

Annibale Padovano (1527 – March 15, 1575) was an Italian composer and organist of the late Renaissance Venetian School. He derives his name from his birth place, Padua, but worked first in Venice and later at the Habsburg court. He published several books with vocal music, but is mainly notable for his instrumental music.

The mass for 24 voices was written for the wedding of Duke Wilhelm V of Bavaria to Renata of Lorraine. The choir is divided into 3 choirs of 8 voices each. Each part of the mass begins with a fairly traditional structure in which the 3 choirs alternate, but ends with a tutti with daring rhythms. The Sanctus is set for one choir (coro-1), and there is no Benedictus.

The present edition is a transcription based on a set of three choir books, rather than part books. Four voices are printed on the left side, and four on the right side. The print is clear, but the exact placing of the text is ambiguous in places. This is particularly so in the Kyrie, where the words “Kyrie eleison” are sometimes merged to “Kyrieleison”, and the diphthong “ei” occasionally appears as two syllables “e-i”. For unclear reasons, the highest “voice” in coro-1 and -3 is notated in the G-clef, and has no lyrics; text has been added in line with the other voices. Following current practice, the note values have been halved, bar lines inserted, and editorial accidentals (“ficta”) placed above the staves.

Woerden, december 2022.

Kyrie	3
Gloria	15
Credo	36
Sanctus	69
Agnus Dei	73

References

The New grove, Dictionary of Music and Musicians. Macmillan Publ; 1980

Messen: für 16 bis 26 Singstimmen. Österreichische Nationalbibliothek, +Z19495050X. Chorbüche I, II & III.

Frontpage: First left page from the first choir book, with four voices (nrs 1, 3 ,5 & 7); the other four voices appear on the right page.

Corrected version 25-9-2023.

MISSA À 24 - KYRIE

Hanibal Padovano
1527-1575

The image displays a musical score for a 24-part choir. The score is organized into three main sections: Coro-1, Coro-2, and Cantus-3 through Octavus-3. Each section consists of a pair of staves (treble and bass clef) for Coro-1 and Coro-2, and a single staff for the individual voices in the Cantus-3 section. The time signature is common time (C). The key signature is one flat (B-flat). The score is written in a simplified notation where note values are halved. The Coro-1 part is the only one with notes, while the other parts are mostly rests. A fermata is present over the first measure of the Coro-1 part. A measure rest of 5 measures is indicated above the Coro-2 and Cantus-3 staves in the fifth measure.

Source: Messen: für 16 bis 26 Singstimmen. Österreichische Nationalbibliothek, +Z19495050X. Chorbüchle I, II & III.
Note values halved. Editorial accidentals above the staff.

7 10

1

7 10

2

7 10

C3

Q3

A3

X3

T3

S3

B3

O3

Ky -

Ky - ri - e -

Ky - ri - e

28 30

1

28 30

2

28 30

C3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

Q3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son, e - lei - son.

A3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

X3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

T3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

S3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

B3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

O3

son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

Missa à 24 - Kyrie

Measures 34-40. The score is written for two staves (treble and bass clef). Measure numbers 34, 35, and 40 are indicated above the staff. The music features a mix of chords and melodic lines.

Measures 41-45. The score is written for two staves (treble and bass clef). Measure numbers 41 and 45 are indicated above the staff. The music continues with various chordal textures.

Measures 47-50. The score is written for two staves (treble and bass clef). Measure numbers 47 and 50 are indicated above the staff. The music includes a double bar line and repeat signs.

Measures 53-55. The score is written for two staves (treble and bass clef). Measure numbers 53 and 55 are indicated above the staff. The music concludes with a final chord.

