

i ain't reading all that

for voices and strings

connor d'netto

music by
Connor D'Netto

poem by
Alex Creece

gentle.
approx. ♩ = 70

The musical score is arranged in two systems. The first system contains the vocal parts: soprano 1, soprano 2, alto, tenor 1, tenor 2, and bass. The second system contains the string parts: violin 1, violin 2, viola, violoncello, and contrabass. The time signature is 4/4. The key signature has one flat (Bb). The tempo is marked 'gentle.' with an approximate quarter note equal to 70 beats per minute. The lyrics for soprano 2 are 'What if I don't have any poems left in me?'. Performance instructions include 'natural speaking rhythms', 'mp quite plain', 'solo poco sul tasto use harmonics ad. lib.', and 'mp subtly expressive'. A large green watermark 'Sample Score Only' is overlaid diagonally across the page.

natural speaking rhythms
mp quite plain

5

vox.

soprano 1 It doesn't matter what happened to me in private

alto Don't talk to me until I've had my cosmic comeuppance

tenor 2 people will only ever remember that I was publicly insane

bass I was publicly insane

enter slightly after the viola

vla.

A

8

s. 1 *pp* no sweet - ness

s. 2 *pp* very loose, almost speech-like rhythms
Now I'm all drugs and bees, no sweet-ness

a. *mp* natural speaking rhythms
I used to love honey and fear drugs

t. 1 *pp* very loose, almost speech-like rhythms
I used to love hon - ey and fear drugs

t. 2 *mp* natural speaking rhythms
enter slightly after soprano 2
Now I'm all drugs and bees, no sweetness

b. *pp* 3 3
drugs and bees

vla.

11 *mp* natural speaking rhythms
enter slightly after alto

s. 1 Perhaps I'm only human if you believe in me hard enough

s. 2 *mp* natural speaking rhythms
enter slightly after tenor 1
if I'm sensible and sympathetic and ever so good

a. *p* very loose, almost speech-like rhythms
Per-haps I'm on-ly human if you be-lievàn me hard e-nough

t. 1 *p* very loose, almost speech-like rhythms
if I'm sen - si - ble and sym - pa - thet - ic and ev - er

t. 2 *p* very loose, almost speech-like rhythms
I'm sen - si - ble and sym - pa - thet - ic

b. *mp* natural speaking rhythms
enter slightly after tenor 2
I'm sensible and sympathetic

vla.

15 **B**

tenor 1 *pp* slightly more drawn out speaking rhythms
enter slightly after the violin 1 entry

so good

bass Enchanted by another snail, I weave desire paths through my own muck

vln. 2 *pp* molto sul pont.
touch lightly with fingers 1-3 (harmonics pressure)
IV
white noise, occasionally unearthing glints of pitch and colour
gliss. *più*

vla.

p spoken as if to yourself
enter before the end of the bar

soprano I Would I still make an iconic lollipop lady?

alto something something something fugue

ppp whispered quickly
enter slightly after the viola

gradually lift fingers 1 + 2
(\diamond) \rightarrow (molto sul pont.) \rightarrow sul pont. \rightarrow molto sul pont. \rightarrow sul pont.

sim.

gliss.

27 **C**

s. 1 *p* I don't want to per-form sick-ness ei - ther

s. 2 *p* In the e-mer-gen-cy de-part-ment, we are a se - ries of ques-tions with-out an ap-pro-pri-ate check-box

a. *p* The wait - ing room full of false rain-bows and un-known var-i-a-les

t. 1 *p* My com-ing out sto-ry is the bal-lad of Ear-ring Mag-ic

t. 2 *p* I don't want to per-form well-ness, but I don't want to per-form

b. *p* we are a se - ries of

poco sul pont. (\diamond) \rightarrow lightly place fingers 2 + 3 behind 4 (harmonics pressure)

p \leftarrow *pp* white noise momentarily expressive \rightarrow *pp*

gradually replace fingers 1 + 2 (\diamond) \rightarrow (\diamond)

sim. (\diamond) \rightarrow (\diamond)

molto sul pont.

gliss.

molto sul pont., freely bowing
III touch lightly with fingers 1-3 (harmonics pressure)

p

white noise, occasionally unearthing glints of pitch and colour

31

s. 1
my fears crum-ble to salt and I eat them on

s. 2
In your dreams, my mouth is Vel - cro

a.
In mine, my fears crum - ble to salt

t. 1
Ken my mouth is Vel-cro, spill-ing out scratch-y se-crets

t. 2
sick-ness ei-ther

b.
ques - tions

vln. 1
sim.

vln. 2
(molto sul pont.) → sul pont. → molto sul pont. gliss.

vla.
sim.

vc.
sim.

cb.
II
molto sul pont., freely bowing touch lightly with fingers 1-3 (harmonics pressure)

p

white noise, occasionally unearthing glints of pitch and colour

35

s. 1
French fries

s. 2
You un - tie my shoes for me when I'm too tir -

a.
I don't no-tice un - til the next morn - ing

t. 1

t. 2
when I'm too tir - ed to

b.
when I'm mould-ing my

vln. 1

vln. 2
sul pont. molto sul pont. gliss.

vla.

vc.
p

cb.
sim.

D

39

s. 1

s. 2
ed

a.
In the psy-cho-trop-ics

t. 1
In the trop - ics, nine out of ten G - Ps are froth-ing

t. 2
put my - self to bed
nine out of ten G -

b.
feet back in - to shape

vln. 1

vln. 2
sul pont. (◊) gradually replace fingers 1 + 2
gliss.

vla.
be

vc.

cb.
gliss.

p *ppp*