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.

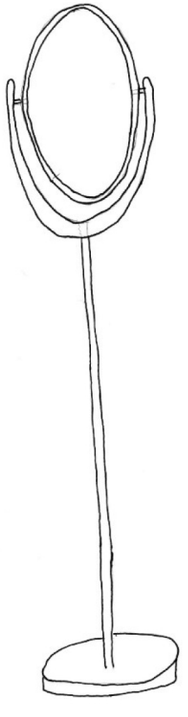
Myrtle. A puffy, round depressed face of an obese, middle-aged woman, colorless, mostly white and gray. Over this mask is a latex mask of the same person, flesh colored with heavy make-up, red lips, eye shadow, rouge, and short frayed, artificial looking red hair. The first mask is held on the performers 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.

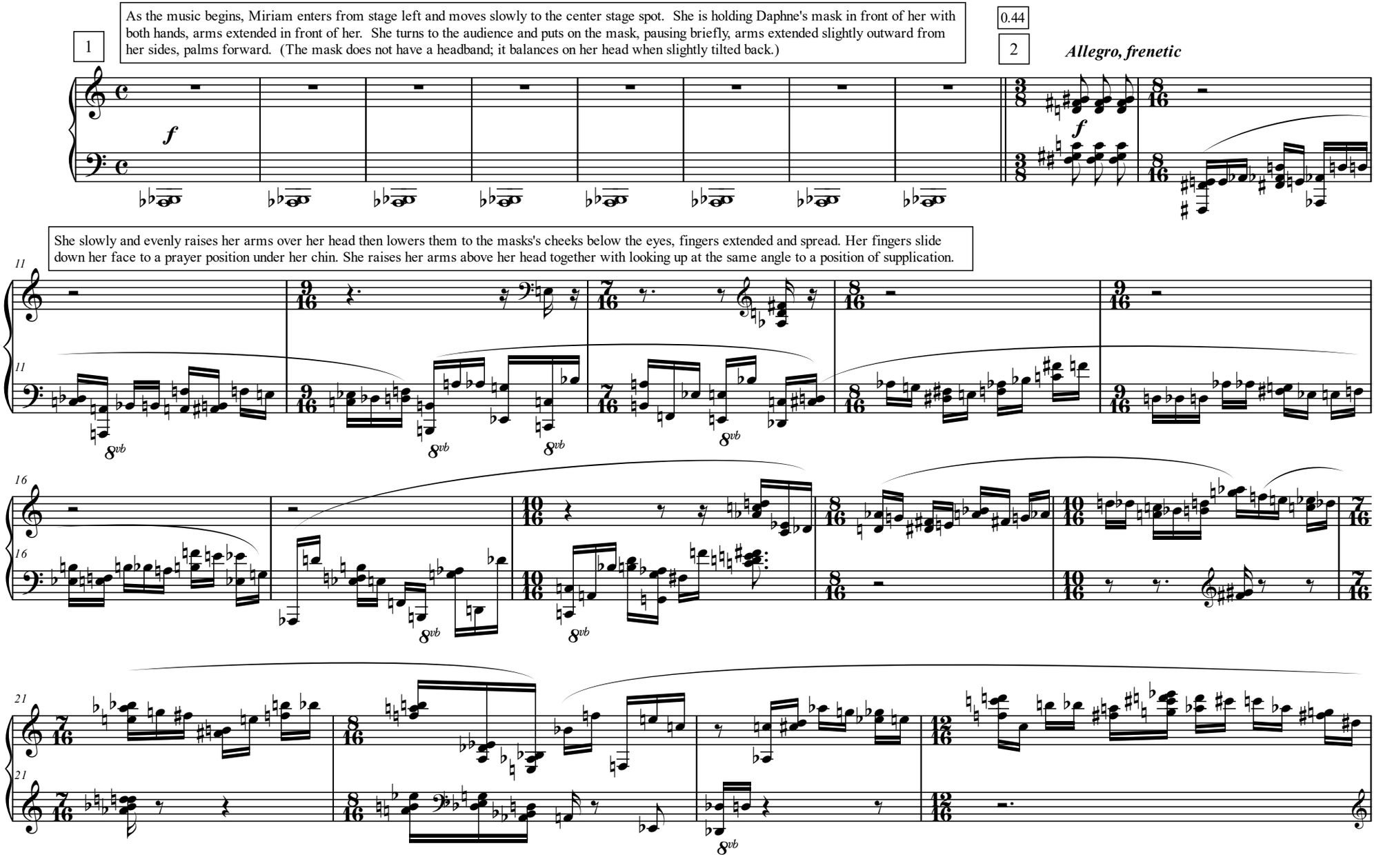
for Abbie

Miriam

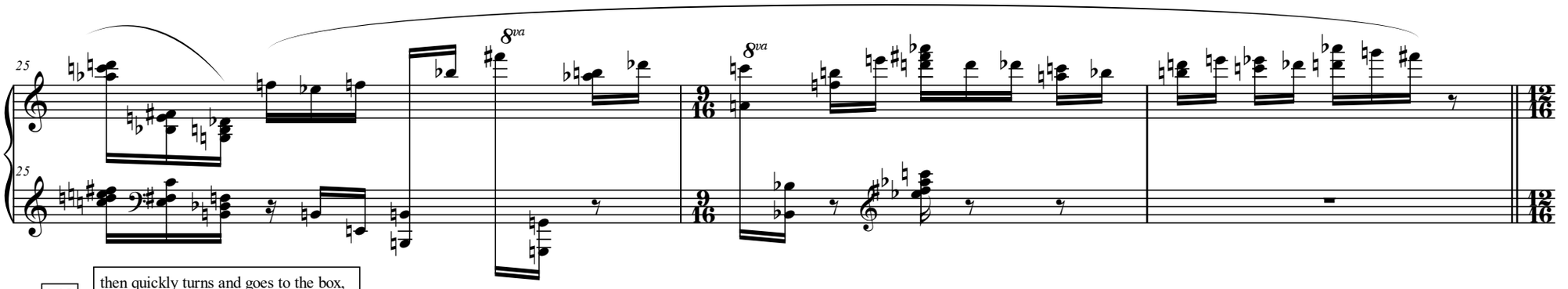
Part II: The Mirror

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

William Osborne



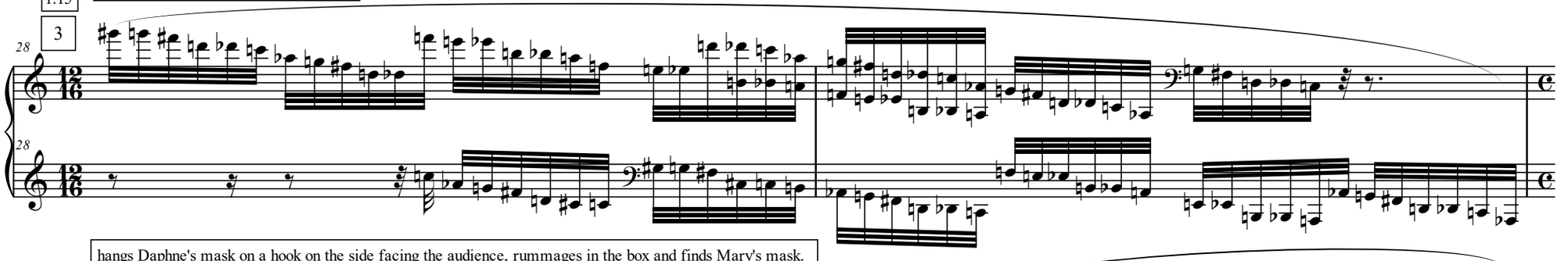
She slowly and evenly lowers her arms, tilts her head forward, and lets the mask fall into her hands. She raises her real face to the audience for an instant,



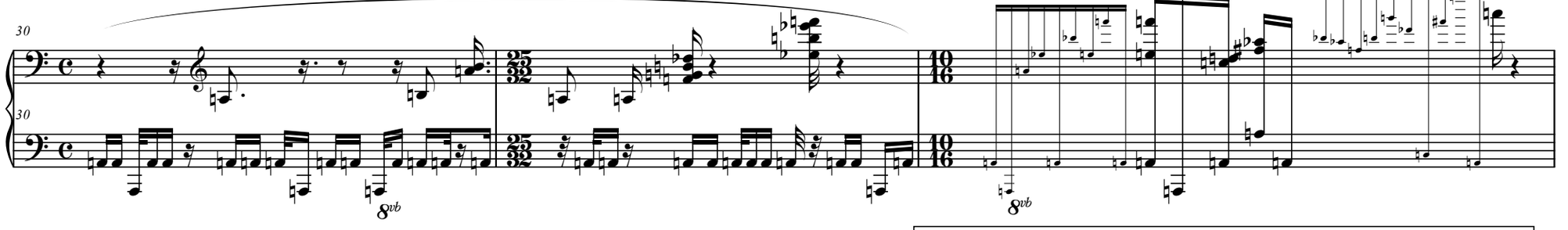
then quickly turns and goes to the box,

1:15

3



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.

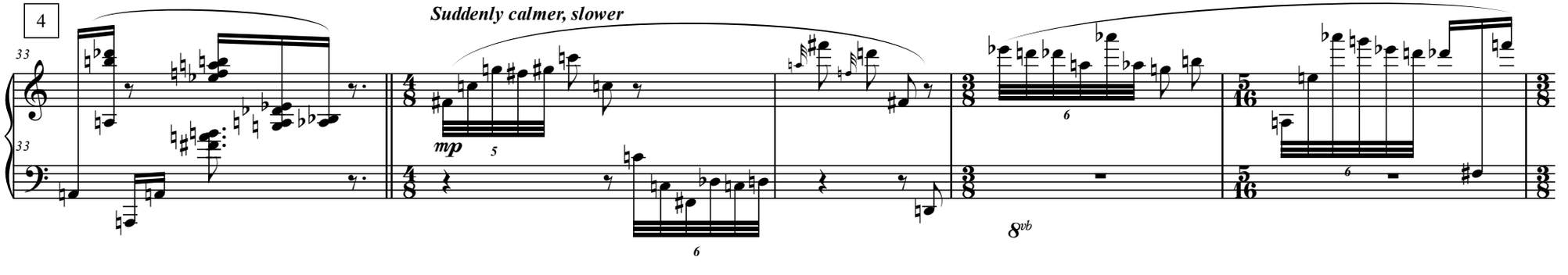
She coyly goes to front center stage on her tip toes while brushing back the mask's hair with her fingers, once on each side, extending her arm completely with each brush.

