

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 the 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-dehv 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 to the first eight measures.

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

PSALLITE

SAB, a cappella

MICHAEL PRAETORIUS (1571-1621)

Arranged by RUSSELL ROBINSON

Allegro (♩ = 112)

S
Psal - li - te, u - ni - ge - ni - to, Chris - to De - i Fi - li - o.

A
Psal - li - te, u - ni - ge - ni - to, Chris - to De - i Fi - li - o.

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

Keyboard
for rehearsal only

5
Psal - li - te. Re - demp - to - ri Do - mi - no pu - e - ru - lo ja - cen - ti

Chris - to De - i Fi - li - o. Re - demp - to - ri Do - mi - no pu - e - ru - lo ja - cen - ti

Chris - to De - i Fi - li - o. Re - demp - to - ri Do - mi - no pu - e - ru - lo ja - cen - ti

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mp
 in prae-se - pi - o. Psal - li - te, u - ni - ge - ni - to,
mp
 in prae-se - pi - o. Psal - li - te, u - ni - ge - ni - to,
mp
 in prae-se - pi - o. Psal - li - te, u - ni - ge - ni - to

13
 Chris-to De - i Fi - li - o. Psal - li - te. Re-demp-to - ri Do-mi - no pu -
 Chris-to De - i Fi - li - o Chris-to De - i Fi - li - o. Re-demp-to - ri Do-mi - no pu -
 Chris-to De - i Fi - li - o. Re-demp-to - ri Do-mi - no pu -
 13

17

mf

e - ru - lo ja - cen - ti in prae - se - pi - o. Ein Klei - nes Kin - de - lein liegt in dem Krip - pe -

mf

e - ru - lo ja - cen - ti in prae - se - pi - o. Ein Klei - nes Kin - de - lein liegt in dem Krip - pe -

mf

e - ru - lo ja - cen - ti in prae - se - pi - o. O, _____

17

mf

lein. O, _____ Al - le

lein. Al - le lie - be En - ge - lein die - nen dem Kin - de - lein, Al - le

Al - le lie - be En - ge - lein die - nen dem Kin - de - lein, und sin -

lein. O, _____ Al - le

26

lie - be En - ge - lein die - nen dem Kin - de - lein, *f* Psal - li - te, u - ni - ge - ni -

lie - be En - ge - lein die - nen dem Kin - de - lein, *f* Psal - li - te, u - ni - ge - ni -

gen ihm fein, Psal - li - te, *f* u - ni - ge - ni -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in the same key and time, providing harmonic support for the vocal lines. The lyrics are in German and Latin, describing the birth of Christ and the nature of the Son of God.

26

to, Chris - to De - i Fi - li - o. Psal - li - te. Re - demp - to - ri

to, Chris - to Dei - i Fi - li - o. Chris - to De - i Fi - li - o. Re - demp - to - ri

to, Chris - to De - i Fi - li - o. Re - demp - to - ri

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics continue the previous system, emphasizing the divinity of Christ as the Son of God and the Redeemer. The piano accompaniment provides a steady harmonic foundation.

Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o. Re-demp-to-ri

Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o. Re-demp-to-ri

Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o. Re-demp-to-ri

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o. Re-demp-to-ri". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords.

rit. last time (optional repeat)
Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o.

rit. last time (optional repeat)
Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o.

rit. last time (optional repeat)
Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o.

rit. last time (optional repeat)

The second system continues the vocal and piano parts. It includes performance markings: "rit. last time" and "(optional repeat)" for the vocal lines and the piano accompaniment. The lyrics are: "Do-mi-no pu-e-ru-lo ja-cen-ti in prae-se-pi-o." The piano accompaniment continues with the same rhythmic pattern as the first system.

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