

Libby Larsen

PIANO SONATA: HOPE

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*for Solo Piano*

FULL SCORE

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KENWOOD EDITIONS

Libby Larsen

**PIANO SONATA: HOPE**

*for Solo Piano*

Commissioned by Ann M. DuHamel with funds from  
the University of Minnesota Morris Imagine Fund.

Premiere performance given by Ann M. DuHamel, March 2025, Minneapolis, Minnesota

Duration: 8:00

**PROGRAM NOTE**

Piano Sonata: Hope is a single-movement work consisting of three interconnected sections, woven together with fragments of Beethoven's Ode to Joy. I envision the form of Piano Sonata as a broken vessel - a metaphor for hope in our distraught times, damaged and in need of repair.

Each section of the piece responds to a different poem. The first is inspired by Emily Dickinson's "Hope is the Thing with Feathers," followed by Ha Jin's "A Center," and concluding with Maya Angelou's "Still I Rise." To meld the sections into a single form, I wove fragments of Beethoven's Ode to Joy through the entire piece, using the Ode in much the same way molten gold is used in Kintsugi pottery to mend shattered pieces together into a beautiful new object.

~Libby Larsen, 2024

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# PIANO SONATA: HOPE

LIBBY LARSEN, 2024

## I. The thing with feathers

♩ = c. 126, ♩ = ♩ throughout

(5+4)

Musical notation for measures 1-4. The score is in treble and bass clefs. The right hand (RH) features a complex, rhythmic accompaniment with a 5+4 meter signature. The left hand (LH) plays a steady eighth-note pattern. The dynamic marking is *f*. A performance instruction reads "LH legato through m. 10".

Musical notation for measures 5-8. The RH continues with its complex accompaniment, and the LH maintains the eighth-note pattern. The dynamic remains *f*.

Musical notation for measures 9-12. The RH continues with its complex accompaniment, and the LH maintains the eighth-note pattern. The dynamic remains *f*.

Musical notation for measures 13-16. The RH features a melodic line with triplets and a dynamic marking of *mf*. The LH continues with the eighth-note pattern. Performance markings include "8va" (octave up) and "loco" (loco playing).

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16 *p* *f* *p* *tr* *sos. ped.*

19 *mf* *p sub. < mp sub.* *f* *(5+4)* *sos. ped.*

23 *lightly* *p sub.*

26 *glorious* *tr* *f* *tr* *tr* *tr* *sos. ped.*

31 *(5+4)* *p* *fp* *mp* *f* *sos. ped.*

35 *8va* (5+4) *p sub.* *cresc.*

38 *f* (*f*)

41 (5+4) (2+2+2+3) *mf* *ossia 8<sup>va</sup>* (5+4)

45 *ossia 8<sup>va</sup>* (2+2+2+3)

*sos. ped.*

49 (5+4)

\* m. 43-68, LH: ostinato legato, RH: color fragments dynamically as you please

68 (2+2+2+3) →

*mf*, LH and RH

*mp sub.*

71 (5+4)

*mf* *f* *p*

*sos. ped.* *sim.*

74

*f* *p*

*sim.* *sim.*

77 fierce

*ff* *tr*

*tr* *tr*

*ped. ad lib. through m. 91*

80

*tr* *tr*

rit.

a tempo

accel.

85

tr

tr

tr

tr

tr

tr

tr

rit.

90

tr

tr

tr

tr

tr

tr

tr

*(ff, still fierce)*

Slowly, freely

96

long

*(RH maintain trill speed)*

decrec.

*p haunting*

*ped. ad lib. to the end*

103

8/4

8/4

attaca

## II. A Center

111 ♩ = c. 60

*p*

ped. ped. ped. ped. ped.

116

*ff* 6

Sub ped.

ped.

120

*ff* 5 *ff* 3 *p*

Sub ped.

ped.

124

*f* 3

ped. sos. ped. sim. **attacca**

\* C4 dynamic maintains quiet, "p", through m. 142

\*\* use sostenuto pedal on C4 to the end of the piece



128

Musical score for measures 128-129, bass clef. Measure 128 begins with a forte (*ff*) dynamic and a triplet of eighth notes. Pedal points are indicated with "ped." and a slur. Measure 129 continues with similar rhythmic patterns and dynamics.

129

Musical score for measures 129-130, bass clef. Measure 129 features a forte (*ff*) dynamic and a pedal instruction. Measure 130 includes a "non ped." instruction and a "loco" marking above the staff.

130

Musical score for measures 130-131, bass clef. Measure 130 starts with a forte (*ff*) dynamic and a pedal instruction. Measure 131 includes a "loco" marking and a "Sub" instruction with a dashed line.

132

Musical score for measures 132-137, bass clef. Measure 132 has a "Sub" instruction with a dashed line. Measure 133 begins with a fortissimo (*fff*) dynamic and a pedal instruction. Measures 134-137 continue with similar dynamics and pedal markings.

138

Musical score for measures 138-141, bass clef. Measure 138 starts with a piano (*p*) dynamic. Measure 139 includes a "bell-like" marking. Measure 140 features an "accel." (accelerando) marking. Measure 141 ends with a "bell-like" marking and a final note.

RH 1/2 ped. →  
 (LH sos. ped. on C4 to the end)

attacca

### III. Still I Rise

♩ = ♩ Quietly, lightly, faster, flowing

143

*mf*

*ped. ad lib.*

\*\*

147

151

155

slightly faster

*f*

\*\*bring out and dynamically shape bracketed fragments of Ode to Joy, slightly, while still maintaining the flow

175

Musical score for measures 175-178. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A watermark 'ForPiano.com' is visible across the page.

179

Musical score for measures 179-182. The right hand continues the melodic line. The left hand has a steady eighth-note accompaniment. A dynamic marking *decresc.* is placed above the left hand in measure 180, and *p* is placed above the right hand in measure 181. A watermark 'ForPiano.com' is visible across the page.

183

Musical score for measures 183-186. The right hand features a melodic line with a slur over measures 184-185. The left hand has a steady eighth-note accompaniment. A dynamic marking *poco a poco cresc.* is placed above the left hand in measure 184, and *f* is placed above the right hand in measure 185. A watermark 'ForPiano.com' is visible across the page.

push ahead to m. 193

187

Musical score for measures 187-190. The right hand features a melodic line with a slur over measures 188-189. The left hand has a steady eighth-note accompaniment. A dynamic marking *(mp)* is placed above the left hand in measure 188. A watermark 'ForPiano.com' is visible across the page.

fast, ♩ = 132+ tintinnabulate!

191

ff

195

fff

ped.

200

RH\*

f

morendo

mf

205

rit. to the end

pp

niente