.

I conceived the work more as a solo cantata or monodrama (somewhat like Schoenberg’s *Erwartung*), with instrumental interludes establishing musical material and a dramatic context. Given the stark imagery of the poem, I wanted to give the singer broad scope to be expressive and to “tell the story”.

The large-scale form is both circular and arch-like: the opening scene also ends the work, symbolising the unending but distant battle during which the events of the poem unfold. The dramatic episodes of the poem are rendered in contrasting musical episodes.

Representation of imagery is almost impossible in music without evoking an association in the mind of the listener, so before any instrument sounds, we hear the motto theme (see below) and opening line “It seemed that out of battle I escaped” in preparation for its full statement in bar 28 onwards.

The melodic and harmonic context is fairly strictly octatonic – I chose this because it discourages clear I/IV/V relationships, and the whole thrust of the poem is the ambiguity between apparent well-defined battle lines and the human concerns of the protagonists. This tonal context also suits my aims of having a harmonic palette ranging from pure consonance at one end to atonal dissonance at the other while not following a model of harmony-as-structure.
The motto theme of the work is deliberately reminiscent of the funereal “Last Post”:

and is used as the primary material for the whole setting.

With the form of the work following the dramatic sections of the poem as I saw them, each musical episode ends with variants of a fragment derived from the introduction:

Only after completing the composition did I look at Britten’s setting, to see how he approached the same text. In the broader context of his setting of the Requiem mass interleaved with other Owen poems, his simple statements underpinned by slow chords make artistic sense – but out of that context I wonder if it would be less effective. I experienced some relief that I had not created something similar, even though in places I think my sound-world is (unintentionally) “Britten-esque”.

\[ \text{\footnotesize \text{\textcopyright 2023}}} \]
"Dulce et Decorum est..." for Orchestra

The subtitle of this work is “an impression after Wilfred Owen”. Dulce et Decorum est is a powerful and disturbing poem, and I had been considering setting it having just completed Strange Meeting. Then a wonderful opportunity arose to write for the Melbourne Symphony Orchestra and I decided to compose a impression or paraphrase instead. The entire work develops the motto theme from Strange Meeting (see above), building an evocation of the events and moods of the text over a relentless passacaglia. In trying to represent the turmoil of the text, I overlay the passacaglia with a simple circular form with introduction and coda. The repeated ground provides a unifying element, contrasting with the sense of journey and return evoked by theme, development and reprise.

Like Strange Meeting, the tonal model is essentially octatonic, but there are also brief fragments of quoted melody associated with military funeral events – “Abide with Me” can be heard at the beginning and later, as can fragments of “the Last Post”. You can see the relationship between the motto theme and the Last Post here:

The angular figure heard almost immediately after this is a restatement of the motto pitches but in partial inversion:

The use of a field drum (alternatively a side drum without snares) symbolises the relentless military trudge of the soldiers at the start and the end of the work, and the apparent endlessness of their suffering.
Mostly, the work develops thematic material presented at the outset, but during the 6th cycle of the passacaglia, I introduce a gesture of violence and anguish outside the previously presented thematic material – an example of breaking the rules.

This gesture combines an octatonic and a chromatic figure from a unison to a cluster not possible in an octatonic context. The falling octatonic motif of this gesture is used from that moment on, as well as appearing in restatements of this “cluster gesture”.

Unusually I use timpani as a prominent voice from the very outset, and in several places as a melodic line:

This presents some challenges to the timpanist, who requires agility with pedals or an extra drum over the suggested 4.
"Lazarus in Ilium" for Wind Quintet and Piano

I was inspired to write a work for wind and piano while playing in the orchestra for a performance of the *Sinfonia Concertante* for wind (K297b), usually attributed to Mozart. I would write for the same combination, initially with piano, then to be re-scored for small orchestra. In the end neither the grouping nor the scope for re-scoring survived, although they were valuable ideas in the compositional process.

The work is purely abstract: I chose characters from Homer’s *Iliad* as retrospective titles simply to give the listener a starting point to relate to the character of the piece, to reject or accept as they choose. That explains “Ilium”. But why “Lazarus”? I use variants of the English folk-tune family known as “Lazarus” – at least that is what my researches suggested – as a recurrent motif in the last movement. Thus “Lazarus in Ilium”.

Structurally the work is not dissimilar to Mozart’s quintet K452 and to Beethoven’s Op.16, with a formal first movement, a moody slow movement and a rondo/variation form finale.

