

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-measure piece in 4/4 time. It consists of four staves: Violin 1, Violin 2, Viola, and Cello. The music is written in treble clef for Violin 1 and 2, and bass clef for Viola and Cello. The key signature has one flat (B-flat). The exercise is divided into 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-measure piece in 4/4 time, similar to the first but with eighth notes. It consists of four staves: Violin 1, Violin 2, Viola, and Cello. The key signature has one flat. The exercise is divided into 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 note E4 followed by an eighth note F4. 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 rest followed by a quarter note E4. Cello plays a quarter rest followed by a quarter note D4. The piece ends with a repeat sign.

The third exercise is a four-measure piece in 4/4 time, similar to the second but with eighth notes. It consists of four staves: Violin 1, Violin 2, Viola, and Cello. The key signature has one flat. The exercise is divided into two measures. In the first 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 F4. 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 F4. Cello plays a quarter note D4 followed by an eighth note E4. The piece ends with a repeat sign.

# cos(x)

Graham Percival

Andante

Op. 4 No. 1

Violin 1

Violin 2

(Viola)

(Cello)

$\text{♩} = 66$

*mp*

*mp*

*mp*

*mp*

5 **A**

11 **B**

16 **C**

*mf*

22 **D**

*mp*

33 **E**

*mf*

42 **F**

*p* *mf* *f*

53 **G**  
*mp*

58 **H**

63 *rit*

## sin(x)

Graham Percival

Op. 4 No. 2

Andante

$\text{♩} = 70$

(Violin 1) *mp*

Violin 2 *mp*

(Viola) *mp*

(Cello) *mp*

The first system of the score consists of four staves: Violin 1, Violin 2, Viola, and Cello. The time signature is 2/2. The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The Violin 1 part has a melodic line with some rests. Violin 2, Viola, and Cello have more active parts with slurs and accents.

5 **A**

10 **B**

14

19 **C**

23

27 **D**

The second system of the score continues the Violin 1 part from the first system. It is divided into four measures, each starting with a measure number and a letter in a box: 5 **A**, 10 **B**, 14, and 19 **C**. The measures contain complex melodic lines with many accidentals (sharps and flats) and slurs. Measure 23 and 27 are also marked with measure numbers and a letter in a box: 23 and 27 **D**. The notation includes various rhythmic values and phrasing slurs.

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31

35

39

43

47

51

55

59

64

## tan(x)

Graham Percival

Op. 4 No. 3

Andante

$\text{♩} = 70$

(Violin 1) *mp*

Violin 2 *mp*

(Viola) *mp*

(Cello) *mp*

5 **A**

12 **B** *mp*

21 **C** *decr.* *cresc.* *f*

33 **D** *p*

41 **E**

48 **F** *mf* **G**

