

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

Violin 1

Violin 2

Viola

(Cello)

$\text{♩} = 66$

mp

5

A

10

B

15

20

C

25

29 **D**

33

37 **E**

41

45 **F**

49

53 **G**

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*

5 **A**

10 **B**

15 **C**

mp \triangleleft *f* \triangleright *mp*

22 **D**

mp *p*

32 **E**

p

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39 *mp* **F**

46

52 *f* **G** *V*

59 **H**

64 *rit*

Detailed description: This is a musical score for a bass clef instrument, spanning measures 39 to 64. The score is divided into five systems. The first system (measures 39-45) features a melodic line with eighth and sixteenth notes, some with accents, and rests. A dynamic marking of *mp* is present at the end. A boxed letter 'F' is placed above the staff at the end of the system. The second system (measures 46-51) continues the melodic line with various note values and rests. The third system (measures 52-58) begins with a dynamic marking of *f* and includes a 'V' marking above a group of notes. A boxed letter 'G' is placed above the staff at the beginning of the system. The fourth system (measures 59-63) features a melodic line with eighth notes and rests, and a boxed letter 'H' is placed above the staff at the beginning. The fifth system (measures 64-68) continues the melodic line, ending with a *rit* (ritardando) marking above the staff.

tan(x)

Graham Percival

Op. 4 No. 3

Andante

♩ = 70

(Violin 1) *mp*

(Violin 2) *mp*

Viola *mp*

(Cello) *mp*

The first system of the score is in 3/2 time and marked Andante. It features four staves: Violin 1, Violin 2, Viola, and Cello. The tempo is indicated as ♩ = 70. The dynamics for all parts are marked *mp* (mezzo-piano). The Violin 1 part consists of a single half note G4. The Violin 2, Viola, and Cello parts play a rhythmic pattern of eighth notes with rests, starting on G4 and moving down to E3.

5 **A**

The second system continues the Viola and Cello parts from the first system. It is marked with a boxed letter 'A' at the beginning. The music continues with eighth notes and rests, with some notes marked with a fermata.

10

The third system continues the Viola and Cello parts. It features two accents (V) over the final two notes of the system.

15 **B**

The fourth system continues the Viola and Cello parts, marked with a boxed letter 'B'. The music continues with eighth notes and rests.

20

The fifth system continues the Viola and Cello parts. The music continues with eighth notes and rests.

25 **C**

The sixth system continues the Viola and Cello parts, marked with a boxed letter 'C'. The music continues with eighth notes and rests.

30 **D**

The seventh system continues the Viola and Cello parts, marked with a boxed letter 'D'. The music concludes with a half note G3, marked with a fermata and the dynamic *mf* (mezzo-forte).

