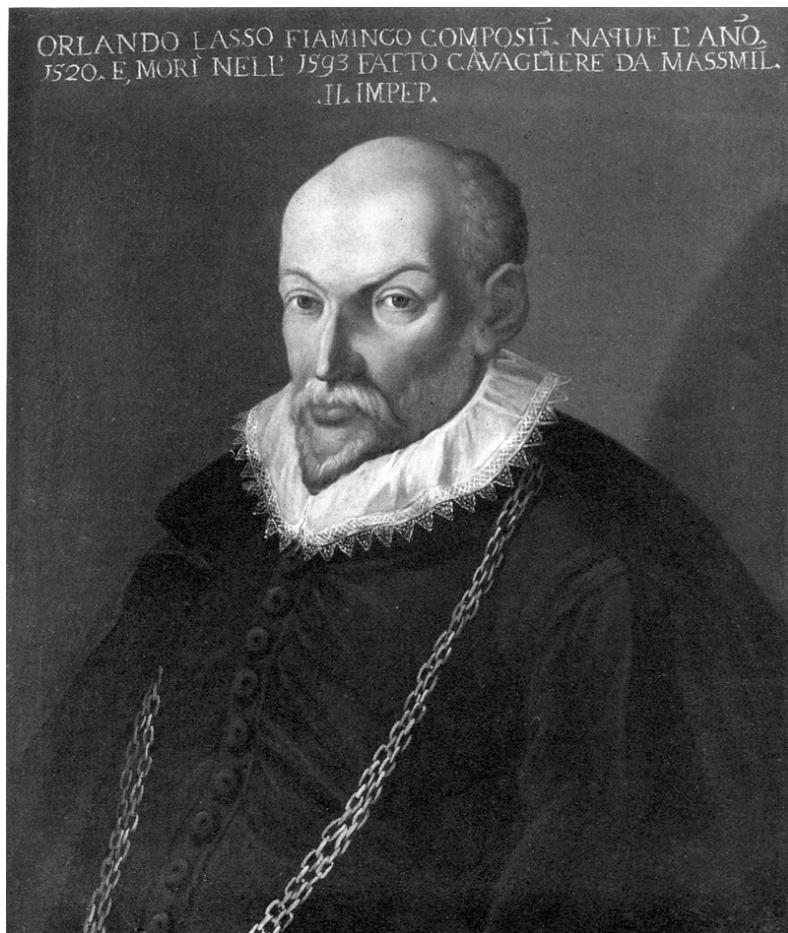


Falsobordoni on the Psalm Tones



Orlando di Lasso

Editor: John Morgan

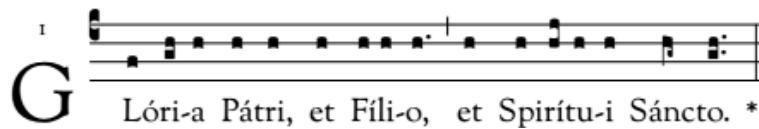
Editor's Note: These psalm tones are from the Divine Office and not the same tones as used in the chants of the Mass. As such they are not true falsobordoni when used at Mass. The intended use herein is to enhance the minor doxology at Mass and encourage further use of Lasso's harmonizations. The Table of Contents on the preceding page indicates the modes used for the Introit and Communion for each Sunday. The Asperges Me and Vidi Aquam have been attached to their respective modes for ease of use. Special thanks to Corpus Christi Watershed, Music Sacra editor Dr. William Mahrt for the inspiration and for contributors to the Music Sacra Forum.

