



LARA

F a b i a n

# LARA FABIAN

## *Pure*

( *Extraits* )

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JE T'AIME

page 41

# TOUT

Paroles : Lara Fabian  
Musique : Rick Allison

Guitare : Capo 1er fret

$\text{♩} = 62$

*mp*

A<sup>b</sup> Cm/G E<sup>b</sup>/G Fm A<sup>b</sup>/E<sup>b</sup> Cm/E<sup>b</sup>

D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> D<sup>b</sup>/A<sup>b</sup>

A<sup>b</sup> Cm/G E<sup>b</sup>/G Fm A<sup>b</sup>/E<sup>b</sup> Cm/E<sup>b</sup>

Tout, tout Tout est fi - ni en - tre nous — Tout J'ai plus la force — du tout —

*mp*

D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> D<sup>b</sup>/A<sup>b</sup>



— Tout D'y croire et d'es - pé - rer —

Tout, tout À pré-sent, je te dis tout Tout De ce vide en - tre

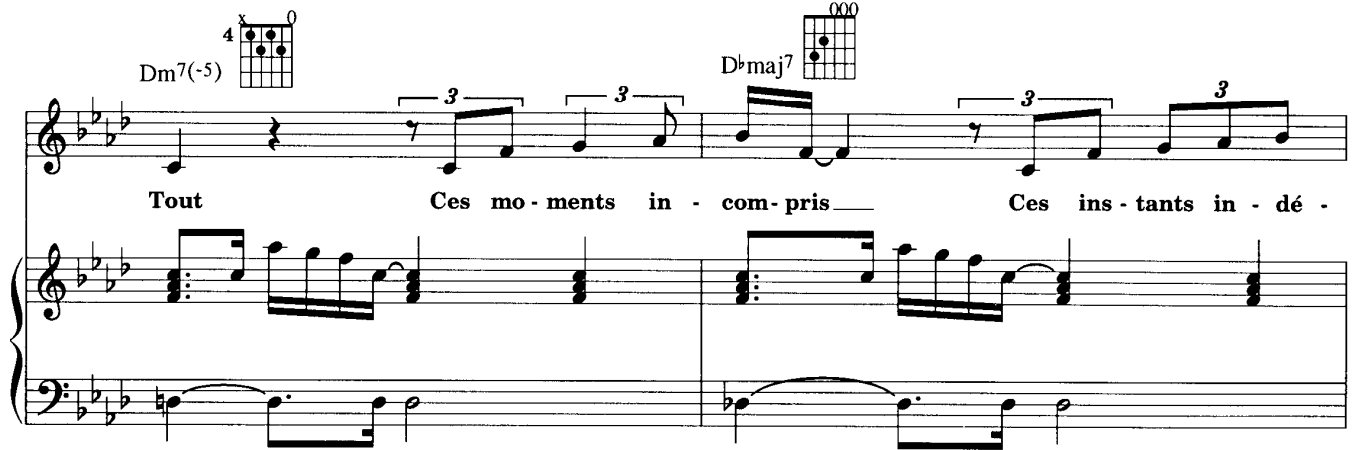
nous Tout De tes mains dé - sa - bu - sées







Tout Tout ce qui nous u - nit Tout ce qui nous dé -

- truit au corps Est à pré - sent fi - ni

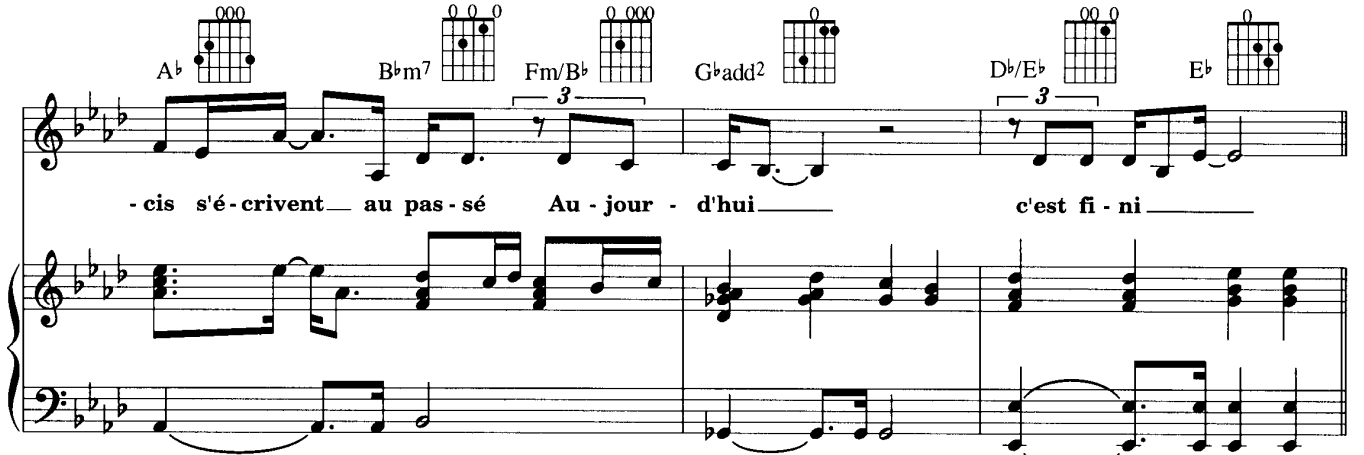
Dm7(-5)  D<sup>b</sup>maj7 





Tout Ces mo - ments in - com - pris — Ces ins - tants in - dé -



A<sup>b</sup>  B<sup>b</sup>m7  Fm/B<sup>b</sup>  G<sup>b</sup>add2  D<sup>b</sup>/E<sup>b</sup>  E<sup>b</sup> 





- cis s'é - crivent — au pas - sé Au - jour - d'hui — c'est fi - ni —



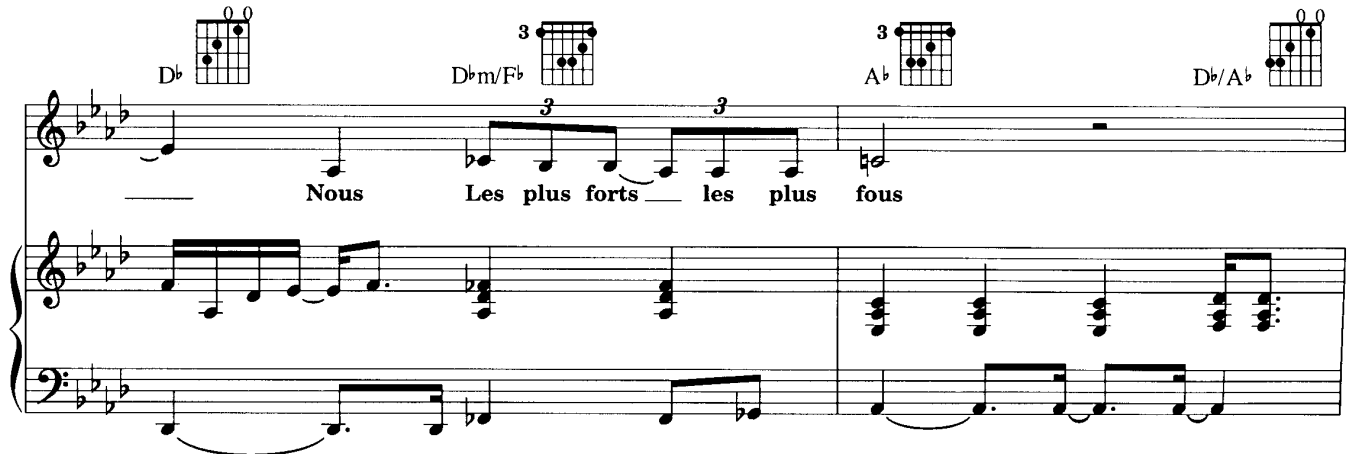
A<sup>b</sup>  Cm/G  E<sup>b</sup>/G  Fm  A<sup>b</sup>/E<sup>b</sup>  Cm/E<sup>b</sup> 

Nous, nous On n'é - tait pas comm' — les autres — Nous On dé - ci - dait d'être — entre autre —



D<sup>b</sup>  D<sup>b</sup>m/F<sup>b</sup>  A<sup>b</sup>  D<sup>b</sup>/A<sup>b</sup> 

— Nous Les plus forts — les plus fous



A $\flat$  Cm/G E $\flat$ /G Fm A $\flat$ /E $\flat$  Cm/E $\flat$

Nous, nous On n'a-vait rien à prou-ver — Nous On n'a-vait rien — à gâ-

D $\flat$  D $\flat$ m A $\flat$ add2

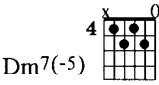
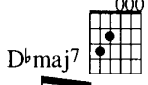
-cher — Sauf, sauf no-tre li-ber-té

Dm7(-5) D $\flat$ maj7


Nous On n'a rien vu pas-ser — Rien vu se dé-chi-

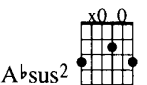
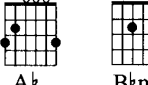
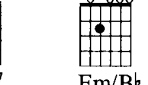






A $\flat$  B $\flat$ m7 Fm/B $\flat$  G $\flat$ add2

-rer Pas même — la force de ces — an-nées





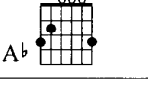
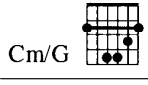

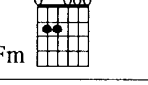
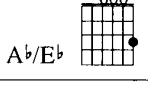
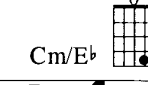
Nous on a jou-é le tout pour le tout — On s'est dit on s'en



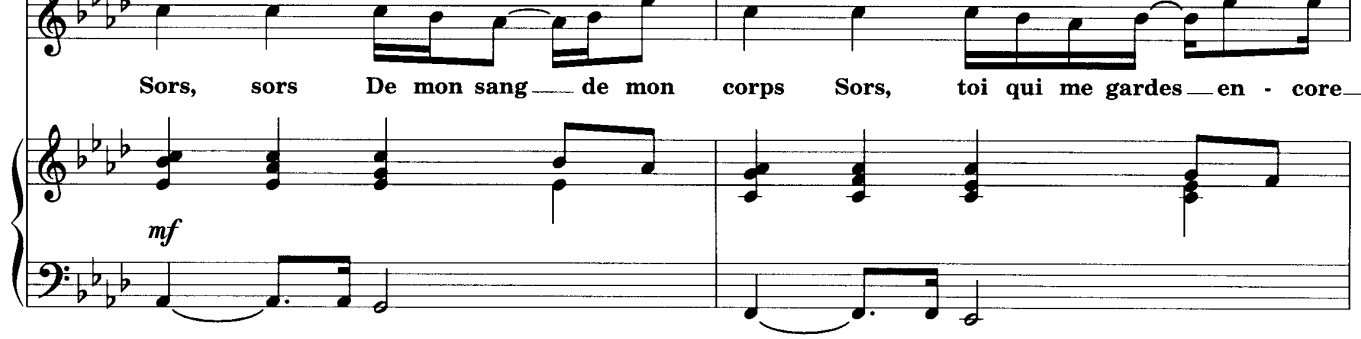
fout On a — l'u-ni-vers — rien qu'à nous — On a tout —

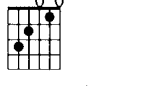
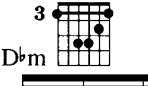
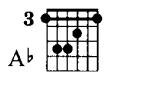
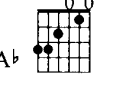



Sors, sors De mon sang — de mon corps Sors, toi qui me gardes — en - core

*mf*



Sors, au creux de tes — re - grets —



A<sup>b</sup> Cm/G E<sup>b</sup>/G Fm A<sup>b</sup>/E<sup>b</sup> Cm/E<sup>b</sup>

Parle, parle Dis - le - moi — sans trem - bler Que t'en as plus rien — à ci -

D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> B<sup>b</sup>/D C/E

- rer Parle, pleure et je com - pren - drai — Tu sais — que je peux tout en - tendre —

Fm E<sup>b</sup>/G A<sup>b</sup> B<sup>b</sup>m7 Fm/B<sup>b</sup>

— Par - tir, res - ter ou même — me rendre — Que le ciel là - haut — m'en - tende —

G<sup>b</sup> A<sup>b</sup>/G<sup>b</sup> G<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> B D<sup>#</sup>m/A<sup>#</sup> F<sup>#</sup>/A<sup>#</sup>



3 G#m G#m/F# E E/F# F# A<sup>b</sup> Cm/G E<sup>b</sup>/G

Tout, tout Tout est fi - ni - en - tre nous -

*mf*

Fm A<sup>b</sup>/E<sup>b</sup> Cm/E<sup>b</sup> D<sup>b</sup> D<sup>b</sup>m

Tout J'ai plus la force du tout d'y croire - et d'es - pé -

A<sup>b</sup> A<sup>b</sup> Cm/G E<sup>b</sup>/G Fm A<sup>b</sup>/E<sup>b</sup> Cm/E<sup>b</sup>

- rer Tout, tout Tout est fi - ni en - tre nous - Tout Je gar - de l'es - poir fou -

*mp*

D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup>add2

Qu'un jour on re - di - ra - Nous ...

