

Cuentos Rulfianos

Erika Vega

based in the short-tales by Juan Rulfo

Oxford 2022

Cuentos Rulfianos is dedicated to Edith Ruiz

Composed thanks to the support of
Sistema Nacional de Creadores de Arte

NOTES

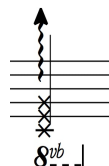
r.h. right hand
l.h. left hand



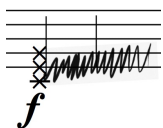
short fermata
medium fermata 3' approx.
long fermata 5' approx.



Mute the strings with
right-hand-palm firmly
before or after the dampers.



Very fast scrape ON the strings
(at the low register).
With a coin or fingernails



Slow scrape on the string
(at the low register).
With a coin or fingernails.



Cluster on strings with both
palm of the hands,
the register is approximate.

Two different techniques of *pizzicato* are required:

- **pizz f.t.** with fingertip, towards the centre of the string
- **pizz stick** with triangle stick, near the pins,

After the second movement, the pianist should put on **knitted gloves** before beginning the third movement. The gloves serve both a **textural purpose**—for glissandi and clusters—and add a subtle element of **theatricality** to the performance. The third movement should be started with the gloves on. At **bar 26**, the **right glove should be removed using the teeth** as part of the staged action. This gesture should be integrated naturally into the flow of the piece, maintaining the balance between theatrical expression and musical continuity. The altered tactile interaction with the instrument is intended to influence both sound and gesture.



Cuentos Rulfianos

1.- Acuérdate

Preciso, agitato ♩=106

Erika Vega

Piano

4
4

sfz *p* *mp* *f*

Red. sempre

5

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

9

p *f*

13

mf *p*

17

f *p* *cresc.*

21

ff *mf* *f* *p*

25

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

29

mf *ff* *mf* *f*

33

mf *f* *mf* *f* *poco a poco diminuendo*

37

pp mp f p mf mp pp

41

white keys cluster

ff pp ff sfz sfz

secco

2.- No oyes ladrar a los perros

Oniric, timeless ♩=60

1 r.h. gliss w/f.t.
ON strings

pp *mp* *mf* *p*

L.h. depress keys silently

sfz

senza Ped.

Freely

pizz stick
8va

p

Ped. _____

Put ON the knitted gloves in both hands at your own pace

3.- La cuesta de las comadres

Dark, with a sense of mystery ♩=100

1 with gloves

ON strings

p *mf* *p*

all clusters with flat palm

sfz

Red.

* gliss ON strings

sfz

Red.

slap

sfz

like drawing motion L.h.

5

5

ON keys r.h. 8va

pp

8 (8)

5

6

3

sfz

3

sfz

6

6

3

sfz

secco

* fast gliss

mf *ff*

3

sfz

Red.

sfz

Red.

13

mf *ff*

4 3 2 1

4 3 2 1

tr

tr

5

5

3

mf

sfz

Red.

sfz

Red.

3

mf

Red.

* small head-notes indicate that the starting-gliss pitch is approximate

[illegible]

For this movement the E string has to be marked in advance (with a marker pen) to locate the node point to produce the 2nd, 3rd, 4th and 5th partial harmonics :



Touch the string slightly w/**f.t.** at the proper node to produce the harmonic. For the 4th harmonic, touch the far side of the harmonic node, i.e., the side farther from the player, closer to the middle of the string, away from the dampers.

Release the finger immediately after the string is struck to let the resonance to come off. Play an octave lower according to the piano's stress bars.

4.- ¡Diles que no me maten!

Timeless, like in a trance ♩=40

1

ON E string

mf

Ped. sempre

2

3

5

morendo

5.- Luvina

Crystalline, energetic ♩=170

8

1 8

mf

f

Red. sempre

8

mf

p

pp

15

mf

f

mf

mp

f *sempre*

21

Measures 21-27 of the musical score. The piece is in B-flat major (two flats). Measure 21 starts with a forte (*f*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics change to mezzo-forte (*mf*) in measure 23 and back to forte (*f*) in measure 25. A crescendo hairpin is visible over measures 22 and 23.

28

Measures 28-34 of the musical score. The melody continues with eighth and sixteenth notes. The left hand features a series of chords, some of which are accented with a sforzando (*sfz*) dynamic. A mezzo-piano (*mp*) dynamic is marked in measure 28, and a forte (*f*) dynamic appears in measure 34. A crescendo hairpin spans measures 28 and 29.

35

Measures 35-41 of the musical score. The piece concludes with a triplet of eighth notes in measure 40. The left hand has a mezzo-piano (*mp*) dynamic in measure 35, which then changes to piano-pianissimo (*pp*) subito in measure 36. A forte (*f*) dynamic is marked in measure 38. The piece ends with a double bar line in measure 41. A crescendo hairpin is present over measures 36 and 37.

6.- En la madrugada

1 Berceuse ♩=80

2

3

4

mf f mf p

3 3

This system contains measures 4 and 5 of the piece. Measure 4 begins with a mezzo-forte (*mf*) dynamic. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), a quarter note (D5), and a half note (E5). The left hand plays a steady eighth-note accompaniment. Measure 5 starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The right hand has a half note (F#5), a quarter note (G5), and a half note (A5). The left hand continues the eighth-note pattern, with a triplet of eighth notes (C4, B3, A3) in the final measure.

5

f

This system contains measures 6 and 7. Measure 6 starts with a forte (*f*) dynamic. The right hand plays a half note (B4), a quarter note (C5), a half note (D5), and a half note (E5). The left hand continues the eighth-note accompaniment. Measure 7 features a half note (F#5), a quarter note (G5), and a half note (A5) in the right hand, with the left hand continuing the eighth-note pattern. The system concludes with a double bar line.