

Vladimir COSMA

Les plus belles chansons

Cinéma & Télévision

1950-1960



Le Bonheur
Your Eyes
Destinée
L'Amant Héritier
Ode à Loue
Yves d'Helène
Le Père Noël
Alexandra
Diva



Volume 2

www.vladimircosma.com

DAVID'S SONG

(de la série télévisée « David Balfour »)

Paroles
Jeff Jordan

Musique
Vladimir Cosma

Assez lent (♩ = 88)
Gm

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The tempo is marked 'Assez lent' with a quarter note equal to 88 beats per minute. The first measure of the upper staff contains a whole rest, while the lower staff has a melodic line starting on G4. The second measure continues the melodic line in both staves. The third measure has a whole note chord of Gm in the upper staff and a melodic line in the lower staff. The fourth measure has a whole note chord of F/A in the upper staff and a melodic line in the lower staff. The fifth measure has a whole note chord of Bb in the upper staff and a melodic line in the lower staff. The sixth measure has a whole note chord of Gm in the upper staff and a melodic line in the lower staff. The dynamic marking 'mp' is placed in the lower staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The first measure of the upper staff has a whole note chord of C and a melodic line starting on Bb4. The second measure has a whole note chord of Dm and a melodic line starting on C5. The third measure has a whole note chord of Gm and a melodic line starting on Bb4. The fourth measure has a whole note chord of F/A and a melodic line starting on C5. The fifth measure has a whole note chord of Bb and a melodic line starting on Bb4. The sixth measure has a whole note chord of Gm and a melodic line starting on C5. The dynamic marking 'mp' is placed in the lower staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The first measure of the upper staff has a whole note chord of C and a melodic line starting on Bb4. The second measure has a whole note chord of D and a melodic line starting on C5. The third measure has a whole note chord of F and a melodic line starting on Bb4. The fourth measure has a whole note chord of Gm and a melodic line starting on C5. The dynamic marking 'f' is placed in the lower staff.

Gm

C

Dm

Gm

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in G minor (two flats) and 4/4 time. The right hand plays a melody with a dotted quarter note followed by an eighth note, and the left hand provides a steady accompaniment with eighth notes. The system consists of four measures.

Gm

F
A B^b

C

Dm

Vocal line for the second system, starting with the lyrics "Hear David's song". The melody is in G minor and 4/4 time, featuring a dotted quarter note followed by an eighth note. The system consists of four measures.

Hear Da - vid's song _____ He left his home _____ When he was young

Piano accompaniment for the second system, continuing the melody from the first system. It includes a treble and bass clef. The right hand has a melody with some chords, and the left hand continues with eighth notes. The system consists of four measures.

Gm

F
A B^b

C

D

Vocal line for the third system, starting with the lyrics "Went far a-way". The melody is in G minor and 4/4 time, featuring a dotted quarter note followed by an eighth note. The system consists of four measures.

Went far a - way _____ o'er hill and dale _____ A-cross the sea

Piano accompaniment for the third system, continuing the melody from the second system. It includes a treble and bass clef. The right hand has a melody with some chords, and the left hand continues with eighth notes. The system consists of four measures.

F B \flat Gm C

Wind - tossed the boat Star - crossed their hopes The waves of

Dm Gm Gm $\frac{F}{A}$ B \flat

fate Swept on the rocks Sing Da - vid's song Who ran a -

CHŒURS

ff

C Dm Gm $\frac{F}{A}$ B \flat

- way When he was young Far from his home no fa - mi -

C D F B \flat

- ly _____ Wrecked in a storm Wind - tossed the boat

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are: "- ly _____ Wrecked in a storm Wind - tossed the boat". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a melodic line. The chords are labeled C, D, F, and B-flat. The piano part includes dynamic markings like 'p' and 'mf'.

Gm C Dm Gm

Sails ripped a - part _____ And waves of fate _____ Swept on the rock

The second system continues the musical score. The vocal line has the lyrics: "Sails ripped a - part _____ And waves of fate _____ Swept on the rock". The piano accompaniment continues with the same instrumental texture. The chords are labeled Gm, C, Dm, and Gm. The piano part includes dynamic markings like 'p' and 'mf'.

Gm Dm

Texte parlé

Dream of sum-mer fields and dai-sy chains Games in lush green hills by flo-wing streams

mf espressivo

The third system features a vocal line with the lyrics: "Dream of sum-mer fields and dai-sy chains Games in lush green hills by flo-wing streams". The piano accompaniment continues. The chords are labeled Gm and Dm. The piano part includes dynamic markings like 'mf' and 'espressivo'.

