Joel Tan

THREE TONAL FLIGHTS

for chamber ensemble

2020-2021

FOR PERUSAL USE ONLY

Score in C

Art by Lu Chien Yu

Preface

This chamber work explores the transformation and evolution of a motif on three different tonal planes: diatonic, bitonal, and atonal. The motif itself is a pitch set comprising E, F♯, and G. The word "flights" in Three Tonal Flights does not refer to the notion of movement, but is instead a word-play and reference to "planes", as in three tonal planes.

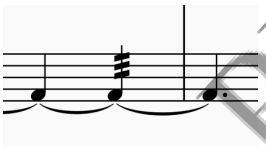
Performance notes

1. Vibrato can be used sparingly to shape phrases except from bars 1 to 29 and Rehearsal F (bars 99 to 113). This is with the exception of Rehearsal B to E (bars 30 to 98), where molto vibrato is specified.

2. Rehearsal H (bar 114) uses duration to notate time. To aid in coordination, it is recommended that the flautist counts the first 14 seconds starting from 0 (e.g. 0, 1, 2 etc.) and signals the players to enter on 15. 15’ and 16’ should help the players synchronise with the 1 quaver per second tempo.

Notation remarks

Al niente; crescendo/decrescendo to silence



Tied tremolos are to be played
without restriking the tremolo note

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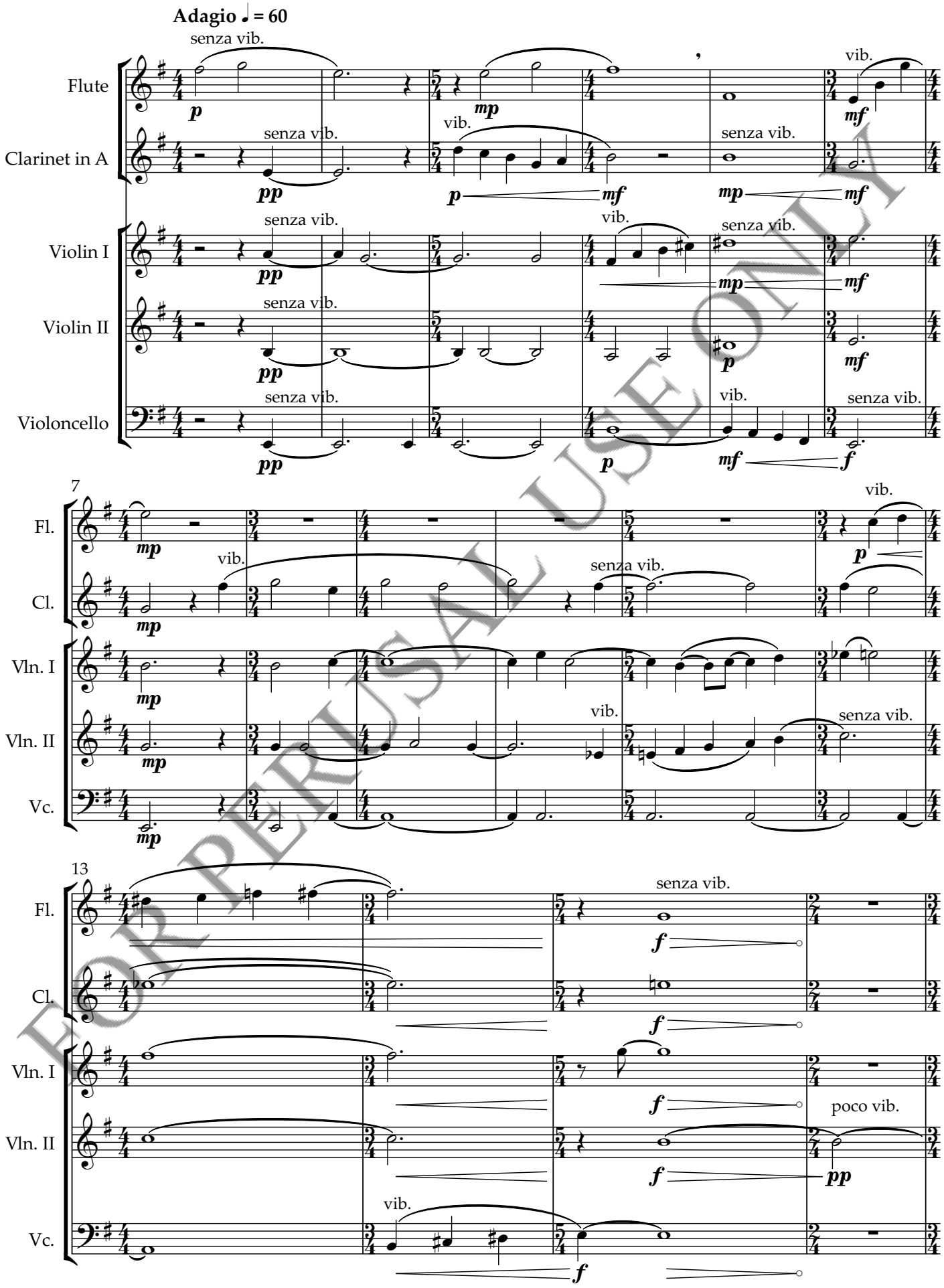

