

The Mirror

William Osborne

Stage Directions

Set. Downstage left a simple, small wooden table and a chair. Downstage right a simple mirror as illustrated in the drawing. Upstage center, a wooden box with a lid on hinges. The lid opens stage right. A mask (as described below under the name “Daphne”) is hanging from a hook at the top center of the side of the box facing the public.) To the stage right side of the table is a trombone stand (or a stand for whatever instrument is used.) These furnishings should be simple and have a unity of style and appearance. The positioning of the items should form an isosceles triangle whose sides are about four or five meters long.

Props. On the table is a matryoshka doll (also called a nesting doll) with ten sizes, a clear glass pitcher of water, a glass, and a small notebook with a pencil. A red negligee is hanging on the mirror. Inside the box is an apron with four pockets that contain a baby bottle, a baby’s shoes with the laces tied together, a baby’s rattle, and a little doll that squeaks when squeezed. The box also contains a bottle of pills; a disassembled trombone; a long beige dress (nice but not too fancy, see) that is worn by pulling it over the head; a whimsical concert jacket (e.g. black with red lapels).

Costume. Miriam is wearing a beige slip and a beige housecoat. She and her clothing have a bedraggled look of desperation, meaninglessness and boredom. The slip, housecoat and dress (see drawing) all have a unity of style and light beige color

Masks. The box also contains three plaster or paper papier machè masks created with a unified style. The performer enters with a fourth mask.

Mary. A young, naive girl with a blond pigtail. The mask is held in front of one’s face by the pigtail and held stable by placing a finger on or in its mouth.

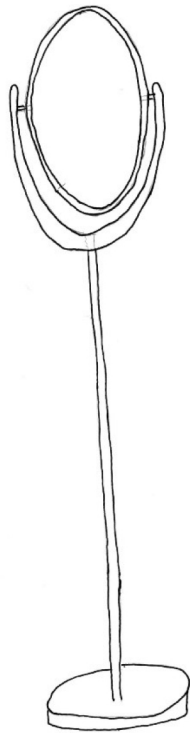
Myrtle. A puffy, round depressed face of an obese, middle-aged woman, colorless, mostly white and gray. Over this mask is a latex mask of the same person, flesh colored with heavy make-up, red lips, eye shadow, rouge, and short frayed, artificial looking red hair. The first mask is held on the performers face by a small elastic headband. The second fits firmly over the first mask and is suddenly removed revealing the mask beneath. Both masks convey a sense of desperation.

Morticia. A haughty, elegant, patrician looking mask with the lips somewhat puckered as if drawing on a cigarette or cigarette holder. The mask is held in front of the face by a handle on the performer’s left side.

Daphne. A woman with the twiggy branches of a tree (about 12 to 16 inches long) forming her hair. The mask should have a ritualistic, majestic and somewhat terrifying appearance.

Light. The stage is lit in three general regions. Stage right illuminates the table and area around it, stage left lights the mirror and its general area, while a third lamp fills the center stage area. There should be adequate cross-over between the light of all three regions. The middle light also illuminates Miriam completely when she stands at the box. The light should descend at about a 70-degree angle and if possible leave a more or less triangular shape on the stage floor. The performer should be able to vary the appearance of the masks by raising her face to the light or by dipping her head and shadowing them. An additional spot adds intensity to the downstage center area. As the performer

moves from the box to down stage center she moves to brighter light with a gentle continuous cross-over. A tight spot is focused to illuminate the “Daphne” mask when hanging on the front of the box. And a final spot, coming somewhat from the side, illuminates Miriam when she sits profile on the box. As Miriam moves about the stage, the general spots are brightened or dimmed to highlight the area she occupies.



The rehearsal numbers in the score indicates the tracks on the rehearsal CD. If the audio file is not on a CD, the timings by each rehearsal number can be used.

Vb indicates a very wide, varied, expressive slide vibrato. Notes with x heads or white diamonds are notes played through the F-horn with the tuning slide removed. Roman numerals are slide positions for a Conn 88-H. They will vary for other horns.

for Abbie
Miriam
Part II: The Mirror

(For computer controlled digital piano and instrumental performance artist.)