Gm

E^b

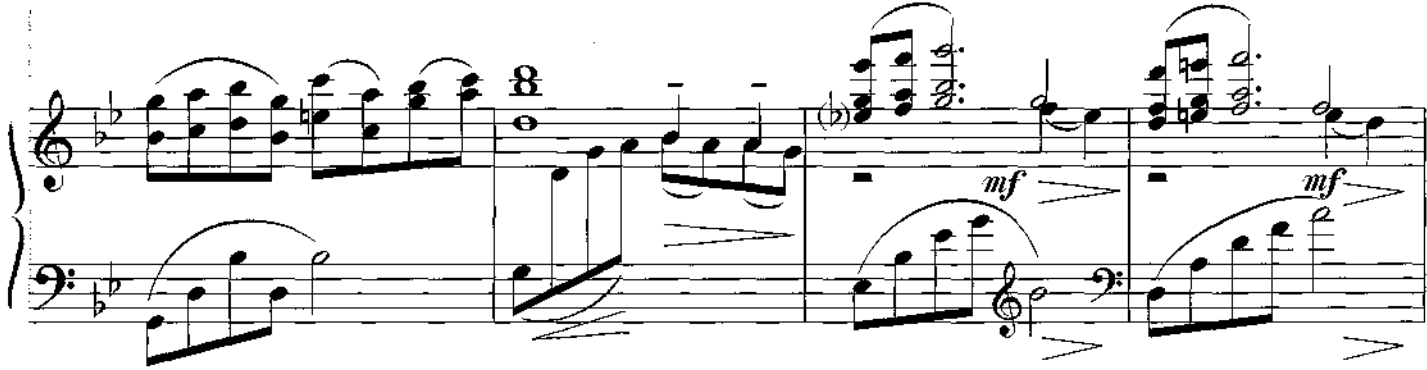
Dm



Play the soft sweet flute of bud-ding love

Seek the land,

Hid-den grace



Gm

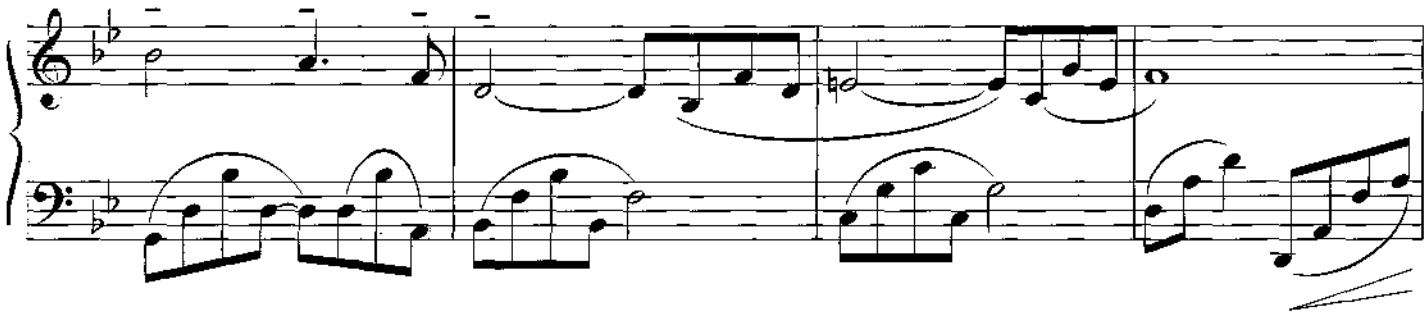
F
A B^b

C

Dm



Hear Da - vid's song ——— Who sailed a - way ——— To dis-tant lands



Gm

F
A B^b

C

D



Saved by new friends ——— Made a new life ——— A hap-py end



F

B \flat

Gm

C

Vocal line for the first system, starting with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes.

Sailed on high seas Saved by the waves

gva

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a rhythmic eighth-note pattern. A dynamic marking of *f* is present.

Am

Dm

Gm

Vocal line for the second system, continuing the melody from the first system. It includes a long note with a fermata at the end.

Sing Da - vid's song A hap - py end

gva

Piano accompaniment for the second system. The right hand features a melodic line with a fermata. The left hand continues with the eighth-note pattern. Dynamic markings include *dim.* and *rall.*

DESTINÉE

(des films « Les Sous-Doués en Vacances »
et « le Père Noël est une Ordure »)

Paroles

Philippe Adler & Guy Marchand

Musique

Vladimir Cosma

Tempo di Slow (♩ = 116)

Em Am⁶
E

f

First system of piano accompaniment in G major, 4/4 time. It features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *f* is present.

Em Bm D C B⁴ B

Second system of piano accompaniment. It continues the bass line and treble accompaniment. A dynamic marking of *f* is present.

Em B

Des - ti - nés ___ On é - tait tous les deux des - ti - nés ___ À voir nos che - mins se
Des - ti - née ___ De - puis long - temps j'a - vais de - vi - né ___ Qu'à toi l'a - mour al - lait

mf

Third system of the score, featuring a vocal line and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. A dynamic marking of *mf* is present.

Am

Em

B7

ren - con - trer ___
m'en - chaî - ner ___

À s'ai - mer sans de - man - der pour - quoi ___
Quand je ren - con - tre - rai quel - que part ___

Toi et moi ___
Ton re - gard ___

Em

B

Des - ti - nés ___
Des - ti - née ___

i - nu - tile de fuir ou ___
où es - tu toi qui m'es ___

de lut - ter ___
des - ti - née ___

C'est é - crit dans no - tre ___
Si ja - mais vous vous re -

Am

Em

B7

des - ti - née ___
- con - nais - sez ___

Tu ne pour - ras pas y ___
Je vou - drais vous en - ten - dre cri - er ___

C'est gra - vé ___
M'ap - pe - ler ___

Am

Em

L'a - ve - nir___ mal-gré nous doit tou-jours de - ve - nir___ Tous nos dé-sirs d'a-mour

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half rest, then a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a half rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano accompaniment includes a forte (*f*) dynamic marking.

B^b7dim

A⁷dim

Em

i - nes - pé - rés___ i - ma - gi - nés___ i - na - vou - és___

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half rest, then a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a half rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

E⁷

Am

Dans la vie___ Au - cun jour n'est pa - reil

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half rest, then a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a half rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano accompaniment includes a forte (*f*) dynamic marking.

Em B^b7dim

tu t'en - nuies — Tu at-tends le so - leil im - pa - tiem - ment —

mf

A⁷dim Em

é - per - dû - ment — pas - sion - né - ment —

*3^e fois au \mathcal{S}
ensuite reprise
ad libitum*



Destinée
 Encore une fois le cœur déchiré
 Je suis un clown démaillé
 Le grand rideau vient
 de se baisser sur l'été

Destinés
 On était tous les deux destinés
 À voir nos chemins se rencontrer
 À s'aimer sans demander pourquoi
 Toi et moi

L'avenir
 malgré nous doit toujours devenir
 Tous nos désirs d'amour inespérés
 imaginés inavoués

Dans la vie
 Aucun jour n'est pareil tu t'ennuies
 Tu attends le soleil impatientement
 Éperdument passionnément.



EN RÊVANT

(de la série « Les Yeux d'Hélène »)

Paroles

Pierre Delanoë

Musique

Vladimir Cosma

Assez lent (♩ = 80)

p

Red.

