



full score

# **WEAK WITHOUT YOU**

for three female performers

rodrigo constanzo

# Performance Notes

In addition to singing and clapping one performer must also be able to play a pitched instrument. Any will do. If it is a bowed instrument, then play the notes pizzicato. If it is played on a guitar, read it up one octave (as the guitar is a transposing instrument).

All singing is to be performed with a very flat character. Absolutely no vibrato. The piece should not be performed by trained/real singers as that vocal projection and character are not well suited to this piece. The ideal performers are instrumentalists who are able to reliably sing pitches.

All clapping should be performed 'palm to palm', and should be as uniform sounding between performers as possible. During section C when a two finger clap is called for that is either the index and middle fingers or the middle and ring fingers of one hand striking center of the palm in the other hand. It should produce a much thinner clapping sound.

All inhaling should be done as silent as possible, and staggered with other performers.

The deep inhale at the end of bar 35 should be sudden and desperate. Like the first inhale after a period of holding one's breath. The mouth, however, should not be fully open otherwise there will be too little high frequency content in the inhale. Starting in bar 36 performer 1's breathing should be loud and percussive, with a medium mouth opening.

The upward vocal glissando at the end of bar 45 should extend until the voice breaks. It is more of a 'yelp' than a clean rise in pitch. The starting/ending pitches do not matter, only the direction, and the dirty character to it's ending.

## On Pitch:

Section B is largely open in its pitch content. Any note may be sung (including microtonal variations) inside the given range, meaning that G and B are the outer edges of the range. It is not important that any discrete pitches are hit (ie quartertones) and it is desirable if that is not the case. When the glissandi begin, the start/end points become less important although oscillating between the lower and higher octaves is to be avoided. The pulse is to be maintained throughout the glissandi by having the point at which it changes direction happen suddenly, and not be a smooth change in direction.

## Performance Notes cont.

### On Time:

All time markings (c. 30") are approximate and given only as a rough indication.

The tuplet in bar 11 is 6 in the space of 7 sixteenth notes AND 2 eighth note triplets. So the sextuplet begins on the second sixteenth note of the first beat and ends on the third triplet of beat three and is evenly spaced inside that period of time. The sense of 'upbeat' of both of those points in time should be retained, while executing the sextuplet. The same comments apply to the 5 in the space of 4 eighth note triplets that follow.

For the ease of performance here are the approximate tempi per tuplet unit in bars 11-12:

6:7+2 = each unit of the sextuplet being c.200bpm

5:4 = each unit of the quintuplet being c.302bpm

7:5 = each unit of the septuplet being c.225bpm

Beginning in section B there is rhythmic approximation. That is, one performer feeling and pretending that a rhythm is what it almost sounds like, and using that as a point of reference for their time. The main rhythmic figure for all three performers is a syncopated pattern in 7/8 at 126bpm which almost sounds like a straight pattern in 5/4 at 100bpm. One of the performers shifts to hear and feel their pattern as the approximate version and then begins to perform against that sense of time and tempo. This will create a sort of rhythmic 'friction' in terms of where the subdivisions and tuplets fall. This becomes more apparent in bar 36 where the underlying subdivision of the 'real' time is finally exposed. It is very important for the two performers who are not performing in 'approximate' time to retain the real subdivisions and not to get pulled into the approximate version of time running in parallel with them.

In section C, relative rhythm is explored. That is, each performer feeling a different sense of where 'one' is, and more specifically, feeling like their part falls on the downbeat. Beginning with the repeated staggered rhythm in bar 47, each performer must internalize their clap as being beat 'one'. This will make the following bars possible. During bar 47 the performers are to accelerate to as fast as they are able to maintain their relative place in time.

Given the approximate nature of bars 47-50 one of the performers must cue the bar/subsection changes.

Bars 51-54 are played as written, though what is written is still in relative time. The sung G in bars 53/54 will happen in unison and then continue to stagger for the repeats of bar 54.

Between bars 54 and 55 the performers are to phase back into 'real' time so they are singing in unison while simultaneously moving to the new tempo (which maybe faster or slower depending on the tempo taken during section C).

For section D there is use of rhythmic interpolation. In bar 57 this requires all performers (players 1/2 stay in rhythmic unison with each other) to accelerate to the new tempo AND relationship. This requires players 1/2 and 3 to accelerate at different rates to arrive at the new relationship. The exact duration of this interpolation (marked as c.6") is not important, only that it not carry on for a long period of time. The same process of interpolation happens in bar 59. Player 3 should stay on the pitches/groupings from the previous bar while interpolating and then switch to the new pitches/grouping to establish the new bar. So player 3 will continue repeating bar 56 while interpolating through bar 57.

