

All people that on earth do dwell

2nd edition for brass quartet/quintet by Klaus Bjerre (2002).

A collection of settings based on the theme known in English speaking countries as “All people that on earth do dwell”. The titles coming out of other countries are given in the respective languages.

The two first settings have the melody allocated to the Tenor. The rest of the settings have the melody in the top voice.

The general aim of this editor has been to make brass settings, which 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 has been expanded a bit, as there has been added parts for several of the instruments found in church ensembles. The organ part might double as a concert pitch score.

The brass quintet score is with transposed parts for trumpets and horn. C trumpets can play from the violin parts. Generally all instruments can play from a part that fits their transposition no matter whether their name is on the part or not. However the director should consider the overall balance, when parts are distributed.

As for the brass quartet or quintet matter: All the original settings are for 4 voices. These have been distributed to the Trumpet 1, Horn, trombone, and Tuba parts. The latter comes in bass and contrabass versions. Trumpet 2 is optional and doubles the trombone in the two first settings, where that instrument carries the *cantus firmus*, but there the Trumpet 2 should watch its dynamics. In the last 3 settings the trumpets are in unison. Which opens up for colours, rests, and stereo-phonics.

This edition leaves matters as the sequence of the settings, the dynamics, and the repetitions to the performers to be decided according to the environment of the performance.

This 2nd edition, only different from the 1st in text and graphical matters, 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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