

**WALK WITH ME,
My JOY**

**FOR FLUTE, CELLO,
PERCUSSION AND PIANO
(2022)**

DANIEL PESCA

FOR PERUSAL ONLY

COMMISSIONED BY CONSTELLATIONS CHAMBER CONCERTS

DEDICATED TO MY MOTHER, ROBIN PESCA



PREMIERED MARCH 2022 IN WASHINGTON, DC

SARAH FRISOF, FLUTE | CHRISTINE LAMPREA, CELLO
IAN ROSENBAUM, PERCUSSION | DANIEL PESCA, PIANO

ABOUT THE PIECE

My quartet “Walk with me, my joy” unfolds as a spacious series of reflections on the Irish folksong “Shule Agra,” which was sung to me as a lullaby from my earliest childhood. Some sections of the work are somewhat like a traditional theme and variations, where the melody’s contours and phrases can be clearly heard. Other times, there are longer, rhapsodic passages, where motives from the poignant theme are isolated and become one strand among many, refracted among the four instrumental parts. The work lives in a world of memory, specifically the blurry mental images of our childhood that we carry with us forever. There is a paradox in their strength: despite the fact that we often cannot clearly recreate them in our imagination, they shape us so fundamentally. My consciousness bears the musical imprint of “Shule Agra” in just this way.

In this piece, I am contemplating those foundational experiences in life that enable us to rise up and walk on our own. Most of all, I am thinking of my parents.

— Daniel Pesca, March 2022

PERFORMANCE NOTES

Percussion instruments: 5-octave marimba and vibraphone

All players play from score. If parts are desired, please contact the composer.

DURATION: 24 MINUTES

Dedicated to my mother, Robin Pesca
Commissioned by Constellations Chamber Concerts — Washington, DC

Walk with Me, My Joy

for flute, cello, percussion, and piano

Daniel Pesca

2022

PRELUDE

Gently flowing ♩. = 76

Fl. *p, singing & simple*

Vc.

Vib. **Vibraphone**
pp legatissimo
ped. always
(change with harmony — some, but not all, changes are marked)

Pno. *pp legatissimo*
ped. always
(change with harmony — some, but not all, changes are marked)

ppp, very lightly, shadowing the flute

==

Fl. *mp*

Vc. *pp, very lightly*
IV (♯)

Vib. *sim. sempre*

Pno. *p* *mp*
sim. sempre

9

Fl. *pp* *p* *ppp* **A**

Vc. *pp, singing & simple*

Vib.

Pno. *pp* *poco*

13

Fl. *mp* *pp* *p*

Vc. *mp* *pp* *pp* *sul tasto*

Vib. *pp* *pp, shadowing the flute*

Pno. *pp* *mp, warm* *pp*

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18

Fl.

Vc.

Vib.

Pno.

mf

p

mp

always let ring

23

Fl.

Vc.

Vib.

Pno.

pp

p

pp

pp

8va

FOR PERUSAL ONLY

==

28 **B**

Fl.

Vc. ord.
p, singing & simple *mp* *pp*

Vib. *mp*

Pno. *pp* *mp* *pp*
mp

==

32

Fl. *mp* *p*

Vc. *pp, very lightly*

Vib. *p* *pp*

Pno. *pp* *ppp, like an echo*

37 **A little more agitated**

Fl. *pp* *pp*

Vc.

