

# Fault Lines

*for flute, piano and percussion*

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Amy Rubin

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*Fault Lines* was commissioned by the group Taneko in Spring 2000 during my residency as Visiting Artist at Cornish College for the Arts in Seattle; it is dedicated with great appreciation and thanks to the players of Taneko, percussionist Matt Kocmierski, pianist Roger Nelson and flutist Paul Taub.

*Faultlines* is a reflection of my first impressions of the Pacific Northwest. The various movements portray the ironic and vacillating aspects of a physical environment where tension and rest are in constant flux, and mountains, water, serenity and danger intermingle moment by moment in an evershifting natural landscape.

Musically the work pays homage to aspects of Cornish's musical history and traditions with references to prepared piano (Cage), the Pacific Rim's timbral world of bells and gongs, as well as gestures of jazz syncopation. The movements are to be performed *attacca* to reflect the constant shifts in the environment, and are titled "Fault Lines," "Mist and Rain," "Fault Lines Reprise," "Tides" and "Crater."

## Piano:

The lowest tenth of the piano should be prepared from "a" to "c" to create a sound of sustained gongs, similar to the preparation used by John Cage in "Perilous Night." If possible, this preparation should be removed immediately after the completion of "Tides," so that "Crater" can be performed with the normal unprepared piano sound. If the removal takes more than about five seconds or is visually distracting, the preparation should be left inside the piano throughout the entire work.

## Percussion:

vibraphone, crotales, mark tree, cymbals, gong, bass drum, 4-6 graded drums, 4-6 metal gongs, including Peking opera gong if possible

A set up of graduated pitched toms should be assembled ranging from bongos to bass drum, and including a number of medium pitched toms. In addition a similar family of ringing metal objects should be assembled. The more "vocal" the sound the better, so Peking opera gong or artillery metal would be a good choice.

Flute: C and alto flutes

- Amy Rubin

# I. Fault Lines

Amy Rubin

With tension ♩ = 150

Flute

Piano

Divide between both hands as desired

Percussion

Skins

4

Fl.

Pno.

Perc.

7

Fl.

Pno.

Perc.

mp

10

Fl.

Pno.

Perc.

*p*

*cresc.*

*cresc.*

13

Fl.

Pno.

Perc.

*(cresc.)*

*sub. mp*

*(cresc.)*

*sub. mp*

16

Fl.

Pno.

Perc.

*cresc.*

*cresc.*

19

Fl. *f legato*

Pno. *(cresc.)* *f* *mp*

Perc. *(cresc.)* Metal *mp*

22

Fl.

Pno.

Perc.

25

Fl. *dim.* *mp* *cresc.*

Pno. *dim.*

Perc. *dim.* *mp* *cresc.*

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FOR SCORE AND PARTS**

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