

Lexicon

two players
one piano

Bethany Younge

Lexicon consists entirely of glissandi on the strings inside the piano, with the exception of a few plucked strings towards the end of the piece. Player one stands at the back side of the piano, away from the keyboard where there is complete access to the strings. Player two faces the keyboard like a traditional pianist. The notation is designed to reflect the physical construction of the piano. Due to the internal structural divides varying from piano to piano, the glissandi is relatively unspecified so that Lexicon may be performed on any grand or baby grand piano. The notation reflects the internal structural divides as such:

Very High = VH
 High = H
 Middle = M
 Low = L

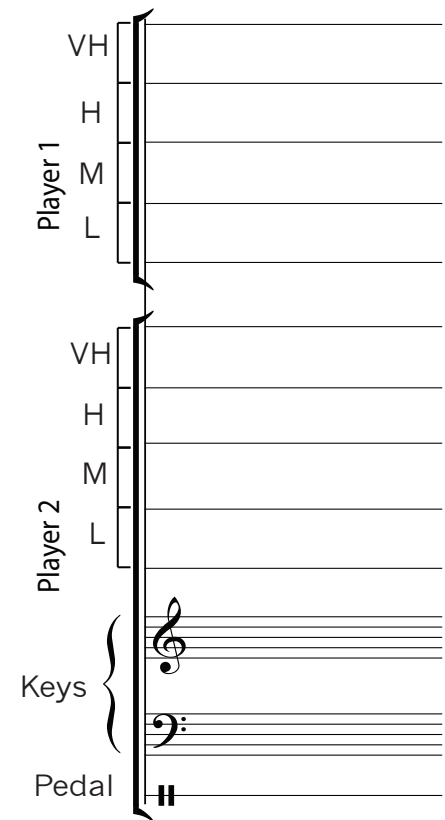
The keys are never struck, only depressed. The pitches notated should only sound when their strings are glissed over. In the few instances the notated pitches are to be plucked, "pluck" will be written over a pitch.


For a large portion of the piece, vertical lines are used to show unified entrances and exits of both players.


At the beginning, seconds are provided for each musical phrase. However, as the piece progresses, these seconds are no longer specified. The seconds in the beginning are meant to give the players a general idea for how the piece should pass through time. These are not to be taken too literally. Timing is free.

Where highly rhythmical material is prevalent, the piece is barred with dotted lines in 4/4. However, where there is a sudden change, or the end of the system on the page interrupts the 4/4 barring, the bar may not be in either 3/4 or 5/4.

Both players must be amplified.




 rest 0.5" - 1.5"

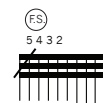
 slam down on the dampening pedal.

 release.

 rest 1" - 3"

 violently release the dampening pedal.


 rest 2.5" - 3.5"



"Finger Stroke." With the all four finger tips (no thumb), quickly stroke the strings. Stabilize hand so that only the fingers are moving. No nails should be used, only flesh.



"Finger Stroke" in the direction that is indicated. The player will have to lift entire hand to move over the sectional divides.

 rest 3.5" - 4.5"

 rest 4.5" - 6"

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The score is divided into two systems, each with four measures. Measure lengths are indicated at the top: 10", 6", 5", 6", 5", 4", 4".

System 1:

- Player 1:** Staves for Violin (VH), Viola (H), and Cello (M). The first measure contains a long, wavy line. The second measure has a long, sloping line. The third and fourth measures have a long, sloping line.
- Player 2:** Staves for Violin (VH), Viola (H), and Cello (M). The first measure has a wavy line starting at *mp*, followed by a *p* dynamic. The second measure has a wavy line starting at *p*, rising to *mp*. The third measure has a wavy line starting at *mp*, rising to *p*. The fourth measure has a wavy line starting at *p*, rising to *mp*. The fifth measure has a wavy line starting at *p*, rising to *mp*. The sixth measure has a wavy line starting at *mp*. The seventh measure has a wavy line starting at *p*, rising to *mp*. The eighth measure has a wavy line starting at *p*, rising to *mf*.
- Keys:** Treble and Bass clefs. The first measure has a whole note chord in the treble and a whole note chord in the bass. The second measure has a whole note chord in the treble and a whole note chord in the bass. The third measure has a whole note chord in the treble and a whole note chord in the bass. The fourth measure has a whole note chord in the treble and a whole note chord in the bass. The fifth measure has a whole note chord in the treble and a whole note chord in the bass. The sixth measure has a whole note chord in the treble and a whole note chord in the bass. The seventh measure has a whole note chord in the treble and a whole note chord in the bass. The eighth measure has a whole note chord in the treble and a whole note chord in the bass.
- Pedal:** A double bar line is shown at the beginning of the system.