Vib. *mp* *pp* *pp* *mp* *pp* *mp*

Pno. *mp* *pp*

A little more agitated

43 **C**

Fl. *mf* *p* *mp* *pp*

Vc. *mf* *p* *mf* *p*

Vib. *pp* *mp* *pp* *mp*

Pno. *mf* *mf* *p* *pp*

49

Fl. *p* *mf* *p*

Vc. *mf* *p*

Vib. *pp* *mp* *pp* *mf* \emptyset

Pno. *mf* *p*

54

Fl. *f* *mp* *lingering slightly*

Vc. *f*

Vib. *p* *f* *mp* *lingering slightly*

Pno. *f* *p* *lingering slightly*

D

With more motion ♩=108

59

Fl. *ppp* *pp* *mp* *pp sub.*

Vc. *pp* *mp* *pp*

Vib. *pp* *p* *mp* *pp sub.*
Red. *Red. always*

Pno. *pp* *p* *mp* *pp sub.*
Red. always

Λ

==

63

Fl. *p* *mf* *p* *mf* *f*

Vc. *mf* *mf*

Vib. *mp* *mf* *pp* *mf* *f*

Pno. *mf* *f*

Λ

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74

Fl. *mf* *pp* *p*

Vc. *mf*³ *pp* *mp espr.* *mf* *p*

Vib. *mf* *pp* *p*

Pno. *mf* *pp* *p* *mf* *p*

78

Fl. *f* *f* *mp sub.* *mf* *mp* *mf* *p*

Vc. *f* *p* *p* sul tasto

Vib. *mf* *mp sub.* *mf* *p* *mf*

Pno. *f* *mp sub.* *mf p* *mf* *mf*

F

lingering - - - - - Back in time ♩=108

82

Fl. *mf* *pp*

Vc. *p* *pp* ord. *pp*

Vib. *mf* *pp*

Pno. *mf* *p* *pp*

Detailed description: This block contains the musical notation for measures 82, 83, and 84. The Flute part (Fl.) starts with a melody of eighth notes in triplets, marked *mf*, and ends with a half note marked *pp*. The Violin (Vc.) and Viola (Vib.) parts play sustained chords, with the Violin marked *p* and the Viola *mf*. The Piano (Pno.) part features a complex texture with triplets and chords, marked *mf*, *p*, and *pp*. A large red watermark 'FOR PERUSAL ONLY' is overlaid on the score.

85

Fl. *p* *mf* *p*

Vc. *p* *mf* *p*

Vib. *pp* *mf*

Pno. *mp* *pp* *mf* *pp* *mf*

Detailed description: This block contains the musical notation for measures 85, 86, 87, and 88. The Flute (Fl.) part has a melody of eighth notes in triplets, marked *p*, *mf*, and *p*. The Violin (Vc.) part also features eighth notes in triplets, marked *p*, *mf*, and *p*. The Viola (Vib.) part plays sustained chords, marked *pp* and *mf*. The Piano (Pno.) part is highly textured with triplets and chords, marked *mp*, *pp*, *mf*, *pp*, and *mf*. A large red watermark 'FOR PERUSAL ONLY' is overlaid on the score.

rit.

89

Fl. *p* *mf* *mf* *p*

Vc. *mf* *p*

Vib. *p* *mp* *mf* *mp*

Pno. *p* *mp* *mf* *p*

G

92 **Broader, rhapsodic** ♩=96

Fl. *f, espr.* *ff* *ff*

Vc. *f*

Vib. *f*

Pno. *f* *ff* *f* *ff*

96

Fl. *mf* 3

Vc. *f* *ff* *ffp* 3

Vib. *ff* *mp* 3

Pno. *f* *ff* 3

gradually slowing

100

Fl. *ff* 3

Vc. *mf* *mp* *f, espr.* *pp* 3

Vib. *mf* *p* 3

Pno. *mf* *mf* 3

Ped.

H

103 **molto rit.** - - - - - **Slower** ♩=88

Fl. *mp, cant.* *pp*

Vc. *pp* sul *tasto* ord.

