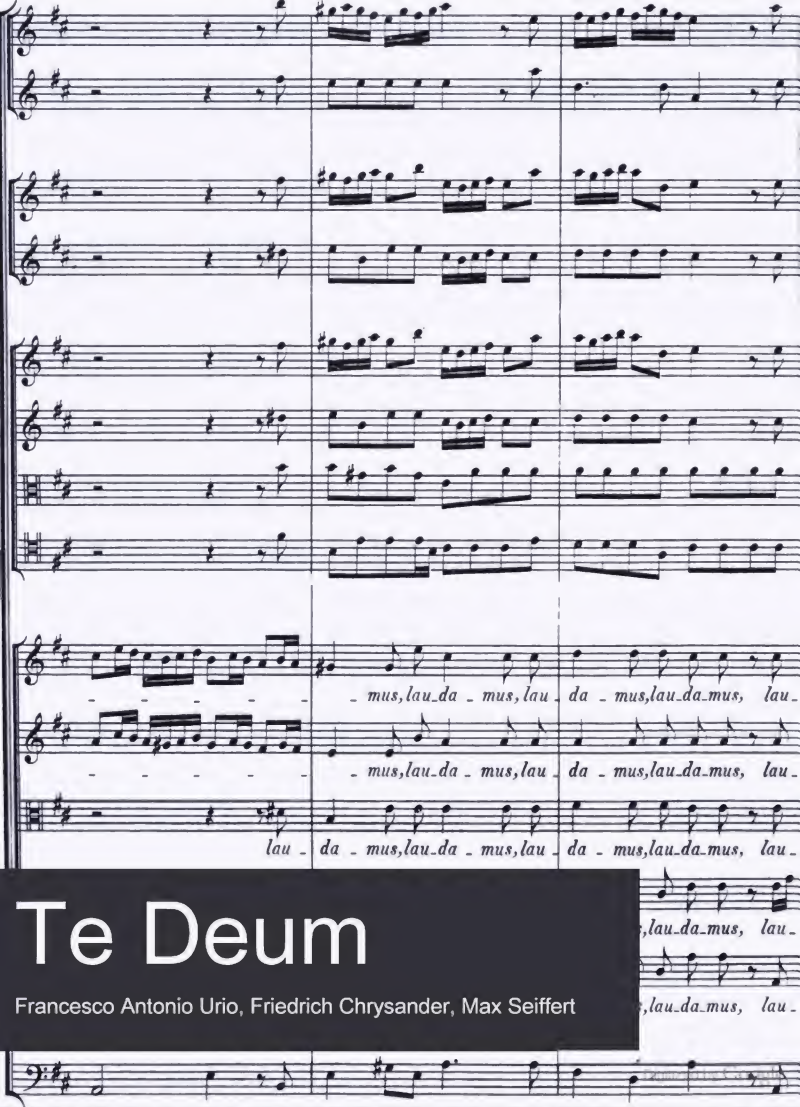

Te Deum

Francesco Antonio Urio, Friedrich Chrysander, Max Seiffert

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Supplemente,

enthaltend

Quellen zu Händel's Werken.

2.

Te Deum

von

Francesco Antonio Urio.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,
Stich und Druck der Gesellschaft.
1902.

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1903

Summer fund.

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Vorwort.

Urio's Te Deum, 1871 zuerst als 5. Band der „Denkmäler der Tonkunst" herausgegeben, tritt nunmehr nach erneuter kritischer Revision in die Reihe der „Supplemente" über. Vor 30 Jahren lagen nur zwei ziemlich mangelhafte Abschriften des Te Deums als Quellen vor: 1) ein Manuskript, 1780 im Besitz von John Stafford Smith, dann der Sacred Harmonic Society, jetzt dem Royal College of Music in London gehörig; — 2) ein etwa 1790 entstandenes Manuskript, das durch die Hände von C. T. Warrens, Gb. Stockes, Vinc. Novello und B. Schölcher in den Besitz des Pariser Conservatoire de Musique gelangt war. Inzwischen ist eine gesuchte dritte Handschrift wieder zum Vorschein gekommen. Sie ist 1763 von dem Chorsänger an St. Paul, John Anderson, nach einer italienischen Kopie in der Sammlung des bekannten Dr. Samuel Howard geschrieben; ihre späteren Besitzer waren Bartleman, Greatorex, Gb. Hatchett, jetzt befindet sie sich im Londoner British Museum (Ms. add. 31,478). Durch den Umstand, daß diese Kopie im Ganzen sich als viel zuverlässiger erwies, als die ersten beiden, sah sich Fr. Chrysander veranlaßt, einen revidirten Neudruck des Werkes herzustellen, der im Sommer 1900 zu Ende kam und dessen Erscheinen nur durch die andauernde Kränklichkeit und das Hinscheiden des Herausgebers verzögert wurde.

Die Bedeutung Urio's als Tonsetzer und das Verhältnis, in das Händel zu ihm trat, indem er Urio's Te Deum für mehrere seiner Werke verwerthete, hat Fr. Chrysander in einer durch zwei Jahrgänge (1878—79) der „Allgemeinen Musikalischen Zeitung" sich erstreckenden Abhandlung aufs Eingehendste klar gelegt. Ich darf mich deshalb hier darauf beschränken, zu bequemem Gebrauch an der Hand der vorliegenden Partitur die Parallelstellen in Kürze noch einmal zu bezeichnen.

Israel in Egypten, Bd. 16.
S. 153 ff. Baß-Duett ist angeregt durch Urio S. 20.

Allegro, Bd. 6.
S. 39 ff. einzelne Flötengänge sind entfernte Anklänge an Urio S. 112.

Saul, Bd. 13.
S. 76 ff. Die Carillons-Scene ist aus den ersten 4 Takten von Urio S. 2 erwachsen.
S. 38. Der Jüngling kam, vgl. Urio S. 13.
S. 39. Da flammd der Muth, vgl. Urio S. 64 ff.
S. 245. Schlußchor, vgl. Urio S. 116.
S. 178. O blinde Raserei, vgl. Urio S. 97.
S. 200 ff. Begleitung der Schlachtmusik ist durch Urio S. 73 angeregt.

Dettinger Te Deum, Bd. 25.
S. 1. Die Oboen greifen die Trompetengänge Urio S. 3 auf.
S. 21 ff. Alle Welt, vgl. Urio S. 20 ff.
S. 32. Die singt der Engel, vgl. Urio S. 43.
S. 35. Vor dir Cherubim, vgl. Urio's Fanfare S. 30.
S. 51 ff. Wie auch den heiligen Geist, ist rhythmisch durch Urio's Violinfigur S. 57 beeinflußt.
S. 62 ff. Als du siegreich zerbrachst, vgl. Urio S. 78 ff.
S. 70 ff. Du sitzest zur Rechten, vgl. Urio S. 88 ff.
S. 75 f. Und darum flehen wir, vgl. Urio S. 96.

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Dettinger Te Deum, Bd. 25.

S. 77, Takt 2. Hilf den Deinen, lehnt ſich harmoniſch an Urio S. 94 Anfang an.

S. 80 ff. Tag für Tag erſchallet, vgl. Urio S. 136 ff.

S. 84 ff. Deinem Namen, vgl. Urio S. 128 ff.

Vor dem Gebrauch des Bandes wolle man ſchließlich noch folgende Bemerkungen beachten.

S. 24 muß die letzte Note von Oboe II und Violino II h' ſein.

S. 25. Oboe II Takt 4.5 zu ändern in

= Violino II.

S. 36 Takt 3 iſt der Rhythmus von Tromba II in zu ändern.

S. 54 Takt 4 muß die letzte Note von Violino II a" ſein.

S. 58—59. Die klein geſtochenen Noten ſind Varianten der Anderſon'ſchen Handſchrift.

S. 107 Takt 5 haben die Violette als 7. Achtel e' zu ſpielen.

S. 115 verlängert ſich das Schlußritornell bei Anderſon durch Wiederholung vom 4. Viertel des drittletzten Taktes an. Da die Auflage fertig gedruckt war, ließ ſich dies nicht nachtragen.

S. 125 Takt 1 hat Tromba II ſchon im erſten Viertel gis".

Der ganze Satz von S. 120 bis 127 ſteht nur in der Anderſon'ſchen Handſchrift.

Berlin, 9. Februar 1902.

Max Seiffert.

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TE DEUM

auctore

FRANCESCO ANTONIO URIO.

(circa 1700.)

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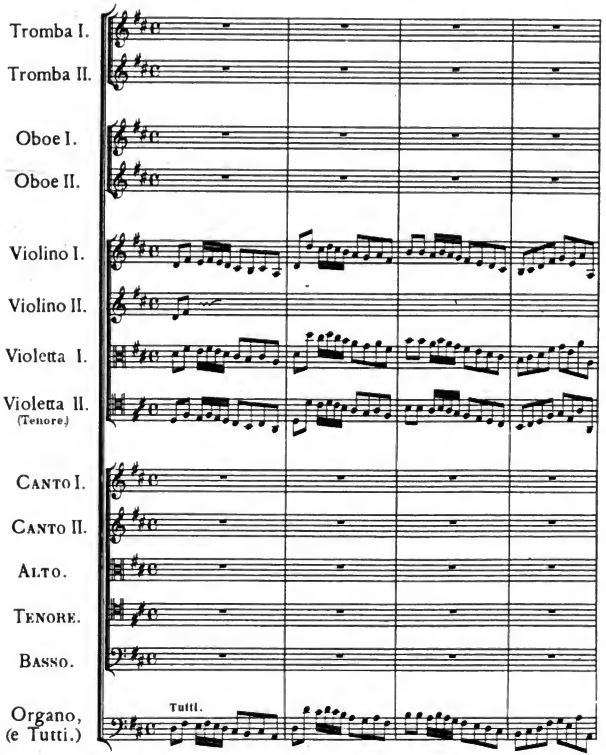
TE DEUM.



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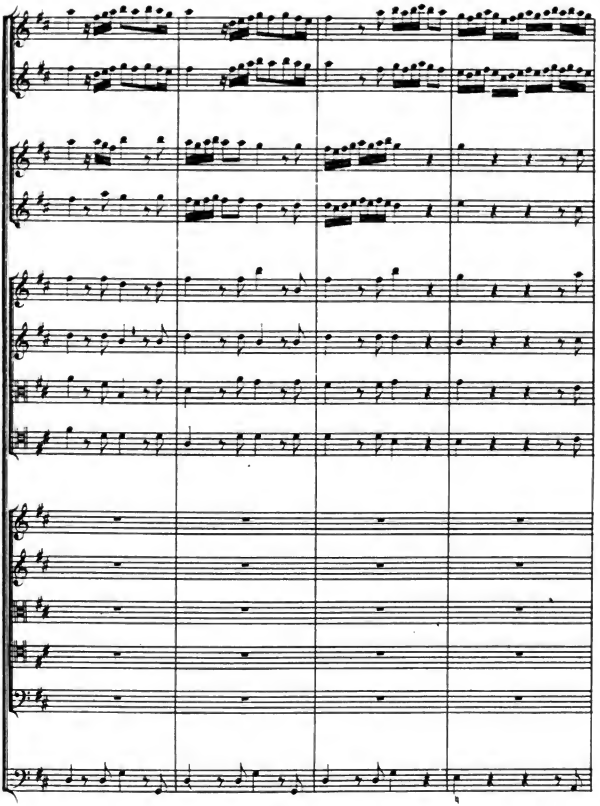

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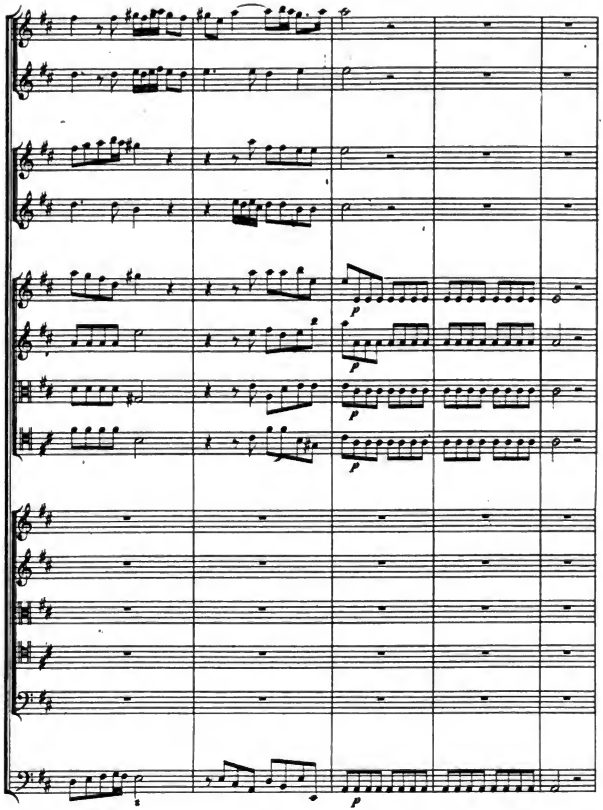

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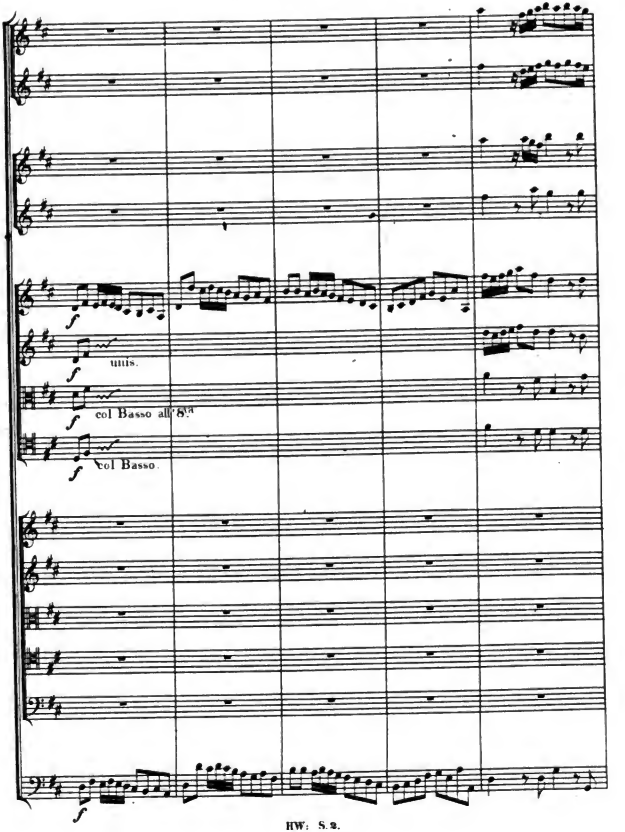

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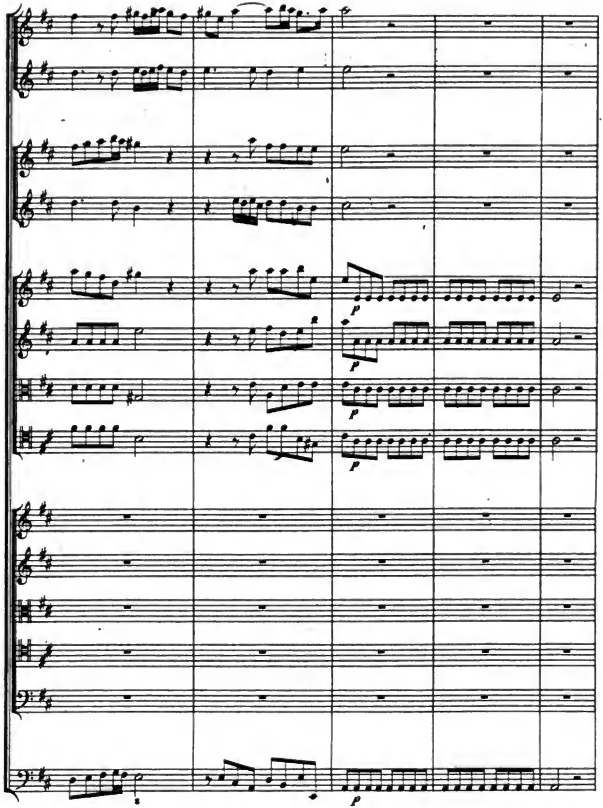

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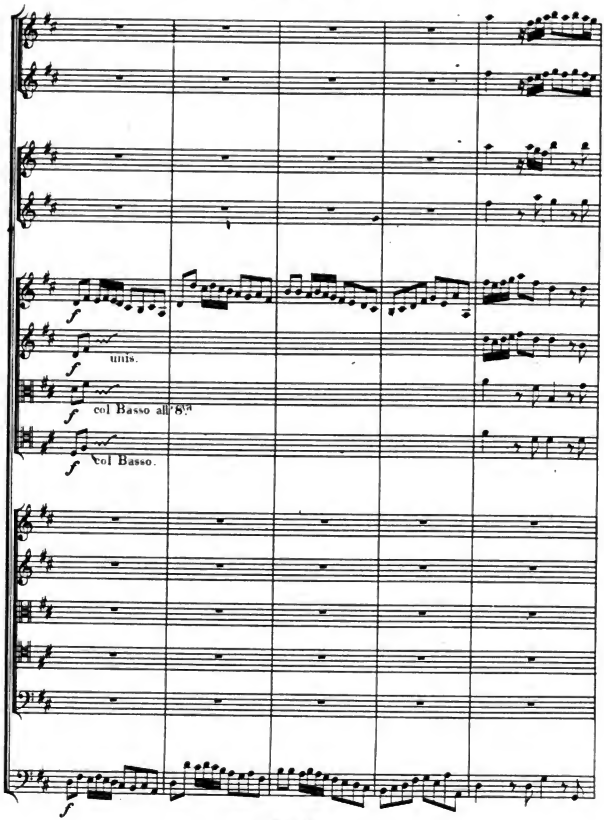

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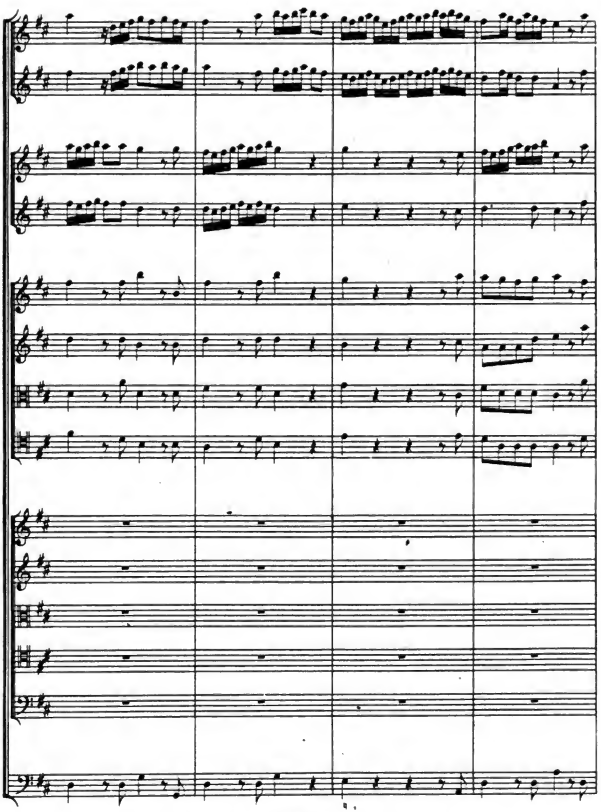

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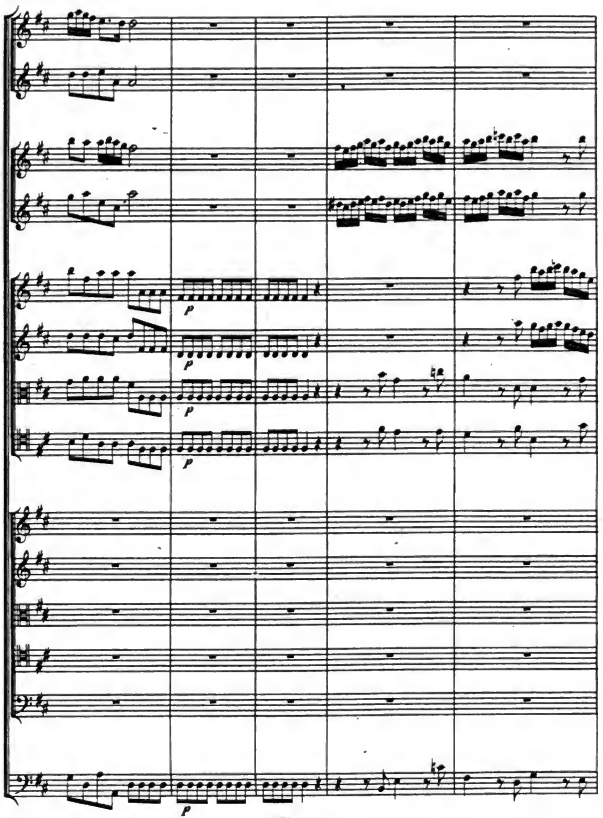

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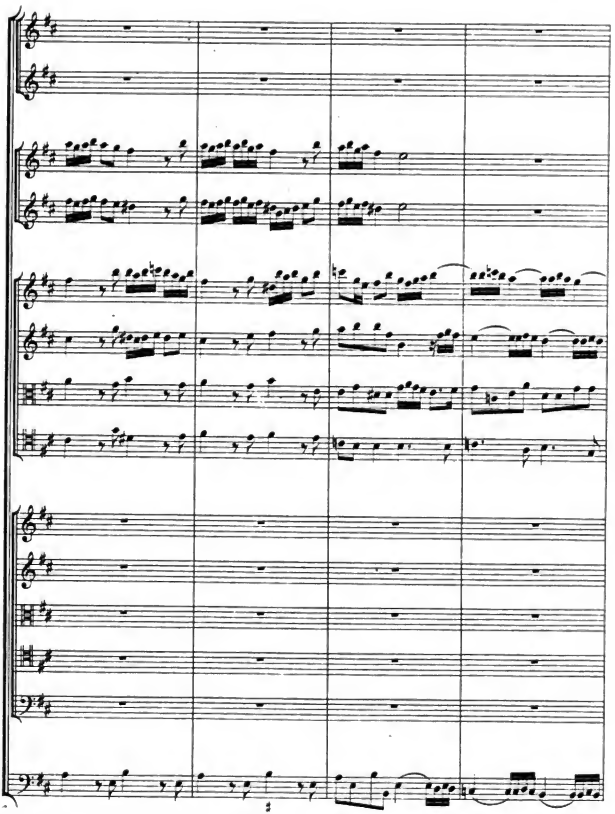

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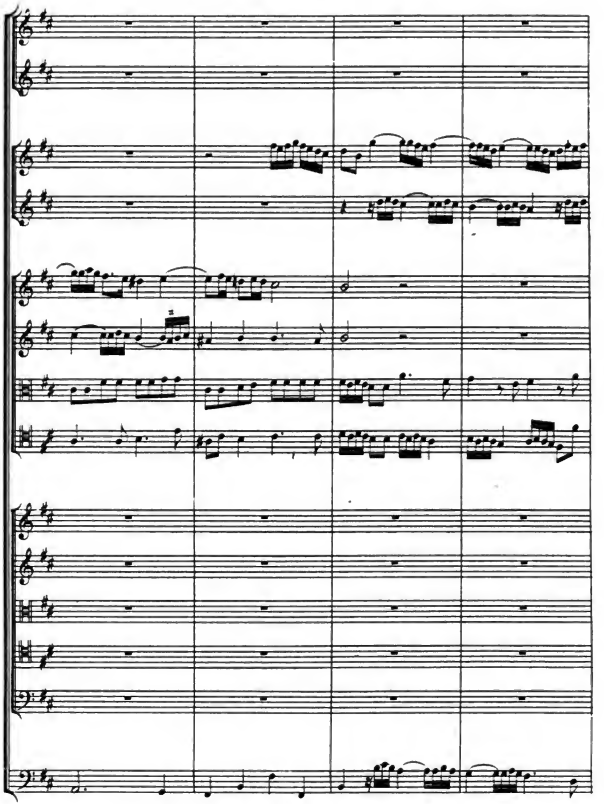

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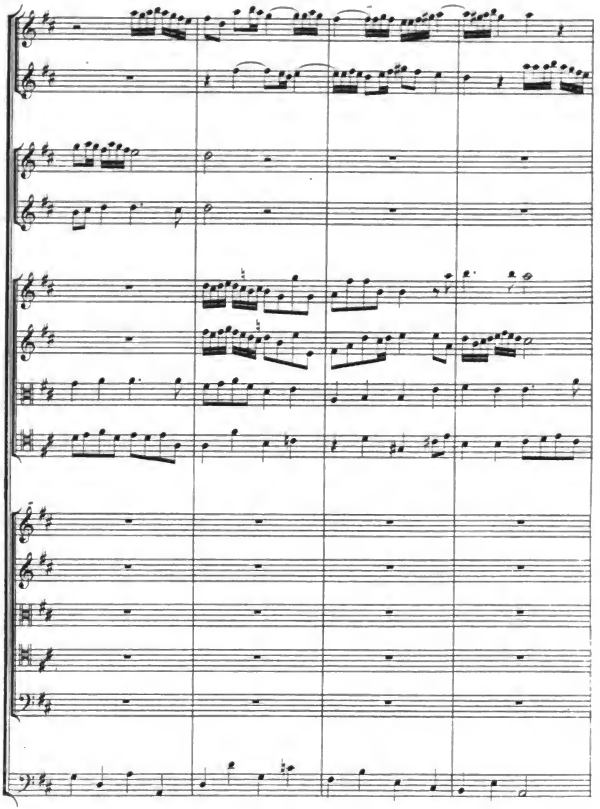

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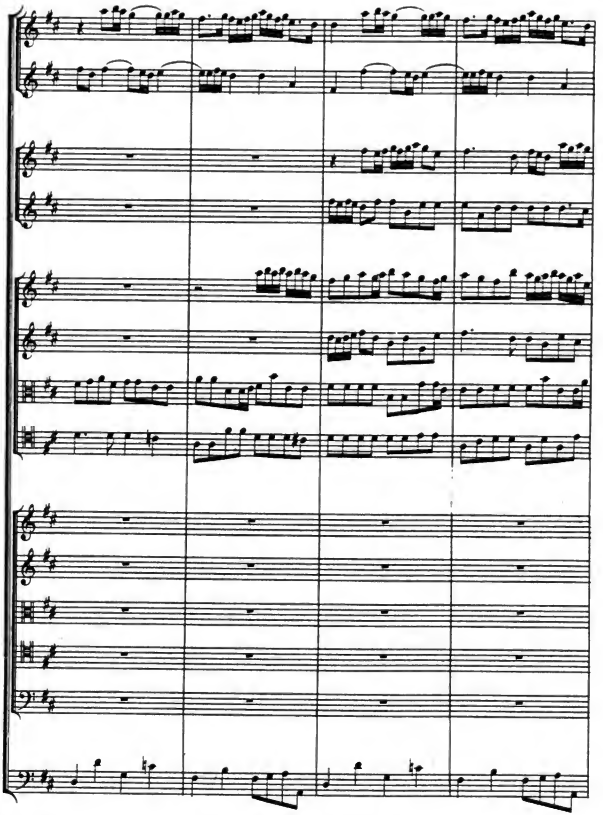

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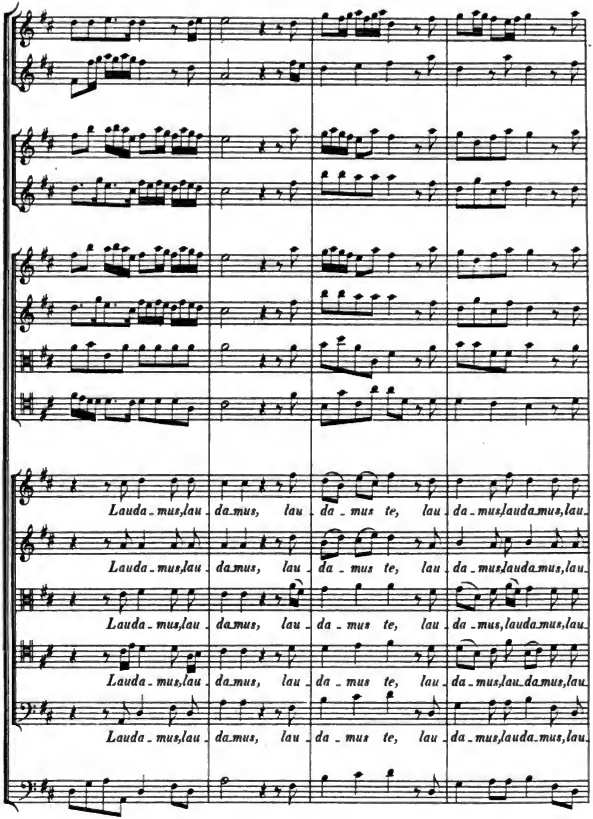

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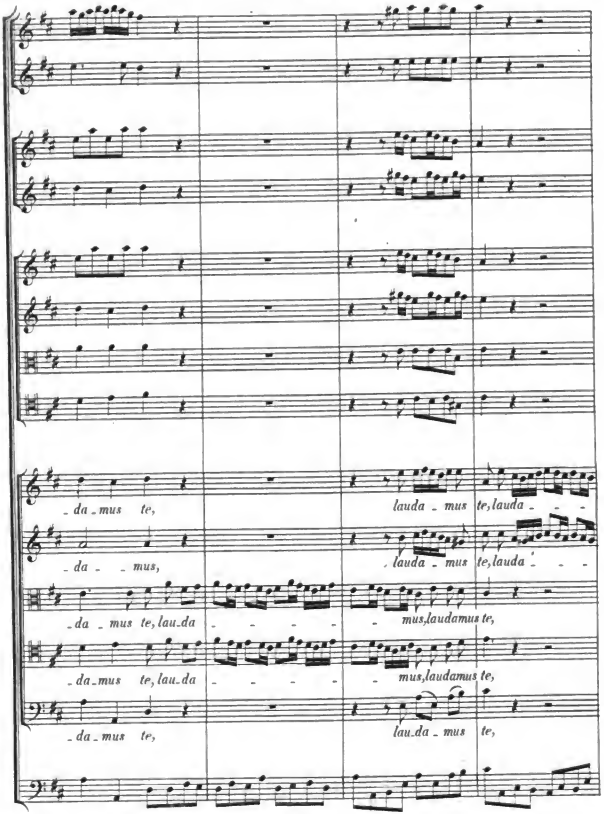

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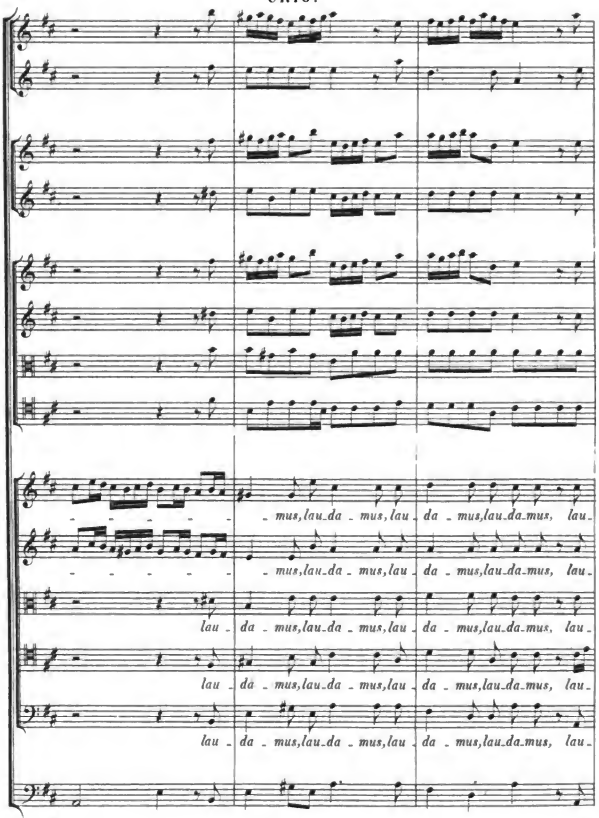

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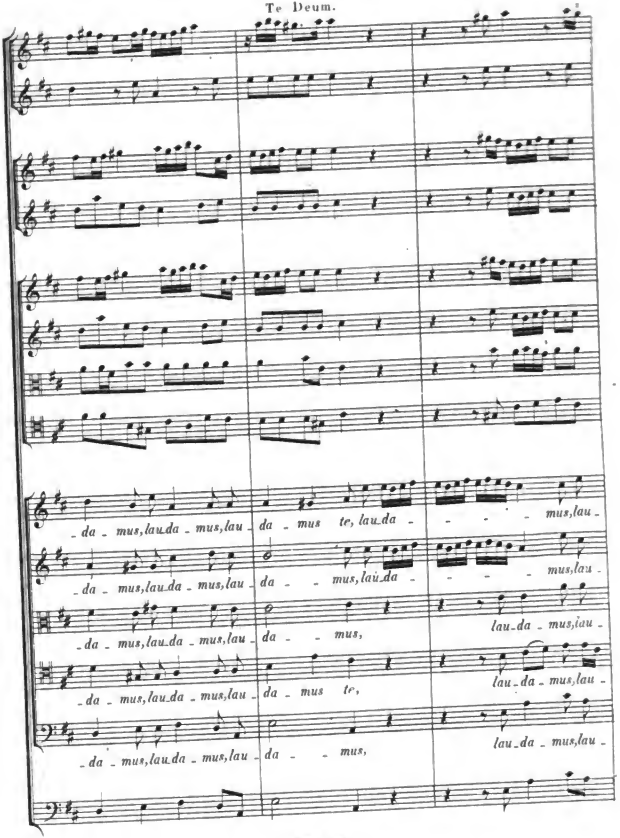

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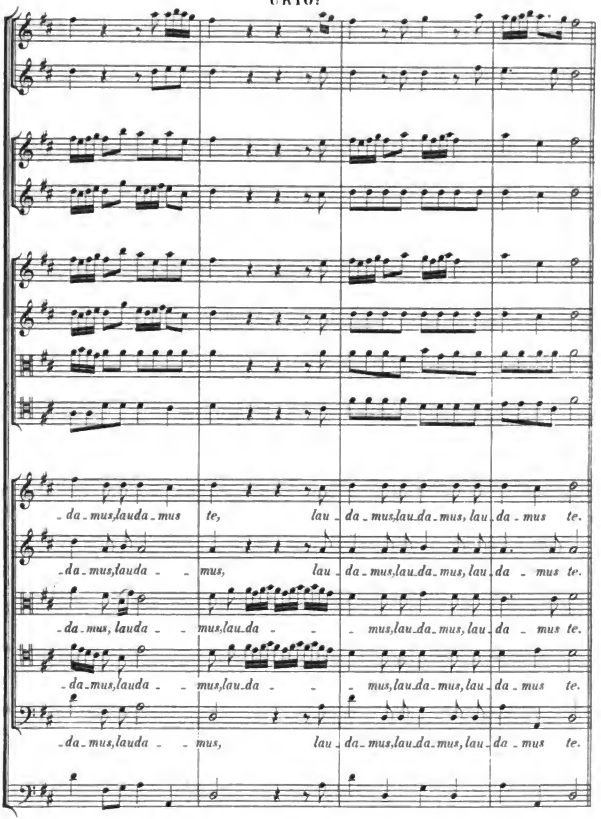

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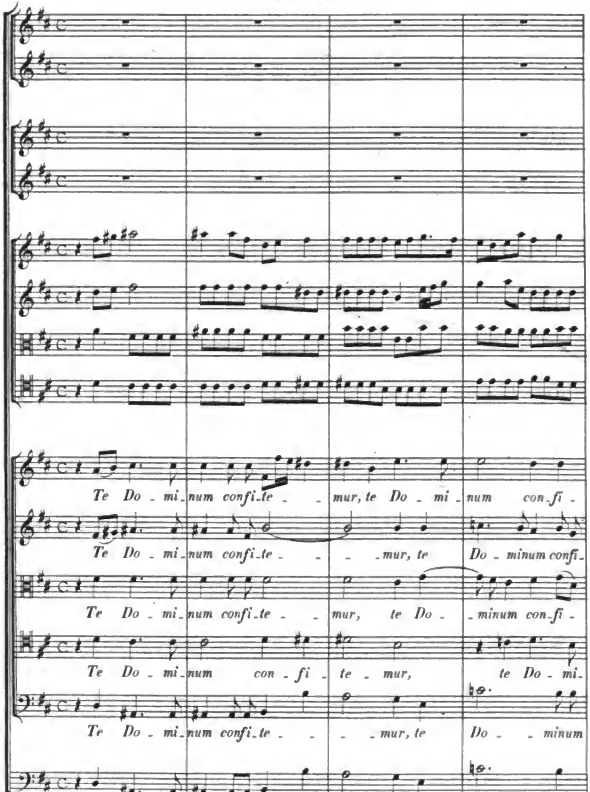

