· UNIVERSAL EDITION ·

HAYDN

Die Jahreszeiten

Les Saisons – The Seasons

Partition pour piano à 4 mains
de

Klavierauszug zu 4 Händen
von

Piano score for 4 hands
by

Alexander v. Zemlinsky

UE 785

Die Jahreszeiten.

Erster Theil.

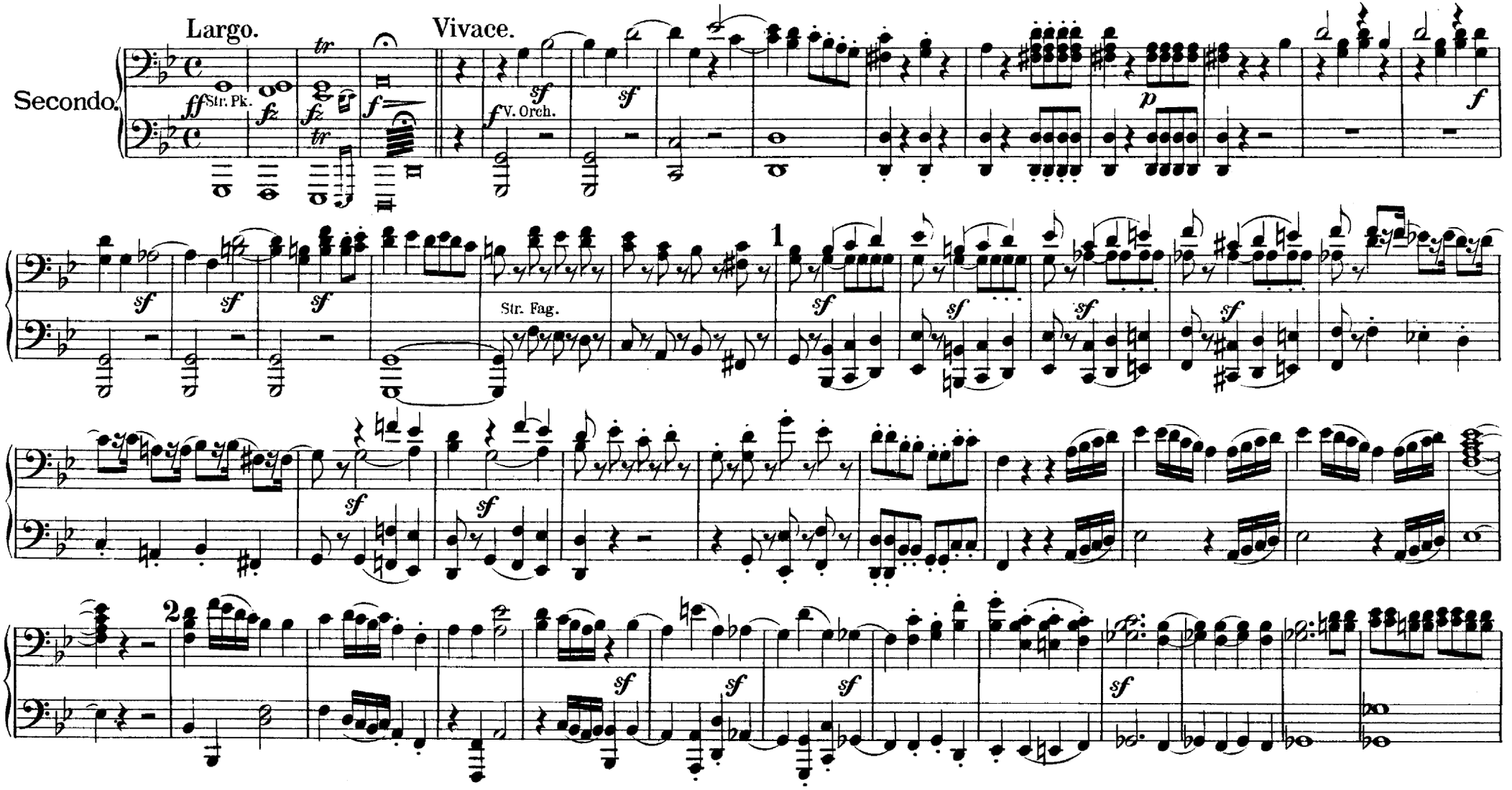
Der Frühling. - Spring.

No 1. Einleitung.

Die Einleitung stellt den Übergang vom Winter zum Frühling vor.

The overture paints the passage of the winter to the spring.

J. Haydn.
(1732–1809.)



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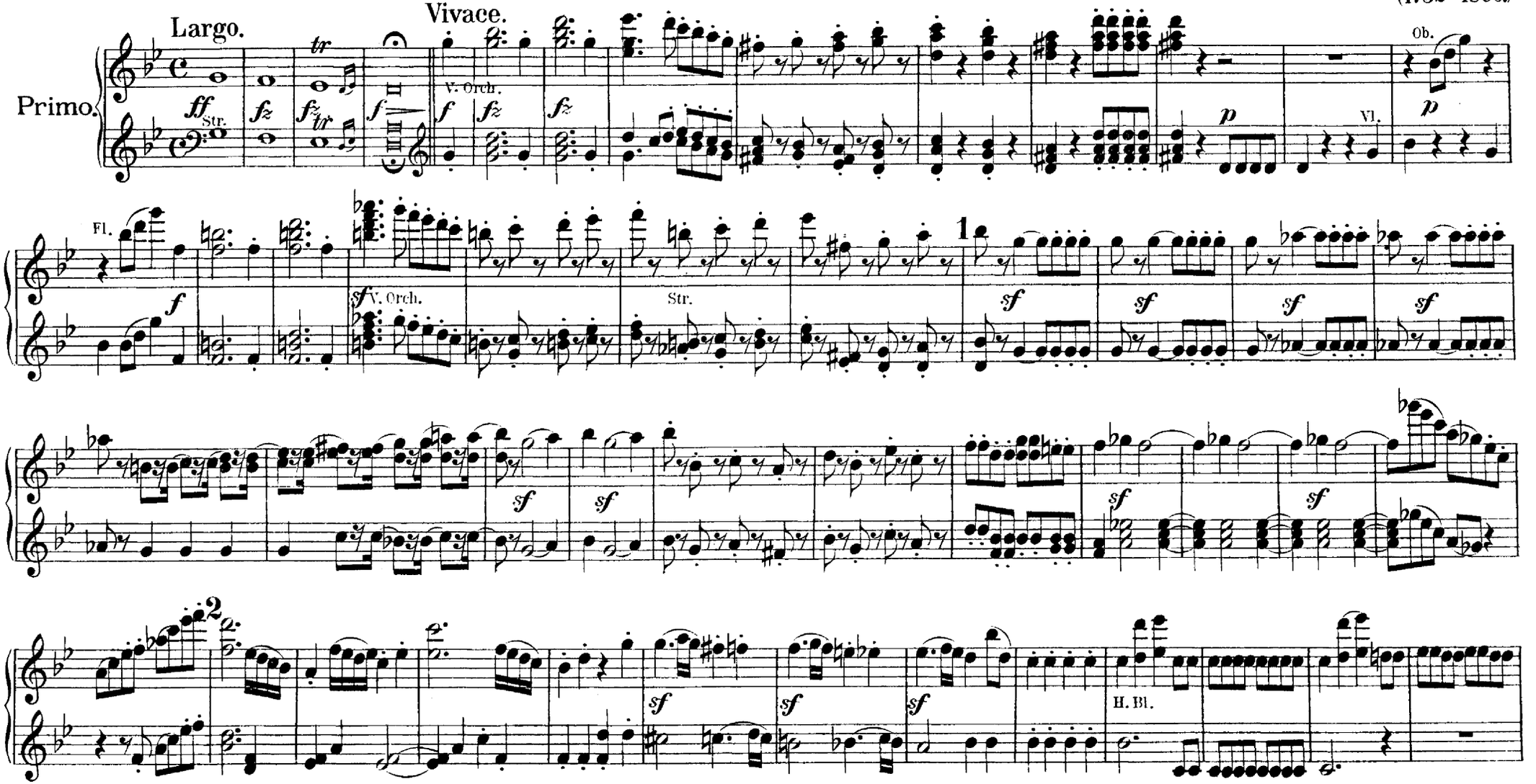
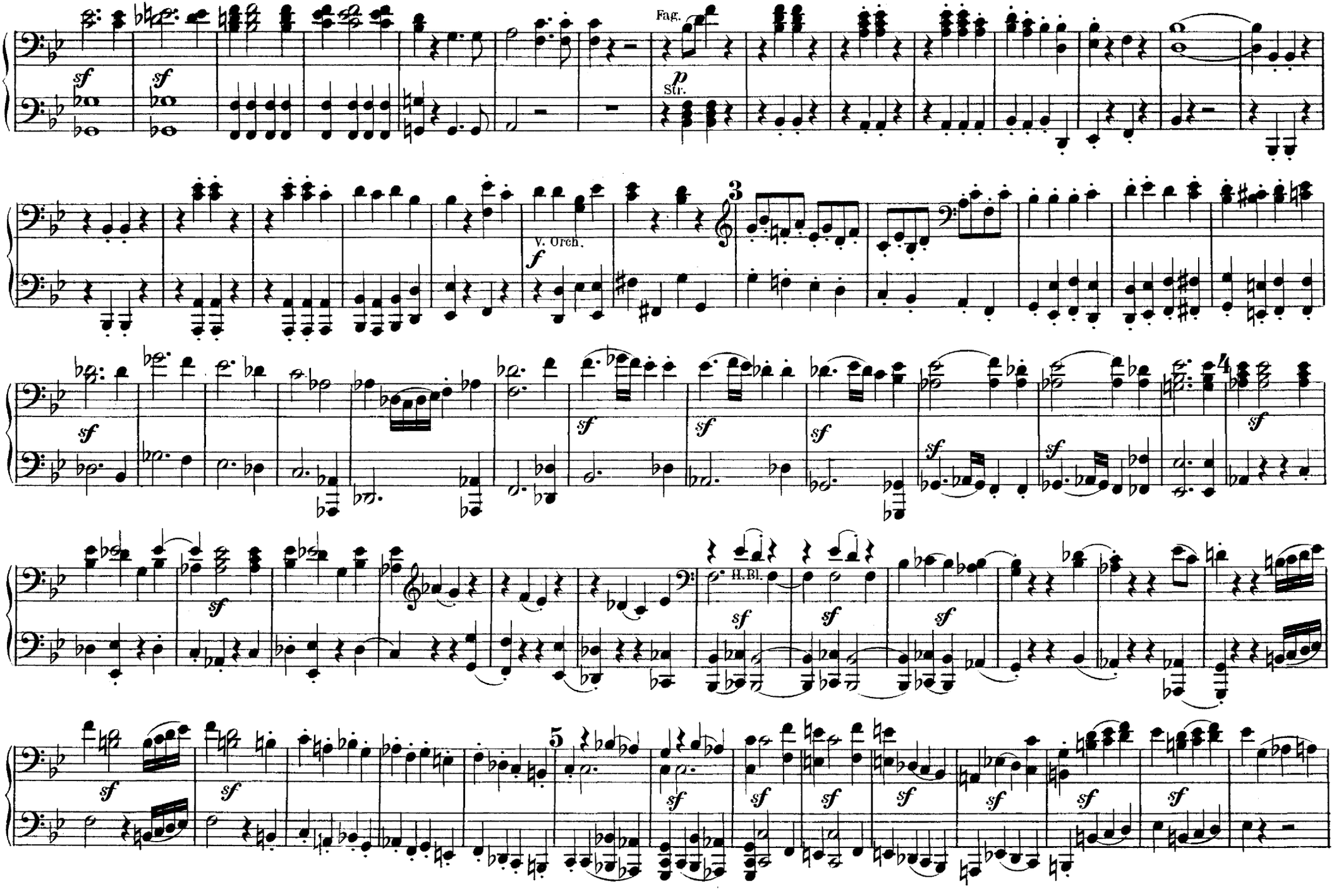
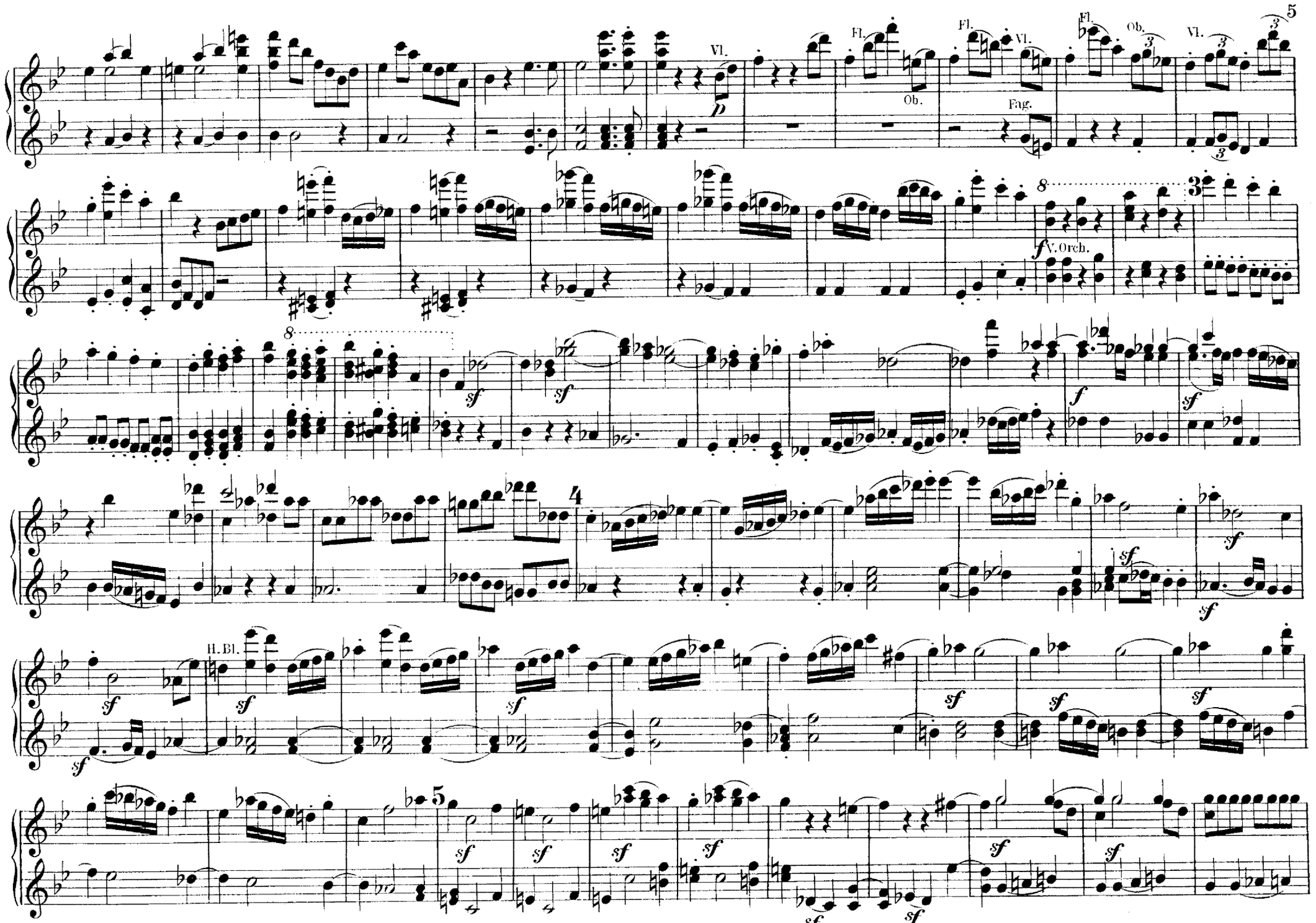
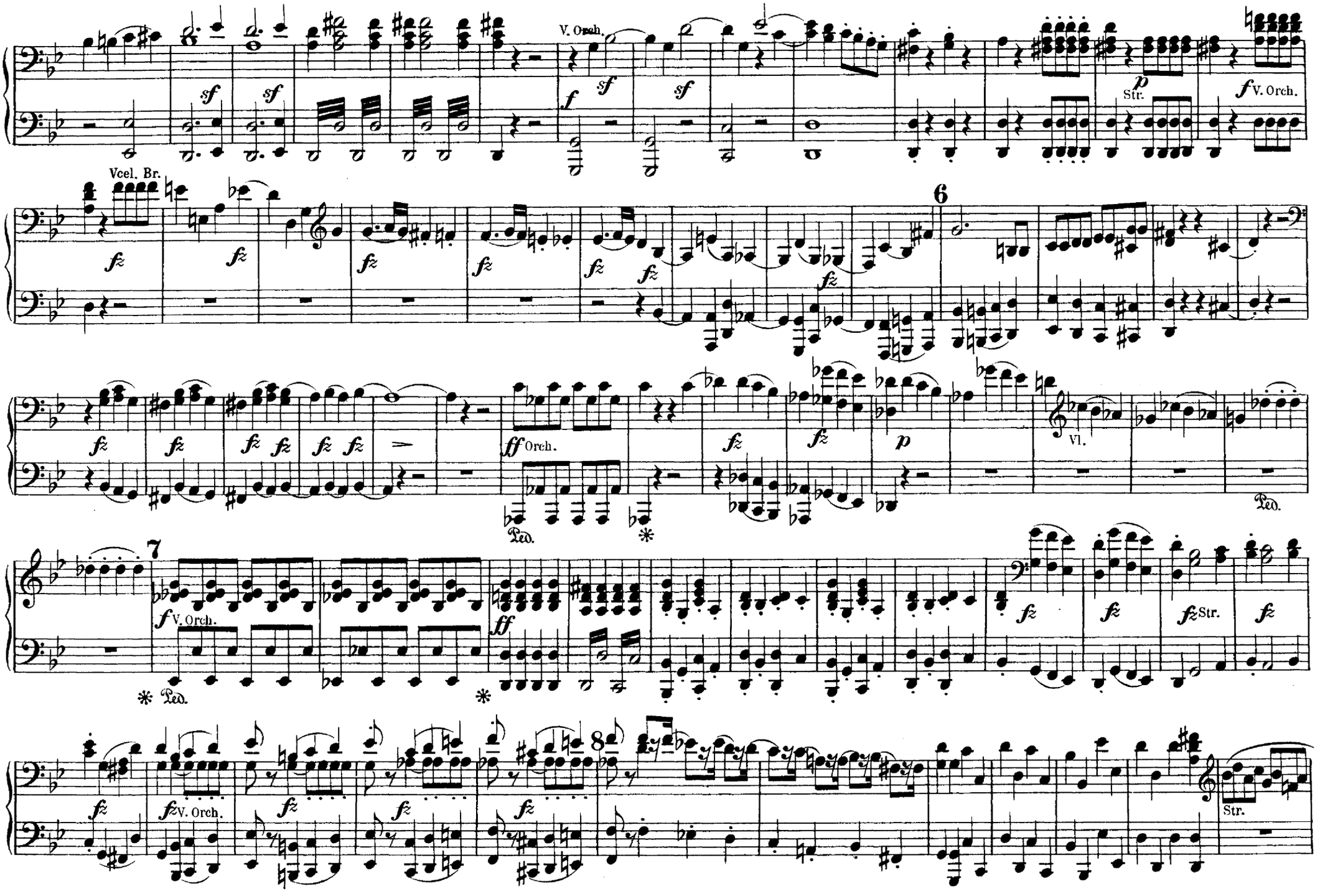
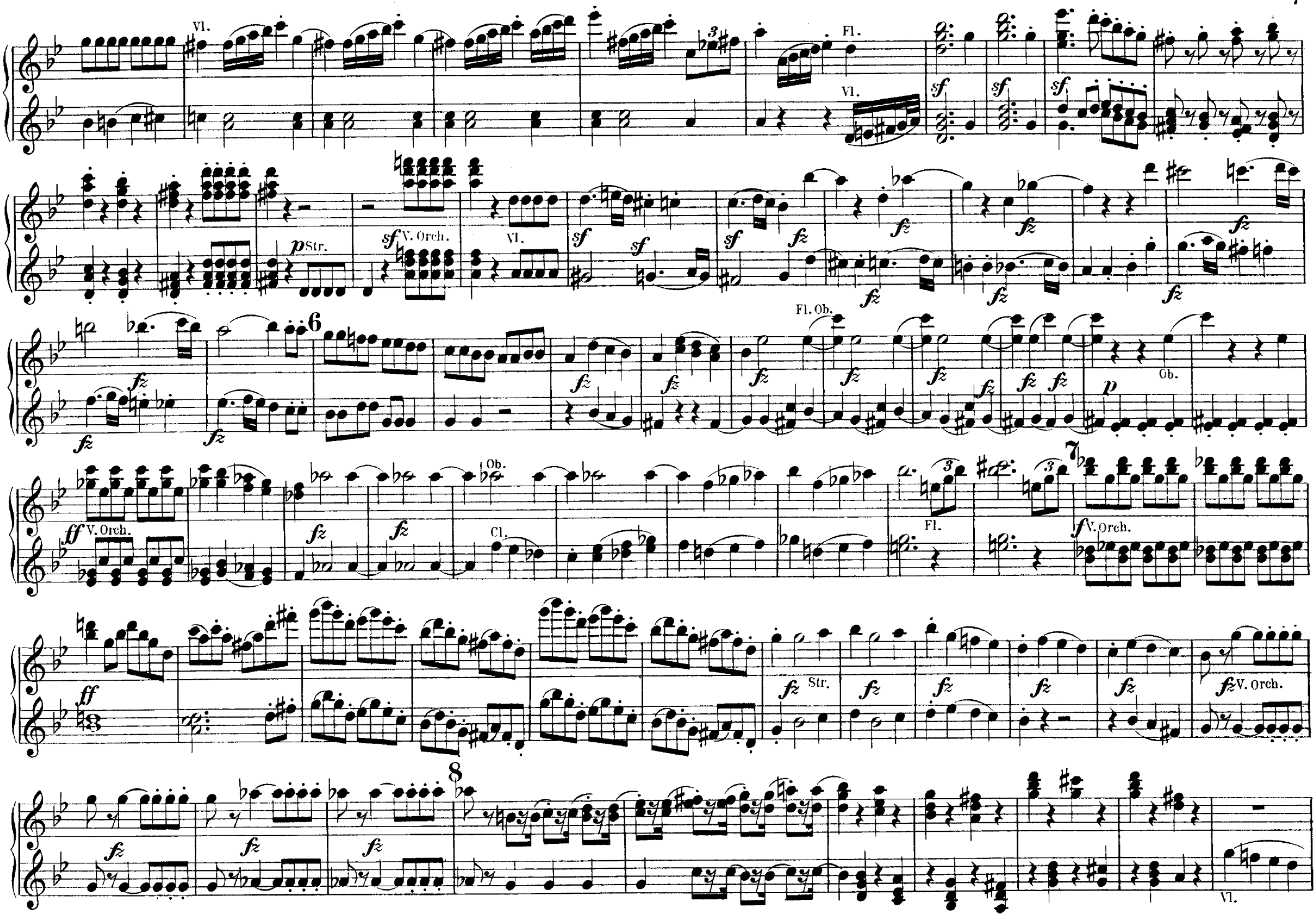
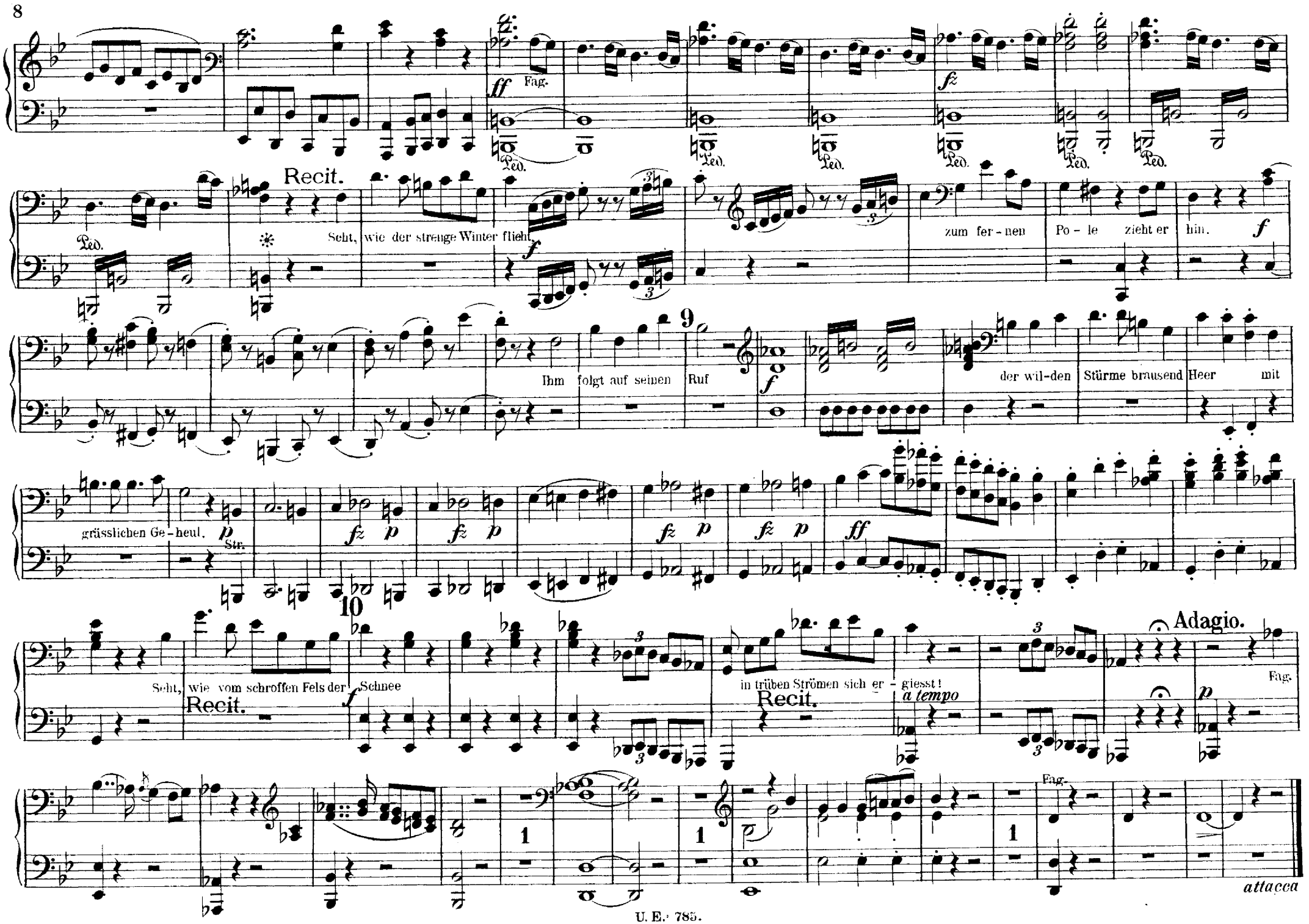



Fag.
p
Str.
V. Orch.
f
3
4
5
H.Bl.
sf


Fl.
Vl.
Ob.
Fag.
V. Orch.
H. Bl.


V. Orch.
Str.
V. Orch.
Vcel. Br.
6
Orch.
Vl.
Ped.
7
V. Orch.
Ped.
Str.
8
V. Orch.
Str.


Vl.
Fl.
Vl.
sf
sf
sf
p Str.
sf V. Orch.
Vl.
sf
sf
sf
fz
fz
fz
fz
fz
Fl. Ob.
6
fz
fz
fz
fz
fz
fz
fz
fz
fz
p
Ob.
7
ff V. Orch.
Ob.
Cl.
fz
fz
Fl.
f V. Orch.
ff
fz Str.
fz
fz
fz
fz
fz V. Orch.
8
fz
fz
fz
Vl.


ff Fag.
Ped.
fz
Recit.
Seht, wie der strenge Winter flieht,
f
zum fer - nen Po - le zieht er hin.
9
Ihm folgt auf seinen Ruf
der wil-den Stürme brausend Heer mit
grässlichen Ge - heul.
p Str.
fz p
ff
10
Seht, wie vom schroffen Fels der Schnee
Recit.
in trüben Strömen sich er - giesst!
a tempo
Adagio.
Fag.
1
attacca

Fl. ff Vl. Fl. fz Fl. Ob.Cl.

Recit. Sec. f f

9 f Fl. Ob. f p Str. Fl.Ob. fz p fz p fz p

fz p ff 10 Rec. 1 f

Adagio.

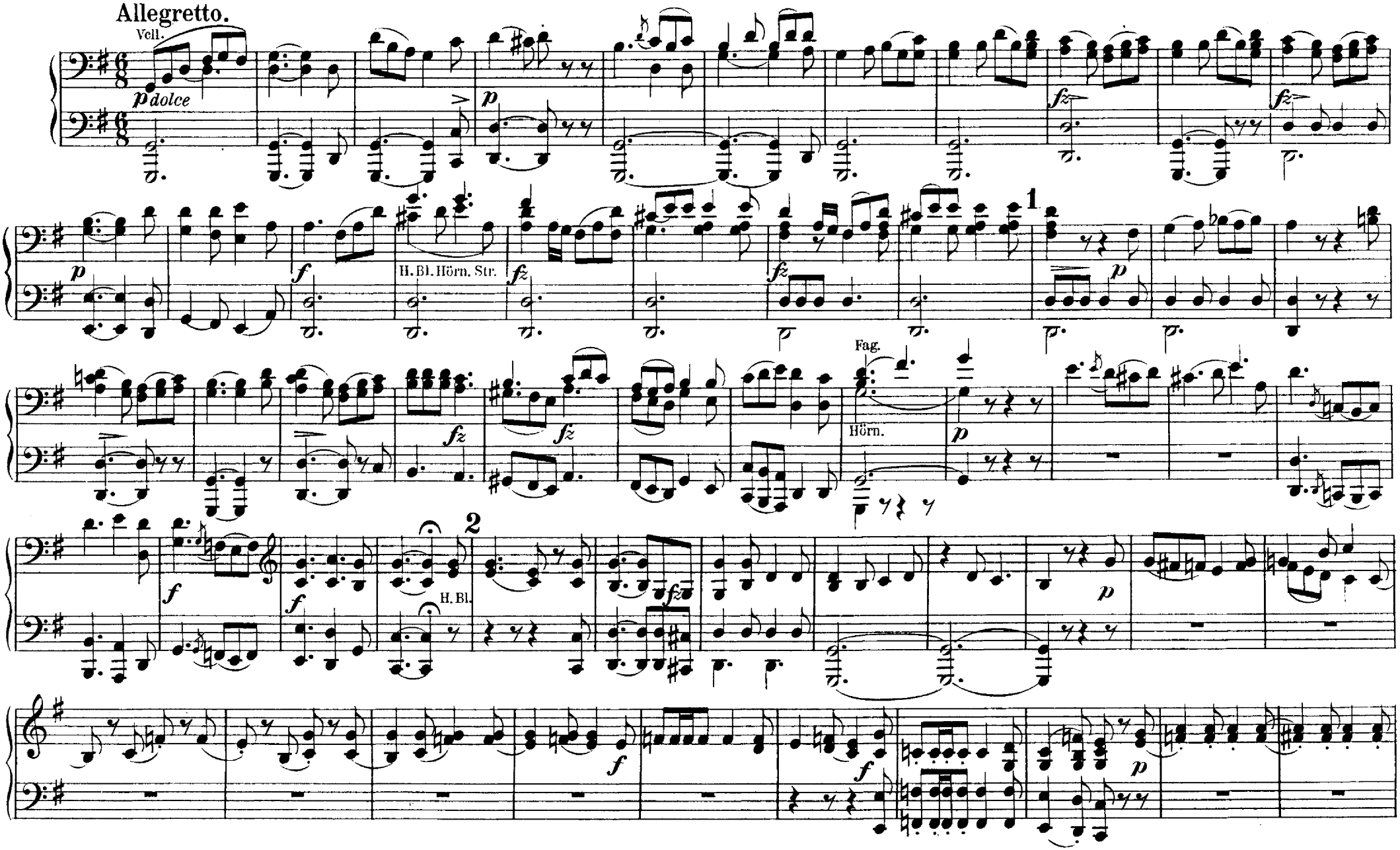
Rec. a tempo Ob. Solo p Cl. Seht, wie vom Sü-den

her durch laue Winde sanft ge-lockt Fl. Vl. der Früh-lingsbo-te streicht! Fl. Ob. attacca

No 2. Chor.

„Komm, holder Lenz."

„Come, gentle spring."

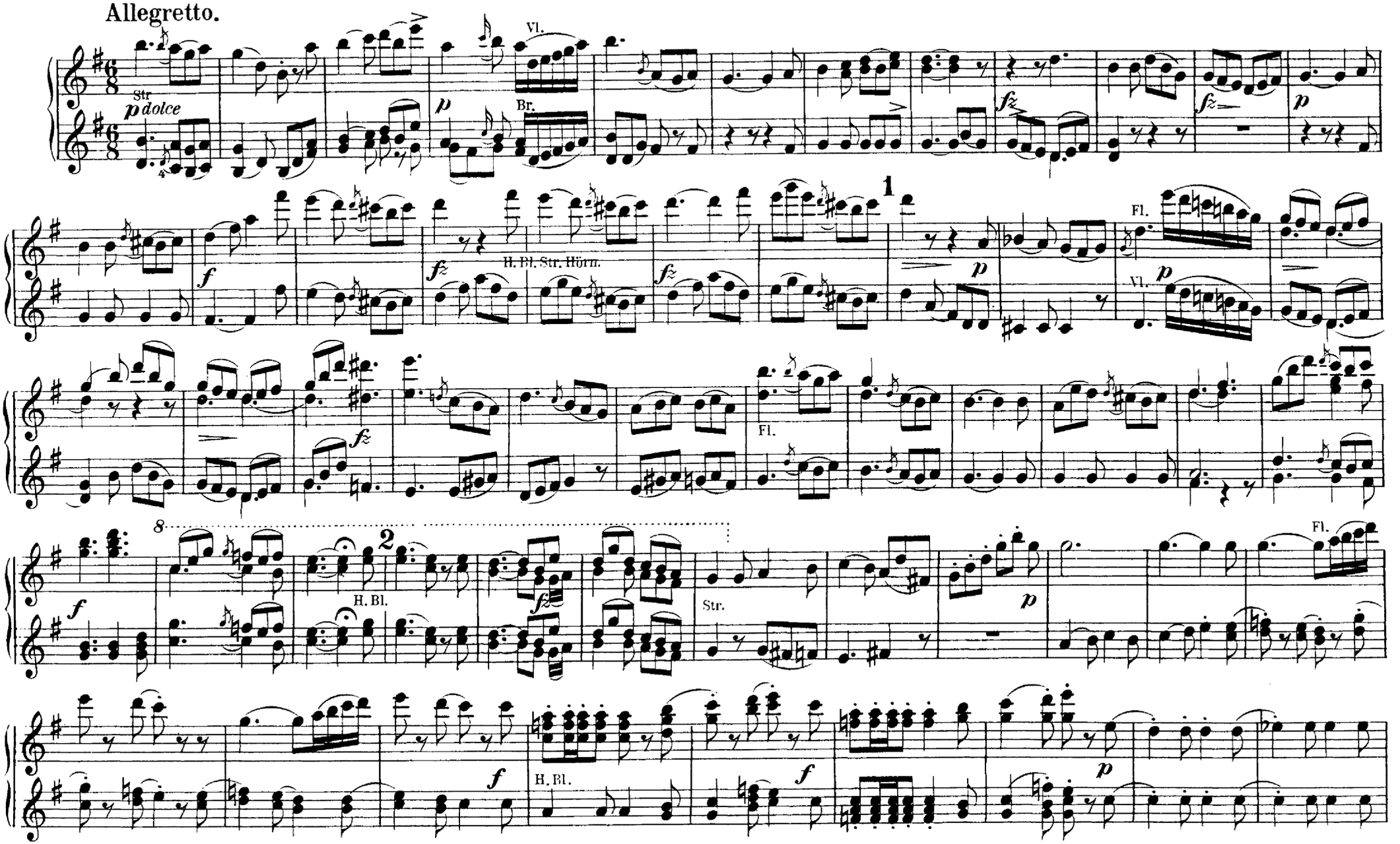


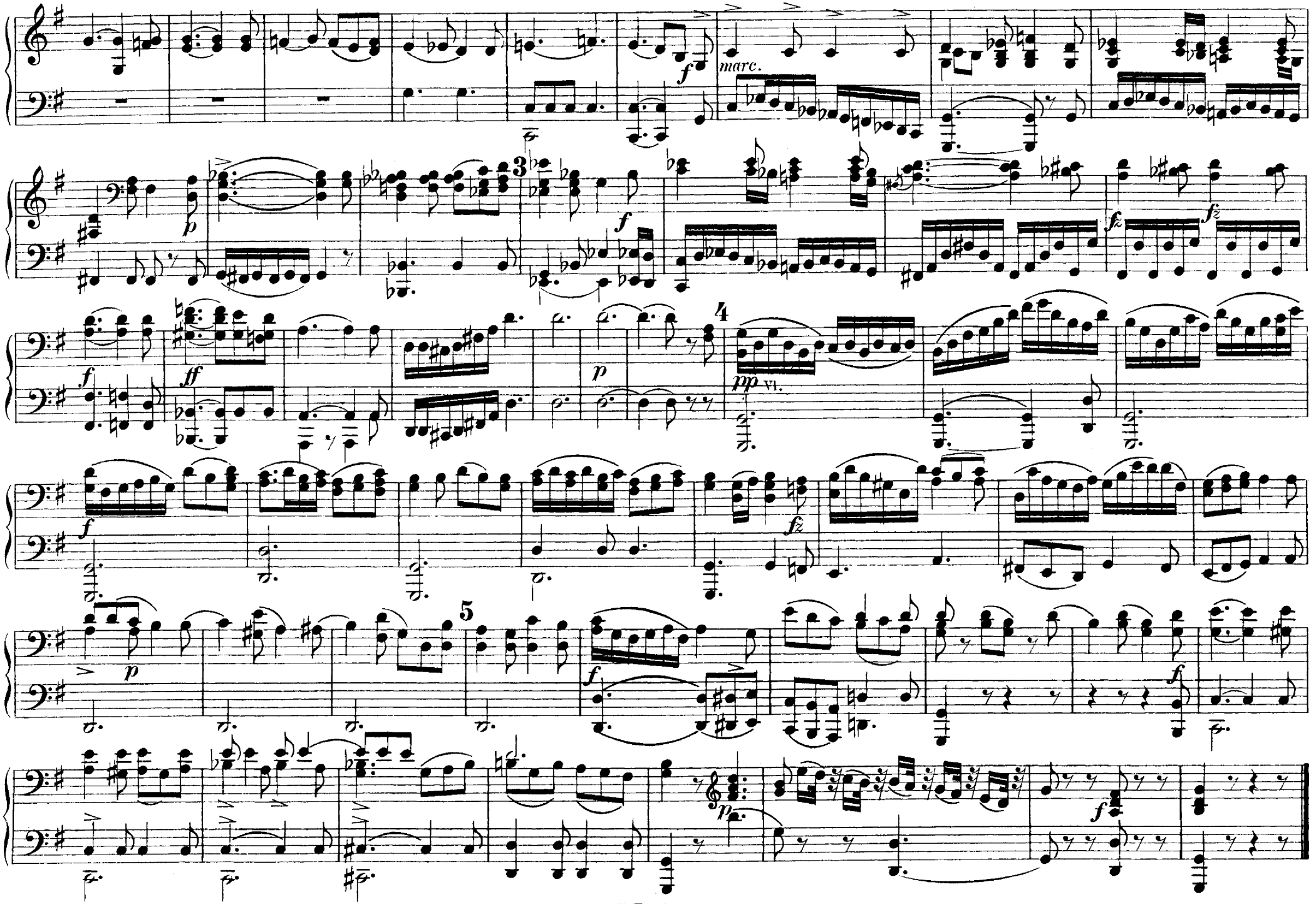
No 2. Chor.

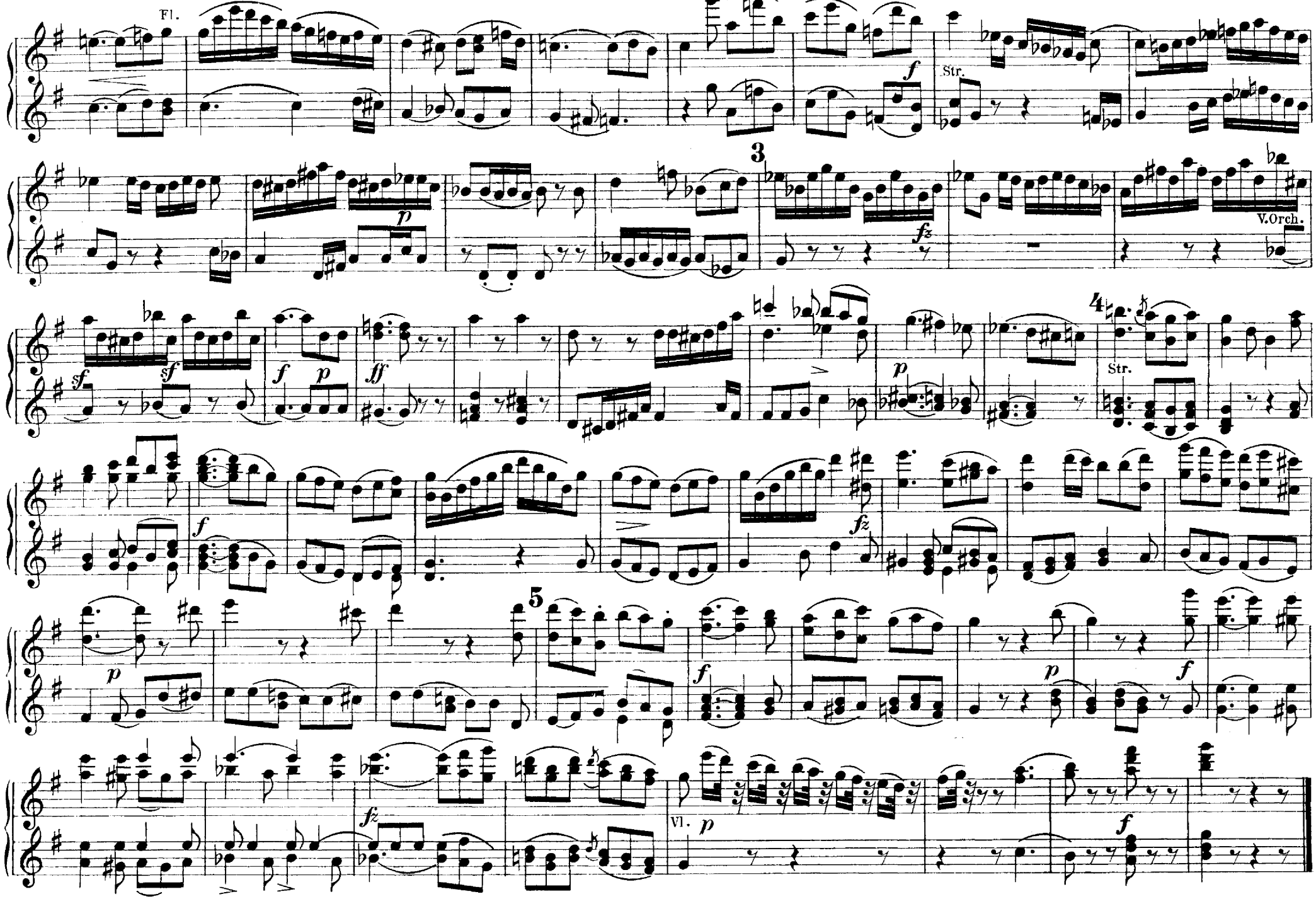
„Komm, holder Lenz."

„Come, gentle spring."

Allegretto.



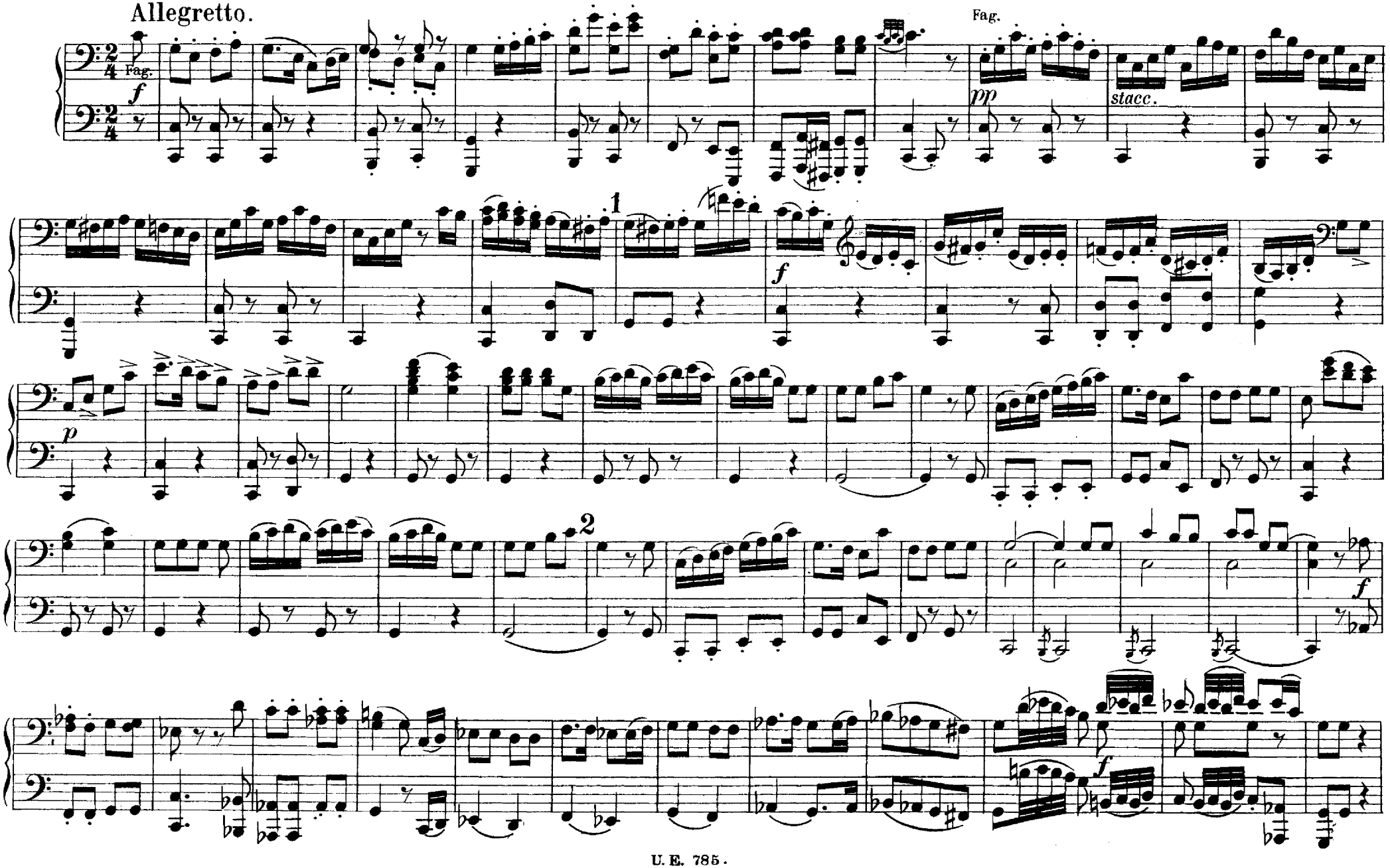

marc.
3
4
5
vl.


Fl.
f
Str.
3
p
fz
V.Orch.
sf
sf
f
p
ff
4
Str.
f
fz
5
p
f
p
f
fz
Vl.
p
f

No 3. Arie.

„Schon eilet froh der Ackersmann."

"With eagerness the husbandman."



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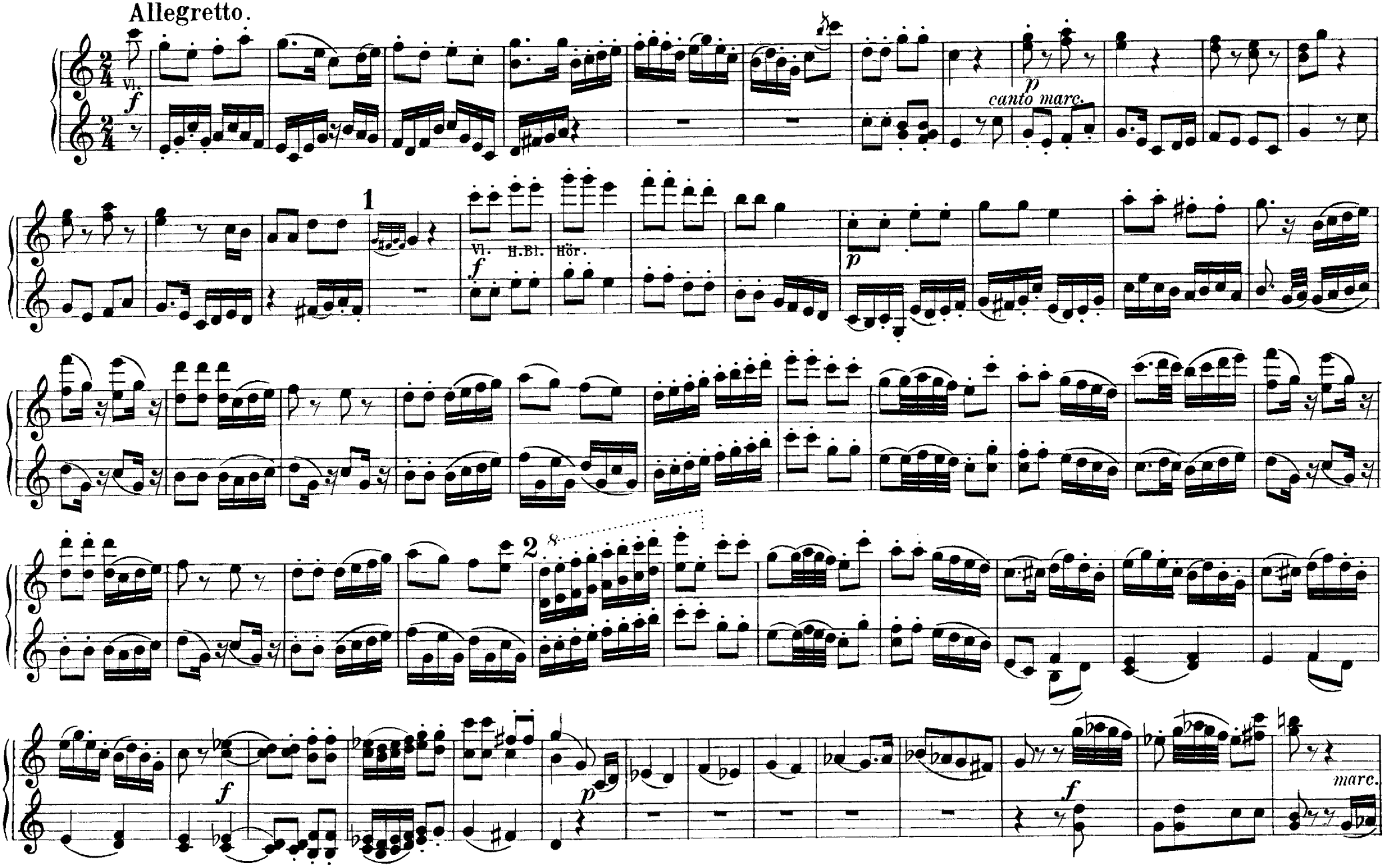
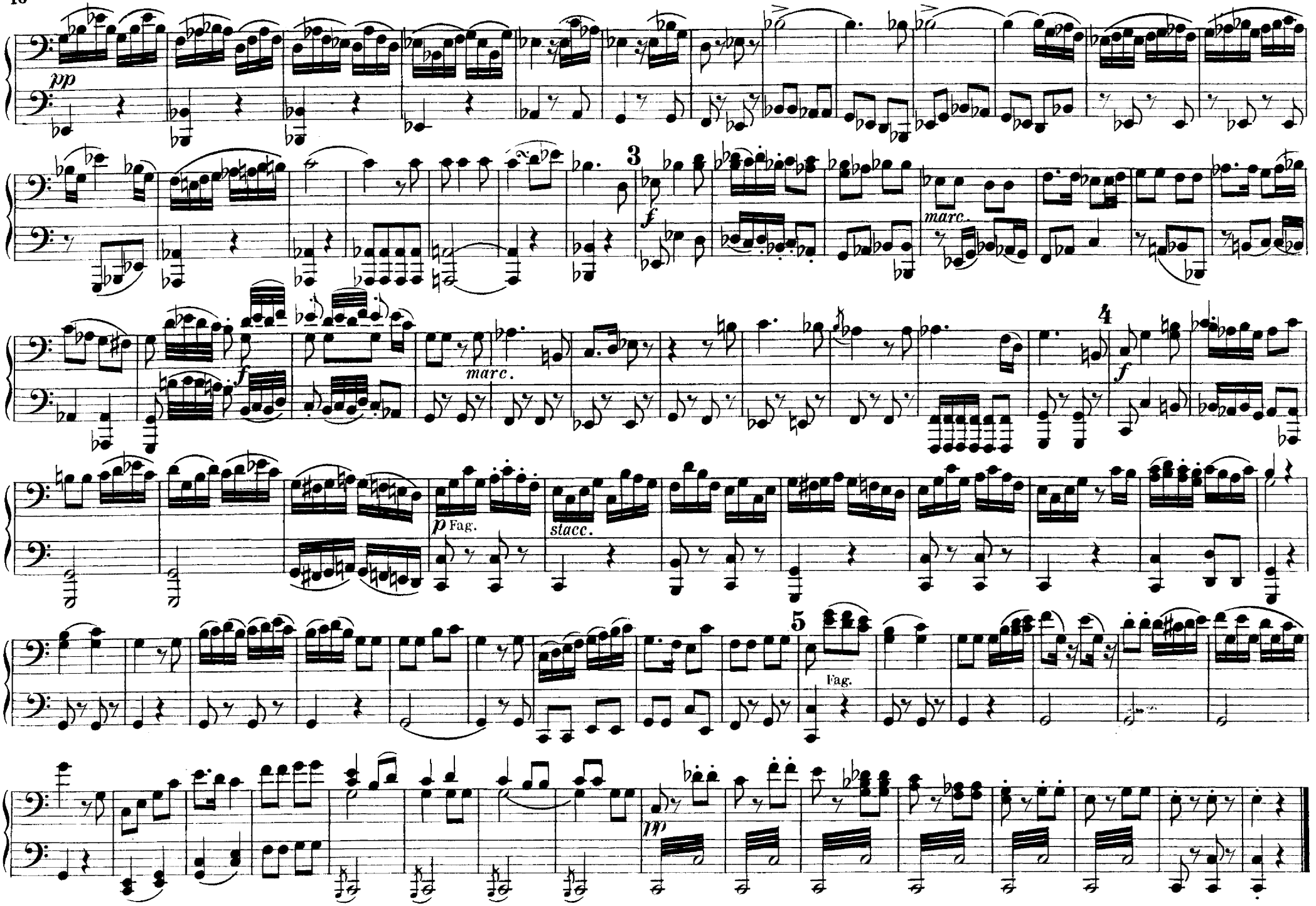
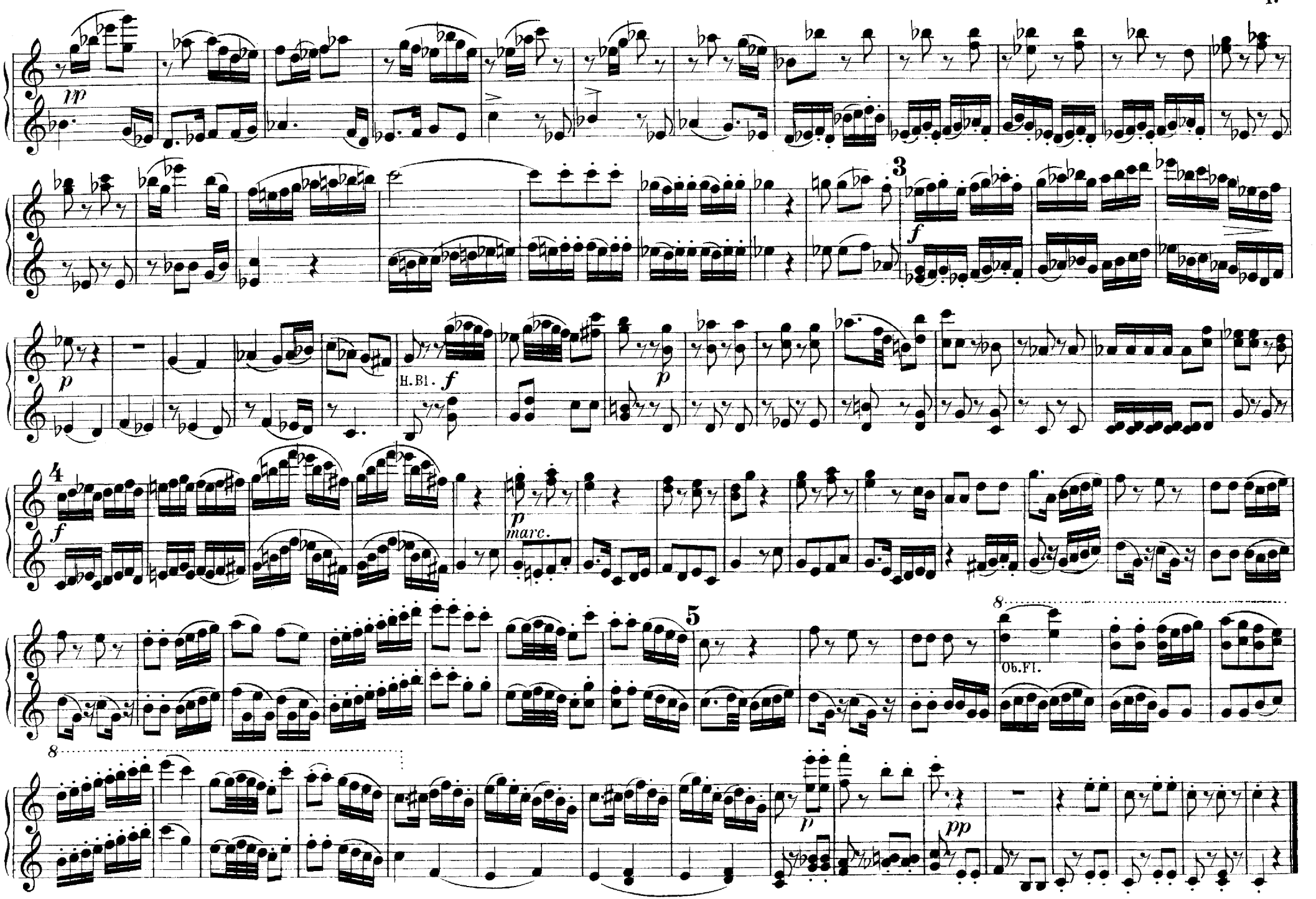
Allegretto.




pp
3
f
marc.
f
marc.
4
f
p Fag.
stacc.
5
Fag.
pp

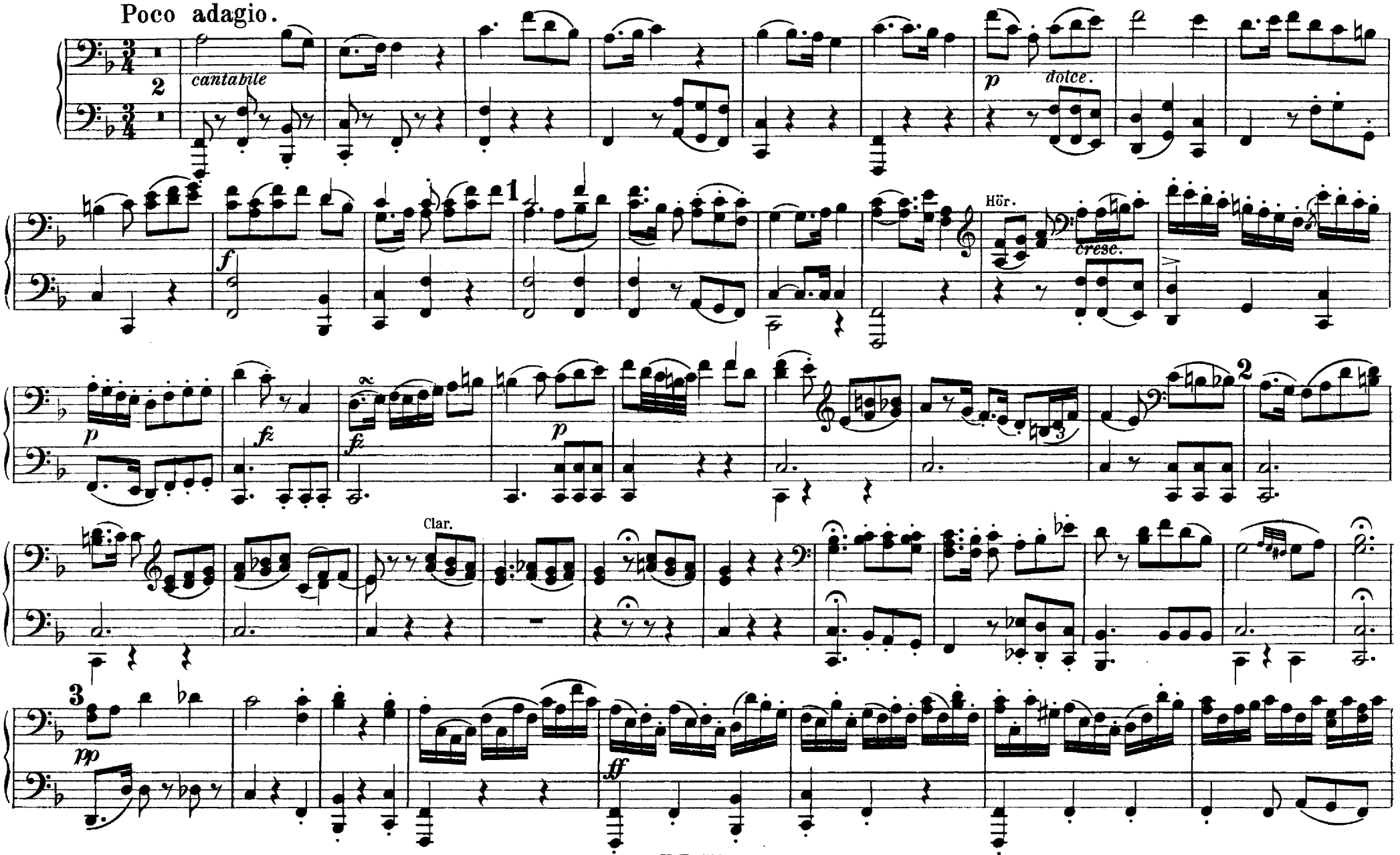

pp
3
f
p
H. Bl.
f
p
4
f
p
marc.
5
8
Ob. Fl.
8
p
pp

No 4. Chor mit Solo.