Dm

Gm
D

p En rê-vant de-puis long-temps de-puis tou-jours

Red. simile

A7
C#

Dm

D7
F#

Je l'at-tends ce grand mo-ment du grand a-mour Main-te-nant je crois qu'il

Gm $\frac{C7}{E}$ F

n'est plus loin de moi Je le sens à la fa - çon dont mon cœur bat

Em⁴⁷ A⁷ Dm $\frac{Gm7}{D}$ $\frac{Gm6}{D}$

mp cédez... a Tempo Ma - gi - cien le temps est po - ète et ac - teur

mp a Tempo cédez...

A⁷ C[#] Dm $\frac{D7}{F\#}$

Pas be - soin de s'en - traî - ner pour le bon - heur Il est là on le re -

Gm

C7
E

F



-con - naît ce gé - ant Il suf - fit de se lais - ser al - ler au vent



Em7

A7⁹-

Dm

Em7⁴

A7



c'est ar - ri - vé en rê - vant



S Dm7

G⁴

G7

C

G
B⁷



Cer - tains jours on a dou - té un peu de lui Beau - coup de soi et de la
Je sais bien que le des - tin s'a - muse un peu Et que je fais par - tie du



A⁴

A

B^bm⁷E^b4⁷E-⁷

vie Le dan - ger il nous me - nace à cha - que pas C'est
 jeu Et tant pis il faut cueil - lir le jour qui vient On

A^b2A^bEm⁷⁵⁻A⁷⁹⁻

a Tempo

Dm

un pa - ri que l'on gagne ou pas. En rê - vant on peut chan -
 re - ver - ra le so - leil de main. Ma - gi - cien le temps est

cédez ----- *cédez* -----

a Tempo

Gm⁷
DGm⁶
DA⁷
C[#]

Dm

- ger le cours des choses Bien sou - vent le mon - de se re - peint en rose
 po - ète et ac - teur Pas be - soïn de s'en - traî - ner pour le bon - heur

D7
F#

Gm

C7
E

Au ma - tin quand re - vient la ré - a - li - té C'est si bien de se dire
Il est là on le re - connaît ce gé - ant Il suf - fit de se lais -

1.

F

Em7

A7⁹-

Dm

que la vé - ri - té Est celle que l'on a rê - vée

1.

Em⁷₄

A7

2.

F

Em7

A7⁹-
cédez

- ser ai - ler au vent c'est ar - ri - vé en rê -
cédez

Dm

- vant. _____

p

This musical score consists of two systems. The first system features a vocal line on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The vocal line begins with a whole note chord, followed by a half note, and ends with a quarter note. Below the vocal line is a horizontal line with the text "- vant." and a long underline. The second system features a piano accompaniment with two staves: a treble clef staff and a bass clef staff. The piano part begins with a whole note chord in the treble and a half note in the bass. The treble staff continues with a half note and a quarter note, while the bass staff continues with a half note and a quarter note. A dynamic marking of **p** (piano) is placed above the treble staff. The piece concludes with a final chord in the treble staff and a final note in the bass staff.

GO ON FOR EVER

(du film « La Boum »)

Paroles
Jeff Jordan

Musique
Vladimir Cosma

Slow modéré $\frac{C}{D}$ (♩=80)
mf

Homme

There's light in the lobby There's music

Homme

play - ing now I'm glad you are with me

Am

D4

D7

G7M

Homme

I'm glad that you stayed

I feel _____ that I

Bm7⁵₄

E7

Am7

Am7
D

D7

Homme

know you _____

So real _____ I can show you _____

G

Bm7⁵₄
E

E9-

A47

A7

Homme

My wish _____ is will go on for e - -

Am⁷ D D⁹ G D F[#]

Homme - ver There's light in the lob - by__

Femme There's light in the lob - by__

Dm F[#] E D F[#] E G[#] Am

Homme Soft mu - sic play - ing and It's right that you're

Femme Soft mu - sic play - ing and It's right that you're

E G[#] Am D⁴ D⁷

Homme with me__ I'm glad you re - main

Femme with me__ I'm glad you re - main

G7M Bm7^{5b} E7 Am7

Homme I'm glad that I kept you So glad that I

Femme I'm glad that I kept you So glad that I

This system contains the first two lines of the musical score. The vocal lines for Homme and Femme are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a 7/8 time signature. The first measure of the piano part features a 7/8 time signature and a triplet of eighth notes. The lyrics for both voices are "I'm glad that I kept you So glad that I". The piano accompaniment includes chords G7M, Bm7^{5b}, E7, and Am7. There are triplets in the piano part corresponding to the lyrics.

Am7 D7 G Bm7^{5b} E E9-

Homme met you I wish this could go on for

Femme met you I wish this could go on for

This system contains the second two lines of the musical score. The vocal lines continue with the lyrics "met you I wish this could go on for". The piano accompaniment continues with chords Am7, D7, G, Bm7^{5b}, E, and E9-. There are triplets in the piano part corresponding to the lyrics.

A47 A7 D47 D9 G

Homme e - - - ver

Femme e - - - ver

This system contains the final two lines of the musical score. The vocal lines end with the syllable "e - - - ver". The piano accompaniment concludes with chords A47, A7, D47, D9, and G. The piano part includes a 7/8 time signature and a triplet of eighth notes. The dynamics marking *ff* (fortissimo) is present in the final measure of the piano accompaniment.

$\frac{D}{F\sharp}$
 $\frac{Dm}{F\sharp}$
E
 $\frac{D}{F\sharp}$
 $\frac{E}{G\sharp}$

Am
 $\frac{E}{G\sharp}$
Am

D⁴
D⁷
G^{7M}
Bm^{75\sharp}
E⁷

Homme I wish _____ we were slee - ping _____

Femme I wish _____ we were slee - ping _____

Am7 Am7 D D7 G

Homme My arms round you keep - ing This mo - ment from

Femme My arms round you keep - ing This mo - ment from

Bm7 E E9- A47 A7 Am7 D D9

Homme lea - ving for e - ver

Femme lea - ving for e - ver

G D F# Dm F#

Homme There's no - bo - dy left now The mo - ment's

Femme

Homme E D E E
F# G# Am G#

ours to keep The mu - sic has stop now

Femme

Homme Am D4 D7 G7M

I wish we could sleep To - ge - ther our

Femme

To - ge - ther our

Homme Bm7 5 4 Am7 Am7
D D7

brea - thing Our dreams ne - ver lea - ving

Femme

brea - thing Our dreams ne - ver lea - ving

G Bm⁷₅ E⁹ $\frac{G}{A}$ A⁷
 Homme This mo - ment from lea - ving for e
 Femme This mo - ment from lea - ving for e - e

D47 D⁹ G7M $\frac{C}{D}$
 Homme - ver more.
 Femme - ver more.

