ANCIENT GROOVE MUSIC

Antonio Lotti

(1667 - 1740)

Requiem

Edited by

BEN BYRAM–WIGFIELD

For SSATTTBBB chorus & SSATB soli
2 violins, 2 violas, 2 oboes, bassoon, trumpet in C,
bass and keyboard continuo

FULL SCORE

www.ancientgroove.co.uk

NOTES

SOURCES & ORIGIN

Lotti's *Requiem* is found in four manuscripts in the Dresden Sächsische Landesbibliothek (SLUB D-Dlb) Mus.2159-D-7, 7a, 7b & 7c. Antonio Lotti stayed in Dresden from 1717 to 1719, primarily to write opera for the court of the Saxon Elector Friederich Augustus I. However, the work is likely to have been written in Venice before his arrival. The earliest manuscript (D-7a) is written on Venetian paper, and while the first half of the material may be an autograph, the music from *Quaerens me* onward is in another hand (also found in other Venetian copies of Lotti's music). This source contains only the *Introit* and *Dies Irae*, lacking the *Kyrie* and the *Offertorium* (Nos 22-24). The complete setting is found in a set of vocal and instrumental parts (D-7b), made in Dresden around 1730. The remaining Dresden sources (D-7, D-7c) are 19th-century transcriptions of the parts into score. (A handful of other libraries contain copies of the *Dies Irae*.)

There is certainly no mistaking Lotti's style throughout the music: the *Requiem* is a patchwork of short settings in a variety of different scorings and styles. Some of the choral writing is derived from an earlier setting of the *Requiem*, written for SATB and organ in 1704.

It is not known for what occasion Lotti wrote this work. The autograph source seems rushed, and the frequent reworking of material from Lotti's earlier *a cappella* setting would suggest that an unexpected death urgently called for an impressive ceremony.

FORCES

The work requires an SSATB chorus (with the tenors and basses split into three), with soli for SSATB. Originally, the soloists would have been members of the choir, so the work would therefore be best performed by an ensemble of at least SSSSAATTTBBB, each of whom can hold a line. Alternatively, many of the ensemble *soli* passages could be performed by a semi-chorus, though the Soprano and Alto arias would still need soloists.

Instrumentally, the requirements are 2 violin parts, 2 violas, 2 oboes, trumpet, and a continuo section of at least cello and organ (plus bassoon, contrabass, theorbo and others). In the Venetian source, the bassoon is not mentioned; the oboes are only scored where they have independent lines. The Dresden parts flesh out the woodwind lines more explicitly, doubling the violins for much of the work. The bassoon acts similarly, as a continuo ripieno. It might be feasible to perform closer to Lotti's original intentions by removing the bassoon and only using one oboe along with the trumpet. (Coincidentally, San Marco had no bassoonist and only one oboe player in Lotti's time.) The bassoon part could be used as a ripieno part for a contrabass. The Dresden parts have 3 of each violin, 1 of each viola and oboe, with 2 violoncelli, a violone, theorbo, organ and 2 bassoons on the continuo.

EDITORIAL METHOD

Mus.2159-7a has been afforded primacy for the *Introit* and *Dies Irae*, and 7b for the *Kyrie* and *Offertorium*.

The continuo part in the source has been expanded to create a keyboard realisation. Much of the source material is unfigured. Keyboard players will wish to ornament and amend the right hand as they see fit. The source occasionally makes a distinction between the keyboard continuo line and a separate basso part, as '*violoncello senza organo*' in *Mors stupebit* and *Lacrimosa*; and separate organ and basso lines in *Confutatis*. The *Qui Mariam* section is marked '*Violone, senza V'celli e Tiorba*'.

The major editorial interventions are as follows:

Kyrie II has been re-barred as 4/2. Lotti always writes ¢ as a 4/2 metre, (as in the *Introit* and *Inter oves*): the Dresden parts and scores halve the bar length of all these sections to 2/2, without altering the note values or the time signature. The Venetian source uses 4/2 for the other sections, but lacks the Kyrie.

The key signature of *Hostias et preces* has been given one extra flat.

The 2nd Alto in *Quid sum miser* has been presented in the tenor G clef, to reduce the soli requirements for the whole work to a quintet.

Editorial accidentals have been added in parentheses; other additions and alterations have been kept to a minimum:

Kyrie

46, Viola: Source has 5 As and a B flat. Changed to all B flats.
48,Oboe 2: Source has B flat as first note. Changed to A.

Quantus tremor

38, violins: source has B flats throughout. Changed to A (except first note) to match bar 42.
39, viola: first note is C in source, changed to D, to match b. 43.

Quid sum miser

10-11: The last note of bar 10 is given in the bassi parts as an F; though in the earliest score, it is uncertain and either an F or a G. If an F is correct, it 'suggests' that the first note of the following bar should be an E flat (FGF EbCC). The alternative rendering, FGG CCC, is stated more clearly in the parts and score in bar 60-61, and has been shown thus in the edition. Either option may be used in either instance.

Ben Byram-Wigfield
London, 2018

ANCIENT GROOVE MUSIC

Antonio Lotti
Requiem

CONTENTS

1.	Introit	*(SATB, 2 vln, vla, vlc, 2 ob, fag, tr, org.)*	1
2.	Kyrie	*(SATB, SSATB soli, 2 vln, vla, vlc, 2 ob, fag, org.)*	15
3.	Dies Irae	*(SSATB, SSATB soli, 2 vln, vla, vlc, 2 ob, fag, tr, org.)*	54
4.	Quantus tremor	*(SAB soli, vln, vla, vlc, fag, org.)*	66
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PERFORMANCE SUGGESTIONS

Lotti uses the term 'Adagio' in in 3/2 metre sections (*Kyrie, Quantus tremor*) where the music would otherwise suggest a much faster tempo. It is suggested that the Adagio be felt on the bar, rather than on the minim. Also, the repetition of the word 'Adagio' for the initial vocal entries in the *Dies Irae* might indicate that the preceding instrumental fugue is at a different tempo.

In the Venetian source, several sections starts on the same page as the preceding music. This may merely be economy with a precious resource (paper), or it may indicate that the music is to follow on as quickly as is practical. Page turns, which inevitably fall between sections, need to be executed as swiftly as possible.

It is fair to say that the *Offertorium* (Nos. 22 - 24), though lovely, does not make as a good a finale for a concert performance as the Amen at the conclusion of the *Dies Irae* (No. 21). Lotti's *Requiem* setting for four-part choir and organ includes the *Sanctus, Benedictus* and *Agnus Dei*, and these could conceivably be added to this work, with *colla voce* accompaniment, for both a more liturgically complete setting and a more conclusive ending.

Instrumental parts and vocal scores are available from Ancient Groove Music.

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Requiem

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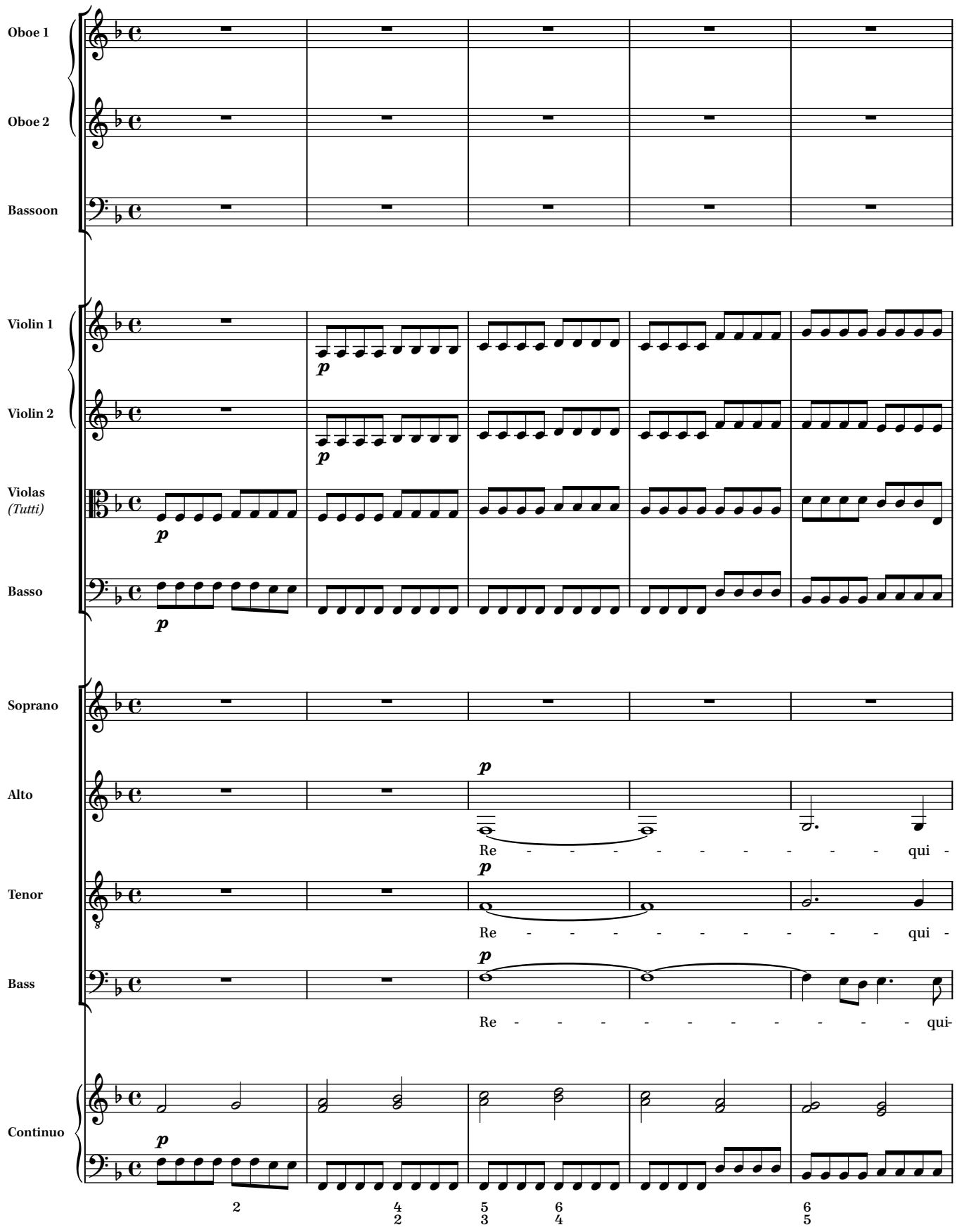
ANTONIO LOTTI
(1667 - 1740)

1. Introit



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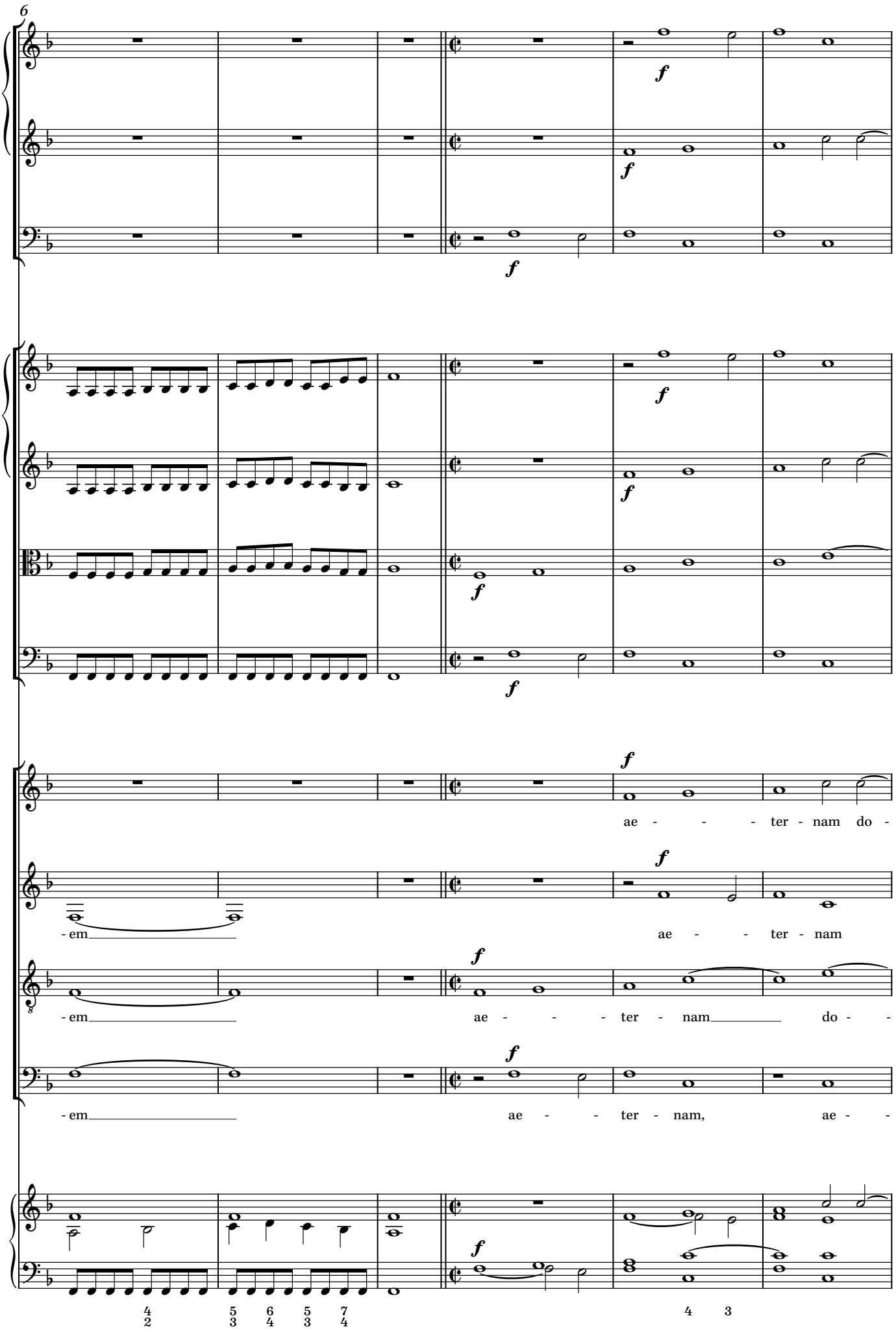

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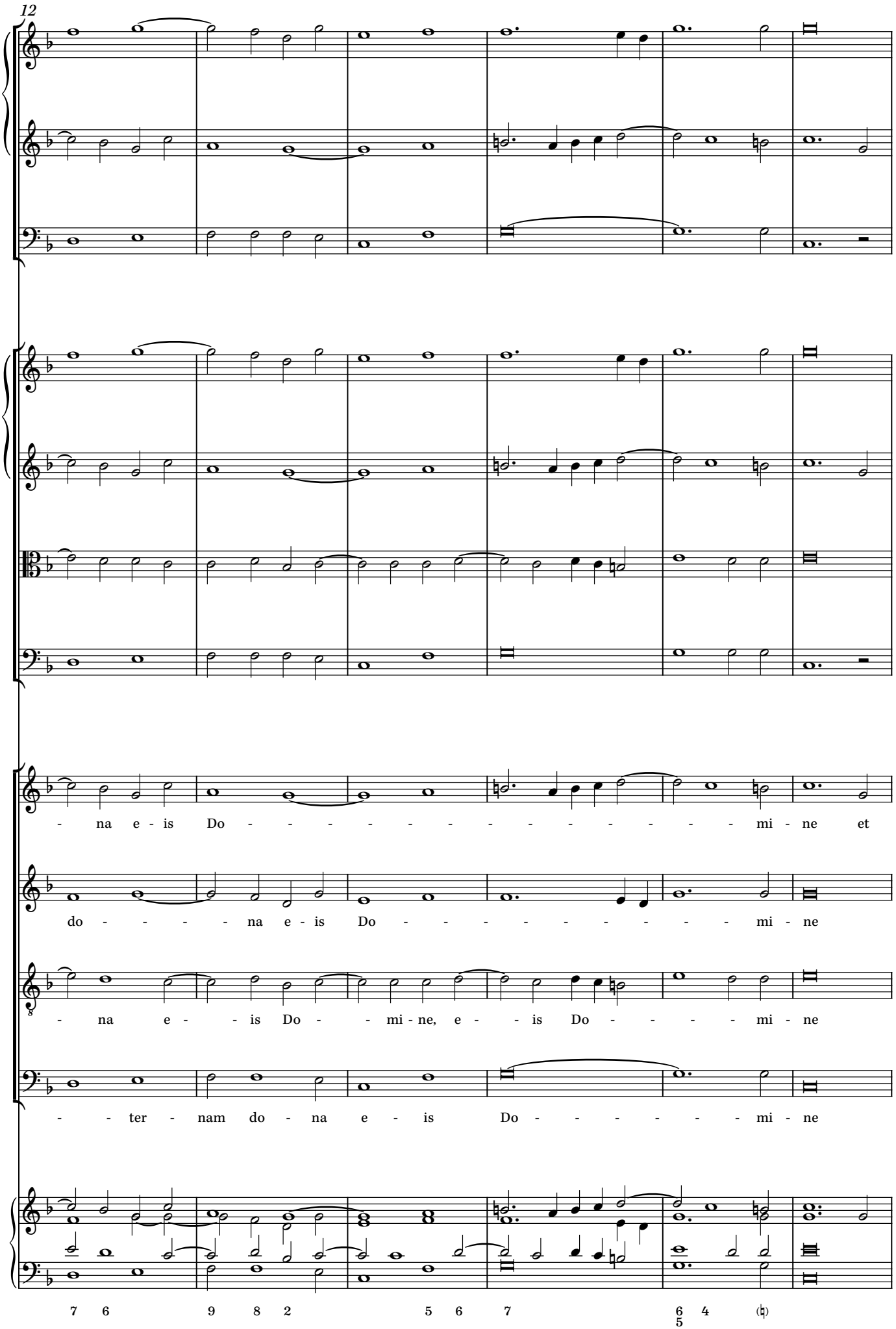

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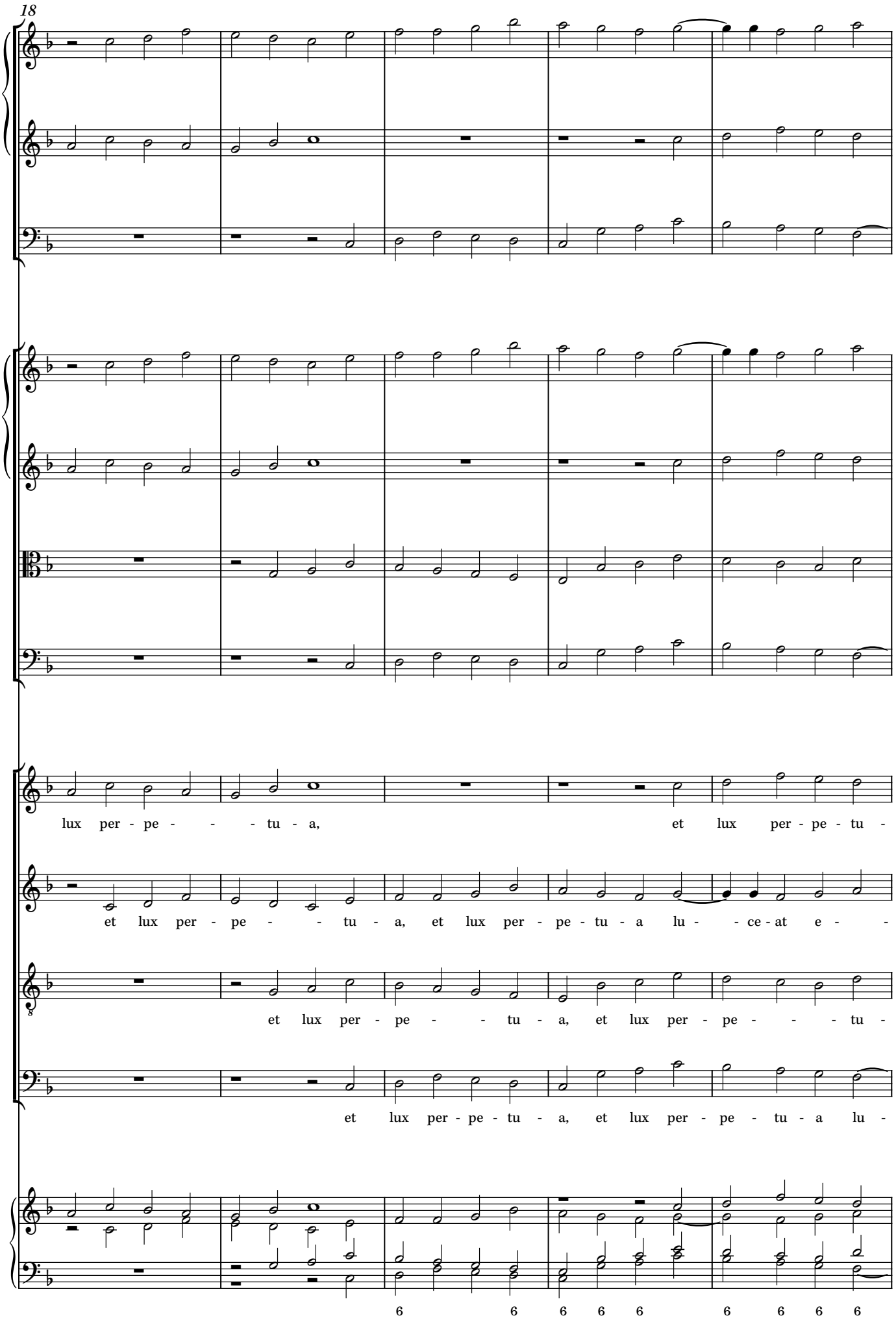

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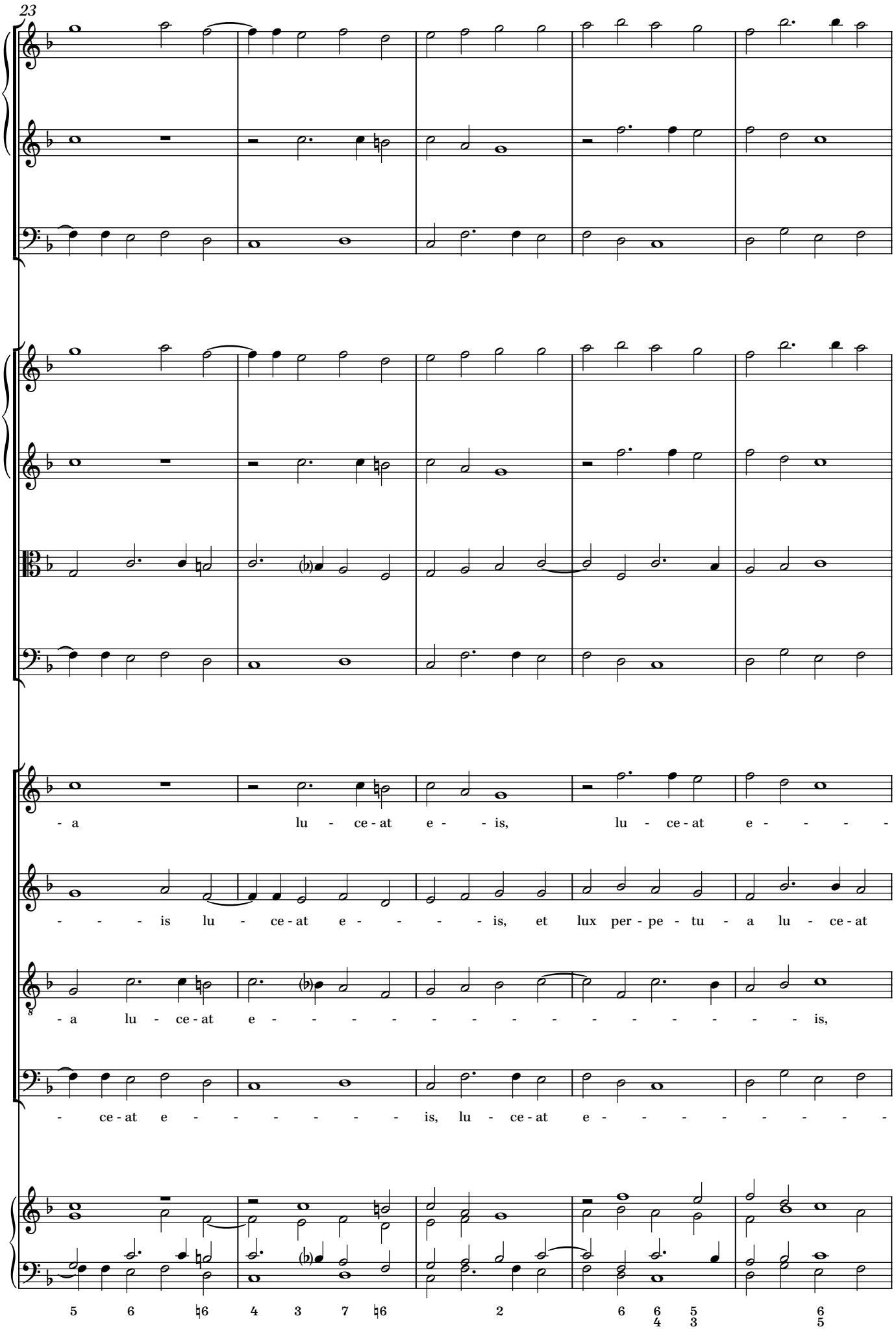

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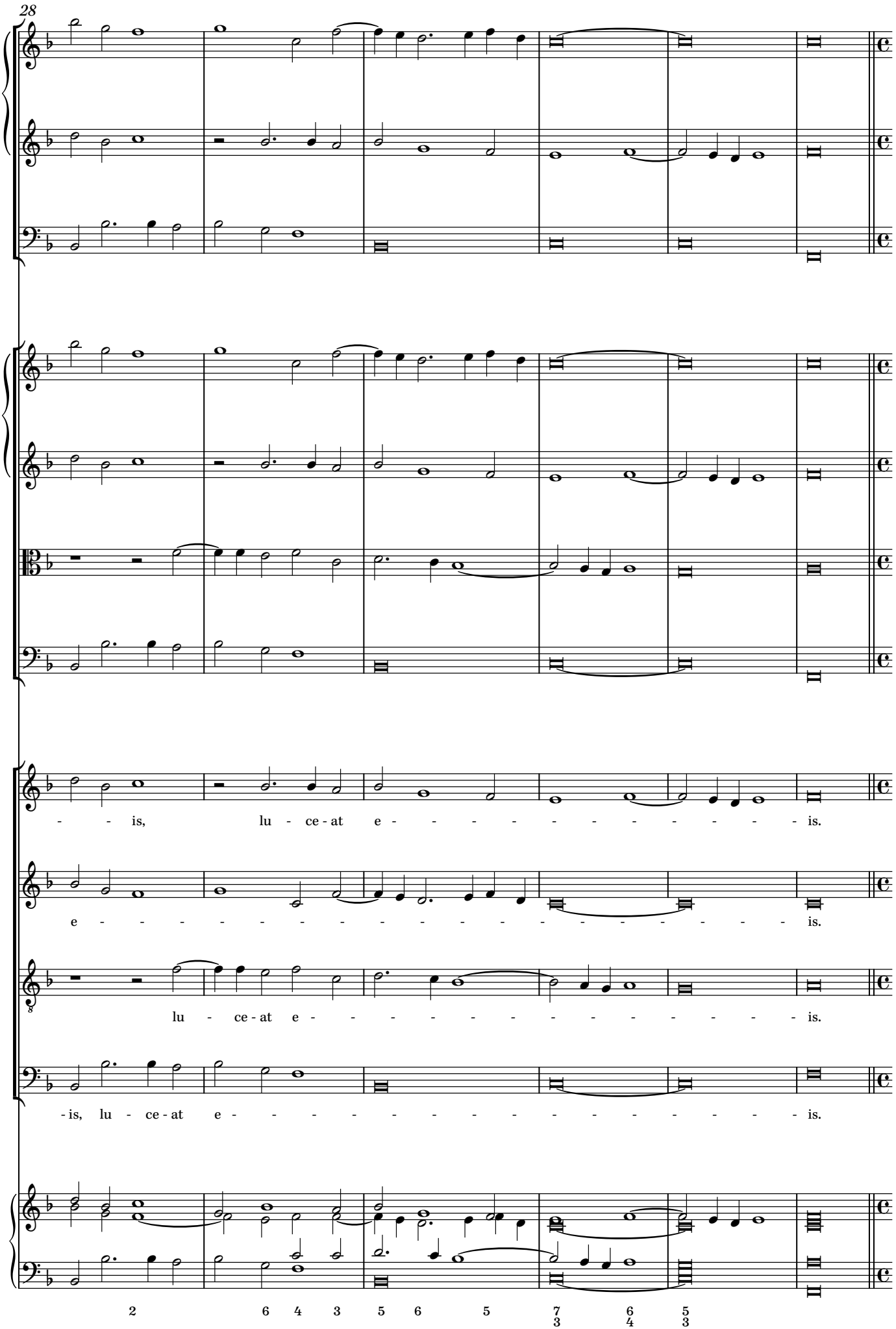

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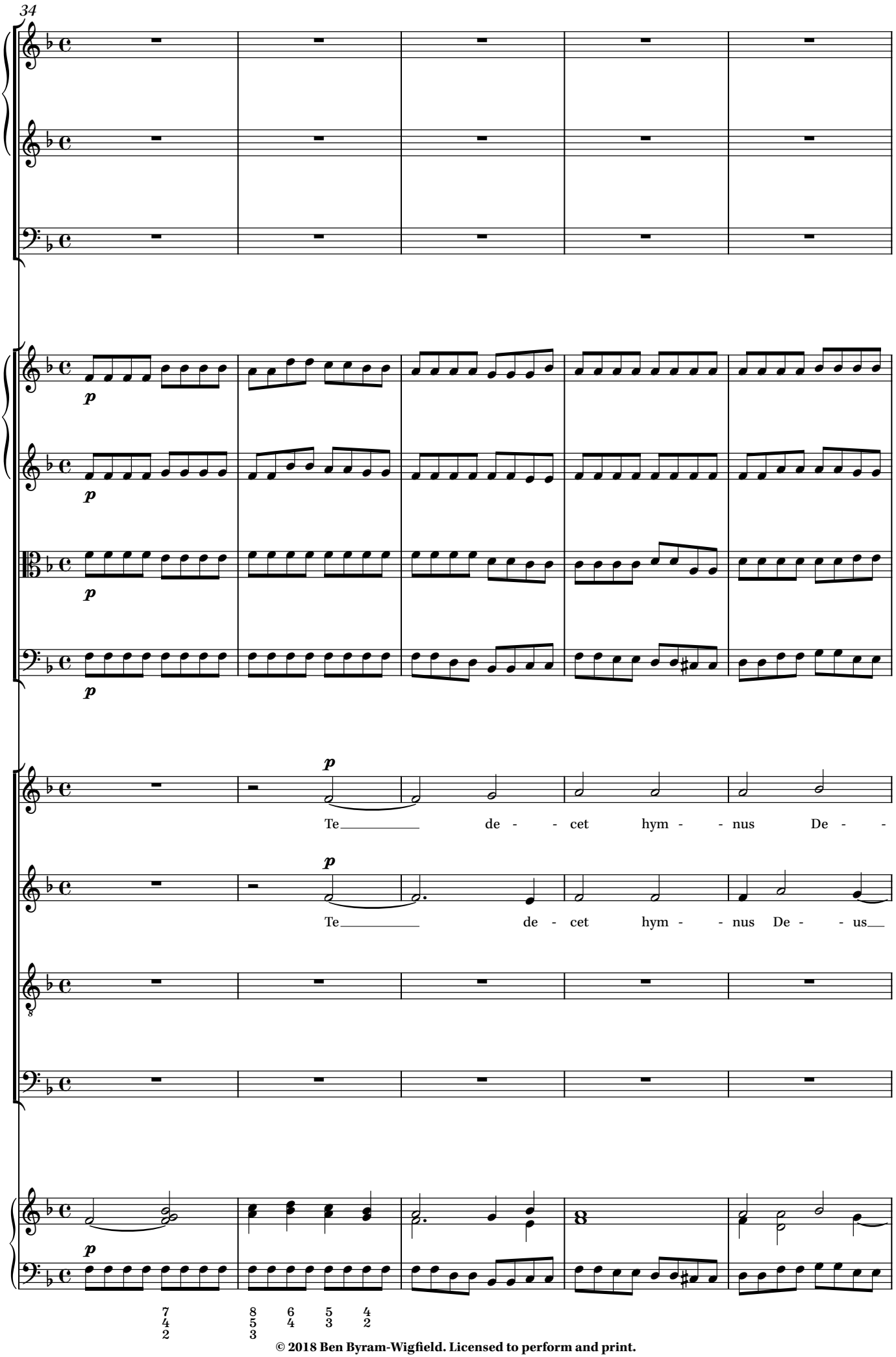

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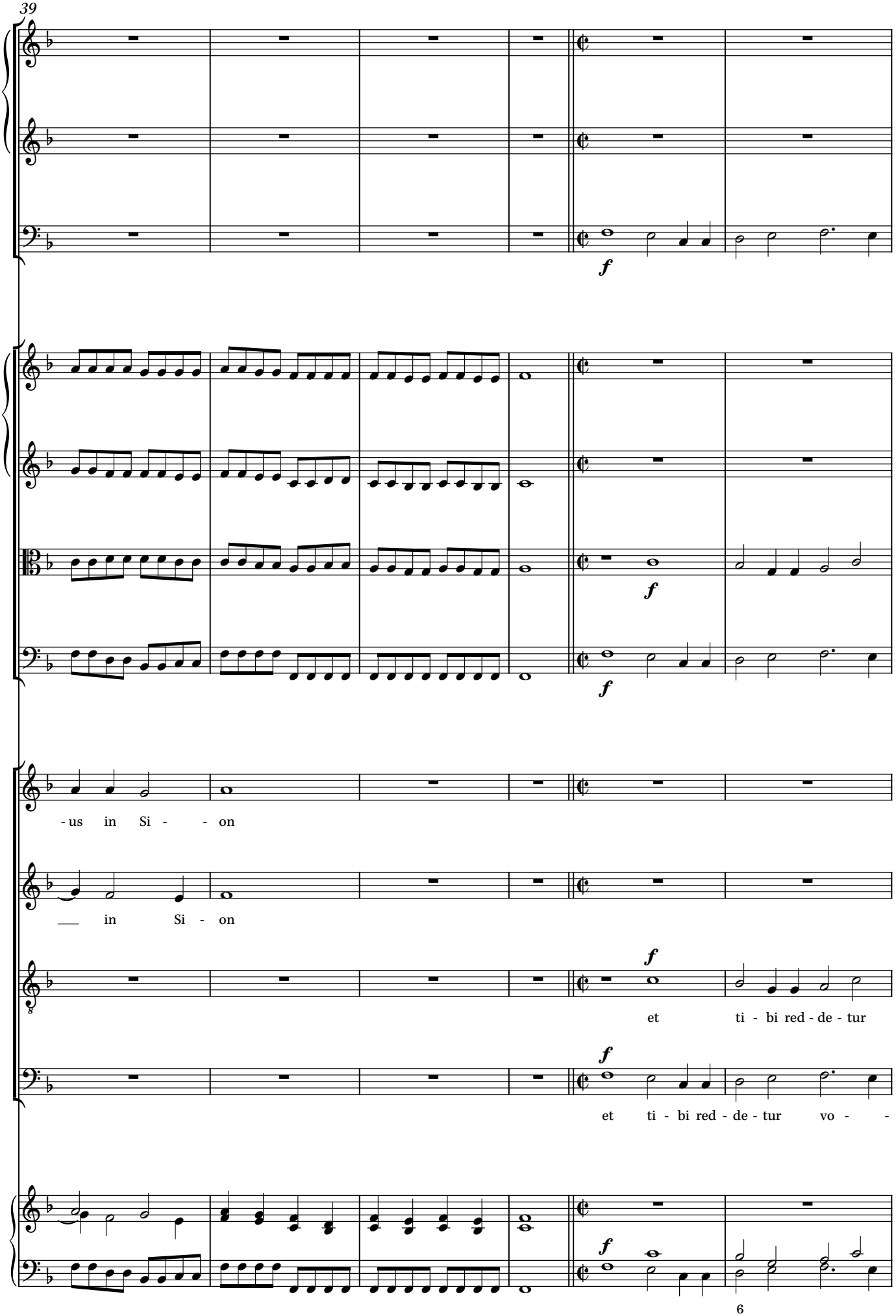

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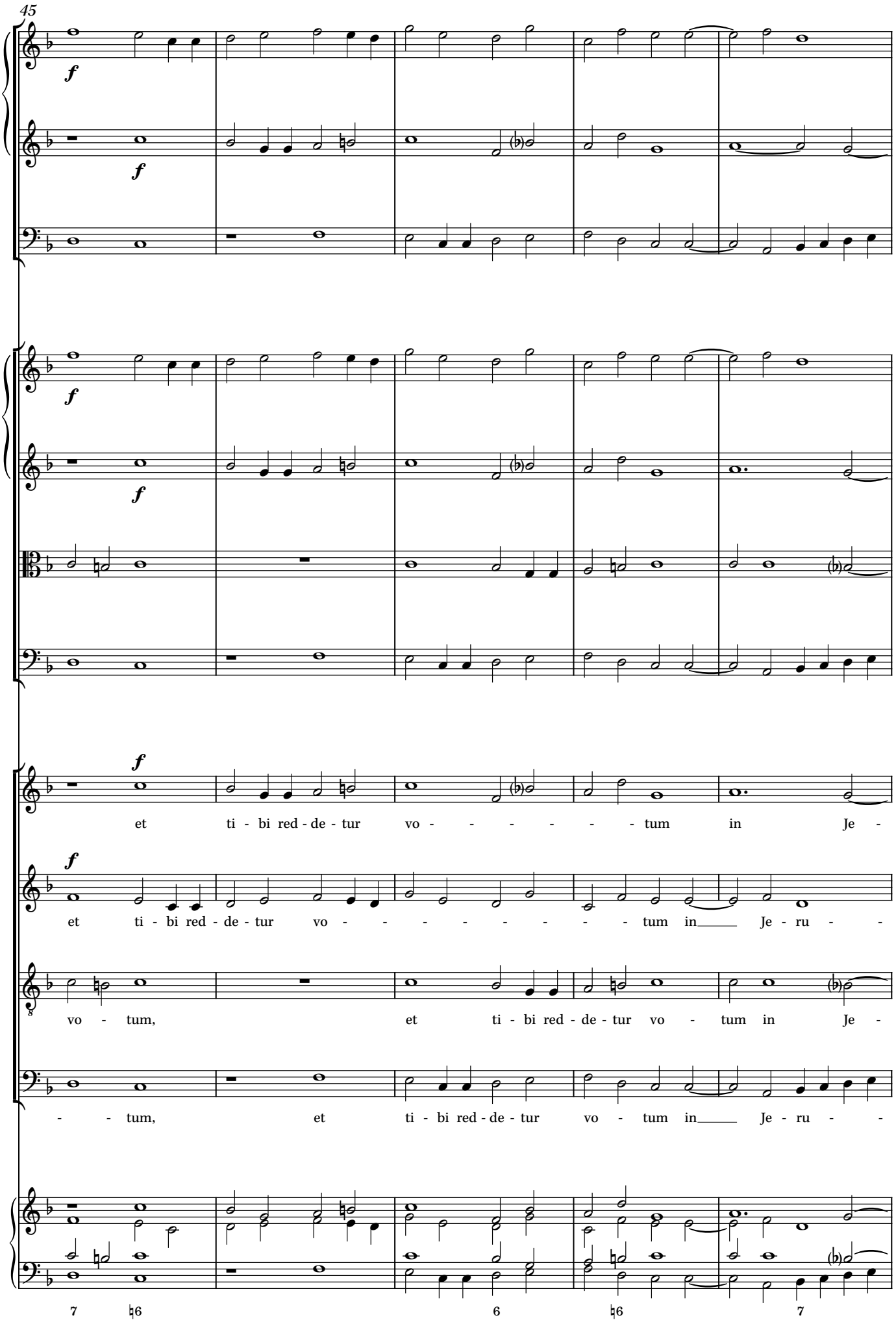

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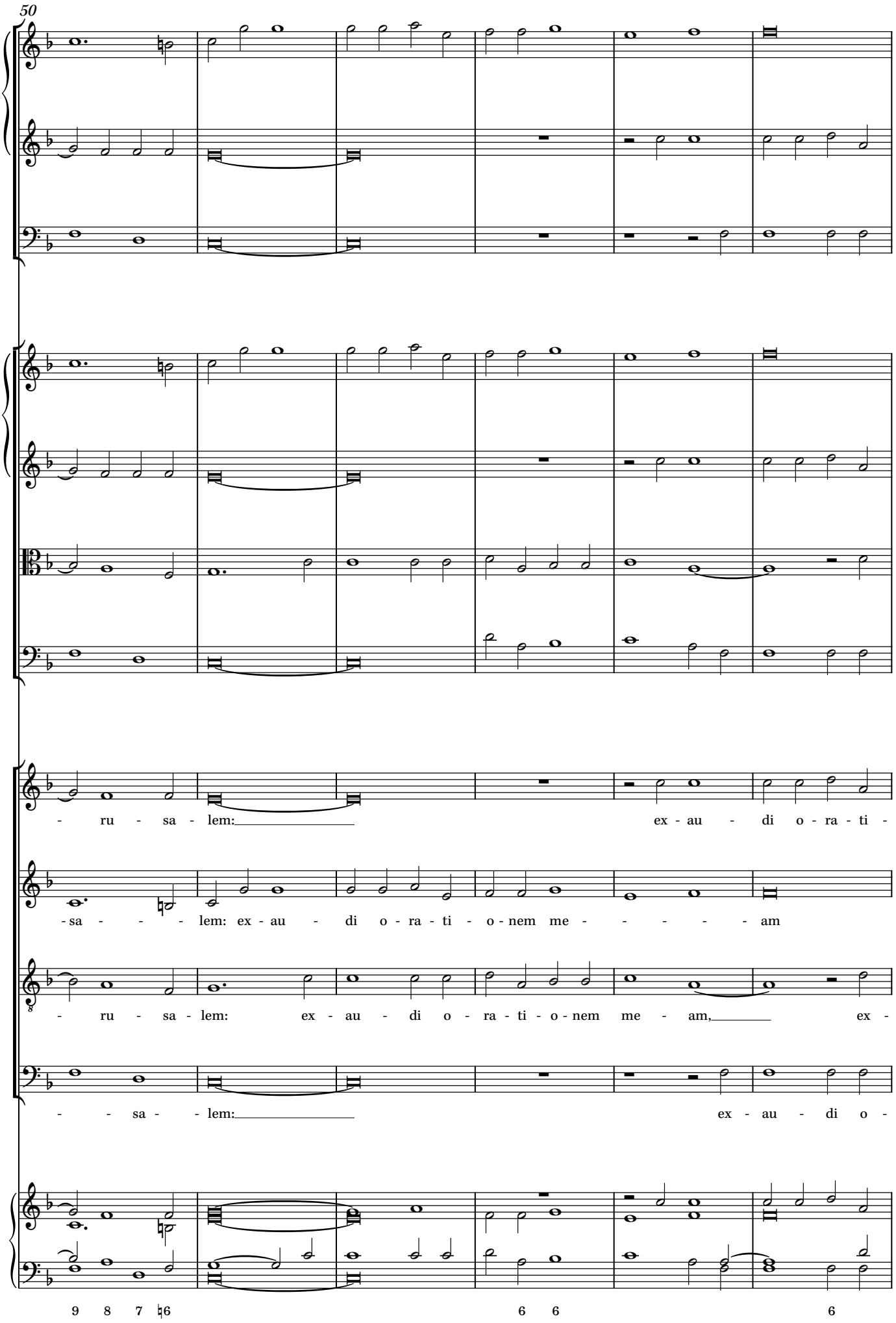

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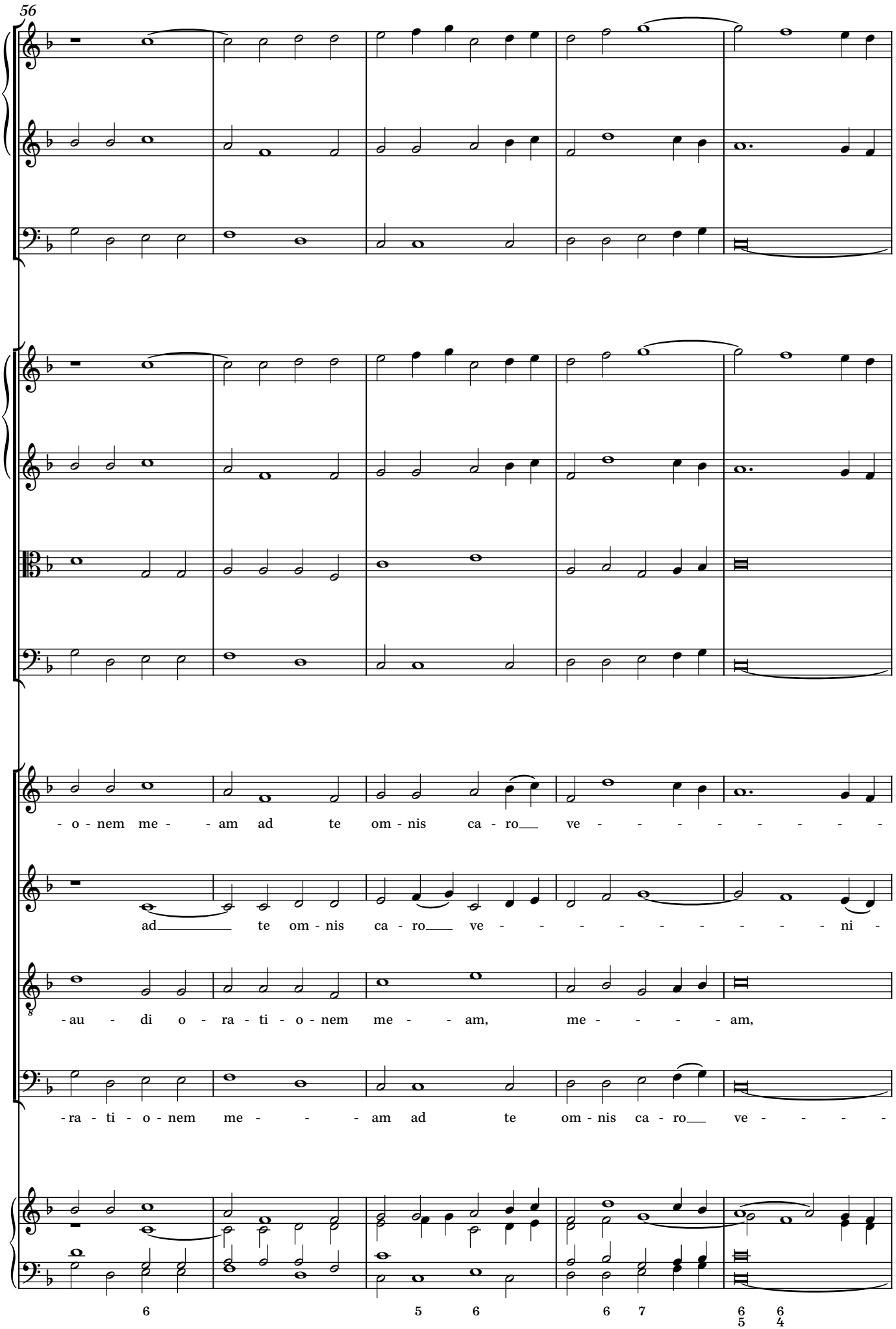

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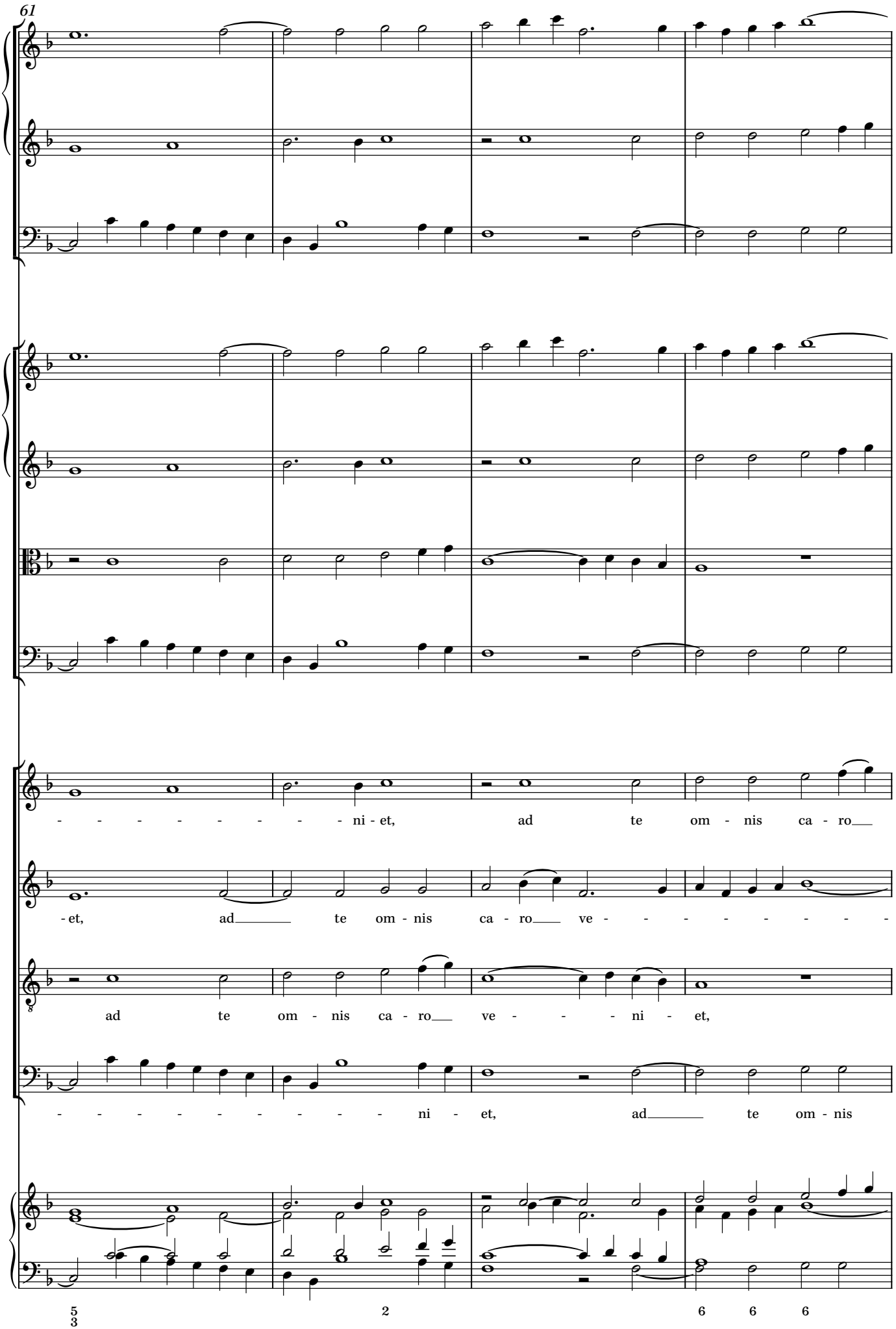

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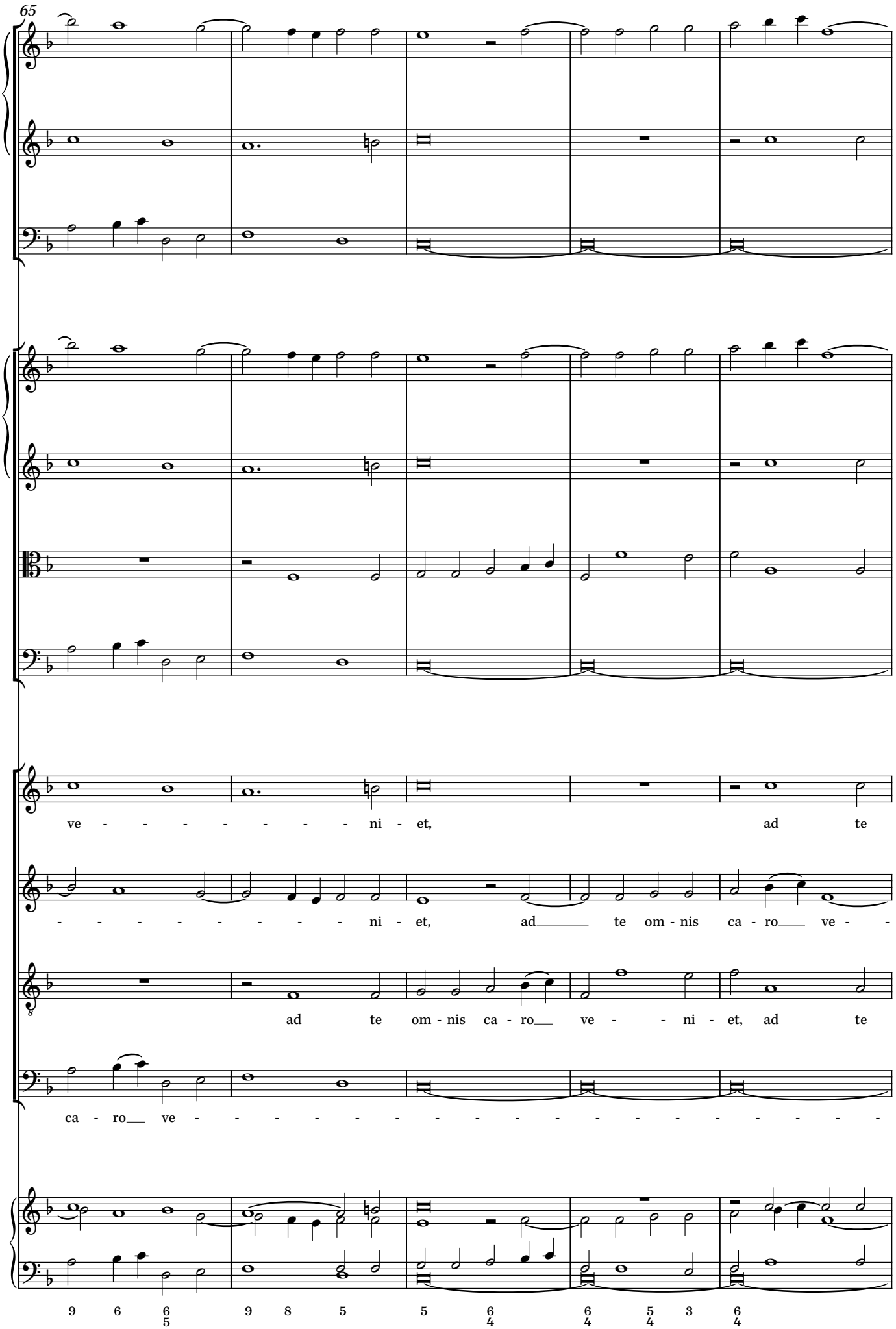

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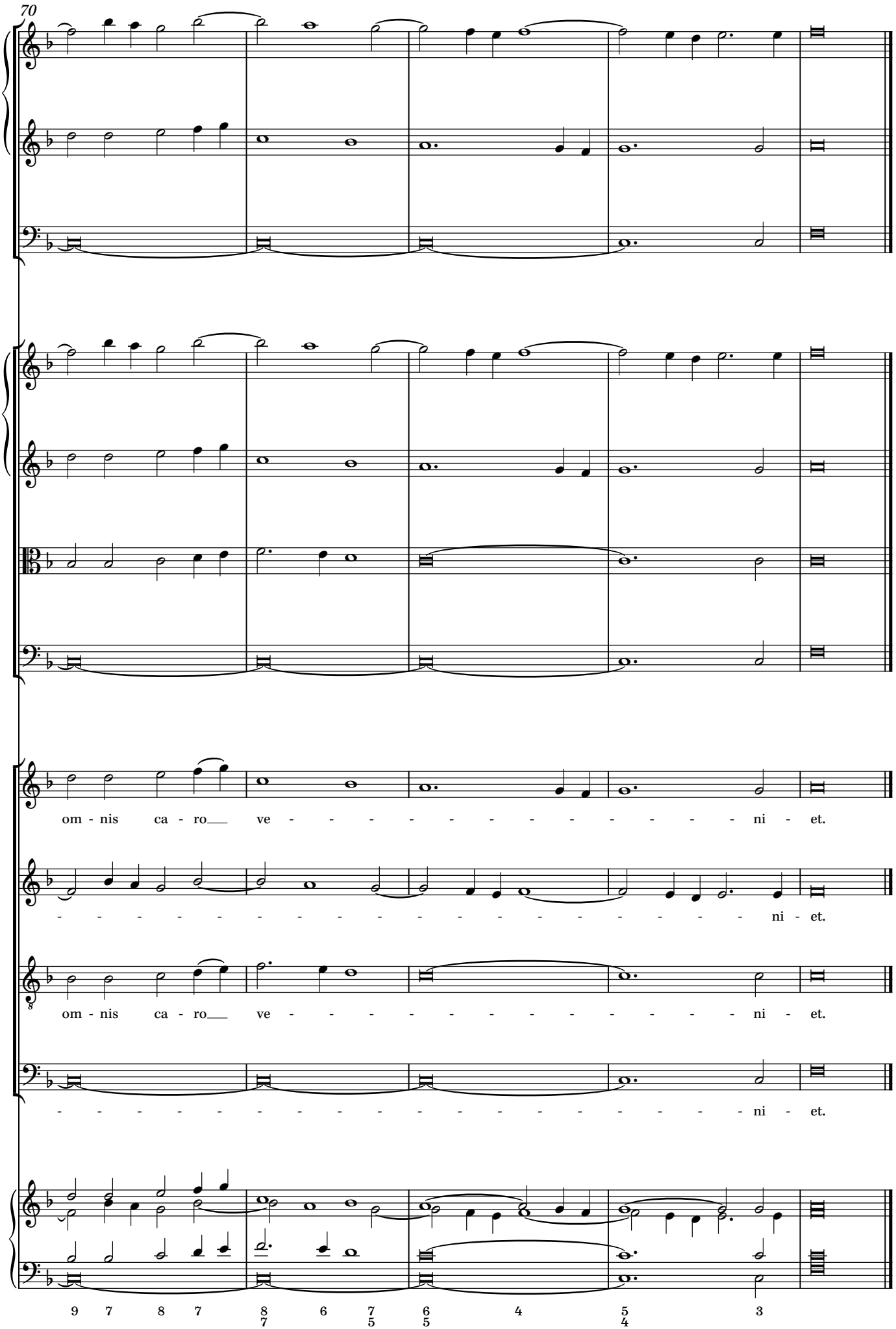

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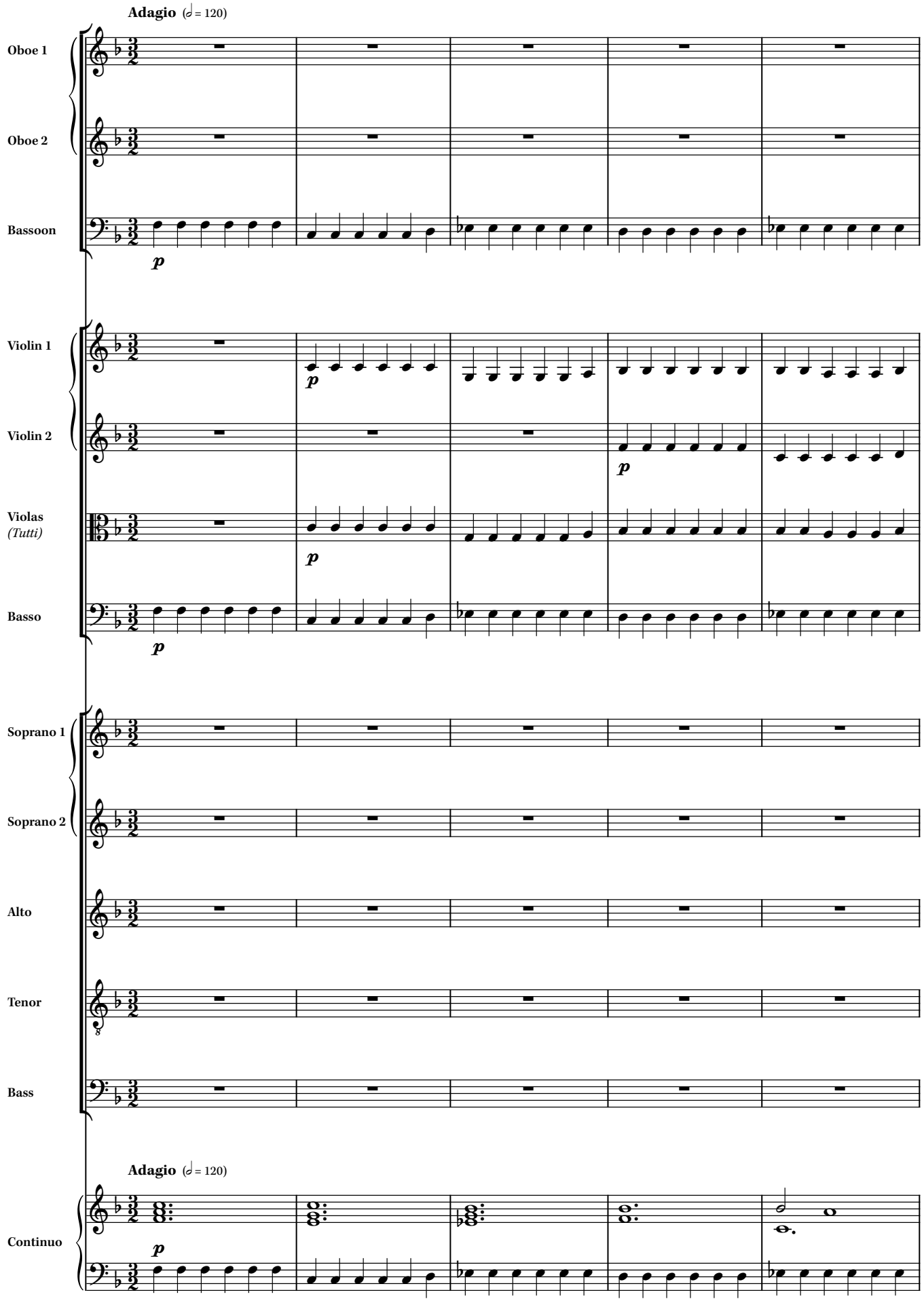
2. Kyrie



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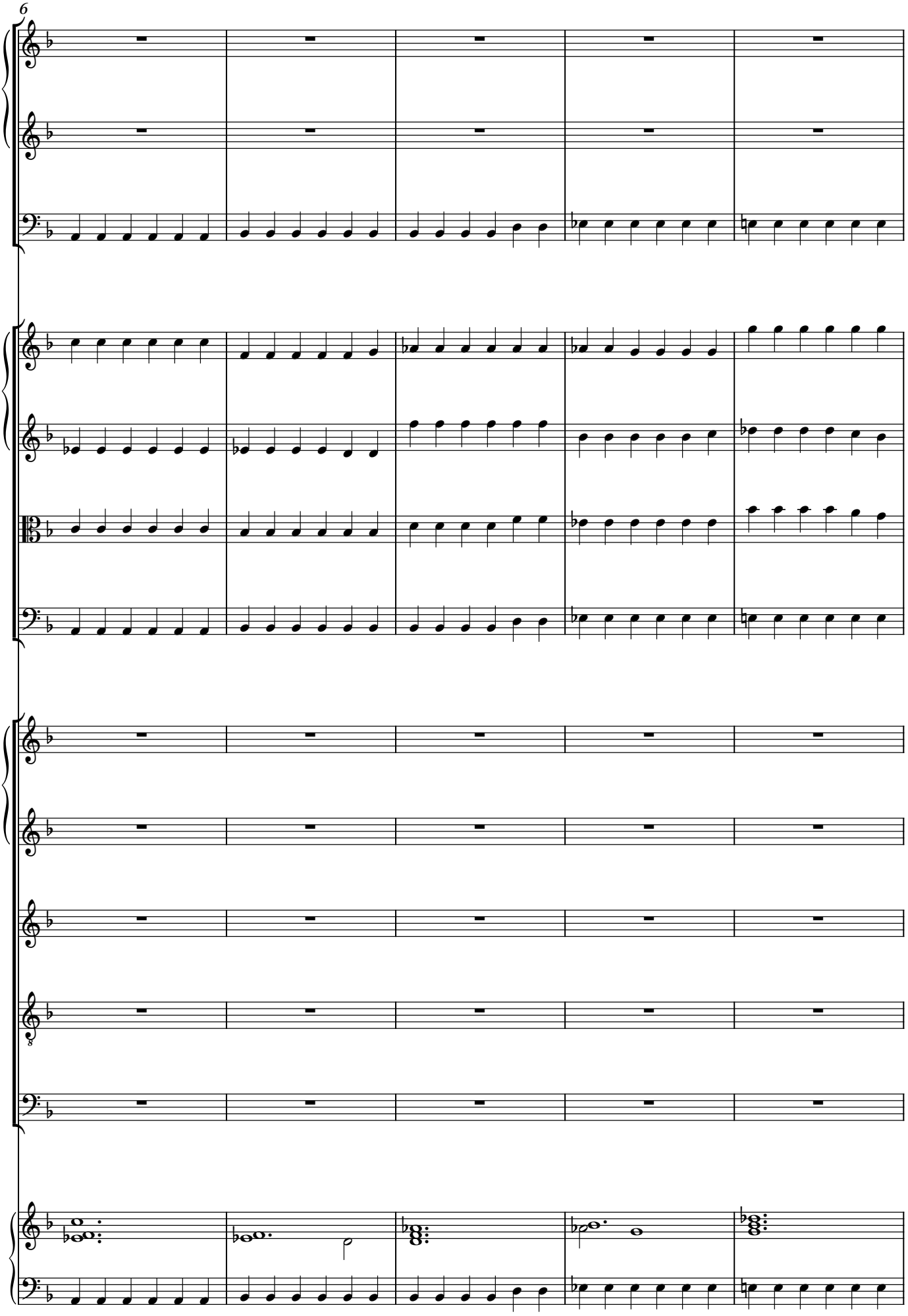

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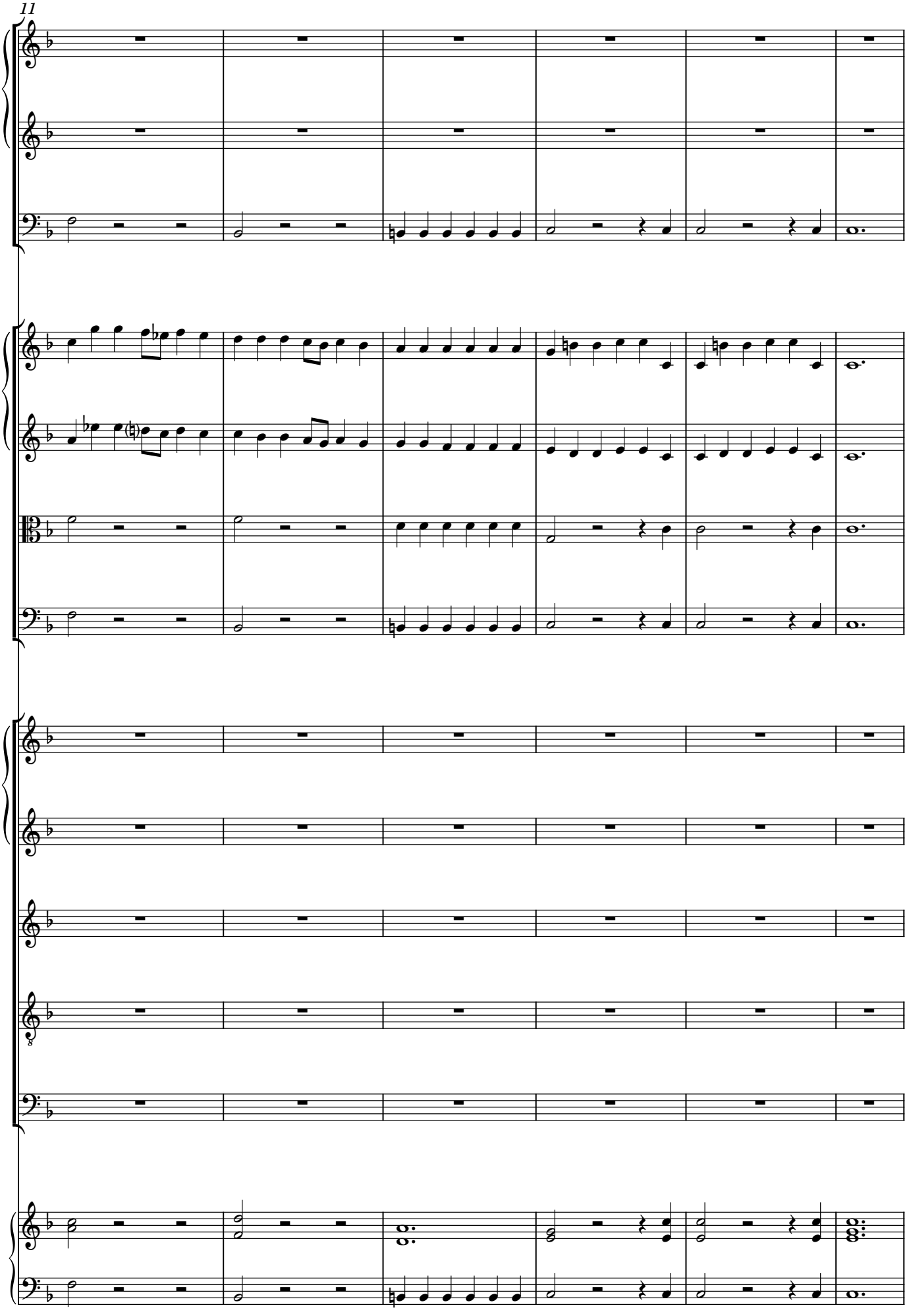

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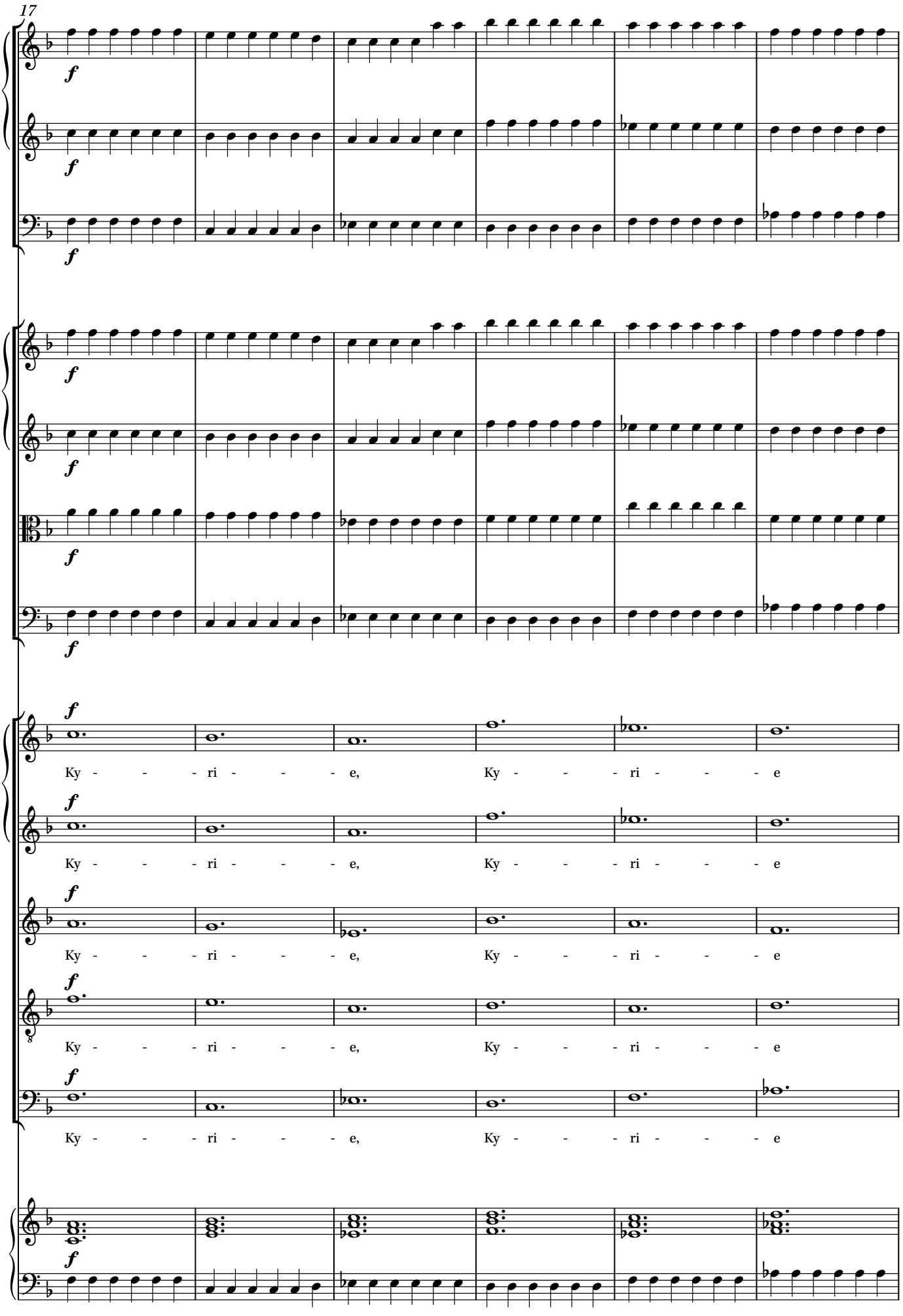

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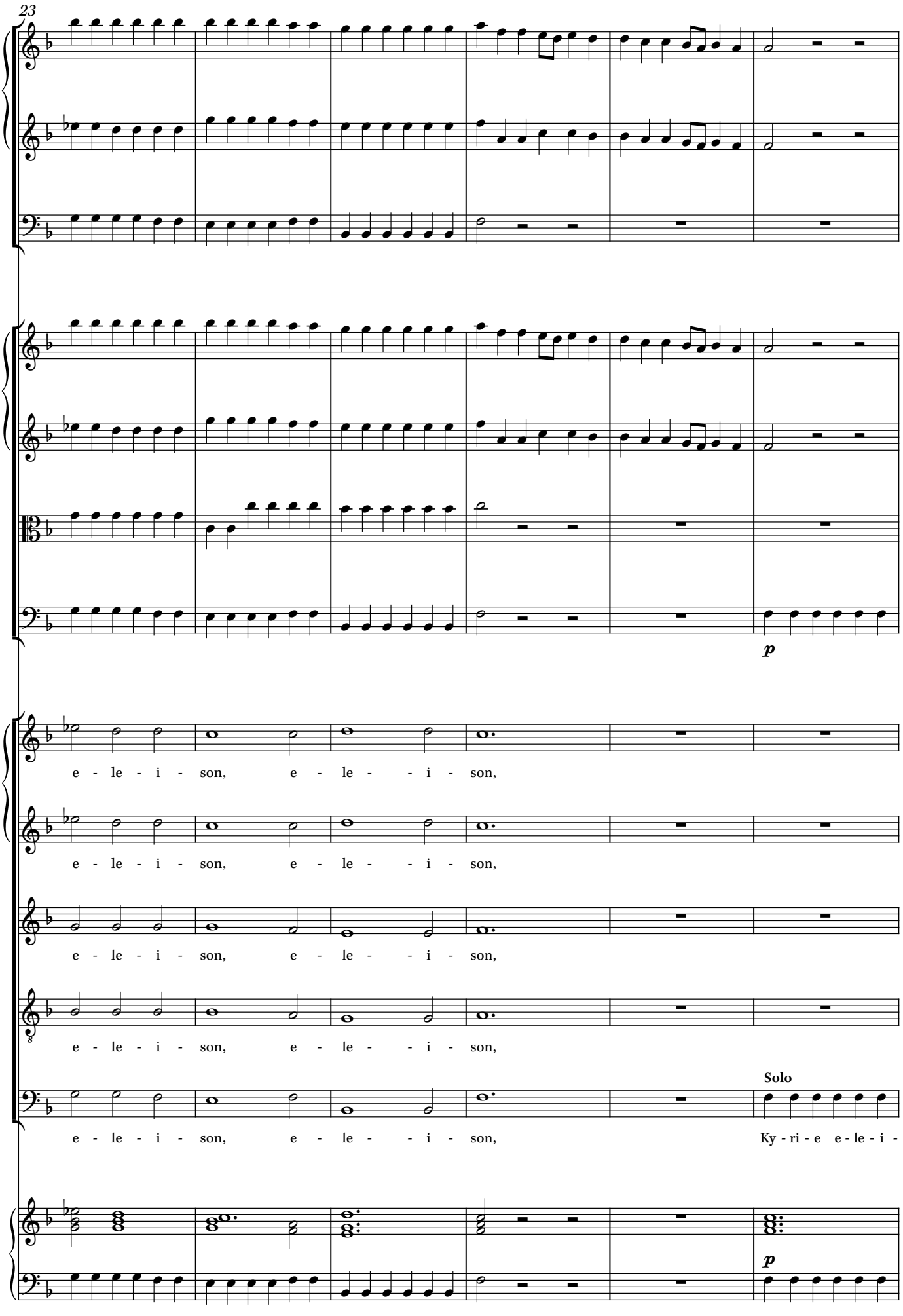

