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ASHLEY: A CHAMBER OPERA IN FOUR SCENES

By

Rron Karahoda

B.A. Bard College, 2013

M.A., University of Louisville, 2022

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

Department of Composition

University of Louisville

Louisville, Kentucky

May 2022

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A Thesis Approved on

Wednesday, May 4th, 2022

by the following Thesis Committee:

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Dr. Allison Ogden

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Prof. Michael Ramach

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Dr. Krzysztof Wolek

## DEDICATION

I dedicate this work to all the families of which I am a part, to my grandparents, and to our ancestors without whose gifts of humility, kindness, and strangeness I would not be whole.

## ACKNOWLEDGMENTS

I would like to thank my mentor and professor Dr. Allison Ogden, for making the dream of this opera and future works a reality and for opening a door to a new world of possibilities through her all-encompassing support, expansive knowledge, and robust mastery.

I would also like to thank my committee members Prof. Michael Ramach and Dr. Krzysztof Wolek for opening my eyes and ears to new dimensions of drama and music, and for helping me grow in many important ways.

I am ever grateful to my closest friend, spouse, and partner Sara Gottesman for her belief in me, and for discussing this piece with me over and over again, until I finally understood the story I had wanted to tell for years.

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Finally, I thank Eni, Teuta, and Jeton Karahoda, Tobi and Andy Gottesman, Bayla and Luis Gottesman de Ramirez, all my family abroad, the families in Louisville and Texas I have joined in these past 5 years, and for all the families that helped raise me.

## ABSTRACT

### ASHLEY: A CHAMBER OPERA IN 4 SCENES

Rron Karahoda

May 4<sup>th</sup>, 2022

This thesis is an intimate chamber opera which explores an original story of a young woman finding her place in the world at the same time she is dealing with unresolved feelings of regret, jealousy, and confusion over her sister's death. This journey is complicated by people on all sides seeking to benefit by exploiting her and her sister's legacy. As these two threads collide, the opera reveals itself to be about introducing and synthesizing dualities (in the dialectical sense of thesis→antithesis→synthesis), both musically and dramatically. Octatonic and whole tone pitch sets learn to intermingle, as do whole families of instruments. Even the role of the voice splinters and is reconstructed as principals give way to an onstage chorus, only for the line between character and chorus to be blurred at the climax of the final scene.



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**CAST**

Soprano Ashley

Soprano June/Olivia

Alto - Kai

Tenor Irv

Baritone Ambrose

SATB Chorus Guests

**ENSEMBLE INSTRUMENTATION**

Solo Flute I + II

Solo Clarinet in Bb I+II

Solo Trombone

Solo Percussion

Solo Violin I + II

Solo Viola

Solo Violoncello

Solo Contrabass

**PERCUSSION LIST**

Tian Jin Gong w/ filled water container

Temple Blocks

Feng Gong

Concert Bass Drum

Vertical Kick Drum w/ 8" splash

Vibraphone

Crotales

**DURATION**

Total 26'

Scene 1 5'


Scene 2 - 9'


Scene 3 - 4'30"

Scene 4 - 7'30"


## PERFORMANCE NOTES

### All performers:

 Indicates free or unmetred time.


 Indicates the duration of a period of free or unmetred time, and denotes the end point for such a section.

### Flute:

 *Air tone:* Produce an air sound in addition to pitch, the amount of pitch is determined in the score.


*Bisbig.: Bisbigliando. A timbral trill using alternate fingerings. Unless otherwise indicated, pacing should be like that of a typical trill.*

### Clarinet:


 *Flz/Fluttertongue:* Perform a single pitch tremolo by fluttering the tongue behind the reed or using a glottal growl. This second option is preferred throughout the opera.

*Bisbig.: Bisbigliando. A timbral trill using alternate fingerings. Unless otherwise indicated, pacing should be like that of a typical trill.*

### Trombone:

 *Air + Fluttertongue:* Produce an air sound in addition to pitch, the amount of pitch is determined in the score. At the same time, perform a fluttertongue effect through a glottal growl. The performer will be called upon to transition from producing no pitch to full pitch while using this technique.

*Split tone:* Produce an unstable noisy effect by lip bending the partial not in the parenthesis down to a point midway between itself and the included partial.

 *Singing through the instrument:* The performer uses the throat to “sing” the pitch indicated by the diamond notehead into the instrument while playing the indicated pitch.

*0° → 90°:* The performer should turn in their place or seat such that a slight doppler effect is generated. 0° is considered to be the performer’s default “facing forward” position in the ensemble.

*<A,E,I,O,U>:* The performer should change their embouchure to the designated vowel shape such that a unique tone is produced. “A” represents the default. Bracketed vowels indicate embouchures the performer may choose and switch between freely.

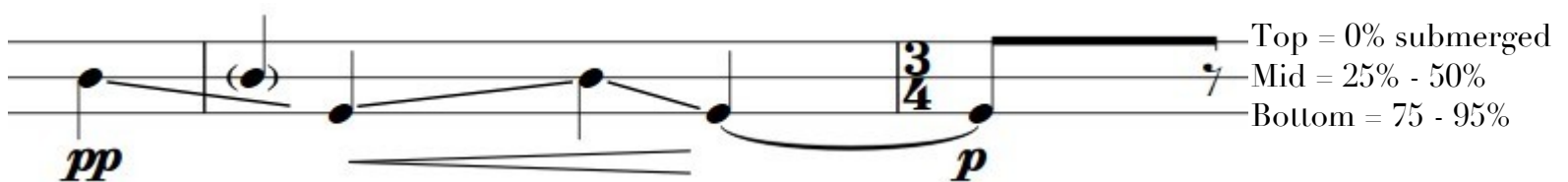


Embouchure rate of change: Used in

tandem with the bracketed embouchure notation, this vibration graphic indicates the general rate at which the performer switches between embouchures. The smaller wave indicates a faster rate of change, and the larger wave a slower one.

**Percussion:**

***Tan Jian Gong:*** To be performed with a bucket of water easily accessible to the performer. Each line on the staff indicates the level to which the gong is submerged as it is played. The performer should always leave some amount of space left for them to bow the gong, and should be actively bowed while submerged. Attention should be paid to bring out the pitch shifting effect of submerging the gong, both after bowing and while bowing.

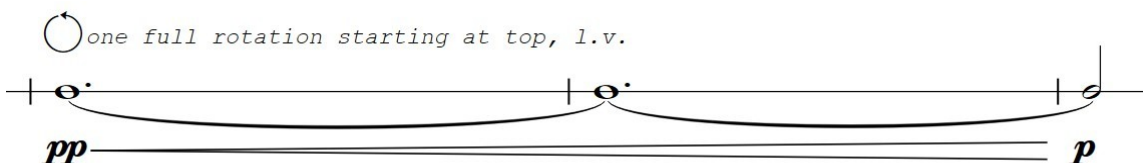


***Arco:*** Bow the gong with the indicated bow at a perpendicular angle. While submerging the gong in water, the available space will shrink both on the instrument and in relation to the container of water. Some amount of deviation from this angle is expected, and experimentation can yield interesting, repeatable interactions between the bow, gong, and water to add variation to the performance of this instrument. Bow speed should be variable, based on the performer's interpretation.

**Temple Blocks:** A set of five temple blocks pitched to the D pentatonic scale (D4 - B4)



**Feng Gong:** The performer should drag a friction mallet in a circle near the rim of the gong, moving in an either clockwise or counter-clockwise direction (whichever is more comfortable). The motion around the circle should be uninterrupted but can be slowed drastically at the player's discretion, as with rubato.

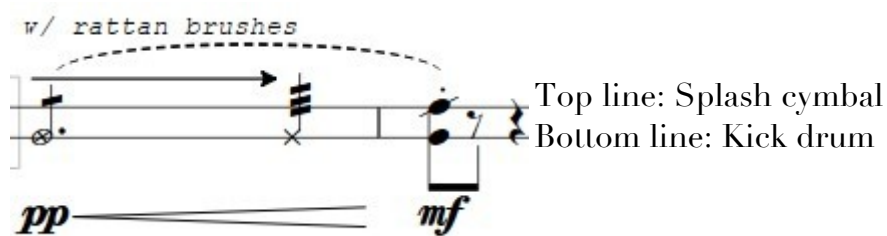


***Arco:*** Bow the gong with the indicated bow at a perpendicular angle. Bow speed should be variable, based on the performer's interpretation.

**Concert Bass Drum:**

***Tremolo:*** All tremolos are double stroked.

**Vertical Kick Drum w/ 8" splash:** A standard kick drum should be turned on its side, such that the drumhead is facing up and parallel with the ground. A loose 8" splash should be placed on the drumhead at all times. Its starting position is not specified. Dampening is allowed if the splash resonates audibly with other instruments while not being played.



**Tremolo:** All tremolos are double stroked. A dashed slur indicates that the gesture should continue as one motion and the strikes reapplied for the duration of the slur.



Strike the kick drum on the raised rim that borders the drumhead.



Slide the splash cymbal over the drumhead until it crashes into the raised rim such that a sound with a strong attack and short decay is produced by the splash cymbal.



Pick up one end of the splash cymbal such that it is at or nearly at 90° to the drumhead. Then, push that same end towards the drumhead with enough force such that it wobbles (but does not bounce out of the drum) and produces intermittent sounds through its interaction with the drumhead. It is not to be stopped until it comes to a rest on its own, unless otherwise muted by the score. The performer will want to leave themselves enough physical space to play in the instrument while this is taking place.

**Vibraphone:**

**Arco:** Bow the tone bars vertically at a perpendicular angle.

**Crotales:**

**Arco:** With one hand, Bow the edge of a specified crotale vertically at a perpendicular angle. A finger or fingers from the other hand should be used to stabilize and slightly dampen the crotale to produce a clearer tone.

**Vocalists:**



**Naturale:** Sing in a typical, “operatic” fashion.



**Sprechgesang / Sprechstimme:** Perform in such a way that a vocalization some amount between speaking and singing is achieved. *Sprechgesang* is closer to singing, while *sprechstimme* is closer to speech. In the case of whispering, the performer should be audible to the audience, while still communicating the

core qualities of said action (e.g. breathy, pitchless, enunciative, registrally high, etc.)

