

8

a, grá - ti - a ple - na,
 God: So full of grace the Lord is with you; from you shall

C Am D/C
 cresc. pp

11

Dó - mi - nus te be - ne -
 come the Prom - ised One. The Ho - ly Child finds a

G/B C/B Am7/C
 cresc. pp cresc.

S

14

Sheet music for measures 14-16. It includes vocal lines and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "dí - cta tu in mu - li - home in you. You are blest a-mong all". The piano accompaniment features a treble and bass clef with a steady eighth-note accompaniment. Chords D7 and G°7 are indicated. Dynamics include *dim.*, *pp*, and *cresc.*

17

Sheet music for measures 17-19. It includes vocal lines and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "é - ri-bus, et be - ne - dí - ctus wom-en; — blest is the fruit — of your womb. Ma -". The piano accompaniment features a treble and bass clef with a steady eighth-note accompaniment. Chords Dm/F, F°, and C/E are indicated. Dynamics include *p* and *cresc.*

20

Sheet music for measures 20-22. It includes vocal lines and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "fru - ctus — ven - tu - i, Je - ri - a, — Ma - ri - a, — the Mes - si - ah lives in". The piano accompaniment features a treble and bass clef with a steady eighth-note accompaniment. Chords F/E, Dm7, and G7 are indicated. Dynamics include *cresc.*, *f*, and *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 C Fm6/Ab

cresc. molto *f* *dim.*

29

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

p *cresc. molto*

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

G7 C G7sus4

p *cresc. molto*

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 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

dim. *p*

38

men. A - men.

ri - a. A - men.

F/C Dm7/C G7 C

pp *poco rit.*

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*

SAMPLE