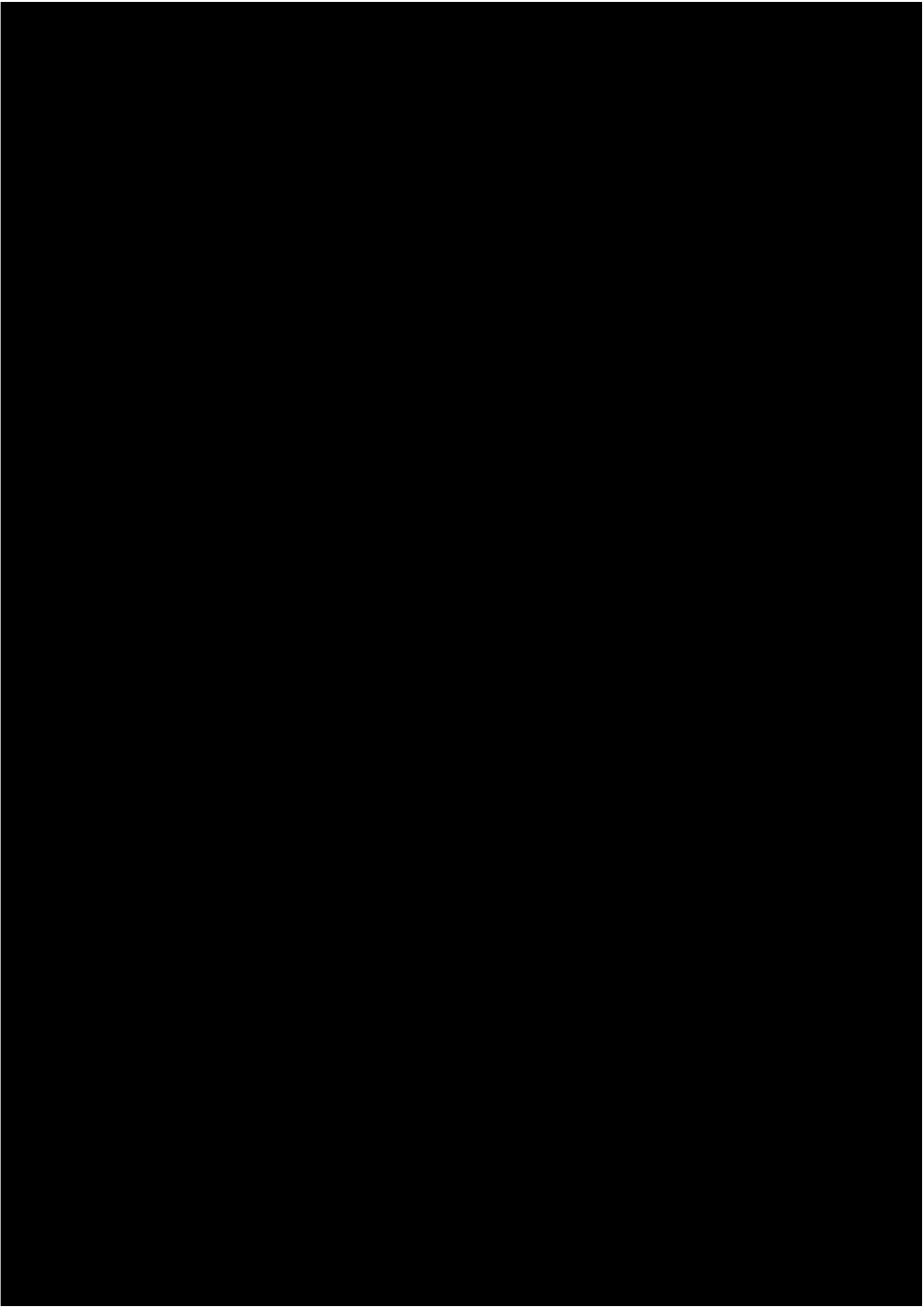
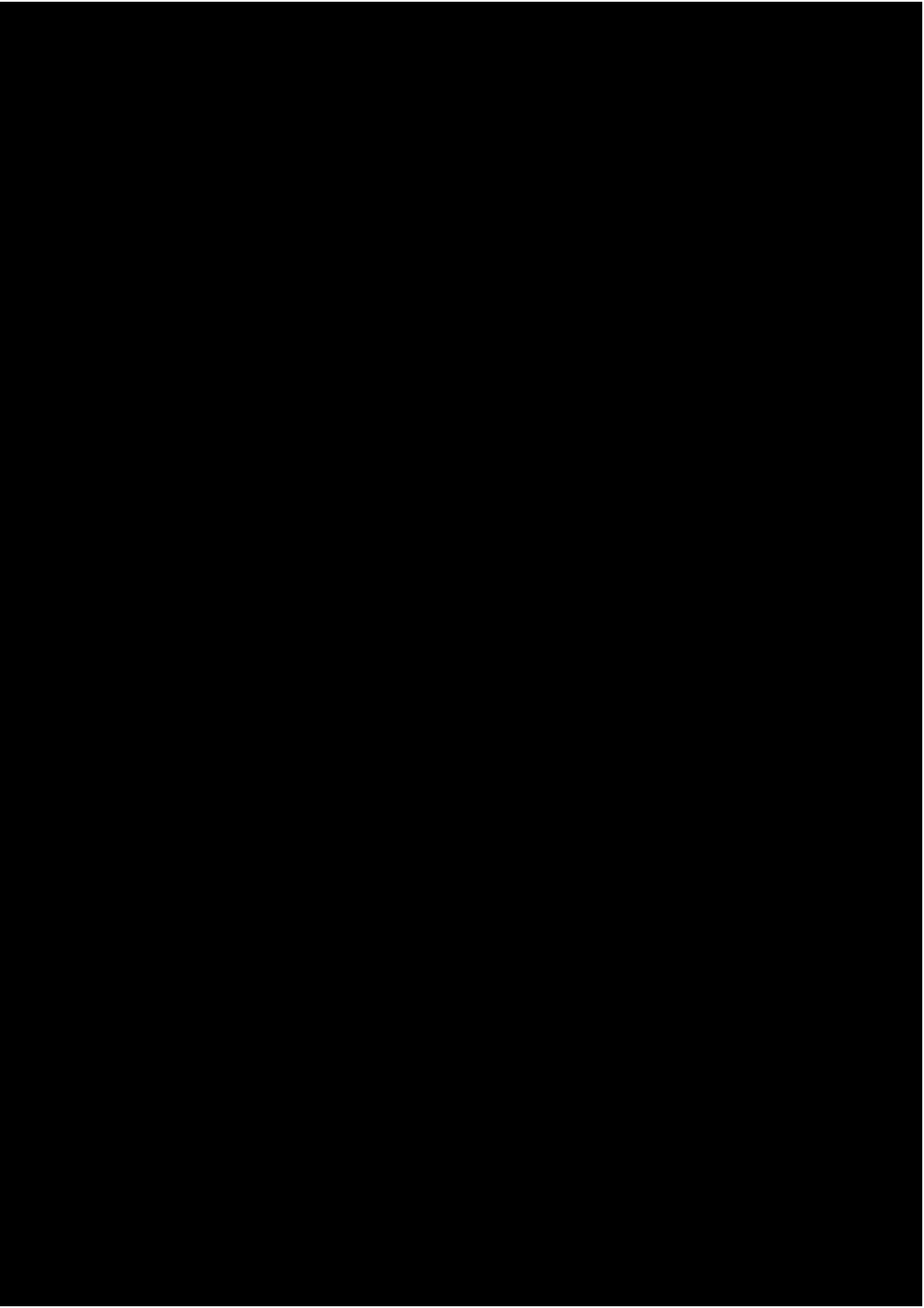


