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Lo! He Comes With Clouds Descending

Henry Lubedinsky

SATB and organ

DO NOT COPY

Henry Lebedinsky

Henry Lebedinsky has performed on historical keyboard with Seattle Opera, Seattle Baroque Orchestra, the Seattle Symphony, the St. Paul Chamber Orchestra, the Charlotte Symphony, Seraphic Fire, Sonoma Bach, and the Cantata Collective, among others. He is the co-Artistic Director of Seattle's Pacific MusicWorks, and the founder and director of PMW's Underground concert series, dedicated to educating and entertaining new audiences about the world of Baroque and Classical music in unconventional, informal, and fun venues. Mr. Lebedinsky is also the co-director of the San Francisco Bay Area-based Agave Baroque, with which he has recently released two albums with countertenor Reginald L. Mobley on the VGG Recordings label. He and Mr. Mobley have spent the past decade introducing listeners to an unfamiliar world of music by Black composers from the past 250 years, including recent appearances at the Musée d'Orsay in Paris and *Festival Printemps Musical des Alizés* in Mexico. He has given lectures and led master classes on 17th and 18th century keyboard and performance practice at the University of Edinburgh's Dashkova Centre for Russian Studies, Bowdoin College, and UNC School of the Arts, among others, and is a former recording critic at *Fanfare Magazine*. An active composer and poet, his sacred music for choir and organ is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA. A church musician for the past 26 years, he currently serves as Director of Music at Seattle's historic Christ Episcopal Church and sits on the Liturgy and Arts Commission for the Episcopal Diocese of Olympia.

To the Chancel Choir of Christ Episcopal Church, Seattle, WA

Lo! He Comes With Clouds Descending

SATB and organ

Charles Wesley (1707-1788)

Melody attr. Martin Madan (1726-1790)
setting by Henry Lebedinsky

Allegro ♩ = 60

Organ

Musical notation for the organ introduction, measures 1 through 5. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the right hand, with accompaniment in the left hand.

Musical notation for the organ introduction, measures 6 through 9. The notation continues with similar rhythmic patterns and melodic lines.

S
A
T
B

10

f Lo! he comes with _

f Lo! he comes with _

f Lo! he comes with

f Lo! he comes with _

Vocal SATB parts and organ accompaniment, measures 10 through 14. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Lo! he comes with". The organ provides accompaniment. A dynamic marking of *f* (forte) is present. A large "DO NOT COPY" watermark is overlaid on the page.

Organ accompaniment, measures 15 through 19. The organ continues with the accompaniment pattern established in the previous measures.

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15

clouds de - scend - ing, once for fa - voured

clouds de - scend - ing, once for fa - voured

clouds de - scend - ing, for fa - voured

clouds de - scend - ing, once for - voured

19

sin - ners slain; Thou - sand, thou - sand

sin - ners slain; Thou - sand, thou - sand

sin - ners slain; Thou - sand, thou - sand

sin - ners slain; Thou - sand, thou - sand

23

saints, at - tend - ing, swell the tri - umph

saints, at - tend - ing, swell the tri - umph

saints at - tend - ing swell the tri - umph

saints at - tend - ing swell the tri - umph

27

of his train. Al - le - lu - ia!

of his train. Al - le - lu - ia!

of his train. Al - le - lu - ia!

of his train. Al -

31 *cresc.* *f*

al - le - lu - ia! al - le - lu - ia!

cresc. *f*

al - le - lu - ia! Al - le - lu - ia!

cresc. *f*

al - le - lu - ia! Al - le - lu - ia!

cresc.

le - lu - ia! Al le lu - ia! —

35

God ap - pears on earth to reign.

God ap - pears on earth, ap - pears on earth to reign.

God ap - pears on earth to reign.

God ap - pears on earth to reign.