*rall.* *p* *pp*

Fin

# LA DIFFÉRENCE

Paroles : Lara Fabian  
Musique : Rick Allison

Guitare : Capo 1er fret


  
 A<sup>♭</sup>      B<sup>♭</sup>sus<sup>4</sup>      A<sup>♭</sup>/C      B<sup>♭</sup>add<sup>2</sup>/D






  
 Mm


  
 A<sup>♭</sup>      E<sup>♭</sup>/G      Fm      A<sup>♭</sup>/B<sup>♭</sup>      E<sup>♭</sup>

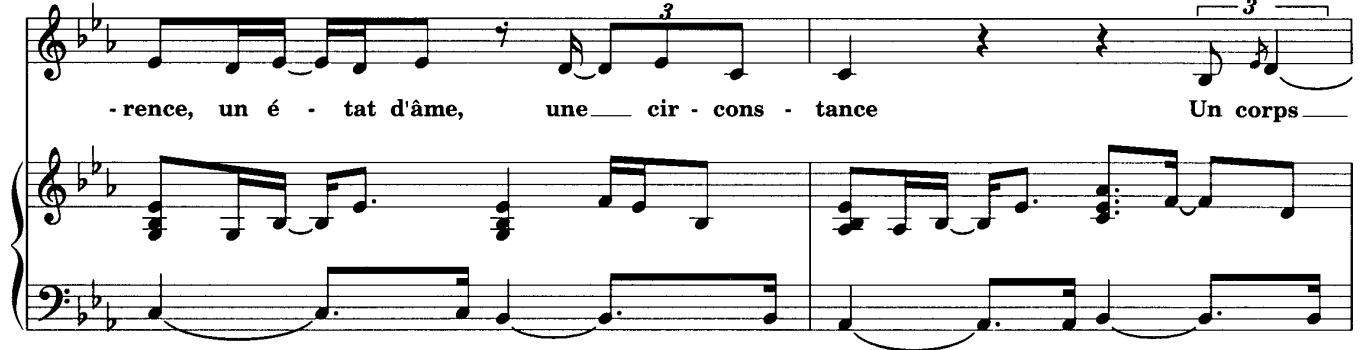

  
 Mm      La dif - fé -









  
 E<sup>♭</sup>      B<sup>♭</sup>/E<sup>♭</sup>      A<sup>♭</sup>/E<sup>♭</sup>      E<sup>♭</sup>      B<sup>♭</sup>/E<sup>♭</sup>      A<sup>♭</sup>/E<sup>♭</sup>


  
 -rence      Celle qui dé - range      Une pré - fé -


 Cm7    
  Eb/Bb    
  Abadd2    
  Ab/Bb





- rence, un é - tat d'âme,     une — cir - cons - tance     Un corps —



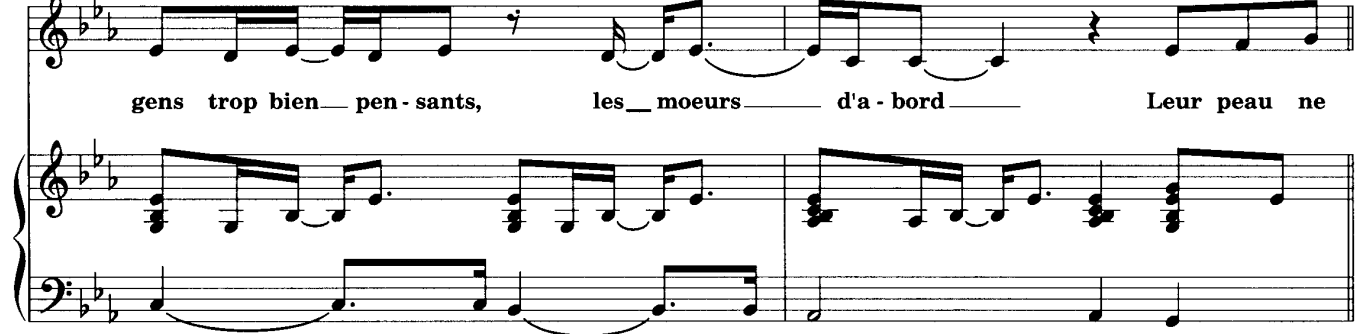
 Eb    
  Bb/Eb    
  Ab/Eb    
  Eb    
  Bb/Eb    
  Ab/Eb    
  Bb/D





— à corps —     en dé - sac - cord —     A - vec les




 Cm7    
  Eb/Bb    
  Abadd2    
  Eb/G





gens trop bien — pen - sants,     les — moeurs — d'a - bord —     Leur peau ne



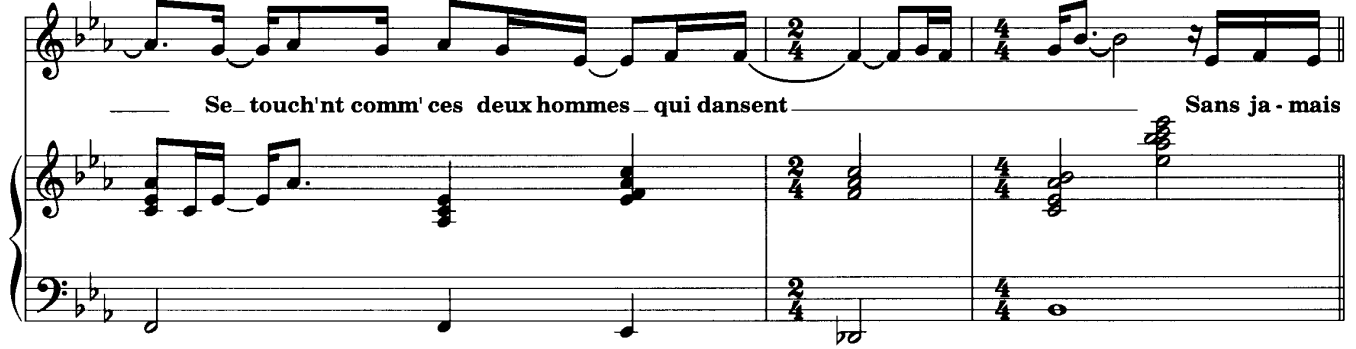
 Fm7    
  Bbsus4    
  Bb    
  Cm7






s'é - tonn' - ra — ja - mais —     des dif - fé - rences     Elles se res - semblent —




Se touch'nt comm' ces deux hommes qui dansent Sans ja - mais






(1) par - ler sans ja - mais cri - er Ils s'aiment en si - lence Sans ja - mais  
 (2) par - ler sans ja - mais cri - er Elles s'aiment en si - lence Sans ja - mais

*mf*

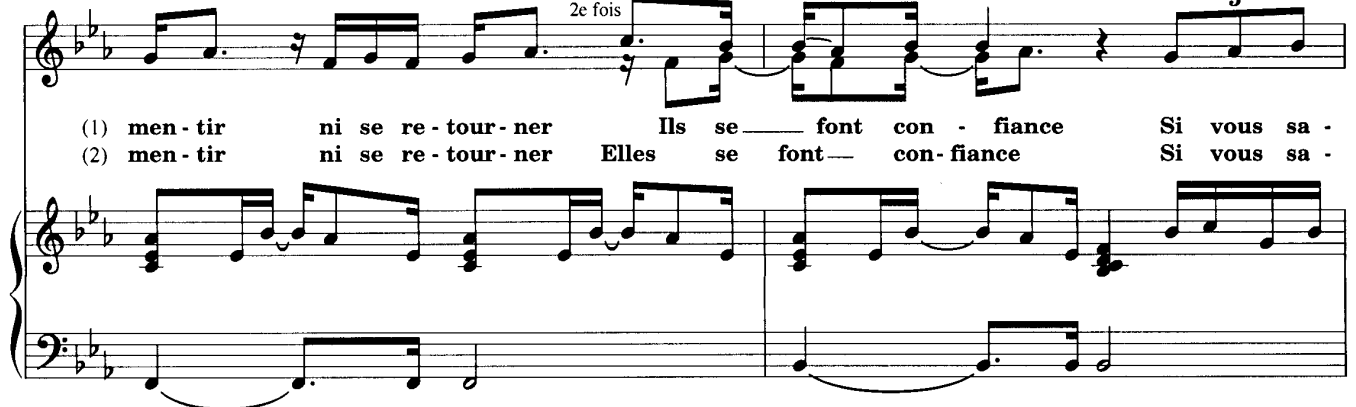











2e fois

(1) men - tir ni se re - tour - ner Ils se font con - fiance Si vous sa -  
 (2) men - tir ni se re - tour - ner Elles se font con - fiance Si vous sa -


3







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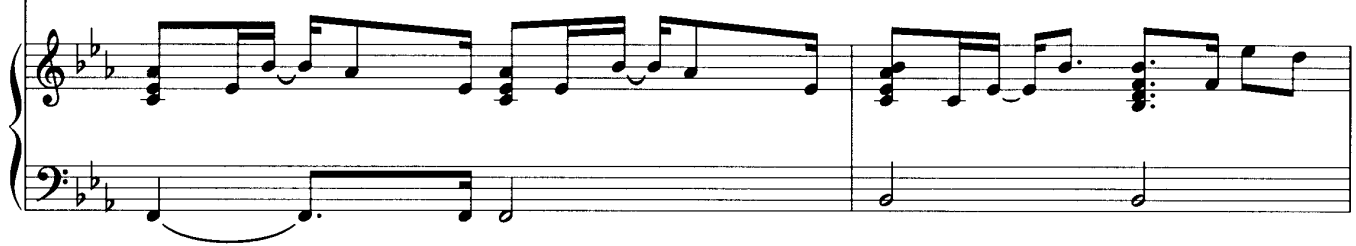
(1) - vriez comme ils se foutent de nos in - jures Ils pré - ferent l'a -  
 (2) - vriez comme elles se foutent de nos in - jures Elles pré - ferent l'a -








Fm7    


(1) - mour sur - tout le vrai À nos mur - mures  
 (2) - mour sur - tout le vrai À nos mur-







2e fois al Coda



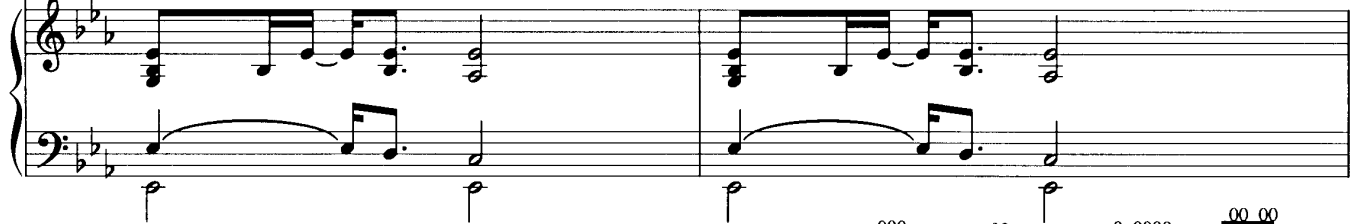
A<sup>b</sup>add2  B<sup>b</sup>sus4  A<sup>b</sup>add2/C  Fm7  A<sup>b</sup>/B<sup>b</sup> 







Ta da da da — Ils — parlent —




E<sup>b</sup>  B<sup>b</sup>/E<sup>b</sup>  A<sup>b</sup>/E<sup>b</sup>  E<sup>b</sup>  B<sup>b</sup>/E<sup>b</sup>  A<sup>b</sup>/E<sup>b</sup> 

— sou - vent des au - tres gens Qui s'aiment si



Cm7  E<sup>b</sup>/B<sup>b</sup>  A<sup>b</sup>  E<sup>b</sup>/G  Fm7  Fm7/B<sup>b</sup> 

fort Qui s'aiment comme on dit «nor - mal' - ment» De cet



E $\flat$  Fm7 E $\flat$ /G A $\flat$ maj<sup>9</sup> G7(-9)

en - fant tell' - ment ab - sent De ce mal du

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat major or D-flat minor) and features a 3/4 time signature. The lyrics are "en - fant tell' - ment ab - sent De ce mal du". Above the vocal line, five guitar chord diagrams are provided: E $\flat$ , Fm7, E $\flat$ /G, A $\flat$ maj<sup>9</sup>, and G7(-9). The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

Cm<sup>9</sup> E $\flat$ /B $\flat$  A $\flat$  E $\flat$ /G

sang qui court et tue si li - bre - ment Leurs yeux ne

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "sang qui court et tue si li - bre - ment Leurs yeux ne". Above the vocal line, four guitar chord diagrams are provided: Cm<sup>9</sup>, E $\flat$ /B $\flat$ , A $\flat$ , and E $\flat$ /G. The piano accompaniment continues to provide harmonic support.

