

# Lebwohlverfahren

*(Farewell Processes), Op. 49*

Andrew Ardizzioia

2017

# Program Notes

The year 2017 was a particularly significant one for me; I started a new job in Pennsylvania and moved away from Hartford, the city I'd called home for the better part of a decade. It also meant a lot of time apart from my partner, who had himself recently taken a new job in Connecticut. It was during this period that Kalena Bovell asked me to compose a piece for her group at the Loomis Chaffee Academy.

I set out to write a piece that would deal in some way with these life changes, and I began to think about other works that explored the ideas of departures and goodbyes. The first piece that leapt to mind was Beethoven's "Farewell" sonata (op. 81a), written in honor of a patron who fled Vienna when Napoleon invaded the city in 1809. As I looked over the first movement, I found a number of very small motives that I adopted as my own germinal materials. These were processed and developed to create the new work.

Much of the work is comprised of both rhythmic and pitch-based patterns. Hence it often sounds "frozen," perhaps to illustrate the frustration and uncertainty I felt at pursuing an exciting new opportunity while at the same time being cognizant of the sadness and loneliness I'd experience without my partner and friends near me.

Allentown, PA  
Summer, 2017

Duration: Approx. 6 1/2 minutes

Possession of performance materials does not grant the right to perform this work. All performances must be reported promptly to the composer and/or licensed by Broadcast Music, Inc. (BMI), 7 World Trade Center, 250 Greenwich St. New York, NY 10007-0030. Copies of the printed program must accompany reports of any performances.

© Andrew Ardizzoia, 2017

[www.andrewardizzoia.info](http://www.andrewardizzoia.info)

# Lebwohlverfahren

(Farewell Processes), Op. 49

Andrew Ardizzoia

-2017-

**Misterioso**, ♩ = 76-82  
*sul tasto, div.* (almost imperceptible accents)  
*niente al pp*

Violin I  
Violin II  
Viola  
Cello  
Contrabass  
Harp  
*pp*  
*poco accent, sempre l.v.*

7 **A**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Hp.  
*sul tasto, div.*  
*niente al pp*  
*more clearly articulated, but still ringing*

Slight accel. e cresc.

(shift gradually from sul tasto to modo ord.)

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*pp*

*sul tasto, div.*

Detailed description: This system contains measures 13 through 18. The first violin part (Vln. I) features a melodic line with a fermata over measures 13-14 and 17-18. The second violin part (Vln. II) plays a rhythmic accompaniment of eighth notes. The viola part (Vla.) is mostly silent, with a *pp* dynamic marking and a *sul tasto, div.* instruction starting in measure 17. The violin parts are in a key with one flat. The piano part (Hp.) provides harmonic support with chords and single notes.

19

♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*f*

*ord.*

*f*

*f*

*f*

*p*

*p*

*f*

*p*

*slightly off the string, pulsing*

Detailed description: This system contains measures 19 through 24. The tempo is marked as ♩ = 96. The first violin part (Vln. I) has a fermata in measure 20 and then plays a melodic line with *f* dynamics and *ord.* markings. The second violin part (Vln. II) also has a fermata in measure 20 and plays a rhythmic accompaniment. The viola part (Vla.) plays a rhythmic accompaniment of eighth notes with *f* dynamics and *ord.* markings. The violin parts are in a key with one flat. The piano part (Hp.) provides harmonic support with chords and single notes. The cello part (Vc.) has a *p* dynamic marking and a *slightly off the string, pulsing* instruction in measure 23.

25 *unis.*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p* *f* *p* *f* *p* *f*

Cb. *f* *p* *f* *p* *f*

Hp.

29 **B**

Vln. I *p*

Vln. II

Vla.

Vc. *p* *f* *p* *f*

Cb. *p* *p*

Hp.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

36

Accel.

$\text{♩} = 116$

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*f* strident, piercing

*f* *p* poco stacc.

*f* *mp* *dim.*

*pizz.* *arco*

*f* sempre l.v.

40

Vln. I *non dim.*

Vln. II *f strident, piercing* *non dim.*

Vla.