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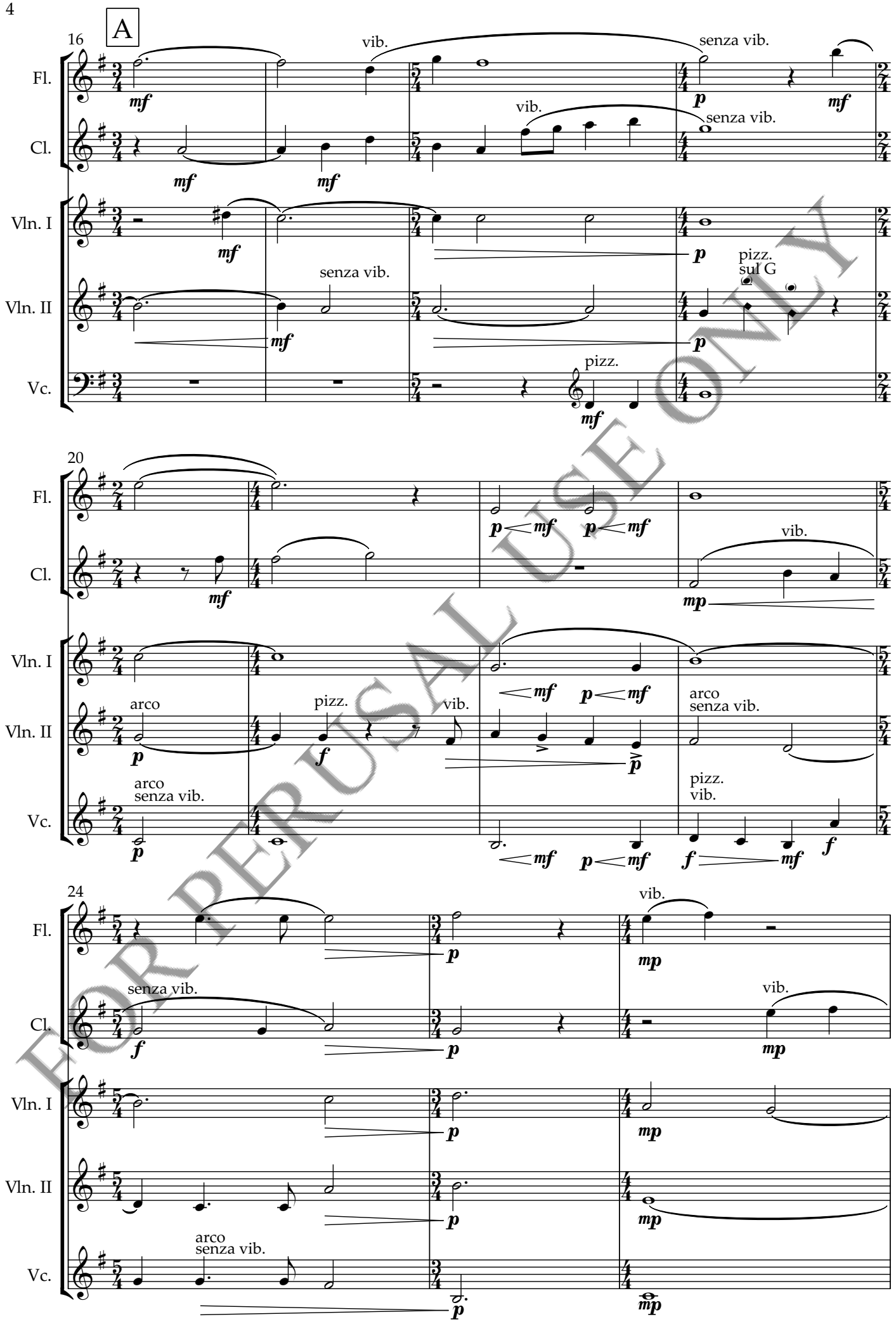

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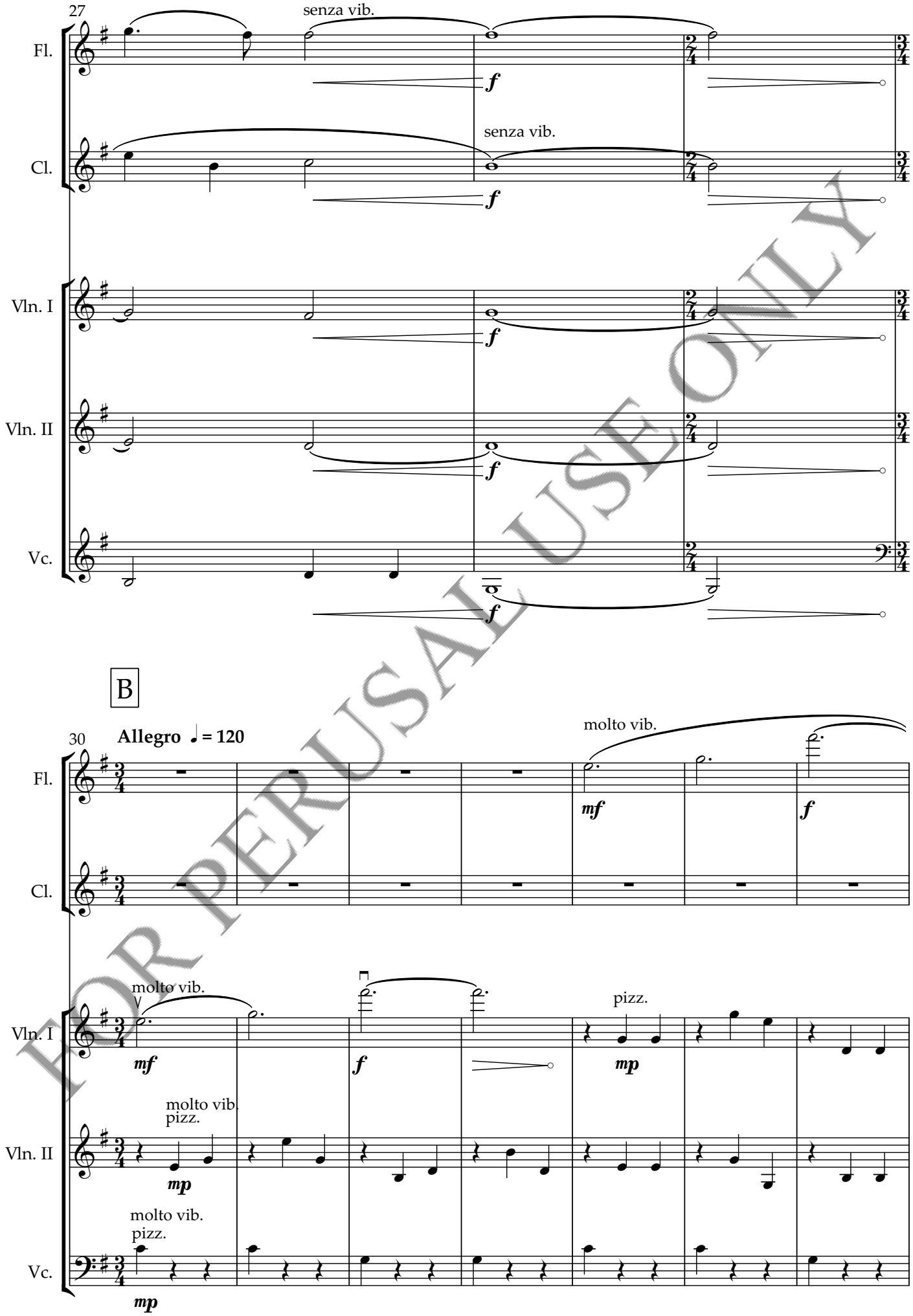

