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.

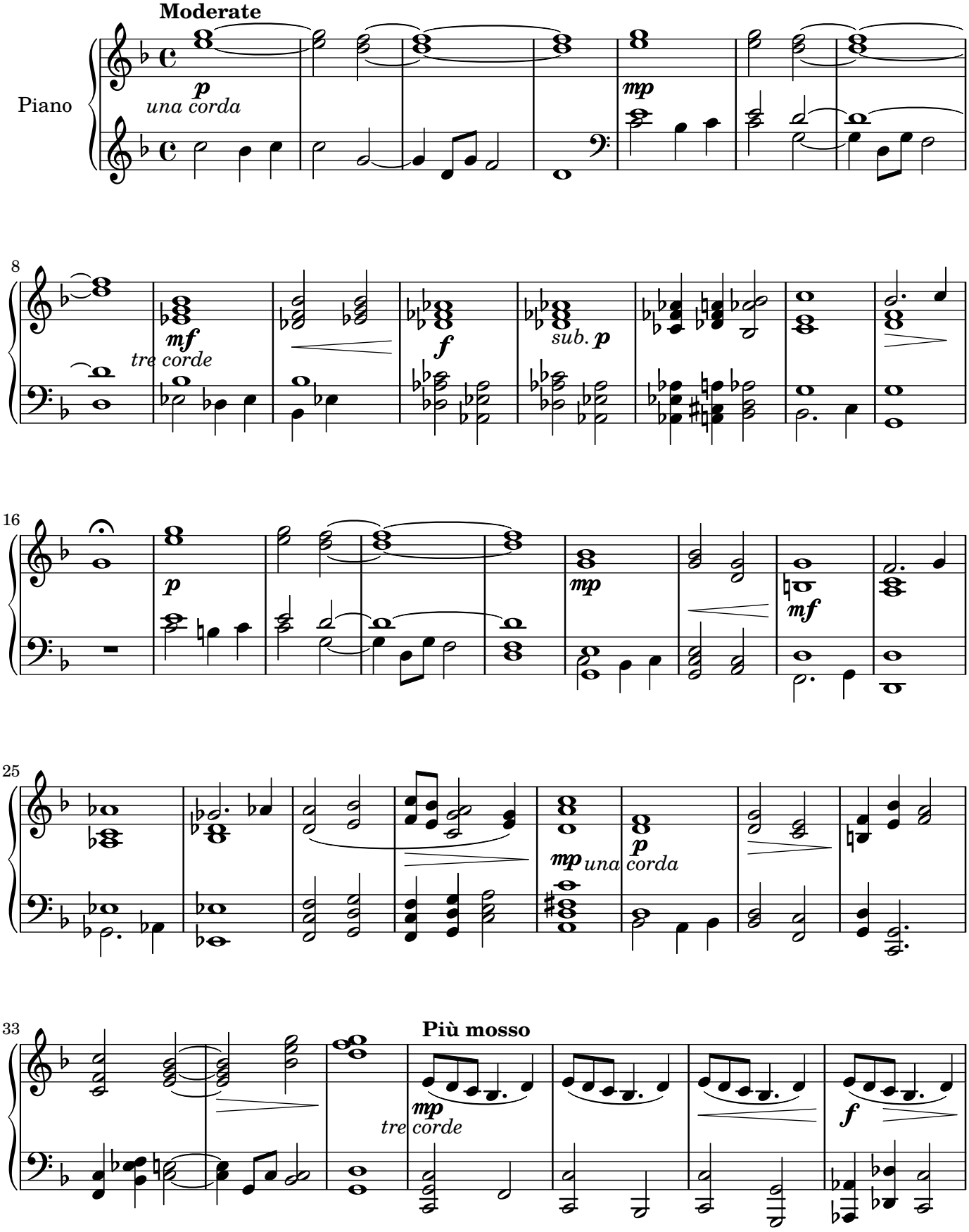
Mirrors

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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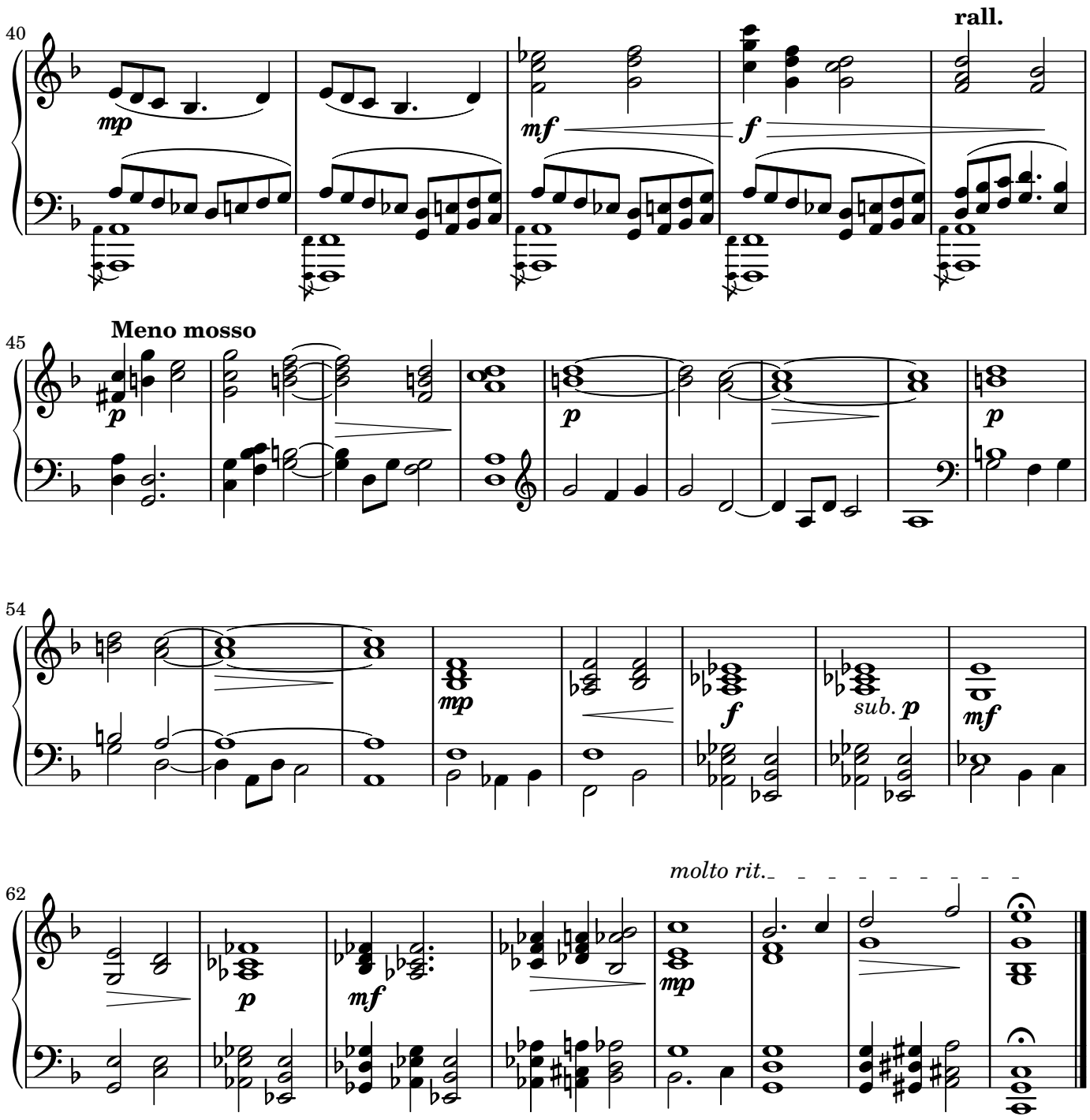
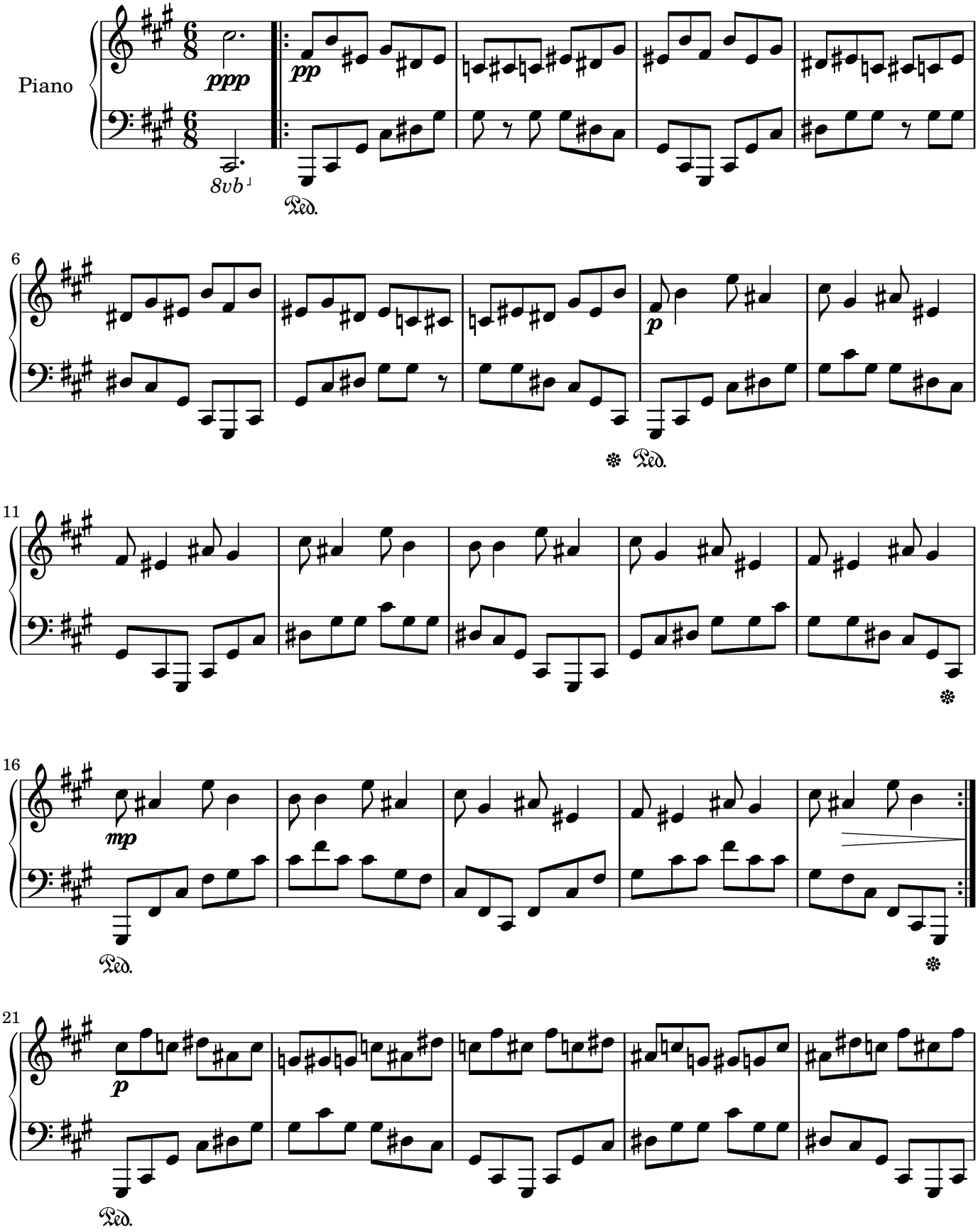

