



University of Tennessee, Knoxville

## TRACE: Tennessee Research and Creative Exchange

---

Masters Theses

Graduate School

---

8-2014

### Augmentation of Delusion

Christopher Lynn Adams

*University of Tennessee - Knoxville, [chrisadams@utk.edu](mailto:chrisadams@utk.edu)*

Follow this and additional works at: [https://trace.tennessee.edu/utk\\_gradthes](https://trace.tennessee.edu/utk_gradthes)



Part of the [Composition Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Adams, Christopher Lynn, "Augmentation of Delusion. " Master's Thesis, University of Tennessee, 2014.  
[https://trace.tennessee.edu/utk\\_gradthes/2786](https://trace.tennessee.edu/utk_gradthes/2786)

This Thesis is brought to you for free and open access by the Graduate School at TRACE: Tennessee Research and Creative Exchange. It has been accepted for inclusion in Masters Theses by an authorized administrator of TRACE: Tennessee Research and Creative Exchange. For more information, please contact [trace@utk.edu](mailto:trace@utk.edu).

To the Graduate Council:

I am submitting herewith a thesis written by Christopher Lynn Adams entitled "Augmentation of Delusion." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

Kenneth A. Jacobs, Major Professor

We have read this thesis and recommend its acceptance:

Brendan McConville, Daniel Cloutier

Accepted for the Council:

Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

*Augmentation of Delusion*

A Thesis Presented for the  
Master of Music  
Degree  
The University of Tennessee, Knoxville

Christopher Lynn Adams  
August 2014

© 2014 by Chris L. Adams  
All rights reserved.

### **Dedication**

This work is dedicated to my parents and sister, Ken, Carla, and Canaan Adams.

## **Acknowledgements**

I owe a great deal of thanks to the following people for various contributions:

First and foremost, my parents, Ken and Carla Adams, and my sister, Canaan Adams, have provided unconditional love and unwavering support through my struggles and successes at the University of Tennessee.

Kuyper Cummings, Blake Sensenbach, and Asher Coker – my band mates, my best friends – were a catalyst for rediscovering and reaffirming my love for music and guitar. I would not have had the creative energy and inspiration to accomplish my musical goals without them.

Josh Vaillancourt has been a true friend through the past eight years and the 180 miles separating Nashville from Knoxville. He has relentlessly offered his love and encouragement in all of my endeavors, and I am lucky to be considered his friend.

Melinda Jacobs has expressed utmost kindness and love toward all of Dr. Jacobs's students, including myself.

Finally, I would like to thank Dr. Kenneth Jacobs, to whom I owe everything for his guidance, care, and wisdom he has offered in my musical career and personal life. He has gone above and beyond for me in so many ways. My perception of music has been forever changed for the better through his tutelage. I am truly fortunate to have studied under him and to call him a friend.

## Abstract

*Augmentation of Delusion* is a single-movement piece for chamber orchestra composed by Chris L. Adams. The piece was originally written for a four-person percussion ensemble in 2013 and orchestrated in 2014. This document will analyze the major musical elements of form, harmony, melody, rhythm and meter, and genre of the piece, as well as compare and contrast these variables with other composers' works.

Music theory terminology and figures will be applied in this document as follows:

1. Set theory functions will be expressed as:
  - a. *Normal order* indicated by brackets – [2367]
  - b. *Prime form* indicated by parentheses – (0145)
2. Non-diatonic scale forms will be expressed as:
  - a. Scale name plus first (or first two) pitch class(es) in parentheses
    - i. Aug (0, 1) – *augmented scale starting with C and D-flat/C#*
    - ii. WT (1) – *whole-tone scale starting on D-flat/C#*
3. Interval-class vectors will be expressed as:
  - a. Vectors indicated by chevrons
    - i. <303630>

## Table of Contents

Chapter I – Introduction.....	1
Chapter II – Form .....	2
Chapter III – Harmony.....	4
Chapter IV – Melody .....	9
Chapter V – Rhythm and Meter .....	13
Chapter VI – Genre.....	19
Bibliography .....	24
Appendix.....	26
Vita.....	92



## List of Figures

Figure 3.1: “Augmentation of Delusion,” opening motif, bassoon, mm. 1-2 .....	5
Figure 3.2: “Augmentation of Delusion” piano reduction, mm. 69-73 .....	6
Figure 3.3: Wolf, “Das Verlassene Magdlein,” harmonic reduction, mm. 19-34 .....	7
Figure 4.1: “Augmentation of Delusion,” trumpet, mm. 5-11 .....	9
Figure 4.2: Schoenberg, “Seraphita,” orchestral reduction, mm. 1-2 .....	10
Figure 4.3: “Augmentation of Delusion,” bassoon, mm. 85-90 .....	11
Figure 5.1: “Augmentation of Delusion,” opening motif, bassoon, mm. 1-2 .....	13
Figure 5.2: “Augmentation of Delusion,” piano reduction, mm. 5-10 .....	13
Figure 5.3: “Augmentation of Delusion,” mm. 11-15 .....	14
Figure 5.4: Bartok, “Miraculous Mandarin,” mm. 1-9 .....	15
Figure 5.5: “Augmentation of Delusion,” piano reduction, mm. 87-92 .....	17

## Chapter I - Introduction

*Augmentation of Delusion* for chamber orchestra was originally conceived as a piece for four-player percussion ensemble in 2013 and was later orchestrated in 2014. This document will examine the major musical elements of the piece, including genre, form, harmony, melody, and rhythm and meter, and genre. This examination will provide a musical analysis of the piece as well as a comparative survey between *Augmentation of Delusion* and other music with similar characteristics.

*Augmentation of Delusion* is approximately seven minutes in duration as a single-movement orchestral chamber piece. The instrumentation consists of two flutes, two oboes, clarinet (B-flat), bass clarinet, two bassoons, two horns, two trumpets (C), two trombones, tuba, xylophone, and strings.

