

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**

C Dm/C

p

And.

3 G7/B C

And.

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

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*Harp or guitar may be substituted.

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

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

dim. cresc.

D7 G G°7

dim. pp cresc.

17

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

p cresc. p

Dm/F F°7 C/E

20

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

cresc. f dim.

F/E Dm7 G7

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

cresc. molto *dim.*

F#°7 Cm/G Fm6/Ab

cresc. molto *f* *dim.*

29

o - ra pro no - bis, no - bis pec - ca -
 O Ma - ri - a, pray for us, Ma -

p *cresc. molto*

G7 C/G 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/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.*

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*