

Plucking & Tapping

for string quartet

Andrew Byrne

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Performance notes:

No bows needed for this piece!

Players tap the body of the instrument. Players are encouraged to hit different parts of the body to come up with a variety of sounds.

If players need extra time to prepare for a pizzicato, it is fine to leave out neighboring tapping 'notes'.

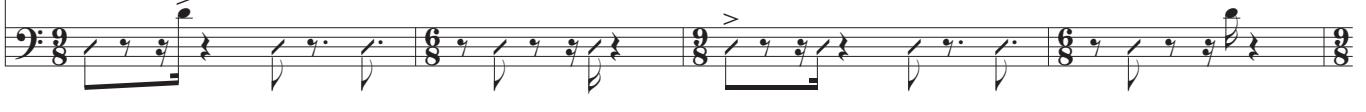
Plucking and Tapping

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$\text{♩.} = 69$
tap on body of instrument with fingers

Violin 1 
Violin 2 
Viola 
Cello 

A * pizz. ♩

Vn 1 
Vn 2 
Va 
Vc 

* If more time is needed to prepare for a pizzicato, leave out neighboring tapping 'notes'.

9

Vn 1

Vn 2

Va

Vc

* If more time is needed to prepare for a pizzicato, leave out neighboring tapping 'notes'.

13

Vn 1

Vn 2

Va

Vc

17

Vn 1

Vn 2

Va

Vc

21

Vn 1

Vn 2

Va

Vc

B

Vn 1

Vn 2

Va

Vc

30

Vn 1

Vn 2

Va

Vc

34

Vn 1

Vn 2

Va

Vc

38

Vn 1

Vn 2

Va

Vc

42

Vn 1

Vn 2

Va

Vc

46

This section consists of four staves of musical notation. The first three staves (Vn 1, Vn 2, Va) are in common time (indicated by a 'C'), while the fourth staff (Vc) is in 6/8 time (indicated by a '6'). Measure 46 starts with eighth-note patterns. Measures 47-48 show more complex rhythmic patterns, including sixteenth notes and rests. Measure 49 concludes with a final eighth-note pattern.

50

This section continues with four staves of musical notation. The time signature changes between common time (C) and 6/8 time (6). Measures 50-52 feature eighth-note patterns, with measure 52 including a prominent bass note. Measure 53 concludes with a final eighth-note pattern.

54

This section continues with four staves of musical notation. The time signature alternates between common time (C) and 6/8 time (6). Measures 54-56 feature eighth-note patterns, with measure 56 including a bass note. Measure 57 concludes with a final eighth-note pattern.

58

Vn 1

Vn 2

Va

Vc

62

Vn 1

Vn 2

Va

Vc

C

Vn 1

Vn 2

Va

Vc

71

Vn 1

Vn 2

Va

Vc

75

Vn 1

Vn 2

Va

Vc

79

Vn 1

Vn 2

Va

Vc

83

Vn 1

Vn 2

Va

Vc

87

Vn 1

Vn 2

Va

Vc

91

Vn 1

Vn 2

Va

Vc

95

This section contains four staves representing the parts for Vn 1, Vn 2, Va, and Vc. The music consists of six measures. Measure 1 starts with a common time signature, followed by measures in 6/8, 3/8, 6/8, and 3/8. The parts play eighth-note patterns primarily, with some sixteenth-note figures in the bassoon and cello parts.

99

This section contains four staves representing the parts for Vn 1, Vn 2, Va, and Vc. The music consists of six measures. Measure 1 starts with a common time signature, followed by measures in 6/8, 3/8, 6/8, and 3/8. The parts play eighth-note patterns primarily, with some sixteenth-note figures in the bassoon and cello parts.

103

This section contains four staves representing the parts for Vn 1, Vn 2, Va, and Vc. The music consists of six measures. Measure 1 starts with a common time signature, followed by measures in 6/8, 3/8, 6/8, and 3/8. The parts play eighth-note patterns primarily, with some sixteenth-note figures in the bassoon and cello parts.

D

Vn 1

Vn 2

Va

Vc

112

Vn 1

Vn 2

Va

Vc

116

Vn 1

Vn 2

Va

Vc

120

Vn 1

Vn 2

Va

Vc

124

Vn 1

Vn 2

Va

Vc

E

Vn 1

Vn 2

Va

Vc

133

Vn 1

This section contains four staves of music for strings. The first three staves (Vn 1, Vn 2, Va) play eighth-note patterns primarily on the G string. The fourth staff (Vc) plays eighth-note patterns primarily on the C string. The time signature changes between 9/8 and 6/8.

Vn 2

Va

Vc

137

Vn 1

This section contains four staves of music. The first two staves (Vn 1, Vn 2) feature sixteenth-note patterns with grace notes and slurs. The third staff (Va) has eighth-note patterns with grace notes and slurs. The fourth staff (Vc) has eighth-note patterns with grace notes and slurs. The time signature changes between 9/8 and 6/8.

Vn 2

Va

Vc