Fm7 B $\flat$ /D A $\flat$ /C B $\flat$  Cm<sup>7</sup>

s'é - loign' - ront ja - mais par né - gli - gence Ils se re -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "s'é - loign' - ront ja - mais par né - gli - gence Ils se re -". Above the vocal line, five guitar chord diagrams are provided: Fm7, B $\flat$ /D, A $\flat$ /C, B $\flat$ , and Cm<sup>7</sup>. The piano accompaniment continues to provide harmonic support.

Fm7 A $\flat$ /B $\flat$

con - naissent s'ap - pri - voient Comm' ces deux femmes qui dansent Sans ja - mais

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "con - naissent s'ap - pri - voient Comm' ces deux femmes qui dansent Sans ja - mais". Above the vocal line, two guitar chord diagrams are provided: Fm7 and A $\flat$ /B $\flat$ . The piano accompaniment concludes with a double bar line and a repeat sign.

Coda

A<sup>b</sup>/B<sup>b</sup> 0000 B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> Gm7 G7<sup>+5</sup>-9 00xx

- mures De Ver - laine à Rim - baud — quand on y

Cm7 Fm7 0 0000

pen - se On to - lère l'ex - cep - tion - nelle dif - fé -

A<sup>b</sup>/B<sup>b</sup> 0000 B<sup>b</sup>add2 0 00

- ren - ce — Sans ja - mais

F C/F Dm7 C/E F 0x 4 0 00

par - ler Sans ja - mais cri - er Ils s'aiment — en si - lence Sans ja - mais

Gm7 B $\flat$ /C C

men - tir ni se re - tour - ner Ils se font con - fiance Si vous sa -

F C/F Dm7 C/E F

- vriez comme ils se foutent de nos in - jures Ils pré - fèrent l'a -

Gm7 B $\flat$ /C

- mour sur - tout le vrai À nos mur - mures La dif - fé -

Fadd<sup>2</sup> Gm<sup>7</sup>/<sub>4</sub> Fadd<sup>2</sup>/A B $\flat$ sus<sup>2</sup> Fadd<sup>2</sup> Fin

- rence Quand on y pense Mais quelle dif - fé - rence ...

*rit.* -----



# HUMANA

Paroles : Lara Fabian  
Musique : Rick Allison

♩ = 88

The score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of five systems of music. Each system includes guitar chord diagrams above the staff and piano accompaniment below. The piano part is marked *mp* (mezzo-piano). The lyrics are: "Choeur Ou ou ou ou ou ou ou ou ou ou ou ou Hu - ma - na".

**System 1:** Chords: A, D/A, A, E/G#, F#m, E/F#, F#m, F#m7.

**System 2:** Chords: D, A/C#, E, A/E, A, D/A, A.

**System 3:** Chords: A, D/A, A, E/G#, F#m, E/F#, F#m, A/E.


**System 4:** Chords: D, A/C#, E, A/E, Bm/E, A.

A  D/A  A 

1. Il te fau - dra par - tir Au le - ver du so - leil \_\_\_\_\_

2. Pli - er tous tes ba - gages Par - tir a - vec \_\_\_\_\_ les tiens \_\_\_\_\_









F#m  E/F#  F#m 

(1) Pour quit - ter cet - te vie qui Tous les jours \_\_\_\_\_ pa - reille \_\_\_\_\_


(2) En - tre - prendre \_\_\_\_\_ un voy - age Qui te mè - ne - ra \_\_\_\_\_ plus loin \_\_\_\_\_



D  A/D  E  A/E  Bm/E  A 

(1) Dé - trui - ra \_\_\_\_\_ tes rêves Dé - ran - ge - ra \_\_\_\_\_ ton ciel Hu - ma - na \_\_\_\_\_

(2) Ne te re - tour - ne pas Mon vi - sage se - ra toi Hu - ma - na \_\_\_\_\_



① A/C# D A/C# E

② A Bm7 A/C# D A/D D

Et pous - sé par tous les vents

*mf*

D E F#m E/F# F#m E

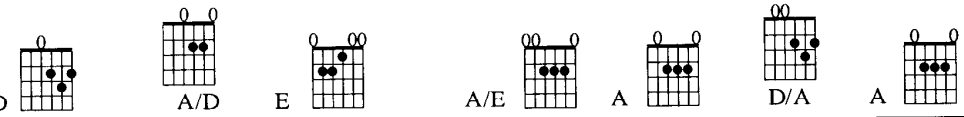
Mèm' si cer - tains re - tien - dront ta foi Ne re - gar - de

D A/D D A/C# Bm7 Dmaj7/E


que la lu - mière Et é - lè - ve la voix Hu - ma -


A D/A A E/G# F#m E/F# F#m A/E

Choeur Chante na plus fort et marche en - core On



  
 D A/D E A/E A D/A A


parle de toi Hu - ma - na





  
 B E/B B

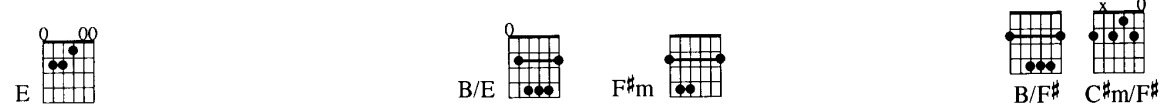
As - sou - vir ce dé - sir D'être en - fin le roi





  
 G#m F#/G# G#m

D'é - ten - dues si - vastes Que tu n'i - ma - gi - nais pas

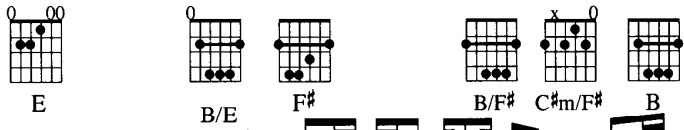



  
 E B/E F#m B/F# C#m/F#

Tout te - nir dans tes mains Mais mais tu y es dé - ja Hu - ma -



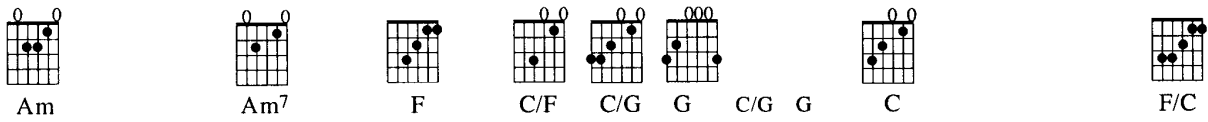
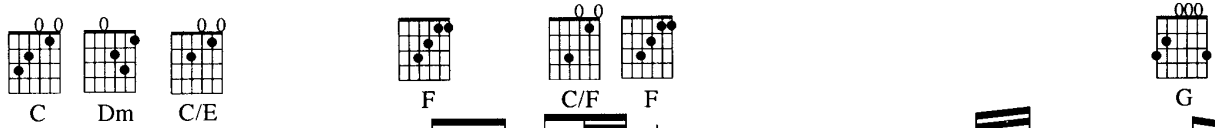




na



*mf*

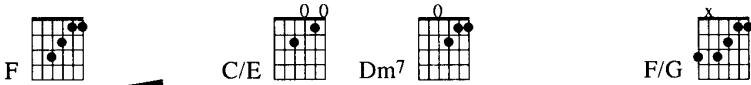
Pous - sé      par tous les vents      Mêm' si cer - tains re -

*f*



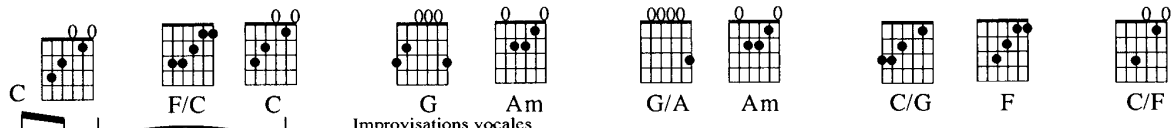
- tien - dront — ta foi — Ne re - gar - de que la — lu - mière

Chorus system with vocal line and piano accompaniment.



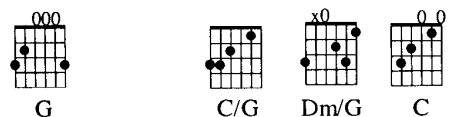
Et é - lè - ve la voix — Hu - ma - na — Hu - ma -

Chorus system with vocal line and piano accompaniment.



Choeur Chante plus fort et marche en - core On parle de

Chorus system with vocal line and piano accompaniment.



toi Hu - ma - na — Fin

Final chorus system with vocal line and piano accompaniment.

# LES AMOUREUX DE L'AN DEUX MILLE

Paroles : Lara Fabian - Rick Allison

Musique : Lara Fabian

$\text{♩} = 79$

C  C 

Les a - mou - reux de l'an\_ deux mille\_

Am  F  C  Cadd<sup>9</sup>  C 

Cher - chent à com - pren - dre Que seules\_ leurs mains\_ res -

Am  F  C  C/E  F 





- tent mo - biles\_ Pour se dé - fen - dre Ils trans - mettent par or -



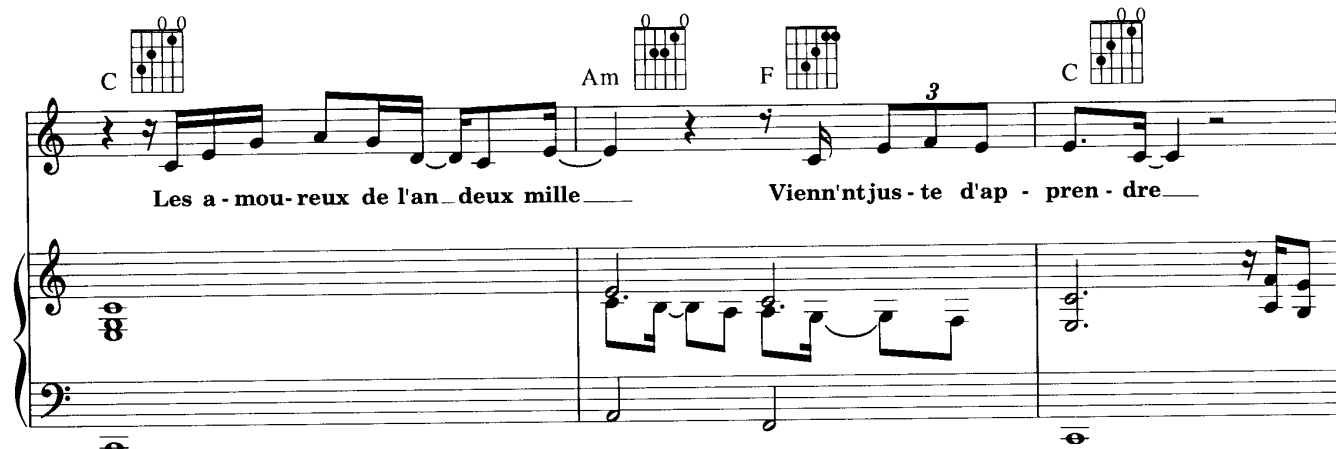
G  Am<sup>7</sup>  G  F  Fadd<sup>9</sup>  Gsus<sup>4</sup> 





