

Pierre Bensusan
ALTIPLANOS SONG BOOK



ÉDITIONS PIERRE BENSUSAN

Nefertari

Pierre Bensusan

Nefertari

Largo (♩ = 60)
Legato

Pierre Bensusan

CV

Sim.

1/2 C III

1/2 C V

1/2 C III

1/2 C V

1/2 C III

1/2 C V

mf

p

mp

p

mf

ralentir

CV

CV

CV

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11 3

mf p p

0 3 0 3 0 2 <2> <2> <2> 2 3 5 7 7-9 3 5 3 4-5

13 C III

mf f

3 3 5 3 5 6 3 0 8 10 10 6 10 10 10 10 10 10 12 10 10 12

15 C V

mf mp

0 3 0 3 0 3 10 6 10 6 10 6 0 7 8 7 8 7 8 8 5 8 5

18 (b)4

mf mp

7 8 0 0 0 0 <12> <12> 9 10 9 9 0 0 9 10 15-12 13-13 <12> 11-11 <12> 10-10

21 C III 1/2 C V C III

mf mp

3 3 3 3 0 7 3 3 3 3 0 0 3 5 0 3 2 3 0 3 0 3 0 3 5 0 3

This musical score is for guitar, spanning measures 24 to 37. It is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes a treble clef with a guitar-specific '8' (octave) marking, and a bass staff with a '5' (octave) marking. The score is divided into five systems, each containing a treble staff and a bass staff. Measure numbers 24, 26, 29, 31, and 34 are indicated at the start of their respective systems. The music features various chords and melodic lines, with dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5), slurs, and accents. Chord symbols are provided above the treble staff: C I, C V, C III, C VII, 1/2 C IX, 1/2 C V, 1/2 C V, 1/2 C III, C III, C V, 1/2 C III, and 1/2 C V. The bass staff contains extensive fingering numbers (0-10) and some specific markings like 'i' (index finger) and 'm' (middle finger). The score concludes with a double bar line at the end of measure 37.

1/2 C III 1/2 C III 1/2 C V

37

8

3 0 3 3 5 0 3 3 7 0 3 3 5 1 3 0 8 5 5 6 7 2 2 3 7 5 10 12

5 0 3 5 6 0 0 0

40

8

f *mp* *mf*

13 17 13 12 13 16 0 0 7 8 7 8 10 10 8 10 12

0 14 0 12 11 13 11 8 5 5 8 10 0

42

8

f *mp* *mf*

7 5 10 8 7 2 3 0 3 (3) 0 2 2 2

5 8 6 7 6 5 0 3 0 3 0 3 0 2 2

1/2 C VII C III

44

8

f *mf*

2 3 0 5 0 7 7 9 7 10 7 5 3 5 3 5 6 3 0 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

46

8

f *mf*

10 10 10 6 10 10 10 10 10 12 2 3 0 3 0 3 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Sur un Fil

Pierre Bensusan

Sur un Fil

Capo 2

Pierre Bensusan

Moderato (♩ = 110)

Pizz.

(b)4

3

5

7

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9

0 7 10 7 0 7 10 9 0 7 10 10 0 7 10 9 0 7 10 9 0 7 10 5

11

0 7 10 5 0 7 10 0 0 7 10 0 0 7 10 0 0 7 10 0

13

0 7 10 7 0 7 10 7 0 7 10 10 0 7 10 7 0 7 10 7 0 7 10 7

15

0 7 10 7 0 7 10 7 0 7 10 7 0 7 10 7 0 7 10 7 0 7 10 10

17

0 7 10 9 0 7 10 9 0 7 10 0 0 7 10 9 0 7 10 9 0 7 10 0

4

19

0 7 10 7 0 7 10 7 0 7 10 9

21

0 7 10 7 0 7 10 9 0 7 10 7 0 7 10 12

23

0 7 10 9 0 7 10 9 0 7 10 10 0 7 10 9 0 7 10 7

25

0 7 10 9 0 7 10 9 0 7 10 10 0 7 10 9 0 7 10 5

27

0 7 10 7 0 7 10 9 0 7 10 7 0 7 10 9

29

0 7 10 7 0 7 10 7 0 7 10 9 0 7 10 7 0 7 10 7 0 7 10 10

31

0 7 10 9 0 7 10 9 0 7 10 9 0 7 10 9 0 7 10 9 0 7 10 0

33

0 7 10 9 0 7 10 9 0 7 10 0 0 7 10 9 0 7 10 9 0 7 10 0

-
-
-

-
-
-
-
-

Hymn 11

Pierre Bensusan

Hymn 11

(à Robert Weinstein)

