

Mark Petering

for Jason DePue

THREE PIECES
FOR SOLO VIOLIN

Etude (“Music Box”)

Oasis de Lumière

after the Copper Engraving by Shoichi Hasegawa

Evocation of the

Earliest Undiscovered Cave Paintings

after Paintings by the Composer Inspired by the Film

Cave of Forgotten Dreams

for Jason DePue
THREE PIECES
FOR SOLO VIOLIN

The *Music Box Etude* (5') celebrates this fascinating mechanical instrument, featuring idiomatic performance techniques and an asymmetrical meter.

Oasis de Lumière (7') is inspired by the copper engraving of the same name by Japanese-French artist Shoichi Hasegawa. Like the engraving, the composer uses varying tone colors and textures, offering a contemporary exploration of violin sonorities.

Evocation of the Earliest Undiscovered Cave Paintings (4') is the composer's second of two responses to the film *Cave of Forgotten Dreams*. After viewing the movie the composer painted three abstract expressionist cave paintings and then rendered a musical response, imagining the mystery surrounding early hominids' first attempts at artistic expression.

How would they paint flowers...or a fire?

The pieces may be performed as a set or individually.

Oasis de Lumière is available for iTunes download.

Please search "Jason DePue" and "Mark Petering"
on YouTube or iTunes.

Special thanks to Jason for his friendship and artistry.



“Cave Paintings” by Composer Mark Petering
(*Flowers I*, *Flowers II* and *Bonfire*)

(sim. applies to dynamics)

for Jason DePue

Etude ("Music Box")

Mark Petering

Violin

Rubato $\text{♩} = 162$ (sempre tremolo)

mf *p* *sim. (echo effect)*

7

13 *mf* *p* *mf* *p*

19 *sim.*

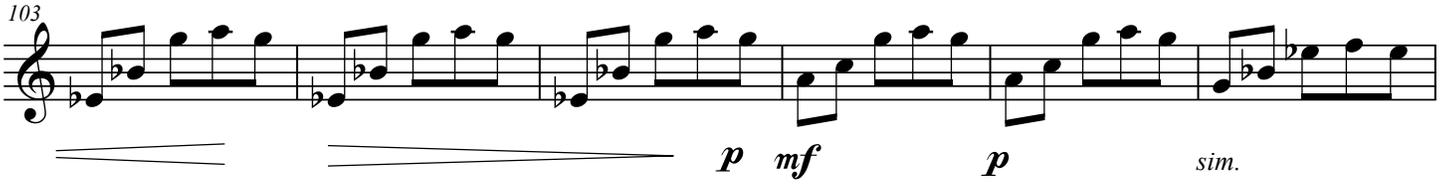
25 *mf* *p* *sim.*

31 *mf* *p* *mf*

37 *p* *mf* *p* *sim.*

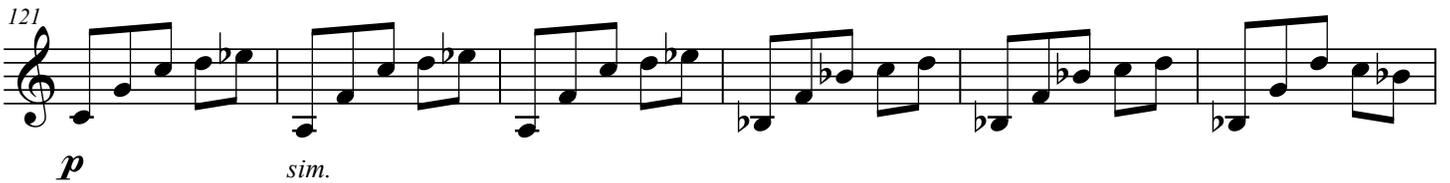
43

97  Musical staff starting at measure 97. The music consists of eighth notes with a descending melodic line. A dynamic marking of *p* is placed at the end of the staff, with a hairpin indicating a gradual decrease in volume.

