

Breizis da Gornwalis.

Aur Gallois, les Bretons!

CANTATE

DU CONGRÈS CELTIQUE

International

Paroles Françaises

DE

M^r. Gaultier du Mottay

Paroles Bretonnes

DE

M^r. l'Abbé Bourdellès

Musique

DE

CHARLES COLLIN

DE S^t BRIEUC.

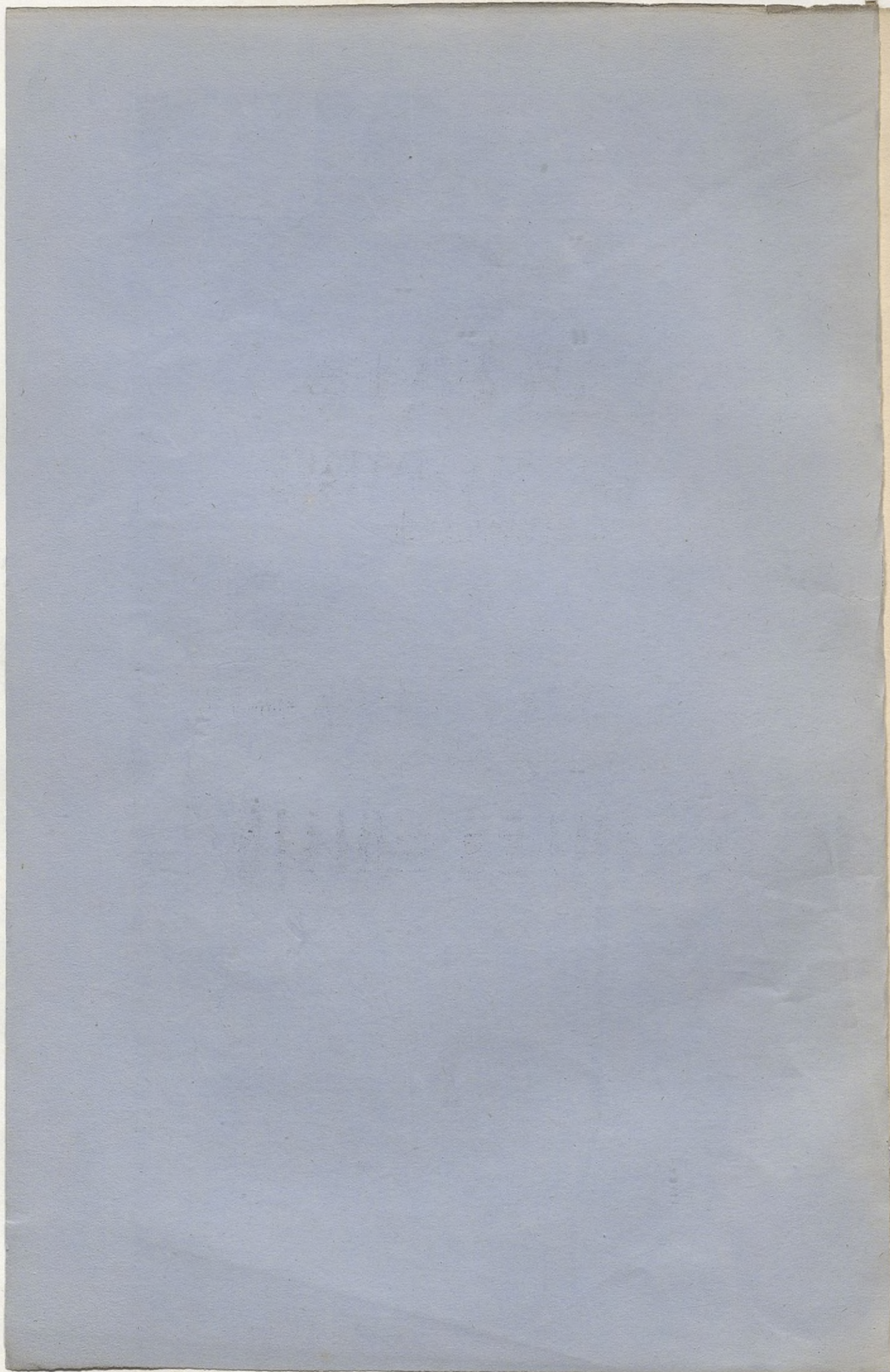
PARIS, SCHOTT, Editeur,
1 Rue Auber (Maison du G^d Hôtel)
MAYENCE,
Les Fils de B. Schott.

