EDITION PETERS

No. 66991

GEORGE CRUMB

PROCESSIONAL

Piano Solo

Printed in U.S.A

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 "○." 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.

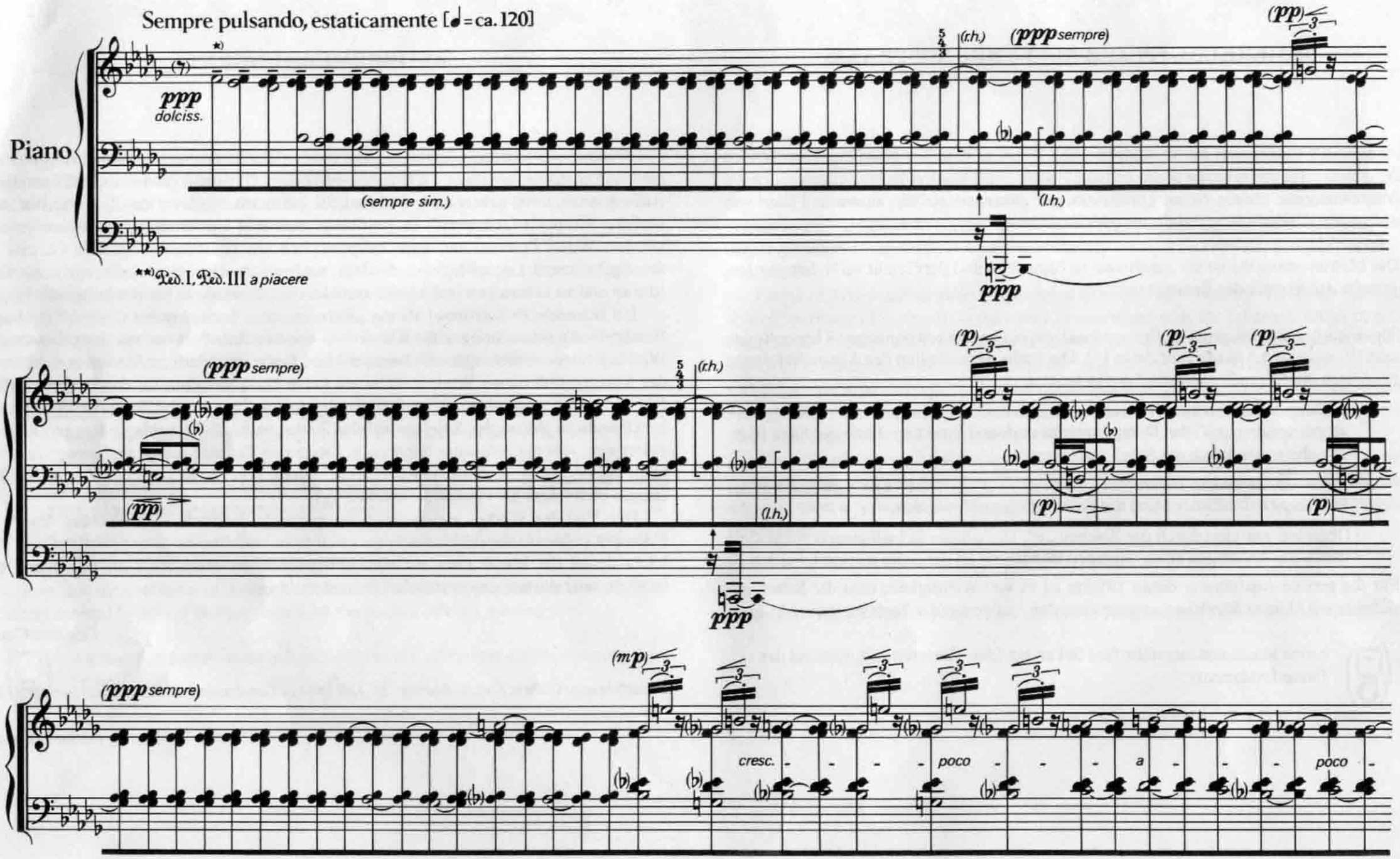
GEORGE CRUMB

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

for Gilbert Kalish

PROCESSIONAL

George Crumb



*) 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.

