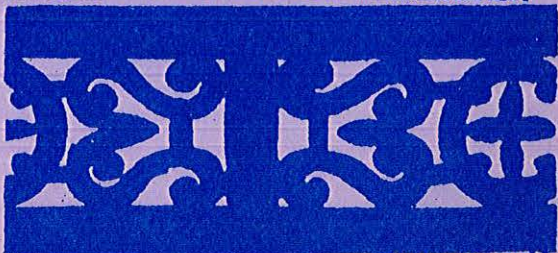
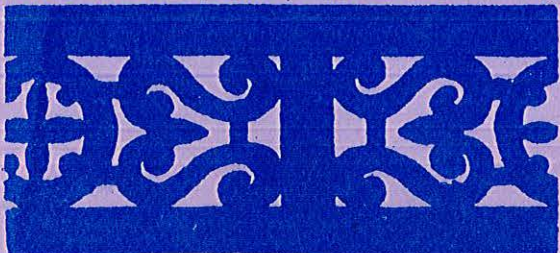


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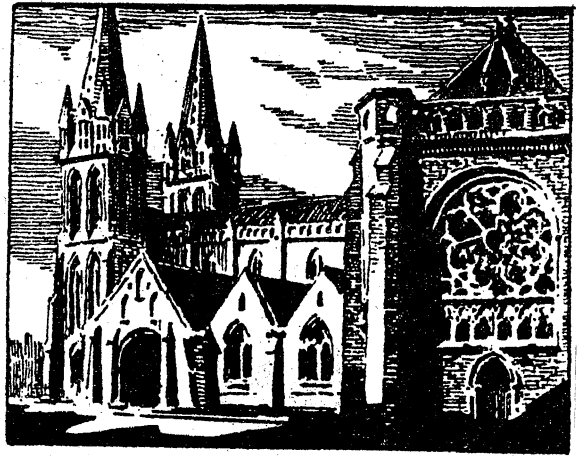
Cantiques Bretons
du diocèse
de Quimper et de Léon

LIVRE
d'accompagnements
8^{ème} édition
2000

En dépôt
Au presbytère de
29660 CARANTEC



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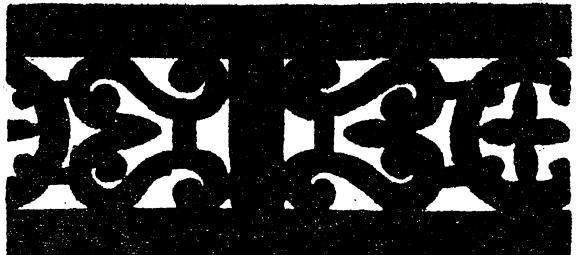
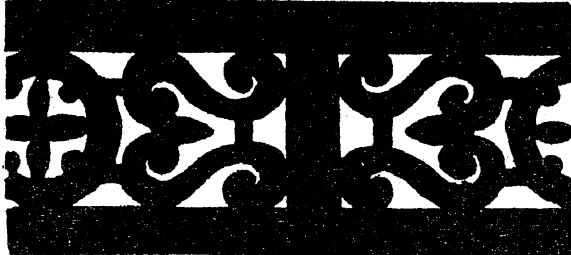
Cantiques Bretons

du diocèse ^{FB}
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LIVRE ²⁵⁴
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L. Neurey

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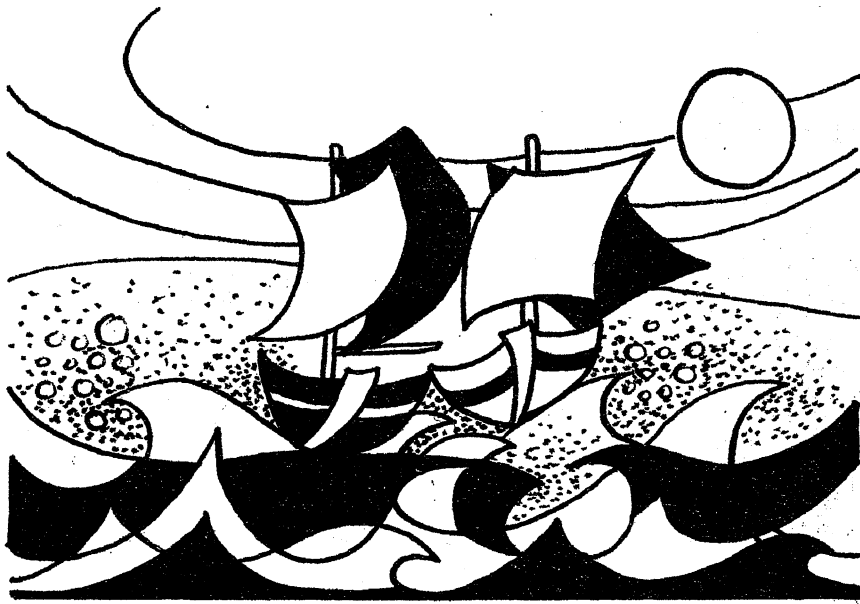


Imprimatur :

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1^{er} février 1974



Préface

Voici la cinquième édition du « Livre d'accompagnement des cantiques bretons » du diocèse de Quimper et de Léon.

Le supplément a été complètement remanié. Il comprend, en plus, quelques airs en bis qu'il fallait conserver, des cantiques bretons récemment composés et des chants pour les messes. Maintenant que les offices peuvent se célébrer en langue bretonne, cela s'imposait.

Dans la préface de la deuxième édition, nous disions : « Dans notre travail, nous nous sommes efforcé de dégager et de préciser le rythme, qui est l'âme de la musique, afin de conserver à nos cantiques leur grâce et leur fraîcheur. Les fréquents changements de mesure, dans le cours des airs, présentent, à notre avis, de nombreux inconvénients. Pourquoi ne pas adopter des mesures plus petites qui, tout en respectant le rythme, le rendent plus facile à saisir et à exécuter ? »

Très souvent, d'ailleurs, ces changements ne font qu'entériner des déformations de la version originale. Ces déformations proviennent généralement de ce qu'on a voulu marquer fortement l'accent tonique. On en est arrivé à l'appuyer, à l'élargir aux dépens du rythme.

Assurément, il faut tenir compte de l'accent tonique qui, actuellement, en Léon, Cornouaille et Tréguier, se place sur la pénultième, mais ce serait une erreur de vouloir l'exécuter avec la même intensité dans tous les cantiques. Il ne faut pas oublier, en effet, que beaucoup d'airs nous viennent du français et du breton vannetais qui, l'un et l'autre, portent l'accentuation sur la dernière syllabe. D'autre part, si on en croit certains, c'était ainsi qu'on accentuait le breton, même en Léon, Cornouaille et Tréguier jusqu'au dix-septième siècle environ.

Si l'accent tonique a ses droits, la mélodie a aussi les siens. Il ne faudrait pas, sous prétexte d'accentuer le texte, alourdir la mélodie ou même en modifier le rythme, comme on l'a fait trop souvent dans le passé.

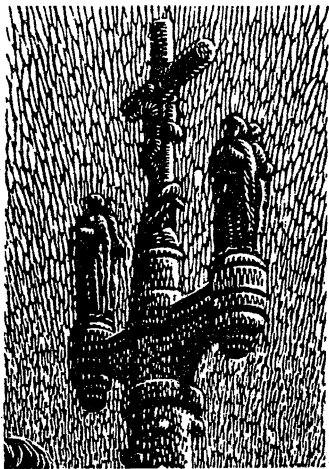
On a voulu voir, dans la tonalité de nos cantiques bretons, une survivance de l'ancienne musique celtique, voire même de la musique grecque. Pourquoi ne pas y discerner plutôt l'influence du plain-chant, en usage dans nos églises bretonnes bien avant la composition des cantiques ? C'est incontestablement au plain-chant que certains airs doivent et leurs modes diatoniques et leur aversion de la sensible. Il est cependant à noter que, vers le dix-huitième siècle, sous l'influence de la musique moderne, cette sensible réussit à s'y introduire, comme en témoignent les recueils notés de MM. Henry et Guillou. Depuis une cinquantaine d'années, on a fort heureusement abandonné cette pratique détestable.

Nous avons rompu avec l'usage qui s'opposait à ce qu'on imprimât le nom des auteurs des cantiques (usage discutable qui complique singulièrement la tâche des historiens).

Le nom placé à gauche du cantique indique l'auteur des paroles, celui placé à droite, l'auteur de la musique. L'astérisque fait savoir que le texte a été remanié.

Puisse ce recueil donner aux fidèles, avec le goût de nos cantiques bretons si dignes d'intérêt, le moyen de chanter, dans la joie et la ferveur, les louanges du Seigneur.

J. LE MARREC.



II La Musique des Cantiques Bretons

« Les cantiques bretons, dit Bourgault-Ducoudray dans son ouvrage « Mélodies populaires de Basse-Bretagne », présentent une mine inépuisable de trésors mélodiques. En Bretagne, les beaux cantiques abondent; les mauvais sont rares. Ils sont remarquables par leur simplicité, par l'expression de ferveur qui s'en dégage; ils ont de l'originalité, de la couleur; ils présentent, de plus, les caractères de la musique antique avec ses modes diatoniques. »

Nous ignorons la date de composition des mélodies de la plupart des cantiques bretons; nous ignorons aussi le nom de leurs auteurs. Les anciens recueils ne nous fournissent aucun renseignement à ce sujet. On se contente d'indiquer pour chaque cantique qu'il se chante sur tel ou tel air supposé connu.

Aussi, comme les cantiques sont composés principalement en vue de ces exercices relativement courts que sont les missions et les retraites, il faut offrir aux fidèles des airs faciles, vite appris, mieux encore, des airs déjà connus, des airs populaires. C'est pour cette raison (peut-être aussi parce que les auteurs ne sont pas tous des musiciens), que les airs nouveaux « toniou nevez » sont, dans l'ensemble, assez peu nombreux. On préfère s'en tenir aux tons déjà connus et on n'hésite pas à employer le même air pour plusieurs cantiques. Ainsi, pour les 60 cantiques du « Templ consacret », recueil attribué au P. Maunoir, il n'est indiqué que deux airs: celui de « O Tad, o Map, o Spered-Glan » et le « Vexilla regis » (1).

Les auteurs de cantiques sont accommodants; il n'est pas rare qu'ils proposent plusieurs mélodies au choix. Assurément, leurs préférences vont aux airs bretons: airs de cantiques ou encore airs de chansons (2), car, comme l'a fait remarquer Bourgault-Ducoudray, ces derniers, de par leur caractère, « étaient en quelque sorte prédestinés à entrer en religion ». Mais ils accueillent aussi, bien volontiers, des airs latins, en particulier certains hymnes de plain-chant, et ils ne se font aucun scrupule d'emprunter des airs de cantiques français (dont ils se contentent souvent de traduire le texte), voire des airs de chansons populaires françaises (3).

L'apport des airs français dans nos cantiques bretons est plus important qu'on ne le croit généralement. Lorsqu'en 1921, M. le Chanoine Bargilliat publia son recueil « Cinquante Cantiques populaires sur des mélodies bretonnes », il reçut de divers côtés des lettres de protestation. « Cet air, un air breton ? s'écriait un correspondant du Midi. Non..., mais un air de chez nous, un air béarnais. » — « Plusieurs de vos airs prétendus bretons, déclarait un autre, sont des airs savoyards. » Chose curieuse: un même air se trouvait revendiqué par des provinces très éloignées les unes des autres.

Intrigué, M. Bargilliat consulta des musicologues avertis qui émirent l'opinion que plusieurs de ces airs chantés en Bretagne, en Béarn, viendraient d'un fonds commun: ils seraient originaires de l'île de France. C'est de là qu'ils se seraient répandus dans le pays. Les provinces excentriques qui, en fait, demeurent le plus attachées à leurs coutumes, à leurs traditions, les ont conservés, tandis que leur pays d'origine les laissait tomber dans l'oubli.

Cette opinion semble corroborée par l'avertissement que nous trouvons dans le « Canticou spirituel », attribués au P. Maunoir (édition de 1642). Voici ce que dit cet avertissement, écrit en français: « La plupart des airs appliqués aux Canticou spirituel de ce livret est prise, pour ce qui concerne la musique, des airs mesurez de Claude Le Jeune (4), excellent musicien du Roy Henri III. Les autres airs sont empruntés de chansons qui se chantent communément en la Cornouaille. » Ce recueil comprend 42 cantiques; 5 se chantent sur des airs latins, 17 seulement sur des airs bretons (5); les autres, sur des airs français. Les « Heuriou »

(1) « Dans ses déplacements, le P. Maunoir fut accompagné, pendant quinze ans, d'un chanteur: Guillaume Yvonnec, qui vendait cantiques et chapelets. » (Ollivier, *La Chanson Bretonne*, page LXI.)

(2) « Le P. Maunoir s'est appliqué à enrôler au service de Dieu des airs fort mécréants, estimant qu'ainsi il jouait au démon un très mauvais tour... » Dans un manuscrit du P. Maunoir, que Luzel trouva à Brest, à la Bibliothèque de la Marine, figurait un cantique en breton avec cette indication: « Sur l'air d'An hini goz et adopté spécialement pour détruire la chanson maudite inventée par l'esprit malin et commune dans le peuple. » (Ollivier, *La Chanson Bretonne*, p. XLIII.)

(3) Voici quelques airs auxquels renvoie un recueil de cantiques de 1642: « Voar an ton gallec: Le canard s'ébat à plonger. — Jusque dans le sein de Thetis. — Va, le fils mignard de Vénus. — Broutez, brebis, l'herbe en cette plaine. » — Et, dans un autre recueil du XVII^e siècle: « Voar an ear gallec: O grand prince de Condé. — J'ai ouï chanté le rossignol. — Ma pauvre mère me disait... »

(4) Il est à noter que Claude Le Jeune (1528-1602) ne se sert que des modes du plain-chant qu'il transpose en les altérant à peine.

(5) Ce ne sont pas 17 airs différents, mais 12. Le même air sert souvent pour plusieurs cantiques. Cette remarque vaut pour les autres recueils de cantiques bretons.

de M. C. Bris, qui paraissent soixante ans plus tard, présentent pour leurs 172 cantiques, 28 airs latins, 92 airs bretons, 52 airs français. Sur les 146 airs publiés dans la 2^e édition (1865) du recueil Henry, 8 sont latins, 34 au moins sont français.

Ajoutons que des mélodies, considérées comme bretonnes, sont en réalité de vieux airs français, par exemple, pour ne citer que quelques-uns: les airs empruntés aux cantiques du Ex Grignon de Montfort et ceux des cantiques suivants: Ni ho salud gant karantez, — L'Angélus de Pâques, — Spered Santel, — Aman pell diouz an trouz, — Etal ho kroaz, — Avihanik am eus pec'het, etc...

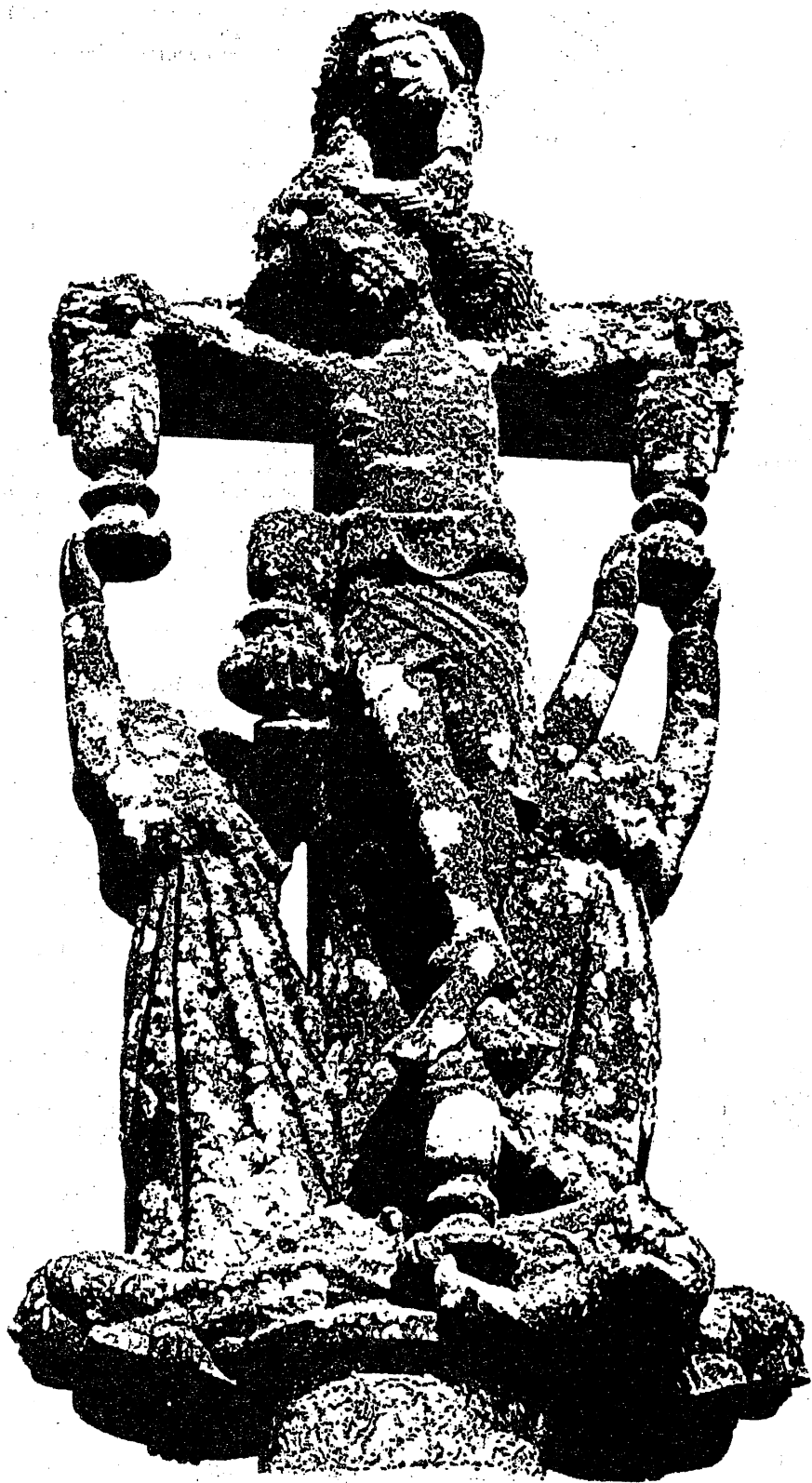
On voit donc la réponse à faire à ceux qui voudraient que le recueil de cantiques ne présente que des airs authentiquement bretons. Il ne resterait plus qu'un choix assez restreint. Or, comme le fait remarquer, en 1710, P. Barisy, recteur d'Inguiniel, pour s'excuser d'avoir adopté dans son livre des airs français: « La variété des airs doit faire d'autant plus plaisir que le même air, quelque beau qu'il fût, ne sauroit manquer d'être ennuyeux, s'il revenoit trop souvent. » De plus, ce serait aller à l'encontre de la tradition qui a toujours accordé une large place aux airs français. Plusieurs de ces derniers figurent dans les recueils bretons depuis bientôt deux siècles; n'ont-ils pas acquis droit de cité?

