Sainte Colombe

Sainte Colombe is a new serif typeface available in a range of five weights, from ExtraLight to Bold. Decidedly not driven by geometry or symmetry, Sainte Colombe is actually just the opposite — expressive, like music, but also with a repressed shell trying to contain that expression. It’s not afraid to move, as long as that movement happens in subtle ways.

There are lovely details designers will immediately notice: the lowercase italic ‘g’, its notched stem curving into itself — a flat note in the company of sharps. The lowercase ‘a’ across all the styles are beautifully stern, and the firm buoyancy across the caps give gravitas to titling settings. The shapes of Sainte Colombe don’t necessarily conform to a tool — a subtle discordance that was inspired by the still-life painting, *Le Repas de Gaufrettes*, in which all the cast shadows are illogical. The irregularity of Sainte Colombe’s glyphs is suitably counterbalanced by a quiet, classical stability across the typeface.

Sainte Colombe has a beautiful texture and color when set in text. It’s delicate, but its proportions keep it warm. In heavier weights it does gain contrast, so these letters should be handled with care in color and with image. The effect will be the slow and deliberate adagio, not a crescendo — fitting for a typeface named after Jean de Sainte-Colombe, a 17th-Century French composer and violist credited with influentially adding a seventh string to the instrument. The typeface’s unique sharpness, flagrant serifs, and open counters brim with musical resonance.

<table>
<thead>
<tr>
<th>10 styles</th>
<th>5 weights</th>
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<tbody>
<tr>
<td>Roman &amp; Italic</td>
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</table>
Sainte Colombe

Luxembourg Palace

Too Beautiful For You

Pneumatomachians

Girolamo Savonarola

Athens Polytechnic

Guillaume Depardieu

Isaac De Benserade

Choirs Jan Goorissen

Background Music

Imperfect Contrition
Troy Town
Roscellinus
Franz Schubert
Diatonic Function
Jean-Jacques Rousseau
The Boy And The Filberts
The Bird In Borrowed Feathers Ulan

HERMANN SCHERCHEN  Transubstantiation Dispute
JEAN-CLAUDE CARIÈRE   Kunsthistorisches Museum
UNDERGROUND COMIX  Wolfgang Amadeus Mozart
“REMEMBERING UMBERTO ECO”  Dunford 2001 Paschasius Radbertus
JØRN UTZON ALEATORIC MUSIC  Euler–Fokker Genus Louis Couperin
PREPARED PIANO MAGGI PAYNE  The Shepherd Of Hermas Joe Tilson
MARTELÉ PAINTING
D. SCARLATTI
PETERABELARD
THE PRODIGAL SON
CHRONOLOGICAL LIST
THE BLINDMAN AND THE LAME
CONTEMPORARY MUSIC Moondog (Disambiguation)
ANDRÉ SCHWARZ-BART Doctor Of Humane Letters
HERBERT VON KARAJAN 1976 Centenary Production
HOLMES 2008 FULVIO TOMIZZA Pete Townshend Niccolò Castiglioni
YUMA, ARIZONA PERMUTATION Renato Barneschi Michael Steinberg
GENPEI AKASEGAWA IL GIOVEDÌ Jørn Utzon Church Of Saint-Sulpice
Sainte Colombe ExtraLight

