

PAMM 17

Coro

# Missa e Credo a Cinco Vozes

Edição: Paulo Castagna e Fernando Binder  
Fonte: ACMERJ

Antônio dos Santos Cunha  
(fl.1800-1824)

## 1 - Kyrie

Andante comodo

Soprano I

Soprano II *p*  
Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son,

Contralto *p*  
Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son,

Tenor *p*  
Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son,

Baixo *p*  
Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son,

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6

S I  
 S II  
 A  
 T  
 B

Ky - ri - e, Ky - ri - e, e - le - i - son, e - le - i - son, Ky - ri - e  
 Ky - ri - e, Ky - ri - e, e - le - i - son, e - le - i - son, Ky - ri - e  
 Ky - ri - e, Ky - ri - e, e - le - i - son, e - le - i - son, Ky - ri - e  
 Ky - ri - e, Ky - ri - e, e - le - i - son, e - le - i - son, Ky - ri - e

10

S I  
 S II  
 A  
 T  
 B

-e, e - le - i - son, Ky - ri - e, e - le - i - son, Ky - ri - e  
 -e, e - le - i - son, Ky - ri - e, e - le - i - son, Ky - ri - e  
 -e, e - le - i - son, Ky - ri - e, e - le - i - son, Ky - ri - e  
 -e, e - le - i - son, Ky - ri - e, e - le - i - son, Ky - ri - e

14 1

*f* Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son, e - le - i -

- e, Ky - ri - e, e - le - i - son,

- e, Ky - ri - e, e - le - i - son,

- e, Ky - ri - e, e - le - i - son,

- e, Ky - ri - e, e - le - i - son,

17

- son, *f* Ky - ri - e, e - le - i - son,

*f* e - le - i - son, e - le - i - son, Ky - ri -

*f* e - le - i - son, e - le - i -

*f* e - le - i -

*f* e - le - i - son, e - le - i - son, Ky - ri - e, e - le - i -

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19

S I

S II

A

T

B

- e, e - le - - - i - son, e - le - i - son, e - le - i -

- son, e - le - - - i - son, e - le - i - son, e - le - i -

- son, e - le - - - i - son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

21

S I

S II

A

T

B

Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son,

- son, *p* Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i -

- son, *p* Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i -

- son, *p* Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i -

- son, *p* Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i -

23

S I Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son, e -

S II -son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

A -son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

T -son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

B -son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

25

S I -le - - - - i-son, Ky - ri - e, Ky - ri - e,

S II -le - i - son, e - le - i - son, e - le - i - son, e - le - i -

A -le - i - son, e - le - i - son, e - le - i - son, e - le - i -

T -le - i - son, e - le - i - son, e - le - i - son, e - le - i -

B -le - i - son, e - le - i - son, e - le - i - son, e - le - i -



33

Musical score for measures 33-37, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major. The score shows the following lyrics:

S I: [Rest]

S II: [Rest] *Solo p* Chri - ste,

A: [Rest]

T: Chri - ste, Chri - ste, Chri - ste, e - le - i - son,

B: [Rest]

38

Musical score for measures 38-42, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major. The score shows the following lyrics:

S I: [Rest]

S II: Chri - ste, Chri - ste, Chri - ste, e - le - i - son, Chri - ste,

A: [Rest]

T: [Rest] Chri - ste,

B: [Rest]

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44

Musical score for measures 44-49. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The lyrics are: Chri - ste, Chri - ste, Chri - ste, e - le - i - son,.

50

Musical score for measures 50-54. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The lyrics are: e - le - i - son., Chri - ste, Chri - ste, e - le - i - son.,.



56

3 Andante comodo

S I

S II

A

T

B

*p*

*p*

*p*

*p*

Ky - ri - e, e - le - i - son, Ky - ri -

Ky - ri - e, e - le - i - son, Ky - ri -

Ky - ri - e, e - le - i - son, Ky - ri -

Ky - ri - e, e - le - i - son, Ky - ri -

Ky - ri - e, e - le - i - son, Ky - ri -

60

S I

S II

A

T

B

*f p f p*

*f p f p*

*f p f p*

*f p f p*

-e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

-e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

-e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

-e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i - son, e -

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64

S I

S II

A

T

B

*f* *p* *f* *p* *f* *p* *f* *p*

-le - - - i - son, Ky - ri - e, e - le - i - son, Ky - ri -

-le - - - i - son, Ky - ri - e, e - le - i - son, Ky - ri -

-le - - - i - son, Ky - ri - e, e - le - i - son, Ky - ri -

-le - - - i - son, Ky - ri - e, e - le - i - son, Ky - ri -

68

4

S I

S II

A

T

B

*f* *p* *p* *p*

Ky - ri - e, e - le - i - son,

- e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i -

- e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i -

- e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i -

- e, e - le - i - son, Ky - ri - e, Ky - ri - e, e - le - i -





81

The musical score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). It is in a minor key and 4/4 time. The lyrics are: "-son, e - - - le - - - i - son." for S I; "-son, e-le - i - son, e - le - i - son." for S II, A, T, and B. Dynamics include *f* (forte) and a second ending marked with a '2' and a repeat sign. A rehearsal mark '8' is placed at the beginning of the Tenor part.

S I  
-son, e - - - le - - - i - son.

S II  
-son, e-le - i - son, e - le - i - son.

A  
-son, e-le - i - son, e - le - i - son.

T  
8 -son, e-le - i - son, e - le - i - son.

B  
-son, e-le - i - son, e - le - i - son.

## 2 - Gloria

**Allegro con spirito**

**5**

Soprano I

Soprano II

Contralto

Tenor

Baixo

12

*f*

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a in ex - cel - sis

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

16

S I

S II

A

T

B

glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex -

De - o, glo - ri - a, De - o, in ex -

glo - ri - a, glo - ri - a, De - o, in ex -

glo - ri - a, glo - ri - a, De - o, in ex -

Detailed description: This block contains the musical notation for measures 16 through 19. It features five vocal staves: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: 'glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - De - o, glo - ri - a, De - o, in ex - glo - ri - a, glo - ri - a, De - o, in ex - glo - ri - a, glo - ri - a, De - o, in ex -'. The Soprano I part is mostly rests. The Soprano II part has a melodic line starting in measure 17. The Alto, Tenor, and Bass parts have more active lines with lyrics.

20

S I

S II

A

T

B

-cel - sis De - o, glo - ria, De - o, glo - ria in ex - cel - sis

-cel - sis De - o, glo - ria, De - o, glo - ria, in ex - cel - sis

-cel - sis De - o, glo - ria, De - o, glo - ria, in ex - cel - sis

-cel - sis De - o, glo - ri - a, De - o, glo - ria, in ex - cel - sis

Detailed description: This block contains the musical notation for measures 20 through 23. It features the same five vocal staves as the previous block. The lyrics are: '-cel - sis De - o, glo - ria, De - o, glo - ria in ex - cel - sis -cel - sis De - o, glo - ria, De - o, glo - ria, in ex - cel - sis -cel - sis De - o, glo - ria, De - o, glo - ria, in ex - cel - sis -cel - sis De - o, glo - ri - a, De - o, glo - ria, in ex - cel - sis'. The Soprano I part is mostly rests. The Soprano II part has a melodic line. The Alto, Tenor, and Bass parts have more active lines with lyrics.

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24

S I

S II *f*  
De - o, glo - ri - a in ex - cel - sis De - o, glo - ria in ex -

A *f*  
De - o, glo - ri - a in ex - cel - sis De - o, glo - ria in ex -

T *f*  
De - o, glo - ri - a in ex - cel - sis De - o, glo - ria in ex -

B *f*  
De - o, glo - ri - a in ex - cel - sis De - o, glo - ria in ex -

28

S I

S II  
-cel - sis, in ex - cel - sis, in ex - cel - sis De - o, glo - ria, De - o,

A  
-cel - sis, in ex - cel - sis, in ex - cel - sis De - o, glo - ria, De - o,

T  
-cel - sis, in ex - cel - sis, in ex - cel - sis De - o, glo - ria, De - o,

B  
-cel - sis, in ex - cel - sis, in ex - cel - sis De - o, glo - ria, De - o,



33

6 *p*

S I

S II

A

T

B

glo - ria, De - o, glo-ria in ex-cel-sis, in ex - cel - sis,

glo - ria, De - o, glo-ria in ex-cel-sis, in ex - cel - sis,

glo - ria, De - o, glo-ria in ex-cel-sis, in ex - cel - sis,

glo - ria, De - o, glo-ria in ex-cel-sis, in ex - cel - sis,

glo - ria, De - o, glo-ria in ex-cel-sis, in ex - cel - sis,

In ex -

39

S I

S II

A

T

B

-cel - sis, in ex - cel - sis, in ex - cel - sis

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44

S I De - o, glo - ria in ex - cel - sis - De - - o, —  
 S II  
 A  
 T  
 B

49

7

S I glo - ri - a,  
 S II *solo p* in ex - cel - sis, in ex -  
 A *p* ex - cel - - - sis De - - - o,  
 T *p* ex - cel - - - sis De - - - o,  
 B *p* ex - cel - - - sis De - - - o,

