

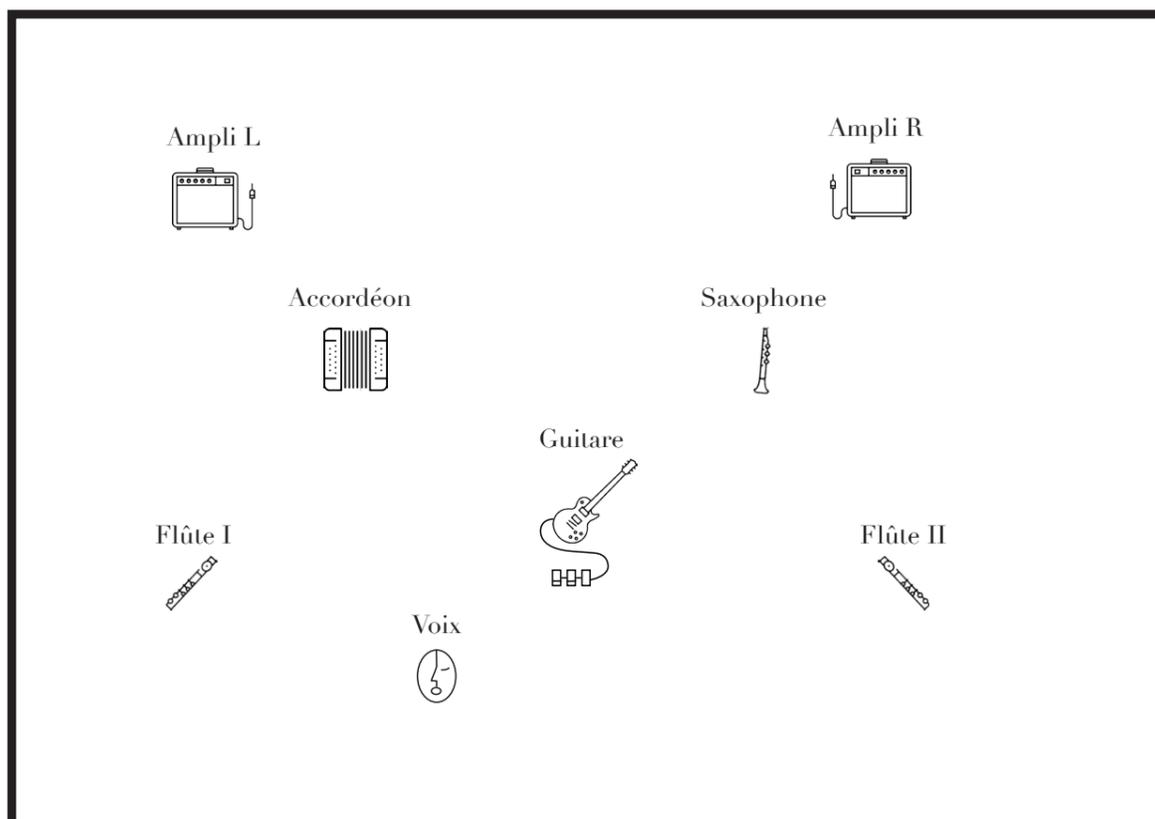
Samir Amarouch – Artefact

Nomenclature | Instruments

Flûte I <i>en do</i>	Flute I <i>in C</i>
Flûte II <i>en do</i>	Flute II <i>in C</i>
Saxophone Soprano <i>en mi♭</i>	Soprano Saxophone <i>in Eb</i>
Voix féminine	Female Voice
Guitare électrique <i>Pédale de distortion, réverbération & de contrôle de volume Bottleneck</i>	Electric Guitar <i>distortion, reverb & volume footswitch Bottleneck</i>
Accordéon	Accordion

i

Disposition | Disposition



6

FL. I
sf *f*

FL. II
f

Sax.
flatt.
mf

Vce.

Gtr.

Acc.
sf
mp

A

FL. I
mp *f* *sf* *p* *mf*

FL. II
mp *f* *mp* *mf* *p* *mp*

Sax.
p *fp* *mf* *p* *mf*

Vce.
 ts u m, r a o m

Gtr.

Acc.
mp *sf* *p* *tronquer*

11

Fl. I *souffle flatt.* *fp* *mp* *p*

Fl. II *flatt.* *p* *mp* *p* *pp*

Sax. *f* *p* *mf*

Vce. *p* *mf* *p* *p*

Gtr.

