




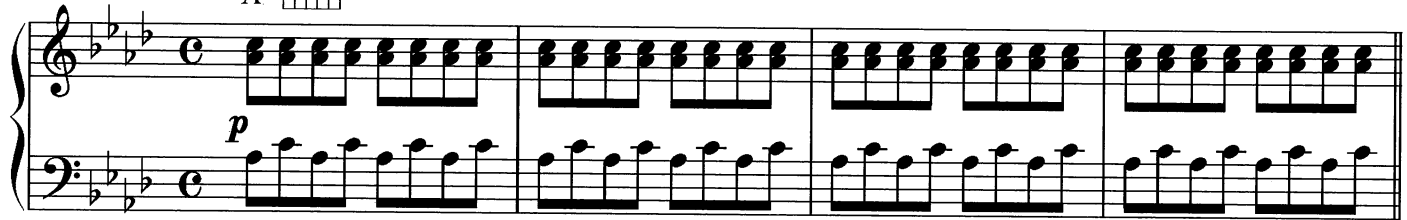
**CŒUR
DE PIRATE**

LE LONG DU LARGE


Guitare : Capo 1ère case

PAROLES ET MUSIQUE
BÉATRICE MARTIN

♩ = 116
A^b 






p

A^b  B^bm  A^b  B^bm 

1. Trace le long du large et le sang Dé - pouil - lé des ef - forts souil -



mp

B^bm/F  E^b7  A^b 

- lés Par le temps des vagues

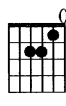


A^b  B^bm  A^b  B^bm 

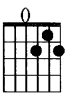
Celles qui pous - sent nos sou - ve - nirs Sur les pla - ges for - mées de



Bbm/F



Eb7



Ab



REFRAIN

rires

For - - mées

de

rires

Et

Bbm



Ab



C7



Fm



sans

prendre

le bord

On

res - te sans

vi - - sage

Une

mf

Bbm



Ab



C7



Fm



mas - se

comme une

autre

Qui

vit

dans un mi - rage

Ab



Bbm



Ab



2. La

côte

nous

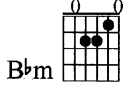
sé - pare

Et

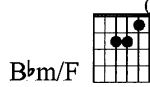
nos

voeux

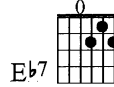
mp



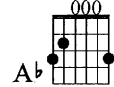
Bbm



Bbm/F

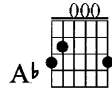


Eb7

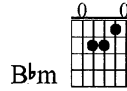


Ab

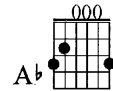
bai - gnent dans une tran - chée cré - ée par la _____ guerre



Ab

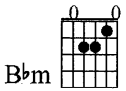


Bbm

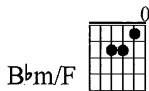


Ab

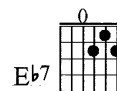
Celle qui règne en - tre moi et les bat - te -



Bbm

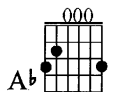


Bbm/F

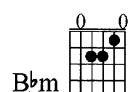


Eb7

- ments De mon coeur qui crient jus - que là -



Ab



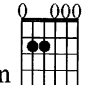
Bbm

REFRAIN


- bas Et sans prendre le

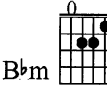
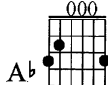
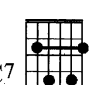
mf






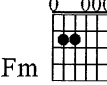
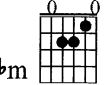
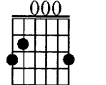
bord On res - te sans vi - sage Une









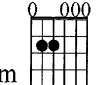
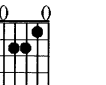
mas - se comme une autre Qui vit dans un mi -








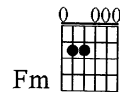
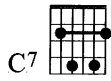
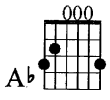
- rage Et sans prendre le bord On



res - te sans vi - sa - ge Une mas - se comme une





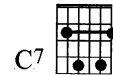
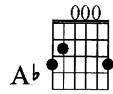
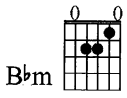
autre

Qui

vit

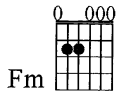
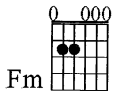
dans un

mi - rage



(Instrumental)

mp



descrec. -----

Fin

rit. -----

pp

COMME DES ENFANTS

PAROLES ET MUSIQUE
BÉATRICE MARTIN

Guitare : Capo 1ère case

♩ = 80

B \flat D7/F \sharp Gm E \flat B \flat D7/F \sharp Gm E \flat B \flat

♩ = 80

1. A - lors tu vois com - me

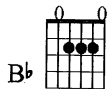
mp *mf*

D7/F \sharp Gm E \flat B \flat

tout se mêle Et du coeur à tes lèvres je de - viens un casse - tête Ton rire me

D7/F \sharp Gm E \flat

crie de te lâ - cher A - vant de per - dre prise et d'a - ban - don - ner Car je



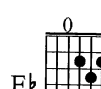
B \flat



D7/F \sharp

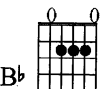


Gm

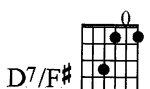


E \flat

ne t'en de - man-d'rai ja - mais au - tant Dé - jà que tu me traites comme un grand en - fant Et nous



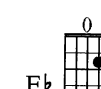
B \flat



D7/F \sharp



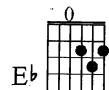
Gm



E \flat

REFRAIN

n'a - vons plus rien à ris - quer À part nos vies qu'on lais - se de cô - té Et il



E \flat



B \flat



E \flat



B \flat

m'aime en - core Et moi je t'aime un peu plus fort



E \flat



B \flat



E \flat

Mais il m'aime en - core Et moi je t'aime un peu plus

B \flat




fort


p *mf*




B \flat




D7/F \sharp



Gm

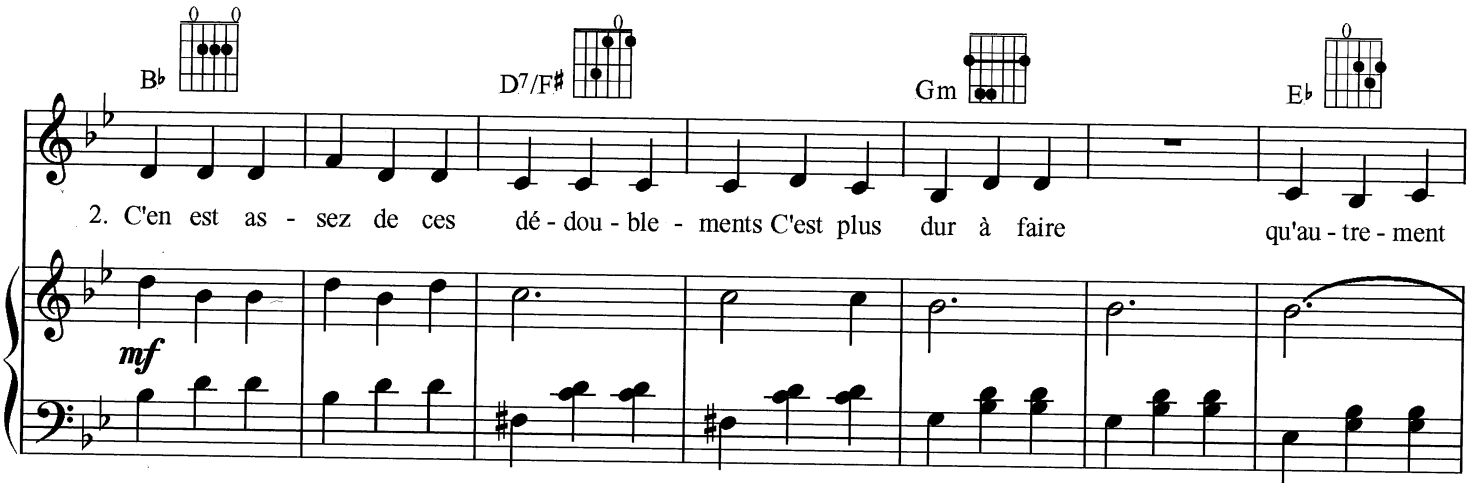


E \flat



2. C'en est as - sez de ces dé - dou - ble - ments C'est plus dur à faire qu'au - tre - ment

mf



B \flat



D7/F \sharp



Gm




Car sans rire c'est plus fa - cile de rê - ver À ce qu'on ne pour - ra ja -

mf



E \flat



B \flat



D7/F \sharp

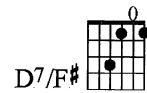
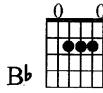
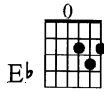


Gm

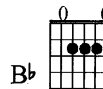
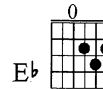
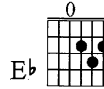
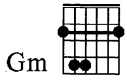


- mais plus tou - cher Et on se prend la main comme des en - fants Le bon - heur aux



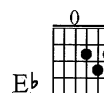
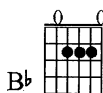
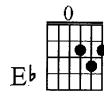


lèvres un peu na - iv' - ment Et on marche en - semble d'un pas dé - ci - dé A - lors

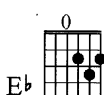
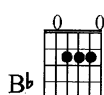
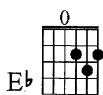
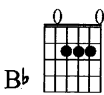


que nos têtes nous crient de tout ar - rê - ter Il m'aime en - core

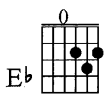
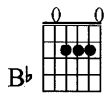
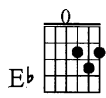
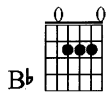
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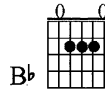
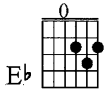
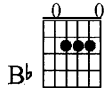
Et toi tu m'aimes un peu plus fort Mais il m'aime en -



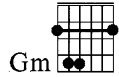
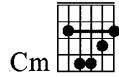
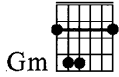
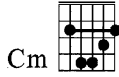
- core Et moi je t'aime un peu plus fort Et mal - gré ça il



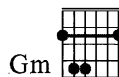
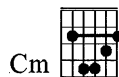
m'aime en - core Et moi je t'aime un peu plus fort Mais il m'aime








en - core Et moi je t'aime un peu plus fort




(Instrumental)



E♭/B♭  B♭  E♭/B♭  B♭  E♭/B♭ 

En - core Et moi je t'aime un peu plus fort Mais il m'aime



B♭  E♭  B♭  E♭ 





en - core Et moi je t'aime un peu plus fort Et mal - gré ça il m'aime en -



B♭  E♭  B♭  E♭ 

- core Et moi je t'aime un peu plus fort Mais il m'aime en -




B♭  E♭  1.2. B♭  2 X 3. B♭ 


- core Et moi je t'aime un peu plus fort Et mal - gré ça peu plus fort Fin



FONDU AU NOIR


PAROLES ET MUSIQUE
BÉATRICE MARTIN


♩ = 152 Am 
8va -----


E/G# 

Am 




E/G# 

Am 

E/G# 




Am 

E/G# 

Am 



E/G# 

Am 




E/G# 




Am  E/G#  Am 




train




E/G#  Am  E 




2. Certes tu passes comme de l'air dans un monde sans mu-sique...



Am  E  Am 


— Dé-pour - vu de tes nuances un peu trop — spé - ci - fiques Tu nages en dou-leur—

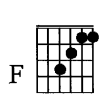


E  Am  E 

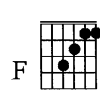
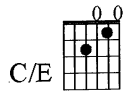
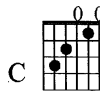
— et il est — pres - que temps De fer - mer les yeux dans la mort qui t'at -

cresc.-----



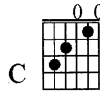


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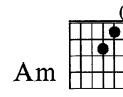
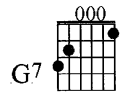
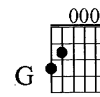


- tend Et si ça fait mal c'est par - ce qu'il — com - prend pas Qu'u - ne mine lo - ge dans

f

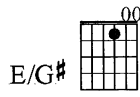
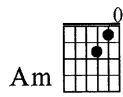
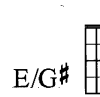