The conception of this piece is rooted in absolutist philosophy. The music neither symbolizes nor represents anything, nor is it meant to convey any kind of story, as would be the case in the programmatic tradition. However, the descriptive title *Augmentation of Delusion* is used instead of a generic numeric title (such as *Symphony no. 2*) in order to provide a designation reflective of the nature of the music. This titling is the consequence of the *perception* of the music, as opposed to the absolutist *conception* of the music.

## Chapter II - Form

*Augmentation of Delusion* follows a simple ternary form reading “A-B-A.” The two outer “A” sections are identified as loud and fast in contrast to the slower and softer “B” section, which yields a common *fast-slow-fast* formal scheme.

*Table 1.1: Form of “Augmentation of Delusion”*

Section	A	B	A’
Measures	1 - 68	69 - 174	175 - 242

The first “A” section contains several relatively short subsections with minimal repetition. Perhaps the most defining characteristics of this section are the ongoing ostinato and the high rhythmic activity, which create a turbulent and bombastic musical atmosphere. The tension level remains relatively high throughout this section, but it noticeably grows from the opening measures to the rising fortissimo tutti passage at the conclusion in measure 68. This loud closing passage from measures 63-68 is directly preceded by a motivic aggregate section that exhibits all of the major themes from the “A” section (in one form or another) working in tandem with one another.

The “B” section is a stark contrast to “A” in terms of dynamics, tempo, and overall intensity. The opening phrase in measures 69-73 brings the momentum from the previous cadence to a screeching halt as the tempo is nearly halved (from 102 BPM to 60), and the orchestral force is cut from full tutti to flute and violins, yielding a massive decrease in amplitude. Unlike the “A” section, the tempo subtly fluctuates between subsections in “B”, but it

remains relatively slow throughout. This section reflects a palindromic “mirror form” in which the subsections are presented in a sequence that reads “a-b-c-b-a” based on thematic content.

The concluding "A" section is very much like the first, but it is not repeated verbatim. It still exhibits the major thematic material from the first "A" section and ends with the rising tutti passage in the same fashion. The return of the material from the first “A” section provides a satisfying sense of cohesion for the listener. The *fast/loud – slow/soft – fast/loud* format also creates an effective template for controlling the tension throughout the piece.

Bela Bartok employs the same overarching “A-B-A” formal scheme in *The Miraculous Mandarin* suite. This piece begins with a fast and loud section, followed by a soft and slow section, and finally returns to the faster and louder material from the opening section to close the piece. Like *Augment of Delusion*, *The Miraculous Mandarin* also exhibits and develops several thematic subsections within the large “B” section. Both *Augmentation of Delusion* and *The Miraculous Mandarin* take advantage of the cohesive and exciting effects of using a balanced “A-B-A” form with the most intense material being in the outer “A” sections.

### Chapter III – Harmony

Nearly all of the harmony found in *Augmentation of Delusion* is generated from two hexatonic scales: the augmented scale and the whole-tone scale. These scales both possess significant inherent theoretical features, the most prominent being their symmetrical nature.

The augmented scale alternates half steps and augmented seconds (or minor thirds depending on the spelling) between each note, and beginning on C this scale would be as follows: C – Db – E – F – G# – A or <014589>. This form of the augmented scale places the half-step (between C and D-flat) as its first interval, which will be referred to as *Aug (0,1)* to illustrate the half-step interval between C (0) and D-flat (1). In the same way, various forms of the augmented scale would be as follows:

1. Augmented (0, 1) – starting on C
2. Augmented (1, 2) – starting on C#/D-flat
3. Augmented (2, 3) – starting on D
4. Augmented (3, 4) – starting on D#/E-flat

Other versions of this scale would only repeat pitches of the above four collections.

As its name implies, the whole tone scale's intervals consist entirely of whole steps, and beginning on C, it reads as follows: C – D – E – F# – G# – A# or <02468t>. In the same fashion as the augmented scale, designations of modes of the whole-tone scale are as follows:

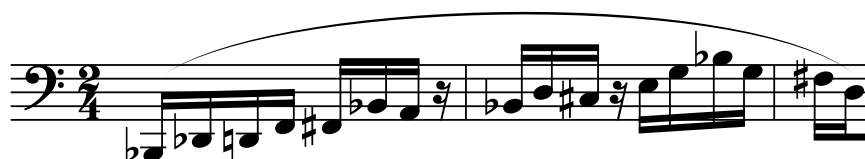
1. Whole-tone (0) – starting on C
2. Whole-tone (1) – starting on C#/D-flat

Again, other versions of this scale would only repeat pitches of the above two scales.

These scales are related in a number of ways besides the number of notes and their symmetrical interval series. Both scales are self-complementary and have limited transpositional

possibilities. Harmonically, stacking thirds from either scale yields an augmented triad on all scale degrees. Both are also tonally ambiguous, making *Augmentation of Delusion* a tonally ambiguous piece. Although tonal centers are sometimes implied, they are never overtly reinforced.

The outer “A” sections are dominated by use of the augmented scale. *Figure 3.1* presents the opening phrase of the piece in the bassoon part, which quickly establishes the augmented harmony with the first ten notes outlining the aug (1, 2) scale starting on B-flat.



*Figure 3.1: “Augmentation of Delusion,” opening motif, bassoon, mm. 1-2*

Though *Figure 3.1* is a melodic line, the quickness of the rhythms in this high-tempo section renders the line as a harmonic function. This linear and harmonic unfolding sets the harmonic ambience for the entire “A” section. Though the augmented scale is not exclusively used to generate harmony in this section, the continuous ostinato, which pervades the entire section, does rely on it exclusively.

The “B” section continues the use of the augmented scale as a harmony generator, but the whole-tone scale is also identified as a major harmonic component in this section. *Figure 3.2* shows that the opening theme of the “B” section juxtaposes harmonies from both the augmented and whole-tone scales.