Acc. *sf* *mp*

v i r t r i f m m a o m v i

14

Fl. I *pp* *mf* *pp* *p* *p* *flatt.*

Fl. II *mp* *pp* *pp* *mp* *p* *p*

Sax. *sf* *sf* *mf* *f* *f* *mp* *f* *mf*

Vce. *mf* *sf* *inspirer* *pp* *avec le saxophone*

Gtr. *p* *p*

Acc. *f* *mp* *p* *f* *p* *p* *p*

r t r i f r a o f t , h i h i h i e (r)

DISTORTION
REVERB
DELAY 30ms

B

Musical score for measures 1-19. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Saxophone (Sax.), Voice (Vce.), Guitar (Gtr.), and Accordion (Acc.). The key signature is one sharp (F#) and the time signature is 5/4. The score features various dynamics such as *flatt.*, *p*, *mf*, *sf*, and *pizz.*. The vocal line includes the lyrics: "r t s i s d i ts, i s di tsa is di ts, is di".



20

Musical score for measures 20-23. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Saxophone (Sax.), Voice (Vce.), Guitar (Gtr.), and Accordion (Acc.). The key signature is one sharp (F#) and the time signature is 5/4. The score features various dynamics such as *sf*, *p*, *f*, *mp*, *mf*, *sfp*, *f*, *mf*, *mp*, *f*, *flatt.*, *ord.*, *sim.*, and *mf*. The vocal line includes the lyrics: "tsa is di ts, is di tsa is di ts, is tsa r".

24

Fl. I *sf* *p* *pizz.* *souffle.* *p* *mp*

Fl. II *sf* *mf* *p* *sfp* *mp*

Sax. *f* *statique* *p* *f* *mf*

Vce. *t - t - t - s - u* *m - a* *o - m,* *di - ts - a* *,*

Gtr.

Acc. *sf* *mp*

26

Fl. I *mp* *p* *pp* *mf* *pp* *flatt.*

Fl. II *f* *p* *mf* *pp* *flatt.*

Sax. *flatt.* *p* *mf* *flatt.* *ord.* *flatt.* *p* *sf p*

Vce. *en inspirant* *r* *vi* *tsa* *i* *s* *r* *t* *r* *i* *s* *r* *t*

Gtr.

Acc. *p*

C

Fl. I: *p*, *mp*, *pp*, *mf*

Fl. II: *mp*, *pp*, *mf*

Sax.: *f*, *mp*, *p*, *mp*, *p*

Vce.: *f*, *f inspirer*, *Sans aucun vibrato ppp*

Gtr.: *f*, *mp*

Acc.: *pp*, *pp*, *ff*, *pp*, *mf*, *mp*

Lyrics: r s h i

Annotations: *bisb.*, *bisb.*, *bisb.*, *6*, *8va*, *8va*, *V*

32

Fl. I: *mp*

Fl. II: *mp*

Sax.: *mp*, *ppp*, *mp*

Vce.: h-i h-i

Gtr.: *bottleneck gliss.*

Acc.: *mp*, *p*

Annotations: *7*, *8va*, *8va*

D Solo

Vce. *mf*
is tva - om if is tsa — i — s — t die tsait raom die tsa — t - t - t va — o

38 Vce. *f*
— m d i — tsa — r — vi — tsa — i — r t r — i — r — t r — di — ,

41 Vce. i — f , i — s ,
Acc. *mp* — *mf* *p statique*

46 Fl. I 1234 | 23454
slap O *f mp p*
Fl. II *p statique* *p mf* *p mf*
Sax. *p statique* *ppp* *ppp*
Vce. ts — a , i — s — t di — ts — ai
Gtr. ⑤ *p* ③ *p*
Acc. *p statique* *pp* *pp*

50

1 3 | 2 3 5

1234 | 2345

1 3 | 2 3 5

Fl. I

Fl. II

Sax.

Vce.

Gtr.

Acc.

mp *pp*

p *mp > pp* *mp* *pp*

flatt. *ord.* *gliss.*

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

f p f p f p

r a — om a — om a — om wi — om — rd

p *p*

ppp *p* *p* *pp*

♩ = 52 - 60

E

bisb. sim.

sim.

Fl. I

Fl. II

Sax.

Vce.

Gtr.

Acc.