Combien d'airs authentiquement bretons trouve-t-on dans le présent recueil? Assurément les airs bretons restent, et de loin, les plus nombreux comme aussi les plus beaux. Mais il est assez difficile d'en indiquer le nombre d'une manière exacte, car, jusqu'à présent, l'étude de leur origine n'a pas été entreprise. On a noté, à propos du « Barzaz-Breiz », que, si le texte avait suscité de nombreuses controverses, la musique, elle, n'avait pas soulevé la moindre objection. Il en est de même de la musique des cantiques: on s'en est désintéressé. D'autre part, les documents écrits sont très rares. En somme, il faut arriver à l'année 1842 pour trouver le 1^{er} recueil de cantiques bretons avec notation imprimée. Les airs se sont longtemps transmis uniquement par voie orale, de bouche en bouche. D'où la difficulté d'un contrôle.

Nous croyons utile de publier ici la liste des documents écrits que nous possédons concernant la musique des cantiques bretons. Nous ajoutons aux documents anciens une liste de publications plus récentes.

1646. — « **Doctrinal ar Christenien** » qui, après un exposé de la doctrine chrétienne, présente 14 airs de cantiques, écrits en notation de plain-chant (notation défectueuse et pas d'indication de mesure). Aucun de ces airs n'est actuellement chanté.
1710. — « **Cantiqueue Spirituel** », recueil entièrement écrit à la main par l'auteur lui-même, Pierre Barisy, recteur d'Inguiniel (Morbihan), et comprenant 101 cantiques de sa composition. Les airs sont présentés en notation moderne mesurée (blanches, noires, croches), avec les clefs de ut, fa et sol. 19 d'entr'eux sont des airs français, 3 sont latins; il y a 12 airs nouveaux; enfin, 68 cantiques sont sur des airs bretons. Mais le même air sert pour plusieurs cantiques, si bien qu'en fait, il n'y a que 26 airs bretons. « Je les ai empruntés, déclare l'auteur, des deux recueils de cantiques bretons composés par deux RR. PP. Carmes des communautés d'Auray et d'Hennebont. » Il avoue qu'il a dû leur apporter de nombreuses corrections. Sur ces 26 airs bretons « anciens », 4 seulement rappellent les airs des n^{os} 2, 33, 39 et 54 du présent recueil; les autres ne sont plus chantés, du moins dans le Finistère.
1792. — « **Recueil Pourchasse** » (Morbihan) noté en plain-chant.
1800. — En appendice de sa « **Grammatica latino-celtica** », Al. Dumoulin donne 5 airs (2 chansons et 3 cantiques) écrits en notation moderne, clef de fa 4^e ligne. Les airs des 3 cantiques sont, avec quelques variantes, les airs de l'« Adoromp holl », de « Santez Mari, mamm Doue » et de « Deomp holl da Iorzh Olived ».
1839. — A la fin de la 1^{re} édition de son « **Barzaz-Breiz** », de la Villemarqué donne 27 airs bretons en musique moderne mesurée et clef de sol. Dans les éditions suivantes, il les porte à 73. Plusieurs de ces airs ont été adaptés à des cantiques.
1842. — Les « **Kanaouennou santel** » de Henry donnent en supplément 112 airs notés en plain-chant mesuré. Les notes carrées représentent les noires, les notes losangées les croches, les notes losangées fines les doubles croches; une queue ajoutée à la note augmente la note de la moitié de sa valeur. Malheureusement, Henry, suivant le goût de l'époque, déforme le caractère de plusieurs de nos airs bretons en y introduisant la sensible.
1864. — Henry présente une 2^e édition de son recueil, édition officielle cette fois, sous le nom de « **Kantikou Eskopti Kemper ha Leon** ». Il y joint un supplément de 43 airs, toujours en notation de plain-chant, ce qui fait un total de 146 airs.
1876. — « **Cantiques bretons, hymnes et légendes pieuses** », transcrites pour orgue par Ch. Collin, organiste de la cathédrale de Saint-Brieuc, qui fit paraître ensuite deux autres recueils comprenant principalement des cantiques du diocèse de Quimper.
1880. — « **Kantikou brezonek Eskopti Kemper ha Leon** », de M. Jean Guillou, recteur de Penmarc'h, avec un supplément tiré à part de 83 airs, notés en plain-chant mesuré.
1885. — « **Mélodies populaires de Basse-Bretagne** », de Bourgault-Ducoudray.
1904. — « **Kanaouennou santel** », cantiques bretons harmonisés par M. Guy Ropartz, texte breton revu par M. l'Abbé Biler, publiés par la Schola Cantorum.
1919. — Dans son recueil pour orgue-harmonium, « **Au pied de l'autel** », M. Guy Ropartz prend comme thème pour 16 de ses pièces, des cantiques bretons empruntés au recueil d'Henry.
1921. — « **Cinquante cantiques populaires sur des mélodies bretonnes** », harmonisés par M. le Chanoine Barbilliat, en collaboration avec M. Quef, organiste de la Trinité, à Paris.
- Fév. 1943. — « **Cantiques bretons du diocèse de Quimper et de Léon** », livre d'accompagnements par l'Abbé J. Le Marrec, ancien organiste de Saint-Corentin et aumônier de Saint-Athanase.
1945. — 2^e Edition du précédent recueil, revue, corrigée, augmentée.







Prières du matin et du soir

P. MAUNOIR - P. BARNABÉ

1. M'hoc'h a - dor, Dou - e, va C'hrou - er, M'hoc'h a - dor Je - zuz, va Zal -

- ver; Me 'zo a - man war va daou - lin, 'Vit ho pe - di - diouz ar min - tin.

Harmonisation M. BARGILLIAT

autre air cf. N° 2 "Jezuz, va Zalver" page 4

pour terminer:

Je - zuz, Ma - ri — ha Jo - zef, I - tron san - tez An - na, — Sant Per ha sant

Kaou - ran - tin, sant Paol, santez Bar - ba, — Ae - lez ha Sent an Nen - vou, — me

ho ped d'am di - fen — Ma c'hellin gant ho si - kour — gou - nit va c'huru - nen. —

Harm. M. BARGILLIAT

PATER - AVE - CREDO - CONFITEOR

Les Commandements

* P. MAUNOIR

1. Eun Dou(«) hep - ken a a - do - ri Ha dreist pep tra holl a ga -

- ri. 2. Na dou ket ha - no Mestr ar bed, Ma n'ac'h eus a - beg vat e - bet..

2 autres airs page 80

Angélus

(après les litanies:)

air: Je vous salue avec amour

1. Ni ho sa - lud gant ka - ran - tez, Roua - nez ar Zent hag

an E - lez. C'houi a zo ben - ni - get, O pi - a,

Hag a c'hra - sou kar - get, A - ve Ma - ri - a.

Angélus en breton

LE BRIS

1. Eun ar c'hel a - berz an Ao - trou Da Va - ri 'zi - ga -

- sas ke - lou Da Va - ri 'zi - ga - sas ke - lou.

Harm. M. X...

Angélus du temps de Pâques

COADIC - P. BARNABÉ

air: Vous qui vivez dans les travaux

1. Be - zit laou - en e - vit a - to, Rou - a - nez bro an Nen - vou; Lava - rit bu - an ke - na.

- vo D'an drubuilh ha d'an dae - lou Jezuz, ho Mab, n'eo mui ma - ro Kanomp e - veu - leu - di - ou.

Voir autre air p. 81

I^{re} PARTIE

La vie et les vertus chrétiennes (Nos 1 à 20)

1 - Spered Santel

air: Venez, venez, Esprit Saint, dans nos cœurs

Spe - red San - tel, — Spe - red a skle - ri - jenn, — Pli - jet ga -

Musical notation for the first system of 'Spered Santel'. It consists of a grand staff with a treble clef and a bass clef, both in 6/8 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

- neoc'h — en - nomp bre - man dis - kem: — A skle - ri - jenn — Kar -

Musical notation for the second system of 'Spered Santel'. It continues the grand staff from the first system. The melody and accompaniment are shown. The key signature remains one sharp.

- git hor spe - re - jou — A ga - ran - tez — tom - mit hor c'ha - lo - nou. —

Musical notation for the third system of 'Spered Santel'. It concludes the piece with a 'rit.' (ritardando) marking. The grand staff continues with the melody and accompaniment.

2 - Jezuz, va Zalver benniget

QUÉRÉ

1. Je - zuz va Zal - ver ben - ni - get, — Grit ma ti - go - ro va spe -

Musical notation for the first system of 'Jezuz, va Zalver benniget'. It consists of a grand staff with a treble clef and a bass clef, both in 2/4 time. The key signature has two sharps (F# and C#).

- red, — Ha ma tes - kin a wir ga - lon, — Ho le - zenn san - tel ha gwi - rion. —

Musical notation for the second system of 'Jezuz, va Zalver benniget'. It concludes the piece with a 'rit.' (ritardando) marking. The grand staff continues with the melody and accompaniment.

3 - Benedicite

A. CONQ

J. M.

En ha - no au Tad hag ar Mab hag ar Spe - red San - - - tel } 1. Je -
 2. Tru -

- zuz, ho pennoz deomp Ha d'ar pred a ga - vomp War an daol prest e - vi - domp; Ro -
 - ga - rez deoc'h bre - ma, Dou - e, Mestr war bep tra, Ma - ga - du - rez ha - ye - ched. Ho

- it ba - ra be - pred D'ar re no di - je ket. } E - vel - se be - zet graet.
 pu - ga - le la - ouen Ho ka - ro da vi - ken. }

4 - Kredi a ran

1. Kre - di a ran, Kre - di a ran Kement zo mer - ket gant an I - liz Kre - di a

ran, Kre - di a ran Rak ar Wi - rio - nez he - u - nau Eur mestr gwi - rion, eo a zesk

d'e - zhi Kement a gin - nig d'in da gre - di, Kre - di a ran, Kre - di a ran.

4^{bis} - Me a esper

Noël languedocien?

1. Me a es - per, Dou - e, ho kras hag hoc'h eü - rus - ted, Me a es -

Musical notation for the first line of the song, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

- per, Rak ne d'eot ket e - nep ho ker, Pa'z int bet d'in gan - eo'h pro -

Musical notation for the second line of the song, continuing the melody and accompaniment from the first line.

- me - tet Pa'z int gant Je - zuz d'in me - ri - ted Me a es - per, Me a es - per.

Musical notation for the third line of the song, concluding the piece with a final cadence.

Harm. M. PONDAVEN

5 - Doue en deus bet va c'hrouet

*LE BRIS

Couplet: *air*, Jezuz Krist en deus gouzannet
Refrain: *air*, Kinnigomp oll guitibunan**Andante**

1. Dou - e en deus bet va c'hrou - et, 'Vit e a - naout hag e ga - ret,

Musical notation for the first line of the song, in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef.

E ser - vi - cha mat er bed - man, Ha monteun deiz d'an neuv gan - tan.

Musical notation for the second line of the song, including a *rit.* (ritardando) marking. The piece concludes with a 3/4 time signature.

REFRAIN - Allegro

Kre - di a ran, - o va - Dou - e, A - ga - lon hag - e - gwi - - rio -

Musical notation for the first line of the refrain, in 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The dynamic marking is *ff* (fortissimo).

ne, Ke_ment tra hoñh eus dis_kle_riet Ha dre an I_liz d'in_des_ket.

Musical score for the first piece, featuring a piano accompaniment with a 'rit.' marking.

6 - D'ar Pantekost

*LE BRIS

air: Iliz Plouzeniel

D'ar Pan_te_kost ar Spe_red Glan A_zis_ken_nas e teo_dou

Musical score for the second piece, first system, in 6/8 time.

tan War au E_bes_tel da'chou_arn I_liz Je_zuz dre o daou.

Musical score for the second piece, second system.

_arn; War an E_bes_tel da'chou_arn I_liz Je_zuz dre o daou_arn.

Musical score for the second piece, third system, ending with a 'rit.' marking.

Harm. M. LOZAC'HMEUR

Voir air N° 6^{bis} page 119

7 - Ar bedenn

P. BARNABÉ

1. Ar bedenn 'zo e_vel diouas_kell, Betek an neuv e ra d'omp se_vel. Pedomp e_

Musical score for the third piece, first system.

_ta, pedomp a_to, Ha dan neuvou ni a ni_jo. Ar bedenn 'zo e_vel diouas_kell.

Musical score for the third piece, second system.

Harm. M. PONDAVEN

8 - Jezuz 'lavar d'eomp pedi

recueil de St Briec

1. Je - zuz 'la - var d'eomp pe - di Be - pred hag heb e - han — Ou -

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics '1. Je - zuz 'la - var d'eomp pe - di Be - pred hag heb e - han — Ou -' are positioned above the staff.

- tan e fell d'in sen - ti Eü - rus oun pa be - dan. — Sa -

Musical notation for the second system, continuing the melody and accompaniment from the first system. The lyrics '- tan e fell d'in sen - ti Eü - rus oun pa be - dan. — Sa -' are positioned above the staff.

REFRAIN

- vit e - ta, va e - ne, Pi - guit be - tek tron Dou - e; Ar be - deun a roy

Musical notation for the first system of the Refrain, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics '- vit e - ta, va e - ne, Pi - guit be - tek tron Dou - e; Ar be - deun a roy' are positioned above the staff.

d'eo'ch diou - as - kell krenv — D'ho tou - gen' us d'an oabl, da lein au Neuv. —

Musical notation for the second system of the Refrain, continuing the melody and accompaniment. The lyrics 'd'eo'ch diou - as - kell krenv — D'ho tou - gen' us d'an oabl, da lein au Neuv. —' are positioned above the staff.

Harm. M. PONDAVEN

9 - Va Jezuz, va Doue

*P. MARTIN

B^x de MONTFORT

1. Va Je - zuz, va Dou - e — c'houi hep - ken a c'hou - ien - nan, C'houi

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics '1. Va Je - zuz, va Dou - e — c'houi hep - ken a c'hou - ien - nan, C'houi' are positioned above the staff.

eo va es - pe - rans en - no'ch - hu ec'h es - pe - ran. O va Je - zuz

REFRAIN

Musical notation for the second system, continuing the melody and accompaniment. The lyrics 'eo va es - pe - rans en - no'ch - hu ec'h es - pe - ran. O va Je - zuz' are positioned above the staff.

o va cha-ran-tez Be-zit em cha-lon ha bem-noz ha bem-dez —

10 - Karomp Doue da genta

rec. S^t Briec

REFRAIN

Ka-romp Dou-e, da gen-ta va e - ne, Ka-romp Dou-e da gen-ta!

FIN

1. Er poa-niou, er joa, 'hed hon holl bu - he, 'Vel ar Zent klas-komp be - va.

11 - Eurus an hini

GUILLOU

air: Lez-Breiz

1. Eü-rus an hi-ni a ga-ro Dou-e — Eus e holl ga-lon

hag e holl e - ne, — Eus e holl ga-lon hag e holl e - ne.

12 - Meulomp holl

FLOC'HIC

B^x de MONTFORT

REFRAIN

Meulomp holl da vi - ken — Je - zuz gwir Dou - e, gwir den, Meulomp

The first system of music is a piano accompaniment for the refrain. It consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of one flat (B-flat). The melody is simple and rhythmic, following the lyrics.

holl da vi - ken, Je - zuz gwir Dou - e gwir den. 1. Me ho meul, o va Je - zuz, C'houi

The second system of music continues the piano accompaniment. It features a double bar line with the word 'FIN' above it, indicating the end of the piece. The notation includes various rhythmic values and rests.

ho peus va c'hrou - et, C'houi ho peus va fre - net, C'houi am mag, o va Je - zuz. — §

The third system of music is the final system of the piece. It concludes with a double bar line and a section symbol (§). The piano accompaniment provides a steady harmonic support for the vocal line.

13 - Aman pell - diouz an trouz

* HENRY

air: Ah! que ces lieux champêtres

A - man pell diouz an trouz Hag holl sa - far ar bed, Ar mae - ziou

The first system of music is a piano accompaniment for the first part of the song. It consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of two sharps (D major). The melody is simple and rhythmic, following the lyrics.

am c'he - lemm ken - koulz Hag ar goui - zie - ka dok - to - red.

The second system of music continues the piano accompaniment. It features a double bar line with the word 'rit.' (ritardando) below it, indicating a change in tempo. The notation includes various rhythmic values and rests.

14 - Dalc'hit sonj mat

GUILLOU

air: Pelerined Itron Varia Gwengamp

1. Dal - c'hit sonj mat, kris - te - nien, ez eus eun deiz san - tel A

zeu dre zou ar c'hle - ier, bep si - zun, d'hor ger - vel — Da vont d'an i - liz

pa - rez 'vit meu - li hon Ao - trou, — Ha gou - leun gra - sou ne - vez

e.harz an ao - te - riu, — Ha gou - leun gra - sou ne - vez e.harz an ao - te - riu. —

V. air 14^{bis} page 83

15 - O deiz Santel

rec. de Gourin

REFRAIN

O deiz — san - tel — O deiz kaer a le - ve -

- nez — Hi - rio ha 'pad hor bu - hez Da Je - zuz ni vo fi - del! —

V. l'air du couplet au N° 15 p. 83

16 - Me zo Kristen

GUILLOU

FONTENEAU

air: Je suis chrétien

REFRAIN. Me 'zo Kris - ten, se - tu e - no - Va es - pe - rans, va cha - na -

-ouenn Neus ket er bed kae-roch ha - no - Me 'zo Kris - ten, Me 'zo Kris - ten. FIN

1. Me 'zo Kris - ten, mab ouñ da Zou - e, Ouz e le - zenn fell d'in - sen -

-ti; Dre nerz e c'hras ez ay va e - ne, D'ar ba - ra - doz Pe - bez du - di! Me

Harm. M. CORNET

17 - Spered Santel, gwir sklerijenn

rec. de Gourin

1. Hep ho zi - kour - omp re zou - get - Da glask be - pred an traou krou - et;

Roit deomp, va Dou - e, ho fur - nez - E - vit choan - tât ar zan - te - lez.

