



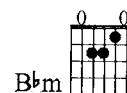
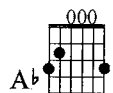
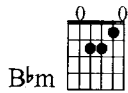
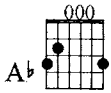
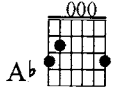
**COEUR  
DE PIRATE**

# LE LONG DU LARGE

Guitare : Capo 1ère case

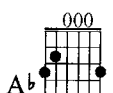
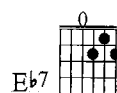
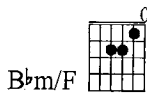
PAROLES ET MUSIQUE  
BÉATRICE MARTIN

♩ = 116

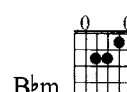
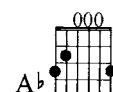
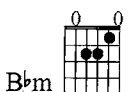
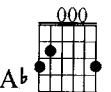


1. Trace le long du large et le sang Dé - pouil - lé des ef - forts souil -

*mp*

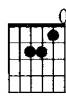


- lés Par le temps des vagues

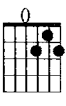


Celles qui pous - sent nos sou - ve - nirs Sur les pla - ges for - mées de

Bbm/F



Eb7



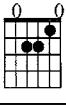
A<sup>b</sup>



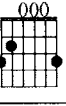
REFRAIN

rires For - - mées de rires Et

Bbm



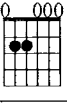
A<sup>b</sup>



C7



Fm



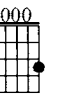
sans prendre le bord On res - te sans vi - - sage Une

*mf*

Bbm



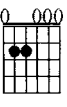
A<sup>b</sup>



C7

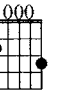


Fm

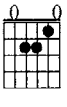


mas - se comme une autre Qui vit dans un mi - rage

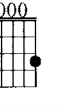
A<sup>b</sup>



Bbm



A<sup>b</sup>



2. La côte nous sé - pare Et nos vœux

*mp*

B♭m

B♭m/F

E♭7

A♭

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

A♭

B♭m

A♭

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

B♭m

B♭m/F

E♭7

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

A♭

B♭m

REFRAIN

- bas Et sans prendre le

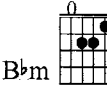
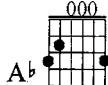

*mf*






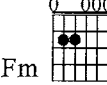
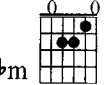

bord On res - te sans vi - sage Une



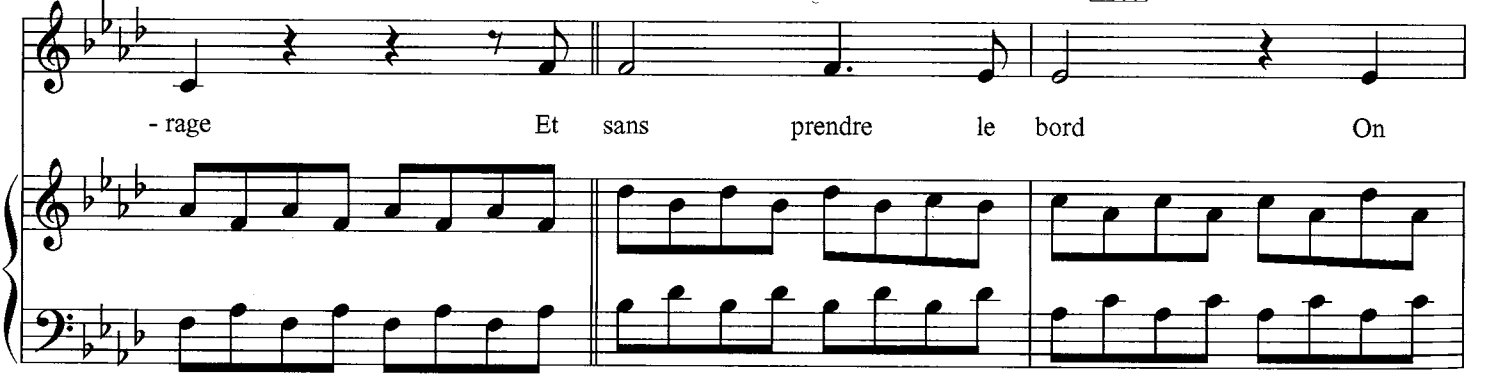





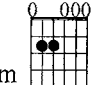

mas - se comme une autre Qui vit dans un mi -








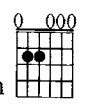
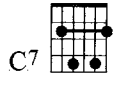
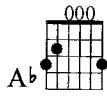
- rage Et sans prendre le bord On



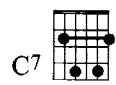
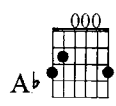
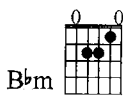




res - te sans vi - sa - ge Une mas - se comme une



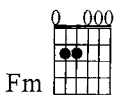
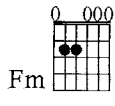


autre Qui vit dans un mi - rage



( 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

B $\flat$

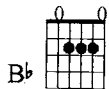
1. A - lors tu vois com - me

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



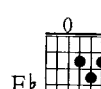
B $\flat$



D7/F $\sharp$

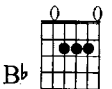


Gm

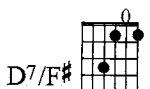


E $\flat$

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



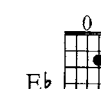
B $\flat$



D7/F $\sharp$



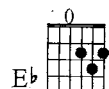
Gm



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 $\flat$

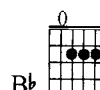


B $\flat$

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

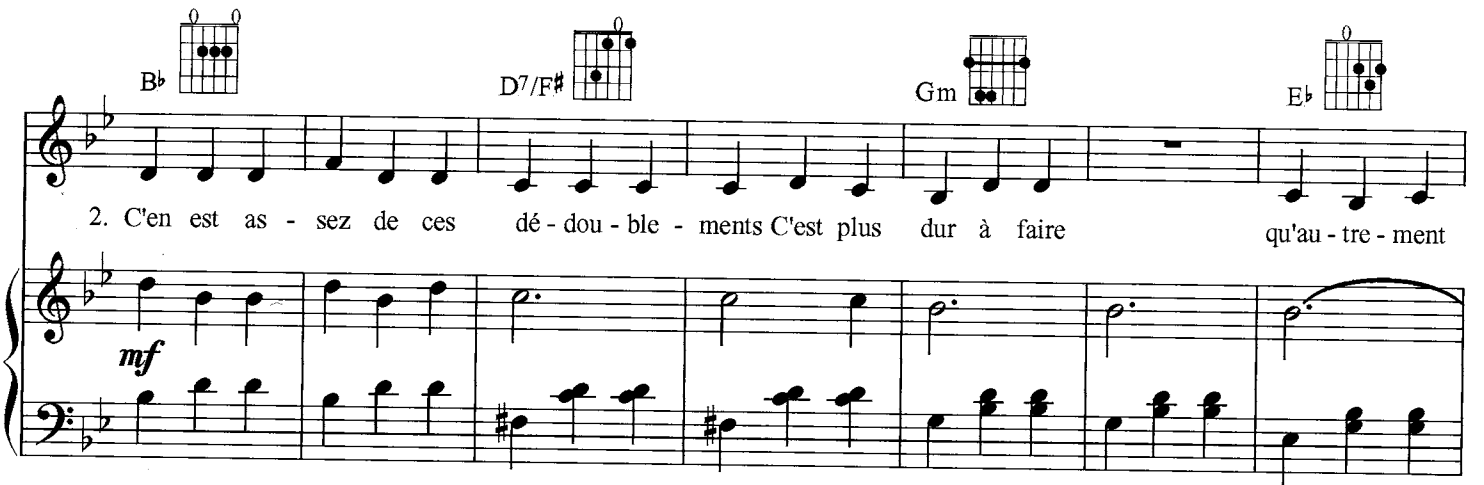
*p* *mf*



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 

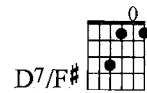
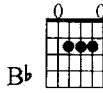
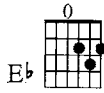
Car sans rire c'est plus fa - cile de rê - ver À ce qu'on ne pour - ra ja -



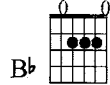
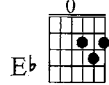
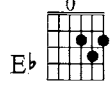
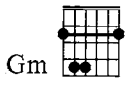
E $\flat$   B $\flat$   D7/F $\sharp$   Gm 

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



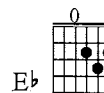
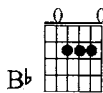
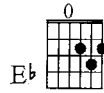


lèvres un peu na - iv' - ment Et on marche en - semble d'un pas dé - ci - dé A - lors

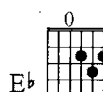
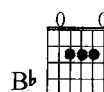
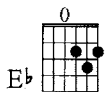
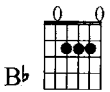


que nos têtes nous crient de tout ar - rê - ter Il m'aime en - core

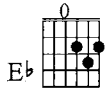
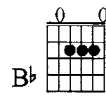
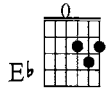
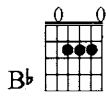
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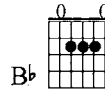
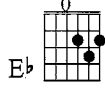
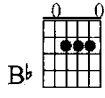
Et toi tu m'aimes un peu plus fort Mais il m'aime en -



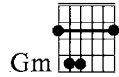
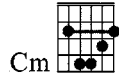
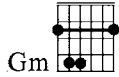
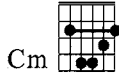
- core Et moi je t'aime un peu plus fort Et mal - gré ça il



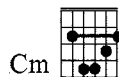
m'aime en - core Et moi je t'aime un peu plus fort Mais il m'aime