William Osborne

1 As the music begins, Miriam enters from stage left and moves slowly to the center stage spot. She is holding Daphne's mask in front of her with both hands, arms extended in front of her. She turns to the audience and puts on the mask, pausing briefly, arms extended slightly outward from her sides, palms forward. (The mask does not have a headband; it balances on her head when slightly tilted back.)

0.44

2

Allegro, frenetic

Musical score for the first system, measures 1-10. The score is in common time (C) and features a piano (p) dynamic. The bass line consists of a steady eighth-note accompaniment in the left hand, while the right hand is mostly silent. The key signature has two flats (B-flat and E-flat).

11 She slowly and evenly raises her arms over her head then lowers them to the masks's cheeks below the eyes, fingers extended and spread. Her fingers slide down her face to a prayer position under her chin. She raises her arms above her head together with looking up at the same angle to a position of supplication.

Musical score for the second system, measures 11-15. The score is in common time (C) and features a piano (p) dynamic. The bass line continues with eighth-note accompaniment, including an 8vb (octave below) marking. The right hand begins with a melodic line in the upper register, marked with a slur and a fermata. The key signature has two flats (B-flat and E-flat).

Musical score for the third system, measures 16-20. The score is in common time (C) and features a piano (p) dynamic. The bass line continues with eighth-note accompaniment, including an 8vb (octave below) marking. The right hand continues with a melodic line, marked with a slur and a fermata. The key signature has two flats (B-flat and E-flat).

Musical score for the fourth system, measures 21-25. The score is in common time (C) and features a piano (p) dynamic. The bass line continues with eighth-note accompaniment, including an 8vb (octave below) marking. The right hand continues with a melodic line, marked with a slur and a fermata. The key signature has two flats (B-flat and E-flat).

She slowly and evenly lowers her arms, tilts her head forward, and lets the mask fall into her hands. She raises her real face to the audience for an instant,

then quickly turns and goes to the box,

hangs Daphne's mask on a hook on the side facing the audience, rummages in the box and finds Mary's mask.

With a quick gesture she puts the mask on at the beginning of the three chord figure, holding it in front of her face by its piggy-tail.

She coyly goes to front center stage on her tip toes while brushing back the mask's hair with her fingers, once on each side, extending her arm completely with each brush.

She puts her finger to her mouth, rubs her eye with her fist, brushes away a tear on her cheek with her finger tips, puts her finger back in her mouth, and dips her head up and down coyly, using the light to effect. (Use extensions for all of these gestures.)

She snaps off the mask at the three chord figure, looks at it, over to the mirror, back to the mask, strokes its hair,

38

8^{va}

1:43

5

Subito come sopra

38

7

6

8^{vb}

8^{vb}

then snaps the mask back on at the three chord figure.

She brushes the mask's hair, once on each side, with her finger tips.

43

8^{va}

1:52

6

Subito come sopra

43

3

8^{vb}

6

mp

With gracefully extended movements she places her chin in her hand, and dips her head coyly. She makes a startle gesture on "florish 1" (upper arm extended parallel to the floor, forearm at right angle, fingers extended and spread) then removes the mask on "florish 2 by moving it to her right still at face level. She holds an expression on her real face for an instant, before going to the box.

She goes to the box and rummages for Myrtle's mask.

47

8^{va}

2:04

7

Again frenetic and driven

47

3

3

6

15^{ma}

6

8^{va}

8^{vb}

6

f

51

51

8^{vb}

She puts the mask on (including its latex cover) holding it on each side with extended fingers, and spins around to face the audience on the three chord figure before the double bar.

She slowly sways side to side.

Calmer

She grinds her hips from side to side aligned with the thumps in the music in a burlesque type of dance as she walks forward to the front center light.

Like a burlesque

At the low note at the end of the phrase, she suddenly removes the latex cover mask, holding it with her fully extended arm pointing upward at a 45 to 60 degree angle. (This reveals the mask underneath.) She leans her head slightly back and to one side at the same angle as her extended arm, in a gesture of grief and anguish.

She looks at public for a moment through the under-layer mask, then moves her head slightly from side to side letting the light play on it.

(removes mask)

Slowly looking side to side through the mask.