— ton coeur de - puis long - temps Et si ça fait mal c'est par - ce qu'il — te voit



pas A - lors que ton sou - rire — en - fin s'é - tein - dra

rit. ————— *très lent ad lib.* *a tempo* *p*






— — — — —


Am  E  Am 

3. Dors le mal est pas - sé il te rat - tra - p'ra pas Le souf - fle cou -



E  Am  E 

- pé tu n'es plus son ap - pêt — Ta peine s'est fon - due — au dé - li - re des




Am  E  F  **REFRAIN**

autres Qui ou - blie - ront bien vite que tu n'es plus des nôtres Et si

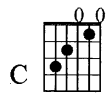
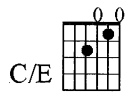
cresc. ----- *f*



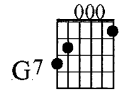
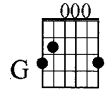
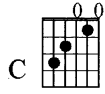
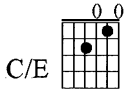
F  C/E  F 

ça fait mal c'est par - ce qu'il — com - prend pas Qu'u - ne mine lo - ge dans —

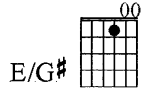
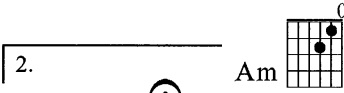
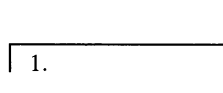




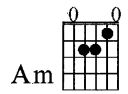
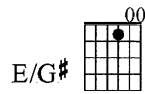
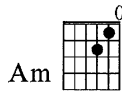
ton coeur de - puis long - temps Et si ça fait mal



c'est par - ce qu'il te voit pas A - lors que ton sou - rire en - fin



1. s'é - tein - dra Et si s'é - tein - dra
2. *8va*
très lent ad lib. *a tempo p*



Fin

rit. *pp*

CORBEAU




PAROLES ET MUSIQUE
BÉATRICE MARTIN

$\text{♩} = 80$

1. Et deux par deux sans comp-ter nos morts Qu'on lais-se der-

-rière des é-bau-ches fa-nées Des se-crets de car-rière Et trois par trois nos coeurs es-sou-

-flés Des se-cous-ses folles on ré-flé-chit plus tard Maint'-nant il faut rê-ver Et



Refrain je n'sais plus à quoi pen - ser C'est dur d'être libre comme toi Et

mf









je n'sais plus à qui pen - ser C'est fi - ni rha - bille - toi







2. Et deux par deux on a - vale nos mots C'est dur d'ou - bli -

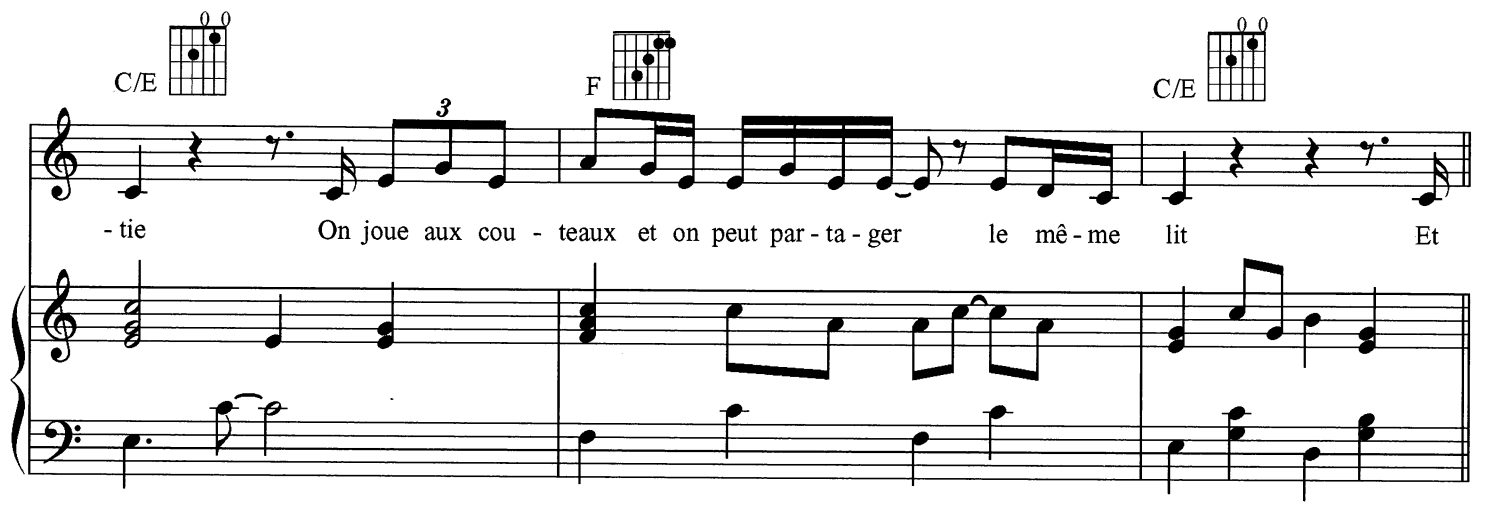
mp









- er ce que l'on con - naît et ce qui im - prègne nos peaux Et trois par trois nos cœurs d'la par -

C/E  F  C/E 

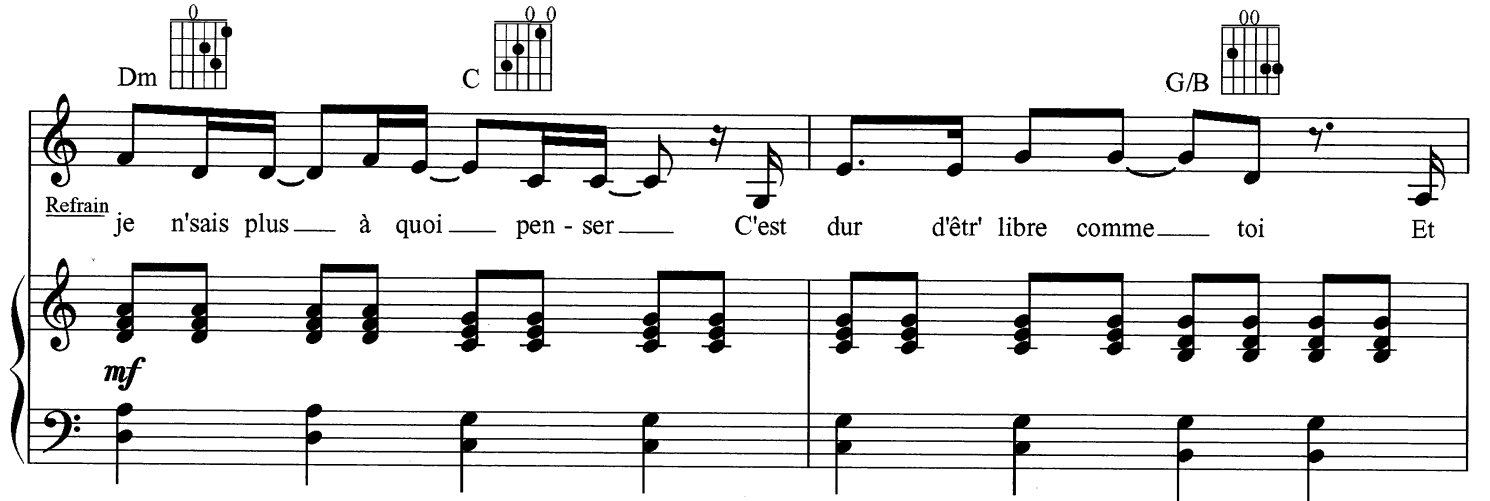
- tie On joue aux cou - teaux et on peut par - ta - ger le mê - me lit Et



Dm  C  G/B 

Refrain je n'sais plus — à quoi — pen - ser — C'est dur d'être libre comme — toi Et

