

# Miriam

(a music theater trilogy)

William Osborne

## Stage Directions

**Set.** Downstage left a simple, small wooden table and a chair. Downstage right a simple mirror as illustrated by Figure 2. Upstage center, a wooden box with a lid on hinges. The lid opens up stage. 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 left side of the table is a trombone stand (if applicable.) 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 set of “Russian Dolls” (small painted, wood dolls that all fit inside each other), 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). (*For alternatives to the trombone see the note at the end of the text.*)

**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 all of a unity of style and light beige color. (See Figure 1.)

**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 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 forming her hair. The mask should have a ritualistic, majestic and somewhat terrifying appearance.

**Light.** The stage is lit in three general regions. Stage left illuminates the table and area around it, stage right 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 leave 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 stage directions are coordinated with the tracks of the performance CD.

# Performance Instructions for the Trombone Lament

1. The symbol in Figure 1 indicates a vibrato approximately a half tone in width played about a quarter tone above and below the indicated pitch. It is modelled after the vibrato used in Japanese Shakuhachi music. Width and speed vary according to expressive nuance.
2. The F-horn tuning slide is removed for the duration of the work. Notes played through the open tube of the F-horn are indicated by the noteheads in Figure 3.

Figure 1

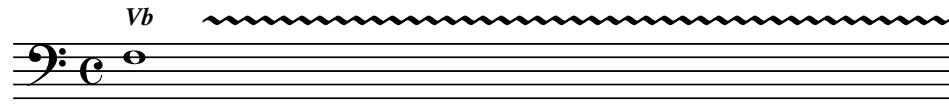
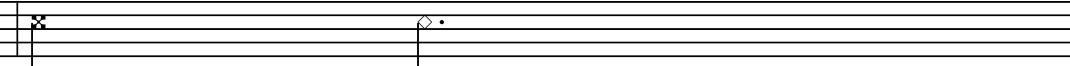