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# 

1. Dors le mal est pas - sé et tu entres dans la danse

*rit.* ----- *loco* ----- *a tempo*



Am 


E/G# 


Am 

Le pire de cô - té tes rêves entrent en ca - dence Tu sèmes le bon - heur



E/G# 

Am 

E/G# 




à chaque pas que tu fais Et à ton ré - veil la vie re - prend son




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\_

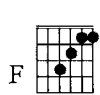


E  Am  E 

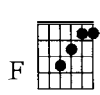
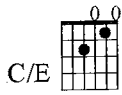
— et il est — pres - que temps De fer - mer les yeux dans la mort qui t'at -

*cresc. -----*

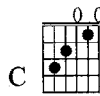




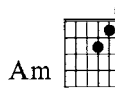
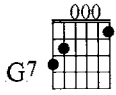
REFRAIN



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

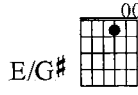
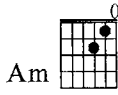
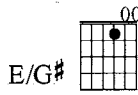


— ton coeur de - puis long - temps Et si ça fait mal c'est par - ce qu'il — te voit



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




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




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*

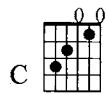
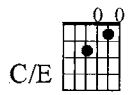


F  C/E  F 

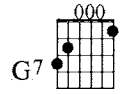
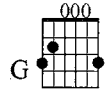
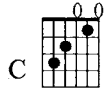
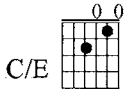
ça fait mal c'est par - ce qu'il — com - prend pas Qu'u - ne mine lo - ge dans —



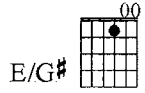
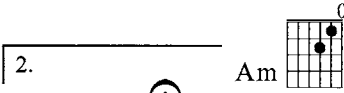




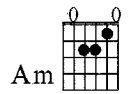
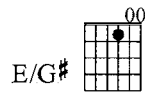
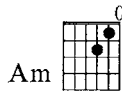
ton coeur de - puis long - temps Et si ça fait mal



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 -

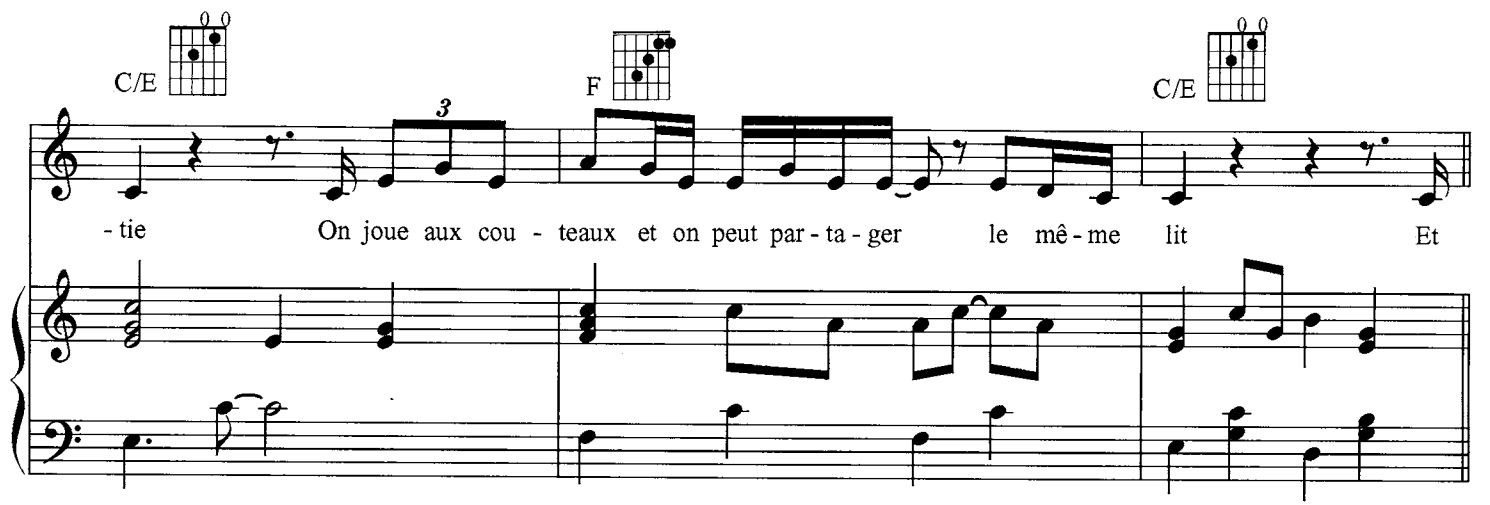
*mp*









- 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 

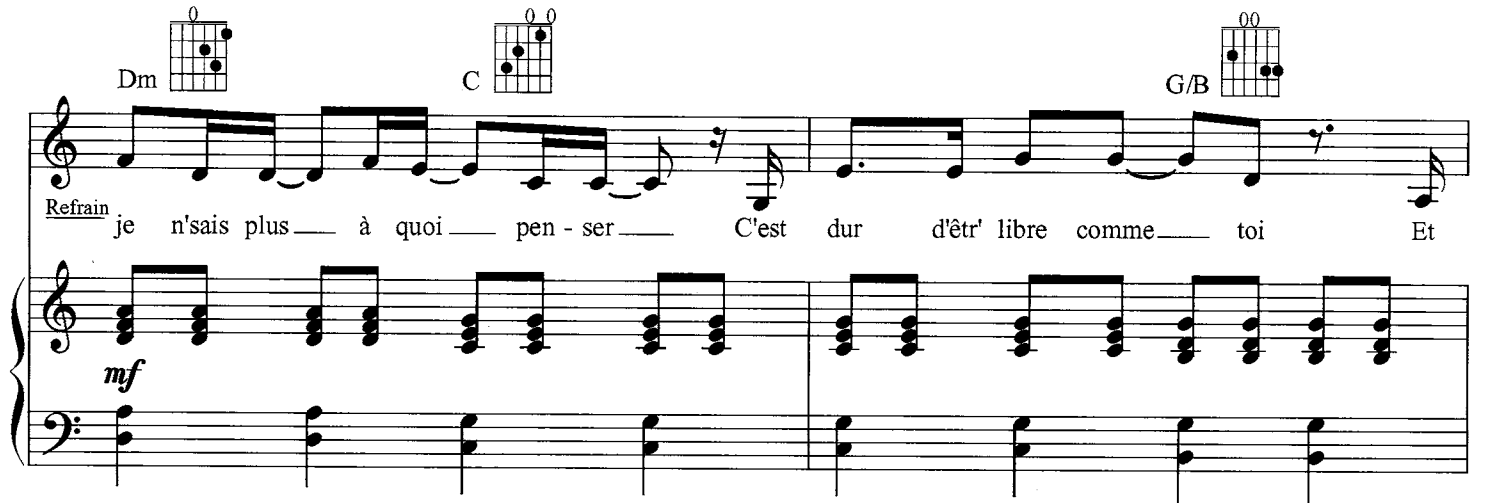
- tie On joue aux cou - teaux et on peut par - ta - ger le mê - me lit Et



