

HYDE PARK BOULEVARD

**SUITE FOR PIANO
SPRING-SUMMER 2020**

DANIEL PESCA

MOVEMENTS

	<i>Page</i>	<i>Duration</i>
I. Prelude	1	2'00"
II. Lakeshore Drive	6	4'00"
III. The Lagoon at Dusk	14	5'00"
IV. Interlude: At Night	20	3'00"
V. Bobolink Meadow	24	1'15"
VI. The Wooded Isle	26	2'45"
VII. Promontory Point	29	3'20"
<i>Total Duration:</i>		21–22 minutes

The **Appendix** (page 39) provides information and materials about how to perform this suite interleaved with Partita No. 1 in B-flat Major by J.S. Bach.

ABOUT THE SUITE

I composed the suite *Hyde Park Boulevard* during the COVID-19 pandemic in the spring and summer of 2020. During these months, I hardly left the Hyde Park neighborhood of Chicago, where I took many long walks. This suite memorializes some of the neighborhood's characteristic sights and sounds: the bustle of Lakeshore Drive, a main artery through Chicago, full of horns and sirens; the contemplative quiet of the lagoon at Jackson Park; small creatures at play in Bobolink Meadow, also in Jackson Park; and the same park's Wooded Isle, which contains an exquisite Japanese Garden. (The bells of Rockefeller Chapel also figure into this movement . . . in reality, the chapel is too far from the isle for this fantasy to occur.) The piece concludes with the swirling dynamism of Lake Michigan at Promontory Point, a favorite site for gatherings.

In the early weeks of the pandemic, I played the six Bach Keyboard Partitas obsessively. This suite follows the contours and tonality of the first Partita, with which it may be paired—or interleaved—in performance. *Hyde Park Boulevard* is dedicated to André J. Washington.

— Daniel Pesca, July 2020

To André

HYDE PARK BOULEVARD

SUITE FOR PIANO

I. PRELUDE

DANIEL PESCA

(2020)

Flowing ♩ = 80

12/8 *f* *p* *f sub.* *p*

always with pedal (with harmony)

6/8 *fp* *mf* *p sub.*

5/4

6/8 *fp* *mf* *p sub.*

4/4

12/8 *f* *sfz mp* *f*

8

15/16 *mp* *f*

9/8

8va

8 9 6

(8)

p *molto* *ff* *p, legg.*

13

8va 15 16 6

f *p* *f* *p*

16

5 9 8 6

m.d. p, legg.

m.s. f, marc.

19

4 (8) 2 6

15ma *loco* *p* *pp*

22

8

(8)

25

(8)

7/8

f brilliant 6 6

mp 3/4 7/8

27

8va 6

f *ff* *p*

30

(8)

7/8

sffz 6 6

32

4/4

fp *pp, sempre legato*

ben marc.

34

5/8

37

6/8

pp

40

6/8

mp

pp

44

6/8

pp

47

6/8

poco

m.d. pp
m.s. mp, ben marc.

51

8^{vb}

6/8

pp

53

(8)

55 *m.s. mp, poco marc.*

m.d. pp, legg.

cresc.

8va

(without slowing)

3/4 15ma

mfp

(8)

poco

ppp

II. LAKESHORE DRIVE
(CAPRICCIO)

6/8 $\text{♩} = 84$ With bite & energy

mf, non legato

secco

7/16

8^{va}

ff, brilliant

ped. →

6/8

(8)

4

secco

4/4

7

mf, scherz.

3

3

mp

8/8

9

non legato

f molto

11/16

mp

ped. →

3/4

12

molto

ff

p

mf, scherz.

3

3

fp

tr

rit. (♩=60)

4/4 8va

15 *pp* secco

tr. poco

2/4 *pp*

6/8 Tempo I ♩=84

18 *p, non legato* secco

7 16 8va

13 16 *ff* ped. →

(8)

21

16 8 3

7 16 (8) 5 loco

25 *mf sub.* *ff* *mp sub.* 8va *mf* *ff* *p*

secco ped. secco

3 7 16

30 *p* *mf* *p* *mf*

34

scherz.