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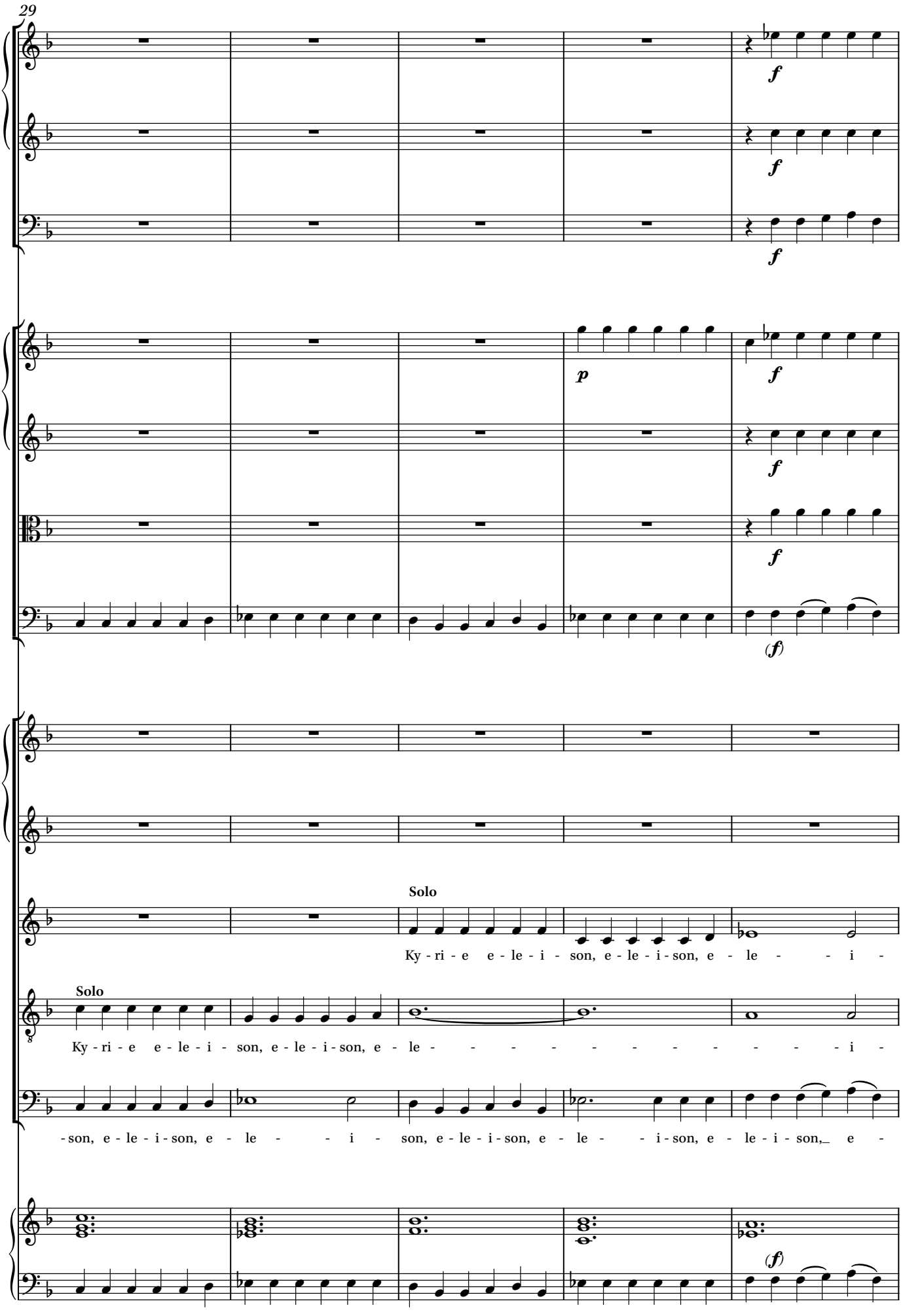

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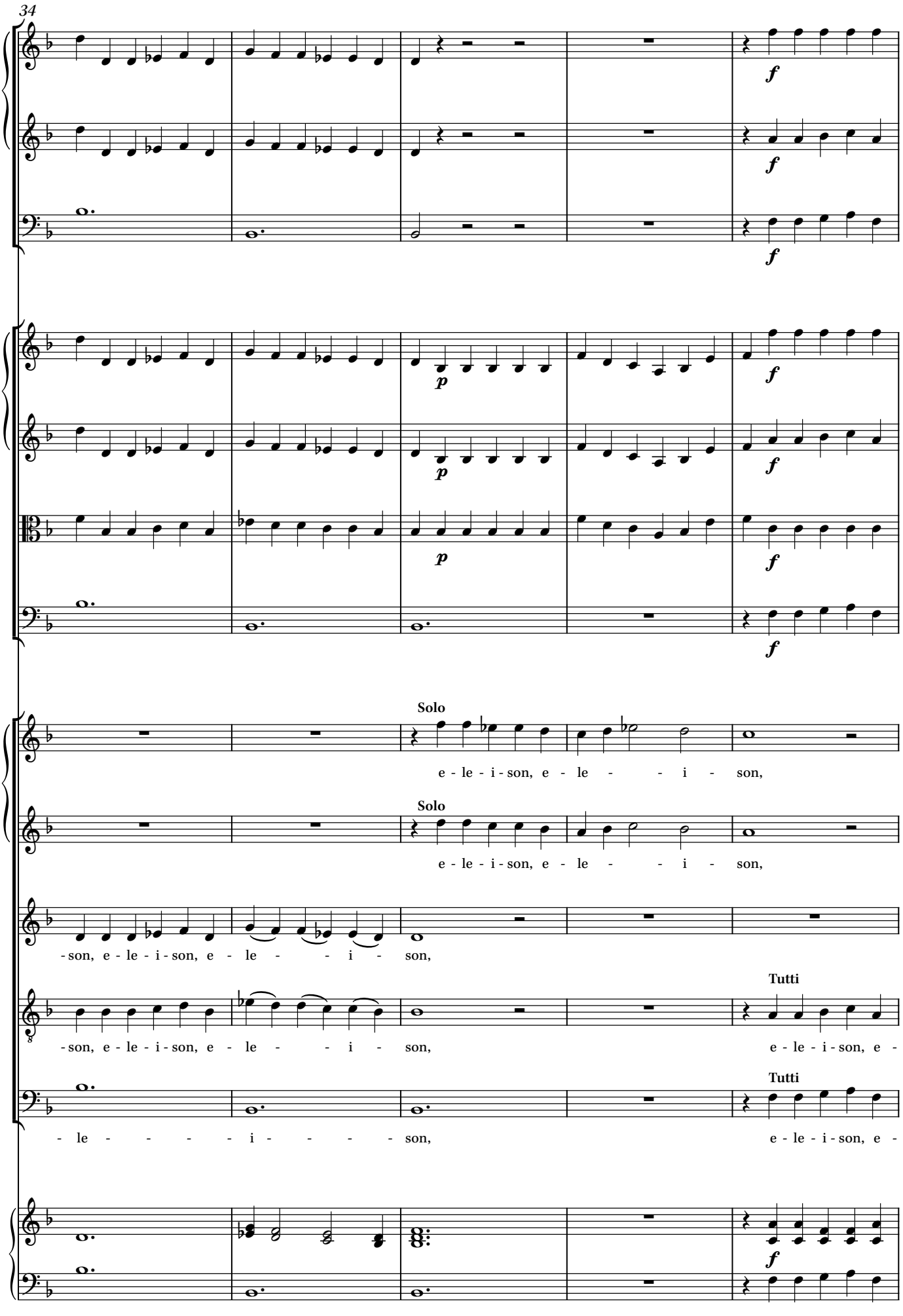

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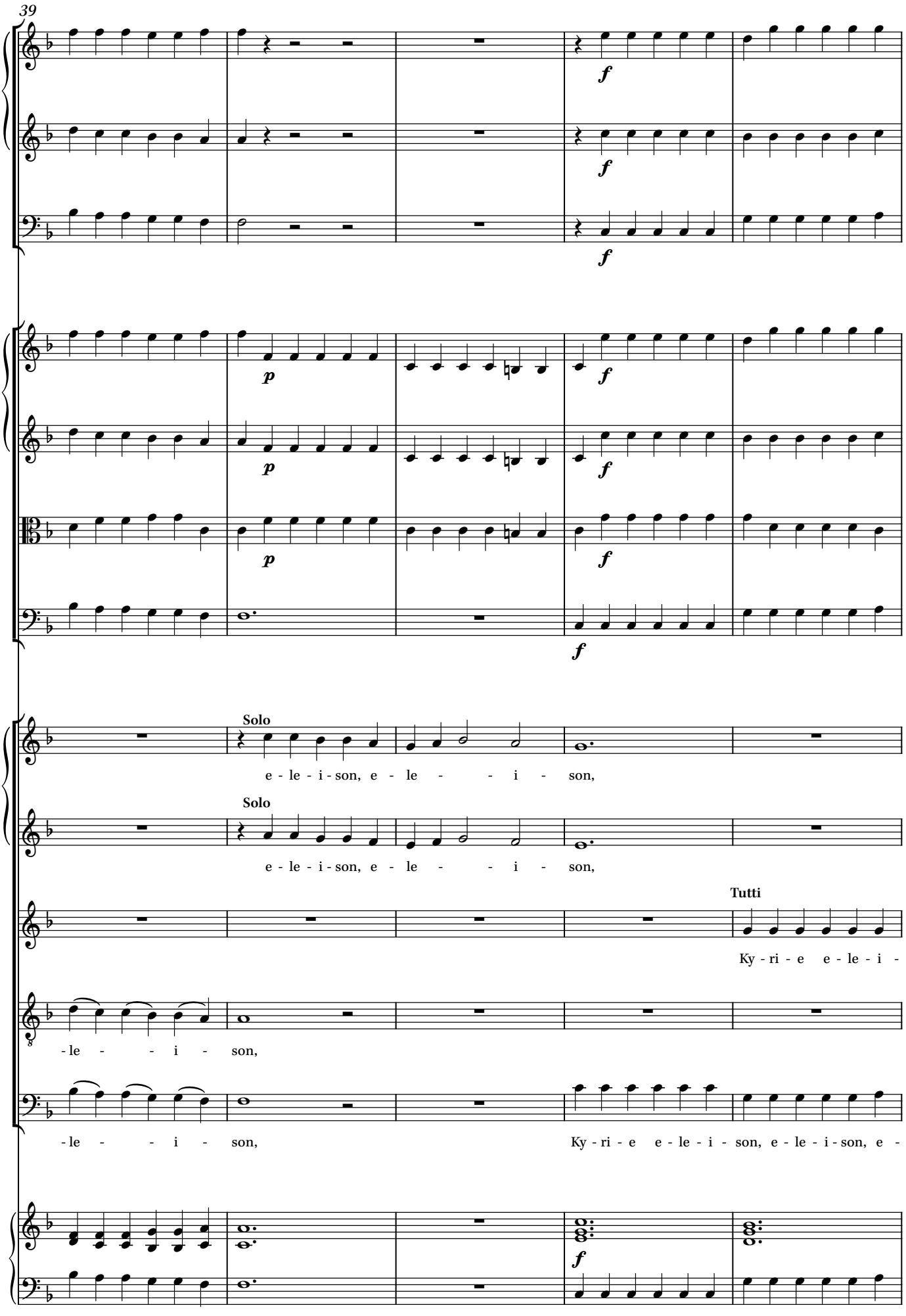

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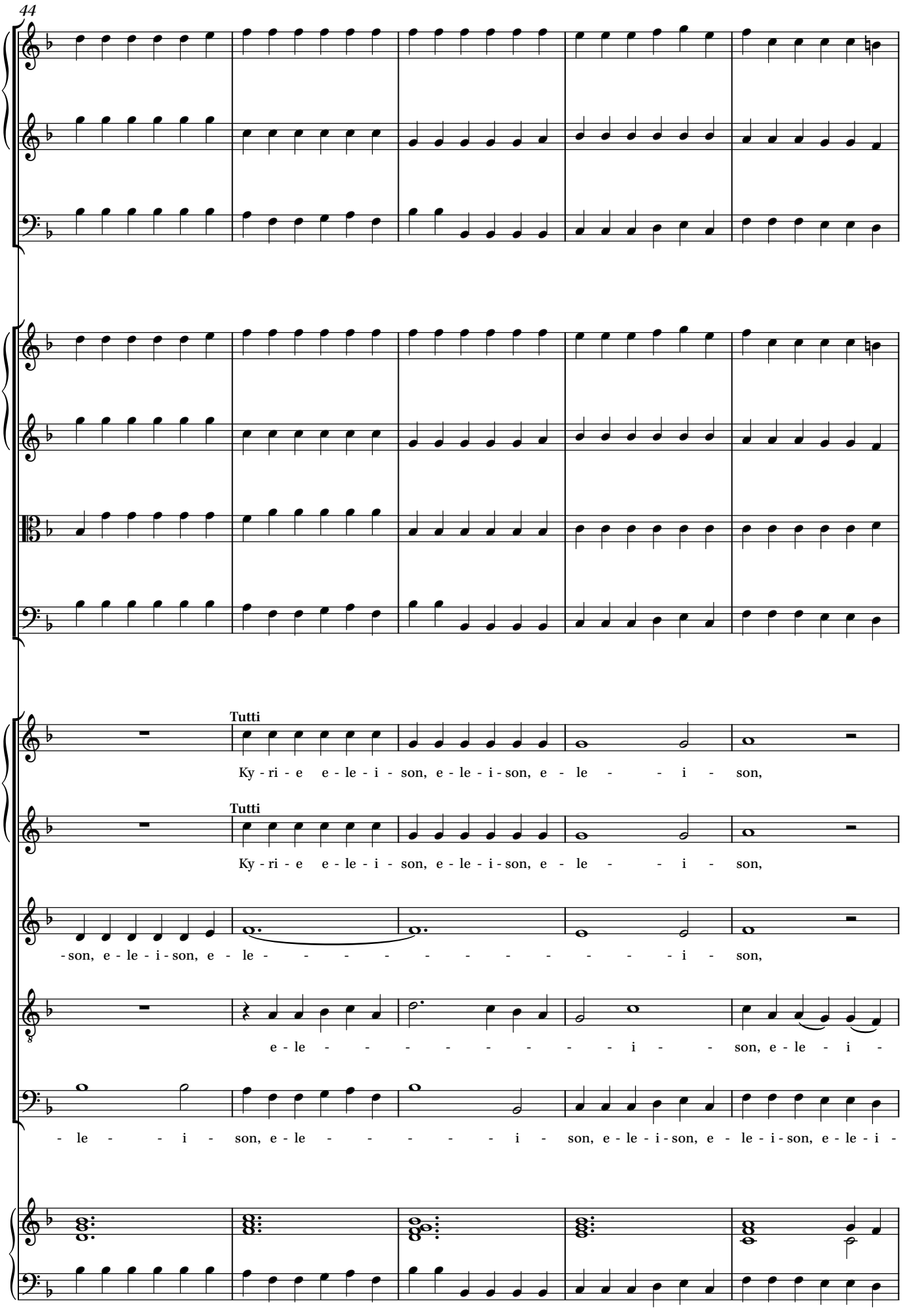

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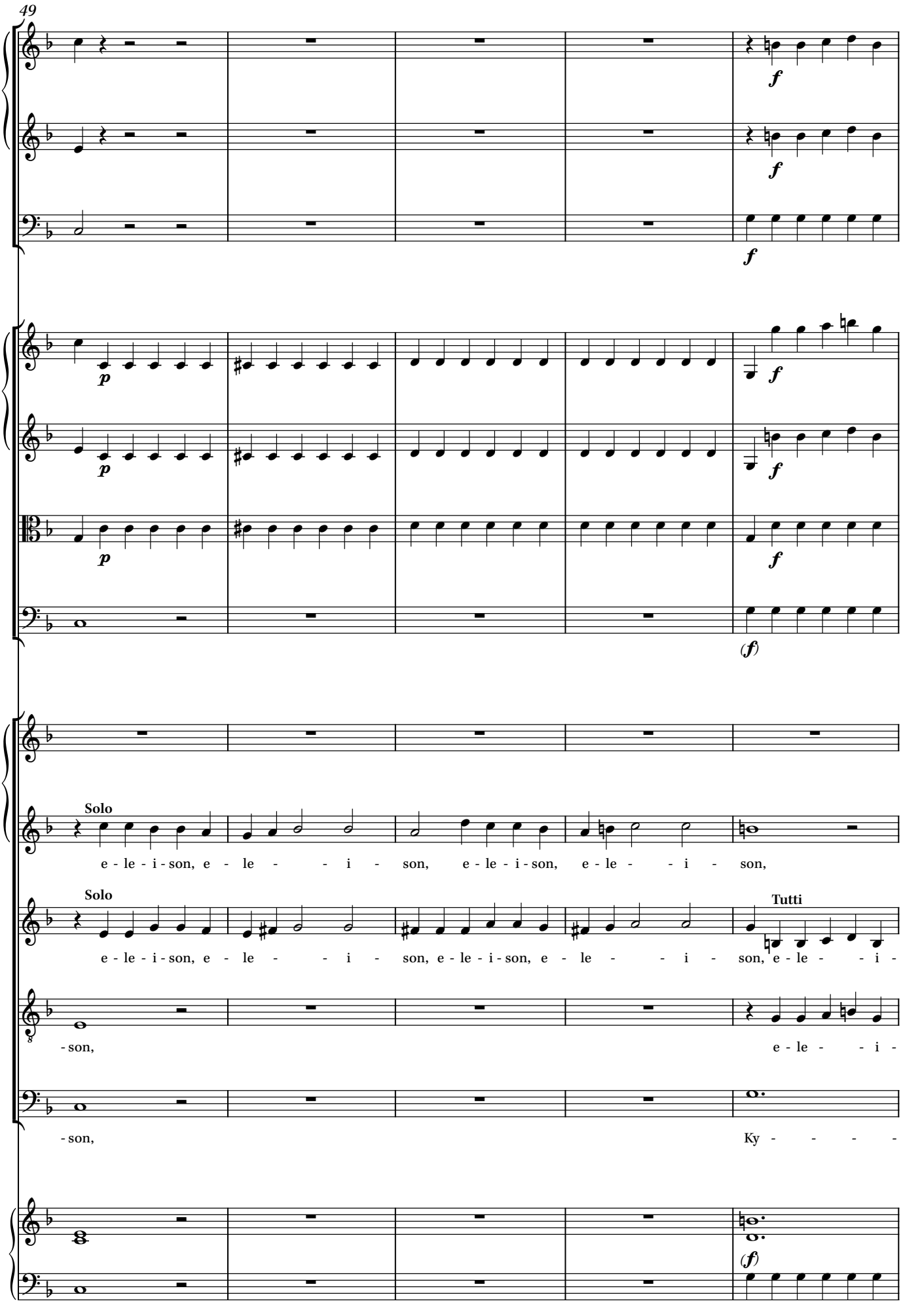

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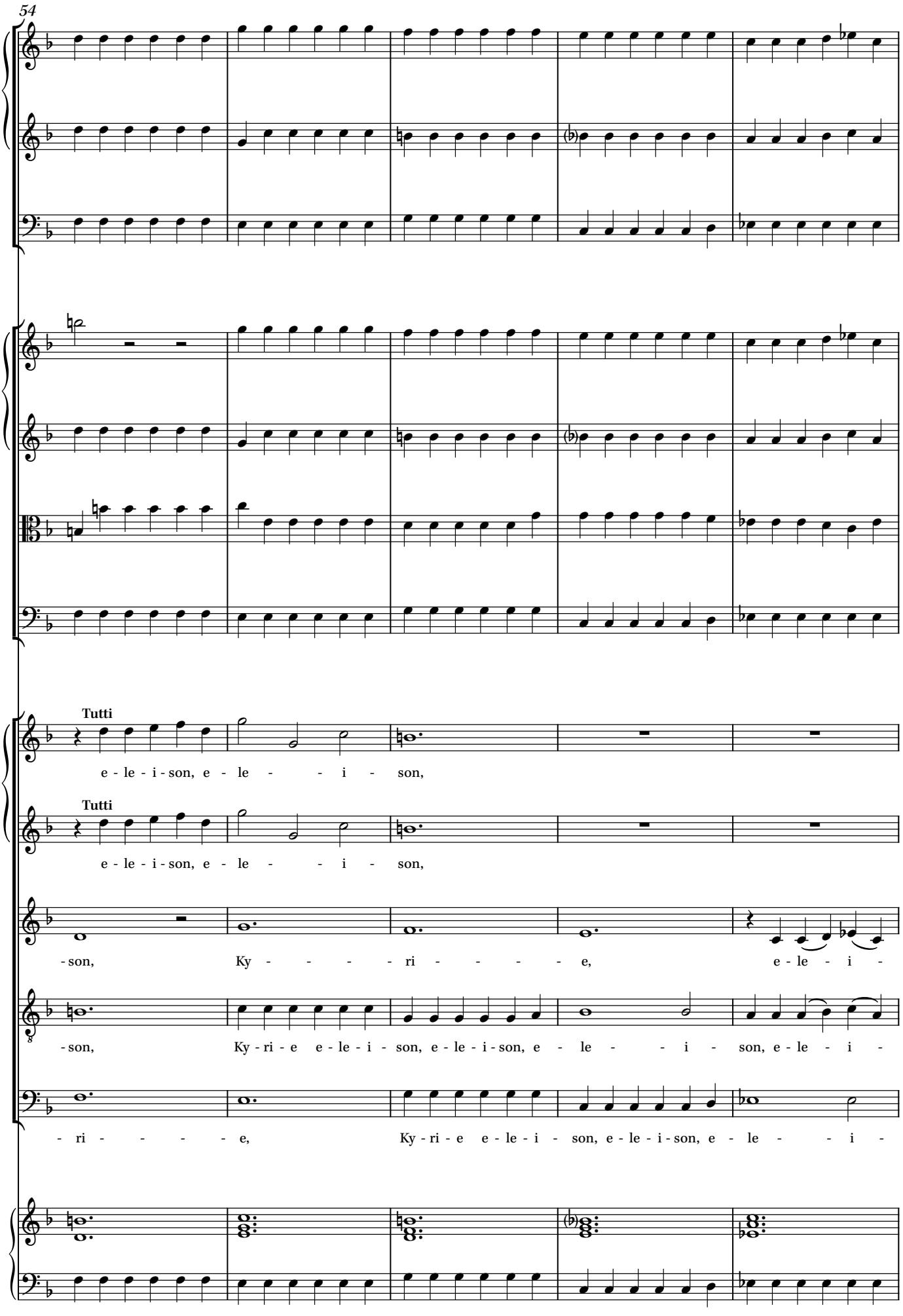

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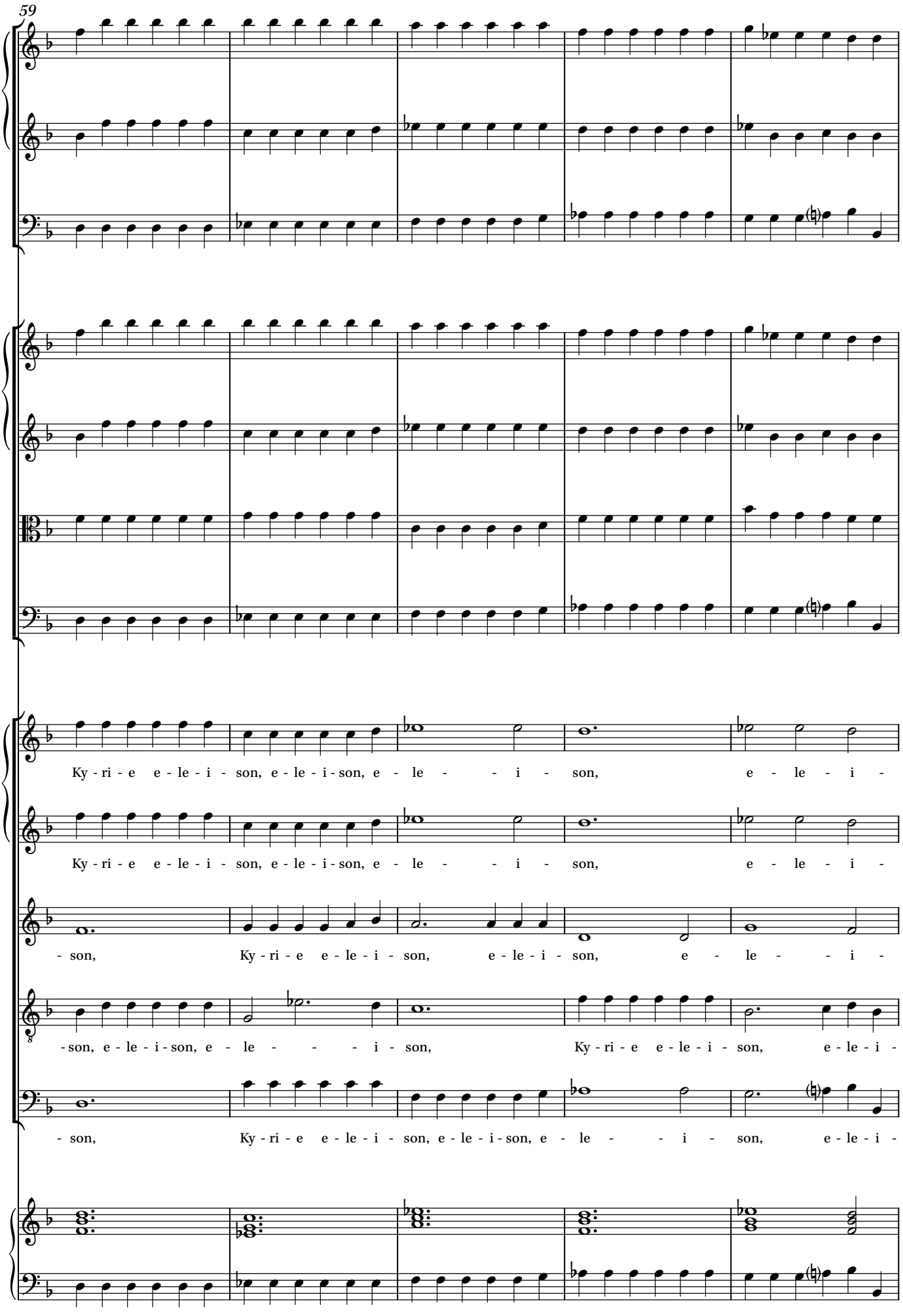

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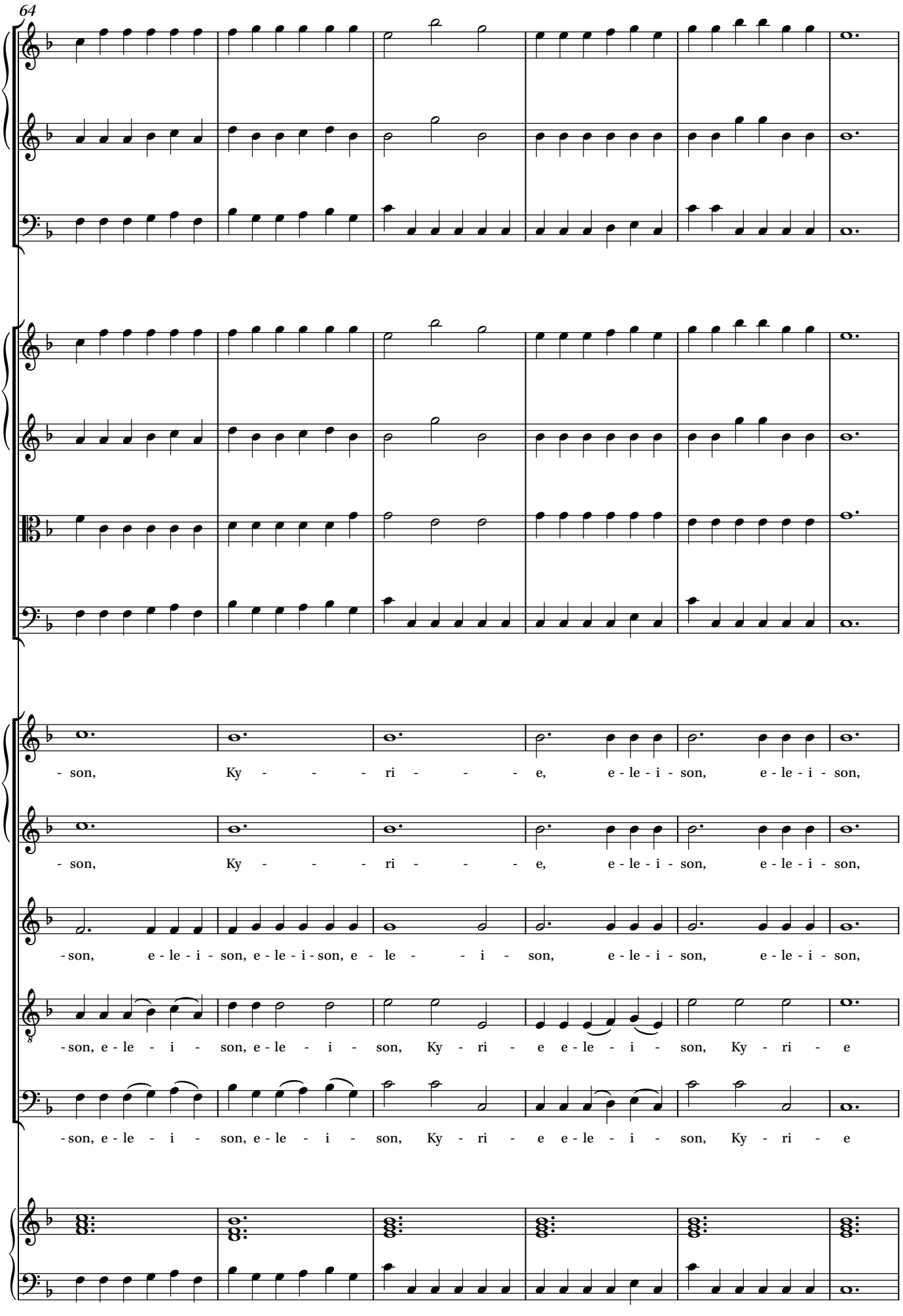

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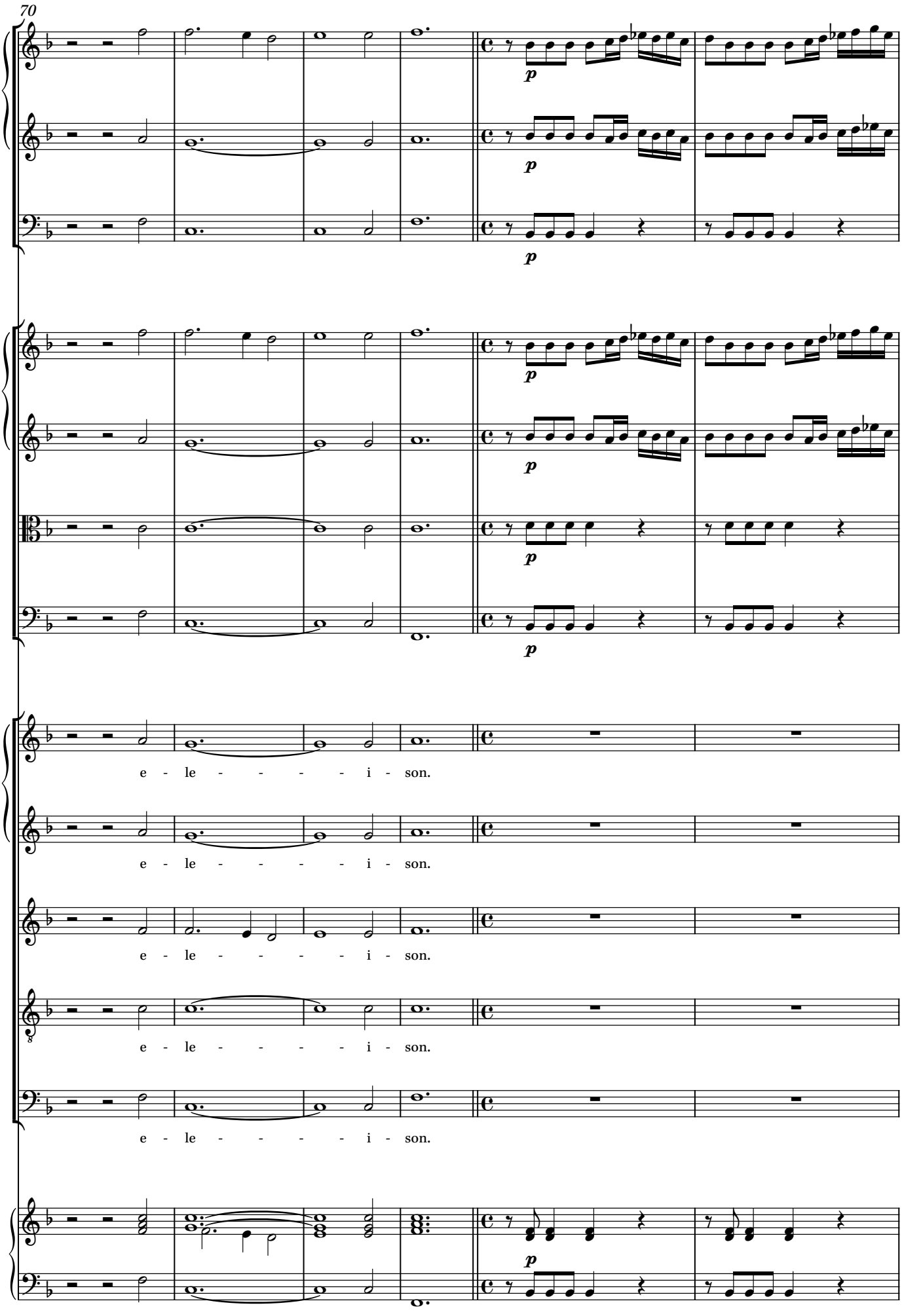

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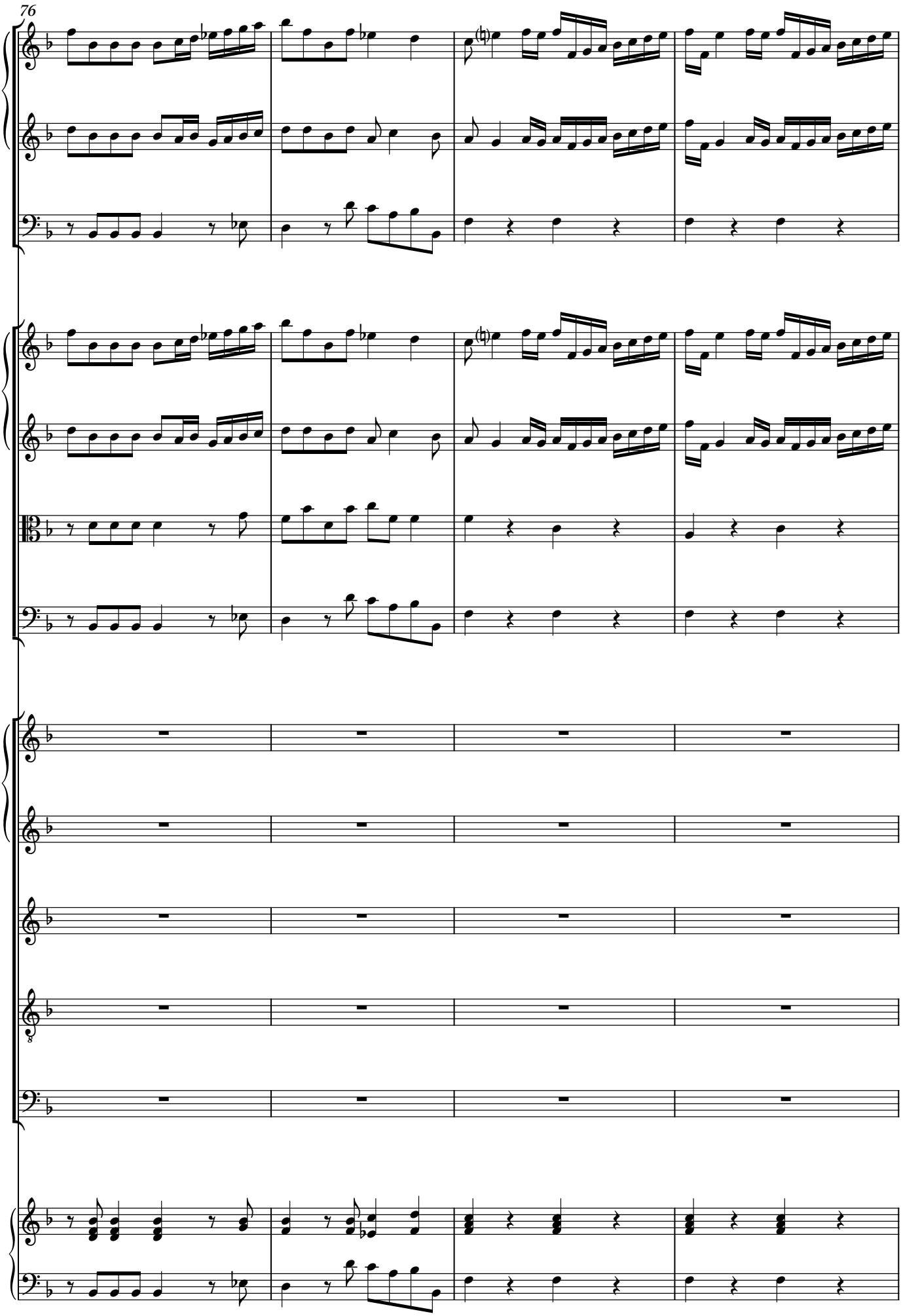

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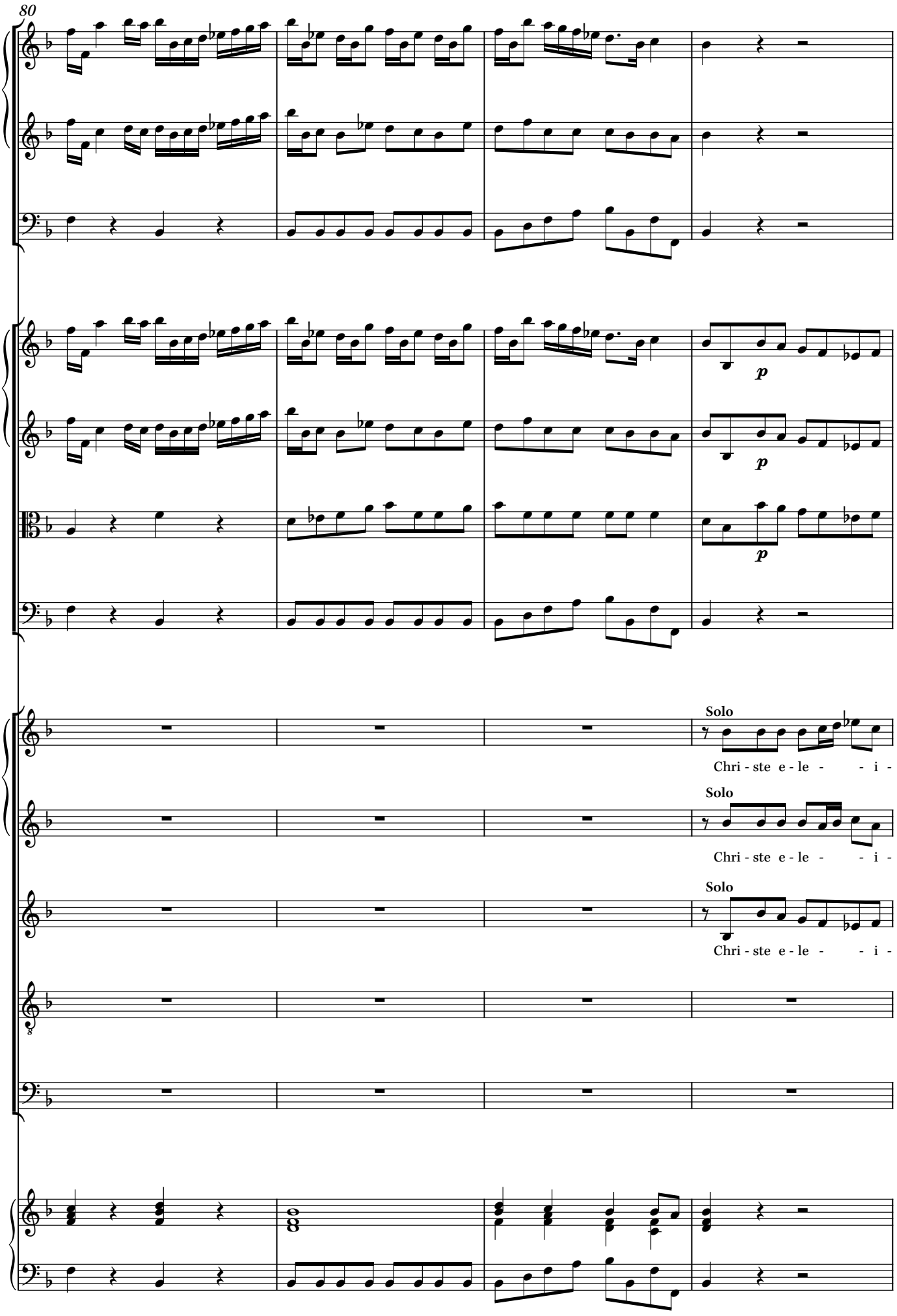

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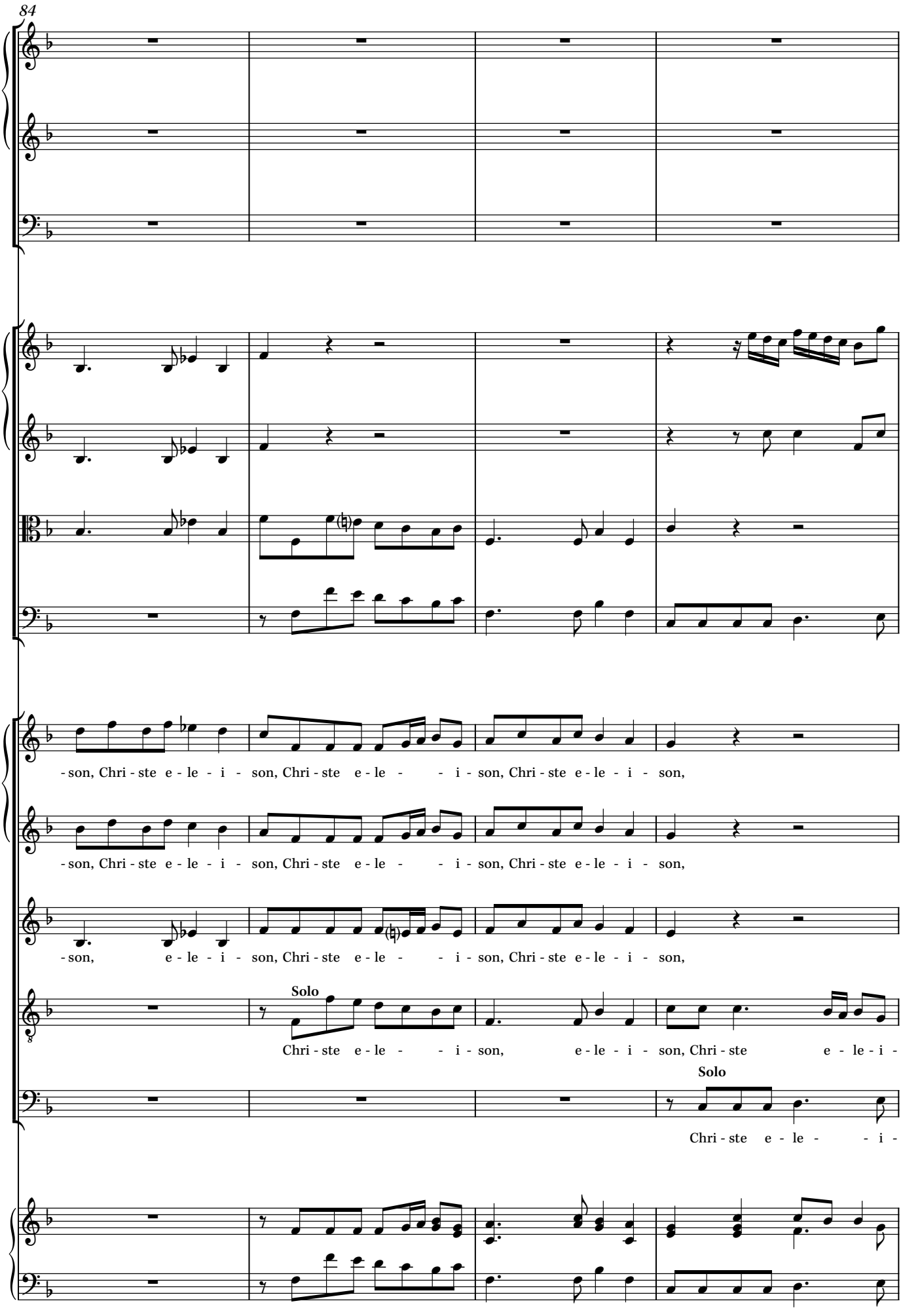

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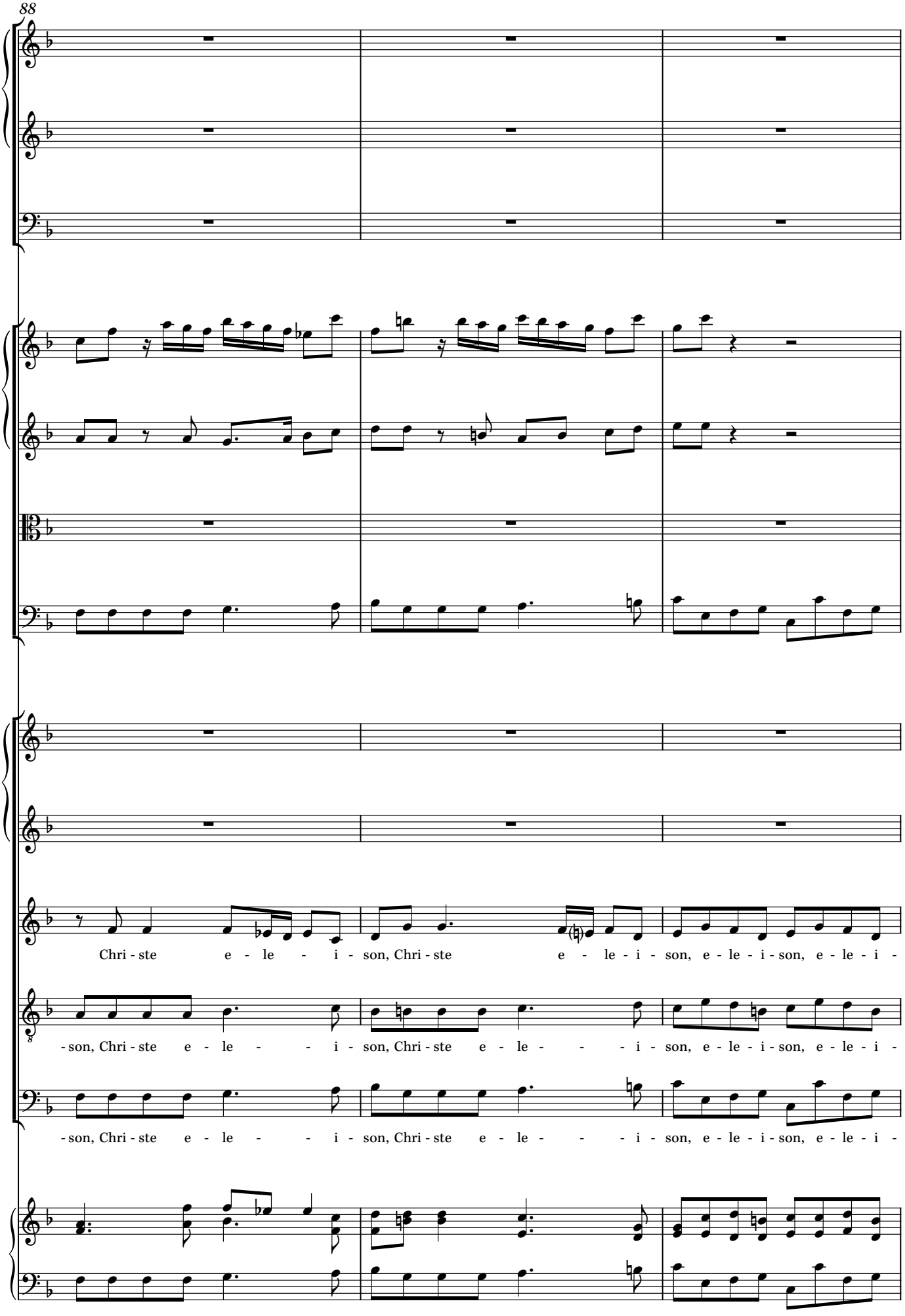

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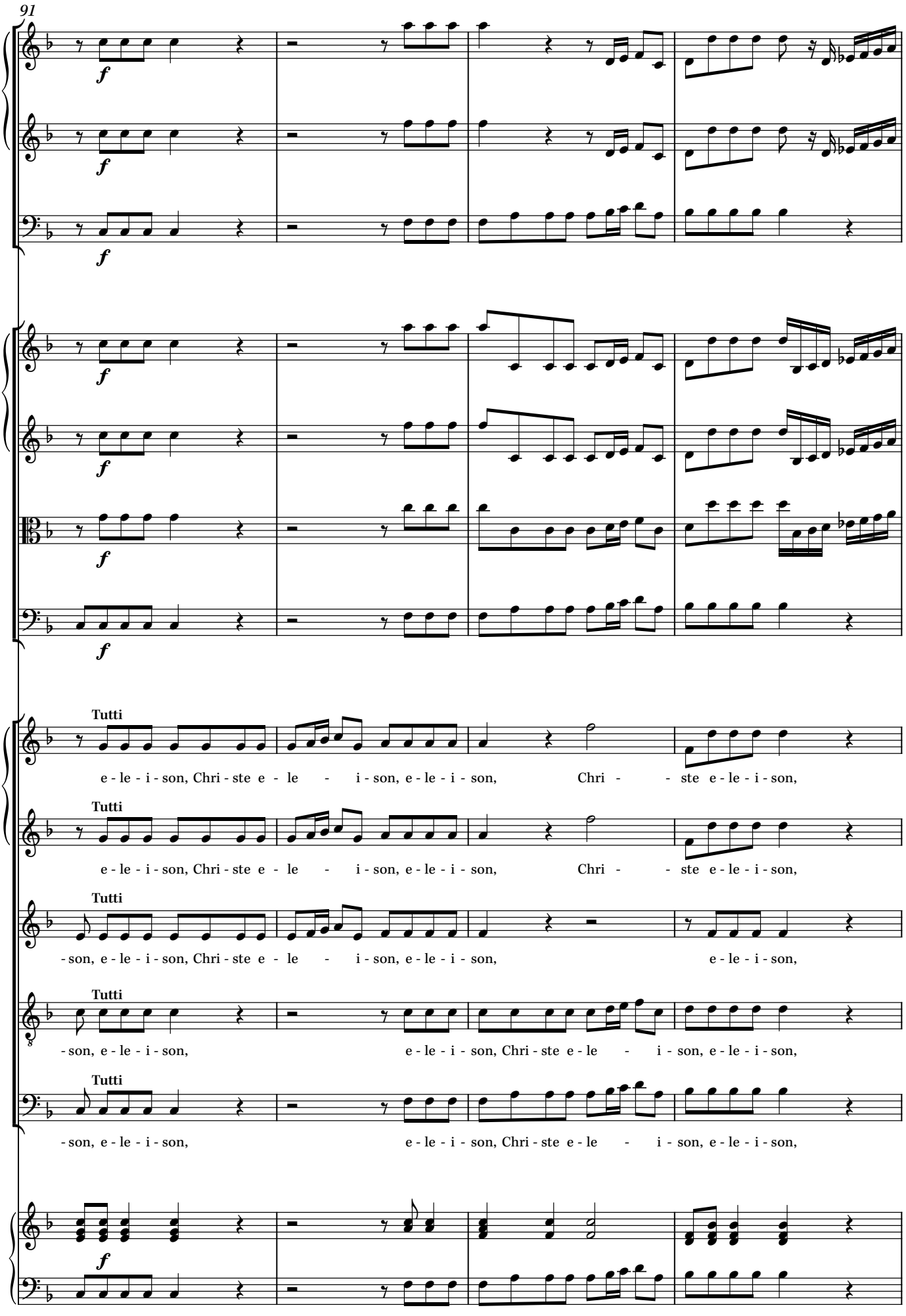

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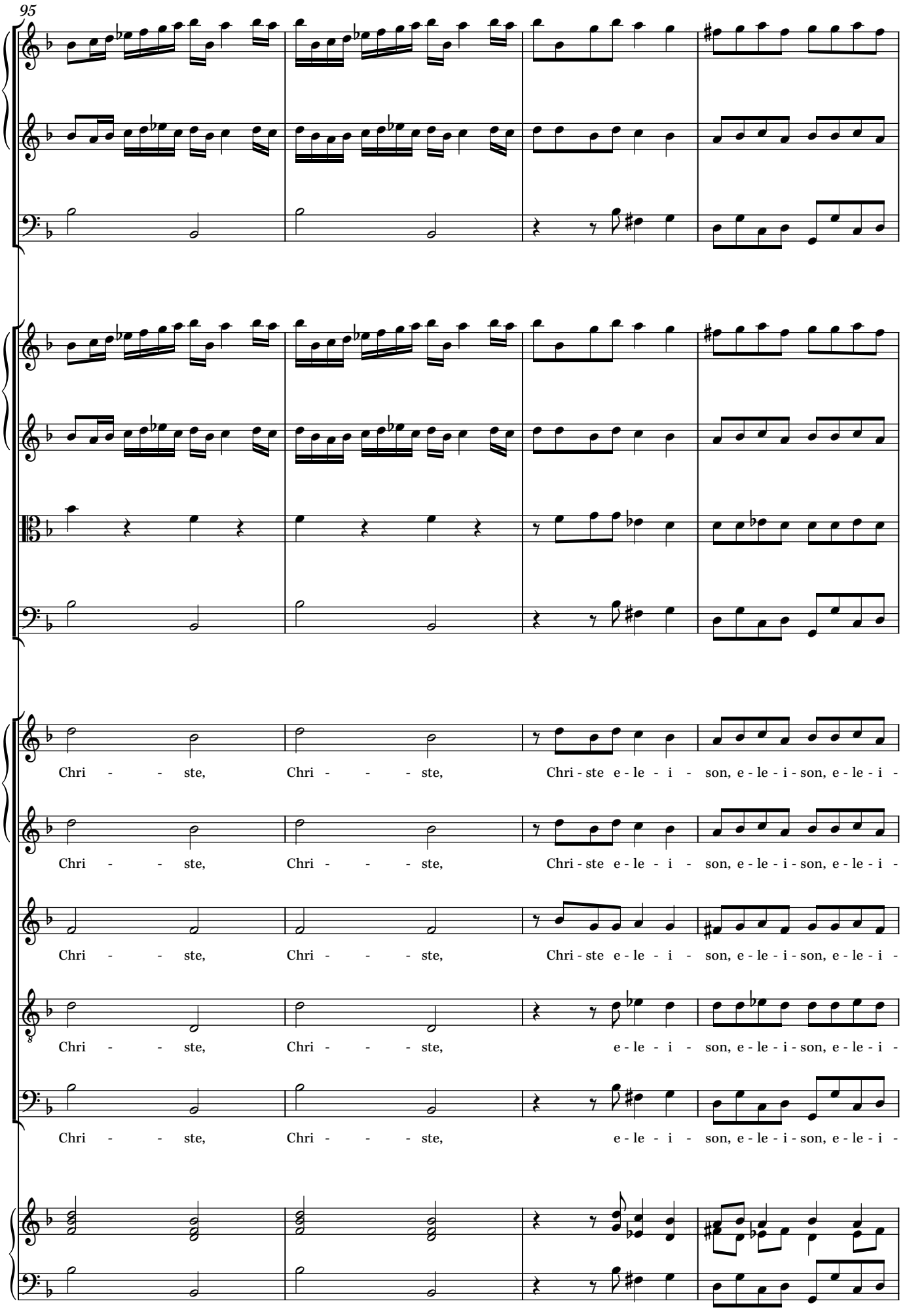

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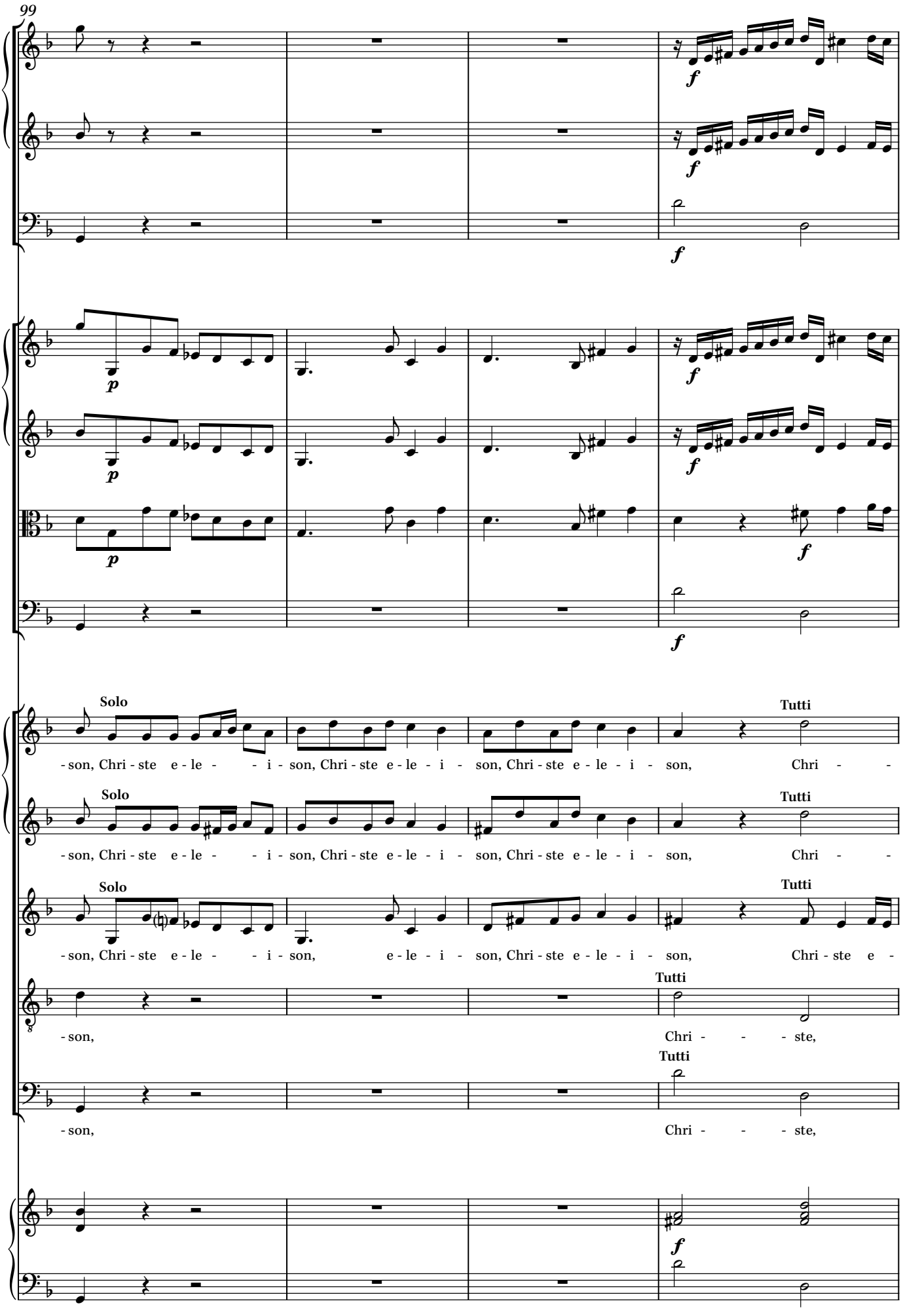

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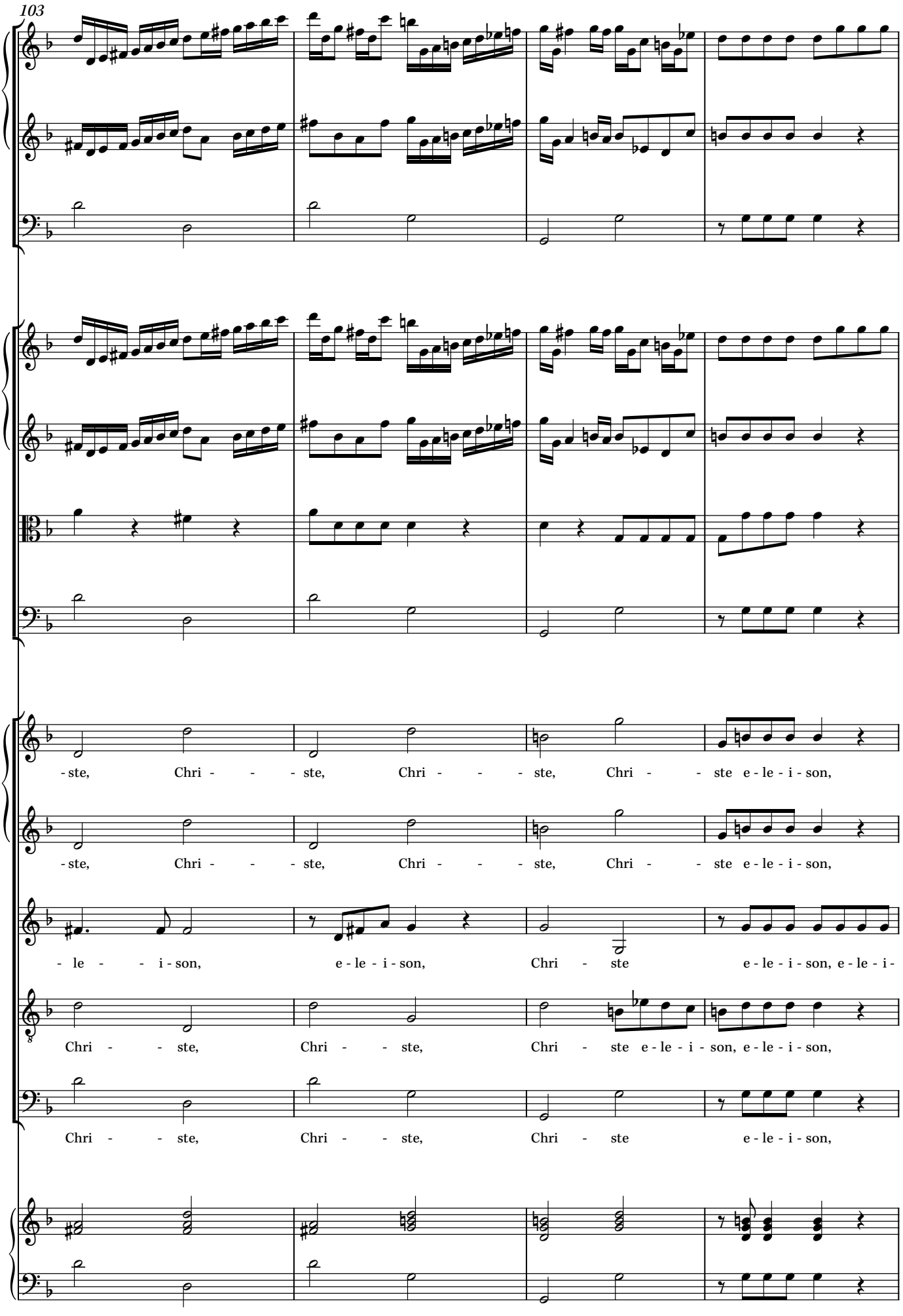

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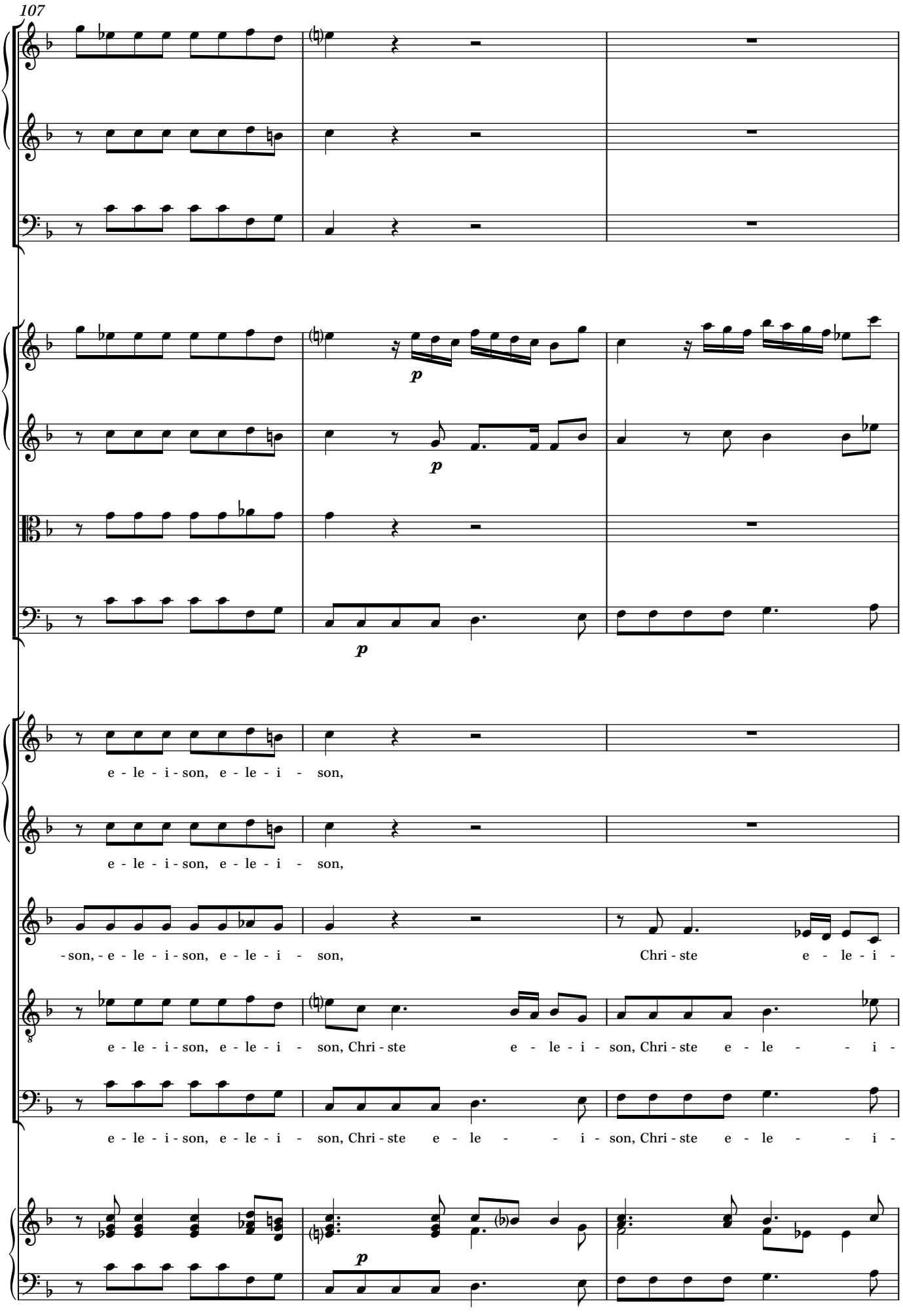

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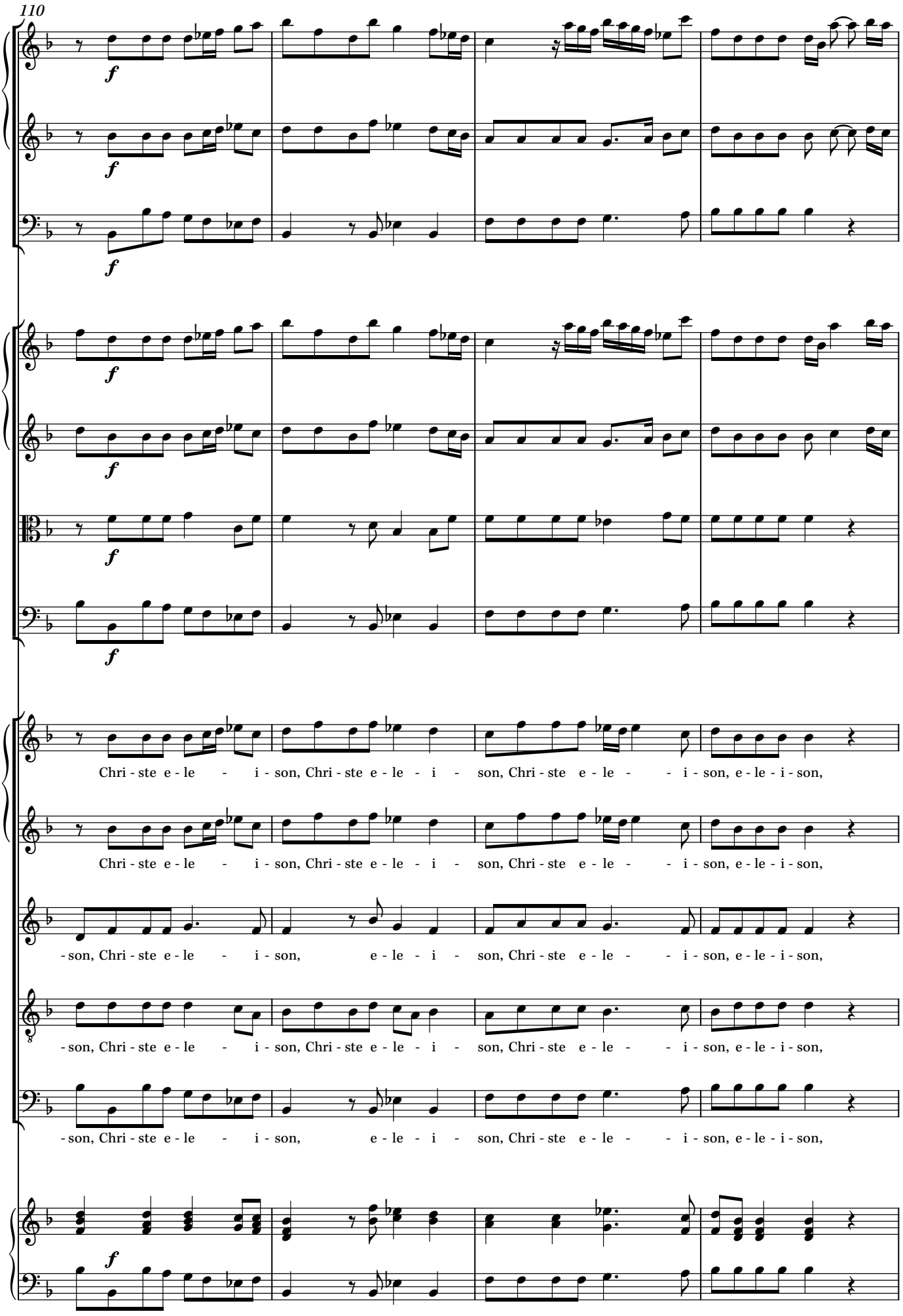

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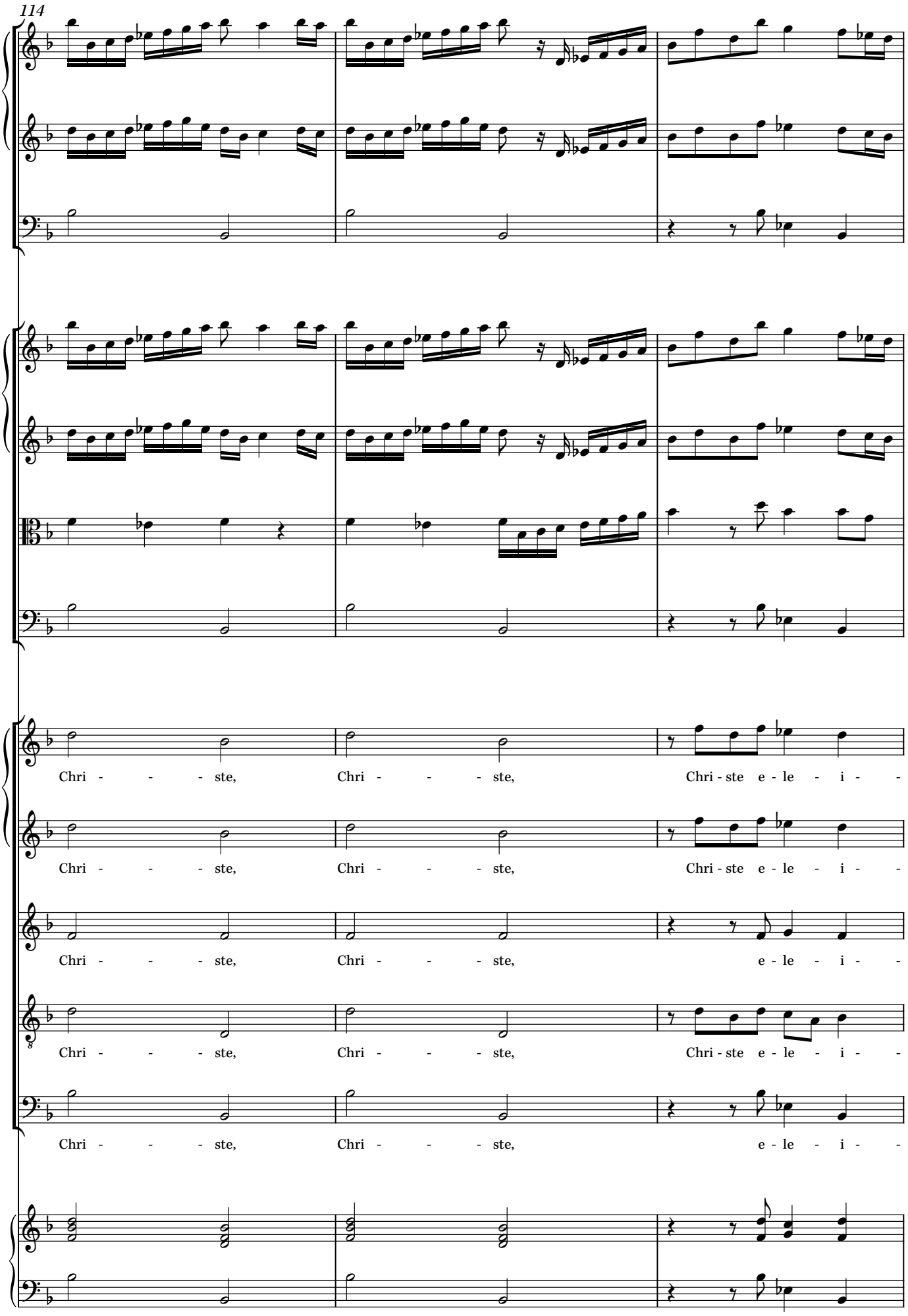