G7M $\frac{C}{D}$ G7M9



YOUR EYES

(du film « La Boum 2 »)

Paroles

Jeff Jordan

Musique

Vladimir Cosma

Tempo di Slow (♩ = 84)

Em Em D C Am B^b D⁴ D

1. Your
2. Your

mp

3

3

G Bm⁷

(3.) eyes o - pened wide as I looked your way
eyes like the blue in the sum - mer skies Could' - nt
Caught my

3

Bm⁷ A^{#m}7 Bm⁷ C

hide what they meant to say Fee - ling lost in a crow - ded
gaze as I looked a - cross Fee - ling lost in a ma - gic

3

F D7 Gm Gm7

room maze It's too soon for a new love When you smile your
 maze It's too soon for a new love You can hide that

Cm7 F4 F7 Bb4 Bb

eyes show your heart — Lost in - side a soul torn a - part —
 look in your eyes — O - pen wide you seem so sur - prised —

Am7 D7 Bm7 Em7 A7

Feel - ing a - lone — with peo - ple a - round — True love is hard to
 Sear - ching a - round — for some - bo - dy new — True love is hard to

C7M D Gm Gm7 Cm7

find now You think you're so mi - sun - der - stood
 find now When you smile your eyes show your heart

F4 F7 Bb4 Bb Eb Eb7M

I'd ex - plain if on - ly I could
 I feel mine is fal - ling a - part
 Some - thing tells me
 Can't you see the

D4 D7 G4 G G4 G

this time it's real
 way that I feel

The way that I feel
 My lo - ving is real.

1. 3. 3^e fois après § CODA

1. 3. 3^e fois après § CODA

2.
G⁴ G Gm Gm⁷ Cm⁷

F⁴ F⁷ B^b4 B^b E^b E^b7M

g^{va} *ff*

D⁴ D⁷ G⁴ G G⁴ G

g^{va} *loco* 3. Your

CODA

Gm Gm⁷ Cm⁷

When you're lost your eyes show your heart

F4 F7 Bb4 Bb Eb Eb7M

I should like to know I'm a - part When your eyes shine

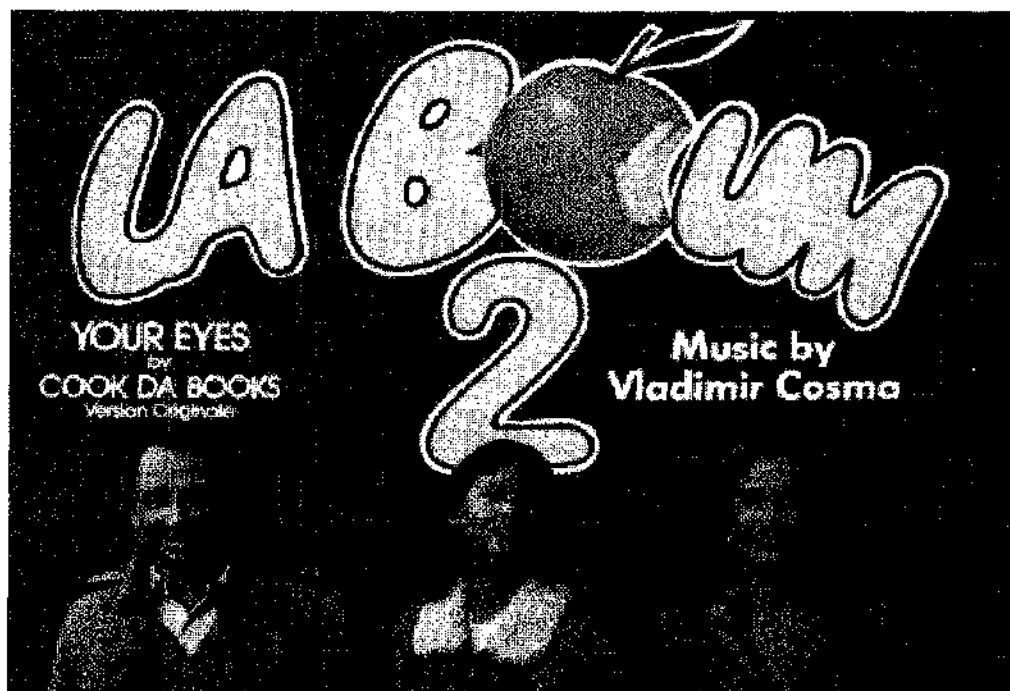
Detailed description: This system contains the first six measures of the piece. The vocal line starts with a quarter note 'I', followed by eighth notes 'should like', a quarter note 'to', eighth notes 'know I'm a - part', a quarter rest, eighth notes 'When your eyes', and a quarter note 'shine'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand with various chords and ties.

D4 D7 G4 G G4 *rall.* G

I'll know you're mine For all of the time *sva*

rall.

Detailed description: This system contains the next six measures. The vocal line continues with 'I'll know you're mine', a quarter rest, eighth notes 'For all of the', and a quarter note 'time'. The piano accompaniment continues with similar patterns, ending with a 'rall.' (ritardando) marking and a 'sva' (sforzando) marking over the final chord.



JE N'AI PAS DIT MON DERNIER MOT D'AMOUR

Paroles
Pierre Grosz

(du film « La Dérobade »)

Musique
Vladimir Cosma

Lent (♩ = 60)

The musical score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Lent' with a quarter note equal to 60 beats per minute. The score is divided into three systems. The first system begins with a G chord and a repeat sign. The second system includes chords G7/B and C. The third system includes chords G and G7/B. The lyrics are written below the vocal line.