54

S I

S II

A

T

B

-cel - sis, in ex - cel - - - sis De - - - o,

in ex-cel - sis, ex - cel - - - sis De - - - o, glo - ri -

in ex-cel - sis, ex - cel - - - sis De - - - o, glo - ri -

in ex-cel - sis, ex - cel - - - sis De - - - o, glo - ri -

58

S I

S II

A

T

B

De - - - o, glo - ria in ex -

glo - ria in ex-cel-sis De-o, glo - ria,

- a in ex-cel-sis, in ex - cel - sis, in ex-cel-sis De-o, glo - ria,

- a in ex-cel-sis, in ex - cel - sis, in ex-cel-sis De-o, glo - ria,

- a in ex-cel-sis, in ex - cel - sis, in ex-cel-sis De-o, glo - ria,

*tutti*

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62

S I  
 -cel - - - sis De - o, glo - ri - a. *ff*

S II  
 De - o, glo - ri - a in ex - cel - sis *ff*

A  
 De - o, glo - ri - a in ex - cel - sis *ff*

T  
 De - o, glo - ri - a in ex - cel - sis *ff*

B  
 De - o, glo - ri - a in ex - cel - sis *ff*

67

S I  
 De - o, glo - ri - a in ex - cel - sis *p*

S II  
 De - o, glo - ri - a in ex - cel - sis *f* *p*

A  
 De - o, glo - ri - a in ex - cel - sis *f* *p*

T  
 De - o, glo - ri - a in ex - cel - sis *f* *p*

B  
 De - o, glo - ri - a in ex - cel - sis *f* *p*

71 8

S I

S II  
De - o, De - o, glo - ri - a, *ff*

A  
De - o, De - o, glo - ri - a, *ff*

T  
De - o, De - o, glo - ri - a, *ff solo*

B  
De - o, glo - ri - a, et in ter - ra

76

S I  
Pax ho - *p*

S II  
in ter - ra pax, *p*

A  
in ter - ra pax, *p*

T  
in ter - ra pax, *p*

B  
pax ho - - - mi - ni - bus, *tutti* pax,

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81

S I  
- mi - ni-bus, pax ho - mi - ni-bus bo - næ

S II  
in ter - ra pax, in ter - ra pax, bo -

A  
in ter - ra pax, in ter - ra pax, bo -

T  
in ter - ra pax, in ter - ra pax, bo -

B  
pax, pax, pax, pax,

85

S I  
vo - lun - ta - tis, vo - lun - ta - - - tis.

S II  
- - - næ vo - lun - ta - tis, vo - lun - ta - - - tis,

A  
- - - næ vo - lun - ta - tis, vo - lun - ta - - - tis,

T  
- - - næ vo - lun - ta - tis, vo - lun - ta - - - tis,

B  
- - - næ vo - lun - ta - tis, vo - lun - ta - - - tis,

89

S I

S II

A

T

B

*ff*

*ff*

*ff*

*ff*

bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

94

S I

S II

A

T

B

*p*

*p*

*p*

*p*

et in ter - ra pax, in ter - ra pax, in ter - ra pax,

et in ter - ra pax, in ter - ra pax, in ter - ra pax,

et in ter - ra pax, in ter - ra pax, in ter - ra pax,

et in ter - ra pax, in ter - ra pax, in ter - ra pax,

et in ter - ra pax, in ter - ra pax, in ter - ra pax,

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98 9

S I

S II *ff*  
bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

A *ff*  
bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

T *ff*  
bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

B *ff*  
bo - næ vo - lun - ta - tis, vo - lun - ta - tis,

103

S I

S II *p*  
et in ter - ra pax, in ter - ra pax, in

A *p*  
et in ter - ra pax, in ter - ra pax, in

T *p*  
et in ter - ra pax, in ter - ra pax, in

B *p*  
et in ter - ra pax, in ter - ra pax, in



107 10

S I

S II

A

T

B

ter - ra pax, bo - nãe vo - lun - ta - tis, vo - lun - ta -

ter - ra pax, bo - nãe vo - lun - ta - tis, vo - lun - ta -

ter - ra pax, bo - nãe vo - lun - ta - tis, vo - lun - ta -

ter - ra pax, bo - nãe vo - lun - ta - tis, vo - lun - ta -

ter - ra pax, bo - nãe vo - lun - ta - tis, vo - lun - ta -

112

S I

S II

A

T

B

-tis, in ter - ra pax, in ter - ra pax ho - mi - ni - bus, bo - nãe

-tis, in ter - ra pax, in ter - ra pax ho - mi - ni - bus, bo - nãe

-tis, in ter - ra pax, in ter - ra pax ho - mi - ni - bus, bo - nãe

-tis, in ter - ra pax, in ter - ra pax ho - mi - ni - bus, bo - nãe

-tis, in ter - ra pax, in ter - ra pax ho - mi - ni - bus, bo - nãe

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S I  
S II  
A  
T  
B

Lau-da - mus

vo - lun-ta - tis, bo - næ vo - lun-ta - tis, vo - lun ta - tis,

vo - lun-ta - tis, bo - næ vo - lun-ta - tis, vo - lun ta - tis,

vo - lun-ta - tis, bo - næ vo - lun-ta - tis, vo - lun ta - tis,

vo - lun-ta - tis, bo - næ vo - lun-ta - tis, vo - lun ta - tis,

vo - lun-ta - tis, bo - næ vo - lun-ta - tis, vo - lun ta - tis,

vo - lun-ta - tis, bo - næ vo - lun-ta - tis, vo - lun ta - tis,

**11** Recitativo  
Andante

*p*

S I  
te. Be - ne - di - ci mus, be - ne - di - ci - mus,

S II

A

T

B

**126**

S I  
be - ne - di - ci - mus te. Ad - o - ra - mus, ad - o - ra - - - mus

S II

A

T

B

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130 12

S I  
te. Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

S II

A

T

B

141 13

S I  
Lau - da - mus te, lau - da - mus te. Be - - ne -

S II

A

T

B



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155

S I ad - o - ra - mus te. *p* Glo - ri - fi - ca - mus, glo-ri-fi *f* ca - mus *tr*

S II *f* glo-ri - a in ex-cel - sis, *p* in ex - cel - sis *f* De - o, glo - ri -

A *f* glo-ri - a in ex-cel - sis, *p* in ex - cel - sis *f* De - o, glo - ri -

T *f* glo-ri - a in ex-cel - sis, *p* in ex - cel - sis *f* De - o, glo - ri -

B *f* glo-ri - a in ex-cel - sis, *p* in ex - cel - sis *f* De - o, glo - ri -

160

14 *dolce* *p* *rinf.*

S I te. Lau - da - mus te, lau - da - mus te. Be - ne -

S II - a

A - a

T - a

B - a

166

S I  
-di - ci mus, be - ne di - - ci - mus te. Ad - o ra mus, ad - o -

S II

A

T

B

170

15

S I  
-ra-mus, ad - o - ra - mus te. Glo-ri - fi - ca - mus, in ex-cel - sis De - o, glo-ri - a in ex-cel - sis

S II  
in ex-cel - sis De - o, glo-ri - a in ex-cel - sis

A  
in ex-cel - sis De - o, glo-ri - a in ex-cel - sis

T  
in ex-cel - sis De - o, glo-ri - a in ex-cel - sis

B  
in ex-cel - sis De - o, glo-ri - a in ex-cel - sis

in ex-cel - sis De - o, glo-ri - a in ex-cel - sis

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175

S I  
glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -

S II  
De - o, glo - ri - a in ex - cel - sis De - o,

A  
De - o, glo - ri - a in ex - cel - sis De - o,

T  
De - o, glo - ri - a in ex - cel - sis De - o,

B  
De - o, glo - ri - a in ex - cel - sis De - o,

*fp* *f* *p*

180

16

S I  
-ca - mus, glo - ri - fi - ca - - - - mus te.

S II  
in ex - cel - sis De - o, glo - ri - a in ex - cel - sis,

A  
in ex - cel - sis De - o, glo - ri - a in ex - cel - sis,

T  
in ex - cel - sis De - o, glo - ri - a in ex - cel - sis,

B  
in ex - cel - sis De - o, glo - ri - a in ex - cel - sis,

*fp* *fp* *fp*





**17** Allegro

Musical score for measures 17-21. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The time signature is common time (C). The Alto part begins with the lyrics "Gra - ti - as a - gi-mus, gra - ti - as a - gi-mus," in measure 18. A dynamic marking of *Solo p* is placed above the Alto staff in measure 18. The Soprano and Tenor parts have an octave sign (8) below the staff in measure 17. The Bass part has an octave sign (8) below the staff in measure 17.

