Three Pieces

Madison Scott-Clary

Without Hot Water

Without Hot Water was a set of ideas put to paper sometime in 2007 when the boiler for the apartment building I lived in went down. I let it languish, sort-of-half-finished until now. Cleaned up and a bit more coherent, it's still a simple jazzy thing for piano, but now I have hot water.

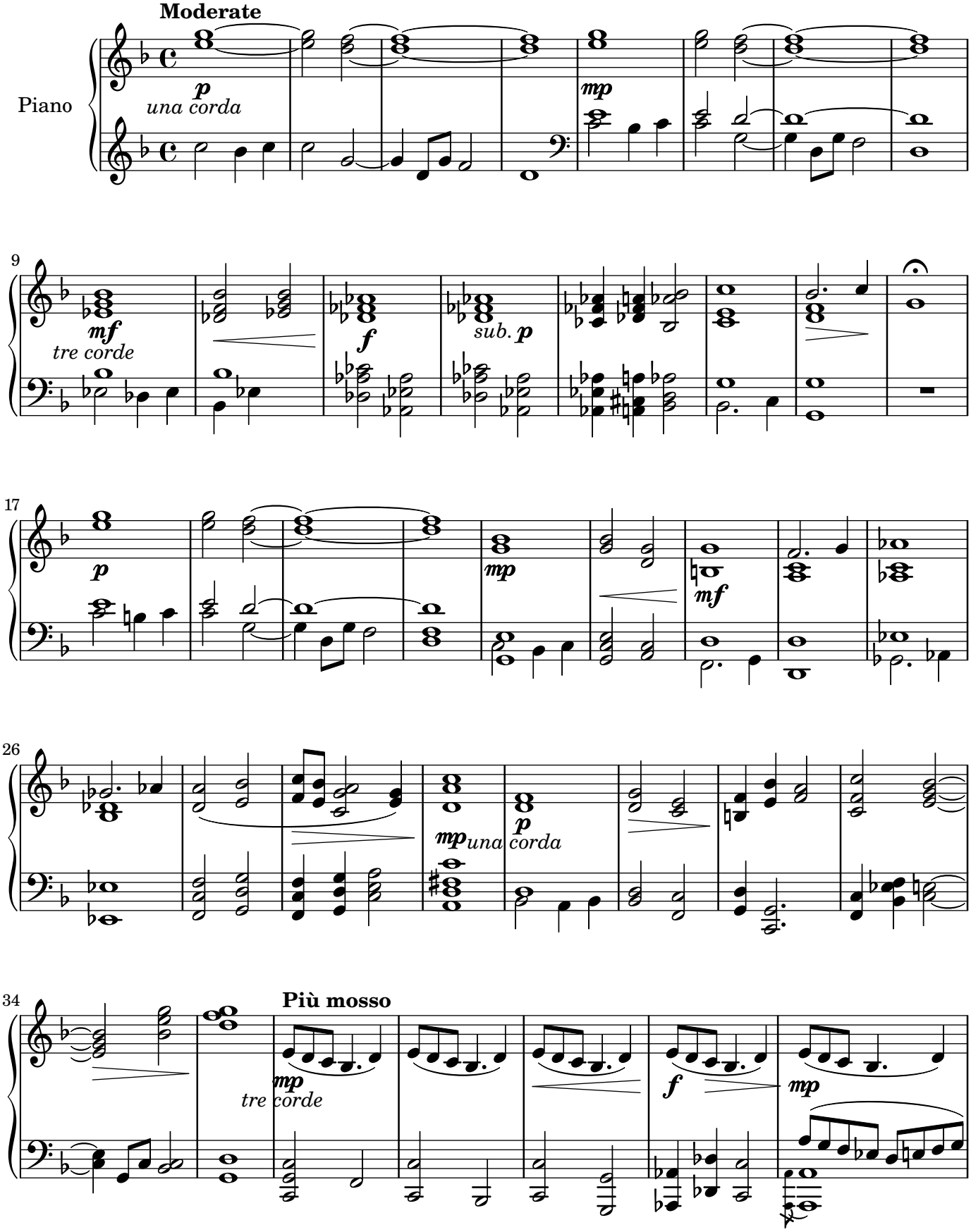
Mirrors

Mirrors is mirrored throughout. Each phrase is mirrored within its cell — an upward moving line is played, at the same time, in retrograde, making a perfect mirror. The whole piece is mirrored as well, complete with a midpoint after which the music of the first half is played backwards. However, like a mirror, the reflection is not the true image, and the mirroring is not quite complete, subtle differences cropping up here and there to represent the differences between the mirror and reality.

Tempest

Tempest attempts to evoke a thunderstorm, starting with a patter of rain, interrupted by bolts of lightening and thunder, before heading into that hard, soaking type of downpour. At the end, the sun shines through.

Without Hot Water



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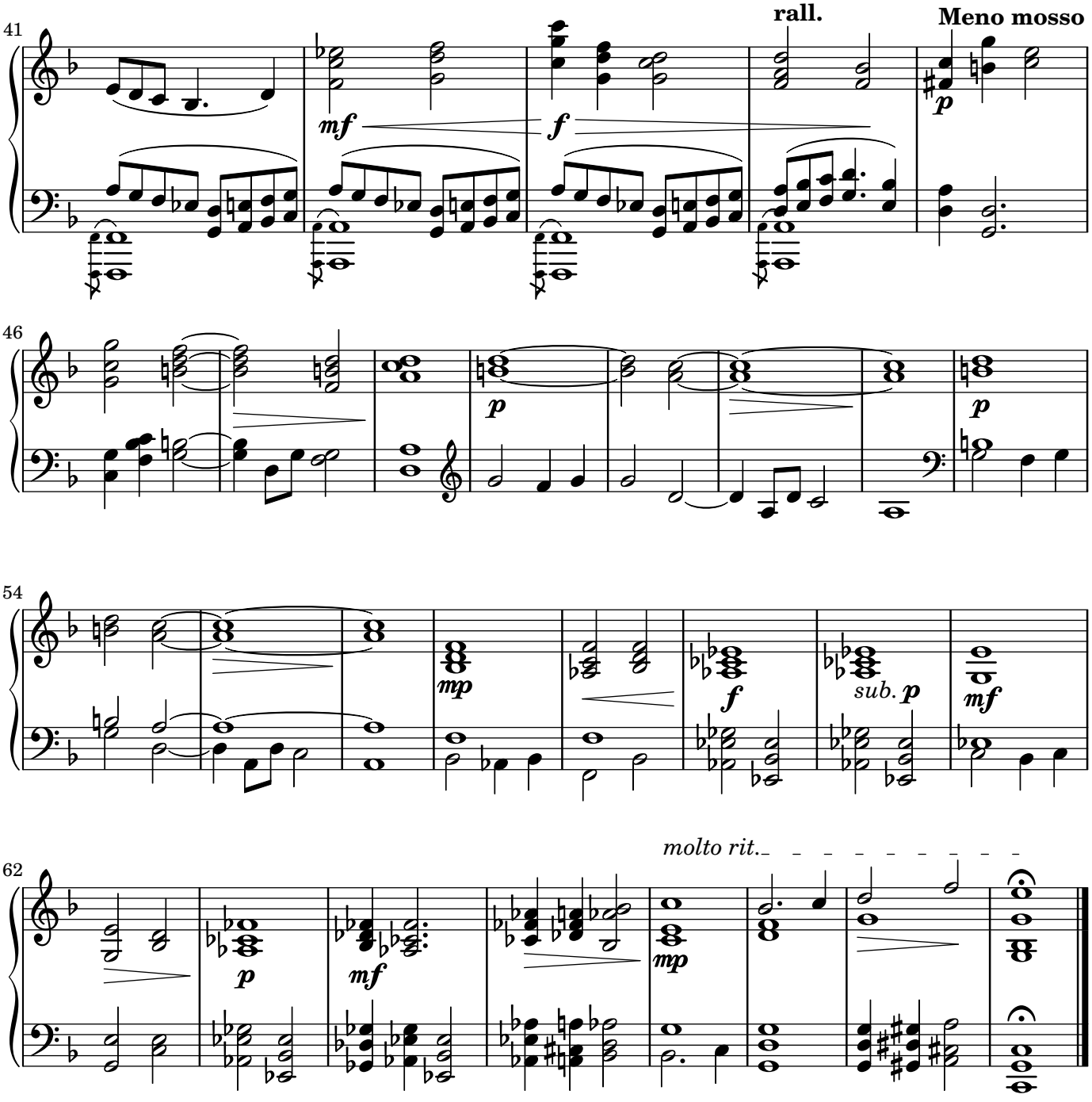
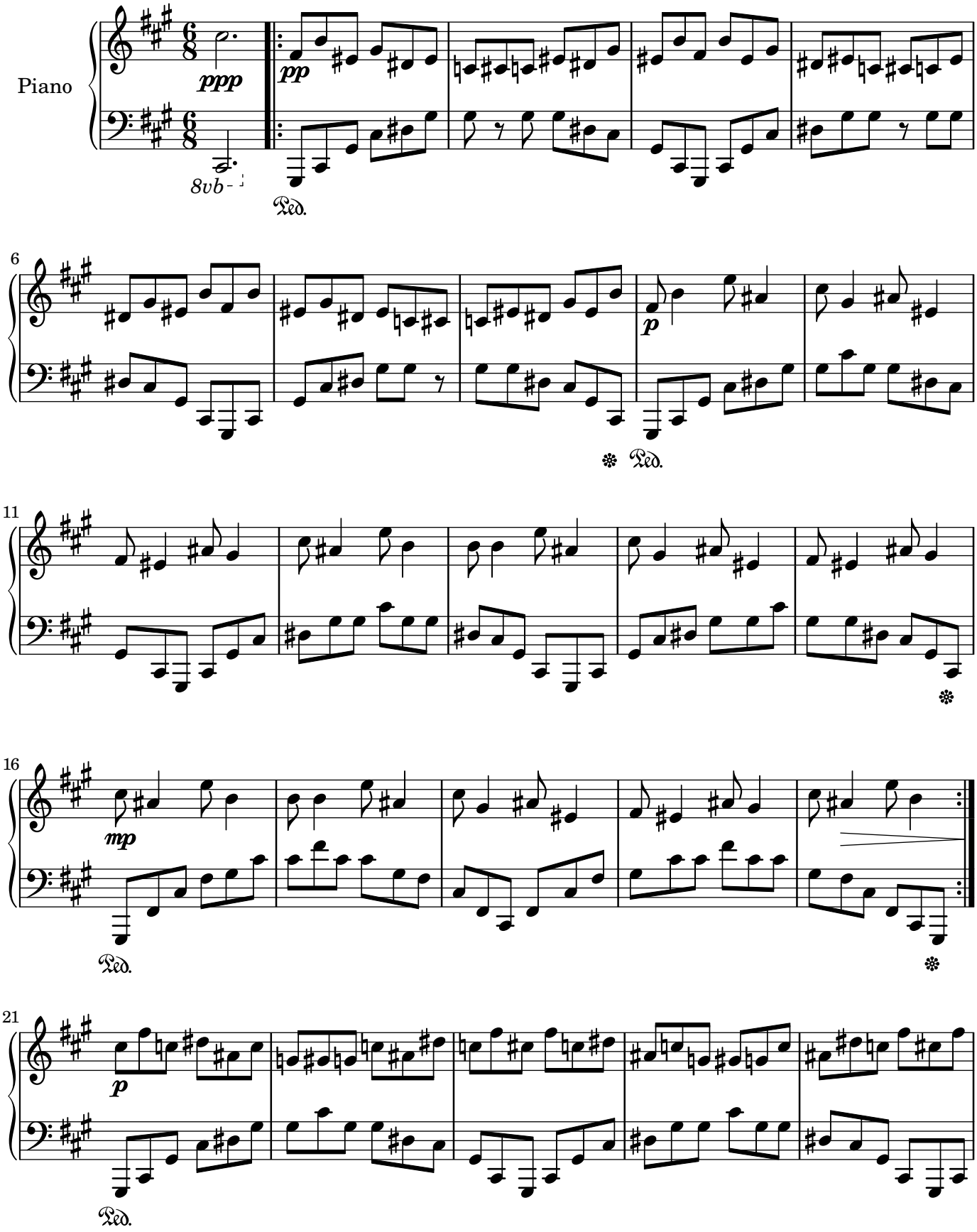