Figure 2



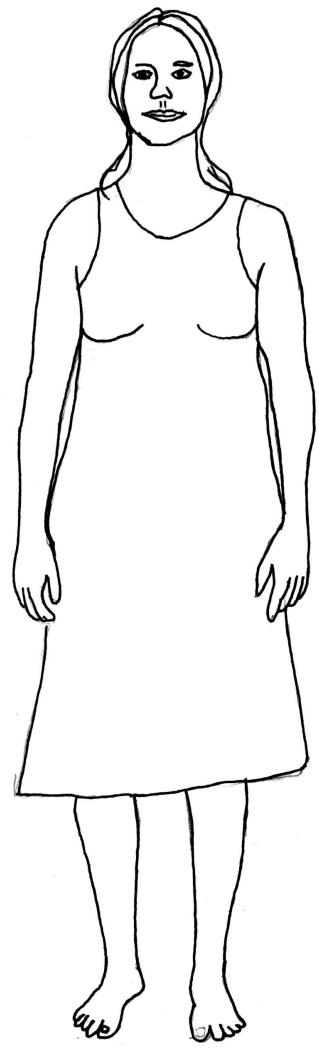


Figure 1

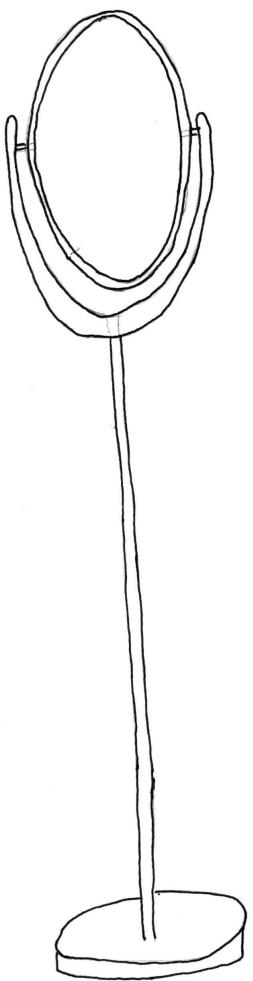


Figure 2

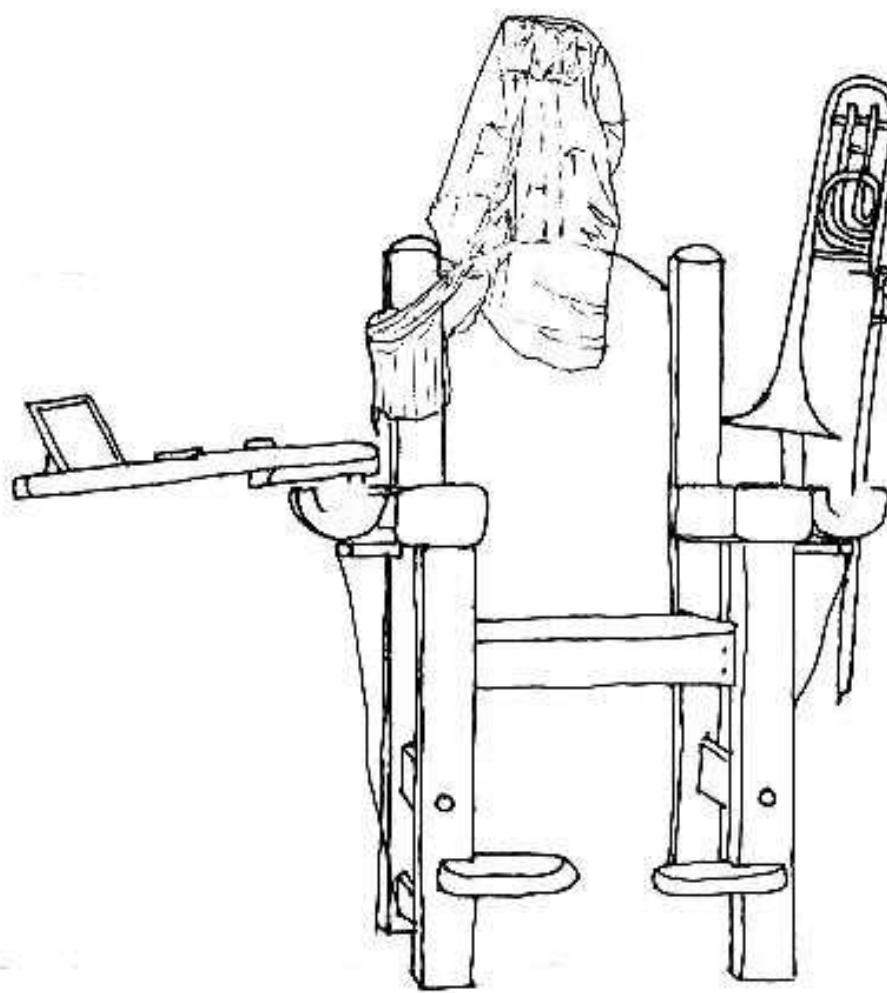


Figure 3



Figure 4



*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.)

2

She raises her arms one at a time and feels the twig-like hair of the mask, tilting her head to each side respectively.

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.)

2

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. She raises her arms above her head together with looking up at the same angle to a position of supplication.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures, numbered 11 through 16 above the staves. Measure 11 starts with a rest. Measures 12 through 16 feature complex sixteenth-note patterns. Measure 12 begins with a 9/16 time signature, followed by 16/16, 7/16, 8/16, and 9/16. Measure 13 begins with 16/16, followed by 9/16, 16/16, 8/16, and 16/16. Measure 14 begins with 16/16, followed by 10/16, 8/16, and 16/16. Measure 15 begins with 16/16, followed by 10/16, 8/16, and 16/16. Measure 16 concludes with 7/16.

21

21

7 8 16 9 16 12

7 8 16 9 16 12

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

8va

25

25

7 8 16 9 16 12

7 8 16 9 16 12

then quickly turns and goes to the box,

3

28

28

7 8 16 9 16 12

7 8 16 9 16 12

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

30

30

7 8 16 9 16 12

7 8 16 9 16 12

With a quick gesture she puts the mask on at the beginning of the three chord figure.

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.)

4

5

6

5

6

7

6

16

16

32

32

32

43

43

16

16

6

15<sup>ma</sup>

6

With gracefully extended movements she places her chin in her hand, and dips her head coyly.

She makes a startle gesture on the last florish (upper arm extended parallel to the floor, forearm at right angle, fingers extended and spread.) She removes the mask, and 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.

At the three chord figure she puts the mask on (including its latex cover) and spins around to face the audience.

She slowly moves to front center stage looking slightly upward, rolling her face around with inviting sensuality,

and moving her hips to the thumps in the music in a burlesque type of dance.