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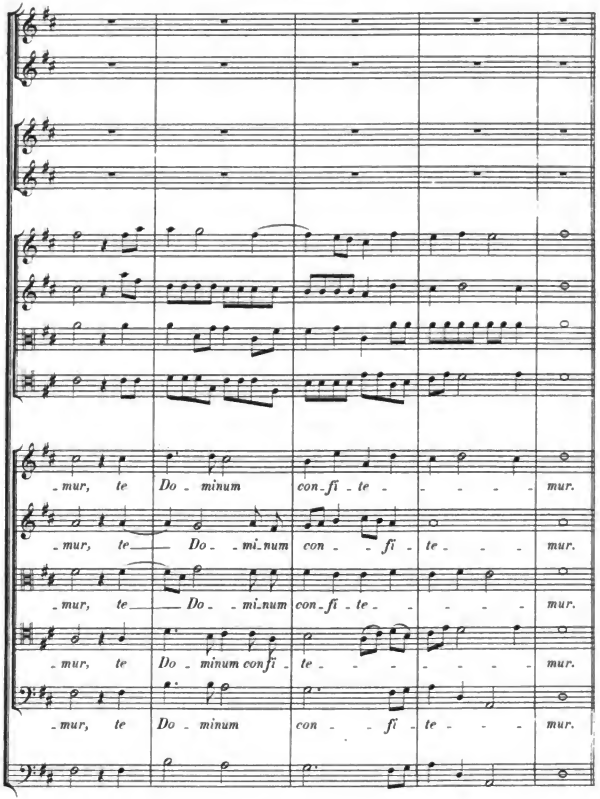

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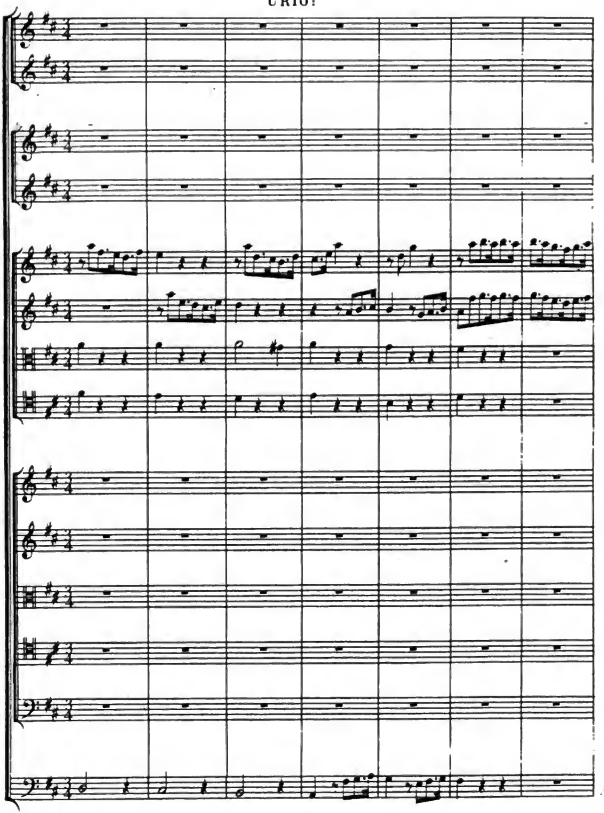

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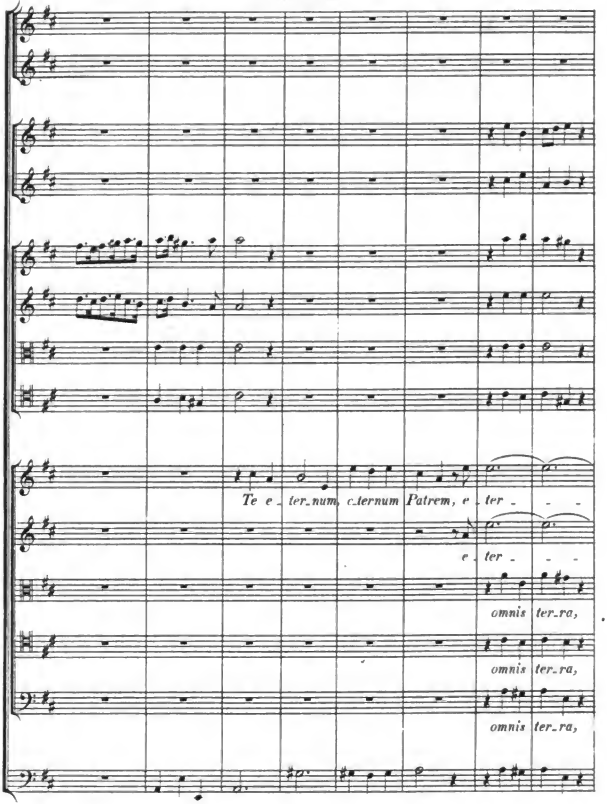

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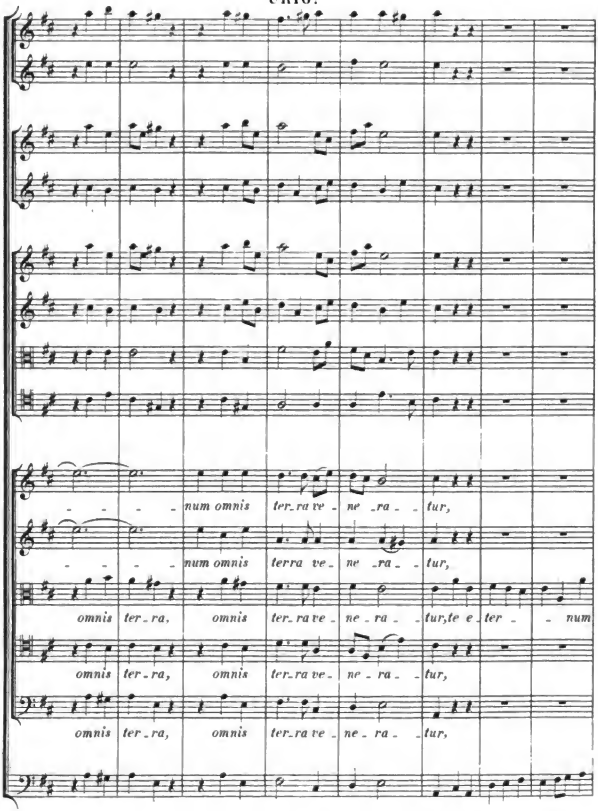

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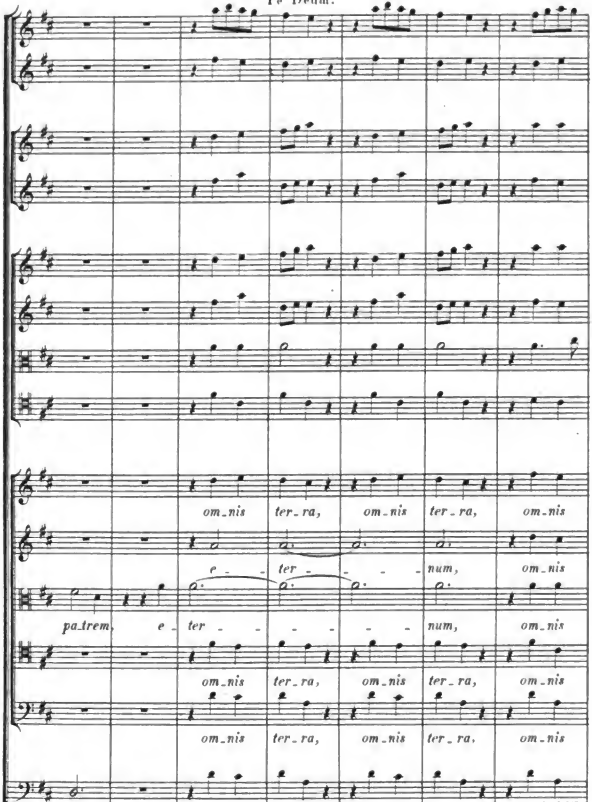

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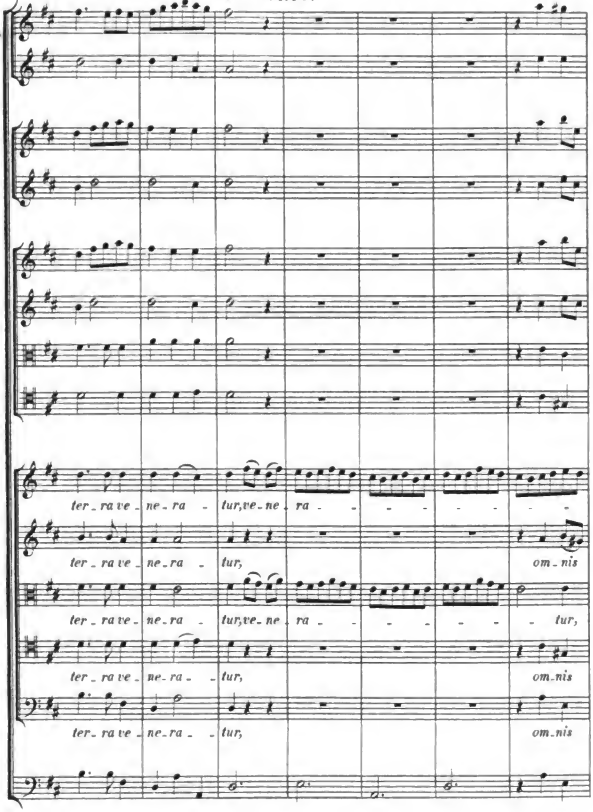

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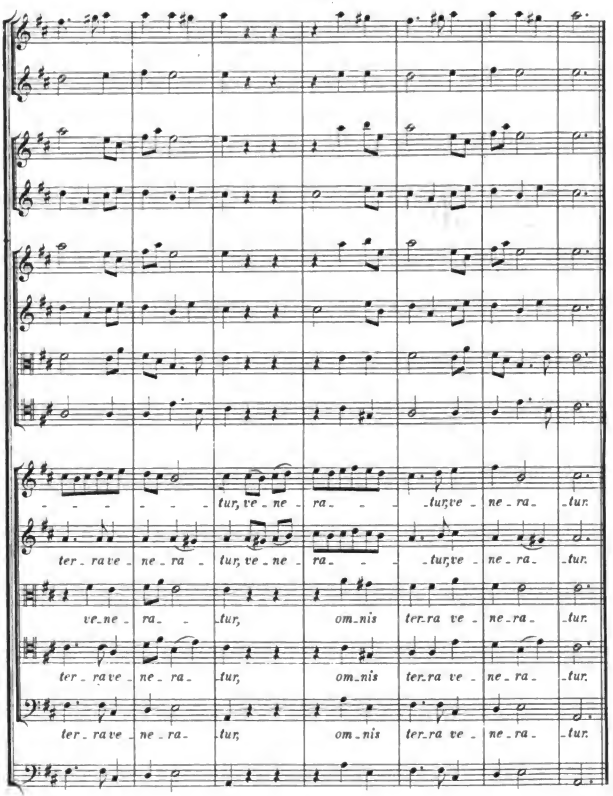

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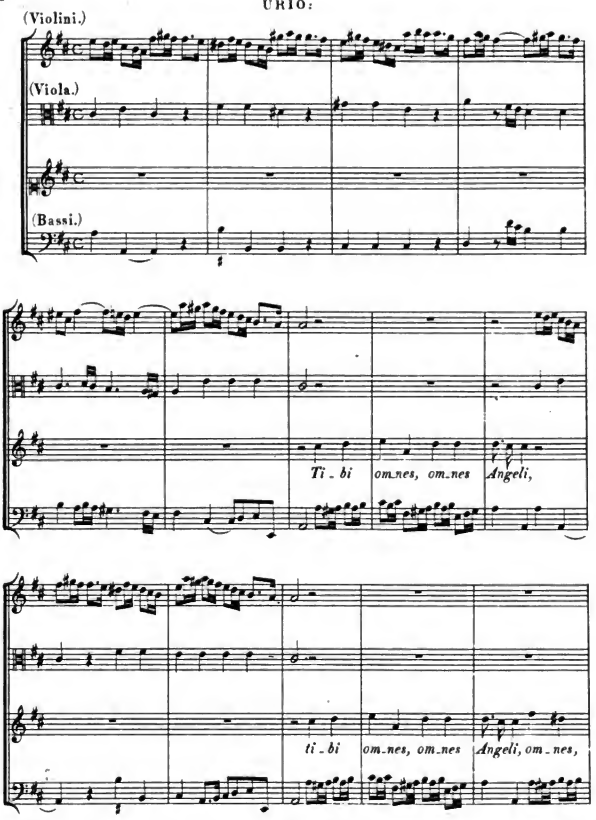

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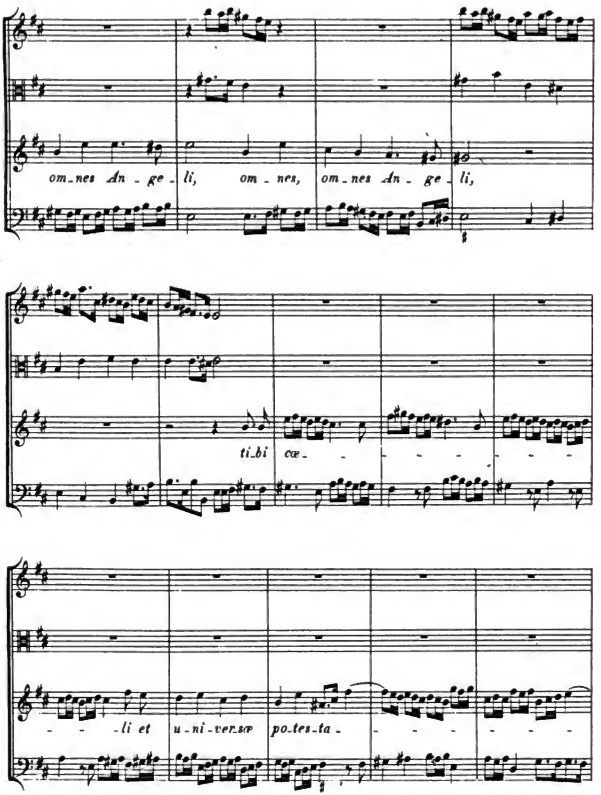

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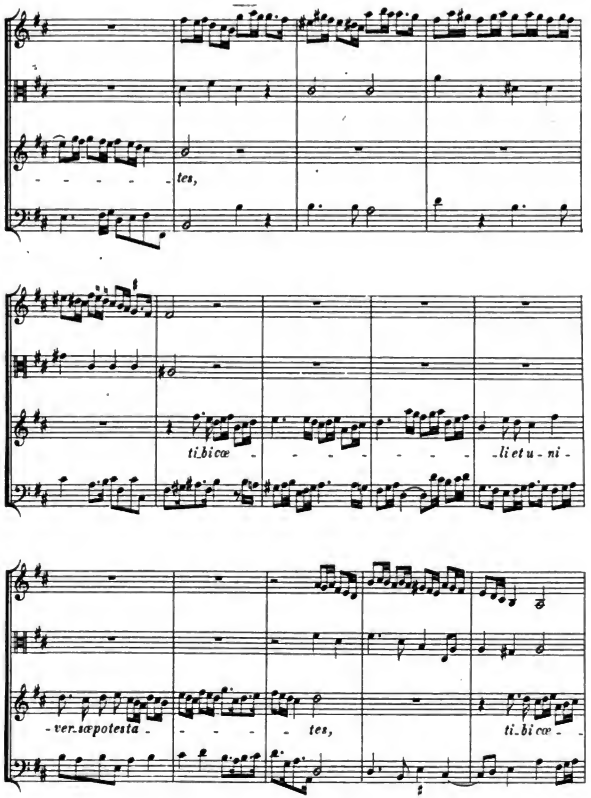

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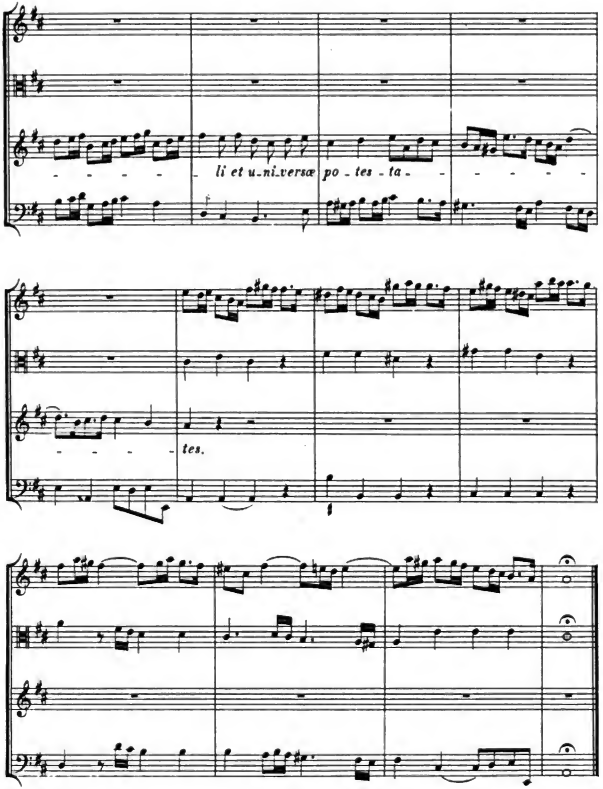

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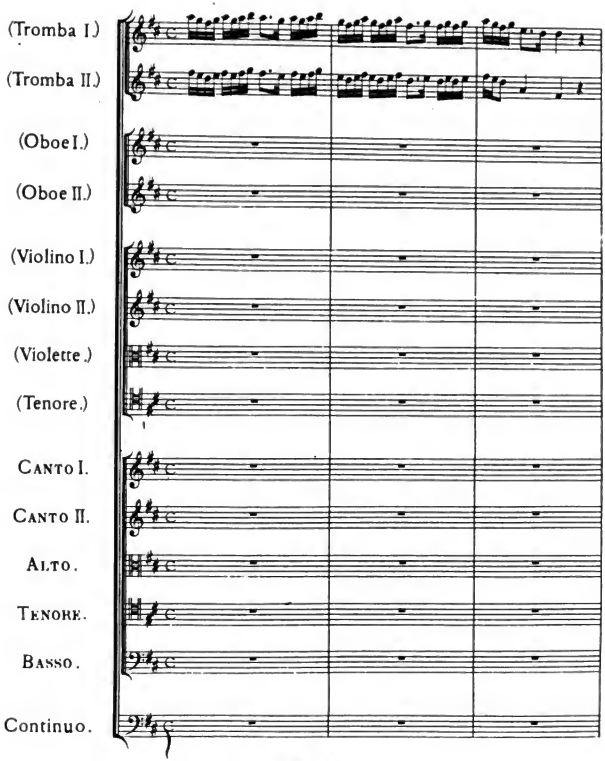

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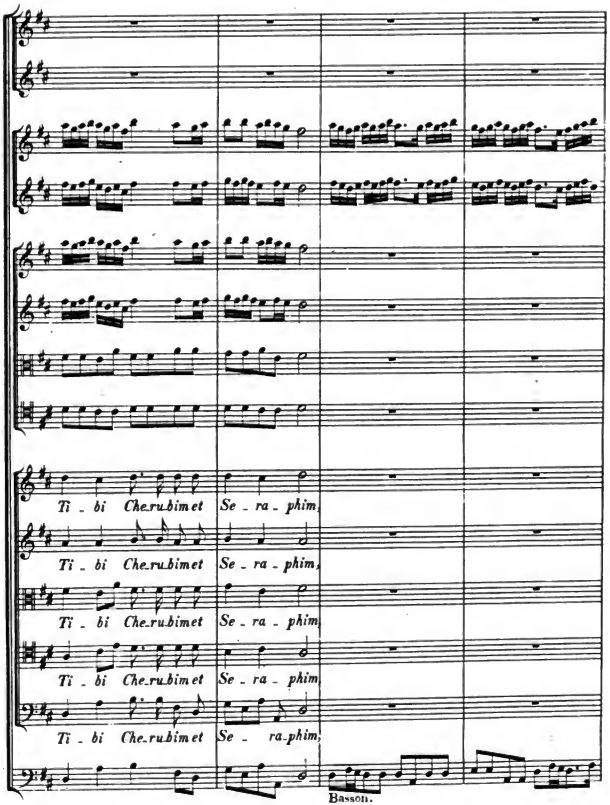

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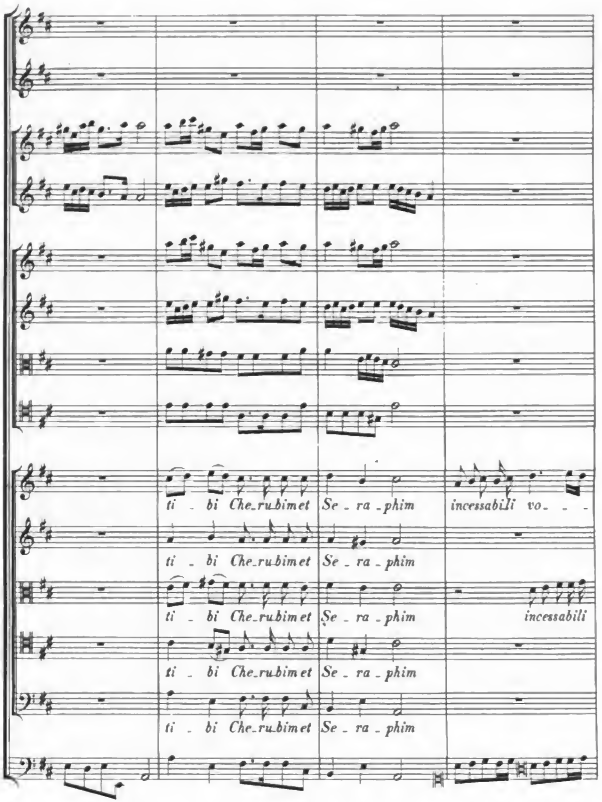

HW: S. 8.

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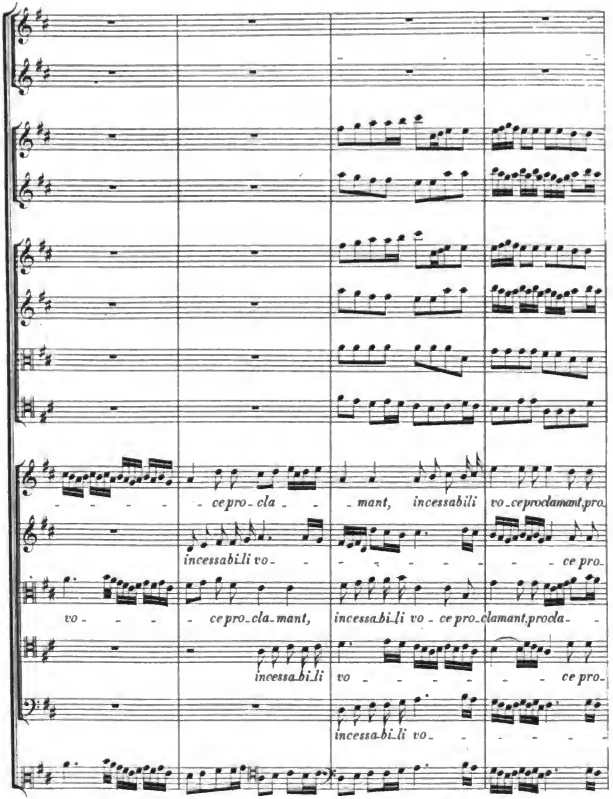
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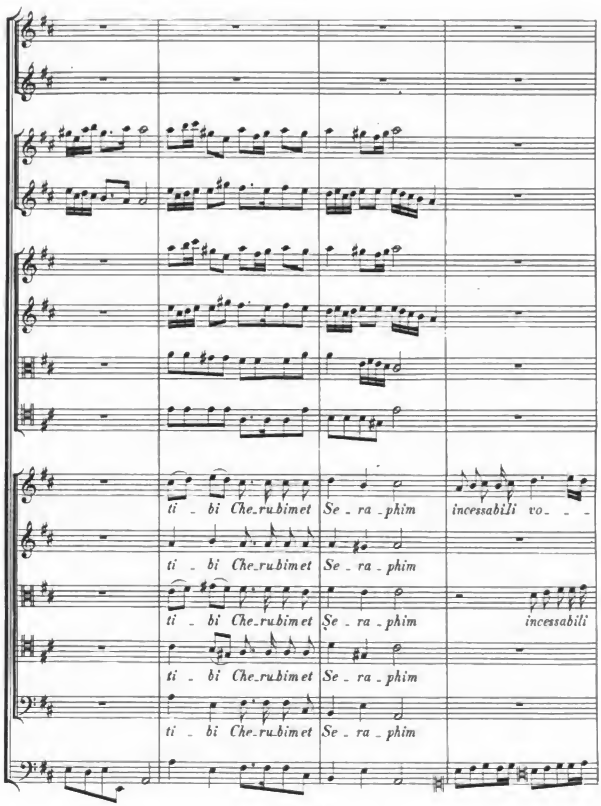
HW: S. 2.



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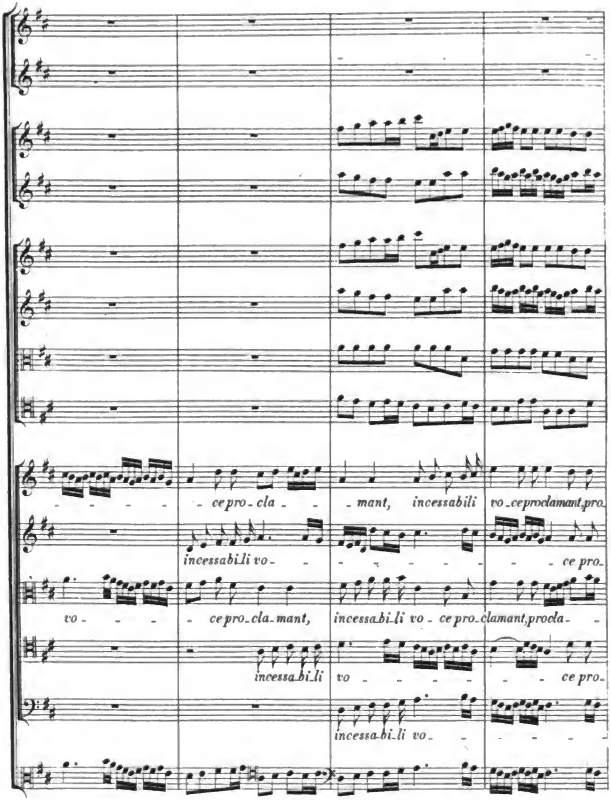

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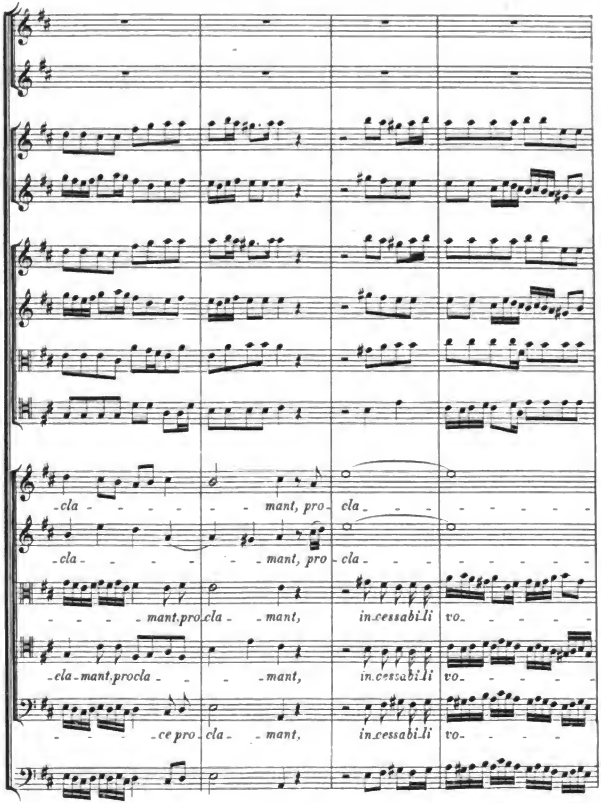

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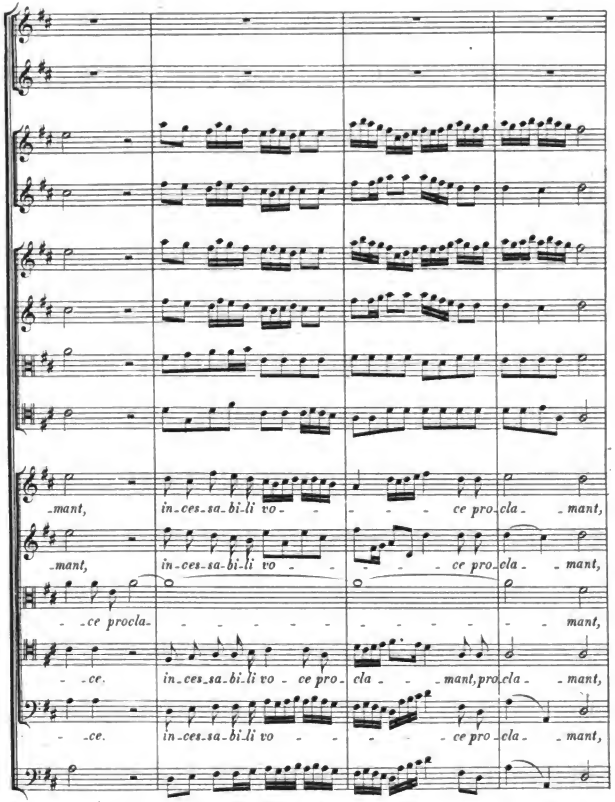

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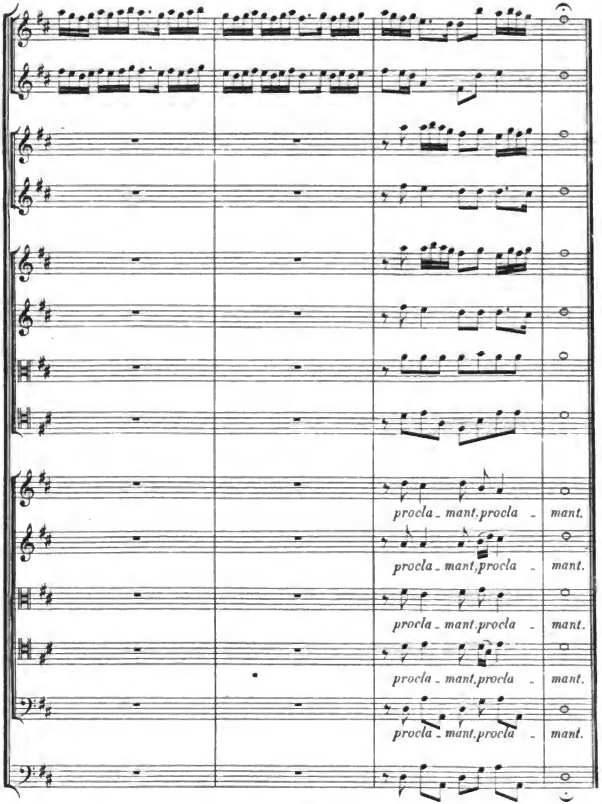

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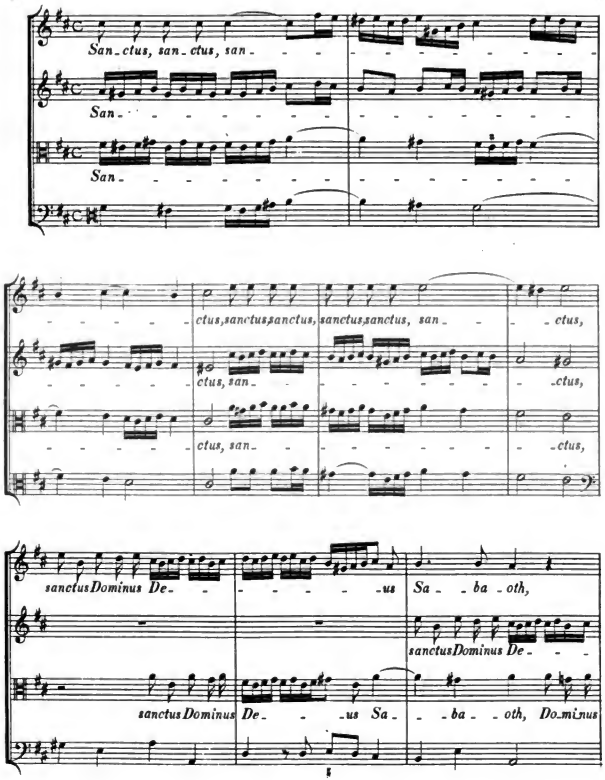

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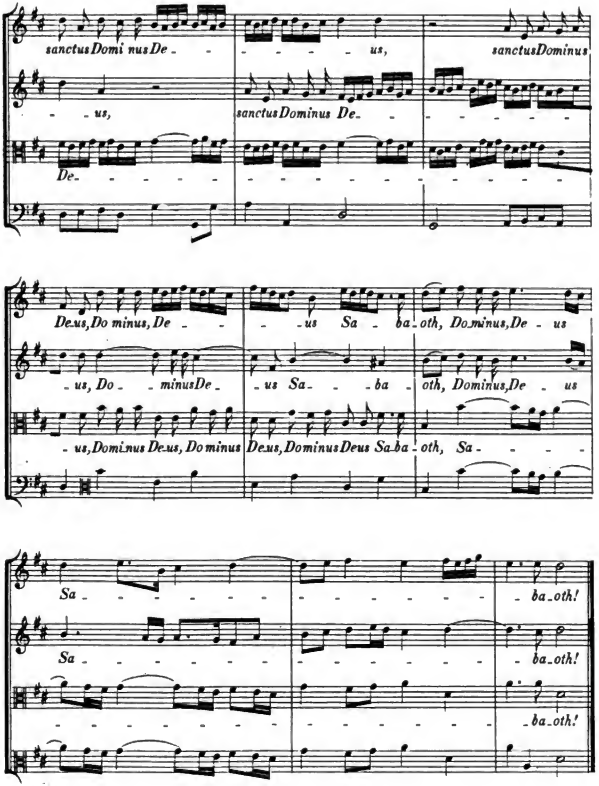

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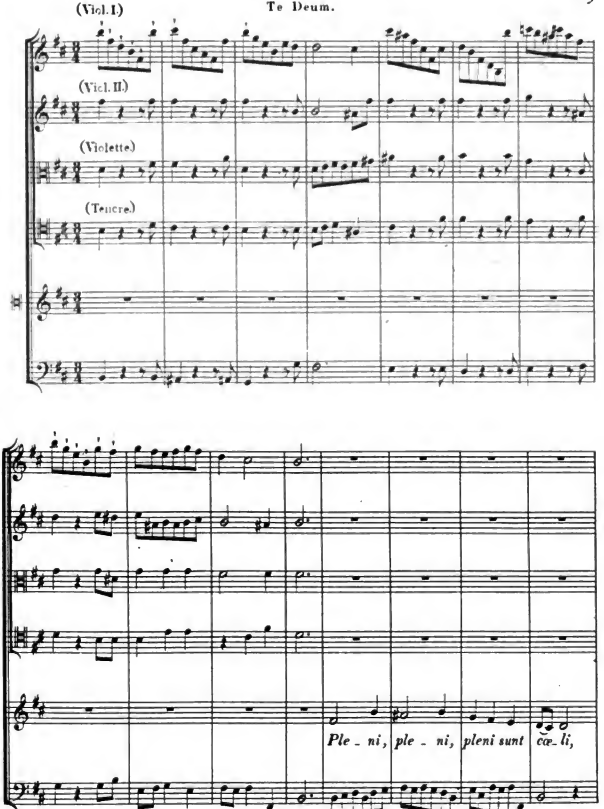

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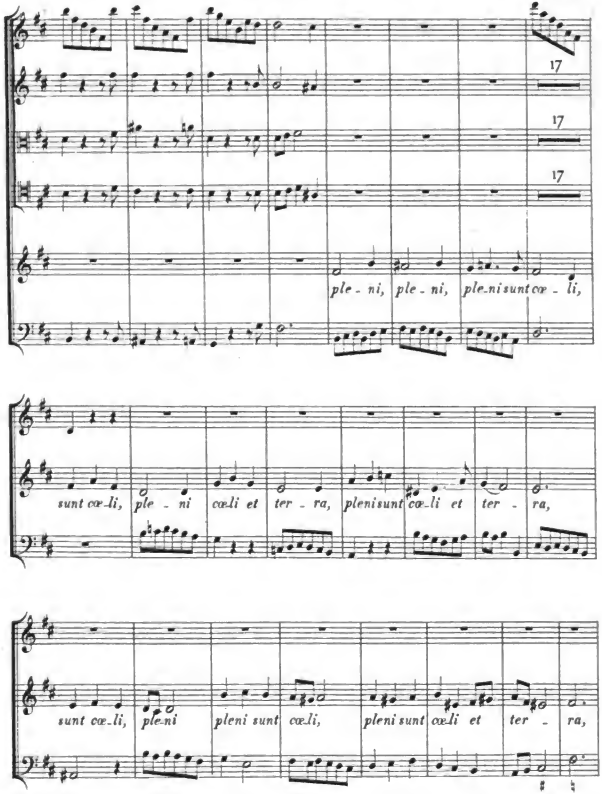