She removes the mask,

Musical score for measures 69-70. The score is in 12/16 time. Measure 69 starts with a treble clef and a dynamic marking of *mp*. The melody is marked *8va* and spans across measures 69 and 70. The bass line is mostly rests in measure 69 and begins in measure 70. The time signature changes to 12/16 in measure 70.

returns to the box,

3:02

10

Musical score for measures 71-72. The score is in 12/16 time. Measure 71 starts with a treble clef and a dynamic marking of *crescendo*. The melody is marked *8va* and spans across measures 71 and 72. The bass line begins in measure 71. The time signature changes to 9/16 in measure 72.

puts Myrtle back in it, rummages for Morticia's mask. Holding it by the handle with her left hand, she places it over her breast while still facing the box.

At the three chord figure she spins around to the audience.

She puts the mask on still holding it by the handle.

(spin)

3:14

11

Flowing, elegant

Musical score for measures 73-76. The score is in 9/16 time. Measure 73 starts with a treble clef and a dynamic marking of *f*. The melody is marked *8va* and spans across measures 73 and 74. The bass line is marked *8vb* and spans across measures 73 and 74. The time signature changes to 12/16 in measure 74. Measure 75 starts with a treble clef and a dynamic marking of *mp*. The melody is marked *8va* and spans across measures 75 and 76. The bass line is marked *8vb* and spans across measures 75 and 76. The time signature changes to 3/8 in measure 76.

With exaggerated glamour she brings an imaginary cigarette to and from her mouth. (With fully extended gestures.)

She moves a bit downstage left,

Musical score for measures 77-80. The score is in 12/16 time. Measure 77 starts with a treble clef and a dynamic marking of *8va*. The melody is marked *8va* and spans across measures 77 and 78. The bass line is marked *8vb* and spans across measures 77 and 78. The time signature changes to 12/16 in measure 78. Measure 79 starts with a treble clef and a dynamic marking of *8va*. The melody is marked *8va* and spans across measures 79 and 80. The bass line is marked *8vb* and spans across measures 79 and 80. The time signature changes to 12/16 in measure 80.

Same gesture with cigarette as before.

She moves to stage right. On the last beat of the phrase she puts the mask in front of her face...

assumes a seductive pose standing profile to the public, and again glamorously removes and returns the imaginary cigarette to and from her mouth.

She moves downstage center facing the audience and assumes a similar pose on the last beat of the first phrase.

She extends her arm and moves her index fing in a gesture saying "come here," coordinating it with a seductive roll of her shoulder.

She places her right forearm over her left breast.

She snaps off the mask (on the three chords,) crossing her forearms at her breast.

She holds for an instant and flows back to the box.

Still at the box, using fully extended gestures she puts on Annie's mask, puts its chin in her hand, dips her head coyly, and repeats the startled gesture, then returns the mask to the box. She holds Myrtle's latex mask in the direction of the audience and makes it mouth work like a hand puppet. She protrudes her finger from its mouth and wiggles it like a tongue.

Nervous, pensive

93 *mp* 8va 8vb

97 8va 8vb

As she takes Morticia from the box, the dolls on the table distract her attention. She returns the mask to the box.

She goes to the table and seats herself.

101 4:44 13 *mp* 8va 8vb

105 8va

She takes the Russian dolls apart (ten of them,) arranging their top and bottom halves in a line on the table with fetish-like precision.

Frenetic, building intensity

4:53
14

107

mf long gradual crescendo

2nd doll.

109

4th doll.

5th doll.

6th doll.

8th doll.

7th doll.

9th doll.

10th doll.

8va, *8vb*

Detailed description: This page of a musical score contains ten systems of piano music, each labeled as a 'doll' section. The systems are numbered 2nd through 10th. Each system consists of a grand staff (treble and bass clefs) with complex, dense chordal textures and rapid melodic lines. The music is marked with a dynamic of *mf* and a 'long gradual crescendo'. Performance markings include *8va* (octave up) and *8vb* (octave down) with dashed lines indicating the pitch shift. The key signature is G major (one sharp). The tempo and mood are indicated as 'Frenetic, building intensity'. The page number 8 is in the top left, and a time signature of 4:53 is in the top left of the first system. A box number 14 is also present in the first system.

In the remaining time she straightens the line of dolls.

