

# IDIOT WITH PREY

for two amplified pianos and percussion

Requiem for Adrienne Sudweeks

Peter Vukmirovic Stevens

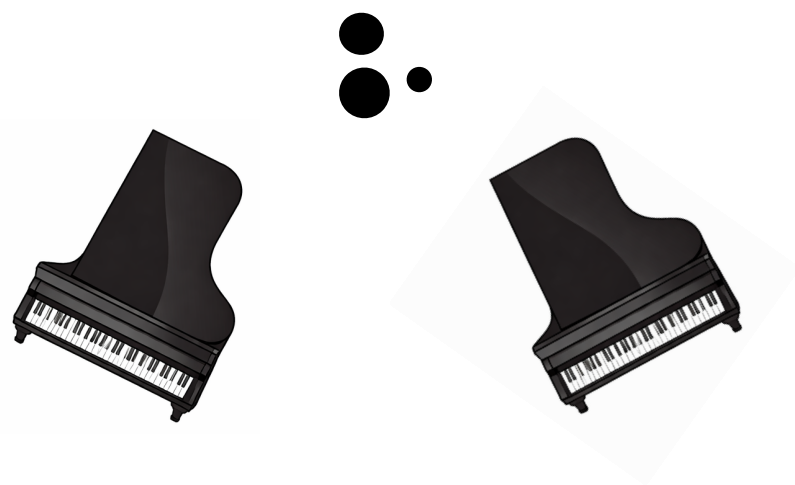
## STAGE SETUP

### Performance Layout

- Piano I (amplified, lid removed) — stage left
- Piano II (amplified, lid removed) — stage right
- Percussion: snare drum and small cymbal, centered and slightly upstage of the pianos (position may be adjusted according to the venue).

### Notes

- Instrument positioning is flexible and may adapt to space acoustics
- Maintain clear sight-lines between performers
- Amplification should remain balanced and spatial
- The percussionist enters quietly and without drawing attention, shortly before their entrance.



## TECHNICAL REQUIREMENTS

- Both pianos: amplified
- Use omnidirectional microphones (Omni mics) for each piano
- One microphone per piano, positioned to capture full resonance field
- Preference for open, non-isolated acoustic capture (natural bleed encouraged)
- Percussion: close-miked or room-miked depending on venue system
- Snare drum is half-muted, place a wallet or something similar on the head

## **Program Note**

This work exists in response to the life and violent death of Adrienne Sudweeks, who was murdered in her apartment on February 23, 1997 in Costa Mesa, California.

At the time, the investigation was compromised by significant procedural failures in the collection and handling of forensic evidence. Although the perpetrator had previously been arrested in an unrelated context and fingerprints were available, the connection to this crime was not established for many years.

In 2016, a cold case investigation led by a detective in Virginia revisited the preserved DNA evidence from the crime scene. This renewed analysis identified a match to FELIPE VIANNEY HERNANDEZ TELLEZ, dob: 05-26-1973 who had since left the country and was living in Mexico. Despite this identification, attempts to secure extradition have not been successful, and the case remains unresolved.

This work reflects on Adrienne's life, her absence, and delayed justice. It is not an attempt to represent the event directly, but rather to acknowledge its continuing unresolved presence and the silence that surrounds it.

The title of this work came to me in a dream. I am not certain it is the "right" title for the piece, but it feels like what my mind has distilled from the event.

Adrienne was a 26-year-old photographer and a dear friend since my high school years. Her death has profoundly altered the lives of those who knew her, and its presence has not diminished with time.

This work is an attempt to hold that absence in sound. Contrary to the idea that time heals all wounds, I have not found this to be true, only that time changes the shape of what remains.

For Adrienne Sudweeks

# Idiot With Prey

A requiem

Peter Vukmirovic Stevens

A

♩ = 92

Piano I

*mp*  
simple and lightly

pedal freely

A

♩ = 92

Piano II

*mf*  
quasi secco  
and menacing

8<sup>vb</sup>  
pedal lightly

==

II

I

II.

(8)

8<sup>vb</sup>

17

I

II

(8)-----

3  
8<sup>vb</sup>

8<sup>vb</sup>



22

I

II

(8)-----

3  
3  
loco

8<sup>vb</sup>

26

I.

