

Julián Fueyo

Visions of a
Tetrahedral Tapestry

for Violin & Piano
(2023)

Visions of a Tetrahedral Tapestry

Volumetric planes: study no. 1

Julián Fueyo

Instrumentation

Violin and piano

Duration: approx. 7 minutes

Performance Notes

- 1) Notes with triangle shaped head should be equal should be treated as triplet rhythms taken separately from their regular beaming of three. For instance, the triangle-shaped head note in measure 32 is equal to one triplet quarter note.
- 2) Notes tied up to a 16th note in the consequent measure should be cut-off at the downbeat of such measure and not linger.

Program Note

I find ancient tapestry traditions around the world fascinating. Their euphoric patterns and concentration of symbolism have always captivated me. Like music, they embody the "volumetric plane." We observe tapestries like we observe paintings, that is as a two-dimensional canvas with figures. Tapestries, however, are actually a three-dimensional structure of strings dancing above and below each other. Like counterpoint in a frozen choreography, the strings submerge and resurface again and again to reveal the figures that we can only see from above.

If melodies are 'lines' (like strings in tapestries), *Visions of a Tetrahedral Tapestry* explores how melodies weave together to create harmonic shapes, which can themselves be woven into multi-dimensional structures allowing us to perceive volume, both sonic and topological (geometric) volume. Like tapestries, the melodies in this piece are made of repeating and slightly altered patterns that cycle in geometric harmonic progressions building the space for your own personal experience through this unfolded tapestry.

Visions of a Tetrahedral Tapestry was generously commissioned by M.U.S.i.C. | Stars in the Classics. Special thanks go to Jodi Kanter, Maude Cloutier, and Matías Cuevas for making this possible.

First Performance

Date: 03/27/2023 as part of M.U.S.i.C. | Stars in the Classics chamber music concert series. Cleveland , OH.

Violin: Maude Cloutier

Piano: Matías Cuevas

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Visions of a Tetrahedral Tapestry

Volumetric Planes: Study no. 1

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Brillante lento quemante ♩. = 56 (Tempo 1°)

Violin

p *mp* *mf*
cresc. poco a poco a ff al compas 5

Piano

ff con fuoco, sempre
mf sempre con fuoco
l.v.

3 Ped. →

Vln.

p *mf* *mp* *f* *mf*

Pno.

cresc. poco a poco (constant, until f at measure 5)

3

Vln.

ff *mf*

Pno.

f con fuoco, sempre
p *(f)*

IV
sul G

7

Vln.

Pno.

ff *f*

3 3 3 3 3 3

Poco più mosso ♩ = 60

9

Vln.

Pno.

f *sff* *f* *sff*

2 2 3 3

12

Vln.

Pno.

ff *ff* *ff*

3 3 3 3 3 3

14

Vln.

Pno.

16

Vln.

Pno.

18

Vln.

Pno.

21

Vln.

Pno.

4 $\text{♩} = \text{♩}$ e Poco più mosso ($\text{♩} = 63$)

25

Vln. *pizz.* *arco*
p *p e cresc.*

Pno. *p* *p* *mf* *p* *mf* *p* *mf* *p*
ped. *p* *mf*

27

Vln. *port.*
mf

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

29

Vln. *3* *3*

Pno. *p* *p* *p* *p* *p* *p*

31

Vln. *3*

Pno. *p* *p* *p* *p* *p* *p*

string. accel. . . sost.

Più mosso ♩ = 72`

33

Vln.

Pno.

f

p *mf*

flaut.

string. accel. . . sost.

36

Vln.

Pno.

p

Meno mosso ♩ = 64

40

Vln.

Pno.

43

Vln.

Pno.

f

p *mf* *p*

Andante ♩ = 66

f sostenuto (sempre)

alla corda

45

Vln.

Pno.

p < *p* < *p* < *p* < *p* < *p* < *p* < *p* <

48

Vln.

Pno.

poco rall.

p < *p* < *p* < *p* < *p* < *p* < *p* <

51

Vln.

Pno.

Meno mosso ♩ = 60 ♩. = ♩ (♩ = 38, ♩ = 76)

p < *p* < *p* < *mf*

54

Vln.

Pno.

molto legato

molto legato

58

Vln. *senza o poco vib.*

p cresc. *mf*

Pno.

62

Vln. *poco vib.* *espress. (port.)* *vib. e molto espress.*

p sub. *mf* *f*

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

64

Vln. *poco vib.*

Pno. *p* *p* *p* *p* *p* *p* *p*

67

Vln. *poco vib.*

Pno. *p* *p* *p* *p* *p* *p* *p*

70

Vln.

Pno.

p

73

Vln.

Pno.

mf

Ped.

Pesante, poco piu moso ♩ = 50 (♩ = 100)

78

Vln.

Pno.

play apps. on the beat

**Ped.*

81

Vln.

Pno.

83

Vln.

Pno.

mf

* Ped.

85

Vln.

Pno.

f

più f sub.

6

87

Vln.

Pno.

ff *p sub.*

f *ff* *p sub.*

90

Vln.

Pno.

Brillante ♩ = 56 (Tempo 1^o)

95

Vln.

Pno.

IV sul G

sf *p* *pp* *mp* *mf* *p* *mf* *mp*

cresc. poco a poco till measure 98 (with swells in the middle)

sf con fuoco, sempre *mf sempre con fuoco* *cresc. poco a poco (till f at measure 98)*

l.v.

98

Vln.

Pno.

f *mf* *ff*

f con fuoco, sempre

p l.v. *(f)*

100

Vln.

mf *ff*

Pno.

Detailed description: This system contains measures 100 and 101. The violin part (Vln.) is in treble clef with a key signature of one flat. Measure 100 starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. Measure 101 continues with a half note C5, a quarter note D5, and a half note E5, also under a slur. Dynamics are *mf* for measure 100 and *ff* for measure 101. The piano part (Pno.) consists of two staves. The right hand has a series of triplets of eighth notes, with slurs over groups of three. The left hand has a series of quarter notes, also with slurs over groups of three.

Poco più mosso ♩. = 60

102

Vln.

f *f* *ff*

Pno.

Detailed description: This system contains measures 102 and 103. The violin part (Vln.) is in treble clef. Measure 102 starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. Measure 103 continues with a half note C5, a quarter note D5, and a half note E5, also under a slur. Dynamics are *f* for measure 102 and *ff* for measure 103. The piano part (Pno.) consists of two staves. The right hand has a series of triplets of eighth notes, with slurs over groups of three. The left hand has a series of quarter notes, also with slurs over groups of three.

104

Vln.

f *f* *ff*

Pno.

8va-

Detailed description: This system contains measures 104 and 105. The violin part (Vln.) is in treble clef. Measure 104 starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. Measure 105 continues with a half note C5, a quarter note D5, and a half note E5, also under a slur. Dynamics are *f* for measure 104 and *ff* for measure 105. The piano part (Pno.) consists of two staves. The right hand has a series of triplets of eighth notes, with slurs over groups of three. The left hand has a series of quarter notes, also with slurs over groups of three. A dashed line labeled '8va-' is positioned above the right hand part of measure 105.

107

Vln. *sf*

Pno. *sf*

8

3

3

3

110

Vln. *decresc. poco a poco al fine*

Pno. *decresc. poco a poco al fine*

8va-

3

3

3

3

3

3

112

Vln.

Pno.

3

3

3

3

114

Vln.

Pno.

8va

3

3

3

3

3

3

3

3

116

Vln.

Pno.

white noise, upitched

niente

white noise, upitched

niente

3

3

3

3

3