$\frac{3}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{7}{16}$ *8va*

p *mf* *pp*

ped. →

40

loco

mf p *p*

secco

45

$\frac{4}{8}$ $\frac{5}{16}$ $\frac{4}{8}$ $\frac{9}{16}$

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

ped. _____

$\frac{7}{16}$ $\frac{3}{8}$ $\frac{11}{16}$

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

8va

ped. _____

52

$\frac{7}{16}$ $\frac{3}{8}$ $\frac{7}{16}$ $\frac{5}{16}$

p *mf sfz* *p* *ff, marc.*

4/8 13/16 7/16

sfz *mp* *molto* *ff, marc.* *p sub. legg.* *8va*

56

13/16 9/16 7/16

ff, marc. *p sub.* *mf* *p*

59

ped. ———

9/16 2/4 5/8

f *molto marc.* *sffz*

62

ped. ———

6/8 7/16 6/8

mf *ffpp* *8va*

65

ped. —→

(8) 3/16 7/16

sempre pp *poco*

Musical score for "The Rose Tree" (No. 15). The score is in 3/16 time and consists of five measures. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score is for a piano (p) and includes dynamics such as *mf*, *p*, *f*, and *mp sub.*. The score is marked with a large red "ONLY" watermark.

rit. **Slower** ♩ = 72

(8) 2 3

loco *pp* *p, legatissimo, espr.*

ped. →

7 16 8va 3 9 16

pp mf

86

FOR

4/8

poco rit.

Slower, with rubato

4/4

p

espr.

89

♩=72 (a tempo)

11

7/16 2/8 7/16 2/8

pp *cresc.*

91 ped. →

7/16 9/16 7/16

f *secco*

95

10/16 9/16

f *secco*

98 ped. secco

5/16 6/16 5/16

f, brilliant *secco* *ped. →*

100

stringendo

(8)

6/16

ff *mf sub.* *molto*

103

12 **Tempo I** ♩=84

loco

ff, molto marc., angular

8^{va}

8^{va}

106

allarg. Pesante ♩=76

3/4

5

sffz

ped. →

108

6/8 Tempo I ♩=84

5/4 Pesante ♩=76

p

ff

sub.

ped. →

111

12/16 Tempo I ♩=112

p

molto

ff

secco

114

A bit slower ♩=100

poco rit. a tempo

3/16

6/16

9/16

3/8

mf sub.

p

pp

mf

117

9/16 3/4 poco rit. . . . a tempo 3/16

p *pp* *mp*

121 8^{va}

9/16 3/8 7/8 8^{va}

p legg. *poco* *mp* *mf* *p* *più*

124 (8)

4/8 12/16 rall. . . . Tempo I ♩ = 112

mf *pp* *tr*

127 loco 8^{va} una corda

15/16 12/16

mf sub. *p* *tr* *pp*

129 tre corda 8^{va} una corda

15/16 without slowing 12/16 15^{ma}

legg. *poco* *f* *p*

132 loco tre corda 8^{va}

III. THE LAGOON AT DUSK

Inward, pensive $\text{♩} = 40$

p *pp*

with ample pedal throughout

mf, more intense

poco rit. - - - *5/4 a tempo*

p *pp* *sim.* *mp* *pp*

mf *f*, molto espr.

mf *fp* *rit.*

6 *8^{vb}* 9 *8^{vb}* 12 *8^{vb}*

The musical score is written for piano and features a variety of time signatures and dynamic markings. It begins in 3/4 time with a tempo of quarter note = 40. The first system includes a 4/4 section and a 5/4 section. The second system continues in 3/4 and 4/4. The third system introduces a 7/8 time signature with a 'poco rit.' marking, followed by a 5/4 section marked 'a tempo'. The fourth system is in 3/4 time. The fifth system returns to 7/8 and 5/4, ending with a 'rit.' marking. Dynamic markings range from piano (p) and pianissimo (pp) to mezzo-forte (mf) and fortissimo (fp). Performance instructions include 'Inward, pensive', 'with ample pedal throughout', 'mf, more intense', 'sim.' (sostenuto), and 'f, molto espr.' (forte, very expressive). Fingerings and pedaling are indicated with numbers and '8vb' (pedal 8va below).