I had started to revisit a dodecaphonic language after completing “Strange Meeting,” mostly as a structuring and limiting source of material, and definitely not as a rejection of consonant harmony. Indeed almost all of “Lazarus in Ilium” is derived from a note-row consisting a pair of major and a pair of minor triads each a tritone apart, with the root of the first of each pair separated by a whole tone:

```
12
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I do not think this sequence is “original”, any more than common-practice harmonic progressions are “original”, but provides a clearly audible formal structure and set of relationships while encouraging a sound world from clean consonance to extreme dissonance.

In developing material from the row I discovered contours of voices by treating each triad as an internally unordered unit, in the sequence prescribed by the initial row and then voiced in different ways. These contours provide melodic material heard throughout the work. Each movement explores a reordering of these triads while still retaining a formal note-row context.

In keeping with my “rule” to “break a rule”, the opening of the work does not reveal the row but is based on a chromatic mediant relationship (corresponding to the roots of the first and last triads in the row) setting the expectation of a fairly conventional harmonic model leading to bar 21 where the row is presented in full. Here we have a “deception” where analytically the dodecaphonic context would hint at a very different sound-world!
A significant punctuating gesture is the semitone motion heard falling at the very opening of the first movement, rising as the first melodic gesture in the second movement, and extended to longer rising and falling sequences in the final movement.

The second movement is a kind of chaconne, where the oboe, clarinet, horn and bassoon each make an individual statement over a repeated menacing underpinning; the repeated figure is based on a reordering of the triad-set in the initial row coupled with the semitone motion. The middle section introduces the flute and piano as melodic protagonists, with the remaining players taking the underpinning role. The final section reprises the initial statements, but this time in pairs (oboe and horn, clarinet and bassoon), and is consequently half as long. The underpinning resolves to a bleak open fifth, that transforms (ideally seamlessly) from a piano sound to a wind sound.

At the beginning of the last movement (“Achilles”) the “Lazarus” tune is heard over that bleak underpinning, as if one singer leads, and a second is trying to pick up the melody:
Between variations of this tune (some traditional, some composed) there are energetic and somewhat violent outbursts derived from the triadic form of the initial row (major/major to minor/minor) where each derived melodic contour is itself a well-formed row, but all within a consonant context. You can see the chromatic rising and falling sequences which with the leaping upper part delimit the triadic components of the original row.

The work ends with the chromatic sequence played in the winds simultaneously with the piano declaiming the triadic sequence; and despite the dodecaphonic origins, all ends strongly on a C major chord!

“Fantasies on a Broken Silence”
for Symphonic Wind Ensemble

This work was completed in response to a call for scores from the Defence Force School of Music. The concept for the piece explores the impressions – the events on the “journey” – that a recipient of a “bionic ear” might undergo. Compositionally the challenge was to represent one set of sound events in a completely different sound-world.

I trace these events over the course of the work, starting with the “switch-on” of the device, then the recognition of fragments of sound, and finally a happy appreciation of the new situation – but with the occasional reminder that things may still change or not quite work. The “Broken Silence” of the title is tempered with an artistic interpretation – the “Fantasies”.

Formally this work differs from the others in that it is purely episodic rather than circular, although the coda (bar 361 on) summarises the whole premise of the work, starting with unfocused percussion, through a cloud of pitched sound resolving to a single note, which then broadens into a blazing consonance of Eb major.