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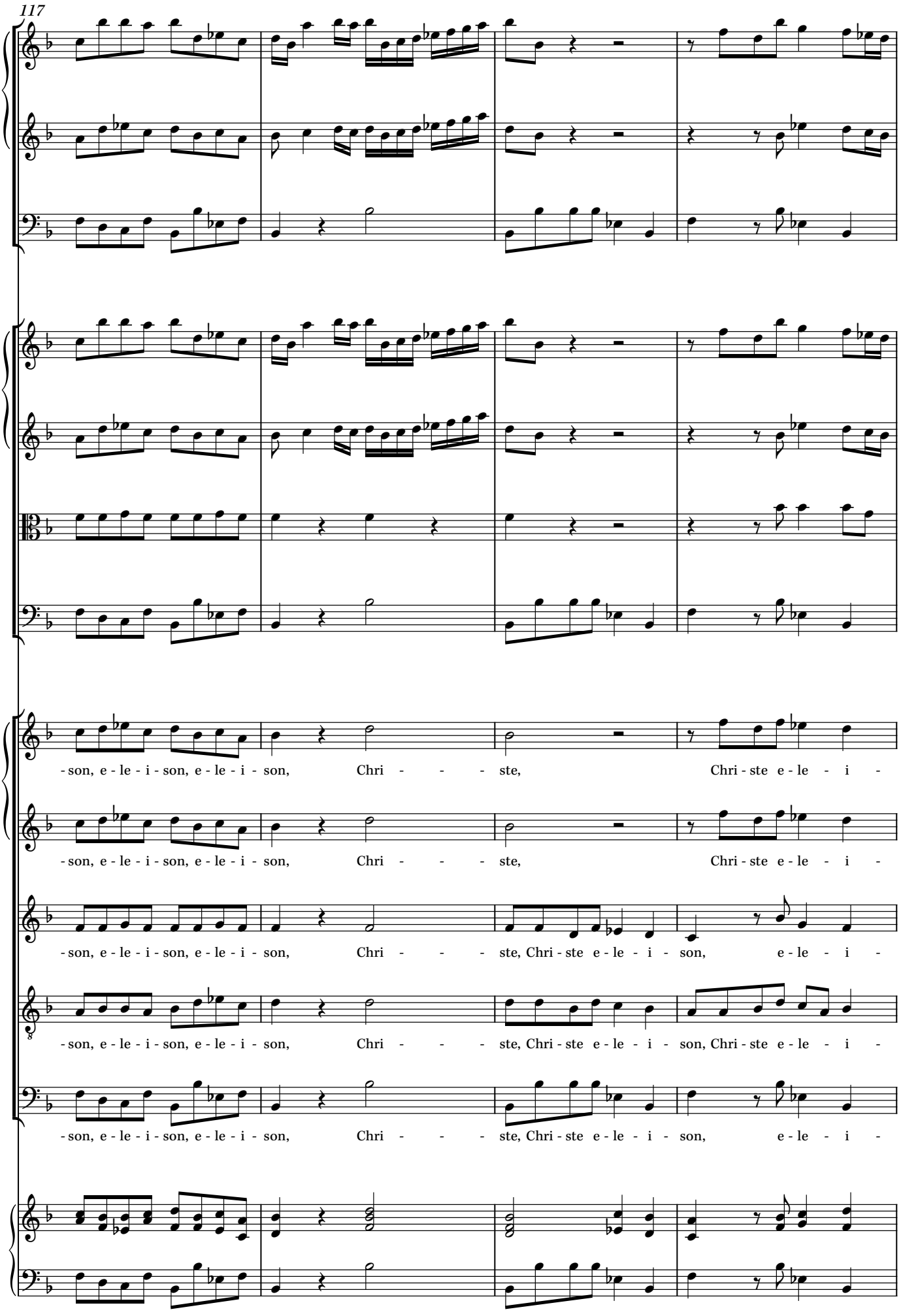

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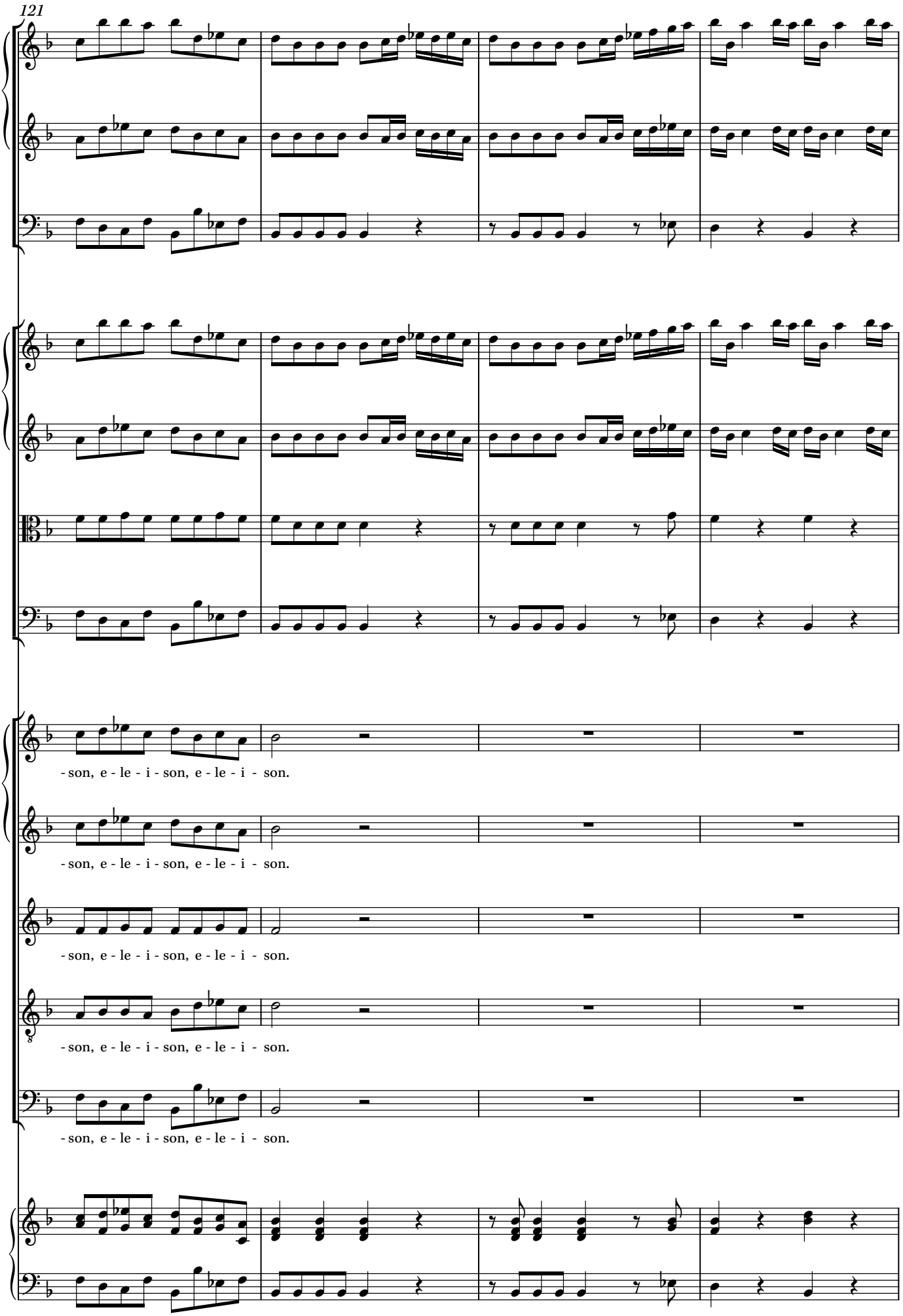

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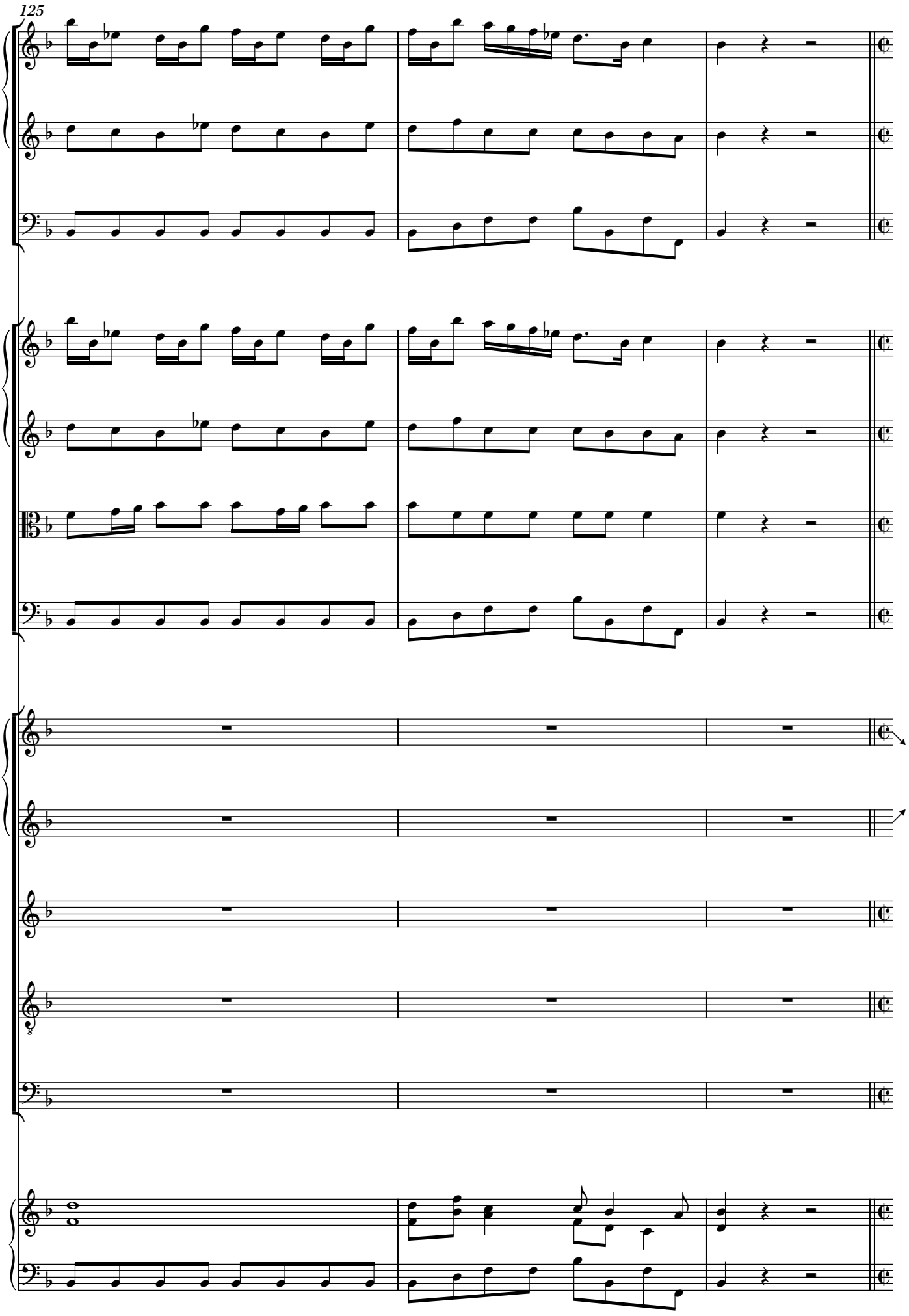

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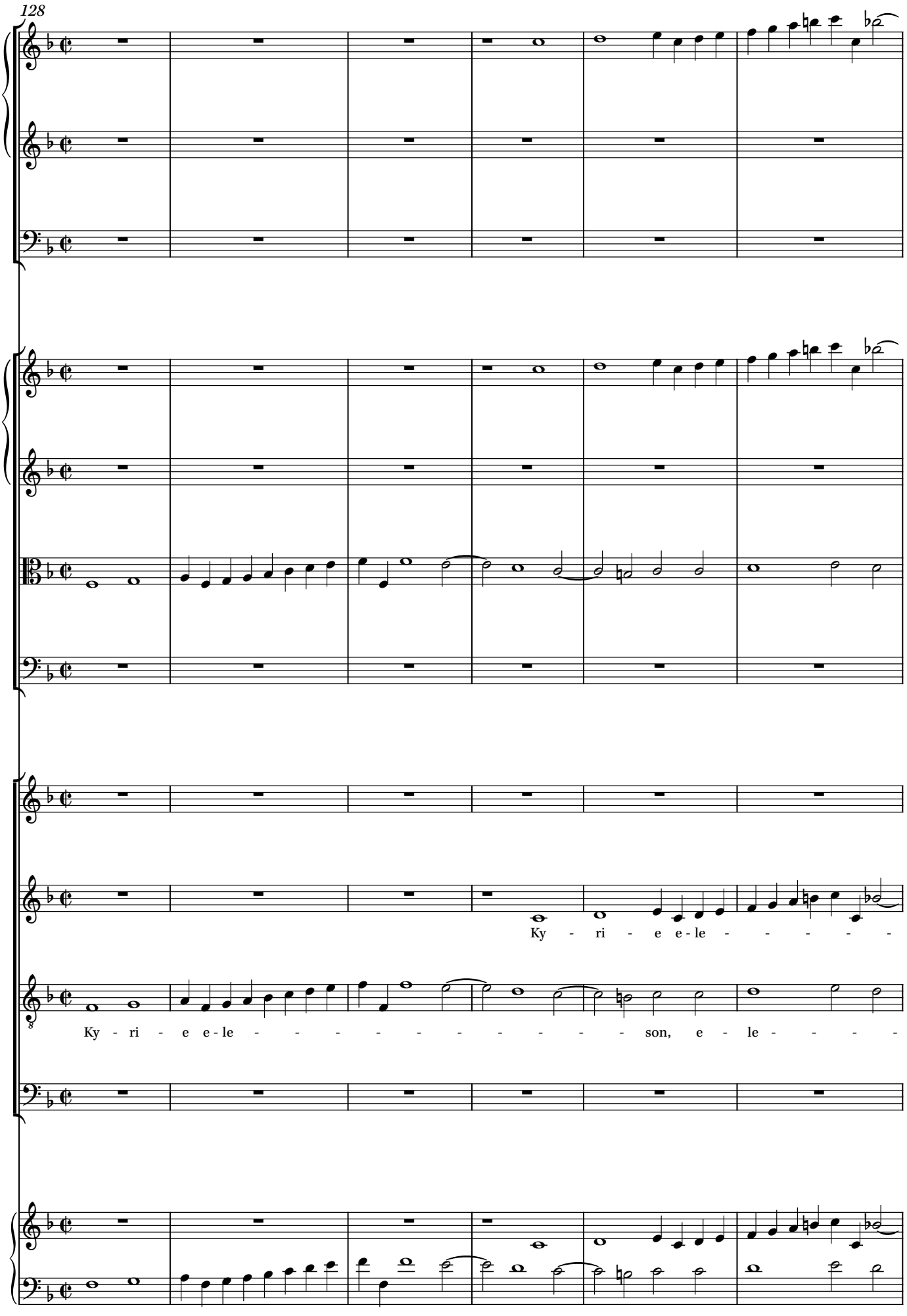

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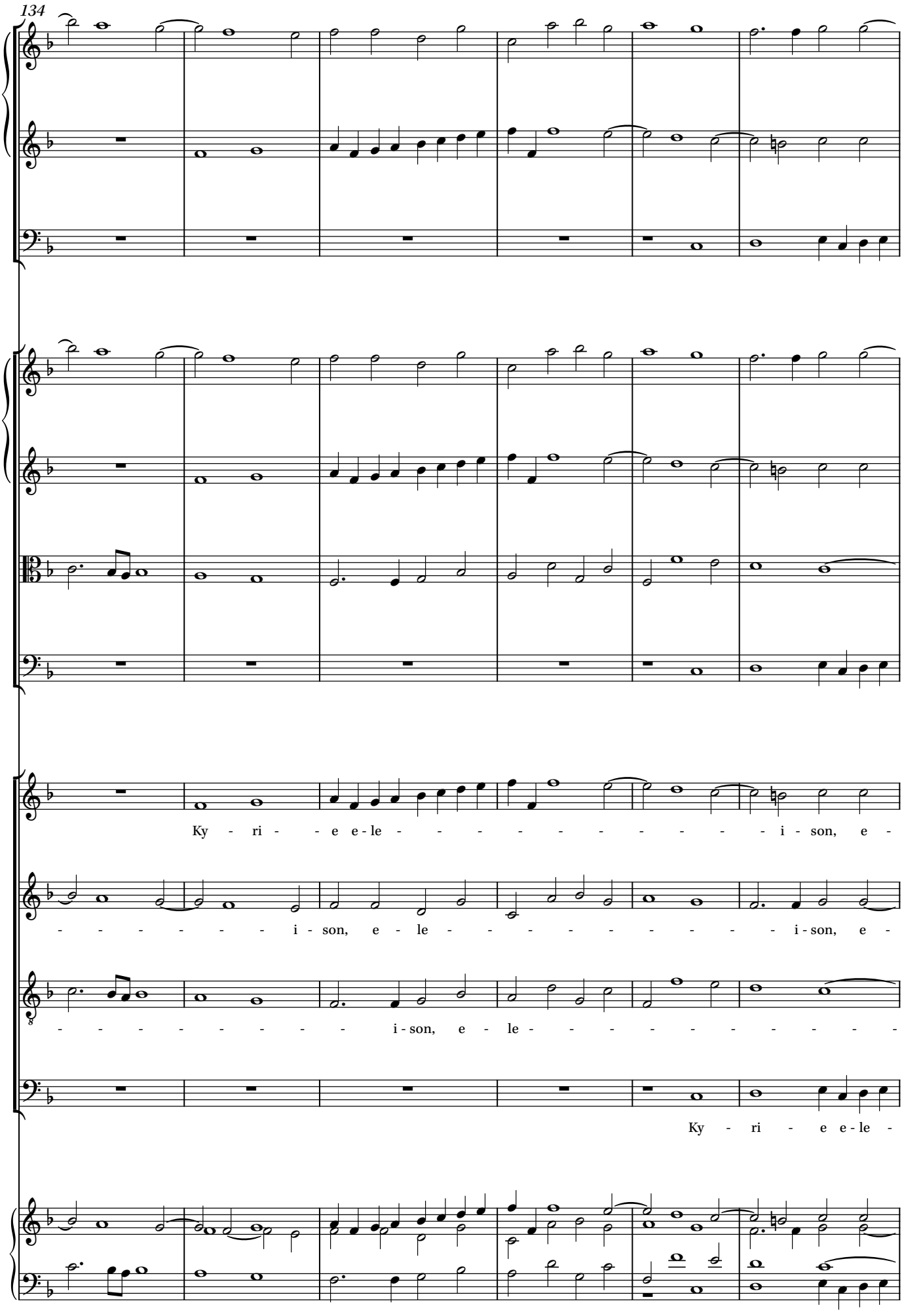

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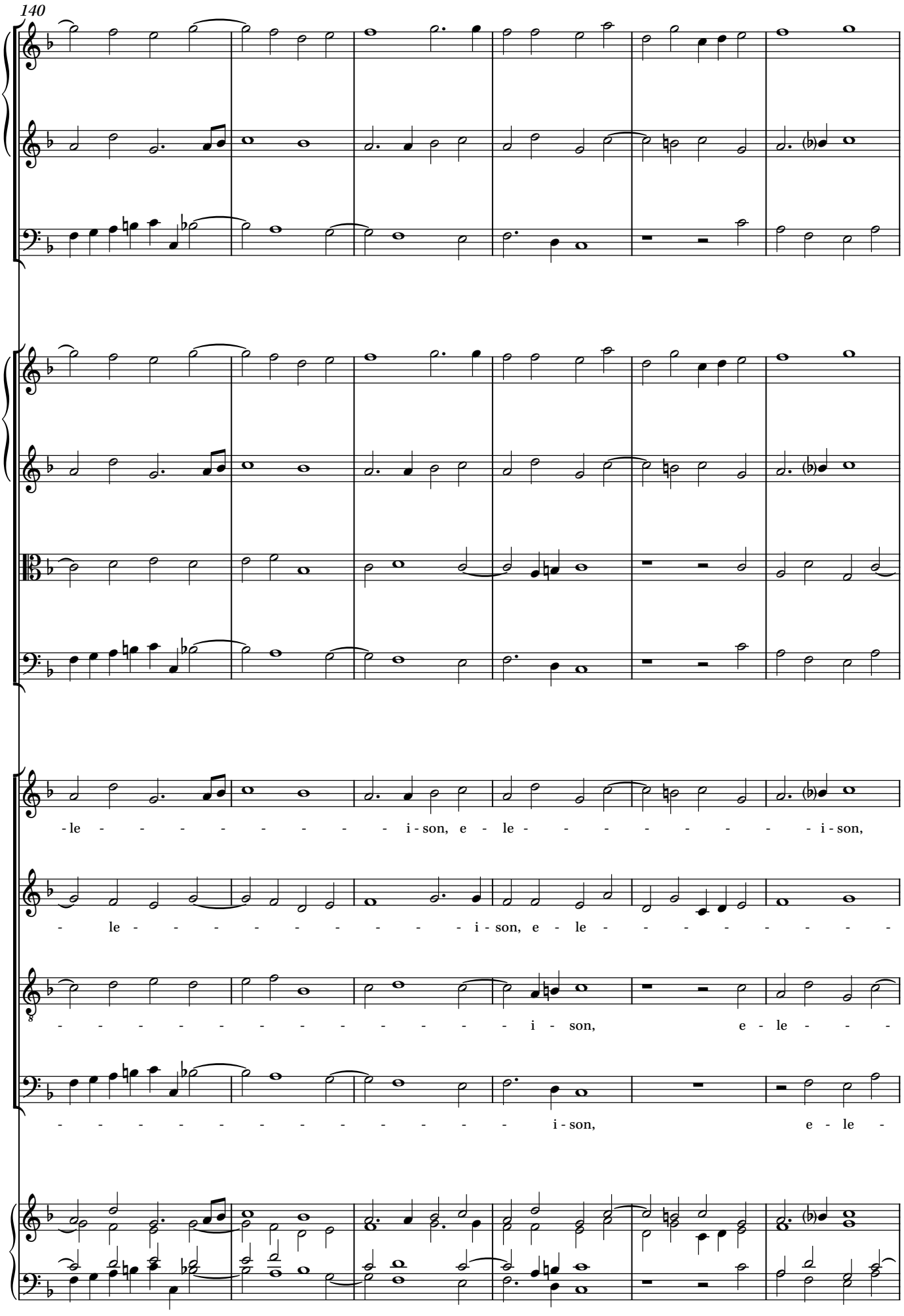

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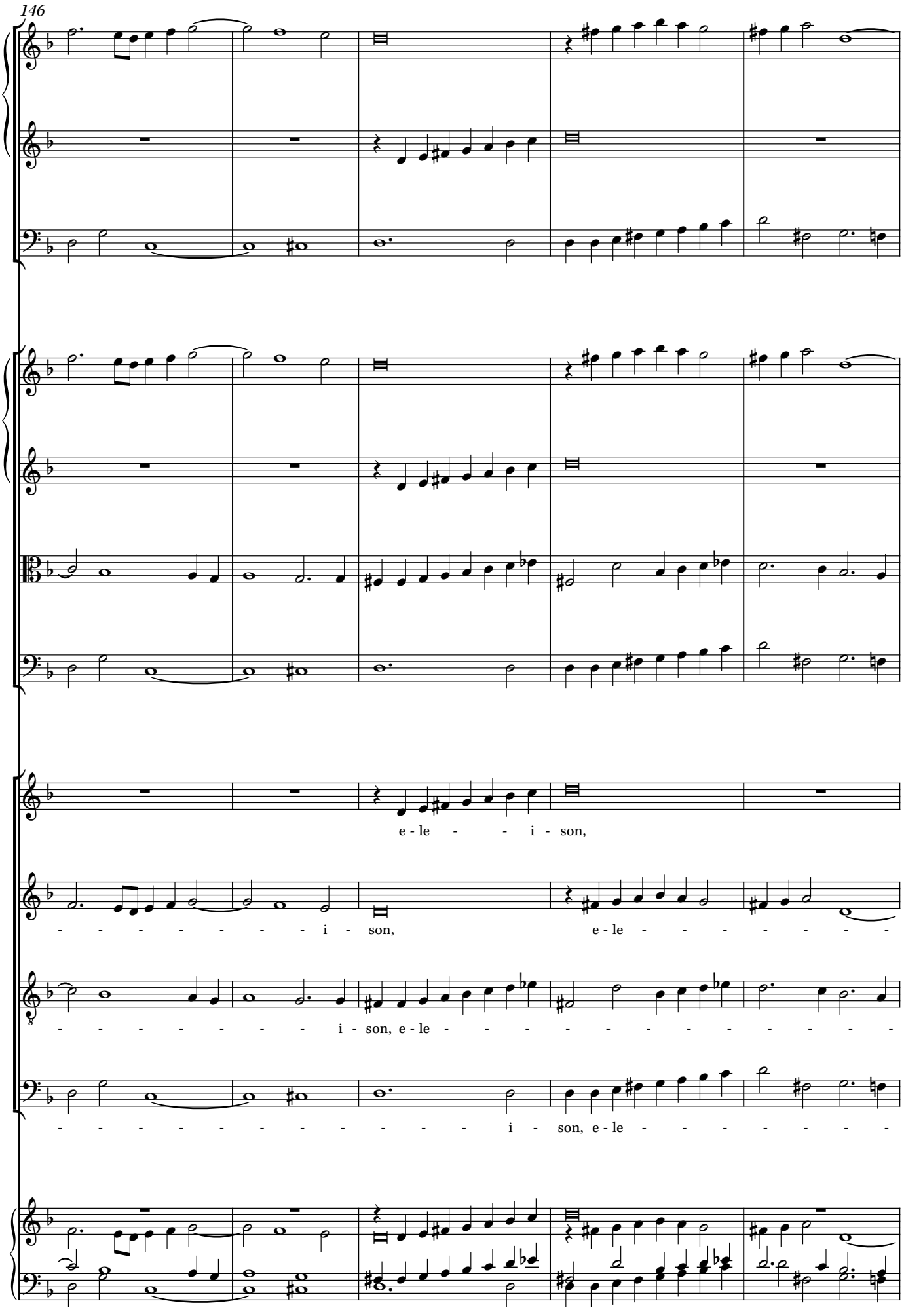

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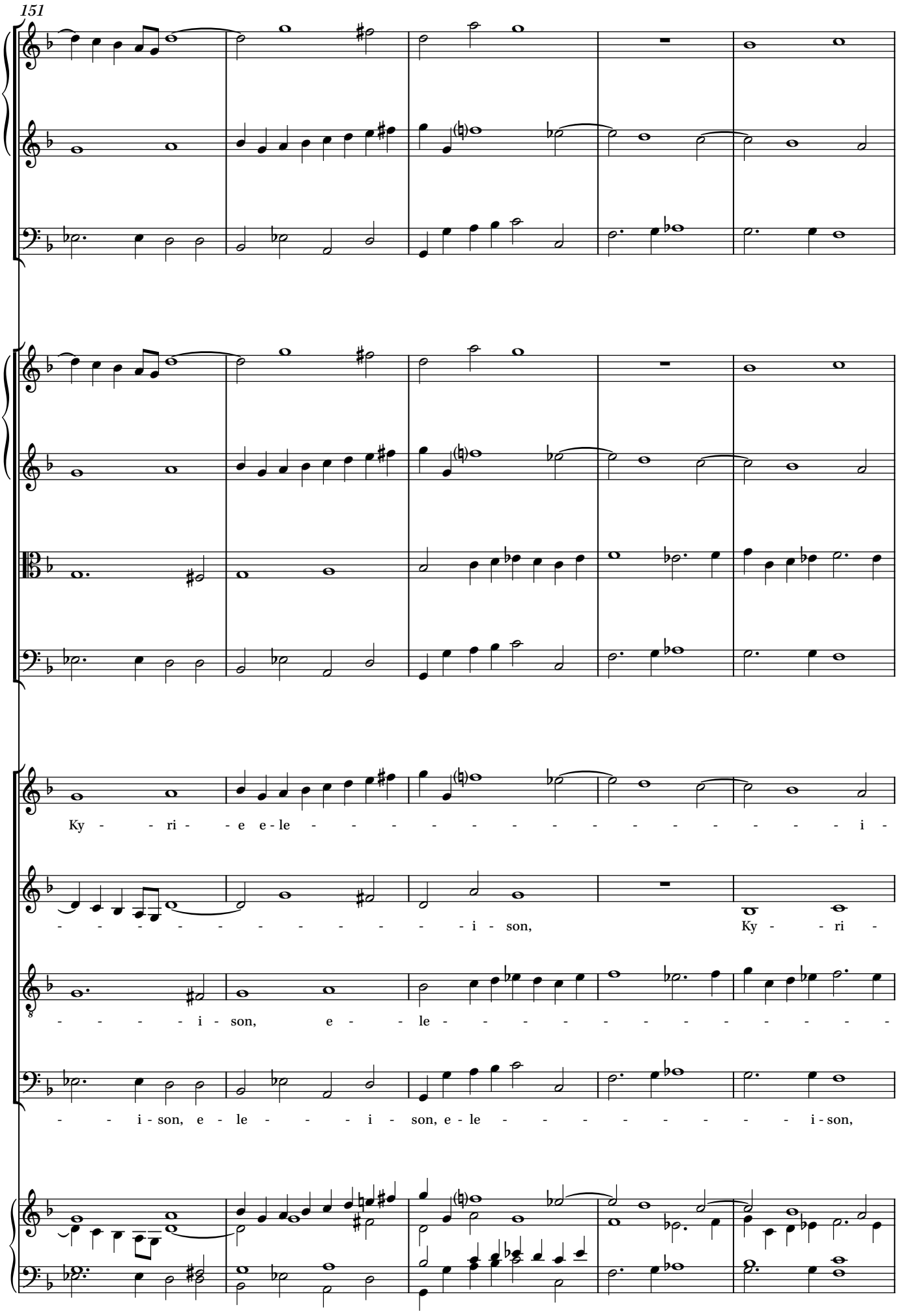

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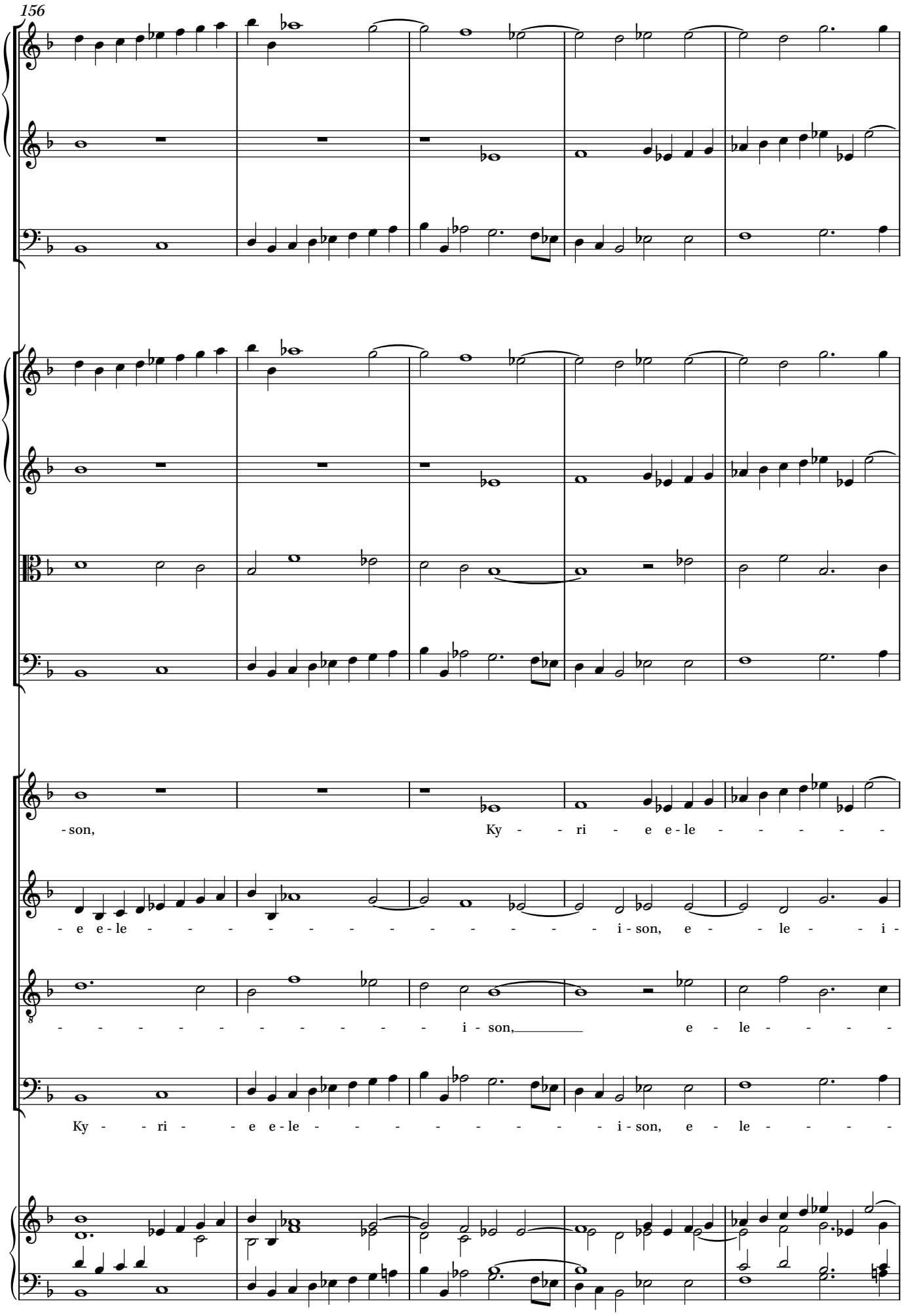

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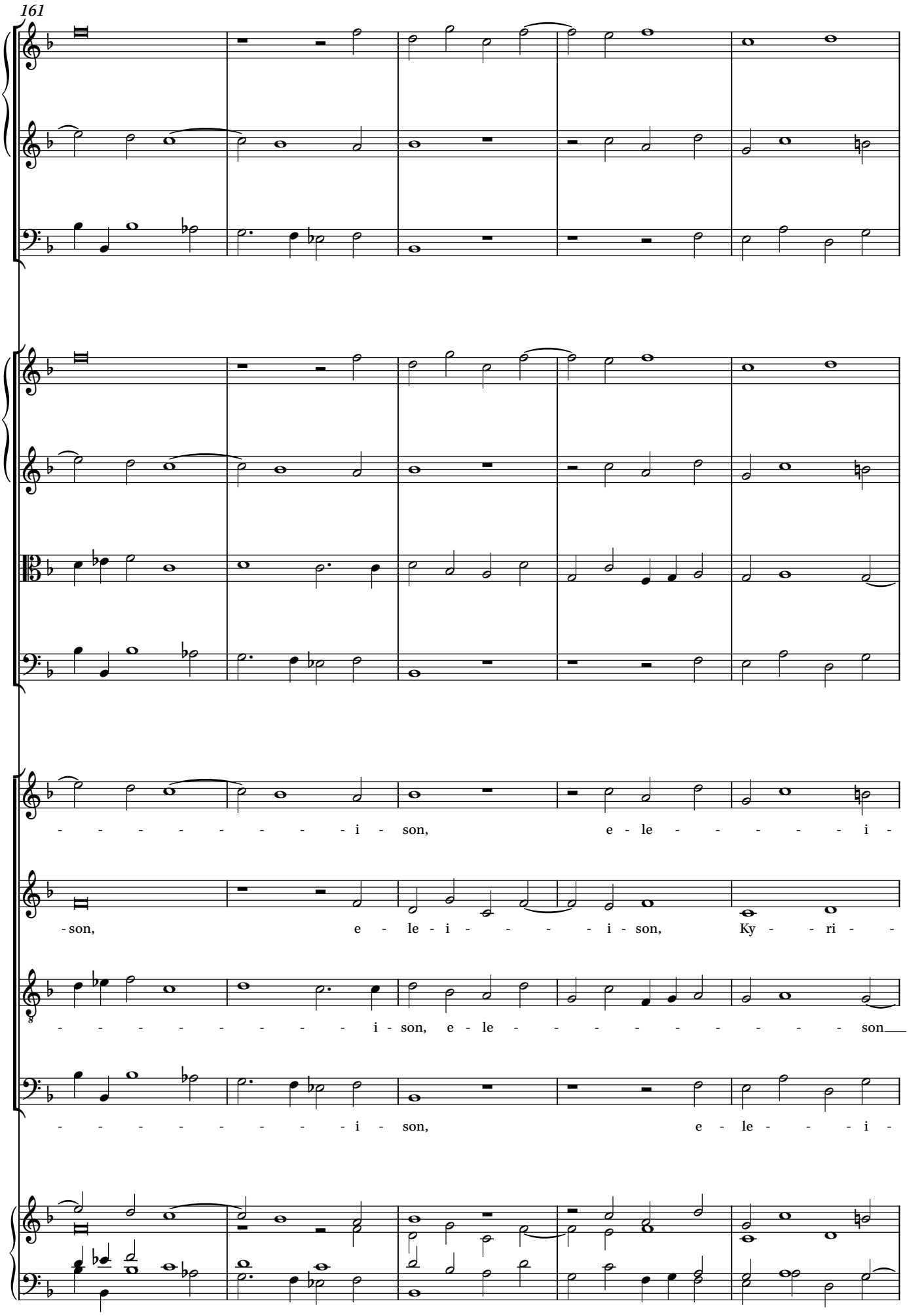

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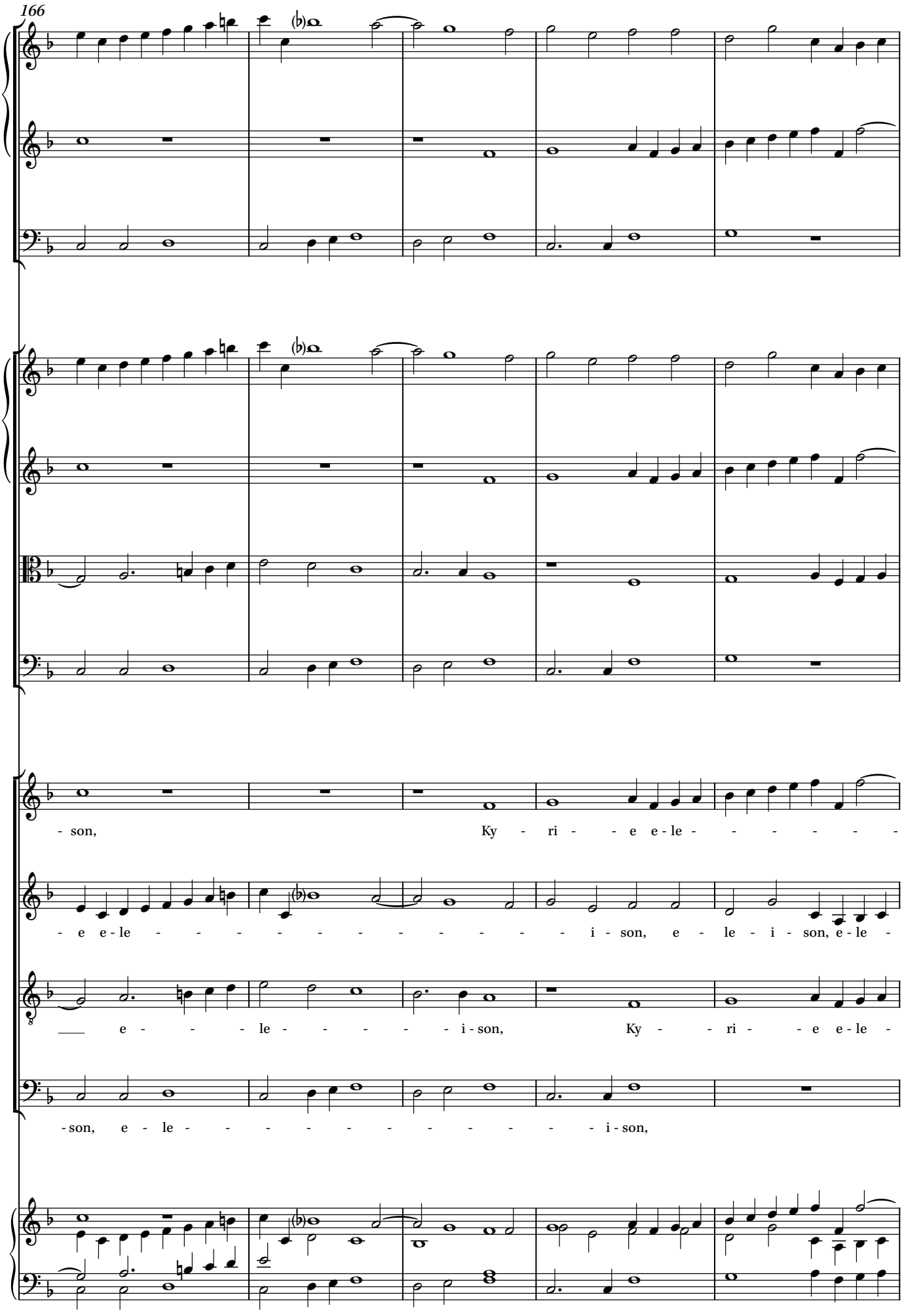

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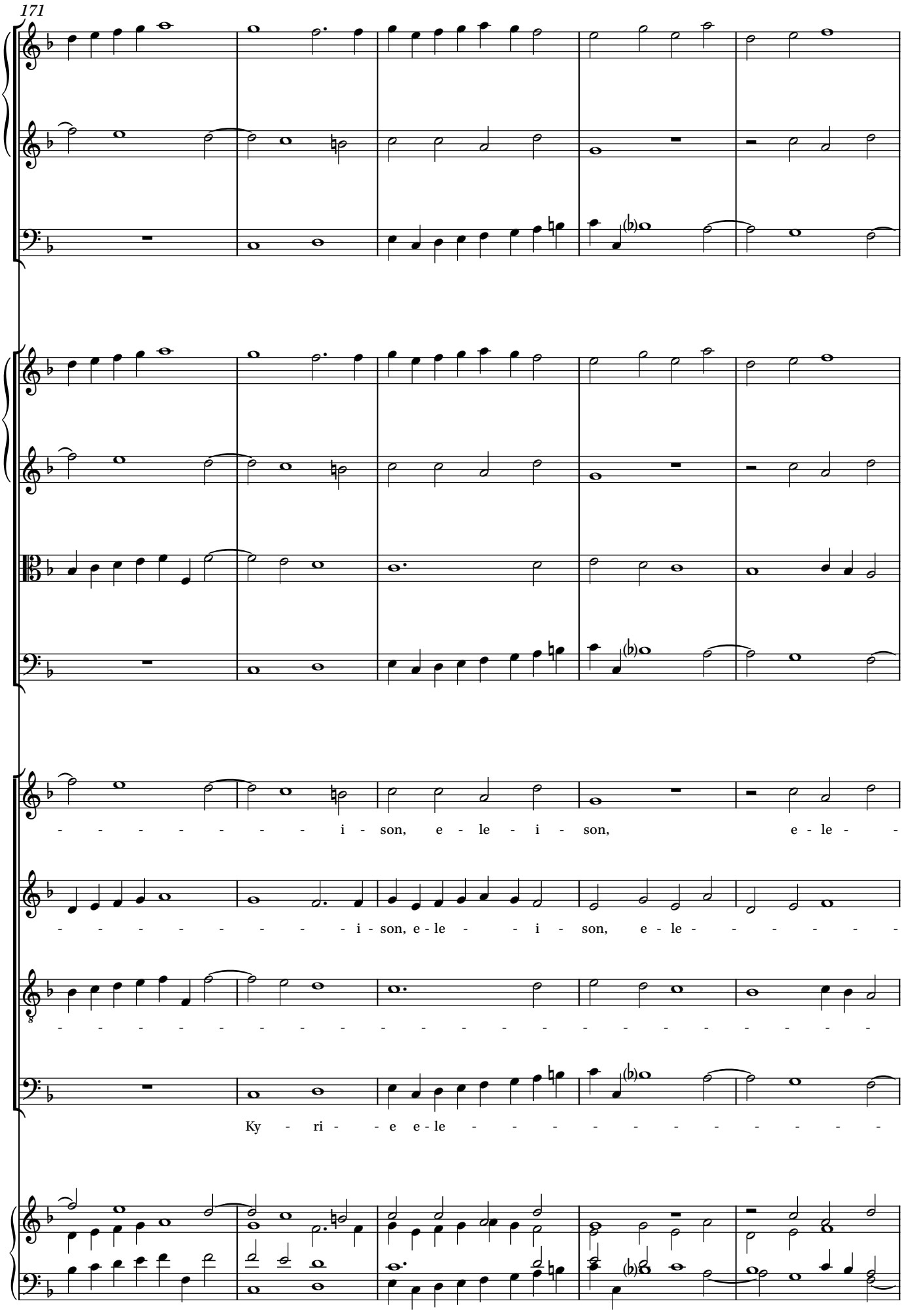

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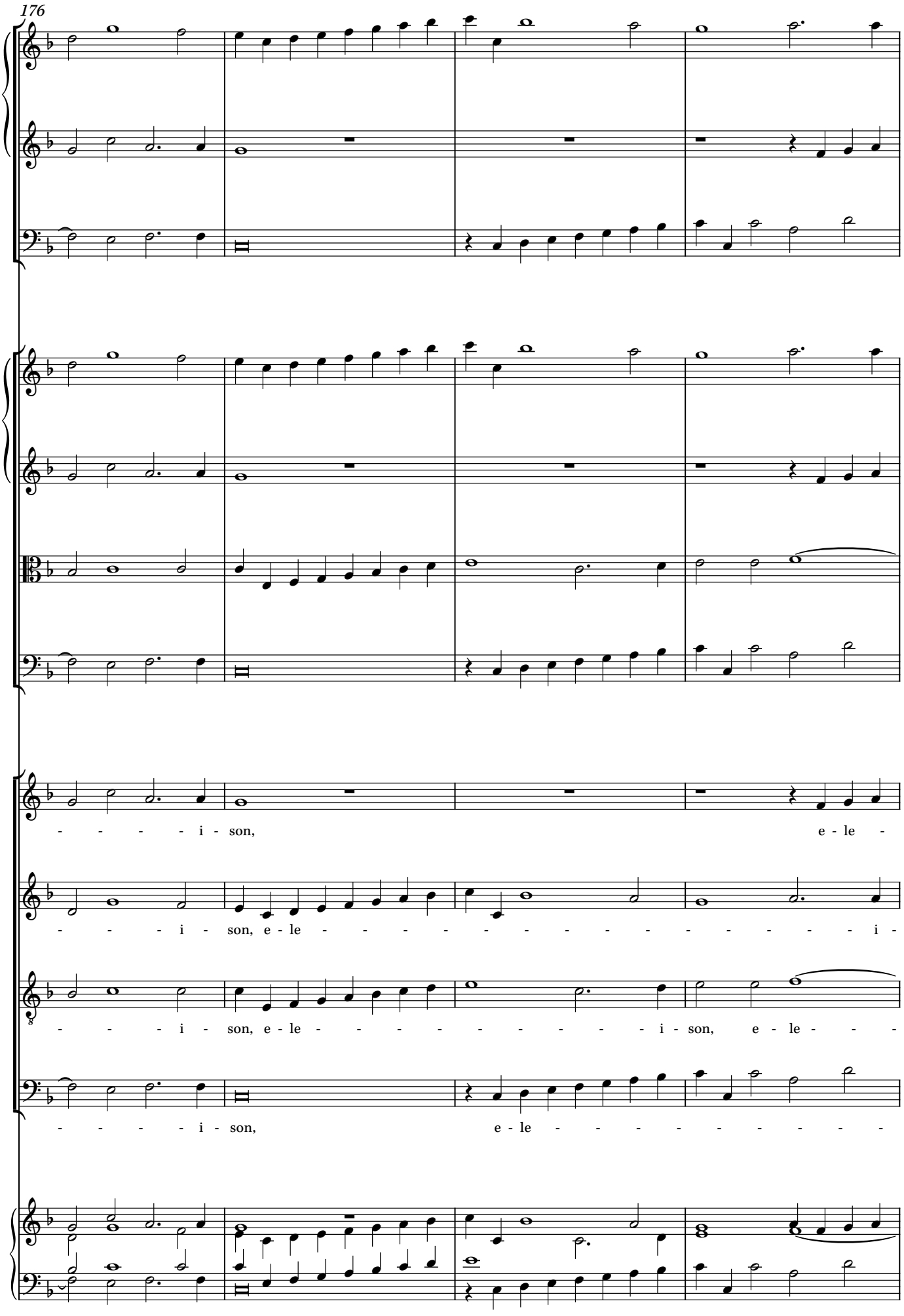

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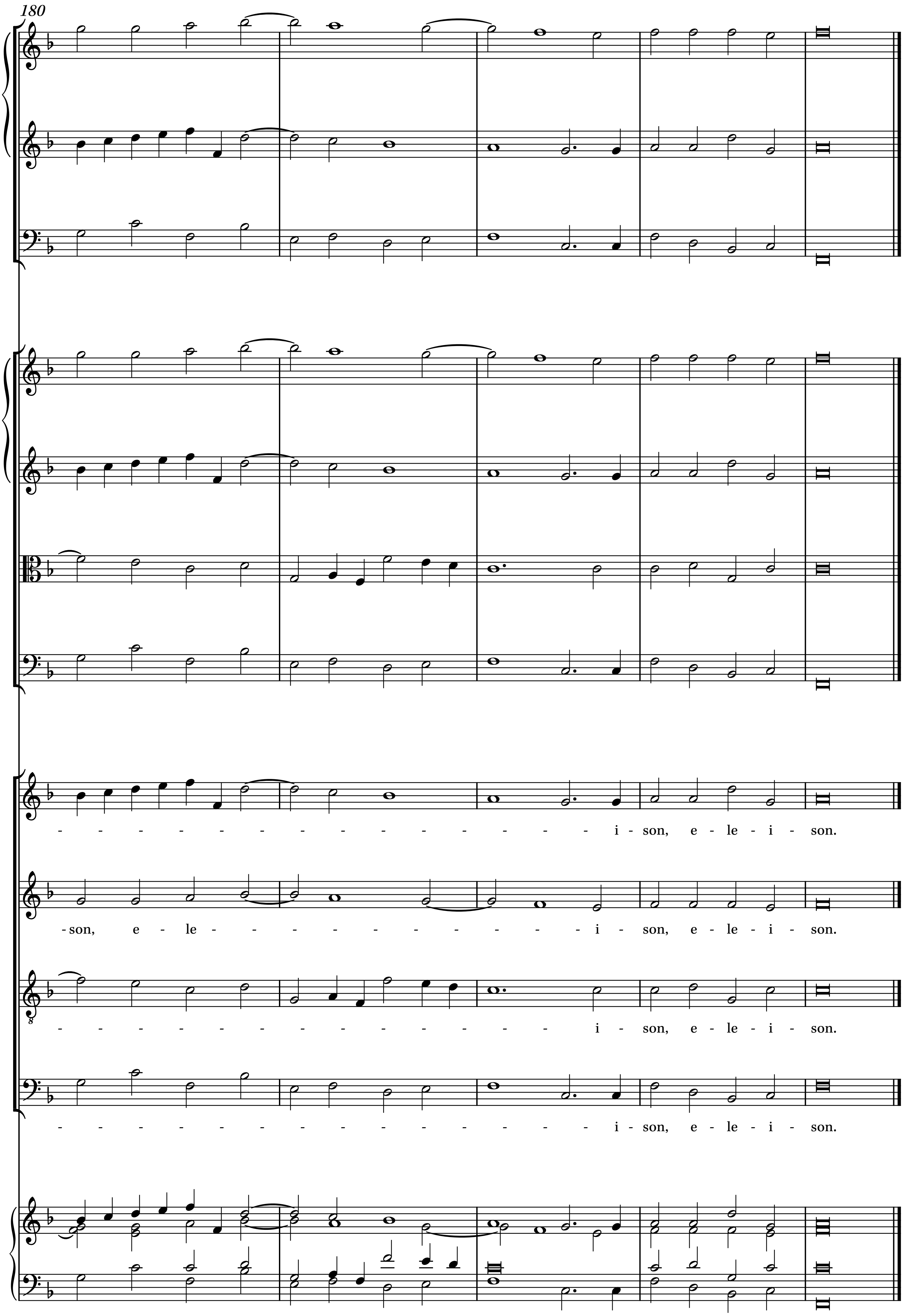

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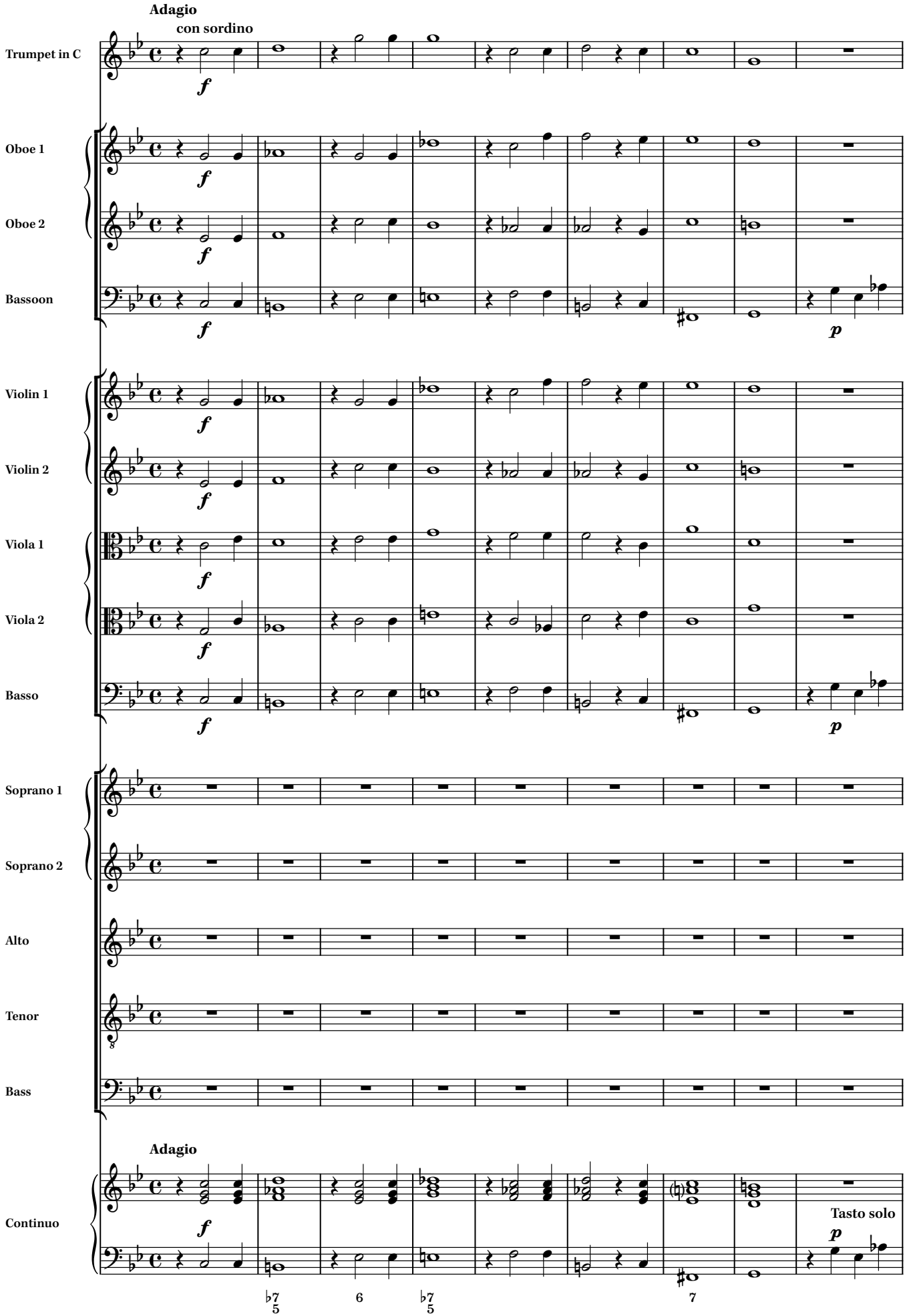
3. Dies irae



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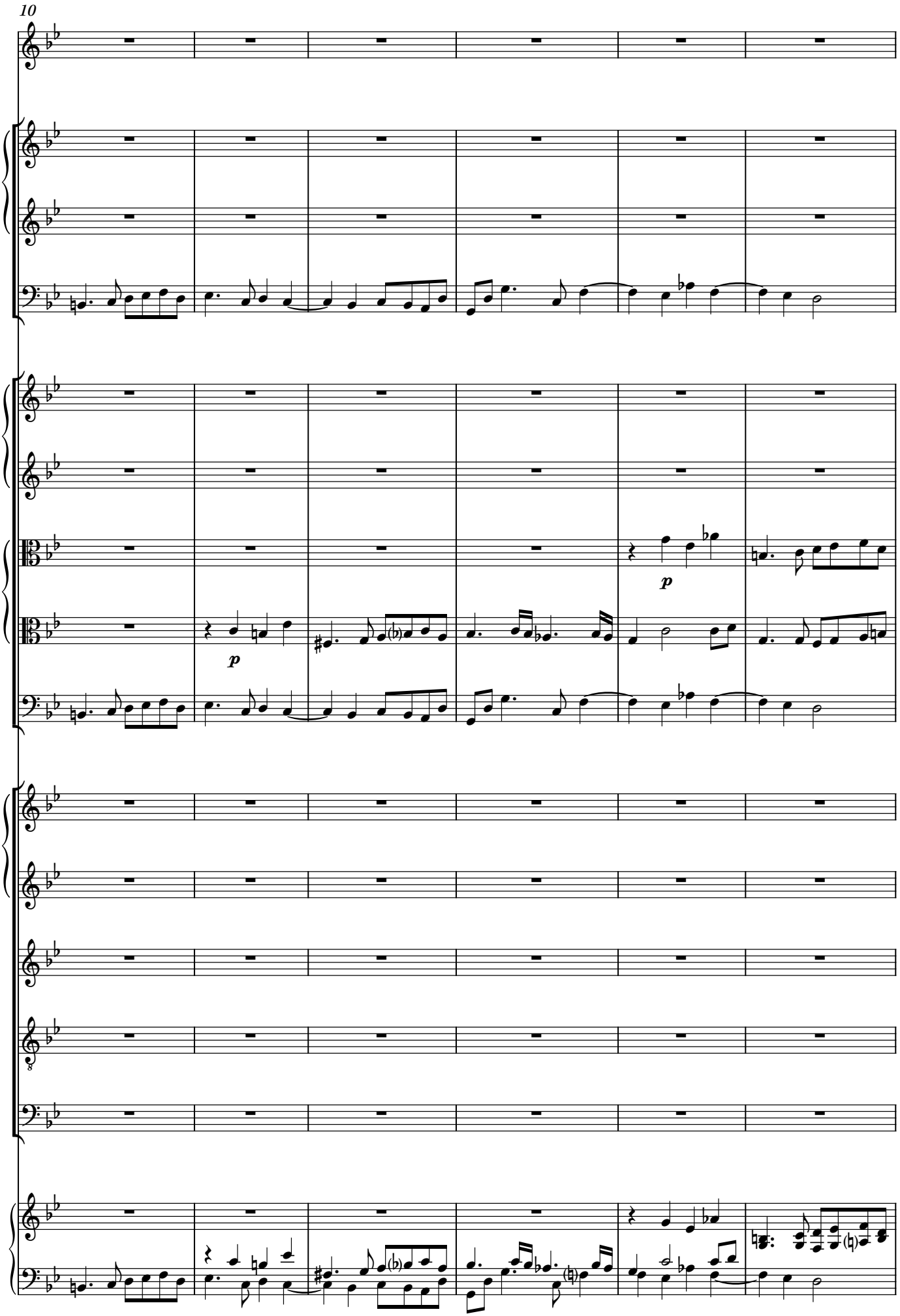

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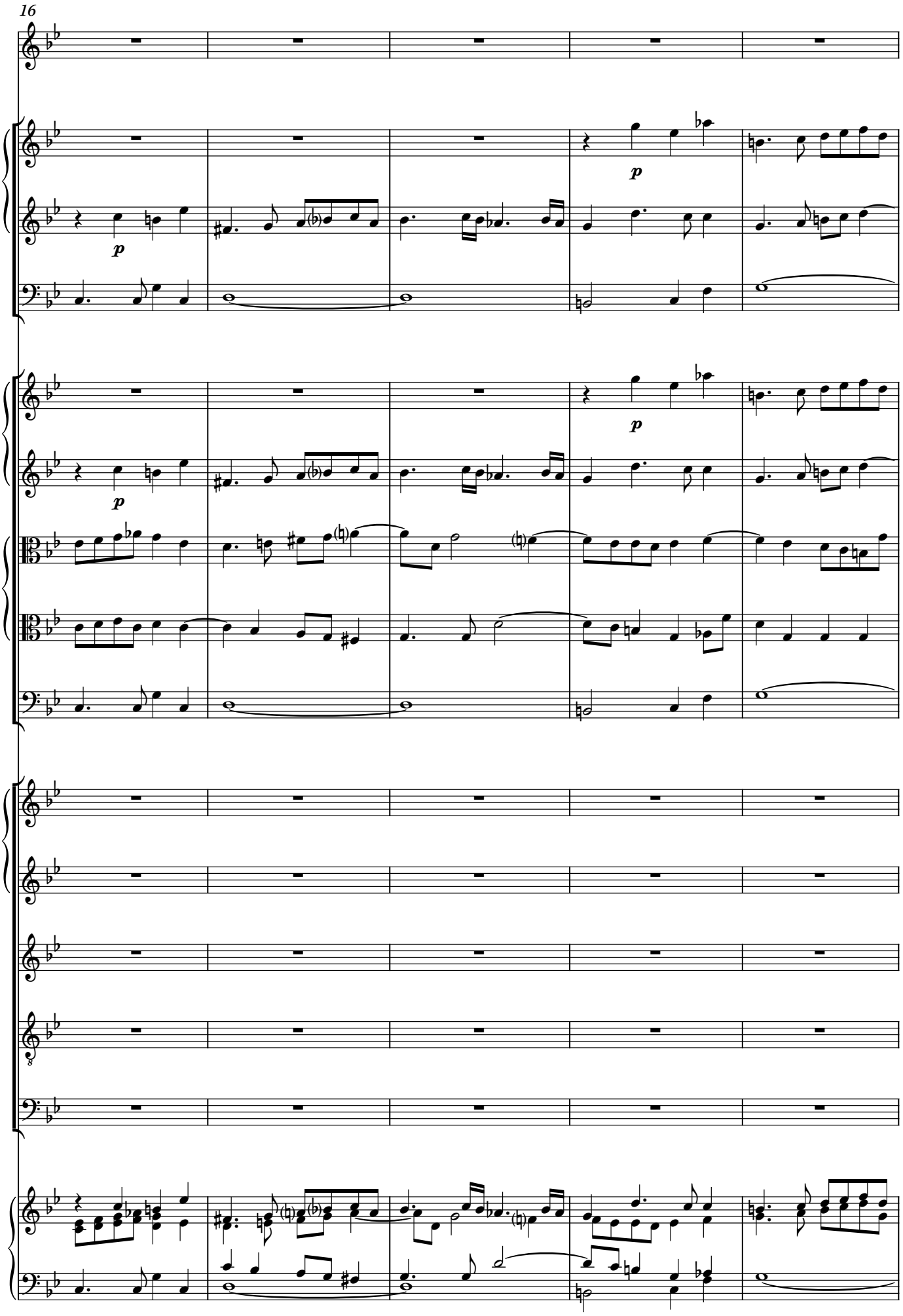

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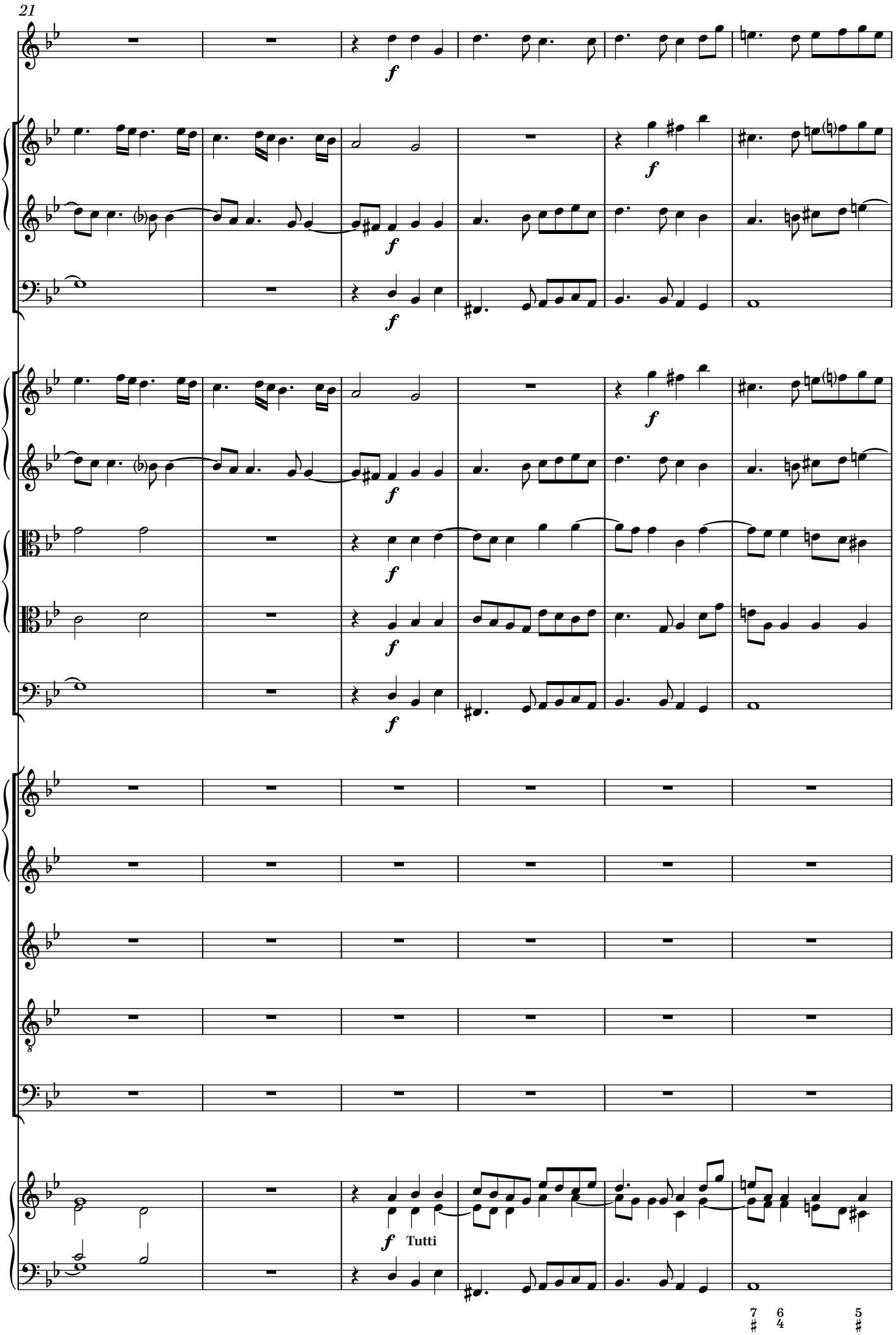

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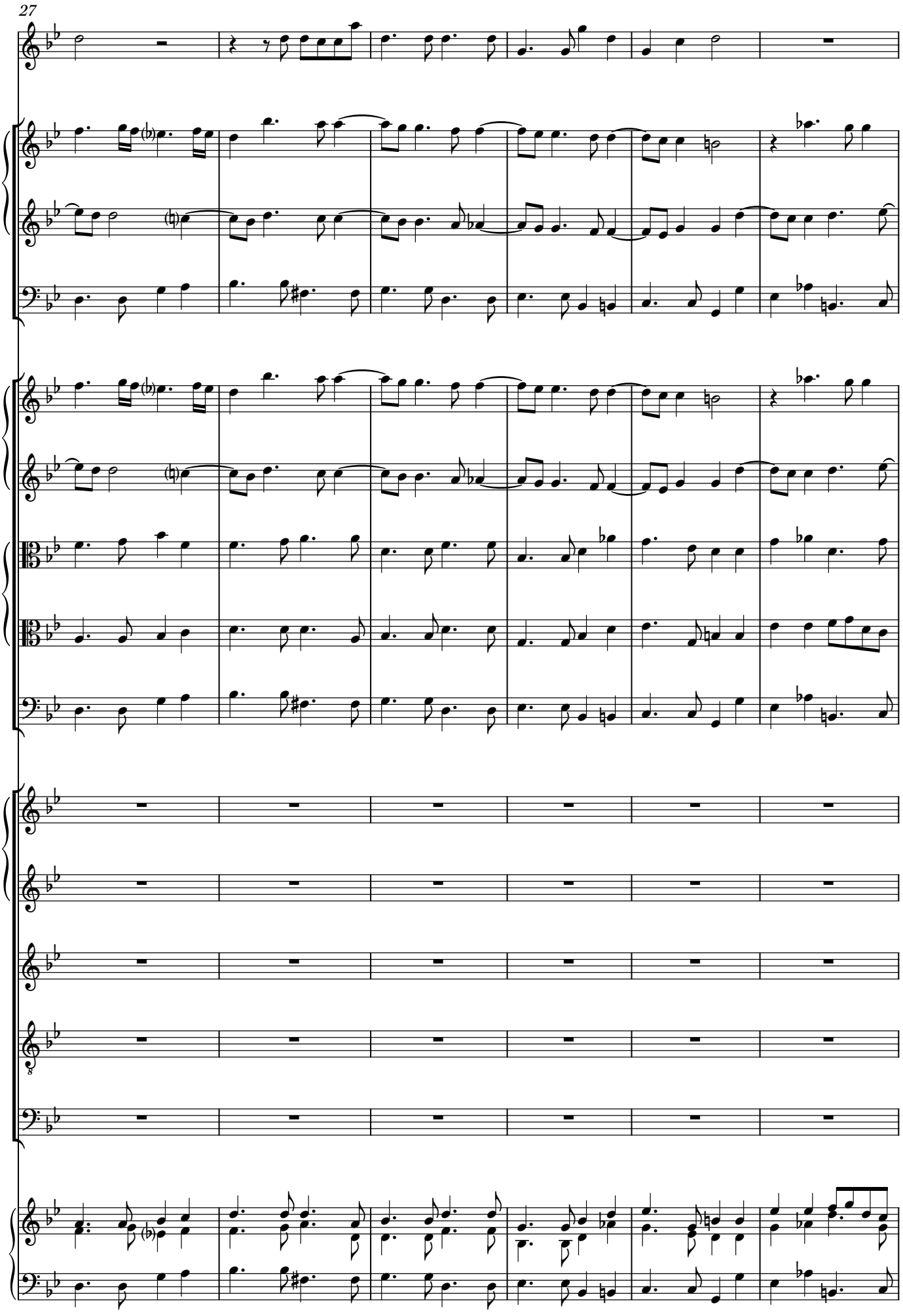

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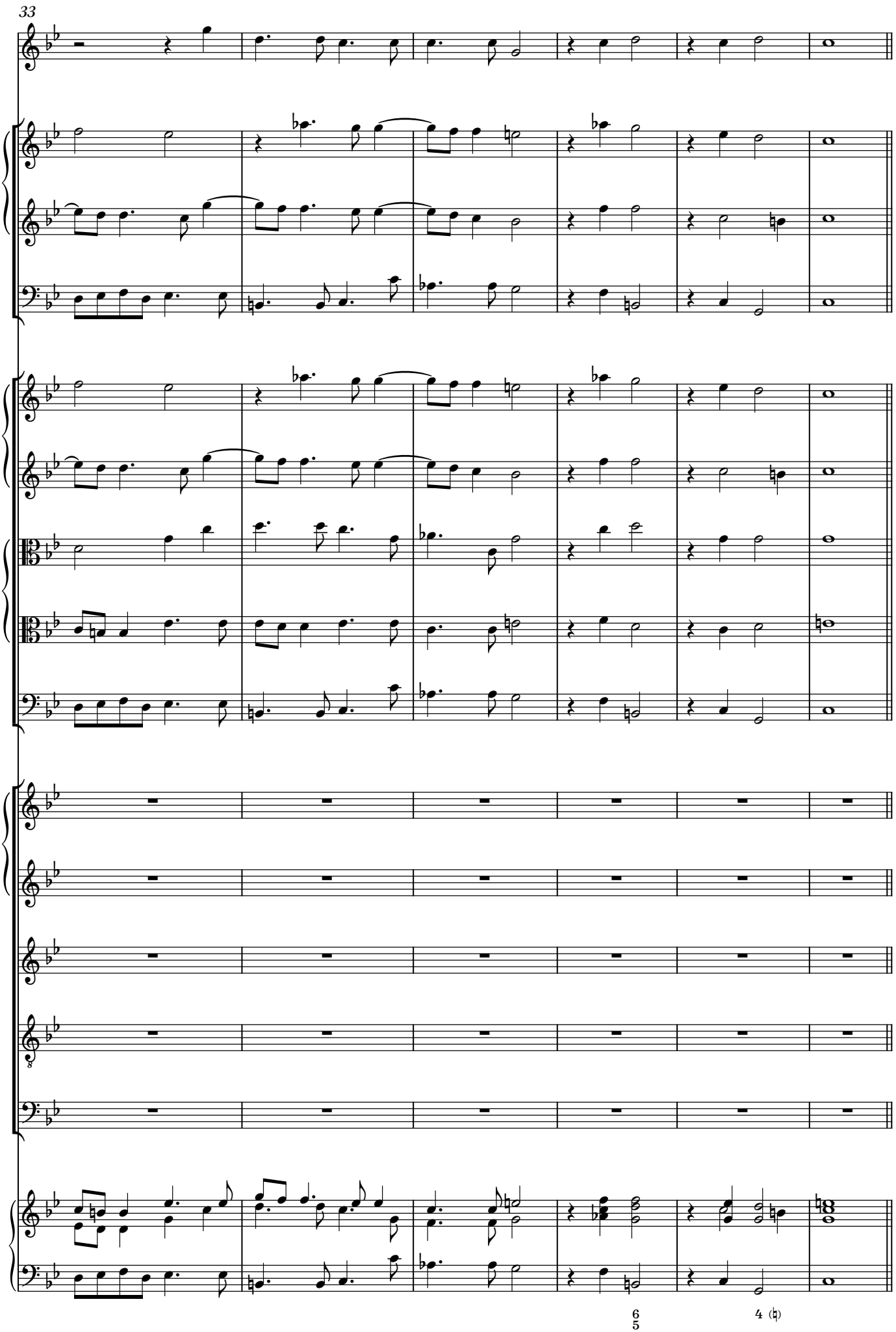

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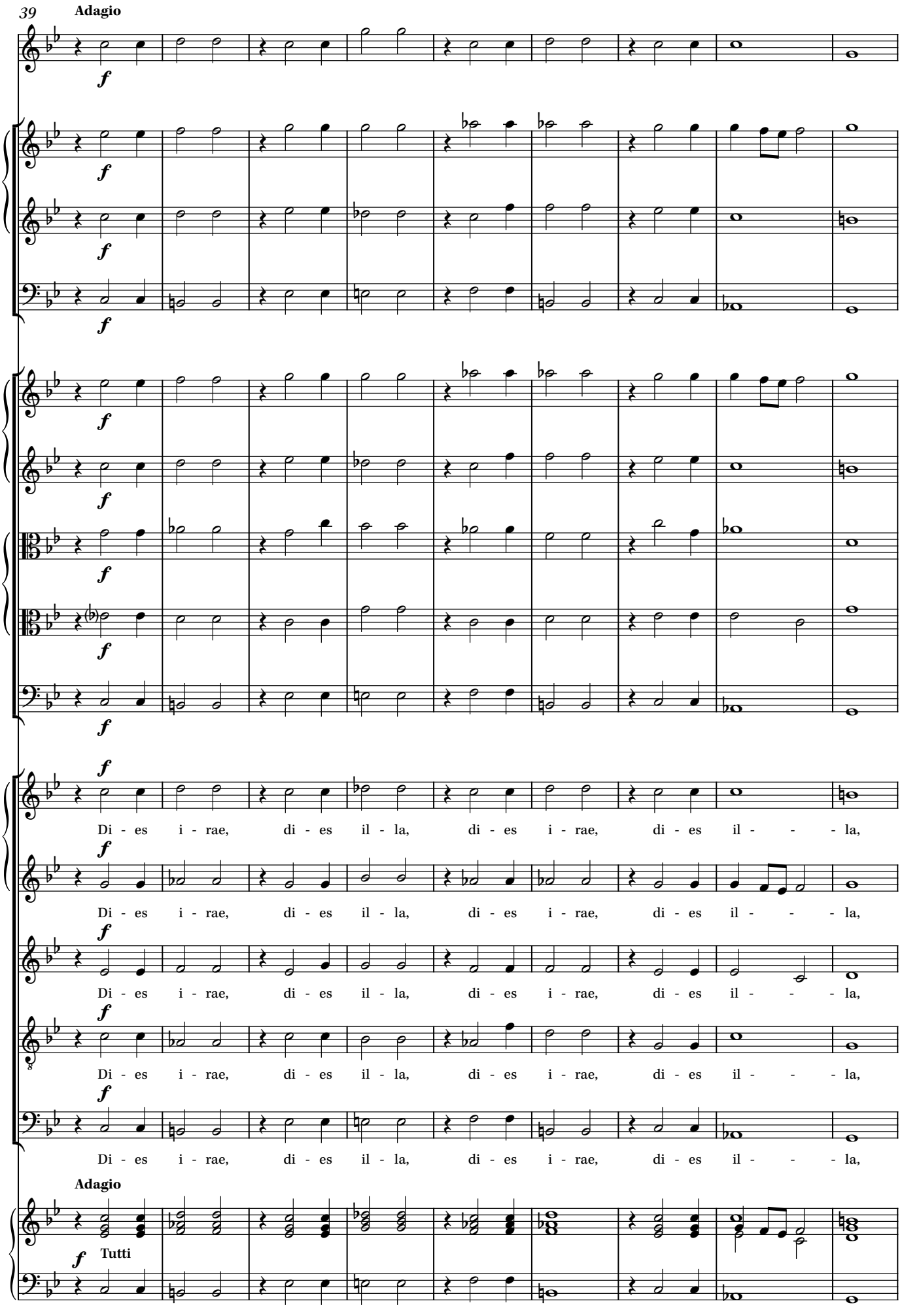