41
rall.
Meno mosso
mf
f
p
46
p
p
54
mp
f
sub. p
mf
62
molto rit.
p
mf
mp

Mirrors



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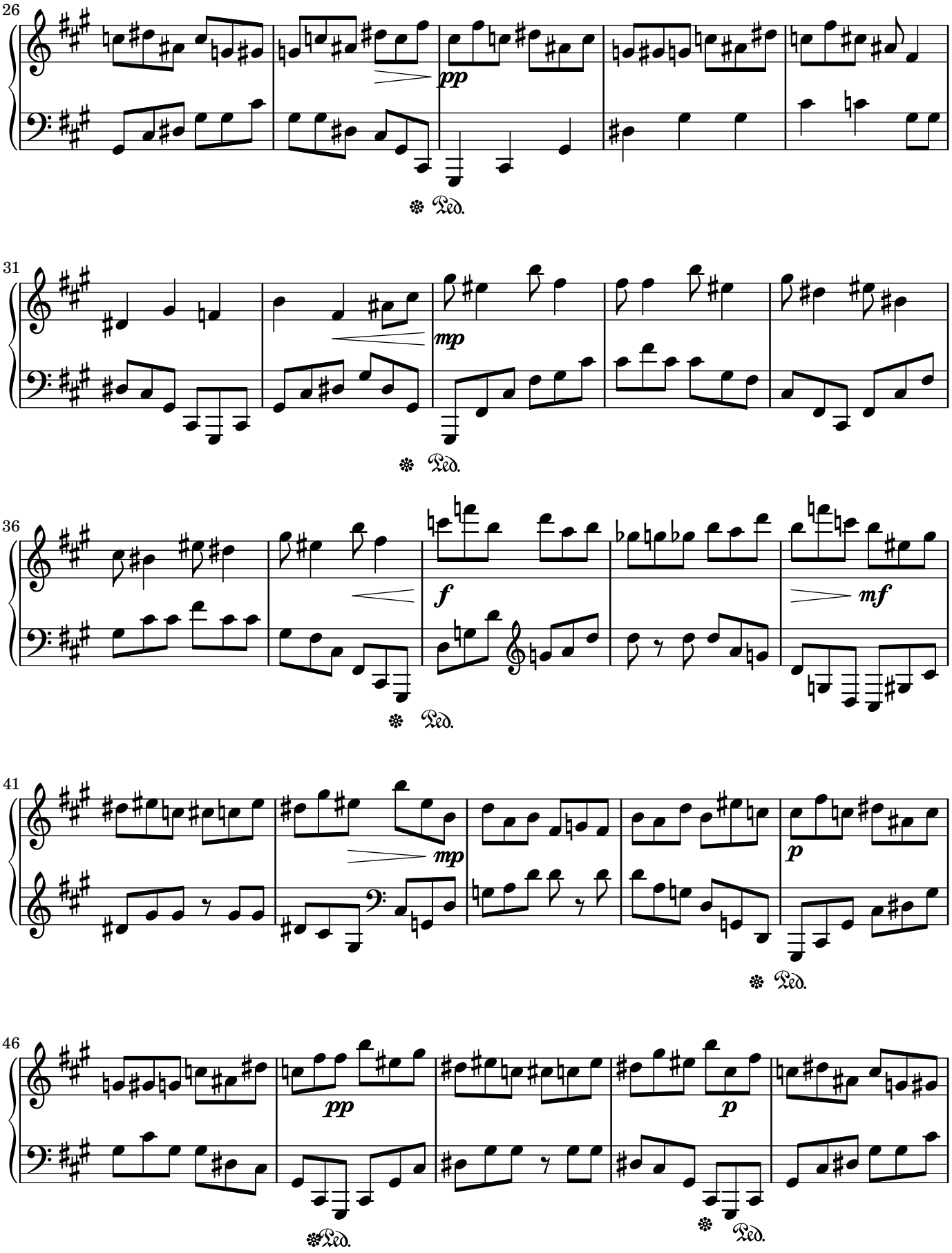
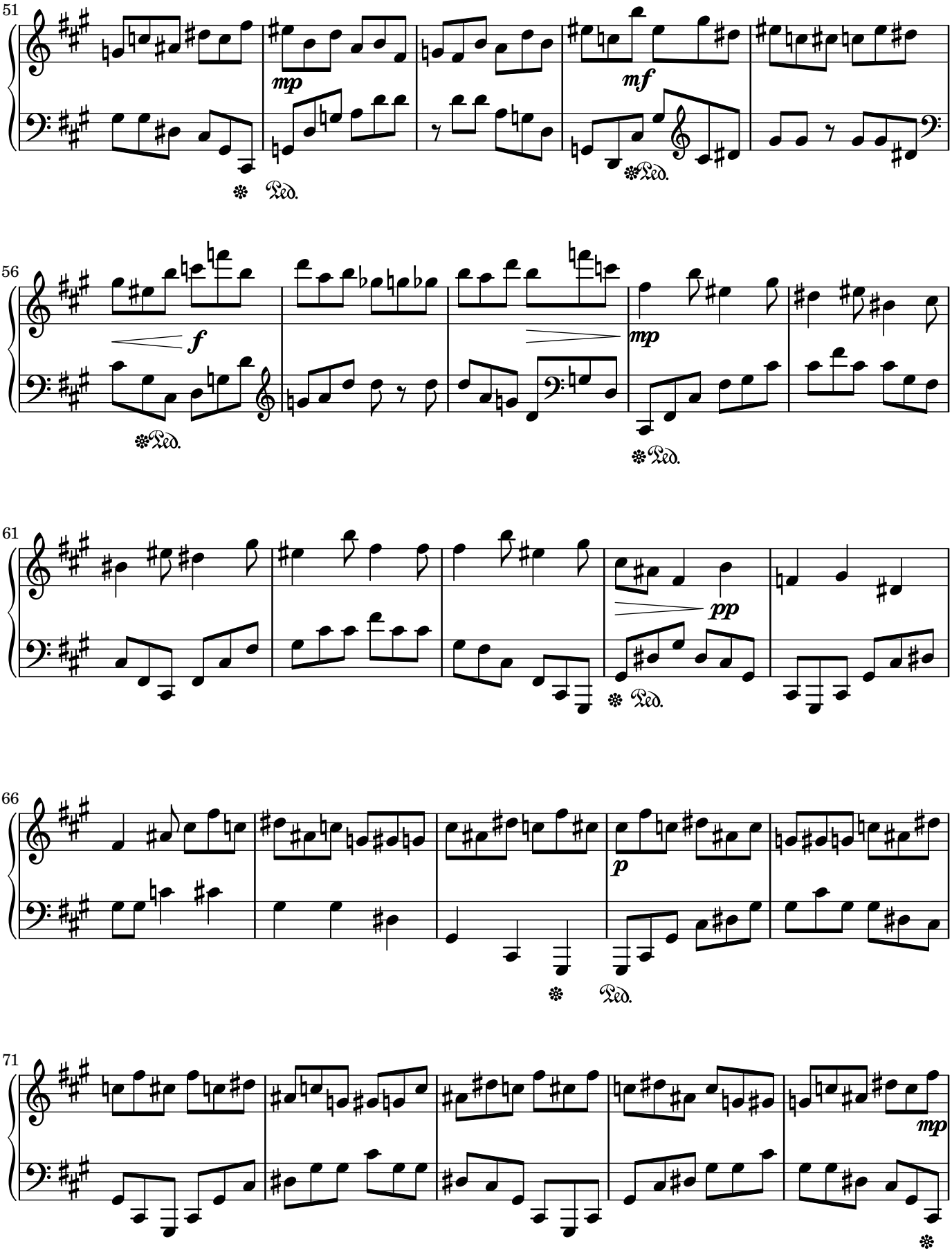
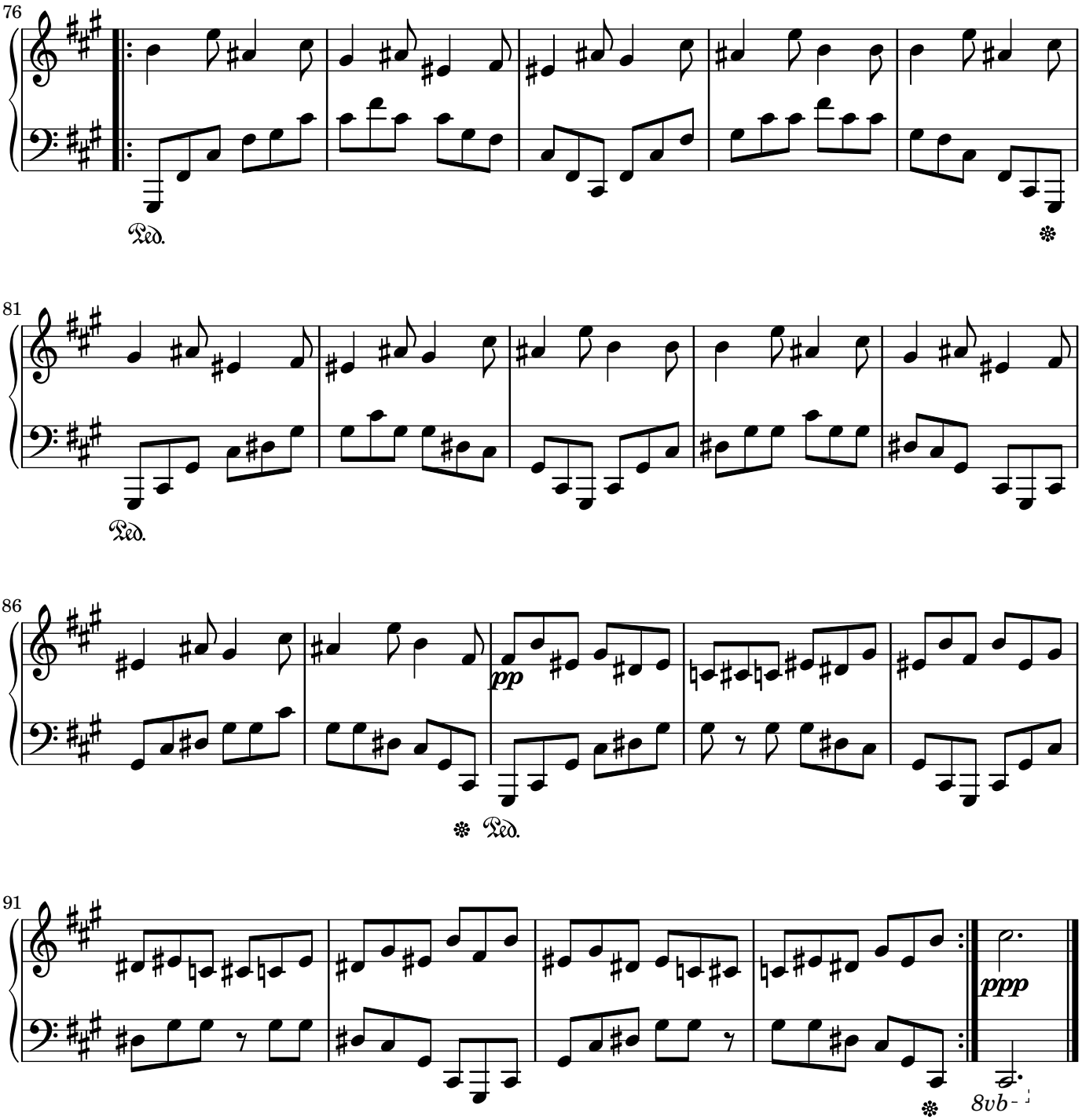
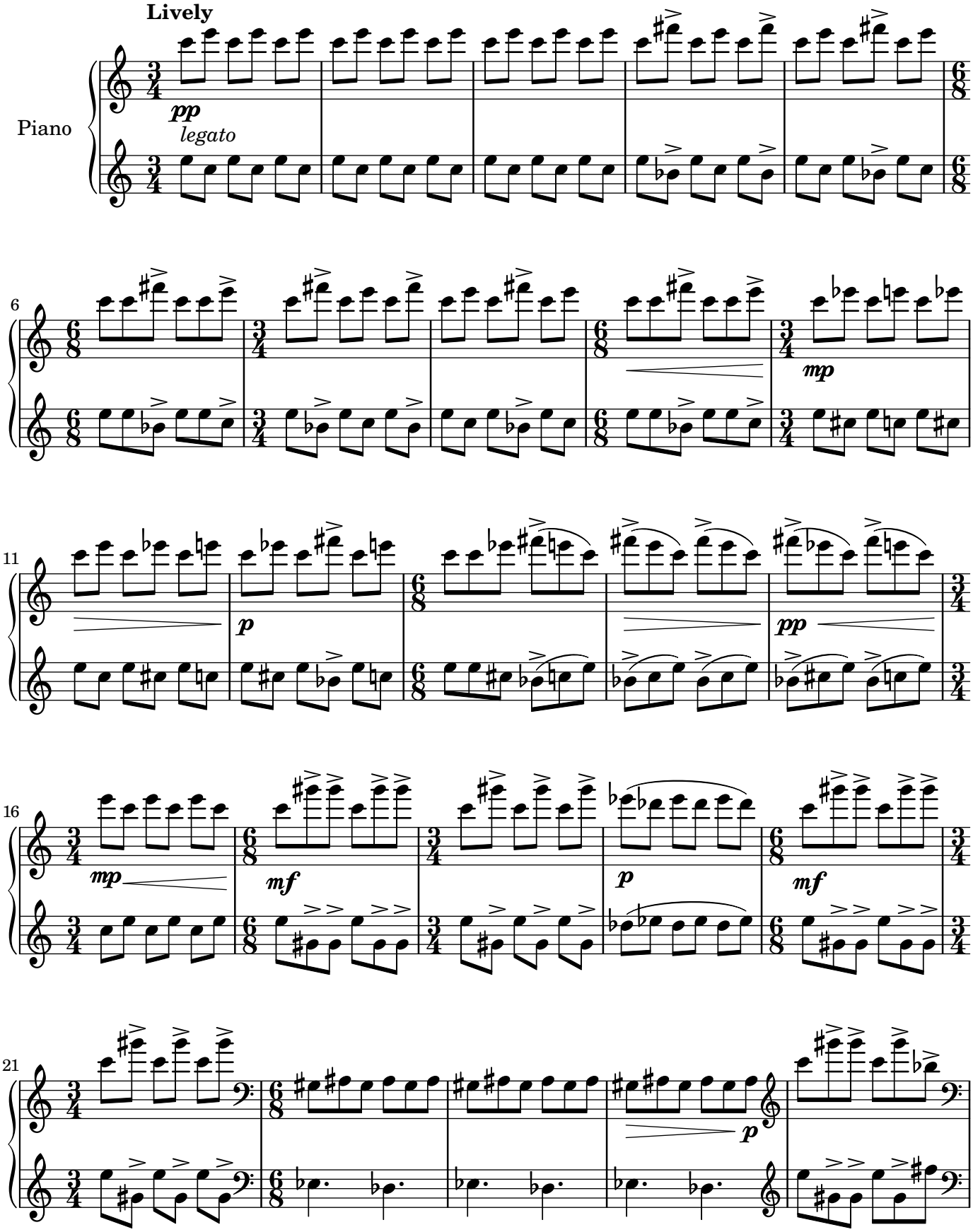

26
pp
Ped.
31
mp
Ped.
36
f
mf
Ped.
41
mp
p
Ped.
46
pp
Ped.
p
Ped.


