

# Rebroussements

à Joaquín Escuder

Jean-Marc Chauvel

♩ = 80

Flûte

Clar. (Si $\flat$ )

Guitare 1

Guitare 2

Piano

Violoncelle

Fl.

Cl.Si $\flat$

Gt. 1

Gt. 2

Pno

Vc.

7

Fl. *sf p sf ppp*

Cl.Sib *sf p sf ppp*

Gt. 1 (étouffer les cordes) *pp ff pp*

Gt. 2 (étouffer les cordes) *p ff*

Pno

Vc.

9

Fl. *sf*

Cl.Sib *sf*

Gt. 1 *ff pp*

Gt. 2 *f*

Pno

Vc. *pizz. mp*

*p f p*

Rebroussements

11 *rit.* ♩ = 70

Fl.

Cl.Sib

Gt. 1 *ppp* *f* *sim.*

Gt. 2

Pno *ff*

Vc. *ppp* arco Molto Sul Pont.

14

Fl. *ppp*

Cl.Sib *ppp*

Gt. 1 *mf* *mp*

Gt. 2 *f* *mp* *mf*

Pno

Vc. *f* *ppp* *mp*

17

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mf ppp*

*f mp*

*mf ppp*

*f mp*

*p* 5 *Red.* 5 \*

*ff*

20

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*f*

*ppp*

*f*

*ppp*

*ppp*

5 *8va-* 5

*Red.* \* *Red.* \*

D. C.

*ppp* *f* *ppp*

23

Fl. *f* *pp*

Cl.Sib *f* *pp*

Gt. 1 *p* *ppp*

Gt. 2 *mp* *f*

Pno Tacet.  
3°Ped. -----

Vc.

27

Fl. *pp*

Cl.Sib *pp*

Gt. 1 *ppp* *mf* *pp*

Gt. 2 *pp* *mf* *pp*

Pno

Vc. *f*

30

Fl. *f* *ff* *f* *p*

Cl.Sib *f* *ff* *f* *p*

Gt. 1 *mp* *f* *pp* *mf* *pp*

Gt. 2 *ppp* *mf* *pp*

Pno

Vc. *> pp*

33

Fl. *f* *p* *f* *p*

Cl.Sib *f* *p* *f* *p*

Gt. 1 *pp* *mf* *pp*

Gt. 2 *pp* *mf* *pp*

Pno

Vc. *pp*

35

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*ff*

*pp* *< sf*

*ff*

*pp* *< sf*

*mp* *pp*

*pp* *f*

*pp* *f*

37

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*pp* *< sf* *pp* *f*

*pp* *< sf* *pp* *f*

*mf* *pp*

*pp*

39

Fl. *f* *p* *f* *p*

Cl.Sib *f* *p* *f* *p*

Gt. 1 *f* *pp* *pp* *mf*

Gt. 2 *pp* *mp* *pp*

Pno

Vc. *mf*

42

Fl. *f* *pp* *f* *ff*

Cl.Sib *f* *pp* *f* *ff*

Gt. 1 *pp* *f* *pp* *ff*

Gt. 2 *mf* *pp* *f* *pp* *ff*

Pno *ff*

Vc. *ff* *fff* *p*



45 *accel.* ♩ = 80

Fl. *pp*

Cl.Sib *pp*

Gt. 1

Gt. 2

Pno *Inégal, comme un langage*  
*f* *mf* *f* *mp* *f*

Vc. *ppp*

48

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno *f* *mf* *mf* *f* *mp* *f* *mf*

Vc.

50 *accel.* ♩ = 90

Fl. *f* *pp*

Cl.Sib *f* *pp*

Gt. 1 *p* *f* *mp* *f*

Gt. 2 *p* *f* *mp* *f*

Pno *f* *mf* *mp* *f* *mf* *f* *mp* *f* *mp*

Vc.