She looks at the box. 9

Musical score for measures 117-121. The score is written for piano in 12/16 time. The right hand features a complex, rhythmic melody with many accidentals, while the left hand provides a steady accompaniment. Dynamic markings include *ff* and *8va*. A fermata is placed over the final measure of this system.

She goes to the box.

5:33

15

Come sopra

Musical score for measures 119-121. This system continues the piano accompaniment from the previous system. It includes a section with a 9/16 time signature and a dynamic marking of *f*. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

She takes her disassembled trombone out of it, slide in one hand and bells section in the other, her arms extended a bit from her body. She twirls, showing her love for her instrument, and assembles it.

Musical score for measures 122-127. This system continues the piano accompaniment. It features several time signature changes: 9/16, 8/16, 9/16, 7/16, 8/16, and 9/16. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. Dynamic markings include *8vb*.

131

131

She bends over at the hips and rears back to play pointing the trombone upward.

135

135

137

She suddenly pauses a moment in consternation, because she realizes she just saw a run in her nylons.

She places the trombone on an instrument stand next to the table, puts her foot on the chair, examines the run, then removes the nylons.

138

138

6:09

16

Calmer

mp

142

142

8va

146

146

8va

6:33 She goes to the box and puts the nylons in it.

She rummages in the box...
Exuberant but agitated

17
150

mp *f*

8va 8vb

...looking for her negligee but can't find it. Still holding the lid open, she looks around the room for it and notices it hanging on the mirror and goes to it.

153
153

mp *f*

8va 8vb

At the three chords, she holds it against her chest as if trying it on.

Holding the negligee over her chest, she dances backwards towards the box kicking each leg out to its own side in a sexy burlesque.

18
157

mf

8va 8vb

She twirls the negligee over her head while rolling her breasts. A sneeze begins to build up. She sneezes into the negligee, looks at the stain, rolls her eyes, and tosses the negligee away -- upward and to the side timed so that the cluster sounds like the landing of the negligee.

163
163

mf

8va 8vb

She returns to the box and rummages for her apron.

7:08 19

mf

Come Sopra

She holds the open apron up in front of her and steps in front of the box.

173

8^{vb}

She puts it on by looping its neck strap around her neck at the three chord figure then shoots her arms out to her sides, palms forward, in a gesture of presentation.

178

7:27 20

(apron on here)

She grasps the sides of the apron and holds it open while she twirls to center stage.

Elegant but agitated

8^{va}

She looks at the apron while touching the pockets to feel if anything is inside them.

182

mp

She takes an object from four of the aprons pockets, holding each in her hands: a baby bottle, baby shoes, a baby's rattle, and a little doll that squeaks when squeezed. (She drapes the shoes over her forearm via their tied together laces.)

186 *15^{ma}*

189 *15^{ma}* *8^{va}*
mf

191 *8^{va}* *15^{ma}*

The doll is the last and in the lower left hand pocket.

She raises her arms and the objects into the air in a gesture of supplication, as if pleading to God.

193 *8^{va}*

She lowers her arms with the unison of the final run down of the section as she squeaks the doll.

8va

She drops the objects on the floor and takes off the apron.

8:06 21

She flows back to the box.

Puts the apron back in it, and removes a long, light beige dress, and puts it on.

Come Sopra

Musical score for measures 209-213. The score is written for piano in a key with one flat (B-flat major or D minor). The time signature is 16/8. The music features a complex rhythmic pattern with many beamed sixteenth notes. There are dynamic markings of *8^{vb}* in the bass staff at measures 209 and 210. The piece concludes with a final chord in measure 213.

Musical score for measures 214-217. The score continues in the same key and 16/8 time signature. It features similar complex rhythmic patterns. Dynamic markings of *8^{vb}* are present in the bass staff at measures 214 and 217.

The dress now on, her attention is drawn to Daphne's mask (hanging on the box) slightly before the rising music comes to an end.

She stands to the side of the mask so that she is visible in profile, and touches its twig-hair with four graceful gestures.

Musical score for measures 218-220. The score changes to a 9/16 time signature. Measure 218 is marked *8^{va}*. A box containing the time 8:41 and the number 22 is placed above the staff. The music is marked *mp* and *Graceful, waltzing 8^{va}*. A performance instruction in parentheses reads "(notices Daphne mask)".

