

LARA FABIAN

Pure

(*Extraits*)

TOUT

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HUMANA

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LES AMOUREUX DE L'AN DEUX MILLE

page 26

ALLÉLUIA

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JE T'AIME

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TOUT

Paroles : Lara Fabian
Musique : Rick Allison

Guitare : Capo 1er fret

♩ = 62

mp

A^b Cm/G E^b/G Fm A^b/E^b Cm/E^b

D^b D^bm A^b D^b/A^b

A^b Cm/G E^b/G Fm A^b/E^b Cm/E^b

mp

D^b D^bm A^b D^b/A^b

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

mp

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♭maj7

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

A♭ B♭m7 Fm/B♭ G♭add2 D♭/E♭ E♭

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

A♭ Cm/G E♭/G Fm A♭/E♭ Cm/E♭

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

D♭ D♭m/F♭ A♭ D♭/A♭

Nous Les plus forts — les plus fous

A^b Cm/G E^b/G Fm A^b/E^b Cm/E^b

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

D^b D^bm A^badd2

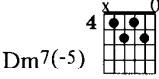
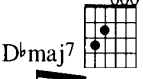
-cher — Sauf, sauf no-tre li-ber-té

Dm7(-5) D^bmaj7


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

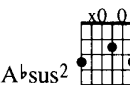








A^b B^bm7 Fm/B^b G^badd2

-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



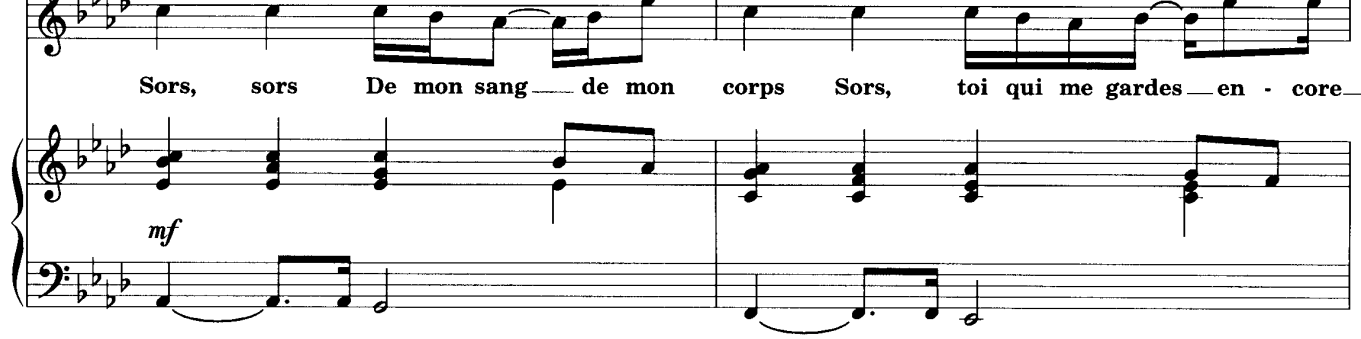
fout On a — l'u-ni-vers — rien qu'à nous — On a tout —








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

mf



Sors, au creux de tes — re - grets —



A^b
Cm/G
E^b/G
Fm
A^b/E^b
Cm/E^b

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

D^b
D^bm
A^b
B^b/D
C/E

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

Fm
E^b/G
A^b
B^bm7
Fm/B^b

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

G^b
A^b/G^b
G^b
D^b/E^b
E^b
B
D[#]m/A[#]
F[#]/A[#]

3 G#m G#m/F# E E/F# F# A^b Cm/G E^b/G

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

mf

Fm A^b/E^b Cm/E^b D^b D^bm

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

A^b A^b Cm/G E^b/G Fm A^b/E^b Cm/E^b

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

mp

D^b D^bm A^badd2

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♭ B♭sus4 A♭/C B♭add2/D



 Mm



 A♭ E♭/G Fm A♭/B♭ E♭







 Mm La dif - fé -



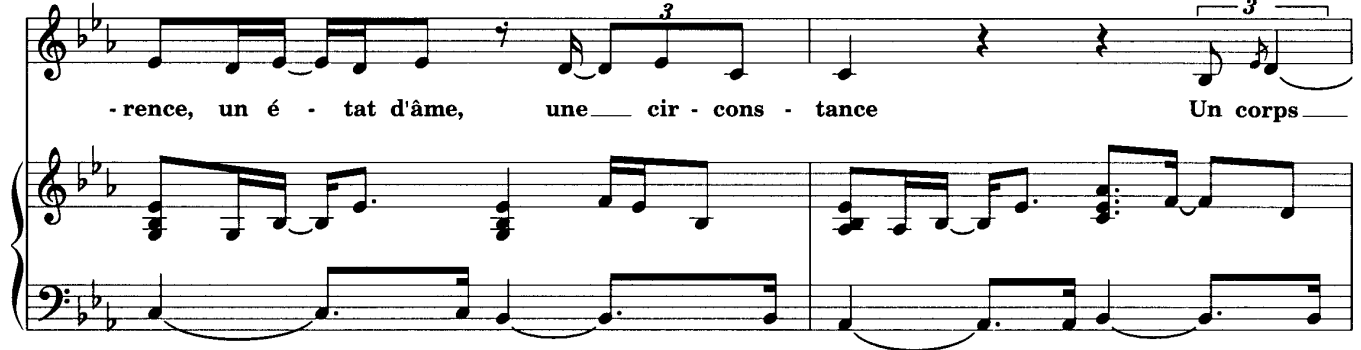
 E♭ B♭/E♭ A♭/E♭ E♭ B♭/E♭ A♭/E♭










 - 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 —



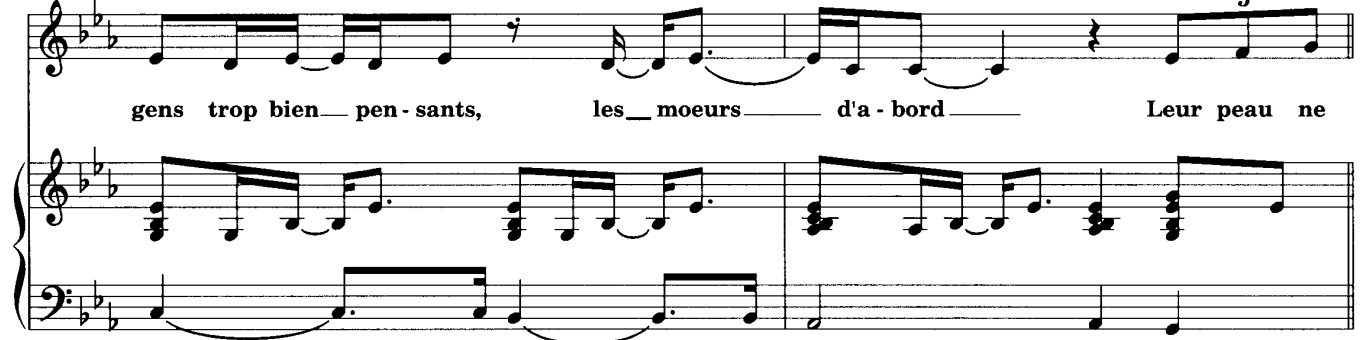
 Eb
  Bb/Eb
  Ab/Eb
  Eb
  Bb/Eb
  Ab/Eb
  Bb/D





— 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



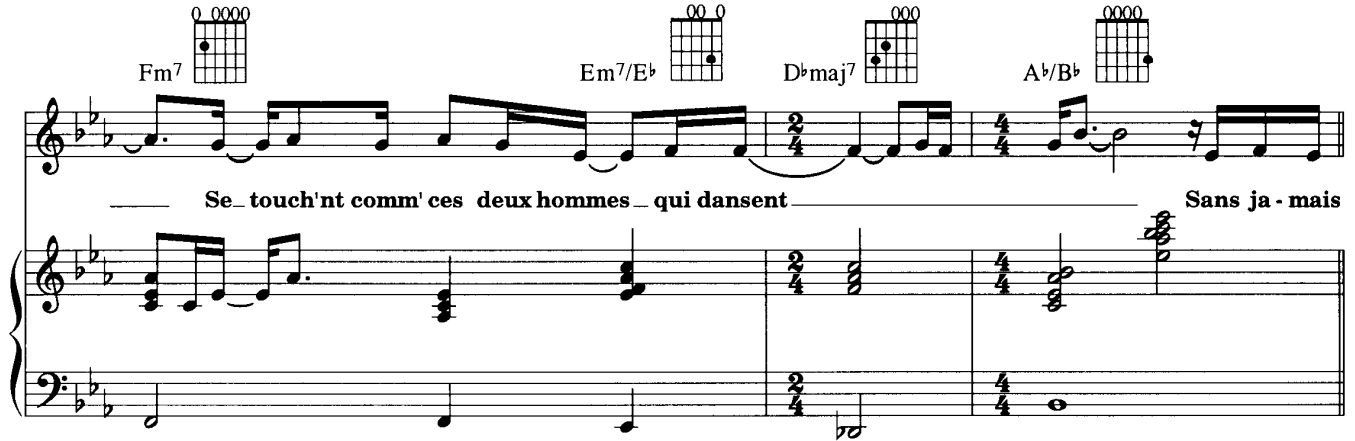
 Fm7
  Bbsus4
  Bb
  Cm7






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



 Fm7
  Em7/Eb
  Dbmaj7
  Ab/Bb

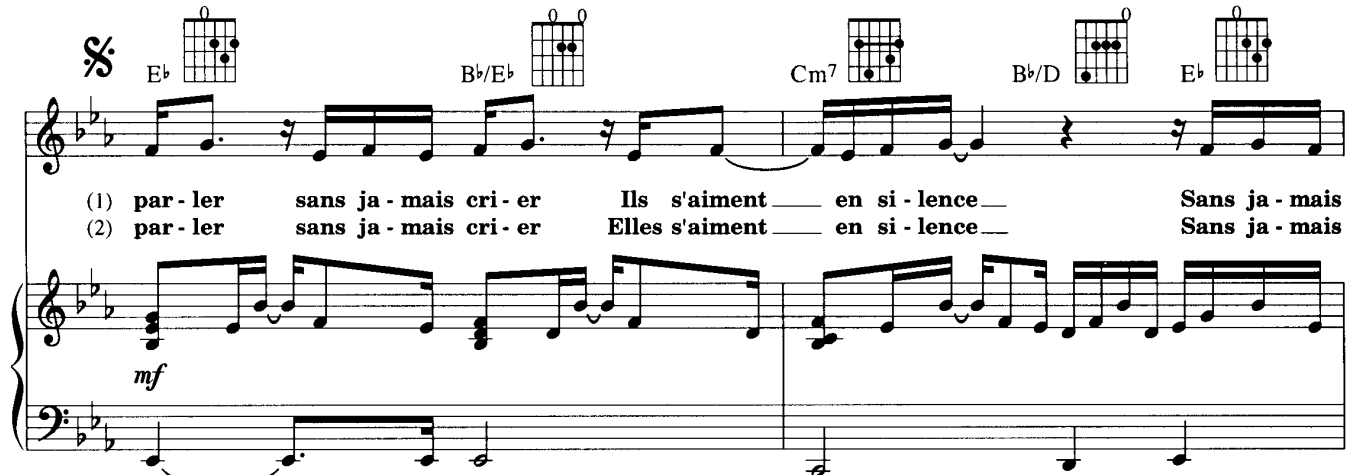
Se touch'nt comm' ces deux hommes qui dansent Sans ja - mais