53 *rit.* ♩ = 70 *sim.*

Fl. *pp*

Cl.Sib *pp* *sim.*

Gt. 1 *f* *f*

Gt. 2 *f* *f* *f*

Pno *mf* *mp* *mp* *f* *mf* *pizz.* *loco* *°Ped.*

Vc. *f*

56

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*pp* *sf* *p* *8va*

58

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mf* *pp* *mf* *pp* *ppp* *mf* *arco*

61

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*pp*

*f*

*mf*

*mp*

*mf*

64

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*pp*

*sf*

*mp*

*mf*

66

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

pp mp f pp sf *8va* sf p pp f

Detailed description: This system covers measures 66 and 67. The Flute (Fl.) and Clarinet in B-flat (Cl.Sib) parts are mostly rests, with a few notes in measure 67. Gt. 1 plays chords in measure 66, marked *pp* and *mp*. Gt. 2 plays a rhythmic pattern in measure 67, marked *f* and *pp*. The Piano (Pno) part has a complex texture in measure 66, marked *pp*, and measure 67, marked *sf* with an *8va* marking. The Violoncello (Vc.) part has a long melodic line across both measures, marked *sf*, *p*, *pp*, and *f*.

68

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

pp f mf sf *8va* *Reo.* pp

Detailed description: This system covers measures 68 and 69. The Flute (Fl.) and Clarinet in B-flat (Cl.Sib) parts have rests in measure 68 and notes in measure 69. Gt. 1 plays chords in measure 68, marked *pp* and *f*. Gt. 2 plays a rhythmic pattern in measure 69, marked *mf*. The Piano (Pno) part has chords in measure 68, marked *pp* and *sf*, and measure 69, marked *sf* with an *8va* marking and *Reo.* (pedal) marking. The Violoncello (Vc.) part has a long melodic line across both measures, marked *pp*.

70

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*p* *f*

*p* *pp* *mp* *sf* *Red.*

72

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mf* *f* *8va* *p* *8va*

*mf* *mf*

*mf* *sfz pp*

74

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

77

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mf*

*mf*

*pp*

*sf*

*sf*

*sfz*

*mfpp*

*ppp*

*mp*

*ppp*

*p*

*sf*

79

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*ppp*

*mf* *p*

*p* *ppp* *p* *8va* *ppp* *8va*

*p* *sf* *sf* *sf*

*fp* *ppp*

Detailed description: This system covers measures 79 to 81. The Flute and Clarinet in B-flat parts have sparse notes. The two Guitars play rhythmic patterns; Gt. 1 has a *ppp* dynamic, while Gt. 2 has *mf* and *p*. The Piano part is complex, with the right hand playing chords and the left hand playing bass lines with dynamics *p*, *ppp*, and *sf*. The Violoncello part features a melodic line with *fp* and *ppp* dynamics.

82

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*f* *mf* *f*

*mf* *mp* *ppp*

*sf* *ff* *ppp* *8va* *f*

*sf* *fp* *pp*

Detailed description: This system covers measures 82 to 84. The Flute and Clarinet parts continue with sparse notes. Gt. 1 plays a melodic line with dynamics *f*, *mf*, and *f*. Gt. 2 plays chords with *mf* and *mp*. The Piano part features a *sf* dynamic in the left hand and *ff* in the right hand, with *ppp* and *8va* markings. The Violoncello part has a melodic line with *sf*, *fp*, and *pp* dynamics.



85

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mp*

*pp* ————— *f*

*p*

*sf*

*mf*

*ff*

Detailed description: This system covers measures 85 and 86. The Flute and Clarinet in B-flat parts are mostly silent, with a few notes in measure 86. The two Guitars play a rhythmic pattern of eighth notes with a dynamic range from *mp* to *f*. The Piano part features a complex texture with chords and moving lines, marked with dynamics *p*, *sf*, and *ff*. The Violoncello part has a melodic line with a dynamic marking of *mf*.

87

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*f* ————— *p* *f*

*ppp*

*ppp*

*p*

*mf*

Detailed description: This system covers measures 87 and 88. The Flute and Clarinet in B-flat parts play a melodic line with a dynamic range from *f* to *p*. The two Guitars play a rhythmic pattern of eighth notes with a dynamic range from *f* to *p*. The Piano part features a complex texture with chords and moving lines, marked with dynamics *ppp*, *p*, and *mf*. The Violoncello part has a melodic line with a dynamic marking of *mf*.