40
mp
mf
f
rall.
45
Meno mosso
p
p
54
mp
f
sub. p
mf
62
molto rit.
p
mf
mp

Mirrors



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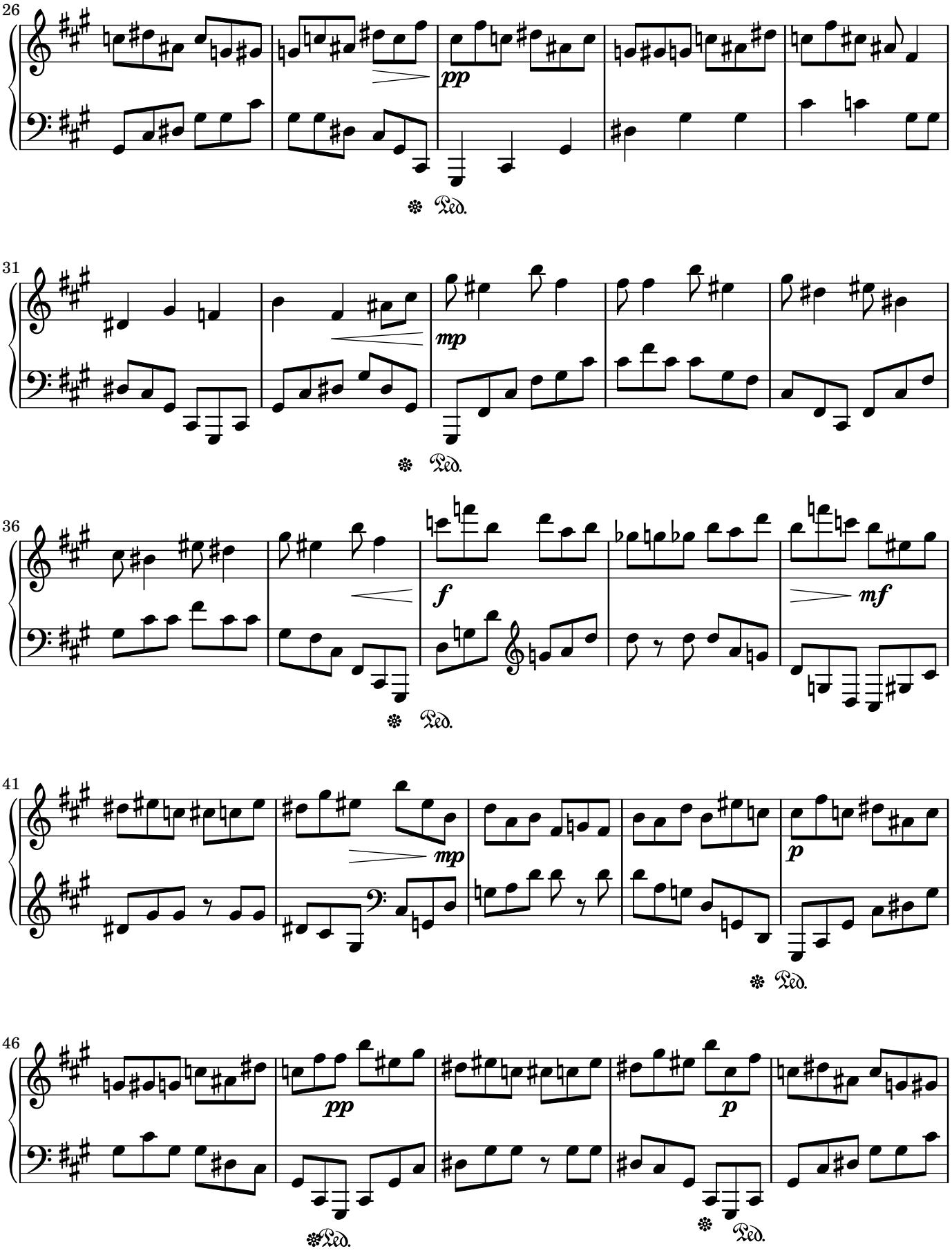
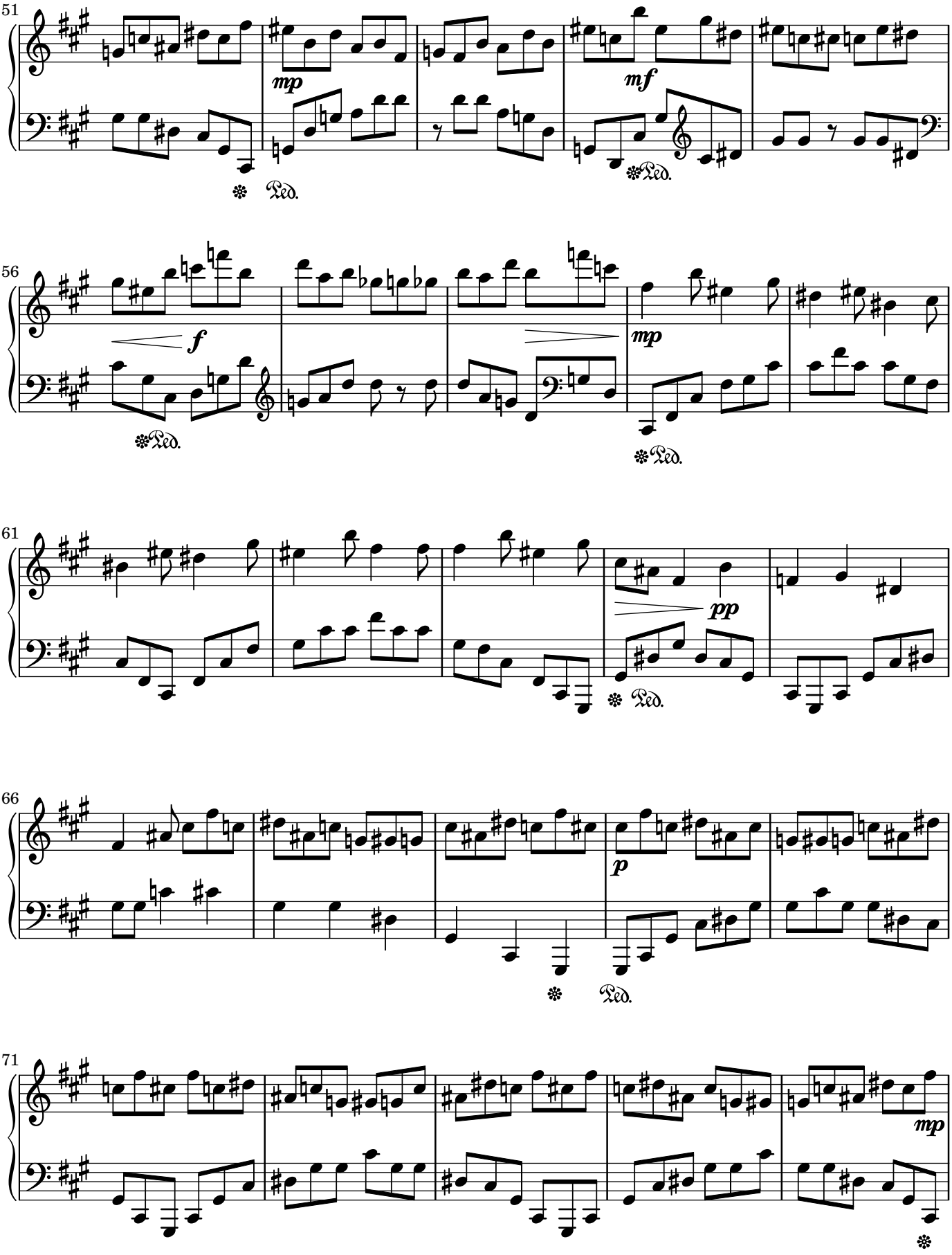
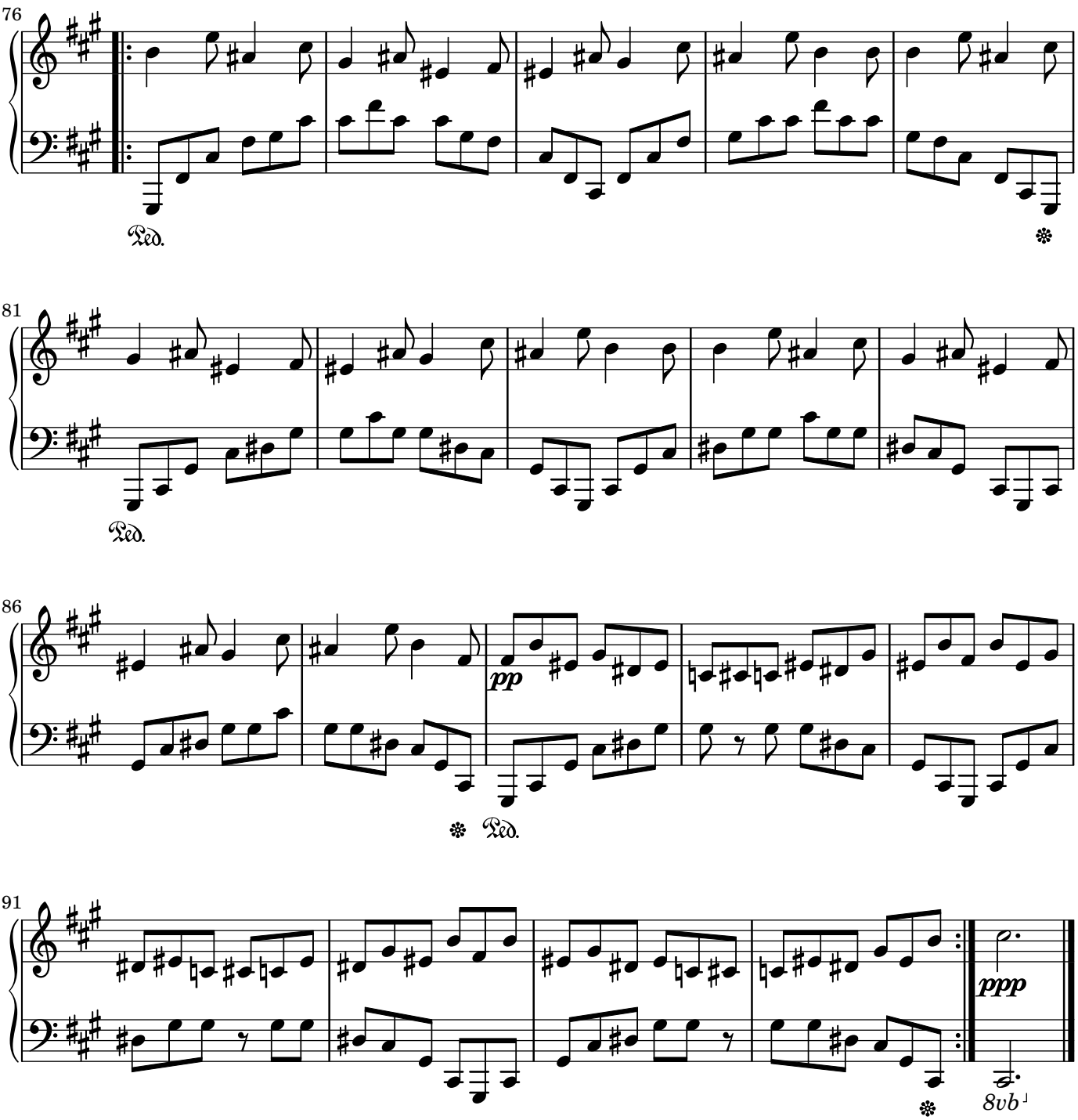
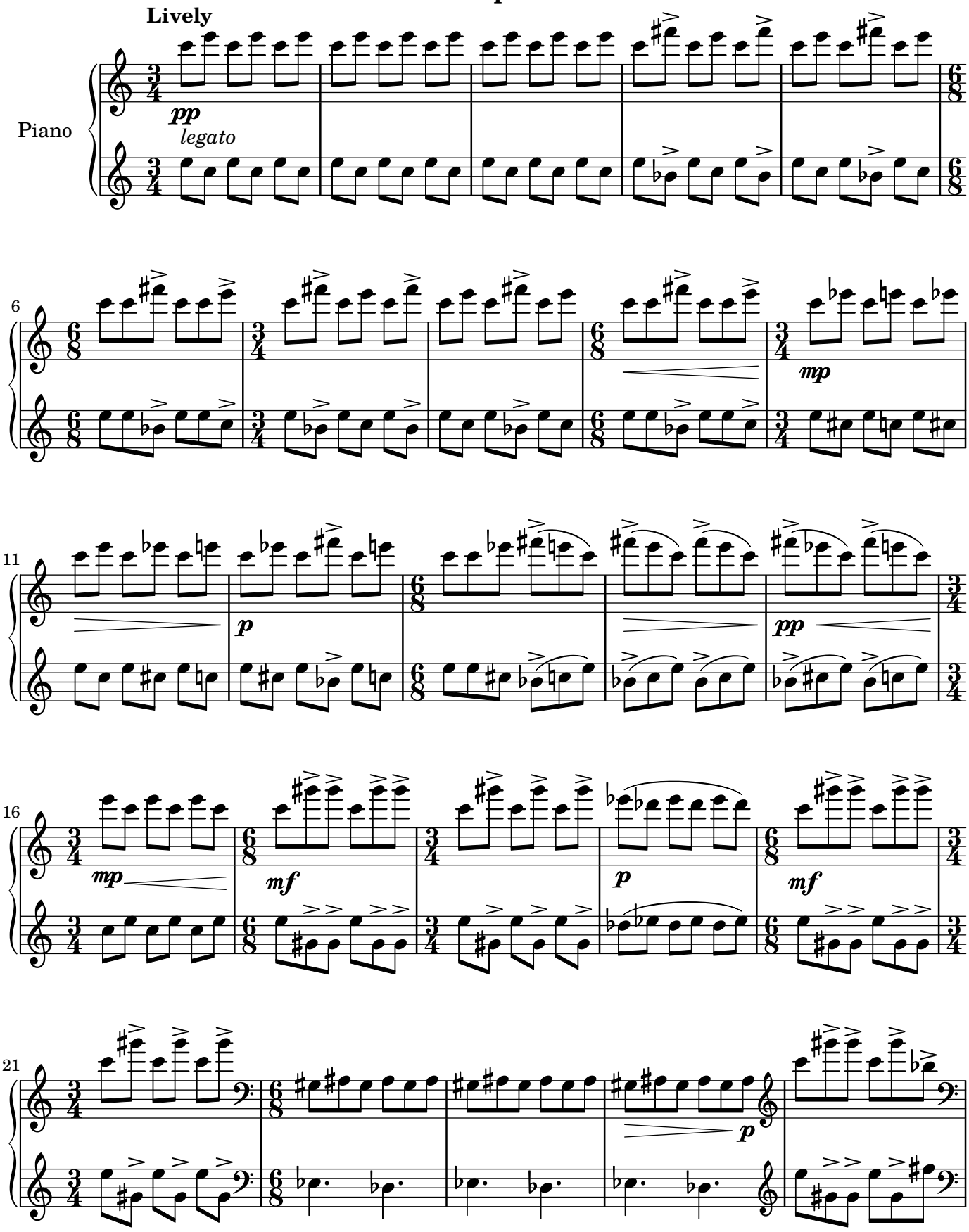

26
pp
Ped.
31
mp
Ped.
36
f
mf
Ped.
41
mp
p
Ped.
46
pp
Ped.
p
Ped.


