

2008

Marc Mellits

# String Quartet No. 3:

# Tapas

*2 Violins, Viola, & Cello*

D a c i a M u s i c



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*All tempi are approximate.*

*All bowings are ad lib.*

*Time between movements should be kept to an  
absolute minimum (no more than 10 seconds).*

for Fabrice Bihan

Dacia Music  
[www.marcmellits.com](http://www.marcmellits.com)



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# String Quartet No. 3: Tapas

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## One

♩ = ca. 180, strong & with energy \*

Violin I  
Violin II  
Viola  
Cello

*f* *sim.*

This system contains the first six measures of the piece. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat major/D minor). The time signature starts as 4/4 and changes to 2/4, 4/4, and 3/4 in subsequent measures. The first three measures are marked with a forte (*f*) dynamic. The last three measures are marked with a *sim.* (sustained) dynamic. The music consists of rhythmic eighth-note patterns.



Vln. I  
Vln. II  
Vla.  
Vc.

*p* *f* *p*

This system contains measures 7 through 12. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature remains one flat. The time signature continues to change: 4/4, 2/4, 4/4, and 3/4. Dynamic markings alternate between piano (*p*) and forte (*f*) in measures 9, 10, 11, and 12. The music continues with rhythmic eighth-note patterns.



Vln. I  
Vln. II  
Vla.  
Vc.

*f* *f*

This system contains measures 13 through 18. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature remains one flat. The time signature continues to change: 4/4, 2/4, 4/4, and 3/4. The first two measures are marked with a forte (*f*) dynamic. The music continues with rhythmic eighth-note patterns.

\* All tempi are approximate!

All bowings are ad lib.

Time between movements should be kept to an absolute minimum (no more than 10 seconds).

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19

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

26

Vln. I

Vln. II

Vla.

Vc.

**A**

(heavy off)

31

Vln. I

Vln. II

Vla.

Vc.

36

Vln. I

Vln. II

Vla.

Vc.

42 **B**

Vln. I

Vln. II

Vla.

Vc.

*ff*

48

Vln. I

Vln. II

Vla.

Vc.

*p*

54

Vln. I

Vln. II

Vla.

Vc.

*p*

*cresc.*

60

Vln. I

Vln. II

Vla.

Vc.

66 **C**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

71

Vln. I

Vln. II

Vla.

Vc.

76

Vln. I

Vln. II

Vla.

Vc.

81

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*



# Two

$\text{♩} = \text{ca. } 128$

Violin I *p* *sim.*

Violin II *p* *sim.*

Viola *p* (short, but not staccato)

Cello *p* (short, but not staccato)

This block contains the first three measures of the piece. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The Violin parts play a rhythmic pattern of eighth notes, starting with a dynamic marking of *p* (piano) and moving to *sim.* (sforzando) in the second measure. The Viola and Cello parts play a similar rhythmic pattern of eighth notes, also starting with *p* and marked as "(short, but not staccato)".

Vln. I

Vln. II

Vla.

Vc.

This block contains measures 4 through 6. The instrumentation remains the same: Violin I, Violin II, Viola, and Cello. The rhythmic patterns continue from the previous section. The dynamic marking *p* is maintained throughout these measures.

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

This block contains measures 7 through 9. The instrumentation remains the same. A *cresc.* (crescendo) marking is placed below the Violin I and II staves, and below the Viola and Cello staves, indicating a gradual increase in volume across all parts during these measures.

Vln. I

Vln. II

Vla.

Vc.

*f*

This block contains measures 10 through 12. The instrumentation remains the same. A *f* (forte) dynamic marking is placed at the beginning of each staff, indicating a strong, loud sound. The rhythmic patterns continue.

D

13

Vln. I

Vln. II

Vla.

Vc.

*mp*

17

Vln. I

Vln. II

Vla.

Vc.

*sim.*

*cresc.*

*sim.*

*cresc.*

*sim.*

*cresc.*

*sim.*

*cresc.*

21

Vln. I

Vln. II

Vla.