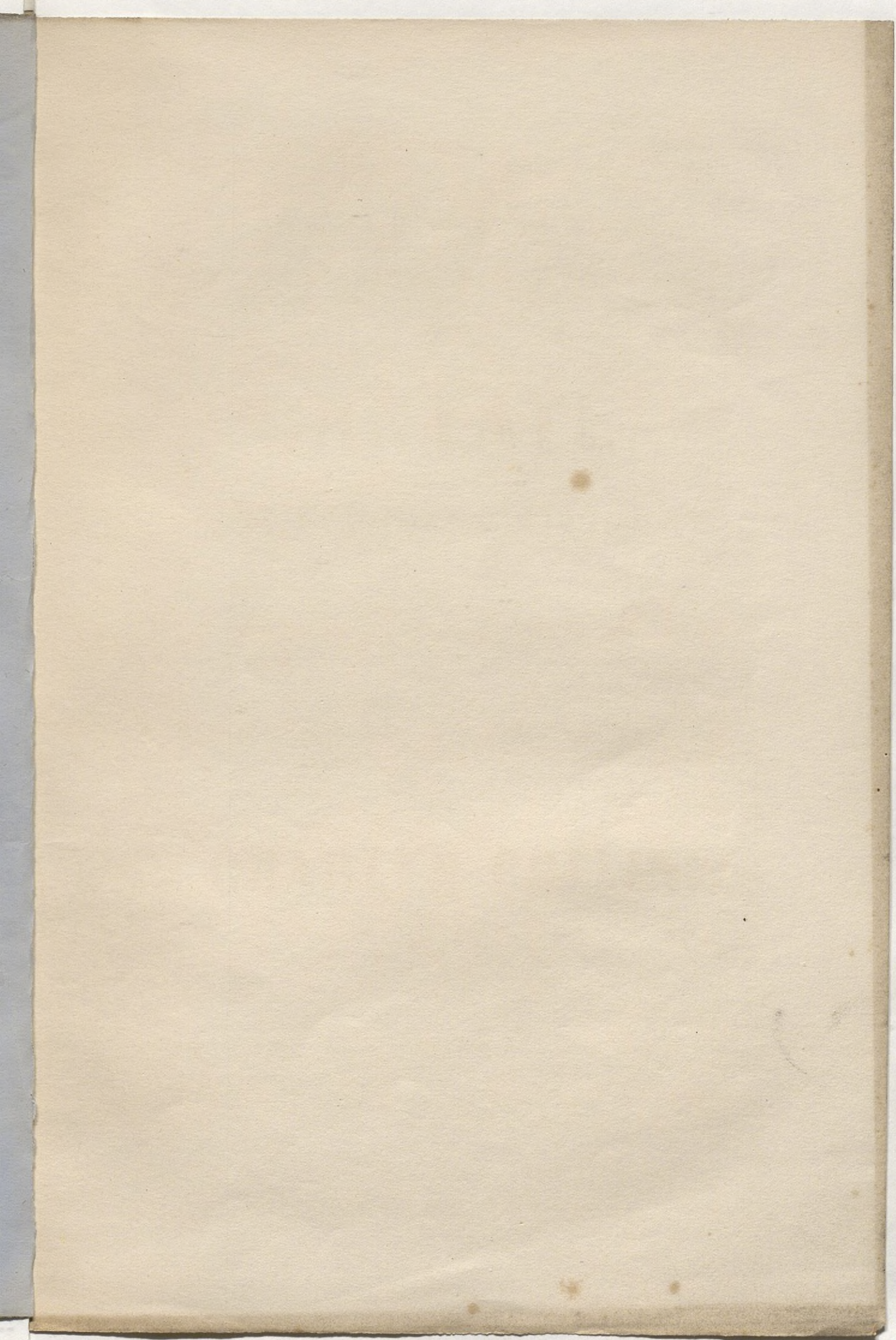


BRUXELLES, SCHOTT, Frères,
82, Montagne de la Cour.
LONDRES,
Schott et C^{ie}.

K

19731







e. e. #

Breizis da Gornwalis.
Aux Gallois, les Bretons!

CANTATE
DU CONGRÈS CELTIQUE
International

Paroles Françaises
DE
M^r. Gaultier du Mottay

Paroles Bretonnes
DE
M^r. l'Abbé Bourdellès

Musique
DE

CHARLES COLLIN

DE S^t BRIEUC.

PARIS, SCHOTT, Editeur,
1 Rue Auber (Maison du G^d Hôtel)
MAYENCE,
Les Fils de B. Schott.

BRUXELLES, SCHOTT, Frères,
82, Montagne de la Cour.
LONDRES,
Schott et C^o.



K.19731

6. 5. 9

THE CALIFORNIA STATE ARCHIVES

RECORDS OF THE STATE OF CALIFORNIA

STATE OF CALIFORNIA

RECORDS OF THE STATE OF CALIFORNIA

RECORDS OF THE STATE OF CALIFORNIA

RECORDS OF THE STATE OF CALIFORNIA

RECORDS OF THE STATE OF CALIFORNIA

RECORDS OF THE STATE OF CALIFORNIA



AUX GALLOIS, LES BRETONS.

BREIZIS DA GORNWALLIS !

Cantate du Congrès Celtique International

Paroles françaises de M^r GAULTIER du MOTTAY.

Musique de

Paroles bretonnes de M^r l'abbé BOURDELLES.

C. COLLIN de S^t BRIEUC.

INTRODUCTION.

And^{te} con moto. $\text{♩} = 96$

Orgue

PIANO.

Musical notation for the introduction, featuring piano and organ parts. The piano part is marked with a forte (f) dynamic and the organ part with a piano (p) dynamic. The tempo is marked 'And^{te} con moto' with a quarter note equal to 96 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Piano et Orgue

Musical notation for the first system of the introduction, featuring piano and organ parts. The piano part is marked with a piano (p) dynamic. The tempo is marked 'And^{te} con moto' with a quarter note equal to 96 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Musical notation for the second system of the introduction, featuring piano and organ parts. The piano part is marked with a piano (p) dynamic. The tempo is marked 'And^{te} con moto' with a quarter note equal to 96 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Musical notation for the third system of the introduction, featuring piano and organ parts. The piano part is marked with a piano (p) dynamic. The tempo is marked 'And^{te} con moto' with a quarter note equal to 96 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Cette Cantate composée à la dernière heure a été exécutée avec accomp^t de Piano, Orgue et C. Basse: l'Auteur se propose de mettre l'Orchestre à la disposition des Sociétés qui voudraient l'exécuter.



cresc.

p. espress.