REFRAIN

Spe-red San-tel, gwir skle-ri-jem, Ho pet tru- ez ouz hon an-ken,

Dis-ken-nit en hor c'ha-lo-nou Roit d'eomp hoc'h holl do-ne-zo-nou.

J. SALAUN

18 - D'hor Mamm Zantez Anna

Air et accompagnement du N° 132 "Itron Santez Anna" page 71

19 - Klevit, o Mamm a druez

MINGANT

MOREAU

air: Nous voulons Dieu

1. Dou-e'fell d'eomp e pem hor sko-liou, Hep-danskol vat ne ga-ver-ket; Dou-e'fell

d'eomp en hon le-zen-nou, Hep-dan nag urz na peoc'h e-bet.

REFRAIN
Kle-vit, o Mamm a

dru- ez, Pe-deun hon ta-dou koz: Holl da Zou-e e-pad hor bu-hez, Holl da Zou-

-e er ba-ra-doz, Holl da Zou-e e-pad hor bu-hez, Holl da Zou-e er ba-ra-doz.

20 - Da feiz hon tadou koz

ABJEAN - P. BARNABÉ

air: Sainte religion

REFRAIN. Da feiz hon ta - dou koz, — ni pô - tred Breiz I - zel, — Ni zal - c'ho mat a -

- to; 'Vit feiz hon ta - dou koz — hag en - dro d'he ba - niel, — Ni holl en em star -

- do. Feiz ka - ret hon ta - dou, — mor - se ni ho na - c'ho, — Ken - toc'h ni a var -

- vo Ken - toc'h ni a var - vo; Ken - toc'h ni a var - vo! 1. D'ar c'hrou - a - dur bi - han, e

ki - che - nig e ga - vel, E la - kit eur vamm vat, en deiz e - vel en noz; Er - boan hag en au -

- ken, hi a daol bu - an eur zell War groaz zantel Je - zuz, — he sônj er ba - ra - doz. — Da

Missions et Retraites (N^{os} 21 à 43)

21 - Eun Doue a zeu d'ho kervel

HENRY-GUILLOU

Lento

air: Itron Varia ar Porzou

Eun Dou_e a zeu_d'ho ker_vel Ha da gin_nig d'eooc'h par_

_don; Di_re_dit d'an I_liz san_tel Da rei d'e_zan ho_ka_lou.

Harm. M. BARGILLIAT

22 - Vit Mab den

Rec. de Gourin

§ REFRAIN

'Vit mab den al la_bour ken_tan 'Zo en em sal_vi e_u_nan:

Ma 'nem Zal_vomp ket, son_jomp mat; Ne_tra ne reompo la_bou_rat.

1. La_bou_romp e_vit an nèn_vou, Son_jomp en dra_ze deiz ha noz, Ha keit ma

pa__do hon dei_ziou, Klas_komp ma_dou__ar__ba_ra__doz. §

Harm. M. CORNET

GUILLOU

23 - Poent ez eo d'eoc'h pec'her

air: Ar ghernez

Moderato

REFRAIN: Poent ez eo d'eoc'h pe - c'her, Dis - trei ouz ho Sal - - ver FIN

1. Di - go - rit pelloc'h dor ho ka - lon Da Grou - er ha Mestr pep u - nan; Hir

am - zer 'zo, e - vel eur mi - gnon E sko, e sko... ha ne rit van. §

Harm. M. BARGILLIAT

23^{bis} - Poent ez eo (2^e air)

REFRAIN §

air: Il en est temps, pécheur

Poent ez eo d'eoc'h pe - c'her Distrei ouz ho Sal - ver, Poent ez eo d'eoc'h pe - c'her Distrei ouz

ho Sal - ver. FIN 1. Di - go - rit pelloc'h dor 'ho ka - lon Da Grouer ha Mestr pep - u -

- nan Hir amzer 'zo, e - vel eur mi - gnon E sko e sko ha ne rit van. Poent ez eo §

24 - Diredit holl d'an taolennou⁽¹⁾

GUILLOU

air allemand?

Di - re - di holl d'an tao - len - nou, 'Zo mel - le - zour an e - ue -

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The music consists of several measures with various note values and rests.

- ou, Hag a la - var da bep hi - ni Ar wi - rio - nez hep da man -

Musical notation for the second system, continuing the melody and accompaniment from the first system. It includes a 'rit.' (ritardando) marking in the final measure of the system.

- ti, Hag a la - var da bep hi - ni Ar wi - rio - nez hep da - man - ti.

Musical notation for the third system, concluding the piece. It features a 'rit.' (ritardando) marking in the final measure.

(1) Composé pour la mission de Brasparts (1874)

25 - Sonjit den faziet

air: Biron

Son - jit den fa - zi - et, — Son - jit en E - ter - ni - te! C'houi

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F-sharp), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef.

siouaz 'zo dal - let. Gant an droug, hag ar fou - ge, Son - jit e ran - kot mer - vel Ha

Musical notation for the second system, continuing the melody and accompaniment.

mont eus ar bed - man, — Pa zeuy Doue d'ho ker - vel A - barz ne - meur a - man, —

Musical notation for the third system, concluding the piece. It features a 'rit.' (ritardando) marking in the final measure.

26 - Selaouit gant spont

Rec. de St Briëuc

1. Se - laou - it gant spont hag es - ton — Ken - tel ar

Musical notation for the first system of 'Selaouit gant spont'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat).

rou - e Sa - - lo - mon, — Skri - vit - hi doun - en ho spe -

Musical notation for the second system of 'Selaouit gant spont'. It continues the grand staff from the first system. The melody and accompaniment are shown. The key signature remains two flats.

- red, — Ma fell d'eq'h be - - va hep pe - c'hed. —

Musical notation for the third system of 'Selaouit gant spont'. It concludes the piece. The melody and accompaniment are shown. A 'rit.' (ritardando) marking is present in the bass line. The key signature remains two flats.

27 - Selaou, va breur ker

GUILLOU

1. Se - laou va breur ker, — Bu - an 'red an am - zer Tre - men'ra pep tra

Musical notation for the first system of 'Selaou, va breur ker'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat).

Nerz, ma dou, ye - c'hed, — Yaou an kiz ha ge - ned, Tre - men'ra pep tra — Tre - men'ra pe tra. —

Musical notation for the second system of 'Selaou, va breur ker'. It continues the grand staff from the first system. The melody and accompaniment are shown. A 'rit.' (ritardando) marking is present in the bass line. The key signature remains two flats.

28 - Sonjit Mab den

*P. MAUNOIR **Lent**

1. Son - jit, mab - den, en hoc'h eur di - ve - za Pa ve - zo

Musical notation for the first system of 'Sonjit Mab den'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat).

ret da vi-ken fin-ve - za Gant ho pu - lez, ho pin-vi - di - ge -

- ziou, Ho kloar dis - ter, ho pli - ja - du - re - ziou.

29 - Selaouit, va Jezuz

B^x de MONTFORT

FLOC'HIC

1. Se - laou - it va - Je - zuz, se laou - it ouz - va fe - -

- dem, Ar ma - ro 'zo - spon - tus em ma - ro deut - d'am di - - femm.

REFRAIN

O Gwer - - chez vat, va Mamm leun a - dru - e, Em

ma - ro gant Je - zuz, ro - ït si - kour d'am e - - ne.

30 - Spontus meurbet

P. BARNABÉ

air. Baron-Jaouioz

Spon_tus meurbet eo ar ma_ro, Hag e ga_lir a zo c'houe-ro; Spon-

Musical notation for the first system of 'Spontus meurbet'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

-tu_soch'choaz eo mont gou_de E_vit ar varn di_rak Dou_e.

Musical notation for the second system of 'Spontus meurbet'. It continues the grand staff from the first system. The melody in the treble clef includes a 'rit.' (ritardando) marking. The accompaniment in the bass clef provides harmonic support with chords and moving lines.

31 - Tavit, o tud heb kredenn

LE JEUNE-GUILLOU

Ta_vit, o tud heb kre - - denn, Gaut ho kom-zou goul-

Musical notation for the first system of 'Tavit, o tud heb kredenn'. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is characterized by a steady eighth-note accompaniment.

-lo, Le zit pep sot pre - ze - - genn Ha son - jit mat hi -

Musical notation for the second system of 'Tavit, o tud heb kredenn'. It continues the grand staff from the first system. The melody in the treble clef has a 'rit.' marking. The accompaniment in the bass clef maintains the rhythmic pattern.

-rio: Di - rak au nēv, an dou - - ar, Holl e. ve_zimp bar -

Musical notation for the third system of 'Tavit, o tud heb kredenn'. It continues the grand staff from the second system. The melody in the treble clef and accompaniment in the bass clef continue the piece's theme.

-net, An E - ter_nel hel la - var, E c'her ne jen_cho ket.

Musical notation for the fourth system of 'Tavit, o tud heb kredenn'. It concludes the piece with the grand staff. The melody in the treble clef and accompaniment in the bass clef end on a final chord.

32 - Diskennomp holl

P. MARTIN-HORELLOU

air: Ar Re Unaned

Dis - ken nomp holl, kris - te - - nien en i - fern da we -

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Dis - ken nomp holl, kris - te - - nien en i - fern da we -' are positioned above the staff.

- let Doa - re meur - bet est - lam - mus an e - ne - ou dao - net 'zo

Musical notation for the second system, continuing the melody and accompaniment from the first system. The lyrics '- let Doa - re meur - bet est - lam - mus an e - ne - ou dao - net 'zo' are positioned above the staff.

e - no dre wir Dou - e dal - c'het e - barz au tau, 'vit

Musical notation for the third system, continuing the melody and accompaniment. The lyrics 'e - no dre wir Dou - e dal - c'het e - barz au tau, 'vit' are positioned above the staff.

be - za graet gwal - zis - pign eus e c'hras er bed - man.

Musical notation for the fourth system, concluding the piece with a 'rit.' (ritardando) marking. The lyrics 'be - za graet gwal - zis - pign eus e c'hras er bed - man.' are positioned above the staff.

Harm. M. BARGILLIAT

32^{bis} - (2^e air)

Dis - ken nomp holl kris - te - nien etc.

Musical notation for the first system of the second piece, '32^{bis} - (2^e air)'. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Dis - ken nomp holl kris - te - nien etc.' are positioned above the staff.

Musical notation for the second system of the second piece, concluding with a 'rit.' (ritardando) marking.

Harm. M. MAYET

33 - Allaz! ne c'houfe den

* P. BARISY

Moderato

1. Al-laz! ne ou - fe den kom-pren Pe-gen est-lamm eo hon an -

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

-ken! Hor pi - ni - jenn a zo ka - let: En han' Dou - e - hor

Musical notation for the second system, continuing the melody and accompaniment from the first system. A dynamic marking of *f* (forte) is present in the bass clef.

REFRAIN

zi - kou - ret. Breu - deur, ke - rent ha mi - gno - ned, En han' Dou -

Musical notation for the third system, which is the beginning of the refrain. It features a treble and bass clef with a key signature of two sharps and a 3/4 time signature.

- e - hor ze - laou - et En han' Dou - e - hor - zi - hou - ret.

Musical notation for the fourth system, concluding the refrain. A dynamic marking of *rit. p* (ritardando piano) is present in the bass clef.

Harm. M. PONDAVEN

34 - Jezuz, pegen bras 've

1. Je - zuz pe-gen bras 've - Pli - ja - dur an e - ne, Pa vez e gras Dou -

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

- e Hag en e ga - ran - te, - Pa vez e gras Dou - e Hag en e ga - ran - te. -

Musical notation for the second system, concluding the piece. A dynamic marking of *rit.* (ritardando) is present in the bass clef.

35 - Baradoz dudies

Rec. de S^t Brieuc

REFRAIN

Ba - ra - doz du - di - us! Bro ar Zent eo va bro,

A! pe - gen e - vu - rus E vin - me be - pred e - - no!

1. O! pe - gen gla - c'ha - rus Be - va e stad a be - c'het!

Pe - goulz, ô va Je - zuz, E ve - zin 'ta di - ve - c'het?

Harm. M. PONDAVEN

36 - Pec'het am eus

GUILLOU

air: Plac'hik enez Eusa

1. Pe - c'het am eus, ha kalz pe - c'het; Tru - ez ou -

- zin, Sal - ver ka - ret, Tru - ez ou - zin, Sal - ver ka - ret.

Harm. M. MAYET

37 - Avihanik am eus pec'het

recueil Pourchasse (1792) refait par

* HENRY

air: J'ai péché depuis mon enfance

1. A - vi - ha - nik am eus pe - c'het. Hag o - fau - set va Dou - e

Va e - ne paour am eus la - - zet: A pe - bez gwal - leur d'in me.

Harm. M. MAYET

38 - Abenn nebeut bloaveziou

GUILLOU

air: Ar chouanted

A - benn ne - beut bloa - ve - ziu war dou - ar Breiz - I - zel Me

'gred e ve - zo rou - ez an dud fur ha san - tel; —

Ar vez - ven - ti mil - li - get a ya war gresk a - tao, Prest

n'hor be - zo ken Dou - e ne - met ar bod - i - lio. —

Harm. M. PONDAVEN

V. air 38^{bis} page 121

39 - Pa zaoulinomp

LE JEUNE - GUILLOU

air: Petra 'zo navez e ker Iz

1. Pa zaou_li - nomp e - vit ko - vez, Hon e - ne - bour 'zo war e -

Musical notation for the first system of 'Pa zaoulinomp'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

_vez E - man tos - tik er'hostez kleiz, Di - wal - lit mad, pe - che - rien geiz.

Musical notation for the second system of 'Pa zaoulinomp'. It continues the grand staff from the first system. The melody ends with a fermata. A 'rit.' (ritardando) marking is placed below the treble staff. The piece concludes with a final cadence in the bass staff.

Harm. M. MAYET

40 - O va Jezuz, setu deut an amzer

*HENRY

air: Mon doux Jésus

P. BRYDAINE

1. O va Je - zuz — se - tu deut an am - zer — Da bar - do -

Musical notation for the first system of 'O va Jezuz, setu deut an amzer'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/8. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef.

_ni — da c'hla - c'har ar pe - c'her; — Nann, bi - ken mui, Sal - ver ka - ret, — Ne

Musical notation for the second system of 'O va Jezuz, setu deut an amzer'. It continues the grand staff from the first system. The melody and accompaniment are shown. The piece concludes with a final cadence in the bass staff.

dreu - zin d'eo'h ho ka - lon Dre ar pe - c'hed.

REFRAIN

Par - ce Do - mi - ne —

Musical notation for the third system of 'O va Jezuz, setu deut an amzer'. It continues the grand staff from the second system. A 'rit.' (ritardando) marking is placed below the treble staff. The piece concludes with a final cadence in the bass staff.

Par - ce po - pu - lo — tu - o — ne in æ - ter - num i - ras - ca - ris no - bis.

Musical notation for the fourth system of 'O va Jezuz, setu deut an amzer'. It continues the grand staff from the third system. The melody and accompaniment are shown. The piece concludes with a final cadence in the bass staff.

41 - Doue gwir bried

air: Si je soupire

1. Dou - e, gwir bri - ed, D'an e - ne - ou, — C'houi 'peus va c'hrou - et

Musical notation for the first system of 'Doue gwir bried'. It features a grand staff with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are mostly quarter and eighth notes, with some rests.

c'houi 'peus va fre - net, C'houi 'peus va c'hrou - et 'Vit an Nën - vou.

Musical notation for the second system of 'Doue gwir bried'. It continues the melody and accompaniment from the first system. The key signature and time signature remain the same. The piece concludes with a 'rit.' (ritardando) marking and a final cadence.

Harm. M. MAYET

42 - Etal ho kroaz

M. LE NOBLETZ?

air: Mon cœur charmé de sa chaîne

E - tal ho kroaz, leuñ - a - an - ken, Gou - de ker bras

Musical notation for the first system of 'Etal ho kroaz'. It features a grand staff with a treble and bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are mostly quarter and eighth notes, with some rests.

pe - c'he - jou, Ho treid e - vel ar - Va - da - len A wal -

Musical notation for the second system of 'Etal ho kroaz'. It continues the melody and accompaniment from the first system. The key signature and time signature remain the same.

-c'han gant va - dae - lou, Je - zuz, Je - zuz Daoust d'am

Musical notation for the third system of 'Etal ho kroaz'. It continues the melody and accompaniment from the second system. The key signature and time signature remain the same.

bu - hez ne - beut - kris - ten, Par - don, par - don - va - Je - zuz.

Musical notation for the fourth system of 'Etal ho kroaz'. It concludes the piece with a 'rit.' (ritardando) marking and a final cadence.

Harm. d'ap. M. MAYET

43 - Kavet am eus

(cantique de fin de mission)

GUILLOU - Mission de Brasparts 1874

1. Ka - vet am eus ar peoc'h hag an eü - rus - ted, Yac'h eo bre -

- man ha la - ouen va e - ne; Din - dan - va zreid, an i - fern a zo

klo - zet, Dreist an oabl glas, me 'wel di - gor an Ne. **REFRAIN** O va Zal -

- ver, hi - rio, war c'hoaz ha bem - dez, Ra vo meu - let hoc'h ha - no du - di -

- us! Er mi - si - on am eus ka - vet ar vu - hez: Ben - noz, ben -

- noz, mil bennoz deoc'h Je - zuz, Bennoz, ben - noz, mil bennoz deoc'h Je - zuz. -

III^e PARTIE

Sacré - Cœur (Nos 44 à 52 & 165 à 167)

44 - Meuleudi Kalon Jezuz

peùt se chanter aussi sur l'air du N° 140

HORELLOU

air: Eued Rosporden

Andante

REFRAIN: O Ka-lon Zakr va Je-zuz Feunteun an holl c'hra-sou, — C'houi

Musical notation for the first system, featuring a treble and bass clef with a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat).

a zo ka-ran-te-zus Dreist an holl ga-lo-nou; — Ka-lon ar vamm de-ne-ra

Musical notation for the second system, continuing the melody and accompaniment from the first system.

