

Re-Tracing

(After Mark Rothko's Journey from New York to St Ives in 1959)

Remote, Motionless

Ad Libitum

$\text{♩} = \text{c.}30$

Ordinario

Jim Aitchison

A $\text{♩} = \text{c.}30$

The score is divided into two main sections: **Remote, Motionless** (Ad Libitum) and **Ordinario**. The tempo is marked $\text{♩} = \text{c.}30$. The key signature is one sharp (F#).

Remote, Motionless (Ad Libitum): This section is characterized by long, sustained notes and rests. The Flute Solo part begins with a *ppp* dynamic. The Violin Solo part features a *ppp* dynamic followed by a *ff* dynamic. The Contrabass I part starts with a *pizz.* (pizzicato) marking and a *f* dynamic.

Ordinario: This section begins with a boxed letter **A** and the tempo $\text{♩} = \text{c.}30$. It features more active melodic lines. The Flute Solo part has a *ppp* dynamic. The Soprano I and II parts have lyrics: *(ah') ppp*. The Violin Solo part has a *ppp* dynamic. The Violin I and II parts have a *ppp* dynamic. The Viola I and II parts have a *ppp* dynamic. The Violoncello I and II parts have a *ppp* dynamic. The Contrabass I part has a *pizz.* marking and a *f* dynamic.

Instrumentation: Flute Solo, Flute I (x2), Flute II (x5), Soprano Cornet in Eb, Cornet in Bb, Flugelhorn I, Flugelhorn II, Tenor Horn I, Tenor Horn II, Euphonium I, Euphonium II, Bass in Eb, Bass in Bb, Soprano Solo, Soprano I, Soprano II, Violin Solo, Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Contrabass I, Contrabass II.

7

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

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

Fl. II *ppp* *ppp* *p*

Sop. Cnt.

Cor. *p* Solo (Car - ma - rin - al Sill)

Flug. I

Flug. II

T. Hn. I *ppp* con sord. (cup)

T. Hn. II *ppp* con sord. (cup)

Euph. I *ppp* con sord. (cup)

Euph. II *ppp* con sord. (cup)

Bass

Bass

S. Solo *p* Solo *mp*

S. I *pp* *ppp*

S. II *ppp* *ppp*

Vln. Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I *mf* *ppp*

Vc. II *mp* pizz. arco *ppp*

Cb. I *ppp* *ppp* pizz.

Cb. II *p*

(pitch cue for solo sop)

Ad Libitum

C ♩ = c.30

65

Fl. solo

Fl. I

Fl. II

Sop. Cnt.

Cor.

Flug. I
senza sord.

Flug. II
senza sord.

T. Hn. I
senza sord.

T. Hn. II
senza sord.

Euph. I
senza sord.

Euph. II
senza sord.

Bass

Bass

S. Solo

S. I

S. II

Ad Libitum

C ♩ = c.30

Vln. Solo
ppp subito!

Vln. I
ppp *mf*

Vln. II
ppp *mf*

Vla. I
ppp *mf*

Vla. II
ppp *mf*

Vc. I
ppp *mf*

Vc. II
ppp *mf*

Cb. I
pizz.
mf

Cb. II

Fl. solo
Fl. I
Fl. II
Sop. Cnt.
Cor.
Flug. I
Flug. II
T. Hn. I
T. Hn. II
Euph. I
Euph. II
Bass
Bass
S. Solo
S. I
S. II
Vln. Solo
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Cb. I
Cb. II

The image shows a page of a musical score for a large ensemble. It features 24 staves, each labeled with an instrument. The instruments are: Fl. solo, Fl. I, Fl. II, Sop. Cnt., Cor., Flug. I, Flug. II, T. Hn. I, T. Hn. II, Euph. I, Euph. II, Bass, Bass, S. Solo, S. I, S. II, Vln. Solo, Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, Cb. I, and Cb. II. The score is written in treble clef for most instruments and bass clef for the lower strings. The key signature is one sharp (F#). The Vln. Solo staff contains musical notation, including a series of notes with slurs and accents, while the other staves are currently blank.

Ordinario

70

D

♩ = c.30

Fl. solo

Fl. I

Fl. II

Sop. Cnt.

Cor.

Flug. I

Flug. II

T. Hn. I

T. Hn. II

Euph. I

Euph. II

Bass

Bass

Solo-----|

p < *mf* > *p*

Sea of Tran-qui-li-ty

S. Solo

S. I

S. II

Ordinario

D

♩ = c.30

Vln. Solo

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

77

Solo-----|

Fl. solo *ppp* *p* (Mon-tes Tau rus) *ppp* < *pochiss.*

Fl. I *ppp* *ppp* *ppp* < *pochiss.*

Fl. II *ppp* *ppp* *ppp* < *pochiss.*

Sop. Cnt.

