

# August Ruins for cello

For Nicole Titus

## August Ruins

Edited by  
Paige Stockley

Peter Vukmirovic Stevens

Violoncello

♩ = 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*  
*pìù calmato*

61

*mf*  
*poco più animato*

65

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

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# Tempus Edax Rerum

Edited by  
Paige Stockley

Peter Vukmirovic Stevens

♩ = ca. 80

Violoncello

*mf*  
*cantabile e largamente*

Vc.

8

Vc.

13

Vc.

**Poco più mosso**  
♩ = ca. 88

19

*f* *mf* *f*  
*poco più animato*

Vc.

26

*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. *f*

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

**Più mosso** *short* ♩ = ca. 100

*risoluto e largamente*

③  
Tempus Edax Rerum

73

Vc. *f*

Measures 73-76: Bass clef, 4/4 time signature. Measure 73 has a *V* (accents) above the first two notes. Measure 74 has a *f* (forte) dynamic. Measure 75 has a *V* above the first two notes. Measure 76 has a *V* above the first two notes.

77

Vc. *poco* *mf* *ff* *mf*

Measures 77-82: Bass clef, 3/4 time signature. Measure 77 has a *V* above the first two notes. Measure 78 has a *V* above the first two notes. Measure 79 has a *V* above the first two notes. Measure 80 has a *V* above the first two notes. Measure 81 has a *V* above the first two notes. Measure 82 has a *V* above the first two notes. Dynamics: *poco* (measures 77-78), *mf* (measures 79-80), *ff* (measures 81-82), *mf* (measures 83-84).

83

Vc. *f* *mf* *f* *molto rit.*

Measures 83-86: Bass clef, 9/8 time signature. Measure 83 has a *V* above the first two notes. Measure 84 has a *V* above the first two notes. Measure 85 has a *V* above the first two notes. Measure 86 has a *V* above the first two notes. Dynamics: *f* (measures 83-84), *mf* (measures 85-86), *f* (measures 87-88), *molto rit.* (measures 89-90).

A tempo  
♩ = ca. 100

87

Vc. *mf* *poco* *mf* *f* *mf*

Measures 87-91: Bass clef, 4/4 time signature. Measure 87 has a *V* above the first two notes. Measure 88 has a *V* above the first two notes. Measure 89 has a *V* above the first two notes. Measure 90 has a *V* above the first two notes. Measure 91 has a *V* above the first two notes. Dynamics: *mf* (measures 87-88), *poco* (measures 89-90), *mf* (measures 91-92), *f* (measures 93-94), *mf* (measures 95-96).

92

Vc. *f* *animato*

Measures 92-96: Bass clef, 4/4 time signature. Measure 92 has a *V* above the first two notes. Measure 93 has a *V* above the first two notes. Measure 94 has a *V* above the first two notes. Measure 95 has a *V* above the first two notes. Measure 96 has a *V* above the first two notes. Dynamics: *f* (measures 92-93), *animato* (measures 94-96).

97

Vc. *f* *mf* *f*

Measures 97-100: Bass clef, 4/4 time signature. Measure 97 has a *V* above the first two notes. Measure 98 has a *V* above the first two notes. Measure 99 has a *V* above the first two notes. Measure 100 has a *V* above the first two notes. Dynamics: *f* (measures 97-98), *mf* (measures 99-100), *f* (measures 101-102).

101

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

*vigoroso e piuttosto aggressivo*

Measures 101-104: Bass clef, 9/8 time signature. Measure 101 has a *V* above the first two notes. Measure 102 has a *V* above the first two notes. Measure 103 has a *V* above the first two notes. Measure 104 has a *V* above the first two notes. Dynamics: *ff* (measures 101-102), *mf* (measures 103-104), *ff* (measures 105-106), *f* (measures 107-108), *mf* (measures 109-110), *f* (measures 111-112).