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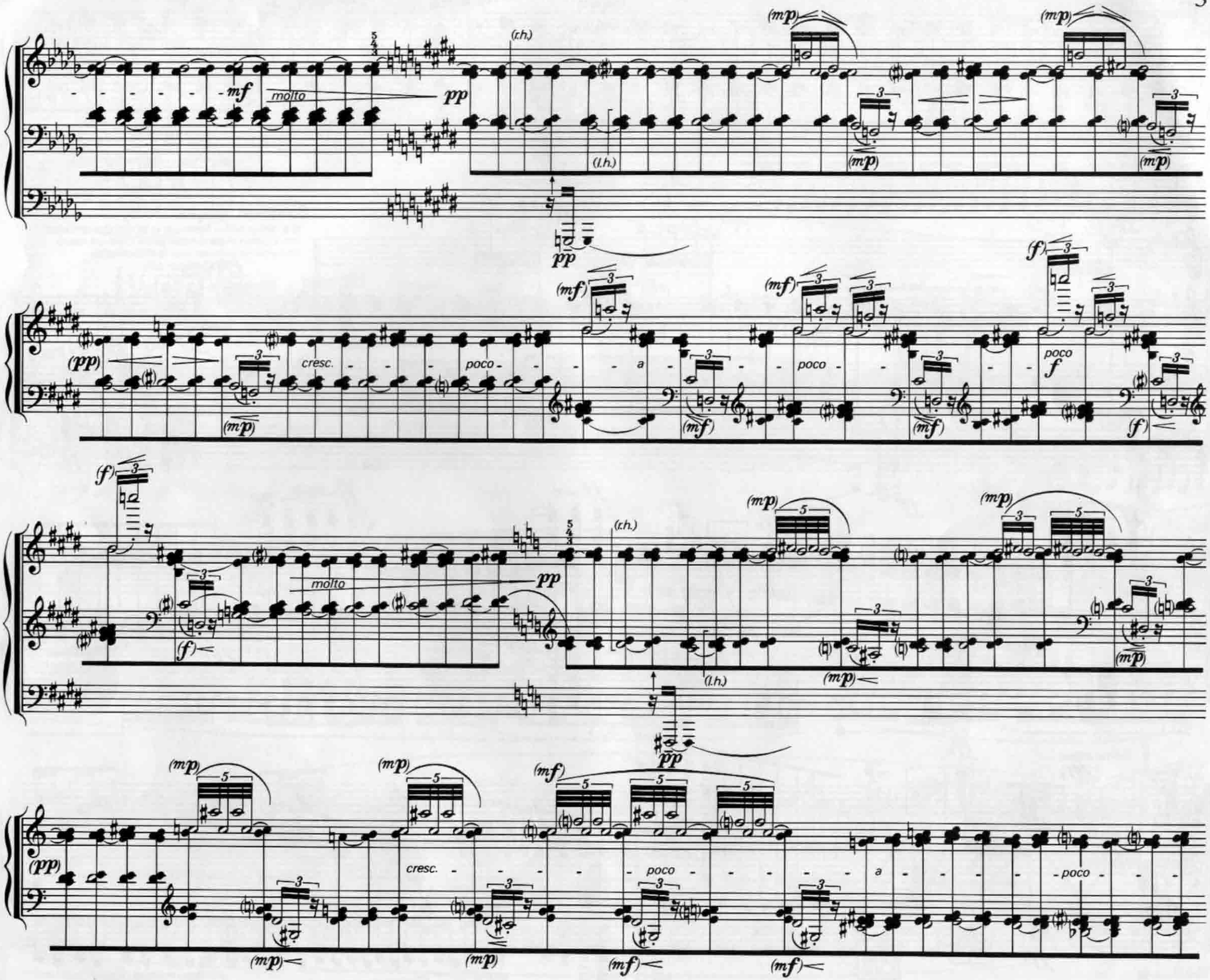
(mp)
(mp)
mf
molto
pp
(r.h.)
(l.h.)
(mp)
