A Line for a Walk

Sonata for Violin and Piano
(2019)

FOR PERUSAL ONLY

DANIEL PESCA

Dedicated to Hanna Hurwitz

Premiered October 2021 in Chicago, IL

❁

About the Piece

A Line for a Walk is a sonata for violin and piano written for and dedicated to my longtime friend and collaborator Hanna Hurwitz. Named after Paul Klee's adage about drawing, the piece follows a little melodic line — heard immediately at the beginning — as it moves through different environments: dreamy, playful, violent, lyrical. This journey is divided into eight parts that flow together without break: four longer parts, three little "trampoline" interludes and a final short coda. Each of the short parts either recalls or foreshadows one of the non-adjacent longer parts. Even the longer parts are fairly short, lending the flow of the piece a gnomic character, reminiscent of the constrained canvas size Klee favored.

The first three larger parts are:

- an opening "declaration," which introduces the main ideas of the sonata in a freely rhetorical manner;
- "in the mists," in which plaintive violin melodies wander amid a drifting linear atmosphere in the piano;
- "scherzo," a nervous, ephemeral dance between the two instruments, always on the verge of falling apart.

From this point on, the unfolding of the piece is more liquid and continuous, leading to an unexpected epilogue.

Written in December 2019, the piece was written just before the pandemic year, with all its disquiet and anxiety. The way the piece moves from a confident, forthright beginning to an unstable ending now seems somewhat prescient.