Musical score for measures 196-200. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The time signature is common time (C). The Alto part begins with the lyrics "a - gi - mus ti - bi, gra - ti - as a - gi - mus," in measure 197. The Soprano I, Soprano II, Tenor, and Bass parts have an octave sign (8) below the staff in measure 200. A measure rest of 8 measures is indicated above the Soprano I, Soprano II, Tenor, and Bass staves in measure 200.

208

19

Musical score for measures 208-212. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The Alto part has a *Solo p* marking. The lyrics are: pro - pter ma - gnam glo - ri - am tu - am, pro - pter\_\_\_\_\_

213

Musical score for measures 213-217. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: ma - - gnam\_\_\_\_\_ glo - ri - am tu - am, gra - ti - as

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217

Musical score for measures 217-220. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics for the Alto part are: a - gi-mus, gra - ti - as a - gi-mus, a - - - gi - mus. The Soprano and Tenor parts have rests. The Bass part has rests. The Alto part has a melodic line with a sharp sign at the end of the phrase.

221

20

21

Musical score for measures 221-225. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics for the Alto part are: ti - bi, gra - - ti - as a - gi - mus, pro - pter. The Soprano and Tenor parts have rests. The Bass part has rests. The Alto part has a melodic line with a sharp sign. There are dynamic markings 'p' and '8' (piano) in measures 20 and 21. The Soprano and Bass parts have rests in measure 20 and 21.

233

Musical score for measures 233-237. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The Alto part has lyrics: "ma - gnam glo - ri - am tu - am, pro - pter ma - gnam". The Soprano and Tenor parts have a fermata in the first measure. The Bass part has a fermata in the first measure. The Alto part has a fermata in the second measure. The Soprano and Tenor parts have a fermata in the third measure. The Bass part has a fermata in the third measure. The Alto part has a fermata in the fourth measure. The Soprano and Tenor parts have a fermata in the fifth measure. The Bass part has a fermata in the fifth measure.

238

Musical score for measures 238-242. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The Alto part has lyrics: "glo - ri - am tu - am, pro - pter ma - - - -". The Soprano and Tenor parts have a fermata in the first measure. The Bass part has a fermata in the first measure. The Alto part has a fermata in the second measure. The Soprano and Tenor parts have a fermata in the third measure. The Bass part has a fermata in the third measure. The Alto part has a fermata in the fourth measure. The Soprano and Tenor parts have a fermata in the fifth measure. The Bass part has a fermata in the fifth measure.

242

S I

S II

A

T

B

246 22

S I

S II

A

T

B

-gnam, \_\_\_\_\_ glo - ri - am tu - - - am, pro - pter

252

Musical score for voices S I, S II, A, T, B, measures 252-255. The score is written for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The Alto part has lyrics: "ma - - - - -".

256

23

Musical score for voices S I, S II, A, T, B, measures 256-260. The score is written for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The Alto part has lyrics: "gnam glo - ri - am tu - am, glo - ri - am".

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261

Musical score for voice parts S I, S II, A, T, B at measure 261. The Soprano I (S I) and Soprano II (S II) parts are silent, indicated by a horizontal line. The Alto (A) part has a melodic line with lyrics: "tu - - - am, pro - pter ma - gnum glo - ri - am tu - am, gra - ti - as". The Tenor (T) and Bass (B) parts are silent. The Alto part includes a dynamic marking *p* and two triplet markings over the final notes.

265

Musical score for voice parts S I, S II, A, T, B at measure 265. The Soprano I (S I) and Soprano II (S II) parts are silent, indicated by a horizontal line. The Alto (A) part has a melodic line with lyrics: "a - gi - mus ti - bi, gra - ti - as a - gi - mus, a - gi - mus ti - bi pro - pter". The Tenor (T) and Bass (B) parts are silent. The Alto part includes two triplet markings over the final notes.



269

24

S I

S II

A  
ma - gnam glo - ri - am tu - - - am, glo - ri - am tu - - -

T  
8

B

274

S I

S II  
*Tutti*  
in ex - cel - sis De - o, glo - ri - a in

A  
- am,

T  
8  
*Tutti*  
in ex - cel - sis De - o, glo - ri - a in

B  
*Tutti*  
in ex - cel - sis De - o, glo - ri - a in

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279

S I

S II

A

T

B

ex - cel - sis De - - - o, in ex - cel - sis De -

De - - - o, in ex - cel - sis De -

ex - cel - sis De - - - o, in ex - cel - sis De -

ex - cel - sis De - - - o, in ex - cel - sis De -

*ff*

*Tutti*

*ff*

*ff*

*ff*

284

S I

S II

A

T

B

-o, glo - - - ri - a, glo - - - ri

-o, glo - - - ri - a, glo - - - ri

-o, glo - - - ri - a, glo - - - ri

-o, glo - - - ri - a, glo - - - ri

-o, glo - - - ri - a, glo - - - ri

**25** Recitativo

*p*

S I Do - mi - ne De - us, Rex - cae - le - stis, De - us Pa - ter o - mni - po - tens,

S II a,

A a,

T a,

B a,

**290**

S I

S II

A

T

B *Solo p* Do - mi - ne Fi - li u - ni - ge - ni te, u - ni - ge - ni - te, Je - su Chri - ste,

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294

S I

S II

A

T

B

*Solo*  
*p*

8 Do - mi - ne De us, A - gnus De - i, Do - mi - ne De - us, A - gnus De - i, Fi - li - us

298

26

Allegro

S I

S II

A

T

B

*p*

8 Pa - tris, A - gnus De - i, Fi - li - us Pa - tris, Do - mi - ne

302

Musical score for measures 302-305. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: De - us, Rex cae - le - stis, De - - - - us. The Soprano I part has a melodic line with a trill-like figure in the final measure. The other voices have rests.

306

27

Musical score for measures 306-309. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: Pa - ter o - mni - po - - - tens. Do - mi - ne Fi - li. The Soprano I part has a melodic line. The Bass part has a melodic line starting in measure 308, marked *Solo p*. The other voices have rests.

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311

S I

S II

A

T

B

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

315

S I

S II

A

T

B

Chri - - - - ste;

*Solo*  
*p*  
Do - mi - ne De - us, A - gnus\_\_\_

320

Musical score for voices S I, S II, A, T, B. The score is in G major (one sharp) and 4/4 time. The lyrics are: De - i, A - gnus De - i, Fi-lius Pa

324 28

Musical score for voices S I, S II, A, T, B. The score is in G major (one sharp) and 4/4 time. The lyrics are: tris, Do - mi - ne Fi - li - us Pa - - - tris,

Dynamic markings: *f* (forte) in the bass line starting at measure 324, and *p* (piano) in the tenor line starting at measure 351.

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328

S I

S II

A

T

B

De - us, Rex cae - le - stis, De - - - us, Do - mi - ne De - us,

332

S I

S II

A

T

B

Do - mi - ne Fi - li u - ni - Pa - ter o - mni - - - po - tens, Do - mi - ne



336 29

S I -ge - ni te, *f* Fi - li u - ni - ge - ni - te,

S II

A

T *f* u - ni - ge - ni - te, Fi - li u - ni - ge - ni - te,

B *f* Fi - li, Do - mi - ne Fi - li u - ni - ge - ni - te,

340

S I *p* Je - su Chri - - - ste;

S II

A

T *p* Je - su Chri - - - ste; Do - mi - ne De - - -

B *p* Je - su Chri - - - ste;

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344

S I Do - mi - ne\_\_ De - us, A - - - gnus De - i, *f*

S II

A

T -us, Do - mi - ne\_\_ *f*

B

348

S I *p* Fi - li - us\_\_ Pa - tris, Do - mi - ne\_\_ De - us,

S II

A

T *p* De - us, Do - mi - ne\_\_

B

352 30 *f*

S I A - gnus De - i, Fi - li - us, Fi - li - us

S II

A

T Fi - li - us Pa - - - tris, Fi - li - us *f*

B De - us, A - gnus De - i, Fi - li - us *f*

356 *p*

S I Pa - tris, A - gnus De - - - i, Fi - li - us, *p*

S II

A

T Pa - tris, A - gnus De - - - i, Fi - li - us, *p*

B Pa - tris, A - gnus De - - - i, Fi - li - us *p*

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360

S I  
Fi - li - us Pa - - - tris, A - gnus De - i, A - gnus De -

S II

A

T  
8  
Fi - li - us Pa - - - tris, A - gnus De - i, A - gnus De -

B  
Pa - tris, Fi - li - us Pa - tris, A - gnus De - i, Fi - li - us

364

S I  
- i, A - gnus De - - - - i, Fi - li - us, Fi - li - us

S II

A

T  
8  
- i, A - gnus De - - - - i, Fi - li - us, Fi - li - us

B  
Pa - tris, Fi - li - us Pa - tris, Fi - li - us, Fi - li - us

368 **31** *ff*

S I Pa - - - tris:

S II

A

T *ff* 8 Pa - - - tris:

B *ff* Pa - - - tris:

32

Adagio

33

S I

S II

A

T

B

9

9

9

9

9

*Solo*  
*p*

3

Qui tol - lis pec - ca - ta, qui

392

S I

S II

A

T

B

*tr*

*f*

*p*

3

tol - lis pec-ca - ta mun - di, qui tol - lis pec ca - ta mun - di, mi - se 3 -

396

34

Musical score for measures 396-401. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "Qui tol - lis pec - ca - ta, qui tol - lis pecca - ta - re - re no - bis,". The Soprano II part has a *Solo p* marking and a triplet of eighth notes. The Alto part has a dash under "re" and "bis".