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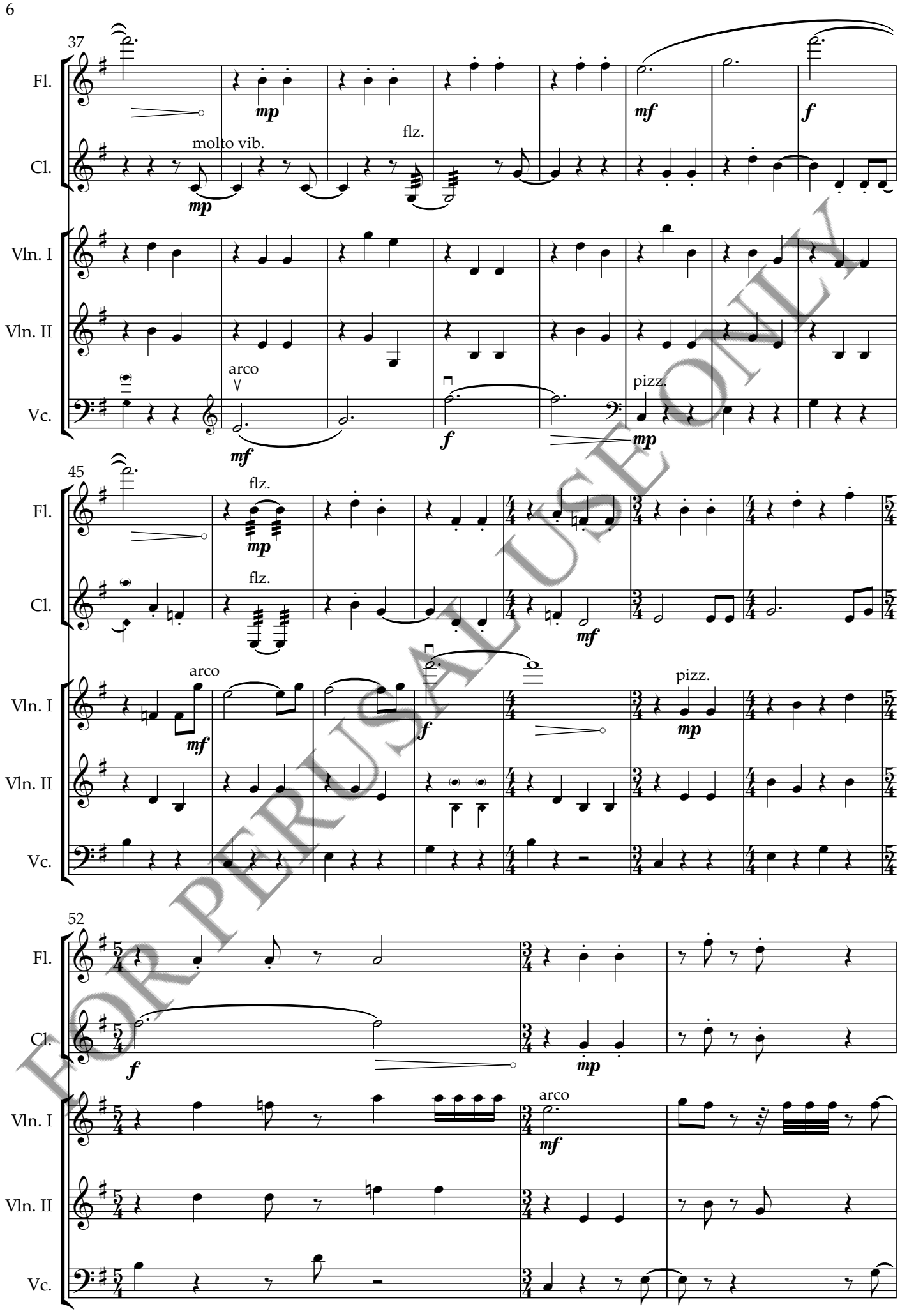

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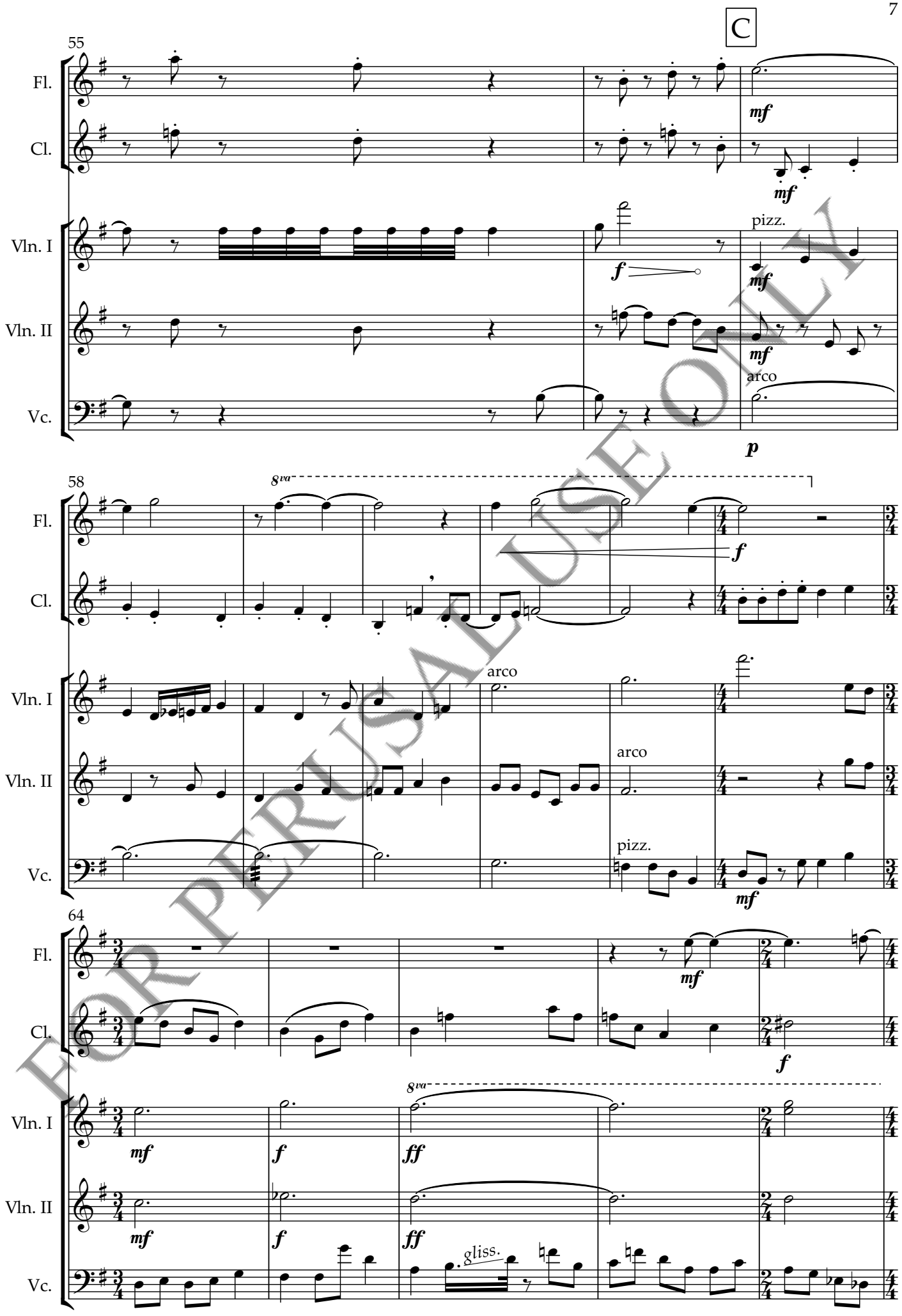