She takes the mask from the box and gracefully extends her arms waltz-like to her right holding the mask's face toward the audience at all times.

Musical score for measures 221-227. The score continues in 9/16 time. The first four measures are labeled with performance instructions: "(first gesture)", "(second)", "(third)", and "(fourth)". The music is marked *8^{va}*. The score concludes with a final chord in measure 227.

Then the same gesture to the right.

8va-----

To the left.

To the right.

She puts the mask on and steps forward a little. (As before, the mask is held in position by tilting the head slightly back.)

She continues with waltz-like movements, widely swaying her arms left while still facing the audience.

8va-----

Then right.

Then left again.

Musical score for measures 232-233. The score is written for three staves: Treble, Middle, and Bass. Measure 232 is marked with a *8va* dynamic. The music features complex rhythmic patterns with many beamed notes. Measure 233 continues the pattern, with a *8va* dynamic marking above the staff.

Then right again.

Musical score for measures 234-235. The score is written for three staves: Treble, Middle, and Bass. Measure 234 is marked with a *8va* dynamic. Measure 235 is marked with a *8va* dynamic and a $\frac{9}{16}$ time signature. The music features complex rhythmic patterns with many beamed notes.

Musical score for measures 236-237. The score is written for three staves: Treble, Middle, and Bass. Measure 236 is marked with a *8va* dynamic. Measure 237 is marked with a *8va* dynamic and a $\frac{15}{8}$ time signature. The music features complex rhythmic patterns with many beamed notes.

She places her open hands on top of each other beneath her neck as she steps forward to front, center stage.

238 *8va* *8va--* *8va* *8va--*

238 *8va* *8va--*

243 *8va* *8va--*

She raises her arms one at a time and feels the twig-like hair of the mask, tilting her head to each side respectively. She moves her arms in front of her and lowers them to her eyes, fingers extended and spread. Her fingers slide down her face to a prayer position under her chin.

9:32 *Nervous, pensive*

23

240 *mp* *8vb*

240 *8vb*

243 *8vb*

She dips her head to drop the mask into her hands and looks toward the audience for an instant.

243 *8va* *8va* *8va* *8va*

243 *8va* *8va* *8va* *8va*

247 *8va* *8va* *8va* *8va*

(falls into hands,
looks toward audience)

She returns to the box.

10:08

247 *8va*

247 *8va*

Rhythmic, driven

She rehanges the Daphne mask on the box, takes the apron from the box and hangs it by its loop around her neck.

15^{ma}

250 *mf* 15^{ma} 15^{ma} 15^{ma} 8^{va}

Right after she hangs the apron around her neck, she extends her arms to her sides in a gesture of presenting herself.

She picks up the objects she dropped on the floor.

252 8^{va} (extends arms) 8^{va}

She sees the trombone an instant before the low thump in the music and is almost startled. (Optional stage directions may be created for other instruments or for non-instrumental performances.)

255 8^{va} (sees instrument)

10:33 She takes the trombone and pantomimes moving the slide in time with the music but without the trombone touching her face.

258 10:33 25 *Rhythmic, with growing exuberance* 10:41 26 *mf* *f* 8^{va} 8^{va} 8^{ub}

263 *16* *8*

During the interlude she sets down the trombone, takes her apron straps in her thumbs with an...

15^{ma}
(both hands *15^{ma}*)

...expression of discouragement and disgust, then goes to the box, removes the apron and puts it in the box. *8^{vb}*

266 *8^{va}* *8^{va}* *8^{va}*

8^{va}

She takes a whimsical concert jacket (e.g. black with red lapels,) goes to the mirror and looks in it, straightens her hair, conducts to the music for a moment.

269 *8^{va}* *8^{vb}* *8^{va}* *15^{ma}*

272 *8^{vb}* *8^{va}* *16* *16*

She takes her trombone.

She faces the audience and held out in front of her twirls 360 degrees clockwise with the music.

Musical score for measures 275-280. The score is written for a piano and a trombone. The piano part is in 12/16 time, and the trombone part is in 9/16 time. The music features a melodic line in the piano and a rhythmic accompaniment in the trombone. The score is divided into two systems, each with a grand staff (treble and bass clefs). The first system covers measures 275-280, and the second system covers measures 281-286. The tempo is marked *8vb* (ritardando).

