

LIKE SHIPS THAT PASS...

FOR PIANO AND CHAMBER ORCHESTRA

SECTION I:

PRELUDE OF THE MIST

ENTROPY

LIKE SHIPS THAT PASS

SECTION II:

PASCOALETTE

AMY RUBIN

2002 SEATTLE, WA

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“Like Ships That Pass...” is a chamber concerto for piano, flute, clarinet and strings, composed for the members of the new music collective Musicians Accord. Many thanks to these great musicians whom I have enjoyed working with for 17 years, and who are also my friends.

All of the movements of this work juxtapose improvised and fully notated material. The aleatoric sections are based on notated “cells” that players perform at the conductor’s cue, so in a sense, all the performers as well as the conductor participate in the creation of a spontaneous sound world.

The piece is in two large sections: “Prelude of The Mist”, “Entropy” and “Like Ships That Pass in Night” comprise section one. This first section is about sounds, events, patterns and people moving through time and space. Sometimes they link in their journeys, other times they move unaware of each other, and many times they move in direct opposition. These movements are my expression of the joy of joining others, even for fleeting moments, and the loneliness of returning to the inevitability of one’s solitary path. The second section, “Pascolette” is an homage to the Brazilian composer-pianist Hermeto Pascoal, whose work has impressed and intrigued me. “Pascolette” is a made up word, created to be the female diminutive version of his name.

This piece has been funded by the Mid-Atlantic Arts Foundation, The Seattle Arts Commission, and Cornish College of the Arts. Thanks to all and special thanks to Laura Kaminsky, Bob Zawalich, Mykol Colton and Esther Rubin.

— AMY RUBIN

PRELUDE OF THE MIST

*Ethereal and mysterious; unless otherwise indicated,
crescendos and decrescendos should be slow,
and constantly phasing from one part to another*

Amy Rubin

$\text{♩} = \text{ca. } 72-80$
breathe when nec.

Flute

Clarinet in B \flat

Piano

improvised solo

Bell-like

mp

pp *cresc. and dim. ad lib.*

$\text{♩} = \text{ca. } 72-80$
with mute

Violin I

Violin II

Viola

Violoncello

Double bass

with mute

pp *cresc. and dim. ad lib.*

5

breathe when nec.

pp cresc. and dim. ad lib.

This system contains the first five measures of the piece. It features a vocal line with a five-measure phrase of whole notes, each with a slur above it. The piano accompaniment consists of a single bass note in the left hand and a whole note in the right hand, both slurred together. The piano part includes dynamic markings *pp* and *cresc. and dim. ad lib.* and a fermata over the final measure.

This system contains measures 6 through 10. The piano accompaniment continues with a single bass note in the left hand and a whole note in the right hand, slurred together. The piano part includes dynamic markings *pp* and *cresc. and dim. ad lib.* and a fermata over the final measure.

with mute

pp cresc. and dim. ad lib.

This system contains measures 11 through 15. The piano accompaniment continues with a single bass note in the left hand and a whole note in the right hand, slurred together. The piano part includes dynamic markings *pp* and *cresc. and dim. ad lib.* and a fermata over the final measure.

10 ♩ = 84 moving forward

♩ = 88

Musical notation for the first system, measures 10-14. The top staff is a treble clef with a melodic line of five half notes: G4, A4, B4, C5, D5. The bottom staff is a bass clef with a line of five whole notes: G3, A3, B3, C4, D4. A slur covers the first two notes of both staves, and another slur covers the last two notes. A fermata is placed over the final note of the bass staff.

Musical notation for the second system, measures 10-14. The top staff is a treble clef with chords: G#4 (quarter), A#4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The bottom staff is a bass clef with chords: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). A slur covers the first two notes of both staves, and another slur covers the last two notes. A fermata is placed over the final note of the bass staff.

♩ = 84 moving forward

♩ = 88

Musical notation for the third system, measures 10-14. The top staff is a treble clef with chords: G#4 (quarter), A#4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The bottom staff is a bass clef with chords: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). A slur covers the first two notes of both staves, and another slur covers the last two notes. A fermata is placed over the final note of the bass staff.

**PLEASE CONTACT AMY RUBIN
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