Vib. *pp* *p* *pp*

Pno. **molto rit.** - - - - - **Slower** ♩=88 *pp*

==

106 **slowing more** - - - - - **Tempo I** ♩=76

Fl. *p* *pp*

Vc. *p* *mp*

Vib. *mp, like an echo* *pp*

Pno. **slowing more** - - - - - **Tempo I** ♩=76 *p* *pp m.d.* *mp*

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109

Fl. *p, cant.*

Vc. *pp* *p, espr.* *mp* *pp*

Vib. *pp*

Pno. *p m.d.* *p* *pp*

114

Fl. *mf*

Vc. *pp*

Vib. *mp* *p* *mf* *mp*

Pno. *p* *mp*

118

Fl. *pp, like an echo* **I** *pp*

Vc. *pp* ord. *p, warm* *pp* *p*

Vib. *pp sub.* *p* *pp*

Pno. *pp sub.* *m.d. pp* *p*

122

Fl. *mp* *f* *p* *pp*

Vc. *mf* *mfp* *pp*

Vib. *p* *mf* *pp* *mp* *pp* *mp*

Pno. *mf* *p* *pp* (*m.d. pp*)

p *mp*

127

Fl. *mp* *f* freely, *espr.* 4 *pp* rall.

Vc.

Vib. *pp* *mf* *p* ϕ

Pno. *mf* *mf* 5 *p* 4 *mf* *pp* rall.

==

J

A hair slower ♩=72 rit. With more motion ♩=104

132

Fl. *p, espr.* 3 *pp* *mp* *pp*

Vc. *p, espr.* *mp* *pp*

Vib. *p* *mp* *pp*

Pno. A hair slower ♩=72 rit. With more motion ♩=104 *p* *pp* *mp*

Much slower ♩=80

138

Fl. *mp* *p* *mp* *pp*

Vc.

Vib. *pp* *p*

Pno. *pp* *mp* *p* *pp*

Much slower ♩=80

143

Fl. *short* *rit.* *Much slower* ♩=60

Vc. *pizz.* *pp* *ppp* *pp* *ppp* *pp*

Vib. *pp* *pp* *ppp* *pp*

Pno. *pp* *mp* *pp* *mp* *pp*

l.v. until sound fades

l.v. until sound fades attacca

THEME [flute, cello, vibraphone]

Slowly; freely ♩=54

148

Fl. *p, simply* 3 3

Vc. arco *pp, distant* 3 3

Vib. **Vibraphone - bowed**
pp, distant
Ed. sempre 3

K

152

Fl. *mp* *p* *pp* short

Vc. *p* *pp* *distant again* short

Vib. *p* *pp* short

VARIATION I [flute, cello, piano]

With more motion; freely ♩=63

156

Fl. *p, flexible & expr.* *pp* *p* 3

Vc. ord. *pp, distant & wispy* 3

Pno. *pp, delicately* 3

160

Fl. *mf* *p* *L*

Vc.

Pno. *mp* *pp* *L*

163

Fl. *f* *mf* *pp*

Vc. *mf*

Pno. *mf* *p*

166

Fl. *p* *mp* *pp* *rubato*

Vc. *pp* *rit.*

Pno. *pp*

attacca

VARIATION II [flute, marimba, piano]

Light, quick ♩=144

169

Fl. *p, legg.*
follow marimba *pp*

Mar. *mf* *p* *pp* *p*
fluid & flexible

Pno. *p, legg.*
follow marimba *pp*
Ped.

174

Fl. *p* *mf*

Mar. *(rit.) - - - a tempo*
pp *mf* *p* *mf* *f*

Pno. *p* *mf*

179

Fl. *pp* *p*

Mar. *p* *pp* *mp* *mf*

Pno. *pp* *p*

M

183

Fl. *f*

Mar. *f* (rit.) - - - - *a tempo* *p* *mp*

Pno. *f* *mp* *p*
Ped.

186

Fl. *mp* *pp*

Mar. *p* *p* *pp*

Pno. *mp* *pp*
Ped.

rit. - - - -

VARIATION III [piano solo]
Expressive & flexible ♩=63

190

Pno. *p* (rit.) - - - -

194

Pno. *ppp* molto legg., freely *p* *pp*, delicate

5

△ ped. sim. — let every chord ring until the next one, never dry

197

Pno.

6

8^{va}

f

5

p

rit. - - -

200

Pno.

pp

7

p

pp molto legg., freely

6

202

Pno.