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



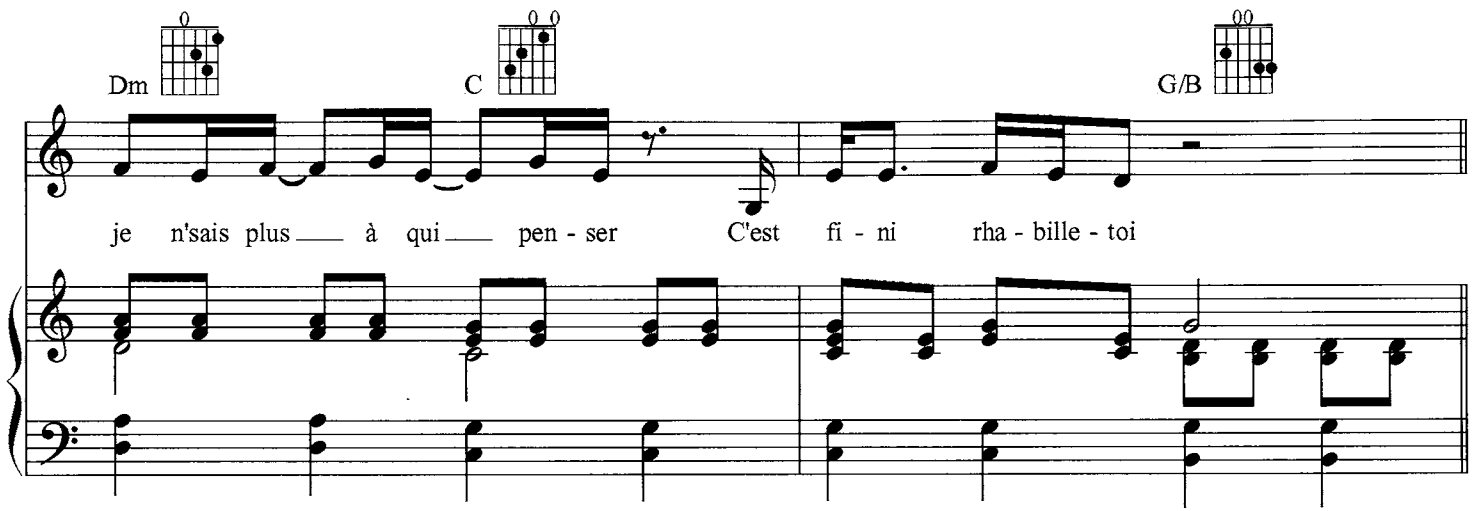
Dm  C  G/B 



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



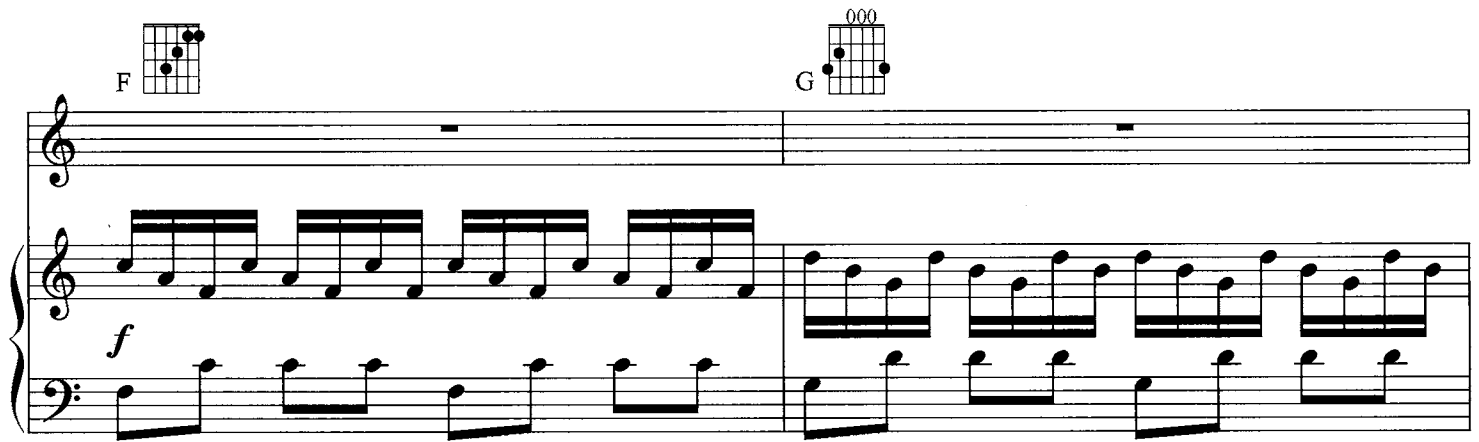
Dm  C  G/B 

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






F  G 

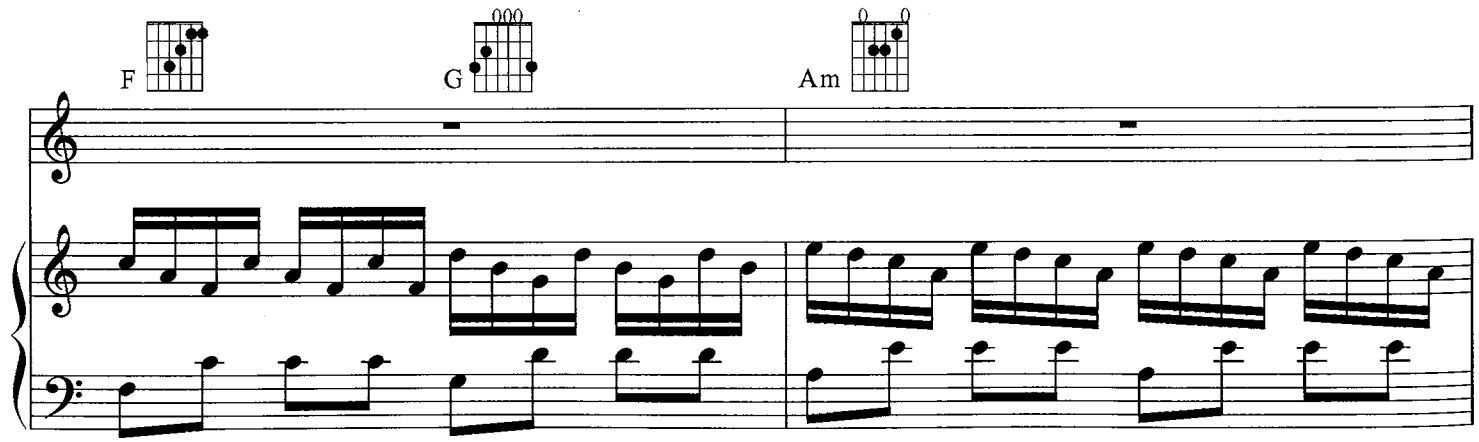
*f*

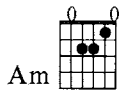


Am 



F  G  Am 



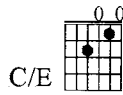


Am

3. Et deux par



F

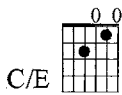


C/E



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



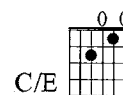
C/E



G/D



F

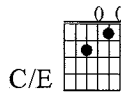


C/E

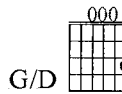
nos peaux Et trois par trois nos coeurs d'la par - tie On joue aux cou-



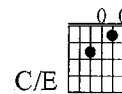
F



C/E



G/D



C/E

Fin

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

*rit. e decresc.*

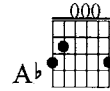
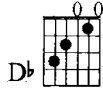
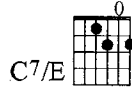
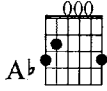
*pp*

# BERCEUSE

PAROLES ET MUSIQUE  
BÉATRICE MARTIN

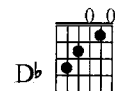
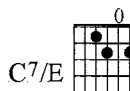
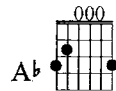
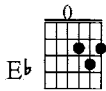
Guitare : Capo 1ère case

♩. = 60

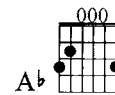
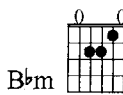
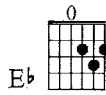


1. Songe a-près songe tu me man-ques Et les peines ne dis-pa-raissent

*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

Ab

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

Eb7

Ab

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

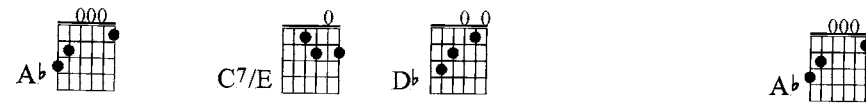
Bbm

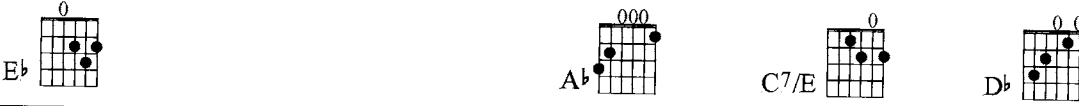
Eb7


2e fois al Coda

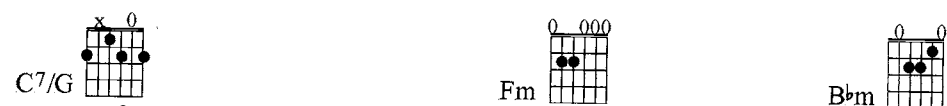
- re je souffre Car il a eu mon der - nier souffle




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


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


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


  
 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 music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand plays chords in the first two measures, followed by eighth-note patterns in the next four measures. The left hand plays a steady eighth-note accompaniment throughout.

The second system continues the piece with two staves. The right hand plays chords in the first two measures, followed by eighth-note patterns. The left hand continues with its eighth-note accompaniment.

The third system continues the piece with two staves. The right hand plays chords in the first four measures, followed by eighth-note patterns. The left hand continues with its eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking appears in the fifth measure of the right hand.

The fourth system continues the piece with two staves. The right hand plays eighth-note patterns throughout. The left hand continues with its eighth-note accompaniment.

The fifth system continues the piece with two staves. The right hand plays chords in the first two measures, followed by eighth-note patterns. The left hand continues with its eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a series of chords, and the bass clef staff contains a rhythmic accompaniment of quarter notes.

Second system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment. Dynamic markings *f* and *mf* are present.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment. A dynamic marking *f* is present.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment. Dynamic markings *mp*, *rit.*, and *a tempo* are present.

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment.

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 chords in the treble.

Second system of musical notation, continuing the piece with similar accompaniment and chordal textures.

Third system of musical notation, featuring a *f* (forte) dynamic marking in the bass staff. A horizontal line is drawn above the bass staff in the third and fourth measures, indicating a sustained note or a specific performance instruction.

Fourth system of musical notation, showing a continuation of the accompaniment and chordal patterns.

Fifth system of musical notation, maintaining the established musical texture.

Sixth system of musical notation, concluding the page with a *p* (piano) dynamic marking and a tempo change from *rit.* (ritardando) to *a tempo*. A horizontal line is drawn above the bass staff in the third and fourth measures, similar to the third system.

First system of a musical score in G major (one sharp) and 3/4 time. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. The system concludes with a *rit.* (ritardando) marking.

Second system of the musical score. The right hand continues with chords, and the left hand maintains the eighth-note bass line. The dynamic marking *mp* (mezzo-piano) is indicated at the beginning of the system, and the tempo marking *a tempo* is placed below the first measure.

Third system of the musical score. The right hand features a more active melodic line with eighth notes, while the left hand continues with the eighth-note bass line.

Fourth system of the musical score. The right hand continues with a melodic line, and the left hand maintains the eighth-note bass line.

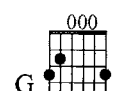
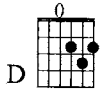
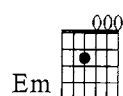
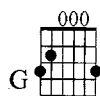
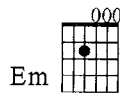
Fifth system of the musical score. The right hand continues with a melodic line, and the left hand maintains the eighth-note bass line.

Sixth and final system of the musical score. The right hand concludes with a melodic phrase, and the left hand maintains the eighth-note bass line. The system ends with a *rit.* (ritardando) marking and the word *Fin* at the end of the piece.