1st Sunday of Advent:	VIII, I	4th Sunday after Easter	VI, VIII
2nd Sunday of Advent:	VII, II	5th Sunday after Easter	III, II
3rd Sunday of Advent	I, VII	Ascension of Our Lord	VII, I
4th Sunday of Advent	I, I	Sunday After the Ascension	I, IV
Vigil of Christmas	VI, I	Pentecost Sunday	VIII, VII
Christmas Midnight Mass	II, VI	Trinity Sunday	VIII, IV
Christmas Mass at Dawn	VIII, IV	Corpus Christi	II, VII
Christmas Daytime Mass	VII, I	2nd Sunday after Pentecost	I, II
Sunday with the Octave of Christmas	VIII, VII	Most Sacred Heart of Jesus	V, VII
Octave Day of Christmas "Circumcision"	VII, I	3rd Sunday after Pentecost	VI, V
Most Holy Name of Jesus	III, VIII	4th Sunday after Pentecost	II, II
Epiphany	II, IV	5th Sunday after Pentecost	IV, VII
Feast of the Holy Family	VII, I	6th Sunday after Pentecost	II, VI
2nd Sunday after Epiphany	IV, VI	7th Sunday after Pentecost	VI, IV
3rd Sunday after Epiphany	VII, VII	8th Sunday after Pentecost	I, III
Septuagesima Sunday	V, I	9th Sunday after Pentecost	V, VI
Sexagesima Sunday	I, VIII	10th Sunday after Pentecost	III, IV
Quinquagesima Sunday	VI, I	11th Sunday after Pentecost	V, VI
Ash Wednesday	I, III	12th Sunday after Pentecost	VII, VI
1st Sunday of Lent	VIII, III	13th Sunday after Pentecost	VII, V
2nd Sunday of Lent	IV, V	14th Sunday after Pentecost	IV, VIII
3rd Sunday of Lent	VII, I	15th Sunday after Pentecost	I, I
4th Sunday of Lent	V, IV	16th Sunday after Pentecost	VIII, VIII
Passion Sunday	IV, VIII (No Dox.)	17 Sunday after Pentecost	I, II
Palm Sunday	VIII, VIII (No Dox.)	18th Sunday after Pentecost	I, IV
Holy Thursday	IV, II (No Dox.)	19th Sunday after Pentecost	IV, V
Easter Sunday	IV, VI	20th Sunday after Pentecost	III, IV
1st Sunday after Easter (Low Sunday)	VI, VI	21st Sunday after Pentecost	IV, I
2nd Sunday after Easter	IV, II	22nd Sunday after Pentecost	III, VIII
3rd Sunday after Easter	VIII, VIII	23rd Sunday after Pentecost	VI, I

Psalm Tone I

(Falsobordone primi toni quatuor vocum)

Starting Pitch (F)



Lóri-a Pátri, et Fíli-o, et Spirítu-i Sáncto. *

Orlando di Lasso
Ed. John Morgan

SOPRANO

ALTO

TENOR

BASS

The musical score consists of four staves, each representing a vocal part: SOPRANO, ALTO, TENOR, and BASS. The soprano and alto parts begin with the same melody, while the tenor and bass provide harmonic support. The lyrics "Sicut erat in principio, et nunc, et sem per." are repeated for each part. The bass part begins its own melodic line in the middle of the page.

Sicut erat in principio, et nunc, et sem per.

Sicut erat in principio, et nunc, et sem per.

Sicut erat in principio, et nunc, et sem per.

Sicut erat in principio, et nunc, et sem per.

2

The musical score continues with the soprano, alto, and tenor parts performing a sustained note pattern. The bass part joins in with a new melodic line. The lyrics "et in saécula sae-cu ló rum. A - men." are repeated for each part.

et in saécula sae-cu - - ló - - rum. A - men.

et in saécula sae-cu - - ló - - rum. A - men.

et in saécula sae-cu - - ló - - rum. A - men.

et in saécula sae-cu - - ló - - rum. A - men.