Bittgesang.

„Sei nun gnädig."

„Be now gracious."

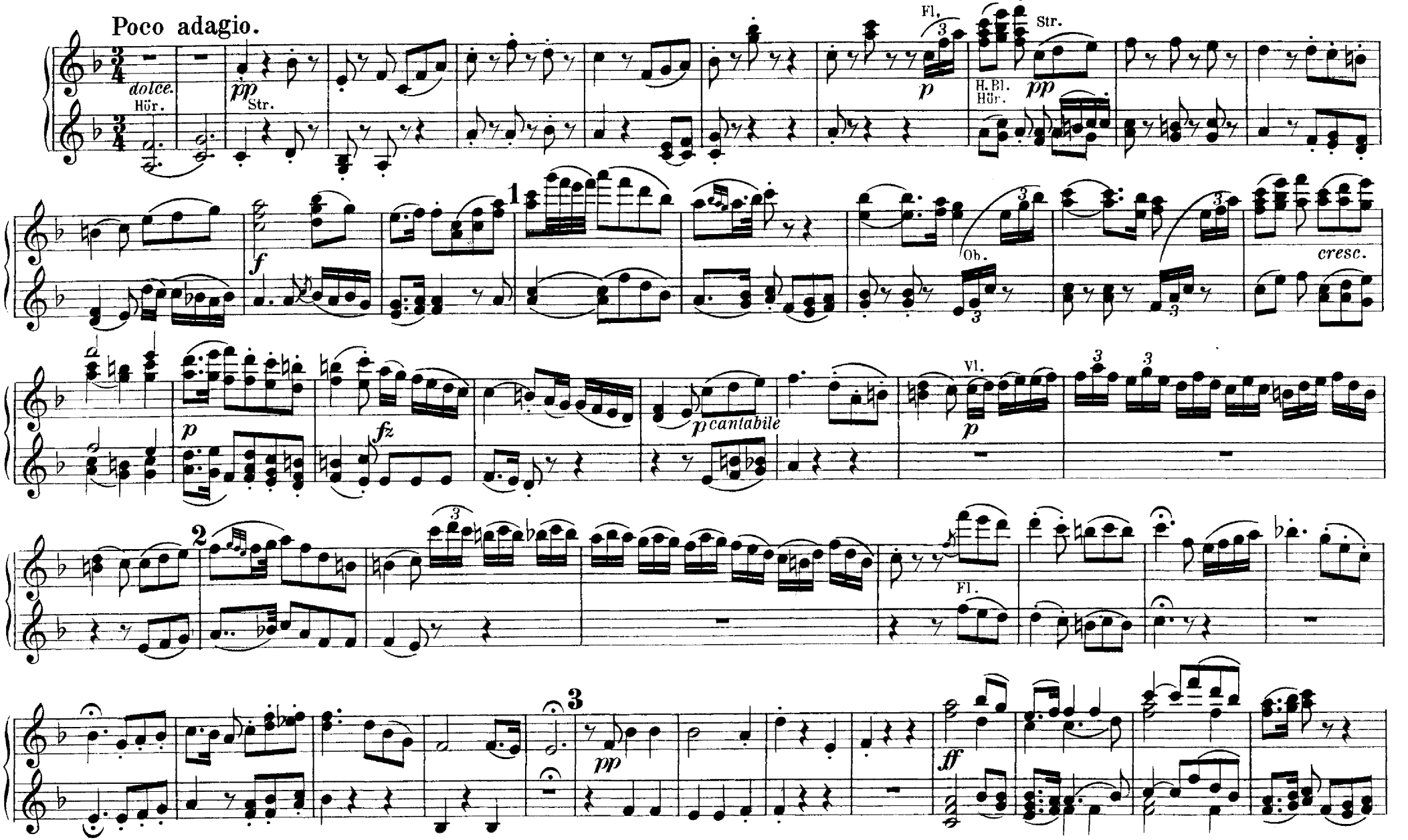


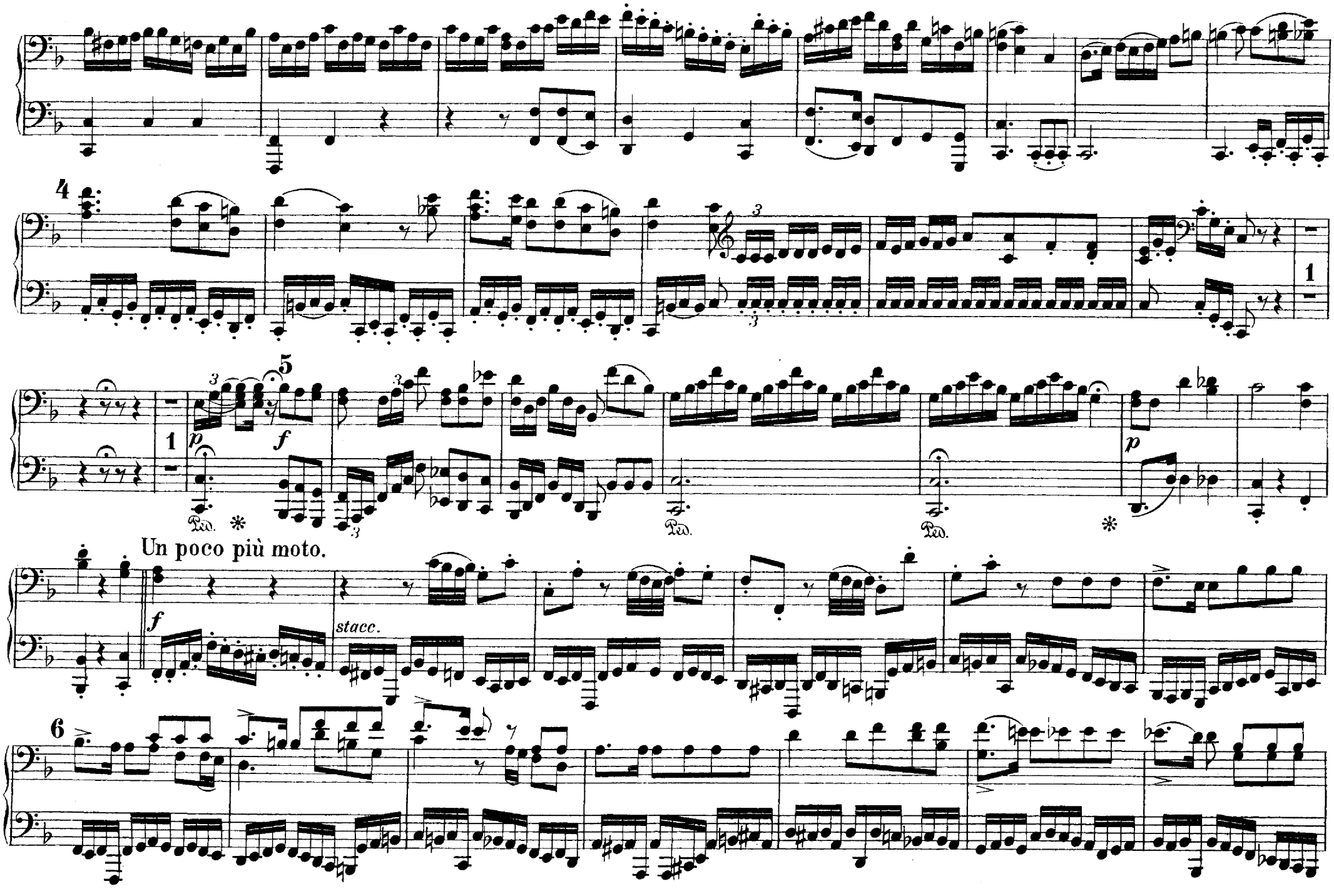
No 4. Chor mit Solo.

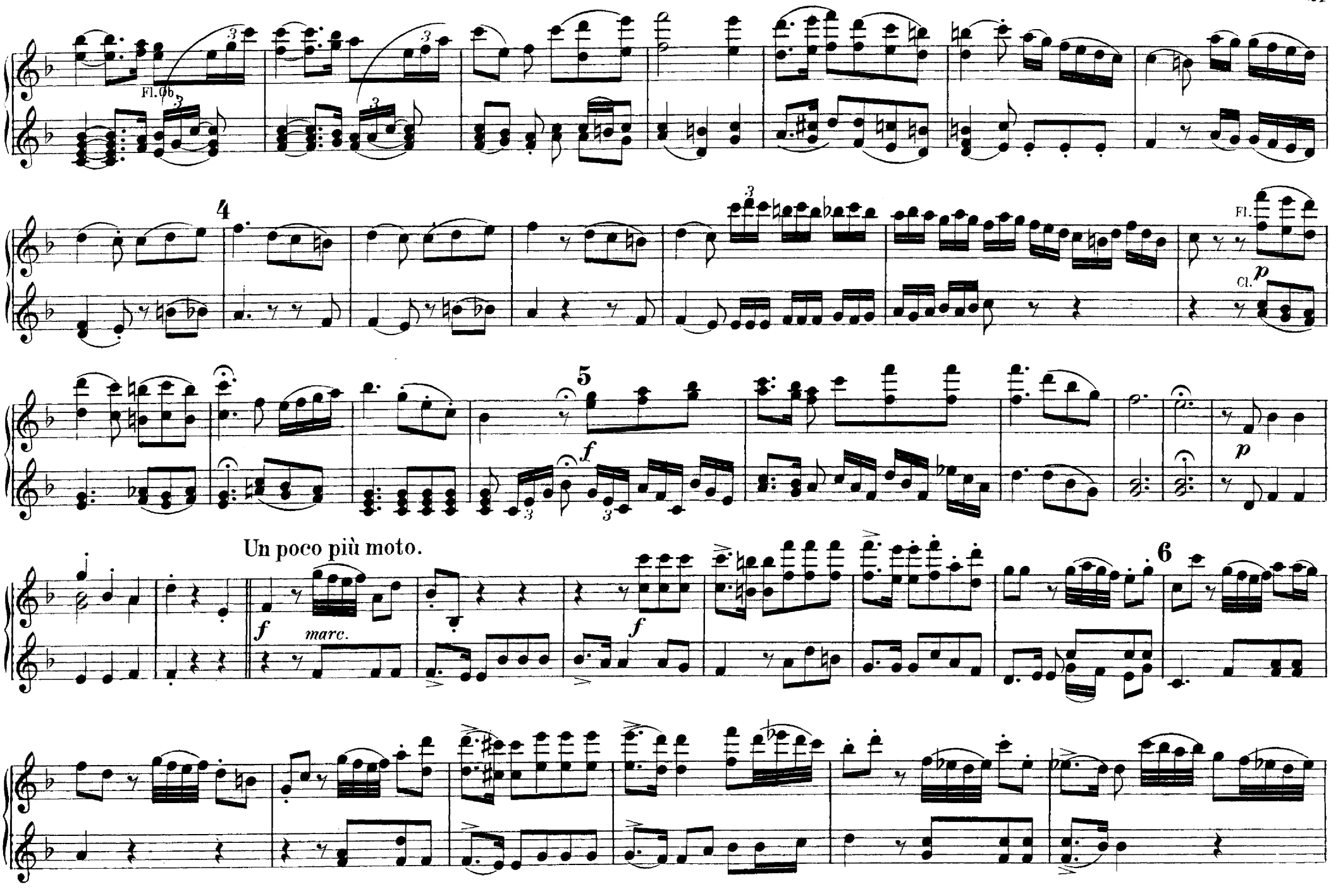
Bittgesang.

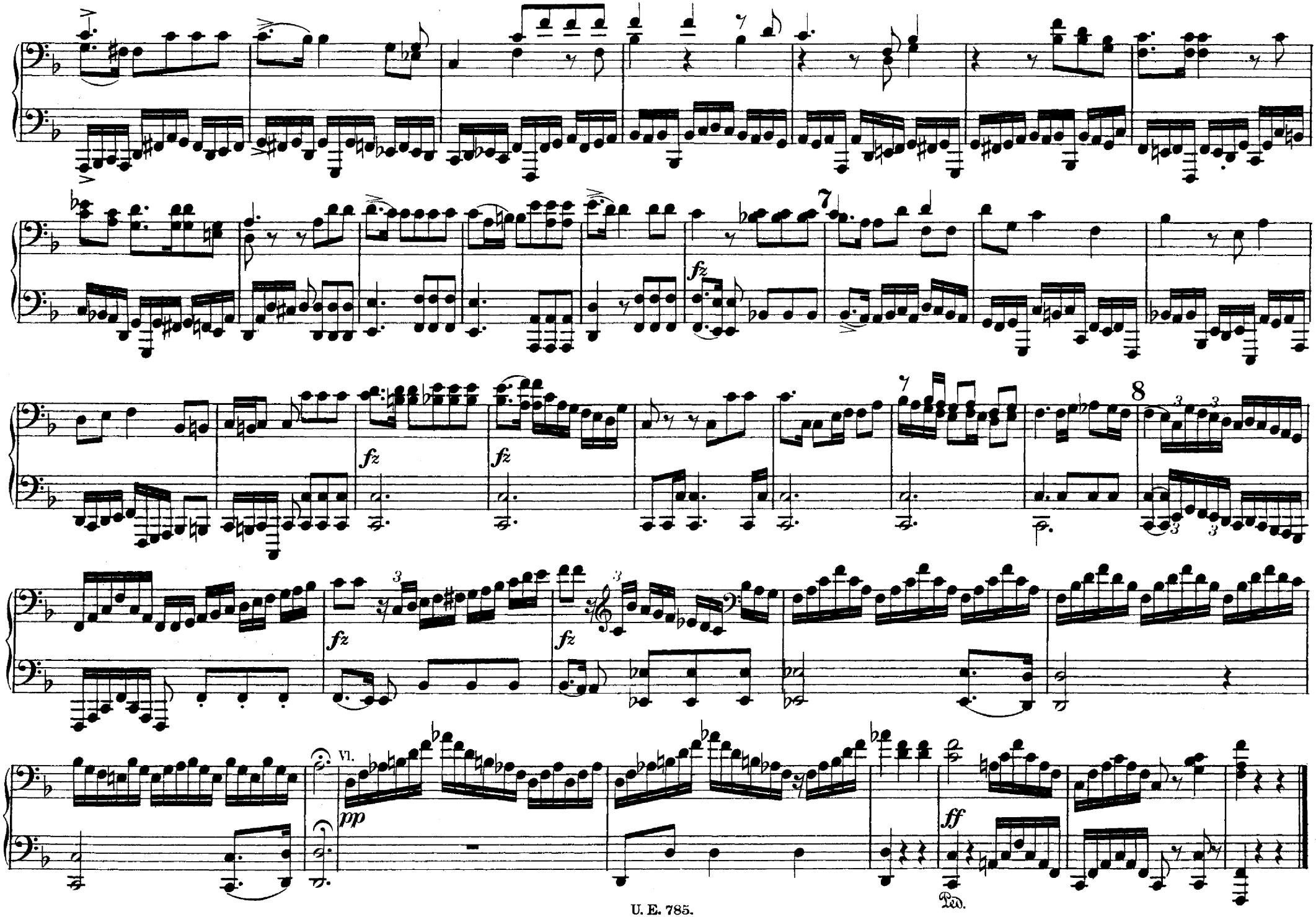
„Sei nun gnädig."

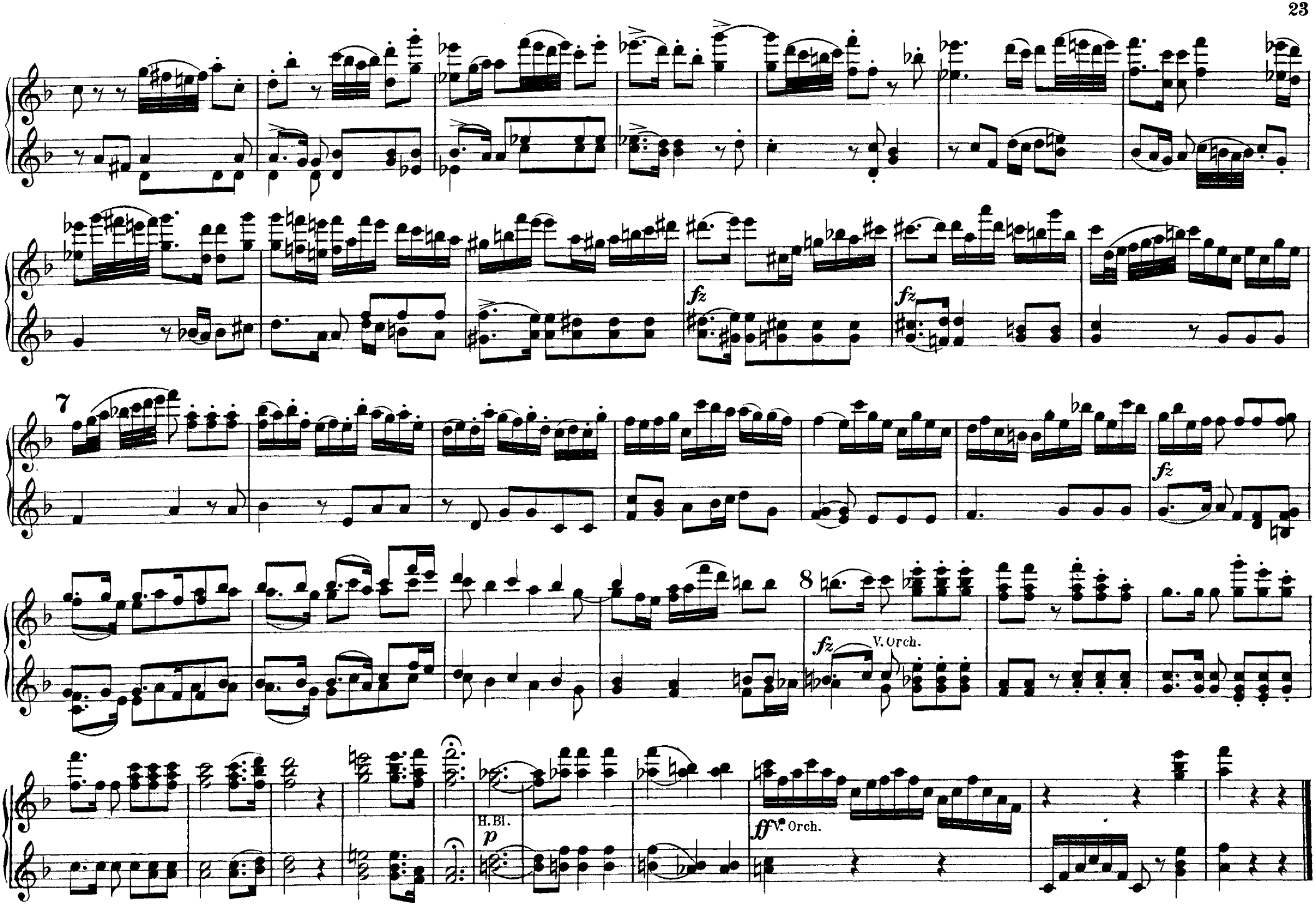
„Be now gracious."




4
5
1
p
f
Ped.
Un poco più moto.
stacc.
6


Fl. Ob.
4
Fl.
Cl.
p
5
f
p
Un poco più moto.
6
f
marc.
f

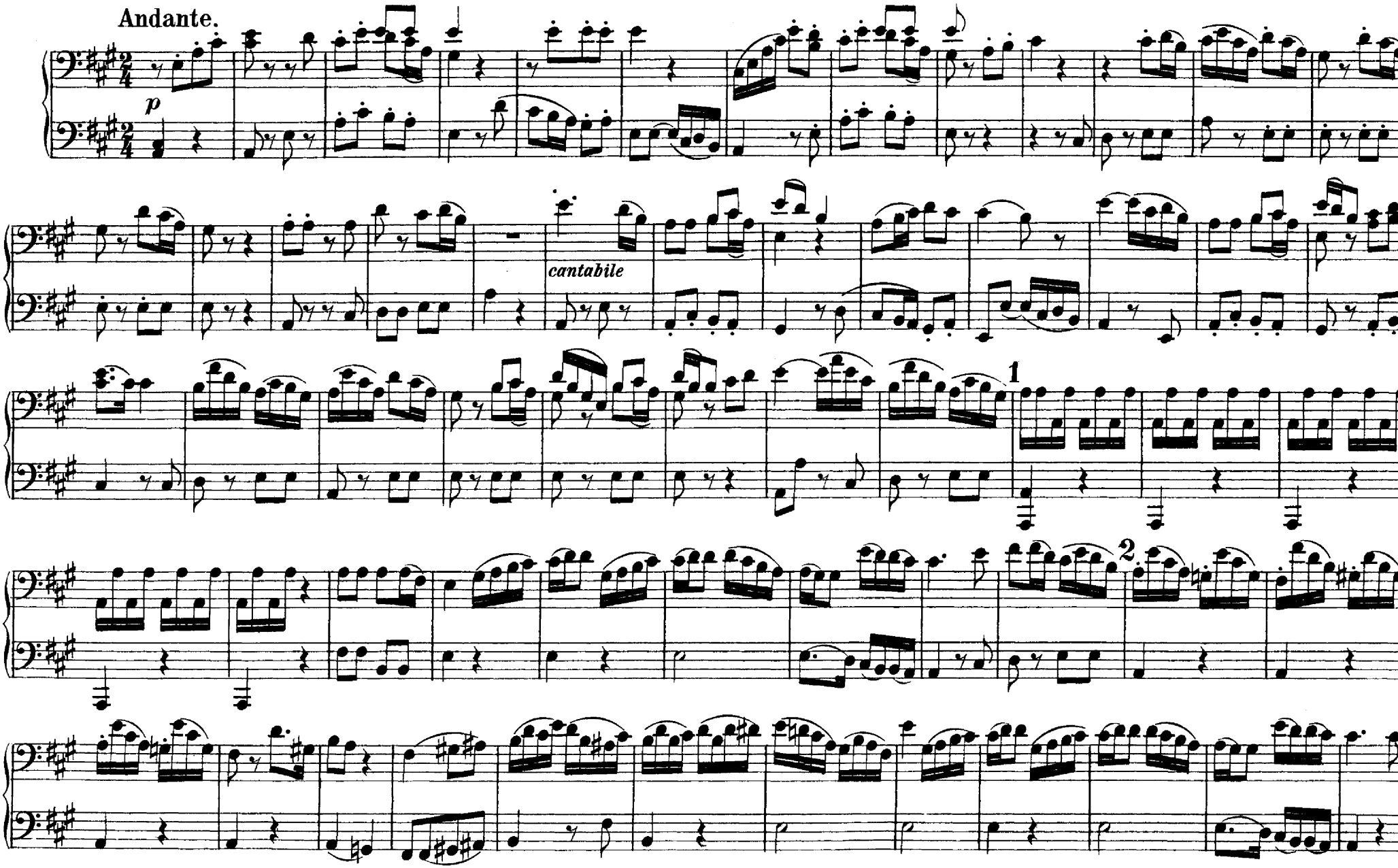

7
8
fz
fz
fz
fz
VI.
pp
ff
Ped.


fz
fz
7
fz
8
fz
V. Orch.
H.Bl.
p
ff
V. Orch.

No 5. Chor mit Solostimmen.

„O wie lieblich ist der Anblick."

„O what num'rous charms unfolding."



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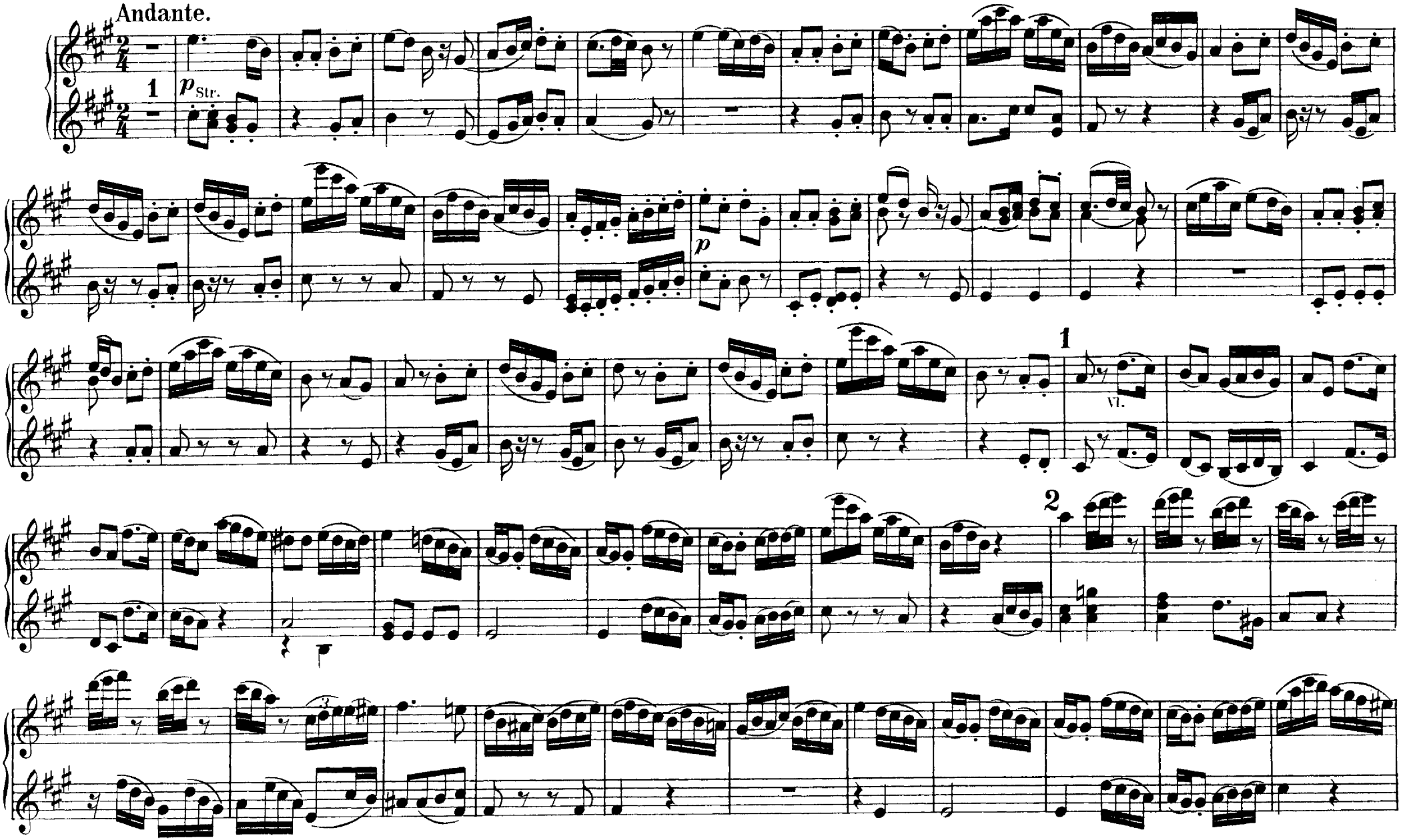
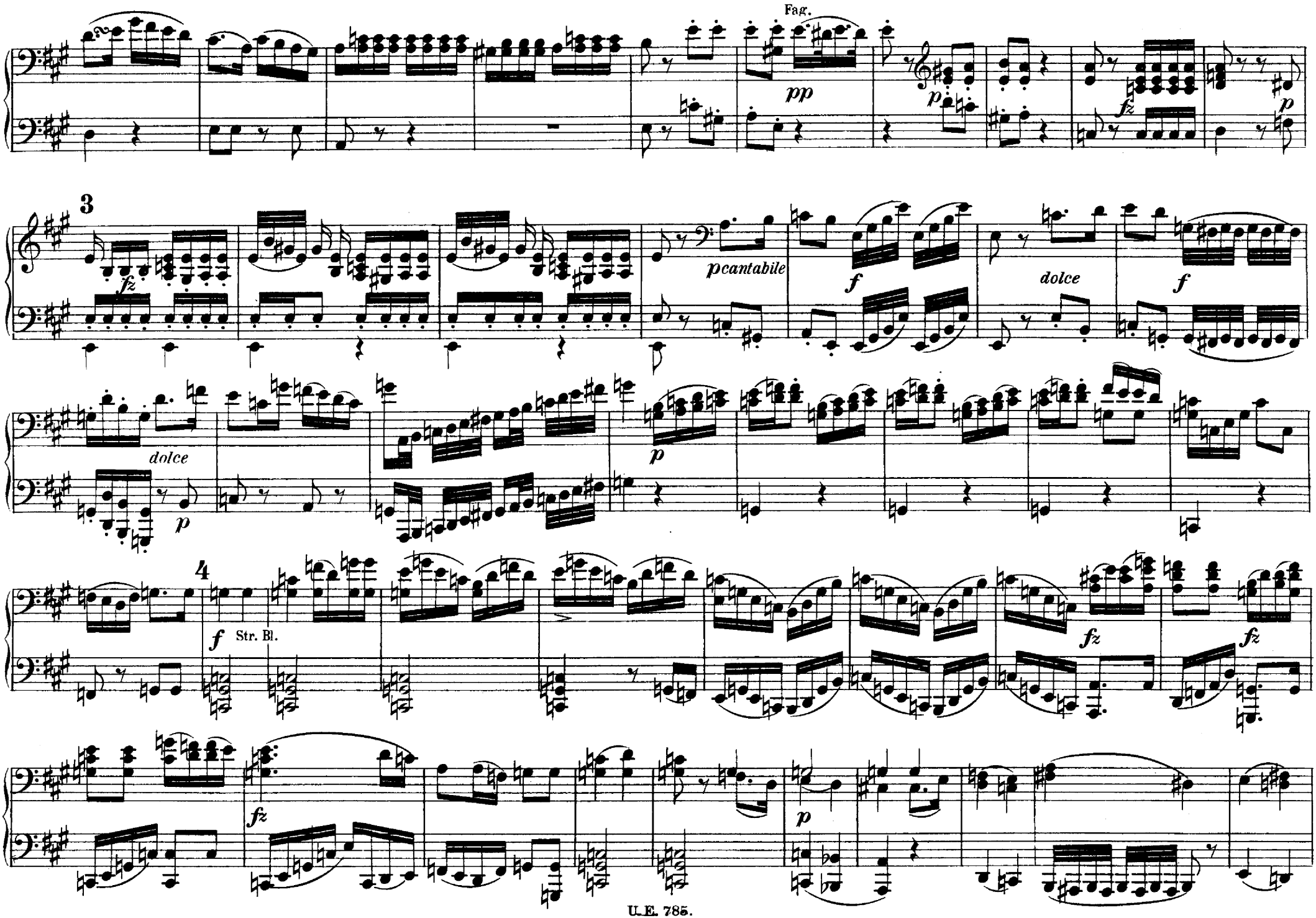
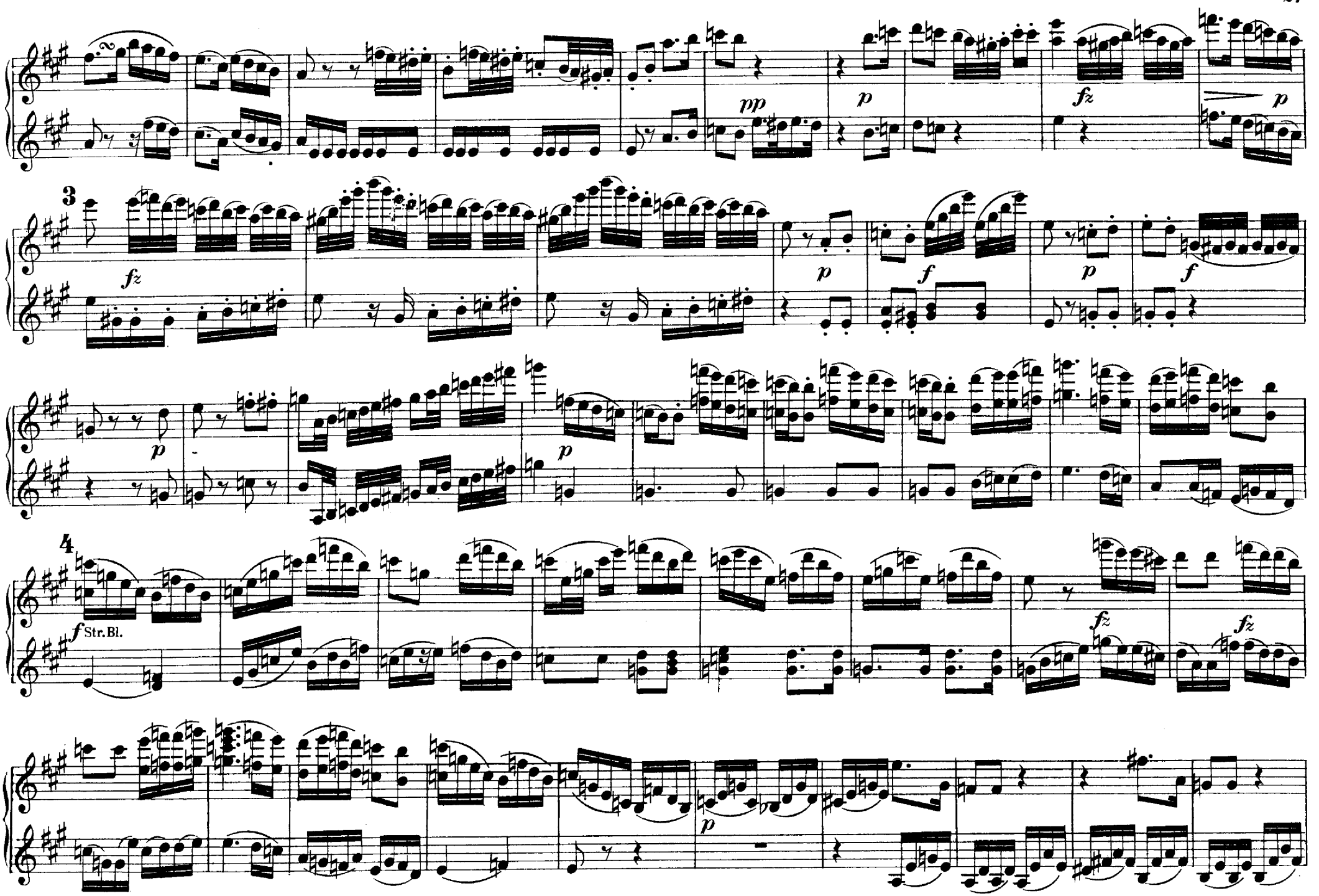
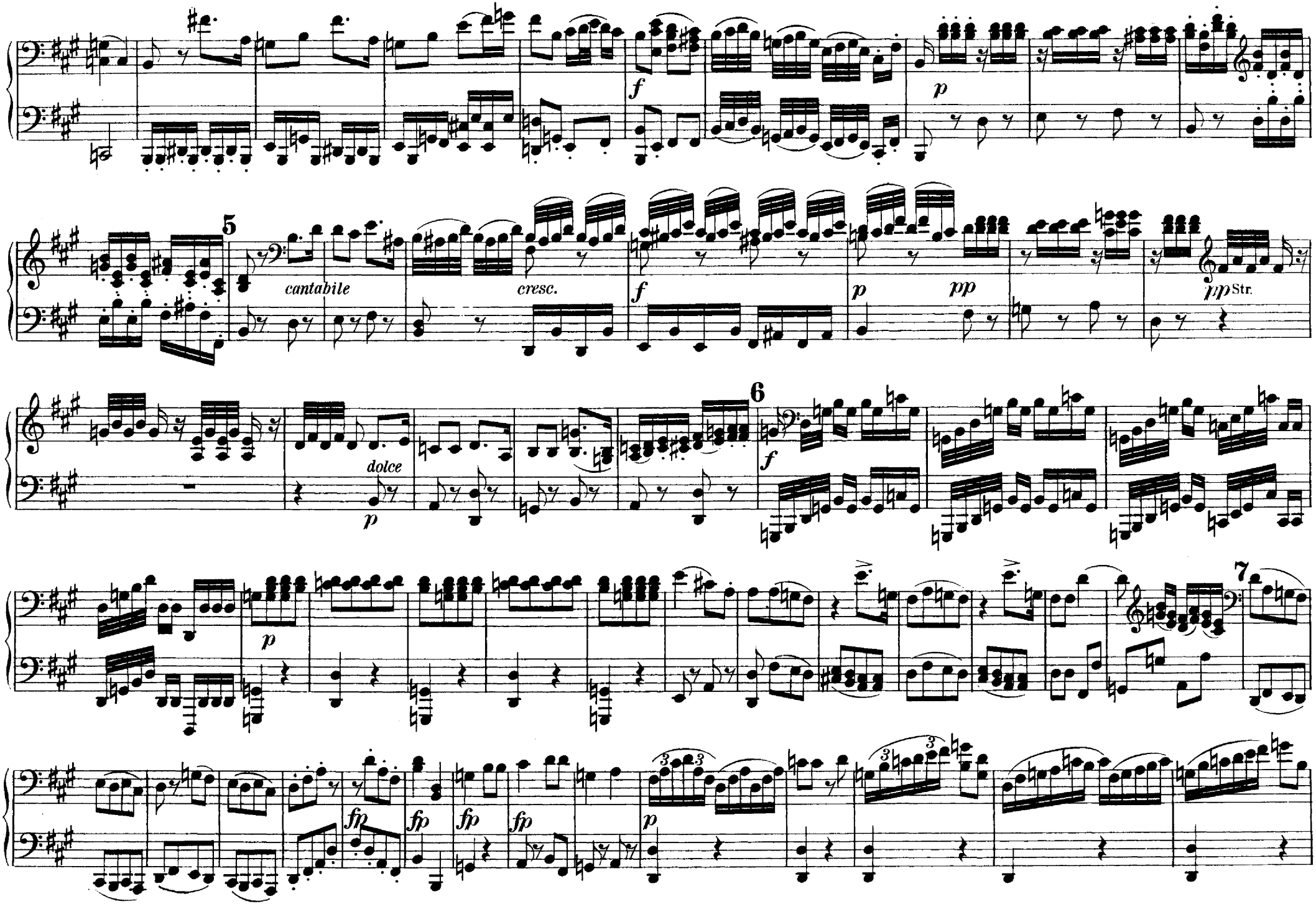
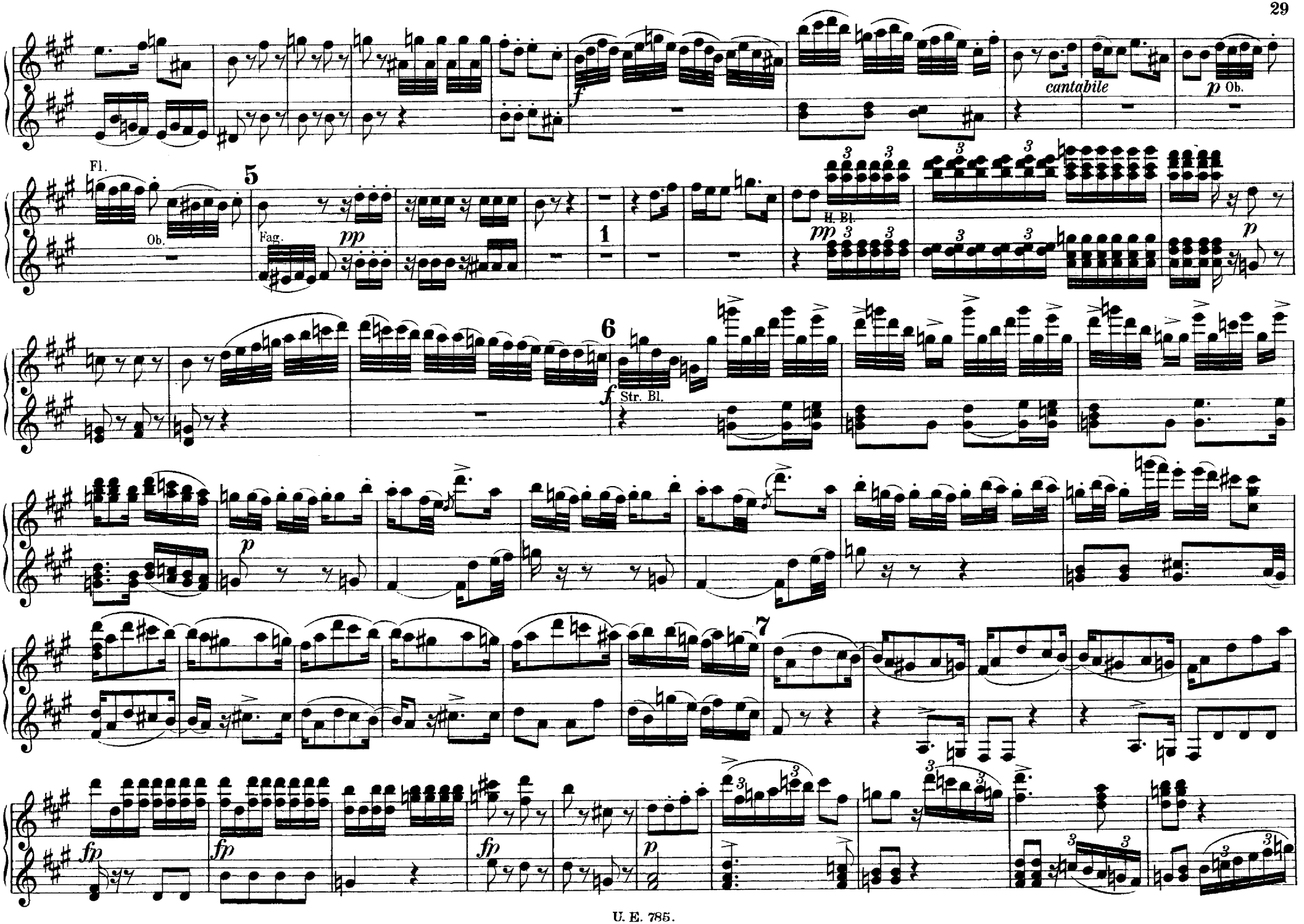
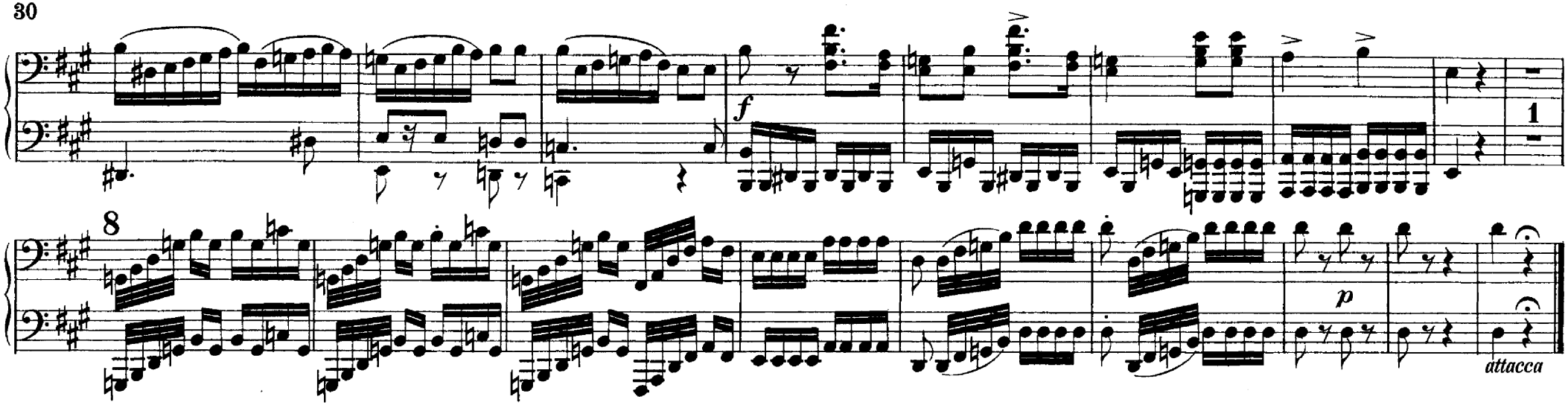



Fag.
pp
p
fz
p
3
fz
pcantabile
f
dolce
f
dolce
p
p
4
f
Str. Bl.
fz
fz
fz
p


3
4
Str. Bl.


f
p
5
cantabile
cresc.
f
p
pp
pp Str.
dolce
p
6
f
p
7
fp
fp
fp
fp
p

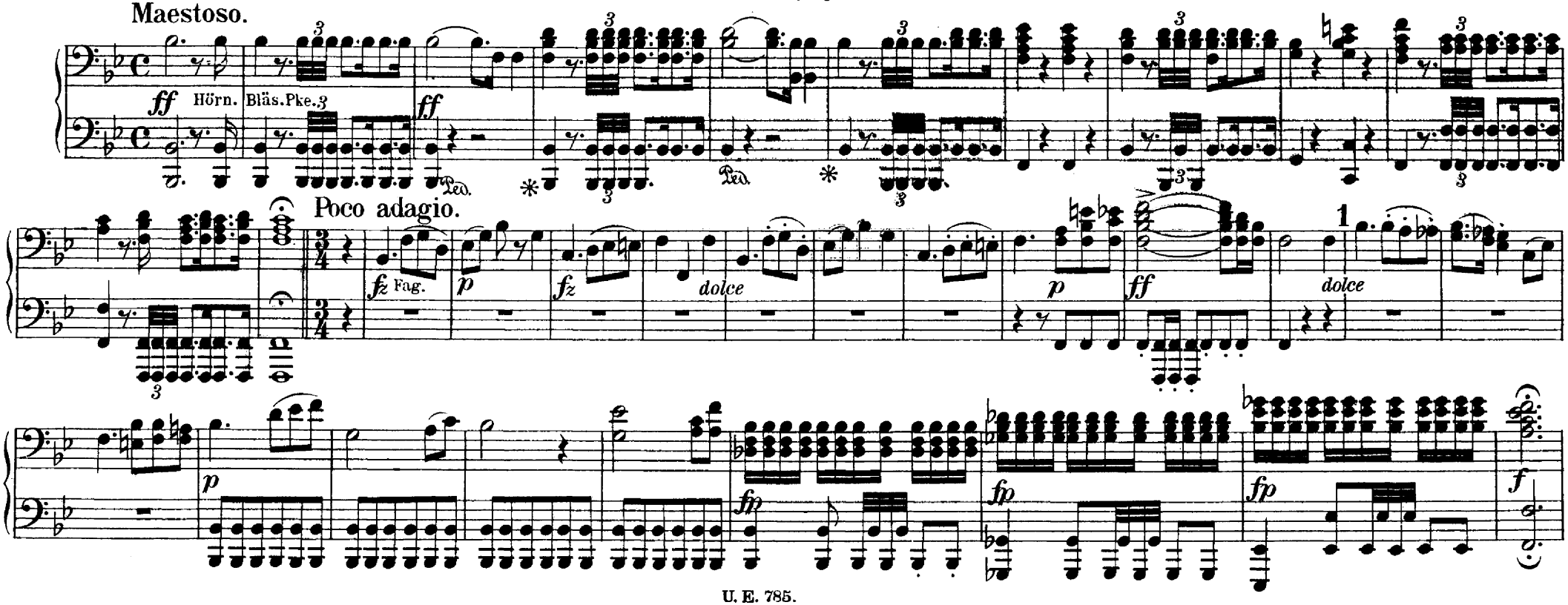

cantabile
p Ob.
Fl.
Ob.
5
Fag.
pp
1
H. Bl.
pp
p
6
f
Str. Bl.
p
7
fp
fp
fp
p

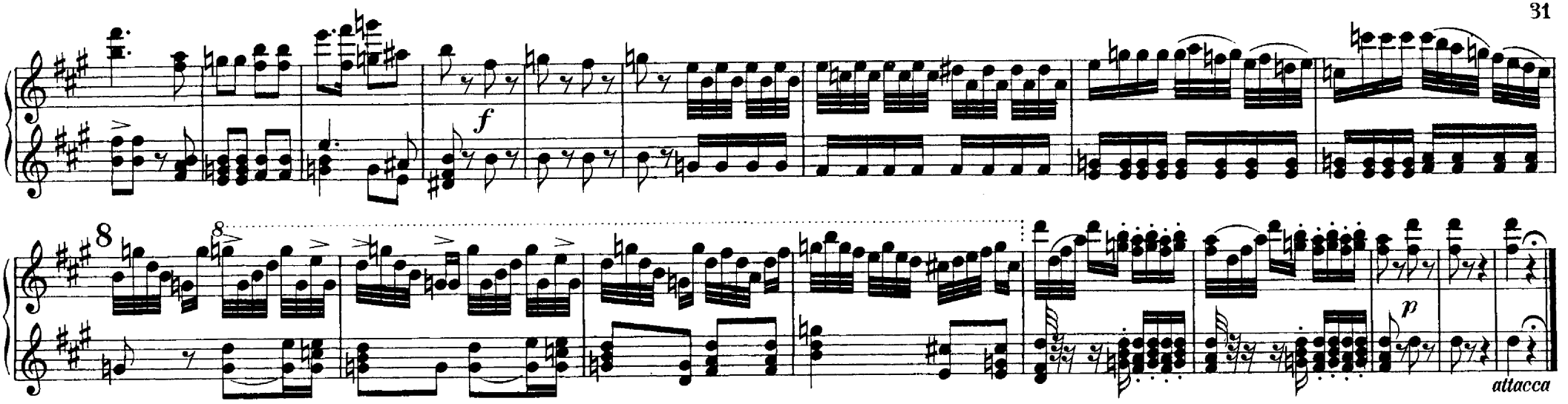


Nº 6. Chor mit Solostimmen.

„Ewiger, mächtiger."

„Endless God, migthy God!"