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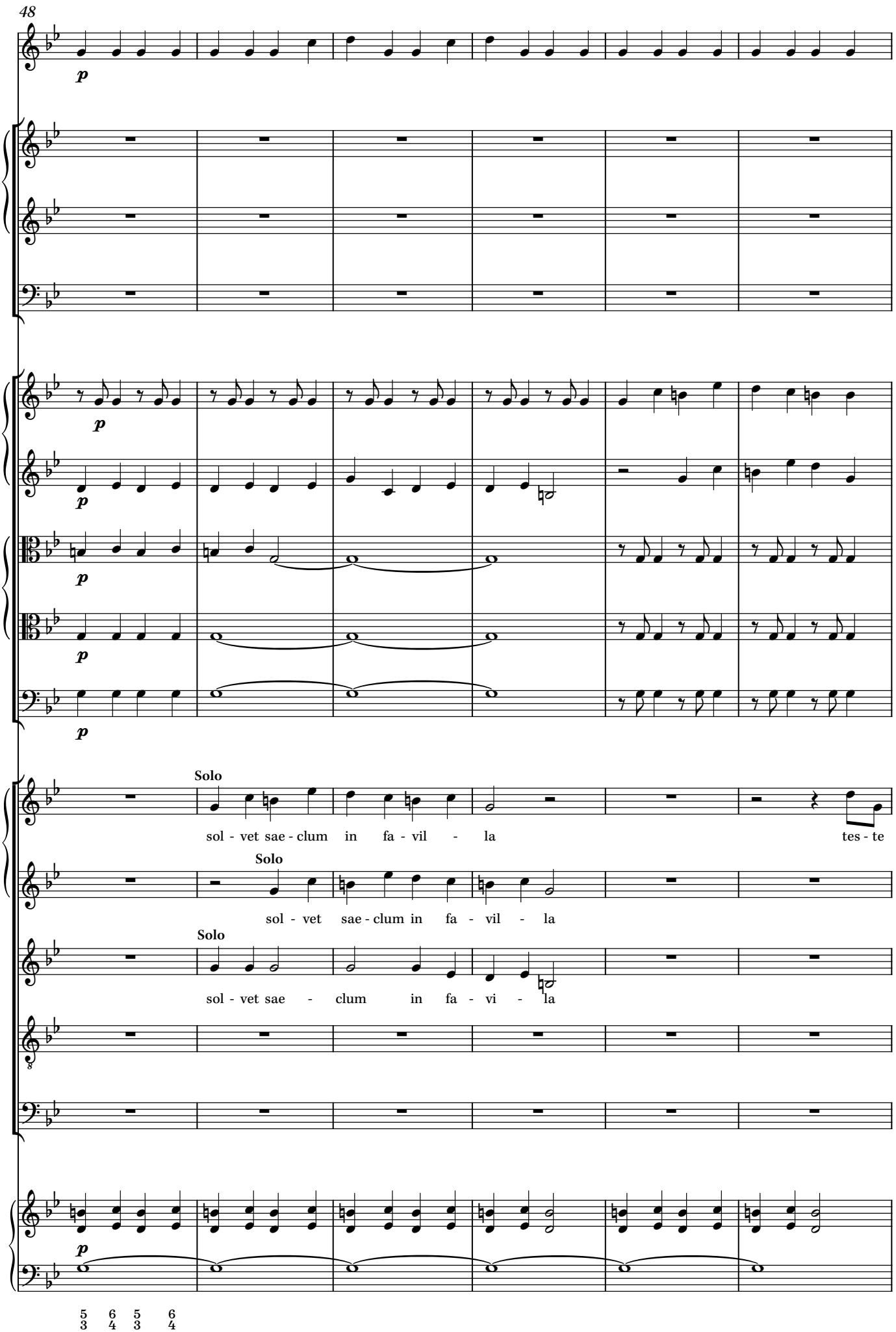

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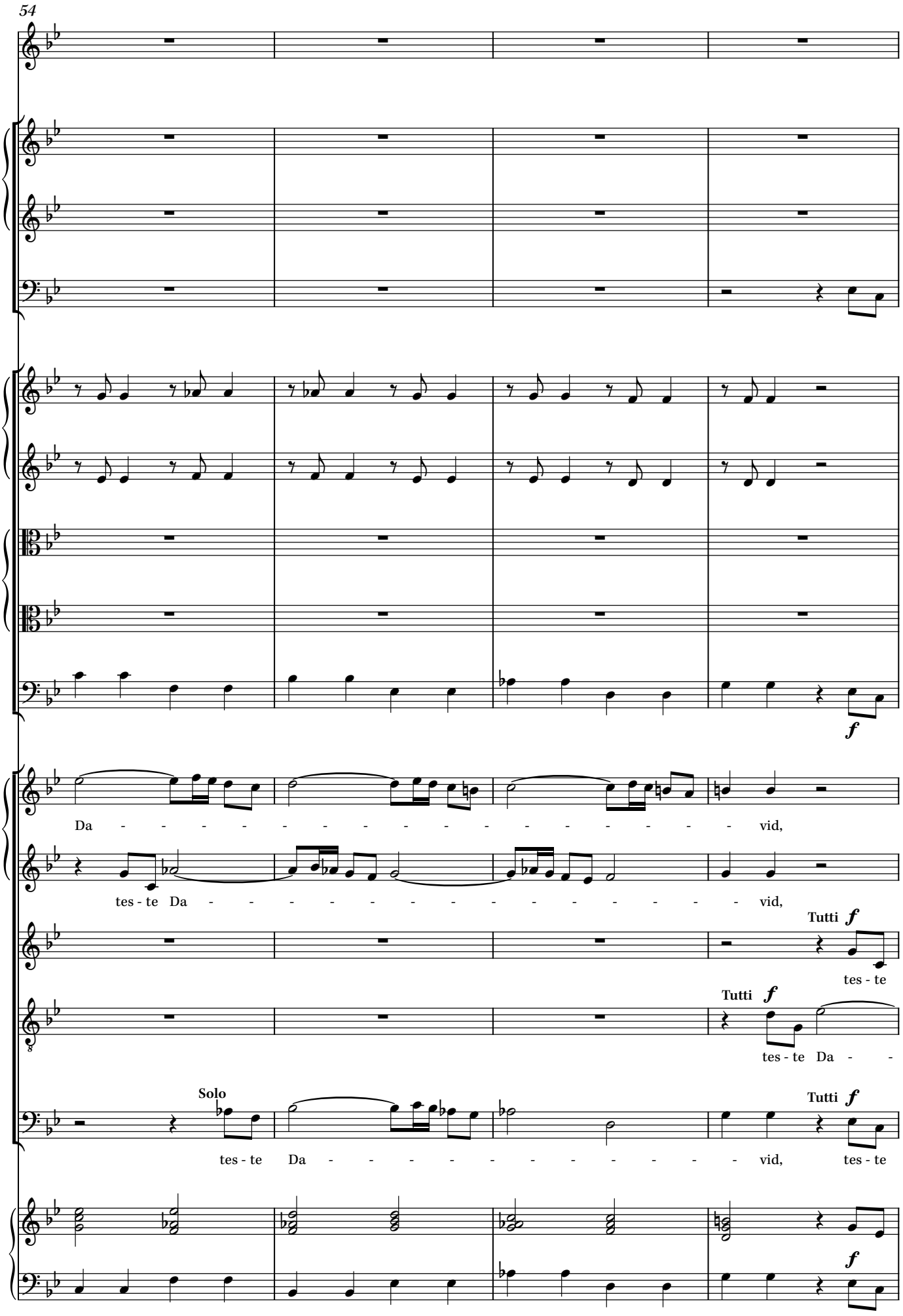

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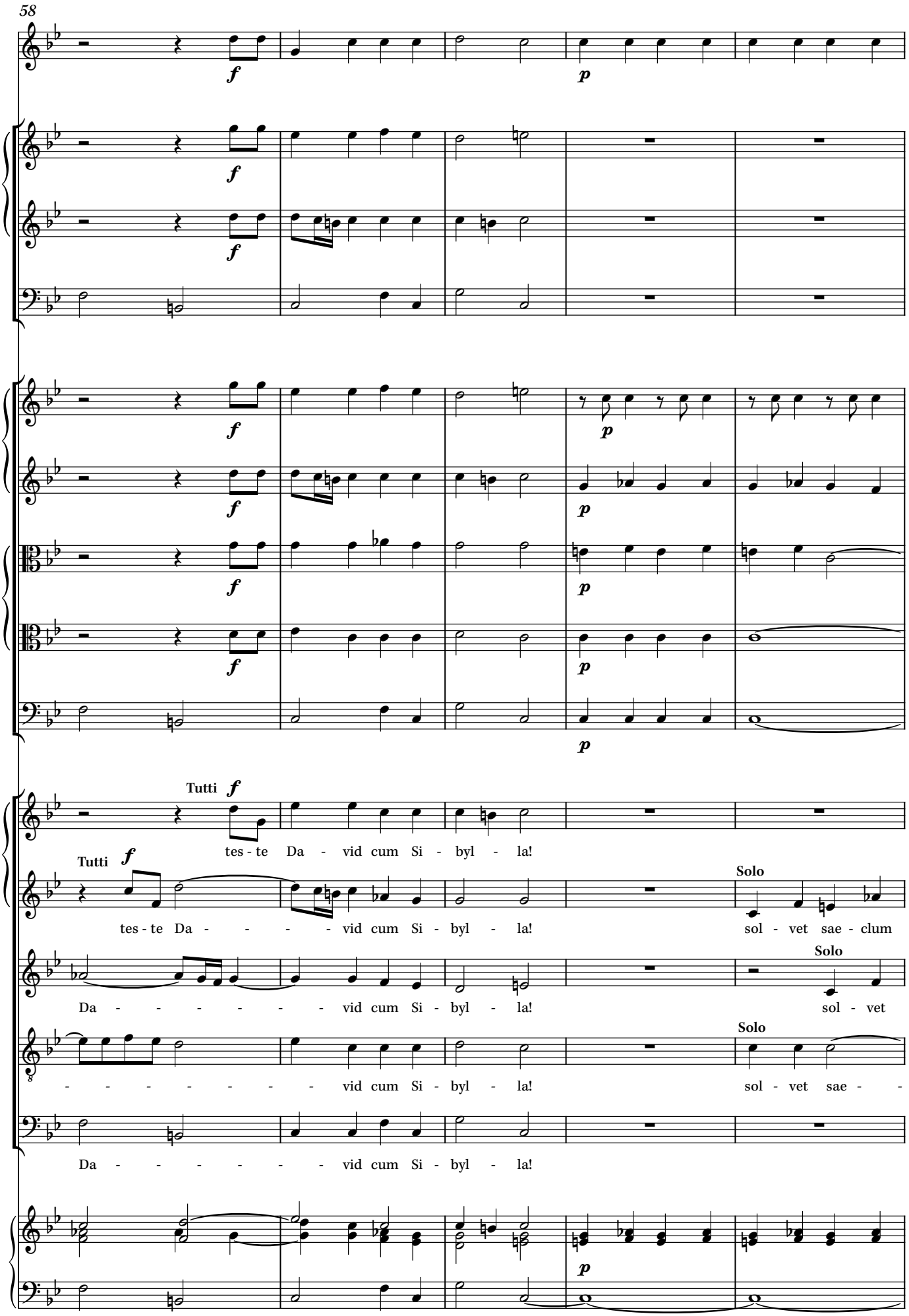

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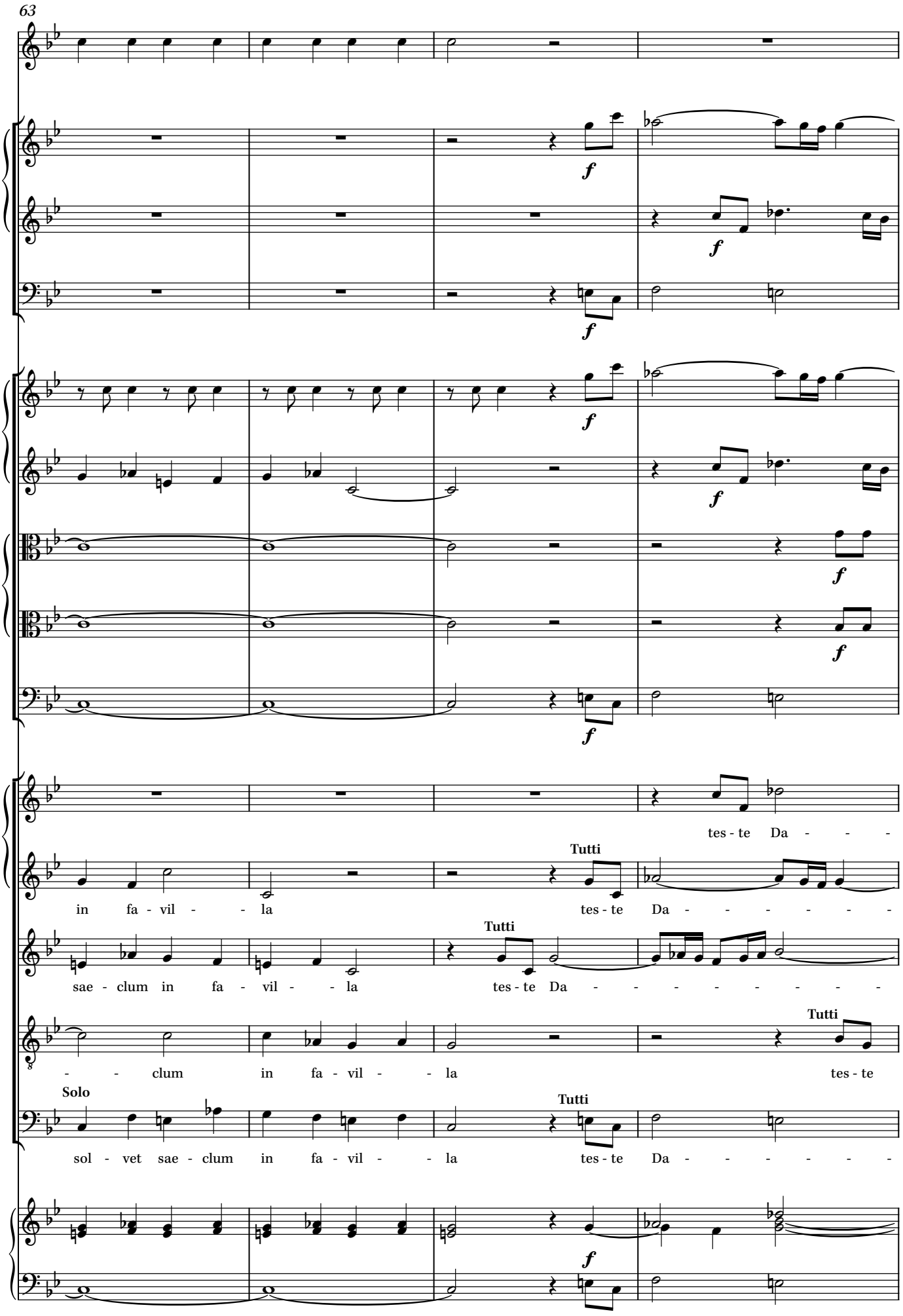

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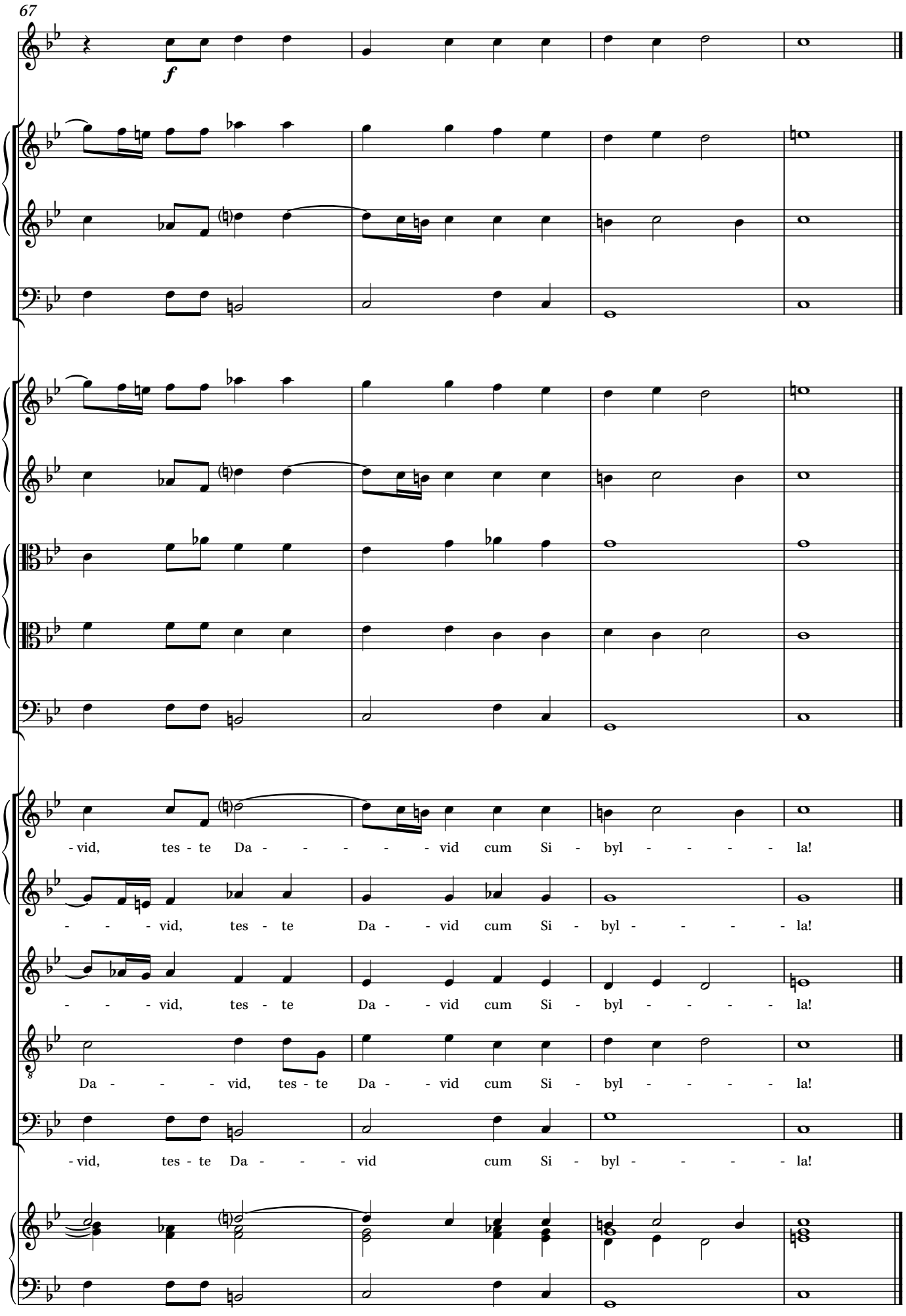

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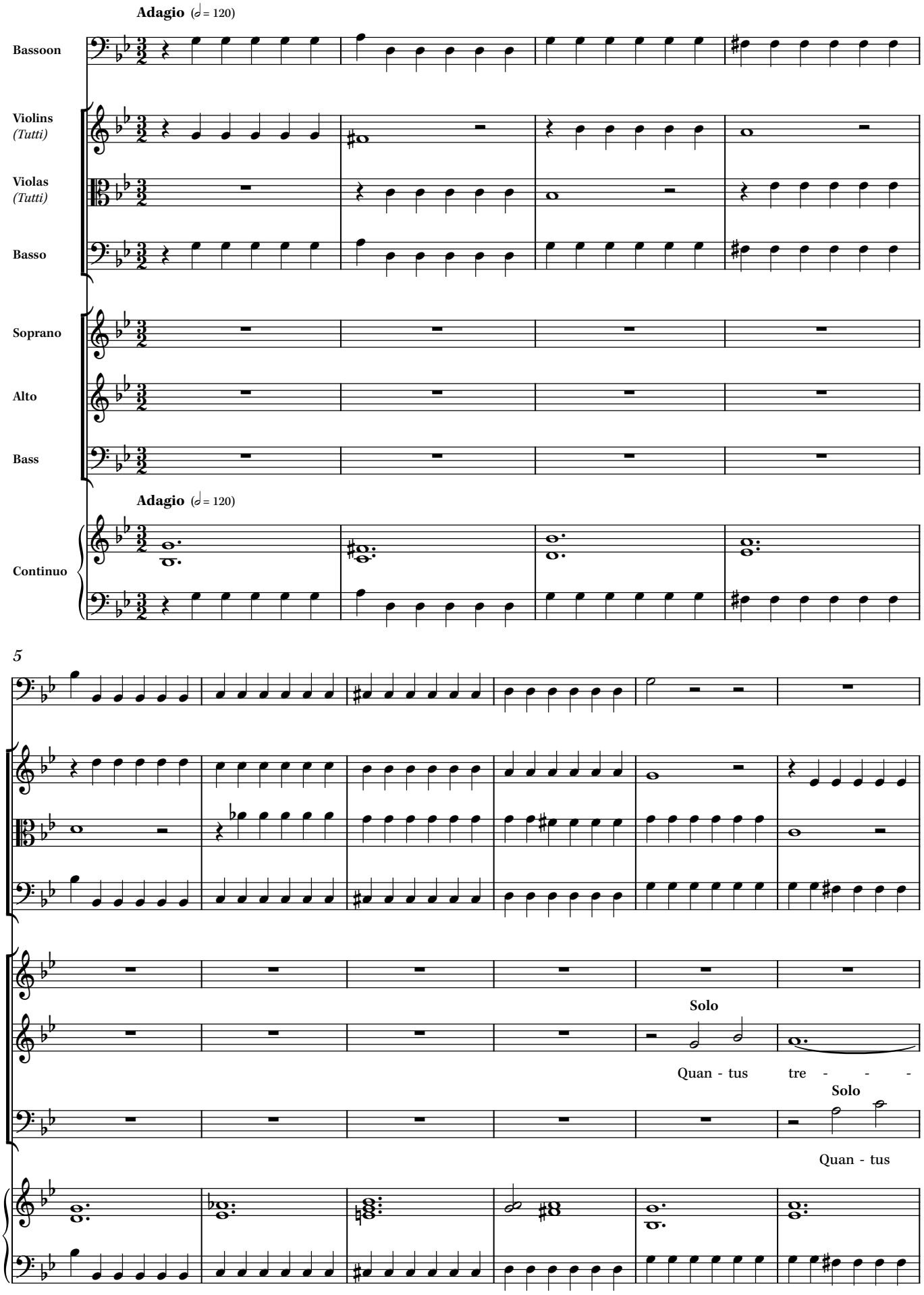
4. Quantus tremor



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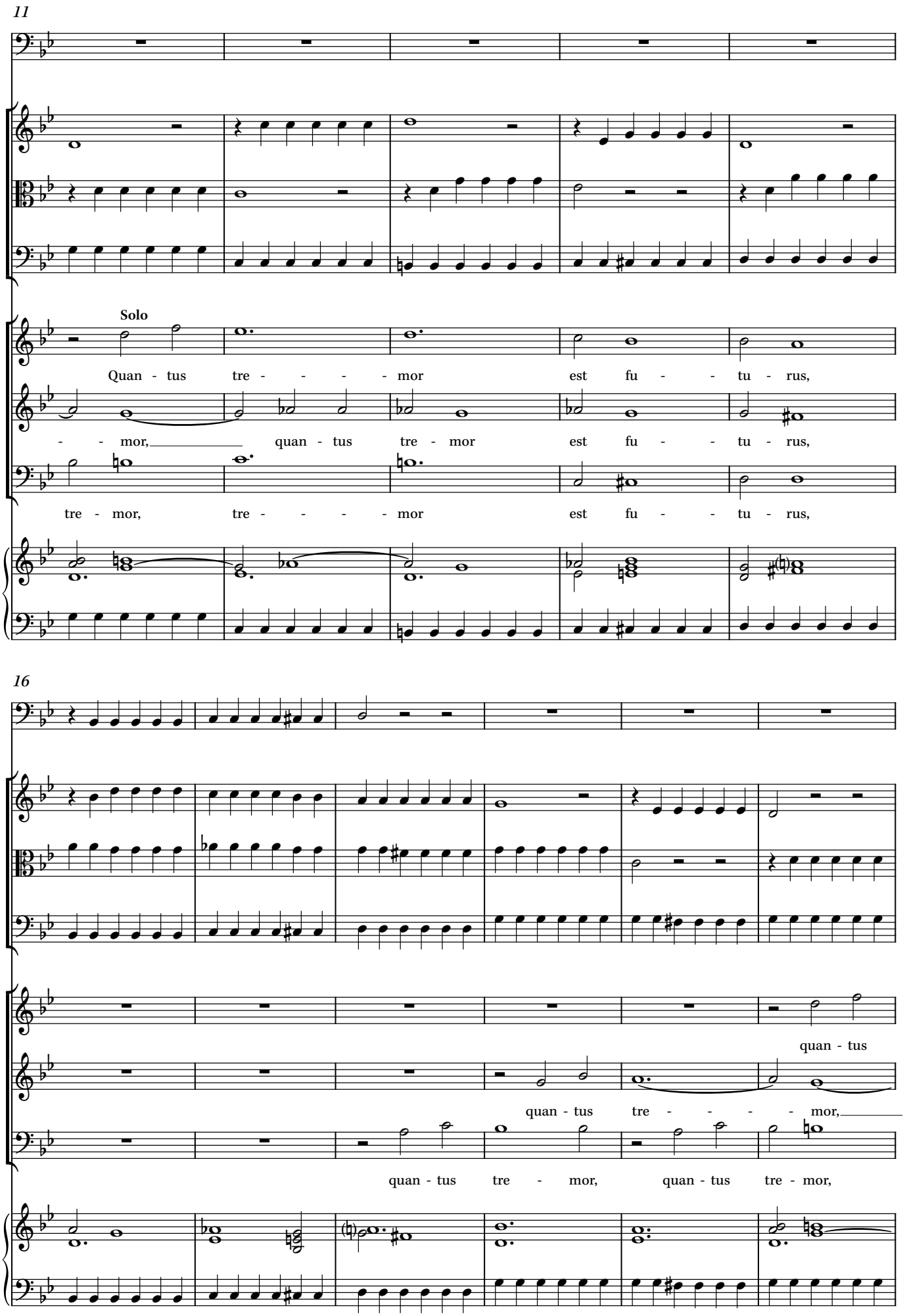

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22

tre - - - - mor est fu - - tu - rus quan - do__ ju - dex

__ quan - tus tre - mor est fu - - tu - rus quan - do__

tre - - - - mor est fu - - tu - rus quan - do

28

est ven - tu - rus, cun - cta stri - cte, cun - cta stri - cte

ju - dex est ven - tu - rus, cun - cta stri - cte, cun - cta

ju - dex est ven - tu - rus, cun - cta stri - cte, cun - cta

4 ♯

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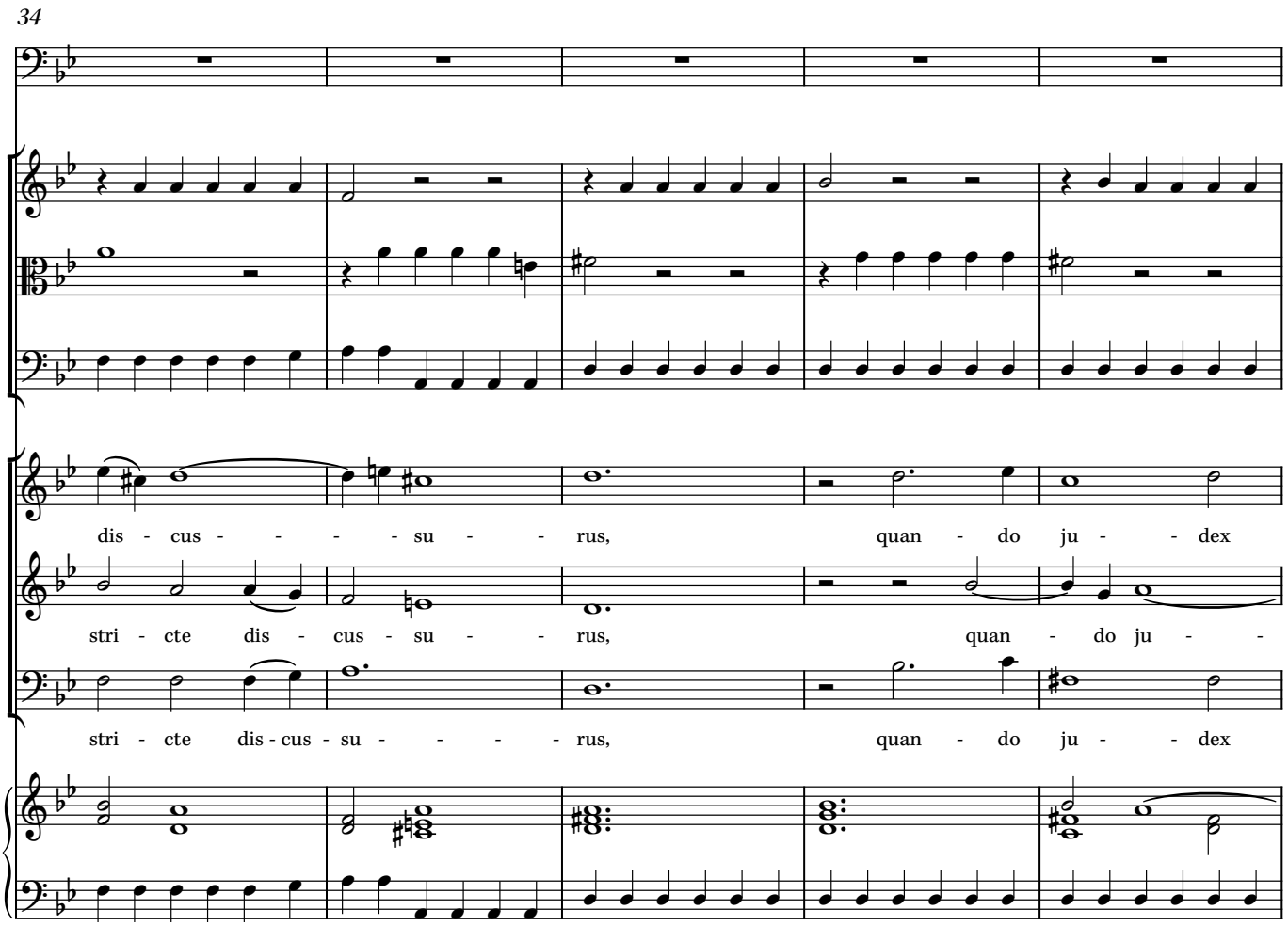

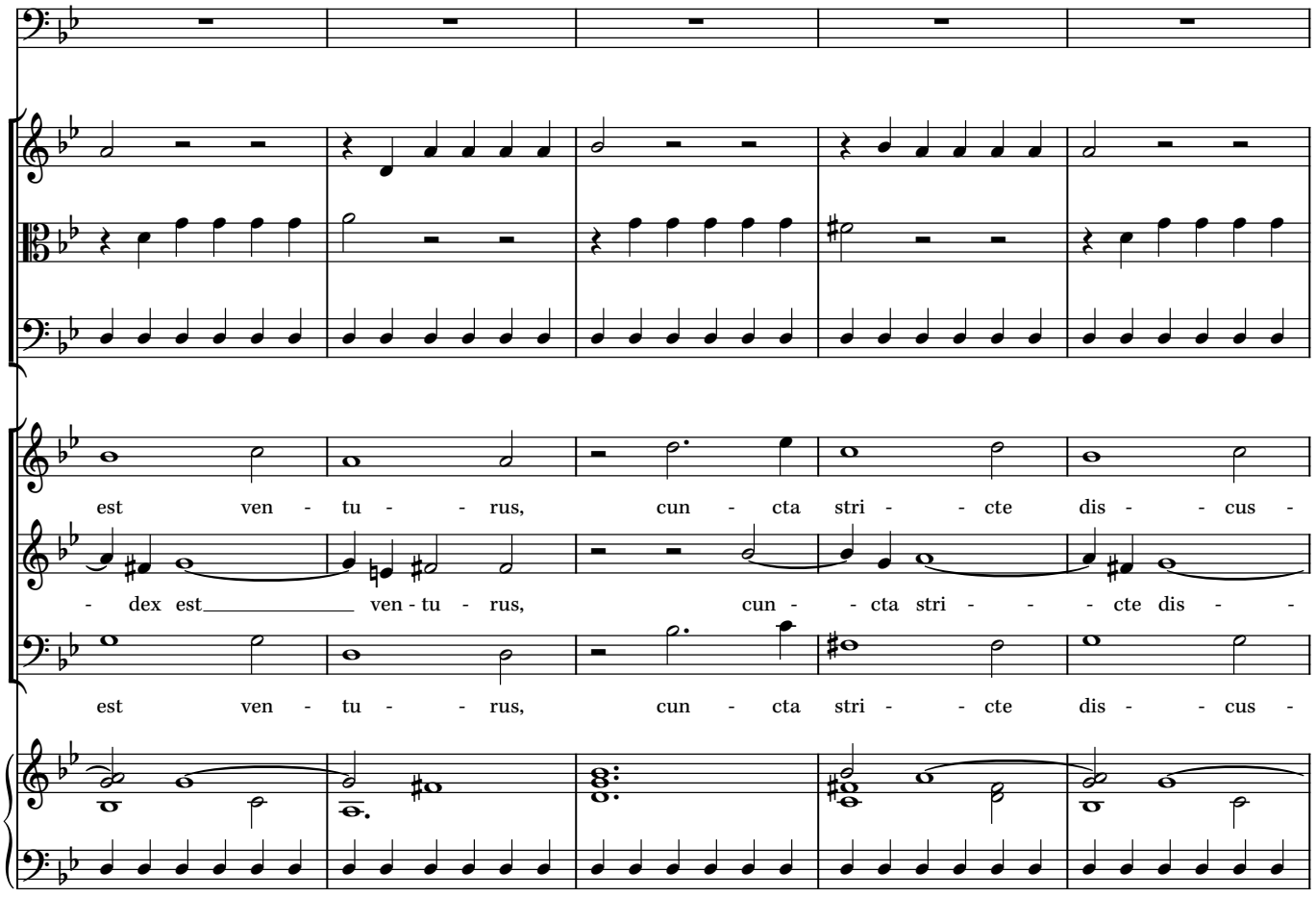

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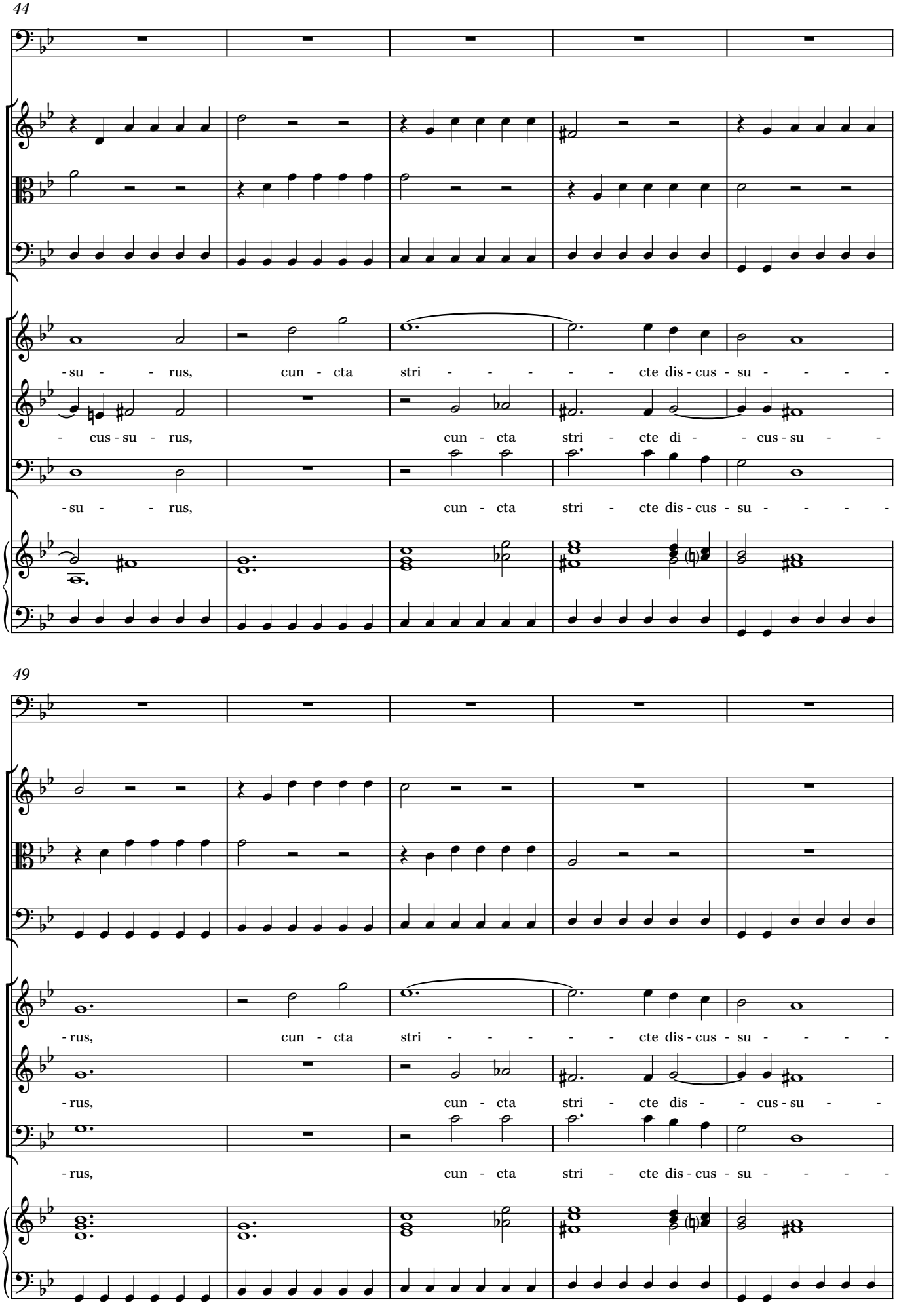

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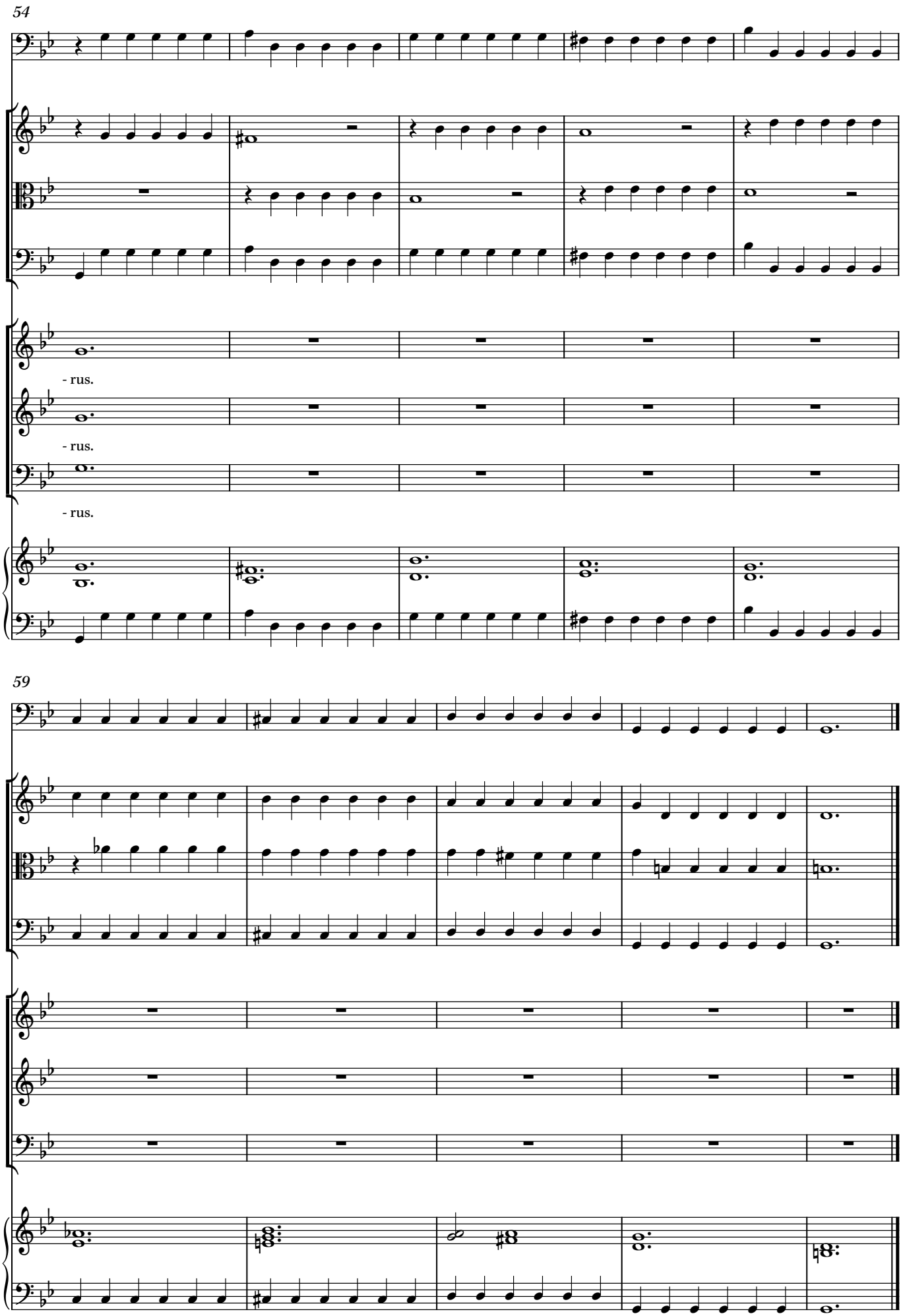

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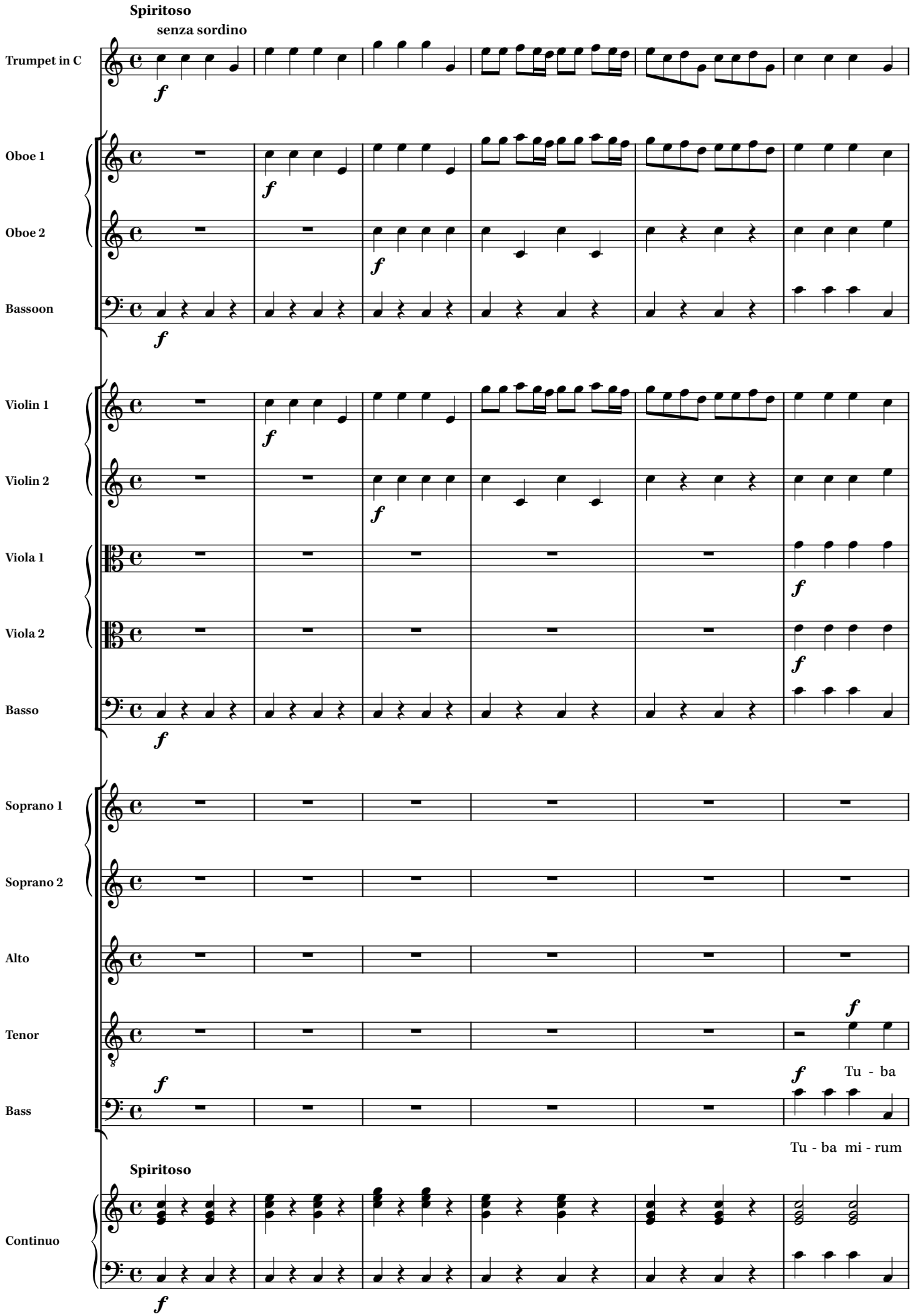
5. Tuba mirum



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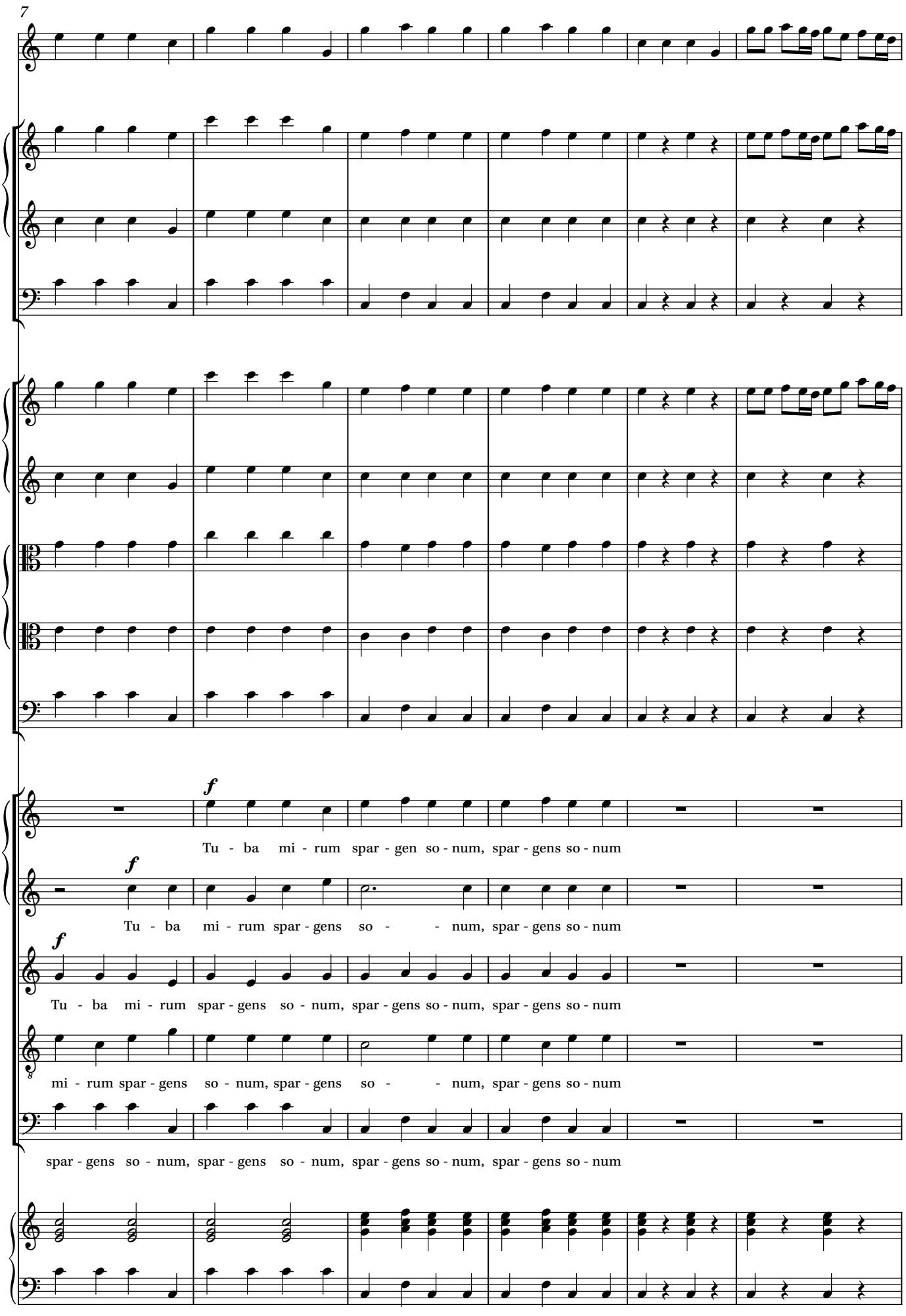

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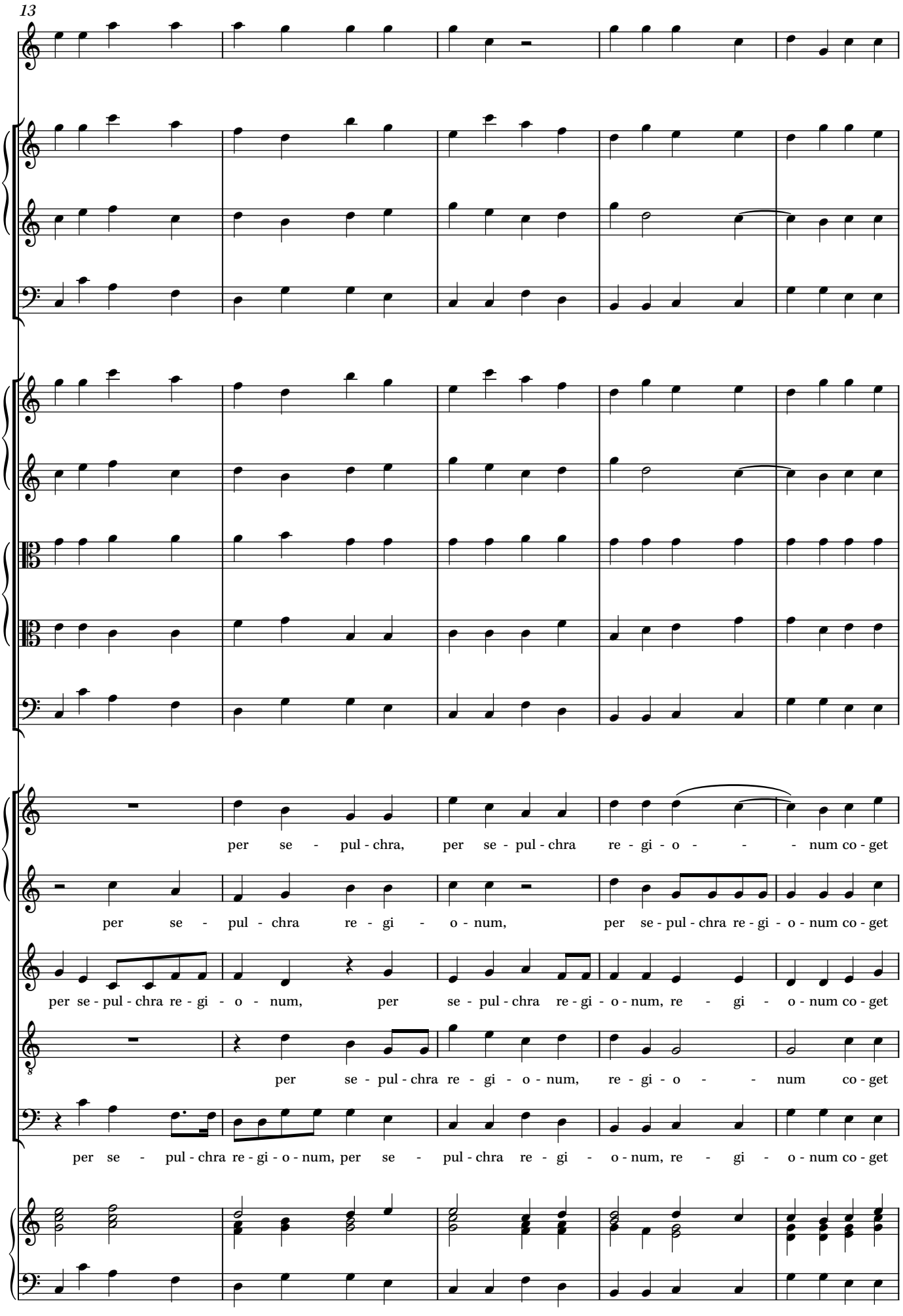

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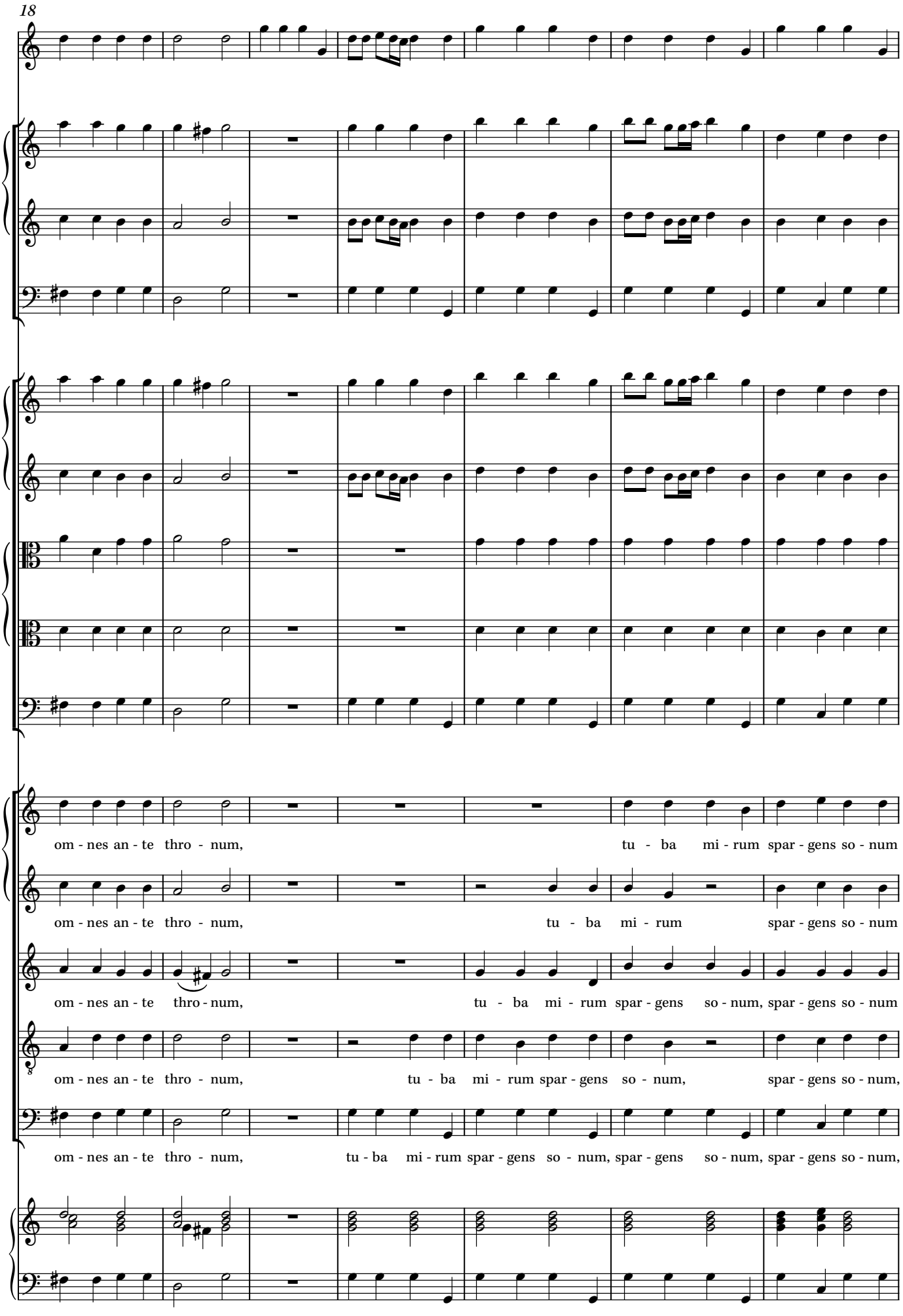

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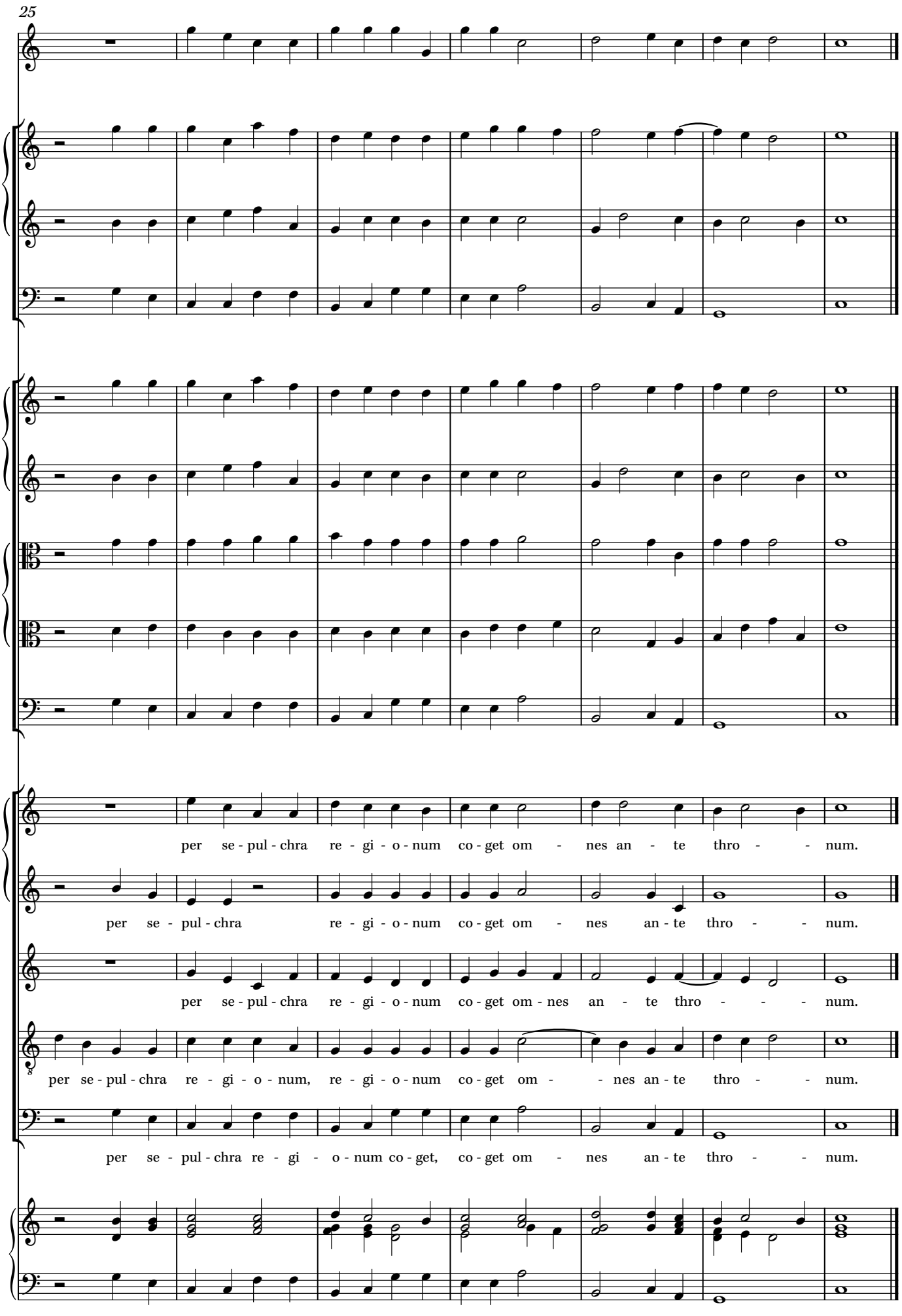

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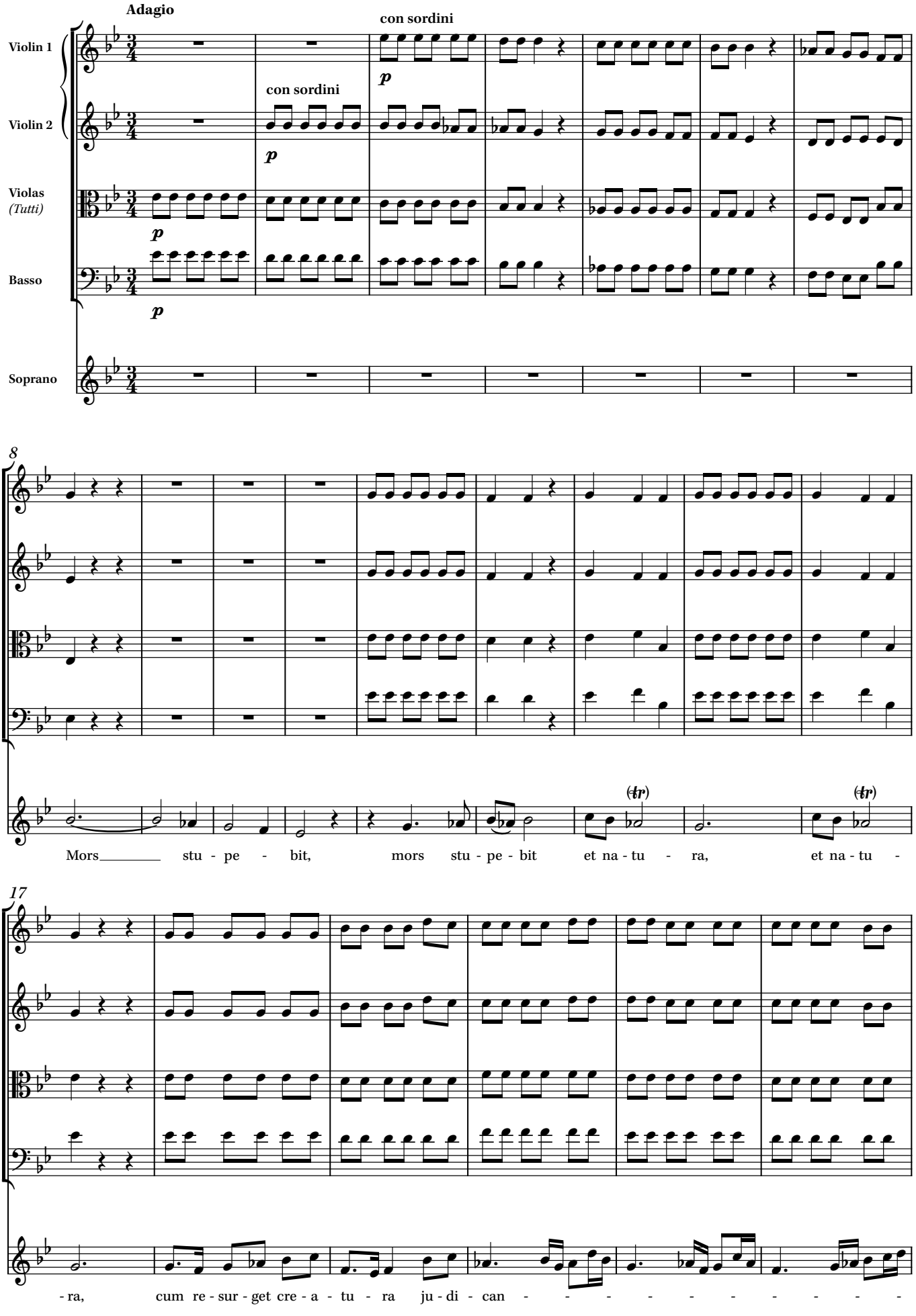
6. Mors stupebit



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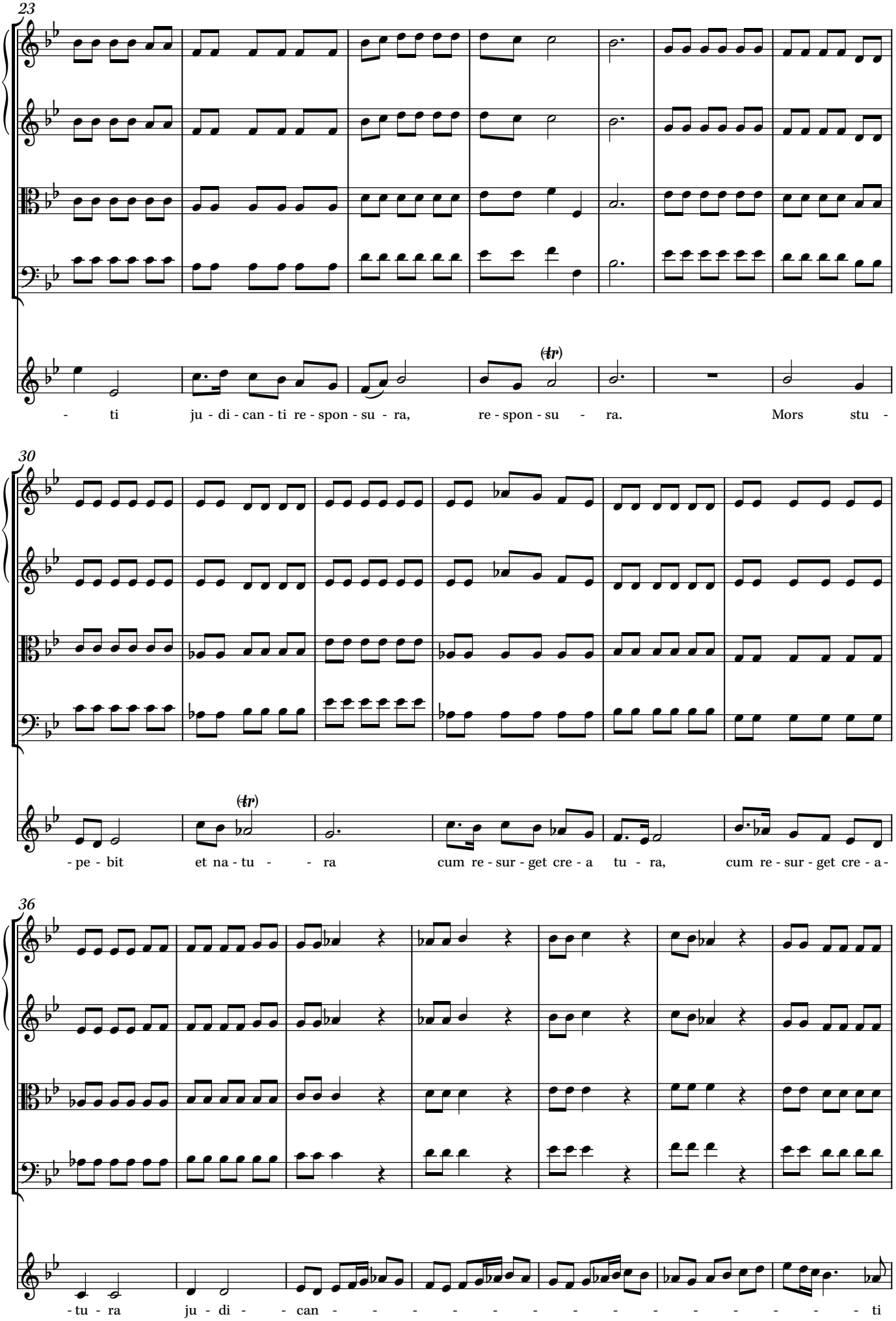

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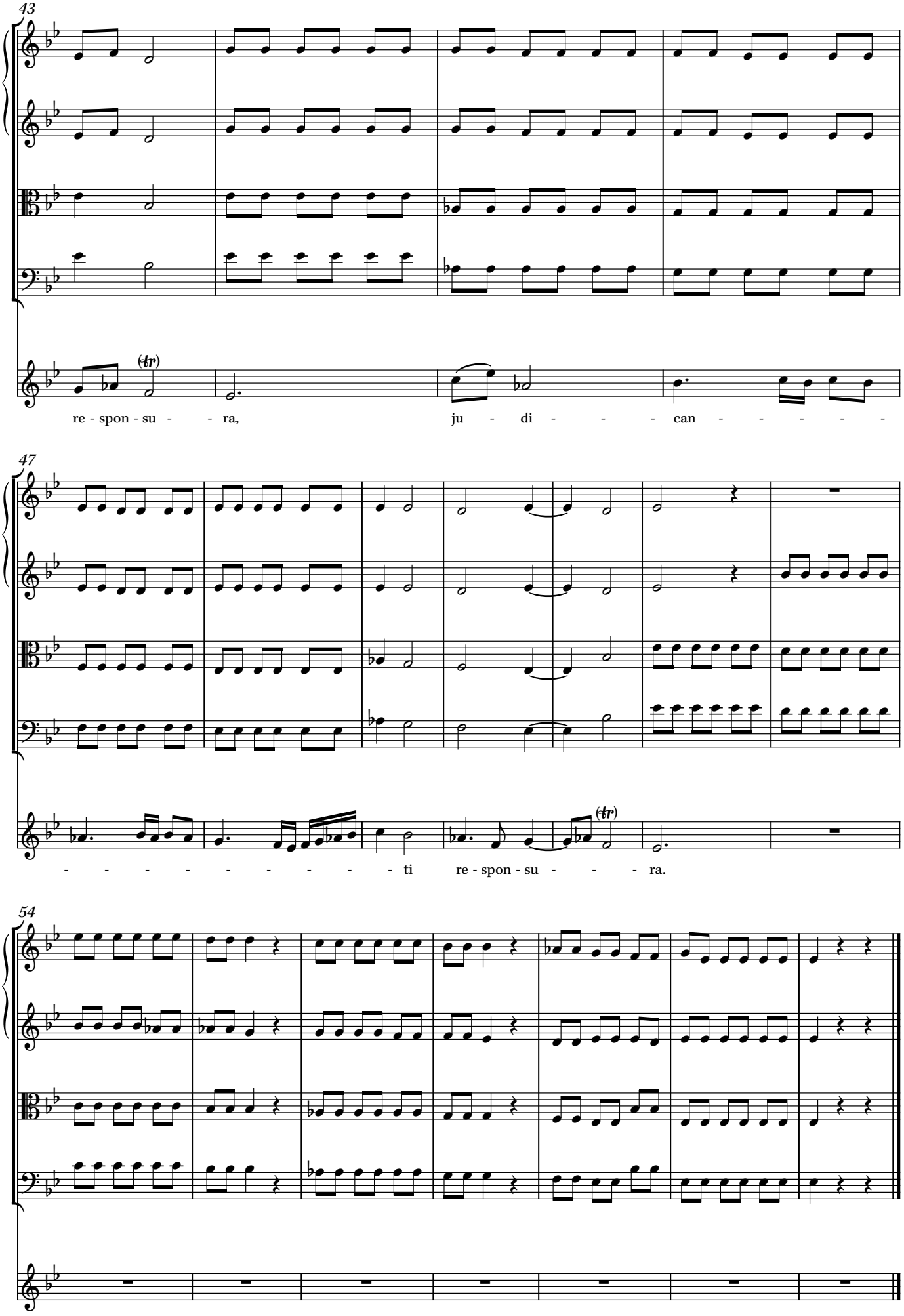

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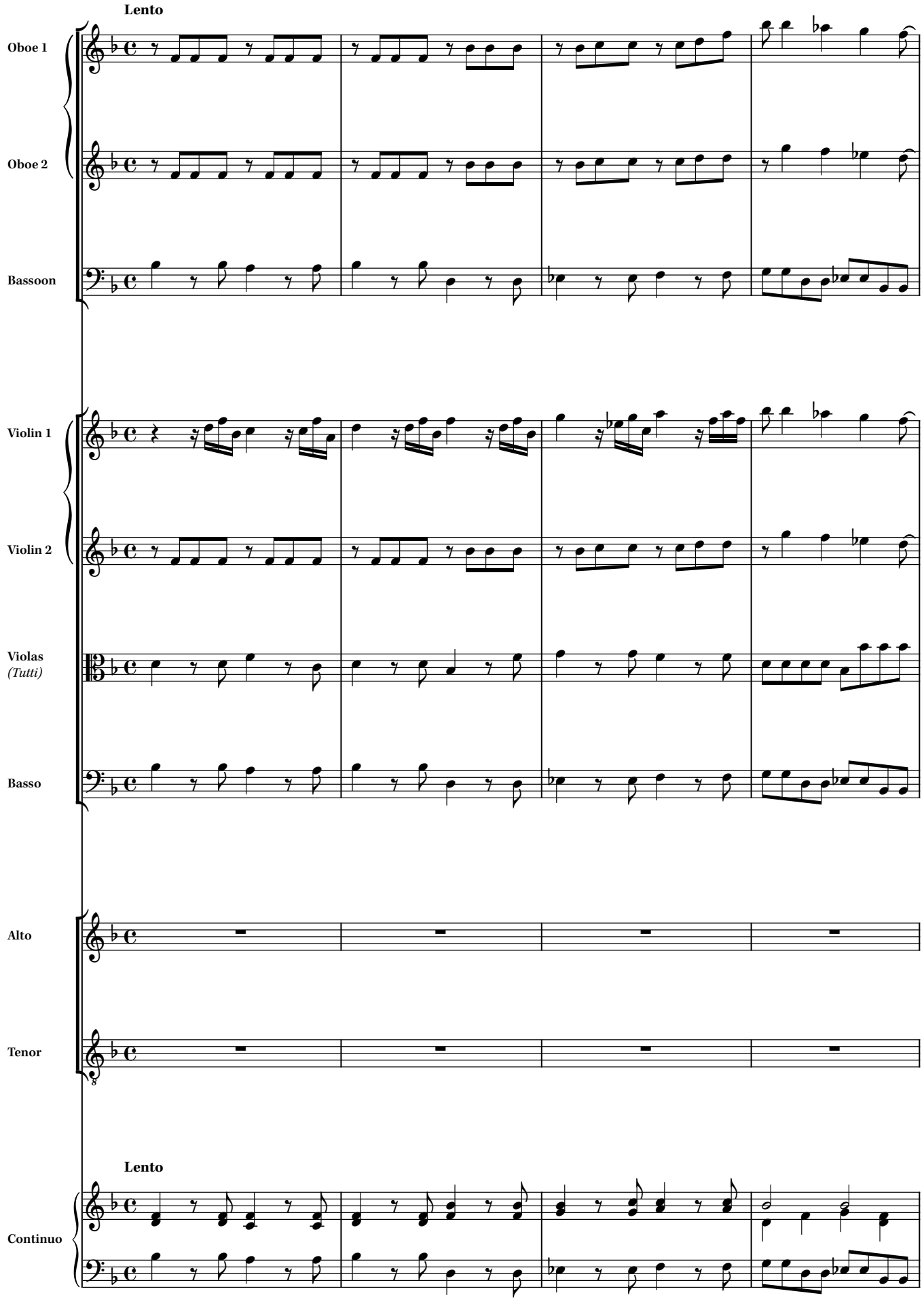
7. Liber scriptus