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39

Piano accompaniment for measures 39-42. The music is in G major and 4/4 time. The right hand features a steady eighth-note pattern, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

43 *mp*

B

Ev - ery — eye shall now be - hold — him,

Vocal and piano accompaniment for measures 43-46. The vocal line is in bass clef, and the piano accompaniment is in G major. The lyrics are: "Ev - ery — eye shall now be - hold — him,". The piano accompaniment continues with a similar pattern to the previous system.

47

mp

Robed in — dread ful ma - jes - ty, in ma - jes -

Robed in — dread - ful ma - jes - ty, in ma - jes -

Vocal and piano accompaniment for measures 47-50. The vocal line is in bass clef, and the piano accompaniment is in G major. The lyrics are: "Robed in — dread ful ma - jes - ty, in ma - jes -" and "Robed in — dread - ful ma - jes - ty, in ma - jes -". The piano accompaniment continues with a similar pattern to the previous system.

51

mf

Those who — set at nought and — sold him,

- ty. — Those who set at — nought and — sold — him,

- ty. — Those who set at nought, — set at nought and — sold — him, —

55

mf

Those who — set at nought and — sold — him, and

those — who set at nought and sold —

mf

those who set at nought and sold — him,

mf

those who — set at nought — set at nought and sold him,

59 *cresc.*

sold him, pierced and nailed him to the

him, pierced and nailed him to the

sold him, pierced and nailed him to the

pierced and nailed him to the

63

tree, deep - ly

tree, deep - ly wail

tree, deep - ly wail - ing,

tree, deep - ly wail - ing, deep - ly

67 *cresc.*

Wail - ing shall the
ing shall the
deep - ly wail - ing, deep - ly
wail - ing, deep - ly

This section contains measures 67 through 70. It features vocal staves with lyrics and piano accompaniment. The lyrics are: "Wail - ing shall the", "ing shall the", "deep - ly wail - ing, deep - ly", and "wail - ing, deep - ly". A "cresc." marking is present above the first staff.

70

true Mes - si - ah see.
true Mes - si - ah see.
wail - ing shall the true Mes - si - ah see.
cresc.
wail - ing shall the true Mes - si - ah see.

This section contains measures 70 through 73. It features vocal staves with lyrics and piano accompaniment. The lyrics are: "true Mes - si - ah see.", "true Mes - si - ah see.", "wail - ing shall the true Mes - si - ah see.", and "wail - ing shall the true Mes - si - ah see.". A "cresc." marking is present above the fourth staff.

74 *f*

Yea, a - men! Let

f

Yea, a - men! Let

f

Yea, a - men! Let

f

Yea, a - men! Let

78

all a - dore thee, high on thine e -

all a - dore thee, high on thine e -

all a - dore thee, on thine e -

all a - dore thee, high on thine e -

82

- ter - nal throne; Sa - vior, take the

- ter - nal throne; Sa - vior, take the

- ter - nal throne; Sa - vior, take the

- ter - nal throne; Sa - vior, take the

86

power and glo ry, claim the king - dom

power and glo ry, claim the king - dom

power and glo - ry, claim the king - dom

power and glo - ry, claim the king - dom

90

for thine own: O come quick - ly,
for thine own: O come quick - ly,
for thine own: O come quick - ly,
for thine own: O

This block contains the first system of the musical score, measures 90 through 93. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. The lyrics are: "for thine own: O come quick - ly,". The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

94

O come quick - ly, O come quick - ly,
O come quick - ly, O come quick - ly,
O come quick - ly, O come quick - ly,
O come quick - ly, O come quick - ly,

This block contains the second system of the musical score, measures 94 through 97. It features four vocal staves and a piano accompaniment. The lyrics are: "O come quick - ly, O come quick - ly,". The piano part continues with the same accompaniment as the first system.

98

Al - le - lu - ia! Come, Lord, come!

Al - le - lu - ia! Come, Lord, come!

Al - le - lu - ia! Come, Lord, come!

Al - le - lu - ia! Come, Lord, come!

102

106 *molto rit.*

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