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


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

Tempest



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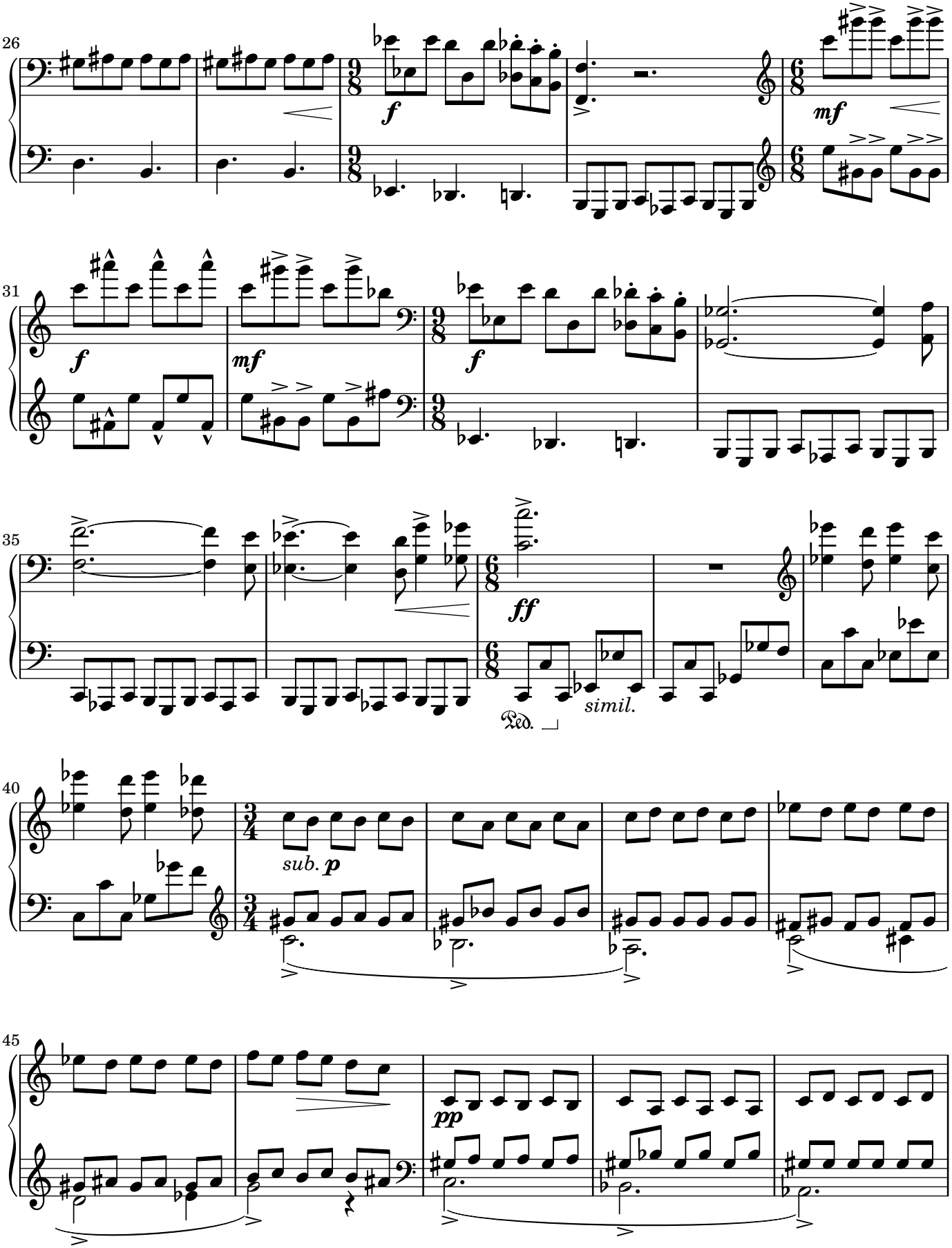
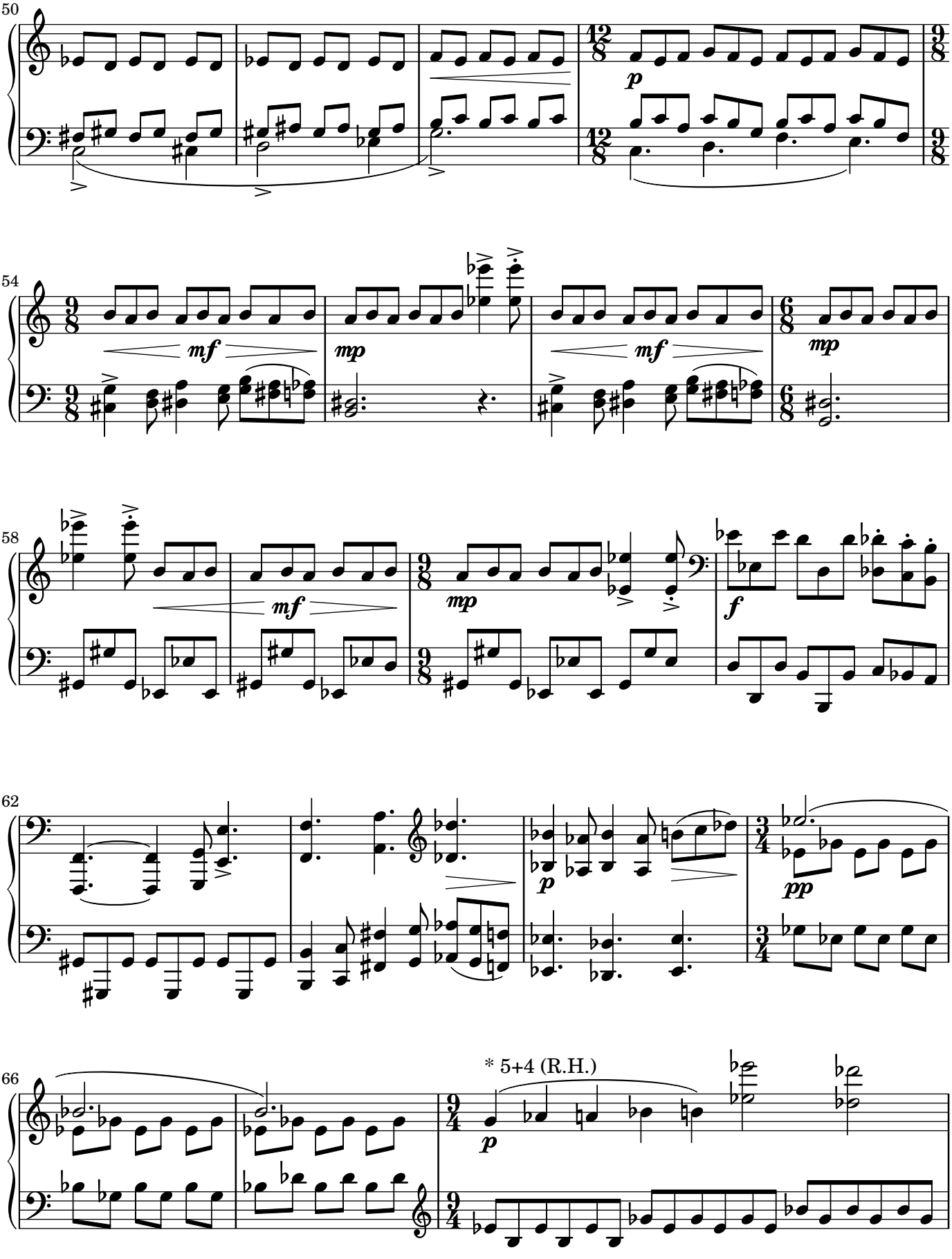
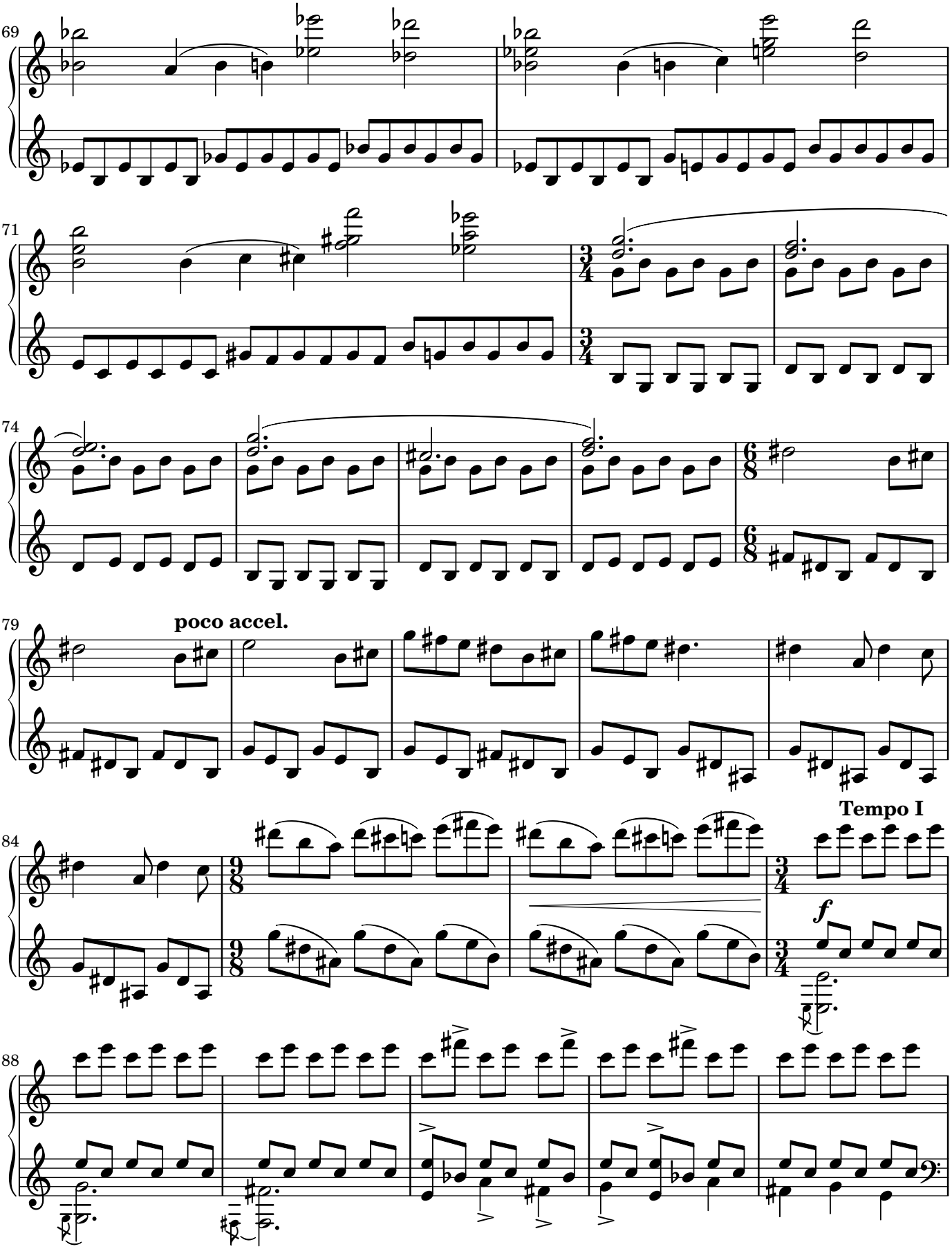
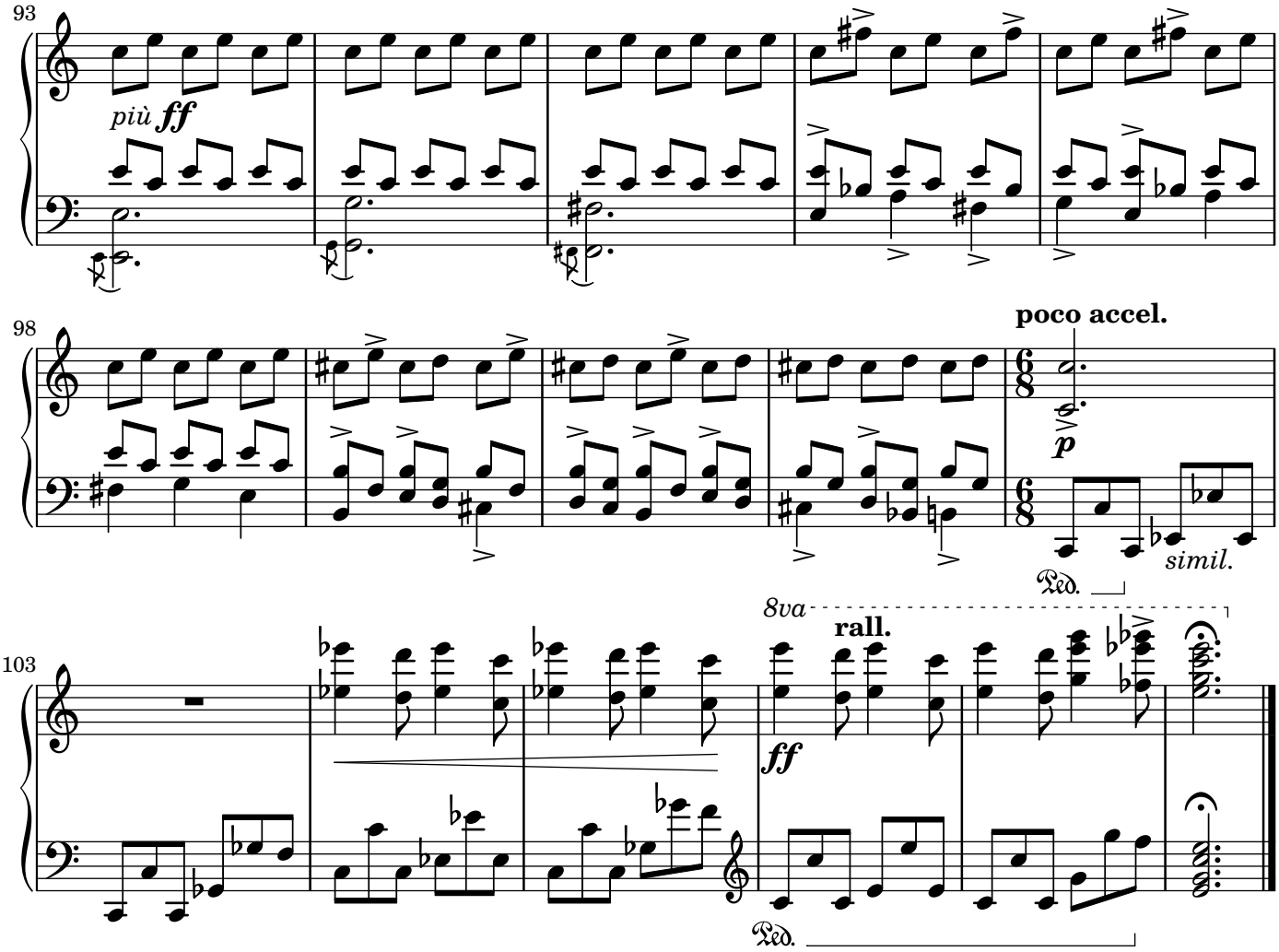

26
f
mf
31
f
mf
f
35
ff
simil.
Ped.
40
sub. p
45
pp


50
54
58
62
66
* 5+4 (R.H.)


69
71
74
79
poco accel.
84
Tempo I
f
88



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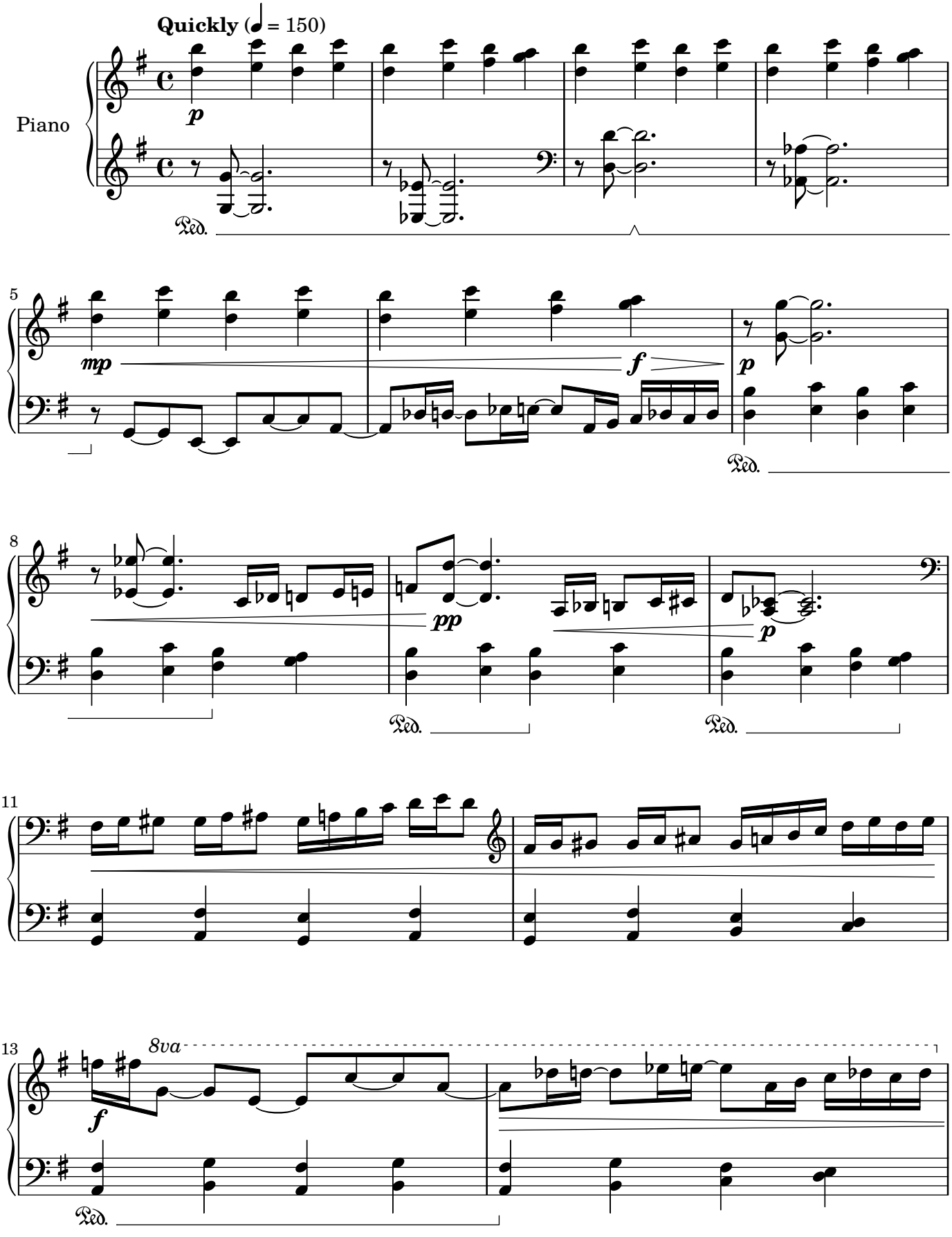
Miniatures

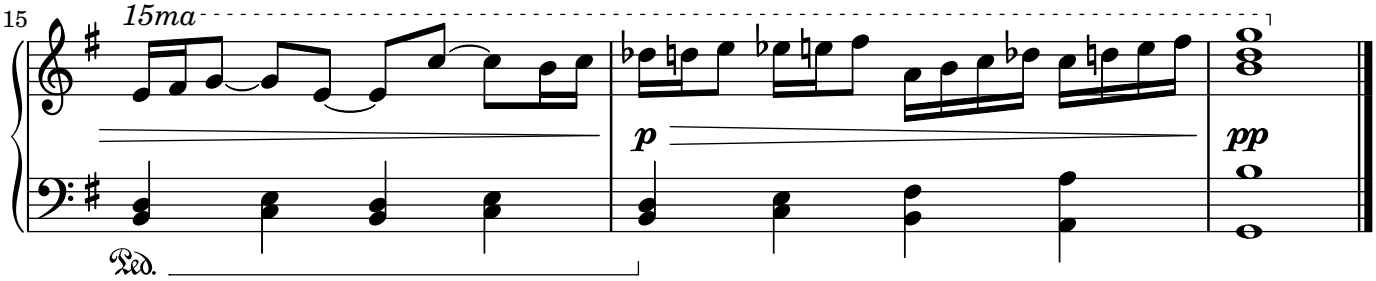
Madison Scott-Clary

In an effort to rekindle my composition chops as well as my love for writing music, I decided to undertake the task of a series of miniatures. All they needed to be was a handful of measures forming a complete musical idea, and, as I do when I struggle with writing words, I set to work to write the pieces in a single sitting and then let them go for a few days. No pressure to edit as I go, no need to spend time on finding the exact right note. I just had to write *something* .

