

A photograph of a person's torso, showing a white garment with a red waistband or hem. The person is wearing a white top with a gathered waistband, and a red garment is visible below. The background is a solid blue color.

full score

IT'S MADE FROM PIECES OF FROM PIECES OF MY SKIN

for string quartet and four computer hard drives


rodrigo constanzo


Program Notes


It's Made From Pieces Of From Pieces Of My Skin is a string quartet about media, technology, and string quartets, made using media, technology, and string quartets. Nearly all of the musical material in the piece comes from sonified data files related to Crumb's *Black Angels* and Bartok's *Quartets*. A computer script would take text, image, video, as well as many other file types and convert them into audio files. These audio files were then orchestrated for string quartet and computer hard drives and make up most of the piece.

Performance Notes


- Accidentals apply only to the immediately subsequent note, except in the case of repeated notes. This includes repeated notes interrupted by grace notes and repeated grace notes interrupted by normal notes.
- Articulations (pizz., sul pont. etc.) apply only to the labelled note, unless otherwise indicated.
- No vibrato should be used, unless otherwise indicated.
- All tremolos/trills are fast and uneven with subdivision being a relative indication of speed.
- All tempos, particularly in sections that include the hard drives, are absolute.
- A hard drive reduction is included in the score as a reference point for cues/timing.
- During the 'Anti-Coda' at the end of the piece, the first violin must attempt to play (and fail) something that they are currently working on, and are not yet ready to perform. It must be a technically challenging and coda-like in nature. The performer is not being asked to 'act' and acting is to be avoided. The entry point is approximate and depends on the length and character of the material being used. This is up to the discretion of the performer. This final section of the piece ends abruptly (awkwardly stopping) when the first violin has ended their 'Anti-Coda' regardless of where in the section the rest of the ensemble is. The repeat sign, therefore, may not be necessary.


 - Knock on the top of the instrument with knuckles (like knocking on a door).

 - Left hand pizzicato 'behind' the fingered note. The note written is the pitch to be produced. This will nearly always require double fingering where the bridge side and nut side pitches require separate fingers.

 - Alternate between the two pitches quickly.

 - Scratch tone with very little pitched information. Notated pitches denote strings to be used.

