

There are many etudes and studies for solo instrument practice. We spend hours and hours working on these, improving the technical side of our playing. But when we start playing in ensembles, we *only* play in ensembles; there is little or no material designed to improve our ensemble playing.

These three etudes are designed to allow a quartet to practice smoothly handing a musical line to each other. They're beautiful pieces to play, too!

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As classically trained musicians, we are taught that the composer's intent is most important part of the music. We are taught how to interpret music so that we can produce exactly what (we think) the composer intended, rather than whatever we think sounds good.

It is this composer's wish that you place no value on his wishes. These pages provide a starting point for you to make music; nothing more, nothing less. If you enjoy playing this music as it is printed then by all means do so. But if you would like to change anything, feel no hesitation to disregard the "Composer's Intent."

These scores were created with GNU/LilyPond version 2.7.9, an open-source music engraving program. To download GNU/LilyPond or find out more, visit <http://lilypond.org/>

Waves, Op. 4. © Graham Percival 2002 - 2005.

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Prelude exercises for Waves

Waves is an etude in ensemble playing; specifically, in smoothly handing a musical line to another player. These exercises will allow you to practice this technique without the extra complications present in a piece of music. Begin each exercise slowly and repeat it until it sounds (and feels!) smooth. Gradually speed up as you repeat it.

The first exercise is a four-part ensemble piece in 4/4 time. It consists of two measures. In the first measure, Violin 1 plays a quarter rest followed by a quarter note G4. Violin 2 plays a quarter rest followed by a quarter note F4. Viola plays a quarter rest followed by a quarter note E4. Cello plays a quarter note D4. In the second measure, Violin 1 plays a quarter note G4 followed by a quarter rest. Violin 2 plays a quarter note F4 followed by a quarter rest. Viola plays a quarter note E4 followed by a quarter rest. Cello plays a quarter rest followed by a quarter note D4. The piece ends with a repeat sign.

In the next two exercises, play the final eighth note of each set lightly. The final eighth note was added to facilitate handing the musical line to the next person. Although two instruments are playing on the overlapping eighth notes, those notes should not be any louder than the other notes.

The second exercise is a four-part ensemble piece in 4/4 time. It consists of two measures. In the first measure, Violin 1 plays a quarter rest followed by a quarter note G4. Violin 2 plays a quarter note F4 followed by an eighth note G4. Viola plays a quarter rest followed by a quarter note E4. Cello plays a quarter note D4 followed by an eighth note E4. In the second measure, Violin 1 plays a quarter note G4 followed by an eighth note F4. Violin 2 plays a quarter rest followed by a quarter note F4. Viola plays a quarter note E4 followed by an eighth note D4. Cello plays a quarter rest followed by a quarter note D4. The piece ends with a repeat sign.

The third exercise is a four-part ensemble piece in 4/4 time. It consists of two measures. In the first measure, Violin 1 plays a quarter rest followed by a quarter note G4. Violin 2 plays a quarter note F4 followed by an eighth note G4. Viola plays a quarter rest followed by a quarter note E4. Cello plays a quarter note D4 followed by an eighth note E4. In the second measure, Violin 1 plays a quarter note G4 followed by an eighth note F4. Violin 2 plays a quarter note F4 followed by an eighth note G4. Viola plays a quarter note E4 followed by an eighth note D4. Cello plays a quarter rest followed by a quarter note D4. The piece ends with a repeat sign.

cos(x)

Graham Percival

Op. 4 No. 1

Andante

Violin 1 $\text{♩} = 66$
 (Violin 2)
 (Viola)
 (Cello)

5 **A** **B**
mf

16 **C**
mf

27 **D** **E**
mp *f* *mf* <

38 **F**
p *mf*

48 **G**
f *mf*

58 **H**
mf *mp* rit

For more music, visit <http://percival-music.ca/>

Composed Jan - Mar 2002, edited Aug 2004

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tan(x)

Graham Percival

Andante

Op. 4 No. 3

Violin 1 *mp*

(Violin 2) *mp*

(Viola) *mp*

(Cello) *mp*

$\text{♩} = 70$

5 **A** *mf* *mf*

16 **B** *mp* **C** *cresc.*

27 **D** *f* *mp*

38 **E** *decr.* **F** *mf*

50 **G**

62 H J

Musical staff 62-73: Treble clef, 12 measures. Measure 62 starts with a flat sign. The staff contains various notes, including quarter notes, eighth notes, and half notes, with some beamed together. A box labeled 'H' is above measure 65, and a box labeled 'J' is above measure 73.

74 K

Musical staff 74-84: Treble clef, 11 measures. The staff contains various notes, including quarter notes, eighth notes, and half notes, with some beamed together. A box labeled 'K' is above measure 78.

85 L rit

Musical staff 85-90: Treble clef, 6 measures. The staff contains various notes, including quarter notes, eighth notes, and half notes, with some beamed together. A box labeled 'L' is above measure 87, and the word 'rit' is above measure 90. The staff ends with a double bar line.