

On the Lips of an Angel/ Ave Maria

for Dick Dennis

J. S. Bach, 1685–1750
Charles Gounod, 1818–1893
Scott Soper

(♩ = ca. 62)

***Keyboard**

p

C Dm/C

3 G7/B C

5 **2nd time only**

A - ve Ma - ri -

both times *mp*

On the lips of an an - gel - comes the word of

C Dm/C G7/B

mp

And. simile

Music arrangement and text of *On the Lips of an Angel* © 2003, Scott Soper.
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*Harp or guitar may be substituted.

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8

a, ————— grá - ti - a ple - na,

cresc.

God: So full of grace! the Lord is with you; from you shall

C Am/C D/C

cresc. *pp*

11

Dó - mi - nus te - cum; be - ne -

come the Prom - ised One. The Ho - ly Child finds a

G/B C/B Am7/C

cresc. *pp* *cresc.*

14

dim. *cresc.*

dim. *pp* *cresc.*

D7 *G* *G°7*

dí - cta tu in mu - li -
home in you. You are blest a-mong all

17

é - ri-bus, et be - ne - dí - ctus
wom-en; — blest is the fruit — of your womb. Ma -

Dm/F *F°7* *C/E*

p *cresc.* *p*

20

fru - ctus ven - tris tu - i, Je -
ri - a, Ma - ri - a, the Mes - si - ah lives in

F/E *Dm7* *G7*

cresc. *f* *dim.*

cresc. *dim.*

23

sus. _____ San - cta Ma - ri - a,

you. _____ Trust - ing _____ in what will come to be, in

C C7 Fmaj7

p

26

san - cta Ma - ri - a, Ma - ri - a,

cresc. molto *dim.*

faith you say: _____ Let it be done to me; _____ let it be done to me.

F#°7 Cm/G Fm6/Ab

cresc. molto *f* *dim.*

29

o - ra - pro no - bis, no - bis pec - ca -

p *cresc. molto*

O Ma - ri - a, pray for us, Ma -

G7 C/G G7sus4

p *cresc. molto*

The image shows a musical score for 'On the Lips of an Angel/Ave Maria'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 23-25) features a vocal line with lyrics 'sus. San - cta Ma - ri - a, you. Trust - ing in what will come to be, in' and a piano accompaniment with a steady eighth-note pattern. The second system (measures 26-28) has lyrics 'san - cta Ma - ri - a, Ma - ri - a, faith you say: Let it be done to me; let it be done to me.' and includes dynamic markings like 'cresc. molto' and 'dim.'. The third system (measures 29-31) contains lyrics 'o - ra - pro no - bis, no - bis pec - ca - O Ma - ri - a, pray for us, Ma -' and features a 'cresc. molto' dynamic marking in the piano part. Chord symbols (C, C7, Fmaj7, F#°7, Cm/G, Fm6/Ab, G7, C/G, G7sus4) are placed above the piano part. A large 'PREVIEW' watermark is overlaid diagonally across the page.

On the Lips of an Angel/Ave Maria

32

tó - ri - bus, nunc et in ho - ra, in

ri - a. May we come to know the prom - ise of the

G7 F#°7/G C/G

f *ff*

35

ho - ra mor - tis no - strae.

Sav - ior that your love has brought us. A - ve Ma -

G7sus4 G7 C7

rit. *dim.* *p*

38

men. A - men.

ri - a. A - men.

F/C Dm7/C G7/C C

pp *poco rit.*

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Composer's Notes

This arrangement lends itself to a variety of choral, solo, and instrumental settings. The first half (“On the lips of an angel...”) could be sung by a soloist or by unison choir. When the “Ave Maria” enters on the repeat, there are several options: one singer on each part (duet); a soloist on the lower part with choir (softly) singing the upper part; a section of the choir singing each part (my preferred arrangement: women on the upper part, men on the lower); a soloist or unison choir singing the upper part, with an instrument (such as violin or flute) playing the lower part. Musicians are encouraged to create other arrangements as needed.

—*Scott Soper*

Preview