**Conversational speech:** Represented by lyric content without pitch or rhythmic notation. In one instance, a performer will be called upon to speak to the audience and to their fellow performers. This voice should be audibly distinct and wholly different from *sprechgesang*, and should not be performed as though metered. Instead, the performer should sound as though they are giving a talk or a presentation rather than singing.

**Strings:**

**Nat.:** Naturale. Cancels currently active technique like rauschen or slow bow or col legno, but does not affect bow position.

**Ord.:** Cancels currently active technique and resets bow position.

**Sp. / St.:** Sul Ponticello / Sul Tasto. Also includes *molto* and *poco* versions.

**Cl./Cc.:** Col Legno / Con Carni. Default is Battuto, unless Tratto is specified. Con carni cancels Col legno.

**Lv.:** Let vibrate.



**Light Hand Pressure:** With light finger pressure applied to the string (lighter than needed for a true harmonic). May include an instruction for *Rauschen*, in which the cello is bowed quickly (flautando) such that an airy or white noise sound is produced.

**Slow bow:** With light finger pressure applied to the string (lighter than needed for a true harmonic), the cello is bowed slowly, such that a groaning/moaning or static-like sound is produced.

**Circ.:** The performer plays the given passage or gesture using circular bowing, such that the bow does not rise from the instrument.



**Col Legno Vertical:** Play the instrument col legno tratto and gliss vertically with the bow up and down the string to and from the indicated pitches. A higher note indicates the bow should move towards the bridge, whereas a lower note indicates moving towards the fundamental of the current string.

**Vb.:** While the cello is fingered in typical fashion, the bow is held at a slightly wide angle (*con carni*) with the sand moved vertically such that a rich, noisy sound is produced.

**Ricochet:** the bow is dropped on the string such that it bounces and carries enough momentum for multiple bounced strikes in quick succession.

LIBRETTO

Setting:

An apartment in Crown Heights. Lighting is warm, soft, and even. ASHLEY and GUESTS are walking around as though the paintings and objects are in a museum. The paintings are portraits, like a mix between Basquiat and Modigliani. Although the space is tidy, two objects in the background stand out as important: A human-sized floor-length mirror covered and concealed by an opaque sheet, and a glass box containing a headless mannequin with a brown and white feathery mantle and accompanying mask draped over it.

Scene 1

*IRV, an tired-seeming middle-aged man enters the apartment through a door on stage right carrying a stack of cushions and walks over to center-stage. ASHLEY, a seemingly self-assured young woman in her late 20's to mid 30's and currently standing awkwardly, notices IRV putting the cushions out, and moves to center-stage to meet him.*

ASHLEY:           Excuse me,  
                          Do you want help?  
                          I don't know what  
                          I'm supposed to be doing.

IRV:                Actually,  
                          That'd be great.  
                          Just here,  
                          In a circle, thanks.

*(ASHLEY picks up a cushion from the pile and places it on the ground.*

*Together, they make their way around in a circle.)*

Is this your  
First time?

ASHLEY: Is it obvious  
I've never been  
To a seance before?

*(IRV places the last cushion down, stands up, and chuckles.)*

IRV: Not at all!  
It's just Olivia's fans  
don't usually volunteer.  
I'm Irv, by the way.

*(IRV extends his hand towards Ashley for a handshake.*

*Ashley chuckles back and takes their hand.)*

ASHLEY: And I'm Ashley.

IRV: So, if spirits  
aren't your thing,  
What brings you  
To a seance  
In Crown Heights?

ASHLEY: It's not what, but who.  
Olivia?

ASHLEY (cont.): She was my sister.

IRV: *(Shocked)* Come again?  
You're Olivia's sister?  
I thought she  
Didn't have siblings.



ASHLEY: I'm not surprised.  
She left home  
As soon as she could  
We stopped talking  
After that.

IRV: I'm sorry,  
I'm having trouble  
Wrapping my mind  
Around this.

ASHLEY: Don't worry about it!  
I'm used to it.

IRV: No, it's just,  
Why now?

ASHLEY: You know June,  
The psychic here?

IRV: The Medium.

ASHLEY: Yeah, her!.  
Every year  
She sends me  
A letter  
Inviting me to come.

IRV: Huh, really.

ASHLEY: I've always stayed away.  
But this year,  
I can't stop  
Thinking about her.

IRV: Wondering why things  
Turned out  
The way they did?

ASHLEY: Something like that.  
How about you?  
Why are you here?

*(Irv considers Ashley for a moment, as if trying to read her mind, or her aura. He can't decide whether to speak  
or not.)*

IRV: She changed my life.  
I do this to  
Celebrate her.

ASHLEY: And hold on  
A little longer?

IRV: *(Smiling)* Something like that.  
Hey, I should  
Finish getting ready,  
But I'm glad you're here.  
If you need anything,  
Let me know.

*(IRV walks away, joining the GUESTS. ASHLEY leaves center stage and walks over to the glass case containing  
the mantle. [Lights die down around ASHLEY] Everyone else freezes in place.)*

ASHLEY:           *When our mother told us  
That we were now sisters,  
I saw us as stars,  
Radiant upon the world.*

*But Solar systems die  
When their suns turn pale.  
And when you were gone,  
You took your light with you.*

*I've tried shining on my own  
But I'm just a moon  
So please, make me bright  
Like you used to do.*

Scene 2:

*([Lights come back up on stage, but are slightly colder now.] ASHLEY leaves the glass case and goes back to looking around the apartment. IRV walks over to it and begins cleaning it with a duster. JUNE, KAI, and AMBROSE enter the stage from the main door and walk over to IRV.)*

JUNE:            So?

*(IRV does not stop dusting and does not look at JUNE.)*

IRV:             So?

JUNE:            What do you think  
Of our guests?

IRV:             Were you  
Going to tell me  
Olivia had a sister?

JUNE:           *(Excitedly)* So, you met?  
I'm surprised  
You didn't  
Know about her.

AMBROSE:       Aren't you supposed  
To know things  
Like this?

IRV:             Olivia always said  
She didn't have  
Any family left.

KAI:             Looks like  
Olivia didn't  
Tell you everything.

JUNE:            That's enough.  
It took her long enough,  
But she's here.  
Just think,  
We could get back  
All that we lost.

IRV:             *(Defensively)* Don't even  
Think about it.

JUNE:           Come on, Irv.  
                  If Ashley has half  
                  Her sister's talent,  
                  She could inherit  
                  The power of the mantle.

*(Spoken)* I wouldn't have  
To read palms.

AMBROSE:      *(Spoken)* I could quit  
                  Cutting hair.

KAI:            *(Spoken)* And I could quit  
                  Tending bar.

JUNE:           And you could  
                  Relive all those  
                  Good memories.

IRV:            It won't  
                  Bring her back.  
                  Olivia didn't die  
                  So we could  
                  Endanger her sister!

AMBROSE:      Hold on!  
                  Who's talking about  
                  Harming Ashley?

KAI:           It's just a test.  
                  If she passes,  
                  She fills the  
                  Hole in her heart

JUNE:          And we all get  
                  What we want.  
                  Including you.

IRV:           You promise  
                  This won't be  
                  A repeat of last time?

JUNE:          Of course!  
                  Come on,  
                  Let's get started.

*(JUNE takes her place in center stage. KAI and AMBROSE silently inform the GUESTS that they should head to the cushions laid out near center-stage. IRV finds ASHLEY before turning off the lights in the apartment [Lights shift to low, warm light focused on center stage]. IRV and ASHLEY take their spots next to each other.)*

JUNE:          *(Speaking)* Good evening everyone,  
                  Thank you all for  
                  Being here tonight,  
                  For it means that you, like me,  
                  Believe that death is merely a crossing over.  
                  As we begin,  
                  Hold out your hands  
                  When you are ready,  
                  Join in so Olivia  
                  May speak through us,  
                  And transform us anew.

*(Everyone holds out their hands as instructed. First, JUNE begins to chant, followed by IRV, KAI, and AMBROSE. As each person enters the chant, they stand up. Only ASHLEY does not, even at her entrance.)*

JUNE (ET AL.):     Olivia!  
  
                          Come join us now  
  
                          And hear our praise.  
  
                          For it was your  
  
                          As light through haze  
  
                          Did free us from  
  
                          Our endless daze  
  
                          But now once more  
  
                          We seek your ways  
  
                          Please tear these veils  
  
                          That cloud our gaze.

ASHLEY:            What are these feelings  
  
                          Calling to me?  
  
                          Moments of memory,  
  
                          Foreign and familiar.  
  
                          Is that you, sister?  
  
                          Or is it still me?

*(GUESTS stand, ASHLEY remains seated. JUNE notices, walks behind Ashley, and puts her hands on ASHLEY's shoulders.)*

JUNE:                *(Whispering)* My dear, are you okay?

ASHLEY:            *(Caught off-guard)* June!  
  
                          It's all of this  
  
                          It's... overwhelming.

JUNE:           I know you  
                  Have questions,  
                  And I can help.

ASHLEY:        How?

*(JUNE leads ASHLEY over to the glass box containing the mantle and mask, opens it, and offers its contents to ASHLEY.)*

JUNE:           Join us and  
                  Let her guide you.

ASHLEY:        I've tried shining on my own  
                  But I'm just a moon  
                  So please, make me bright  
                  Like you used to do.

*(ASHLEY accepts and JUNE places the mantle and mask on her. The chanting from the guests changes into moans and other sounds. [Lights change color rapidly and seamlessly] JUNE, AMBROSE, KAI, and IRV all pull out masks, and they encircle ASHLEY until she emerges transformed. ASHLEY walks toward the audience past center stage, and the GUESTS collapse in their places. [The lights come back up, but they are cold now.]*

### Scene 3

*(ASHLEY looks around her at the collapsed GUESTS as JUNE walks over to join her.*

JUNE:           Much better,  
                  Wouldn't you say?

*(ASHLEY does not respond. She keeps looking at the unconscious GUESTS.)*



JUNE (cont.)      Don't worry,  
They're alright,  
They won't even remember any of this.

JUNE:              I envy you.  
These are  
Your first steps  
Into a whole  
New world.

KAI:                Enjoy it.

AMBROSE:        I know I will!

JUNE:              Irv will stay and  
Help you.

*(JUNE, KAI, and AMBROSE move to exist through the apartment door on stage right.)*

JUNE(cont.):      Oh, and Ashley?  
I can't wait  
For everything  
We're about to  
Accomplish together.