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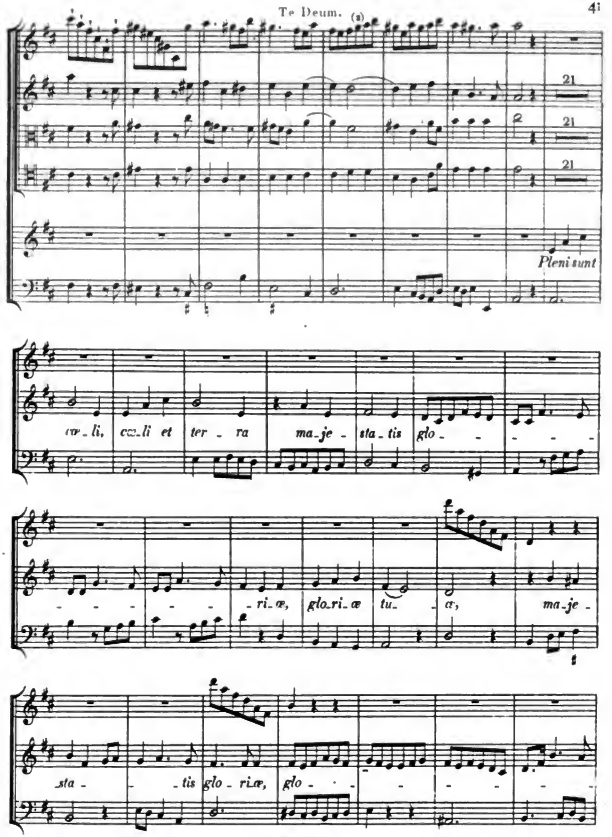

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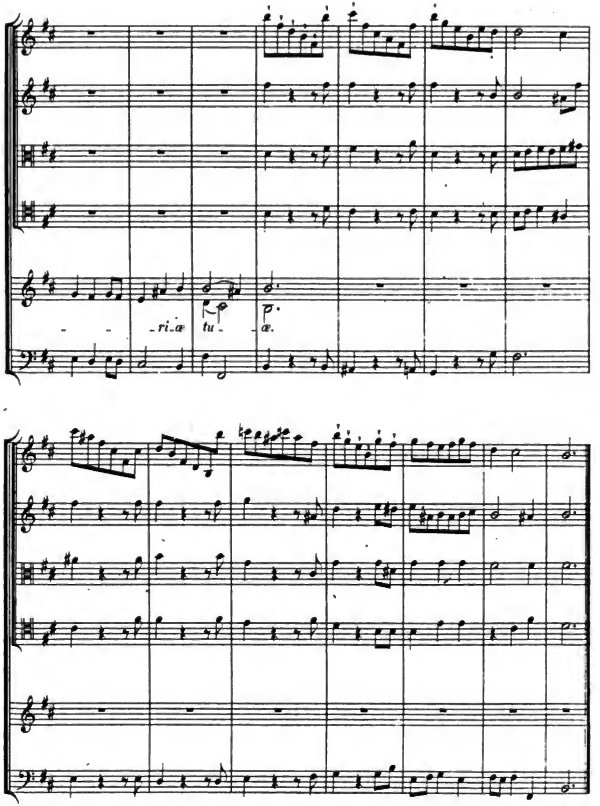

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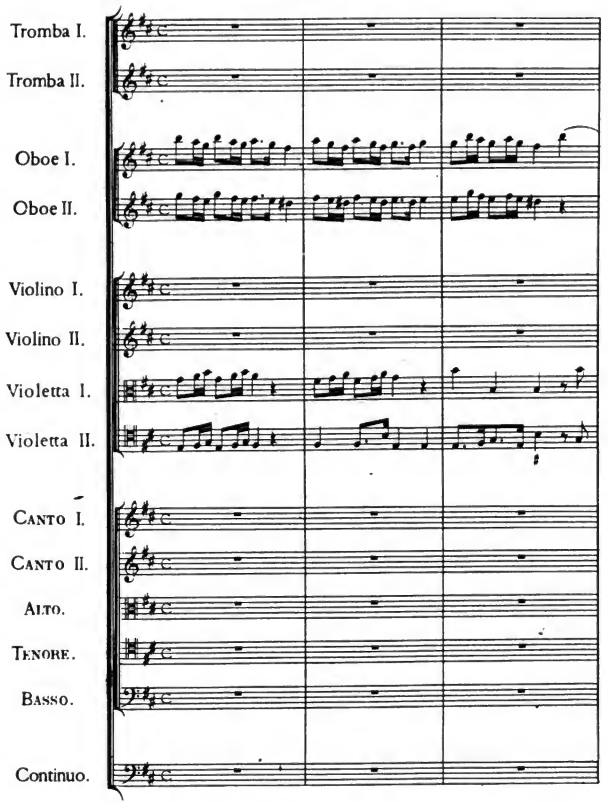

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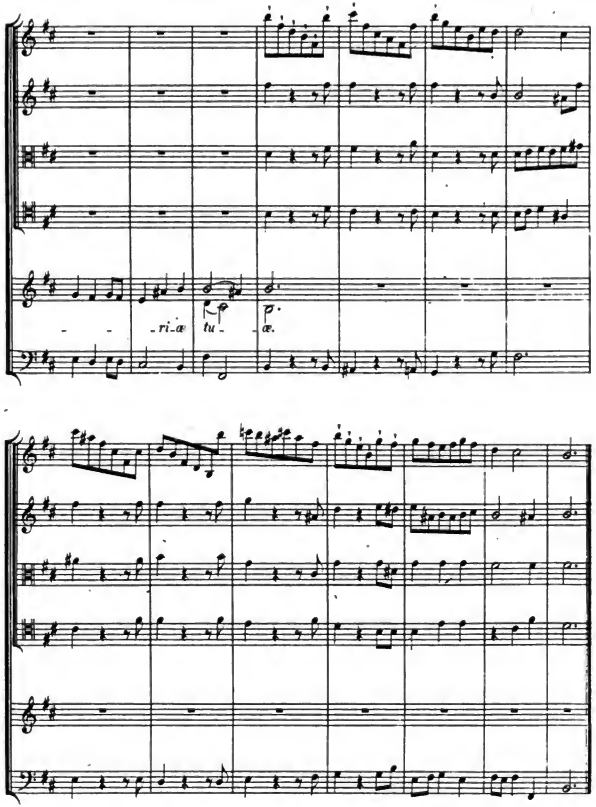

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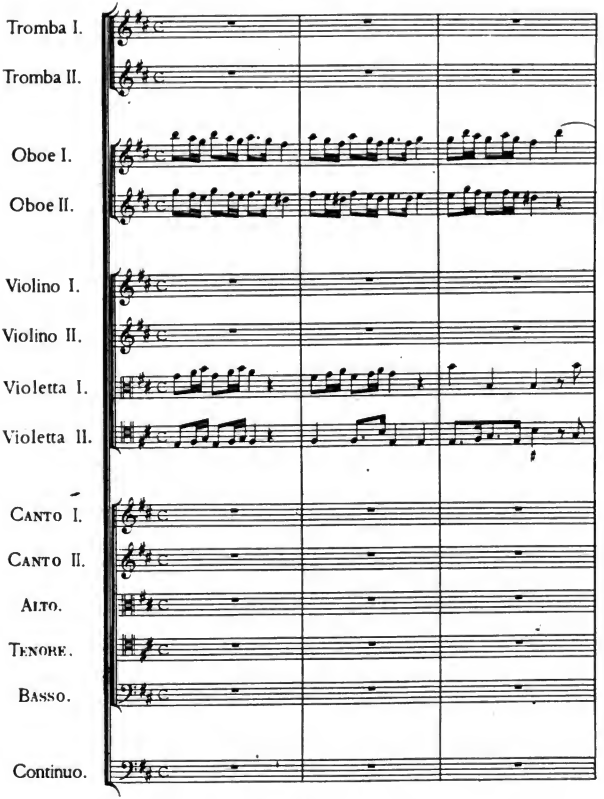

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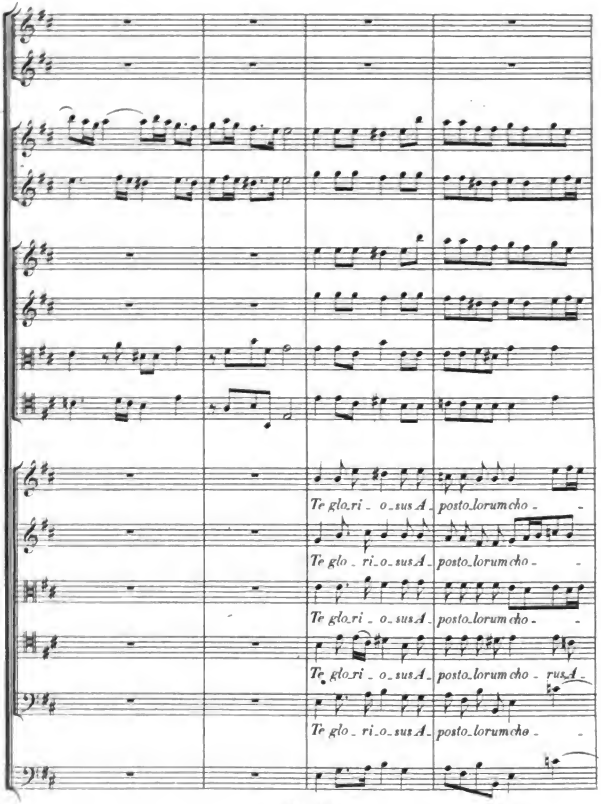

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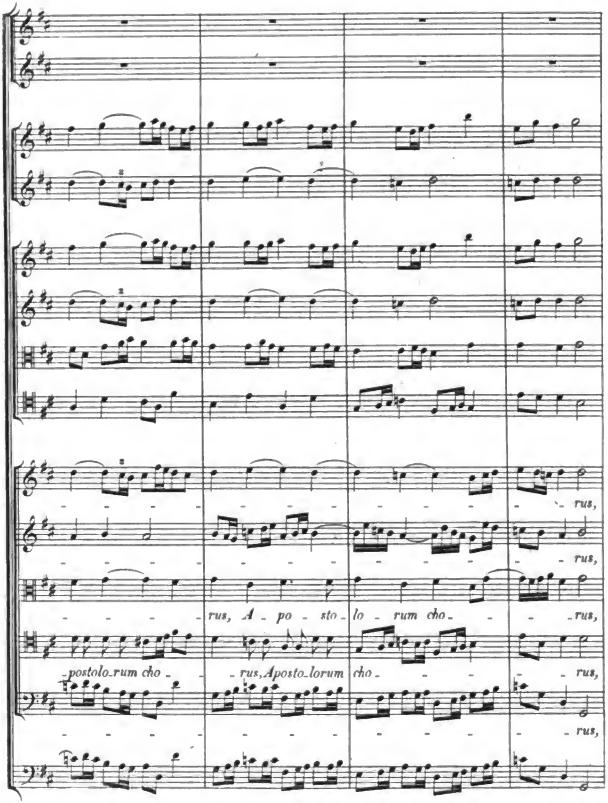

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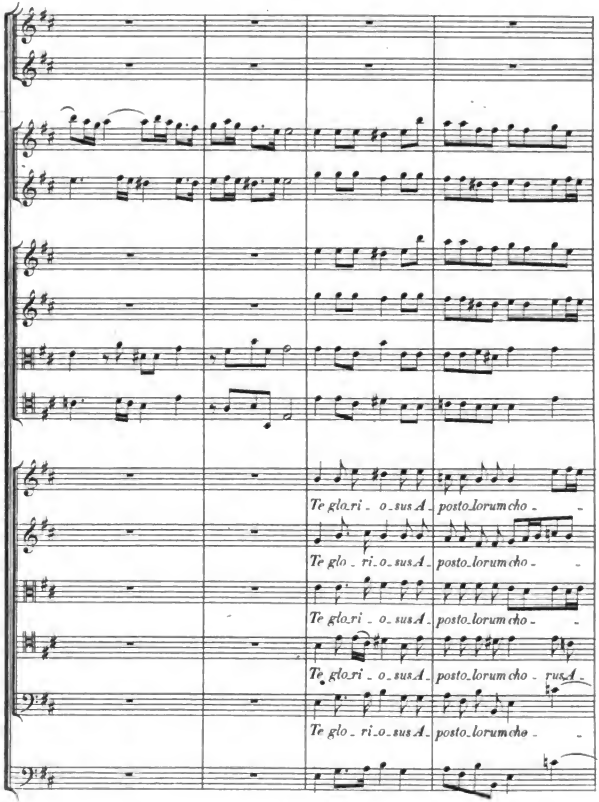

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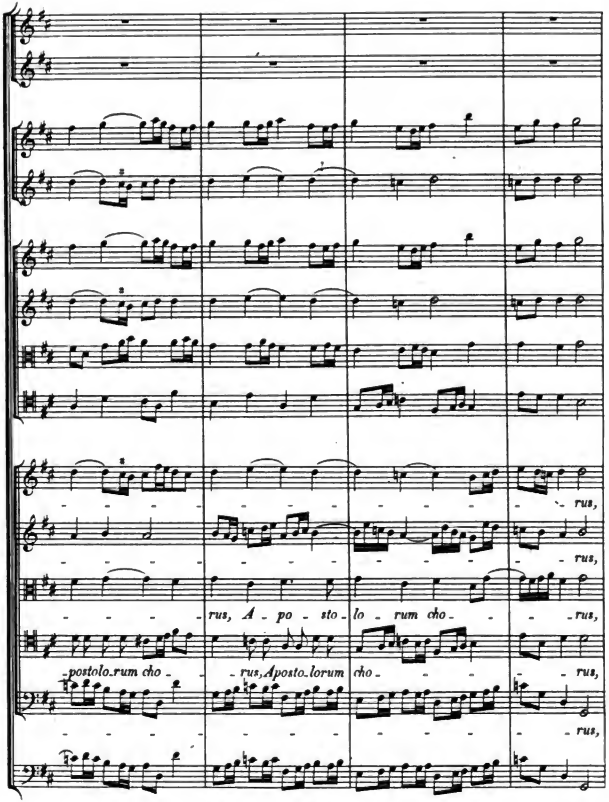

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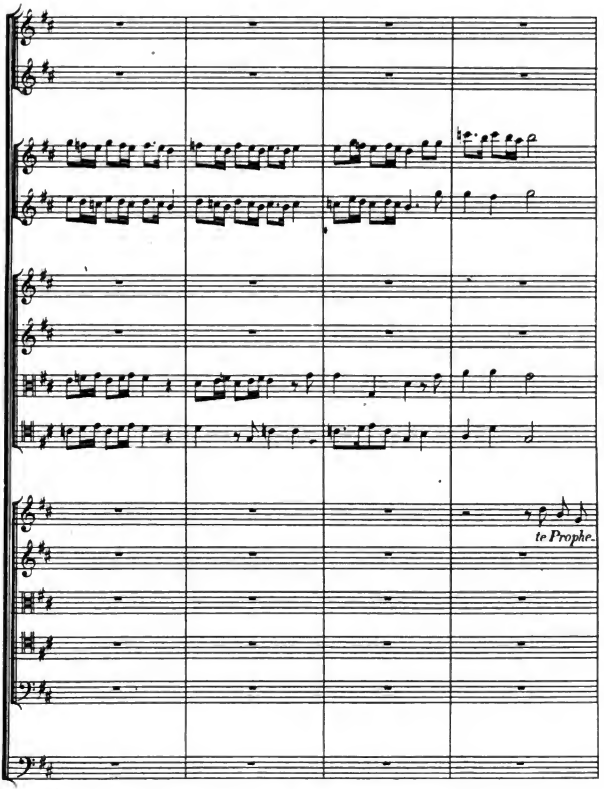

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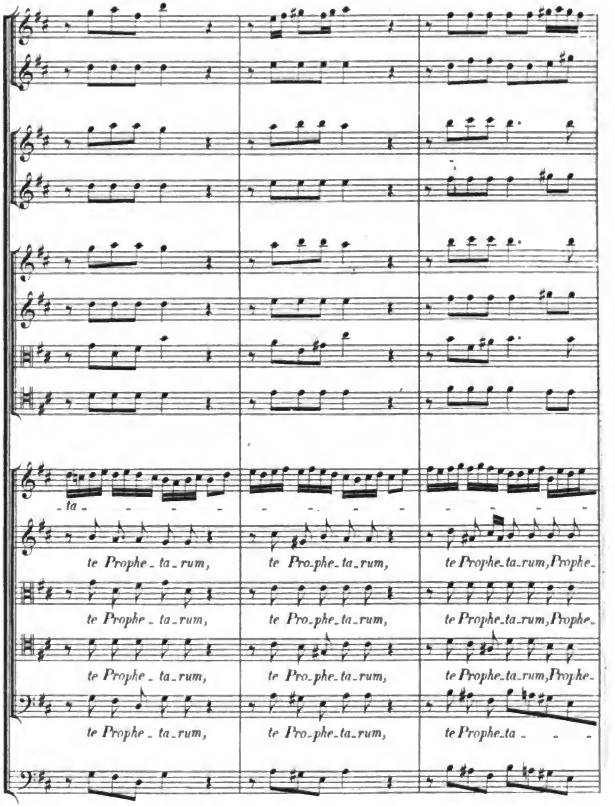

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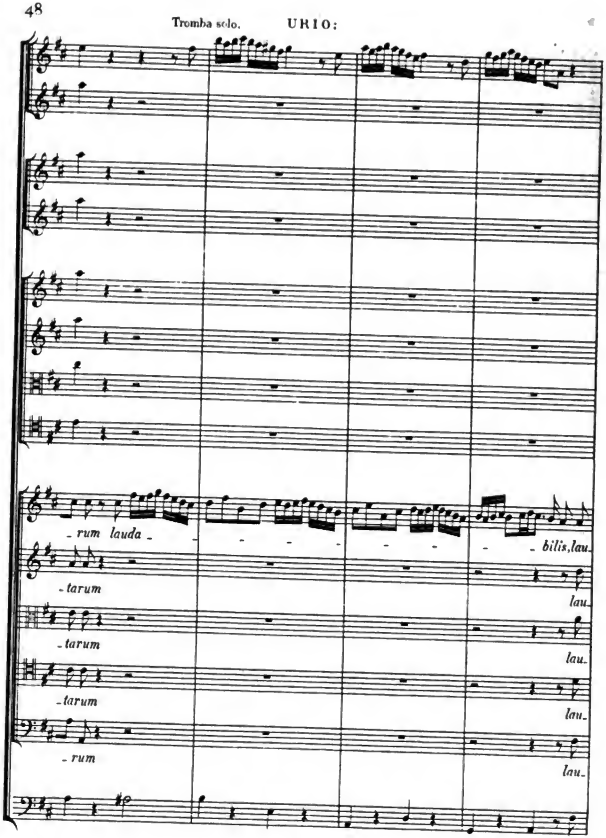

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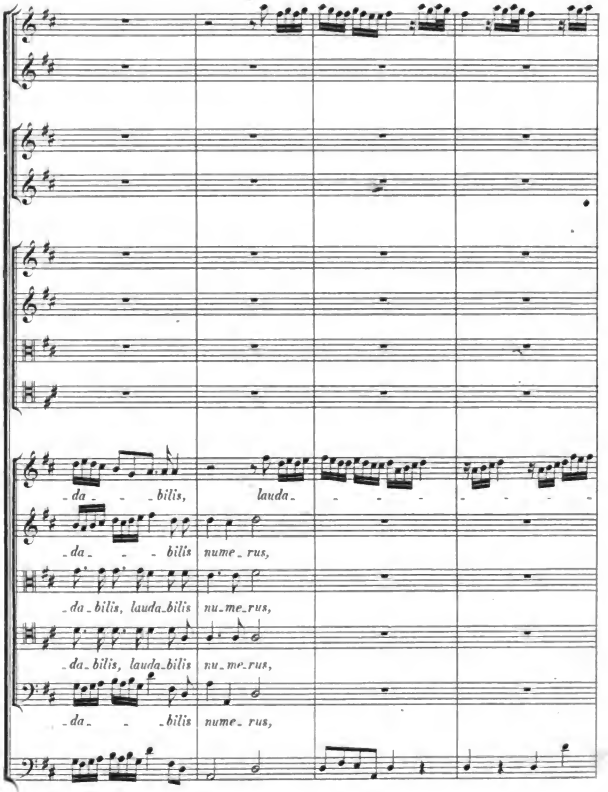

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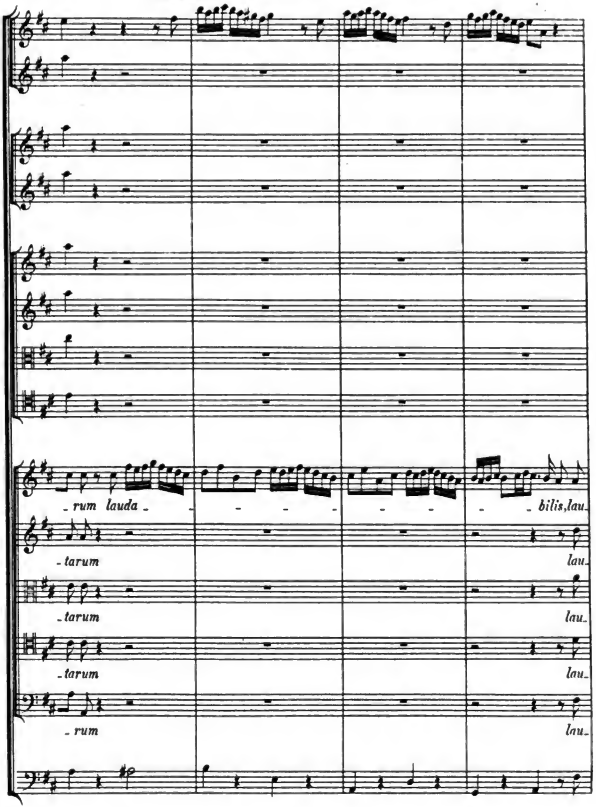

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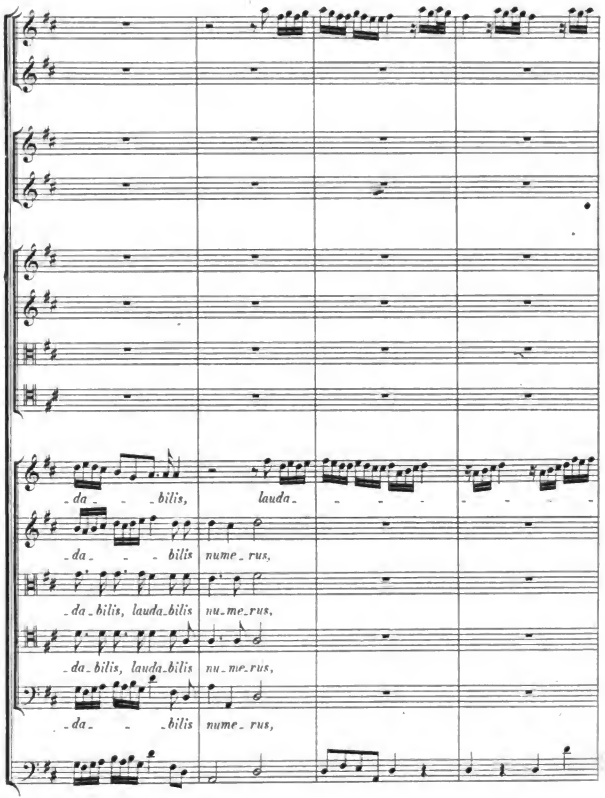

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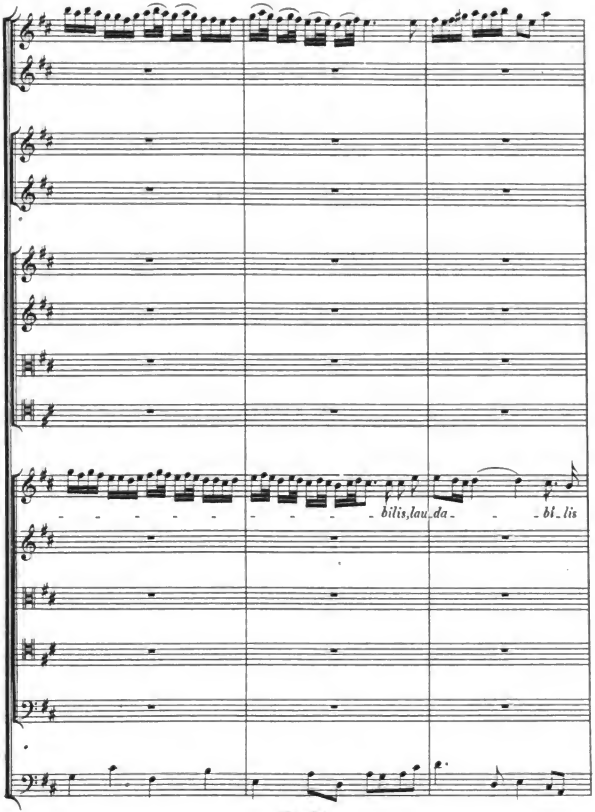

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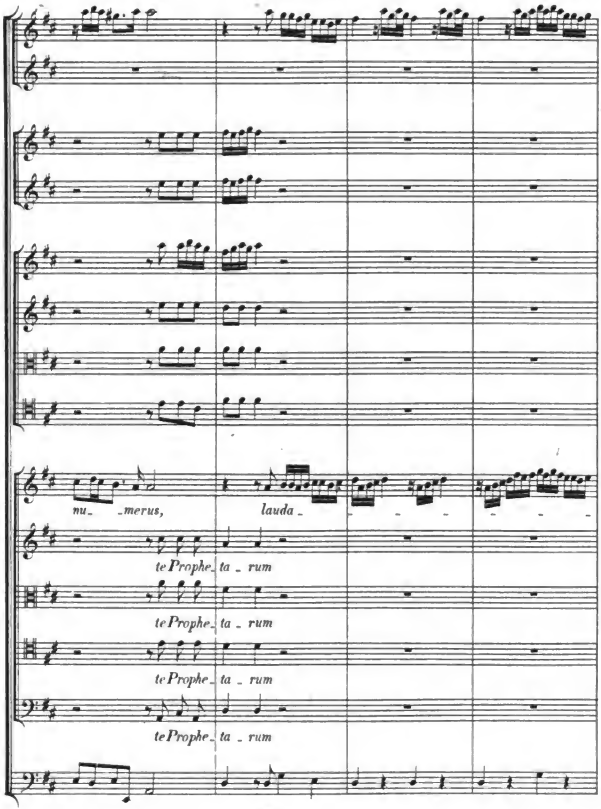

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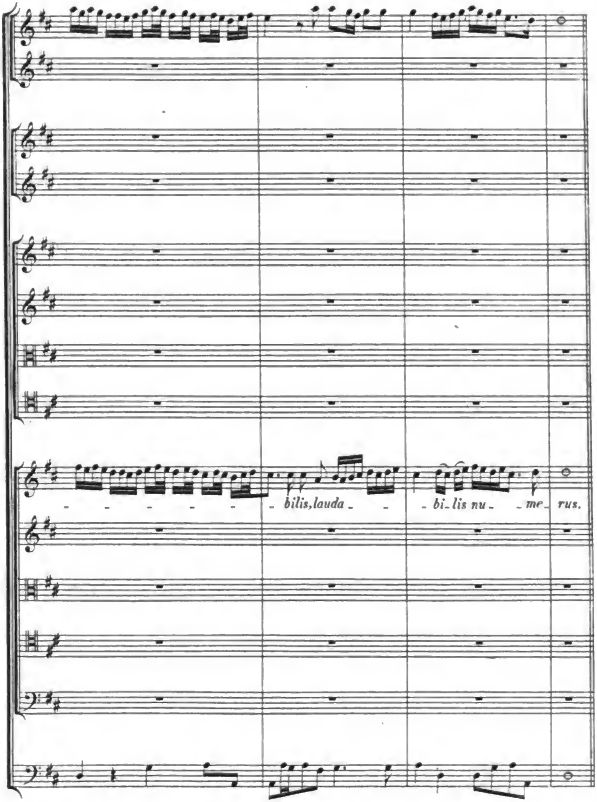

HW: S. 2.

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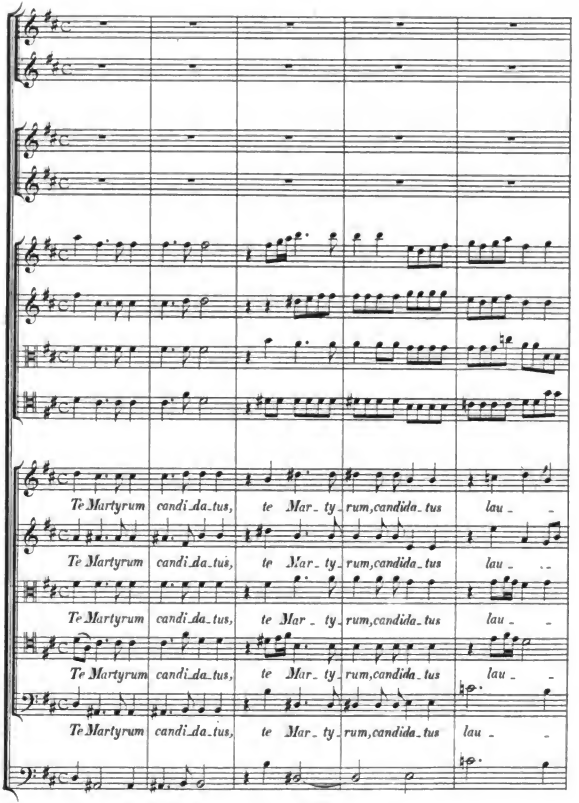

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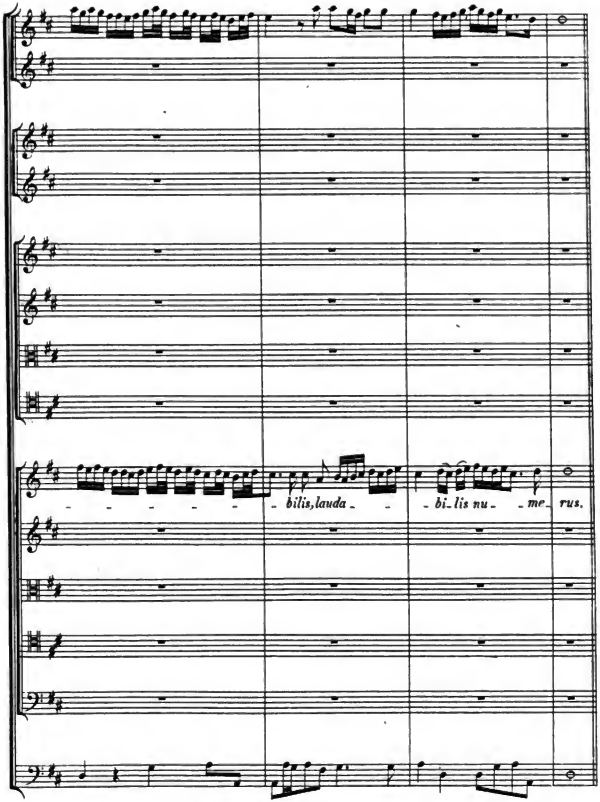

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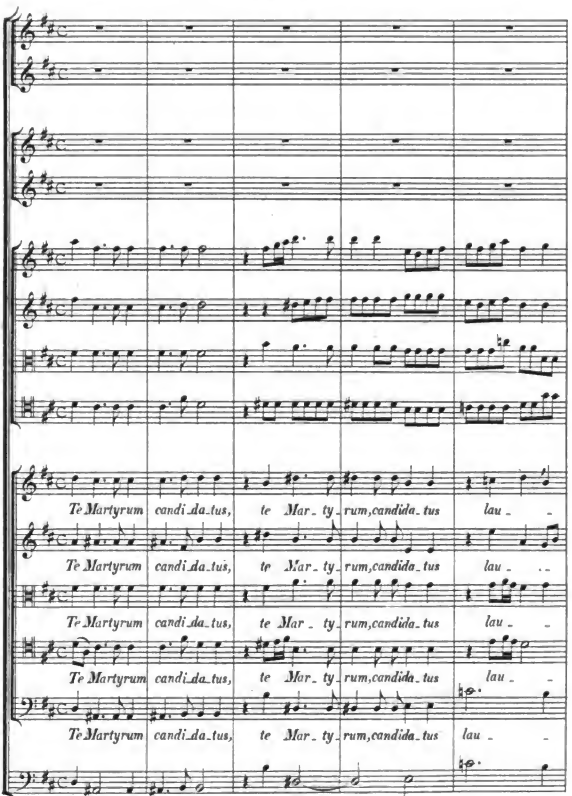

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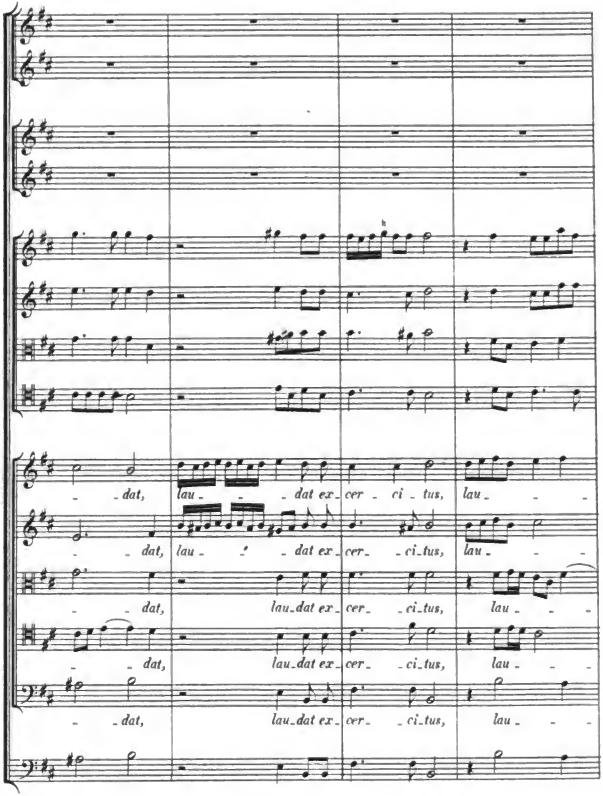

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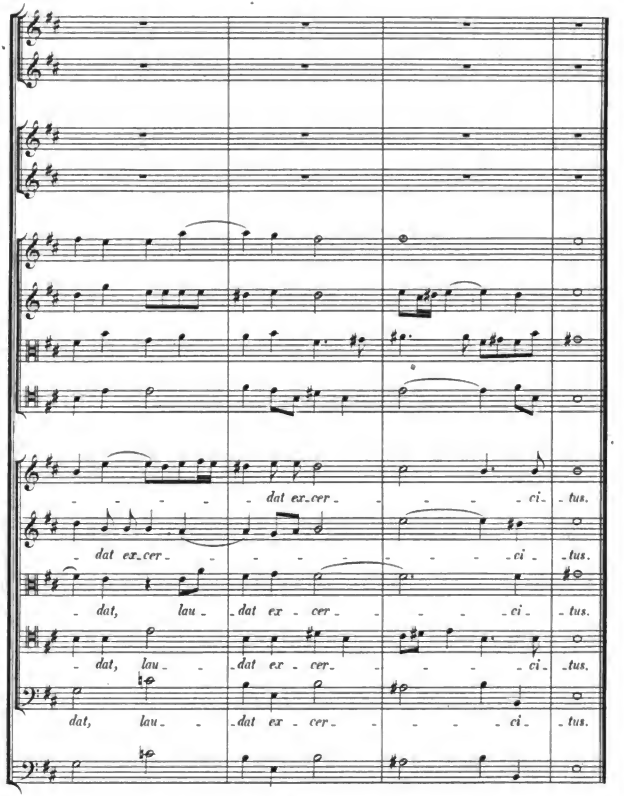

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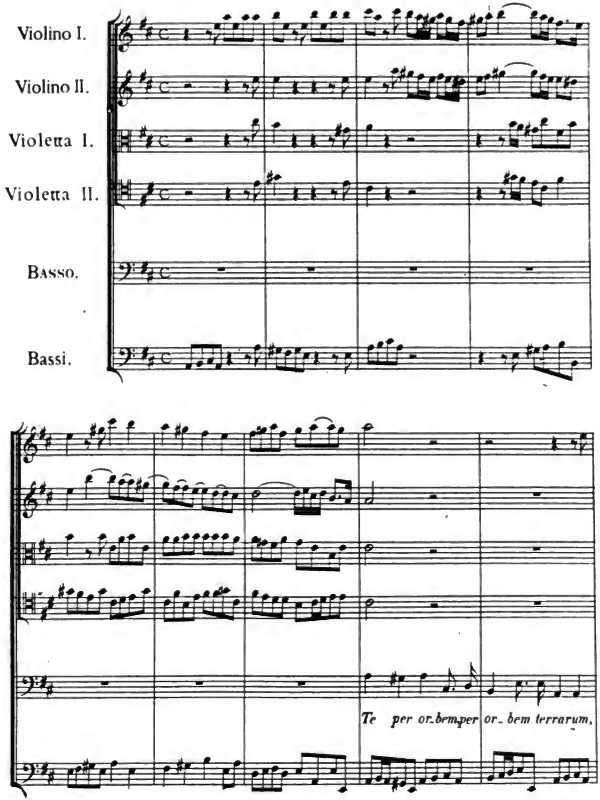