57 58

61 62

At the low note at the end of the phrase, she suddenly removes the latex make-up cover mask, holding it with her fully extended arm pointing upward at a 45 to 60 degree angle. (This reveals the mask underneath it.) 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.

*8va*

9

66 67

*8vb*

She looks at the audience (through the mask.)

Musical score page 12, measures 69-70. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 69 starts with a whole note followed by a half note. Measure 70 starts with a half note followed by a whole note. The music continues with a series of eighth-note patterns.

10

As she returns to the box she removes Myrtle's mask

Musical score for piano, page 10, measures 71-72. The score consists of two staves. The top staff is in treble clef and 12/16 time, starting with a key signature of one sharp. The bottom staff is in bass clef and 12/16 time, starting with a key signature of one sharp. Both staves begin with a series of eighth-note patterns. Measure 71 ends with a measure rest. Measure 72 begins with a bass note followed by a series of eighth-note patterns.

puts it back in the box and rummages for Morticia's mask.

At the three chord figure she places the mask over her breast and turns to the audience.

Her real face has a haughty and seductively glamorous pose.

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

*8va-----*

77 15 8 16 3 8 15

Same gesture with cigarette as before.

*8va-----*

81 15 8 15

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

and falls into a seductive, glamorous pose standing profile to the public.

*8va-----*

84 15 8 16 3 8 15

She moves to center stage and falls into a 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.

87

8va -

87

8va -

8va -

On the final florish she brings her forearm back over her right breast.

She snaps off the mask (on the three chords,) crossing her forearms at her breast. Her real face is facing the audience stage right.

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

(8va) -

8va -

8va -

90

12

12

12

3 3

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.

94

94

3 3

3 3

3 3

3 3

9

9

She holds Myrtle's make-up 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.

Musical score for piano and orchestra, measures 97-100. The score consists of two staves: treble and bass. The key signature is one flat. Measure 97 starts with a forte dynamic. Measure 98 shows eighth-note patterns. Measures 99 and 100 continue with eighth-note patterns, with measure 100 ending with a fermata over the bass staff.

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.

Musical score for piano and orchestra, measures 101-103. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 101 has a forte dynamic. Measure 102 starts with a piano dynamic. Measure 103 begins with a forte dynamic. Measure 104 starts with a piano dynamic. Measure 105 ends with a fermata over the bass staff.

Musical score for piano and orchestra, measures 104-106. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 104 starts with a forte dynamic. Measure 105 starts with a piano dynamic. Measure 106 ends with a fermata over the bass staff.

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.

2nd doll.

Musical score for the 2nd doll, page 10. The score consists of two staves: treble and bass. The treble staff has measure numbers 106 and 107 above it. The bass staff has measure number 106 above it. The music features complex rhythmic patterns with many eighth and sixteenth notes, primarily in the treble clef staff. Measure 107 shows a prominent bass note on the first beat.

3rd doll.

Musical score for the 3rd doll, page 10. The score consists of two staves: treble and bass. The treble staff has measure numbers 108 and 109 above it. The bass staff has measure number 108 above it. The music continues the complex rhythmic patterns established in the previous section, with a focus on eighth and sixteenth notes in the treble clef staff.

5th doll.

Musical score for the 4th and 5th dolls, page 10. The score consists of two staves: treble and bass. The treble staff has measure numbers 110 and 111 above it. The bass staff has measure number 110 above it. The music continues the complex rhythmic patterns, with a notable change in key signature to include sharps in the treble clef staff starting around measure 111.

A musical score for piano, featuring two staves (treble and bass). The score consists of four staves of music, each with a dynamic marking above it:

- Staff 1 (Treble): 6th doll.
- Staff 2 (Treble): 7th doll.
- Staff 3 (Bass): 8th doll.
- Staff 4 (Treble): 9th doll.
- Staff 5 (Bass): 10th doll.

The music is written in a complex rhythmic pattern with many eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and occasional bass notes. The treble staff features more intricate melodic patterns, often consisting of eighth-note pairs or groups. The overall style is highly technical and rhythmic, typical of early 20th-century piano music.

In the remaining time she straightens the line of dolls.

120

120

15 She goes to the box.

123

123

12

12

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.

126

126

12

12

131

131

12

12

She looks at the box.

135

135

18 16 16 16

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

139

139

18 16 16 16

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.

