

# Mieux refléter



Paroles et musique de  
Edward Borrett

♩ = 88  
Do Fa<sup>2</sup> Do/Mi Fa<sup>2</sup>

Lead

Piano  
*mp*

Punch Brass I B $\flat$   
(Cornet B $\flat$ )

Punch Brass II B $\flat$   
(Cornet B $\flat$ )

Punch Brass III B $\flat$   
(Trombone B $\flat$ )

Punch Brass IV C  
(Bass Trombone)

Brass Pad I B $\flat$   
(Cornet B $\flat$ )

Brass Pad II B $\flat$   
(Cornet B $\flat$ )

Brass Pad II E $\flat$   
(Horn E $\flat$ )

Brass Pad III B $\flat$   
(Trombone B $\flat$ )

Brass Pad IV E $\flat$   
(Bass E $\flat$ )

Brass Pad IV B $\flat$   
(Bass B $\flat$ )

Grande partition - Mieux refléter

1er Verset

5

Do

Fa<sup>2</sup>

Sol

Do

Sol/Si

Lead

Le se-cret que tu nous con-fi - es, sans au - cu - ne sur-prise,

Piano

Punch I B $\flat$

Punch II B $\flat$

Punch III B $\flat$

Punch IV C

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

9 Lam Fa Sol<sup>sus</sup> Do

Lead  
c'est l'a-vant-goût de ta gloi - re, dans nos vies, dans ton É - glise.

Piano

Punch I B♭

Punch II B♭

Punch III B♭

Punch IV C

Pad I B♭

Pad II B♭

Pad II E♭

Pad III B♭

Pad IV E♭

Pad IV B♭

2e Verset

13 Fa<sup>2</sup> Sol Do Sol/Si

Lead  
Tu lèves le ri-deau du my-stè - re, que l'on voie plus plei-ne-ment

Piano

Punch I B $\flat$

Punch II B $\flat$

Punch III B $\flat$

Punch IV C

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

Detailed description: This is a musical score for a 4-measure section. The vocal line (Lead) starts with a 7-measure rest, then plays a melody in G major. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a 7-measure rest. There are four punch parts (I, II, III, IV) and six pad parts (I, II, II, III, IV, IV), each with specific melodic and harmonic contributions. The score includes dynamic markings like 'p' and various musical notations such as rests, notes, and slurs.

17 Lam Fa So|sus Do Do/Mi

Lead  
la vie que tu nous of - fres, un mon-de d'é - mer-veil-le-ment.---

Piano

Punch I B♭

Punch II B♭

Punch III B♭

Punch IV C

Pad I B♭

Pad II B♭

Pad II E♭

Pad III B♭

Pad IV E♭

Pad IV B♭

Grande partition - Mieux refléter

Refrain

22

Fa Do Sol<sup>Sus</sup> Fa Do Sol Fa Sol

Lead

Je veux vi - vre pour mieux re - flé - ter ta vic - toire as - su - rée. Que ton peu - ple tou -

Piano

Punch I B♭

Punch II B♭

Punch III B♭

Punch IV C

Pad I B♭

Pad II B♭

Pad II E♭

Pad III B♭

Pad IV E♭

Pad IV B♭

3e Verset

27 Lam Fa Sol<sup>sus</sup> Sol Do

Lead  
-jours té - moi-gne ton des - sein\_\_\_ par-fait... Que ma bouche, el-le pro-

Piano

Punch I B♭

Punch II B♭

Punch III B♭

Punch IV C

Pad I B♭

Pad II B♭

Pad II E♭

Pad III B♭

Pad IV E♭

Pad IV B♭

32 Fa<sup>2</sup> Sol Do Sol/Si Lam

Lead  
-cla-me\_\_ l'É-van-gile de ton\_\_ roy-aume.\_\_ Sei-gneur, ton rè-gne vien-

Piano

Punch I B $\flat$   
*mp*

Punch II B $\flat$   
*mp*

Punch III B $\flat$   
*mp*

Punch IV C  
*mp*

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

36 Fa So|sus Do Do/Mi

Lead  
- dra, as-su - ré\_\_ par ton nom.\_\_

Piano  
*mf*

Punch I B♭

Punch II B♭

Punch III B♭

Punch IV C

Pad I B♭

Pad II B♭

Pad II E♭

Pad III B♭

Pad IV E♭

Pad IV B♭

2e Refrain

40 Fa Do Sol<sup>sus</sup> Fa Do Sol Fa Sol

Lead  
Je veux vi - vre pour mieux re - flé - ter ta vic - toire as - su - rée. Que ton peu - ple - tou -