mf



Dm  C  G/B 




je n'sais plus — à qui — pen - ser C'est fi - ni rha - bille - toi Et



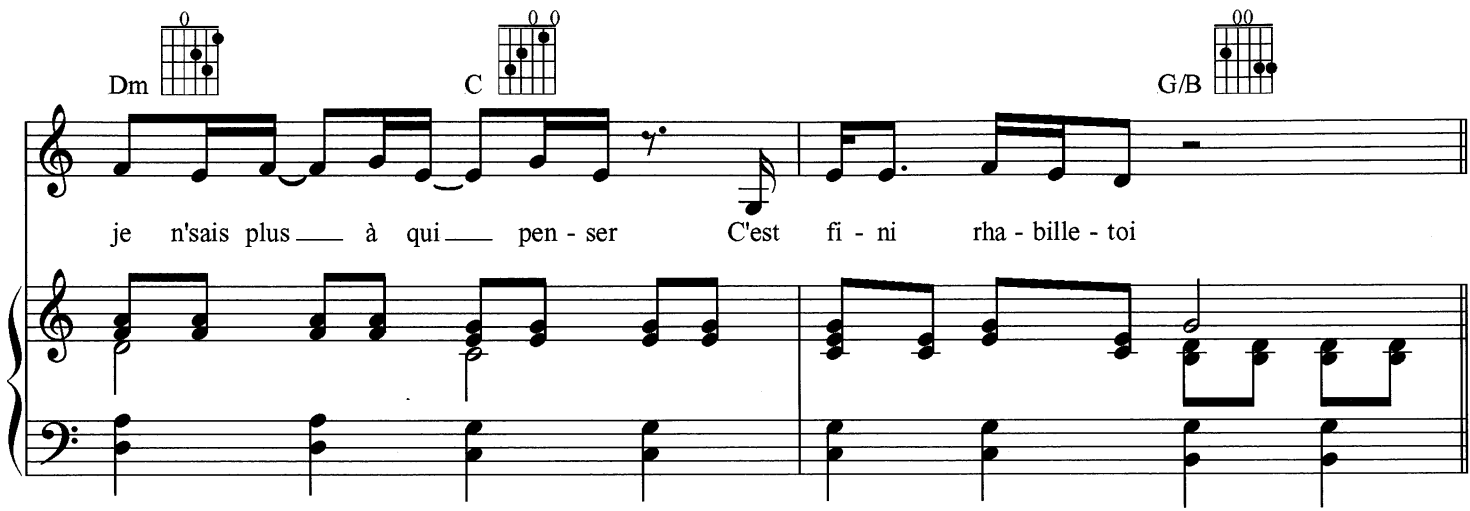
Dm  C  G/B 



je n'sais plus — à quoi pen - ser C'est dur d'être libre comme — toi Et



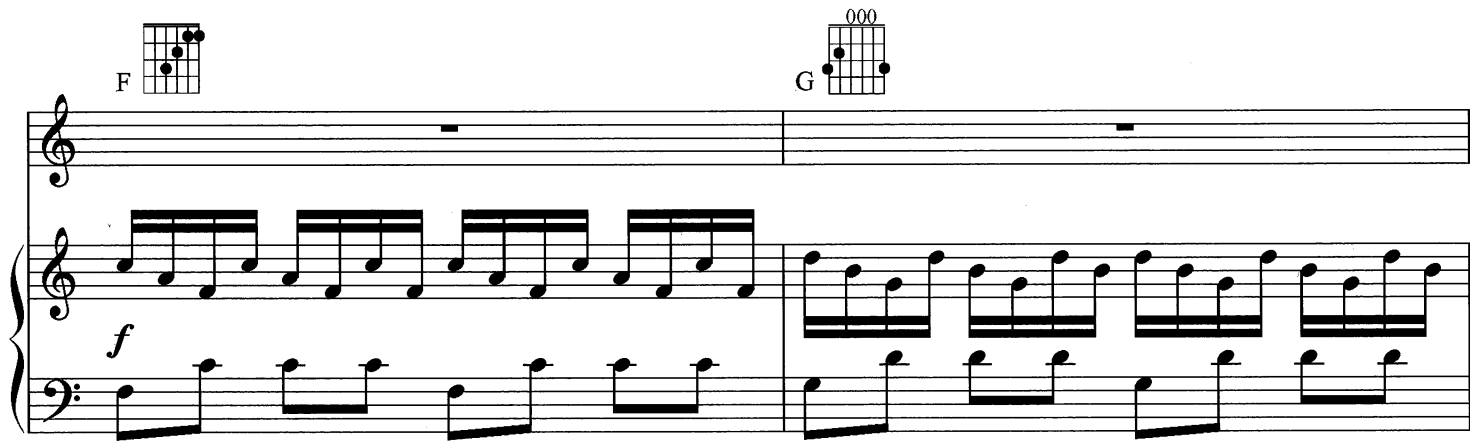
Dm  C  G/B 

je n'sais plus — à qui — pen - ser C'est fi - ni rha - bille - toi






F  G 

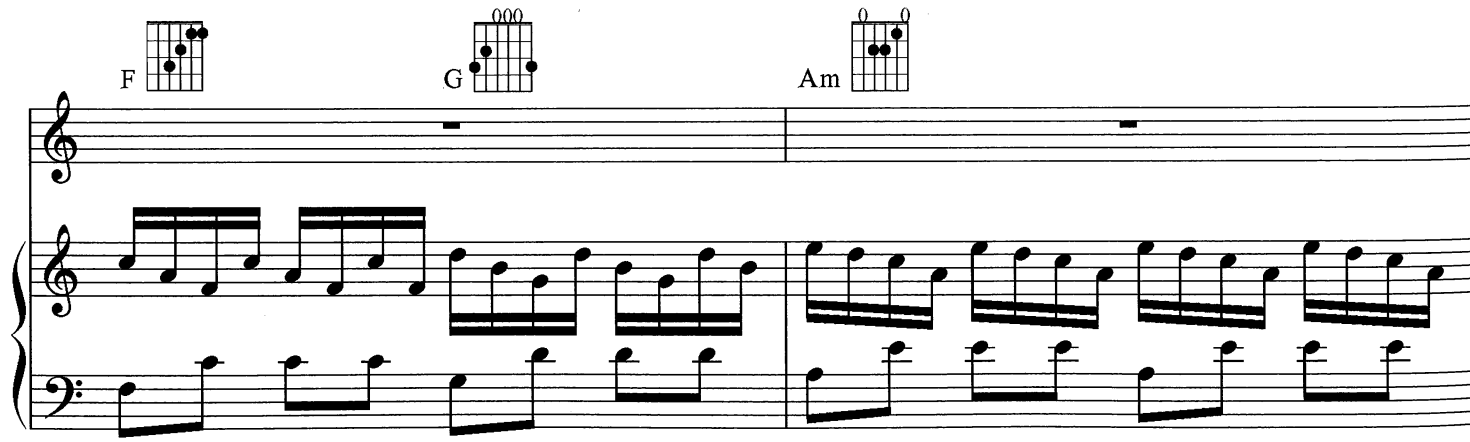
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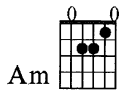


Am 



F  G  Am 



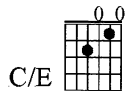


Am

3. Et deux par



F

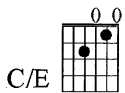


C/E



F

deux On a - vale nos mots C'est dur d'ou - bli - er ce que l'on a con - nu — qui a im - pré - gné



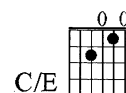
C/E



G/D



F

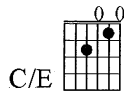


C/E

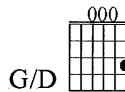
nos peaux Et trois par trois nos coeurs d'la par - tie On joue aux cou-



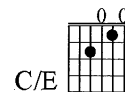
F



C/E



G/D



C/E

Fin

- teaux et on peut par - ta - ger — le mê - me lit

rit. e decresc.

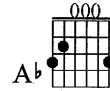
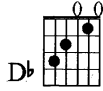
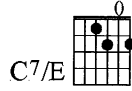
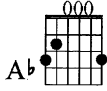
pp

BERCEUSE

PAROLES ET MUSIQUE
BÉATRICE MARTIN

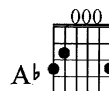
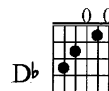
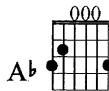
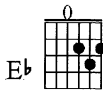
Guitare : Capo 1ère case

♩. = 60

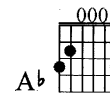
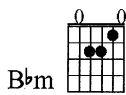
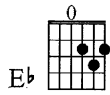


1. Songe a-près songe tu me man-ques Et les peines ne dis-pa-raissent

mf



pas Et jour a-près jour je son-ge À cou-rir très



douc'-ment vers toi Mais toi tu ne m'con-nais plus A -

mp

C7/G

Fm

Bbm

A^b

près ce tort je t'ai vrai-ment per - du Et el - le se range à tes cô -

C7/G

Fm

REFRAIN

tés Pen - dant que j'en ou - blie tes bai - sers Et sans souf - frir j'en

Bbm

E^b7

A^b

ris Mes re - grets res - tent dans son lit Et sans ri -

Bbm

E^b7

2e fois al Coda

- re je souffre Car il a eu mon der - nier souffle

000 A \flat C7/E D \flat 0 A \flat 000

2. Tort a - près tort je ca - le Et mes larmes ne te

mf

0 E \flat 000 A \flat C7/E D \flat 0 000

ra - mèn' - ront pas Et coup a - près coup que je don - ne

000 A \flat 0 E \flat 0 0 B \flat m A \flat 000

Il ne me lâ - che - ra pas Et il ne me con - naît pas vrai - ment

mp

C7/G 0 000 Fm 0 000 B \flat m 0 000

Et toi tu ne me cher - ches pas à l'ins - tant Pour - tant je cherche pour -

000 A \flat C7/G Fm

- quoi je t'ai lais - sé Que pour un temps dans cette soi - rée Et sans

⊕ Coda A \flat B \flat m E \flat 7

souffle Et sans souf - frir j'en ris Mes re - grets res - tent

A \flat B \flat m

dans — ton lit Et sans ri - re j'en souffre Car il

E \flat 7 A \flat Fin

a eu mon der - nier souffle

rit. et decresc. -----

INTERMISSION

MUSIQUE
BÉATRICE MARTIN

♩ = 152

The first system of musical notation for 'Intermission' is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 152. The piece begins with a piano (*p*) dynamic. The right hand plays a sequence of chords: F#4-C#5, G#4-A5, B4-C#5, F#4-C#5, G#4-A5, B4-C#5. The left hand plays a rhythmic accompaniment of quarter notes: F#3, A3, G#3, F#3, A3, G#3.

The second system continues the piano (*p*) dynamic. The right hand chords are: G#4-A5, B4-C#5, F#4-C#5, G#4-A5, B4-C#5, F#4-C#5. The left hand accompaniment remains the same: F#3, A3, G#3, F#3, A3, G#3.

The third system continues the piano (*p*) dynamic. The right hand chords are: G#4-A5, B4-C#5, F#4-C#5, G#4-A5, B4-C#5, F#4-C#5. The left hand accompaniment remains the same: F#3, A3, G#3, F#3, A3, G#3.

The fourth system continues the piano (*p*) dynamic. The right hand chords are: G#4-A5, B4-C#5, F#4-C#5, G#4-A5, B4-C#5, F#4-C#5. The left hand accompaniment remains the same: F#3, A3, G#3, F#3, A3, G#3.

The fifth system continues the piano (*p*) dynamic. The right hand chords are: G#4-A5, B4-C#5, F#4-C#5, G#4-A5, B4-C#5, F#4-C#5. The left hand accompaniment remains the same: F#3, A3, G#3, F#3, A3, G#3.

First system of musical notation. The treble clef staff contains a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass clef staff contains a series of notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3.

Second system of musical notation. The treble clef staff contains a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass clef staff contains a series of notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3. Dynamics markings *f* and *mf* are present.

Third system of musical notation. The treble clef staff contains a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass clef staff contains a series of notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3. A dynamic marking *f* is present.

Fourth system of musical notation. The treble clef staff contains a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass clef staff contains a series of notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3. Dynamics markings *mp*, *rit.*, and *a tempo* are present.

Fifth system of musical notation. The treble clef staff contains a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass clef staff contains a series of notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3.

Sixth system of musical notation. The treble clef staff contains a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass clef staff contains a series of notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features a steady accompaniment in the bass and a melodic line in the treble.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the bass staff. A horizontal line is drawn above the treble staff in the third measure, indicating a sustained chord.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, continuing the musical progression.

Sixth system of musical notation, concluding the page with a dynamic marking of *p* (piano) and tempo markings of *rit.* (ritardando) and *a tempo*.

rit. -----

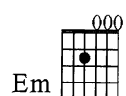
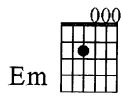
mp
a tempo

Fin
rit. -----

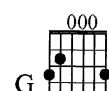
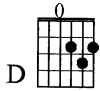
PRINTEMPS

PAROLES ET MUSIQUE
BÉATRICE MARTIN

♩ = 104

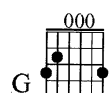
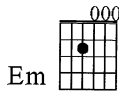


mf

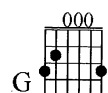
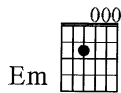


1. Et en deux mille trois dans un show en é - té Sous mes



mp



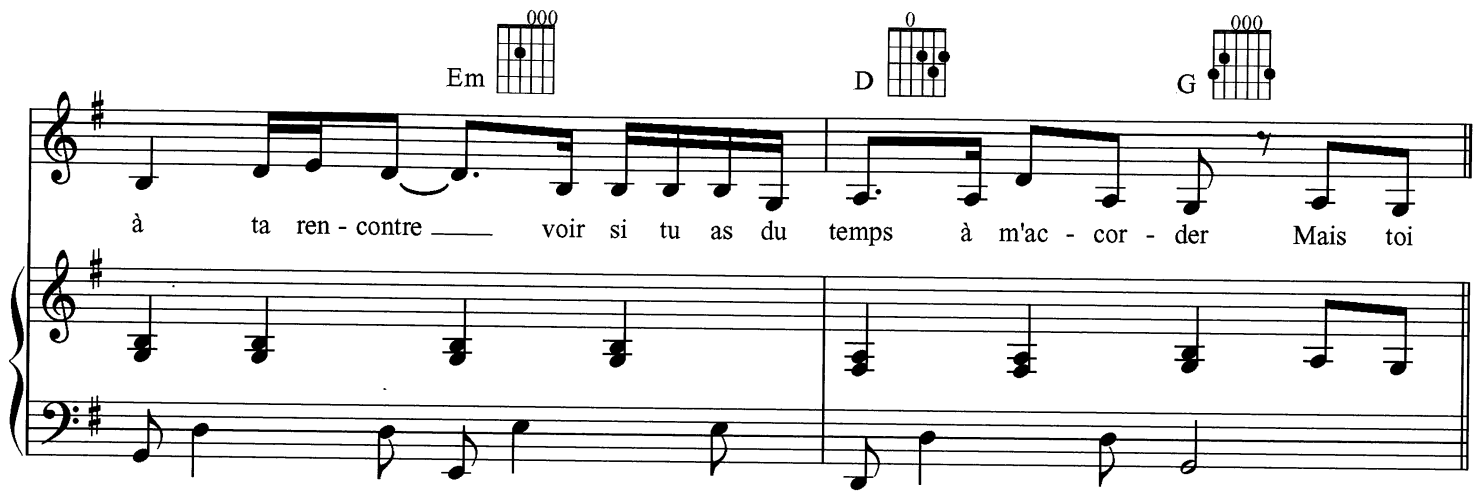
couches de mas - ca - ra je t'a - vais re - mar - qué Et tant