To that end, I wrote these five miniatures in the span of a few months and then went back to edit and touch them up. The exercise is something that I'm still fond of, and I aim to continue this set as time goes by.

Number 1

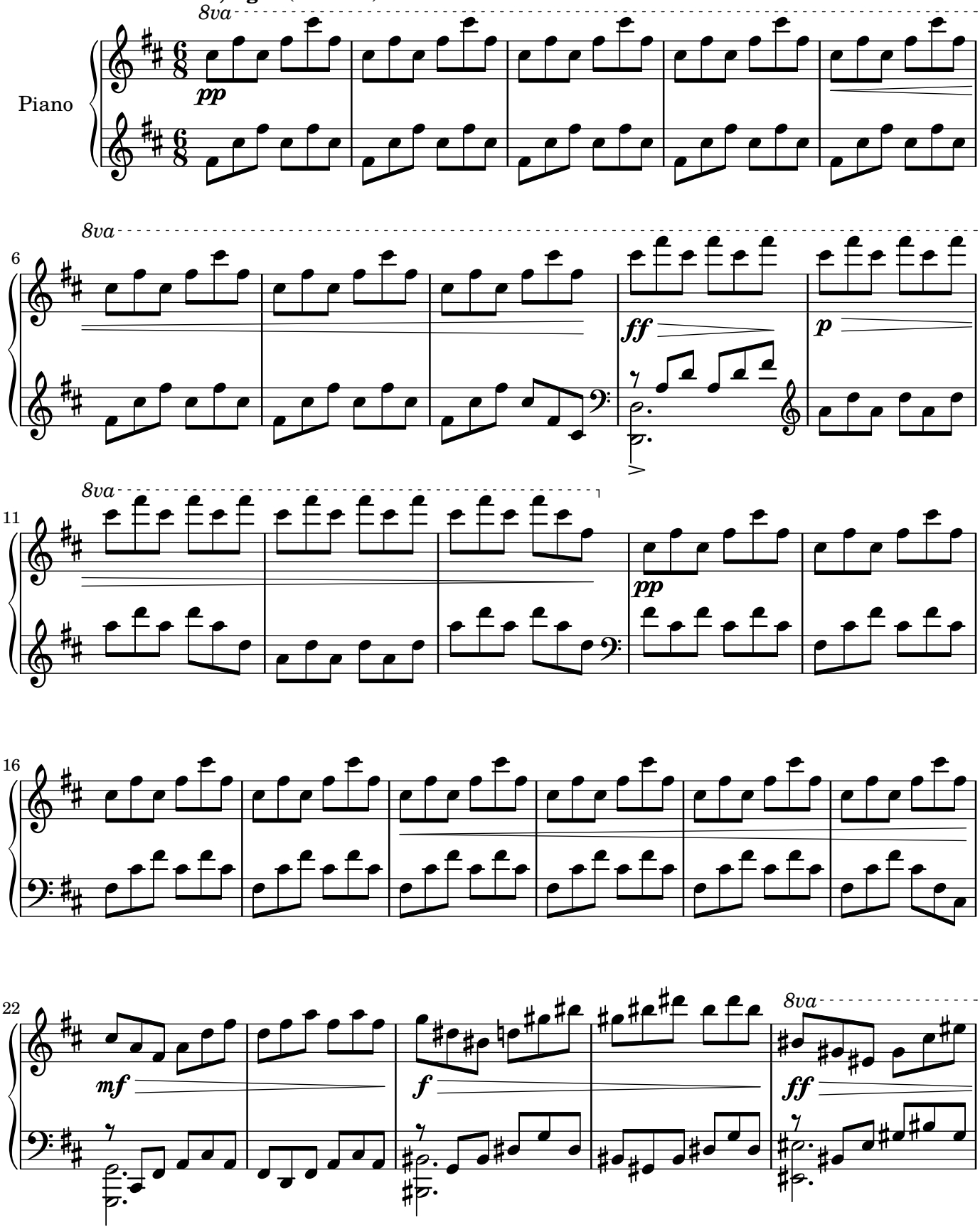


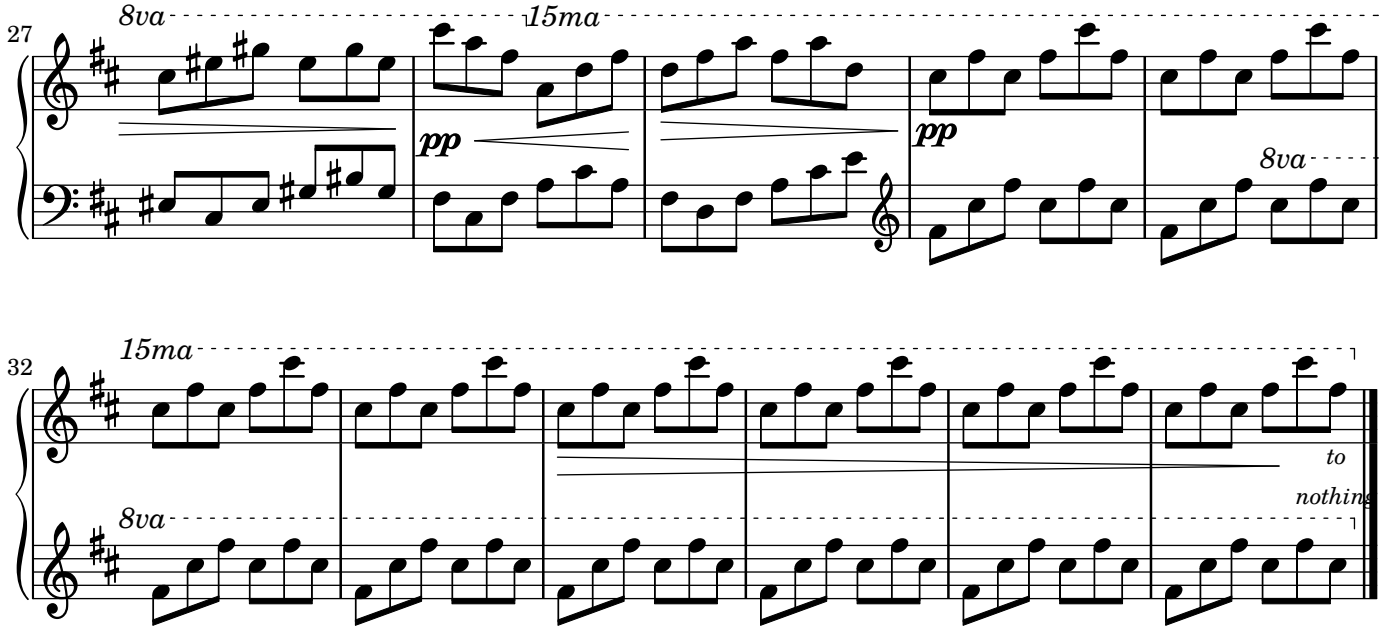

15
15ma
p
pp
Ped.

Number 2

Fast, light (♩. = 200)