67 70

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

Ky - ri - e - lei -

e - lei - son, Ky - ri - e - lei -

son, Ky - ri - e - lei -

son, Ky - ri - e - lei -

son, Ky - ri - e - lei -

son, Ky - ri - e - lei -

son, Ky - ri - e - lei -

son, Ky - ri - e - lei -

74 75 80

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

son, Ky - ri - e e -

son, Ky - ri - e e -

son, Ky - ri - e e - lei-son,

son, Ky - ri - e

son, Ky - ri-e, Ky -

son, Ky - ri - e e - lei -

son, Ky - ri - e e - lei - son, —

81 85

1

2

81 85

C3

Q3

A3

X3

T3

S3

B3

O3

lei - son, Ky - ri - e e - lei - son, Ky - ri - e

lei - son, Ky - ri - e e - lei - son, Ky - ri - e

Ky - ri - e - lei - son, Ky - ri - e e - lei - son,

e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e - lei - son, Ky - ri - e

ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e

Ky - ri - e e - lei - son, Ky - ri - e e -

son, Ky - ri - e e - lei - son, Ky - ri - e - lei - son, Ky -

Ky - ri - e e - lei - son, Ky - ri - e

1
2
C3
Q3
A3
X3
T3
S3
B3
O3

87 90

e - lei - son, Ky - ri - e e - lei - son.

lei-son, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

e - lei-son, Ky - ri - e e - lei-son, Ky - ri - e e - lei - son.

e - lei - Ky - son, Ky - ri - e e - lei - son.

lei - son, Ky - ri - e e - lei - son.

ri - e e - lei - son, Ky - ri - e e - lei - son.

e - lei - son, Ky - ri - e e - lei - son.

MISSA À 24 - GLORIA

Hanibal Padovano
1527-1575

The musical score is arranged in a system with 12 staves. The top staff is for Coro-1, which includes a treble and bass clef. The remaining staves are for Coro-2, Cantus-3, Quintus-3, Altus-3, Sextus-3, Coro-3, Tenor-3, Septimus-3, Bassus-3, and Octavus-3, each with a single clef. The time signature is common time (C). The score shows a sequence of notes and rests across six measures. A fermata is placed over the final measure of the Cantus-3 part, with a '5' above it. Editorial accidentals are present above the staves.

Source: Messen: für 16 bis 26 Singstimmen. Österreichische Nationalbibliothek, +Z19495050X. Chorbüche I, II & III.
Note values halved. Editorial accidentals above the staff.

1

2

7 10

7 10

C3

Q3

A3

X3

T3

S3

B3

O3

14 15 20

1

2

14 15 20

C3
be - ne-di - ci-mus te, Gra - ti-as a - gi -

Q3
be-ne-di - ci - mus te, Gra - ti-as a - gi -

A3
be - ne-di - ci-mus te, Gra - ti-as a - gi-mus ti -

X3
be - ne-di - ci-mus te, Gra - ti-as a - gi-mus

T3
be - ne-di - ci - mus te, Gra - ti - as a - gi-mus ti -

S3
be - ne-di - ci-mus te, Gra - ti-as a -

B3
be - ne-di - ci-mus te, Gra - ti - as a - gi -

O3
be - ne-di - ci-mus te, Gra - ti-as a - gi -

22 25

1

22 25

2

22 25

C3

Q3

A3

X3

T3

S3

B3

O3

mus ti - bi, prop - ter mag - nam,

mus ti - bi, prop - ter mag - nam,

- bi, prop - ter mag - nam,

ti - bi, prop - ter mag - nam,

- bi, prop - ter mag - nam,

gi-mus ti - bi, prop - ter mag - nam,

mus ti - bi, prop - ter mag - nam,

mus ti - bi, prop - ter mag - nam,

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am tu - am, prop - ter mag - nam glo - ri - am

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

38 40 45

38 40 45

38 40 45

tu - am. Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

tu - am. Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

tu - am. Do - mi - ne De - us, Rex cæ - le - stis,

tu - am. Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

tu - am. Do - mi - ne De - us, De - us, Rex cæ - le -

tu - am. Do - mi - ne De - us, Rex cæ -

tu - am. Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

46 50

1

2

46 50

C3
le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

Q3
le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

A3
De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

X3
le - stis, De - us Pa - ter om - ni - po - tens.

