

University of Nebraska - Lincoln

From the Selected Works of Randall Snyder

1988

Lexicon, for flute quartet

Randall Snyder, *University of Nebraska - Lincoln*



Available at: https://works.bepress.com/randall_snyder/258/

Performance Notes

LEXICON, for flute quartet, was designed for intermediate-to-advanced players as an introduction to a variety of styles and techniques. These include:

- Movt. I: Atonality, Proportional notation
- II: Improvisation, Modal harmony
- III: Minimalism, Phase music, Harmonics
- IV: Cluster harmony, non vibrato and color *tremelandi*
- V: Neo-Romanticism, Pan-Diatonicism and Metric Modulation

LEXICON may be performed as a complete set of five movements or as separate movements. It is suggested however that movement I always be followed by II. LEXICON may be performed by a quartet or evenly doubled choir

Music indicated "*Senza Misura*" uses proportional notation and is played freely, without exact verticle coordination. A single numeral time signature indicates approximate length of measure in seconds.

"F" indicates free measure of indeterminate length.

Notes followed by trill repeat *ad lib* until next figure

Notes contained within boxes may repeat in any order, but only in register indicated.

The improvisation in II should consist of gentle sweels with neighboring tones used sparingly.

duration: c. 13 minutes

for John Bailey
and the UNL Flute Ensemble

Lexicon

Randall Snyder
1988

Senza Misura

I

Flute 1

Flute 2

Flute 3

Flute 4

2

Fl. 1

Fl. 2

Fl. 3

Fl. 4

3

Fl. 1

Fl. 2

Fl. 3

Fl. 4

ff *fp* *f* *p* *ff* *fp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

mp *mp* *ff* *fp* *mp* *fp* *mp* *fp*

mp *p* *f* *sub p* *mp* *p* *mp* *f* *sub p* *mf* *p* *mp* *p* *f* *sub p* *mf* *p* *mp* *f* *sub p* *mp* *p*

2 or 3xs, vary order

2 or 3xs, vary order

5

Fl. 1 *pp* *p* *mp* *mf*

Fl. 2 *pp* *p* *mp*

Fl. 3 *p* *mp* *mf*

Fl. 4 *p* *mp* *mf*

6

Fl. 1 *fp* *f* *fp* *ff*

Fl. 2 *fp* *f* *fp* *ff*

Fl. 3 *fp* *f* *fp* *ff*

Fl. 4 *fp* *f* *fp* *ff*

7

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 1 *f p mf mp pp* *ff mf p*

Fl. 2 *f p mf mp* *ff fp*

Fl. 3 *f p mf p* *ff fp*

Fl. 4 *f p mf p* *ff fp*

II

Meditative

Freely

Fl. 1 *pp* *pp^a* *pp^u* *pp^o*

Fl. 2 *pp* *pp^u*

Fl. 3 *pp* *pp^o*

Fl. 4 *pp* *pp^e*

sing, *clack*, *air*, *sing*, *clack*, *sing*, *clack*, *sing*

improvise

accel.

rit.

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Fl. 4 *mp*

neighboring tone

14 *accel. rit.*
Fl. 1 *mp*
Fl. 2 *mp*
Fl. 3 *mp*
Fl. 4 *mp*

16 *air clack accel. rit.*
Fl. 1 *air*
Fl. 2 *sing a accel. rit.*
Fl. 3 *clack, sing air accel. rit.*
Fl. 4 *air accel. rit.*

18 *sing air whistle tones*
Fl. 1 *p u whistle tones*
Fl. 2 *p air, sing a whistle tones*
Fl. 3 *p air sing u whistle tones*
Fl. 4 *p sing air whistle tones*