System 2:

- Player 1:** Staves for Violin (VH), Viola (H), and Cello (M). The first measure has a wavy line starting at *mp*. The second measure has a wavy line starting at *mp*. The third measure has a long, sloping line starting at *p*. The fourth measure has a long, sloping line starting at *p*. The fifth measure has a wavy line starting at *p*, rising to *mp*. The sixth measure has a wavy line starting at *p*, rising to *mp*. The seventh measure has a wavy line starting at *p*, rising to *mp*. The eighth measure has a wavy line starting at *p*, rising to *mp*.
- Player 2:** Staves for Violin (VH), Viola (H), and Cello (M). The first measure has a wavy line starting at *mp*. The second measure has a wavy line starting at *mp*. The third measure has a long, sloping line starting at *p*. The fourth measure has a long, sloping line starting at *p*. The fifth measure has a wavy line starting at *p*, rising to *mp*. The sixth measure has a wavy line starting at *p*, rising to *mp*. The seventh measure has a wavy line starting at *p*, rising to *mp*. The eighth measure has a wavy line starting at *p*, rising to *mp*.
- Keys:** Treble and Bass clefs. The first measure has a whole note chord in the treble and a whole note chord in the bass. The second measure has a whole note chord in the treble and a whole note chord in the bass. The third measure has a whole note chord in the treble and a whole note chord in the bass. The fourth measure has a whole note chord in the treble and a whole note chord in the bass. The fifth measure has a whole note chord in the treble and a whole note chord in the bass. The sixth measure has a whole note chord in the treble and a whole note chord in the bass. The seventh measure has a whole note chord in the treble and a whole note chord in the bass. The eighth measure has a whole note chord in the treble and a whole note chord in the bass.
- Pedal:** A double bar line is shown at the beginning of the system.

Technical Details:

- Player 1, Measure 2:** Fingering $\textcircled{\text{FS}}$ 5 4 3 2, *p*.
- Player 2, Measure 2:** Fingering $\textcircled{\text{FS}}$ 5 4 3 2, *p*.
- Player 2, Measure 7:** Fingering $\textcircled{\text{FS}}$ 5 4 3 2, *p*.
- Player 2, Measure 8:** Fingering $\textcircled{\text{FS}}$ 5 4 3 2, *p*.

Player 1

VH

H

M

L

Player 2

VH

H

M

L

Keys

Pedal

This system contains musical notation for two players and keyboard/pedal parts. Player 1's part consists of four staves (VH, H, M, L) with dynamic markings *p*, *p* \rightarrow *mp*, *mf*, *p* \rightarrow *mp*, *mp*, *mp*, and *p* \rightarrow *mp*. Player 2's part consists of four staves (VH, H, M, L) with dynamic markings *mp* and *p*. The Keys part includes a treble and bass clef staff with a key signature of one flat. The Pedal part includes a bass clef staff with a key signature of one flat and a double bar line at the beginning.

Player 1

VH

H

M

L

Player 2

VH

H

M

L

Keys

Pedal

This system continues the musical notation for two players and keyboard/pedal parts. Player 1's part consists of four staves (VH, H, M, L) with dynamic markings *p*, *p* \rightarrow *mp* \rightarrow *p*, *p* \rightarrow *mp*, *p*, *p* \rightarrow *mp* \rightarrow *p*, and *p*. Player 2's part consists of four staves (VH, H, M, L) with dynamic markings *pp*, *pp*, *pp*, *pp*, *p* \rightarrow *mp*, *mf*, *mp*, *p* \rightarrow *mp* \rightarrow *p*, and *pp*. The Keys part includes a treble and bass clef staff with a key signature of one flat. The Pedal part includes a bass clef staff with a key signature of one flat.