51
mp
Ped.
mf
Ped.
56
f
Ped.
mp
Ped.
61
pp
Ped.
66
p
Ped.
71
mp


76
Ped.
81
Ped.
86
pp
Ped.
91
ppp
8vb

Tempest



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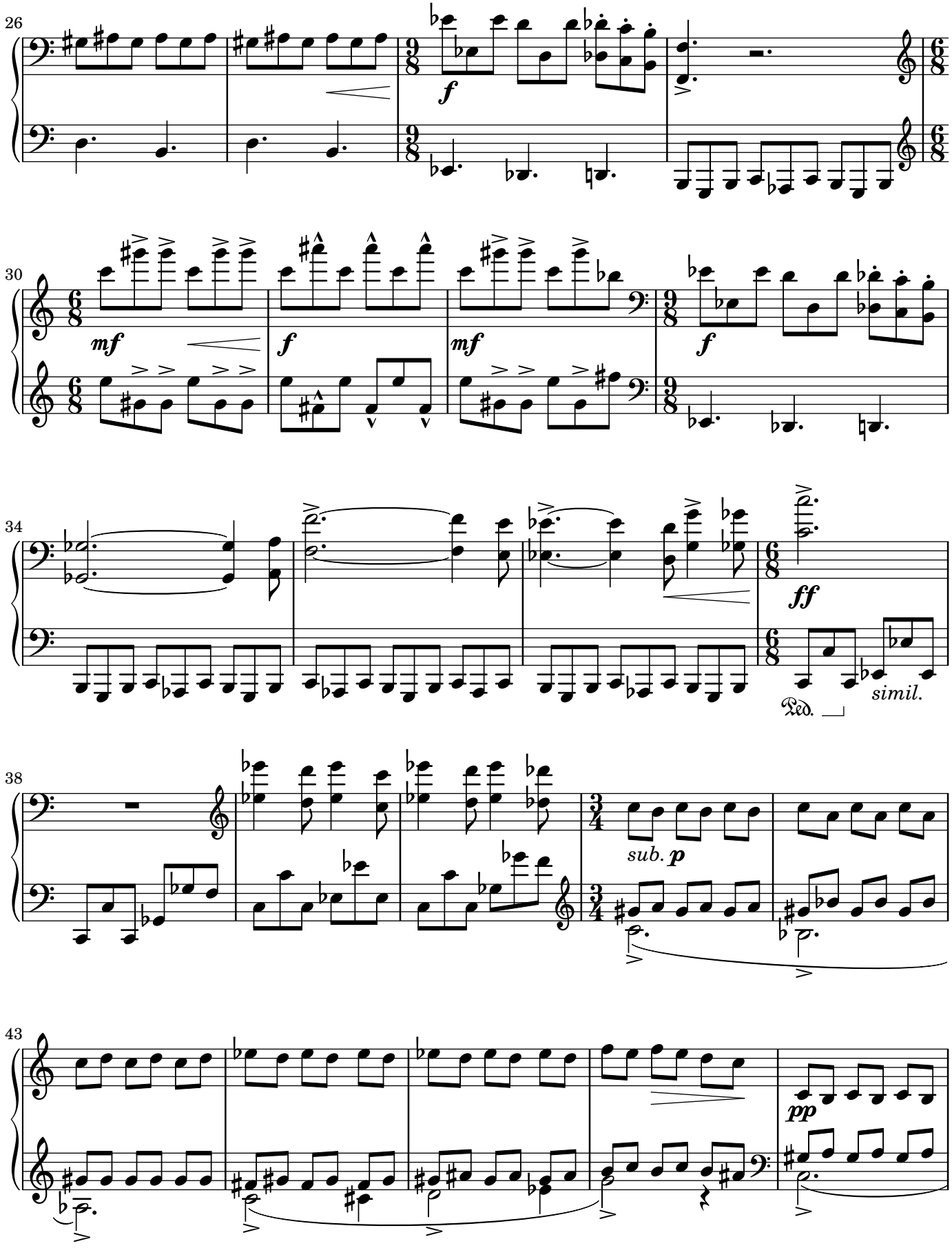
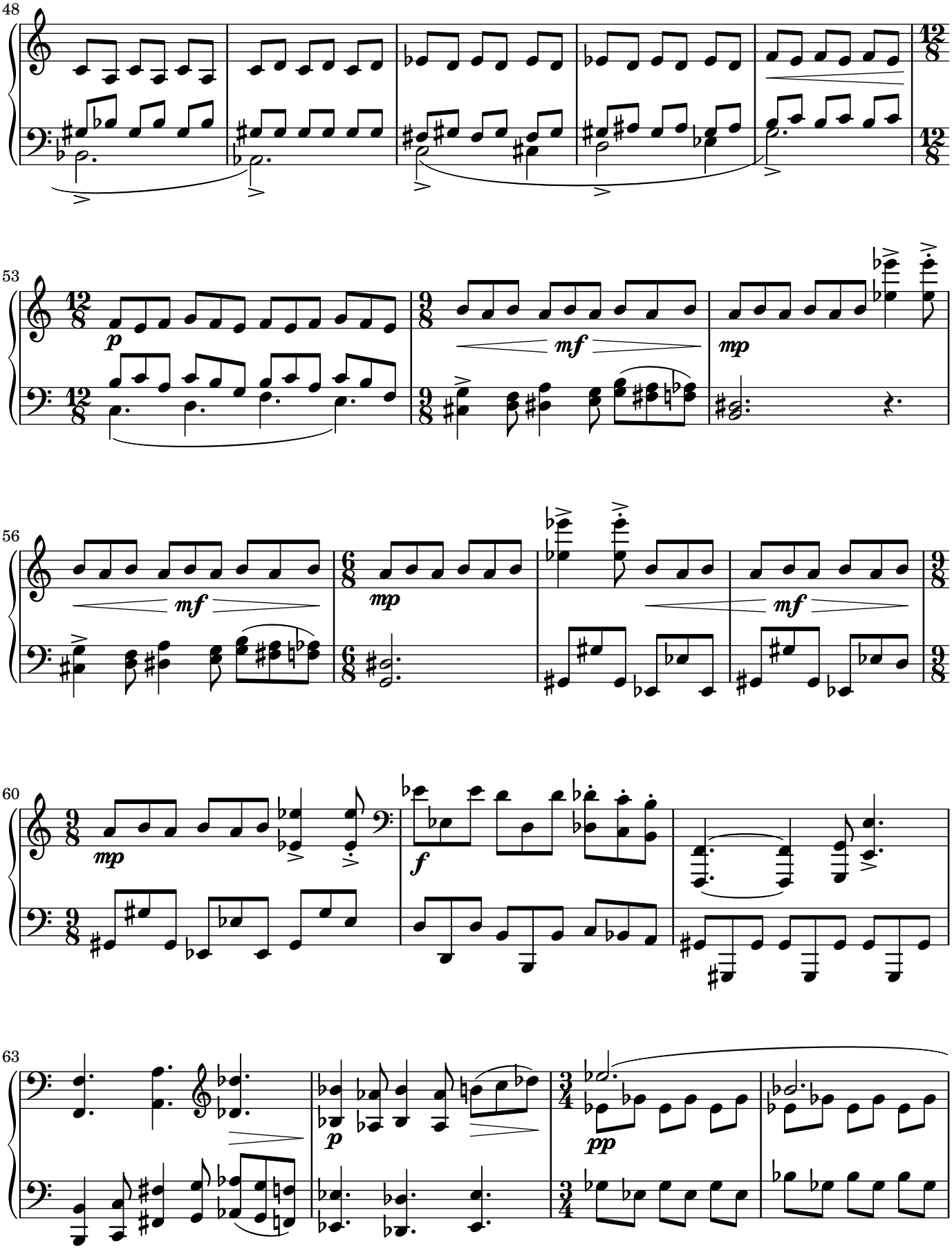
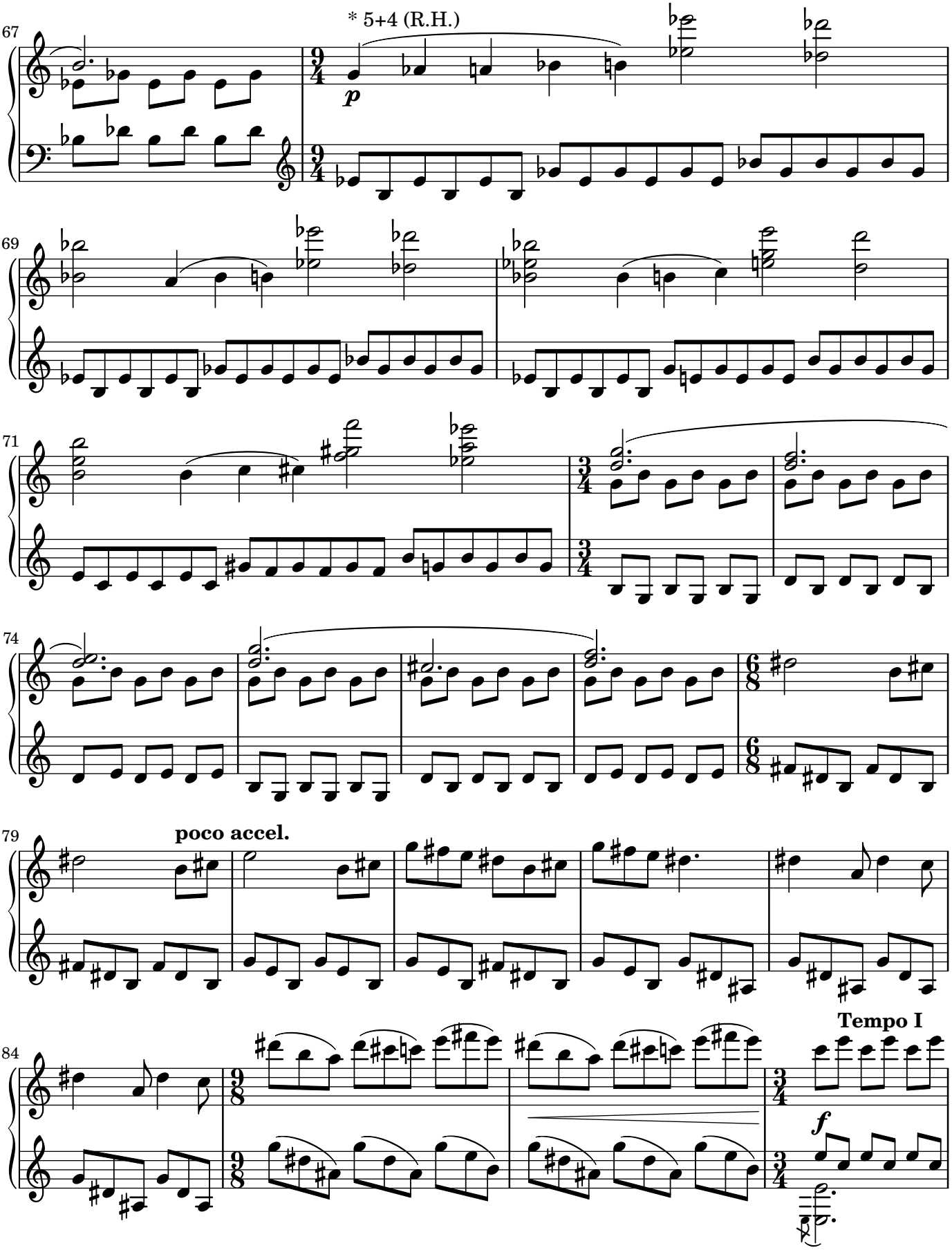
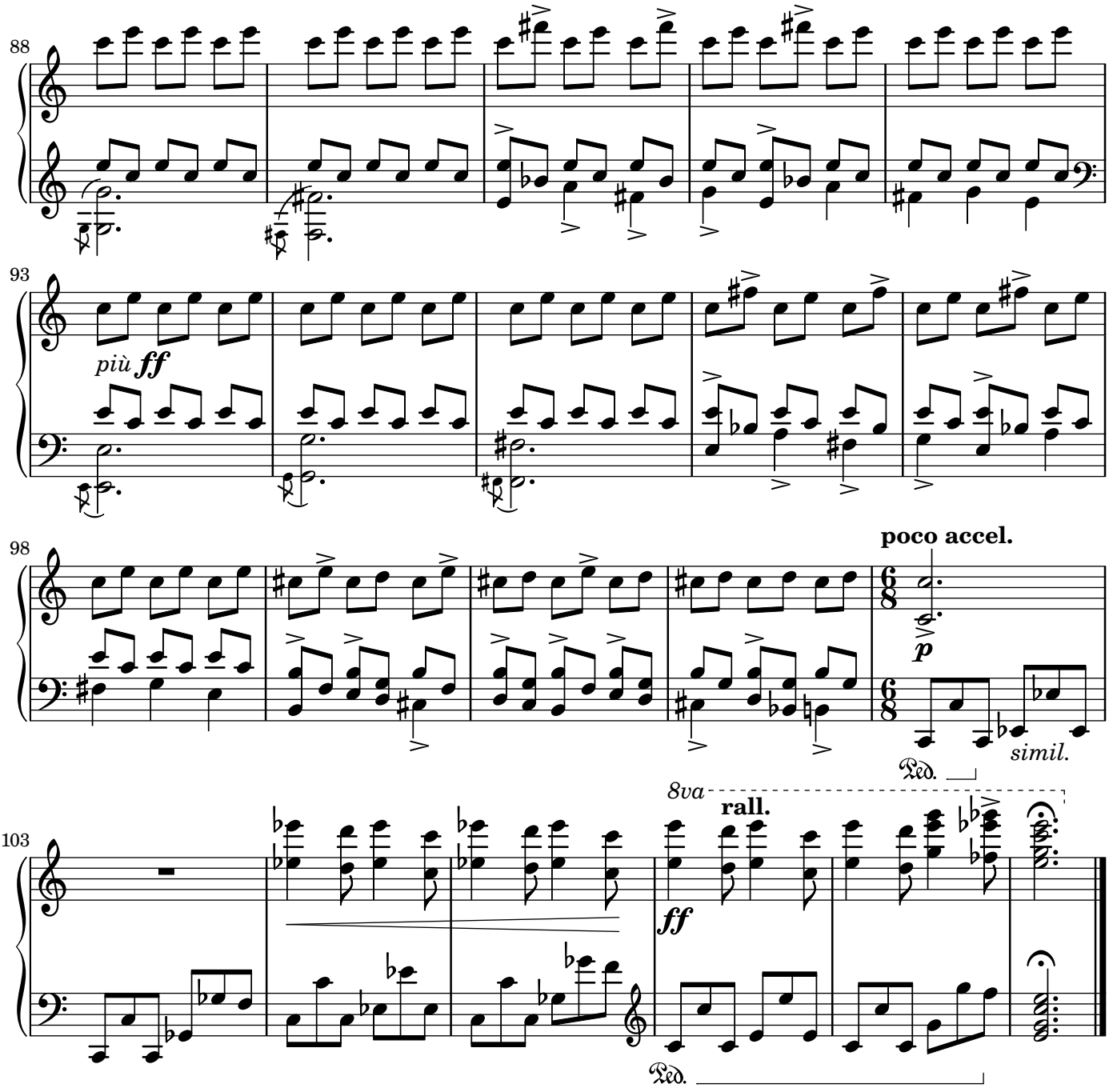

