

A collection of settings of the tune known in the English-speaking world as

## All people that on earth do dwell

Having the Danish Hymnal and a collection of Bach's chorale settings in my personal library soon taught me that many chorale themes are shared heritage among several nations and churches. Already before accessing the web I did library work to access as many versions as possible. Since then the web has made research somewhat easier.

In 2003 I uploaded 5 settings of this tune. That version will stay in the index, as there is nothing wrong with it. Only its sets of scores and parts are less complete and less systemized than my edition of Danish hymns.

Recently I issued an edition of Arcadelt's Ave Maria along the line of the hymn editions only with a few more scores to open up wider ensemble potentials.

The All-people-edition had long been in my plans for a revision and now the time has come. Since last I have worked with the 1906 English Hymnal so it was obvious to include its Old 100<sup>th</sup> version of the theme. Hence there are 6 versions represented. Their sequence is not telling a true timeline. Some users even may want to alter the sequence in performances. My own considerations have been about complex-older first and complex-newer last. And about not placing the two *cantus firmus* versions next to each other for reasons of variety.

First is:

**French tune set by John Dowland (1563-1626)**

At rehearsal #5 is:

**Old 100<sup>th</sup> - Genevan Psalter 1551**

At rehearsal #17 is:

**Or sus, serviteurs du Seigneur by Claude Goudimel 1580**

At rehearsal #31 is:

**O store Gud! vi love dig (Almighty God! we sing your praise) by Th. Laub after Goudimel and Prætorius**

At rehearsal #39 is:

**Für deinen Thron tret' ich hiermit by Johann Sebastian Bach (1685-1750)**

At rehearsal #59 is:

**Herr Gott, dir loben all wir by Johann Sebastian Bach (1685-1750)**

Except for Old 100<sup>th</sup> and Bach note values have been shortened for easier reading. The two Bach versions are very similar aside from the elaborate bass line in the second one. Their use of hemiolas may be less obvious to

players not familiar with baroque and older dance forms. Hence Bach's implied rhythm has been written out explicitly by means of the shifting meters.

As I did not want to give up the concept of playing scores, there have been some considerations about graphics, readability, and page turns. Most scores have 5 pages. Please place the last 3 pages next to each other on the stand. That will keep the Bach versions together. Place the two first pages in front on the stand and remove them, when they have been played.

To keep the number of pages down a couple of the hymn versions don't start with a new system of their own. Not ideal, but necessary. Likewise I found it necessary to split the Organ - Keyboard - Guitar score even if the usual format is still represented. There is a two-staves version for keyboard, whereas the three-staves organ version better supports reading and adequate registration. To avoid text clutter the organ part has reduced information on the 4<sup>th</sup> entry (please refer above here for full information).

I obviously have a soft spot for G instruments including the alto flute. The latter often is applied as bass instrument in flute choirs not able to afford C bass flutes. I want to support these, often smallish, flute choirs, only in this tune the alto flute is not able to play the root note in the low octave. There is a version for flute choir with the alto flute as bass, but it has been necessary to make changes in the bass as well as in the tenor lines. Harmonies are still the same, and the original notes have been kept in full size. The necessary changes of voicing are indicated by means of cue notes.

There are 4' choir versions for strings, woodwinds/brasses, flutes, and recorders. The recorders have a 2' version, which allows for alto and tenor players on the bass line without the need of reading bass clef.

The instruction texts for my Danish hymn project will help you about optimizing the part distribution in mixed ensembles.

Korsør - February 17<sup>th</sup> - 2012

Klaus Smedegaard Bjerre

yorkmasterbbb@yahoo.com

