



No. 66991

GEORGE CRUMB


PROCESSIONAL

Piano Solo

PERFORMANCE NOTES

- 1) Much of *Processional* is notated in the traditional manner (whereby the prevailing key signature remains in force throughout the passage). For the non-tonal sections, however, accidentals will apply only to the notes they precede except in case(s) of immediate repetition of pitch or pattern of pitches.
- 2) The metronome indication is approximate and may vary slightly, depending on the acoustical properties of the hall, etc.
- 3) For an alternate version of *Processional*, which includes a few "extended piano" effects, see the Appendix (on page 13). The six ossia passages of the alternate version require the following special techniques of playing:
 - a) Muted tones, indicated by the symbol "+." In order that the desired *timbre* be produced, the muting should be quite firm and at the very end of the string (i.e. as close as possible to the "bridge" of the string).
 - b) *Pizzicato* playing, indicated by the direction "pizz. (f.t.)." The string should be plucked with the fingertip (towards the center of the string).
 - c) Harmonics, indicated by the symbol "o." The precise nodal point can be indicated by affixing a tiny sliver of tape to the string.

In order that the execution of these effects be accurate, it is important that the strings be clearly marked by bits of drafting tape with the pitches labeled thereon.

- 4)  = a pause of approximately 5 seconds (let the vibrations continue during the pause!).

PROGRAM NOTE

Processional, like much of my music, is strongly tonal, but integrates chromatic, modal, and whole-tone elements. The descending six tones stated at the beginning present the basic harmonic cell, subsequently elaborated by varied cluster combinations and permutations. Although *Processional* is essentially a continuum of sustained legato playing, tiny melodic fragments (which intermittently emerge and recede) provide contrast in articulation.

I think of *Processional* as an "experiment in harmonic chemistry" (Debussy's description of his *Images* for piano) — the music is concerned with the prismatic effect of subtle changes of harmonic color and frequent modulation. While composing the work, I felt no need for the resources of the "extended piano" and limited myself to the contrasts of texture and color available through the conventional mode of playing on the keys. However, I subsequently did construct an alternate version which does in fact include a minimal use of non-keyboard effects (the choice between the two versions is left to the pianist).

The title of the work was suggested by the music's obsessive reiteration of pulse ("sempre pulsando, estaticamente") and broad "unfolding" gestures. Perhaps the music suggests more a "processional of nature" rather than any sort of festive or sombre "human" processional.

GEORGE CRUMB

Premiere: Gilbert Kalish, piano; July 26, 1984; Tanglewood, Lenox, Massachusetts

for Gilbert Kalish

PROCESSIONAL

George Crumb

Sempre pulsando, estaticamente [$\text{♩} = \text{ca. } 120$]

Piano

ppp dolciss.

(sempre sim.)

(ppp sempre)

(ch.)

(l.h.)

(pp)

(ppp sempre)

(pp)

(l.h.)

(p)

(p)

(ppp sempre)

(mp)

cresc.

poco

a

poco

*) White notes should "emerge" from the texture (*quasi in rilievo*). Motivic groups should always be especially distinct; single notes within the texture should be only very gently emphasized in *pianissimo* passages, but can come more to the fore in *forte* passages.

**) The pedaling is left to the discretion of the pianist. The damper pedal should be used liberally so that a mysterious "echoing" ambience is projected.

System 1: Treble clef, key signature of two flats, 5/4 time signature. Dynamics include *mf*, *molto*, *pp*, and *(mp)*. Fingerings include 5, 4, and 3. Hand designations (rh) and (lh) are present. The system features a complex melodic line with many accidentals and a steady accompaniment.

System 2: Treble clef, key signature of two flats. Dynamics include *(pp)*, *cresc.*, *poco*, *a*, *poco*, and *f*. Fingerings include 3 and 5. The system continues the melodic and accompanimental lines with various articulations.

System 3: Treble clef, key signature of two flats. Dynamics include *f*, *molto*, *pp*, and *(mp)*. Fingerings include 3, 5, and 4. Hand designations (rh) and (lh) are present. The system features a complex melodic line with many accidentals and a steady accompaniment.

System 4: Treble clef, key signature of two flats. Dynamics include *(mp)*, *cresc.*, *poco*, *a*, and *poco*. Fingerings include 5 and 3. The system continues the melodic and accompanimental lines with various articulations.