4/4 a tempo 8va 3/4 15

pp dolce 6 6 6

(8) 1 loco pp continue to roll each chord ----- f p

4/4 8va 1 loco mf p f mf poco a poco cresc.

3/4 8va 5/4 3/4 sempre legato ff marc.

(8) 1 loco 3/4 decresc.

poco rall. a tempo

28

$\frac{3}{4}$

31

mp, espr. $\frac{2}{4}$ *pp* like a harp

31

una corda

$\frac{4}{4}$ 10 8 8va

34

tre corda

8 poco rit. $\frac{5}{8}$ a tempo

pp sub.

pp

38 10/8 *mf* *mf* *p* *sim.* *sim.*

40 3/4 *dolce* 10/8 *f* *sim.* *sim.* *8va*

loco poco rit. a tempo 7/8 3/4 *mf* *p* *pp* *8vb* una corda

45 8/8 3/4 *p* *pp* *8va* *8vb* una corda tre corda

7/8 2/4 3/4 *f* *5* *5* *5* *mp sub.* *8vb* tre corda *8vb*

Faster, fantastical

♩=104-108

(8)

5 5 5 5

5 5 5

(8)

The musical score for Example 8 consists of two staves. The right hand (treble clef) plays a complex melodic line with many quintuplets (indicated by a '5' under a bracket) and various accidentals (sharps, flats, and naturals). The left hand (bass clef) plays a simple bass line with a few notes and a long, low note at the end.

(15) $\frac{5}{8}$ 8^{va}

f, più legato

$\frac{3}{4}$ (8) $\frac{4}{4}$

mf *mp*

poco allargando *a tempo*

f

(*) See Appendix.

$\frac{3}{4}$

p *mf*

$\frac{9}{8}$

pp

una corda

attacca

l.v. into next movement

Light & ethereal

IV. INTERLUDE: AT NIGHT

 $\text{♩} = 56$

8^{va} *sim. sempre*

pp

una corda
molto ped.

(8)

3 5 (4) 5

8^{va}

(8) 5 4 8^{va}

5 3 5 7 8 poco rit.

(8)

p *ppp*

8^{va} *

$\frac{5}{4}$ $\text{♩} = 50$, very free & rhetorical, as though unmeasured $\frac{6}{4}$

mf, intense, espr.

10 tre corda 10

fp *molto allarg.*

$\frac{4}{4}$ ♩=56 (Tempo I)

ff *mf sub.* *p*

13

$\frac{4}{4}$ *pp*

8va

5

una corda

(8)

8va

5

poco scherz.

$\frac{5}{8}$ $\frac{4}{4}$

(8)

mf *loco*

5

tre corda

(8) loco

molto allarg.
 $\frac{5}{8}$ *molto cresc.* $\frac{7}{4}$ $\text{♩} = 50$, as before
ff, very intense

molto allarg.
marc.

8^{vb} loco

10

3 *tr*

8^{vb} loco

$\frac{4}{4}$ $\text{♩} = 56$ (Tempo I)

fff *decresc.* $\frac{2}{4}$

27 (8) loco

7/8 4/4 5/8

mf *p, dolce*

una corda

30

4/4 8va

pp

33

poco cant.

3 3

3/4 4/4

(8)

ppp

35

FOR PERUSAL ONLY

Detailed description: This musical score page contains three systems of piano music. The first system (measures 30-32) features a 7/8, 4/4, and 5/8 time signature sequence. The right hand plays a series of chords and eighth notes, while the left hand has a long note in measure 30 and a triplet in measure 32. Dynamics include *mf* and *p, dolce*. The second system (measures 33-34) is in 4/4 time with an 8va marking. The right hand continues with chords, and the left hand has a melodic line with a triplet. Dynamics include *pp*. The third system (measures 35-36) is in 3/4 and 4/4 time. The right hand has a melodic line with a triplet, and the left hand has a long note. Dynamics include *ppp*. A large red watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

a tempo

poco rit.

a tempo

rit.

attacca

(*) See Appendix.