 Eb
  Bb/Eb
  Cm7
  Bb/D
  Eb

(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

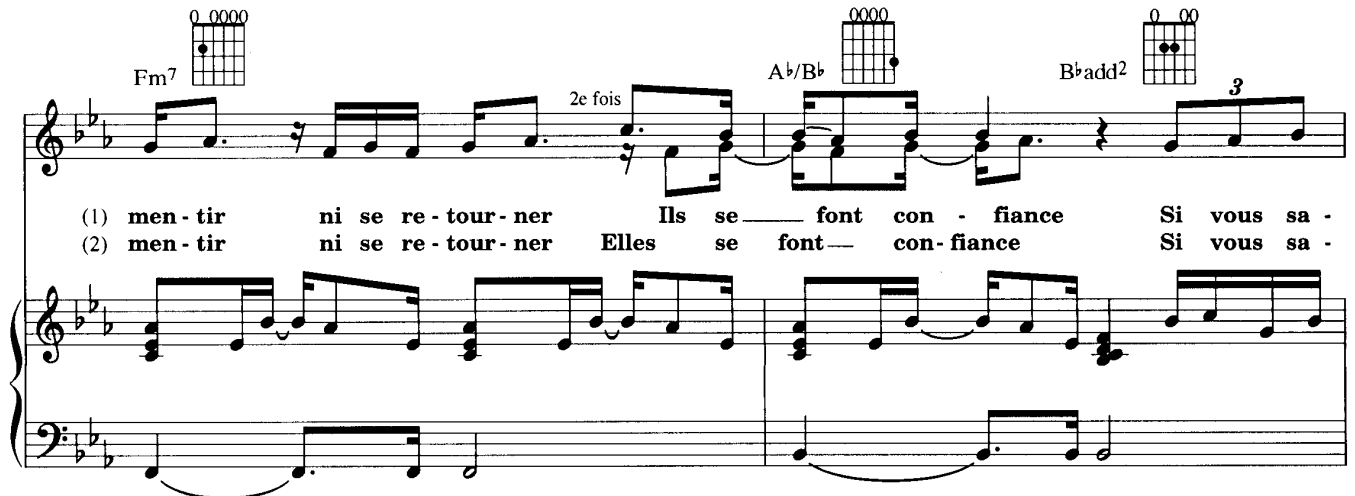







 Fm7
  Ab/Bb
  Bbadd2

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 -

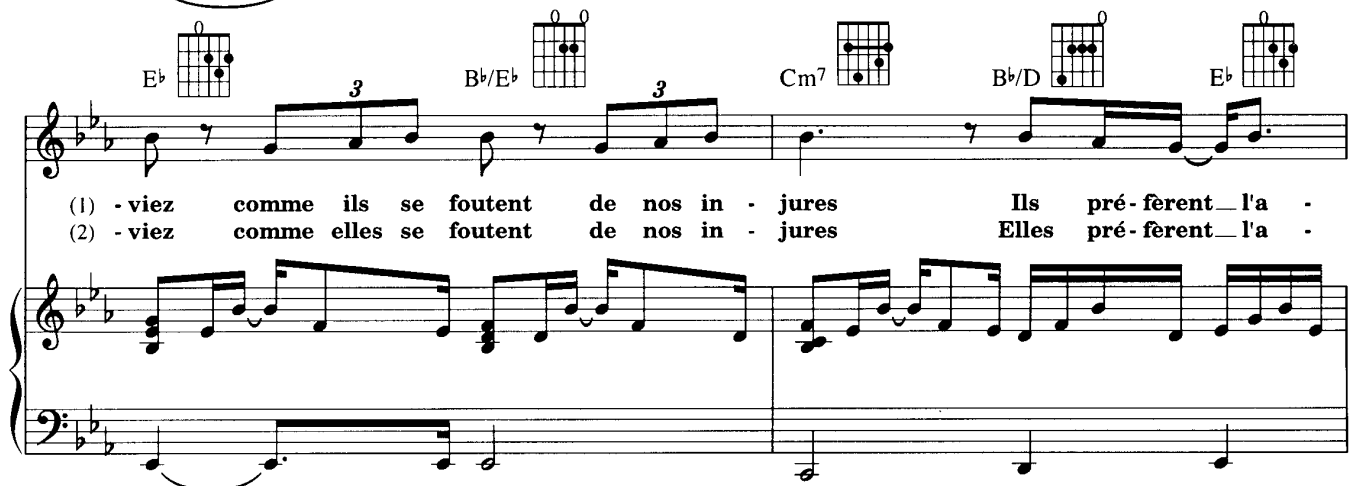
3






 Eb
  Bb/Eb
  Cm7
  Bb/D
  Eb


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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 -