Toi, je sais que tu vien-
Toi, peut-ê - tre dans une

- dras M'ar-ra-cher à ce pau - vre dé - cor Où j'ai le cœur pres - que
heure Dans ce cou-loir où tout me fait peur Il ne faut pas que je

mort Toi le jour où tu vien - dras toi que je ne con - nais
pleure Car je sais que tu vien - dras toi que je ne con - nais

C G $\frac{G}{F}$ E7

pas en-core Mais que j'es-pè-re très fort Pour _____ mera-me-ner au ri-
 pas en-core Mais que j'es-père tell'ment fort Pour _____ li-er noscœurs et nos

C D 3

-vage _____ Pour fi-nir mon nau - frage _____ et re-naî-tre sur ton vi-
 bouches _____ Et pour boire à ta bouche _____ rien d'au-tre que les mots qui

G $\frac{G}{F}$ E7 C

-sa-ge _____ Sous, _____ des a-li-zés de ca-resses _____ Des va-gues de ten-
 tou-chent _____ Toi, _____ qui vou-dras que je m'é-vade _____ Si tu dis je te

D 3 G

- dresse _____ De tout cet a-mour qui m'op - pres se _____
 garde _____ Je t'of - fri - rais ma dé - ro - ba - de _____

The first system of music features a vocal line and piano accompaniment. The key signature has one sharp (F#). The vocal line begins with a whole note D4, followed by a triplet of eighth notes (E4, F#4, G4), and then a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

G D

ff Non, _____ je n'ai pas dit mon der-nier mot _____ Pas dit mon der-nier mot d'a -
 Non, _____ je n'ai pas dit mon der-nier mot _____ Pas dit mon der-nier mot d'a -

ff *simile*

The second system continues the musical piece. The vocal line starts with a half note G4, followed by a quarter note D5, and then a quarter note G4. The piano accompaniment features a more active treble line with chords and a steady bass line. A 'simile' marking is present in the piano part.

C G

- mour _____ A - mour je n'at - tends plus que toi
 - mour _____ A - mour je n'at - tends plus que toi

The third system concludes the page. The vocal line begins with a whole note C4, followed by a quarter note G4, and then a quarter note C5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal line.

G D

Toi _____ dès que tu m'au-ras dit bon - jour _____ Tout cha-vi-re-ras tout au-
 Toi _____ dès que tu m'au-ras dit bon - jour _____ Tout cha-vi-re-ras tout au-

(ff) *simile*

C 1. G 2. G

- tour _____ Et j'au-rai mal de trop de joie _____ joie
 - tour _____ Et j'au-rai mal de trop de _____

1. 2.
dim.

A^b E^b

Non, _____ je n'ai pas dit mon der-nier mot _____ Pas dit mon der-nier mot d'a-

ff

D^b A^b

-mour A-mour je n'at-tend plus que toi

A^b E^b

Toi dès que tu m'au-ras dit bon - jour Je te choi-si-rai mon a -

D^b A^b

-mour Car je t'at-tends de - puis tou - jours.

rit.

Air de « LA WALLY »

(du film « Diva »)

Musique
Alfredo Catalani

Arrangement
Vladimir Cosma

Très lent - Rubato

pp *p* Eb

ben ? Ne andro lon - ta - na, co - me va l'e - co del - la pia cam -

- pa - na... là fra - la ne - ve bian - ca...

a Tempo

là fra - le nu - bi d'ôr!... *f* Lad - do Ve la spe -

a Tempo

- ran - - za, la spe - ran - za, è rim - pian - to è rim -

- pian - to è do - lor!... _____

a Tempo

pp

cédez -----

O del - la ma - - - dre mia ca - sa gio -

p con espressione *simile*

con - da, La Wal - - - ly ne an - dià da te, *pp* da

pp

te lon - ta - na as - sa - i, e for - - - se a

pp

te... e for - - - se a te... non fa -

-ià mai più ri - tor - no, ne più ri - ve - dia

- i... *p* mai più... mai più...

pp a Tempo

p Ne an - dio so - la e lon -

p *dolciss.*

poco sost.

-ta - na co - me l'e - co del - la pia cam - pa - na...

poco sost.

a Tempo

cresc.

là fia la ne - ve bian - ca! n'an - dio... n'an -

cresc.

cresc.

-dio so - la lon - ta - - - na.

cresc.

f

f

f

f

f

e fra - le nu - bi d'ôr !...



Wilhelmenia W. Fernandez

LADY FROM AMSTERDAM

(du film « Courage Fuyons »)

Paroles

Jean-Loup Dabadie & Boris Bergman

Musique

Vladimir Cosma

Allant (♩ = 116)

Bm Bm7+ Bm7 Bm6

1. Lors-que le

Bm C#7

jour se lève A - dieu les beaux na - vires La vil - le

F#7- Bm Bm/A G#m7dim G#65- F#9-

sort du rêve Et nous som - mes pa - reils C'est toi qui ap - pa - reilles Et c'est moi qui cha -

Bm Bm

-vire... Show me your guns and grit Seems to me
o - ther smile A girl from

C#7 F#79-

you're a man Fight where your weapons fit Wars ain't your kind of
Am - ster - dam Stay with me for a while Call your-self Bob or

Bm Bm A G#m7dim G#65- F#79- Bm

line The girl from Am-ster - dam Knows the tar-get you've in mind En deux ou
Sam I sure don't give a damn As-king is not my line Re - a - li-

Em Em⁶ Em Em⁶ Bm

trois jour-nées — Tu au - ras pris le large Je res- te dans la marge —
 -ty's a dream — I won out o - ver it Let me give you my scene —

2^e fois
CODA

C#79- F#79- C#79- F#7

De la page tour - née — Parlé : Je ne se -
 Hap - py for a while

Bm C#7

-rai ja - mais — la da - me d'Am - ster - dam — Son corps comme

F#7-

Bm

Bm
A

G#m7dim

G#65- F#9-

un é - cueil _____ Son om - bre comme un deuil Les hom - mes qui l'ai - maient Ve - naient s'y bri - ser

Bm

Bm7+

Bm7

Bm6

§

l'âme... _____

2. I'm just an -

§

CODA

⊕

F#7

Bm

Men they will come and go _____ It is part

C#7 F#7

of the game _____ Turn off my ra - di - o _____

F#7 Bm Bm/A G#7dim F#7

_____ Sin - gers go, songs re - main Like a song in the rain Wait - ing to shine a -

Bm Bm7 E79 F#9- G7M G#7dim

- gain _____ Sin - gers go, songs re - main Like a song in the

F#
A# F#9- Bm Bm

rain Wait-ing to shine a - gain.