26
f
30
mf
f
mf
f
34
ff
Ped.
simil.
38
sub. p
43
pp


48
53
56
60
63


67
* 5+4 (R.H.)
p
69
71
74
79
poco accel.
84
Tempo I
f



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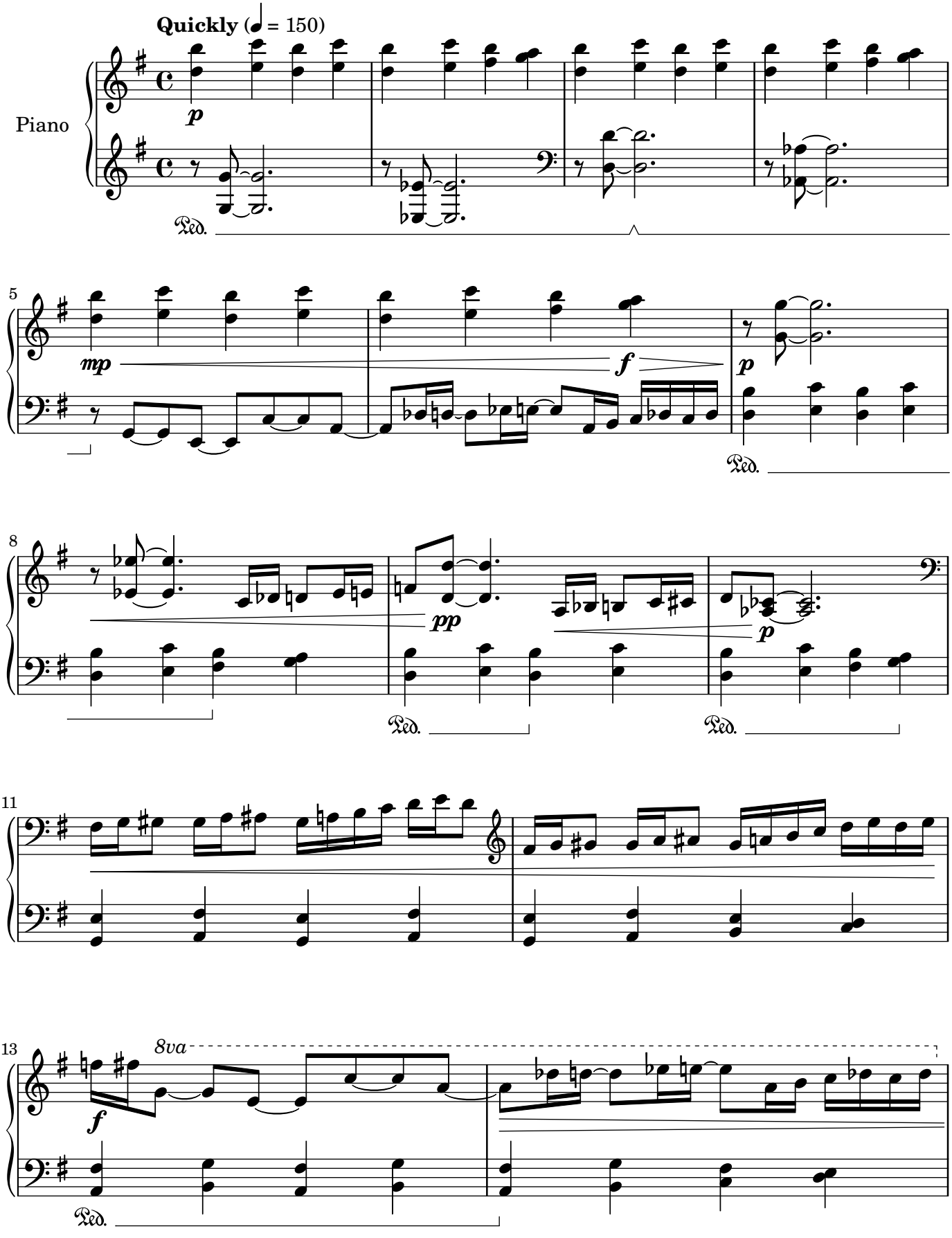
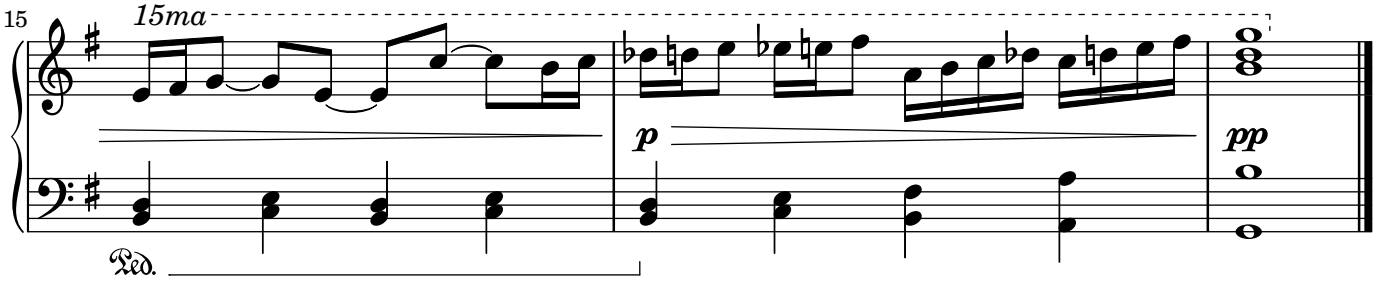
Miniatures

Madison Scott-Clary

Number 1

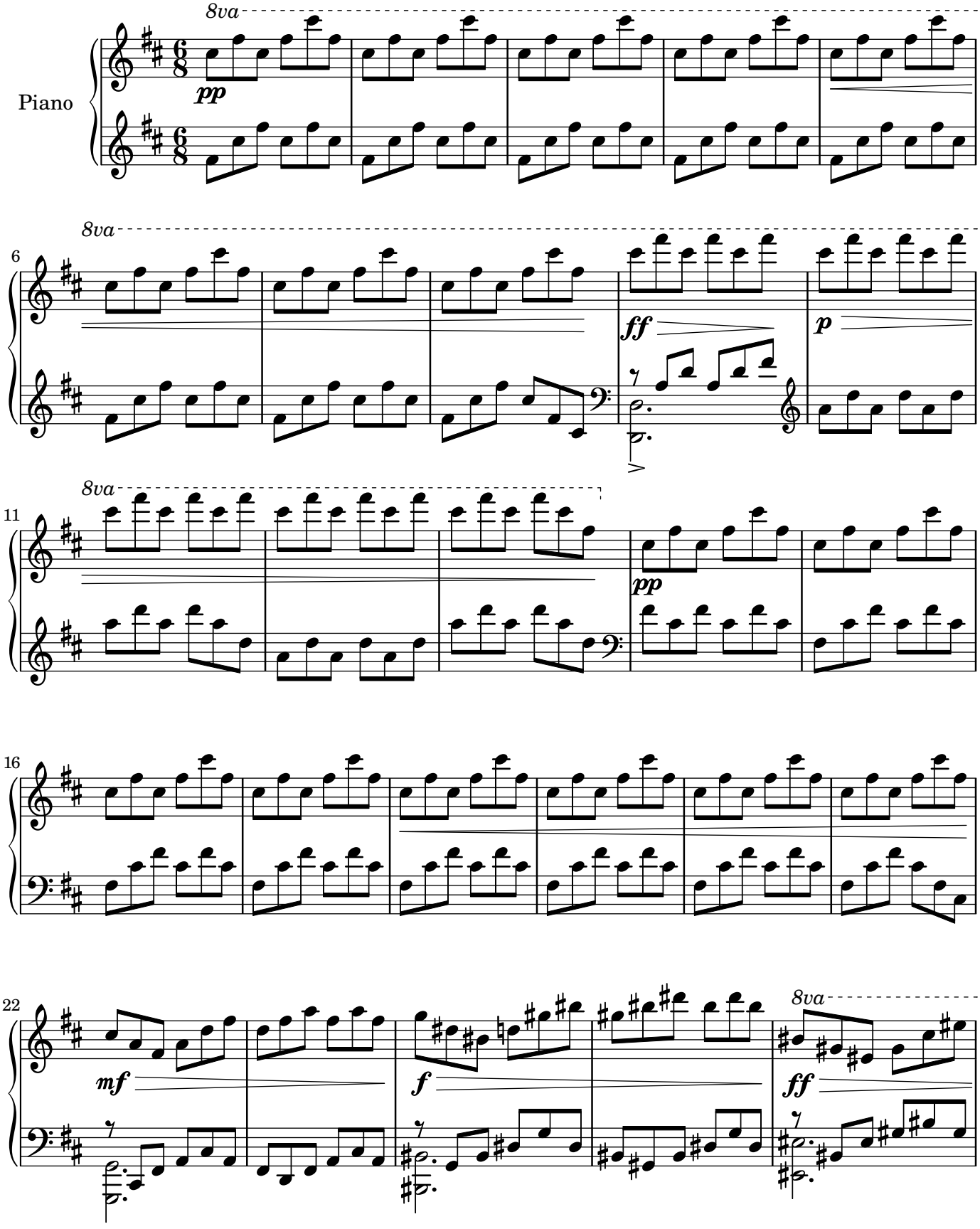


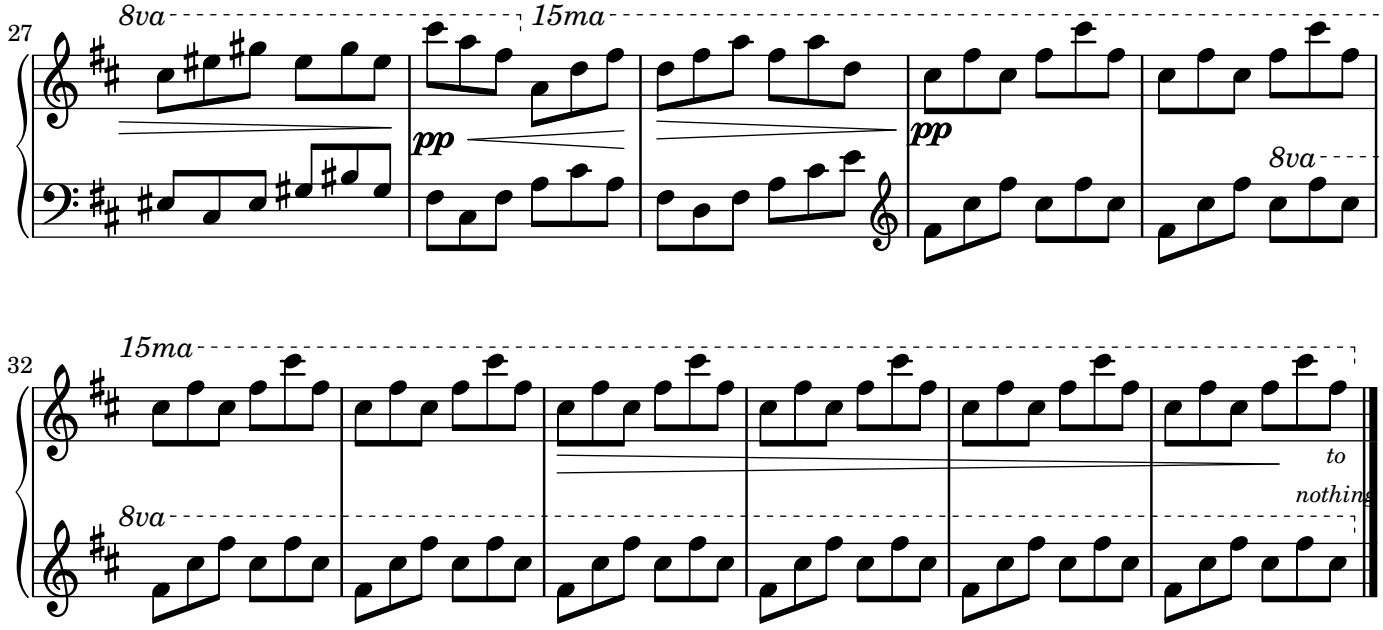

15
15ma
p
pp
Ped.