T3
8 le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

S3
8 - - stis, De - us Pa - ter om - ni - po - tens.

B3
le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li

O3
le - stis, De - us Pa - ter om - ni - po - tens.

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

54 55 60

54 55 60

54 55 60

li u - ni - ge - ni - te Je - su Chri - ste,

li, Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri - ste,

li u - ni - ge - ni - te Je - su Chri - ste,

Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri - ste,

li u - ni - ge - ni - te Je - su Chri - ste,

Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri - ste,

u - ni - ge - ni - te Je - su Chri - ste,

Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri - ste,

u - ni - ge - ni - te Je - su Chri - ste,

Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri - ste,

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

62

65

Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste.

68 70

1

68 70

2

68 70

C3 Do - mi - ne De - us, qui tol -

Q3 Do - mi - ne De - us, qui tol -

A3 Do - mi - ne De - us, qui tol -

X3 Do - mi - ne De - us, qui tol - lis

T3 8 Do - mi - ne De - us, qui tol -

S3 8 Do - mi - ne De - us, qui tol -

B3 Do - mi - ne De - us, qui tol - lis

O3 Do - mi - ne De - us, qui tol -

75 80

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

lis mi - se-

- lis mi - se-

lis mi - se-re-re

mi - se-

8 lis pec-ca - ta mun - di, mi - se-re-re

8 lis pec-ca - ta mun - di, mi - se-

pec-ca - ta mun - di, mi - se-

lis pec-ca - ta mun - di, mi - se-

82 85

1

2

82 85

C3

Q3

A3

X3

T3

S3

B3

O3

re - re no - bis. pec - ca - ta mun - di, sus - ci - pe,

re - re no - bis. pec - ca - ta mun - di, sus - ci - pe,

no - bis. pec - ca - ta mun - di, sus - ci - pe,

re - re no - bis. pec - ca - ta mun - di, sus - ci - pe,

no - bis. pec - ca - ta mun - di, sus - ci - pe,

re - re no - bis. pec - ca - ta mun - di, sus - ci - pe,

re - re no - bis. pec - ca - ta mun - di, sus - ci - pe,

re - re no - bis. pec - ca - ta mun - di, sus - ci - pe,

This musical score is for the Coro-3 part of the Gloria in a Missa à 24. It covers measures 89 to 95. The score is arranged in a grand staff format with the following parts:

- 1:** Piano accompaniment, consisting of a treble and bass clef staff. It features a melodic line in the treble and a harmonic accompaniment in the bass.
- 2:** Piano accompaniment, consisting of a treble and bass clef staff. It features a melodic line in the treble and a harmonic accompaniment in the bass.
- C3, Q3, A3, X3, T3, S3, B3, O3:** Vocal staves for various voices (C3, Q3, A3, X3, T3, S3, B3, O3). These staves are currently empty, indicating that the vocal parts are not written for this specific section of the score.

Measure numbers 89, 90, and 95 are clearly marked above the piano staves. The key signature is one sharp (F#), and the time signature is 4/4.

1

96 100

2

96 100

C3

96 100

Q3

A3

X3

T3

S3

B3

O3

102 105

1

2

102 105

C3

Q3

A3

X3

T3

S3

B3

O3

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so -

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,

108 110

1

2

108 110

C3
tu so - lus al - tis - si - mus, Je - su Chri - ste.

Q3
tu so - lus al - tis - si - mus, Je - su Chri - ste.

A3
lus al - tis - si - mus, Je - su Chri - ste.

X3
tu so - lus al - tis - si - mus, Je - su Chri - ste.

T3
nus, tu so - lus al - tis - si - mus, Je - su Chri - ste.

