

se una notte

for solo voice

Stephen F. Lilly

(2005 rev. 2016)

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Performance Notes:

Stage directions are printed in italics and are primarily above the score.

Text in boxes should be spoken/whispered unless italicized: *<these are stage directions>*.

Text in boxes should be read left to right and top to bottom except when there is a single line of text and the words and/or syllables are placed at various heights. In these cases, the performer should exaggerate the indicated contours.

The performer should not pause between boxes unless indicated.

Glissandi are indicated by diagonal lines between syllables. The last sound before the line should be the one sustained (either a fricative or vowel).

Dashed horizontal lines indicate that the last sound before the line should be sustained.

Dynamics are below the box they first affect.

Accent marks (placed above words) and pauses within the text blocks should not exceed the boundaries of natural speech unless otherwise indicated (i.e. *exaggerate accents*).

Accelerandi, ritardandi, crescendi and diminuendi should be performed over the course of the entire box to which they are assigned.

The first box of text should be available to the audience as program notes.

The performer may perform the first box of text from the printed program, but the first two pages of the score (pgs. 3-4) and the first system on the next page (pg. 5) should be memorized. The second system on page 12 through the end should also be memorized. Before the performance, a stage hand should place the score at the house-right podium.

se una notte

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House lights up

The performer is seated in rear-center of hall, inconspicuous – a member of the audience

Suddenly standing

Carefully scanning the audience



Spoken as if reading to oneself

Whispered urgently

Whispered, more relaxed

Repeat until you have the attention of nearest audience members

2.5"

Stretch over a full breath

<p>"Relax. Make yourself comfortable. Empty your mind of its troubles. Let all distractions fade." You are probably reading this while the house lights are still on – after you have exhausted all avenues of polite conversation with your companions but before you have had a chance to properly settle into your seat. If it is already five minutes past, be sure you have read everyone else's notes and scanned the donor list in the back of the booklet; you will hear my notes shortly...</p>	<p>Rilassati.</p>	<p><tacet></p>	<p>Mettiti co-----mo-do.</p>
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ppp (1st time), **pp** (2nd time), etc.
(begin barely audible – only the nearest audience members should comprehend)

ff
(as loud as possible)

mp

Slowing dramatically

after you have ex--haust---ed	all	a-----ve-----nues	of	po-----lite
<i>dim.</i> -----				<i>p</i>

*Move to house-right
podium*

*At podium, look
down at notes*

*Whispered as fast as
possible*

*Whispered calmly
and slowly*

Reading normally, lecturing

<p><tacet></p>	<p>tuoi problemi <brief pause></p>	<p>svuo-----ta <brief pause></p>	<p>Inspired by lively discussions on inexcusable program notes, > this is an attempt to make the program notes <brief pause> the piece. <longer pause> First of all, I sympathize with the desire to give the audience a context within which to listen, <brief pause> but a description of the emotional status of the artist at the time of composition is not germane <brief pause> and inappropriate. <longer pause> Since the advent of antidepressants,</p>
	<i>mf</i>	<i>pp</i>	<i>mf</i>

Spoken, somewhat rushed

*Whispered as fast as possible
(like reading a disclaimer)*

Spoken

*Shouted at a slower tempo
(still within the range of normal speech)*

<p>Additionally, feeble attempts at metaphysics are often worse. Consider the following:</p>	<p>Title of composition withheld out of respect for the author</p>	<p>(r)</p>	<p>reflects the increasing tumult of a troubled time, mitigated only by the uneasy truce of a perfect fifth and the consolation of a familiar form.</p>
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p

ppp
(barely audible)

cresc. -----

fff

*Walk to house-left box seats,
turn chair closest to stage to face audience*

Spoken normally

Relax - put feet up

Conversationally

*Pause,
lost in thought*

3''

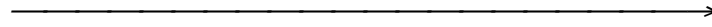
<i><tacet></i>	<p>Surprisingly, the piece was not as bad as the above lead me to believe. <i><brief pause></i> What composer has not been inspired by the hypocrisies and tragedies of human existence, <i><brief pause></i> but why add to the pain?</p>	<i><tacet></i>	<p>Distenderti con i piedi all'insù è il primo passo verso il godimento di questo...</p>	<i><tacet></i>
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mf

mp

Put feet down

*Lean over score
as if studying intently*



Look up

Look down

Look up

*Read - very intense
and exceedingly quick*

stretch - 3"

*Resume
accel. poco a poco*

*Read slowly
finger quotes*

Musing

This piece is framed in prose	be----cau-----se-----	<brief pause> like most composers, I am no poet - my clumsy stanzas are hidden. > These essays are tolerable, and > any lapses in style can easily be obscured by	"musical"	distractions	il di----- go- men-to
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f

exaggerate accents

p

Lean back in chair

*Begin nonchalantly tapping
fingernails on the side of the chair*

Stand suddenly

*Read slowly,
monotone*

*Normal inflections,
but enunciate less and less-
end should be a barely intelligible mumble*

*Spoken at slow tempo
(still within the range of normal speech)*

*Whisper
quickly*

I wanted a text to which I could get the rights with little or no effort. <brief pause>	The poet whose work I used in my last piece was indisposed, and as of the time of composition, he is the only poet I know. <pause>	Non è che sei alla ricerca di qualcosa in particolare.	In realtà
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mp

dim.-----pp P

f

As if propelled by the accelerando, walk quickly toward the center of the aisle between the first row of audience and stage

Stop on the threshold of the audience; the performer should be in full view of the audience. For instance, if there are stairs between the box seats and the audience-proper that are visible to the audience, stop at the top of them. Then, read the following.