Number 2

Fast, light (♩. = 200)

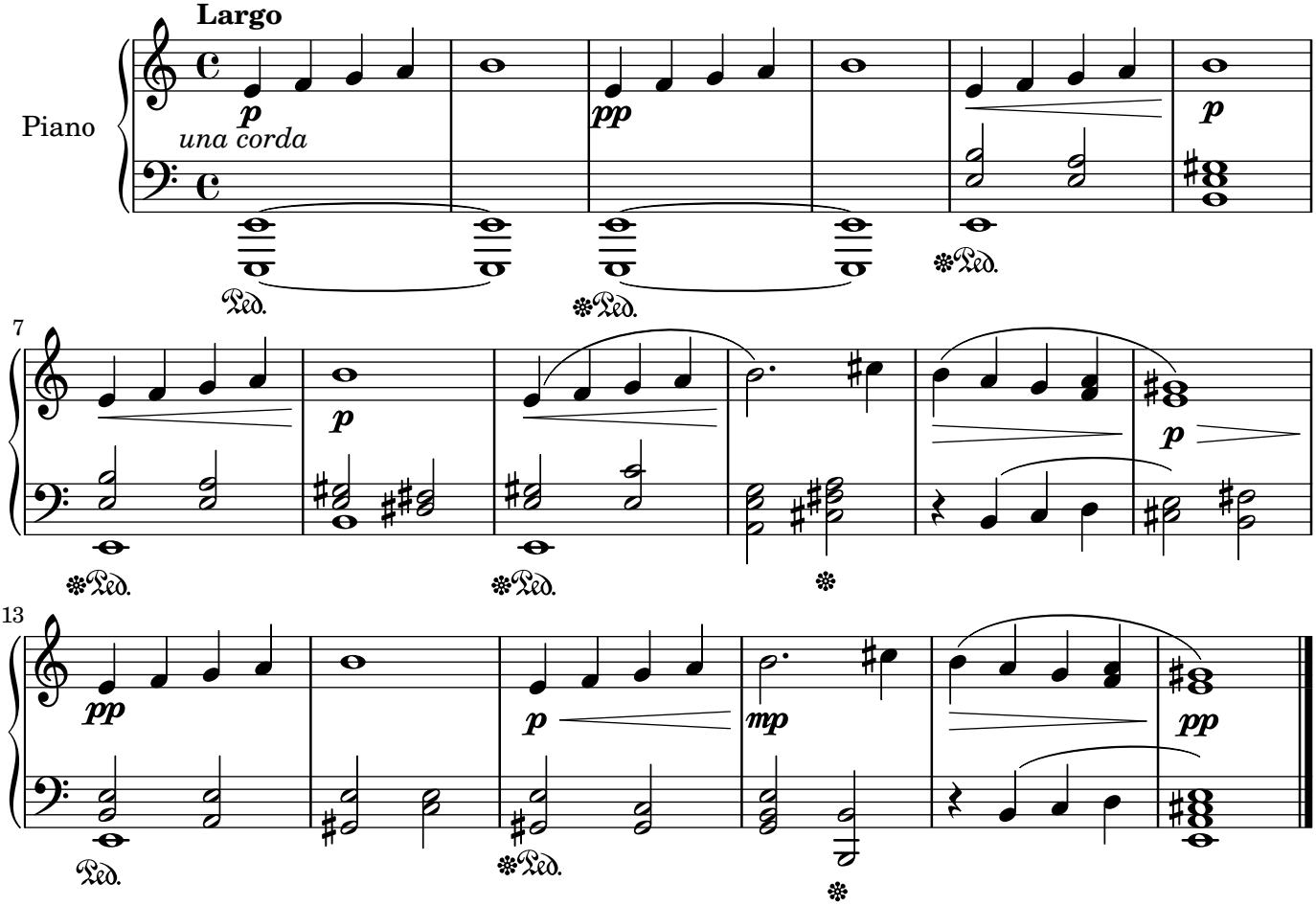
Piano



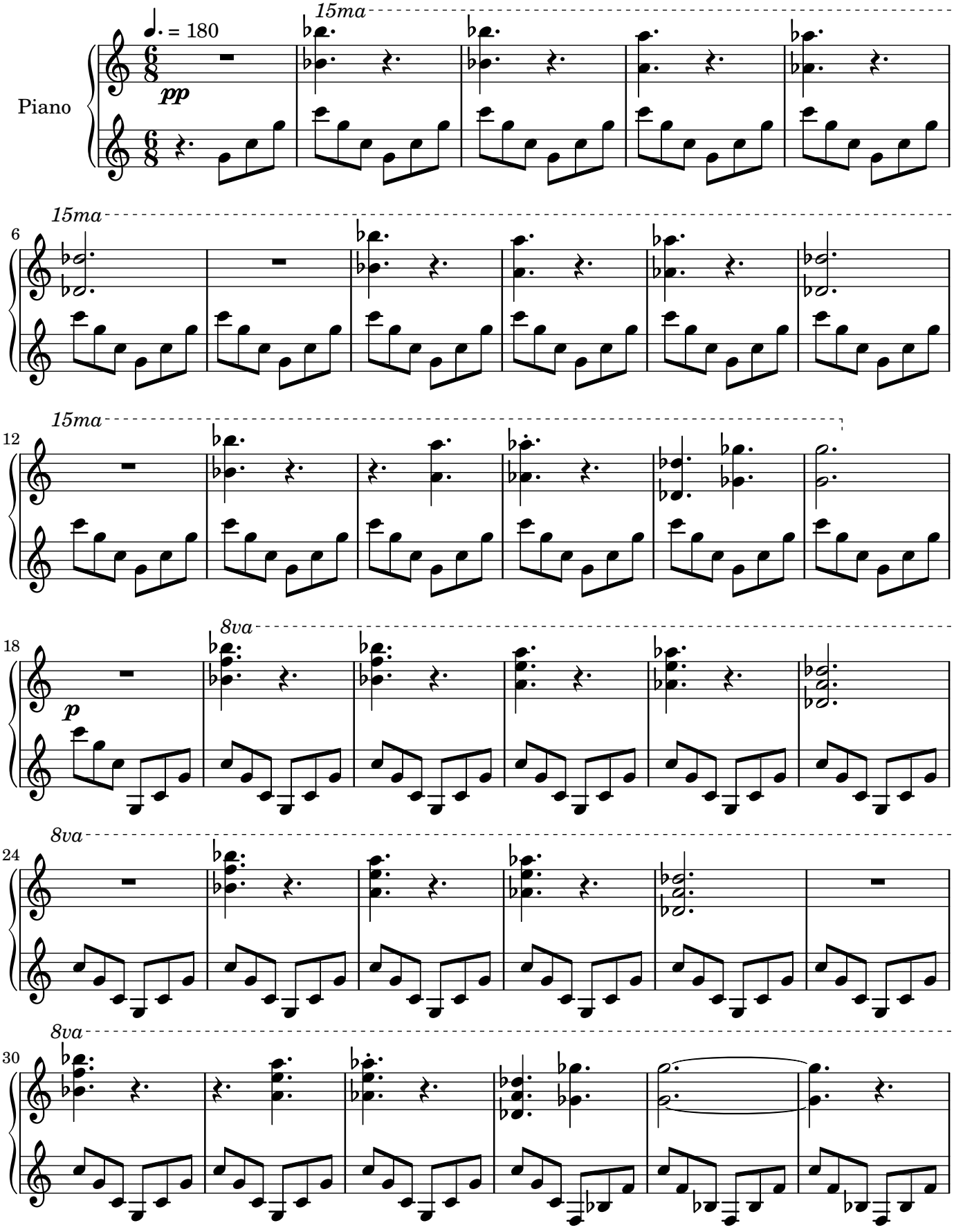

27
8va
15ma
pp
pp
8va

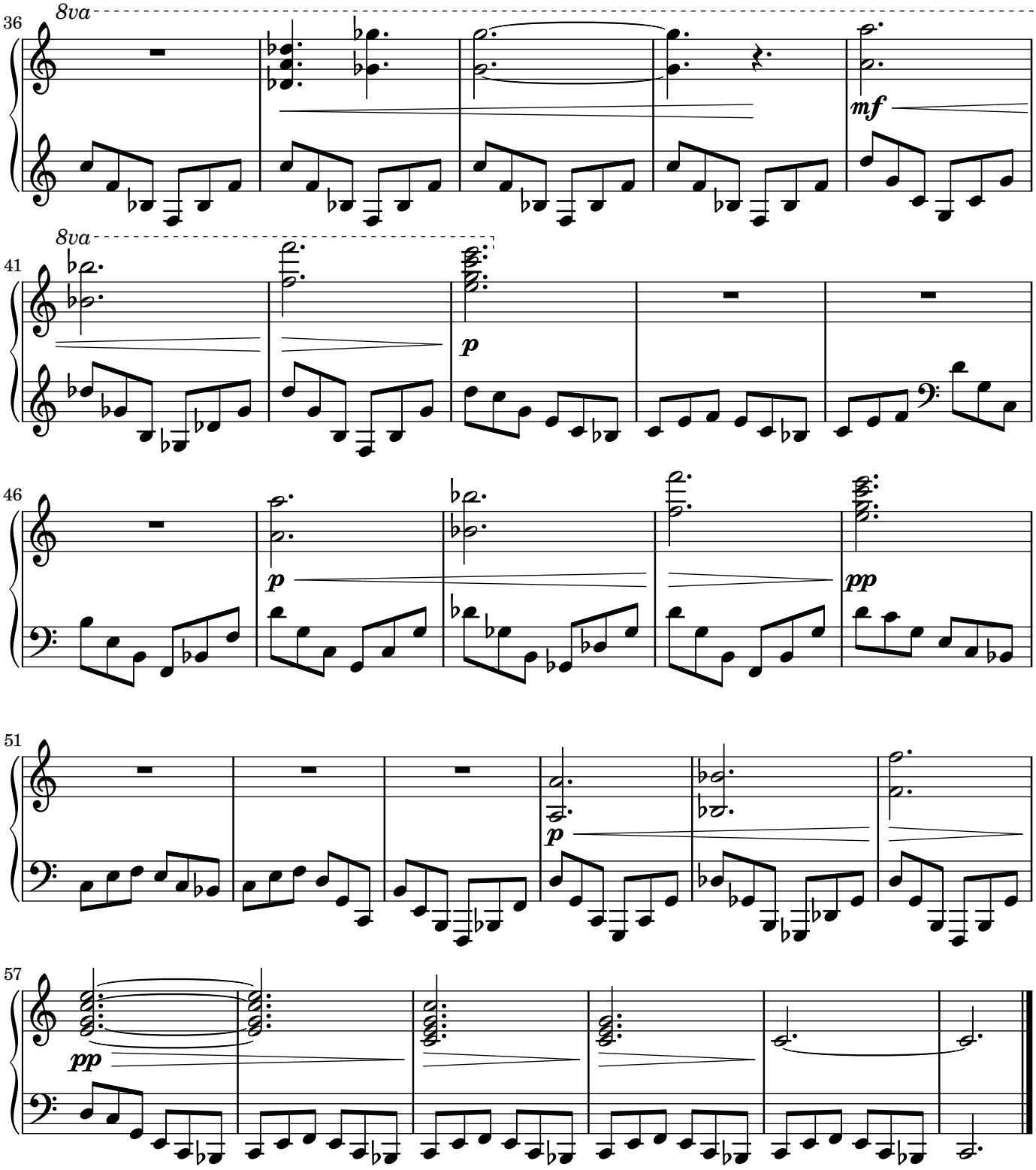
32
15ma
8va
to
nothing

Number 3

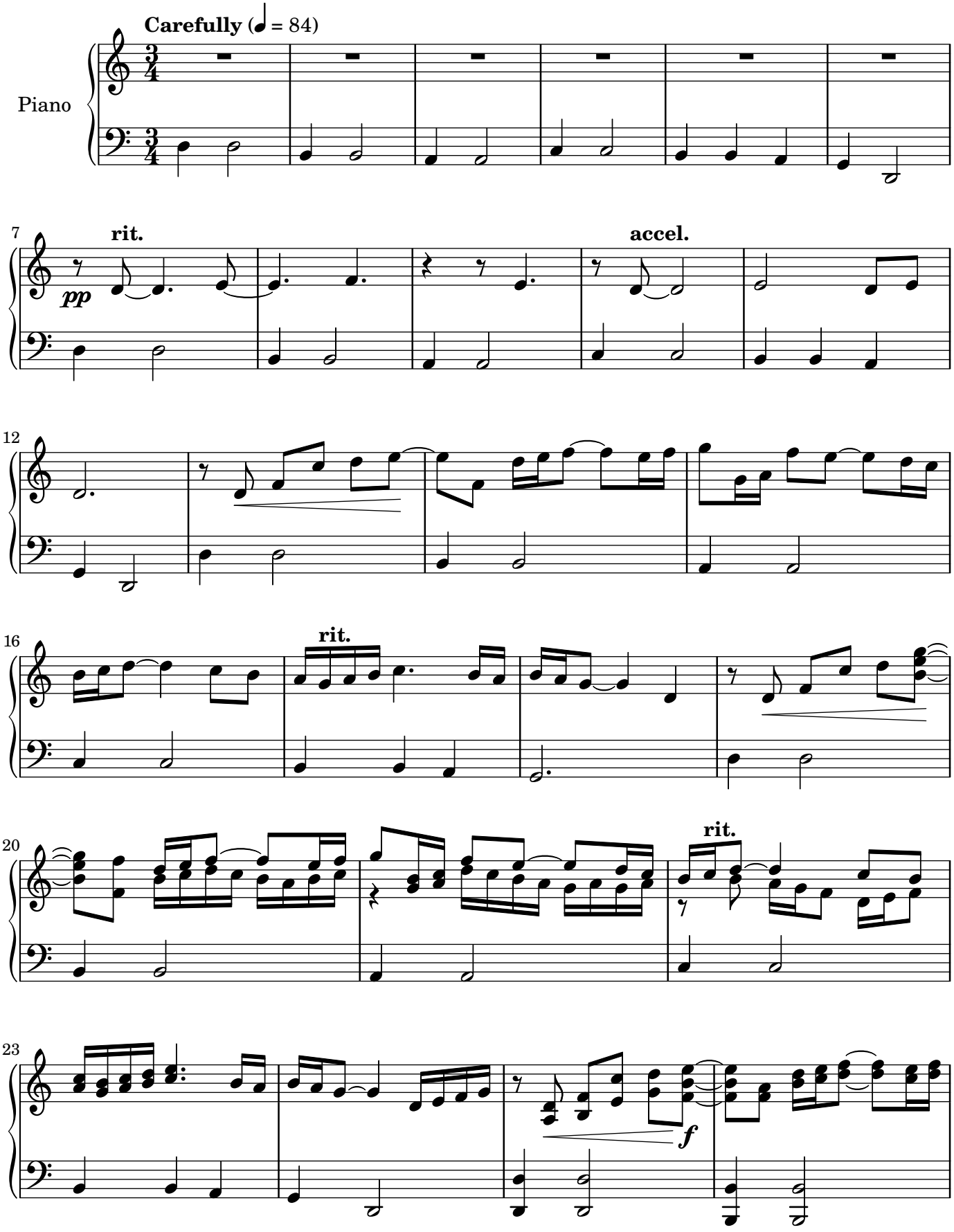


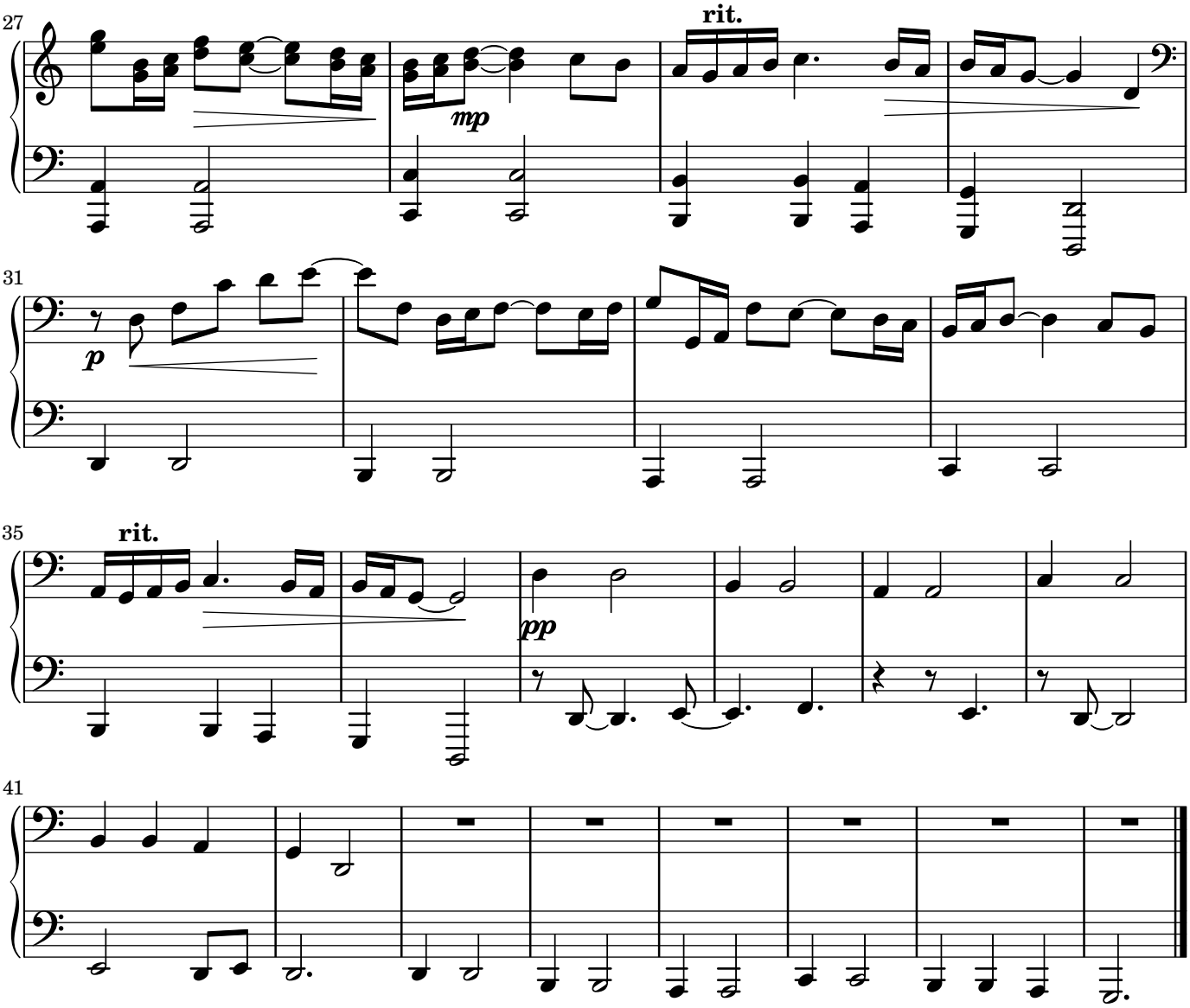
Number 4




36
8va
mf
41
8va
p
46
p
pp
51
p
57
pp

Number 5