Vc.

25

Vln. I

Vln. II

Vla.

Vc.

28

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*



♩ = ca. 150

# Three

Violin I

Violin II

Viola

Cello

*con sord.*

*mp*

*con sord.*

*mp*

*smooth*

*mp*

*pizz. (always let ring)*

*p*



Vln. I

Vln. II

Vla.

Vc.



12

Vln. I

Vln. II

Vla.

Vc.

*arco*

*fort.*

18

Vln. I  
Vln. II  
Vla.  
Vc.

24

Vln. I  
Vln. II  
Vla.  
Vc. *pizz. (always let ring)*

29

Vln. I  
Vln. II  
Vla.  
Vc.



♩ = ca. 120; with energy  
*senza sord.; bow ad lib.;  
on the string*

# Four

Violin I  
Violin II  
Viola  
Cello *arco*

*f*  
*senza sord.; bow ad lib.;  
on the string*  
*f*  
*bow ad lib.; on the string*  
*f*  
*f*

4

Vln. I  
Vln. II  
Vla.  
Vc.

7 **E**

Vln. I *off the string*  
Vln. II *off the string*  
Vla. *off the string*  
Vc. *off the string*

10

Vln. I  
Vln. II  
Vla.  
Vc.

13 **F**

Vln. I *grad. on the string* *on the string*  
Vln. II *grad. on the string* *on the string*  
Vla. *grad. on the string* *on the string*  
Vc. *grad. on the string* *on the string*

16

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

23

**G**

Vln. I

Vln. II

Vla.

Vc.

*sub. f*

*sub. f*

*sub. f*

*sub. f*

27

Vln. I

Vln. II

Vla.

Vc.

*dim.*

*dim.*

*dim.*

*dim.*

30

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

33

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

36

**H**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

39

Vln. I

Vln. II

Vla.

Vc.

# Five

♩ = ca. 60

*solo; legato & smooth (dashed slurs indicate phrasing only and NOT necessarily bowings)*

Violin I *p*

Violin II *pizz. (l.v.)*

Viola *p* *pizz. (l.v.)* *sim.*

Cello *p*

Measures 1-8. Violin I has a melodic line with a *p* dynamic and a dashed slur. Violin II plays pizzicato. Viola and Cello play a rhythmic accompaniment of eighth notes.

Vln. I *p* *legato sim.*

Vln. II *p* *arco, legato & smooth*

Vla. *sim.*

Vc. *arco* *sim.*

Measures 9-17. Violin I has a melodic line with a *p* dynamic and a dashed slur. Violin II has a melodic line with a *p* dynamic and a dashed slur. Viola and Cello play a rhythmic accompaniment of eighth notes.

Vln. I

Vln. II *(dashed slurs indicate phrasing only and NOT necessarily bowings)*

Vla.

Vc.

Measures 18-26. Violin I has a melodic line with a dashed slur. Violin II has a melodic line with a dashed slur. Viola and Cello play a rhythmic accompaniment of eighth notes.

Vln. I

Vln. II *legato sim.*

Vla. *legato*

Vc.

Measures 27-34. Violin I has a melodic line with a dashed slur. Violin II has a melodic line with a dashed slur and a *legato sim.* marking. Viola and Cello play a rhythmic accompaniment of eighth notes. Crescendo markings are present in the final measures.



36

Vln. I

Vln. II

Vla.

Vc.

*bring out*

*f*

*f*

*f*

45

**K** (*dashed slurs indicate phrasing only and NOT necessarily bowings*)

Vln. I

Vln. II

Vla.

Vc.

*p*

*pizz. (l.v.)*

*p*

*legato*

*p*

*legato sim.*

*legato sim.*

*bring out*

*(dashed slurs indicate phrasing only and NOT necessarily bowings)*

54

Vln. I

Vln. II

Vla.

Vc.

*arco*

64

**L**

Vln. I

Vln. II

Vla.

Vc.