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

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

mp *pp < mp* *pp < mp*

hi — hi — hi —

f *pizz.* *p* *mf* *f* *pizz.* *p*

pp *p* *pp* *mp* *pp*

bottleneck gliss.

58

Fl. I

Fl. II

Sax. *souffle puis clefs* *clefs uniquement (sonore !)* *mf* *flat.*

Vce. *mf* die tsa t-t-t-sum r-a-om wird

Gtr.

Acc. *sf* *mf*

61

Fl. I *mp* *sf*

Fl. II *pp* *flat.* *mp* *sf*

Sax. *slap* *p* *mf* *mf*

Vce. *f* *mf* *f* hier die tsai t-t-t s-um r-a-om wird hi-er die tsai

Gtr. ③ ④

Acc.

F

Musical score for measures 61-66. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Saxophone (Sax.), Voice (Vce.), Guitar (Gtr.), and Accordion (Acc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with many sixteenth notes. Dynamics range from *p* to *f*. The voice part has lyrics: "t-t-t su m r a o m wird h i i i i". The guitar part includes a *pizz.* marking. The accordion part has a *15^{ma}* marking and a *3rd* interval marking.



67

Musical score for measures 67-72. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Saxophone (Sax.), Voice (Vce.), Guitar (Gtr.), and Accordion (Acc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with many sixteenth notes. Dynamics range from *f* to *pp*. The voice part has lyrics: "i i f ka a ka a ka kteqce i ji". The saxophone part includes markings for *flatt.*, *ord.*, and *10*. The guitar part includes a circled *1* and circled *3*. The accordion part has a *15^{ma}* marking and a *3rd* interval marking.

75

G

Fl. I

Fl. II

Sax.

Vce.

Gtr.

Acc.

ao — m tvaom tvaom tva — om tsa — ,

p mp p mp p mf p mf

p mp p mp p mf p mf

mp mp p

mp

mp

⑤ IV

15^{va}

78

Fl. I

Fl. II

Sax.

Vce.

Gtr.

Acc.

mf p

mf

87 H $\text{♩} = 72$

Fl. I *mp* *f* *sf* *p* *mf*

Fl. II *mp* *f* *mp* *mf* *p* *mp*

Sax. *f* *mp* *mf* *p* *f* *fp* *mf* *p* *mf*

Vce. ts a - i - t - r a o - m

Gtr.

Acc. *mp* *sf* *p*

90

Fl. I *flatt.* *fp* *mp* *p* *pp* *p*

Fl. II *flatt.* *p* *mp* *p* *flatt.* *p* *mf* *p* *pp*

Sax. *f* *p* *mf* *sf*

Vce. *p* *mf* *p* *mf*
v - i - r t r i f m m a - o m v - i - r t r i f r a o - f

Gtr.

Acc. *sf* *mp* *f* *mp* *p*

94

Fl. I *pp* *p* *p* *flatt.*

Fl. II *p* *p* *p*

Sax. *avec la voix*
sf *p* *mf* *p* *mf* *p* *mf* *pp* *mp*

Vce. *sf* *f* *inspirer*
pp *entre souffle et son, avec le saxophone*
 t , h i h i h i e (r)

Gtr. ① ② *p* *p*

Acc. *p* *p* *p*
Lacher progressivement la touche d'air.

I

Fl. I *slap.* *pizz.* *pizz.*
pp *f* *sf* *sf*

Fl. II *flatt.* *p*

Sax. *flatt.* *ord.* *p*

Vce. r t s i s d i ts, i s di tsa

Gtr.

Acc. *mf* *sf* *mf*

98

Fl. I *pizz.* "ts!" *p* *mf* *pizz.* "ts!" *sf* *p* *mf* "s" *pizz.* *sfp* *pizz.* *pizz.*

Fl. II "ts!" *mf* *pizz.* "ts!" *sf* *p* *mf* "s" *pizz.* *pizz.* *pizz.*

Sax. *f* *sfp* *f* *p* *f*

Vce. is di ts, is di tsa is di ts, is tsa is di ts, is

Gtr.

Acc. *sf* *mf*

101

Fl. I *sfp* *pizz.* "ts!" *mf* "ts!" *sfp* *pizz.* "ts!" *mf* *flatt.* *pp* *mf*

Fl. II "ts!" *sfp* *pizz.* "ts!" *mf* *pizz.* "ts!" *sfp* *mf* *flatt.* *sfp*

Sax. *sfp* *mf* *sfp* *mf* *flatt.* *sfp*

Vce. tsa r tsa

Gtr.