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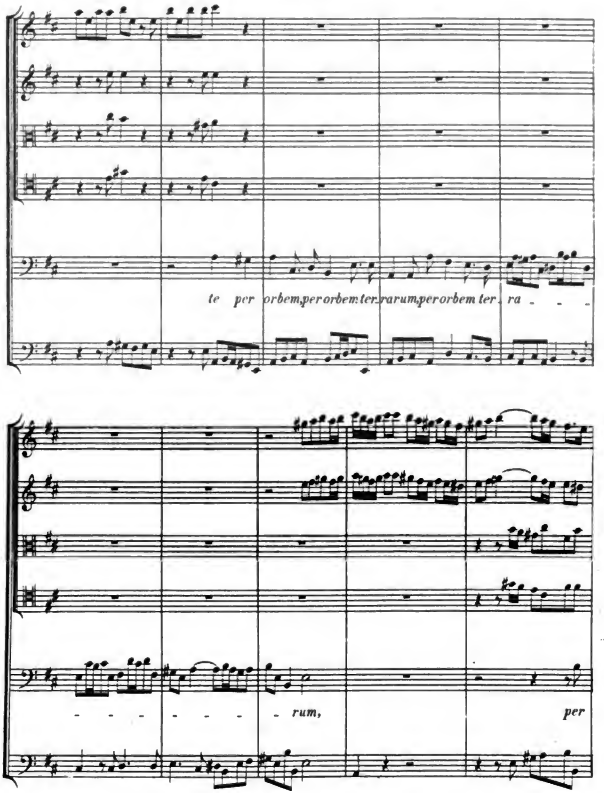

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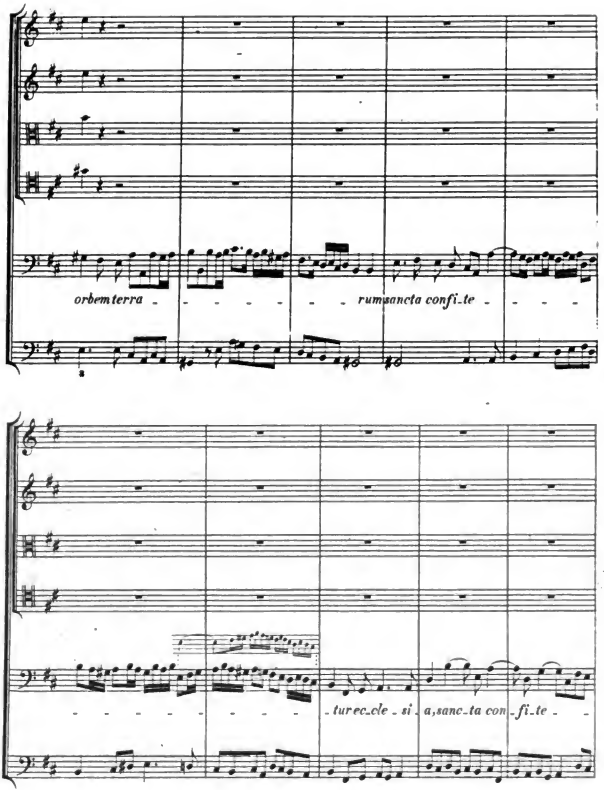

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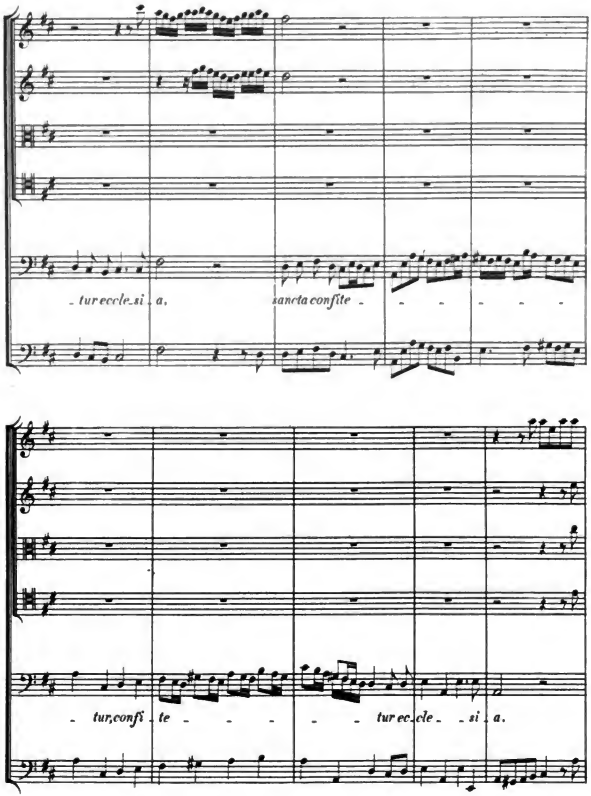

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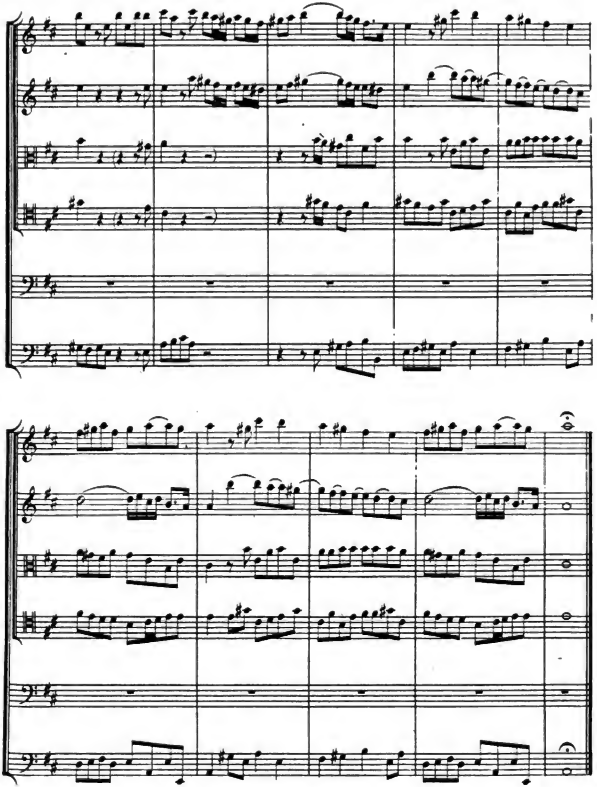

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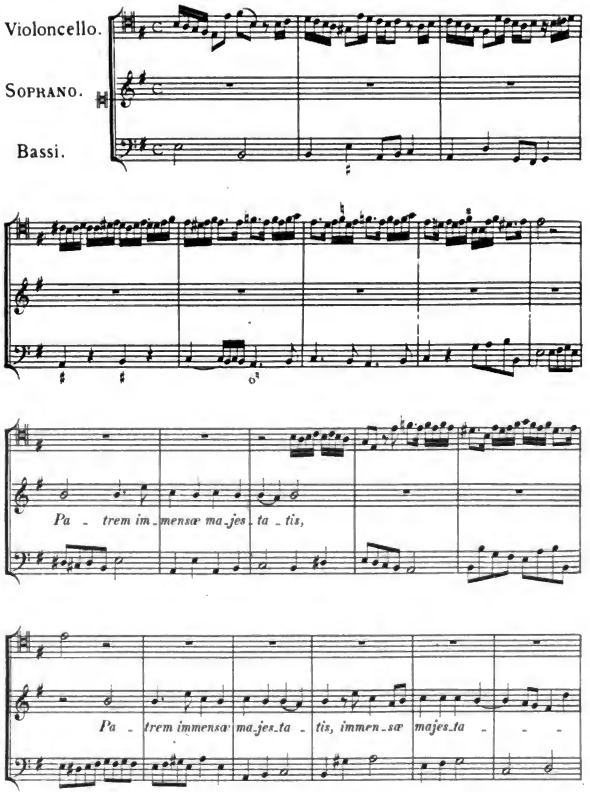

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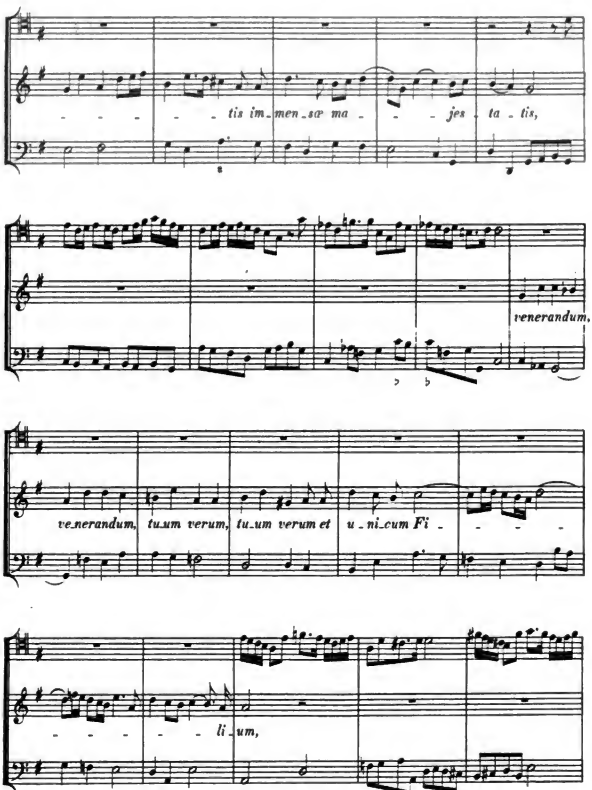
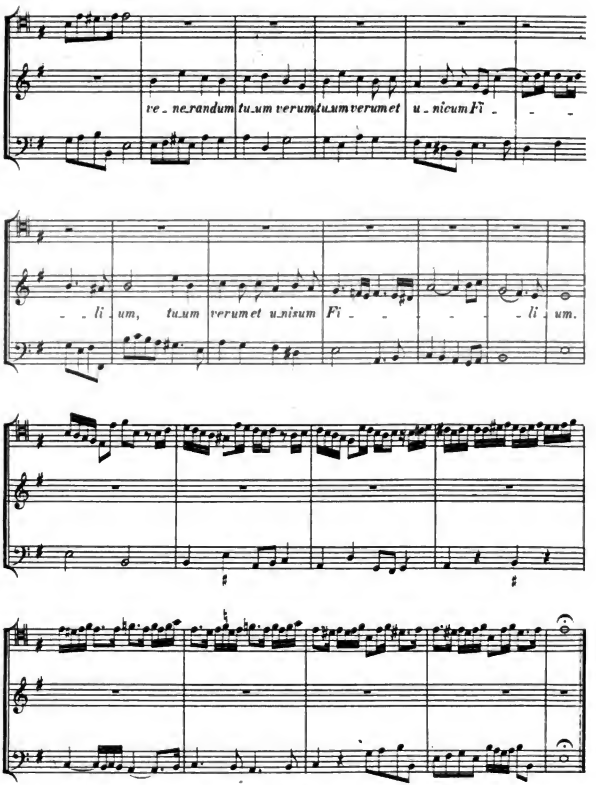

tis im_men_sæ ma_ _ _ jes_ta_tis,
venerandum,
ve_nerandum, tu_um verum, tu_um verum et u_ni_cum Fi_ _ _ _
li_um,

HW: S. 2.



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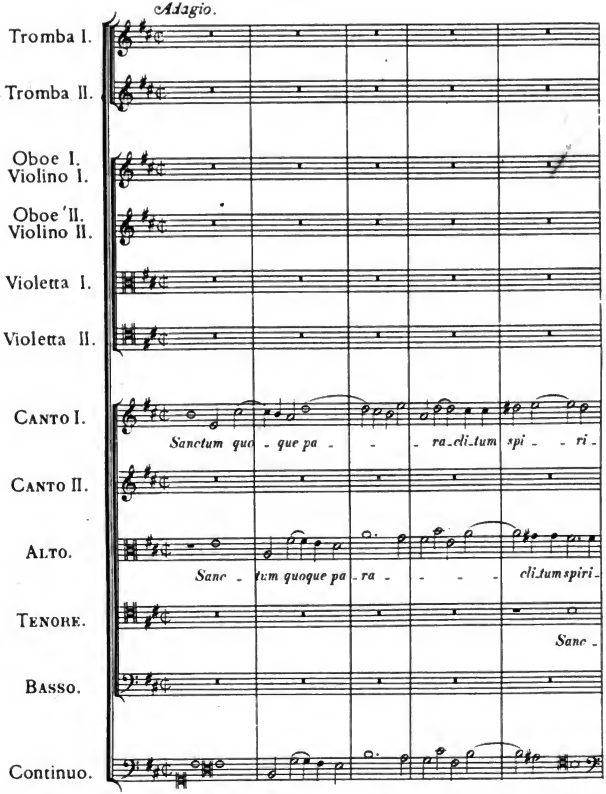

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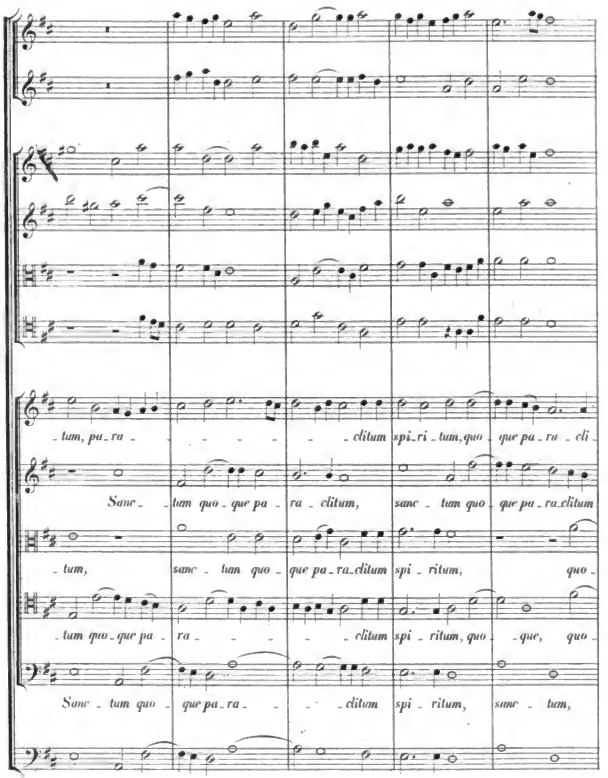

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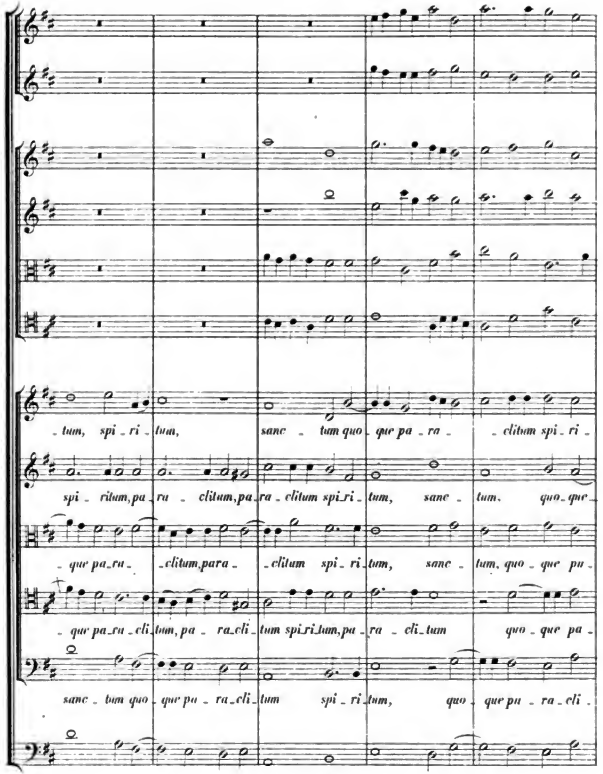

HW: S.u.

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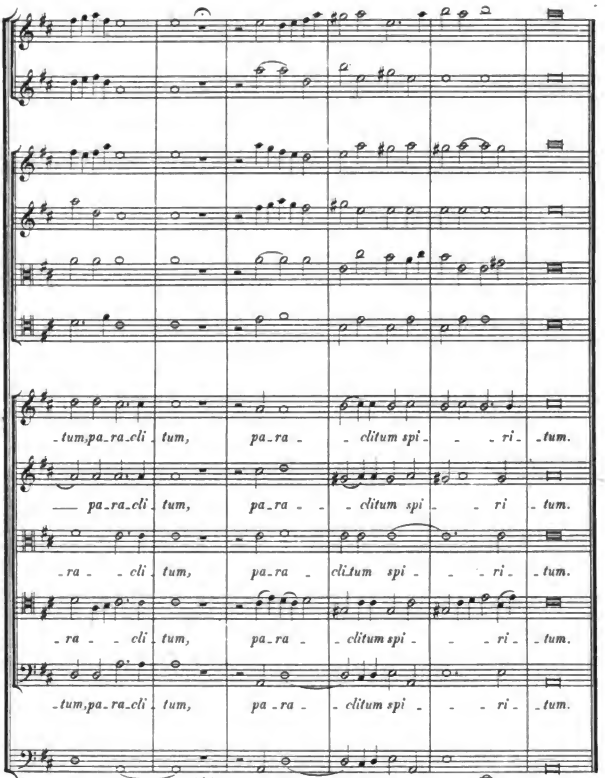

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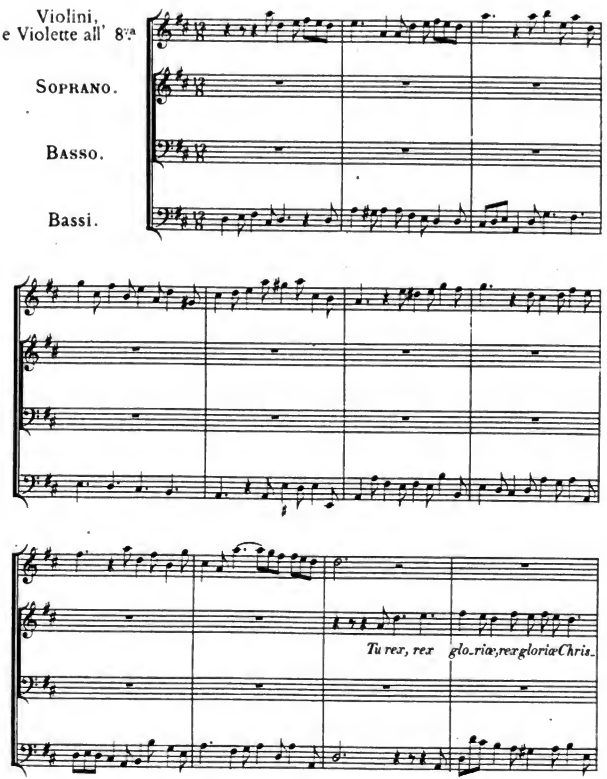

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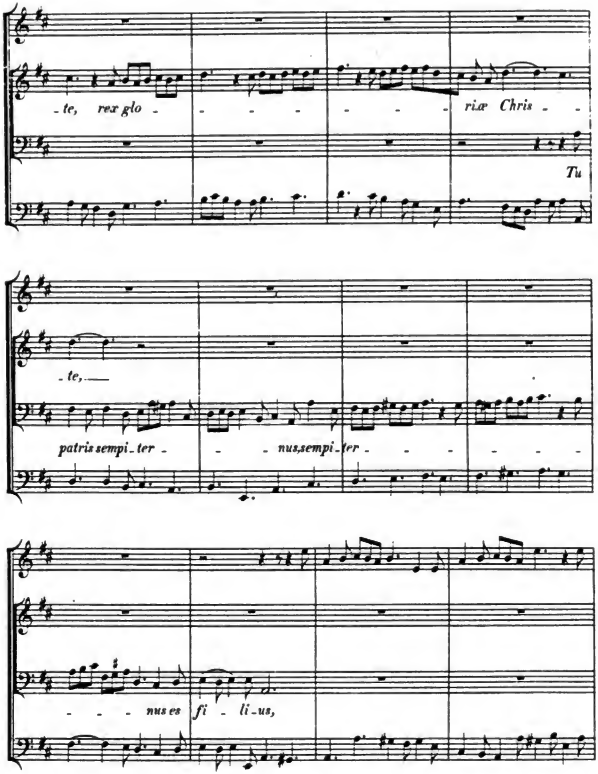

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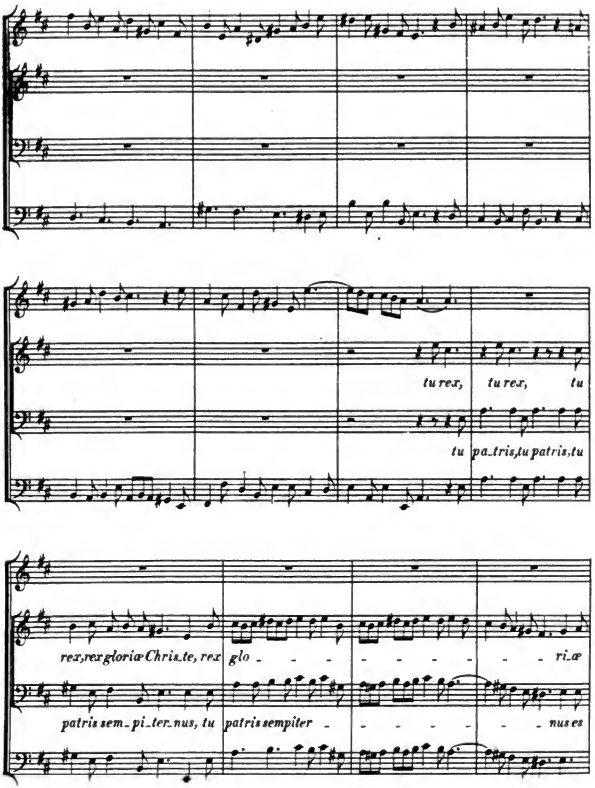

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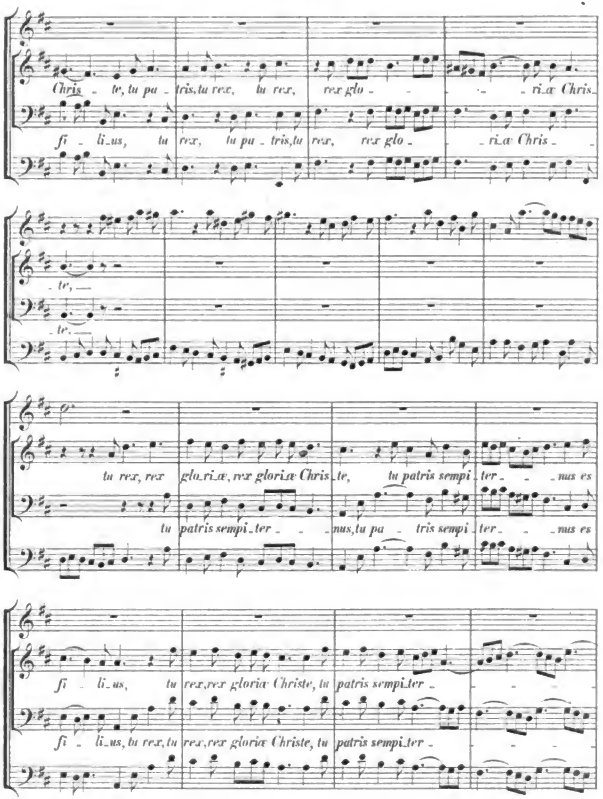

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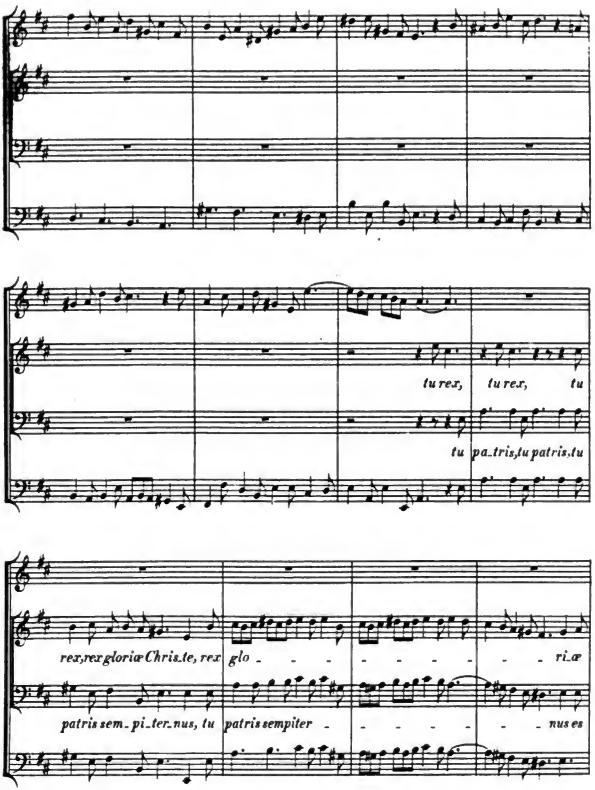

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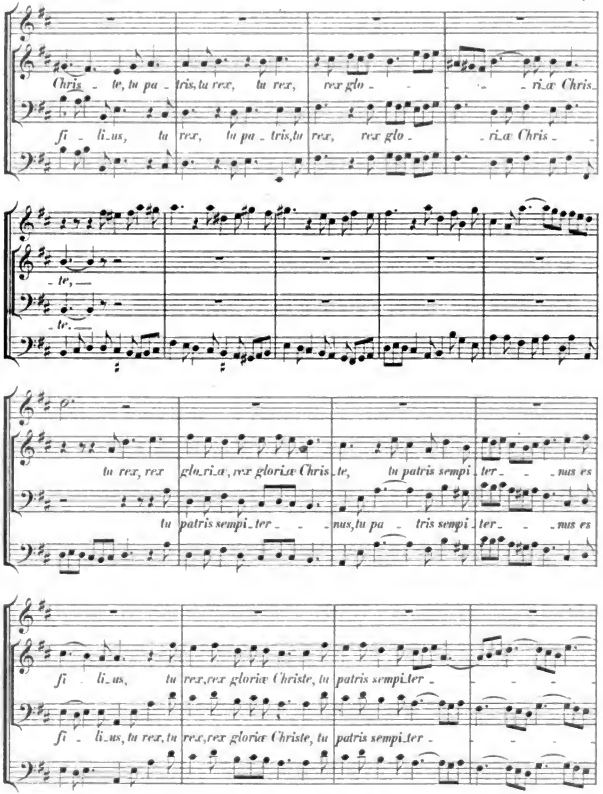

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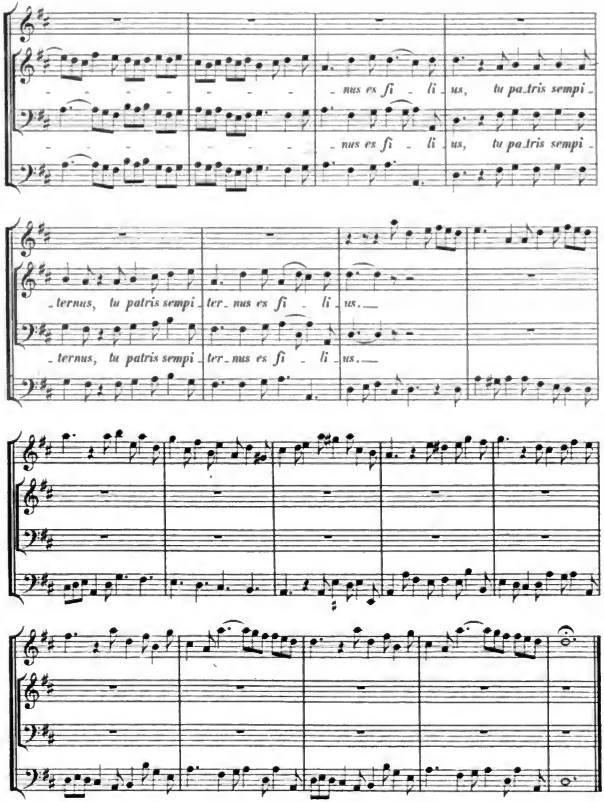

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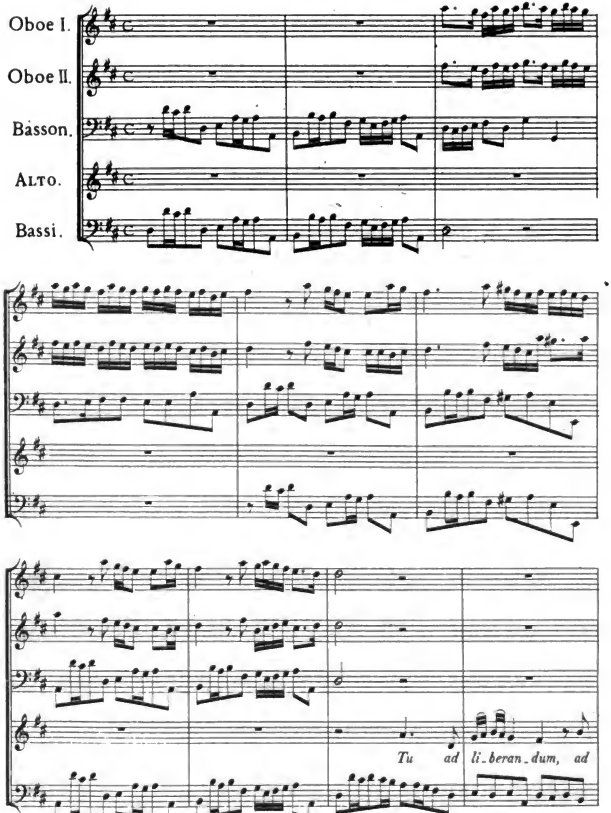

HW: S. 2.

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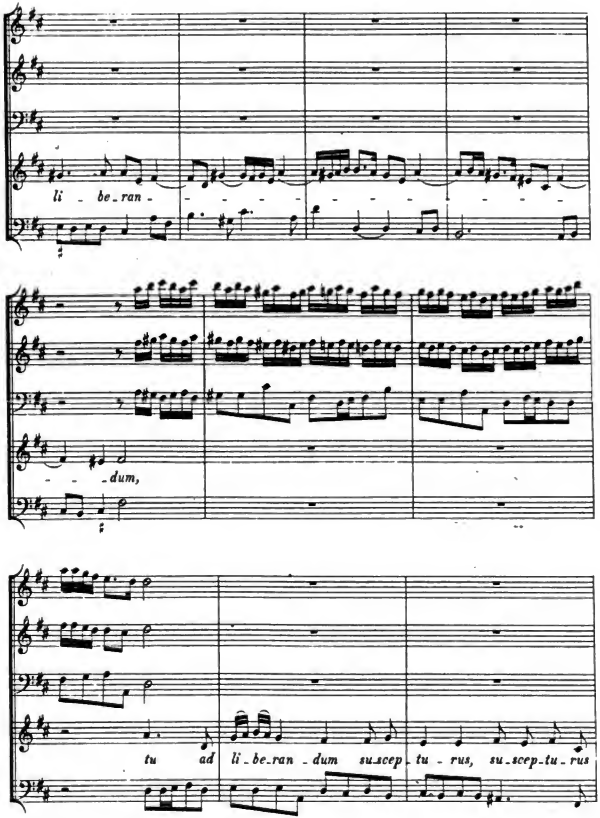

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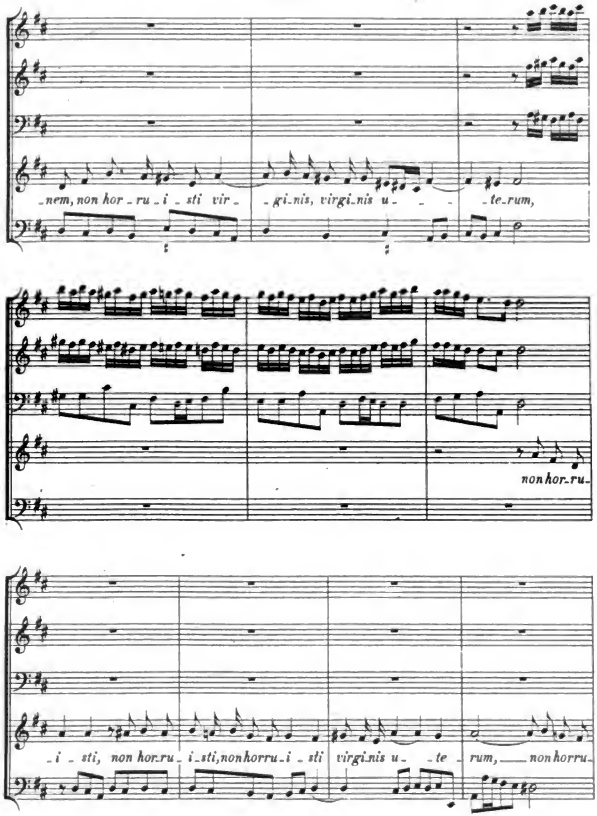
ho - - - - - - - - minem, ad li-be-randum, li-be-ran-dum,
tu ad li-be-randum suscep-tu - - - -
- - - - - - - - - - - - -rus ho- -mi-



HW: S. 2.