VI. THE WOODED ISLE

Serene, resonant $\text{♩}=84$

p *pp, distant* *p*

with pedal una corda tre corda

mf *più p*

6

With Motion $\text{♩}=92$

rit. *8va* *loco*

decresc. *pp* *mf sub., with energy*

10

Tempo I $\text{♩}=84$

f

15

Gently $\text{♩}=76$

rit. *8va*

p, dolce *pp, distant* *p*

19

ped. una corda tre corda

Tempo I ♩=84

27

23

mp, espr.

pp, dolce

27

mp

mf

f

31

mp

cresc.

5/4 With Motion ♩=92

34

f

mp

f sub., with energy

ped. →

38

mp

f

42 $\frac{4}{4}$ poco accel. $\text{♩}=84$ (sub.) $\frac{3}{4}$ $\frac{4}{4}$

sfz pp *p*

46 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *molto cresc.* *f* *sfz* *pp, delicate*

una corda

ped. \rightarrow

51 *mf* *p* *mf* *f* *8va*

tre corda

55 $\frac{4}{4}$ (8) *mp* *cresc.* *ff* $\text{♩}=100$ *8va*

3 3 6 6

58 $\text{♩}=88$ *pp* *mf* *pp* *cresc.*

una corda tre corda

accel. $\leftarrow \text{♩} = \text{♩} \rightarrow$ $(\text{♩} = 126)$

9/8 $\text{♩} = 132$ 3/4 4/4 $\leftarrow \text{♩} = \text{♩} \rightarrow$

fp *cresc.* *f*

62

attacca

VII. PROMONTORY POINT

12 Flowing, with excitement $\text{♩} = 84$
16

mp *f* *p*

15/16 12/16 8va

f *p*

4

9/16 12/16 8va

(8) *mf* *pp but with energy* *m.s. poco marc.*

7

(8)

cresc.

10

15 16

f *p*

(8)

loco

12 16

16

mf

9 16

19

ff *p*

12 16

22

non legato, scherz.

f sub. *p sub.*

secco

ped.

secco

9 16 15 16

12/16 15/16

8va

f *mf*

ped. secco

12/16

8va

p sub. *mf* *p*

27 *m.s. sempre legg.*

9/16

mf *p*

30

12/16 15/16

8va

mf *p*

33 ped.

12/16 (8)---

f *mp* *f*

36

9/16 12/16 15/16

p *mp, espr., warm*

39

12/16 15/16

mf *f*

42

12/16 18/16

mf *pp*

m.s. mp, colder

8va

9/16 15/16 12/16

pp *mp*

8vb

47

9/16

f *mp*

50

(8) loco

decresc. *pp*

53

8^{va}

mp *p* *mf*

57

(8) loco

mp *molto* *ff*

60

secco

12
16

p, non legato, scherz.

63

f sub. *p sub.*

66

ped.

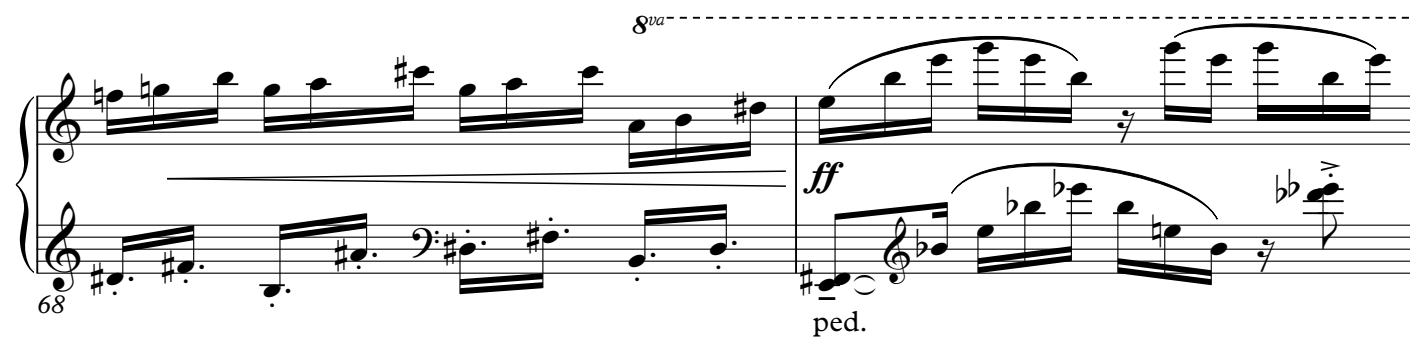
8^{va}

8^{va}

68

ff

ped.