402

Musical score for measures 402-405. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "mun - di, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -". The Soprano II part has dynamic markings *f* and *p*, and triplet markings over the final two measures. The Alto part has a dash under "re" and "no".

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406

S I

S II

A

T

B

-bis, qui tol - lis pec ca-ta mun-di, mi - se re - re no - bis, qui

*p*

*rinf.*

*dolce*

qui tol - lis pec ca-ta mun-di, mi - se re - re no - bis, qui

411

S I

S II

A

T

B

tol - lis pec ca-ta mun - di, mi - se re - re no - bis;

*rinf.*

*rinf.*

*Solo p*

tol - lis pec ca-ta mun - di, mi - se re - re no - bis; su - sci -



35

Andante non molto

Musical score for measures 35-37. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Andante non molto". The lyrics for the Alto part are: "pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre -".

418

Musical score for measures 418-421. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Andante non molto". The lyrics for the Alto part are: "- ca - - - ti - o - nem no - - - stram, su - sci - pe, su - sci -". A "Solo p" marking is present above the Soprano II staff in measure 420.

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422

S I

S II

A

T

B

-pe, de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - stram,

426

36

S I

S II

A

T

B

*Duo*  
*f*  
su - sci - pe de - pre - ca - ti - o - nem no - stram, *p*  
*Duo*  
*f*  
su - sci - pe de - pre - ca - ti - o - nem no - stram,

de - pre - ca - ti -

430

S I

S II

A

T

B

- o - nem, su - sci - pe su - sci - pe, no - stram,

*p*  
de - pre - ca - ti - o - nem, no-stram, de-pre-ca - ti - o-nem, su - sci-pe,

434

S I

S II

A

T

B

de - pre - ca - ti - o - nem, su - sci - pe, no - stram, su - sci - pe,

no-stram, de-pre-ca - ti - o-nem, su - sci-pe, no-stram, de-pre-ca - ti - o-nem, su - sci-pe,

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438 37

S I

S II  
no - stram, de - pre - ca - ti - o - nem,

A  
no-stram, de - pre - ca - ti - o - nem, su - sci - pe, su - sci -

T

B

442

S I

S II  
su - sci - pe, su - sci - pe, su - sci - pe, su - sci - pe, de - pre -

A  
-pe, su - sci - pe, su - sci - pe de - pre -

T

B

447

38

S I

S II

A

T

B

-ca - ti - o - - nem, de-pre-ca - ti - o-nem no - - - - stram, su - sci - pe,

-ca - - tio - o-nem no - - - - stram, su - sci - pe, su - sci - pe,

452

S I

S II

A

T

B

*p* no - stram, de - pre - ca - ti - o-nem, su - sci - pe, no-stram, de - pre - ca - ti - o-nem, su - sci - pe,

*p* su - sci - pe, — no - stram, de - pre - ca - ti - o - nem,

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456

S I

S II

A

T

B

no-stram, de-pre-ca-ti o-nem, su-sci-pe, no-stram, de-pre-ca-ti-o

de-pre-ca-ti o-nem, su-sci-pe, no-stram, de-pre-ca-ti-o

460

S I

S II

A

T

B

-nem, su-sci-pe, su-sci-pe, su-sci-pe;

-nem, su-sci-pe, su-sci-pe, su-sci-pe;

39 40 *p*

S I  
S II  
A  
T  
B

Qui se - des ad dex - te - ram Pa - tris,

498

S I  
S II  
A  
T  
B

qui se - des ad dex - te - ram Pa - - -

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501 41

Musical score for five voices (S I, S II, A, T, B) in a key of two flats (B-flat major or D-flat minor). The score covers measures 501 to 505. The lyrics for S I are: - tris, qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris, qui. The other voice parts (S II, A, T, B) are currently blank, indicated by a small horizontal line on each staff.

506

Musical score for five voices (S I, S II, A, T, B) in a key of two flats. The score covers measures 506 and 507. The lyrics for S I are: se - - des ad dex - - te - ram Pa - - - - - . The other voice parts (S II, A, T, B) are currently blank, indicated by a small horizontal line on each staff.



508

S I tris, ad dex - te - ram Pa -

S II

A

T

B

511

42

S I tris, dex - te - ram Pa - tris, *f tr*

S II

A

T

B

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516

*p*

S I mi - se - re - re, mi - se - re - re no - bis, qui se des ad dex te - ram

S II

A

T

B

524

S I Pa - tris, mi - se - re - re, mi - se - re - re no - - - - bis.

S II

A

T

B

43

Allegro comodo

*p*

S I Quo - ni-am tu so - lus, tu so - lus San - ctus,

S II

A

T

B

533

S I quo - ni-am tu so - lus, tu so - lus Do - mi - nus,

S II

A

T

B

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537 44 *p* 45

S I tu so - lus, so - lus San - ctus, tu

S II in ex - cel - sis, in ex - cel - sis,

A in ex - cel - sis, in ex - cel - sis,

T in ex - cel - sis, in ex - cel - sis,

B in ex - cel - sis, in ex - cel - sis,

547

S I so - lus Do - mi - nus, Al - tis - si - mus, tu

S II in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

A in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

T in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

B in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

550

46

*p*

S I  
so - lus Je - su Chri - ste, tu so - - - lus

S II  
in ex - cel - sis De - o, glo - ri - a,

A  
in ex - cel - sis De - o, glo - ri - a,

T  
in ex - cel - sis De - o, glo - ri - a,

B  
in ex - cel - sis De - o, glo - ri - a,

554

S I  
San - - - ctus, tu so - - - lus San - - - - -

S II

A

T

B

557 47

S I  
- - - - - *p* - - - - - ctus, tu - - - so - - -

S II  
De - o, glo - ri - a,

A  
*p*  
De - o, glo - ri - a,

T  
*p*  
De - o, glo - ri - a,

B  
*p*  
De - o, glo - ri - a,

560

S I  
-lus Je - - - su - - - Chri - - - ste, tu *f*

S II  
De - - o, glo - - ri - - a in ex-cel-sis, in ex-cel - sis, *f* *p*

A  
De - - o, glo - - ri - - a in ex-cel-sis, in ex-cel - sis, *f* *p*

T  
De - - o, glo - - ri - - a in ex-cel-sis, in ex-cel - sis, *f* *p*

B  
De - - o, glo - - ri - - a in ex-cel-sis, in ex-cel - sis, *f* *p*



567

S I so - lus Al - tis - si - mus: Je - su

S II in ex-cel-sis, in ex-cel - sis, in ex - cel-sis, in ex-cel - sis,

A in ex-cel-sis, in ex-cel - sis, in ex - cel-sis, in ex-cel - sis,

T in ex-cel-sis, in ex-cel - sis, in ex - cel-sis, in ex-cel - sis,

B in ex-cel-sis, in ex-cel - sis, in ex - cel-sis, in ex-cel - sis,

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

569

S I Chri - - - - - ste, Je - - - - - su

S II in ex-cel-sis De-o, glo - ri - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex -

A in ex-cel-sis De-o, glo - ri - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex -

T in ex-cel-sis De-o, glo - ri - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex -

B in ex-cel-sis De-o, glo - ri - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex -

