

Julián Fueyo

# Projections & Time Sculptures

Projection 1: The Tree of Life

for Piano solo  
2020 (rev. 2023)

# Projections & Time Sculptures

## I. Proyección 1: El Árbol de la Vida / Projection 1: The Tree of Life

### Julián Fueyo

Duration: approx. 11 minutes

#### Performance Notes

- 1) Notes where the note-head is square should be pressed down silently to allow sympathetic resonance. Their purpose is to allow for overtones and undertones to ring.
- 2) In m. 1, the appoggiatura chord on the right hand should be played before the sustain pedal is pressed. The same applies to mm. 3, 5, x, x, x, and x.
- 3) In the beginning of the piece, mm. 1-7 and 10-14 have an ossia staff in the middle to provide additional information about voicing and melodic contours of the two voices at play. Use this to inform your phrasing of the two-voice counterpoint while pressing down the notes as indicated on the outer/regular staves. The idea here is for the chant to embody *duality*.
- 4) Triangled head notes at m. 3, and any subsequent spots, are equal to a triplet note of the same value. In other words, an eighth note with a triangle head is equal to a triplet eighth note.
- 5) The ossia (lowest) staff at mm. 201 - 215 is meant to clarify the accent structure in the music.

#### Program Note

“Our world is Baroque: in its architecture, in the intricacy and complexity of its nature and vegetation, in the polychromy that surrounds us, in the telluric impulse of the phenomena to which we are still subjected.”

—Alejo Carpentier

The Baroque, as Eugenio D’Ors describes it, is “something multiple, diverse, enormous” that mirrors society’s rich multiplicity of expression. From Thai palaces and Indian Solkattu rhythms to Iranian mosques and Mayan sculptures, the Baroque emerges as a creative force—an impulse that reappears cyclically throughout history. Like Hispanic-American Baroque art, it often incubates *mestizaje*, the fusion of cultures and influences.

In contrast to Academicism—a style typical of settled and self-assured periods—the Baroque arises in times of transformation, mutation, and innovation. Baroque tendencies project themselves forward, flourishing at the height of a civilization, or when a new social order is on the verge of emerging.

The essence of Academicism (or Classicism) is the concept, built from ideas, symbols, and structures—the “projections” that form its world. Central to these projections is the line: the line that defines, separates, and contains, and the line that connects one concept to the next, weaving a network of meanings that structures the conceptual world.

Yet, “our world is Baroque,” as are our minds, emotions, and ways of processing experience, each marked by diversity, complexity, and immensity. In this way, our connection to reality reflects the Baroque, as our minds continuously interface with, and inevitably blend into, the complexity of the world around us.

Music, as a proto-linguistic form of expression, is a line that links one moment to the next, a past self with a future self. But unlike maps and images, music’s line fully materializes only once the piece concludes, letting it operate at a proto-conceptual level. In music, the symbol is never complete until after it has passed. *Projection I: The Tree of Life* embraces these attributes, inviting listeners to delve into the line, immerse themselves in its depths, and press against the intangible fabric of the ‘concept’ that often mediates the relationship between mind and world.

To learn more or find more pieces by Julián Fueyo visit [www.julianfueyo.com](http://www.julianfueyo.com)

#### First Performance

Date: January 2024 at the Lee Foundation Hall, Singapore

Pianist: Arseniy Gusev

# Projections & Time Sculptures

## I. Proyección 1: El Árbol de la Vida / Projection 1: The Tree of Life

Written for Arseniy Gusev

Julián Fueyo

Lento (espressivo e contemplativo) ♩ = 46

Piano

*sempre tenuto*  
*mf sub*  
*poco mp*  
*mf*

*l.v.*  
*sffz molto risonante*

prepare the chord in advance

Ped.

Pno.

*p ma sonore*  
*mf sfz*  
*mp*

*l.v.*

Ped.

Pno.

*poco accel.* (♩ = 56) *rit.*

*p* *f*

(8)

6 *molto espress.* **poco accel.** ( $\text{♩} = 82$ ) **accel.** . . . .