- di - na - teur — Cha - cun des batt' - ments de — leur coeur —



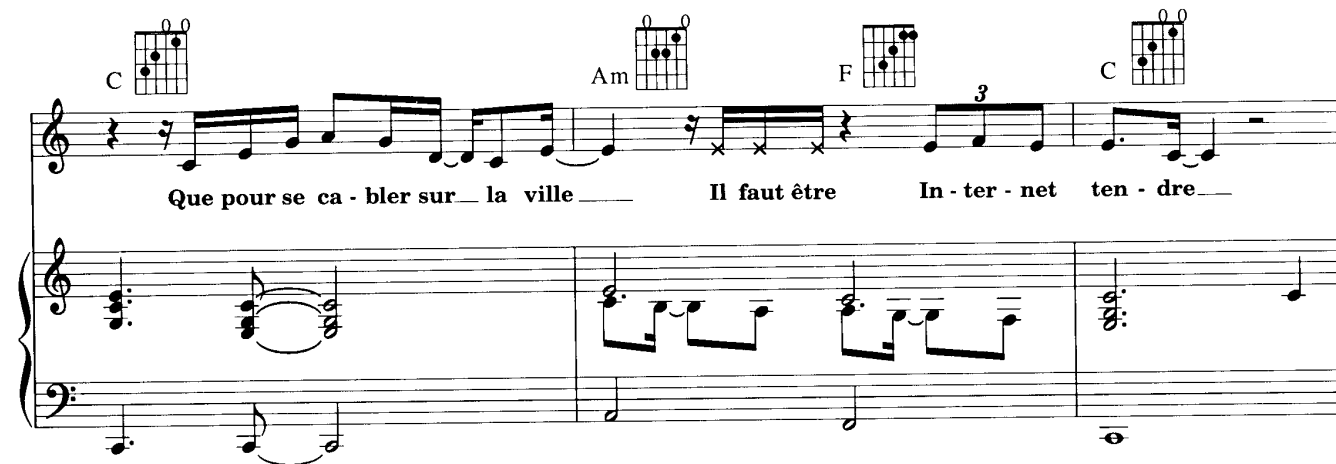
C  Am  F  C 




Les a - mou - reux de l'an deux mille — Vienn't jus - te d'ap - pren - dre —



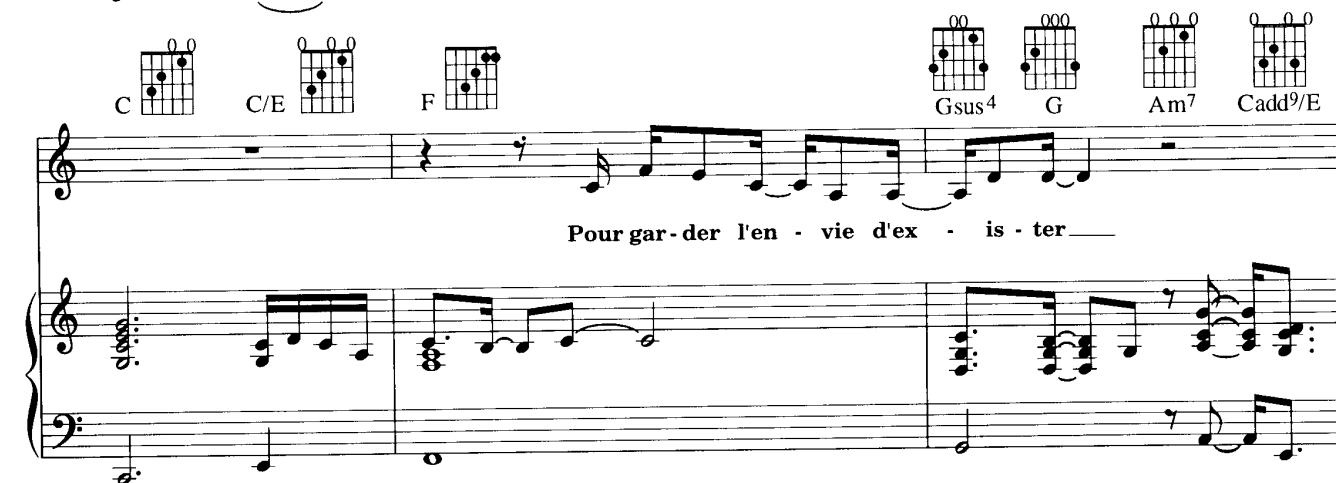
C  Am  F  C 




Que pour se ca - bler sur — la ville — Il faut être In - ter - net ten - dre —



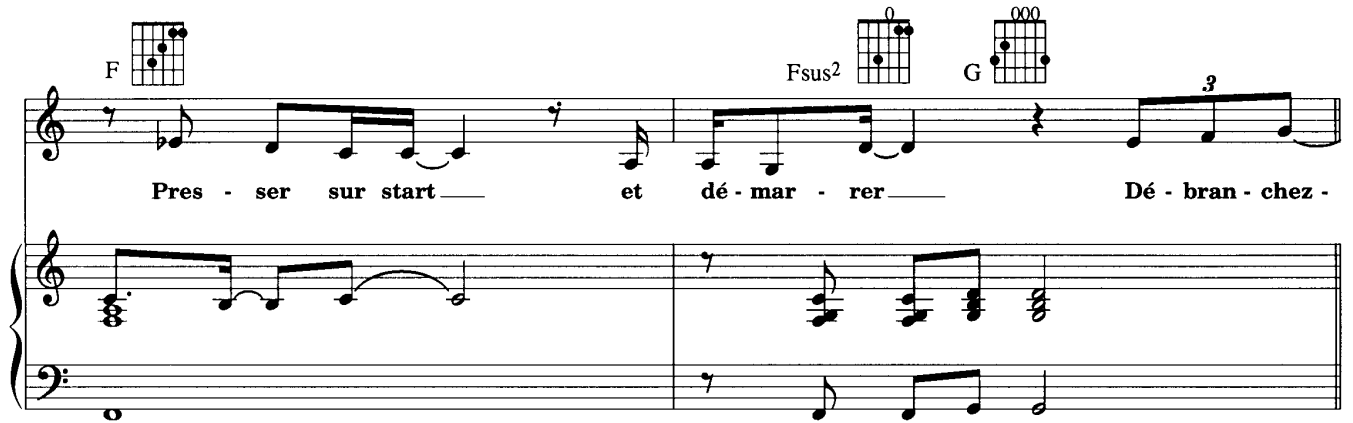
C  C/E  F  Gsus<sup>4</sup>  G  Am<sup>7</sup>  Cadd<sup>9</sup>/E 



Pour gar - der l'en - vie d'ex - is - ter —



F  Fsus2  G 

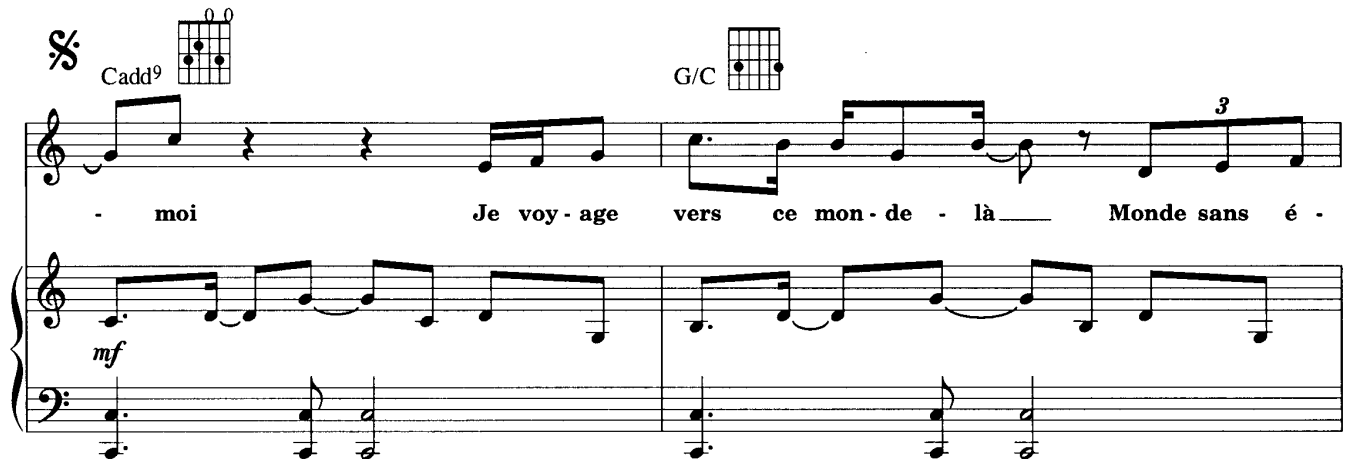
Pres - ser sur start et dé - mar - rer Dé - bran - chez -






Cadd9  G/C 

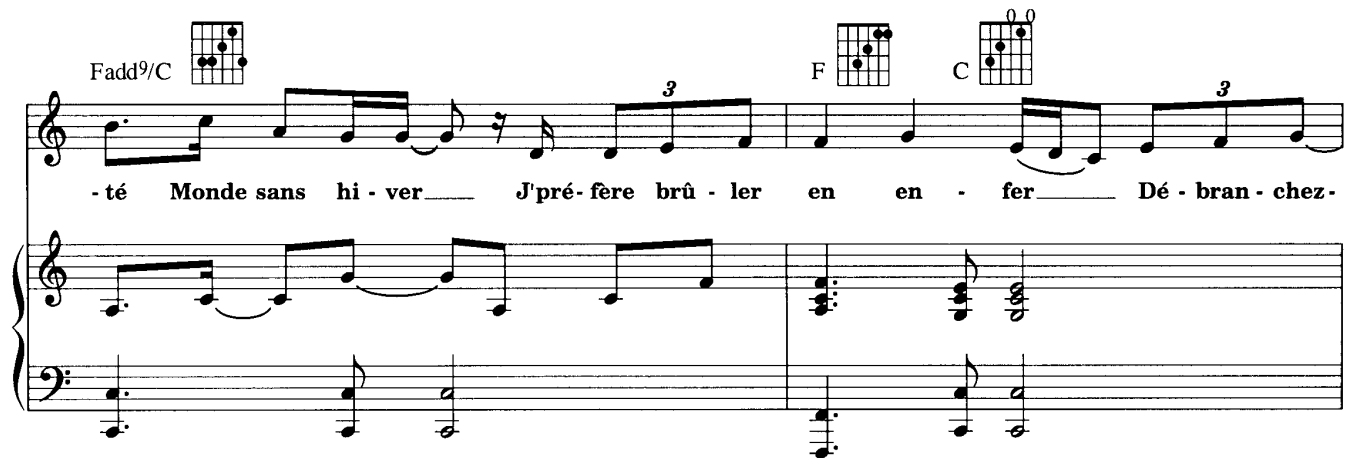
- moi Je voy - age vers ce mon - de - là Monde sans é -

*mf*



Fadd9/C  F  C 

- té Monde sans hi - ver J'pré - fère brû - ler en en - fer Dé - bran - chez -



Cadd9  G/C 






- moi Vi - dez ma tête de ce mé - tal Ar - ra - chez ces



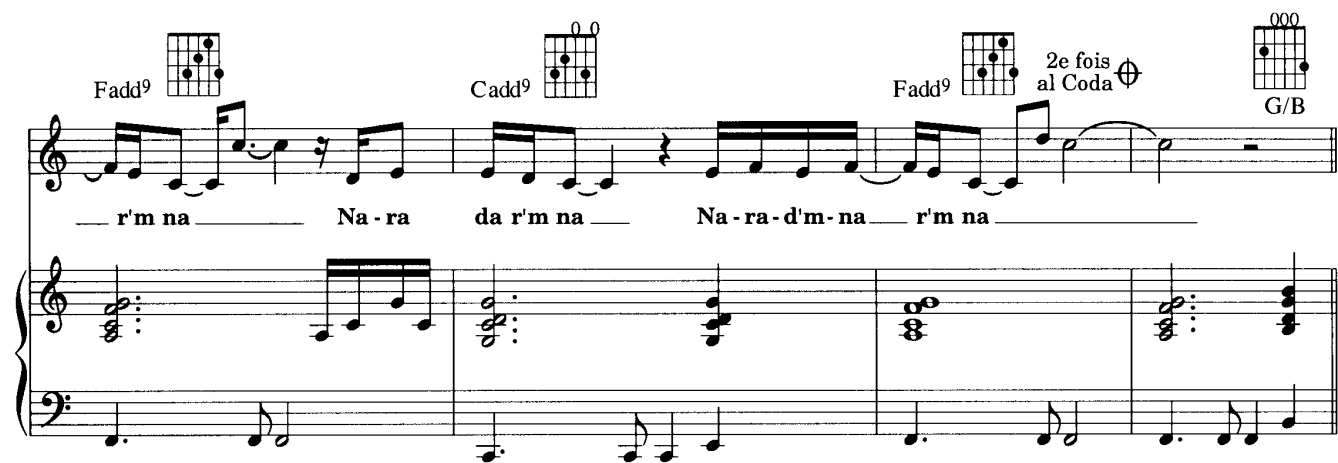
Fadd<sup>9</sup>/C  F  C  Cadd<sup>9</sup>/E 





cables et faites-moi mal — Ré - a - ni - mez l'a - ni - mal — Na - ra - d'm - na —