*f* *f* *f* *f* *f*



571

48

S I Chri - - - - - ste. Quo - ni-am tu\_\_\_\_\_

S II - cel-sis, in ex-cel-sis De-o, glo - ri - a,

A - cel-sis, in ex-cel-sis De-o, glo - ri - a,

T - cel-sis, in ex-cel-sis De-o, glo - ri - a,

B - cel-sis, in ex-cel-sis De-o, glo - ri - a,

*p*

2

2

2

2

2

576

S I so - lus, tu so - - - lus\_\_\_\_\_ San - ctus, quo - ni-am\_\_ tu\_\_

S II

A

T

B



594

S I Do - mi-nus, tu so - - - lus Al - tis - si-mus:\_\_\_\_\_

S II in ex - cel - sis, in ex - cel - sis, in ex - cel - sis

A in ex - cel - sis, in ex - cel - sis, in ex - cel - sis

T in ex - cel - sis, in ex - cel - sis, in ex - cel - sis

B in ex - cel - sis, in ex - cel - sis, in ex - cel - sis

597

51

S I Je - - - su Chri - ste, tu so - - - lus San - - -

S II De - o, glo - ri - a,

A De - o, glo - ri - a,

T De - o, glo - ri - a,

B De - o, glo - ri - a,

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601

S I  
-ctus, tu so - - - lus San - - - - -

S II  
De - o,

A  
De - o,

T  
De - o,

B  
De - o,

604

S I  
- - - ctus, tu - - - so - - - lus - - - Je - - - su - - - Chri -

S II  
glo - ri - a, De - o, glo - ri -

A  
glo - ri - a, De - o, glo - ri -

T  
glo - ri - a, De - o, glo - ri -

B  
glo - ri - a, De - o, glo - ri -

608

*f*

S I -ste, tu so - lus Al -

S II *f* *p* *f* *p*  
- a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

A *f* *p* *f* *p*  
- a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

T *f* *p* *f* *p*  
- a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

B *f* *p* *f* *p*  
- a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

610

S I - tis - si-mus: Je - su <sup>3</sup> Chri - - - - -

S II *f* *p* *f* *p*  
in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

A *f* *p* *f* *p*  
in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

T *f* *p* *f* *p*  
in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

B *f* *p* *f* *p*  
in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

612

S I - ste, tu so - lus Al -

S II - a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

A - a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

T - a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

B - a, in ex-cel-sis, in ex-cel - sis, in ex-cel-sis, in ex-cel - sis,

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

614

S I - tis - si-mus: Je - su \_\_\_\_\_ Chri - - - - -

S II in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

A in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

T in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

B in ex-cel-sis, in ex-cel - sis, in ex-cel-sis De-o, glo - ri -

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

616

S I -ste, Je - su \_\_\_\_\_ Chri - - - - -

S II - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex cel-sis, in ex-cel-sis De-o, glo - ri -

A - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex cel-sis, in ex-cel-sis De-o, glo - ri -

T - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex cel-sis, in ex-cel-sis De-o, glo - ri -

B - a in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex - cel-sis, in ex-cel-sis De-o, glo - ri -

618 52 53

S I -ste,

S II - a,

A - a,

T - a,

B - a,

54

Adagio

S I

S II *p*  
Cum Sancto Spiritu, in gloria Dei Patris,

A *p*  
Cum Sancto Spiritu, in gloria Dei Patris,

B *p*  
Cum Sancto Spiritu, in gloria Dei Patris,

640

S I

S II  
cum Sancto Spiritu, in gloria Dei Patris

A  
cum Sancto Spiritu, in gloria Dei Patris

B  
cum Sancto Spiritu, in gloria Dei Patris



644 55 Fuga

S I

S II tris. *f* A - men, a - men,

A tris. *f* A - men, a - men. *p* Cum San - cto

8 tris. *f* A - men, a - men.

B tris. *f* A - men, a - men.

648

S I

S II *p* A - men, a -

A Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - - - - men, a -

8

B

652

56

S I

S II

A

B

men, a - - - - - men, a - men a - - - -

- - - - - men, a - - - - - men, a - men, a -

*p*

Cum San - cto Spi - ri - tu, in

656

S I

S II

A

B

- - - - - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a -

glo - ri - a De - i Pa - tris. A - - - - - men, a - - - - - men, a -

660 57

S I

S II

A

8

B

men, a - men, a - - - men, a -

men, a - men, a - men a - - - men, a -

men, a - men, a - - - - - men, a - - -

Cum San - cto Spi - ri - tu, in glo - ri - a De - i

664

S I

S II

A

8

B

men, a - - - men, a - - - men, a - - - men, a -

men, a - - - - men, a - - - men, a - men, a -

men, a men, a - - men, a men, a -

Pa - tris. A - - - men, a - - - men, a - - - men, a -

668

58

Musical score for measures 668-671, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "men, a - men, a - men, a - men, a - men, a -".

672

Musical score for measures 672-675, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "men, a - men, a - men, a - men, a -".

675

Musical score for measures 675-677, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The score is in a key with two flats and a common time signature. The lyrics are: men, a - - - men, a - - - men, a - - -

678

Musical score for measures 678-681, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The score is in a key with two flats and a common time signature. The lyrics are: men, a - - - men, a - - - men, a - - - men, a - - -

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682

Musical score for measures 682-685. The score is in G minor (three flats) and 4/4 time. It features five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "men, a - men, a - men, a - men, a -". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a bass line. Measure numbers 682, 683, 684, and 685 are indicated at the top of the system.

686

Musical score for measures 686-689. The score is in G minor (three flats) and 4/4 time. It features five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "men, a - men, a - men, a - men, a -". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a bass line. Measure numbers 686, 687, 688, and 689 are indicated at the top of the system.

690

S I

S II

A

8

B

men, a - men, a - men, a - men, a - men, a - men.

men, a - - - - men, a - men, a - men, a - men, a - men.

men, a - men, a - men, a - men, a - men.

a - - - - men, a - men, a - men, a - men, a - men.

*f*

*f*

*f*

*f*

694

59

S I

S II

A

8

B

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A -

A -

A -

*p*

*p*

*p*

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698

S I

S II

A

8

B

men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a -

Cum San - cto

702

S I

S II

A

8

B

men, a - men, a -

men, a - men, a - men, a -

men, a - men, a - men, a -

Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, a -







721

Musical score for measures 721-723. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are "men, a - - - men, a - - -".

S I: Rest

S II: men, a - - - men, a - - -

A: - - - - - men, a - - - - -

T: 8 men, a - - - men, a - - - men, a - - -

B: men, a - - - - -

724

Musical score for measures 724-726. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are "men, a - - - men, a - - -".

S I: Rest

S II: - - - - - men, a - - - - -

A: men, a - - - men, a - - - - -

T: - - - - - men, a - - - men, a - - -

B: men, a - - - - - men, a - - - men, a - - -

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727

S I

S II

A

T

B

men, a - men, a - men, a - men, a -

731

62

63

S I

S II

A

T

B

men, a - men, a - men, a -

753

64

S I

S II

A

8

B

*p*

a - men, a - men, a - men, a - men,

*p*

a - men, a - men, a - men, a - men,

*p*

a - men, a - men, a - men, a - men,

*p*

a - men, a - men, a - men, a - men,

758

S I

S II

A

8

B

a - men, a - - - men, a - men, a -

a - men, a - - - men, a - men, a -

a - men, a - - - men, a - men, a -

a - men, a - - - men, a - men, a -

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763

S I

S II *ff* men, a - - -

A *ff* men, a - - -

B *ff* men, a - - -

769

65

S I

S II *p* men, a - men, a - men, a - men, a -

A *p* men, a - men, a - men, a - men, a -

B *p* men, a - men, a - men, a - men, a -

774

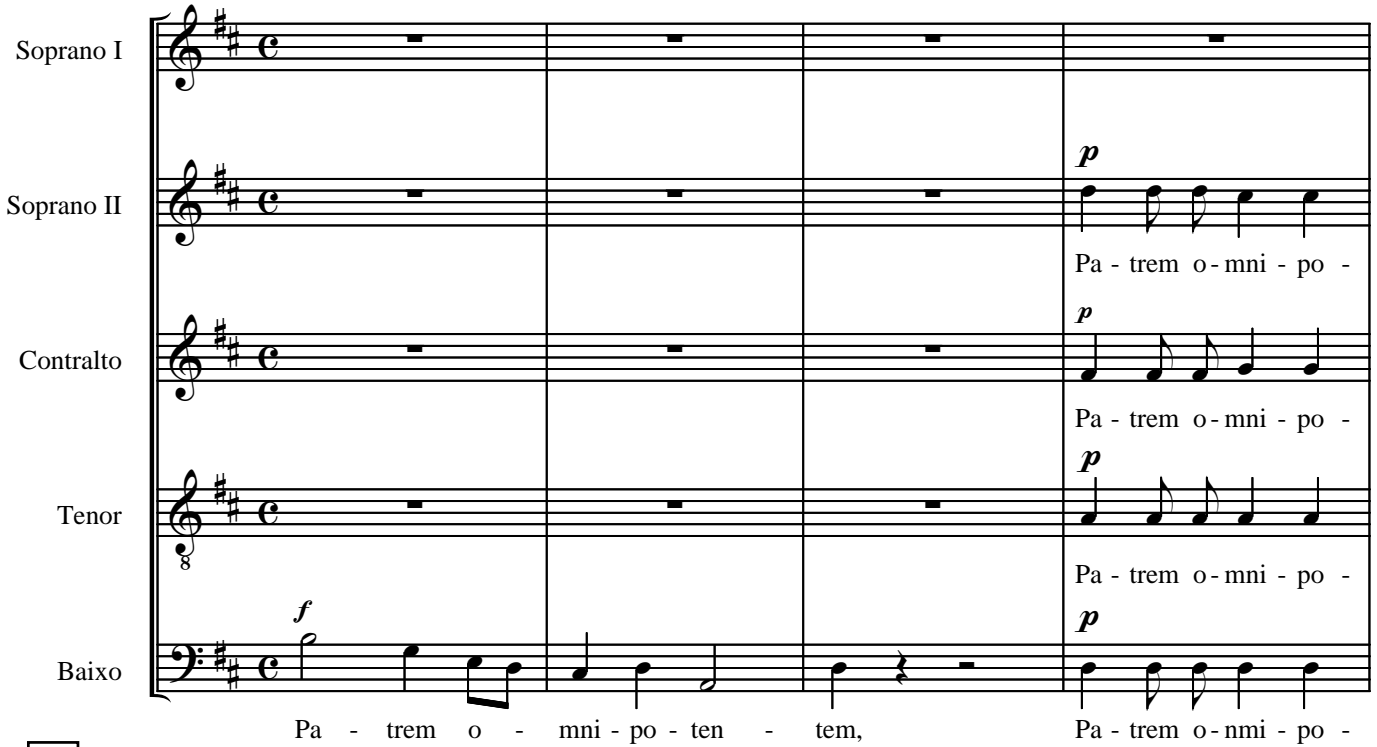
Musical score for measures 774-777. The score is for five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "men, a - men, a - men, a - men, a - men, a - men,". The music is in a minor key and 4/4 time. Dynamics are marked *f* (forte) and *p* (piano). The vocal lines are staggered, with S II, A, T, and B starting on the first measure and S I starting on the second measure. The lyrics are aligned with the notes in the vocal staves.