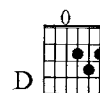
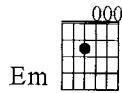
# PRINTEMPS

PAROLES ET MUSIQUE  
BÉATRICE MARTIN

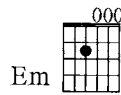
♩ = 104



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



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

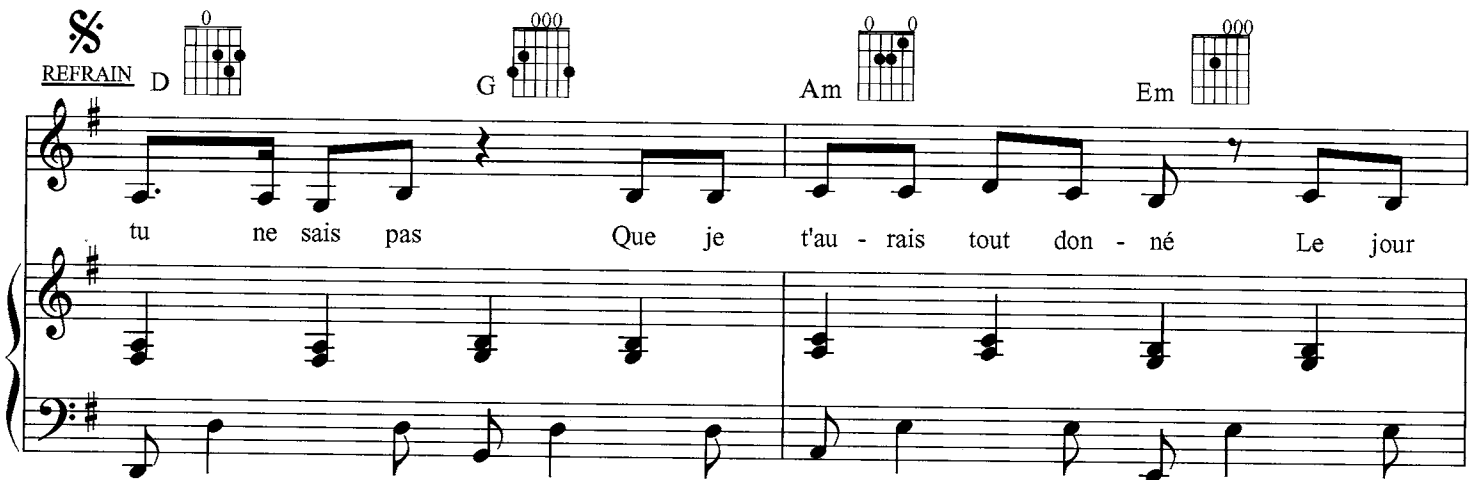
Em  D  G 





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



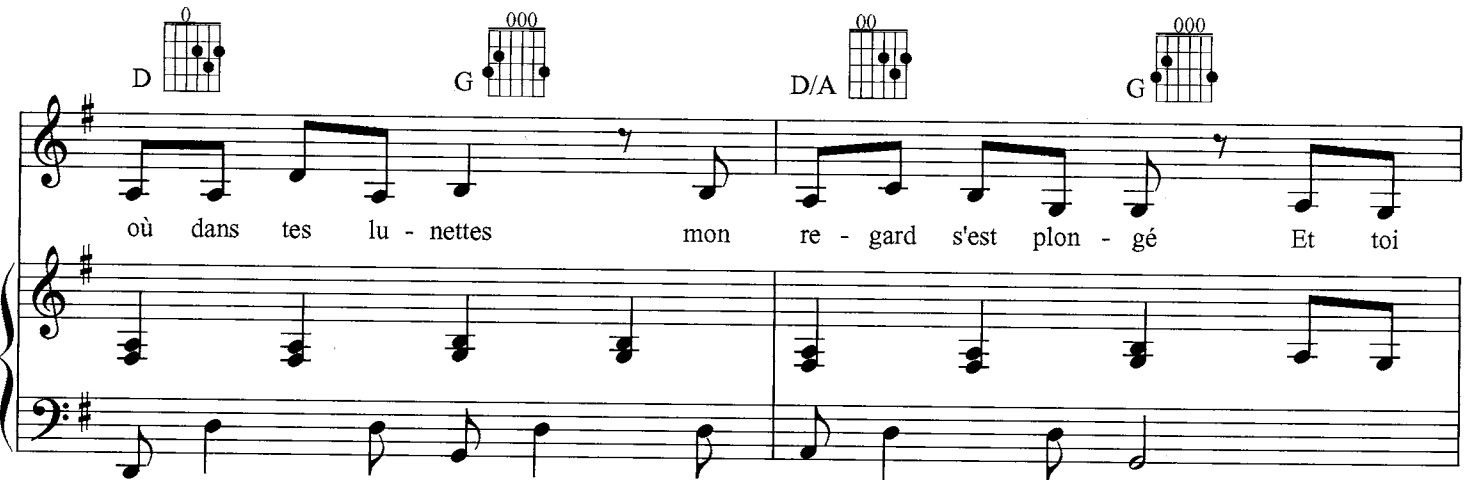
**REFRAIN** D  G  Am  Em 





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



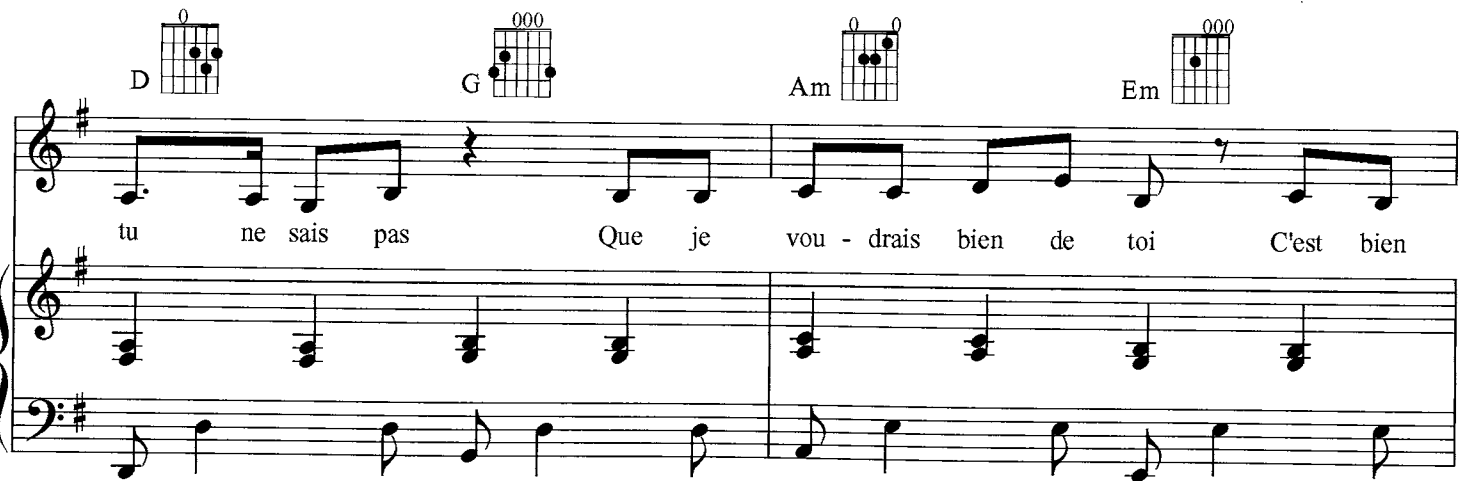
D  G  D/A  G 

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

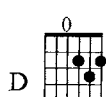
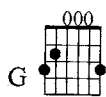
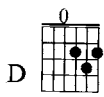


D  G  Am  Em 

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

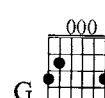
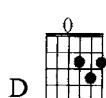
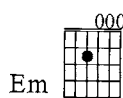
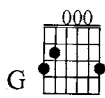




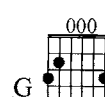
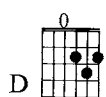
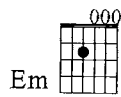


2e fois  
silence prolongé  
avant d'aller à la Coda

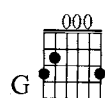
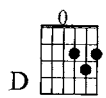
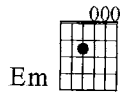
tris - te ce se - ra dans cette chan - son seule - ment 2. 3. Les branches



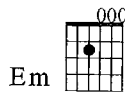
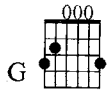
(2) tom - bent sur le sol et rien ne peut chan - ger Dans mes




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



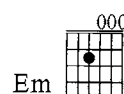
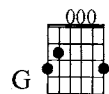
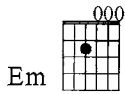
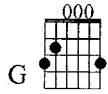
dé - sir in - cer - tain reste un bien trop lourd se - cret Les branches



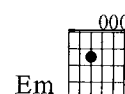
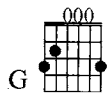
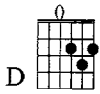
Refrain  (page 33)

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

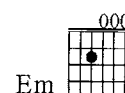
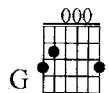
Coda 



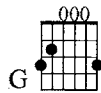
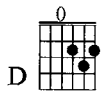
(3) res - tent bien au sol les temps se sont ma - ri - és A - près des jours hé - si - tants je ne



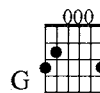
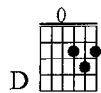
peux plus t'é - vi - ter Et ce cri trop in - terne ne veut



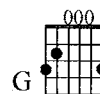
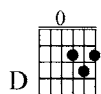
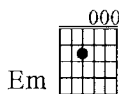
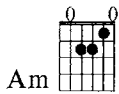
vrai - ment pas ces - ser Les branches res - tent sur le sol et je



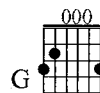
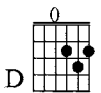
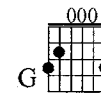
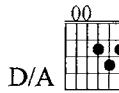
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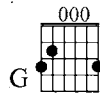
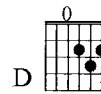
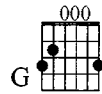
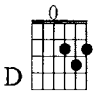
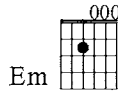
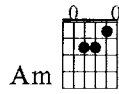
t'ai en - fin trou - vé Mais toi tu ne sais pas que je



