



# Ralf Behrens

Germany, Edewecht

## Psallite, unigenito (AATB - high notation) Praetorius, Michael

### About the artist

Hello, my name is Ralf Behrens, born in 1958. My instruments are the guitar, the church organ, several recorders and some more. Especially for my pupils and a few small music ensembles I arrange pieces of music for studying and/or performing. Feel free to use my arrangements, but – of course – donations are welcome. Have fun.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-ralfbehrens.htm>

### About the piece



<b>Title:</b>	Psallite, unigenito [AATB - high notation]
<b>Composer:</b>	Praetorius, Michael
<b>Arranger:</b>	Behrens, Ralf
<b>Copyright:</b>	Copyright © Ralf Behrens
<b>Publisher:</b>	Behrens, Ralf
<b>Instrumentation:</b>	Recorder AATB
<b>Style:</b>	Renaissance

### Ralf Behrens on [free-scores.com](https://www.free-scores.com)



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# Psallite, unigenito

Michael Praetorius (1571-1621) (Arr.: Ralf Behrens)

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♩ = c. 64

Alto Recorder 1

Alto Recorder 2

Tenor Recorder

Bass Recorder



5



9



13

Musical score for measures 13-16. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measure 13 starts with a whole rest in the first two staves. The melody in the third staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line in the fourth staff consists of quarter notes G3, F3, E3, and D3. Measures 14-16 continue the melodic and harmonic development.

17

Musical score for measures 17-20. The score continues with four staves. Measure 17 features a more active melody in the third staff, starting with a quarter note G4. The bass line in the fourth staff has a half note G3. Measures 18-20 show further melodic and harmonic progression.

21

Musical score for measures 21-24. The score continues with four staves. Measure 21 features a more active melody in the first staff, starting with a quarter note G4. The bass line in the fourth staff has a half note G3. Measures 22-24 show further melodic and harmonic progression.