

Germán Toro Pérez

# **Rulfo/ecos II**




für Streichtrio  
und Elektronik

for string trio  
and electronics

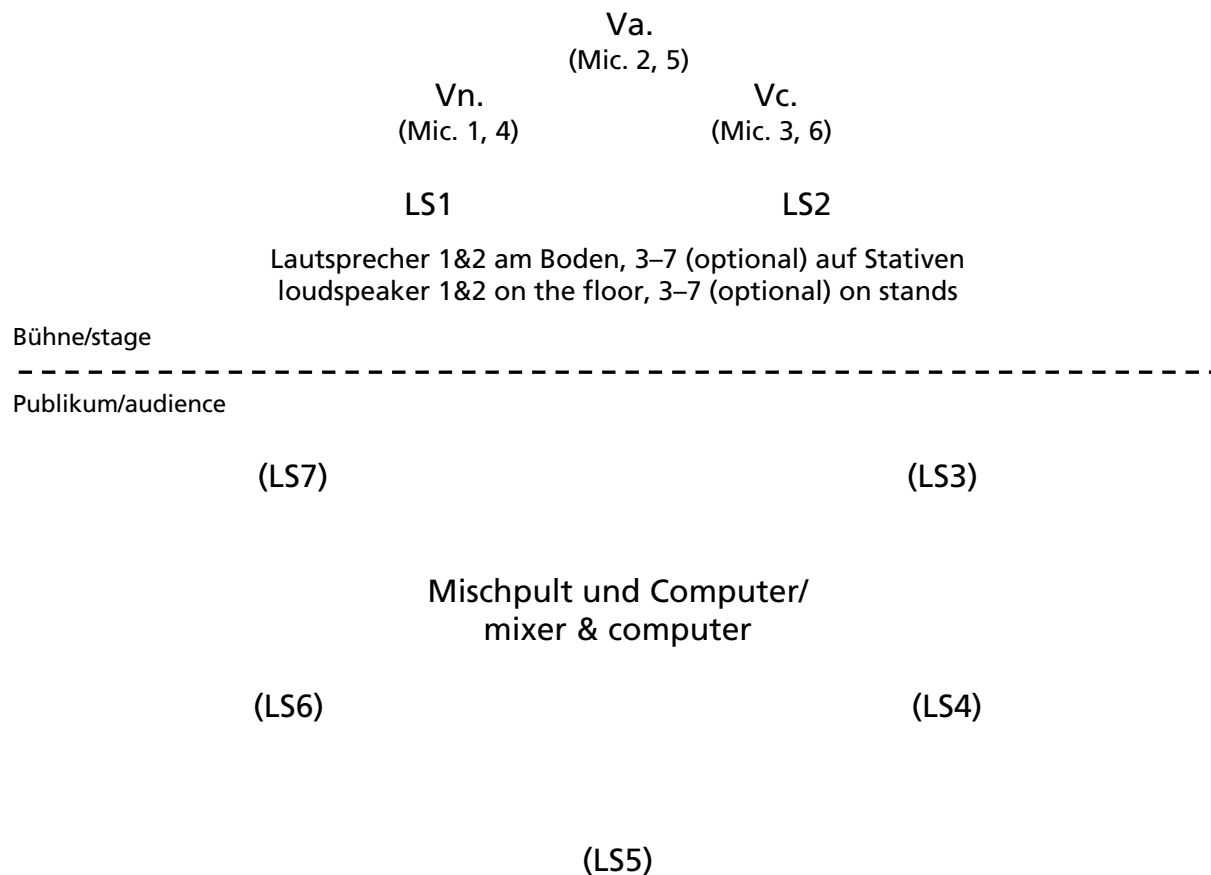
(2006)

Partitur/Score

## Zeichenerklärung/Symbols

m.s.t.	molto sul tasto	molto sul tasto
m.s.p.	molto sul ponticello	molto sul ponticello
h.d.s.	hinter dem Steg	behind the bridge
	saltato	saltato
I, II, II, IV	Saiten	strings
	Saiten mit linker Hand dämpfen.	Mute strings with left hand.
+	pizz. mit linker Hand	pizz. with left hand
 z.B./e.g.	Cue-Zahl	cue number

## Aufstellung/Disposition



## Elektronik/Electronics

### Geräte:

Computer mit 2-Kanal Soundkarte und Software Max

Mischpult: 8 in/2(7) out

2 Lautsprecher LS1, LS2 am Boden

7 Lautsprecher LS3–7 auf Stativen.

Anmerkung: für eine Einzelaufführung von «Rulfo/ecos II» sind LS3–7 optional.