5 4

cresc. e. animato

3 4

f *m.g.*

sf

m. d. *dim* *rall* *trem* *sf*

8ª. bassa

Mod.^{to} ♩ = 88 AIR ÉCOSSAIS.

p Orgue

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed above the first measure, and the word "Orgue" is written below the first measure.

Piano

rit *p*

The second system continues the piece. The upper staff features a melodic line with some grace notes. The lower staff continues the accompaniment. A dynamic marking of *p* is present. The word "Piano" is written above the second measure. A *rit* (ritardando) marking is placed above the third measure.

The third system shows the continuation of the musical piece. The upper staff has a melodic line with some chromatic movement. The lower staff provides a steady accompaniment. There are no specific markings in this system.

Piano et Orgue

rit *p* *delicato*

The fourth system includes a change in instrumentation. The word "Piano et Orgue" is written above the second measure. The upper staff has a melodic line with a *delicato* marking above the final measure. The lower staff continues the accompaniment. A *rit* marking is above the third measure, and a *p* marking is above the fourth measure.

The fifth system concludes the piece. The upper staff features a melodic line with a final cadence. The lower staff provides the final accompaniment. There are no specific markings in this system.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff provides a rhythmic accompaniment.

Second system of musical notation, including the instruction *dim e rall*. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment.

All^o Mod^{to} ♩ = 112

Third system of musical notation, starting with the tempo marking *All^o Mod^{to}* and the tempo indicator ♩ = 112. The treble staff begins with a piano (*p*) dynamic. The bass staff has a rhythmic accompaniment.

Fourth system of musical notation, including the instruction *cresc.*. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, including the instruction *mf*. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, including the instruction *p*. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment.

cresc. *animato*

f *ff e rall*

AIR BRETON
Piano (1)

Orgue Solo

f

Piano

fz

Orgue

p *pp*

Piano et Orgue

mf *f*

N.B. Les mesures suivantes jusqu'à la vingtième appartiennent à un air breton.

6

p legg

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features a mix of chords and moving lines. A dynamic marking of *p legg* is present in the right-hand part.

This system contains the next two staves of music. The notation continues with similar chordal textures and melodic fragments in both hands.

p *f*

This system contains the third and fourth staves. The right-hand part shows a dynamic shift from *p* to *f*. The left-hand part continues with a steady accompaniment.

p *f* *p*

This system contains the fifth and sixth staves. The right-hand part features a dynamic sequence of *p*, *f*, and *p*. The left-hand part maintains its accompaniment.

sf *p* *sf* *p* *sf*

A

This system contains the final two staves. The right-hand part has a series of dynamic markings: *sf*, *p*, *sf*, *p*, and *sf*. An *A* marking is placed above the first measure of the right-hand part in the final measure of the system.

p *sf* *sf* *sf* *cresc. rall*

Plus lent. ♩ = 84

ff Grandioso e con espress

ff *al - lar -*

gan - do *8a Allegro* *sf* *sf*

8a *8a* *8a* *ff* *ff* *ff* *ff* *ff* *ff*

CHOEUR D'HOMMES.

All^o Mod^{to} ♩ = 100

1^{rs} et 2^{ds}
TENORS

BASSES

PIANO

Soy - ez les bienve -
Deut mad oÿh en hon

Soy - ez les bienve -
Deut mad oÿh en hon

- nus, ô Gal - lois, nos an - cê - tres Eu - rent le mê - me
zouez, o breu - deur a vro Corn - wall! Ho tou - ar neus dou

- nus, ô Gal - lois, nos an - cê - tres Eu - rent le mê - me
zouez, o breu - deur a vro Corn - wall! Ho tou - ar neus dou

sol, vi - rent les mè - mes hê - tres A - bri - ter le som -
 - ged hon za - do koz gvech all O kve neus gvas ke -

sol, vi - rent les mè - mes hê - tres A - bri - ter le som
 - ged hon za - do koz gvech all O kve neus gvas ke -

Orgue

- meil de leurs pe - tits en - fants, A - bri - ter le som -
 - ded, hùn ho bu - ga - li - go, O kve neus gvas ke -

- meil de leurs pe - tits en - fants, A - bri - ter le som
 - ded, hùn ho bu - ga - li - go, O kve neus gvas ke -

- meil de leurs pe - - tits en - fants. Soy -
 - ded hùn ho bu rit ga - li - go. Deut f