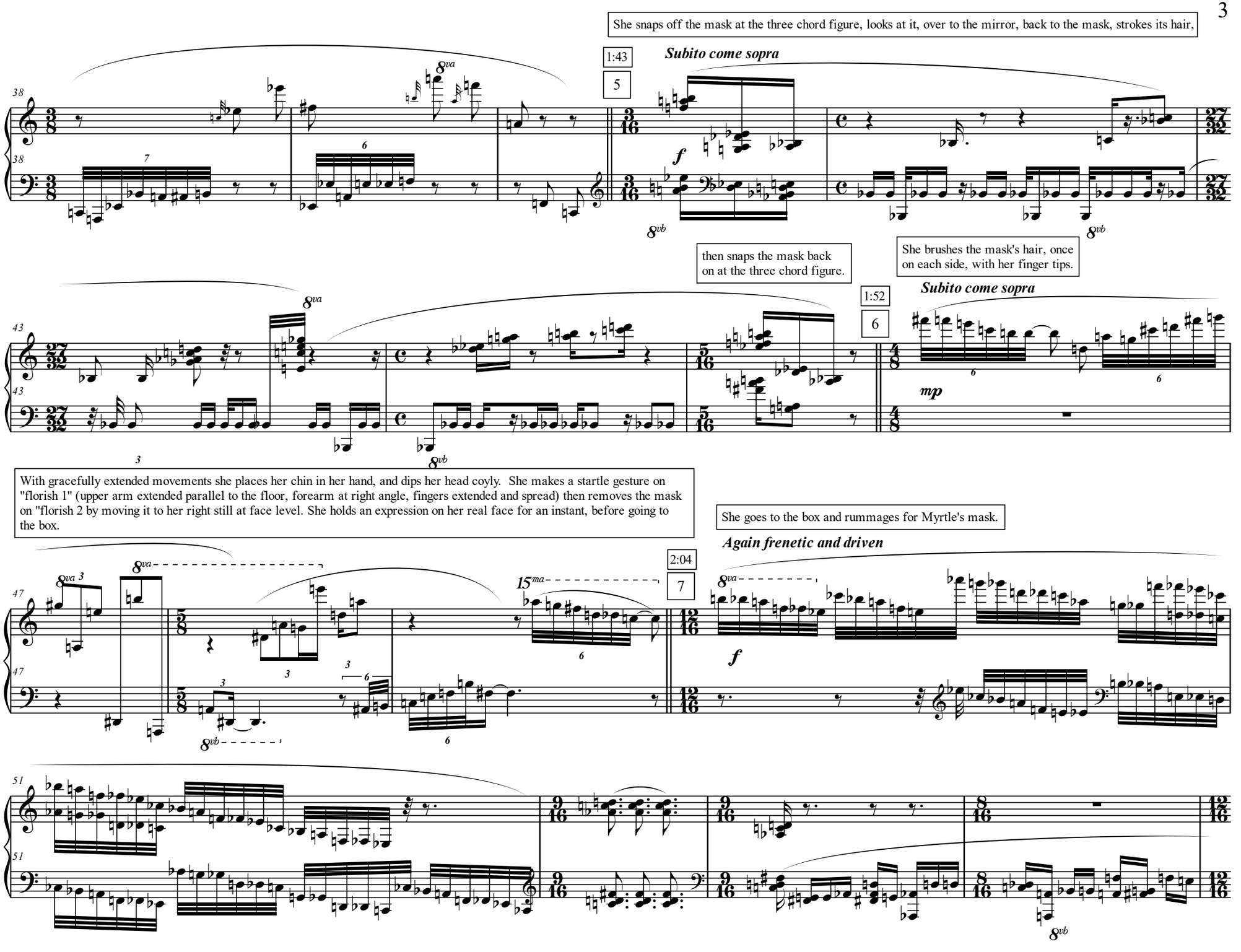
She puts her finger to her mouth, rubs her eye with her fist, brushes away a tear on her cheek with her finger tips, puts her finger back in her mouth, and dips her head up and down coyly, using the light to effect. *(Use extensions for all of these gestures.)*

1:28

4

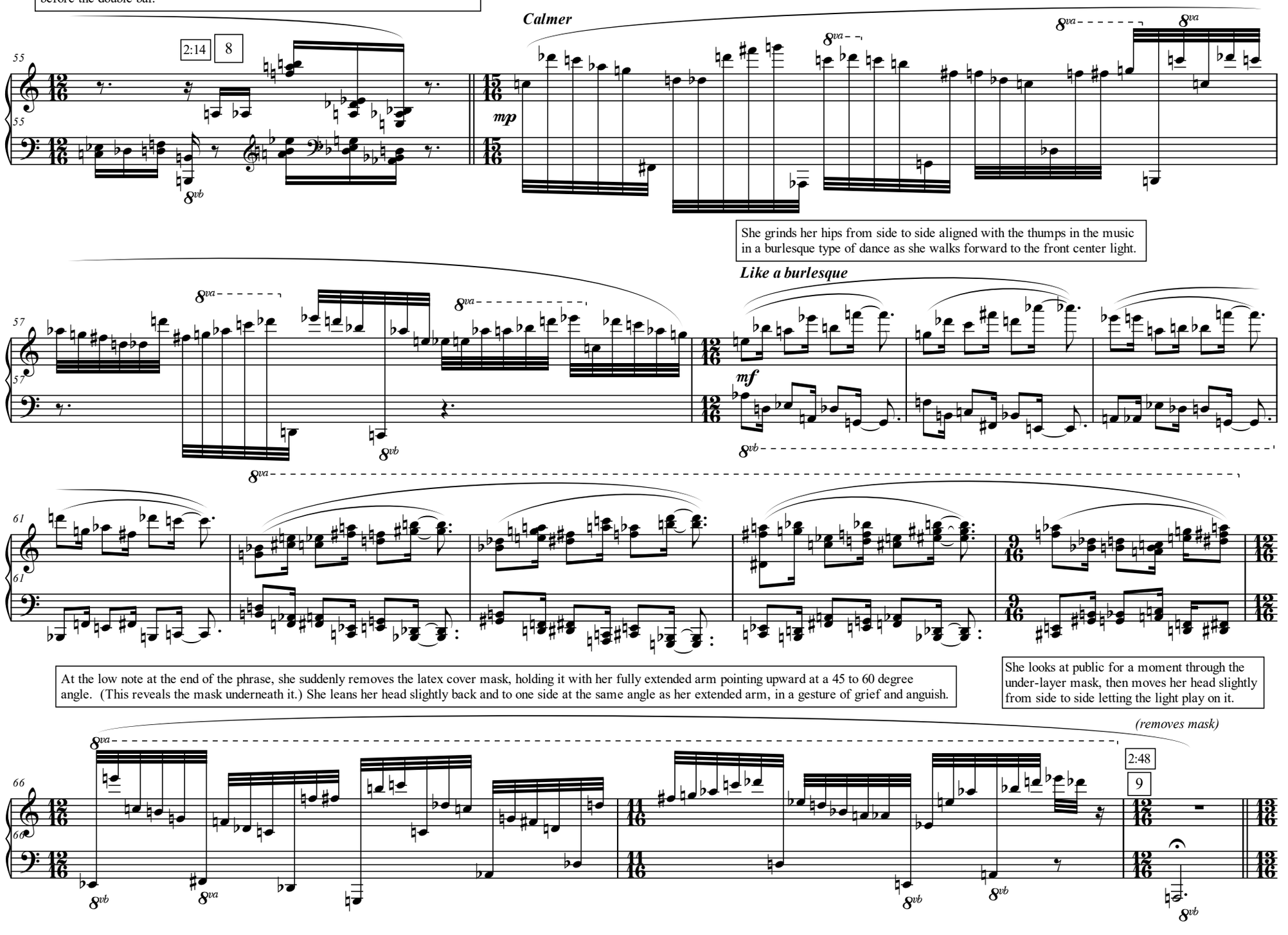
Suddenly calmer, slower




She snaps off the mask at the three chord figure, looks at it, over to the mirror, back to the mask, strokes its hair,
1:43
5
Subito come sopra
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.
1:52
6
Subito come sopra
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.
2:04
7
Again frenetic and driven
f

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.



Slowly looking side to side through the mask.

She removes the mask,

69

mp

3:02

10

returns to the box,

71

crescendo

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.

(spin)

3:14

11

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

Flowing, elegant

73

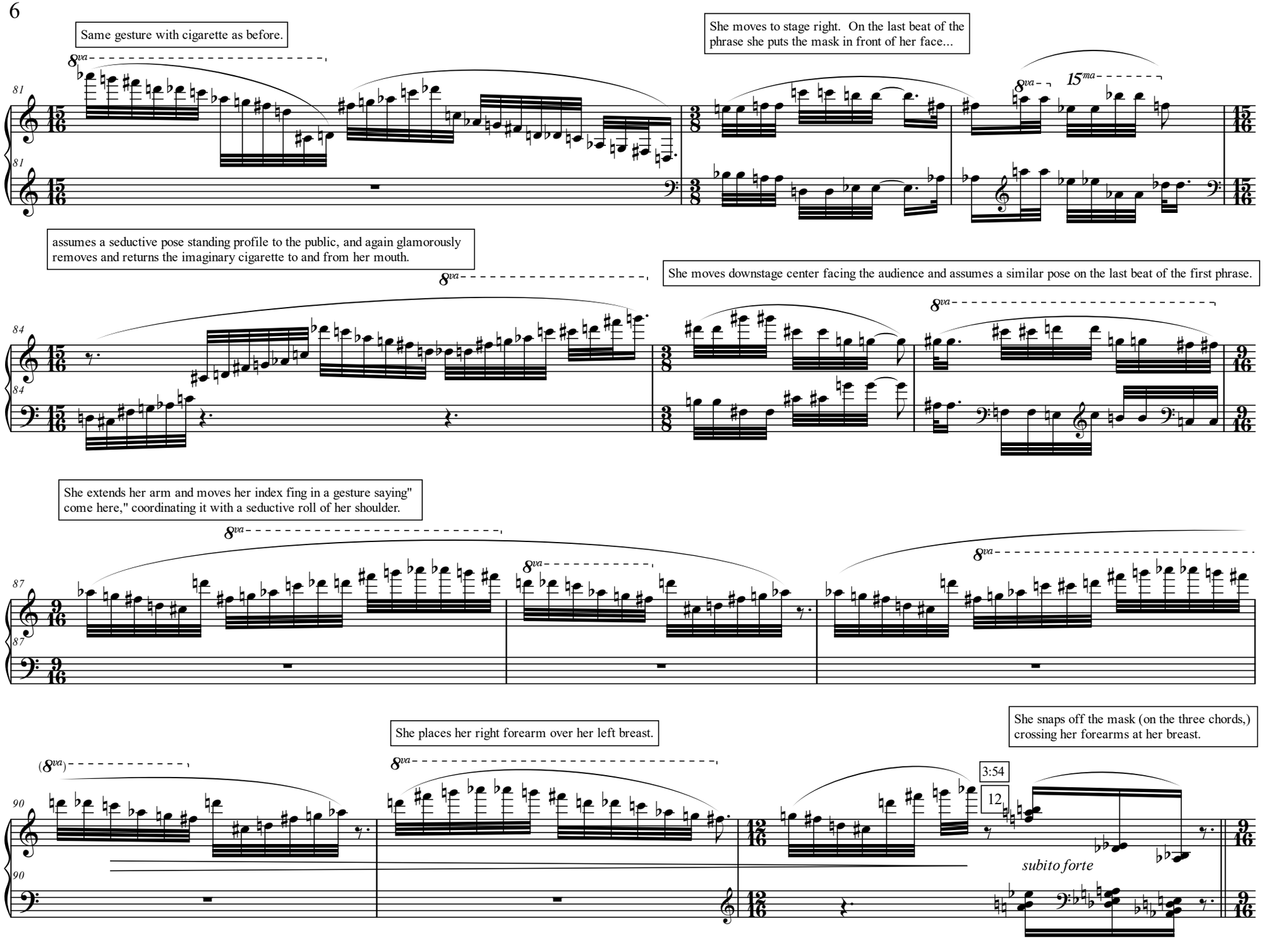
f

mp

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

She moves a bit downstage left,

77


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.
3:54
12
subito forte

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

97

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.

4:44

13

101

mp

105

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

2nd doll.

mf *long gradual crescendo*

4th doll.

5th doll.