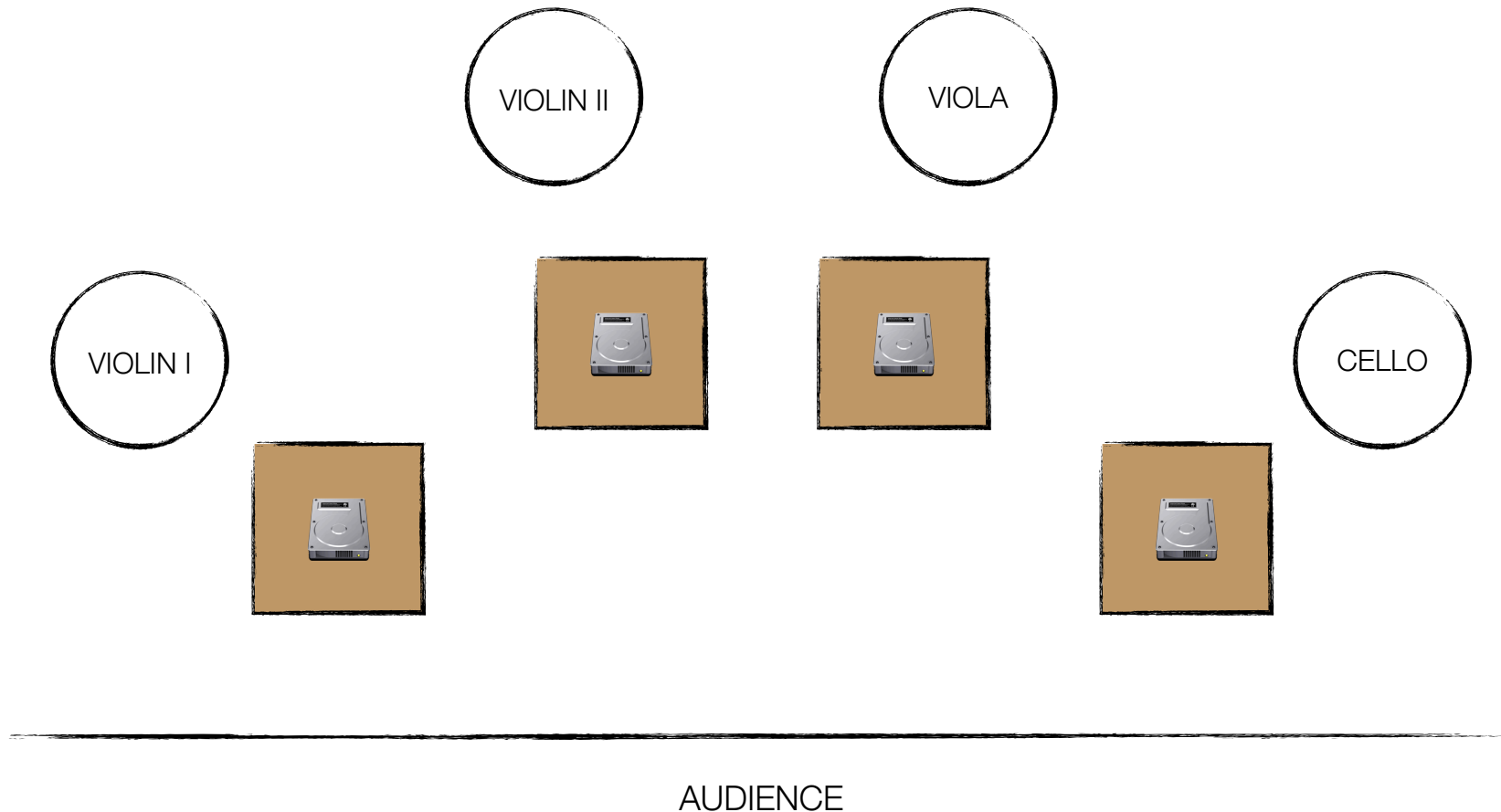
 - Scratch tone behind bridge. Notated pitches denote strings to be used.

 - Pizzicato pluck behind bridge. Notated pitches denote strings to be used.

Technical Notes

The four computer hard drives are 2GB Seagate Medalist drives. These drives were chosen for their acoustic properties, ease of adaptation, and aesthetic appearance. The drives are to be used 'acoustically' by running audio into the drives and having them mounted on large, plain, cardboard boxes in order to acoustically amplify the vibrations. Each drive requires approximately 40w of power in order to actuate it's voice coil. The drives should not be artificially amplified through a PA system. If the stringed instruments need to be amplified, the room is too big for this piece.

Stage Layout



IT'S MADE FROM PIECES OF FROM PIECES OF MY SKIN

RODRIGO CONSTANZO

Violin I: $\text{♩} = 60$ knock on body *mf* | $\text{♩} = 132$ *p* ³ *pp* *f mp* | *f p mp* ³ *mf* *mp* trill

Violin II: *mp* | *p* ³ *pp* *f mf* | *f ppp mp* ³ *mf* *mp* trill

Viola: *ppp*

Cello: pizz. *mp*

HARD DRIVES: $\text{♩} = 60$ | $\text{♩} = 132$

Violin I: *mp* *rall.*

Violin II: *mp* *rall.* *mf mp mf mp f mp mf* ³ ³ 7:6

Viola: *rall.*

Cello: *rall.*

HARD DRIVES: *rall.*

Musical score for measures 6-7. The score is in 3/4 time and features two staves with treble clefs and a grand staff with bass clefs. The tempo is marked as quarter note = 136. The first staff has dynamics *mp*, *f*, *p*, *mf*, *mp*, *mf*, *f*. The second staff has dynamics *mp*, *mf*, *mp*, *mf*, *f*. The grand staff has dynamics *mp*, *f mp*, *f mp*, *f mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 8-11. The score is in 3/4 time and features two staves with treble clefs and a grand staff with bass clefs. The tempo is marked as quarter note = 136. The first staff has dynamics *f mp*, *f mp*, *f mp*, *pp*, *mf*, *p*. The second staff has dynamics *f mp*, *f mp*, *f mp*, *pp*, *mp*. The grand staff has dynamics *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