Au bon plaisir, approx. ♩ = 76

Pierre Bensusan

1/2V accel. un peu retenir tempo

p *legatissimo*

9 III retenir tempo toujours rubato 1/2V

(XII) harm. avec mouvement, mais rubato

pp *mp*

20 tenir tempo retenir tempo III 1/2V

mf *mp*

The musical score is written for piano and guitar. The piano part is in 3/4 time, and the guitar part is in 4/4 time. The score is divided into four systems, each with a piano staff and a guitar staff. The piano staff includes various performance instructions such as 'p', 'legatissimo', 'mp', 'mf', and 'mp'. The guitar staff includes various performance instructions such as '1/2V', 'accel. un peu', 'retenir', 'tempo', 'toujours rubato', and 'avec mouvement, mais rubato'. The score includes various musical notations such as notes, rests, and fingerings.

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26

mf

34

V

beaucoup retenir

au tempo

VII

harm.

mp

i p i p

39

retenir

Largo ♩ = 50

pp

p p p

43

mp

46

4 48 *avec expression*

8 *m* *p* *m* *p* *m* *p* *i* *mf* tap (8va) *i* *m* *i* *1* *3*

0 3 7 7 0 3 7 7 0 3 0 5 3 2 3 3 3 0 3 5

50

8 *2* *2* *1* *4* *3* *1* *2* *f* *2* *1* *2* *1* *3* *4*

0 0 0 3 0 0 0 3 2 0 0 3 2 3 0 0 3 0 5 7 10 7 5

52

8 *3* *4* *2* *3* *4* *3* *1* *ff* *3* *4* *2* *1* *3* *1*

3 0 10 0 3 3 5 3 0 0 0 0 3 3 0 2 5 14 15 14 12 12 14 12 14 12 10 10 12 0 7 7 7 7 0

55 *1/2V* *VIII* *V* *Léger tempo, avec mouvement* *♩ = 96* *(V)*

8 *4* *3* *4* *4* *3* *4* *3* *4* *2* *1* *mp* *p* *2* *4* *2* *1* *3*

15 10 14 10 0 8 7 5 8 12 8 8 8 10 12 8 7 5 8 8 5 7 5 5 8

58 *i* *m* *a* *mp* *3* *2* *p* *i* *3*

5 7 8 8 8 5 7 5 5 5 7 8 8 8 5 7 5 5 7 8 7

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked '60' and the form is '(V)'. The melody is written in eighth and sixteenth notes, with various fingerings indicated by numbers 1-4. The bass line is written in a simplified manner using numbers 5, 7, 8, and 0. The second system continues the melody and bass line, also with fingerings indicated. The piece concludes with a final measure in the treble staff.

If Only You Knew

Pierre Bensusan

If Only You Knew

Capo 2

Avec mouvement ♩. = 72

Pierre Bensusan

sim.

sempre *mp*

6

11

16

mf

mp

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The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 26 through 31, and the second system contains measures 32 through 37. The score is written for a treble and bass clef instrument, likely a guitar, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. A double bar line with repeat dots is placed after measure 31, indicating a repeat section. The score is labeled with measure numbers 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

[illegible]

47

II

4

VII

pt 4

p

f

52

II

III

I

p

57

1/2VII

mp

p i p a m i

62

1/2VII

VII

mf

p i p a m i

67

III

VIII

III

VIII

p

p p i m a

tenir un peu

rubato

tempo

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The music is written for a treble and bass clef instrument, likely a guitar, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked 'moderato' and the dynamics include 'mp' (mezzo-piano) and 'p' (piano). The piece concludes with a double bar line and a repeat sign.