II.

8<sup>vb</sup>

loco

8<sup>vb</sup>



30

I.

II.

non dim.

(8)

40

I

mf

II

3

8<sup>vb</sup>

loco



44

I

mf

II

3

8<sup>vb</sup>

loco

48

I.

II.

8<sup>va</sup>

long

3

7

8<sup>vb</sup>

*p*



57

I.

II.

**B**

$\text{♩} = 92$

8<sup>va</sup>

*mp* simple and lightly

8<sup>va</sup>

pedal freely

**B**

$\text{♩} = 92$

*mf*  
pesante

8

71

I.

II.

\* pressed silently

*mf*

*sf*

*sf*



82

I.

II.

*sf*

*sf*

9

89

*8va*

*sf*

*8va*

*sf*

*poco rall.*

II.

*sempre articolato*

*dim.*

*poco rall.*



94

*più mosso*  
♩ = 100

*più mosso*  
♩ = 100

*mp*

*8vb*  
Sost. pedal  
l.v.

98

I

II

8va

3

3

3



101

I

II

8vb

3

3

3

103

I

II

(8)-1

8<sup>va</sup>

8<sup>vb</sup>



105

I

II

(8)-1

8<sup>va</sup>

107

I

8<sup>va</sup>

8<sup>vb</sup>

II



109

I

8<sup>va</sup>

8<sup>vb</sup>

II

111

8<sup>va</sup>

rall.

rall.



113

**C** ♩ = 100

*non dim.*

*mp*  
*luminoso*

pedal freely

**C** ♩ = 100

124

I.

mf

II.

*sf*

8<sup>vb</sup> |  
Sost. *quasi secco*  
pedal *mf* and menacing

8<sup>vb</sup> pedal lightly

loco



128

I.

f

II.

8<sup>vb</sup>

loco

132

I.

II.

8<sup>vb</sup> | *loco*



136

I.

II.

8<sup>vb</sup> | *loco*

140

I

II

*sf*

*sf*

*sf*

*sf*

*f* aggressive, legato

8<sup>vb</sup>



147

I

II

*sf*

*sf*

*sf*

*sf*

(8)



166

*sf* *sf* *ffz* *ffz* *ffz* *ffz*

*sf* *sf* *ff* *ffz* *ffz* *ffz* *ffz*

*ffz* *ffz* *ffz* *ff*

||

**D**

176 ♩ = 92

*mp* mechanical, legato

*mf* *mp*

**D**

♩ = 92

Musical score for measures 186-195. The score is written for two piano parts, I and II, in 4/4 time. Part I consists of two staves (treble and bass clef). Part II consists of one staff (bass clef). The music features a variety of dynamics including *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a 'v' over a note). The tempo is marked as *quasi secco* (quasi-dry). The key signature has one sharp (F#).



Musical score for measures 196-205. The score is written for two piano parts, I and II, in 4/4 time. Part I consists of two staves (treble and bass clef). Part II consists of one staff (bass clef). The music features a variety of dynamics including *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *sf* (sforzando). There are several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a 'v' over a note). The tempo is marked as *quasi secco* (quasi-dry). The key signature has one sharp (F#).

Musical score for measures 206-212. The score is divided into two systems, I and II. System I consists of two staves with bass clefs and 4/4 time signatures. The first staff has rests for measures 206-211, followed by notes in measure 212. The second staff contains a continuous line of notes with triplets and a quintuplet. System II also consists of two staves with bass clefs and 4/4 time signatures. The first staff has rests for measures 206-211, followed by notes in measure 212. The second staff contains a continuous line of notes with a slur over the entire system. A dynamic marking of *mf* is present in measure 212.



Musical score for measures 213-219. The score is divided into two systems, I and II. System I consists of two staves with bass clefs and 4/4 time signatures. The first staff has notes in measure 213, followed by rests for measures 214-215, and notes in measures 216-219. The second staff contains a continuous line of notes with triplets and a quintuplet. System II also consists of two staves with bass clefs and 4/4 time signatures. The first staff has notes in measure 213, followed by rests for measures 214-215, and notes in measures 216-219. The second staff contains a continuous line of notes with a slur over the entire system. Dynamic markings of *mp* and *mf* are present in measures 213 and 216 respectively.