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pp
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(f)
(pp)
cresc.
poco
a
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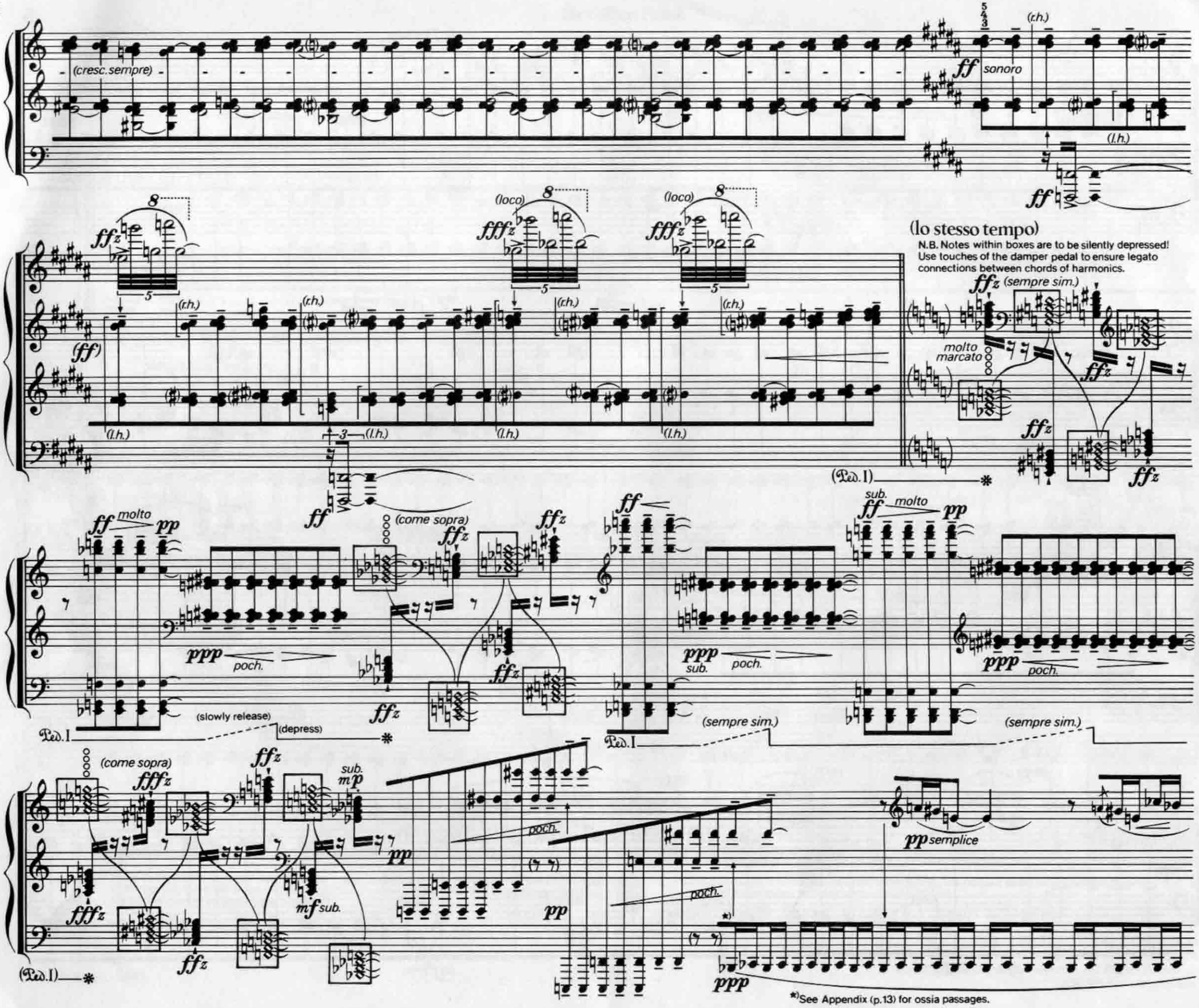
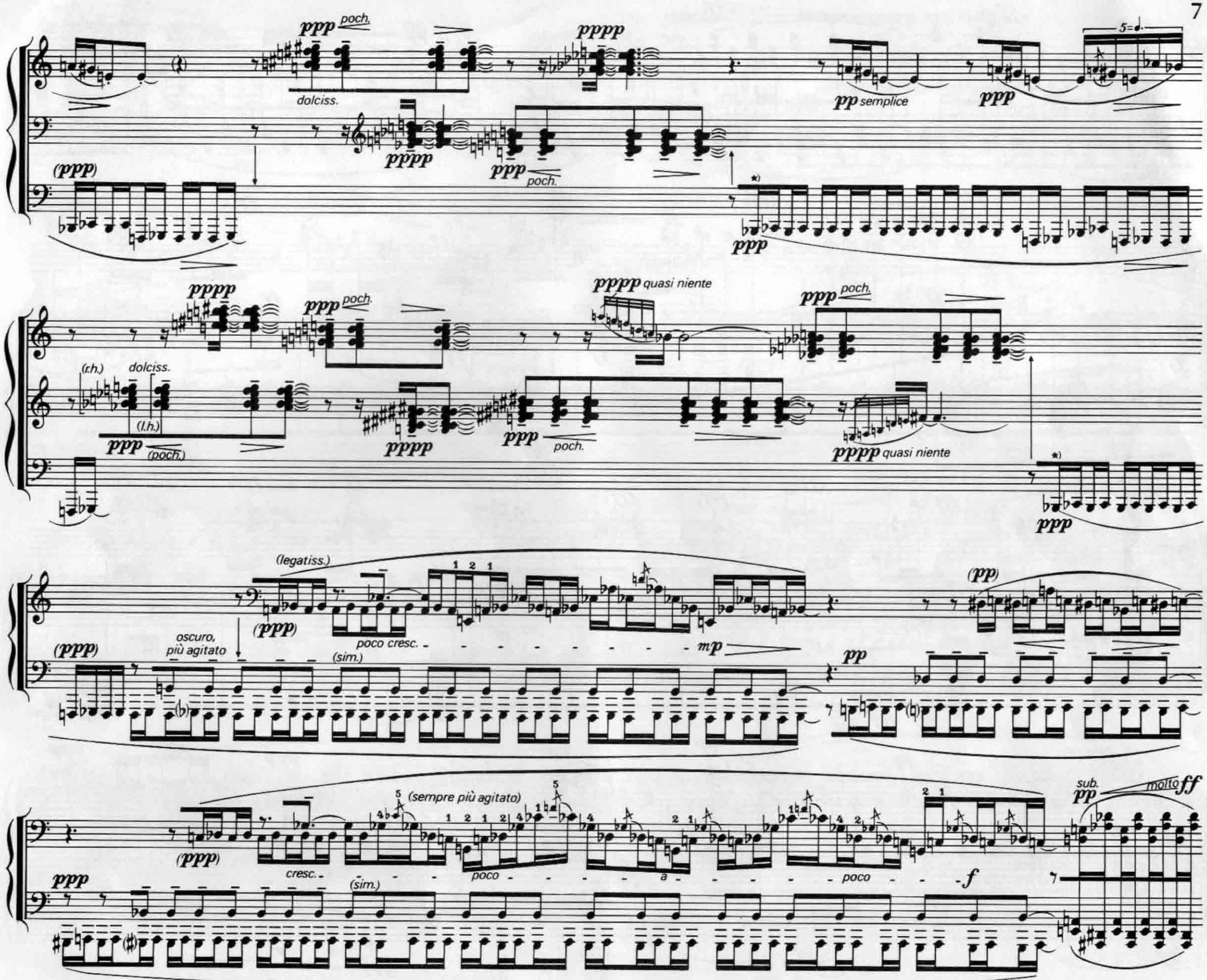
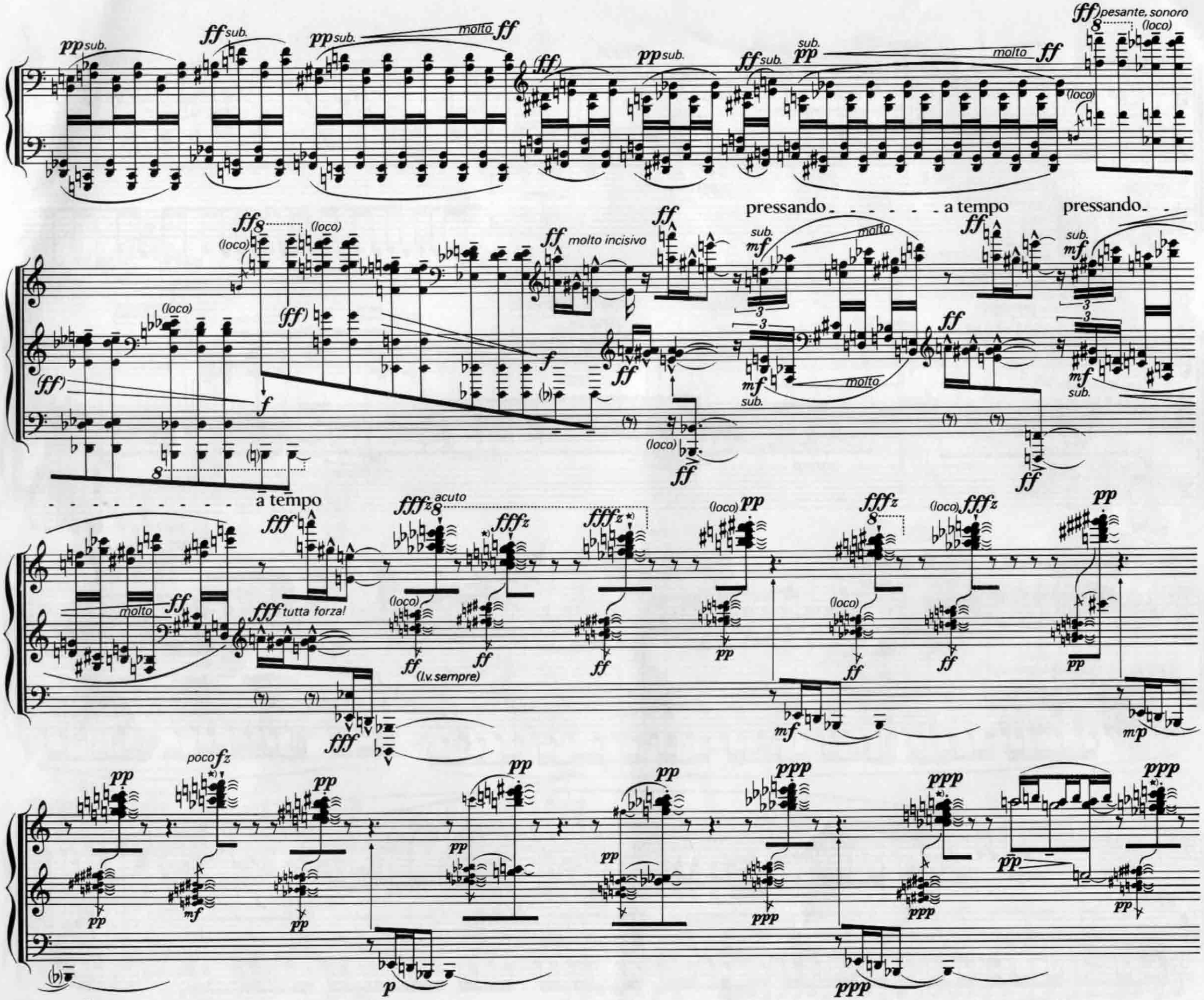