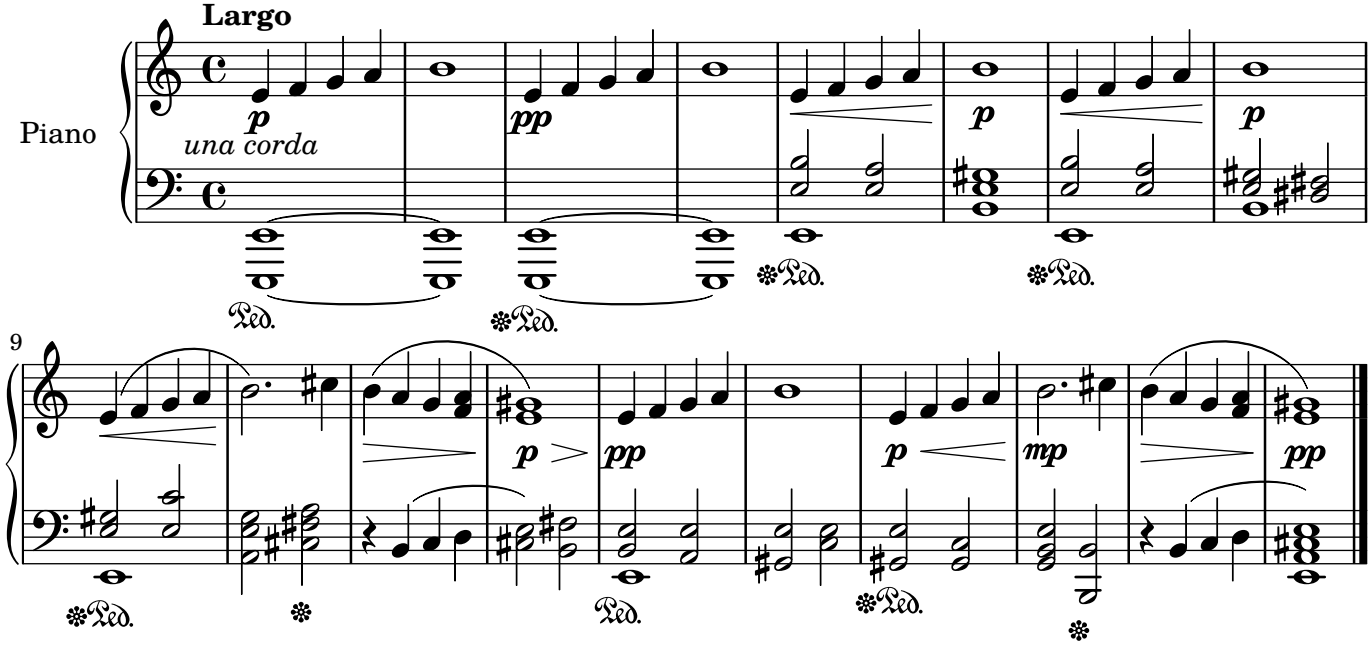
Piano



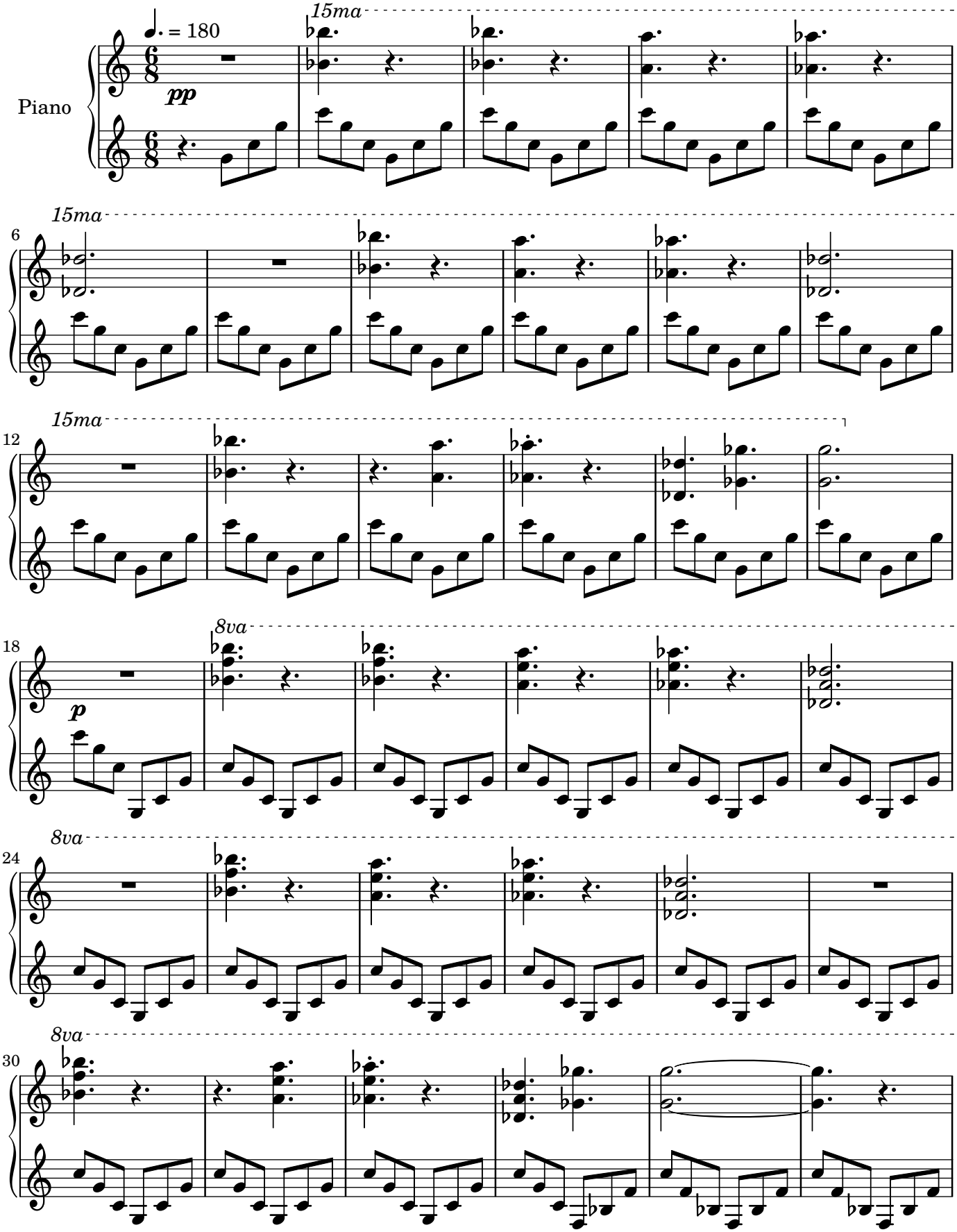

27
8va
15ma
pp
pp
8va

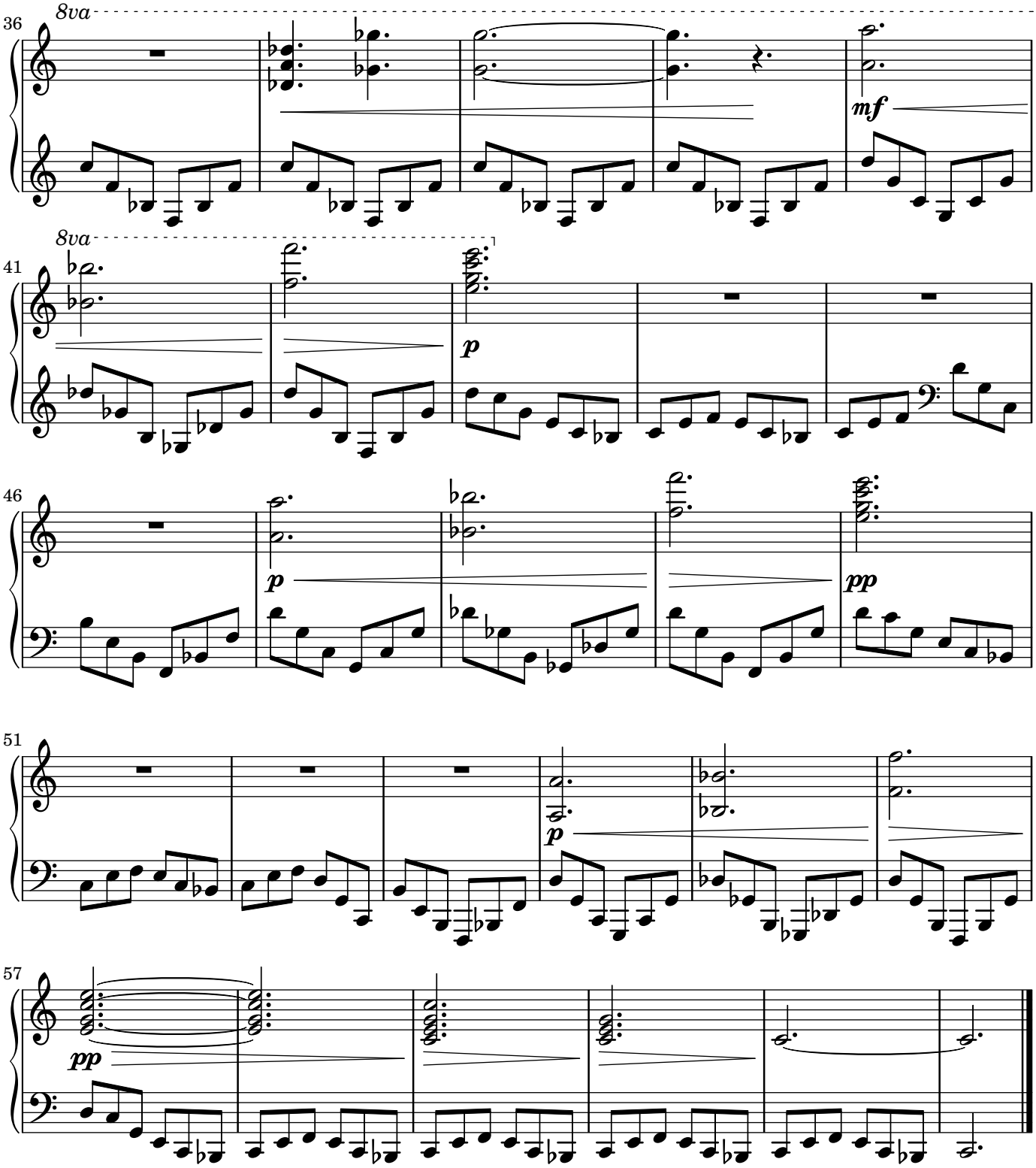
32
15ma
8va
to
nothing

Number 3

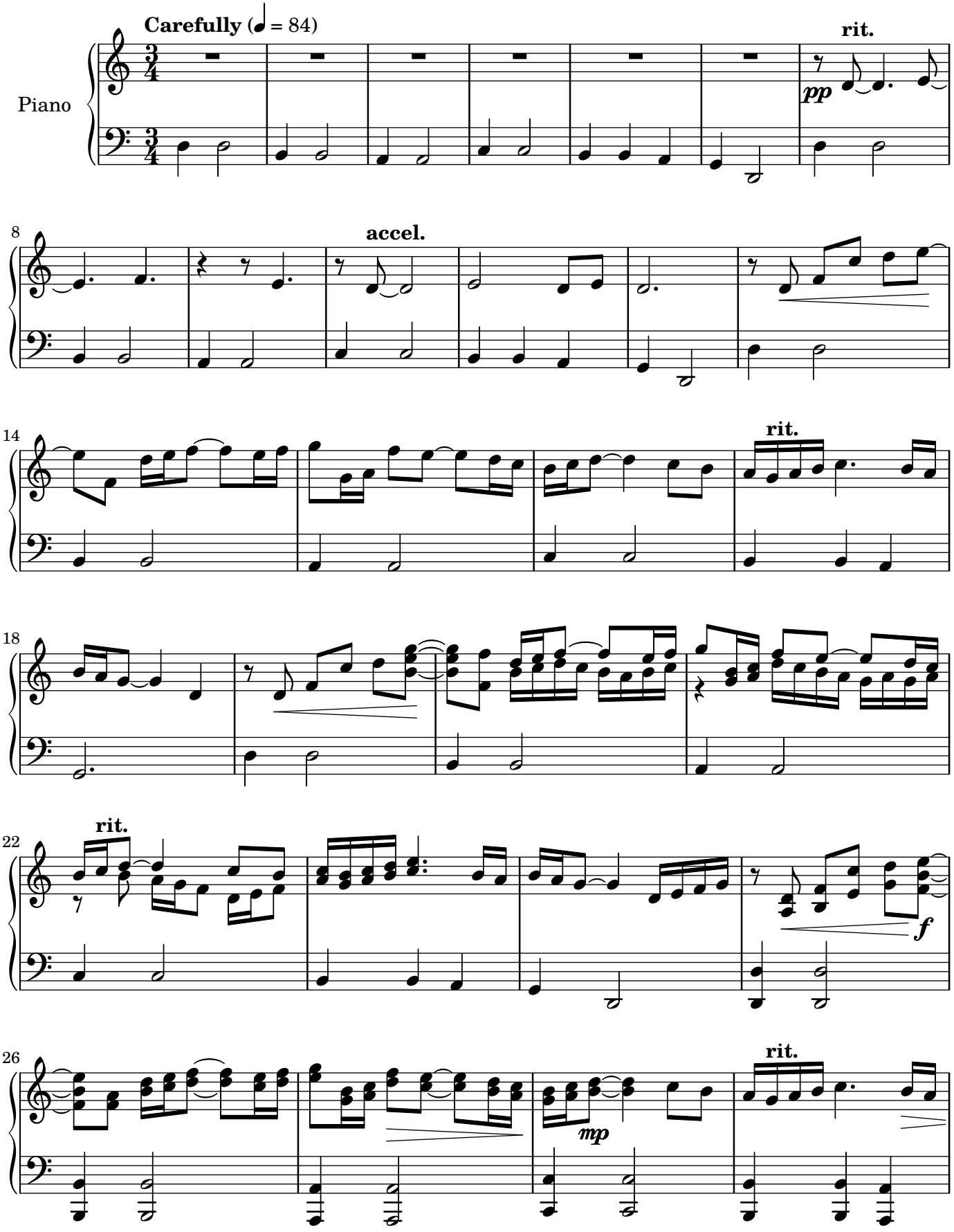


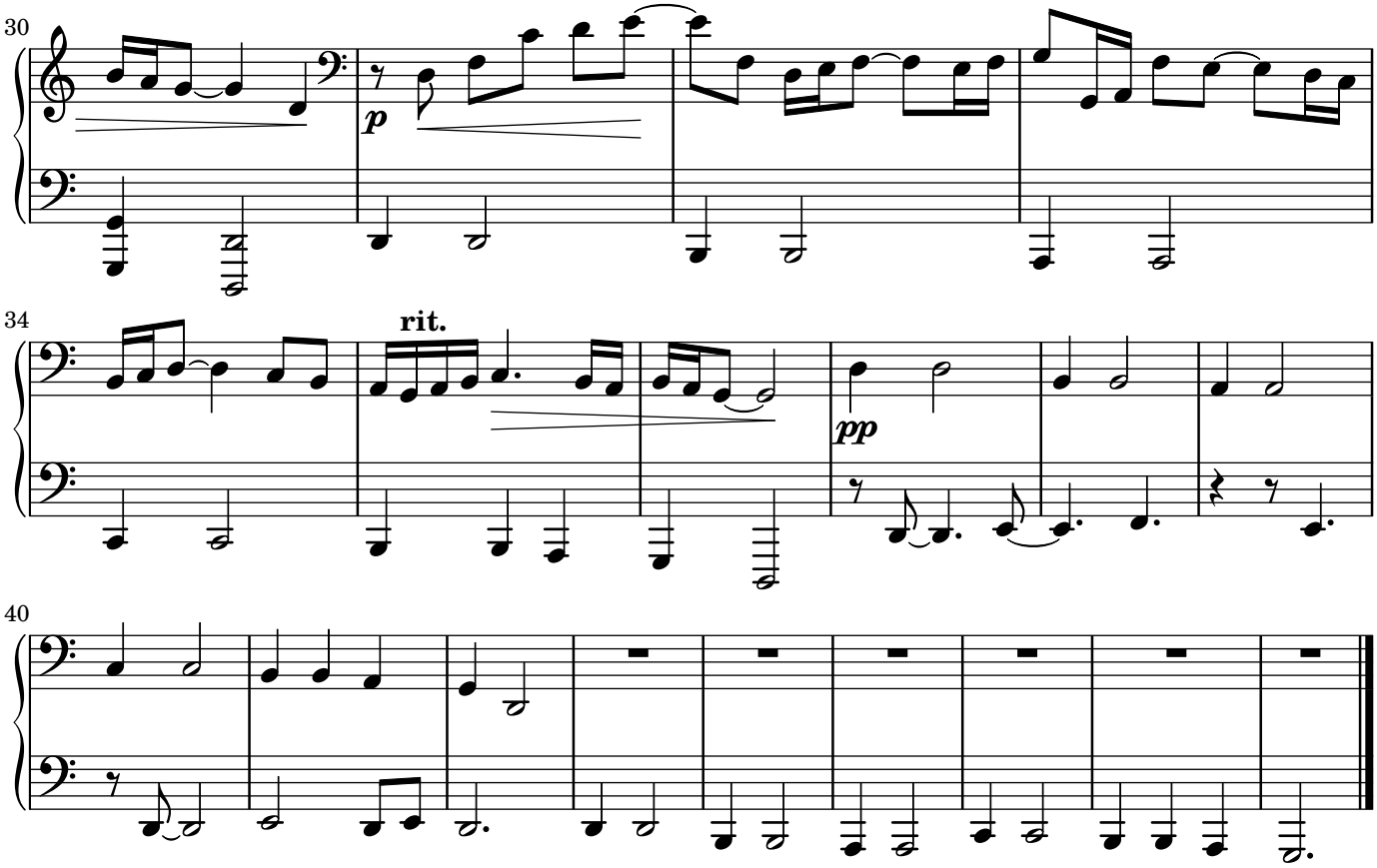
Number 4




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

Number 5





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Chronological Inventions

Madison Scott-Clary

Over the course of my studies in the history of Western Music, I was asked to come up with a few simple pieces in the style of each of the eras we were investigating. I figure it's a commonplace exercise while working through a music degree, but I had enough fun with them that I pulled them together into these three pieces.

Baroque

Taking the form of a two-part invention, this simple piece begins with a single motif in one hand lasting a measure, which is then repeated in the other while a new bar of music is played over top in the first hand. Continuing along in this fashion, the melody repeats one bar offset until a cadence is reached. Using inversion, *Stimmtausch,* and all those tasty techinques, the whole piece comes together into a cohesive whole.

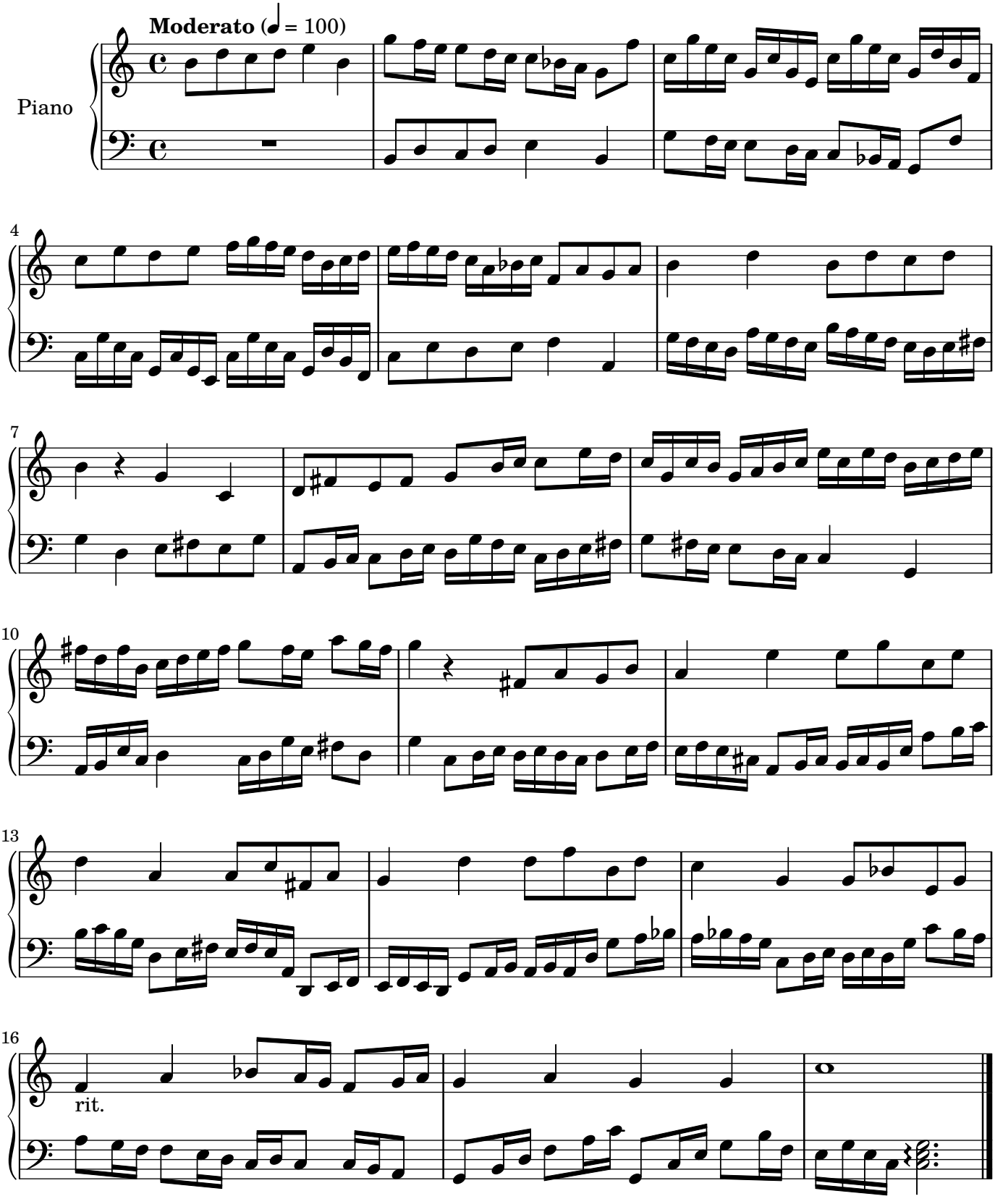
Romantic

Relying heavily on techniques pioneered by Debussy and Ravel such as planing, incomplete cadences, and the use of non-standard scales such as whole-tone and lydian, this piece is meant to invoke all of those moods that the impressionists were so very fond of. Although the spread of notes in each hand is occasionally wide, use of arpeggios and grace notes will help not only ease the playing, but also offset the rhythm of this slow piece and keep listeners on their toes.