d'an - nées plus tard Je t'ai vu et j'ai pen - sé Al - ler

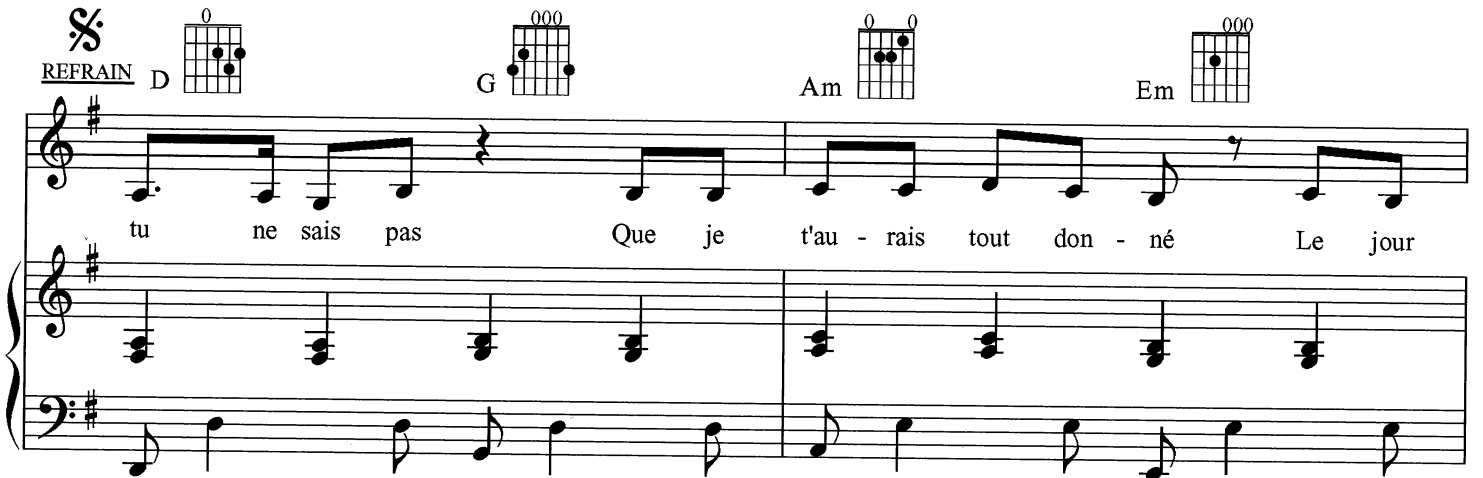
Em  D  G 





à ta ren - contre — voir si tu as du temps à m'ac - cor - der Mais toi



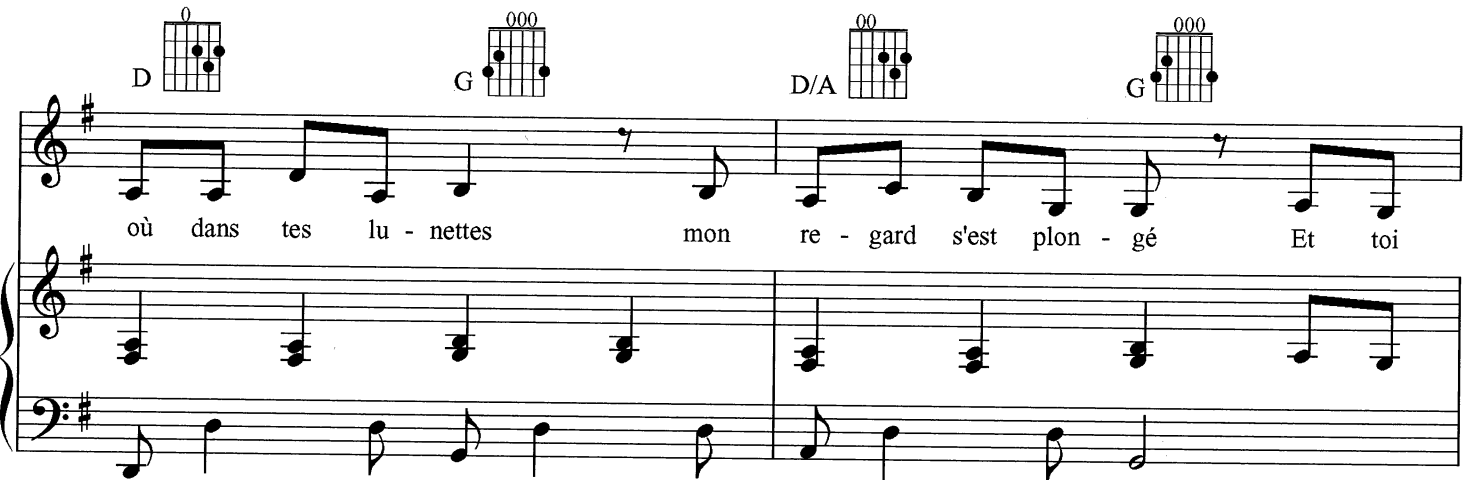
REFRAIN D  G  Am  Em 





tu ne sais pas Que je t'au - rais tout don - né Le jour



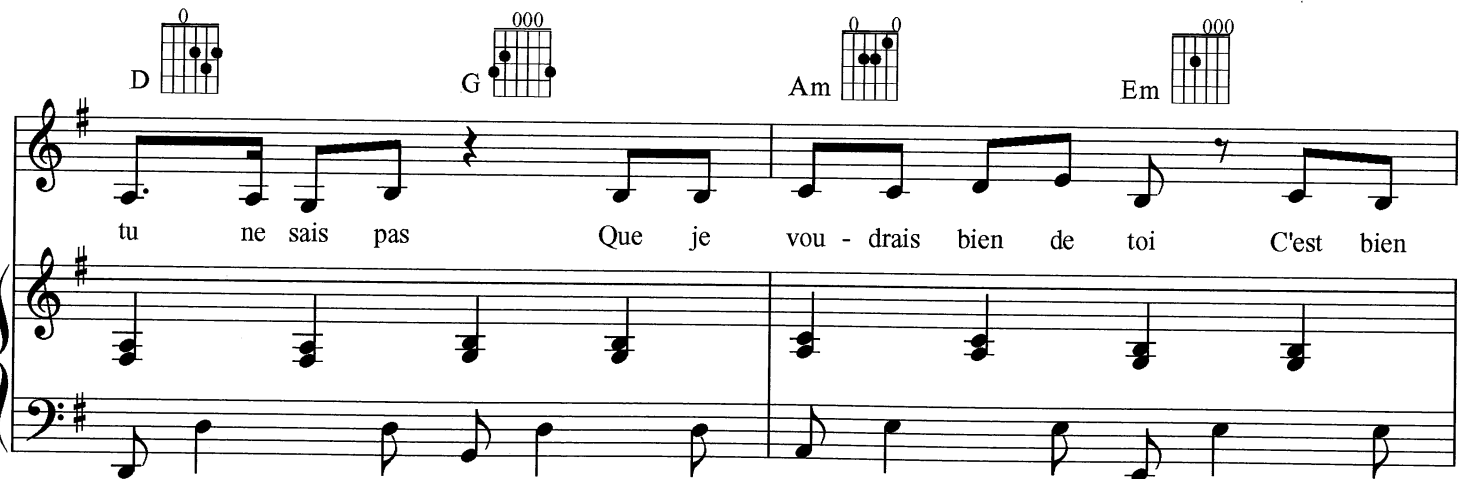
D  G  D/A  G 

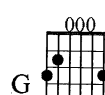
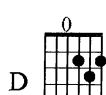
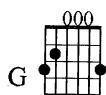
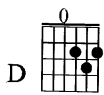
où dans tes lu - nettes mon re - gard s'est plon - gé Et toi



D  G  Am  Em 

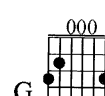
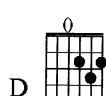
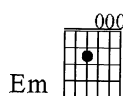
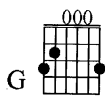
tu ne sais pas Que je vou - drais bien de toi C'est bien



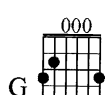
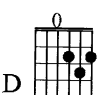
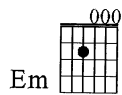


2e fois
silence prolongé
avant d'aller à la Coda

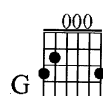
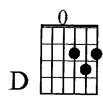
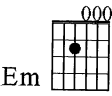
tris - te ce se - ra dans cette chan - son seule - ment 2. 3. Les branches



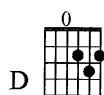
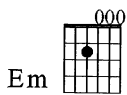
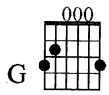
(2) tom - bent sur le sol et rien ne peut chan - ger Dans mes




rê - ves pré - con - çus je me suis lais - sée al - ler Mais mon



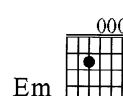
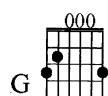
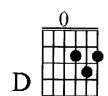
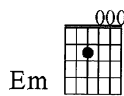
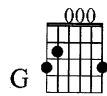
dé - sir in - cer - tain reste un bien trop lourd se - cret Les branches



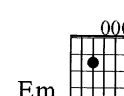
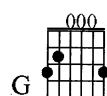
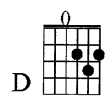
Refrain  (page 33)

res - tent bien au sol et je me tai - rai à ja - mais Mais toi

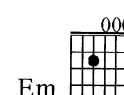
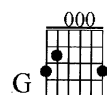
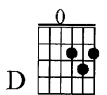
Coda



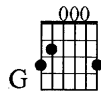
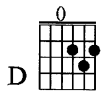
(3) res - tent bien au sol les temps se sont ma - ri - és A - près des jours hé - si - tants je ne



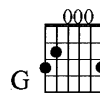
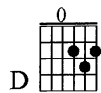
peux plus t'é - vi - ter Et ce cri trop in - terne ne veut



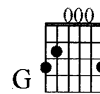
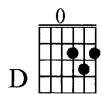
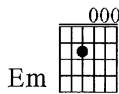
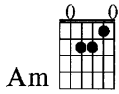
vrai - ment pas ces - ser Les branches res - tent sur le sol et je



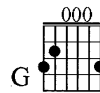
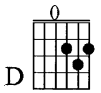
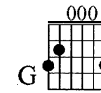
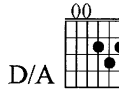
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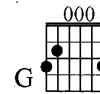
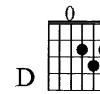
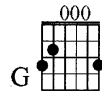
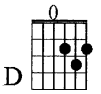
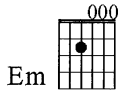
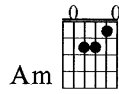
t'ai en - fin trou - vé Mais toi tu ne sais pas que je



t'au - rais tout don - né Le jour où dans tes lu - nettes mon



re - gard s'est plon - gé Et toi tu ne sais pas Que je



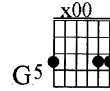
vou - drais bien de toi C'est bien tris - te ce se - ra dans cette chan - son seule - ment

Fin

ENSEMBLE

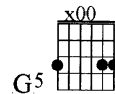
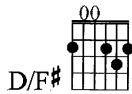
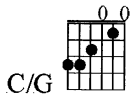
PAROLES ET MUSIQUE
BÉATRICE MARTIN

♩ = 132

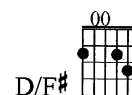
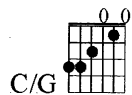


1. Côté contre-côte nos corps

f *mp*



vi - brent par temps Et dans cette cour - se sans dé - rive On tombe pres - que hors - champ Et dans tes



ri - res qui dé - foncent Plus que l'e - go qui te prend Tu nous ré - duit à l'im - pos - si - ble dans

G⁵  G  G/B  C  C/E 

tes tour - ments Et sans gêne — tu te dé - fonces tu ne com - prends pas Car nous a -

mf

D  D/F#  G  G/B 

- vions une belle his - toire tu n'le nie - rais pas Par contre tes cris dé - foncent les murs de ton

C  C/E  D  D/F#  G 



ap - par - te - ment Pour at - teindre mon coeur qui meurt un peu plus à chaque ins - tant Car en - semble —

REFRAIN


G  Am  D 





— rime a - vec dé - sordre — Et l'homme que tu es — n'est plus que dis - corde —

f

G  Am 

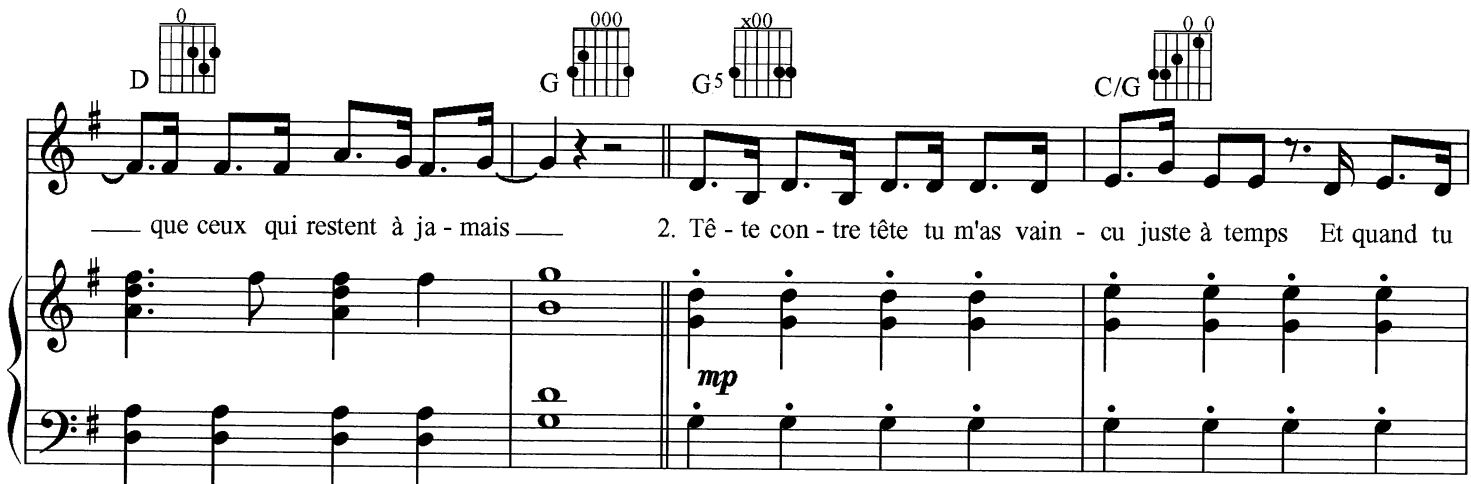
Car ce que tu es — rime a - vec re - gret — Pour ma part je n'ai —