Figure 3.2: “Augmentation of Delusion,” piano reduction, mm. 69-73

In the right hand, WT (1) is employed (minus the C in measure 71). This gesture involving a major second (F and E-flat) immediately disrupts the augmented scale-based harmonic ambience of the “A” section. This disruption is caused by the contrasting nature of the interval-class vectors of the whole-tone and augmented scales, as augmented reads  $\langle 303630 \rangle$  while whole-tone reads  $\langle 060603 \rangle$ . Every interval class in the two vectors other than 4 contrast. Meanwhile, the harmonies in the left hand consist of major sevenths and major sixths from measures 69-72, generated from the augmented scale. Measure 73 includes a minor seventh harmony in the left hand, with a major second movement in the right, reinforcing the presence of WT (1).

Hugo Wolf uses two forms of the augmented scale to generate the harmony in a passage from *Das Verlassene Magdlein*, the eighth lied of the *Morike-Lieder* collection. Figure 3.3 collates the whole-tone harmonies in the middle of the piece.

The figure displays a harmonic reduction of a musical passage from Wolf's "Das Verlassene Magdlein," measures 19-34. It consists of two systems of musical notation. The first system, measures 19-26, is labeled "Aug (3, 4)" and "Aug (1, 2)". The second system, measures 27-34, is labeled "[Aug (1, 2) cont.]" and "Aug (3, 4)". The notation uses a grand staff with treble and bass clefs, showing various chords and melodic lines in 2/4 time.

Figure 3.3: Wolf, "Das Verlassene Magdlein," harmonic reduction, mm. 19-34

In this passage, Wolf uses a combination of augmented and major triads derived from aug (3, 4) and (1, 2). Measures 19-22 use A-flat major and E-flat augmented, measures 23-26 use G-flat augmented and F augmented, measures 27-30 use B-flat major and F augmented, and measures 31-34 use C-flat augmented and G augmented. Wolf omits the fifth of the A-flat major harmony in measure 19, but the missing note can be implied in the context of the harmonic scheme, as it could possibly be either E-flat or E-natural in conformation to aug (3, 4). Wolf uses two different forms of the augmented scale – (3, 4) and (1, 2) – to stir the harmonic possibilities of employing the scale, as each form of the scale only produces two augmented triads (although multiple chordal titles can be applied to the same set of pitch classes due to enharmonicity, i.e. B-flat augmented uses the same pitch classes as F-sharp augmented: [26t]). In *Augmentation of*

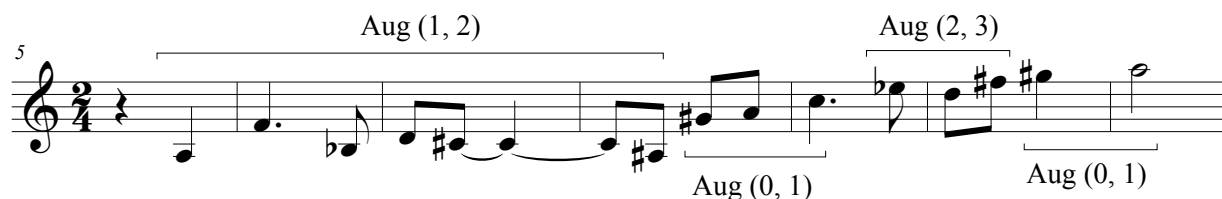


*Delusion*, the ostinato in the “A” section, as illustrated in *figure 3.1*, also freely morphs from one augmented scale form to another in order to avoid harmonic monotony.

## Chapter IV – Melody

Like the harmony in *Augmentation of Delusion*, the melodic material of the piece is also derived from the augmented and whole-tone scales. However, unlike the harmony, the melodic themes and motives play somewhat of a subdued role. The underlying substance of the thematic material is more so rooted in harmony and rhythm.

The opening melody of the “A” section in *Figure 4.1*, which appears directly after the first iteration of the pervading ostinato, is derived from the augmented scale.



*Figure 4.1: “Augmentation of Delusion,” trumpet 1, mm. 5-11*

The first six notes of this melody (A through A-sharp) provide five of the tones from aug (1, 2). The next three notes, starting on beat two of measure 8 (G-sharp), form a melodic trichord derived from aug (0, 1). Similarly, the next three notes starting on the E-flat in measure 9 also form a trichord as constituent pitch classes from aug (2, 3). The final two pitches are found in aug (0, 1). The two trichords formed by the notes in measures 8-10 (G-sharp through F-sharp) are read in normal order as follows:

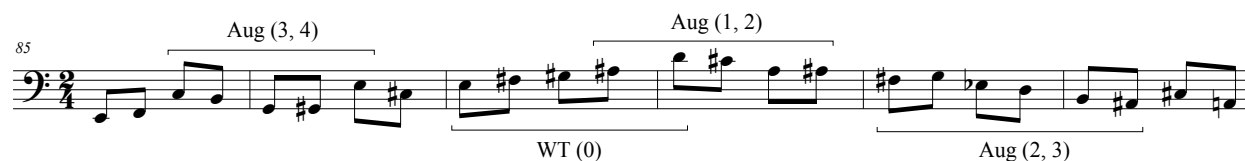
$$[890] \text{ and } [236]$$

Both yield a prime form of  $\langle 014 \rangle$ , which provides the melodic contour and the two melodic step-wise intervals of the augmented scale (the minor second and the augmented second). The ambience of the augmented mode is also captured at the point of transition from aug (0, 1) to aug



spanning over the barline between measures 1 and 2 is found in both the aug (0, 1) and (3, 4) scales.

In the “B” section of *Augmentation of Delusion*, the technique of melodically combining the augmented and whole-tone scales continues (*Figure 4.3*).



*Figure 4.3: “Augmentation of Delusion,” bassoon, mm. 85-90*

In *Figure 4.3*, the melodic material is not *completely* generated by the augmented and whole-tone scales, but their presences cannot be denied. The four notes in measure 85 do not fall under any mode of either scale, but the melodic contour still evokes the augmented scale. This is achieved by intervallic augmentation between the F and C. If these notes were to conform to aug (0, 1), the C and B in the latter half of the measure *should* be A and G#. However, the two outer intervals between the first and second notes and between the third and fourth notes are minor seconds. This mimics the “half-steps separated by a larger interval” nature of the augmented scale (the “larger interval” referring to the augmented second). This is simply a developmental technique to provide contrast to the heavy use of the augmented scale in a melodic context, while still maintaining the crucial element of cohesion.