Piano  
*f*

Punch I B♭  
Top 2nd time  
*f*

Punch II B♭  
*f*

Punch III B♭  
*f*

Punch IV C  
*f*

Pad I B♭  
*mp*

Pad II B♭  
*mp*

Pad II E♭  
*mp*

Pad III B♭  
*mp*

Pad IV E♭  
*mp*

Pad IV B♭  
*mp*

Detailed description: This page of a musical score is for the second refrain of the piece 'Grande partition - Mieux refléter'. It begins at measure 40. The vocal line (Lead) features a melody with lyrics: 'Je veux vi - vre pour mieux re - flé - ter ta vic - toire as - su - rée. Que ton peu - ple - tou -'. The piano accompaniment (Piano) is marked *f* and consists of a rhythmic pattern of eighth and sixteenth notes. There are four punch parts: Punch I B♭, II B♭, III B♭, and IV C, all marked *f*. A 'Top 2nd time' marking is placed above the first punch part. The score also includes seven pad parts: Pad I B♭, Pad II B♭, Pad II E♭, Pad III B♭, Pad IV E♭, and Pad IV B♭, all marked *mp*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

45 Lam Fa 1. Sol 2. Sol<sup>Sus</sup> Sol

Lead  
-jours té - moi-gne ton des - sein par-fait... par-fait...

Piano

Punch I B♭

Punch II B♭

Punch III B♭

Punch IV C

Pad I B♭

Pad II B♭

Pad II E♭

Pad III B♭

Pad IV E♭

Pad IV B♭

4e Verset

50 Do Fa<sup>2</sup> Sol Do Sol/Si

Lead  
Le se-cret que\_ tu nous con-fi - es,\_\_\_ sans rien nous ca-cher\_\_\_

Piano

Punch I B $\flat$

Punch II B $\flat$

Punch III B $\flat$

Punch IV C

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

The musical score is arranged in a grand staff format. The top staff is the Lead vocal line, starting at measure 50. It features a melodic line with lyrics: "Le se-cret que\_ tu nous con-fi - es,\_\_\_ sans rien nous ca-cher\_\_\_". Above the notes, the notes are labeled with their solfège names: Do, Fa<sup>2</sup>, Sol, Do, Sol/Si. The second staff is the Piano accompaniment, consisting of a right-hand melody and a left-hand bass line. Below the piano part are four percussion parts: Punch I B $\flat$ , Punch II B $\flat$ , Punch III B $\flat$ , and Punch IV C. At the bottom are six pad parts: Pad I B $\flat$ , Pad II B $\flat$ , Pad II E $\flat$ , Pad III B $\flat$ , Pad IV E $\flat$ , and Pad IV B $\flat$ . All percussion and pad parts are currently empty, indicated by a horizontal line with a bar across the staff.

54 Lam Fa Sol<sup>sus</sup> Do Do<sup>sus</sup> Do

Lead  
est un mon-de d'é - mer-veille - ment d'u-ne vie\_\_ à tes cô-tés.\_\_

Piano  
*mf* *mp*

Punch I B♭

Punch II B♭

Punch III B♭

Punch IV C

Pad I B♭

Pad II B♭

Pad II E♭

Pad III B♭

Pad IV E♭

Pad IV B♭

# Mieux refléter

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$\text{♩} = 88$

1er Verset

2e Verset

4 7

15

Refrain

20 6

3e Verset

30 3

38 2e Refrain Top 2nd time

43 1. 2. mf mf

49 4e Verset 9

# Mieux refléter

Paroles et musique de  
Edward Borrett

$\text{♩} = 88$

1er Verset

2e Verset

Musical notation for measures 1-14. Measure 1 is marked with a **4** and measure 2 with a **7**. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music starts with a whole rest in measure 1, followed by a whole note in measure 2. Measures 3-14 contain various rhythmic patterns including quarter notes, eighth notes, and sixteenth notes, with dynamic markings of *mp* and crescendo/decrescendo hairpins.

