

# Fais comme l'oiseau

Michel Fugain

*J = 162*

Guitare classique, Acoustic Guitar (nylon)

Basse électrique fretless, Fretless Bass

Clarinette en Si♭

Alto, Choir Aahs

Piano

Piano, Acoustic Grand Piano

Batterie, Drums

Cor en Fa, French Horn

Violoncelle

Trombone, Trombone

The musical score consists of eight staves, each representing a different instrument. The instruments are: Guitare classique, Acoustic Guitar (nylon); Basse électrique fretless, Fretless Bass; Clarinette en Si♭; Alto, Choir Aahs; Piano; Piano, Acoustic Grand Piano; Batterie, Drums; Cor en Fa, French Horn; Violoncelle; and Trombone, Trombone. The tempo is indicated as J = 162. The score is written in common time (indicated by a '4') and uses a key signature of one sharp (F#). The notation includes various musical symbols such as quarter notes, eighth notes, sixteenth notes, rests, and dynamic markings. The piano staff shows a melodic line and harmonic chords. The drums staff shows rhythmic patterns like eighth-note pairs and sixteenth-note rolls. The other instruments provide harmonic support or sustained notes.

3

Guit.

B. él. Frtl.

Clar. Sib

A.

Pia.

Pia.

Bat.

Cor Fa

Vlc

Tbn.

This musical score page contains ten staves. From top to bottom: 1) Electric guitar (Guit.) in treble clef, key signature of one sharp, playing eighth-note chords. 2) Bass electric guitar (B. él. Frtl.) in bass clef, key signature of one sharp, playing eighth notes. 3) Clarinet in A (Clar. Sib) in treble clef, key signature of two sharps, with rests throughout. 4) Alto (A.) in treble clef, key signature of one sharp, with rests. 5) Piano (Pia.) in bass clef, key signature of one sharp, with rests. 6) Piano (Pia.) in treble clef, key signature of one sharp, playing sixteenth-note patterns. 7) Bass drum (Bat.) with a bass drum pedal symbol, playing eighth-note patterns. 8) Horn in F (Cor Fa) in treble clef, key signature of one sharp, with rests. 9) Double bass (Vlc) in bass clef, key signature of one sharp, with rests. 10) Trombone (Tbn.) in bass clef, key signature of one sharp, with rests.

7

Guit.

B. él. Frtl.

B. él. Frtl.

Clar. Sib

Clar. Sib

A.

A.

Pia.

Pia.

Pia.

Pia.

Bat.

Bat.

Cor Fa

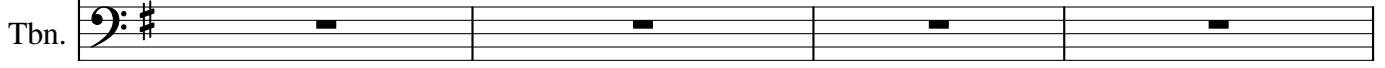
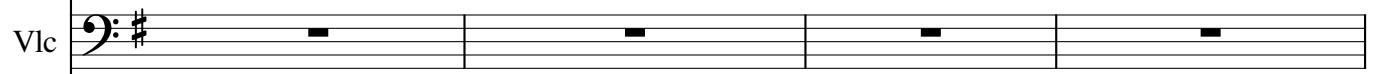
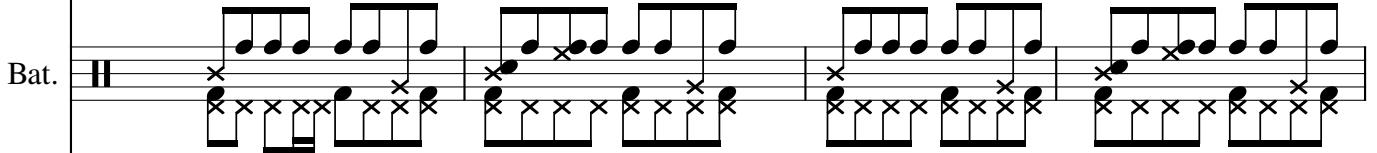
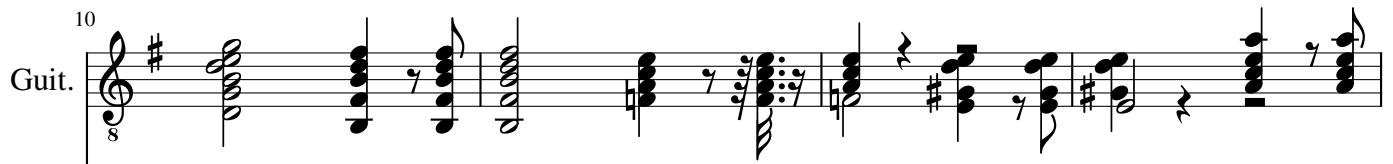
Cor Fa

