

NOTES

Johann Hermann Schein (1586-1630) set **Psalm 117: 23-24**¹ as a polychoral piece, a technique often used during the early German Baroque. Polychoral composition flourished in late 16th and early 17th Century Venice, and was used extensively by composers like Andrea Gabrieli, Giovanni Gabrieli, and Claudio Monteverdi. The technique was brought to Germany by several composers like Heinrich Schütz, Hans Leo Haßler, and Schein, who each traveled to Italy to study composition. Polychoral technique allows a composer to emphasize different musical phrases or portions of a text by using, for example, repetition and echo between choirs and within each choir, along with rhythmic and melodic variation.

Schein was comfortable writing for both the Catholic (Latin) and Lutheran (German) liturgy. Schein chose the Latin text of **Psalm 117: 23-24**, which reads:

Latin text	English translation
23. A Domino factum est istud, et est mirabile in oculis nostris.	23. This is the Lord's doing: and it is marvelous in our eyes.
24. Haec est dies quam fecit Dominus; exsultemus, et laetemur in ea.	24. This is the day which the Lord hath made: we will rejoice and be glad in it.

Schein's setting is somewhat unique in that there are multiple sections where he interrupts the text with the word *Alleluia!* set in 3/2 meter. This emphasizes the joyous nature of the text.

Because Schein's setting of **Psalm 117** was originally for voices, it should be played *sempre sostenuto*, with clear and gentle articulation. Slurs on valved instruments should be avoided where possible, as should natural slurs on the trombone. The articulation and dynamics of this music should always be vocally inspired.²

In the 4/2 sections, players should emphasize beats 1 and 3 to provide lift and forward motion. The metric modulations from 4/2 to 3/2 and back should be performed so that a whole note in 4/2 (one-half of one measure) roughly equals a dotted half in 3/2 (one full measure). This allows the 3/2 sections to retain a dance-like feel in a slow single beat, rather than three quick beats.

The commas (breath marks) serve several purposes. They mark a place in the text to take a breath, if one is needed for an instrumentalist, e.g., at the end of a word. They also mark the ends of phrases and resolutions. Breath marks in parentheses mark the end of a word in the text, but should only be used if needed to complete a phrase. In some cases, where the entire ensemble has a breath mark, a slight lift is appropriate prior to beginning the next phrase.

¹ From: Johann Hermann Schein, Complete Works, volume 5, no. XXIII, Karl Hasse, ed. Original key: a æolian.

² See, e.g., Liza Malamut, "Higher, Faster, Louder?" ITA Journal, October 2018, 46:3, 37-41.

A Dominum factum est istud

Full Score

from Psalm 117: 23-24

for

8-part Antiphonal Mixed Brass Choir

Johann Hermann Schein

arr. Kenneth Biggs

Andante [$\text{♩} = 76$]

Choir I

Part 1: Trumpet 1 in B \flat *mf*

Part 2: Trumpet 2 in B \flat *mf*

Part 3: Horn 1 in F *mf*

Part 4: Trombone 1 *mf*

Choir II

Part 5: Flugelhorn in B-flat *mf*

Part 6: Trombone 2 *mf*

Part 7: Trombone 3 *mf*

Part 8: Bass Trombone
Tuba *mf*



Part 1

Part 2

Part 3

Part 4

Part 5

Part 6

Part 7

Part 8

A [$\text{♩} = 120$]

mp

mp

mp

mp

Schein - A Dominum factum est istud

D
40 [♩ = 120]

Part 1 *mp* *p*

Part 2 *mp* *p*

Part 3 *mp* *p*

Part 4 *mp* *p*

Part 5 *mp*

Part 6 *mp*

Part 7 *mp*

Part 8 *mp*



113 **L**

Part 1 *mf* *f*

Part 2 *mf* *f*

Part 3 *mf* *f*

Part 4 *mf* *f*

Part 5 *mf* *f*

Part 6 *mf* *f*

Part 7 *mf* *f*

Part 8 *mf* *f*

122 **M** [♩ = 76]

Part 1 *mf*

Part 2 *mf*

Part 3 *mf*

Part 4 *mf*

Part 5 *mf*

Part 6 *mf*

Part 7 *mf*

Part 8 *mf*

Schein - A Dominum factum est istud

126

Part 1 *f* *piu forte*

Part 2 *f* *piu forte*

Part 3 *f* *piu forte*

Part 4 *f* *piu forte*

Part 5 *f* *piu forte*

Part 6 *f* *piu forte*

Part 7 *f* *piu forte*

Part 8 *f* *piu forte*