Born to an Episcopalian family in Marysville, Kansas, Hardin started playing a set of drums that he made from a cardboard box at the age of five. His family relocated to Wyoming and his father opened a trading post at Fort Bridger. He attended school in a couple of small towns. At one point, his father took him to an Arapaho Sun Dance where he sat on the lap of Chief Yellow Calf and played a tom-tom made from buffalo skin. Hardin played drums for the high school band in Hurley, Missouri before losing his sight at the age of 16 in a farm accident on July 4, 1932, involving a dynamite cap. After learning the principles of music in several schools for blind young men across middle America, he taught himself the skills of ear training and composition. He studied with Burnet Tuthill and at the Iowa School for the Blind. He then moved to Batesville, Arkansas where he lived until 1942, when he got a scholarship to study in Memphis, Tennessee. Although the majority of his musical training was self-taught by ear, he learned some music theory from books in braille there. In 1945 Hardin moved to New York, where he met noted classical music luminaries such as Leonard Bernstein and Arturo Toscanini, as well as legendary jazz performer-composers such as Charlie Parker and Benny Goodman, whose upbeat tempos and often humorous compositions would influence Hardin’s later work. One of his early street posts was near the famed 52nd Street nightclub strip, and he was well-known to many jazz musicians and fans. By 1947 Hardin had adopted the name “Moondog” in honor of a dog “who used to howl at the moon more than any dog I knew of.” From the late 1940s until 1972, Moondog lived as a street musician and poet in New York City, playing in midtown Manhattan.
Modern Era
Fontanellato
Clarice Lispector
St Mary’s Cathedral
Joseph-Ignace De Foresta
Leo M. Traynor Competition
University Of Iowa Museum Of Art Bne
MOSCOW CONSERVATORY  “Terry Riley - No Man’s Land”
INDIAN CLASSICAL MUSIC  The Name Of The Rose (Film)
KANT AND THE PLATYPUS  Electroacoustic Improvisation
EMPEROR FREDERICK BARBAROSSA  Glenn Gould Prize Laureates Kurt Wolff
“A RESOUNDING ECO” ŠTĚPÁN RAK  Controlled Chance Music Daniel Lanois
VERIFICATION ARTHUR HONEGGER  New York Mycological Society Il Giovedi
DENMARK
PRODUCER
L’OISEAU BLEU
CARLO FORLIVESI
STRING INSTRUMENT
CHURCH SAINT-GERVAIS

FRIEDENSREICH HUNDERTWASSER
INSTITUTE OF SONOLOGY
SHAKEN NOT STUTTERED
PROBLEM OF UNIVERSALS
PASCAL DUSAPIN YVONNE LORIOD
MUSIC FOR THE ROYAL FIREWORKS
SHORT BIOGRAPHY OF TERRY RILEY

Nummer 5 Met Zuivere Tonen
Schoenberg’s Variations Op.31
Maria Helena Vieira Da Silva
“A John Cage Compendium” Štěpán Rak
Extended Techniques Silvestre Revueltas
Jordan: The Comeback Biography Portal
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Feeneyism

Bülent Arel

Viola Concerto

Reel-To-Reel Tape

Gemäldegalerie, Berlin

Pharaoh Ars Mathematica

Chaconnes The Secret Of The Grain

MEDIEVAL PHILOSOPHY

“HONORARY DOCTORS”

STAATSKAPELLE BERLIN

TERRY RILEY PAGE ON UBU WEB

JON HASSELL JOHN BARBIROLLI

EDUARDO CHILLIDA IL GIOVEDÌ

Donaueschinger Musiktage

Imaginary Landscape No. 1

Mozart Camargo Guarnieri

(Subscription Access) Charles Curtis

Arp Synthesizer José Antonio Abreu

New Objectivity... Exploisante-Fixe...
Djibouti Consort
Melanesian Kamiën, Roger
Charles-Perrault
Archbishop of Paris
Charles-Joseph Panckoucke
Sergei Rachmaninoff
Pelléas et Mélisande
Andrzej Szczypiorski
Keith Jarrett Sound Design
“Remembering Umberto Eco”
Vasily Safonov Paolo Fabbri

1976 Centenary Production
El Retablo De Maese Pedro
John Marshall High School
Lucia Dlugoszewski Fulvio Tomizza
Christoph Von Dohnányi Free Party
Imaginary Landscapes Ichirou Agata
Sainte Colombe Light

The music of Moondog of the 1940s and 50s is said to have been a strong influence on many early minimalist composers. Philip Glass has written that he and Steve Reich took Moondog’s work “very seriously and understood and appreciated it much more than what we were exposed to at Julliard”. In July 1956 the British jazz composer and musician Kenny Graham recorded the album “Moondog and Suncat Suites” with a thirteen-piece band featuring such notable performers as Stan Tracey and Phil Seamen. “Moondog” featured Graham’s arrangements of ten Moondog compositions, whereas “Suncat Suite” consisted of a sequence of six of Graham’s own compositions inspired by Moondog. HMV issued the original vinyl album in 1957, and Trunk Records reissued it on CD in 2010. Moondog inspired other musicians with several songs dedicated to him. These include “Moondog” on Pentangle’s 1968 album Sweet Child and “Spear for Moondog” (parts I and II) by jazz organist Jimmy McGriff on his 1968 Electric Funk.

