

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

C. H. H. PARRY.

TE DEUM LAUDAMUS

ONE SHILLING AND SIXPENCE

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# CORONATION FESTIVAL HYMNS

## ELEVEN HYMNS WITH TUNES

SUITABLE FOR USE AT

SERVICES IN CELEBRATION OF THE CORONATION OF THEIR MAJESTIES  
KING GEORGE V. AND QUEEN MARY.

No.	First Line.	Author.	Composer.
No. 1	All hail the power of Jesus' Name ...	Edward Perronet ...	William Shrubsole
2	Come, Holy Ghost ...	Tr. Bishop Cosin ...	<i>Ancient Plain-song</i>
3	Joybells loud are ringing ...	Q. Scott-Hopper ...	Samuel Smith
4	Lift up, O Land, thy heart this day ...	Q. Scott-Hopper ...	Edward C. Bairstow
5	Lord of Life eternal ...	A. C. Benson ...	C. H. Lloyd
6	*Now thank we all our God ...	Tr. C. Winkworth ...	<i>Nun Danket</i>
7	O God of Bethel, by Whose hand ...	Philip Doddridge ...	<i>Scotch Psalter</i>
8	*O God, the Ruler of our race ...	Mary Bradford Whiting ...	Arthur Sullivan
9	O God, Who reign'st in love ...	A. C. Benson ...	J. Darwall
10	O God, in Whose Almighty Hand ...	The Rev. Canon Rawnsley ...	J. H. Maunder
11	The days are fulfilled ...	Rev. W. H. Draper ...	J. B. Dykes

\* Also published separately, price 1d.

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## NINE HYMNS WITH TUNES

SUITABLE FOR USE AT

SERVICES IN CELEBRATION OF THE CORONATION OF THEIR MAJESTIES  
KING GEORGE V. AND QUEEN MARY.

No.	First Line.	Author.	Composer.
No. 1	All the hosts of Britain gather ...	Rev. W. H. Draper ...	Sir George C. Martin
2	God of all created things ...	A. C. Benson ...	Sir C. H. H. Parry
3	How blest the land ...	Rev. W. H. Draper ...	Alfred Hollins
4	Lord of lords, and King of kings ...	Rev. W. St. Hill Bourne ...	John E. West
5	Mighty Lord God, Great Ruler over all ...	Rev. H. C. Douglass ...	A. H. Brewer
6	*O Mightiest of the Mighty ...	Rev. S. Childs-Clarke ...	Sir Edward Elgar
7	Raise the song, ye loyal voices ...	The Right Rev. The Bishop of Durham ...	J. H. Maunder
8	Where saintly Edward built his shrine ...	The Rev. Canon Rawnsley ...	Myles B. Foster
9	Lord of Might, our land's Defender ...	Mary Bradford Whiting ...	Arthur Sullivan

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No. 1	Children gather, children gather ...	Rev. W. H. Draper ...	Sir George C. Martin
2	To Thee, our God, we fly ...	W. Walsham How ...	H. Walford Davies
3	Raise the song, ye loyal voices ...	The Right Rev. The Bishop of Durham ...	J. H. Maunder
4	Lord of heaven, and earth, and ocean ...	J. Crosse ...	J. Barnby
5	Hark, boys! the hymn is rising ...	F. C. Carey Longmore ...	Frederic Clay
6	Lord of life eternal ...	A. C. Benson ...	C. Harford Lloyd
7	Our voices clear as summer joy ...	The Right Rev. The Bishop of Caledonia ...	John E. West
8	God of our Fatherland ...	Bishop E. H. Bickersteth ...	H. Davan Wetton
9	The Lord, by Whom earth's princes rule ...	A. Midlane ...	B. Tours
10	God save the King.		

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NOVELLO'S ORIGINAL OCTAVO EDITION.

COMPOSED FOR THE CORONATION OF KING GEORGE V.

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# TE DEUM LAUDAMUS

SET TO MUSIC

FOR CHORUS AND ORCHESTRA

BY

C. HUBERT H. PARRY

ONE SHILLING AND SIXPENCE

LONDON: NOVELLO AND COMPANY, LIMITED.

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# TE DEUM LAUDAMUS.