Psalm Tone II

(Falsobordone secundi toni quinque vocum)

Starting Pitch (E)



Lóri-a Pátri, et Fíli-o, et Spirí-tu-i Sáncto. *

Orlando di Lasso
Ed. John Morgan

SOPRANO

ALTO

TENOR

TENOR

BASS

Sicut erat in princípio, et nunc, et sem - per,

Sicut erat in princípio, et nunc, et sem - per,

Sicut erat in princípio, et nunc, et sem - per,

Sicut erat in princípio, et nunc, et sem - per,

Sicut erat in princípio, et nunc, et sem - per,

2

The musical score consists of five staves, each representing a different vocal part: Soprano (S), Alto (A), Tenor (T), Alto (A), and Bass (B). The music is in common time (indicated by '8'). The lyrics 'et in saecula saecula' are repeated three times, followed by a melisma on 'rum.' and 'amen.' The vocal parts are separated by vertical bar lines. The music is written in a treble clef for the upper voices and a bass clef for the bass voice. The notes are represented by open circles on the staff lines, with some notes having a sharp sign (F#) or a double sharp sign (F##).

et in saécula saecu - ló - rum. A - men.

et in saécula saecu - ló - rum. A - men.

et in saécula saecu - ló - rum. A - men.

et in saécula saecu - ló - rum. A - men.

et in saécula saecu - ló - rum. A - men.

Public Domain - 2017 - Advent 2 Communion, Christmas Midnight Introit, Epiphany Introit, Palm Sunday Ingrediente (No Dox),
Holy Thursday Communion (No Dox), Easter 2 Communion, Easter 5 Communion, Corpus Christi Introit, Pentecost 2 Communion,
Pentecost 4 Introit & Communion, Pentecost 6 Introit, Pentecost 17 Communion,

Psalm Tone III

(Falsobordone tertii toni quatuor vocum)

3

Starting Pitch (G)

III
G Lóri-a Pátri, et Fíli-o, et Spirítu-i Sáncto. *

Orlando di Lasso
Ed. John Morgan

SOPRANO

ALTO

TENOR

BASS

Sicut erat in princípio, et nunc, et sem - - per,

Sicut erat in princípio, et nunc, et sem - - per,

Sicut erat in princípio, et nunc, et sem - - per,

Sicut erat in princípio, et nunc, et sem - - per,

2

et in saécula sae-cu - - ló - rum. A - - men.

et in saécula sae-cu - - ló - rum. A - - men.

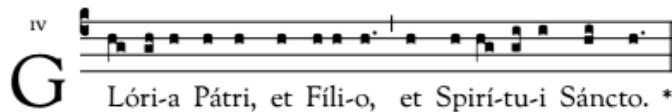
et in saécula sae-cu - - ló - rum. A - - men.

et in saécula sae-cu - - ló - rum. A - - men.

Psalm Tone IV

(Falsobordone quarti toni quatuor vocum)

Starting Pitch (A)



Orlando di Lasso
Ed. John Morgan

SOPRANO

ALTO

TENOR

BASS

Sicut erat in principio, et nunc, et semper,

2

et in saecula saeculó rum. A - men.

Psalm Tone V

(Falsobordone quinti toni quatuor vocum)

5

Starting Pitch (D)

MODE V

G Lóri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *

Orlando di Lasso
Ed. John Morgan

SOPRANO

Sicut erat in princípio, et nunc, et sem - per,

ALTO

TENOR

BASS

Sicut erat in princípio, et nunc, et sem - per,

Sicut erat in princípio, et nunc, et sem - per,

Sicut erat in princípio, et nunc, et sem - per,

2

et in saécula saecu - ló - rum. A - men.

et in saécula saecu - ló - rum. A - men.

8

et in saécula saecu - ló - rum. A - men.

et in saécula saecu - ló - rum. A - men.