[illegible]

Scarabée

Pierre Bensusan

Scarabée

(A Laraine Perri)

Pierre Bensusan

Larghetto (♩ = 65)

Basses Pizz. _____

(Basses Pizz.)

1/2 C II

1/2 C II

Basses Pizz. _____

1/2 C XV

1/2 C VII

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Sim. Basses Pizz. _____ 3

1/2 C II 1/2 C III

1/2 C VII Basses Pizz. _____

15 C VII

Basses Pizz. _____

17 Basso Pizz. _____ 1/2 C VII C V

19 Basses Pizz. _____ 1/2 C VII

4 21 $\frac{1}{2}$ C III

mf p mf

23

mp p f

26

p mp mf

29 $\frac{1}{2}$ C III $\frac{1}{2}$ C VII

p m p i

31

p mf

1/2 C IX Détaché C VII (b)4

33 *mp* *mf*

35 C II 1/2 C III

37 1/2 C IX C VII 1/2 C III C V 1/2 C IX

40 C II C VII C V C VII 1/2 C V

43 C VII C V C VII C II

The musical notation is written for guitar. The treble staff uses a standard G-clef, and the bass staff uses a standard F-clef. The notation includes various chords, scales, and technical markings such as 'Détaché', 'pt', and 'i'. The systems are labeled with Roman numerals and letter codes: 1/2 C IX, C VII, C II, C V, and 1/2 C V. The page number '5' is in the top right corner.

6

45 *f* *mp* *mf* *f* *m* *i* C V

47 *mp* *p* 1/2 C II Improvisation

Am⁷(x1) Am⁹(x1)
 Am⁷(x1) Am⁹(x1)
 Dm^{7,9}(x1) Em^{7,9}(x1)
 FΔ(x1) G11(x1)

50 *mp* C II

52 1/2 C III 1/2 C IX 6 9

mf *f*

54 C II Tapping 1/2 C II C IV 1/2 C II 1/2 C IV

ff *mf* *f* *mf* *f*

(+12)

This page of guitar sheet music contains measures 57 through 65. It features a variety of chords and techniques:

- Measures 57-58:** Chords C II and C IV. Includes a triplet in measure 57 and a dynamic change from *mp* to *mf*.
- Measures 59-60:** Chords C VII and C V. Measure 60 includes a *f* dynamic and a *pt* (pizzicato) marking.
- Measures 61-62:** Chords C VII and C V. Measure 61 includes a *mp* dynamic. Measure 62 includes a *mf* dynamic.
- Measures 63-64:** Chords C VII and C V. Measure 63 includes a *f* dynamic. Measure 64 includes a *mf* dynamic.
- Measures 65:** Chords 1/2 C IX, C V, C VII, and C II. Includes a *p* (piano) dynamic and a *mp* dynamic.

The music includes various techniques such as triplets, slurs, and dynamic markings (*mp*, *mf*, *f*, *p*). A *rallentir un peu* instruction is present in measure 65.

68

C III

mf

ff

mf

71

1/2 C II

C III

1/2 C III

9

f

p i

mf

73

ff

p i

p

rall.

mf

un peu rubato

C V

C VII

C III

C IV

mp

75

1/2 C II

p

C IX

mf *i+a*

mp

(+12)

<12>

<14>

Chant de Nuit

Pierre Bensusan

Pierre Bensusan

lié et serein

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[illegible]

4 25 C IV

p

p

4 1 2

28 *ralentir* 1/2 C VII

p *mp* *p* *mf*

3 4 1 2 3 4 2 4 2

31

mp

5 2 4 5

34 *ralentir*

p *pp*

5 2 4 5

La Dame de Clevedon

Pierre Bensusan

La Dame de Clevedon

Capo 2

(A Maggie Greenall)

Pierre Bensusan

un peu rubato

(♩ = 140)

Musical score for "C IV" and "Sim." in 3/4 time. The tempo is marked as $(\text{♩} = 140)$. The key signature has one sharp (F#). The score is divided into two sections: "C IV" and "Sim." (Simulazione). The "C IV" section features a melody with a slur over measures 1-4 and a piano (*p*) dynamic. The "Sim." section features a melody with a slur over measures 1-4 and a piano (*p*) dynamic. The bass line is a four-part setting of the melody.

