

"Catch" E, G, and C. The sostenuto pedal should remain depressed throughout this piece. Arpeggiate up or down at speeds ranging from moderate to slow.

*p* *sempre*  
Sost. *rall.* *sempre*

# CIRCLE MUSIC

PIANO

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1988

8 va  
1. *ff*  
2. *p*  
1  
2

1. senza *rall.* →  
2. *rall.* →

l.v. l.v. l.v. l.v.  
3  
4  
*rall.* →

1. senza *rall.*  
2. *rall.* →  
4  
5  
6

Delicately  
rall. →

5  
6  
*rall.* →

# CIRCLE MUSIC

## INSTRUCTIONS

The pianist should first "set" the sostenuto pedal according to the instructions in the boxed Fragment.

This piece is not to be played continuously from beginning to end. Rather, the performers are to create musical "circles" by repeating previously heard material according to the following instructions.

The pianist should start the piece with Fragment #1 (the boxed Fragment may be played at any point thereafter); the other instrumentalist should begin playing five to ten seconds after the pianist.

New Fragments should be introduced in the order given.

No more than three Fragments should be played in the order given without repeating one or more previous Fragments. Previous Fragments may be played in any order.

The pianist should play the boxed Fragment more frequently than any other. Statements of the boxed Fragment should not be separated by statements of more than five other Fragments.

Immediate repetitions of a Fragment are possible.

The Fragments should be played at various tempos ranging from quarter note = M.M. 48 to quarter note = M.M. 80.

The fermata appearing at the end of each Fragment should be omitted occasionally in order to create a "Fragment string".


Unless specified, dynamic levels are to be chosen by the performers.

In some cases, options regarding dynamic levels and pedaling are given. The first option should be chosen the first time the Fragment is played. Thereafter, either option may be chosen.

Some imitation between the two instruments is desirable.

Accidentals apply throughout a bar.

An arrow following a piano pedal marking indicates that the pedal should remain depressed until the end of the Fragment.

**IMPORTANT:** The overall shape of the work should resemble a ramp [  ]; i.e. as time goes along, more Fragments should be separated by less silence and played with greater intensity.

The piece should end as follows: The viola, flute, bassoon, or horn player should play his/her final Fragment. (The final Fragment should be played just once.) Sometime after this Fragment has been begun (the parts may overlap), the pianist should play his/her final Fragment once, ending the piece.

The duration of this piece should not exceed eight minutes.

## PROGRAM NOTE

Circle Music is indeterminant with respect to form, requiring the performers to make choices regarding the placement of sound events in time. Musical "circles" are achieved through the repetition of previously heard material.