Musical notation for measures 15-19. The key signature and time signature remain the same. The music features eighth and sixteenth note patterns with dynamic markings of *mp* and hairpins.

Refrain

Musical notation for measures 20-29. Measure 20 is marked with a **6**. The music includes quarter and eighth notes with dynamic markings of *p* and hairpins.

3e Verset

Musical notation for measures 30-36. Measure 30 is marked with a **3**. The music features eighth and sixteenth note patterns with dynamic markings of *mp* and hairpins.

2e Refrain

Musical notation for measures 37-41. The music includes eighth and sixteenth note patterns with dynamic markings of *f* and hairpins.

Musical notation for measures 42-47. Measure 42 is marked with a **1.** The music features eighth and sixteenth note patterns with dynamic markings of *mf* and hairpins.

4e Verset

Musical notation for measures 48-56. Measure 48 is marked with a **2.** Measure 56 is marked with a **9**. The music includes eighth and sixteenth note patterns with dynamic markings of *mf* and hairpins.

# Mieux refléter

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$\text{♩} = 88$

1er Verset

2e Verset

The musical score is written for Trombone B $\flat$  in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 88. The score is divided into several sections:

- 1st Verse (1er Verset):** Measures 1-7. Measure 1 has a 4-measure rest, and measure 2 has a 7-measure rest. The music begins in measure 3 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *mp* and accents.
- 2nd Verse (2e Verset):** Measures 8-14. Measure 8 has a 7-measure rest. The music begins in measure 9 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *mp* and accents.
- Refrain:** Measures 15-19. Measure 15 has a 7-measure rest. The music begins in measure 16 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *mp* and accents.
- 3rd Verse (3e Verset):** Measures 20-29. Measure 20 has a 6-measure rest. The music begins in measure 21 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *p* and accents.
- 4th Verse (4e Verset):** Measures 30-37. Measure 30 has a 3-measure rest. The music begins in measure 31 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *mp* and accents.
- 2nd Refrain (2e Refrain):** Measures 38-42. Measure 38 has a 6-measure rest. The music begins in measure 39 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *f* and accents.
- 5th Verse (5e Verset):** Measures 43-47. Measure 43 has a 6-measure rest. The music begins in measure 44 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *f* and accents.
- 6th Verse (6e Verset):** Measures 48-56. Measure 48 has a 9-measure rest. The music begins in measure 49 with a half note G4, followed by a half note A4, and a half note B4. Dynamics include *mf* and accents.

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♩ = 88

1er Verset

2e Verset

4 7

*mp*

15 3

22 Refrain 3e Verset 6 3

*p*

34 2

*mp* *f*

40 2e Refrain

*f*

45 1. 2. mf mf

50 4e Verset 9

# Mieux refléter

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$\text{♩} = 88$

1er Verset

2e Verset

4 8

15

19 Refrain

24

29 3e Verset 9 2e Refrain

42

47 1. 2. 4e Verset 9

# Mieux refléter

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Edward Borrett

$\text{♩} = 88$

1er Verset

2e Verset

4 8

15

Refrain

19

24

3e Verset

2e Refrain

29 9

41

4e Verset

47 1. 2. 9

# Mieux refléter

Paroles et musique de  
Edward Borrett

♩ = 88

1er Verset

2e Verset

4 8

15

19

Refrain

24

29

3e Verset

9

2e Refrain

41

47

1. 2.

4e Verset

9

# Mieux refléter

Paroles et musique de  
Edward Borrett

$\text{♩} = 88$

1er Verset

2e Verset

4 8

*p*

15

*mp*

19

Refrain

*mp*

24

*mp*

29

3e Verset

2e Refrain

9

*mp*

42

*mp*

47

4e Verset

1. 2.

9

*mp*

# Mieux refléter

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Edward Borrett

♩ = 88

1er Verset

2e Verset

4 8

15

19

Refrain

24

29

3e Verset

2e Refrain

9

42

47

1. 2.

4e Verset

9

# Mieux refléter

Paroles et musique de  
Edward Borrett

$\text{♩} = 88$

1er Verset

2e Verset

4 8

15

19

24

29

3e Verset

2e Refrain

9

42

47

1. 2.

4e Verset

*p*

*mp*

*mp*