N

mp, agitato

5

mf

f

205

Pno.

più cresc.

ff, brilliant

7

7

7

allarg.

8^{va}

208

Pno.

ritenuto

a tempo

mp

p

5

6

p

8^{va}

211

Pno. *pp*

rit. short

VARIATION IV [flute, piano]
Graceful & moderate ♩.=72

214

Fl. *pp* *p, elegant*

Pno. *p*

Graceful & moderate ♩.=72

Ped.

218

Fl. *mf* *p* *in time*

Pno. *ben marc.* *mp* *mp* *p*

freely

Ped.

223

Fl. *mf* *p* *mp*

Pno. *mf* *p*

Ped.

227

Fl. *mf* ⁴ *freely* *p* *in time*

Pno. *mf*

Red.

230

Fl. *mf* *f* *p*

Pno. *mp* *f* *p*

Red.

233

Fl. *mf* *f*

Pno. *f*

Red.

rit. a little slower

236

Fl. *p* *sweetly* *pp*

rit. a little slower

Pno. *p* *pp*

Red.

Fl. *a tempo*

Pno. *a tempo* *mf m.d.*

Fl. *poco rit.*

Pno. *poco rit.*

VARIATION V [cello, vibraphone, piano]

Cloudy, with motion ♩=76
sul tasto

Vc. *n* *pp, sustained within the resonance*

Mar. **Vibraphone** *pp* *Red.*

Pno. **Cloudy, with motion** ♩=76 *pp* *Red.*

rit. a tempo

250

Vc. *p*

Vib. *pp* *p*

Pno. *pp* *p*

rit. a tempo

254

Vc. *ppp* *p*

Vib. *mp* *pp* *p* *ppp* *p*

Pno. *mp* *pp* *p* *ppp* *p*

258

Vc. *mf*

Vib. *mf*

Pno. *mf*

262

Vc. *rit.*

Vib.

Pno.

p *pp*

265

Vc. *a tempo*

Vib.

Pno.

ppp *pp*

a tempo *pp*

268

Vc. *rit.*

Vib.

Pno.

mp *ppp*

mp *ppp*

rit.

VARIATION VI [cello, piano]

Freely ♩=40

Very slowly, like an elegy ♩=58

272 → ord.

Vc. *p, espr.* *mf, full & singing very freely*

Pno. *mp, full & rich*
Ped.

275

Vc. *mp* *mf* *mp*

Pno. *p* *mp* *p*

ped. sim. - pedal each chord, except where marked

278

Vc. *pp* *p*

Pno. *pp* *sf* *mp* *p* l.v.

Ped.

281

Vc. *f* *mp* *mf*

Pno. *mf* *p* *mp*

Λ sim.

284

Vc. *p* *agitato* *f* 3 3

Pno. *pp* 5 *mf* 5

287

Vc. *mp* *pp* 3

Pno. *p* 5 *sf* *mp* *f* 6 6 5 *f*

Ped. *Q*

290

Vc. *ff, with intensity* 3 3 3

Pno. *ff* 3 5 *ff* 5

Ped. *Q* *sim.*

293

Vc. 6 3 5 *f* 3 *mf*

Pno. 6 *mf* 5 *mp*

296

Vc. *pp* *mf* 3 3 3

Pno. *pp* *mp* 5

298

Vc. *ff* 3 3 *p* *sf* 6

Pno. *ff* *mp* *sf* 6

301

Vc. *pp* 3 *p* 3

Pno. *p* *pp* 5

304

Vc. 5 *p* 3

Pno. 5 6 5

307

Fl. *ppp* *p* *rit.*

Vc. *pp*

Pno. *pp* *mp* *rit.*

VARIATION VII [flute, cello, marimba]

Playful & quick ♩=80

312

Fl. *mp* *pizz.*

Vc. *mp*

Marimba *p*

315

Fl. *f* *mp* *f* *6* *rubato*

Vc. *arco* *p*

Mar. *3*

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319

Fl. *mp* pizz. *mf* arco flautando

Vc. *mp* *p*

Mar. *p* *p* *mp* *mf*

323

Fl. *ff* *mf* *6* *6* *rubato*

Vc.

