

Lord Jesus, Come

Like a solemn dance (3 vrs)

Alexander Peloquin, 1974 arr. R Mondoy 2022

Felt in "2" w some hemiola $\text{♩} = 47$

Fl.
Ob.
Cl.

(*organ)
4 (*organ)

10 "Lord what is man.."

Fl.
Ob.
Cl.

16 "Let the earth rejoice.."

Fl.
Ob.
Cl.

f *p* *f*
f *p* *f*

V.S.

20 "Alleluia"

Fl.
Ob.
Cl.

25 Verses (2) [full piece=4 vrs] "Alleluia"

Fl.
Ob.
Cl.

30

Fl.
Ob.
Cl.

last time, to CODA, Final Antiphon

33 to antiphon

Antiphon "God of the heights.."

Fl.
Ob.
Cl.

38

Fl.
Ob.
Cl.

Detailed description: This system contains measures 38, 39, and 40. The Flute part (Fl.) has a melodic line with eighth and quarter notes. The Oboe part (Ob.) has a similar melodic line. The Clarinet part (Cl.) provides a harmonic accompaniment with quarter and eighth notes. The key signature has two sharps (F# and C#).

41

To next verse D.S.

Fl.
Ob.
Cl.

Detailed description: This system contains measures 41, 42, and 43. The Flute part (Fl.) has a melodic line with quarter and eighth notes. The Oboe part (Ob.) has a similar melodic line. The Clarinet part (Cl.) provides a harmonic accompaniment with quarter and eighth notes. The key signature has two sharps (F# and C#). The system ends with a double bar line and repeat dots.

FINAL ANTIPHON

molto rall. .

♩ = 47

a tempo

Fl.
Ob.
Cl.

(*organ)

Detailed description: This system contains measures 44 through 49. It begins with a common time signature (C) and a tempo marking of 'molto rall.'. Above measure 44, there is a tempo change to 'a tempo' with a metronome marking of '♩ = 47'. The Flute part (Fl.) has a melodic line with quarter and eighth notes. The Oboe part (Ob.) has a similar melodic line. The Clarinet part (Cl.) provides a harmonic accompaniment with quarter and eighth notes. The key signature has two sharps (F# and C#). There are three instances of the text '*organ' written below the staff lines, corresponding to the organ accompaniment in measures 44, 45, and 46.

50

Fl.
Ob.
Cl.

Detailed description: This system contains measures 50, 51, 52, and 53. The Flute part (Fl.) has a melodic line with quarter and eighth notes. The Oboe part (Ob.) has a similar melodic line. The Clarinet part (Cl.) provides a harmonic accompaniment with quarter and eighth notes. The key signature has two sharps (F# and C#).

54 "Lord what is man.."

Fl.
Ob.
Cl.

Detailed description: This system contains measures 54 through 59. It features three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The music is in a key with two sharps (F# and C#) and a common time signature. The Flute and Oboe parts play a melodic line with eighth and quarter notes, while the Clarinet part provides a harmonic accompaniment with similar rhythmic values. The tempo and dynamics are not explicitly marked in this section.

60 "Let the earth rejoice"

Fl.
Ob.
Cl.

f *p* *f*

f *p* *f*

Detailed description: This system contains measures 60 through 63. It features three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The music is in a key with two sharps (F# and C#) and a common time signature. The Flute part has a melodic line with dotted rhythms. The Oboe and Clarinet parts play a rhythmic accompaniment. Dynamic markings *f* (forte) and *p* (piano) are placed below the staves to indicate changes in volume. The tempo is not explicitly marked in this section.

64 "Alleluia"

Fl.
Ob.
Cl.

molto rall.

Detailed description: This system contains measures 64 through 66. It features three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The music is in a key with two sharps (F# and C#) and a common time signature. The Flute part has a melodic line with accents. The Oboe and Clarinet parts play a rhythmic accompaniment. The tempo marking *molto rall.* (molto rallentando) is placed above the staves to indicate a significant slowing down of the music. The dynamics are not explicitly marked in this section.

67

Fl.
Ob.
Cl.