Vlc

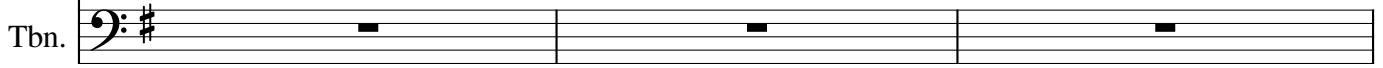
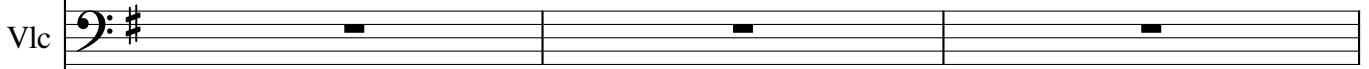
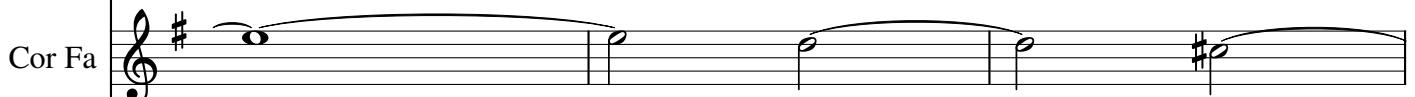
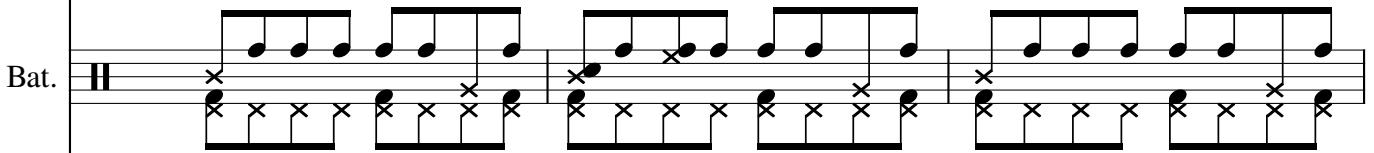
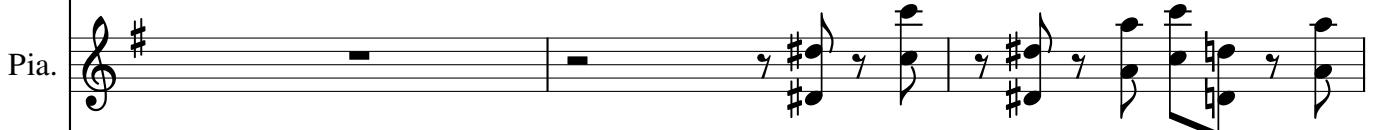
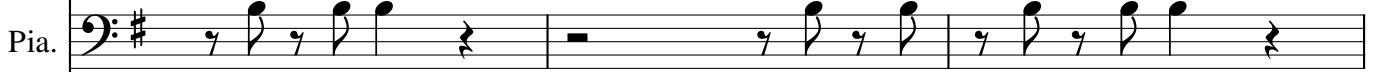
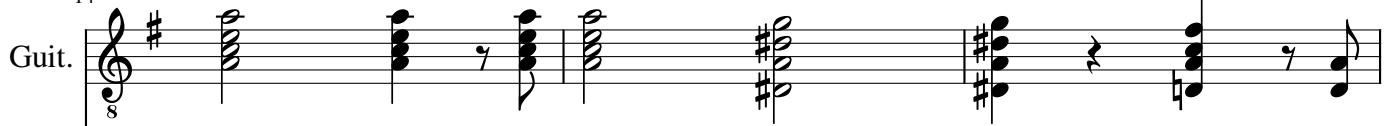
Vlc

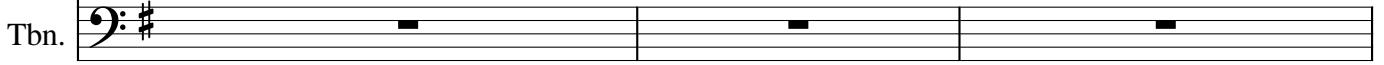
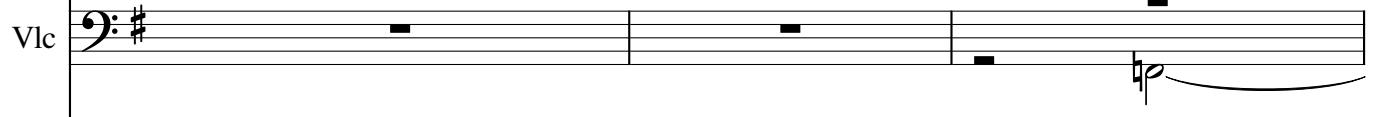
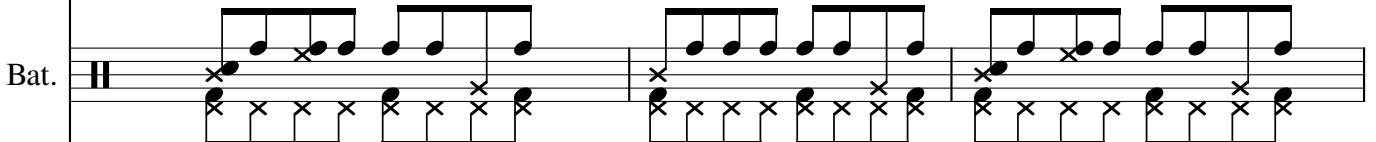
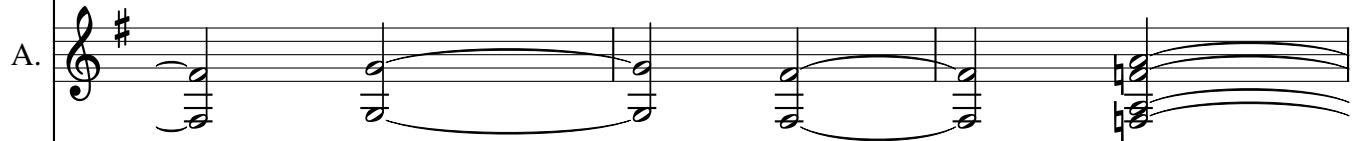
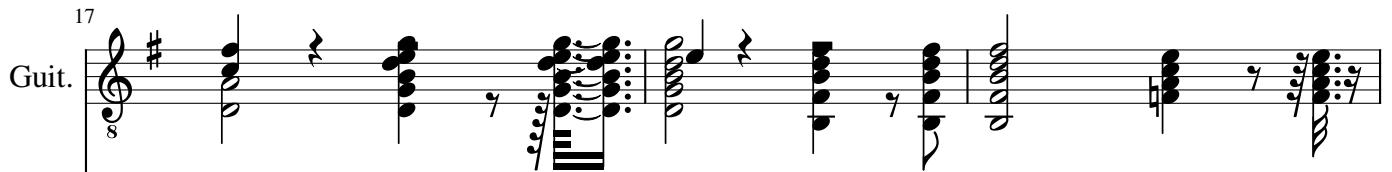
Tbn.

Tbn.



14





20

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

24

Guit.

B. él. Frtl.

Clar. Sib

A.

Pia.