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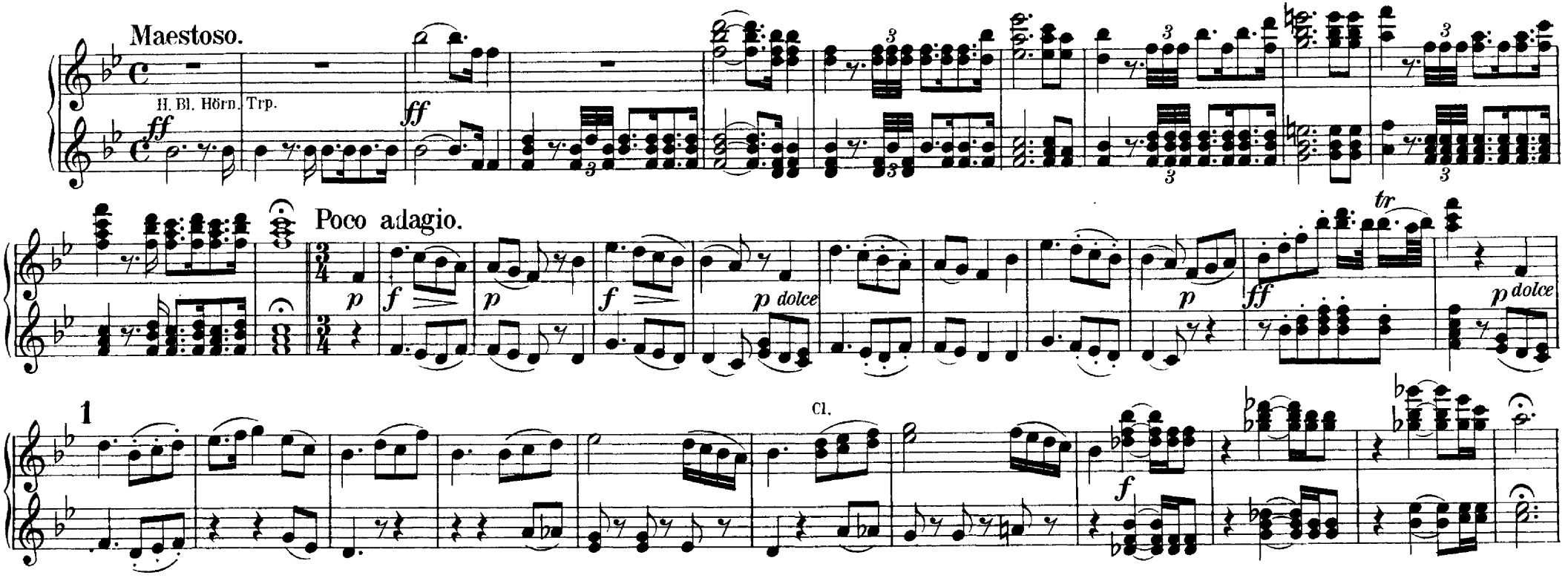
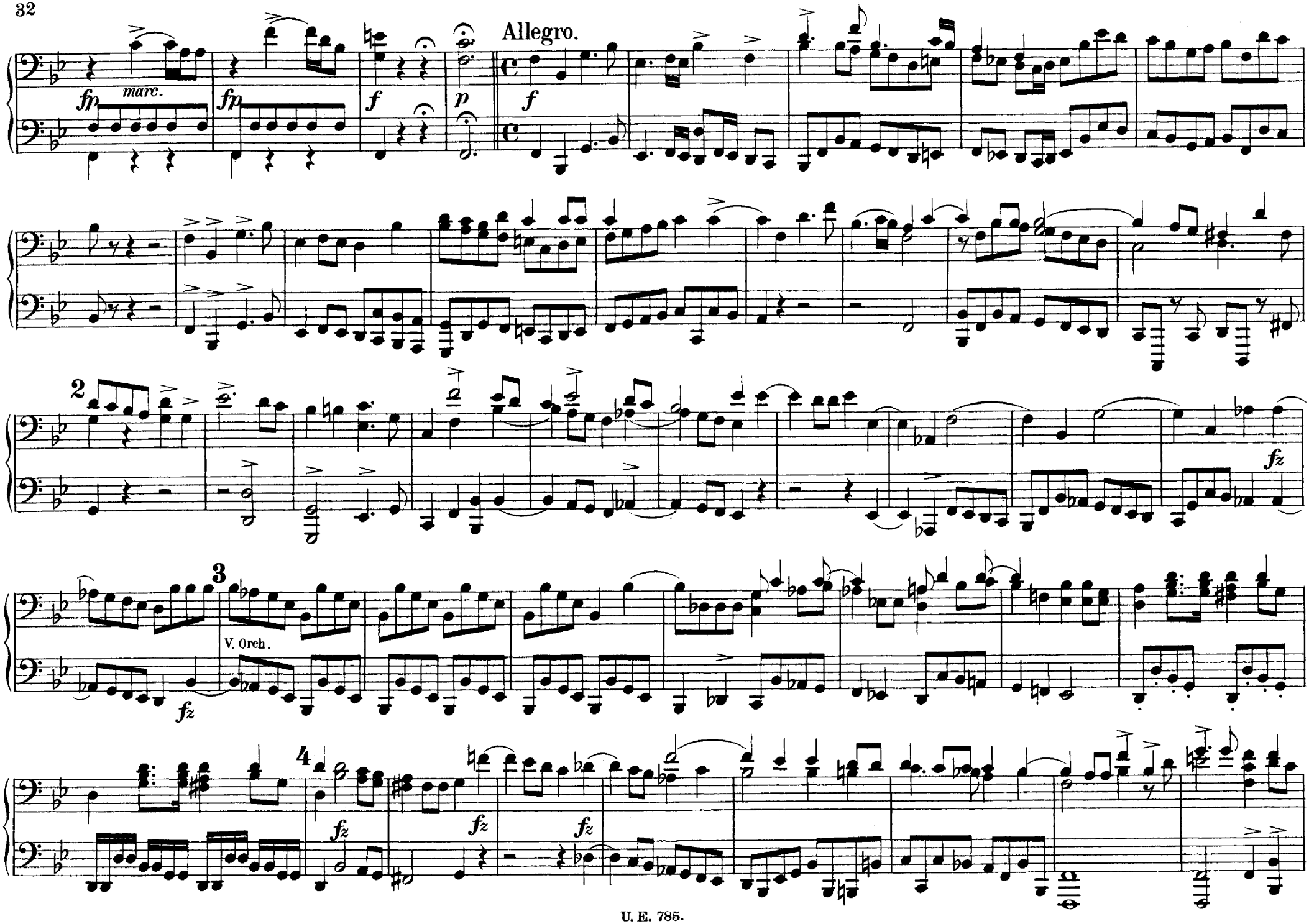
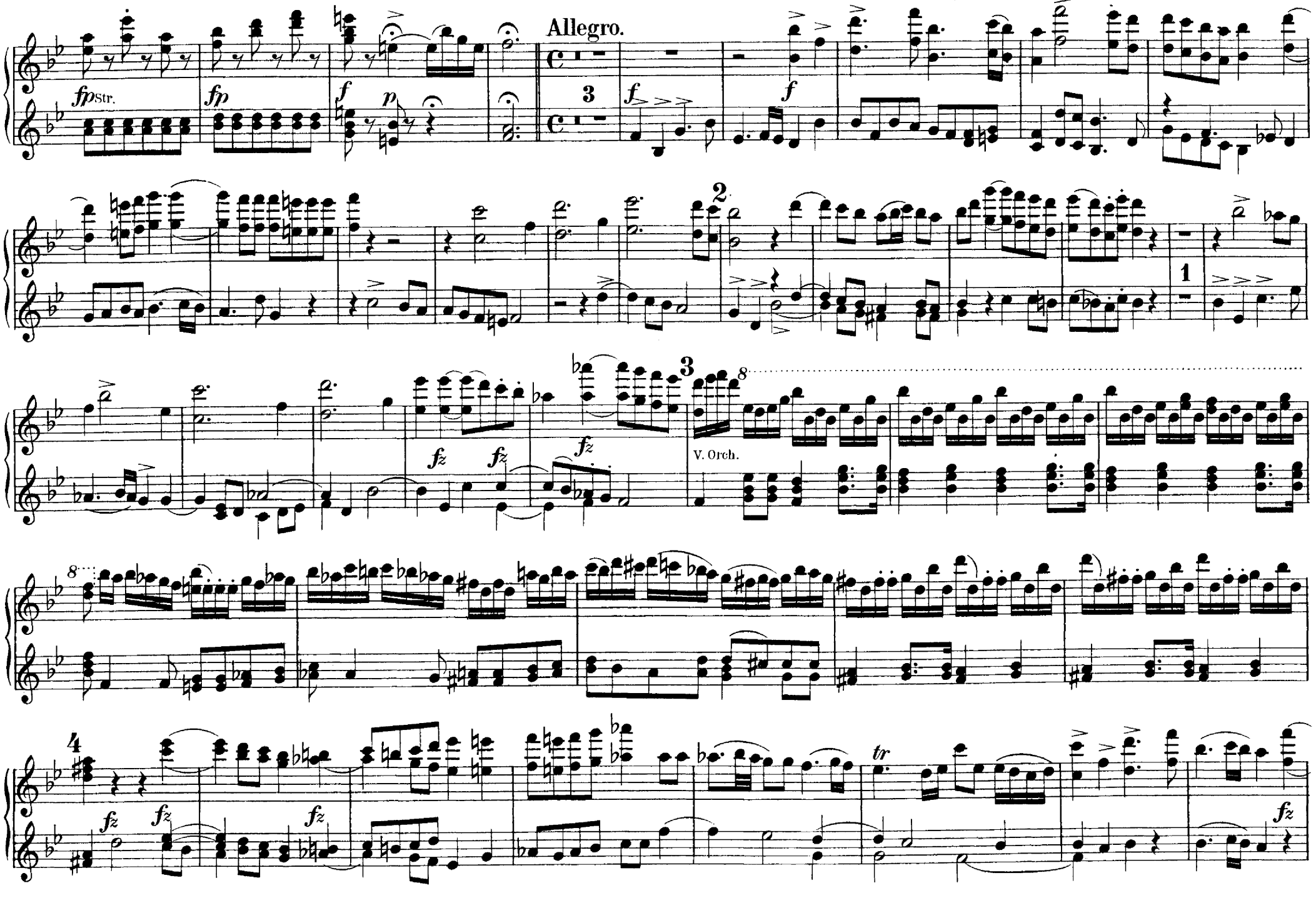



Allegro.
fp
marc.
fp
f
p
f
2
fz
3
V. Orch.
fz
4
fz
fz
fz


Allegro.
fp Str.
fp
f
p
3
f
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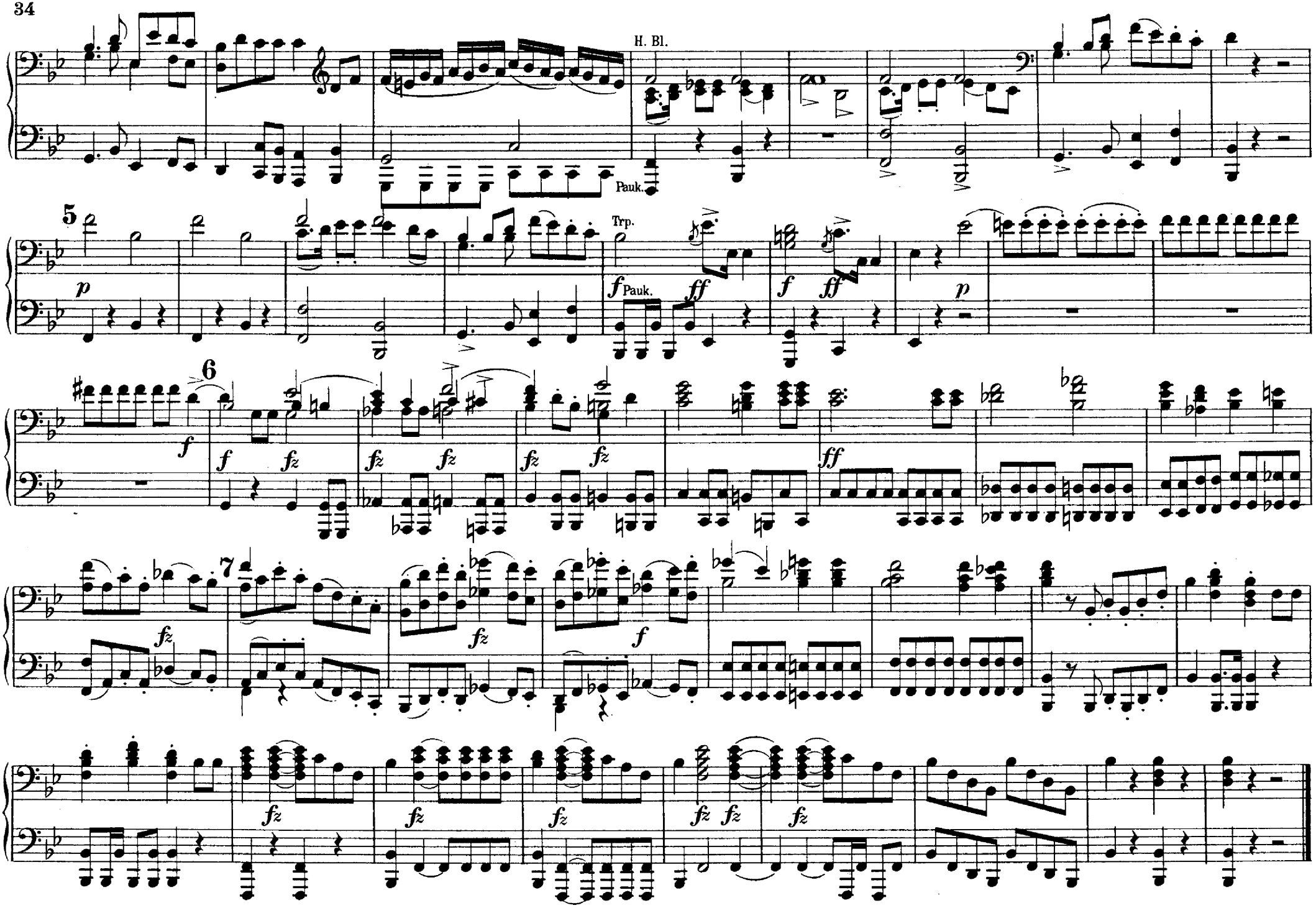
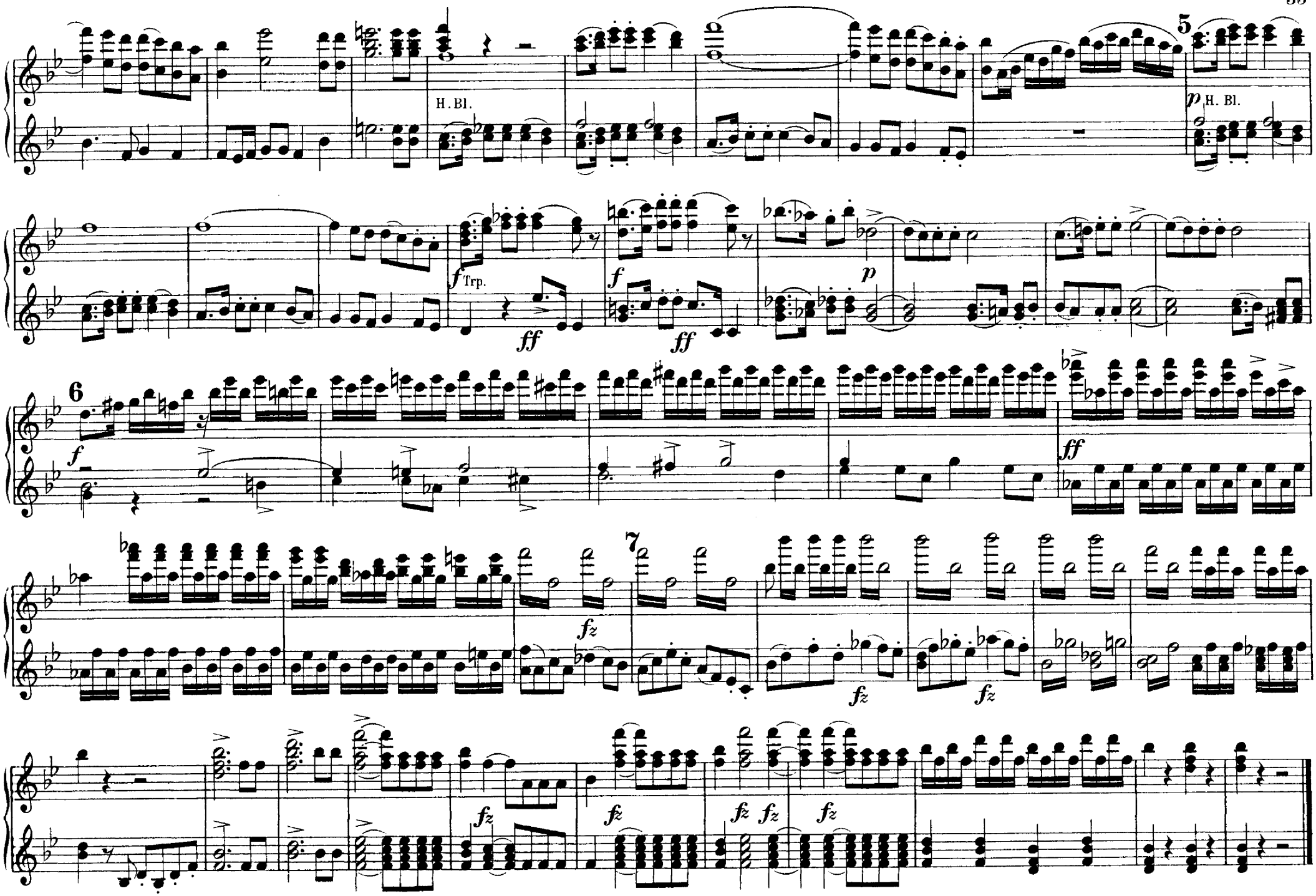
1
3
fz
fz
fz
V. Orch.
8
8
4
fz
fz
fz
tr
fz


H. Bl.
Pauk.
5
Trp.
Pauk.
6
7


H. Bl.
5
p H. Bl.
f Trp.
ff
f
ff
p
6
f
ff
7
fz
fz
fz
fz
fz
fz
fz
fz

Zweiter Theil.

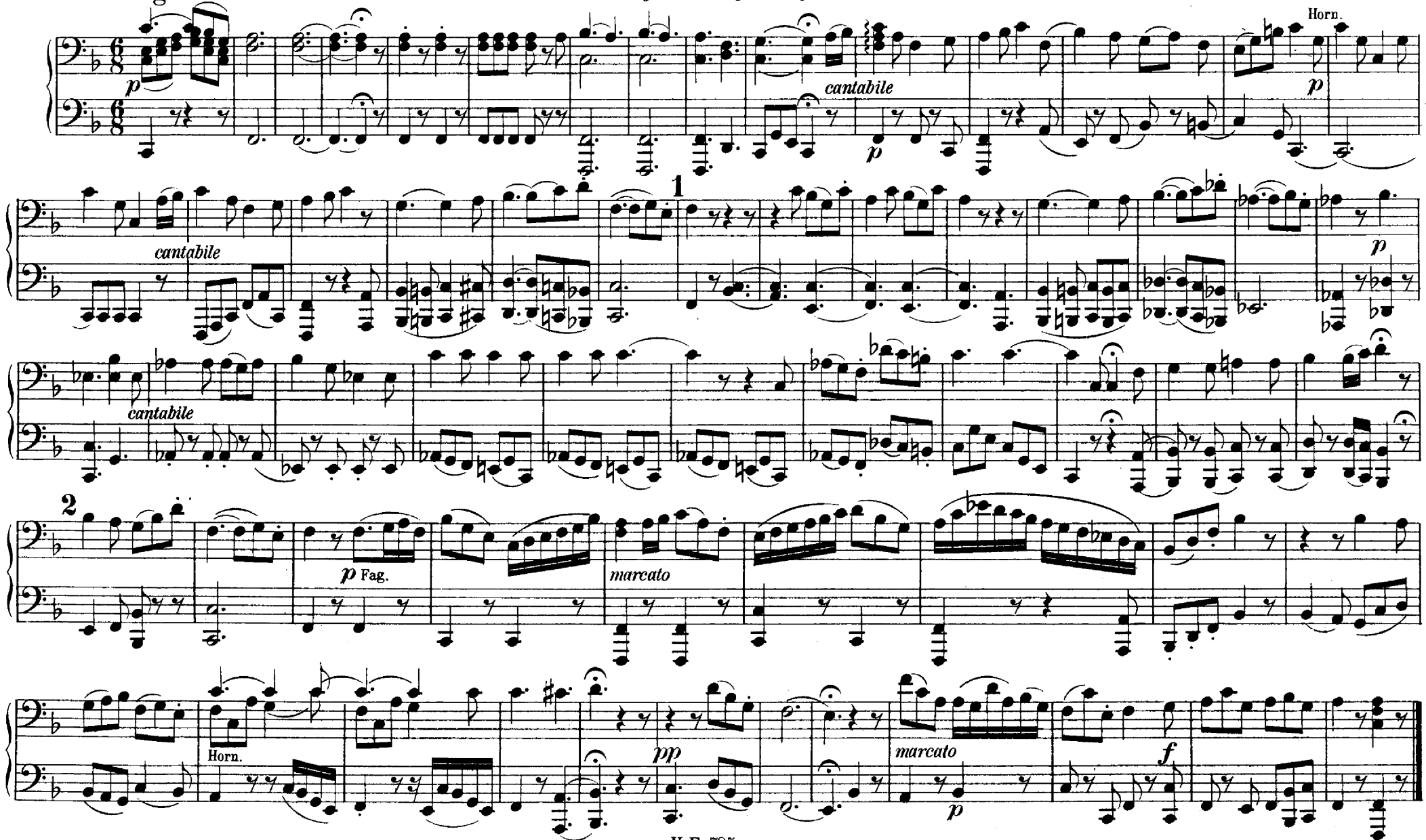
Der Sommer. - Summer.

No 7. Arie.

„Der munt're Hirt versammelt nun."

„The ready swain is gath'ring now."

Allegretto.



Zweiter Theil.

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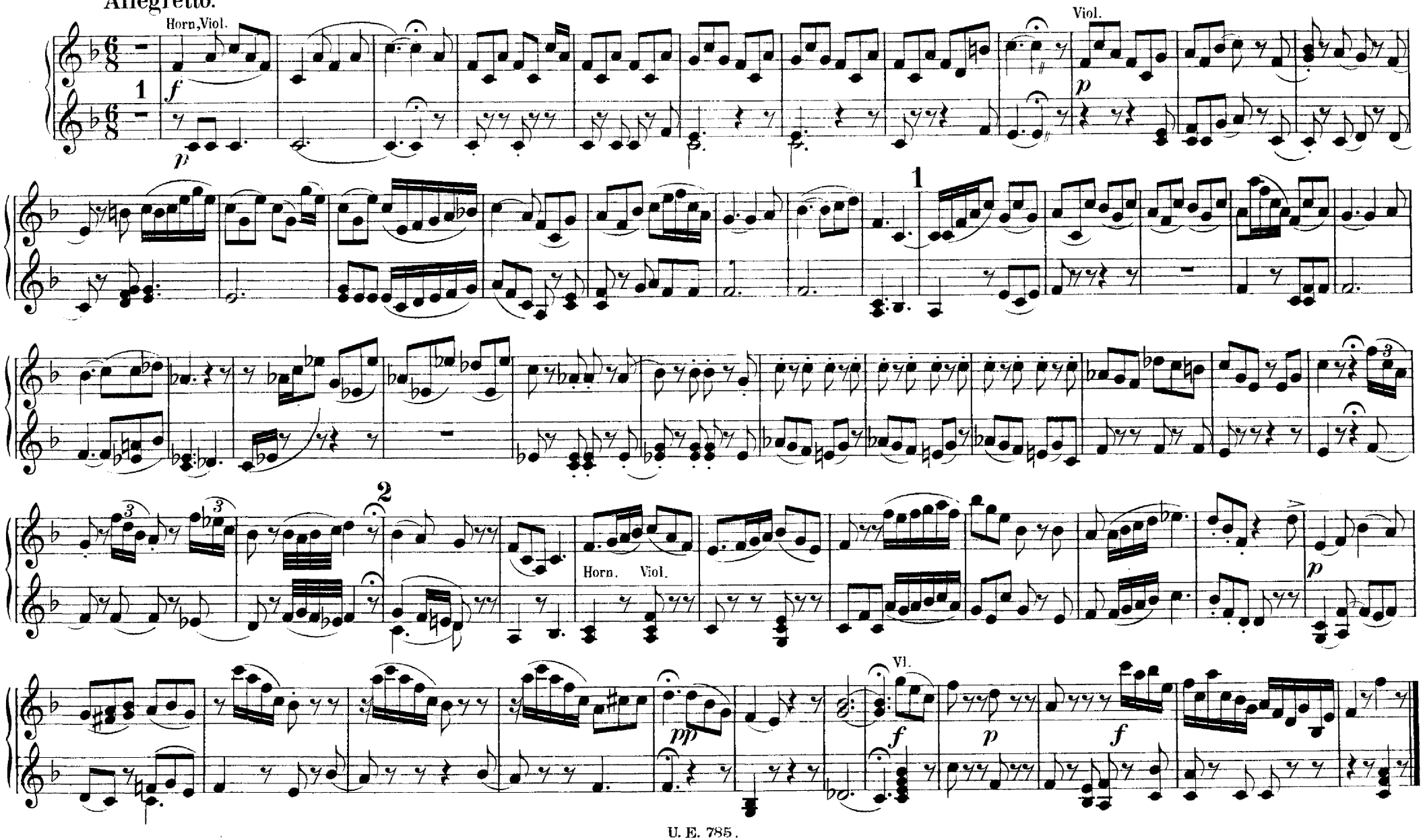
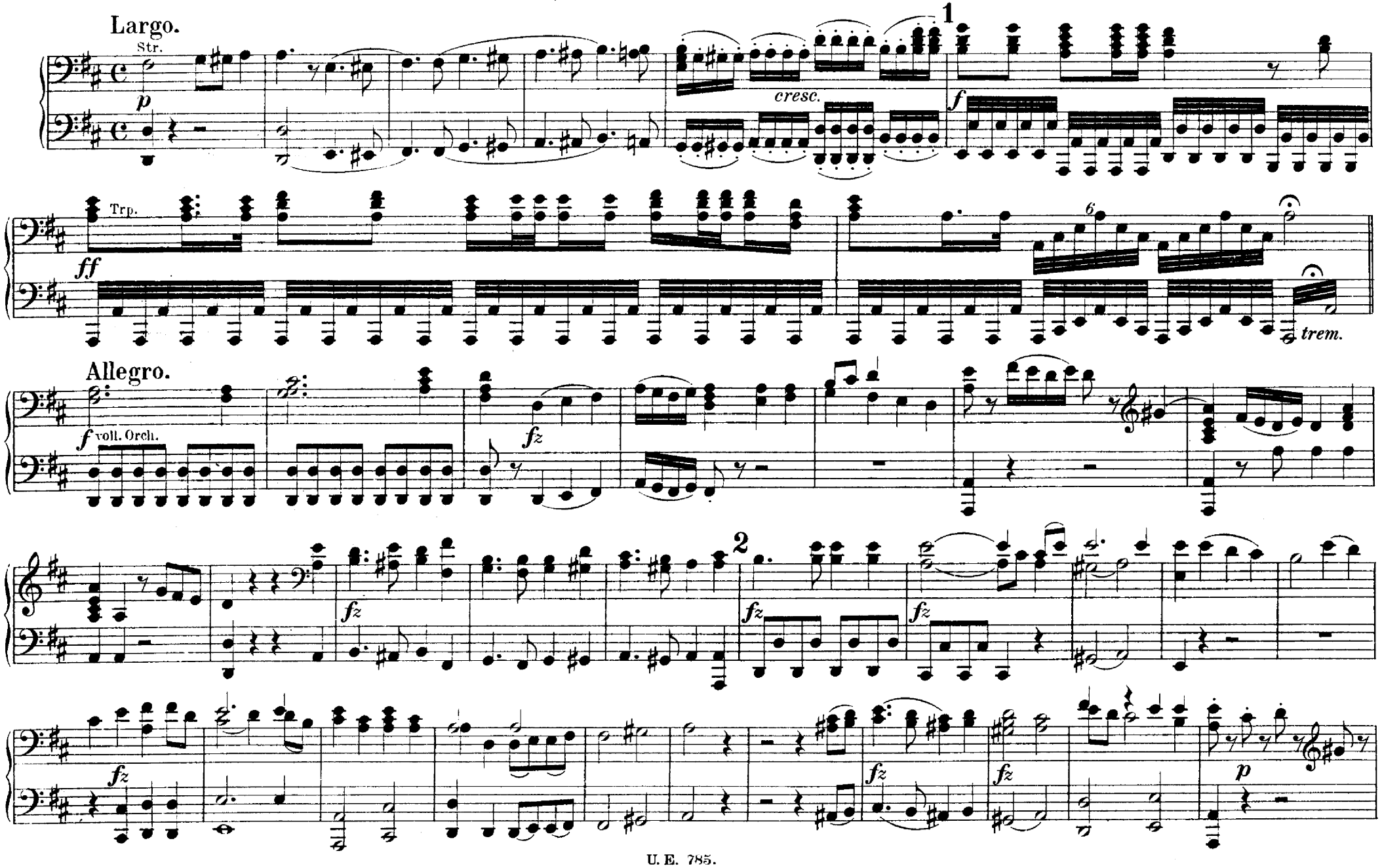


No 8. Chor mit Solostimmen.

„Sie steigt herauf, die Sonne."

„The sun ascends, he mounts."



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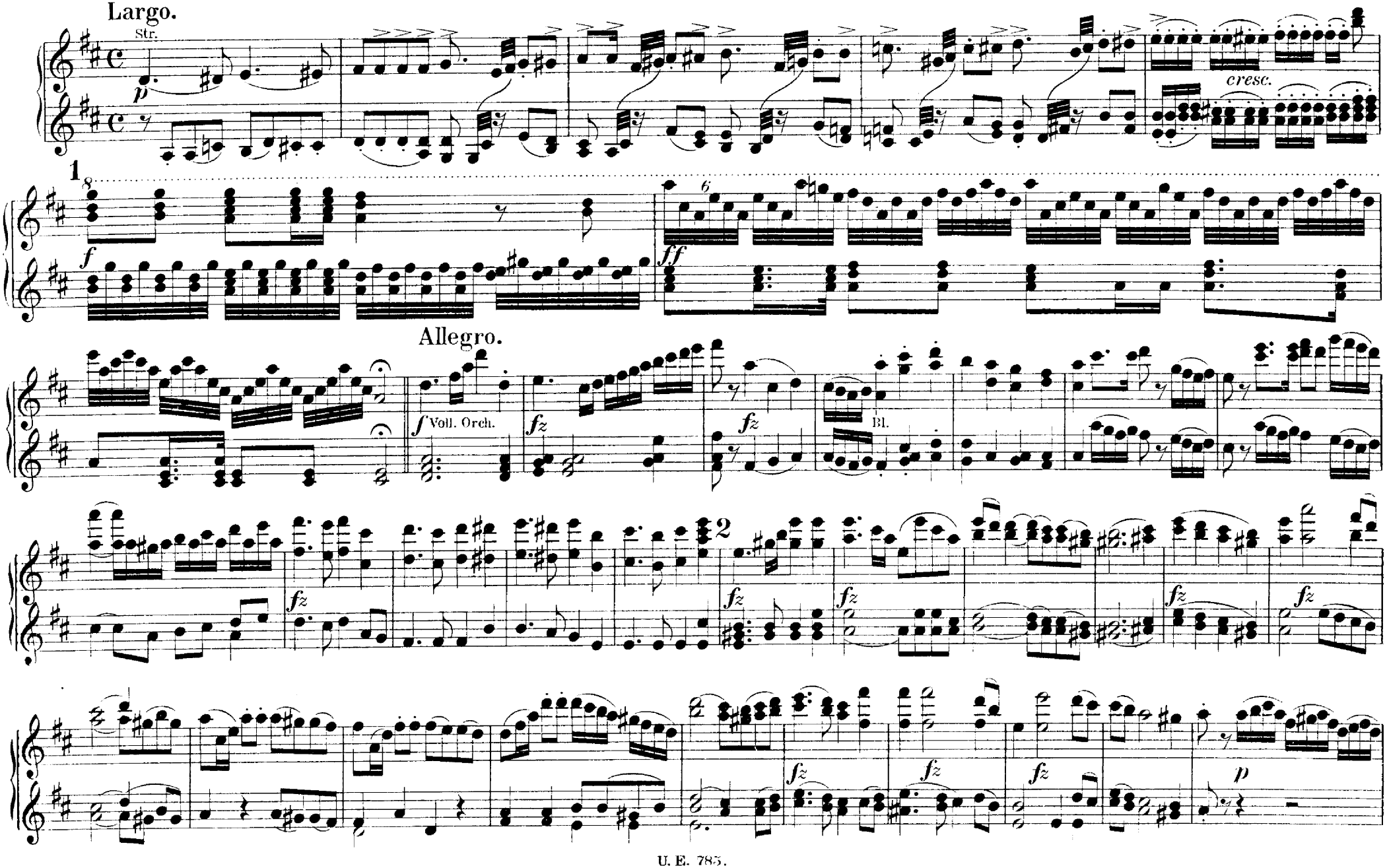
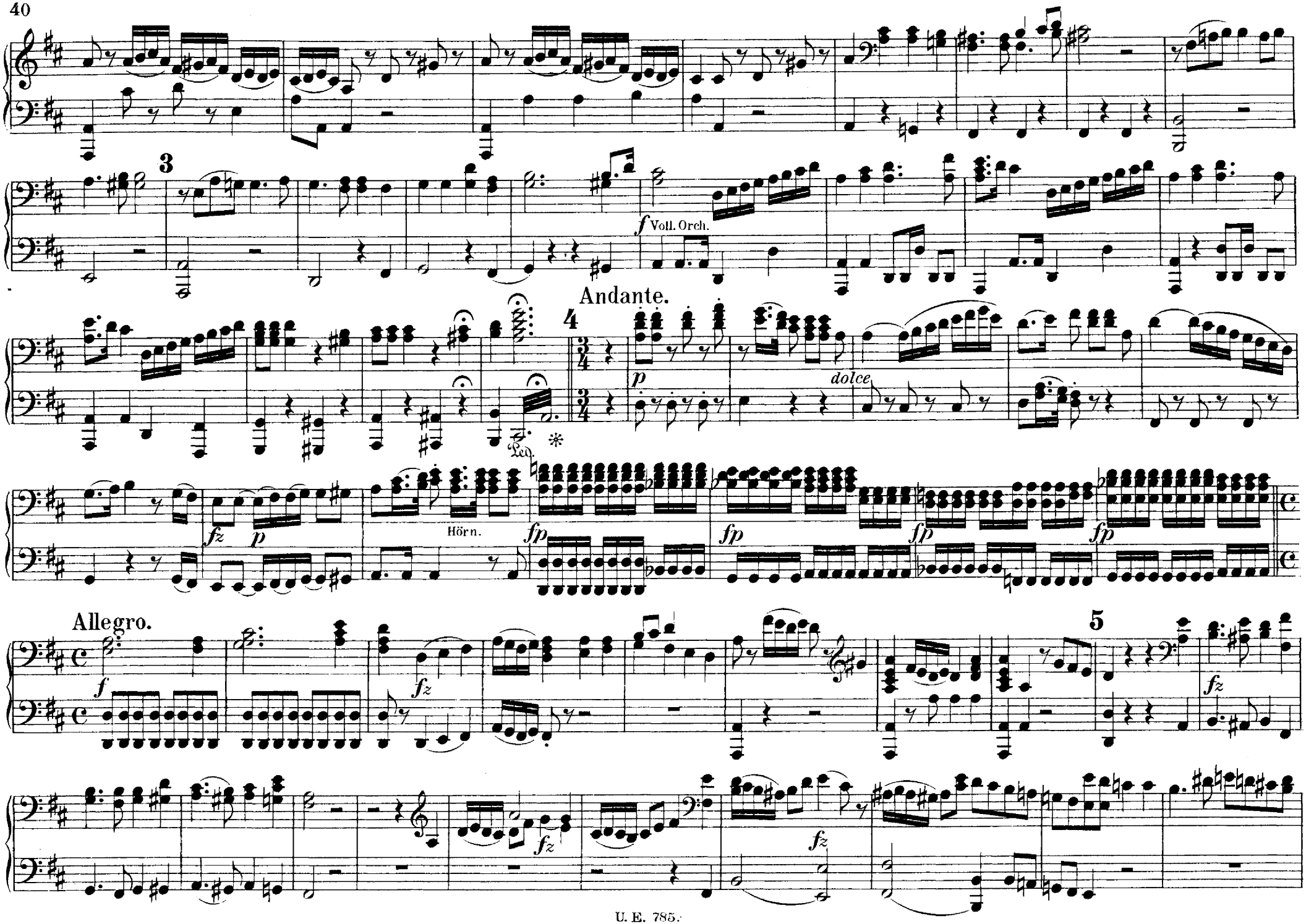
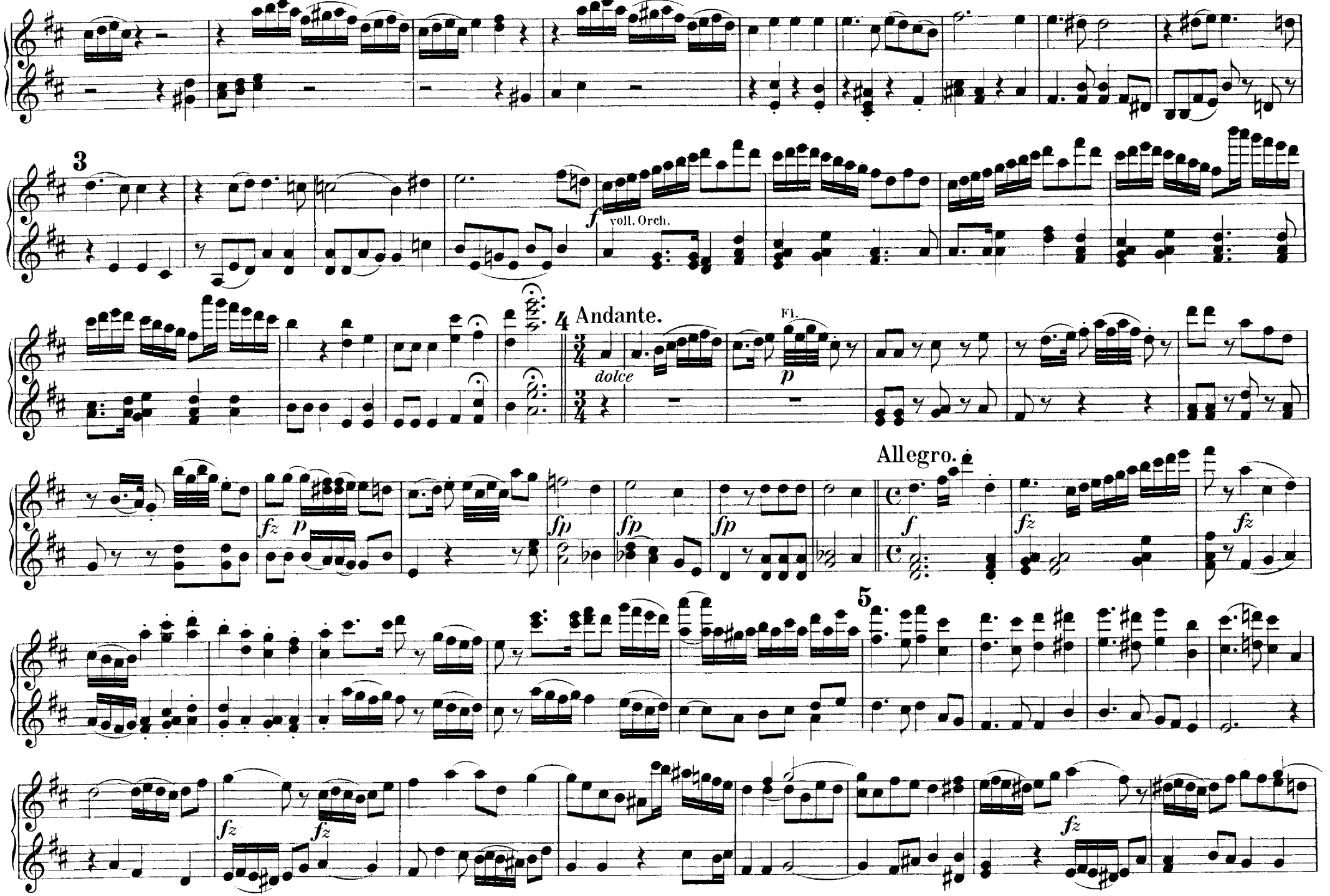
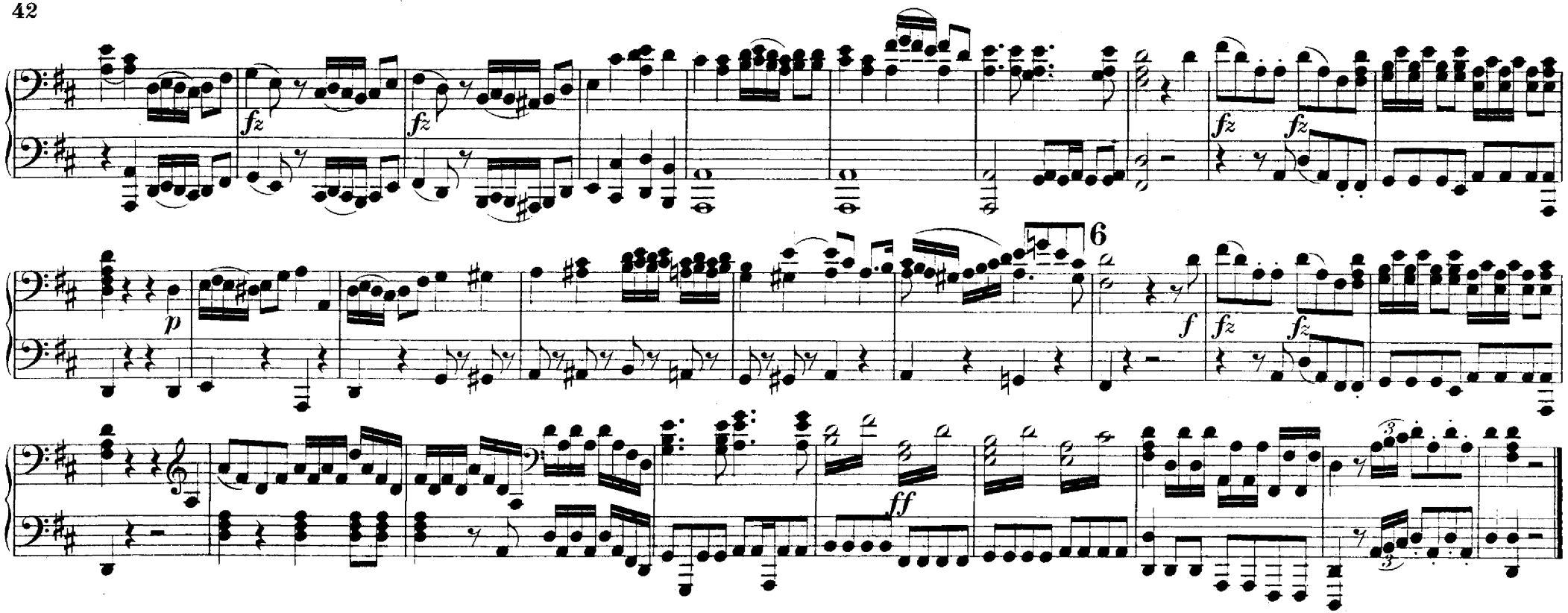



3
f Voll. Orch.
Andante.
4
p
dolce
fz
p
Hörn.
fp
fp
fp
fp
Allegro.
f
fz
5
fz
fz
fz

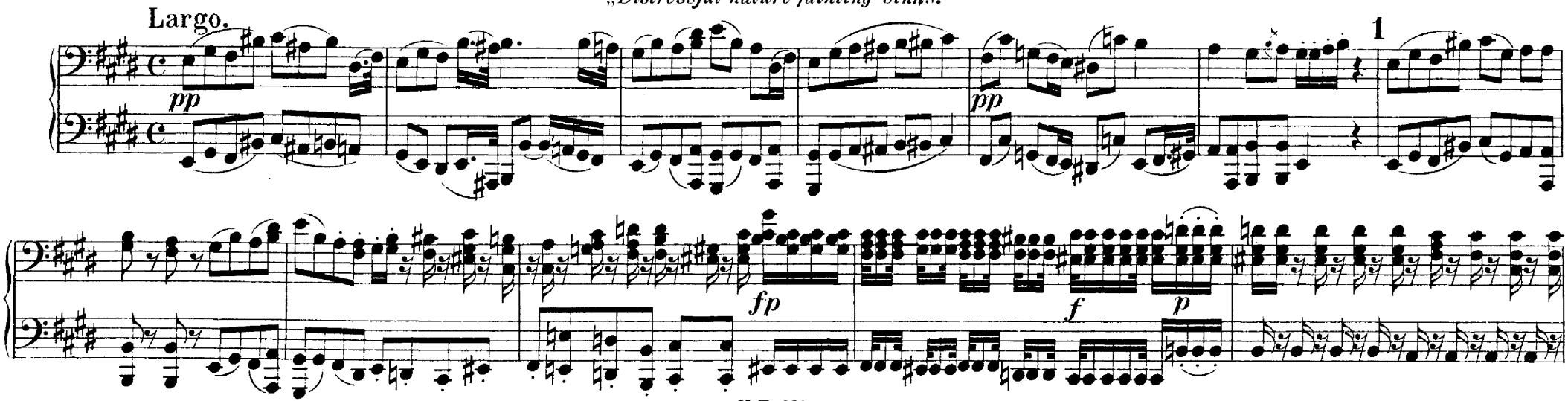

3
f
voll. Orch.
4 Andante.
dolce
Fl.
p
Allegro.
f
fz
p
fp
fp
fp
fz
fz
5
fz
fz
fz

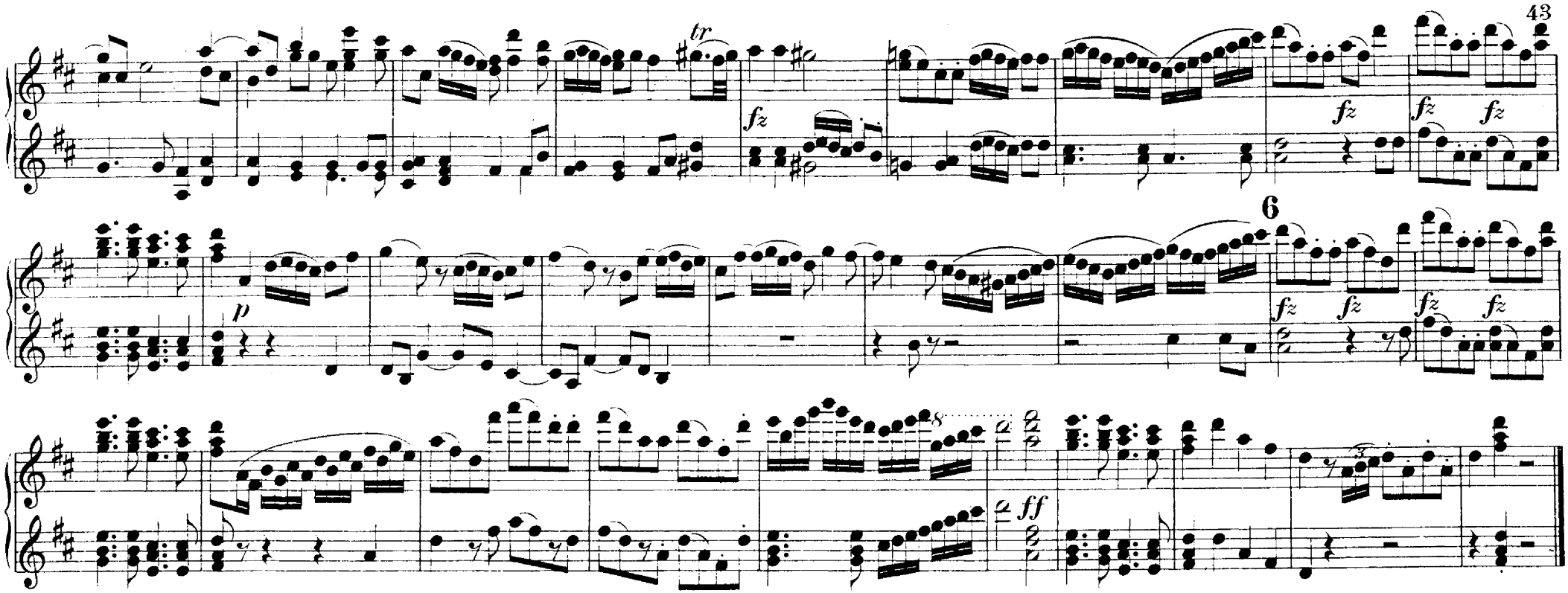


No 9. CAVATINE.

„Dem Druck erlieget die Natur."

„Distressful nature fainting sinks."





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„Dem Druck erlieget die Natur."

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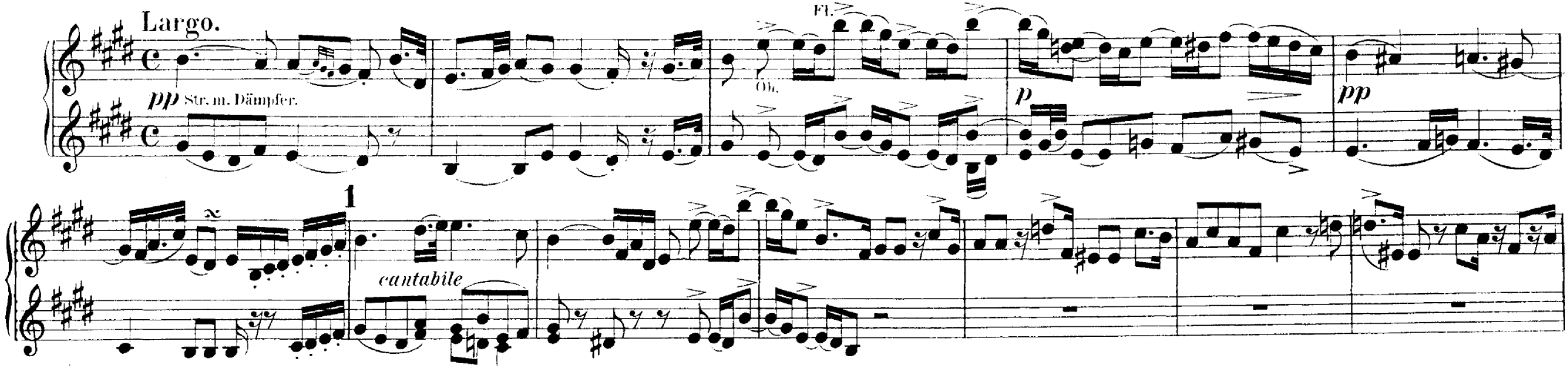
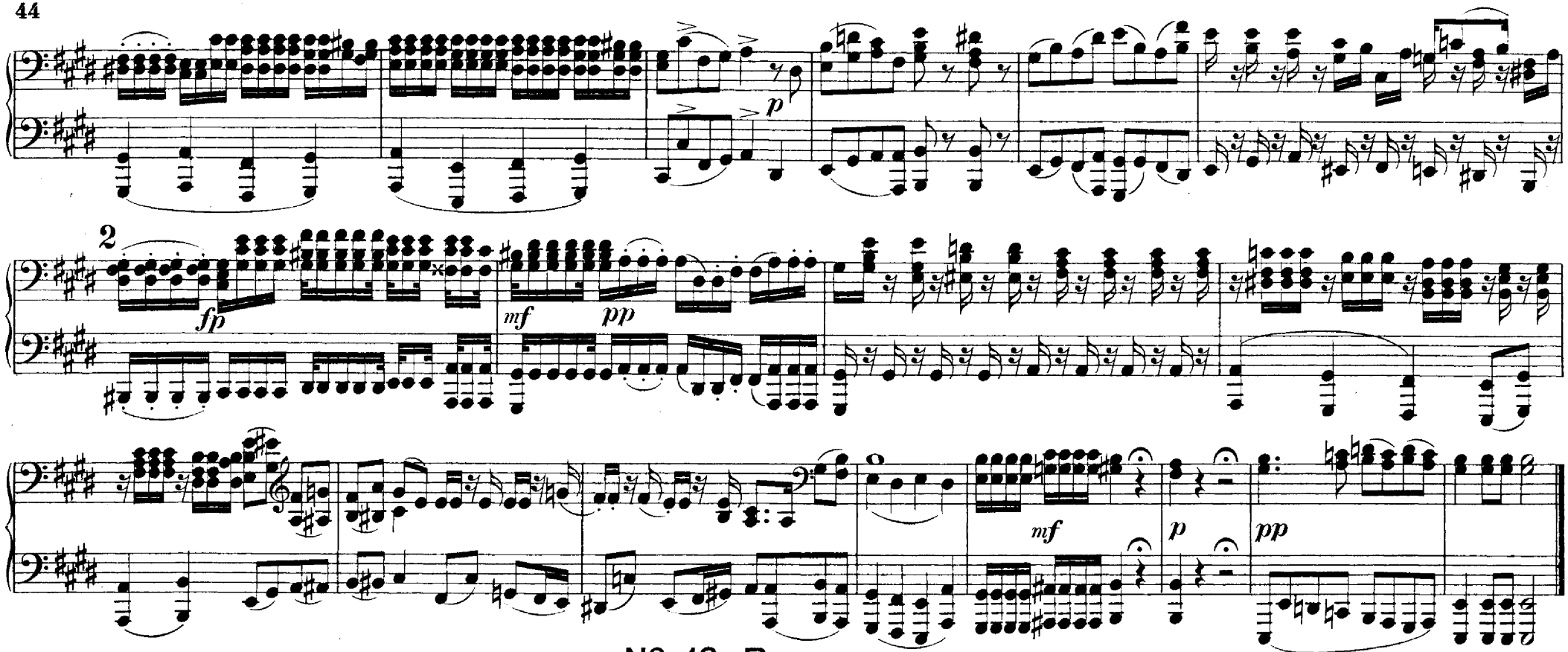


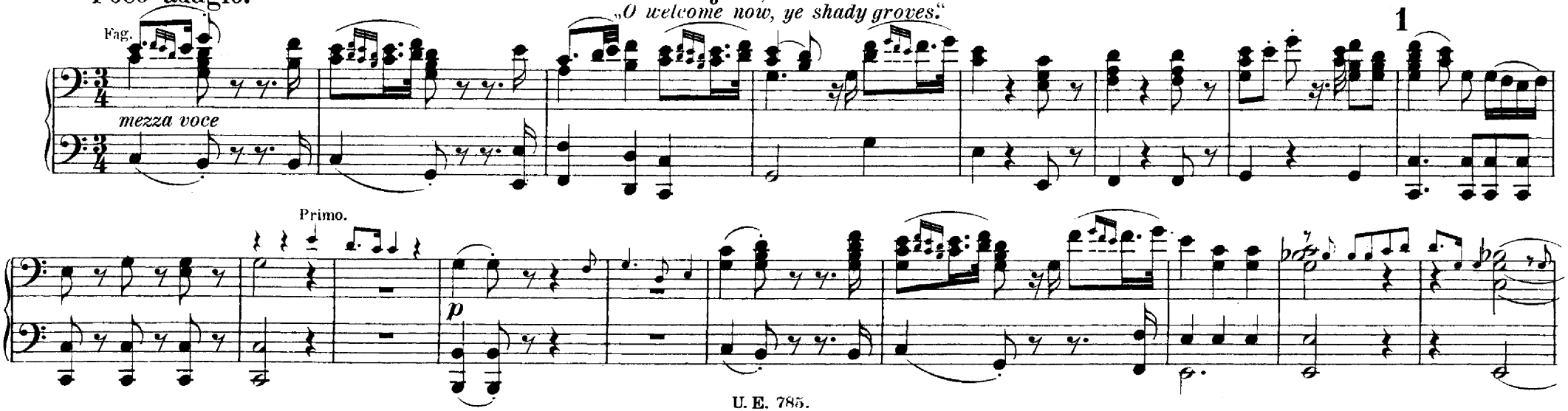


No 10. Recitativ.

„Willkommen jetzt, o dunkler Hain."

„O welcome now, ye shady groves."

Poco adagio.



Ob. Fl.

2

mf

pp

No 10. Recitativ.

„Willkommen jetzt, o dunkler Hain:"

„O welcome now, ye shady groves."

Poco adagio.

Vl. Fl.
mezza voce

Vl.

1

Will-kom-men jetzt,

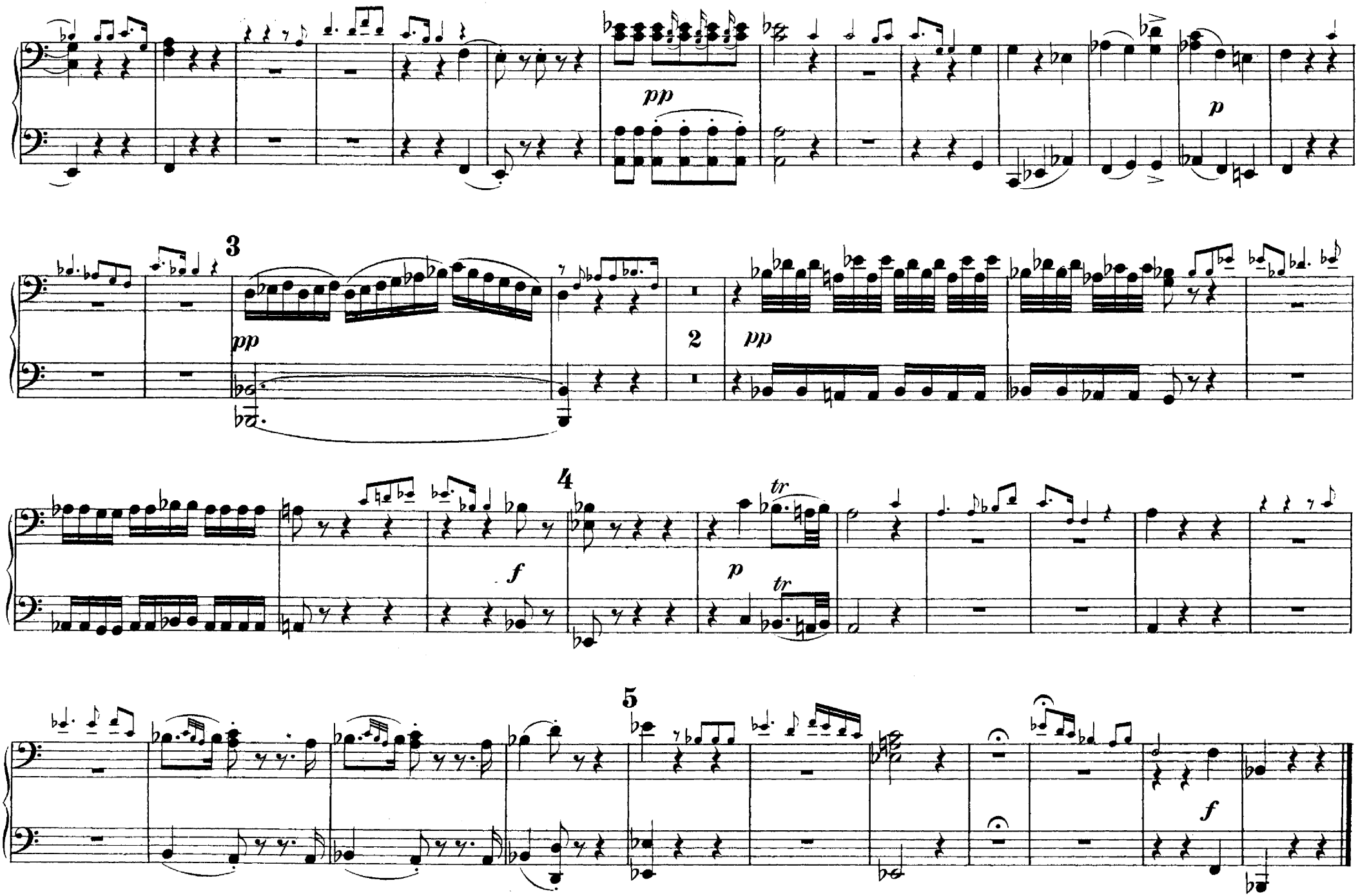
p

o

dunk-ler Hain,

wo der be-jahr-ten

Ei-che Dach den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pp
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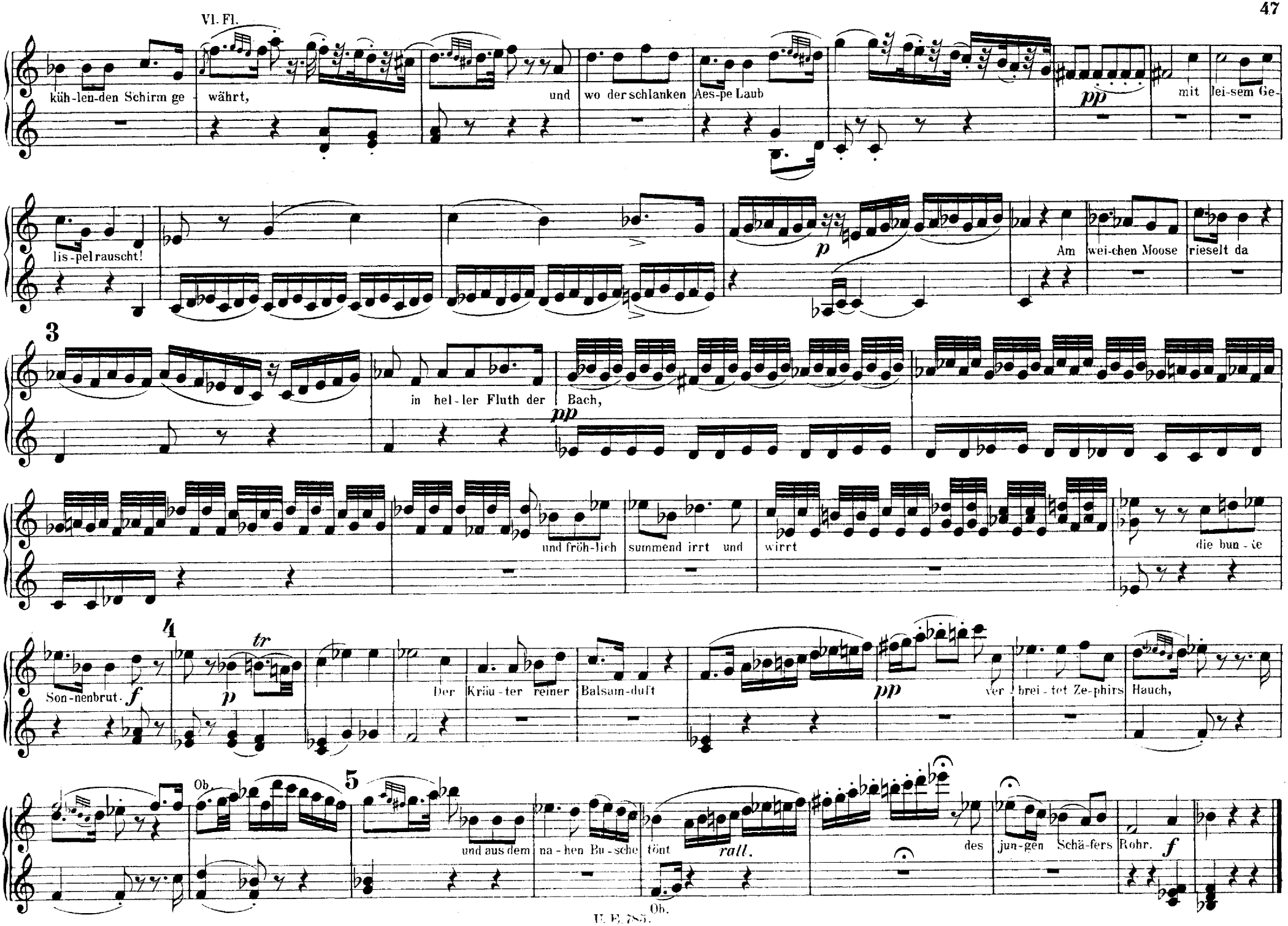
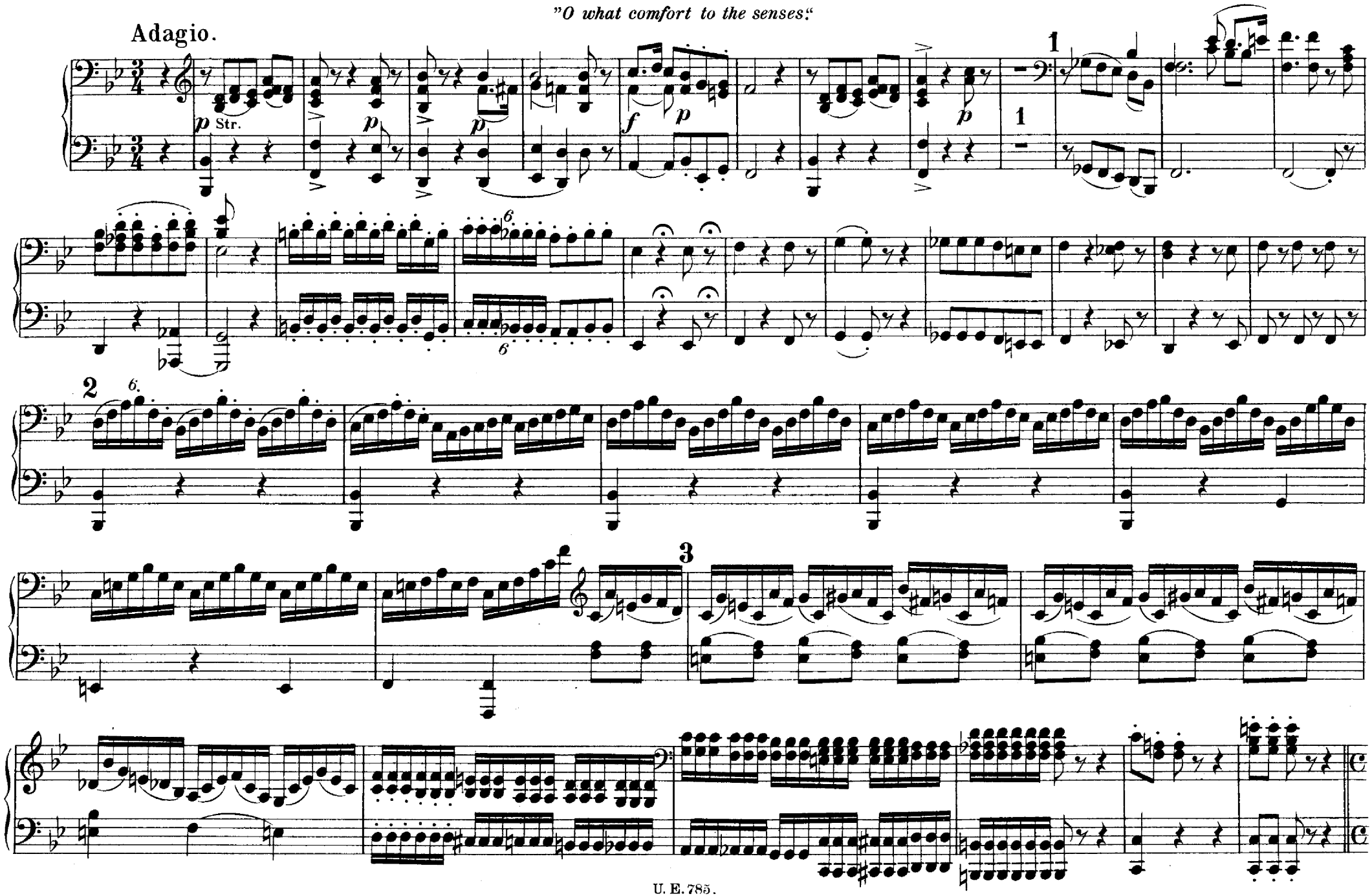
p
tr
5
f


Vl. Fl.
küh-len-den Schirm ge-
währt,
und
wo der schlanken Aes-pe Laub
pp
mit
lei-sem Ge-
lis-pel rauscht!
p
Am
wei-chen Moose
rieselt da
3
in hel-ler Fluth der
Bach,
pp
und fröh-lich
summend irrt
und
wirrt
die bun-te
4
Son-nenbrut.
f
p
tr
Der
Kräu-ter reiner
Balsam-duft
pp
ver-
brei-tet Ze-phirs
Hauch,
Ob.
5
und aus dem
na-hen Bu-sche
tönt
rall.
des
jun-gen Schä-fers
Rohr.
f
Ob.