778

Musical score for measures 778-781. The score is for five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "a - - - - men." followed by a double bar line and a fermata. The music is in a minor key and 4/4 time. Dynamics are marked *f* (forte). The vocal lines are staggered, with S II, A, T, and B starting on the first measure and S I starting on the second measure. The lyrics are aligned with the notes in the vocal staves. Numerical markings "2" are placed above the notes in measures 780 and 781, indicating a second ending or a specific performance instruction. The score ends with a double bar line and a fermata in the final measure.

### 3 - Credo

**Allegro**



Soprano I

Soprano II

Contralto

Tenor

Baixo

*f*

*p*

*p*

*p*

Pa - trem o - mni - po - ten - tem, Pa - trem o - mni - po -

5



S I

S II

A

T

B

-ten - tem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um

-ten - tem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um

-ten - tem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um

-ten - tem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um



9 66

S I

S II  
o - mni - um, et in - vi - si - bi - li - um. Et in u - num

A  
o - mni - um, et in - vi - si - bi - li - um. Et in u - num

T  
o - mni - um, et in - vi - si - bi - li - um. Et in u - num

B  
o - mni - um, et in - vi - si - bi - li - um. Et in u - num

14

S I

S II  
Do - mi - num Je - sum Chri - stum, Fi - li - um De - i

A  
Do - mi - num Je - sus Chri - stum, Fi - li - um De - i

T  
Do - mi - num Je - sus Chri - stum, Fi - li - um De - i

B  
Do - mi - num Je - su Chri - stum, Fi - li - um De - i

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18

S I

S II

A

T

B

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni-a sæ - cu -

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni-a sæ - cu -

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni-a sæ - cu -

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni-a sæ - cu -

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni-a sæ - cu -

23 67

S I

S II

A

T

B

De - um de De - o, lu - men de -

- la. De - um de De - o,

- la. De - um de De - o,

- la. De - um de De - o,

- la. De - um de De - o,

- la. De - um de De - o,

27

S I  
lu - mi - ne, De - um ve - rum de De - o ve - - -

S II  
lu - men de lu - mi - ne, De - um ve - - -

A  
lu - men de lu - mi - ne, De - um ve - - -

T  
lu - men de lu - mi - ne, De - um ve - - -

B  
lu - men de lu - mi - ne, De - um ve - - -

30

S I  
- ro, De - um ve - rum de De - o ve - ro, de De - o ve - - -

S II  
- rum de De - o ve - ro, de De - o ve - - -

A  
- rum de De - o ve - ro, de De - o ve - - -

T  
- rum de De - o ve - ro, de De - o ve - - -

B  
- rum de De - o ve - ro, de De - o ve - - -

34

68

S I  
-ro.

S II  
-ro. *f* Ge - ni-tum, non fa - ctum, con-sub stan-ti - a - lem

A  
-ro. *f* Ge - ni-tum, non fa - ctum, con-sub stan-ti - a - lem

T  
-ro. *f* Ge - ni-tum, non fa - ctum, con-sub stan-ti - a - lem

B  
-ro. *f* Ge - ni-tum, non fa - ctum, con-sub stan-ti - a - lem

38

S I

S II  
Pa - tri: per quem o - mni-a fa - cta sunt, per quem o - mni a fa - cta

A  
Pa - tri: per quem o - mni-a fa - cta sunt, per quem o - mni a fa - cta

T  
Pa - tri: per quem o - mni-a fa - cta sunt, per quem o - mni a fa - cta

B  
Pa - tri: per quem o - mni-a fa - cta sunt, per quem o - mni a fa - cta

42

S I

S II

A

T

B

sunt. Qui pro - pter nos ho - mi-nes, et pro - pter no - stram sa - lu - tem de -

sunt. Qui pro - pter nos ho - mi-nes, et pro - pter no - - - - -

sunt. Qui pro - pter nos ho - mi-nes, et pro - pter no - stram sa - lu - tem de -

sunt. Qui pro - pter nos ho - mi-nes, et pro - pter no - - - - -

45

69

S I

S II

A

T

B

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

- - - - - stram, de - scen - dit de cæ - lis, de -

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

- - - - - stram, de - scen - dit, cæ - lis, de -

49

S I  
Des - cen - dit de cæ - - - -

S II  
- scen - - - - dit, no - - - - stram, de cæ - - - -

A  
- scen - - - - dit, no-stram sa - lu-tem, de cæ - - - -

T  
- scen - - - - dit, no - - - - stram, de cæ - - - -

B  
-scen - - - - dit, pro - pter no - - - - stram, de cæ - - - -

53

70

S I  
-lis, de - scen - dit de cæ - - - - lis, de - - - -

S II  
-lis, pro - - - - pter, de cæ - - - - lis, de - scen - *f p f*

A  
-lis, pro pter, sa - lu-tem, de cæ - - - - lis, de - scen - *f p f*

T  
-lis, pro - - - - pter, de cæ - - - - lis, de - scen - *f p f*

B  
-lis, no stram sa - lu - - - - tem, de cæ - - - - lis, de - scen -



**71** Adagio

S I Et in-car - na - tus est de Spi - ri - tu San - cto, et in - car -

S II

A

T

B

**69**

S I -na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

S II

A

T

B



74 72

S I  
- ne: Et ho-mo fa - ctus est, et ho - mo fa - ctus est,

S II

A

T  
8

B

79

S I  
in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

S II

A

T  
8

B

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84

Musical score for measures 84-88, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Vir - gi-ne: et ho - mo fa - ctus est, in - car-na - tus est, et". The Soprano I part has a melodic line with a key signature change from one flat to two flats. The other parts have rests.

89

Musical score for measures 89-91, featuring five vocal parts: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The lyrics are: "ho - mo fa - ctus est." The Soprano I part has a melodic line with a key signature change from two flats to one flat. The other parts have rests. A fermata with a '2' above it is present in the final measure of each part.

**73** Largo

**74**

**75**

S I  
S II  
A  
T  
B

Cru - ci - fi - xus,  
Cru - ci - fi - xus,  
Cru - ci - fi - xus,  
Cru - ci - fi - xus,

Cru - ci - fi - xus,

**119**

S I  
S II  
A  
T  
B

cru - ci - - fi - xus, cru - ci - - fi - xus  
cru - ci - - fi - xus, cru - ci - - fi - xus  
cru - ci - - fi - xus, cru - ci - - fi - xus  
cru - ci - - fi - xus, cru - ci - - fi - xus  
cru - ci - - - fi - xus, cru - ci - - - fi - xus

123

S I

S II

A

T

B

et - i - am pro no - bis: sub Pon - ti - o Pi - la - - -

et - i - am pro no - bis: sub Pon - ti - o Pi - la - - -

et - i - am pro no - bis: sub Pon - ti - o Pi - la - - -

et - i - am pro no - bis: sub Pon - ti - o Pi - la - - -

128

76

S I

S II

A

T

B

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

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

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

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

133

S I

S II

A

T

B

-sus, pas - sus, et se-pul - tus est, pas - sus et se-pul - tus est, se -

-sus, pas - sus, et se-pul - tus est, pas - sus et se-pul - tus est, se -

-sus, pas - sus, et se-pul - tus est, pas - sus et se-pul - tus est, se -

-sus, pas - sus, et se-pul - tus est, pas - sus et se-pul - tus est, se -

138

S I

S II

A

T

B

- pul - tus est, pas - sus, et se - pul - tus est.

- pul - tus est, pas - sus, et se - pul - tus est.

- pul - tus est, pas - sus, et se - pul - tus est.