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

$\text{♩} = 132$

1. Côté contre-côte nos corps


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


G<sup>5</sup>  G  G/B  C  C/E 






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



D  D/F#  G  G/B 

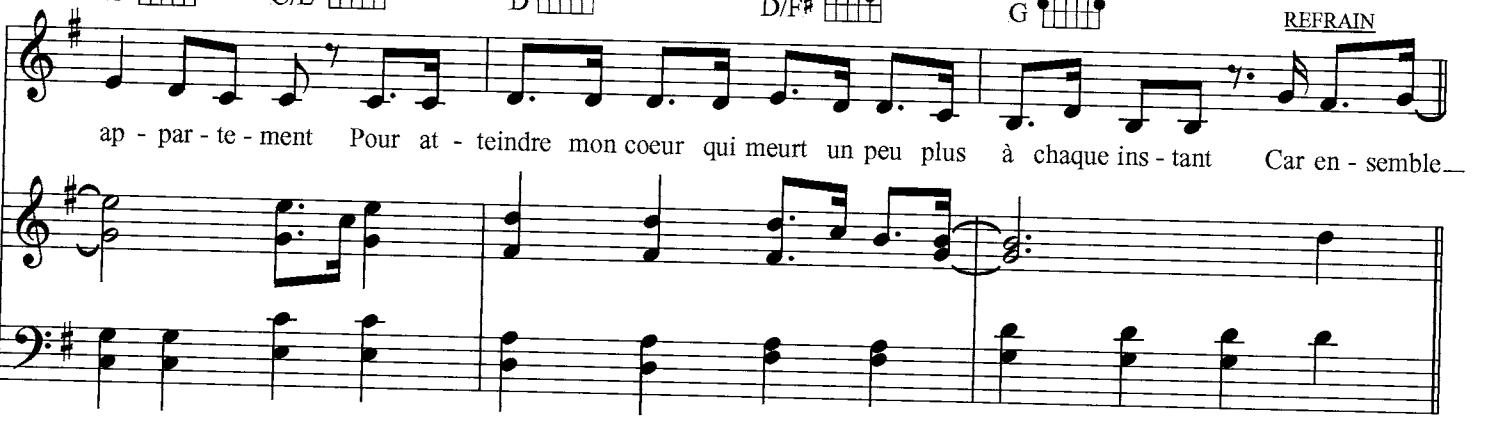
- vions une belle his - toire tu n'le nie - rais pas Par contre tes cris dé - foncent les murs de ton






C  C/E  D  D/F#  G 

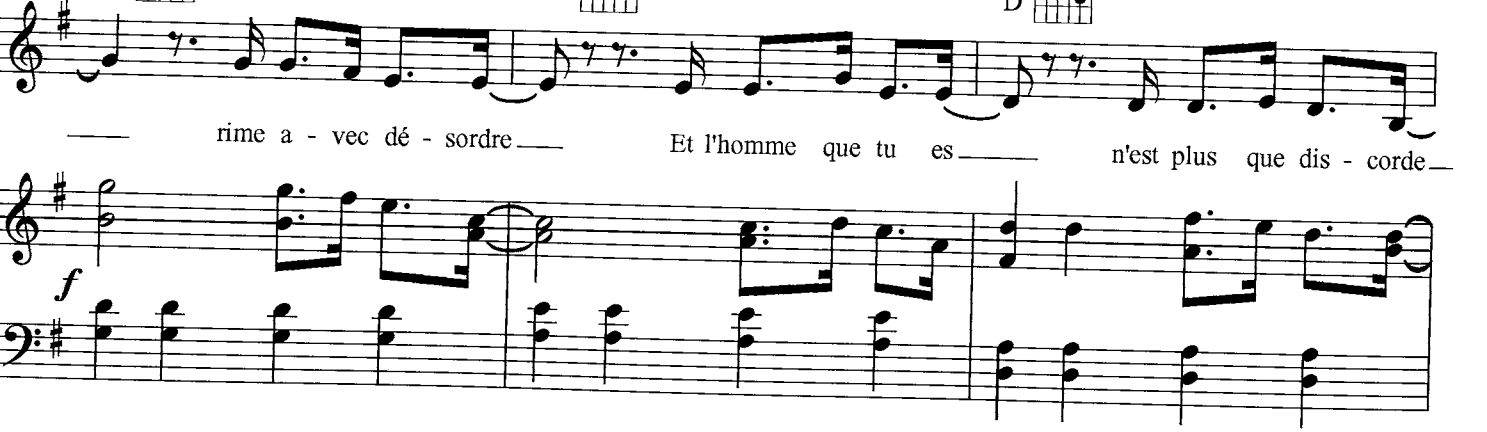
ap - par - te - ment Pour at - teindre mon coeur qui meurt un peu plus à chaque ins - tant Car en - semble —