Modern

What is their to say about 12-tone rows, with their stately, mechanical progressions that hasn't already been said? This work uses all the usual techinques of juxtaposing rows against their own inverted and retrograde selves. Fun and freeing to write, perhaps less so to listen to. One takes what one can get.

Baroque



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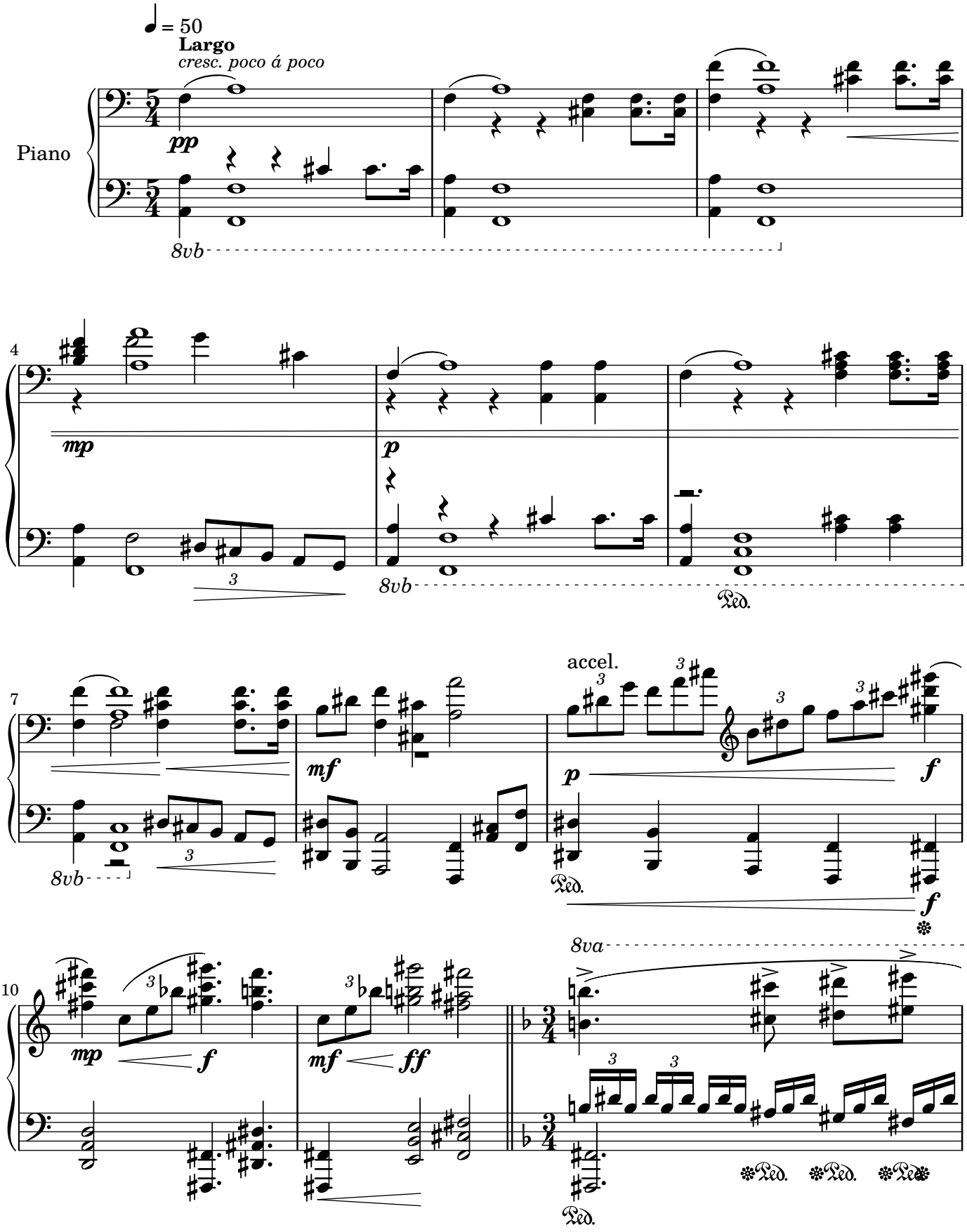
Romantic



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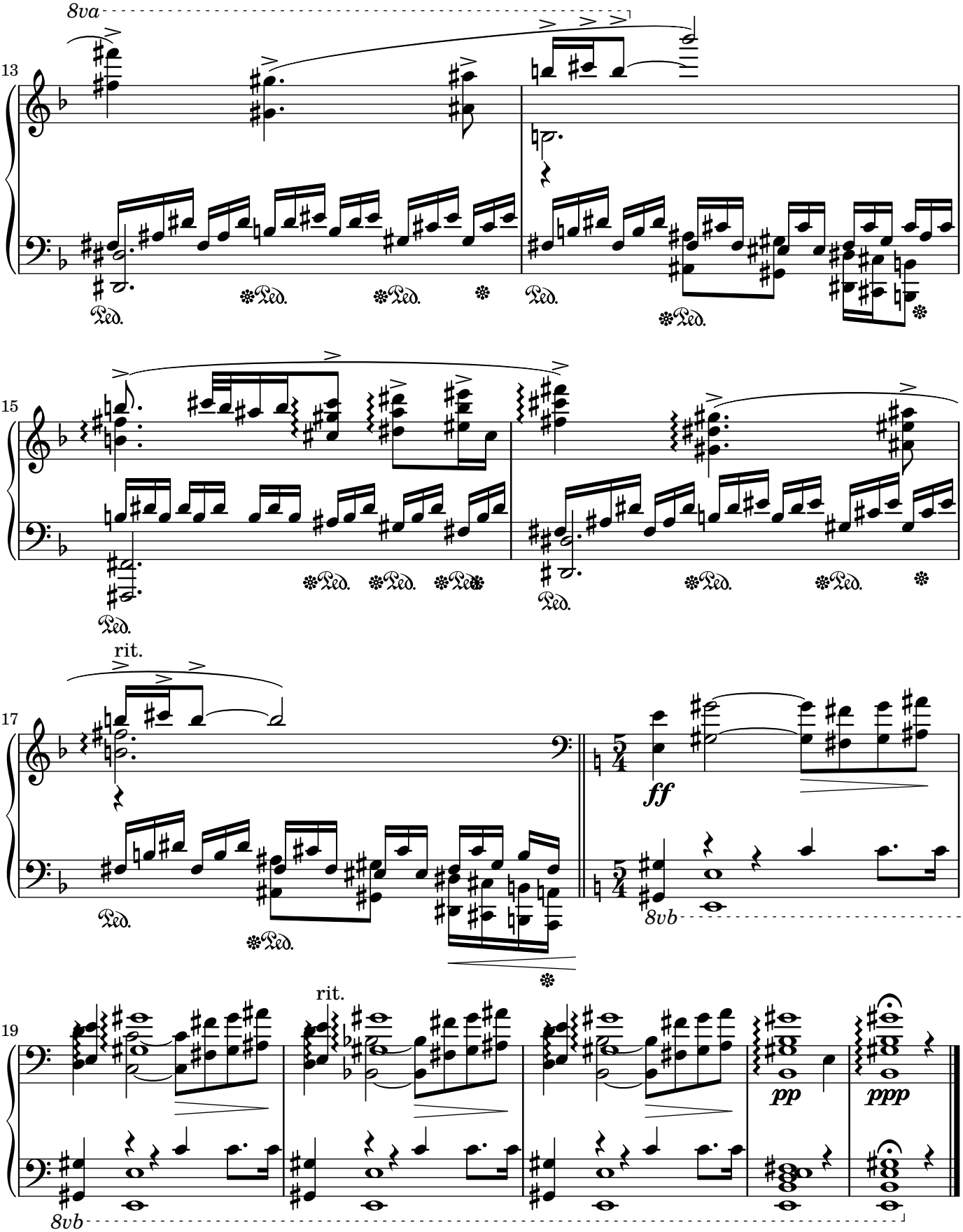
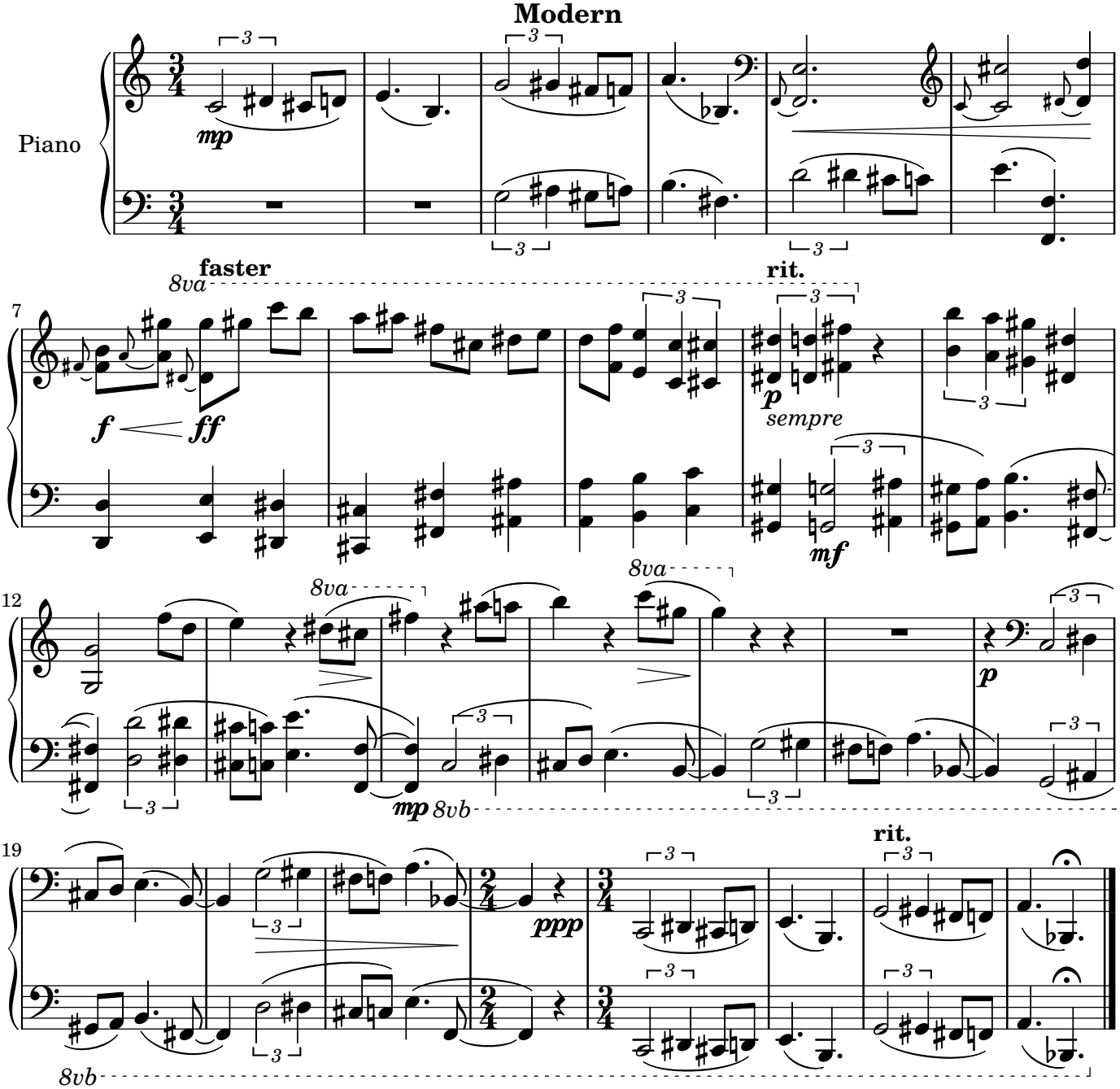