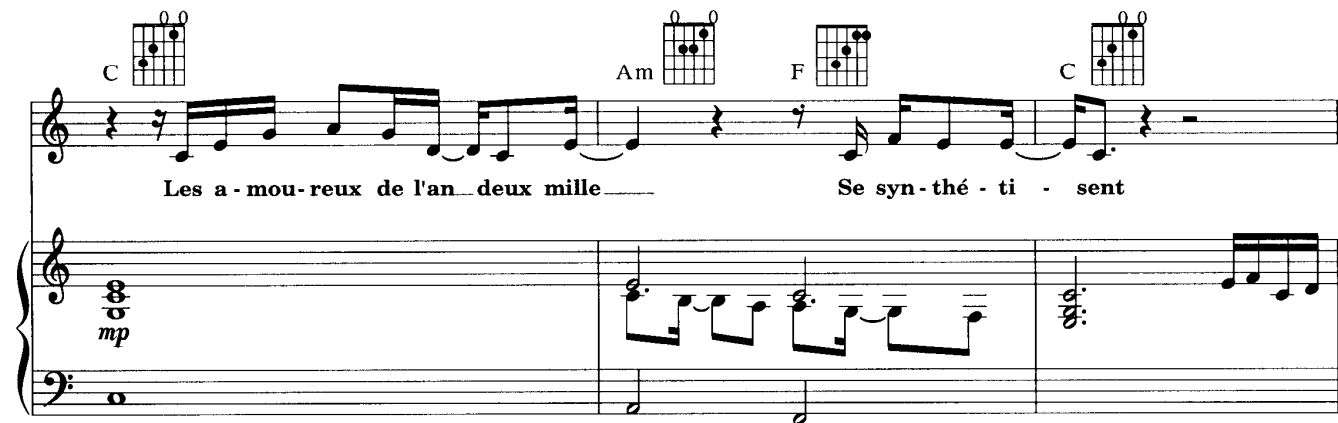
Fadd<sup>9</sup>  Cadd<sup>9</sup>  Fadd<sup>9</sup>  2e fois al Coda  G/B 





— r'm na — Na - ra da r'm na — Na - ra - d'm - na — r'm na —




C  Am  F  C 

Les a - mou - reux de l'an deux mille — Se syn - thé - ti - sent



C  Am  F  C 

En plu - sieurs sen - ti - ments sté - riles — Qui s'é - lec - tro - ni - sent — S'in - for - ma -



ti - sent — Un sim - ple ren - dez - vous — ma - gique





Passe par un mo - dule de — plas - tique Dé - bran - chez -

Coda


Les a - mou - reux de l'an — deux mille — N'ont plus — rien à

*mp*

crain - dre — On fait l'a - mour cy - ber - né - tique — On vient

C  D  A/D  G/D 




de s'é-teindre...




G  D  3 A/D  3



Dé - bran - chez - moi — Vi - dez ma tête de ce — mé - tal — Ar - ra - chez ces




G/D  3 G  D  3

cables et faites - moi mal — Ré - a - ni - mez l'a - ni - mal — Dé - bran - chez -



D  A/D  3





moi — Je voy - age vers ce mon - de - la — Monde sans é -




G/D     





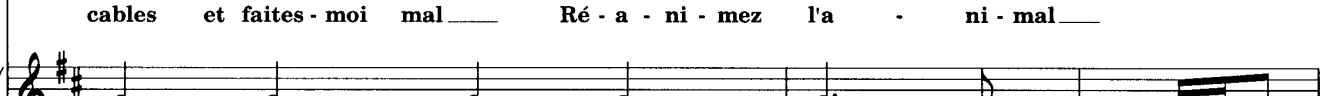
- té Monde sans hi - ver J'pré - fere brû - ler en en - fer Dé - bran - chez -



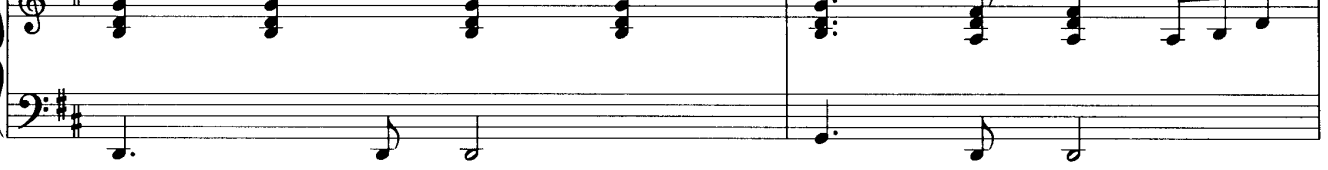
D    







moi Vi - dez ma tête de ce mé - tal Ar - ra - chez ces


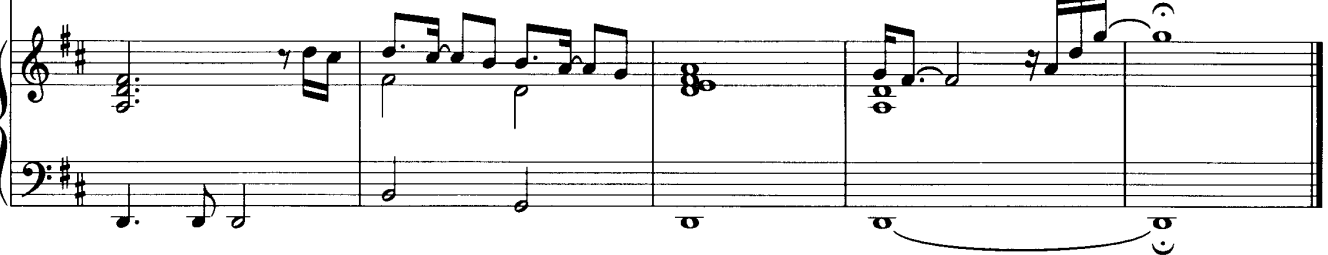


G/D     

cables et faites - moi mal Ré - a - ni - mez l'a - ni - mal







D  Bm  G  Dadd<sup>9</sup>  D  Dsus<sup>4</sup>  Fin

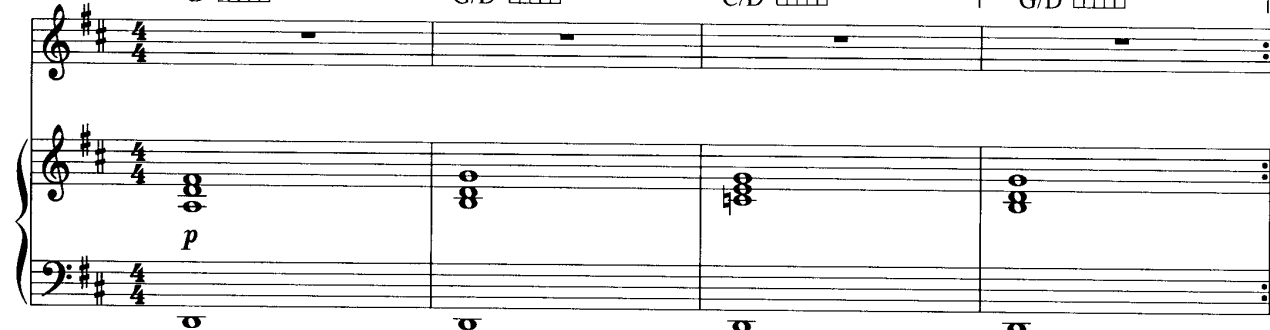






# ALLÉLUIA

Paroles : Lara Fabian  
Musique : Rick Allison - Daniel Seff


♩ = 142

D  G/D  C/D  G/D  ①



② G/D  D  G/D 


1. Toi qu'on ap - pelle l'en - fant d'un monde en dé - route Il te fau -  
(2) - toire au fond n'ap - par - tient qu'à toi Elle fe - ra -




C/D  G/D  D 





(1) - dra ap - prendre - à i - gno - rer leurs doutes Leur manque de con - fiance re - gar - der  
(2) - par - tie de ces rêves qu'on ne vit qu'une fois Ton nom bien gra - vé dans la mé -



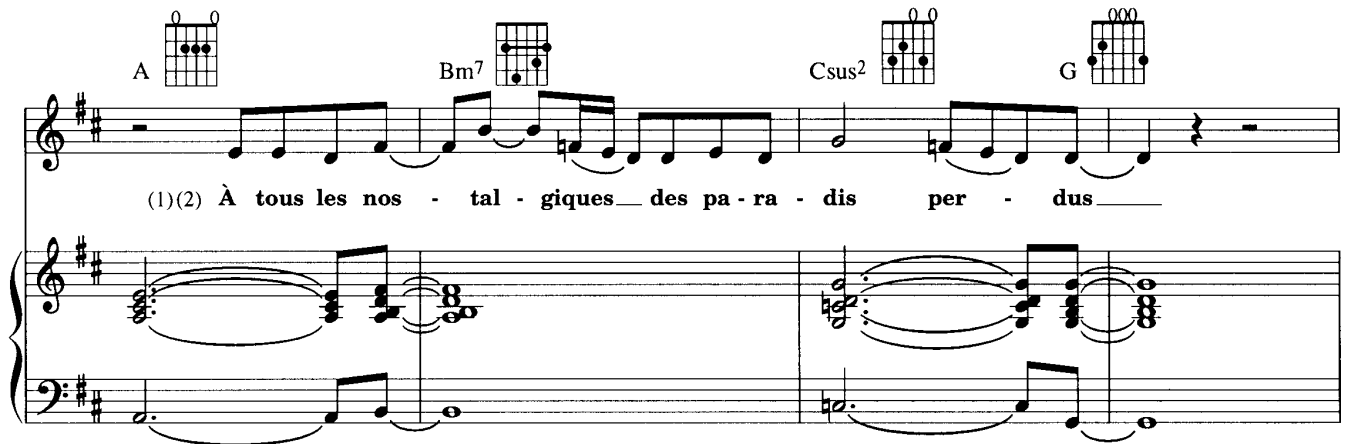
G/D  C/D  G/D 




(1) droit de - vant Leur prou - ver — que tout n'est ja - mais qu'une ques - tion de — temps —  
 (2) - moire des gens Qui t'of - fraient — leurs doutes im - menses pour seul en - cou - rag' - ment —



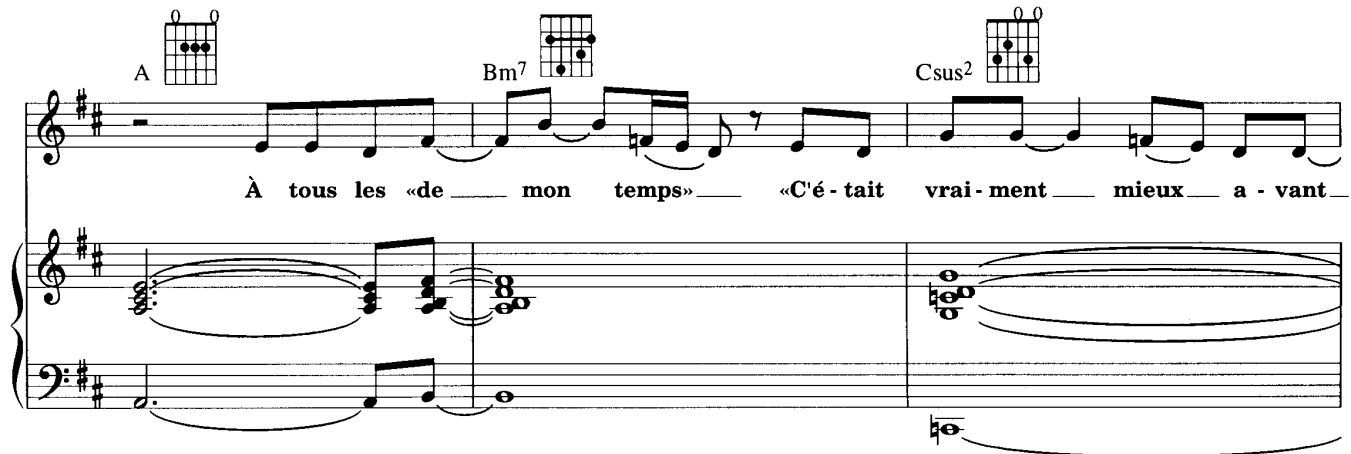
A  Bm7  Csus2  G 





(1)(2) À tous les nos - tal - giques — des pa - ra - dis per - dus —



A  Bm7  Csus2 

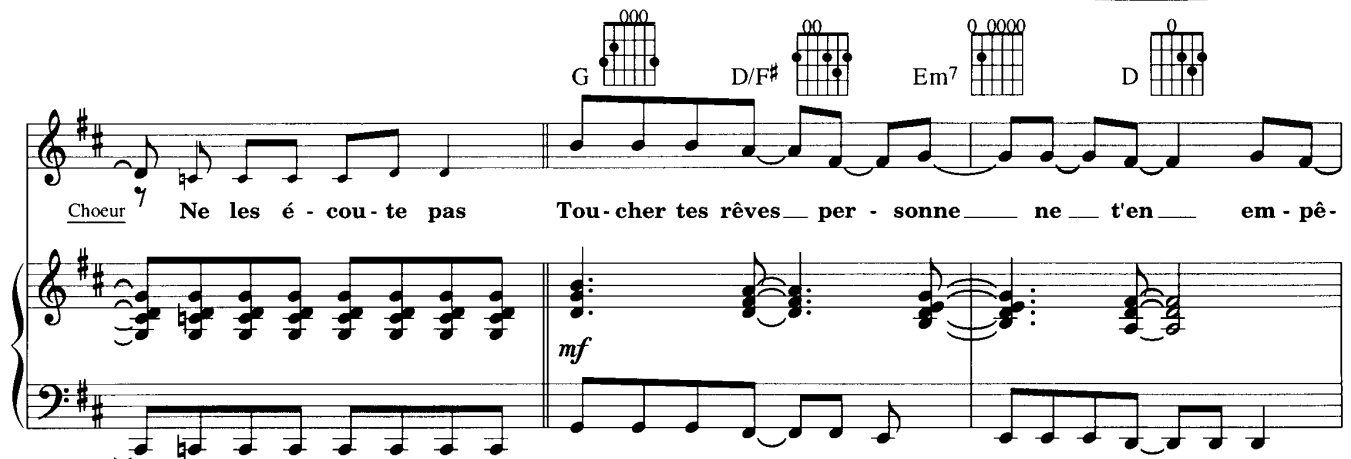
À tous les «de — mon temps» — «C'é - tait vrai - ment — mieux — a - vant —