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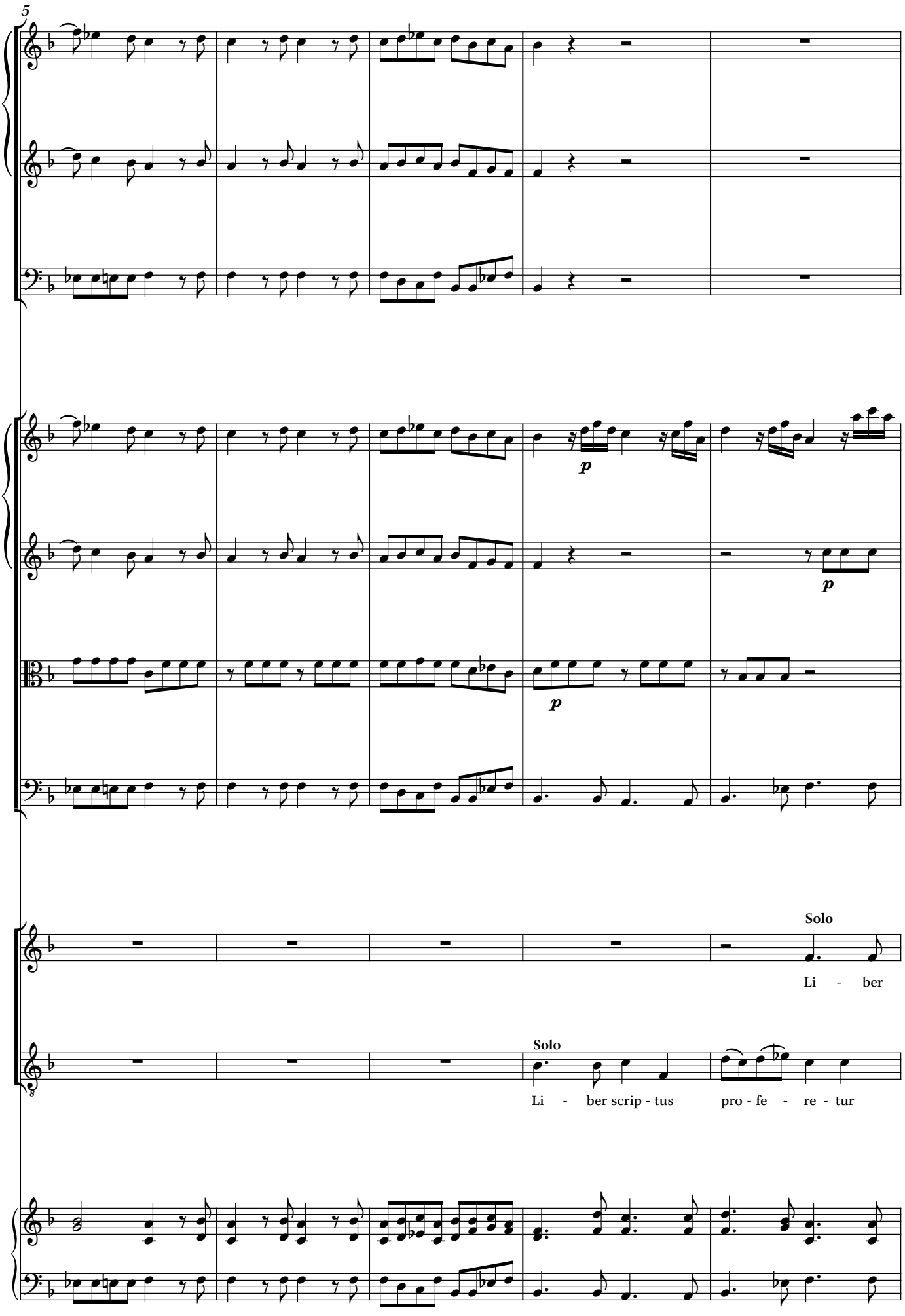

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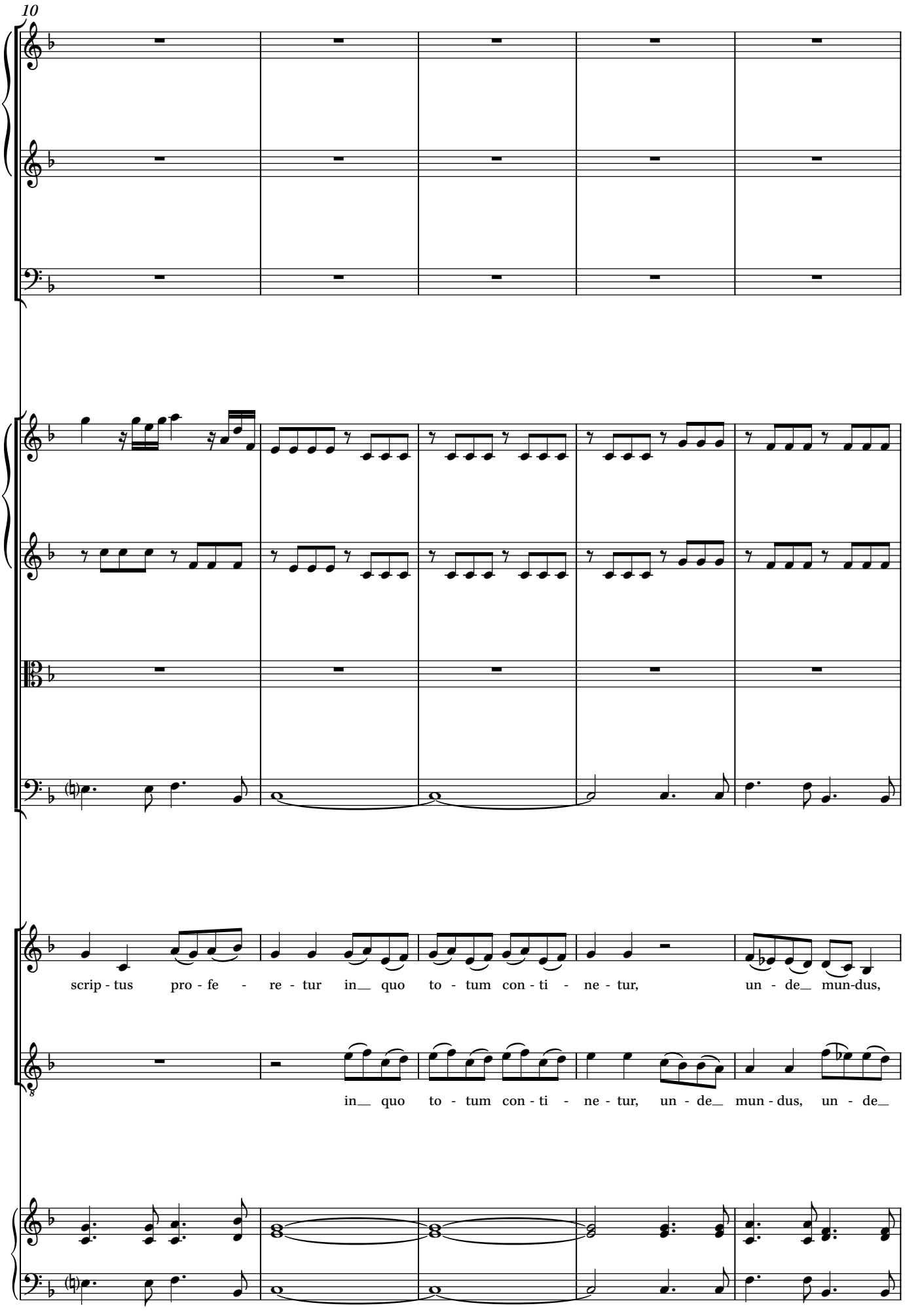

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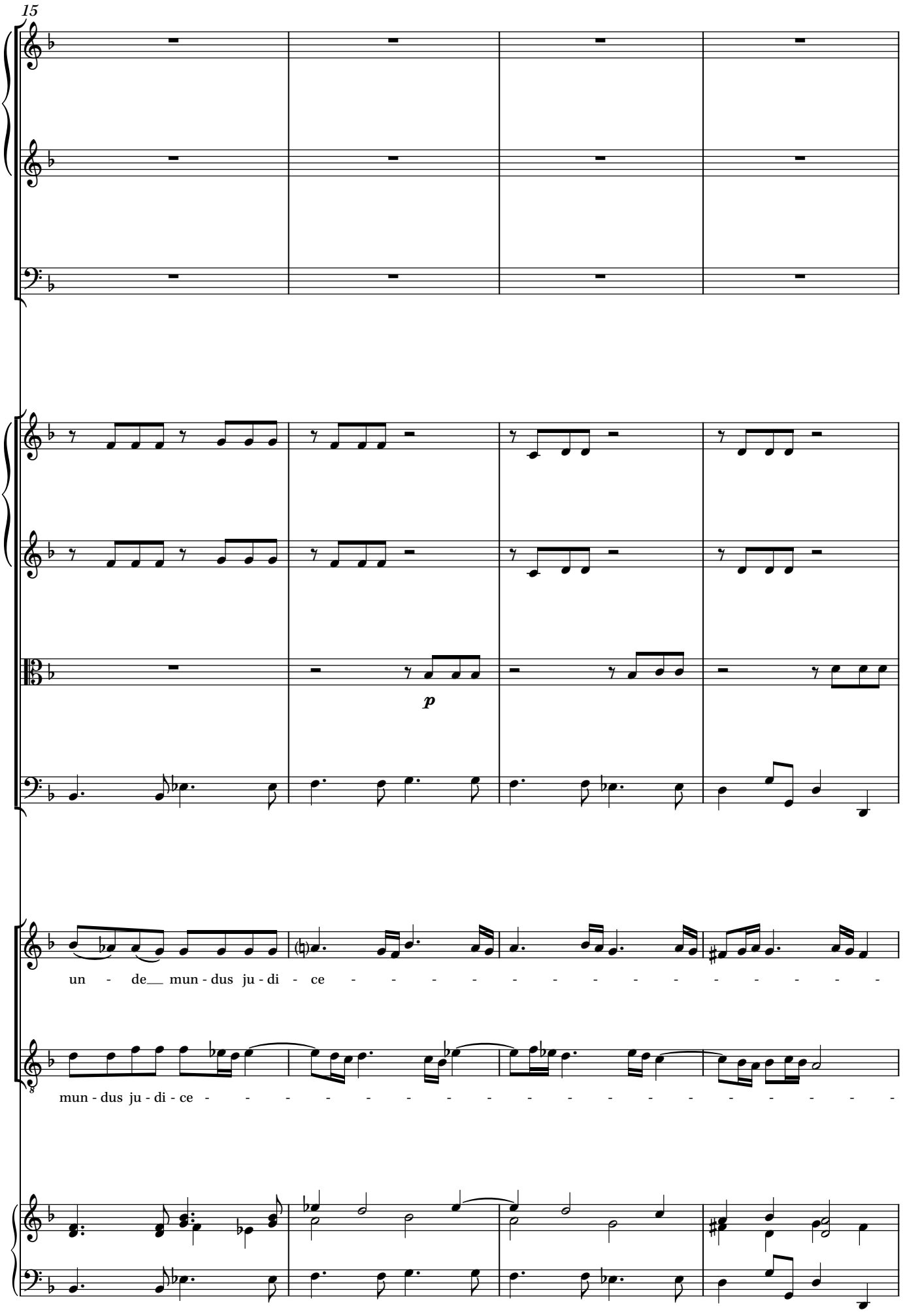

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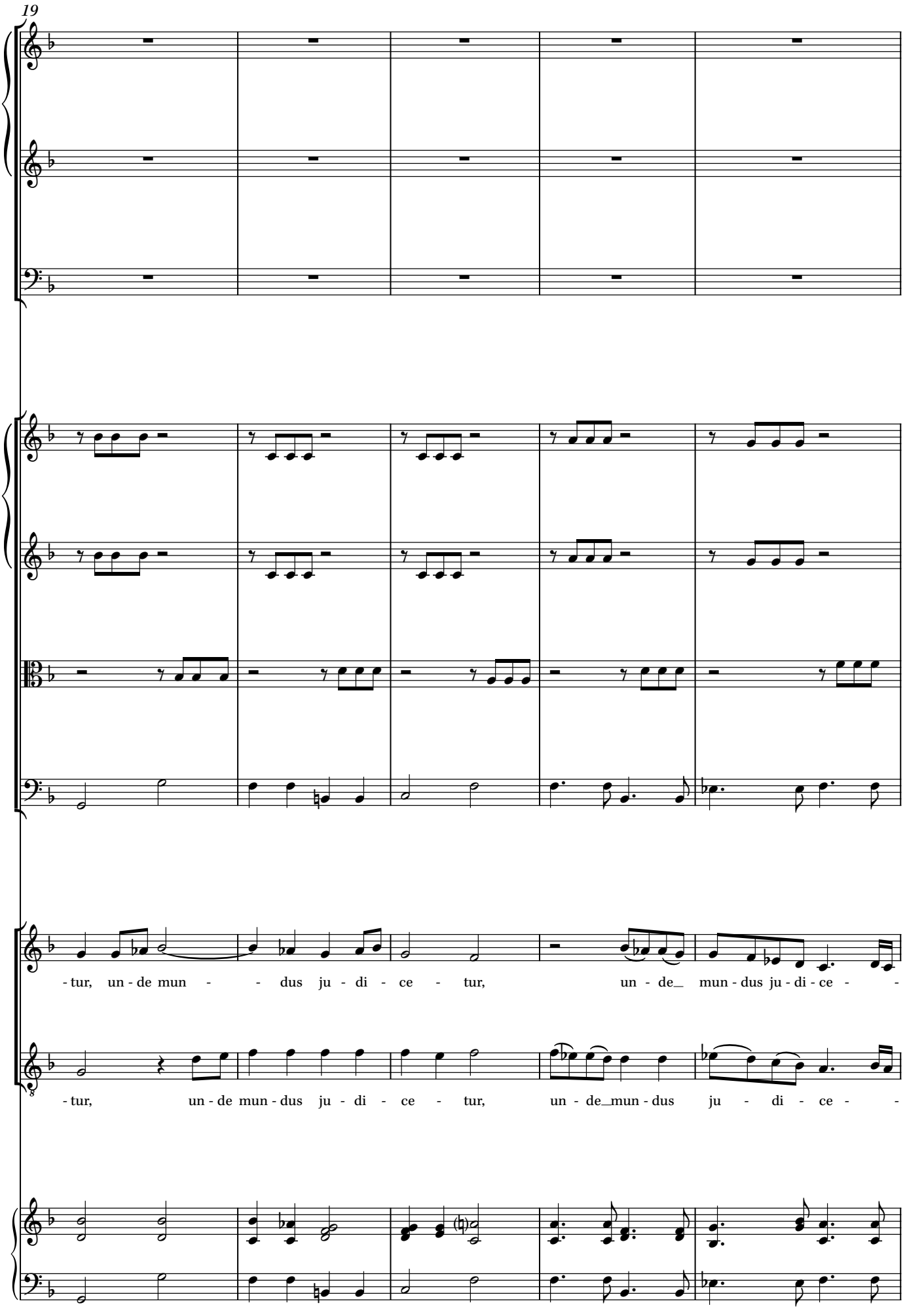

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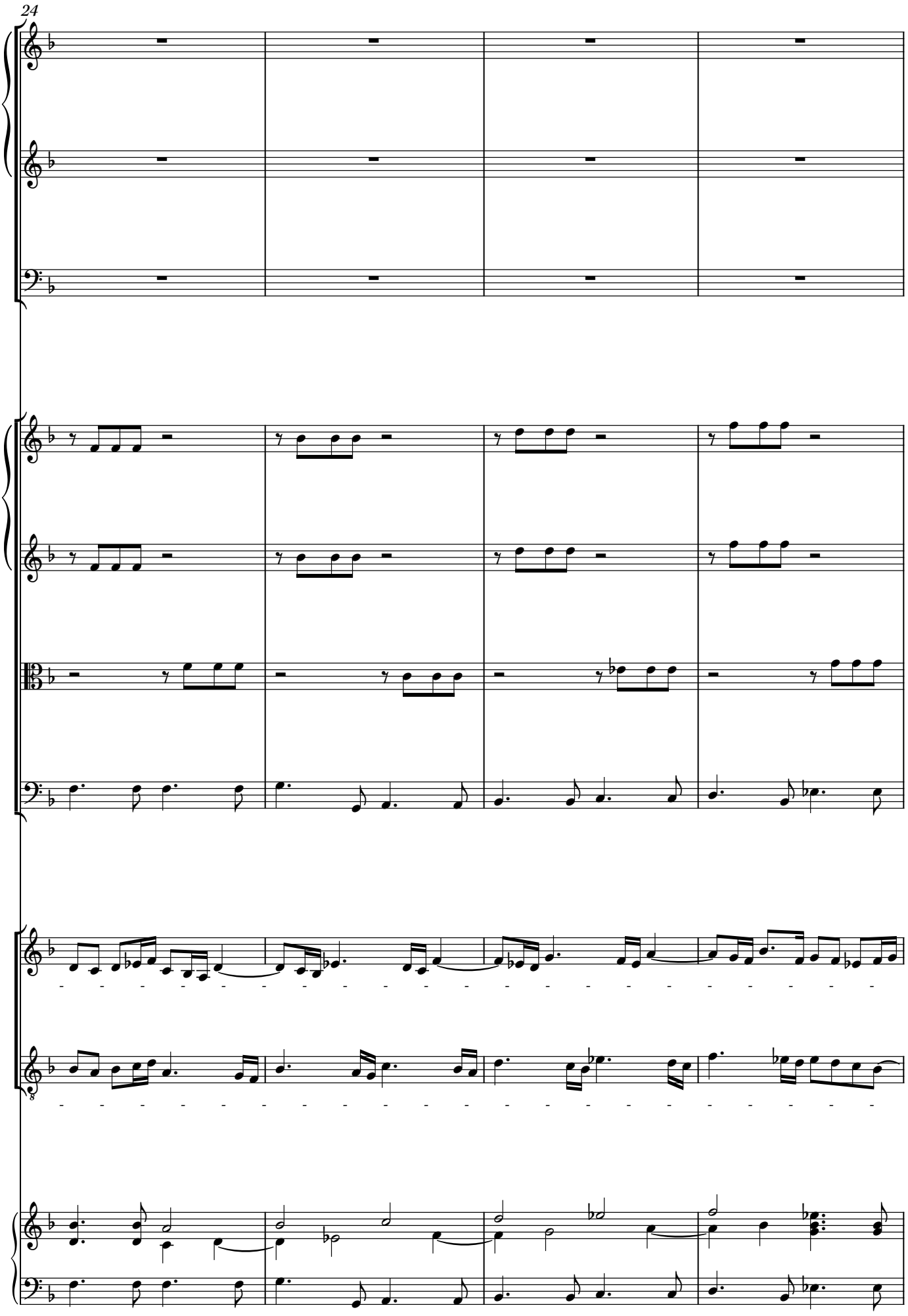

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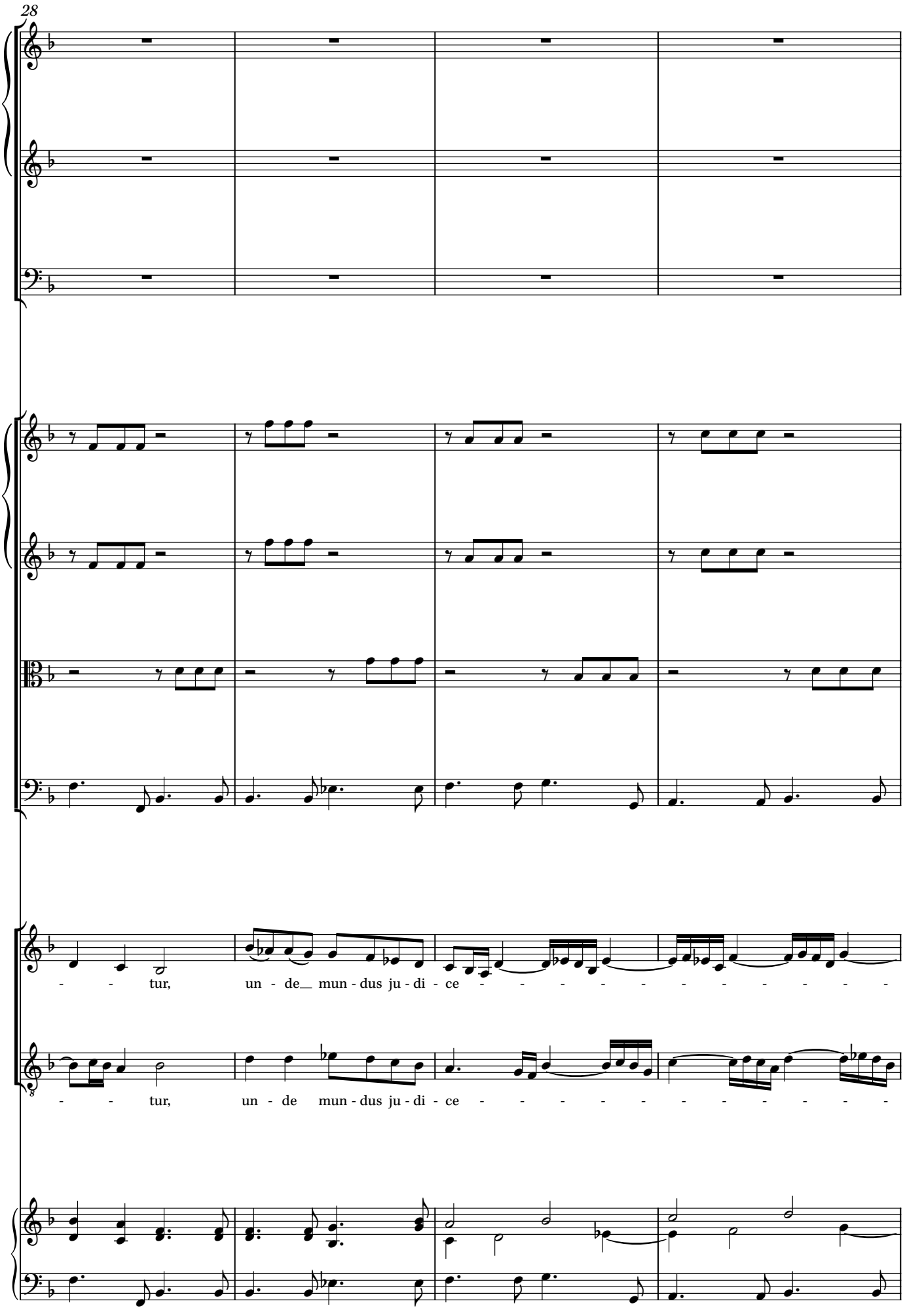

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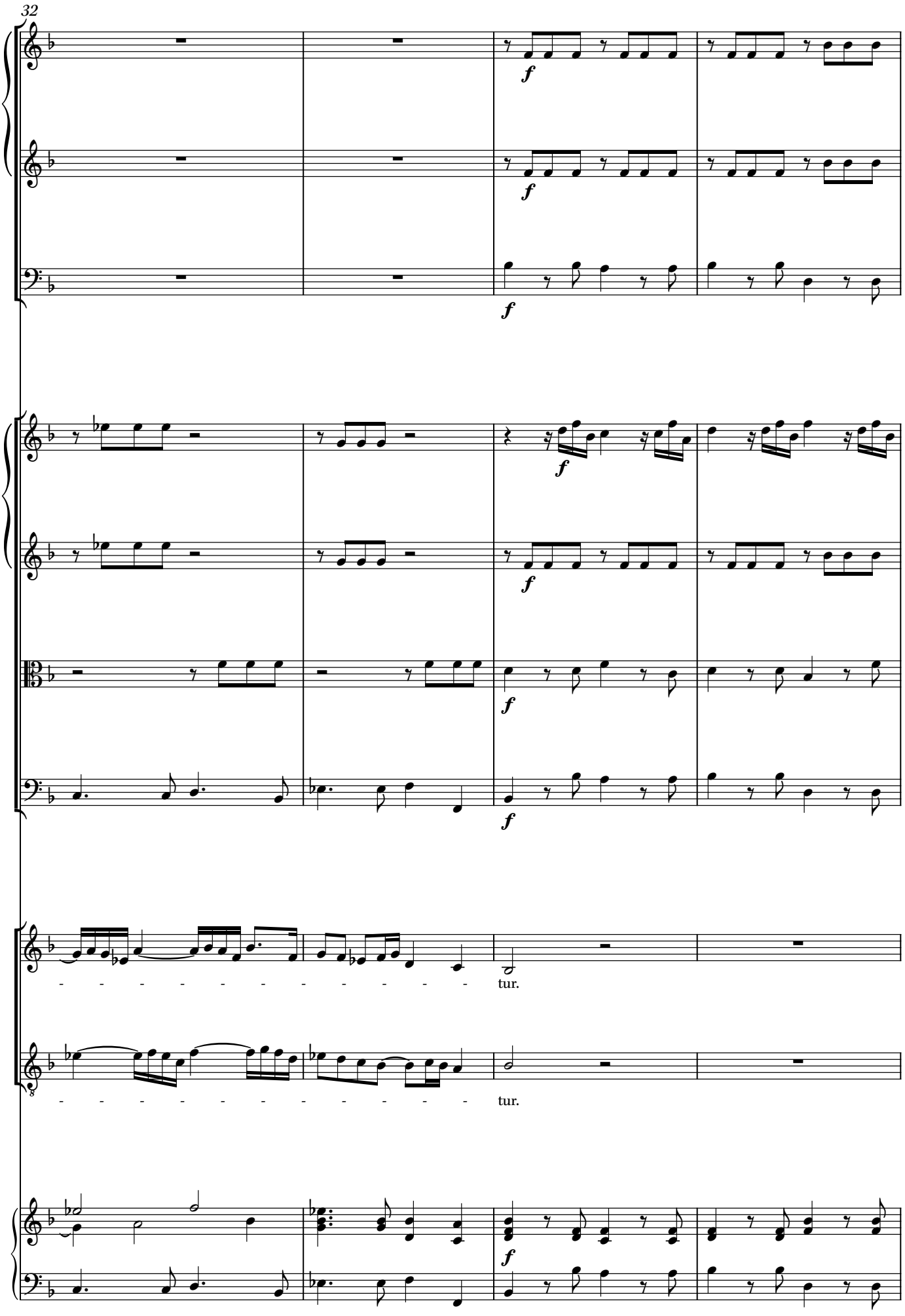

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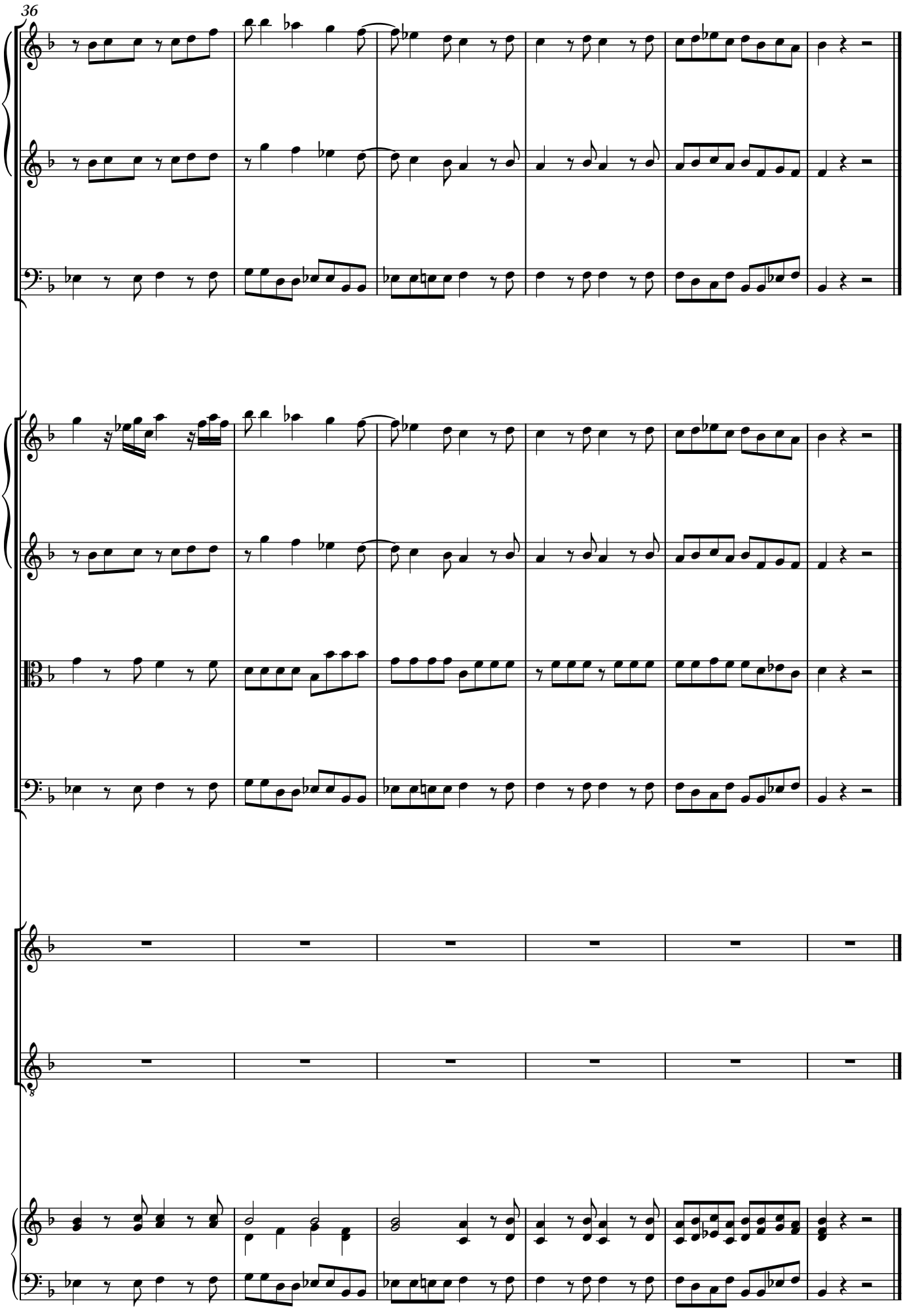

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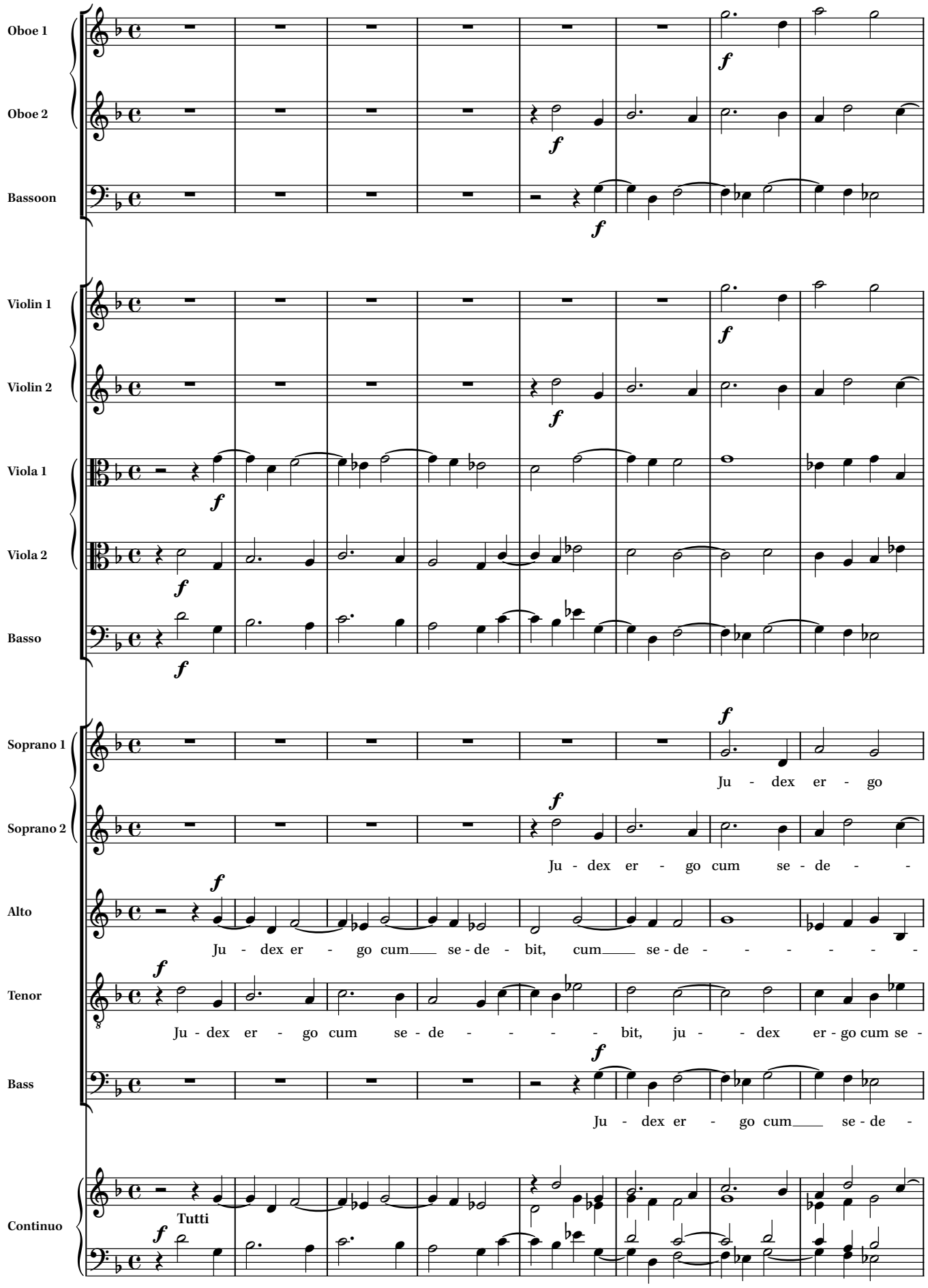
8. Judex ergo



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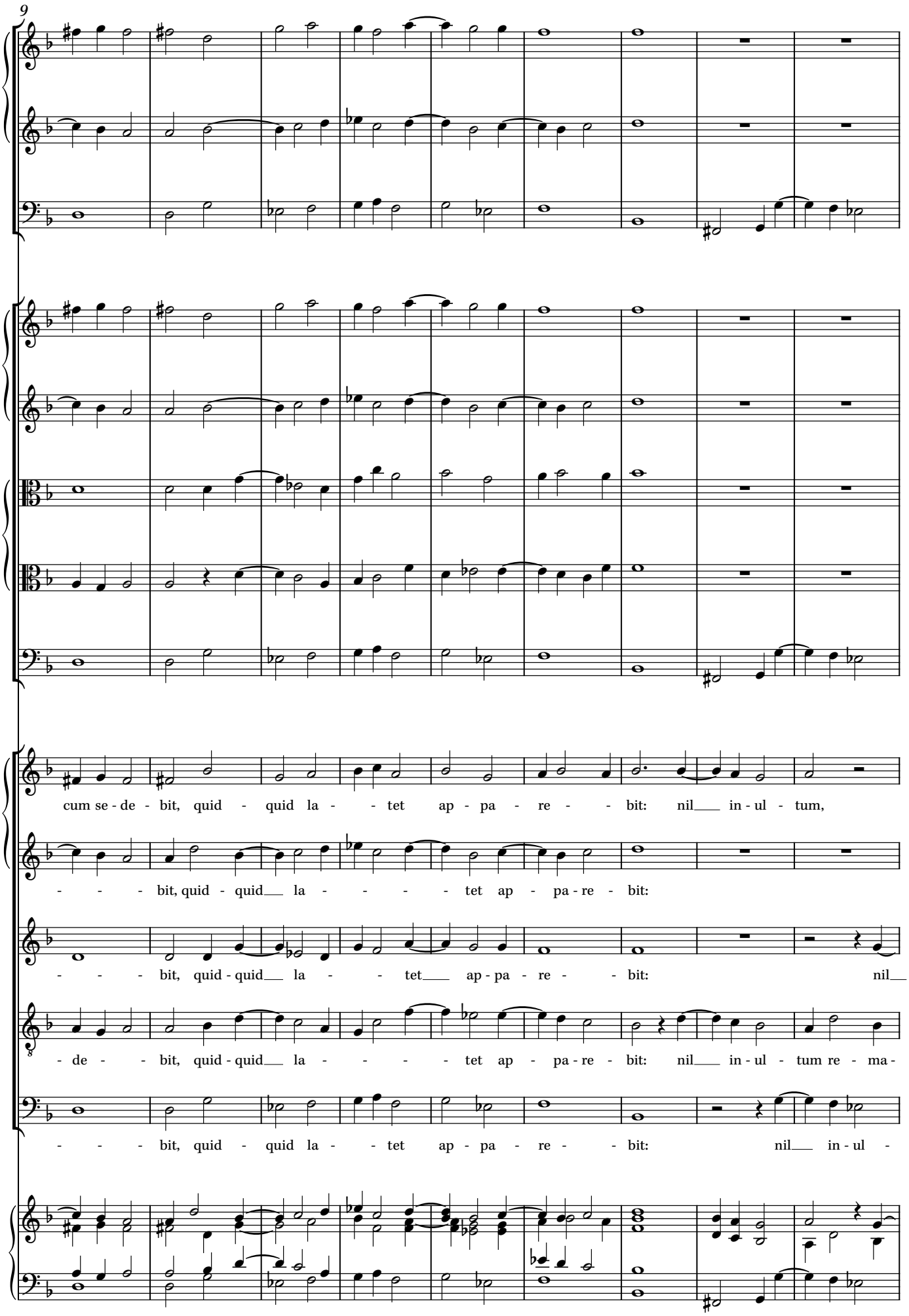

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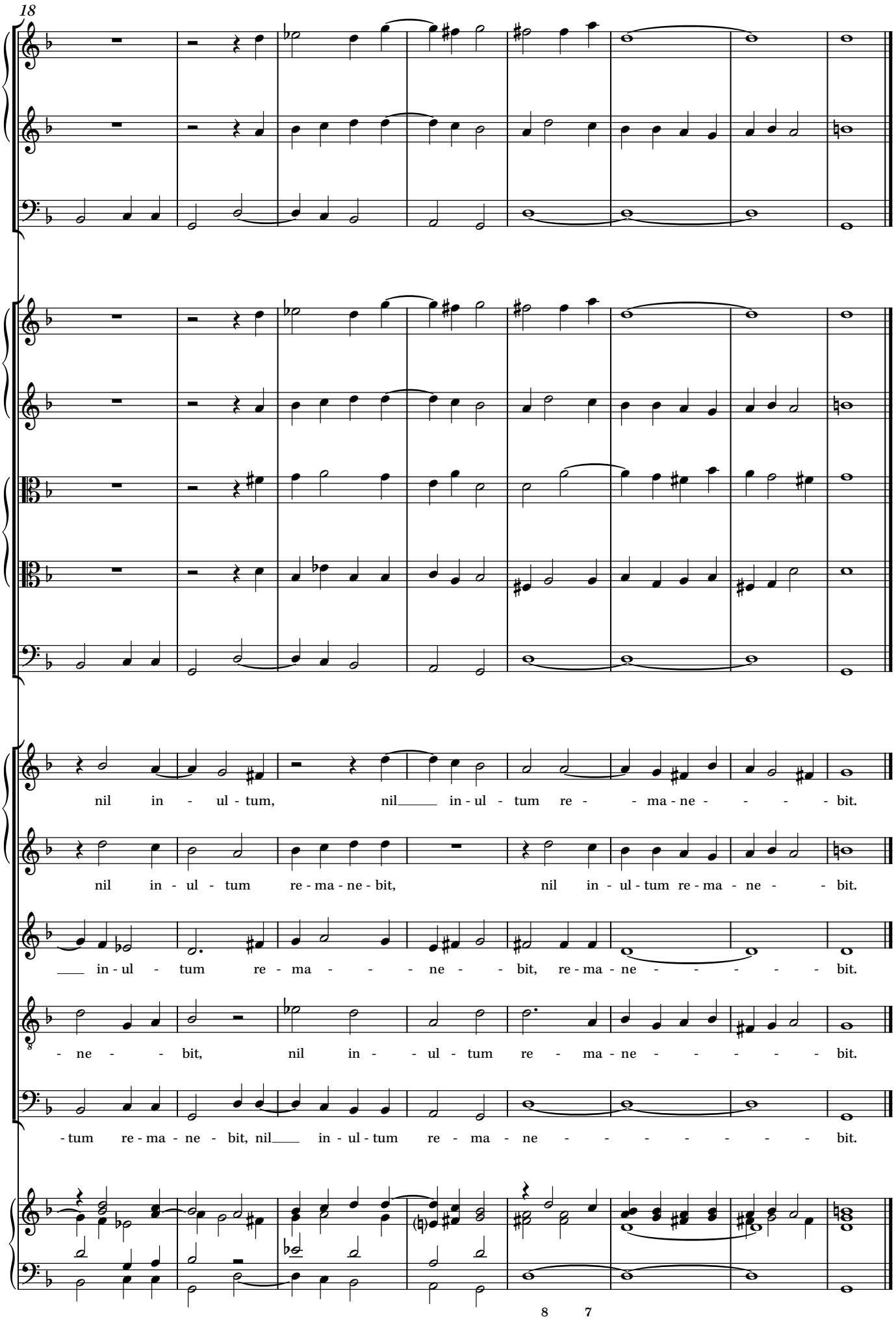

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9. Quid sum miser

Languido non presto
con sordino

Trumpet in C

Solo

Oboe 1

Oboe 2

Bassoon

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Languido non presto

Continuo

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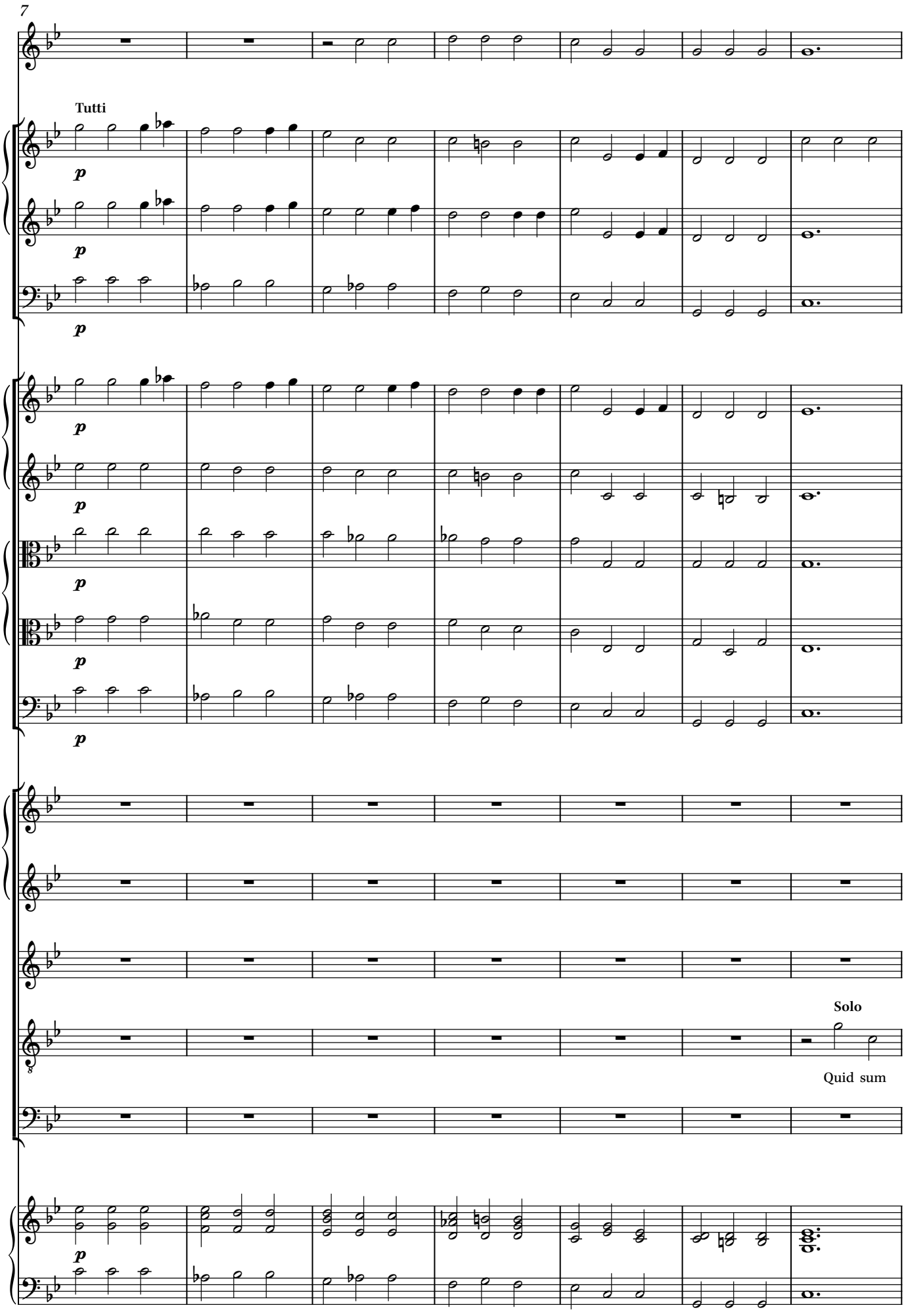

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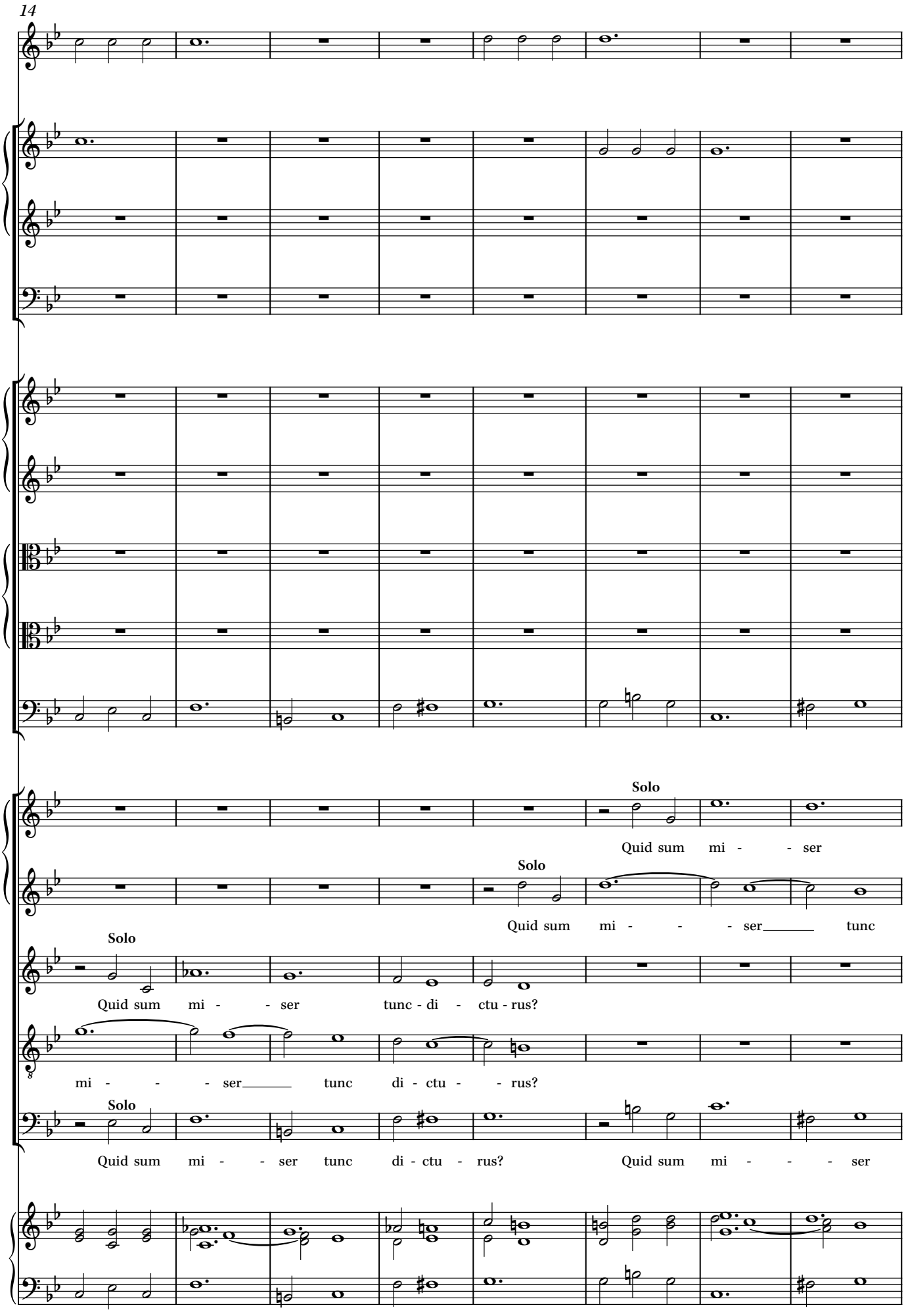

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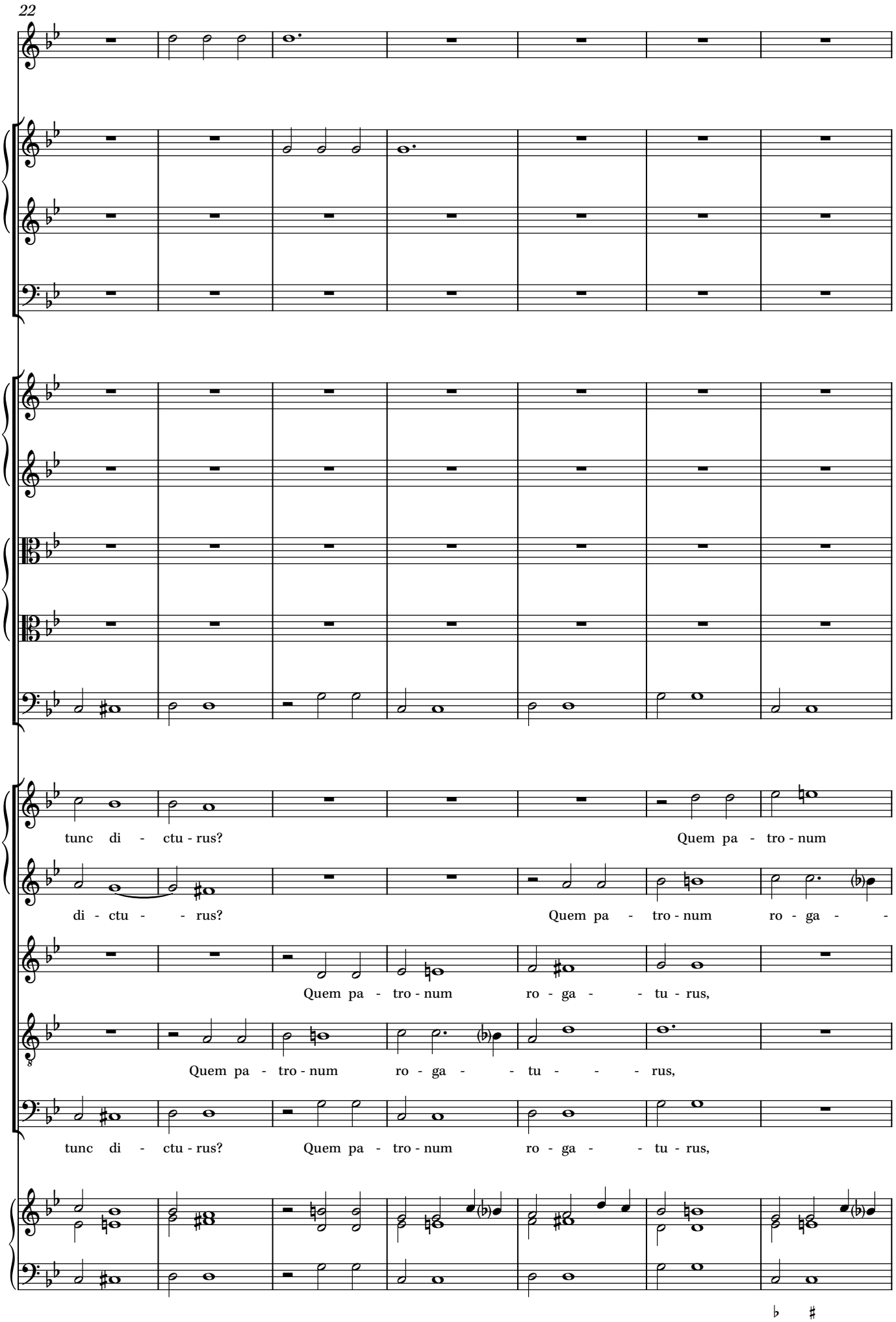

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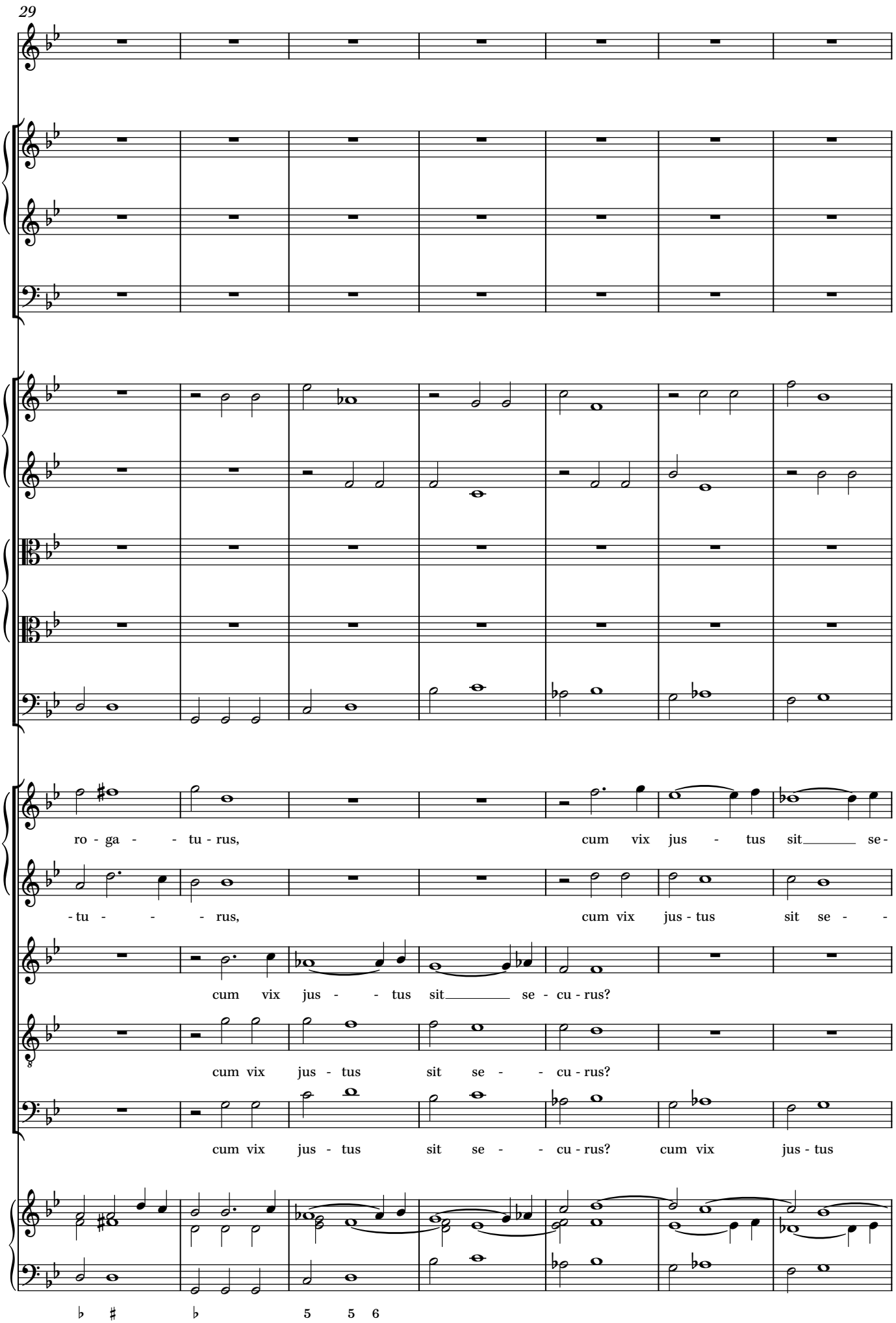

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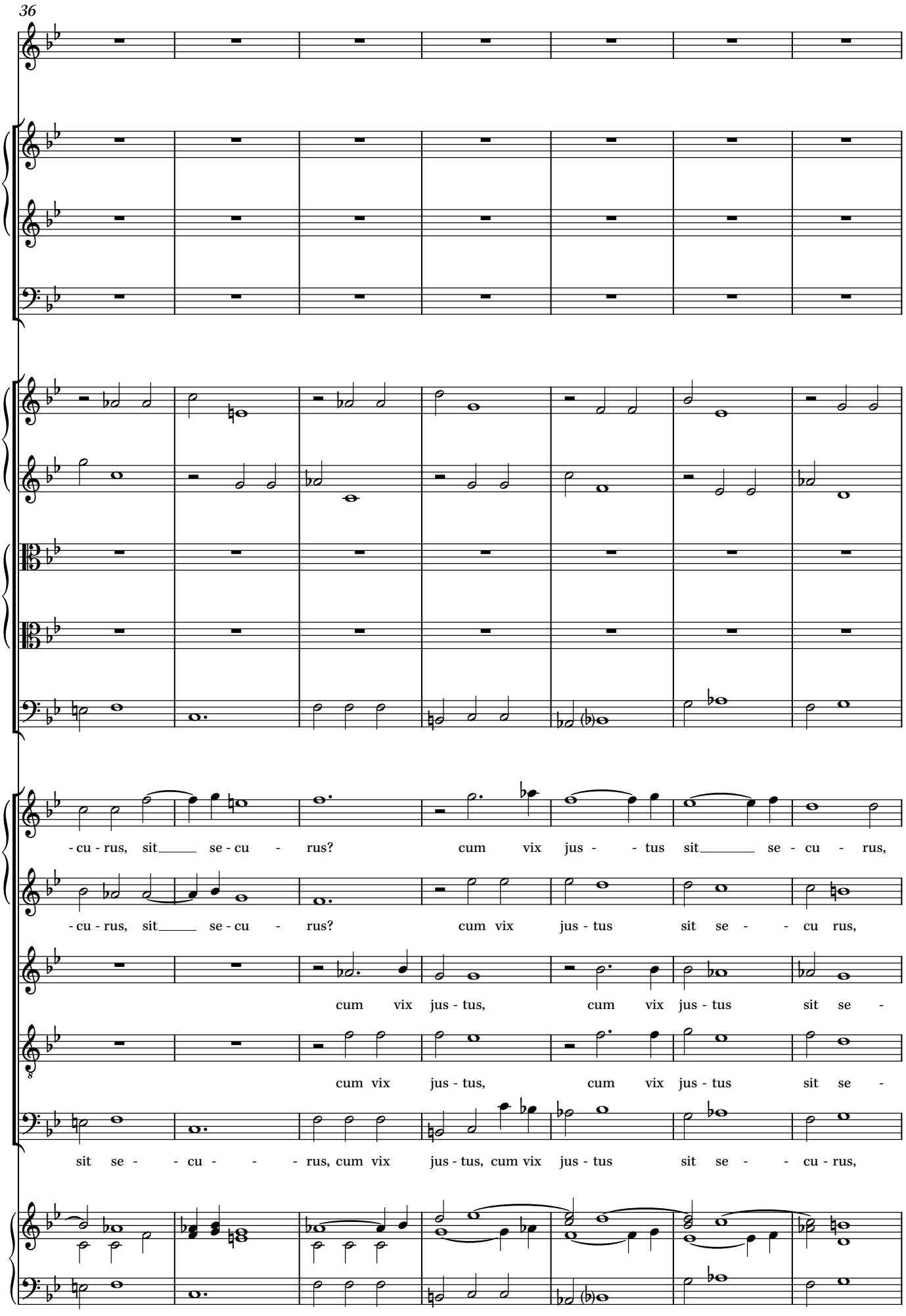

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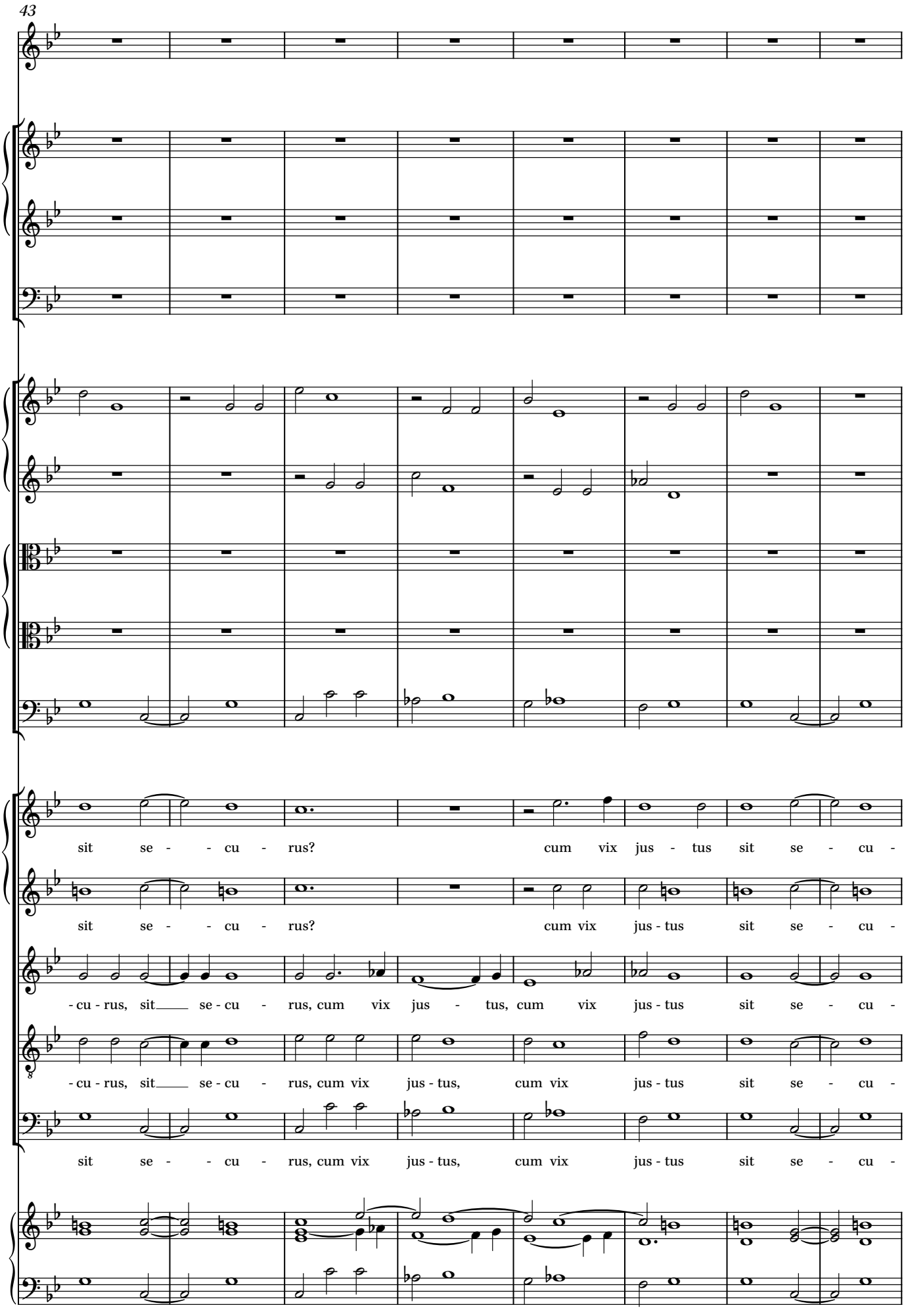

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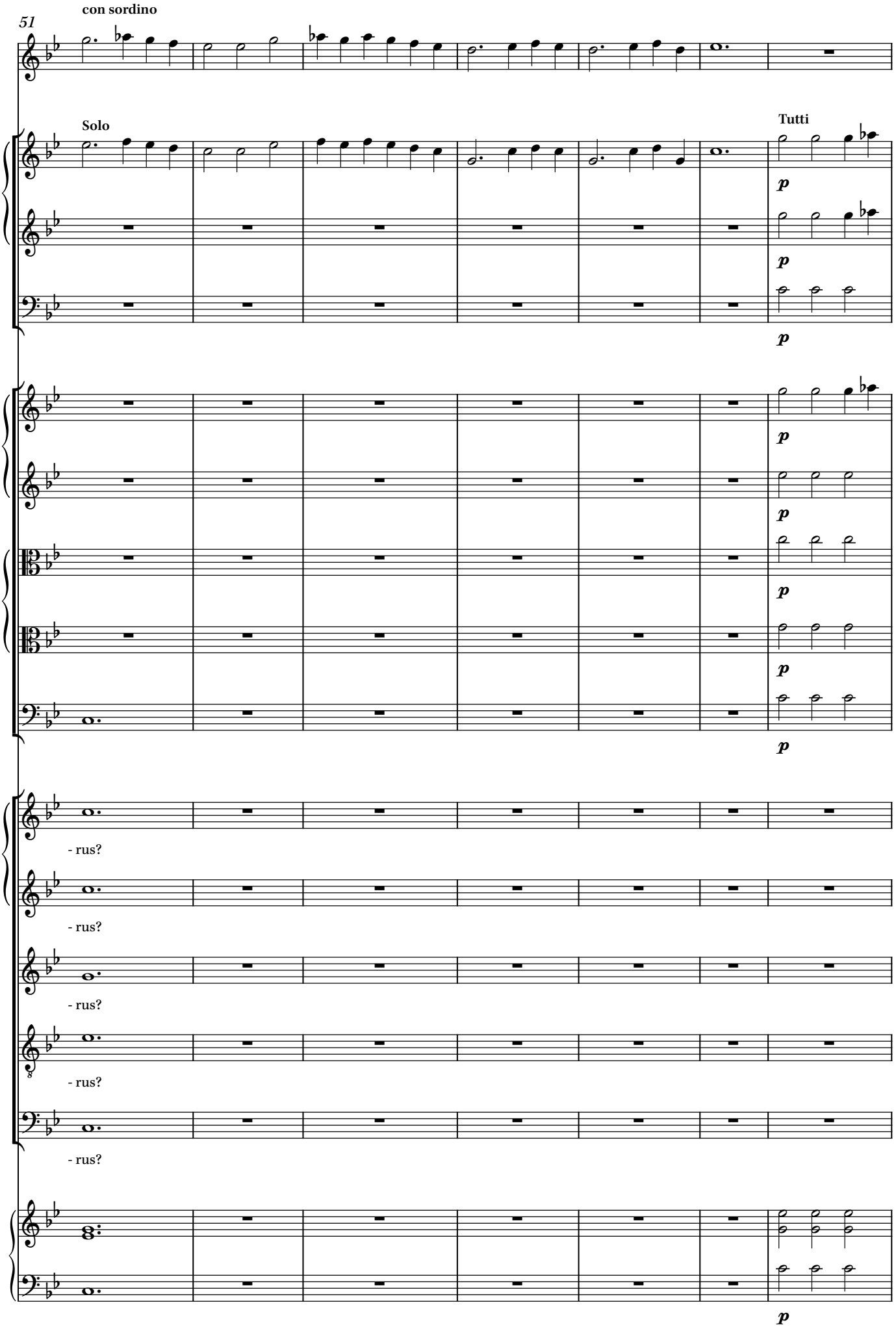

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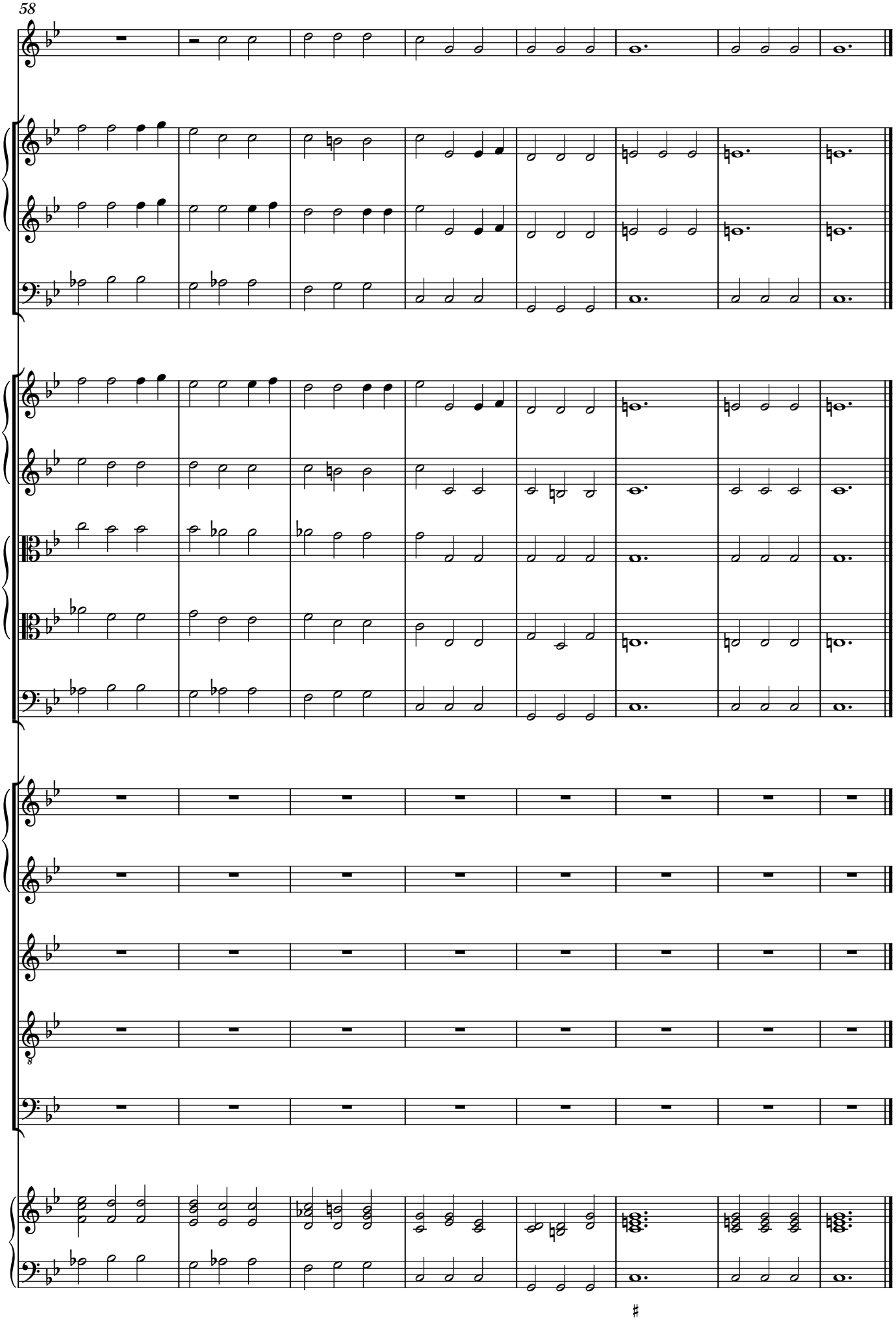

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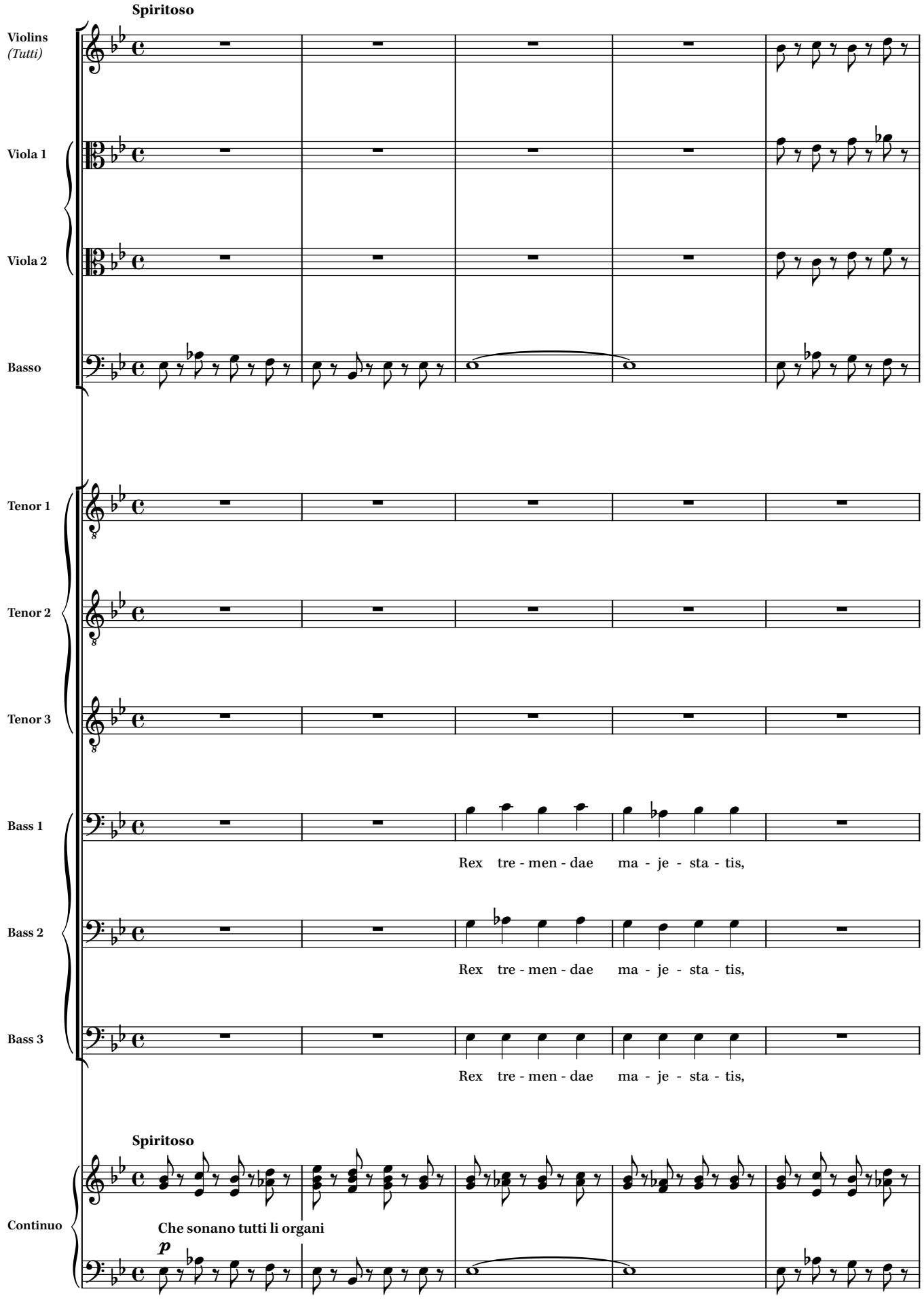
10. Rex tremendae



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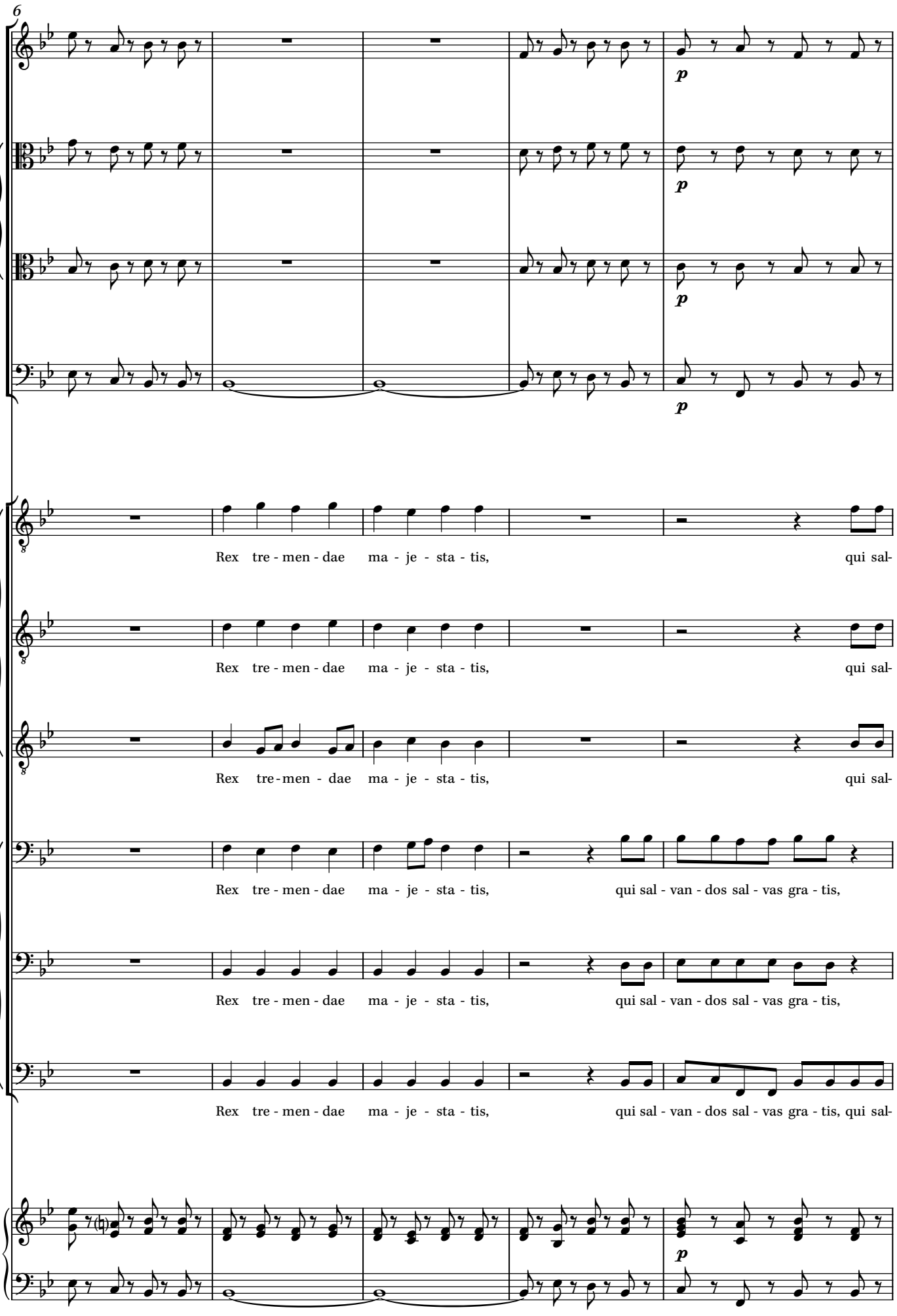