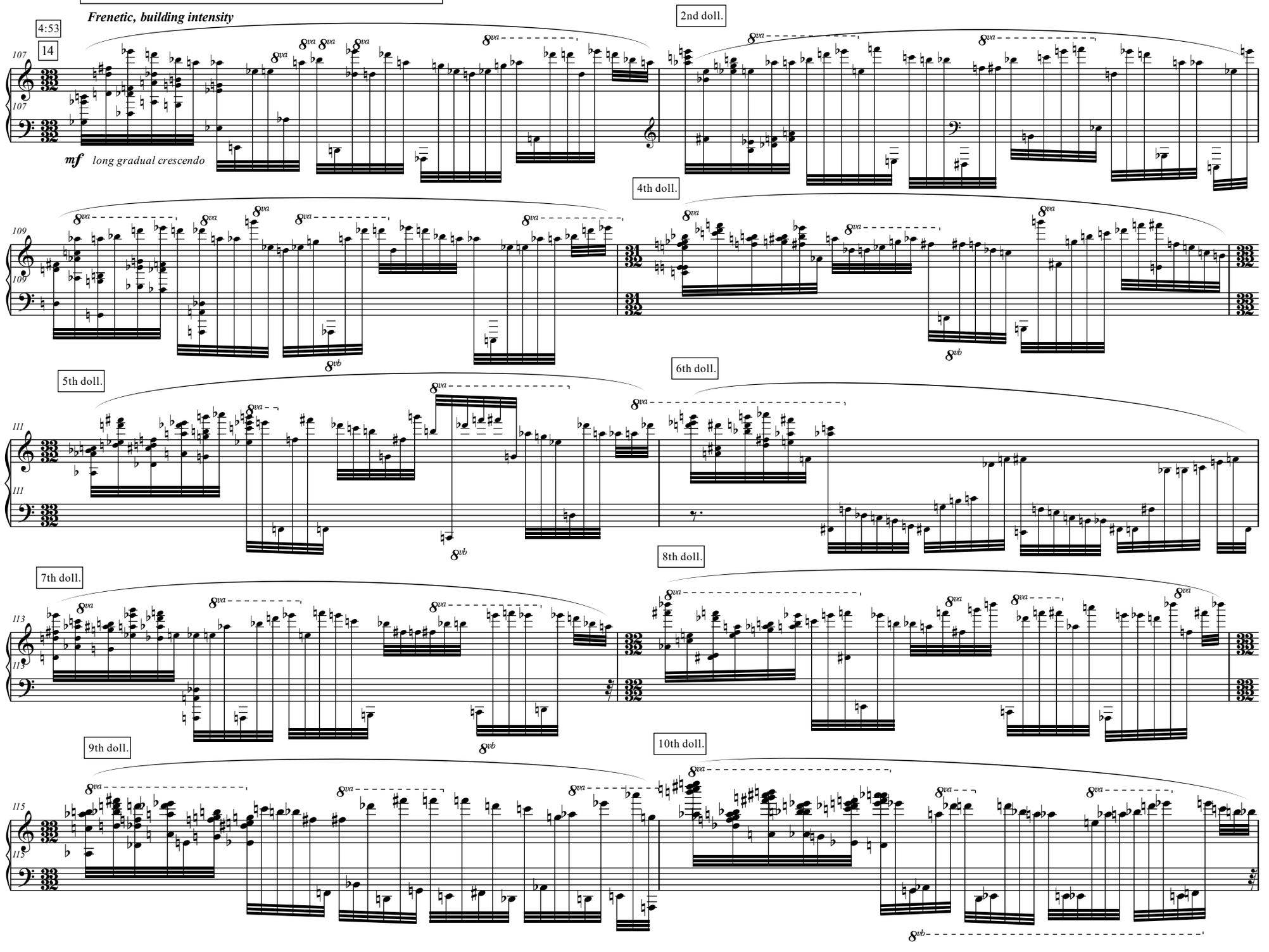
6th doll.

7th doll.

8th doll.

9th doll.

10th doll.



In the remaining time she straightens the line of dolls.

She looks at the box.

117

ff

She goes to the box.

5:33

15

119

Come sopra

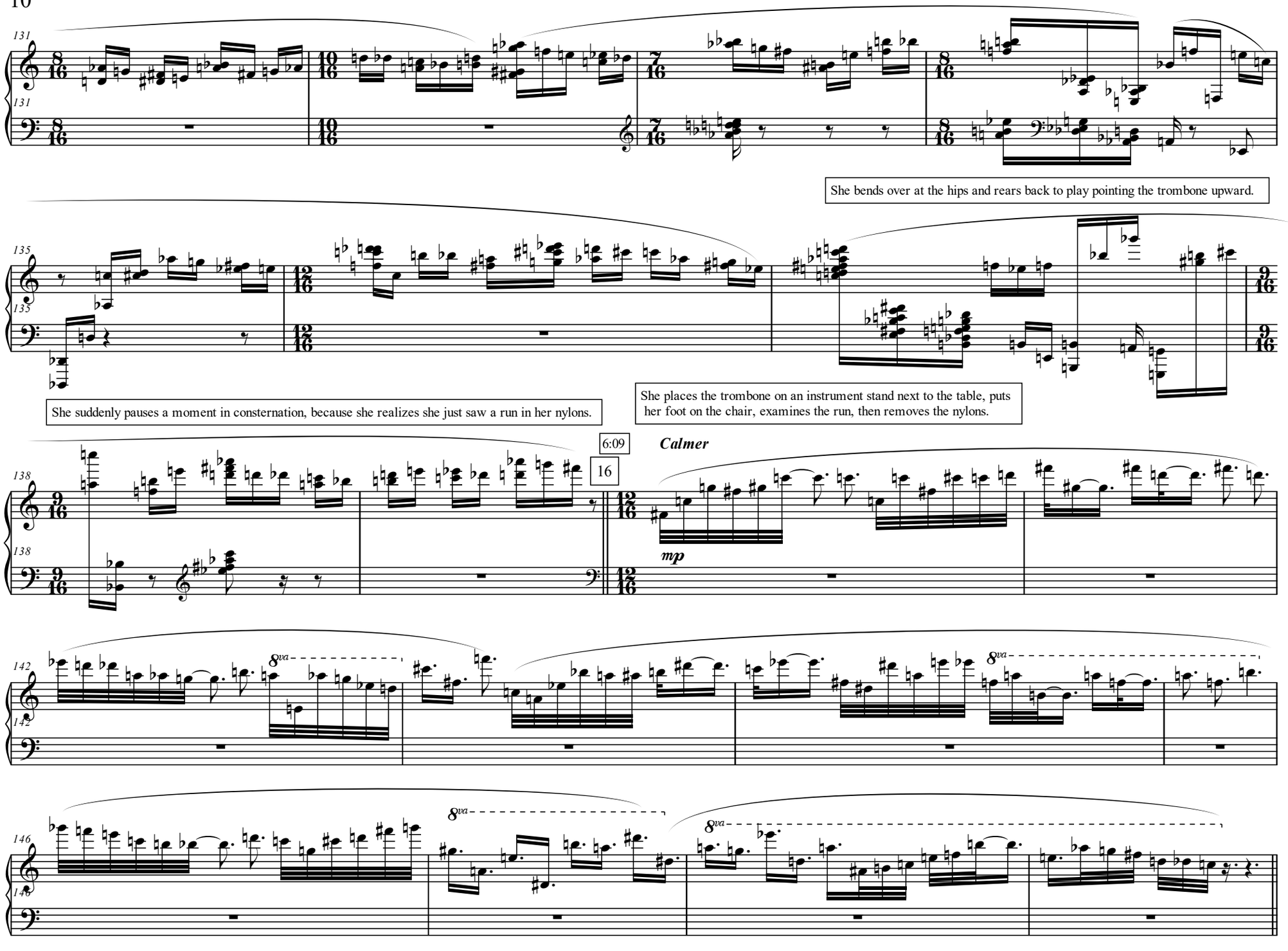
f

f

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.

122

127


131
131
She bends over at the hips and rears back to play pointing the trombone upward.
135
135
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.
6:09
16
Calmer
138
138
mp
142
142
8va
8va
146
146
8va
8va

6:33

17

She goes to the box and puts the nylons in it.

She rummages in the box...

Exuberant but agitated

150

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.

15ma

153

153

8va

8vb

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

6:47

18

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

Like a burlesque

157

157

mf

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

She returns to the box and rummages for her apron.

7:08

19

170

mf

Come Sopra

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

173

8vb

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.

(apron on here)

178

7:27

20

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

8va

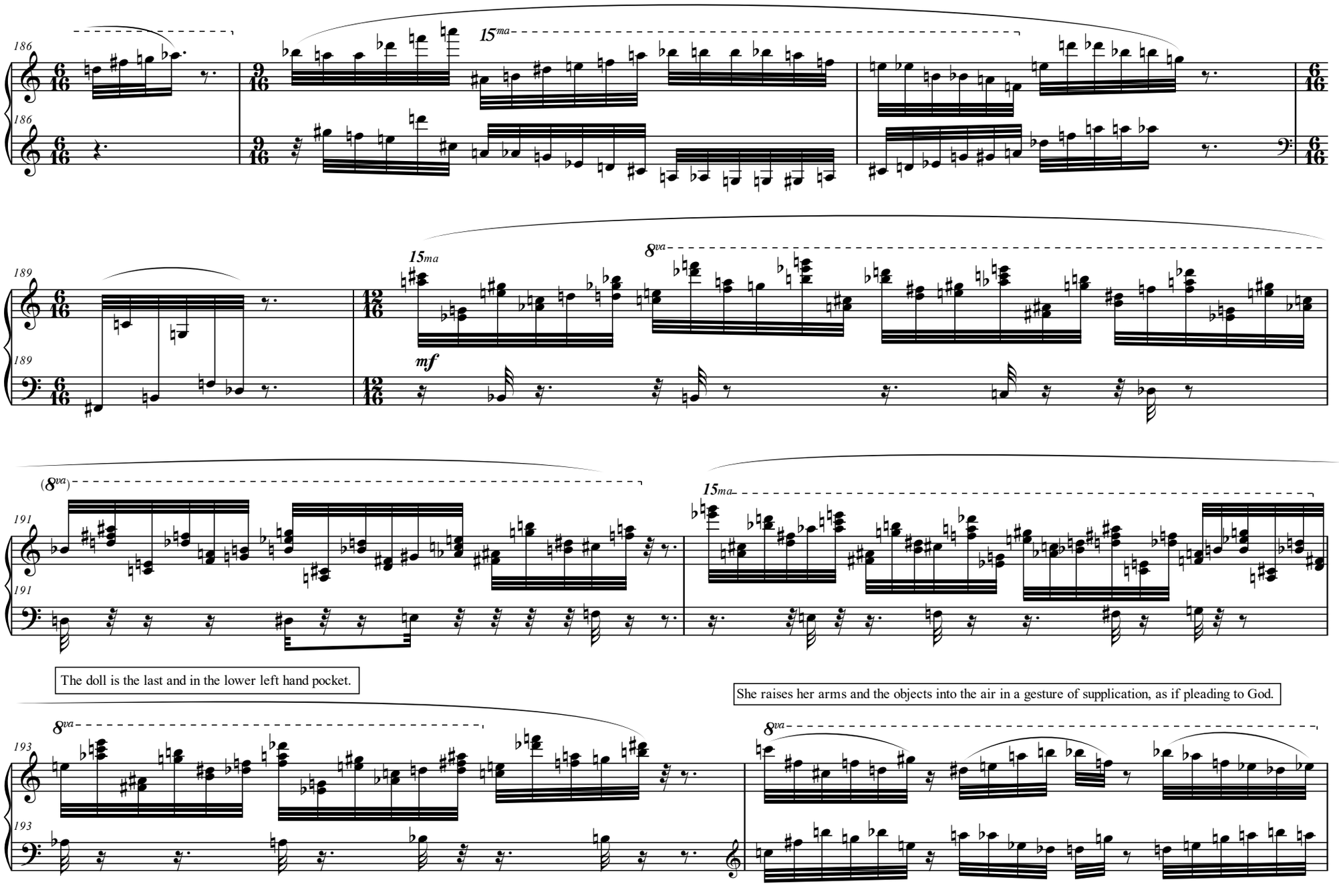
Elegant but agitated

182

mp

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

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.)



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

8va

195

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

8:06

21

She flows back to the box.