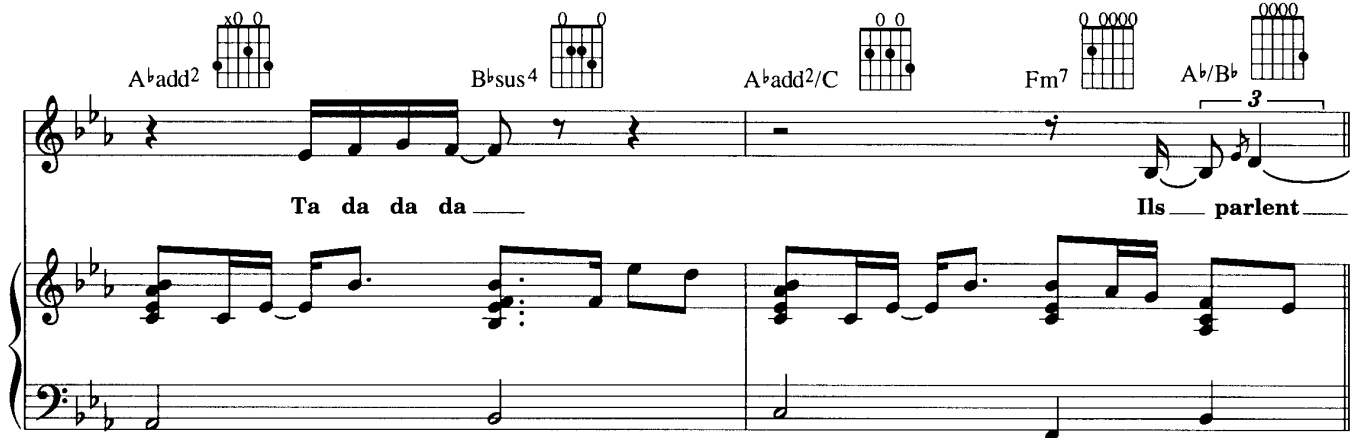
Fm7  3 2e fois al Coda  B♭ 







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



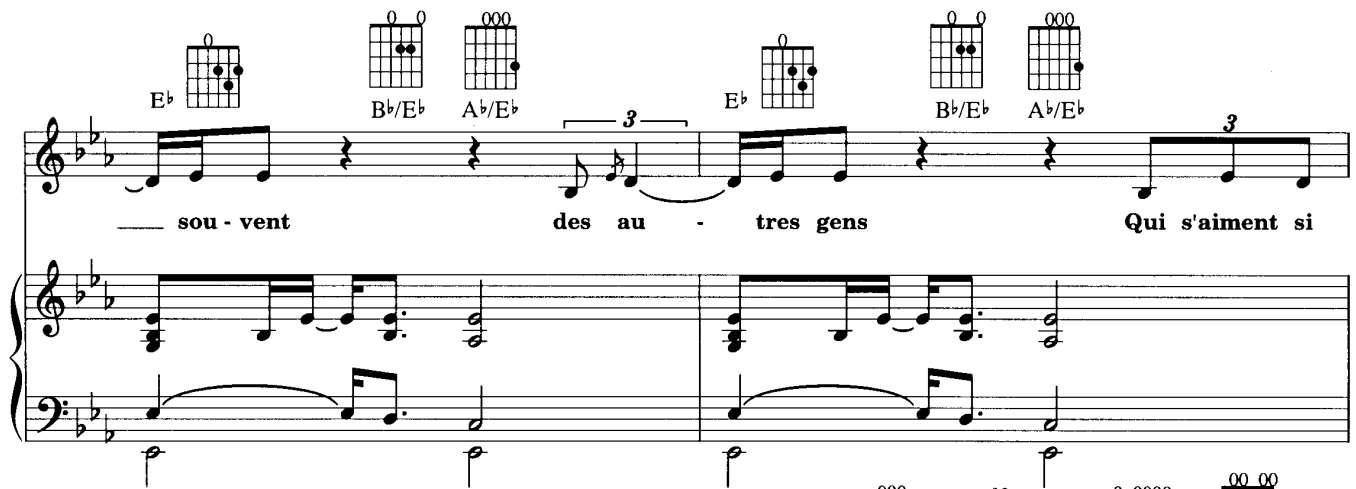
A♭add2  B♭sus4  A♭add2/C  Fm7  A♭/B♭  3







Ta da da da Ils parlent



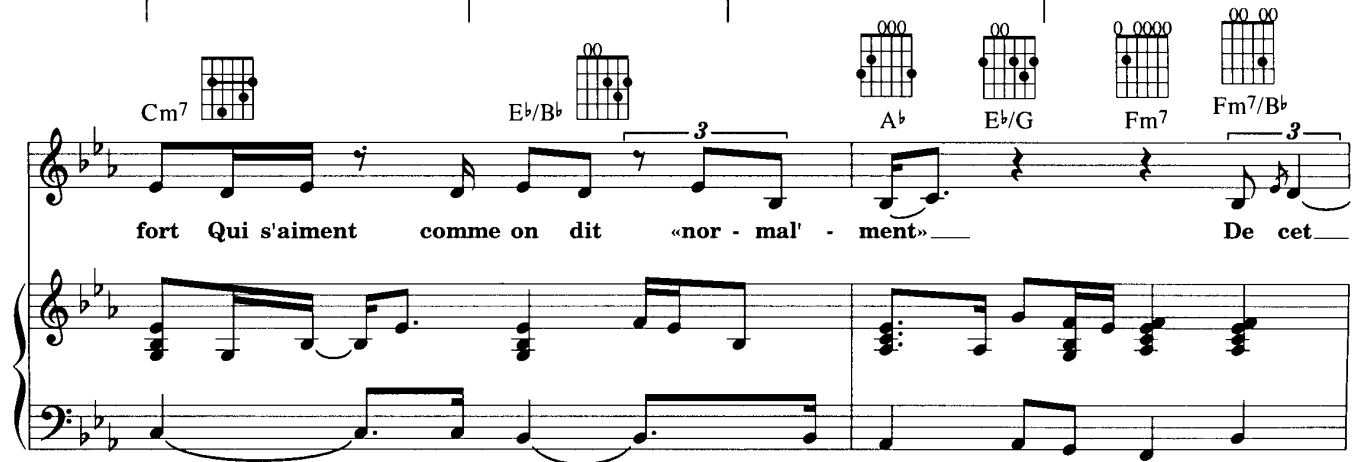
E♭  B♭/E♭  A♭/E♭  3 E♭  B♭/E♭  A♭/E♭  3

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



Cm7  E♭/B♭  3 A♭  E♭/G  Fm7  Fm7/B♭  3

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



E^b Fm⁷ E^b/G A^bmaj⁹ G7(-9)

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, five guitar chord diagrams are shown: E^b, Fm⁷, E^b/G, A^bmaj⁹, and G7(-9). A triplet of eighth notes is marked above the vocal line.

Cm⁹ E^b/B^b A^b E^b/G

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, four guitar chord diagrams are shown: Cm⁹, E^b/B^b, A^b, and E^b/G. A triplet of eighth notes is marked above the vocal line.

Fm⁷ B^b/D A^b/C B^b Cm⁷

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, five guitar chord diagrams are shown: Fm⁷, B^b/D, A^b/C, B^b, and Cm⁷. A triplet of eighth notes is marked above the vocal line.

Fm⁷ A^b/B^b

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: Fm⁷ and A^b/B^b. A triplet of eighth notes is marked above the vocal line. The system ends with a double bar line and a repeat sign.

Coda

A^b/B^b 0000 B^b B^b/A^b Gm7 G7⁺⁵-9

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

Cm7 Fm7

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

A^b/B^b B^badd2

- ren - ce — Sans ja - mais

F C/F Dm7 C/E F

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 -

Fadd² Gm⁷/₄ Fadd²/A B \flat sus² Fadd² Fin

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

rit. -----

HUMANA

Paroles : Lara Fabian
Musique : Rick Allison

$\text{♩} = 88$

A D/A A E/G# F#m E/F# F#m F#m7

D A/C# E A/E A D/A A

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

Choeur Ou ou ou ou ou ou ou ou

D A/C# E A/E Bm/E A

ou ou ou Hu - ma - na

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. Each system includes guitar chord diagrams above the staff and piano accompaniment below. The first system starts with a tempo marking of quarter note = 88. The second system continues the piano accompaniment. The third system includes a vocal line for a 'Choeur' (choir) with the lyrics 'Ou ou ou ou ou ou ou ou'. The fourth system continues the piano accompaniment and includes the lyrics 'ou ou ou Hu - ma - na'.

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

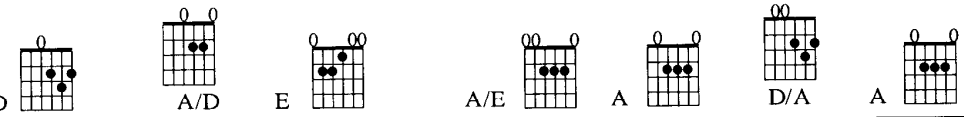
Mèm' si cer - tains re - tien - dront ta foi Ne re - gar - de

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

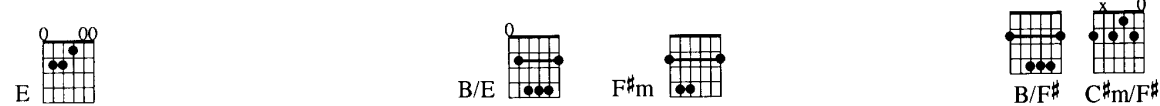




 G#m F#/G# G#m


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

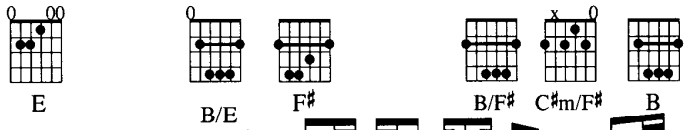




 E B/E F#m B/F# C#m/F#

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

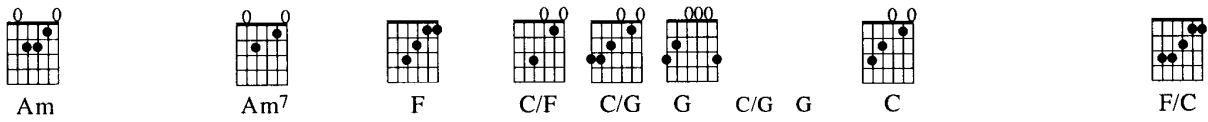
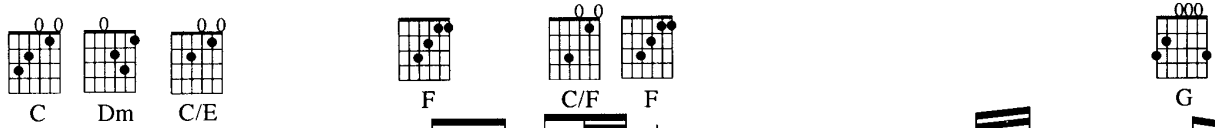




na



mf

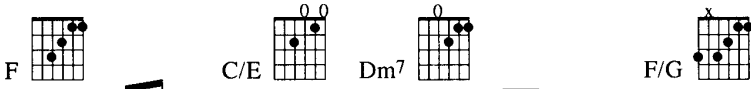



Pous - sé par tous les vents Mêm' si cer - tains re -

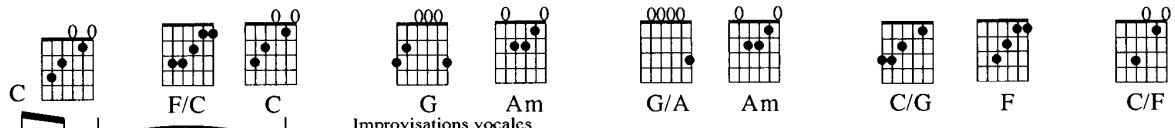
f



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

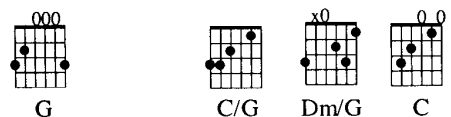


Et é - lè - ve la voix — Hu - ma - na — Hu - ma -



Chœur na Chante plus fort et marche en - core On parle de

mf



toi Hu - ma - na —

1 2 3 4 Fin

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  Cadd⁹  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  Am7  G  F  Fadd9  Gsus4 





