

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.

Violin 1

Violin 2

Viola

Cello

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.

Violin 1

Violin 2

Viola

Cello

Violin 1

Violin 2

Viola

Cello

cos(x)

Graham Percival

Op. 4 No. 1

Andante

$\text{♩} = 66$

(Violin 1) *mp*

(Violin 2) *mp*

(Viola) *mp*

Cello *mp*

5 **A**

11 **B** *pp* *f* *mp*

18 **C** *pizz.* *mp*

25 **D** *p*

31 **E** *mp*

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38

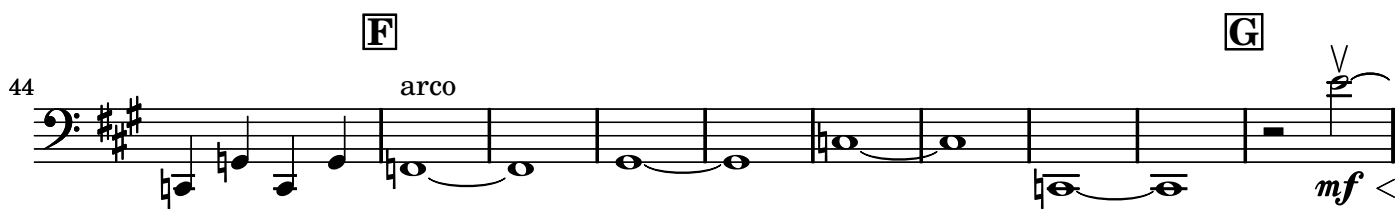


Musical staff 38-43: Bass clef, key signature of two sharps (F# and C#). The staff contains six measures of music. The notes are: 38: G2, A2, B2, C3; 39: D3, E3, F3, G3; 40: A3, B3, C4, D4; 41: E4, F4, G4, A4; 42: B4, C5, B4, A4; 43: G4, F4, E4, D4. There are rests at the beginning of measures 39, 41, and 43.

44

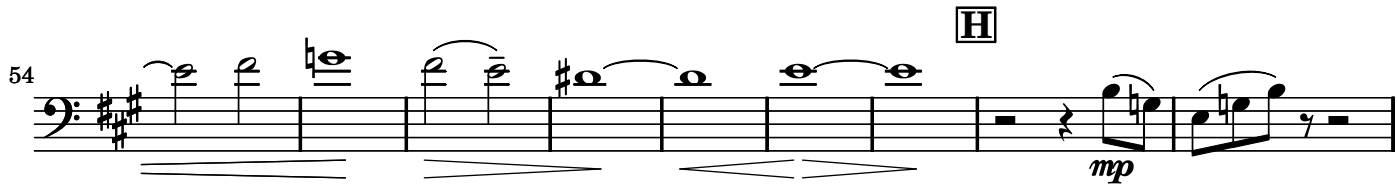
F G

arco



Musical staff 44-53: Bass clef, key signature of two sharps. The staff contains ten measures. Measure 44 starts with a box labeled 'F'. Measure 45 has 'arco' written above it. Measure 46 has a box labeled 'G'. Measure 47 has a box labeled 'H'. Measure 48 has a box labeled 'H'. Measure 49 has a box labeled 'H'. Measure 50 has a box labeled 'H'. Measure 51 has a box labeled 'H'. Measure 52 has a box labeled 'H'. Measure 53 has a box labeled 'H'. The notes are: 44: G2, A2, B2, C3; 45: D3, E3, F3, G3; 46: A3, B3, C4, D4; 47: E4, F4, G4, A4; 48: B4, C5, B4, A4; 49: G4, F4, E4, D4; 50: C4, B3, A3, G3; 51: F3, E3, D3, C3; 52: B2, A2, G2, F2; 53: E2, D2, C2, B1. There are rests at the beginning of measures 45, 47, 49, 51, 52, 53. A dynamic marking 'mf <' is at the end of measure 53. A hairpin symbol is above measure 53.

54



Musical staff 54-62: Bass clef, key signature of two sharps. The staff contains nine measures. Measure 54 has a box labeled 'H'. Measure 55 has a box labeled 'H'. Measure 56 has a box labeled 'H'. Measure 57 has a box labeled 'H'. Measure 58 has a box labeled 'H'. Measure 59 has a box labeled 'H'. Measure 60 has a box labeled 'H'. Measure 61 has a box labeled 'H'. Measure 62 has a box labeled 'H'. The notes are: 54: G2, A2, B2, C3; 55: D3, E3, F3, G3; 56: A3, B3, C4, D4; 57: E4, F4, G4, A4; 58: B4, C5, B4, A4; 59: G4, F4, E4, D4; 60: C4, B3, A3, G3; 61: F3, E3, D3, C3; 62: B2, A2, G2, F2. There are rests at the beginning of measures 55, 57, 59, 61, 62. A dynamic marking 'mp' is at the end of measure 62. Hairpin symbols are below measures 54-62.

63

rit



Musical staff 63-68: Bass clef, key signature of two sharps. The staff contains six measures. Measure 63 has a box labeled 'H'. Measure 64 has a box labeled 'H'. Measure 65 has a box labeled 'H'. Measure 66 has a box labeled 'H'. Measure 67 has a box labeled 'H'. Measure 68 has a box labeled 'H'. The notes are: 63: G2, A2, B2, C3; 64: D3, E3, F3, G3; 65: A3, B3, C4, D4; 66: E4, F4, G4, A4; 67: B4, C5, B4, A4; 68: G4, F4, E4, D4. There are rests at the beginning of measures 64, 66, 68. A dynamic marking 'rit' is at the end of measure 67. A sharp sign (#) is above measure 66.

sin(x)

Graham Percival

Andante

Op. 4 No. 2

$\text{♩} = 70$

(Violin 1) *mp*

(Violin 2) *mp*

(Viola) *mp*

Cello *mp*

A **B**

5 *mp* < *mf* *mp* <

C

14 *mf* *f* *p* *f*

D

24 *mp* *f* *mf*

E **F**

36 *p* *mf*

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47 G

H

61

tan(x)

Graham Percival

Op. 4 No. 3

Andante

$\text{♩} = 70$

(Violin 1) *mp*

(Violin 2) *mp*

(Viola) *mp*

Cello *mp*

5 **A**

11

16 **B**

21 **C**

26

31 **D**

36

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41 **E**

45

49 **F**

53

57 **G**

61

65 **H**

70 **J**

75

80 **K**

86 **L**

92 *rit*