

A large, dark, textured background, possibly a book cover or endpaper, featuring a central vertical blue rectangular frame. Inside this frame is a solid black horizontal rectangle, creating a window-like effect. The overall texture is grainy and layered.

**PIANO WORKS  
VOL 1**

MADISON SCOTT-CLARY



# 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 pitter-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

**Moderate**

Piano

8

*una corda*

*mp*

*mf* *tre corde* *f* *sub. p*

*mp*

*p* *mp* *mf*

16

25

**Più mosso**

*tre corde* *mp* *una corda*

*f*

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40

rall.

45 **Meno mosso**

p

54

mp

f

sub. p

mf

62

*molto rit.*

p

mf

mp

## Mirrors

Piano

6

11

16

21

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26

\* Red.

31

\* Red.

36

\* Red.

41

\* Red.

46

\* Red.

\* Red.

51

*Red.*

56

*f*

*mp*

*Red.*

*Red.*

61

*pp*

*Red.*

66

*p*

*Red.*

71

*mp*

\*

76

Reed.

81

Reed.

86

\* Reed.

91

\*\*\* 8vb

# Tempest

**Lively**

Piano

6

mp

p

pp

16

mp

mf

p

mf

21

p

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26

31

35

40

45

50

54

58

62

66

\* 5+4 (R.H.)

69

poco accel.

Tempo I

84

88

93

*poco accel.*

*p*

*simil.*

*rall.*

*ff*

*rall.*

103

# **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

**Piano**

Quickly ( $\text{♩} = 150$ )

**1**

**5**

**8**

**11**

**13**

*8va*

*f*

*Reed.* \_\_\_\_\_

*Reed.* \_\_\_\_\_

*Reed.* \_\_\_\_\_

*Reed.* \_\_\_\_\_

15 *15ma*

*Ped.*

**p**

**pp**

## Number 2

**Fast, light** ( $\text{d} = 200$ )  
*8va*

Piano

The sheet music consists of five staves of piano music. The first staff starts with dynamic ***pp***. The second staff begins at measure 6 with dynamic ***ff***, followed by ***p***. The third staff begins at measure 11 with dynamic ***pp***. The fourth staff begins at measure 16. The fifth staff begins at measure 22, starting with dynamic ***mf***, followed by ***f***, ***ff***, and ending with ***8va***.

27

*8va* - - - - - *15ma* - - - - -

This musical score page shows two staves for piano. The treble staff has six measures of eighth-note patterns, with dynamics of *pp* in the second and fourth measures. The bass staff has six measures of eighth-note patterns. Measure 27 ends with a repeat sign and a key change to G major.

32

*15ma* - - - - -

*8va* - - - - - to nothing

This musical score page shows two staves for piano. The treble staff has six measures of eighth-note patterns, with dynamics of *15ma*. The bass staff has six measures of eighth-note patterns, with dynamics of *8va* in the first measure and "to nothing" in the last measure. Measure 32 ends with a repeat sign and a key change to G major.

### Number 3

**Largo**

Piano

*una corda*

*Ped.*

*\*Ped.*

*Ped.*

*\*Ped.*

*\*Ped.*

*p*

*pp*

*p*

*p*

*p > pp*

*p*

*mp*

*pp*

9

**Number 4**

Piano

The sheet music consists of six staves of piano music. Staff 1 (measures 1-5) starts with a dynamic of *pp* and a tempo of  $\text{d.} = 180$ . Staff 2 (measures 6-10) begins with *15ma*. Staff 3 (measures 11-15) begins with *15ma*. Staff 4 (measures 16-20) begins with *8va*. Staff 5 (measures 21-25) begins with *8va*. Staff 6 (measures 26-30) begins with *8va*. The music features various note heads (solid, hollow, and cross), rests, and dynamic markings like *p*, *pp*, and *15ma*.

36 *8va*

41 *8va*

46

51

57

## Number 5

Piano

Carefully ( $\text{♩} = 84$ )

rit.

8      accel.

14      rit.

18

22      rit.

f

26      rit.

mp

The musical score consists of six staves of piano music. Staff 1 (measures 1-7) starts with a rest followed by eighth-note chords in 3/4 time. Staff 2 (measures 8-13) shows a melodic line with eighth and sixteenth notes, marked 'accel.'. Staff 3 (measures 14-19) features eighth-note chords with grace notes. Staff 4 (measures 20-25) includes sixteenth-note patterns over eighth-note chords. Staff 5 (measures 26-31) concludes with eighth-note chords, marked 'rit.' and 'mp'.

A musical score for piano, featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 30 begins with eighth-note pairs in the treble clef staff. Measure 31 starts with a dynamic **p** in the bass clef staff, followed by eighth-note pairs. Measure 32 shows sixteenth-note patterns in the bass clef staff. Measure 33 includes a ritardando instruction (**rit.**) above the bass clef staff. Measure 34 features a dynamic **pp** in the bass clef staff. Measures 35 through 40 show sustained notes and rests in the bass clef staff, with measure 39 ending with a fermata over the bass note.

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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 techniques, 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 there to say about 12-tone rows, with their stately, mechanical progressions that hasn't already been said? This work uses all the usual techniques 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

Moderato ( $\text{♩} = 100$ )

Piano

The sheet music consists of six staves of piano music. The first staff shows a treble clef, common time, and a key signature of C major. The second staff shows a bass clef, common time, and a key signature of C major. The third staff begins at measure 4, showing a treble clef, common time, and a key signature of C major. The fourth staff begins at measure 7, showing a treble clef, common time, and a key signature of C major. The fifth staff begins at measure 10, showing a treble clef, common time, and a key signature of G major. The sixth staff begins at measure 13, showing a treble clef, common time, and a key signature of G major. Measure 16 includes a 'rit.' instruction.