As is illustrated in *Figure 4.3*, common tones between aug (3, 4) and WT (0) elide within the melody in measures 87 and 88 in the same fashion as Schoenberg’s elisions in *Figure 4.2*. The only difference is that Schoenberg elided different modes of the augmented scale, while the passage in *Figure 4.3* elides two completely different scales. Using these two scales (especially

in tandem) creates a relatively dissonant atmosphere. Nevertheless, the common characteristics between the augmented and whole-tone scales provide a sense of cohesion throughout the harmonic realm of the *Augmentation of Delusion*.

## Chapter V – Rhythm and Meter

Rhythm and meter are perhaps the most significant musical elements in *Augmentation of Delusion*. If not the most significant, the rhythm is certainly the most engaging characteristic. Though the rhythmic activity is subdued in the “B” section compared to the surrounding “A” sections, the overall rhythmic energy is what creates the exciting and somewhat spastic nature of the piece.

The pervasive ostinato in the “A” sections features a line of running sixteenth notes with interruptive sixteenth rests (*Figure 5.1*).



Figure 5.1: “*Augmentation of Delusion*,” opening motif, bassoon, mm. 1-2

In *Figure 5.1*, the stutters caused by the rests create an active and urgent rhythmic effect, which is amplified when the 102 BPM tempo is also considered. Because the ostinato is fast and stuttering, the opening melody over the ostinato features comparatively longer rhythmic values, as illustrated in *Figure 5.2*.

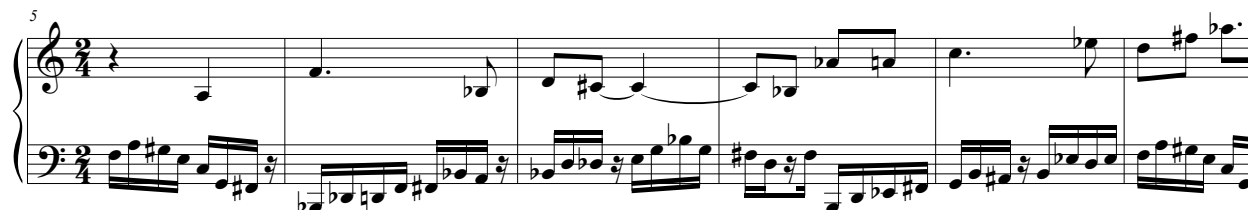


Figure 5.2: “*Augmentation of Delusion*,” piano reduction, mm. 5-10

Later, in measures 5-10 (*Figure 5.2*), the rhythm plays an important role in defining the texture of the music. The concentration of fast sixteenth notes in the ostinato combined with the quick tempo effectually blurs the line of distinction between melody and harmony, as melodious passages will function as harmonic linear unfoldings, at least to some degree. If the tempo were much slower, the two lines of this passage would certainly produce a polyphonic effect, as both lines are independent of each other. Yet, the quick and active rhythms impose their powers on the ostinato, rendering it as more of a supportive and harmonic function, even though the pitches by themselves are more melodious in nature.

The peculiar nature of the ostinato also creates a musical environment conducive for featuring strong rhythmic punctuations in other voices (*Figure 5.3*).

*Figure 5.3: “Augmentation of Delusion,” mm. 11-15*

In *Figure 5.3*, the woodwinds perform the ostinato while the strings and trombone provide sharp, accented punctuations. Here, the downbeat of each measure receives the punctuations that help

in supplying a sense of pulse. Again, the quick and disjunct rhythmic pattern of the ostinato makes it difficult for the listener to follow a steady pulse, even in this simple 2/4 meter.

Bartok employs very similar techniques in the opening of *The Miraculous Mandarin* (Figure 5.4).

Allegro (♩ = 120)

1. 2. a 2

3 Flauti

3 Oboi

3 Clarinetti in Sib

3 Fagotti

4 Corni in Fa

3 Trombe in Do

3 Tromboni

Tuba

Timpani

Tambour picc.

Celesta

Arpa

Pianoforte

Organo

Violino I

Violino II

Viola

Violoncello

Contrabasso

sempre simile

Figure 5.4: Bartok, "Miraculous Mandarin," mm. 1-9



(Figure 5.4 cont.)

2

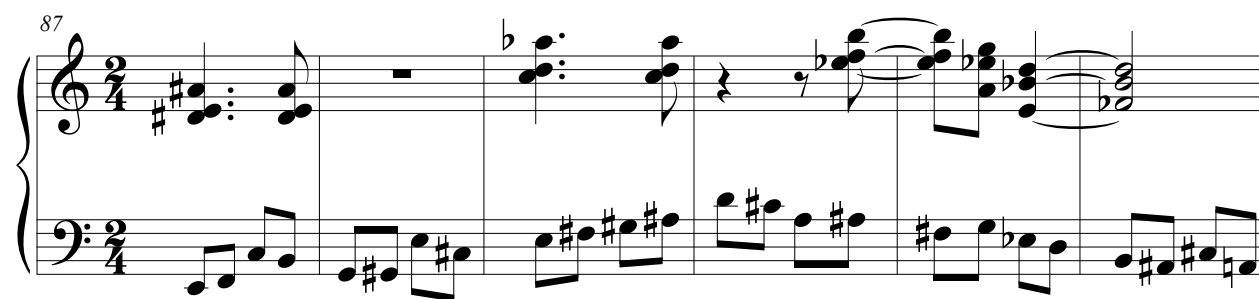
The musical score is divided into two systems, each containing seven staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib.), Bassoon (Fg.), Tambourine and Piccolo (Tamb. picc.), Piano (Pft.), and Violin II (Vl. II). The first system includes first and second endings for the Flute, Oboe, and Bassoon parts. The second system continues the musical material. The score is written in a key with one sharp (F#) and a 2/4 time signature. Various musical notations are present, including slurs, ties, and dynamic markings like *sf* and *ad.*. The bottom of the page is labeled "W. Ph.V. 304".