S3
tu so - lus, tu so - lus al - tis - si - mus, Je - su Chri - ste.

B3
so - lus al - tis - si - mus, Je - su Chri - ste.

O3
tu so - lus al - tis - si - mus, Je - su Chri - ste.

113 115

1

2

113 115

C3

Q3

A3

X3

T3

S3

B3

O3

Cum Sancto Spiritu, in gloria Dei.

Cum Sancto Spiritu, cum Sancto Spiritu in glo - ri -

Cum Sancto Spiritu, cum Sancto Spiritu in

Cum Sancto Spiritu, cum Sancto Spiritu in glo - ri -

Cum Sancto Spiritu, cum Sancto Spiritu in glo -

Cum Sancto Spiritu, in glo - ri - a Dei,

Cum Sancto Spiritu, in glo - ri - a Dei

Cum Sancto Spiritu, in glo -

119 120

1

2

119 120

C3

Q3

A3

X3

T3

S3

B3

O3

in glo - ri - a De - i, in glo - ri - a De - i Pa - tris,
a De - i Pa - tris, in glo - ri - a De - i,
glo - ri - a De - i, in glo - ri - a
a De - i,
8 - ri - a, in glo - ri - a De - i, in glo - ri - a De - i, in glo -
8 in glo - ri - a
i, in glo - ri - a De - i, in glo - ri - a De - i Pa - tris,
- ri - a, in glo - ri - a,

MISSA À 24 - CREDO

Hanibal Padovano
1527-1575

5

Coro-1

Coro-2

5

5

Cantus-3
Pa - trem om - ni - po - ten - tem, fac - to - rem

Quintus-3
Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

Altus-3
Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

Sextus-3
Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

Tenor-3
Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

Septimus-3
Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

Bassus-3
Pa - trem om - ni - po - ten - tem, fac - to - rem cœ -

Octavus-3
Pa - trem om - ni - po - ten - tem, fac - to - rem

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Note values halved. Editorial accidentals above the staff.

Coro-3

Missa à 24 - Credo

7 10

1

7 10

2

7 10

C3
cœ - li et ter - ræ,

Q3
ter - - - ræ,

A3
ter - - - ræ,

X3
ter - - - ræ,

T3
ter - - - ræ,

S3
ter - ræ,

B3
li et ter - ræ,

O3
cœ - li et ter - ræ,

Coro-3

Missa à 24 - Credo

14 15 20

1

14 15 20

2

14 15 20

C3

Q3

A3

X3

T3

S3

B3

O3

Fi - li - um

Fi - li - um

Fi - li - um

Fi - li - um

Fi - li - um

Fi - li - um

Fi - li - um

Fi - li - um

21 25

1

21 25

2

21 25

C3

De - i u - ni - ge - ni - tum. _____

Q3

De - i u - ni - ge - ni - tum.

A3

De - i u - ni - ge - ni - tum.

X3

De - i u - ni - ge - ni - tum.

T3

De - i u - ni - ge - ni - tum.

S3

De - i u - ni - ge - ni - tum.

B3

De - i u - ni - ge - ni - tum.

O3

De - i u - ni - ge - ni - tum.

Coro-3

Missa à 24 - Credo

The musical score is arranged in a grand staff format. It includes two piano parts (1 and 2) and eight vocal parts (C3, Q3, A3, X3, T3, S3, B3, O3). The piano parts feature complex chordal textures and melodic lines. The vocal parts are currently silent, indicated by horizontal lines with bar lines. Measure numbers 28 and 30 are clearly marked above the piano staves.