No 11. Arie.

„Welche Labung für die Sinne."

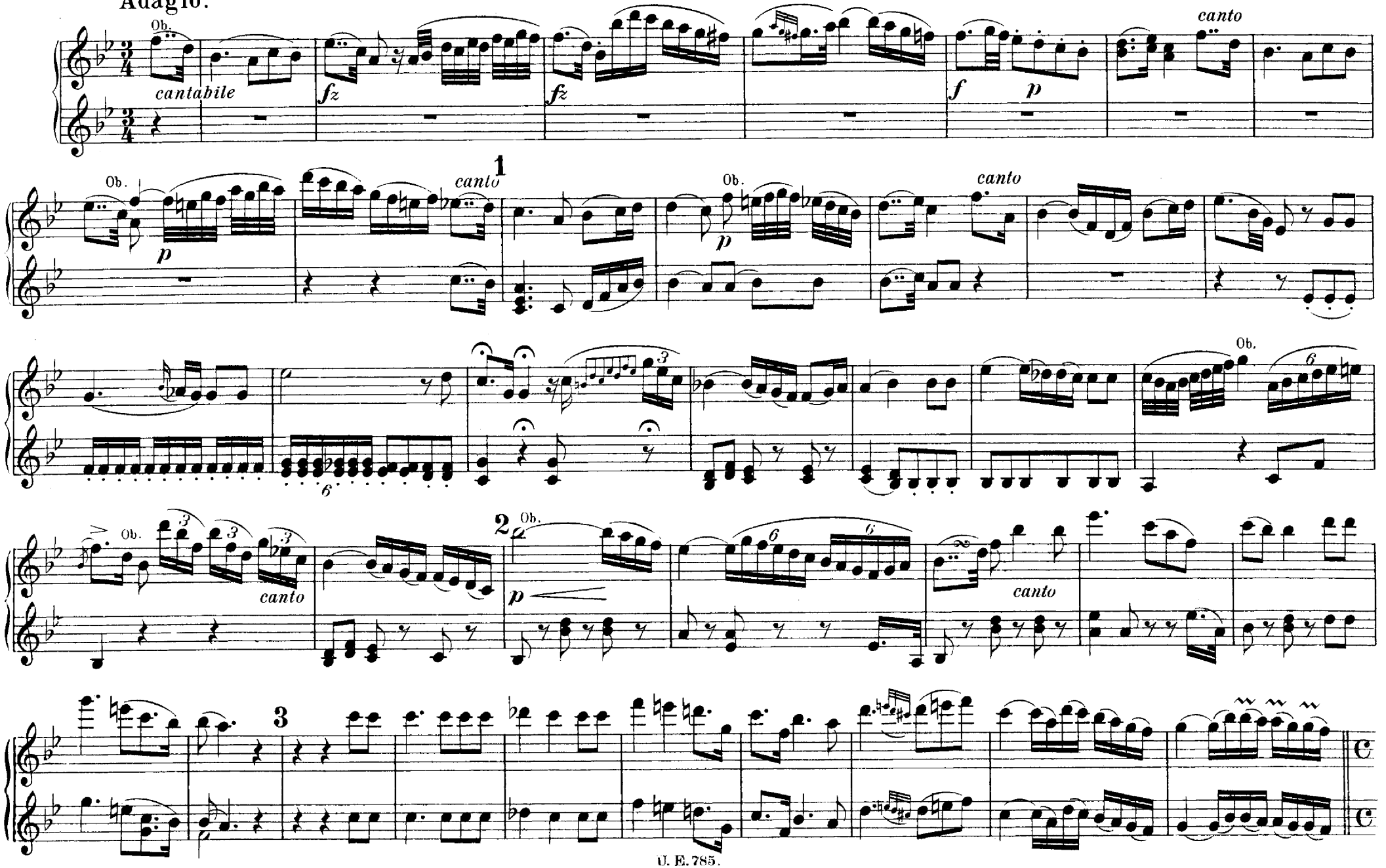
"O what comfort to the senses."

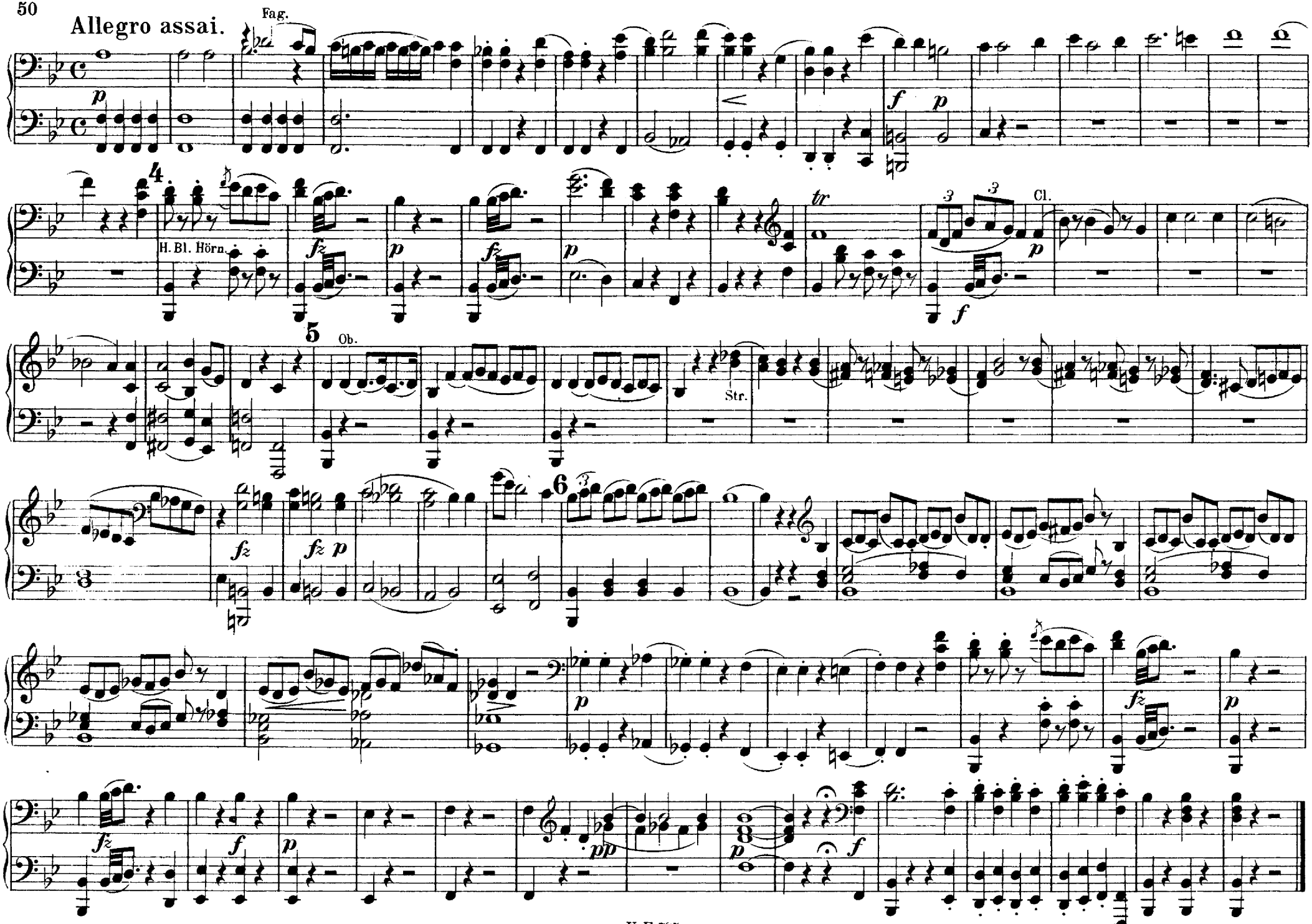


No 11. Arie.

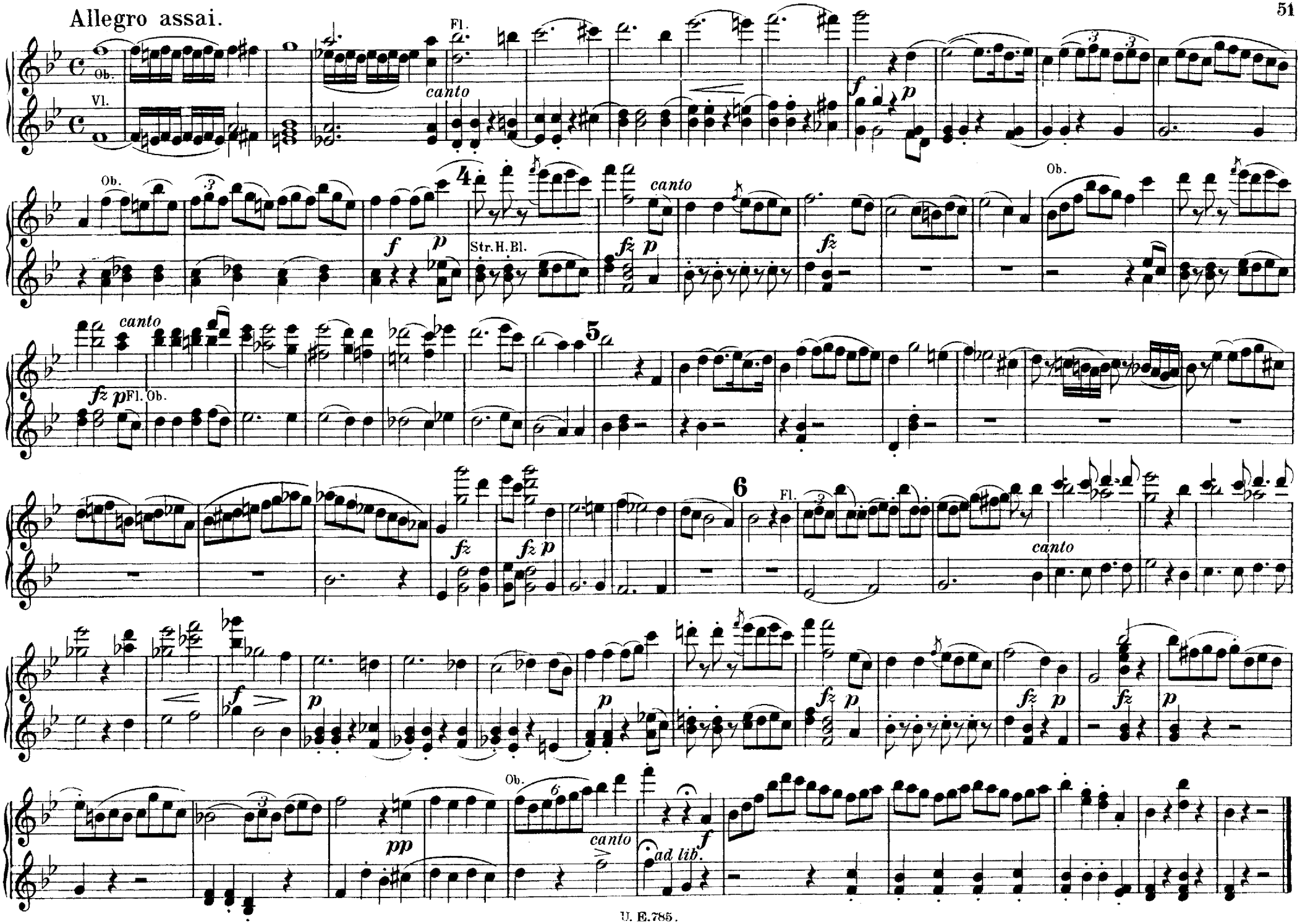
„Welche Labung für die Sinne."

"O what comfort to the senses"




Allegro assai.
Fag.
H. Bl. Hörn.
Cl.
Ob.
Str.

Allegro assai.

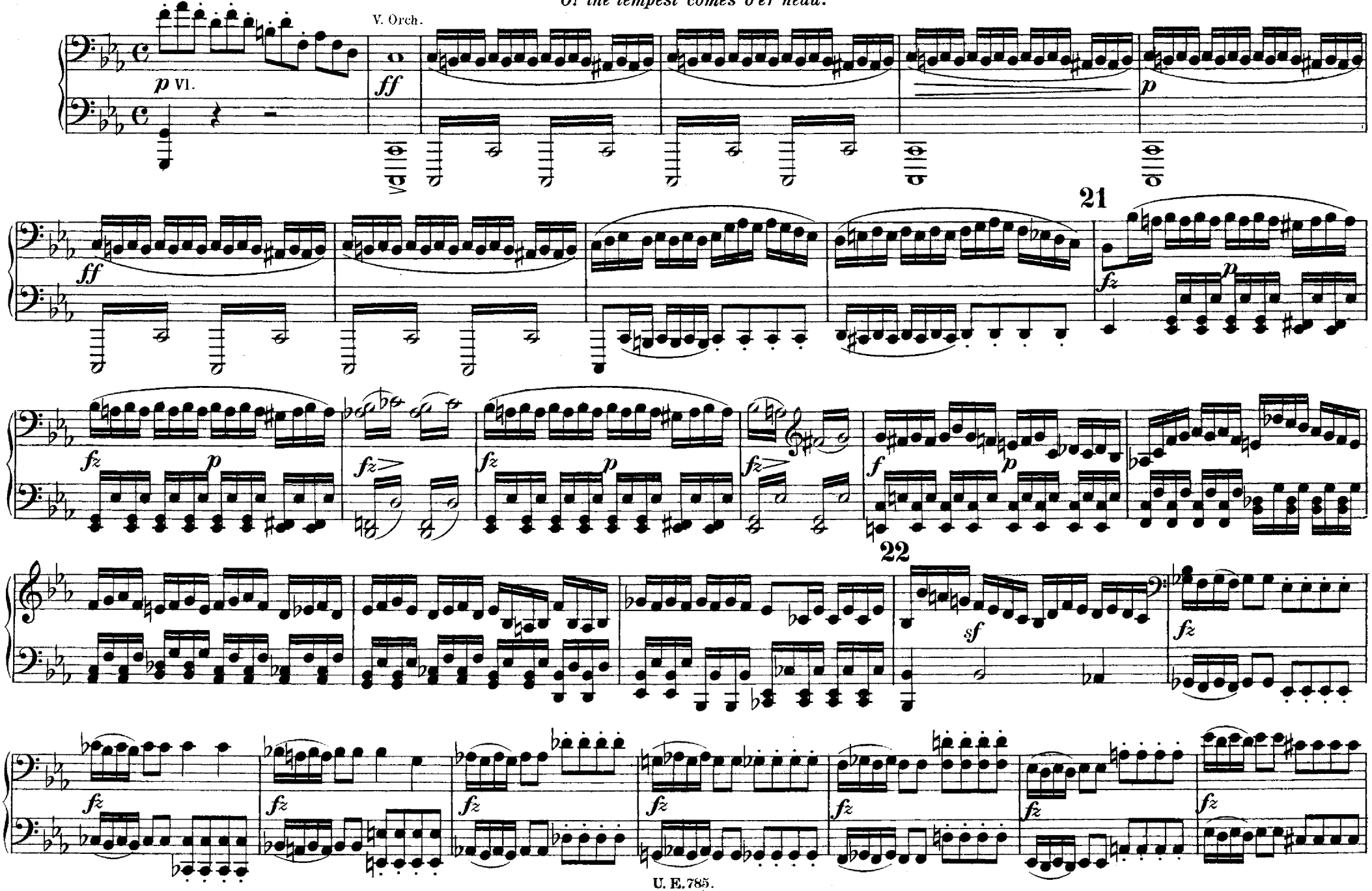


No 12. Chor.

„Ach! das Ungewitter nah't."

"O! the tempest comes o'er head."

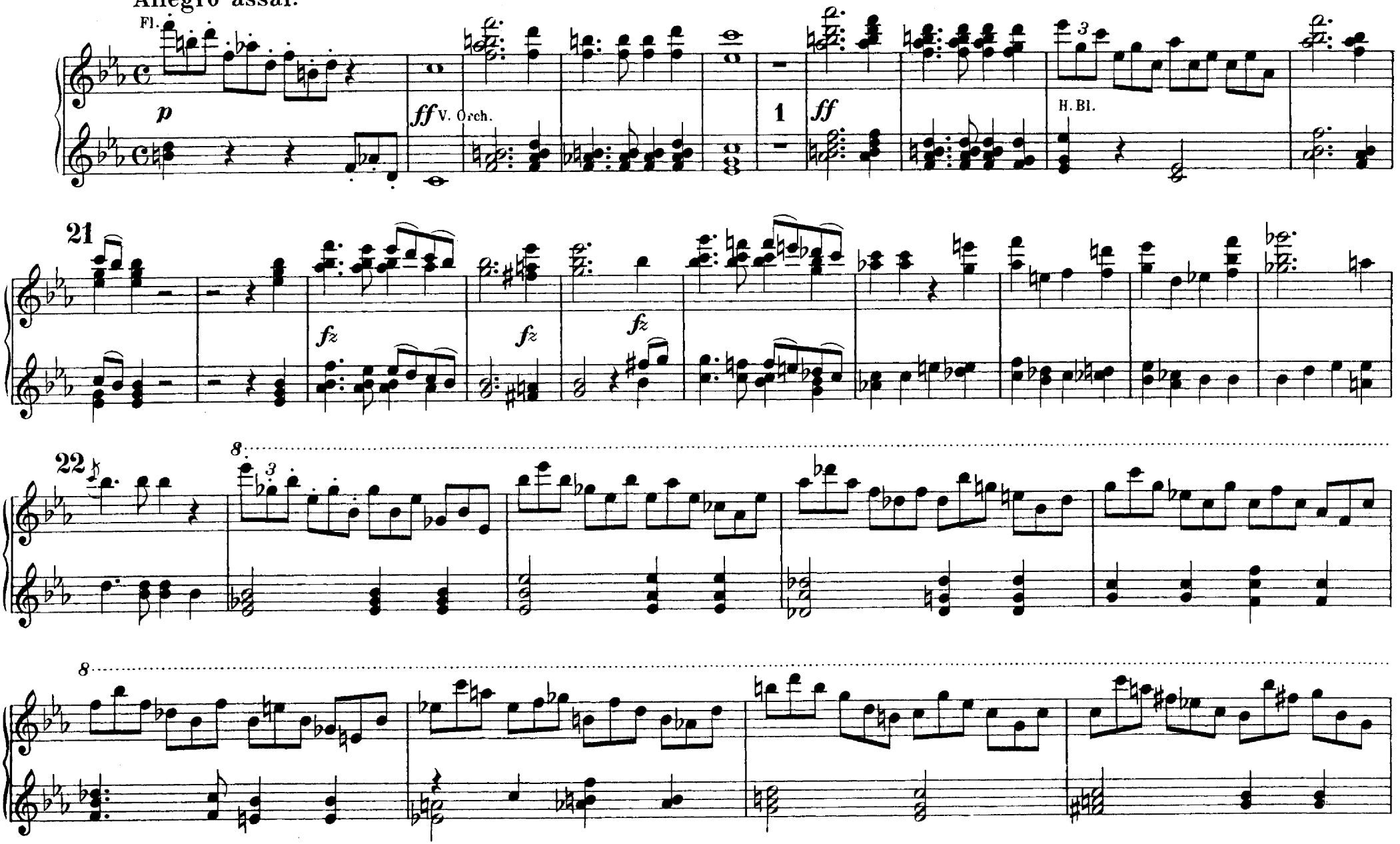
Allegro assai.

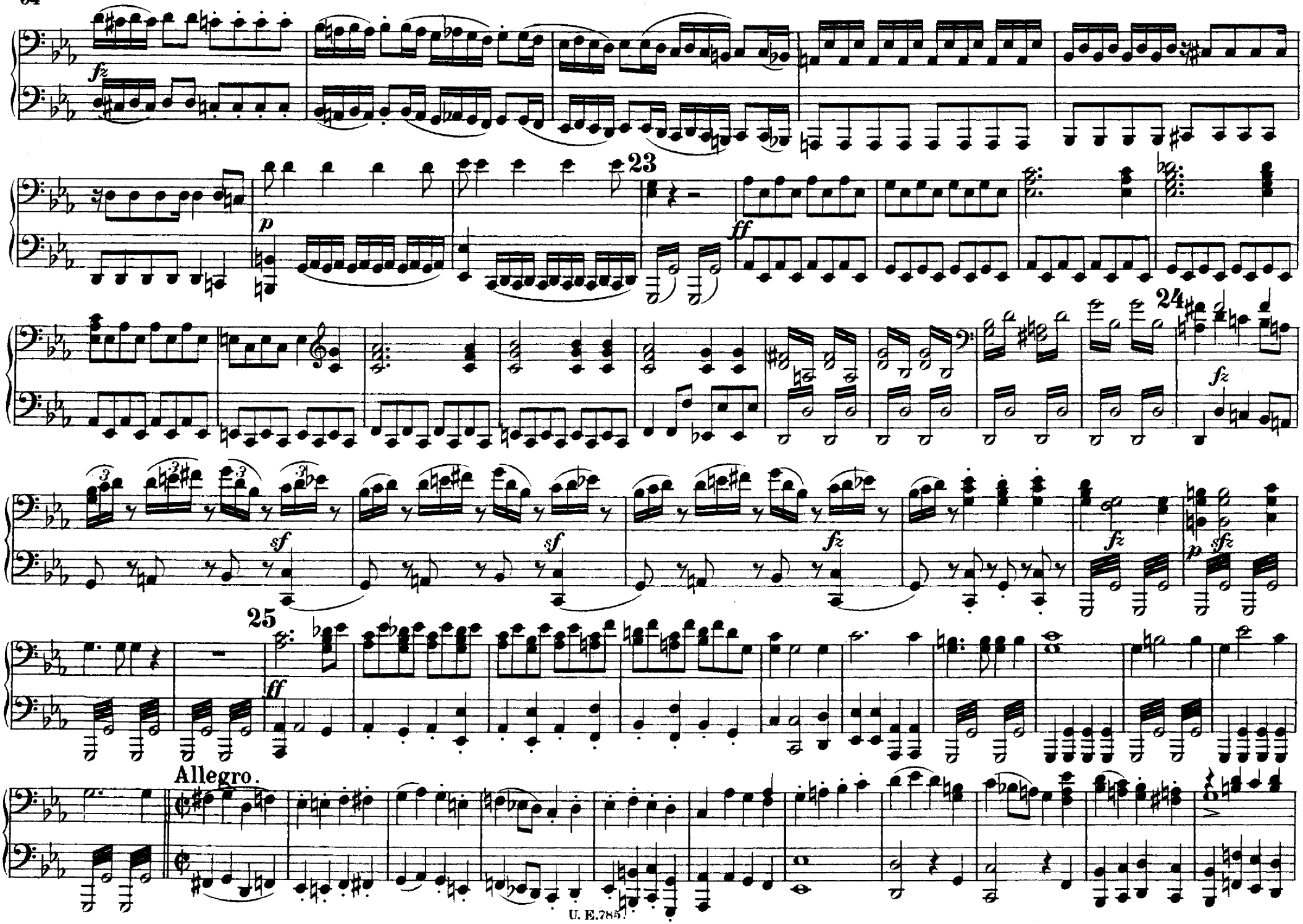


Nº 12. Chor.

„Ach! das Ungewitter nah't."

"O! the tempest comes o'er head."

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ff
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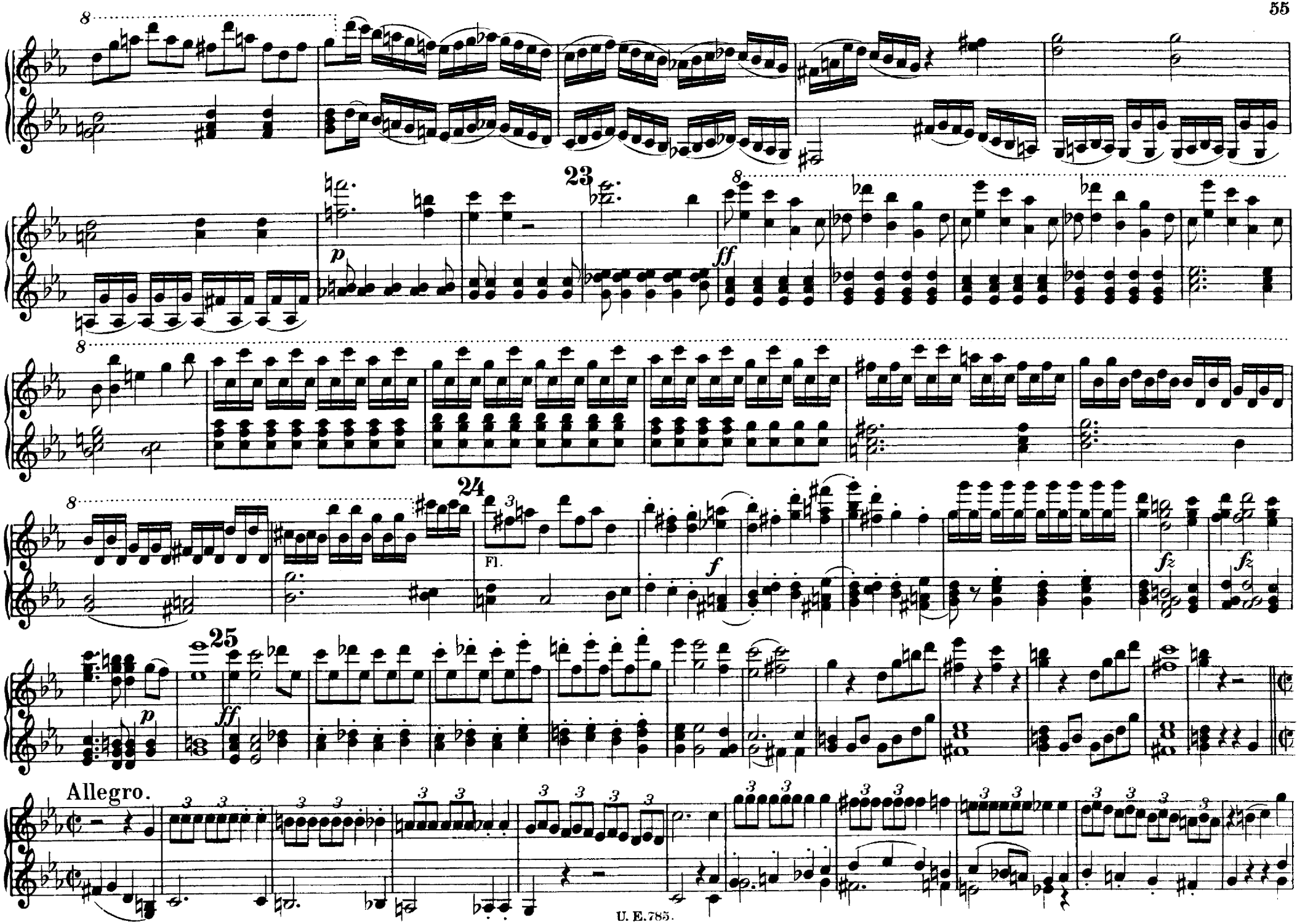
fz
sf
sf
fz
fz
p
sfz
25
ff
Allegro.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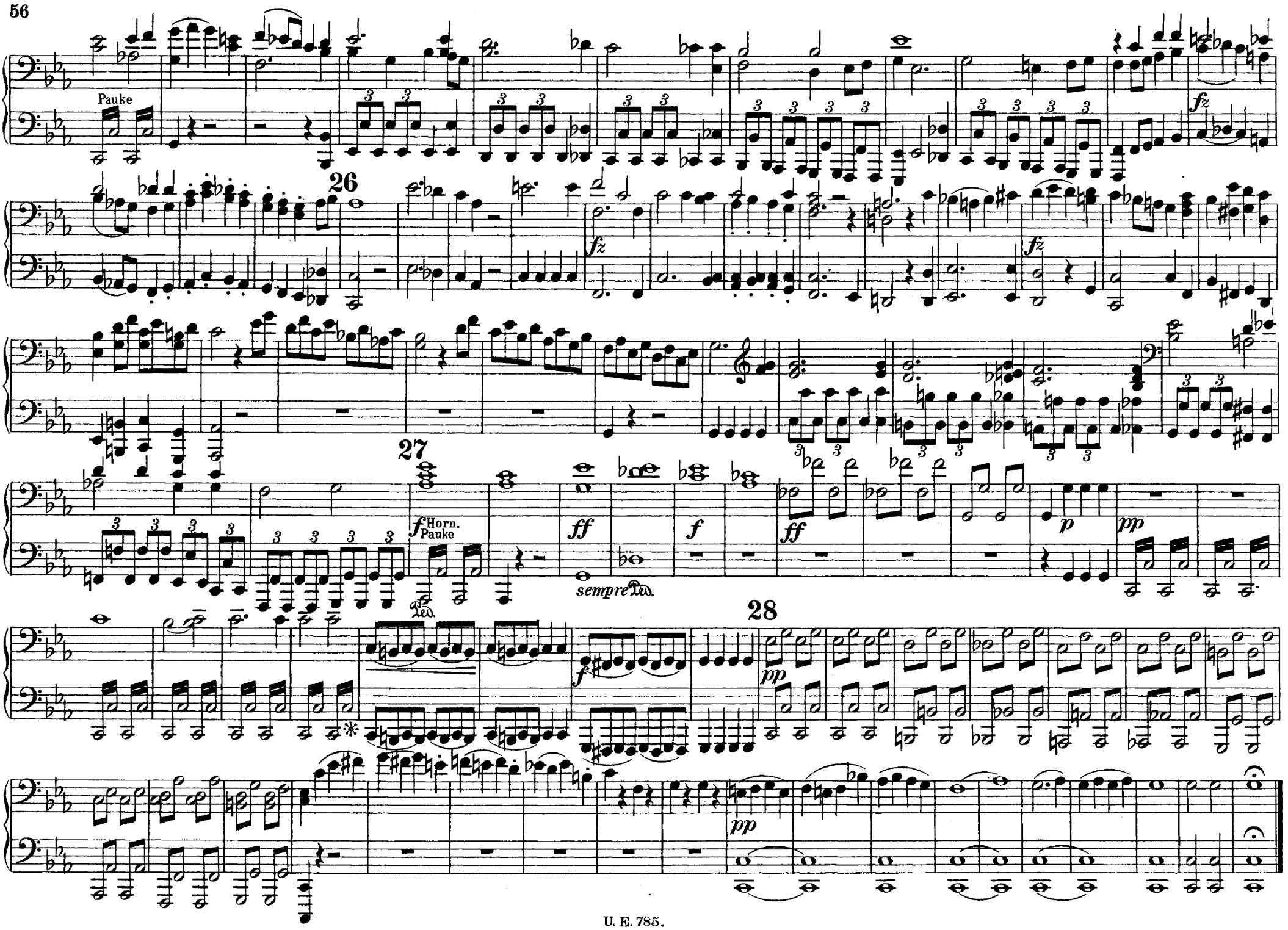
Fl.
25
Allegro.


Pauke
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fz
fz
fz
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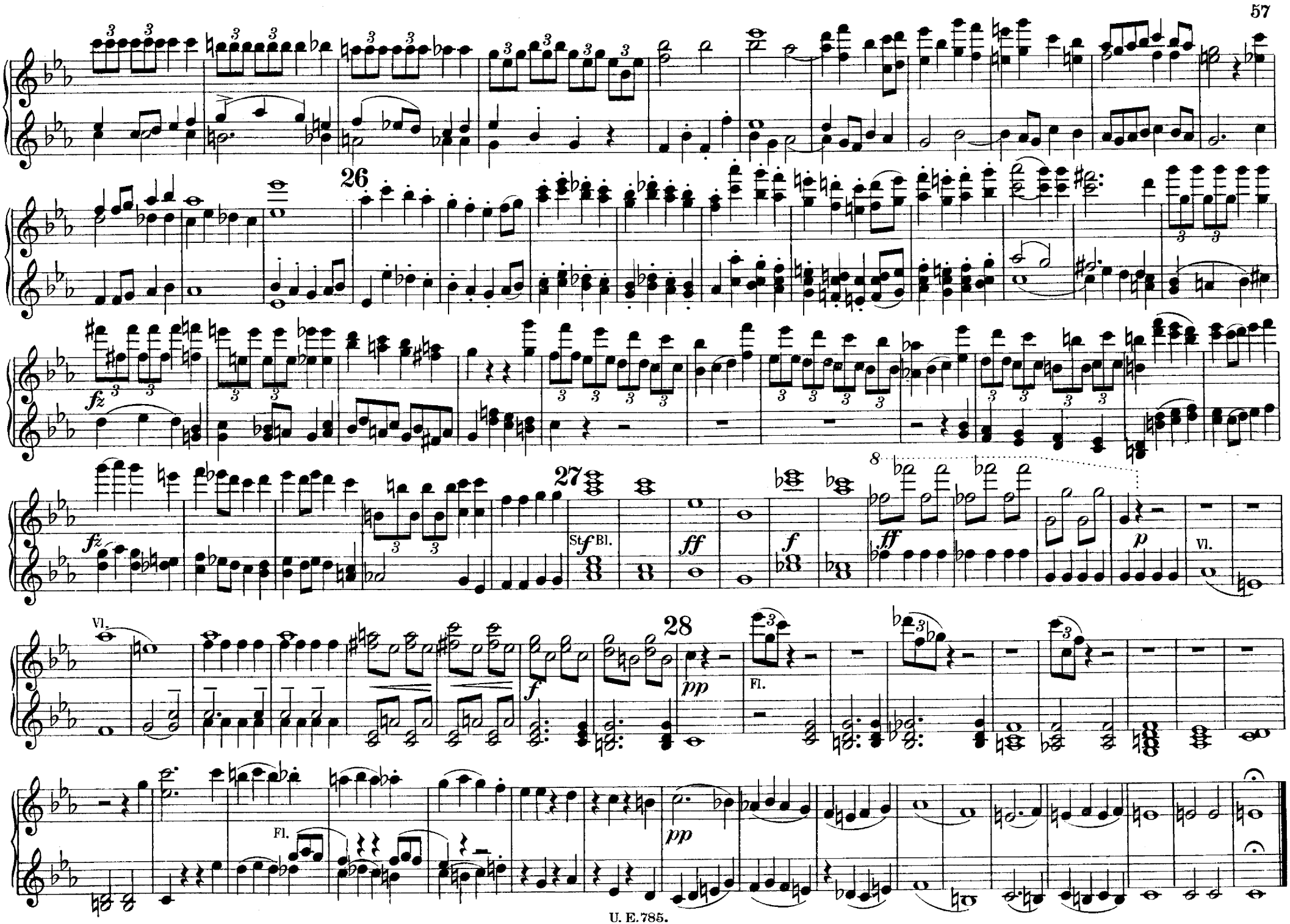
f Horn.
Pauke
ff
sempre
f
ff
p
pp
28
f
pp
pp


26
fz
fz
27
St. f Bl.
ff
f
ff
p
Vl.
Vl.
f
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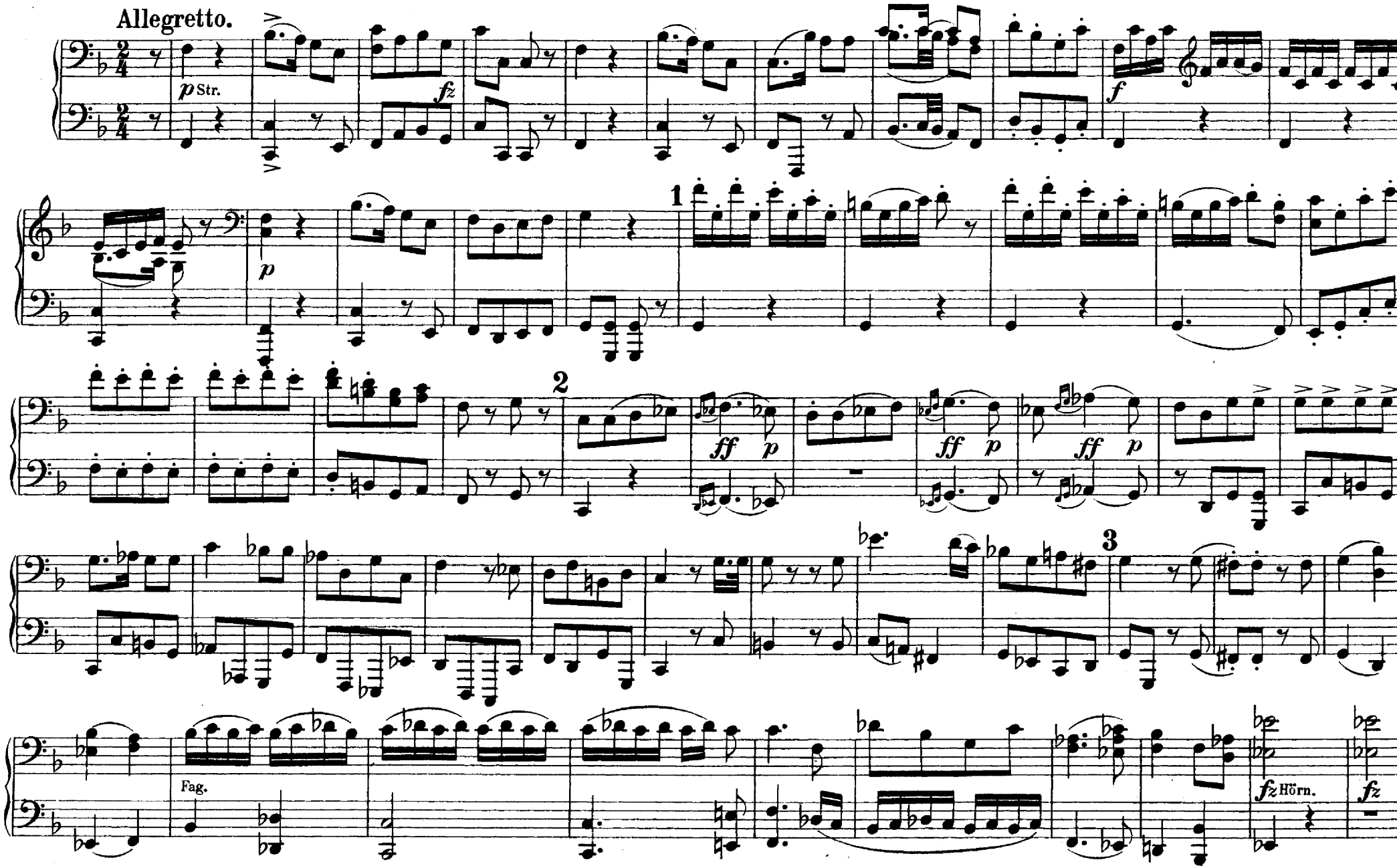
pp
Fl.
Fl.
pp

No 13. Chor mit solo.

„Die düst'ren Wolken trennen sich."

„The clondy welkin now clears up."



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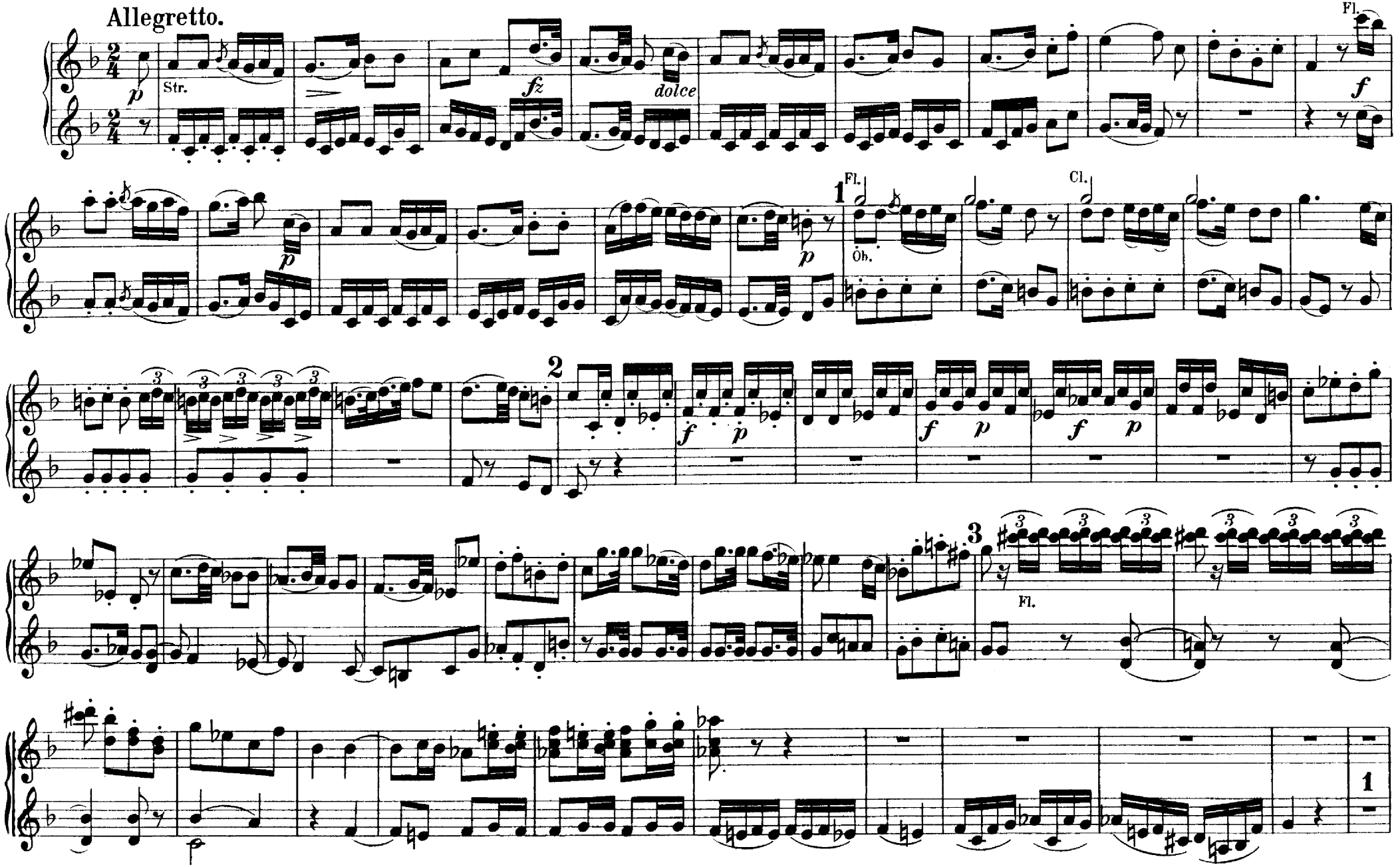
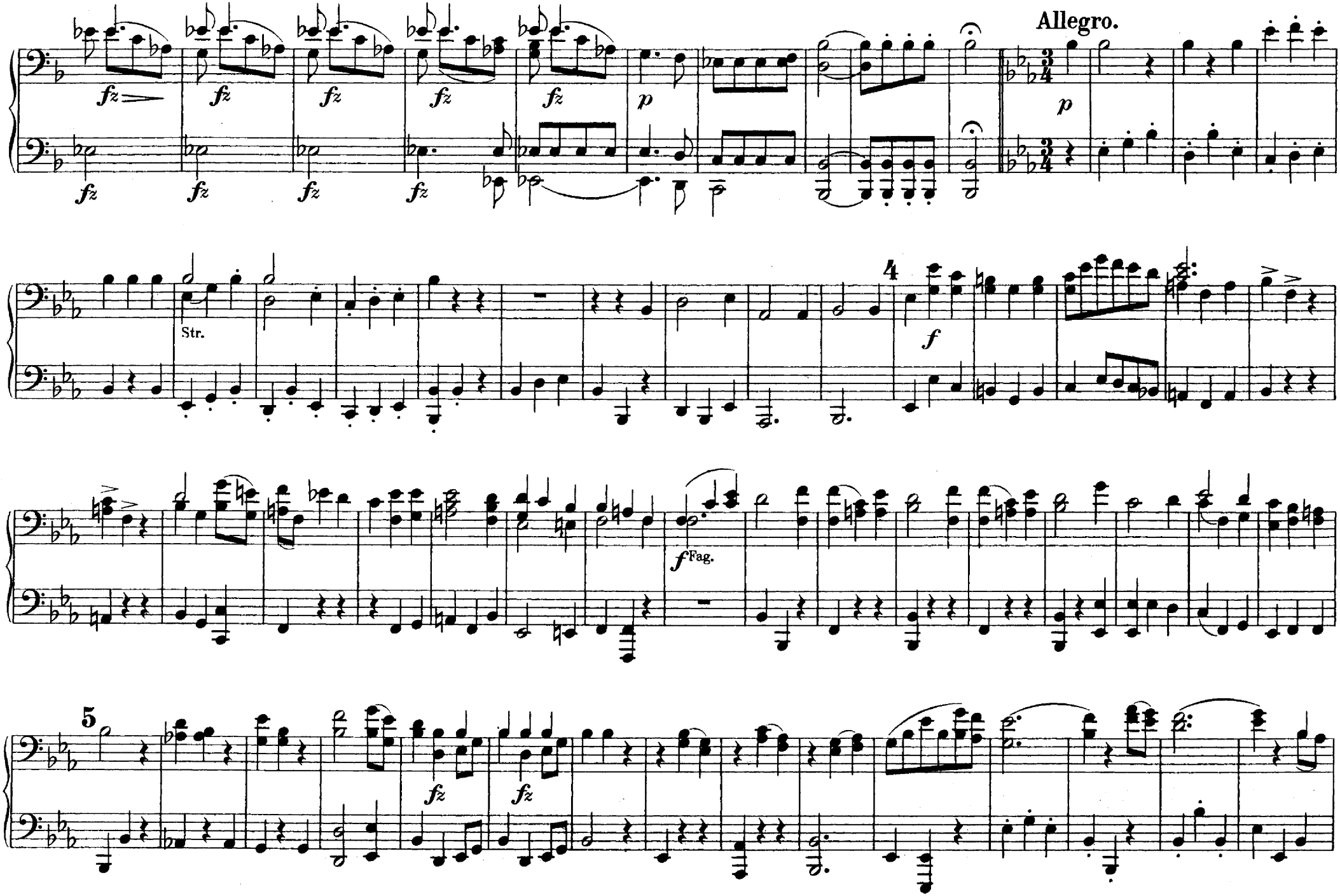
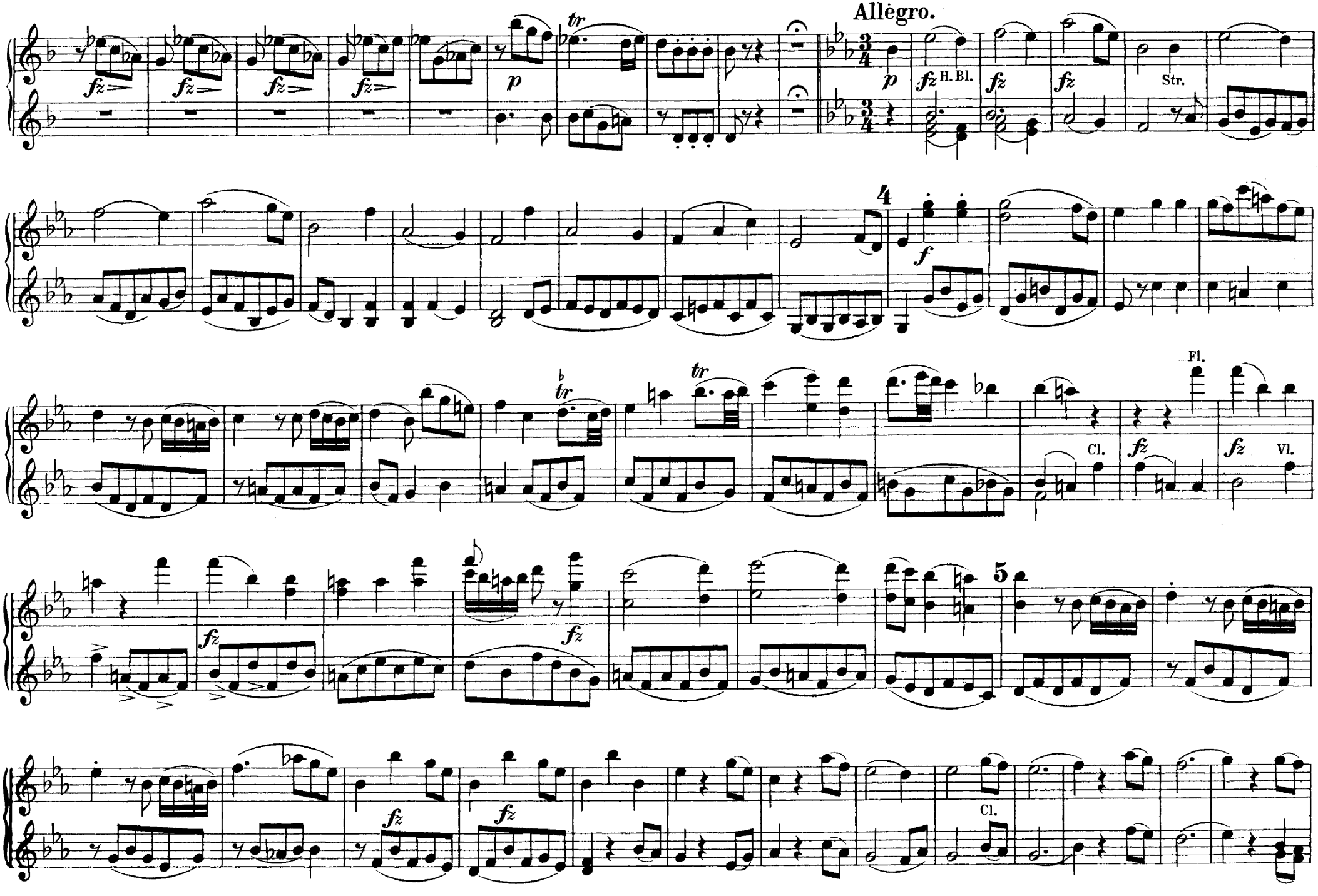



Allegro.
fz
p
Str.
4
f
fFag.
5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H. Bl.
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f
Fl.
Cl.
Vl.
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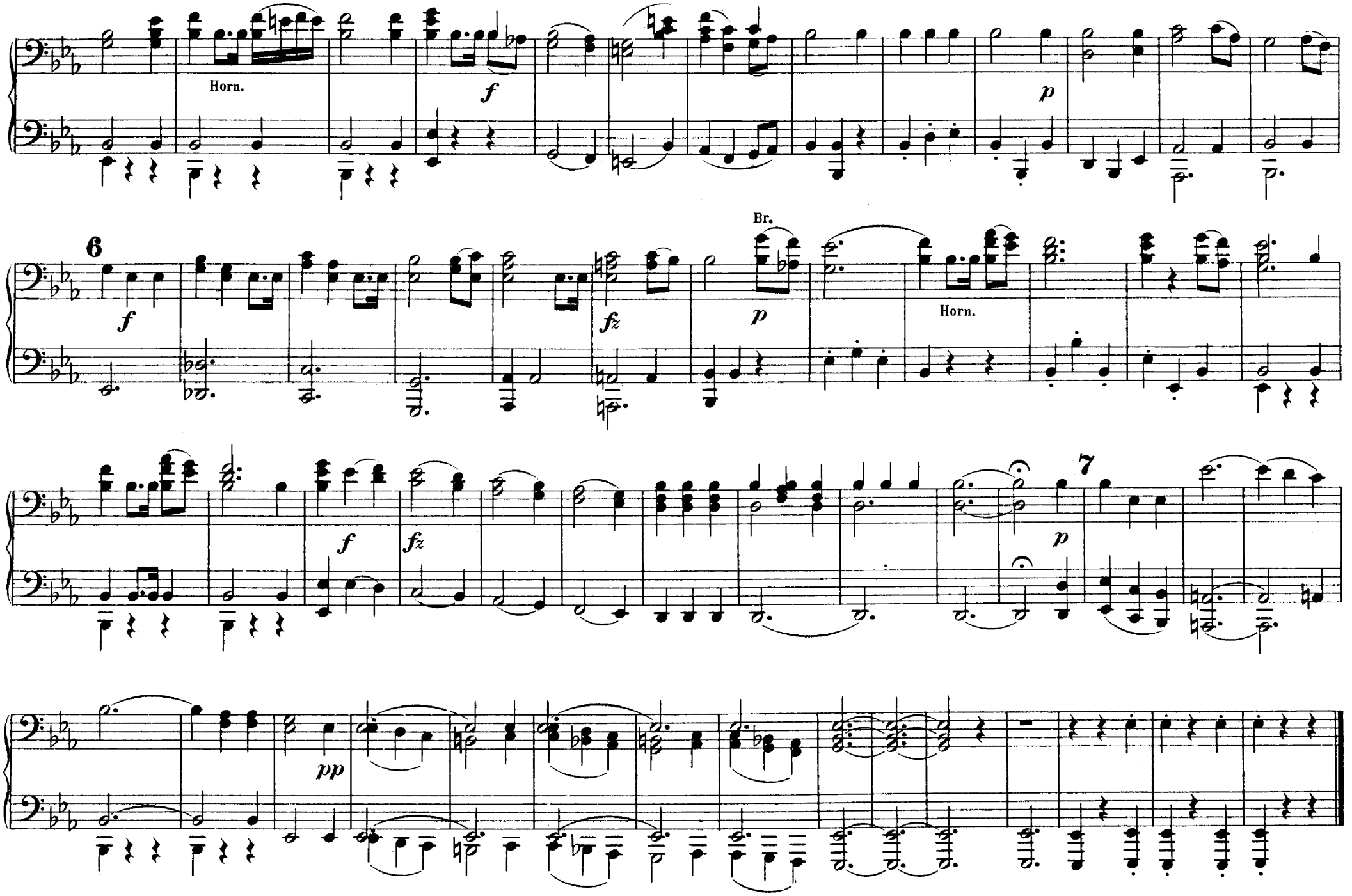
Horn.
f
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f
fz
p
Br.
Horn.
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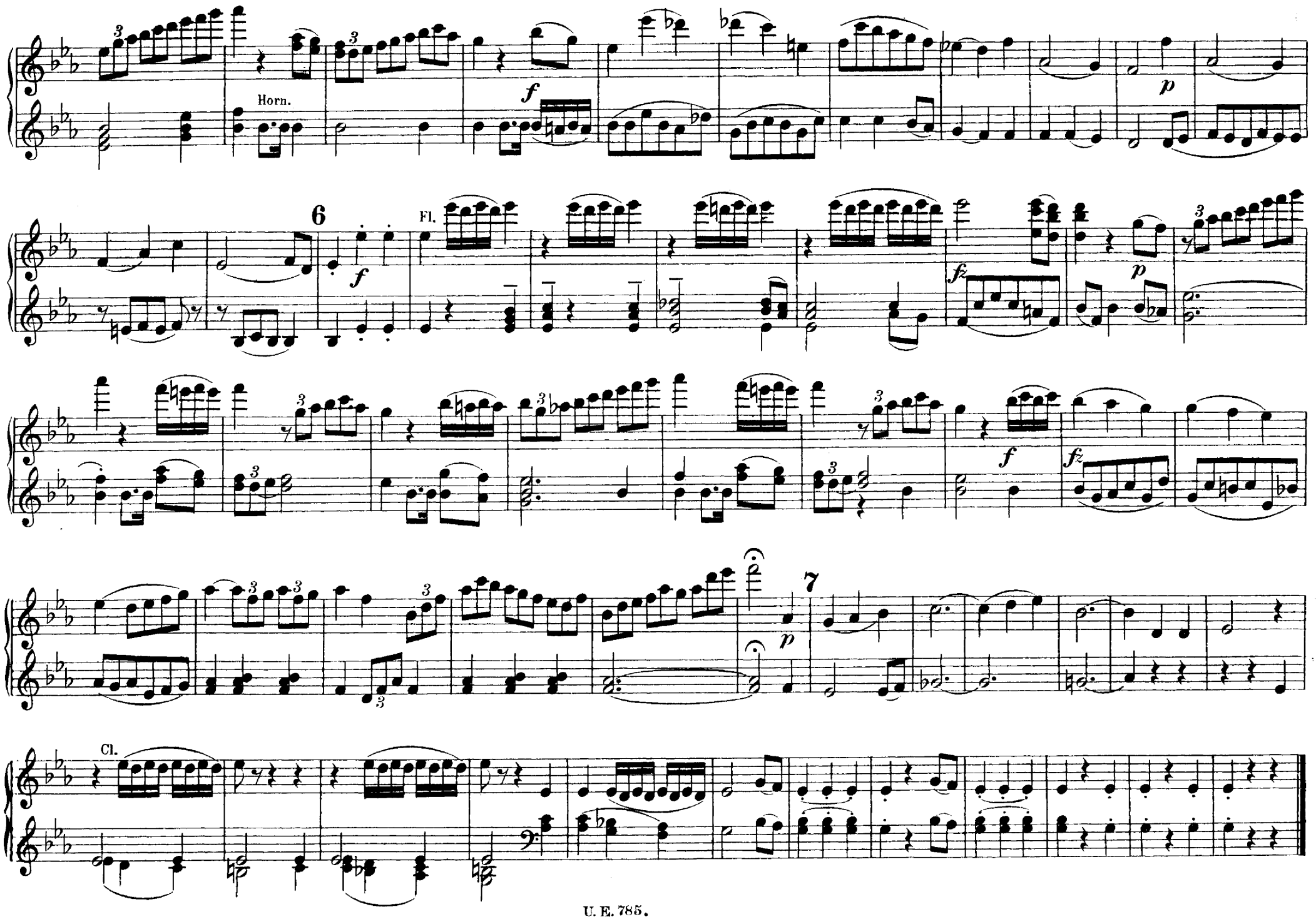
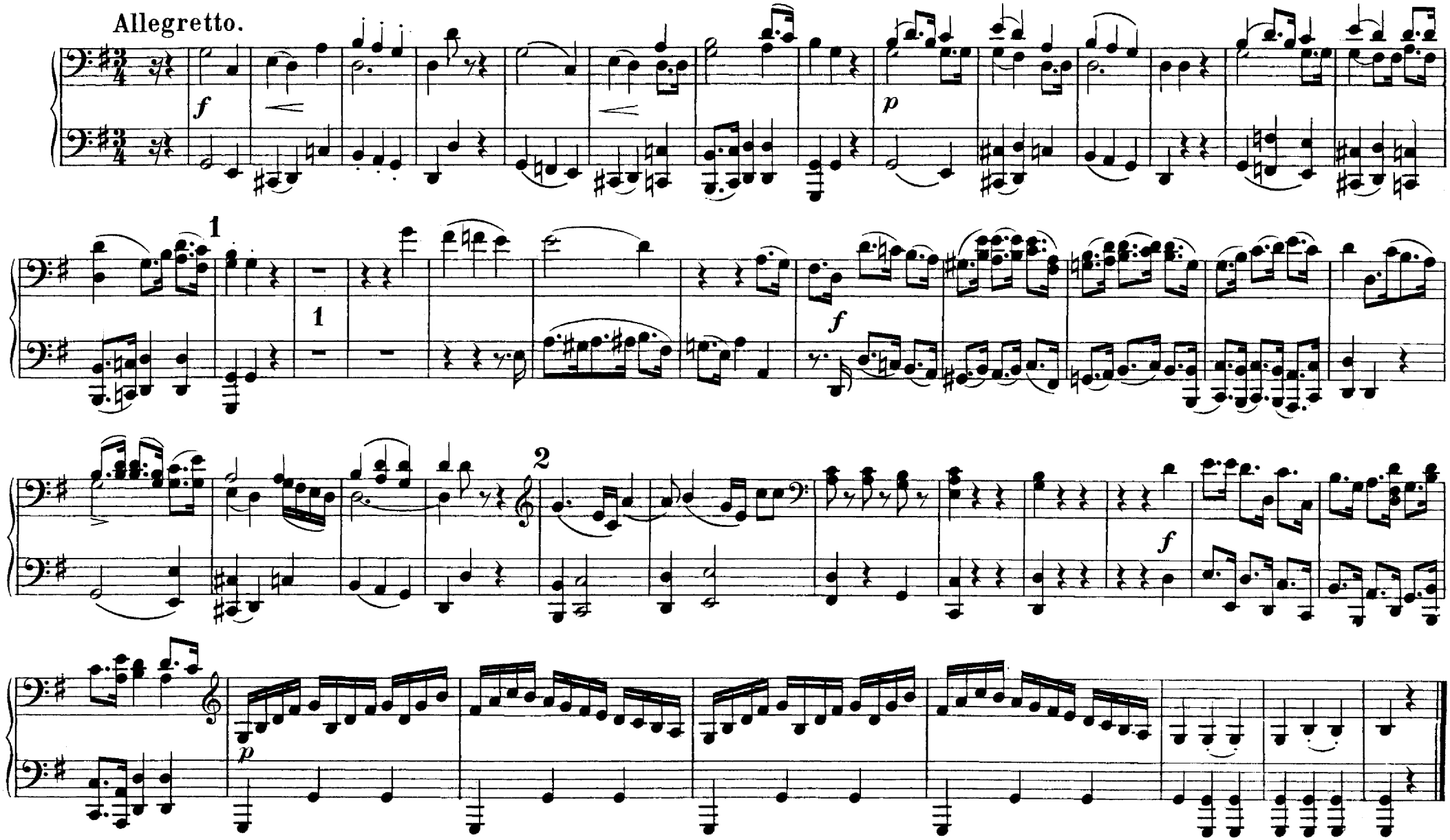
fz
p
7
pp


Horn.
6
Fl.
7
Cl.