Für die Aufführung des ganzen Zyklus (5 Stücke) sind sie notwendig.

3 Mikrophone auf Ständer (1, 2, 3)

3 Kontaktmikrophone (4, 5, 6)

Die Elektronik besteht aus einem Patch für das Programm Max und wird vom Komponisten zur Verfügung gestellt ([toroperez@aon.at](mailto:toroperez@aon.at)).

Das Dokument «REII\_Performance Instructions\_2023» enthält detaillierte Information über die Elektronik.

### Equipment:

Computer with 2-channel sound interface and software Max

Mixing desk: 8 in/2(7) out

2 loudspeakers LS1, LS2 on the ground

5 loudspeakers LS1–2 on stands

Note: for a single performance of «Rulfo/ecos II» LS3–7 are optional. In a performance of the full cycle (5 pieces) they are necessary.

3 microphones on stands (1, 2, 3)

3 contact microphones (4, 5, 6)

The electronics consists of a patch for the software Max and will be provided by the composer on request ([toroperez@aon.at](mailto:toroperez@aon.at)).

The document «REII\_Performance Instructions\_2023» contains detailed information about the electronics.

«**Rulfo/ecos II**» ist der fünfte Teil eines Zyklus von fünf Stücken für Violine, Viola, Violoncello und Elektronik basierend auf dem Werk des mexikanischen Schriftstellers Juan Rulfo (1917–1986). Sein Gesamtwerk (ein Roman und 17 Erzählungen) skizziert eine durch Hoffnungslosigkeit und Einsamkeit geprägte Welt vor dem historischen Hintergrund der Mexikanischen Revolution. Seine Sprache, rau und ungeschminkt, ist Sprache des Mythischen, Sprache der Erinnerung.

Diese Stücke wurden als Studien über melodische Gestaltung in Hinblick auf das spätere Musiktheaterwerk «Reise nach Comala» (2017) intendiert. «Rulfo/ecos II» verbindet die fragmentarische Struktur der vorangegangenen Stücke mit auskomponierten Echos sowie anderen Formen von Resonanz in der Elektronik. Darin erscheint die vom instrumentalen Klang gesteuerte Stimme von Rulfo selbst bei der Lesung seiner Erzählung «No oyes ladrar los perros?» («Hörst du die Hunde nicht bellen?»).

Das Stück wurde vom Trio Eis Wien im Rahmen des Festivals Wien Modern 2006 in der Ruprechtskirche uraufgeführt: Ivana Pristašová, Violine, Petra Ackermann, Viola, Roland Schueler, Violoncello, Germán Toro Pérez, Elektronik.

«**Rulfo/voces I**» is the first part of a cycle of five pieces for violin, viola, violoncello and electronics after the work of the Mexican writer Juan Rulfo (1917–1986). His work, consisting of a novel and 17 short stories, depicts rural Mexico at the time of the Mexican Revolution as a world marked by hopelessness and solitude. His poetic language, rough, unadorned and of deep musicality is language of myth, language of remembrance.

The pieces were initially intended as studies on melodic writing in view of the later music theatre work «Journey to Comala». «Rulfo/ecos II» combines the fragmentary structure of the preceding pieces with composed echoes and other forms of resonance in the electronics. Here, the voice of Juan Rulfo himself reading his short story «No oyes ladrar los perros» («You Don't Hear the Dogs Barking») is triggered by the instrumental sound.

The piece was first performed by Trio EIS, Vienna at the Festival Wien Modern 2006 in the Ruprechtskirche: Ivana Pristašová, violine, Petra Ackermann, viola, Roland Schueler, violoncello and Germán Toro Pérez, electronics.

dem «Trio Eis» gewidmet

# Rulfo/Ecos II

für Streichtrio und Elektronik (2006)

Germán Toro Pérez  
(\*1964)

**A** ♩ = 46 ca. regelmäßig

Violine: *p.s.p.* (3, 5), *mp*, *pp* (6), *pp* (6)

Viola Va.: *p.s.p.* (3, 6), *pp*, *pp* (6)