Bm F#9- Bm F#9- Bm



LAISSE-MOI RÊVER

(du film « La Neige et le Feu »)

Paroles

Vline Buggy

Musique

Vladimir Cosma

Modéré (♩ = 90)

Bm7 E/F# Bm7

Red

Detailed description: This block shows the piano introduction in 4/4 time. The key signature has two sharps (F# and C#). The music is in a moderate tempo. The first system consists of three measures. The first measure has a Bm7 chord. The second measure has an E/F# chord. The third measure has a Bm7 chord. The piano part features a melodic line in the right hand and a bass line in the left hand. There are some handwritten annotations, including a '2' and a '3' above the notes in the second and third measures respectively. A 'Red' symbol is placed below the first and third measures.

F#m11 F#m Fm7+ Fm7 F#m2

Laisse-moi rê - ver laisse - moi y

Red

Detailed description: This block shows the first line of the song. It includes a vocal line and a piano accompaniment. The key signature remains two sharps. The lyrics are 'Laisse-moi rê - ver laisse - moi y'. The piano part has a melodic line in the right hand and a bass line in the left hand. There are some handwritten annotations, including a '4' and a '5' above the notes in the second and third measures respectively. A 'Red' symbol is placed below the first and third measures.

F#m7+ F#m7 Bm7

croire Tou - cher le ciel du bout des doigts Et faire le

Red simile

Detailed description: This block shows the second line of the song. It includes a vocal line and a piano accompaniment. The key signature remains two sharps. The lyrics are 'croire Tou - cher le ciel du bout des doigts Et faire le'. The piano part has a melodic line in the right hand and a bass line in the left hand. There are some handwritten annotations, including a '2', a '5', and a '6' above the notes in the second, third, and fourth measures respectively. A 'Red' symbol is placed below the first measure, and the word 'simile' is written below the second measure.

Dm⁶

Fm⁶

C7M

C7

C⁶

vide dans ma mé - moire N'ai - mer que toi

Bm⁷

Bm^{6b}

E⁹

A⁴⁺

A

A⁵⁺

C[#]m⁷

F[#]m⁷

Laisse - moi rê - ver d'une em - bel - lie Où tout s'ef -

Bm⁷

Dm⁷

- face où tout s'ou - blie Les mau - vais jours La guerre la

G⁹ Cm⁷ F⁹

peur Vi - vre l'a - mour Se - lon mon cœur Et la pas -

A/C# G# B# D/E E⁴

-sion qui brûle en - tre nous deux Comm' la neige et le feu

E⁴⁷ E⁷ F#m² F#m⁷⁺ F#m⁷

Laisse - moi rê - ver que je m'en - vole In - tem - po -

Bm7 Dm6

- relle très loin de tout Que je me grise de tes pa -

Fm6 C7M C7 C6 Bm7 Bm6# E7

- roles Con - tre ton cou Laisse-moi rê -

A4+ A A5+ A6 C#m7 F#m7 Bm7

1. - ver d'une mai-son claire D'une cham-bre bleue près de la
 2. - ver laisse-moi y croire Tou - cher - le ciel du bout des

Bm7 Dm7 G9

mer 1. 2. A - près ces drames D'a - do - les - cents Mouil-lés de
doigts

Cm7 F9 A / C#

larmes Ta-chés de sang Pour ou-bli - er ce soir je veux res-ter

G# / B# G# / B#

2^e fois
CODA F# / A#

La têt' sur ton é - paule les yeux fer-més Ne trou-ble

Am7

E47

E7

F#m2

pas ————— Ce bon-heur - là ————— Laisse-moi rê - ver

Solo

46 47 48

F#m7+

F#m7

Bm7

49 50 51

Dm9

Dm7

Fm9

Fm69

C7M

C7

C6

Bm7

E9

§

Laisse-moi rê-

52 53 54 55

CODA



F#
A#

Am7

Ne trou - ble pas Ce bon - heur -

E47

Poco rit.

E7

F#m2

-là Laisse - moi rê - ver



LA NEIGE ET LE FEU

L'AMOUR EN HÉRITAGE

(de la série télévisée « L'Amour en Héritage »)

Paroles françaises

Pierre Delanoë

Musique

Vladimir Cosma

Assez lent (♩ = 66)

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The tempo is marked 'Assez lent' with a quarter note equal to 66 beats per minute. The key signature has one sharp (F#). The score is divided into four systems, each with a vocal line and a piano line. The piano accompaniment features a steady bass line and a treble line with triplets and arpeggiated chords. The lyrics are in French and describe receiving love as an inheritance. The score includes various musical notations such as dynamics (mp, mf), articulation (accents), and performance instructions like 'Red.' and 'simile'. Chords are indicated above the vocal line, and the piano line includes fingering and phrasing slurs.

System 1: Chords: G², G, G, G/B, C², C. Lyrics: J'ai re-çu l'a-mour en hé-ri-tage.