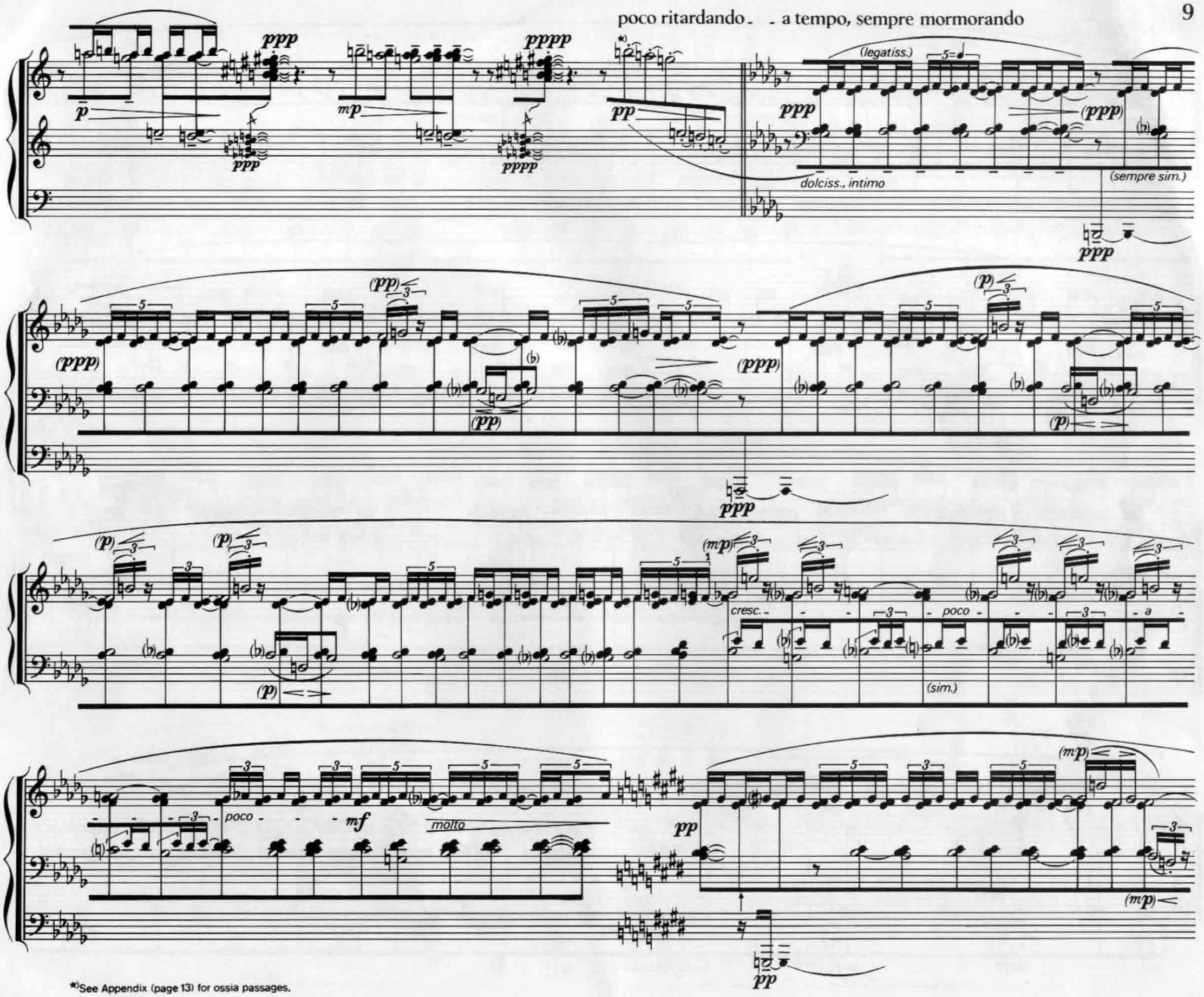
*)See Appendix (p.13) for ossia passages.