Violoncello: *p.s.p.* (6), *gliss.*, *pp*, *ord.* (6), *p*

Elektronik: ①

Vn.: *ord.*, *ppp*, *m.s.p.* (5), *mf*, *ppp*, *ord.*

Va.: *p.s.p.* (3, 6), *pp*, *pp* (6)

Vc.: *p.s.p.* (6), *ord.* (I, II, 6), *pp*, *p*

El.: ②

5

Vn. *mf* *m.s.p.* *ord.* *m.s.p.* *ord.* *ppp* *pp* *p*

Va. *mp* *m.s.p.* *p.s.p.* *ord.* *mp* *pp*

Vc. *mp* *m.s.p.* *mp* *p.s.p.* *6* *6* *m.s.p.* *f*

El.  $\frac{5}{8}$   $\frac{3}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

8

Vn. *sfz* *arco* *III* *gliss.* *m.s.p.* *ord.* *p*

Va. *sfz* *pp* *mf* *p.s.p.* *m.s.p.* *6* *p*

Vc. *sfz* *pp* *mf* *ord.* *pp*<sup>3</sup>

El.  $\frac{2}{4}$   $\frac{2+3}{4}$   $\frac{3}{4}$

10

**B**

Vn. *p* *p.s.p.* *f*

Va. *p.s.p.* *m.s.p.* *p.s.p.* *p*

Vc. *ord.* *pp* *p.s.p.* *p* *ord.* *mf*

El. **3**

12

Vn. *ord.* *pp* *pp* *p.s.p.* *sfz* *p*

Va. *ord.* *pp* *mf* *p.s.p.* *p* *m.s.p.* *f*

Vc. *p.s.p.* *p* *III* *pp*

El. **4**

14

Vn. *mf* *m.s.p.* *pp* *mf*

Va. *mf* *pp* *f* *pp* *mp* *mf*

Vc. *mf* *pp* *f* *mf*

El. **5** SF on [SF direct out] 0db

**C**

p.s.p. --- m.s.p.

arco p.s.p.

ord. III

pizz. *f* *pp* *mp* *mf*

ord. *mf*

p.s.p.

pizz. arco ord. --- m.s.p.

gliss.

17

Vn. *f* *pp*

Va. *f* *p*

Vc. *sfz* *p* *ppp*

El. **6**

salt.

ord.

p.s.p.



**D**

19

Vn. *p.s.p.* *ff* *pp* *ord.* *f* *p* *pp* I

Va. *p.s.p.* *pp* *ord.* *mf* *f* *m.s.p.* *sfz* *ord.* *m.s.p.* *mp*

Vc. *segue* *f* *pizz.* *arco* *mp* *f* *m.s.p.* *tr* *6* *sfz*

El.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{8}$

21

Vn. *salt.* *mf* *ord.* *pp*

Va. *mf* *ord.* *pp*

Vc. *ord.* *II I* *mf* *ord.* *pp*

El.  $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

**E**

Vn. 23 p.s.p. m.s.p. ord. I<sup>o</sup>

Va. p.s.p. m.s.p.

Vc. ord. p.s.p. ord. II p.s.p. ord.

El. ⑦

Vn. 25 m.s.p.

Va. ord. m.s.p.

Vc. m.s.p.

El.

**F**

Vn. *p.s.p.* *mf* *pp* *6* *ord.* *sfz p* *m.s.p.* *p*

Va. *p.s.p.* *pp* *6* *tr* *m.s.p.* *f* *ord.* *pp* *5* *m.s.p.* *p*

Vc. *ord.* *p.s.p.* *pp* *6* *ord.* *tr* *pp* *m.s.p.* *sfz* *ord.* *pp* *mf*

El. **8**

Vn. *tr* *6* *f* *ord.* *II* *mf* *6*

Va. *5* *ord.* *III II* *6* *mf*

Vc. *m.s.p.* *ord.* *tr* *mf* *pp* *ord.* *p.s.p.* *m.s.p.* *6* *f*

El. **3**

----- m.s.p.

Vn. 31 *pp* *ff* *sfz*

Va. *pp* *ff* *sfz*

Vc. ord. *pp* *ff* *sfz*

El.  $\frac{7}{8}$   $\frac{2}{4}$   $\frac{5}{8}$

**G**

Vn. 33 ord. *sfz* *pp* p.s.t. *ppp*

Va. *sfz* ord. *mp* III p.s.p. *pp*

Vc. *sfz* p.s.p. *p* 7° 5° 8° 7°

El.  $\frac{5}{8}$   $\frac{2}{4}$

**9**

m.s.p.  
II III

35

Vn. *pp* *pp* *ppp* ord.