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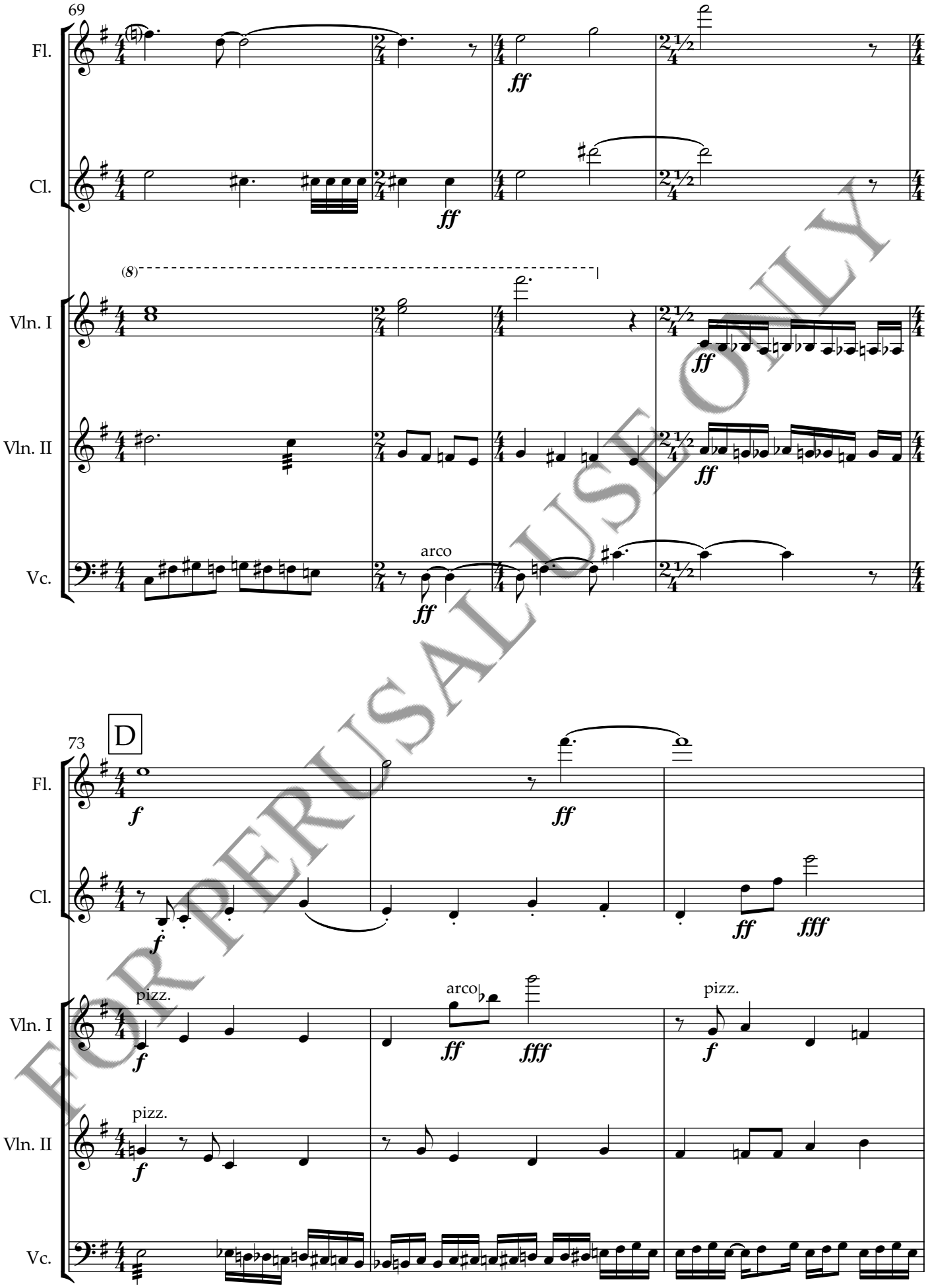

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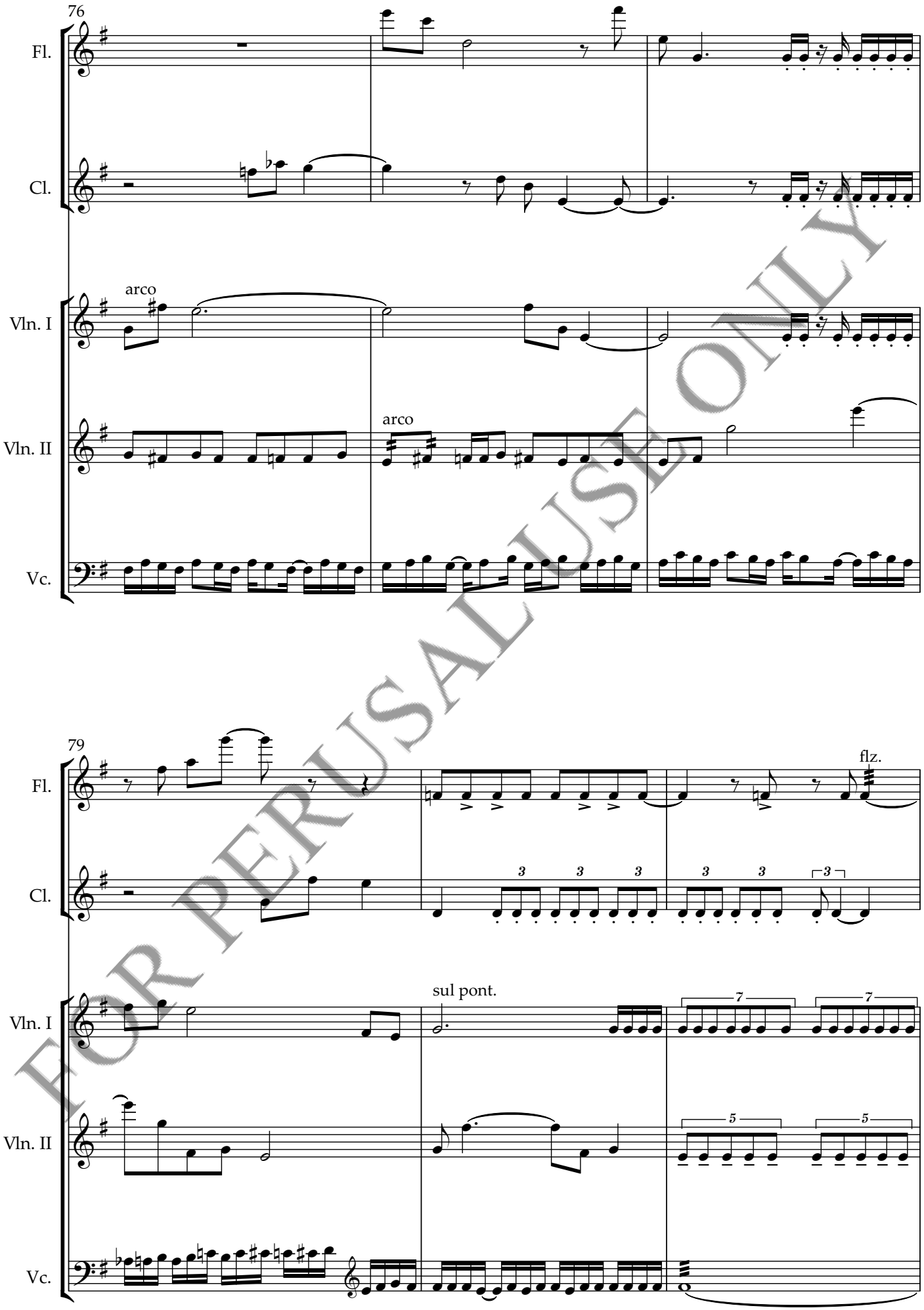