G  D/F#  Em7  D 

Choeur Ne les é - cou - te pas Tou - cher tes rêves — per - sonne — ne — t'en — em - pê -


*mf*









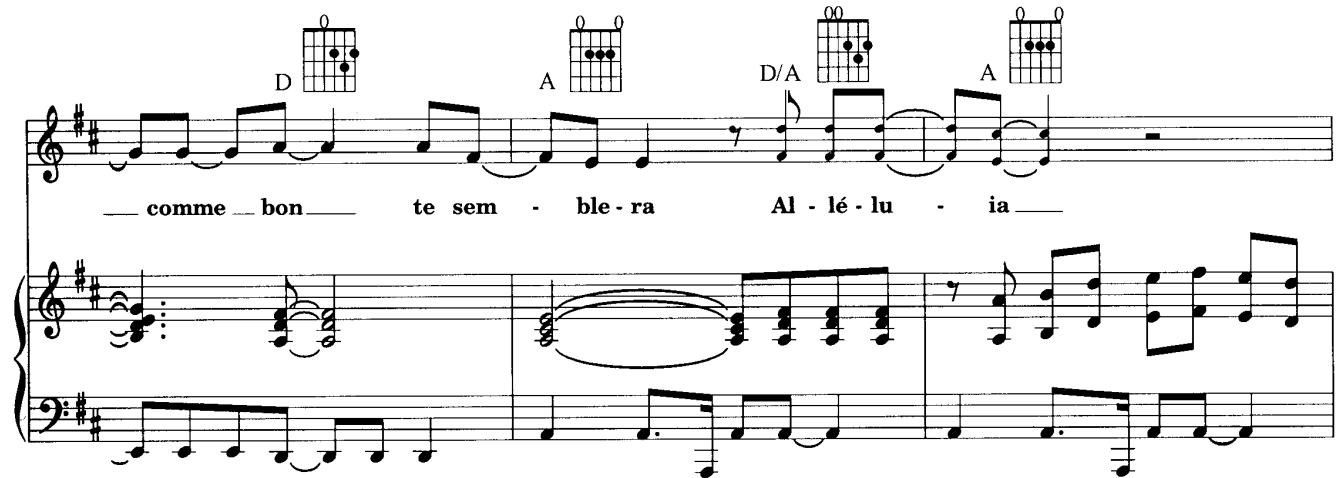
A  D/A  A  G  D/F#  Em7 







che - ra Al - lé - lui - ia — Vo - guer sur tes — ga - lères —



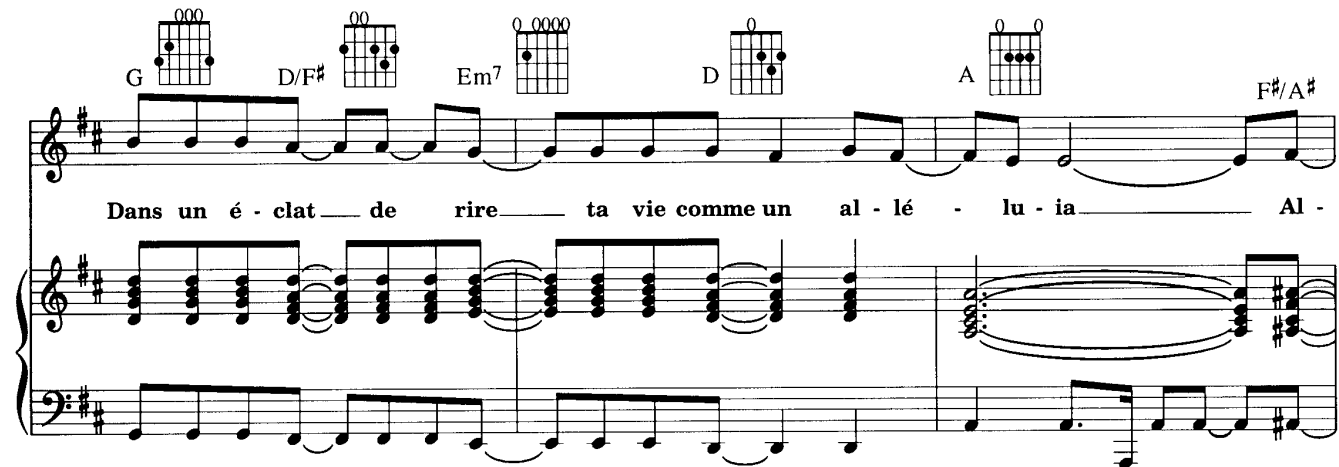
D  A  D/A  A 

— comme — bon — te sem - ble - ra Al - lé - lu - ia —



G  D/F#  Em7  D  A  F#/A# 

Dans un é - clat — de rire — ta vie comme un al - lé - lu - ia — Al -



F#/A#  G  Csus2  D 

— lé - lu - ia — Al - lé - lu - ia

*mp*



D

Al - lé - lu - ia

1 2

2. Ton his- Choeur Al - lé - lu -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for D major is shown above the first measure. The system concludes with two measures marked with circled numbers 1 and 2, indicating first and second endings.

D G/D C/D

- ia Al - lé - lu - ia Al - lé - lu -

*mf*

Detailed description: This system covers measures 3 to 5. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. A guitar chord diagram for D major is above measure 3, G/D above measure 4, and C/D above measure 5. The dynamic marking *mf* is placed in the piano part at the start of measure 3.

C/D G/D D



- ia Al - lé - lu - ia Al - lé - lu -

Detailed description: This system covers measures 6 to 8. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords. Guitar chord diagrams for C/D, G/D, and D are placed above measures 6, 7, and 8 respectively.

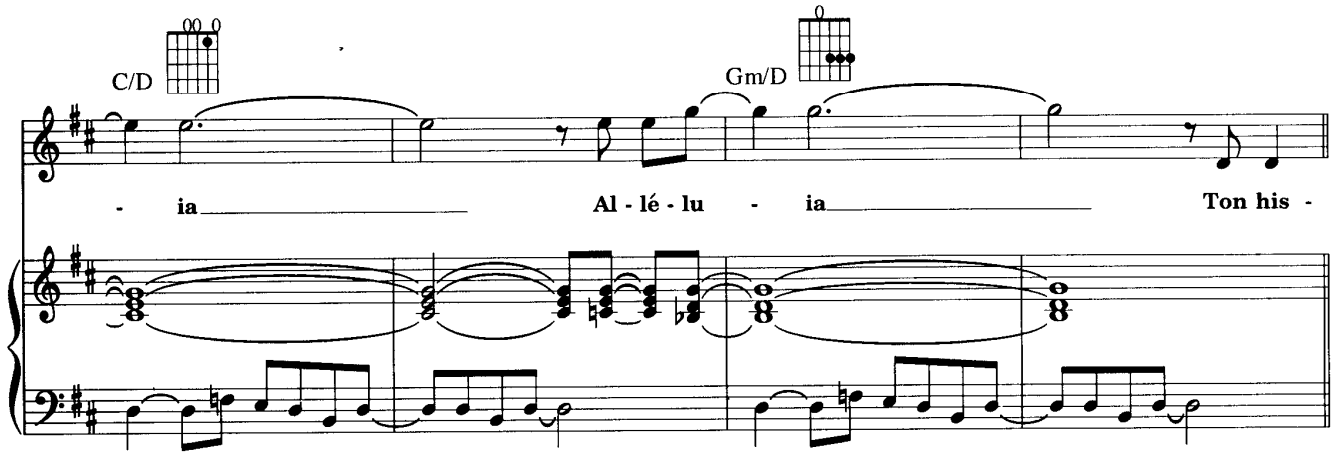
D G/D C/D



- ia Al - lé - lu - ia Al - lé - lu -

Detailed description: This system covers measures 9 to 11. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords. Guitar chord diagrams for D, G/D, and C/D are placed above measures 9, 10, and 11 respectively.

C/D  Gm/D 

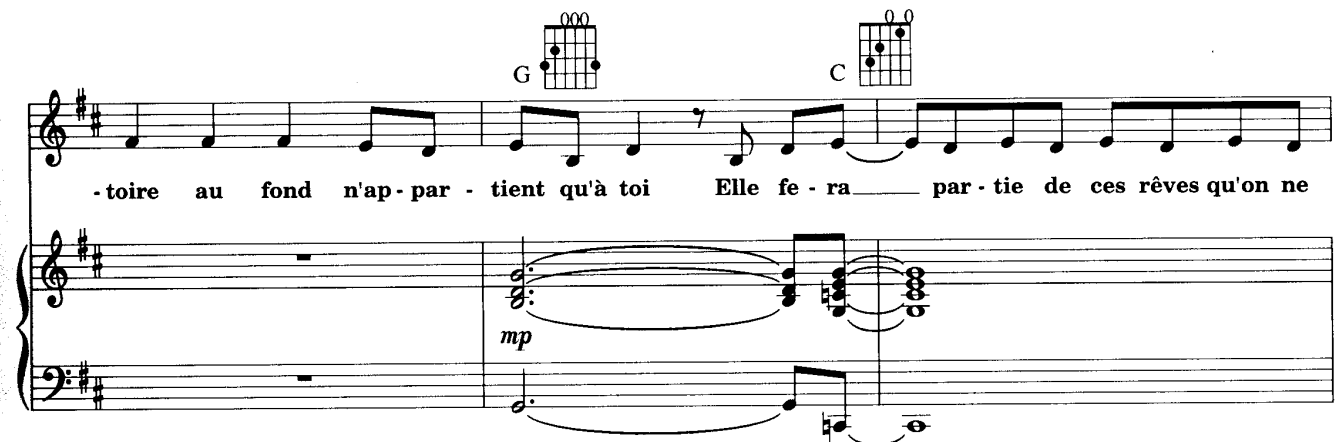
ia Al - lé - lu - ia Ton his -





G  C 

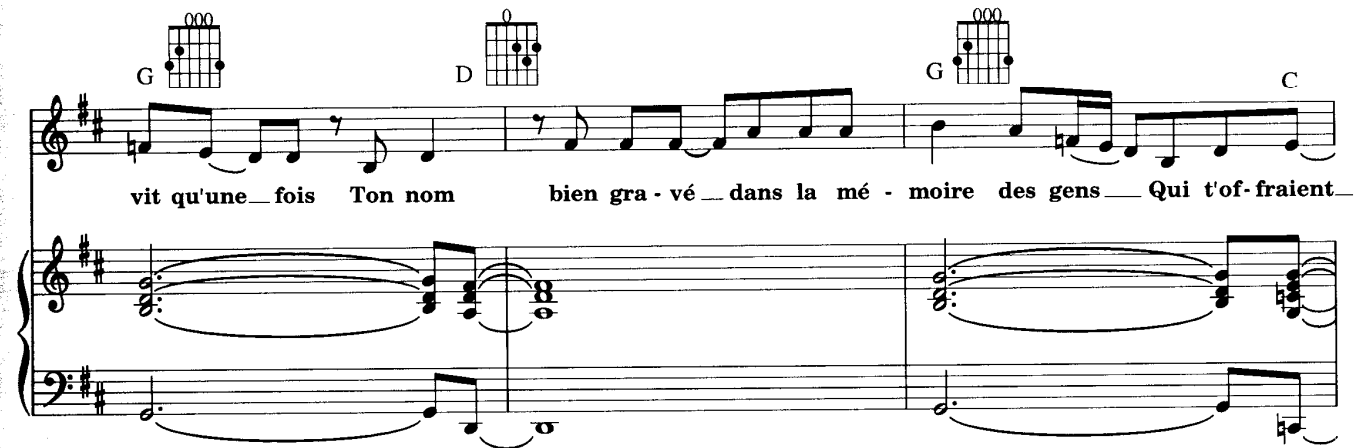
- toire au fond n'ap - par - tient qu'à toi Elle fe - ra par - tie de ces rêves qu'on ne