A zo dis-ter ha paour, Ha ka-lon an tad gwel-la, E skoaz ho Ka-lon aour. —

Musical notation for the third system, concluding the piece with a 'rit.' (ritardando) marking. The key signature remains one flat.

Harm. M. BARGILLIAT

45 - Jezuz, a holl viskoaz

rec. de St Briec

1. Je-zuz, a holl vis-koaz — en-noun ho peus sou-jet, — Je-

Musical notation for the first system of the second piece, featuring a treble and bass clef with a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#).

-zuz a holl vis-koaz — c'houi ho peus va c'ha-ret. — O Ka-lon Zakr Je-zuz, — Ka-

REFRAIN

Musical notation for the second system, continuing the melody and accompaniment. The key signature remains two sharps.

lon Zakr va Dou e, En ta nit va c'ha lon gant tan ho ka ran te.

46 - Me ho ped, va Zalver

(peut se chanter aussi sur l'air du N° 34)

P. BARNABÉ

air: Redit, ma daelou.

1. Me ho ped va Zal ver Da rei din ho ka lon, M'am bo en ho

ken ver Eur ga rantez gwi rion. M'am bo en ho ken ver, Eur ga rantez gwi rion.

47 - O Kalon Zakr, Kalon Jezuz

DUMOULIN?

O Ka lon Zakr; Ka lon Je zuz, C'houi

zo meur bet ka ran te zuz; Pli jet se laou ar

pe den nou A zav a greiz hor c'ha lo nou.

48 - Elec'h an dud

Air et accompagnement du N^o 40, page 25

49 - Kalon Zakr, dous ha tener

F. GUÉGUEN

Air et accompagnement du N^o 57, page 34

50 - Enor ha gloar

P. BARNABÉ

REFRAIN

PRAETORIUS (+1621)

E - nor ha gloar da Vab - Dou - e! Ne fell d'eomp

Musical score for the first system of 'Enor ha gloar'. It features a piano accompaniment in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the piano part is in the bass clef. The lyrics 'E - nor ha gloar da Vab - Dou - e! Ne fell d'eomp' are written above the staff.

kaout Mestr na Rou - e, Ne - met Je - zuz 'pad hor bu - he.

Musical score for the second system of 'Enor ha gloar'. It continues the piano accompaniment and melody from the first system. The lyrics 'kaout Mestr na Rou - e, Ne - met Je - zuz 'pad hor bu - he.' are written above the staff. A 'rit.' (ritardando) marking is present in the piano part.

51 - Pa laro an dud fall

P. BARNABÉ

Moderato

air: Quand les méchants diront

1. Pa - la - ro an dud fall - Je - zuz a zo tre - c'het, Hag -

Musical score for the first system of 'Pa laro an dud fall'. It features a piano accompaniment in 2/4 time with a key signature of one sharp (F-sharp). The melody is written in the treble clef, and the piano part is in the bass clef. The lyrics '1. Pa - la - ro an dud fall - Je - zuz a zo tre - c'het, Hag -' are written above the staff.

e dron a Rou - e a jo - mo dis - ka - ret Ra vo - rak - -

Musical score for the second system of 'Pa laro an dud fall'. It continues the piano accompaniment and melody from the first system. The lyrics 'e dron a Rou - e a jo - mo dis - ka - ret Ra vo - rak - -' are written above the staff. A 'rall.' (ritardando) marking is present in the piano part, and an 'animato f' (allegretto fortissimo) marking is present in the melody.

- tal kle - vet res - pount - hor moue - ziou: Da Je -

Musical score for the third system of 'Pa laro an dud fall'. It continues the piano accompaniment and melody from the second system. The lyrics '- tal kle - vet res - pount - hor moue - ziou: Da Je -' are written above the staff.

-zuz, Rou - e bras an holl bo - - blou. Gloar e pep lec'h,

e pep ma - re, Gwir ga - - rau - tez da Vab Dou - e

Rou - e bras **1.** an holl bo - - blou. **2.** an holl bo - - blou.

Harm. M. CORNET

52 - Kalon Zakr va Jezuz

P. BARNABÉ

air: Cœur Sacré de Jésus

Ka - lon Zakr va Je - zuz, ra vi - ot Rou - e war -

-nomp Ka - lon Zakr va Je - zuz, me gred e ka - rit a - c'ha -

-nomp Ka - lon Zakr va Je - zuz, ho pet tru - ez ou - zomp.

(3 fo

IV^e PARTIE

Eucharistie (Nos 53 à 67 & 148 à 151)

53 - Adoromp holl

M. LE NOBLETZ ?

1. A - do - romp holl — e Sa - kra - mant an Ao - - ter, —

Musical notation for the first system of 'Adoromp holl'. It consists of a grand staff with a treble clef and a bass clef. The music is in 3/8 time and features a melody in the treble clef with accompaniment in the bass clef. The notes are mostly quarter and eighth notes, with some rests.

— Dou - e ku - zet — Je - zuz, hor mestr, hor Zal - - ver Spe -

Musical notation for the second system of 'Adoromp holl'. It continues the melody and accompaniment from the first system. The treble clef part has some sharp signs (#) indicating key changes or accidentals. The bass clef part provides a steady accompaniment.

- re - jou e - vu - rus, — E - lez ar Ba - ra - doz, — Gant ka - ran - tez a

Musical notation for the third system of 'Adoromp holl'. The melody continues with some eighth notes and quarter notes. The accompaniment remains consistent. There are some sharp signs in the treble clef part.

dan — meu - lit - hen deiz ha noz, — meu - lit - hen deiz ha noz.

Musical notation for the fourth system of 'Adoromp holl'. The melody concludes with a final note. The accompaniment ends with a few chords. A 'rit.' marking is present in the bass clef part towards the end of the system.

54 - A-vreman beteg ar maro

Moderato

1. A - vre - man be - teg ar ma - ro, Meu - lomp Je - zuz hag e ha -

Musical notation for the first system of 'A-vreman beteg ar maro'. It is in 6/8 time and features a melody in the treble clef with accompaniment in the bass clef. The notes are mostly quarter and eighth notes.

_no; Ra vo ka - ret e pep am - zer Hag a - do - ret war an - ao - ter.

Harm. M. LOZAC'HMEUR

55 - Me ho salud, korf va Zalver

air: Réveillez-vous

1. Me ho sa - lud, korf va Zal - ver 'Zo dis - ken - net war an ao -

_ter Ennoç'heo bet cheu.chet ar ba - ra, C'houi'zeuy em c'ha - lon d'am ma - ga.

Harm. M. BARGILLIAT

P. BARNABÉ

56 - Teodou kristen

air: Pange lingua

1. Teo - dou kris - ten, - ka - nit joa - - ius, Mis - ter sakr korf an Ao -

_trou, - Mis - ter sakr e Wad pri - zi - us A wel c'has hor pe c'he - jou, -

Gwad pin - vi - dik skui - het bro - kus Gant Rou - e an - holl - bo - blou.

57 - O Sakramant burzudus

P. BOURDOULOUS

B^x de MONTFORT

1. O Sa - kra - mant bur - zu - dus, Lec'h omp ma - get gant - Je -

Musical notation for the first system of 'O Sakramant burzudus'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/8. The melody is written in the treble clef, and the accompaniment is in the bass clef.

- zuz, En - nan e - man hor - Zal - ver, Kre - di a ran war - e c'her.

Musical notation for the second system of 'O Sakramant burzudus'. It continues the grand staff from the first system, with the same key signature and time signature.

REFRAIN

A - do romp Dou - e

E sa - kra - mant e

1. ga - ran - te.

2. ga - ran - te.

Musical notation for the Refrain of 'O Sakramant burzudus'. It features two endings, labeled '1.' and '2.', each with a repeat sign. The notation is in the same grand staff as the previous systems.

P. BOURDOULOUS

58 - Kinnigomp holl

air: M'ho'e'h ador

REFRAIN

Kin - ni - gomp holl - ar za - kri - fis Gant hor - Mamm

Musical notation for the first system of 'Kinnigomp holl'. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The melody is in the treble clef, and the accompaniment is in the bass clef.

San - tel an I - liz Sa - kri - fis di - vin Hor Zal - ver En

Musical notation for the second system of 'Kinnigomp holl'. It continues the grand staff from the first system, with the same key signature and time signature.

em - gin - nig - war an - ao - ter. 1. E sa - kri - fis an

Musical notation for the third system of 'Kinnigomp holl'. It includes a 'rit.' (ritardando) marking and a 'FIN' marking. The notation is in the same grand staff as the previous systems.

air: La Fontenelle

o - fe - rem, Je - zuz a ra d'e ve - le - ien Ne - ve - zi

n'eun doa - re - dis - par Sa - kri - fis meur Me - nez Kal - var. §

59 - O Elez ar baradoz

* RIOUAL

REFRAIN

O E - lez ar - ba - ra - - doz sel - lit war au - ao -

- ter, Ha gwe - lit pe - bez e - - nor a ra d'eomp Hor - Zal -

- ver - Eur wech e - vit hor pre - na - - eo bet en em c'hraet

den - Ha - bem - dez 'vit hor ma - ga, eus au neñv e - tis - kenn. -

60 - Deut holl ha deut gant fe (iz)

1. Deut holl ha deut gant fe (iz) Deut d'ar ban - ked du - di - us

Gal - vet oc'h gant Dou - e Da ze - bri ouz taol Je - zuz, Je -

- zuz Ba - ra - doz an e - ne Eo chom ga - neoc'h noz - de.

61 - Deut va Doue

Voir supplément N° 61^{bis} page 84

*HENRY

62 - O nag hir eo

*NOURRY

1. O nag his eo an - noz! Pe - goulz e teuy an

de Ma 'z'in da zi - ge - mer Je - zuz, va c'ha - ran - te! O

nag hir - eo an - noz! Pe - goulz e teuy an - de.

*DUMOULIN

63 - Me a ginnig d'an dud

1. Me a gin - nig d'an dud eur pred, Ar pin - vi - di - ka 'zo er bed,

Musical score for 'Me a ginnig d'an dud'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece ends with a fermata on the final note.

En - nan me 'ro d'am bu - ga - le va c'horf va gwad - ha - va e - ne.

Musical score for the second line of 'Me a ginnig d'an dud'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece ends with a fermata on the final note. A 'rit.' marking is present above the final measure.

Harm. M. BARGILLIAT

64 - Kredi a ran, o va Zalver

P. BARNABÉ

*(actes avant la communion)*Air et accompagnement du N° 63, page 37
ou du N° 65 " 37

65 - O va ene, bezomp eürus

P. BARNABÉ

(actes après la communion)

GUILLOU

1. O va e - ne, be - zomp eü - rus! En - nomp bre - mau e - mau Je -

Musical score for 'O va ene, bezomp eürus'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece ends with a fermata on the final note.

- zuz, War - nomp bu - an pren - nomp an nor, Ha chomomp sioul gant hon ten - zor.

Musical score for the second line of 'O va ene, bezomp eürus'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece ends with a fermata on the final note. A 'rit.' marking is present above the final measure.

peut se chanter aussi sur l'air du N° 55

66 - Kavet am eus va Doue

Air et accompagnement du N° 59 page 35

HENRY HORELLOU

67 - Warzao, Kroazidi Breiz-Izel

V. SÉITÉ

REFRAIN - Allegretto

War - - zao Kroa - zi - di vat Breiz - I - zel, Da heul hor

Mestr, war raok, be - pred! — Dre holl, em-ban-nomp an A - vi - el,

Ma re - no Je - zuz war ar bed 1. War - zao, war - zao 'vit

rit. *FIN*

feiz hon Ta - dou! Ar Mestr a c'haly tud a youl vat; — D'eomp

war e rou - dou a strol - la - dou, Pao - tred ha mer - c'hed a bep stad: ♪

La Sainte Vierge

(N^{os} 68 à 106
& 153 à 156)

68 - Mystères joyeux

P. MAUNOIR-FLOC'HIC

air: Selaouit holl, gwitibunan

Son jomp d'ar gen - ta di - ze - nez, Er joa e de - - voe ar Wer -

- c'hez, Pa voe gant an El sa - lu - det Da ve - za mamm - Sal - ver ar - bed.

Harm. M. MAYET

69 - Mystères douloureux

P. MAUNOIR-FLOC'HIC

Ar c'hen - ta mis - - ter tru - e - zuz A zis - kouez d'eomp gla - c'har - Je -

- zuz Beu - zet en eur c'houe - zemm a wad Ha stou - et o pe - di e Dad.

Harm. M. MAYET

70 - Mystères glorieux

P. MAUNOIR - FLOC'HIC

Er c'hen-ta mis - ter glo-ri - us, Ka - nomp meu-leu - di da Je -

Musical notation for the first system of 'Mystères glorieux'. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a fermata over the first measure.

-zuz; Se - vel a ra beo eus ar bez, Her - vez e gomz, gou - de tri - dez.

Musical notation for the second system of 'Mystères glorieux'. It continues the grand staff from the first system. The melody and accompaniment are shown. A 'rit.' (ritardando) marking is present in the final measure of the system.

Harm. M. MAYET

71 - Lavaromp ar chapeled

Lento

1. La - va - romp ar cha - peled, stouet war an dou - ar, Je - zuz a zell ou -

Musical notation for the first system of 'Lavaromp ar chapeled'. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a fermata over the first measure.

-zomp di war ar me-nez Kal - var, Ne d'omp ne-met pe - c'he-rien ha pe-o-rien

Musical notation for the second system of 'Lavaromp ar chapeled'. It continues the grand staff from the first system. The melody and accompaniment are shown.

gwi-rien; O Je - zuz, Sal-ver mat, deut da rei d'omp nerz ka - lon.

Musical notation for the third system of 'Lavaromp ar chapeled'. It continues the grand staff from the second system. The melody and accompaniment are shown. A 'rit.' (ritardando) marking is present in the final measure of the system.

72 - Ni ho salud, o leun a c'hras

HENRY

1. Ni ho - sa - lud, o leun a c'hras Ar zan - te -

Musical notation for the first system of 'Ni ho salud, o leun a c'hras'. It features a grand staff with a treble clef and a bass clef. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a fermata over the first measure.

-la 'zo bet bis - kóaz Ma - ri. Ar zan - te - - la 'zo bet bis koaz.

73 - Ni ho salud, Rouanez an Elez

* LE BRIS

Moderato

Ni - ho sa - - lud, — Rou - a - nez an E - lez — C'houi

'zo hor — Mamm, — ar Vamm a dru - ga - rez, — Hon holl dous - ter — bu -

-hez hag es - pe - rans: — Ni - ho sa - lud — gant ar vra - sa dou - jans.

Harm. M. BARGILLIAT

74 - Ni ho salud, steredenn vor

(peut se chanter aussi sur l'air des marins N° 106)

* LE BRIS

1. Ni ho sa - lud, ste - re - denn vor, Mamm da Zou - e leun a e - nor,

Gwer - chez be - pred dor an nèn - vou, Se laou - it mat hor pe - den - nou.

Harm. M. MAYET

75 - Ni ho salud, o mamm a drugarez

P. BARNABÉ

air: Salve Mater

REFRAIN

Ni ho sa - lud, o mamm a dru - ga - rez! Mamm ar par - don ha

mamm al le - ve - nez, Mamm ar gra - sou ha mamm an es - pe - rans, Gwir Vamm Dou -

- e, mamm em hon holl fi - zians, o Ma - ri - a. 1. Sa - lud, splann - der holl vu - ga -

rit. *FIN*

- le A - dam, Sa - lud Gwer - chez, dreist pep hi - ni di - namm; C'houi 'zo pell - pell 'raok

an holl wer - che - zed Hag u - he - loc'h en Nenv oc'h a - ze - zet o Ma - ri - a. §

rit.

76 - Pegen kaer ez eo Mamm Jezuz⁽¹⁾

DE LA VILLEMARQUÉ

air: Bale Arzur

REFRAIN

Pegen kaer ez eo Mamm Je - zuz, Pegen dous ha tru - ga - re -

⁽¹⁾ Cantique inspiré d'un cantique espagnol, déjà traduit en français par Ozanam. L'air du couplet est récent.

-zuz, Pe-gen mat ha ma-de-le-zuz. 1. La-var d'in me, den an Ar-

-vor, Ha ken kaer eo da vag war vor, Gant he goue-liou gwenn-kam di-gor. §

Harm. d'après M. MAYET

77 - Eur o'hoant bras am eus

Air et accompagnement du N° 58, page 34

HENRY

78 - O va ene, kanomp bemdez

air: De Marie qu'on publie

C.L.

1. O va e-ne, ka-nomp bem-dez Da Va-ri meu leu-di-ou,
He o-be-rou, he holl bu-hez A zo leun a vur-zu-dou.

REFRAIN

Gloar da Va-ri Ha-meu-leu-di! Pe-bez bur-zud e-vu-rus, Ma-ri

Gwer-chez ha mamm i-vez, Gwer-chez ha Mamm da Je-zuz.

79 - Pegen kaer eo ar c'hantikou

FLOC'HIC

air: O Fili

1. Pe - gen kaer eo - ar c'han - ti - kou, Pe - gen eu -

- rus - ar par - re - ziou, Pa - la - var holl - ar c'ha - lo - nou Meu -

REFRAIN

- lomp Ma - ri. Bem - dez bem - noz - hag e - peb ti, Meu - lomp Ma - ri.

80 - Kalon dinamm Vari

F. M. LE GALL

air: de Lourdes

1. Ka - lon di - uamm Va - ri, Leun a ga - ran - tez, Ni

REFRAIN

'zeu d'ho sa - lu - di Gant an holl E - lez. A - ve, a - ve, a -

- ve Ma - ri - a, A - ve, a - ve, a - ve Ma - ri - a. FIN

80^{bis} - autre air

air breton

1. Ka - lon di - namm Va - ri, Leun a - ga - ran - tez,

Ni 'zeu d'ho sa - lu - di Gant an holl E - lez.

REFRAIN

A - ve, a -

- ve, a - ve Ma - ri - a, A - ve, a - ve, a - ve Ma - ri - a.