Detailed description: This system contains measures 67 through 69. It features three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The music is in a key with two sharps (F# and C#) and a common time signature. The Flute part has a melodic line with dotted rhythms. The Oboe and Clarinet parts play a rhythmic accompaniment. The dynamics are not explicitly marked in this section.


Lord Jesus Come_Fl

Lord Jesus, Come


Like a solemn dance (3 vrs)

Felt in "2" w some hemiola ♩=47

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Fl. 
 (*organ)

Fl. 

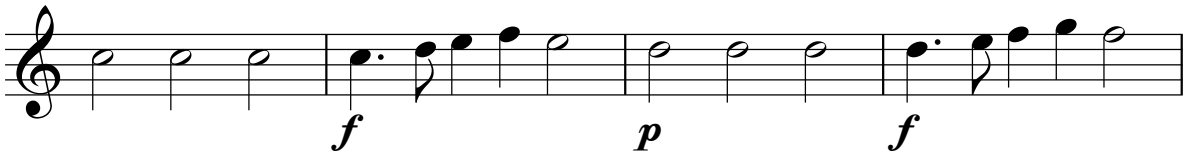
Fl. 

"Lord what is man.."

Fl. 


Fl. 

"Let the earth rejoice.."

Fl. 

"Alleluia"


Fl. 

 Verses (2) [full piece=4 vrs]

"Alleluia"

Fl. 

last time, to CODA,  Final Antiphon

Fl. 

Lord Jesus Come_Fl

Antiphon

"God of the heights.."

2
Fl.

to antiphon

Fl.

To next verse D.S.

Fl.

FINAL ANTIPHON
molto rall. - -

$\text{♩} = 47$
a tempo

Fl.

(*organ)

Fl.

"Lord what is man.."

Fl.

Fl.

"Let the earth rejoice"

Fl.

f *p* *f*

"Alleluia"

molto rall. - -

Fl.

Fl.

Lord Jesus Come_Ob

2
Ob. to antiphon **Antiphon**
"God of the heights.."

Ob.

Ob. **To next verse D.S.**

FINAL ANTIPHON
molto rall. ♩.=47
a tempo

Ob. (*organ)

Ob.

Ob. "Lord what is man.."

Ob. "Let the earth rejoice"

Ob. *f* *p* *f* **molto rall.**

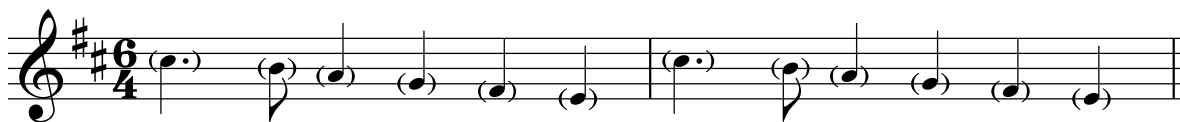
Ob. "Alleluia"

Ob.


Like a solemn dance (3 vrs) Lord Jesus, Come

Felt in "2" w some hemiola ♩=47

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Cl. 
(*organ)

Cl. 

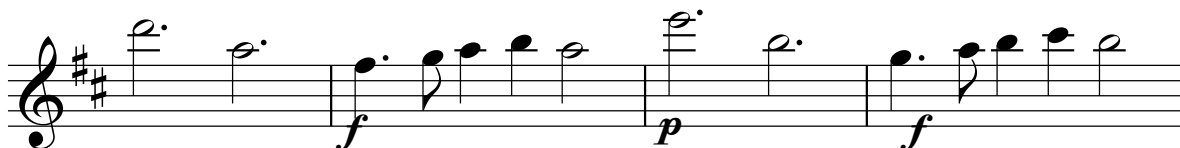
Cl. 

"Lord what is man.."

Cl. 


Cl. 

"Let the earth rejoice.."

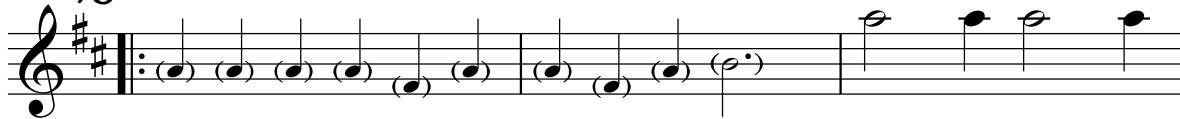
Cl. 