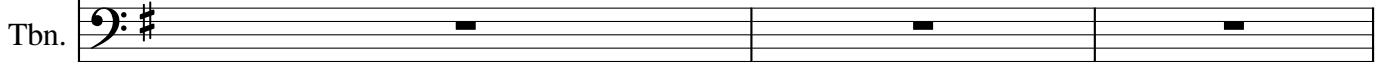
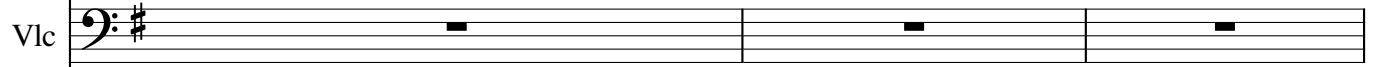
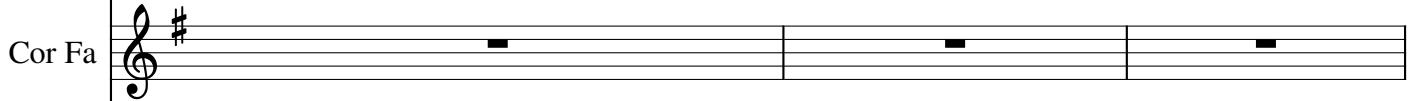
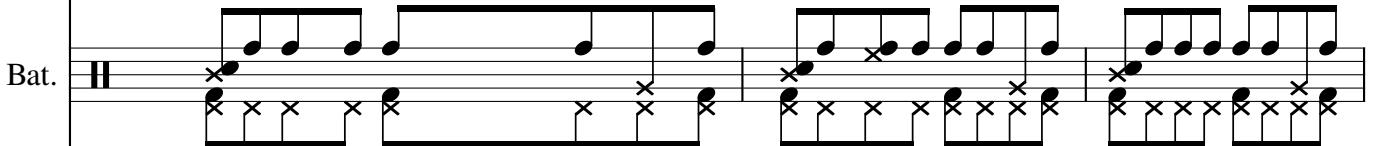
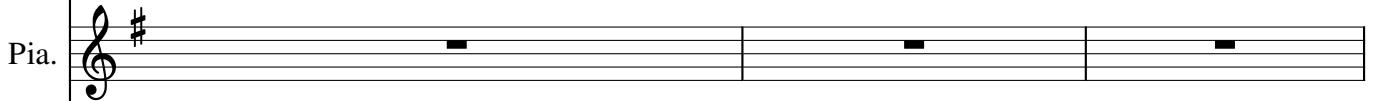
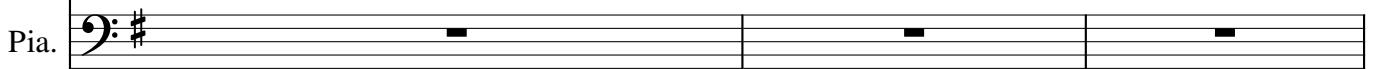
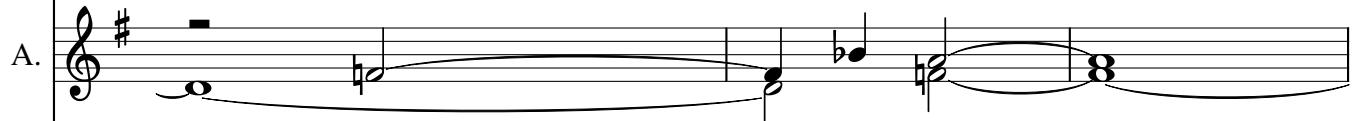
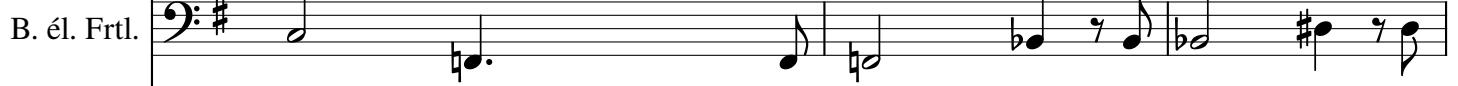
Pia.

Bat.

Cor Fa

Vlc

Tbn.



31

Guit.

The Guit. part starts with a bass clef, a key signature of one sharp, and a common time signature. It consists of a series of chords: a major chord with a flat, followed by a major chord with a sharp, then a major chord with a double sharp, a major chord with a single sharp, another major chord with a double sharp, a major chord with a single sharp, and finally a major chord with a flat. There are several rests interspersed between these chords.

B. él. Frtl.

The B. él. Frtl. part uses a bass clef and a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, primarily in common time.

Clar. Sib

The Clar. Sib part uses a treble clef and a key signature of two sharps. It contains a melodic line with grace notes and slurs, primarily in common time.

A.

The A. part uses a treble clef and a key signature of one sharp. It features a melodic line with grace notes and slurs, primarily in common time.

Pia.

The Pia. part uses a bass clef and a key signature of one sharp. It consists entirely of rests across all measures.

Pia.

The second Pia. part uses a treble clef and a key signature of one sharp. It consists entirely of rests across all measures.

Bat.

The Bat. part uses a bass clef and a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, primarily in common time.

Cor Fa

The Cor Fa part uses a treble clef and a key signature of one sharp. It consists entirely of rests across all measures.

Vlc

The Vlc part uses a bass clef and a key signature of one sharp. It consists entirely of rests across all measures.

Tbn.

The Tbn. part uses a bass clef and a key signature of one sharp. It consists entirely of rests across all measures.

34

Guit.

The Guit. part starts with a bass clef, a key signature of one sharp, and a common time signature. It consists of a series of chords and rests, primarily in the bass and middle registers. The first two measures show a bass line with eighth-note pairs followed by a rest. The subsequent measures feature chords with various note heads and rests.

B. él. Frtl.

The B. él. Frtl. part uses a bass clef and a key signature of one sharp. It features a continuous eighth-note pattern across all measures, with some notes having stems pointing up and others down.

Clar. Sib

The Clar. Sib part uses a treble clef and a key signature of one sharp. It consists of eighth-note patterns, with measure 3 featuring a melodic line starting with a quarter note followed by eighth-note pairs.

A.

The A. part uses a treble clef and a key signature of one sharp. It includes eighth-note patterns and grace notes. Measure 3 contains a sixteenth-note cluster. Measures 4 and 5 show sustained notes with grace notes.

Pia.

The Pia. part uses a bass clef and a key signature of one sharp. It consists entirely of vertical bars representing rests.

Pia.

The second Pia. part also consists entirely of vertical bars representing rests.

Bat.

The Bat. part uses a bass clef and a key signature of one sharp. It features eighth-note patterns with a rhythmic pattern of two eighth notes followed by a rest.

Cor Fa

The Cor Fa part uses a treble clef and a key signature of one sharp. It consists entirely of vertical bars representing rests.