Dritter Theil.
Der Herbst.-Autumn.
No 14. Einleitung.

Der Einleitung Gegenstand ist des Landmann's freudiges Gefühl über die reiche Ernte.

The overture indicates the husbandman's satisfaction at the abundant harvest.



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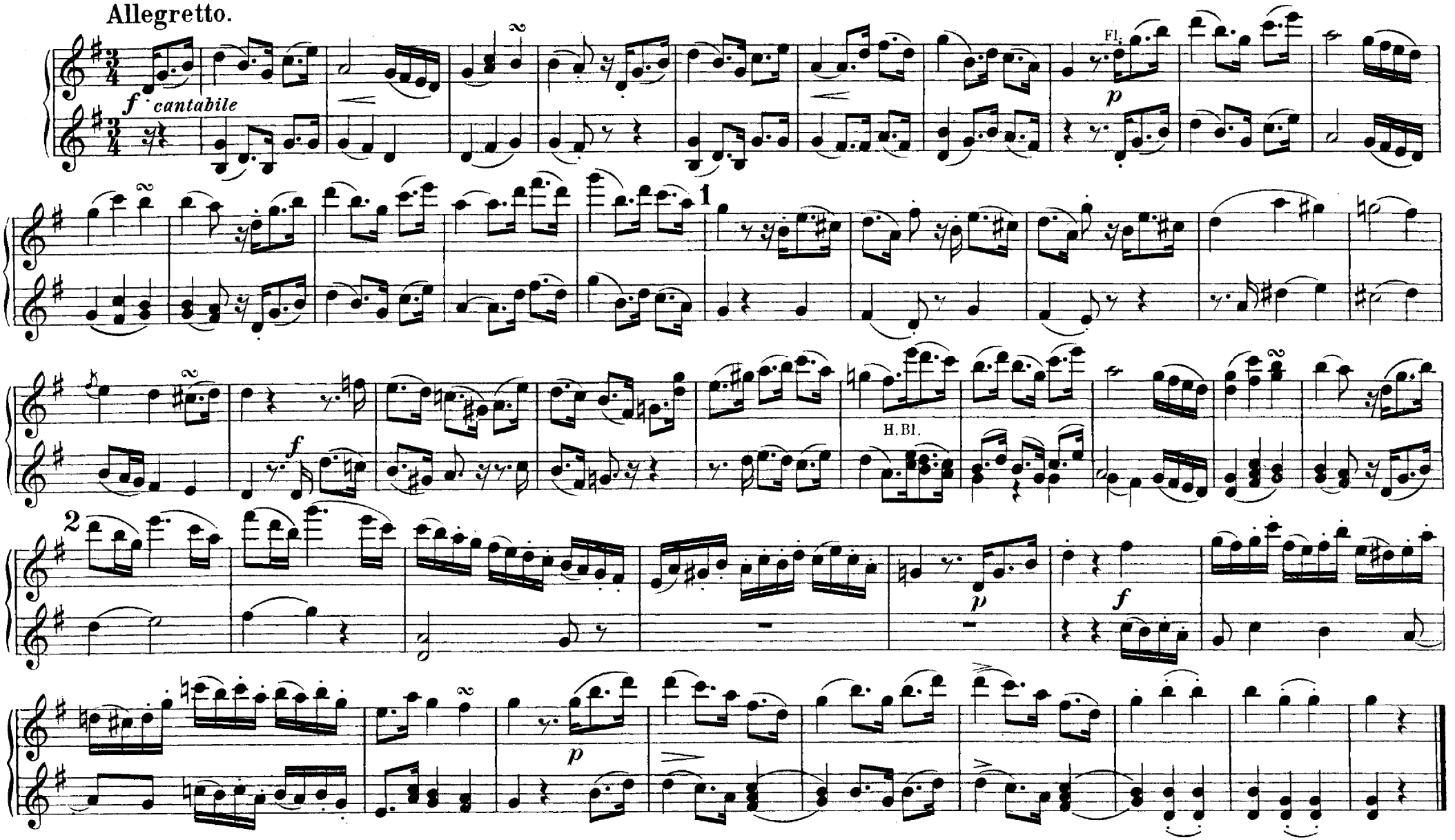
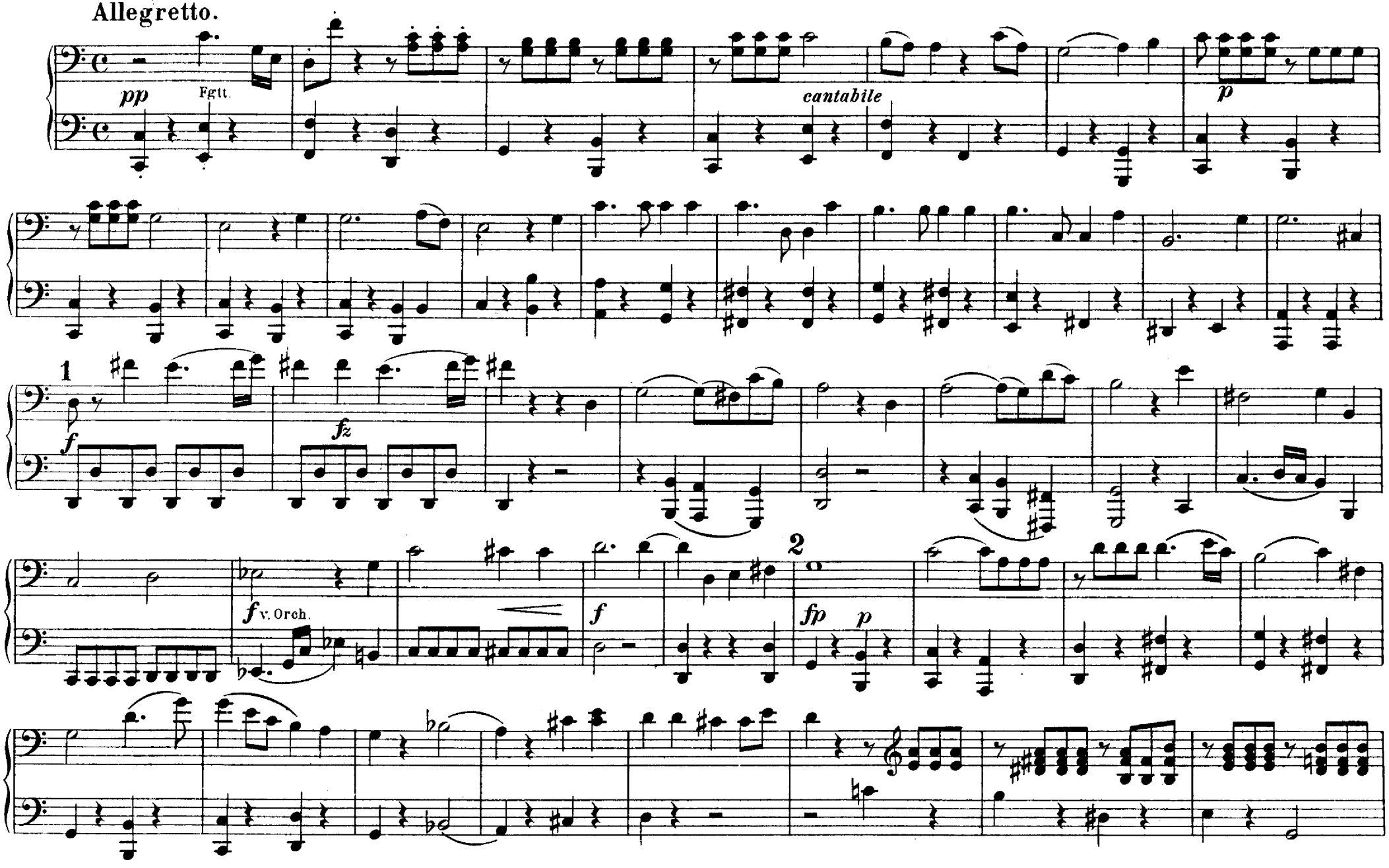


No 15. Terzett mit Chor.

„So lohnet die Natur den Fleiss."

„So nature ever kind repays."



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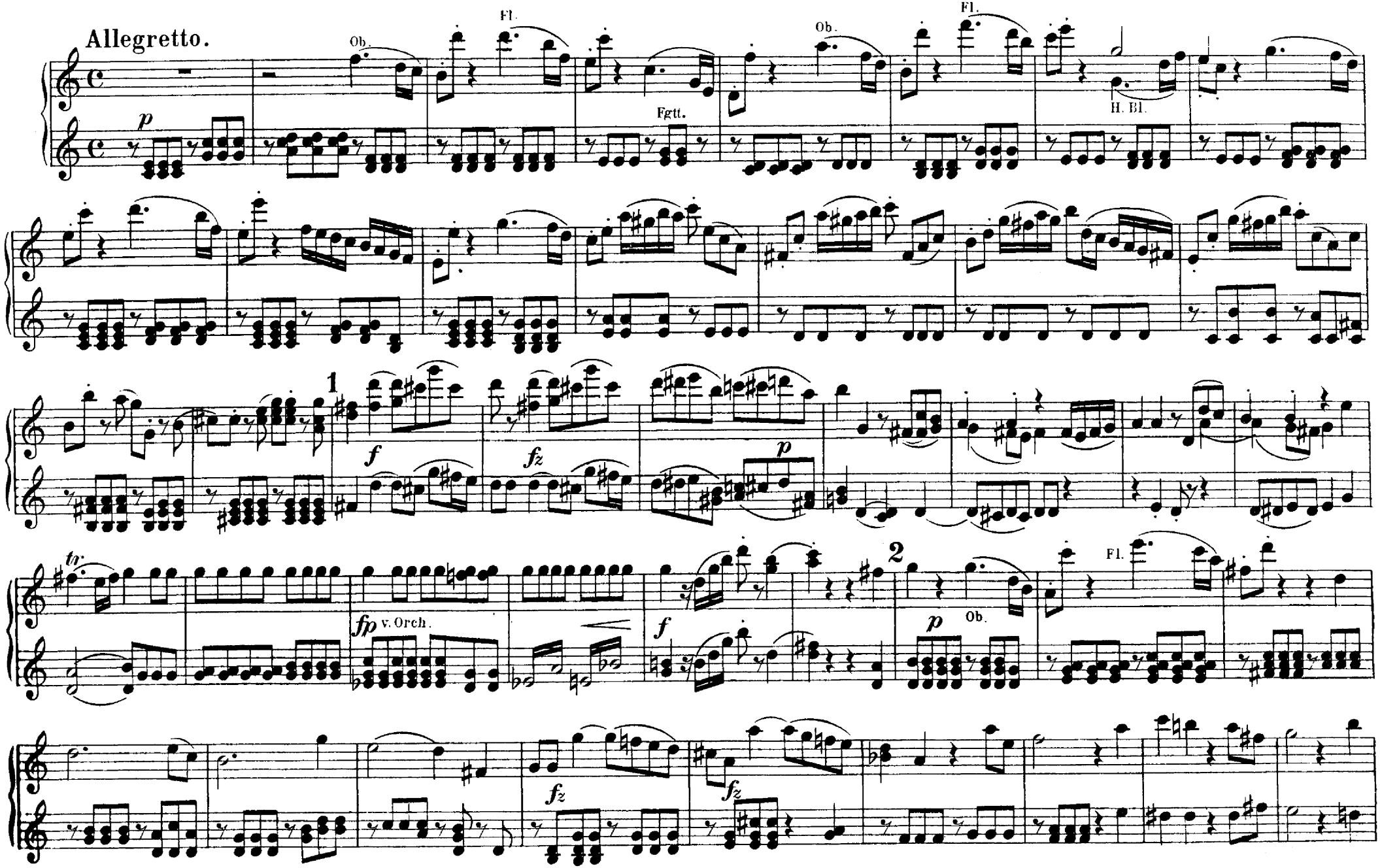

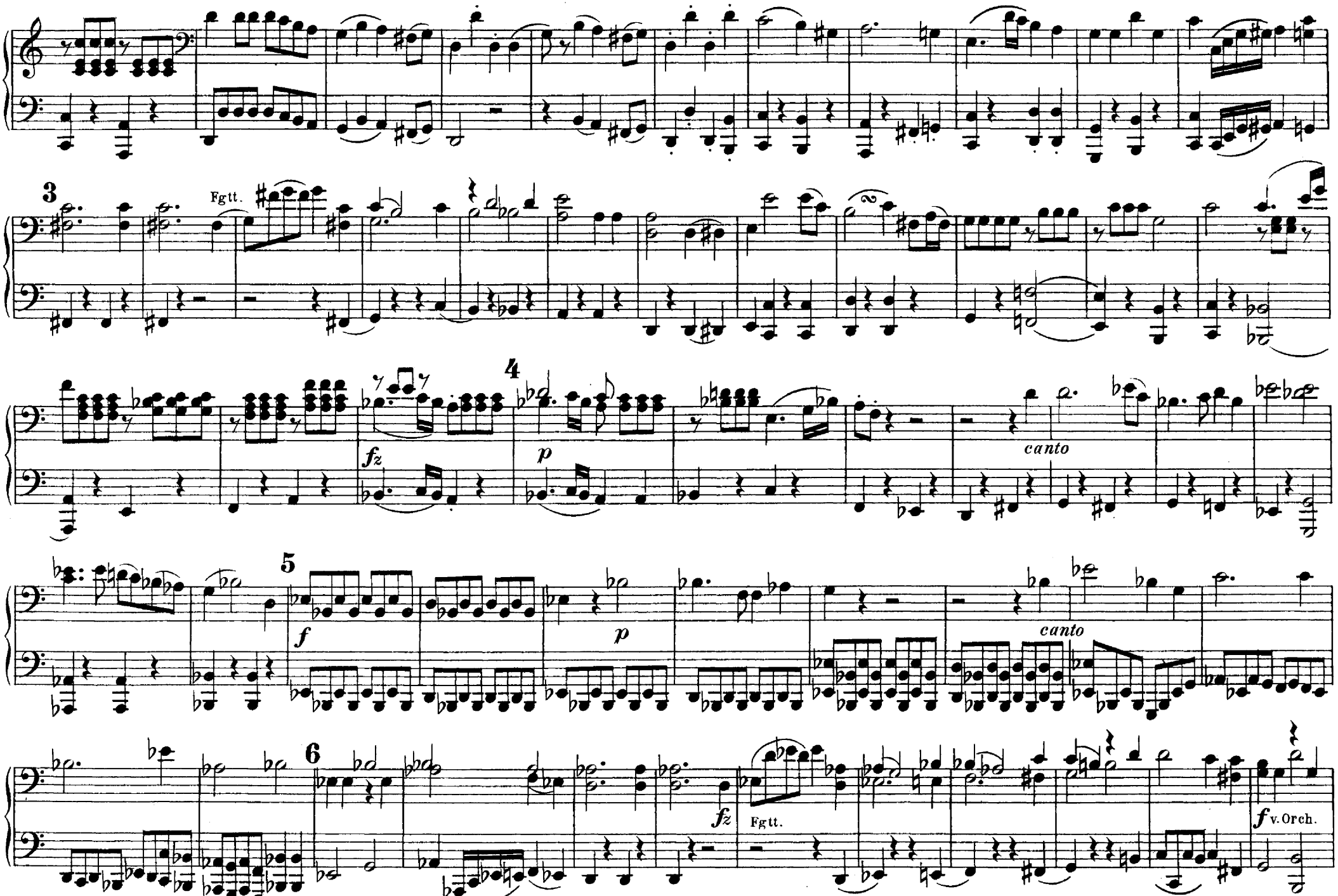
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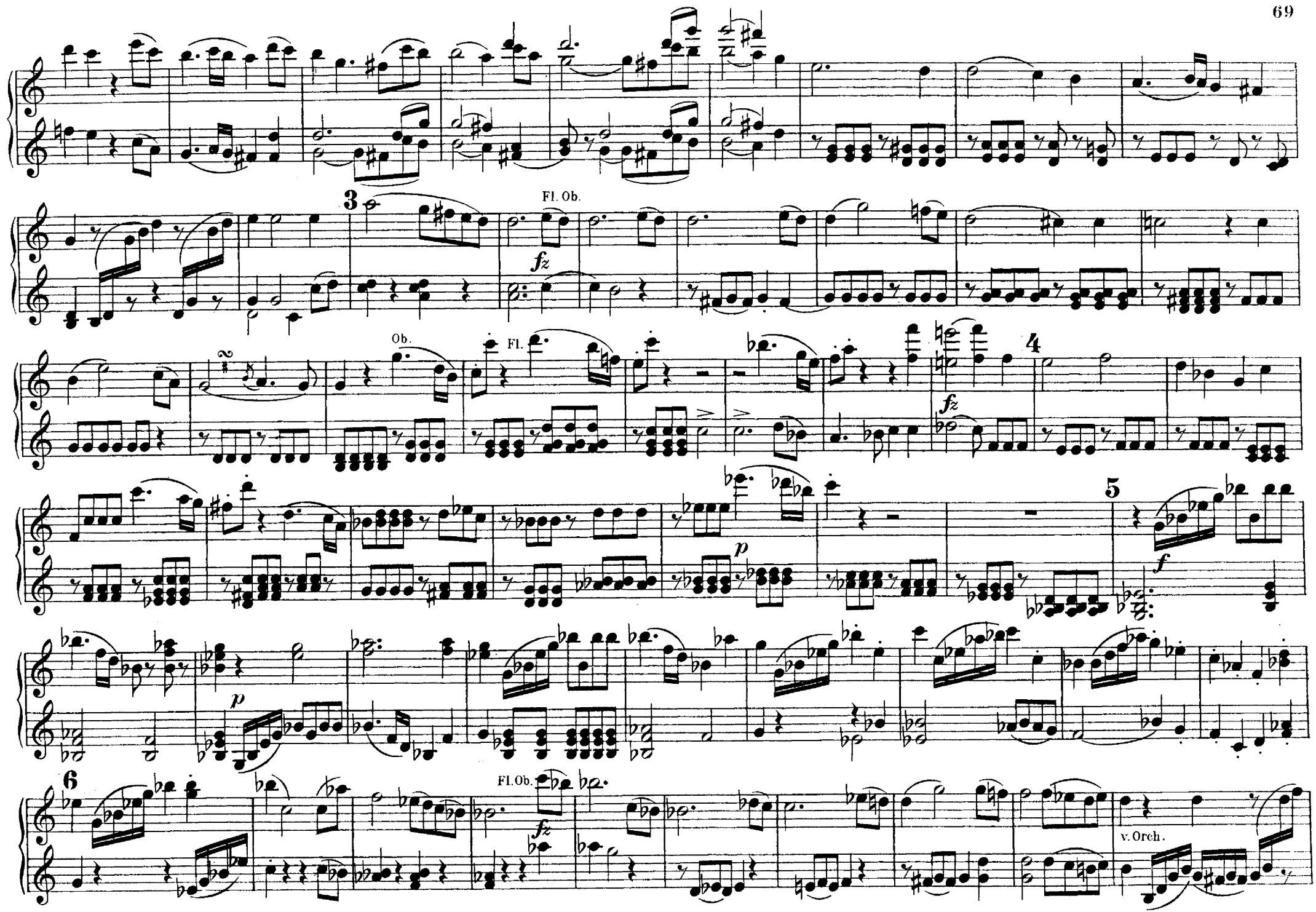
fz
p
canto
5
f
p
canto
6
fz
Fgtt.
f v. Orch.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Fl. Ob.
fz
Ob.
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fz
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Fl. Ob.
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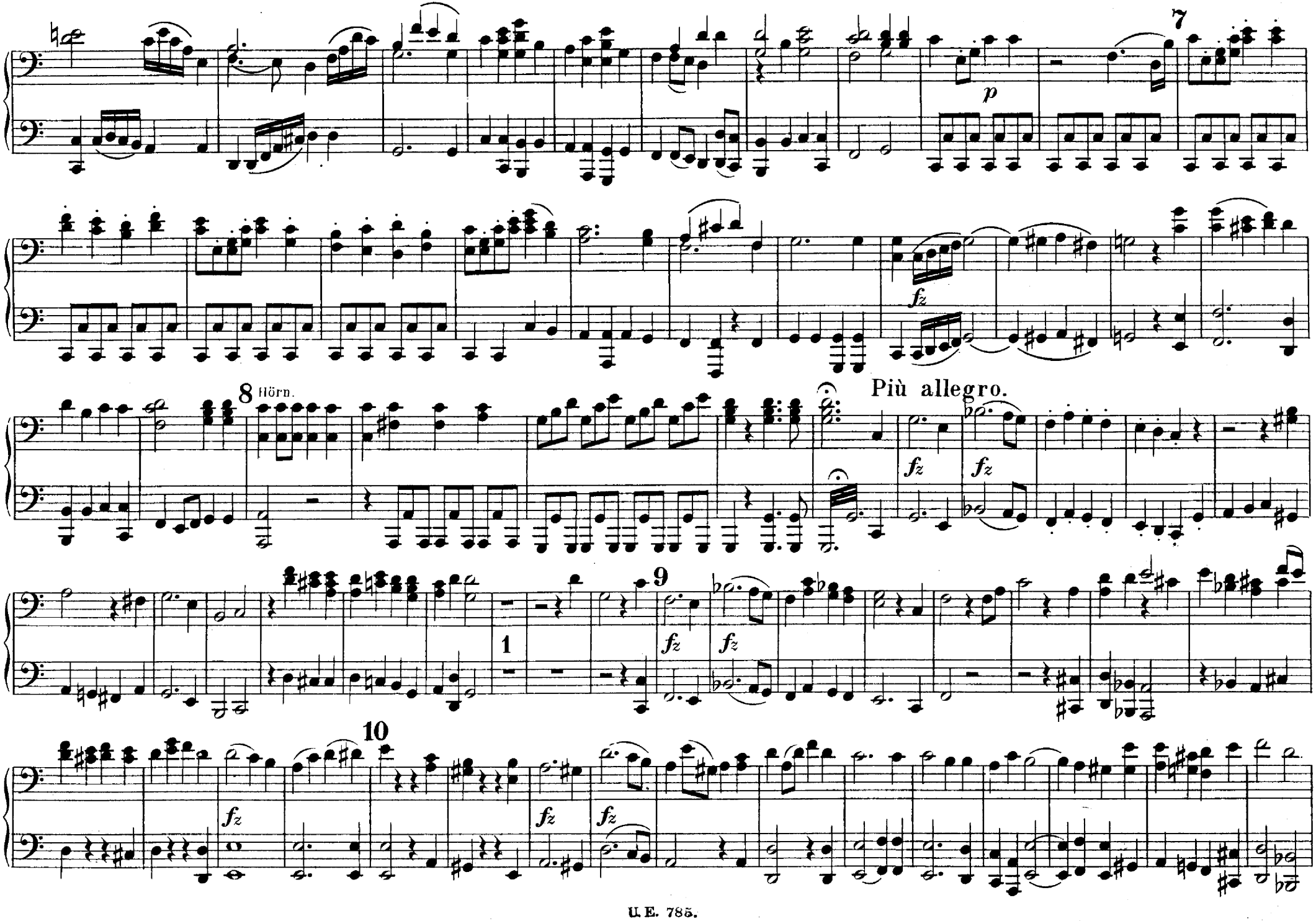
v. Orch.


7
p
fz
8 Hörn.
Più allegro.
fz
fz
9
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fz
1
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fz
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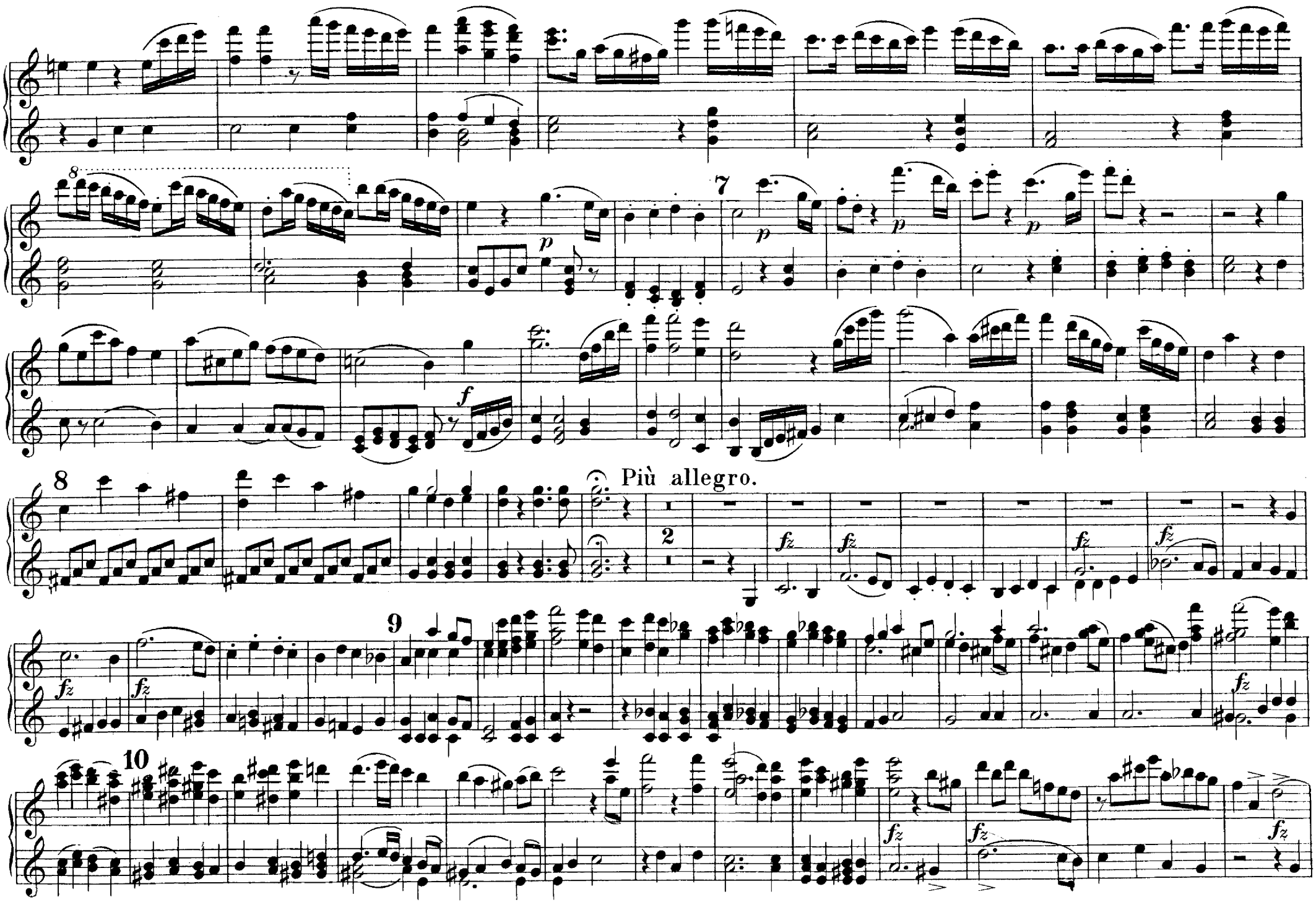
fz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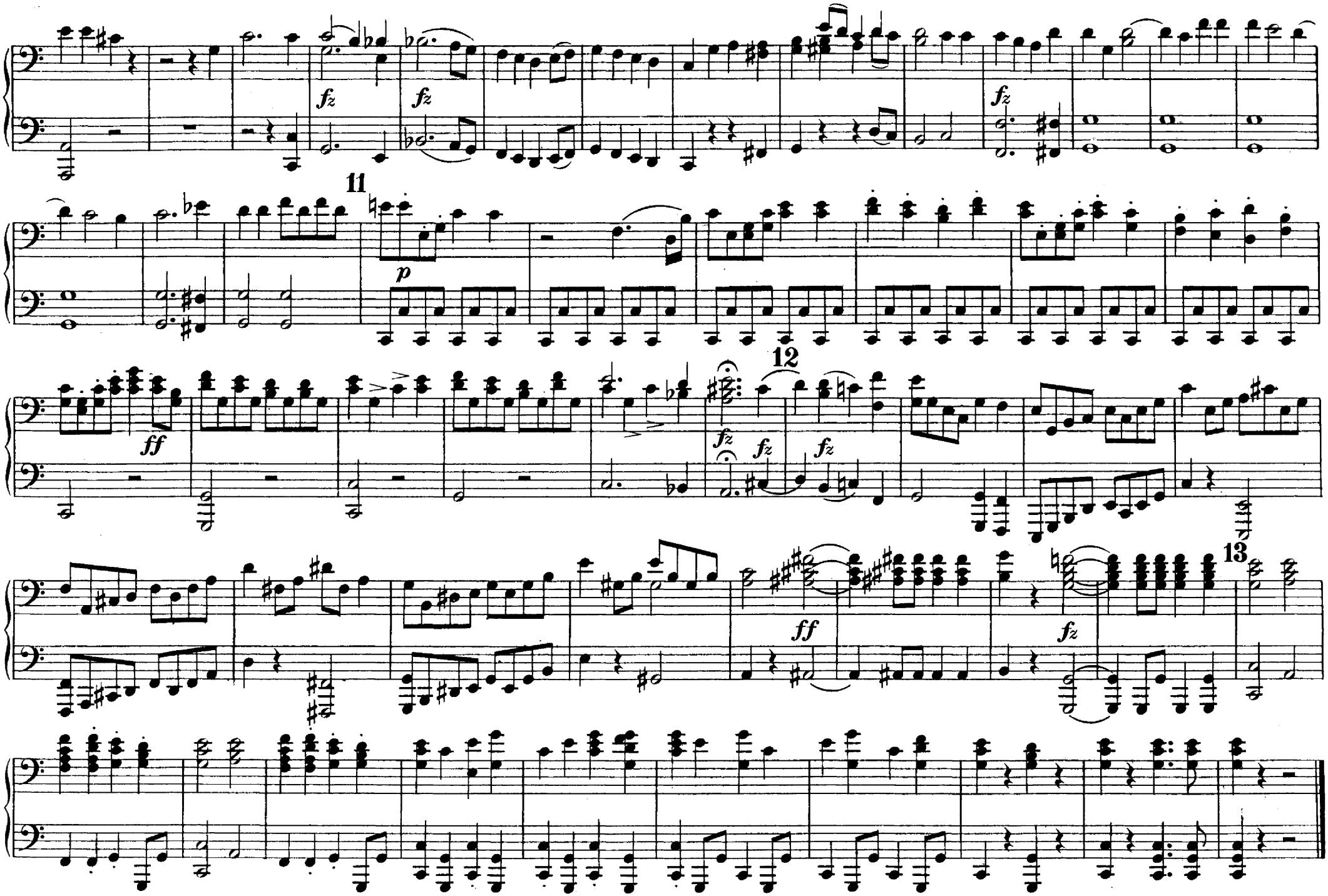
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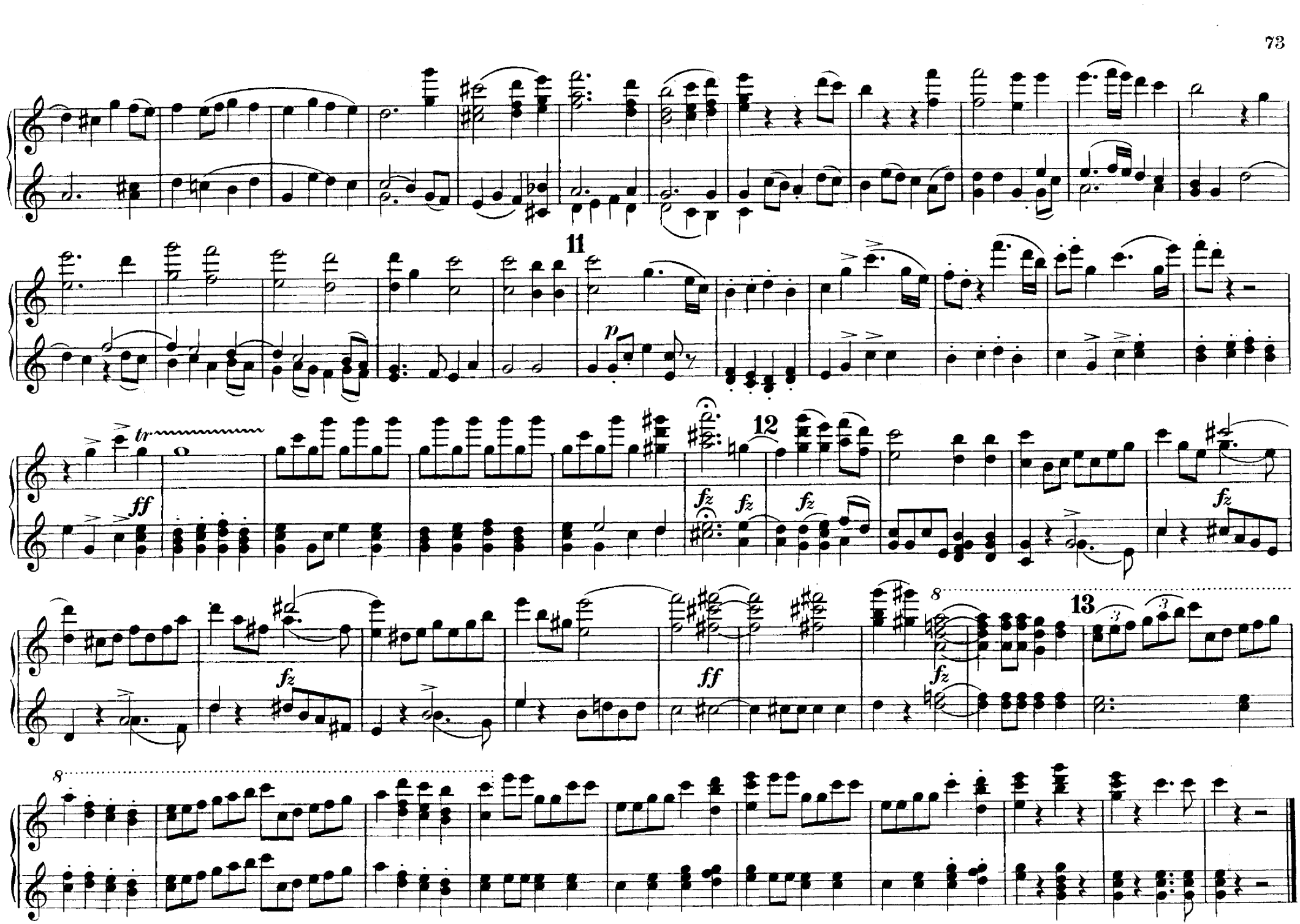
11
12
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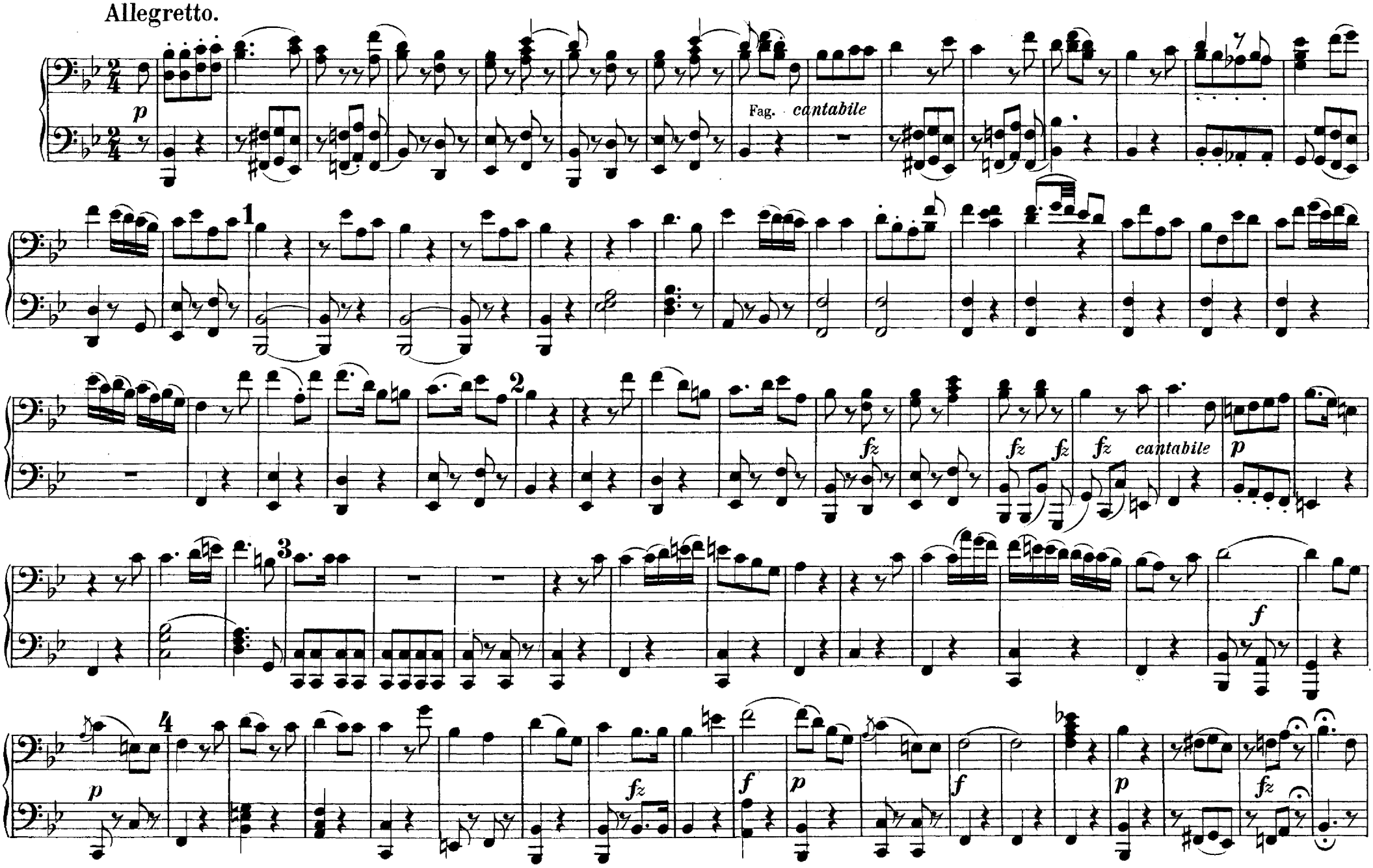
8

No 16. Duett.

„Ihr Schönen aus der Stadt, kommt her!“

„Ye ladies fine and fair, oh come!“



Nº 16. Duett.

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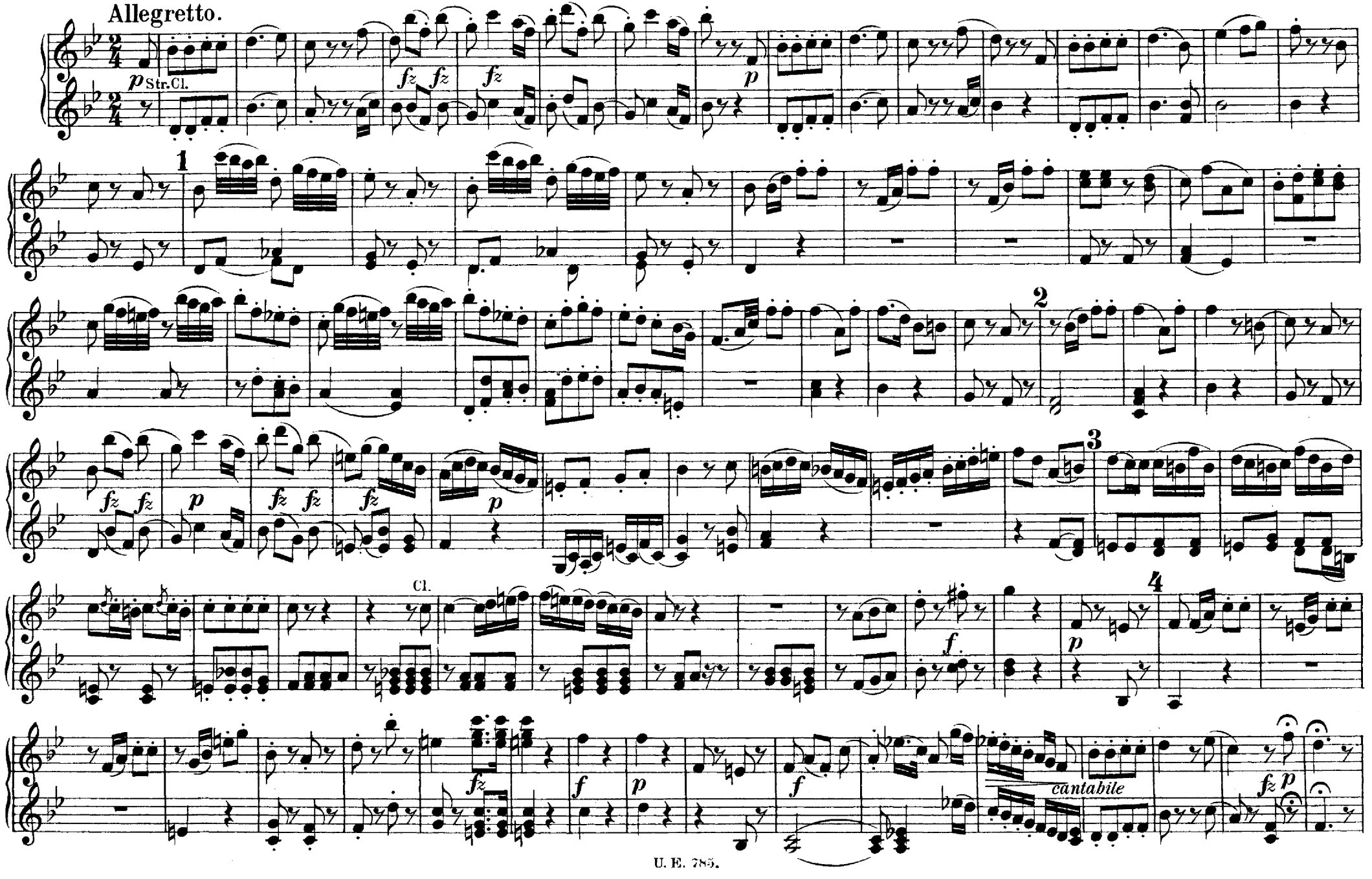

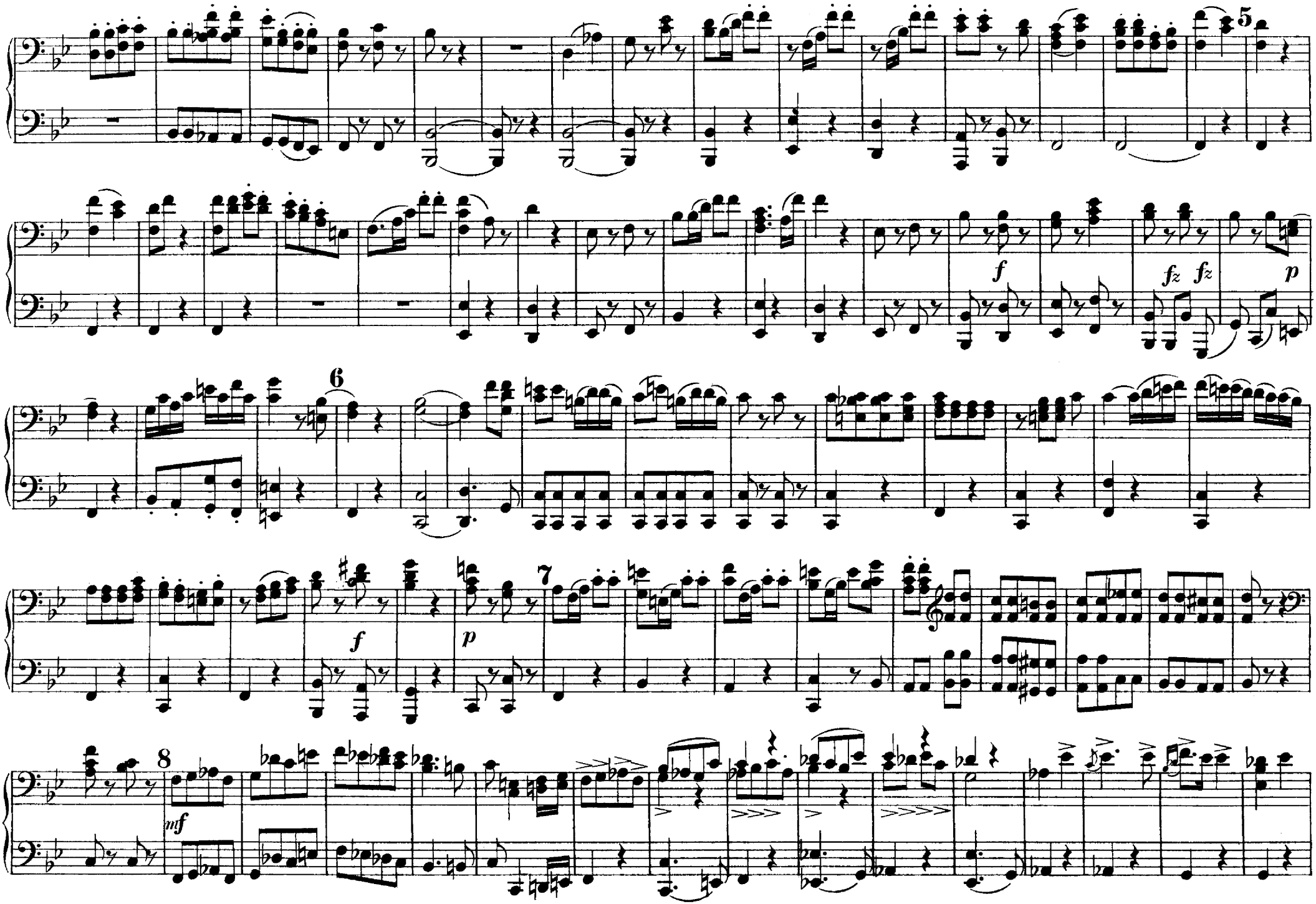
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fz fz
p
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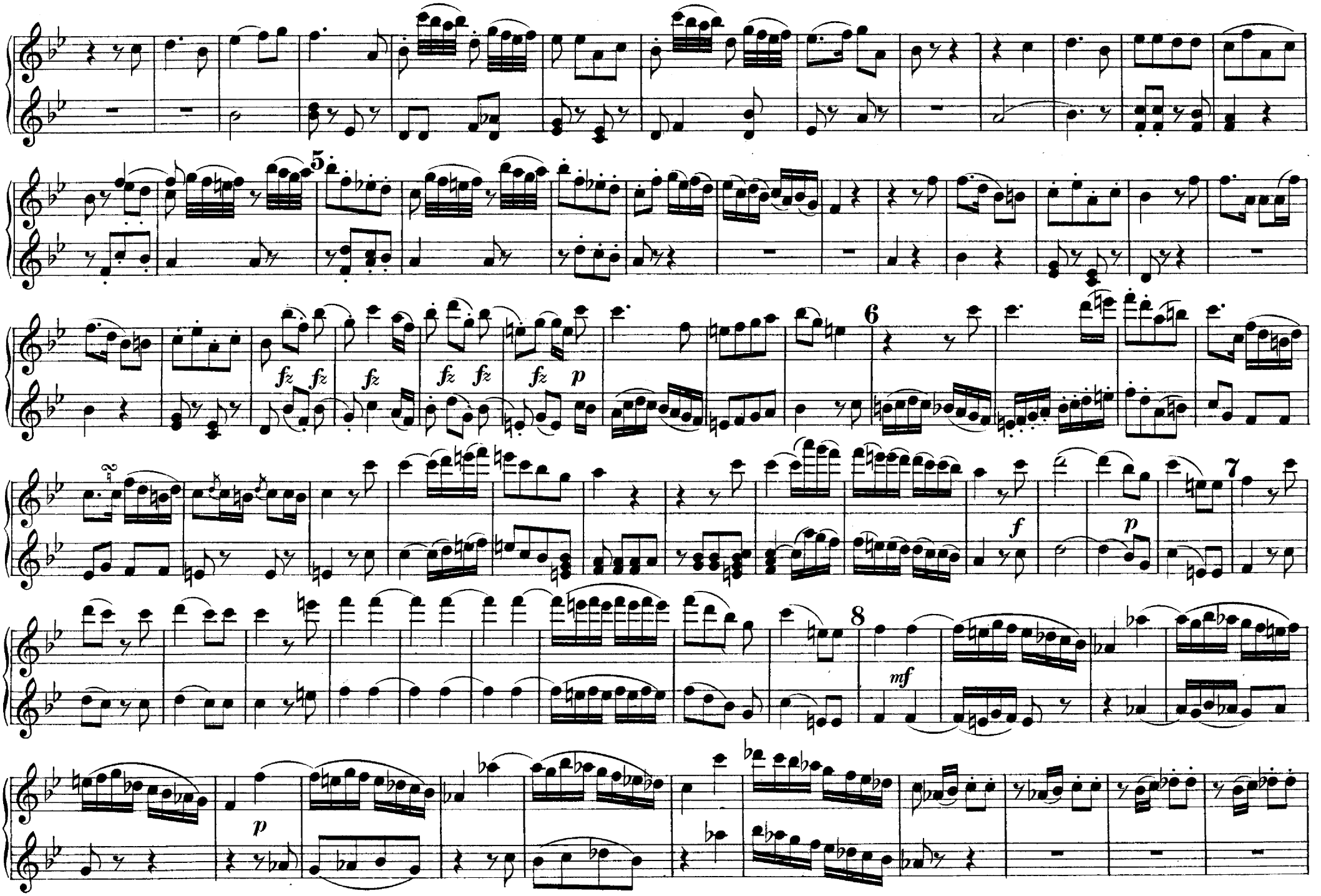
7
8
mf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mf
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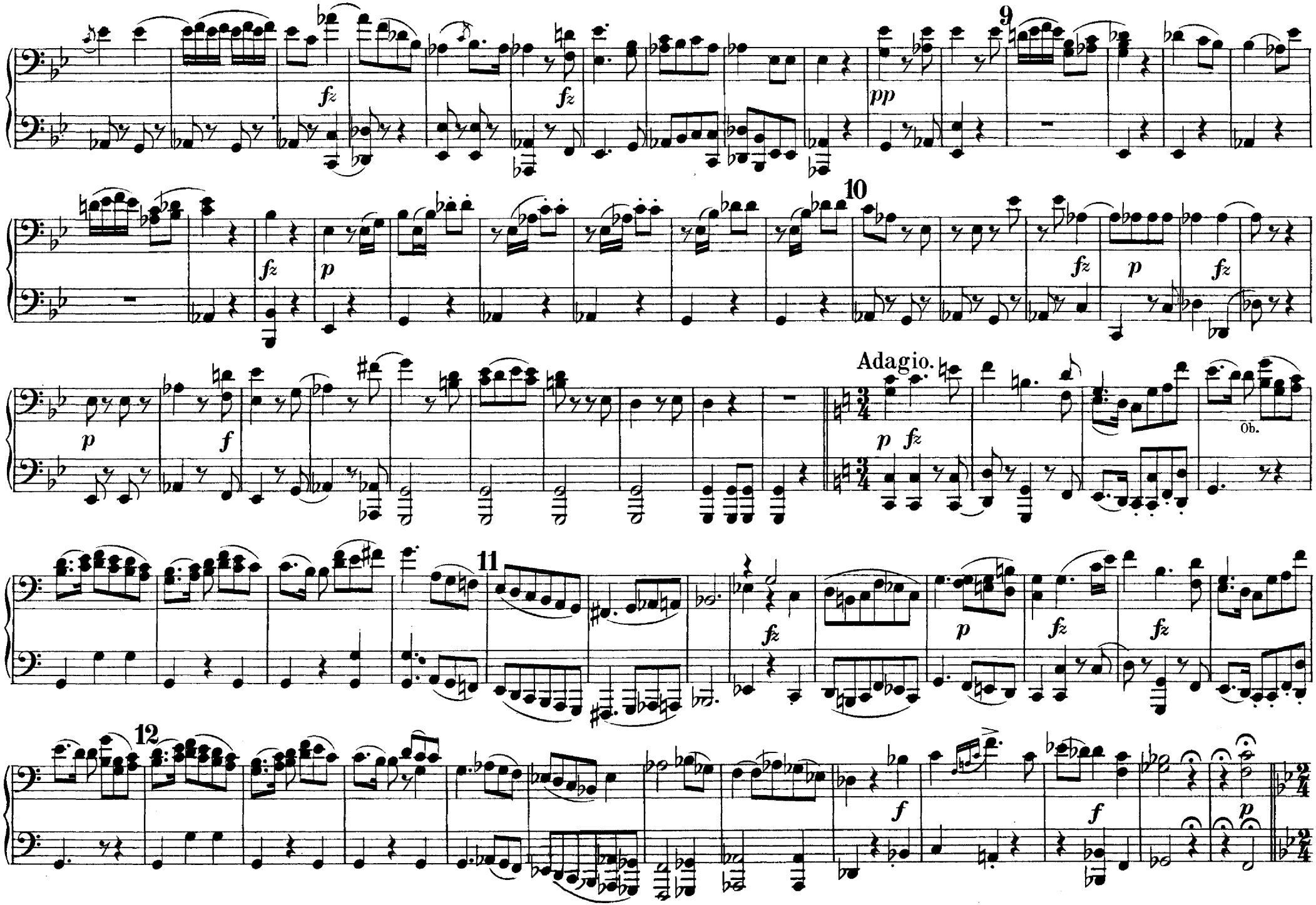
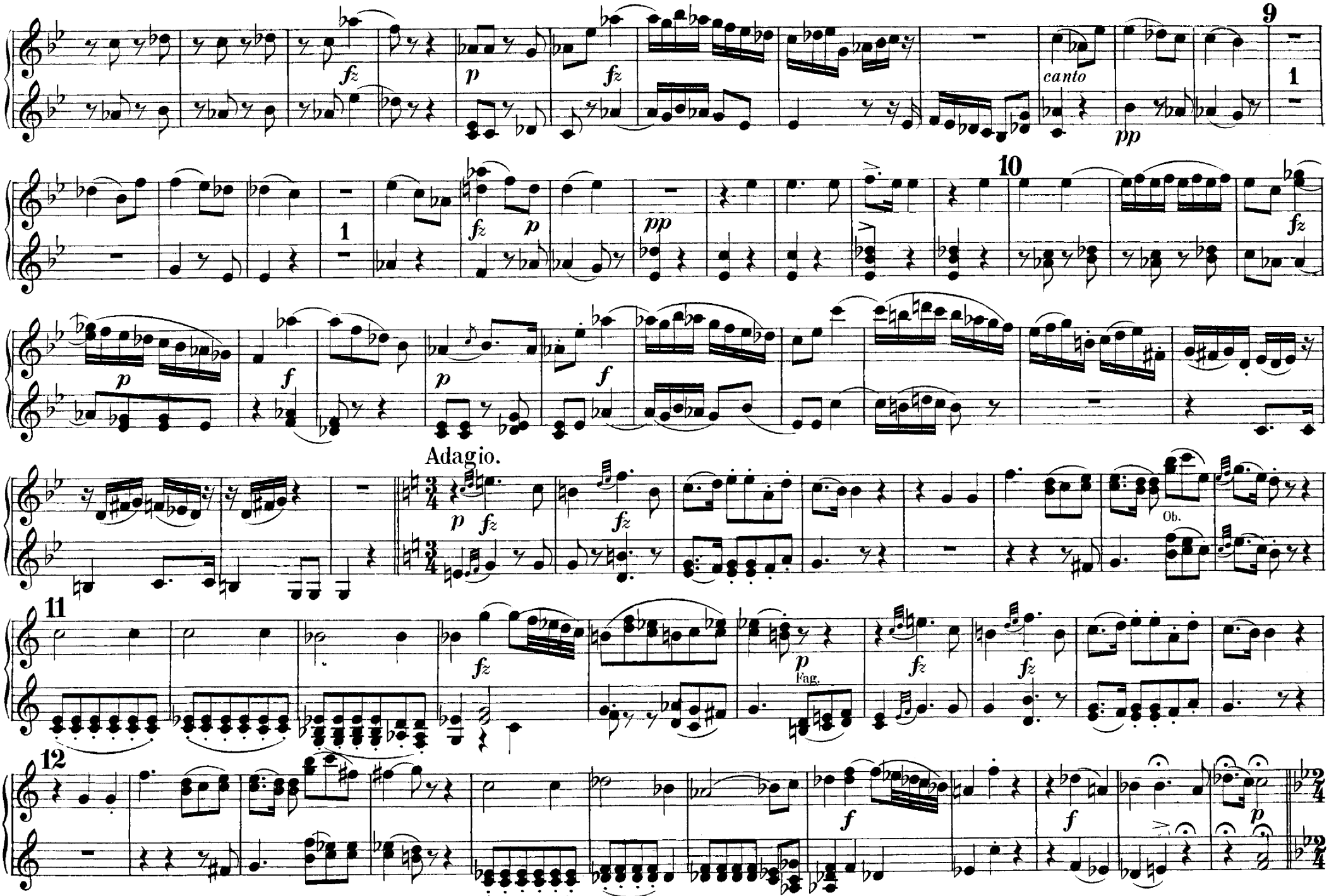

