

August Ruins for cello

For Nicole Titus

August Ruins

Edited by
Paige Stockley

Peter Vukmirovic Stevens

Violoncello

$\text{♩} = \text{ca. } 76$

f *mp* *mf*

largamente e con passione

8

mf *mf*

molto espressivo

14

f *mp* *poco* *mf*

20

f *con forza* *mf* *mp* *mf*

25

largamente *mp*

rit. A tempo

30

mf *mp* *f* *mp* *mf*

②
August Ruins

38

mp

43

molto espressivo
mf

49

f
mf
poco più animato
f
mf

53

f
mf

57

f
mp
più calmato

61

mf
poco più animato

65

f
con forza
mf
f
con forza

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Tempus Edax Rerum

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Violoncello

$\text{♩} = \text{ca. } 80$

mf

cantabile e largamente

Vc.

8

Vc.

13

Vc.

19

Poco più mosso

$\text{♩} = \text{ca. } 88$

f

mf

f

poco più animato

Vc.

26

short

mf

f

mf

f

mf

Vc.

33

poco

39 Vc. *molto* *f* *mf* *ff*

44 Vc. *mf* *mf* *f*

48 Vc. *ff* *mf*

52 Vc. *f* *mf* *f* *mf*

57 Vc. *f* *mf*

61 Vc. *mf*

65 Vc. *mf*

69 Vc. *f* *mf* *f*

Più mosso
short ♩ = ca. 100
mf *f*
risoluto e largamente

③
Tempus Edax Rerum

73

Vc.

77

Vc.

83

Vc.

A tempo
♩ = ca. 100

87

Vc.

92

Vc.

97

Vc.

101

Vc.

Tempus Edax Rerum

Vc. 105 *ff* *mf ff* *f* *mf < f* *ff* *f* *mf < f*

Vc. 111 *ff* *f* *ff* *f* *ff* *f* *ff*

Vc. 116 *f* *ff* *f* *ff* *f* *mf*

Vc. 119 *f* *pesante* *ff* *f*

Vc. 122 *ff* *f* *ff* *f*

Vc. 125 *ff* *fz* *mf* *sfz* *mf* *f* *mp* *ghastly, ethereal*

subito più calmato e flessibile

sul pont. -- tr~~~~~

Vc. 130 *mf* *sfz* *mf* *f* *mp* *simile*

sul pont. ---- tr~~~~~

Tempus Edax Rerum

134 *ord.* *sul pont.* *ord.* long

mf < *sfz* *mf* < *f* > *mp* < *mf* < *sfz*

Meno mosso

♩ = ca. 80

138 *short*

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

A piacere, molto espressivo e recitativo

140

mf < *f* *mf* < *f*

143

mf *f*

146 *short*

149

f *f*

153 *short*

ff

Più mosso

♩ = ca. 100

155 *sul pont.* *ord.* long

mf > *mp* *mf* *flessibile, mp* < *mf* < *ff*
ghastly, ethereal

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For Paige Stockley

Étude for Raising the Dead

Edited by
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Peter Vukmirovic Stevens

♩ = ca. 60

Violoncello

mf
haunted

6

10

14

rit. *poco* *mp* *molto cresc.* *fanatico*

sul pont.

A tempo *accel.*

16

A tempo *ord.* *ff* *mf cantabile* *f* *mf* *poco*

22

mf *f* *mf* *f* *mf* *f*

②
Étude for Raising the Dead

26

mf *poco* *mf* *poco*

30

mf *f*

34

mf *poco* *mf*

38

poco *mf* *f*

41

mf *poco*

44

mf *f*

48

mf *poco* *f*

③
Étude for Raising the Dead

53
mf
haunted, tempo giusto

56

59
rit.
fz fz fz

A tempo
63
mf

66
rit. short A tempo
p più calmato mf

70
rit.

A tempo
73
f *ben marcato fz fz fz*
aggressivo

Étude for Raising the Dead

76

Musical notation for measures 76-77. The bass clef is used. The music consists of eighth notes with slurs and accents. The dynamic marking *fz* is present under each note.

78

Musical notation for measures 78-80. Measure 78 includes a *rit.* marking. Measure 79 includes a *A tempo* marking. Measure 80 includes a *3* triplet marking. The dynamic marking *fz* is present throughout.