— Daniel Pesca

Duration: 14 Minutes

FOR PERUSAL ONLY

For Hanna

A LINE FOR A WALK

sonata for violin and piano

I. DECLARATION

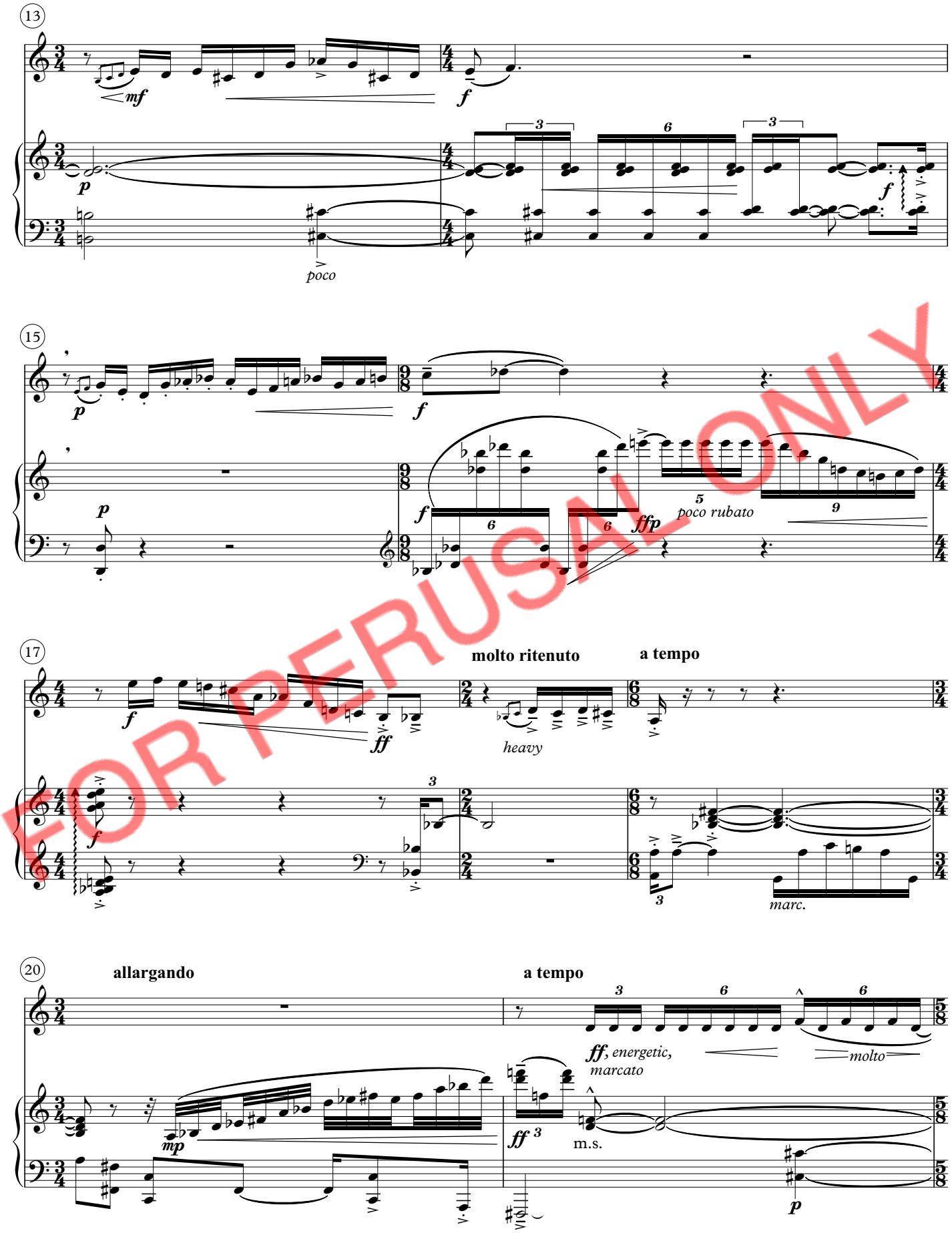
Decisive, always somewhat freely

♩=84

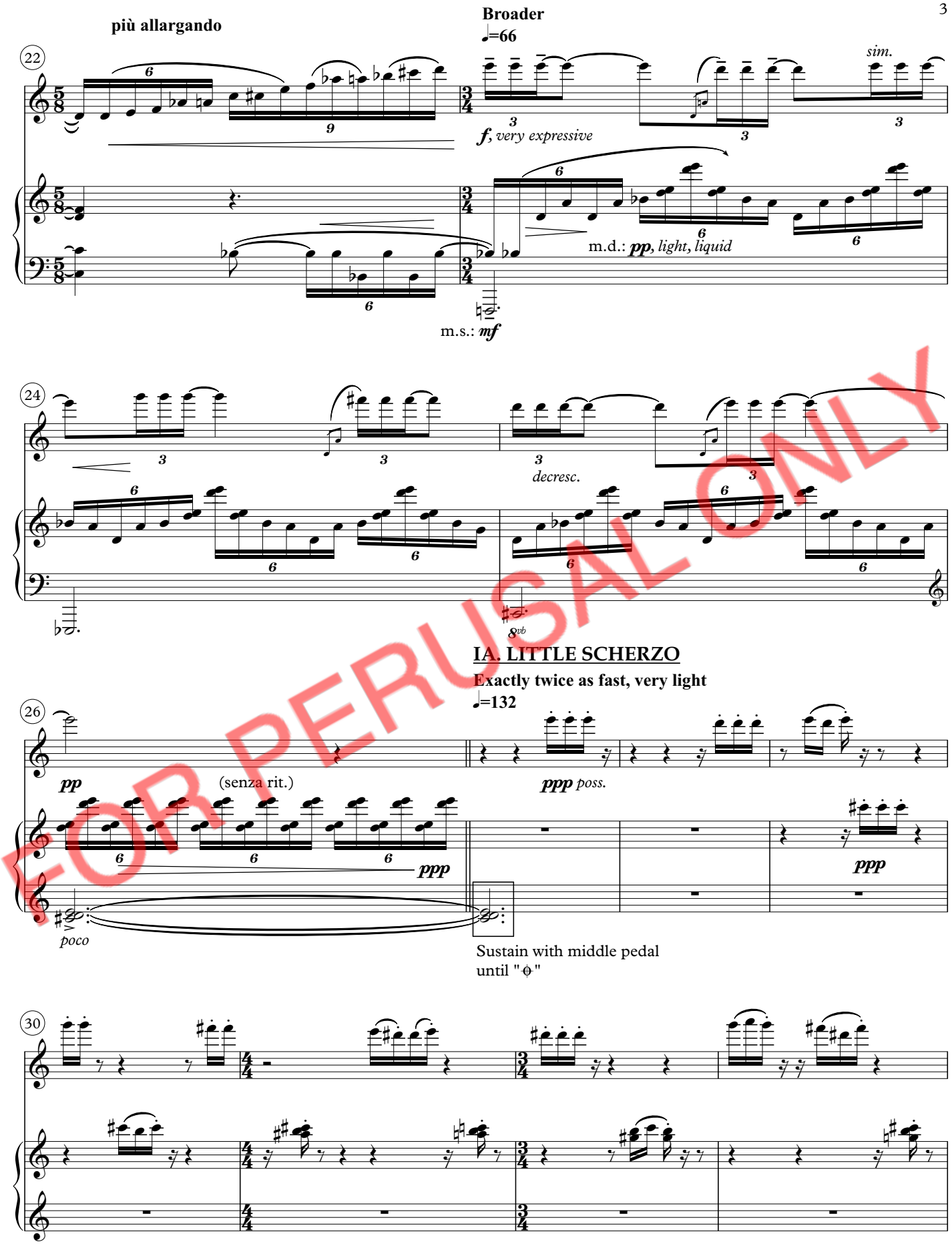
DANIEL PESCA
2019

FOR PERUSAL ONLY

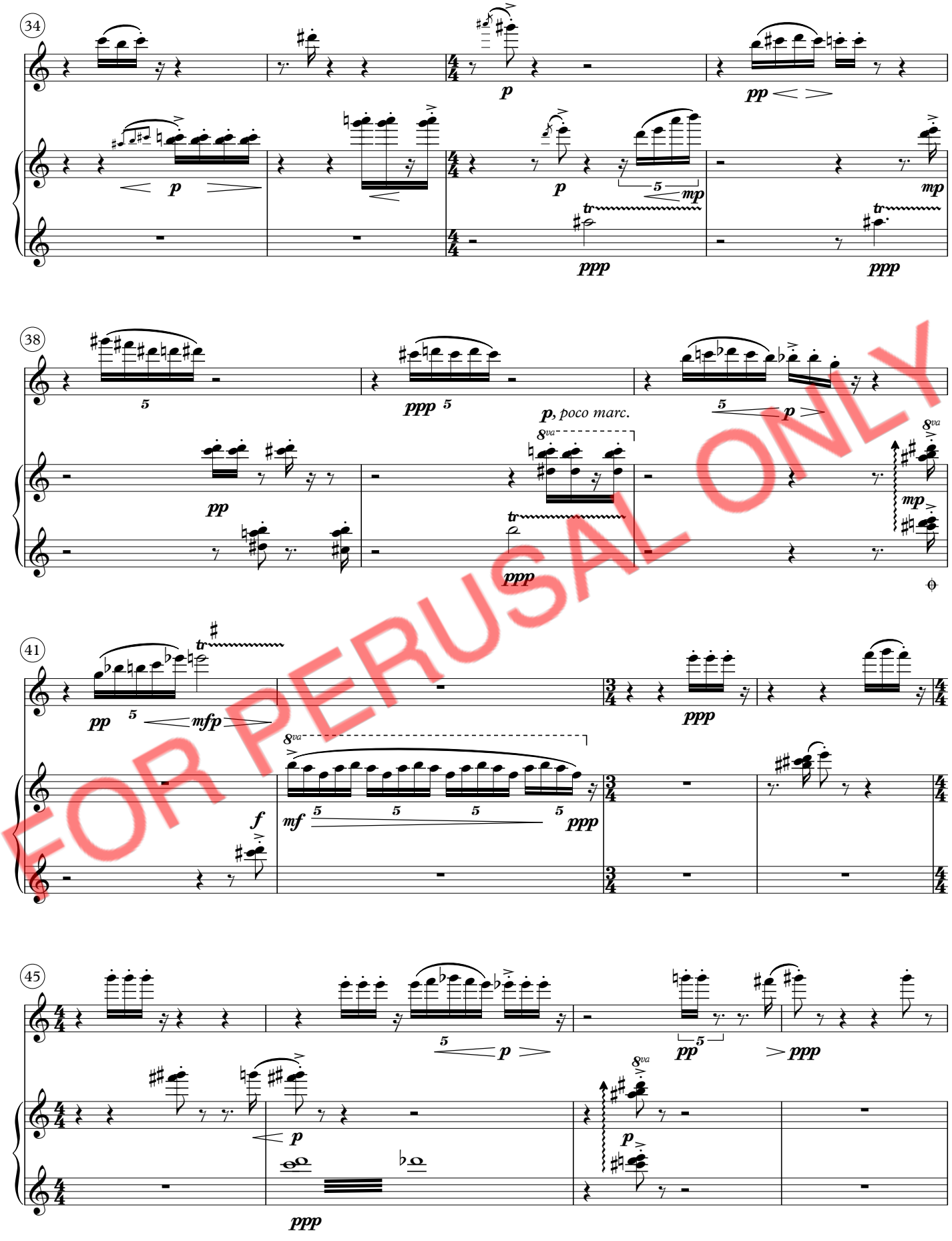
© 2019 by Daniel Pesca. All rights reserved.