9
10
Adagio.
Ob.
11
12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canto
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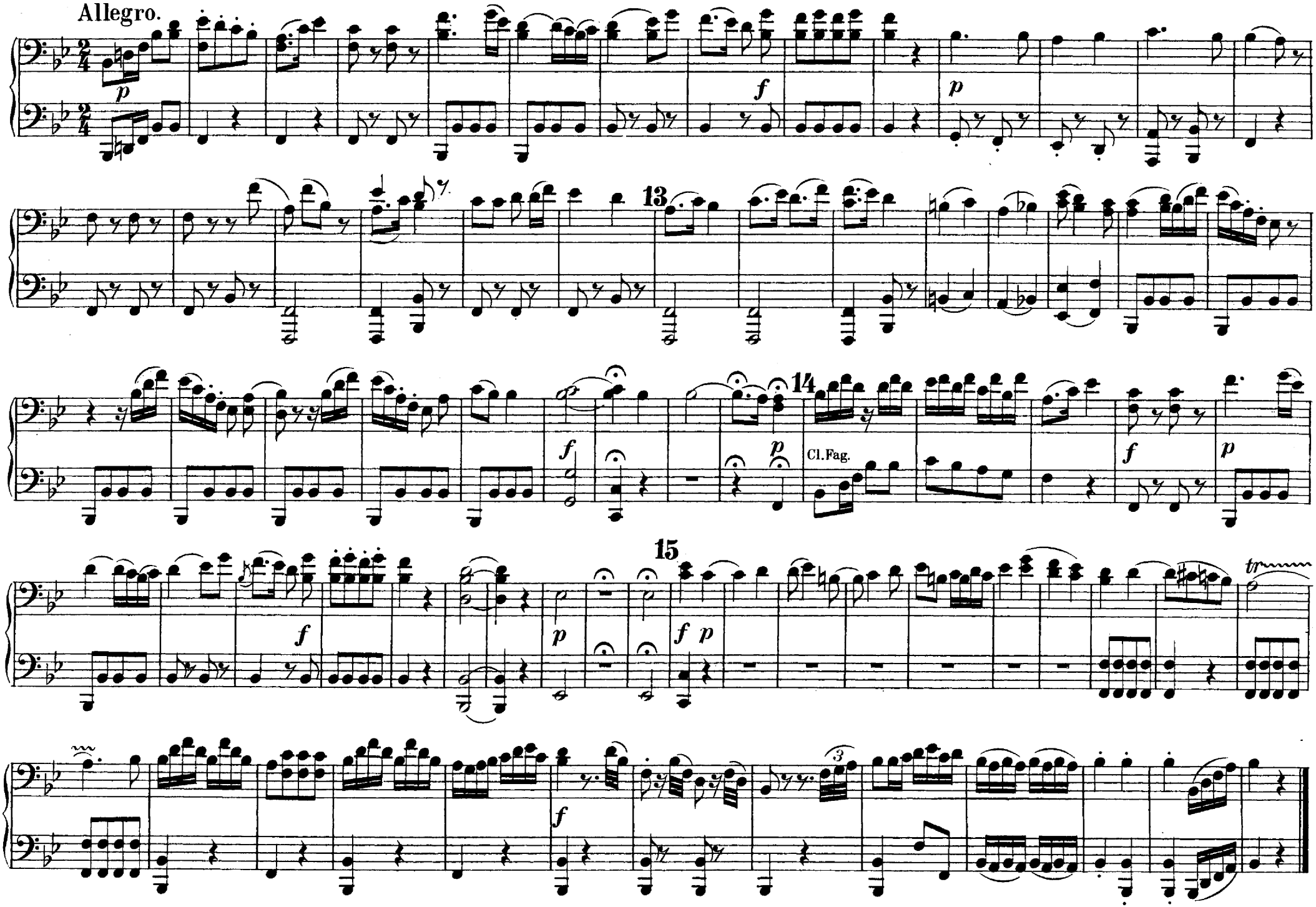
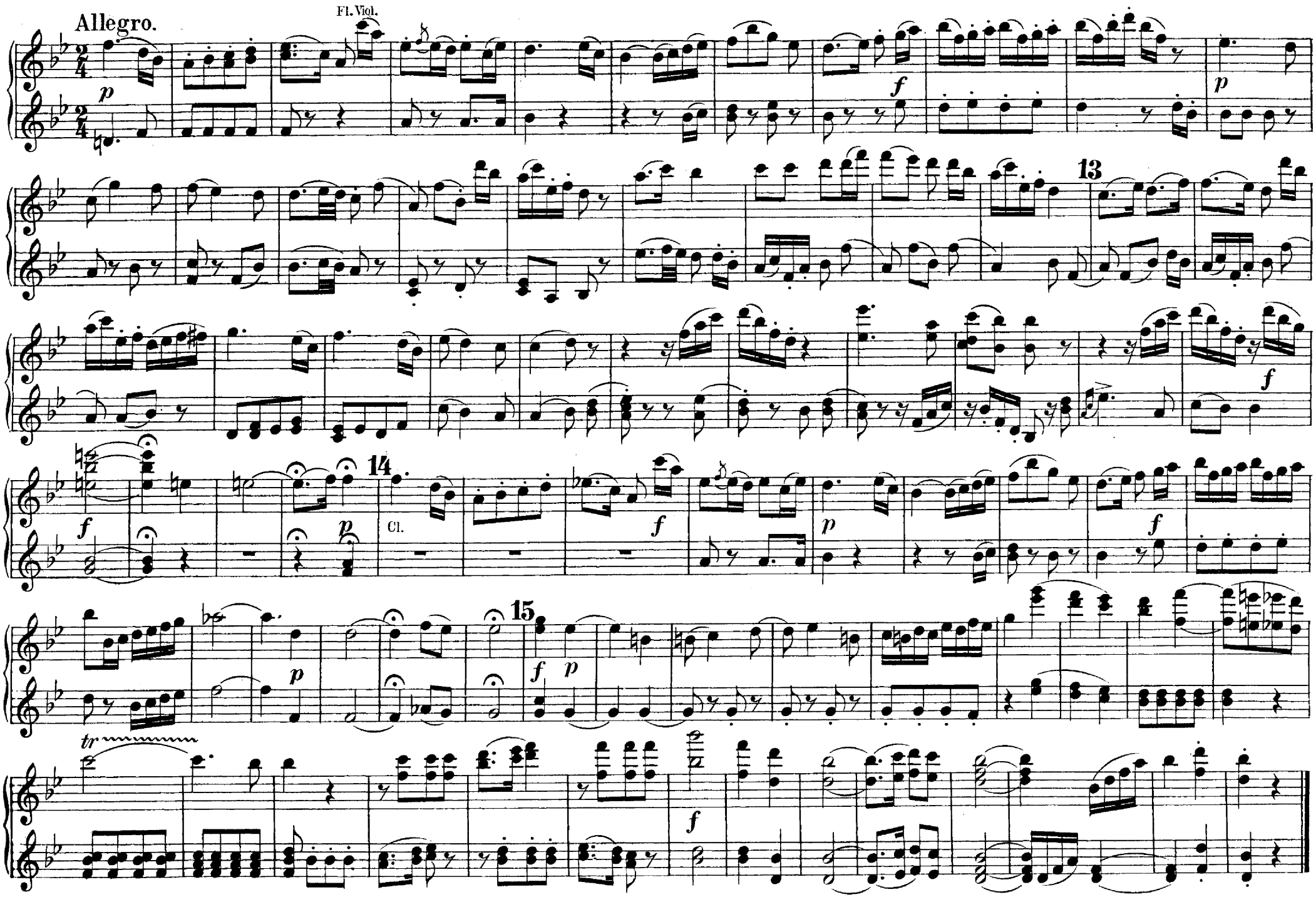
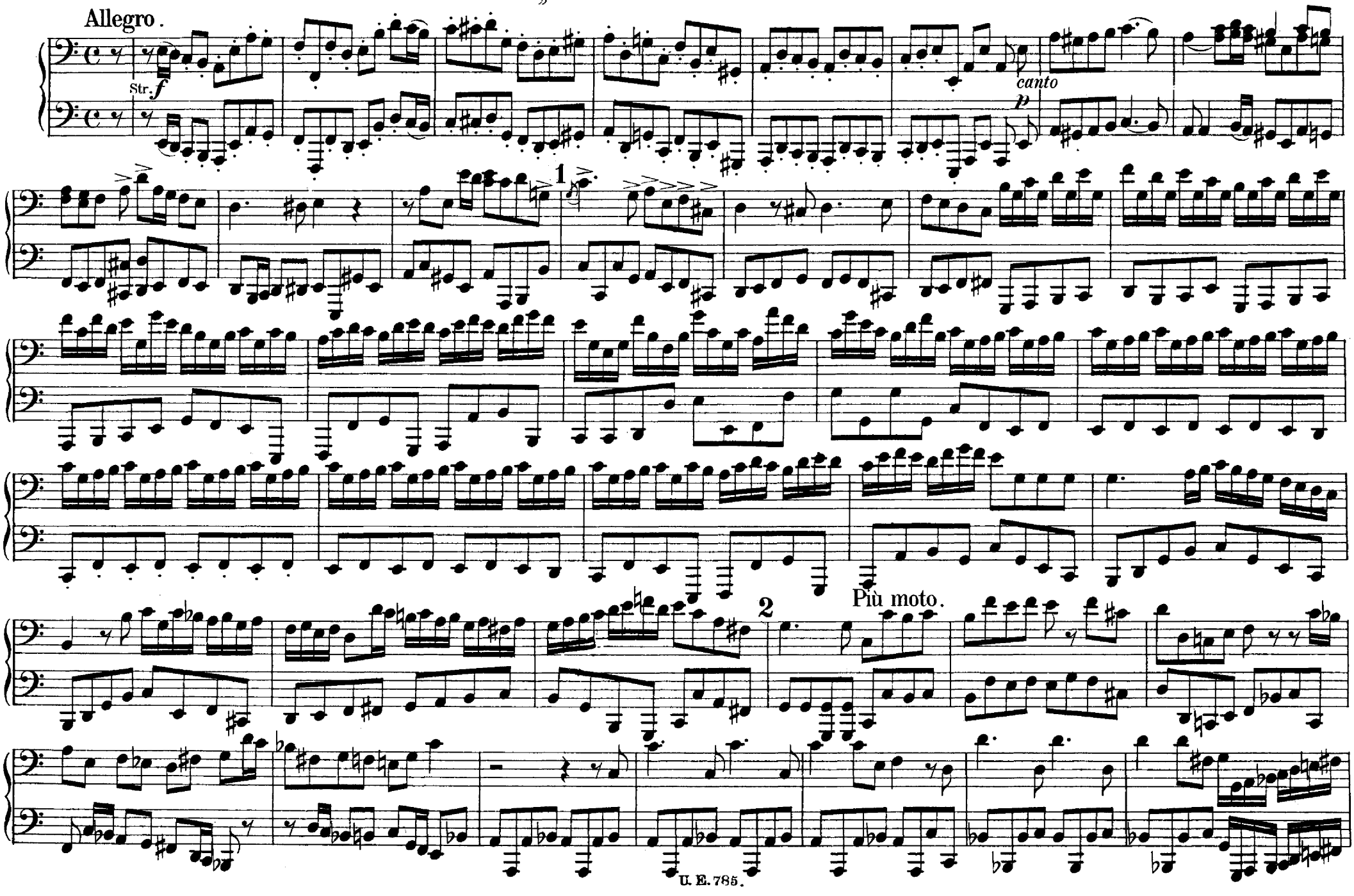
10
Adagio.
Ob.
11
Fag.
12


Allegro.
13
14
Cl.Fag.
15


Allegro.
Fl. Viol.
13
14
Cl.
15

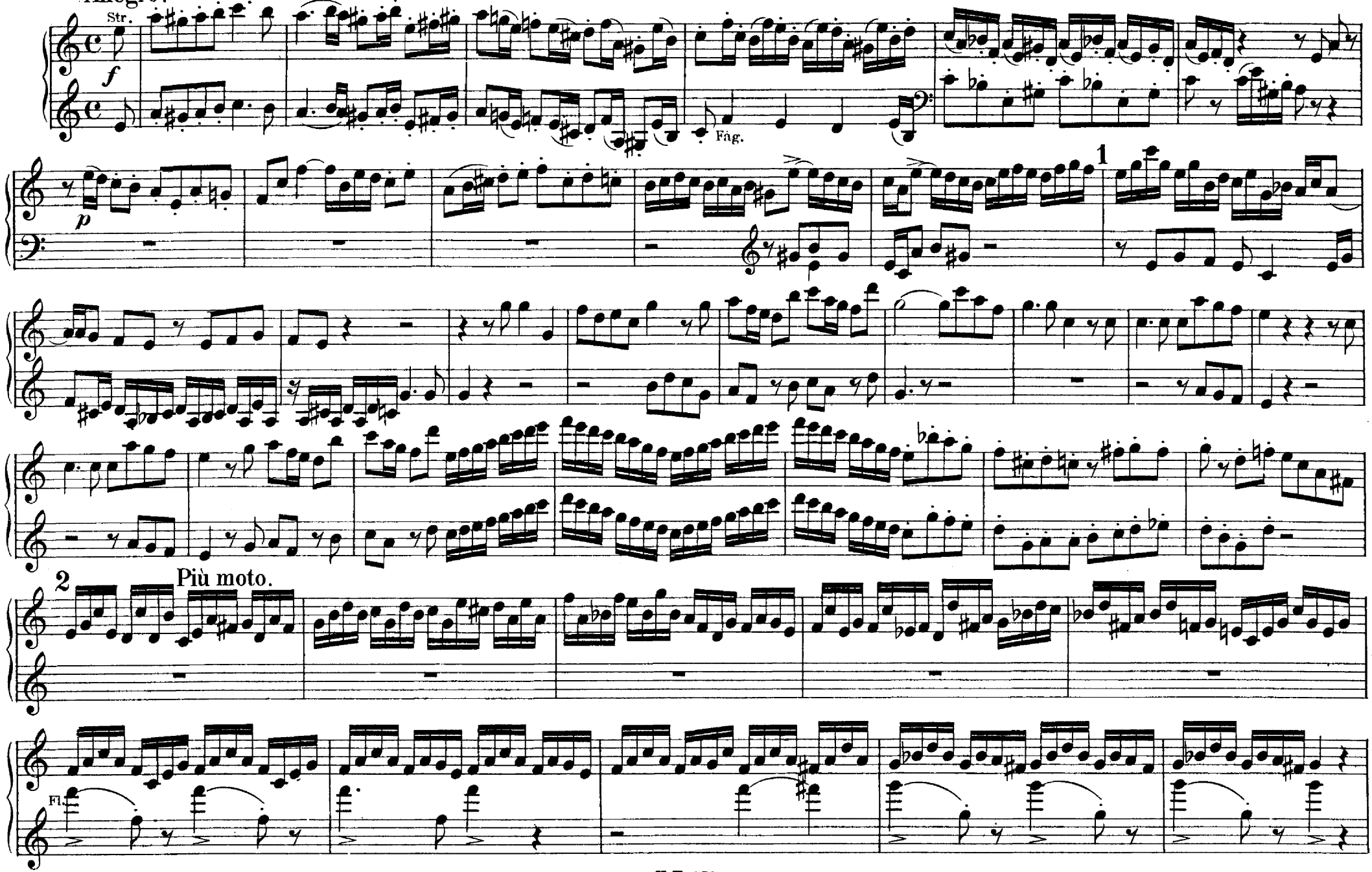
No 17. Arie.

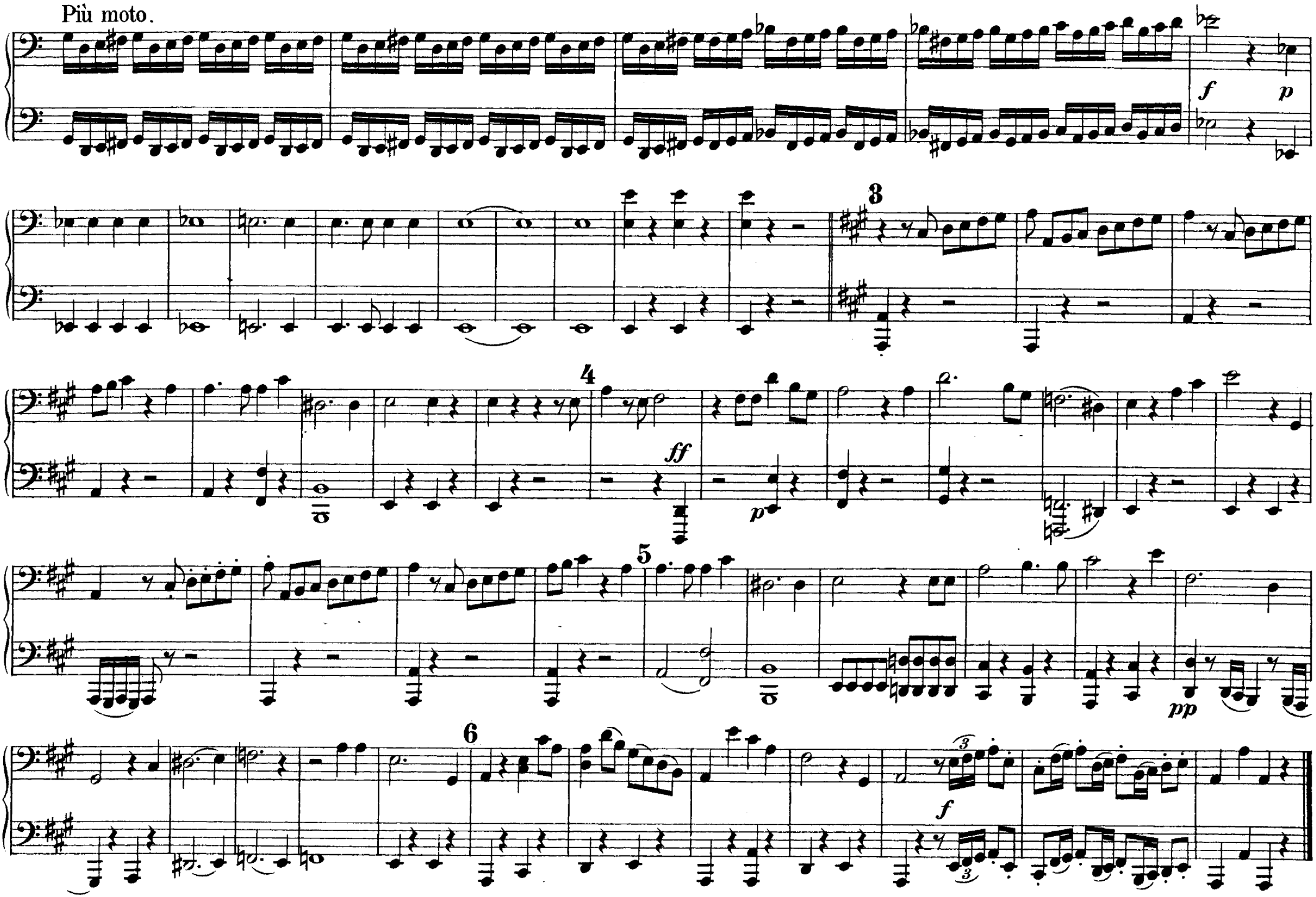
„Seht auf die breiten Wiesen hin."
„Behold the wide extended meads."



No 17. Arie.

„Seht auf die breiten Wiesen hin."
„Behold the wide extended meads."




Più moto.
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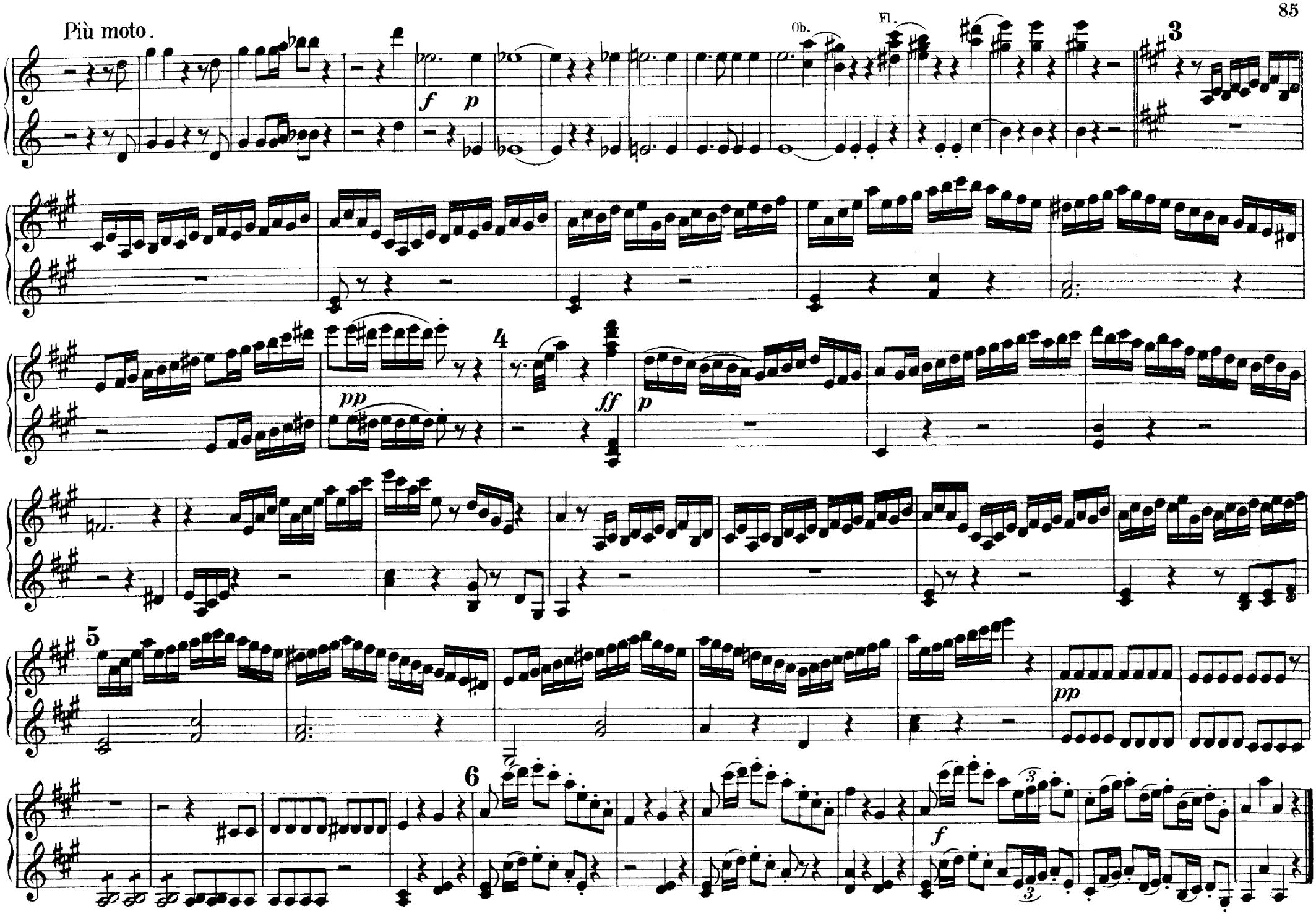
Più moto.
Ob.
Fl.
3
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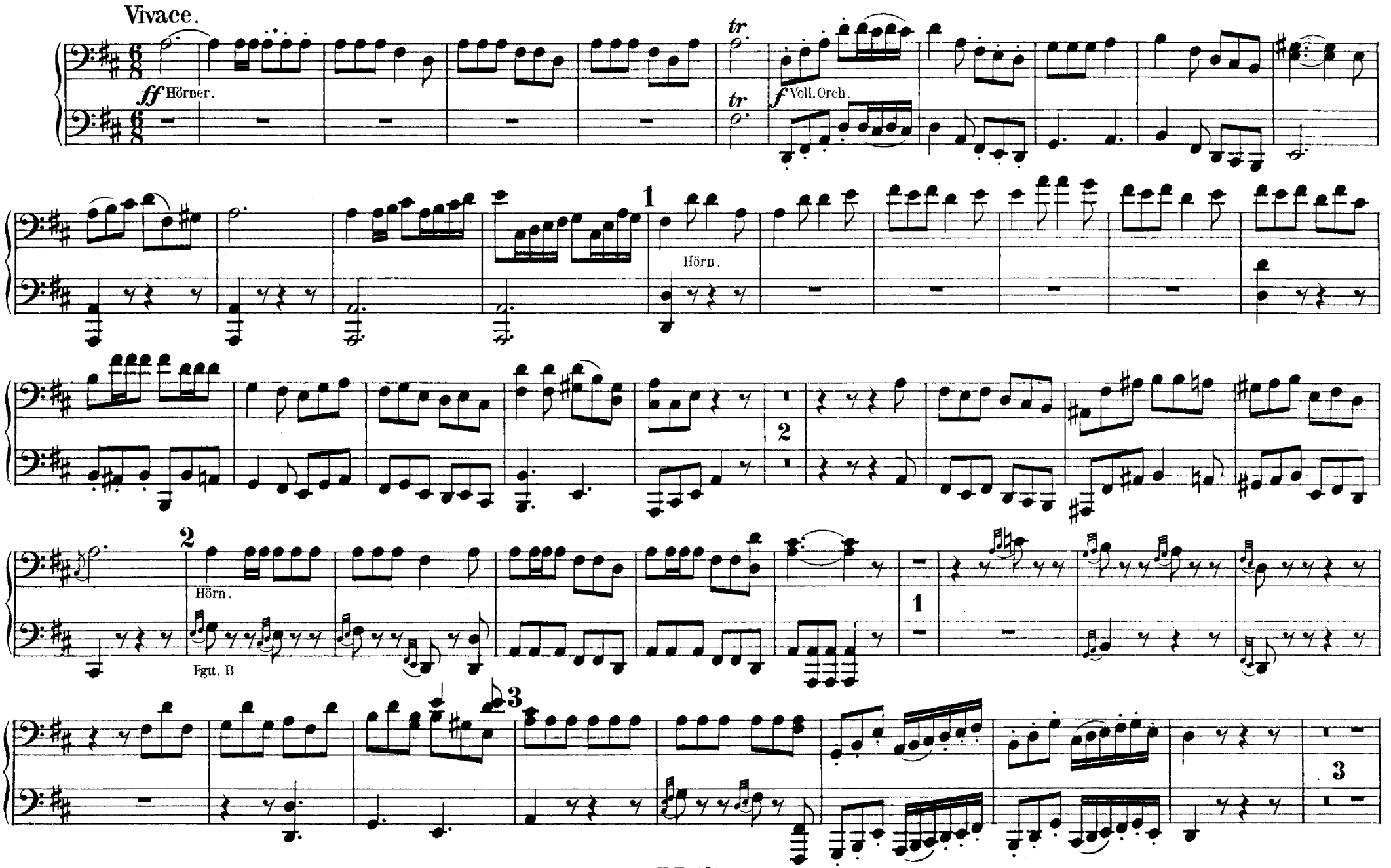
p
pp
ff
pp
f

No 18. Chor.

„Hört das laute Getön:"

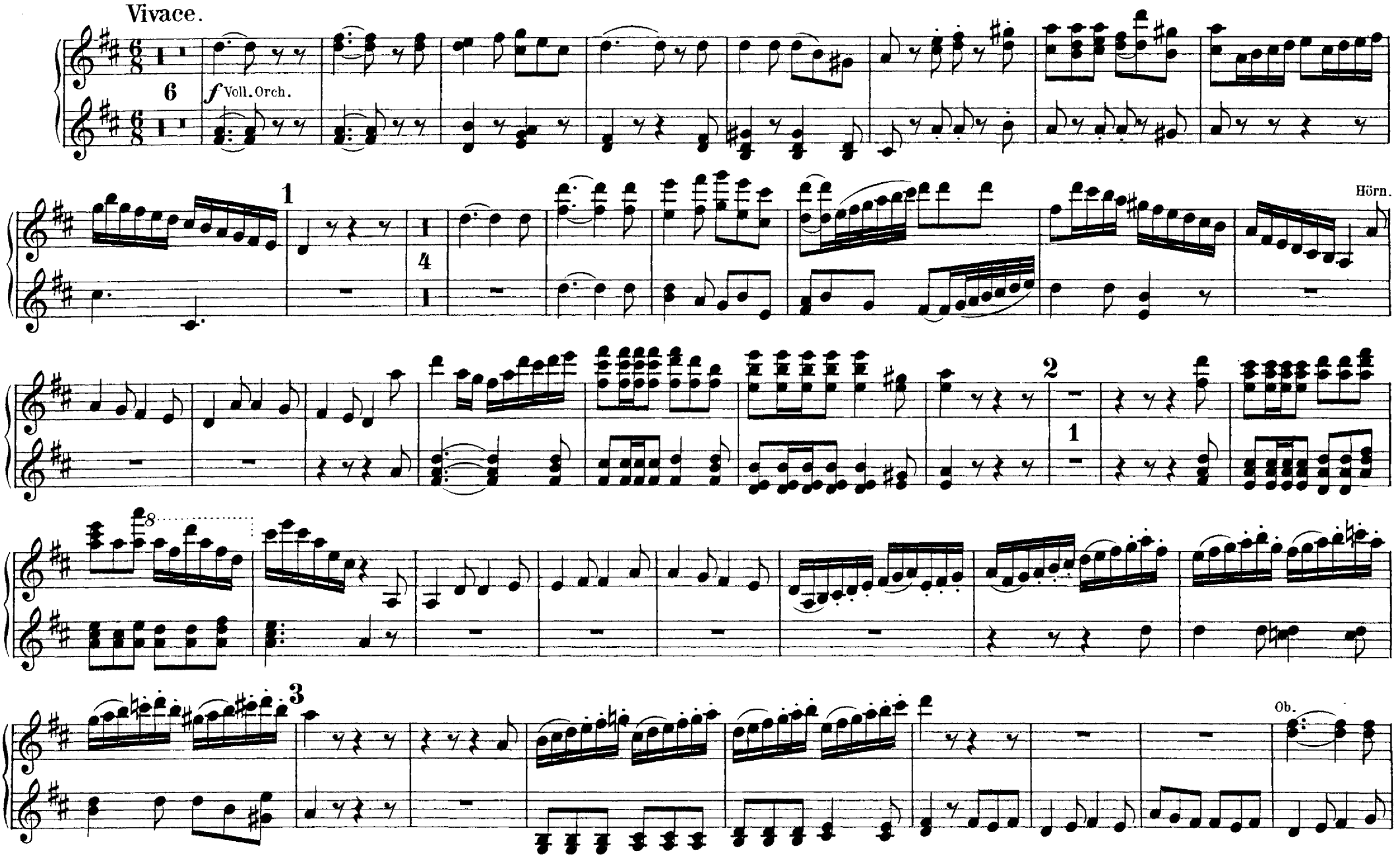
„Hear the clank and the noise":

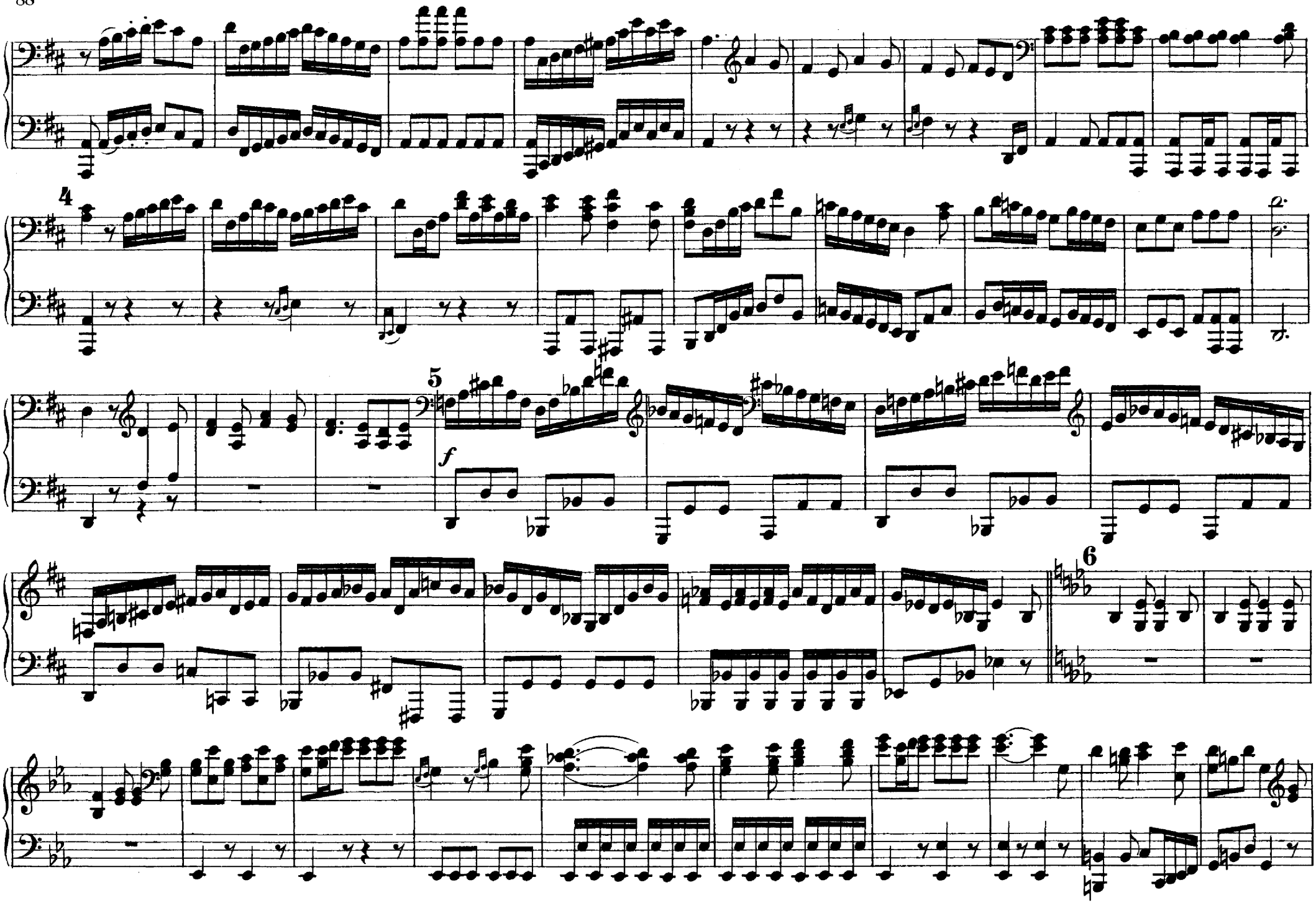


No 18. Chor.

„Hört das laute Getön."

„Hear the clank and the noise."

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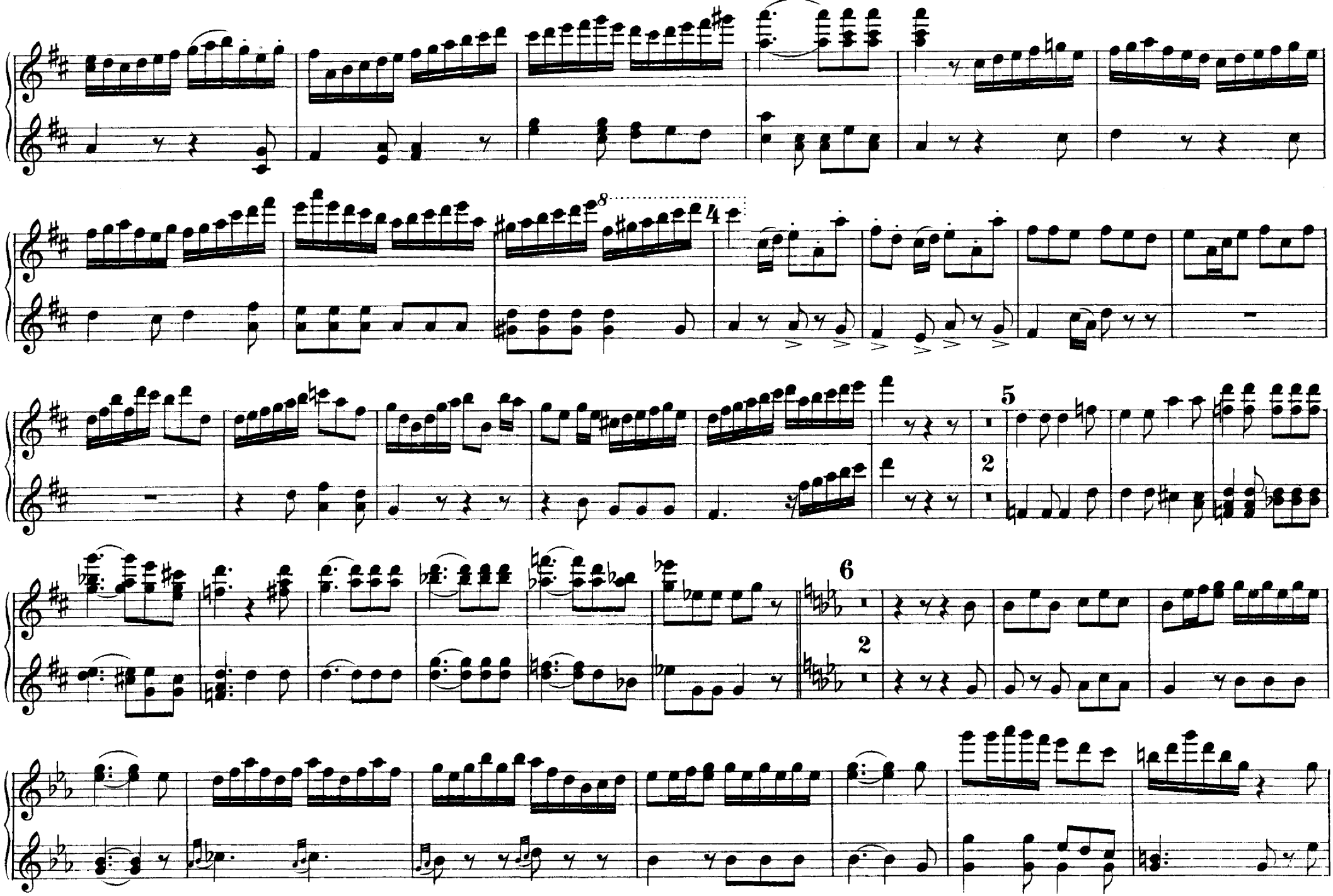

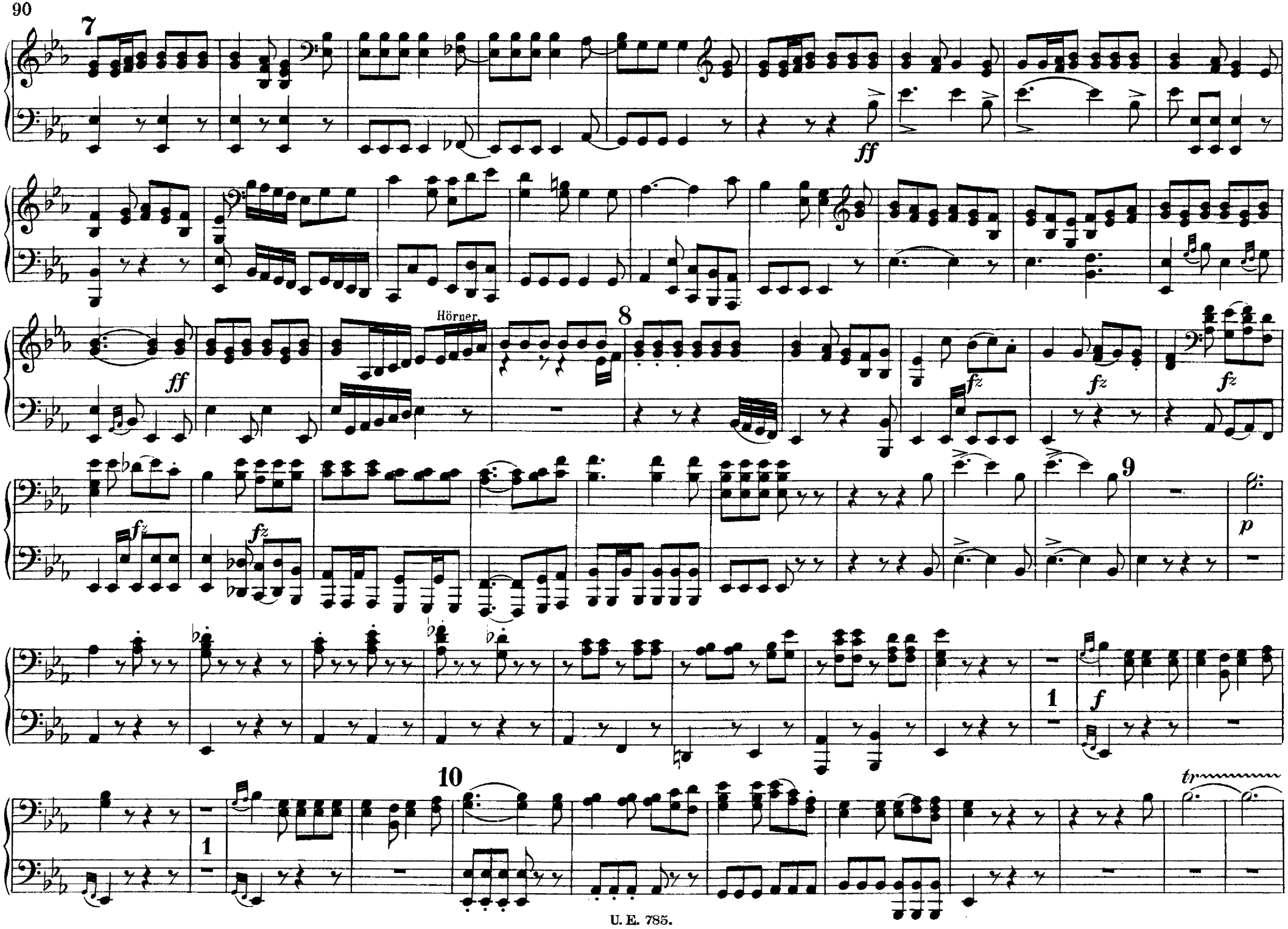
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8
ff
fz
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9
p
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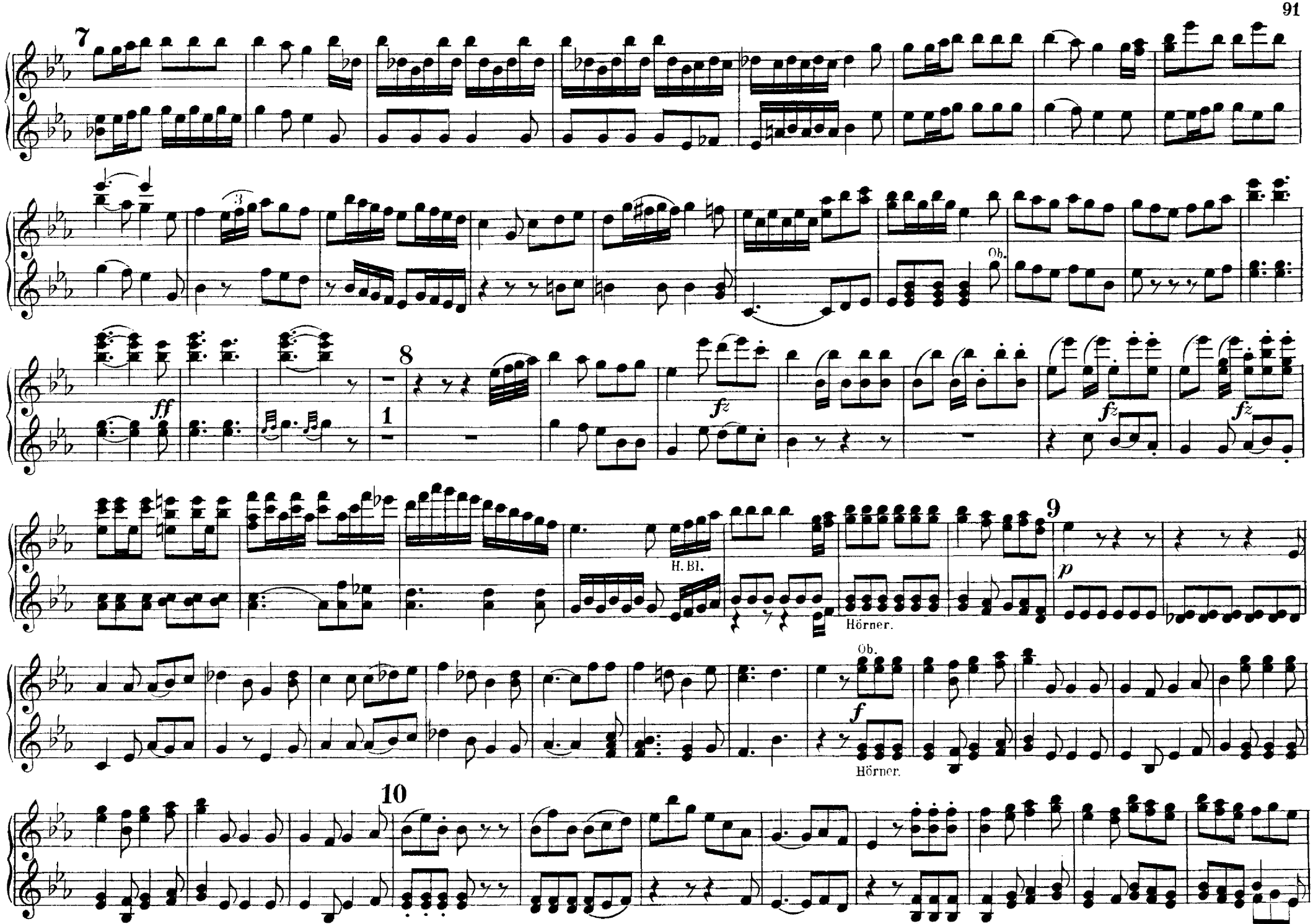
1
tr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H. Bl.
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Hörner.
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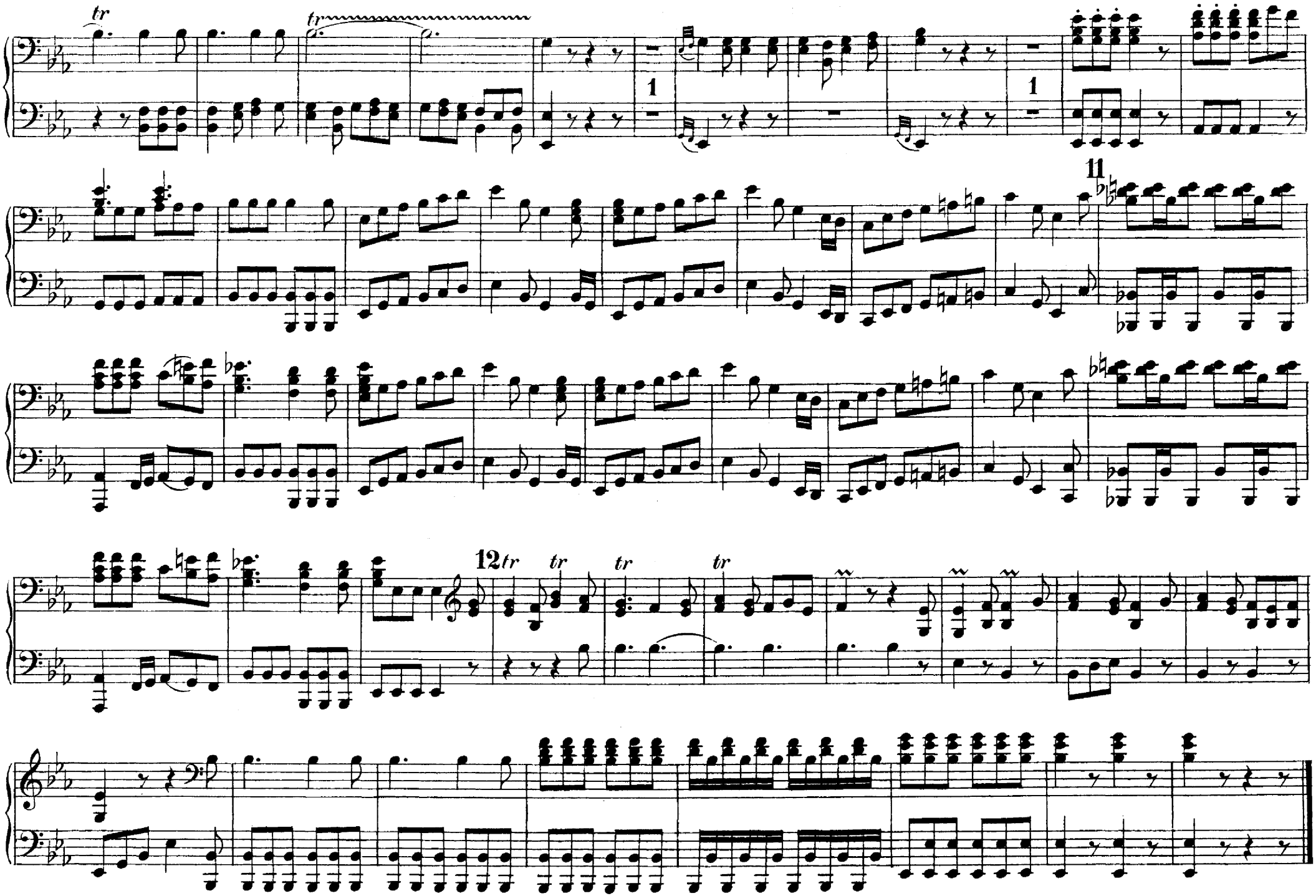
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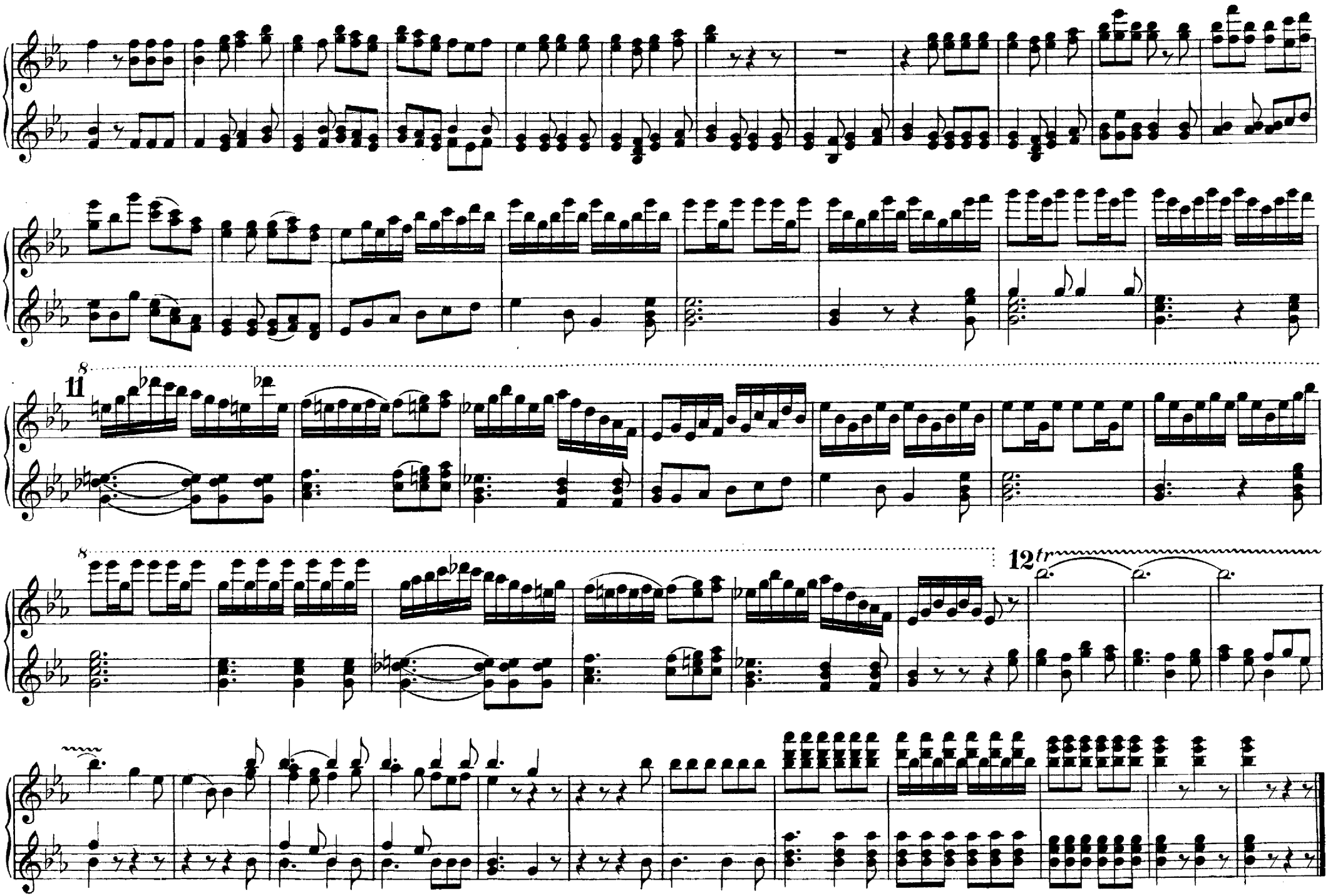
11
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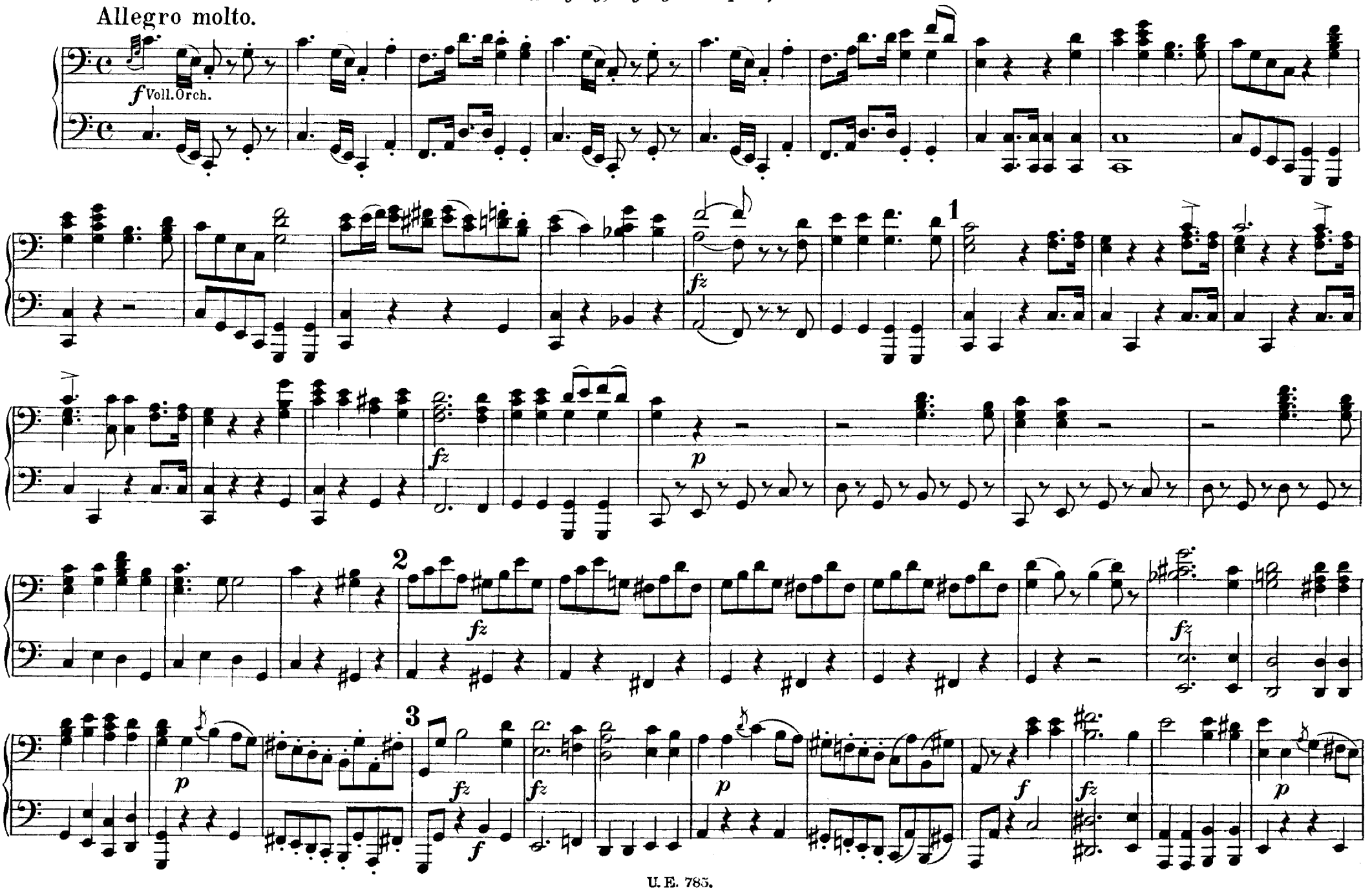
Nº 19. Chor.