Acc.

104

Fl. I *flatt.* *p mp p mp pp*

Fl. II *flatt.* *p mf f p*

Sax. *p f* *flatt.* *ord.* *flatt.* *p sf mp pp*

Vce. *mf* *f inspirer*

Gtr.

Acc. *p pp f*

i s r - t r i s r t r s

J $\text{♩} = 60 - 66$

Fl. I *mf pp mf p* *bisb.*

Fl. II *mf pp mf pp* *bisb. bisb. bisb.*

Sax. *p pp mf p*

Vce. *h-i h i h-i*

Gtr. *f pizz. p mf f pizz. p*

Acc. *pp ff pp mp p*

110

Fl. I *mf* *p* *mp*

Fl. II *mf*

Sax. *mf* *p* *ppp* *souffle puis clefs*

Vce. i s t

Gtr. bottleneck gliss. *p*

Acc. *pp* *mp* *pp* *mp*

K

113

Fl. I *sf* *p* *mp* *pp* *mp*

Fl. II *p* *mp* *p* *mp*

Sax. *ppp* *ppp* *mp* *p* *mp* *p* *mp* *flatt.*

Vce. di ts um , r a - om a - om a - om wi rd

Gtr. *p* *p* *p*

Acc. *pp* *pp* *ppp* *p* *p*

1234 12345 1 3123 5

1234 12345 1 3123 5

L

FL. I

FL. II

Sax.

Vce.

Gtr.

Acc.

1234 | 2345#
1234 | 234

tr irrégulier

avec l'accordéon

sim. 8E

hi *kte* *ce ce ce ce ce ce ce ce*

FEEDBACK DELAY

Osciller autour de la note au 1/4 de ton près en jouant avec le feedback

avec la flûte II

118

FL. I

FL. II

Sax.

Vce.

Gtr.

Acc.

1224 | 23 5

1 34 | 2A3

1224 | 23 5

1234 | 2345#

1 34 | 2A3

1224 | 23 5

1 34 | 234

1234 | 2345#

sans respirer

u *ji hi* *ji hi* *ji hi* *ji hi* *ji hi* *e*

125

Fl. I *bisb.* 1 34 | 234
1 34 | 2345# *flatt.* 234 | 2345 *bisb.*

Fl. II 1234 | 2345# *flatt.* *bisb.* 1 3 | 5
1 3 | 235 *mf*

Sax. *mp* *p* *mf*

Vce. *cb - cb - cb - cb - cb* *dr* *r* *a* *dva* *dva* *dva* *dva*

Gtr. *mf* *mp* *mf*

Acc. *mf*

8^{va}

128

Fl. I *sempre* 1234 | 23 5 *mp* *mp* *mp* *mp* *sf* *p* *M* 1234 | 2345#

Fl. II 1234 | 23 5 *mp* *mp* *mp* *mp* *sf* *p* 123 | 2A3 *mf*

Sax. *p* *mf*

Vce. *tvaom - tvaom - tvaom - tvaom* *ts - ai*

Gtr. *FEEDBACK* *DELAY* *bottleneck m.d. gliss.* *XXIV* *f* *pizz.* *Laisser résonner le plus possible.*