Tempo Rubato ♩ = 60

III Flötenuhr

Strict Tempo ♩ = 60

20

Fl. 1 *mp* *p* *mf*

Fl. 2 *mp* *p* *mf*

Fl. 3 *mp* *mf*

Fl. 4 *mp*

24

Fl. 1 *p* *mf* *mp* *mf* *mp*

Fl. 2 *p* *mf* *p* *mf* *mp*

Fl. 3 *p* *mf* *p* *mf* *mp*

Fl. 4 *mf* *p* *mf* *mp*

a tempo

27

Fl. 1 *f* *mf* *p* *mf*

Fl. 2 *f* *p* *f* *p* *mf*

Fl. 3 *f* *p* *mp* *mf* *mp* *p*

Fl. 4 *f* *p* *mf* *p*

30

Fl. 1 *f* *mp* *mf* *mp* *p* *mf* *f* *p* *mf*

Fl. 2 *p* *f* *p* *mf* *p* *mp* *mf* *p* *mp* *p* *f*

Fl. 3 *mf* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mp*

Fl. 4 *mp* *mf* *p* *mf* *p* *mf* *mp* *p* *mp*

33

Fl. 1 *p* *mp* *p* *mf* *mp* *p* *mf* *p* *mp* *mf* *p*

Fl. 2 *mf* *p* *mp* *p* *mf* *mp* *mf* *f* *p* *mf*

Fl. 3 *f* *p* *mf* *p* *f* *p* *mf* *p* *f* *p*

Fl. 4 *f* *p* *mf* *f* *mf* *p* *mp* *p* *mf* *mp* *f*

36

Fl. 1 *mp* *mf* *p* *mf* *f* *mf*

Fl. 2 *f* *mp* *mf* *p* *f* *mf*

Fl. 3 *mf* *p* *mf* *f* *f* *p*

Fl. 4 *mf* *mp* *p* *f*

39

Fl. 1 *mf mp > p mf mp > mf p mf p*

Fl. 2 *mf > p mf f mf > mp > mf*

Fl. 3 *p mf mp > mf p mf f mf*

Fl. 4 *f p mf mf p mp > mf p mp mf*
rit.....
molto rit.....