„Juhhe, juhhe! Der Wein ist da!"

„Heyday, heyday! the liquor flows."

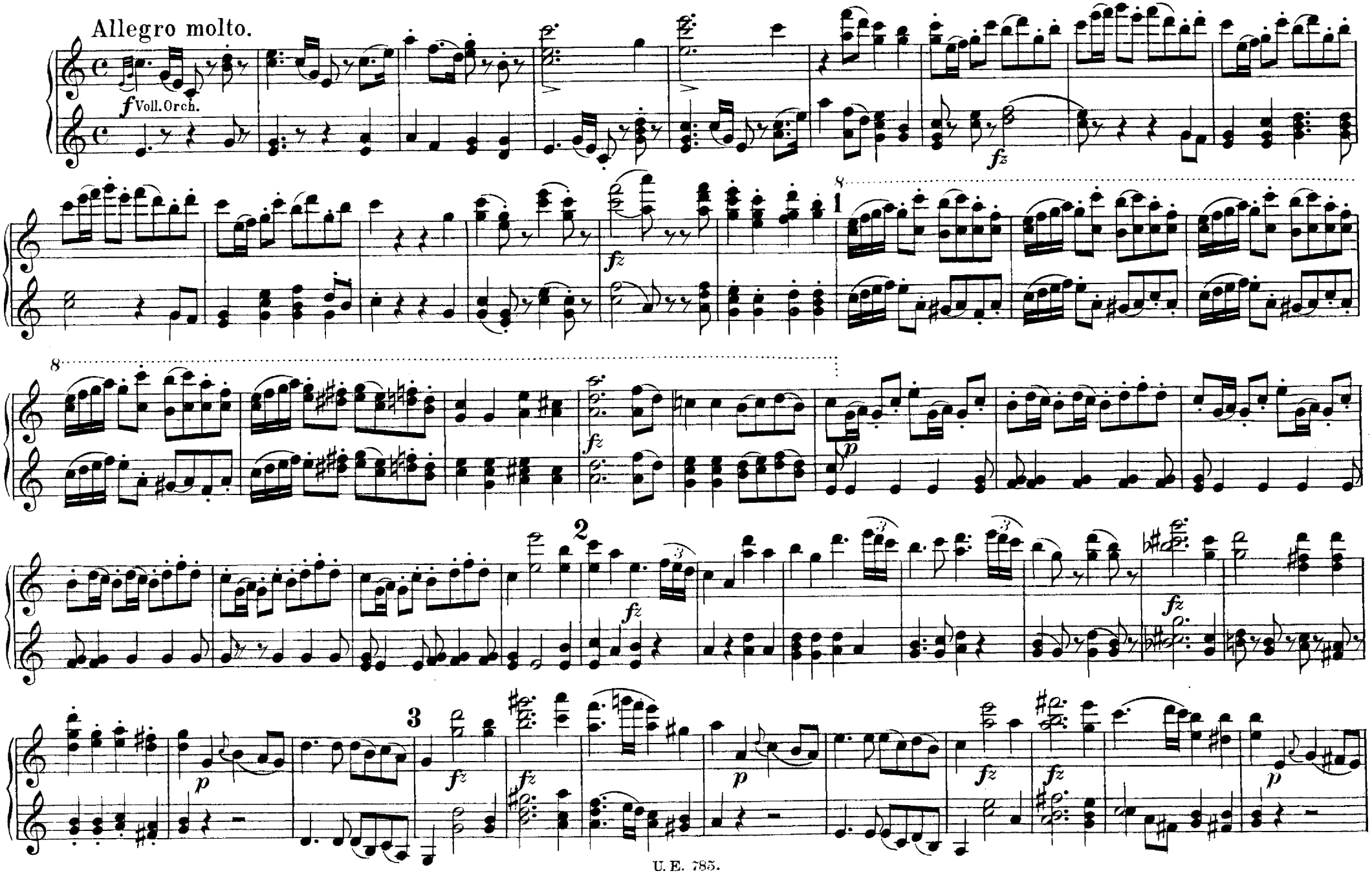
Allegro molto.

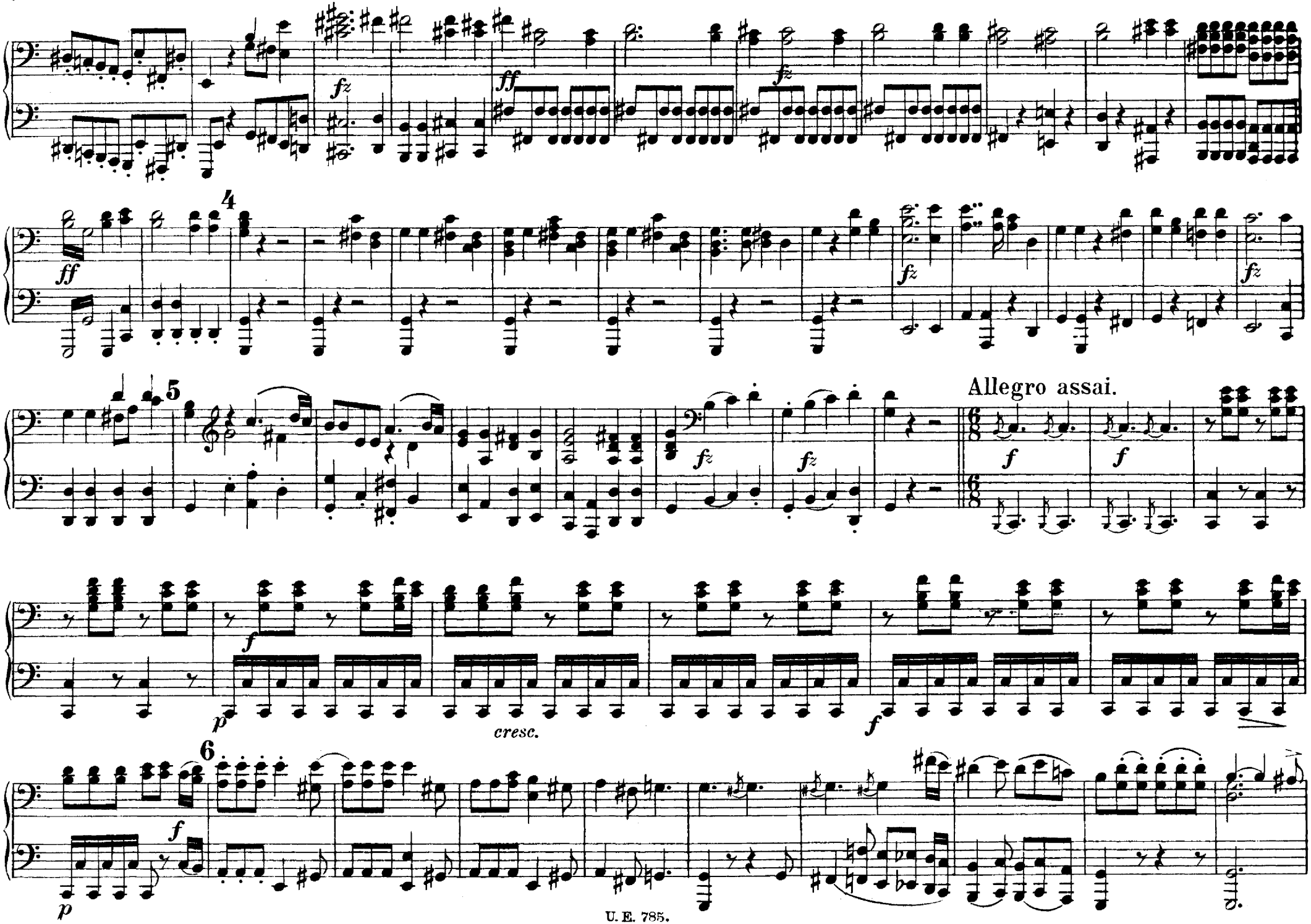


No 19. Chor.

„Juhhe, juhhe! Der Wein ist da!"

„Heyday, heyday! the liquor flows!"

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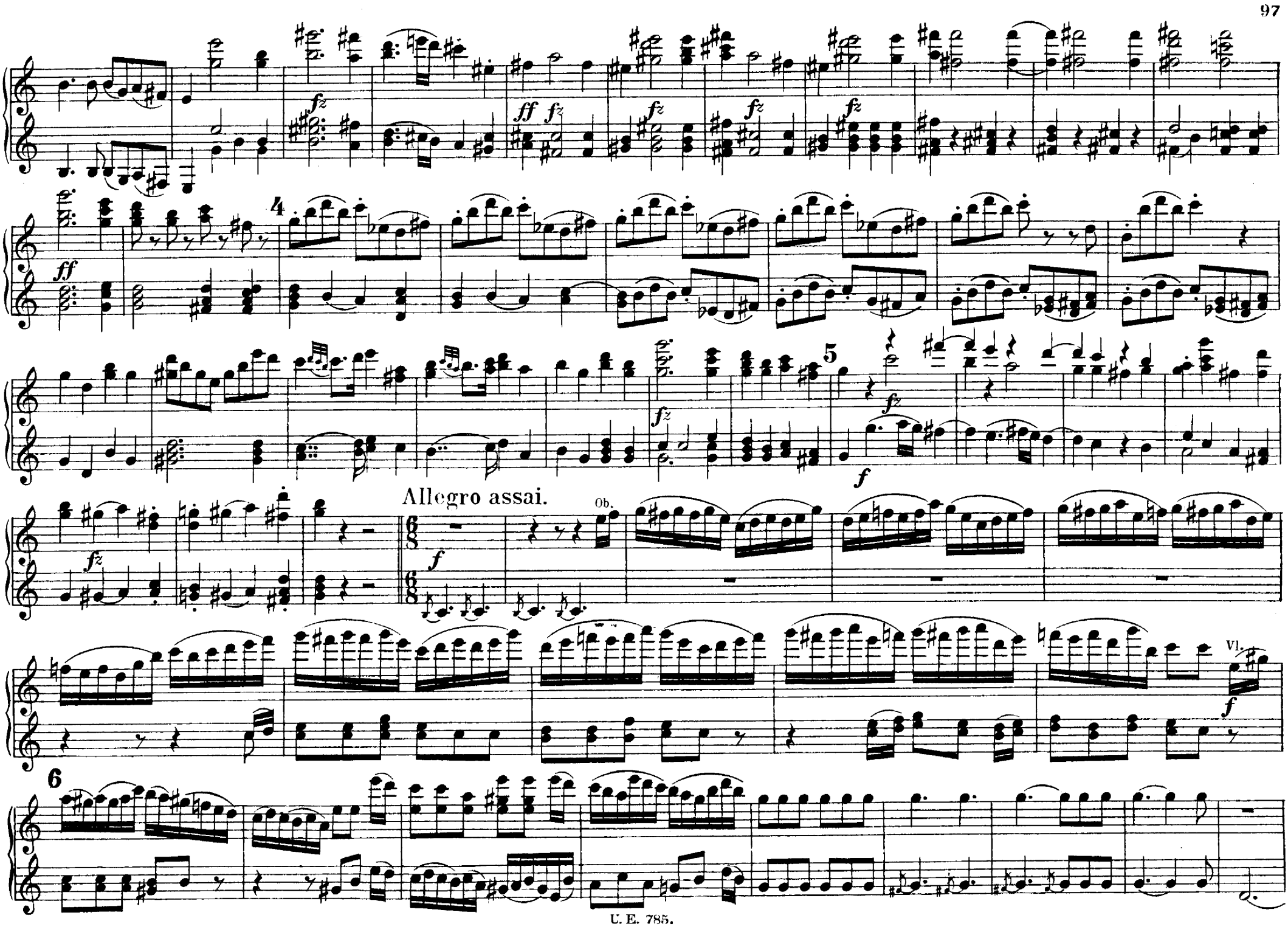
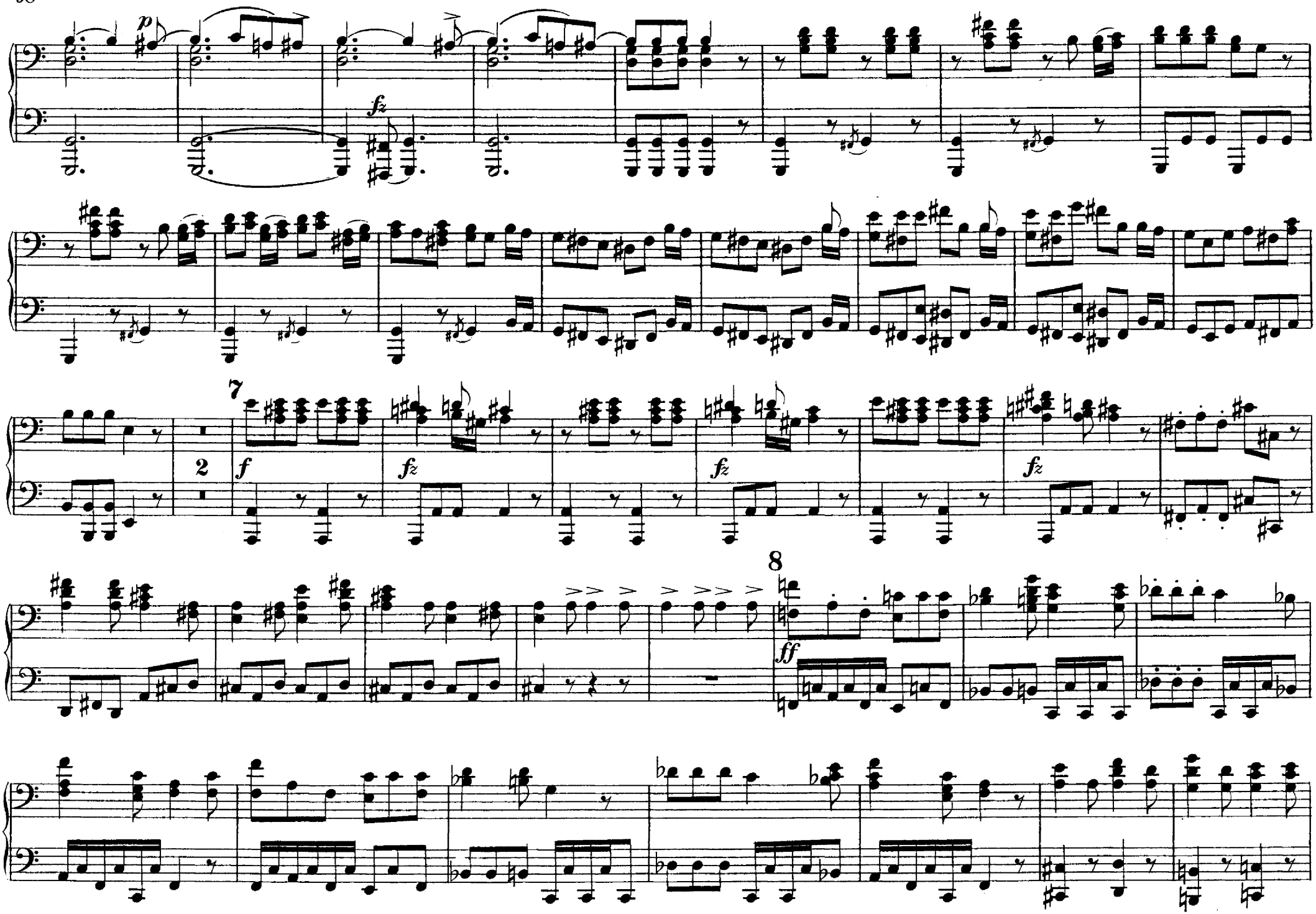
5
Allegro assai.
cresc.
6


Allegro assai.
Ob.
Vl.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fz
fz
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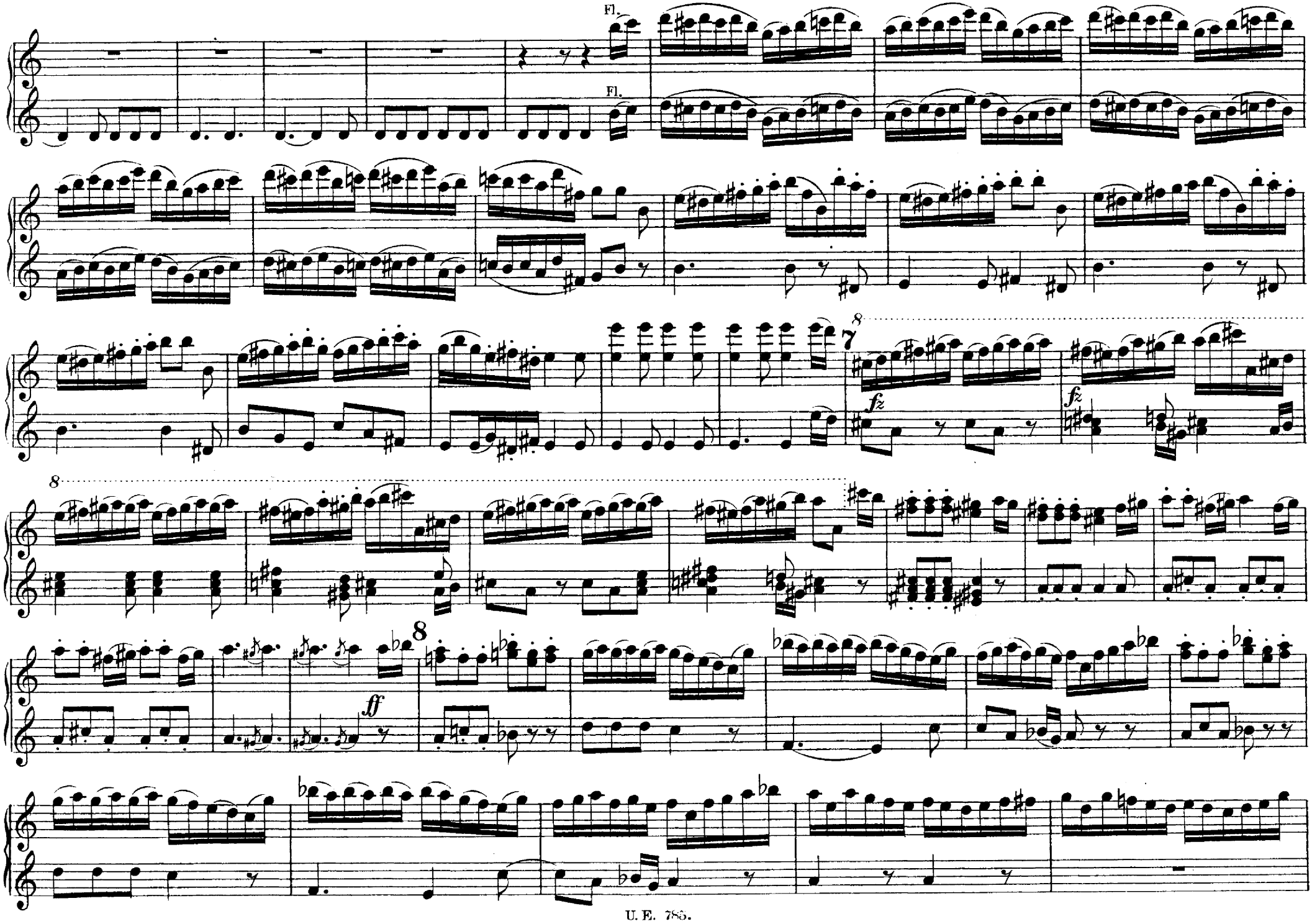
Fl.
Fl.
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fz
fz
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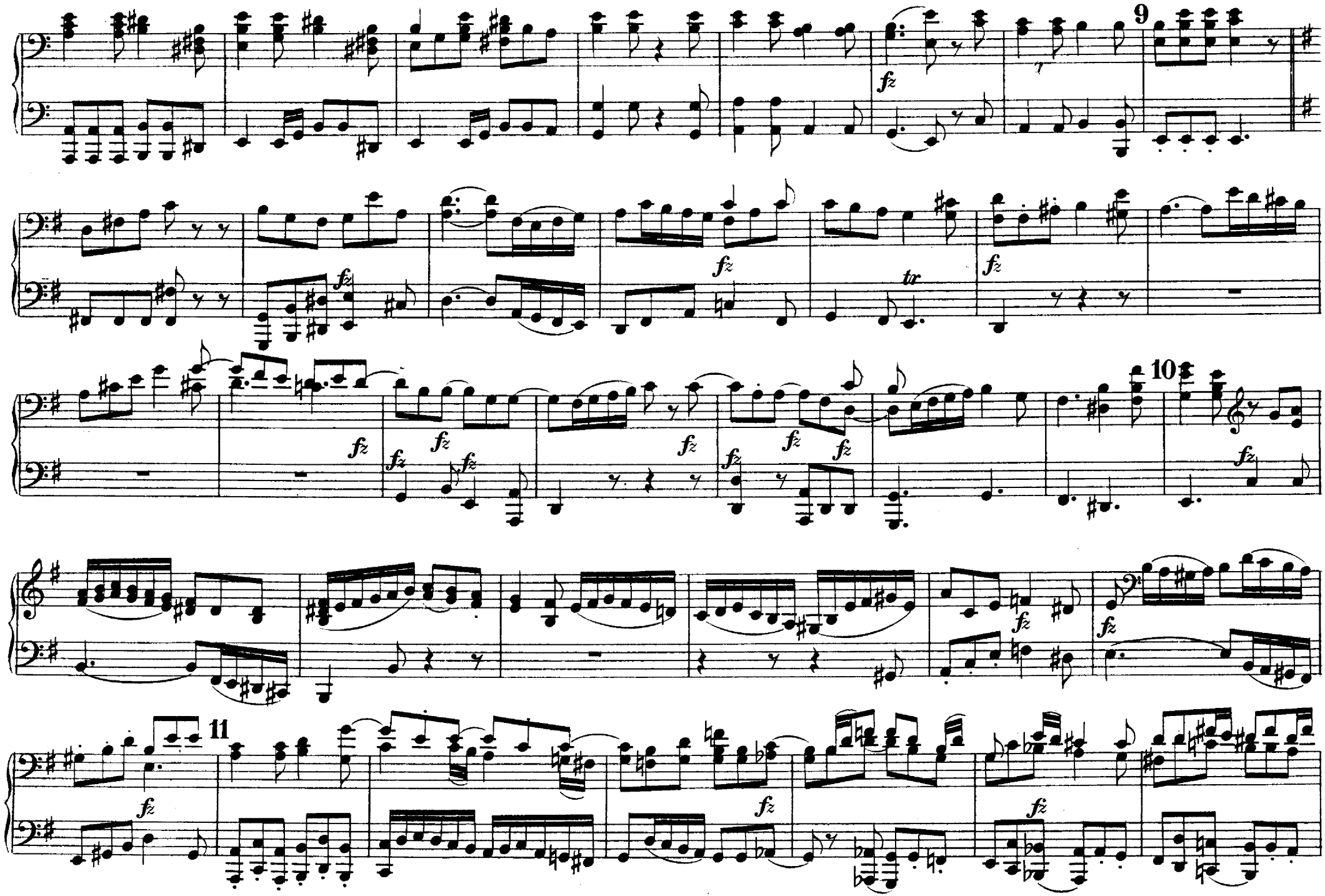
ff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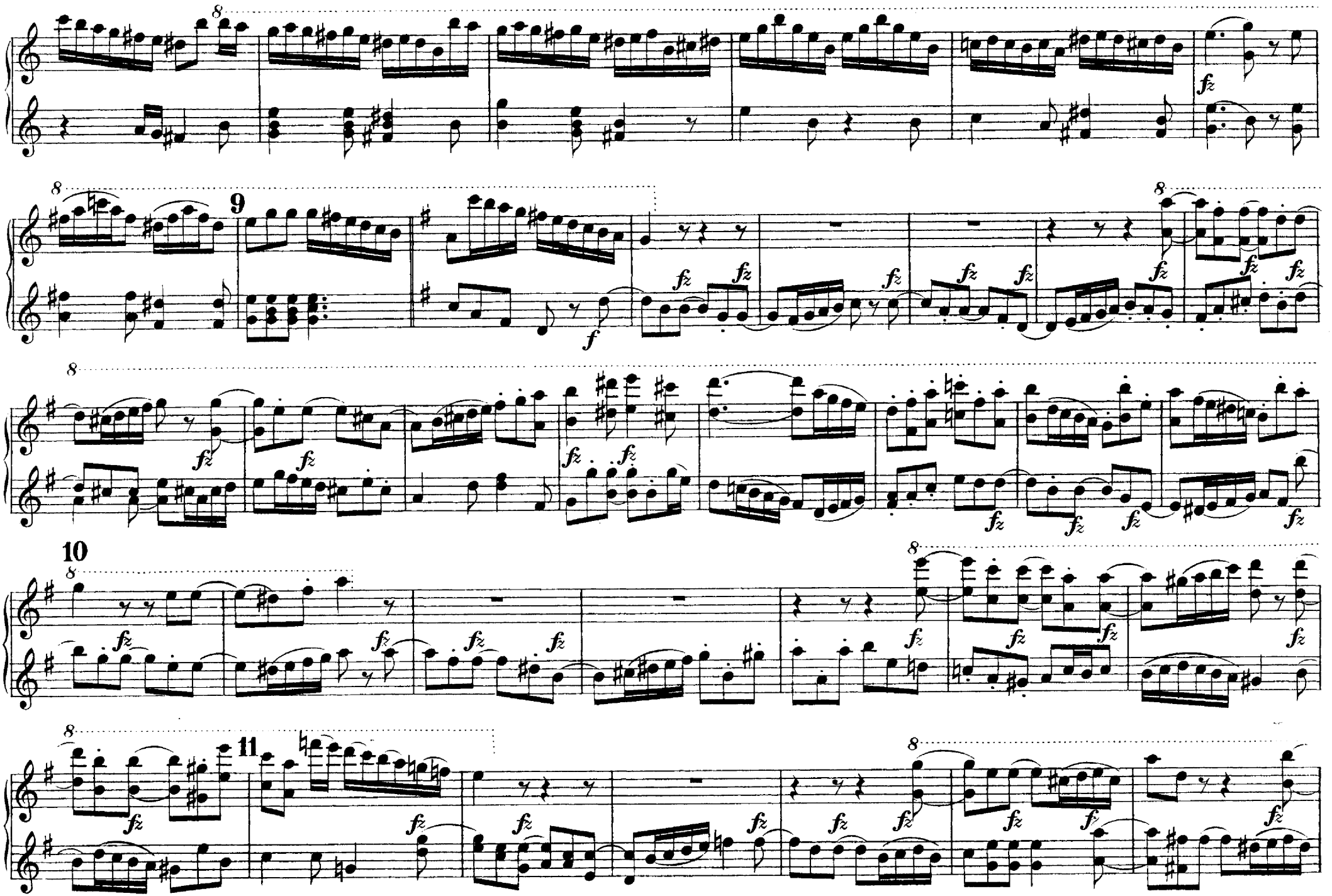

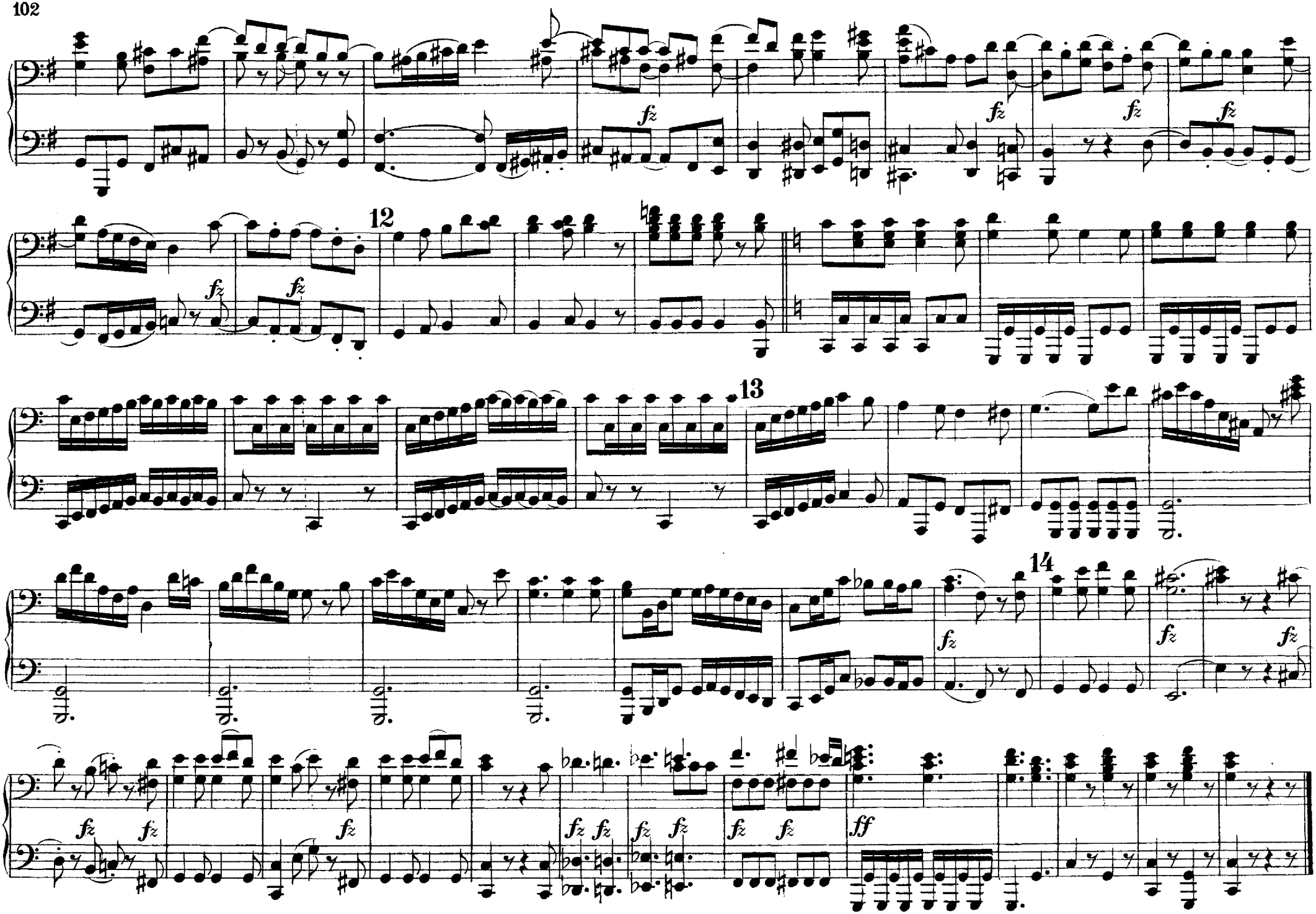
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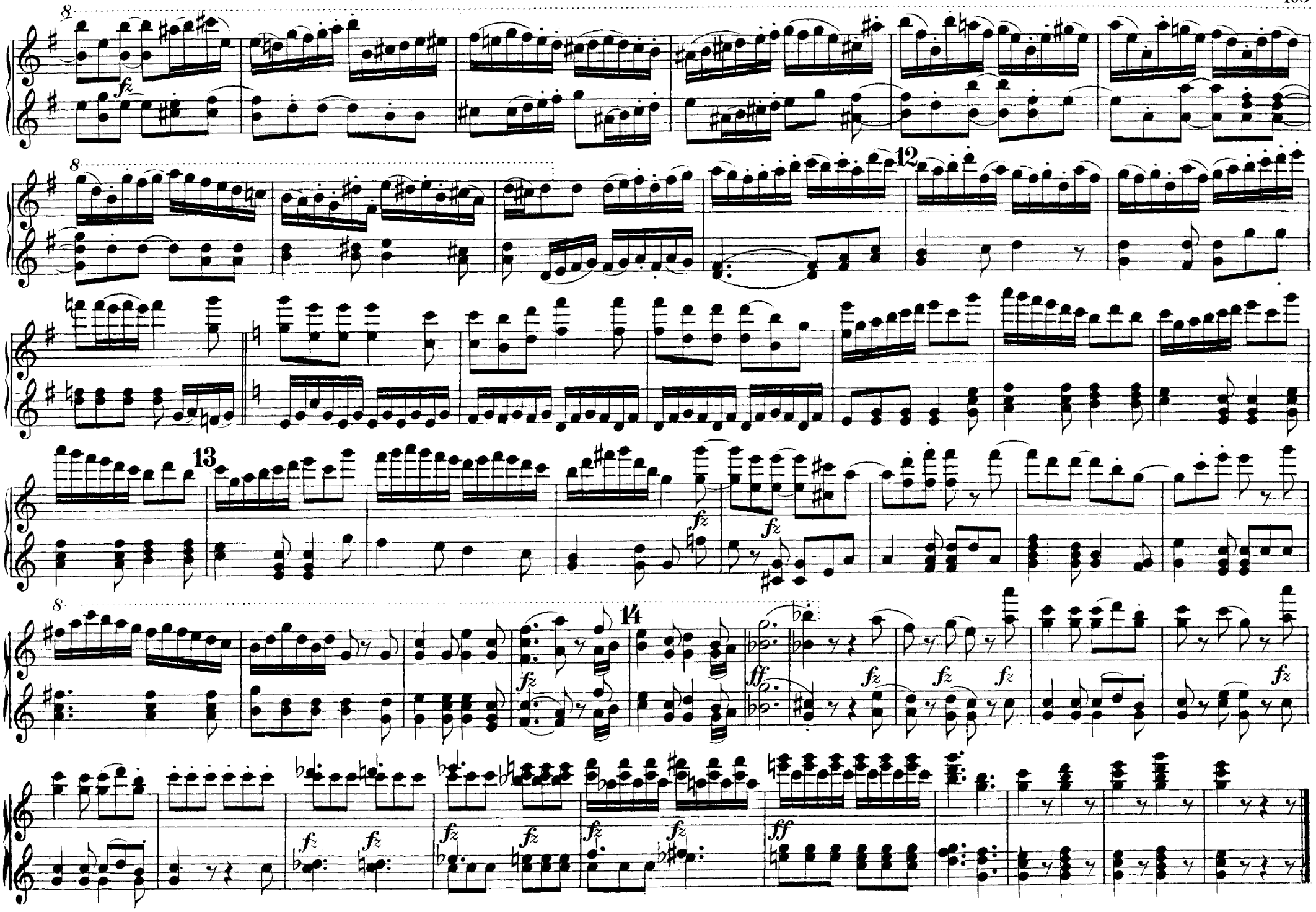


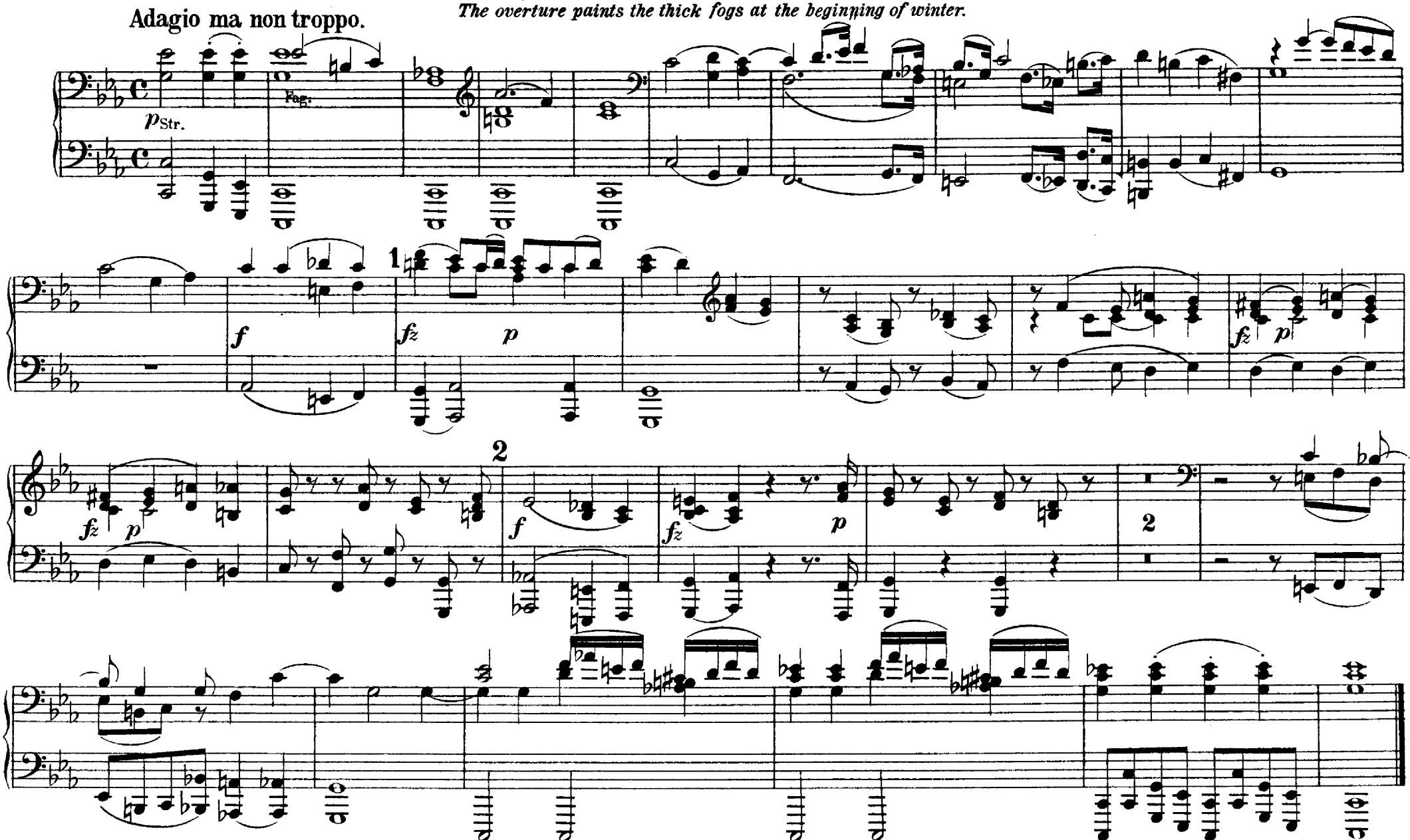
Vierter Theil.

Der Winter. - Winter.

No 20. Einleitung.

Die Einleitung schildert die dicken Nebel, womit der Winter anfängt.

The overture paints the thick fogs at the beginning of winter.



Vierter Theil.

Der Winter.-Winter.

Nº 20. Einleitung.

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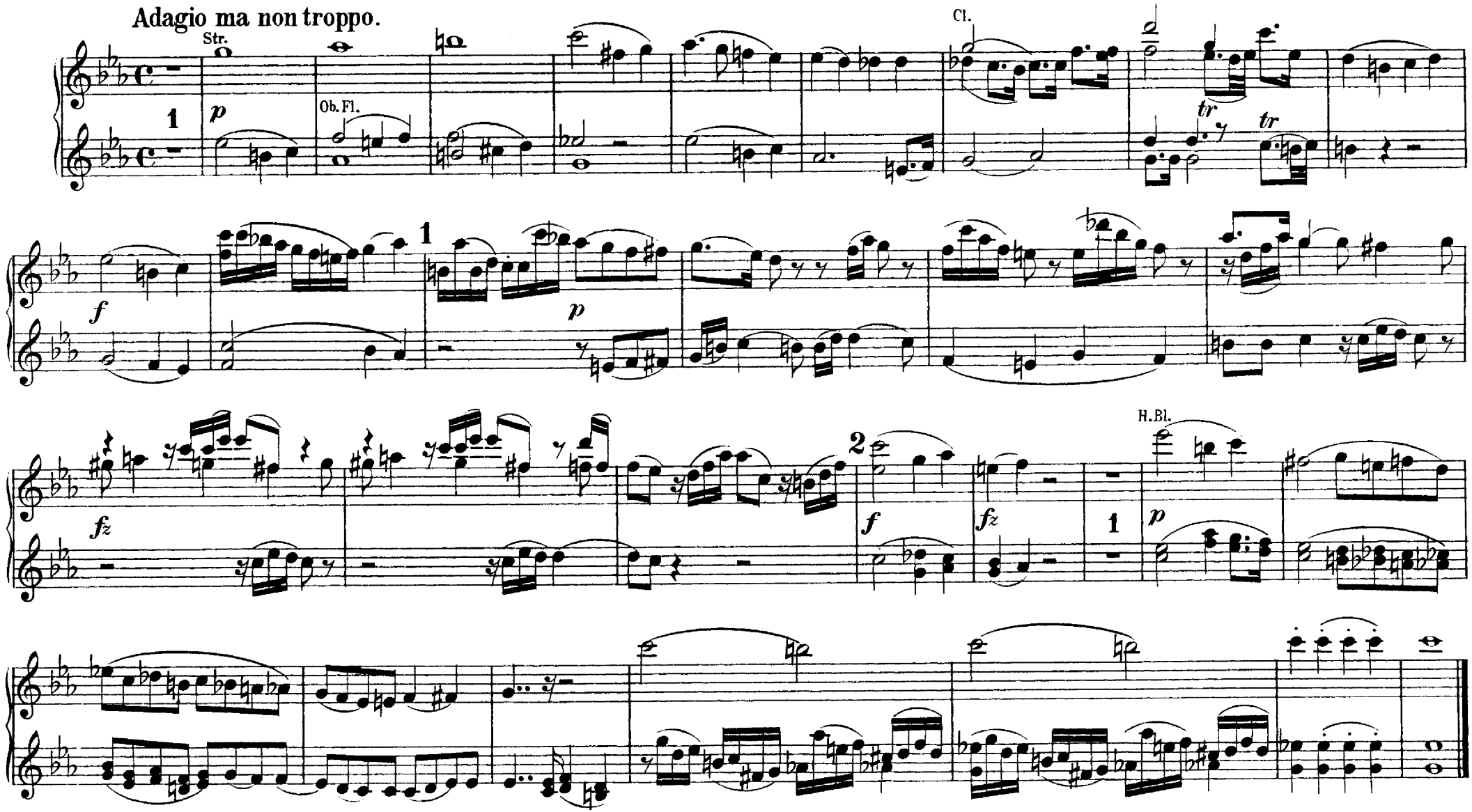
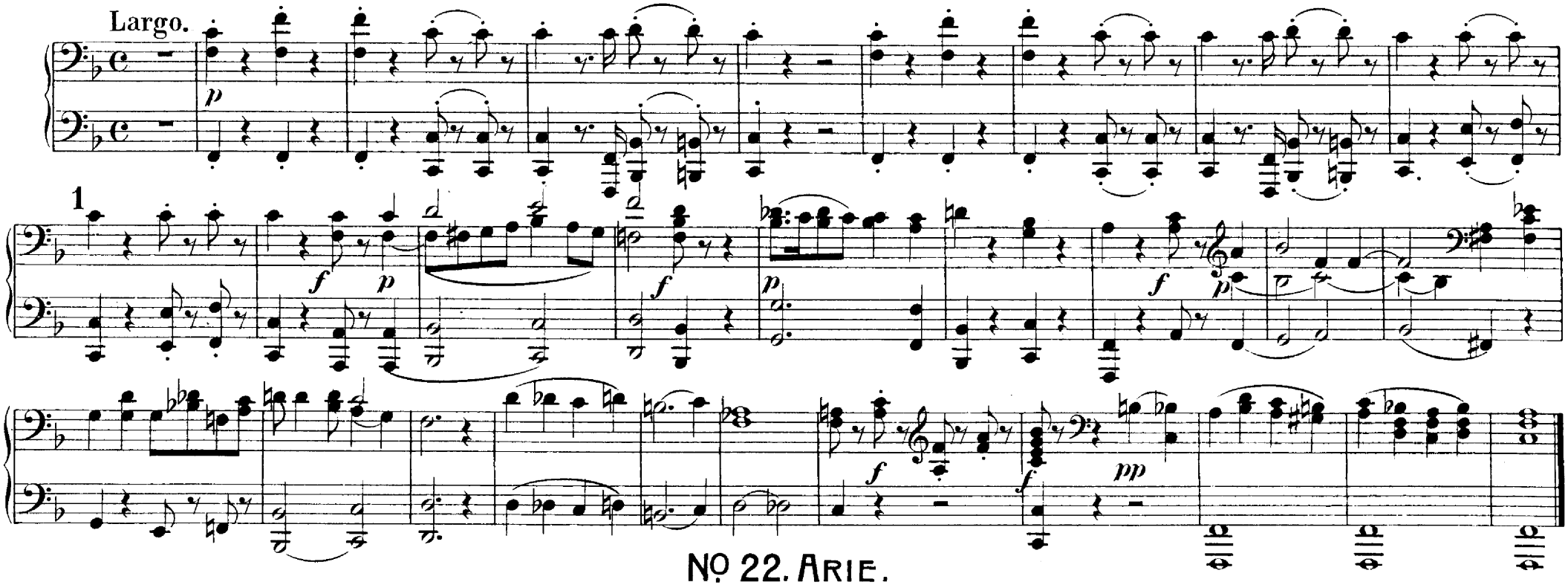
The overture paints the thick fogs at the beginning of winter.



No 21. CAVATINE.

„Licht und Leben sind geschwächet:"

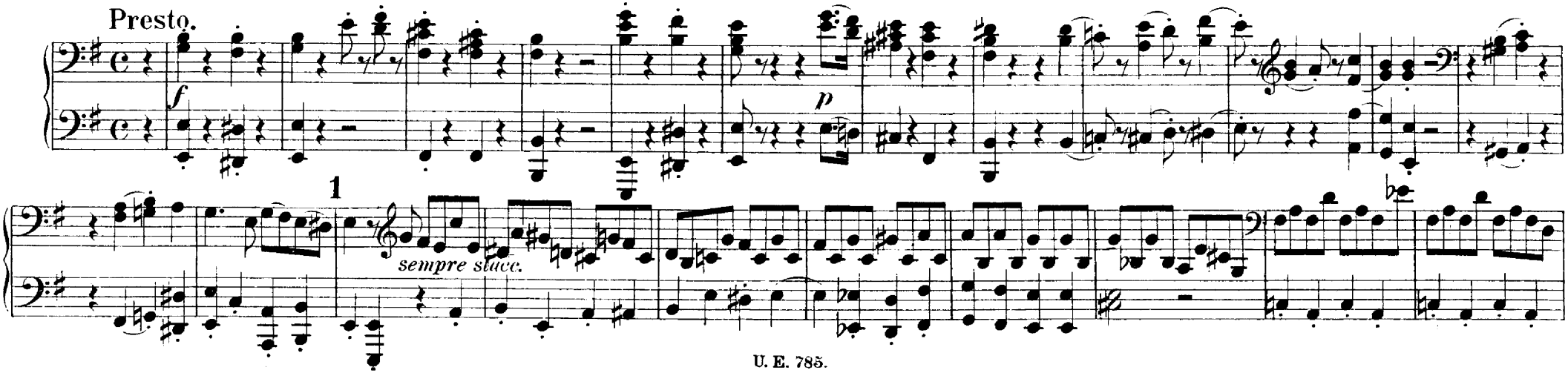
„Light and life in sadness languish:"



No 22. ARIE.

„Hier steht der Wandrer nun:"

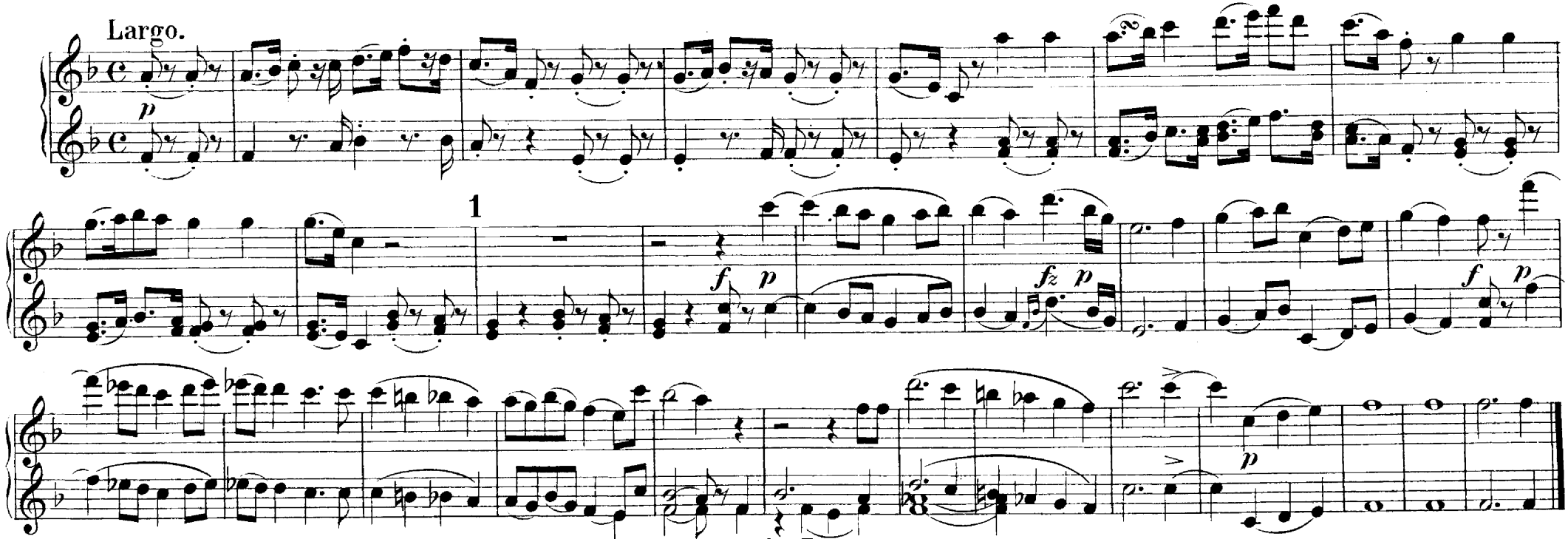
„Here stands the wand'rer now:"



No 21. Cavatine.

„Licht und Leben sind geschwächet."

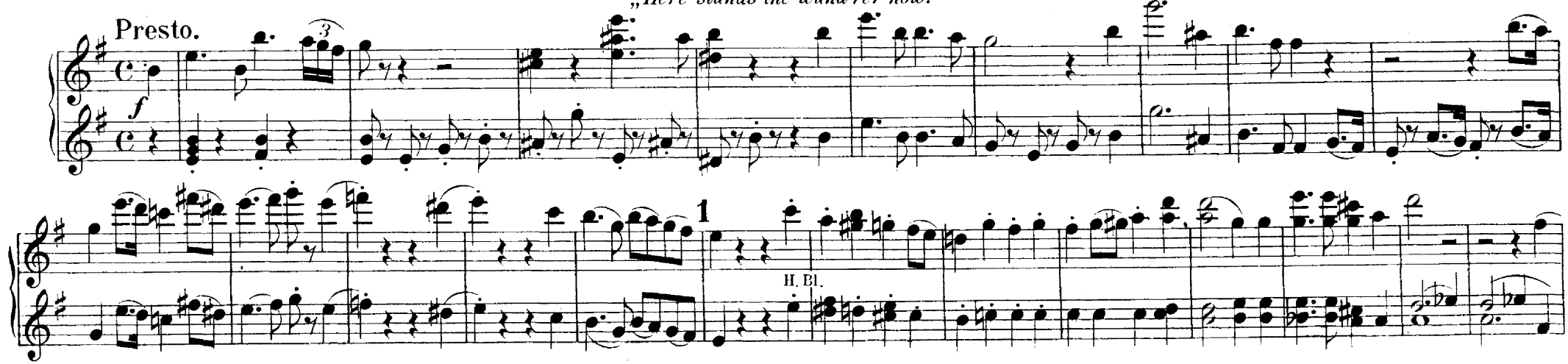
„Light and life in sadness languish."

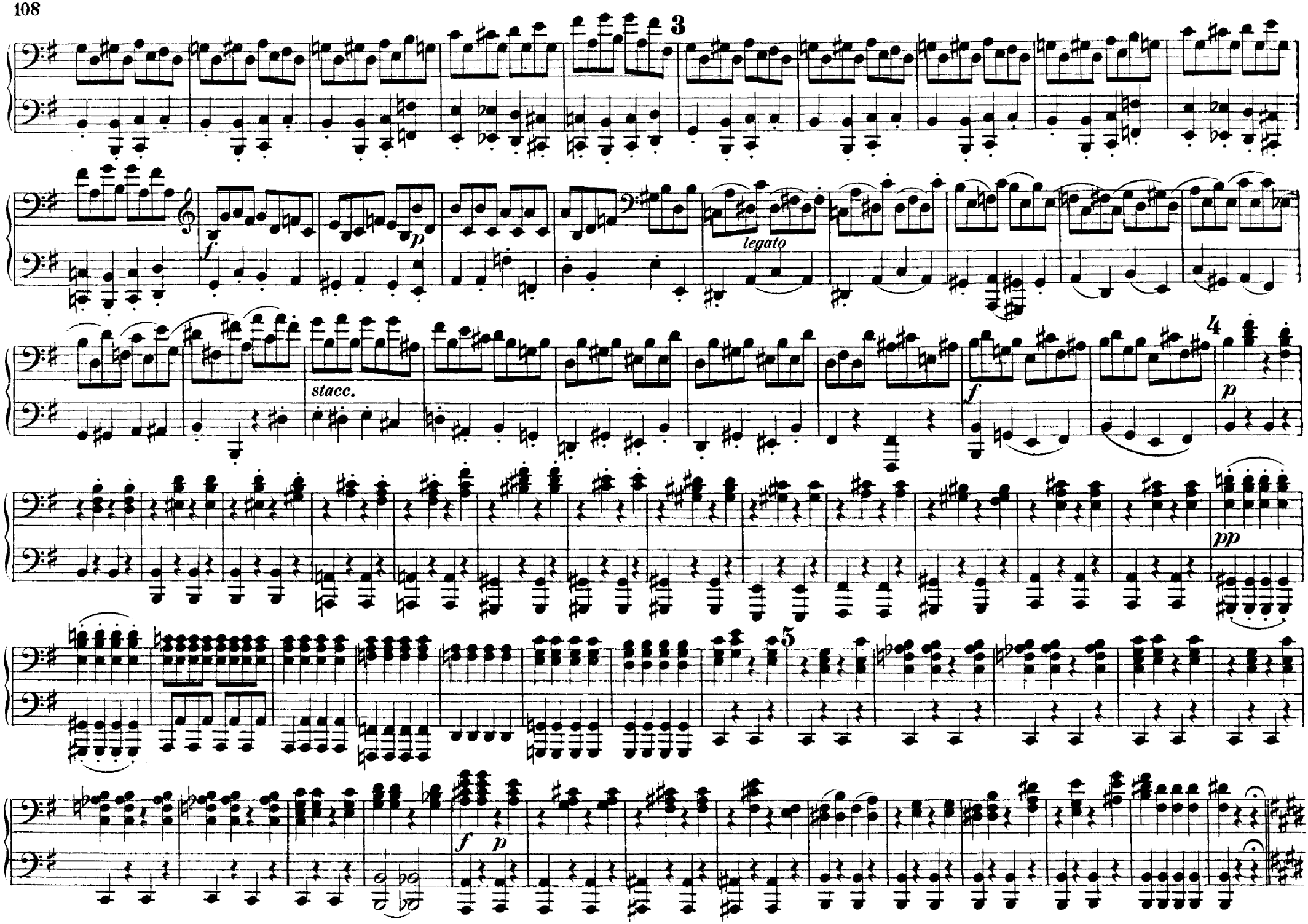


No 22. Arie.

„Hier steht der Wand'rer nun."

„Here stands the wand'rer now."

