

Genitori genitoque

Heinrich Finck
(1445-1527)

For the begetter and for the begotten,

1 5

Ge - ni - - - - - to - ri ge - - - - - ni - to - - - - - que,

Ge - ni - - - - - to - ri

Ge - - - - - ni - - - - - to - ri

Ge - ni - - - - - to - ri ge - ni - to - - - - - que,

6 10

-to - ri ge - ni - - - - - to - - - - - que

que, ge - - - - - ni - to - - - - - que

ge - - - - - ni - to - - - - - que

ge - - - - - ni - to - - - - - ri ge - - - - - ni - to - - - - -

Praise and voices raised in joy;

11 16

Laus et iu - bi - - - - -

Laus et iu - bi - lá - - - - - ti - o, laus et

Laus et iu - bi - lá - ti - - - - -

-que Laus et iu - bi - - - - - lá - - - - - ti - - - - - o,

Salvation, honor,

Musical score for measures 17-21. The score is written for four staves: Soprano, Alto, Tenor/Bass, and Bass. The lyrics are: -lá - - - ti - o, Sá-lus, hó - nor, iu - - - bi - lá - - - ti - - o, Sá-lus, Sá - iu - - - bi - lá - - - ti - - o.

and power

And

Musical score for measures 22-27. The score is written for four staves: Soprano, Alto, Tenor/Bass, and Bass. The lyrics are: vír - tus quó - - - que, quó - - - que, hó - nor, vír - - - tus quó - - - que, -lus, hónor, vír - - - tus quó - - - que, Sá-lus, hó - nor, vír - - - tus quó - - - que, quó - - - que.

blessing be as well:

Musical score for measures 28-32. The score is written for four staves: Soprano, Alto, Tenor/Bass, and Bass. The lyrics are: Sit et be - ne - dí - - - be - ne - - - dí - - - cti - o, be - - - ne - dí - - - Sit et be - ne - dí - - cti - - - que Sit et be - ne - - -

For the one who emerges from

33 38

cti - - - - o: Prae-ce - dén - ti
 - - - - - ctí - - cti - o: Prae - ce - dén - ti ab u -

both,

39 44

Prae - ce - - dén - ti ab u - tró - - - que - - - - -
 ab u - tró - - que, ab u - tró - - -
 -que, ab u - tró - - - - - que, ab u - tró - - - - -
 -tróque, ab u - - - - tró - -

Let there be equal praise.

45 49

-que Cóm-par - - - - - que Cóm-par - - - - -
 ab u - tró - - - - - que Cóm-par - - - - -
 -que Cóm-par - - - - - que Cóm-par - - - - -
 -que Cóm-par - - - - - que Cóm-par - - - - -

50 55

Cóm-par sit lau - dá - - - - -
 - - ti - - - - - o, lau-dá - - - - -
 sit lau - dá - - - - -
 lau - dá - - - - -

56 61

- - ti - o - - - - -
 - - - - - ti - - - - - o - - - - -
 - - ti - - - - - o - - - - -
 - - - - - ti - - - - - o - - - - -

Based on *Das Chorwerk #9*, edited by Rudolf Gerber, Berlin, 1931. Musica ficta, text underlay and translation by John Hetland and The Renaissance Street Singers. The original notation is a fourth lower.

The text is the sixth verse of the hymn "Pange lingua gloriosi", for the second Vespers on the Feast of Corpus Christi.

Genitori genitoque
 Laus et iubilatio,
 Salus, honor, virtus quoque
 Sit et benedictio:
 Praecedenti ab utroque
 Compar sit laudatio.

For the begetter and for the begotten,
 Praise and voices raised in joy;
 Salvation, honor, and power
 And blessing be as well:
 For the one who emerges from both,
 Let there be equal praise.

Pange lingua gloriosi, verse 6

Ge-ni-tó-ri___, ge-ni-tó - que Laus___ et ju-bi-lá-ti-o___,

Sá-lus, hó-nor, vír-tus quó-que Sit et be-ne-díc-ti-o___:

Prae-ce-dén-ti ab u-tró-que Cóm-par sit lau - dá - - ti - o.

From the *Liber Usualis*, edited by the Benedictines of Solesmes, 1956, p. 958.
The *Liber* has "Procedénti" where Finck used "Praecedénti".
We have lowered the chant a whole tone from the *Liber* version.