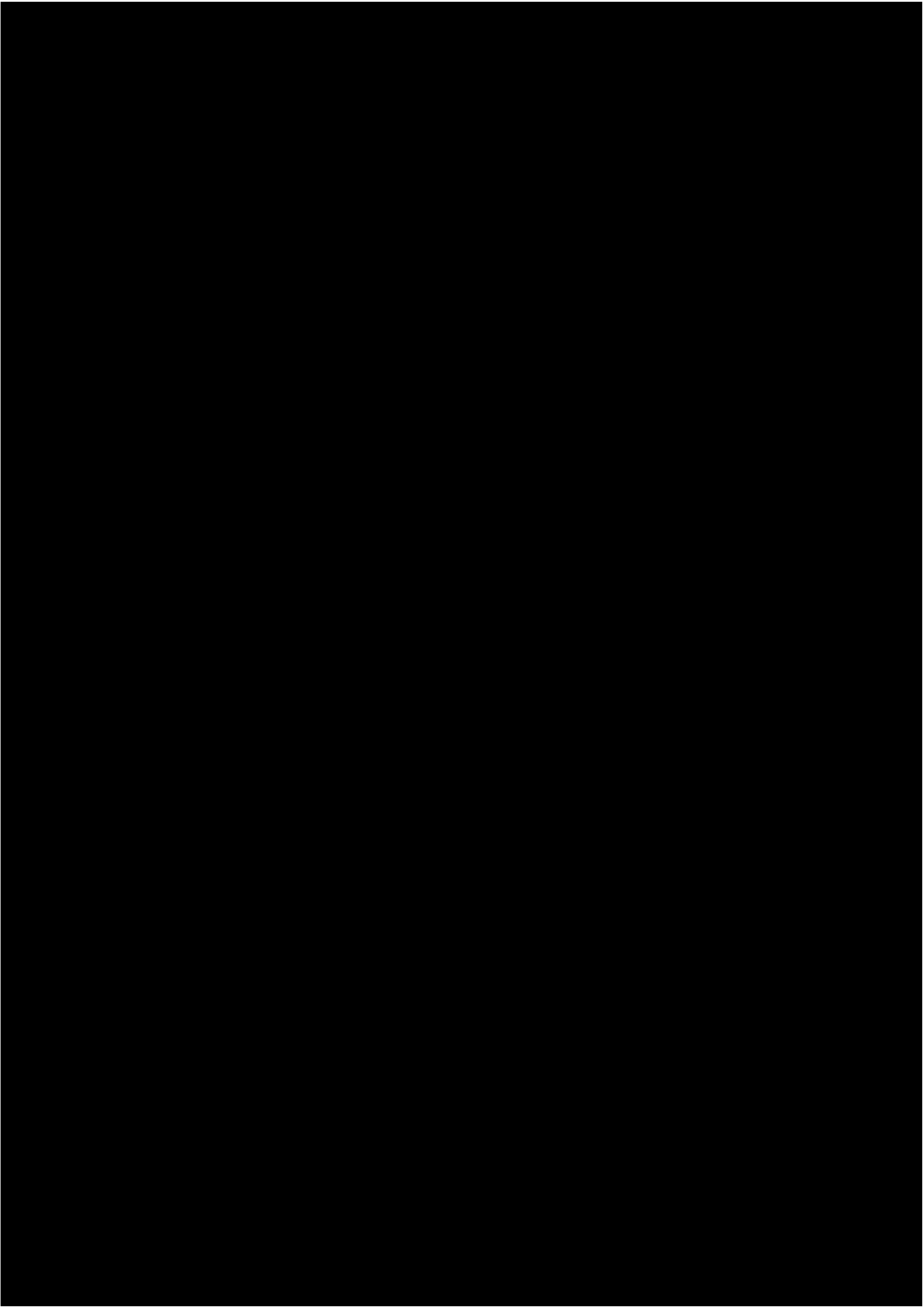
MYLENE FARMER

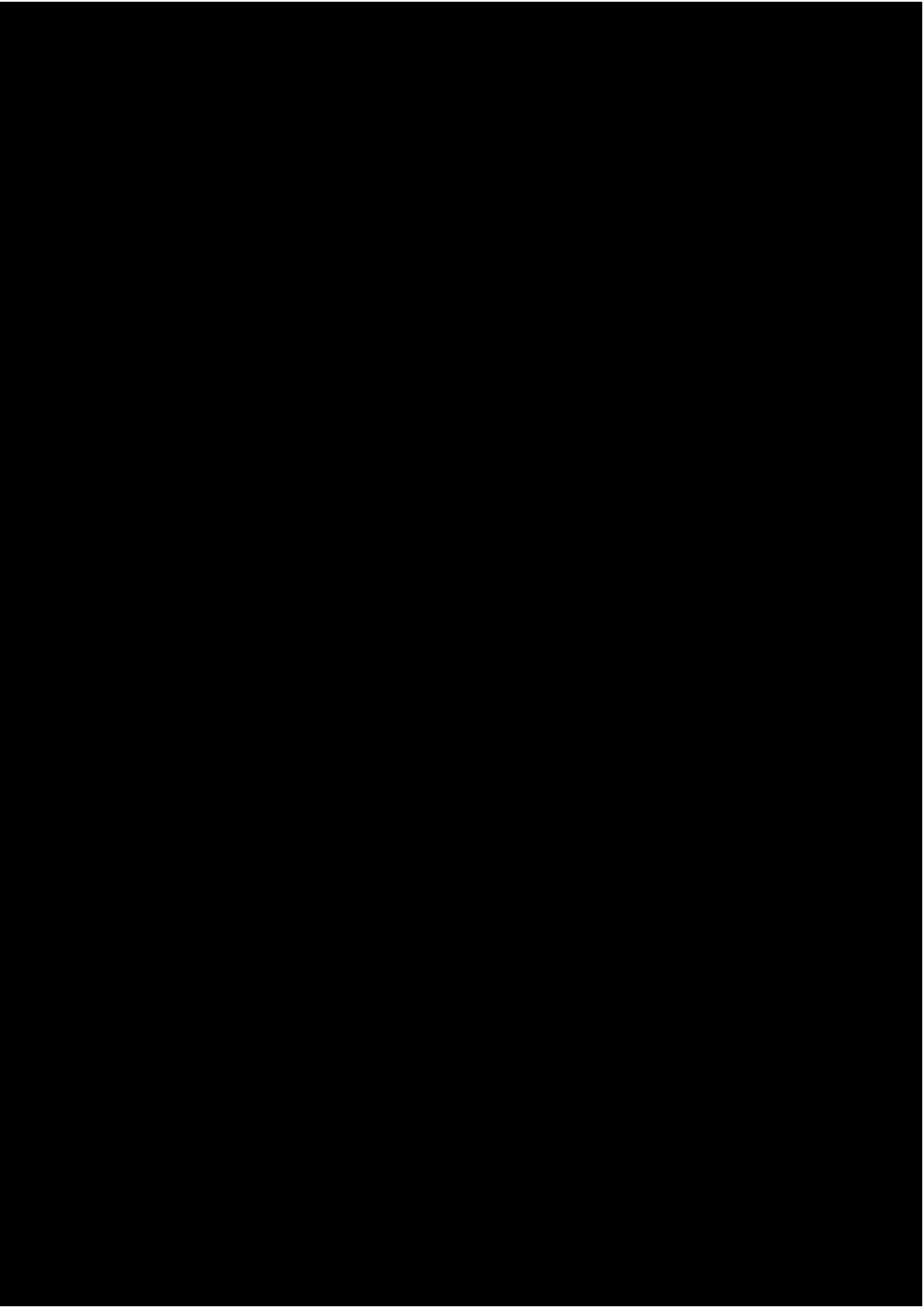


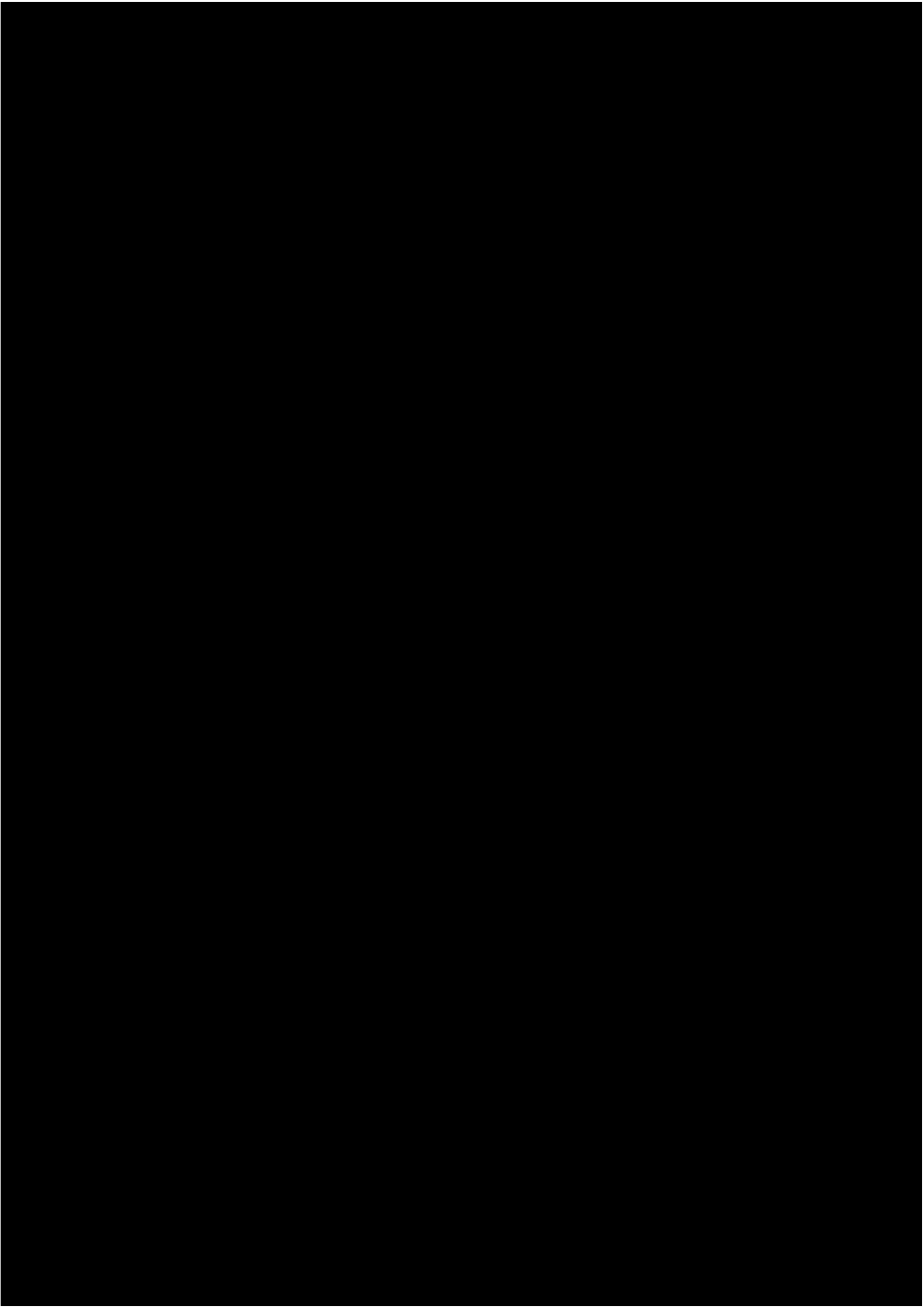
Point de Suture Songbook











**«Tous les points de suture du Monde
ne pourront me recoudre...»
(Carlito's Way)**



Point de Suture

s o n a b o o k

<i>Dégénération</i>	<i>page 10</i>
<i>Appelle mon numéro</i>	<i>page 16</i>
<i>Je m'ennuie</i>	<i>page 20</i>
<i>Paradis Inanimé</i>	<i>page 25</i>
<i>Looking For My Name</i>	<i>page 31</i>
<i>Point de suture</i>	<i>page 36</i>
<i>Réveiller le Monde</i>	<i>page 42</i>
<i>Sextonik</i>	<i>page 49</i>
<i>C'est dans l'air</i>	<i>page 55</i>
<i>Si j'avais au moins...</i>	<i>page 63</i>

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Dégénération

♩ = 120

Mylène Farmer / Laurent Boutonnat

System 1: Treble clef, 4/4 time, key signature of three flats. The first two staves (treble and alto) contain whole rests. The bass staff features a complex rhythmic pattern of eighth and sixteenth notes with accents.

System 2: Treble clef, 4/4 time, key signature of three flats. The first two staves (treble and alto) contain whole rests. The bass staff continues the rhythmic pattern from the previous system.

System 3: Treble clef, 4/4 time, key signature of three flats. The first two staves (treble and alto) contain whole rests. The bass staff continues the rhythmic pattern. The final measure of the bass staff includes the word *See* with a fermata over the notes.

10

Co - ma Sèc - y Trau - ma

13

Sèc - y Co - ma Sèc - y

16

Trau - ma Co - ma t'es sèc t'es stye t'es sta - tiqne

19