♩ = 60 Vibrant, intense!
sempre sul pont. e glissando

11

fff 5:4 (sempre sim.)

sempre sul pont. e glissando

fff 5:4 (sempre sim.)

sempre sul pont. e glissando

fff 5:4 (sempre sim.)

sempre sul pont. e glissando

fff 5:4 (sempre sim.)

ppp sub 5:4

ppp sub 5:4

3 7

♩ = 60

fff *mp*

♩ = 160

13

ord. *sf*

ord. *sf*

pizz. *p* *f*

ord. *ff* *f*

ord. *ff*

♩ = 160

p *fff*

♩ = 88

m.s.p. *mp* *mf* ord. s.p. *mp*

scratch tone behind bridge *mf* 5

pizz. *mf*

knock on body *mp*

♩ = 88

mp

mf

21

(pizz.) *pppp* 30

Hard Drive Solo

(pizz.) *pppp* 30

Hard Drive Solo

(pizz.) *pppp* 30

Hard Drive Solo

Hard Drive Solo

30

Hard Drive Solo

30

41

5

f *ff* *f* *ff* *f* *ff* *f* *ff*

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

51 ♩ = 104

scratch tone behind bridge

p

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

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

♩ = 104

mf

56 $\text{♩} = 165$

Violin I: pp , p , pp , p , mp , mf , mf , mp , mf , p

Violin II: pp , p , pp , p , mp , mf , mf , mp , mf , p

Viola: mp , pp , mp , mf

Piano: mf , ff , sempre ff , sempre mf

ord. - sp ord.

ord. - sp ord.

$\text{♩} = 165$

mp

VIOLA

62

68

74

80

80

mf

pizz.

arco

mf *mp* *p*

p *mp* *p* *mp*

pp *p* *mp*

f

mf *mp*

♩ = 126

85

85

♩ = 104 *pizz. behind bridge* *mp*

♩ = 152 *col legno jeté* *fff* *scr. - - ord.* *ord.* *col legno jeté* *ord.* *col legno jeté* *ord.* *f*

pizz. behind bridge *mp*

s.p. *mf*

fff

♩ = 104

♩ = 152 *fff*

93 ♩ = 56 Expressive, with very light touch

Musical score for measures 93-96. The score is written for four staves: Violin I, Violin II, Viola, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked ♩ = 56. The performance instruction is "Expressive, with very light touch".

- Violin I:** Starts with a rest, then plays a melodic line with dynamics *p*, *mp*, *p*, and *mf*.
- Violin II:** Plays a melodic line with dynamics *mp*, *mf*, *mp*, and *mf*.
- Viola:** Plays a melodic line with dynamics *mp*, *mf*, *mp*, and *pp*.
- Piano:** Features a complex accompaniment with dynamics *p*, *mp*, and *ppp*.

Measure 94 contains the instruction "**Anti-Coda".

Musical score for measures 97-100. The score is written for four staves: Violin I, Violin II, Viola, and Piano. The key signature has one sharp (F#) and the time signature is 4/4.

- Violin I:** Plays a melodic line with dynamics *p* and *pp*.
- Violin II:** Plays a melodic line with dynamics *mp* and *p*.
- Viola:** Plays a melodic line with dynamics *mf* and *mp*.
- Piano:** Features a complex accompaniment with dynamics *mp*, *mf*, and *ppp*.