Psalm Tone VI

(Falsobordone sexti toni quinque vocum)

Starting Pitch (F)



Orlando di Lasso
Ed. John Morgan

SOPRANO

ALTO

TENOR

TENOR

BASS

Sicut erat in princípio, et nunc, et sem - per,
 Sicut erat in princípio, et nunc, et sem - per,
 8 Sicut erat in princípio, et nunc, et sem - per,
 8 Sicut erat in princípio, et nunc, et sem - per,
 Sicut erat in princípio, et nunc, et sem - per,

2

et in saécula sae-cu - ló - rum. A - - - men

et in saécula sae-cu - ló - rum. A - - - men

8 et in saécula sae-cu - ló - rum. A - - - men

8 et in saécula sae-cu - ló - rum. A - - - men

et in saecula sae-cu - lo - rum. A - - - men

Psalm Tone VII

7

(Falsobordone septimi toni quatuor vocum)

Starting Pitch (D)

MODE VII

G Lóri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. *

Orlando di Lasso
Ed. John Morgan

SOPRANO

ALTO

TENOR

BASS

Sicut erat in principio, et nunc, et semper,

2

et in saecula saecula - lórum. Amen.

THOU SHALT SPRINKLE ME, Lord, with hyssop and I shall be cleansed: thou shalt wash me and I shall be whiter than snow. (Ps 50: 3) Have mercy on me, O God, for thou art ever rich in mercy.—*Transl.* FULTON J. SHEEN MISSAL (1961)

ASPÉRGES ME, Dómine, hyssó-po, et mundábor: lavábis me, et super nivem dealbábor. (Ps 50: 3) Miseré mei, Deus, secúndum magnam misericórdiam tuam.

VII

-SPERGES me, * Dó-mi-ne, hyssó-po, et mun-

Thou-wilt-sprinkle me, O-Lord, with-hyssop & I-shall-

dá- bor: lavá- bis me, et su-per ni-vem de- albá-

be-cleansed: Thou-shalt-wash me, & more-than snow shall-I-be-made-

bor. Ps. 50. Mi- serére me-i, De-us, * se-cúndum magnam

white. Have-mercy on-me, O-God, according-to (that) great

mi-se-ri-córdi-am tu- am. Gló- ri-a Patri et Fí-li-o, et

mercy of-Thine. Glory-be-to-the Father & to-the-Son, &

Spi-rí-tu-i Sancto: * Sic-ut erat in princí-pi-o, et nunc,

to-the-Spirit Holy : Just-as it-was in the-beginning, & now,

et semper, et in saécula saecu-lórum. A- men.

& always, & for ages of-ages. Amen.

Repeat the
Antiphon
“Aspérges
me.”

ON PASSION SUNDAY and Palm Sunday, the GLORIA PATRI is not said; but “Asperges me” is repeated immediately after the Psalm verse.

Psalm Tone VIII

(Falsobordone octavi toni quatuor vocum)

Starting Pitch (E)

VIII

G Lóri-a Pátri, et Fíli-o, et Spirí-tu-i Sáncto. *

Orlando di Lasso
Ed. John Morgan

SOPRANO

ALTO

TENOR

BASS

Sicut erat in principio, et nunc et semper,
Sicut erat in principio, et nunc et semper,
Sicut erat in principio, et nunc et semper,
Sicut erat in principio, et nunc et semper,

2

et in saécula saecu - lo - rum. A - - men

et in saécula saecu - lo - rum. A - - men

et in saécula saecu - lo - rum. A - - men

et in saécula saecu - lo - rum. A - - men

VIDI AQUAM – VIII Modo, Ad Aspersionem Aquae benedictae.

TEMPORE PASCHALI, Scilicet a Domenica Pschae usque ad Pentecostem inclusive



Vidi áquam egre- di- éntem de tém- plo, a lá- te-re

déx- tro, Alle- lú- ia : et ómnes, ad quos pervénit á- qua

ís-ta, sál- vi fá- cti sunt, et dí- cent, Alle-lú- ia,

Al- le- lú- ia. *Ps. 117*. Confí- témini Dómino quó-ni-am

bónus * quó-ni-am in saécu-lum mi-se-ricór-di- a è- jus.

Gló-ri- a Pátri, et Fí-li-o, et Spi-rí- tu-i Sáncto.* Si-cut è-rat in

princí-pi-o, et nunc, et semper, et in saécula sae-cu-ló-rum. Amen.