Co - ma t'es sèc t'es stye ex - ta - tiqne Co - ma t'es sèc t'es

22

Stye Test test sta-tique co-ma t'es seye t'es

24

stye es thé-tique hou ou-a

27

-ou ou-a -ou

30

Dé-gé-né-ra-tion

33

hou ou -é -ou

36

ou -é où est na jé né

39

-ra -tion

42

42

45

Musical score for measures 45-47. The top staff is a single melodic line with eighth-note patterns. The bottom staff is a piano accompaniment with a steady eighth-note bass line and sustained chords in the right hand.

48

Musical score for measures 48-50. The top staff has a sparse melodic line with occasional eighth notes. The bottom staff features a more active bass line with eighth-note runs and a final chord in the right hand.

Dégénération

Sexy coma
Sexy trauma
Sexy coma
Sexy trauma

Coma t'es sexe, t'es styx,
Test statique
Coma t'es sexe, t'es styx,
Extatique
Coma t'es sexe, t'es styx,
Test, test statique
Coma t'es sexe, t'es styx,
Esthétique

Ou ou wa ou
Ou wa ou
Dégénération

Ou ou est ou
Ou est où est
Ma génération

J'sais pas moi
Mais y faut qu'ça bouge
J'sais pas moi
Mais y faut qu'ça bouge
J'suis coma là...
Mais y faut qu'ça bouge
Faut qu'ça bouge
Faut qu'ça bouge



Appelle mon numéro

♩ = 90

Mylène Farmer / Laurent Boutonnat

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a dotted quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a series of chords in the right hand: a whole rest, a half note chord (F#4, C#5), a half note chord (G4, C#5), a half note chord (A4, C#5), a half note chord (B4, C#5), a half note chord (C5, C#5), a half note chord (B4, C#5), and a half note chord (A4, C#5). The left hand has whole rests throughout this system.