Then the same counter clockwise.

11:18
27

She plays the instrument center stage.

Musical score for measures 277-280. The score is written for a piano and a trombone. The piano part is in 12/16 time, and the trombone part is in 4/8 time. The music features a melodic line in the piano and a rhythmic accompaniment in the trombone. The score is divided into two systems, each with a grand staff (treble and bass clefs). The first system covers measures 277-280, and the second system covers measures 281-286. The tempo is marked *8va* (ritardando).

Musical score for measures 280-286. The score is written for a piano and a trombone. The piano part is in 12/16 time, and the trombone part is in 4/8 time. The music features a melodic line in the piano and a rhythmic accompaniment in the trombone. The score is divided into two systems, each with a grand staff (treble and bass clefs). The first system covers measures 280-286, and the second system covers measures 287-292. The tempo is marked *8va* (ritardando).

283

283

283

8va 15ma 8va 15ma 8va

11:34

28

She twirls 360 degrees clockwise then plays.

286

286

286

286

8va 15ma 8va f 8va

During the final run of the section she raises her arms, fully extended, to a victory pose which is met only by silence. She remains in that pose, discretely glancing about in uncertainty.

11:46

29

290

290

290

290

8va ff 8vb

She returns the trombone to its stand, grudgingly and sadly takes off the jacket, puts it on the table, takes the apron from the box, puts it back on, and starts to pick up the child's things she had dropped on the floor.

11:58 *Rhythmic, driven, obsessive*

293 30 *8va*

f

8va

8vb

295 15^{ma}

12:07 31 *15^{ma}*

8va

8va

8va

298 15^{ma}

8va

8va

8vb

301 *8va*

8va

15^{ma}

8va

She sees the trombone, regains her enthusiasm, and tosses the things she has picked up aside...

She takes the trombone and twirls with it 360 degrees counter clockwise.

Then the same clockwise.

She raises the trombone to her right and upward to a 45 degree angle and extends the slide in time with the music.

Then the same to her left.

Then plays facing to her right.

And plays facing front.

Then to her left.

During the interlude she puts the jacket back on over the apron, almost dancing and bouncing with joy.

313

313

8va

15ma

8va

f

8vb

316

316

8va

8vb

She twirls her horn counter clockwise 360 degrees, raises her it to a 45 degree angle upward while fully extending the slide.

319

319

f

And continues playing.

321

13:04 33

321

ff

f

26

323

She twirls 360 degrees clockwise then raises her horn over head holding it with both hands in a horizontal position as she extends the slide.

And plays facing front.

330

330

330

330

330

332

3

3

3

3

332

332

332

8^{va}

15^{ma}

8^{va}

Detailed description of the musical score: The score consists of five systems of staves. The first system (measures 330-331) has four staves: a bass staff with eighth notes, and three piano staves with chords. Time signatures are 7/16, 6/16, and 4/8. The second system (measures 332-333) has three staves: a bass staff with triplets of eighth notes, and two piano staves with chords and triplets. Time signatures are 4/8 and 4/8. Dynamic markings include *8^{va}* and *15^{ma}*. The score is written in a key with one flat and a complex rhythmic pattern.

She suddenly breaks off playing and puts her hands in the air in a "stick'em up" pose (upper arms parallel to the floor, forearms vertical, horn in her left hand, the right hand palm forward, fingers extended and spread.)

(sudden stick 'em up pose)

334

334

334

334

34

8va

8va

8vb

ff

9/16

9/16

9/16

She glances from side to side in disappointment at the lack of reaction then puts the trombone on the stand, takes off her jacket and apron, draping each over the trombone, and seats herself at the table.

Nervous, pensive, darting

15^{ma}

336

336

336

mp

8va

8va

15^{ma}

9/16

9/16

9/16

9/16

(seats herself here)

341

341

341

8va

8va

12/8

12/8

12/8

She attempts to reassemble the dolls, obvious distressed, frenetic, she occasionally nervously brushes back her hair with her hand.