89

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

89

91

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

89

91

89

91

89

91

*pp*

*f*

*p*

*mp*

*ppp*

*f*

*p*

*fp*

*pp*

*mp*

*ppp*

8va

8va

8va

93

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*p* *mf* *p*

*mf* *ppp* *pp* *sf*

*fp*

95

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*ppp* *mf* *pp* *sf*

*ppp* *fp*

97

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mp* *pp*

*ppp*

*sf* *mf*

*ppp* *fp* *ppp*

99

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*sf* *pp*

*sf* *pp*

*sf* *p* *sf* *p*

101

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mp* *f* *p* *sf* *mf* *pp* *sfz* *fp* *ppp*

Detailed description: This system covers measures 101 and 102. The Flute and Clarinet in B-flat parts are mostly silent, with a few notes in measure 102. The Guitar 1 part is silent. The Guitar 2 part plays a rhythmic pattern of eighth notes with chords, starting at *mp*, reaching *f* in measure 102, and ending at *p*. The Piano part has a complex texture with chords and moving lines in both staves, marked *sf* in measure 101 and *mf* in measure 102. The Violoncello part has a melodic line starting at *fp* in measure 101 and *ppp* in measure 102.

103

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mp* *mp* *ppp* *f* *p* *mf* *sf* *pp* *sf* *fp*

Detailed description: This system covers measures 103 and 104. The Flute and Clarinet in B-flat parts have melodic lines, with the Clarinet marked *mp* in measure 104. The Guitar 1 part plays a dense chordal texture starting at *ppp* in measure 103 and *f* in measure 104. The Guitar 2 part plays a rhythmic pattern of eighth notes with chords, marked *mp* in measure 103. The Piano part has a complex texture with chords and moving lines in both staves, marked *mf* in measure 103 and *sf* in measure 104. The Violoncello part has a melodic line starting at *fp* in measure 103.

105

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

Molto Sul Pont.

*f*

*ppp* *f* *p*

*mp* *mf* *8va* *8va* *fff* *fff*

107

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*ppp*

*ppp*

*p* *mf*

*mf* *f* *ff* *pp* *f*

*mp* *sf* *sf* *sf* *Rea.* *Rea.*

*fp*

109

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mp*

*pp*

*f*

*mf*

*mp*

*p*

*mp*

*mf*

*f*

*fp*

*ppp*

111

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*p*

*loco*

Molto Sul Pont.

*f*

*ff*

*mp*

*f*

*ff*

*f*

*mf*

113

Fl. *ppp* *pppp* *mf*

Cl.Sib

Gt. 1 *mp* *mf* *p*

Gt. 2 *ff* *mf*

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

Vc. *fp* *pp*

115

Fl. *f* *mp*

Cl.Sib

Gt. 1 *pp* *loco*

Gt. 2 *pp*

Pno *ff* *ff*

Vc. *fp* *pp*



117

Fl. *b<sub>2</sub>...*

Cl.Sib

Gt. 1

Gt. 2

Pno *sf* *pp* *sf > p* *sf > p* *sf > p*

Vc. *b<sub>2</sub>...*

119

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno *p* *f* *pp* *ff*

Vc.

121

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*fp*

*fp*

*sf* *p* *sf* *p* *sf* *p*

*fp*

123

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*fp*

*fp*

*f*

*sf* *pp* *p*

*fp* *pp*

Molto Sul Pont.

125

Fl. *mf*

Cl.Sib *mf*

Gt. 1

Gt. 2 *f* Molto Sul Pont.

Pno *mp* *mf*

Vc. *mf*

127

Fl.

Cl.Sib

Gt. 1 *loco* *mf*

Gt. 2 *p*

Pno *f* *ff*

Vc. *fp*

129

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*f*

*f*

*fff*

*mp*

*fp*

*fp*

*fp*

*Molto Sul Pont. fp*

*Sul Pont. f*

*f*

*f*

*mf*

*mp*

*p*

*f*

*p < f*

*pp*

*p*

*mp*

131

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mf*

*fp*

*mp*

*p*

*f*

*p < f*

*pp*

*p*

*mp*

133

Fl. *mp* *p* *pp*

Cl.Sib *mf* *p* *mf* *p* *mf*

Gt. 1

Gt. 2

Pno *mp* *mf* *mf* *f*

Vc. 133

135

Fl. *ppp*

Cl.Sib

Gt. 1

Gt. 2

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

Vc. 135

The musical score is arranged in five systems, each containing staves for different instruments. The first system (measures 137-138) includes Flute (Fl.), Clarinet in B-flat (Cl. Sib.), two Guitars (Gt. 1 and Gt. 2), Piano (Pno), and Violoncello (Vc.). The second system (measures 139-140) includes Flute (Fl.), Clarinet in B-flat (Cl. Sib.), two Guitars (Gt. 1 and Gt. 2), Piano (Pno), and Violoncello (Vc.).