142

142

16 16 16

146

146

16 16 16

Musical score for piano and strings. The piano part consists of two staves: treble and bass. The strings are represented by a series of six staves below the piano. Measure 150 starts with a treble clef, a key signature of one sharp, and common time. The piano has eighth-note patterns. The strings play sustained notes. Measure 151 begins with a bass clef, a key signature of one sharp, and common time. The piano continues its eighth-note pattern. The strings play sustained notes.

She rummages in the box...

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

Musical score for piano and strings. The piano part consists of two staves: treble and bass. The strings are represented by a series of six staves below the piano. Measure 154 starts with a treble clef, a key signature of one sharp, and common time. The piano has eighth-note patterns. The strings play sustained notes. Measure 155 begins with a bass clef, a key signature of one sharp, and common time. The piano continues its eighth-note pattern. The strings play sustained notes. A dynamic instruction "8va" is written above the bass staff in measure 155.

...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.

Musical score for piano and strings. The piano part consists of two staves: treble and bass. The strings are represented by a series of six staves below the piano. Measure 157 starts with a treble clef, a key signature of one sharp, and common time. The piano has eighth-note patterns. The strings play sustained notes. Measure 158 begins with a bass clef, a key signature of one sharp, and common time. The piano continues its eighth-note pattern. The strings play sustained notes.

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.

She dances forward...

161  
161

162

kicking each leg across the other.

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

167  
167

168

19 She returns to the box and rummages for her apron.

175  
175

176  
176

178  
178

179  
179

She puts it on by looping its neck strap around her neck at the three chord figure.

Musical score page 183, measures 183-184 and 20. The score consists of two staves. The top staff is in treble clef, 16th note time, and the bottom staff is in bass clef, 16th note time. Measure 183 starts with a rest followed by a dynamic instruction. Measure 184 begins with a bass line consisting of eighth-note pairs. Measure 20 starts with a treble line containing sixteenth-note patterns. A box labeled '20' is placed above the first measure of 20. The score concludes with a measure ending in 12.

She twirls to center stage. *8va* -----

In the following passages, she removes various objects (with widely extended gestures) from...

A musical score for piano, featuring two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Both staves are in 12/16 time. The music consists of six measures of dense, rhythmic patterns primarily composed of eighth and sixteenth notes. Measure 1 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 2-3 continue this pattern with some variations. Measures 4-5 show a more complex rhythmic scheme. Measures 6-7 return to the initial pattern. Measures 8-9 introduce a new element with eighth-note pairs. Measures 10-11 return to the earlier patterns. Measures 12-13 conclude with a final pattern. Measures 14-16 provide a brief coda.

each of the apron's four pockets continuing to hold 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.)

Musical score for piano, page 190, measures 190-191. The score consists of two staves. The top staff begins with a dynamic of  $\frac{8}{8}$  (eighth notes). The bottom staff begins with a dynamic of  $\frac{16}{16}$  (sixteenth notes). Both staves feature complex patterns of black and white notes, with many black notes being either sustained or tied over from the previous measure. Measure 190 ends with a repeat sign and a double bar line. Measure 191 continues the pattern.

194

194

*8va*

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

196

196

*8va*

She raises her arms and the objects into the air in a gesture of supplication, as if pleading to God. She lowers her arms with the unison of the final run down of the section as she squeaks the doll.

198

198

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

21 She flows back to the box.

200

200

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

The musical score consists of four systems of piano music. The top system starts at measure 203 with a treble clef, common time, and a key signature of one sharp. It features sixteenth-note patterns in the treble and bass staves. Measures 203 through 206 show this pattern. Measure 207 begins with a dynamic of 16, followed by measures 208 through 211 with dynamics of 16, 8, 16, and 16 respectively. The bottom system starts at measure 212 with a treble clef, common time, and a key signature of one sharp. Measures 212 through 215 show sixteenth-note patterns. Measure 216 begins with a dynamic of 8, followed by measures 217 through 220 with dynamics of 16, 16, 16, and 16 respectively. The music uses various dynamics like 8, 16, and 16, and includes rests and sixteenth-note patterns throughout.

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.

Musical score for measures 221 and 222. The score consists of two staves: treble and bass. Measure 221 starts with a treble clef, a key signature of one sharp, and common time. It features a series of eighth-note chords. Measure 222 begins with a bass clef, a key signature of one sharp, and common time. It continues the musical line with eighth-note chords. Measure numbers 221 and 222 are indicated above the staves.

