

Kyrie

Missa Pro Europa

J. Berthier

♩ = 84

Gruppetto soprani

Ky - ri - e e - le - i son, Ky - ri - e e - le - i son.

5 *Fine*

Coro

Ky - ri - e e - le - i son, Ky - ri - e e - le - i son. *Fine*

8 Ky - ri - e e - le - i son, Ky - ri - e e - le - i son. *Fine*

Ky - ri - e e - le - i son, Ky - ri - e e - le - i son. *Fine*

9 *Gruppetto soprani*

Chri - ste, Chri - ste, Chri - ste e - le - i son.

13 *D.C. al Fine*

Coro

Chri - ste, Chri - ste, Chri - ste e - le - i son. *D.C. al Fine*

Chri - ste, Chri - ste, Chri - ste e - le - i son. *D.C. al Fine*

8 Chri - ste, Chri - ste, Chri - ste e - le - i son. *D.C. al Fine*

Chri - ste, Chri - ste, Chri - ste e - le - i son.

Gloria

MISSA PRO EUROPA Musique de Jacques Berthier

♩ = 92

Voix mixtes

Quelques voix élevées

Glo-ri - a, Glo-ri - a! in ex-cel-sis De-o.

Glo - ri - a, Glo - ri - a! in ex-cel-sis De-o, Glo-ri - a, Glo-ri - a! in ex-cel-sis De-o.

♩ = 92

Voix égales

Glo - ri - a, Glo - ri - a! in ex-cel-sis De-o, Glo-ri - a, Glo-ri - a! in ex-cel-sis De-o.

♩ = 92

Orgue

Accompagnement du refrain

Glo - ri - a, Glo - ri - a! in ex-cel-sis De-o, Glo-ri - a, Glo-ri - a! in ex-cel-sis De-o.

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Gloria

Partition stockée sur le site e-chant.fr

MISSA PRO EUROPA Musique de Jacques Berthier

♩ = 92

Et in terra pax hominibus bonae voluntatis. Laudamus te, Benedicimus te,

Adoramus te, Glorificamus te, Gratias agimus tibi propter magnam gloriam tuam,

Domine Deus, Rex caelorum, Deus Pater omnipotens, Domine Fili unigenite,

Jesu Christe, Domine Deus, Agnus Dei Filius Patris Qui tollis peccata mundi, misere-re-no-bis.

Qui tollis peccata mundi, Suscipe deprecationem nostram Qui sedes ad dexteram Patris,

misere-re-no-bis Quoniam tu solus sanctus, Tu solus Dominus,

Tu solus altissimus Jesu Christe, cum Sancto Spiritu in Gloria Dei Patris, A-MEN!



♩ = 100

Refrain

Refrain

Vivace

Chœur

Partitions et chants liturgiques
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1

f Al - le - lu - ia Al - le - lu - ia! Ale - le -

3

1

3

5

1

2

lu - ia Al - le - lu - ia! Al - le lu - ia!

5

1

2

Béni sois-tu, Seigneur



MISSA PRO EUROPA, répons de prière universelle
Paroles de Frère David (En Calcat) et Musique de Jacques Berthier

♩ = 92

Voix mixtes

1 3

Bé - ni sois - tu, Sei - gneur, Re - çois la lou -

5

an - ge de tes ser - vi - teurs! E - cou - te nous en ce

7 9 (Fin) Pour une reprise éventuelle

jour, Ré - pands sur le mon - de ton a - mour! mour E - cou - te



Sanctus

Partition stockée sur le site : e-chant.fr

MISSA PRO EUROPA Musique de Jacques Berthier

♩ = 100

Voix mixtes

Voix de soliste

Musical staff for solo voice, starting at measure 1. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. It continues with quarter notes A4, G4, F4, E4, and a half note D4. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Sanc- tus, Sanc- tus, Sanc-tus Do- mi- nus, Sanc- tus, Sanc- tus De- us Sa- ba- oth.

Rechant voix mixtes

Musical staff for mixed voices (treble clef), starting at measure 1. It contains rests for the first three measures, with a '1' above the first measure and a '3' above the third measure.

Voix mixtes

Musical staff for mixed voices (treble clef), starting at measure 1. It contains rests for the first three measures, with a '1' above the first measure and a '3' above the third measure.

Musical staff for mixed voices (bass clef), starting at measure 1. It contains rests for the first three measures, with a '1' above the first measure and a '3' above the third measure.

quelques soprani

Musical staff for some sopranos, starting at measure 5. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. It continues with quarter notes A4, G4, F4, E4, and a half note D4. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Sanc- tus, Sanc- tus, Sanc-tus Do- mi- nus, Sanc- tus, Sanc- tus De- us Sa- ba- oth.

Musical staff for some sopranos, starting at measure 5. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. It continues with quarter notes A4, G4, F4, E4, and a half note D4. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Sanc- tus, Sanc- tus, Sanc-tus Do- mi- nus, Sanc- tus, Sanc- tus De- us Sa- ba- oth.

Musical staff for some sopranos, starting at measure 5. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. It continues with quarter notes A4, G4, F4, E4, and a half note D4. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Sanc- tus, Sanc- tus, Sanc-tus Do- mi- nus, Sanc- tus, Sanc- tus De- us Sa- ba- oth.

Musical staff for some sopranos, starting at measure 5. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. It continues with quarter notes A4, G4, F4, E4, and a half note D4. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Musical staff for some sopranos, starting at measure 9. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. It continues with quarter notes A4, G4, F4, E4, and a half note D4. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

Musical staff for some sopranos, starting at measure 9. It contains rests for the first three measures, with a '9' above the first measure and an '11' above the third measure.

