

Libby Larsen

LAND

French Horn, Cello and Piano

FULL SCORE

KENWOOD EDITIONS

Land – Program Note

*Commissioned for Camerata Pacifica by Joan Davidson in memory of her husband John Schnittker.
Premiere: April 16, 2023, Benjamin Goldschneider, Horn, Jonathan Swensen, Cello, Irina Zaharenkova, Piano,
Museum of Ventura County, Ventura, California*

Land, commissioned in 2021 for Camerata Pacifica by Joan Davidson in memory of her husband John Schnittker (1924-2020), is a six-movement work for french horn, cello and piano. Mr. Schnittker is remembered publicly for his work as Under Secretary of Agriculture for President Lyndon B. Johnson and later an influential Washington farm policy consultant, and privately as strong, generous, humor-filled loving and family-centered.

I composed the music with the idea of creating a portrait of a larger cultural arc - a certain time, sense of place and vision of community - to which John Schnittker belonged and in which his life's work flourished.

To create the sense of a "certain time", I worked with diatonic musical language, white key if you will, to suggest an abstract association with a 1940's, 50's and 60's popular musical environment. The sound of white-key clusters and chords as well as runs and interlocking textures - exude an energy of no-nonsense optimism. To create a sense of place, I drew upon ideas of horizon lines and infused them suggestions of lyrical lines and melodies for the horn and cello, letting them flow into and out of each other to suggest the subtle, ever changing sky-line of a horizon.

Each of the six movements takes its title from the poetry of Hayden Carruth, Vermont Poet/Farmer and a contemporary of John Schnittker. In Carruth's poetry I found is a communion of spirit between these two men who lived at the same time, in the same country and, as boys, farmed the land.

I hope that each movement's title, wedded with its music, captures your unique ear and imagination as you take the music in as your own.

1. ... invisible stars singing (from *The Sound*)
2. ...beyond plenitude (from *The Joy and Agony of Improvisation*)
3. The Ravine (from *The Ravine*)
4. ...beautiful faces in the dark (from *The Cows at Night*)
5. ...we came to a solemn season (from *November, Indian Summer*)
6. ...standing on the wagon tongue (from *Emergency Haying*)

Libby Larsen, 2023

Duration: C. 23 minutes

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for French Horn, Cello and Piano

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in memory of her husband John Schnittker

Premiere: April 16, 2023

Jordan and Sandra Laby Series

Museum of Ventura County, Ventura, California

Benjamin Goldschneider, Horn, Jonathan Swensen, Cello, Irina Zaharenkova, Piano

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Land

for Horn, Cello and Piano

Commissioned for Camerata Pacifica by Joan Davidson in memory of her husband, John Schmittker

LIBBY LARSEN, 2023

1. ...invisible stars singing

bright, fresh, (♩ = c. 92)

Horn

Violoncello

liquid

distant, calling

mf

p

mf

ped. ad libitum, damper ped.

use sos. ped., lower LH throughout

Hn.

Vnc.

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5

Hn.

Vnc.

5

7

Hn.

Vnc.

A

sul pont., no accent

fp

ord.

poco

7

9

Hn.

Vnc. *sul pont.* *p* *ord.* *pizz.* *mf* *poco*

9

11

Hn.

Vnc. *ord.* *pizz.* *ord.* *mf* *poco*

11

13

Hn.

Vnc.

p *poco* *mf* *pizz.*

p sub. *f* *p sub.*

15

Hn.

Vnc.

warmly *mf*

ord. *p* *poco* *mf* *poco* *f* *poco* *mf* *pizz.* *mf* *mp*

p sub. *f* *mp*

18

Hn.

poco

Vnc.

mf

18

mp

20

Hn.

p

f

Vnc.

f

20

22

Hn. *p sub.* *f*

Vnc. *p*

22

p sub.

24

Hn. *mf*

Vnc. *f* *arco* *> mf*

24

f *mf*

26

Hn.

Vnc.

p

pizz.

arco ord.

poco

mf

p

poco

mf

poco

28

Hn.