"Alleluia"

Cl. 

Cl. 

§ Verses (2) [full piece=4 vrs]

Cl. 

last time, to CODA,
Final Antiphon

Cl. 

Lord Jesus Come_Cl

2

to antiphon

Antiphon
"God of the heights.."

Cl.

Cl.

Cl.

To next verse D.S.

FINAL ANTIPHON

molto rall. . . .

a tempo
♩.=47

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Lord Jesus Come_AltSax

Lord Jesus, Come

Like a solemn dance (3 vrs)

Felt in "2" w some hemiola ♩=47

Alexander Peloquin, 1974 arr. R Mondoy 2022

Alto Sax.

Alto Sax.

Alto Sax.

Alto Sax. *"Lord what is man.."*

Alto Sax.

Alto Sax. *"Let the earth rejoice.."*

Alto Sax. *"Alleluia"* *f* *p* *f*

🎵 Verses (2) [full piece=4 vrs]

Alto Sax.

Alto Sax. *"Alleluia"*

last time, to CODA, Final Antiphon

V.S.

Lord Jesus Come_AltSax

Antiphon

"God of the heights.."

2

Alto Sax.

to antiphon

Alto Sax.

To next verse D.S.

Alto Sax.

FINAL ANTIPHON
molto rall. . . .

a tempo
♩.=47

Alto Sax.

(*organ)

Alto Sax.

"Lord what is man.."

Alto Sax.

Alto Sax.

"Let the earth rejoice"

Alto Sax.

f *p* *f*

"Alleluia"

molto rall..

Alto Sax.

Like a solemn dance (3 vrs) Lord Jesus, Come

Felt in "2" w some hemiola ♩=47

Alexander Peloquin, 1974 arr. R Mondoy 2022

Hn. (*organ)
Tpt. (*organ)

Musical notation for measures 1-4. Horn and Trumpet parts. The key signature is one sharp (F#) and the time signature is 6/4. The music features a mix of eighth and quarter notes with some hemiola patterns.

Hn.
Tpt.

4

Musical notation for measures 5-8. Horn and Trumpet parts. Measure 8 includes the lyrics: "Lord what is man."

Hn.
Tpt.

8

"Lord what is man."

Musical notation for measures 9-13. Horn and Trumpet parts. Measure 13 includes the lyrics: "Let the earth rejoice.."

Hn.
Tpt.

13

"Let the earth rejoice.."

Musical notation for measures 14-16. Horn and Trumpet parts. Measure 16 includes the lyrics: "Alleluia"

Hn.
Tpt.

16

"Alleluia"

Musical notation for measures 17-20. Horn and Trumpet parts. Dynamic markings *p* and *f* are used throughout. Measure 20 includes the lyrics: "Alleluia"

Hn.
Tpt.

20

"Alleluia"

Musical notation for measures 21-24. Horn and Trumpet parts. Measure 24 ends with a double bar line.

Lord Jesus Come_HrnTrps

2 25 **Verses (2) [full piece=4 vrs]**

Hn.

Tpt.

29 "Alleluia" **3** **3** last time, to CODA, Final Antiphon to antiphon

Hn.

Tpt.

Antiphon
35 "God of the heights.."

Hn.

Tpt.

39 **To next verse D.S.**

Hn.

Tpt.

FINAL ANTI-PHON
44 **molto rall.** **a tempo**

Hn.

Tpt. (*organ)

48 (*organ)

Hn.

Tpt. (*organ)

Lord Jesus Come_HrnTrps

51

Hn.

Tpt.

54 "Lord what is man.."

Hn.

Tpt.

58 "Let the earth rejoice"

Hn.

Tpt.

p *f*

62 "Alleluia"

Hn.

Tpt.

p *f*

66 **molto rall.**

Hn.

Tpt.