Fl.  
Ob.  
Cl.  
in Sib.  
Fg.  
Tamb. picc.  
Pft.  
Vl. II

W. Ph.V. 304

The opening measures in *Figure 5.4* use a fast ostinato of running septuplets (in violin II) along with comparatively longer rhythmic values in the winds. This passage is more polyrhythmic than the passage from *Augmentation of Delusion* in that it features a steady line of eighth notes in 6/8 meter juxtaposed over the ostinato of septuplets, but Bartok still chooses to provide accented punctuations in measures 5 and 7 of the winds. Unlike the passage from *Augmentation of Delusion*, Bartok does not accentuate strictly the downbeats of each measure, as the rhythmic pulse is well established with the running eighth notes of the winds. Yet the two passages share the same practice that features rhythm as the most prominent and significant thematic element, and the overall effect is one of headlong propulsion.

The “B” section provides a contrasting and calmer level of rhythmic activity. Along with the much slower tempo (60 BPM), the rhythms are steady and do not impose themselves as significant thematic elements. Because of this, the overall tension of the section is much more directed by the melodies, and even more so, by the harmonies. The passage in *Figure 5.5* represents the subdued level of rhythmic activity in the section.



*Figure 5.5: “Augmentation of Delusion,” piano reduction, mm. 87-92*

Even with the mild syncopation in the right hand, the rhythmic activity is undeniably abated compared to the “A” section. Again, the continuous line of running eighth notes in the left hand

effectively renders the part as an ostinato, though its melodic nature is more recognizable than the ostinato of the “A” sections. This somewhat static nature of the running eighth notes causes the seemingly less significant harmonies of the right hand to exist in the thematic foreground of this passage. These examples exemplarily illustrate the power that the rhythms of *Augmentation of Delusion* hold over the piece and how they influence the other musical elements of harmony and melody.

The metrical patterns in *Augmentation of Delusion* provide relatively little to the musical identity of the composition. The entire piece is void of compound meters, but it does employ 2/4, 3/4, and 4/4 meters. The majority of the music is framed in 2/4, and 3/4 is only used to extend phrases and very short passages, usually for no more than a couple measures. The one exception is found in the “B” section, in measures 74-81, in which 3/4 is firmly established.

The meter 2/4 is profusely employed, especially in the “A” sections, mainly due to the high number of rhythmic attacks of the highly active lines. It is an aid for the performers since the tempo is so fast and the stuttering nature of the “A” section ostinato makes it very difficult to find the rhythmic pulse, or even a downbeat.

## Chapter VI – Genre

*Augmentation of Delusion* is a single-movement piece for chamber orchestra. The orchestra works as a single force, avoiding prolonged passages featuring soloists. Comparing the generic elements of this piece with other single-movement orchestral works illustrates the various correlations of this genre's traditions.

In the realm of single-movement orchestral works, symphonic poems tend to be the most recognizable form of the genre. A crucial characteristic of symphonic poems is that they are typically conceived as *programmatic* music. Subsequently, the listener is expected to perceive the music as a representation or symbol of some non-musical subject, often coinciding with a story, action, or dialogue. Conversely, *Augmentation of Delusion* was conceived as *absolute* music. It was not composed in accordance with any story or non-musical subject; it was written strictly for the indulgence of the music itself. *Table 6.1* illustrates the philosophical conception of single-movement orchestral pieces by Bruckner, Debussy, Rimsky-Korsakov, Webern, and Bartok, along with *Augmentation of Delusion*.

*Table 6.1: Philosophy of conception for various works*

Bruckner – <i>Overture in G minor</i> , WAB 98	Debussy – <i>Prelude to the Afternoon of a Fawn</i>	Rimsky- Korsakov – <i>Night on Mount Triglav</i>	Webern – <i>Passacaglia</i> , op. 1	Bartok – <i>Miraculous Mandarin</i>	Adams – <i>Augmentation of Delusion</i>
Absolute	Programmatic	Programmatic	Absolute	Programmatic	Absolute

There is a correlation between the conceptual philosophies and the titling of each piece. The programmatic works by Debussy, Rimsky-Korsakov, and Bartok use descriptive titles, which preemptively sow seeds of visualizations and various non-musical associations in the listener's mind. Each of these programmatic pieces musically conveys a story. This titling practice is intuitive and effective for the programmatic composer, as it enables them to guide how they wish the listener to perceive the music.

Bruckner and Webern's pieces are examples of absolute music in which they designate generic numerical titles with no descriptive implications. *Augmentation of Delusion* does not conform to either of these titling techniques, as its conception is strictly rooted in the absolutist philosophy, yet a descriptive title is applied, although the level of description implied is comparatively lower. Unlike *Augmentation of Delusion*, these titles supply tangible and concrete objects, which immediately evoke imageries of mythical creatures, landscapes, and people. The title *Augmentation of Delusion* does not evoke nearly as much imagery as it conveys abstract concepts. The vagueness of the title allows the listener to form their own imagery *through the music* instead of being heavily swayed in one way or another by more specific and concrete titles before the music is ever heard.

The instrumentation of *Augmentation of Delusion* is best described as a chamber orchestra. As shown in *Table 6.2*, the instrumentations of these pieces vary.