7 4 3 1 4 4 1 2 3 3 4

8 *mf* *rall.* *p* *mf*

0 0 7 4 7 4 5 2 4 2 4 4 0 4 2 2 5 2 5 4 0 4 5

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[illegible]

32

1 4 3

2 3

1 4 3

8

4

mp

4

0 4 4 0 4

0 2 4 4 4

2 0 4 4

7 4 2 4 0 4

0 4 0 4

0 2 4 4 0

5 (5) 5

0 5 5

0

43

8

4 2

2 4 2 4

2 4

2 4

3

4 2

3

0 4 0 7 9 7 9

0 2 4 0 4 0 7 6 9 7 5 4 7

0 2 4 0 2 0 2 0

5

48 *mf*

5

53 *p* *mp* C IV 1/2 C I

4

58 *mf* *p*

3

63 C IV C VI C IV *p* *f* *mf* *f*

6

68 C IV C II C III *mf*

6

73 *C I* *(b)4* *C IV*

f *rall.* *mp* *p* *mf*

a tempo (♩ = 180) al mes. 138

77

mf *p* *mf*

82

mf *p* *mf*

87 *(b)4* *(b)4* *a 4 3* *(b)2*

mf *p* *mf*

92

mf *p* *mf*

98 C IV 1/2 C I

103 C II C IV C IV C III

108 1/2 C II

114 1/2 C II

119 1/2 C II 1/2 C VII 1/2 C VIII

98 C IV 1/2 C I

103 C II C IV C IV C III

108 1/2 C II

114 1/2 C II

119 1/2 C II 1/2 C VII 1/2 C VIII

124

1/2 C VIII 1/2 C VII 1/2 C I 1/2 C II 1/2 C I

mp *ff*

130

1/2 C II 1/2 C I 1/2 C I

ralentir a tempo (♩ = 120)
un peu rubato, plus lent

p

lié et expressif
1/2 C V

137

p

142

1/2 C II

mf *p*

147

1/2 C IV C IV

mf *mp*

152 $\frac{1}{2}$ C V C VII

p *mf* *f*

157 $\frac{1}{2}$ C II

mf *p* *p* *p* *p*

162 $\frac{1}{2}$ C II

mf *mp*

166 $\frac{1}{2}$ C IV $\frac{1}{2}$ C II $\frac{1}{2}$ C II $\frac{1}{2}$ C IV

mf

170 $\frac{1}{2}$ C II $\frac{1}{2}$ C III C III $\frac{1}{2}$ C II C III

p *p* *p* *p* *p*

Sentimentales Pyromaniaques

Pierre Bensusan

Sentimentales Pyromaniaques

Capo 1

Pierre Bensusan

(♩ = 100)

mf

Sim.

Basses Pizz. —

mp

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Basses Pizz. _____

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 19. The score is written for a treble and bass clef instrument, with a 7/8 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 25 through 30, and the second system contains measures 31 through 36. The score is written for a treble and bass clef instrument, likely a guitar, with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, and some measures contain fingerings or other performance instructions.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 34 to 36, and the second system covers measures 37 to 39. The music is written for a treble and bass staff. The treble staff features a melody with various note values, including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment, often using chords and single notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also performance instructions like 'tr' (trill) and 'acc' (accents). The key signature is one flat (B-flat), and the time signature is 4/4. The score is numbered 34, 35, 36, 37, 38, and 39 at the beginning of each measure.