*(JUNE, KAI, and AMBROSE exit stage right.)*

IRV:                So, how do you feel?

ASHLEY:          It's... confusing.  
Like I'm not alone in here.

IRV: I promise,  
Everything will be  
Alright.  
I'm here to help.

ASHLEY: Then why tell me  
This was to  
Celebrate her?

IRV: It was,  
I didn't know  
June planned this.

ASHLEY: But here we are.  
What happens next?

IRV: I help you control this,  
Just like your sister did.  
Let's focus on that confusion.

*(ASHLEY centers herself while IRV looks on. [Lights become slightly warmer])*

ASHLEY: All my life  
I've wanted  
To have the  
Life you lived.  
And now that I  
Stand here  
I'm not sure  
That I'm ready.  
All this power  
And you chose

ASHLEY(cont.) To leave it.  
How can I be stronger  
Than you were,  
And go on without you?

IRV: Look at how  
She's changed  
Just like when  
We were young  
Back then,  
Nothing could stop us.  
Because we had each other.  
All our love  
And still you chose  
To leave me.  
How can I be stronger  
Than you were,  
And go on without you?

*(ASHLEY and IRV look at each other. [The lights return to even emphasis. They are slightly warmer than before.]*)

IRV: Do you understand now?

ASHLEY: It's amazing.  
I can feel your thoughts.

*(IRV indicates that ASHLEY is right.)*

She had this and you,  
Why give it up?

IRV: I ask myself that  
Every day.

ASHLEY: I feel the answer  
Calling out to me.

*(ASHLEY moves towards the mirror.)*

It has to do with this,  
doesn't it?  
This is where it happened,  
Isn't it?  
Where she...?

*(IRV follows ASHLEY, and puts his hand on her shoulder.)*

IRV: It's best we  
Leave that alone.  
Your future is waiting.

ASHLEY: How can I do this?  
If I don't understand?

IRV: It won't bring her back.  
But thanks to you,  
I can relive our life.

ASHLEY: You can't live on  
Good memories.  
If you won't help me,  
Then I'll do it myself!

IRV:               No!

Scene 4

*(ASHLEY grabs the veil on the mirror and pulls it off in one swift motion, revealing the mirror in its entirety.*

*IRV falls unconscious, and they slump to the floor. On the other side stands a figure dressed exactly like ASHLEY. ASHLEY reaches out towards the mirror, and her action is mirrored by the figure until their hands touch. ASHLEY retracts her hand, while the figure's hand remains. [Lights come down with spotlights focused on the mirror. There is a mix of warm and cold, exchanging dominance.]*

ASHLEY:       Olivia?

OLIVIA:       Hello, Ashley.

ASHLEY:       I can't believe it.  
                  Are you a phantom or  
                  Do you recognize me?

OLIVIA:       A phantom?  
                  Let me rememeber.

ASHLEY:       It's me, your sister!

OLIVIA:       You're my dear sister!  
                  Now I remember!  
                  You're my dear sister.  
                  Why are you sad?  
                  We're back together!  
                  You did it!  
                  We're reunited forever!  
                  Everything is in the past now.  
                  We can look towards  
                  Your future

OLIVIA(cont.): By showing you  
How to use  
My power!

ASHLEY: What do you mean?

OLIVIA: Isn't that why you're here?

*(ASHLEY gestures to herself and her changed appearance)*

ASHLEY: I didn't want this!

OLIVIA: You can't fool me dear sister.

ASHLEY: I came for you!

OLIVIA: You came for yourself!

ASHLEY: That isn't true!

OLIVIA: No need to hide  
From me

OLIVIA (cont.): The things you want.  
Now that we're  
Here together,  
We can find greatness!

*(ASHLEY retracts her hand from the mirror and turns around. GUESTS stir and crawl unnaturally from their places to behind the mirror with OLIVIA, forming a mass around her. As ASHLEY sings, OLIVIA and GUESTS reach out and latch onto ASHLEY, slowly pulling her through the mirror and enveloping her in hands and arms.)*

ASHLEY:           Of course!  
                      How could I  
                      Forget your quest?  
                      Your need for ever more praise!  
                      I never understood it  
                      I just wanted to be myself.  
                      But your successes  
                      Cast a long shadow  
                      Over me.  
                      Your greatness made me worthless.  
                      And the day you died  
                      Is when I learned that lesson.  
                      But what I want to know is  
                      Why, through my mediocrity  
                      Oh, why wasn't my love for you  
                      Enough to save you.

*(JUNE (represented by a supernumerary), KAI, and AMBROSE return. Seeing what is happening, they wake IRV, who rushes over to ASHLEY and holds onto her to keep her from being pulled through to the other side. JUNE rushes over too, trying to push ASHLEY through so as to not lose her power. KAI and AMBROSE do not participate yet out of fear. From here on out, there is a tug of war over ASHLEY. OLIVIA, JUNE, and GUESTS slowly gain ground.)*

OLIVIA:           Such heavy weight!  
                      Upon your heart!  
                      How can you claim  
                      This power of mine  
                      If you want my love  
                      More than your own life?

ASHLEY:           Tell me,  
                      Why wasn't I  
                      Enough for you?  
                      Olivia!  
                      Please let me be  
                      Enough for you!

OLIVIA:           My dear Ashley,  
                      Your burden's great!  
                      Let me bear its weight !

*(ASHLEY realizes what is happening to her and grabs the sides of the mirror pulling herself back through to her side of the mirror. She is not able to break free of OLIVIA's grasp and JUNE's support, but KAI and AMBROSE are moved and join in. Together, their struggle for control continues. [Lights start to come up, and warmth of color grows.]*)

ASHLEY:           And give my life to you, for what?  
                      You can't be my sister!  
                      I know what happened now!  
                      Darkness grew within her light  
                      And then you filled her  
                      Heart with clouds.

OLIVIA:           Ashley,  
                      My sister,  
                      We only need each  
                      Other to be happy.

*(With each phrase, IRV, KAI, and AMBROSE almost succeed at pulling ASHLEY completely from the mirror. [Lights continue to come up, and warmth of color increases])*



ASHLEY: I deny you,  
Resist you,  
Release you!  
I've tried to  
Shine on my own  
But I thought  
I was the moon  
Because of you,  
No more!

*(The hands of GUESTS are overflowing through the mirror and OLIVIA tries to emerge from the mirror, with GUESTS wrapping around and tethering her body like water tension. Desperately, they try to reclaim control over ASHLEY.)*

OLIVIA: If you don't join me,  
You'll be alone  
In a life with  
No light of its own.

ASHLEY: No more  
O Phantom!  
I finally see  
What you hid  
From my sister!

*(JUNE tries to grab ASHLEY from behind, and OLIVIA latches onto her. Together, they temporarily pull ASHLEY past the threshold of the mirror, but ASHLEY fights back with help from IRV KAI, and AMBROSE.)*

OLIVIA: If you don't join me  
You won't be special  
And you'll be  
All alone,

OLIVIA(cont.):     Just like your Olivia.  
                          You must be with me  
                          Like you're  
                          Supposed to be!

(ASHLEY breaks free, and JUNE is pulled into the mirror with OLIVIA. The mass of hands recede back into individual GUESTS, who then slide onto the floor on ASHLEY's side of the mirror. ASHLEY, IRV, KAI and  
                          AMBROSE all join together and face the audience.)

ASHLEY:            Together we are suns,  
                          And we are bright,  
                          Like we're  
                          Supposed to be!

FIN

Score in C

In partial fulfillment of the requirements for the degree of Master of Music in Music Composition at the University of Louisville

# ASHLEY

Scene 1: The Apartment  
"Excuse me, do you want help?"

Music and Libretto by  
RRON KARAHODA (2022)

1 ♩ = 66

Flute 1

Flute 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Trombone

Percussion (Tian Jin Gong)  
Tian jin (TJ) gong  
w/ vlc. bow

Ashley  
sung, conversational  
*mp*  
Ex -

June

Kai

Irv

Ambrose

Guest (Soprano)

Guest (Alto)

Guest (Tenor)

Guest (Bass)

1 ♩ = 66

Violin I

Violin II

Viola

Violoncello  
*msp.*

Contrabass  
*pp*  
*msp.*

6

Fl. 1 *pp* *pp* *p*

Fl. 2 *pp* *pp* *p* 6:4<sup>b</sup>

Cl. 1 *pp* *pp* *p*

Cl. 2 *pp* *pp* *p* 11:8<sup>b</sup> tr

Tbn. Flz., No pitch (let pitch emerge) *pp*

Tj. G. arco, l.v. *p*

Ashley  
cuse me, do you want help? I don't know— what I'm sup - posed\_ to be do - ing.

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *p* cl. 6:4<sup>b</sup> 6:4<sup>b</sup> 6:4<sup>b</sup>

Vln. II

Vla.

Vc. light hand press., vib. *pp*

Cb. light hand press., vib. *pp*

10

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp* (tr)

Tbn.

Tj. G. *pp* arco, l.v.

Ashley

June

Kai

Irv *mp* sung, conversational  
Actua - lly, that'd be great. Just here, in a cir - cle, thanks! first time?

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *pp* pizz. nat., arco, msp. 3:2, 3:2 *p* pizz.

Vln. II *pp* pizz. arco, msp. 6:4, 6:4 *p* pizz.

Vla. *pp* pizz. arco, msp. 5:4, 5:4 *p* pizz.

Vc. *pp* pizz. arco, msp. *p* pizz.

Cb. *pp* pizz. *p*

14

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Tbn.

Tj. G. TJ Gong  
w/ vc. bow *pp* arco, l.v.

Ashley *mp*  
Is it ob - vi - ous I've nev - er been to a se - ance be - fore?

June

Kai

Irv *mf*  
Not at all It's just

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

17

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn. nat., vib. *pp*

Tj. G. *p* *pp*

Ashley

June

Kai

Irv. *mp*  
O - liv - ia's fans don't us - ually vol - un - teer. I'm Irv, by the way.

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I arco, msp. *pp*

Vln. II arco, msp. *pp*

Vla. arco, msp. *pp*

Vc. arco, msp. *pp*

Cb. arco, msp. *pp*

20

Fl. 1 *pp*

Fl. 2

Cl. 1

Cl. 2

Tbn.