42

Fl. 1 *mf mp > p mf p pp*

Fl. 2 *f p < > mp > p mf*

Fl. 3 *f mf f mf*

Fl. 4 *p mf < f mp p*

IV

Sustained $\text{♩} = 66$

45

Fl. 1 *non vib* *vib* *non vib*
ppp *pp* *p* *pp* *p*

Fl. 2 *non vib* *vib* *non vib* *vib*
ppp *pp* *pp* *p*

Fl. 3 *non vib* *vib* *non vib*
ppp *pp* *pp*

Fl. 4 *non vib* *vib* *non vib* *vib*
ppp *pp* *p*

51

Fl. 1 *vib*
p *mp* *mp* *fp* *fp*

Fl. 2 *pp* *p* *mp* *fp* *fp* *mf* *fp*

Fl. 3 *vib*
p *p* *mp* *fp* *mf*

Fl. 4 *mp* *p* *mp* *fp* *mf* *fp* *mf*

A Little Faster $\text{♩} = 76$

57

Fl. 1 *mf* *fp* *fp* *ff* *fp* *fp*

Fl. 2 *mf* *fp* *fp* *ff* *fp* *fp*

Fl. 3 *fp* *fp* *fp* *ff* *fp* *fp*

Fl. 4 *fp* *fp* *fp* *ff* *fp* *fp*

Fl. 1 *mf* *ff* *p*

Fl. 2 *fp* *mf* *f fp* *ff* *p*

Fl. 3 *mf* *f fp* *fp* *ff* *p*

Fl. 4 *fp* *mf* *f fp* *ff* *p*

64 *mp* *mp* *mp* *f* *mp*

Senza Misura: Cadenza, individual entries

Fl. 1 *ff* *fp* *f p* *f p* *mp*

Fl. 2 *ff* *fp* *f p* *f p* *f p* *mp*

Fl. 3 *ff* *fp* *f p* *f p* *f p* *mp*

Fl. 4 *ff* *fp* *f p* *f p* *f p* *mp*

Tempo ♩ = 72

68

Fl. 1 *p* *f* *p* *ff*

Fl. 2 *fp* *f* *p* *fp* *fp*

Fl. 3 *fp* *f* *p* *fp*

Fl. 4 *p* *f* *p* *fp* *fp*

72

Fl. 1 *fp* *f* *mp*

Fl. 2 *ff* *p* *f* *mp*

Fl. 3 *ff* *fp* *f* *mf* *mp* *p* *mf* *p*

Fl. 4 *fp* *fp* *f* *mf* *mp*

77

Fl. 1 *pp* *f* *p* *mp* *p* *pp*

Fl. 2 *fp* *pp* *mf* *mp* *p*

Fl. 3 *mp* *pp* *f* *pp* *p* *mp*

Fl. 4 *p* *mp* *p*

82

Fl. 1 *mp* *p* *non vib* *vib* *mp* *pp* *non vib*

Fl. 2 *non vib* *vib* *non vib* *p*

Fl. 3 *mp* *p* *pp*

Fl. 4 *mp* *non vib* *pp*

V

Melodramatic ♩. = 132

86

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Fl. 3 *f* *p*

Fl. 4 *f* *p*

89

Fl. 1 *f* *mp* *f mp*

Fl. 2 *f* *mp* *f mp*

Fl. 3 *f* *mp* *f mp*

Fl. 4 *f* *mp* *f mp*

92

Fl. 1

f mp pp mf fp f

Fl. 2

f mp pp mf fp f

Fl. 3

f mp pp mf fp f

Fl. 4

f mp pp mf fp f

95

Fl. 1

mp f p f

Fl. 2

mp f p f

Fl. 3

mp f p f

Fl. 4

mp f p f

99

Fl. 1

p f

Fl. 2

p f

Fl. 3

p f

Fl. 4

p f

101

Fl. 1

Fl. 2

Fl. 3

Fl. 4

p *mp* *p* *f* *ff* *p*

103

Fl. 1

Fl. 2

Fl. 3

Fl. 4

fp *f* *mf* *fff* *mf*

106

♩ = 99

Fl. 1

Fl. 2

Fl. 3

Fl. 4

p *f* *ff* *p* *fp*

110

Fl. 1

Fl. 2

Fl. 3

Fl. 4

f *p* *ff* *p* *f* *p* *ff* *p* *mf* *p* *ff* *p*

Detailed description: This system contains measures 110, 111, and 112. Measure 110 is in 4/4 time, with dynamics *f* and *p*. Measure 111 is in 2/4 time, with dynamics *ff* and *p*. Measure 112 is in 4/4 time, with dynamics *p*. The parts are: Fl. 1 (treble clef), Fl. 2 (treble clef), Fl. 3 (treble clef), and Fl. 4 (treble clef). Fl. 4 has a *mf* marking in measure 111.

113

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Detailed description: This system contains measures 113 and 114. Both measures are in 4/4 time. The parts are: Fl. 1 (treble clef), Fl. 2 (treble clef), Fl. 3 (treble clef), and Fl. 4 (treble clef). The music consists of eighth-note patterns with various rests and accidentals.

115

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Detailed description: This system contains measures 115 and 116. Both measures are in 4/4 time. The parts are: Fl. 1 (treble clef), Fl. 2 (treble clef), Fl. 3 (treble clef), and Fl. 4 (treble clef). The music consists of eighth-note patterns with various rests and accidentals.

117

Fl. 1
Fl. 2
Fl. 3
Fl. 4

This system contains measures 117 and 118. It features four staves for Flute 1, Flute 2, Flute 3, and Flute 4. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes eighth and sixteenth notes, often beamed together, with various articulations such as slurs and accents. Measure 117 begins with a treble clef and a key signature change to two flats. Measure 118 continues the melodic and rhythmic patterns established in the previous measure.

119

Fl. 1
Fl. 2
Fl. 3
Fl. 4

This system contains measures 119 and 120. It features four staves for Flute 1, Flute 2, Flute 3, and Flute 4. The music continues in the same key signature and time signature. The notation is dense with sixteenth-note patterns and includes slurs and accents. Measure 119 starts with a treble clef and a key signature of two flats. Measure 120 concludes the system with similar rhythmic and melodic motifs.

121

Fl. 1
Fl. 2
Fl. 3
Fl. 4

This system contains measures 121, 122, 123, and 124. It features four staves for Flute 1, Flute 2, Flute 3, and Flute 4. The music continues in the same key signature and time signature. The notation is dense with sixteenth-note patterns and includes slurs and accents. Measure 121 starts with a treble clef and a key signature of two flats. Measure 122 continues the patterns. Measure 123 introduces a change in time signature to 3/4. Measure 124 concludes the system with a change in time signature to 4/4 and includes dynamic markings of *fp* (fortissimo piano) with accents.

125 *mf* *f* *p* *mf* *f* *p* *mf* *f* *p*

129 *f* *p* *f* *f* *p* *f*

132 *p* *mf* *p* *mf* *p* *mf*

135

Fl. 1 *p* *f p* *f p* *mf* *fp*

Fl. 2 *p* *f p* *f p* *mf* *fp*

Fl. 3 *p* *f p* *f p* *mf* *fp*

Fl. 4 *p* *f p* *f p* *mf* *fp*

137

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Fl. 3 *f* *p*

Fl. 4 *f* *p*

140

Fl. 1 *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Fl. 2 *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Fl. 3 *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Fl. 4 *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

142

Fl. 1

Fl. 2

Fl. 3

Fl. 4

fp

fp

fp

fp

$(\text{♩} = \text{♩}) \text{♩} = 132$

144

Fl. 1

Fl. 2

Fl. 3

Fl. 4

ff

ff

ff

ff

p *fp*

p *fp*

p *fp*

fff

fff

fff

fff

♩ = ♩ Slow ♩ = 66

148

Fl. 1

Fl. 2

Fl. 3

Fl. 4

p

p

p

p