FOR PERUSAL ONLY

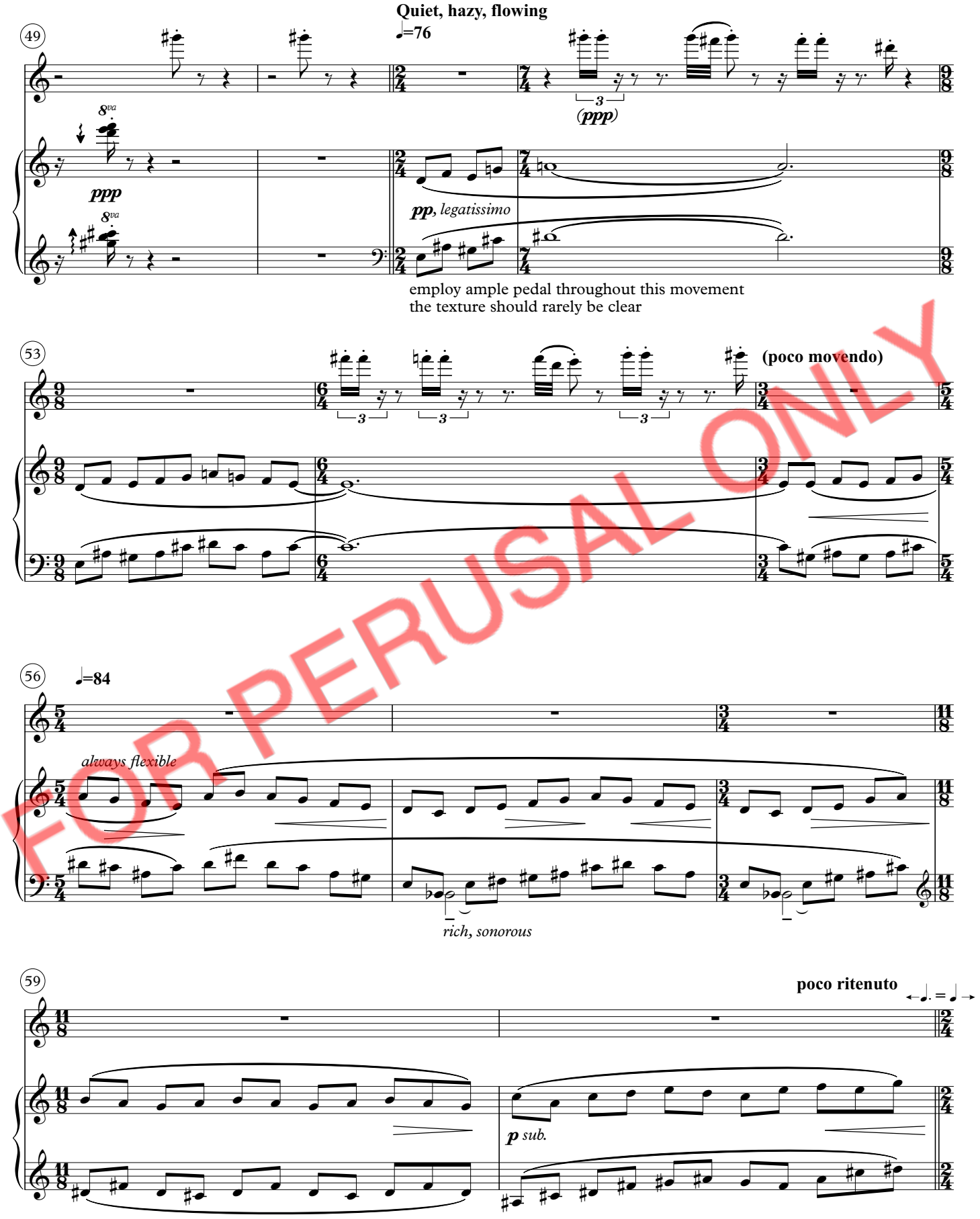


FOR PERUSAL ONLY



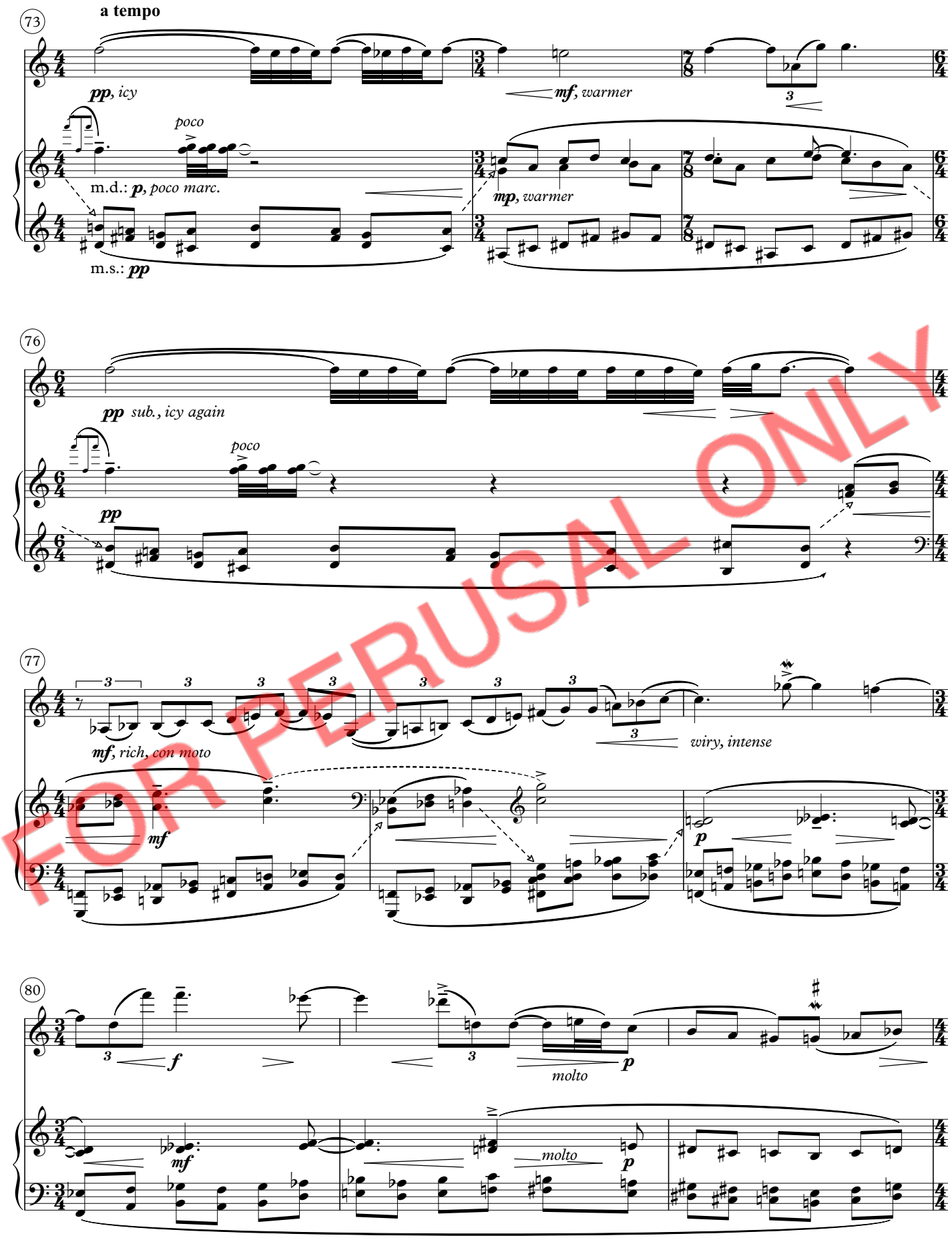
FOR PERUSAL ONLY

II. IN THE MISTS

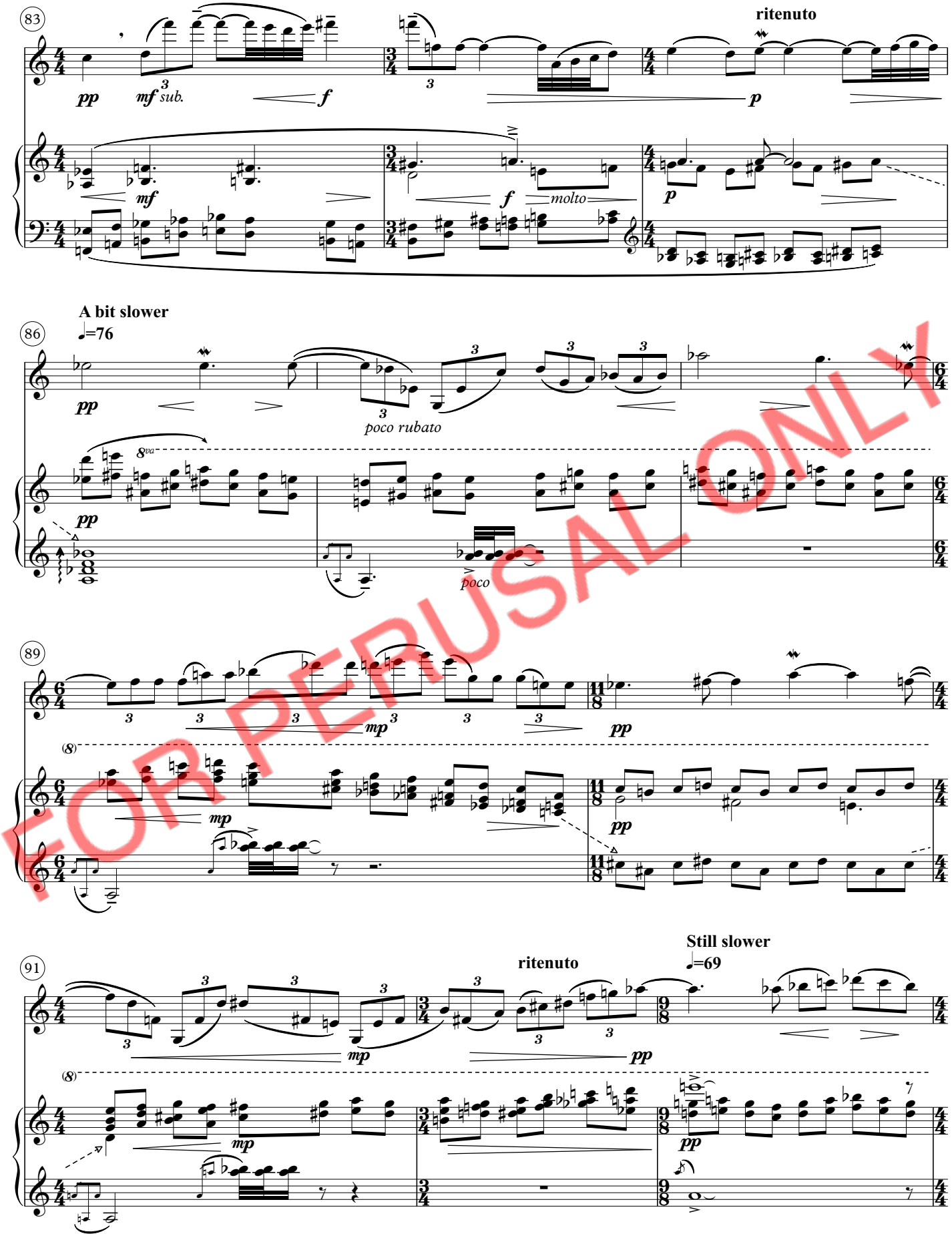


FOR PERUSAL ONLY

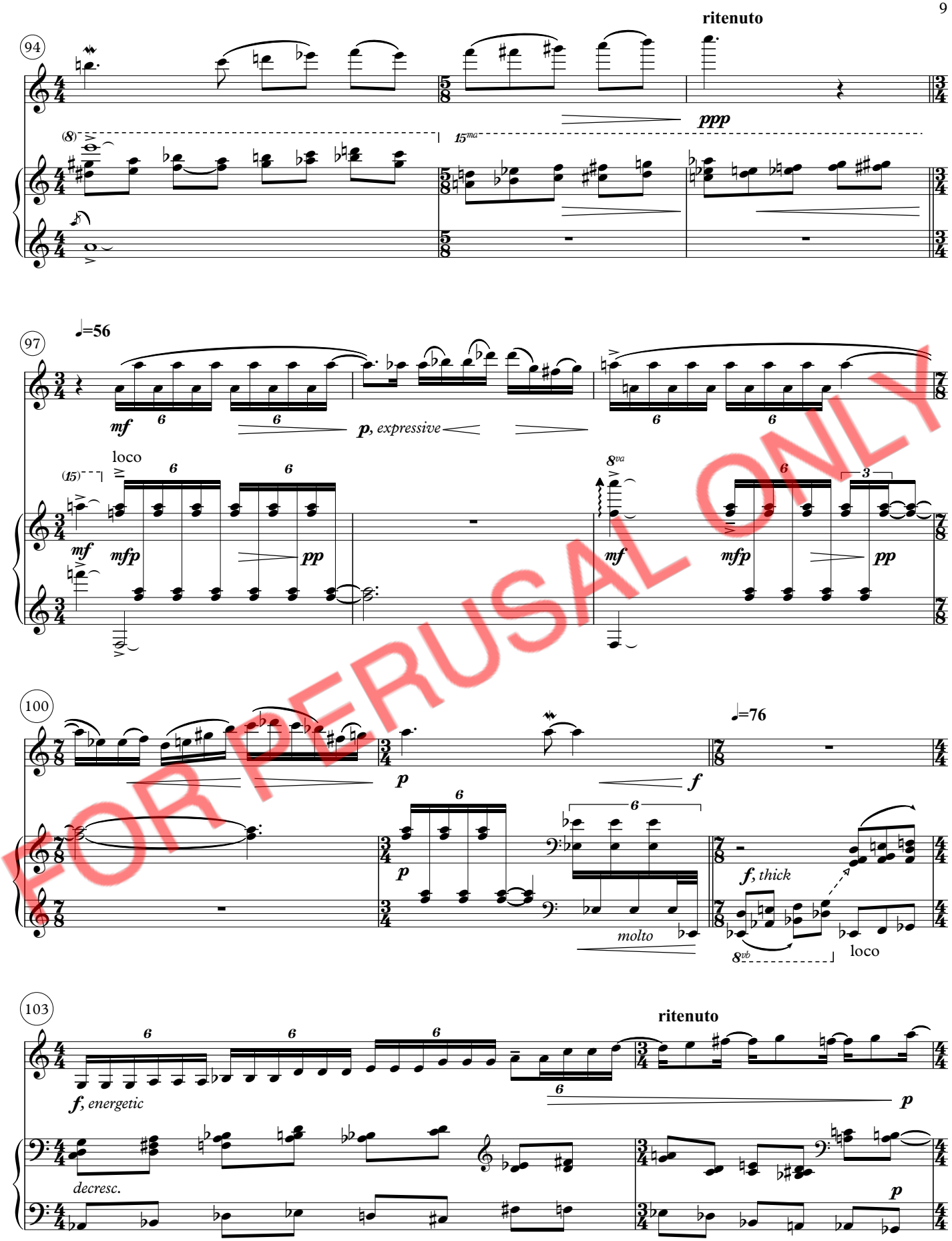