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



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



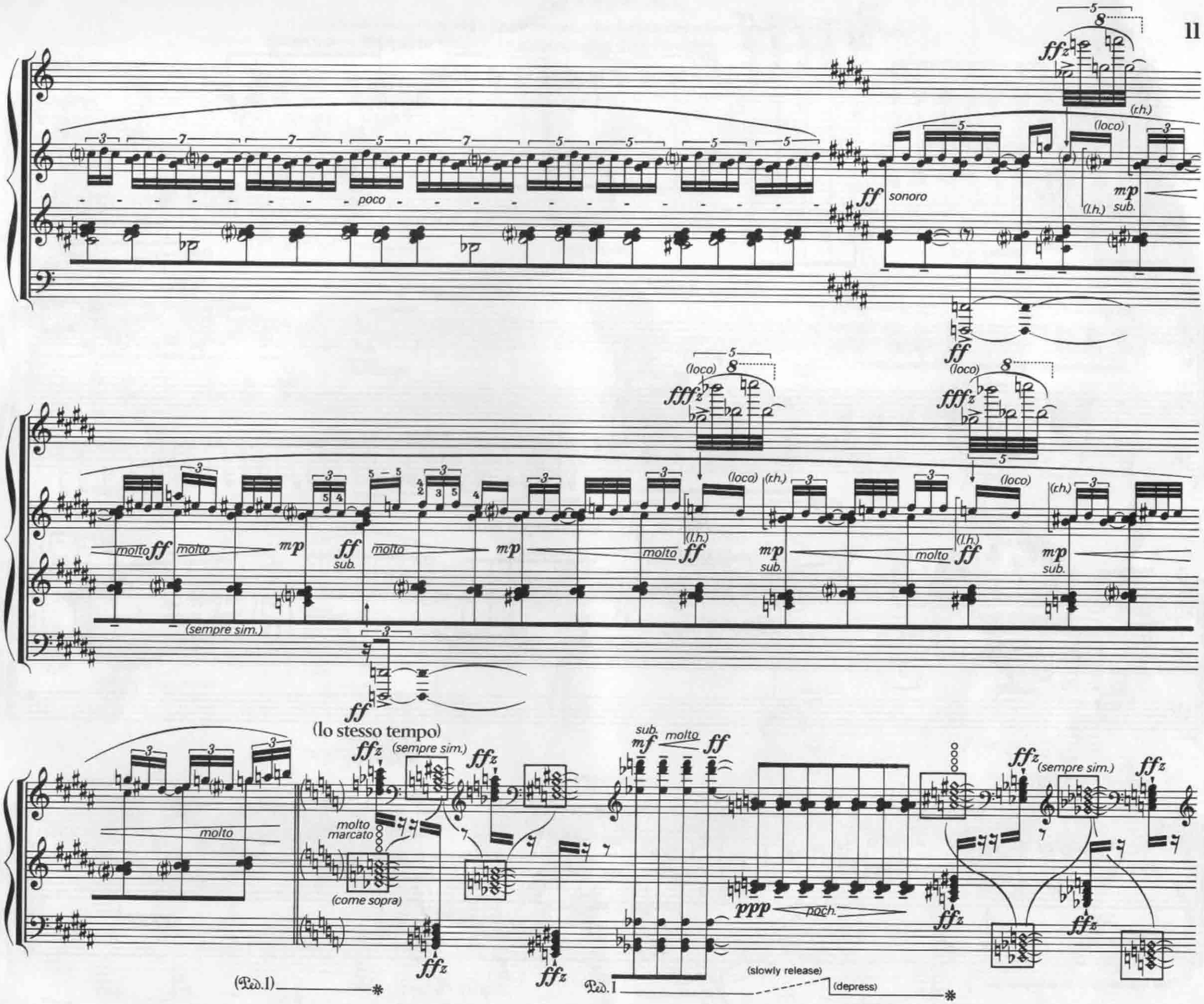
*)See Appendix (page 13) for ossia passages.

(mp) (pp) cresc. poco a (mf)

(mf) poco (mf) (mf) poco f (f) (f) molto

pp (legatiss. sempre) (mp) (mp) (mp) (mp) pp

(mp) (mf) cresc. poco a (mp) (mf) (mf)

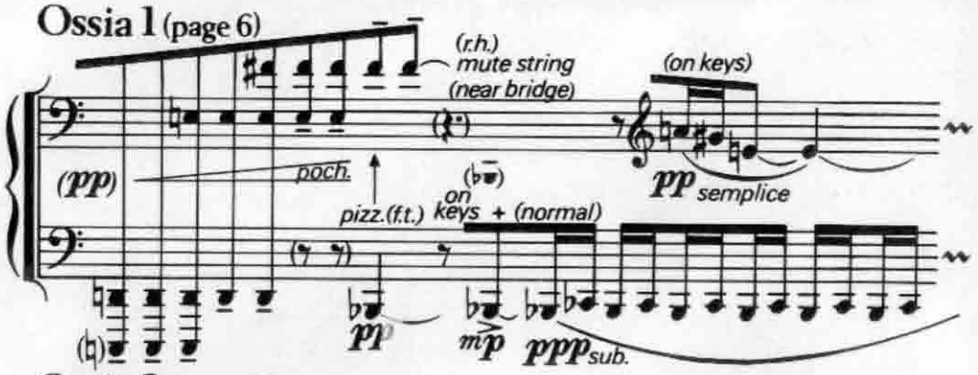

poco
ff sonoro
(loco)
(r.h.)
(l.h.)
mp sub.
ff
molto ff
mp
ff sub.
(sempre sim.)
(lo stesso tempo)
ffz
molto marcato
(come sopra)
mf
ppp
poch.
(Ped. I)
(slowly release)
(depress)

ff molto pp
sub. mf molto ff
sub. ppp poch.
ppp poch.
dolciss. pppp
pppp
ppp poch.
ppp poch.
(sempre sim.)
(sempre sim.)
Ped. I
ppp poch.
pppp
pppp
ppp poch.
pp semplice
ppp
molto rit.. - - - un poco più lento
pppp delicatiss.
5=♩
ppp esitante
*) calmando
pp
(l.v.)
5
pp
(l.v.)
ppp
ancora più lento
ppp
5
(l.v.)
ppp
poch. rubato
5
(l.v.)
pppp
(l.v.)
pppp lontano
(r.h.)
(pppp)
(1983)
pppp
pppp sempre
*) See Appendix (p.13) for ossia passages.