REFRAIN



G  Am  D 

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



G  Am 

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





D  G  G<sup>5</sup>  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*

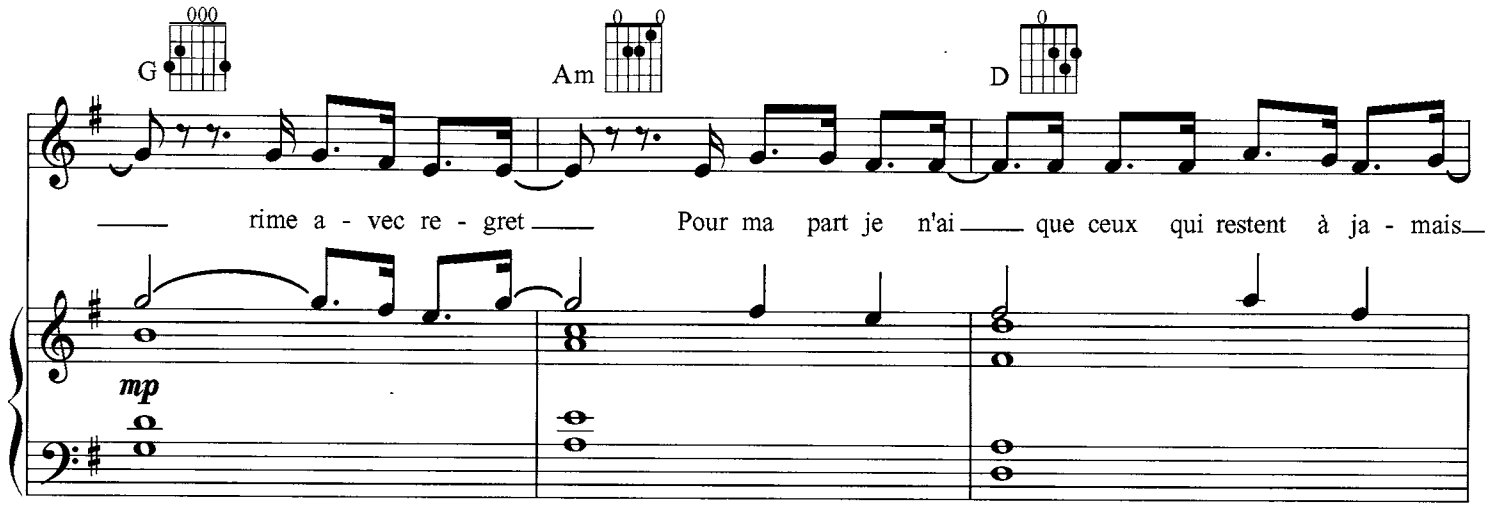
Am D/F# G




— 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

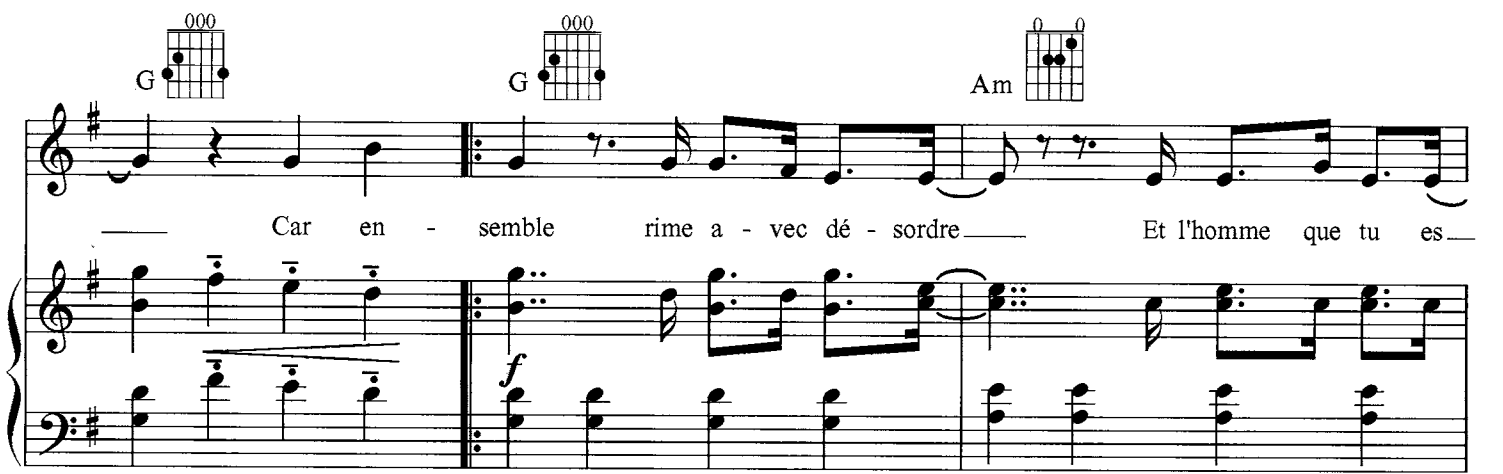
*mp*





G  G  Am 

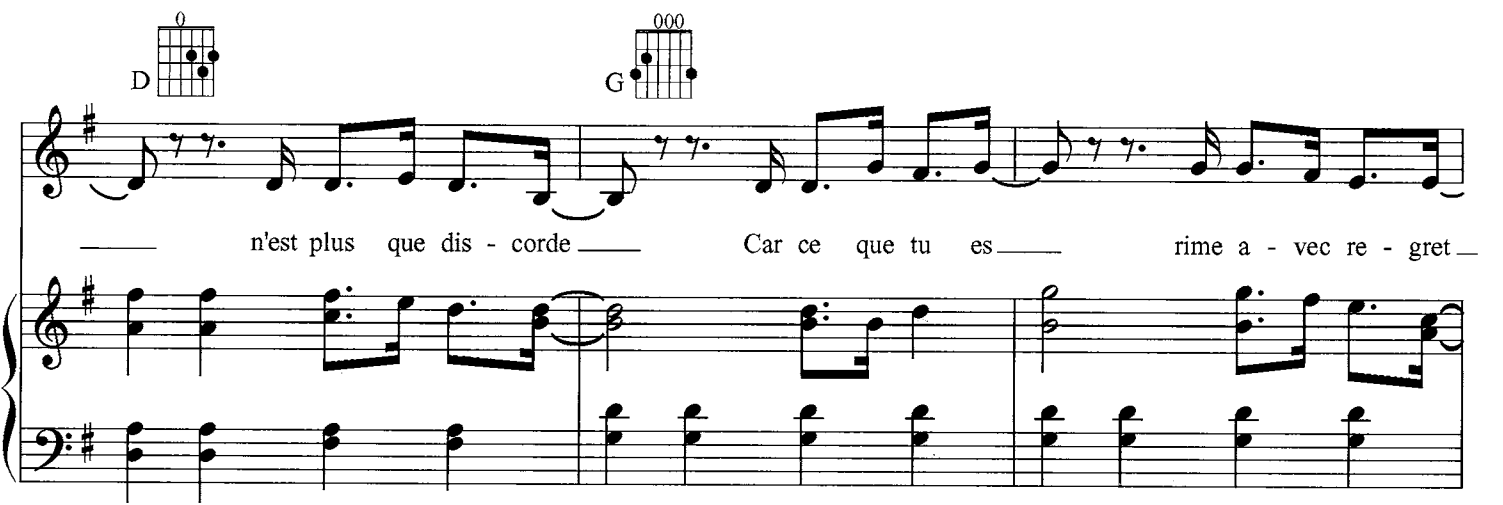
Car en - semble rime a - vec dé - sordre Et l'homme que tu es

*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*

Gadd<sup>9</sup> 3 Bm7/F# 3 Em7 0 D

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

*mp*

G 000 Bm Em7 0




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

D7 000 G Bm


Em7 0 D7 0 REFRAIN G 000

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 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




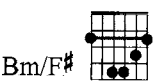
â - ge ly - rique Et seule sans pri - ères Tu re - nonces et ab - diques Car la



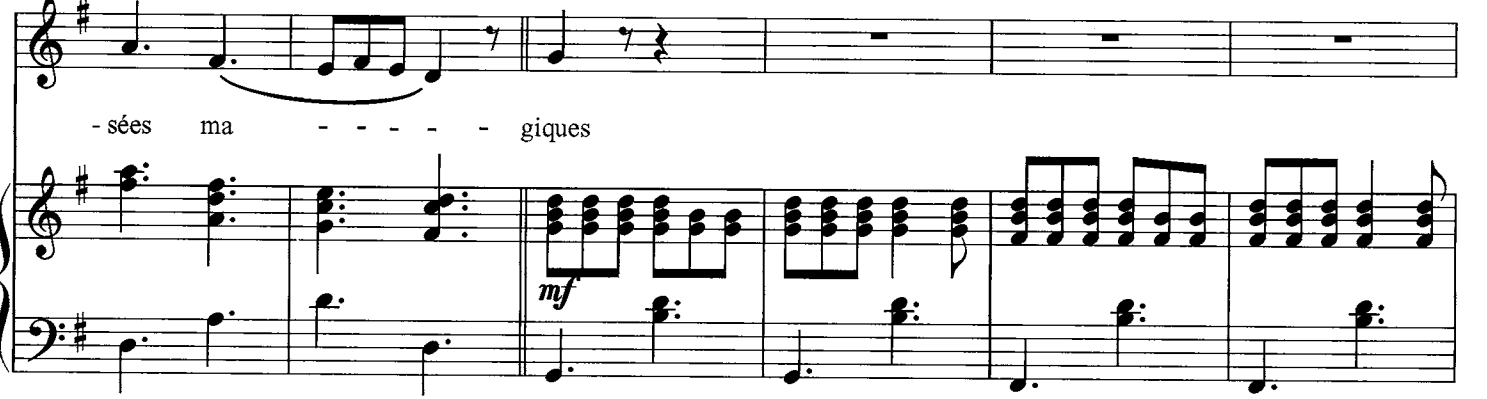
 G  Gaug/B  C





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*

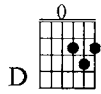


# POUR UN INFIDÈLE

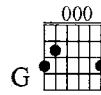
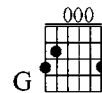
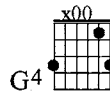
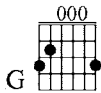
PAROLES ET MUSIQUE  
BÉATRICE MARTIN

♩ = 132

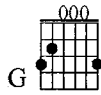
INTRO



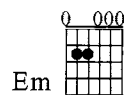
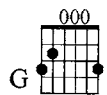
D7



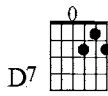
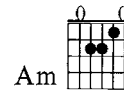
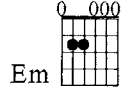
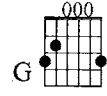
1. Tes lèvres en tremblent en - core et l'homme que ton coeur porte semble moins fort Et si le com-



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

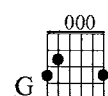
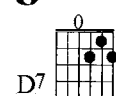
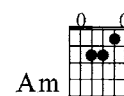
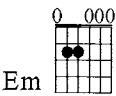


tu me mur - mures que tout ce que j'aime tu me l'as - sures Et dans tes dé -

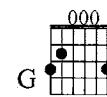
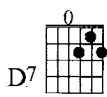
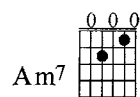
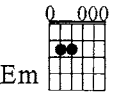


REFRAIN





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



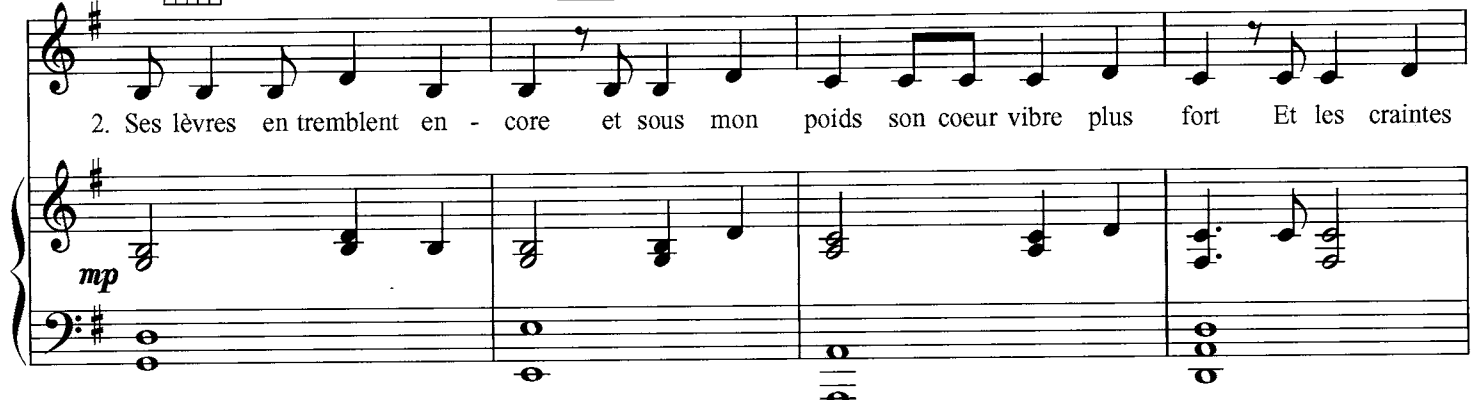
dou - ce - ment tu me fais voir les plus dou - ces de tes his - toires Et







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 -

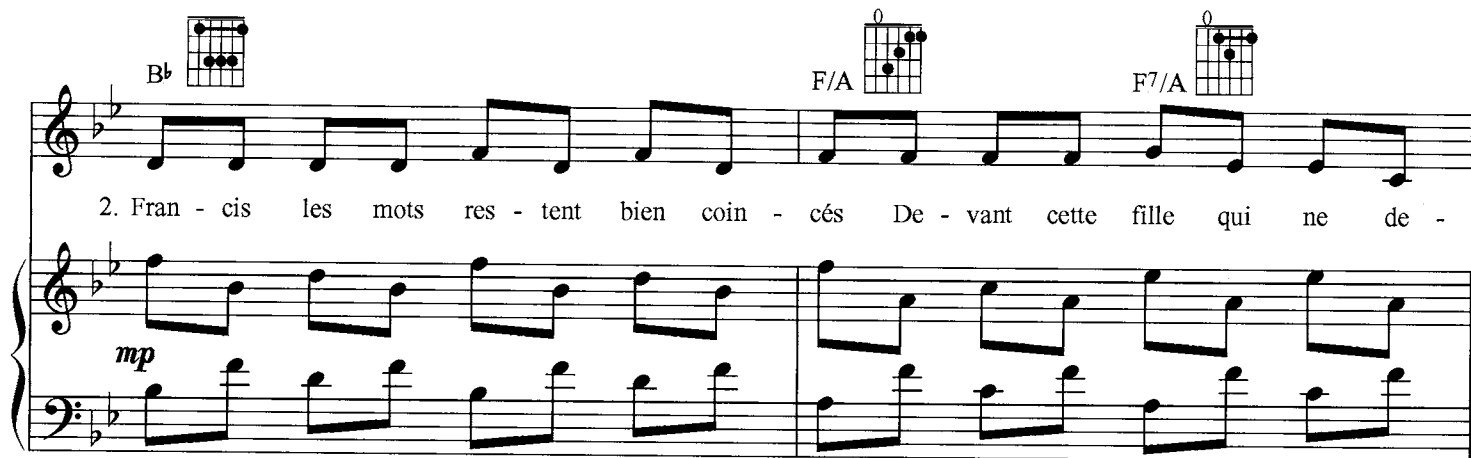
- mé Et quand tu ne sais plus quoi dire Tu te mets à pleu - rer Mais ça ton pu - blic le voit