Musical staff for some sopranos, starting at measure 9. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. It continues with quarter notes A4, G4, F4, E4, and a half note D4. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

Musical staff for some sopranos, starting at measure 9. It contains rests for the first three measures, with a '9' above the first measure and an '11' above the third measure.

Voix mixtes (suite)

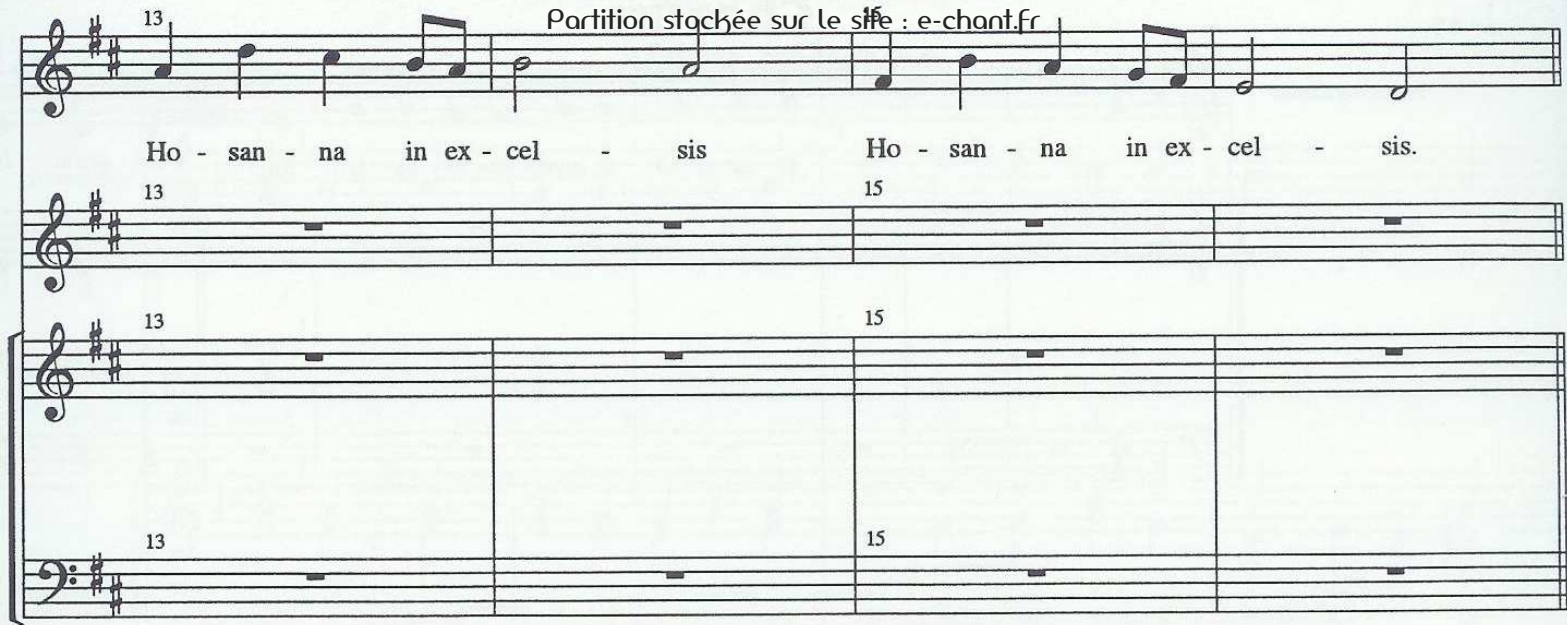
Partition stockée sur le site : e-chant.fr

13 Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis.

13 15

13 15

13 15



17 Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis. (Fin)

17 19 (Fin)

17 19 (Fin)

17 19 (Fin)

17 19 (Fin)



21 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

21 23

21 23

21 23



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Anamnèse

1

Rém Rém9 Rém Solm Rém

Sei- gneur Jé- sus, nous rap- pe- lons ta mort

Sei- gneur Jé- sus, nous rap- pe- lons ta mort

8 Il est grand, le mys- tè- re de la foi Sei- gneur Jé- sus, nous rap- pe- lons ta mort

Sei- gneur Jé- sus, nous rap- pe- lons ta mort

7

Do Fa Fa Do Fa Sib

sur la croix. A- men! Nous an- non- çons ta ré- sur- rec- tion. A- men! Nous at- ten- dons

sur la croix. A- men! Nous an- non- çons ta ré- sur- rec- tion. A- men! Nous at- ten- dons

8 sur la croix. A- men! Nous an- non- çons ta ré- sur- rec- tion. A- men! Nous at- ten- dons

sur la croix. A- men! Nous an- non- çons ta ré- sur- rec- tion. A- men! Nous at- ten- dons

13

Do Fa Fa Solm Rém La Rém Fa Solm Rém La Rém

ton re- tour. A - men - ! A- men ! Viens, Sei- gneur Jé- sus !

ton re- tour. A - men - ! A- men ! Viens, Sei- gneur Jé- sus !

8 ton re- tour. A - men - ! A- men ! Viens, Sei- gneur Jé- sus !

ton re- tour. A - men - ! A- men ! Viens, Sei- gneur Jé- sus !

Agnus Dei

Missa Pro Europa

Jacques Berthier

A - gnus De - i Qui tol - lis pec - ca - ta mun - di

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music begins with a 2/4 measure, followed by a 4/4 measure, and then continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Mi - se - re - re no - bis Mi - se - re - re no - bis Mi - se - re - re no - bis
Do - na no - bis pa - cem Do - na no - bis pa - cem Do - na no - bis pa - cem

The second system of the musical score also consists of two staves. The upper staff continues the melodic line from the first system, featuring a triplet of eighth notes. The lower staff continues the bass line. The lyrics are repeated three times across the system.