Table 6.2: Instrumentations of orchestral works

	Bruckner – <i>Overture in G minor, WAB 98</i>	Debussy – <i>Prelude to the Afternoon of a Fawn</i>	Rimsky- Korsakov – <i>Night on Mount Triglav</i>	Webern – <i>Passacaglia, op. 1</i>	Bartok – <i>Miraculous Mandarin</i>	Adams – <i>Augmentation of Delusion</i>
Piccolo	1		1	1	1	
Flute	1	3	3 (one alto in G)	2	2	2
Oboe	2	2	2	2	2	2
English horn		1	1	1	1	
Clarinet	2 (B-flat)	2 (A)	3 (A)	2 (B-flat)	2 (E-flat)	1 (B-flat)
Bass Clarinet			1	1	1	1
Bassoon	2	2	2	2	3	2
Contrabassoon			1	1	2	
Horn	2 (F)	4 (F)	6 (F)	4 (F)	4 (2 in F, 2 Wagner tubas)	2 (F)
Trumpet	2 (B-flat)		3 (B-flat)	3 (B-flat)	3 (C)	2 (C)
Trombone	3		3	3	3	2
Tuba			1	1	2 (1 bass tuba)	1
Timpani	Yes		Yes	Yes	Yes	
Percussion		2 crotales	Glock., xylo., tri., tamb., tam., B.D., cymb.	Tri., B.D., cymb., tam.	Snare, tenor drum, B.D., cymb., tri., tam., xylo.	Xylo.
Harp		2	3	1	1	
Keyboard			Organ		Celesta, organ, piano	
Strings	Standard	Standard	Standard	Standard	Standard	Standard

The size of the orchestras range from very small to very large with *Prelude to the Afternoon of a Fawn* being the smallest and *Night on Mount Triglav* being the largest (followed very closely by

*The Miraculous Mandarin*, which also calls for a choir in the full ballet, but not in the suite).

Although *Augmentation of Delusion* is relatively sparsely orchestrated, representatives from each instrument family of the full standard orchestra are present, minus timpani. Bruckner's *Overture in G minor* and Debussy's *Prelude to the Afternoon of a Faun* best compare with the chamber-natured instrumentation of *Augmentation of Delusion*, with Bruckner's work being slightly closer due to Debussy's piece being devoid of a brass section except for horns. Rimsky-Korsakov and Bartok call for the largest percussion sections, Webern calls for a reasonable number of parts, Debussy and Adams use minimal percussion, and Bruckner does not call for any percussion instruments outside of the timpani. Unsurprisingly, each of these pieces uses the standard string section of two violin parts, one viola, one cello, and one bass. Orchestral string instrumentation certainly is the most codified of all sections.

One-movement orchestral works can also vary in performance duration. *The Miraculous Mandarin* suite is the longest at approximately nineteen minutes, about ten minutes less than the full ballet. *Augmentation of Delusion* easily has the shortest temporal length compared to these five pieces at approximately seven minutes, while Bruckner, Debussy, and Webern's pieces represent median durations, ranging from ten to fifteen minutes.

*Augmentation of Delusion* clearly exhibits the influence of other composers and their works and simultaneously presents original concepts and techniques. The driving rhythms and non-tonal harmonies and melodies truly define the piece's identity in an orchestral context. Even the symmetry of the "A-B-A" formal scheme is reflected by the symmetrical nature of the hexatonic augmented and whole-tone scales. Composers like Bartok, Schoenberg, Debussy, Wolf, and Bruckner have certainly left their footprint in the conception of *Augmentation of Delusion*. The culmination of these musical elements and the inspiration applied to them from

the aforementioned composers results in an orchestral work rich in heritage but open to individual interpretation.



## **Bibliography**

Bartok, Bela. *Miraculous Mandarin*. New York: Boosey & Hawkes, 1955.

Bruckner, Anton. *Overture in G minor, WAB 98*. Leipzig: Ernst Eulenburg, 1921.

Debussy, Claude. *Prelude to the Afternoon of a Fawn*. New York: Dover Publications, 1981.

Rimsky-Korsakov, Nikolay. *Night on Mount Triglav*. Leipzig: MP Belaieff, 1902.

Schoenberg, Arnold. *Pierrot Lunaire, opus 21*. Mineola: Dover Publications, 1994.

Webern, Anton. *Passacaglia, op. 1*. Kiev: Muzyka, 1975.

Wolf, Hugo. *Morike-Lieder*. Leipzig: CF Peters, n.d..

## Appendix

[Full Score]

## Augmentation of Delusion

For Chamber Orchestra

Chris L. Adams

Instrumentation:

2 Flutes  
2 Oboes  
B $\flat$  Clarinet  
B $\flat$  Bass Clarinet  
2 Bassoons

2 Horns in F  
2 Trumpets in C  
2 Trombones  
Tuba

Xylophone

Violin I  
Violin II  
Viola  
Double Bass

Total Duration - 7 minutes

# Augmentation of Delusion

**A**

Aggressively ♩ = 102

Flute 1 & 2

Oboe 1 & 2

Clarinet in B $\flat$

Bass Clarinet

Bassoon 1 & 2

Horn in F 1 & 2

Trumpet in C 1 & 2

Trombone 1 & 2

Tuba

Xylophone

Violin I

Violin II

Viola

Cello

Double Bass

*mf*

*mp*

Aggressively ♩ = 102

5

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

1.

2.

Hn. 1 & 2

C Tpt. 1 & 2

*mf*

Tbn. 1 & 2

Tba.

5

Xyl.

5

Vln. I

*mf*

Vln. II

*mf*

Vla.

Vlc.

Db.

Detailed description: This is a page of a musical score, page 30, featuring a variety of orchestral instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, Cl., B. Cl., Bsn. 1 & 2, Hn. 1 & 2, C Tpt. 1 & 2, Tbn. 1 & 2, Tba., Xyl., Vln. I, Vln. II, Vla., Vlc., and Db. The Bsn. 1 & 2 part has two staves, with the first staff starting a melodic line marked '1.' and the second staff continuing it marked '2.'. The C Tpt. 1 & 2 part has a melodic line starting with a rest, then a note marked 'mf'. The Vln. I part has a melodic line starting with a rest, then a note marked 'mf'. The Vln. II part has a melodic line starting with a rest, then a note marked 'mf'. The Vla. part has a melodic line starting with a rest, then a note marked 'mf'. The Vlc. part has a melodic line starting with a rest, then a note marked 'mf'. The Db. part has a melodic line starting with a rest, then a note marked 'mf'. The Fl. 1 & 2, Ob. 1 & 2, Cl., B. Cl., Hn. 1 & 2, Tbn. 1 & 2, and Tba. parts are mostly silent, indicated by rests. The Xyl. part is also silent. The score is written in a standard musical notation with staves for each instrument. The page number '30' is in the top right corner.