Va. m.s.p. p.s.p. m.s.p. *mp* *pp* *mp* *ppp*

Vc. *ppp* *p*

10

El.

I II

37

Vn. *fp* *p<sup>3</sup>*

Va. m.s.p. *mp*

Vc. (9) m.s.p. p.s.t. *sfz* *ppp* *p*

El.

**H** p.s.p.

Vn. 40 *pp* *pp* *sfz*

Va. ord. II III m.s.p. *pp* *pp* *sfz* p.s.p.

Vc. ord. m.s.p. *pp* *pp* p.s.p.

El. 11 12

arco *pp* *sfz* *ppp* ord. *p*

Vn. *pp* *sfz* *ppp* *p*

Va. m.s.p. ord. *pp* *ppp* *p* m.s.p.

Vc. ord. m.s.p. ord. *pp* *sfz* *ppp* *p* 5° 8°

El. 5/8 2/4

Musical score for measures 45-46. The score is for Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Euphonium (El.).

- Measure 45:** Vn. starts with *p.s.p.* and *pp*. Va. starts with *ord.* and *pp*. Vc. starts with *ord.* and *pp*. El. has a circled measure number **13**.
- Measure 46:** Vn. continues with *p.s.p.* and *pp*. Va. continues with *ord.* and *p*. Vc. continues with *ord.* and *p.s.p.*. El. has a circled measure number **14**.

Rehearsal marks: I (above Vn. 45), I IIIIIIV (above Vn. 46), I II III IV (above Vc. 46), segue (above Vc. 46).

Musical score for measures 47-48. The score is for Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Euphonium (El.).

- Measure 47:** Vn. starts with *m.s.p.* and *ppp*. Va. starts with *segue* and *pp*. Vc. starts with *ord.* and *pp*. El. has a circled measure number **13**.
- Measure 48:** Vn. continues with *p.s.p.* and *sfz*. Va. continues with *ord.* and *pp*. Vc. continues with *ord.* and *sfz*. El. has a circled measure number **14**.

Rehearsal marks: I II III IV (above Vn. 47), II (above Va. 48), I II III IV (above Vn. 48), m.s.p. (above Vc. 48), ord. (above Vc. 48).

**J**

49

Vn. m.s.p. *sfz* ord. p.s.p. II III *pp*

Va. m.s.p. *sfz* ord. p.s.p. III IV *tr pp*

Vc. m.s.p. *sfz* ord. p.s.p. *pp*

El. **15**

51

Vn. ord. p.s.p. arco ord. m.s.p. *pp sfz ppp sfz*

Va. ord. p.s.p. arco ord. m.s.p. *tr pp sfz ppp p sfz f*

Vc. ord. m.s.p. ord. m.s.p. ord. *pp sfz > ppp sfz f*

El. **16**



53

ord.

Vn. *mp* *ppp* *p* m.s.p.

Va. arco ord. *sfz* *ppp* *p* *pp* m.s.p.

Vc. *ppp* *mp* *pp* *p* *pp* m.s.p.

El.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**K**

55

Vn. p.s.p. *pp* *ppp* m.s.p.

Va. p.s.p. *pp* *pp* m.s.p.

Vc. p.s.p. *pp* I II III *pp* m.s.p.

El.  $\frac{2}{4}$   $\frac{7}{8}$   $\frac{3}{4}$

16

57

Vn. *tr*

Va. *p.s.p.* ..... *m.s.p.* segue

Vc. ..... *m.s.p.* *pp* ..... *mp* I 7° ord.

El.  $\frac{3}{4}$  .....  $\frac{4}{4}$

58 segue

Vn. ord. *pp* ..... *m.s.p.* , pizz. *ff* *sfz*

Va. ord. ..... *m.s.p.* II ord. ..... *sfz* 5 *mf* > *PPP*

Vc. segue ..... *m.s.p.* ord. ..... *mf* *pp* ..... *sfz* 6 *sfz* > *pp* *tr*

El.  $\frac{4}{4}$  .....  $\frac{2}{4}$