Crot. Crotales  
w/ vlc bow. arco *pp*

Ashley *mp*  
I'm Ash - ley.

June

Kai

Irv *mp* So, if spir - its aren't your thing, what brings you to a se - ance in Crown Heights? *mf*

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *p* *sp.* *pp*

Vln. II *p* *sp.* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*



24

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

TjG. TJ Gong  
w/ vc. bow

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*mf*

*arco*

*pp*

3:2

3:2

It's not what, but who. O - liv - i - a? she was my sis - ter.

28

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

TjG. Crotales  
w/ vlc. bow arco

Ashley

June

Kai

Irv *mp* *mf*  
Come a- gain? You're O - liv - ia's sis - ter

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *p*

Vln. II

Vla.

Vc. *p* sp.

Cb. *p* cl.



33

Fl. 1 *pp* *p* *pp*

Fl. 2 *pp* *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Tbn.

Tj. G. *pp*

Ashley *mp*  
We stopped talk-ing af - ter that.

June

Kai

Irv *mp* *mf*  
I'm sor - ry, I'm hav - ing trou - ble wrap - ping my mind a-round this. So, why now?

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *pp* *pp* arco, cl. 6:4 *pizz.*

Vln. II *pp* *pp* arco, cl. 6:4 *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

37

Fl. 1 *pp* *p*

Fl. 2 *pp* *p* 6:4<sup>h</sup>

Cl. 1 *pp* *p*

Cl. 2 *pp* *p* 11:8<sup>h</sup>

Tbn.

Tj. G.

Ashley *mp*  
You know June? The psy chic here? Yeah,  
The me - di - um?

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Tbn.

Tj. G. *pp*

Ashley  
her! Ev-ery year she sends me a let-ter in - vit - ing me to come. I've al - ways stayed a - way, but this year, I can't stop think - ing a -

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

bout her.

Some-thing like that.

How a-bout you? Why are you

Won-der-ing why things turned out the way they did?

arco. cl. 6:4

pp

p

pizz., lv.

pp

arco. cl. 3:2

pp

p

pizz., lv.

pp

arco. cl. 6:4

pp

p

pizz., lv.

pp

arco. cl. 3:2

pp

p

pizz., lv.

pp

arco. cl. 6:4

pp

p

pizz., lv.

pp

49

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Tbn.

Tj. G. *p*

Ashley *mf*  
here?

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 49-51. The score includes various musical notations such as dynamics (*pp*, *p*, *mf*), articulation (accents), and slurs. The string quartet and lower strings play sustained notes.



51

Fl. 1 *pp* *p*

Fl. 2 *pp* *pp* *p*

Cl. 1 *pp* *p*

Cl. 2 *p*

Tbn. nat. *p* vib. *mp*

Tj. G.

Ashley

June

Kai

Irv *mf*  
She changed my life. I do this to cel-e-brate her.

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *mp* arco, st. *pp*

Vln. II *mp* arco, st. *pp*

Vla. *mp* arco, st. *pp*

Vc. *mp* nat., st. *pp*

Cb. *mp* nat., st. *pp*

56

Fl. 1 *p* *7:4* *p* *7:4* *p*

Fl. 2

Cl. 1 *p*

Cl. 2 *p*

Tbn. *p* nat.

Tj. G. *p*

Ashley *mf*  
And hold on a lit-tle long - - er?

June

Kai

Irv *mp* *3:2*  
Some-thing like that.

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *p* *cl.* *6:4* *6:4* *nat., st.* *mf* *cl.* *6:4* *6:4*

Vln. II *p* *cl.* *6:4* *6:4* *nat., st.* *mf* *cl.* *6:4* *6:4*

Vla. *p* *cl.* *6:4* *6:4* *nat., st.* *mf* *cl.* *6:4* *6:4*

Vc. *p* *cl.* *6:4* *6:4* *nat., st.* *p*

Cb. *p*

60

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

vib.

Crotales  
w/ vlc. bow  
arco, lv.

*p*

nat., st.

cl. 6:4

*mp*

*p*

*mf*

*mp*

*mp*

3

3

I should fin-ish get-ting rea-dy, but I'm glad you're here. If you need an - y-thing, let me know.

66 ♩ = 84 *poco rall.*

Fl. I

B. Fl. [B. Fl.]

Cl. I w/ cloth mute

B. Cl. [B. Cl.] w/ cloth mute

Tbn. nat., flzg., no pitch (let pitch emerge)

F. G. [Feng Gong] w/ 2.75" friction mallet

Ashley *mp*  
 When our mo - ther told us that we were now sis - ters, I

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

66 ♩ = 84 *poco rall.*

Vln. I

Vln. II

Vla.

Ve. ord., st. → flaut.(rauschen)  
 IV  
 III  
 sp., very slow bow, ease into harmonic

Cb. *pp*

73

Fl. 1

B. Fl. *Airy, half pitch*  
*pp* *p*

Cl. 1 *5:4*  
*pp*

B. Cl. *7:4*  
*pp* *p*

Tbn. *no pitch* *(let pitch emerge)*  
*p*

F. G. *○ one full rotation starting at top, l.v.*  
*pp* *p*

Ashley  
saw us as stars ra - - di - ant

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Ve. *III* *nat., cl. tratto* *cc., st., slow circ.*  
*pp* *p*

Cb. *IV*  
*p* *pp* *p*

Ashley

*poco accel.*

76  $\text{♩} = 52$

Airy, half pitch

FL. 1

B. FL.

CL. 1

B. CL.

Tbn.

F. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

no pitch

let pitch emerge

no pitch

let pitch emerge

as stars radi-ant u-pon the

76  $\text{♩} = 52$

*poco accel.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

nat.

rauschen

nat.

rauschen

nat.

III

IV

III

III

III

III

80 ♩ = 66

Fl. I *pp* *p* *pp*

B. Fl.

Cl. I *pp* *p* *pp* *p*

B. Cl. *pp*

Tbn. no pitch let pitch emerge *p* no pitch

E. G.

Ashley *mf*  
world. But so - lar sys - - tems die

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

80 ♩ = 66

Vln. I

Vln. II

Vla.

Vc. *p* *pp* *p* nat. s.t., cc., rauschen III

Clb. IV III yb. e.l., ricochet III 3:2 IV nat., cc., vb. *p* *pp* *p*

84

Fl. 1

B. Fl.

Cl. 1

B. Cl.

Tbn.

F. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Ve.

Cb.

let pitch emerge

one full rotation starting at top, l.v.

when their suns turn pale and when

pp p mp p mp

pp p pp p

nat., cl.  $\text{D}$

cl., ricochet

st., cc., rauschen

sempre

cl., ricochet

cl., ricochet



88 *poco accel.*

Fl. I

B. Fl.

Cl. I

B. Cl.

Tbn.

F. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Clb.

*p* *mp* *p* *mp* *p*

*p* *mp*

no pitch *p* let pitch emerge

○ one full rotation starting at top, l.v.

*f*

you were gone you took your light

*mf* *mp* *mf* *mp*

sempre *mf* *mp* *mf* *mp*

nat., cl. cl., ricochet *mf* cl., ricochet

III 3:2 II 3:2 III 3:2

91

Fl. 1

B. Fl.

Cl. 1

B. Cl.

Tbn.

F. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*mf*

no pitch

let pitch emerge

with you.

st., cc., rauschen

sempre

II

93 ♩ = 84

FL. 1

B. FL.

CL. 1

B. CL.

Tbn.

F. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

93 ♩ = 84

Vln. I

Vln. II

Vla.

Vc.

Cb.



97

Fl. 1

B. Fl.

Cl. 1

B. Cl.

Tbn.

F. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*p*

moon. So please make me

*sempre*

*sempre*

Detailed description: This page of a musical score, numbered 97, is titled 'Ashley'. It features a variety of instruments and vocal parts. The woodwind section includes Flute 1 (Fl. 1), Bass Flute (B. Fl.), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), and Trombone (Tbn.). The brass section includes French Horn (F. G.). The vocal parts are for Ashley, June, Kai, Irv, and Ambrose. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two measures. The first measure contains complex melodic lines for the woodwinds and a sustained bass line for the Trombone and Cello. The second measure continues these lines with some changes in dynamics and articulation. Ashley's vocal line has lyrics: 'moon. So please make me'. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Articulation markings include *sempre* (sempre) with a diamond symbol. Rhythmic markings include 5:4 and 7:4. The key signature has one flat (Bb).

99

Fl. 1

B. Fl.

Cl. 1

B. Cl.

Tbn.

F. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

7:4♭

5:4♭

bright,

just

sempre

sempre

Detailed description of the musical score: The page contains 18 staves. The top five staves are for woodwinds: Fl. 1, B. Fl., Cl. 1, B. Cl., and Tbn. The Fl. 1 part starts with a 7:4♭ time signature change and a dynamic of *f*, then changes to 5:4♭ and *mf*. The B. Fl. part follows a similar pattern. The Cl. 1 part has a 5:4♭ change and *mf*. The B. Cl. part has a 5:4♭ change and *f*. The Tbn. part has a 5:4♭ change. The F. G. staff is empty. The vocal line for Ashley starts with a dynamic of *f* and includes the lyrics 'bright,' and 'just'. The other vocal staves (June, Kai, Irv, Ambrose) are empty. The string section consists of five staves: Gst. (S), Gst. (A), Gst. (T), Gst. (B), Vln. I, Vln. II, Vla., Vc., and Cb. The Vc. and Cb. parts have *sempre* markings.

101

Fl. 1 *mp*

B. Fl. *mp*

Cl. 1 *mp*

B. Cl. *mf* *mp* ord.

Tbn. *mf* full pitch

F. G.

Ashley  
like you used to do.

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc. *mp* *p* *sempre*

Cb. *mf* *p* *sempre*

Ashley  
Scene 2: The Seance  
"What do you think of our guests?"

105 ♩ = 105

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

105 ♩ = 105

Vln. I

Vln. II

Vla.

Vc.

Cb.



112

Fl. 1

Fl.

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*p*

*mf*

3

arco, st.

*pp*

arco, st.

*pp*

*pp*

*p*

What do you think of our guests?

Were you

116

Fl. 1

Fl.

Cl. 1

Cl. 2

Tbn.