37

8

2

4

2

3

CVII

2

3

CV

3

4

2

3

4

mp

2 0 3 0 2 3 0 0

3 9 9 9 9 7 10 5 7 5 8 8 5 7 5

3 2 3 0 5 7 10 7 8 7 5 2

47

8

V_2

V_2

4

2

2

1

4

4

f

1

\times

m

2 3 0 3 3 4 2 0

3

0

0 2 0 0 2 0 0 3 0

5

5

2

5

3

5

3

5

3

5

[illegible][illegible]

Basses Pizz.

Musical score for measures 60-62. The system consists of a treble clef staff and a bass clef staff. Measure 60 starts with a treble staff containing eighth notes and a bass staff with fingerings 3, 4, and 2. Measure 61 features a *mp* dynamic marking and includes fingerings 4, 1, and 2. Measure 62 continues the melodic line with fingerings 1 and 2. The bass staff contains various fingerings including 2, 3, 0, 2, 0, 2, 0, 0, 2, 3, 2, 3, 0, 2, 3, 2, 0, 2, 0, 5.

Musical score for measures 63-66. Measure 63 is marked *f* and includes a $1/2\text{CIII}$ fingering. Measure 64 is marked *mf*. Measure 65 is marked *f* and includes a $1/2\text{CIII}$ fingering. Measure 66 includes a $1/2\text{CVII}$ fingering, a *p* dynamic marking, and a *CV* fingering. The bass staff contains fingerings such as 3, 5, 7, 5, 3, 0, 3, 2, 3, 5, 7, 0, 9, 10, 7, 10, 7, 5, 5, 5, 8, 0, 10, 8.

Musical score for measures 67-70. Measure 67 is marked *mf* and includes a $1/2\text{CIII}$ fingering. Measure 68 includes fingerings 1, 3, 4, 1, 4. Measure 69 is marked *ff* and includes a *pt* (pizzicato) marking. Measure 70 continues the *ff* section with a *pt* marking. The bass staff contains fingerings such as 3, 5, 7, 5, 3, 0, 3, 2, 3, 5, 7, 0, 14, 12, 10, 10, 10.

Altiplanos

Pierre Bensusan

Altiplanos

(A Ingrid Betancourt)

Pierre Bensusan

Moderato (♩ = 115)

Sim.

6 $\frac{1}{2}$ C II $\frac{1}{2}$ C II

12 $\frac{1}{2}$ C II **ralentir**

18 **plus lent** $\frac{1}{2}$ C II

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22 $\frac{1}{2}$ C II 3

1. mf mp mf

26

mp mf $mp < mf$

30

mp mf mp p *rallentir*

34

mf mf *rit.*

39 $\frac{1}{2}$ C II

p mp mf

43 $1/2 \text{ C II}$

44 45

46 C II $1/2 \text{ C II}$ C II

47 48 49

51 $1/2 \text{ C II}$ C II

52 53

54 C II

55 56 57

58

59 60

61

6

f

mp

1/2 C V

64

mf

8

10-7 8 0 3

8 5 5 0

2 4 1 2 0 0 3 2 0 0 3 5 3 0 7 5 5

4 4 4 6 5 3 4 4 3 6

[illegible][illegible][illegible]

6

Basses Pizz.

77 **Tempo** (♩ = 170) $1/2$ C II **ralentir**

mp

Basses Pizz. —

79 $1/2$ C II

mf

81

f

84 $1/2$ C II **ralentir**

mf

Basses Pizz.

86 $1/2$ C II

f

basses Pizz. 7

88 $\frac{1}{2}$ C II

mp mf

basses Pizz.

90

mp

retenir un peu

92

mp ff

calme

94

p mp mf

$\frac{1}{2}$ C II $\frac{1}{2}$ C II

99

mp mf

125 $\frac{1}{2}$ C II

128

au bon plaisir

131 $\frac{1}{2}$ C II

134 $\frac{1}{2}$ C II

un peu plus rapide

138 *ralentir*

La Nuit des Météores

(Paroles: Doatea Bensusan
Musique: Pierre Bensusan)

La Nuit des Météores

Capo 1

Paroles: Doatea Bensusan
Musique: Pierre Bensusan

Moderato (♩ = 115)

The musical score is written for guitar and voice. It consists of three systems of music. The first system has three measures, the second has three measures, and the third has two measures. The guitar part includes various techniques such as triplets, slurs, and fingerings. The vocal part includes lyrics in French. The tempo is marked 'Moderato' with a quarter note equal to 115 beats per minute. The key signature is one sharp (F#) and the time signature is 6/8. The score is for a guitar with a capo on the first fret.