Continue walking, leisurely, toward the center of the aisle between the first row of audience and stage. The performer should scan the audience as if waiting for someone to answer the previous question

Upon arrival, lean on the stage, and then, read the following.

*Spoken
accel.-----*

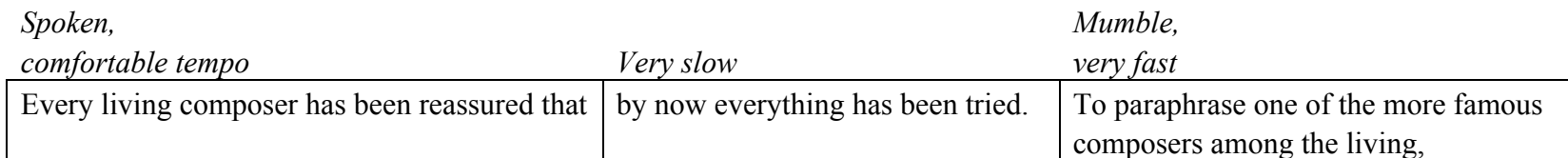
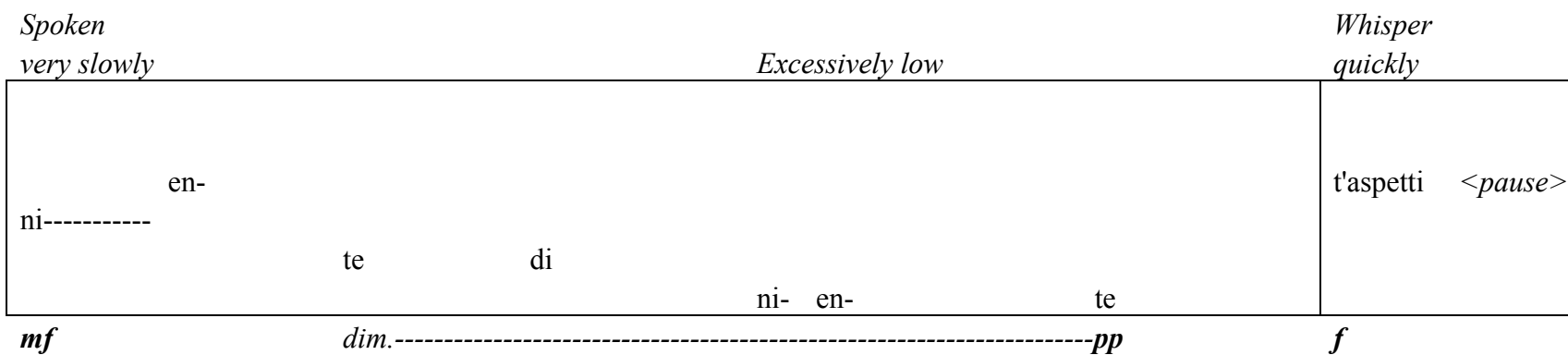
*Suddenly relaxed,
calmly*

Proddingly

non t'aspetti più niente di niente.	> How is this composition?	Anyone? <if someone responds, or if no one answers after a long wait, sit in first row of audience, facing the stage, and wait for silence to return>
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p cresc.-----ff

mp (exaggerate accent)



pp
(audience should have to strain to comprehend)

Turn around and kneel on chair,
facing audience –
upper body should be upright,
flush with the back of the chair

Slouch,
relax posture –
upper body should
rest on calves and heels

Stand and begin
pacing frantically
back and forth in the
aisle between first row
and stage

Whisper Shout
Italian should be shouted as if it
were a logical part of sentence

Whisper

Spoken slowly -
exaggerate pauses

Whisper
very slowly

Spoken, do not
address audience –
talking to oneself

5"

rit.-----

molto accel.-----

quote	The modern composer il primo can only improve upon previous innovation.	end- quote	<tacet>	A generation of editors <pause>	Il meglio che puoi sperare è di evitare il peggio.	For example, what is this performance if not a Fluxus-inspired reworking of Cage's 'Lecture on Nothing' interspersed with strains from a bad poetry reading?
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ppp

ff

ppp

mf dim.-----pp

mp

cresc.-----f

Stop
 pacing;
 stand still,
 facing
 house-left

Whispered
 slowly -
 exaggerate
 pauses

Spoken

Slowly -
 exaggerate pauses

Stretch - 6"

6"	stretch - 4"	Stretch - 6"
<tacet>	co---n---te---m---po---raries---	Ne----ver----th----e----le----ss----
I am confident <pause> that a number of my <longer pause>	il peggio have already attempted some- <pause> thing similar. <longer pause>	
mp	pp	mp

Inconspicuously discard score,
 e.g. leave it on the stage or on one of the podiums

Walk toward the rear, house-right exit →

Always address audience

Small print (9 point font) should be read at normal
 speaking tempo with natural inflections

"A composer cannot merely cock a sensitive ear and then inspiredly whistle, hum, play,

small print sempre **pp**

Continue walking toward exit →

Always address audience

e- vi-
only because, unfortunately, re they still seem to suit
ta----- pe-----g-
il gio

14 point font *mf*

Continue walking toward exit → Exit through door

Always address audience

di	<fine>
ni so many people's purpose like new	
en- te	
niente	

14 point font *p dim.*-----*pp*