FOR PERUSAL ONLY



FOR PERUSAL ONLY

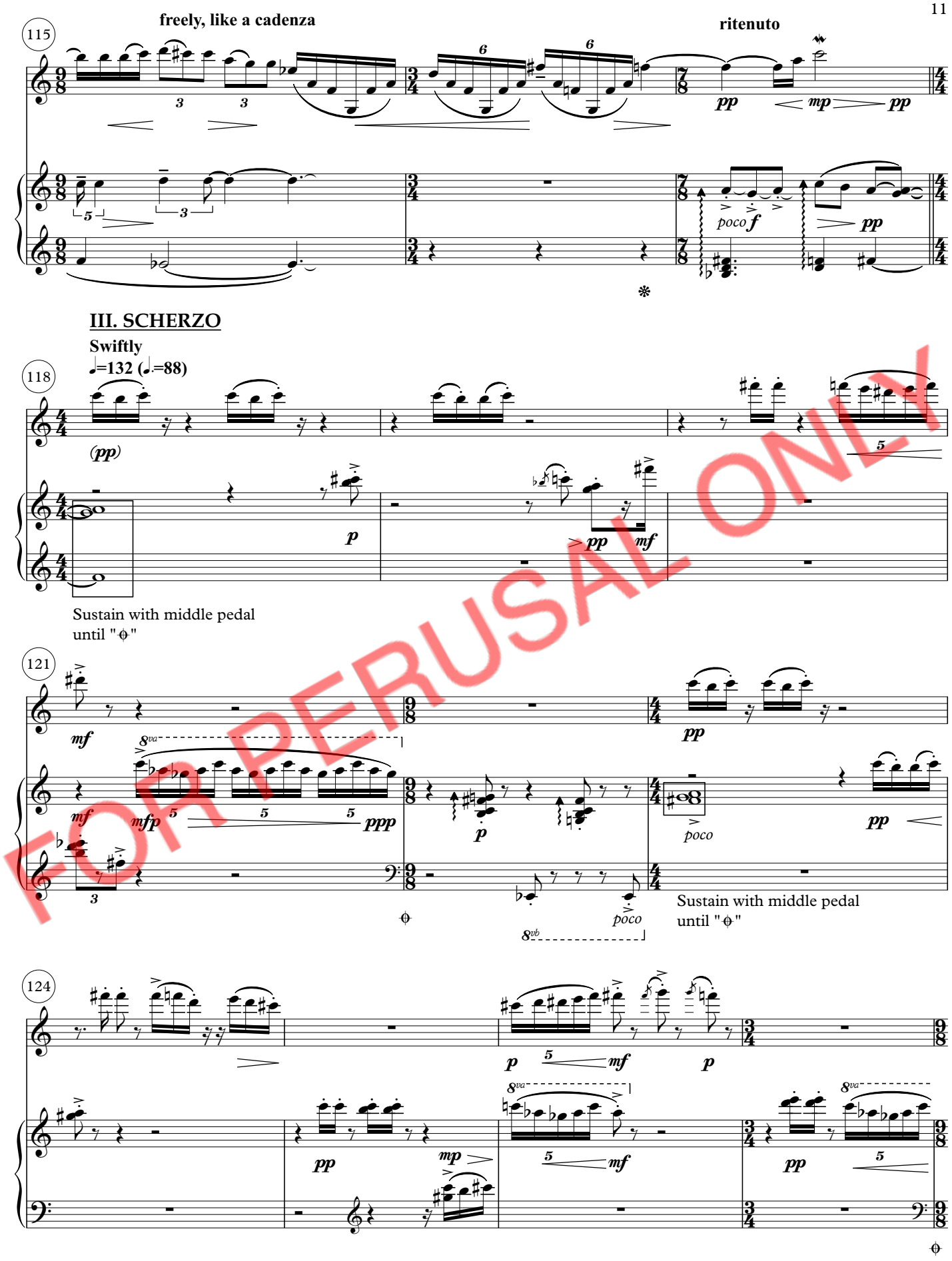


FOR PERUSAL ONLY

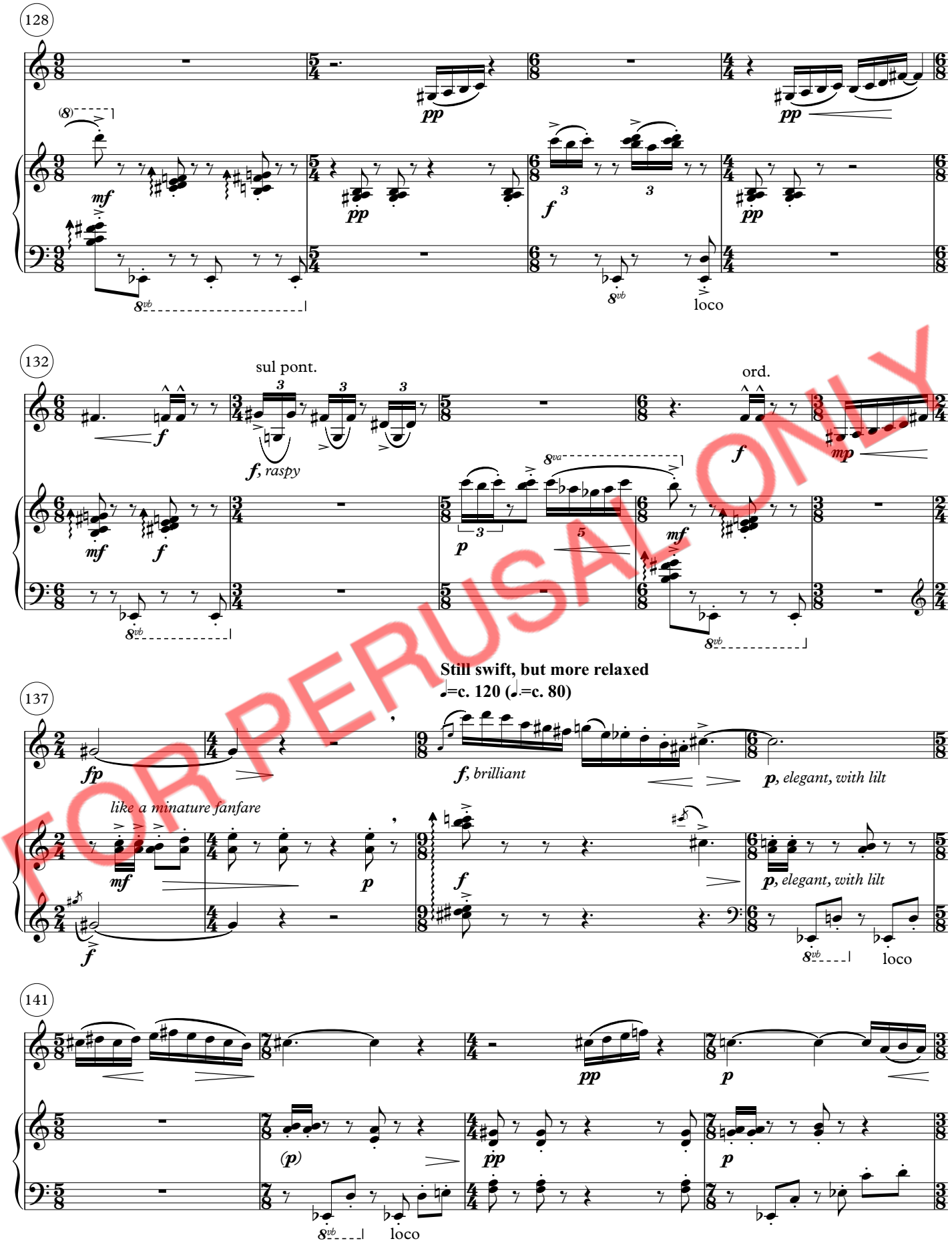


FOR PERUSAL ONLY

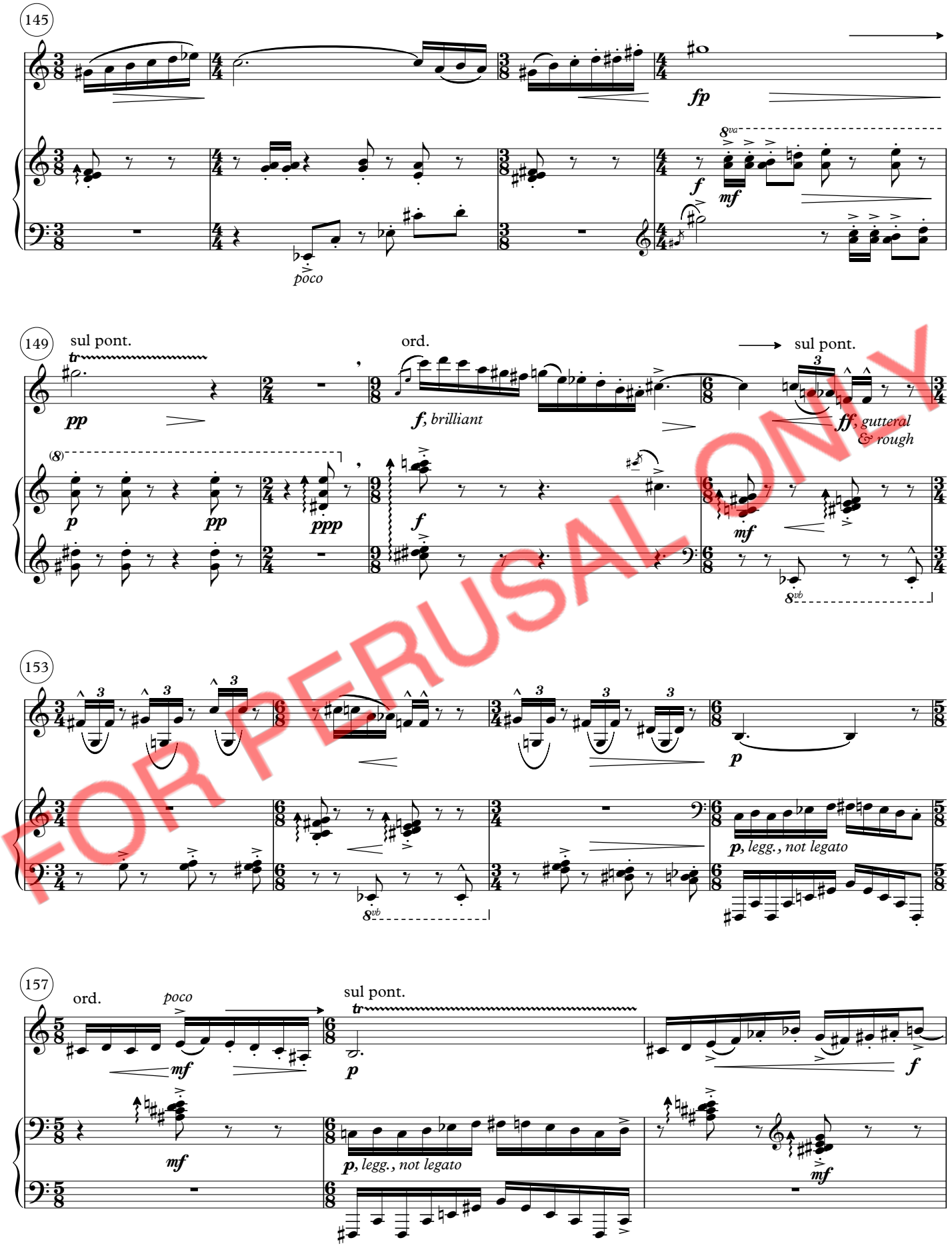
FOR PERUSAL ONLY