197

mf

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

200

Come Sopra

f

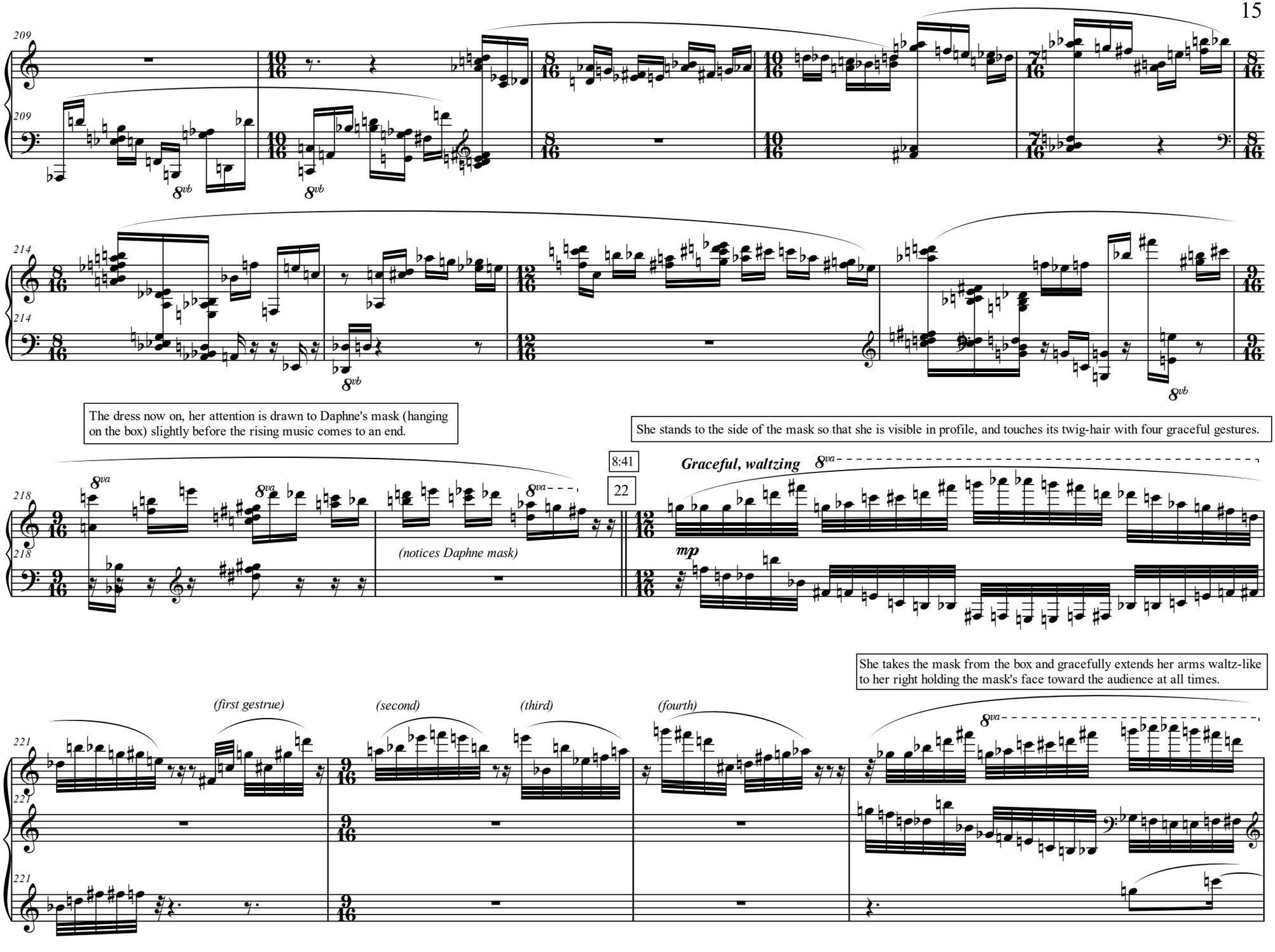
8vb

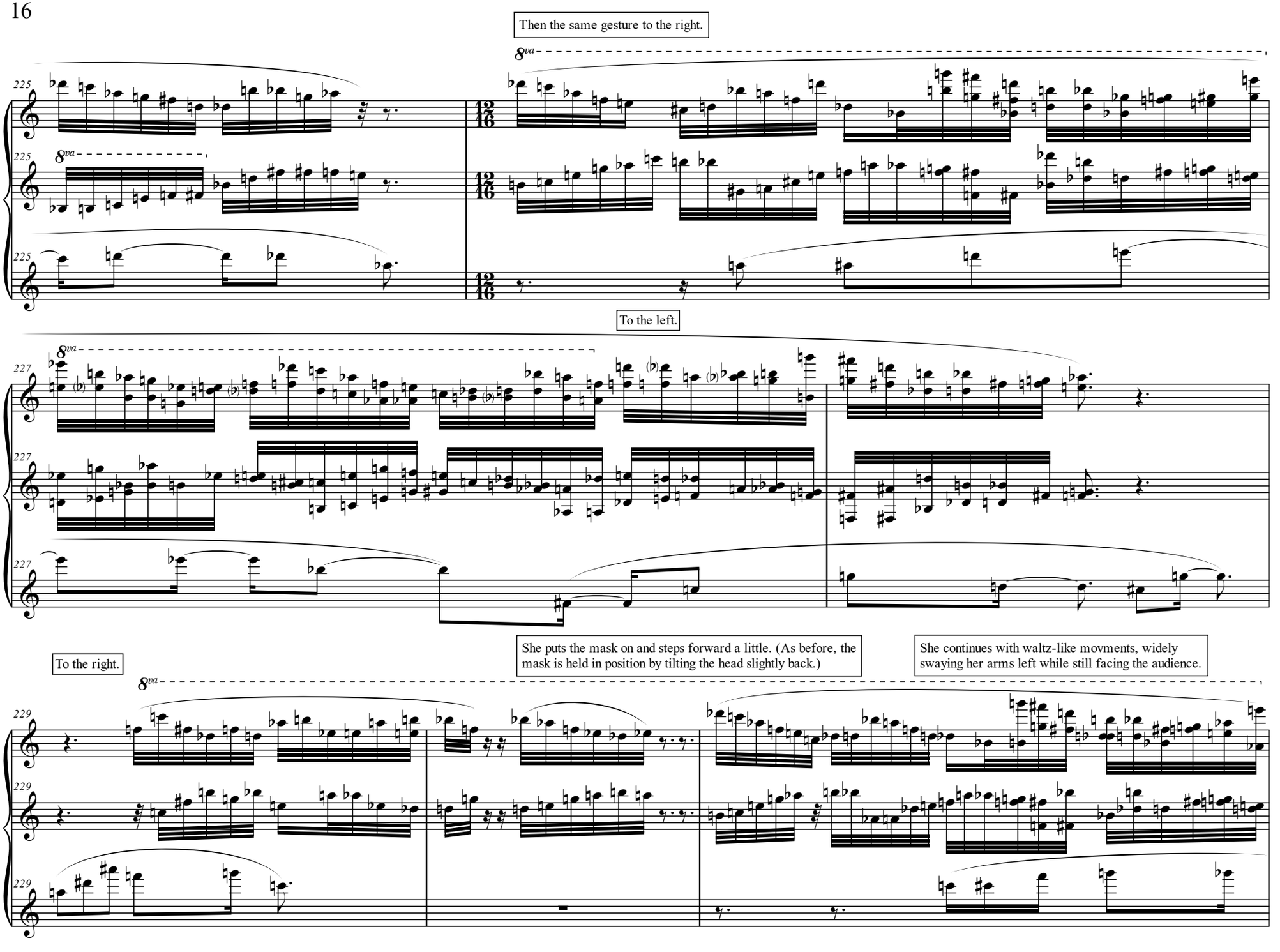
204

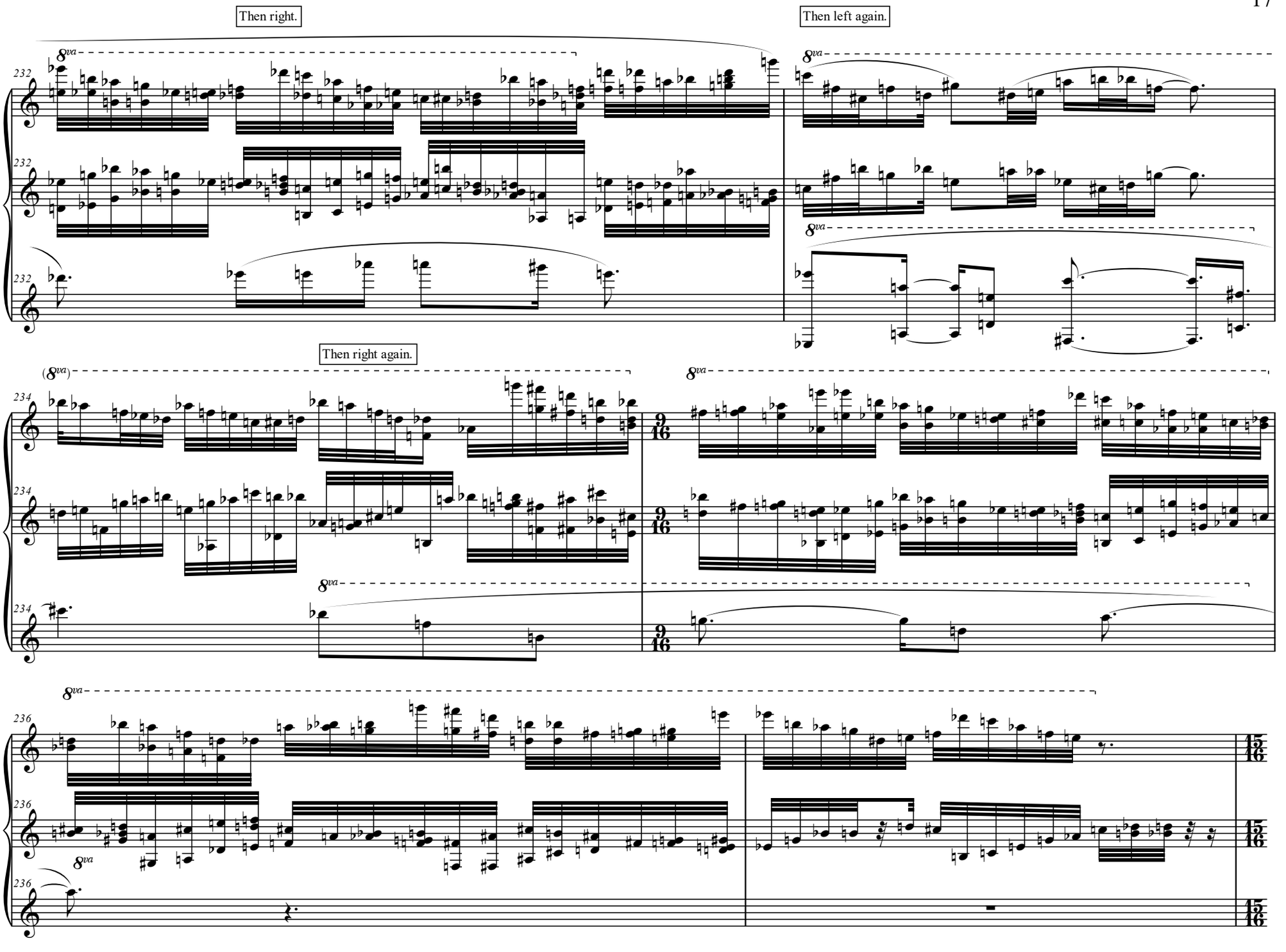
8vb

8vb

8vb


209
8vb
214
8vb
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.
218
8va
(notices Daphne mask)
8:41
22
Graceful, waltzing
mp
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.
221
(first gestrue)
(second)
(third)
(fourth)


Then the same gesture to the right.
8va
225
To the left.
227
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 movments, widely swaying her arms left while still facing the audience.
229


Then right.
Then left again.
Then right again.
8va
(8va)
232
234
236
9/16
15/16

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

238

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

23

240

Nervous, pensive

mp

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

243

(falls into hands, looks toward audience)

She returns to the box.

10:08

24

247

Rhythmic, driven

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

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.