14:09 *Agitated, building in intensity*

345 35 *mf*

345 348

8^{va} 15^{ma} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb} 8^{vb} 8^{vb} 8^{vb}

348 351

8^{va} 8^{va} 8^{va} 15^{ma} 8^{va}

8^{vb} 8^{vb} 8^{vb} 8^{vb}

She sweeps most of the dolls from the table onto the floor in frustration and buries her face in her hands.

351 354

15^{ma} 8^{va} 15^{ma} 15^{ma} 8^{va} 8^{va}

8^{vb} 15^{ma} 8^{va} 8^{va}

354 357

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb} 8^{vb}

f

357 *8va* *16* *32* *8va*

360 *8va-* *8va* *15ma* *8va*

Distraught, she leans back and raises her face and arms to the heavens in a gesture of supplication.

363 *8va* *ff* *8vb* *8vb* *8vb* *8vb*

366 *8va* *15ma* *8va* *8va 15ma* *8va* *8va* *8va 15ma* *8va* *12* *16*

She goes to the box,

14:50

36

rummages for a bottle of pills, returns to the table with them, puts a handful of the pills in the glass on the table, pours water into the glass from a pitcher, twirls the glass to stir them.

Come sopra

During the chords, she slowly moves the glass to her lips. The pitcher is still in her right hand held at about neck level. On the last chord she pours the water remaining in the pitcher over her head. Pause. *The playback is paused.*

During the pause, she slowly sets the glass and pitcher on the table. She stands, takes the jacket and apron off the trombone, drops them on the floor, returns to the box with the instrument and sits profile on its stage right side. *The light fades to only a spot on Daphne's mask and a spot on Miriam (coming somewhat from the side she facing.)* She plays the instrument.

Lacrimosa e lento

425

subito **f** *rall. e dim.* *p* *mp*

432

morendo poco a poco *a niente*

She remains seated, pensive.

Very quietly, suspended

14:43

8^{va}

440

38

p

16:19

39

She puts the instrument back on its stand and seats herself at the table.

446

446

mp

She clears any remaining dolls from in front of her on the table, writes a short note in a notebook sitting on the table, tears the page from it, sets it on the table, and weighs it down with a piece of one of the larger dolls.

Come sopra

450

450

f

8^{vb}

Musical score for measures 454-458. The system consists of two staves. The upper staff is in bass clef with a 9/16 time signature. The lower staff is in bass clef with a 9/16 time signature. The music features complex rhythmic patterns and chromatic movement. Dynamic markings include *8^{vb}* (pianissimo) and *8^{va}* (fortissimo).

Musical score for measures 459-463. The system consists of two staves. The upper staff is in treble clef with a 9/16 time signature. The lower staff is in bass clef with a 9/16 time signature. The music continues with complex rhythmic patterns and chromatic movement. Dynamic markings include *8^{vb}* (pianissimo).

Musical score for measures 464-467. The system consists of two staves. The upper staff is in treble clef with a 9/16 time signature. The lower staff is in bass clef with a 9/16 time signature. The music continues with complex rhythmic patterns and chromatic movement. Dynamic markings include *8^{vb}* (pianissimo).

She takes the glass with the water and pills still in it, goes to the box, touches the Daphne masks, then kneels to her knees profile on the box's stage right side as the the light fades to only the box and mask.

Musical score for measures 468-472. The system consists of two staves. The upper staff is in treble clef with a 9/16 time signature. The lower staff is in bass clef with a 9/16 time signature. The music continues with complex rhythmic patterns and chromatic movement. Dynamic markings include *8^{va}* (fortissimo) and *f* (forte). A box containing the time 16:55 and the number 40 is positioned above the score. The instruction *Crescendo brutally* is written above the final measures. The lower staff ends with a dashed line and *8^{vb}* (pianissimo).

She lowers her face and arms and rests them on the lid of the box, the glass with pills in her left hand. The light slowly fades to full black by the time the three chords are played.

(lower to box lid here)

472

472

ff

Klein Höhenrain 1990

17:47

If continuing on to *Part II: The Chair*, execute a quick transition during the low piano chords. Remove all props for The Mirror and roll the chair into position (see figure 3.) When the transition is complete fade the music to silence. Rebegin the playback according to the appropriate entrance for Part II.

475

41

8vb

Repeat as needed.

8vb