Glam rock icon Marc Bolan and T. Rex made reference to him in the song “Rabbit Fighter” with the line “Moondog's just a prophet to the end...”. The English pop group Prefab Sprout included the song “Moondog” on their album Jordan: The Comeback released in 1990. Big Brother and the Holding Company featuring Janis Joplin covered his song “All Is Loneliness” on their 1967 self-titled album. The song was also covered by Antony and the Johnsons during their 2005 tour. Mr. Scruff’s single “Get a Move On” from his album Keep It Unreal is structured around samples from “Bird’s Lament”. New York band The Insect Trust play a cover of Moondog’s song “Be a Hobo” on their album Hoboken Saturday Night. The track “Stamping Ground”, with its o
John Tyrrell
Peg Solitaire
Musical Tunings
Pneumatomachians
Archbishop Of Mechelen
Illusory Continuity Of Tones
Town Mouse And Country Mouse Viola
CONSERVATOIRE DE PARIS
UNIVERSITY OF BOLOGNA
PROBLEM OF UNIVERSALS
ALL-INTERVAL TWELVE-TONE ROW
JENS LEKMAN INDRO MONTANELLI
NEW YORK STATE SUPREME COURT

The Island Of The Day Before
Chicago Symphony Orchestra
Sampler (Musical Instrument)
John Marshall High School Lazare Lévy
Lamont Young Church Of Saint-Sulpice
Alexander Balanescu Aleksandar Tišma
HALFSTEP

OBOES ISIS

ROGER BACON

RENÉ DESCARTES

PETER CHRYSOLOGUS

SLOVENIA ALEXANDRINE

GARDEN OF COSMIC SPECULATION

KANT AND THE PLATYPUS Jean-Max Albert Ben Johnston

ADVENTURE VIDEO GAME All-Interval Twelve-Tone Row

SHAKEN NOT STUTTERED Buchla Lightning II Il Giovedì

GERMAN RECORD CRITICS’ AWARD James Turrell Resources In Your Library

EXCERPTS FROM SOUND ARCHIVES Double Stroke Rolls Paco Ignacio Taibo

VINCENZO CARDARELLI IL GIOVEDÌ H. C. Robbins Landon André Schaeffner
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Doob 1992

Viola Pomposa

Institute For Sonology

The Grasshopper And The Ants Pau

DIMITRI MITROPOULOS

HERMANN SCHERCHEN

WESLEYAN UNIVERSITY

MIKHAIL BAKHTIN TIME POINT

DONAUESCHINGER MUSIKTAGE

JULIA KRISTEVA CONNOTATION

Imaginary Landscape No. 1

Black Forest Steven Schick

Music Portal Milan Knížák

H. C. Robbins Landon Jon Appleton

Mircea Cărtărescu A Motion Picture

Turangalîla-Symphonie Benedictine
EXEGESIS
VALLOTTI
FALL OF MAN
MINOR SECOND
LE SIEUR DE MACHY
POMPONEO AMIDANO
BEETHOVEN’S SYMPHONY NO. 9

BONAVENTURA TECCHI
SIMONE PLÉ-CAUSSADE
WESTERN PHILOSOPHY
BEN PATTERSON LE ROSSIGNOL
ROBERT WATTS NEW YORK CITY
POLYTONALITY PAVEL KOHOUT