C. HUBERT H. PARRY.

*Allegro.*  $\text{♩} = 92.$

**Piano Accompaniment:** *ff* *rit.* *a tempo.* *rit.*

**SOPRANO.** *ff* *rit.* *a tempo.* *rit.*  
We praise Thee, O God, we acknowledge Thee to be the

**ALTO.** *ff* *rit.* *a tempo.* *rit.*  
We praise Thee, O God, we acknowledge Thee to be the

**TENOR.** *ff* *rit.* *a tempo.* *rit.*  
We praise Thee, O God, we acknowledge Thee to be the

**BASS.** *ff* *rit.* *a tempo.* *rit.*  
We praise Thee, O God, we acknowledge Thee to be the

*rit.* *ff* *a tempo.* *rit.*

*ff* *a tempo.* Lord. All . . .

*ff* *a tempo.* Lord.

*ff* *a tempo.* Lord.

*ff* *a tempo.* Lord.

*ff* *a tempo.* Lord.  $\text{♩} = 112.$

*ff* *p.v.* **R.H.** *f*

the earth doth wor . . . ship Thee, . . .

All . . . the earth doth wor

All . . . the earth doth wor . . .

All . . . the earth doth wor . . .

*cres.* *sempre cres.*

*poco allargando.*

the Fa . . . ther ev - er -

ship Thee, . . . the Fa . . . ther ev - er -

ship Thee, the Fa - ther ev - er -

ship Thee, the Fa - ther ev - er - last . . .

*poco allargando.* *cres.* *ff*

*A*

last - ing. . . To Thee all An - - - -

last - ing. . . To Thee all An - - - -

last - ing. . . To Thee all

ing. . . To Thee all

*Ped*

gels cry a - loud, . . . the Heavens, . . .

gels cry a - loud, . . . the Heavens, . . .

An - - - - gels cry a - loud, . . . the Heavens, .

An - gels cry a - loud | . . . the

*Ped* \*

and all the Powers . . . there - in.

and all the Powers there - in.

and all the Powers . . there - in.

Heavens and all . . . the Powers there - in.

*mf*

*B*

*mf*

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'and all the Powers there - in.' The piano accompaniment features a complex texture with triplets and various articulations. A section marked 'B' begins in the piano part.

To Thee Cher - u - bin and Ser - a - phin . . .

To Thee Cher - u - bin and Ser - a - phin . . .

To Thee Cher - u - bin and Ser - a - phin . . .

To Thee Cher - u - bin and Ser - a - phin . . .

*mf*

*cres.*

*mf*

*cres.*

*mf*

*cres.*

*mf*

*cres.*

*mf*

*cres.*

*mf*

*cres.*

Detailed description: This system contains the next four vocal staves and the piano accompaniment. The vocal parts continue with the lyrics 'To Thee Cher - u - bin and Ser - a - phin . . .'. The piano accompaniment includes triplets and dynamic markings such as 'mf' and 'cres.'.



1st Choir.

con - tin - ual - ly, con - tin - ual - ly, con - tin . . . . .

con - tin . . . . . ual - ly . . . . .

con - tin . . . . . ual - ly, con - tin . . . . .

con - tin . . . . . ual - ly do cry, con -

2nd Choir.

con - tin . . . . . ual - ly, con - tin . . . . .

con - tin . . . . . ual - ly, con - tin . . . . .

con - tin . . . . . ual - ly . . . . .

con - tin - ual - ly, . . . . . con

*p* *cres. molto.* *ff*



Full Choir.

*mf* *f* *p* *pp* *dim.*

Ho - - - - ly, Lord God of Sab - - a - oth ;

*mf* *f* *p* *pp* *dim.*

Ho - - - - ly, Lord God of Sab - - a - oth ;

*mf* *f* *p* *pp* *dim.*

Ho - - - - ly, Lord God of Sab - - a - oth ;

*mf* *f* *p* *pp* *dim.*

Ho - - - - ly, Lord God of Sab - - a - oth ;

*pp*

*Sua bassa....*

*poco cres.* *rit.*

*D Poco animando.*

*mf cres.* Heaven and

*mf cres.* Heaven and earth . . . . .