Lord Jesus Come_Hrn

Lord Jesus, Come

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Hn. (Horn 1, first system)
 (*organ)

Hn.

Hn.
 "Lord what is man.."

Hn.
 "Let the earth rejoice.."

Hn.
 "Alleluia" *f* *p* *f*

Hn.

⌘ Verses (2) [full piece=4 vrs]

Hn.
 last time, to CODA,

Hn.
 "Alleluia" **3** **Final Antiphon**

Antiphon

"God of the heights.."

Hn.
 to antiphon

To next verse D.S.

Hn.

Lord Jesus Come_Hrn

2

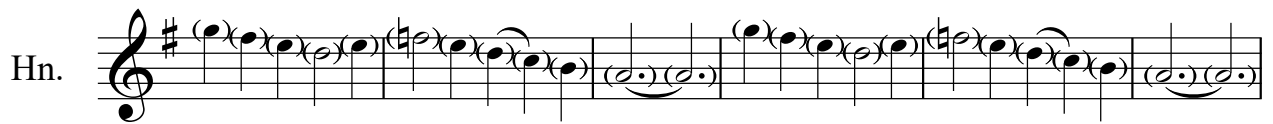
FINAL ANTIPHON
molto rall. . . .

$\text{♩} = 47$
a tempo

Hn. 
(*organ)

Hn. 

"Lord what is man.."

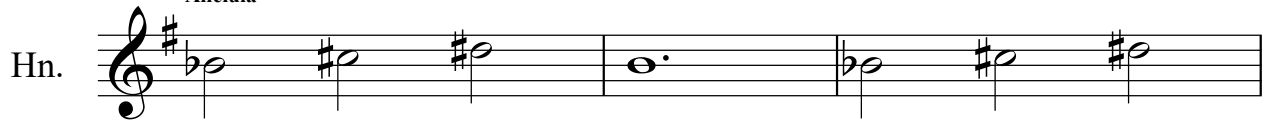
Hn. 

"Let the earth rejoice"

Hn. 
f *p* *f*

"Alleluia"

molto rall.

Hn. 

Hn. 

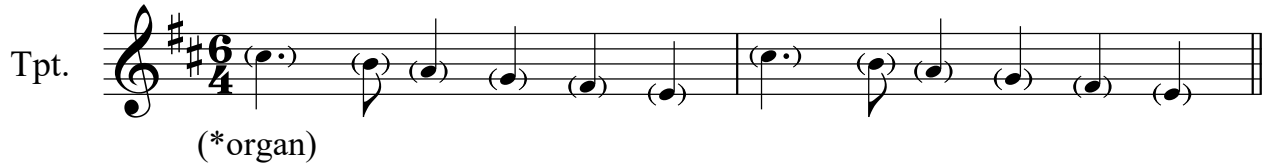
Lord Jesus Come_Trp

Lord Jesus, Come

Like a solemn dance (3 vrs)

Felt in "2" w some hemiola $\text{♩} = 47$

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Tpt. 

(*organ)

Tpt. 

Tpt. 

"Lord what is man.."

Tpt. 

"Let the earth rejoice.."

Tpt. 

p *f* *p* *f*

"Alleluia"

Tpt. 

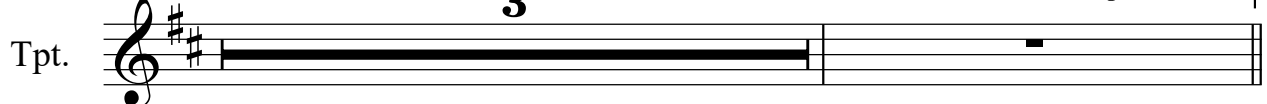
Verses (2) [full piece=4 vrs]

Tpt. 

"Alleluia"

3

last time, to CODA,
Final Antiphon

Tpt. 

Lord Jesus Come_Trp

Antiphon

"God of the heights.."

2
Tpt.

to antiphon

Tpt.

Tpt.

To next verse D.S.

FINAL ANTIPHON
molto rall.

$\text{♩} = 47$
a tempo

Tpt.

(*organ)

Tpt.

Tpt.

Tpt.

"Lord what is man.."