Perc. Temple Blocks  
w/ medium-hard rubber xylophone mallet

Ashley

June

Kai

Irv 8  
go - ing to tell me O - liv - i - a had a sis - ter?

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I sp. s.t. vib.

Vln. II sp. s.t. vib.

Vla.

Vc.

Cb.

120

Fl. 1

Fl.

Cl. 1

Cl. 2

Tbn.

Tj. G. Tj Gong  
w/ vc. bow  
arco, lv.  
*p*

Ashley

June *mf*  
3:2 3 3  
So, you met! I'm sur - prised you did - n't know. a - bout her.

Kai

Irv

Ambrose *mp*  
Are - n't you sup - posed to know things like this?\_

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla. *pp*  
col legno bt.  
3:2 3:2

Vc. *ppp*  
pizz. *ppp*  
nat, arco *pp*

Cb. *ppp*  
pizz. *ppp*  
nat, arco *pp*

124

Fl. 1

Fl.

Cl. 1

Cl. 2

Tbn.

Temp. B.  
 Temple Blocks  
 w/ medium-hard rubber  
 xylophone mallet  
*pp*

Ashley

June

Kai  
*mp*  
 Looks like O -

Irv  
*(mf)*  
 O - liv - i - a al - ways said she did - n't have a - ny fa - mi - ly.

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I  
*pp*  
 ord., s.p.

Vln. II

Vla.

Vc.  
 very slow bow

Cb.  
 very slow bow

128

FL. 1

FL.

Cl. 1

Cl. 2

Tbn.

Tj. G. TJ Gong  
w/ vc. bow

Ashley

June *mf* That's e-nough. It took her long e-nough, but she's here. *f* Just think, we could get back, all that we

Kai *3:2* liv - i - a did-n't tell you ev-ery thing.

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II *ord., s.p.*  
*pp*

Vla.

Vc. *msp.*  
*p*

Cb. *msp.*  
*p*

133

FL. 1

FL.

Cl. 1

Cl. 2

Tbn.

Tj. G. *arco, lv.*  
*pp*

Ashley

June  
lost. Come on Irv. If Ash-ley has half her sister's tal-ent, She could in-her-it the power of the man-tle! *ff*

Kai

Irv  
*f*  
Don't e-ven think a-bout it.

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

133

Vln. I

Vln. II

Vla.

Vc.  
*mf*

Cb.  
*mf*

139

FL. 1

FL.

Cl. 1

Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*f* *sprechgesang*

I would-n't have to read palms.

*f* *sprechgesang*

And I could quit ten-ding bar!

*f* *sprechgesang*

I could quit cut - ting hair.

6:4

143

Fl. 1

Fl.

Cl. 1

Cl. 2

Tbn.

Tj. G. Temple Blocks  
w/ medium-hard rubber xylophone mallet

Ashley

June *mf*  
And you\_\_ could re - live all those good mem - o - ries.

Kai

Irv *mf*  
It won't bring her back. O - liv - i - a did-n't die so we could en-dan-ger her

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *pizz.*  
*p*

Vln. II *pizz.*  
*p*

Vla. *pizz.*  
*p*

Vc. *pizz.*  
*p*

Cb. *pizz.*  
*p*





155

Fl. 1 *ppp*

Fl. *ppp*

Cl. 1 *ppp*

Cl. 2

Tbn.

F. G. **Feng Gong**  
w/ 1.18" friction mallet  
one full rotation starting at top, l.v.  
*mf*

Ashley

June *mf*  
And we all get what we want. In - clu - ding

Kai  
hole in her heart...

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I *pp* nat., sul tasto

Vln. II *pp* nat., sul tasto

Vla. *pp* nat., sul tasto

Vc. *pp* nat., sul tasto *p*

Cb. *pp*

159

Fl. 1

Fl.

Cl. 1

Cl. 2

Tbn.

E. G.   
 ○ one full rotation starting at top, l.v.   
 *mf*

Ashley

June   
 *f*   
 you.

Kai

Irv   
 *f*   
 You pro - mise this won't be a re - peat of last time?

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I   
 *f*

Vln. II   
 *mf*

Vla.   
 *mp*

Vc.

Cb.













216

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

C. Bdm.

Ashley

June  
Join us. Join us. Join us.

Kai  
O liv - i - al

Irv  
praise. It was you, as light through haze. Freed

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I  
s.t. *ppp*

Vln. II

Vla.  
ord, s.p. *pp* *ppp*

Vc.  
s.t. *ppp* *ppp* *pp* *ppp* *ppp* *pp*

Cb.  
*pp* *pp* *ppp* *pp* *pp* *ppp*

228

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

C. Bdm.

Ashley

June  
Join us.

Kai  
Come join us, and hear our praise!

Irv  
us from, an end - less daze. Free us

Ambrose  
O - - - liv - i -

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

239 3:2

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

C. Bdm.

Ashley

mf

What are these feelings calling to

June

*p* *p* *p* *ppp*

Join us. Join us. Join us. Join us.

Kai

*p* *ppp*

Hear our praise. Hear our praise.

Irv

*p* *ppp*

Free us. Free us. Free us.

Ambrose

*p* *ppp*

a! Tear these veils, that cloud our gaze. Tear these veils.

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

*ppp* *pp* *pp* *pp*

Join us. Join us. Join us. Join

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* *pp* *pp* *pp* *pp* *pp*

poco sp. st. sp. poco sp. st. sp. poco sp. st. sp. st. sp. st. sp.

250

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

C. Bdm.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

261

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

C. Bdm.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

is it me? June! it's all of this. It's

us. My dear are you o-kay?

Join us. Join us. Join us.

Join us. Join us. Join us.

Join us. Join us. Join us.

Join us. Join us. Join us.

veils. Join us. Join us. Join us.

sp., non vib. pp 7:4 st. 3:2 s.p. 3:2

The image shows a page of a musical score for 'Ashley', page 261. The score includes parts for woodwinds (Flute, Clarinet, Bassoon, Trombone, Cymbal), strings (Violins I & II, Viola, Violoncello, Contrabasso), and vocalists (Ashley, June, Kai, Irv, Ambrose, Gstaetler). Ashley's part has lyrics 'is it me? June! it's all of this. It's'. June's part has lyrics 'us. My dear are you o-kay?'. Kai, Irv, and Ambrose have lyrics 'Join us.'. Gstaetler parts (S, A, T, B) also have lyrics 'Join us.'. The score includes dynamic markings like *pp*, *mf*, and *p*, and performance directions such as 'As if whispering' and 'sp., non vib.'. There are also tempo and meter changes indicated, such as '3:2' and '7:4'.



278

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

C. Bdm.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*mf*

*pp*

*ppp*

*pp*

*f*

How?

and I can help.

us.

us.

us.

Join us.

Join us.

Join us.

Join us.

sp., nonvib.

st.

*pp*

st.

st.

st.

st.

vib.

vib.

vib.

vib.

vib.

vib.

*mf*

vib.







307

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn. *mf* nat., mostly air, some pitch

C. Bdm. *ppp* *pp* *ppp* *pp*

Ashley *mf*

I've tried shin - ing on my own. But I'm just a

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

307

Vln. I

Vln. II

Vla.

Vc. ord., senza sordino *pp* *mf* *p*

Clb. II senza sordino *pp* *mf* *p* 12:8

319

FL. 1

A. FL. 2

Cl. 1

B. Cl. 2

Tbn.

C. Bdm.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

moon. So please make me bright, just like you

*ppp* *pp* *ppp* *pp*

*mf* *p* *mf* *p*

*mf* *p*

330

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.  $\text{r} 3:2 \uparrow$

C. Bdm.  $\text{ppp}$   $\text{pp}$  TJ Gong  
w/ vlc. bow

Ashley  
used \_\_\_\_\_ to do.

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)  $\text{pp}$   
Join \_\_\_\_\_

Gst. (T)  $\text{pp}$   
Join \_\_\_\_\_ us!

Gst. (B)  $\text{pp}$   $\text{r} 3:2 \uparrow$   
Join \_\_\_\_\_ us! \_\_\_\_\_ Join \_\_\_\_\_

Vln. I  $\text{pp}$  senza sordino

Vln. II  $\text{pp}$  senza sordino

Vla.  $\text{pp}$  senza sordino

Vc.  $\text{mf}$   $\text{pp}$   $\text{r} 3:2 \uparrow$   $\text{r} 3:2 \uparrow$

Cb.  $\text{mf}$   $\text{pp}$   $\text{r} 3:2 \uparrow$   $12:8 \downarrow$   $\text{r} 3:2 \uparrow$   $\text{r} 3:2 \uparrow$



Ashley  
Scene 3: The Change  
"Much better, wouldn't you say?"

363 ♩=78

Fl. 1 *mf* *tr* *humming* *bisbig.*

A. Fl. 2 *mf* *tr* *humming* *bisbig.*

Cl. 1 *mf* *tr* *humming* *bisbig.*

B. Cl. 2 *mf* *w/ cloth mute* *tr* *humming* *bisbig.*

Tbn. *nat.* *p*

Tj. G.

Ashley

June *f* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*  
 Much bet-ter, would-n't you say? Don't wor-ry they're all be fine they won't e-ven remember a - ny\_ of this.

Kai

Irv

Ambrose

Gst. (S) *humming* *mf* *humming*  
 mmm\_ mmm\_

Gst. (A) *humming* *mf* *humming*  
 mmm\_ mmm\_

Gst. (T) *humming* *mf* *humming*  
 mmm\_ mmm\_

Gst. (B) *humming* *mf* *humming*  
 mmm\_ mmm\_

363 ♩=78

Vln. I

Vln. II

Vla.

Vc.

Cb.

371

Fl. 1 *ord.* *mf* *bisbig.* *ord.* *mf*

A. Fl. 2 *ord.* *mf* *bisbig.* *ord.* *mf*

Cl. 1 *ord.* *mf* *bisbig.* *ord.* *mf*

B. Cl. 2 *ord.* *mf* *bisbig.* *ord.* *mf*

Tbn.

Tj. G.

Ashley

June *r3:2* *r3:2* *r3:2* *r3:2* *r3:2* *r3:2* *r3:2* *r3:2*  
 I en-vy you. These are your first steps in-to a whole new world. Irv will stay and help you. Oh, and Ash-ley? I can't

Kai En-joy it...

Irv

Ambrose I know I will!