*mf cres.* Heaven and earth . . . . . are

*Poco animando. ♩ = 92.*

*mf cres.*

*V*

*f cres.*

Heaven and earth are full . . . . . of the

earth . . . . . are full of the

. . . are full . . . . . of the

full . . . . . of the

*cres. molto.*

*V*

*ff* Ma - - jes - ty . . . of Thy glo - - - - - *rit.*

*ff* Ma - - jes - ty . . . of Thy glo - - - - - *rit.*

*ff* Ma - - jes - ty . . . of Thy glo - - - - - *rit.*

*ff* Ma - - jes - ty of Thy glo - - - - - *rit.*

*ff rit. cres.*

*Allegro spiritoso.*

ry

ry.

ry.

ry. The

*Allegro spiritoso.*

*sf* *f*





Church through-out all . . . the world . . . doth ac -

Church through-out all . . . the world . . . doth ac -

Church through-out all . . . the world . . . doth ac -

Church through-out all . . . the world . . . doth ac -

The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

- know-ledge Thee; . . . The Fa - ther of an

- know-ledge Thee; . . . The Fa - ther of an

- know-ledge Thee; . . . The Fa - ther of an

- know-ledge Thee; . . . The Fa - ther of an

The piano accompaniment continues with two staves. The right hand features more complex chordal textures and melodic lines. The left hand maintains a consistent bass line. A tempo marking 'F = 60' is present above the first staff of this system.



in - fi - nite Ma - jes - ty; . . . Thine

in - fi - nite Ma - jes - ty; . . . Thine

in - fi - nite Ma - jes - ty; . . . Thine

in - fi - nite Ma - jes - ty; . . . Thine

*cres. molto.* hon - our - a - ble, true, . . . and on - ly Son;

*cres. molto.* hon - our - a - ble, true, . . . and on - ly Son;

*cres. molto.* hon - our - a - ble, true, . . . and on - ly Son;

*cres. molto.* hon - our - a - ble, true, . . . and on - ly Son;

*cres. molto.*

*p* *dim.* *G*

Al - - so the Ho - ly Ghost, . . the Com - - fort -

*p* *dim.*

Al - - so the Ho - ly Ghost, . . the Com - - fort -

*p* *dim.*

Al - - so the Ho - ly Ghost, . . the Com - - fort -

*p* *dim.*

Al - - so the Ho - ly Ghost, . . the Com - - fort -

*p* *dim.* *pp* *G*

- er.

- er.

- er.

- er.

*dolce.*

*Animando.* *f* *cres.*

Thou art the King . . . . of

Thou art the King . . . . of

Thou art the King . . . . of

Thou art the King . . . . of

*Animando.*

*mf* *cres.*

Glo-ry, O Christ. . . . Thou art the

Glo-ry, O Christ. . . . Thou art the

Glo-ry, O Christ. . . . Thou art the

Glo-ry, O Christ. . . . Thou art the

Glo-ry, O Christ. . . . Thou art the

Allargando.

ev - er - last - ing Son of the Fa - ther.

ev - er - last - ing Son of the Fa - ther.

ev - er - last - ing Son of the Fa - ther.

ev - er - last - ing Son of the Fa - ther.

Allargando.

*ff*

*dim.*

*pp*

Lento. \*SOPRANO SOLO. dolce. legato.

When Thou tookest upon Thee to de - liv - er man Thou didst not ab -

Lento. ♩ = 92.

*p*

*p*

\* When a Female Voice is available these three bars should be sung by a Contralto.

**Semi-Chorus.**

hor the Vir-gin's womb. When Thou hadst o - ver-come the sharp - ness of

When Thou hadst o - ver-come the sharp - ness of

When Thou hadst o - ver-come the sharp - ness of

When Thou hadst o - ver-come the sharp - ness of

*dim.* *pp* *rit.*

**Full Choir.**

death, . . . Thou didst o - pen the King-dom of Heaven . . . to

death, . . . Thou didst o - pen the King-dom of Heaven . . . to

death, . . . Thou didst o - pen the King-dom of Heaven . . . to

death, . . . Thou didst o - pen the King-dom of Heaven . . . to

*a tempo.* *cres. molto.* *Allargando.*

*a tempo.* *cres. molto.* *Allargando.*

*a tempo.* *cres. molto.* *Allargando.*

*a tempo.* *cres. molto.* *Allargando.*

*rit.* *K Tempo.* *ff*

all be - liev - ers. Thou sit - test . . .