8va
13
Ped.
15
rit.
17
ff
8vb
rit.
19
pp
ppp
8vb



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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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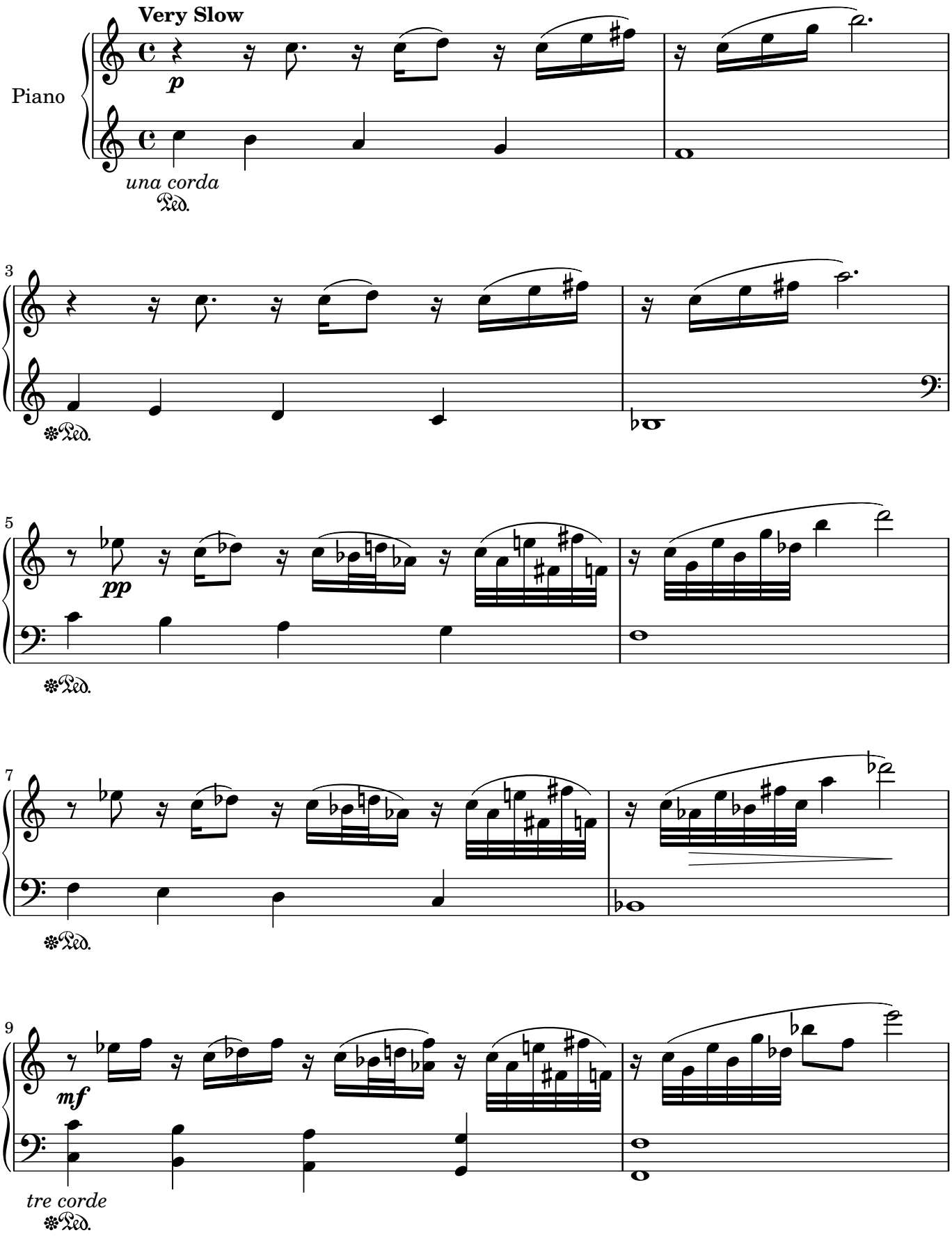
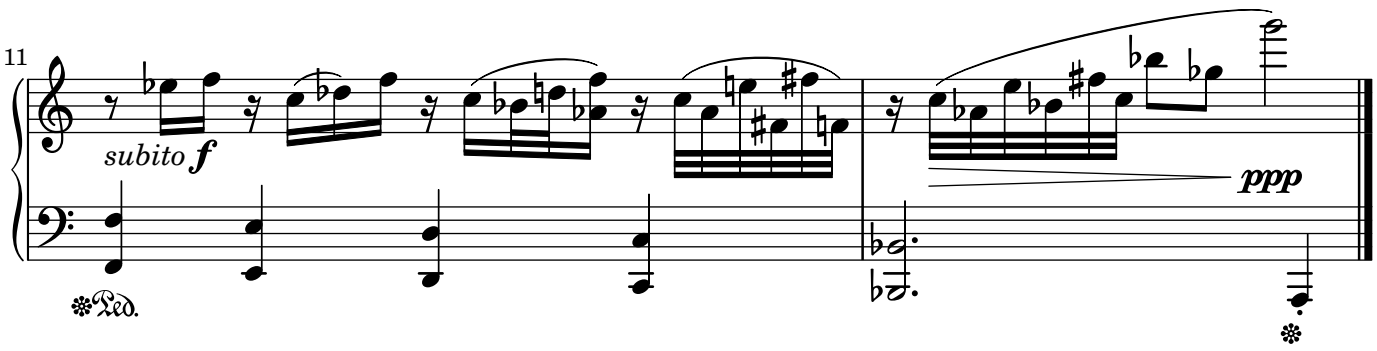
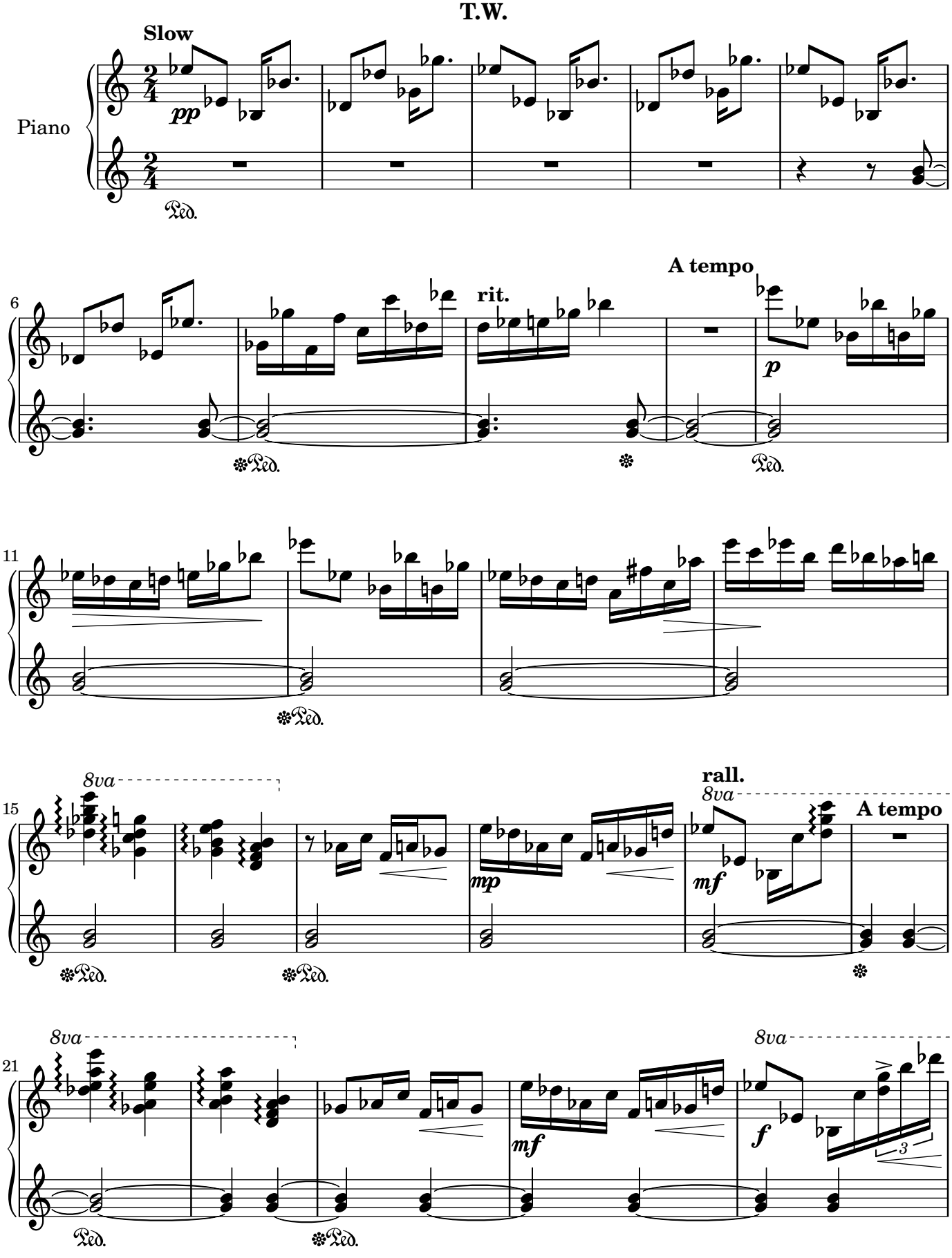
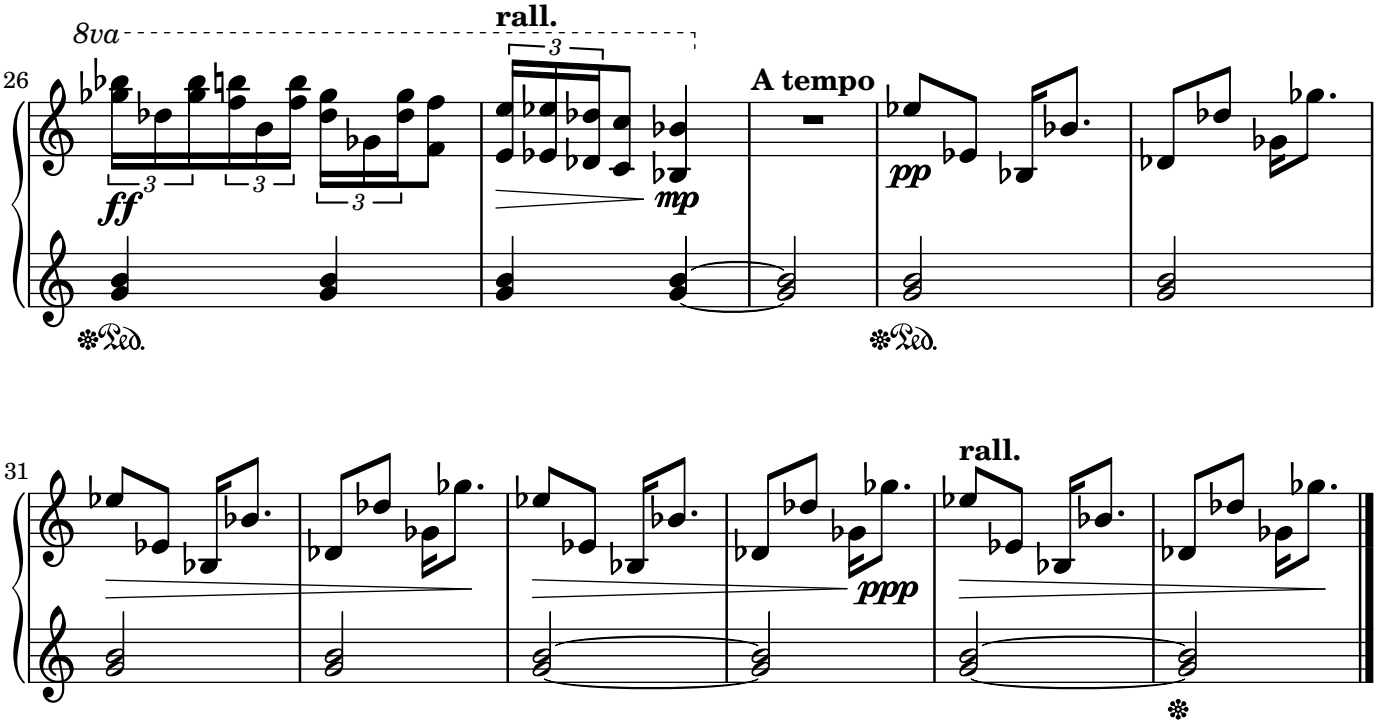
A.S.