- meil de leurs pe - - tits en - fants. Soy -
 - ded hùn ho bu rit ga - li - go. Deut f

ez les bien-ve-nus, et que des deux Bre-ta-gnes, et
 mad oc'h en hon zouez! Deus an eil Vreiz d'e-ben, Deus

ez les bien-ve-nus, et que des deux Bre-ta-gnes, et
 mad oc'h en hon zouez! Deus an eil Vreiz d'e-ben, Deus

f *sf* *cresc*

Re-ten-tis-sent au loin
 Kassomp oll hon moezio

que des deux Bre-ta-gnes, Re-ten-tis-sent au
 an eil Vreiz d'e-ben Kassomp oll hon moe-

que des deux Bre-ta-gnes,
 an eil Vreiz d'e-ben

cresc *sf*

nos mon-tagnes
 Kalou laou-en, *mf* A Tempo

loin à tra-vers nos mon-tagnes, Re-ten-
 -zio gant eur ga-lon laou-en, Kassomp

Re-ten-tis-sent au loin a tra-vers nos mon-tagnes, Re-ten-
 Kas somp oll hon moe-zio gant eur ga-lon laou-en, Kassomp

rall *mf* *A Tempo*

Re-ten - tis - sent au loin à tra - ^{li}
Kassomp oll hon moe - zio gant eur

- tis - sent au loin, Re-ten - tis - sent au loin a tra -
oll hon moe - zio, Kassomp oll hon moe - zio gant eur

- tis - sent au loin, Re-ten - tis - sent au loin a tra -
oll hon moe - zio, Kassomp oll hon moe - zio gant eur

The first system consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic. The middle staff is the bass line, and the bottom staff is the piano accompaniment. The music is in a minor key and 4/4 time.

- vers nos mon - ta - - - - gnes. A tra -
ga - lon laou - en Gant eur

- vers nos mon - ta *p* et bien lie.
ga - lon laou - en *p*

- vers nos mon - ta
ga - lon laou - en *mf*

The second system consists of three staves. The vocal line includes a piano (*p*) dynamic and a phrase "et bien lie." The piano accompaniment features a mezzo-forte (*mf*) dynamic. The music continues in the same key and time signature.

- vers nos mon-ta-gnes. Re-ten - tis - sent au loin à tra -
ga - lon laou - en Kassomp oll hon moe - zio gant eur

- - - - gnes. Re-ten - tis - sent au loin a tra -
Kassomp oll hon moe - zio gant eur

- - - - gnes. Re-ten - tis - sent au loin a tra -
Kassomp oll hon moe - zio gant eur

The third system consists of three staves. The vocal line includes a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic. The system concludes with a final chord.

- vers nos mon - ta - - - - - gnes, à tra -
ga - lon laou - en gant eur

- vers nos mon - ta
ga - lon laou - en

- vers nos mon ta
ga - lon laou - en

mf

- vers nos mon - ta - gnes
ga - lon laou - en

- - - - - gnes Les ac - cepts fra - ter -
Dreist ar - mo - rio le -

f

f

f

- nels De leurs cœurs tri - om - phants Les
- dan A dreus ar me - ne - io, Dreist

pp

pp

pp

f

f

- nels De leurs cœurs tri - om - phants Les
- dan A dreus ar me - ne - io, Dreist

ae - cents fra - ter - nels De leurs cœurs tri - om -
 ar - mo - rio le - dan, a dreus ar me - ne -

f

- phants .
 - io .

- phants .
 - io .

ff

cresc

f *ff* *ff*

sec.

And^{te} ♩ = 100

Musical notation for the first system, featuring piano (*p*) dynamics and a 3/8 time signature. The piece is in G major and consists of two staves.

Musical notation for the second system, continuing the piano accompaniment with various melodic and harmonic lines.

Orgue Solo
espressivo

Musical notation for the third system, including the instruction *rall* and *p Piano*. The lyrics "(Combien j'ai" are written below the staff.

Musical notation for the fourth system, including the instruction *douce souvenir*. The piece continues with a steady accompaniment.

Musical notation for the fifth system, showing melodic development in the right hand with various ornaments and phrasing.

Musical notation for the sixth system, including the instruction *rit*, *Piano*, and *Orgue marcato il canto*. The right hand features a melodic line with fingerings: 2 1 2 1 2 5 4 1 2 3.

8^a -

1 2

1 2 1

This system contains the first two measures of music. The treble clef staff features a melodic line with a dashed line above it labeled '8^a -'. The bass clef staff has a simple accompaniment. Fingerings '1' and '2' are indicated for the right hand in the first measure, and '1', '2', and '1' for the second measure.

8^a -

8^a -

This system contains the next two measures. The treble clef staff continues the melodic line with a dashed line labeled '8^a -'. The bass clef staff accompaniment is consistent with the previous system.

8^a -

2 1 2 1 1

This system contains the third and fourth measures. The treble clef staff has a dashed line labeled '8^a -'. The bass clef staff accompaniment includes some chords. Fingerings '2', '1', '2', '1', and '1' are indicated for the right hand in the fourth measure.

8^a -

This system contains the fifth and sixth measures. The treble clef staff has a dashed line labeled '8^a -'. The bass clef staff accompaniment continues.

8^a -

rit

This system contains the final two measures of the page. The treble clef staff has a dashed line labeled '8^a -'. The bass clef staff accompaniment concludes with a *rit* (ritardando) marking. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

AIR DE SOPRANO

And^{no} simplice $\text{♩} = 46$
p dolce

SOPRANO.