Tpt.

"Let the earth rejoice"

p *f* *p* *f*

Tpt.

"Alleluia"

molto rall.

Tpt.

Lord Jesus Come_3Stg

Like a solemn dance (3 vrs) Lord Jesus, Come

Felt in "2" w some hemiola ♩=47

Alexander Peloquin, 1974 arr. R Mondoy 2022

Vln.

Vla. (*organ)

Vc.

6

"Lord what is man.."

Vln.

Vla.

Vc.

12

"Let the earth rejoice.."

Vln.

Vla.

Vc.

f divisi

f

18

"Alleluia"

Vln.

Vla.

Vc.

p

f divisi

p

f

23

Vln.

Vla.

Vc.

25 **Verses (2) [full piece=4 vrs]**

Vln.

Vla.

Vc.

29 "Alleluia"

last time, to CODA, Final Antiphon

Vln.

Vla.

Vc.

33

to antiphon

Antiphon
"God of the heights.."

Vln.

Vla.

Vc.

37

Vln.
Vla.
Vc.

Detailed description: This system contains measures 37 through 40. The Violin part (Vln.) is in treble clef with a key signature of one flat. The Viola part (Vla.) is in alto clef with a key signature of one flat. The Violoncello part (Vc.) is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some notes marked with accents.

41

To next verse D.S.

Vln.
Vla.
Vc.

Detailed description: This system contains measures 41 through 43. The instrumentation remains the same as in the previous system. The music continues with similar rhythmic patterns. Measure 43 ends with a double bar line and repeat dots, indicating the start of the next section.

FINAL ANTIPHON
molto rall.

44

a tempo

(*organ)

Vln.
Vla.
Vc.

Detailed description: This system contains measures 44 through 47. The Violin and Viola parts are marked with a fermata over the first measure. The Violoncello part continues with a steady eighth-note pattern. The organ part is indicated by the text (*organ) in both the Violin and Viola staves. A tempo change is indicated by the text 'a tempo' and a note with a number '47' above it. The music concludes with a final cadence in measure 47.

Lord Jesus Come_3Stg

49

Vln.

Vla.

Vc.

54 "Lord what is man.."

Vln.

Vla.

Vc.

"Let the earth rejoice"

60

Vln.

Vla.

Vc.

f divisi *p* *f* divisi

64 "Alleluia"

molto rall. . . .

Vln.

Vla.

Vc.

Lord Jesus Come_3Stg

67

Vln.

Vla.

Vc.

Detailed description: This musical score consists of three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time. Measure 67: Vln. has a dotted quarter note G4, an eighth note A4, and a quarter note B4. Vla. has a dotted quarter note G3, an eighth note A3, and a quarter note B3. Vc. has a dotted quarter note G2, an eighth note A2, and a quarter note B2. Measure 68: Vln. has a dotted quarter note C5, an eighth note B4, and a quarter note A4. Vla. has a dotted quarter note C4, an eighth note B3, and a quarter note A3. Vc. has a dotted quarter note C3, an eighth note B2, and a quarter note A2. Measure 69: Vln. has a dotted half note G4. Vla. has a dotted half note G3. Vc. has a dotted half note G2. The score ends with a double bar line.

Lord Jesus, Come

Like a solemn dance (3 vrs)

Felt in "2" w some hemiola ♩=47

Alexander Peloquin, 1974 arr. R Mondoy 2022

1

Vln. (Violin) and Vla. (Viola) parts for measures 1-2. The Vln. part is in treble clef with a 6/4 time signature. The Vla. part is in bass clef with a 6/4 time signature. A note in the first measure of the Vla. part is marked with an asterisk and the word "organ".

2

Vln. and Vla. parts for measures 3-4. The Vln. part continues in treble clef, and the Vla. part continues in bass clef.

6

Vln. and Vla. parts for measures 5-8. The Vln. part continues in treble clef, and the Vla. part continues in bass clef.

10 "Lord what is man.."

Vln. and Vla. parts for measures 9-12. The Vln. part is in treble clef, and the Vla. part is in bass clef. The lyrics "Lord what is man.." are written above the Vln. staff.