Vlc

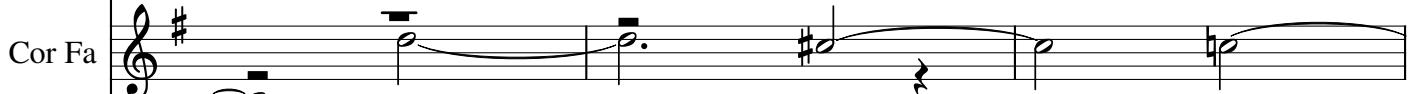
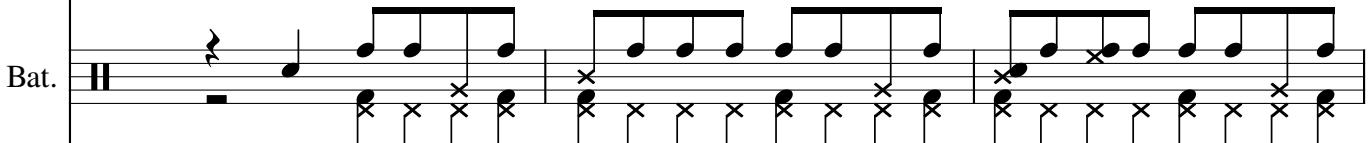
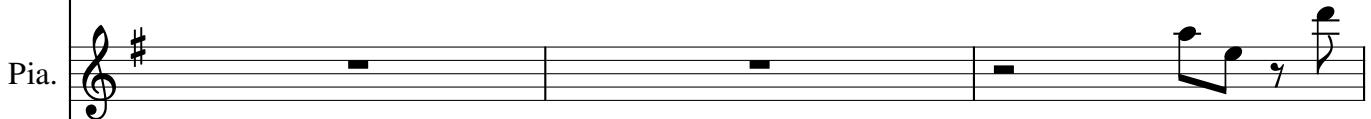
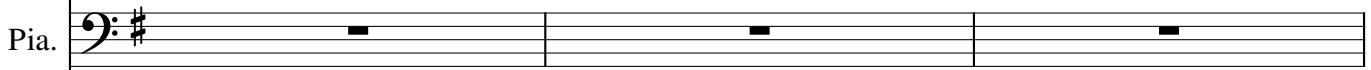
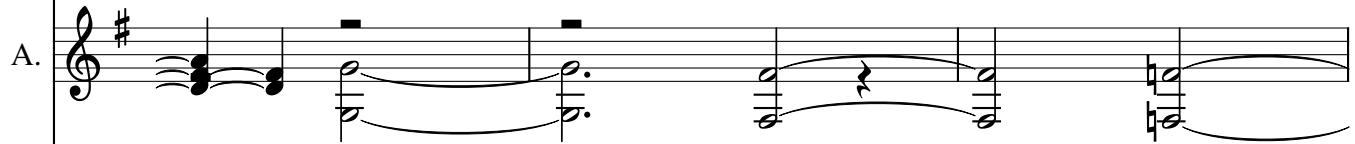
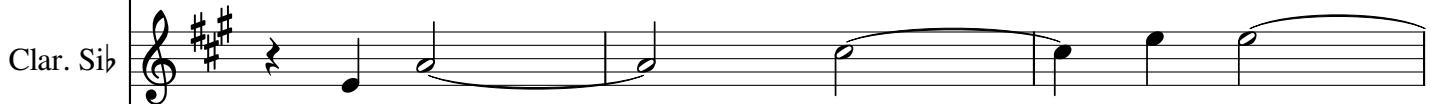
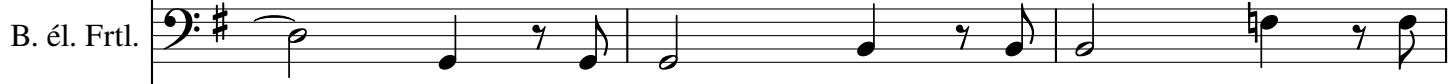
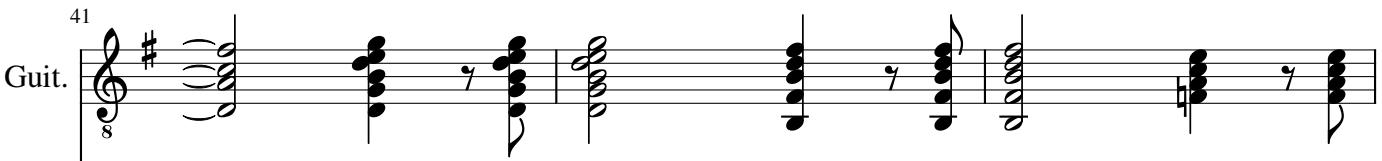
The Vlc part uses a bass clef and a key signature of one sharp. It consists entirely of vertical bars representing rests.

Tbn.

The Tbn. part uses a bass clef and a key signature of one sharp. It consists entirely of vertical bars representing rests.

Musical score page 37, featuring ten staves of music:

- Guit.**: Treble clef, key signature of one sharp. The staff shows a continuous sequence of chords and notes.
- B. él. Frtl.**: Bass clef, key signature of one sharp. The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Clar. Sib.**: Treble clef, key signature of two sharps. The staff shows a rhythmic pattern of eighth and sixteenth notes.
- A.**: Treble clef, key signature of one sharp. The staff features a melodic line with a prominent eighth-note rest followed by a sustained note.
- Pia.**: Bass clef, key signature of one sharp. The staff consists entirely of rests.
- Pia.**: Treble clef, key signature of one sharp. The staff consists entirely of rests.
- Bat.**: Staff with two sets of vertical double bars. The first set indicates a repeat, and the second set indicates a section ending. The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Cor Fa.**: Treble clef, key signature of one sharp. The staff consists entirely of rests.
- Vlc.**: Bass clef, key signature of one sharp. The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Tbn.**: Bass clef, key signature of one sharp. The staff consists entirely of rests.



44

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

47

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

51

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

54

Guit.

B. él. Frtl.

Clar. Sib

A.

Pia.