Comme après u - ne longue absen - - ce, Lien -
 Pa - ve bet hir - an - zer en pell - - bro Eur

PIANO.

p

- faut, ap - prochant de son nid, — Tres - saille en voyant, dou - ce
 bu gel o tos - tad d'ar ger — A dri - do he ga - lon pa

chan - - ee, Sa vieil - le mè - re qui s'a - van - - ce, Hâ -
 we - - lo E ram o tont d'hen di - ge - mer. E

rit *sf*

- tant a - vee im - pa - ti - en - - ce Un pas, qu'hé -
 vam gez! Gant hast d'hen bri - a - - ta Na zant mui

rall

mf poco animato

17

las! l'âge alour-dit; Son â-me se di-la-te é-
poez he bla ve-zio Hac hen ker kent a stag da

suivez

p Dolce

- mu - e, El - le se fond eom - me la
ve - la Hac hen ker - kent a stag da

pp

cresc.

rall

nu - e Pas - sant dans le Ciel dans le Ciel
ve - la Gwe - lan, gwelan druz! gwve la druz!

cresc

sf

suivez

A Tempo

bleu qui luit, qui luit
mæs dou-sa dae-lo!

A Tempo

dim

mf

esp:



Tel un beau jour, sur la col - li - - ne, Re -
Eur vleu-nen goevned gant scorn an noz A

p

- lève u - ne fleur qui s'in - cli - - ne Au souf - fle gla - cé de la
di - gor se - der war ribl ar roz Pa bar an heulskedus war

rit

rit

poco animato

nuit, Ain - si, frè - res, vo - tre pré - sen - ce I - ci
n'hi Ni i - ve, breudeur, ous ho kve - led, Ni i -

com - ble notre es - pé - ran - ce Ain - si, frè - res, vo - tre pré -
- ve, breudeur ous ho kve - led, Gant joa d'ec'h e has - tomp la -

suivrez

- sen - ce I - ci com - ble notre es - - pe - ran - ce,
 va - red Di - ge - mer mad ha - meu - - lo - di A Tempo

Et cha cun de nous l'applau dit, Et cha cun de nous
 Di - ge - mer mad ha - meu - lo - di Di - ge - mer mad ha

l'ap - plau - dit, l'ap - plau - dit, Ah! a piacere l'ap - plau -
 meu - lo - di meu lo - di Ha! meu - lo -
 dim suivez

- dit . Piu vivo .
 - di

CHŒUR D'HOMMES.

All^o

PIANO. *p*

eres - cen - do

f

1^{ers} et 2^{ds} TENORS ♩ = 72 *Ben marcato*

Ser-rons nos
Dorn ous dorn

1^{res} et 2^{des} BASSES

Ser-rons nos
Dorn ous dorn

rall *ff*

mains, fils des deux Cor - nou - ail - - - les!
'ta, bu - ga - le an diou Ger - - - ne

mains, fils des deux Cor - nou - ail - - - les!
'ta, bu - ga - le an diou Ger - - - ne

elargissez

21

El - les ont fui les sanglan - tes ba - tail - - les ;
Tre - me - ned eo - am - zer an tao - lio kle - - - ze ,

El - les ont fui les sanglan - tes ba - tail - - les ;
Tre - me - ned eo - am - zer an tao - lio kle - - - ze ,

elargissez

Li - vrons nous donc aux ef - forts si loy - aux
p Tre - çomp bre - ma , tre - çomp nep a c'hal - lo

Li - vrons nous donc aux ef - forts si loy - aux , si loy - aux
p Tre - çomp bre - ma , tre - çomp nep a c'hal - lo nep a c'hal -

Li - vrons nous donc aux ef - forts si loy - aux , si loy - aux
p Tre - çomp bre - ma , tre - çomp nep a c'hal - lo nep a c'hal -

De nos pa - ei - fi - ques tra - vaux
- lo Dre'n dal - vou - du - sa la - bou - rio

De nos pa - ei - fi - ques tra - vaux
- lo Dre'n dal - vou - du - sa la - bou - rio

sf

Marcato

Frè-res, par - lous des an - ti - ques lé - gen - - -
 La - va - romp c'hoas'rpez a gan ar mes - sa - - -

Frè res, par - lous des an - ti - ques lé - gen - - -
 La - va - romp c'hoas'rpez a gan ar mes - sa - - -

- des Du pâtre er - rant qui chan - te dans les
 - er O vont en noz e u - nan dre'l lan -

- des Du pâtre er - rant qui chan - te dans les
 - er O vont en noz e u - nan dre'l lan -

rall

lan - des
 - nei - er

Bouches fermées
pp mezzo voce
 bien lié

lan - des
 - nei - er

Bouches fermées
pp mezzo voce

Orgue
pp subito très lié

And^{te} con moto ♩ = 96

Two staves of piano introduction in 12/8 time. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. The key signature has three flats.

Il canto sostenuto

Vocal entry on a single staff and piano accompaniment on two staves. The vocal line is marked *ben legato*. The piano accompaniment continues with the eighth-note pattern.

Continuation of the piano accompaniment on two staves, maintaining the eighth-note accompaniment and melodic lines.

Piano accompaniment on two staves. The treble staff features a melodic line with dynamics *cresc* and *sf*. The bass staff continues the accompaniment.