(8)

15
16

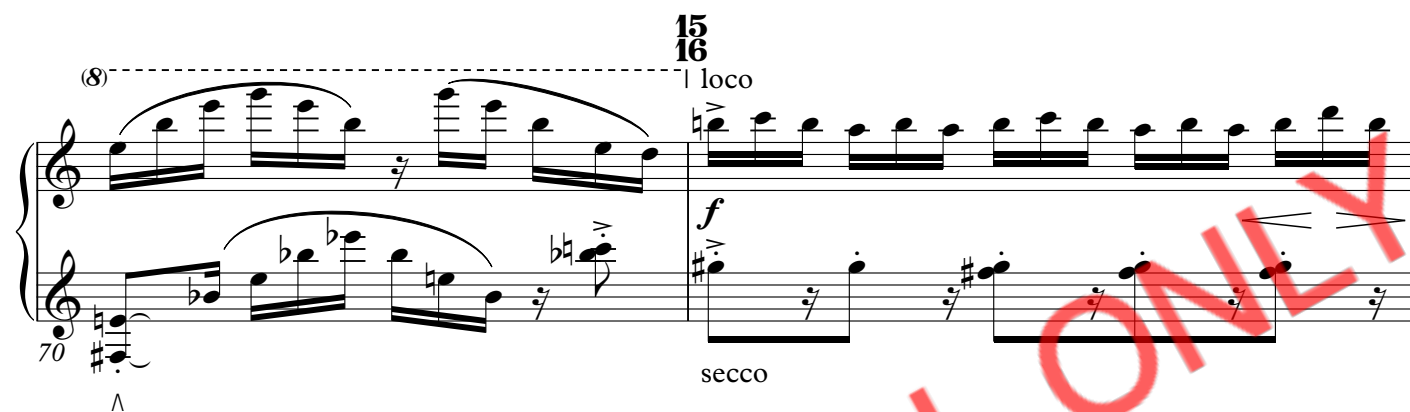
loco

f

secco

70

Λ



18
16

mf

72

marc.



12
16

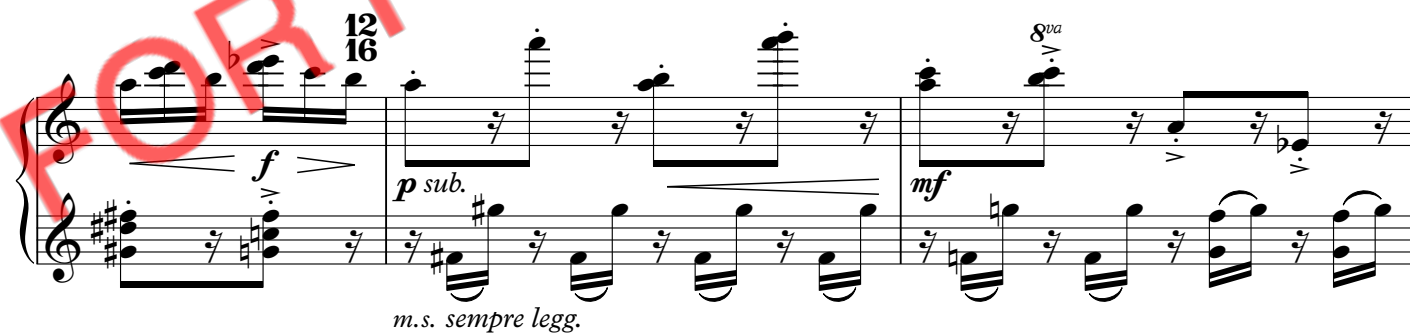
f

p sub.

