

# All people that on earth do dwell

## **Edited for tuba quartet by Klaus Bjerre (2002): Treble clef version.**

A collection of settings based on the theme known in English speaking countries as “All people that on earth do dwell”. This version is fully compatible with the bass clef version.

The titles coming out of other countries are given in the respective languages.

The two first settings have the melody allocated to the Tenor, which is placed in the bass tuba part. The rest of the settings have the melody in the top voice.

The general aim of this editor has been to make brass settings, that will work in a church plainsong context. As Preludes, Interludes, Postludes, and of course together with the congregation plainsong, alone or combined with the organ. This aim could not be achieved with the setting for tuba quartet, as that would either pose structural problems of the settings or would have taken the upper parts unrealistically high.

Already now the euphonium parts are so high, that a swapping of parts between the various settings, maybe between repeats, might be a good idea.

This editor holds ensemble playing and score reading as being very important skills. Hence this edition does only come in form of a 4-part score spread out on 3 pages. No page breaks within any setting.

There has been made graphical compromises. The most problematic one being the downsizing of the score. Feedback on the usability of this edition is very welcome.

This edition can be used free of any charge, but as usually a mail or a postcard reporting on readings and performances will be very welcome.

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# All people that on earth do dwell

French Tune

Setting: John Dowland (1563-1626)

Score for Tuba Quartet, Treble Clef Version. The score is in common time (C) and D major (three sharps). The tempo is marked as quarter note = 84. The piece is divided into four parts: CANTVS (Euphonium 1), MEDIVS (Euphonium 2), TENOR (Playnsong) (Tuba 1 in Eb), and BASSVS (Tuba 2 in Bbb). The music features a mix of eighth and sixteenth notes with various articulations and dynamics.

# Lobt Gott, den Herr der Herrlichkeit

(Or sus, serviteurs du Seigneur)

Claude Goudimel 1580

Score for Tuba Quartet, Treble Clef Version. The score is in common time (C) and D major (three sharps). The tempo is marked as quarter note = 84. The piece is divided into four parts: S (Soprano), A (Alto), cantus firmus (Tenor), and B (Bass). The music features a mix of eighth and sixteenth notes with various articulations and dynamics.

# O store Gud! vi love dig

(Almighty God! we sing your praise)

Genevé 1551

Setting for Danish plainsong

by Th. Laub after Goudimel and Prætorius

$\bullet = 84$  S

A four-part vocal setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and common time (C). It consists of 16 measures. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part begins with a half note F#4, followed by quarter notes G4, A4, and B4. The Tenor part begins with a half note E4, followed by quarter notes D4, C4, and B3. The Bass part begins with a half note C3, followed by quarter notes D3, E3, and F3. The piece concludes with a final cadence on G4, F#4, E4, and D4.

# Für deinen thron tret' ich hiermit

Johann Sebastian Bach (1685-1750)

$\bullet = 168$  S

A four-part vocal setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 3/4 time. It consists of 16 measures. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part begins with a half note F#4, followed by quarter notes G4, A4, and B4. The Tenor part begins with a half note E4, followed by quarter notes D4, C4, and B3. The Bass part begins with a half note C3, followed by quarter notes D3, E3, and F3. The piece concludes with a final cadence on G4, F#4, E4, and D4.

A continuation of the four-part vocal setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 3/4 time. It consists of 8 measures. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part begins with a half note F#4, followed by quarter notes G4, A4, and B4. The Tenor part begins with a half note E4, followed by quarter notes D4, C4, and B3. The Bass part begins with a half note C3, followed by quarter notes D3, E3, and F3. The piece concludes with a final cadence on G4, F#4, E4, and D4.

# Für deinen thron tret' ich hiermit

Johann Sebastian Bach (1685-1750)

♩ = 168 S

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in G major (one sharp) and 3/4 time. The tempo is marked as ♩ = 168. The score is divided into two systems, each containing 12 measures. The first system ends with a repeat sign, and the second system concludes with a double bar line and repeat dots. The bass line features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal parts.