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.





16

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

1. *mf*

*mf*

2.

1. *mf*

*mf*

2.

1. *mf*

*mf*

a 2.

[illegible]

24

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.



31

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

31

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

31

Xyl.

31

Vln. I

Vln. II

Vla.

Vlc.

Db.

Detailed description: This page of a musical score contains measures 31, 32, and 33. The instruments are arranged in five systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinet, Bass Clarinet, and Bassoons 1 & 2. The second system includes Horns 1 & 2, Cornets/Trombones 1 & 2, Trombones 1 & 2, and Tubas. The third system includes Xylophone. The fourth system includes Violins I and II, Viola, Violoncello, and Double Bass. Measures 31 and 32 are in 4/4 time, while measure 33 is in 3/4 time, indicated by a '3' over the final bar line. The key signature has one flat (B-flat). The Flute part features a melodic line with slurs and ties. The Bass Clarinet and Trombone parts have similar rhythmic patterns. The Xylophone part has a distinct melodic line. The string parts are mostly silent, with some light activity in the double bass.

[illegible]

38

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

1.

*mf*

2..

2.

*mf*

*mf*

*mf*

Detailed description: This is a page of a musical score, page 39, showing measures 38, 39, and 40. The score is for a large orchestra. Measures 38 and 39 are in 3/4 time, and measure 40 is in 3/4 time. The key signature has one flat (B-flat). The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, and Xylophone) have various parts, including melodic lines and rests. The strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) have a consistent rhythmic pattern. The dynamics are marked as *mf* (mezzo-forte) in several places. The page number 39 is in the top right corner.



41

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.



[illegible]

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.



57 1. *mf*

Fl. 1 & 2

Ob. 1 & 2 1. *mf* a 2

Cl.

B. Cl.

Bsn. 1 & 2 1.

Hn. 1 & 2 3 *mf*

C Tpt. 1 & 2

Tbn. 1 & 2 3 *mf*

Tba. 3 *mf*

Xyl. 3 *mf*

Vln. I 3 *mf*

Vln. II 3 *mf*

Vla. 3 *mf*

Vlc. 3 *mf*

Db. 3 *mf*

[illegible]







**D** Calmly ♩ = 60

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

71

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

71

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

71

Xyl.

71

Vln. I

Vln. II

Vla.

Vlc.

Db.

71

72

73

74

75

1.

2.

*pp*

*p*

*pp*

*p*

76

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

*p*

76

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

76

Xyl.

76

Vln. I

Vln. II

Vla.

Vlc.

*p*

Db.

81

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

*p*

**E**

Steadily ♩ = 72

Fl. 1 & 2 *mp* <sup>a 2</sup>

Ob. 1 & 2 *mp* <sup>a 2</sup>

Cl.

B. Cl. *mp*

Bsn. 1 & 2 *mp* <sup>2.</sup>

Hn. 1 & 2 *mp* <sup>87</sup>

C Tpt. 1 & 2

Tbn. 1 & 2 *mp* <sup>1.</sup>

Tba.

Xyl. <sup>87</sup>

Vln. I

Vln. II

Vla.

Vlc. <sup>v</sup>

Db.



102 a 2

Fl. 1 & 2 *mp*

Ob. 1 & 2 *mp*

Cl. *mp*

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db. *mp*

*mp*



109

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

*mp*

2.

2.

The musical score for measures 109-114 is presented in a system of staves. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinet, Bass Clarinet, Bassoons 1 & 2) and the brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba) are shown with their respective parts. The string section (Violins I & II, Viola, Violoncello, Double Bass) is also shown. The score includes dynamic markings such as *mp* and *f*, and articulation marks like accents and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a full orchestra, with the woodwinds and brass playing active roles in the first four measures, and the strings providing a harmonic foundation. The woodwinds and brass play a melodic line in measures 109-110, which is then taken up by the strings in measures 111-112. The woodwinds and brass play a melodic line in measures 113-114, which is then taken up by the strings in measures 115-116.

115

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

a 2

Detailed description: This page of a musical score contains measures 115 through 121. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) have active parts, while the brass (Horns, Trumpets, Trombones, Tuba) and Percussion (Xylophone) are silent. The Flute and Oboe parts feature melodic lines with slurs and ties. The Bass Clarinet and Bassoon parts have more complex rhythmic patterns. The Violins and Viola play a fast, repetitive eighth-note pattern. The Violoncello and Double Bass play a slower, more sustained pattern. The key signature has one flat (B-flat), and the time signature is 4/4. The measure number 115 is marked at the beginning of the first system, and 'a 2' is marked above the Flute part in measure 119.

[illegible]

127

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

(8va)-----

1.

2.

*mf*

*mf*

131

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

131

132

133

134

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

*mf*

2.

1.

Detailed description of the musical score: The score is for measures 134 and 135. Measure 134 shows the Clarinet (Cl.) and Bassoon (Bsn.) entering with a melodic line marked *mf*. The C Trumpet (C Tpt.) and Trombone (Tbn.) parts have first and second endings. The Trombone (Tbn.) and Tuba (Tba.) parts have a rhythmic pattern. The other instruments are silent. Measure 135 shows the Clarinet (Cl.) and Bassoon (Bsn.) continuing their melodic line. The C Trumpet (C Tpt.) and Trombone (Tbn.) parts have a second ending. The Trombone (Tbn.) and Tuba (Tba.) parts have a rhythmic pattern. The other instruments are silent.

136

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

136

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

136

Xyl.