- pul - tus est, pas - sus, et se - pul - tus est.

**77** Allegro

S I  
 S II  
 T  
 B

Et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a  
 Et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a  
 Et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a  
 Et re - sur - re - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a

**149**

S II  
 T  
 B

di - e, re-sur - re - xit ter-ti - a di - e, se - cun - dum Scri - ptu - - -  
 di - e, re-sur - re - xit ter-ti - a di - e, se - cun - dum Scri - ptu - - -  
 di - e, re-sur - re - xit ter-ti - a di - e, se - cun - dum Scri - ptu - - -  
 di - e, re-sur - re - xit ter-ti - a di - e, se - cun - dum Scri - ptu - - -

154

S I

S II

T

B

-ras, re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-

-ras, re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-

-ras, re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-

-ras, re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-

158

78

S I

S II

T

B

-ptu - - - ras. Et a - scen - dit,

-ptu - - - ras. A -

-ptu - - - ras. A -

-ptu - - - ras. A -

-ptu - - - ras. A -

163

S I et a - scen - dit,

S II -scen - dit in cæ - lum, a - scen - dit in

T -scen - dit in cæ - lum, a - scen - dit in

B -scen - dit in cæ - lum, a - scen - dit in

167

79

S I et a - scen - dit.

S II cæ - lum, a - scen - dit, se - det ad dex - te - ram

T cæ - lum, a - scen - dit, se - det ad dex - te - ram

B cæ - lum, a - scen - dit in - cæ - lum: ad

*Solo*

*Solo*

*Solo*



171

S I

S II

T

B

Pa - tris, se - det ad dex - te - ram Pa - tris, ad dex - te - ram,

Pa - tris, se - det ad dex - te - ram Pa - tris, ad dex - te - ram,

dex - te ram Pa - tris, ad dex - te ram, ad dex - te - ram,

80

175

S I

S II

T

B

Et i - te - rum ven -

se - des ad dex - te - ram Pa - - - - tris. Et

se - des ad dex - te - ram Pa - - - - tris.

se - des ad dex - te - ram Pa - - - - tris. Et

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179

S I  
- tu - rus, et i - te-rum ven - tu - rus, cum

S II  
i - terum ven - tu - rus\_\_\_ est, et i - terum ven - tu - rus\_\_\_

T  
8

B  
i - terum ven - tu - rus\_\_\_ est, et i - terum ven - tu - rus\_\_\_

182

S I  
glo - - - - ri - a.

S II  
est cum\_\_\_ glo - ri - a, cum\_\_\_ glo - ri - a.

T  
8  
*Solo*  
Ju - di - ca - re\_\_\_

B  
est cum\_\_\_ glo - ri - a, cum\_\_\_ glo - ri - a.

185

**Adagio**

S I

S II

T

B

8

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

**81** Primeiro tempo

S I

S II

A

T

B

*Tutti p*

Cu - jus re - gni non e - rit fi - nis, non

*Tutti p*

Cu - jus re - gni non e - rit fi - nis, non

-os: cu - jus re - gni non e - rit fi - nis, non

*Tutti p*

Cu - jus re - gni non e - rit fi - nis, non

194

82

S I

S II

A

T

B

e - rit, non, non, non e - rit fi - - - nis.

e - rit, non, non, non e - rit fi - - - nis.

e - rit, non, non, non e - rit fi - - - nis.

e - rit, non, non, non e - rit fi - - - nis.

199

S I

S II

A

T

B

*p*

*p*

*p*

*p*

*p*

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

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

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

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

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

83

203

S I

S II

A

T

B

*f*

*f*

*f*

*f*

*f*

Qui ex Pa - tre Fi - li - o - que pro -

et vi - vi - fi - can - - - tem: qui ex Pa - tre Fi - li - o - que pro -

et vi - vi - fi - can - - - tem.

et vi - vi - fi - can - - - tem: qui ex Pa - tre Fi - li - o - que pro -

et vi - vi - fi - can - - - tem: qui ex Pa - tre Fi - li - o - que pro -

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208

S I *p*  
 - ce - - - dit. Cum Pa - tre et Fi - li -  
*p*  
 S II Cum Pa - tre et Fi - li -  
 A Qui cum Pa - tre et Fi - li - o  
*p*  
 T - ce - - - dit. Cum Pa - tre et Fi - li -  
*p*  
 B - ce - - - dit. Cum Pa - tre et Fi - li -

212

S I  
 - o si - mul ad - o - ra - tur, si - mul ad - o -  
 S II  
 - o si - mul ad - o - ra - tur, si - mul ad - o -  
 A si - mul ad - o - ra - tur, si - mul ad - o - ra - - - -  
 T  
 - o si - mul ad - o - ra - tur, si - mul ad - o -  
 B  
 - o si - mul ad - o - ra - tur, si - mul ad - o -

216

S I  
- ra - tur, con - glo - ri - fi - ca - - - - -

S II  
- ra - tur, con - glo - ri - fi - ca - - - - -

A  
- tur, et con glo - ri - fi - ca - - - - - tur, con - glo - ri - fi - ca - - - - -

T  
- ra - tur, con - glo - ri - fi - ca - - - - -

B  
- ra - tur, con - glo - ri - fi - ca - - - - -

220

84

S I  
- tur.

S II  
- tur: qui lo - cu - tus est per Pro - phe - tas. Et

A  
- tur: qui lo - cu - tus est per Pro - phe - tas. Et

T  
- tur: qui lo - cu - tus est per Pro - phe - tas. Et

B  
- tur: qui lo - cu - tus est per Pro - phe - tas. Et

225

S I

S II

A

T

B

u - nam san - ctam, ca - tho - li - cam, et u - nam san - ctam, ca - tho - li - cam et a - po -

u - nam san - ctam, ca - tho - li - cam, et u - nam san - ctam, ca - tho - li - cam et a - po -

u - nam san - ctam, ca - tho - li - cam, et u - nam san - ctam, ca - tho - li - cam et a - po -

229

S I

S II

A

T

B

-sto - li - cam Ec - cle - si - am, et u - nam san - ctam ca - tho - li - cam, Ec - cle - si -

-sto - li - cam Ec - cle - si - am, et u - nam san - ctam ca - tho - li - cam, Ec - cle - si -

-sto - li - cam Ec - cle - si - am,



232

S I

S II

A

T

B

— Ec - cle - si - am, Ec - cle - si - am, *f*

-am, Ec - cle - si - am, Ec - cle - si - am, *f*

-am, Ec - cle - si - am, Ec - cle - si - am, *f*

— Ec - cle - si - am, Ec - cle - si - am, *f*

237

S I

S II

A

T

B

*p* Ec - cle - - - - - si - am.

*p* Ec - cle - - - - - si - am.

*p* Ec - cle - - - - - si - am.

*p* Ec - cle - - - - - si - am.

85 Andante

Musical score for Soprano I (S I) and other voices (S II, A, T, B) for measures 85-89. The S I part has lyrics: "Con - fi - te - or, con - fi - te - or u - num ba - ptis - ma in re mis si-". The other voices (S II, A, T, B) are marked with a rest symbol (7) in the first measure and have rests for the rest of the system.

245

Musical score for Soprano I (S I) and other voices (S II, A, T, B) for measures 245-249. The S I part has lyrics: "- o - nem pec - ca - to - rum, in - re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - - -". The S I part ends with a trill (tr) on the final note. The other voices (S II, A, T, B) are marked with a rest symbol (7) in the first measure and have rests for the rest of the system.

250

86

S I -rum. Con - fi - te - or u - num ba -

S II *pp* In re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si -

A *pp* In re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si -

T *pp* In re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si -

B *pp* In re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si -

254

S I - ptis - ma in re - mis - si - o - nem, in re - mis - si - o - nem

S II - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca -

A - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca -

T *8* - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca -

B - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca -

258

S I  
pec - ca - to - - - rum. Con - fi - teor, con - fi - te - or.

S II  
- to - rum, in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, pec - ca - to - rum.

A  
- to - rum, in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, pec - ca - to - rum.

T  
- to - rum, in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, pec - ca - to - rum.

B  
- to - rum, in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, pec - ca - to - rum.

**87** Allegro

S I  
 S II  
 A  
 T  
 B

Et ex - spe - cto res - sur - re - cti - o - nem, et ex -

**267**

S I  
 S II  
 A  
 T  
 B

spe - cto re - sur - re - cti - o - nem, re - sur - re - cti - o - nem,

271

88

S I

S II

A

T

B

re - sur-re-cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - -

re - sur-re-cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - -

re - sur-re-cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - -

re - sur-re-cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - -

re - sur-re-cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - -

*pp*

*pp*

*pp*

*pp*

*pp*

276

S I

S II

A

T

B

- - - rum, mor - tu - o - rum, mor - tu - o - rum.

- - - rum, mor - tu - o - rum, mor - tu - o - rum.

- - - rum, mor - tu - o - rum, mor - tu - o - rum.