Harm. M. CORNET

81 - Laudate Mariam

J. SALAÜN

Andante

1. Lau - da - te Mamm zau - tel, Dreist an oabl ske - dus, Hor

c'ha - lo - nou fi - del A bi - gno joa - ius. Mamm Dou - e, o Gwer - chez, Be - Lau - da - te, Lau - da - te, Lau -

REFRAIN

- zit hor c'ha - ran - tez Mamm Dou - e, o Gwer - chez, Be - zit hor c'ha - ran - tez. - da - te Ma - ri - am. Lau - da - te, Lau - da - te, Lau - da - te Ma - ri - am.

82 - An hent sura

*LE BRIS

air: Heureux qui dès son enfance

REFRAIN

An hent su - ra da bep hi - ni D'o - ber e zil - vi - di -

- gez. Eo be - za d'ar Wer - c'hez Va - ri De - vot e - pad e vu - hez. FIN

1. Ma - ri 'zo gwir Vamm da Zou - e, Gwer - c'hez eo ar gwer - c'he -

- zed; Je - zuz, Hor Zal - ver, Hor Rou - e, Gant Ma - ri 'zo bet ma - get. §

Harm. M. PONDAVEN

83 - O Mamm a garante

rec. de Gourin

REFRAIN

O Mamm a ga - ran - te, Pe - det 'vi - domp pe - det! Ni 'zo ho pu - ga -

- le, Ha c'houi hor Mamm ga - ret. 1. Pe - domp, po - blou kris - ten, Ar Werc'hez FIN

ben - ni - get, Rak be.pred he fe - dem Gant Dou.e 'zo kle - vet.

Harm. M. LOZAC'HMEUR

84 - Digor eo miz Mari

Air et accompagnement du N° précédent: 83

GUILLOU

85 - Me a laka va fizianz

*RIOUAL

air: O ma tendre musette

Allegretto

1. Me a la - ka - va fi - zians, Gwerc'hez, en ho si -

- kour; Deut' ta, m'ho ped, gant dou - jans D'ar gas hon e - ne -

- bour; Pa skoy va eur di - we - za, Me'bed ho ma - de - lez

D'o - ber d'in mout d'a - ze - za E ki - chen an E - lez.

Harm. M. PONDAVEN



86 - Mari, hor Mamm garantezuz

Mgr LE JOUBIOUX

air: Pennherrez Kéroulaz

Ma - ri hor Mamm ga - ran - te - zuz, Tao lit eur zell ma - de - le -

Musical notation for the first system, featuring a treble and bass clef with a 6/8 time signature. The melody is in G major and the accompaniment is in a similar style.

- zuz, Warnomp el lec'h - man das - tu - met E - vit ho meu - li, Mamm ga - ret.

Musical notation for the second system, continuing the melody and accompaniment from the first system.

Harm. M. MAYET

87 - O Gwerc'hez Vari, va mamm ger

*KERSALÉ

air: Al lochenn

1. O Gwer - c'hez Va - ri, va mamm ger E - han d'ho ka - rout ne rin
Rak c'houi zo ker mat em c'hen - ver Ma ven gwall fal - lakr ma n'ho

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature. The melody is in G minor and the accompaniment is in a similar style.

bi kar - - ken E pe - lec'h e ven - me bre - man, Ma n'ho pi -

Musical notation for the second system, continuing the melody and accompaniment.

- je ken a - li - es Mi - ret ouz Dou - e d'am bar - na Ha d'am skei

Musical notation for the third system, continuing the melody and accompaniment.

en e vu - a - ne - - gez? Ha d'am skei en e vu - a - ne - - gez?

Musical notation for the fourth system, including a 'rit.' (ritardando) marking in the bass line.

88 - Santez Mari, Mamm Doue

San - tez Ma - ri, Mamm Dou - e, e - pep am - zer Gwer - c'hez, - Je - zuz a - vo -

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

va Roue, ha c'houi va Roua - nez; E - vel ma'z eo - va bar - ner, - be - zit va fa - tro -

Musical notation for the second system, continuing the melody and accompaniment from the first system.

- nez, - Hag e - vi - doun - di - ra - zau - - - - - be - zit al - vo - ka - dez. -

Musical notation for the third system, ending with a 'rit.' (ritardando) marking. The key signature changes to one flat (F) in the final measure.

Harm. M. MAYET

89 - Gwerc'hez leun a drugarez

Même air que le précédent: N° 88

J. GUERMEUR

90 - Evit beva gant levenez

GUILLOU

1. E - vit be - va gant le - ve - nez, N'eus ket e - zomm aour na per - lez, Nag

Musical notation for the first system, featuring a treble and bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

eur c'has, tell a ve sa - vet E - gern be - tek bro ar ste - red: - Din - dan ar soul en eul lo - chenn Ar

Musical notation for the second system, continuing the melody and accompaniment.

paour a c'hell c'hoarzin laou - en, - E - vit be - va gant le - ve - nez, Ka - rit Jezuz ha gar Werc'hez. -

Musical notation for the third system, ending with a 'rit.' (ritardando) marking. The key signature changes to one flat (F) in the final measure.

Harm. M. MAYET

Voir air 90 bis page 85

91 - Gwir vugale ar Werc'hez

LABASQUE-GUILLOU

1. Gwir vu - ga - le ar Wer - c'hez a die be - za san - tel
Ha star - taat e gras Dou - e bem - dez be - tek mer - vel.

An dud laosk ha ne ra - fent ne - met fall ga - lo - ni, —

Pe - naos e c'hell - fent be - za bu - ga - le da Va - ri.

Harm. M. MAYET

91^{bis}

Gwir vu - ga - le ar Wer - c'hez...

* P. BOURDOULOUS 92 - O Mamm ha Gwerc'hez SOUCHIER

REFRAIN

O Mamm ha Gwer - chez D'eo - h e vin bem - dez Ha korf hag e - ne

air: Bonne Marie, je te confie

D'eo'h c'houi me 'gin_nig Va c'hu.ru_nen_nig; Ra vo en_nēnv Rentet d'in gou.

_de Ra vo en_nēnv Rentet d'in gou_de. 1. Hi_rio Mamm ga_ret,

Di_rak ho tron Omp holl di_re_det A wir ga_lon.

Harm. M. CORNET

93 - Holl vugale Adam

GUILLOU

air: Theophilus

1. Holl vu_ga_le A_dam_ 'Zo di_war ar pe_c'hed, Nep

hi_ni n'eo di_namm_ O tont e_barz ar bed, Ne d_omp ket ga_net c'hoaz, Ha

se_tu ni ma_ro... Rak hon e_ne siou_az! 'Zo lous ha di_va_lo.

d'après M. MAYET

94 - Piou eta eo hounnez

Mgr LE JOUBIUX

air: Quam pulchre graditur

Piou e - ta eo houn - nez E - - lez, la - rit d'in - me

Musical score for the first system of 'Piou eta eo hounnez'. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Piou e - ta eo houn - nez E - - lez, la - rit d'in - me' are written above the staff.

A zav eus an de - sert e - vel ar gou - lou - de?

Musical score for the second system of 'Piou eta eo hounnez'. It continues the grand staff from the first system. The lyrics 'A zav eus an de - sert e - vel ar gou - lou - de?' are written above the staff.

Na kae - ra - - krou - a - du - rez! Glan a bep namm leun a fur - nez.

Musical score for the third system of 'Piou eta eo hounnez'. It continues the grand staff. The lyrics 'Na kae - ra - - krou - a - du - rez! Glan a bep namm leun a fur - nez.' are written above the staff.

95 - Kanomp eur c'hantik nevez

GUILLOU

(8 Septembre)

J. M.

REFRAIN: Ka - nomp eur c'hau - tik ne - vez Eu deiz - mau kaer ha

Musical score for the first system of 'Kanomp eur c'hantik nevez'. It features a grand staff with a treble clef and a bass clef. The key signature is two flats (Bb and Eb), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'REFRAIN: Ka - nomp eur c'hau - tik ne - vez Eu deiz - mau kaer ha' are written above the staff.

ben - ni - get: Se - tu ga - net ar Wer - c'hez, E kê - rig Na - za - reth. FIN

Musical score for the second system of 'Kanomp eur c'hantik nevez'. It continues the grand staff. The lyrics 'ben - ni - get: Se - tu ga - net ar Wer - c'hez, E kê - rig Na - za - reth. FIN' are written above the staff. A 'rit.' marking is present in the bass clef.

1. Eur c'hrou - a - dur, o tont er bed, A zi - gas gan - tan joa - us - ted D'e ge - rent

Musical score for the third system of 'Kanomp eur c'hantik nevez'. It continues the grand staff. The lyrics '1. Eur c'hrou - a - dur, o tont er bed, A zi - gas gan - tan joa - us - ted D'e ge - rent' are written above the staff.

ha d'o mi_gno_ned: Mer_c'hig Joa_chim hag_Au_na, Ma_ri, mu_ia ka-ret Dou_

-e, A ra tri_dal gant_jo_a, An dou_ar hag_an Nēnv. Ka_

96 - Kaset e voe gant Doue

GUILLOU

air: Du séjour de la gloire (XV^e s.)

1. Ka - set e voe gant Dou_e An Ar - chel Ga_bri - el, D'eur

ger ar Cha_li - le - e, D'eun ti paour ha san - tel; Ka -

-set 'voe da Na - za - reth Gant urz da za_lu - di Eur Wer - c'hez dous ha

par_fet A oa han_vet Ma - ri.

autre finale

oa han_vet Ma - ri.

GUILLOU

97 - Piou lavaro pebez glac'har

air: Ar c'hakous

1. Piou la - va - ro pe - bez gla - c'har A c'hou - zan - vas war ar C'hal -

- var Te - ne - ra Mamm zo bet bis - koaz - P'e - do he Mab stag ouz ar Groaz? -

Harm. M. BARGILLIAT

98 - Piou eo hounnez a bign

P. L'HELGOUALC'H

(pour la fête de l'Assomption)

J. M.

Lent et recueilli

1. Piou eo houn - nez a bign en he man - tell a -

c'hoar, Kaer - da we - let e - vel al loar, Ske - du - soch kalz e -

- get - ne d'eo, Heol mous - choar - zus an hanv - holl a - laou - ret e - vleo.

99 - O deiz kaer, pa zeuas Doue

P. BARNABÉ

Air et accompagnement du N° 72, page 40

100 - Ar goanv en deus kuitaat

GUILLOME

Air et accompagnement du N° 93, page 51

101 - Tremenet eo ar miz santel

GUILLOU

Tre - me - net eo ar miz san - tel , A zo gouest - let d'eoù'h, ô Ma -

- ri, Bo - det bem - dez en ho cha - pel, Dous e ka - vemp ka - na, pe -

- di Pa - ve - zer ken brao a - sam - bles Ha - ret e vi - je ki - mia -

- da? Pe - rak e - ta eo er - vu - hez Hir an - an - ken, berr ar jo - a.

REFRAIN

Miz mae, ke - na - ve - zo — Bu - an out aet en - dro, — Miz mae, ke - na -

- ve - zo Bu - an out aet en - dro, — Miz mae, ke - na - ve - zo!

102 - Truez, va Doue

QUÉMÈNER - GUILLOU

A. KUNC

air: Pitié, mon Dieu

1. Dal - let oamp holl ha mez - vet gaut ar pe - c'hed, Hep aon na

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat).

mez e tor - remp ho le - zenn, Ha ret 'vo c'hoas d'ar gu - run ha d'al -

Musical notation for the second system, continuing the melody and accompaniment from the first system.

- lu - c'hed Dis - kouez ez eus eur Mestr a - zioc'h hor penn?

Musical notation for the third system, concluding the main body of the piece.

REFRAIN

Tru - ez va Dou - e! Hor c'heuz 'zo bras; Sa - vit hor bro hep -

Musical notation for the first system of the Refrain, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat).

- da - le Ken

1. u - hel ha bis - koas. Sa -

2. u - hel ha bis - koas.

Musical notation for the second system of the Refrain, showing two endings. The first ending leads back to the beginning of the Refrain, and the second ending is marked 'rit.' (ritardando). The key signature has one flat (B-flat).

103 - Rener an Iliz

P. BARNABÉ

air: Pange Solemnes

1. Re - ner an I - liz eu deus d'eomp em - ban - net

Musical notation for the first system of 'Rener an Iliz', featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat).

Ez eo bet Ma - ri dent er bed hep pe - c'hed; Hag ar bed

kris - ten a lid gaut le - ve - nez Glan - ded ar Wer - - c'hez.

104 - Patronez dous ar Folgoad

Air et accompagnement du N° 140, page 75

*GUILLOU

air: Kelven

105 - Itron Varia Rumengol

GUILLOU

1. Li - li ar - c'han - tet o - de - liou, War ribl au dour 'zo er pra -

- jou; Dou - e d'e - zo 'ro - as dil - had A skuilh er mae - ziou pep c'houez -

REFRAIN

- vat. I - tron Va - ri - a Ru - men - gol, Gwerc'hez gal - lou - dus re - med

holl, Roit d'eomp hi - rio, en han' Dou - e, Ye c'hed ar c'horf hag an e - ne.

106 - Gwerc'hez, Rouanez an Arvor

P. BOURDOULOUS

air des marins

REFRAIN

Gwer-c'hez, Rou - a - nez an Ar - vor, Roït ho pen - noz d'an dud a

vor; Pe - dit, pe - dit ho Mab Je - zuz Da ve - za ou - zomp tru - e -

- zuz A - ve, Maris Stel - la De - i Mater Al - ma.

Harm. M. DECKER

Les couplets peuvent se chanter sur l'air suivant:

Hor mi - cher - ni a zo - hen - vel Ouz mi - cher goz an E - bes -

- tel; Ni e - vel - do a rank poa - nia Er mor da c'hou - nit hor ba - ra. §

Les fêtes de l'année (Nos 107 à 124)

107 - Deut, Salver ar bed

air: Creator alme siderum

1. Deut, Sal-ver ar bed, dis-ken-nit, Ha diouz Sa-tan hon di-li-vrit

Dis-ken-nit eus ar ba-ra-doz, Ni 'zo pell 'zo ouz ho kor-toz.

108 - Pa voe ganet Jezuz

1. Pa voe ga-net Je-zuz Hor Zal-ver, Ma-ri, e Vamm, ker
E Beth-le-em, en eur c'hraou dis-ter, Ha war ar plouz hen

mail-hu-ras, —
as-ten-nas. —

REFRAIN
Glo

ri-a in ex-cel-sis

1. De-o.

2. De-o.

autre air ad libitum pour le couplet:

1. Pa voe ga-net Je-zuz Hor Zal-ver, Ma-ri, e Vamm, ker mail-hu-ras,
E Beth-le-em, en eur c'hraou dis-ter, Ha war ar plouz hen as-ten-nas.

109 - Petra 'zo henoz a-nevez

SABOLY (+1675)

1. Pe - tra 'zo he - noz a ne - vez, Ma 'zeus dre holl joa,

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music consists of several measures of eighth and quarter notes.

le - ve - nêz? Pe - rak ez a dre van - den - nou An dud en

Musical notation for the second system, continuing the melody and accompaniment from the first system. It includes a fermata over the final note of the first measure.

noz d'an i - li - zou? An dud en noz d'an i - li - zou?

Musical notation for the third system, concluding the piece. It features a 'rit' (ritardando) marking and ends with a double bar line and repeat sign.

110 - O nag omp evurus

P. BARNABÉ

air: Puer natus

REFRAIN

O nag omp e - vu - rus Da ga - na d'ar Ma - big Je - zuz

Musical notation for the first system of the refrain, in a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 7/8. The melody is in the treble clef, and the accompaniment is in the bass clef.

Eur chan - tik du - di - us. E - lez a gan a vi - lie - rou, Al - le - lu - ia!

Musical notation for the second system of the refrain, including a 'FIN' marking and a double bar line.

Ken na dre - gern bolz au neu - vou, Al - le - lu - ia, Al - le - lu - ia. ❄

Musical notation for the third system of the refrain, concluding with a double bar line and a decorative flourish.

111 - O mabig Jezuz

67

1. O ma-big Je-zuz, deoc'h me 'lar: A-greiz va c'ha-lou me ho

kar! Ya dreist pep tra me ho ka-ro Betek ma teuy eur va ma-ro.

Harm. M. LOZAC'HMEUR

112 - Ni hoc'h ador, Mabig Jezuz

P. BOURDOULOUS Air et accompagnement du N° 76, page 42

113 - Dudius eo ar Mab dinamm

A. CONQ

Lent

1. Du-di-us eo ar Mab di-namm, Du-di-us eo ar Mab di-

-namm, E Beth-le-em ken-ver e Vamm, Va Mestr ha va Rou-e

O ma-de-lez est-lam ar Bu-gel Dou-e.

114 - Sklerijen gaer lugernus

A. CONQ

Air et accompagnement du N° 96, page 53

115 - War ar menez ar Bastored L. VIDAL

H. DU RUSQUEC

air: Vierge, fontaines, rochers

1. War ar__me_nez__ar Bas_to_red, A_greiz di_wall o den_ve_di_gou, Ker-

Musical notation for the first system, featuring a treble and bass clef with a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

REFRAIN

kent_en noz skle_ri_jen.net O deus_klevet e barr an nen_vou. Nou_ël,

Musical notation for the first system of the Refrain, featuring a treble and bass clef with a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Nou_ël, Nou_ël da_Je_zuz Nou_ël, Nou_ël, Nou_ël da Je_zuz.

Musical notation for the second system of the Refrain, featuring a treble and bass clef with a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Harm. M. BESNIER

116 - Gloar ha mil bennoz

A. CONQ

HAENDEL

REFRAIN

Gloar ha mil ben_noz D'ar_Ma_big bi_han Deut eus_ar ba -

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

-ra_doz E_vit hor pre_nan. 1. En_eur c'hraou_ig dis_ter, Di_gor d'an a -

Musical notation for the second system, featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. A 'rall.' marking is present in the treble clef, and a 'FIN' marking is present in the bass clef.

-vel Eo_ga_net Hor Zal_ver, Ka_nomp_holl No_ël!