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

10:33

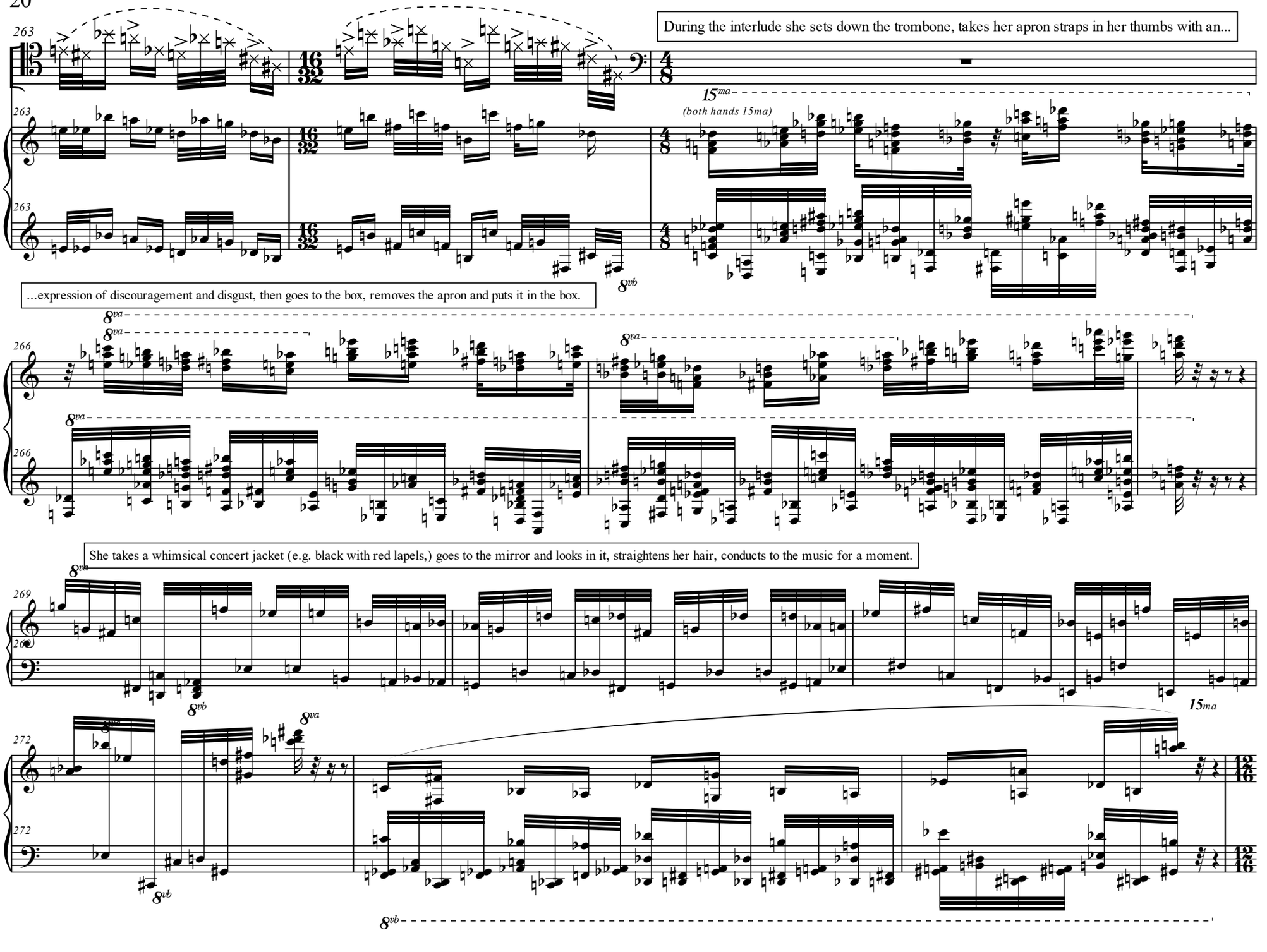
25

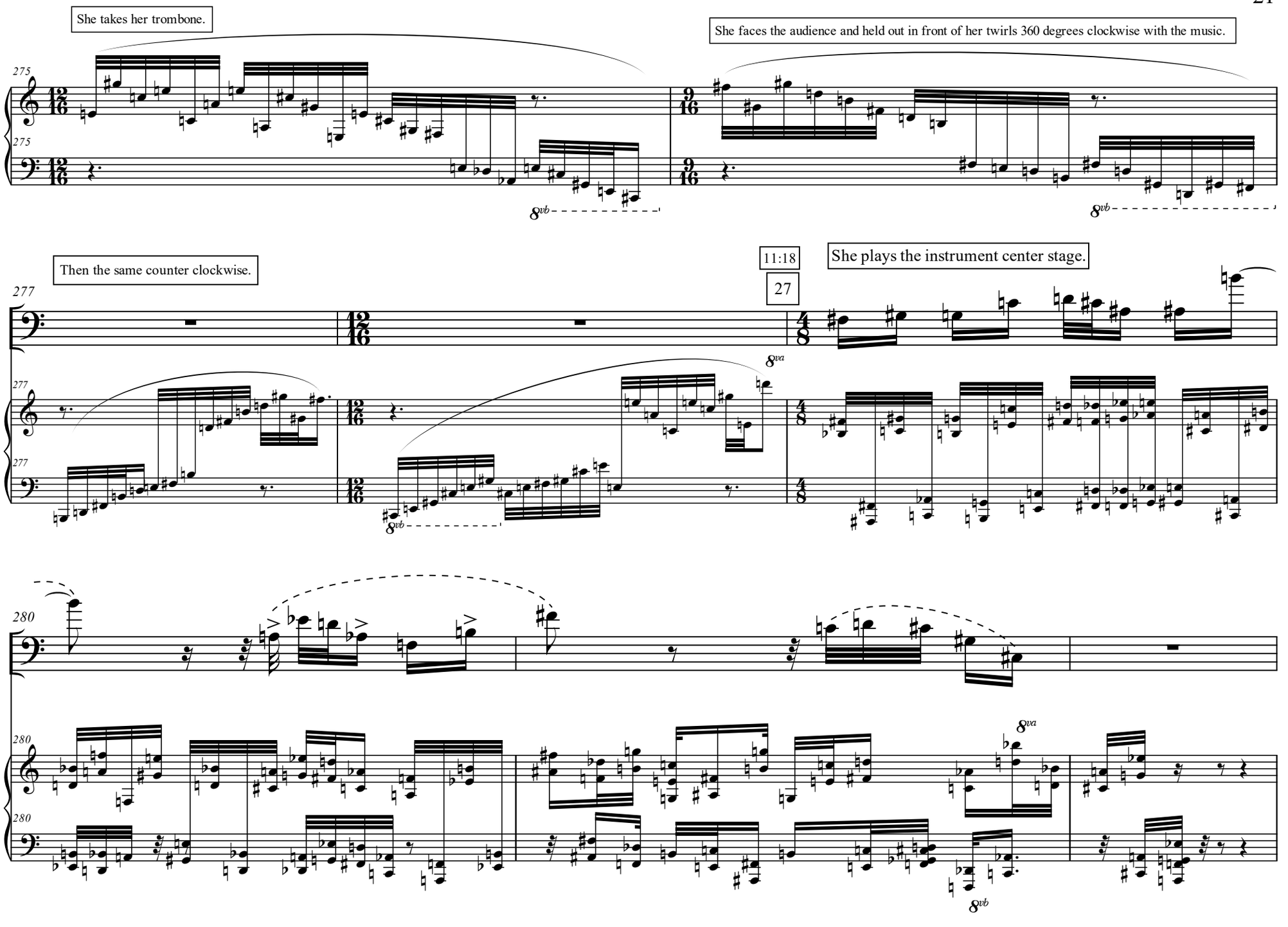
She takes the trombone and pantomimes moving the slide in time with the music but without the trombone touching her face.