mf

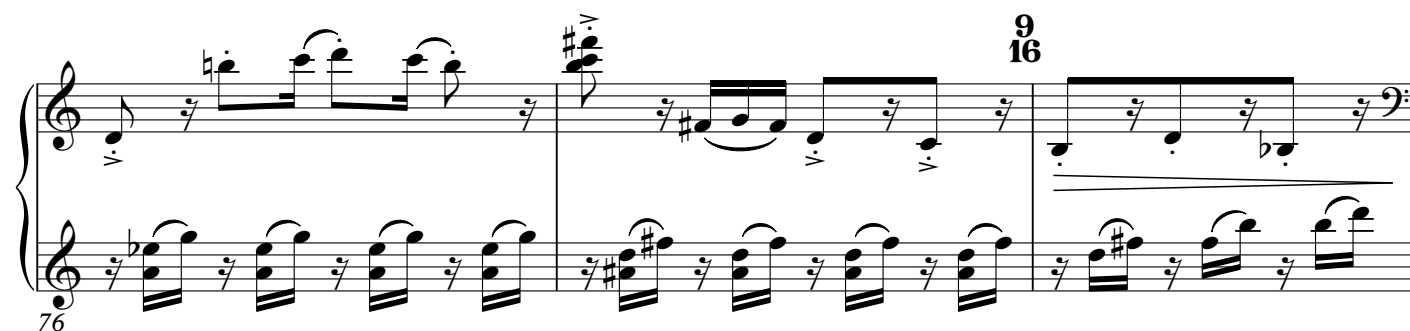
8^{va}

m.s. sempre legg.



9
16

76



6/16 12/16

p

79 *m.s. marc.*

8va

15/16

mp *f* *ff* *p*

82

12/16

(8)