**System 1 (Measures 137-138):**

- Fl.:** Measures 137-138. Dynamics: *ff*.
- Cl. Sib.:** Measures 137-138.
- Gt. 1:** Measures 137-138. Dynamics: *p*, *mf*, *pp*.
- Gt. 2:** Measures 137-138.
- Pno:** Measures 137-138. Dynamics: *f*, *ff*, *fff*, *sf*, *p*, *sf > p*.
- Vc.:** Measures 137-138. Dynamics: *fp*, *pp*.

**System 2 (Measures 139-140):**

- Fl.:** Measures 139-140. Dynamics: *pp*, *p*.
- Cl. Sib.:** Measures 139-140.
- Gt. 1:** Measures 139-140. Dynamics: *mf*.
- Gt. 2:** Measures 139-140. Dynamics: *f*, *p*.
- Pno:** Measures 139-140. Dynamics: *sf > p*, *sf > p*, *p*.
- Vc.:** Measures 139-140. Dynamics: *fp*.

141

Fl. *mp*

Cl.Sib *f*

Gt. 1 *mf* *pp*

Gt. 2 *p* *mp* *mf*

Pno *mf* *pp*

Vc. *fp*

143

Fl. *mf* *f* *p* *fp*

Cl.Sib *p* *fp* *fp*

Gt. 1

Gt. 2 *f* *ff* *fff*

Pno *f* 3°Ped. Tacet.

Vc. *p* *fp* *f*

Sul Pont. Molto Sul Pont.

145

Fl. *fp*

Cl.Sib *fp fp fp fp*

Gt. 1 *p* *loco* *p*

Gt. 2 *p*

Pno

Vc. *fp fp*

147

Fl.

Cl.Sib *fp*

Gt. 1

Gt. 2

Pno

Vc. *fp*



149

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*fp*

*f*

3

3

151

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*mp*

*fp*

Golpe  
pouce (hampes vers le bas) sur le chevalet  
majeur (hampes vers le haut) sur le bord de la table  
(étouffer les cordes)

Golpe  
pouce (hampes vers le bas) sur le chevalet  
majeur (hampes vers le haut) sur le bord de la table  
(étouffer les cordes)

153

Fl. *fp*

Cl.Sib

Gt. 1 *pp*

Gt. 2

Pno

Vc. *f* *mp*

155

Fl. *fp*

Cl.Sib *fp* *fp*

Gt. 1 *fp* *fp*

Gt. 2

Pno

Vc. *fp*

157

Fl. *fp* *fp* *f*

Cl.Sib

Gt. 1 *fp*

Gt. 2 *cresc.*

Pno *cresc.*

Vc. *fp*

159

Fl. *fp* *fp*

Cl.Sib *fp*

Gt. 1 *fp*

Gt. 2

Pno

Vc. *fp*

*f* *fp*

161

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*pp*

*fp*

*f*

*cresc.*

163

Fl.

Cl.Sib

Gt. 1

Gt. 2

Pno

Vc.

*p*

*cresc.*

165

Fl. *f* *p* *f*

Cl.Sib *f*

Gt. 1 *cresc.*

Gt. 2 *cresc.*

Pno *cresc.*

Vc. *f* *ff*

Detailed description: This page of a musical score, titled 'Rebroussements', is page 37. It features five staves: Flute (Fl.), Clarinet in B-flat (Cl.Sib), two Guitars (Gt. 1 and Gt. 2), Piano (Pno), and Violoncello (Vc.). The Flute part starts at measure 165 with a long note, marked *f*, *p*, and *f*. The Clarinet in B-flat part also starts at measure 165 with a long note, marked *f*. The two Guitar parts feature rhythmic patterns with 'x' marks for mutes and are marked *cresc.*. The Piano part has a complex melodic line with a *cresc.* marking. The Violoncello part starts at measure 165 with a long note, marked *f*, and ends with a *ff* marking. The score is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.