*rit.* *ff*

all be - liev - ers. Thou sit - test . . .

*rit.* *ff*

all be - liev - ers. Thou sit - test . . .

*rit.* *ff*

all be - liev - ers. Thou sit - test . . .

*K Tempo.*

at the right hand of God, . . . . . in the Glo . . .

at the right hand of God, . . . . . in the Glo . . .

at the right hand of God, . . . . . in the Glo . . .

at the right hand of God, . . . . . in the Glo . . .

*Allargando.* *rit.* *L* *a tempo.*

ry of the Fa - ther.

*rit.* *a tempo.*

ry of the Fa - ther.

*rit.* *a tempo.*

ry of the Fa - ther.

*rit.* *a tempo.*

ry of the Fa - ther.

*Allargando.* *ff* *rit.* *a tempo.*

*Andante.* *p*

We believe that Thou shalt

*pp*

We be-lieve

*sotto voce.* *pp*

We be -

*mf*

We be - lieve that Thou shalt come . . .

*Andante.* ♩ = 60.

*sf* *>* *dim.* *p* *>*

come . . . . to be our Judge. *p* *espress.*  
 We therefore *espress.*  
 that Thou shalt come to be our Judge. *p*  
 We therefore pray Thee, *espress.*  
 - lieve that Thou shalt come . . . to be our Judge. *p*  
 We therefore pray Thee, *espress.*  
 . . . to be our Judge. . . . *p*  
 We therefore pray Thee, *espress.*

*dim.* *pp*

*mf* *Molto lento.*  
 pray Thee, help Thy servants,  
 1st ALTO. *mf* *pp*  
 help Thy servants, whom Thou hast re -  
 2nd ALTO. *mf*  
 help Thy servants,  
 1st TENOR. *mf* *pp*  
 help Thy servants, whom . . Thou hast re-deem - ed,  
 2nd TENOR. *mf* *pp*  
 help Thy servants, whom Thou  
 1st BASS. *mf* *pp*  
 help Thy servants, whom Thou hast re - deem -  
 2nd BASS. *mf*  
 help Thy servants,  
*pp*



TE DEUM LAUDAMUS.

*pp* *rit.* *pp* **M** *a tempo. poco animato.*

whom Thou hast re-deem - ed with Thy pre - cious blood.

deeru - ed with Thy pre - cious blood.

*pp* *rit.*

whom Thou hast re - deem - ed with Thy pre - cious blood.

*pp* *rit.* **M**

re-deem - ed with Thy pre-cious blood.

*rit.*

hast re - deem - ed . . . with Thy pre - cious blood.

*rit.* with . . . Thy pre - cious blood.

*pp* *rit.*

whom Thou hast re-deem - ed with . . . Thy pre - cious blood.

**M** *p a tempo. poco animato.*

*cres.* *Poco a poco animando.*

Make them to be num - ber'd with Thy Saints, . . . in glo -

*cres.*

Make them to be num - ber'd with Thy Saints, in glo

*p* *cres.*

Make them to be num - ber'd with Thy Saints, in glo

*cres.*

Make them to be num - ber'd with . . . Thy Saints, in glo

*Poco a poco animando.*

*cres.*

*Allargando.*

ry ev - er - last

ry, in glo - ry ev - er - last

ry ev - er - last

ry ev - er - last

*Allargando.*

*Poco animando.*

*cres.*

ing. O Lord, save Thy peo - ple, and

ing. O Lord, save Thy peo - ple, and

ing. O Lord, save Thy peo - ple, and

ing. O Lord, save Thy peo - ple, and

*Poco animando.*

*cres.*

*mf*

*cres.*

bless . . Thine her - it - age. Gov - ern them and lift them up . .  
 bless . . Thine her - it - age. Gov - ern them and lift them up for  
 bless . . Thine her - it - age. Gov - ern them and lift them up for  
 bless . . Thine her - it - age. Gov - ern them and lift them up for

*f* *mf* *p*  
*f* *mf* *p*  
*f* *mf* *p*  
*f* *mf* *p*

. . for ev - - er, for ev - - er.  
 ev - - - er, for ev - er.  
 ev - - - er, for ev - - er.  
 ev - - - er, for ev - er.