Pno. *ff* *mf* *ff*

Ped. Ped.

7  $\text{♩} = 108, \text{♩} = 54$

Pno.

10 **A**  $\text{♩} = \text{♩} = 54$  *legato* **stringendo sost.** **poco più mosso** **poco sost.**

Pno. *f molto risonante* *p* *pp dolciss.* *mf p sub.* *mp* *p* *mf*

Ped. Ped.

15 **poco string.** **stringendo** **poco rit.**

Pno. *mf* *p* *mf*

8<sup>vb</sup>

19 **accel.**

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

8<sup>vb</sup> 8<sup>vb</sup>

23 **rit.** **poco string.**

Pno. *mp* *mp*

25

Pno.

1/2 8<sup>vb</sup> 8<sup>vb</sup> 1/2

**B** **Maestoso** ♩. = 54

28 *8<sup>va</sup>* *pesante* *f* *pesante* *mf dolce*

Pno. *8<sup>va</sup>* *1/4* *Ped.*

32 **poco string.** **marcato** **poco string.**

Pno. *mf* *mp dolce* *mf mp sub.* *f marcato*

*p* *mp* *3+2+3* *3+2+3* *9* *\**

36 **sost.**

Pno.

8<sup>vb</sup>

40 **poco accel.** (♩ = 50)

Pno.

43 **sost.**

Pno.

46 **stringendo** (♩ = 62) **tr** **marcato**

Pno.

*mf* **marcato** *< f* **marcato** *f*

50 **tr**

Pno.

*mf* *f* *ff*

(*f*)

53 *8va*

Pno.

*mf* *f* *tr* 6

55 (8)

Pno.

*ff* *m.d.* 4

(C)

58 Poco più mosso (♩ = 66)

Pno.

*f* *sfz* 8vb

60 (♩ = ♩)

[arp. as fast as possible] (sost.)

Pno.

3 3 3 3 2

63 (♩ = ♩)

sost. a tempo e movendo

Pno.

*sffz* R.H. (L.H.) 2

65  $(\text{♩} = \text{♪})$  **poco accel.**

Pno.

*più f* *sf sf sf sf*

8<sup>vb</sup> 1/2

68 **Poco meno mosso**

Pno.

8<sup>va</sup>

**poco stringendo**

70 (8)

Pno.

*m.s.* *m.s.*

8<sup>vb</sup>

73 (8)

Pno.

*fff* *m.d.* *ff* *m.s.*

8<sup>va</sup>

9 + 6 / 32 16

8<sup>vb</sup>

poco accel. . .

76

Pno.

*p*

*p*

(8)

7

3

3

poco string. . .

poco rit. . .

79

Pno.

(8)

15

15

$\text{♩} = 68$

accel. . .

82

Pno.

*p*

*mf*

*p*

*pp*

8vb

1/3

trm

sost. accel. . .

rit. . .

85

Pno.

senza cresc.

*mf*

*sfz*

8va

8vb

1/3

1/4

(♩ = 60)

poco string. (♩ = 66)

88

Pno.

*p* *mf* *p*

*l.v.*

*mf*

tr

**D**

♩ = ♩. (♩ = 66)

*molto tenuto*

92

Pno.

*mf* *pp* *mp* *pp* *poco*

tr

Ped.

99

(tr)

**Più mosso** ♩ = 76

*molto tenuto*

Pno.

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

*cresc. a m. 115*

tr

8<sup>vb</sup>

Ped.

105

(tr)

Pno.

*mf* *mf* *più f*

tr

Ped.

113 (tr) 9

Pno.