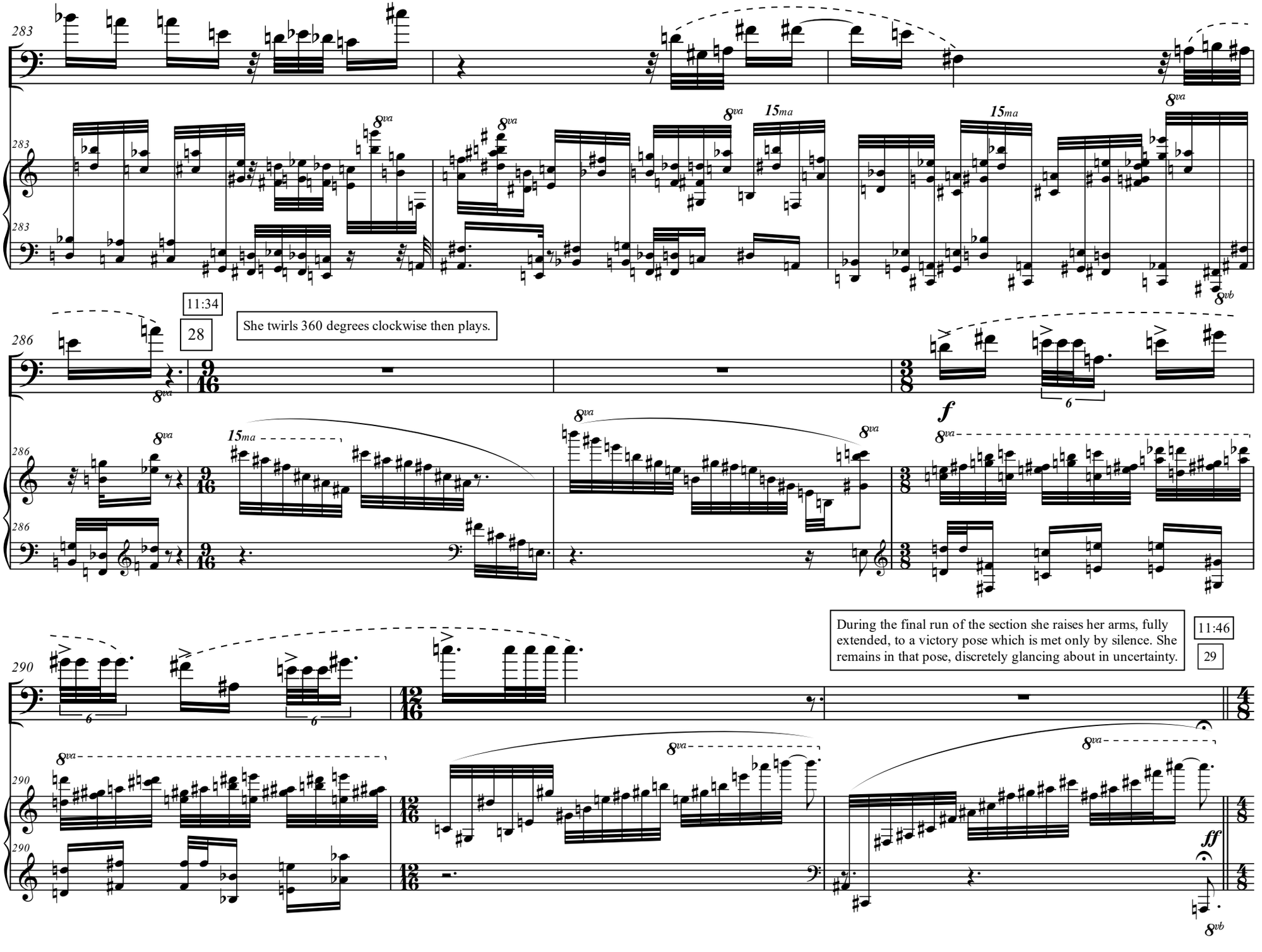
Rhythnic, with growing exhuberance

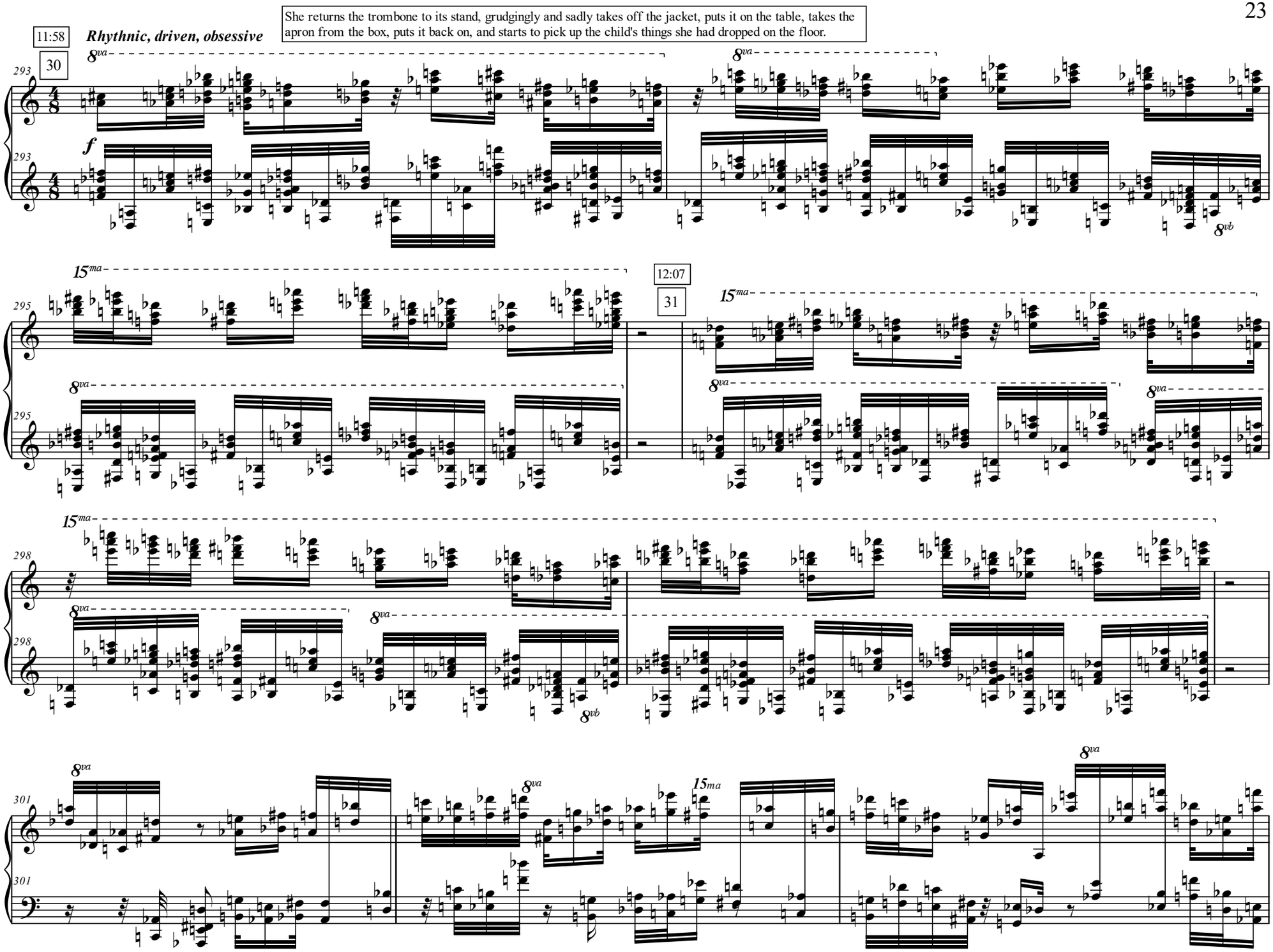
10:41

26


During the interlude she sets down the trombone, takes her apron straps in her thumbs with an...
(both hands 15ma)
...expression of discouragement and disgust, then goes to the box, removes the apron and puts it in the box.
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.


She takes her trombone.
She faces the audience and held out in front of her twirls 360 degrees clockwise with the music.
Then the same counter clockwise.
11:18
27
She plays the instrument center stage.


283
283
283
8va
15ma
8vb
11:34
28
She twirls 360 degrees clockwise then plays.
286
286
286
9/16
3/8
f
6
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
12/16
4/8
ff


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.

Rhythnic, driven, obsessive

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

304

8va 15ma 8va

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

Then the same clockwise.

307

f

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.

309

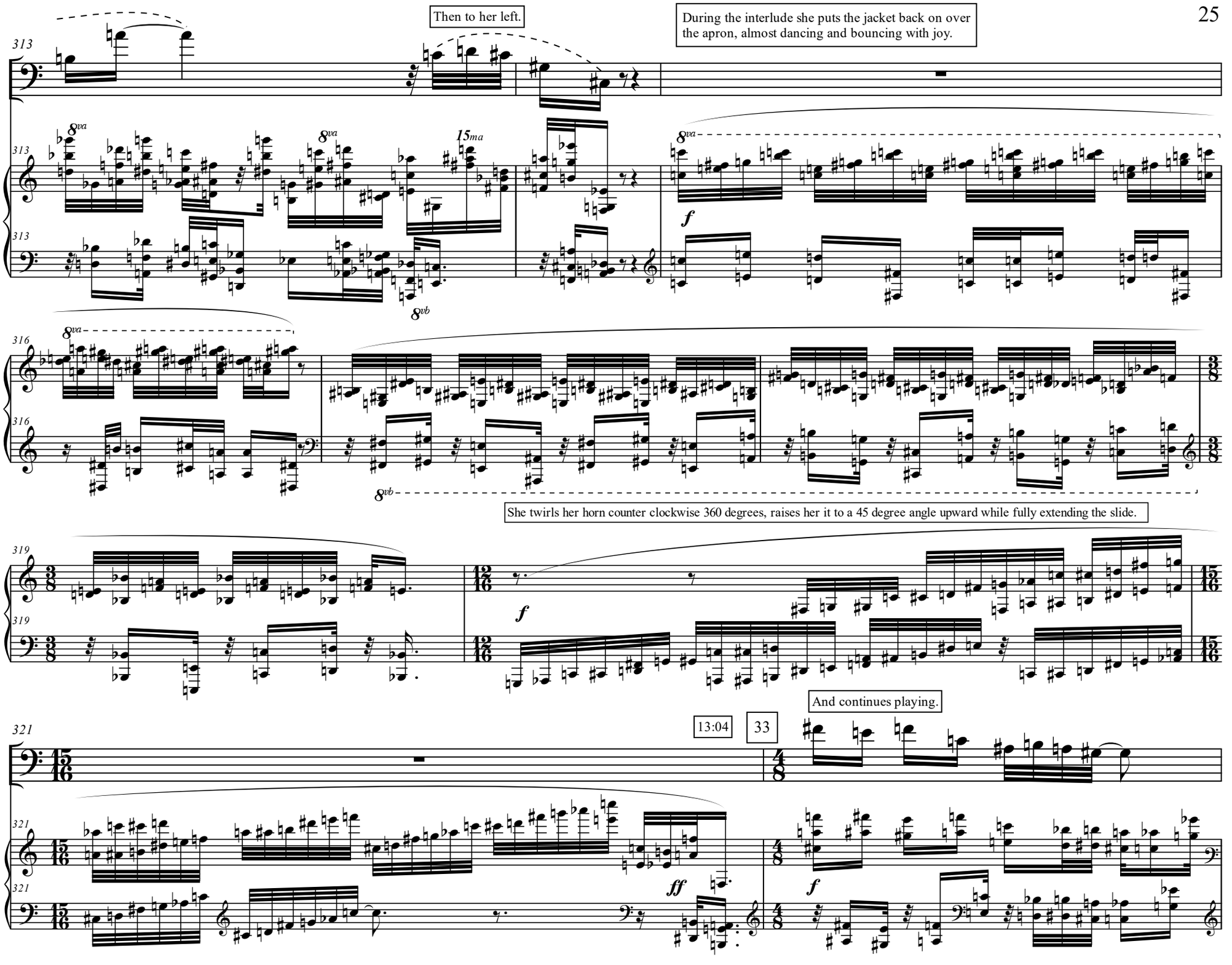
8va 15ma 8vb

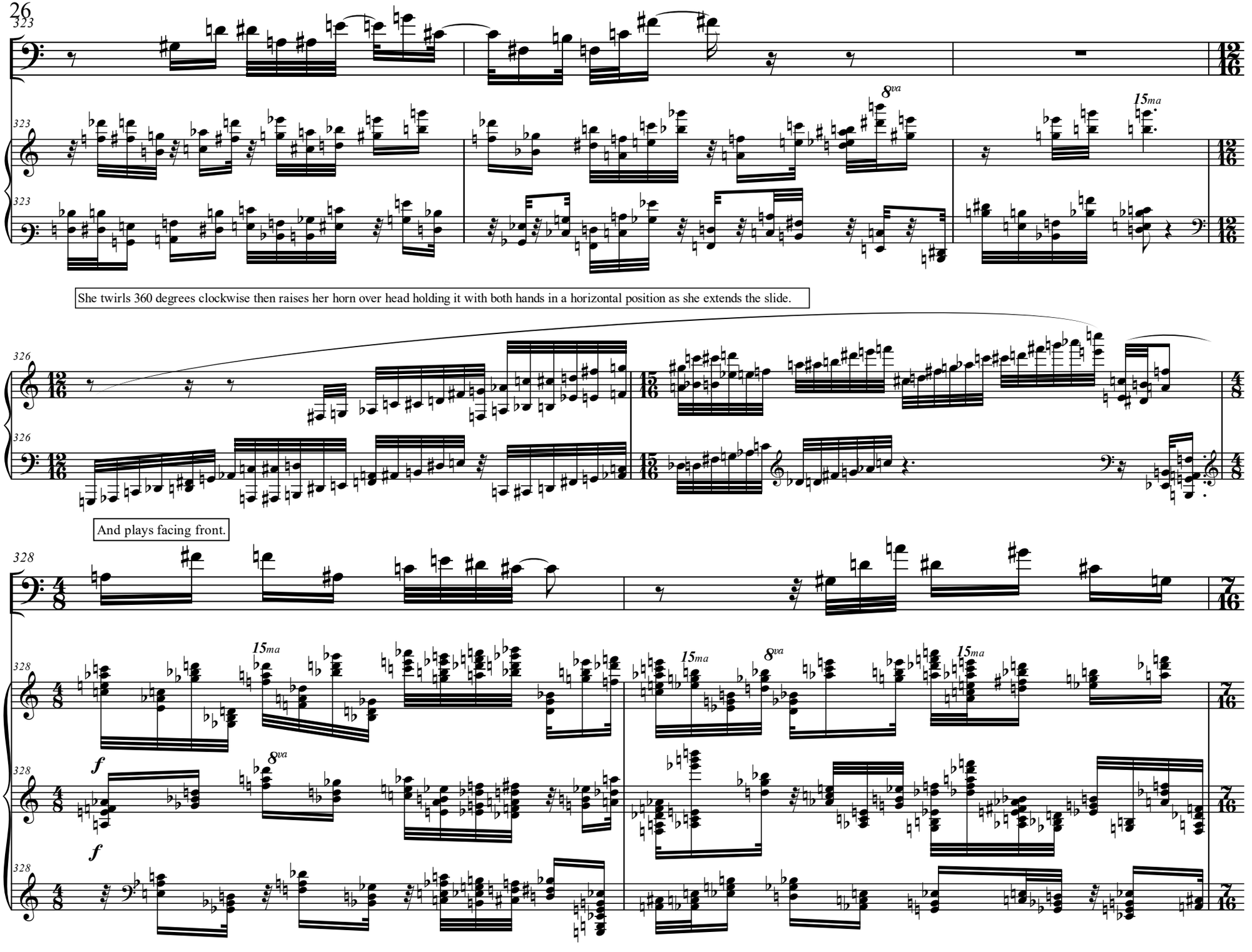
And plays facing front.

