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Deceptions.

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DECEPTIONS

For Orchestra

By
Travis Huff
B.A., East Carolina University, 2015

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
In Partial Fulfillment of the Requirements
for the Degree of

Master of Music in Music Composition

School of Music
University of Louisville

May 2017

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DECEPTIONS

For Orchestra

By
Travis Huff
B.A., East Carolina University

A Thesis Approved on

May 4th 2017

By the following Thesis Committee:

Steve Rouse
Thesis Director

Krzysztof Wolek

Michael Tracy

DEDICATION

This thesis is dedicated to my parents
Steve and Tanya Huff.

ACKNOWLEDGEMENTS

Many People have supported me both in this project and in my overall growth as a musician at the University of Louisville and to them I offer my deepest gratitude.

First, I would like to thank my composition teacher and thesis adviser, Steve Rouse, for his tremendous mentorship during my time at the University of Louisville. His encouragement and guidance have made me much more capable as a composer and a person. I have learned much and enjoyed our time together.

I would also like to thank Dr. Ed Jacobs for years of music composition education. These years are invaluable and have propelled me forward into a life revolved around music.

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I would also like to thank my friends who have listened, critiqued, encouraged, and enjoyed my work through this year. Finally, I would like to thank the many musicians that have worked with me, and have answered multiple questions about their instruments and showing me how my music might be played or portrayed. Especially thank you to the musical group known as Mango Town for working with my music and the help they have provided.

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INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
B ♭ Clarinet 1
B ♭ Clarinet 2
Bassoon 1
Bassoon 2
Contra Bassoon

F Horn 1
F Horn 2
F Horn 3
B ♭ Trumpet 1
B ♭ Trumpet 2
B ♭ Trumpet 3
Trombone 1
Trombone 2
Tuba

Timpani

Percussion 1
 Snare Drum, Tenor Drum Wood Blocks, Glockenspiel

Percussion 2
 Vibraphone, Glockenspiel, Bass Drum, Tenor Drum, Temple Blocks

Percussion 3
 Vibraphone, Claves, Tom-toms

Piano

Violin I
Violin II
Viola
Violoncello
Contrabass

PROGRAM NOTE

Deceptions is a combination of three movements. These movements explore different points of view for three different personal situations.

Acceptance: “Happiness can only happen in acceptance” –George Orwell

Sanity: “Sanity and happiness are an impossible combination.” –Mark Twain

Amends: “If you have behaved badly, repent, make what amends you can and address yourself to the task of behaving better next time.” – Aldous Huxley

Deceptions

Transposed Score

I. Acceptance

Travis Huff

♩=76 2 3 4 5 6 7 8

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani
Tuning F,C,F Medium Felt Beater

Percussion I
Tenor Drum, Medium Wood Stick

Percussion II
Bass Drum, Heavy Felt Beater

Percussion III
Vibraphone, Hard Felt Mallet

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

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This page of a musical score contains the following elements:

- Measures:** The score is divided into measures 9 through 18. Measure numbers are placed at the top of the page.
- Instrument Parts:**
 - Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbsn.).
 - Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (Bs. Tbn.), and Tuba (Tba.).
 - Timpani and Percussion:** Timpani (Timp.), Tom Tom (T. D.), Bongo Drum (B. D.), and Vibraphone (Vib.).
 - Keyboard:** Piano (Pno.).
 - Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).
- Dynamic Markings:** Various dynamics are indicated throughout the score, including *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *ff* (fortissimo).
- Performance Instructions:** Specific instructions are provided for the Glockenspiel (Glockenspiel, hard Mallet) and the Piano (Pno.).
- Rehearsal Mark:** A rehearsal mark labeled "17" is present at the beginning of measure 17.

19 20 21 22 23 24 25 26

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Cbsn. *mp*

Hn. 1 *p* *f* *mp*

Hn. 2 *p* *f* *mp*

Hn. 3 *mf* *f* *mp*

Hn. 4 *mf* *f* *mp*

Tpt. 1 *mf* *f* *mp*

Tpt. 2 *mf* *f* *mp*

Tpt. 3 *mf* *f* *mp*

Tbn. 1 *p* *pp* *mf* *f* *mp*

Tbn. 2 *p* *pp* *mf* *f* *mp*

Bs. Tbn. *p* *pp* *mf* *f* *mp*

Tba. *p* *pp* *mf* *f* *mp*

Timp. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf*

T. D. *ff* *f* *ff* *f* *ff*

Glock. *f* *ff*

Vib. *f* *ff*

Pno.

Vln. I *p* *f* *ff*

Vln. II *p* *f* *ff*

Vla. *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff*

Cb. *p* *ff* *p* *ff*

27 28 29 30 31 32 33 34 35

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

T. D.

Bass Drum, Heavy Felt

B. D.

Vib.