Mar.

R

326

Fl. *mf*

Vc. pizz. *mf*

Mar. *mf*

329

Fl. *f* *mp* *arco*

Vc. *f*

Mar. *f* *mp* *3* *3* *3*

333

Fl. *ff* *mp* *3* *6* *3*

Vc. *pizz.* *mp*

Mar. *mp* *3* *3* *3*

337

Fl. *p* *6* *p* *3* *3* *mf* *pp* *rubato*

Vc. *mf*

Mar. *p* *mf* *p* *mf* *3* *pp*

VARIATION VIII [cello, marimba, piano]

The same tempo ♩=80

342

Vc. *f, marc.*

Mar. *f*

Pno. *f*

The same tempo ♩=80

Vc. *mp* *mf*

Mar. *mp* *f* *mf*

Pno. *mp* *f* *mf*

345

348

Vc. *f*

Mar. *f*

Pno. *f*

||

351

Vc. *mp* *p*

Mar. *mp* *p*

Pno. *mp* *p*

6

6

Red.

360

Vc.

Mar.

Pno.

mf

==

363

Vc.

Mar.

Pno.

mp

p

switch to vibraphone

374

Fl. *p* *f*

Vc. *p* *f*

Vib. *p* *f*

Pno. *p* *f*

Detailed description: This system contains measures 374 and 375. The Flute part features a melodic line with a triplet of eighth notes in measure 374, followed by a rest, and then a triplet of eighth notes in measure 375. The Violin part has a single note in measure 374 and a triplet of eighth notes in measure 375. The Viola part has a single note in measure 374 and a triplet of eighth notes in measure 375. The Piano part has a complex rhythmic pattern of eighth notes in measure 374 and a triplet of eighth notes in measure 375. Dynamics range from *p* to *f*.

376

Fl. *p* *f*

Vc. *p* *f* *mp*

Vib. *p* *f* *mp*

Pno. *p* *f* *mp*

Detailed description: This system contains measures 376 and 377. The Flute part has a melodic line with a triplet of eighth notes in measure 376 and a triplet of eighth notes in measure 377. The Violin part has a single note in measure 376 and a triplet of eighth notes in measure 377. The Viola part has a single note in measure 376 and a triplet of eighth notes in measure 377. The Piano part has a complex rhythmic pattern of eighth notes in measure 376 and a triplet of eighth notes in measure 377. Dynamics range from *p* to *f* and *mp*.

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T

378

Fl. *p*

Vc. pizz. *p*

Vib. *p*

T

Pno. *p*

Ped.

381

Fl. *f*

Vc. *f* *mp*

Vib. *f* *mp*

Pno. *f* *p* *mp*

384

Fl.

Vc.

Vib.

Pno.

arco

p

p, cant.

p

switch to marimba

p

pp

Ed.

387

Fl.

Vc.

Pno.

pizz.

p

pp

p

pp

6

5

5

5

6

Ed.

attacca

FINALE & VARIATION X [tutti]

The same tempo ♩=88

390

Fl. *f* 6 *ff* 6 *mf* *f* 6 6

Vc. arco *f* *mf* *mp*

Mar. **Marimba** *f* *mf* *mp*

Pno. The same tempo ♩=88 *f* *mf* *mp*

393

Fl. *ff* 6 *mf* *f* 3 3 3

Vc. *f* *mf* *mp*

Mar. *f* *mf* *mp*

Pno. *f* *mf* *mp* 6

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395

Fl. *ff* *f, cant.*

Vc. *ff* *mf* *mf, cant.*

Mar. *ff* *mf* *mp*

Pno. *ff* *mf* *mp*

Ped.