The second system continues the vocal line with a dotted quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with chords: a half note chord (F#4, C#5), a half note chord (G4, C#5), a half note chord (A4, C#5), a half note chord (B4, C#5), a half note chord (C5, C#5), a half note chord (B4, C#5), a half note chord (A4, C#5), and a half note chord (G4, C#5). The left hand has whole rests throughout this system.

The third system begins with a vocal line containing a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The lyrics "Qui en-tre dans l'his-toire en-tre dans le" are written below the notes. The piano accompaniment features chords: a half note chord (F#4, C#5), a half note chord (G4, C#5), a half note chord (A4, C#5), a half note chord (B4, C#5), a half note chord (C5, C#5), a half note chord (B4, C#5), a half note chord (A4, C#5), and a half note chord (G4, C#5). The left hand has whole rests throughout this system.

12

noir his-toi-re d'y voir mon plus beau ges-te J'ai un pi-llow du

15

soir un pi-llow de star sans pi-llow je n'ai pls l'en-vie d'è-tre

18

A-ppelle mon nu-mé-ro l'hu-meur à lé-ro A-ppelle mon nu-mé-ro


21

J'ai le sang si chaud A-ppelle mon nu-mé-ro Viens dans mon si-llage

24

ni trop sa - ge ni co - lla - ge juste ce qu'il me faut

The image shows a musical score for three staves. The top staff is a vocal line in a treble clef with a key signature of one flat (B-flat). It contains three measures of music. The first two measures feature a melodic line with eighth and sixteenth notes, and the third measure has a whole note. The middle staff is a piano accompaniment in a treble clef, featuring a series of chords in the first two measures and a whole note chord in the third. The bottom staff is a piano accompaniment in a bass clef, featuring a melodic line with eighth and sixteenth notes in the first two measures and a whole note in the third. The lyrics are written in italics below the vocal staff.



*Appelle mon numéro
J'humeur à zéro
Appelle mon numéro
J'ai le sang si chaud
Appelle mon numéro
Viens dans mon sillage
Ni trop sage
Ni collage
Juste ce qu'il me faut*

*Appelle mon numéro
Compose ma vie
Appelle mon numéro
Fais-moi l'hallali
Appelle mon numéro
Donne-moi le « la »
Lalalala
Lalalala
Appelle-moi*

Je m'ennuie

♩ = 130

Mylène Farmer / Laurent Boutonnat

The first system of music consists of three staves. The top staff is a single treble clef line in 4/4 time, starting with a first ending bracket. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is a single bass clef line. The key signature is three flats (B-flat, E-flat, A-flat).

The second system of music consists of three staves, continuing the piano accompaniment and vocal line from the first system. The notation includes various rhythmic patterns and rests.

The third system of music consists of three staves. The top staff is a single treble clef line with a vocal line starting at measure 8. The middle staff is a grand staff with piano accompaniment, including a long sustained chord in the right hand. The bottom staff is a single bass clef line. The lyrics "La vie o - scille à l'eu - vie" are written below the vocal line.

11

Comme un peu -dûle rou -illé me ba -lan -cer de

14

la tour -mente à l'en -nuie

17

L'en -nuie na -quit un jour gris d'une u -ni for

20

-mi -té que je sais in -vin -ci -ble

24

Je m'en -nuie -i -i C'est le vi

27

-i -i -le dé -esse dé -tresse le spleen

30

c'est l'hymne à l'en -nuie d'ê -tre Je m'en -nuie

33

-i -i un né -ant bé -ant

36

pe - tite nau - sée temps de - lu - é à l'in

This system contains measures 36, 37, and 38. The vocal line (treble clef) features a melodic line with lyrics: "pe - tite nau - sée temps de - lu - é à l'in". The piano accompaniment (grand staff) includes a treble clef with block chords and a bass clef with a steady eighth-note accompaniment.

39

fi - nie

This system contains measures 39 and 40. The vocal line (treble clef) concludes with the lyrics "fi - nie". The piano accompaniment (grand staff) continues with block chords in the treble and eighth-note accompaniment in the bass, ending with a double bar line.



Je m'ennuie

La vie oscille à l'envie
Comme un pendule rouillé
Me balancer
De la tourmente à l'ennui
L'ennui naquit un jour gris
D'une uniformité que je
Sais invincible

*Je m'ennuie
C'est le vide
Déesse
Détresse
Le spleen
C'est l'hymne
À l'ennui d'être
Je m'ennuie
Un néant béant
Petite nausée
Temps dilué
À l'infini*

Qu'on traîne toute sa vie
Toute sa vie durant
Obstinément
Sempiternelle rêverie
De l'ennui à Bovary
Vivre en beauté
Vivre en blessure
Sa finitude

Paradis inanimé

♩ = 130

Mylene Farmer / Laurent Boutonnat

The first system of music consists of two staves. The upper staff is in treble clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a first-measure repeat sign and contains a melodic line of eighth notes. The lower staff is in bass clef, 4/4 time, with the same key signature. It contains a bass line of eighth notes, starting with a quarter rest in the first measure.

The second system of music consists of two staves. The upper staff is in treble clef, 4/4 time, with a key signature of three flats. It continues the melodic line from the first system. The lower staff is in bass clef, 4/4 time, with the same key signature. It continues the bass line from the first system, featuring a key signature change to two flats (B-flat, E-flat) in the second measure.

The third system of music consists of two staves. The upper staff is in treble clef, 4/4 time, with a key signature of three flats. It begins with a measure number '8' and contains a melodic line of eighth notes. The lower staff is in bass clef, 4/4 time, with the same key signature. It contains a bass line of eighth notes, with a key signature change to one flat (B-flat, E-flat) in the second measure. The system concludes with a double bar line.

12

Musical score for measures 12-15. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

16

Dans mes bras de chry - sau - re - mes L'au - be peine à me

Musical score for measures 16-19. The vocal line begins with the lyrics "Dans mes bras de chry - sau - re - mes L'au - be peine à me". The piano accompaniment continues with the same eighth-note bass line and chords.

20

gli - sser Dou - ce - ment son re - qui - e - m Ses po - è - mes a

Musical score for measures 20-23. The vocal line continues with the lyrics "gli - sser Dou - ce - ment son re - qui - e - m Ses po - è - mes a". The piano accompaniment continues with the same eighth-note bass line and chords.

24

-do - rés Dans mon lit là de gra - tuit Je dé - com - pte - se

Musical score for measures 24-27. The vocal line continues with the lyrics "-do - rés Dans mon lit là de gra - tuit Je dé - com - pte - se". The piano accompaniment continues with the same eighth-note bass line and chords.

28

ma vie Dé-lits dé-sus i-lli-ci-tes

31

l'es-poir le rien et l'en-nui mais pour tou

35

-jours Pour l'a-mour de

39

moi lai-sses moi mon Pa-ra-lis i-na-ni-mé

43

long so-mmeil lo-vée Pa-ra-dis

46

a-ban-dé-nié Sous la lune m'a-lou-ger

49

Pa-ra-dis ar-ti-fi-ciel Dé-lé-tere

52

moi dé-lai-ssée et mour-ir d'é-tre mor-telle

55

Mou -rir d'être ai -mée

The musical score consists of three staves. The top staff is a vocal line in a treble clef, starting with a measure rest and followed by a melodic line with lyrics. The middle staff is the piano's treble clef, featuring a block chord in the first measure and a whole rest in the second. The bottom staff is the piano's bass clef, containing a continuous eighth-note accompaniment.



