

Character Dances

Madison Scott-Clary

These Character Dances are intended to be small portraits of a few of the people in my life. The set stands as something of a diary of my relationships through the years and how they've changed me as well as the others involved. I invite you to play any number of these pieces you want in any order you desire.

A.S

With the *sostenuto* pedal being held down for each phrase, all of the notes played should be ringing at the end of the phrase, so take the dynamic markings to heart in order for this to be heard. Don't be afraid to go slow enough so that your fingers don't get tripped up in measures 9 and 11.

T.W.

The left hand only ever plays the notes *b* and *g* , so feel free to let it sit down low and out of the way for the right-hand's melodies. As with the first peice, the sustained notes should create a decaying chord that changes texture as time goes on.

The Others

Aleatoricism figured large in the composition of this piece, so timing should be taken freely, however the performer desires. In general, however, events in the separate hands should take place where they occur visually (i.e.: notes in the left hand below notes in the right hand should occur at roughly the same time).

K.K.

This piece takes sixteen bars to modulate one half-step. There is not much to be said for its performance, other than trying to make that as clear as possible to the audience.

J.C.

As this piece gets higher and faster, it is important to reach a sort of emotional frisson without getting too loud, with the tension resolved in the final three measures.

2
A.S.

Very Slow

Piano

p

una corda
♯ℳ.

4

pp

♯ℳ.

7

♯ℳ.

9

mf

tre corde
♯ℳ.

11

subito f

ppp

♯ℳ.

T.W.

Slow
Piano *pp*

Red.

6 *rit.* **A tempo** *p*

**Red.* **Red.* *Red.*

11 **Red.*

15 *8va* *rall.* *8va* **A tempo** *mp* *mf*

Red.* **Red.* *

21 *8va* *mf* *f* *3*

Red. **Red.*

26 *8va* *rall.* *3* **A tempo** *ff* *mp* *pp*

**Red.* **Red.*

Detailed description: This is a musical score for a piece titled 'T.W.'. It is written in 2/4 time and consists of six systems of music. The first system (measures 1-5) is marked 'Slow' and 'Piano' (pp). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand has whole notes. A 'Red.' marking is below the first measure. The second system (measures 6-10) includes a 'rit.' (ritardando) and 'A tempo' marking. Dynamics range from 'p' (piano) to 'mp' (mezzo-piano). There are 'Red.' markings with asterisks under measures 7, 9, and 10. The third system (measures 11-14) continues the melodic development. The fourth system (measures 15-19) features an '8va' (octave) marking and a 'rall.' (ritardando) marking. Dynamics include 'mp' and 'mf'. The fifth system (measures 21-25) includes an '8va' marking and a 'f' (forte) dynamic. The sixth system (measures 26-30) starts with an '8va' marking and a 'rall.' marking, followed by 'A tempo'. Dynamics include 'ff' (fortissimo), 'mp', and 'pp'. The score includes various performance markings such as slurs, accents, and triplets.

31

rall.

ppp

✿

The Others

Heavy
pp

accel. **6**

Piano

f

6

ff

Faster!

3

Definitive

fff

✿

Heavy
p

mf

p

All keys chromatic

✿

Red.

Simply
poco accel.

molto rall.

✿

Red.

Fast!
molto rit.

Heavy, slow

fff

Mute strings with hand

Aeolian harp

✿

*molto accel.***Fast again**

sub. *p* *f* R.H. (not quite triplets)
both hands

fff
All
keys
chromatic

K.K.

pp *p*
una corda

mp *mf*
tre corde

f *ff*

Quickly (♩ = 140)

Piano

pp

p

3

[illegible]

16 **Faster...**

f *ff*

Faster...
8va

22 *p* *pp*

8va

27 **Faster...** *mf* **Faster...** *p*

8va 15ma

32 15ma **Slower** ($\text{♩} = 130$) *p* *pp*