Gst. (S) *mf* humming *mf* mmm

Gst. (A) *mf* humming *mf* mmm

Gst. (T) *mf* humming *mf* mmm

Gst. (B) *mf* humming *mf* mmm

Vln. I

Vln. II

Vla.

Vc.

Cb.

379

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June  
 wait for eve-ry thing we're a-bout to ac comp-lish\_ to - ge- ther!

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

bisbig.  
ord.

*pp* *mp* *pp*

bisbig.  
ord.

*pp* *mp* *pp*

bisbig.  
ord.

*pp* *mp* *pp*

bisbig.  
ord.

*pp* *mp* *pp*

humming

*mf* *pp* *mp* *pp*

humming

*mf* *pp* *mp* *pp*

humming

*mf* *pp* *mp* *pp*

humming

*mf* *pp* *mp* *pp*

*mmm*

*mmm* *mmm*

*mmm* *mmm*

*mmm* *mmm*

*mmm* *mmm*



390 ♩ = 82

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley *mp* 3:2 It's con - fus - ing. Like I'm not a-lone in here.

June

Kai

Irv *mp* 3:2 So, how do you feel? I pro-mise,

Ambrose

Gst. (S) *ppp* 3:2 How do you feel? Not a - lone in

Gst. (A) 3:2 *ppp* 3:2 How do you feel? 4:6

Gst. (T) *ppp* 3:2 3:2 How do you feel?

Gst. (B) *ppp* 3:2 How do you feel? Not a - lone in here. 5

390 ♩ = 82

Vln. I *ppp* msp. bow on bridge 11:8 rauschen

Vln. II *ppp* msp. bow on bridge msp. bow on bridge 11:8

Vla. *ppp* msp. bow on bridge msp.

Vc. *ppp* msp. bow on bridge msp. 3:2 3:2 3:2

Cb. *ppp* msp. bow on bridge msp.

395

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Then why tell me this was to cel - e -

eve - ry - thing will be al-right. I'm here to help!

here. Not a - lone in here. Why tell me this?\_

Not a - lone in here. Why

Not a - lone in here.

Not a - lone in here.

msp. 10:8

nat. 5:4 5:4 10:8

rauschen

very slow bow

nat., legato

rauschen

nat. 3:2 3:2 3:2 3:2

very slow bow

very slow bow.

rauschen

very slow bow

398

Fl. 1  
A. Fl. 2  
Cl. 1  
B. Cl. 2  
Tbn.  
Tj. G.  
Ashley  
June  
Kai  
Irv  
Ambrose  
Gst. (S)  
Gst. (A)  
Gst. (T)  
Gst. (B)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

brate her. But here we are. What hap-pens

It was! I did - n't know June planned this.

June

tell me this? June planned this.

Why tell me this? June planned this. June planned this.

Why tell me this? June planned

nat. rauschen

nat. rauschen

nat. rauschen

nat. rauschen

sempre nat. rauschen

401

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

next?

I'll help you con-trol this, just like your sis - ter did. Let's fo - cus on that con - fus ion.

June planned this.

June planned this.

June planned this. June planned this.

this. June planned this.

very slow bow

nat.

very slow bow

nat.

nat., legato

very slow bow

nat.

very slow bow

nat.

nat.

very slow bow

nat.

nat.

very slow bow

nat.

406 ♩ = 76

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

All my life I've want - ed to have the life you lived. And

Look at how she's changed. Just

*ppp* Ash

*ppp* Ash

vocal fry

Detailed description: This block contains the vocal and string parts for measures 406-408. The vocal line for Ashley features a triplet of eighth notes in the first measure and another triplet in the second measure. The lyrics are "All my life I've want - ed to have the life you lived. And". The vocal line for Irv starts in the third measure with the lyrics "Look at how she's changed. Just". The string section includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The Alto and Bass parts have a *ppp* dynamic marking and a long note with a slur, with the word "Ash" written below. An arrow labeled "vocal fry" points to the end of the Alto part. The Bass part also has an arrow pointing to the end of its line.

406 ♩ = 76

Vln. I

Vln. II

Vla.

Vc.

Cb.

nat.

nat.

5:4

5:4

9:8

very slow bow

Detailed description: This block contains the string parts for measures 406-408. The Violin I and II parts have long notes with slurs. The Viola part has a triplet of eighth notes in the second measure, marked with a circled cross and the word "nat.". The Violoncello part has a triplet of eighth notes in the second measure, marked with a circled cross and the word "nat.". The Contrabass part has a triplet of eighth notes in the second measure, marked with a circled cross and the word "nat.". The Viola and Violoncello parts have a 5:4 time signature marking in the second measure. The Contrabass part has a 9:8 time signature marking in the third measure. An arrow labeled "very slow bow" points to the end of the Violin II part.

410

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley  
now, now that I stand here, I'm

June

Kai

Irv  
like when we were young. Back then, no-thing could stop us be -

Ambrose

Gst. (S)  
Ash

Gst. (A)  
- ley,

Gst. (T)  
Ash

Gst. (B)  
vocal fry  
ley,

Vln. I

Vln. II  
nat. 11:8

Vla.

Vc.  
9:8 nat. 9:8

Cb.  
very slow bow nat. 9:8 9:8

412

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

not sure that I'm ready. All this power and you

cause we had each other. All our love and still you chose to leave me. How can I be

vocal fry

ppp nat.

very slow bow

nat.

3:2

9:8

415

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley  
chose to leave it. How can I be strong-er than you

June

Kai

Irv  
strong-er than you were? And go on with-out you? Look at how she's changed. Just

Ambrose

Gst. (S)  
vocal fry  
ley  
Ash  
ppp nat.

Gst. (A)  
vocal fry  
Ash  
ppp nat.

Gst. (T)  
ppp nat.  
Ash  
ley,  
vocal fry

Gst. (B)  
ppp nat.  
Ash

415

Vln. I  
very slow bow  
nat.

Vln. II  
very slow bow  
nat.

Vla.  
5:4  
5:4

Vc.  
3:2, 3:2  
very slow bow  
nat.

Cb.  
very slow bow  
nat.

9:8



419

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

were? and go on with - out you? All my life I've want-ed to

like when we were young. Back then, no-thing could stop us be - cause we had each oth - er. All our love and still you chose to

vocal fry

ley,

vocal fry

ley,

*ppp* nat. Ash -

*ppp* nat. Ash

vocal fry

ley,

very slow bow

nat.

very slow bow

nat.

very slow bow

nat.

very slow bow

nat.

very slow bow

nat.

nat.

nat.

nat.

423

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

have the life you lived. And now, now that I stand here, I'm not sure that I'm ready.

leave it. How can I be stronger than you were? And go on without you?

ley,

Ash

*ppp nat.*

vocal fry

*ppp nat.*

*nat.*

very slow bow

*nat.*

*nat.*

*nat.*

3:2

5:4

5:4

9:8

426

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

vocal fry

nat.

very slow bow

9:8<sup>b</sup>

5:4<sup>b</sup>

very slow bow

nat.

ppp nat.

Ash

ley,

ley,

All this pow-er and you chose to leave it. How can I be strong-er than you

429

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley  
were? and go on with-out you?

June

Kai

Irv  
All our love and still you chose to

Ambrose

Gst. (S)  
ley,

Gst. (A)  
*ppp* nat. Ash

Gst. (T)  
*ppp* nat. Ash

Gst. (B)  
*ppp* nat. Ash ley,

Vln. I  
very slow bow nat.

Vln. II  
very slow bow

Vla.  
5:4

Vc.  
9:8

Cb.  
very slow bow nat.

432

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

How can I be strong-er than you were? and

leave it. How can I be strong-er than you were? and

-ley,

vocal fry  
- - - - - ley,

nat.

very slow bow

nat. 5:4<sup>Δ</sup>

nat. 9:8<sup>Δ</sup>

very slow bow

436

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley  
 go on with - out you? It's a - ma - zing! I can feel your thoughts If she could

June

Kai

Irv  
 go on with - out you? Do you un - der - stand now?

Ambrose

Gst. (S)  
 Now. Now.

Gst. (A)  
 Now. Now.

Gst. (T)  
 Now. Now.

Gst. (B)  
 Now.

Vln. I  
 very slow bow

Vln. II  
 very slow bow

Vla.  
 very slow bow

Vc.

Cb.  
 nat.

443

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

do this, then why give it up? I feel the answer ca - lling out to me!

June

Kai

Irv

I ask my - self that eve - ry day.

Ambrose

Gst. (S)

Thoughts. Thoughts. Ask. Ask.

Gst. (A)

Thoughts. Thoughts. Ask. Ask.

Gst. (T)

Thoughts. Thoughts. Ask.

Gst. (B)

Thoughts. Ask.

Vln. I

Vln. II

Vla.

Vc.

Cb.

449 ♩ = 82

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

It has to do with this, does-n't it? This is where it hap-pened, is-n't it? Where she...? How can. I do

...It's best we leave that a-lone. Your fu-ture is wait-ing.

Call. Call. Where. Where.

Call. Call. Where. Where. Leave. Leave.

Ask. Call. Call. Where.

Call. Where. Leave.

449 ♩ = 82

Vln. I

Vln. II

Vla.

Vc.

Cb.



457

Fl. 1  
A. Fl. 2  
Cl. 1  
B. Cl. 2  
Tbn.  
Tj. G.  
Ashley  
June  
Kai  
Irv  
Ambrose  
Gst. (S)  
Gst. (A)  
Gst. (T)  
Gst. (B)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

this? If I don't un - der - stand? You

It won't bring her back. But thanks to you, I can re - live our life.

Leave. Leave. Back. Back.

Back. Back. Live. Live.

Where. Leave. Leave.

Back. Live.

463

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

June

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vertical Kick Drum, w/ 8" splash on top w/ rattan brushes

*pp* *mf* *f*

can't live— on good mem - o - ries. If you won't help me, then I'll do it my - self!

No!

Live!

Live.

Live.

Back.

Live.

Live.