f

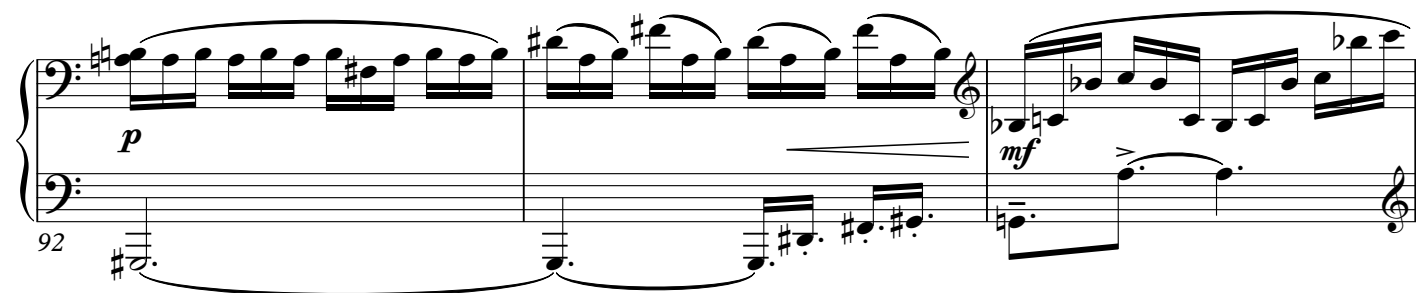
9/16 6/16

sffz *p*

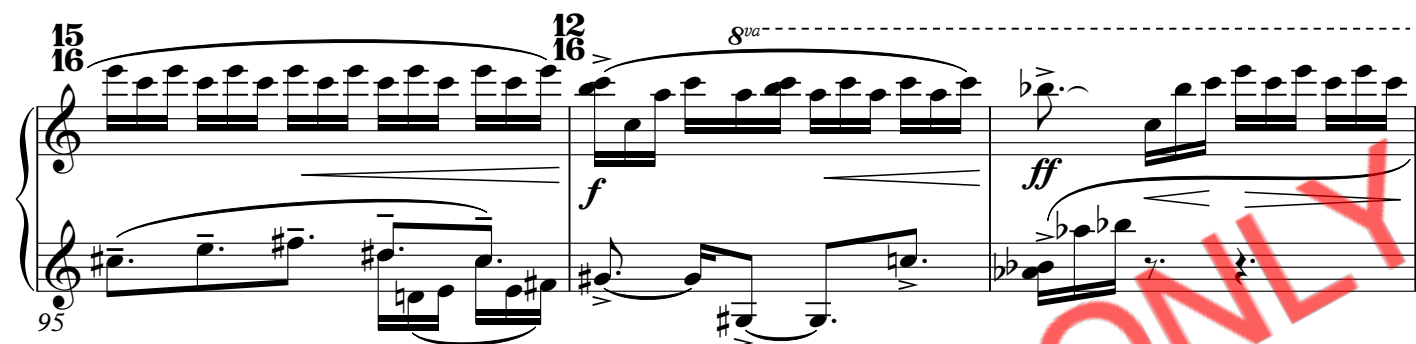
87

12/16

90



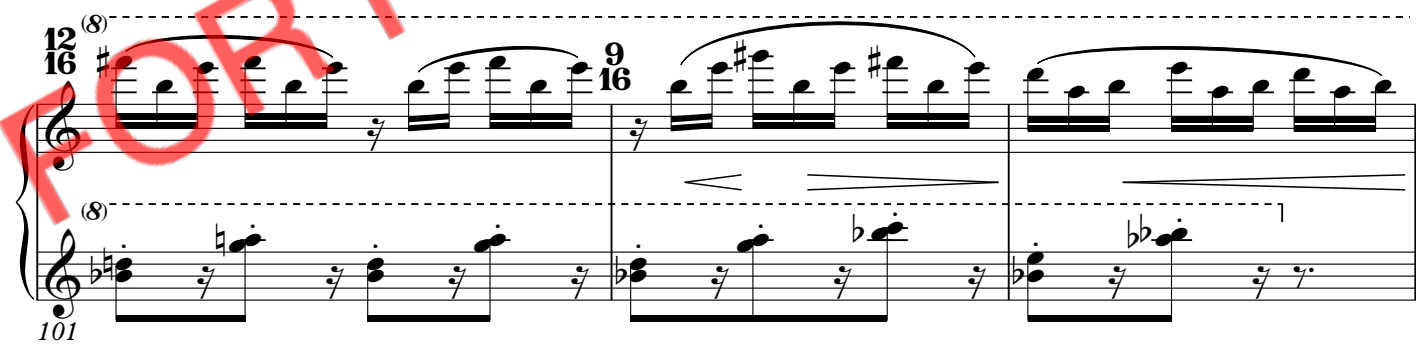
System 1: Bass clef, measures 92-94. Measure 92 starts with a piano (*p*) dynamic. Measure 94 has a mezzo-forte (*mf*) dynamic. The music features a continuous eighth-note pattern in the left hand and a melodic line in the right hand.



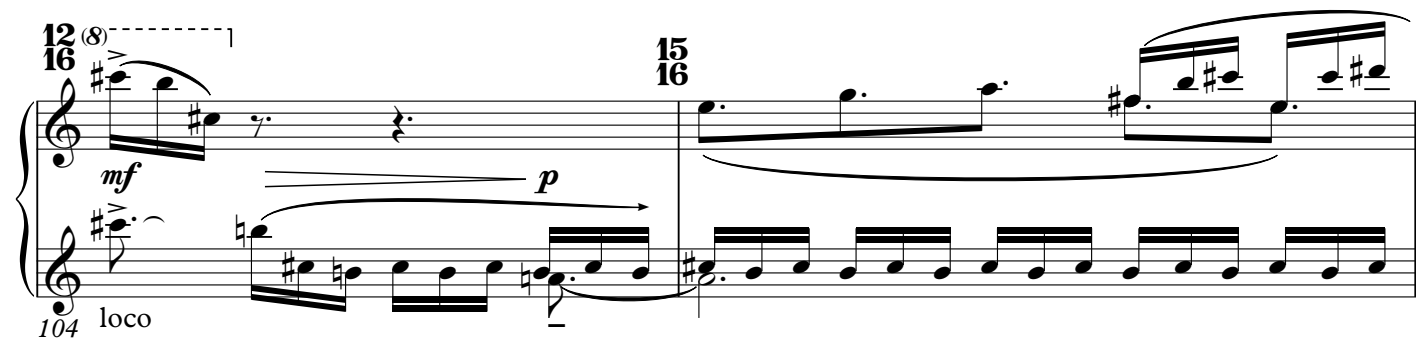
System 2: Treble clef, measures 95-97. Measure 95 has a forte (*f*) dynamic. Measure 97 has a fortissimo (*ff*) dynamic. The music features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. A large red watermark "FOR PERSAL ONLY" is visible across the system.