Throughout the work one hears interjections of the mobile phone “Nokia Tune” (taken from Tarrega’s “Grande Valse” for guitar) as a symbol of the ubiquity and perhaps intrusiveness of such sounds in today’s society. It is characteristic of the learning process for patients that have lost hearing that familiar sounds are recognised first – I symbolise this with the mobile phone tune and snatches of nursery tunes (Twinkle, Twinkle Little Star, for example).
The main gestures in the work are the contours outlined in the introduction, first in unpitched percussion and then by pitched instruments; and the “cloud” of stacked fourths that resolve in contrary motion to a single note.

Continuing my love of illusion and benign deception in presenting “new wine in old bottles” I define the harmonic/melodic context by a well-formed note-row:

A variety of melodic ideas come from this material. The opening pitched contours come from the S form:

The plaintive figure in bar 55-56 is the opening of the R form:

The falling contour in the “cloud” gesture (bar 88) is again from S:

And again we hear more of the R form in bars 100-106:
The rich sonority in bars 147 onward is from I:

What came as a surprise in my exploration of the material, was that with a bit of repetition, the I form of the original row became a jig, and is used as the primary theme of the final “happy” section:

A later version of this tune in parallel triads is reminiscent of the first movement of Grainger’s “Lincolnshire Posy”.

As with Lazarus in Ilium, I have taken pleasure in deriving a musical palette from consonance to dissonance with material normally associated with a very different sound-world.
Four Haiku
for voice and piano

David Keeffe
2007
Pronunciation guide:
the text is in a Latin approximation of Japanese syllables.

Generally, all consonants are hard, including g before e or i.
*Sh, ch* and z are as English.
Vowels should be pronounced as Italian.
Four Haiku
for voice and piano

1 - Broken Moon

the moon in the water
broken and broken again
still it is there

Choshi

Voice

Piano

Slow \( \downarrow = 52 \)

©2007 David Keeffe
poor, poor, yes, poor
the poorest of the provinces, - and yet
feel this coolness
Issa

2 - Coolness

Mournful \( \frac{\text{d}}{\text{b}} = 60 \)

5

mf

ge - ge mo
ge - ge

p sempre

10

mf

ge - ge no ge-ko-ku no

poor, poor, yes, poor
the poorest of the provinces, - and yet
feel this coolness
Issa

2 - Coolness

Mournful \( \frac{\text{d}}{\text{b}} = 60 \)

5

mf

ge - ge mo
ge - ge

p sempre

10

mf

ge - ge no ge-ko-ku no
3 - Ebb-Tide

imitating the human beings
pigeons and sparrows
at the ebb-tide

Issa

22  Somewhat Slow \( \frac{\text{d}}{\text{tempo}} = \text{c. 88} \)  accel.

Moderate \( \frac{\text{d}}{\text{tempo}} = \text{c. 108} \)  allarg.  (tempo)  allarg.

3  (tempo)  allarg.  (tempo)  allarg.
the temple bell dies away
the scent of flowers in the evening
is still tolling the bell

Bashō

4 - Flowers in the Evening

26 Slow \( \frac{4}{4} = 54 \)
Strange Meeting
for baritone and large ensemble

David Keeffe
2007
Instrumentation

*the score is transposed*

- Flute doubling piccolo
- Oboe
- Clarinet in B♭
- Bassoon
- Horn in F
- Trumpet in C
- Trombone
- Piano
- Percussion (snare drum, bass drum)
- Solo strings (Violin 1,2; Viola; Cello; Bass)

duration about 13 minutes
Strange Meeting

text by Wilfred Owen

David Keeffe

Slow \( \frac{\text{b}}{\text{d}} = 60 \)

Flute/Piccolo

Oboe

Clarinet in B

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Baritone Solo

It seemed that out of battle escaped

Violin 1

Violin 2

Viola

Cello

Contrabass

©2007 David Keeffe
It seemed that out of battle escaped...
long since scooped Through granites which... titan... wars... had
Yet also th' en-cum-ber'd slee-pers groaned
Too fast in thought or death to be be-stirred

Very slow $\frac{q}{\text{bar}} = 48$
Very fast $\approx 132$
Then, as I probed them, one sprang up, and stared With pit - eous re cog ni -

Then, as I probed them, one sprang up, and stared With pit - eous re cog ni -
And by his smile, I knew that sull-en
By his dead smile, I knew we stood in Hell.
Quite slow \( \frac{\text{q}}{\text{p}} = 72 \)

Quite slow \( \frac{\text{q}}{\text{p}} = 72 \)
Very slow $\mathbf{J} = 48$

With a thousand pains that
Tert. (pizz.)

V1

V2