16 "Let the earth rejoice.."

Vln. and Vla. parts for measures 13-16. The Vln. part is in treble clef, and the Vla. part is in bass clef. The lyrics "Let the earth rejoice.." are written above the Vln. staff. Dynamic markings include *f* (forte), *p* (piano), and *f* (forte) with the instruction "divisi" (divided). The Vln. part has accents (>) over the first three notes of measure 13.

V.S.

Lord Jesus Come_2Stg

20 "Alleluia"

2 Vln.

Vla.

25 Verses (2) [full piece=4 vrs] "Alleluia" last time, to CODA, Final Antiphon

Vln.

Vla.

33 to antiphon Antiphon "God of the heights.."

Vln.

Vla.

37

Vln.

Vla.

41 To next verse D.S.

Vln.

Vla.

Lord Jesus Come_2Stg

FINAL ANTIPHON
molto rall. .

44 *a tempo* $\text{♩} = 47$ 3

Vln. *(*organ)*

Vla. *(*organ)*

49

Vln.

Vla.

54 "Lord what is man.."

Vln.

Vla.

60 "Let the earth rejoice"

Vln. *f divisi* *p* *f divisi*

Vla. *f* *p* *f*

64 "Alleluia" *molto rall. .*

Vln.

Vla.

Lord Jesus, Come

Like a solemn dance (3 vrs)

Felt in "2" w some hemiola ♩=47

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Vln. (*organ)

Vln.

Vln.

"Lord what is man.."

Vln.

Vln.

"Let the earth rejoice.."

Vln.

"Alleluia"

Vln.

♩ Verses (2) [full piece=4 vrs]

Vln.

last time, to CODA,
Final Antiphon

Vln.

Lord Jesus Come_Vln

2

to antiphon

Antiphon
"God of the heights.."

Vln.

Vln.

Vln.

To next verse D.S.

FINAL ANTI-PHON
molto rall. . . .

a tempo
♩.=47

Vln.

Vln.

Vln.

"Lord what is man.."

Vln.

Vln.

"Let the earth rejoice"

Vln.

Vln.

Vln.

"Alleluia"

Vln.

Vln.

Vln.

molto rall. . . .

Lord Jesus Come_Vla

Lord Jesus, Come

Like a solemn dance (3 vrs)

Felt in "2" w some hemiola $\text{♩} = 47$

Alexander Peloquin, 1974 arr. R Mondoy 2022

Vla.

Vla.

Vla.

Vla. "Lord what is man.."

Vla.

Vla. "Let the earth rejoice.."

Vla. "Alleluia"

§ Verses (2) [full piece=4 vrs]

Vla.

Vla. "Alleluia" last time, to CODA, Final Antiphon

Lord Jesus Come_Vla

to antiphon

Antiphon
"God of the heights.."

2

Vla.

Vla.

To next verse D.S.

Vla.



FINAL ANTIPHON

molto rall.

$\text{♩} = 47$
a tempo

Vla.

Vla.

Vla.

"Lord what is man.."

Vla.

Vla.

"Let the earth rejoice"

Vla.

"Alleluia"

molto rall.

Vla.

Vla.

Lord Jesus Come_Vlncl

Lord Jesus, Come

Like a solemn dance (3 vrs)

Felt in "2" w some hemiola ♩=47

Alexander Peloquin, 1974 arr. R Mondoy 2022

Vc.

Vc.

Vc.

Vc.

"Lord what is man.."

Vc.

"Let the earth rejoice.."

Vc.

"Alleluia"

Vc.

⌘ Verses (2) [full piece=4 vrs]

Vc.

"Alleluia"

last time, to CODA.

Vc.

V.S.

Lord Jesus Come_Vlncl

Antiphon
"God of the heights.."

2

to antiphon

Vc.

Vc.

To next verse D.S.

Vc.

FINAL ANTIPHON

molto rall. . . . *a tempo*

♩ = 47

Vc.

Vc.

"Lord what is man.."

Vc.

"Let the earth rejoice"

Vc.

"Alleluia"

molto rall. . .

Vc.