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 224 and 225. The score consists of two staves: treble and bass. Measure 224 starts with a treble clef, a key signature of one sharp, and common time. It features eighth-note chords. Measure 225 begins with a bass clef, a key signature of one sharp, and common time. It continues the musical line with eighth-note chords. Measure numbers 224 and 225 are indicated above the staves. A box contains the text: "On the last gesture she takes the mask and immediately flows into a waltz."

*8va* (only top notes 8va)

Holding the mask in front of her, she waltzes about three steps stage left, fully extending the mask in the direction she is moving (keeping its face directed toward the audience) then about three steps right in the same manner.

Musical score for measures 228 and 229. The score consists of two staves: treble and bass. Measure 228 starts with a treble clef, a key signature of one sharp, and common time. It features eighth-note chords. Measure 229 begins with a bass clef, a key signature of one sharp, and common time. It continues the musical line with eighth-note chords. Measure numbers 228 and 229 are indicated above the staves. The first measure includes a dynamic instruction *8va*. The second measure includes a dynamic instruction *8va* (only top notes 8va).

Musical score for piano and orchestra, measures 230-231. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the orchestra (bass clef). Measure 230 starts with a forte dynamic. Measure 231 begins with a piano dynamic. The music features complex harmonic progressions with many sharps and flats.

She puts the mask on at this florish (taking care not to be late,) and steps forward a little

Musical score for piano and orchestra, measures 232-233. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the orchestra (bass clef). Measure 232 starts with a forte dynamic. Measure 233 begins with a piano dynamic. The music continues the complex harmonic progression from the previous measures.

She continues waltzing, stage left then right, extending her arms in the

direction of her movement at the end of each phrase. (As before, the mask is held in position by tilting the head slightly back.)

Musical score for piano and orchestra, measures 235-236. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the orchestra (bass clef). Measure 235 starts with a forte dynamic. Measure 236 begins with a piano dynamic. The music concludes with a final forte dynamic.

Musical score for measures 236-237. The score consists of two systems of five staves each. Measure 236 starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff. The key signature changes frequently between major and minor keys. Measure 236 contains a dynamic instruction "(top notes only)" above a dashed line, with "8va" written below it. Measure 237 continues the musical line with similar complex harmonic progression.

Musical score for measures 238-239. The score consists of two systems of five staves each. Measure 238 begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff. The harmonic progression is dense and varied. Measure 239 follows, continuing the musical line.

She steps forward to front, center stage.

Musical score for measures 240-241. The score consists of two systems of five staves each. Measure 240 begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff. The harmonic progression is complex, featuring multiple inversions and changes in key signature. Measure 241 follows, continuing the musical line.

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.

23 *8va-*

243 3 3 3 3 3 3  
244 3 3 3 3 3 3

16 16

She raises her arms above her head together with looking up at the same angle to a position of supplication. She lowers her arms and tilts her head forward letting the mask fall into her hands. She raises her real face to the audience for an instant.

247 3 3 3 3  
248 3 3 3 3

16 16

She returns to the box.

251 3 3 3 3  
252 3 3 3 3

16 16

She rehangs the Daphne mask on the box, takes the apron from the box and puts it on.

15<sup>ma</sup>

253 3 3 3 3  
254 3 3 3 3

8 8

*15<sup>ma</sup>*

255

255

She picks up the objects she dropped on the floor.

*15<sup>ma</sup>*

*15<sup>ma</sup>*

258

258

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

She goes to the trombone, admires it, and picks it up. When the music re-begins, she moves the slide in unison with the music.

She plays the instrument.

261

261

261

261

26

*f*

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

15<sup>ma</sup>

...expression of discouragement and disgust, then goes to the box, removes the apron and puts it in the box.

15<sup>ma</sup>

270

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.

273

Musical score for measures 276-277. The score consists of two staves: treble and bass. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 276 starts with a forte dynamic. Measure 277 continues with a similar pattern of eighth and sixteenth notes.

She takes her trombone.

Musical score for measures 279-280. The key signature changes to E major (one sharp). The score shows eighth and sixteenth note patterns. The bass staff has rests in measure 279.

She twirls with the music.

Musical score for measures 281-282. The key signature changes to G major (one sharp). Measure 281 starts with a forte dynamic. Measure 282 begins with a dynamic marking *f*. The bass staff has rests in both measures.