*mp*



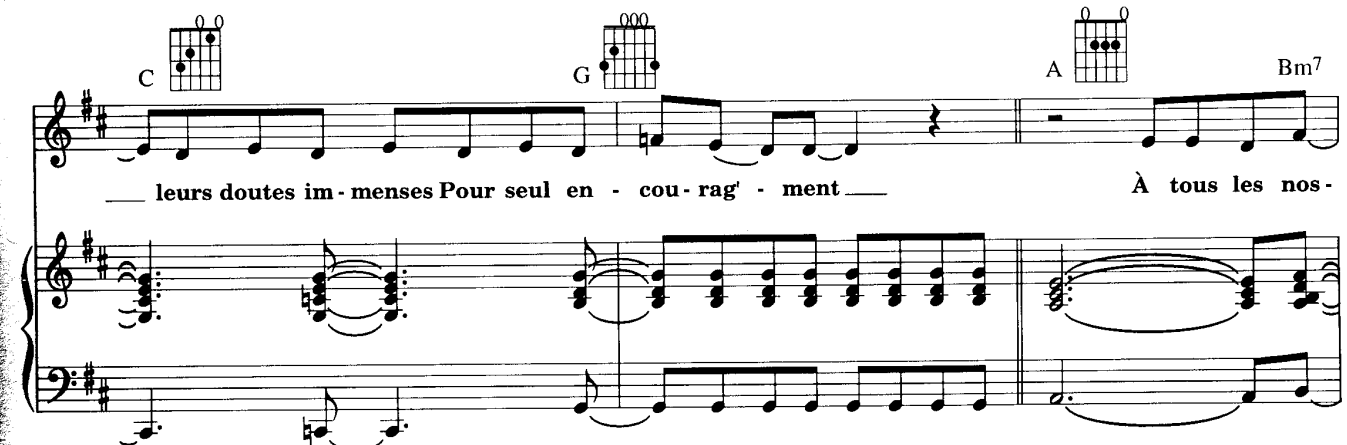
G  D  G  C 

vit qu'une fois Ton nom bien gra - vé dans la mé - moire des gens Qui t'of - fraient



C  G  A  Bm7 

leurs doutes im - menses Pour seul en - cou - rag' - ment À tous les nos -



Bm7 Csus2 G A Bm7

- tal - giques des pa - ra - dis per - dus À tous les «de

Bm7 Csus2

mon temps» «c'é - tait vrai - ment mieux a - vant» Ne les é - cou - te pas

Choeur

G D/F# Em7 D

Ne les é - cou - te pas Dans un é - clat de rire ta vie comme un al - lé -

*mf*

A G D/F# Em7

- lu - ia Al - lé - lu - ia Tou - cher tes rêves per - sonne

Em7 D/G A D/A A G D/F# Em7

ne - t'en - em - pê - che - ra <sup>Choeur</sup> Al - lé - lu - ia - Vo - guer sur tes - ga - lères -

Detailed description: This system contains the first line of the musical score. It features a vocal line with lyrics and guitar chords (Em7, D/G, A, D/A, A, G, D/F#, Em7) written above the staff. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs, showing chords and a melodic line.

Em7 D A D/A A

comme bon - te sem - ble - ble - ra <sup>Choeur</sup> Al - lé - lu - ia -

Detailed description: This system contains the second line of the musical score. It features a vocal line with lyrics and guitar chords (Em7, D, A, D/A, A) written above the staff. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs, showing chords and a melodic line.

G D/F# Em7 D/G A F#/A#



Dans un é - clat de - rire - ta vie comme un - al - lé - lu - ia

Detailed description: This system contains the third line of the musical score. It features a vocal line with lyrics and guitar chords (G, D/F#, Em7, D/G, A, F#/A#) written above the staff. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs, showing chords and a melodic line.

F#/A# G Csus2 D

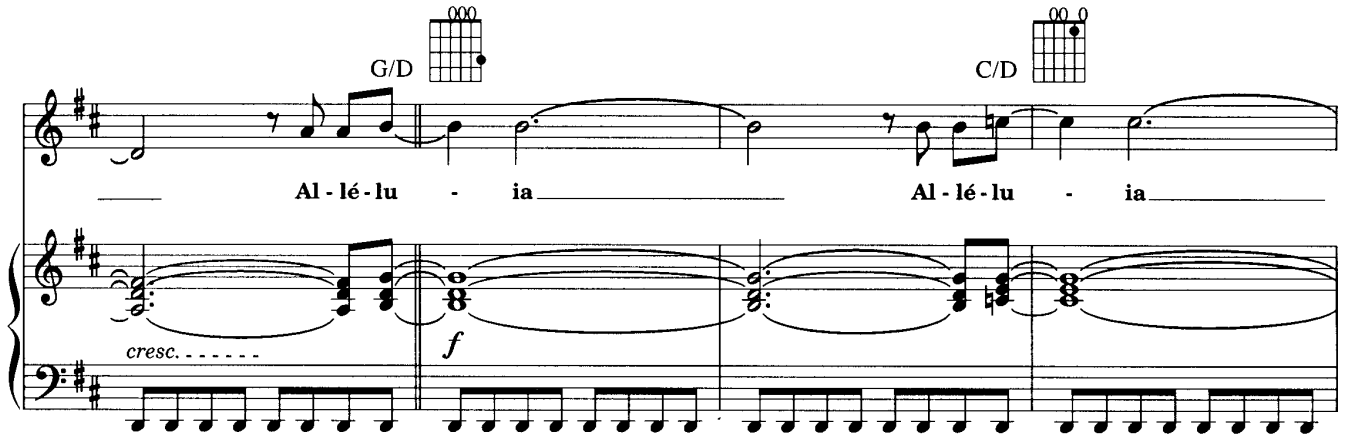
Al - lé - lu - ia <sup>Choeur</sup> Al - lé - lu - ia



Detailed description: This system contains the fourth line of the musical score. It features a vocal line with lyrics and guitar chords (F#/A#, G, Csus2, D) written above the staff. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs, showing chords and a melodic line.