Vc.

Cb.

Hp.

*mf*

*f strident, piercing*

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*mf*

*meno*

*non dim.*

C

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*p*

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

**D**

*f* as before



58

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

Detailed description of the first system: This system contains measures 58 through 61. The Vln. I part features a melodic line with slurs and accents, including a flat sign. The Vln. II part has a similar melodic line with slurs and accents, including a sharp sign. The Vla. part provides a rhythmic accompaniment with slurs and accents. The Vc. and Cb. parts are silent, indicated by a horizontal line. The Hp. part is also silent, with a brace over two staves.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

Detailed description of the second system: This system contains measures 62 through 65. In measure 62, the Vln. I part has a rest. The Vln. II part continues with a melodic line. The Vla. part continues with a rhythmic accompaniment. The Vc. and Cb. parts are silent. The Hp. part is silent. At the end of the system, there are time signature changes: 2/4 and 4/4.

**E**

66

Vln. I *f sim.* *più f*

Vln. II *f sim.* *più f*

Vla. *f sim.* *più f*

Vc. *ff* *non div.*

Cb. *ff*

Hp.

69

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc.

Cb.

Hp. *ff*

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

78

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*f* as before

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*strident, non div.*

*strident*

*strident*

*strident*

*f*

*strident*

*f*

91 *violent* **Diminuendo e ritenuto**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

(Trills always very fast and intense)

95

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*p*

*f*

103

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*f sub.*

105 ♩ = 76-82, Unsure, searching, desolate

Musical score for measures 105-108. The score is in 4/4 time and features the following parts:

- Vln. I:** Rests throughout.
- Vln. II:** Rests throughout.
- Vla.:** Rests throughout.
- Vc.:** Rests throughout.
- Cb.:** Plays a continuous eighth-note pattern in the bass clef, starting with a *p legato* marking.
- Hp.:** Rests in both staves until measure 108, where it plays a single chord in the bass clef with the instruction *sempre p, plaintive*.

Musical score for measures 109-112. The score is in 4/4 time and features the following parts:

- Vln. I:** Rests in measures 109-110. In measure 111, it plays a long, sustained note with a *p* marking and a *(poco)* dynamic hairpin. In measure 112, it plays a single note with a *p* marking.
- Vln. II:** Rests throughout.
- Vla.:** Rests throughout.
- Vc.:** Plays a continuous eighth-note pattern in the bass clef, similar to the previous section.
- Cb.:** Plays a continuous eighth-note pattern in the bass clef, similar to the previous section.
- Hp.:** Rests in both staves throughout.

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

**G**

*p*

*p*

117

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*poco f*

*p*

*poco f*

*p*

*p* *mf*

*poco f*



121 **H**

Vln. I *p sempre molto espressivo*

Vln. II *p sempre molto espressivo*

Vla. *p sempre molto espressivo*

Vc.

Cb.

Hp.

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

129

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

133

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

141

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*(full bow, then quickly at the tip)*

**J**

*fp* *pp*

*fp* *pp*

*fp* *pp*

*fp* *pp*

*f*

145 Sempre calmando al fine...

(Tutti con sord. e sul tasto)

Score for Vln. I, Vln. II, Vla., Vc., Cb., and Hp. in 4/4 time. The score consists of seven measures. Measures 145-147 show rests for all instruments. Measure 148 is the first measure of sound, with all instruments playing a half note. Vln. I and Vln. II play G4 (two ledger lines above the staff). Vla. plays G3 (one ledger line below the staff). Vc. and Cb. play G2 (two ledger lines below the staff). The harp plays a chord of G4, B4, D5, G4, B4, D5. Dynamics are *ppp* for all instruments. Measure 149 has a fermata over the first measure. Measure 150 has a fermata over the first measure. Measure 151 has a fermata over the first measure. The harp part is marked *p dolce, semplice* in measures 145-147 and *ppp* in measures 148-151. A note in measure 148 is marked *solo*. A performance instruction in measure 148 reads: "(Tune E string to E flat, otherwise play 8va)".