D  G  G⁵  C/G 

— que ceux qui restent à ja - mais — 2. Tê - te con - tre tête tu m'as vain - cu juste à temps Et quand tu

mp



D/F#  G 

es re - ve - nu Tu n'é - tais plus comme a - vant Et tes men - songes ter - nis - sent l'homme que tu



C/G  D/F#  G 





pour - rais être — Et nos plaies s'ouvrent un peu plus à chaque fois que tu t'en - têtes Et sans gêne —



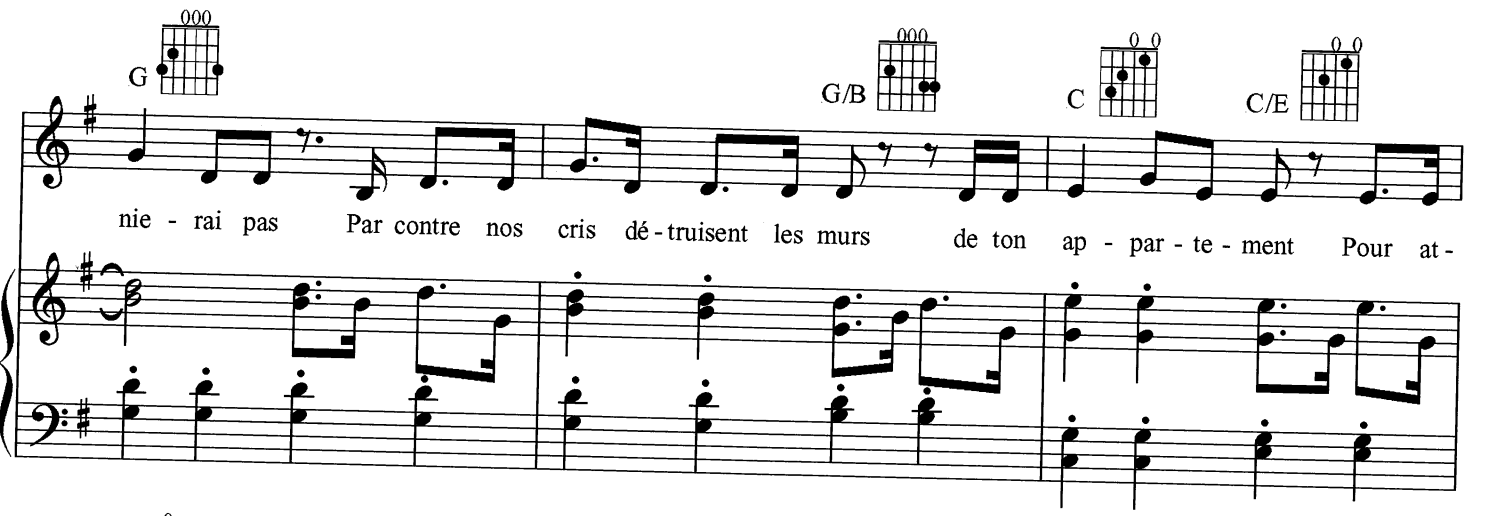
G  G/B  C  C/E  D  D/F# 





— tu te dé-fonces tu ne com - prends pas Que tu dé - truis une belle his - toire et j'ne le



G  G/B  C  C/E 

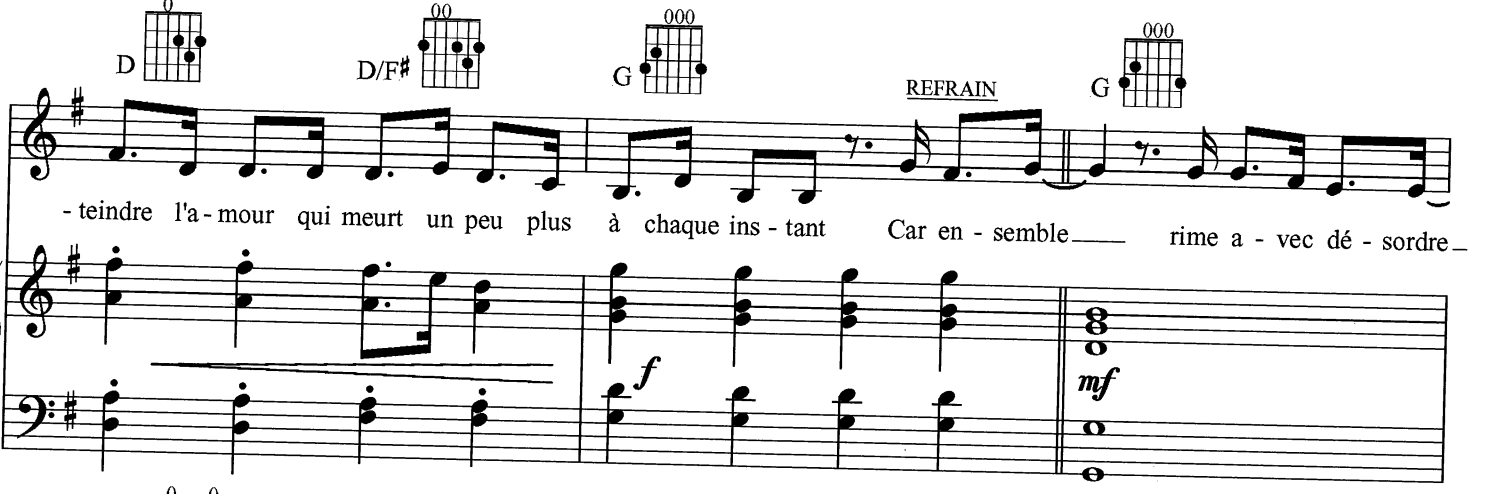
nie - rai pas Par contre nos cris dé-truisent les murs de ton ap - par - te - ment Pour at -



D  D/F#  G  REFRAIN G 

- teindre l'a-mour qui meurt un peu plus à chaque ins - tant Car en - semble — rime a - vec dé - sordre —




f *mf*



Am  D/F#  G 

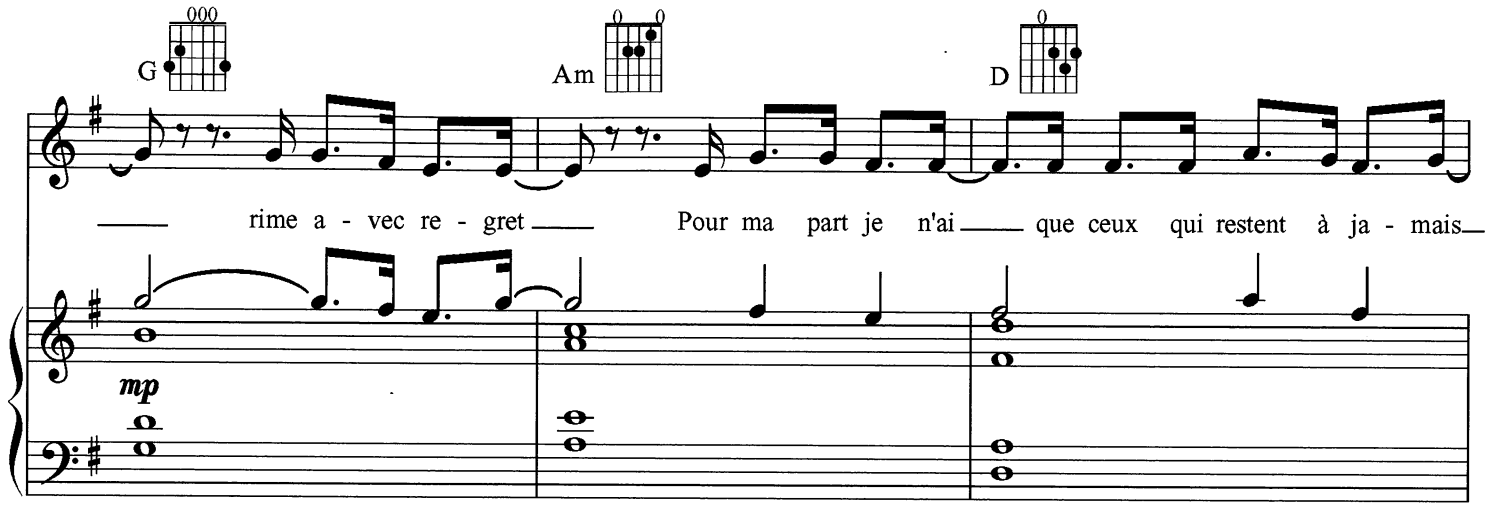
— Et l'homme que tu es — n'est plus que dis - corde — Car ce que tu es —