(cresc. sempre)

ff *sonoro*

(r.h.)

(l.h.)

ffz

(loco) *fffz*

(loco) *fffz*

(lo stesso tempo)

N.B. Notes within boxes are to be silently depressed!
Use touches of the damper pedal to ensure legato connections between chords of harmonics.

ffz (sempre sim.)

molto marcato

ffz

(l.h.)

(r.h.)

(Ped. 1)

ff *molto* *pp*

ffz

(come sopra)

ffz

ff

sub. molto *pp*

ppp *poch.*

(slowly release)

ffz

(depress)

(sempre sim.)

(sempre sim.)

(Ped. 1)

(come sopra)

fffz

sub. mp

pp

mf sub.

pp

ppp

pp semplice

(Ped. 1)

*) See Appendix (p.13) for ossia passages.

ppp poch.
dolciss.
pppp
pp semplice
ppp
(ppp)
pppp
ppp poch.
ppp

pppp
ppp poch.
pppp quasi niente
ppp poch.
(r.h.) dolciss.
(l.h.)
ppp (poch.)
pppp
ppp poch.
pppp quasi niente
ppp

(legatiss.)
(ppp)
oscuro, più agitato
poco cresc. - - - - - mp
(sim.)
pp
(pp)

ppp
(ppp)
cresc. - (sim.) - poco - a - poco - f
5 (sempre più agitato)
sub. pp
molto ff

*See Appendix (p.13) for ossia passages.

The musical score consists of five systems of staves. The first system (bass clef) includes dynamics such as *pp sub.*, *ff sub.*, *pp sub.*, *molto ff*, *ff*, *pp sub.*, *ff sub.*, *sub. pp*, and *molto ff*. The second system (treble and bass clefs) features *ff*, *(loco)*, *ff*, *molto incisivo*, *pressando*, *a tempo*, *pressando*, *ff*, *sub. mf*, *molto*, *ff*, *sub. mf*, *mf*, *sub.*, *molto*, and *mf sub.*. The third system (treble and bass clefs) includes *a tempo*, *fff*, *fff^z acuto*, *fff^z*, *(loco) pp*, *fff^z*, *(loco) fff^z*, *pp*, *molto ff*, *fff^z tutta forza!*, *ff*, *(loco) ff*, *pp*, *ff*, *ff*, *pp*, *ff*, *ff*, *pp*, *mf*, and *mp*. The fourth system (treble and bass clefs) contains *poco fz*, *pp*, *pp*, *pp*, *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *pp*, *ppp*, *pp*, and *ppp*. The fifth system (bass clef) shows *p* and *ppp*. The score is heavily annotated with *(loco)* markings and dynamic markings like *fff^z* and *ppp*.

**)*In these chords the 2nd finger must cover two adjacent white keys.

poco ritardando. . a tempo, sempre mormorando

First system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a complex melodic line with many accidentals and slurs, marked with dynamic levels *ppp*, *mp*, and *pp*. The left hand provides a harmonic accompaniment with chords and moving lines, marked with *ppp* and *pppp*. A fermata is placed over the end of the system. Performance instructions include *dolciss., intimo* and *(sempre sim.)*.

Second system of the musical score. The right hand continues with intricate passages, including triplets and quintuplets, marked with *(pp)* and *(p)*. The left hand accompaniment is marked with *(pp)* and *(p)*. A fermata is placed over the end of the system.

Third system of the musical score. The right hand features more complex rhythmic patterns and slurs, marked with *(p)* and *(mp)*. The left hand accompaniment is marked with *(p)*. A fermata is placed over the end of the system. Performance instructions include *cresc.* and *(sim.)*.

Fourth system of the musical score. The right hand has passages marked with *poco*, *mf*, and *molto*. The left hand accompaniment is marked with *pp* and *(mp)*. A fermata is placed over the end of the system.

*See Appendix (page 13) for ossia passages.

System 1: Treble clef starts with *pp* and *(mp)*. Bass clef starts with *(mp)*. Dynamics include *(mp)*, *cresc.*, *poco*, and *(mf)*. Fingerings of 5 and 3 are indicated.