- 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 —



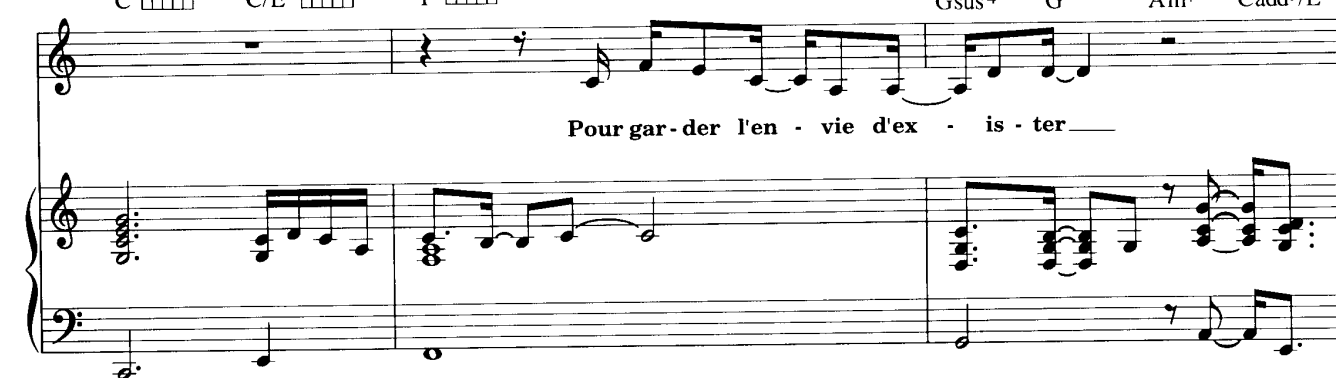
C  Am  F  C 




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



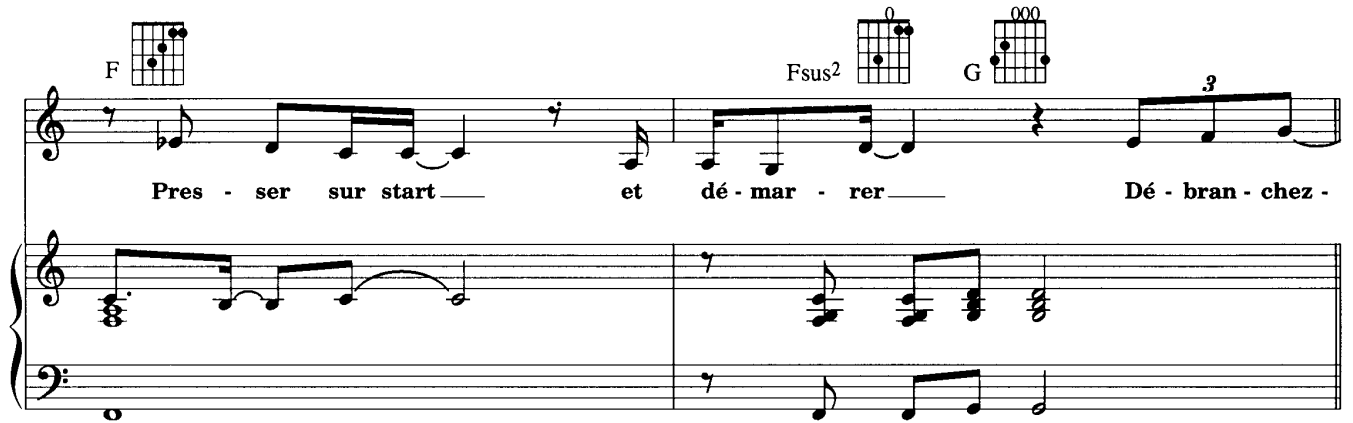
C  C/E  F  Gsus4  G  Am7  Cadd9/E 



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



F  Fsus2  G 

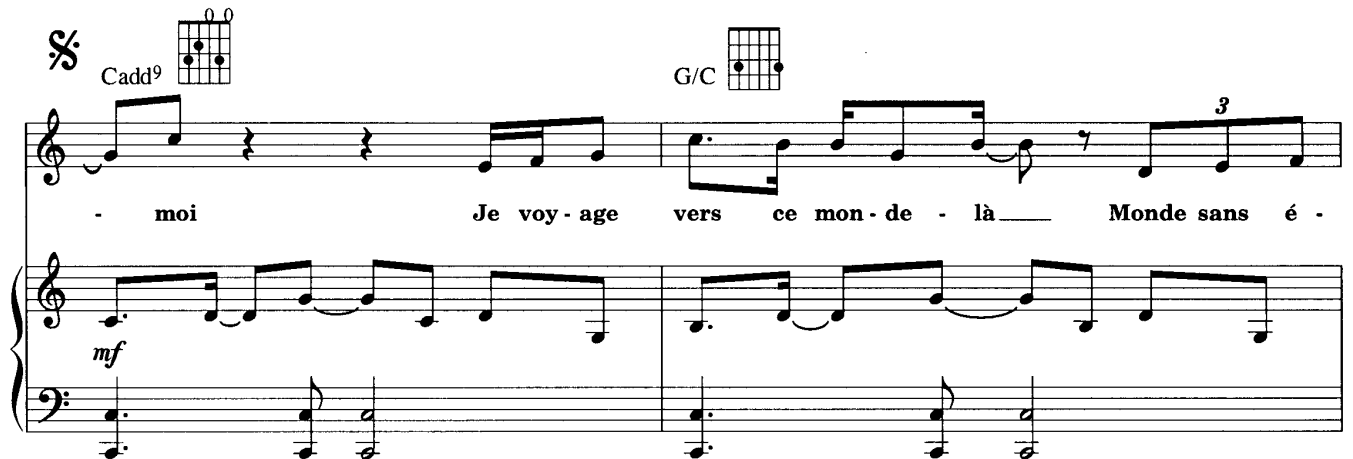
Pres - ser sur start — et dé - mar - rer — Dé - bran - chez -






Cadd9  G/C 

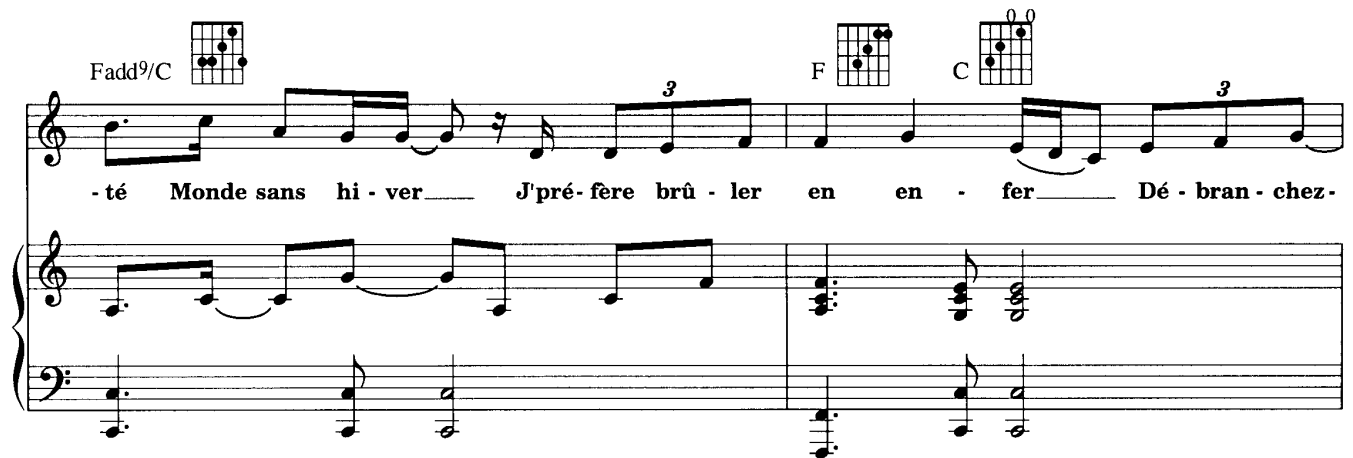
- moi Je voy - age vers ce mon - de - là — Monde sans é -

mf



Fadd9/C  F  C 





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



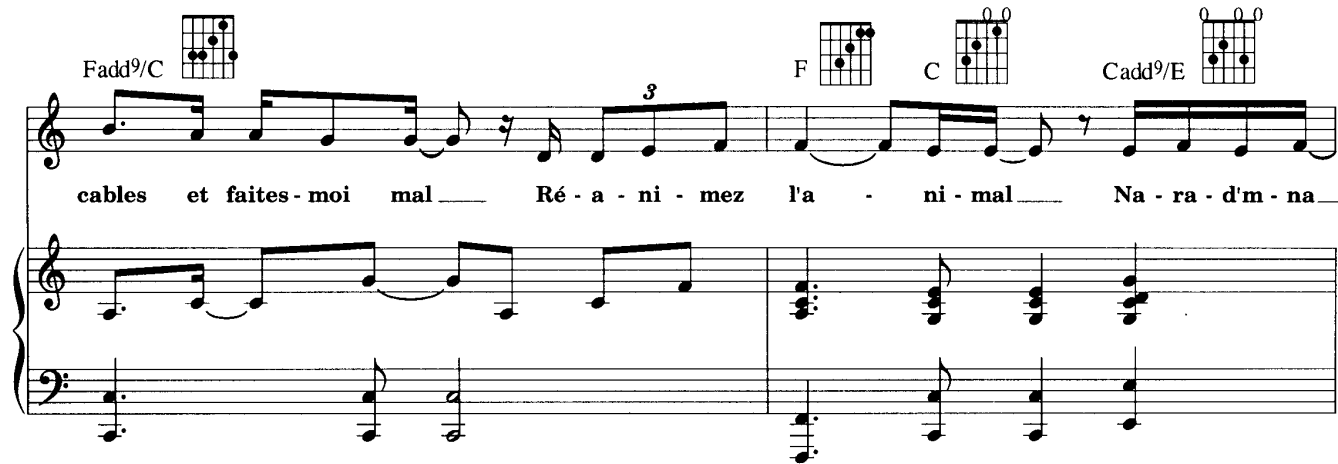
Cadd9  G/C 




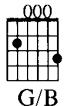
- moi — Vi - dez ma tête de ce mé - tal — Ar - ra - chez ces