- - - rum, mor - tu - o - rum, mor - tu - o - rum.

- - - rum, mor - tu - o - rum, mor - tu - o - rum.

89

S I Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li.

S II

A

T

B

289

S I A - men, a - men.

S II Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

A Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

T Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

B Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri





310 *f* *p* 91

S I -men. Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu-li.

S II -men.

A -men.

T -men.

B -men.

317

S I A - men, a - men.

S II *f* Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

A *f* Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

T *f* Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

B *f* Et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

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324

*dolce*  
*pp*

92

S I Et vi - - - tam ven tu - ri - sæ-cu li, ven-

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

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

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

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

331

S I - tu - ri - sæ - cu li. A - - - - - men, a -

S II a - - - men, a - - - men, a - - - men, a -

A a - - - men, a - - - men, a - - - men, a -

T a - - - men, a - - - men, a - - - men, a -

B a - - - men, a - - - men, a - - - men, a -

338 93

S I -men, a - men, a - men, a - men, a - men,

S II -men, a - men, a - men, a - men, a - men, a -

A -men, a - men, a - men, a - men, a - men, a -

T -men, a - men, a - men, a - men, a - men, a -

B -men, a - men, a - men, a - men, a - men, a -

*f p f p f p f*

345

S I a - men, a - men, a - - - men, a - - -

S II -men, a - men, a - men, a - men, a - men, a -

A -men, a - men, a - men, a - men, a - men, a -

T -men, a - men, a - men, a - men, a - men, a -

B -men, a - men, a - men, a - men, a - men, a -

*f p f p f p f*

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351

ff p f

S I -men, a - - men, a - men, a - - - men. A -

S II -men, a - men, a - men, a - - - - men. A -

A -men, a - men, a - men, a - - - - men. A -

T -men, a - men, a - men, a - - - - men. A -

B -men, a - men, a - men, a - - - - men. A -

358

S I - - men, a - men, a - men, a - men, a - men, a - men.

S II - - men, a - men, a - men, a - men, a - men, a - men.

A - - men, a - men, a - men, a - men, a - men, a - men.

T - - men, a - men, a - men, a - men, a - men, a - men.

B - - men, a - men, a - men, a - men, a - men, a - men.

# 4 - Sanctus

**Allegro**

Soprano I

Soprano II

Contralto

Tenor

Baixo

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

7

S I

S II

A

T

B

*f* Do - mi - nus De - us, De - us Sa - ba - oth. *p* Ple - ni sunt cae - li et

*f* Do - mi - nus De - us, De - us Sa - ba - oth. *p* Ple - ni sunt cae - li et

*f* Do - mi - nus De - us, De - us Sa - ba - oth. *p* Ple - ni sunt cae - li et

*f* Do - mi - nus De - us, De - us Sa - ba - oth. *p* Ple - ni sunt cae - li et



**Allegro** 94

S I

S II *p* Ho - san - na in ex - cel - sis, *f* Ho - san - na in ex - cel - sis, *p* Ho - san - na in ex -

A *f* Ho - san - na in ex - cel - sis, *p* Ho - san - na in ex -

T *f* Ho - san - na in ex - cel - sis,

B *f* Ho - san - na in ex - cel - sis, *p* Ho - san - na in ex -

29

S I

S II *f* cel - sis, Ho - san - na, Ho - san - na in ex - cel - sis,

A *f* cel - sis, Ho - san - na, Ho - san - na in ex - cel - sis,

T *f* Ho - san - na, Ho - san - na in ex - cel - sis,

B *f* cel - sis, Ho - san - na in ex - cel - sis,

Antônio dos Santos Cunha - Missa e Credo a Cinco Vozes (4 - Sanctus) - Coro

36

Musical score for measures 36-40. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#). The lyrics are "in ex-cel-sis". The dynamics are marked *p* (piano) for all parts. The notes are: S I: whole rests; S II: quarter note G4, quarter rest, quarter note A4, quarter note B4, quarter note C5, quarter rest; A: quarter note G4, quarter rest, quarter note A4, quarter note B4, quarter note C5, quarter rest; T: quarter note G4, quarter rest, quarter note A4, quarter note B4, quarter note C5, quarter rest; B: quarter note G3, quarter rest, quarter note A3, quarter note B3, quarter note C4, quarter rest.

41

Musical score for measures 41-45. The score is for five voices: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#). The lyrics are "in ex-cel-sis.". The dynamics are marked *f* (forte) for all parts. The notes are: S I: whole rests; S II: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest; A: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest; T: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest; B: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest. A double bar line with a "2" above it appears at the end of measure 45 for all parts, indicating a second ending.



## 5 - Benedictus

Soprano I  
Be - ne - di - ctus qui ve - nit in no - mi - ne

Soprano II  
Be - ne - di - ctus qui ve - nit in no - mi - ne

Contralto  
Be - ne - di - ctus qui ve - nit in no - mi - ne

Tenor

Baixo

5

S I  
Do-mi - ni. Be - ne - di - ctus qui ve - nit in no - mi - ne

S II  
Do-mi - ni. Be - ne - di - ctus qui ve - nit in no - mi - ne

A  
Do - mi-ni. Be - ne - di - ctus qui ve - nit in no - mi - ne

T

B

Antônio dos Santos Cunha - Missa e Credo a Cinco Vozes (5 - Benedictus) - Coro

10

S I  
Do - mi - ni. Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne

S II  
Do - mi - ni. Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne

A  
Do - mi - ni. Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne

T  
8

B  
8

14

S I  
Do - mi - ni, qui ve - nit, qui ve - nit, qui ve - - -

S II  
Do - mi - ni, qui ve - nit, qui ve - nit, qui ve - - -

A  
Do - mi - ni, qui ve - nit, qui ve - nit, qui ve - - -

T  
8

B  
8

18

S I  
- - - nit in no - mi - ne Do - mi - ni, in

S II  
- - - nit in no - - - - mi - - ne, in

A  
- nit in no - - - - - mi - - ne, in

T  
8

B

21

S I  
no - - - mi - ne Do - - - mi - ni.

S II  
no - - - mi - ne Do - - - mi - ni.

A  
no - - - mi - ne Do - - - mi - ni.

T  
8

B

**Allegro** 95

S I  
 S II *p* Ho - san - na\_\_ in ex - cel - sis, *f* Ho - san - na\_\_ in ex - cel - sis, *p* Ho - san - na in\_\_ ex -  
 A *f* Ho - san - na in ex - cel - sis, *p* Ho - san - na in ex -  
 T *f* Ho - san - na in ex - cel - sis,  
 B *f* Ho - san - na\_\_ in ex - cel - sis, *p* Ho - san - na in\_\_ ex -

30

S I  
 S II *f* - cel - - sis, Ho san - na, Ho san - na in ex - cel - - sis,  
 A *f* - cel - - sis, Ho san - na, Ho san - na in ex - cel - - sis,  
 T *f* Ho san - na, Ho san - na in ex - cel - - sis,  
 B *f* - cel - - sis, Ho - san - na in ex - cel - - sis,

37

S I

S II *p*  
in ex - - - cel - - - sis,

A *p*  
in ex - - - cel - - - sis,

T *p*  
in ex - - - cel - - - sis,

B *p*  
in ex - - - cel - - - sis,

42

S I

S II *f*  
in ex - cel - - - sis. 2

A *f*  
in ex - cel - - - sis. 2

T *f*  
in ex - cel - - - sis. 2

B *f*  
in ex - cel - - - sis. 2

# 6 - Agnus Dei

**Allegro**

*p*

Soprano I  
A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta — mun - di:

Soprano II

Contralto

Tenor

Baixo

4

S I

S II  
*f*  
Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

A  
*f*  
Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

T  
*f*  
Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

B  
*f*  
Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

8 96

S I

S II

A

T

B

*Solo*  
*p*

*Tutti*

A - gnus De - i, A - gnus De - i, qui tol-lis pec-ca - ta mun - di: Mi - se-re - re,  
Mi - se-re - re,  
Mi - se-re - re,  
Mi - se-re - re,

12 97

S I

S II

A

T

B

*Solo*  
*p*

mi - se-re - re, mi - se-re-re, mi - se-re-re no - bis.  
mi - se-re - re, mi - se-re-re, mi - se-re-re no - bis.  
mi - se-re - re, mi - se-re-re, mi - se-re-re no - bis.  
mi - se-re - re, mi - se-re-re, mi - se-re-re no - bis.

A - gnus De - i,





99

22

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

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

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

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

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

26

S I do - na no - bis, do - na no - bis, do - na no - bis pa - - -

S II do - na no - bis, do - na no - bis, do - na no - bis, do - na no - bis pa - - -

A do - na no - bis, do - na no - bis, do - na no - bis, do - na no - bis pa - - -

T do - na no - bis, do - na no - bis, do - na no - bis, do - na no - bis pa - - -

B do - na no - bis, — do - na no - bis, do - na no - bis, do - na no - bis pa - - -

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29

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

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

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

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

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