# WEAK WITHOUT YOU

RODRIGO CONSTANZO

**A**  $\text{♩} = 80$

**1** **2** **3** **4** **5** **6** **7**

Voice *mp*

Hand Clap *f* *mf* < *f* *mf* < *f* *mp* *mf* *mp* *mf*

Voice *mp*

Hand Clap *f* *mf* < *f* *mf* < *f* *mp* *mf* *mp* *mf*

Voice (Instrument) *mp*

Hand Clap **A** *f* *mf* < *f* *mf* < *f* *mp* *mf* *mp* *mf*

2

8 9 10 11 12

*f* *mf* *f*

*f* *mf* *f*

*f* *mf* *f*

3 3 3 4:5 6:7 + 2 3 5:4 3 7:5

3 3 3 4:5 6:7 + 2 3 5:4 3 7:5

3 3 3 4:5 6:7 + 2 3 5:4 3 7:5



4

18 19 20 21

*mf*

*mf*

*mf*

22 23 24 25

*f* *mf*  $\text{cresc.}$  *f* *mf*  $\text{decresc.}$  *f*

**B**



## 6

PITCH  
RANGE

26  $\text{♩} = 126$  27 28 29 30 31 32 33 34 35 sudden/deep inhale

*p*  
sing a new pitch on every note between G-B (including microtones)

*mf*

PITCH  
RANGE

[  $\text{♩} = 100$  ]

*p*  
sing a new pitch on every note between G-B (including microtones)

[continue same rhythm as the last two bars but feel/hear it as this]

4:5

gliss.

4:5

sudden/deep inhale

*mf*

PITCH  
RANGE

sudden/deep inhale

*p*  
sing a new pitch on every note between G-B (including microtones)

*mf*

36 37 38 *simile* 39 40 41 42 43 *gliss.* 44 45 *gliss.* 46 47

breath in/out for full duration

*mp* *gliss.* between every note choice making sure that start/ends fall within the given range

*gliss.* into voice crack

repeat and accel. to as fast as possible  
[shift to hear your part as the "one"]

*gliss.*

$\text{♩} = 126$  [shift back into 'real' time]

4:5 4:5 4:5

*mp*

*gliss.* into voice crack

repeat and accel. to as fast as possible  
[shift to hear your part as the "one"]

*gliss.*

$\text{♩} = 100$

4:5 4:5

*mp*

[continue same rhythm as the last two bars but feel/hear it as this]

*gliss.* into voice crack

*gliss.*

repeat and accel. to as fast as possible  
[shift to hear your part as the "one"]

**C**

8

CUE

c. 30"

48 [relative time] 49

rhythmic variations using the rhythmic table for your part

CUE

50

c. 20"

gradually morph clapping to 2-finger clapping and introduce sung pitches

CUE

51 [relative time] 52 53 [at the same 'real' time] 54

continue repeating while phasing into non-relative (unison) time while also drifting the tempo to ♩ = 63

(do this transition as quickly as possible)

55 ♩ = 63 [real time]

## RHYTHM TABLE FOR BARS 49-50

Use the rhythm in the circle as your primary rhythm, always returning to and repeating it before moving back to the outer fragments. Do not repeat and outer fragment or go from fragment to fragment. During bar 50 following the same instructions but slowly begin singing (instead of clapping) the outer fragments until you are exclusively singing the outer fragments at the end of bar 50.

2

1.

2.

3.

2

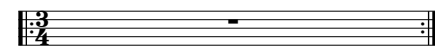
2

D

56 ♩ = 63 (♩. = ♩) 57



58 ♩ = 76



59

60 ♩ = 88



61 <sup>5</sup>♩ = <sup>6</sup>♩ c. (♩ = 49)

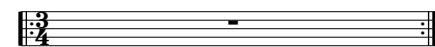
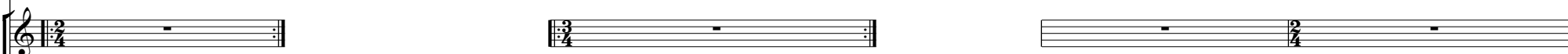
9

mf

c. 6"

rhythmic interpolation

c. 4"



mf

c. 6"

rhythmic interpolation

c. 4"

on pitched instrument

mp

c. 6"

rhythmic interpolation

c. 4"

D

