

2  
**Christ Comes, the Promised Peace of God**

for Christopher Walker and the New Schola Cantorum of St. Paul the Apostle Church, Westwood, California

Genevieve Glen, OSB

Rick Modlin

Organ

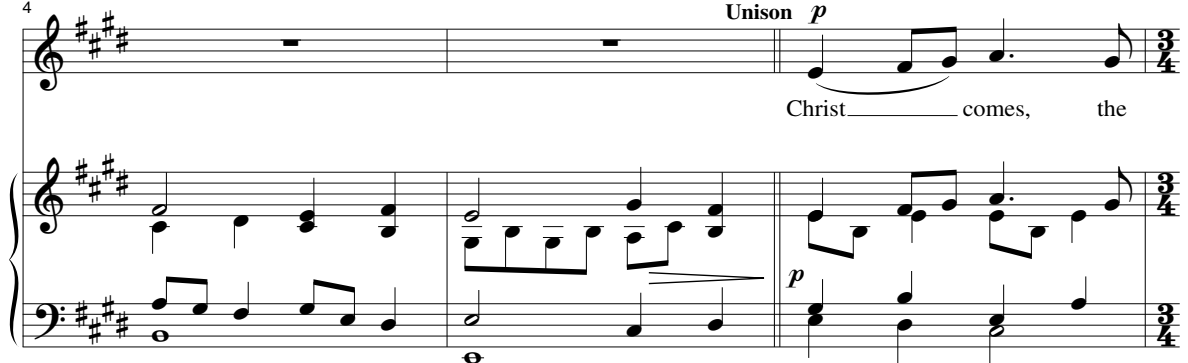
INTRO (♩ = ca. 68)



4

Unison *p*

Christ comes, the



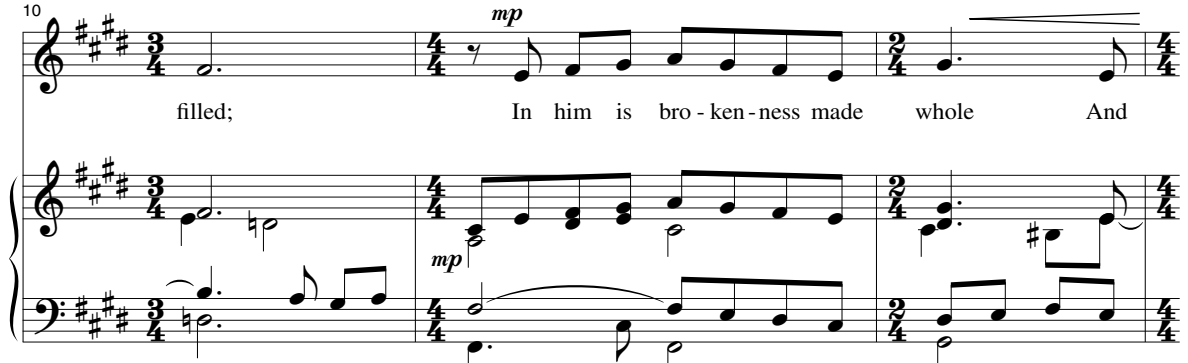
7

prom-ised peace of God. His hands with heal - ing



10

filled; In him is bro - ken-ness made whole And



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13 *mf* *sub. mp* *rit.*

love from hate dis - tilled.

16 *a tempo* *p* *mp*

And when he comes, for whom we long,

19 *p* *mf* *sub. mp*

Then will all strife be stilled.

22 *mp*

25 **Soprano**  
**Alto**  
*p* Christ \_\_\_\_\_ comes, the prom-ised hand \_\_\_\_\_ of \_\_\_\_\_

**Tenor**  
**Bass**  
*p*

28 To cast the veil \_\_\_\_\_ a - side  
 God, \_\_\_\_\_ To cast the veil \_\_\_\_\_ a - side \_\_\_\_\_

To cast \_\_\_\_\_ the veil \_\_\_\_\_ a - side \_\_\_\_\_

31 *mp* That shrouds the world in bit - ter grief, Where none \_\_\_\_\_ from \_\_\_\_\_  
 \_\_\_\_\_ That shrouds the world in grief, \_\_\_\_\_ none \_\_\_\_\_ none \_\_\_\_\_ from \_\_\_\_\_

*mf*

34 *sub. mp* *rit.* *a tempo* *p* And when he comes, for whom we  
 death can hide. \_\_\_\_\_ And when he comes, for whom we

*sub. mp* *rit.* *p a tempo* *mp*

38 *long,* *p* *mf* *sub. p*

*long,* Then will all tears be dried.

*p* *mf* *sub. p*

*pp*

42 *mp*

45

48 **Descant** *mp*

Christ, — the prom - ise kept by

*S/A* *mp*

Christ — comes, the prom - ise kept — by — God,

*T/B* *mp*

51

God, One and one and true. In

The faith-ful One, and true. In him is ev-ery hope con -

*mf*

54

him, ev - ery fear

firmed And ev - ery fear sub -

firmed *f* *sub. mp*

*f* *sub. mp*

57

*rit.* *a tempo p*

sub - dued. And when he

*rit.* *a tempo p mp*

dued. And when he comes, for whom we

*rit.* *a tempo p mp*

*rit.* *p a tempo*

60

*f*

comes all will be made new.

*f*

long, Then all will be made new.

*f* *mp*

64

Musical score for measures 64-66. The piece is in G major (one sharp) and 4/4 time. Measure 64 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 65 continues with a treble clef of quarter notes G4, A4, B4, C5 and a bass clef of quarter notes G2, A2, B2, C3. Measure 66 has a treble clef with a dotted quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5, while the bass clef has a dotted quarter note G2, an eighth note A2, and a quarter note B2. A dashed line connects the eighth note A4 in measure 66 to the eighth note A4 in measure 67.

67

Musical score for measures 67-69. Measure 67 continues with a treble clef of quarter notes G4, A4, B4, C5 and a bass clef of quarter notes G2, A2, B2, C3. Measure 68 has a treble clef of quarter notes G4, A4, B4, C5 and a bass clef of quarter notes G2, A2, B2, C3. Measure 69 features a treble clef with a dotted quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5, while the bass clef has a dotted quarter note G2, an eighth note A2, and a quarter note B2. The piece concludes with a double bar line. Performance markings include *rit.* (ritardando) in measure 68 and *dim.* (diminuendo) in measure 69.