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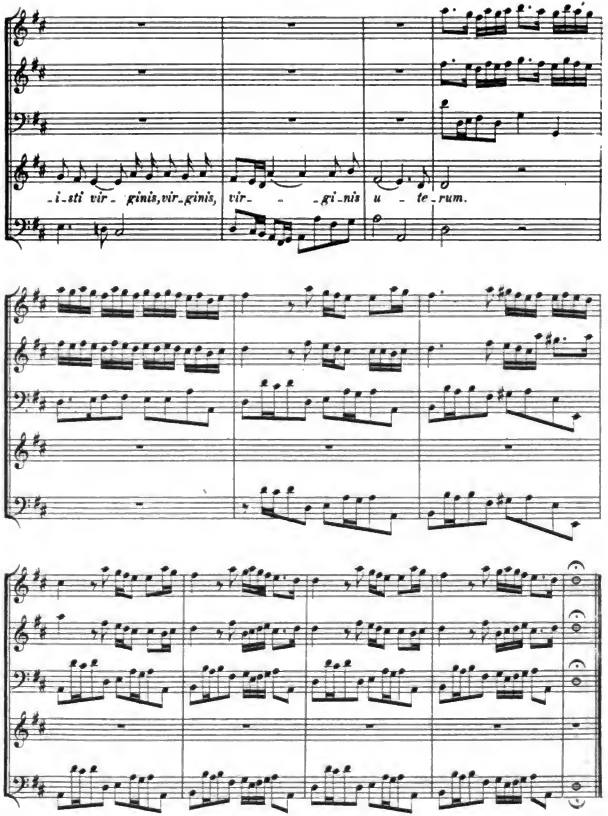

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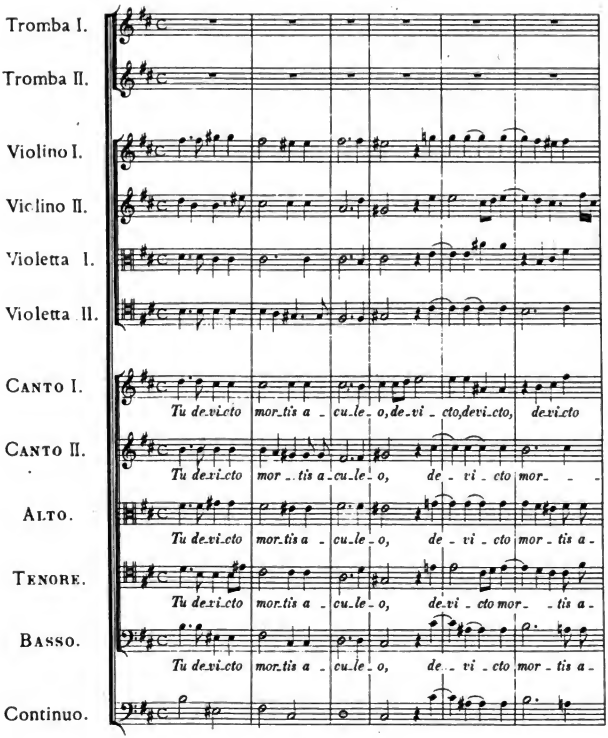

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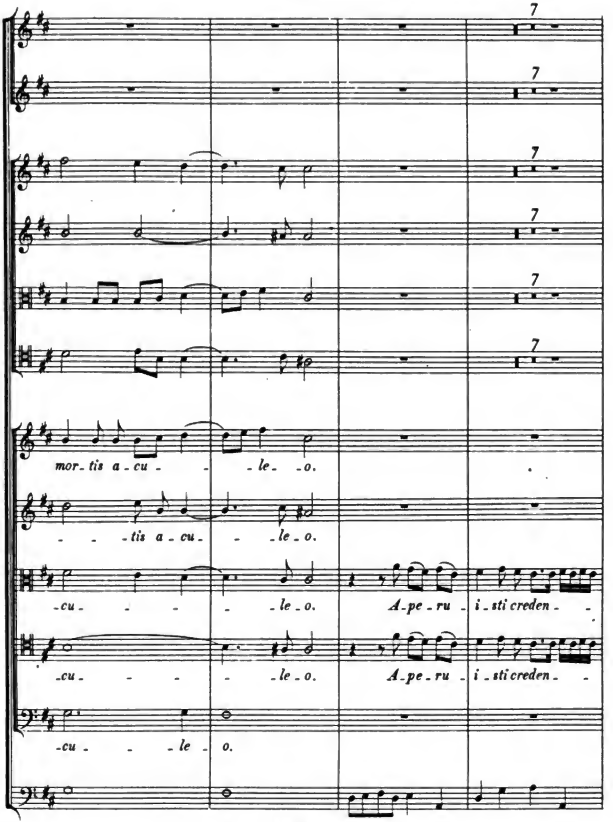

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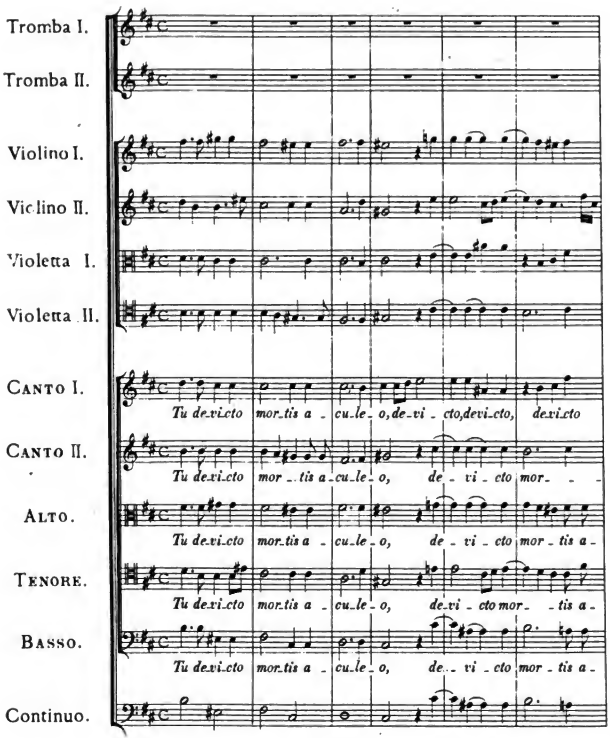

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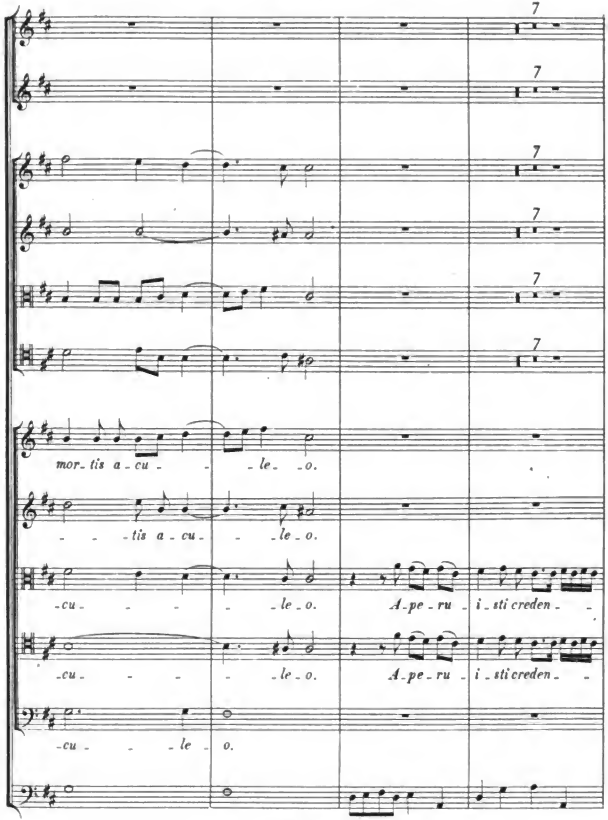

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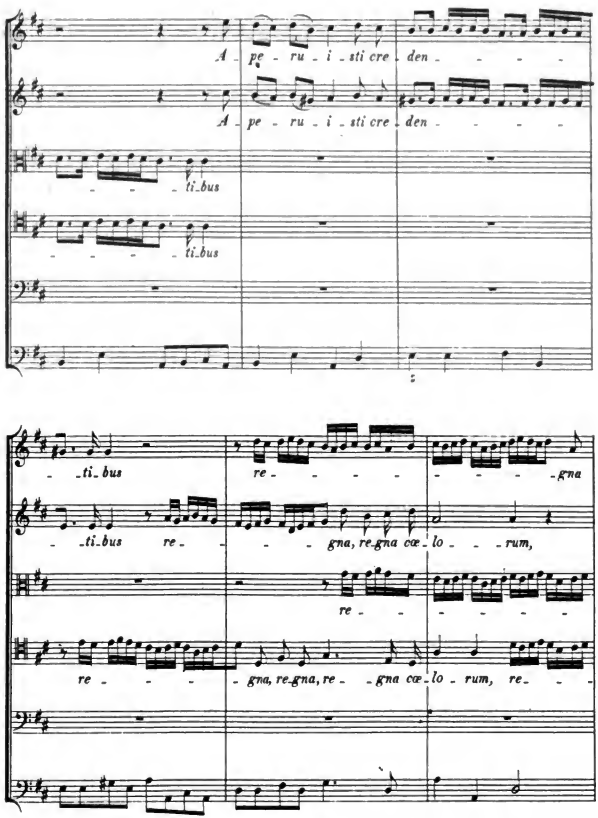

HW: S. 2.

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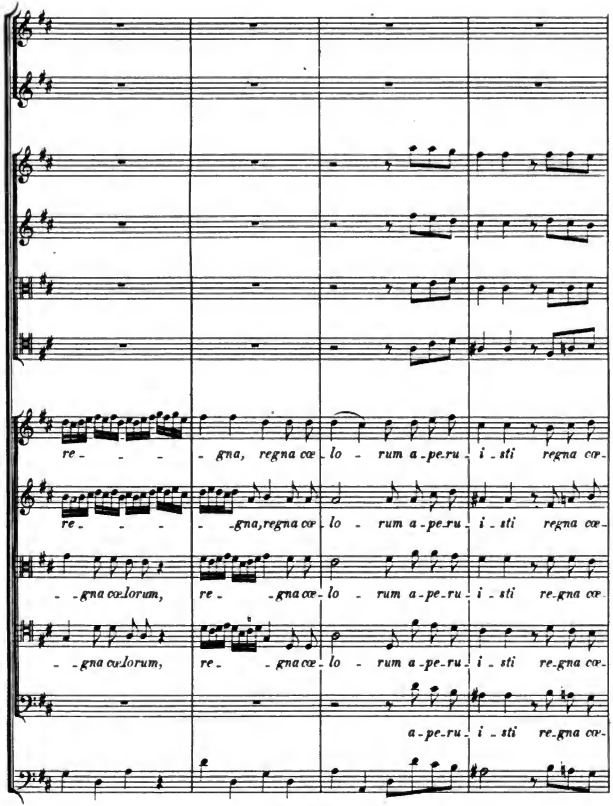

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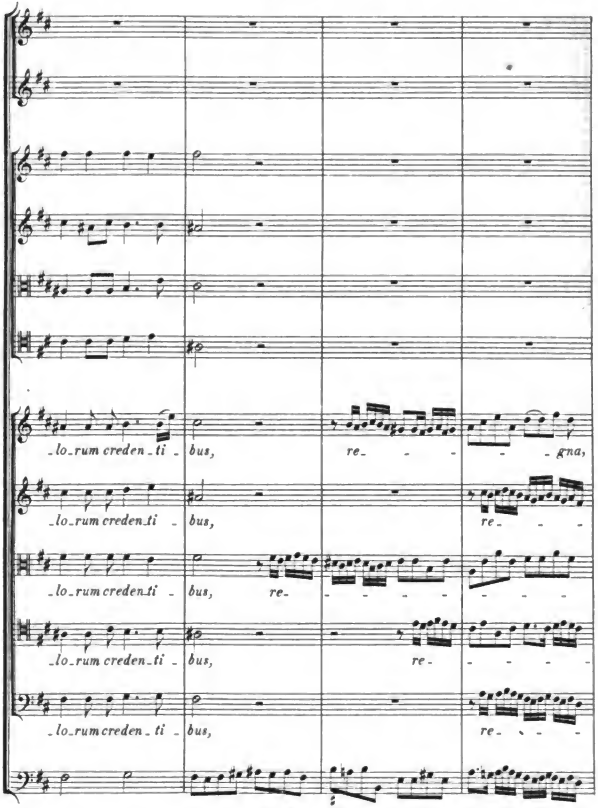

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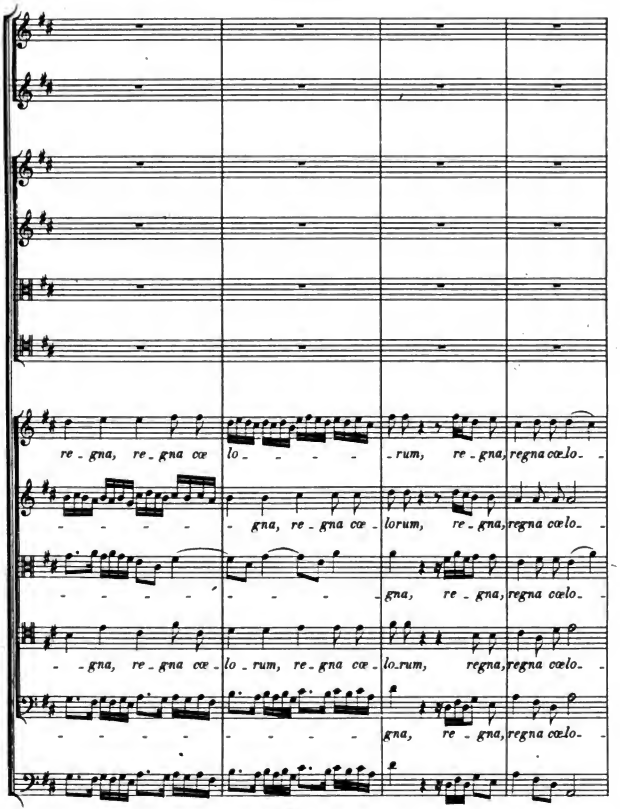

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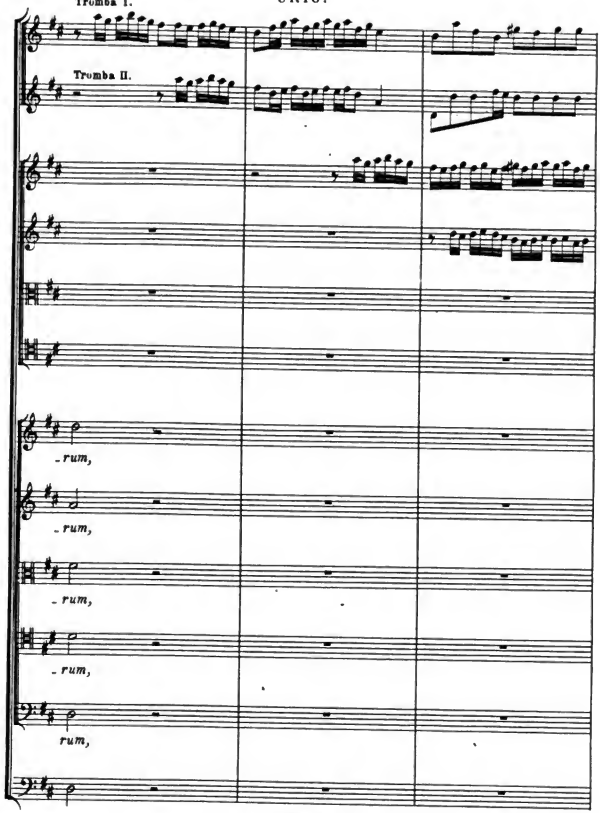

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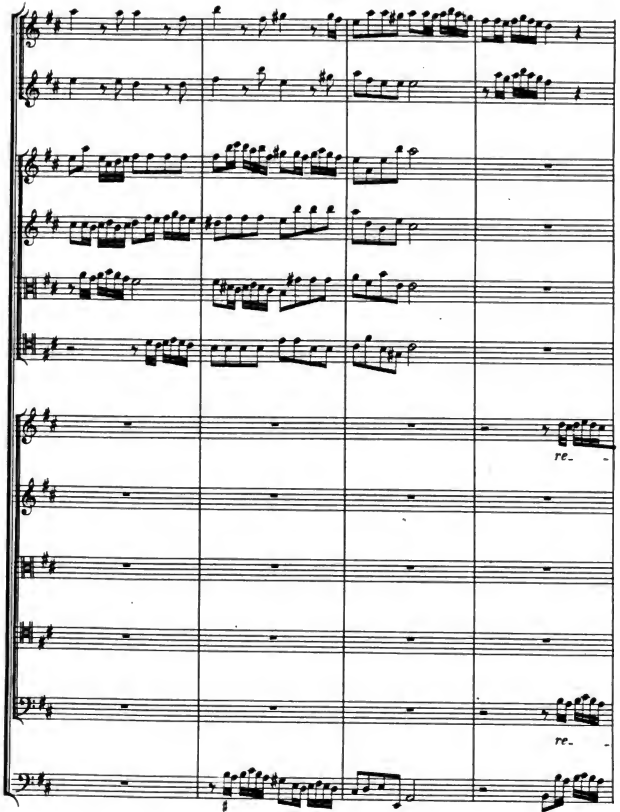

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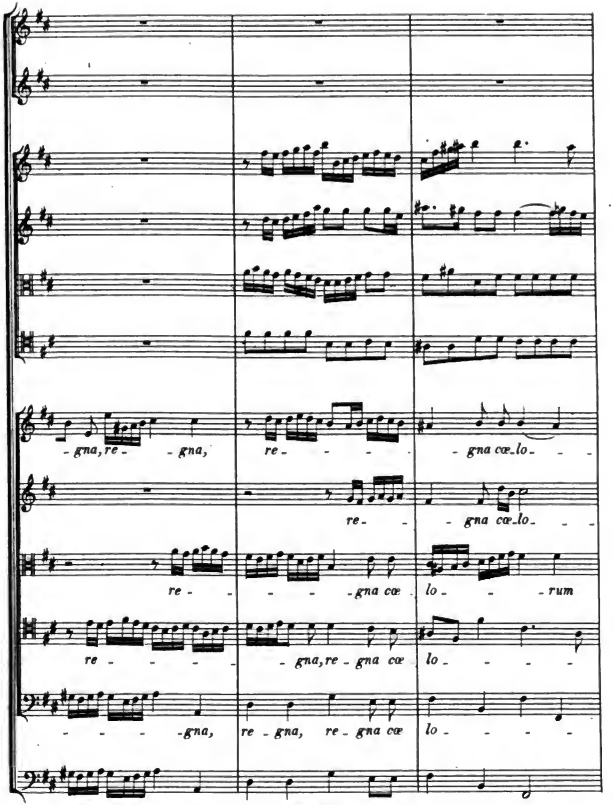

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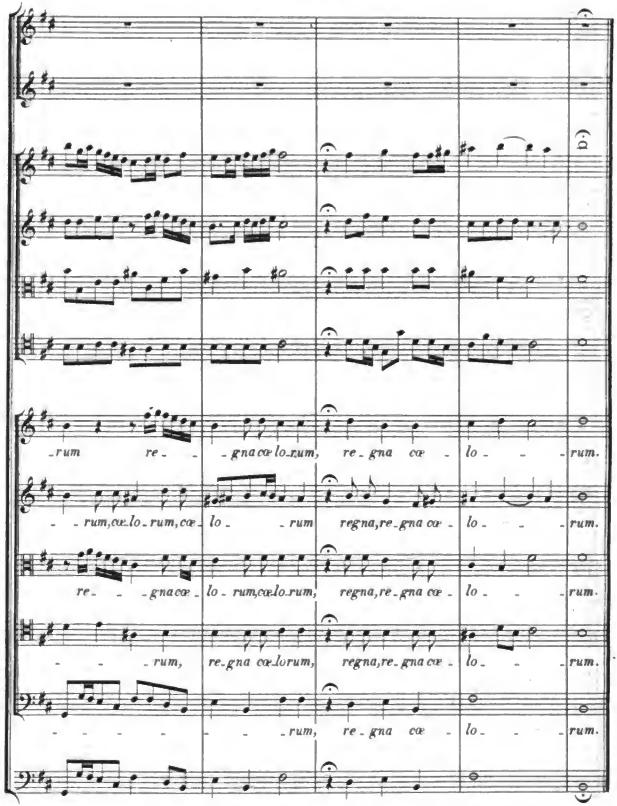

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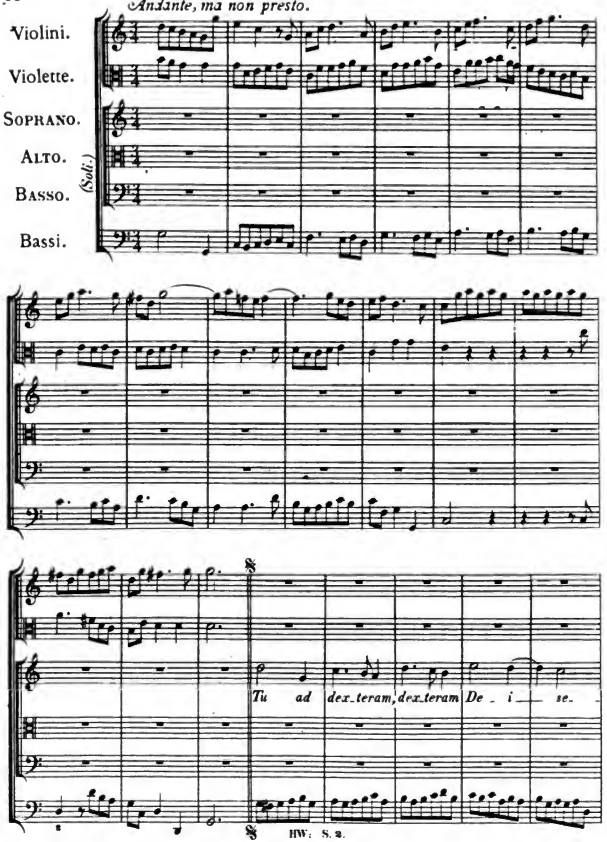

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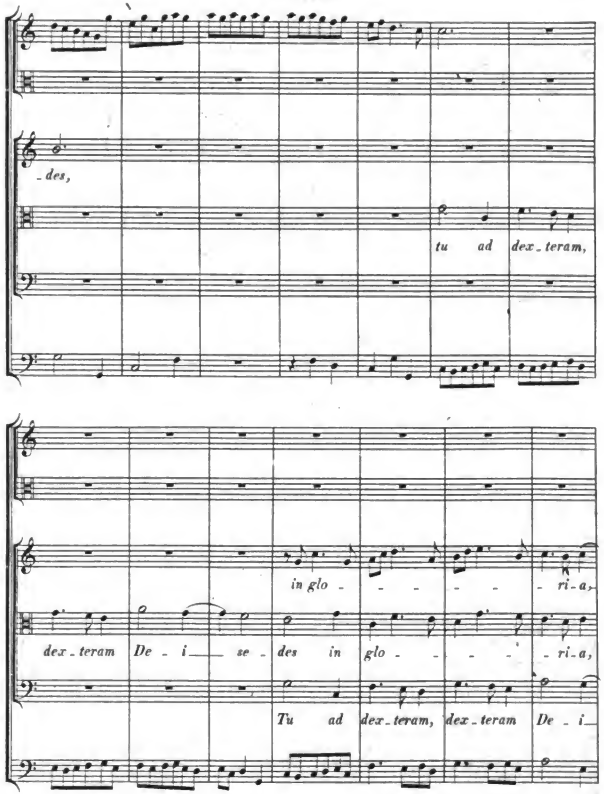

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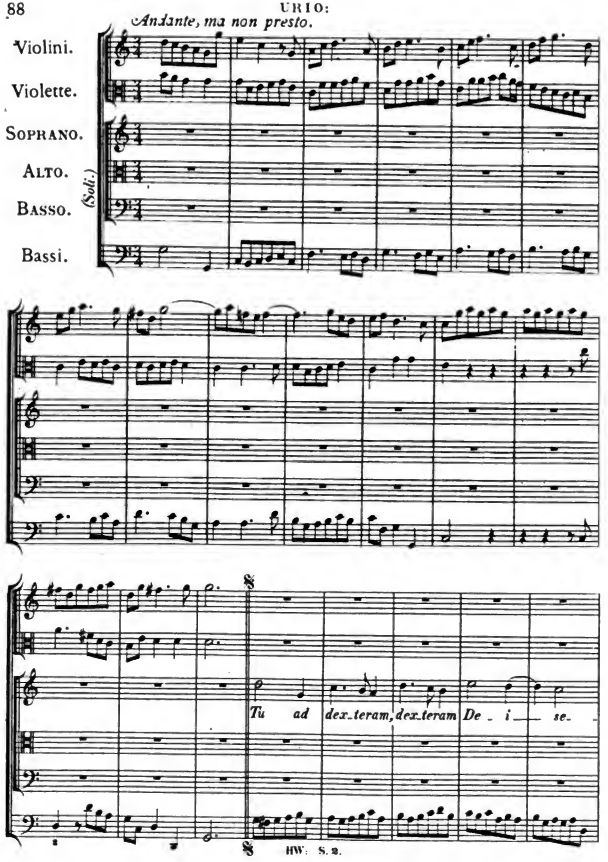
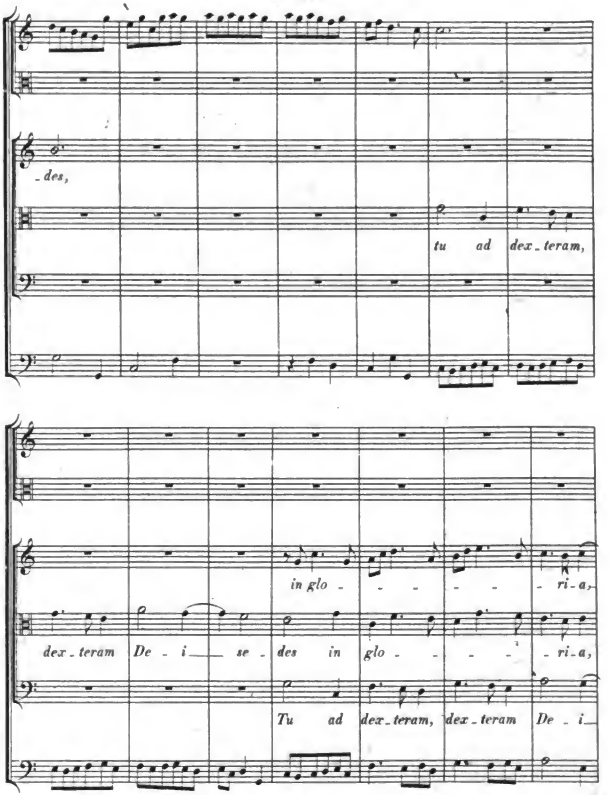

Andante, ma non presto.
Violini.
Violette.
Soprano.
Alto.
Basso.
Bassi.
(Soli.)
Tu ad dex-teram, dex-teram De - i se-
HW. S. 2.



HW. S. 2.

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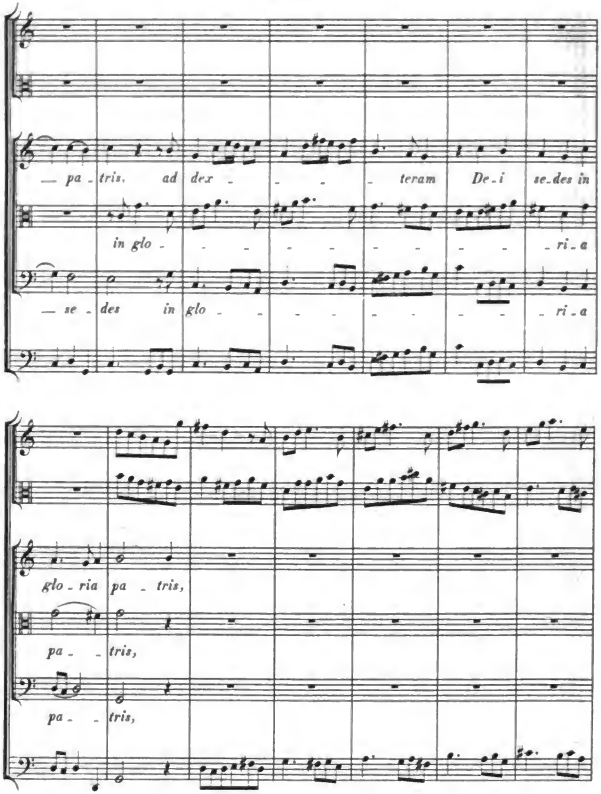

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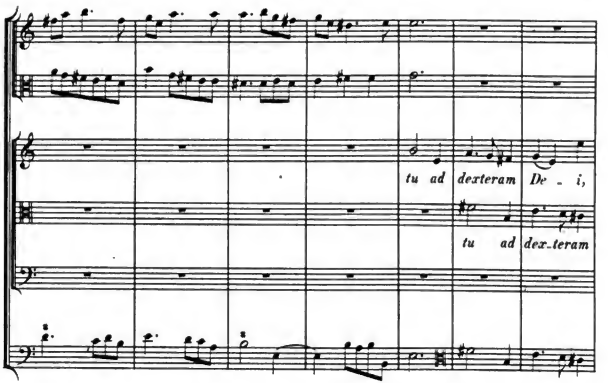

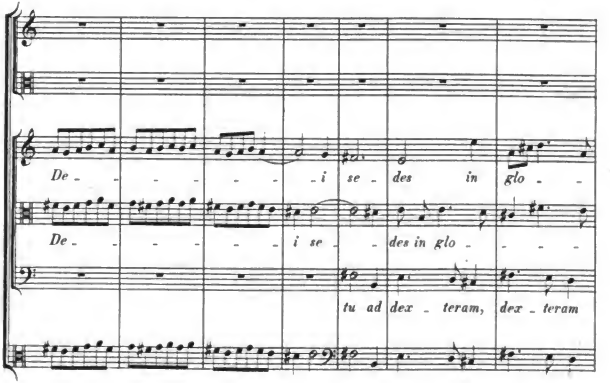

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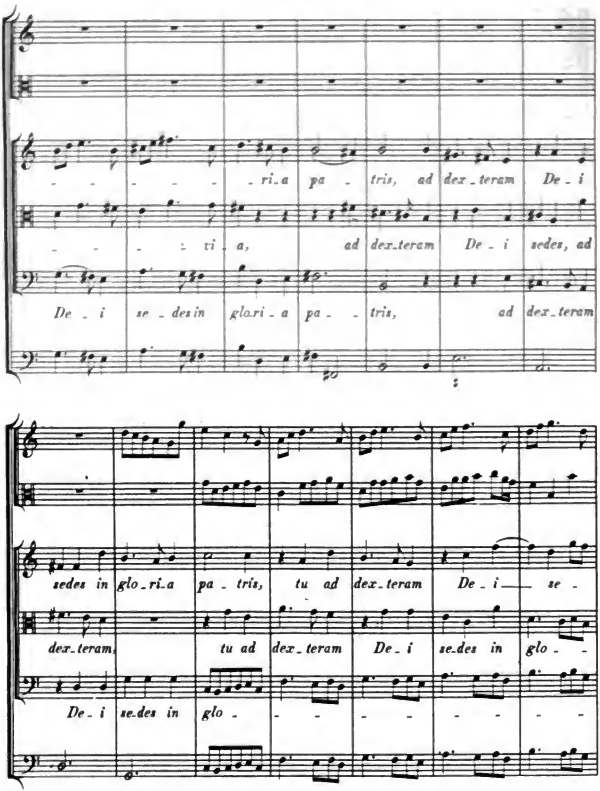

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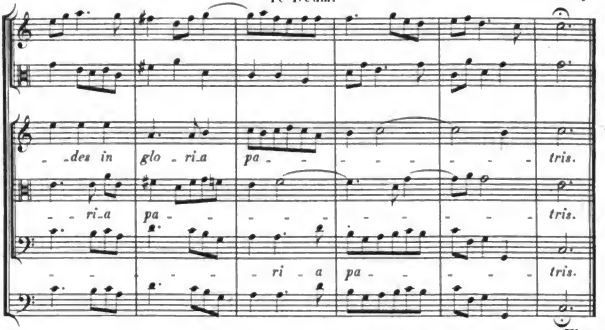
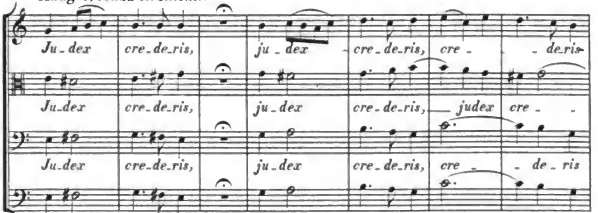
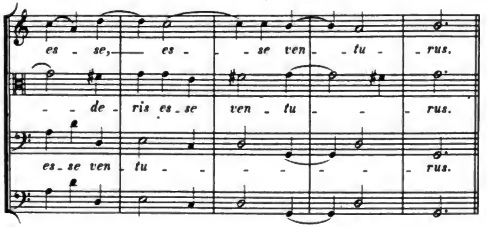


Fine.

Adagio, senza stromenti.





Dal Segno, pag. 88.

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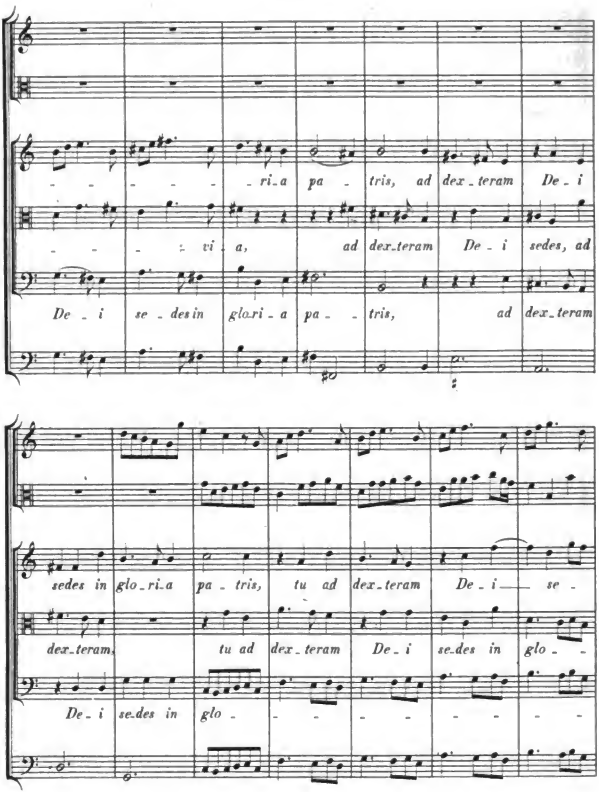

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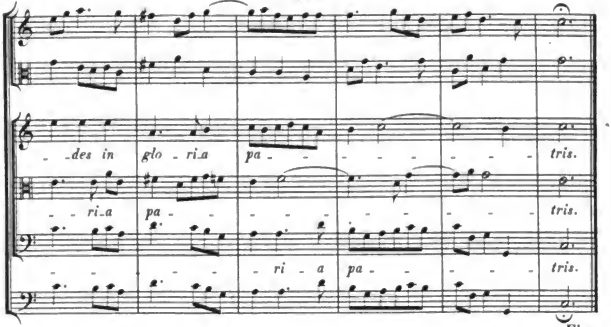

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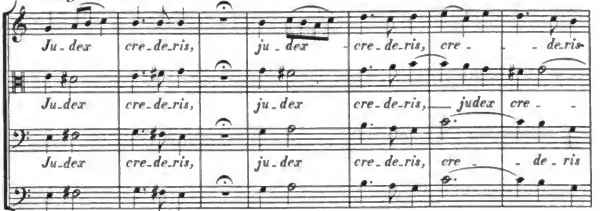

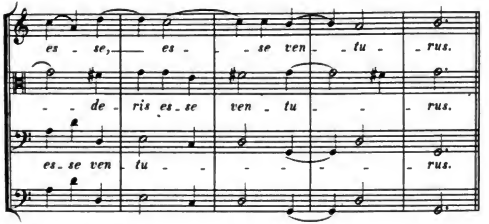

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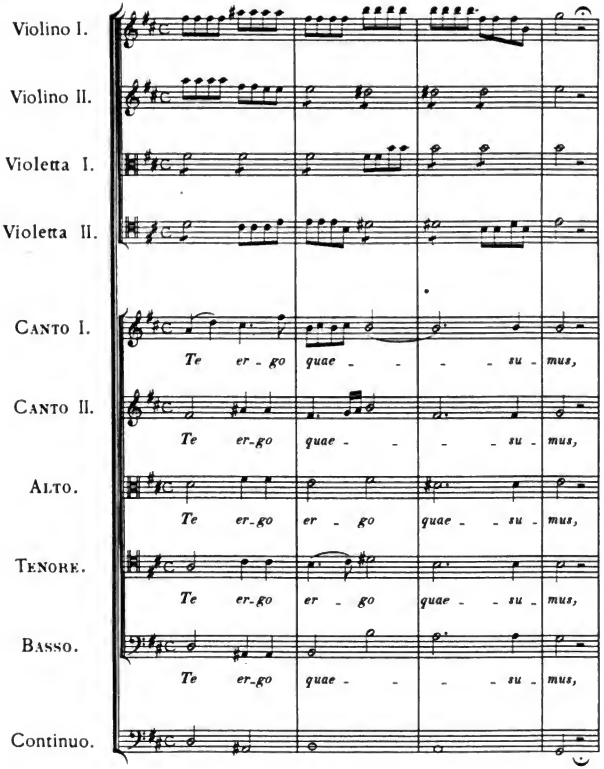

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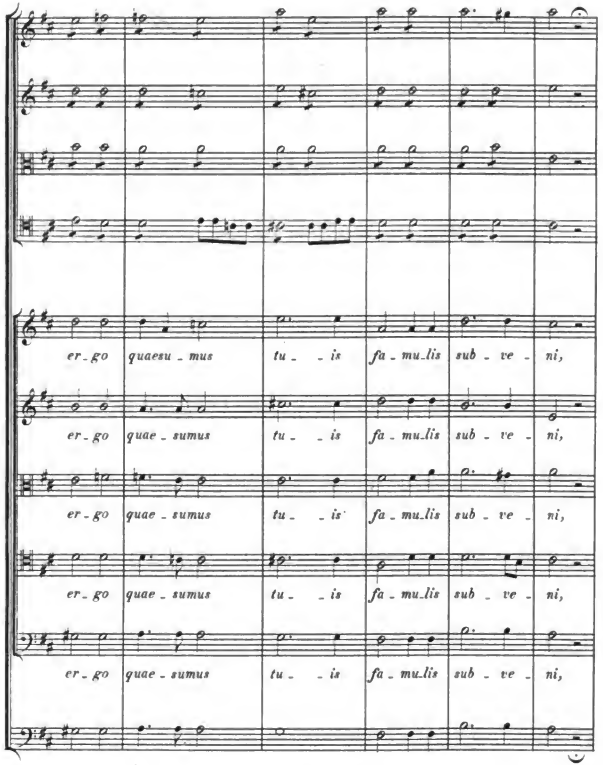

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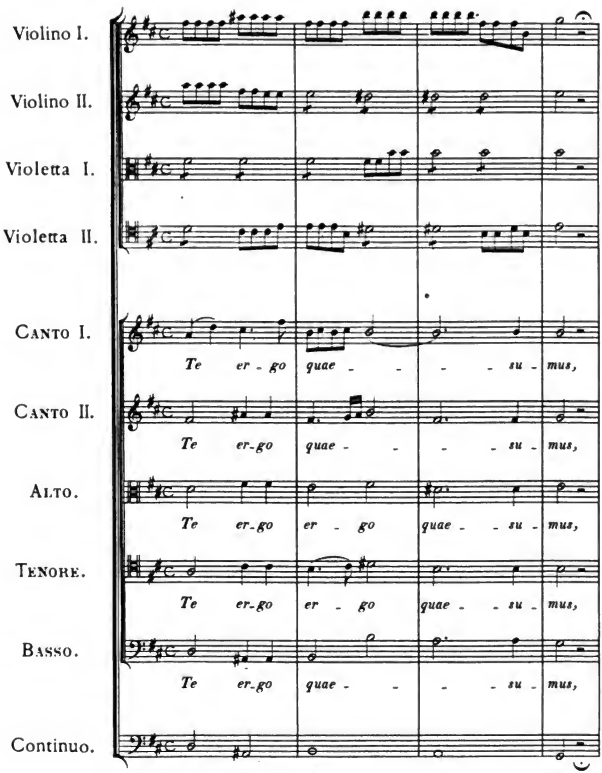