System 1:

- Measure 1: *mp*, *p*, *p*, *p*, *p*, *p*. Fingering: 1, 2, 4. Slur over measures 1 and 2.
- Measure 2: *Sim.*, *p*, *p*, *p*, *p*, *p*. Fingering: 4, 2, 4, 2, 4, 2.
- Measure 3: *p*, *p*, *p*, *p*, *p*, *p*. Fingering: 1, 2, 4, 2, 4, 2. Slur over measures 3 and 4.

System 2:

- Measure 4: *p*, *p*, *p*, *p*, *p*, *p*. Fingering: 1, 2, 4, 2, 4, 2. Slur over measures 4 and 5.
- Measure 5: *mp*, *p*, *p*, *p*, *p*, *p*. Fingering: 1, 2, 4, 2, 4, 2.
- Measure 6: *mp*, *p*, *p*, *p*, *p*, *p*. Fingering: 1, 2, 4, 2, 4, 2. Slur over measures 6 and 7.

System 3:

- Measure 7: *mp*, *p*, *p*, *p*, *p*, *p*. Fingering: 1, 2, 4, 2, 4, 2. Slur over measures 7 and 8.
- Measure 8: *mp*, *p*, *p*, *p*, *p*, *p*. Fingering: 1, 2, 4, 2, 4, 2. Slur over measures 8 and 9.

Lyrics:

A - mer-tu-me d'âme, con-fies-toi mon an__ ge.

Ai - me sous la Lune, dis mon Ang' a-mer! Fais moi

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9

2

4 1

4 3

2 3 4 1

2 4

1/2 C VII

1/2 C II

8

p

1

1

1

3

0 5 7 9 0

4 2 7 4 7

0 0 7 6 7 6 7

0 5 4

0 0 4 2 0 4 5

2 4 0 2 0 4 5

don de con-fi-dences. Mé-fies - toi des o-ra-ges en mer. En-dors- toi, en-fuis

1/2 C II

18

vers le Nord, au bord du Lac de la Roue Noire,

1/2 C II

21

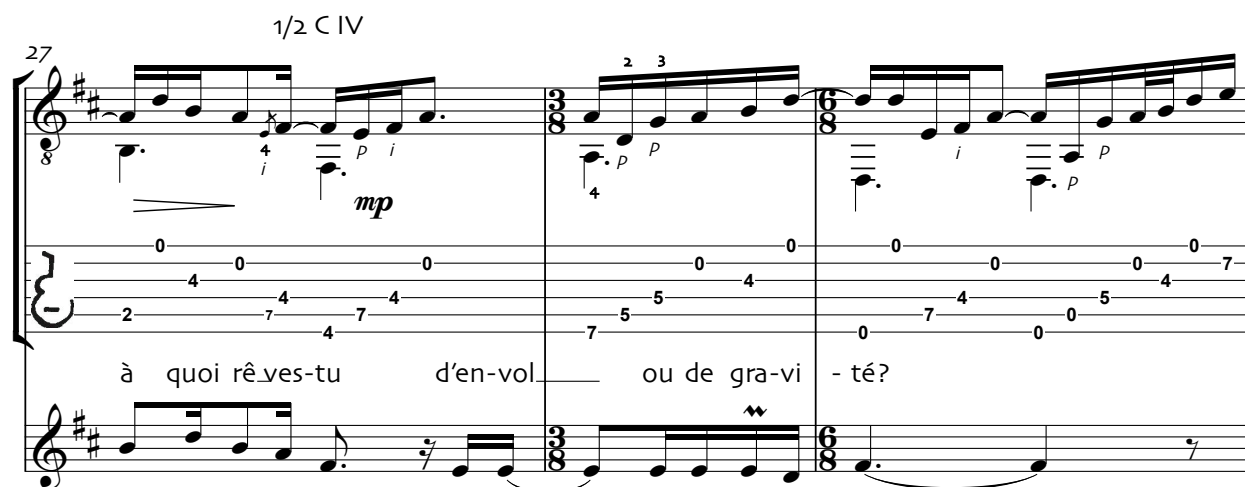
il y - a tes em - prein tes en - cor'.