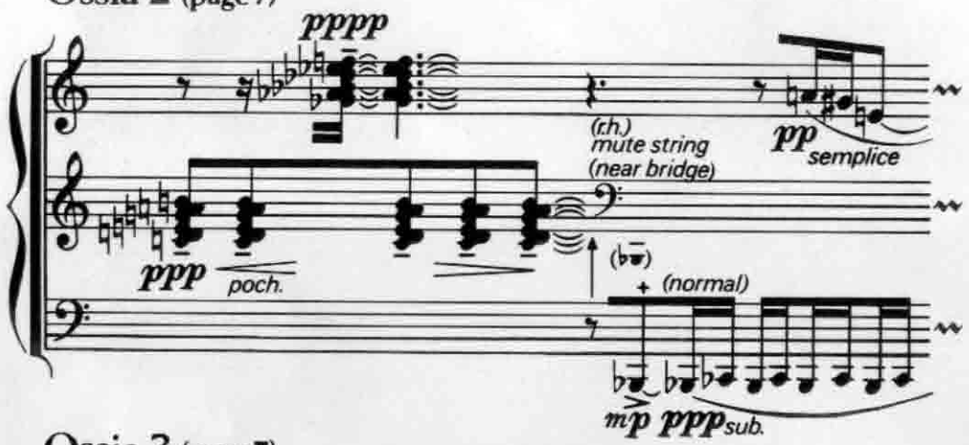
APPENDIX

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

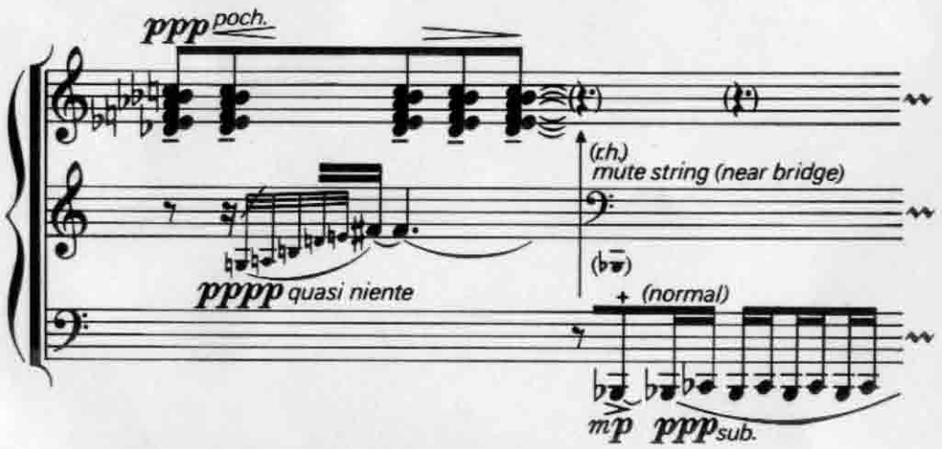
Ossia 1 (page 6)



Ossia 2 (page 7)

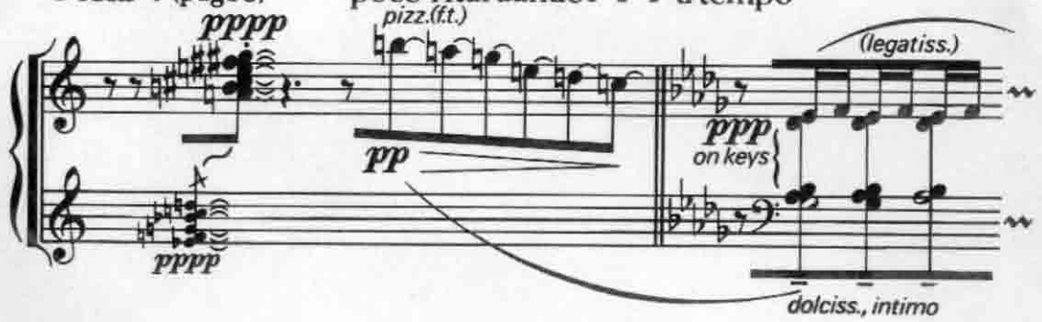


Ossia 3 (page 7)