136

Vln. I

Vln. II

Vla.

Vlc.

Db.

This musical score page contains measures 136 and 137 for a symphony. The instruments are arranged in three systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinet, Bass Clarinet, and Bassoons 1 & 2. The second system includes Horns 1 & 2, Cornets 1 & 2, Trombones 1 & 2, and Tubas. The third system includes Xylophone, Violins I & II, Viola, Violoncello, and Double Bass. Measures 136 and 137 are marked at the beginning of each system. The woodwinds and brass have active parts, while the strings are mostly silent.

[illegible]



140

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

This musical score page contains measures 140, 141, and 142. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and strings (Violins I & II, Viola, Violoncello, Double Bass) are mostly silent, indicated by whole rests. The brass section (Trumpets, Trombones, Tuba) and the C Trumpets are active. The C Trumpets play a melodic line in treble clef with a key signature of one flat and a common time signature. The Trombones and Tuba play a rhythmic pattern in bass clef, also with a key signature of one flat and a common time signature. The Trombones and Tuba are marked with a '13' time signature, indicating a 13/8 or 13/16 time signature. The C Trumpets are marked with an 'a 2' time signature, indicating a 2/4 or 2/8 time signature. The woodwinds and strings are marked with a '140' time signature, indicating a 4/4 or 4/8 time signature.

**H**  
 Steadily ♩ = 72

Fl. 1 & 2  
 Ob. 1 & 2  
 Cl.  
 B. Cl.  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 C Tpt. 1 & 2  
 Tbn. 1 & 2  
 Tba.  
 Xyl.  
**H**  
 Steadily ♩ = 72  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 Db.

This page contains musical staves for measures 148 through 153. The instruments listed are:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl.
- B. Cl.
- Bsn. 1 & 2
- Hn. 1 & 2
- C Tpt. 1 & 2
- Tbn. 1 & 2
- Tba.
- Xyl.
- Vln. I
- Vln. II
- Vla.
- Vlc.
- Db.

The score shows various musical notations including notes, rests, dynamics (*mp*), articulation marks (*acc.*, *v*), and slurs across the measures.

155

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

*mp*

*p*

*p*

1.

161

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

161

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

161

Xyl.

161

Vln. I

Vln. II

Vla.

Vlc.

Db.

pp

p

pp

p

1.

2.

1.

p

v

v

166

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

*p*

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

*p*

Db.

*p*

**J** 2.

*mp*

**K** Aggressively ♩ = 102

172

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

*mf*

*pp*

*mp*

*a 2*

177

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

a 2

*mf*

*mf*



181

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

181

182

183

184

*mf*

*f*

*f*

*f*

*f*

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

[illegible]

192

Fl. 1 & 2

*mf*

Ob. 1 & 2

2.

Cl.

B. Cl.

Bsn. 1 & 2

2.

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

192

Vln. I

Vln. II

Vla.

Vlc.

Db.

**L**

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

200

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

a 2

f

Hn. 1 & 2

a 2

f

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

200

(8va)

Vln. I

Vln. II

Vla.

f

Vlc.

f

Db.

f

204 a 2

Fl. 1 & 2 *mf*

Ob. 1 & 2

Cl.

B. Cl. *mf*

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2 *mf*

Tbn. 1 & 2 *mf*

Tba. *mf*

Xyl. *mf*

Vln. I

Vln. II

Vla.

Vlc.

Db.

[illegible]



[illegible]

[illegible]

216

Fl. 1 & 2 *f* 1. *mf* 2.

Ob. 1 & 2

Cl.

B. Cl. *f*

Bsn. 1 & 2

Hn. 1 & 2 *f*

C Tpt. 1 & 2 *f* *mf*

Tbn. 1 & 2

Tba. *f*

Xyl. 216 *mf* *Sra*

Vln. I 216

Vln. II

Vla.

Vlc.

Db.

Detailed description: This page contains a musical score for measures 216, 217, and 218. The score is arranged in three systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet, Bass Clarinet, and Bassoon 1 & 2. The second system includes Horn 1 & 2, Corn 1 & 2, Trombone 1 & 2, and Tuba. The third system includes Xylophone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 2/4. Measure 216 features a first ending for the flute and bassoon, both marked *f*. Measure 217 continues the first ending for the flute and bassoon. Measure 218 features a second ending for the flute and bassoon, marked *mf*, and a *Sra* (Soprano) line for the xylophone. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) is silent throughout the three measures.

219

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

219 (Sua) -

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

mf

a 2

mf

mf

mf

mf

mf

[illegible]

N

225

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

*mf*

*mf*

*mf*

1.

2.

3.

3.

3.

[illegible]

231

Fl. 1 & 2

1. *mf*

Ob. 1 & 2

1. *mf*

a 2

Cl.

B. Cl.

Bsn. 1 & 2

1.

Hn. 1 & 2

3

*mf*

C Tpt. 1 & 2

Tbn. 1 & 2

3

Tba.

3

*mf*

Xyl.

3

*mf*

Vln. I

3

*mf*

Vln. II

3

*mf*

Vla.

3

*mf*

Vlc.

3

*mf*

Db.

3

*mf*



[illegible]



Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

Xyl.

Vln. I

Vln. II

Vla.

Vlc.

Db.

Fl. 1 & 2

Ob. 1 & 2

Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

C Tpt. 1 & 2

Tbn. 1 & 2

Tba.

(Sua) -

Xyl.

(Sua) -

Vln. I

Vln. II

Vla.

Vlc.

Db.

### **Vita**

Christopher “Chris” Adams was born in Nashville, TN in 1988. He attended McGavock Comprehensive High School in Nashville and graduated with honors in 2006. Adams attended the University of Tennessee in Knoxville from 2006-2011 where he received a bachelor of music degree in composition with honors. He also received the Outstanding Graduate in Music Theory/Composition award in 2011. Adams continued on to pursue the master of music degree in composition at the University of Tennessee in 2011, and he intends to receive the degree in 2014.