1/2 C II

24

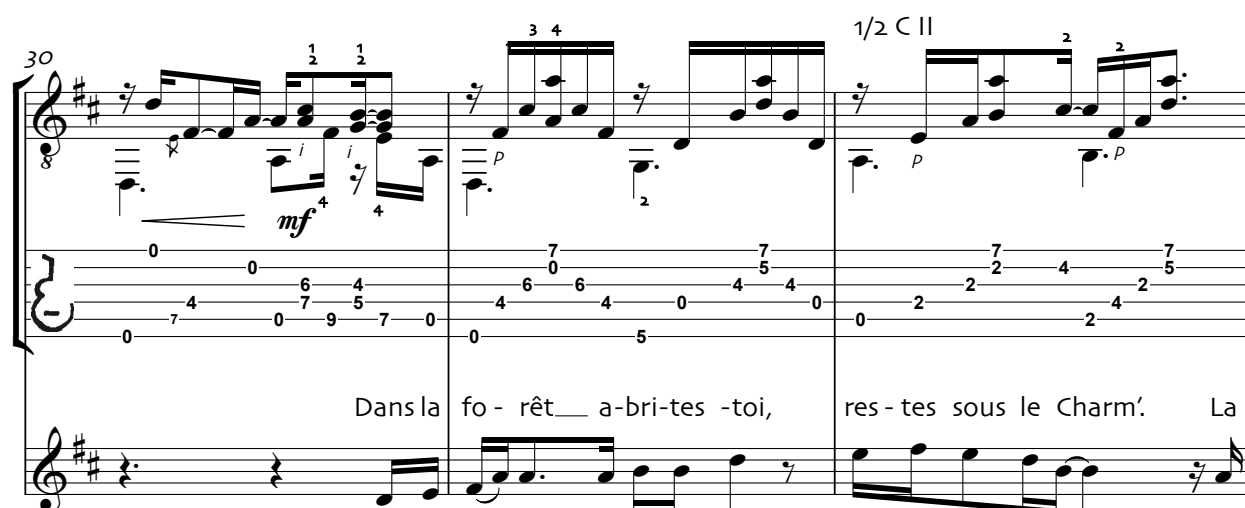
Tu dors dis, a - mante, toi qui fait l'or de mes nuits,

27 $\frac{1}{2}$ C IV



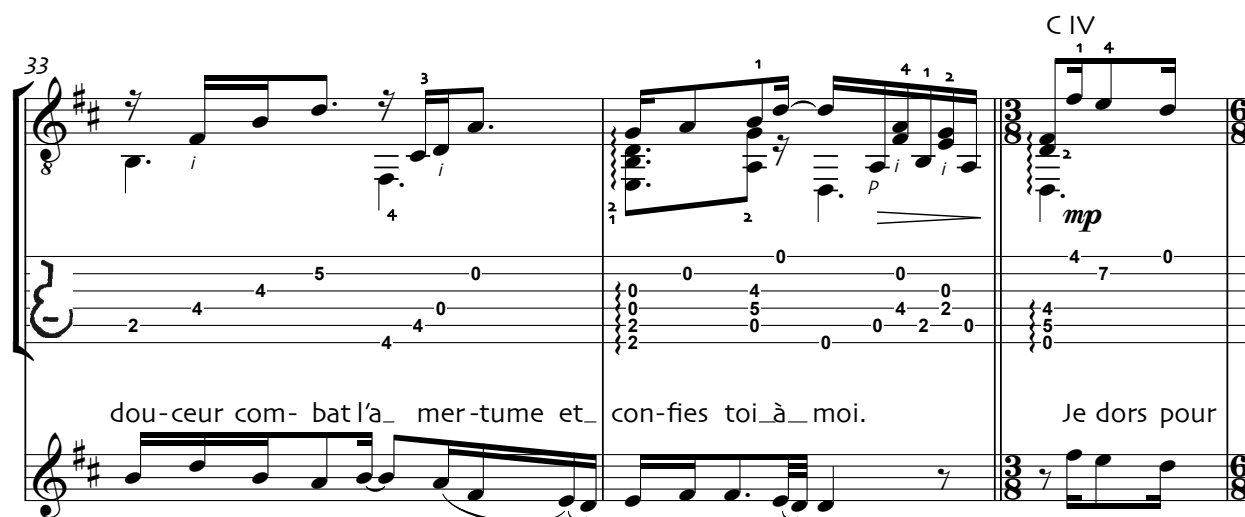
à quoi rê-ves-tu d'en-vol ou de gra-vi - té?