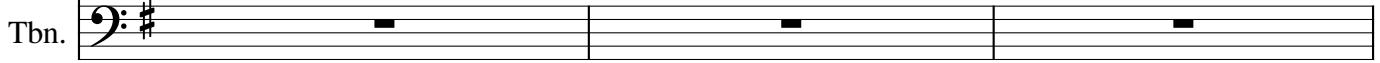
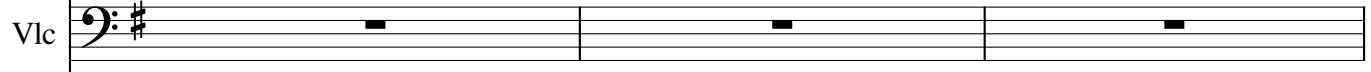
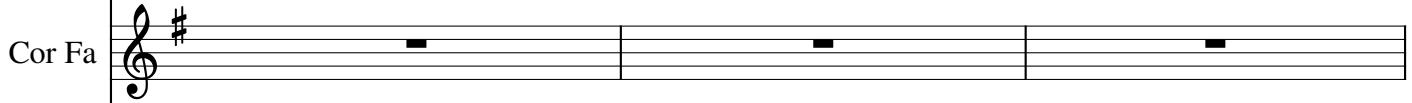
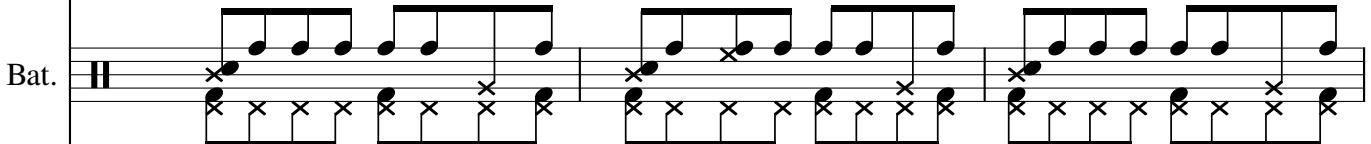
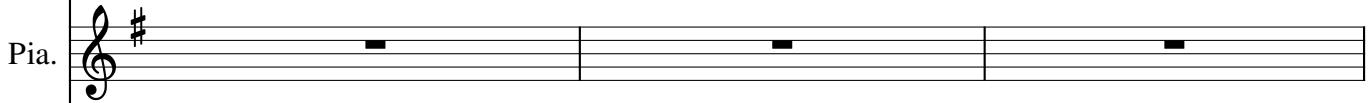
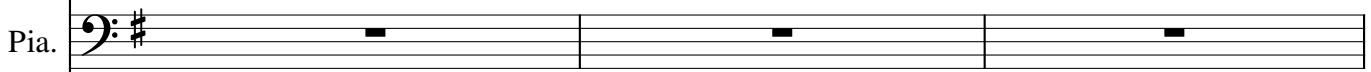
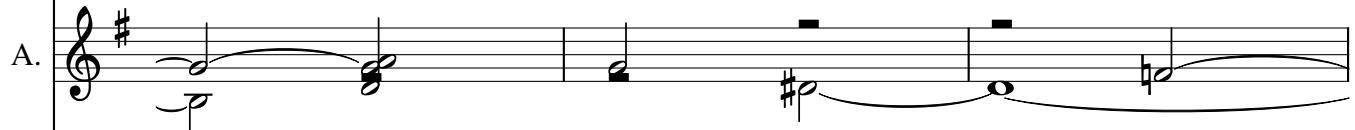
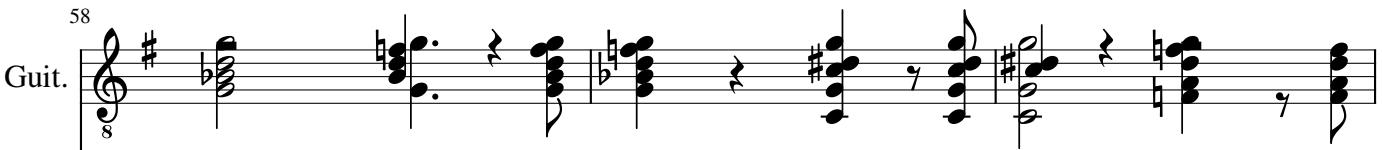
Pia.

Bat.

Cor Fa

Vlc

Tbn.



61

Guit.

The Guit. part starts with a chord of G major (G-B-D) followed by a rest. This pattern repeats three times. Then it moves to a chord of C major (C-E-G), followed by a rest. This pattern repeats twice. Finally, it moves to a chord of F major (F-A-C), followed by a rest.

B. él. Frtl.

The B. él. Frtl. part consists of a continuous eighth-note pattern starting with a half note (B-flat). It then alternates between eighth notes and rests.

Clar. Sib

The Clar. Sib part has a steady eighth-note pattern. A bracket below the staff indicates a group of three measures.

A.

The A. part features a melodic line with a circled '8' indicating a repeat sign. The line includes various note heads and rests.

Pia.

The Pia. part consists of a series of vertical bars, each containing a single rest.

Pia.

The second Pia. part also consists of a series of vertical bars, each containing a single rest.

Bat.

The Bat. part features a rhythmic pattern of eighth notes and sixteenth notes. It includes a double bar line with repeat dots at the beginning and end of the section.

Cor Fa

The Cor Fa part consists of a series of vertical bars, each containing a single rest.

Vlc

The Vlc part consists of a series of vertical bars, each containing a single rest.

Tbn.

The Tbn. part consists of a series of vertical bars, each containing a single rest.

64

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

67

Guit.

The Guit. part starts with a chord consisting of notes B, D, F-sharp, and A. This is followed by a rest, then a chord of E, G, B, and D-sharp. Another rest follows, then a chord of A, C-sharp, E, and G-sharp. A rest follows, then a chord of D, F-sharp, A, and C-sharp. A rest follows, then a chord of G, B, D, and F-sharp. A rest follows, then a chord of C, E, G, and B.

B. él. Frtl.

The B. él. Frtl. part consists of a continuous line of eighth notes, starting at a low pitch and moving up through various notes like B, D, F, A, C-sharp, E, G, and B.

Clar. Sib

The Clar. Sib part features a melodic line with slurs and grace notes. It begins with a note B, followed by a note C-sharp, a note D, a note E, a note F, a note G, a note A, a note B, a note C-sharp, a note D, a note E, a note F, a note G, a note A, a note B, a note C-sharp, and ends with a note D.

A.

The A. part shows a melodic line with sustained notes and grace notes. It starts with a note B, followed by a note C-sharp, a note D, a note E, a note F, a note G, a note A, a note B, a note C-sharp, a note D, a note E, a note F, a note G, a note A, a note B, a note C-sharp, and ends with a note D.

Pia.

The Pia. part consists of a continuous line of eighth notes, starting at a low pitch and moving up through various notes like B, D, F, A, C-sharp, E, G, and B.

Pia.

The Pia. part consists of a continuous line of eighth notes, starting at a low pitch and moving up through various notes like B, D, F, A, C-sharp, E, G, and B.

Bat.

The Bat. part features a rhythmic pattern of eighth and sixteenth notes. It consists of a series of groups of four notes each, where the first note is an eighth note and the following three are sixteenth notes. This pattern repeats throughout the measure.

Cor Fa

The Cor Fa part consists of a continuous line of eighth notes, starting at a low pitch and moving up through various notes like B, D, F, A, C-sharp, E, G, and B.

Vlc

The Vlc part consists of a continuous line of eighth notes, starting at a low pitch and moving up through various notes like B, D, F, A, C-sharp, E, G, and B.

Tbn.