Musical notation for the third system, featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

119 - Ni ho salud, Kroas benniget

HAYND

1. Ni ho sa - lud, Kroas ben - ni - get A - zioch hor penn ne - vez sa -
Ma tal - c'himp sonj eu hor c'ha - lon Eus gra - sou kaer ar mi - si -

Musical notation for the first system of the song, featuring a treble and bass clef with a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

- vet — **REFRAIN**
- on. — Meulomp, meu - lomp a vouez u - hel Je - zuz hag e Groas san -

Musical notation for the second system of the song, continuing the melody and accompaniment from the first system.

- tel, Meulomp, meu - lomp. a vouez u - hel Je - zuz hag e Groas san - tel.

Musical notation for the third system of the song, concluding the piece with a final cadence.

Harm. M. PONDAVEN

120 - Gouelit, va daoulagad

mission de Gourin (1828)

1. Goue - lit, va daou la - gad, se - tu ma - ro Je - zuz! — Ma -

Musical notation for the first system of the second song, featuring a treble and bass clef with a 6/8 time signature.

- ro Je - zuz 'vi - domp, — pe - che - rien gwall - eu - rus. — **REFRAIN**
Ma -

Musical notation for the second system of the second song, including the refrain.

- ro Je - zuz 'vi - domp war beg Me - nez Kal - - var Pe

Musical notation for the third system of the second song, concluding the piece.

ga - lon ne — ran - no gant keuz ha gant gla - c'har?

Harm. du Refrain M. MAYET

121 - Deomp holl da liorz Olived

LÉON

PERGOLESE

1. Deomp holl da li - orz O - li - ved, Kerzomp war rou - dou Je -

- zuz; Heuil-homp Mab Dou - e a spe - red En e an - go - ni skri -

- uz; E ga - lon ben - zet er gla - c'har En dae - lou e zaou - la -

- gad, Daou-ble-get be-tek an dou - ar, En em er - bed ouz e Dad.

122 - Klevit tudou (Pâques)

Air et accompagnement du N° 79, page 44

123 - War dal ar Bed

GUILLOU

1. War dal ar Bed an heol a bar Hag a strev eur splann der dis

Musical score for 'War dal ar Bed' in 6/8 time, featuring a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat).

- par: Da vin tin Pask, leun a vu - hez Eo sa vet Je - zuz eus ar bez.

Musical score for 'War dal ar Bed' continuation, featuring a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). A 'rit.' marking is present in the second system.

124 - O Tad krouer

P. BARNABÉ

Air et accompagnement du N° 53 "Adoromp holl" page 32

125 - Pegen dous eo, Doue Santel⁽¹⁾

GUILLOU

1. Pe - gen dous eo Dou - e san - tel, Be - va e

Musical score for 'Pegen dous eo, Doue Santel' in 6/8 time, featuring a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#).

skeud ho ti - ouas - kell!

Tri - dal a

Musical score for 'Pegen dous eo, Doue Santel' continuation, featuring a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#).

ran en hoc'h i - liz, Ha va c'ha - lon a lamm am c'hreiz.

Musical score for 'Pegen dous eo, Doue Santel' continuation, featuring a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). A 'rit.' marking is present in the second system.

(1) Remplacé par l'endossement (19 oct. 1970)

En l'honneur des Saints et diverses circonstances

(Nos 126 à 146
& 158 à 163)

126 - Sant Jozef, pried Mari

P. ROT

REFRAIN

Sant Jo - zef, pri - ed Ma - ri, Tad - ma - ger da - Je -

- zuz, Ni fell d'eomp hoc'h e - no - ri Pa - tron ka - ran - te - zuz. *FIN*

1. Mi - rer choa - zet gant Dou - e D'e Vab ha dar Wer - c'hez, — Bet

hoc'h eus en ho pu - - hez An - ken ha le - ve - nez. —

127 - Neb a gar beva fur

MAT

REFRAIN


Neb a gar be - va fur - hag eü - rus, Ha

mer - vel hep spont nag - an - ken, Da Jo - zef pa - tron

ka - ran - te - zuz, A dle gaut feiz kas e - be - denn.

1. Pri - ed da Va - ri, Mamm ha Gwer'chez, Tad ma - ger

da - Zal - ver ar bed, Div - lamm ha fi - del, skouer ar

fur - nez E c'hou - lenn en de - fe - be - pred. 

128 - Embanner bras ar binijenn⁽¹⁾

GUILLOU

DURAND

1. Em - ban - ner bras ar bi - ni - jenn, Hi - rio se -

- laou - it hor pe - denn Ka - ret oc'h bet gant

Hor Zal - ver; C'houi 'zo pro - fet, C'houi 'zo mer - zer.

129 - Aotrou Sant Per

A. CONQ

air: Bozen Elljant

Ao - trou Sant Per, hor zant pa - tron, Kres -

- kit hor feiz, hon nerz ka - lon, Ma ve - zimp

holl gwir vu - ga - le — D'an I - liz sa - vet gant Dou - e.

peut se chanter aussi sur l'air du N° 105

(1) Composé pour St Jean Trolimon. Dans le Nord Finistère on le chante en majeur, mais l'air original est en mineur.

130 - Eun deiz Jezuz a welas

GUILLOU

1. Eun deiz Je-zuz a we-las war mor Je-ne-za-reth — Si-mon hag e

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

vreur An-dre, a ioa o klask pes-ked; — Gaiin-me deut, e-me-zan, — laos-

Musical notation for the second system, continuing the melody and accompaniment from the first system.

-kit ar pesket mut; C'houi 'vo c'hoaz pes-ke-tourien, met pes-ke-tourien tud.

Musical notation for the third system, concluding the main part of the piece.

REFRAIN

Per eo stu-rier an I-liz, — her-vez komz Hor Zal-ver, — Hag

Musical notation for the first system of the Refrain, marked with a forte (ff) dynamic and featuring accents (>) over the notes.

ar Pab a zo bre-man — en deus gal-loud Sant Per.

Musical notation for the second system of the Refrain, ending with a ritardando (rit.) marking.

131 - O Tad santel

S^r Anne de Jésus

REFRAIN. O tad san-tel, — ni 'fell d'eomp holl ple-ga — Dindan ho torn — sa-vel d'hor ben ni.

Musical notation for the Refrain of 'O Tad santel', featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature.

-ga, Ni 'ro io d'eo'h _ evit harpa ho tron, Hon a lu_zem, _ hor bre'h hag hor c'ha_lon.

Musical notation for the first system, including treble and bass staves with notes and rests. The piece concludes with a *rit.* marking and a **FIN** sign.

1. Ar Pab,er skol gant ar Spered San tel, A zo e penn an es.ki.bien fi _ del; Kom.zou ar

Musical notation for the second system, including treble and bass staves with notes and rests.

Pab a verk ar gwir gre.denn, Galloud ar Pab a c'houarn peb kris.ten. O tad san_

Musical notation for the third system, including treble and bass staves with notes and rests. The piece concludes with a *f* marking and a double bar line.

Harm. M. CORNET

132 - Itron Santez Anna

GUILLOU ???

REFRAIN

I - tron Santez An - na, Ni ho ped gant jo - a Mi - rit tud an Ar -

Musical notation for the first part of the refrain, including treble and bass staves with notes and rests. The time signature is 6/8.

-vor War. zou - ar ha war vor! 1. Mamm zan_tel a Va - ri, Sa - lud a greiz ka_

Musical notation for the second part of the refrain, including treble and bass staves with notes and rests. The piece concludes with a *rit.* marking and a **FIN** sign.

-lon! E - nor ha meu - leu - di D'hor mamm ha d'hon i - tron.

Musical notation for the third part of the refrain, including treble and bass staves with notes and rests. The piece concludes with a double bar line.

133 - Santez Anna, Patronez vat

A. CONQ

Andantino

REFRAIN: San - tez An - na - Pa - tro - nez vat, Beil - hit bem - dez War an ti -

- e - ge - zious brei - zat Gant karan - tez. 1. Pa - tro - nez ar Vreto - ned Hor mamm sau -

- tez An - na - Di - ra - zoc'h ni 'zostou - et - Da be - di, da ga - na. - Sau -

Harm. M. PONDAVEN

134 - Santez Anna, hor patronez

J. M.

1^{er} CHOEUR

San - tez An - na, hor pa - tro - nez -

2^e CHOEUR

Sau - tez An - na hor pa - tro -

1^{er} CHOEUR

- nez, - Ni ho sa - ludgant ka - ran - tez. REF: Da Sau - tez An - na da - Sau - tez

2^e CHOEUR

ENSEMBLE

An - na Par - do - ner a - ya A ga - vo si - kour vat, ha - joa.

135 - Nann, n'eus ket e Breiz

Air et accompagnement du N° 11, page 9

136 - Me ho salud war va daoulin

* HENRY

Air et accompagnement au 136^{bis}, page 86

137 - Sant Kaourantin, patron Kerne

REFRAIN

Sant Kaou-ran - tin, pa - tron Ker - ne Di - wal - lit
 Grit ma vi - rimp le - zenn Dou - e Be - tek eur

mat hor bro; 1.
hor ma -

2.

-ro. 1. C'houi'zo bre-mau gant an E - lez Ske - dus ho

ku - ru - nenn. Ni 'zo er bre-zel di-dru - ez, Er boan hag - en au - ken. §

138 - Va diwalit, Elig Doue

* P. MAUNOIR

1. Va di - wa - lit, E - lig Dou - e, Mi - rit va

c'horf ha va e - ne Mi - rit va c'horf ha va e - ne.

139 - Savomp hor mouez

(prière pour un jeune prêtre)

A. CONQ

Andantino

Sa - vomp hor mouez hag hor c'ha - lon da be - di Eun Dou - e

Musical notation for the first system, featuring a piano (*p*) dynamic marking.

mat ha leun a dru - ga - rez; — Ha kanomp d'e - zan bennoz ha meu - leu - di, 'Vit an e -

Musical notation for the second system.

- nor en deus grêt d'hor par - rez O ke - me - ret u - nan eus hor c'hen - vro - iz d'e zer - vi -

Musical notation for the third system.

- cha bem - dez ouz an ao - ter, D'o - ber bem - dez la - bour santel an I - liz la -

Musical notation for the fourth system, including a 3/4 time signature change.

- bour Jezuz Hor Zal - ver Sal - ver Je - zuz, ro - it d'ar be - leg ne - vez Gra - sou foun -

Musical notation for the fifth system, including *rit.* and *f DISKAN* markings.

- nus ma ra - io la - bour vat; E parkan e - ne - ou an eosterienn'zo rou - ez Ha bras eo an eost - ad.

Musical notation for the sixth system, including *p* and *rall.* markings.

140 - Eus an Arvor, ar menez

J. M. PERROT

(prière pour un jeune prêtre)

air: Kelven

RÉFRAIN

Ben - noz, ben noz d'eo'h, Je - zuz, ha mil gwech tru - ga - rez! — E -

- vit an e - nor dis - par ho peus graet d'hor par - rez, — O tout en - ni - da - zi - bab hag

eu - ni da c'hel - ver — U - nau eus he bu - ga - le da vont ouz ho'h ao - ter — FIN

Harm. M. BARGILLIAT

(On peut, si l'on veut, chanter les couplets sur l'air suivant)

1. Eus an Ar - vor, ar me - nez, di - re - det gaut du - di, — Ka - nomp hi - rio da

Zou - e, ka nomp veu - leu - di, — Eun deiz kaer e - vel he - man, deiz eun ofer'm ne -

- vez — A zo eun deiz a ven - noz pa - ret war eur bar - rez. — §

141 - Doue galloudus

(prière pour les vocations)

REFRAIN

Dou - e gal - lou - dus, ro - it d'eomp be - le -

fen. 1. Da veu li hoc'h ha - no bem - dez ouz an Ao - ter.

Musique et Harm. de M. MAYET

142 - C'houi holl a zo kristenien

(Propagation de la foi)

Air et accompagnement du N° 140, page 75

*S^r Anne de Jésus - LE GALL

143 - Lavarit d'eomp, breurigoù

(S^{te} Enfance)

Air et accompagnement du N° 140, page 75

CANÉVET - HORELLOU

144 - Kanomp, kanomp da virviken

(école chrétienne)

Air et accompagnement du N° 5, page 6

ou du N° 6, " 7

A. CONQ

145 - Roit, Aotrou Doue

(mariage)

A. CONQ

LE DANTEC

Andantino

REFRAIN: Ro - it, Ao - trou Dou - e, ben - noz d'ho pu - ga - le,
Ma tou - gint mat bem - dez, Gant nerz ha ka - ran - tez,

U - na - net gant ar Za - kra - mant,
Ar groaz zo Io - demn pep u - nan, Hed ar vu - hez, Hed ar vu - hez.

Da gres - ki vouenn au dud war zou - ar hag en nenv, Da

dre - - - c'hi ar ma - ro a falc'h - o bu - ga - le, Dou -

- e 'dao - las e ven - noz, e li - - orz au E - den, War

an daou bri - ed ken - ta, war an daou gen - ta den.

pour terminer:

O Gwerc'hez Va - ri, mamm a dru - ga - rez, Kle - vit hor pe - demn,

Grit ma vint be - pred hi - rio ha bem - dez pri - e - jou kris - ten.

146 - O devez leun a joa (mariage)

REFRAIN

O de - vez leun a joa, 'vi.doc'h, tud yaou - ank kris - ten, 'zo

deut a - man hi - rio d'en em rei e - vit bi - ken,


Da c'hou lenn gant Dou - e ha gant e I - liz san - tel


War ho pro - mes aou kaer la - kaat 'vit mat eur zi - ell.

Harm. M. PONDAVEN

147 - Eman ret ho kuitaat

air: Avant de quitter notre maître

E - man  ret ho kuitaat, o Je - zuz Met ga - neoç'h ni 'jomp a - ga - lon. *FIN*

Ga - neoç'h be - pred e ve - zimp eü - rus, Hag e ka - vimp ar peoç'h gwi - rion. E - man 

Harm. M. CORNET

SUPPLÉMENT



VIII^e PARTIE

Airs en bis

Eun Doue hebken a adori

(2^e air)

air: Gwiklan ar Barz

1. Eun Doue hep_ken a a - do - ri Ha dreist pep tra holl a ga -

- ri. 2. Na dou ket ha_no Mestr ar bed, Ma n'ac'h eus a - beg vat e - bet.

Harm. M. PONDAVEN

Eun Doue hebken a adori

(3^e air)

(air français)

1. Eun Doue hep - ken a a - do - ri Ha dreist pep tra holl

a ga - ri. Se - tu a - ze Gour - c'he men - nou Dou - e Le -

- zenn a ga - ran - te 'Vit sil - vi - di - gez hou e -

1. ne. Le -	2. ne.
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Bezit laouen evit ato

(*Angélus de Pâques - 2^e air*)

1. Be-zit laou - en - e - vit - a - to, Rou - a - nez bro - an Nen - vou;

Musical notation for the first system of the first part of the piece, featuring a treble and bass clef with a 3/8 time signature and a key signature of one sharp (F#).

La - va - rit bu - an ke - na - yo D'an dru - builh ha - d'an dae - lou: Je -

Musical notation for the second system of the first part of the piece, continuing the melody and accompaniment.

- zuz, - ho Mab, n'eo mui - ma - ro Ka - nomp e - veu - leu - di - - ou

Musical notation for the third system of the first part of the piece, continuing the melody and accompaniment.

Al - le - lu - ia, - Al - le - lu - ia, Al - le - lu - ia, - Al - le - lu - ia.

Musical notation for the fourth system of the first part of the piece, concluding with a *rit.* marking.

2^{bis} - Jezuz, va Zalver benniget

Je - zuz, va - Zalver benni - get Grit - ma ti - go - ro va spe - red

Musical notation for the first system of the second part of the piece, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#).

Ha ma tes - kin a wir ga - lon Ho le - zenn san - tel ha gwi - rion.

Musical notation for the second system of the second part of the piece, concluding the piece.

6^{bis} - D'ar Pantekost ar Spered-Glan

1. D'ar Pan-te_kost ar Spe_red— Glan A zis.ken.nas e teo_dou— tan War

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

an E_bes_tel da chou_arn — I_liz Je_zuz dre ho_daou_ — arn.

Musical notation for the second system, continuing the melody and accompaniment from the first system.

Harm. M. PONDAVEN

13^{bis} - Aman pell diouz an trouz**Moderato**

A - man pell diouz an trouz — Hag holl sa - far ar — bed, — Ar maeziou

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

am che_lemm_ken - koulz — Hag ar goui_zie - ka dok - to - red. —

Musical notation for the second system, continuing the melody and accompaniment from the first system.

Harm. M. BARGILLIAT

14^{bis} - Dalc'hit sonj mat, kristenien

Dal - c'hit sonj mat, kris - te - nien, ez eus eun deiz san - tel A zeu dre zon ar

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat).

c'hle - ier, bep si - zun, d'hor ger - vel Da vont d'an i - liz - par - rez 'vit

Musical notation for the second system, continuing the melody and accompaniment from the first system.

meu - li hon Ao - trou, Ha gou - leun gra - sou ne - vez e - harz an ao - te - riou. —

Musical notation for the third system, ending with a *rit.* marking. The melody and accompaniment conclude with a final cadence.

Harm. M. PONDAVEN

15^{bis} - O deiz santel

REFRAIN

O deiz - san - tel O deiz kaer a le - ve - nez — Hi - rio ha 'pad hor bu -

Musical notation for the first system of the refrain, featuring a treble and bass clef with a 6/8 time signature. The key signature has one sharp (F#).

-hez Da Je - zuz ni vo - fi - del. 1. O ver - vel, hor c'hen - ta tad — Gant e

Musical notation for the second system of the refrain, including a *FIN* marking. The melody and accompaniment conclude with a final cadence.

baour - kêz bu - ga - le — Ne laos - kas e - vit holl vad — Nemet mal - loz o - Dou - e. —

Musical notation for the third system of the refrain, concluding with a double bar line and a repeat sign.

38^{bis} - Abenn nebeut bloaveziou

A - benn ne-beut bloa - ve-ziou, war zou-ar Breiz I - zel, Me

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music consists of several measures with various note values and rests.

'gred e ve-ze rou-ez an dud fur ha sau-tel; Ar vez-ven-ti mil-li-ge-t a

Musical notation for the second system, continuing the melody and accompaniment from the first system. It includes a fermata over a note in the treble clef.

ya war gresk a - tao, Prest n'hor be-ze ken Dou-e ne - met - ar - bo - di - lio.