The first system of the musical score includes four staves: Player 1 (VH, H, M, L), Player 2 (VH, H, M, L), Keys (treble clef), and Pedal. Player 1's part features a series of chords with dynamic markings *mf*, *mp*, *p*, *mp*, *p*, and *mp*, along with a crescendo from *p* to *mp*. Player 2's part begins with a chord marked *mp* and includes dynamic markings *mf*, *p*, and *mp*. The Keys staff shows a melodic line with a key signature change from one flat to two flats, and an *8va* marking. The Pedal staff contains rhythmic patterns with accents.



The second system of the musical score includes three staves: Player 1 (VH, H, M, L), Player 2 (VH, H, M, L), and Pedal. Player 1's part features a long chord marked *mf* for 11", followed by a chord marked *mp* for 7", and a chord marked *f* for 5". Player 2's part features a chord marked *mp* for 11", a chord marked *mf* for 7", and a chord marked *f* for 5". The Pedal staff contains rhythmic patterns with accents.

5" 7" 10" 6"

Player 1
VH
H
M
L

Player 2
VH
H
M
L

Pedal

mf *f* *mp* *f* *mp*

FS 5 4 3 2

7" 9" 6" 6"

Player 1
VH
H
M
L

Player 2
VH
H
M
L

Pedal

mp *f* *mp* *f* *mp* *f* *mp*

FS 5 4 3 2

4" 5" 6" 5" 4 4 $\text{♩} = 80$ 3 5

Player 1
VH
H
M
L

Player 2
VH
H
M
L

Pedal

4 4 6" 4 4 $\text{♩} = 80$

Player 1
VH
H
M
L

Player 2
VH
H
M
L

Peda

Player 1 M L 4/4 3/4 8" with both hands 4/4 ♩ = 80

Player 2 VH H

Pedal

Player 1 M L 6" FS 5 4 3 2 4/4 ♩ = 80 3/4 11" FS 5 4 3 2 2/4 ♩ = 80

Player 2 VH H

Pedal

Player 1 M L 4/4 2/4

Player 2 VH H

Pedal

4/4 4/4 ♩ = 80 2/4 7

Player 1

VH: *mf* *mp*

H: *p* *mf* *p*

M: *p* *mf* *p*

L: *p* *mf* *p*

Player 2

VH: *mf*

H: *mf*

M: *mf*

L: *mf*

Keys

Keys: *mf* *p* *pluck* *mf* *pluck*

Pedal

Pedal: *mf* *p* *mf*

5"

4/4 7"

Player 1

VH: *mp* *mf* *p*

H: *mf* *mp* *mf*

M: *f* *mp* *mf*

L: *f* *mp* *mf*

Player 2

VH: *f*

H: *f*

M: *f*

L: *f*

Keys

Keys: *mf* *mp* *mp* *pluck*

Pedal

Pedal: *mf* *pluck*

8va

4/4 ♩ = 80

5"

4/4 ♩ = 80

3/4

8

Player 1

VH

H

M

L

Player 2

VH

H

M

L

Keys

Pedal

4/4

2/4 4"

4/4 ♩ = 80

5/4

Player 1

VH

H

M

L

Player 2

VH

H

M

L

Keys

Pedal

4 4 5 4 30"

Player 1
VH
H
M
L

Player 2
VH
H
M
L

Keys
Pedal

mp

f

freely, with both hands

freely

f

8^{va}

8^{vb}

Detailed description of the musical score: The score is divided into three main sections. The first section is in 4/4 time, followed by a 5/4 section. The second section is a 30-second segment. Player 1's part consists of rhythmic patterns in the first two sections and a series of slanted lines in the 30-second section, marked with a forte (*f*) dynamic and the instruction 'freely, with both hands'. Player 2's part includes a section with a marked octave above (*8^{va}*) and another section with a marked octave below (*8^{vb}*), with the instruction 'freely' and a forte (*f*) dynamic. The 'Keys' part features a treble clef with notes and a bass clef with notes. The 'Pedal' part shows a series of notes with upward-pointing arrows, indicating a specific pedal technique.