30 $\frac{1}{2}$ C II



Dans la fo - rêt a-bri-tes -toi, res - tes sous le Charm'. La

33 C IV



dou-ceur com- bat l'a mer-tume et con-fies toi à moi. Je dors pour

C II

36

tant, je par - cours le temps. Ce que je vois n'a rien d'un simple

39

rê - ve. Mon corps s'a - lour - dit mais ton âme est si lé - gère, pour te trou

42

ver, j'ai be - soin d'une é - ter - ni - té.

45

mf

p

1

3

1

3

1

4

2

1

4

4

3

49

1/2 C VII

(b)4

(b)2

4

2

4

3

2

4

3

1

4

3

1

4

3

p

mp

52

1

1

2

4

p

p

p

mp

Si au-

mp

55 $\frac{1}{2}$ C II $\frac{1}{2}$ C IV $\frac{1}{2}$ C VII

cu - ne pen - sée n'ap - pri - voise plus mes nuits, niau - cun mot n'at - teint en - cor'__ la

58 $\frac{1}{2}$ C II C VII

for - ce du si - lence. De la Ri - vièr' au Ton - nerre, au Dé -

60

sert des Pierres Le - vées, l'es - pa - ce se bal lance__ et s'éf - fa - ce la dis - tance

63 $\frac{1}{2}$ C II

Tu dors dis, a - mante

66 $\frac{1}{2}$ C II

toi qui fait l'or de mes nuits, que de vien_nent vrais tous nos

68 C VII

ren-dez vous pro - mis Dans la

71 $\frac{1}{2}$ C II

mf *p*

Baie des Arch - anges Ou-bli - és, me po-ser et res - ter là.

73 C II C VII

p *p*

Gar-der jus-qu'au bout des doigts le moin-dre sou-ve- nir de

75 C II

mp *p* *p*

toi. Je dors pour - tant, je par - cours le temps. Ce que je

78

vois n'a rien d'un simple rê_ve. Mon corps s'a - lour-dit_ mais ton âme est

C VII

81

si lé - gère, pour te trou - ver, j'ai be soin_ d'une é-ter-ni-té. Je_ dors pour-

C VII

1/2 C II

84

tant, je par - cours le temps_ et sans un bruit_ tu t'ap - pro - ches de

87

1/2 C VII

1/2 C VII

moi. A quand la nuit où tout ré-son- ne- ra? Pour nous re-trou-

90

ver, il n'y au - ra plus à cher - cher.

p

93

Il n'y au - ra plus à cher - cher

95

Il n'y au-ra plus à cher - cher.

97

Il n'y au-ra plus à cher - cher

100

C VII

mf

ALTIPLANOS

NEFERTARI

SUR UN FIL

HYMN 11

IF ONLY YOU KNEW

SCARABÉE

CHANT DE NUIT

LA DAME DE CLEVEDON

SENTIMENTALES PYROMANIAQUES

ALTIPLANOS

LA NUIT DES MÉTÉORES

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