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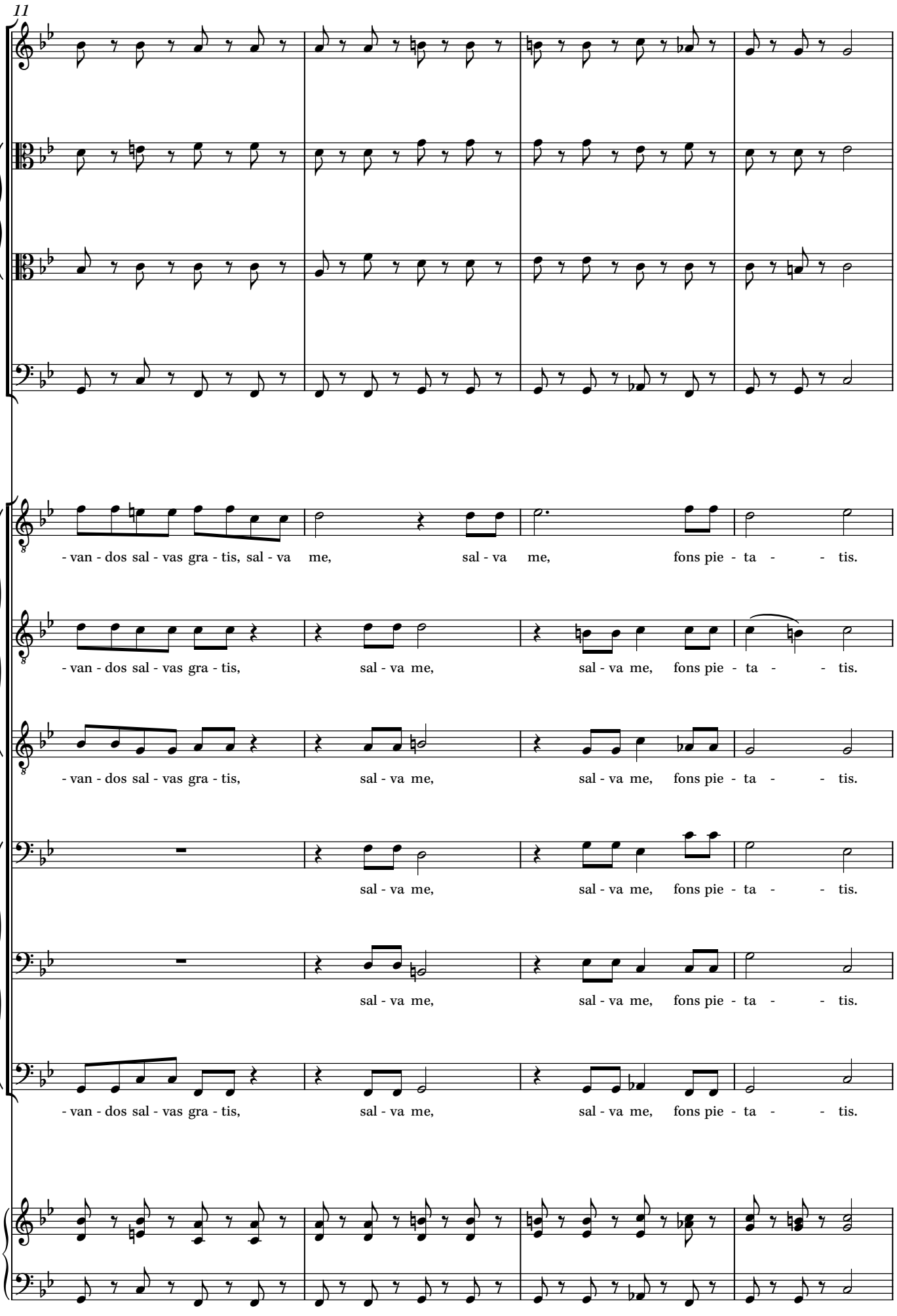

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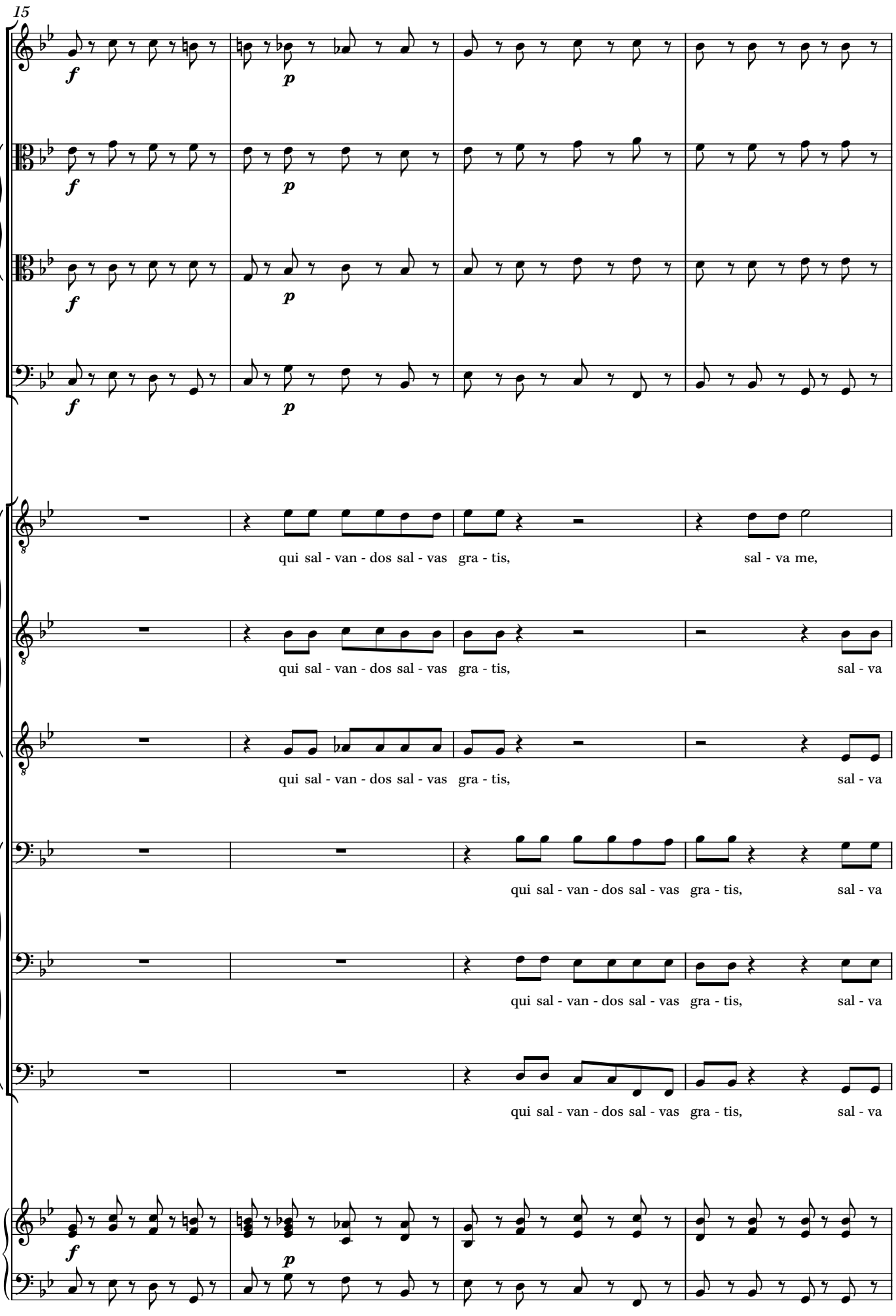

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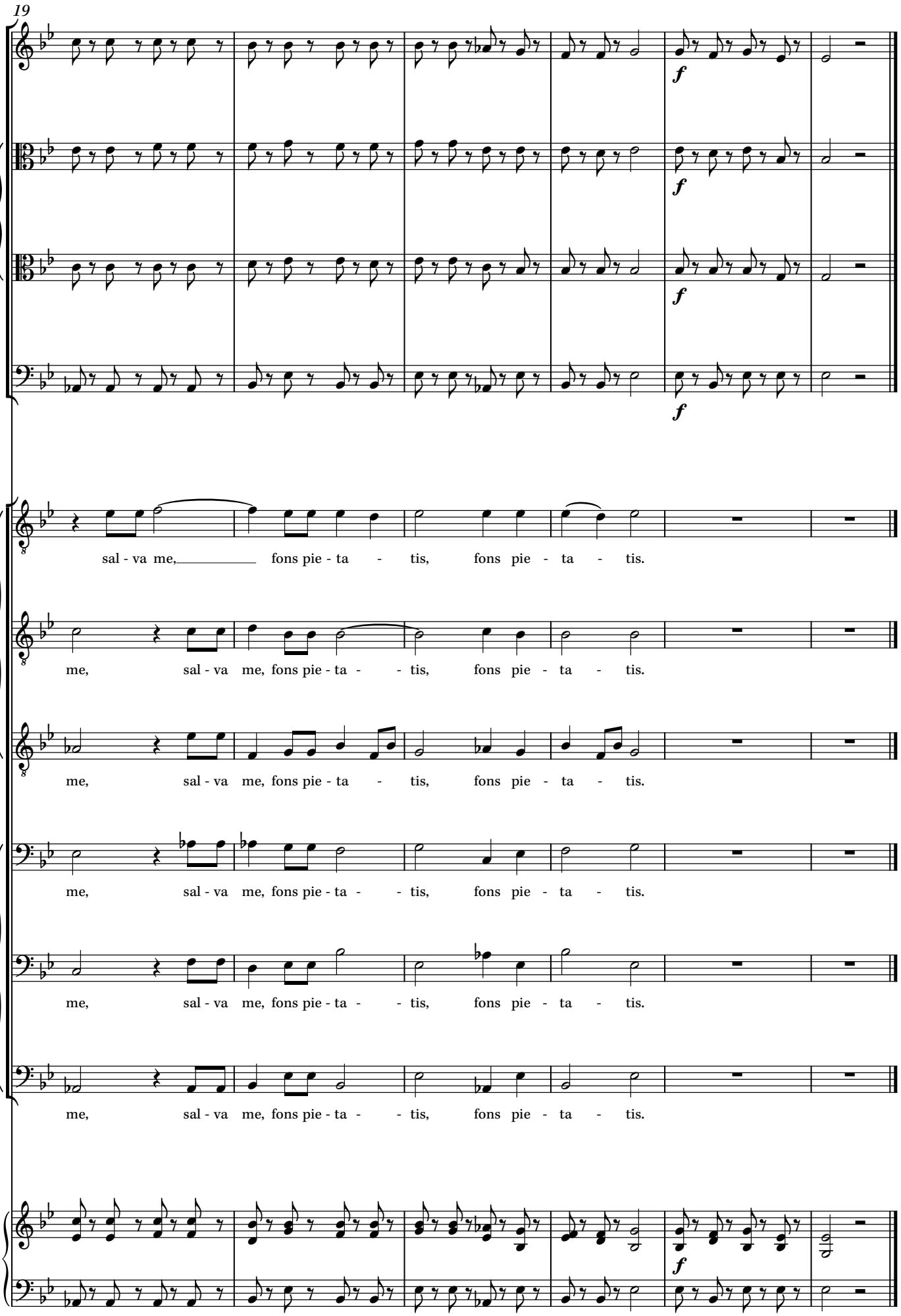

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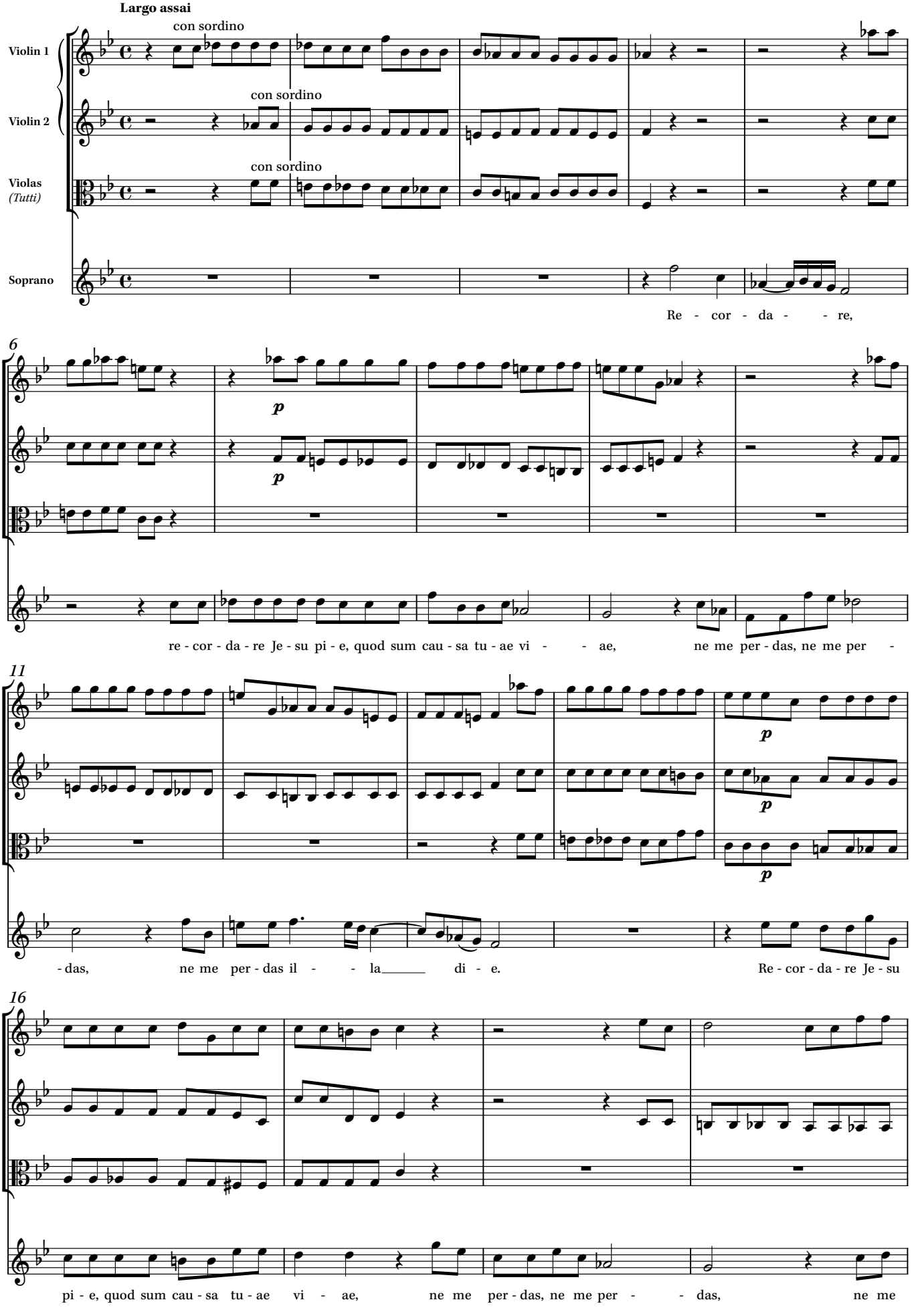
11. Recordare



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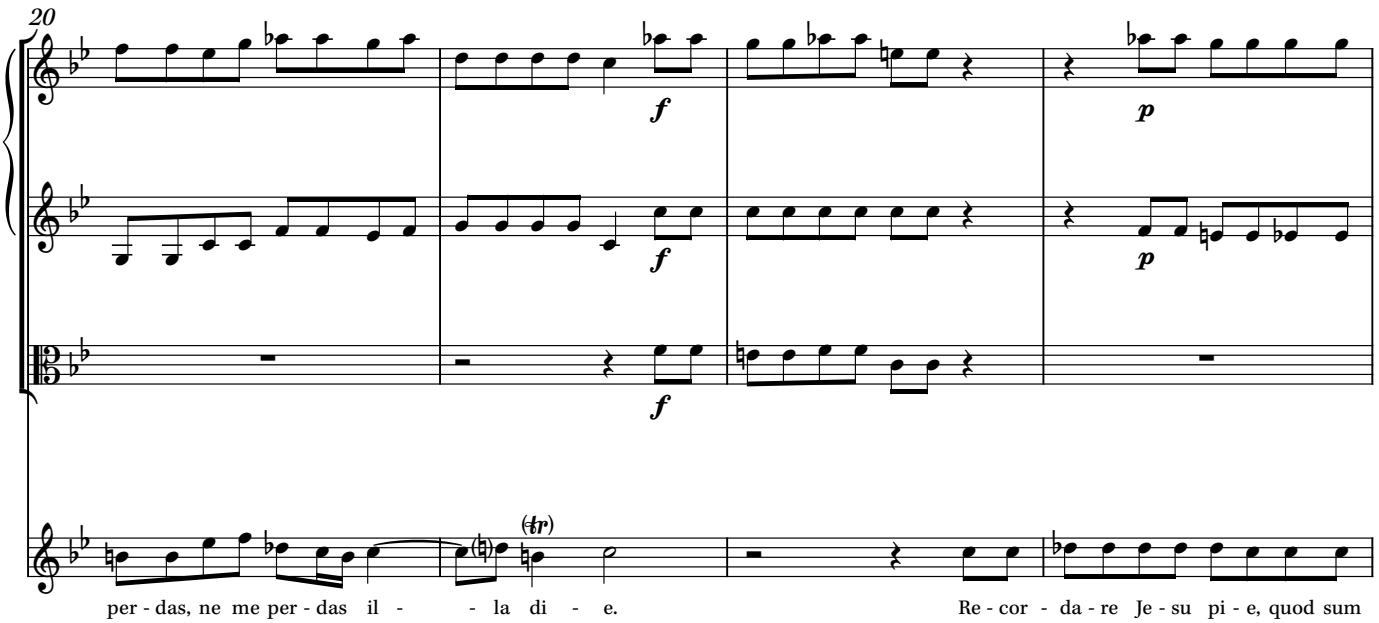

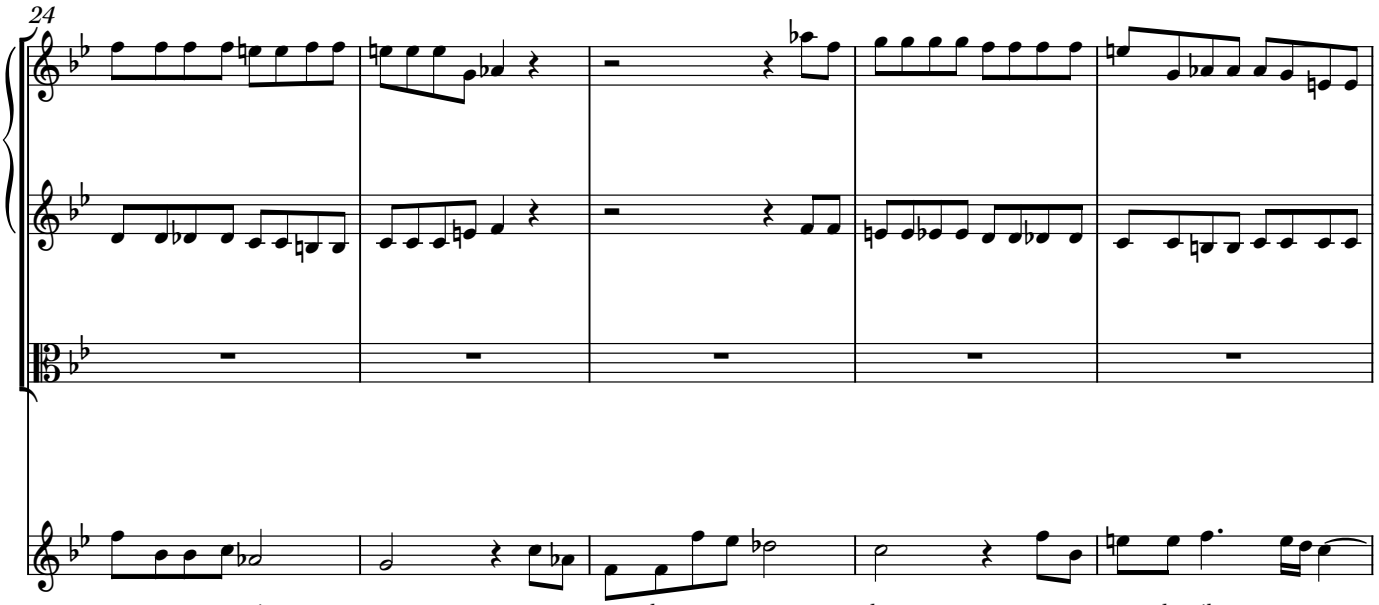

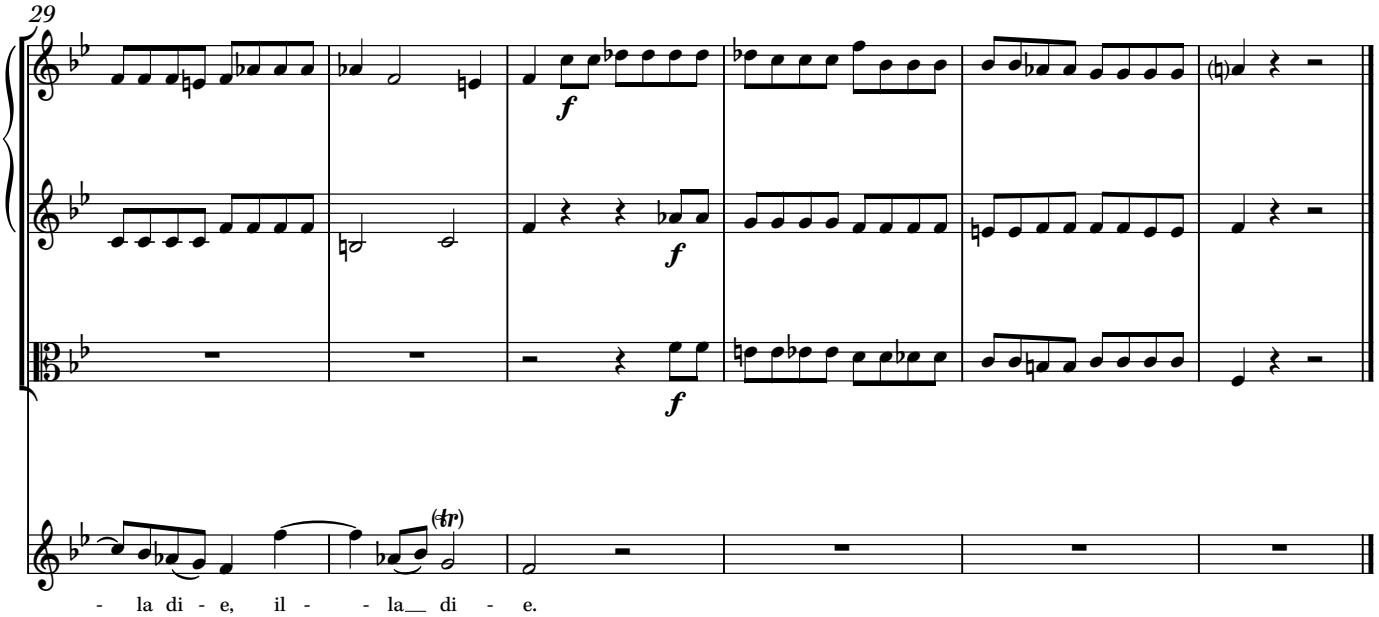

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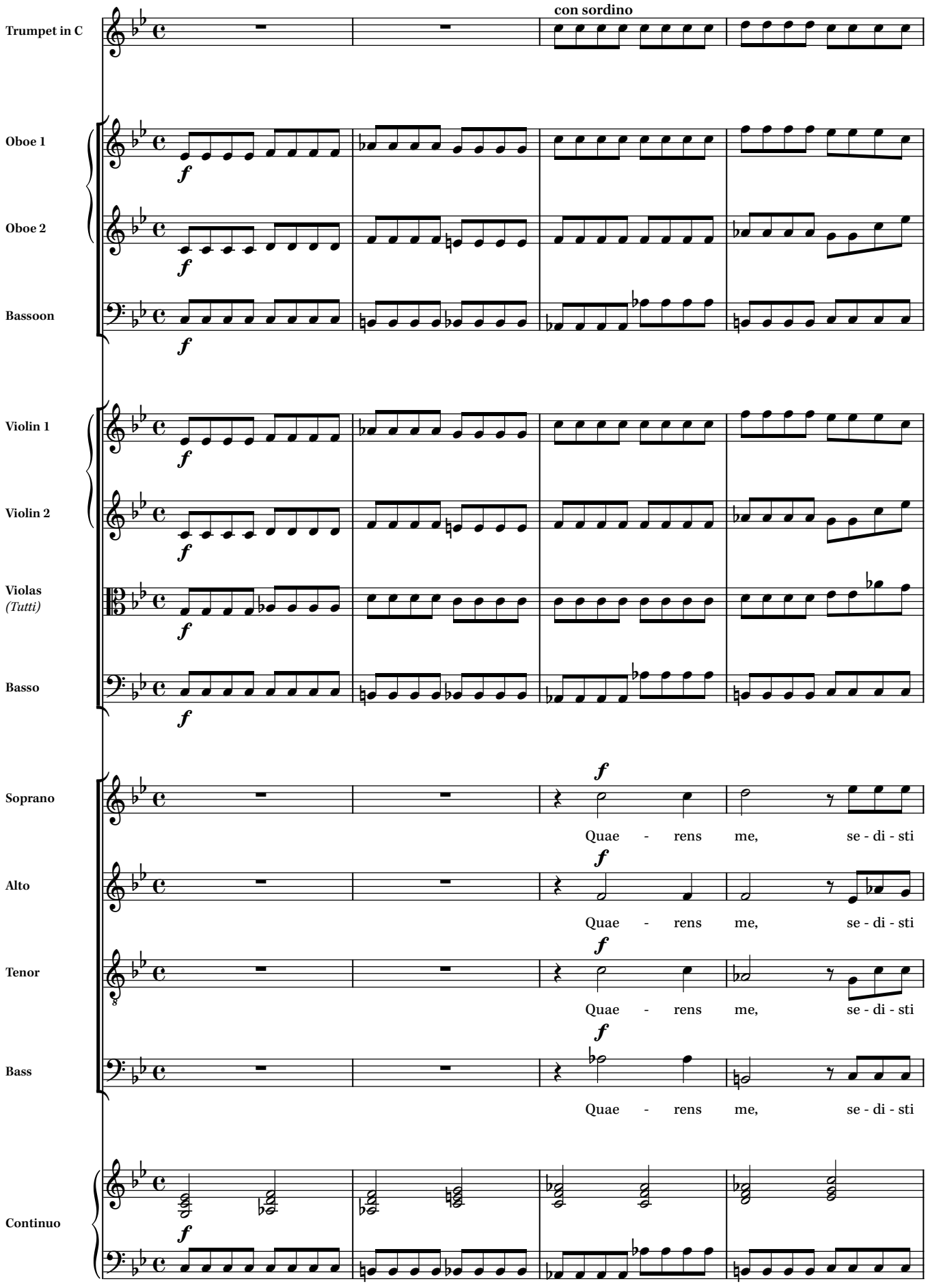
12. Quaerens me



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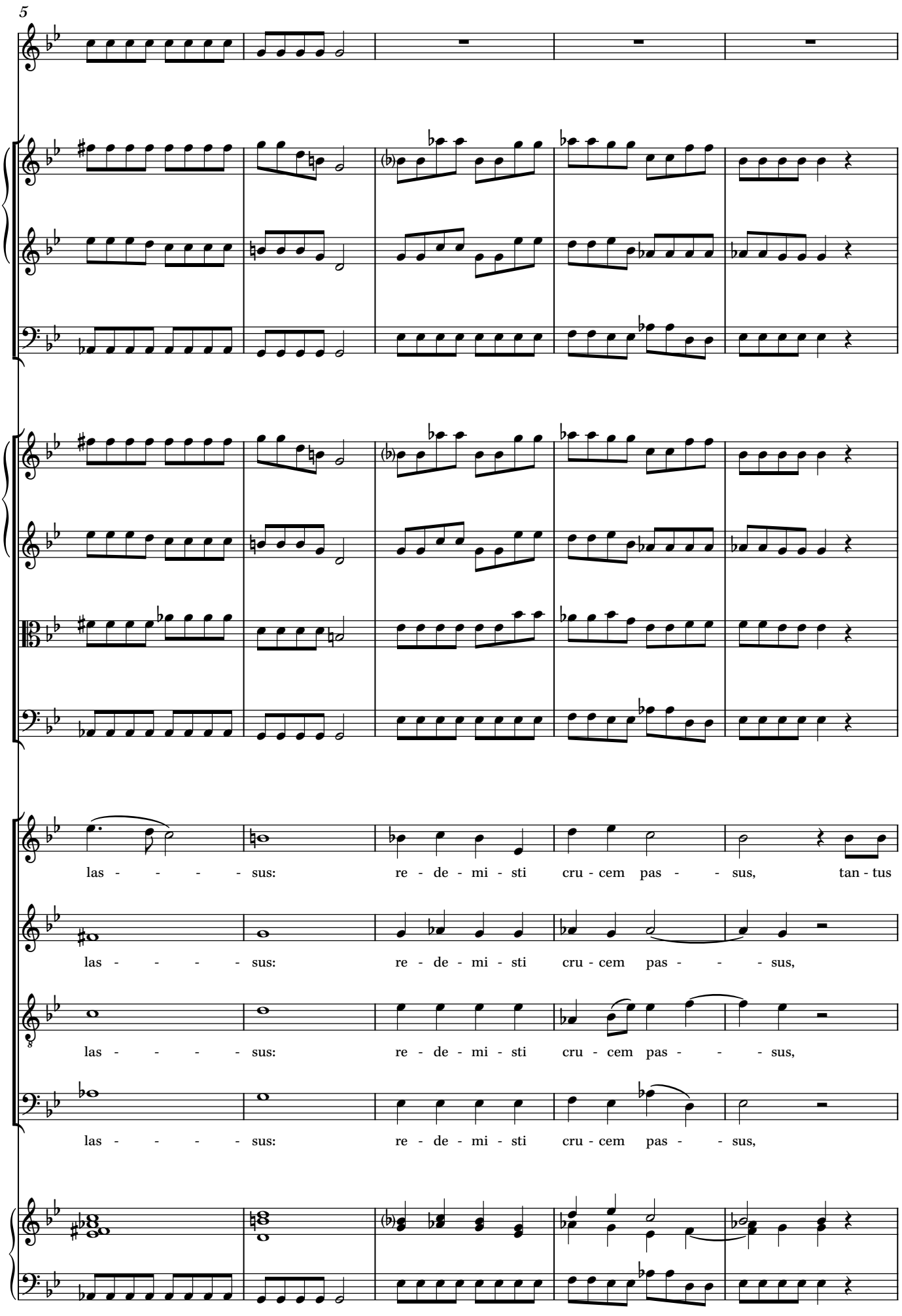

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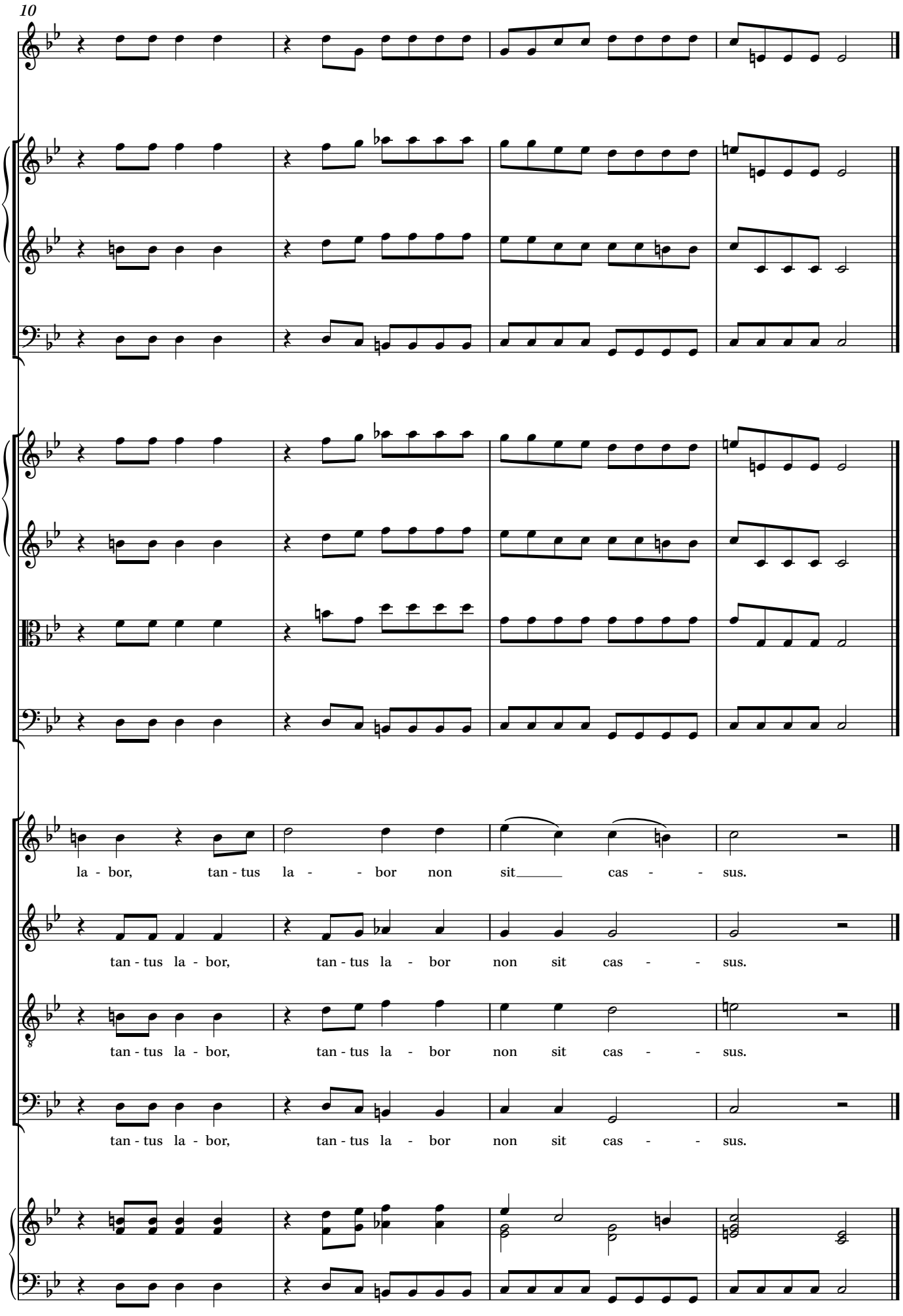

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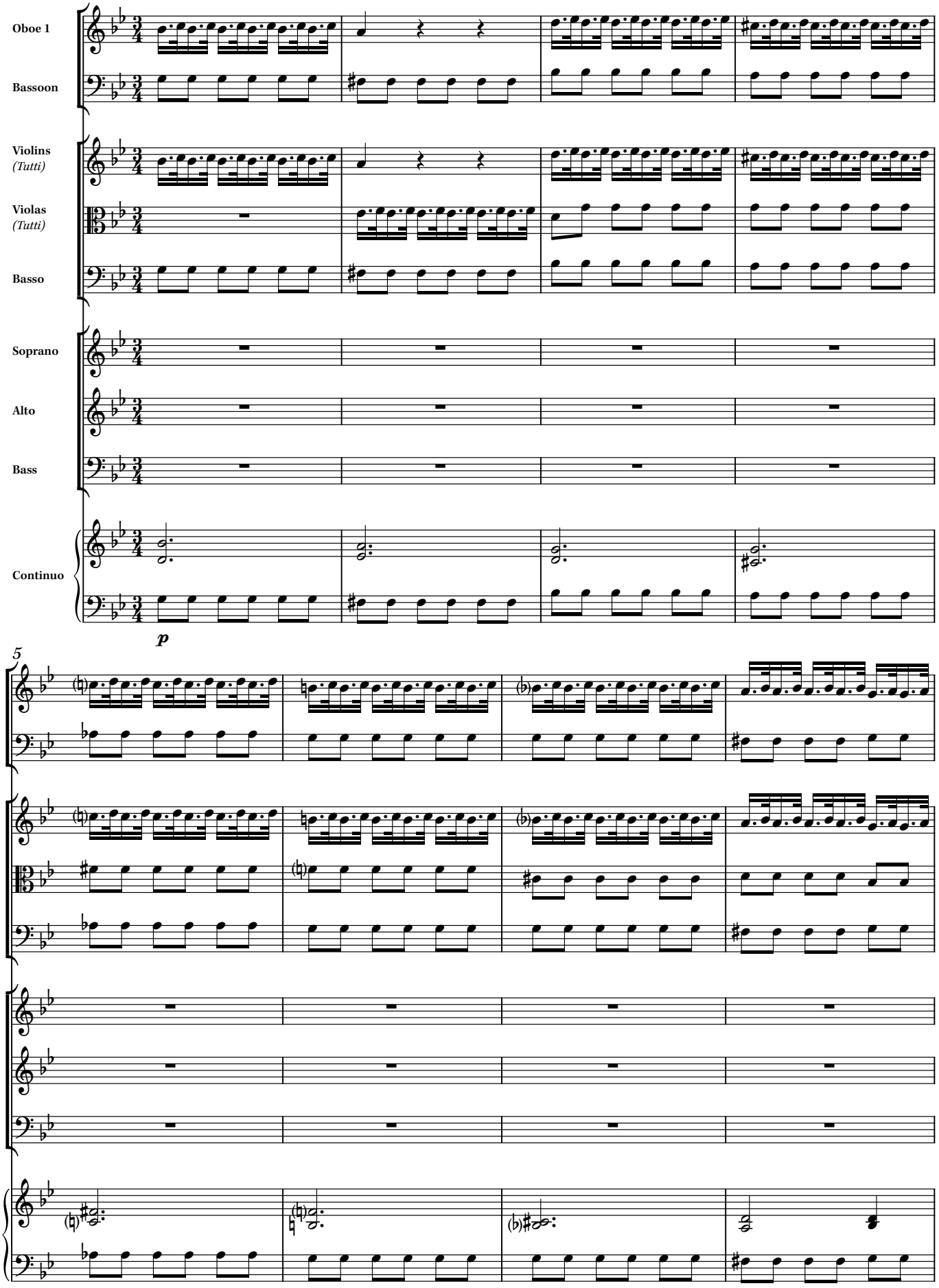
13. Juste judex



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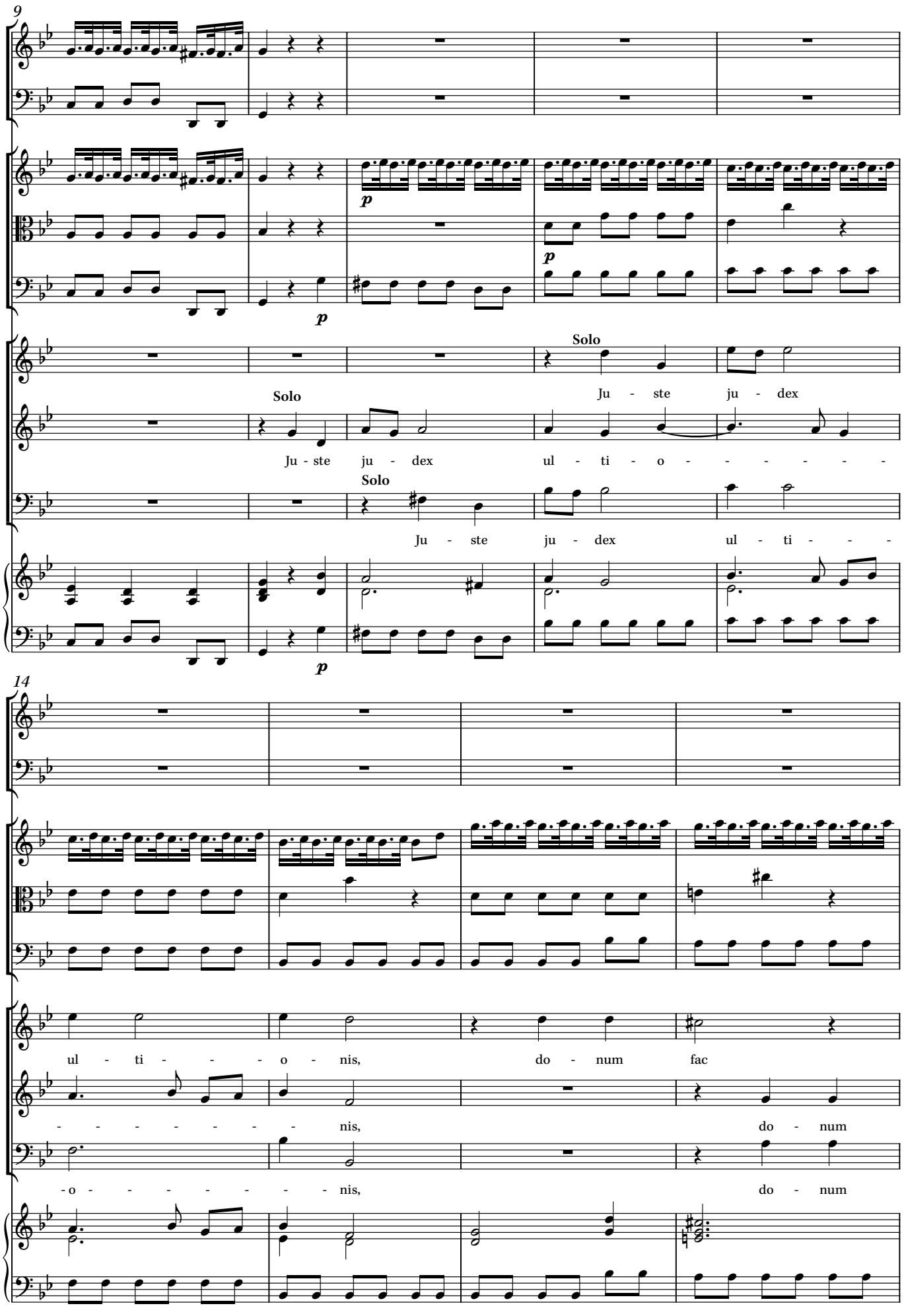

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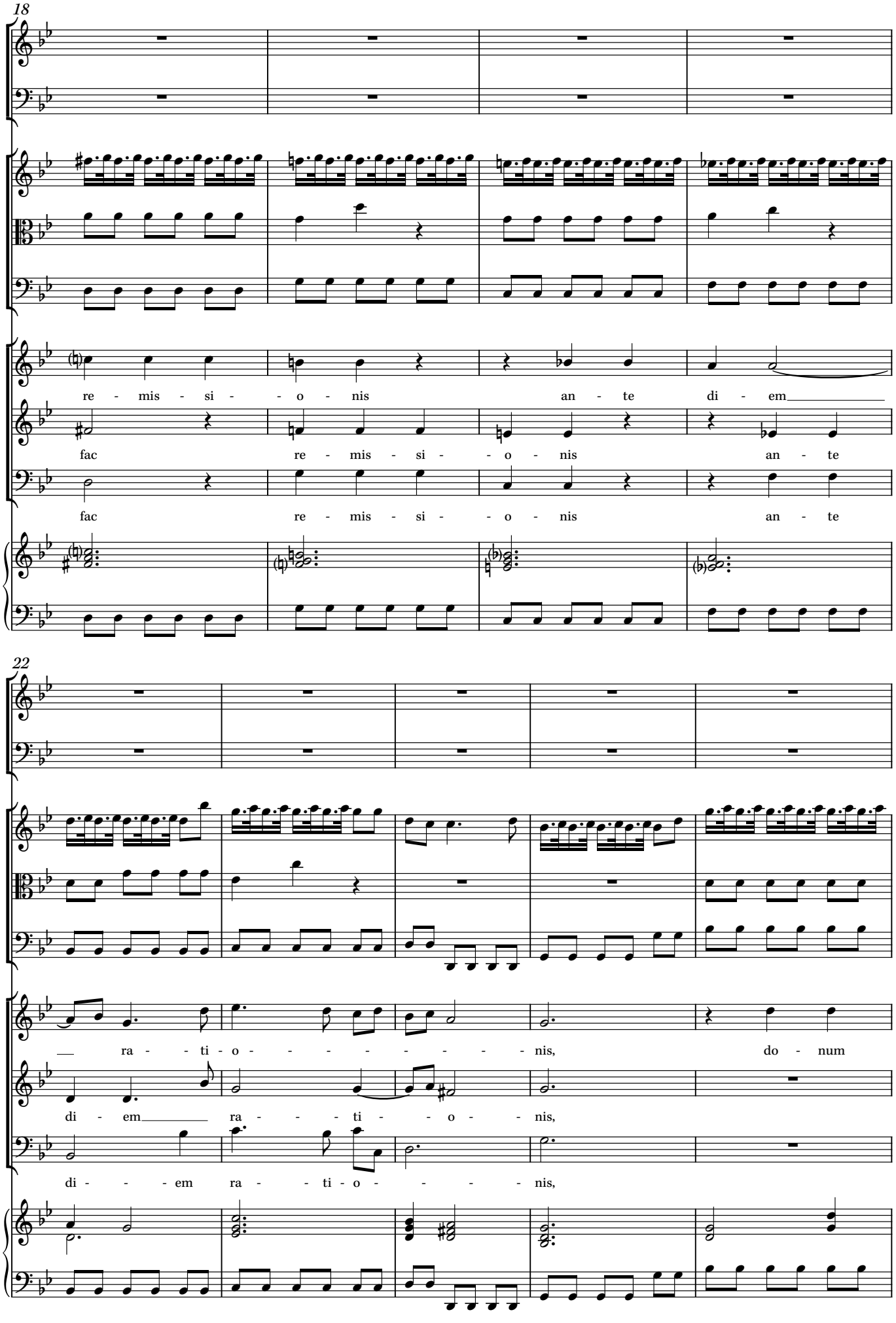

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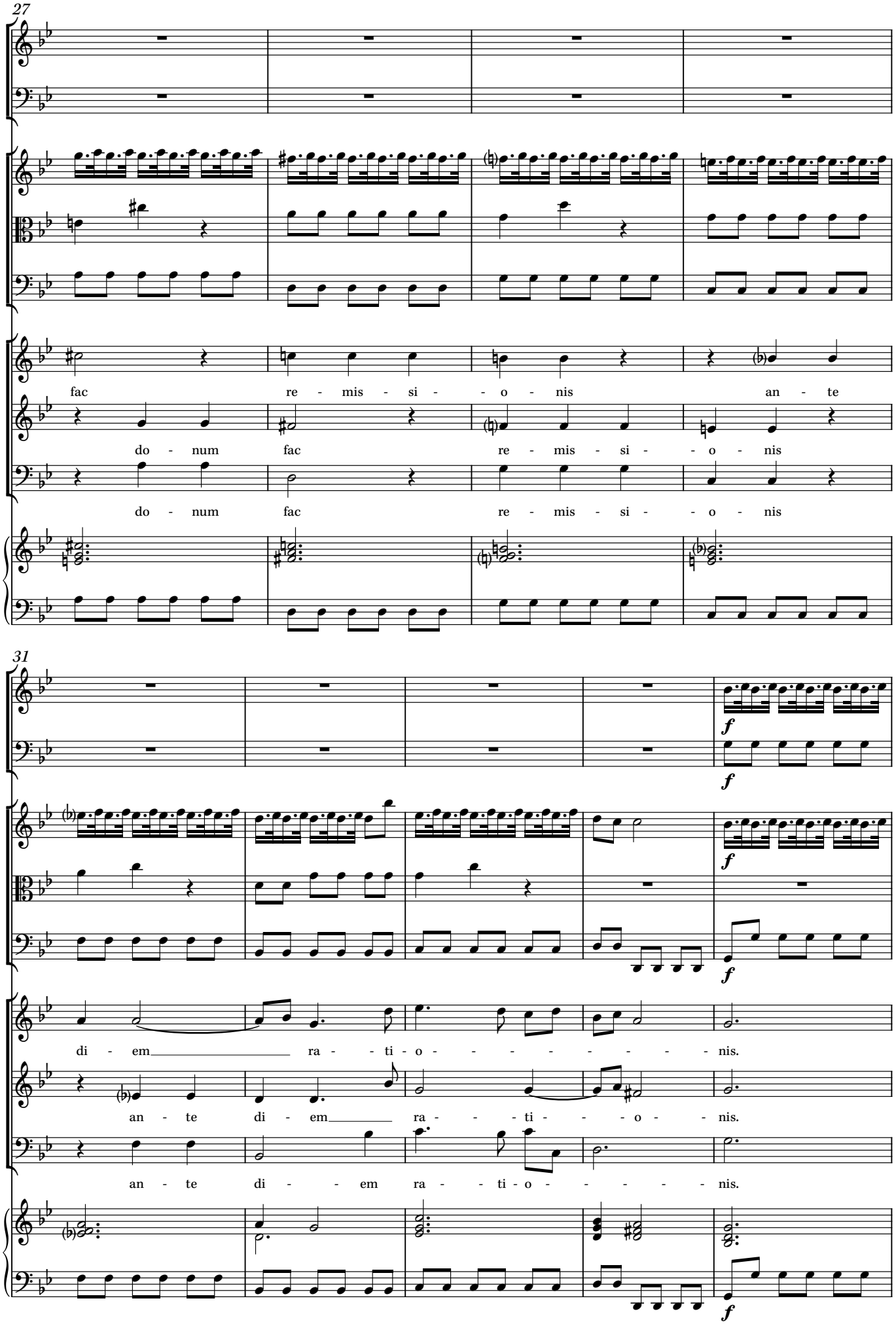

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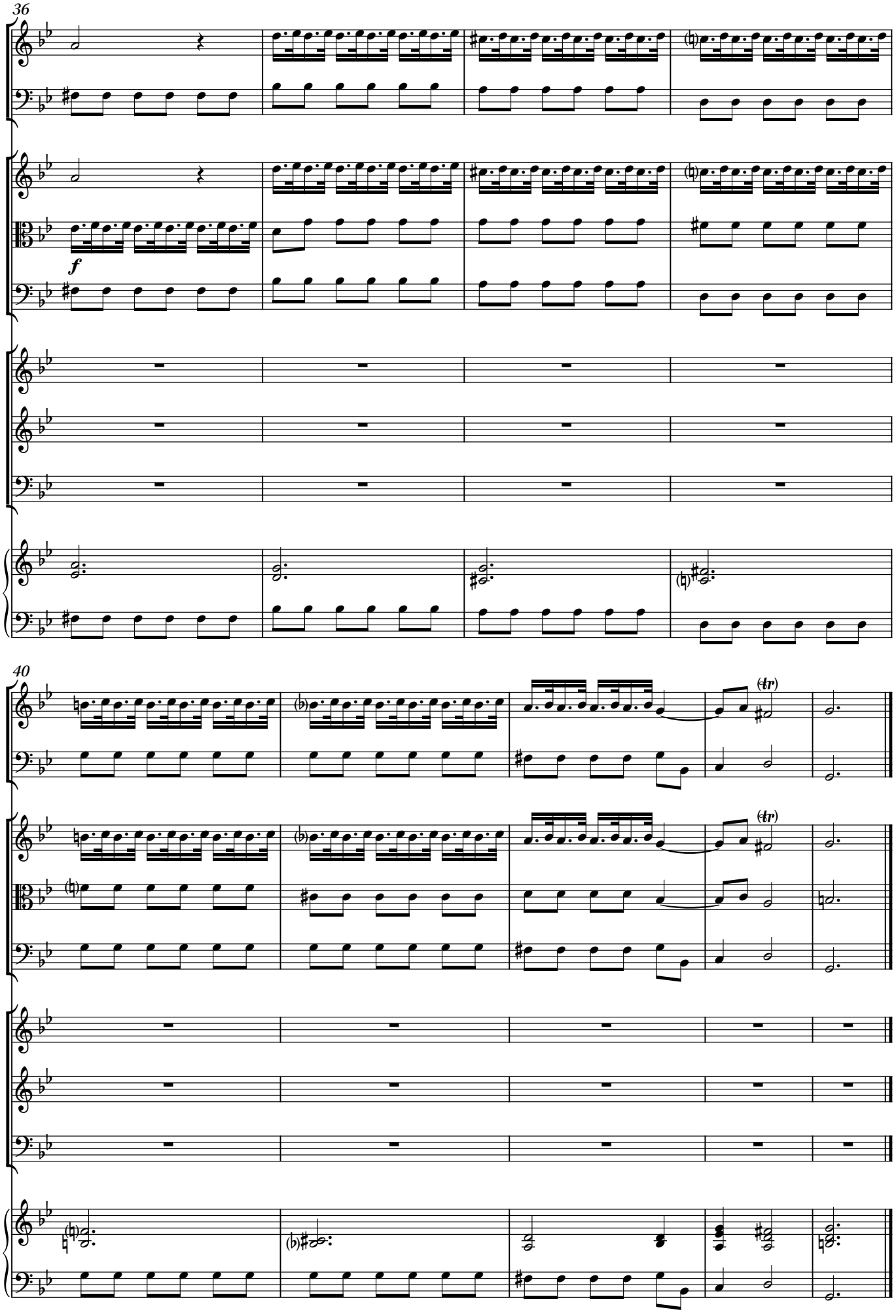

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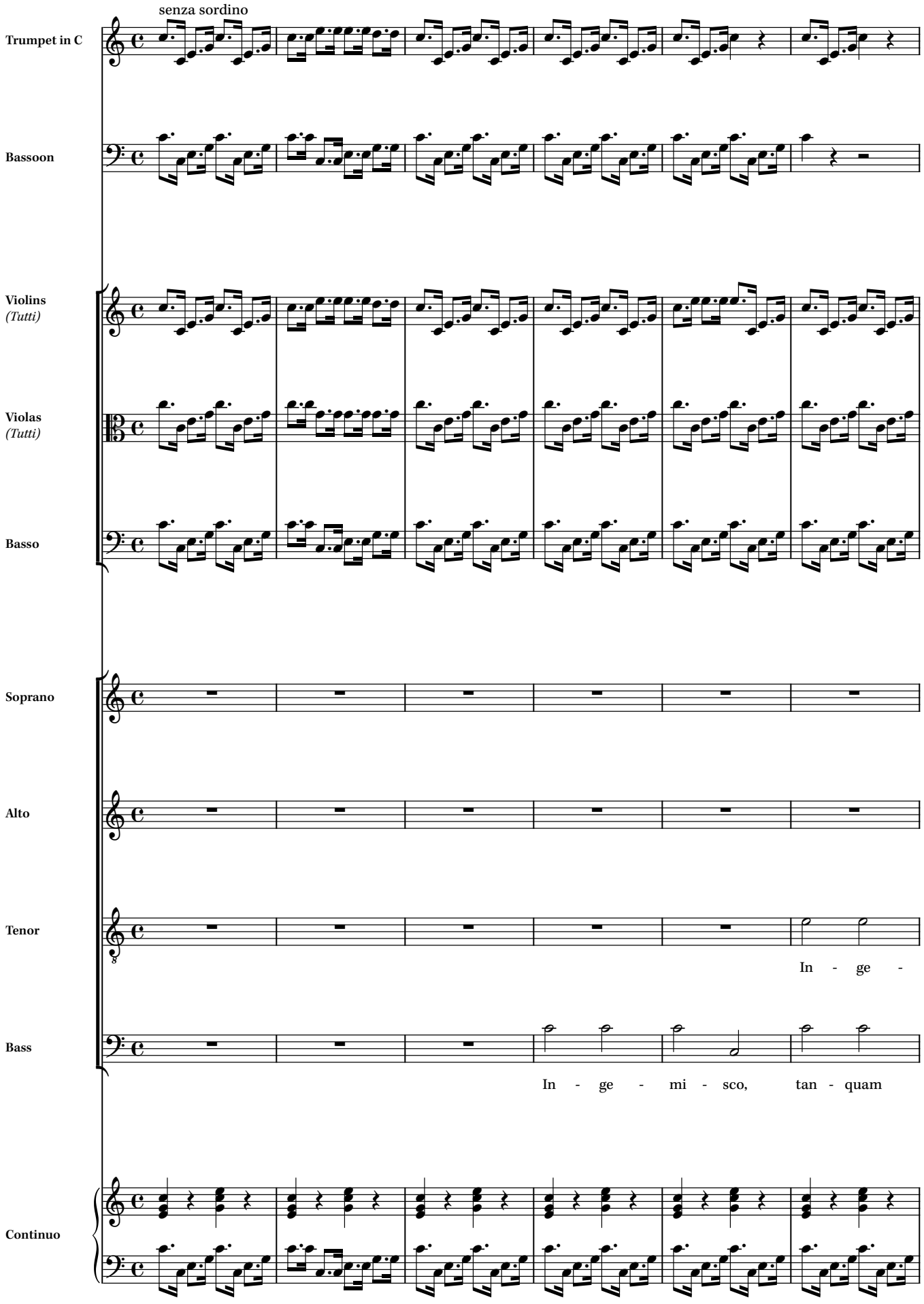
14. Ingemisco



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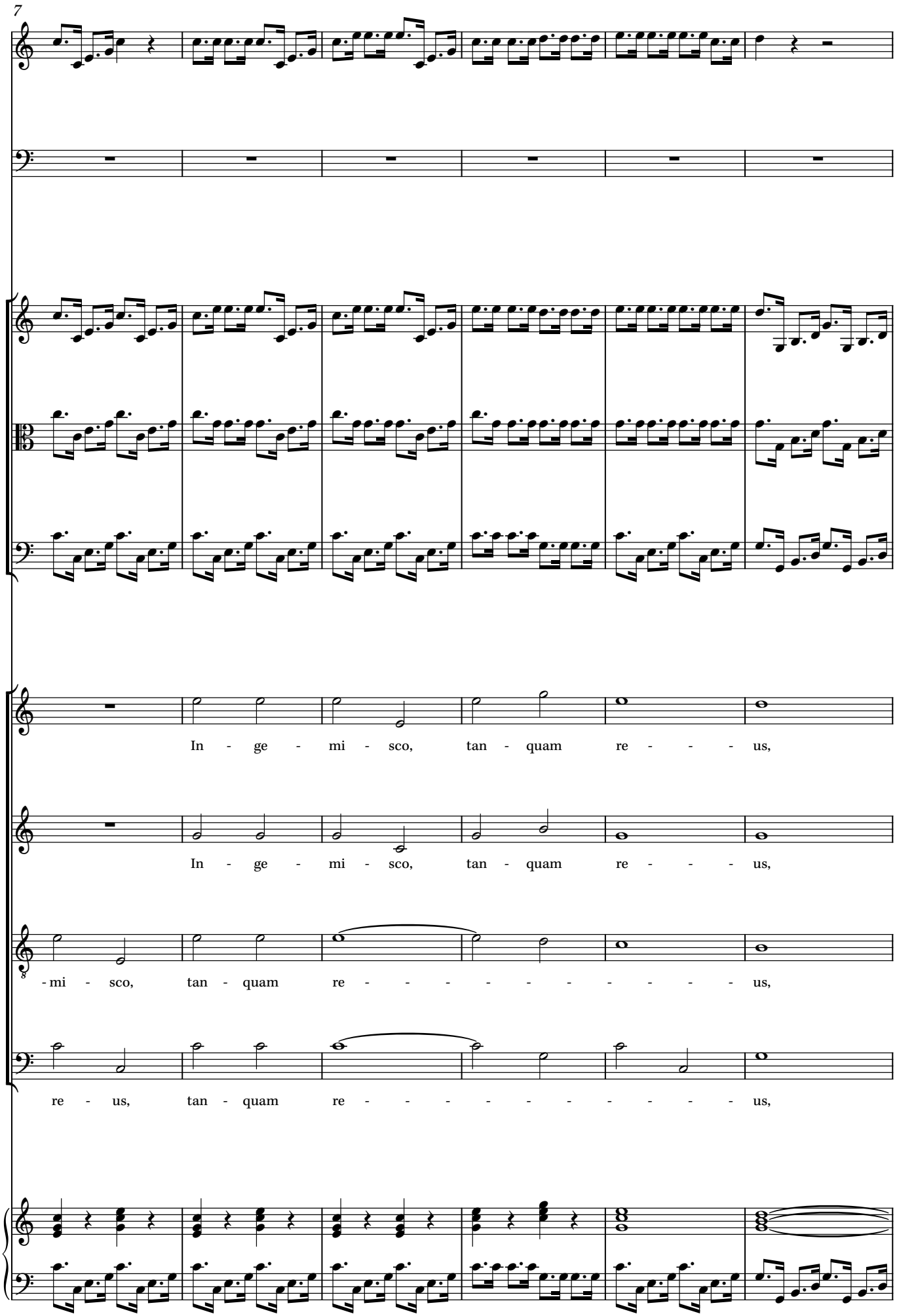

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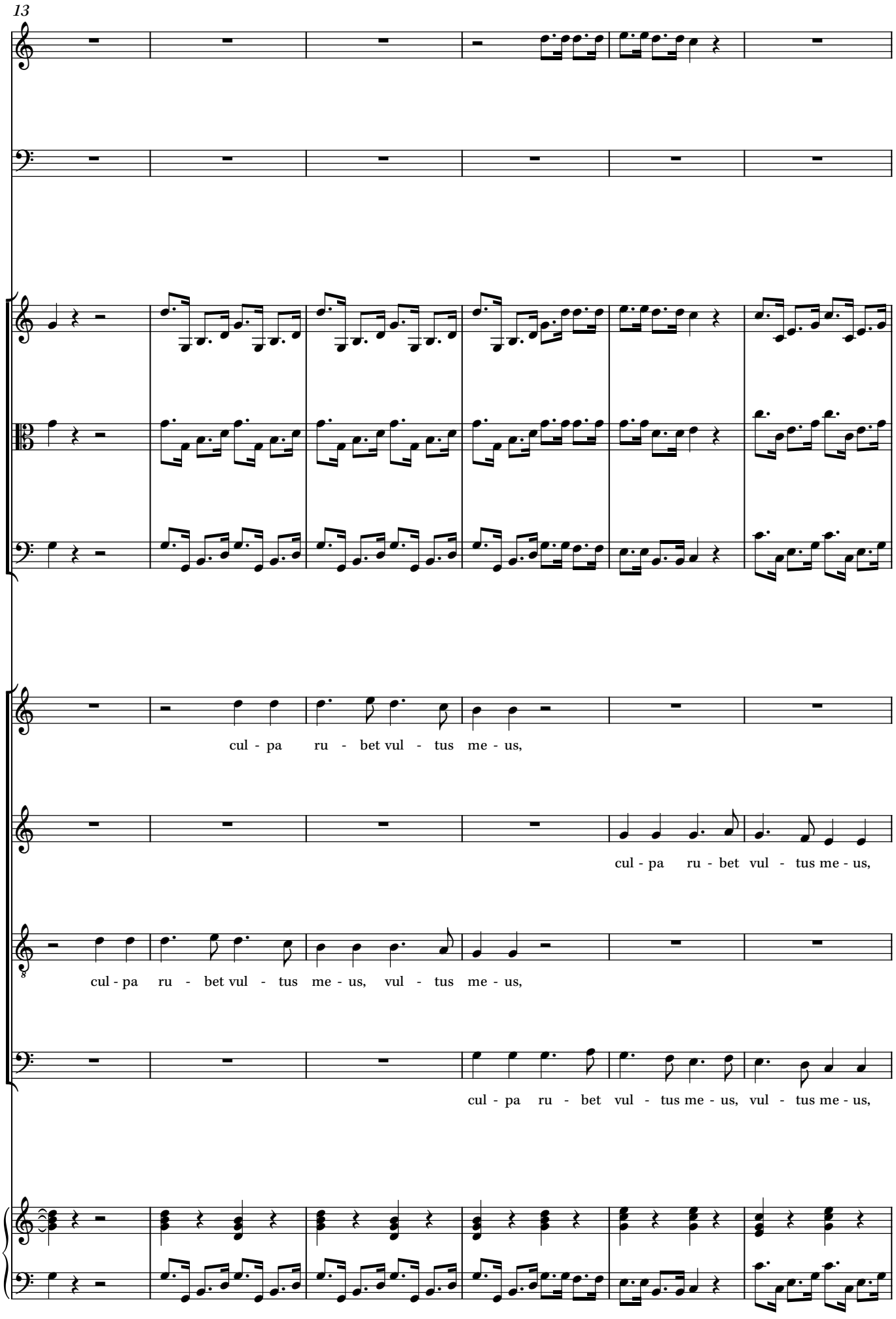

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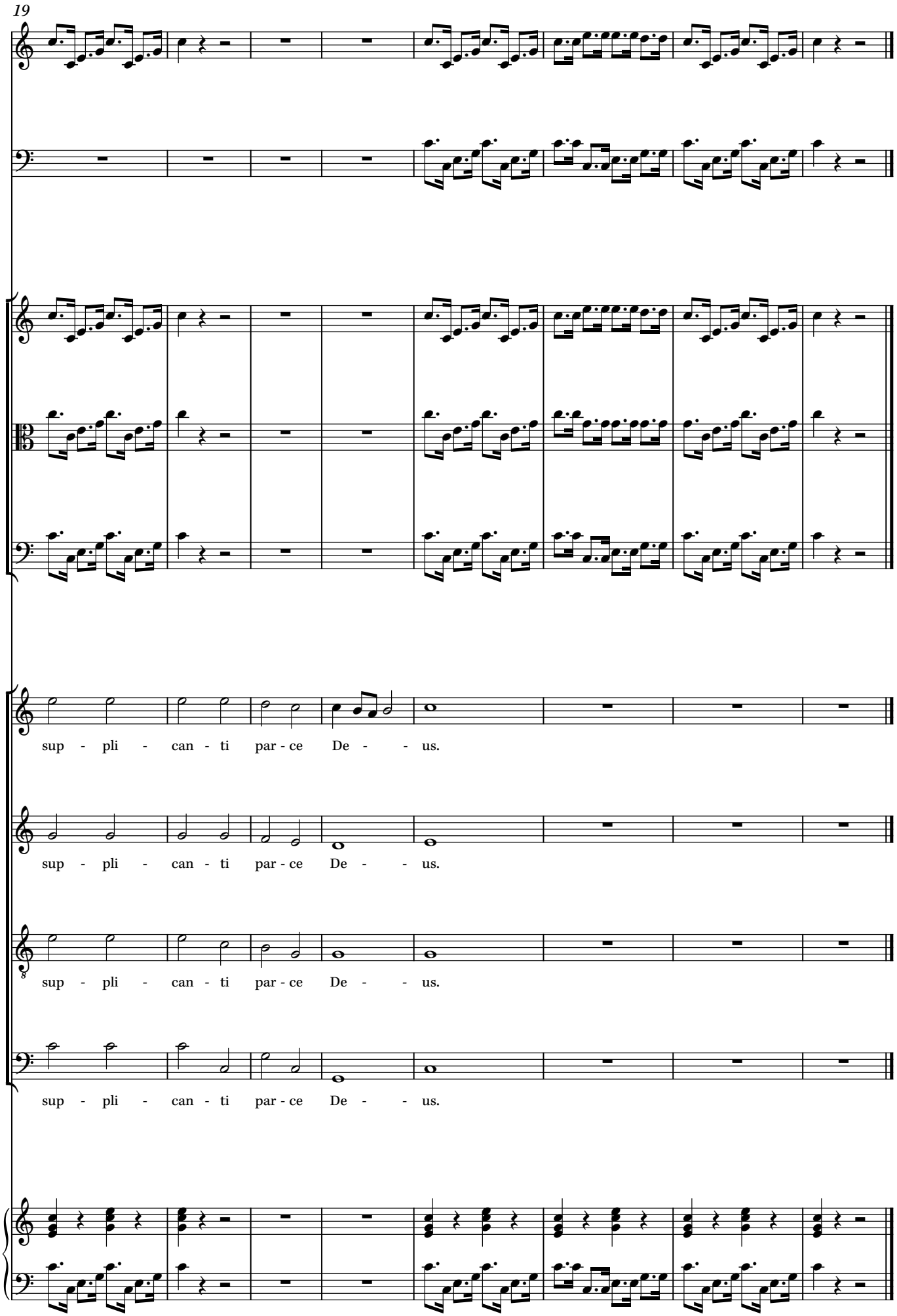

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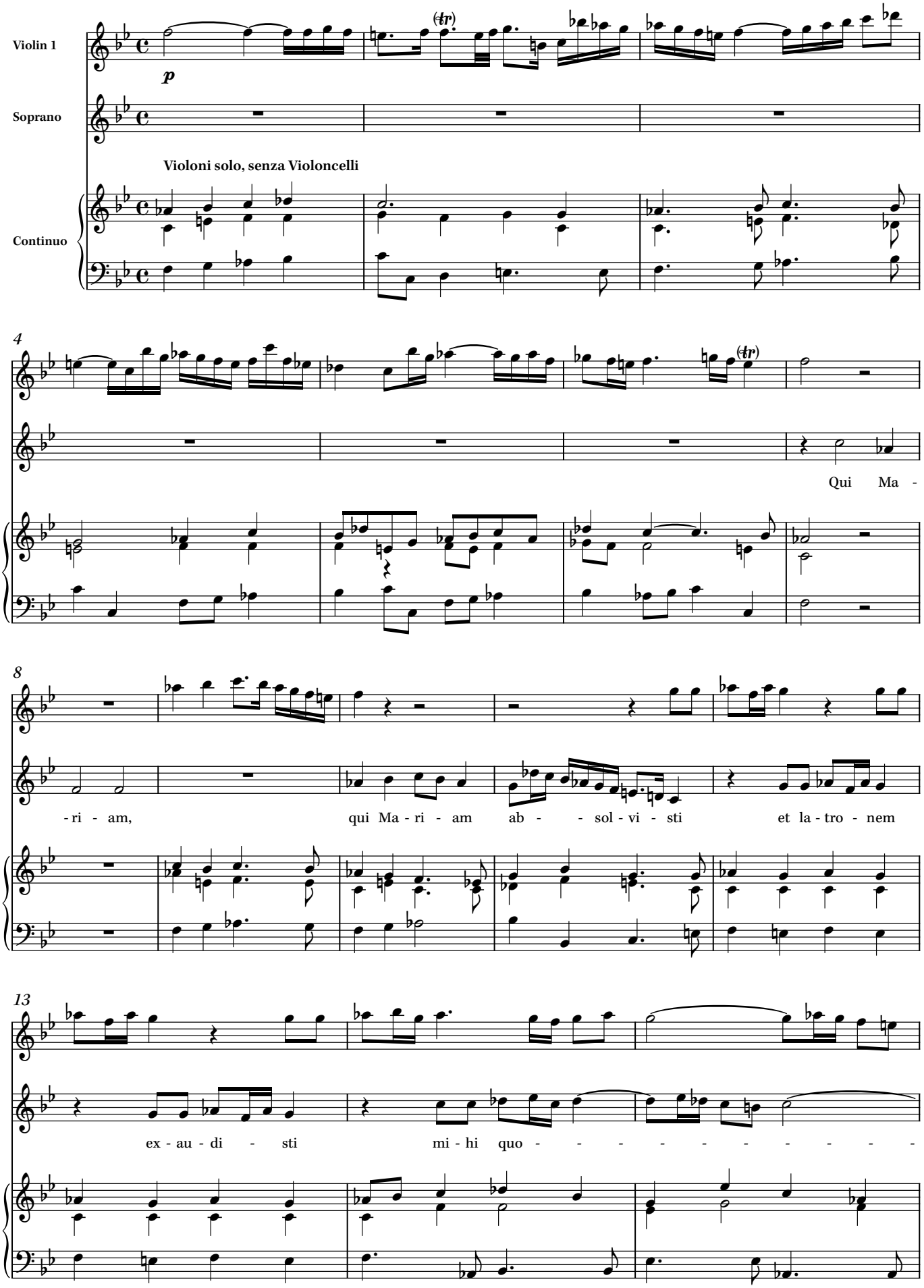
15. Qui Mariam absolvisti



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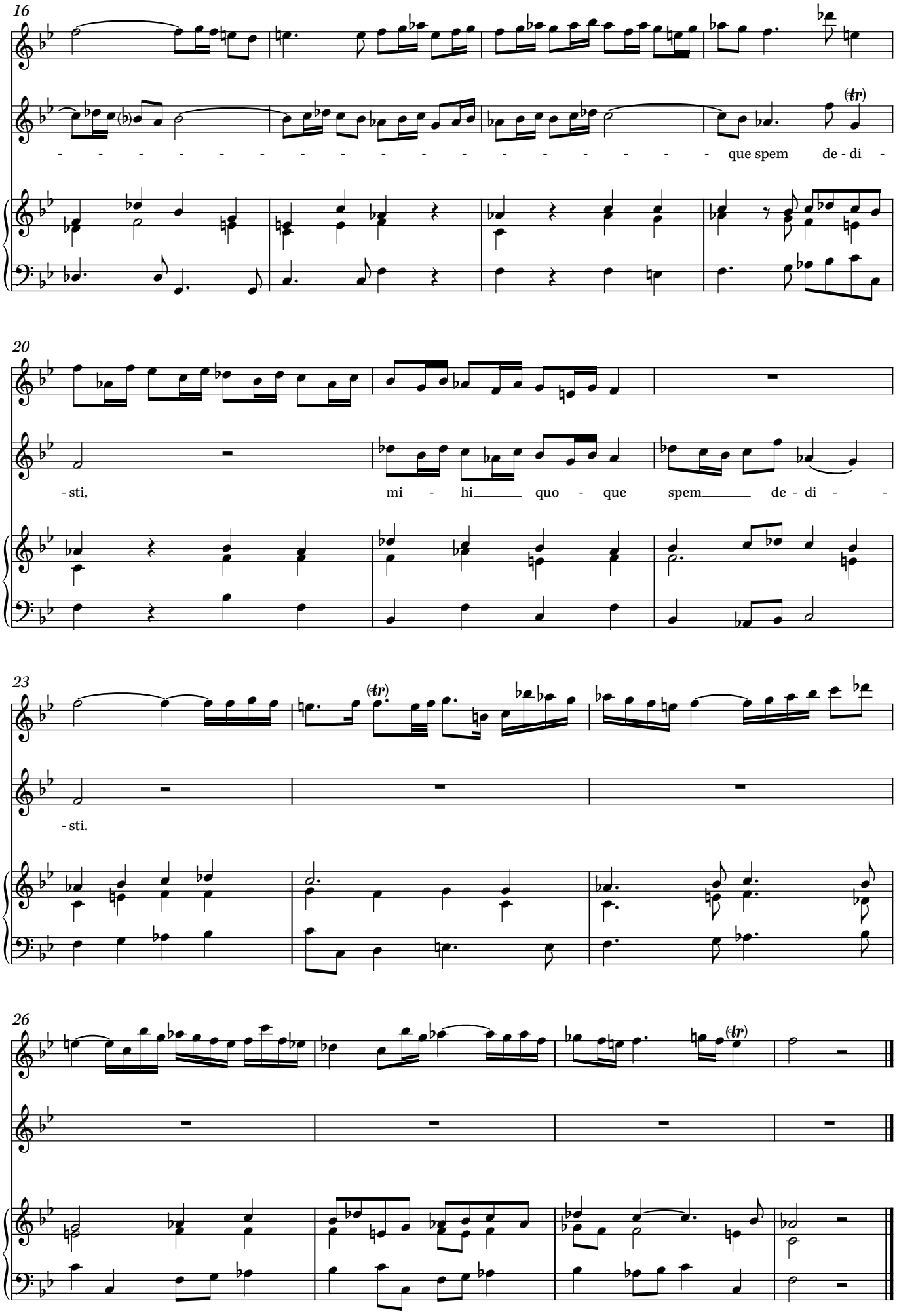