Pno.

27 28 29 30 31 32 33 34 35

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

T. D.

B. D.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *p* *mp* *f* *p* *unis.*

This musical score page contains measures 68 through 82. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 and 2, Baritone/Euphonium, Tuba, Timpani, Tom Drums (T.D.), Bass Drum (B.D.), Vibraphone (Vib.), Piano (Pno.), Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Measures 68-77 show a buildup of intensity with woodwinds and brass playing fortissimo (ff) and timpani playing a rhythmic pattern. Measures 78-82 feature a change in dynamics, with woodwinds and brass playing piano (p) and strings playing a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

83 84 85 86 87 88 89 90 91

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

T. D.

B. D.

Vib.

Pno.

83 84 85 86 87 88 89 90 91

Vln. I

Vln. II

Vla.

Vc.

Cb.

92
93
94
95

96

97
98

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

T. D.

B. D.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99 100 101 102 103

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *f*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp.

T. D.

B. D.

Tom-t.

Pno. *ff*

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *f*

104105106107108

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

T. D.

B. D.

Tom-t.

Pno.

104105106107108

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

110

114 115 116 117 118 119 120 121 122

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

To S. D.

T. D.

B. D.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Approximately 4-6 Seconds

118 119 120 121 122

120 = 114

Snare Drum, Medium Sticks

[illegible]

131132133134

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Pno.

131132133134

Vln. I

Vln. II

Vla.

Vc.

Cb.

135

136

137

138

139

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Pno.

135

136

137

138

139

Vln. I

Vln. II

Vla.

Vc.

Cb.

II. Sanity

12

14 15 16 17 18 19 20 21 22

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Pno.

14 15 16 17 18 19 20 21 22

Vln. I

Vln. II

Vla.

Vc.

Cb.

23 24 **25** 26 27 28 29 30 31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

ppp

4

[illegible]

[illegible]

15 16 17 **18** 19 20 21 22

Picc. *fff* *pp* *ff* *p* *f*

Fl. 1 *fff* *pp* *ff* *p* *f*

Fl. 2 *fff* *pp* *ff* *p* *f*

Ob. 1 *fff* *pp* *f*

Ob. 2 *fff* *p* *f*

Cl. 1 *pp* *ff*

Cl. 2 *pp* *ff*

Bsn. 1 *ff* *mp* *ff*

Bsn. 2 *ff* *mp* *ff*

Cbsn. *ff* *pp* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tpt. 1 *pp* *f*

Tpt. 2 *pp* *f*

Tpt. 3 *p* *f*

Tbn. 1 *mf* *p* *f* *gliss.*

Tbn. 2 *mf* *p* *f* *gliss.*

Bs. Tbn. *mf* *p* *f* *gliss.*

Tba. *mf* *p* *f* *mp*

Timp. *ff* *mf* *f* *ff* *fff*

W.B. *mf* *f* *ff* *fff* Glockenspiel, Metal Mallets

T. Bl. *mf* *f* *ff* *fff* Vibraphone, Med. Yarn

Tom-t. *f* *mf* *f* *ff* *fff*

Pno. *ff* *fff* *pp* *ff* *mp* *ff*

Vln. I *mf* *fff* *pp* *ff* *p* *mf* *pp*

Vln. II *mf* *fff* *pp* *ff* *p* *mf* *pp*

Vla. *ff* *pp* *ff* *p* *mf* *pp*

Vc. *ff* *mp* *ff*

Cb. *ff* *mp* *ff*

2324252627282930313233

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Glock.

Vib.

Tom-t.

Pno.

2324252627282930313233

Vln. I

Vln. II

Vla.

Vc.

Cb.

uni.

p

mp

p

mp

34353637383940414243

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Glock.

Vib.

Tom-t.

Pno.

34353637383940414243

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 44 through 52. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone/Euphonium, Tuba, Timpani, Wood Blocks, Temple Blocks, Tom-toms, Piano, Violins I and II, Viola, Violoncello, and Contrabass.

Measures 44-46 show the woodwinds and strings building up. Measure 47 is marked with a box containing the number 47. Measures 48-52 continue the orchestral texture, with the woodwinds and strings playing a prominent role. The percussion section, including wood blocks, temple blocks, and tom-toms, provides a rhythmic foundation. The piano part is mostly silent, with some activity in measures 48-52.

535455565758596061

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

W.B.

T. Bl.

Tom-t.

Pno.

535455565758596061

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

63 64 65 66 67 68 69 70 71

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

W.B.

T. Bl.

Tom-t.

Pno.

62

63 64 65 66 67 68 69 70 71

Vln. I

Vln. II

Vla.