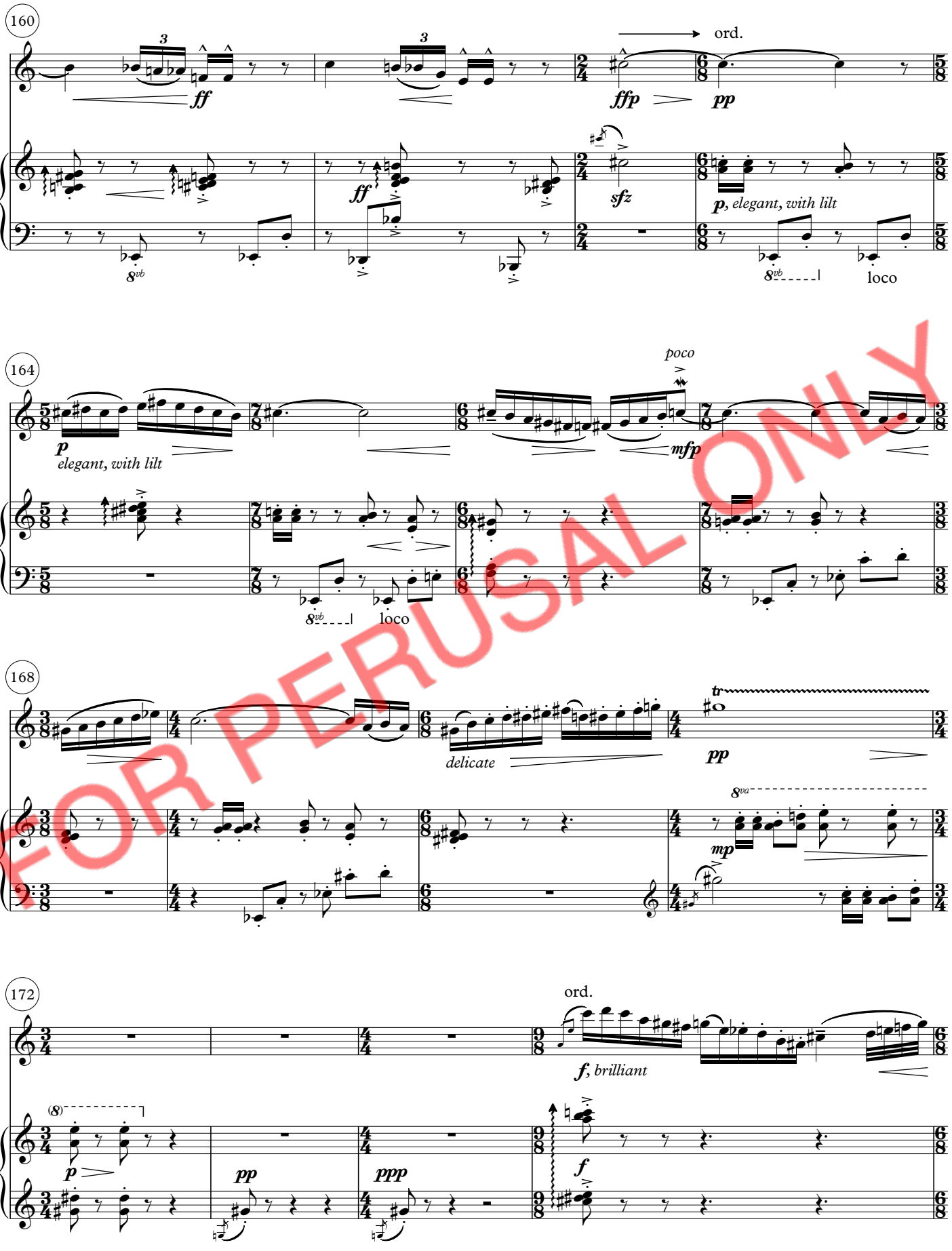
FOR PERUSAL ONLY



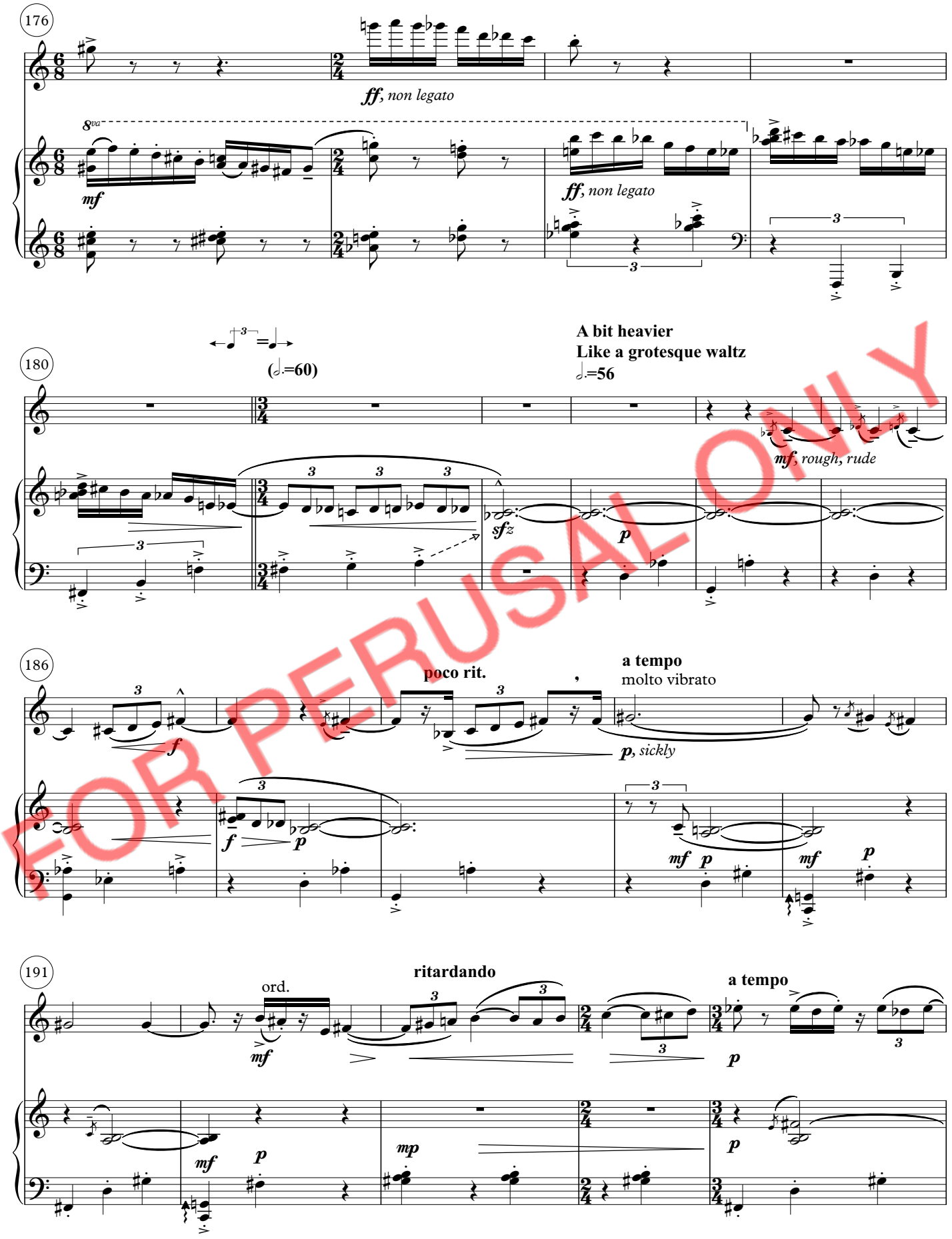
FOR PERUSAL ONLY



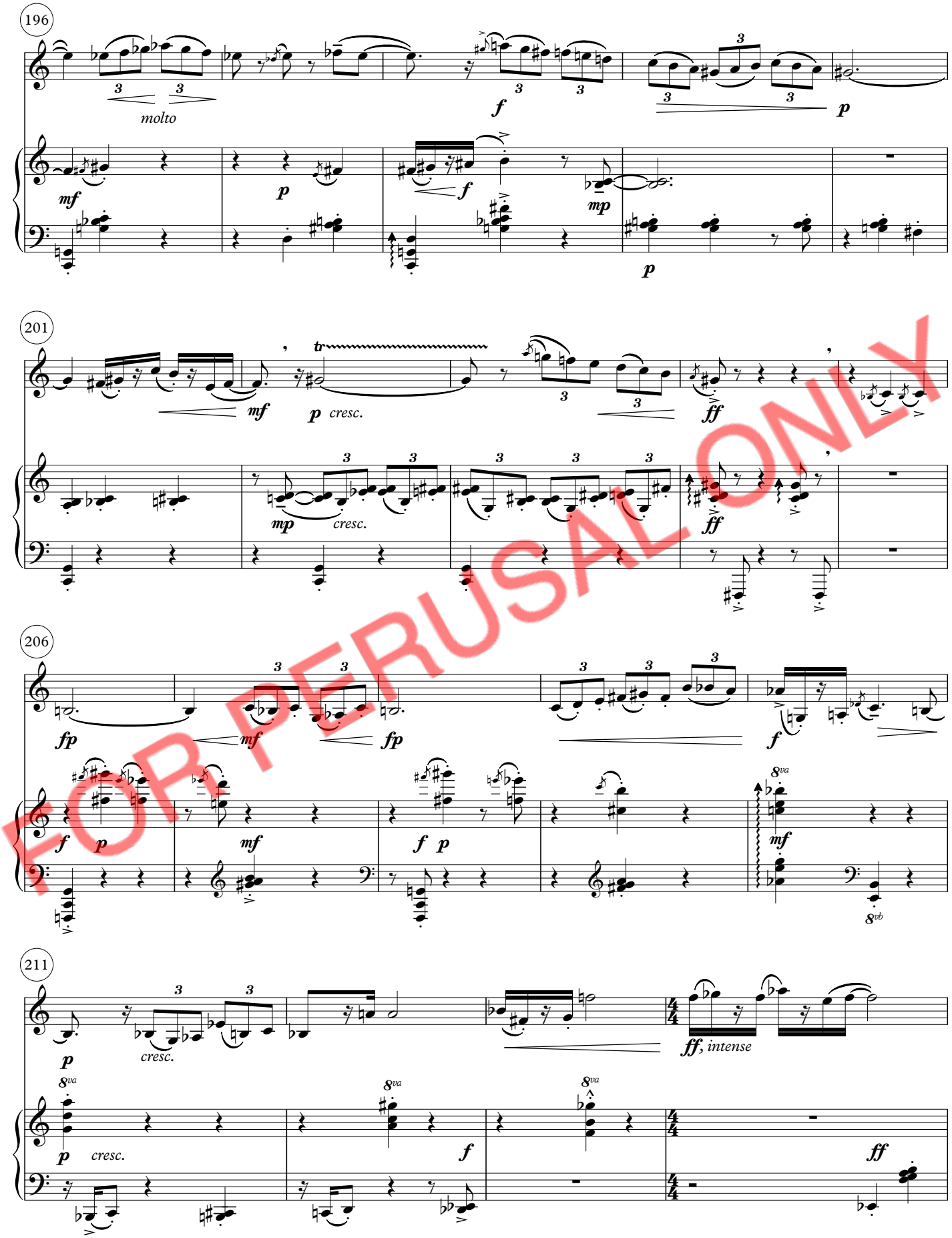
FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY

FOR PERUSAL ONLY

FOR PERUSAL ONLY

a tempo

248

p, always lightly

mp
poco espr.

(pp)

(pp)

8vb

252

pp, wispy

mp

pp

mp

poco

pp

dry

ped.

256

poco espr.

pp

mp

8va

pp, faintly

sfz

p

mp

pp

loco

8vb

260

mp

p, scherzando

p, poco espr.

8va

p, poco marc.

