Constant Motion

for Mimitabu

(2019)

Merve Erez

Duration
6'10"
Instrumentation

Flute
Percussion (Medium size Gong and Marimba)
Violoncello

Performance Notes

General Remarks

→ : arrows indicate gradual change from one playing technique to another

↑\quad : trills and tremolos should be played as fast and dense as possible

↑\quad : play the highest possible note

Flute

\[ \begin{array}{c}
\text{harsh, raspy type of flutter-tonguing, growling} \\
\text{jet whistle} \\
\text{slap tongue} \\
\text{whistle tones}
\end{array} \]

All airy tones should be played as half-airy. (unless indicated otherwise)

Percussion

Gong

\[ \begin{array}{c}
\text{w / bow} \\
\text{w / mallet}
\end{array} \]

Marimba

Preparation: Before the concert, upper keys of the Marimba should be prepared with aluminum foil. (The foil should be under the keys)

\[ \begin{array}{c}
\text{soft, medium and hard yarn beater}
\end{array} \]

Cello

The "C" string must be retuned as low as possible.

\[ \begin{array}{c}
\text{overpressure}
\end{array} \]

All irregular vibratos should be played as wide as possible.
Constant Motion

Fade in and out between fundamental and whistle tones

Flute
as loud as possible

Gong
(as loud as possible)

Marimba
w/bow

Violoncello

Fl.  

Gong

Mar.  

Violoncello

F  

Vc.  

Merve Erez
Fl. (jet whistle)

as loud as possible

Gong

Mar.

Vc.

\( \text{pp} \quad \text{f} \quad \text{mp} > \text{p} \quad \text{p} < \text{mp} \)

Fl.

Gong

Mar.

Vc.

\( \text{pp} \quad \text{fff} \quad \text{pp} \quad \text{ff} \)

\( \text{flz.} \quad \text{airy} \)

\( \text{(double trill, open strings to open nodes)} \)

\( \text{M, III} \quad \text{s.p} \)

\( \text{pp} \quad \text{mf} \quad \text{mf} \quad \text{p} \)