G  Am  D 

rime a - vec re - gret Pour ma part je n'ai que ceux qui restent à ja - mais

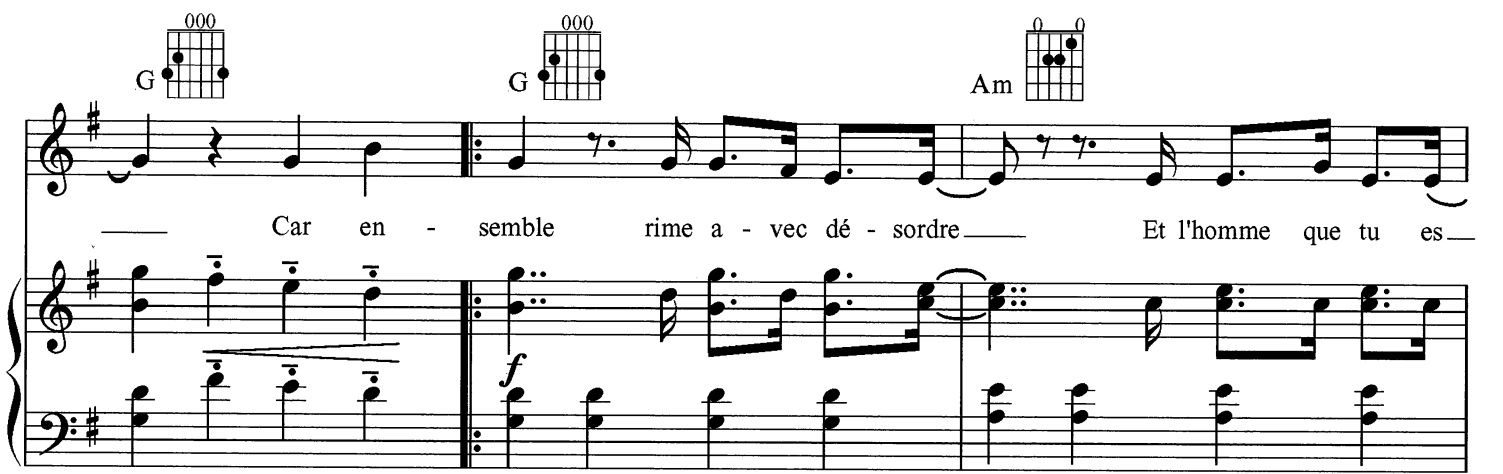
mp





G  G  Am 

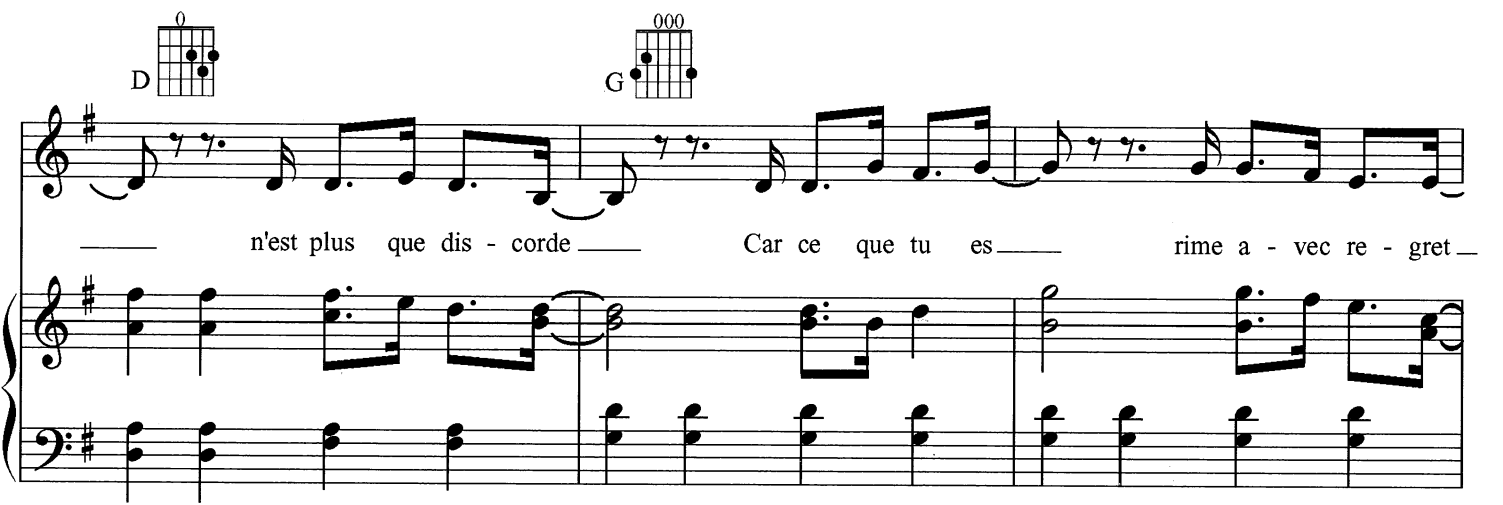
Car en - semble rime a - vec dé - sordre Et l'homme que tu es

f



D  G 

n'est plus que dis - corde Car ce que tu es rime a - vec re - gret



Am  D  G 

Pour ma part je n'ai que ceux qui restent à ja - mais

Reprises instrumentales ad lib.



LA VIE EST AILLEURS

PAROLES ET MUSIQUE
BÉATRICE MARTIN

♩ = 63

p

1. Tu t'en - tre - mêles et tu restes en - fer - mée Et tes sens te dic - tent que tu




mp

veux t'en al - ler Et leurs ri - res ré - sonnent et le mal s'am - pli - fie Car leurs


mf

ri - mes te suivent et de - viennent ta rou - tine Car la vie est ail - leurs Dans un

REFRAIN


3  Gaug/B  C  D7

â - ge ly - rique Et tes pei - nes s'en - fuient Tes tris - tesses se dis - sipent Car la



 G  Gaug/B  C  D

vie est ail - leurs Et ton a - mour sub - siste Pour un sou - rire un songe Qui fe - ront qu'il e -



 D7  G  G

- - - - xiste 2. Tu t'en - tre - mêles et tu



 Bm  Em7  D7  G

restes en - fer - mée Car tes son - ges te disent que tu es mieux ain - si Et le mon - de t'ins - pire ce que



Bm



Em7



D7



tu re - dou - tais Car les peines des plai - sirs tu aimes mieux é - vi - ter 3. Et

G



Bm



Em7



tu t'en - tre - mêles et tu restes en - fer - mée Et tes son - ges te disent que tu

D7



G



Bm



veux t'en - al - ler Et leurs ri - res ré - sonnent et le mal s'am - pli - fie Car leurs

Em7



D7






G







ri - mes te suivent et de - viennent ta rou - tine Car la vie est ail - leurs Dans un

mf


3  Gaug/B  C  D7





â - ge ly - rique Et seule sans pri - ères Tu re - nonces et ab - diques Car la




 G  Gaug/B  C





vie est ail - leurs Dans un â - ge ly - rique Et tu gardes tes pri - ères Pour des pen -




 D  D7  G  Bm/F#

- sées ma - - - - giques



 Em  D  D7  G Fin

rit. e decresc. ----- p

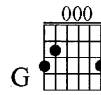
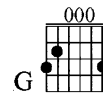
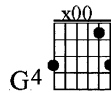
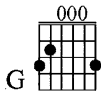
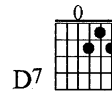


POUR UN INFIDÈLE

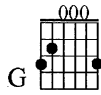
PAROLES ET MUSIQUE
BÉATRICE MARTIN

♩ = 132

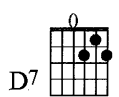
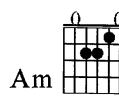
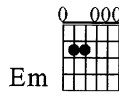
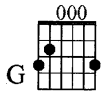
INTRO



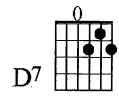
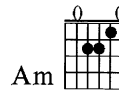
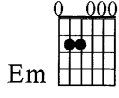
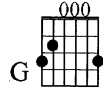
1. Tes lèvres en tremblent en - core et l'homme que ton coeur porte semble moins fort Et si le com-



- bat prend fin C'est sûre - ment parce qu'on t'a pris par la main Et tout bas

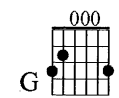
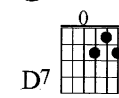
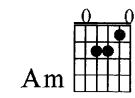


tu me mur - mures que tout ce que j'aime tu me l'as - sures Et dans tes dé -

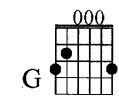
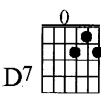
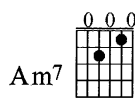


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



faites tu me pro - mets qu'un nou - veau jour est pour de - main Et




dou - ce - ment tu me fais voir les plus dou - ces de tes his - toires Et







plus notre i - dylle a - vance d'au - tres filles en - trent dans la danse


G  Em  Am  D7 





2. Ses lèvres en tremblent en - core et sous mon poids son coeur vibre plus fort Et les craintes




G  Em  Am  D7 





qu'elle a s'am - pli - fient Elle sait qu'une au - tre fut dans mon lit Tout bas je



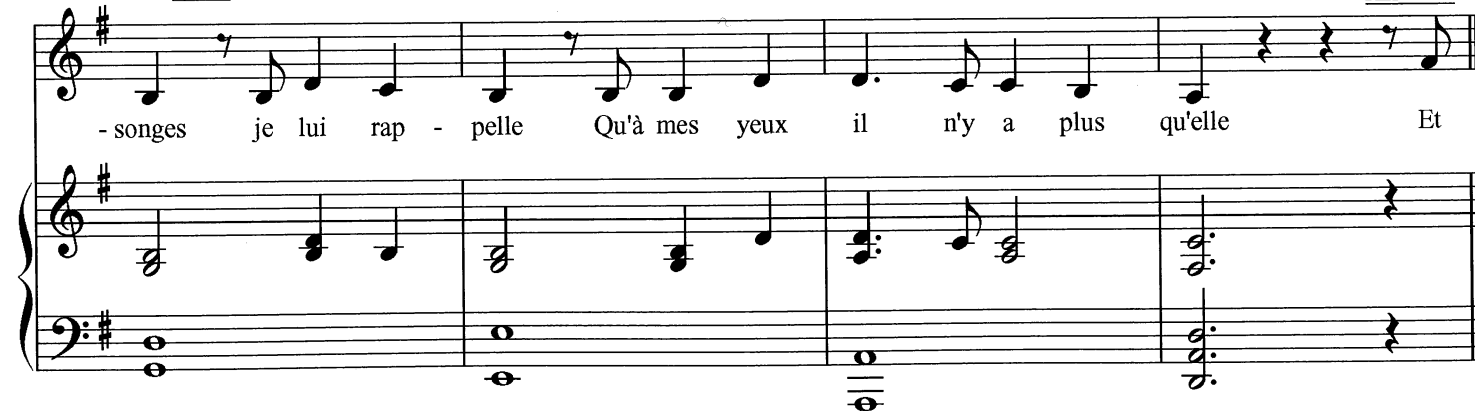
G  Em  Am  D7 

lui mur - mure De cal - mer tou - tes ses in - quié - tudes Et dans mes men -



G  Em  Am  D7  **REFRAIN**

- songes je lui rap - pelle Qu'à mes yeux il n'y a plus qu'elle Et



Em Am D7 G

dou - ce - ment tu me fais voir les plus dou - ces de tes his - toires Et

mf

Em Am D7 G

plus notre i - dylle a - vance d'au - tres filles en - trent dans la danse Et

Em Am D7 G

douce - ment tu me fais voir les plus dou - ces de tes his - toires Et

Em Am D7 G (Fin)

plus notre i - dylle a - vance d'au - tres filles en - trent dans la danse

rit. -----

Pour terminer, on peut reprendre au piano les mesures d'Intro et terminer sur un accord de Ré

FRANCIS




PAROLES ET MUSIQUE
BÉATRICE MARTIN

$\text{♩} = 108$

1. Fran - cis tu as tant de choses à dire Mais le tout res - te en - fer -

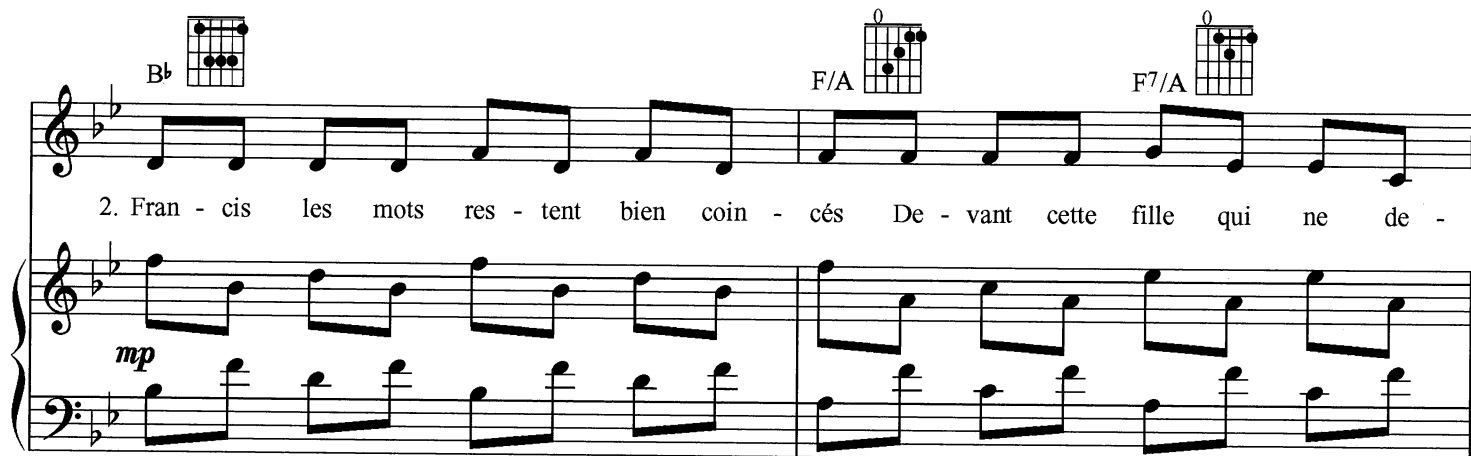
- mé Et quand tu ne sais plus quoi dire Tu te mets à pleu - rer Mais ça ton pu - blic le voit