35 40

1

35 40

2

35 40

C3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem

Q3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri,

A3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri,

X3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni -

T3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per

S3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om -

B3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem

O3
Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om -

Coro-3

Missa à 24 - Credo

41 45

1

2

41 45

C3

om - ni - a fac - ta sunt. et prop-ter

Q3

et prop-ter no -

A3

et prop-ter

X3

a fac - ta sunt. et prop-ter

T3

8 quem om - ni - a fac-ta sunt. et prop-ter

S3

8 - ni-a fac - ta sunt. et prop-ter

B3

om - ni - a fac-ta sunt. et prop-ter

O3

ni - a fac - ta sunt. et prop-ter

Coro-3

Missa à 24 - Credo

48 50 55

1

48 50 55

2

48 50 55

C3
no - stram sa - lu - tem de - scen - dit de cæ - lis,

Q3
- stram sa-lu-tem de - scen - dit de cæ-lis,

A3
no - stram sa - lu - tem de - scen - dit de cæ-lis,

X3
no - stram sa-lu - tem de - scen - dit de cæ - lis,

T3
no - stram sa - lu - tem de - scen - dit de cæ - lis,

S3
no - stram sa - lu - tem de - scen-dit de cæ - lis, de cæ-lis,

B3
no - stram sa - lu - tem de - scen - dit de cæ-lis,

O3
no - stram sa - lu - tem de - scen - dit de cæ - lis,

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis, de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis, de cæ - lis.

de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis, de cæ - lis.

de - scen - dit de cæ - lis.

Coro-3

Missa à 24 - Credo

The musical score is arranged in a system with nine staves. The top two staves are grouped as '1' and represent the first vocal part. The next two staves are grouped as '2' and represent the piano accompaniment. The remaining five staves are grouped as 'C3', 'Q3', 'A3', 'X3', 'T3', 'S3', 'B3', and 'O3', representing the voices of the choir. The piano part (2) shows a melodic line in the right hand and a harmonic accompaniment in the left hand. Measures 63 and 65 are indicated by numbers above the staves. The piano part includes a key signature change to one sharp (F#) in measure 64.

Coro-3

Missa à 24 - Credo

The musical score is arranged in three systems. The first system (1) shows the piano accompaniment for the first part, with measures 68 and 70 marked. The second system (2) shows the piano accompaniment for the second part, also with measures 68 and 70 marked. The third system (C3, Q3, A3, X3, T3, S3, B3, O3) shows the vocal parts, all of which are currently silent, indicated by a horizontal line on each staff.

Coro-3

Missa à 24 - Credo

This musical score is for a choir of 24 voices, divided into three groups of eight (Coro-3). The score covers measures 74 to 80. The first system (labeled '1') shows the vocal parts with rests. The second system (labeled '2') shows the piano accompaniment with active musical notation. The third system (labeled '3') shows the vocal parts with rests. The piano part features a complex rhythmic and harmonic texture, including chords with sharps and naturals, and a bass line with a prominent eighth-note pattern. Measure numbers 74, 75, and 80 are indicated above the piano staff.

88 90

1

2

88 90

C3

Pon - ti-o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus, et se -

Q3

bis, sub Pon - ti - o Pi - la - to pas - sus, et se -

A3

sub Pon - ti - o Pi - la - to pas - sus, et

X3

bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus, et se - pul -

T3

sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus,

S3

bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus, et

B3

sub Pon - ti - o Pi - la - to pas - sus, et se -

O3

bis, sub Pon - ti - o Pi - la - to pas - sus, et

Coro-3

Missa à 24 - Credo

95 100

1

95 100

2

95 100

C3 pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se -

Q3 pul - tus est.

A3 se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum

X3 tus est.

T3 et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip -

S3 se - pul - tus est.

B3 pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se - cun -

O3 se - pul - tus est.