*f* *p* *p*

*p* *ppp*

*l.v.* *l.v.*

1/2

119 **Meno mosso** ♩. = 60

*ppp* *pp* *mp* *mf* *pp* *mf*

*ppp* *p* *mp* *mf*

*l.v.* *8va*

122 *mp* *p* *bisbigliando* *pp*

*pp sub. p e cresc. a m. 129*

126

*pp* *p* *mf* *pp*

129 *f* *ord.* *p* *bisbigliando*  $\frac{4}{3}$  — 3  $\frac{2}{3}$  — 3 *mf* *8<sup>va</sup>* *8<sup>vb</sup>* *1/2*

*ord.* *8<sup>va</sup>* *e movendo*

132

*l.v.* *mf* *8<sup>vb</sup>* *mp* *e movendo*  $\text{♩} = 55$

135

*pp sub.* *pp* *mp mf sub.*  $\text{♩} = 66$

138

141 *mf p sub. mf*

Pno.

146 *f p* *sotto voce p mp ord. p*

Pno.

149 *l.v. 8va*

Pno.

**E**

*poco rit.* . . . . **Maestoso**, ♩ = 52 (Tempo II)

153 *mp pesante p mf* *secco e marcato sub. mp.*

Pno.

156

Pno.

*mf* *f sub.* *mp*

Ped. *8va* Ped.

158

Pno.

*mf sub.* *tr*

Ped.

**F**  
Poco meno mosso ♩ = 48

160

Pno.

*mp* *mf*

*8va*

162

Pno.

*marcato* *marcato*

*1/2*

(8)

164

Pno.

*ff*

1/2 1/2 1/2

(8)

168

Pno.

*p* *pp* *ppp* *pp*

*mp* *pp* *ppp* *pp*

*pp piu*

**molto sost.**  
*molto tenuto*

string.

A tempo, (Tempo II) (♩ = 52)

171

Pno.

3 (5+2) 16 4

5 3 3

173

Pno.

*ppp* *ppp* *ppp* *ppp*

*mf*

8<sup>vb</sup>

174

Pno.

*pp* *ppp* *p* *ppp* *p* *ppp* *ppp* *p* *ppp* *sim.*

*bisbigliando* *m.d.*

8<sup>va</sup>

176

Pno.

*p* *ppp* *p* *ppp* *p* *ppp* *ppp* *p* *ppp* *molto sost.* *molto tenuto*

178

Pno.

*mf* *f* *string.* 8<sup>va</sup> *A tempo* (♩ = 52)

180 (8)

Pno.

*f* *mf sub.* 8<sup>va</sup>

181 (8)

Pno.

*sim.*

*pp*

*bisbigliando*

*m.d.*

*p* *ppp* *p* *ppp* *p* *ppp*

*8<sup>vb</sup>*

183

$\text{♩} = \text{♩} = 52 \text{ (♩} = 104)$

Pno.

*senza dim.*

*ppp sub.*

*p* *ppp* *p* *ppp* *p* *ppp*

186

**G**

**Poco più mosso**  $\text{♩} = 106, \text{♩} = 70$  ( $\text{♩} = \text{♩}$ ) *senza tenuto*

Pno.

*ff sub., ottone*

*p*

*pp*

*8<sup>vb</sup>* *f sempre*

191 (tr)

Pno.

*mp*

*fp*

*sf*

*p e cresc. poco a poco*

(8)

1/2

194

Pno.

(8)

196

Pno.

*sempre tenuto*

*ff sub*

*p*

*tr*

(8)

200

Pno.

*f*

*f = p*

*f = p*

*f = p*

*f = p*

accents structure

(8)

203

Pno.

*f = p*

*f = p*

*8<sup>vb</sup>*

accents structure

(8)

205 Poco a poco stringendo

Pno.

Accents structure

208

Andante ♩ = 76

Pno.

212

Pno.

215

Pno.

218 (8)

Pno.

**Poco più mosso** (♩. = 82)     $\overset{5}{\text{♩}} = \text{♩}$  (♩. = 68)

221 (8)

Pno.

224 8va

Pno.

227 (8)

Pno.

230 8va

Pno.

*mf ff sub*

Ped.

♩ = ♩    **ma sost.,**

(♩ = 102)

232

Pno.

*p sub.* *m.d.* *f* *sfz*

8<sup>va</sup>

Più mosso (♩ = 100)

sost.

235

Pno.

*sfz* *sfz* *sfz*

8<sup>va</sup>

*sfz*

(8)

238

Pno.