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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 piece, 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.

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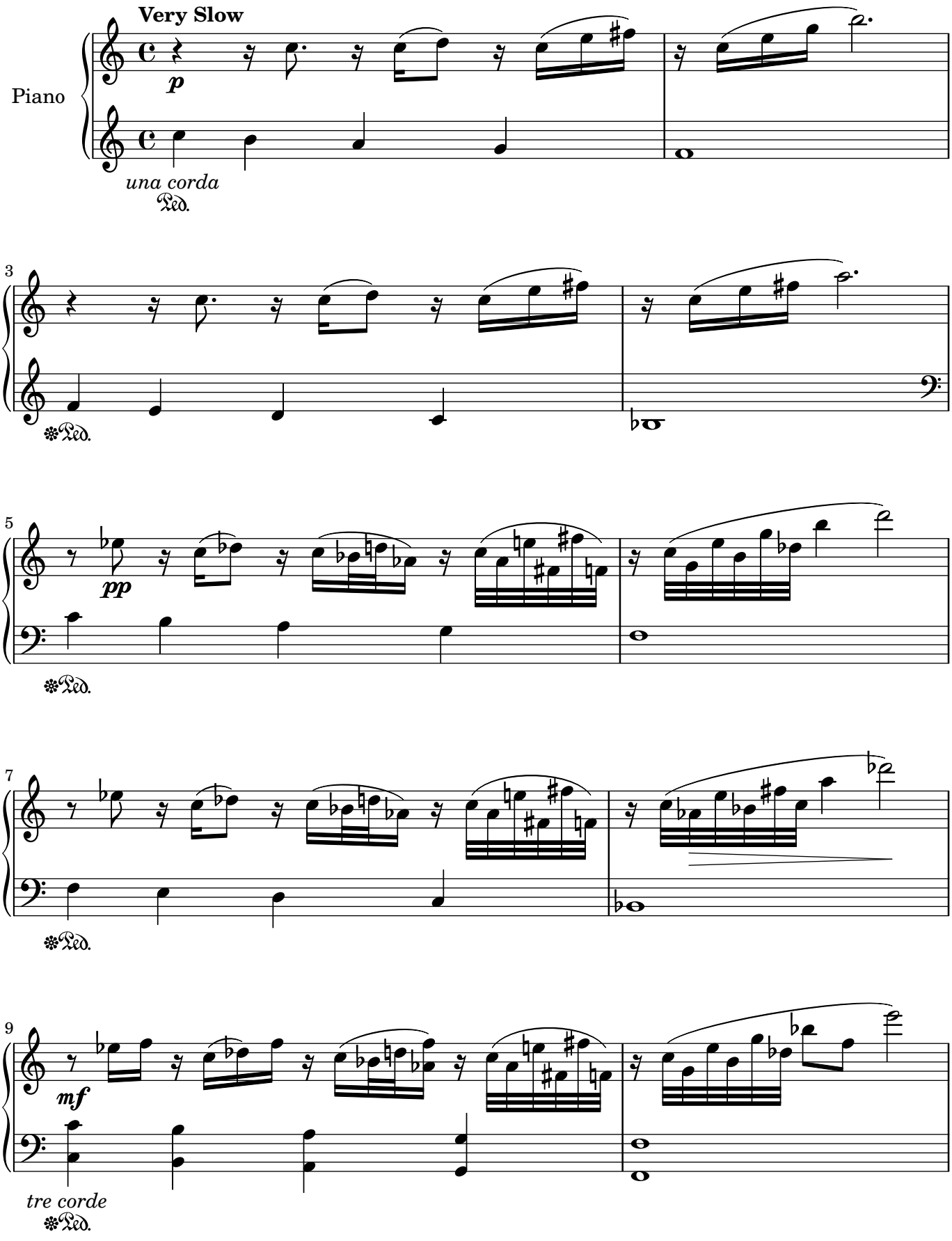
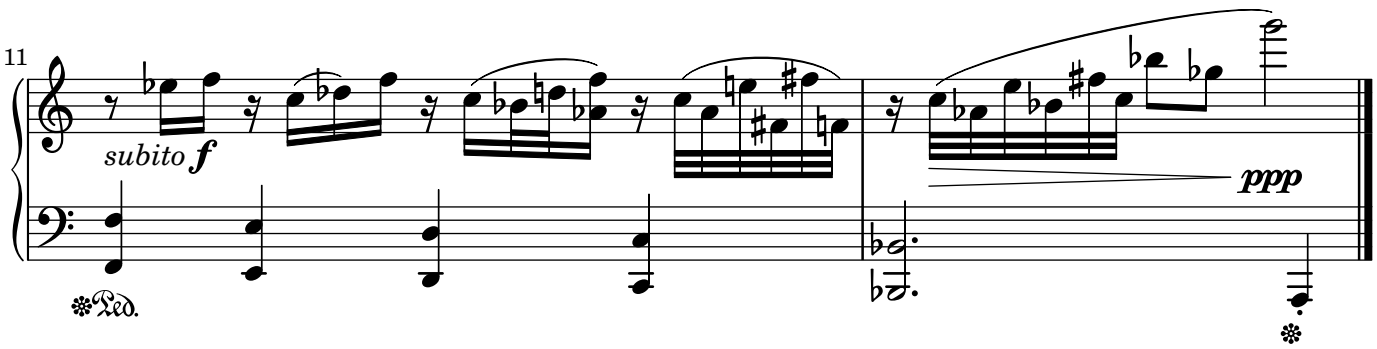
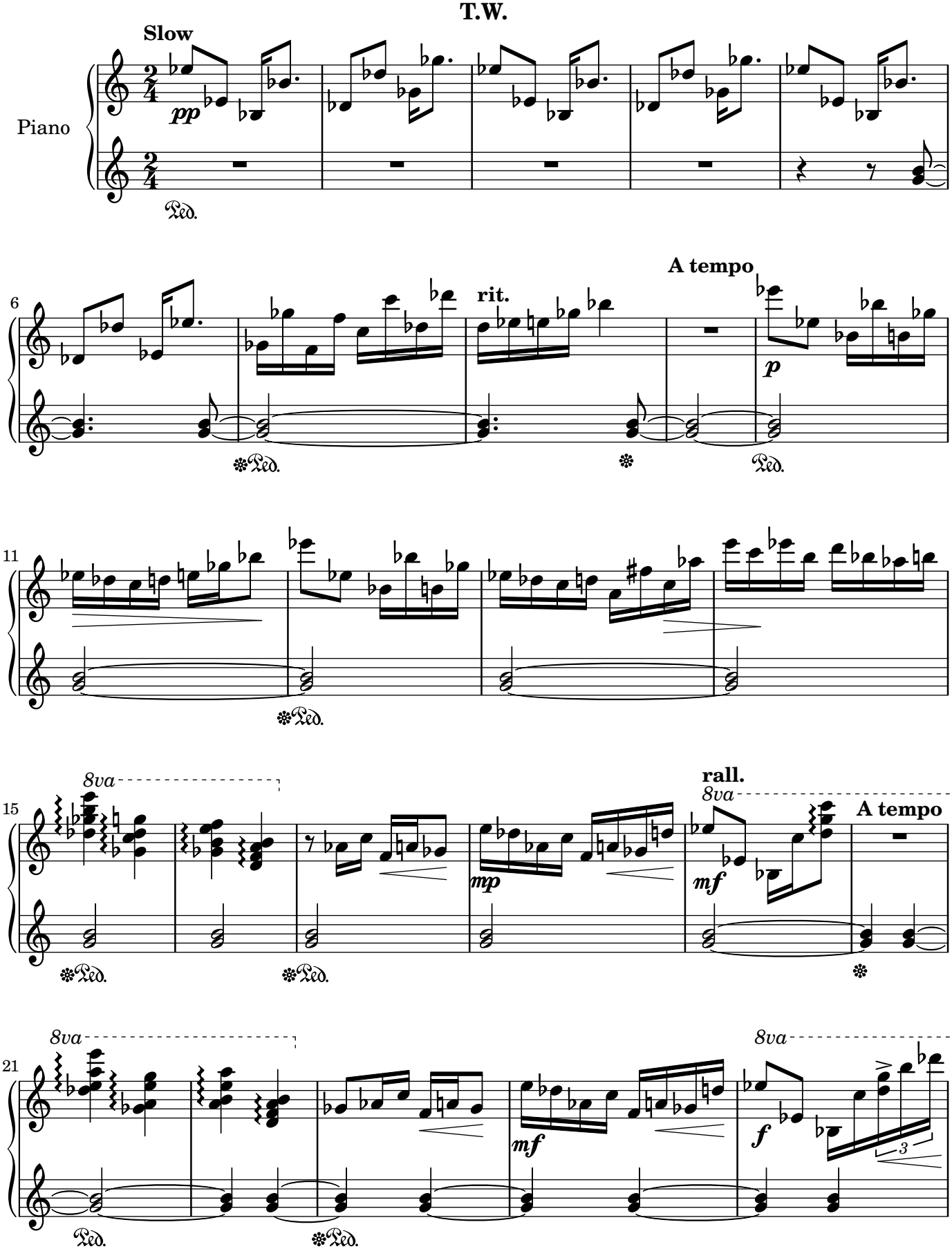
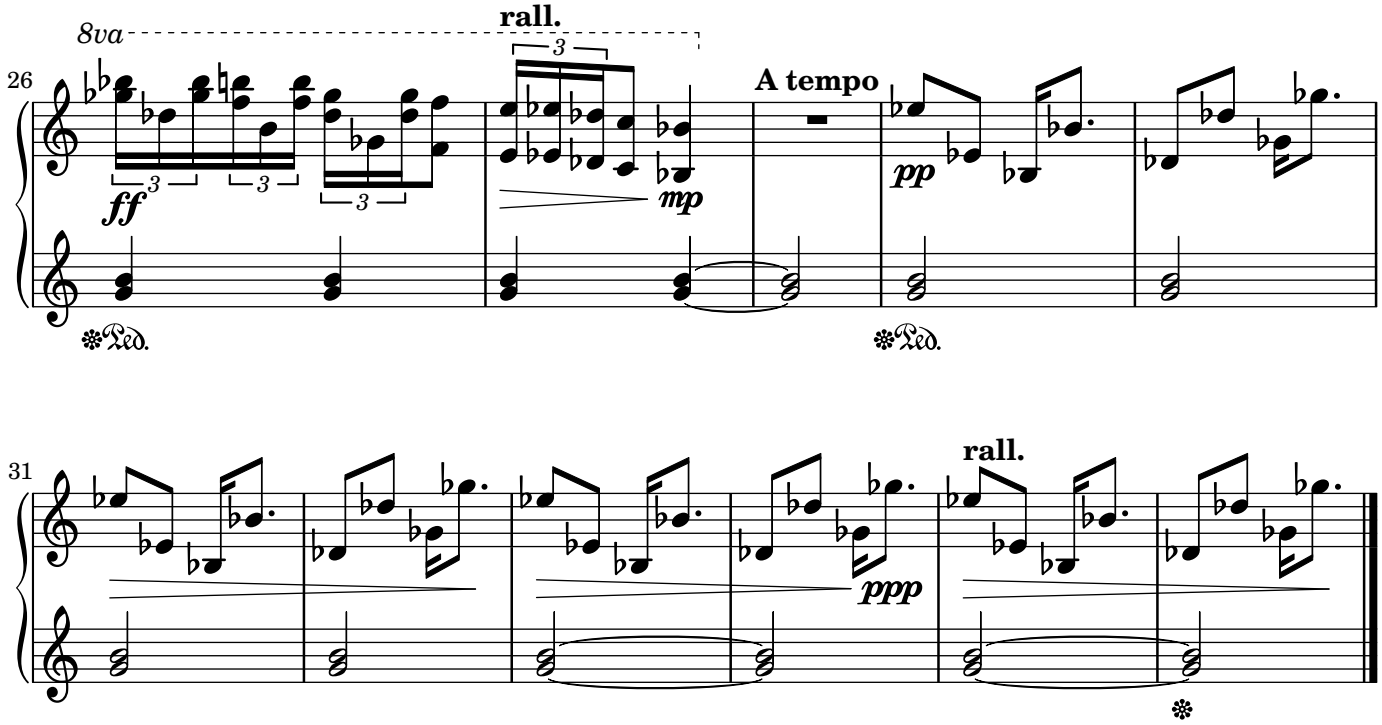
A.S.