*mp*

*(dashed slurs indicate phrasing only and NOT necessarily bowings)*

**M**

73

*smooth*  
V V V V V V V

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *legato sim.* *mp* *mf*

82

V V V V V V V *sim.*

Vln. I

Vln. II

Vla.

Vc.

88

Vln. I

Vln. II

Vla.

Vc.

**N**

94

*tender*

Vln. I *mp*

Vln. II *pizz.*

Vla. *mp* *pizz.*

Vc. *mp*



100

Vln. I

Vln. II

Vla.

Vc.

*arco*

*arco, legato, bring out*

*legato sim.*

107

Vln. I

Vln. II

Vla.

Vc.

*legato sim.*

*legato sim.*

114

Vln. I

Vln. II

Vla.

Vc.

*dim.*

*pp*

*dim.*

*pp*

*dim.*

*pp*

*sim.*

*dim.*

*pp*

# Six

♩ = ca. 150

*pizz.*

*f, l.v. sim.*

*pizz.*

*f, l.v. sim.*

*pizz.*

*f, l.v. sim.*

*pizz.*

*f, l.v. sim.*

Violin I

Violin II

Viola

Cello

6

Vln. I  
Vln. II  
Vla.  
Vc.

Measures 6-11: Violin I and II play a melodic line with eighth notes and quarter notes. Viola and Violoncello provide harmonic support with eighth and quarter notes. Measure 11 ends with a double bar line.

12

**P**

Vln. I  
Vln. II  
Vla.  
Vc.

Measures 12-16: Measures 12-14 are marked *sub. p*. Measure 15 is marked **P**. Measures 12-16 show a crescendo in the strings, indicated by dashed lines and the word *cresc.*. Measure 16 ends with a double bar line.

17

Vln. I  
Vln. II  
Vla.  
Vc.

Measures 17-21: Measures 17-21 feature a forte (*f*) dynamic. The strings play a rhythmic pattern of eighth and quarter notes. Measure 21 ends with a double bar line.

22

**Q**

Vln. I  
Vln. II  
Vla.  
Vc.

Measures 22-26: Measures 22-26 are marked **Q**. The strings play a rhythmic pattern of eighth and quarter notes. Measure 26 ends with a double bar line.

27

Vln. I

Vln. II

Vla.

Vc.

33

**R**

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

39

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

45

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I *l.v.*

Vln. II *l.v.*

Vla. *l.v.*

Vc. *l.v.*

# Seven

♩ = ca. 168; attack, smooth, & with great energy

Violin I *(arco)* *f* *smooth*

Violin II *(arco)* *f* *smooth*

Viola *(arco)* *f* *smooth*

Cello *(arco)* *f* *smooth*

8

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

14

Vln. I

Vln. II

Vla.

Vc.

18

Vln. I

Vln. II

Vla.

Vc.

22

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

**T**

26

Vln. I

Vln. II

Vla.

Vc.

*sp*

31

Vln. I

Vln. II

Vla.

Vc.

*f*

38 **U**

Vln. I  
Vln. II  
Vla.  
Vc.

*p*  
*pizz. (l.v.)*  
*mf*  
*pizz. (l.v.)*  
*mf*

46

53

60 **V**

Vln. I  
Vln. II  
Vla.  
Vc.

*f*  
*f*  
*arco*  
*f*  
*arco*  
*f*



66

Vln. I

Vln. II

Vla.

Vc.

*f*

71

Vln. I

Vln. II

Vla.

Vc.

**W**

75

Vln. I

Vln. II

Vla.

Vc.

79

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

83

Vln. I  
Vln. II  
Vla.  
Vc.



# Eight

♩ = ca. 68; calm

X

Y

Violin I  
Violin II  
Viola  
Cello

*p*  
*f*  
*p* (follow Vc.)  
*p* (follow Vc.)  
*p* (follow Vc.)  
*p* < *mf*  
*solo, cantabile, free, espr., move tempo forward*



13

Vln. I  
Vln. II  
Vla.  
Vc.