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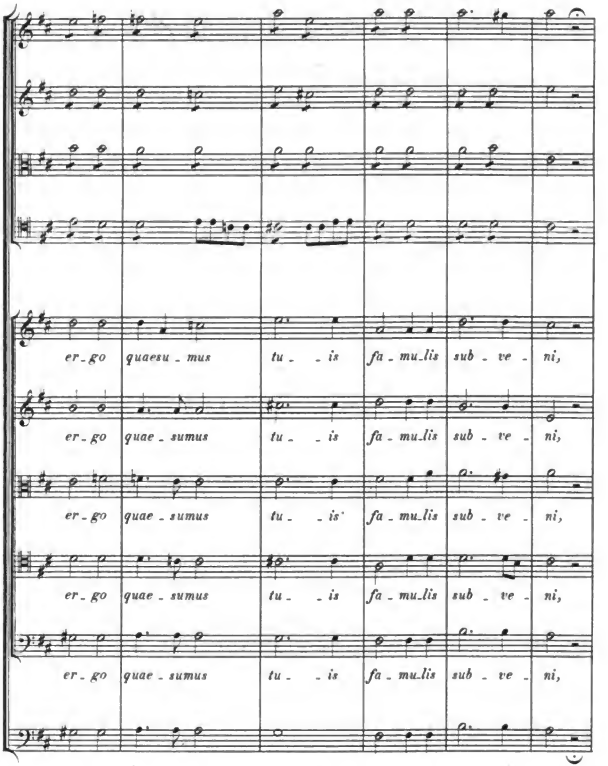

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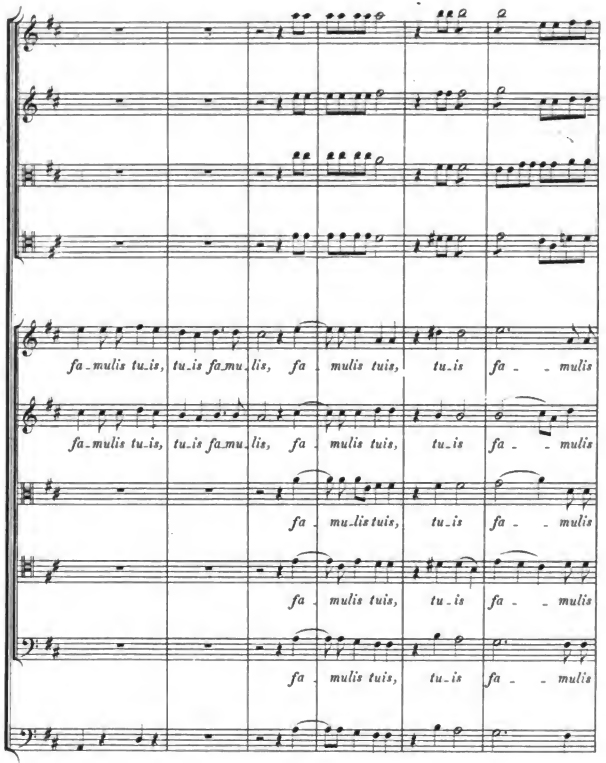

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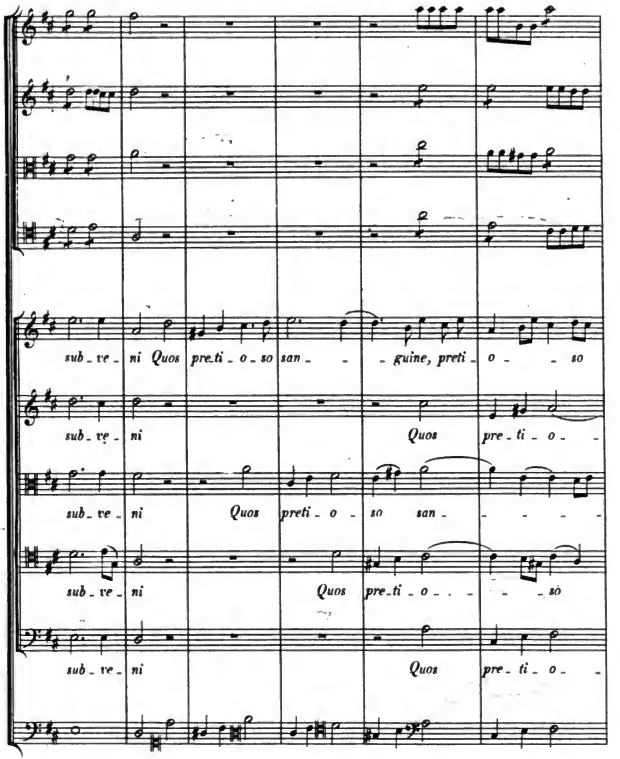

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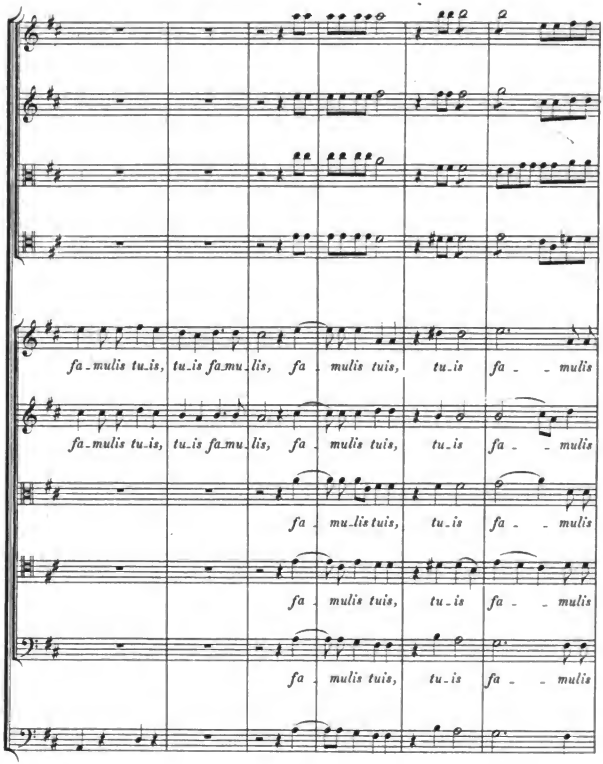

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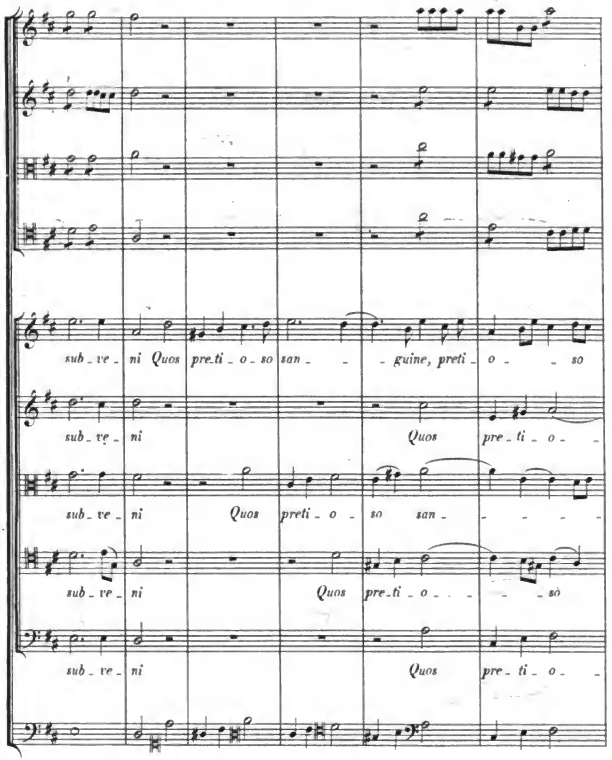

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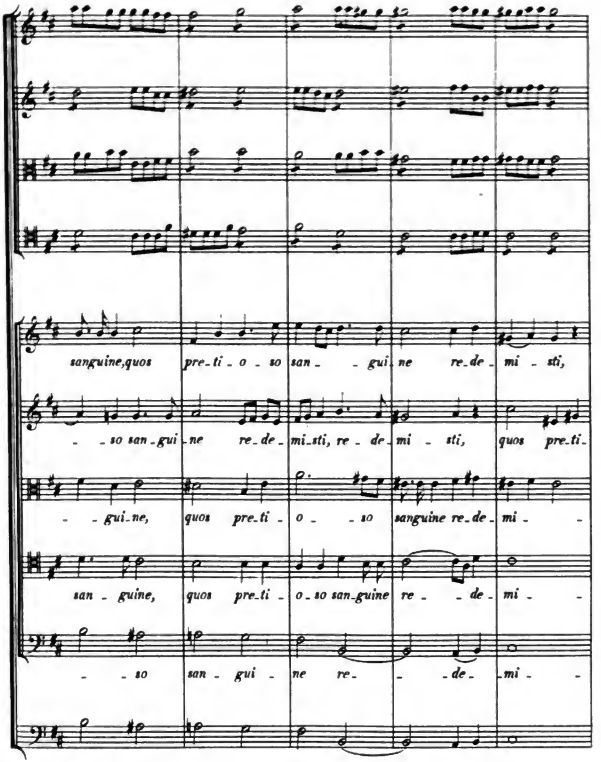

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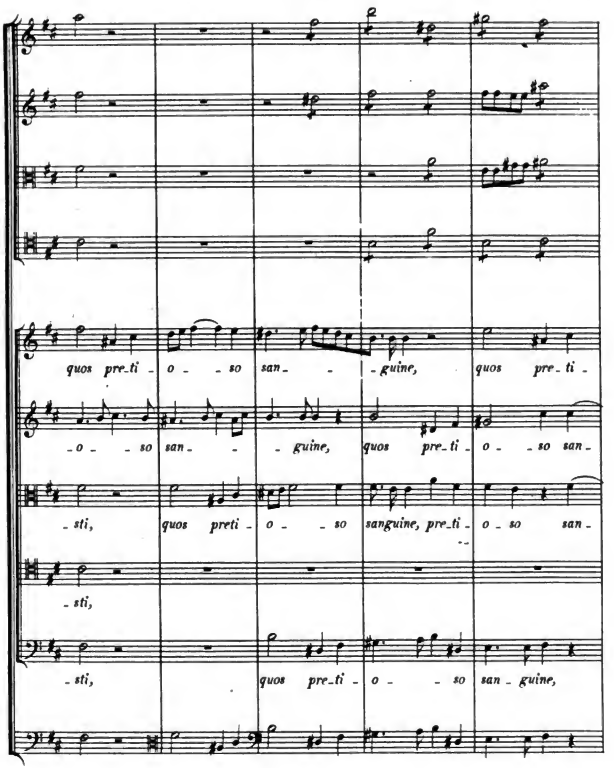

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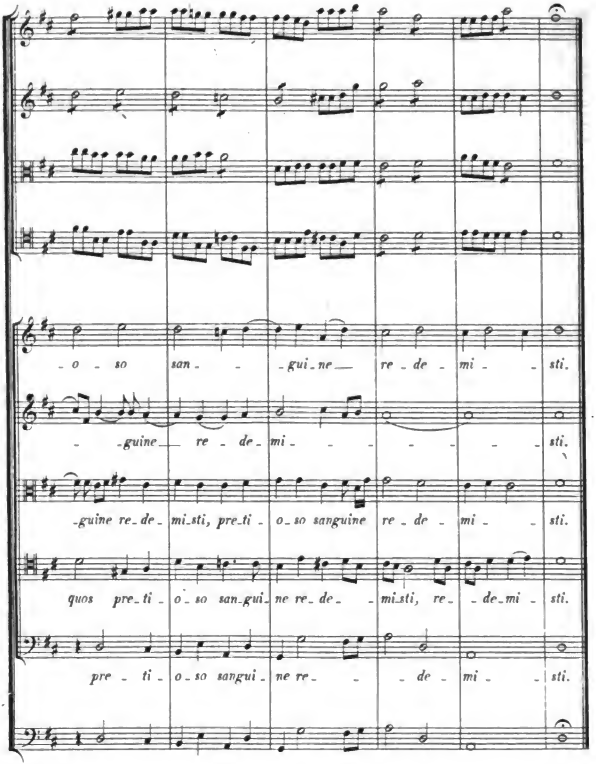

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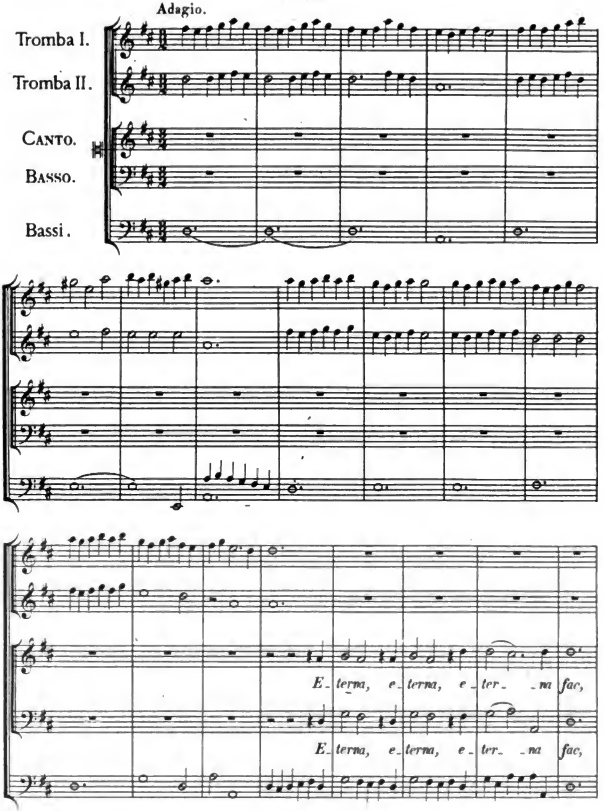

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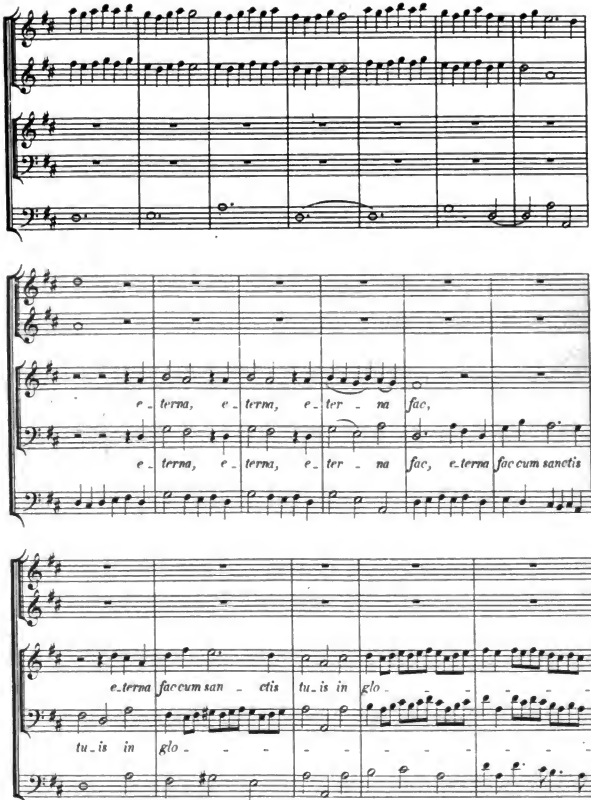

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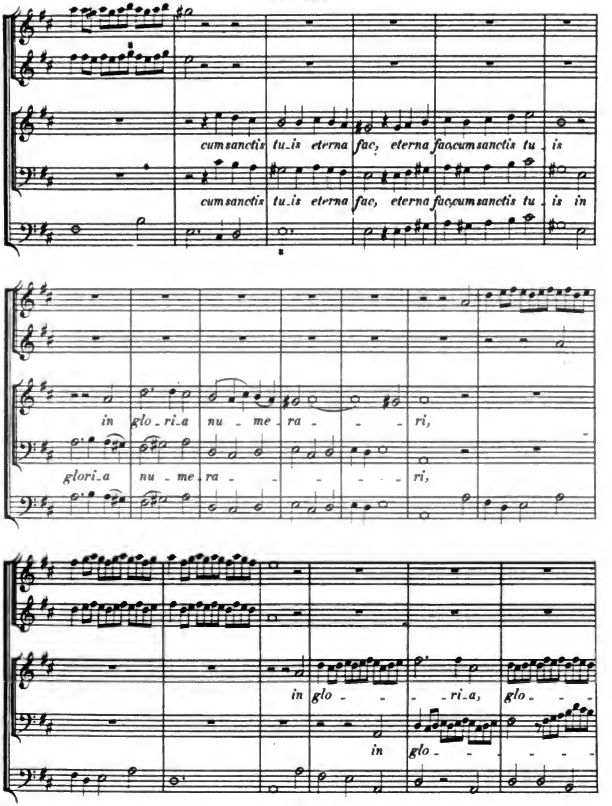

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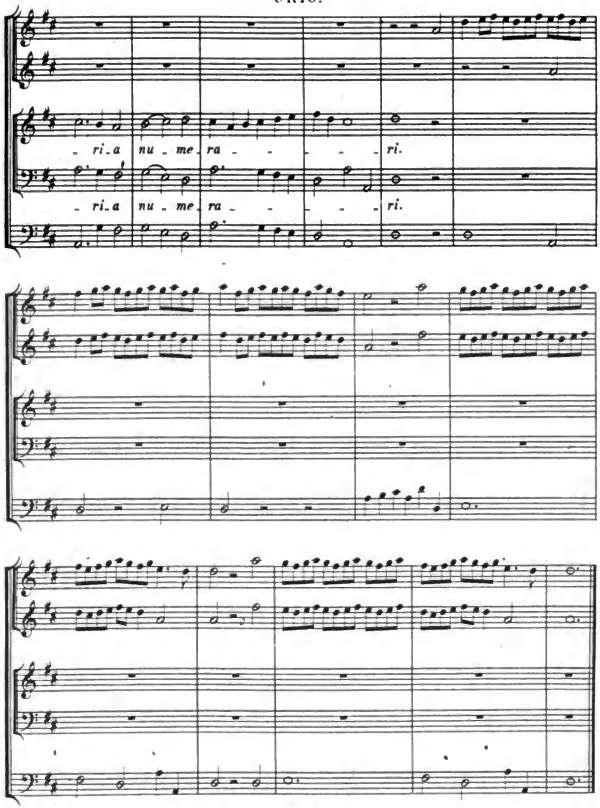
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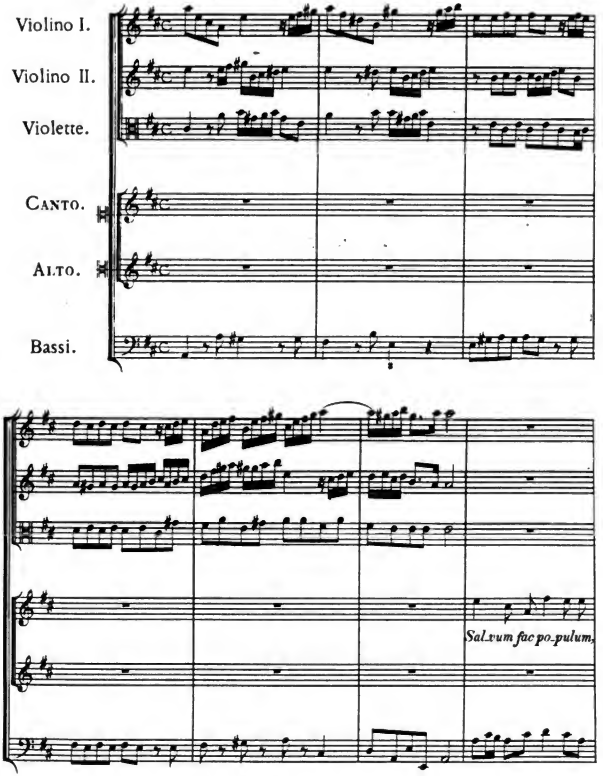

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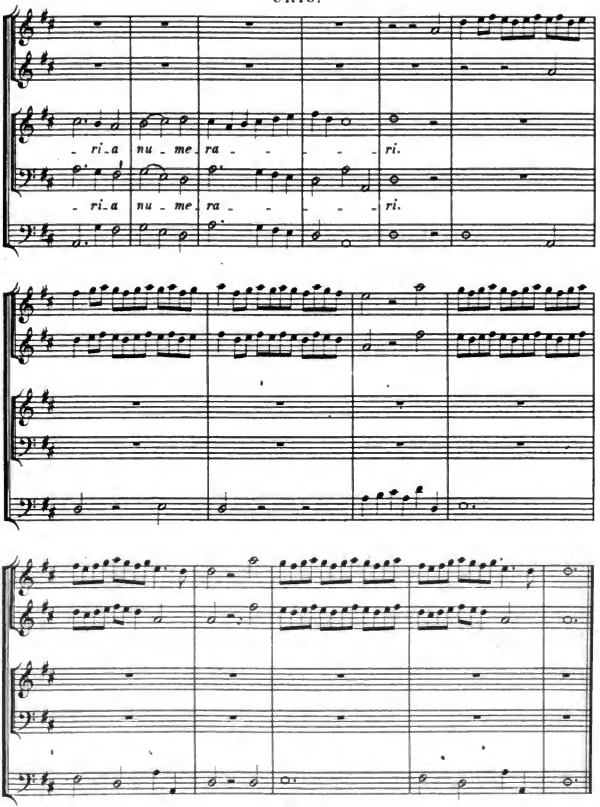

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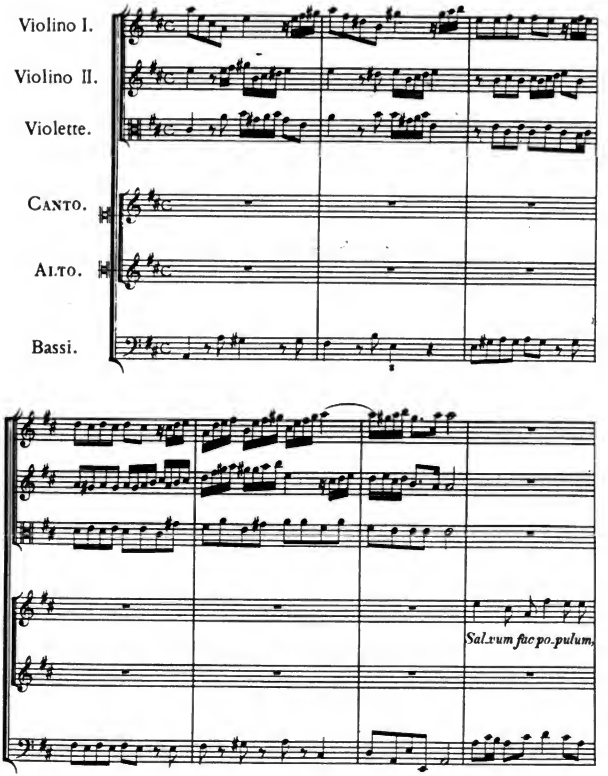

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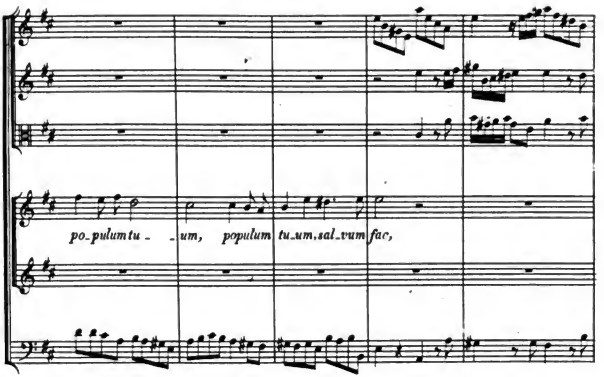

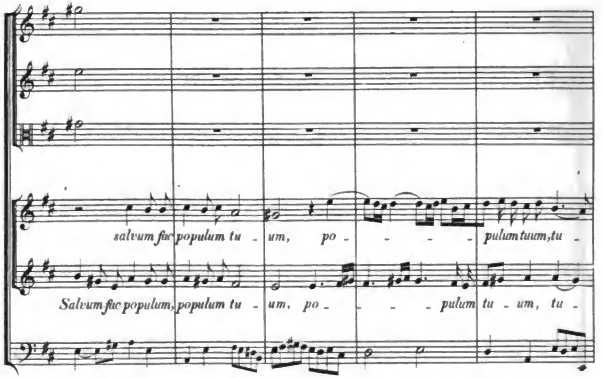

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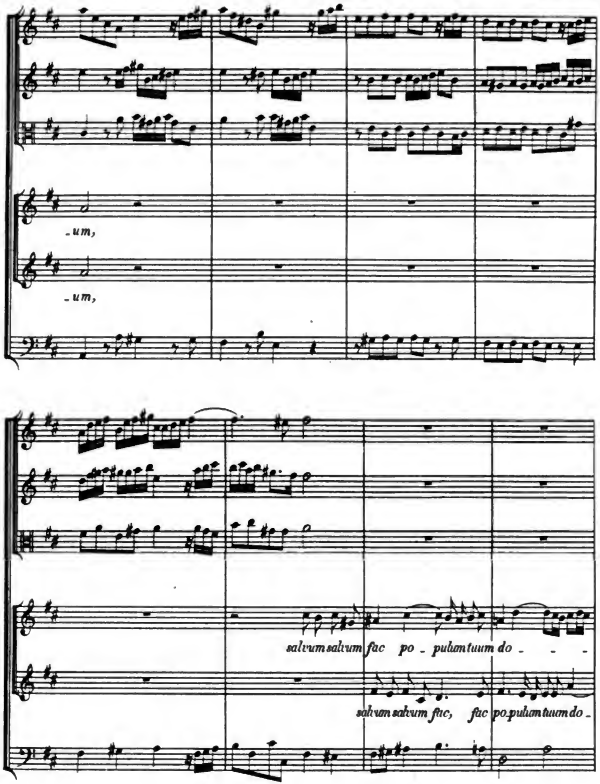

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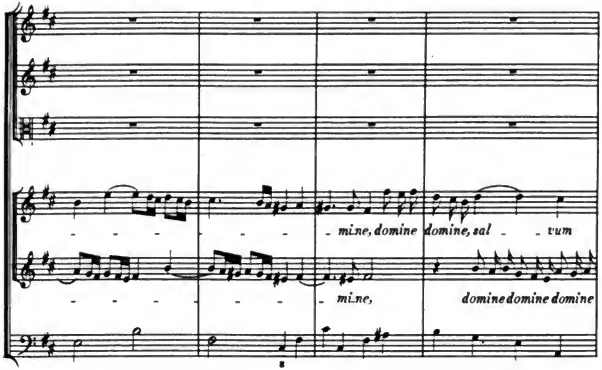

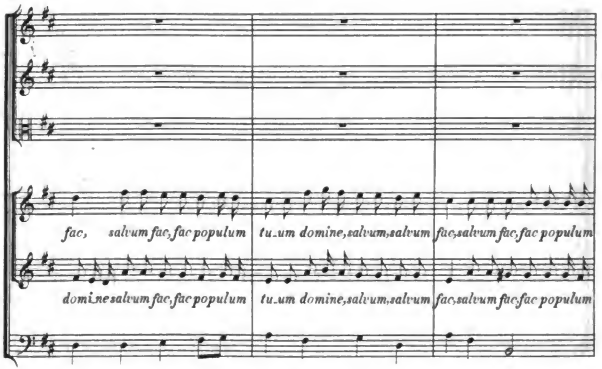

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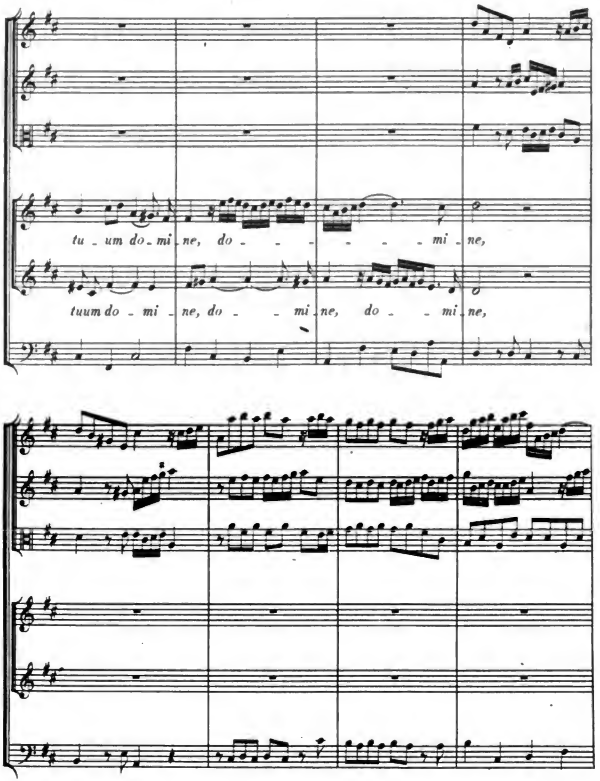

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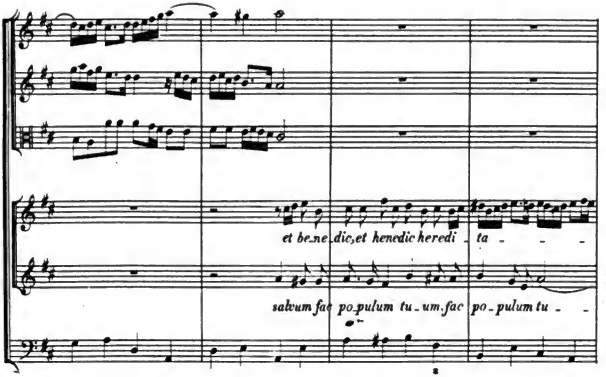

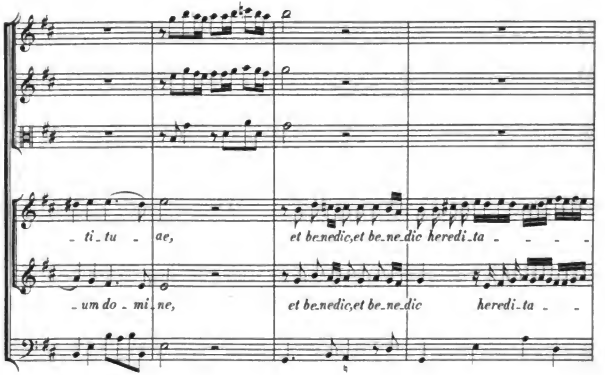

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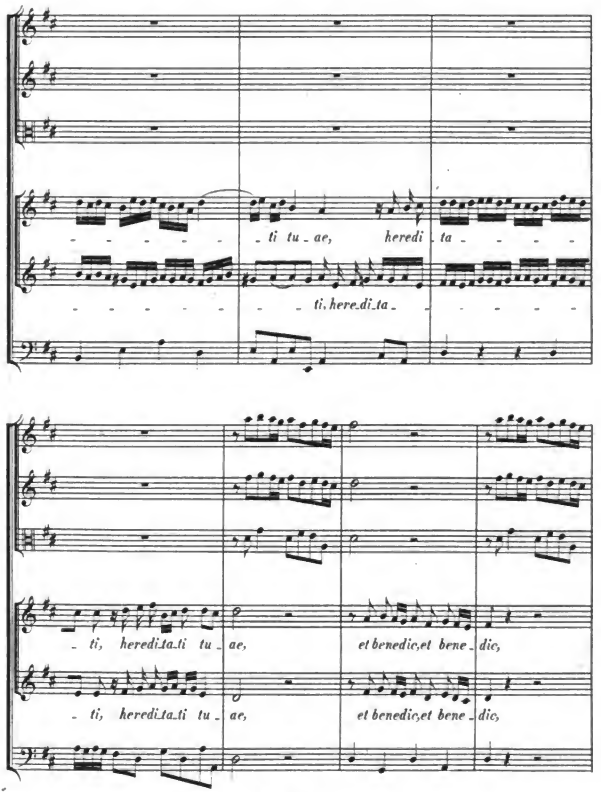

HW: S. 2.

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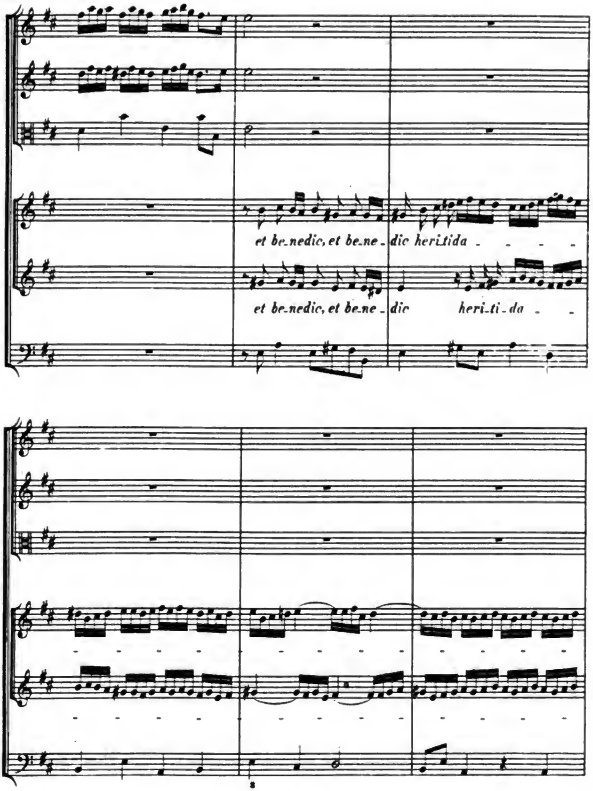

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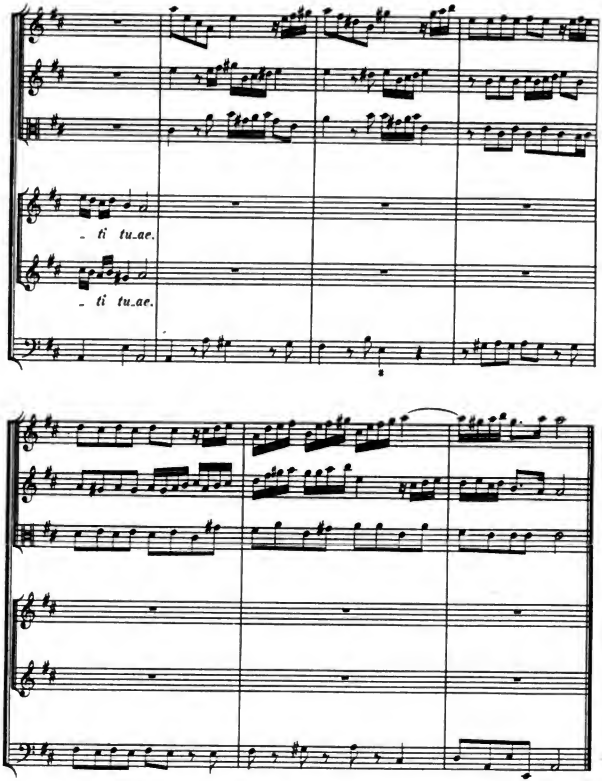

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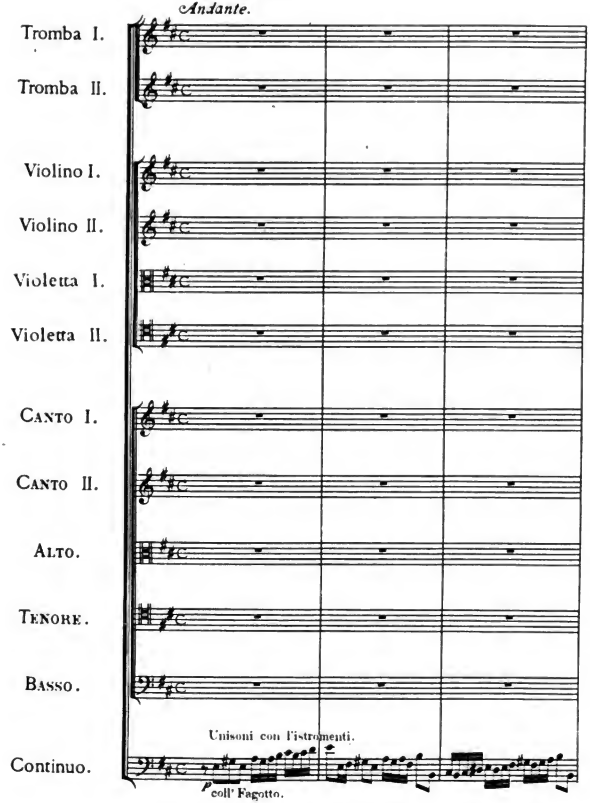

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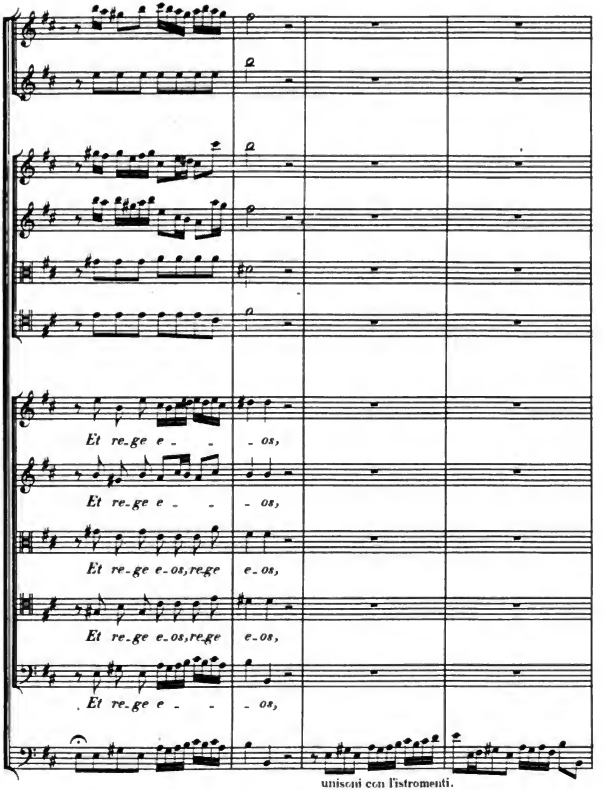

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EW: S. 2.