Very Slow
Piano
p
una corda
Ped.
3
Ped.
5
pp
Ped.
7
Ped.
9
mf
tre corde
Ped.

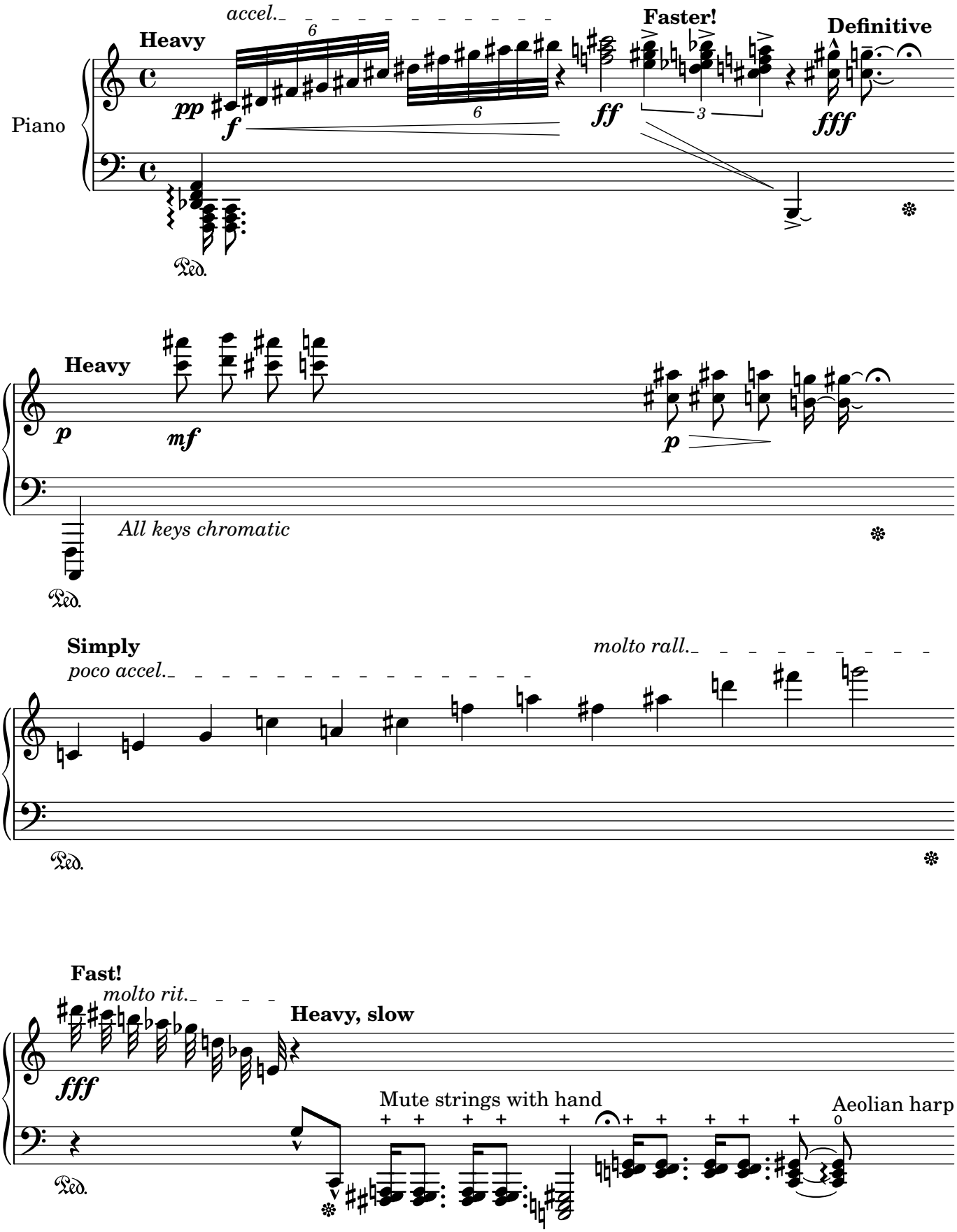

11
subito f
Ped.
ppp

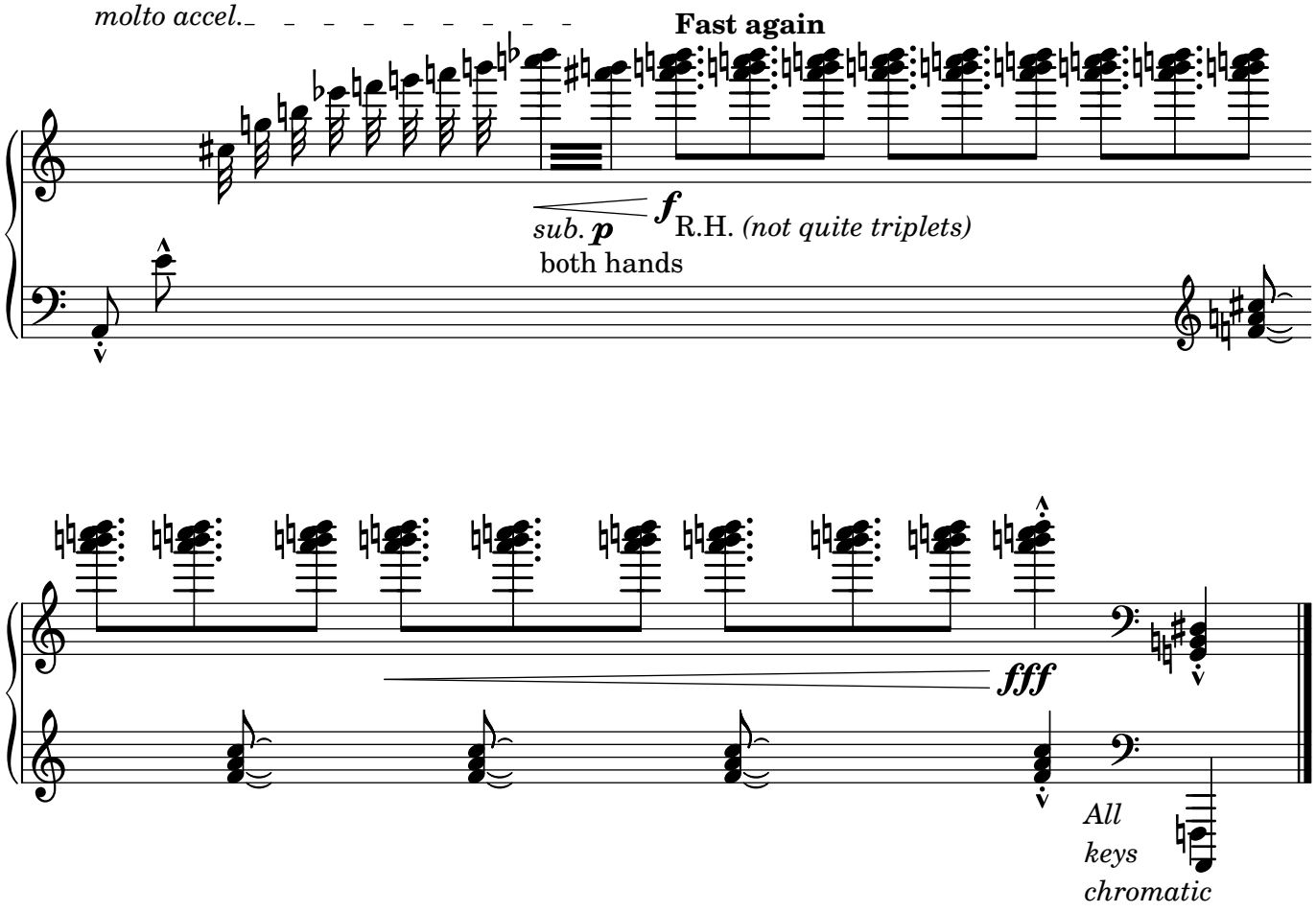

T.W.
Slow
Piano
pp
Ped.
6
A tempo
rit.
p
11
15
8va
rall.
mp
mf
21
f
3


8va
rall.
26
A tempo
ff
mp
pp
Ped.
Ped.