*Paradis inanimé
Long sommeil, lovée
Paradis abandonné
Sous la lune, m'allonger
Paradis artificiel
Délétère, moi délaissée
Et mourir d'être mortelle
Mourir d'être aimée*

Looking for my name

♩ = 110

Mylène Farmer / Laurent Boutonnat

Musical notation for the first system, measures 1-2. The system consists of three staves: a vocal line (treble clef), a piano right-hand line (treble clef), and a piano left-hand line (bass clef). The key signature is B-flat major (two flats) and the time signature is 4/4. Measure 1 is marked with a first ending bracket and a repeat sign. The piano accompaniment features a steady eighth-note bass line in the left hand and rests in the right hand.

Musical notation for the second system, measures 3-4. The system consists of three staves. The vocal line (treble clef) contains two phrases: "Voir la bé-ssure" and "O-blique et dure". The piano accompaniment (treble and bass clefs) features sustained chords in the right hand and a steady eighth-note bass line in the left hand.

Musical notation for the third system, measures 5-6. The system consists of three staves. The vocal line (treble clef) contains the phrase "du temps ob-sti-né". The piano accompaniment (treble and bass clefs) features sustained chords in the right hand and a steady eighth-note bass line in the left hand.

9
-ment See the red up -on my hill

12
See the death loo -king at me I see no

15
trace of you and me li -ttle me

18
Loo -king for my name where -e -ver you will be

20

Hold on to my prayer hold on to har - mo - ny Loo - king for my

23

name li - ttle you li - ttle me We be - long To

26

-ge - ther Loo - king for my name where - e - ver you will be

28

Hold on to my prayer hold on to har - mo - ny Loo - king for me

31

loo-king for e-ter-ni-ty we be-long to

34

-ye -ther

Looking For My Name

Voir la blessure
Oblique et dure
Du temps...obstinément

Is heaven a place ?
Oh ! I see the moon
I see no trace of you...

See the red upon the hill
See the death looking at me
I see no trace of you and me
Little me

Refais le rêve obscur d'une île
Des forêts secrètes aux villes
Qu'on parcourait seuls dans nos nuits
D'amour

Whisper words of desire
Take my hand, I'm standing there
Our soul so close on paradise
When winds go round and round

Je me dis, l'indigne horloge
Je me dis, le souffle est force
Qu'il nous bercera dans son lit
D'amour, de vie !

*Looking for my name
Wherever you will be...
...Hold on to my prayer
Hold on to harmony
Looking for my name
Little you, little me
We belong together*

*Looking for my name
Wherever you will be...
...Hold on to my prayer
Hold on to harmony
Looking for me, looking for eternity
We belong together*

Point de suture

♩ = 60

Mylene Farmer / Laurent Boutonnat

The first system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature and a first ending bracket over four measures, each containing a whole rest. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef.

The second system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature and a fifth ending bracket over four measures. The lyrics are: *Les jours de pei - ne fre -donnent un je ne sais quoi*. The middle staff is a grand staff with a 4/4 time signature. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern of eighth notes in the bass clef.

The third system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature and a seventh ending bracket over four measures. The lyrics are: *la ri -tour -nel -le des in -lé -cis des quoi*. The middle staff is a grand staff with a 4/4 time signature. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern of eighth notes in the bass clef.

9

Par ha - bi - tu - de j'ai pris ce che - min

11

d'in - cer - ti - tude où mes pas sont les vus

13

Jour de sa - ge - sse La voie u - nic et droi - te

15

Mais l'hom - me dou - te et court de mul - ti - ple dé - tours

17

Va - que mon à - me va prends ton che - min

19

L'a - ttente est sourde mais la vie me re - tient

21

Prends moi dans tes draps do - nne moi la main Ne viens plus ce soir dis je m'é - gare

23

dis moi d'où je viens ne dis rien je pars re - joue moi ta mort je m'é - va - pore

25

Des mots sur nos rêves dé-po-ser mes doutes et sur les ble-ssures point de su-ture

27

Vo-le men a-mour re fait moi l'a-mer

28

con fu-sion des pages je fais naufrage

31


con fu-sion des pages je fais naufrage

394

Musical score for measures 394-397. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff contains a melodic line with a dotted quarter note, an eighth note, a quarter note, and a half note. The grand staff features a piano accompaniment with chords in the right hand and a bass line in the left hand. The bass line includes a dotted quarter note and an eighth note.

394

Musical score for measures 394-397. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff contains a melodic line with a dotted quarter note, an eighth note, a quarter note, and a half note. The grand staff features a piano accompaniment with chords in the right hand and a bass line in the left hand. The bass line includes a dotted quarter note and an eighth note.



*Prends-moi dans tes draps
Donne-moi la main,
Ne viens plus ce soir,
Dis, je m'égare*

*Dis-moi d'où je viens
Ne dis rien, je pars
Rejoue-moi ta mort
Je m'évapore*

*Des mots sur nos rêves
Déposer mes doutes
Et sur les blessures
Point de sutures*

*Vole mon amour
Refais-moi l'amor
Confusion des pages
Je suis naufrage*

Reveiller le monde

♩ = 120

Mylène Farmer / Laurent Boutonnat

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a fermata and then playing a rhythmic melody of eighth notes. The middle staff is a vocal line with four whole rests. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a bass line of eighth notes and a treble line with sustained chords.

The second system of the musical score consists of three staves. The top staff is a vocal line starting with a fermata and then continuing the rhythmic melody of eighth notes. The middle staff is a vocal line with four whole rests. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a bass line of eighth notes and a treble line with sustained chords.

9

Fra-gil a-bîme *Pâle ho-ri-zen*

13

Sou-ê-tre se fîje *C'est l'a-ban-dou*

17

Les eaux qui s'ouvrent *en nous sont*

20

de - ri - sion De - vant le souf - fle

23

de - men de la sou - mi - ssion

26

Mettre en dan - ger tout nos se - crets ou - vrir les portes

29

Di - mi - nu - er l'obs - cu - ri - té si ce n'est vain Pour

33

-quoi de -main Ré -veil -ler -ler le mou -de Ré -ver

36

er d'un autre é - té è - tre droit ré - pou

39

-dre Ré-veil-ler l'hu-ma-ni-té Ré-vo-lu

42

les men-tes sans une ré-vo-lu-tion

45

j'a-pelle au grand nom -bre le droit

491

d'ai - mer

The image shows a musical score for three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G4, a dotted quarter note A4, and a half note B4. The middle staff is a piano accompaniment in treble clef, featuring a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The bottom staff is a lower vocal line in bass clef, with a key signature of two sharps. It consists of a steady eighth-note accompaniment. The lyrics "d'ai - mer" are written above the middle staff. The number "491" is in the top left corner.