The Tbn. part consists of a continuous line of eighth notes, starting at a low pitch and moving up through various notes like B, D, F, A, C-sharp, E, G, and B.

70

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

73

Guit.

The Guit. part starts with a eighth note followed by a sixteenth note, then a chord consisting of a eighth note and a sixteenth note. This is followed by a rest, a sixteenth note, another chord (eighth note and sixteenth note), a rest, a sixteenth note, another chord (eighth note and sixteenth note), a rest, a sixteenth note, another chord (eighth note and sixteenth note), a rest, and finally a sixteenth note.

B. él. Frtl.

The B. él. Frtl. part consists of a continuous eighth-note pattern starting with a eighth note, followed by a sixteenth note, then a eighth note, and so on.

Clar. Sib

The Clar. Sib part features a melodic line with sustained notes and grace notes. It begins with a eighth note, followed by a sixteenth note, then a eighth note, and so on, with some notes having grace notes above them.

A.

The A. part features a melodic line with sustained notes and grace notes. It begins with a eighth note, followed by a sixteenth note, then a eighth note, and so on, with some notes having grace notes above them.

Pia.

The Pia. part consists of a continuous eighth-note pattern starting with a eighth note, followed by a sixteenth note, then a eighth note, and so on.

Pia.

The Pia. part features a melodic line with sustained notes and grace notes. It begins with a eighth note, followed by a sixteenth note, then a eighth note, and so on, with some notes having grace notes above them.

Bat.

The Bat. part consists of a rhythmic pattern with 'x' marks. It starts with a eighth note, followed by a sixteenth note, then a eighth note, and so on, with 'x' marks indicating specific notes or attacks.

Cor Fa

The Cor Fa part features a melodic line with sustained notes and grace notes. It begins with a eighth note, followed by a sixteenth note, then a eighth note, and so on, with some notes having grace notes above them.

Vlc

The Vlc part features a melodic line with sustained notes and grace notes. It begins with a eighth note, followed by a sixteenth note, then a eighth note, and so on, with some notes having grace notes above them.

Tbn.

The Tbn. part features a melodic line with sustained notes and grace notes. It begins with a eighth note, followed by a sixteenth note, then a eighth note, and so on, with some notes having grace notes above them.

76

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

79

Guit. 8

B. él. Frtl.

Clar. Sib

A.

Pia.

Pia.

Bat.

Cor Fa

Vlc

Tbn. 3

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: Guit. (Guitar), B. él. Frtl. (Bassoon/Electric Flute), Clar. Sib. (Clarinet in B-flat), A. (Alto), Pia. (Piano), Pia. (Piano), Bat. (Bass Drum), Cor Fa. (Cor Anglais/Fife), Vlc. (Violoncello), and Tbn. (Tuba). The page number 79 is at the top left. Measure numbers 8 through 10 are indicated above the staves. The piano staves show rhythmic patterns involving eighth-note pairs and rests. The bassoon and tuba staves feature sustained notes with grace notes. The alto staff includes slurs and grace notes. The bass drum staff shows a repeating pattern of sixteenth-note strokes. The fife staff has sustained notes with grace notes. The cello and tuba staves show sustained notes with grace notes.

Musical score for orchestra and piano, page 82. The score includes parts for Guit., B. él. Frtl., Clar. Sib., A., Pia. (piano), Pia. (piano), Bat., Cor Fa., Vlc., and Tbn. The score shows various musical instruments playing different parts of a piece.

86

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

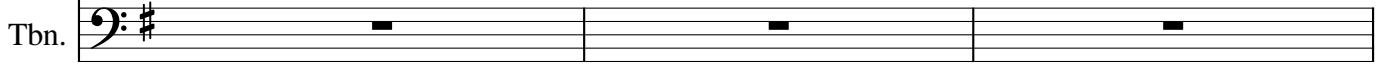
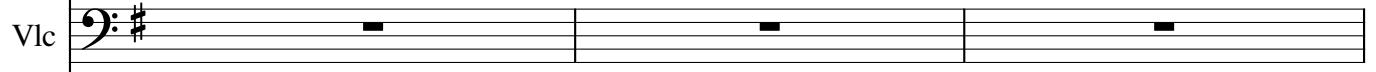
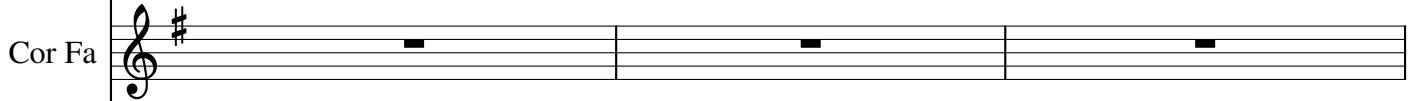
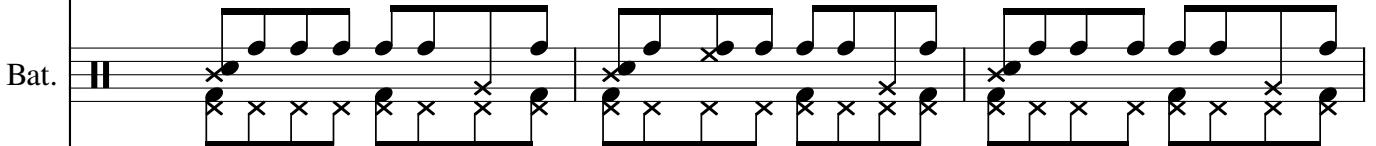
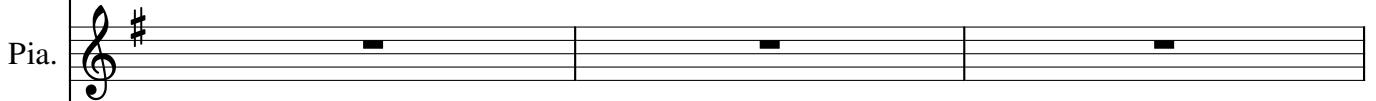
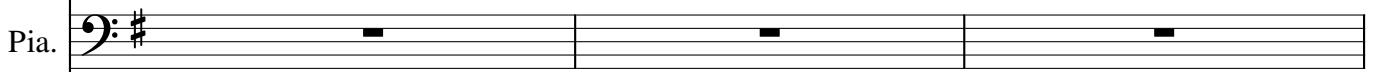
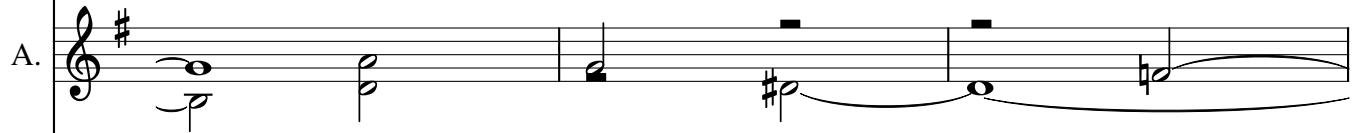
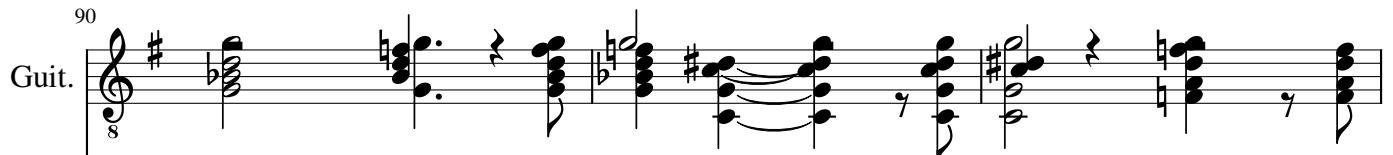
Pia.