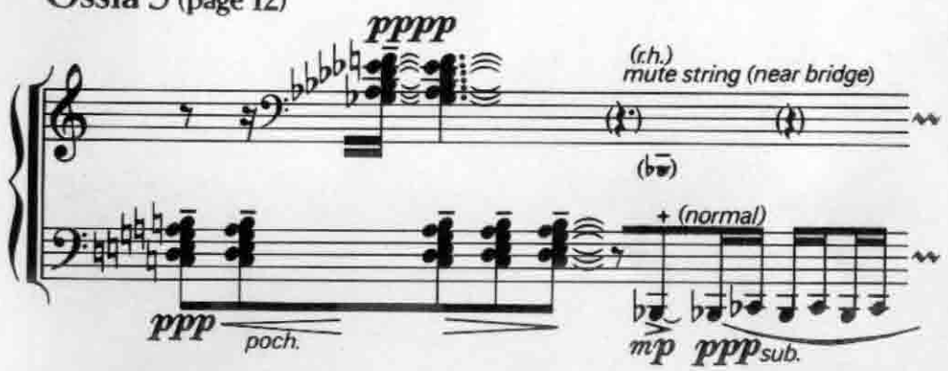


Ossia 4 (page 9)

poco ritardando - - - a tempo

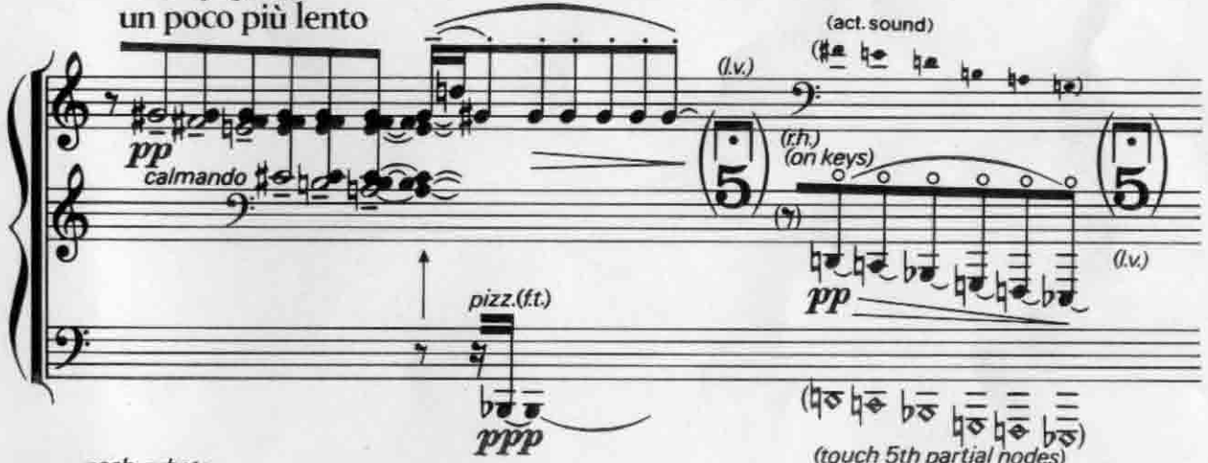
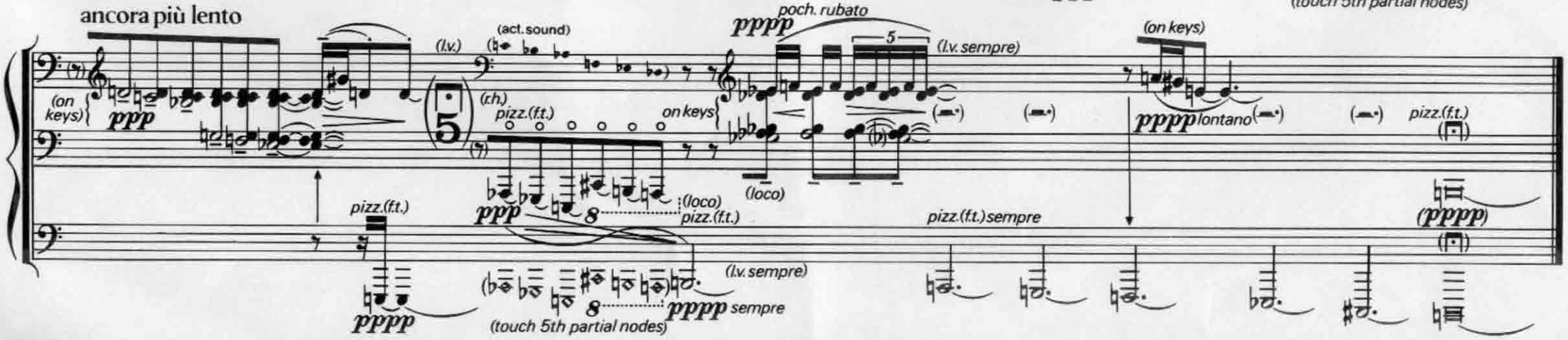


Ossia 5 (page 12)



Ossia 6 (page 12)

un poco più lento



ancora più lento