

LES
ECHOS DU SANCTUAIRE.

MORCEAUX SACRÉS,

COMPOSÉS PAR

ERNEST GAGNON.



No. 1.

A V E M A R I A .



MONTREAL :

IMPRIMÉ PAR JOHN LOVELL, BUREAU DU CANADA DIRECTORY, RUE ST. NICOLAS

1859.

A V E M A R I A

Solo pour voix de *Baryton* ou *Contralto*, avec Chœur *ad libitum*.

ANDANTE MODERATO.

ERNEST GAGNON.

PIANO.

tremolo.



The piano introduction consists of two staves. The right hand features a tremolo pattern in the first measure, followed by a series of chords and moving lines. The left hand provides a harmonic accompaniment with chords and moving lines.

Solo.

A - ve Ma - ri - a grati -



The vocal solo begins with the lyrics "A - ve Ma - ri - a grati -". The piano accompaniment continues with chords and moving lines. The key signature is two sharps (F# and C#).

a ple - na. A - ve Ma - ri - a Do - mi - nus.



The vocal solo continues with the lyrics "a ple - na. A - ve Ma - ri - a Do - mi - nus." The piano accompaniment continues with chords and moving lines. The key signature is two sharps (F# and C#).

te - cum. A - vo Ma - ri - a grati - a plo - na.

dim.

This system contains the first five measures of the score. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a *dim.* (diminuendo) marking. The key signature has two sharps (F# and C#).

Be - ne - dic - ta - tu in mu - li - e - ri - bus.

m. f. espressivo.

This system contains the next five measures. The piano accompaniment becomes more active, and the dynamic marking changes to *m. f. espressivo.* (mezzo-forte, expressive).

Be - ne - dic - ta tu

pp *m. f.* *appassionato.*

This system contains five measures. The piano part starts with a *pp* (pianissimo) dynamic, then moves to *m. f.* (mezzo-forte) and *appassionato.* (passionately). The vocal line continues with the lyrics.

In mu - li - e - ri - bus. et bene - dic - tus et bene -

pp

This system contains the final five measures of the page. The piano part features a *pp* (pianissimo) dynamic. The vocal line concludes with the lyrics.

dic - tus Fruc - tus ven - tris tu - i Je - su.

a piacere. rit.

Soprano. A - vo Ma - ri - a grati - a ple - na. Be - ne -

Alto. Sanc - ta Ma - ri - a, Ma - ter

Tenor. Sanc - ta Ma - ri - a, Ma - ter

Basso. Sanc - ta Ma - ri - a, Ma - ter

S. dic - tus, Fructus ven - tris tu - i Je - su. Be - ne - dic
 A. De - i, O - ra pro - no - bis.
 F. De - i, O - ra pro - no - bis.
 B. De - i, O - ra pro - no - bis.

m. f. *pp.*

S. - ta tu. *p.* In - mu - li - e - ri - bus.
 A. Sanc - ta Ma - ri - a, *pp.* Ma - ter De - i.
 F. Sanc - ta Ma - ri - a, *pp.* Ma - ter De - i.
 B. Sanc - ta Ma - ri - a, *pp.* Ma - ter De - i.

m. f. *rit.* *pp.*

Et bene - dic - tus, Et bene - dic - tus, Fruc - tus
 O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in -
 O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in -
 O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in -
 O - ra pro no - bis, Nunc et in -

Detailed description: This system contains the first four measures of the musical score. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: "Et bene - dic - tus, Et bene - dic - tus, Fruc - tus" in the first measure; "O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in -" in the second measure; "O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in -" in the third measure; and "O - ra pro no - bis, Nunc et in -" in the fourth measure. The piano part includes chords and melodic lines with dynamic markings like *ff*.

ven - tris tu - i Je su. A - ve Ma - ri - a gra - ti -
 ho - ra mor - tis nostræ. pp. Sanc - ta Ma -
 ho - ra mor - tis nostræ. pp. Sanc - ta Ma -
 ho - ra mor - tis nostræ. pp. Sanc - ta Ma -
 ho - ra mor - tis nostræ. pp. Sanc - ta Ma -

Detailed description: This system contains the next four measures of the musical score. It features five vocal staves and a piano accompaniment. The lyrics are: "ven - tris tu - i Je su. A - ve Ma - ri - a gra - ti -" in the first measure; "ho - ra mor - tis nostræ. pp. Sanc - ta Ma -" in the second measure; "ho - ra mor - tis nostræ. pp. Sanc - ta Ma -" in the third measure; and "ho - ra mor - tis nostræ. pp. Sanc - ta Ma -" in the fourth measure. The piano part includes chords and melodic lines with dynamic markings like *f* and *pp*.

a - ple - na. Be - ne - dic - tus, Fructus ven - tris tu - i
 ri - a, Ma - ter De - i, O - ra pro -
 ri - a, Ma - ter De - i, O - ra pro -
 ri - a, Ma - ter De - i, O - ra pro -
 ri - a, Ma - ter De - i, O - ra pro -
 ri - a, Ma - ter De - i, O - ra pro -

piu f.

Largo. *p.*

Je - su. A - men. A - men.
 no - bis. A - men. A - men.
 no - bis. A - men. A - men.
 no - bis. A - men. A - men.
 no - bis. A - men. A - men.

p.

Largo.

Fin.