Réveiller le Monde

Fragile abîme
Pâle horizon
Son être se fige
C'est l'abandon
Les eaux qui souffrent en nous
Sont dérisions
Devant le souffle démon
De la soumission

Mettre en danger
Tous nos secrets
Ouvrir les portes
Diminuer l'obscurité
Si ce n'est vain
Pourquoi demain

C'est le tumulte, je peine
Je n'y vois plus
Que des anges aux pieds
Qui saignent
Aux cœurs cousus

Je suis un nom
Sommes légion...
Et de lumière
Sur les pavés
Coule le ré
De rébellion
De nos prières

*Réveiller le monde
Rêver d'un autre « été »
Être doit répondre
Réveiller l'humanité
Révolus les mondes
Sans une révolution
J'appelle au grand nombre
Le droit d'aimer*

Sextonik

♩ = 65

Mylène Farmer / Laurent Boutonnat

1

Sous ten - sion mais pu - re nulle a - mer - tu

The first system of music is in 4/4 time and B-flat major. It features a vocal line starting with a first ending bracket over the first measure. The piano accompaniment consists of chords in the right hand and rests in the left hand.



-me au fri - sson

The second system continues the vocal line with a fermata over the second measure. The piano accompaniment features a change in the right-hand chord structure.

6

Sous pre - sion s'a

The third system begins with a measure rest marked '6'. The vocal line continues with a fermata over the second measure. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand.

7

ff -ne l'eu -dor

This system contains measures 7 and 8. The vocal line starts with a half note on G4, followed by a quarter rest, and then a quarter note on A4. The piano accompaniment features a steady eighth-note bass line in the left hand and a block chord in the right hand.

8

phi -ne com pa -gnon

This system contains measures 8 and 9. The vocal line continues with a half note on G4, a quarter rest, and a quarter note on A4. The piano accompaniment continues with the eighth-note bass line and block chords.

9

Sous cau -tion les

This system contains measures 9 and 10. The vocal line has a half note on G4, a quarter rest, and a quarter note on A4. The piano accompaniment continues with the eighth-note bass line and block chords.

11

sa -ges di -vine i -ma -ge de l'a -dô -ction

This system contains measures 10 and 11. The vocal line has a half note on G4, a quarter rest, and a quarter note on A4. The piano accompaniment continues with the eighth-note bass line and block chords.

13

Sti mu sti mu long Vibrent les o - ri

15

-gi -nes li -ber -ti -ne li -bé -rous

17

que j'aime le Sec sec sec sec sec -to ni -k

19

Sec sec sec sec sec -to -nik Se -rial

20

jou - car tu jouet sans

21

cœur

22

See see see see see -to -ni -k See see see see see -to -nik

24

Cy -ber Skin Se -rial lo -ver ki

Musical score for piano and voice, measures 25-28. The score is in 3/4 time and B-flat major. Measure 25: The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The piano accompaniment consists of a whole chord (F4, A4, C5) in the right hand and a rhythmic pattern of quarter notes (F3, G3, A3, B3) in the left hand. Measure 26: The vocal line has a half note B4 with a fermata. The piano accompaniment continues with quarter notes (F3, G3, A3, B3). Measure 27: The vocal line has a half note B4 with a fermata. The piano accompaniment continues with quarter notes (F3, G3, A3, B3). Measure 28: The vocal line has a half note B4 with a fermata. The piano accompaniment continues with quarter notes (F3, G3, A3, B3). The word *-ll'er* is written below the vocal line in measure 25.

Sextonik

Sous tension
Mais pure
Nulle amertume
Un frisson
Sous pression
S'affine
L'endorphine
Compagnon

*Sex sex sex sex sex tonik
Sex sex sex sex sex tonik
Serial joueur un jouet sans
cœur
C'est le
Sex sex sex sex sex tonik
Sex sex sex sex sex tonik
Cyber skin serial lover killer*

Sous caution
Les sages
Divine image
De l'addiction
Stimu-stimu-long
Vibrent les origines
Libertines
Libérons...
Que j'aime le

D'ivoire ou de Jade
Au verre aimable
Un simulacre
Stimule de nacre
Dis-moi comme
J'extase
Sculpté de bois
Réjouis-moi
Rejoue-le



C'est dans l'air

♩ = 120

Mylène Farmer / Laurent Boutonnat

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with the same key signature and time signature, also containing three measures of whole rests. The bottom staff is a bass clef staff with the same key signature and time signature, containing a rhythmic pattern of eighth and sixteenth notes across three measures.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a 4/4 time signature, containing three measures of whole rests. The middle staff is a grand staff with the same key signature and time signature, also containing three measures of whole rests. The bottom staff is a bass clef staff with the same key signature and time signature, containing a rhythmic pattern of eighth and sixteenth notes across three measures.

The third system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a 4/4 time signature. It contains three measures of whole rests, followed by two measures of eighth notes: the first measure has notes G#4, A4, B4, and the second measure has notes C5, B4, A4. The bottom staff is a grand staff with the same key signature and time signature, containing three measures of whole rests. The bottom-most staff is a bass clef staff with the same key signature and time signature, containing a rhythmic pattern of eighth and sixteenth notes across three measures.

va - ni - té c'est laid

11

tra - hi - sou c'est laïd la - che - té

14

c'est laïd dé - la - tion c'est laïd

17

la cru - au - té c'est laïd la ca - lo - mnie

20

c'est laïd l'a - pre - té c'est laïd

234

l'in fa - mic e'est laud au -ssi les ca -bo -ssés vous

261

dé -rangent Tous les fe -lés sont des anges

291

les o -ppri -més vous dé -mangent

321

les mals ai -més qui les vengent?

374

les ca-la-mi-tés dé-reu-gent

374

les cha-o-tiques sont les anges c'est dans l'air

374

pas comme les au-tres dé-mangent

391

les bons a-po-tres j'les mange c'est dans l'air

41

C'est dans l'air c'est dans l'air c'est dans l'air c'est ne - ce

43

-saire pren -dre l'air res -pi -rer par fois pi -quer la pou

45

-pée c'est dans l'air c'est dans l'air c'est dans l'air c'est mi -llé

47

-naire s'en -i -vrer co -i -ter Quel de nos a -mours pa

491

-sées c'est dans l'air c'est dans l'air c'est dans l'air c'est sa - lu

504

-taire sauf qui peut saur c'est mieux sauf qu'i -ci loin sont les

521

cieux c'est dans l'air c'est dans l'air c'est dans l'air c'est nu - clé

534

-aire ou s'en fout ou est tout ou fi - ni - ra au fond du trou et

594

moi je chère

604

moi je m'in-vent

614

me-ic me-ic -ie

C'est dans l'air

Vanité... c'est laid
Trahison... c'est laid
Lâcheté... c'est laid
Délation... c'est laid

La cruauté... c'est laid
La calomnie... c'est laid
L'âpreté... c'est laid
L'infamie... c'est laid

Les cabossés vous dérangent
Tous les fêlés sont des anges
Les opprimés vous démangent
Les mal-aimés, qui les venge ?

Les calamités dérangent
Les chaotiques sont des anges
Pas comme les autres, démangent
Les bons apôtres je les mange

La fatuité... c'est laid
La tyrannie... c'est laid
La félonie... c'est laid
Mais la vie c'est ça aussi.

Tous les rebuts vous dérangent
Pourtant les fous sont des anges
Les incompris vous démangent
Que faire des ruses...
Que fait le vent ?

*C'est dans l'air
C'est dans l'air
C'est dans l'air, c'est nécessaire
Prendre l'air
Respirer
Parfois piquer la poupée*

*C'est dans l'air
C'est dans l'air
C'est dans l'air, c'est millénaire
S'enivrer
Coïter
Quid de nos amours passés*

*C'est dans l'air
C'est dans l'air
C'est dans l'air, c'est salutaire
Sauf qui peut
Sauve c'est mieux !
Sauf qu'ici, loin sont les cieux*

*C'est dans l'air
C'est dans l'air
C'est dans l'air, c'est nucléaire
On s'en fout
On est tout
On finira au fond du trou*

*Et... moi je chante
Moi je... m'invente une vie.*

Si j'avais au moins...