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

B $\flat$   F/A  F7/A 

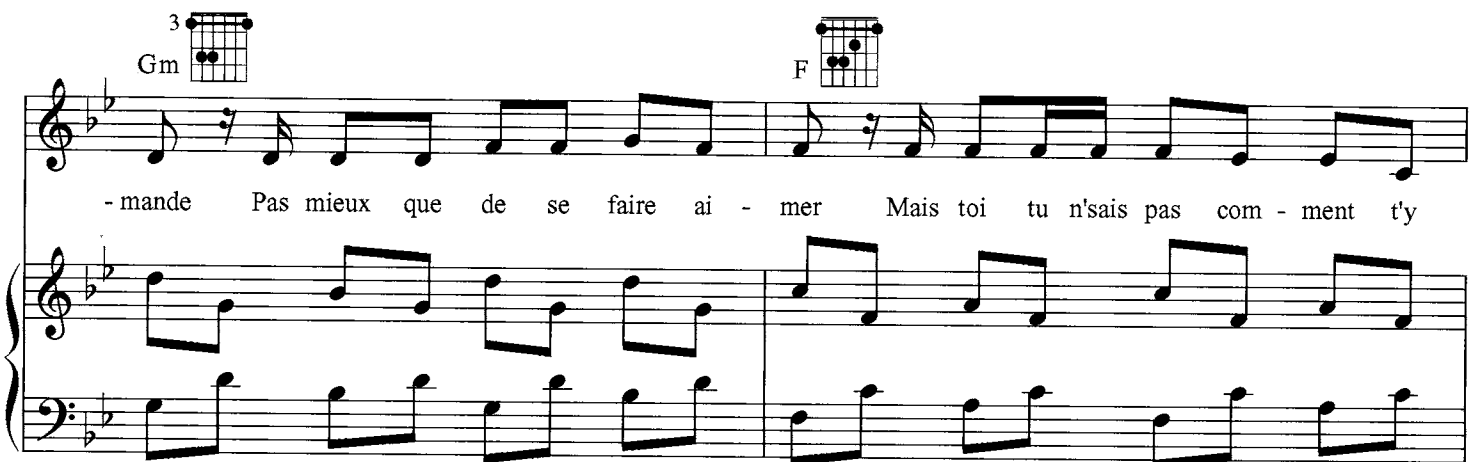
2. Fran - cis les mots res - tent bien coin - cés De - vant cette fille qui ne de -




*mp*



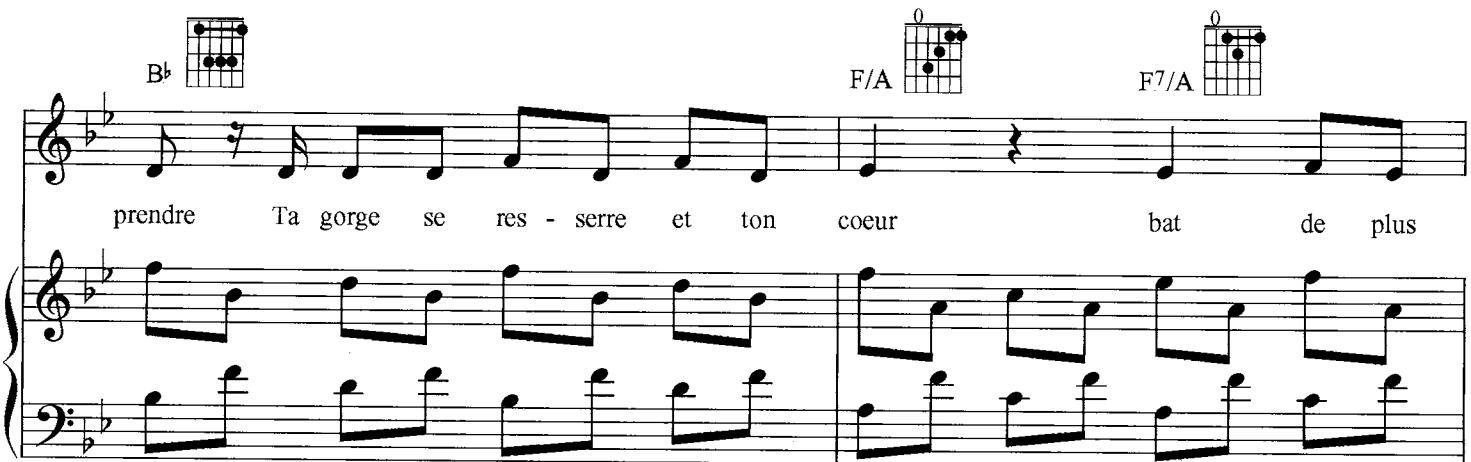
Gm  F 




- 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 

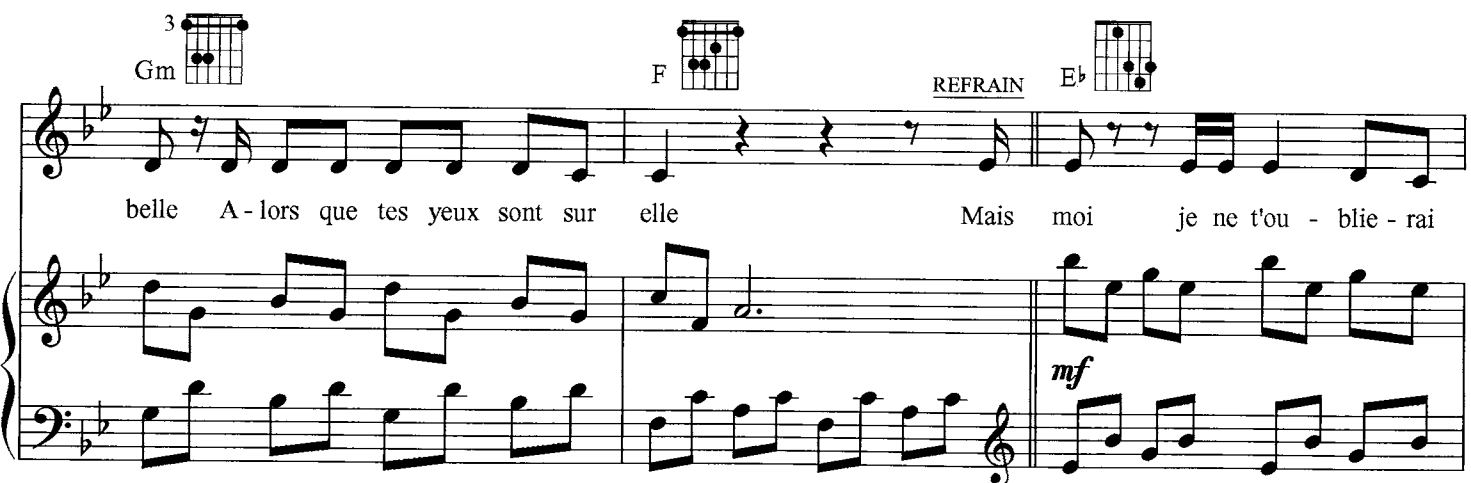
prendre Ta gorge se res - serre et ton coeur bat de plus



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

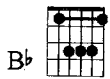
F/A B $\flat$  F/A F7/A

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

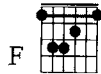
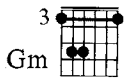
*molto rall.* *mp* *a tempo*

Gm F

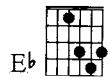
toi Pen - dant que mes doigts au pia - no Jouent tout ce que je te



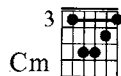
dois Et rap - pelle - toi que tu peux A - voir le mon - de à tes



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

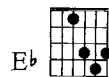
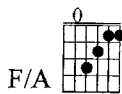
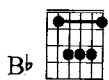


REFRAIN

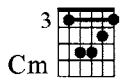


-té Mais moi je n'tou - blie - rai pas Et je comp - te sur

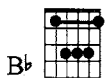
*f*



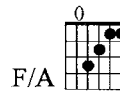
toi Pour ve - nir en aide À ceux qui res - sen - tent pour



Cm

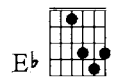


Bb

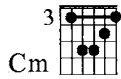


F/A

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

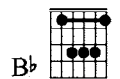


Eb

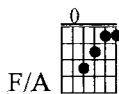


Cm

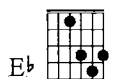
moi je ne t'ou - blie - rai pas Et je comp - te sur



Bb

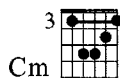


F/A

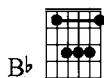


Eb

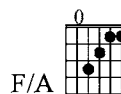
toi Pour ve - nir en aide À ceux qui res - sen - tent pour