221

I.

II.

*sf*

*f*

*sf*

*ff*

*sfz*

*sfz*

*sfz*



226

**Poco più mosso**  
♩ = 100

I.

II.

*mp*  
*meccanico, quasi secco*

**Poco più mosso**  
♩ = 100

*cresc.*

*fff*

*sfz*

*sfz*

231

I.

II.

*fff*  
*violent*

3

Ped.



236

I.

II.

*sfz*

*mf* legato e marziale  
ma non troppo

E

E

Ped.



251

I

II

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



256

I

II

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

260

I.

II.

*ben marcato*

*largamente*



266

I.

II.



283

I.

II.



288

I.

II.

*cresc.*

292

I. *mf* *pp*

II. *mf* *sinistre*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



297

I. **F**

II. **F** *f*

*molto legato*

301

I

II



304

I

II

308

I

II



312

I

II

*ff* 3

316

I

II.



321

I

II.

*sfz*  
l.v.

*fff con furia*



336

I.

II.

*p*

8<sup>va</sup>

5/4



**G**

$\text{♩} = 100$

347

I.

*mp simple and lightly*

8<sup>va</sup>

3

8<sup>va</sup>

3

5/4

II.

**G**

$\text{♩} = 100$

5/4

356

I. *8va* *mp* *mf*

II. *f pesante* *8vb* *sf*

4+3/4 4+3/4



364

I. *mp* *8va*

II. *mp calmly* *8vb*

4+3/4 4+3/4

371 (8)

I. *mf* *mp* 8<sup>vb</sup>

II. *mf* 8<sup>vb</sup>



378 (8)

I. *mf* *mp* 8<sup>vb</sup>

II. 8<sup>vb</sup>

387

*mf*

8<sup>va</sup>

3

8<sup>vb</sup>



395

*molto rit.*

9/16

8

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

*p*

9/16

9/16

**H**

Scherzando

403 ♩. = 133

I.

**H**

Scherzando

♩. = 133

II. *f*

==

412

I. *f*

II.

I. 421 *cresc.* *sf*

II. *sf*



I. 430 *sf* *ff*

II. *cresc.* *ff*

Musical score for measures 439-447. The score is written for two pianos, labeled I and II. Each piano part consists of a grand staff with a treble and a bass clef. The music is in a common time signature. Measure 439 starts with a piano (p) dynamic. Measure 440 has a forte (f) dynamic. Measure 441 has a fortissimo (sf) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 447.



Musical score for measures 448-456. The score is written for two pianos, labeled I and II. Each piano part consists of a grand staff with a treble and a bass clef. The music is in a common time signature. Measure 448 starts with a piano (p) dynamic. Measure 449 has a forte (f) dynamic. Measure 450 has a fortissimo (sf) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 456. The notation includes slurs, ties, and a *8va* marking with a dashed line above the staff in measure 455.

457

8<sup>va</sup>

I

II

(8) *loco*



466

(8) *loco*

I

II

*ff*

*sfz*

475 **I** ♩ = 100

*pp* simple and lightly, quasi freely

*p dolce*

||

484

*mp* expressive and quasi freely

*p*

493

*pp*

short

short

*p*

501

*mp*  
*cresc.*

*accel.*

gliss. (#)

l.v.