Acc. *bellow shake* *V* *f* *p*

8^{va}

132

Fl. I *mp* *pp* *mp* *bisb.*

Fl. II *pp* *mp* *bisb.*

Sax. *p* *pp* *p*

Gtr. ② XII ⑤ IX ① ③ ④ ② V ⑤ IV *pizz.*

Acc. *mf* *pp*

136

Fl. I *mp* *bisb.* 1234 | 2345# *bisb.* *p* *bisb.*

Fl. II *mp* *bisb.* *mf* *bisb.* *p* *bisb.*

Sax. *p* *mf* *p* *mp*

Gtr. *pizz.* *f* *pizz.* *m.d.* *bottleneck gliss.* ⑤ IV ⑤ IV ① ② ③ *pizz.*

Acc. *loco* *loco* *p*

140

Fl. I *bisb.*
mf — *p* — *mp*

Fl. II *bisb.*
mf — *p* — *mp*

Sax. *p*

Gtr. *pizz.* *bottleneck gliss.*

Acc. *loco* *mf* *mp*

144

Fl. I *bisb.*
p — *mp*

Fl. II *bisb.*
p — *mp*

Sax. *p* — *mp* — *p* — *mf*

Gtr. *pizz.* *bottleneck gliss.*

Acc. *mp* — *mf* — *mp*

148

Fl. I *bisb.* *p*

Fl. II *bisb.* *p*

Sax. *p* *mp*

Gtr. *bottleneck m.d.* *f* *pizz.* *3* *3* *bottleneck m.d.* *pizz.* *3*

Acc. *loco*

152

Fl. I *bis.*

Fl. II *bis.*

Sax. *mp*

Gtr. *m.d.* *IV* *V IV V* *8va* *3* *3* *XXIV*

Acc. *mp* *p* *mp* *15va* *8va*

156

Sax. *mf* *p* *mf* *p* *mf* *p* *mf*

Gtr. *sim.* *f* *f* *f* *f*

Acc. *f*

160

Sax. *p* *mf* *p* *f* *p* *f* *p*

Gtr. *f* *f* *f* *f*

Acc. *mp* *f* *mp* *f* *mp* *f* *p*

N

Fl. I *sf* *mp* *mf* *p* *mf* *p* *f* *mp* *sim.*

Fl. II *sf* *mf* *p* *f* *mp* *mf* *p* *f* *mp* *pp* *mf* *mp* *sim.*

Sax. *mf* *p* *mf* *p* *mp* *p* *mf* *mp* *p* *mp*

Gtr. *ff*

Acc. *sf* *mp* *mf* *p* *mp* *p* *mf* *pf* *f* *mf* *mp*

166

FL. I

FL. II

Sax.

Gtr.

Acc.

mf — *f* — *mp* — *p*

mp — *p* — *mp*

pp — *mf* — *p* — *pp* — *p*

p — *mf* — *pp* — *p* — *pp*

15^{ma}

168

FL. I

FL. II

Sax.

Gtr.

Acc.

sf — *mf* — *p* — *mp* — *pp*

sf — *mp* — *mp* — *pp* — *mf* — *p* — *f* — *mp*

sf — *mp* — *mf* — *p* — *mp* — *pp*

sf — *p* — *f* — *mp* — *mf* — *p* — *f*

mf — *mp* — *mf* — *pp* — *p*

mf — *p* — *mp* — *mf* — *p* — *mf*

ff

f — *mp* — *mf* — *p*

p — *3* — *3* — *10* — *10*

170

Fl. I

Fl. II

Sax.

Gtr.

Acc.

p

mp

p

loco



Bien articulé, faire entendre la pulsation

O

172

Fl. I

Fl. II

Sax.

Gtr.

Acc.

mp

Bien articulé, faire entendre la pulsation

176

Fl. I

Fl. II

Sax.

Gtr.

Acc.

mp *mp* *mp*

mf

1234 | 2345#



180

Fl. I

Fl. II

Sax.

Gtr.

Acc.

P

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

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

mp

1234 | 2345#

1 34 | 23

1234 | 2345#

1234 | 2345#

1234 | 2345#

1 34 | 5

1 34 | 2345#

234 | 2345#

184

1234 | 234

1234 | 234
1234 | 2345#

tr

Fl. I

mp *mp* *mf* *p*

Fl. II

234 | 2345#

g

bisb.

1 34 | 234
1 34 | 2345#

1234 | 23 5

1234 | 2345#

1 34 | 5

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

Sax.

mp *mf* *mp* *p*

Gr.

mf *mp*

Acc.



188

1 34 | 234

1 24 | 2 5

1234 | 2345

Fl. I

mp *mf*

Fl. II

1 34 | 23

1234 | 2345#

mp *mf* *mf*

Sax.

mf *p* *mf* *p* *mf* *p*

Gr.

① IV
② V

mf *mf*

Acc.

192 1234 | 2345# 1234 | 234 1234 | 234

Fl. I *mf* *mf* *pp* *mf*

Fl. II *mf* *pp* *mf* *p* *mf*

Sax. *mf* *pp* *mf* *p*

Gr. ⑤ IV ⑥ IV *Laisser résonner.*

Acc.



196 1234 | 2345# 1234 | 2345# 1234 | 234

Fl. I *pp* *mf* *p* *mf* *pp subito*

Fl. II *p* *mf* *p* *mf* *pp subito*

Sax. *mf* *p* *p*

Gr.

Acc. *p* *mf* *pp subito*