♩ = 55

Mylène Farmer / Laurent Boutonnat

Chant

Guitare

Violons

Synthé

Basse

5

Qui n'a co - nnu l'ou - leur im - mense

7

N'au - ra qu'un a - per - su du temps l'ai - gui - lle len

This system contains the first two staves of music. The top staff is a vocal line starting with a fermata on a whole note, followed by a melodic line. The second staff is a vocal line with lyrics. The piano accompaniment consists of three staves: a grand staff with treble and bass clefs, and a separate bass line. The piano part features chords in the right hand and a melodic line in the left hand.

9

-te qu'il neige ou ven - te l'om - ni - pré - sen

This system contains the next two staves of music. The top staff is a vocal line with a fermata. The second staff is a vocal line with lyrics. The piano accompaniment continues with the same three-staff structure as the first system, featuring chords and a melodic line.

-te sou - ligne ton ab - sence par - tout

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand part with chords and a left-hand part with a melodic line. The second system continues the vocal line and piano accompaniment.

Si j'a - vais au moins re - vu ton vi - sage

This system contains the next two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand part with chords and a left-hand part with a melodic line. The second system continues the vocal line and piano accompaniment.

15

en - tre - vu au loin le moi - ne nu - age mais c'est a

17

ceux qui se lè - vent qu'on so - mme d'es - poir l'ont

19

ou dit qu'ils sai-quent sans un au-re-voir de croire et moi

The first system of music consists of three staves. The top staff is a vocal line in G major, starting at measure 19 with a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment has three staves: the right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The piano part is in 4/4 time. The second staff in this system is a blank staff with a treble clef and a key signature of one flat.

21

pour-quoi j'ex-iste quand l'au-tre dit je meurs pour-quoi

The second system of music consists of three staves. The top staff is a vocal line in G major, starting at measure 21 with a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment has three staves: the right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The piano part is in 4/4 time. The second staff in this system is a blank staff with a treble clef and a key signature of one flat.

23

plus rien n'a -gi -te ton cœur

27

Si j'avais au moins...

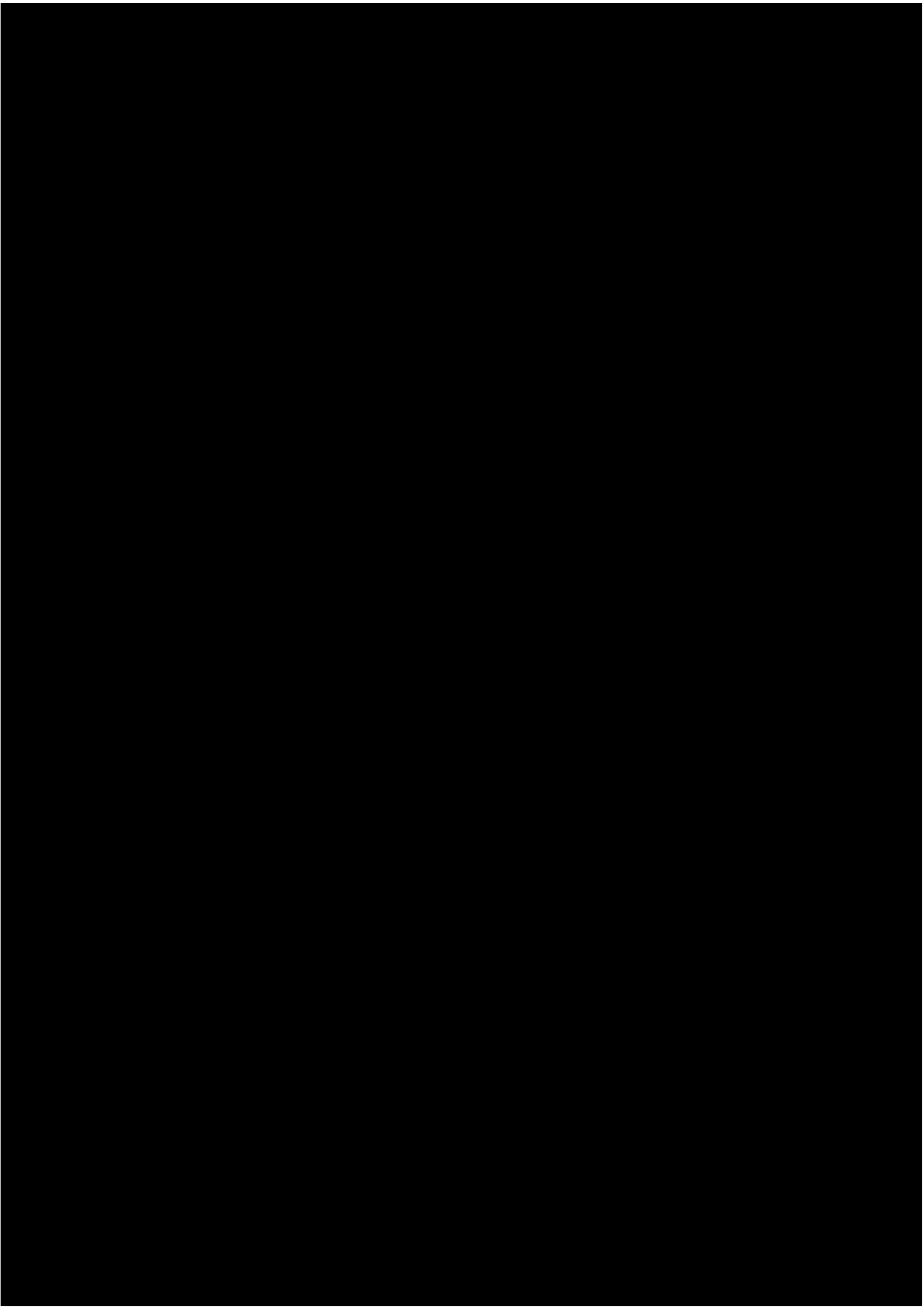
Qui n'a connu
Douleur immense
N'aura qu'un aperçu
Du temps
L'aiguille lente
Qu'il neige ou vente
L'omniprésente
Souligne ton absence
Partout

Qui n'a connu
L'instable règne
Qui n'a perdu
Ne sait la peine
Plus de réserve, du tout
Ni dieu, ni haine, s'en fout
Plus de superbe, j'ai tout
D'une peine...
Un enténébrement