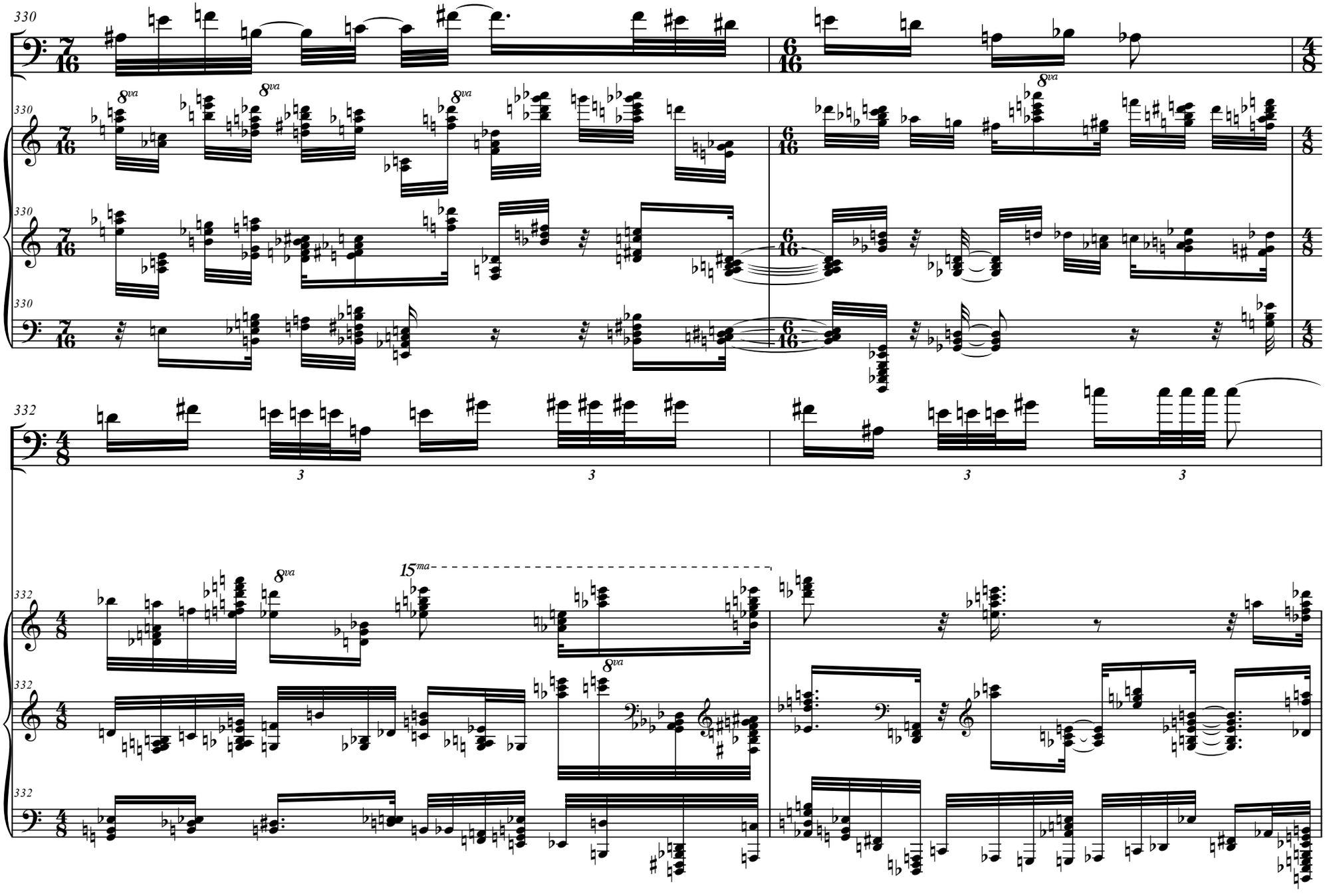
Then plays facing to her right.

311

f 8va 15ma 15ma


Then to her left.
During the interlude she puts the jacket back on over the apron, almost dancing and bouncing with joy.
313
8va
15ma
8vb
f
316
She twirls her horn counter clockwise 360 degrees, raises her it to a 45 degree angle upward while fully extending the slide.
319
And continues playing.
13:04
33
321
ff


323
8va
15ma
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.
326
And plays facing front.
328
f


330
7/16
6/16
4/8
8va
332
3
15ma

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)

34

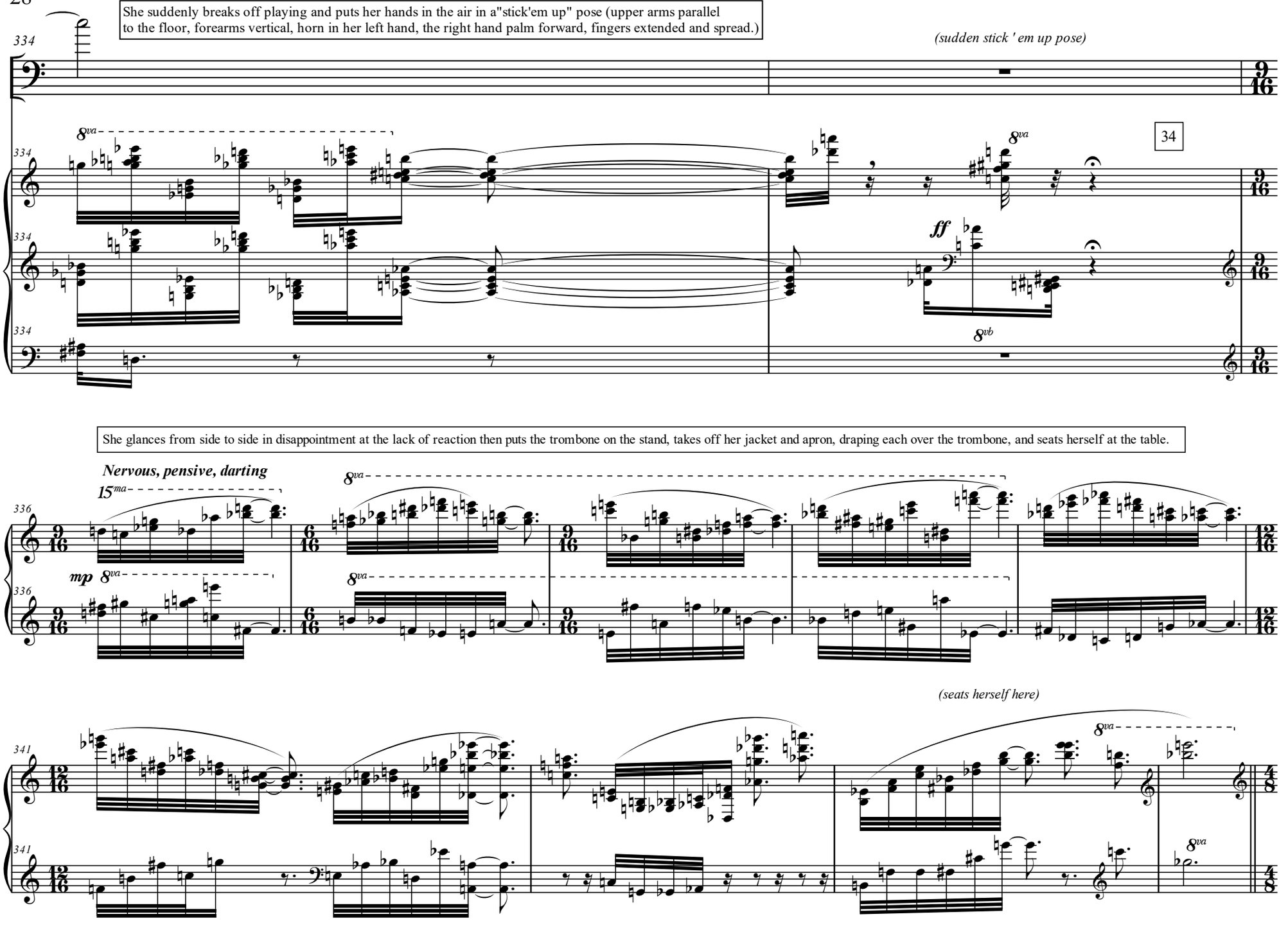
ff

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

mp

(seats herself here)



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

14:09

35

Agitated, building in intensity

345

mf

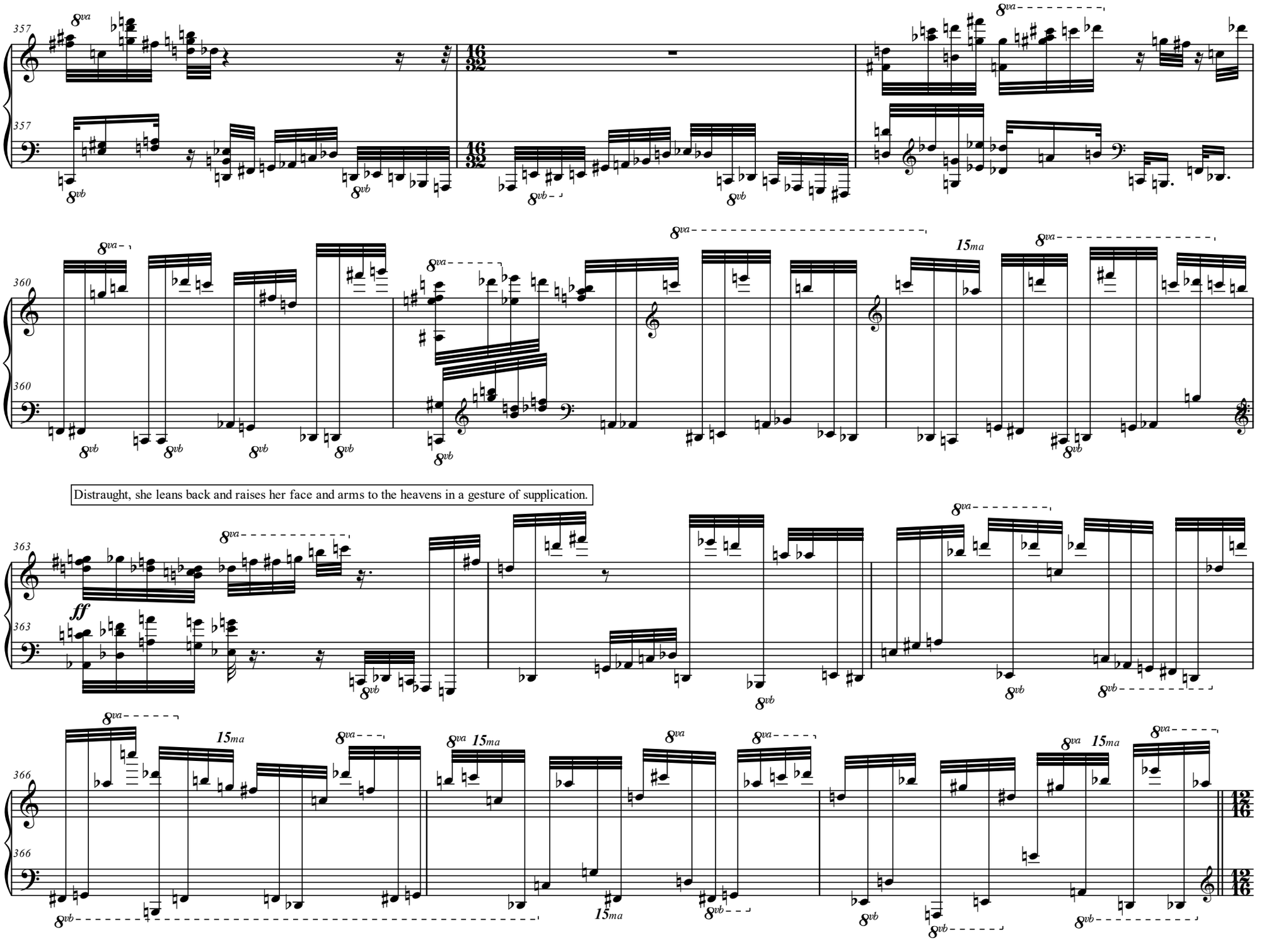
348

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

351

354

f


357
8va
8vb
16/32
360
15ma
Distraught, she leans back and raises her face and arms to the heavens in a gesture of supplication.
363
ff
366
12/16

14:50

36

She goes to the box,

369

mf

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.