Heinrich Ignaz Franz Biber
El Retablo De Maese Pedro
Blixa Bargeld Leo Ornstein
Stopped Note Håkan Hardenberger
Valery Gergiev Foucault’s Pendulum
Andrea Camilleri Pancreatic Cancer
Born in Colfax, California in 1935, Riley studied at Shasta College, San Francisco State University, and the San Francisco Conservatory before earning an MA in composition at the University of California, Berkeley, studying with Seymour Shifrin and Robert Erickson. He was involved in the experimental San Francisco Tape Music Center, working with Morton Subotnick, Steve Reich, Pauline Oliveros, and Ramon Sender. His most influential teacher, however, was Pandit Pran Nath (1918–1996), a master of Indian classical voice who also taught La Monte Young and Marian Zazeela. Riley made numerous trips to India over the course of their association to study and to accompany him on tabla, tambura, and voice. Throughout the 1960s he traveled frequently around Europe as well, taking in musical influences and supporting himself by playing in piano bars, until he joined the Mills College faculty in 1971 to teach Indian classical music. He was awarded an Honorary Doctorate Degree in Music at Chapman University in 2007. Riley also cites John Cage and “the really great chamber music groups of John Coltrane and Miles Davis, Charles Mingus, Bill Evans, and Gil Evans” as influences on his work, demonstrating how he pulled together strands of Eastern music, the Western avant-garde, and jazz. Riley began his long-lasting association with the Kronos Quartet when he met their founder David Harrington while at Mills. Over the course of his career, Riley composed 15 string quartets for the ensemble, in addition to other works. He wrote his first orchestral piece, Jade Palace, in 1991, and has continued to pursue that avenue, with several commissioned orchestral compositions following. He is also currently performing and teaching both as an Indian raga vocalist...
Musicology
Untempered
Sergei Diaghilev
Ignaz Von Döllinger
The Dreamlife Of Angels
The Shepherd And The Lion
Triclavianism Marie-Dominique Chenu
UNIVERSITY OF BELGRADE  Evelyn Glennie Gary Jennings
A TRIBUTE TO MOONDOG  Michael Parsons Wittgenstein
PRIX MEDICIS ÉTRANGÈRE  Karl H. Pribram Leoš Janáček
PAVEL KOHOUT CHARLES MINGUS  Giulio Bedeschi Won't Get Fooled Again
“ANNE LANZIOTTI” TWELVE-TONE  Claes Oldenburg Collegium Vocale Köln
“ON SILENCE: HOMMAGE TO CAGE”  Literature Portal Imaginary Landscapes
ESSAYISTS
TEMPERED
PIERRE PERRIN
GUSTAFSON 2004
HEalamAN FERgUSOn
ANTIGUA AND BARBUDA
JOHANN MICHAEL SAILER MINOAN
L’INCONTRO IMPROVVISO
FERDINAND DE SAUSSURE
PIERRE-LAURENT AIMARD
BORIS PASTERNAK ROLAND DYENS
SQUAT PARTY INDRO MONTANELLI
ST JAMES’S THEATRE GROVE MUSIC
Sampler (Musical Instrument)
Bayreuth Festival Kyoto Prize
Frank Zappa Britten Sinfonia
Jean-Jacques Annaud Self-Titled Album
Andrée Vaurabourg “A Resounding Eco”
Asheville, North Carolina Chinary Ung
Sainte Colombe Italic

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Turf Maze
Composers
François Puget
Central American
“Pythagorean Tuning”
Evolutionary Musicology
Mcadams 1983 Ohm’s Acoustic Law

Valerio Massimo Manfredi
Jaco Pastorius L.A. Record
A John Cage Compendium
Grove Music Osvaldas Balakauskas
Sean Osborn Hans Knappertsbusch
Place De La Concorde Connotation
MAN RAY
CONSORT
PROVIDENCE
MAJOR SECOND
FRANCISCO SUAREZ
JOHANNES TINCTORIS
SANTA MARIA DELLA STECCATA
ANDRÉ SCHWARZ-BART
HERMANN SCHERCHEN
LA ABADÍA DEL CRIMEN
JON APPLETON ROLAND DYENS
MULTIPHONICS SERENDIPITIES
DEREK BAILEY MACONIE, ROBIN
Catherine Christer Hennix
“In Pierre Boulez: 1925–2016”
Umberto Eco Bibliography
Time’s Encomium The Eye Of Allah
Oberheim Electronics Jimi Hendrix
“In Germany, John Cage Rings Out”
Riley’s music is usually based on improvising through a series of modal figures of different lengths. Works such as In C (1964) and the Keyboard Studies demonstrate this technique. The first performance of In C was given by Steve Reich, Jon Gibson, Pauline Oliveros and Morton Subotnick. Its form was an innovation: The piece consists of 53 separate modules of roughly one measure apiece, each containing a different musical pattern but each, as the title implies, in the key of C. One performer beats a steady pulse of Cs on the piano to keep tempo. The others, in any number and on any instrument, perform these musical modules following a few loose guidelines, with the different musical modules interlocking in various ways as time goes on. In the 1950s Riley was already working with tape loops, a technology still in its infancy at the time; he would later, with the help of a sound engineer, create what he called a “time-lag accumulator”. He has continued manipulating tapes to musical effect, in the studio and in live performances throughout his career. An early tape loop piece titled Music for the Gift (1963) featured the trumpet playing of Chet Baker. It was during Riley’s time in Paris, while composing this piece, that he conceived of and created the time-lag accumulator technique. He has composed using just intonation as well as microtones. In New York City in the mid-1960s he played with his longtime friend La Monte Young, as well as with John Cale and tabla player Angus MacLise, who were founding members of The Velvet Underground. Riley is credited as inspiring Cale’s keyboard part on Lou Reed’s composition “All Tomorrow’s Parties”, which was sung by German actress Nico and included on the album The Velvet Underground an
The Pianist
Alexandrine
Henry Prunières
Piazza Santa Croce
Aydın Holy Communion
The Fox And The Woodman