Vnc.

mf

pizz.

arco

pizz.

mf

poco

mf sub.

30

Hn.

Vnc.

arco ord.

p < > *poco* *mf* < > *poco*

mf

30

p *mf sub.*

32

Hn.

Vnc.

poco rit. *short*

ff

pizz. *arco* *ff* *short*

poco

32

ff *short* *short*

34 **B** a tempo

Hn. *2+3+3+2*
legato
p

Vnc. *p sub.*

34

p sub.

36

Hn. *2+3+3+2*

Vnc. *2+3+3+2* *2+2+3+3*

36

38

Hn.

f

Vnc.

f

38

f

40

Hn.

p *f*

Vnc.

p sub. *f* *pizz.*

40

p sub. *f*

(ped. II _____)

42

Hn.

Vnc.

p

arco *pizz.* *arco* *pizz.*

p *mp*

42

44

Hn.

Vnc.

mf *mf* *>*

arco *3+3+4* *mf* *mp* *mf >*

44

2+2+3+3

mf

47 C

Hn. *mf* *f*

Vnc. *f*

47 $3+3+2+2$

50

Hn. *mf* *p sub.*

Vnc. *mf* *p sub.*

50 *bird* *f*

52

Hn.

Vnc.

f *pp*

52

f *pp*

54

Hn.

Vnc.

mf *p*

*ossia, trill
bird + fltg.*

*ossia, trill
fltg.*

54

f *pp* *mf*

56

Hn. *p* *mf*

Vnc. *mf*

56

58

Hn. *pp* *p*

Vnc. *sul pont.* *p* *p*

58

60 **D**

Hn. *call and response with piano*
mf *p*

Vnc. *tr* *tr* *tr*
mf *p*

60 *calmly*
mf

63

Hn. *p* *cresc. to m. 69*

Vnc. *tr* *mf sub.* *tr* *pp sub. cresc. to m. 69*

63 *cresc. to m. 69*

66

Hn.

Vnc.

tr

tr

tr

66

p.

p.

68

Hn.

Vnc.

E a tempo

long

f

tr

tr

long

non vib.

ff \rightarrow *pp*

ff

pp

68

long

f

ppp

attacca

ppp

attacca

2. ...beyond plenitude

♩ = 104 rit. ♩ = 72 ♩ = 104 rit. ♩ = 72 ♩ = 104 rit. ♩ = 72

Horn

Violoncello

pp

ped.

(long 6-7")

4 ♩ = 104 rit. ♩ = 72 ♩ = 104 rit. ♩ = 72

Hn.

Vnc.

pp *poco*

ped. *attacca* *ped.* *attacca*

(longer 8-9")

♩ = 104 rit. ♩ = 72 a tempo

Hn. 6

Vnc. 6

stretch over 7-8"

pp

3

ped.

♩ = 104 rit. ♩ = 72

Hn. 8

Vnc. 8

stretch over 7-8"

p

3

(long 7-8")

3

(long 7-8")

♩ = 104

rit. freely rit.

Hn.

Vnc. *non vib.* *pp* *delicately* *at the tip*

10

ppp *pp*

ped.

♩ = 104 rit. ♩ = 104 slight accel.

Hn.

Vnc. *pp* *seamless bow changes to m. 17 tr* *pp*

12

ppp *pp* *p*

ped.

3. ...the ravine

pulse = 72-74, molto rubato throughout

The musical score is arranged in three systems. The first system includes the Horn, Violoncello, and Piano parts. The Horn part begins with a rest followed by a melodic line starting on a half note G#4, marked *warmly lyrical* and *mf*. The Violoncello part has a rest followed by a melodic line starting on a half note G3, also marked *mf*. The Piano part features a chordal accompaniment of eighth notes, marked *strong, legato* and *mf*, with a *ped. ad libitum, damper pedal* instruction. The second system features the Horn, Violoncello, and Piano parts. The Horn part starts at measure 6 with a melodic line marked *mf*, ending with a triplet marked *rit.*. The Violoncello part starts at measure 6 with a melodic line marked *mf*, including a trill marked *tr.* and a fermata. The Piano part continues with chordal accompaniment, marked *p* at the end. A large watermark 'For Librarian Only' is overlaid diagonally across the score.