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

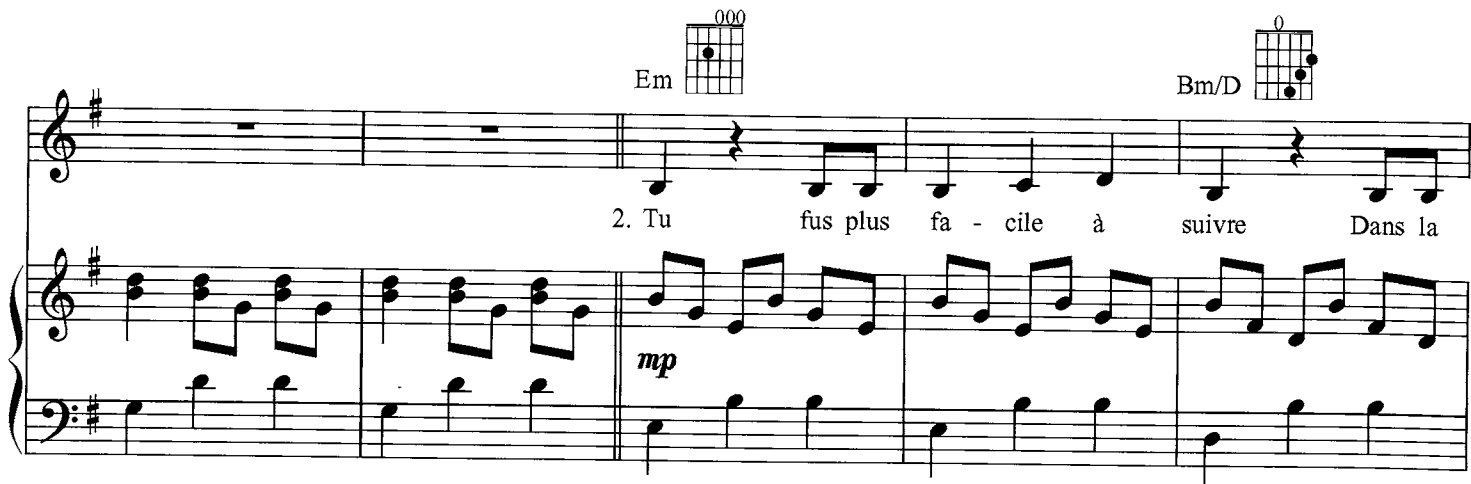





J'ai ten - té de vo - ler loin de toi

Em  Bm/D 

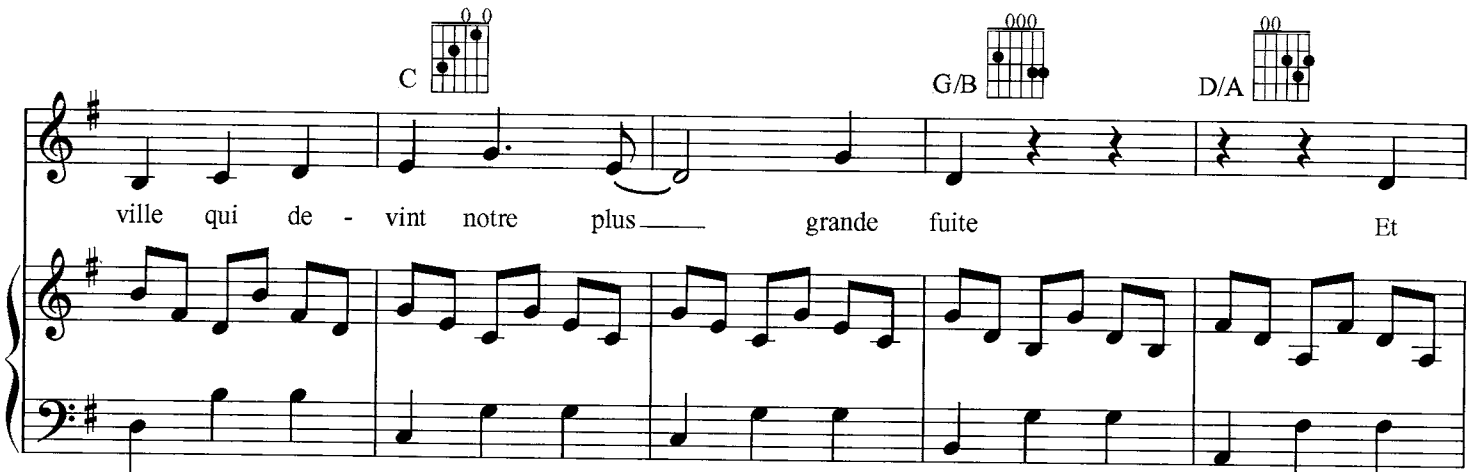
2. Tu fus plus facile à suivre Dans la




*mp*



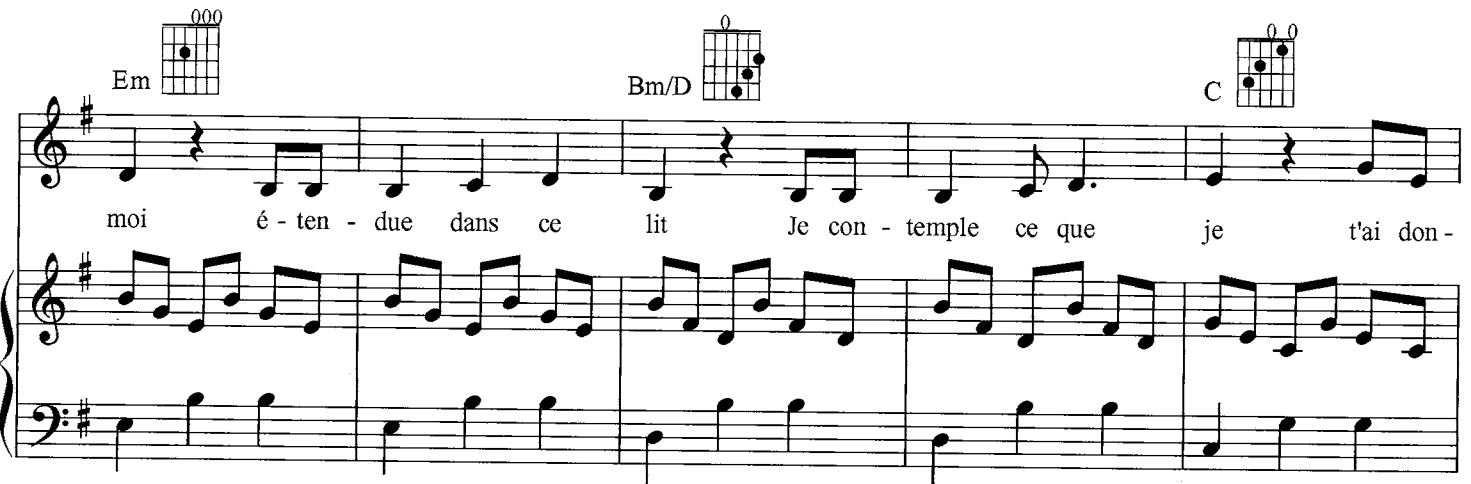
C  G/B  D/A 





ville qui de - vint notre plus — grande fuite Et



Em  Bm/D  C 

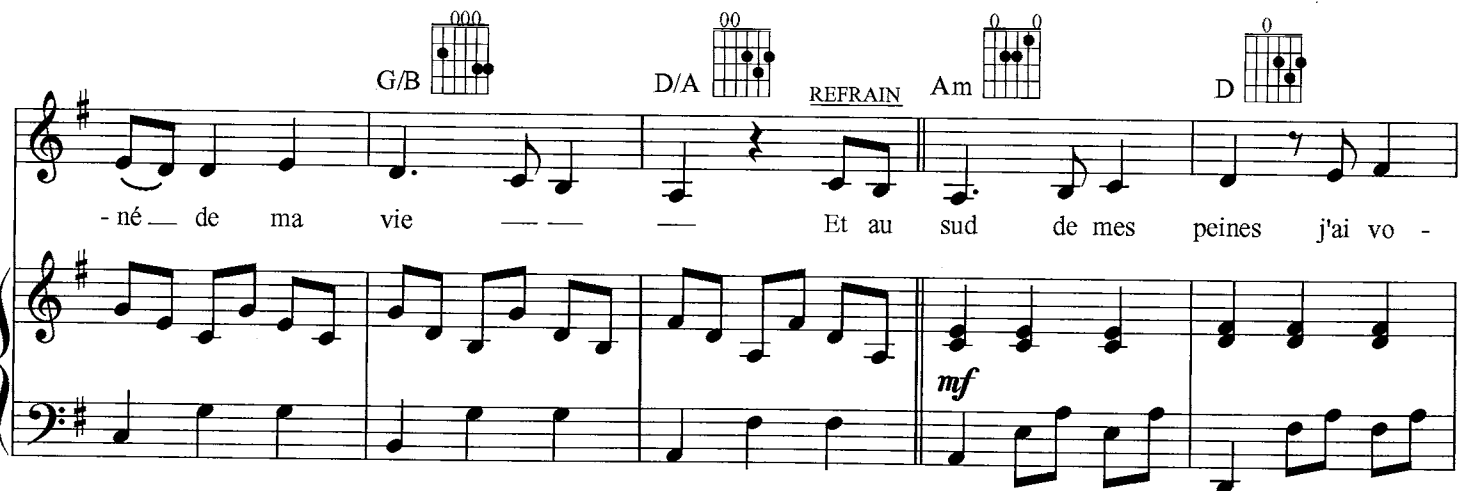
moi é - ten - due dans ce lit Je con - temple ce que je t'ai don -



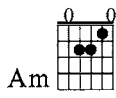
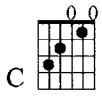
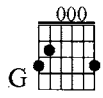
G/B  D/A  REFRAIN Am  D 

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

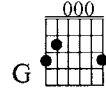
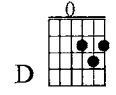
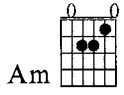
*mf*



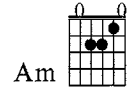
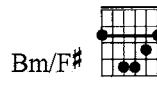
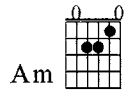




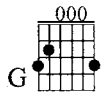
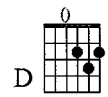
- lé loin de toi Pour cou - vrir mon coeur d'u - ne ci - re plus







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