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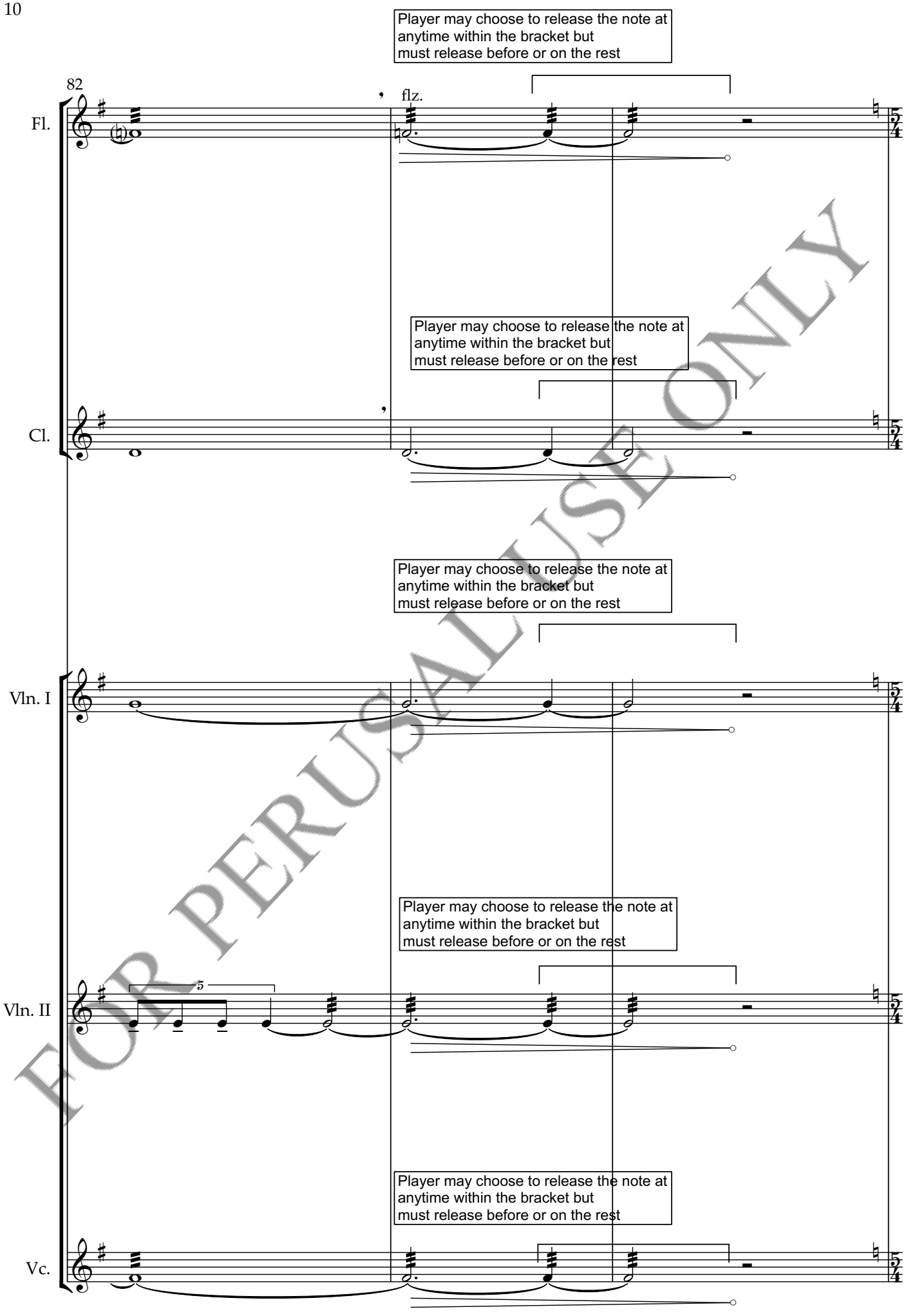

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E

85

Fl.

Cl.

Vln. I

Vln. II

Vc.

sul pont.

ppp

89

p

92

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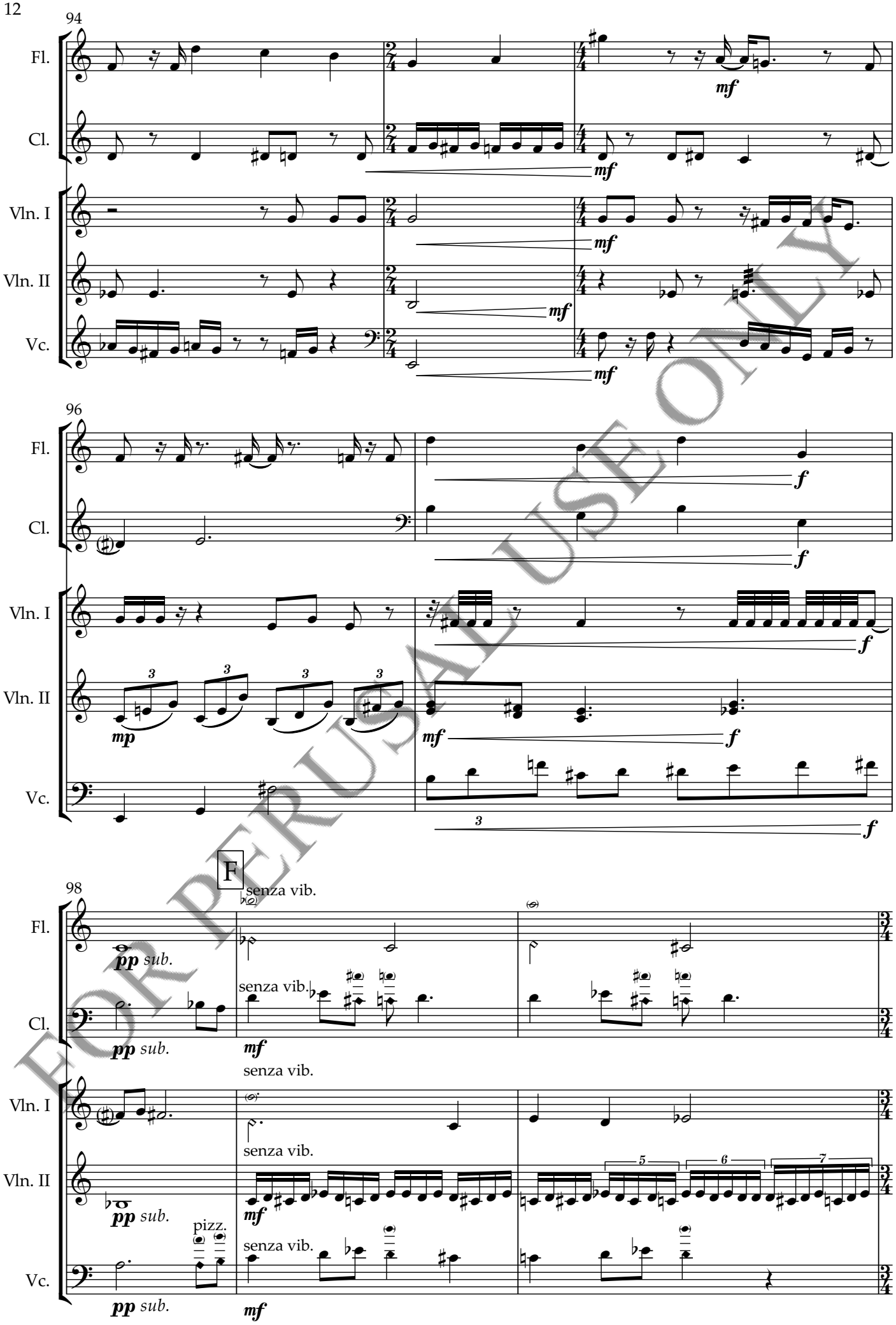