System 2: Chords: Am, Am⁶, D⁷, G², G, Em, Em/D. Lyrics: Un ma-tin au pa-ys des ci-gales La fo-lie et le gé-

System 3: Chords: C#m7 (sans 5), A/C#, D, D/C, G⁷/B, C, C/B, Am⁷, Am⁶, C/D, D⁷. Lyrics: -nie voy-agent bien au - de - là du temps, Bien par-des - sus les o - cé - ans

System 4: Lyrics: cédez

G $\frac{G}{B}$ C² C Am D⁷

mf a Tempo

J'en ai lu, j'en ai tour-né des pages Pen-dant mes an-nées folles ou
 J'en ai lu, j'en ai é-crit des pages A-vant de po-ser mes ba-

G² G $\frac{B}{D\#}$ B⁷ $\frac{Am}{E}$ Em $\frac{A}{C\#}$

sages Pour quel-qu'un qu'on ne met pas en cage C'est un
 -gages J'en ai vu tom-ber des pluies d'o-rage A-vant

$\frac{G}{D}$ $\frac{3^e\text{ fois}}{CODA}$ D⁷₄ G⁴ G

beau ca-deau l'a-mour en hé-ri-tage
 de trou-ver l'a-mour en hé-ri-tage

B7 B
D# Em D D7

Et si ma vie se tra - duit en je t'aime, Si mes che - mins ont croi -

Instrumental

mf

G4 G F#m75- B9 Em Em
D

- sé des tor-rents, On est tou-jours un oi - seau de bo-hème une en -

C#m75- F#7 B4 B B/A G G/B C2 C

a Tempo

- fant du prin - temps 1. 2. J'ai re-çu l'a - mour en hé - ri - tage

cédez

a Tempo

Am Am⁶ D⁷ G² G Em $\frac{Em}{D}$

Un ma-tin au pa-ys des ci-gales La fo-lie et le gé-

C[#]m⁷ (sans⁵) $\frac{A}{C\#}$ D $\frac{D}{C}$ $\frac{G^7}{B}$ C $\frac{C}{B}$ 1. 2. Am⁷ Am⁶ D⁷

-nie voy-agent Bien au-de-là du temps Bien par-des-sus les o-cé-ans

CODA

-hé - ri ta - ge.

cédez

LE CIEL, LA TERRE ET L'EAU

(du film « Alexandre le Bienheureux »)

Paroles

Francis Lemarque

Musique

Vladimir Cosma

Tempo de Ballade (♩=96)

Em

F#m7
B

Em

F#m7
B

mf

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggios, while the left hand plays a simple bass line. The tempo is marked as 'Tempo de Ballade (♩=96)' and the dynamics are 'mf'.

Em B6m D# G Am7 D9 G7M F#m7 B9

L'oi - seau dans la clai - riè - re, la clai - riè - re bleue
C'est si bon de t'at - ten - dre, de t'at - ten - dre là

The first system of lyrics is accompanied by a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "L'oi - seau dans la clai - riè - re, la clai - riè - re bleue C'est si bon de t'at - ten - dre, de t'at - ten - dre là".

Em B6m G Am7 D9 G7M F#m7 B9

Sif - fle pour moi les jours heu - reux
Et d'ou - bli - er le temps qui va

The second system of lyrics is accompanied by a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Sif - fle pour moi les jours heu - reux Et d'ou - bli - er le temps qui va".

Am⁷ D⁹ G⁷M C

Sa chan - son pla - ne la - haut dans le ciel
 Puis - que le temps n'e - xis - te plus dé - jà

F F[#]m⁷ B⁹ Em B^b D[#] G^b D[#]

En - tre la terre et le so - leil _____ Cou - ché sur
 Il s'ef - face au bruit de ton pas _____ Et tout l'a -

Am⁷ D⁹ G⁷M F[#]m⁷ B⁹ Em B^bm D[#] G^b D[#]

l'her - be ten - dre pour l'en - ten - dre mieux J'in - vente un
 - mour que j'ai pour toi, que j'ai pour toi M'in - vente un

Am7 D9 G7M F#m7 B9 Am7

mon - de mer - veil - leux Un monde où
monde en - core plus beau Un monde où

D9 G7M C F F#m7 5b B7 5+

je se - rais tout à la fois La terre le ciel et l'eau pour
tu se - ras tout à la fois Le ciel la terre et l'eau pour

1. Em F#m7 B Em F#m7 B

toi

1. m.g.

2. $F^{\#m}$ $F^{\#m7}$ A $F^{\#m}$
 Em \overline{E} Em⁷ B Em⁷ \overline{E} Em⁻ \overline{B}

moi.

Em $\overline{F^{\#m}}$ Em⁷ $\overline{F^{\#m7}}$ $F^{\#m11}$ $E^{\flat m11}$ Cm¹¹ E7M





I KNOW IT'S A LIE

(Thème du film « Les Fugitifs »)

Paroles

Jeff Jordan

Musique

Vladimir Cosma

Modéré (♩=88)

Piano introduction in E major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The piece begins with a forte (*f*) dynamic.

Continuation of the piano accompaniment. The right hand continues with chords and moving lines, and the left hand maintains the bass line. The dynamics vary, including a mezzo-forte (*mf*) section.

Vocal line with lyrics and piano accompaniment. The key signature is E major (two sharps). The tempo is Modéré (♩=88). The lyrics are: "know it's a lie / know it's a lie / But I'll find a way of say - ing good-bye / But I'll find a way to say this good-bye". The piano accompaniment includes a mezzo-forte (*mf*) section. Chord symbols above the vocal line are A, E/G#, and F#m.

$\frac{C\sharp m}{E}$ D $\frac{A}{C\sharp}$

There's a rea-son if you'd care to ask why E-ven though I
 I'm so tired of wait-ing while you de-cide If you real-ly

Bm^7 E^4 E A $\frac{E}{G\sharp}$

love do you love so me I know it's a lie In my heart I'm pray-ing
 do love some You know it's a lie I still love you just as

mf

$F\sharp m$ $\frac{C\sharp m}{E}$ D

you'll un-der-stand I'm too hurt to make a no-ther mis-
 much as be-fore But you go on hur-ting me more and

A
C#

G# E7 C C7

-take more with each you day All these years I
Take your time, look

F4 F A C# A7 C# Dm4 Dm

hid in my tears your heart Lied Make with smiles and hid my fears
in your heart your heart Make quite sure be - fore we part

Bb F#7M Bm75#

1. E4 E

Ne-ver show-ing how I feel Not be-lie-ving this was real I
Try to see be-yond your shell May-be I be-long as

2.
E⁴ E A F[#]m D

well

2.

mp

Sea * *Sea* *

Bm E⁷ A F[#]m D

mf

Bm E⁷ A $\frac{E}{G\#}$

You'd know it's a lie _____ If you look right in - to

mp

F#m **C#m** **E** **D**

me, in my eyes I'm so tired of waiting while you decide

A **C#** **Bm7** **E4** **E** **A**

If you really do love me you know it's a lie

E **G#** **F#m** **C#m** **E**

All my feelings are the same deep inside But I'm tired of waiting

D $\frac{A}{C\sharp}$ Variante Bm7

while you de - cide if love means you

Variante

f

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line includes the lyrics 'while you de - cide if love means you'. Above the vocal line, there are chord symbols: 'D', 'A over C sharp', 'Variante', and 'Bm7'. The piano accompaniment includes a dynamic marking 'f' and another 'Variante' instruction. The piano part consists of arpeggiated chords and moving lines in both hands.