System 3: Treble clef, measures 98-100. Measure 98 has a pianissimo (*pp*) dynamic. Measure 100 has a mezzo-forte (*mf*) dynamic. The music features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. A large red watermark "FOR PERSAL ONLY" is visible across the system.



System 4: Treble clef, measures 101-103. Measure 101 has a mezzo-forte (*mf*) dynamic. Measure 103 has a piano (*p*) dynamic. The music features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. A large red watermark "FOR PERSAL ONLY" is visible across the system.



System 5: Treble clef, measures 104-106. Measure 104 has a mezzo-forte (*mf*) dynamic. Measure 106 has a piano (*p*) dynamic. The music features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. A large red watermark "FOR PERSAL ONLY" is visible across the system.

106

12/16 9/16 12/16

p

109

9/16

112

12/16 18/16

f *p* *mf*

114

12/16 9/16

p *mp* *f* *p sub.*

117

12/16 9/16 12/16

f *mf* *ff* *mf*

8va

m.d. legg.

9/16 **12/16**

pp

m.s. p, espr.

120

15/16 **9/16** **12/16**

f, molto espr.

8va

123

15/16

cresc. *ff, marc.* *loco*

126

(*) See Appendix.

6/16 **12/16**

mp sub. *f*

9/16 **12/16** *8va*

f *mf* *ff* *sffz*

ped.

132

APPENDIX

Instructions for interleaved performance with Bach's Partita No. 1

This work may be played interleaved with the first of J.S. Bach's six Partitas for keyboard. This makes a satisfying half of a recital program, with a duration of about 40 minutes. Follow this sequence of movements, and these instructions. All repeats must be taken in the Bach movements for proportions of the composite work to make sense.

1. Bach, Prelude

attacca to

2. Pesca, I. Prelude

brief pause, then:

3. Bach, Allemande (at approx. ♩=84)

attacca to

4. Pesca, II. Lakeshore Drive

insert about two ♩. beats of rest, keeping time, and proceed directly to:

5. Bach, Corrente (at approx. ♩.=112)

brief pause, then:

6. Pesca, III. The Lagoon at Dusk

follow asterick () at the end of m. 61 and play instead the following link to the Sarabande:*

7. Bach, Sarabande

(♩=48 or so)

(*)

7. Bach, Sarabande

execute the last bar of the Bach as below, and insert the following one-measure transitions, which leads attacca to Pesca, IV:

8. Pesca, IV. Interlude: At Night

una corda
molto ped.
hold low resonance →

8. Pesca, IV. Interlude: At Night

then

9. Pesca, V. Bobolink Meadow

follow asterick () at the end of m. 19 and play instead the following link to the minuets:*

10. Bach, Minuets 1 & 2

$\text{♩} = 112$ (or so)

20b

1

etc.

10. Bach, Minuets 1 & 2 (at approx. $\text{♩} = 112$)

at the end of the da capo, hold the final bar of Minuet I on the pedal, and proceed attacca to

11. Pesca, VI. The Wooded Isle

then

12. Pesca, VII. Promontory Point

at the end of m. 128, follow the asterick () and play instead the following link to the Bach Giga:*

15 16 all stacc.

129b 16

f secco *mp sub.* *f sub.* *mp sub.* *poco marc.*

13. Bach, Giga

$\text{♩} = 72$ (or so)

etc.

1

13. Bach, Giga (at approx. $\text{♩} = 72$)

This concludes interleaved performance.