

# PSALLITE

SATB, a cappella

MICHAEL PRAETORIUS

Arranged by RUSSELL ROBINSON

## PERFORMANCE NOTES

Michael Praetorius was born in Germany in 1571. He is well known for his three-volume book on sacred and secular music practices, the *Syntagma Musica*. It was published in 1619, two years before his death at the age of 50. For most of his life he was organist and court musician for the Duke of Brunswick. He became organist at the age of 24 and the chief court musician at the age of 33.

“Psallite” is extremely popular in the choral literature. It is a unique piece because it uses both Latin and German text within the same song. This arrangement can be sung any time of the year although it revolves around the Christmas theme. The words translate to mean:

*Let us sing altogether to the Son of God.  
He is born as our Saviour and Redeemer.  
Come see the Christ Child in the manger,  
The sweet little Babe, Christ the King.*

The English translation is not written in the music because, as with most Latin and German pieces, it must be sung in the original language to have the same flavor as the original. However, the Latin and German pronunciations are quite easy and repeated within the song. Here are the phonetic pronunciations for the Latin and German:

### LATIN

*Saw-lee-teh oo-nee-geh-nee-toh. Krees-toh Deh-ee Fee-lee-oh  
Reh-demp-toh-ri Daw-mee-noh poo-eh-roo-loh yaw-chen-tee  
een preh-seh-pee-oh*

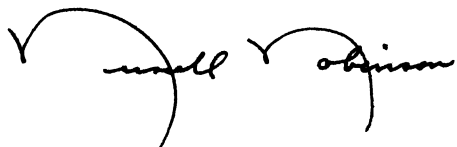
### GERMAN

*Aheen Klaheen-ehs Kin-dehw-laheen leekt een dem Krip-puh laheen  
Aw-luh lee-buh Ehn-guh-laheen dee-nehn dem Kin-deh-laheen  
oont zeeng-ehn eem faheen*

Pronounce the “aheen” in German as one syllable. Also, in Latin “aw” is used to produce vertical vowels for the “ah” vowel. Also, try to achieve text accents throughout so that no two syllables have the same stress. When pronouncing the “ee” vowels, put an “oo” on the lips with an “ee” inside the mouth to produce a consistent choral sound without spreading the “ee” vowel.

Measures 9–16 should be performed as an echo of the first eight measures.

I hope you enjoy singing this arrangement of Michael Praetorius’s wonderful “choral classic.”



# PSALLITE

SATB, a cappella

Performance time: approx. 3:00

MICHAEL PRAETORIUS (1571-1621)  
Arranged by RUSSELL ROBINSON (ASCAP)

**Allegro** (♩ = 112)

SOPRANO *f* Psal - li - te, u - ni - ge - ni - to,

ALTO *f* Psal - li - te, u - ni - ge - ni - to,

TENOR *f* Psal - li - te, u - ni - ge - ni - to,

BASS *f* Psal - li - te, u - ni - ge - ni - to,

ACCOMP. (for rehearsal only) **Allegro** (♩ = 112) *f* Psal - li - te, u - ni - ge - ni - to,

Chri - sto, De - i fi - li - o, Psal - li - te,

Chri - sto, De - i fi - li - o,

Chri - sto, De - i fi - li - o,

Chri - sto, De - i fi - li - o,

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja cen ti

in prae - se - pi - o. Psal - li - te,

in prae - se - pi - o. Psal - li - te,

in prae - se - pi - o. Psal - li - te,

in prae - se - pi - o. Psal - li - te,

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u - ni - ge - ni - to, Chri - sto, De - i fi - li - o, Psal - li - te,

u - ni - ge - ni - to, Chri - sto, De - i fi - li - o,

u - ni - ge - ni - to, Chri - sto, De - i fi - li - o,

u - ni - ge - ni - to, Chri - sto, De - i fi - li - o,

13

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja - cen - ti

17 *mf*  
 in prae - se - pi - o. Ein klein - es  
 in prae - se - pi - o. Ein klein - es  
 in prae - se - pi - o. *mf*  
 in prae - se - pi - o. *mf*

20  
 Kin - de - lein liegt in dem Krip - pe - lein;  
 Kin - de - lein liegt in dem Krip - pe - lein;  
 al - le lie - be En - ge -  
 al - le lie - be En - ge -  
 20

23

al - le lie - be En - ge -

al - le lie - be En - ge -

lein die - nen dem Kin - de - lein und sin - gen ihm fei -

lein die - nen dem Kin - de - lein und sin - gen ihm fei -

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lein die - nen dem Kin - de - lein. Psal - li - te, u - ni - ge - ni -

lein die - nen dem Kin - de - lein. Psal - li - te, u - ni - ge - ni -

Psal - li - te, u - ni - ge - ni -

Psal - li - te, u - ni - ge - ni -

26

to, Chri - sto, De - i fi - li - o, Psal - li -

to, Chri - sto, De - i fi - li - o,

to, Chri - sto, De - i

to, Chri - sto, De - i

Musical score for the first system, featuring vocal staves and piano accompaniment. The lyrics are: "to, Chri - sto, De - i fi - li - o, Psal - li -". The piano part includes a long melisma over the first two measures.

te, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -

fi - li - o, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -

fi - li - o, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -

Musical score for the second system, featuring vocal staves and piano accompaniment. The lyrics are: "te, Re - demp - to - ri Do - mi - no, pu - e - ru - lo ja -". The piano part includes a long melisma over the first two measures. A rehearsal mark "30" is present above the first vocal staff.

cen - ti in prae - se - pi - o. Re - demp - to - ri

cen - ti in prae - se - pi - o. Re - demp - to - ri

cen - ti in prae - se - pi - o. Re - demp - to - ri

cen - ti in prae - se - pi - o. Re - demp - to - ri

33 *rit. last time* (optional repeat)

Do-mi-no, pu-e-ru-lo ja - cen - ti in prae-se - pi - o.

Do-mi-no, pu-e-ru-lo ja - cen - ti in prae-se - pi - o.

Do-mi-no, pu-e-ru-lo ja - cen - ti in prae-se - pi - o.

Do-mi-no, pu-e-ru-lo ja - cen - ti in prae-se - pi - o.

33 *rit. last time* (optional repeat)