sfz

p

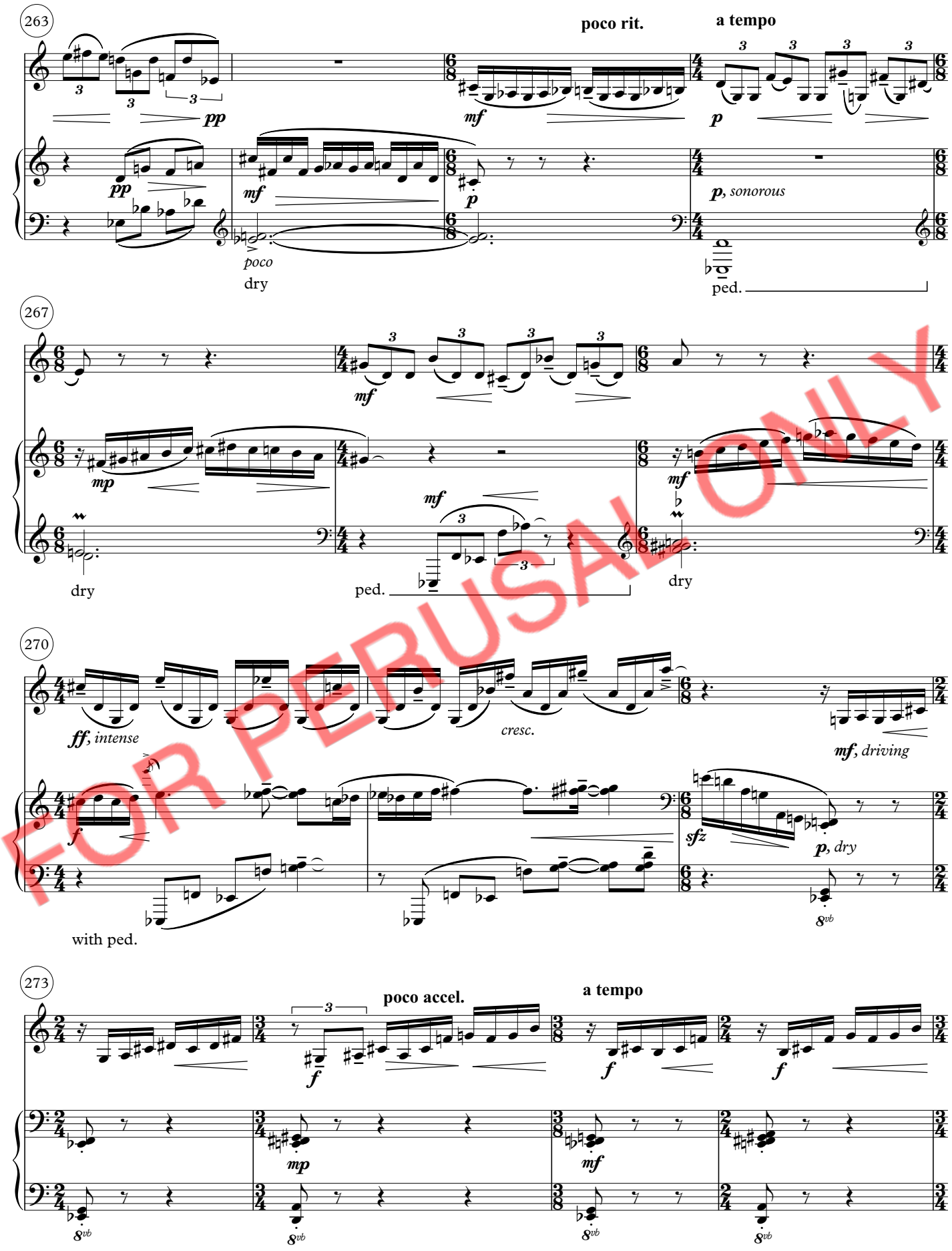
dry

ped.

loco

Sustain with middle pedal
until "𝍐"

FOR PERUSAL ONLY



FOR PERUSAL ONLY

277

poco accel.

a tempo

poco accel.

f

ff

mf *molto cresc.*

8vb

loco

281

a tempo

poco allarg.

ff, *espr.*

p

ff

f

pp

8vb

Sustain with middle pedal
until "𝛟"

ped.

285

Tempo I

♩=84

f, *very energetic*

f

sfz

f

p

ff

p

ped.

8vb

loco

288

molto allarg.

Heavier

♩=63

ff, *passionate & intense*

mf *molto cresc.*

ff, *explosive*

f

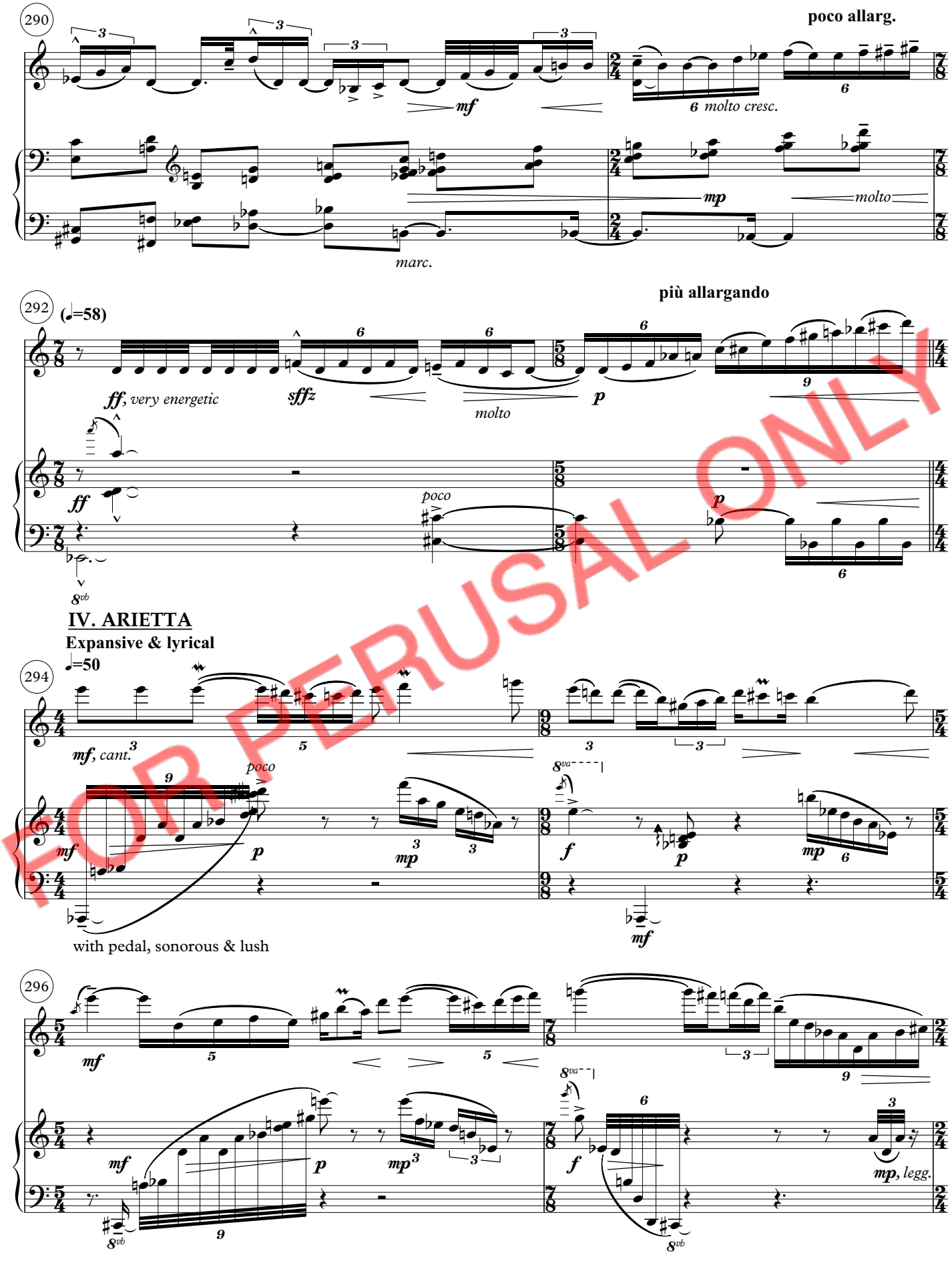
8vb

loco

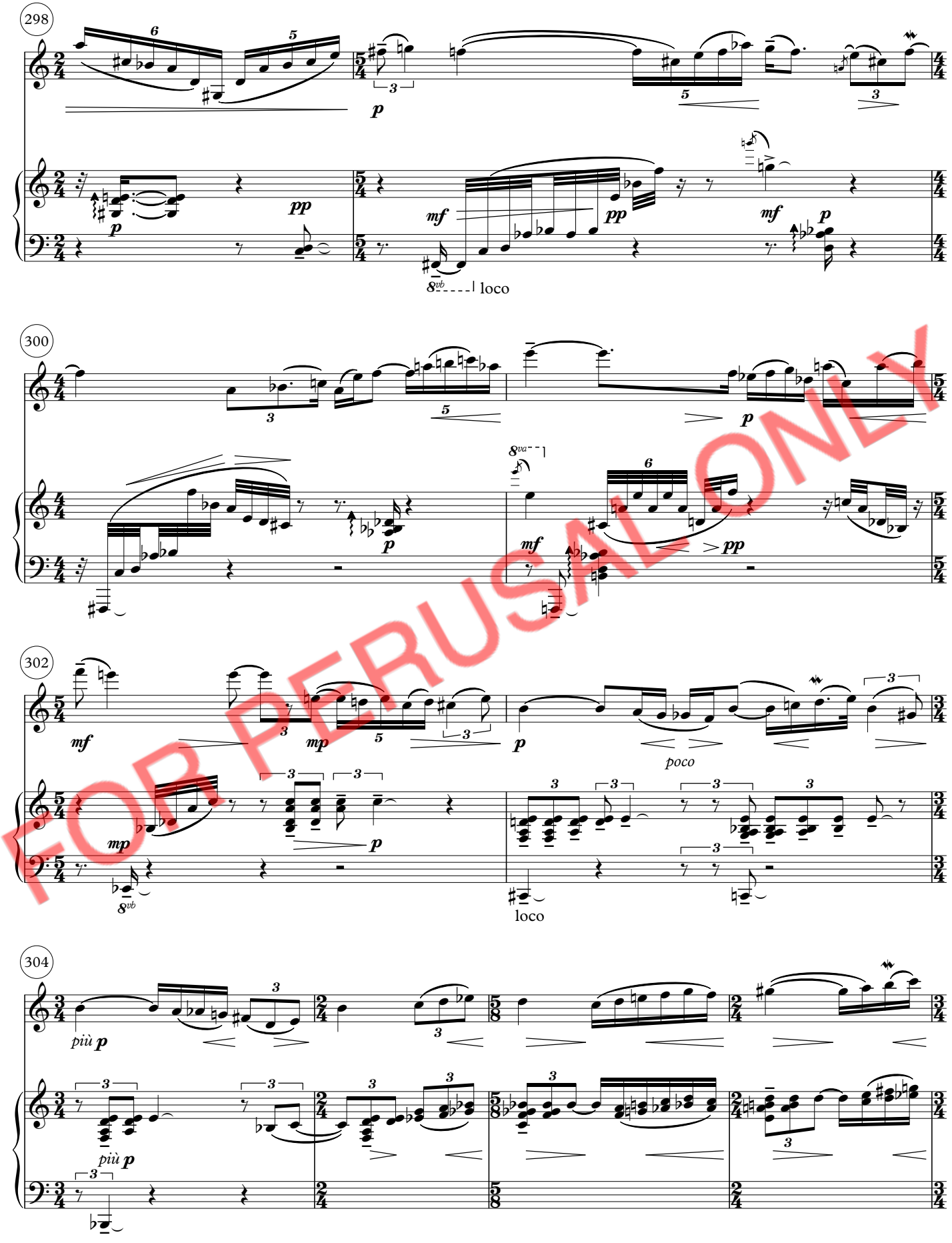
with thick pedal

(chromatic cluster, A-C)

FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY

poco allarg.