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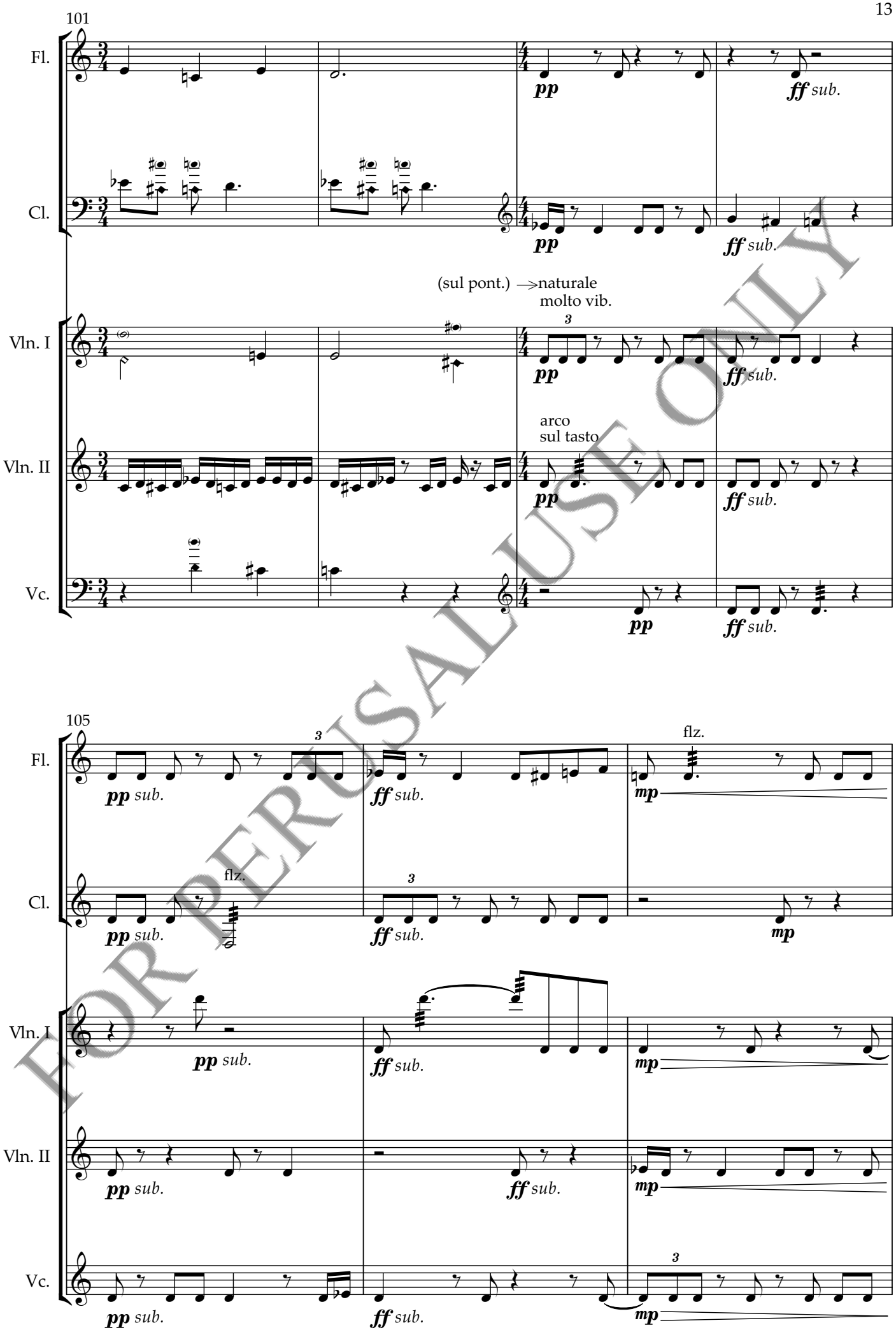