long

**J** ♩ = 100

long

**J** ♩ = 100

*sf*

*f* 8<sup>vb</sup>

Sost. *mf*

pedal dry, menacing

8<sup>vb</sup>

508

I

8<sup>va</sup>

*mp* simple and light

*cresc. poco a poco*

8<sup>va</sup>

II

(8).....| *loco*

8<sup>vb</sup>



512

I

*mf* *violento*  
*cresc.*

*fff*

*sfz*

*f*

*fff*

8<sup>vb</sup>

II

(8).....| *loco*

8<sup>vb</sup>

516

I. *mf* *cresc. poco a poco* *f molto cresc.* *fff* *sfz*

II. *loco* *8<sup>va</sup>* *8<sup>vb</sup>*



521

I. *f* *ff* *fff* *sfz*

II. *loco*

529

*sfz*

*f*

*fff*

8<sup>vb</sup>

||

535

*mp* simple and lightly

8<sup>vb</sup>

loco



549

I

II

(8)-----| *loco*



556

I

II

8<sup>vb</sup>-----

564

I

8<sup>va</sup>

*mp* simple and lightly

*cresc. poco a poco*

8<sup>va</sup>

II

*quasi secco and menacing*

(8) *loco*



568

I

*mf* *violento*  
*cresc.*

*fff*

*fff*

*fff*

*fff*

*fff*

8<sup>vb</sup>

II

*loco*

572

*mp* simple and lightly

*8va*

long

**K**

♩ = 100

II.

*non dim.*

*8vb*

long

**K**

♩ = 100



582

*8va*

long

*p* long

*mp*

592

I

dim. and quasi freely

*ppp*

*f*

*mf* martellato e doloroso

♩ = 80

II

*f* like hell

♩ = 80



601

I

*f*

II

604

I

II

*sf*

*sf*

*8vb*

*8vb*



607

I

II

*mf*

*f*

*sf*

*8vb*

*8vb*

610

I

mf

II

Detailed description: This system covers measures 610 to 613. Part I (piano) consists of two staves. The upper staff contains chords and single notes, while the lower staff contains a similar accompaniment. A dynamic marking of *mf* is placed between the two staves. Part II (piano) also has two staves. The upper staff is mostly silent with some rests. The lower staff features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. There are several *v* (accents) markings in the lower staff.

||

614

I

*f*

*mf* *f*

II

Detailed description: This system covers measures 614 to 617. Part I (piano) has two staves. The upper staff has long, sustained notes with dynamic markings of *f* and *mf*. The lower staff has chords and notes. Part II (piano) has two staves. The upper staff is mostly silent. The lower staff has a complex, rhythmic accompaniment similar to the previous system, with many beamed notes and accents.

Half-  
muted  
snare  
drum  
Perc.

618

Musical score for measures 618-620. The score is divided into three systems: Percussion (Perc.), Piano I (I.), and Piano II (II.).

- Percussion (Perc.):** Features a half-muted snare drum pattern starting at measure 618. The dynamic is *mp* with the instruction *crescendo poco a poco al fine*. There are accents (>) over the notes in measures 619 and 620.
- Piano I (I.):** Features a bass line with chords. The dynamic is *sf*. There are markings for *8<sup>vb</sup>* in measures 618 and 619.
- Piano II (II.):** Features a bass line with a melodic line. The dynamic is *ff*. There are markings for *8<sup>vb</sup> sempre al fine* in measures 618 and 619.



621

Musical score for measures 621-624. The score is divided into three systems: Percussion (Perc.), Piano I (I.), and Piano II (II.).

- Percussion (Perc.):** Features a half-muted snare drum pattern starting at measure 621. The dynamic is *mp*.
- Piano I (I.):** Features a bass line with chords. The dynamic is *mp* in measure 621, *f* in measure 622, and *mp* in measure 624. There are markings for *8<sup>vb</sup>* in measures 623 and 624.
- Piano II (II.):** Features a bass line with a melodic line. The dynamic is *f* in measure 622.

624

Perc. 

I 

II 

627

Perc. Small cymbal 

Perc. 

I 

II 

630

Perc. *mf*

Perc.

I *sf* *f* *mp* *mf* *f* *mp*

II

633

Perc. *f*

Perc.

I *mf* *sf* *f* *mp* *f*

II

636 Perc. 

Perc. 

I *sf* *8<sup>vb</sup>* *mf* *f* *mf* *f* 

II *crescendo poco a poco* 

---

639 Perc. *fz fz fz sffz* 

Perc. *molto* 

I *mp cresc. poco a poco* *ff cresc.* *fff* *fffz* *8<sup>vb</sup>* 

II *f quasi secco and menacing* *pedal lightly* 

Part I: Two staves, both containing rests. Fingering (8)-. is indicated on the first staff.

Part II: Two staves. The lower staff (bass clef) contains a melodic line with various accidentals and dynamics. The upper staff (treble clef) contains rests. Performance markings include *rall. articolato e non dim.* and *sf*.

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