*mp sub.* *mf*

8<sup>va</sup>

Più mosso (♩ = 110)

Più mosso (♩ = 115)

(8)

241

Pno.

*ff sub.* *15<sup>ma</sup>*

8<sup>va</sup>

244

$\text{♩} = \text{♩}$  e Più mosso ( $\text{♩} = 132, \text{♩} = 90$ )

Pno.

8) *mf con fuoco* *ff con fuoco* *m.d.*

Detailed description: This system contains measures 244 to 252. It features a grand staff with treble and bass clefs. The left hand plays a rhythmic pattern of eighth notes with a dotted quarter note, marked with an 8-measure slur and a dashed line. The right hand has a melodic line with slurs and accents. Dynamics include *mf con fuoco* and *ff con fuoco*. A *m.d.* (mezza-dita) marking is present in the right hand. The key signature has one sharp (F#) and the time signature is 2/4.

249

Pno.

*mf* 6 6 3 6 7 8<sup>vb</sup> 1

Detailed description: This system contains measures 249 to 252. It features a grand staff with treble and bass clefs. The left hand has a melodic line with slurs and accents, including a sixteenth-note triplet. The right hand has a melodic line with slurs and accents, including a sixteenth-note triplet. Dynamics include *mf*. A *8<sup>vb</sup> 1* marking is present in the bass clef. The key signature has one sharp (F#) and the time signature is 2/4.

253

Più mosso ( $\text{♩} = 140$ )

Pno.

6 3 3 *m.s.* 8<sup>vb</sup>

Detailed description: This system contains measures 253 to 256. It features a grand staff with treble and bass clefs. The left hand has a melodic line with slurs and accents, including a sixteenth-note triplet. The right hand has a melodic line with slurs and accents, including a sixteenth-note triplet. Dynamics include *m.s.* (mezza-sordina). A *8<sup>vb</sup>* marking is present in the bass clef. The key signature has one sharp (F#) and the time signature is 2/4.

259

Pno.

3 3 *m.d.* *m.s.* *m.d.*

Detailed description: This system contains measures 259 to 262. It features a grand staff with treble and bass clefs. The left hand has a melodic line with slurs and accents, including a sixteenth-note triplet. The right hand has a melodic line with slurs and accents, including a sixteenth-note triplet. Dynamics include *m.d.* (mezza-dita) and *m.s.* (mezza-sordina). The key signature has one sharp (F#) and the time signature is 2/4.

262 21

Pno.

*più f* *sf sf sf sf*

266

Pno.

*8va*

(8)

270

Pno.

*fff* *R.H.*

**Meno mosso (♩ = 132)**

273

Pno.

*fff sfz sfz sfz* *8vb* *più f* *15ma*

275 (15)

Pno.

*sf sf sf sf*

**H**Con brio  $\text{♩} = \text{♩}, \text{♩} = 60$ 

poco accel.

Più mosso  $\text{♩} = 76,$  $\text{♩} = 114$ 

277 (15)

Pno.

*fff ff ff*

*8va*

*1/2 1/2*

283 (8)

Pno.

*15ma*

*1/2 1/2*

pochis. string.

288 (15)

Pno.

*8va*

*1/2 1/2 1/2 1/2*

Meno mosso, subito ♩ = 105

292 (8) 23

Pno.

*fff*

1/2

8<sup>va</sup>

8<sup>va</sup>

1/2

A tempo ♩ = 76, ♩ = 114

296 (8) 15<sup>ma</sup> 15<sup>ma</sup> *mf* 8<sup>va</sup> bisbigliando 4/3 3 ord. *ff*

Pno.

*fff*

L.H.

1/2

300

Pno.

8<sup>va</sup>

1/2

1/2

303

Pno.

8<sup>va</sup>

*mf*

1/2

1/2

306

(8) 15<sup>ma</sup>

①

Pno.

Meno mosso, subito ♩ = 105

310

(15)

Pno.

313

(15)

Pno.

315 (15)

8va

8va-

Pno.

*l.v.*

1/2