Musical notation for the third system, featuring a triplet of eighth notes in the treble clef. The system concludes with a double bar line.

Harm. M. PONDAVEN

* HENRY

61^{bis} - Deut, va Doue

B. GRIGNON de MONTFORT

REFRAIN

Deut, va Dou - e, — deut da ren em - c'ha-lou, — Deut d'am ma -

Musical notation for the first system of the refrain, in 6/8 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. It begins with a treble clef sign and a key signature change.

- ga — dre ar go mu - ni - on. — 1. Va e - ne paour a zo — ouz

Musical notation for the second system, including a *rit.* (ritardando) marking in the treble clef. The system ends with a double bar line.

ho kortoz, va Zal - ver, E - vel eun dou-ar yen — skar - ni - let gant gwall - am - zer. §

Musical notation for the third system, concluding the piece with a double bar line and a final cadence symbol (§).

90^{bis} - Evit beva gant levenez

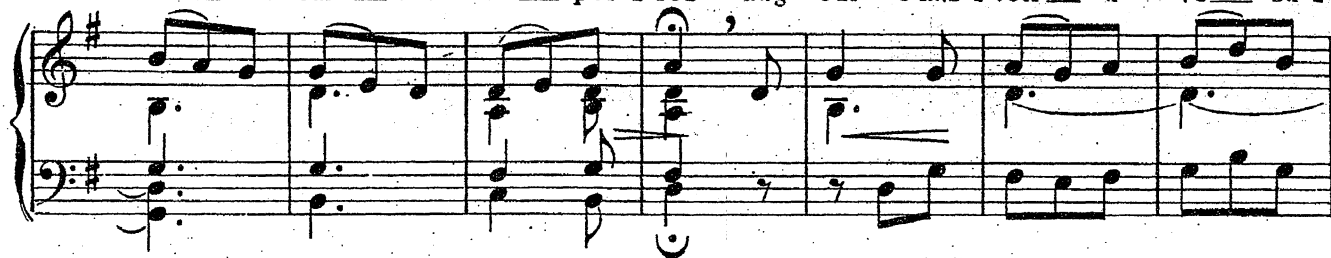
(air écossais)



1 E - vit be - va - gant le - ve - nez, - N'eus



ket - e - zomm - aour na - per - lez Nag eur c'has - tell - a ve - sa -



- vet E - gern be - tek - bro ar - ste - red. Din - dan ar soul - en



eul lo - chen Ar paour a c'hell c'hoar - zin laou - en. E - vit be -



- va - gant le - ve - nez, - Ka - rit Je - zuz - hag ar - Wer - c'hez.



121^{bis} - Deomp holl da liorz Olived

Deomp holl da li - orz O - li - ved, Kerzomp war rou - dou Je - zuz
Heuil - homp Mab Dou - e a - spe - red, En e - a - go - ni skri - jus.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and ends with a double bar line and repeat dots.

E ga - lon beu - zet e glac' har En dae - lou e zaou - la - gad, Daou - ble -

The second system of musical notation continues the piece. It features the same grand staff and key signature. The melody and accompaniment continue from the first system. The piece ends with a double bar line and repeat dots.

- get be - - tek an dou - ar En em - er - bed ouz e Dad.

The third system of musical notation concludes the piece. It includes a 'rit.' (ritardando) marking above the staff. The piece ends with a double bar line and repeat dots.

Harm. M. PONDAVEN

136^{bis} - Me ho salud war va daoulin

*HENRY

air: Breac'h sant Kaourantin

Me ho sa - lud war va daou - lin, Va es - kob

The first system of musical notation for 'Me ho salud war va daoulin' consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and ends with a double bar line and repeat dots.

mat, sant Kaou - ran - tin; Ra ve - zo skri - vet -

The second system of musical notation continues the piece. It features the same grand staff and key signature. The melody and accompaniment continue from the first system. The piece ends with a double bar line and repeat dots.

em e - ne Hoc'h ha - no hag ho ka - ran - te.

The third system of musical notation concludes the piece. It includes a 'rit.' (ritardando) marking above the staff. The piece ends with a double bar line and repeat dots.

Nouveaux Cantiques

148 - Kaer ha plijuz meurbed - PS. 133

F. GUIVAREC'H

R. ABJEAN

Kaer ha pli - juz meur-bed eo be - va as - sam - blez E - vel bredeur, U -

REFR.

- nan-e skoulm ar ga_ran - tez 1. Ar ga_ran_tez pe_bez ten_zor, gan - ti ar ga_lon a zi -

- gor Eur be-rad eol war ar gou - li, ha Ie_ve_nez da beb hi - ni. §

Harm. R. ABJEAN

149 - Meulit oll an aotrou

R. ABJEAN

Meu_lit oll, meu - lit an Ao_trou, c'hw i wir vu - ga_le, meu_lit

oll, meu_lit an Ao_trou, Ra ve - zo, ra ve - zo ben_ni_get. 1. A da - leg_a_vre man

hag hed ar_kan - ve_dou, Ra ve - zo em_ban net, meu_leu_di - e - ha - no. §

Harm. R. ABJEAN

150 - Warzu ennoh e savan va éné

V. SÉITÉ

R. ABJEAN

REFRAIN

§ War-zu en-noh e savan va é-né, va oll-fi-ziauz' zo en-noh va Dou-

- é 1. Neb a es-per en-noh n'hellket ru-zia, nag an dud fall ob-bér goap aure-zan; des-

- kit d'in, va Dou-é ho po-lon-tez, ma ker-zin eün dre hoh heachou bem-dez. §

Harm. R. ABJEAN

151 - Warzu ennoh 'savan va halon (Avent)

O. SEZNEC

REFRAIN

§ War-zu en-noh 'savan va ha-lon o va Dou-e, en-noh hebken am eus fi-ziauz.

1. En-noh 'm'euz feiz n'em bo ket da ru-zia, ne ve-zin ket goa-peetgant an es-trenn. §

Harm. R. ABJEAN

152 - Ganet eo ar Mabig Jezuz

F. GUÉGUEN

air: Il est né le Divin Enfant
REFRAIN

Ga - net eo ar Ma - big Je - zuz: So - nit, o -

- grôu; tre - ger - nit, kan - ti - kou; Ga - net eo ar Ma -

 - big Je - zuz: Ka - nomp hall ar c'he - lou joa - ius. **FIN**

1. A - hed am - zer pe - var mil bloa, Eo diou -

- ga - net gant ar bro - fe - ted; A - hed am - zer pe - var mil

bloa, E c'hor - tô - zemp he - ve - lep joal

153 - Setu deut en dro nozvez Nedelek

A. CONQ

air breton

1. Se - tu deut en dro noz - vez kaer Ne - de - lek;

Kous - ket eo'n e graou Mab an Holl c'hal - lou - dek,

En e ga - vell di - zoa - re Nag eo koan - tik Mab Dou - e!

Gant pe - bez le - ve - nez Ma - ri, mamm ha gwer - c'hez

A zell ou - tan 'tre ma kan au ae - lez er vann:

Gloar en neiv d'e wir Dad, Peoc'h er bed - man d'an dud vat.

rit.

N.B. Si on unit ce cantique au suivant, on passera immédiatement au refrain: Aelez ar baradoz.
Après le couplet: Gwelit e vadelez, on reprendra le refrain puis on reviendra au 2^e couplet du présent cantique.

154 - Aelez ar baradoz a ganas Noël!

A. CONQ

air breton

REFRAIN: Ae lez ar ba - ra - doz a ga - nas No - ël! Ka - nomp holl e -

-vel - do: Gloar d'an E - ter - nel No - ël, No - ël, No - ël!

Ka_nomp holl: No - ël! No - ël, No - ël Ka_nomp holl: No - ël!

1. Gwe - lit e va - de - lez Rou - e bras an Ae -

-lez Kous_ket war ar plouz, En eur c'hra_ouig dis - ter,

Di - gor de bep am - zer, 'Vel eun oa - nig dous. Ae -

155 - Eur krouadur, Mab karet an Tad

A. SEZNEC

REFRAIN

✂ Eur krou - a - dur, Mab ka - ret an Tad, war an dou ar 'vi - dom

ni hi - rio 'zo ga - net. 1. War e zis - koaz e - m'au merk e c'hal -

- loud, gal - vet e vo han - nad an Dou - e bras. ✂

Harm. R. ABJEAN

156 - Or Zalver 'vid or prena

R. ABJEAN

REFRAIN

✂ Or Zal - ver 'vid or - pre - na 'zo dis - ken - net kreiz or - bed - man; Peoh a zi -

- gas da bep hi - ni, Gloar da Zou - e - ha meu leu - di - 1. Rou - a - ned Tar -

- cis, Rou - a - ned Sa - ba a ga - so d'e - zan o - fo frau ka - er - ra. ✂

157_ Euz ar béz beo oun savet

93

A. SEZNEC

Euz ar béz beo oun sa-vet, ha ga-neuh e cho min be-pred, al-le-lu-la.

As-tennet 'peus gant ma-de-lez ho torn war-nom-me ken dis-tér, ha ken bur-

-zu-dus ho fur-nez, ma z'on mañ-tret gand he skler-der.

Harm. R. ABJEAN

158_ Karantez vraz an Aotrou Doue

A. SEZNEC

REFRAIN Ka-rañ-tez vraz an Ao-trou Dou-e a zo skuil-

-het di-vi-ner dre ar béd a-béz 1. An dud lé-al 'dri-do gant le-ve-

-nez, en eus gin-nig meu-leu-di da Zou-e.

159_ D'an den o henel

J. IRIEN

M. SCOUARNEC

D'an den o he - nel o teu komz Dou - e (*bis*)
 Gant c'hwaz an a - vel ha gant ar vu - he (*bis*) 1. Ar houmoul du an dies - te

Musical score for the first system of 'D'an den o henel'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket.

riou ar boan an an - ken.

Zo kinni - get skle - ri - jen - net dre feiz ho pe - denn.

Musical score for the second system of 'D'an den o henel'. It continues the grand staff from the first system. The melody and accompaniment are clearly visible. The piece ends with a repeat sign and a first ending bracket.

160_ Sell ouz an heol o sevel

J. SÉITÉ

M. SCOUARNEC

1. Sell ouz an heol o se - vel Al - le - lu - - ia.
 Kae - roh e sked an dremm - wel Al - le - lu - - ia.

Musical score for the first system of 'Sell ouz an heol o sevel'. It features a grand staff with a treble and bass clef. The key signature is C major and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket.

Interlude (Bombarde)

1. Ar béd hi - rio 'zo

Musical score for the second system of 'Sell ouz an heol o sevel'. It continues the grand staff from the first system. The melody and accompaniment are clearly visible. The piece ends with a repeat sign and a first ending bracket.

war hed Al - le - lu - - ia. Gant mall men - li mestr ar bed

Musical score for the third system of 'Sell ouz an heol o sevel'. It continues the grand staff from the second system. The melody and accompaniment are clearly visible. The piece ends with a repeat sign and a first ending bracket.

Al - le - lu - - ia. (*Bombarde*)

Musical score for the fourth system of 'Sell ouz an heol o sevel'. It continues the grand staff from the third system. The melody and accompaniment are clearly visible. The piece ends with a repeat sign and a first ending bracket.

161_ Aotrou Doue euz an nenvou, skuillit 95

J. SÉITÉ

M. SCOUARNEC

1. Ao - trou Dou - e euz an nen - vou, Skuil - lit war - nomp

Musical notation for the first system, featuring a treble and bass clef with a 3/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat).

gliz ho pen - noz (bis) Freal - zit i - ve or ha - lo - nou, di - go - rit

Musical notation for the second system, continuing the melody and accompaniment from the first system.

deom ho pa - ra - doz. (Tous) Di - go - rit deom ho pa - ra - doz.

Musical notation for the third system, concluding the piece with a final cadence. The piece ends with a fermata over the final note.

162_ Euz gweled an toull

M. SCOUARNEC

M. SCOUARNEC

1. Euz gwe - led an toull don, e kri - an da Zou - - e. (bis)

Musical notation for the first system, featuring a treble and bass clef with a 3/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat).

Dou - e kle - vit va mouez pa - ho - pa - d'ho pe - di Euz

Musical notation for the second system, continuing the melody and accompaniment.

gwe - led an toull don, e kri - an da Zou - e.

Musical notation for the third system, concluding the piece with a final cadence.

163 - Eur pred ho peus deom kinniget

J. IRIEN

M. SCOUARNEC

1. Eur pred ho peus deom kin-ni-get, eur pred ho peus deom kin-ni-get. (bis)

Musical notation for the first system of 'Eur pred ho peus deom kinniget'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece starts with a repeat sign and a fermata over the first measure.

'Vid ma kres - ko ar peoh er bed, — Je - zuz o Mab Dou -

Musical notation for the second system of 'Eur pred ho peus deom kinniget'. It continues the melody and accompaniment from the first system. The lyrics are "'Vid ma kres - ko ar peoh er bed, — Je - zuz o Mab Dou -".

- e, 'vid ma kres - ko ar peoh er bed — Je - zuz. (bis)

Musical notation for the third system of 'Eur pred ho peus deom kinniget'. It concludes the piece with a repeat sign and a fermata over the final measure. The lyrics are "- e, 'vid ma kres - ko ar peoh er bed — Je - zuz. (bis)".

164 - Bezit laouen, ha tridit

M. SCOUARNEC

M. SCOUARNEC

(Soliste) Be-zit laou-en, ha tri-dit gant ar joa. (Tous) Kag di-goll kaer ho

Musical notation for the first system of 'Bezit laouen, ha tridit'. It features a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece starts with a repeat sign and a fermata over the first measure. The word 'REF.' is written in the bass clef area.

peus da gaout en nen-vou. 1. Eüruz ar re'zo paour a ga-lon, rag dezo eo rou-an-te-lez an

Musical notation for the second system of 'Bezit laouen, ha tridit'. It continues the melody and accompaniment. The lyrics are "peus da gaout en nen-vou. 1. Eüruz ar re'zo paour a ga-lon, rag dezo eo rou-an-te-lez an".

nen-vou. 2. Eüruz ar re'zo leun a zous ter, rag an douar pro-metet a hou-ne-zint. §

Musical notation for the third system of 'Bezit laouen, ha tridit'. It concludes the piece with a repeat sign and a fermata over the final measure. The lyrics are "nen-vou. 2. Eüruz ar re'zo leun a zous ter, rag an douar pro-metet a hou-ne-zint. §".

165 - Oll boblou ar bed

Air et accompagnement du N° 22, page 15
Mari 'vo bepred

166 - Enor ha gloar da Vab Doue

Air et accompagnement du N° 50, page 30
ou du N° 76, page 42

167 - Ennoc'h me 'gred, Jezuz

P. ROZEC

(actes avant la communion)

LOWELL MASON (1856)

air: Plus près de toi, mon Dieu

1. En_noc'h me 'gred, Jezuz, En_noc'h me 'gred. — Ho_komz di_fa_zi us Am_ren er

bed. — Den kredus ne gaver E_vel doch, va Zalver. Ennoc'h me 'gred, Jezuz, En noc'h me 'gred.

168 - Mamm Jezuz, hor mamm

F. GUÉGUEN

J. L. MAYET

Allegretto - REFRAIN

-pred bu - ga - le vi - han; Dre an dorn hor c'ha - sit

be_tek porz an nen_vou Gant eun e - ne cho_met di - gail - har ha glan.

rit. FIN

Plus lent

1. Ou_zoc'h ez eo stag holl vu_hez hon e ne A_da_lek der -

- vez hor c'hi - ni - ve - lez Be - tek an eur dous ma we_limp e

Dou - e, . En dro d'eoç'h o mamm, ar sent, au ae - lez.

rall.

169 - Mari 'vo bepred mamm ar Vretoned

F. GUÉGUEN

air écossais

REFRAIN

Ma-ri 'vo be - pred mamm ar Vre - to - ned, Tud a

ga - lon vat ha pen - nou ka - let. Ar Wer - c'hez Va - ri - be - pred

Rou - a - nez. A re - no war hor gou - re - nez.

1. A - da - lek e ga - vel ar - bu - gel e Breiz,

A zoug a - no Ma - ri skri - vet en e greiz.

170 - Aotrou Doue, euz an neñvou

J. SÉITÉ

choral gallois

1. Aotrou Doue, euz an neñvou Skuilhit war-nom gliz ho pennoz

Musical notation for the first system of 'Aotrou Doue, euz an neñvou'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: Treble: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Bass: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Frealzit i ve hor halou, Di-gorrit frank ho paradoz.

Musical notation for the second system of 'Aotrou Doue, euz an neñvou'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: Treble: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Bass: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

171 - Ezomm on eus bepred ouzoh

J. SÉITÉ

choral gallois

1. Ezomm on eus bepred ouzoh, Aotrou Doue, Dreiz oh heb kene

Musical notation for the first system of 'Ezomm on eus bepred ouzoh'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: Treble: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Bass: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

REFRAIN

sked Or peoh en on e-ne. Ouzoh z'eus ezomm er bed, Ga-

Musical notation for the second system of 'Ezomm on eus bepred ouzoh'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: Treble: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Bass: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

-neoh tamm en-krez neus ket Daviken digorrit d'eom Gou-li ho kalon.

Musical notation for the third system of 'Ezomm on eus bepred ouzoh'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: Treble: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Bass: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

172_ Da hortoz a ran start

J. SÉITÉ

chœur gallois

1. Da hortoz a ran start gaut feiz, Me da glask, o Jè - zuz

Musical notation for the first system of 'Da hortoz a ran start'. It features a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are mostly quarter and eighth notes, with some chords.

Deus, va Dou_e, berr eo an deiz, Hag an heol 'zo vont da guz.

Musical notation for the second system of 'Da hortoz a ran start'. It continues the grand staff from the first system. The melody in the treble clef has some longer note values, including a half note and a dotted half note. The bass clef accompaniment continues with quarter and eighth notes.

X^e PARTIE

Chants de la messe

173

Réponse à la salutation du célébrant.

Meu - leu - di da Zou - e, Tad or Zal - ver Je - zuz - Krist.

Musical notation for the first system of 'Réponse à la salutation du célébrant'. It features a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are mostly quarter notes.

Harm. R. ABJEAN

174_ Kyrie

R. ABJEAN

1. Ao-trou Dou - e, ho pet tru - ez. 2. Ao-trou Krist, ho pet

Musical notation for the first system of 'Kyrie'. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F-sharp) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are mostly quarter notes.

tru - ez. 3. Ao - trou Dou - e, ho pet tru - ez.