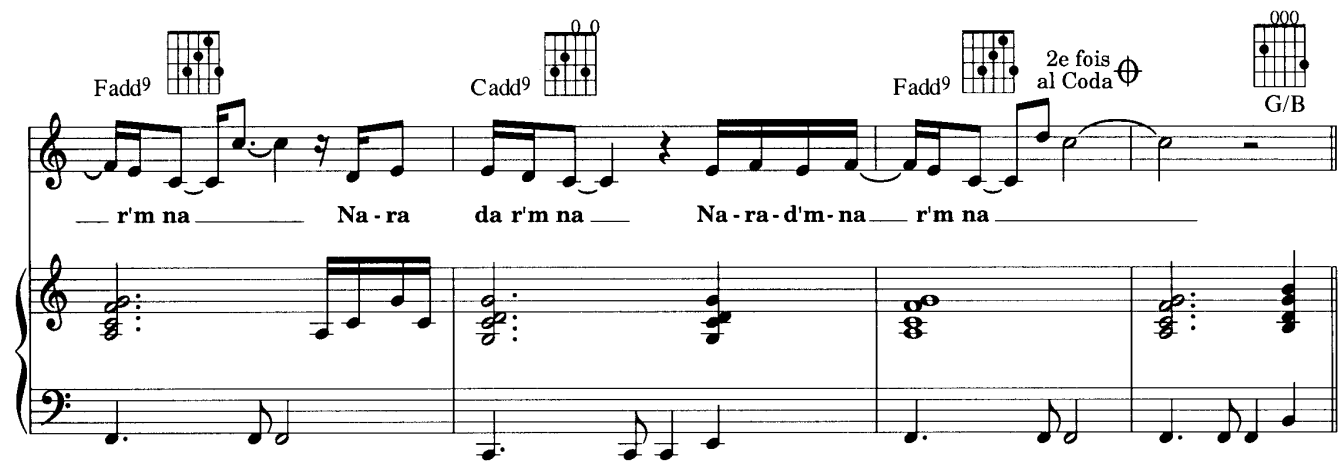
Fadd⁹/C  F  C  Cadd⁹/E 





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



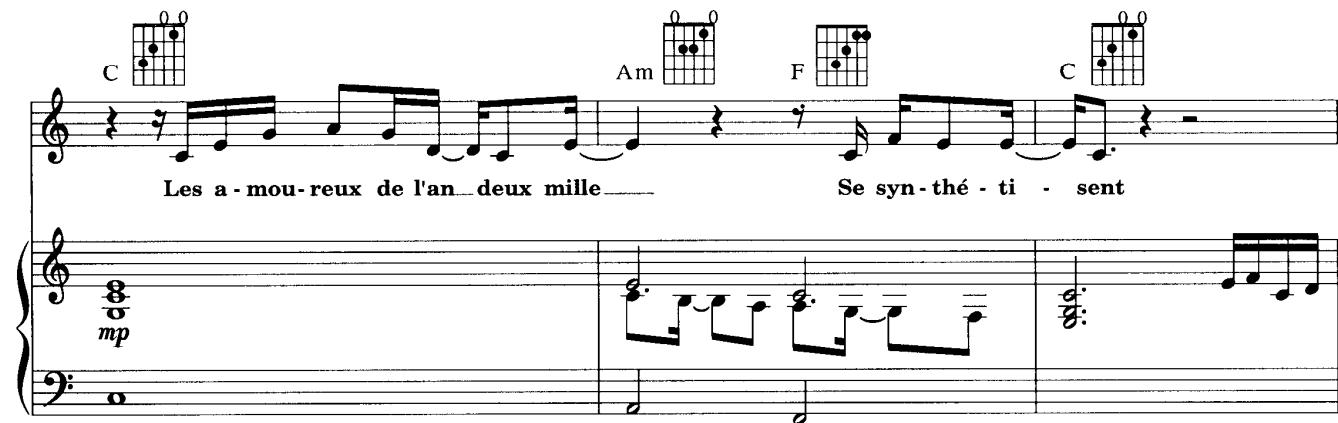
Fadd⁹  Cadd⁹  Fadd⁹  2e fois al Coda  G/B 





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



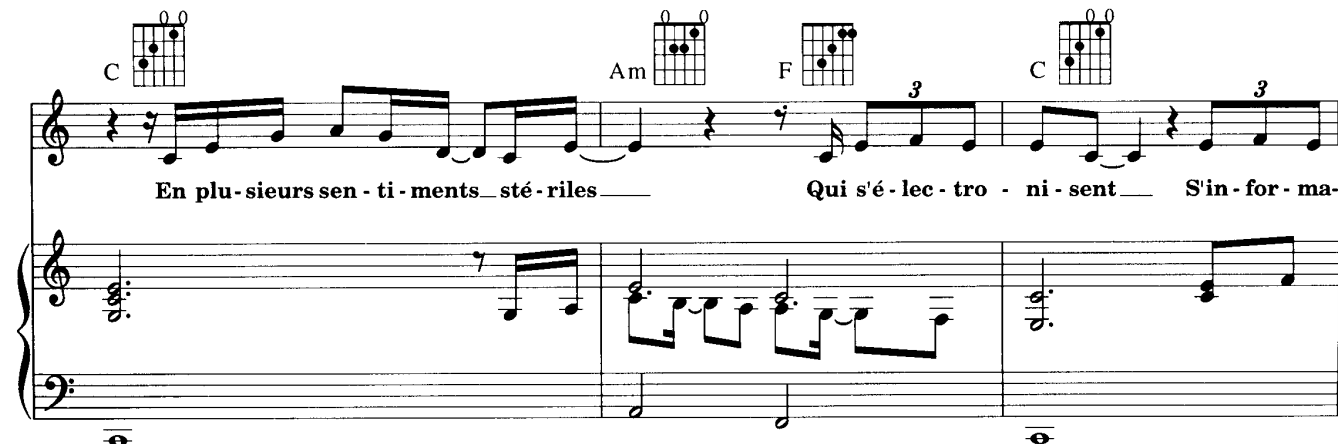
C  Am  F  C 

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 -



C C/E F G Am7 Cadd9/E

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

Fadd9 Fadd9 C/E Am7 G

3

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





Coda C C Am Fadd9

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


mp

C Am Fadd9

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     





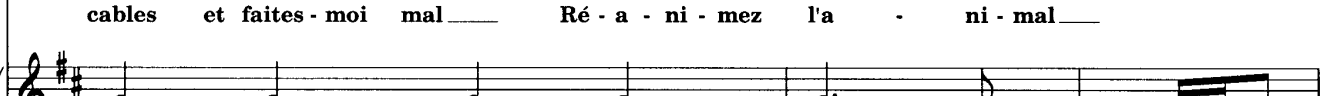
- té Monde sans hi - ver J'pré - fere brû - ler en en - fer Dé - bran - chez -



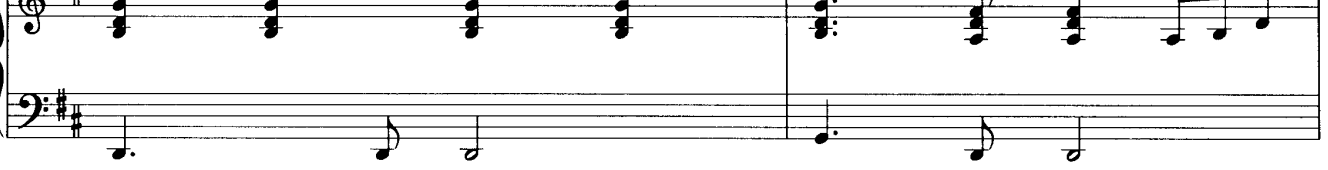
D    







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


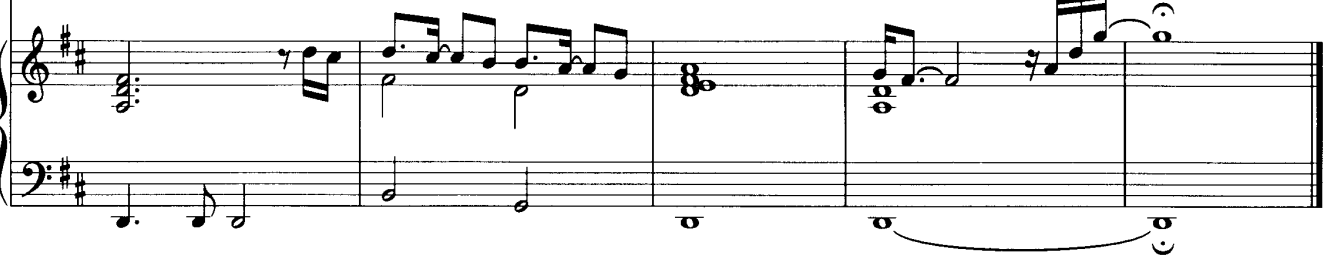


G/D     

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







D  Bm  G  Dadd⁹  D  Dsus⁴  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 -



