

Ssath choir  
or soprano solo  
+ KEYBOARD

# Make Me A Channel Of Thy Peace, O Lord

AT36.4

*This piece is respectfully dedicated to President Barack Obama  
whose life and work appear so inspired by his faith.*

Prelude in C by J.S. Bach 1685 - 1750

*Ave Maria* adaptation by Charles Gounod 1818 - 1893

Text: *Make me a channel...* by Father Bouquerel ca. 1912

Melody: *Make me a channel...* by Donald Patriquin 2006

*Ave Maria* harmonized by Donald Patriquin © 2009

*p poco crescendo*

Make me a chan-nel of thy peace, O Lord, where there is hate, may I bring love;

*\*p poco crescendo poco diminuendo*

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

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

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

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

The accompaniment to the first four measures may be used as an introduction

\*Choir dynamics apply to all parts when appearing only above the choral soprano line.

5

where there is wrong, may I bring par - don; where there is dis - cord, may I bring har - mo - ny; where there is

gra - - - - ti - a ple - na, Do - - - - mi - nus te - cum,

gra - - - - ti - a ple - na, Do - - - - mi - nus te - cum,

5 gra - - - - ti - a ple - na, Do - - - - mi - nus te - cum,

5 gra - - - - ti - a ple - na, Do - - - - mi - nus te - cum,

9 *sub. mp*

er - ror, may I bring truth; where there is doubt, may I bring faith; where there's des-  
 be - - - ne - dic - - - ta tu in mu - - - li - - -  
 be - - - ne - dic - - - ta tu in mu - - - li - - -  
 9 be - - - ne - dic - - - ta tu in mu - - - li - - -  
 be - - - ne - dic - - - ta tu in mu - - - li - - -

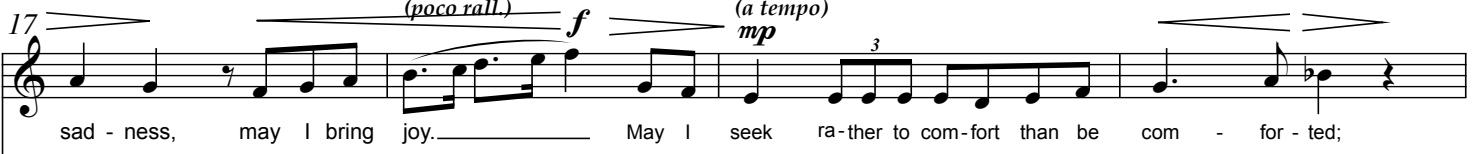
13

pair, may I bring hope; where there are sha - dows, may I bring light; where there is  
 e - ri-bus et be - ne dic - tus fruc - - - tus  
 e - ri-bus et be - ne dic - tus fruc - - - tus  
 13 e - ri-bus et be - ne dic - tus fruc - - - tus  
 e - ri-bus et be - ne dic - tus fruc - - - tus

Make me a Channel of Thy Peace

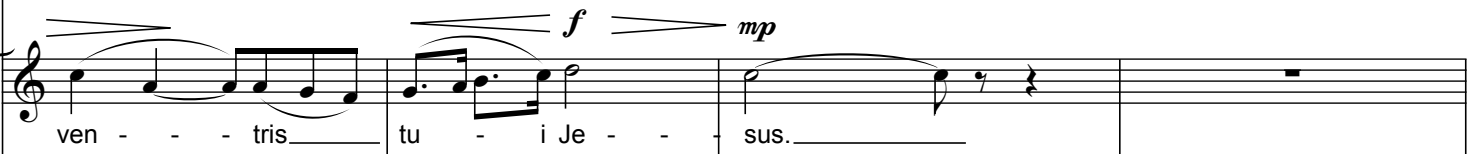
3

17 *(poco rall.)* *f* *(a tempo)* *mp*

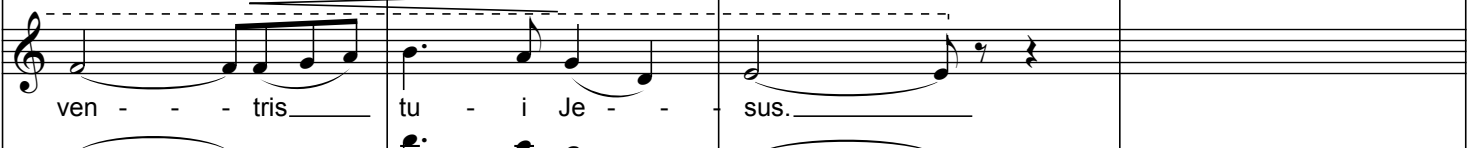


sad - ness, may I bring joy. May I seek rather to com-fort than be com - for - ted;