469

The musical score for measures 469-472 includes the following parts:

- Fl. 1**: Flute 1, rests.
- A. Fl. 2**: Flute 2, rests.
- Cl. 1**: Clarinet 1, rests.
- B. Cl. 2**: Clarinet 2, rests.
- Tbn.**: Trombone, plays a melodic line starting on a flat note, with dynamics *f* and *mf*.
- Perc.**: Percussion, plays a long note with a *f* dynamic. Includes a note: "Feng Gong w/ 2.75" friction mallet" and "○ one rotation starting at top".
- Ashley**: Vocal line, rests.
- June**: Vocal line, rests.
- Kai**: Vocal line, rests.
- Irv**: Vocal line, rests.
- Ambrose**: Bass line, rests.
- Gst. (S)**: String section (Soprano), rests.
- Gst. (A)**: String section (Alto), rests.
- Gst. (T)**: String section (Tenor), rests.
- Gst. (B)**: String section (Bass), rests.

Measure 469 is marked with a box containing the number 469. The score continues through measures 470, 471, and 472, which are also marked with a box containing the number 469 at the beginning of the section.

473

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Perc.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vertical Kick Drum, w/ 8" splash  
w/ rattan brushes  
slide splash across drum head

Feng Gong  
w/ 2.75" friction mallet  
one rotation starting at top

Vertical Kick Drum w/ 8" splash  
w/ rattan brushes

Feng Gong  
w/ 2.75" friction mallet  
1/4 rotation clockwise.

*p* *mf* *p* *mf* *f*

*p* *3* *subitof* *mf* *mf*

*mf*

O - liv - ia! I can't be -

*mf*

Who's there?—

485

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Perc.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vertical Kick Drum, w/ 8" splash w/ rattan brushes

*p*

*mp*

*f*

*mp*

*mf*

lieve it! Are you a phan-tom? or do you re-cog-nize me? It's me, your

A phan - tom? Let me re - mem-ber.

493

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Perc.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Feng Gong  
w/ 2.75" friction mallet  
○ one rotation clockwise.

TJ Gong  
w/ vc. bow

Vibraphone  
w/ vc. bow

arco

*p* *mf* *mf* *f*

sist-er! Yes, your sis - ter! Are you a phan - tom? Sis - ter, you re - mem - ber!

You're my dear sis - ter? Now I re - mem - ber! You're my dear sis - ter! Why are you

503

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Vib.

Ashley

Olivia  
sad? We're back to - ge - ther!\_ You did it!\_ We're re - u - ni - ted for ev - er\_ E - verything is in the past, now.

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

513

FL. 1

A. FL. 2

CL. 1

B. CL. 2

Tbn.

Vib.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

TJ Gong

w/ vlc. bow

arco

*mf*

*f* *mf*

What do you mean?

I did-n't want this...

We can look to-wards your fu-ture by show-ing you how\_ to use my pow-er!\_

Is-n't that why you're here?

*f* *mf*

*3:2*

*3:2*



521

$\text{♩} = 40$

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

I came for you! That is - n't true!

You can't fool me, my dear sis - ter! You came for your - self! No need to

521

$\text{♩} = 40$

Vln. I

Vln. II

Vla.

Vc.

Cb.

525

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

hide from me the things you want. Now that we're here to - ge - ther! We can find great - ness!

*p*

*f*

*f*

Of

529

FL. 1

A. FL. 2

Cl. 1

B. Cl. 2

Tbn.

V. Kdm.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

take vertical kick drum, w/ 8" splash w/ rattan brushes

slide splash across drumhead

*p*

*mf*

*p*

*mf*

course! How could I for - get your quest? Your need for e-ver more praise I nev - er un - der - stood it. 'cause I just wan - ted to be my

529

Vln. I

Vln. II

Vla.

Vc.

Cb.

536

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

V. Kdm.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*f*

*ff*

Feng Gong  
w/ 1.18"  
friction mallet

self! But your suc-cess-es cast a long sha-dow o-ver me. Oh, your great-ness! made me

541

FL. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

F. G.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

541

Vln. I

Vln. II

Vla.

Vc.

Cb.

548 ♩ = 46

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

F. G.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

take vertical kick drum, w/ 8" splash w/ rattan brushes

*f*

*mf*

save you! Tell me why was n't I

*f* Oh! such hea-vy weight! U-pon your heart! How can you claim this pow-er of mine if you want my love more than your own life! such hea-vy weight! U-pon your heart! How can you

*pp* Come! Come! Come!

548 ♩ = 46

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

senza sordino, msp.

*pp*

551

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

V. Kdm.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

3:2

3:2

3:2

3:2

*f*

*mf*

e-nough for you? Why was-n't I e-nough for you? Why was-n't I e-nough for you? Why

claim this pow-er of mine if you want my love more than your own life? How can you claim this pow-er of life? How can you claim this pow-er of

*pp*

No! No! No! No! No!

Come! Come! Come! Come! Come! Come! Come!

*pp*

Come! Come! Come! Come!

senza sordino, msp.

3:2

3:2

3:2

*pp*

554

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

V. Kdm.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

3:2

f

6:4

3:2

6:4

3:2

6:4

6:4

6:4

6:4

pp

3:2

3:2

3:2

pp

3:2

pp

3:2

3:2

3:2

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

was - n't I e-nough for you? Why was - n't I e-nough for you? O - - - liv - - -

life? How can you claim\_ this\_ pow-er of life? How can you claim\_ this pow-er of mine? How can you claim this pow-er of mine? How can you

No! No! No! No! No!



557

Fl. 1 *pp*

A. Fl. 2 *pp*

Cl. 1 *3:2*

B. Cl. 2

Tbn.

V. Kdm. *mf*

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S) *Come!*

Gst. (A) *Come!*

Gst. (T) *Come!*

Gst. (B) *Come!*

Vln. I *pp*

Vln. II

Vla. *3:2* senza sordino, msp

Vc. *pp*

Cb.

ia! Please let me be e-nough for you please let me be e-nough for you please let me be e-nough for you Please

claim this pow-er of mine? How can you claim this pow-er of mine? How can you claim this pow-er of mine? How can you

No! No! No! No! No! No!

560

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

V. Kdm.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

slide splash across drumhead

6:4 3:2 6:4 3:2 6:4 3:2

le me be e-nough for you Please le me be e-nough for you Please let me be e-nough for you.

claim this pow-er of mine? How can you claim this pow-er of mine? how can you claim this pow-er of mine? How can

No! No! No! No! No! No!

Come! Come! Come! Come! Come! Come!

Come! Come! Come! Come! Come! Come!

Come! Come! Come! Come! Come! Come!

Come! Come! Come! Come! Come! Come!

*pp*

senza sordino, msp

*pp*

3:2 3:2 3:2

563

Fl. 1 *pp*

A. Fl. 2 *pp*

Cl. 1 3:2

B. Cl. 2

Tbn.

V. Kdm. *f* *mf*

Ashley  
O - - liv - - ia! Please let me be e-nough for you please let me be e-nough for

Olivia  
you claim this pow-er of mine? How can you claim this pow-er of mine? How can you claim this pow-er of mine? If you want my love more than your own

Kai  
No! No! No! No! No!

Irv.

Ambrose

Gst. (S) Come! Come! Come! Come! Come! Come!

Gst. (A) Come! Come! Come! Come! Come! Come!

Gst. (T) Come! Come! Come! Come! Come! Come!

Gst. (B) Come! Come! Come! Come! Come!

Vln. I *pp*

Vln. II *pp*

Vla. 3:2

Vc.

Cb.

FL. 1 *pp*

A. Fl. 2 *pp* Airy, half pitch

Cl. 1 *pp* 3:2

B. Cl. 2 *pp*

Tbn.

V. Kdm. *p* T.J. Gong w/ vel. bow arco

Ashley  
you. *mf* And

Olivia  
life. My dear Ash - ley your bur - den's great! Let me bear its weight! *f*

Kai  
No!

Irv

Ambrose

Gst. (S) Come! Come! Come! Come! Come! Come! Come! Come!

Gst. (A) Come! Come! Come! Come! Come! Come! Come! Come! Come!

Gst. (T) Come! Come! Come! Come! Come! Come! Come! Come! Come!

Gst. (B) Come! Come! Come! Come! Come! Come! Come! Come! Come!

Vln. I *pp*

Vln. II *pp*

Vla. *pp* 3:2

Vc.

Cb. *pp* senza sordino, msp

571

Fl. 1 *pp*

ord. A. Fl. 2 *pp*

Cl. 1 *pp*

B. Cl. 2 *pp*

Tbn. *pp*

Tj. G. *p* *pp* *mf* *p*

**Feng Gong**  
w/ vc. bow arco

**TJ Gong**  
w/ vc. bow arco

Ashley  
give my life to you, for what? You can't be my sis-ter! I know what hap-pened now! Dark-ness grew with-in her light! and

Olivia

Kai *pp*  
Live! Live! Live! Live! Live! Live! Live! Live! Live!

Irv *pp*  
Live! Live! Live! Live! Live! Live! Live! Live! Live!

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B) *pp*  
Come! Come!

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

579

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*p*

*mf*

*f*

*pp*

*pp*

*pp*

*pp*

Vibraphone  
w/ vc. bow  
arco, lv.

then you stripped her heart of love!

Ash - ley my sis - - - - - ter, we

Live! Live! Live! Live! Live!

Live! Live! Live! Live! Live!

Mine! Mine! Mine! Mine!

Mine! Mine!

Mine!

*pp*

*pp*

*pp*

*pp*

583

Fl. 1  
 A. Fl. 2  
 Cl. 1  
 B. Cl. 2  
 Tbn.  
 Vib.  
 Ashley  
 Olivia  
 Kai  
 Irv  
 Ambrose  
 Gst. (S)  
 Gst. (A)  
 Gst. (T)  
 Gst. (B)  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*pp* *pp* *pp*

on - ly need each o - ther to be hap - - py!

*pp*

*pp*

Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine!  
 Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine!  
 Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine!  
 Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine! Mine!

*pp*

*pp*

*pp*

586

FL. 1

A. Fl. 2 *pp*

Cl. 1 *pp*

B. Cl. 2 *pp*

Tbn.

Tj. G. TJ Gong  
w/ vcl. bow arco, l.v.

Ashley *f*  
I de - ny you re - sist you, re - lease you!

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B) Mine! Mine! Mine!

Vln. I

Vln. II

Vla.

Vc. *f*

Cb.





600

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

V. Kdm.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

flz., no pitch → nat.

*p*

TJ Gong  
w/ vel. bow  
arco, lv.

*f*

*mf*

*mf*

*f*

*pp*

*pp*

*pp*

No! No! No! No! No! No! No! No! No! No!