She gets ready to play.

27  
She plays.

Musical score for orchestra and piano, page 26, measures 284-290.

The score consists of six staves:

- Staff 1 (Piano):** Bass clef, common time. Measure 284 starts with a bass note followed by a glissando instruction (*gliss.*). Measures 285-287 show eighth-note patterns. Measure 290 begins with a bass note, followed by a measure in 9/16 time.
- Staff 2 (Orchestra):** Treble clef, common time. Measures 284-287 show eighth-note patterns. Measure 290 begins with a bass note, followed by a measure in 9/16 time.
- Staff 3 (Orchestra):** Bass clef, common time. Measures 284-287 show eighth-note patterns. Measure 290 begins with a bass note, followed by a measure in 9/16 time.
- Staff 4 (Orchestra):** Treble clef, common time. Measures 284-287 show eighth-note patterns. Measure 290 begins with a bass note, followed by a measure in 9/16 time.
- Staff 5 (Orchestra):** Bass clef, common time. Measures 284-287 show eighth-note patterns. Measure 290 begins with a bass note, followed by a measure in 9/16 time.
- Staff 6 (Orchestra):** Treble clef, common time. Measures 284-287 show eighth-note patterns. Measure 290 begins with a bass note, followed by a measure in 9/16 time.

**Text:**

- Measure 290, first measure: Boxed number 28 followed by the text "She twirls and prepares to play."
- Measure 290, second measure: Measure length indicator "6".

294

294

294

294

12

4

12

4

12

4

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.

29

She slowly lowers her arms during the interlude.

30

15<sup>ma</sup>

297

297

4

31

She grudgingly and sadly takes off the jacket, puts it on the table, gets the apron and puts it back on, and starts to pick things up.

15<sup>ma</sup>

299

299

4

15<sup>ma</sup>

15<sup>ma</sup>

302

302

A musical score showing two staves of music. The top staff is in treble clef and the bottom is in bass clef. Both staves feature dense, complex patterns of notes and rests, primarily consisting of eighth and sixteenth notes. The key signature changes frequently, indicated by various sharps and flats.

During the interlude she regains her enthusiasm, tosses the things she has picked up aside...

305

305

A musical score showing two staves of music. The top staff is in treble clef and the bottom is in bass clef. The music continues with complex patterns of eighth and sixteenth notes, similar to the previous section but with some variations in rhythm and harmonic progression.

308

308

A musical score showing two staves of music. The top staff is in treble clef and the bottom is in bass clef. The patterns of notes remain dense and complex, maintaining the energetic feel established earlier.

takes the trombone and twirls with it.

311

311

A musical score showing two staves of music. The top staff is in treble clef and the bottom is in bass clef. The music concludes with a final, rhythmic pattern of eighth and sixteenth notes, bringing the section to a close.

A musical score for orchestra and piano. The score consists of six staves. The top two staves are for the piano, with measure numbers 313 and 313 appearing above them. The bottom four staves are for the orchestra, with measure numbers 315, 315, 317, and 317 appearing above them. Measure 313 shows eighth-note patterns in the piano parts and eighth-note chords in the orchestra. Measure 314 begins with a piano dynamic of  $\frac{3}{4}$  followed by eighth-note chords. Measure 315 shows eighth-note chords in the piano and eighth-note patterns in the orchestra. Measure 316 continues the eighth-note patterns in the piano and orchestra. Measure 317 begins with a piano dynamic of  $\frac{2}{4}$  followed by eighth-note chords. A box contains the text "During the interlude she puts the jacket back on over the apron, almost dancing and bouncing with joy." The score concludes with a repeat sign and a double bar line.

313

313

314

She plays.

315

315

316

317

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

317

317

320

320

322

323

16

18

33 She plays three improvisatory figures, and three half step rising figures, pauses with the music, and ends with a high glissé followed by a low interval of perfect fifth

324

325

325

Musical score for orchestra and piano, page 31, featuring four staves of music.

**Measure 328:** Bassoon (Bass clef) starts with a dynamic  $\text{f}$ . The key signature changes from  $\text{F major}$  (no sharps or flats) to  $\text{G major}$  (one sharp). The time signature is  $\frac{15}{16}$ . The bassoon plays eighth-note patterns. The piano (Piano clef) also has eighth-note patterns. The bassoon ends with a fermata over the first note of the next measure.