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

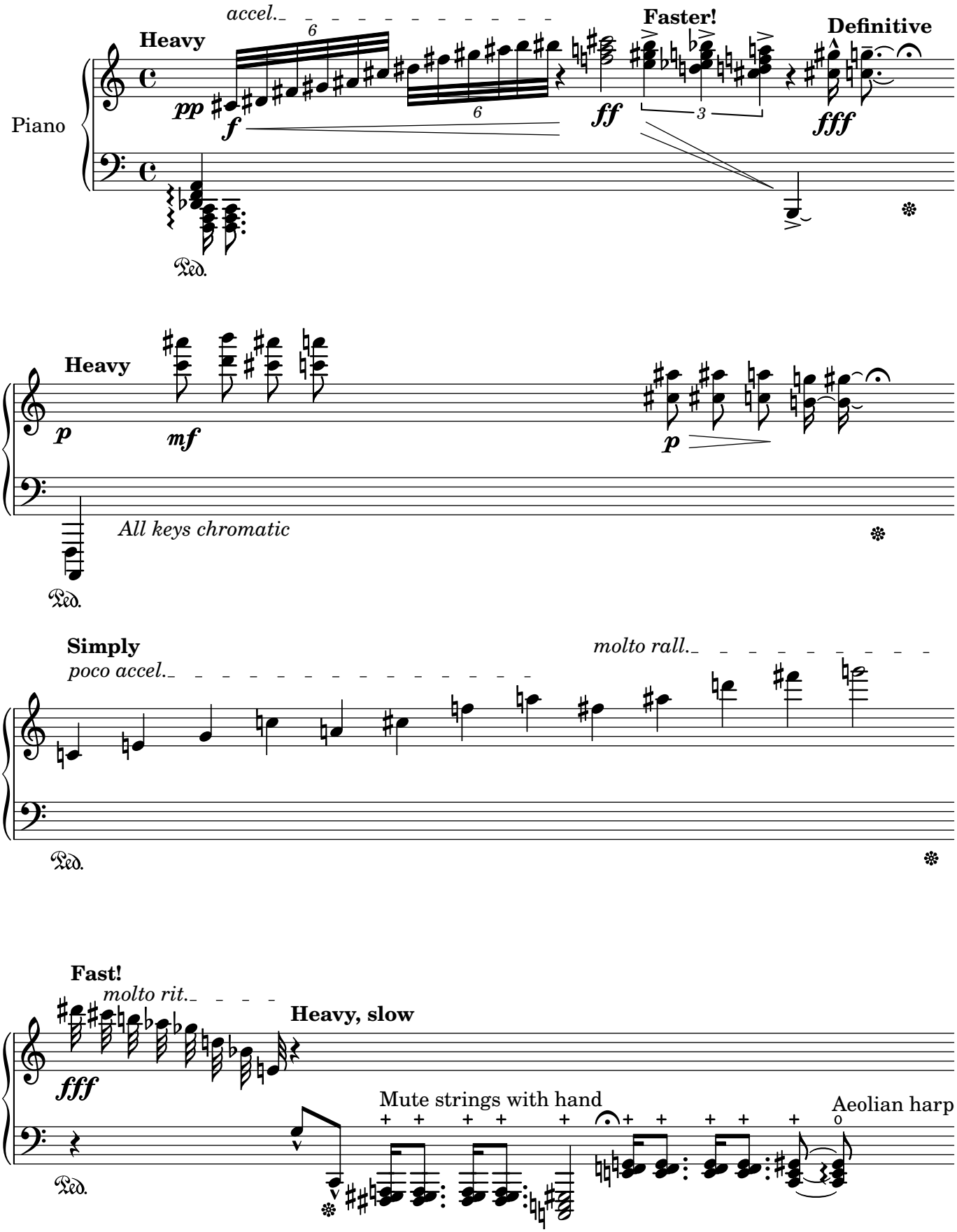

11
subito f
Ped.
ppp

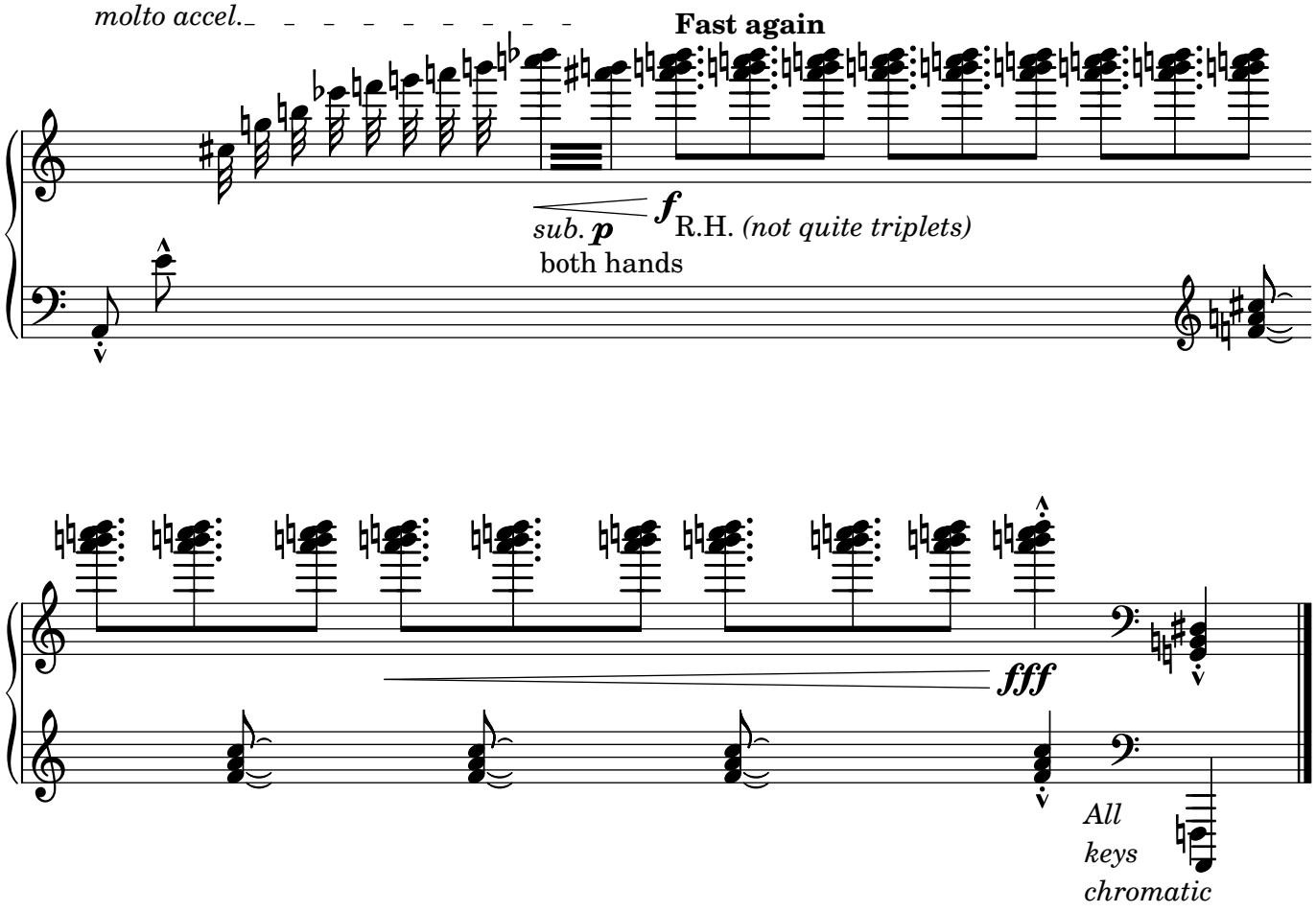

T.W.
Slow
Piano
pp
Ped.
6
A tempo
rit.
p
11
8va
15
rall.
A tempo
mp
mf
21
f
3


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

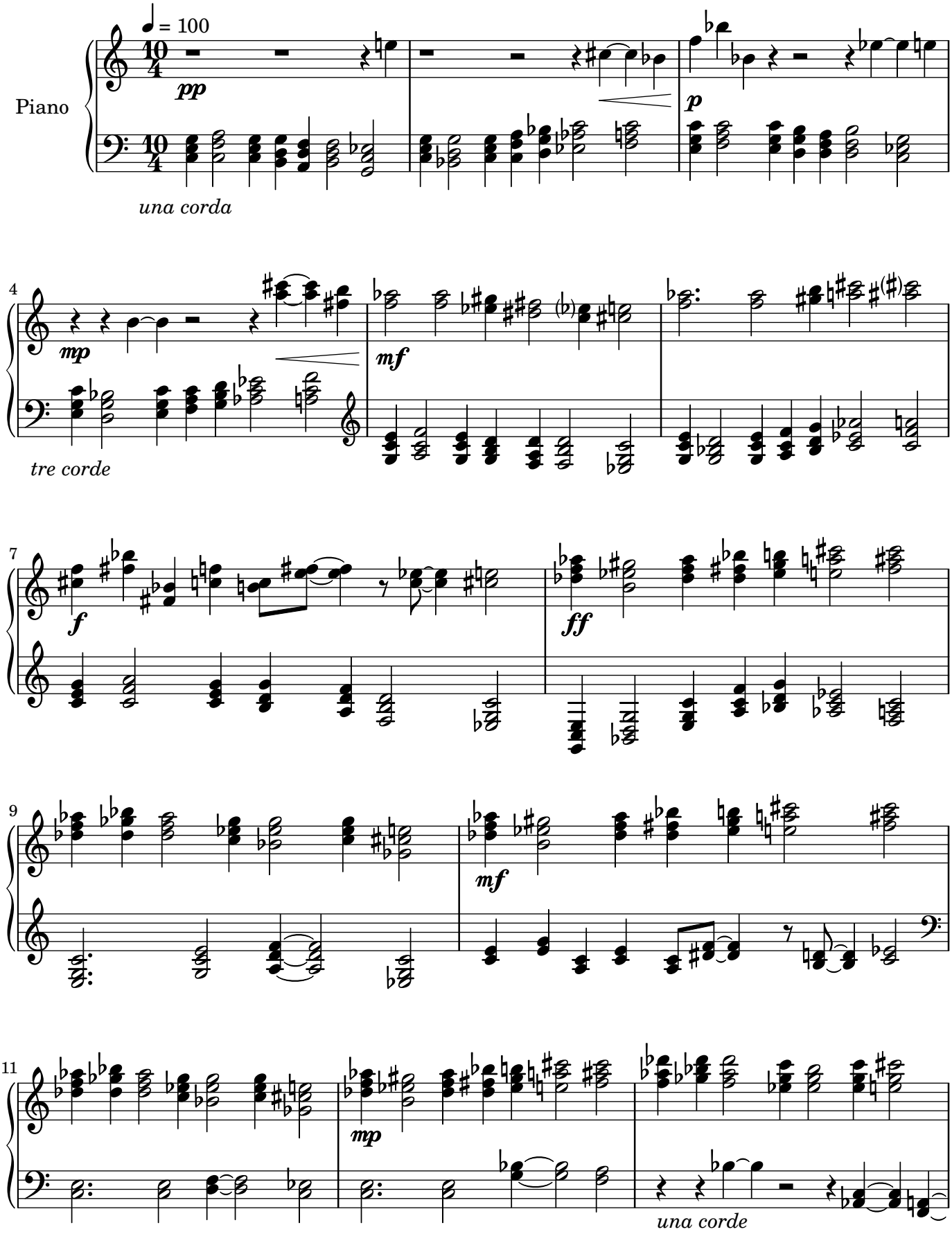
31
rall.
ppp

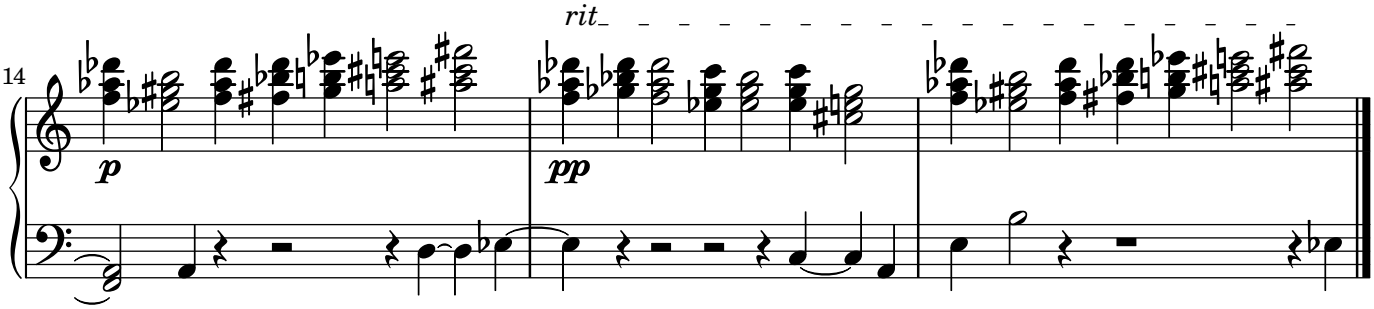
The Others


Piano
Heavy
accel.
Faster!
Definitive
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.

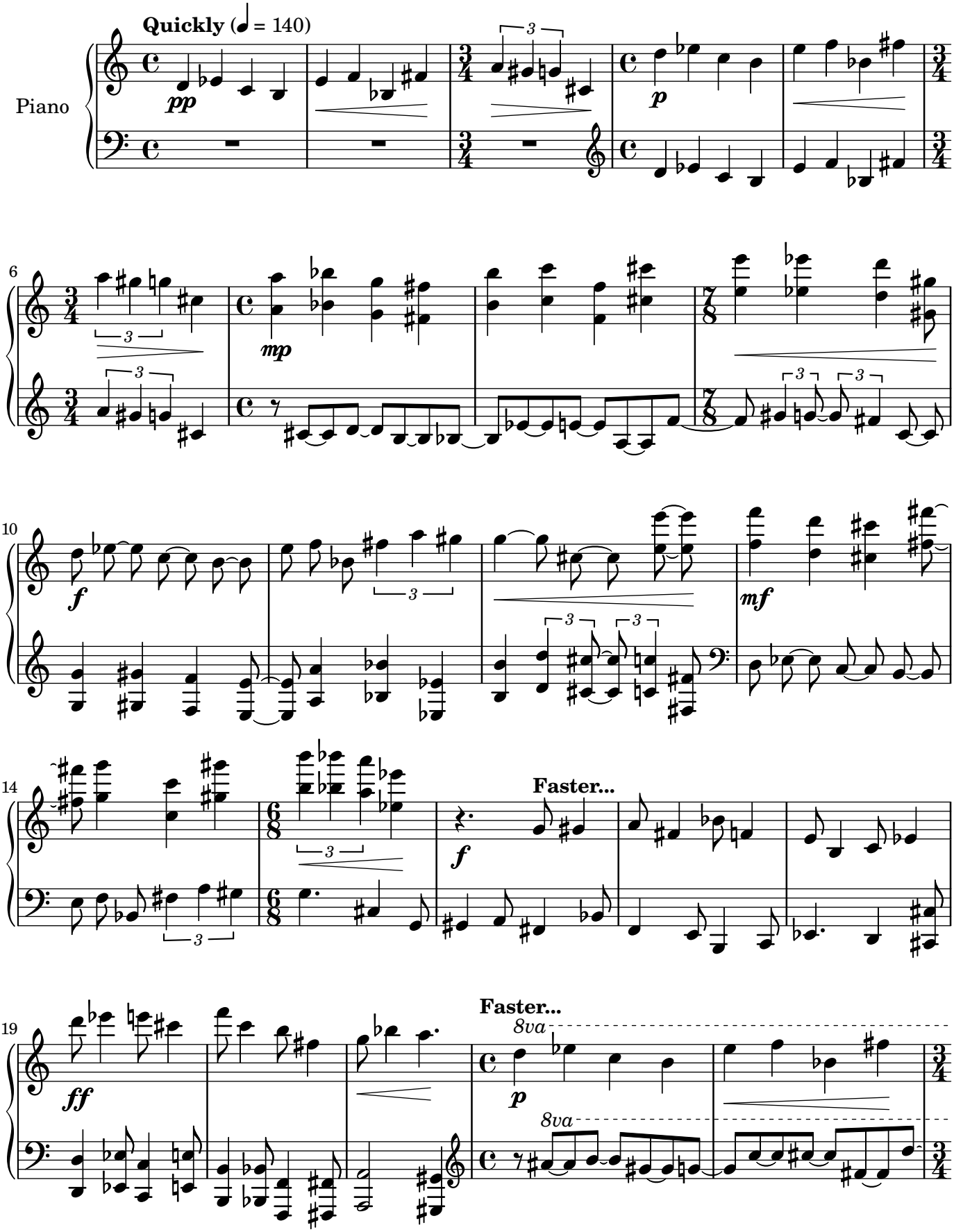

molto accel.
Fast again
sub. p
f
R.H. (not quite triplets)
both hands
fff
All
keys
chromatic

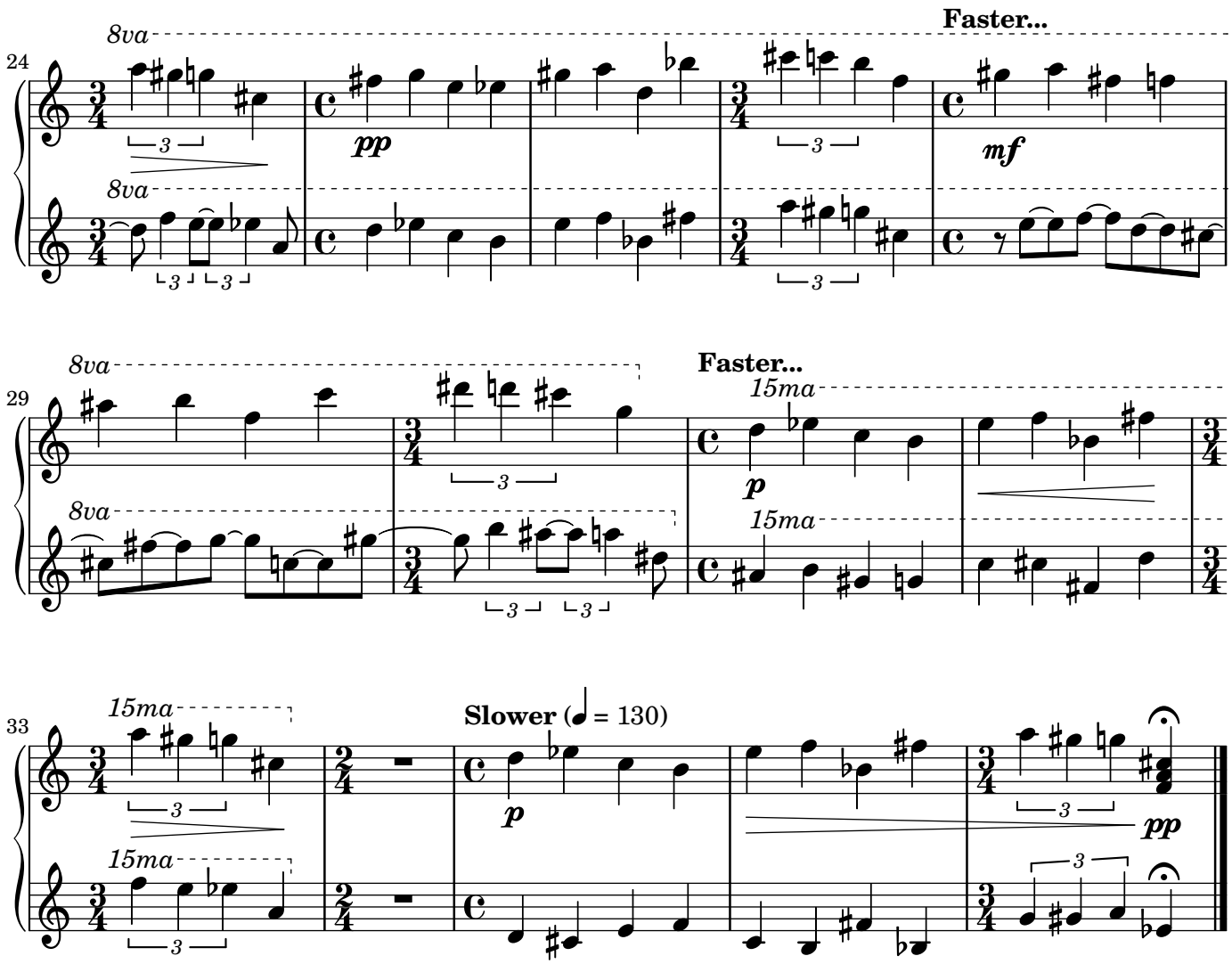
K.K.


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


rit.
14
p
pp

J.C.





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