System 2: Treble clef starts with *(mf)* and *f*. Bass clef starts with *(mf)* and *f*. Dynamics include *poco*, *(mf)*, *f*, and *molto*. Fingerings of 3 and 5 are indicated.

System 3: Treble clef starts with *pp (legatiss. sempre)* and *(mp)*. Bass clef starts with *(mp)*. Dynamics include *pp*, *(mp)*, and *(mf)*. Fingerings of 5 and 3 are indicated.

System 4: Treble clef starts with *(mp)* and *(mf)*. Bass clef starts with *(mp)*. Dynamics include *cresc.*, *(mp)*, *(mf)*, and *poco*. Fingerings of 5 and 3 are indicated.

System 1: Treble clef with a long melodic line featuring triplets and septuplets. Dynamics include *poco*, *ff* *sonoro*, and *mp* *sub.* (l.h.). Fingerings 3, 7, 7, 5, 7, 5, 5, 5, 5 are indicated. A right-hand (rh.) section features a 5-fingered chord and a 3-fingered triplet.

System 2: Treble clef with complex rhythmic patterns and triplets. Dynamics range from *molto ff* to *mp*. Includes markings for *ff* *sub.*, *molto ff* (l.h.), and *mp* *sub.*. A right-hand (rh.) section has a *loco* triplet. Bass clef includes the instruction *(sempre sim.)*.

System 3: Treble clef with *lo stesso tempo* and *ffz* (sempre sim.) markings. Includes *molto marcato* and *(come sopra)*. Dynamics include *sub. mf*, *molto ff*, *ppp*, and *ffz*. A *poch.* (poco) dynamic is shown with a *(slowly release)* instruction. Bass clef includes *(Ped. 1)* and *(depress)* markings.

ff *molto pp* *sub. mf* *molto ff* *sub. ppp* *poch.* *ppp* *poch.* *pppp* *dolciss.* *pppp* *pppp* *ppp* *poch.*
ppp *poch.* *(sempre sim.)* *(sempre sim.)* *ppp* *poch.* *pppp* *pppp* *pp* *semplice* *ppp* *poch.* *ppp* *molto rit. . . un poco più lento* **) calmando* *(lv.)* *pp* *pppp delicatiss.* *ppp esitante* *(lv.)* *(5)* *pp* *(lv.)*
ancora più lento *poch. rubato* *(lv.)* *(lv.)* *pppp* *pppp* *pppp* *pppp* *pppp lontano* *(rh.)* *(lv.)* *pppp* *pppp sempre*

The musical score is written for piano on a grand staff. It consists of four systems of music. The first system features a dense texture of chords and arpeggios, with dynamic markings ranging from *ff* to *pppp*. The second system continues this texture, introducing *pppp* and *pp* markings. The third system marks a significant change in tempo with *molto rit. . . un poco più lento* and includes a *5=* fingering. The fourth system further slows the tempo with *ancora più lento* and features *pppp* and *pppp sempre* markings. The score is filled with various musical notations including slurs, accents, and dynamic hairpins.

*) See Appendix (p.13) for ossia passages.

APPENDIX

(An alternate version of *Processional*, which includes a few "extended piano" effects, can be realized by incorporating the following six ossia passages.)

Ossia 1 (page 6)

(pp) poch. pizz.(ft.) (r.h.) mute string (near bridge) (on keys) pp semplice mp pppsub.

Ossia 2 (page 7)

pppp (r.h.) mute string (near bridge) pp semplice mp pppsub.

Ossia 3 (page 7)

pppp poch. (r.h.) mute string (near bridge) pppp quasi niente mp pppsub.

Ossia 4 (page 9)

pppp pizz.(ft.) poco ritardando... a tempo ppp on keys (legatiss.) pp pppp dolciss., intimo

Ossia 5 (page 12)

pppp (r.h.) mute string (near bridge) ppp poch. mp pppsub.

Ossia 6 (page 12)

pp un poco più lento (act. sound) (l.v.) pp calmando pppp (r.h.) on keys (l.v.) ppp touch 5th partial nodes

ancora più lento

ppp (on keys) pppp (act. sound) (l.v.) pppp poch. rubato (l.v. sempre) pppp on keys pppp lontano pppp pppp sempre (touch 5th partial nodes) pppp sempre (touch 5th partial nodes)