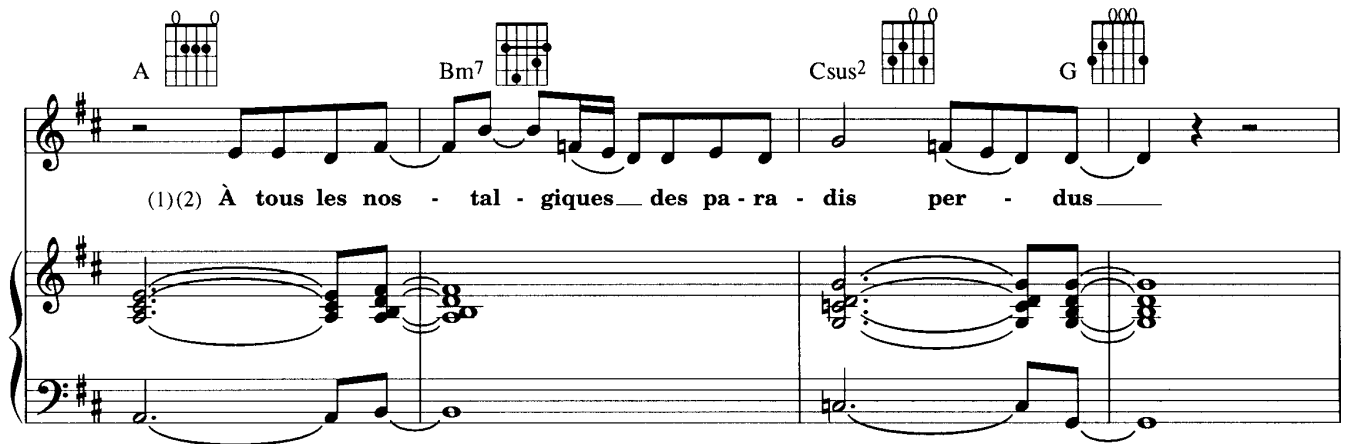
G/D  C/D  G/D 




(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 —



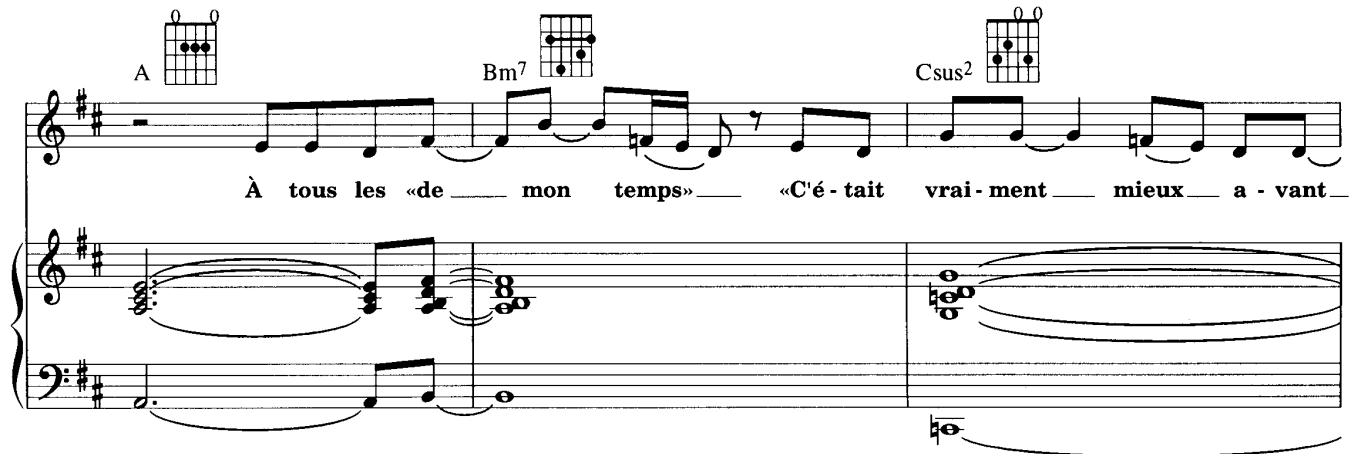
A  Bm7  Csus2  G 





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



A  Bm7  Csus2 

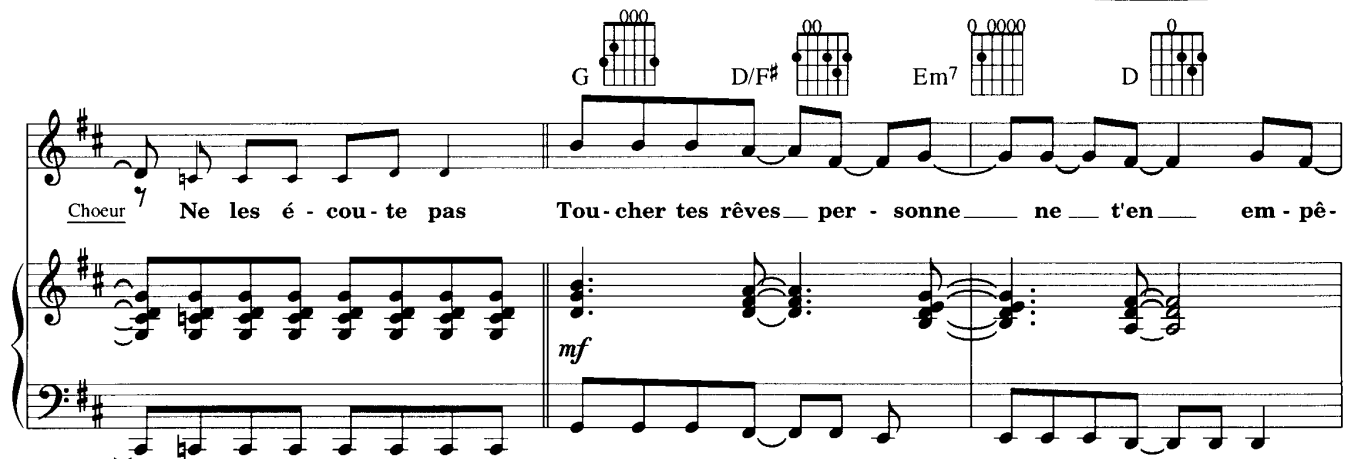
À tous les «de — mon temps» — «C'é - tait vrai - ment — mieux — a - vant —









G  D/F#  Em7  D 


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





mf



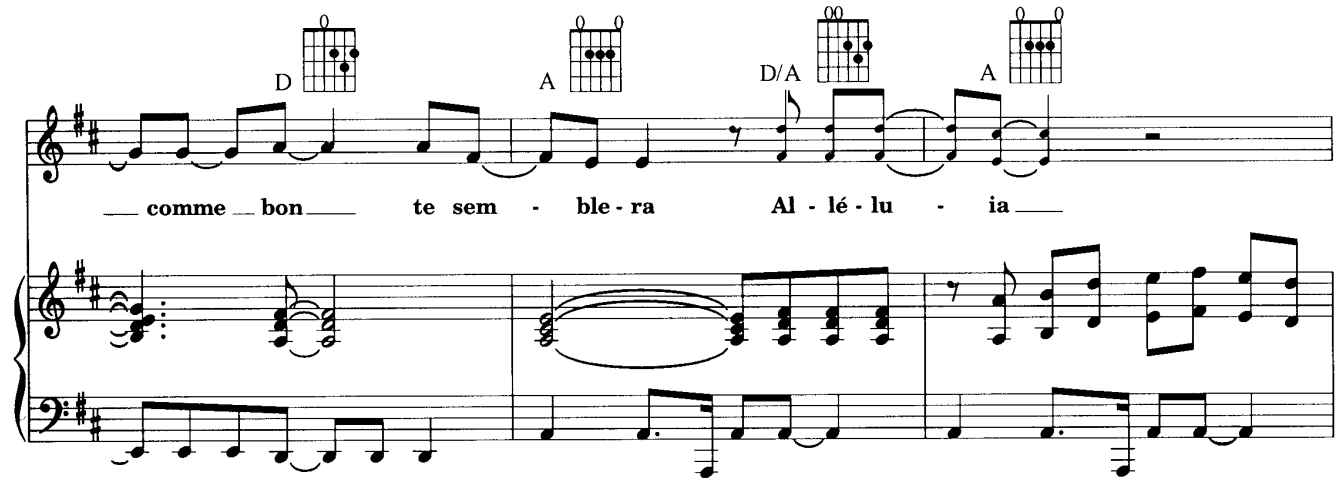
A  D/A  A  G  D/F#  Em7 







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



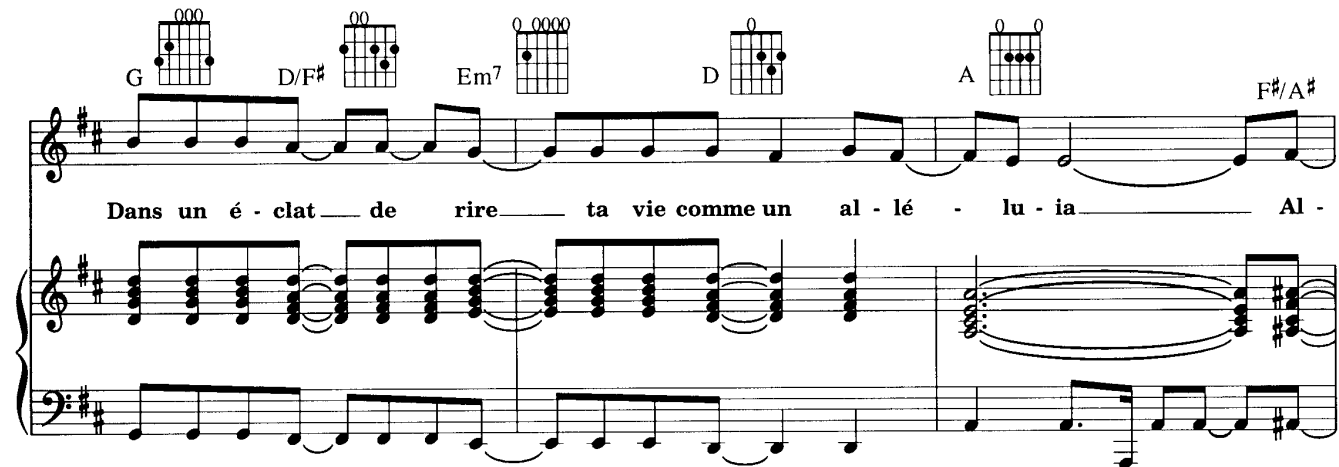
D  A  D/A  A 

— 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

1 2

Al - lé - lu - ia 2. Ton his- Choeur Al - lé - lu -

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Al - lé - lu - ia'. It then has a second ending marked '2.' with the lyrics 'Ton his-'. A 'Choeur' (choir) part enters with the lyrics 'Al - lé - lu -'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

D G/D C/D

- ia Al - lé - lu - ia Al - lé - lu -

mf

The second system continues the vocal and piano parts. The vocal line has a long note for '- ia', followed by 'Al - lé - lu - ia' and another long note for 'Al - lé - lu -'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The dynamic marking *mf* (mezzo-forte) is present. The key signature and time signature remain the same.

C/D G/D D



- ia Al - lé - lu - ia Al - lé - lu -

The third system continues the vocal and piano parts. The vocal line has a long note for '- ia', followed by 'Al - lé - lu - ia' and another long note for 'Al - lé - lu -'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature and time signature remain the same.

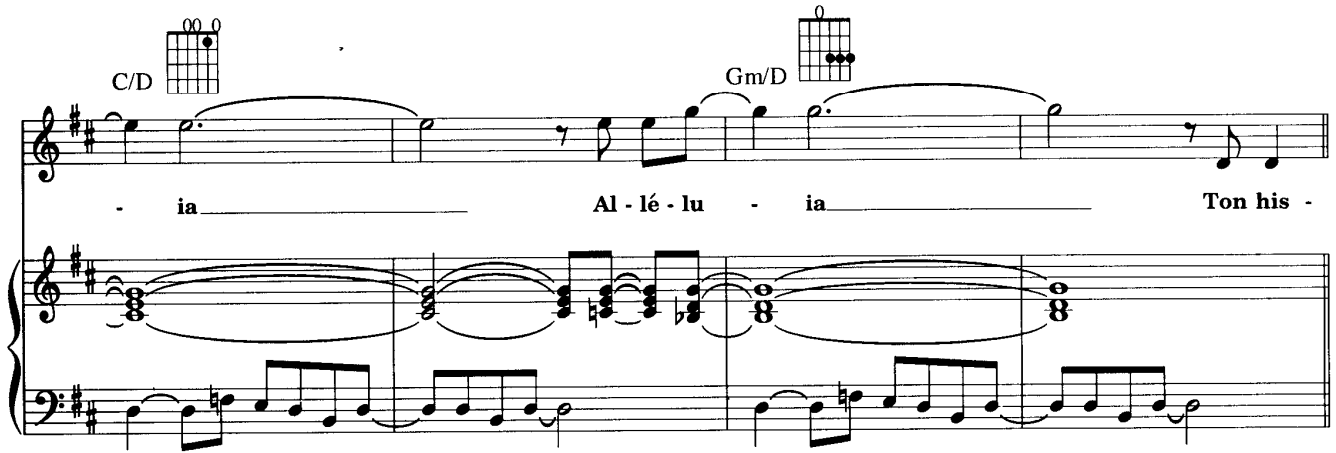
D G/D C/D



- ia Al - lé - lu - ia Al - lé - lu -

The fourth system continues the vocal and piano parts. The vocal line has a long note for '- ia', followed by 'Al - lé - lu - ia' and another long note for 'Al - lé - lu -'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature and time signature remain the same.