371

Come sopra

f

8vb

8vb

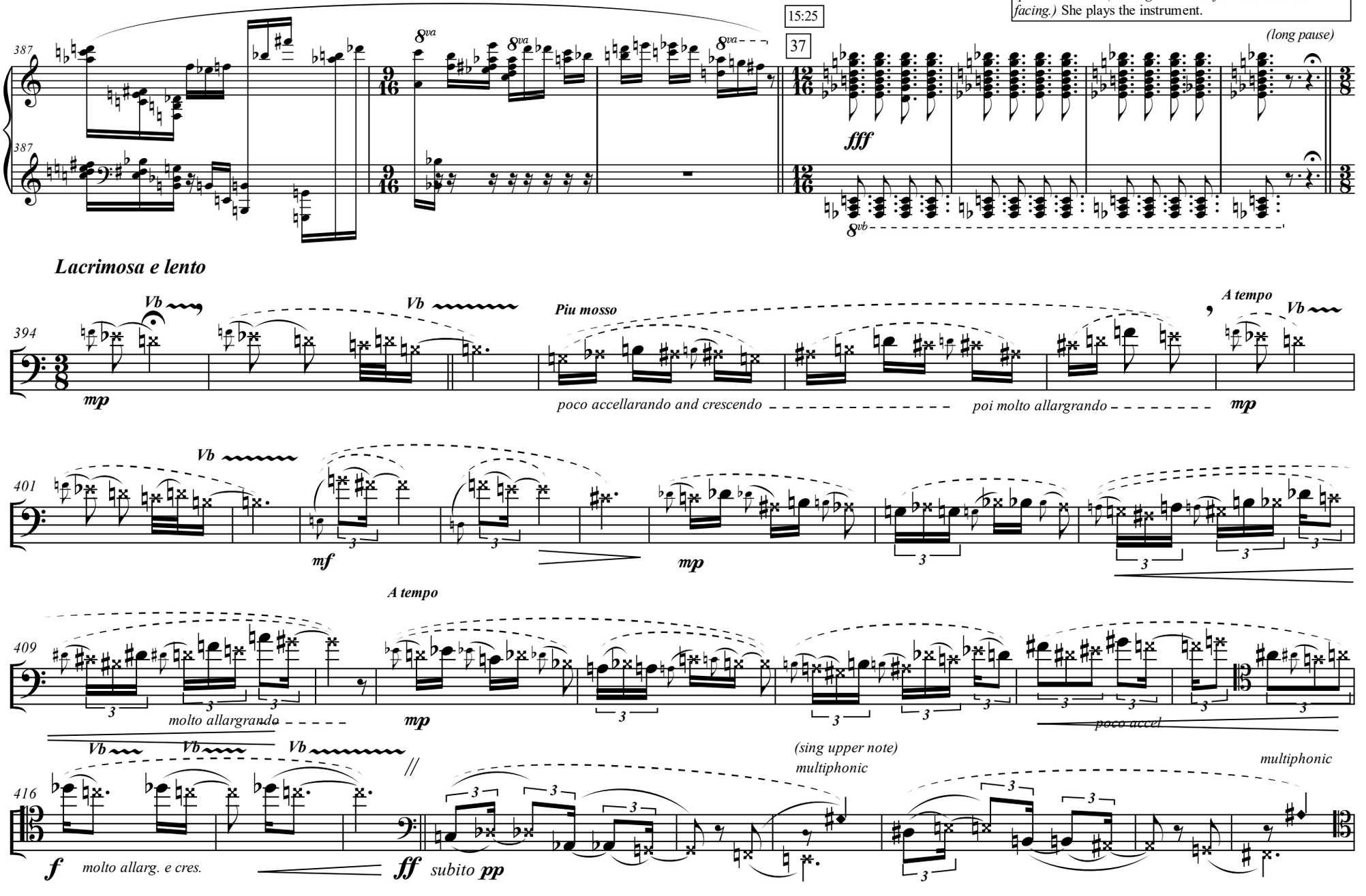
377

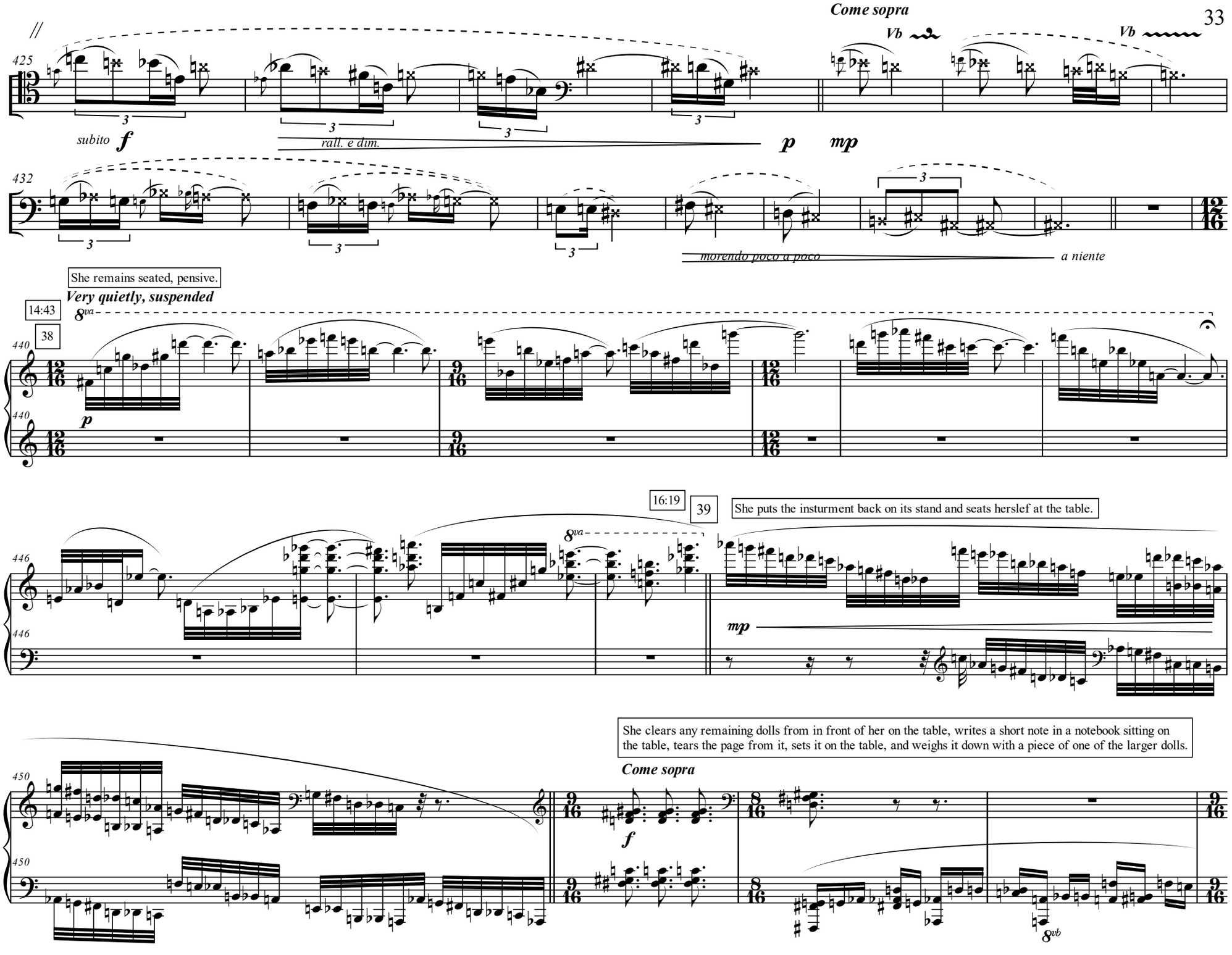
8vb

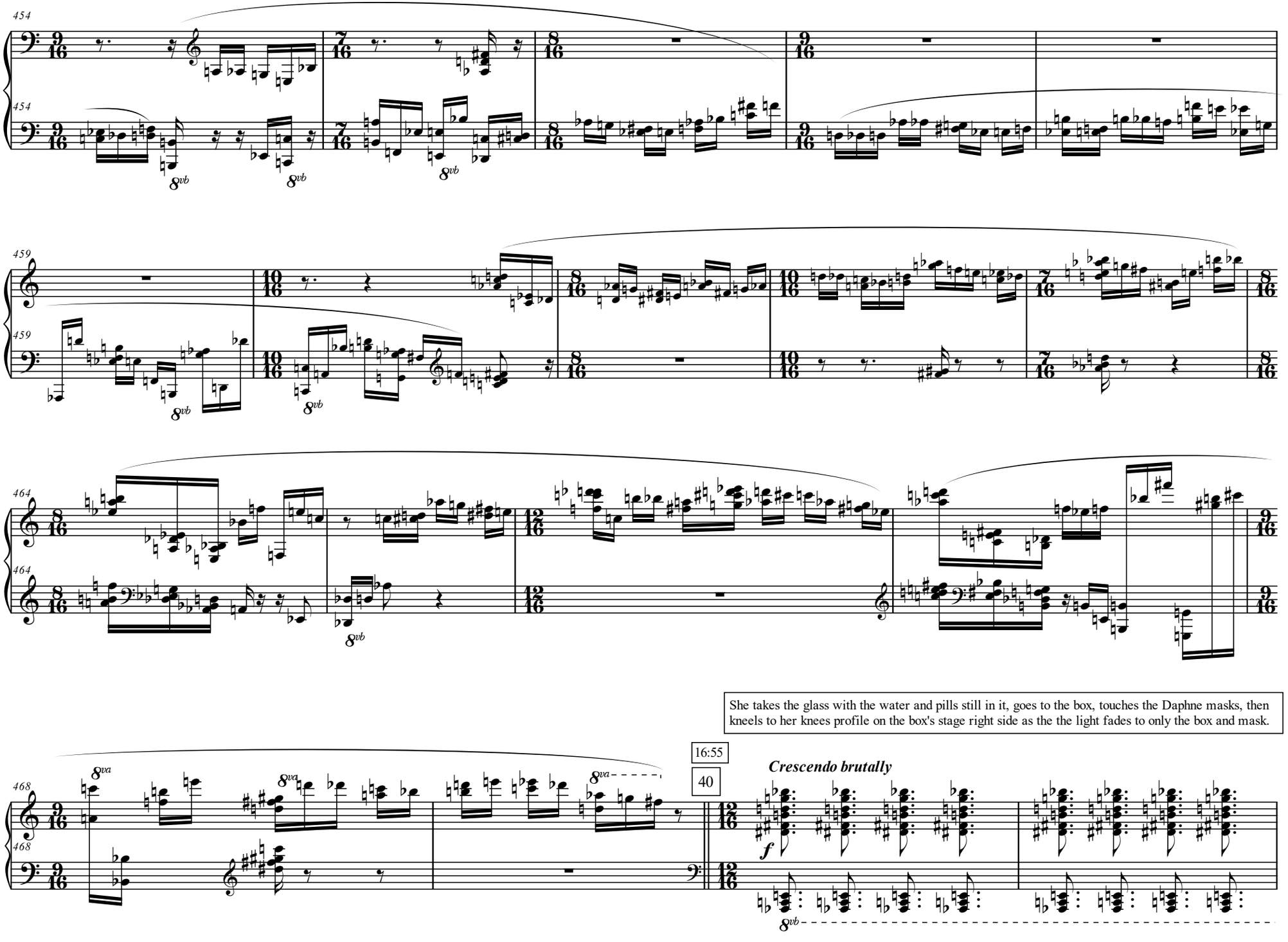
382

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 inst rument 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.




Come sopra
Vb
Vb
425
subito f
rall. e dim.
p
mp
432
morendo poco a poco
a niente
She remains seated, pensive.
Very quietly, suspended
14:43
38
8va
440
p
16:19
39
She puts the insturment back on its stand and seats herslef at the table.
446
8va
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
f
8vb


454
459
464
468
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.
16:55
40
Crescendo brutally
f

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

(8vb)

fff

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17:47

41

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

mf

8vb

Repeat as needed.

8vb