Piano accompaniment on two staves. The treble staff features a melodic line with dynamics *sf*. The bass staff continues the accompaniment.

dim *p*

AIR DE TENOR

Le tor - rent qui rou - le les â - ges
An am - zer o tre - men di - dru - e

Dans son cours a tout em - por té :
War e hent a neus dis - ka - ret

Châ - teaux, mœurs, cou - tu - mes, u - sa - ges ;
Kes - tel, gi - zio, ke - ment a ga - ve ;

sf

A son echo rien n'a ré - sis - té.
 Ne - tra out - han na neus pa - ded.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a forte (*sf*) dynamic and contains the lyrics 'A son echo rien n'a ré - sis - té.' followed by 'Ne - tra out - han na neus pa - ded.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

il canto sostenuto

sf

sf

The second system of music is a piano accompaniment consisting of two staves. It is marked with a forte (*sf*) dynamic and the instruction 'il canto sostenuto' above the staff. The music features a steady, rhythmic accompaniment with some melodic movement in both hands.

Mais no - tre ter - - re d'Ar - - mo - ri - que
 Maes dou - ar Ar - - vor a neus mi - red

The third system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics 'Mais no - tre ter - - re d'Ar - - mo - ri - que' followed by 'Maes dou - ar Ar - - vor a neus mi - red'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

sf

The fourth system of music is a piano accompaniment consisting of two staves. It is marked with a forte (*sf*) dynamic. The music continues the accompaniment from the previous systems, ending with a final chord.

Gar - de tou - jours son dol - men, son men - hir —
 He Zao - lio mein, he Feul - va - - no hu el —

Plus lent

Et ré - pète à ja - mais cet - te, de - vise an - ti - que:
 Ous - pen gir hon zado (a vo hon gir - ni be - pred)

Plus lent

Ben sentito e poco a poco animato

Plu - tôt que se souil - ler, mou - rir!
 Kent oêh wit n'eun sao - tra, mer - wel!

p *poco a poco animato*

cres - cen - do

Plu - tôt que se souil - ler, mou - rir!
 Kent oêh wit n'eun sao - tra mer - wel!

cresc

Espressivo

dim

27

Plu-tôt que se souil-ler, mou - rir! plu - tôt mou -
Kent-oc'h wit n'eun sao-tra, mer - vel! Kent - oc'h mer -

sf *suivez* *dim*

A Tempo

- rir! plu - tot mou - rir! Ah!lais - sez là tou - te
- vel! Kent - oc'h mer - vel! Deut, e - ta deut! hac hep

trem *p*

erain - te étrangè - re, Ve - nez, frè - res, rap -
neb aon an za - ved Omp d'ec'h gwir vreu-deur

- pro - chons - nous. Nous som - mes bien d'u -
a bell - zo Gloar d'hon Vam-Bro! Nan!

- ne com - mu - ne Mè - re ; Nous som - mes bien res - tés di -
 bi - ken na vo ka - ved 'Med he - nor d'ei en hon oll

- gnes de vous — Nous som - mes res -
 doa - re - o — 'Med he - nor

mf

- tés — di - gnes de
 d'ei — n' hon oll doa - re —

rall

Larghetto ♩ = 66 QUATUOR

1^o SOPRANO

2^d SOPRANO

TÉNOR

BASSE

PIANO

élargissant peu à peu 8^a — — — — — *dim*

Qui, notre
 la douar

vous
 - o

f

8^a

espressivo

29

ter - - - re d'Ar-mo - ri - - - que, A-vec son dol-
Ar - - - vor a neus mi - - - red Koulsache feul-

p
Oui, no-tre ter - re, A-vec son dol-men,
Ia dou-ar Ar - vor Ar-vor a neus mi

p
Oui, no-tre ter - re, A-vec son dol.
Ia dou-ar Ar - vor Ar-vor a neus

p
Oui, no-tre ter - re, Oui, no-tre ter - re,
Ia dou-ar Ar - vor Ia dou-ar Ar - vor

come arpa

- men, son men - hir, A gar -
va - - - no hu - el Gir hon za -

a-vec son men - hir,
red Peul-va-no hu - el.

- men, son men - hir,
mi - - - - - red

A-vec son dol-men, son men - hir, son men-hir
Arvor a neus mi-red he feul - va - no hu - el

- dé sa de_vise an - ti - - que: Plu - tôt que
 - do (hon gir - ni be - - pred) Kent oc'h'wit
 A gar - dé sa devise an - ti - - -
 Gir hon za - do (hon gir - ni be - - -
 A gar - dé Plu - tôt que
 Gir hon za - do Kent oc'h'wit
 A gar - dé sa devise an - ti - que:
 Gir hon za - do (hon gir - ni be - - pred)

se souil - ler mou rir! mou - rir! Plu - tôt que se souil -
 n'eun sao - tra, mer - wel! mer - wel! Kent - oc'h' wit n'eun sao -
 - - - que: Plu - tôt mou - rir! Plu - tôt que se souil -
 - - - pred) Kent - oc'h' mer - wel! Kent - oc'h' wit n'eun sao -
 se souiller, mou - rir! Plu - tôt que se souil -
 n'eun sao - tra, mer - wel! Kent - oc'h' wit n'eun sao -
 Plu - tôt que se souiller, mou - rir! Plu - tôt que se souil -
 Kent oc'h'wit n'eun sao - tra, mer - wel! Kent - oc'h' wit n'eun sao -

smorz Plus lent
rall Plus lent

- ler, mou - rir! —
 - tra, mer - vel! —

- ler, mou - rir! —
 - tra, mer - vel! —

- ler, mou - rir! —
 - tra, mer - vel! —

- ler, mou - rir! —
 - tra, mer - vel! —

All^o.

trem

f

f

3 p 3

cresc

ff

trem

CHŒUR FINAL.