**Measure 329:** The bassoon continues its eighth-note pattern. The piano has eighth-note chords. The time signature remains  $\frac{15}{16}$ .

**Measure 330:** The bassoon continues its eighth-note pattern. The piano has eighth-note chords. The time signature changes to  $\frac{16}{16}$ .

**Measure 331:** The bassoon starts with a dynamic  $\text{f}$ . The key signature changes to  $\text{E major}$  (two sharps). The time signature is  $\frac{15}{16}$ . The bassoon plays eighth-note patterns. The piano has eighth-note chords. The time signature changes to  $\frac{8}{8}$ . The bassoon ends with a fermata over the first note of the next measure.

A musical score for three staves. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 333 starts with a 16th-note pattern. Measure 340 begins with a 10/32 time signature. Measure 342 begins with a 12/16 time signature.

Improvise wildly to the end of measure 338. Cut off suddenly in time with the music.

A musical score for three staves. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 335 starts with a 16th-note pattern. Measure 340 begins with a 10/32 time signature. Measure 342 begins with a 12/16 time signature. The score includes a box with instructions for improvisation.

337

337

337

9  
16

9  
16

34 She puts the trombone on the stand, takes off her jacket and apron, draping each over the trombone, and seats herself at the table..

*15<sup>ma</sup>*

339

16

16

16

16

339

16

16

16

343

16

16

16

16

343

16

16

16

35 She reassembles the dolls, occasionally nervously brushing back her hair with her hand.

2nd doll.

348

348

351

3rd doll.

4th doll.

5th doll.

354

354

6th doll.

357

357

Musical score for orchestra and piano, page 35, measures 360-369.

The score consists of two systems of musical staves. The top system includes a treble clef staff for the piano and a bass clef staff for the orchestra. The bottom system includes a bass clef staff for the piano and a bass clef staff for the orchestra. Measure numbers 360, 363, and 366 are indicated on both systems.

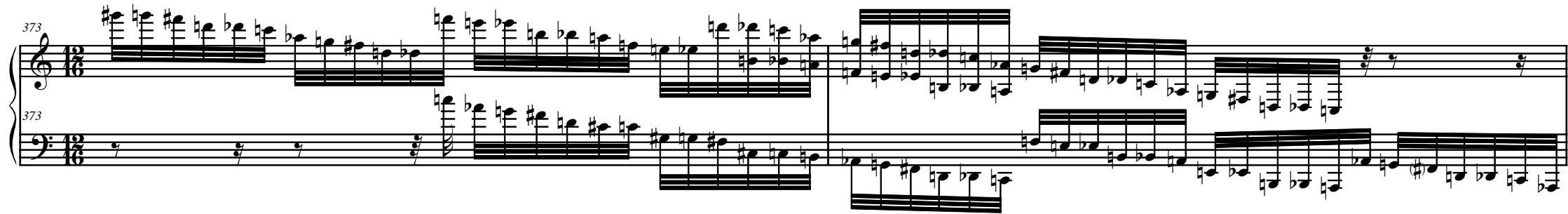
Text boxes with arrows point to specific measures:

- "7th doll." points to measure 360, first system, measures 1-2.
- "8th doll." points to measure 360, second system, measures 1-2.
- "9th doll." points to measure 363, second system, measures 1-2.
- "10th doll." points to measure 366, second system, measures 1-2.

