

# **Fake**

for baritone and toy piano

Stephen F. Lilly

(2017)

**Program Notes:**

The inspiration for *Fake* came from an NPR segment in which reporter Daniel Kurtzleben shared the following:

I called up linguist George Lakoff to explain to me what exactly is so special about the word fake. And here's the example he used. He used the word gun. You can put a whole bunch of different kinds of words in front of it, you know - black or gray or big or whatever. But you still have a gun. That is, it still does what it's intended to do. It still shoots. But you take the word fake. You put it in front of gun. Suddenly, you have a fake gun i.e. a gun that doesn't do what is supposed to do. It doesn't shoot. It can still intimidate you, but it can't do what it's meant to do.

**Performance Instructions:**

- Ideally, *Fake* requires one performer, who sings, speaks, taps and plays the toy piano. The piece can be done with the baritone and toy piano parts played by separate performers. In that case, the following two lines would change:
  1. We're quite talented. Three things at once?  
No tricks; just us. Amazing. (measures 34-5)
  2. Look at that reach! (measure 37)
- *Fake* was written for a thirty-key toy piano with a range of C3 to F5. If this piece is performed on a thirty-key toy piano with a differing range, both the toy piano and baritone parts must be transposed so that what is written as C3 will map onto the lowest note of the given toy piano.
- All sung text is given in the International Phonetic Alphabet.
- The [m] sound should be executed as a closed-mouth hum.
- All sung notes above C4 should be falsetto.
- Extremes of register (e.g. the D-flat5 in measure 9 and the F2 in measure 56) need not be *bel canto*. Strained, uneven, or downright ugly sounds are welcome.
- Spoken text is only given approximate rhythm with reference to the toy piano. The only exception is measure 46, where the first word in each text block should land with the accents in the toy piano. A natural, conversational rhythm with appropriate inflections should be used throughout.

# Fake

for baritone and toy piano

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♩ = 60

*p* no vibrato

*mp* light vibrato as desired

Baritone

p — (transform vowel) —> u

m

Toy Piano

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

7

B

*mf* *fp* *f*

falsetto

v m

*Spoken, matter-of-factly*  
*mf*  
Quite a beginning. Haunting, really.

T. Pno

*f* *mf* *f* *mp* *f*

*Spoken, with smug self-satisfaction*

Ooh, Nice! Very Nice!

13

B

*mechanical*

T. Pno

*mp*

*f*

*p*

17

B

*p no vibrato*

*mp light vibrato as desired*

*normal or slightly exaggerated vibrato*

*f*

e → i → a → u → a → i → j → ʌ

(transform vowel)

m

b

T. Pno

*haltingly*

*mf*

*p*

*f*

*mf*

*light vibrato as desired*

23

B

*p*

m

*Spoken, with smug self-confidence*

I added that introduction to entice "performers." I said, "No one wants to just talk, but show them how beautiful my voice is, and afterward, I could recite lessons on grammar and they'll eat it out of my hand."

True story.

*back to smug self-satisfaction*

Just beautiful.

T. Pno

*p*

*mechanical*

*mp*

31

B

*f falsetto*

*f* falsetto

z

*Spoken, with smug self-satisfaction*

I'm quite talented. Three things at once?  
No tricks; just me. Amazing.

*more forcefully*

Fact: this is a full-size piano.

T. Pno

*mf*

tap on the top of the piano with knuckles

bell-like

37

*more self-absorbed*

**B**

Look at my reach! Two...three octaves! Just one hand. Incredible, but true—very true.

*mp no vibrato* *slow gliss.*

*Spoken, with a touch of bitterness, offense, and self-righteousness*

They don't program my music. The truth is the system is rigged. They say "blind submissions," but it's pretend.

T. Pno

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

43

*growing agitated, increasingly self-absorbed*

**B**

There's this way they communicate through the metadata. The scores... recordings—they all have it. The metadata's where they hide themselves:

*almost mocking*

"I'm big We help one uni- each other of ver- out!" But... you— sity.

*conspiratorial, growing excited*

we—you and I—we're outside that—they shut us out. It's true—look at it! I submit 100...200 pieces—

*unsteady and meandering*

T. Pno

*mf* *p* *mp* *p*

*accents should help punctuate beginning of each text block*

*completely swept up*

*smug self-confidence*

*incredulously*

B nothing. They're on everything. How is that possible? Think about it! Sure, they deny it, but with the way tenure and grants work? So corrupt! It's the same as being paid to keep quiet. No one say anything, everyone profits.

But I'm not afraid to tell it like it is. I mean listen to *this*! How could you not want to hear something this beautiful?

Honestly!

*mechanical*

*mp*

3 3

*normal or slightly exaggerated vibrato*

*falsetto*

*f p mf*

*Spoken, with spite*

90% of the universities and performing arts centers in the country.

Virtually all the new music festivals and competitions.

D u m

*f*

*with condescension*

They use them to spread their ideology.

It's sad.

So true,

but sad.

*mp*

5 5

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