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wasted light

(duet) for two pianos
with electronics

connor d'netto

Sample Score Only

wasted light

(duet) for two pianos
with electronics

connor d'netto

FULL SCORE

piano 1

piano 2

All standard
transpositions are observed

electronics

- pre-recorded track (stereo)
- click-track (mono)

technical specifications

- 1x computer/playback device/DAW
- 1x audio interface / mixer
minimum 3 outputs
- earphones / headphones with amplifiers
for the performers' click-track
- stereo PA speaker system
with subwoofers ideally
- XLR / TRS cables as required
- *optional but recommended* microphones
for amplification of the pianos

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program note /

As a kid I loved to dance. When I was maybe three or four I was obsessed with Cher (particularly her auto-tune era) and Ricky Martin; one Saturday morning we must have had on *RAGE* (Australia's answer to MTV's top-of-the-pops music videos TV show), seen the films to Cher's *Believe* and Ricky Martin's *La Bomba*, and gotten so hooked my family recorded them to VRC and purchased their albums. At every opportunity I'd want them played, choreograph a dance routine, and demand the whole family come watch as I performed my recital in the living room.

Not too many years later I became embarrassed by that quirk of my childhood. I had by then grown out of the dance recitals, instead producing complex melodramas acted out with Batman figurines or Thomas The Tank Engine trains (again insisting the whole family came to watch), but every time my mum made the slightest mention of my love of Cher or Ricky Martin I'd plead with her to stop, and as I neared the age where family might make speeches at my birthday, eighteenth and twenty-first etc, I became truly mortified at the thought an anecdote be shared, or worse still, a home video might make an appearance.

I didn't come out till my mid-twenties. In fact I didn't even for myself come to terms with my queerness till my early-to-mid-twenties. At some point after, having been out for a while and feeling comfortable owning my queerness, I had a realisation about my younger self: that kid was so wonderfully gay. He was so fabulous, expressive, unapologetic and full of joy. Without sexuality/attraction even factoring into it, at some point the world convinced him that boys don't dance, that they're not fabulous or expressive in that way, and even that this was something to be ashamed of. And how tragic is that. I've grieved for the twenty years of light and joyousness that had wasted, and I hope one day I can be as fabulous and free as that young boy dancing in the living room.

performance notes / Performers should constantly seek to find an interpretation of the work uniquely suited to the individuals at hand. Beyond the expressive markings indicated, the finer subtleties of dynamics, expression and colour must be discovered by the performers themselves.

Do not let yourself feel constrained by the cleanliness of modernity: revel in colours both hauntingly lush, coarse and dirty; unsettled and anxious, bold and confident. This is most important.

electronics

This work makes use of an electronic track, composed of pre-recorded synthesizers. This track should be dispersed through a stereo PA system, preferably with a subwoofer. The track has a corresponding click-track. Synchronization of the electronic track and click-track may be achieved in the DAW software of your choosing.

amplification

It is recommended that the pianos are amplified to properly balance the ensemble with the electronic tracks and create a full, rich sound.

There is the opportunity for a more active/experimental approach to amplification and mixing to be taken when performed in collaboration with an experienced live-sound audio engineer or producer. This could be as simple as adding subtle reverb to the ensemble, or as involved as dynamically using gain/EQ/reverb or other digital fx to shape and personalise the instrumental sound, adding a layer of subtle detail and bringing the sound world of the acoustic instruments and synthesiser-focussed electronics closer together.

duration: 17'30"

I acknowledge the Wurundjeri Woi Wurrung people of the Kulin Nation, Traditional Custodians of the lands where I live, work, and create – lands on which First Nations communities have been creating and sharing music, art and culture for thousands of generations. I pay my respects to their Elders past and present, and I recognise the vital ongoing contributions First Nations communities continue to make on our music and arts scenes. This always was, and always will be, Aboriginal land.

This work by Connor D'Netto was commissioned by Chromic Duo (Lucy Yao and Dorothy Chan) with the support of the Australia Council for the Arts.

Original Instrumentation: toy piano and piano with electronics

revision 3

23 October 2025

FULL SCORE

commissioned by Chromic Duo

wasted light

(duet) for two pianos
with electronics

connor d'netto

gentle, steady.

$\text{♩} = 153$

piano 1

piano 2

click-track

click track continues . . .



3 **A**

pno. 1
mp flowing, legato

ℳ. ad lib.
feather pedal as needed to maintain some clarity

pno. 2
mp gentle



8

pno. 1
new pattern, pattern length: 8 ♩

pno. 2
new pattern, pattern length: 5 ♩

legato
ℳ. ad lib.

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13

pno. 1

pno. 2

feather pedal as needed to maintain some clarity

18

pno. 1

pno. 2

B

(8 ♩)

(5 ♩)

23

pno. 1

pno. 2

(8 ♩)

28

pno. 1

pno. 2

(6 ♩)

33

pno. 1

pno. 2

C

(8 ♩)

38

pno. 1

pno. 2

42

pno. 1

pno. 2

47

pno. 1

pno. 2

52

pno. 1

pno. 2

D

57

pno. 1

pno. 2

61 (8 ♯)

pno. 1

pno. 2

65

pno. 1

pno. 2

Sample Score Only