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## Romantic

**Piano**

$\text{♩} = 50$   
**Largo**  
*cresc. poco á poco*

$8vb$

$8vb$   $\text{--}$   $\text{Re}.$

$8vb$   $\text{--}$   $\text{Re}.$

$8vb$   $\text{--}$   $\text{Re}.$   $\text{Re}.$   $\text{Re}.$

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8va -

13

\*  
Red.  
Red.  
Red.  
Red.  
Red.

Red.  
Red.  
Red.  
Red.  
Red.

Red.  
rit.

Red.  
Red.

ff  
8vb

rit.  
\*

19

8vb

**Modern**

Piano

**faster**

**rit.**

**8va**

**f** = **ff**

**p** *sempre*

**mf**

**8va**

**p**

**rit.**

**8vb**

**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.

## A.S.

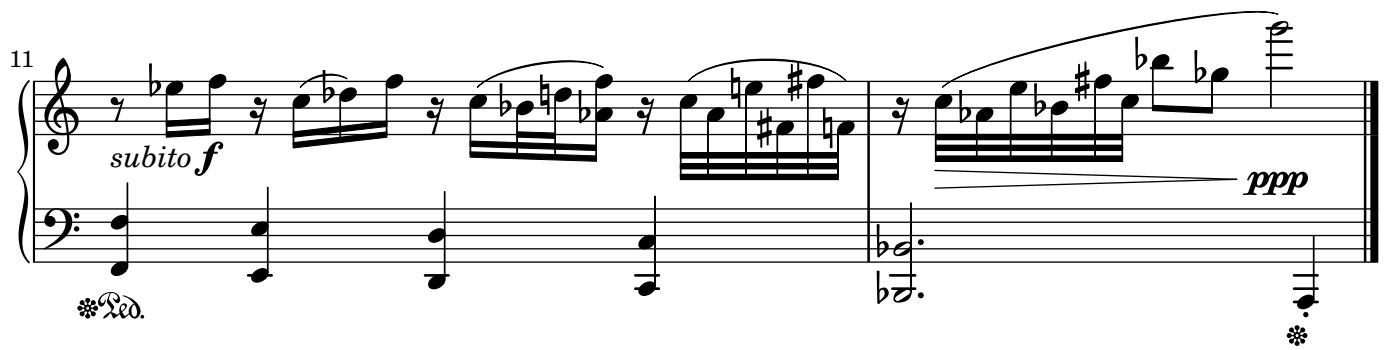
**Very Slow**

Piano

*una corda*  
\*ped.

*\*ped.*

*tre corde*  
\*ped.



T.W.

**Piano**

**Slow**

*p p*

*Rit.*

2 4

A tempo

6

*p*

*Rit.*

*Rit.*

2 4

11

*Rit.*

2 4

15

*8va*

*rall.*

*8va*

*A tempo*

*mfp*

*mf*

*Rit.*

*Rit.*

2 4

21

*8va*

*mf*

*f*

*8va*

*Rit.*

*Rit.*

2 4

8va -----

26                      *rall.*

*ff*

*mp*

\**Rd.*

\**Rd.*

31                      *rall.*

*ppp*

\*

## The Others

Piano

**Heavy**      *accel.*      6      **Faster!**      **Definitive**

*pp*      *f*      6      *ff*      3      *fff*

*Ad.*

**Heavy**      *p*      *mf*      *p*

*All keys chromatic*

*Ad.*

**Simply**  
*poco accel.*      *molto rall.*

*Ad.*

**Fast!**  
*molto rit.*      **Heavy, slow**

*fff*

*Mute strings with hand*  
+ + + + + ○ + + + + + 0

*Aeolian harp*

*Ad.*

*molto accel.*

Fast again

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

All  
keys  
chromatic

K.K.

Piano

*una corda*

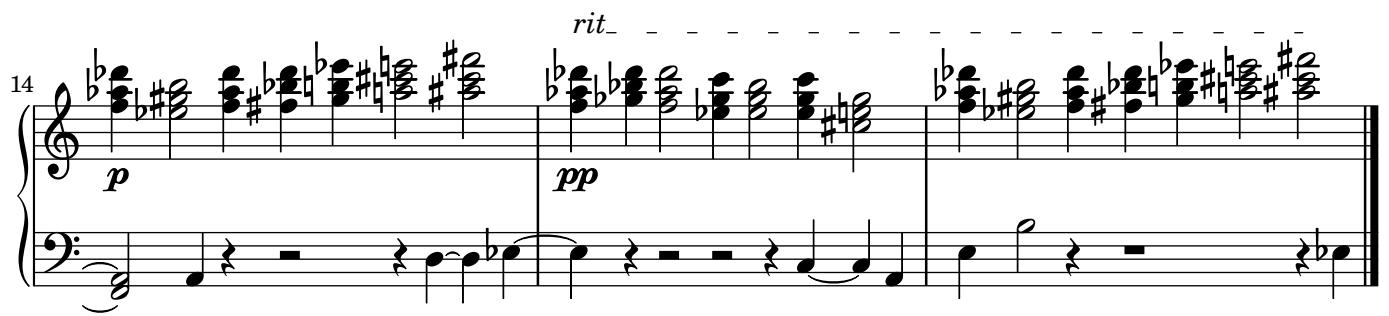
*mp* *mf*

*tre corde*

*f* *ff*

*mf*

*una corde*



J.C.

Piano

Quickly ( $\text{♩} = 140$ )

6

10

14

19

Faster...

Faster...

Faster...

24 *8va* -

25 *8va* -

Faster...

29 *8va* -

33 *15ma* -

**Slower** ( $\text{♩} = 130$ )