Intermèdes Music Technology (Electric)

CHRISTOPH ESCHENBACH
LA DAMNATION DE FAUST
ACADEMY OF ARTS BERLIN
ELECTRONIC MUSIC FOUNDATION
JOHN COLTRANE SHELLEY HIRSCH
FRANCIS POULENÇ RUDOLF KEMPE

Ensemble Intercontemporain
Fluxus At Rutgers University
Argentina’s National Library
Asheville, North Carolina Earle Brown
Pierre-Laurent Aimard The Open Work
Sant’albano Piano Extended Technique
CANZONA
ROUSSEAU
GAVIN BRYARS
SALVAT ETCHART
JOHN OF RUUSBROEC
GAETANO SANSEVERINO
ASSEMBLY OF THE FRENCH CLERGY
FERDINAND DE SAUSSURE  “La Monte Young Biography”
PIERRE-LAURENT AIMARD  Ensemble Intercontemporain
OSVALDAS BALAKAUSKAS  Samuel Beckett Robert Reich
STEFANO ZECCHI YVONNE LORIOD  Moondog’s Corner Gianrico Carofiglio
MUSIC FOR THE ROYAL FIREWORKS  John Cage: Freeman Etudes Time Point
“ON SILENCE: HOMMAGE TO CAGE”  San Francisco Conservatory Kurt Wolff
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Pau Aydın
Cape Verde
Popular Music
Josemaría Escrivá
Electroacoustic Music
17th-Century Philosophy
The Double Dream Of Spring Ulan

JUANA INÉS DE LA CRUZ
WESLEYAN UNIVERSITY
THE MUSIC OF CHANCE
KARLHEINZ ESSL ZX SPECTRUM
“PINNED DOWN BY THE PIANO”
ERIC ANDERSEN GEORGE SEGAL

Valerio Massimo Manfredi
Barenboim–Said Academy
Electronics In Rock Music
Tobias Hume Herbert Von Karajan
Richard Strauss Raffaele La Capria
Jean Michel Jarre Ennio Morricone
APEL 1972

VOLTAIRE

RESOLUTION

MAJOR SECOND

ROBERT HENRYSON

MAGNY-LES-HAMEAUX

A MATHEMATICIAN’S APOLOGY

BONAVENTURA TECCHI

FRANÇOIS-ADRIEN BOIELDIEU

GRAND THEFT AUTO IV

PERSIAN SURGERY DERVISHES

ALESSANDRO BARBERO

LUCERNE FESTIVAL ACADEMY

JOHN CAGE (DISAMBIGUATION)