Bat.

Cor Fa.

Vlc.

Tbn.



93

Guit.

The Guit. part starts with a chord of G major (G-B-D) followed by a rest. This pattern repeats three times. The next measure begins with a chord of C major (C-E-G), followed by a rest. The final measure shows a bass note (B) with a sharp sign, a rest, and a chord of D major (D-F#-A).

B. él. Frtl.

The B. él. Frtl. part consists of a continuous eighth-note pattern starting with a bass note (B) and alternating between B and A notes.

Clar. Sib

The Clar. Sib part features a rhythmic pattern of eighth notes. A bracket below the first three measures is labeled '3'.

A.

The A. part contains a melodic line with a circled '8' indicating a repeat sign. The notes include a bass note (B), a bass note (A), a bass note (G), a bass note (F#), a bass note (E), a bass note (D), and a bass note (C).

Pia.

The Pia. part consists of a series of vertical bars representing rests.

Pia.

The second Pia. part also consists of a series of vertical bars representing rests.

Bat.

The Bat. part features a rhythmic pattern of eighth notes. Some notes are marked with an 'x' and others with a dot. The pattern repeats four times.

Cor Fa

The Cor Fa part consists of a series of vertical bars representing rests.

Vlc

The Vlc part consists of a series of vertical bars representing rests.

Tbn.

The Tbn. part consists of a series of vertical bars representing rests.

96

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

99

Guit.

The Guit. part starts with a chord of B major (B, D, F#) followed by a rest. This pattern repeats three times, each time with a different bass note (B, D, F#). There is a dynamic instruction 'p' (piano) above the staff.

B. él. Frtl.

The B. él. Frtl. part consists of eighth-note patterns. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), another dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

Clar. Sib

The Clar. Sib part features sixteenth-note patterns. It begins with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F). A bracket below the staff indicates a three-measure repeat.

A.

The A. part consists of sustained notes with grace notes. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

Pia.

The Pia. part consists of sustained notes. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

Pia.

The Pia. part consists of sustained notes. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

Bat.

The Bat. part features sixteenth-note patterns. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

Cor Fa

The Cor Fa part consists of sustained notes. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

Vlc

The Vlc part consists of sustained notes. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

Tbn.

The Tbn. part consists of sustained notes. It starts with a half note (B), followed by a dotted quarter note (C), a quarter note (D), a dotted quarter note (C), a quarter note (B), a dotted quarter note (A), a quarter note (G), and a half note (F).

102

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

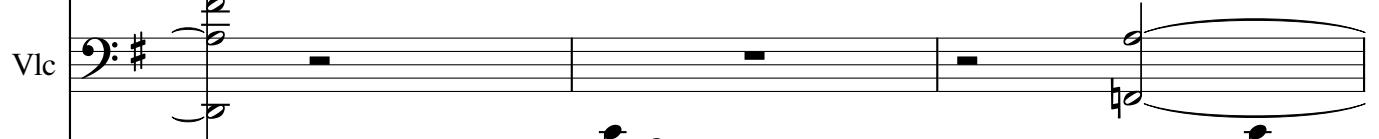
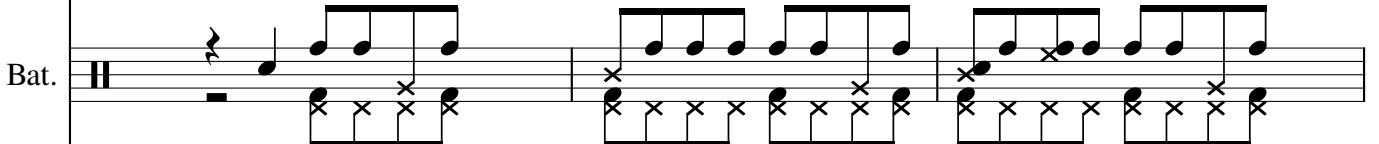
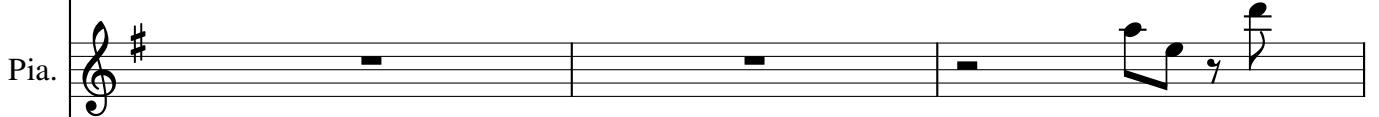
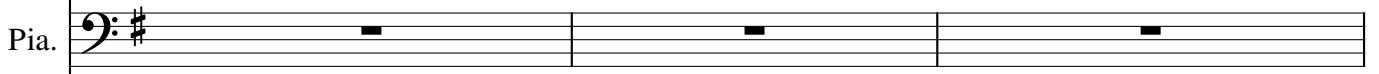
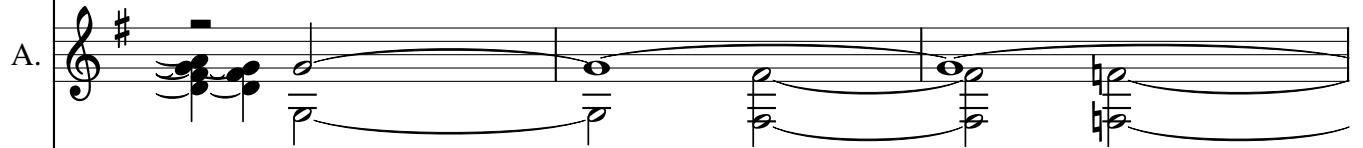
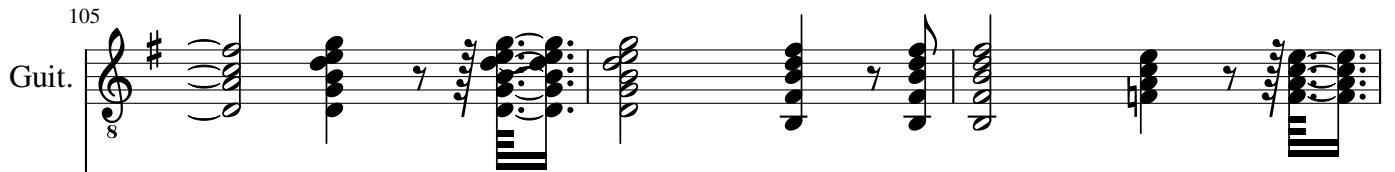
Pia.