G/D  C/D 

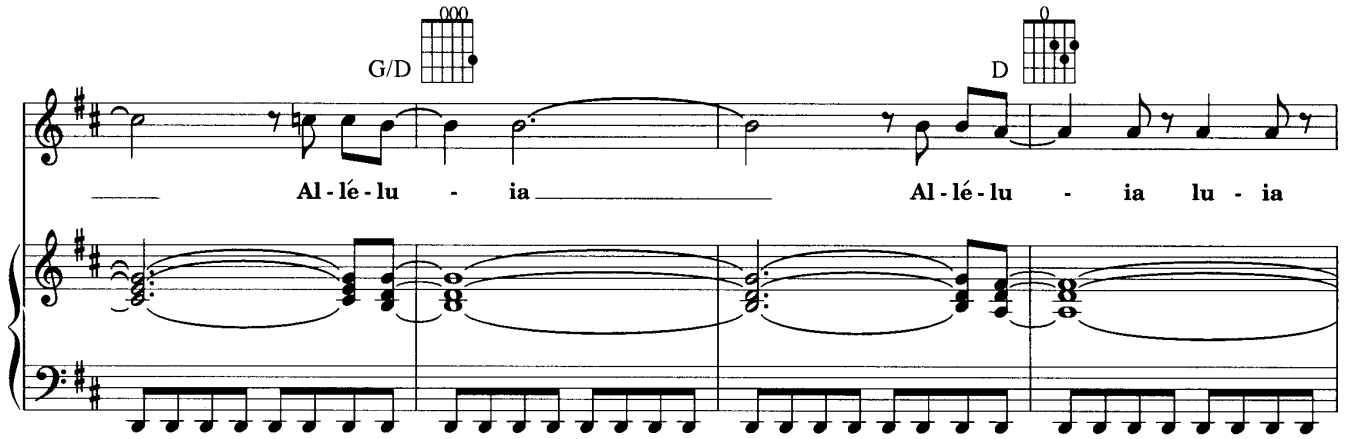
Al - lé - lu - ia Al - lé - lu - ia



*cresc.-----* *f*



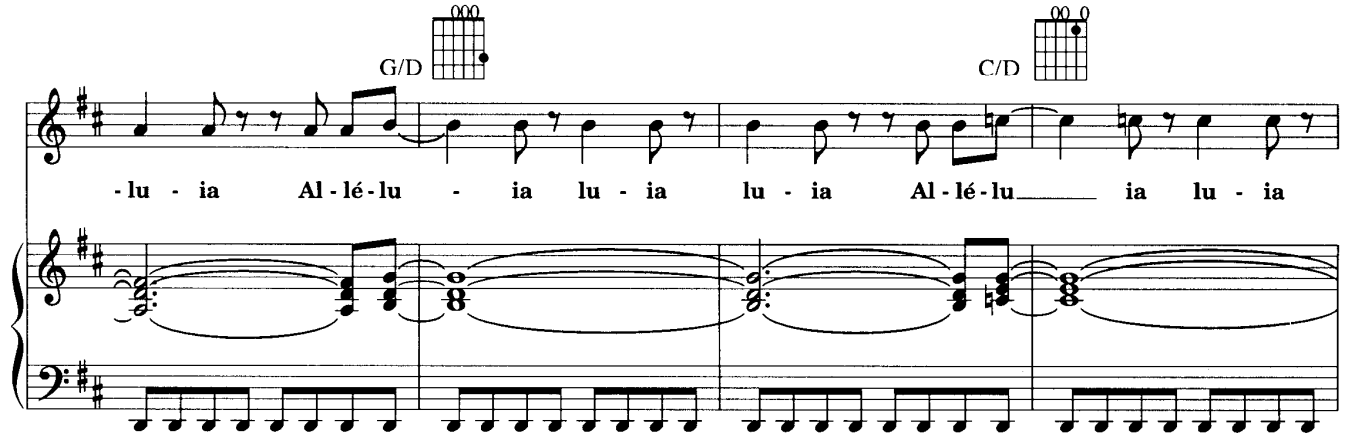
G/D  D 



Al - lé - lu - ia Al - lé - lu - ia lu - ia



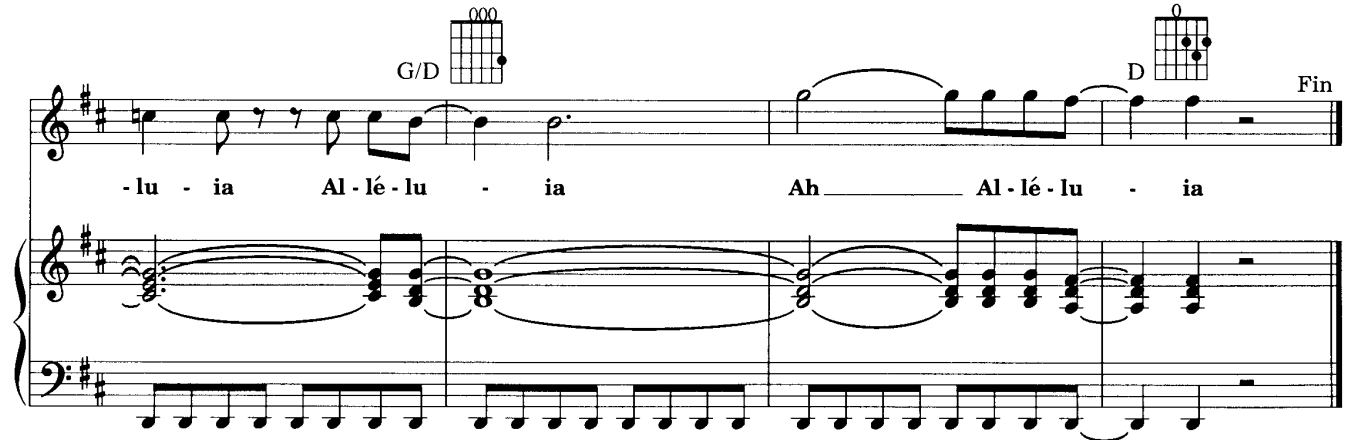
G/D  C/D 

- lu - ia Al - lé - lu - ia lu - ia lu - ia Al - lé - lu - ia lu - ia



G/D  D  Fin

- lu - ia Al - lé - lu - ia Ah Al - lé - lu - ia



# JE T'AIME

Paroles : Lara Fabian  
Musique : Rick Allison

Guitare : Capo 1er fret

♩ = 62

Fm Cm/E $\flat$  D $\flat$ maj7 Csus4 C

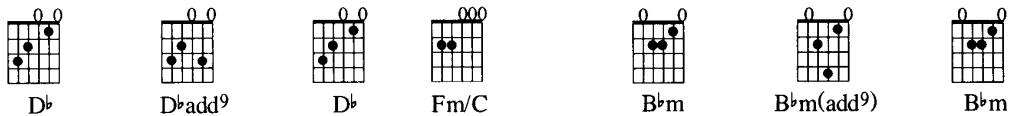
Fm E $\flat$ /G A $\flat$  Csus4

C Fm Cm/E $\flat$

1. D'ac - cord il ex - is - tait — d'au - tres fa - çons de se quit - ter — Quel-

Fm Cm/E $\flat$

- ques é - clats de verre — au - raient peut - être pu nous ai - der — Dans

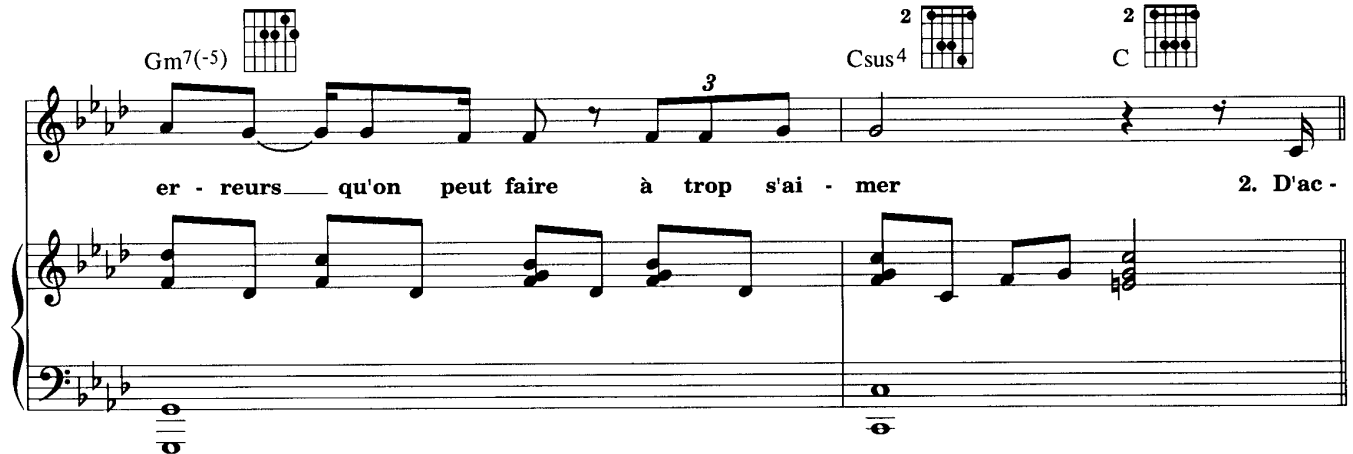

  
 D $\flat$    D $\flat$ add $^9$    D $\flat$    Fm/C   B $\flat$ m   B $\flat$ m(add $^9$ )   B $\flat$ m

ce si - lence a - mer — j'ai dé - ci - dé de par - don - ner — Les



Gm7(-5)   Csus4   C

er - reurs — qu'on peut faire à trop s'ai - mer      2. D'ac -

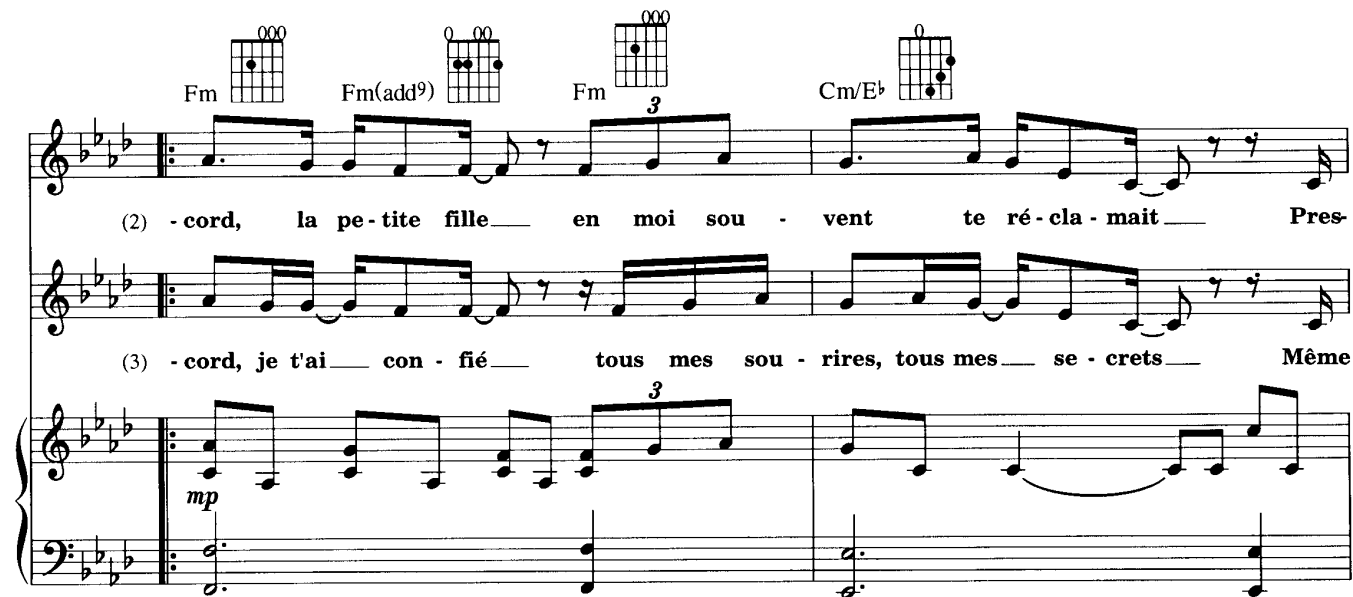


Fm   Fm(add $^9$ )   Fm   Cm/E $\flat$

(2) - cord, la pe - tite fille — en moi sou - vent te ré - cla - mait — Pres

(3) - cord, je t'ai — con - fié — tous mes sou - rires, tous mes — se - crets — Même

*mp*












Fm  Fm(add9)  Fm  Cm/Eb 

(2) - que comme u - ne mère, tu me bor - dais, me pro - té - geais — Je

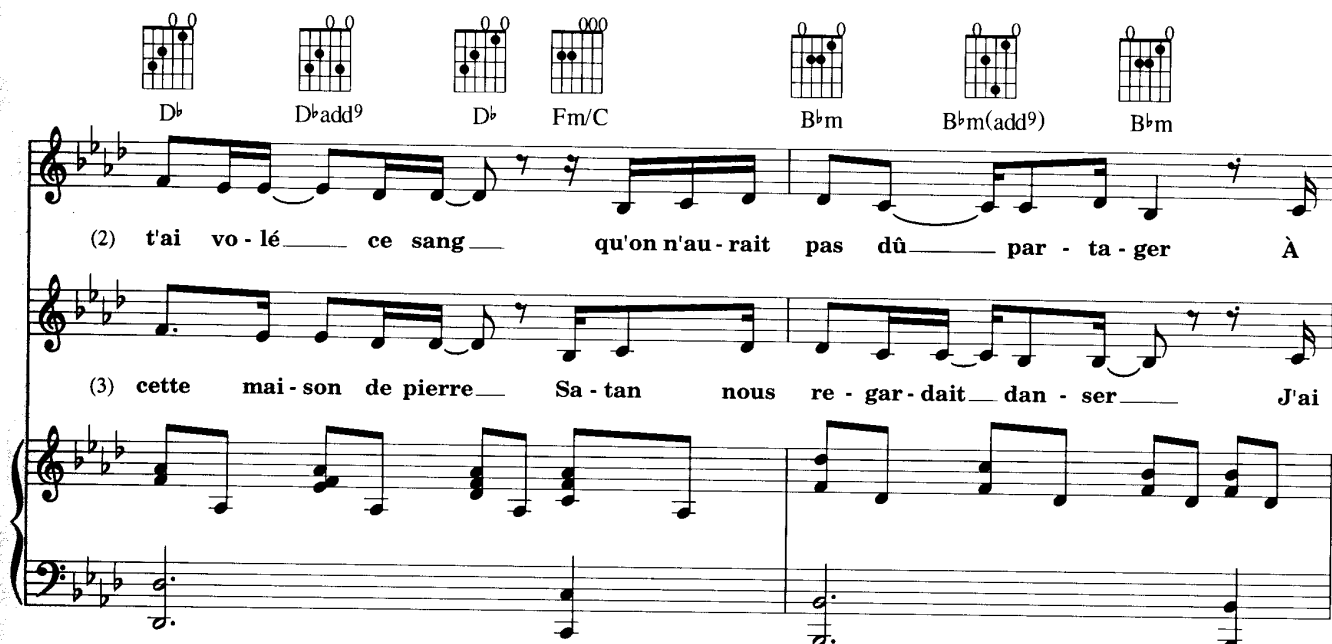
(3) ceux dont seul un frère est le gar - dien i - na - vou - é — Dans



D<sup>b</sup>  D<sup>b</sup>add<sup>9</sup>  D<sup>b</sup>  Fm/C  B<sup>b</sup>m  B<sup>b</sup>m(add<sup>9</sup>)  B<sup>b</sup>m 

(2) t'ai vo - lé — ce sang — qu'on n'au - rait pas dû — par - ta - ger À

(3) cette mai - son de pierre — Sa - tan nous re - gar - dait — dan - ser — J'ai



Gm7(-5)  Csus4  C 

(2) bout de mots — de rêves — je vais cri - er —

(3) tant vou - lu — la guerre — de corps qui se fai - saient — la paix —



Fm      Gm7(-5)      Fm/A<sup>b</sup>      B<sup>b</sup>m      Fm      Cm/E<sup>b</sup>      D<sup>b</sup>maj7      A<sup>b</sup>/C

Je t'aime — je t'aime — *3* comme un fou, *1ère fois* comme un sol-dat — Comme u-ne star —

B<sup>b</sup>m      Csus<sup>4</sup>      C      Fm      Gm7(-5)      Fm/A<sup>b</sup>      B<sup>b</sup>m

*2e fois* de ci - né - ma — *1ère fois* Je t'aime — je t'aime — Comme un

Fm      Cm/E<sup>b</sup>      D<sup>b</sup>maj7      A<sup>b</sup>/C      B<sup>b</sup>m      Csus<sup>4</sup>      C

loup, comme un roi — Comme un homme *2e fois* que je ne suis pas — *1ère fois* Tu vois — je

① Fm Fm(add9) Fm

t'aime — comme ça 3. D'ac-

② D<sup>b</sup> E<sup>b</sup> Fm E<sup>b</sup>/G A<sup>b</sup> B<sup>b</sup>m

t'aime — comme ça

2 Csus4 C

Fm Gm7(-5) Fm/A<sup>b</sup> B<sup>b</sup>m

Je t'aime — je t'aime — Comme un

*mf*

Fm Cm/E<sup>b</sup> D<sup>b</sup>maj7 A<sup>b</sup>/C B<sup>b</sup>m Csus4 C

fou, comme un sol - dat — Comme u - ne star — de ci - né - ma — 3

Fm Gm7(-5) Fm/A<sup>b</sup> B<sup>b</sup>m

Je t'aime — je t'aime — je t'aime — je t'aime — je t'aime — je t'aime — Comme un

Fm Cm/E<sup>b</sup> D<sup>b</sup>maj7 A<sup>b</sup>/C B<sup>b</sup>m Csus4 C

loup comme un roi Comme un homme — que je ne suis pas — Tu vois je t'aime comme ça —  
*ad lib. - hors tempo*

Fm Cm/E<sup>b</sup> D<sup>b</sup>maj7 D<sup>b</sup>6 Csus4 C Fm

Tu vois — je t'aime comme ça

*mp* *rit.* — — — — —

Fin