

WHEN YOU CONTEMPLATE THE WATERS

Joshua Cerdenia

Fluid, like water (♩=56)

The score is arranged in systems for various instruments. The first system includes Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, and Trombone. The second system includes Percussion (Vibraphone with motor on), Piano, and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The music is in 4/8 time and features dynamic markings such as *pp*, *p*, *ppp*, and *l.v. sempre*. Performance instructions include *Ped. sempre* for the piano and *sul D* for the Violin II. Numerical figures like 3, 5, and 6 indicate specific musical techniques or counts. A large watermark 'FOR PERSAL ONLY' is overlaid diagonally across the score.

4 *flz.* *ppp* *p* *ppp* *pp* *ppp* **A**

6 *ord.* *glz.* *pp* *ppp*

5 *ppp* *pp* *ppp* *ppp* *ppp* **A**

5 *ppp* *pp* *ppp* **A**

sul A *ppp* **A**

ppp **A**

ppp

9

Fl. flz. ord. *ppp* *gliss.*

Ob.

Cl.

Bsn. *p* *mp* *ppp* *pp* 3

Hn. +3 + + 3 *pp* *p* 5 +

Tpt.

Tbn.

Vib. *ppp* *p* *pp* *p* 6 5

Pno. *ppp* *p* *ppp* *pp* *ppp* *p*

Vln. I 3 *sul D* *ppp* *pp* 3

Vln. II 3 *ppp* *pp* 3

Vla. *ppp* 3 *pp* 3

Vc. *ppp* 3 *pp* 3

Cb. *ppp* *pp*

13 *p* *flz.* *5* *pp* *ord. 6* 16 *p* *flz.* *ord. 3* *simile* **B**

Ob. 16 *mf* *3* *p*

Cl. 16 *mf* *3* *p*

Bsn. 16 *p*

Hn. *+* *mp* *+* *mf* *+*

Tpt. 16

Tbn. 16

Vib. *pp* *p* *hard mallets* 16 *mf* **B**

Pno. *ppp* *mp* *5* *p* *3* *mf* 16 *pp*

Vln. I 16 *mf* *pp* **B**

Vln. II 16 *pp* *mf* *pp* **B**

Vla. *ppp* 16 *mf* *pp* **B**

Vc. *ppp* 16 *mf* *pp*

Cb. 16 *mf* *p*

C

C

C

Fl. *pp*

Ob. *p < mp* *3 p < mp*

Cl. *mp* *p* *pp* *mp*

Bsn. *mp*

Hn. *mp < mf* *pp*

Tpt. *mp < mf* *pp*

Tbn. *mp < mf* *pp*

T.-t. *p* *l.v.* *pp*

Pno. *pp*

Vln. I *ppp* *pp* *pp*

Vln. II *ppp* *pp* *pp*

Vla. *ppp* *pp* *pp*

Vc. *ppp* *pp* *pp*

Cb. *ppp* *pizz.* *pp*

Vibraphone *pp* (soft mallet)

3 *sul A*

3 *sul D*

3

6

6

L Still, aimless

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L Still, aimless

Vibraphone (motor off)
soft/reg. mallets
pp
Ped. sempre

L Still, aimless

Molto rubato

Alto Flute

wide vib.

3 wide vib.

Fl. *ppp* *p* *ppp* *pp* *p* *pp*

Vib. *pp* *pp* *p*

Molto rubato

Alto Flute

wide vib.

3 wide vib.

A. Fl. *p* *pp* *p* *pp* *p* *mp* *p* *pp* *p*

Vib. *pp* *pp* *mp* *pp* *p* *mp* *pp*

M a tempo

Change to Flute

A. Fl. *ppp* *pp* *mp* *ppp*

Cl. *pp* *p* *pp* *(pp)* *p*

Bsn. *pp* *p* *pp* *(pp)*

Hn. *pp* *p* *pp* *(pp)*

Vib. *pp* *p* *pp* *p*

Pno. *pp* *pp* *pp*

Vln. I *ppp* *sul G* *(ppp)*

Vc. *ppp*

N

97

A. Fl.

Ob.

Cl. *pp* *p* *ppp*

Bsn. *p* *pp* *p*

Hn. *p* *pp*

Tpt. con sord. (cup mute) *p*

Tbn. con sord. *pp* *p* *pp*

Vib. *pp* *p* *pp*

Pno. *pp* *p* *pp*

Vln. I sul tasto, senza vib. *p*

Vln. II sul tasto, senza vib. *ppp* *p*

Vla. sul tasto, senza vib. *ppp* *p*

Vc. sul tasto, senza vib. *ppp* *p*

Cb. sul tasto, senza vib. *p*

N hard mallets

FOR PERUSALOMY

104

O With reverence

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

O With reverence

Vib.

Pno.

O With reverence

Vln. I

Vln. II

Vla.

Vc.

Cb.

P

113

A. Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp, *p*, *mp*, *pp*, *p*, *pp*, *mp*, *p*, *p*, *p*, *p*, *p*, *pp*, *mp*, *mp*, *mp*, *mp*, *p*, *p*

simile, *senza sord.*, *senza sord.*

P

3

Q

120

A. Fl. Flute

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D. Sus. Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

Fl. *mp* 6 *f* 6 6 6

Ob. *mp* 3 *f* *p* *f*

Cl. *mp* 6 6 6 6 *f* 6 6 6 6

Bsn. *mp* 3 3 *mf* *f*

Hn. *sfz* 3

Tpt. *sfz* 3

Tbn. *sfz*

S.C. Bass Drum *pp*

Pno. *leggiro* *p* 7 7 *f*

Vln. I *p* *f*

Vln. II *p* 3 3 3 *f* 3 3

Vla. *p* *f* 3 3

Vc. *f*

Cb. *f*