Bat.

Cor Fa.

Vlc.

Tbn.



108

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

111

Guit.

B. él. Frtl.

Clar. Sib

A.

Pia.

Pia.

Bat.

Cor Fa

Vlc

Tbn.

114

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

Bat.

Cor Fa.

Vlc.

Tbn.

118

Guit.

B. él. Frtl.

Clar. Sib

A.

Pia.

Pia.

Bat.

Cor Fa

Vlc

Tbn.

This musical score page contains six staves of musical notation. The top staff is for 'Guit.' (Guitar), showing eighth-note chords. The second staff is for 'B. él. Frtl.' (Bassoon/Electric Bass), featuring eighth-note patterns. The third staff is for 'Clar. Sib' (Clarinet in B-flat), with eighth-note groups. The fourth staff is for 'A.' (Alto), showing sustained notes with grace notes. The fifth and sixth staves are for 'Pia.' (Piano), both of which are silent. The seventh staff is for 'Bat.' (Bass Drum), with a pattern of sixteenth-note strokes. The eighth staff is for 'Cor Fa' (Cor Anglais), with eighth-note patterns. The ninth staff is for 'Vlc' (Double Bass), with eighth-note chords. The tenth staff is for 'Tbn.' (Tuba), which is also silent. The key signature is one sharp, and the time signature is common time.

122

Guit.

B. él. Frtl.

Clar. Sib.

A.

Pia.

Pia.

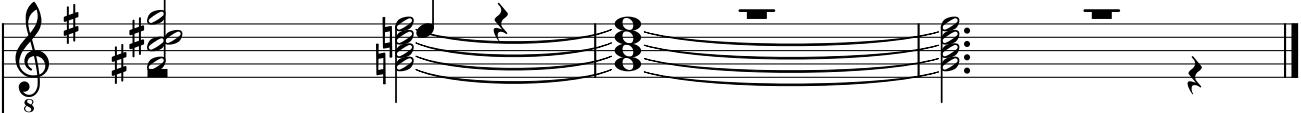
Bat.

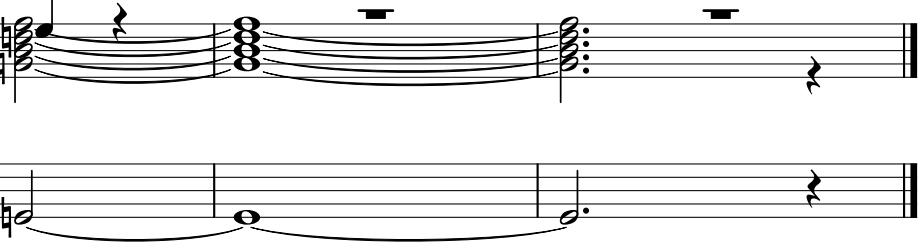
Cor Fa.

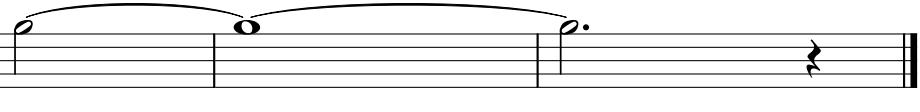
Vlc.

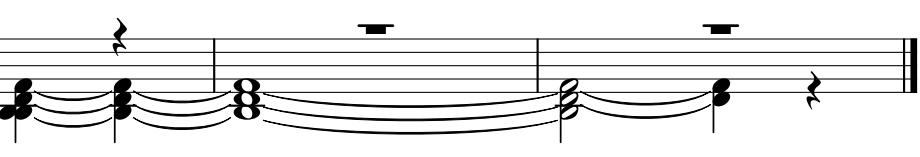
Tbn.

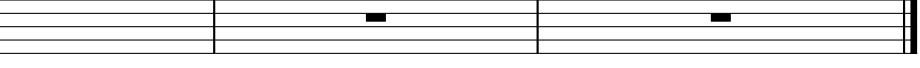
125

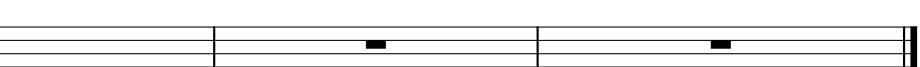
Guit. 

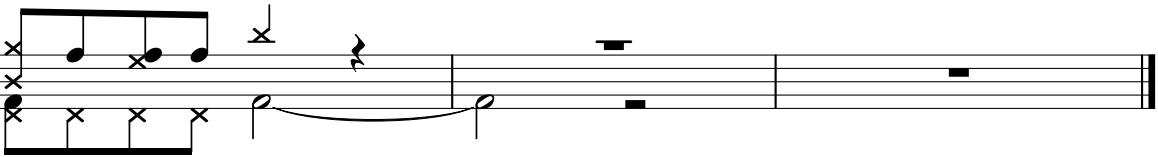
B. él. Frtl. 

Clar. Sib 

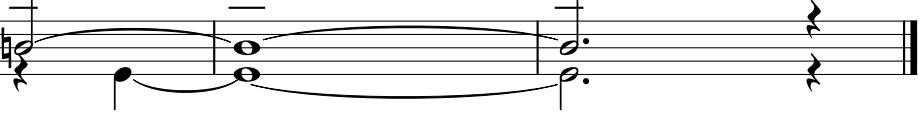
A. 

Pia. 

Pia. 

Bat. 

Cor Fa 

Vlc 

Tbn. 