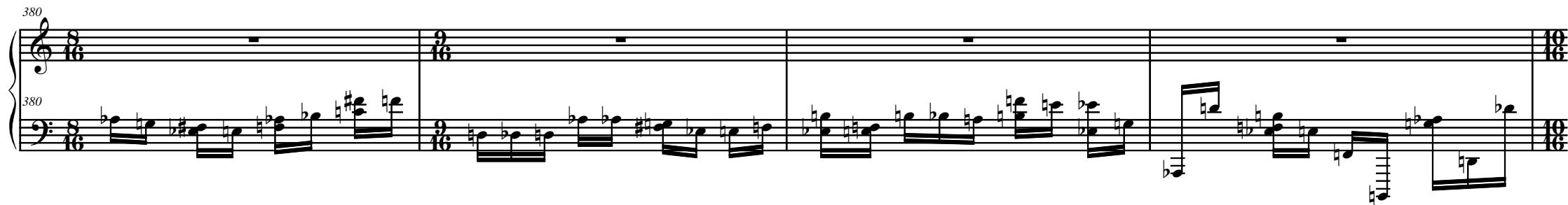
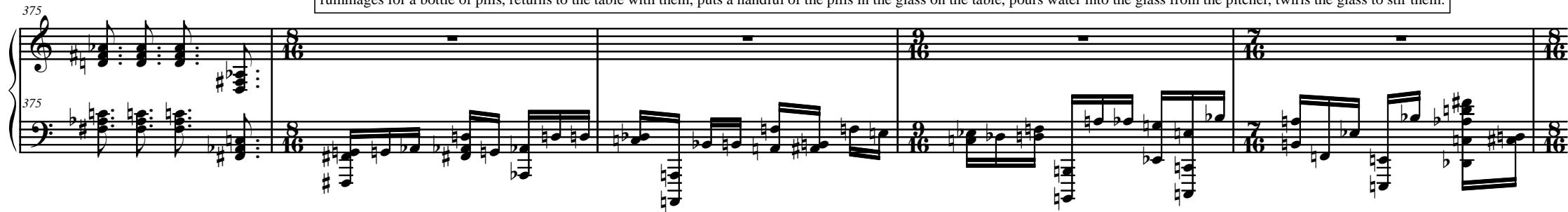
A text box at the bottom left of the page contains the lyrics:

She continues to straighten her hair and fidget with the assembled dolls.

36 She goes to the box,



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 the pitcher, twirls the glass to stir them.



A musical score page showing two staves of music. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, F) and key signatures. The bottom staff is for the piano, with a single C-clef part. Measure 389 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 390 begins with a bass clef, a key signature of one sharp, and a common time signature. The music consists of complex rhythmic patterns and harmonic changes.

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 CD is paused.*

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.

Musical score for orchestra and piano, page 38, measures 394-395. The score consists of two staves. The top staff is for the orchestra, featuring multiple parts with various clefs (G, F, C) and key signatures (F major, B-flat major). The bottom staff is for the piano, also in F major. The music is in common time (indicated by '16'). Measure 394 starts with a forte dynamic. Measure 395 begins with a piano dynamic. The score includes dynamic markings like 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). The piano part features sustained notes and eighth-note patterns. The right margin contains the text 'she facing.) She plays the instrument.' and the page number '38'.

### *Lacrimosa e lento*

400

**I** **II** **III** **Vb**

**II** **III** **Vb** **VI**

**V** **IV** **II** **II** **V**

**II** **I** **III** **III** **II**

**IV** **III** **IV** **II**

**Vb** **II** **III** **Vb**

*mp*      *più mosso*      *mp*

mp

*piu mosso*

*mp*

1

*(quick graces)*

mp

*molto accellarando e crescendo*

*poi a tempo*

422 *Vb* *pp* *multiphonic (sing upper note)* *subito ff*

431 *Come sopra*

438 *morendo poco a poco* *12*

38

*After the lament the piano music is resumed and the general light slowly rises, but to a dimmer level than before.* She places the trombone on its stand and seats herself at the table.

Musical score for piano, page 10, measures 445-446. The score consists of two staves. The top staff is in treble clef, 12/16 time, and the bottom staff is in bass clef, 12/16 time. Measure 445 starts with a dynamic of  $\frac{9}{16}$ . Measure 446 starts with a dynamic of  $\frac{12}{16}$ .

39

She tears a sheet of paper from the notebook, writes a short note and leaves it on the table.

A musical score for piano, showing two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 451 begins with a treble clef, a key signature of one sharp, and common time. The right hand plays a sixteenth-note pattern of eighth-note groups. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 452 starts with a bass clef, a key signature of one sharp, and common time. The right hand continues its sixteenth-note pattern. The left hand's harmonic function changes, indicated by a different bass note and a new eighth-note chord pattern.

455

455

459

464

469

469

She takes the glass with the dissolved pills, slowly goes to the Daphne mask, stands  
profile to its stage right side, and looks at it for a moment. *The light fades to only the box and mask.* She kneels into a profile fetal position facing the mask from the stage right side.

9 16

473

473

474

40 The light slowly fades to black by the final set of chords.

478

478

484

484

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 and skip to the next track with the pause button on. Begin playback according to the appropriate entrance for Part II.

Repeat as needed.