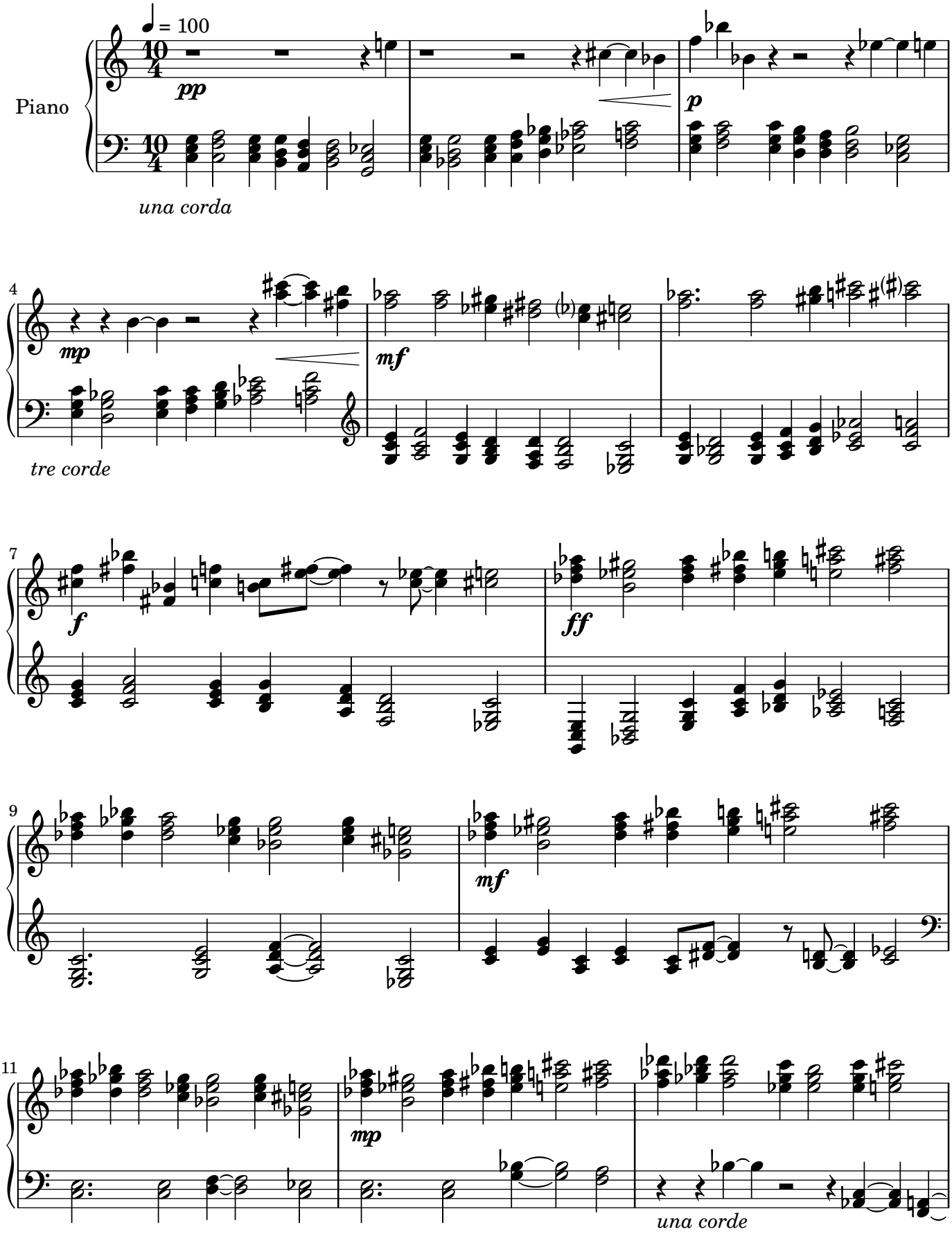
31
rall.
ppp

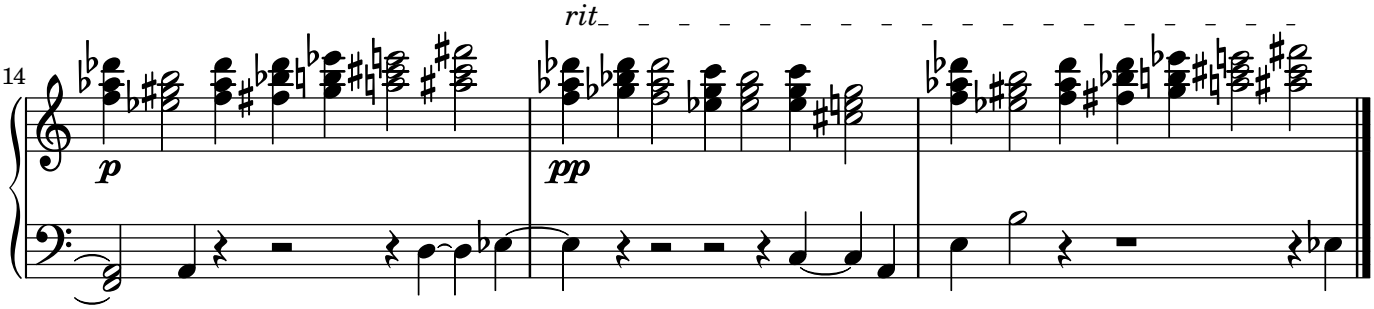
The Others


Heavy
accel.
Faster!
Definitive
Piano
pp
f
ff
fff
Ped.
Heavy
p
mf
p
All keys chromatic
Ped.
Simply
poco accel.
molto rall.
Ped.
Fast!
molto rit.
Heavy, slow
fff
Mute strings with hand
Aeolian harp
Ped.

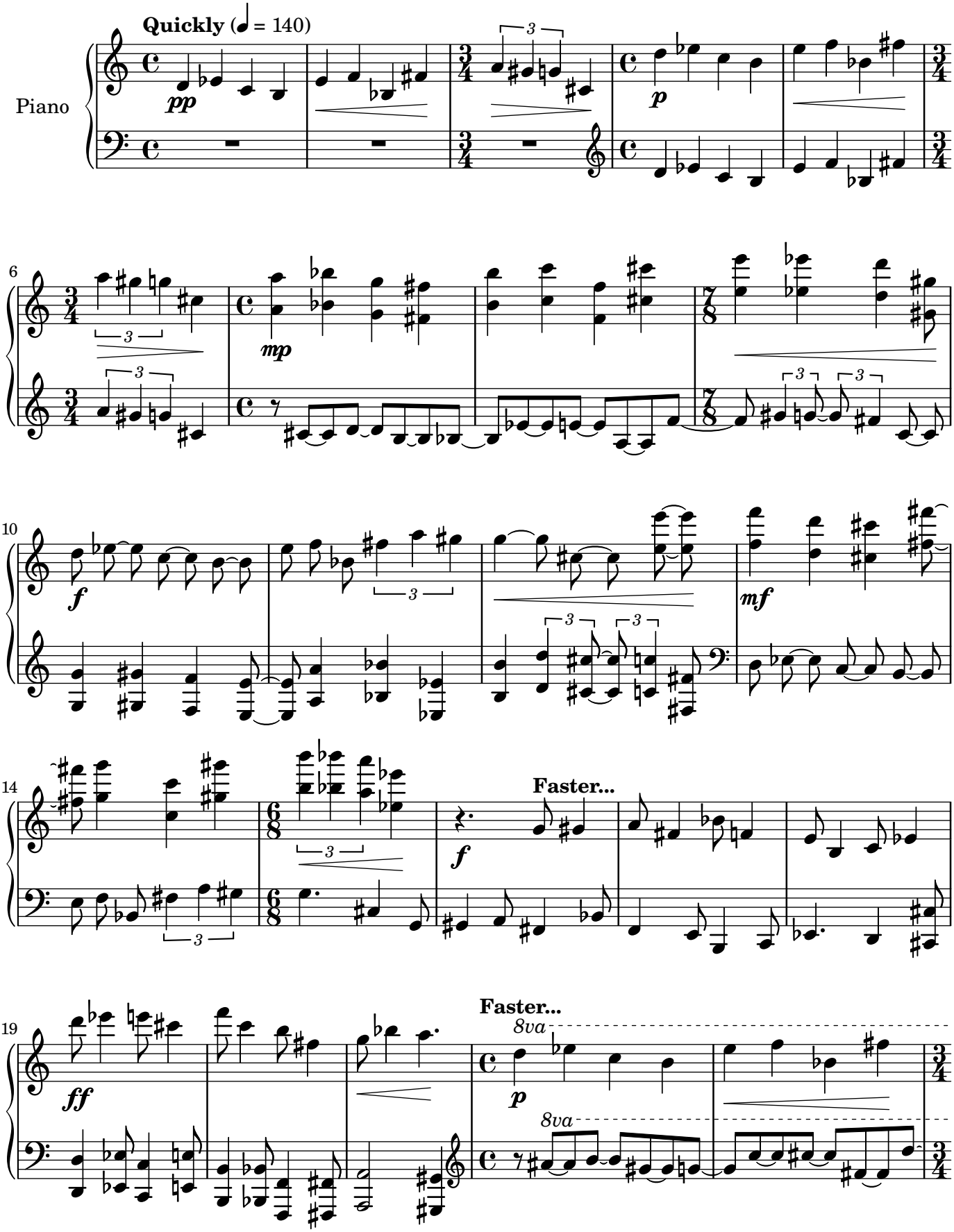

molto accel.
Fast again
sub. p
f
R.H. (not quite triplets)
both hands
fff
All
keys
chromatic

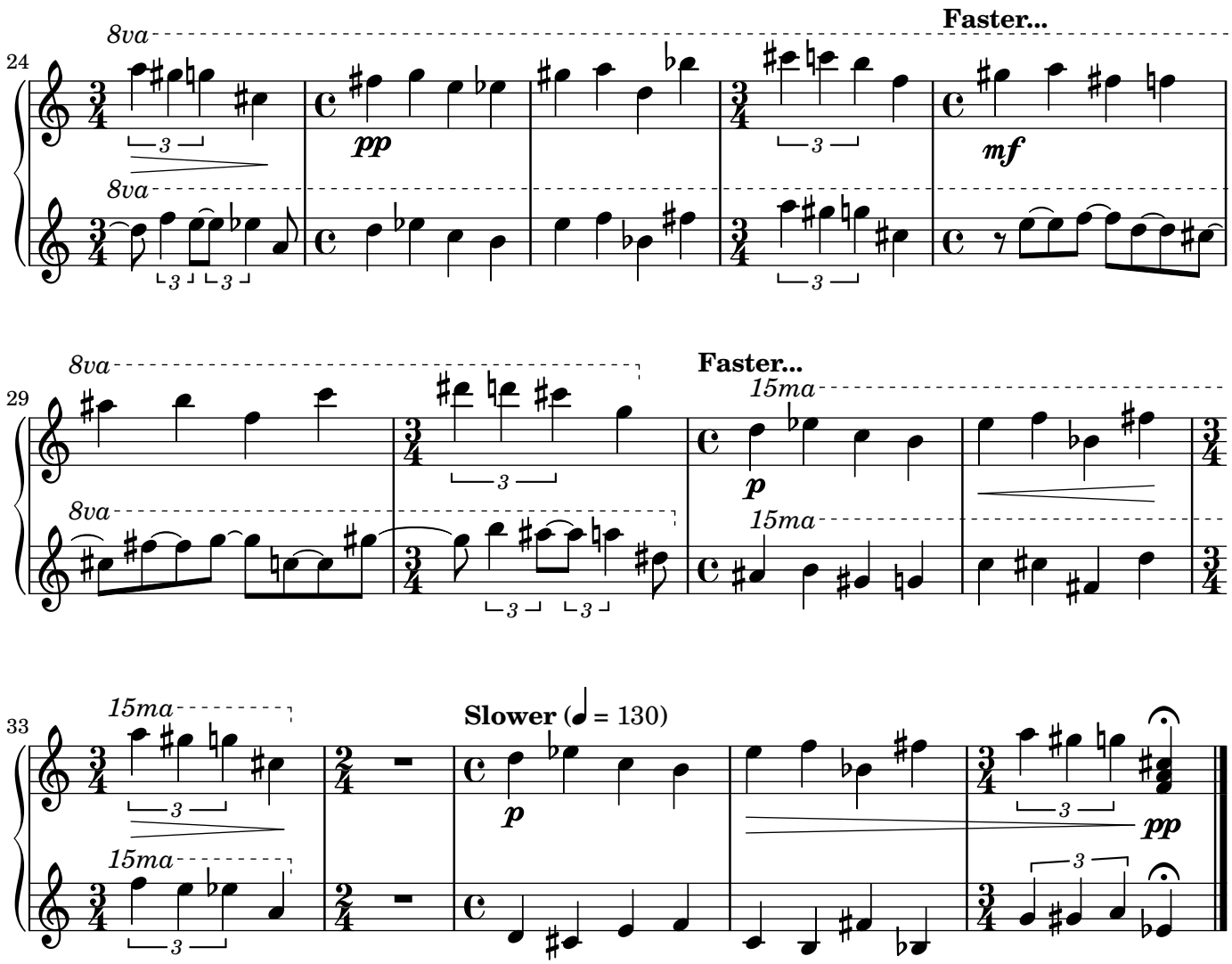
K.K.


Piano
♩ = 100
pp
una corda
p
4
mp
tre corde
mf
7
f
ff
9
mf
11
mp
una corde


14
rit.
p
pp

J.C.





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