C/D  Gm/D 

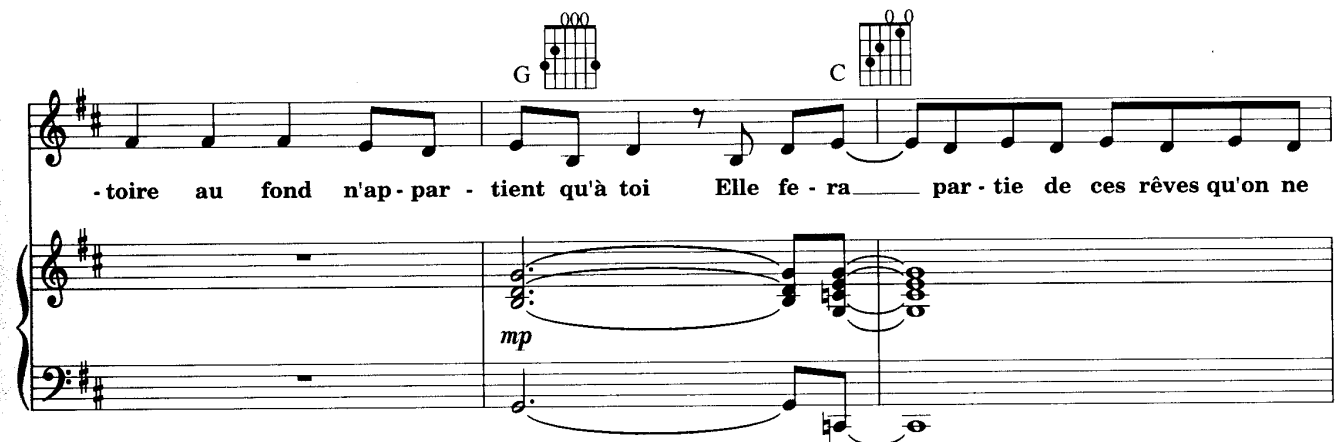
ia Al - lé - lu - ia Ton his -





G  C 

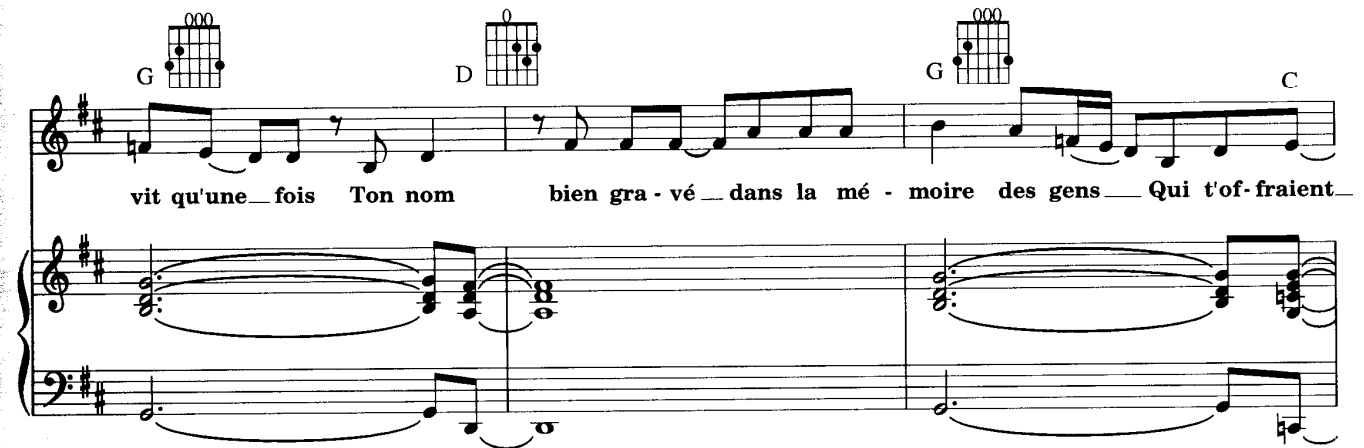
- toire au fond n'ap - par - tient qu'à toi Elle fe - ra par - tie de ces rêves qu'on ne





mp



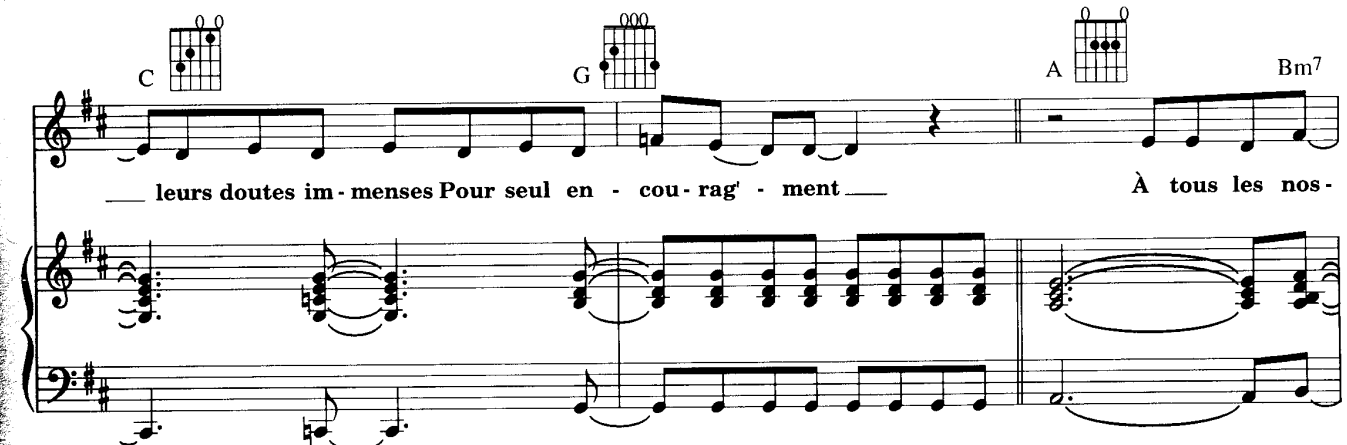
G  D  G  C 

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 ^{Choeur} Al - lé - lu - ia - Vo - guer sur tes - ga - lères -