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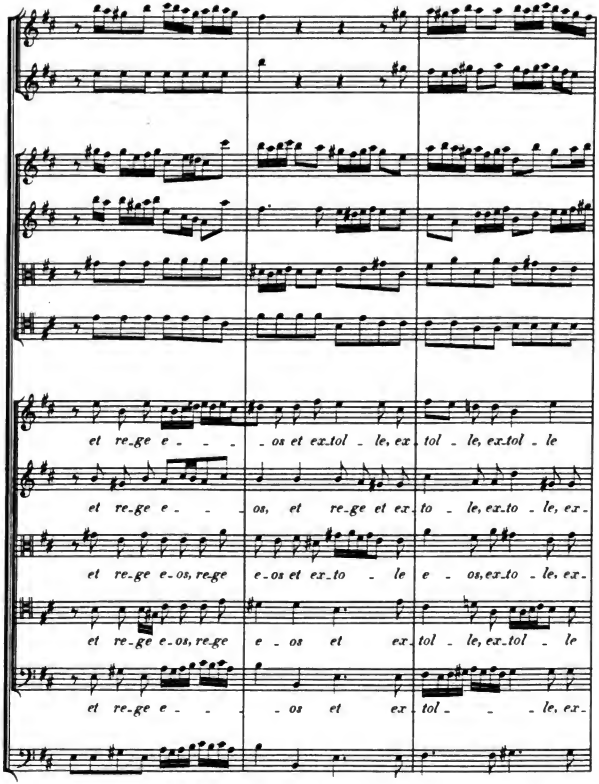

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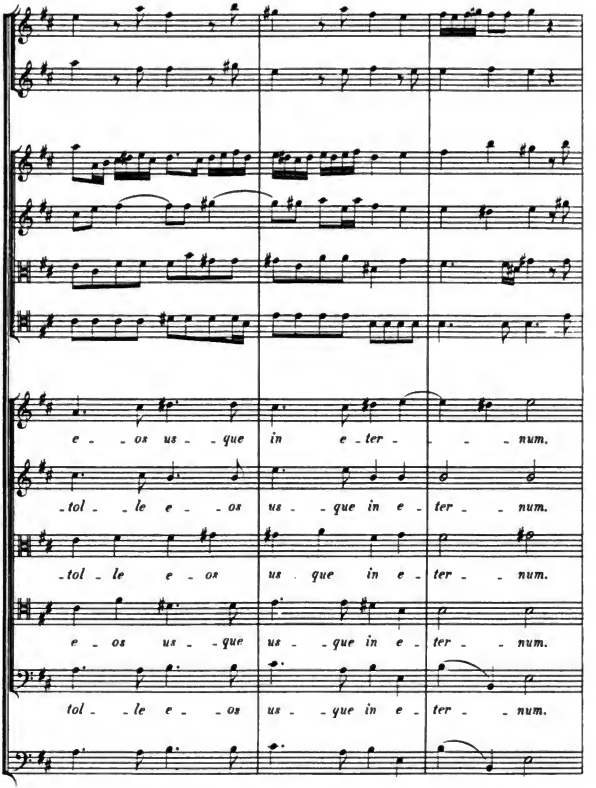

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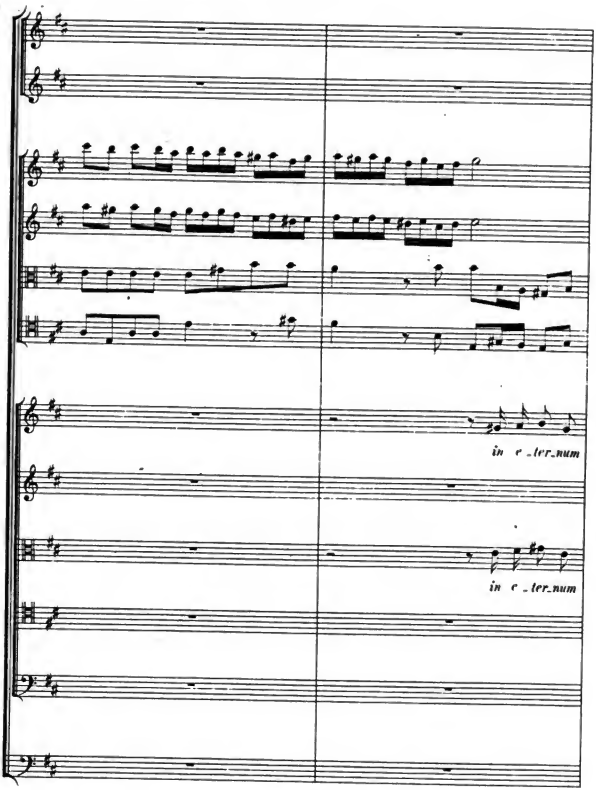

HW: S.2.

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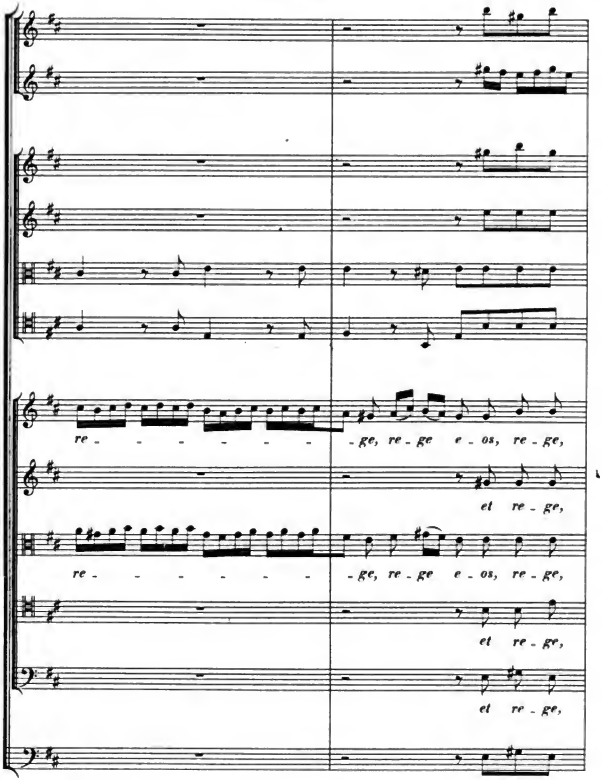

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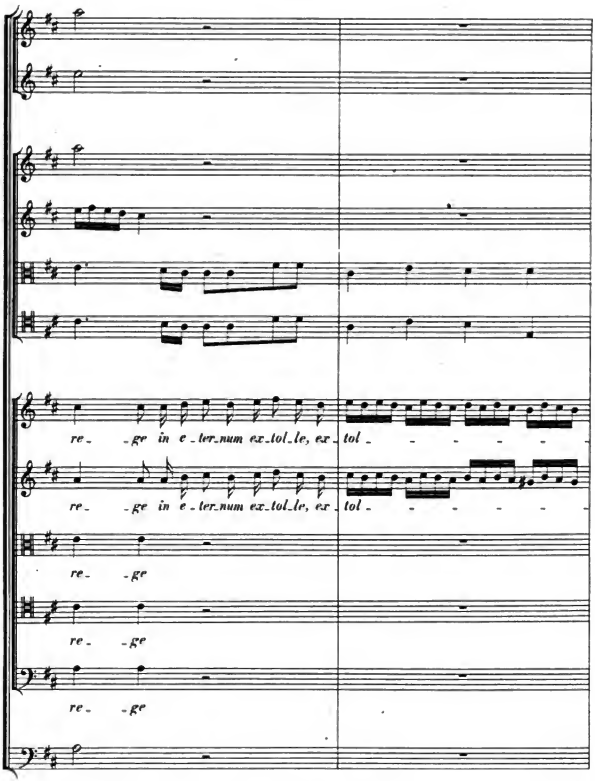

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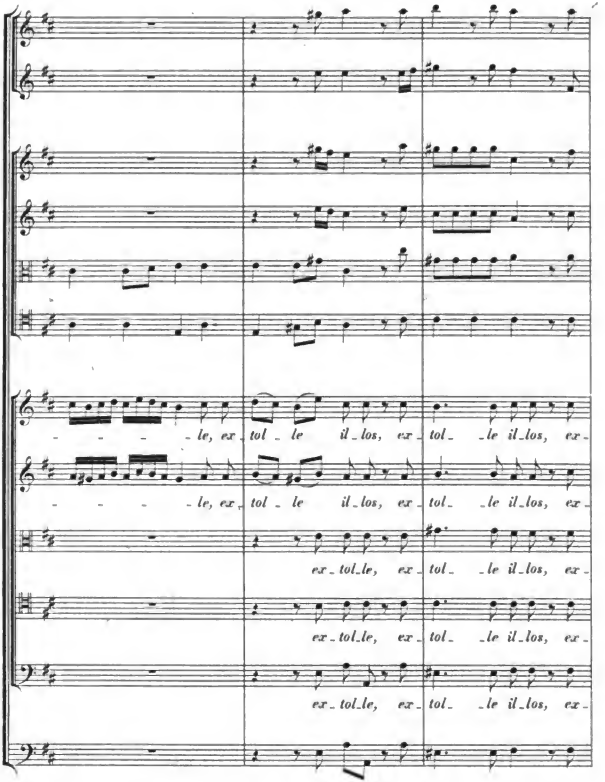

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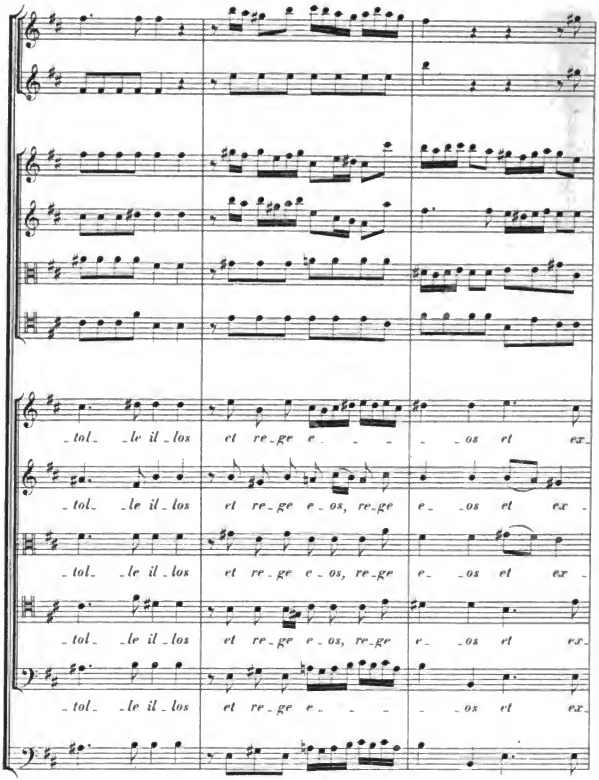

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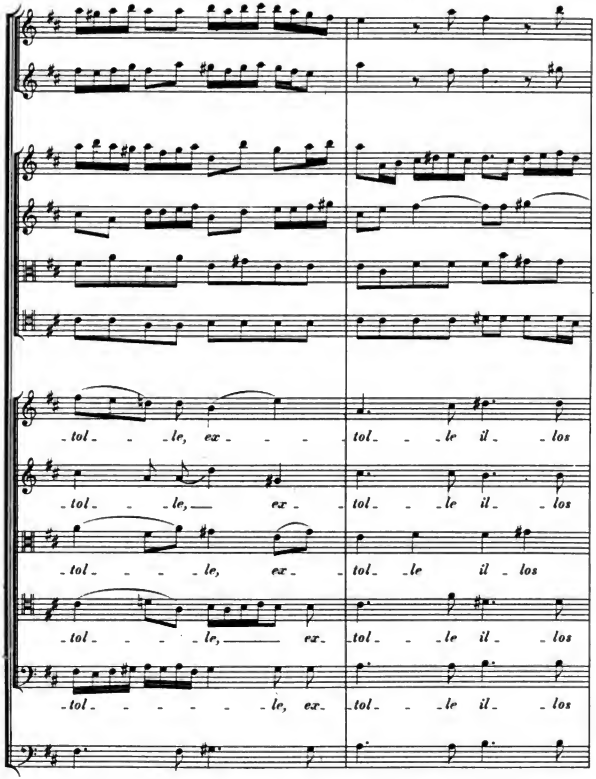
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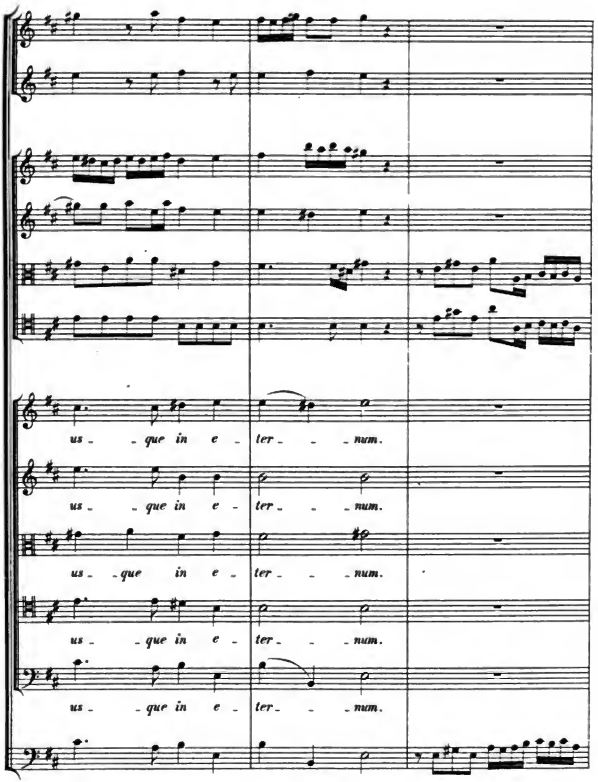
HW: S.a.



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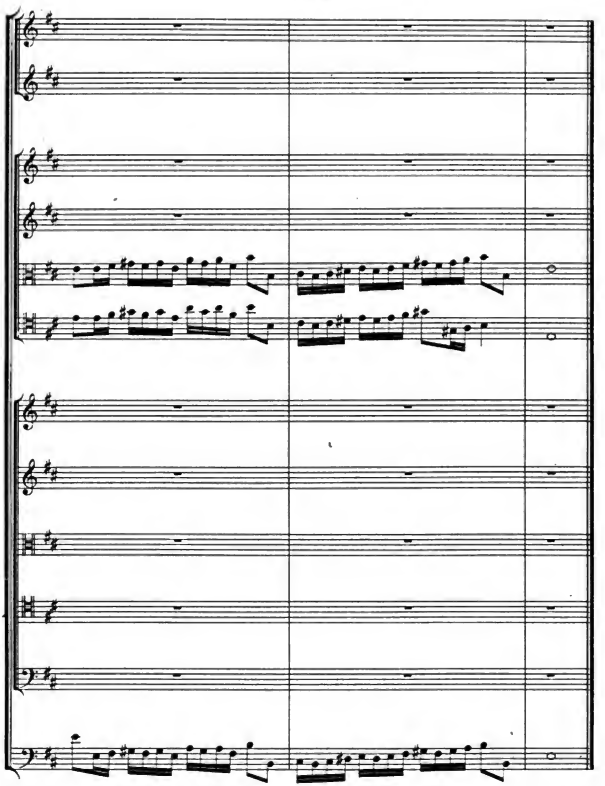

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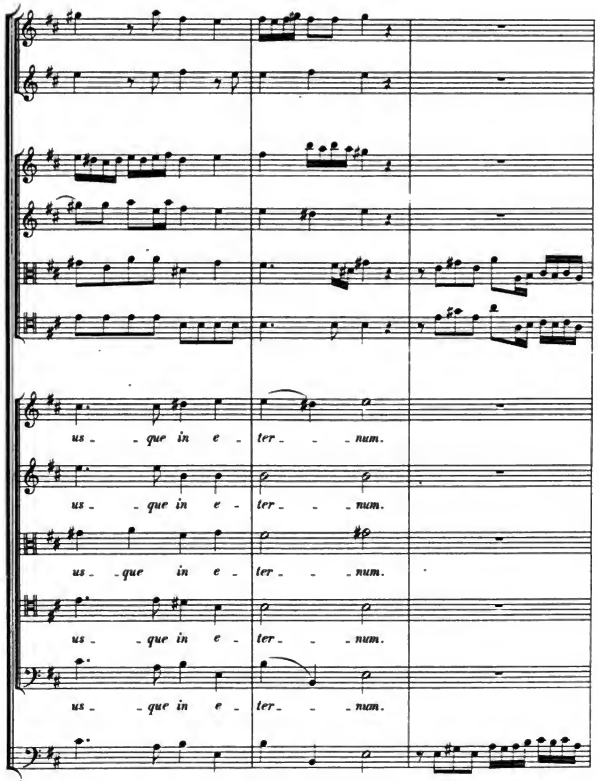

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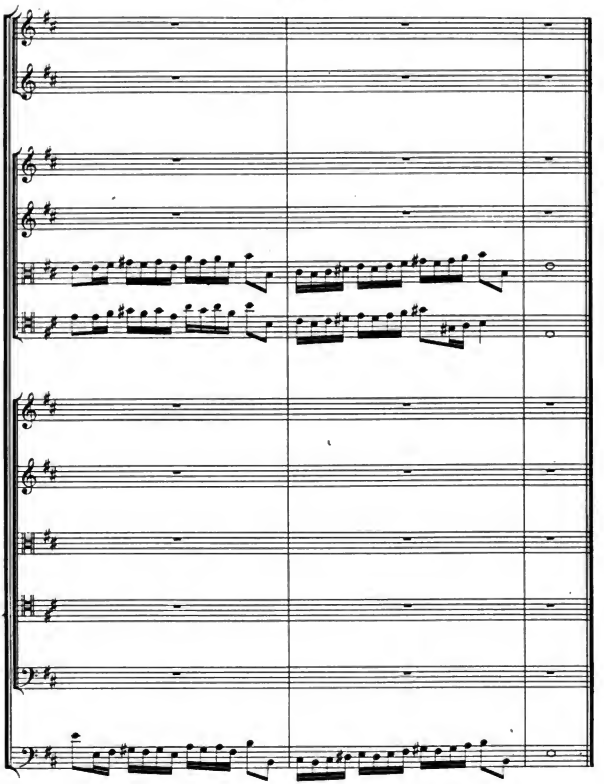

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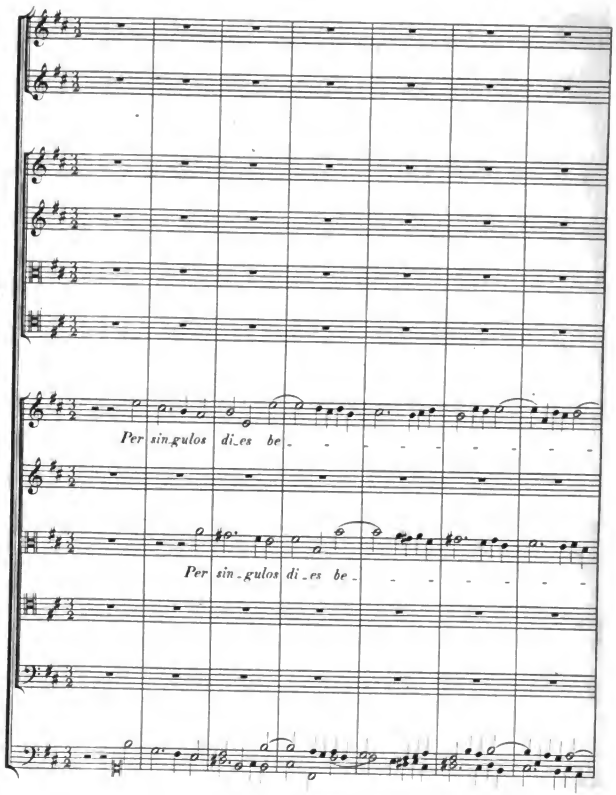

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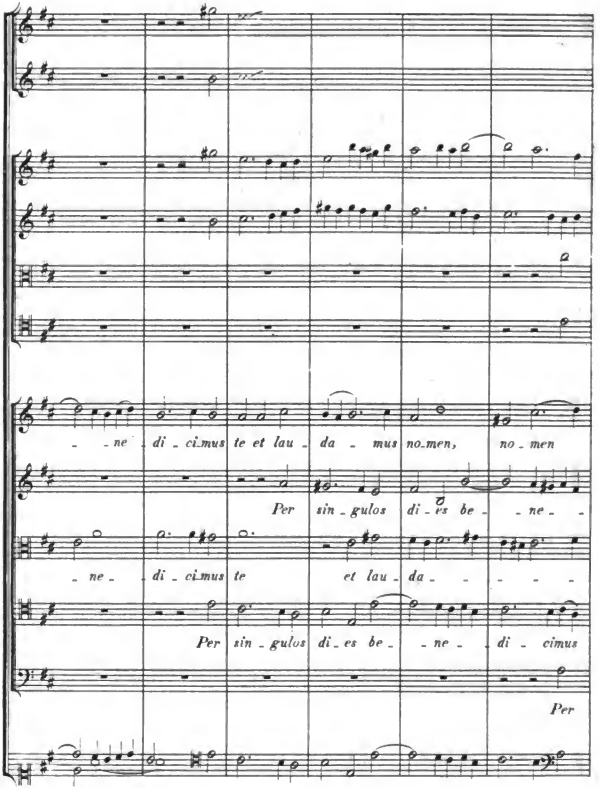

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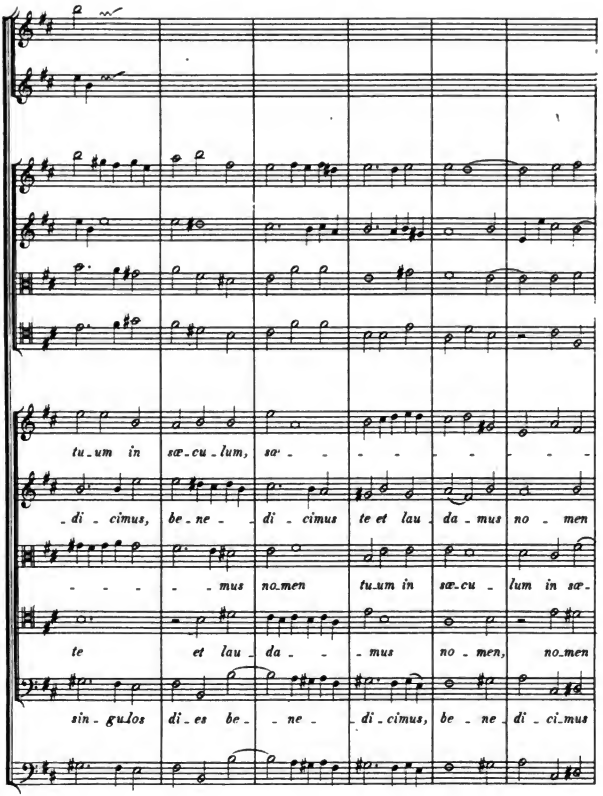

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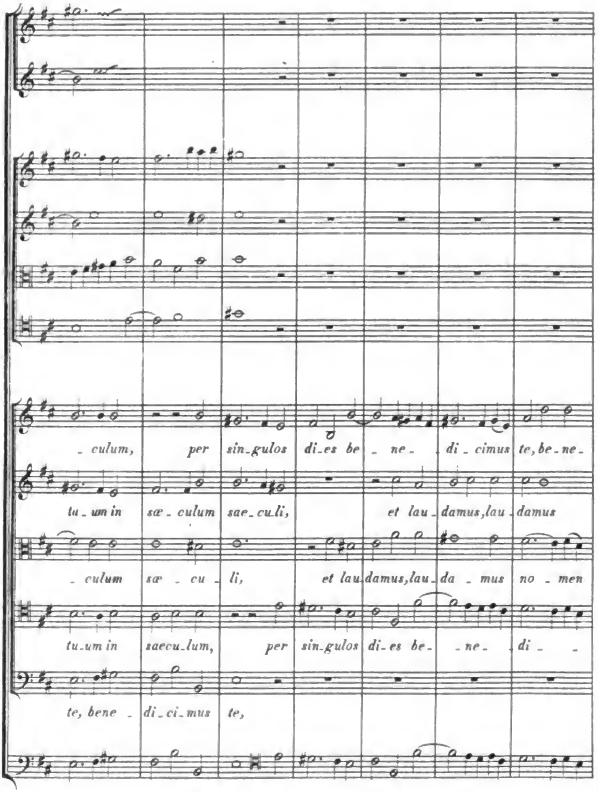

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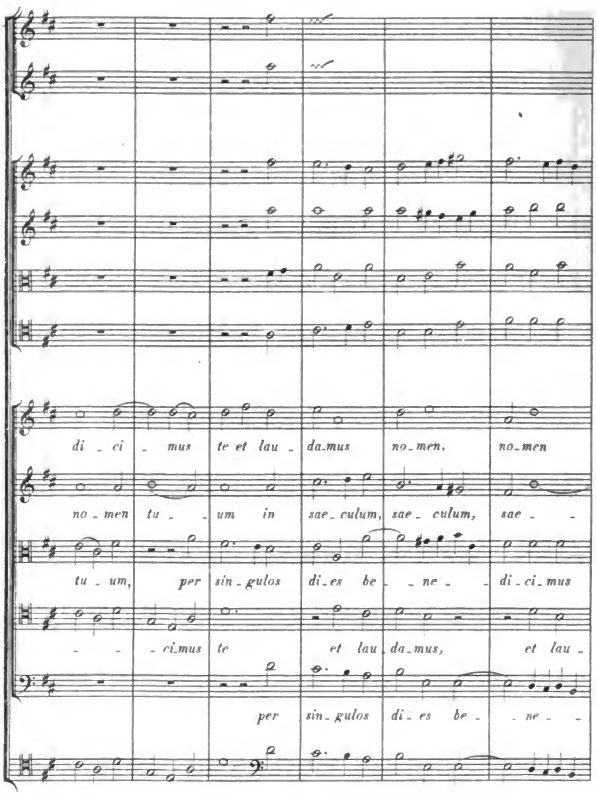

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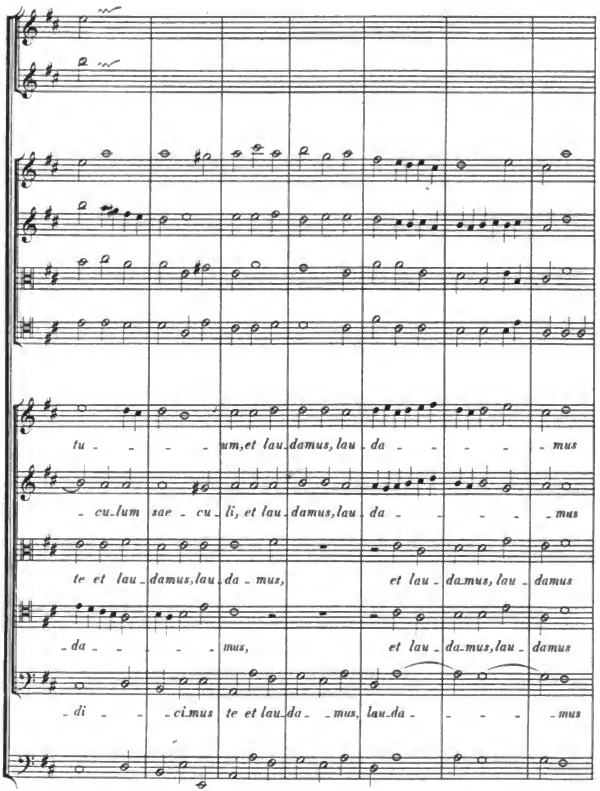

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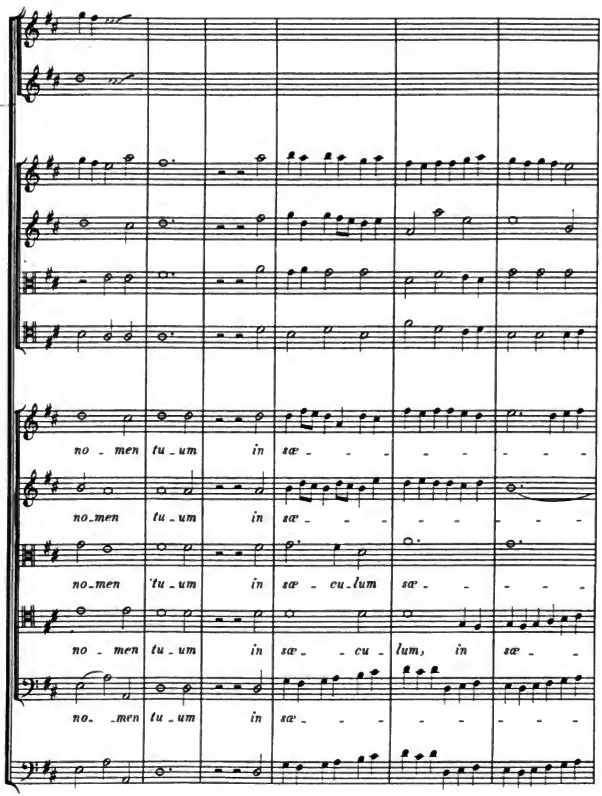

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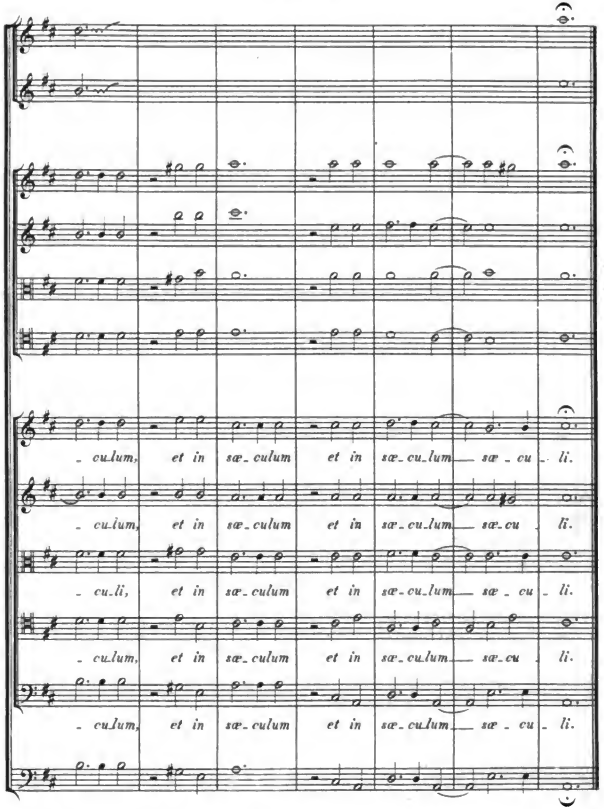

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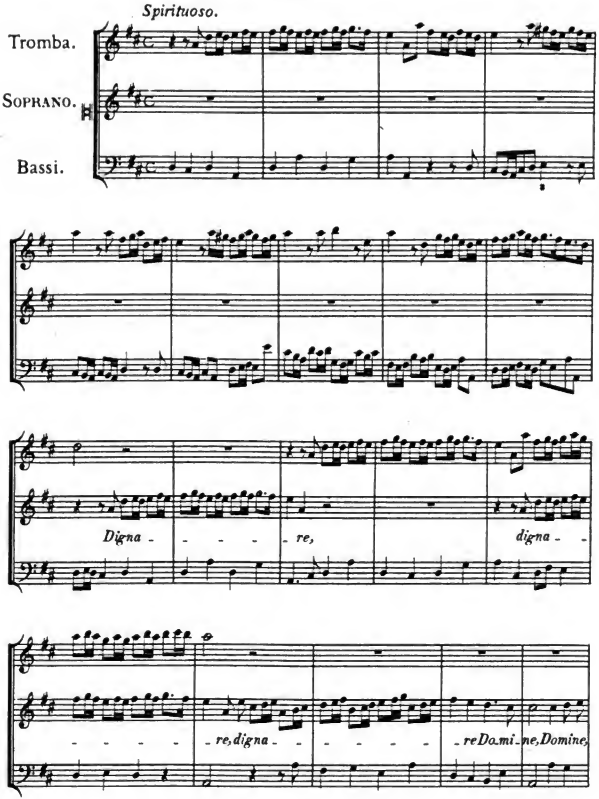

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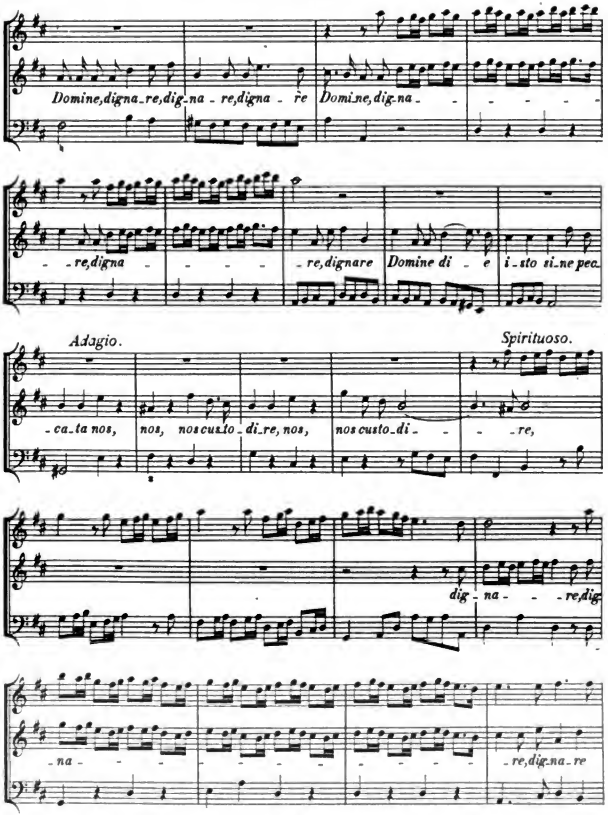

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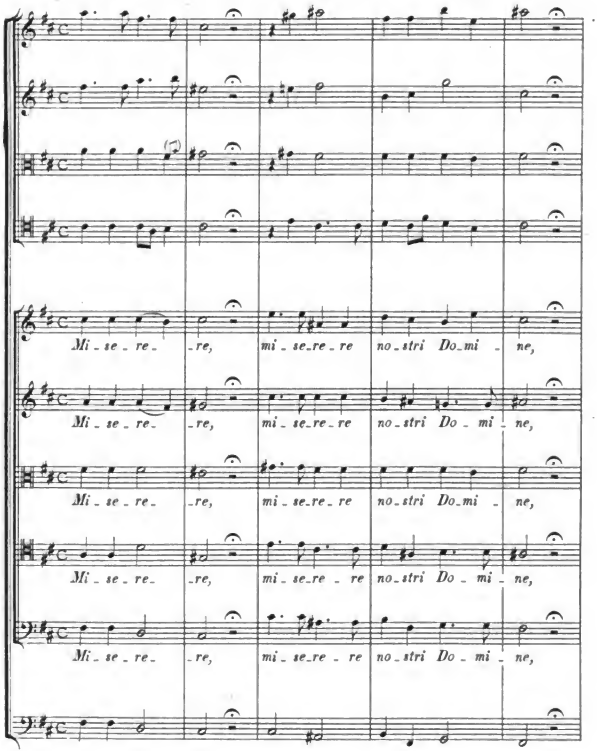