*p*  
*p*  
*p*  
*p*

*poco dim.*

*P Animato.* *f* > > > >

Day by day we

*f* > > > >

Day by day we mag-ni-fy Thee,

*P Animato.* *f* *sempre marcato.*

*cres. molto.* *mf cres.*

mag-ni-fy Thee, day by day. And we

day by day. And we

*f* > > > >

Day by day we mag-ni-fy Thee, day by day. And we

Day by day we mag-ni-fy Thee, day by day. And we

*rit.* *Allargando.*

wor . . . . . ship Thy Name, . . . . .

wor . . . . . ship Thy Name, . . . . .

wor . . . . . ship Thy Name, . . . . .

wor . . . . . ship Thy Name, . . . . .

*rit.* *Allargando.*

*R ff a tempo.*

ev - er world with-out end. . . . .

*ff*

ev - er world with-out end. . . . .

*ff*

ev - er world with-out end. . . . .

*ff*

ev - er world with-out end. . . . .

*R ff a tempo.*

*dim.* *rit.* *p*

*Lento.*

Vouch-safe, O Lord, to keep us this day with-out sin.

Vouchsafe, O Lord, to keep us this day with-out sin.

Vouch-safe, O Lord, to keep us this day with-out sin.

Vouchsafe, O Lord, . . . to keep us this day without

*Lento.*  $\text{♩} = 92.$

*p tranquillo.*

O Lord, have mer - - cy up - on us,

O Lord, have mer - cy up - on

sin. O Lord, have

*p* *mf* *cres.*

**T** 1st SOPRANO. *cres.*  
have mer - - cy up - on us, have

2nd SOPRANO. *cres.*  
have mer - - cy up - on

*cres.* *p*  
have mer - - cy up - on us,

us, have mer - -

*mf* *cres.*  
mer - cy up - on us, have mer - - cy up -

**T** *cres. molto.*

mer - - - cy up - on us, have mer - cy,  
us, have mer - - - cy, have mer - cy, have  
have mer - - - cy, have  
- - cy up - on us, have mer - cy, have mer - cy,  
- on . . . . us, have mer - cy up - on us,

*cres. molto.*

Detailed description: This system contains the first six staves of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'mer - - - cy up - on us, have mer - cy, us, have mer - - - cy, have mer - cy, have have mer - - - cy, have - - cy up - on us, have mer - cy, have mer - cy, - on . . . . us, have mer - cy up - on us,'. The piano accompaniment includes a *cres. molto.* marking. Dynamics include *f* and *cres.*

have mer - - cy.  
mer - - - cy.  
mer - - - cy.  
have mer - - cy.  
have mer - - cy.

*ff*

Detailed description: This system contains the second six staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'have mer - - cy. mer - - - cy. mer - - - cy. have mer - - cy. have mer - - cy.' The piano accompaniment includes a *ff* marking. Dynamics include *f* and *ff*.



W *p*

0

0

0

0

0

*dim.* *dim.*

*Lento. dolcissimo. mp*

Lord, let Thy mer - cy light - en up - on us, as our trust . . is in

*dolcissimo. mp* *rit.*

Lord, let Thy mer - cy light - en up - on us, as our trust is in

*dolcissimo. mp* *rit.*

Lord, let Thy mer - cy light - en up - on us, as our trust is in

*dolcissimo. mp* *rit.*

Lord, let Thy mer - cy light - en up - on us, as our trust is in

*Lento. ♩ = 62.*

*pp sotto voce.* *rit.*

Thee. . . . .

Thee. . . . .

Thee. . . . .

Thee. . . . .

*mf*

**1st Choir.**

Lord, in Thee have I trust - ed, let me nev - er be con - .

Lord, in Thee have I trust - ed, let me nev - er be con - .

Lord, in Thee have I trust - ed, let me nev - er be con - .

Lord, in Thee have I trust - ed, let me nev - er be con - .

**2nd Choir.**

Lord, in Thee have I trust - ed, let me

Lord, in Thee have I trust - ed, let me

Lord, in Thee have I trust - ed, let me

Lord, in Thee have I trust - ed, let me

*pp*

*Agitato.* *mf* *cres. molto.*

- found-ed, let me nev - er be con - found-ed, let me

*mf* *cres. molto.*

- found-ed, let me nev - er be con - found-ed, let me

*mf* *cres. molto.*

- found-ed, let me nev - er be con - found-ed, let me

*mf*

- found-ed, let me nev - er be con - found-ed, let me

*Agitato.* *cres. molto.*

nev - er be con - found-ed, let me nev - er be con - .