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* *subito più calmato e flessibile* *ghastly, ethereal*

Vc. 130 *mf* *sfz* *mf* *f* *mp* *simile* *ghastly, ethereal*

Tempus Edax Rerum

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

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

Meno mosso

♩ = ca. 80

138 *short*

*mp* *mf*

*A piacere, molto espressivo e recitativo*

140

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

143

*mf* *f*

146 *short*

*mf* *f*

149

*mf* *f* *f*

153 *short*

*mf* *ff*

Più mosso

♩ = ca. 100

155 *sul pont.* *tr* *ord.* *long*

*mf* *mp* *mf* *ff*

*flessibile, ghashly, ethereal*

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For Paige Stockley

# Étude for Raising the Dead

Edited by  
Paige Stockley

Peter Vukmirovic Stevens

♩ = ca. 60

Violoncello

*mf*  
*haunted*

6

10

14

*rit.* *poco* *A tempo* *mp* *molto cresc.* *accel.* *fanatico*

*sul pont.*

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*

63

*A tempo*  
*mf*

66

*rit.* *short* *A tempo*  
*più calmato*  
*mf*

70

73

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

Étude for Raising the Dead

76

*fz fz fz fz fz fz fz fz*

Measures 76-77: Bass clef, 3/4 time signature. The piece begins with a series of eighth-note chords, each marked with a forte-zwischen (*fz*) dynamic. The notes are mostly flat, with a key signature of one flat.

78

*fz fz fz fz fz fz fz fz*

*rit. . . A tempo*

Measures 78-80: Continuation of the eighth-note chords. Measure 79 includes a triplet of eighth notes. Measure 80 features a 3/4 time signature change. Dynamics include *fz* and *fz*. Performance markings include *rit.* (ritardando) and *A tempo*.

81

*fz fz fz fz fz fz*

*rit. . . A tempo*

Measures 81-82: Continuation of the eighth-note chords. Measure 81 includes a triplet of eighth notes. Measure 82 features a 2/4 time signature change. Dynamics include *fz* and *fz*. Performance markings include *rit.* and *A tempo*.

83

*fz fz fz fz fz fz fz fz fz fz*

*rit. . .*

Measures 83-85: Continuation of the eighth-note chords. Measure 85 includes a triplet of eighth notes. Dynamics include *fz* and *fz*. Performance marking includes *rit.*

86

*f*

*A tempo*

Measures 86-88: Continuation of the eighth-note chords. Measure 86 starts with a forte (*f*) dynamic. Dynamics include *fz*. Performance marking includes *A tempo*.

89

*fz fz fz fz fz fz fz fz*

Measures 89-91: Continuation of the eighth-note chords. Dynamics include *fz* and *fz*.

92

*fz fz fz fz ff fz*

Measures 92-94: Continuation of the eighth-note chords. Measure 92 includes a triplet of eighth notes. Dynamics include *fz* and *ff* (fortissimo). The piece concludes with a 4/4 time signature change.

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*

*rit.* **A tempo**  
119 *mf* *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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$\text{♩} = \text{ca. } 60$

Violoncello

*mp*  
*solitario*

*poco*

*mp*

7

*largamente* *mf*

15

*f*

21

*mf*

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

*mf*

67

*mf*

70

*mf*

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*

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* *vigorouso* *fz* *fz* *fz* *fz*

*e tempo giusto*

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For Caitlin Mullock

# Thunder, Perfect Mind

Edited by  
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♩ = ca. 48

Violoncello

*mp* *mf*  
*freely and very expressive*

4

*mp* *mf*  
*tempo giusto*

10

*più f* *fz*

♩ = ca. 56

15 *Quasi alla marcia funebre*

*fz* *p* *shadowy* *mf*

21

*mf* *poco più animato*

28

short

*mf*

34

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

\* NB: ‡ = ¼ 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

③  
Thunder, Perfect Mind

74

*mf*

78

*fz fz f ff f*

83

*mf f*  
*p*  
*più animato*

88

*mf f mf f*

93

*f mf*

98

*f mf*

102

*f mf f*

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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