Mouv^t du 1^{er} Chœur.1^{re} SOPRANOS

Soy - ez les bien - ve - nus, ô Gal - lois, nos an - cê - tres
Deut mad o'ch en hon zouez o breudeur a vro Cornwall!

2^{de} SOPRANOS

Soy ez les bien - ve - nus, ô Gal - lois, nos an - cê - tres
Deut mad o'ch en hon zouez o breudeur a vro Cornwall!

TENORS

Soy ez les bien - ve - nus, ô Gal - lois, nos an - cê - tres
Deut mad o'ch en hon zouez o breudeur a vro Cornwall!

BASSES

Soy ez les bien - ve - nus, ô Gal - lois, nos an - cê - tres
Deut mad o'ch en hon zouez o breudeur a vro Cornwall!

PIANO

Eu - rent le mê - me sol, vi - rent les mê - mes hê - tres A -
Ho tou - ar neus dou - ged hon za - do koz gwech all O

Eu - rent le mê - me sol, vi - rent les mê - mes hê - tres A -
Ho tou - ar neus dou - ged hon za - do koz gwech all O

Eu - rent le mê - me sol, vi - rent les mê - mes hê - tres A -
Ho tou - ar neus dou - ged hon za - do koz gwech all O

Eu - rent le mê - me sol, vi - rent les mê - mes hê - tres
Ho tou - ar neus dou - ged hon za - do koz gwech all

- bri - ter le som - meil de leurs pe - tits en - fants, A -
kwe neus gwas.ke - ded, hun ho bu - ga - li - go O

- bri - ter le som - meil de leurs pe - tits en - fants, A -
kwe neus gwas.ke - ded, hun ho bu - ga - li - go O

- bri - ter le som - meil de leurs pe - tits en - fants, A -
kwe neus gwas.ke - ded, hun ho bu - ga - li - go O

rit - bri - ter le som - meil de leurs pe - tits en - fants. *f* Soy -
kwe neus gwas.ke - ded, hun ho bu - ga - li - go. Deut

rit - bri - ter le som - meil de leurs pe - tits en - fants. *f* Soy -
kwe neus gwas.ke - ded, hun ho bu - ga - li - go. Deut

rit - bri - ter le som - meil de leurs pe - tits en - fants. *f* Soy -
kwe neus gwas.ke - ded, hun ho bu - ga - li - go. Deut

Soy -
Deut

- ez les bien-ve - nus! et que des deux Bre - ta-gnes et
mad oc'h en hon zouez! Deus an eil Vreiz d'e - ben Deus

- ez les bien-ve - nus! et que des deux Bre - ta-gnes et
mad oc'h en hon zouez! Deus an eil Vreiz d'e - ben Deus

- ez les bien-ve - nus! et que des deux Bre - ta-gnes et
mad oc'h en hon zouez! Deus an eil Vreiz d'e - ben Deus

- ez les bien-ve - nus! et que des deux Bre - ta-gnes et
mad oc'h en hon zouez! Deus an eil Vreiz d'e - ben Deus

que des deux Bre - ta - gnes Re - ten - tis - sent au loin
an eil Vreiz d'e - ben Kassomp oll hon moe - zio

que des deux Bre - ta - gnes
an eil Vreiz d'e - ben

que des deux Bre - ta - gnes Re - ten - tis - sent au
an eil Vreiz d'e - ben Kassomp oll hon moe -

que des deux Bre - ta - gnes
an eil Vreiz d'e - ben

rall
 Dans nos mon - ta-gnes
f *rall* *mf*
 Ka - lon la - ou-en
 A travers nos mon - ta - - - gnes Re-ten - tis - sent au
 Gant eur galon laou-en Kassomp oll hon moe -

loin
 zio

Dans nos mon - ta-gnes
 Ka - lon la - ou-en
f *rall* *mf*
 A travers nos mon - tagnes Re-ten - tis - sent au
 Gant eur galon la - ou-en Kassomp oll hon moe -

mf
 Re-ten -
 Kassomp
p mezzo voce
 loin, Re-ten - tis - sent au loin à tra-vers nos mon - ta - -
 - zio, Kassomp oll hon moe-zio gant eur ga - lon laou - en
f *p mezzo voce*
 Re-ten - tis - sent au loin à tra-vers nos mon - ta - -
 Kassomp oll hon moe-zio gant eur ga - lon laou - en
p mezzo voce
 loin, Re-ten - tis - sent au loin à tra-vers nos mon - ta - -
 - zio, Kassomp oll hon moe-zio gant eur ga - lon laou - en