GEORGE METZGER BRIAN CHIPPENDALE

HINDUSTANI CLASSICAL MUSIC

INDETERMINACY IN MUSIC TRÍO LUCAS

TRANSPOSITIONS JØRN UTZON

COMBINATORIALITY BRUNO BARTOLOZZI
When Young moved to New York in 1960, he had already established a reputation as an enfant terrible of the avant-garde. He initially developed an artistic relationship with Fluxus founder George Maciunas (who designed the book Young edited An Anthology of Chance Operations) and other members of the nascent movement. Yoko Ono, for example, hosted a series of concerts curated by Young at her loft, and absorbed, it seems, his often parodic and politically charged aesthetic. Young’s works of the time, scored as short haiku-like texts, though conceptual and extreme, were not meant to be merely provocative but, rather, dream-like. His Compositions 1960 includes a number of unusual actions. Some of them are un-performable, but each deliberately examines a certain presupposition about the nature of music and art and carries ideas to an extreme. One instructs: “draw a straight line and follow it” (a directive which he has said has guided his life and work since). Another instructs the performer to build a fire. Another states that “this piece is a little whirlpool out in the middle of the ocean.” Another says the performer should release a butterfly into the room. Yet another challenges the performer to push a piano through a wall. Composition 1960 #7 proved especially pertinent to his future endeavors: it consisted of a B, an F#, a perfect fifth, and the instruction: “To be held for a long time.”

In 1962 Young wrote The Second Dream of the High-Tension Line Stepdown Transformer. One of The Four Dreams of China, the piece is based on four pitches, which he later gave as the frequency ratios: 56-55-52-24 (G, C, +C#, D), and limits as to which may be combined with any other. Most of his pieces after this point are ba
Microtones
“Composer”
Johannes Tauler
Toccata And Fugue
Salon Des Indépendants
Giorgio Gandini Del Grano
Ewe Drummers Ludwig Van Beethoven
DE DIVINA PROPORTIONE
COUNTER-REFORMATION
BARRINGTON PHELOUNG
PSYCHOLOGY OF MUSIC (JOURNAL)
HUBERT LE BLANC MAJOR SECOND
FRANÇOIS-JOSEPH DE GRAMMONT

The Rose And The Amaranth
Secondary Function Monody
The Battle Of The Labyrinth
17-Tone The Melancholy Of Departure
The Elm And The Vine Play Outwards.
Tommaso Maria Zigliara Impanation
When Young moved to New York in 1960, he had already established a reputation as an enfant terrible of the avant-garde. He initially developed an artistic relationship with Fluxus founder George Maciunas (who designed the book Young edited An Anthology of Chance Operations) and other members of the nascent movement. Yoko Ono, for example, hosted a series of concerts curated by Young at her loft, and absorbed, it seems, his often parodic and politically charged aesthetic. Young's works of the time, scored as short haiku-like texts, though conceptual and extreme, were not meant to be merely provocative but, rather, dream-like. His Compositions 1960 includes a number of unusual actions. Some of them are un-performable, but each deliberately examines a certain presupposition about the nature of music and art and carries ideas to an extreme. One instructs: “draw a straight line and follow it” (a directive which he has said has guided his life and work since). Another instructs the performer to build a fire. Another states that “this piece is a little whirlpool out in the middle of the ocean.” Another says the performer should release a butterfly into the room. Yet another challenges the performer to push a piano through a wall. Composition 1960 #7 proved especially pertinent to his future endeavors: it consisted of a B, an F#, a perfect fifth, and the instruction: “To be held for a long time.” In 1962 Young wrote The Second Dream of the High-Tension Line Stepdown Transformer. One of The Four Dreams of China, the piece is based on four pitches, which he later gave as the frequency ratios: 56-55-52-24 (G, C, +C#, D), and limits as to which may be combined with any other. Most of his pieces after this point are based on select pitches, played continuously, and a group of long held pitches to be improvised upon. For The Four Dreams of China Young began to plan Dream House, a lig
### OpenType features

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**OpenType features**

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Ordinals [ORDN]

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Stylistic set 3: Arrows [SS03]

Stylistic set 4: Dingbats [SS04]
Information

Supported languages
Afrikaans, Albanian, Asu, Basque, Benga, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Enbu, English, Esperanto, Estonian, Faoese, Filipino, Finnish, French, Galician, Ganda, Gezimen, Gusi, Hungarian, Icelandic, Indonesian, Inuktitut, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malay, Maltese, Māori, Mēnez, Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Sami, Sandi, Sango, Senu, Shambala, Shona, Slovak, Slovenian, Swahili, Spanish, Swedish, Swiss German, Taita, Teso, Turkmen, Vunjo, Welsh, Zulu.

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