=

397

Fl. *p* *rit.*

Vc. *p* *mf, dolce* *p*

Mar. *p* *mf* *p* *pp*

Pno. *p* *mf* *p* *pp*

Ped.

U

a tempo

399

Fl. *f* *ff* *f* *ff*

Vc. *f* *mp* *mp*

Mar. *f* *mp* *f*

Pno. *f* *mp* *f* *mp*

402

Fl. *f* *ff* *mf*

Vc. *ff* *mf*

Mar. *ff* *mf*

Pno. *ff* *mf*

405

Fl. *p* *p, legg.*

Vc. *p* *mp, dolce* *f*

Mar. *p* *p, legg.*

Pno. *p* *f*

Ed.

408

Fl. *p*

Vc. *mp, cant.*

Mar. *p* *p, legg.*

Pno. *p* *mf* *p, legg.*

411

Fl. *pp*

Vc. *pp*

Mar.

Pno. *pp*

414

Fl. *p, cant.* *mf* *f* *poco rit.*

Vc. *p*

Mar. *p* *mf, marc.* *poco rit.*

Pno. *p* *mf, marc.* *poco rit.*

Ped.

a tempo

417

Fl. *ff* *mf* *f* *ff* *mf*

Vc. *f* *mf* *mp* *f* *mf* *mp*

Mar. *f* *mf* *mp* *f* *mf* *mp*

Pno. *f* *mf* *mp* *f* *mf* *mp*

a tempo

420

Fl. *f* *ff* *f, cant.*

Vc. *ff* *mf*

Mar. *ff* *mf*

Pno. *ff* *mf*

Red.

422 **poco allarg.**

Fl.

Vc. *mf, cant.* *p*

Mar. *mp* *p*

Pno. *p* **poco allarg.**

W

424 **A little broader** ♩=132

Vc. *f, molto cant.*

Mar. **switch to vibraphone**

Pno. **A little broader** ♩=132 *f*

426

Vc. *mf*

Pno. *mf*

428

Vc.

Pno.

f

f



431

Vc.

Pno.

mp sub.

rit.

mp sub.

rit.

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X

433 **Back in time** ♩=72

Fl.

Vc.

Pno.

pp

pp

rit. Slower, pensive ♩=52

436

Fl. *pp* *rit.*

Vc. *pp, espr.* *rubato*

Vib. *pp* *rit.*

Pno. *rit.* *Slower, pensive ♩=52* *rit.*

3 *Ped.*

==

440

Fl. *pp* *long*

Vc. *pp* *long*

Vib. *p* *long* *pp*

Pno. *p* *pp* *long*

3 *3* *una corda*

Very slow, as though not in time ♩=40

FOR PERUSAL ONLY

Y

As before ♩=88

443

Fl. *mp* 3 6 *ff* 6 6

Vc. *f* *ff* *mf* *p*

Vib. *f* *ff* *mf*

Pno. *f* *ff* *mf* *p*

As before ♩=88

tre corda

==

446

Fl. *f* 6 6 *ff* *ritenuto*

Vc. *f* *ff*

Vib. *mp* *f* 6 6 6 *ff* *Ped.*

Pno. *f* 6 *cresc.* 6 6 *ff* *ritenuto* *Ped.*

più rit.

449

Fl.

Vc.

Vib.

Pno.

più rit.

long

long

long

long

||

EPILOGUE
Very slow; freely ♩=50

452

Fl.

Vc.

Vib.

Pno.

ppp, very distant and hovering

p *ppp*

very gently

pp

Red.

Very slow; freely ♩=50

mf, molto espr.

poco a poco dim.

always with thick pedal — allow haziness

Z

456

Fl. *ppp, hovering*

Vc. *ppp sempre* I

Vib.

Pno. *p*

||

A bit slower

461

Fl. *pp* rit. long

Vc. long

Vib. *ppp* ⁿ long

Pno. *pp* A bit slower rit. long

una corda

Ped.