Coro-3

Missa à 24 - Credo

113 115

1

2

113 115

C3

Q3

A3

X3

T3

S3

B3

O3

ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri -

det ad dex - te-ram Pa - tris. Et i - terum ven -

tris. Et i - te-rum ven - tu - rus est cum glo -

ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri -

Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri-a,

dex - te - ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a,

- tris. Et i - te-rum ven - tu - rus est cum glo - ri -

Pa - - - tris. Et i - te-rum ven - tu - rus est cum glo -

119 *120*

1

2

119 *120*

C3
a, ju - di - ca - re _____ vi -

Q3
tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os,

A3
ri - a, ju - di - ca - re

X3
a, ju - di - ca - re vi - vos et mor - tu - os, vi - vos et

T3
ju - di - ca - re vi - vos et mor - tu - os, vi - vos et mor - tu -

S3
ju - di - ca - re vi - vos et mor - tu - os,

B3
a, ju - di - ca - re vi - vos et mor - tu - os,

O3
ri - a, ju - di - ca - re vi - vos et mor - tu -

125 130

1

2

125 130

C3
 vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

Q3
 cu - jus reg - ni non e - rit fi - nis.

A3
 vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

X3
 mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

T3
 os, vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

S3
 cu - jus reg - ni non e - rit fi - nis.

B3
 vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

O3
 os, cu - jus reg - ni non e - rit fi - nis.

132 135

1

2

132 135

C3

Et in Spi - ri - tum San - ctum, Do - mi - num,

Q3

Et in Spi - ri - tum San - ctum, Do - mi - num,

A3

Et in Spi - ri - tum San - ctum, Do - mi - num,

X3

Et in Spi - ri - tum San - ctum, Do - mi - num,

T3

Et in Spi - ri - tum San - ctum, Do - mi - num,

S3

Et in Spi - ri - tum San - ctum, Do - mi - num,

B3

Et in Spi - ri - tum San - ctum, Do - mi - num,

O3

Et in Spi - ri - tum San - ctum, Do - mi - num,

Coro-3

Missa à 24 - Credo

137 140

1 2

137 140

C3 et vi - vi - fi - can - tem,

Q3 et vi-vi - fi - can - tem,

A3 et vi-vi - fi - can - tem,

X3 et vi-vi - fi - can - tem,

T3 et vi-vi - fi - can - tem,

S3 et vi - vi - fi - can - tem,

B3 et vi - vi - fi - can - tem,

O3 et vi-vi - fi - can - tem,

Coro-3

Missa à 24 - Credo

149 150

1

2

149 150

C3
tur, si - mul a - do-ra-tur,

Q3
- mul a - do - ra - tur,

A3
mul a - do - ra - tur,

X3
- do-ra - tur,

T3

S3
do - ra - tur,

B3
- ra - tur,

O3
- do-ra - tur,

This musical score is for a choir of 24 voices, divided into two groups of 12. The first group, labeled '1', consists of two staves (treble and bass clef). The second group, labeled '2', also consists of two staves. Below these are ten individual vocal staves, each with a label: C3, Q3, A3, X3, T3, S3, B3, and O3. The score covers measures 155 to 160. The key signature has one flat (B-flat). The first group (1) has active musical notation in measures 155-160, including chords and melodic lines. The second group (2) is mostly silent, with some activity starting in measure 159. All individual vocal parts (C3-O3) are silent throughout the entire passage.

Coro-3

Missa à 24 - Credo

160

1

160

2

160

C3

Q3

A3

X3

T3

S3

B3

O3

Et u - nam san - ctam ca - tho - li -

Et u - nam san - ctam ca - tho - li -

Et u - nam san - ctam ca - - - tho - li -

Et u - nam san - ctam ca - tho - li -

Et u - nam san - ctam ca - tho - li - cam

Et u - nam san - ctam ca - tho - li - cam

Et u - nam san - ctam, et u - nam san - ctam ca - tho - li - cam

Et u - nam san - ctam ca - tho - li -

Coro-3

Missa à 24 - Credo

164 165

164 165

164 165

C3
cam Con -

Q3
cam Con -

A3
cam Con -

X3
cam Con -

T3
8 Con -

S3
8 Con -

B3
Con -

O3
cam Con -

170 175

1

170 175

2

170 175

C3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

Q3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

A3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

X3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

T3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

S3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

B3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

O3
fi - te - or _____ in re - mis - si - o - nem pec - ca - to - rum.