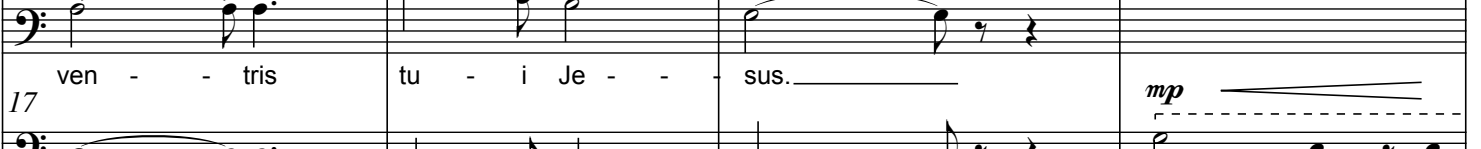
*f* *mp*



ven - - - tris tu - i Je - - sus.

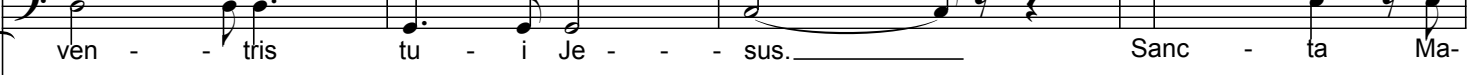


ven - - - tris tu - i Je - - sus.



ven - - - tris tu - i Je - - sus.

17 *mp*



ven - - - tris tu - i Je - - sus. Sanc - ta Ma-

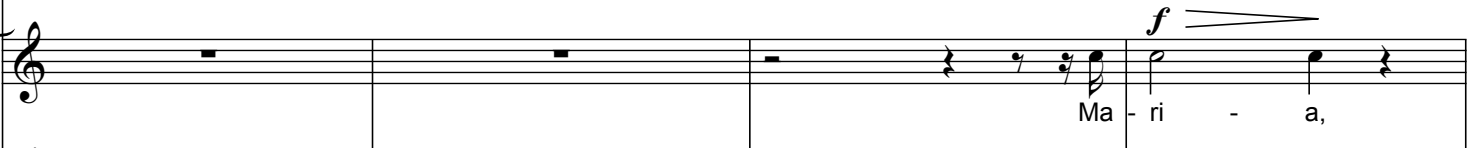


21 *mf*



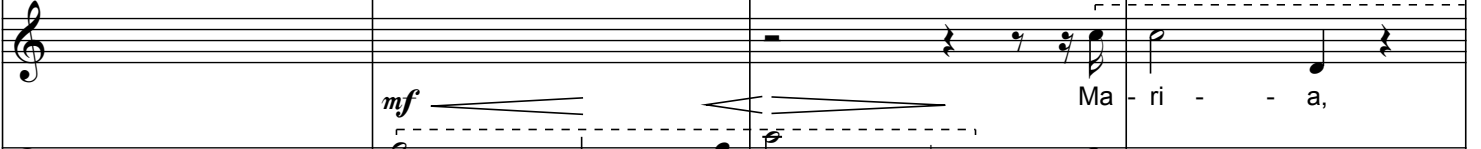
to un - der - stand, than to be un - der - stood; to love, than to be loved.

*f*



Ma - ri - - a,

*mf*



Ma - ri - - a,

Sanc - ta Ma - ri - - - a, Ma - ri - - a,

21



ri - - a, Ma - ri - - a,



25 *p* *mp* *mf*

For it is by self-for-get-ting that one finds one's self

*p* *mf* *poco diminuendo*

o - - - ra pro no - bis, no - - - bis pec - ca - to - ri - bus,

o - - - ra pro no - bis, no - - - bis pec - ca - to - ri - bus,

o - - - ra pro no - bis, no - - - bis pec - ca - to - ri - bus,

25 o - - - ra pro no - bis, no - - - bis pec - ca - to - ri - bus,

29 *f* *poco crescendo*

It is by for - giv - ing one is for - giv - en. It is by

*f*

nunc et in ho - - - ra, in ho - - - ra mor - tis nos - trae.

nunc et in ho - - - ra, in ho - - - ra mor - tis nos - trae.

29 nunc et in ho - - - ra, in ho - - - ra mor - tis nos - trae.

nunc et in ho - - - ra, in ho - - - ra mor - tis nos - trae.

Performance note: Gounod's Ave Maria may be sung in unison.

Gounod's Ave Maria melody is shown with a dotted line as it moves from voice to voice.

*\*Depending upon dynamic intent the last measure may end with either crescendo or diminuendo*