- tis - sent au loin à tra - vers nos mon - ta - gnes,
 oll hon moe - zio gant eur ga - lon la - ou - en
 - - - gnes, à tra - vers nos mon - ta gnes *mf* Re - ten - tis - sent au
 gant eur ga - lon la - ou - en Kassomp oll hon moe -
 - - - gnes, à tra - vers nos mon - ta gnes *f* Re - ten - tis - sent au
 gant eur ga - lon la - ou - en Kassomp oll hon moe -
 - - - gnes *mf* Re - ten - tis - sent au
 Kassomp oll hon moe -

p *mf*

mf
 Re - ten - tis - sent au loin, à tra -
 Kassomp oll hon moe zio gant eur
p mezzo voce
 loin, à tra - vers nos mon - ta - gnes, à tra -
 - zio, gant eur ga - lon laou - en gant eur
p mezzo voce
 loin, à tra - vers nos mon - ta - gnes, à tra -
 - zio, gant eur ga - lon laou - en gant eur
p mezzo voce
 loin, à tra - vers nos mon - ta
 - zio, gant eur ga - lon laou - en

p

f *pp*

- vers nos mon-tagnes, Les accents fra-ter-nels de leurs cœurs tri-om-
ga - lon la - ou-en Dreistar mo-rio le-dan a dreus ar me-ne-

f *pp*

- vers nos mon-tagnes, Les accents fra-ter-nels de leurs cœurs tri-om-
ga - lon la - ou-en Dreist ar mo-rio le-dan a dreus ar me-ne-

f *pp*

- vers nos mon-tagnes, Les accents fra-ter-nels de leurs cœurs tri-om-
ga - lon la - ou-en Dreist ar mo-rio le-dan a dreus ar me-ne-

f *pp*

- gnes, Les accents fra-ter-nels de leurs cœurs tri-om-
Dreist ar mo-rio le-dan a dreus ar me-ne-

f *f*

- phants, Les ac-cents fra-ter-nels de leurs cœurs tri-om-
- io Dreist ar mo-rio le-dan a dreus ar me-ne-

f *f*

- phants, Les ac-cents fra-ter-nels de leurs cœurs tri-om-
- io Dreist ar mo-rio le-dan a dreus ar me-ne-

f *f*

- phants, Les ac-cents fra-ter-nels de leurs cœurs tri-om-
- io Dreist ar mo-rio le-dan a dreus ar me-ne-

f *f*

- phants, Les ac-cents fra-ter-nels de leurs cœurs tri-om-
- io Dreist ar mo-rio le-dan a dreus ar me-ne-

poco animato

- phants, Les ac - - cents fra - ter - nels de leurs cœurs
 - io Dreist ar mo - rio le - dan, dreist ar mor

poco animato

- phants, Les ac - - cents fra - ter - nels de leurs
 - io Dreist ar mo - rio le - dan, dreist ar

poco animato

- phants, Les ac - - cents fra - ter - nels de leurs cœurs,
 - io Dreist ar mo - rio le - dan, dreist ar mor

poco animato

- phants, Les ac - - cents fra - te - nels de leurs
 - io Dreist ar mo - rio le - dan, dreist ar

cresce poco animato *sf*

de leurs cœurs tri-om-phants, Les ac - - cents fra - ter -
 dreist ar mo - rio le - dan Dreist ar mo - rio le -

cœurs tri - om - phants, Les ac - - cents fra - ter -
 mo - - rio le - dan Dreist ar mo - rio le -

de leurs cœurs tri-om-phants, Les ac - - cents fra - ter -
 dreist ar mo rio le - dan Dreist ar mo - rio le -

cœurs tri - om - phants, Les ac - - cents fra - ter -
 mo - - rio le - dan Dreist ar mo - rio le -

- nels de leurs cœurs de leurs cœurs tri - om - phants, de leurs cœurs
 - dan dreist ar mor dreist ar mo - rio le - dan dreist ar mor

- nels de leurs cœurs tri - om - phants, de leurs
 - dan dreist ar mo - rio le - dan dreist ar

- nels de leurs cœurs de leurs cœurs tri - om - phants, de leurs cœurs
 - dan dreist ar mor dreist ar mo - rio le - dan dreist ar mor

- nels de leurs cœurs tri - om - phants, de leurs
 - dan dreist ar mo - rio le - dan dreist ar

sf *sf*

f *stretto* *cresc.*
 de leurs cœurs tri-om-phants, Les ac-cents fra-ter-nels de leurs
 dreist ar mo-rio le-dan, Dreist ar mo-rio le-dan a dreus

f *stretto* *cresc.*
 cœurs tri - om - phants, Les ac-cents fra-ter-nels de leurs
 mo - - rio le - dan, Dreist ar mo - rio le - dan a dreus

f *stretto* *cresc.*
 de leurs cœurs tri-om-phants, Les ac-cents fra-ter-nels de leurs
 dreist ar mo-rio le-dan, Dreist ar mo-rio le-dan a dreus

f *stretto* *cresc.*
 cœurs tri - om - phants, Les ac-cents fra-ter-nels de leurs
 mo - - rio le - dan, Dreist ar mo - rio le - dan a dreus

ff *piu vivo* et en serrant

ff
 cœurs tri - om - phants.
 ar - me - ne - io .

ff
 cœurs tri - om - phants.
 ar - me - ne - io .

ff
 cœurs tri - om - phants.
 ar - me - ne - io .

ff
 cœurs tri - om - phants.
 ar - me - ne - io .

ff *sf* *f*

ff *ff* *ff* 8^{va}