*equal balanced voicing here and on similar passages throughout

a tempo

push ahead slightly

Hn. *p* *mf* *f*

Vnc. *mf* *f*

mf *f*

push ahead more

rit.

Hn. *f*

Vnc. *f+* 3

14

A pulse = c. 60, tempo molto rubato to **B**

19 let each phrase float kaleidoscopically around the beat to m. 25

Hn.

Vnc.

19

mf sub.

mf

p

mf

p

rall. ----- **B** pulse = 66-72

again, warmly lyrical

Hn.

Vnc.

22

mf

22

mf

f

mf

warmly, settled

* hauptstimm, bring bracketed themes into the foreground

26

Hn.

Vnc.

mf *mp* *mf*

26

mp

31 push ahead

Hn.

Vnc.

mf *p*

tr *p*

molto rit. **C** pulse = c. 60, tempo molto rubato to **D**

31

p

Hn. *shadow*
36 *p*

Vnc.
mf *p*

36 *mf* *p*

Hn. 39 *f*

Vnc. *f*

molto rit. **D** tempo primo

39 *f* *ff*

*harmonics written where sounding

43

Hn. *p* *quietly* *p*

Vnc. *quietly* *p* *mf* *mf*

43

quietly *p* *mf* *p*

47

Hn. *p* *p* *f*

Vnc. *p* *f*

47

p *f*

51

Hn.

Vnc.

tr *gently*

p sub.

51

p sub.

p

mf

54

Hn.

Vnc.

mp

cresc. to m. 58

poco a poco cresc. to m. 58

tr

54

mf

mf

58 **Broadly, molto rubato** **take time**

Hn. *f* >

Vnc. *f* *p*sub.

64 **E** pulse = 72-74, tempo molto rubato to m. 79

Hn. *p*

Vnc. *mf* *flowing, quietly*

4. ...beautiful faces in the dark

pulse = 60-63, still, extremely

The musical score is divided into two systems. The first system includes parts for Horn, Violoncello, and Piano. The Horn part (treble clef) and Violoncello part (bass clef) both feature a 7/4 time signature, followed by a 3/4 time signature. The Piano part consists of two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system includes dynamic markings of *pp*⁺ throughout and performance instructions: "make subtle, quiet shapes". The second system includes parts for Horn (Hn.), Violoncello (Vnc.), and Piano. The Horn and Violoncello parts continue with the same rhythmic and melodic motifs. The Piano part features a more complex texture in the right hand, with a 4-measure rest at the beginning of the system. Pedal markings (ped.) are present in both systems, indicating sustained resonance.

5. ...we came to a solemn season

$\text{♩} = 72-76$, vigorously

$\text{♩} = \text{♩}$ throughout

Horn

fp fp fp *f*

Violoncello

pizz. *f*

6

Hn.

fp *f*

Vnc.

arco

11

Hn.

fp *fp* *p*

Vnc.

f *fp* *f*

17

Hn.

p

Vnc.

pizz. *p* *arco* *fp < f* *p*

21

Hn.

Vnc.

p *mf* *p sub.* *f sub.*

26

Hn.

Vnc.

fp *f* *p sub.*

sul pont. *ord. pizz.*

p *f* *p*

31

Hn.

Vnc.

f *p*

sul pont. arco *ord.*

f *p*

36

Hn.

Vnc.

sfz sfz sfz *fp < fp <* *p sub.*

f *fp < fp <* *mf*

40

Hn. *mf* *f*

Vnc. *fp* *f*

44

Hn. + gradually open to *f* *p sub.*

Vnc.

48

Hn. *mf*

Vnc. *p* *f*

53

Hn. *ff* rit. -----

Vnc. *fp* *ff* *attacca*

6. ...standing on the tongue

57 $\text{♩} = 50^{+}, \text{♪} = \text{♪}$ throughout

Horn

Violoncello

57

f

59

Hn.

