

CÉCILIA

paroles de
Didier DESSAUGE

style créole

musique de
Charles CASSONNET

T°di zouk, merengue ♩ = 132

INTRO

The instrumental introduction consists of four staves of music in 2/4 time. The first staff features a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. It begins with a whole note Eb, followed by a series of eighth notes. A fermata is placed over the first two notes of the second measure, with 'S.A' written above it. The second staff continues with eighth notes and includes a triplet of eighth notes. The third staff is marked '(instrumental)' and contains a triplet of eighth notes. The fourth staff features a triplet of eighth notes and a fermata over the final two notes, with 'S.A' written above it. Chord symbols Eb, Bb, Bb7, and Eb are indicated throughout the piece.

tutti rythme

COUPLETS

The first line of the couplets is a single staff of music in 2/4 time, starting with a treble clef and a key signature of two flats. It contains a sequence of eighth notes and quarter notes. Chord symbols Eb and Bb7 are indicated above the staff.

1°J'ai fait con - nais - san - ce lors d'un vo - yag' aux An - till's
2°Puis ar - ri - va ce qui un jour de - vait ar - ri - ver

The second line of the couplets is a single staff of music in 2/4 time, starting with a treble clef and a key signature of two flats. It contains a sequence of eighth notes and quarter notes. A chord symbol Eb is indicated above the staff.

D'u - ne ra - vis - san - te fill' au par - fum de va - nill'
A forc' de ten - dres - se la nais - san - ce d'un bé - bé

The third line of the couplets is a single staff of music in 2/4 time, starting with a treble clef and a key signature of two flats. It contains a sequence of eighth notes and quarter notes. Chord symbols Eb, Eb7, and Ab are indicated above the staff.

El - le m'a sé - duit par ses quel - ques mots en cré - ol'
De - puis ce jour dans no - tre pail - lot' au bord de l'eau

E \flat B \flat 7 E \flat

J'en dort plus la nuit tel - l'ment j'en raf fol'.
 Rê - gne le bon - heur sous le so - leil chaud.

A \flat B \flat 7 A \flat E \flat

b. $\overset{3}{\text{Et ti-mi-de-ment ell' m'a chu-cho-té à l'o-reill'}}$
 $\overset{3}{\text{Et ti-mi-de-ment ell' me chu-cho-te à l'o-reill'}}$

B \flat 7 E \flat B \flat 7 E \flat

"S'il te plait dou - dou Par - lé moin l'an - mou"
 "S'il te plait dou - dou Par - lé moin l'an - mou"

A \flat B \flat 7 A \flat E \flat

b. $\overset{3}{\text{Sans plus hé-si-ter je lui dit au creux de l'o-reill'}}$
 $\overset{3}{\text{Sans hé-si-ta-tion je lui dit au creux de l'o-reill'}}$

B \flat 7 E \flat B \flat 7 E \flat

Ces deux ou trois mots "Ban moin en ti - bo".
 Ces deux ou trois mots "Ban moin en ti - bo".

REFRAIN

B \flat 7 E \flat B \flat 7 $\overset{3}{\text{E \flat }}$

Cé - cé - cé CÉ - CI - LIA Tu es le
 Cé - cé - cé CÉ - CI - LIA Rest' près de

1 $^{\circ}$ E \flat

fruit de l'a - mour

2 $^{\circ}$ E \flat FIN

moi pour tou - jours.