No! No! No! No! No! No! No! No! No! No! No! No!

No! No! No! No! No! No! No! No! No! No! No! No!

No! No! No! No! No! No! No! No! No! No! No! No!

*pp*

No! No! No! No! No! No! No! No! No! No! No! No!

*p*

*p*

*p*

*p*

604

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn.

Tj. G.

Ashley

Olivia

Kai

Irv

Ambrose

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*mf*

*sempre*

*p*

what you hid from my sis - ter. To - ge - ther we are suns, and we are

you'll be all a - lone. Just like your O - liv - ia You must be with

Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright!

Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright!

Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright! Bright!

No! No! No! No! No! No! No! No! No! No! No! No!

No! No! No! No! No! No! No! No! No! No! No! No!

No! No! No! No! No! No! No! No! No! No! No! No!

No! No! No! No! No! No! No! No! No! No! No! No!

*p*

*p*

*p*

*p*

608

Fl. 1 *pp*

A. Fl. 2 *pp*

Cl. 1 *pp*

B. Cl. 2 *pp*

Tbn. *mf* *f* *sempre*

Tj. G.

Ashley *ff*  
 bright like we're sup - posed to be!

Olivia *ff*  
 me like you're sup - posed to be!

Kai *mf*  
 Bright!

Irv *mf*  
 Bright!

Ambrose *mf*  
 Bright!

Gst. (S) *mf*  
 No!

Gst. (A) *mf*  
 No!

Gst. (T) *mf*  
 No!

Gst. (B) *mf*  
 No!

Vln. I

Vln. II

Vla.

Vc. *p* *ff*

Cb.

612

Fl. 1

A. Fl. 2

Cl. 1

B. Cl. 2

Tbn. *f* *ff* flz., no pitch nat.

Tj. G.

Ashley *f* *ff*  
Bright like we're sup - posed to be! \_\_\_\_\_

Olivia

Kai *f* *ff*  
Bright like we're sup - posed to be! \_\_\_\_\_

Irv *f* *ff*  
Bright like we're sup - posed to be! \_\_\_\_\_

Ambrose *f* *ff*  
Bright like we're sup - posed to be! \_\_\_\_\_

Gst. (S)

Gst. (A)

Gst. (T)

Gst. (B)

612

Vln. I

Vln. II

Vla.

Vc.

Cb.

## CURRICULUM VITA

Rron Karahoda  
1025 Lampton Alley  
Louisville, KY 40204  
rrkarahoda@gmail.com | (347) 633-4214  
rrkarahoda.wixsite.com/composer

### ABOUT

Rron Karahoda is a composer based in Louisville, KY who explores how music, narrative, and human experience inform each others' creation and audiences' connections to themselves and the community around them. To Karahoda, his work is, as all music is, a conduit through which we form connections with one other and through which we can better understand the historical and contemporary contexts that are inextricable from the social, political, ecological, economical, and imaginative dimensions of abstract and concrete expression that shape those connections.

His work has appeared at the Whitney Museum of American Art. His music has been both performed and recorded by the Nou Lou Chamber Players and Da Capo Chamber Players. His music has been written about in publications including *Hyperallergic* and the *Village Voice*. Karahoda is completing his Master's degree at the University of Louisville under Dr. Allison Ogden and Dr. Steve Rouse and his past teachers have included Kyle Gann, Joan Tower, George Tsontakis, and Alisher Latif-Zade.

### EDUCATION & TRAINING

#### Degrees

- 2013      B.M. in Music Composition; Bard College, Annandale-On-Hudson, NY. Composition studies with Dr. Kyle Gann, Dr. Joan Tower
- 2022      M.M. in Music Composition; University of Louisville, Louisville, KY. Composition studies with Dr. Steve Rouse, Dr. Allison Ogden

### COMMISSIONS/COMPETITIONS

- 2021      *Relay*. Nou Lou Chamber Players. 11/8
- 2021      *Isotope No. 1: Triels*. University of Louisville String Orch.
- 2021      *Appassionata*. Louisville Civic Orchestra; Pandemic Composition Contest Winner. 3/28
- 2016      *Children's Suites for Mother's Day*. Choo Train Daycare. 05/16
- 2016      *Bieber Bathos Elegy*. Felix Bernstein, The Whitney Museum of American Art. 01/16
- 2015      *Under Inspektion (Webseries)*. Alessio Franko, Max Marcellus. 07/15
- 2015      *Between the Sidewalk and the Street (Webseries)*. Daniel Goulden, Jasper Johnson. 06/15

### PUBLIC PERFORMANCES

- 2022      *Blue Magic*. 2 performers with MaxMSP patch and 2 Nintendo Switch Joycons. University of Louisville, Louisville, KY. 11/29
- 2021      *Relay*. Nou Lou Chamber Players. University of Louisville, Louisville, KY. 11/8
- 2021      *Appassionata*. Louisville Civic Orchestra. Logan St. Market, Louisville, KY. 4/3
- 2017      *Home: Lost and Found*. Sharq Attack. Artspace, New Haven, CT. 9/17
- 2016      *Bieber Bathos Elegy*. Felix Bernstein, Shelley Hirsch, Joanna Mattrey, Leila Bordrueil. The Whitney Museum of American Art; Manhattan, NY. 01/16

**PROFESSIONAL APPOINTMENTS**

- 2022 Guest Instructor. *Electronic Composition*. Youth Performing Arts School; Louisville, KY
- 2021-22 Teaching Assistant to the Electronic Music Studio; University of Louisville, KY
- 2018 -20 Annual Fund and Foundations Manager; Kentucky Opera; Louisville, KY
- 2017-18 Manager of Donor Stewardship, Fund for the Arts; Louisville, KY
- 2016-17 Manager of Administration and Operations; The Hugo Kauder Society; New Haven, CT

**GRANTS**

- 2019 Brown-Forman; Operating Support for Kentucky Opera. \$150,000 awarded.
- 2019 Gheens Foundation; Support for Youth and Community Programming. \$10,000 awarded.
- 2019 Fund for the Arts; Operating Support for Kentucky Opera. \$440,000 awarded.
- 2019 KY Arts Council; Operating Support for Kentucky Opera. \$32,000 awarded.
- 2019 Louisville Metro Government; Support for Kentucky Opera's Youth and Community Programming. \$10,800 awarded.
- 2016 National Endowment for the Arts; Support for Recovering Voices project with Hugo Kauder Society. \$10,000.

**MEDIA COVERAGE**

- 2016 Voon, Claire. When Bieber Is Your Mirror. Hyperallergic. 1/28.
- 2016 Penny, Daniel. Felix Bernstein Tackles his Most Ambitious Project Yet, A Justin Bieber Opera. The Village Voice. 01/13

**PUBLICATIONS**

- 2015 Karahoda, Rron & Goulden, Daniel. Georgian Music, Georgian Folklore, and J.R.R. Tolkien. Asymptote Podcast Segment. 01/12
- 2014 Karahoda, Rron. Operas Illuminate Transgender Life, World Of Sirens. Classical Voice North America. Opera Review. 09/27

**COMPLETE CATALOGUE OF WORKS**

**Opera/Vocal Music**

- 2022 *Ashley: A Chamber Opera in 4 Scenes*. 2 sopranos, alto, tenor, baritone, 2 Flutes, 2 Clarinets in Bb, Percussion, SATB Chorus, 2 Violins, Viola, Violoncello, and Contrabass. [27']
- 2021 *Relay*. Mezzo-soprano, Flute, Clarinet in Bb, Percussion, Piano, Viola, and Violoncello. [7']
- 2020 *Amenmose. Overture and Scene*. Baritone, Clarinet in Bb, Eng. Horn, Trumpet in C, Percussion, Piano, Violin, Violoncello, and Contrabass. [3.5']
- 2019 *Post-Game - Zizdorrán's Aria*. Soprano, Flute, And Guitar. [2']
- 2018 *The Death of Cyrus the Great - Act I: Prelude*. Soprano, Tenor, and Piano. [6']
- 2017 *The Underground Man*. Spoken Voice x3 and Piano. [7']
- 2016 *Bieber Bathos Elegy*: [27']  
*i. Variations and Improvisations on "The Sun'll come out Tomorrow"* from *Annie*. Principle Voice and SATB Youth Chorus +[12']  
*Duet: Ah well, and I shall go far away*. Tenor, Spoken Voice, Violin, and Violoncello. [15']

Electronic

2021 *Blue Magic*. 2 performers with MaxMSP patch and 2 Nintendo Switch Joycons. 2 channels. [8']

Orchestra & Chamber Work

2020 *Isotope No.1: Triels*. String Orchestra. [3']

2020 *Appassionata*. String Quintet. [3']

Radio & Video

2017 *The Underground Man*. Spoken Word and Piano [7']

2015 *Under Inspektion. (Webseries)*. Piano and Synthesizer. [15']

2015 *Between the Sidewalk and the Street (Webseries)*. Piano and Synthesizer. [5']

Dance

2013 *Trickster Song Cycle: 28'*

1. *Ever of the Unburdened*. Principle Dancer, Bassoon, and Violoncello [7']

2. *Let it Come, Let it Go*. Principle Dancer, Flute, Oboe, Bassoon, Fr. Horn in F, Trumpet in Bb, and Contrabass [7']

3. *Tempered in Venom, I Quake (All of Creation)*. Principle Dancer, Oboe, Fr. Horn in F, Viola, and Violoncello [7']

4. *The Crow's Ruin*. Flute, Bassoon, Fr. Horn in F, Viola, and Violoncello [7']

Languages

English: Native

Albanian: Native/Intermediate

Spanish: Beginner

REFERENCES

Dr. Allison Ogden

Lecturer, Composition

Music Department

University of Louisville School of Musically

University of Louisville

105 W Brandeis Ave, Louisville, KY 40208

arogde01@louisville.edu

Dr. Krzysztof Wolek

Director of Digital Composition Studies

Music Department

University of Louisville School of Musically

University of Louisville

105 W Brandeis Ave, Louisville, KY 40208

k0wole01@louisville.edu

Dr. Kyle Gann

Taylor Hawver and Frances Bortle Hawver Professor of Music

Music Department

Bard Conservatory of Music

Bard College

Annandale-On-Hudson, NY 12504-5000

gann@bard.edu