Musical notation for the second system of 'Kyrie'. It continues the grand staff from the first system. The melody in the treble clef has some longer note values, including a half note and a dotted half note. The bass clef accompaniment continues with quarter and eighth notes.

Harm. R. ABJEAN

174^{bis}

R. ABJEAN

1. Salver Jezuz, bet digaset war an dou-ar evid or sil-vi di - gez.

reprendre le 1^{er}
Aotrou Doue
précédent.
(2 fois) n° 174

2. C'hwi hag a zo deut er bed-man, evid gelver ar be-he - rien.

reprendre
Aotrou Krist.

3. C'hwi hag a zo breman e gloar an Tad evid tenna warnom e va - de lez.

reprendre
3^e Aotrou Doue

175

2^e Kyrie

A. SEZNEC

Ao-trou Doue, ho pet tru - ez. Ao-trou Krist, ho pet tru - ez. Ao-trou Doue, ho pet tru - ez.

175^{bis}3^e Kyrie

R. ABJEAN

Aotrou Doue, ho pet tru - ez. Aotrou Krist, ho pet tru - ez. Aotrou Doue, ho pet tru - ez.

176_ 1^{er} Gloria

Gloar da Zou_e e lein an nenv ha peoh d'an dud war an dou_ar

1. Be_zit meu_let, Aoutrou Dou_e, mil ben_noz deoh ha tru_ga_

_ré, adreuz ar bed ni gan ho kloar, ho kal_loud hag ho sked dis_par. §

177_ 2^e Gloria

R. ABJEAN

§ Gloar da Zou_e e lein an nenv ha peoh d'an dud war an dou_ar

REFRAIN

Be_zit meu_let, Aoutrou Dou_e, mil ben_noz deoh ha tru_ga_re; a_

_dreuz ar bed ni 'gan ho kloar, ho hal_loud hag ho sked dis_par. §

178 - Refrains

(à chanter entre les versets du psaume au graduel)

1^{er} - Karantez vraz an Aotrou Doue (Air du N^o 153, page 93)

R. ABJEAN

2. Doue é va fas - tor ne vanko d'in ne-tra rag war ar peuri-druz, am has da zis kui - za.

3. Ra vo kreñv or-fefz, ra vo beo or Ha-rau - té, ma skedo dreizom, ka-rantez Dou-e.

R. ABJEAN

4. Ni ho sa-lud o leun ar c'hras Ni ho sa-lud o leun ar c'hras Ar zan-te -

- la 'zo bet bis-koas A - ve Ma - ri - a, A - ve Ma - ri - a.

5. Mes - si, deut heb da - lé, ar béd a zo pé - her, —

— dis - ken - nit enz an neuv, dis - ken - nit va Zal - ver.

R. ABJEAN

6^e - O Zalver o prena (Voir N^o 156, page 92)7^e - Eur hrouadur 'zo ganet (Voir N^o 155, page 92)

179 - Alleluias

R. ABJEAN

1. Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia.

Musical notation for the first Alleluia, measures 1-4. Treble and bass clefs, key signature of one sharp (F#), common time signature.

Diskouezit deom ho ma-de-lez, ha digazit deom or Zal-ver.

Musical notation for the first Alleluia, measures 5-8. Treble and bass clefs, key signature of one sharp (F#), common time signature.

R. ABJEAN

2. Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia.

Musical notation for the second Alleluia, measures 1-4. Treble and bass clefs, key signature of one flat (Bb), 3/4 time signature.

Diskouezit deom ho ma-de-lez, ha digazit deom or Zal-ver.

Musical notation for the second Alleluia, measures 5-8. Treble and bass clefs, key signature of one flat (Bb), 3/4 time signature.

3. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.

Musical notation for the third Alleluia, measures 1-8. Treble and bass clefs, key signature of one flat (Bb), 2/4 time signature. Measure 8 includes a 6/8 time signature change.

4. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.

Musical notation for the fourth Alleluia, measures 1-8. Treble and bass clefs, key signature of one flat (Bb), 6/8 time signature.

180 Credo - Ni 'gred en eun Doue habken

1^{er} air - commandements page 22^e air - prière du matin page 13^e air - Embanner braz ar binijenn N^o 128 page 69

181 - Prière universelle

1. Se - la - ouit, Ao - trou, ar be - denn a zav euz or ka - lon.

2. Ao - trou Dou - e, ma - de - le - zuz, se - la - ouit or pe - denn

3. Ao - trou Doue, ma - de - le - zuz, — se - la - ouit or pe - denn

4. Ao - trou Dou - e, ma - de - le - zuz, se - la - ouit or — pe - den - - nou.

5. Ao - trou Dou - e, ma - de - le - zuz, kle - vit or — pe - den - nou.

182 1. - Kemerit, va Doue air N^o 13 page 10
ou N^o 13^{bis} page 82

183 2. - Kinnigomp oll gant an Iliz air N^o 58 page 34

184 - Sanctus

R. ABJEAN

1. San - tel, Sai - - tel, San - tel an aotrou Dou - e, mestr ar bed. Leun eo

gand ho kloar an neñv hag an dou - ar Ho - san - - na e barr - an - neñ - vou.

Ben - ni - get - an hi - ni a zeu en ha - no Dou - e

(Hosanna)

Harm. R. ABJEAN

A. SEZNEC

2. San - tel, San - tel, San - - tel an aotrou Dou - e, mestr ar - bed.

Leun eo gant hokloar an neñv hag an douar. Ho - san - na e barr - an - nen - vou.

Ben - ni - get an hi - ni a zeu en ha - no Dou - e.

(Hosanna)

3. San - tel, San - tel, San - tel an Ao-trou Dou - e Mestr ar

bed. Leun eo gant ho kloar en neuv hag an dou - ar. Ho - san - - na e barr

an nen - vou. — Ben - ni - get an hi - ni a zeu en ha - no Dou - e.

(Hosanna)

18. Après la Consécration

1. Se - tu a - mañ mis - ter - ar - feiz. Ni 'zouj gant

feiz, Sal - ver Je - zuz, en ho ma - ro ken pre - si - uz: Meu - leu - di

deoh — sa — vet — da veo! ni ho kor — toz — da zont — en — dro.

2. Se tu a — man mis — ter ar — feiz. Ni 'zouj gant feiz, Sal —

— ver Je — zuz, en ho — ma — ro — ken pre — si — uz: meu — leu — di

deoh sa — vet da veo! ni ho — kor — toz — da zont en — dro.

3. Se — tu — a — man mis — ter — ar feiz.

voir air N° 58 page 34
Kinnigomp holl

4. Se — tu a — man mis — ter — ar feiz.

voir page 1
M'hoc'h ador

186 - Agnus Dei

R. ABJEAN

1. Oañ Dou - e, a zi - lam pehed ar bed, ho pettru - ez ou - zom. Oañ Dou - e,

a zi - lam pehed ar bed, ho pettru - ez ou - zom. Oañ Dou - e, a zi - lam pe -

Harm. R. ABJEAN

A. SEZNEC

- hed ar bed, ro - it deom ar peoh.

2. Oañ Dou - e, a zi - lam pehed ar bed, ,

ho - pettru - ez ou - zom. Oañ Dou - e, a zi - lam pehed ar bed, ho pettru - ez ou - zom.

Oañ Dou - e, a zi - lam pehed ar bed, ro - it deom ar peoh.

R. ABJEAN

3. Oañ Dou - e, a zi - lam pehed ar bed, ro - it deom ar peoh.
ho pettru - ez ou - zom.

Harm. R. ABJEAN

Chants pour les défunts

Chant d'entrée

187 - D'an anaon, roit, va Doue

REFRAIN

D'on a - naon ro - it va Dou - e, peoh ha dis - kuiz 'vid a -

- to ha skle - ri - jenn ho - pa - ra doz da ba - ra le pred - war -

no. 1. Deut aman, Sent ha Sentezed Dou-e diredit oil elez an Ao - trou.

188 - 1^{er} Kyrie

R. ABJEAN

1. Salver Jezuz, bet digaset war andouar, evid or silvi di - gez Aotrou Dou.e hopet tru - ez.

2. C'hwil hag a zo deut er bedman evit galver ar be - he - rien Aotrou Krist hopet tru - ez.

3. C'hwil hag a zo breman e gloar an Tad evit tenna warnom e va - de - lez Aotrou Dou.e hopet tru - ez.

2^e Kyrie

(pour les Kyrie 2 et 3 voir les textes précédents)

1. Salver Jezuz, bet digant war an dou-ar, evit or silvidi-gez. Ky - ri - e e - - le - son.

Refrains

189

(à chanter entre les versets des psaumes au graduel)

Mus. et Harm.

F. GUIVARC'H

R. ABJEAN

1. Diskuiz ha skle-ri-jenn de-zo da vir-vi-ken, Ao-trou, se-la-ouit or pe-denn.

190

V. SÉITÉ

Ps. 26

R. ABJEAN

2. En Aotrou Dou-e, krou-er-meur ar bed, e kav va e-ne-ur re-pu be-pred.

191

V. SÉITÉ

Ps. 83

Mus. et Harm.

R. ABJEAN

3. Beva en ho pa-lez, er joa, er ga-ran-tez, se tu or c'hoant, Ao-trou er bedman a za-e-lou

192

V. SÉITÉ

Ps. 102

R. ABJEAN

4. Ganeoh'om re-net war hent ar vu-hez, hag oll'om kar-get gant ho lé-vé-nez.

Ps. 129.

M. SCOUARNEC

Euz doun - der an is - lank e sav an va klem - mou - (bis) Dou - e kle - vit va

Musical notation for the first system of 'Ps. 129'. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The music consists of several measures of eighth and quarter notes, with some rests and a repeat sign.

galv, se - laouit va fe - denn, — eus dounder an - is lank e sav an va klem - mou.

Musical notation for the second system of 'Ps. 129'. It continues the melody and piano accompaniment from the first system. The key signature remains one sharp (F#) and the time signature is 3/8. The piece concludes with a final cadence.

194 - D'ar baradoz

REFRAIN

D'ar ba - ra - doz, e - ne kris - ten bezit dou - get gant — an e - lez;

Musical notation for the first system of 'D'ar baradoz'. It features a treble and bass clef with a key signature of one flat (Bb) and a 3/8 time signature. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The music consists of several measures of eighth and quarter notes, with some rests and a repeat sign.

ar ver ze - rien d'ho zi - ge - mer e rou - an - te - lez kaer Dou - e. —

Musical notation for the second system of 'D'ar baradoz'. It continues the melody and piano accompaniment from the first system. The key signature remains one flat (Bb) and the time signature is 3/8. The piece concludes with a final cadence.

1. An oll e - lez ouz ho re - seo ki - chen — la - zar, — den paour gwe - chall' ra

Musical notation for the third system of 'D'ar baradoz'. It continues the melody and piano accompaniment from the second system. The key signature remains one flat (Bb) and the time signature is 3/8. The piece concludes with a final cadence.

vo plas deoh e - vit tan - va, peoh ha — dis - kuiz — da vir - vi - ken. §

Musical notation for the fourth system of 'D'ar baradoz'. It continues the melody and piano accompaniment from the third system. The key signature remains one flat (Bb) and the time signature is 3/8. The piece concludes with a final cadence.

195 D'an anaon

V. SÉITÉ

Jean de LANGOUEZNOU⁽¹⁾
(XIV^e s.)

1. D'an a-na-on a zo -- e-kreiz ar boan. er pur-ga-tor o hou-leun
 heb e-han, ma paou-e zo o 'fi-ni-jenn ga-let, ro-it si-kour, o gwer-hez
 ven-ni-get 0 Ma-ri-a! A-men.

(1) Jean de Langoueznou, dont on a fait à tort un abbé de Landévennec, était contemporain de Salaün ar Foll du Falgoët.

(2) Les petites notes indiquent une 2^e voix ad libitum.

Baradoz dudius

Air et accompagnement du N^o 35, page 28

Jezuz peger bras ve

Air et accompagnement du N^o 34, page 28

Tremen ra peb tra

Air et accompagnement du N^o 37, page 18

Breudeur, kérent ha mignoned

Air et accompagnement du N^o 33, page 22

Gwir vugale ar Werc'hez

Air et accompagnement du N^o 91, page 50

196-Libera solennel

(en usage en quelques églises bretonnes)

Li-be - ra me, Do - - mi - ne, de - mor - te æ - ter - - na,

in - di - e - il - la - tre - men - - da. * Quando coe - li mo - ven - di sunt et ter - ra,

† Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gnem. † Tremens factus - sum e - go - et time - o,

dum dis - cussi - o ve - ne - rit - - at - que ven - tura i - ra. * Quando coe - li etc. † Dies il - la - di - es - i - ræ

ca - la - mi - ta - tis et mi - se - ri - æ, - di - es mag - na et a - ma - ra val - de. † Dum ve - ne - ris etc.

† Re - qui - em æ - ter - na do - na e - is Do - mi - ne; et lux per - pe - tu - a lu - ce - at e - - is. §

D.C.

Ky - ri - e e - le - i - son - - Chris - te e - le - i - son - - Ky - ri - e e - le - i - son - -

197_ Seigneur Jésus ressuscité

arrangement musical:

F. PERROT

R. ABJEAN

1. Seigneur Jésus ressuscité, à jamais vivant près du Père, Tu as brisé les liens du

péché, et de la mort terrassé la puissance. *REF.* Tu es la vie, au près de toi

nous vivons. dans la clarté de ton royaume. 2. En toi Seigneur, notre

cœur espère, dans notre nuit jaillit ta lumière. Tu nous réveilleras et dans ta

gloire nous prendras. *etc.* Tu es la vie *etc.* 3. Ressuscité - tu vis dans ta gloire nous

partageons, Seigneur, ta victoire, à ton appel nous vivons et de nos

Jeux nous te ver_rons. Dans la clar_té de ton roy_au - me. 4. A nos morts, Seigneur,

don-ne le re_pos sans fin, et qu'à leur regard se dé_voi-le ta splendeur. §

le refrain
en entier

198

Sanctus, — Sanctus, — Sanctus Do_mi-nus De-us Sa-ba-oth. Ple-ni sunt cœ-li et ter-ra

glo-ri - a tu - a Ho-san - na in ex-cel - sis. Be-ne-dic - tus qui ve-nit in

no-mi-ne Do-mi-ni. Ho-san-na in ex - cel - sis. — Ag-nus De - i

qui tol - lis pec-ca - ta mun - di, do - na e - is re-qui - em 3^e fois
sem-pi - ter - nam.

XII^e PARTIE

VÊPRES et PROCESSIONS

1^o Tons des pardons1^{er} Psaume

Di - xit Dominus Do - mi - no me - o * sede a dex - tris me - is.

2^e PsaumeConfitebor tibi cor - de me - o * in consilio... congre - ga - ti - o - ne. autre finale
- ga - ti - o - ne.

3^e Psaume

Be - a - tus vir qui ti - met Do - mi - num * in mandatis ejus vo - let ni - mis.

4^e Psaume

Lau - da - te pu - e - ri Do - mi - num * lauda - te no - men Do - mi - ni.

5^e Psaume ⁽²⁾

Laudate Dominum om - nes gen - tes * laudate eum om - nes po - pu - li.

2^e voix ad lib.

(1) L'intonation ne se donne à chaque verset qu'au Magnificat, au Benedictus et au Nunc dimittis.

(2) Dans certaines paroisses les versets pairs du 5^e psaume se chantent sur l'air suivant:

Lau - ta - te Dominum om - nes gen - tes * laudate eum om - nes po - pu - li.

Magnificat

Ma - gni - fi - cat * anima me - a Do - mi - num.

Et ex - ul - ta - vit spi - ri - tus me - us in Deo salu - ta - ri me - o.

Ave, Maris Stella

A - ve, Ma - ris stel - la, De - i Ma - ter Al -

- ma At - que sem - per Vir - go Fe - lix coe - li por -

- ta, At - que sem - per Vir - go Fe - lix coe - li por - ta.

2^o Processions du Saint Sacrement:

Lauda Sion

MAZINGUE

Lau - da Si - on Sal - va - to - rem Lau - da du - cem

et pas - to - rem in hym - nis et can - ti - cis. *FIN*

1. Quan - tum po - tes tan - tum au - de, Qui - a ma - jor

om - ni lau - de, Nec lau - da - re suf - fi - cis. *§*

Lauda Jerusalem

Th. DECKER

Lau - da Je - ru - sa - lem Do - - mi - num Lau - da De - um tu - um

Si - - ou Ho - san - na Ho - san - na, Ho - san - na Fi - li - o -

Da - - vid. Et exultavit spi - ritus me - us in Deo salu - ta - ri me - o.

Benedictus

Chan. DARROS

Be - ne - di - ctus qui ve - - - nit in - no - mi - ne

Do - - mi - ni Be - ne - di - ctus qui ve - nit in no - mi - ne

Do - mi - ni, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - - cis.

Lauda⁽¹⁾ Je - - ru - sa - lem Dominum. Lauda Deum tu - um - Si - ou.

⁽¹⁾ ou le Benedictus.

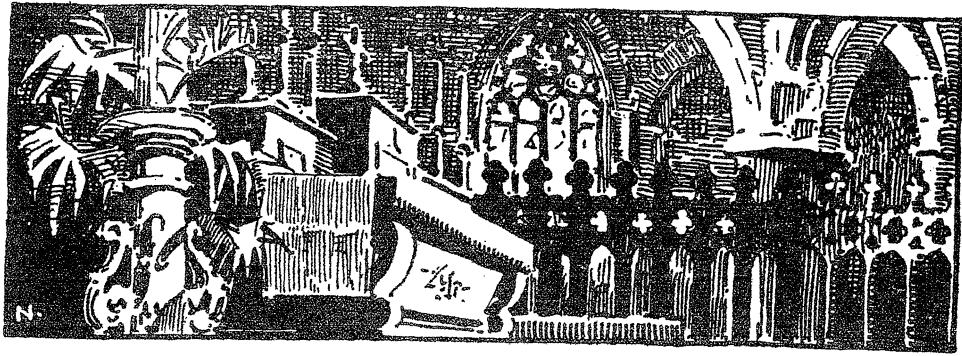


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Église catholique
en Finistère