pas Tu l'in - cites à rê - ver Pen - dant que toi tu le re - gardes

B \flat  F/A  F7/A 

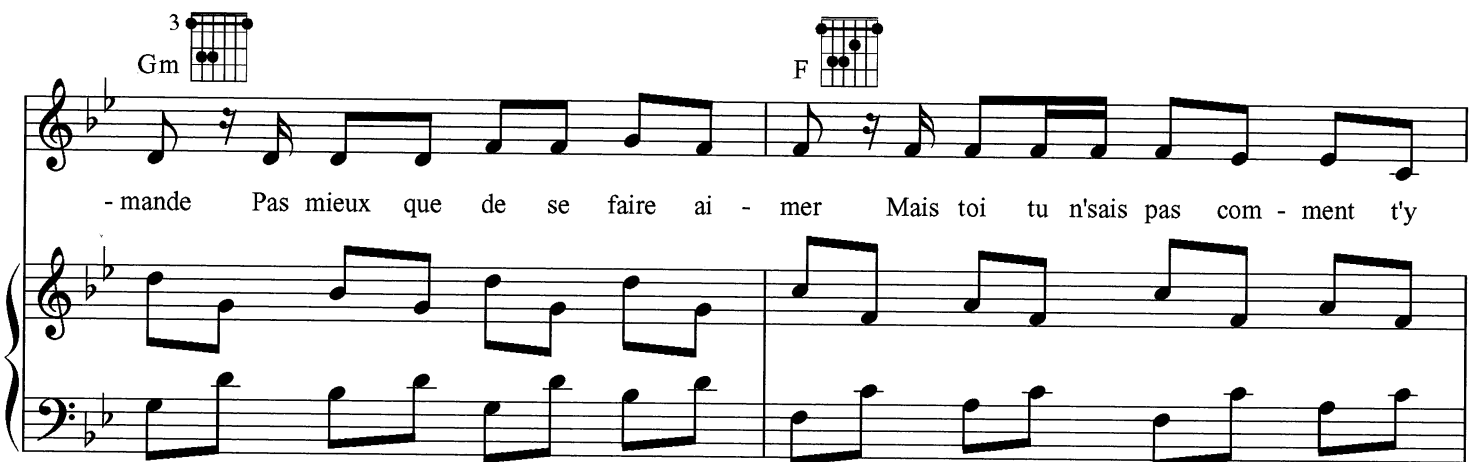
2. Fran - cis les mots res - tent bien coin - cés De - vant cette fille qui ne de -




mp



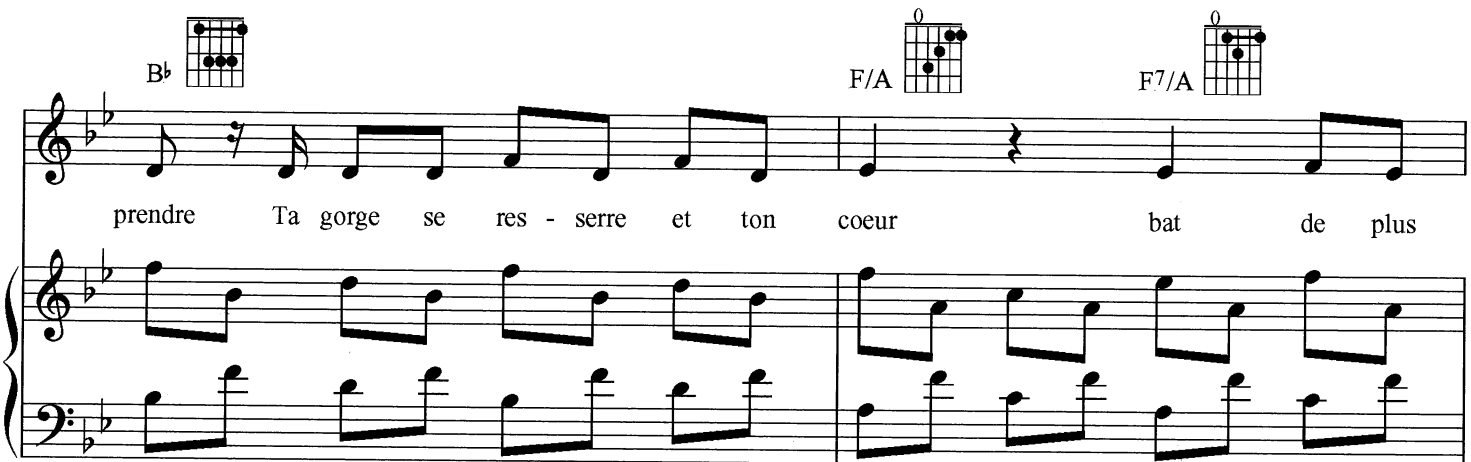
Gm  F 




- mande Pas mieux que de se faire ai - mer Mais toi tu n'sais pas com - ment t'y



B \flat  F/A  F7/A 

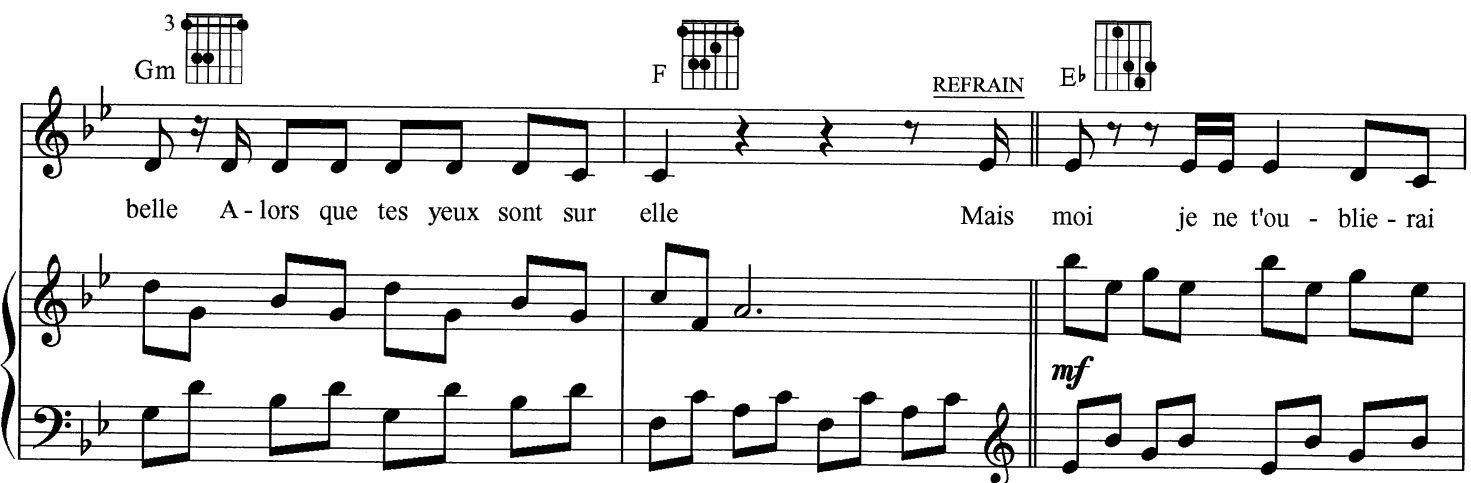
prendre Ta gorge se res - serre et ton coeur bat de plus



Gm  F  REFRAIN E \flat 

belle A - lors que tes yeux sont sur elle Mais moi je ne t'ou - blie - rai

mf



3 Cm B \flat F/A

pas Et je comp - te sur toi Pour ve - nir en aide À

E \flat Cm B \flat

ceux qui res - sen - tent pour toi Ce que tu é - cris dans Ces chan - sons pour

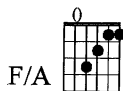
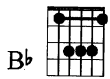
F/A B \flat F/A F7/A

elle 3. Fran - cis je m'en vais bien - tôt Et je pense très très fort à

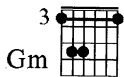
molto rall. *mp* *a tempo*

3 Gm F

toi Pen - dant que mes doigts au pia - no Jouent tout ce que je te



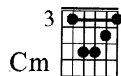
dois Et rap - pelle - toi que tu peux A - voir le mon - de à tes



3
pieds Si tu te lais - ses pas a - battre Par ceux qui te laissent de cô -

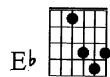
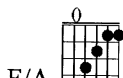


REFRAIN

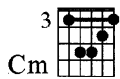


-té Mais moi je n'tou - blie - rai pas Et je comp - te sur

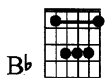
f



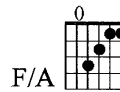
toi Pour ve - nir en aide À ceux qui res - sen - tent pour



Cm

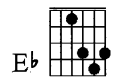


Bb

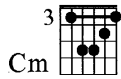


F/A

toi Ce que tu é - cris dans Ces chan - sons pour elle Mais

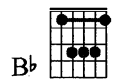


Eb

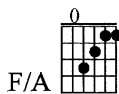


Cm

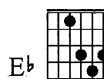
moi je ne t'ou - blie - rai pas Et je comp - te sur



Bb

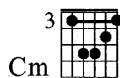


F/A

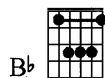


Eb

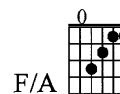
toi Pour ve - nir en aide À ceux qui res - sen - tent pour



Cm



Bb



F/A

Fin

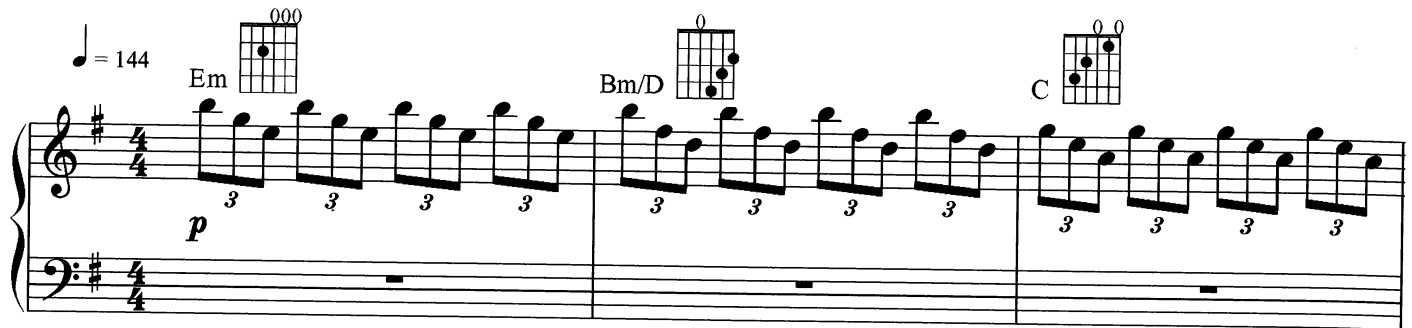
toi Ce que tu é - cris dans Ces chan - sons pour elle

