

IANNIS XENAKIS

REBONDS

pour percussion solo

Édition définitive préparée par Patrick Butin

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# IANNIS XENAKIS

## REBONDS

(1987 - 1989)

Pour percussion solo  
*For solo percussion*

Dédié à Sylvio Gualda  
*Dedicated to Sylvio Gualda*

Durée : 12' environ  
*Duration: c. 12 min.*

Rebonds est en deux parties **a** et **b**, l'ordre de jeu n'est pas rigide : soit **ab** soit **ba**, sans interruption. Les indications métronomiques sont approximatives.

La partie **a** ne contient que des peaux : 2 bongos, 3 tom-toms et 2 grosses-caisses.

La partie **b** contient : 2 bongos, 1 tumba, 1 tom-tom, 1 grosse-caisse, ainsi qu'un jeu de 5 wood-blocks. L'accord des peaux et des wood-blocks est échelonné en un éventail très large.

*Rebonds is in two parts, a and b. The order of play is not fixed: either ab or ba, without a break. The metronomic indications are approximative.*

*Part a only uses skins: 2 bongos, 3 tom-toms, 2 bass drums.*

*Part b uses: 2 bongos, 1 tumba, 1 tom-tom, 1 bass drum and a set of 5 wood blocks. The tuning of the skins and the wood blocks should extend over a very wide range.*

«Immense rituel abstrait, une suite de mouvements et de martèlements sans aucune "contamination" folklorique, une musique pure de rythmes merveilleusement démultipliés, efflorescents, au-delà du drame et des orages. Un nouveau chef-d'œuvre.»

Jacques Lonchampt

*"An immense abstract ritual, a suite of movements and of hammerings without any folkloristic "contamination", pure music full of marvellously efflorescent rhythms, going beyond drama and tempest. A new masterpiece."*

Jacques Lonchampt

1 M  
148  
.X5  
R29  
1991

OUVRAGE PROTEGE  
PHOTOCOPIE  
INTERDITE  
MEME PARTIELLE  
(Loi du 11 mars 1957)  
constituerait CONTREFAÇON  
(Code Pénal Art. 425)

# REBONDS

pour percussion solo

*a*

I. XENAKIS  
(1987 - 1989)

♩ = 40

2 Bongos  
3 Toms  
2 Gr. C.

*f*

15

3 V 3 V V 3

17

V 3 V 3 V

18

3 V V 3

19

V 3 V 3 V 3

20

V V 3 V 3 V 3

21

V 5:3 V 3 3 V 3

22

V V 3 V 3 V

23

24

25

26

27

28

29

30

The image displays a musical score for guitar, consisting of eight staves numbered 31 through 38. Each staff contains a complex rhythmic pattern, primarily based on eighth and sixteenth notes, with frequent use of triplets. The notation includes various articulation marks such as accents (V) and slurs. Handwritten annotations, including the letter 'R', are present in several measures, likely indicating specific performance techniques or corrections. The score is written on a single system of staves, with each measure clearly delineated by bar lines.

47

Musical notation for measures 47-48. Measure 47 starts with a V and contains several triplets. Measure 48 continues with triplets and V markings.

48

Musical notation for measures 48-49. Measure 48 continues with triplets and V markings. Measure 49 starts with a V and contains several triplets.

49

Musical notation for measures 49-50. Measure 49 continues with triplets and V markings. Measure 50 starts with a V and contains several triplets.

50

Musical notation for measures 50-51. Measure 50 continues with triplets and V markings. Measure 51 starts with a V and contains several triplets.

51

Musical notation for measures 51-52. Measure 51 continues with triplets and V markings. Measure 52 starts with a V and contains several triplets.

53

Musical notation for measures 53-54. Measure 53 continues with triplets and V markings. Measure 54 starts with a V and contains several triplets.

54

Musical notation for measures 54-55. Measure 54 continues with triplets and V markings. Measure 55 starts with a V and contains several triplets.

*fff* *dim.* → *p* *pp*

57

Musical notation for measures 57-58. Measure 57 continues with triplets and V markings. Measure 58 starts with a V and contains several triplets.

*f* *pp* *f* *pp*



M  
146  
.X5  
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# REBONDS

*b*

$\text{♩} = 60$

5 W. Bl.  
échelonnés

2 Bongos  
Tumba  
Tom  
Gr. C.

*f*

(Peaux)

3

5

7

9

11

13

15

17

19

21

23

25

27

29

(W.B.L.)

31

33

(Peaux)

35

37

39

41

43

Musical score for guitar, measures 45-60. The score is written on a single staff with a treble clef and a key signature of one flat. The tempo and dynamics are indicated by *fff mf* above the staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes various articulation marks such as accents and slurs. The piece concludes with a final chord in measure 60.

62

*cres. theme*

64

(W.B.L.)  
66

68

70

72

75

77

79

81

83

85

86