Vc.

Cb.

72 73 74 75 76 77

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Bs. Tbn. Tba. Timp. S. D. T. D. Tom-t. Pno.

72 73 74 75 76 77

Vln. I Vln. II Vla. Vc. Cb.

78798081

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

T. D.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82838485

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

T. D.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score, numbered 90, contains staves for the following instruments:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (Bs. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Snare Drum (S. D.), Tom-tom (Tom-t.), and a section for Glockenspiel Metal Mallets, Vibraphone, and Claves.
- Keyboard:** Piano (Pno.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *fff*, *p*). Performance instructions like *gliss.* (glissando) and *Reo* are also present. The page number 90 is prominently displayed in a box at the top right.

[illegible]

101102103104105106107

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Glock.

Vib.

Clv.

Pno.

101102103104105106107

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

114 115 116 117 118 119 120 molto accel. 121

Picc. *p* *pp*

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

Cbsn. *p* *pp*

Hn. 1 *mp* *fp* *n*

Hn. 2 *mp* *fp* *n*

Hn. 3 *mp* *fp* *n*

Hn. 4 *mp* *fp* *n*

Tpt. 1 *mp* *fp* *n*

Tpt. 2 *mp* *fp* *n*

Tpt. 3 *mp* *fp* *n*

Tbn. 1 *p* *fp* *n*

Tbn. 2 *p* *fp* *n*

Bs. Tbn. *p* *fp* *n*

Tba. *p* *fp* *n*

Timp. *mp* *mf*

S. D. *mp* *mf*

T-t. *mf*

Tom-t. *p* *mp*

Pno. *p* *ff*

114 115 116 117 118 119 120 molto accel. 121

Vln. I *pp* *arco.*

Vln. II *pp* *arco.*

Vla. *mf* *f* *ff* *pizz.* *pp* *arco.*

Vc. *pp* *arco.*

Cb. *mf* *f* *ff* *pizz.* *pp* *arco.*

[illegible]

129 130 131 132 133 134

Picc. *ff* *ff* *ff* *f* *ff*

Fl. 1 *ff* *ff* *ff* *f* *ff*

Fl. 2 *ff* *ff* *ff* *f* *ff*

Ob. 1 *ff* *ff* *ff* *f* *ff*

Ob. 2 *ff* *ff* *ff* *f* *ff*

Cl. 1 *mp* *mp* *f* *ff*

Cl. 2 *mp* *mp* *f* *ff*

Bsn. 1 *mp* *f* *ff*

Bsn. 2 *mp* *f* *ff*

Cbsn. *mp*

Hn. 1 *mp* *ff*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp* *ff*

Tpt. 2 *mp* *ff*

Tpt. 3

Tbn. 1 *f* *gliss.*

Tbn. 2 *f* *gliss.*

Bs. Tbn. *f*

Tba. *f*

Timp. *mf* *ff* *f* *ff* *f* *ff* *f* *ff*

S. D. *mf* *ff* *f* *ff* *mp* *f* *ff* *mp* *f* *ff*

Vib. *mp* *ff*

Tom-t. *mf* *ff* *f* *ff* *mp* *f* *ff* *mp* *f* *ff*

Pno.

Vln. I *ff* *ff* *ff* *p* *ff* *p* *ff*

Vln. II *ff* *ff* *ff* *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *f*

Vc. *p* *ff* *p* *ff* *p* *ff* *f* *ff*

Cb. *p* *ff* *p* *ff* *p* *ff* *f* *ff*

135136137138139140

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

Vib.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

141 142 143 144 145 146 147 148 149

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

Vib.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 152$

Deceptions - Travis Hay

150151152153154155156157

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Pno.

150151152153154155156157 uni.

Vln. I

Vln. II

Vla.

Vc.

Cb.

158159160161162163

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

164

165

166

167

168

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

S. D.

B. D.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CURRICULUM VITAE

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Mechanicsville, VA 23116
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Education

Master of Music in Music Composition, 2015-2017
University of Louisville
Studies with Steve Rouse and Marc Satterwhite

Bachelor of Arts in Music Composition, 2010-2015
East Carolina University
Studies with Ed Jacobs

Selector Honors

Selected June in Buffalo participant at the University of Buffalo,
2015

Selected Snow Pond Participant, 2016

Selected Compositions & Performances

Victory Over Jester Douglas for brass quintet (2015) – 7:00

Vincent Van Gogh's Mother for Alto and piano (2016) – 4:00

If This Plays for Computer (2016) – 9:00

Unwind for Talea Ensemble (2016) – 8:00

Island of Dolls for orchestra (2016) – 2:00

Mango Blues for Jazz Trio (2017) – 4:30