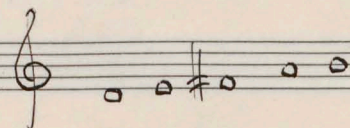


Missa Matris prudentiae Ded. 53

# missa pentatonica

voor 2 gelyke stemmen

- met orgel -



Otto Deden







Dec. 53

V partitur : 20 pag. klein A pag 1 en 20 blans } die briefje  
X looppartiturs : 6 pag. kl. A

# Kyrie

o o#o o o

♩ = 60-66

Handwritten musical score for the first system of 'Kyrie'. It features a vocal line with lyrics 'Kyrie eleison' and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include 'p' (piano) and 'X' (forte).

Handwritten musical score for the second system of 'Kyrie'. The vocal line continues with 'Kyrie eleison' and includes dynamic markings 'mp' (mezzo-piano) and 'mf' (mezzo-forte).

Handwritten musical score for the third system of 'Kyrie'. The vocal line continues with 'Kyrie eleison' and includes dynamic markings 'mp' and 'p' (piano).



*poco allargando e dim* *a tempo e poco animato. mf*

*e - lei* *Son* *Chri - ste e - lei - son* *e - lei - son*

*lei* *Son* *Chri - ste e - lei - son*

*mf*

*e - lei - son* *Chri - ste e - lei - son* *e - lei - son e - lei - son*

*e - lei - son* *Chri - ste e - lei - son* *Chri - ste e - lei - son*

*allargando e dim* *tempo primo*

*Chri - ste e - lei - son* *Son* *Key - re -*

*lei - son e - lei - son* *diminuendo*



Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *e lei son Kyrie e lei son kyrie*. The score includes dynamic markings such as *mp* and *mp*, and a tempo marking *6*. The piano part consists of chords and arpeggiated figures.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: *e lei son, e lei son Kyrie e lei son Kyrie e*. Dynamic markings include *mf* and *mp*. The piano accompaniment features sustained chords and melodic lines.

Handwritten musical score for the third system, concluding the piece. The lyrics are: *son e lei son, e lei son e lei son*. The score includes the instruction *allargando e diu* and dynamic markings like *mp*. The piano part ends with sustained chords and a final cadence.



# Gloria

*poco marcato*

$\text{♩} = 72$

Et in terra pax homini bus bo-nae vo-lun-ta-tis Bene-di-ci-mus  
Et in terra pax homini bus bo-nae vo-lun-ta-tis san-da-mus te Bene-di-ci-mus-

te A-do-ra-mus te glo-ri-fi-ca-mus te Gra-ti-as a-gi-mus  
te A-do-ra-mus te glo-ri-fi-ca-mus te Gra-ti-as

ti-bi prop-ter mag-nam glo-ri-am tu-am Domine De us  
a-gi-mus ti-bi prop-ter ma-gnam glo-ri-am tu-am Domine



10

Rex cae les tis De us Pa ter om ni - po - tens Je - su chri - ste Do mi ne

De - us Rex cae - les tis De us Pa ter om ni - po - tens Do mi ne fili uni ge ni te Je su chri - ste

*poco rallentando* *f* *atempo*

De us Agnus De - i Fili - us Pa - tris

Agnus tol lis pec ca ta mun di mi se - re re no -

Agnus tol - lis pec - ca - ta mun di mi se - re re no -

*dim.* *acc.*

lis

lis

Agnus tol - lis pec - ca - ta mun di mi se - re re no -

Su - sci pe de pre - ca ti - o - nem

Su - sci pe de pre ca ti - o - nem

*mf* *mf*



no-stram Qui se des ad dex-te ram Pa-tris mi-se-re-re no-bis  
no-stram mi-se-re-re no-bis Quoniam tu Solus Sanctus

Quoniam tu Solus Sanctus tu So-lus Do-mi-nus tu-nus Je-su Chri-ste  
tu so-lus Do-mi-nus tu So-lus Al-tis-si-mus Je-su Chri-ste Quoniam Sancto Spi-ri-tu in glo-ria De-i

rall. e dim. *ab tempo*

glo-ria Dei Pa-tris men  
Pa-tris men men men

allargando



14 Sanctus  $\text{♩} = 60$

*mf* San — ctus San — ctus San — ctus Do — mi

*mf* San — ctus

15

*allargando* *p* *atempo*

mus De us Sa — ba — oth Ple ni sunt cae — li et ter — ra glo — ri a tu

Ple ni sunt cae — li et ter — ra

*ritardando*

a glo — ri a tu — a Ho san na in ex cel sis in ex cel sis ho san na in ex cel sis

glo — ri a tu — a Ho san na in ex cel sis in ex cel sis

16



# Benedictus

Vc

$\text{♩} = 60$

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

qui ve-nit in no-mi-ne Do-mi-ni

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

Ho-san-na in ex-cel-sis Ho-san-na in ex-cel-sis

Ho-san-na in ex-cel-sis in ex-cel-sis



# Agnus Dei

*♩ = 60-66.*

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

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

Se- re- re no- bis

Se- re- re no- bis

*mf* Agnus Dei qui tol-

*mf* Agnus Dei qui

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

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

*dim*



Handwritten musical score for the first system. It consists of three staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "bis a - gnus De - i qui tol - lis pec - ca - ta mun - di do - na no - bis Pa - nem". Performance markings include *mp* (mezzo-piano) and *p* (piano). There are also some handwritten annotations like 'x' and 'V' above the staff.

Handwritten musical score for the second system, continuing from the first. It consists of three staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "bis pa - nem Pa - nem do - na no - bis Pa - nem". Performance markings include *pp* (pianissimo) and *pp*. A large blue bracket spans across the piano accompaniment and bass lines. Handwritten annotations include "poco a poco decrescendo" and "allargando" above the vocal line.