Pno

P1

Bar.

Vla.

Vc.

Cb.

Hn

Tpt

Tbn

Visión's face was grained;

Yet no blood reached there from the upper

Cl

Bsn
And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."
"None," said that other, "save the count-less years; The hope-less-ness..."
Whatever hope is yours, was my life also I went
After the wildest beauty in the world.
Which lies not calm in eyes or braid-ed hair,  
But mocks the stead-y
For by my running of the hour, And if it grieves, grieves richer than here.
glee might many men have laughed, And of my weeping something had been left, Which must
Bar.  

die now I mean the truth untold,  
The pity of war, the pity war distilled.
men will go content with what we spoiled,
Or, dis- con- tent, boil bloody, and be
They will be swift with swiftness of the
Faster $\frac{1}{4} = 80$

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Pno.

P 1

Bar.

pro gress.

Faster $\frac{1}{4} = 80$

V1

V2

Vla.

Vc.

Cb.
Courage was mine,
and I had mystery,
Wisdom was mine, and I had mastery:
To miss the march of this retreat—
Fl
Ob
Cl
Bsn
Hn
Tpt
Tbn
Pno
P 1
Bar.
V1
V2
Vla.
Vc.
Cb.

ing world

In to vain cti a-dels that are not walled.
Then, when much blood had clogged their

rit.

Slower \( \frac{q}{4} = 72 \)
Flute:
Invoke:

Ob:
Invoke:

Clarinet:
Invoke:

Bassoon:
Invoke:

Horn:
Invoke:

Trumpet:
Invoke:

Trumpet:
Invoke:

Piano:
Invoke:

Piano:
Invoke:

Violin:
Invoke:

Violin:
Invoke:

Violin:
Invoke:

Cello:
Invoke:

Cello:
Invoke:

The instrument notation indicates a section with a slow tempo, labeled "allarg." The given text is:

"chariot-wheels, I would go up and wash them from sweet wells, a la belle."
Even with truths that lie too deep for taint.

Slow $\frac{3}{4} = 48$

Slow $\frac{3}{4} = 60$
I would have poured my spirit without stint
But not through wounds; not on the cess of war
Foreheads of men have bled where
I am the enemy you killed, my friend.

() (pizz.)
knew you in this dark for so you frowned Yes-ter-day through me
as you jabbed and killed.

I parried; but my hands were loath and cold.
Let us sleep now...
hold the silence
Dulce et Decorum est...

an impression after Wilfred Owen

David Keeffe

2009
**Instrumentation**

*the score is transposed*

Piccolo  
Flute  
Oboe 1, 2  
Clarinet in B♭ 1,2  
Bassoon  
Contrabassoon  

Horns in F 1,2 (bass clef in modern notation: 5th higher than sounding)  
Trumpets in C 1,2  

Timpani - 4 or 5 drums  

Percussion - clash cymbals, glockenspiel, vibraphone,  
field-drum or deep-toned snare drum, snare drum  

Violin 1,2  
Viola  
Cello  
Bass - preferably with low C extension  

duration about 8 minutes
Quick but measured $\frac{\Delta}{\text{crotchet}} = \text{ca} 104 (\frac{\Delta}{\text{min}} = 69)$

note: $2\frac{\Delta}{\text{crotchet}}$ in previous tempo = $3\frac{\Delta}{\text{crotchet}}$ in new tempo
Lazarus in Ilium

*for piano and wind quintet*

David Keeffe

2009
**Instrumentation**

*the score is transposed*

- Flute
- Oboe
- Clarinet in B♭
- Horn in F
- Bassoon
- Piano

Total duration about 20 minutes
Slow \( \text{\( \text{\textit{d}} = 60 \)} \)

"always slow, on beat"
II - Odysseus

Adagio espressivo $q = 48$
III - Achilles

Andante (♩ = c.72)

Driving (♩ = c.104)
Fantasies on a Broken Silence
for Symphonic Wind Ensemble

David Keeffe
2009
**Instrumentation**

*the score is transposed*

Piccolo  
Flute 1, 2  
Oboes (divided)  
Clarinet in B♭1, 2, 3 (divided)  
Bass Clarinet  
Bassoon (divided)  
Alto Saxophone 1, 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpets in B♭1, 2, 3 (divided)  
Horns in F 1–3 (doubled *ad lib*)  
Trombones 1, 2  
Bass Trombone  
Euphonium  
Tuba (divided)  
Timpani (4)  
Percussion  
  tom-toms (5)  
  temple blocks (5)  
  vibraslap  
  bass drum  
  snare drum  
  suspended cymbal  
  tam-tam  
  mark chimes  
  triangle  
  glockenspiel  
  xylophone  
  vibraphone  
  marimba  
  tubular bells  

duration about 10 minutes
Fantasies on a Broken Silence

Grave $j = 60$

David Keeffe 2009

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cloudy and mysterious
cloudy and mysterious
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Author/s: Keeffe, Julian David A.

Title: Folio of compositions

Date: 2010


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File Description: Folio of compositions

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