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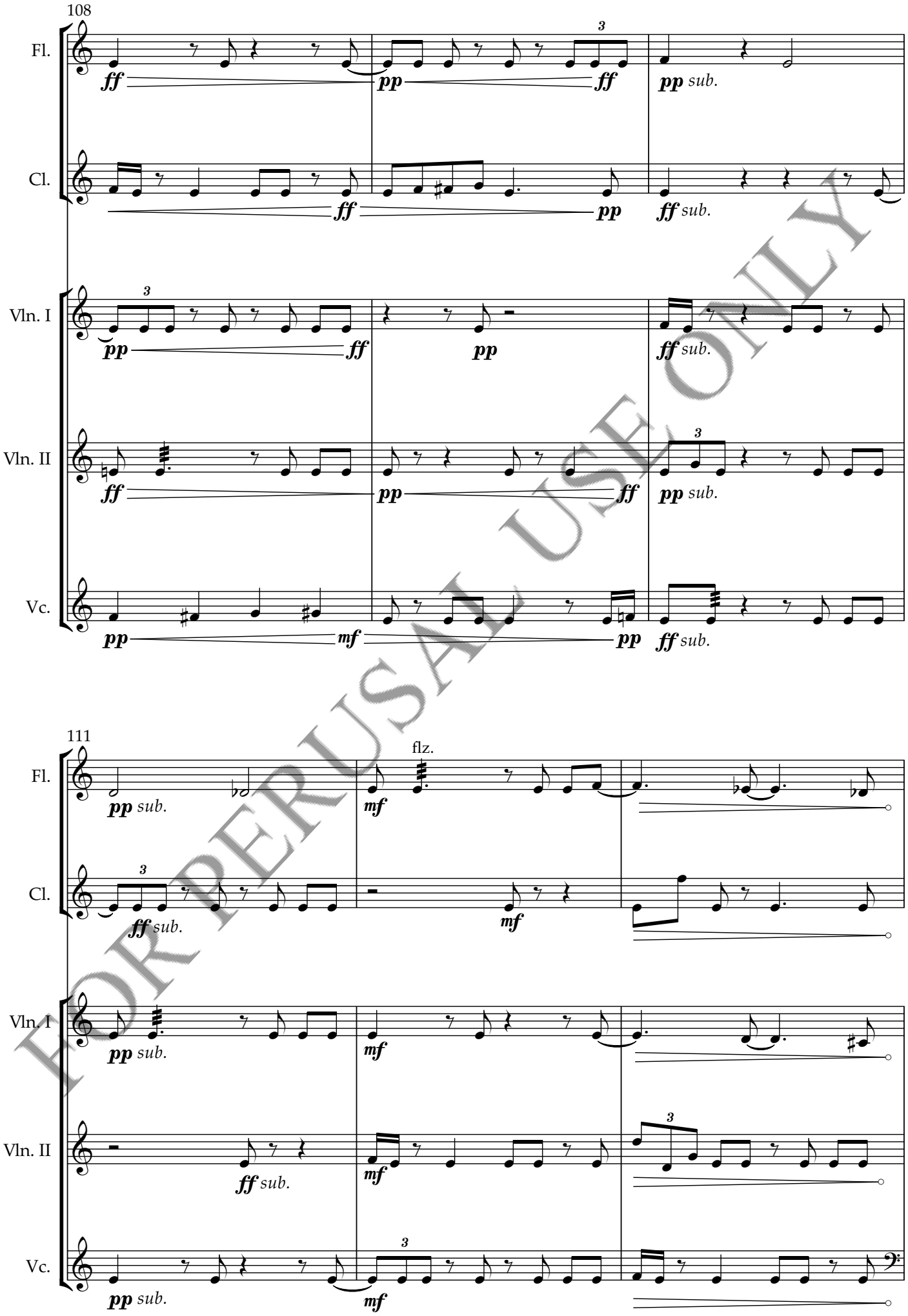

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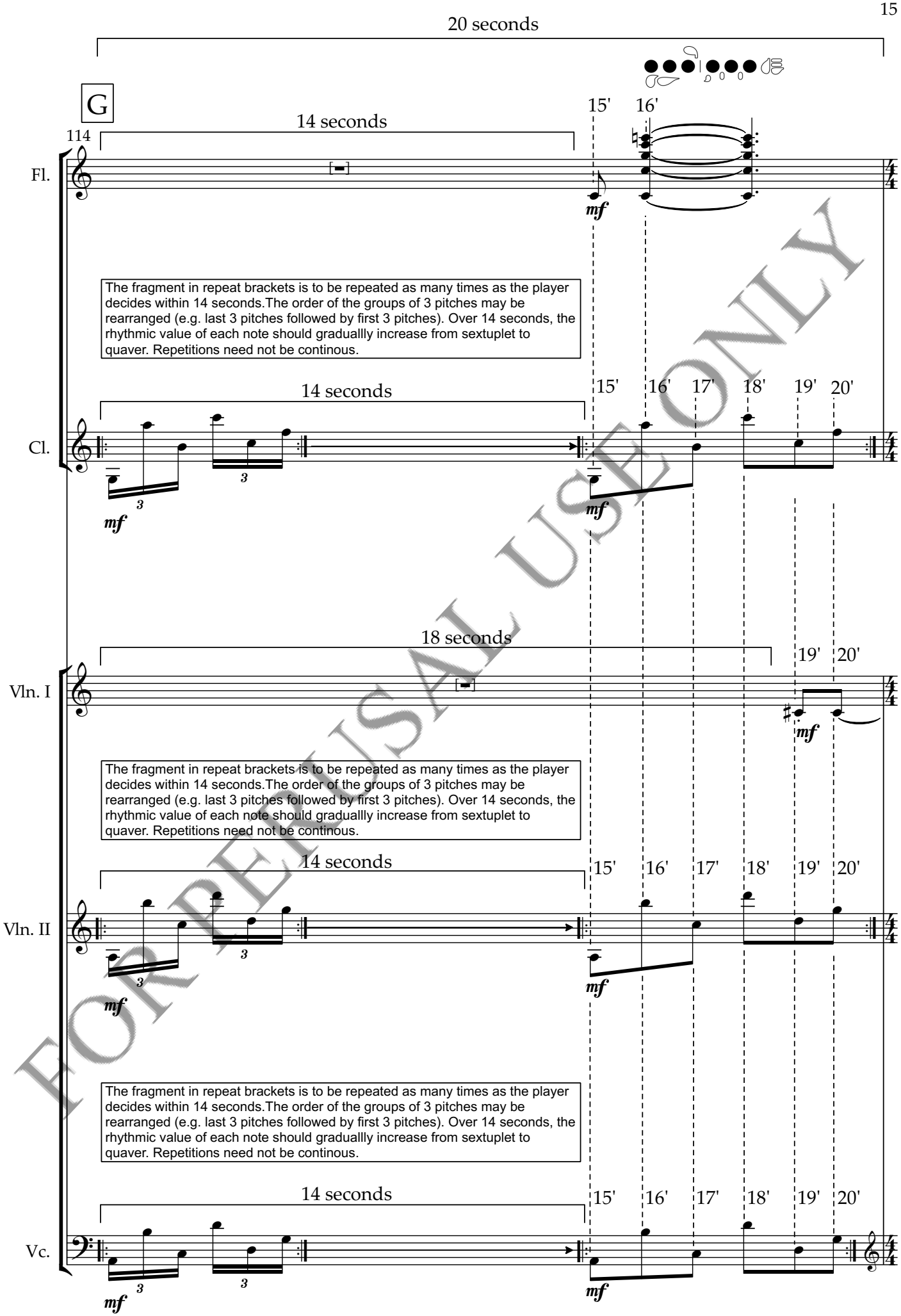

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H

115 **Allegro** ♩ = 120

Fl.

Cl.

Vln. I

Vln. II

Vc.

mf

senza vib.