p molto rall. *pp*

C'ÉTAIT SALEMENT ROMANTIQUE

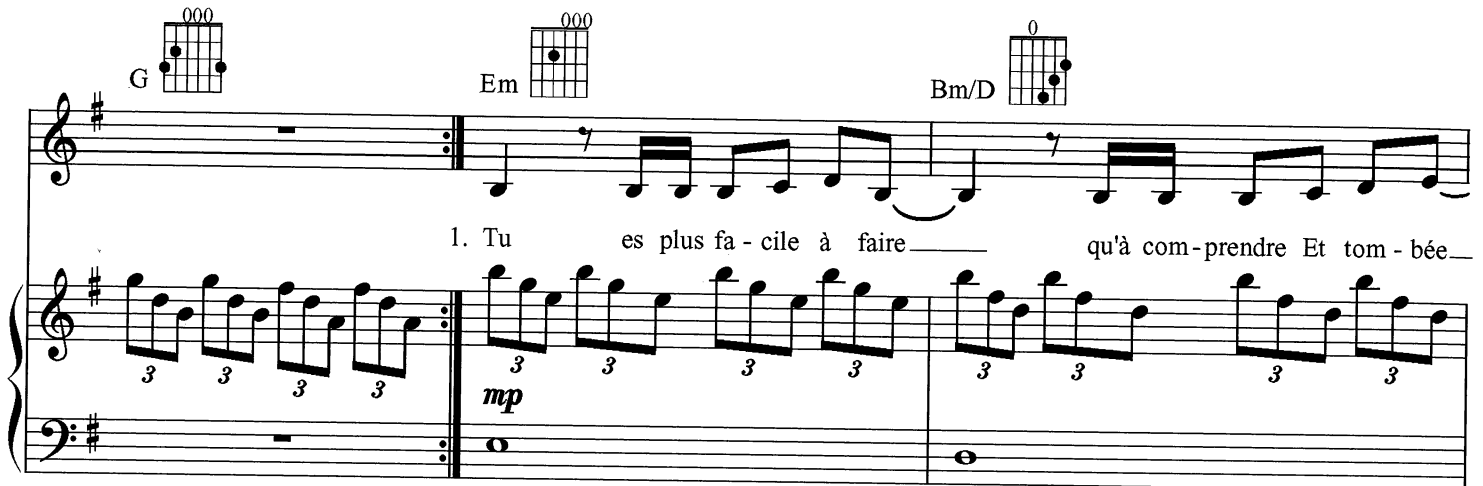
PAROLES ET MUSIQUE
BÉATRICE MARTIN

♩ = 144



Em Bm/D C

p



G Em Bm/D

1. Tu es plus fa - cile à faire — qu'à com - prendre Et tom - bée —

mp








C G D Em

— je n'ai pas pu te prendre Par - tie trop loin de




Bm/D C G D REFRAIN






toi J'ai vou - lu te man - quer — à tes yeux feindre — e - xis - ter Et au

Am  D  G  C  Am 


sud de mes peines j'ai vo - lé loin de toi Pour cou - vrir mon






mf




D  G  Bm/F#  Am  D 





coeur d'u - ne ci - re plus noire Que tous les re - gards lan - cés




G  C  Am  D  G 



à mon é - gard J'ai ten - té de vo - ler loin de toi



Bm/F#  Am  D  G 

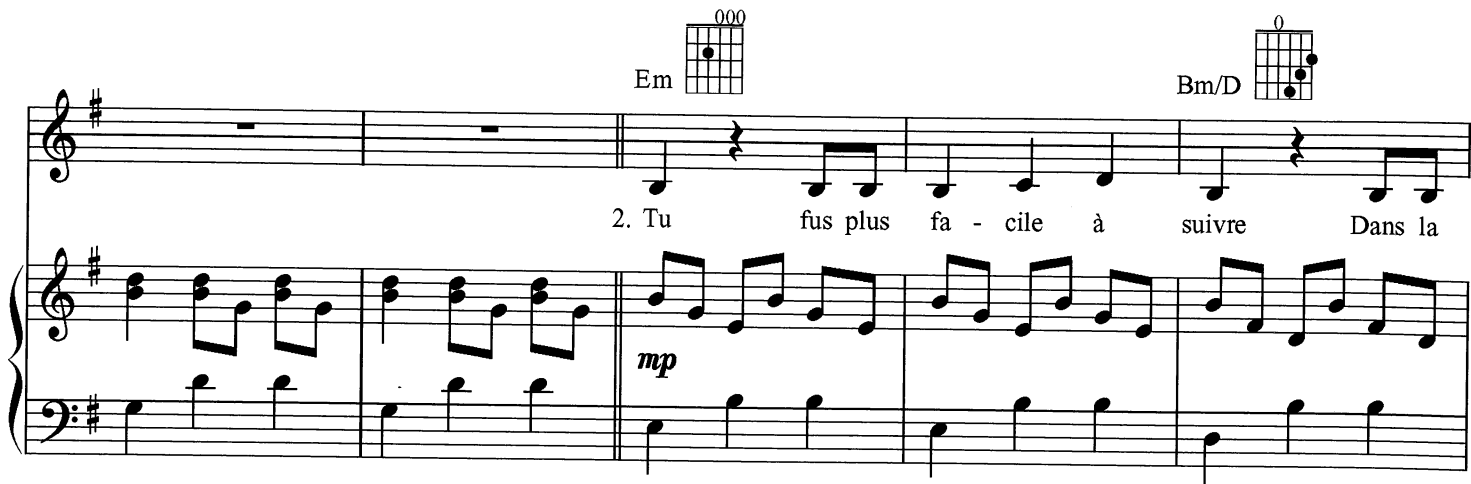
J'ai ten - té de vo - ler loin de toi






Em  Bm/D 

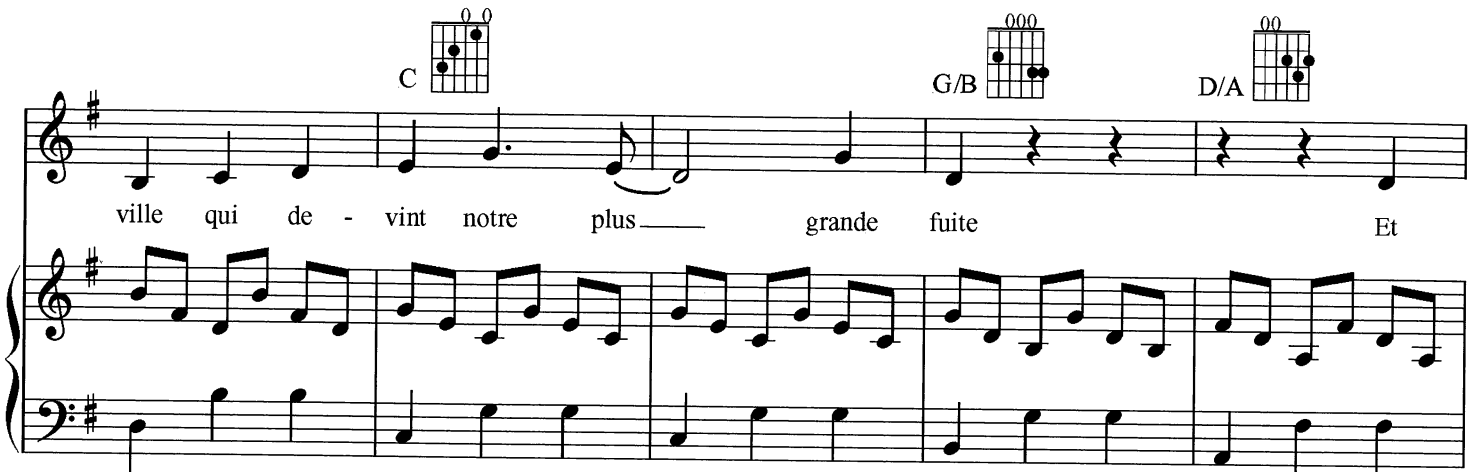
2. Tu fus plus facile à suivre Dans la




mp



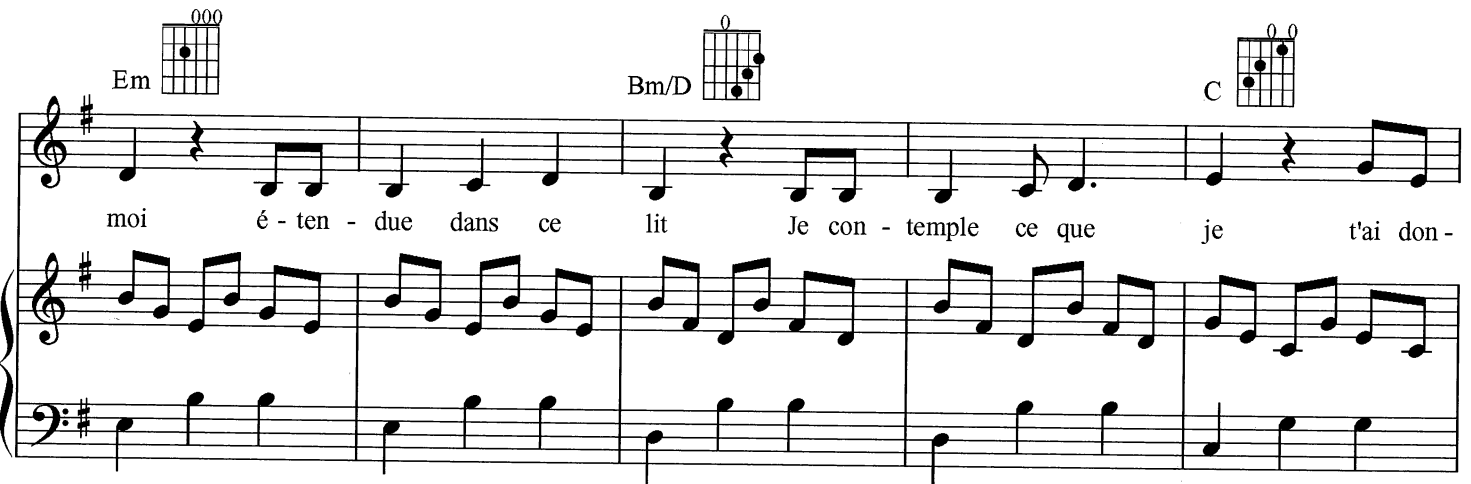
C  G/B  D/A 





ville qui de - vint notre plus — grande fuite Et



Em  Bm/D  C 

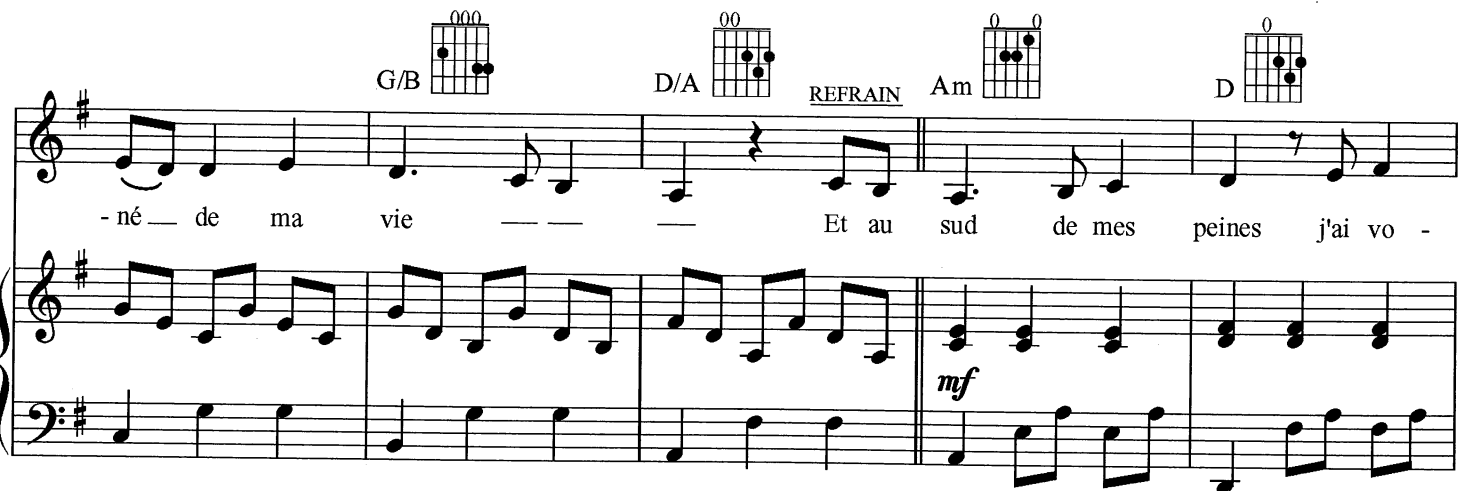
moi é - ten - due dans ce lit Je con - temple ce que je t'ai don -

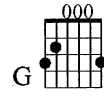
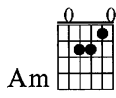
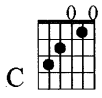
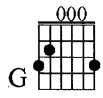


G/B  D/A  REFRAIN Am  D 

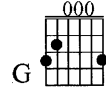
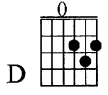
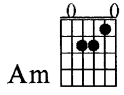
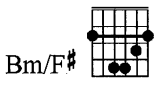
- né — de ma vie — — — Et au sud de mes peines j'ai vo -

mf

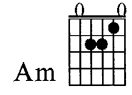
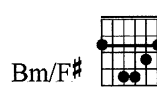
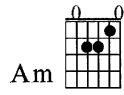




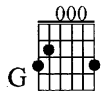
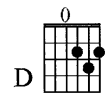
-lé loin de toi Pour cou - vrir mon coeur d'u - ne ci - re plus







noire Que tous les re - gards lan - cés à mon é - gard J'ai ten -




- té de vo - ler loin de toi — — — J'ai ten - té de vo -









- ler loin de toi





Am  D7/F#  Em  Am 




1ère fois : 2 mains à l'octave 2e fois : loco

D7/F#  Em  Am  D7/F#  Em 



Am  D7  Em  Am 







D7/F#  Em  Am  D7/F#  Em 



Em  Em/B  Bm 

p



C  G/B  D/A  G 

rit. *pp* Fin