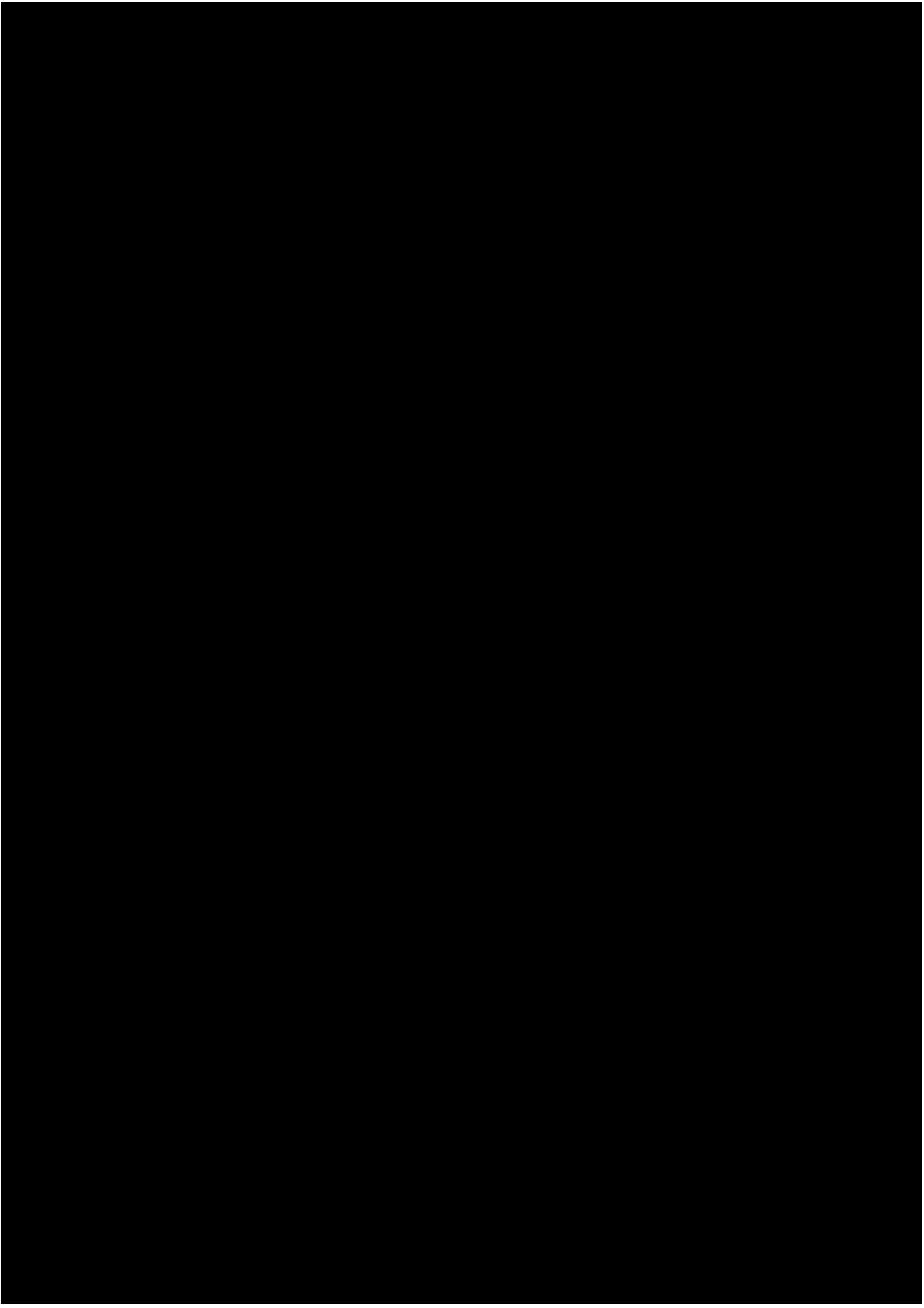
*Si j'avais au moins
Revu ton visage
Entrevu au loin
Le moindre nuage
Mais c'est à ceux
Qui se lèvent
Qu'on somme « d'espoir »
Dont on dit qu'ils saignent
Sans un au revoir, de croire
Et moi pourquoi j'existe
Quand l'autre dit je meurs
Pourquoi plus rien n'agite
Ton cœur ...*

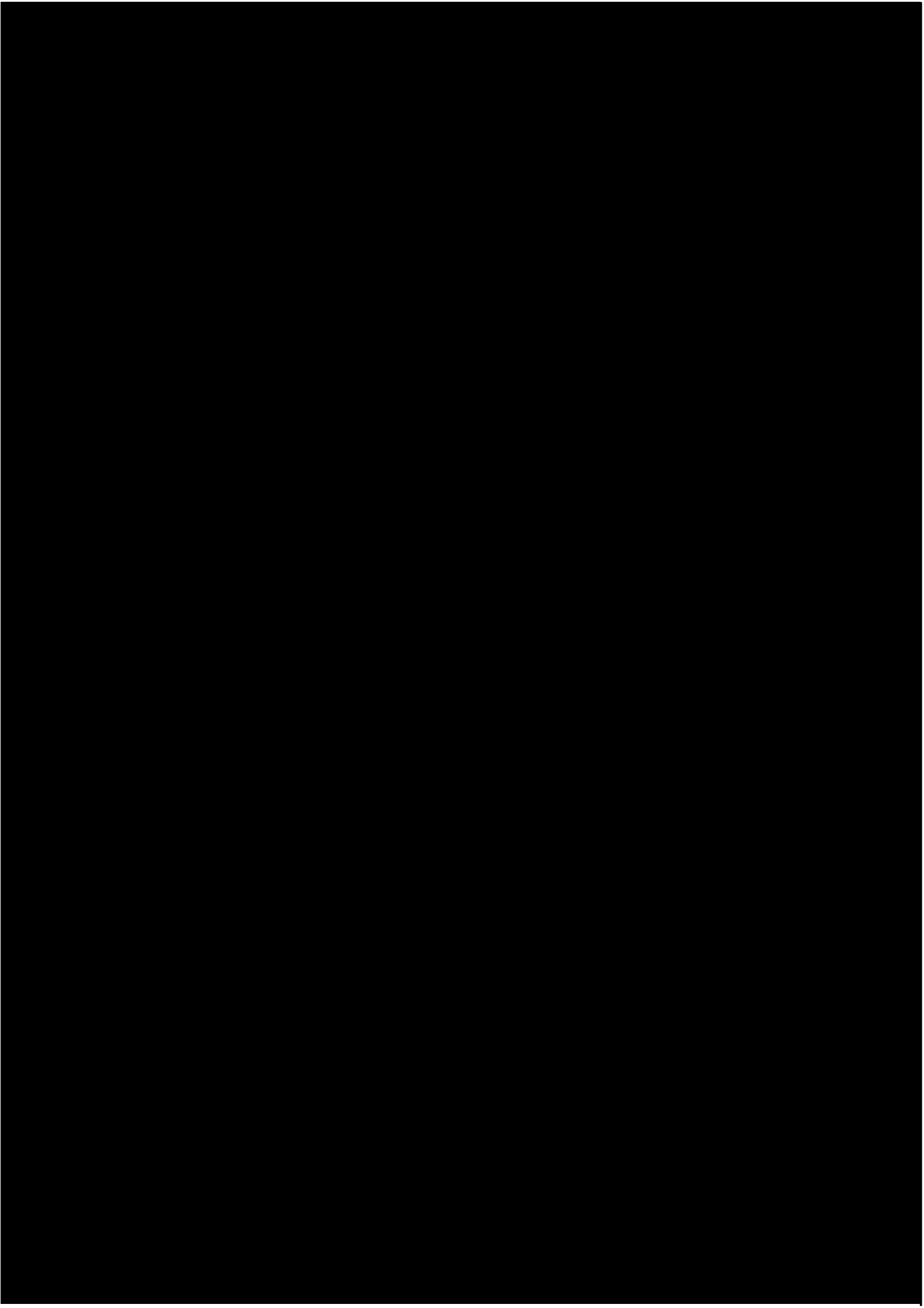
Tous mes démons
Les plus hostiles
Brisent les voix
Les plus fragiles
De tous mes anges
Les plus dévoués
Et moi l'étrange paumée
Fiancée à l'enténébrement...











Point de Suture

s o n e b o o k



Dégénération - Appelle mon numéro - Je m'ennuie
Paradis Inanimés - Looking For My Name
Point de suture - Réveiller le Monde - Sextonik
C'est dans l'air - Si j'avais au moins...

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