3

118

flz.

p

Vln. I

Vln. II

Vc.

arco

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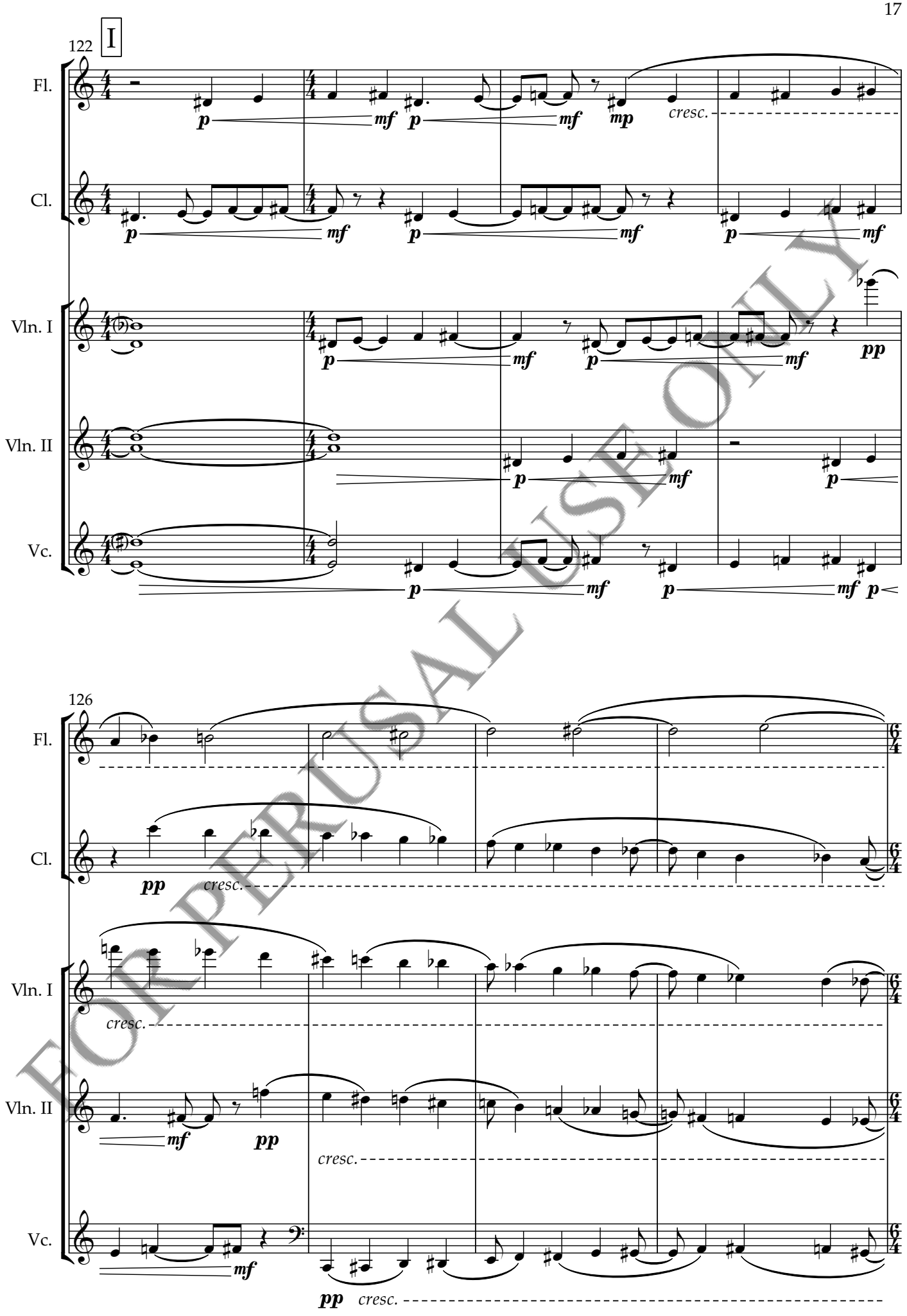

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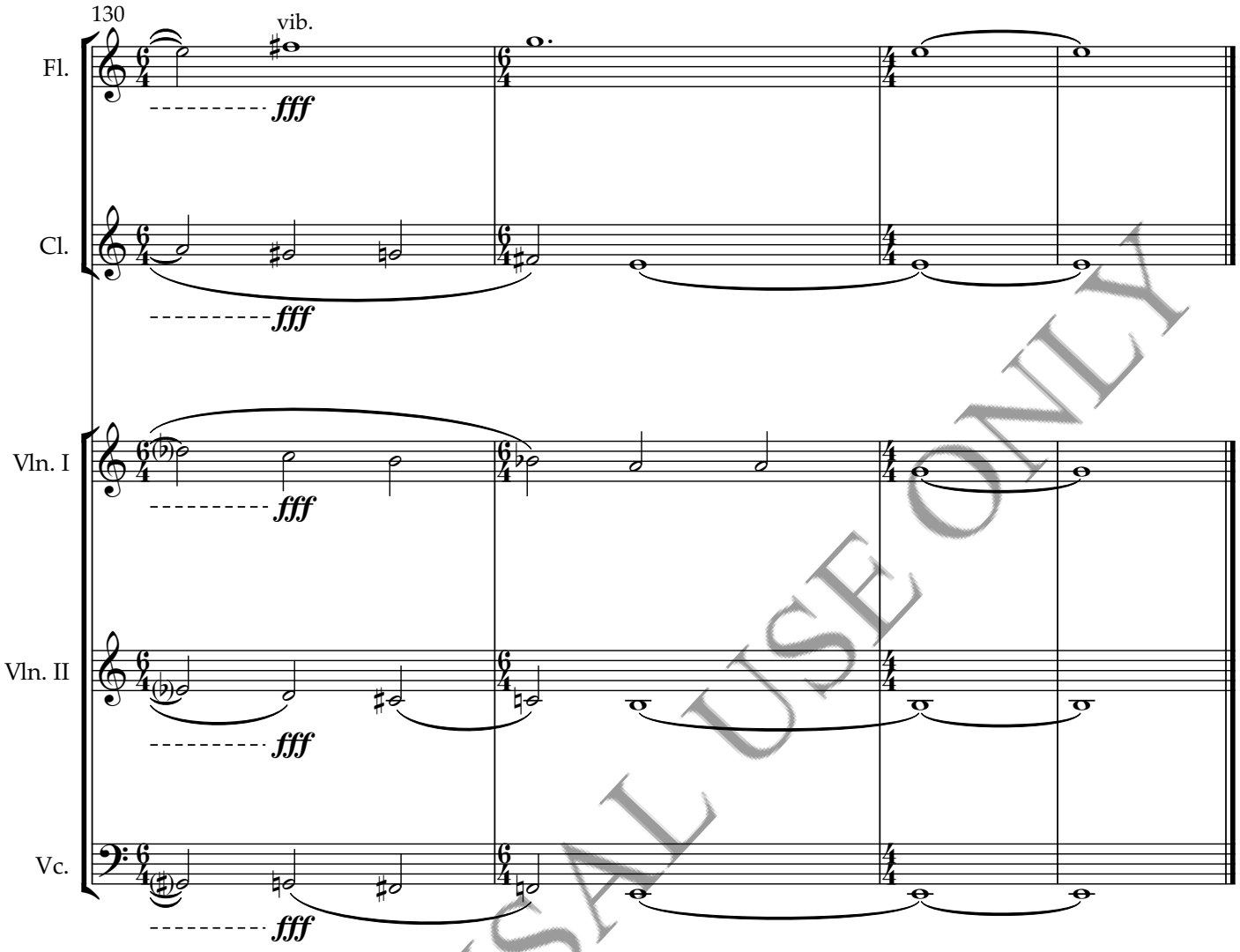

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