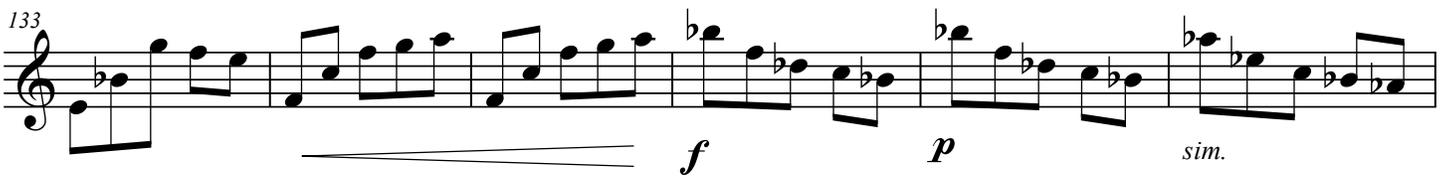
103  Musical staff starting at measure 103. The music features eighth notes with a descending melodic line. Dynamics markings include *p*, *mf*, *p*, and *sim.* (sforzando), with hairpins indicating volume changes.

109  Musical staff starting at measure 109. The music consists of eighth notes with a descending melodic line. Dynamics markings include *p* and *sim.* (sforzando), with hairpins indicating volume changes.

115  Musical staff starting at measure 115. The music consists of eighth notes with a descending melodic line. Dynamics markings include *f* and *p mf*, with hairpins indicating volume changes.

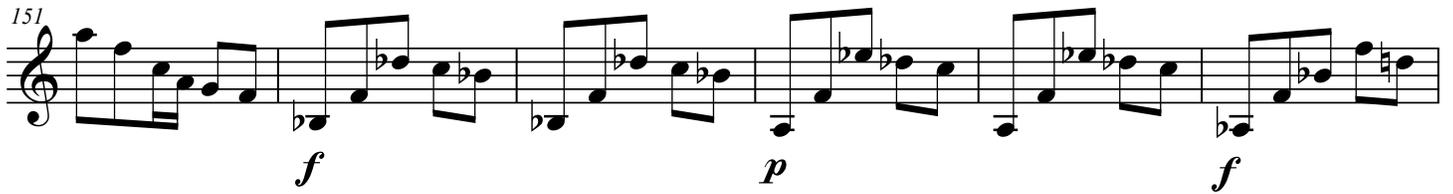
121  Musical staff starting at measure 121. The music consists of eighth notes with a descending melodic line. Dynamics markings include *p* and *sim.* (sforzando), with hairpins indicating volume changes.

127  Musical staff starting at measure 127. The music consists of eighth notes with a descending melodic line. Dynamics markings include *p* and *sim.* (sforzando), with hairpins indicating volume changes.

133  Musical staff starting at measure 133. The music consists of eighth notes with a descending melodic line. Dynamics markings include *f*, *p*, and *sim.* (sforzando), with hairpins indicating volume changes.

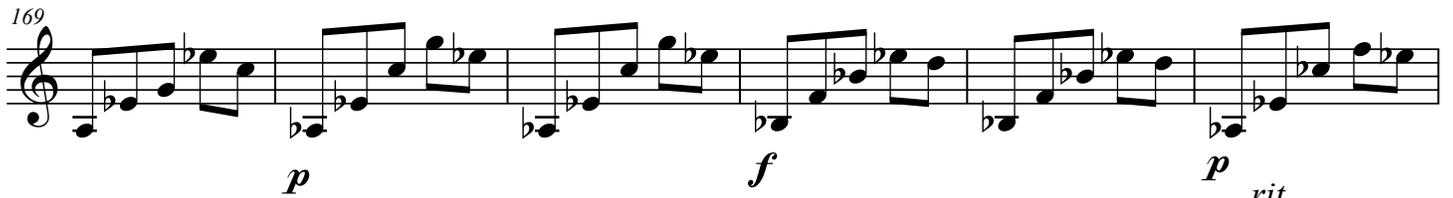
139  Musical staff starting at measure 139. The music consists of eighth notes with a descending melodic line. A dynamic marking of *f* is placed at the end of the staff, with a hairpin indicating a gradual increase in volume.

145 
p *sim.*

151 
f *p* *f*

157 
p *f* *p*

163 
f *p* *f*

169 
p *f* *p*

175 
f *rit.*

181 *a tempo* 
p *mf* *sim.*

187 
p *sim.*

193

mf

Musical staff 193-198: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains six measures of eighth-note patterns. A dynamic marking of *mf* is placed below the staff with a hairpin indicating a crescendo.

199

p *mf* *p* *mf* *p*

Musical staff 199-204: Treble clef, key signature of two flats. The staff contains six measures of eighth-note patterns. Dynamic markings *p*, *mf*, *p*, *mf*, and *p* are placed below the staff with hairpins indicating a series of crescendos and decrescendos.