Vnc.

59

mp

f

59

62

Hn.

Vnc.

62

f sub.

p

sos. ped.

64

Hn.

Vnc.

64

mf

p

A

66

Hn.

Vnc.

fmp

66

f

mp

sos. ped.

69

Hn.

Vnc.

69

71

Hn.

Vnc.

71

73

Hn.

Vnc.

cuore

fp

fp

f

73

p sub.

74 *cuivre* *ord.*

Hn.

Vnc.

74

76

Hn.

Vnc.

f *pizz.* *f*

76

f

78

Hn.

Vnc.

f

f

This block contains the first system of music, measures 78 and 79. The Horn part (Hn.) is in the treble clef, starting in 4/4 time and changing to 3/4 time at measure 79. The Violin part (Vnc.) is in the bass clef, starting in 4/4 time and changing to 3/4 time at measure 79. Both parts feature a dynamic marking of *f* (forte). The Violin part has accents over the notes in measure 78.

78

This block shows the piano accompaniment for measures 78 and 79. It consists of two staves: the right hand in the bass clef and the left hand in the bass clef. The music features chords and moving lines in both hands, with a key signature of three sharps (F#, C#, G#).

80

Hn.

Vnc.

B

p

mf

p

arco

mf

f

This block contains the second system of music, measures 80 through 83. A section marker 'B' is placed above measure 80. The Horn part (Hn.) is in the treble clef, starting in 4/4 time. The Violin part (Vnc.) is in the bass clef, starting in 4/4 time. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The Violin part includes an *arco* marking above measure 81.

80

p

This block shows the piano accompaniment for measures 80 through 83. It consists of two staves: the right hand in the bass clef and the left hand in the bass clef. The music features chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the beginning.

85

Hn. *ff* *pp sub.*

Vnc. *ff* *pp sub.*

85

pp

88

Hn.

Vnc. *p*

88

pp

90

Hn.

Vnc.

90

92

Hn.

Vnc.

mf

f

tr

92

f

mf

95

Hn.

Vnc.

Musical score for measures 95-96. The Horn part (Hn.) is in treble clef, 4/4 time, and features a melodic line with a long slur over measures 95 and 96. The Violoncello part (Vnc.) is in bass clef, 4/4 time, and contains rests for both measures. The key signature has one sharp (F#).

95

Musical score for measures 95-96, Piano part. It consists of two staves in bass clef, 4/4 time. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays chords. The key signature has one sharp (F#).

97

Hn.

Vnc.

f

gl.

Musical score for measures 97-98. The Horn part (Hn.) is in treble clef, 3/4 time, and features a melodic line with a long slur over measures 97 and 98. The Violoncello part (Vnc.) is in bass clef, 3/4 time, and features a melodic line with accents and glissandi markings (*gl.*). A dynamic marking of *f* (forte) is present. The key signature has one sharp (F#).

97

Musical score for measures 97-98, Piano part. It consists of two staves in bass clef, 3/4 time. Both staves contain rests for both measures. The key signature has one sharp (F#).

C

102

Hn.

Vnc.

102

dry

f

p

106

con sord.

p

Hn.

Vnc.

106

110

Hn.

Vnc.

ord. pizz.

f

arco

f

110

light, dry

pp

113

Hn.

Vnc.

senza sord.

mf

pp

mf

113

mf

117

Hn.

Vnc.

mf

f

117

mf

120

Hn.

Vnc.

mp

mf

mp

120

mp

146

Hn.

Vnc.

f

f

146

ff

f

149

Hn.

Vnc.

mp

f

mp

f

149

f

151

Hn. *fp* *f*

Vnc. *fp* *f*

151

154

Hn. *f*

Vnc. *f*

tr

o ()*

154

p *f*

vo

156

Hn.

Vnc.

p

p

156

p

vallio

vallio

158

Hn.

Vnc.

non rit.

fff

fff

158

fff

vallio

vallio