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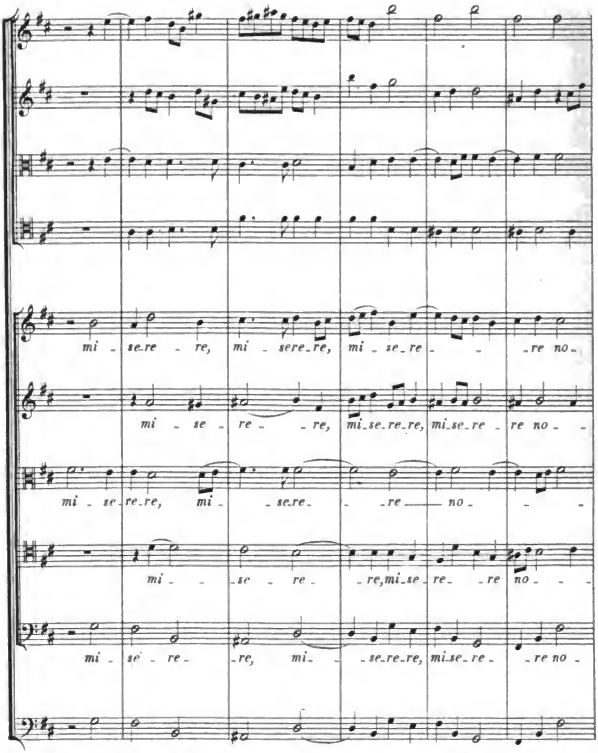

HW: S.2

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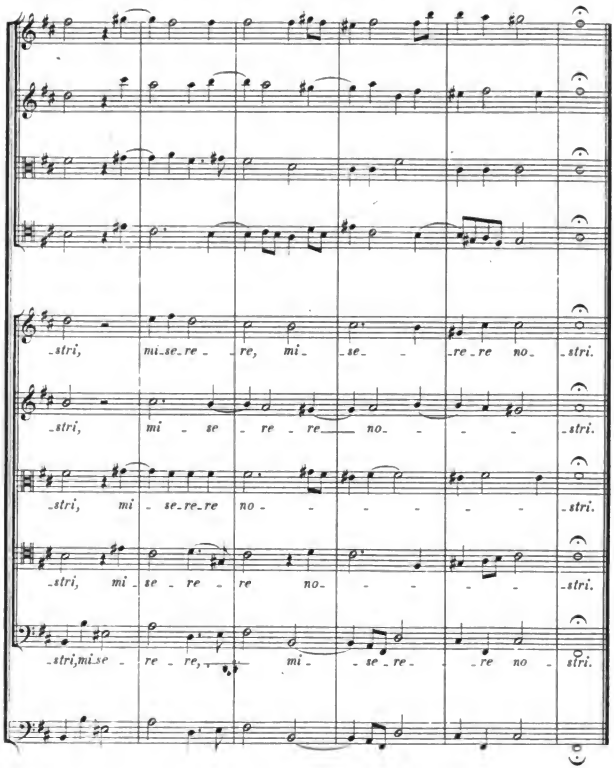

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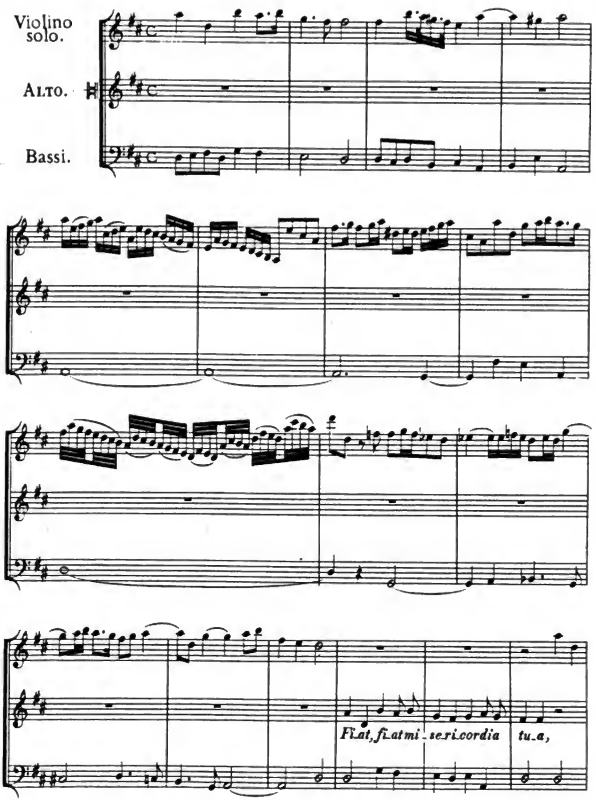

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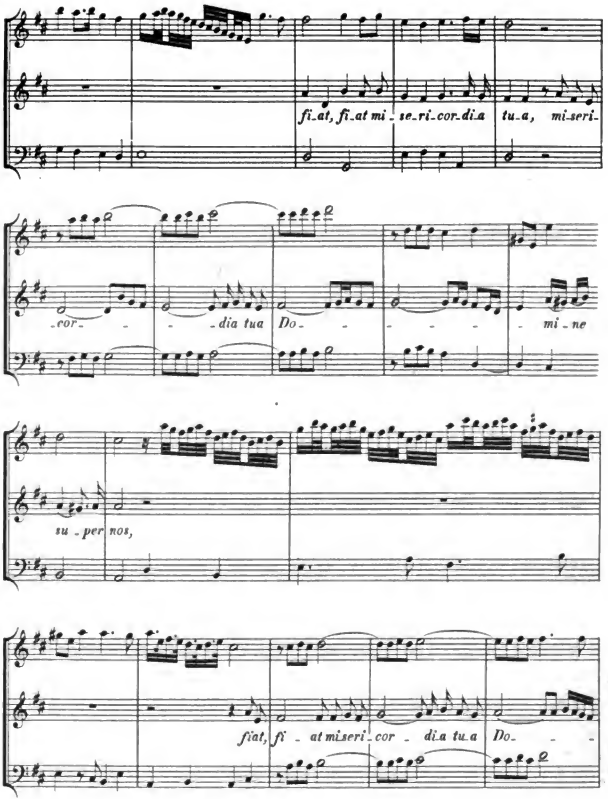

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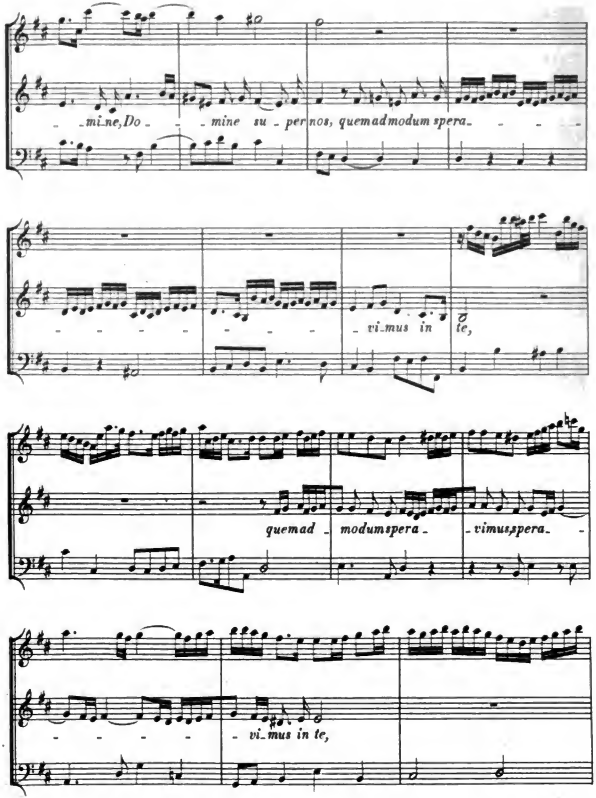

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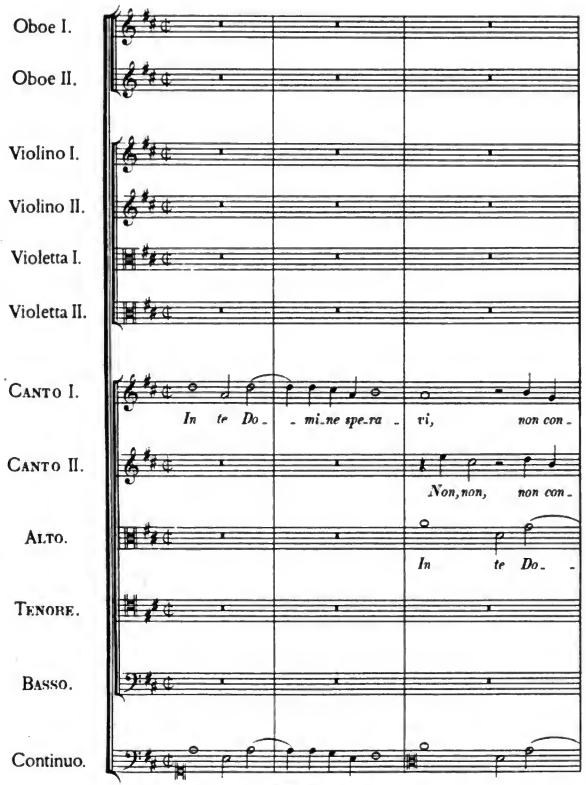

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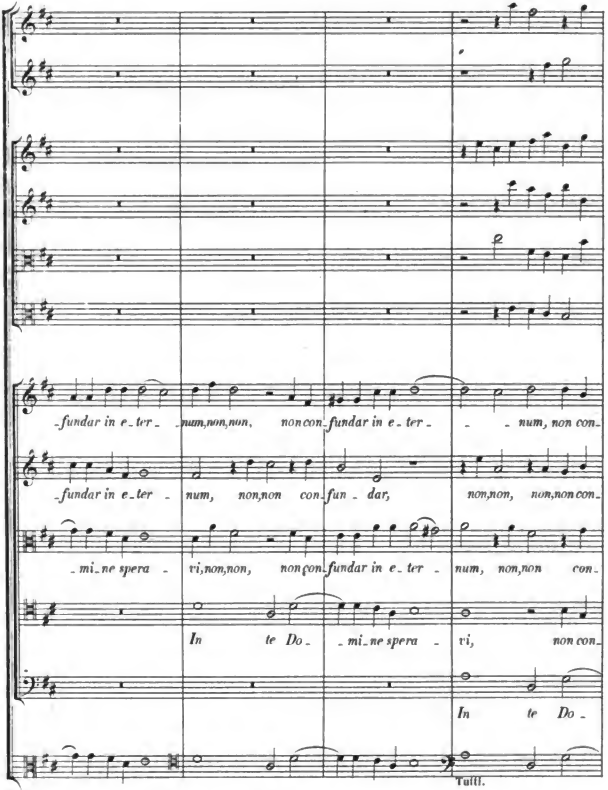

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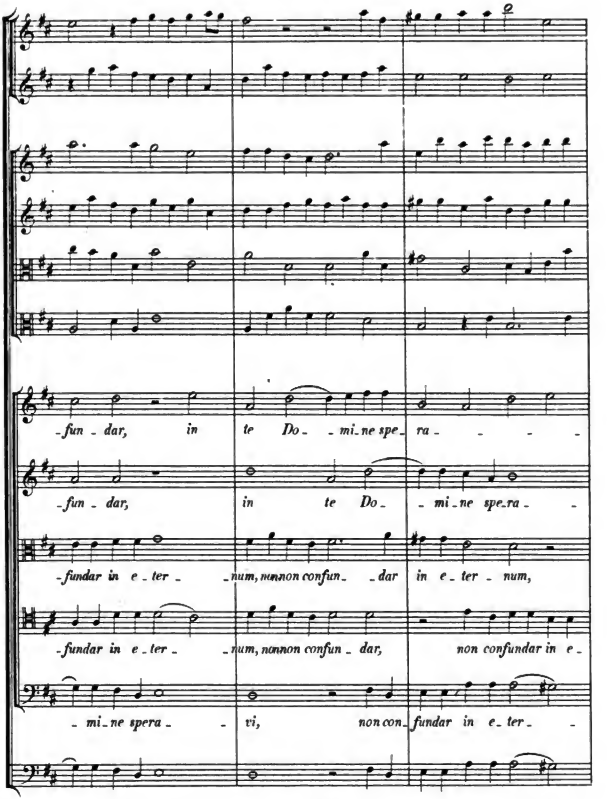

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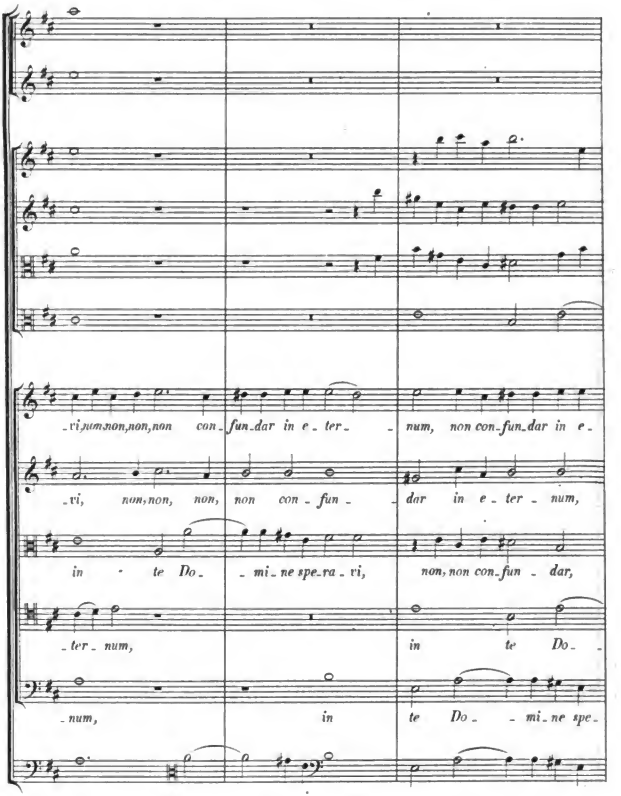

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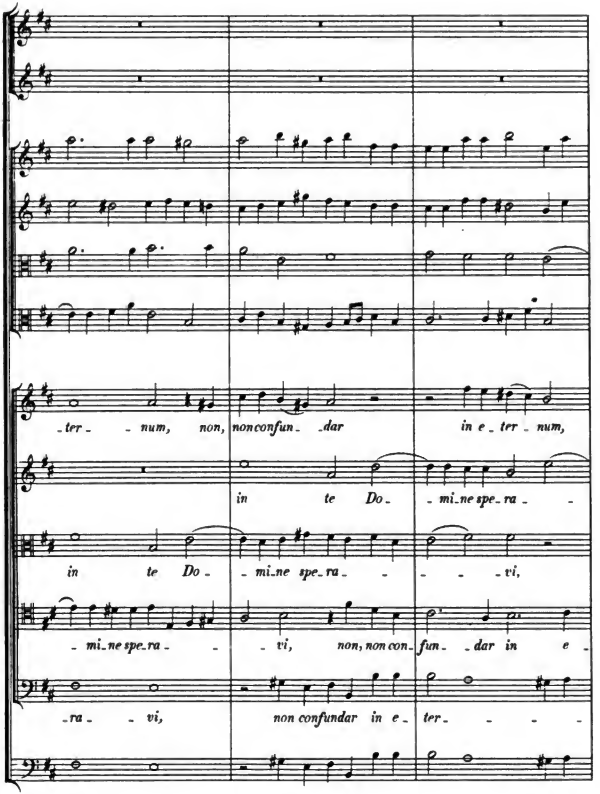

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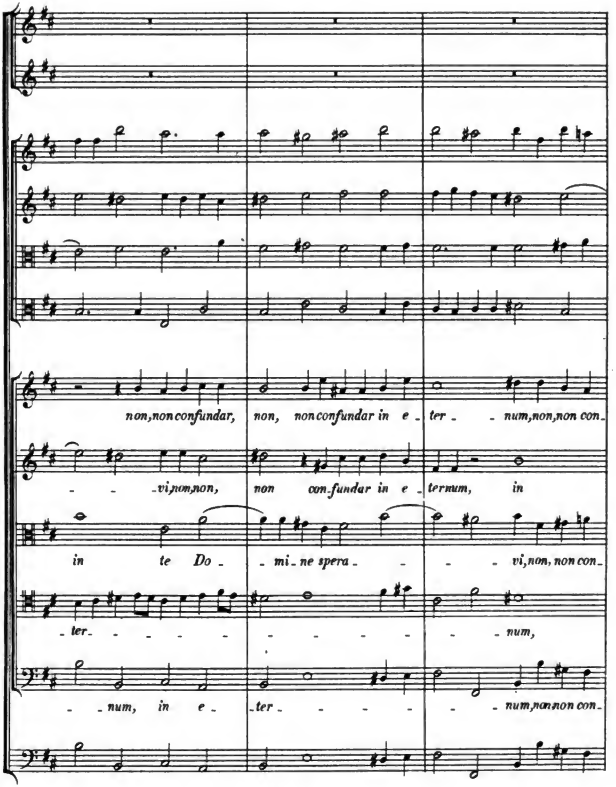

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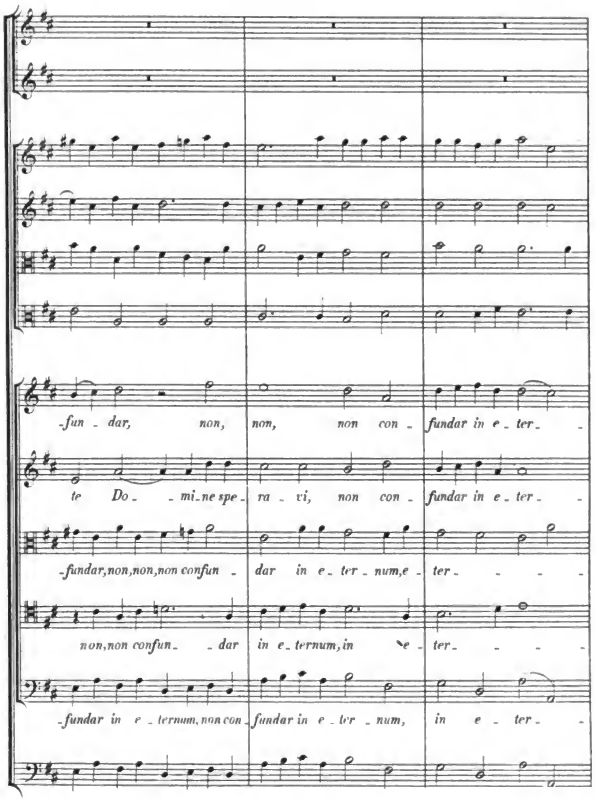

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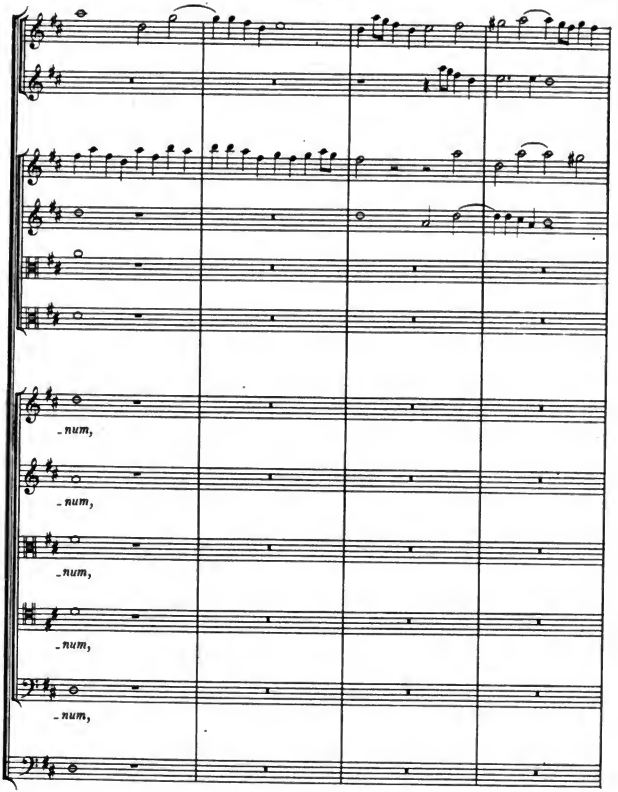

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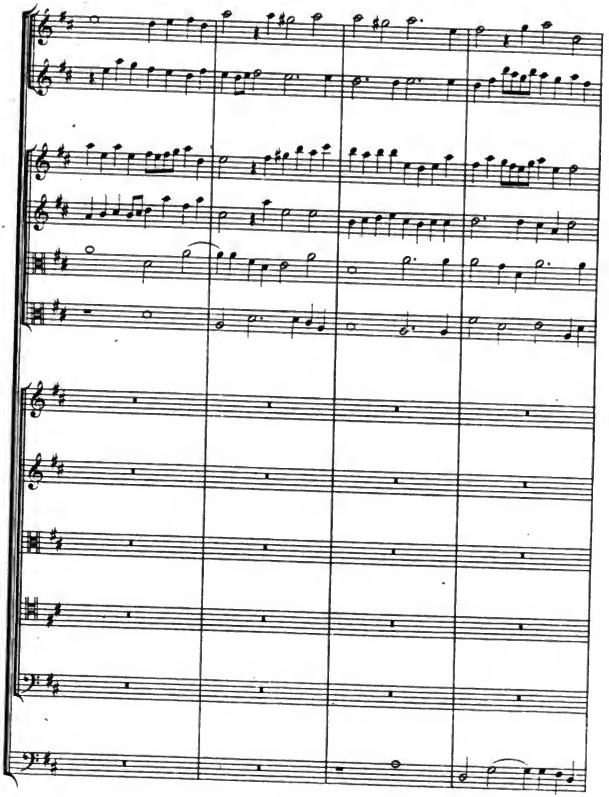

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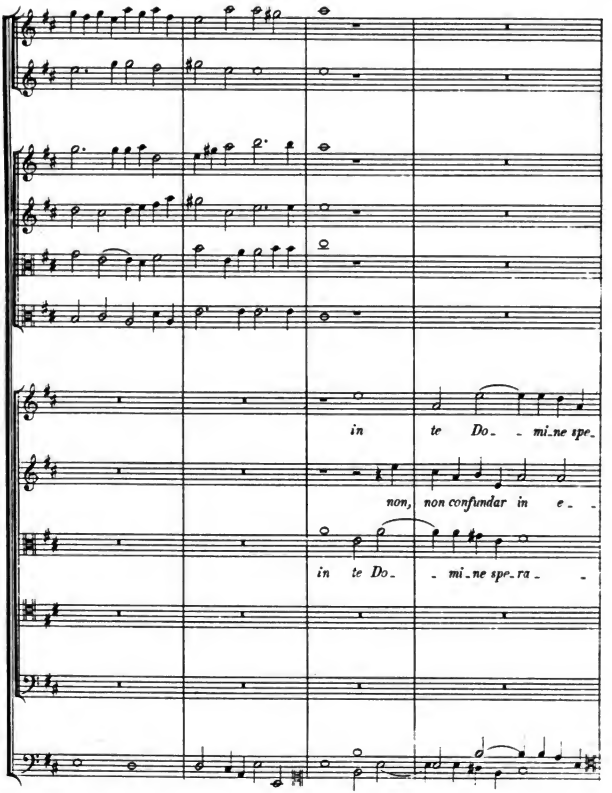

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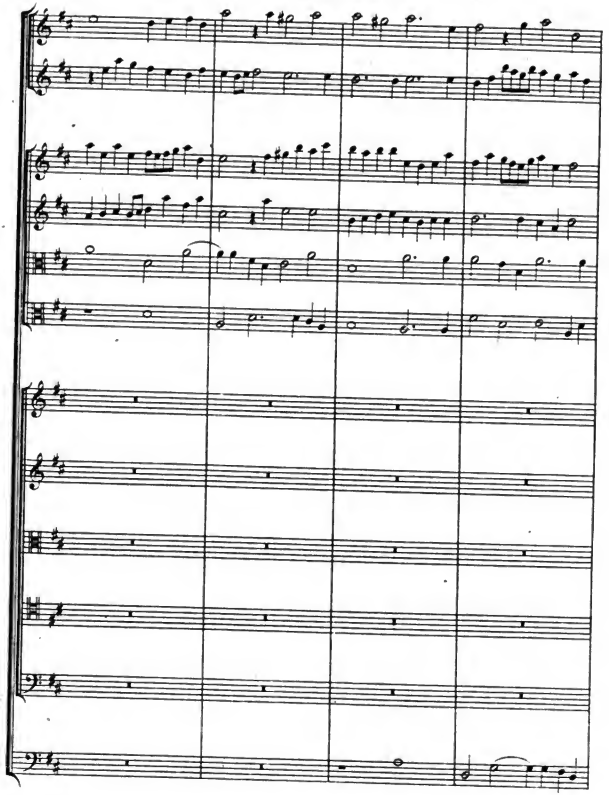

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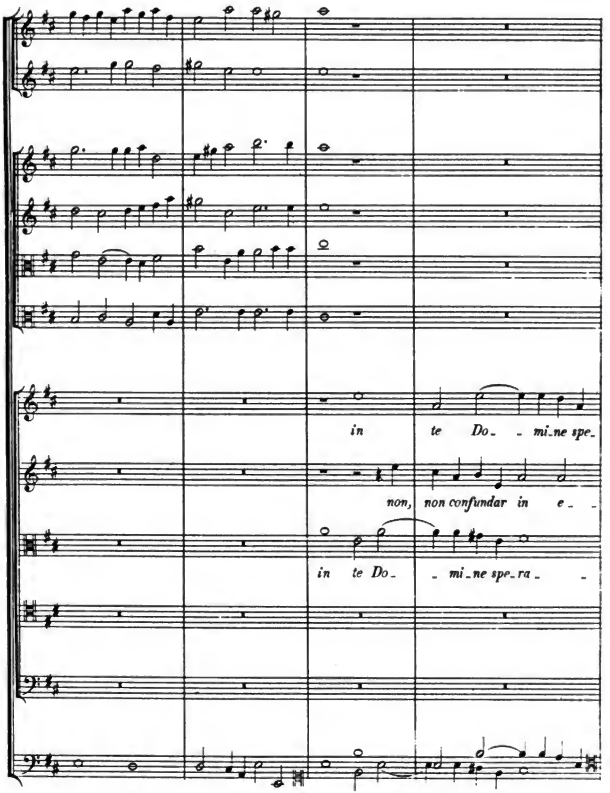

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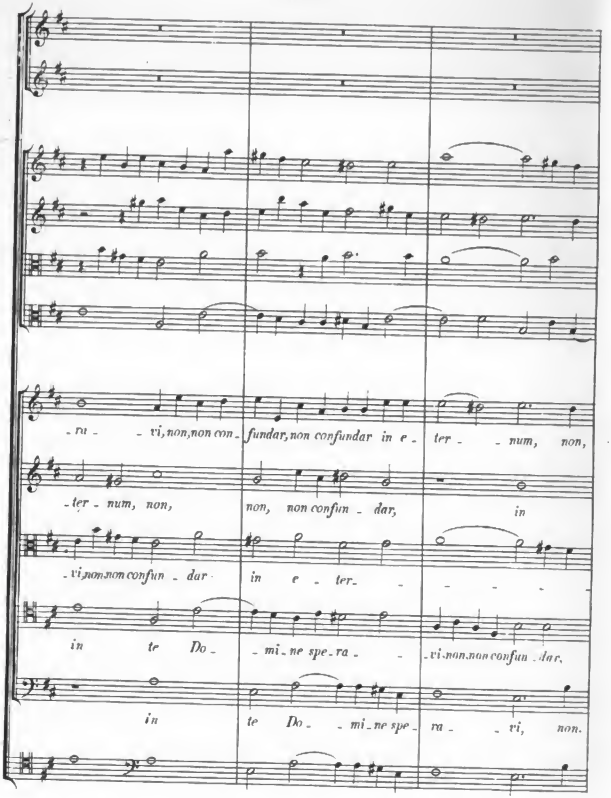

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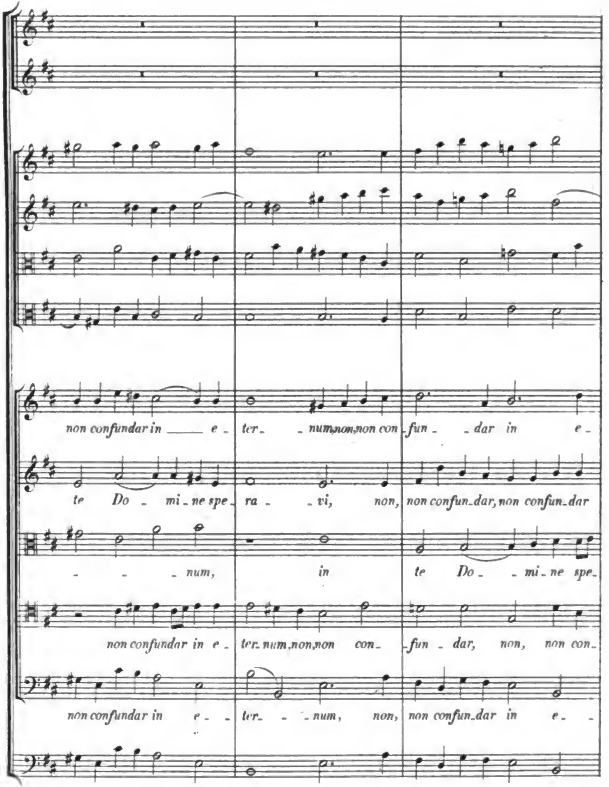

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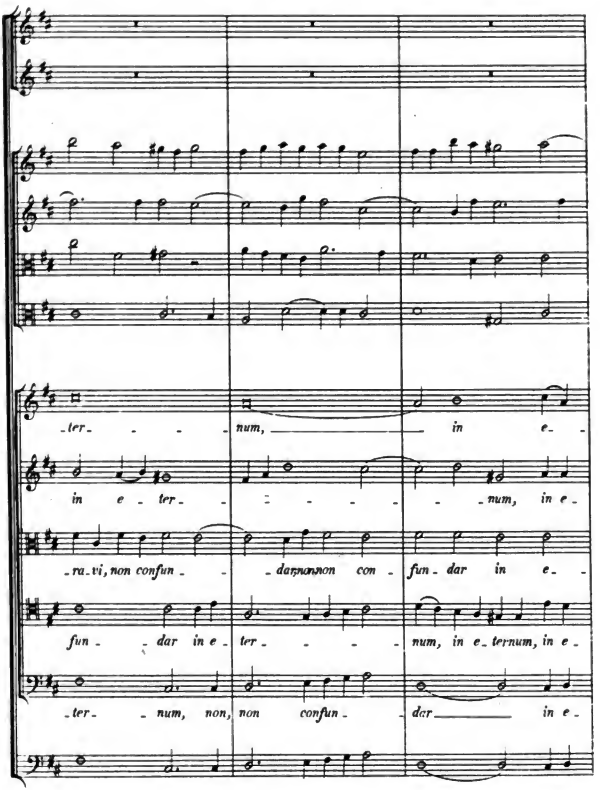

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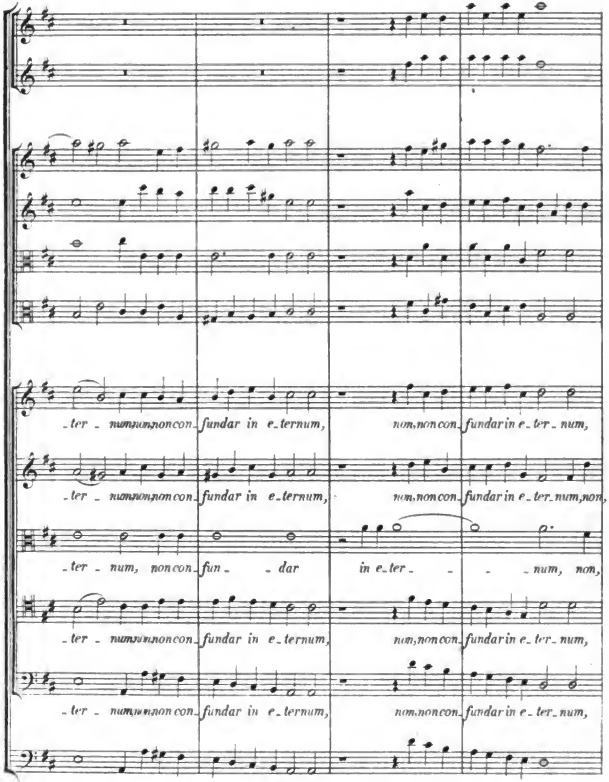

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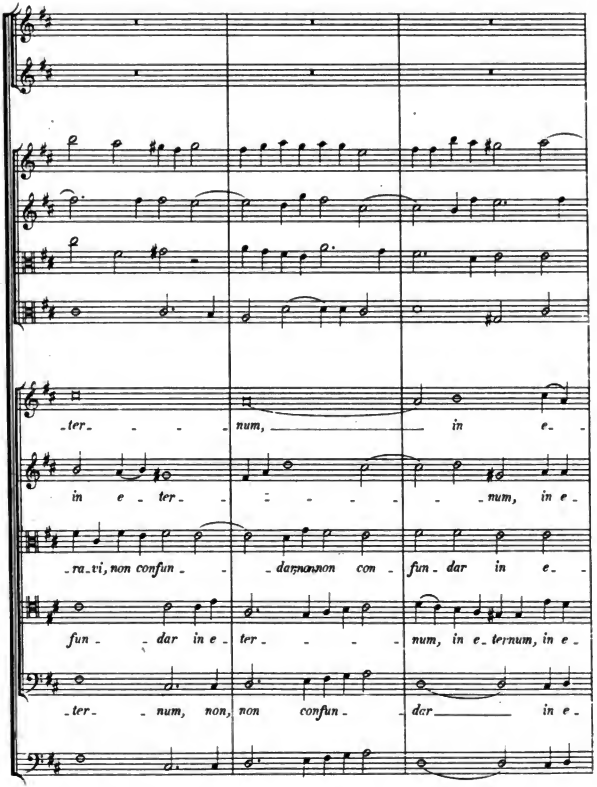

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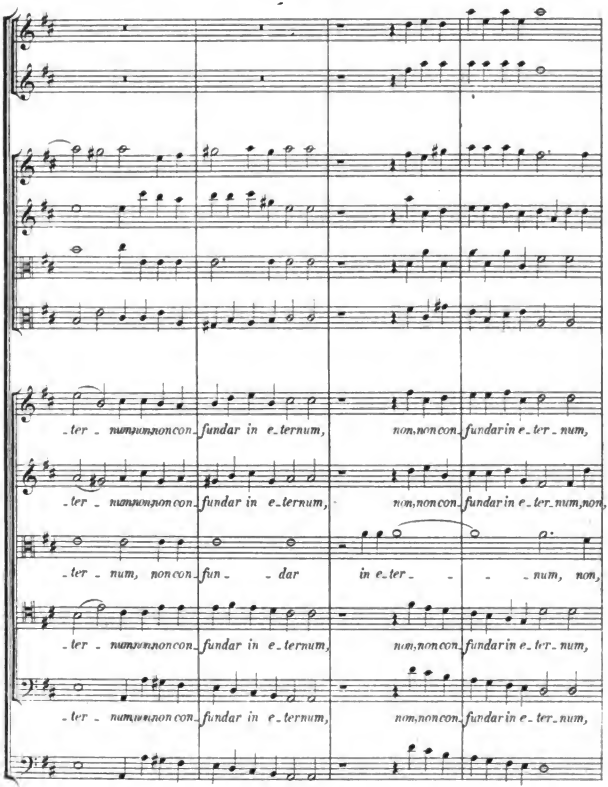

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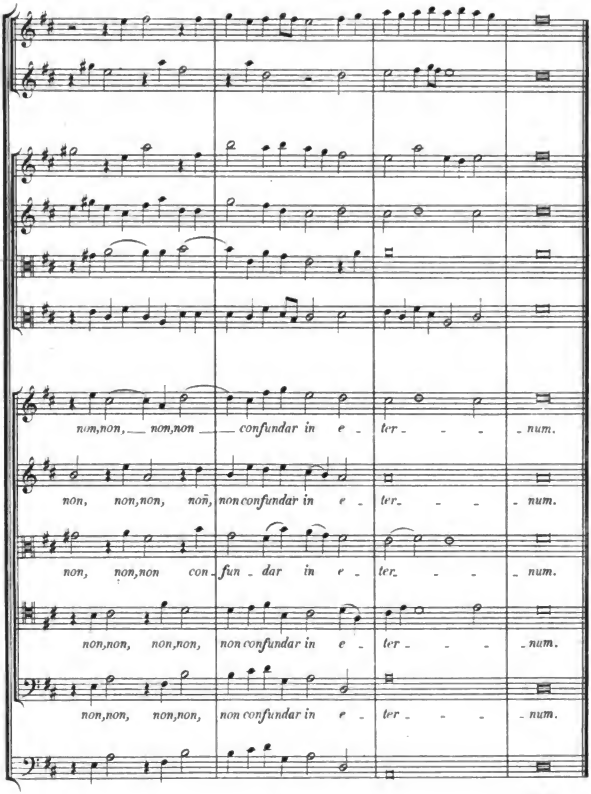

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