*cres. molto.*

nev - er be con - found-ed, let me nev - er be con - .

*cres. molto.*

nev - er be con - found-ed, let me nev - er be con - .

*cres. molto.*

nev - er be con - found-ed, let me nev - er be con - .

*Moderato e tranquillo.*

nev - er be con - founded, con - founded,



nev - er be con - founded, con - founded,



nev - er be con - founded, con - founded,



nev - er be con - founded, con - founded,



- found-ed, let me nev - er be con - found-ed,



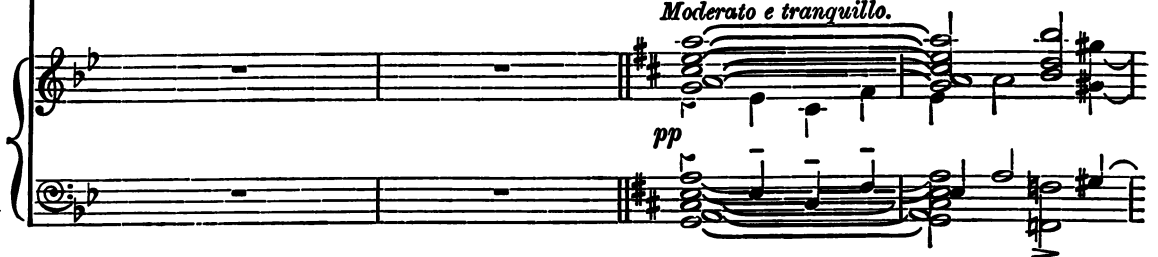
- found-ed, let me nev - er be con - found-ed,



- found-ed, let me nev - er be con - found-ed,



- found-ed, let me nev - er be con - found-ed,

*Moderato e tranquillo.*

TE DEUM LAUDAMUS.

*Y Poco meno mosso.*

O Lord, . . . in Thee have I  
O Lord, in  
O Lord, in  
O Lord, . . .

*Y Poco meno mosso.*

*Y Poco meno mosso. ♩=62.*

*rit.*  
*p*

trust . . . ed, in Thee, in Thee, in

Thee have I trust . . ed, in Thee, in Thee, in

Thee have I trust . . ed, in Thee, in Thee, in

. . in Thee have I trust-ed, in Thee, in Thee, in

in Thee, in Thee, in Thee,

in Thee, in Thee, in Thee,

in Thee, in Thee, in Thee

in Thee, in Thee, in Thee,

*dim.*

The musical score consists of nine staves. The top seven staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and Bass 3) with lyrics. The bottom two staves are piano accompaniment. The score includes various musical notations such as dynamics (*dim.*, *cres.*, *mf*), accents, and slurs. The key signature is one sharp (F#) and the time signature is common time (C).

$\text{♩} = 72.$

*Z*

*p*

Thee, in Thee have I trust-ed, in

Thee, in Thee have I trust-ed, in

Thee, in Thee have I trust-ed, in

Thee, in Thee have I trust - - ed, in

*mf* in Thee have I trust - - - - ed, in

in Thee have I trust - - - - ed, in

in Thee have I trust - - - - ed, in

in Thee have I trust - - - - ed, in

in Thee have I trust - - ed, in

$\text{♩} = 72.$

*Z*

*dim.*

*cre.*

*mf*

1st and 2nd Choirs.

*cres.*

Thee, in Thee have I trust

Thee, in Thee have I

Thee, in Thee have I trust

Thee, in Thee have I

*poco allargando.* *cres.*

1st SOPRANO.

*Lento e rit.*

2nd SOPRANO.

1st ALTO.

2nd ALTO.

TENOR.

BASS.

ed, let me nev - er be con - found - - - ed.

ed, let me nev - er be con - found - - - ed.

trust - ed, let me nev - er be con - found - - - ed.

trust - ed, let me nev - er be con - found - - - ed.

ed, let me nev - er be con - found - - - ed.

trust - ed, let me nev - er be con - found - - - ed.

*Lento e rit.*

*cres. molto.*







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