308

311

a tempo
(♩=50)

mf, cant.

8va

f *mf* *p* *mp*

ped.

IVA. EPILOGUE

Slowly, but lilting

♩.=50

314

p

p, like a siciliano

(sempre ***p***—do not "correct" for balance with piano)
bowing, articulation, and phrasing up to the performer, but always in a Baroque style

pp

pedal with harmony

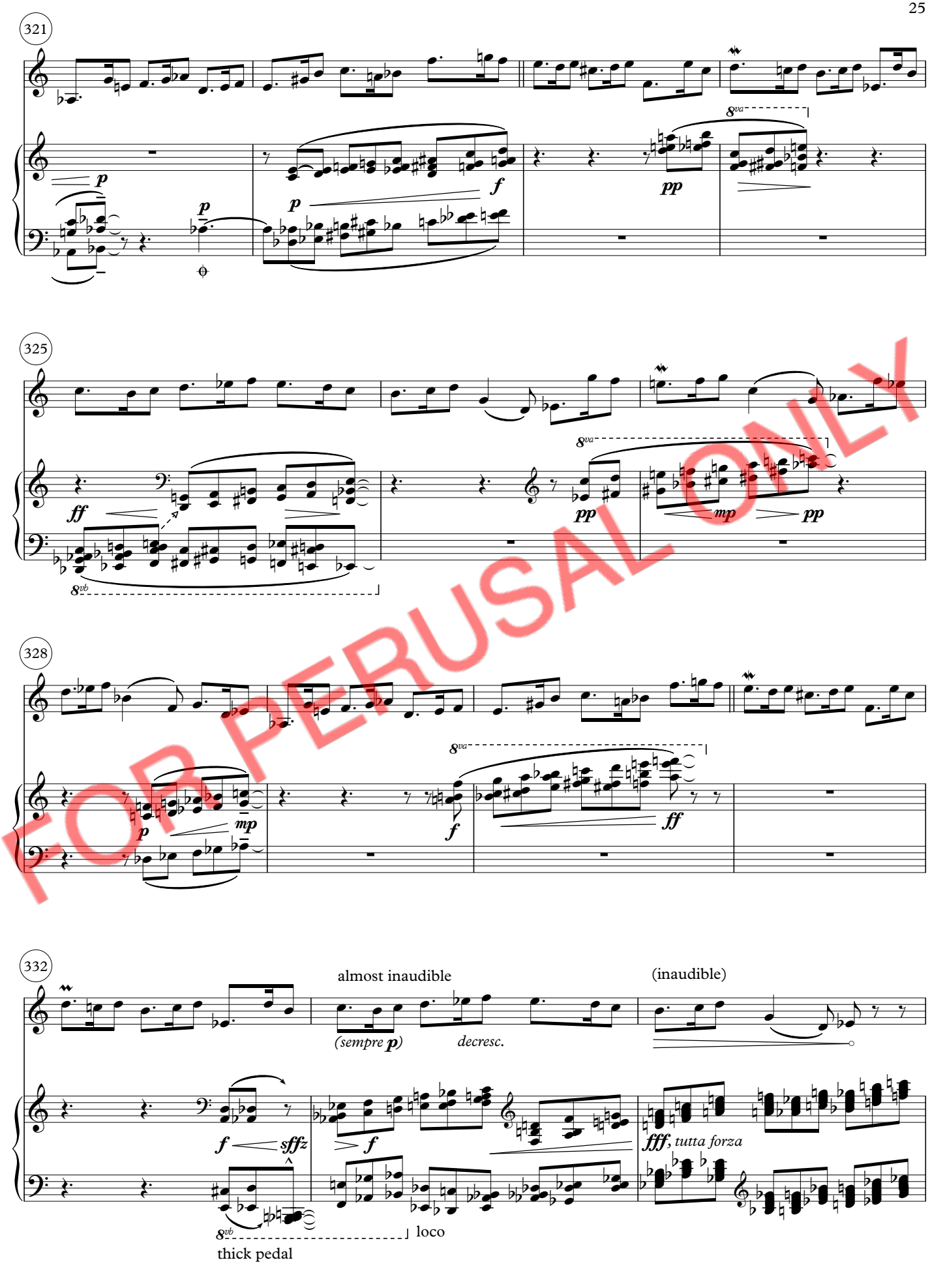
ped.

317

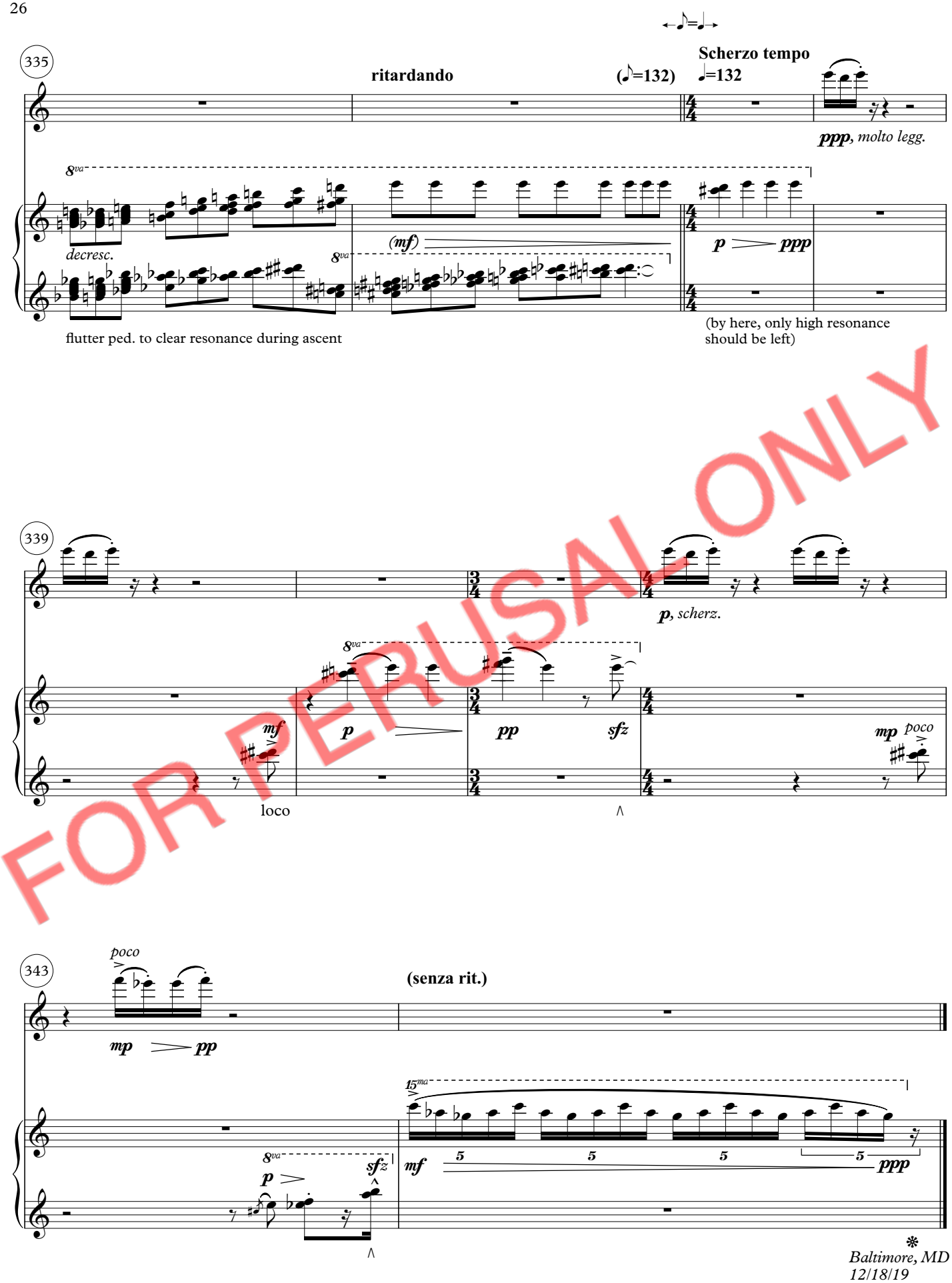
p *pp* *ppp*

always with pedal; hazy

FOR PERUSAL ONLY



FOR PERUSAL ONLY



FOR PERUSAL ONLY