Bm7 E E7 A A

and me

cédez

Detailed description: This block contains the second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'and me' and 'cédez'. Above the vocal line, there are chord symbols: 'Bm7', 'E', 'E7', 'A', and 'A'. The piano accompaniment continues with similar arpeggiated patterns and includes a fermata over a chord in the final measure.



LES FUGITIFS



MY LIFE

(du film « Till we Meet Again »)

Paroles
Jeff Jordan

Musique
Vladimir Cosma

Assez lent (♩=72)

F² F Gm⁷4 C⁷ F² F $\frac{F}{A}$

My life will ne-ver be the

mp

Red. *Red.* *simile*

B^b2 B^b D⁴7 D⁷ Gm Gm⁶- Gm⁶ $\frac{B^b}{C}$ $\frac{C}{B^b}$

same same My heart is bur-ning with-out shame I feel the
same Your love sur-rounds me once a-gain End-less ho-

Am⁷ Dm⁷ Gm⁷ C⁹ Am⁷ Dm⁷

sun -ri in zons glow When you re - turn you'll see a
And show me all I need-to

E^b2 E^b C47 C7 F2 F A713- B^b7M B^b6 D74 D7

change know My heart is whis - per - ing your name My
 My heart is whis - per - ing your name My

mf

Gm Gm⁶⁻ Gm⁶ B^b/C C/B^b Am⁷ Dm⁷

love love is cal - ling once a - gain And I shall al - ways
 is cal - ling you a - gain I wish you knew how

Gm⁷ C⁹ Am⁷ Dm⁷ 3 2^e fois CODA E^b2 E^b C7 3

be true All you be - lieve, all you can dream I'm not the
 My fee - lings are on - ly for

$\frac{B^b}{F}$ F F Am⁷

same _____ Some *p* peo - ple search all their lives _____

Am⁷ B^b7M $\frac{B^b}{C}$ C

_____ I feel that my turn has come _____ to reach high in - to the sky _____ And

Am⁷ Dm⁷ Gm⁷ $\frac{B^b}{C}$ C⁹ Am⁷ Dm⁷

fi - nal - ly _____ a star shines on me _____ Fi - nal - ly _____ I can

$\frac{B^b m}{D^b}$ C74 C9 F2 F $\frac{F}{A}$

touch e - ter - ni - ty My life will ne - ver be the

mp

CODA

♩ Eb2 Eb D9 Gb2 Gb Bb713-

you *f* Our lives will ne - ver be the

Cb7M Eb74 Eb7 Abm Abm6- Abm6 $\frac{Cb}{Db}$ $\frac{Db}{Cb}$

same My love an e - ver - las - ting flame burn - ing e -

B^bm⁷ E^bm⁷ A^bm⁷ D^b9 B^bm⁷ E^bm⁷

- ter - nal - ly for you a - lone When, you're with

F^b2 F^b D^b7 C^b/G^b G^b

me In love a - gain. rit.

rit.

8vb



NON SI PIANGE CON LA BOCCA PIENA

(du film « Pleure pas la Bouche Pleine »)

Paroles
Vladimir Cosma

Adaptation italienne
Marino Marini

Musique
Vladimir Cosma

Allègre (♩ = 96)

Dm E7 Am Bm7^{b5} E7

mf

Am⁵ Am E7

Hai la ca - sa col tet - to Di - pin - to di blu _____ E un giar -

mp

simile

E7 Am

- di - no fio - ri - to Che co - sa vuoi più _____ Il mat - ti - no ti

Am Dm⁶ D[#]dim⁷ $\frac{Am}{E}$

sve - glia Col gal - lo e il caf - fé Ed il gior - no co -

E⁷ Am E⁷ Am § Am

- min - cia A vi - ve - re con te Non cruc - ciar - ti se lon -
ca - re

Am E⁷

hai qual - che chi - lo di più A qual - cu - no vai -
ta - no la fe - li - ci - ta Se ti guar - di vai at -

E7 Am

be - ne co - si co - me sei Non cre - ar - ti pro -
 - tor - no in - fon - do l'hai già Non cre - ar - ti pro -

Am Dm⁶ D^{#dim7} Am
 E

- ble - mi l'a - mo - re ver - rà Quan - do me - no l'as -
 - ble - mi Su quel - lo che ai Se non vuoi ri - tro -

E7 Am E7 CODA 2 Am G

- pet - ti è lui che bus - se - rà Non si pian - ge
 - var - ti dav - ve - ro in mez - zo ai

G C G

con la boc - ca pie - na Non te - ne - re

G C Dm

sem - pre il cuo - re in pe - na Se sor - ri - di

Dm Am B7

sei più bel - la Ed il res - to poi ver -

E B7 CODA 1 E7

-rà Ve - drai che poi ver - rà

f

Am E7

simile

E7 Am

Am Dm6 D#dim7

Am
E

E7

Am

E7

Am

Ah ! non si

mf

CODA 1

Non cer -

f

CODA 2

AVEC CHŒURS

guai Lai lai lai lai lai lai lai lai

f

F7

lai lai lai lai Lai lai lai lai lai

F7 Bbm

lai lai lai lai lai lai lai Lai lai

Bbm Ebm6 Ebdim7

lai lai lai lai lai lai lai lai lai lai Lai lai

Bm F F7 Bbm F7 Reprise ad lib.

lai lai lai lai lai lai lai lai lai lai Lai lai