Em7 D A D/A A



comme bon - te sem - ble - ble - ra ^{Choeur} Al - lé - lu - ia -

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

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

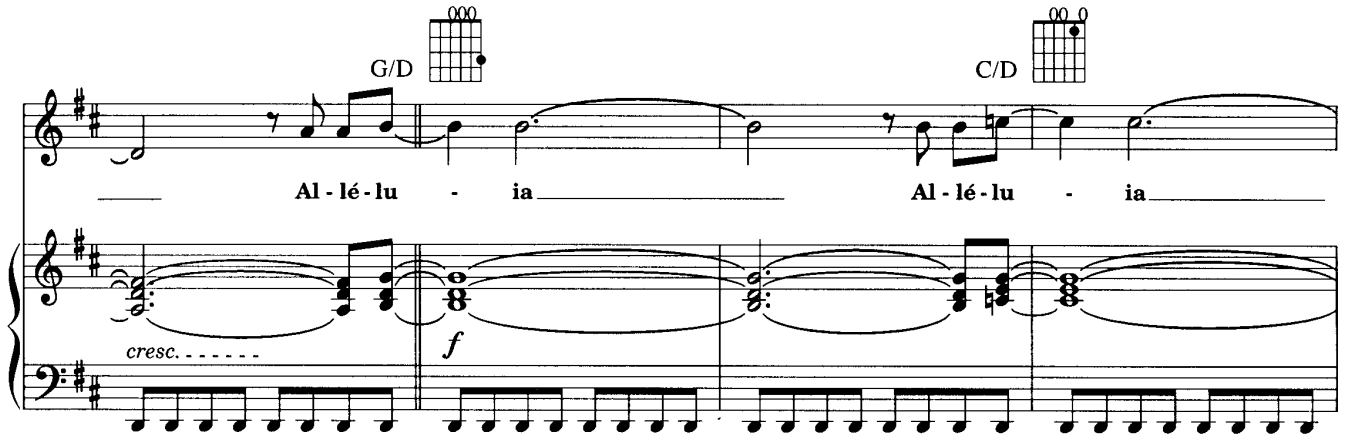
F#/A# G Csus2 D



Al - lé - lu - ia ^{Choeur} Al - lé - lu - ia

G/D  C/D 

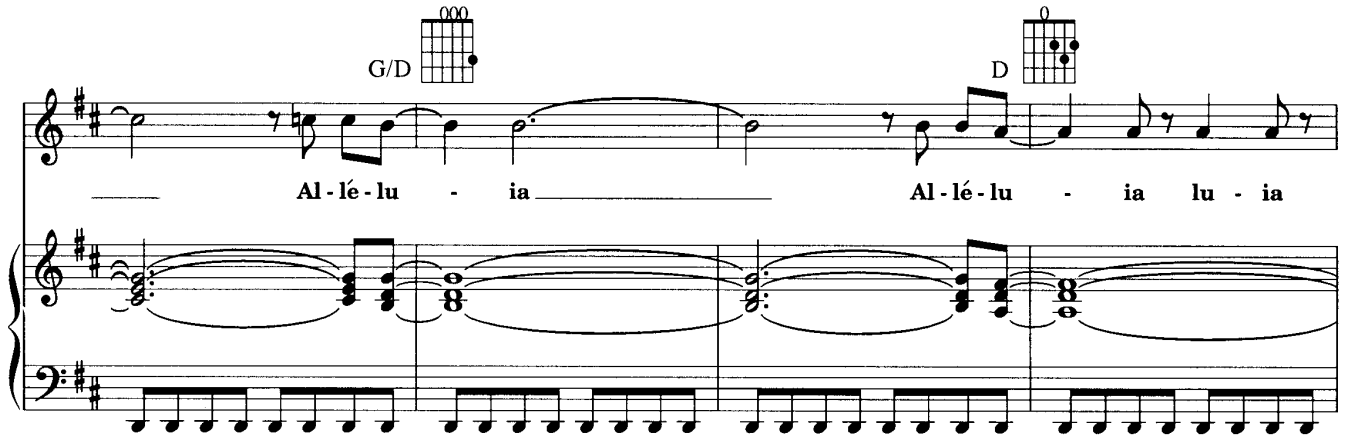
Al - lé - lu - ia Al - lé - lu - ia



cresc.----- *f*



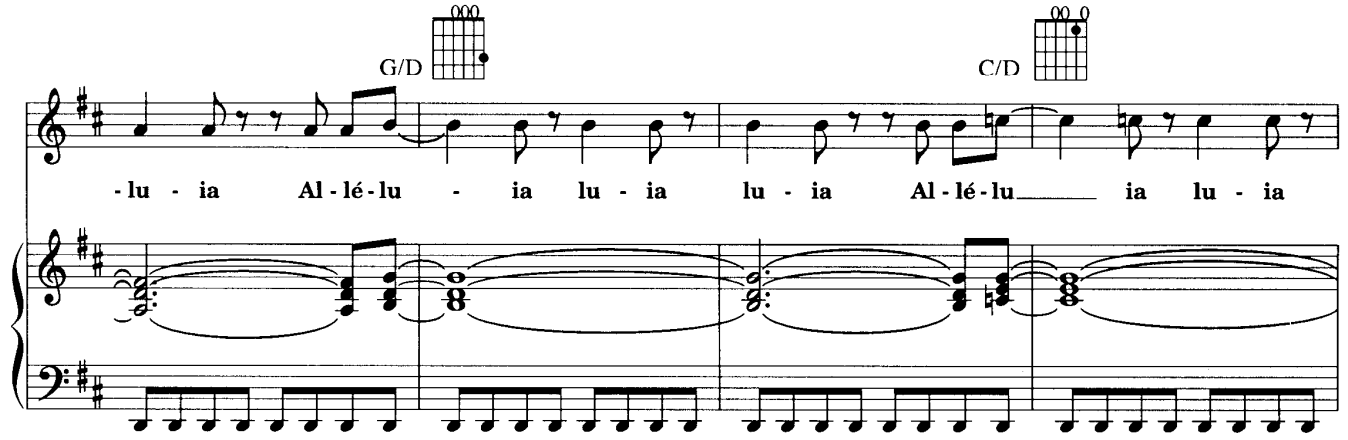
G/D  D 



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



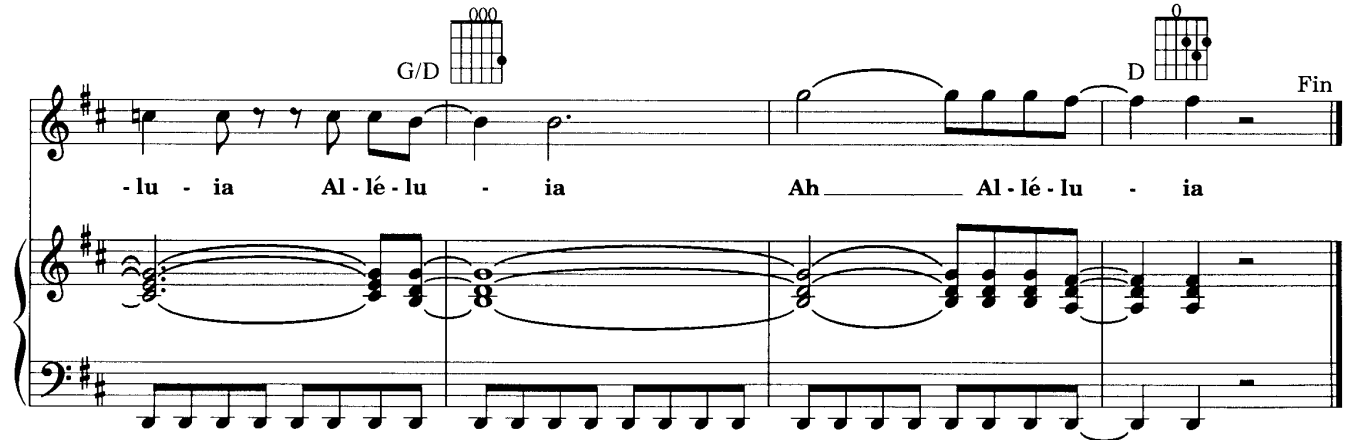
G/D  C/D 

- 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

p

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-

mp

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) Csus 4 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/E^b 

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

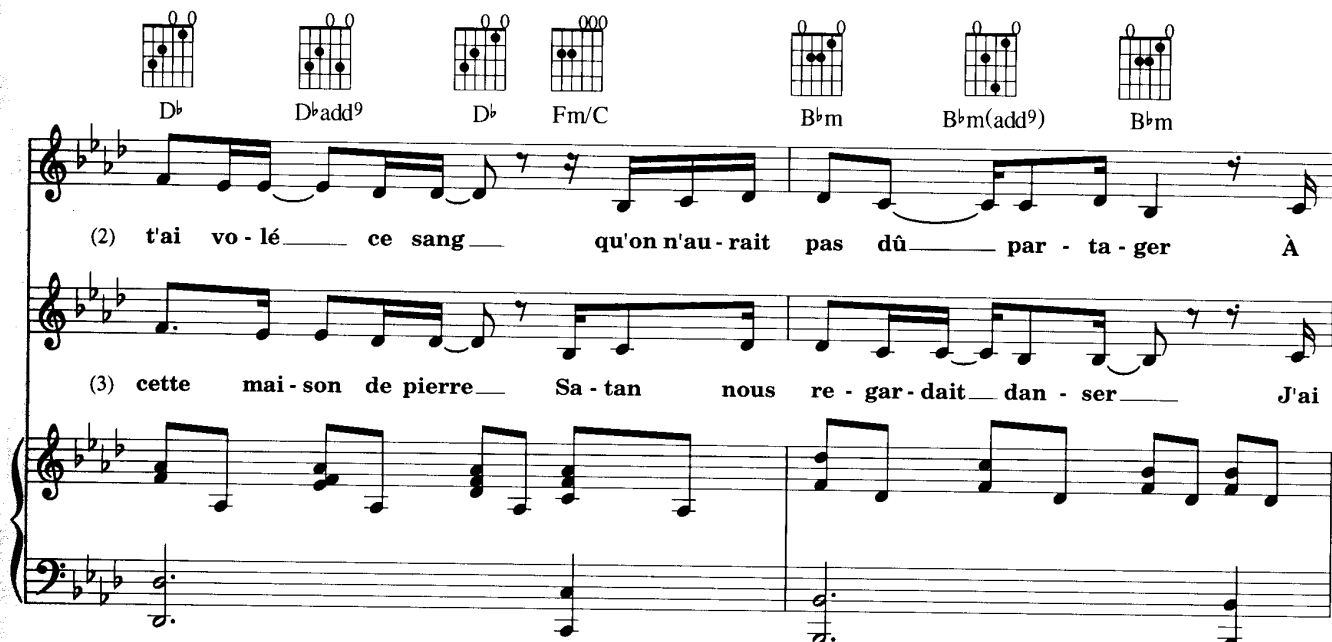
(3) ceux dont seul un frère est le gar - dien i - na - vou - é Dans



D^b  D^badd⁹  D^b  Fm/C  B^bm  B^bm(add⁹)  B^bm 

(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^b B^bm Fm Cm/E^b D^bmaj7 A^b/C

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

B^bm Csus⁴ C Fm Gm7(-5) Fm/A^b B^bm

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

Fm Cm/E^b D^bmaj7 A^b/C B^bm Csus⁴ 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^b E^b Fm E^b/G A^b B^bm

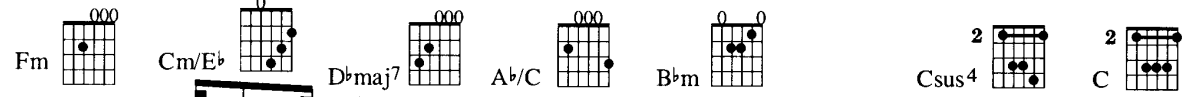
t'aime — comme ça

2 Csus4 C

Fm Gm7(-5) Fm/A^b B^bm


Je t'aime — je t'aime — Comme un


mf



 Fm Cm/E^b D^bmaj⁷ A^b/C B^bm Csus⁴ C


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





 Fm Gm7(-5) Fm/A^b B^bm

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

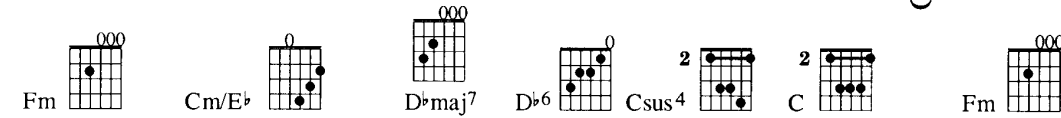




 Fm Cm/E^b D^bmaj⁷ A^b/C B^bm Csus⁴ C

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^b D^bmaj⁷ D^b6 Csus⁴ C Fm

Tu vois — je t'aime comme ça

mp *rit.* — — — — —

Fin

