

Lo, He Comes with Clouds Descending

Helmsley - English Melody from the 18th century

Set and scored 2010 by Klaus Smedegaard Bjerre,

but for the 3rd verse, which follows the setting from the 1906 English Hymnal

The preface found with the main score also goes for the recorder and flute versions, which however may benefit from a few additional comments.

The recorder version, as well as the flute version, is written in the 4' range rather than in the 8' range of the original version for brasses, organ, and choir. This implies that these two versions alone will not provide sufficient bass support for a performance involving ATB vocals. A performance with one or more soprano (alto) vocalists singing from the Soprano line from the choir score (or from the Congregation song sheet) will be possible, if good balance is maintained, so that the inner voices and the bass line are clearly heard. A performance for recorders and/or flutes with a full SATB choir will be possible, if a cello or a bass trombone provides an 8' bass line by playing from the Great Bass recorder part, of course ignoring the octava element of the clef.

The Soprano recorder part and the Flute 1 parts are musically identical but for a very few octave displacements. The same goes for the Alto recorder parts and the Flute 2 & 3 parts.

The Tenor recorder part is identical to the Flute 4 (Alto flute) part. But for the clefs the Great Bass recorder part is identical to the Bass flute part.

Mixed performances with recorders and flutes are very well possible as long as good balance is observed.

Great Bass recorders and Bass flutes share the fate of being very expensive. Replacing or supporting these somewhat rare instruments by one or more guitars is very well possible. The guitar parts for the two versions are identical.

The original version only employs 4 brasses at a time through the first 3 verses. As recorder players and flute players do not need the rests mandatory for brass players, these two versions employ 5 players

most of the way through these verses. The music still is 4-part only, but there is some octave juggling done to give the illusion of changing organ stops.

Adding one or more recorders and/or flutes to performances by brasses and/or organ will add brilliance and life to the sound. The parts should be added from the top staff of these scores and down. Soprano, Alto 1, Alto 2 etc. for the recorders. Soprano 1, Soprano 2, Soprano 3 etc. for the flutes.

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