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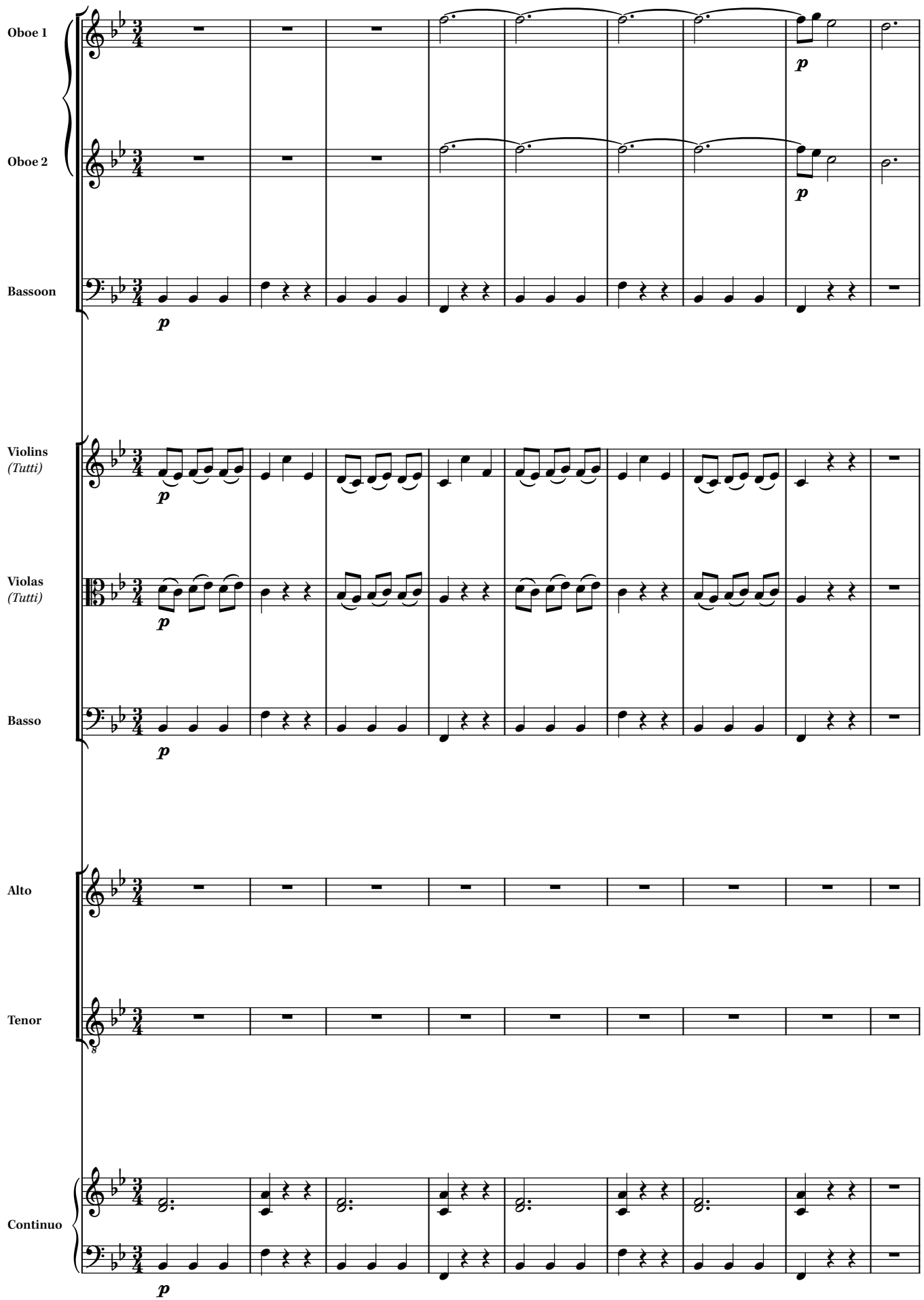
16. Preces meae



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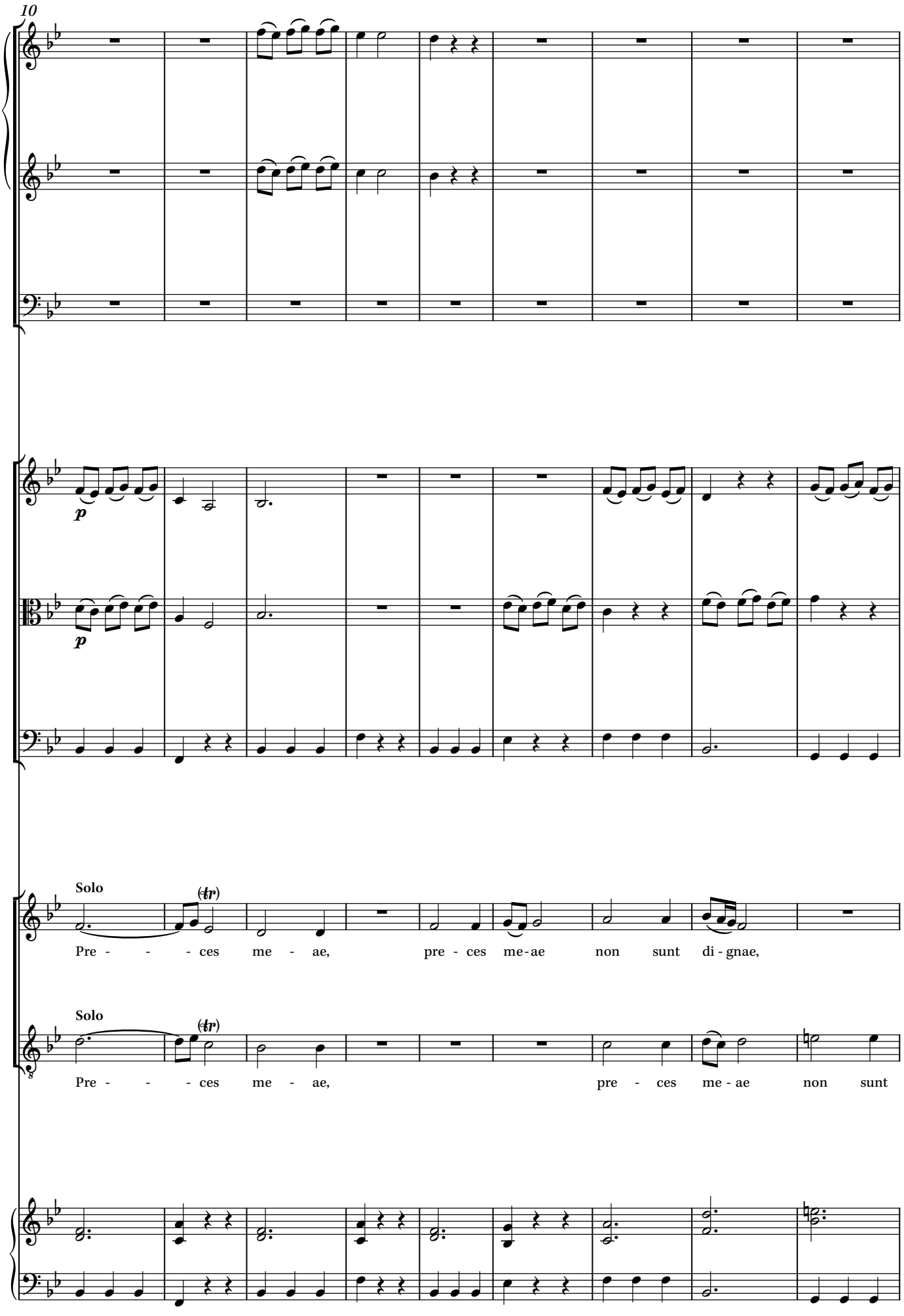

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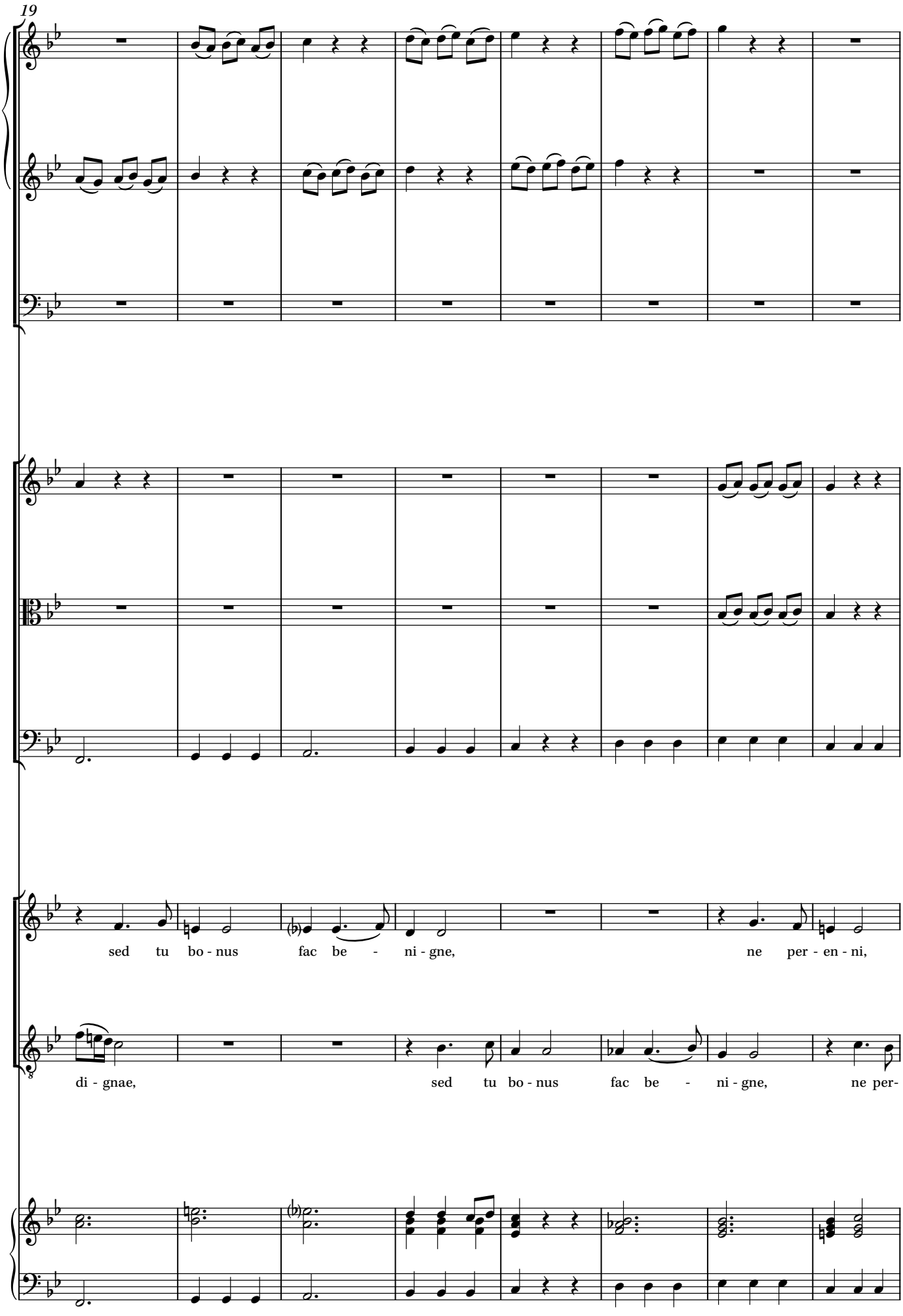

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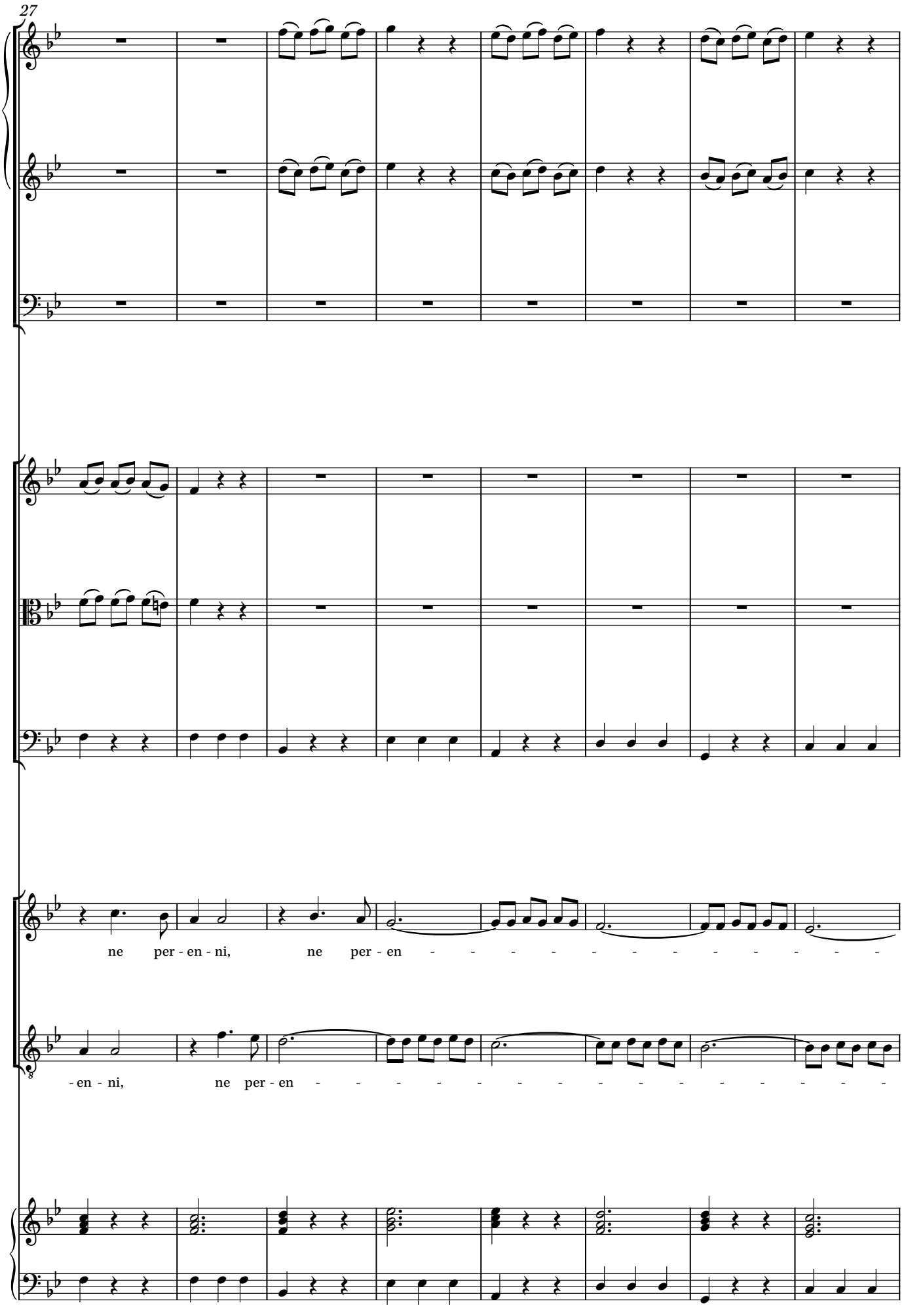

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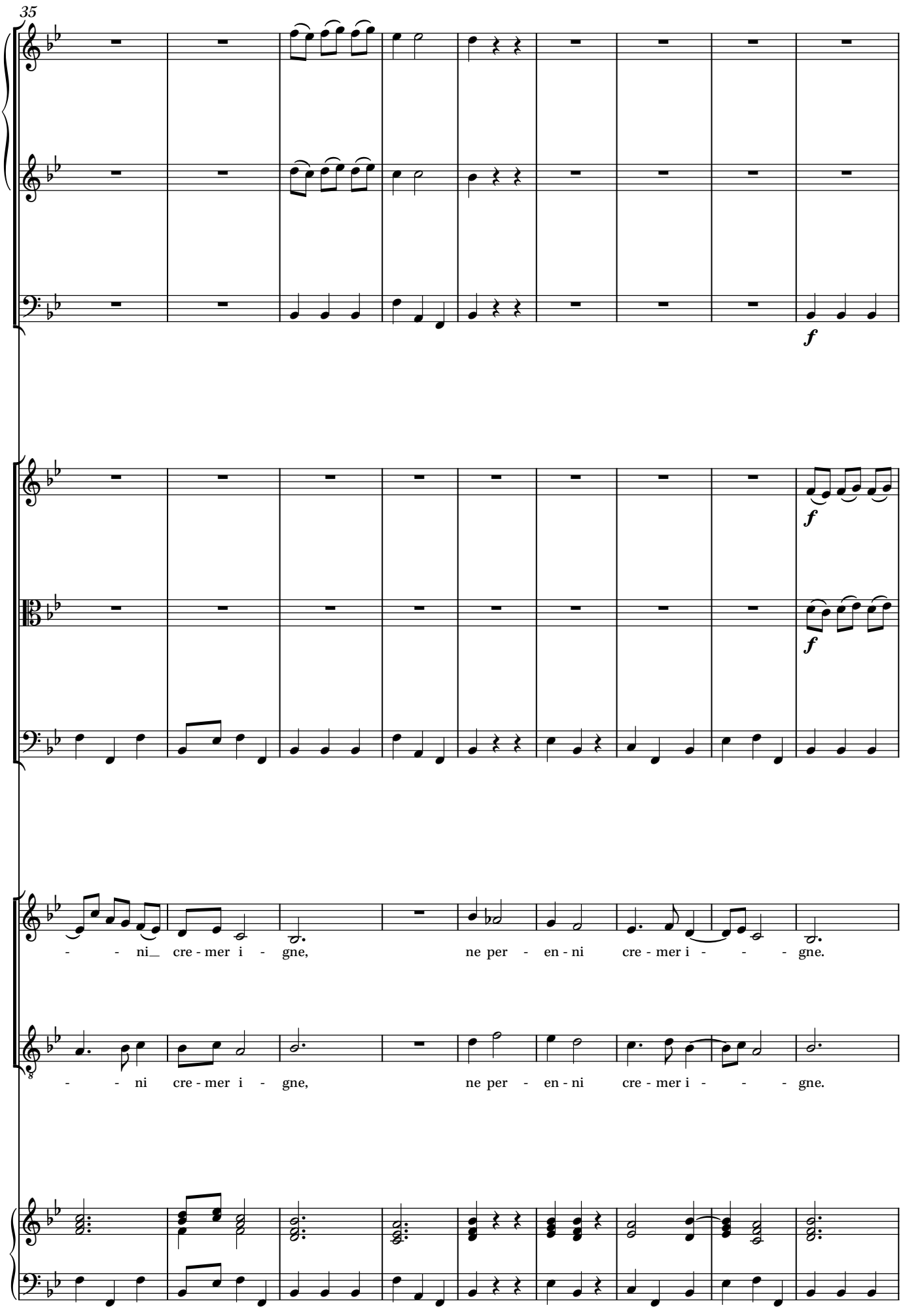

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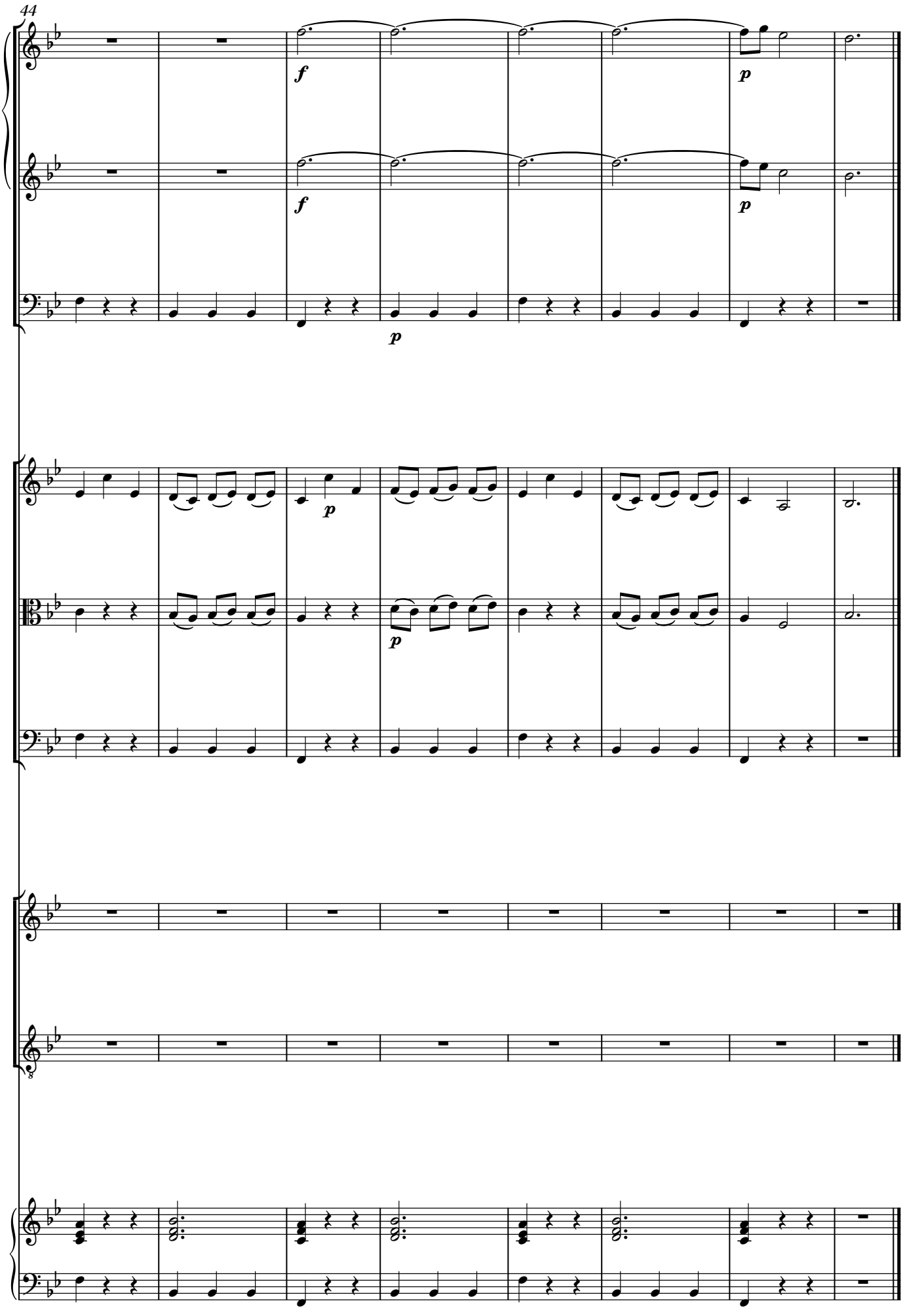

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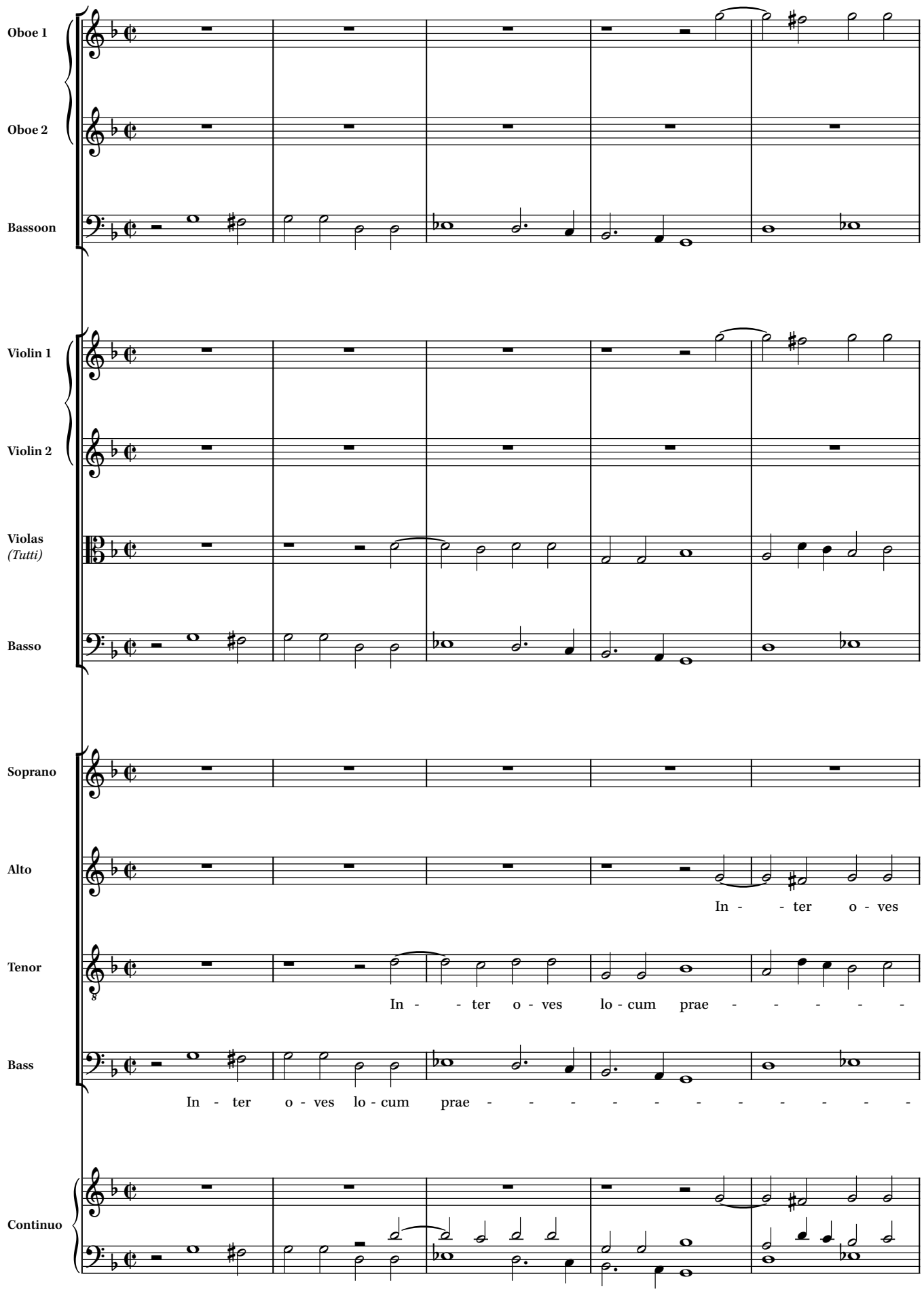
17. Inter oves



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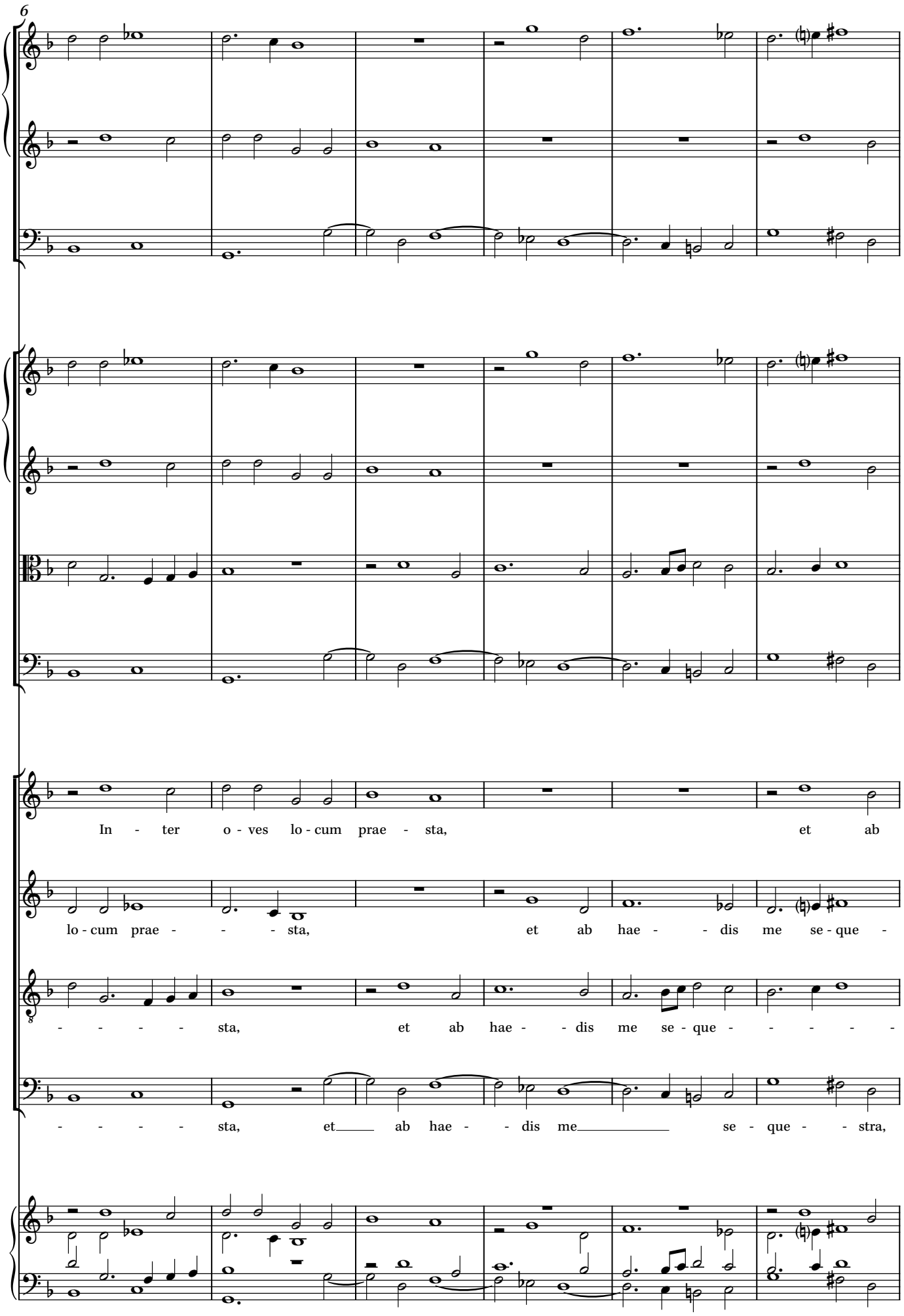

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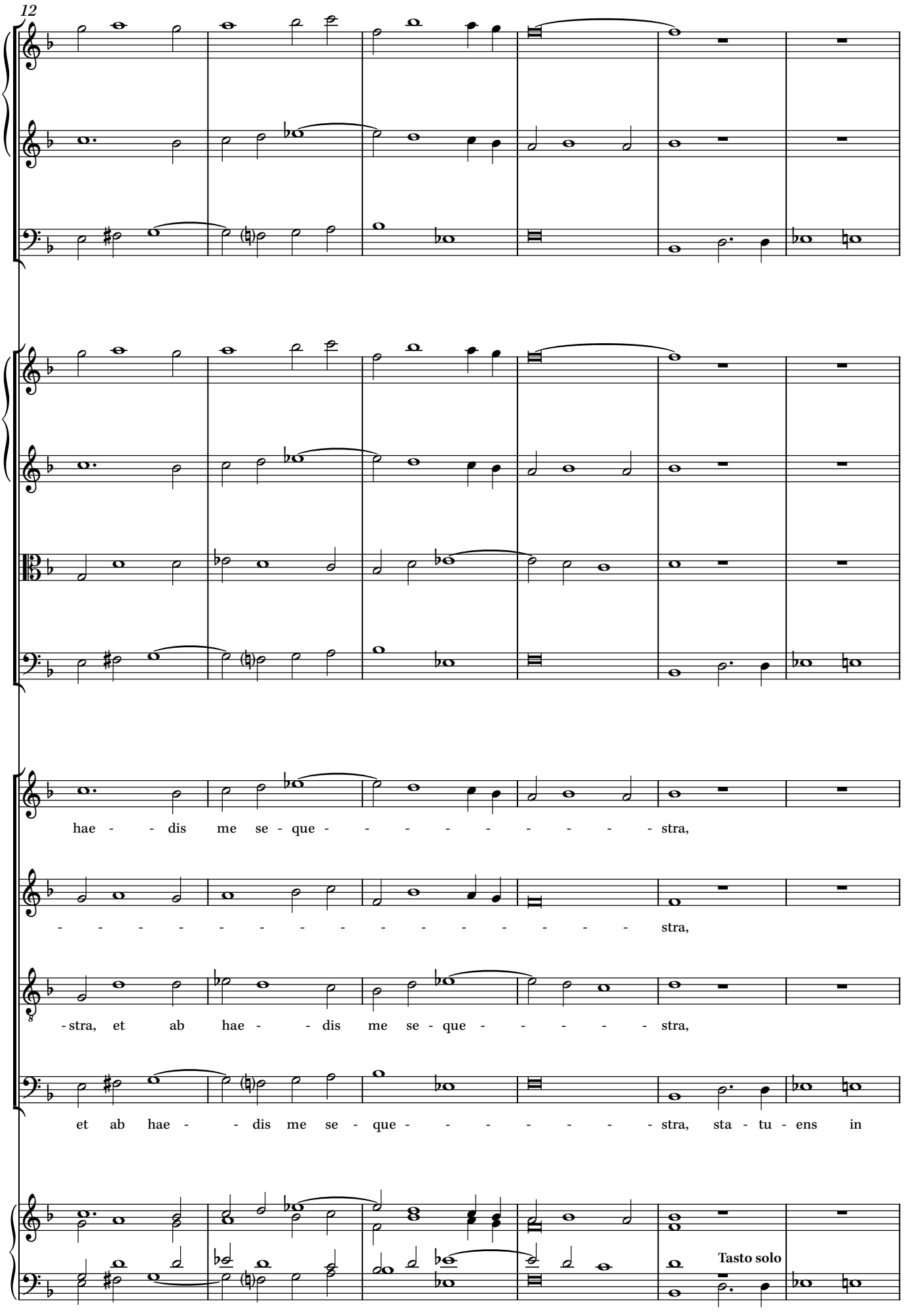

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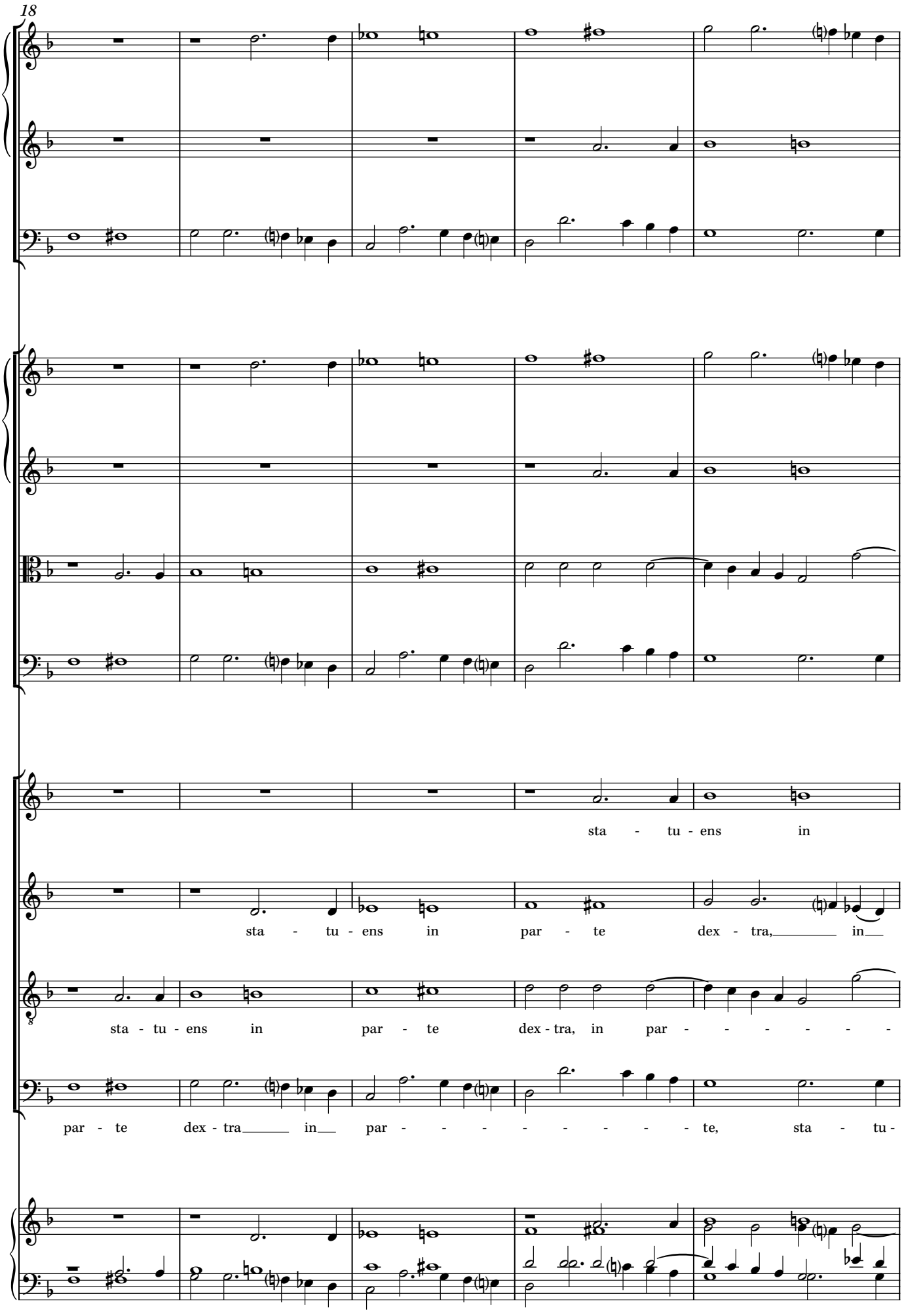

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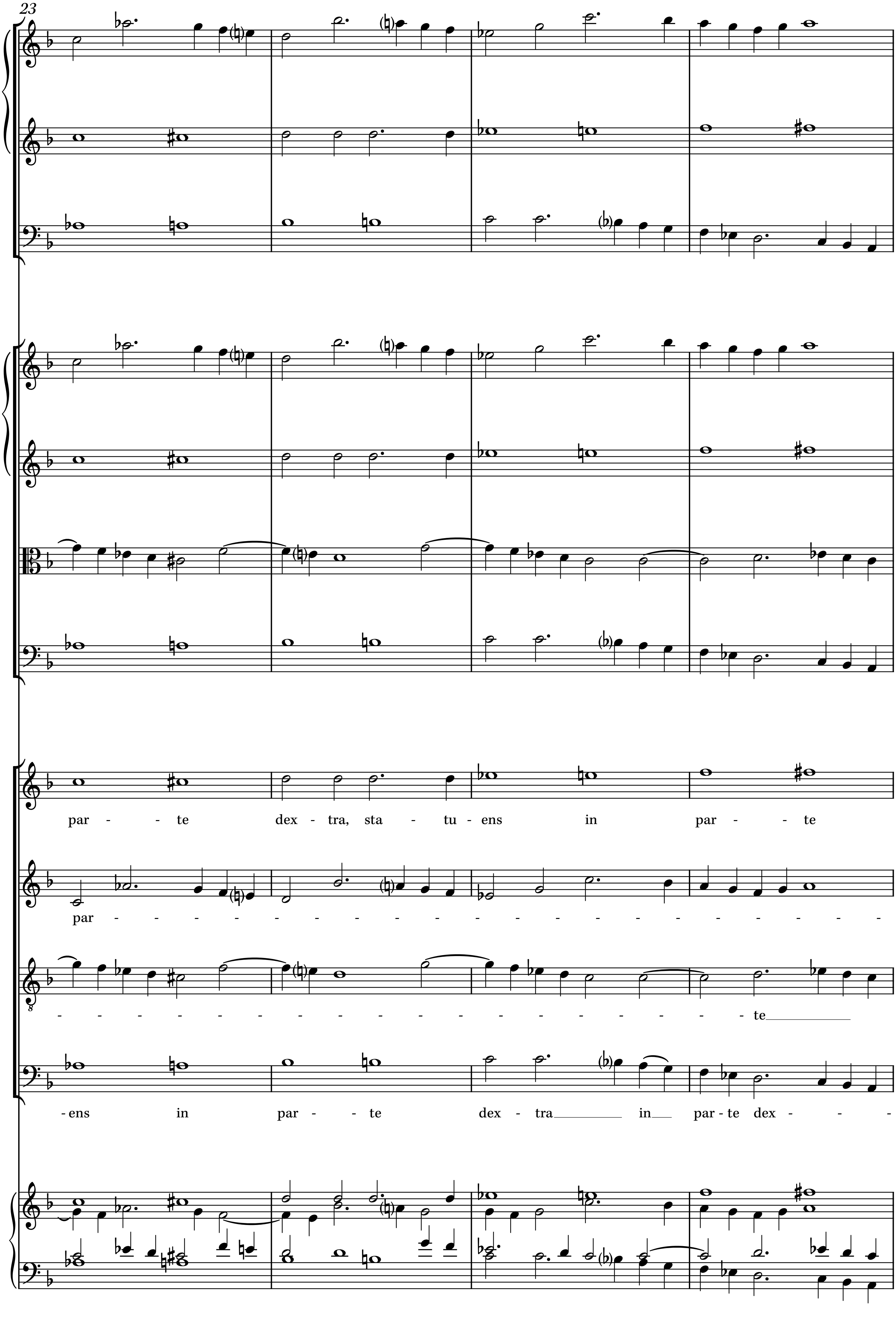

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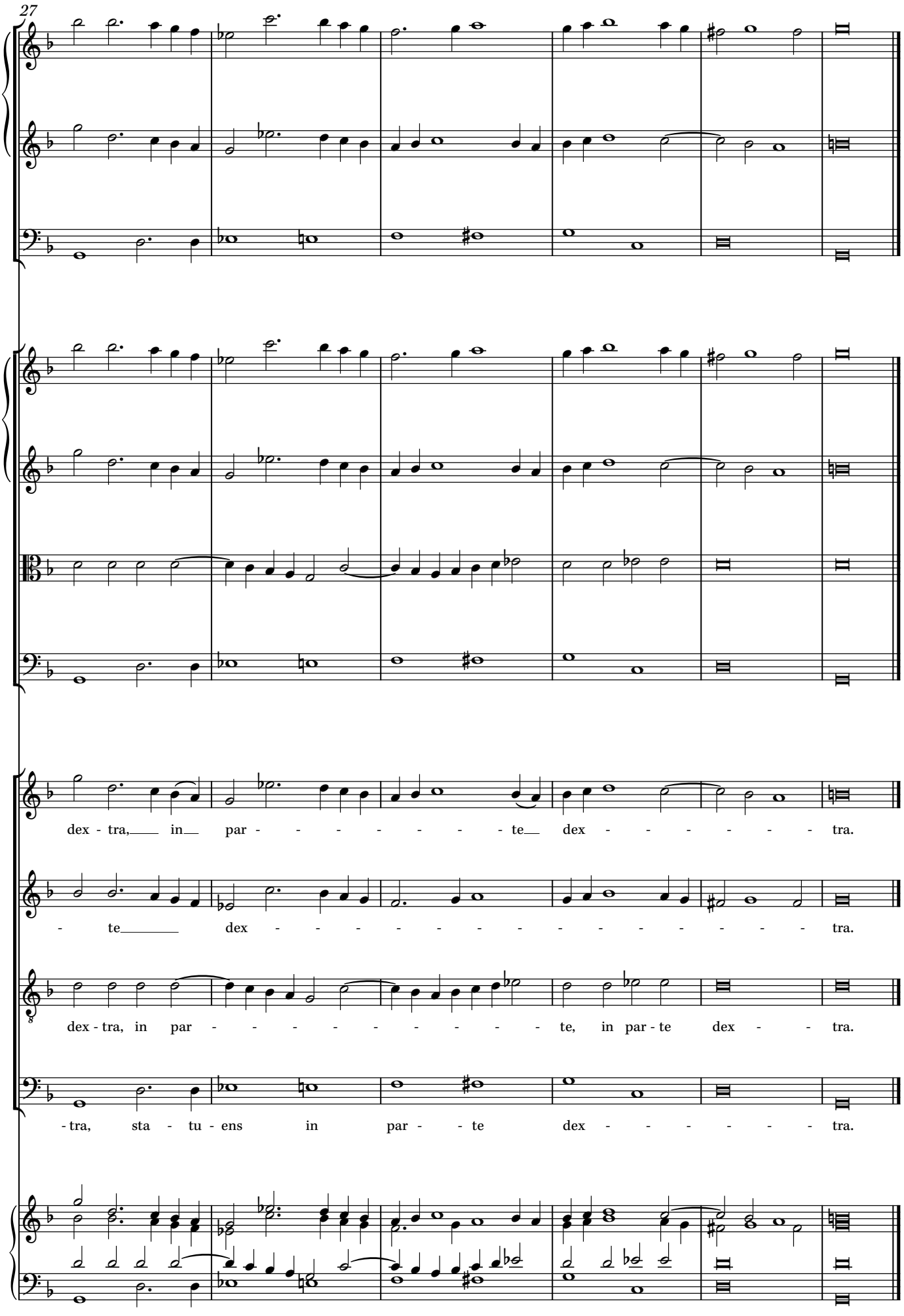

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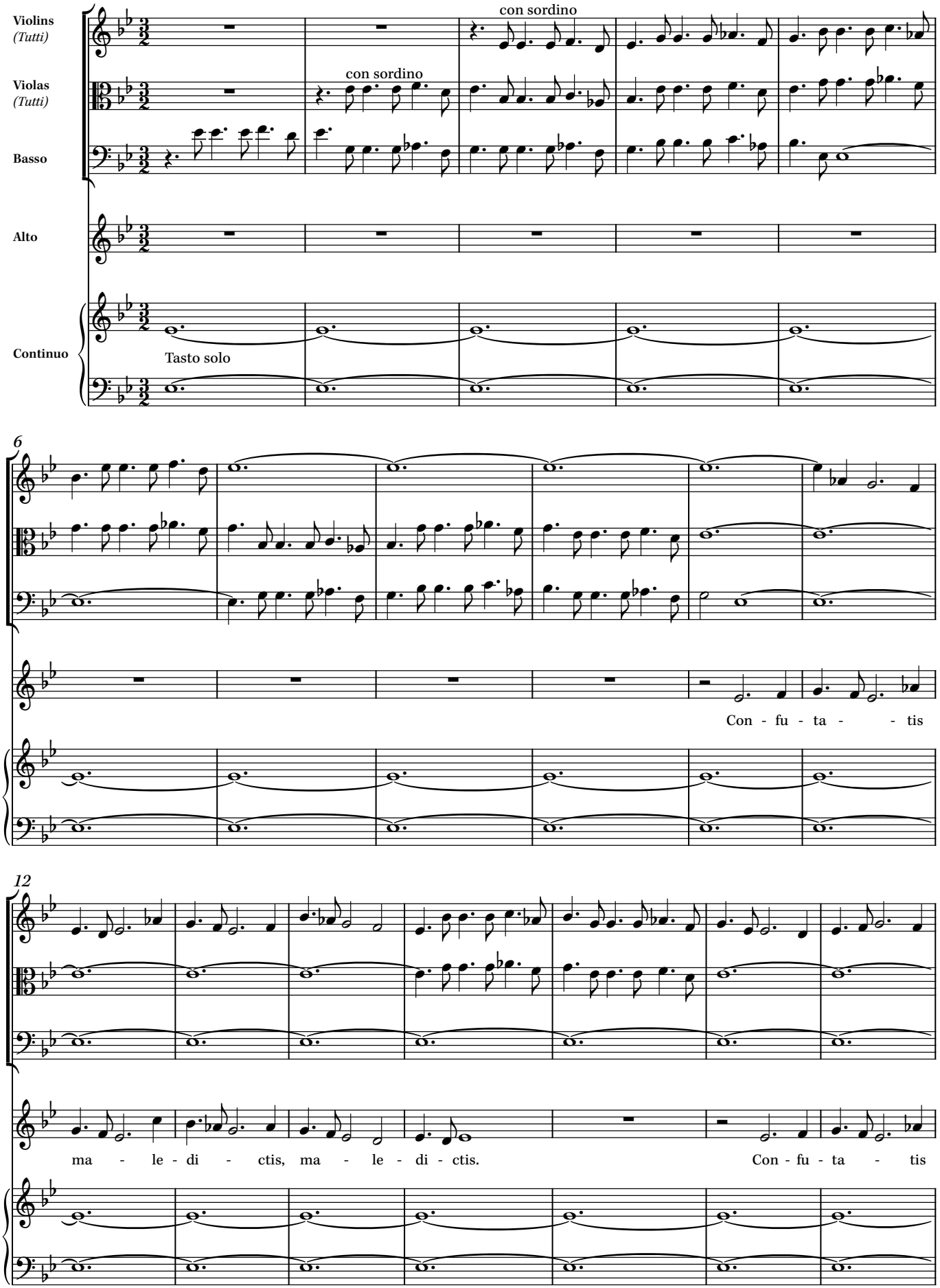
18. Confutatis



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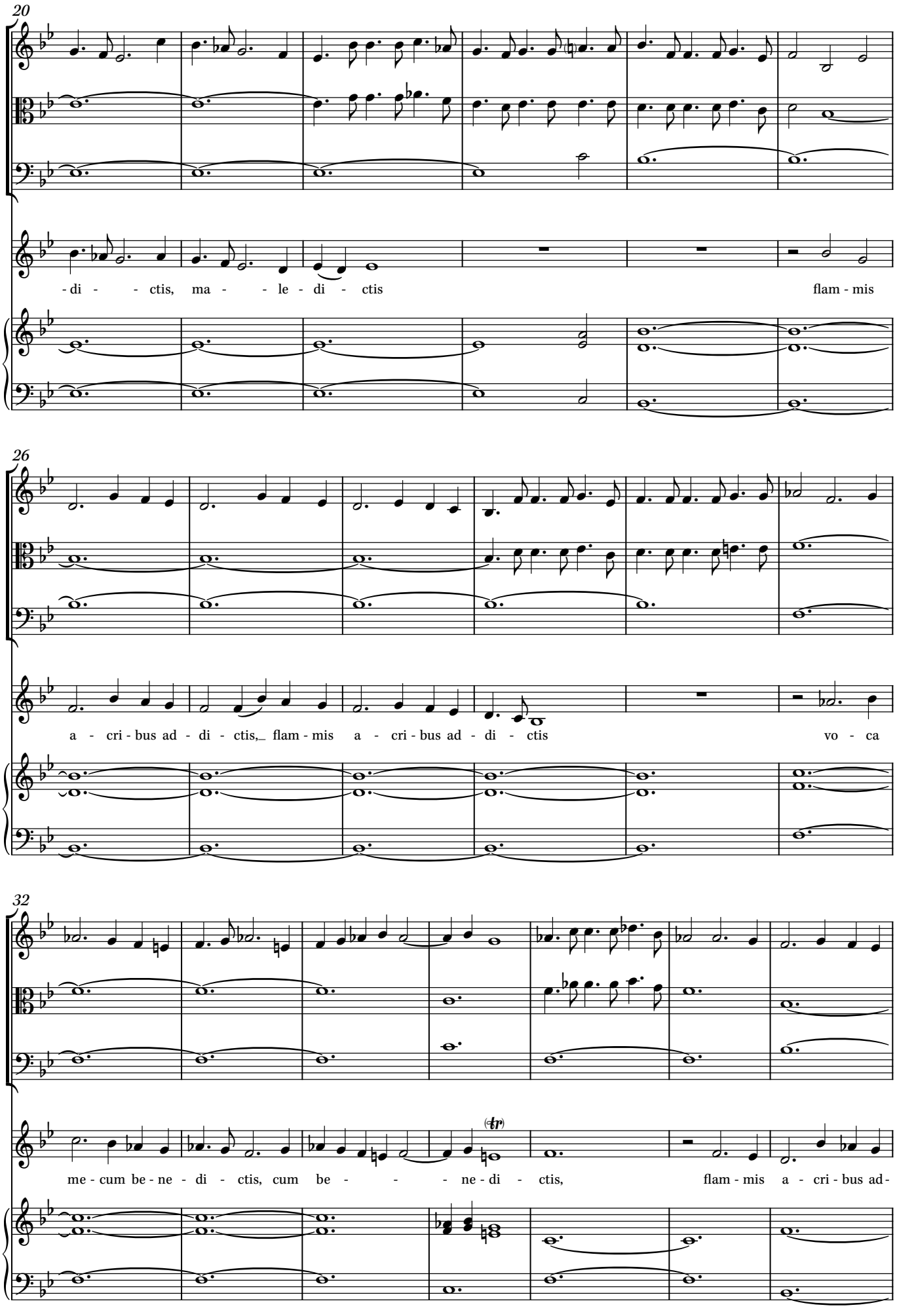

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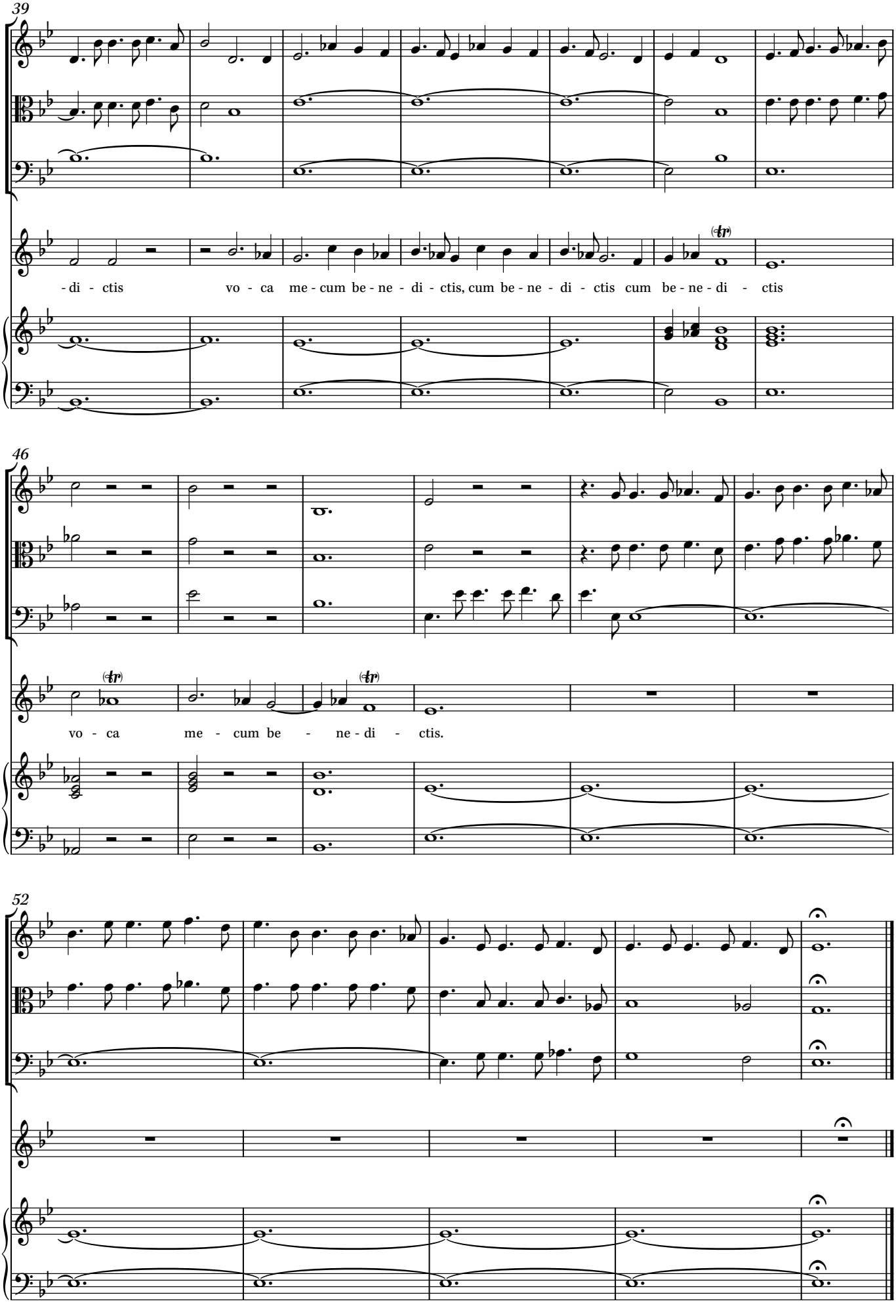

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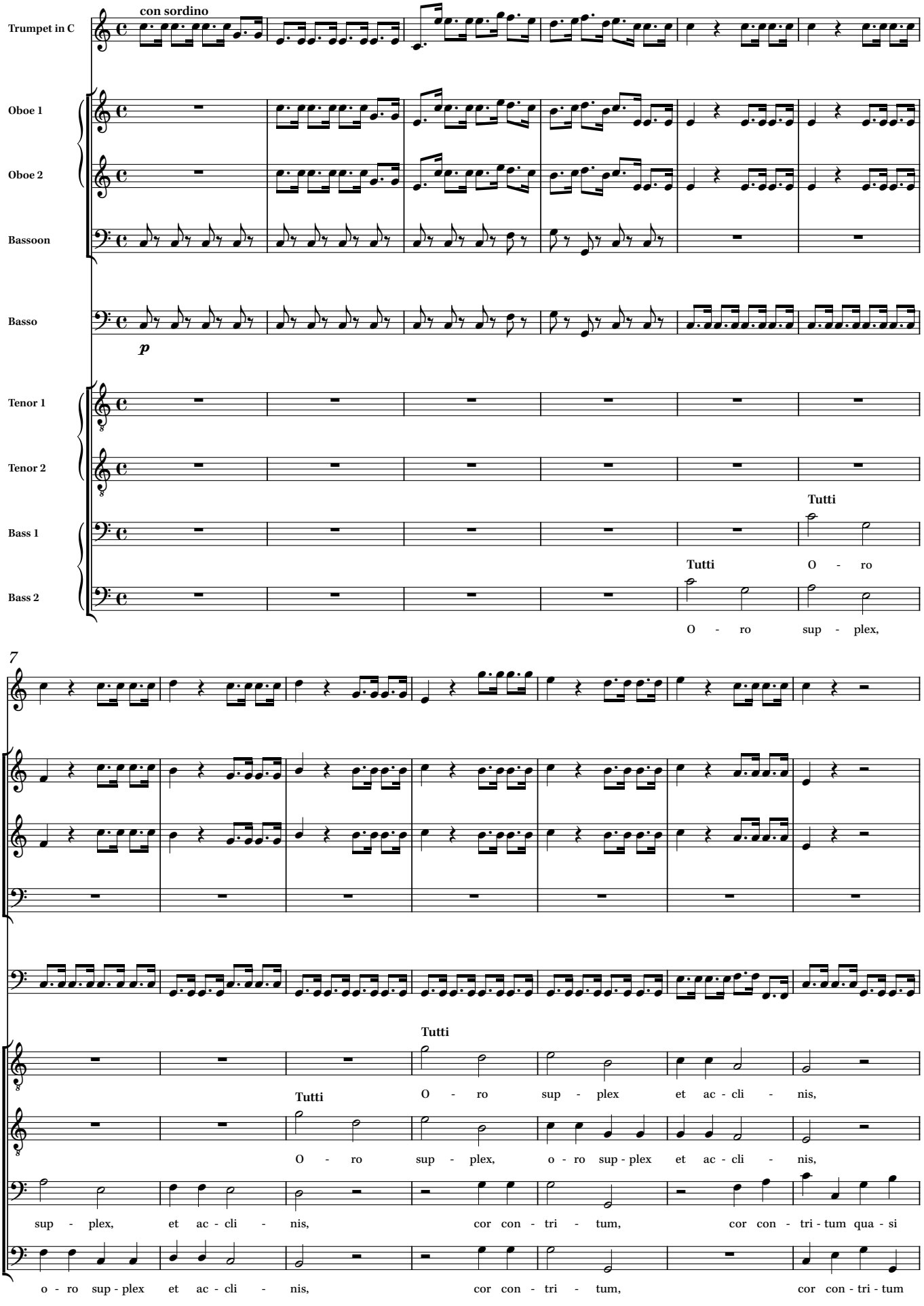
19. Oro supplex



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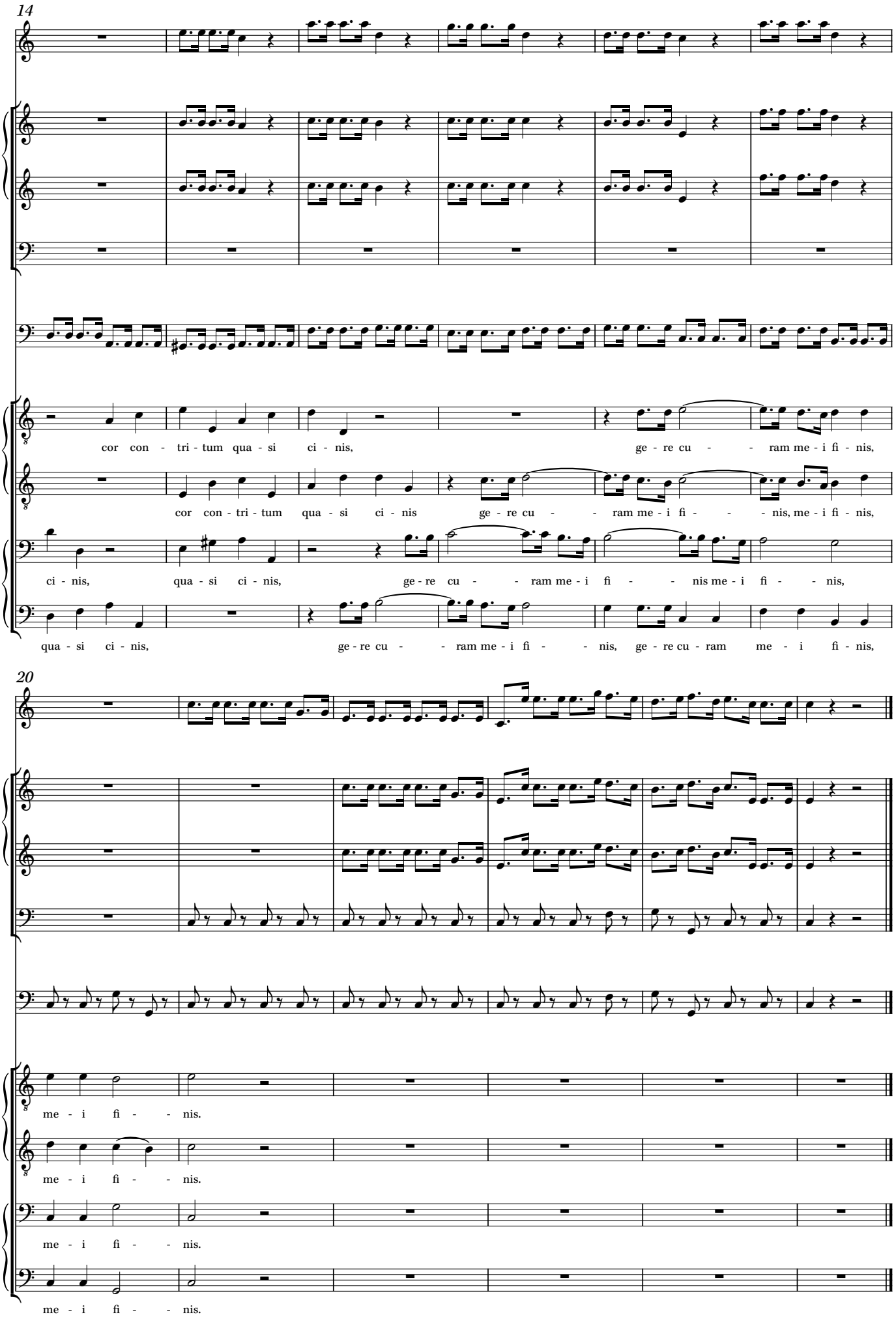

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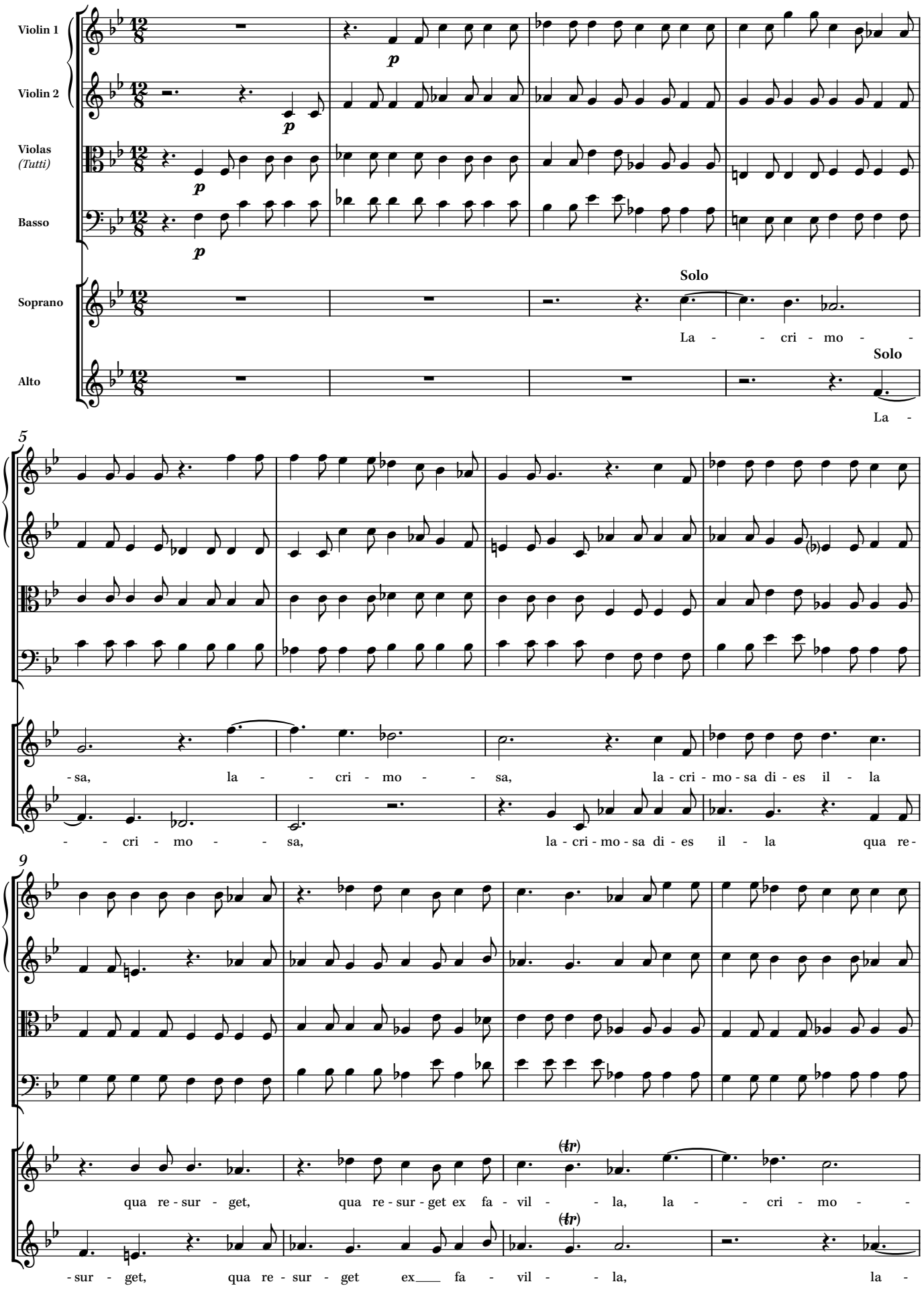
20. Lacrimosa



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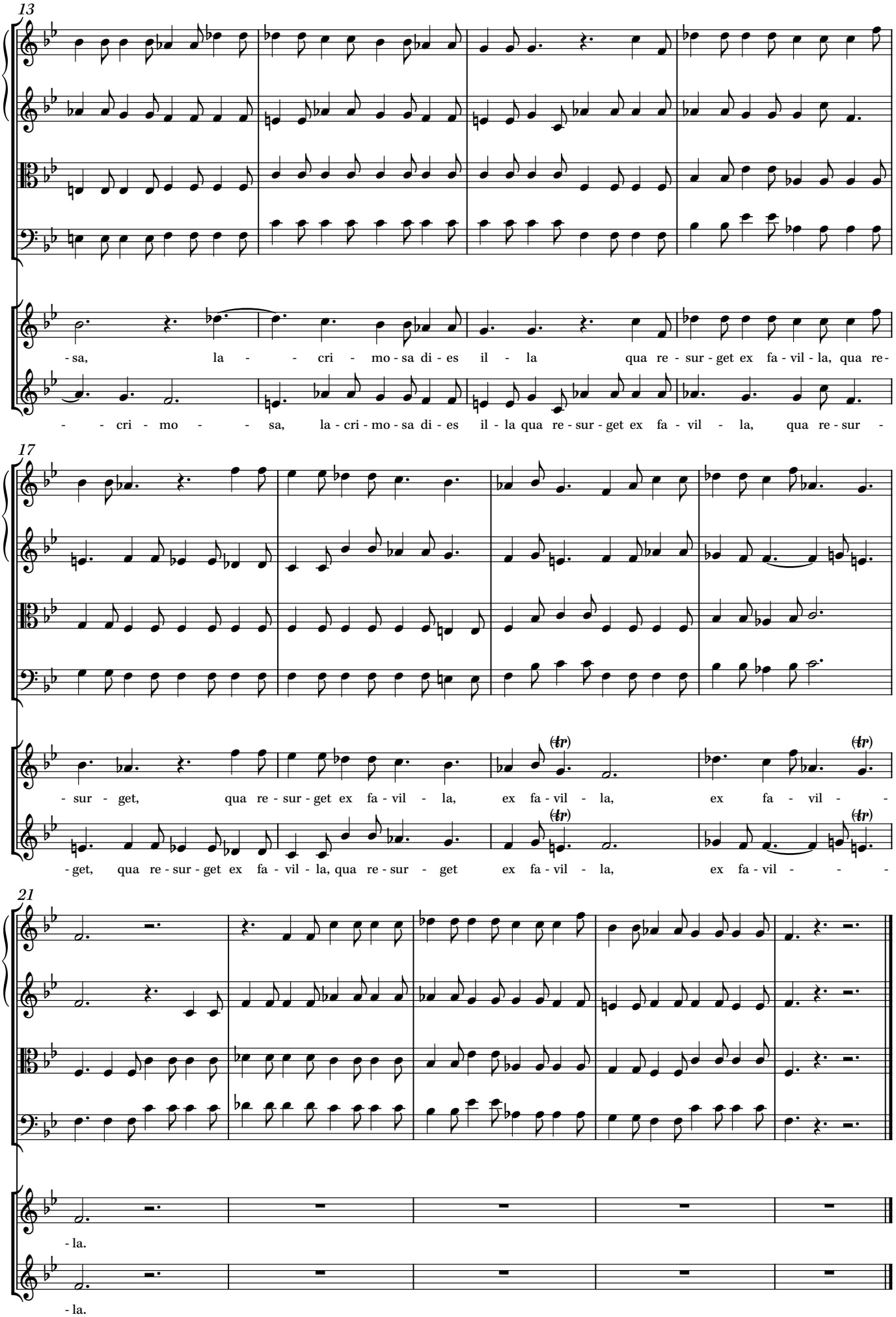

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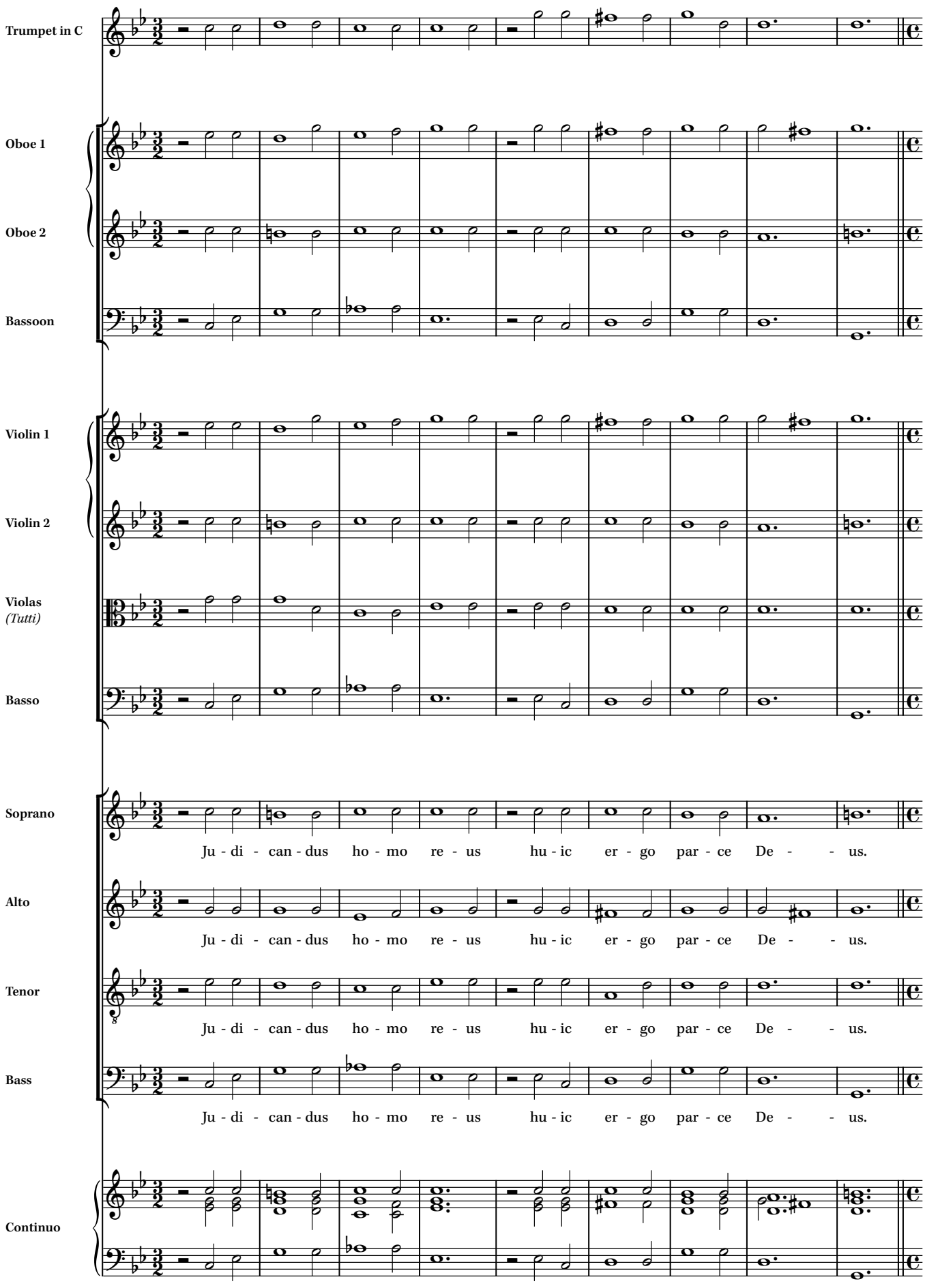
21. Judicandus homo reus



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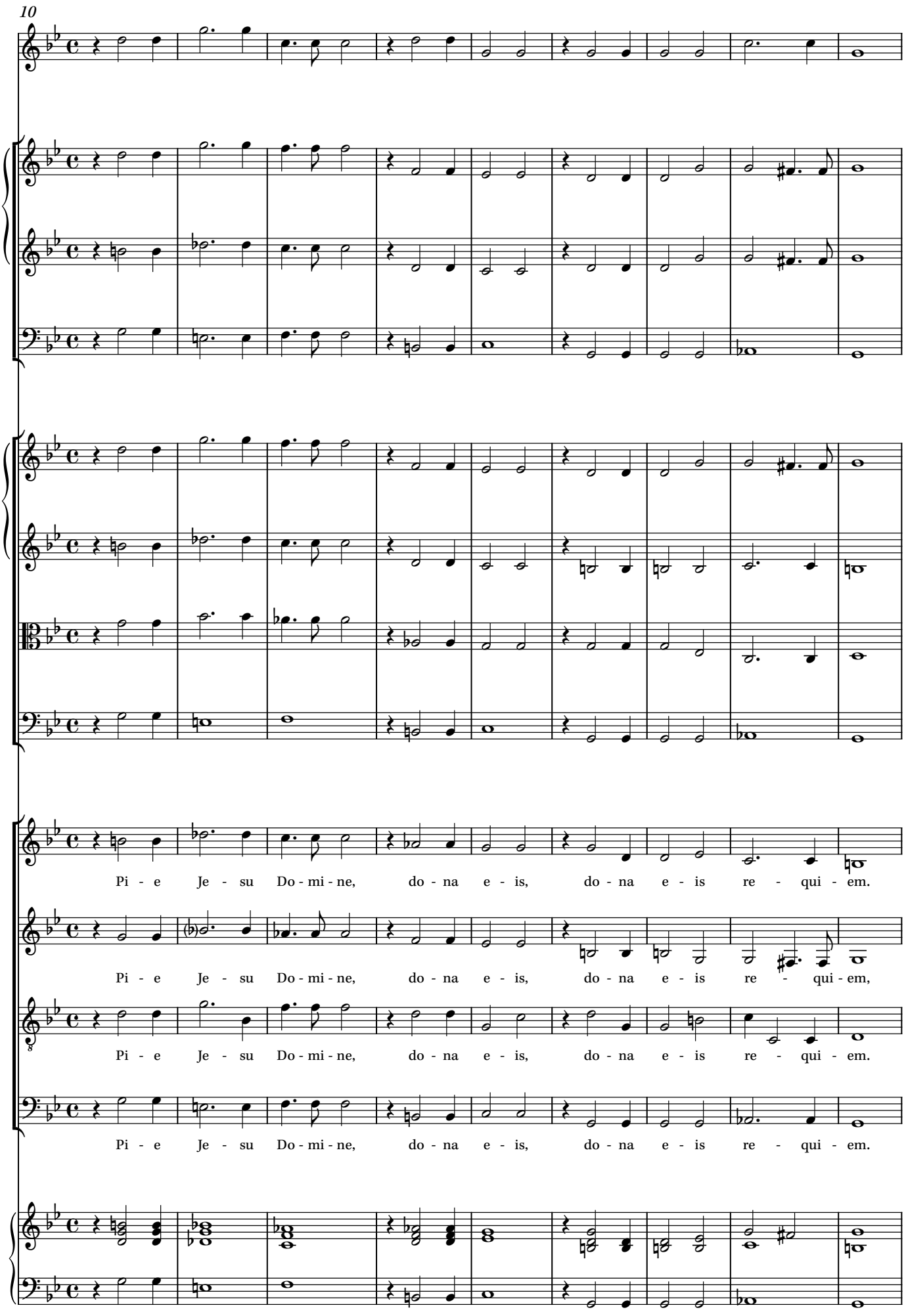