Cor. con sord. (cup) *ppp* < *pochiss.* < *pochiss.* < *pochiss.* *ppp*

Flug. I con sord. (cup) *ppp* < *pochiss.* < *pochiss.* *ppp*

Flug. II con sord. (cup) *ppp* < *pochiss.* < *pochiss.*

T. Hn. I con sord. (cup) *ppp* < *pochiss.* < *pochiss.*

T. Hn. II con sord. (cup) *ppp* < *pochiss.* < *pochiss.*

Euph. I con sord. (cup) *ppp* < *pochiss.*

Euph. II con sord. (cup) *ppp* < *pochiss.* *ppp* < *pochiss.* < *pochiss.*

Bass

Bass

S. Solo Solo-----| *mp* *pp*
Po-si-don - i-os

S. I *ppp*

S. II *ppp*

Vln. Solo *ppp* *pp* *ppp*

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

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

Vla. I *ppp* *pp* *ppp*

Vla. II *ppp* *pp* *ppp*

Vc. I *ppp*

Vc. II *ppp* *pizz.*

Cb. I

Cb. II

12

101 **E** **F**

Fl. solo *pp* *pp* *mf*

Fl. I *pp* *pp* *mf*

Fl. II *pp* *pp* *mf*

Sop. Cant.

Cor. Solo [with sop. solo] *f* (Sea)

Flug. I *pp* *mfpp*

Flug. II *pp* *mfpp*

T. Hn. I *pp*

T. Hn. II *pp*

Euph. I *pp* senza sord. *mfpp*

Euph. II *pp* senza sord. *mfpp*

Bass *pp* senza sord. *pp*

Bass *pp* senza sord. *pp*

S. Solo *p* Solo [with Cornet solo] *mf* Solo [with vln. solo] *f*

Mon - tes Car - pat - us Sea of I - - -

S. I *pp* *pp* *p* *mp*

S. II *pp* *pp* *p* *mp*

E **F**

Vln. Solo *p* *mp* *p* Solo [with sop. solo] *poco f*

Vln. I *p* *mp* *p* *poco mf*

Vln. II *p* *mp* *p* *poco mf*

Vla. I *p* *mp* *p* *poco mf*

Vla. II *p* *mp* *p* *poco mf*

Vc. I *p* *mp*

Vc. II *p* arco

Cb. I *ppp* arco

Cb. II *ppp* arco nat. *f*

G

113

Fl. solo

Fl. I

Fl. II

Sop. Cnt.

Cor.

Flug. I

Flug. II

T. Hn. I

T. Hn. II

Euph. I

Euph. II

Bass

Bass

S. Solo

S. I

S. II

Vln. Solo

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

slands

mp *mf* *pp* *f* *pp* *mf* *pp* *ppp* *p* *pp* *ppp* *ppp* *poco mf* *f* *ppp* *ppp* *ppp* *ppp* *pp* *ppizz.* *mf* *ppp* *arco* *mf* *ppp* *mf* *ppp*

This page of a musical score contains measures 124 through 130. The instrumentation includes Flute solo, Flute I and II, Soprano Concerto, Cor Anglais, Flute I and II, Trumpets I and II, Euphonium I and II, Basses, String Soloist, String I and II, Violin Solo, Violin I and II, Viola I and II, Violoncello I and II, and Contrabass I and II. The score features various dynamics such as *pp*, *mf*, and *f*, and includes musical notations like slurs, accents, and hairpins. The vocal soloist part begins in measure 124 with a melodic line starting on a half rest, marked *mf*. The woodwinds and strings provide accompaniment, with the strings playing a rhythmic pattern of eighth notes. The brass instruments have more active parts, with the trumpets and euphoniums playing sustained notes and the flutes playing melodic lines. The strings play a consistent eighth-note accompaniment throughout the passage.

Ad Libitum

131

H

$\text{♩} = \text{c.}30$

Fl. solo

Fl. I

Fl. II

Sop. Cnt.

Cor.

Flug. I

Flug. II

T. Hn. I

T. Hn. II

Euph. I

Euph. II

Bass

Bass

S. Solo

S. I

S. II

Ad Libitum

H

$\text{♩} = \text{c.}30$

Vln. Solo

ppp subito

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II