Coro-3

Missa à 24 - Credo

1

176 180

2

176 180

C3

176 180

Q3

A3

X3

T3

S3

B3

O3

196

1

196

2

196

C3

Q3

A3

X3

T3

S3

B3

O3

cu - li. A - - - - men.

men.

men, sæ - cu - li. A - men,

men, sæ - cu - li, a - men, sæ - cu - li. A - men.

men, sæ - cu - li. A - men.

- cu - li. A - men, a - - - - men.

sæ - cu - li. A - men, a - men.

men, sæ - cu - li. A - men.

Coro-3 tacet in Sanctus.
Pages 69-72 are left out.

MISSA À 24 - AGNUS DEI

Hanibal Padovano
1527-1575

Coro-1

Coro-2

Cantus-3

Quintus-3

Altus-3

Sextus-3

Tenor-3

Septimus-3

Bassus-3

Octavus-3

Ag - nus De - i, ag - nus De - i, ag - nus De -

Ag - nus De - i, ag - nus De - i, _____

Ag - nus De - i, ag - nus De - i, ag - nus De - i,

Ag - nus De - i, ag - nus De - i, ag - nus De - i,

Ag - nus De - i, ag - nus De - i, _____

Ag - nus De - i, ag - nus De - i, _____

Ag - nus De - i, ag - nus De - i, _____

Ag - nus De - i, ag - nus De - i, _____

Source: Messen: für 16 bis 26 Singstimmen. Österreichische Nationalbibliothek, +Z19495050X. Chorbüchle I, II & III.
Note values halved. Editorial accidentals above the staff.

1

2

C3

Q3

A3

X3

T3

S3

B3

O3

7

10

7

10

7

10

8

8

ag - nus De - i, ag - nus De - i, ag - nus De - i,

ag - nus De - i, ag - nus De - i, ag - nus De - i,

ag - nus De - i, ag - nus De - i,

ag - nus De - i, ag - nus De - i, ag - nus De -

ag - nus De - i,

ag - nus De - i, ag - nus De - i, ag - nus

ag - nus De - i, ag - nus De - i, ag - nus De - i,

ag - nus De - i, ag - nus De - i, ag-nus De -

14 15 20

1

2

14 15 20

C3

qui tol - lis pec - ca - ta mundi,

Q3

qui tol - lis pec - ca - ta mundi,

A3

qui tol - lis pec - ca - ta mundi, Ag -

X3

i, qui tol - lis pec - ca - ta mundi, Ag -

T3

8

qui tol - lis pec - ca - ta mundi, Ag -

S3

8

De-i, qui tol - lis pec - ca - ta mundi,

B3

qui tol - lis pec - ca - ta mundi, Ag -

O3

i, qui tol - lis pec - ca - ta mundi, Ag -

21 25

1

21 25

2

21 25

C3 Ag - nus De - i, qui tol - lis

Q3 Ag - nus De - i, qui tol - lis

A3 - nus De - i, qui tol - lis

X3 - nus De - i, qui tol - lis

T3 8 - nus De - i, qui tol - lis

S3 8 Ag - nus De - i, qui tol - lis

B3 - nus De - i, qui tol - lis

O3 - nus De - i, qui tol - lis

33 35

1

2

33 35

C3

Q3

A3

X3

T3

S3

B3

O3

- na no - bis pa - cem, do - na no - bis pa - cem.

- na no - bis pa - cem, do - na no - bis pa - cem.

- na no - bis pa - cem, do - na no - bis pa - cem.

do - na no - bis pa - cem, do - na no - bis pa - cem,

do - na no - bis pa - cem, do - na no - bis pa - cem,

pa - cem, do - na no - bis pa - cem,

no - bis pa - cem, do - na no - bis pa - cem,