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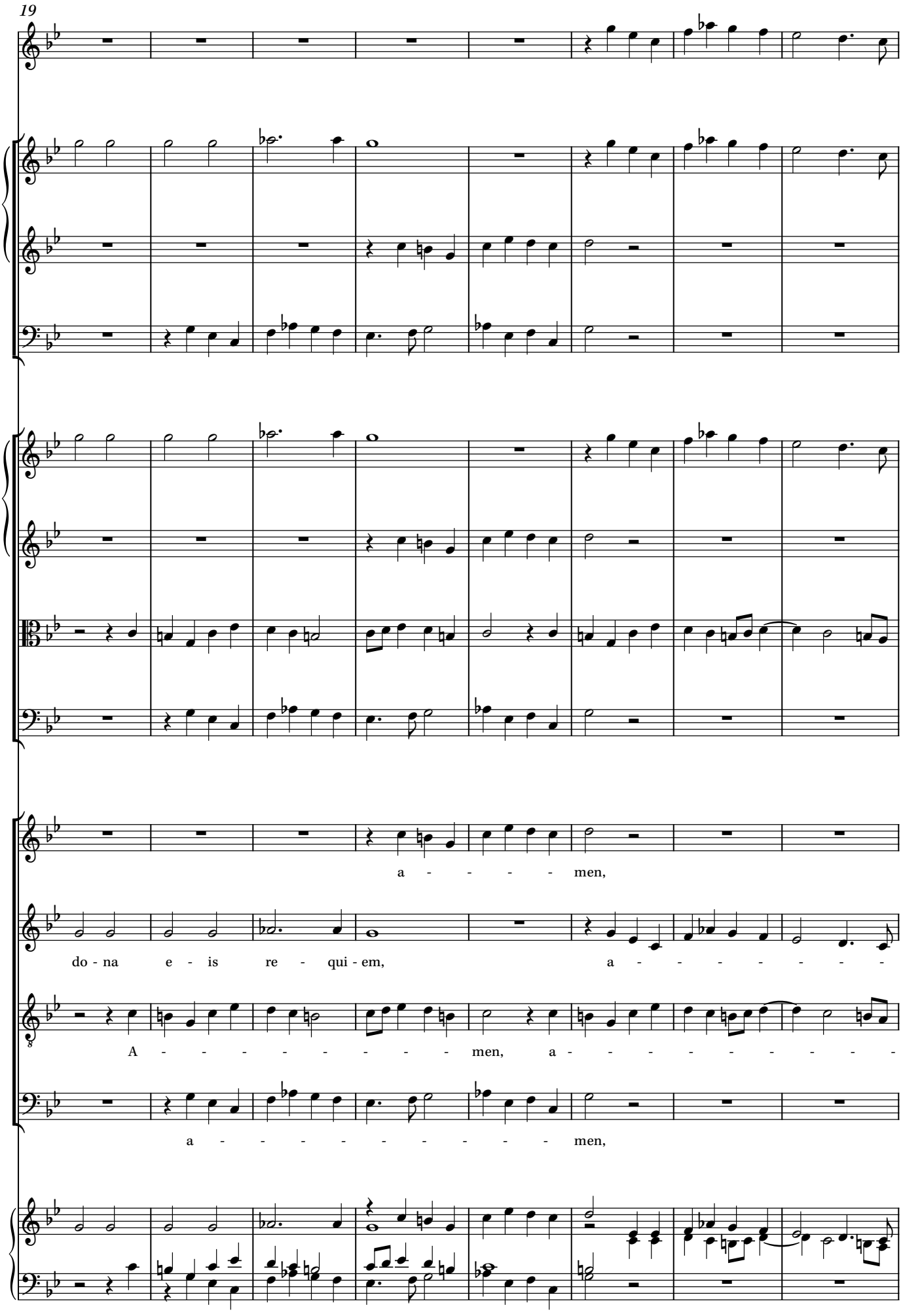

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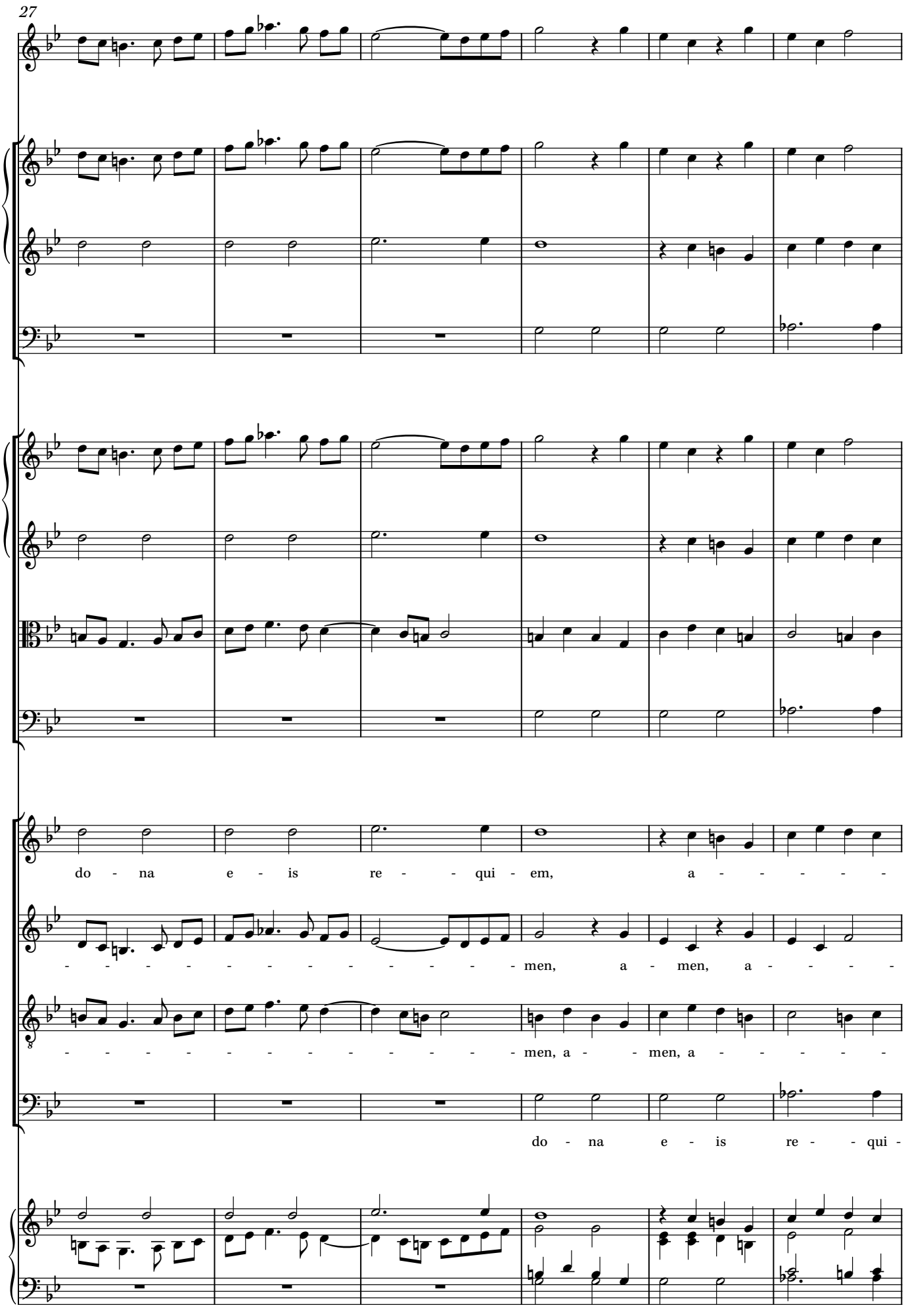

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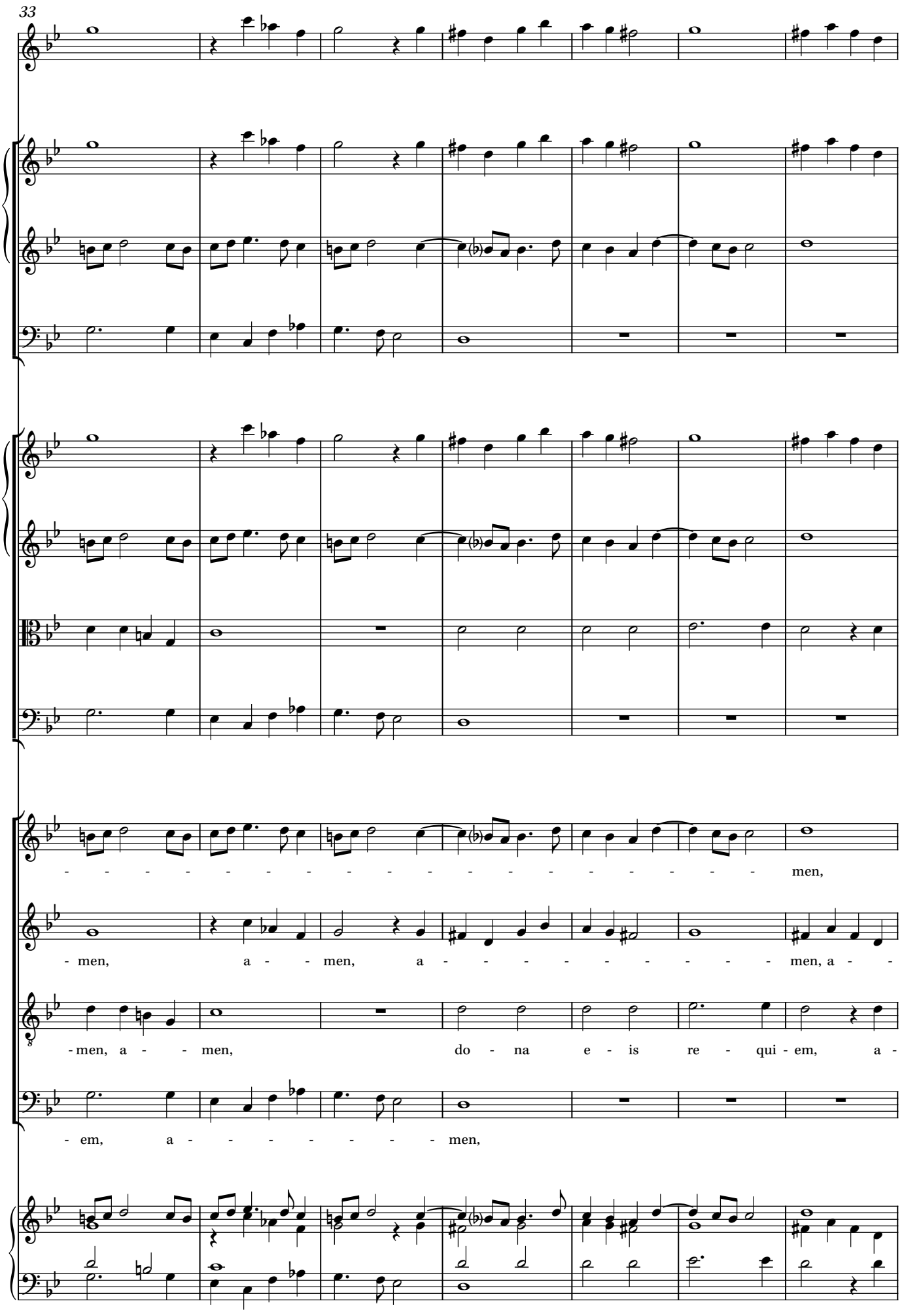

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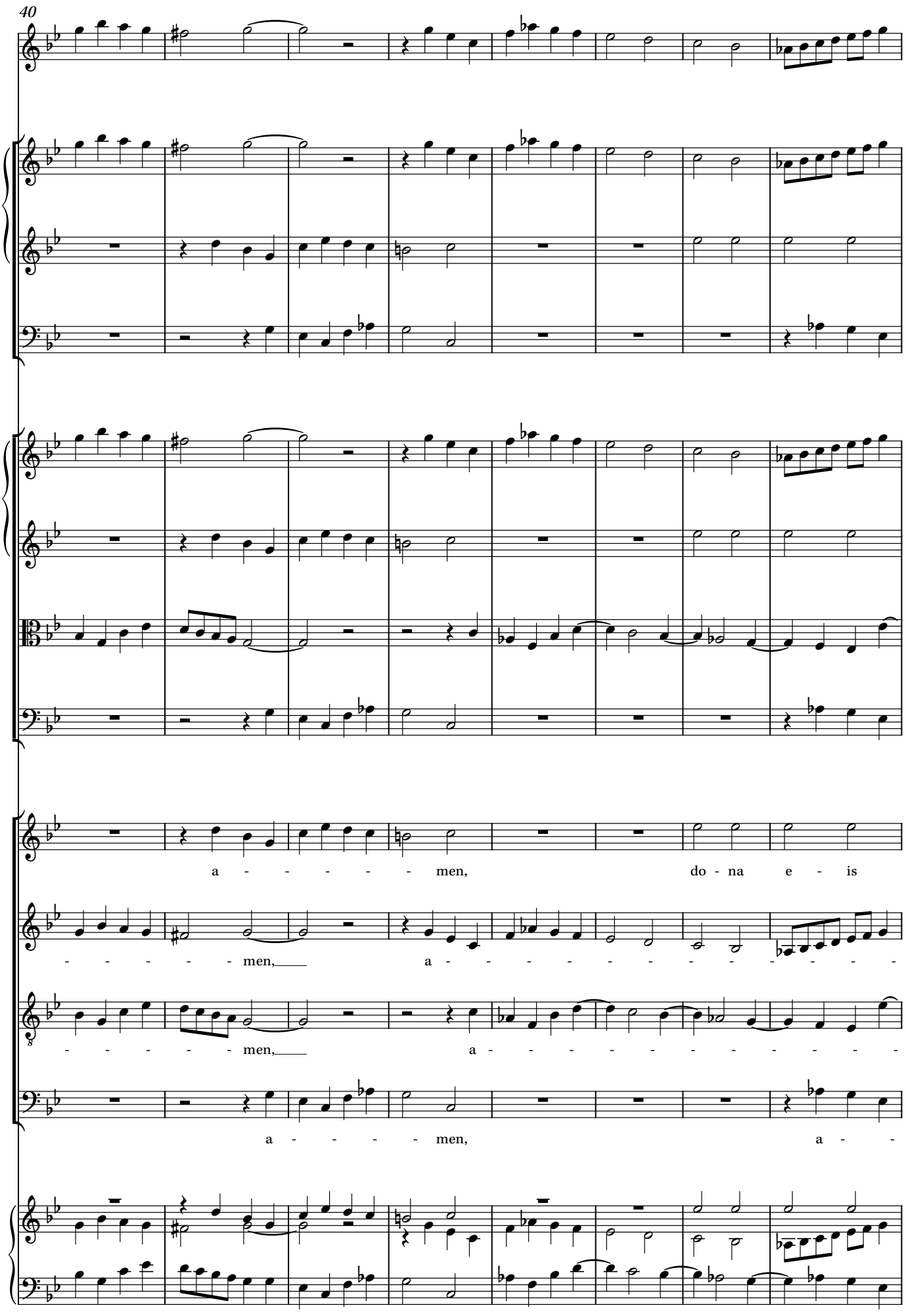

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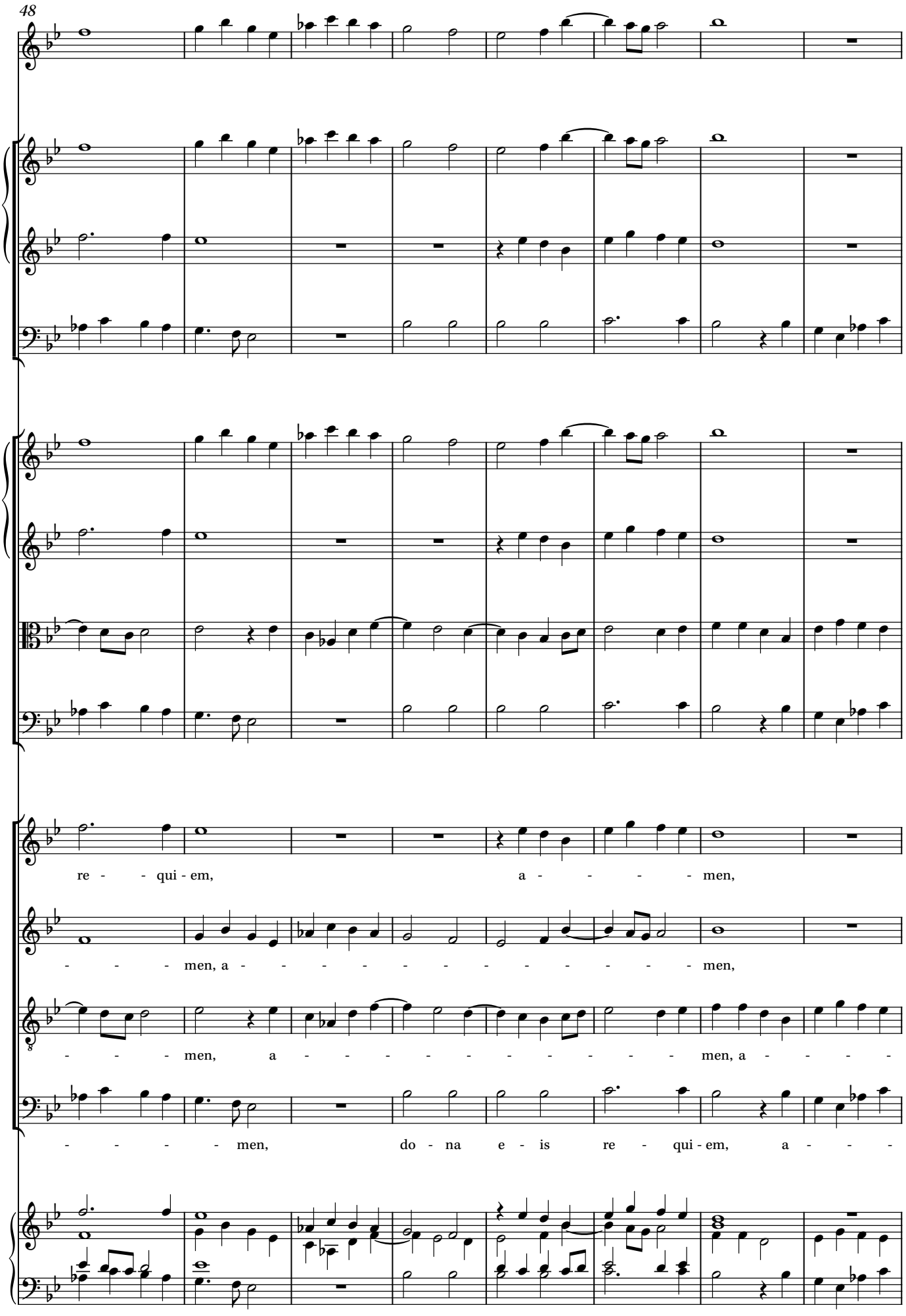

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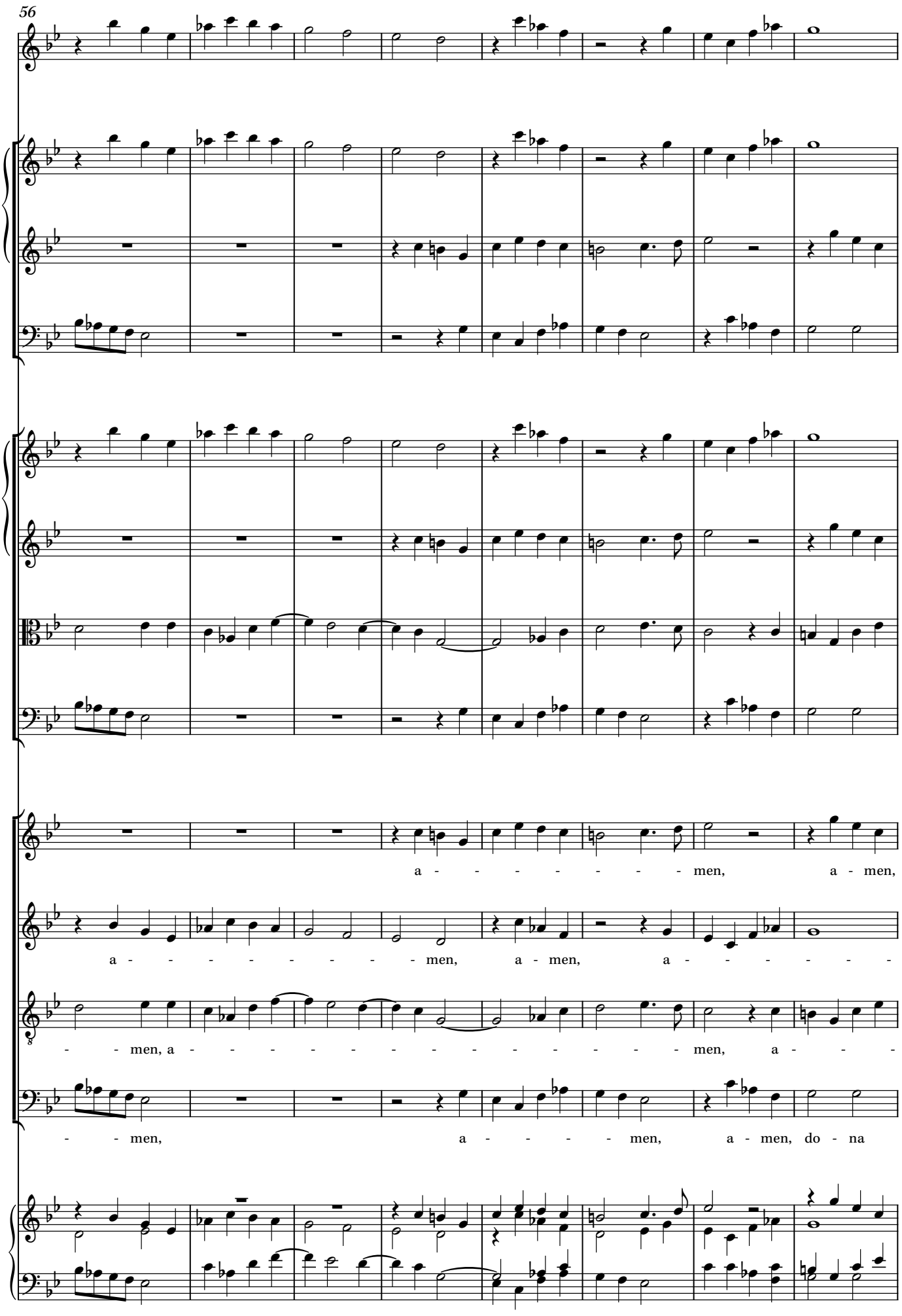

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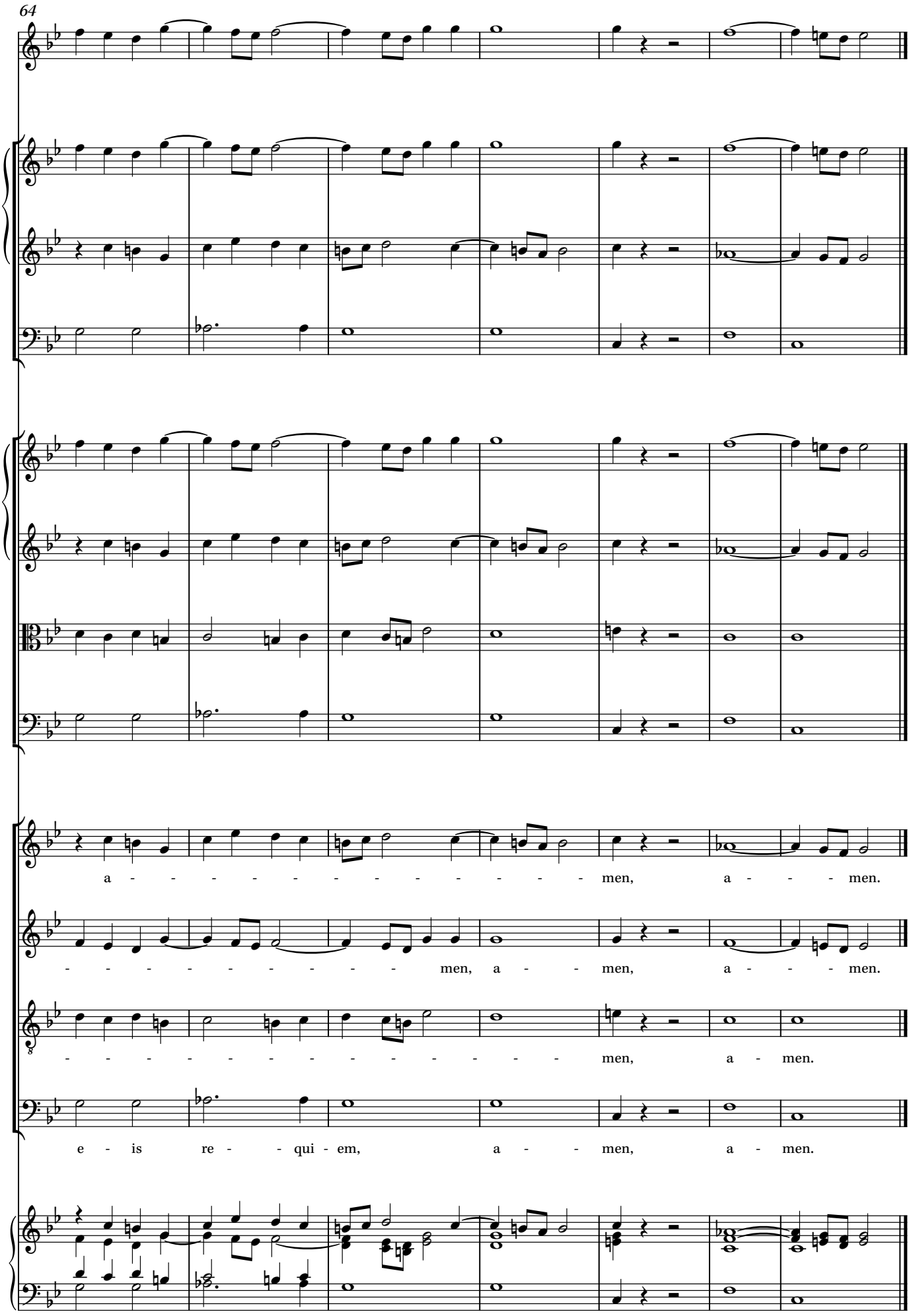

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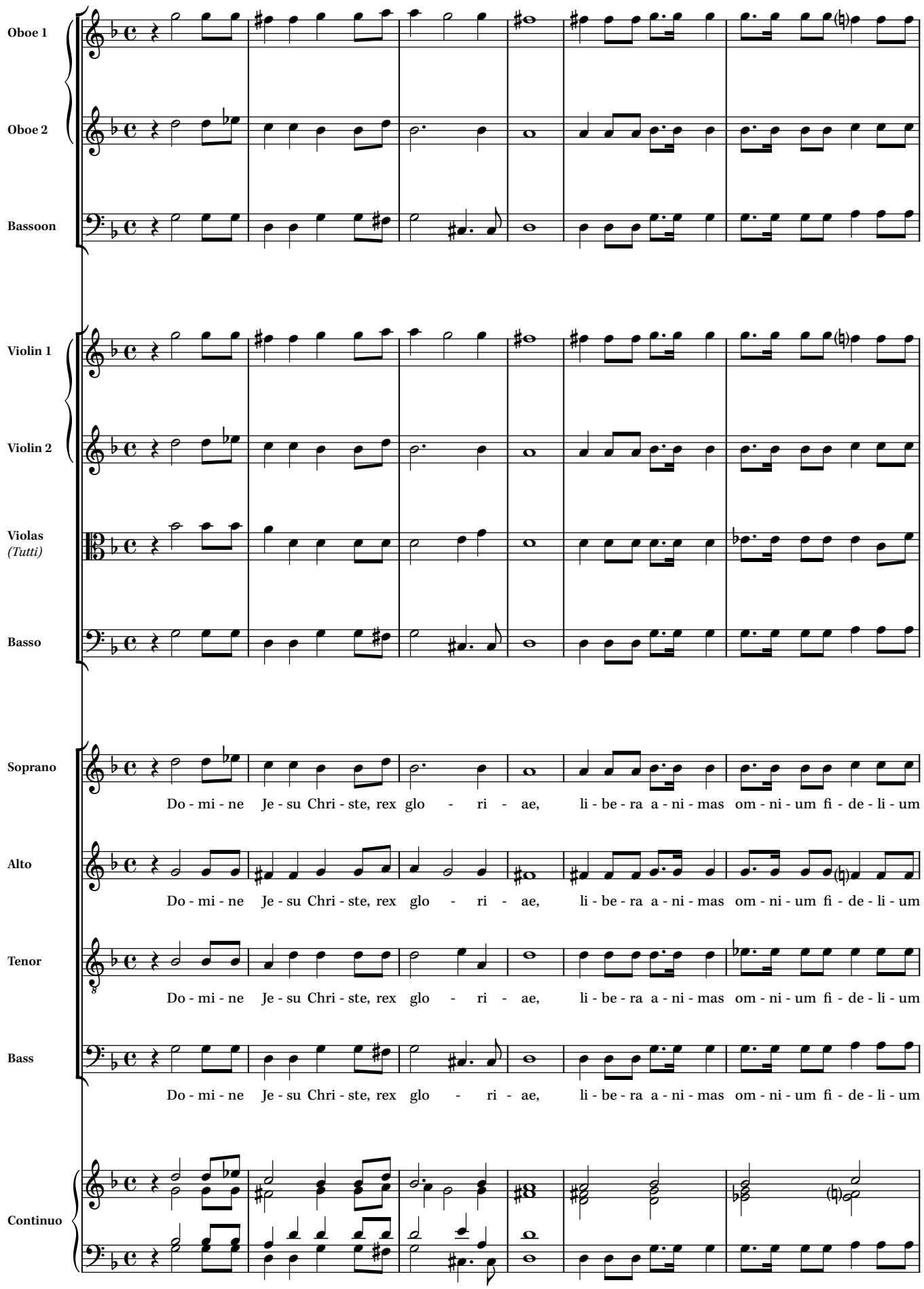
22. Domine Jesu Christe



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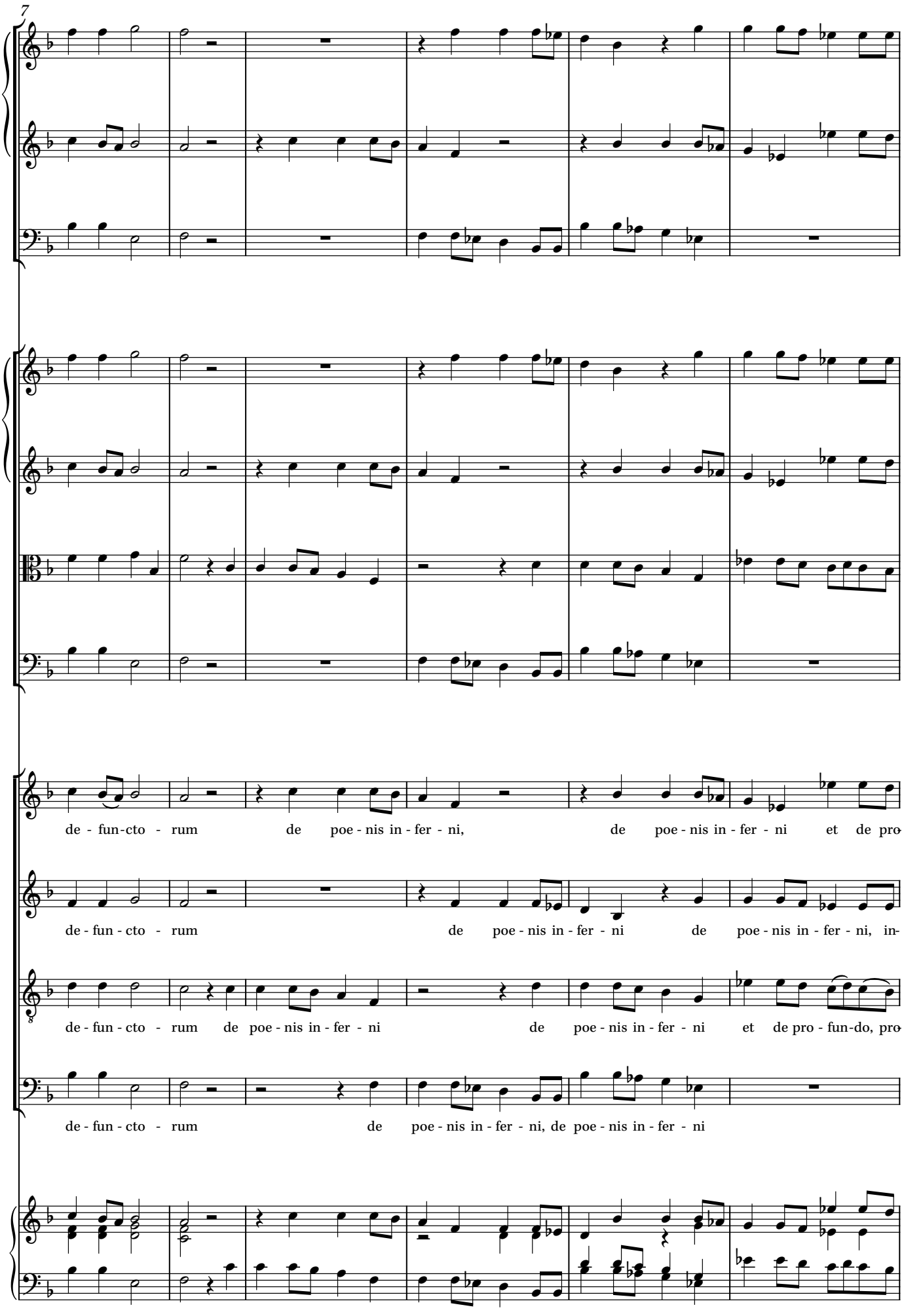

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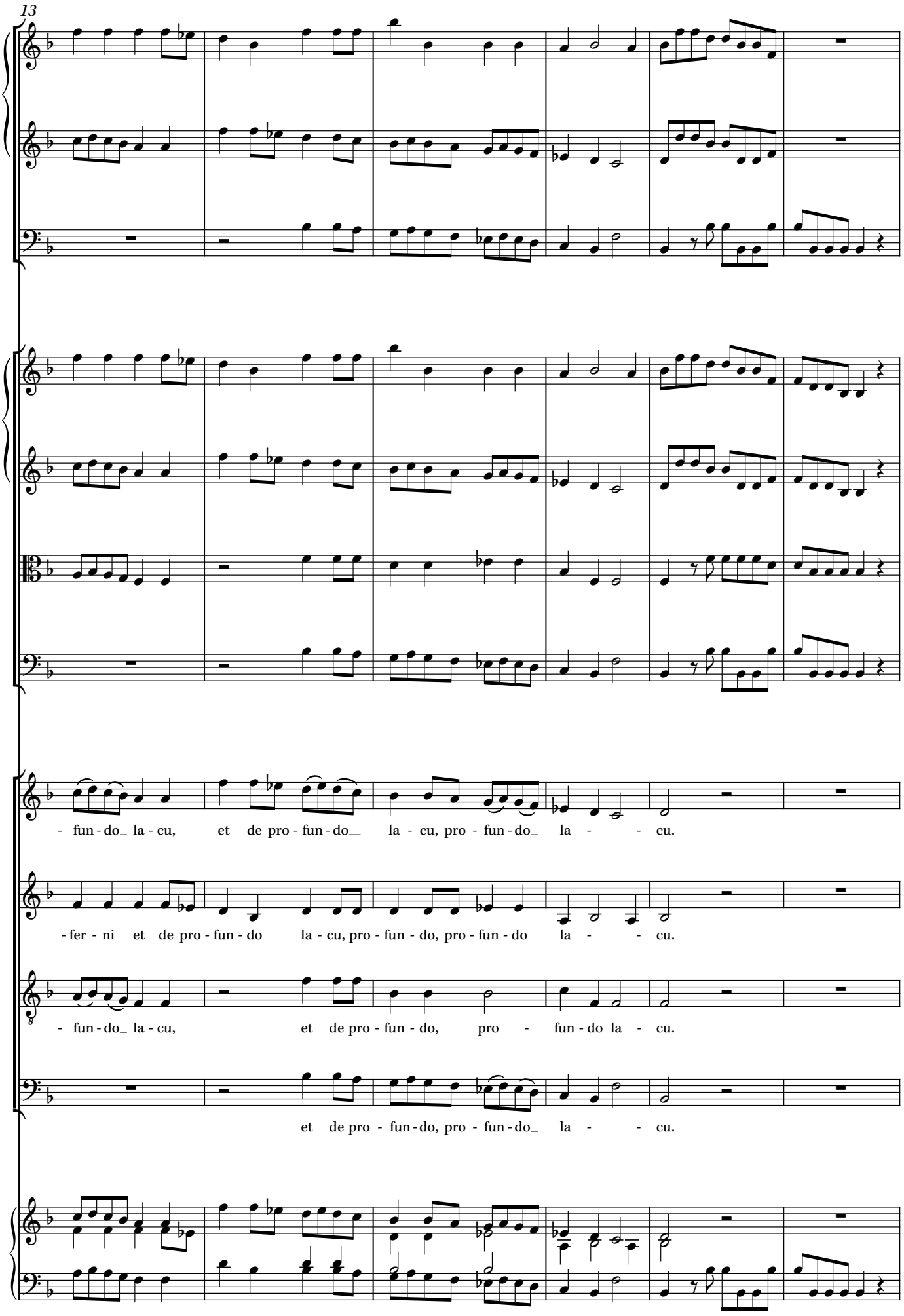

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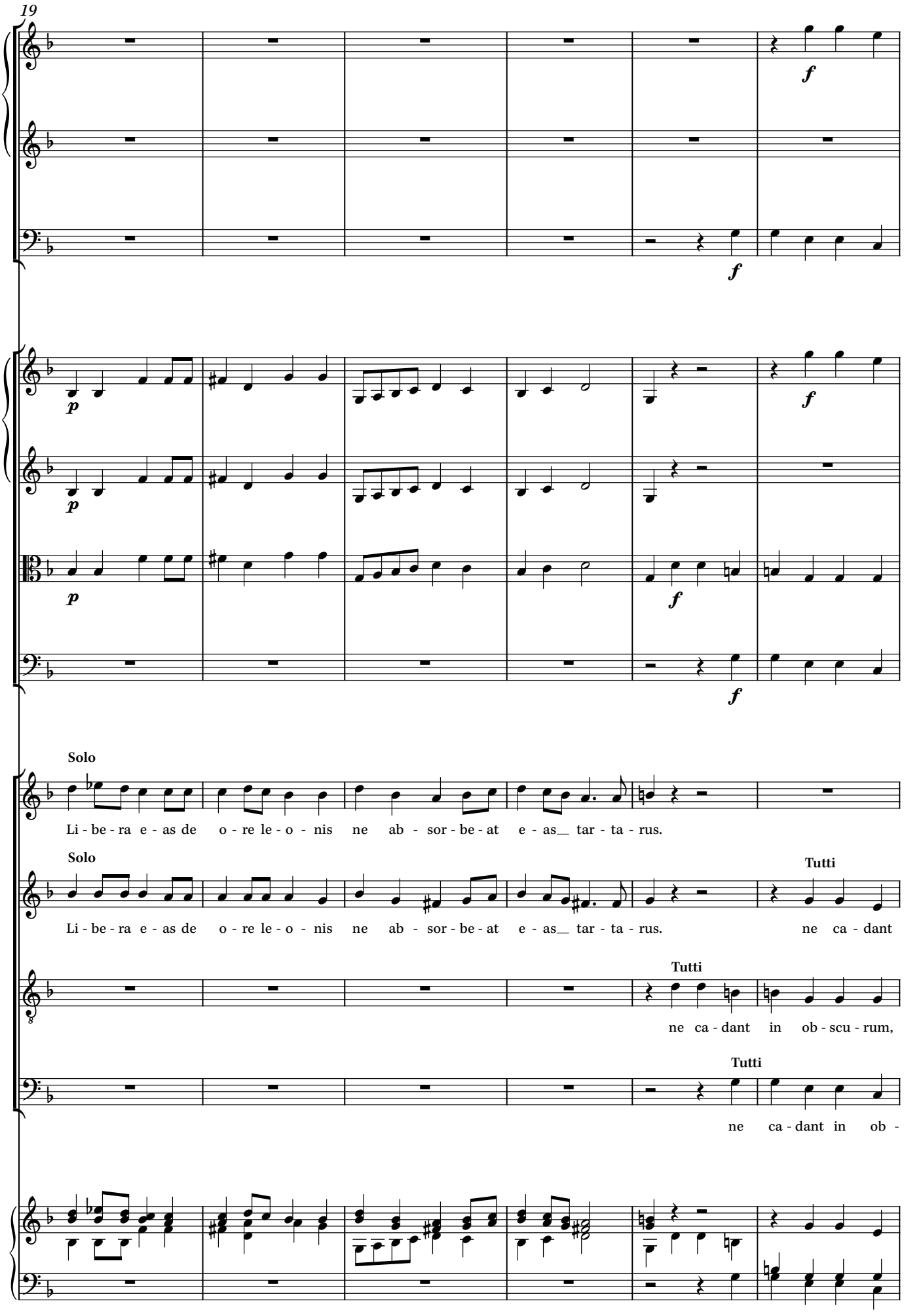

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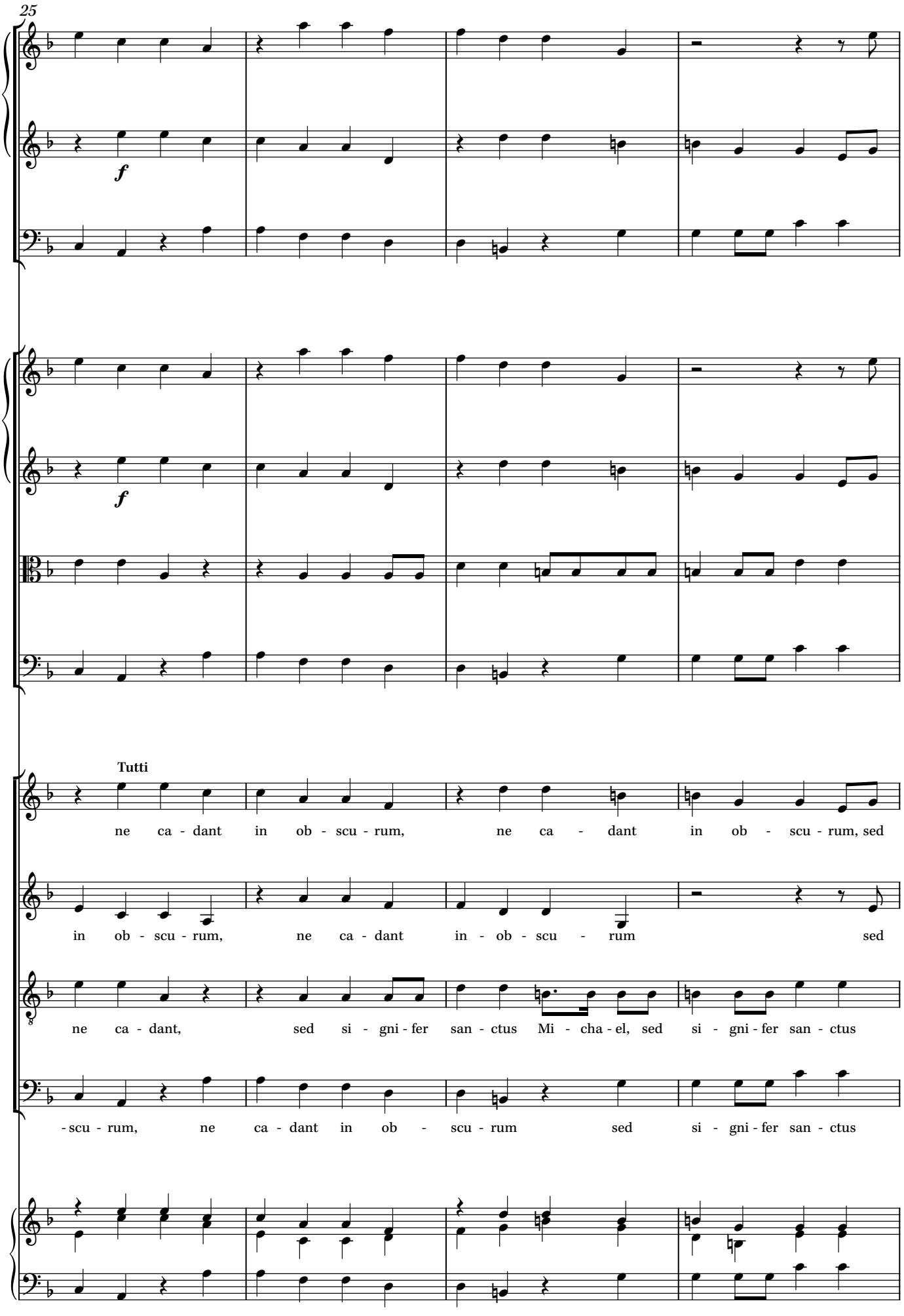

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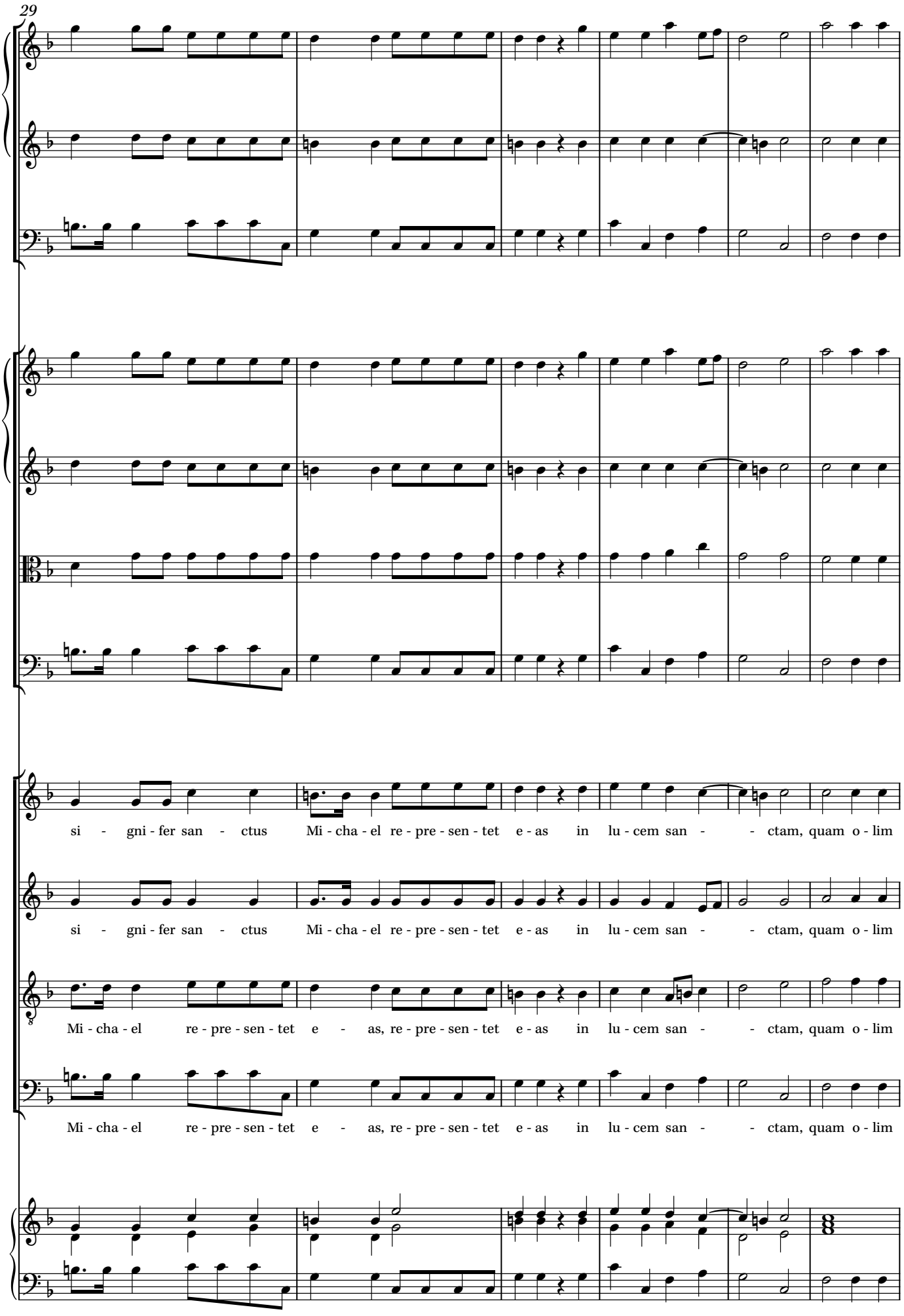

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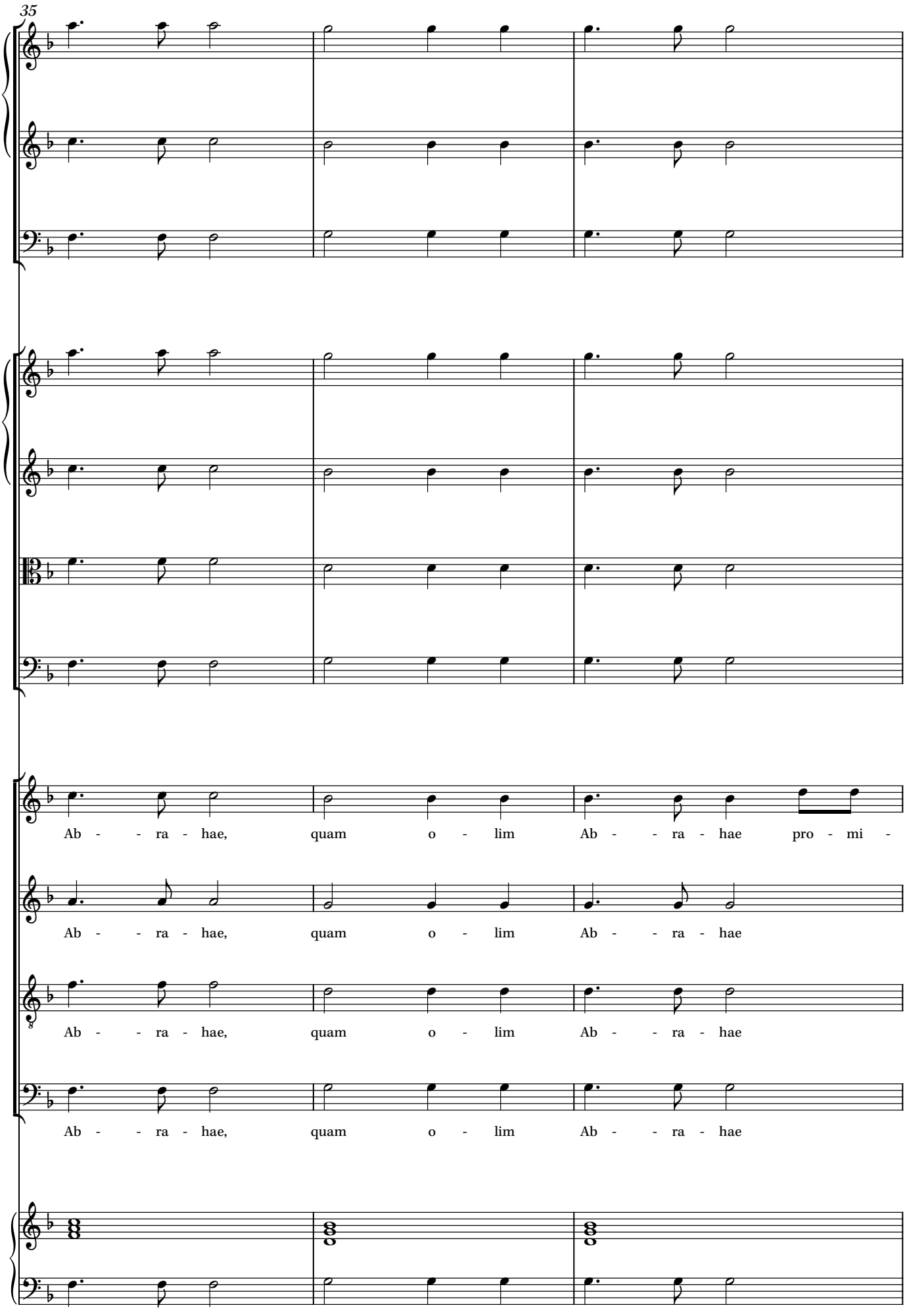

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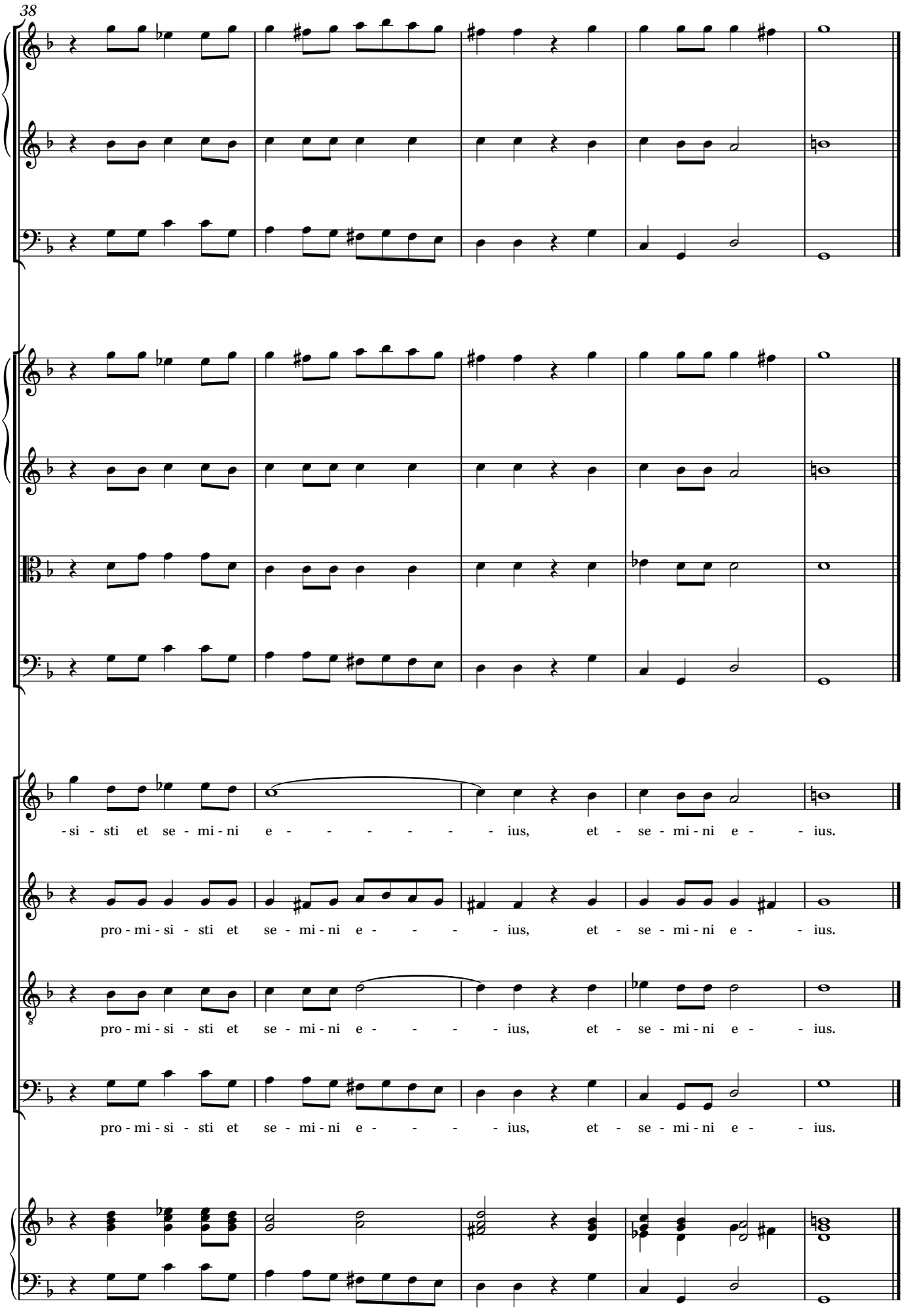

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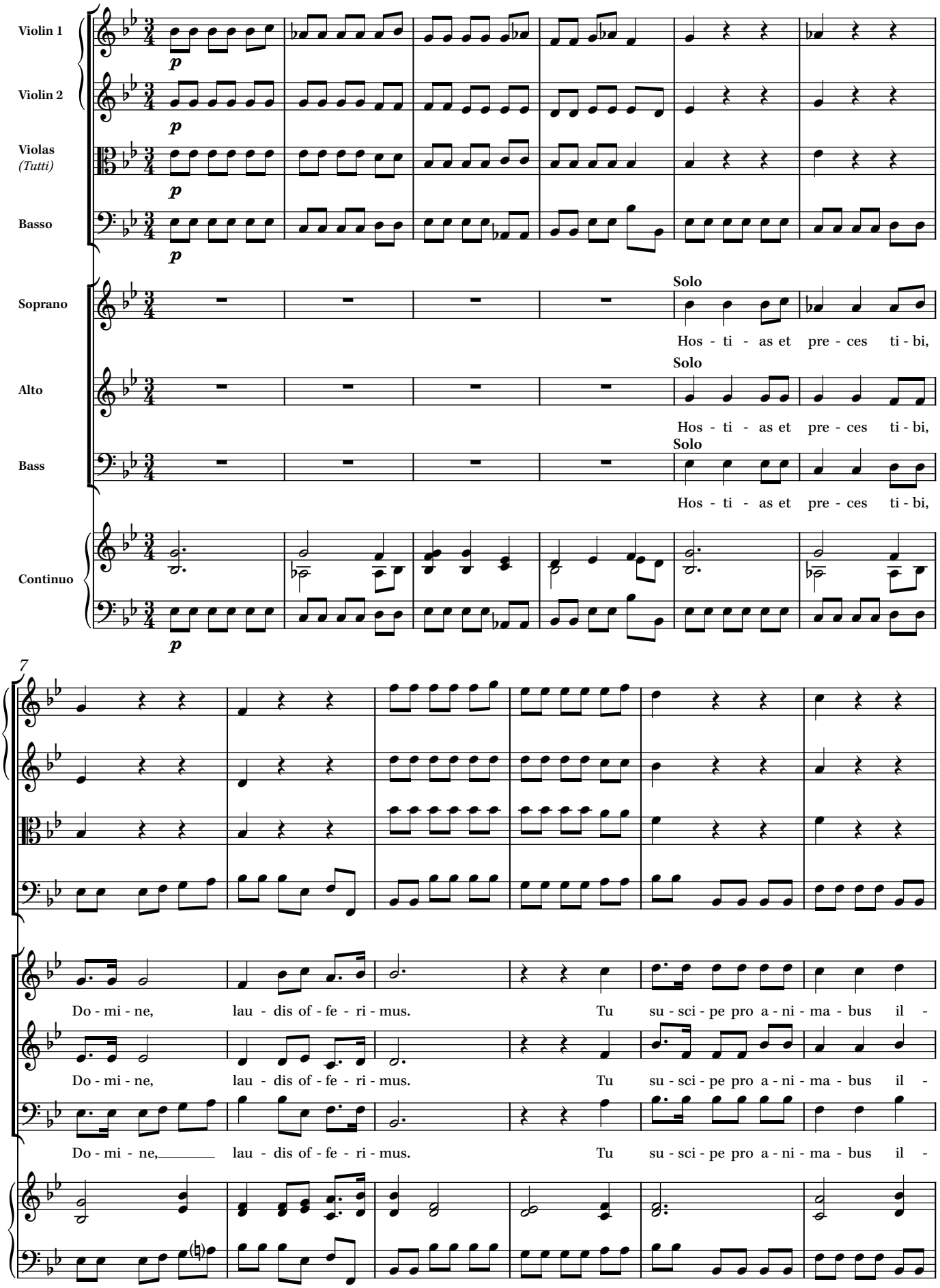
23. Hostias et preces



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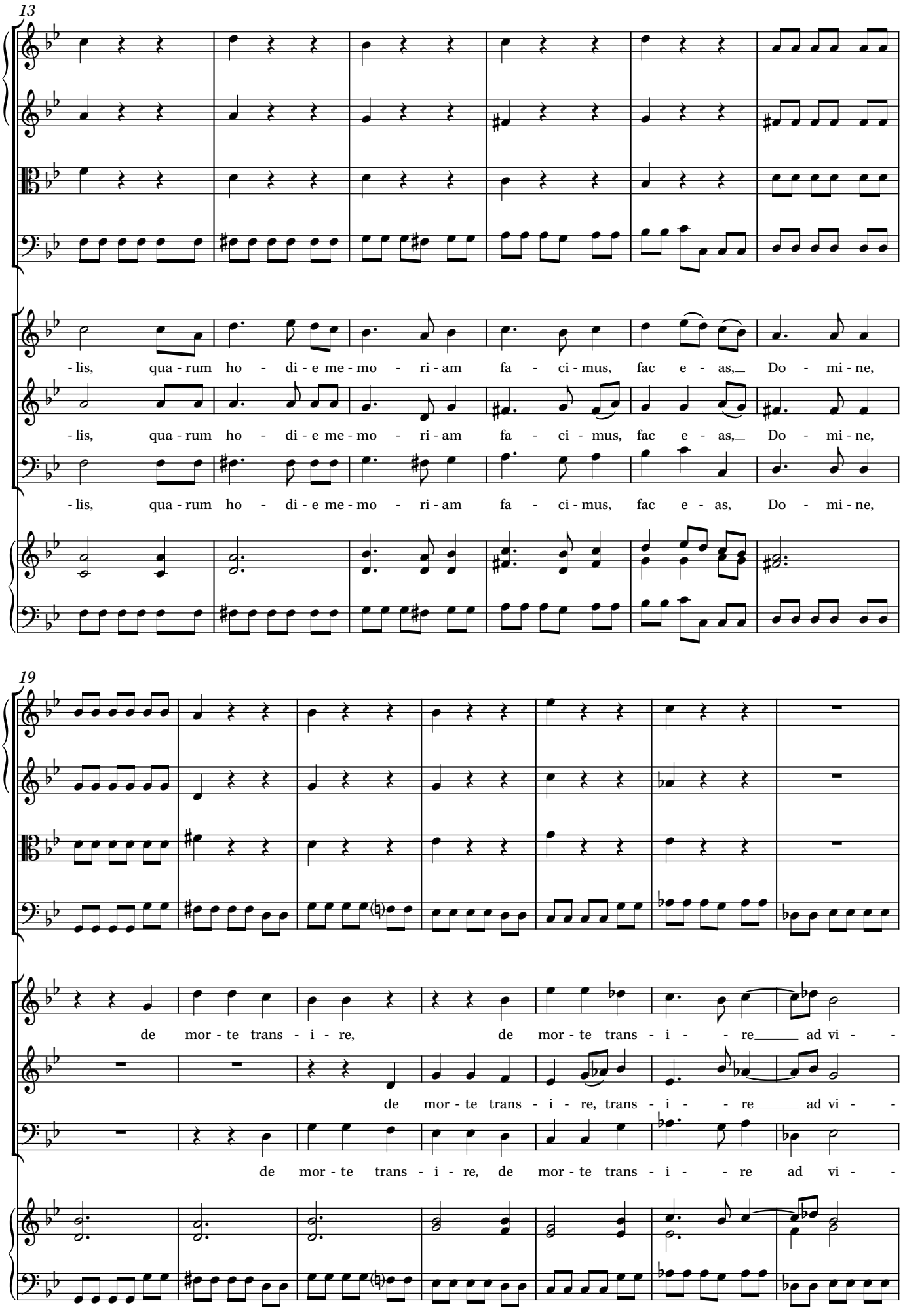

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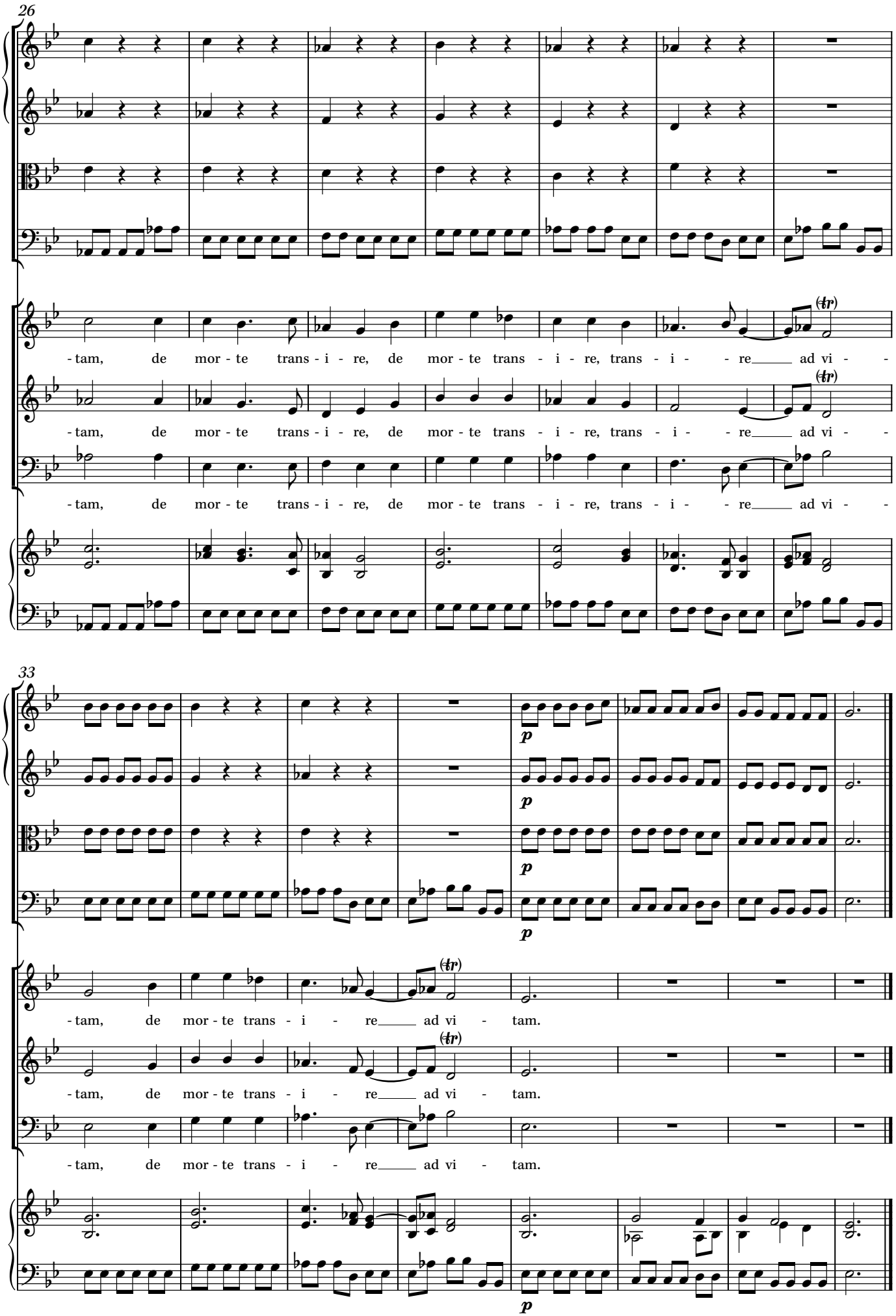

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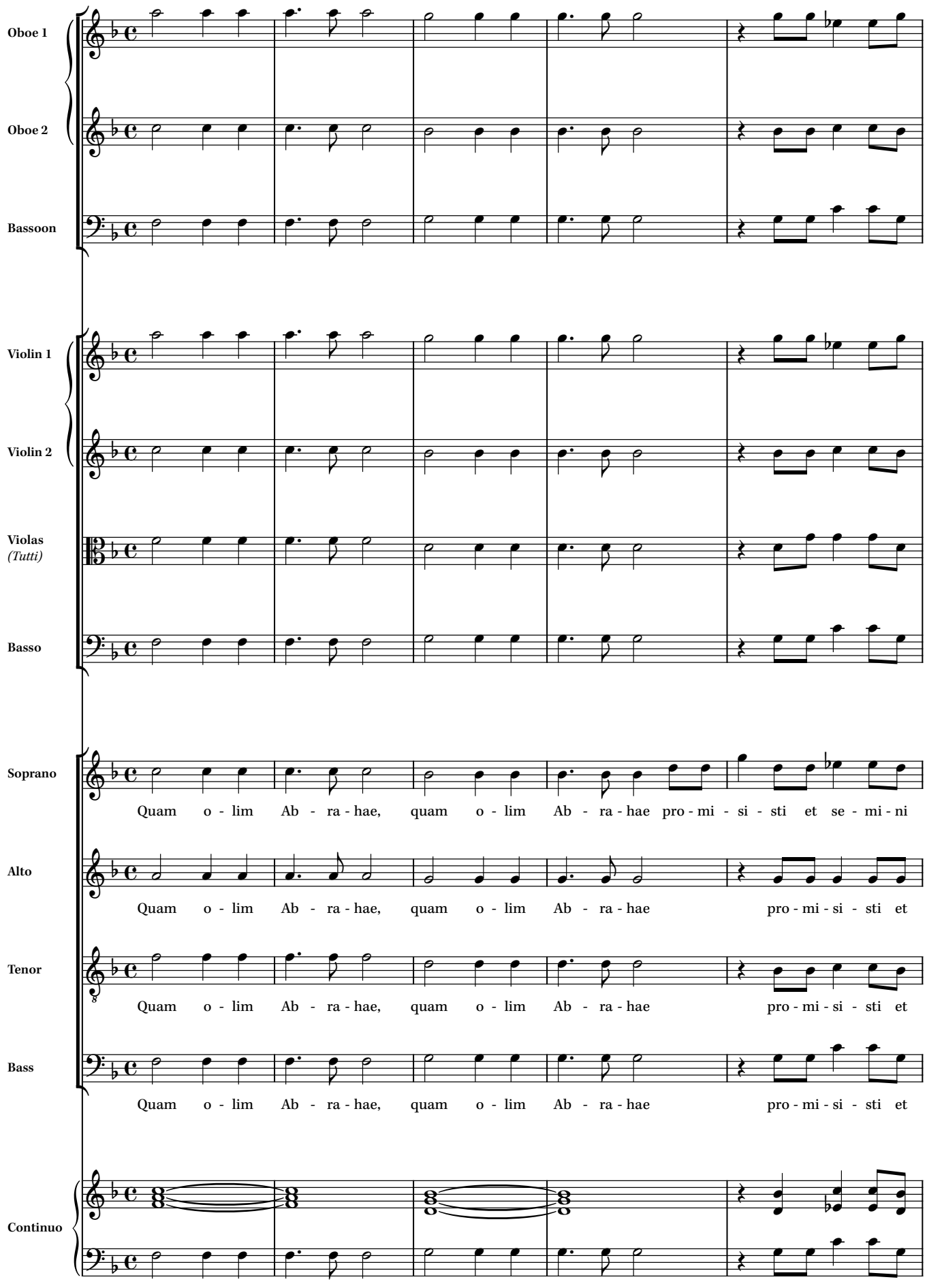
24. Quam olim Abrahae



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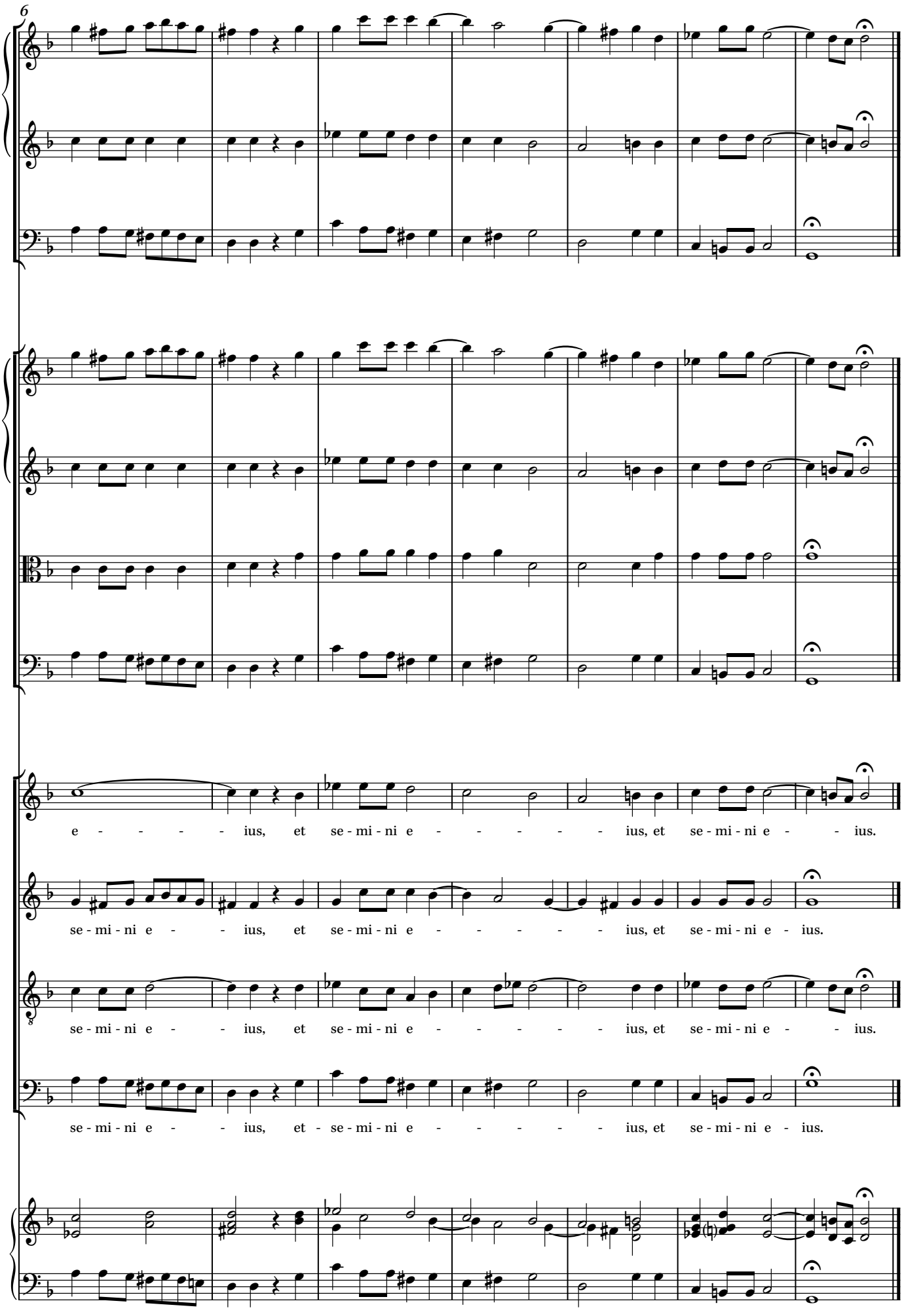

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