81

Musical notation for measures 81-82. Measure 81 includes a *rit.* marking. Measure 82 includes a *A tempo* marking. The dynamic marking *fz* is present throughout.

83

Musical notation for measures 83-85. Measure 85 includes a *rit.* marking. The dynamic marking *fz* is present throughout.

86

Musical notation for measures 86-88. Measure 86 includes a *A tempo* marking. The dynamic marking *f* is present at the beginning and end of the section.

89

Musical notation for measures 89-91. The dynamic marking *fz* is present throughout.

92

Musical notation for measures 92-94. Measure 92 includes a *ff* marking. The dynamic marking *fz* is present throughout.

Étude for Raising the Dead

95 *mf* *calmato*

98 *mp* *poco*

102 *mp* *< mf* *rit.*

A tempo
107 *mf* *poco*

111 *mf* *poco*

115 *mf* *poco* *f*

119 *mf* *rit.* **A tempo** *mf* *brisk, agile*

122

⑥
Étude for Raising the Dead

124 *mf*

127 *mf* *f* *mf* *f*

aggressivo

130 *mf*

cantabile

134 *mf* *f* *mf* *f* *mf* *poco*

138 *mf* *poco* *mf* *poco*

142 *mf* *f* *mf*

147

152 *mf* *f* *mf* *f* *rit.* *fz*

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For Samuel Jay Keyser

Versatile Hammers

Edited by
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Peter Vukmirovic Stevens

$\text{♩} = \text{ca. } 60$

Violoncello

mp
solitario

poco

mp

7

largamente *mf*

15

f

21

mf

3+4
2 3

rit. . . A tempo

ghostly *p* *mp*

28

mf

f

mp

f

mf

33

f

mf

38

f

mp

f

Versatile Hammers

43

mf *f* *fz* *mf* *mp* *più animato*

48

mf

52

mp *mf*

56

mp *cresc. molto* *ff* *spiritoso e flessibile*

60

mf

64

67

70

Versatile Hammers

73

77

82

87

93

101

106

111

Versatile Hammers

116 *f* *agitato* *mf*

121 *f* *p* *mp*
con passione e flessibile

127 *poco* *mf*

132 *poco* *mp* *poco*

138 *mf* *poco*

143 *mf* *poco*

148 *f* *mf* *f* *mp* *long* *largamente e tempo giusto* *mf*

154 *f* *mf*

161 *f* *mf* *rit.* *A tempo* *ghostly* *p*

Versatile Hammers

169

mp *mf* *f* *mp*

174

mf *f* *mf*

179

animato *ff*

184

mf *mf*

spiritoso e flessibile

188

mf

191

mf

194

mf

198

f *vigoroso* *fz* *fz* *fz* *fz*

e tempo giusto

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For Caitlin Mullock

Thunder, Perfect Mind

Edited by
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Violoncello

$\text{♩} = \text{ca. } 48$

mp *mf*
freely and very expressive

mp *mf*
tempo giusto

più f *fz*

$\text{♩} = \text{ca. } 56$

15 **Quasi alla marcia funebre**

fz > p *mf*
shadowy

21

mf
poco più animato

28

short

mf

34

più f *fz* *fz* *mf*
(flautando e non dim.)

* NB: ‡ = 1/4 sharp

②
Thunder, Perfect Mind

39 *mf* *mp* *mf* *poco* *mp*
long
calmato e tempo flessibile

45 *mf*

50 *mp* *poco* *mp*
sul tasto e non vib. *ord. e con vib.*

56 *molto rit.* *A tempo*
mf *p* *mp* *mf*
(rubato) *più animato e tempo flessibile*
♩ = ca. 56

61 *f* *mf*

65 *poco rit.* *A tempo*
poco *mf*

69 *f* *mf* *f*

*NB: ♭ = 3/4 flat

105 *rit.* *A tempo*

mf *f*
ad. lib.

108

mf *tempo giusto*

111

ff *mf*

115

mp *calmato*

A tempo ♩ = ca. 56

Quasi alla marcia funebre

119 *rit.* . . .

p *mp* *mf*
flessibile

124

f *mf*

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