205

mf

Musical staff 205-210: Treble clef, key signature of two flats. The staff contains six measures of eighth-note patterns. A dynamic marking of *mf* is placed below the staff with a hairpin indicating a crescendo.

211

p

Musical staff 211-216: Treble clef, key signature of two flats. The staff contains six measures of eighth-note patterns. A dynamic marking of *p* is placed below the staff with a hairpin indicating a crescendo.

217

sub. *f*

Musical staff 217-222: Treble clef, key signature of two flats. The staff contains six measures of eighth-note patterns. A dynamic marking of *sub. f* is placed below the staff with a hairpin indicating a crescendo.

223

p

Musical staff 223-228: Treble clef, key signature of two flats. The staff contains six measures of eighth-note patterns. A dynamic marking of *p* is placed below the staff with a hairpin indicating a crescendo.

229

accel.

Musical staff 229-234: Treble clef, key signature of two flats. The staff contains six measures of eighth-note patterns. A dynamic marking of *accel.* is placed below the staff with a hairpin indicating a crescendo.

235

p *fp* < *ff*

Musical staff 235-240: Treble clef, key signature of two flats. The staff contains six measures of eighth-note patterns. A dynamic marking of *p* is placed below the staff with a hairpin indicating a crescendo. The final measure (240) features a fermata over a chord with a dynamic marking of *fp* < *ff*. Above the final chord, there is a 'V' marking and a hairpin indicating a decrescendo.

for Jason DePue
Oasis de Lumière
for solo violin
after Shoichi Hasegawa's Copper Engraving

Mark Petering
(2003)

Molto rubato ♩=60

p *sub. p* *fp* *pp* *p*

19 *f* *p*

24 *mf* *p* *p* *+* *(l.h. pizz.)* *sul pont.*

27 *ord.*

31 *sul pont.*

34 *(arco)* *+* *(l.h. pizz.)* *ord.* *p*

37 *sul tasto* *mp* *(spicc.)*

40 *ord.* *fp* *f* *3* *5* *3*

44 *f* *mf* *3*

47 *3*

49 *f* *sub. p* *mf* *3*

51 *(let vibrate)*

p *p*

53 *sul pont.*

p *(l.h. pizz.)*

56

III.

60

63 *sul tasto*

mp *(spicc.)*

67 *ord.* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *fp* *mf*

70 $\overset{3}{\text{trill}}$ *f* *rit.* *p*

73 *a tempo* $\overset{3}{\text{trill}}$ *mf*

76

78 *mf* $\overset{5}{\text{trill}}$

80

Musical notation for measures 80-81. Measure 80 is in 4/4 time, featuring a melodic line with a sharp sign and a bass line with a flat sign. Measure 81 is in 5/4 time, continuing the melodic and bass lines with a triplet of eighth notes.

81

marcato

mf

Musical notation for measures 81-82. Measure 81 is in 5/4 time, marked *marcato* and *mf*. Measure 82 is in 3/4 time, featuring a triplet of eighth notes.

83

Musical notation for measures 83-84. Measure 83 is in 4/4 time, featuring a triplet of eighth notes. Measure 84 is in 2/4 time, featuring a triplet of eighth notes.

85

Musical notation for measures 85-86. Measure 85 is in 2/4 time, featuring a melodic line with a flat sign. Measure 86 is in 3/4 time, featuring a melodic line with a sharp sign.

87

accel.

pizz. arco

rit.

ff

sub. p

n

Musical notation for measures 87-88. Measure 87 is in 2/4 time, marked *accel.* and *ff*. Measure 88 is in 4/4 time, marked *pizz. arco*, *rit.*, and *sub. p*. The piece ends with a fermata and a *n* marking.

for Jason DePue

Evocation of the Earliest Undiscovered Cave Paintings

Allegro (M.M. ♩ = c. 120)

Mark Petering

sul pont.

p

3

6

p sub.

8

10

12

Evocation of the Earliest Undiscovered Cave Paintings

2

14

16

19

22

24

26

29

31

v

33

35

38

sim.

p sub.

40

pizz.

42

arco *sim.*

f sub.

44

67 *sul pont.*
p sub.

70

72 *ord.*

74

77 *sim.*

79

81 *sim.*
f

Evocation of the Earliest Undiscovered Cave Paintings

6

84

ff

87

89

91

ff