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stacc.
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f
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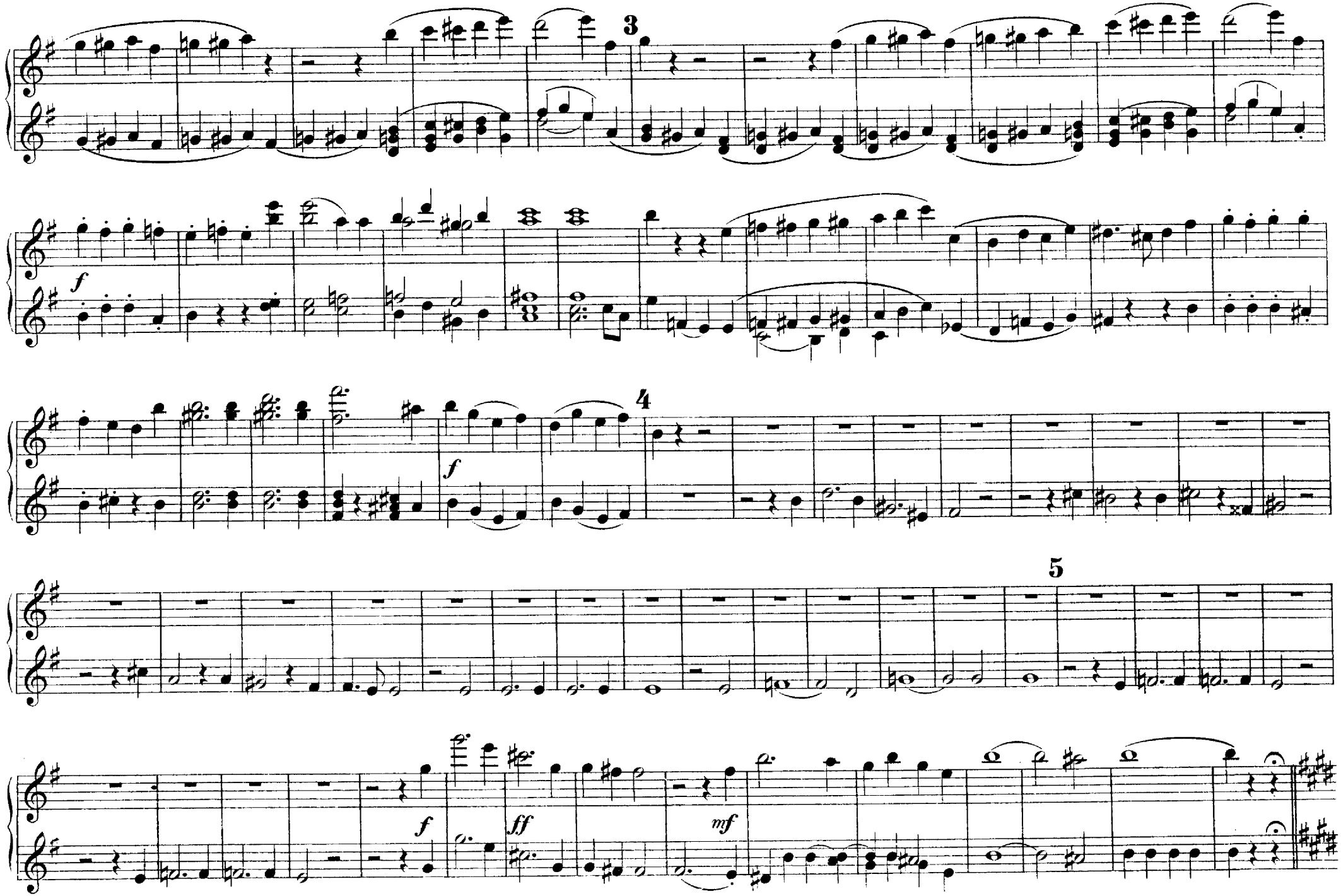
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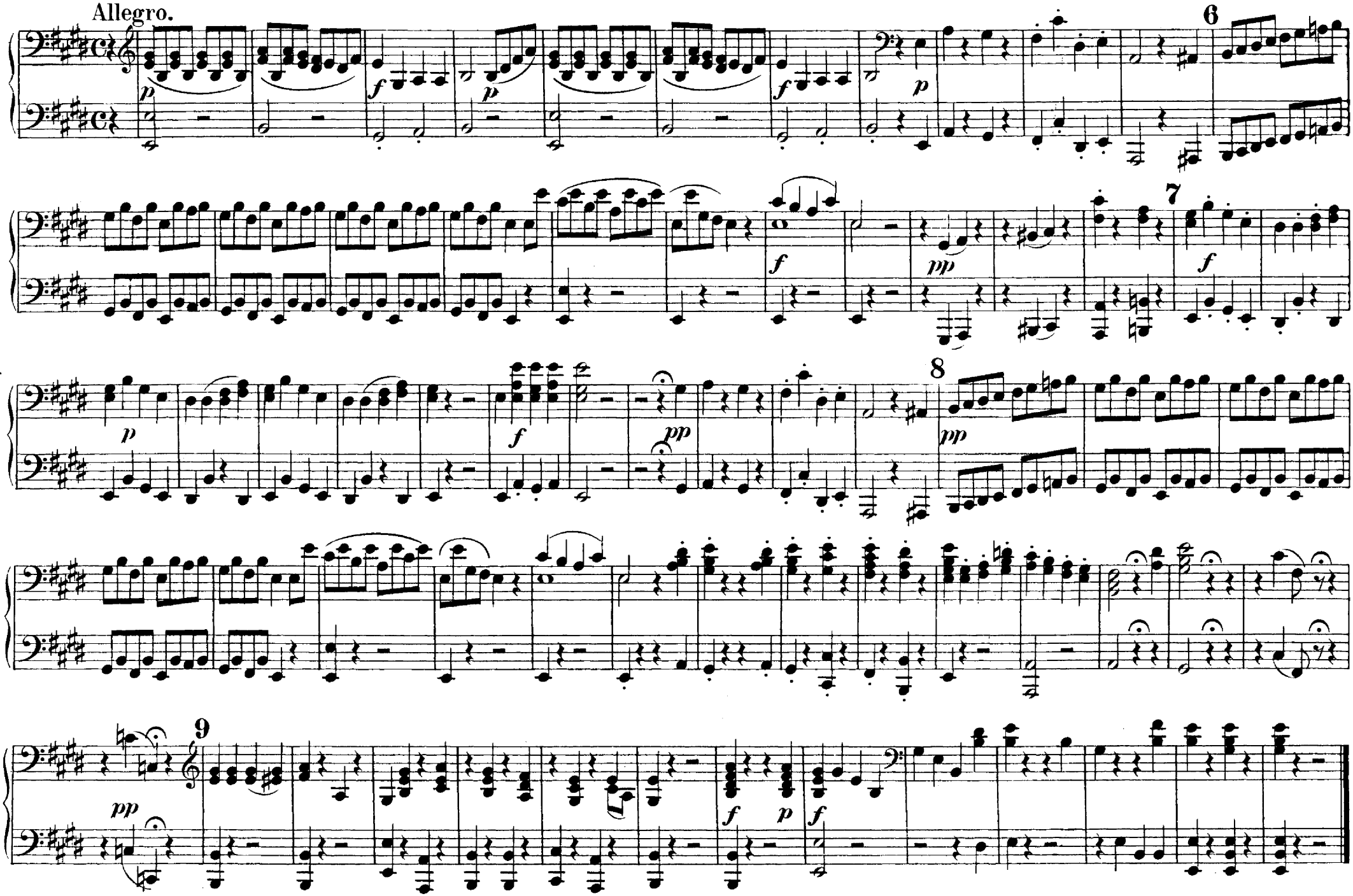
Allegro.
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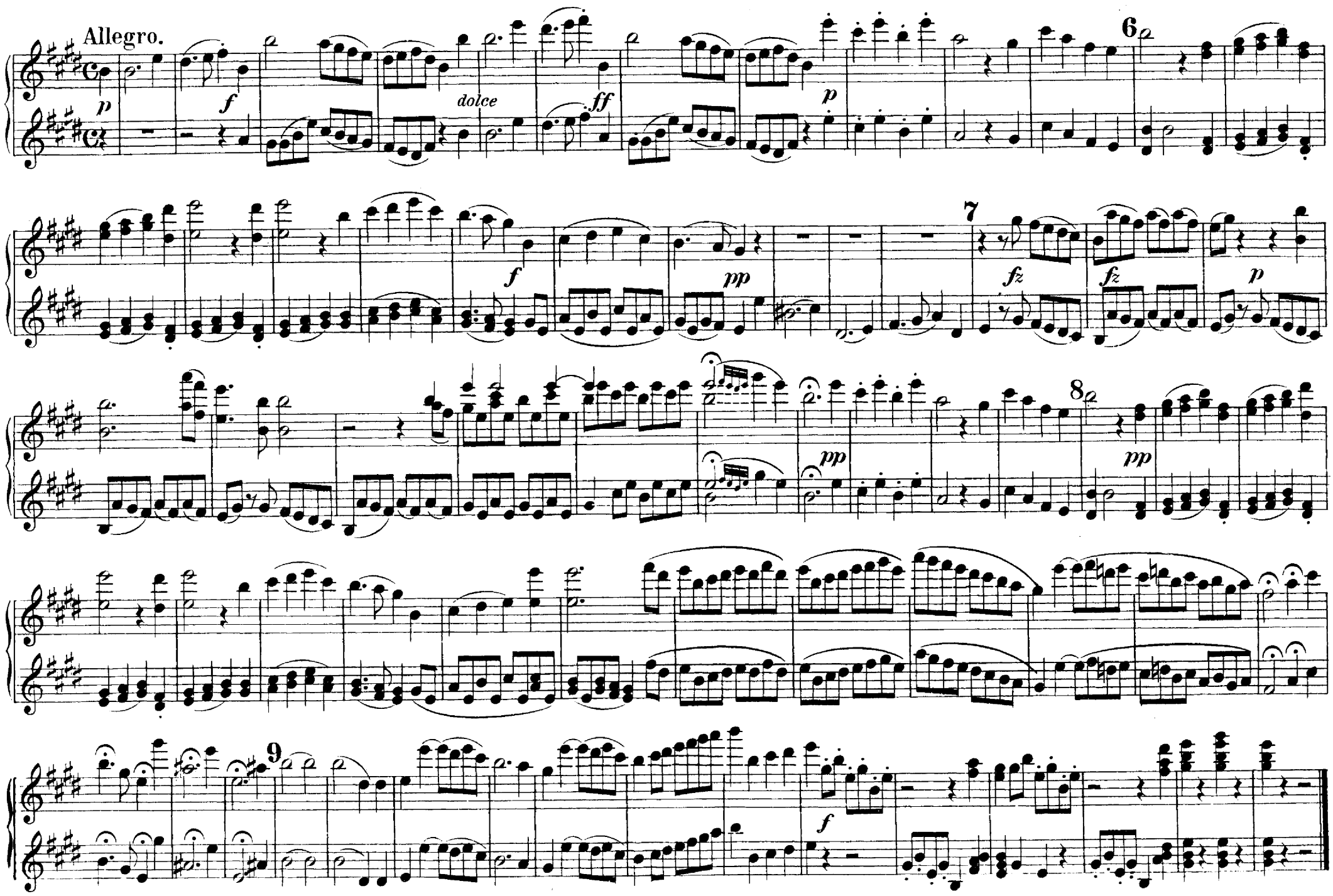
Allegro.
p
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dolce
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pp
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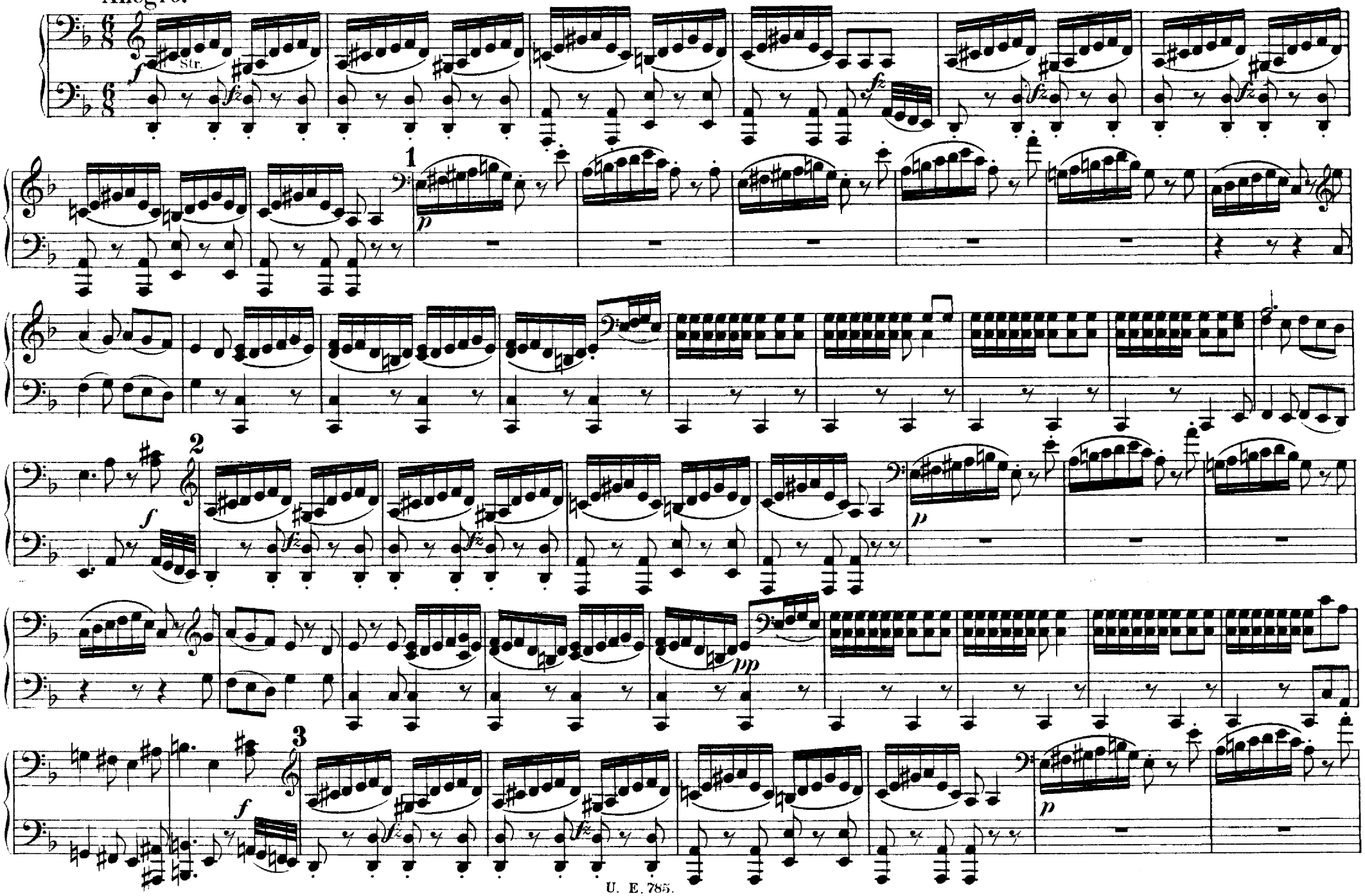
No. 23. Chor mit Solostimme.

„Knurre, schnurre, Rädchen, schnurre!"

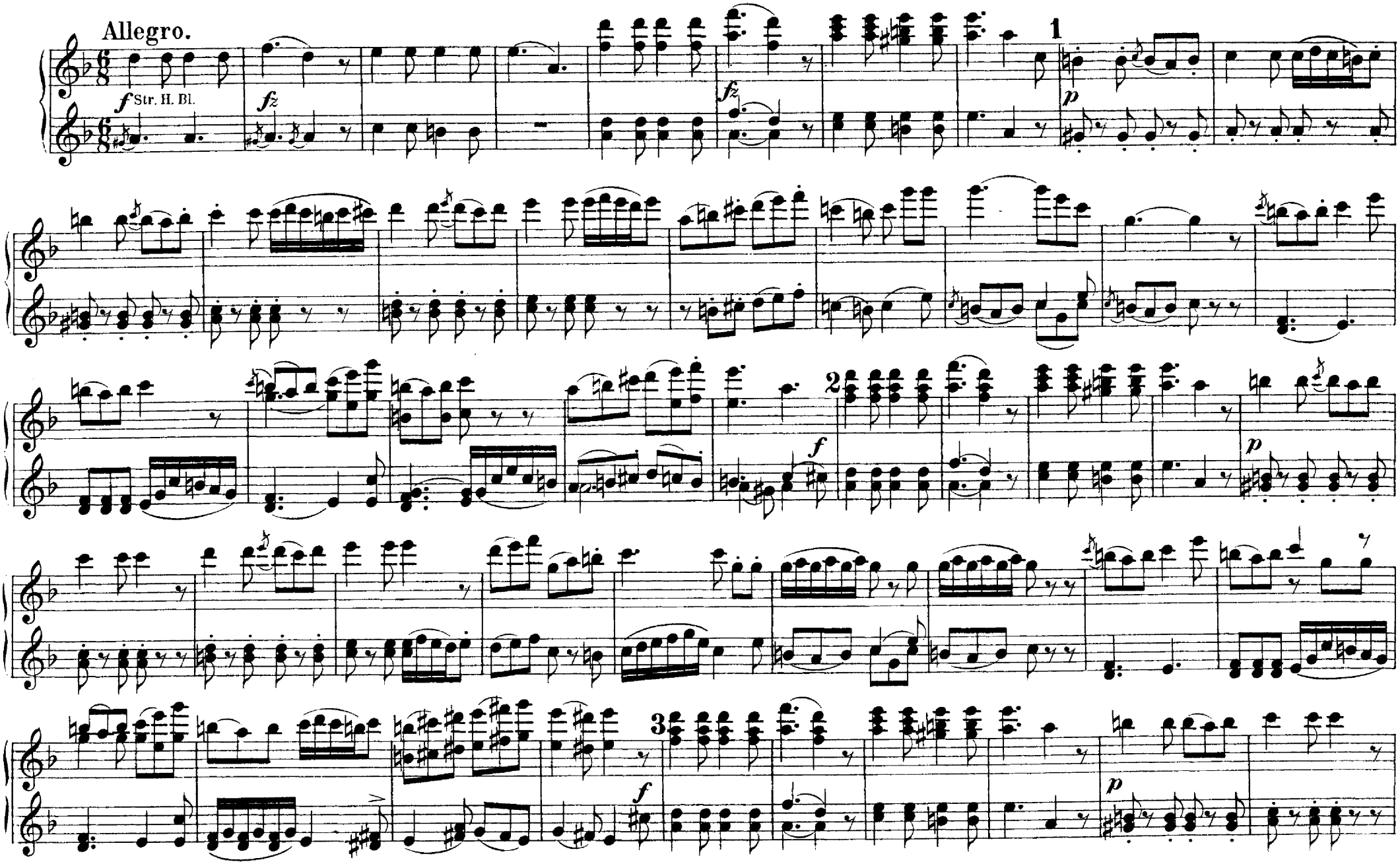
„Set the wheel a going!"

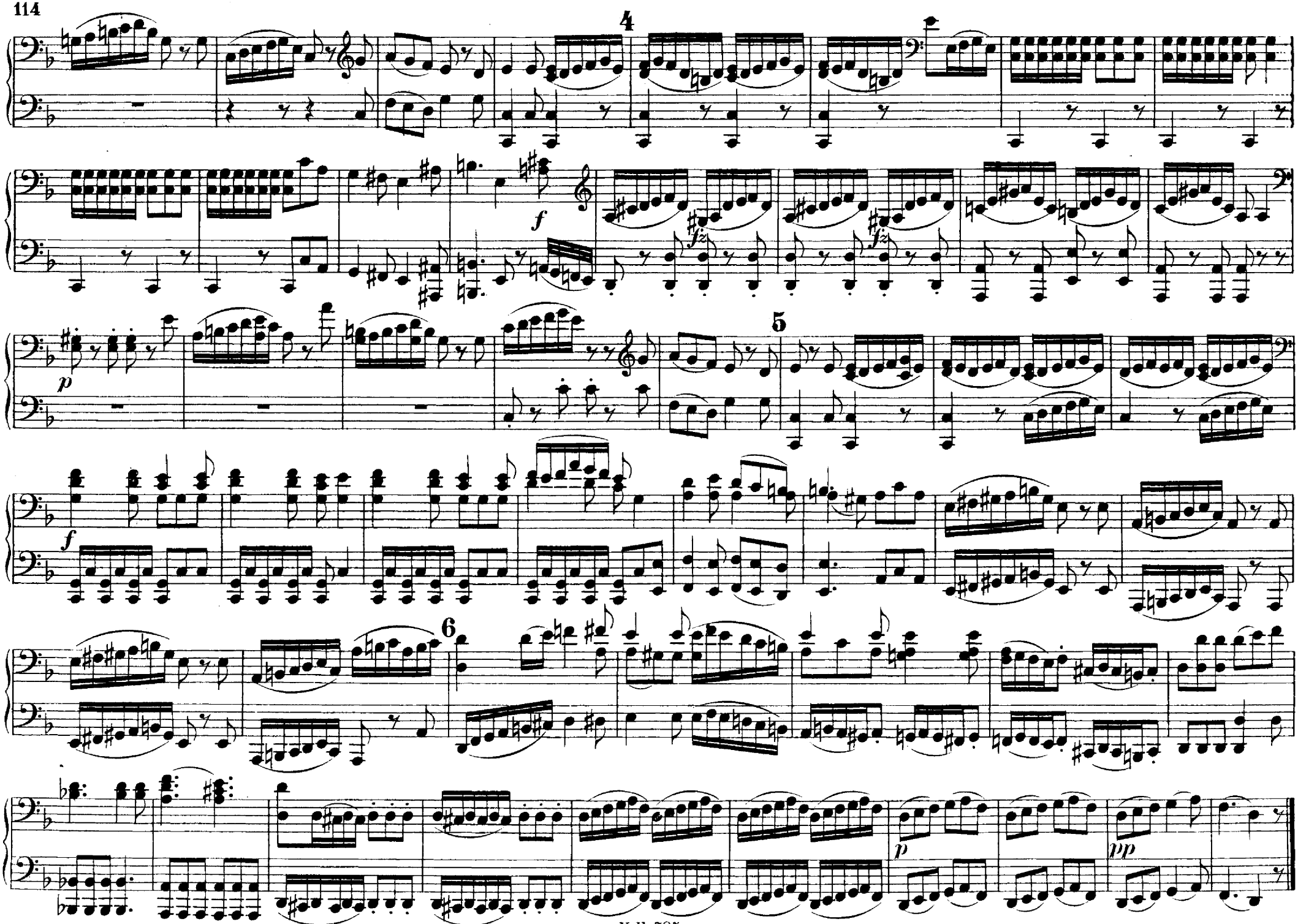


No 23. Chor mit Solostimme.

„Knurre, schnurre, Rädchen, schnurre."

„Set the wheel a going."

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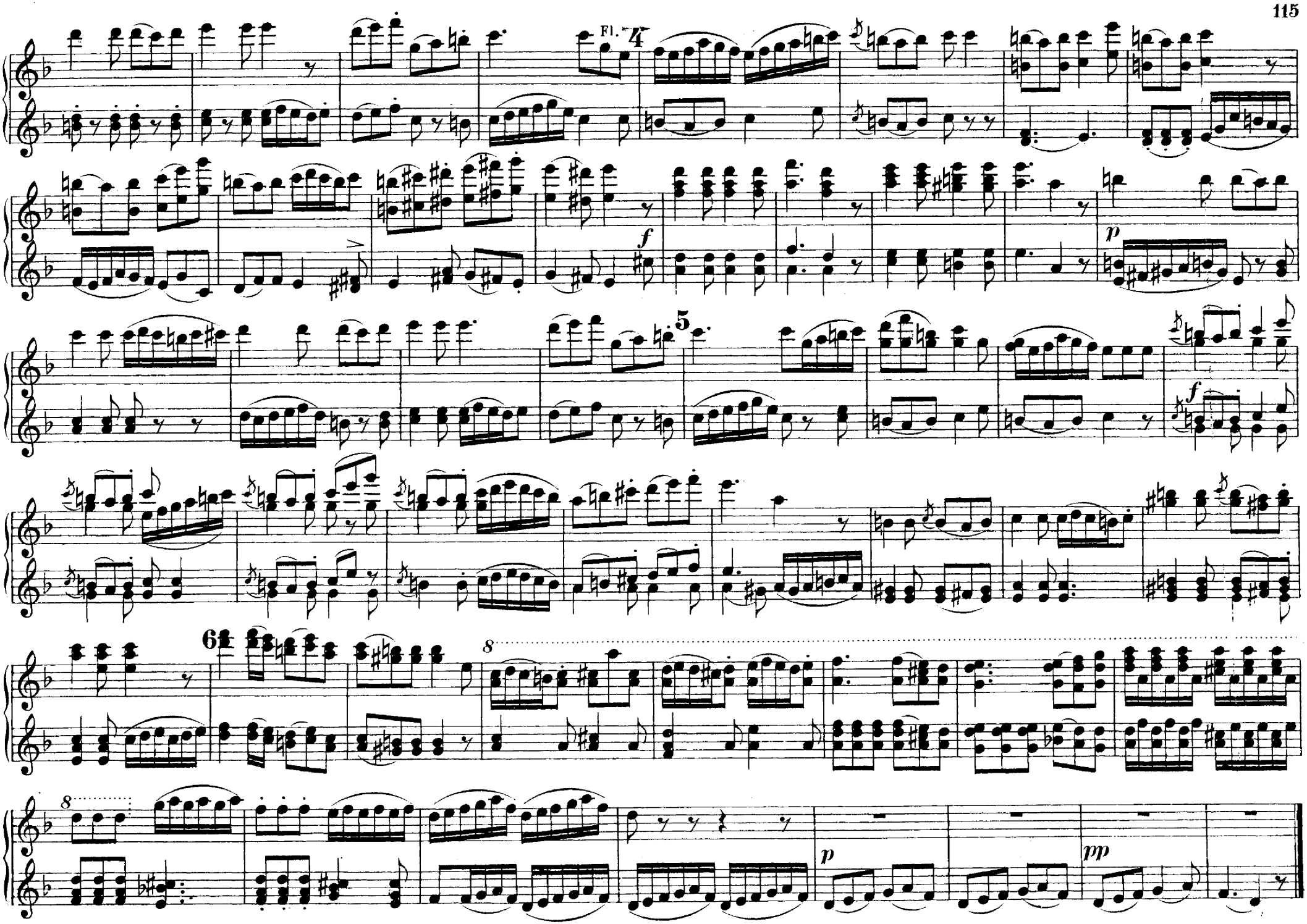
Fl.
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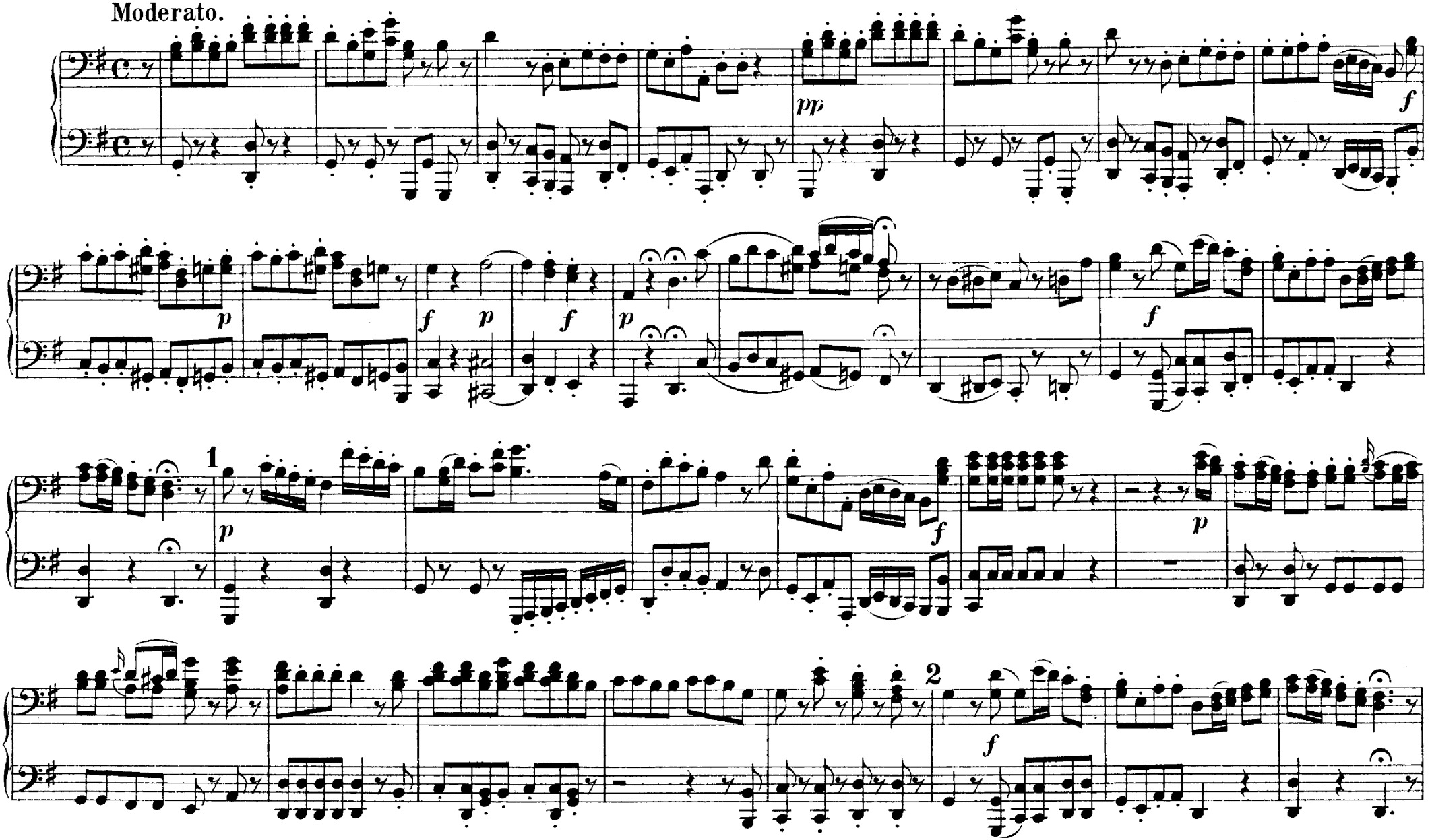
Nº 24. Lied mit Chor.

„Ein Mädchen, das auf Ehre hielt."

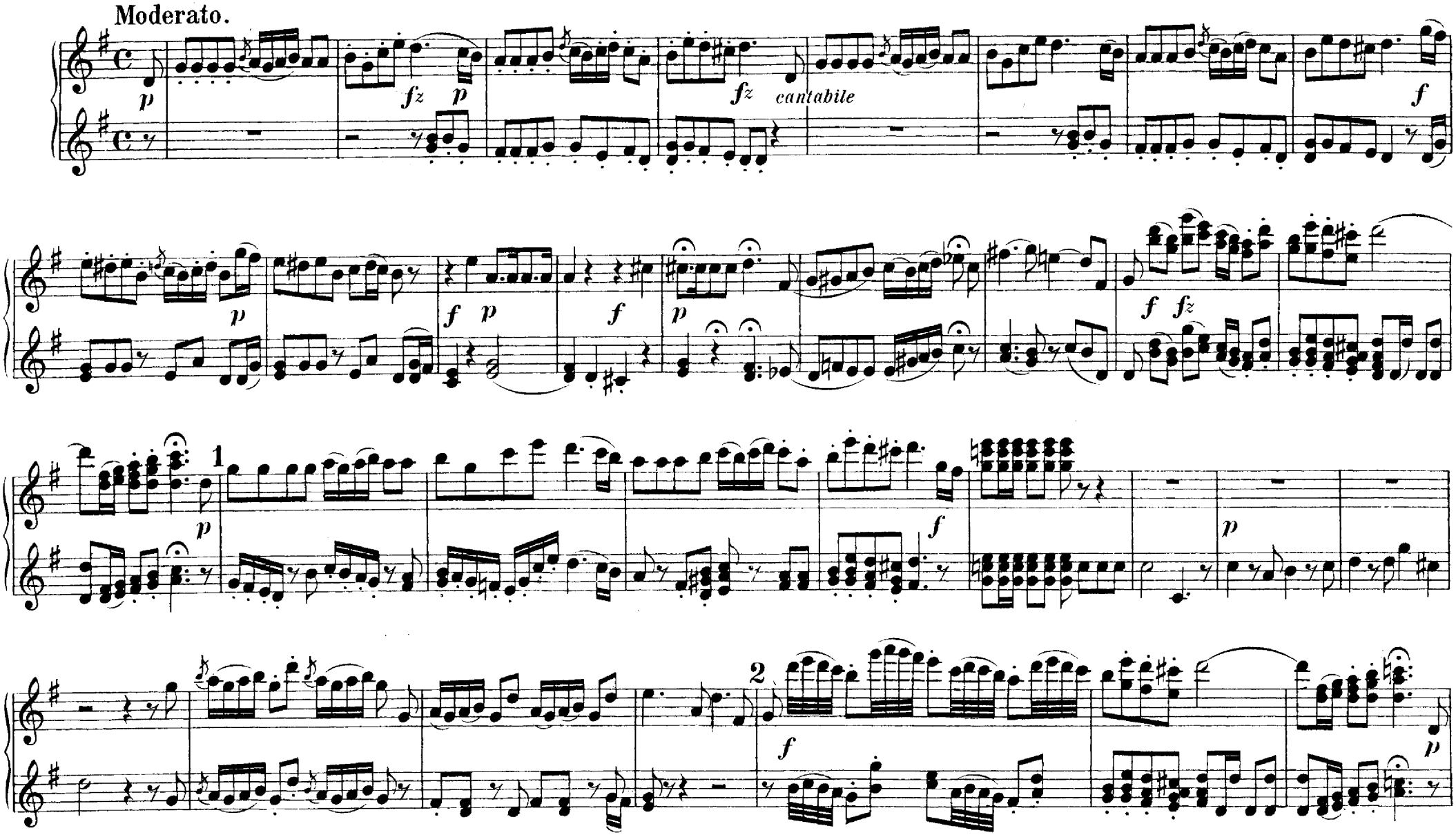
„An honest country-girl there was."

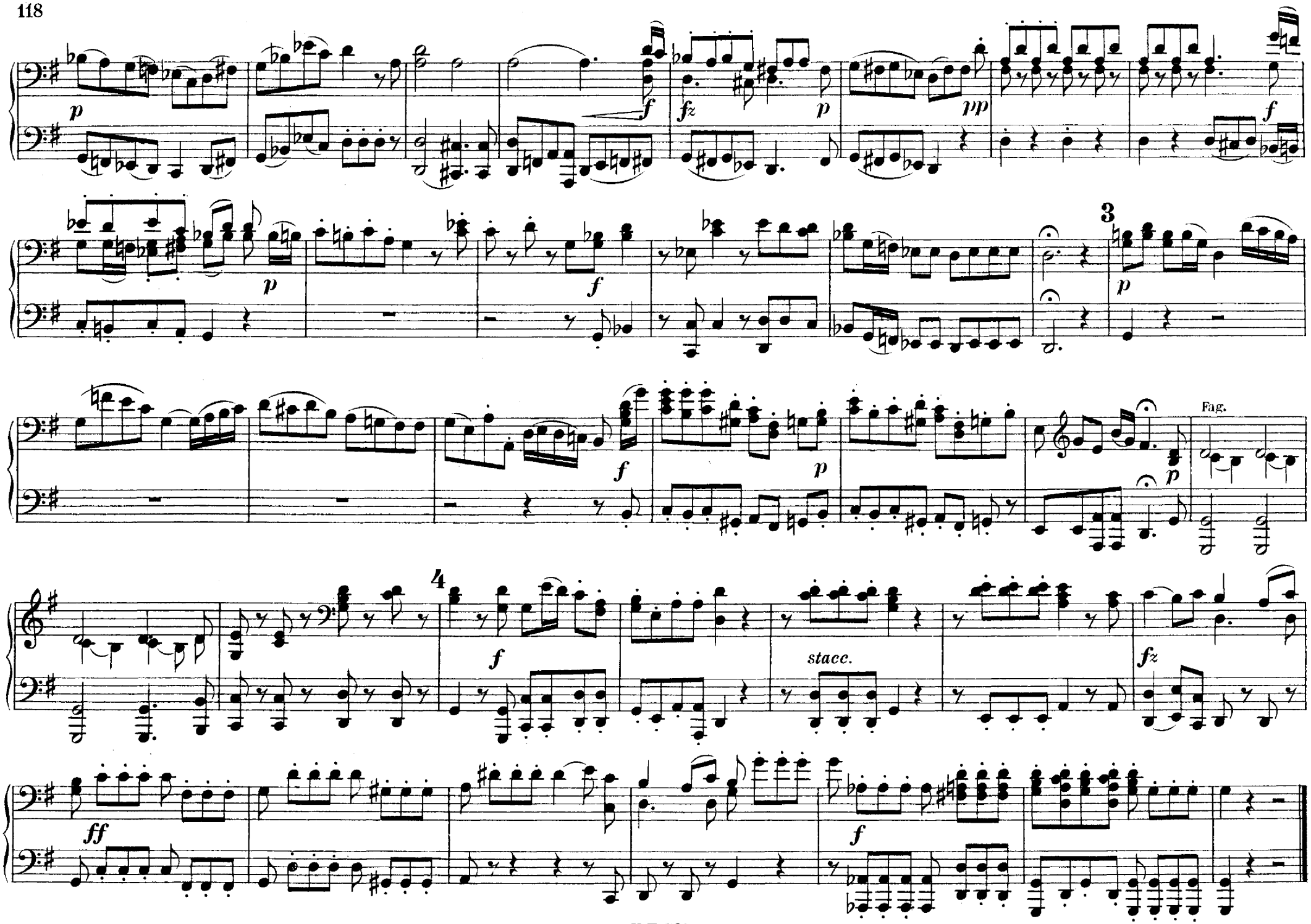


No 24. Lied mit Chor.

„Ein Mädchen, das auf Ehre hielt."

„An honest country-girl there was."

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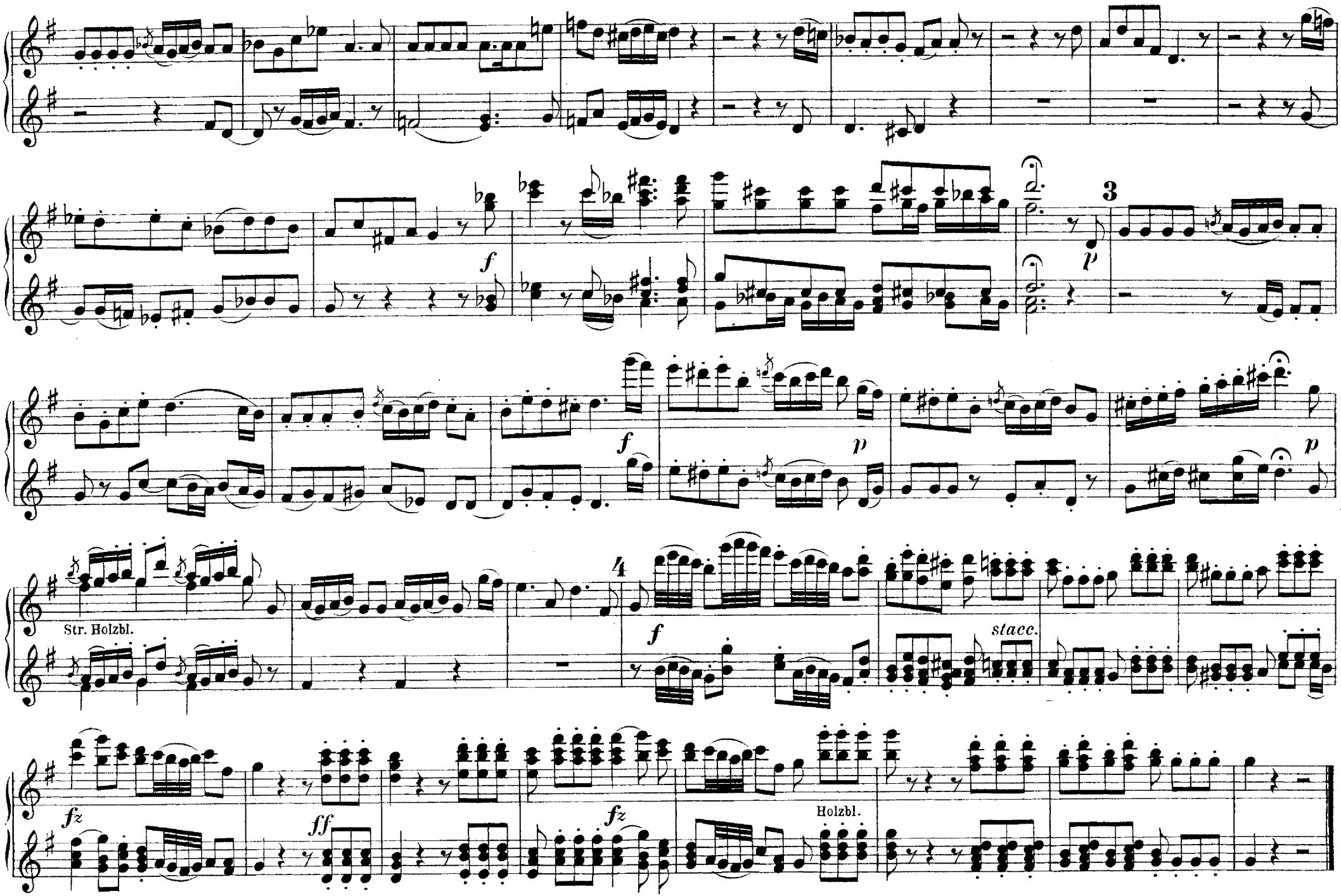
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Str. Holzbl.
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f
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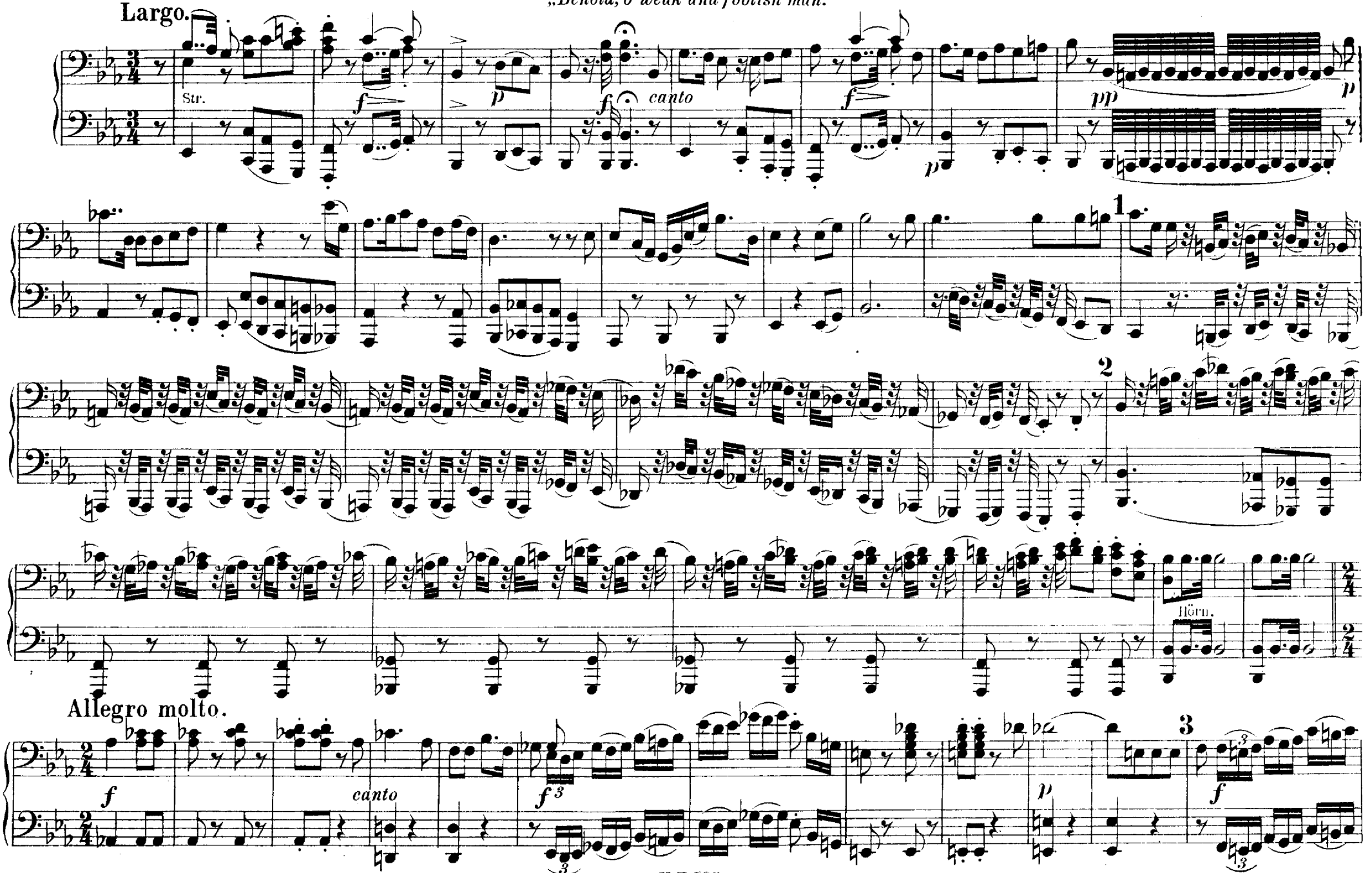
Holzbl.

No 25. Arie.

„Erblicke hier, bethörter Mensch."

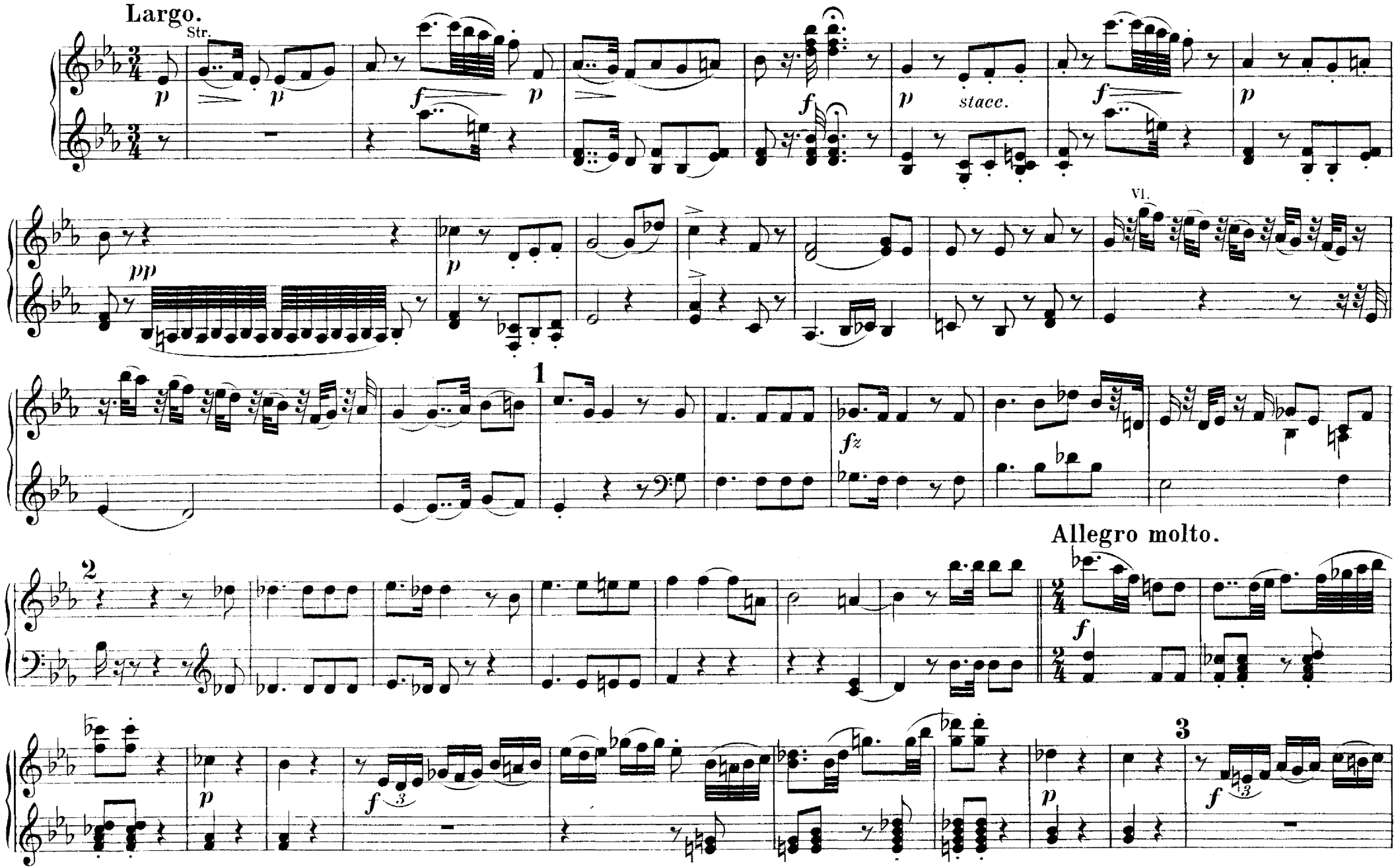
„Behold, o weak and foolish man."

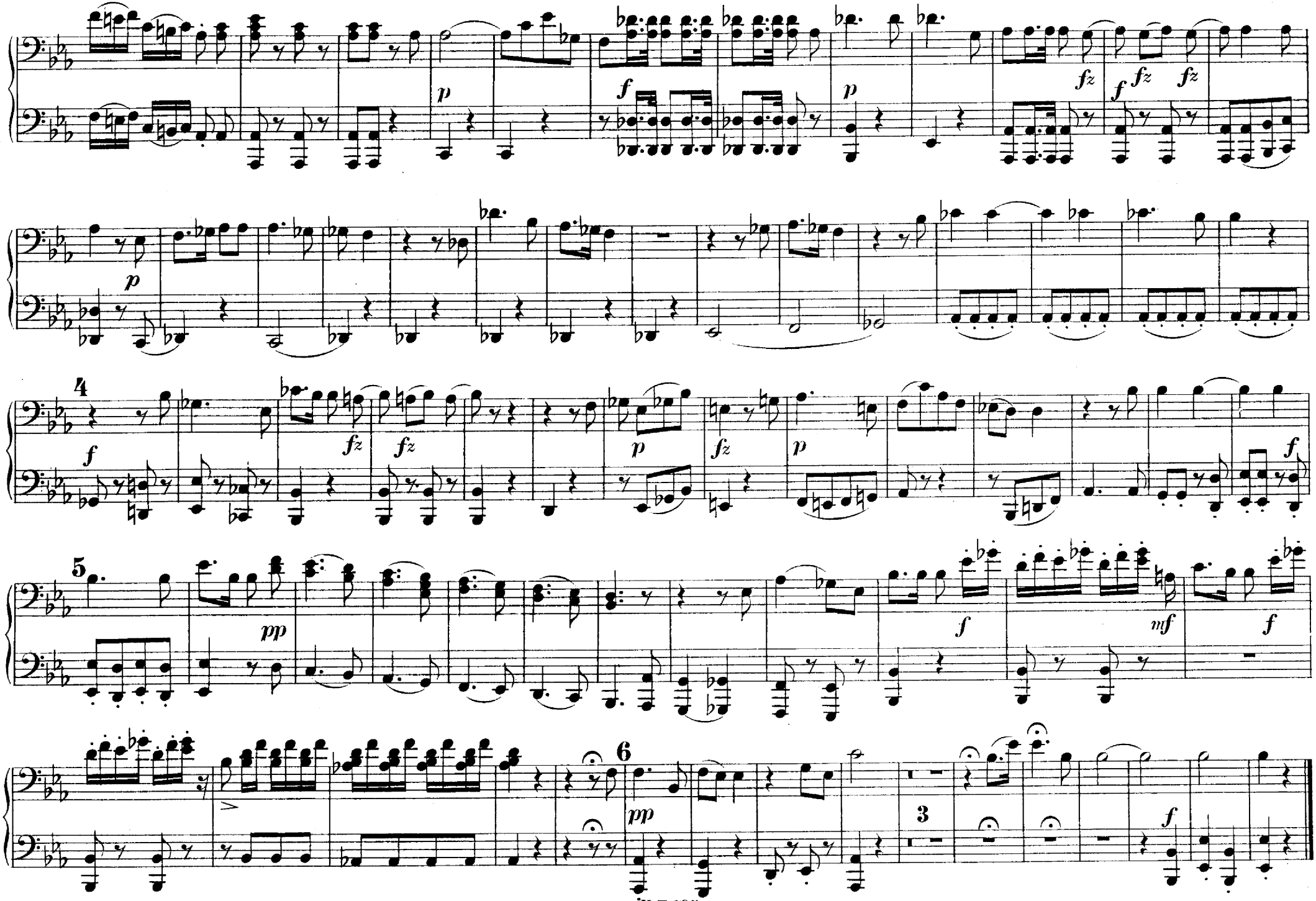


No 25. Arie.

„Erblicke hier, bethörter Mensch."

„Behold, o weak and foolish man."

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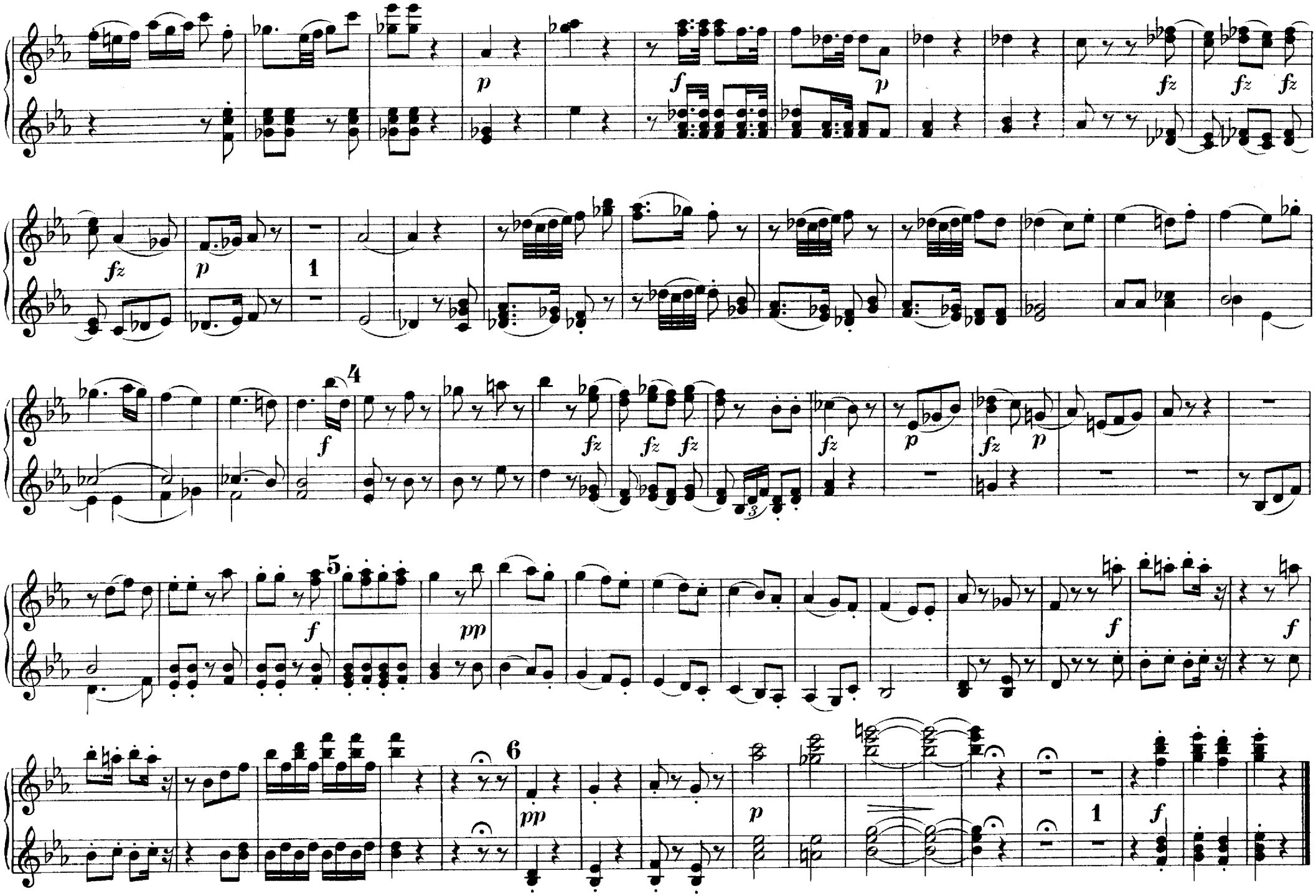
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p
5
f
pp
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f
6
pp
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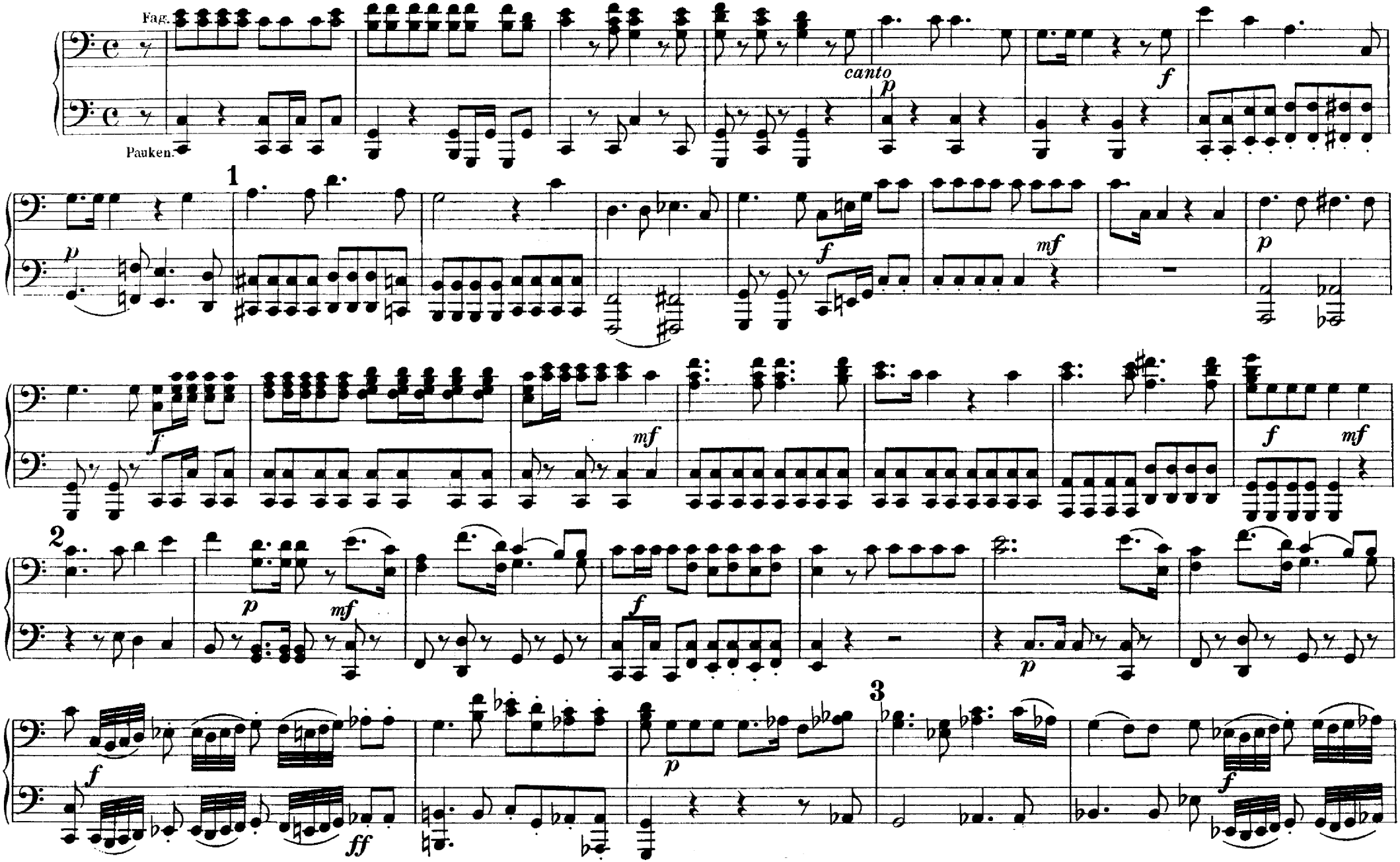
f

Nº 26. Doppelchor mit Solostimmen.

„Dann bricht der grosse Morgen an."

„Then comes the great and glorious morn".

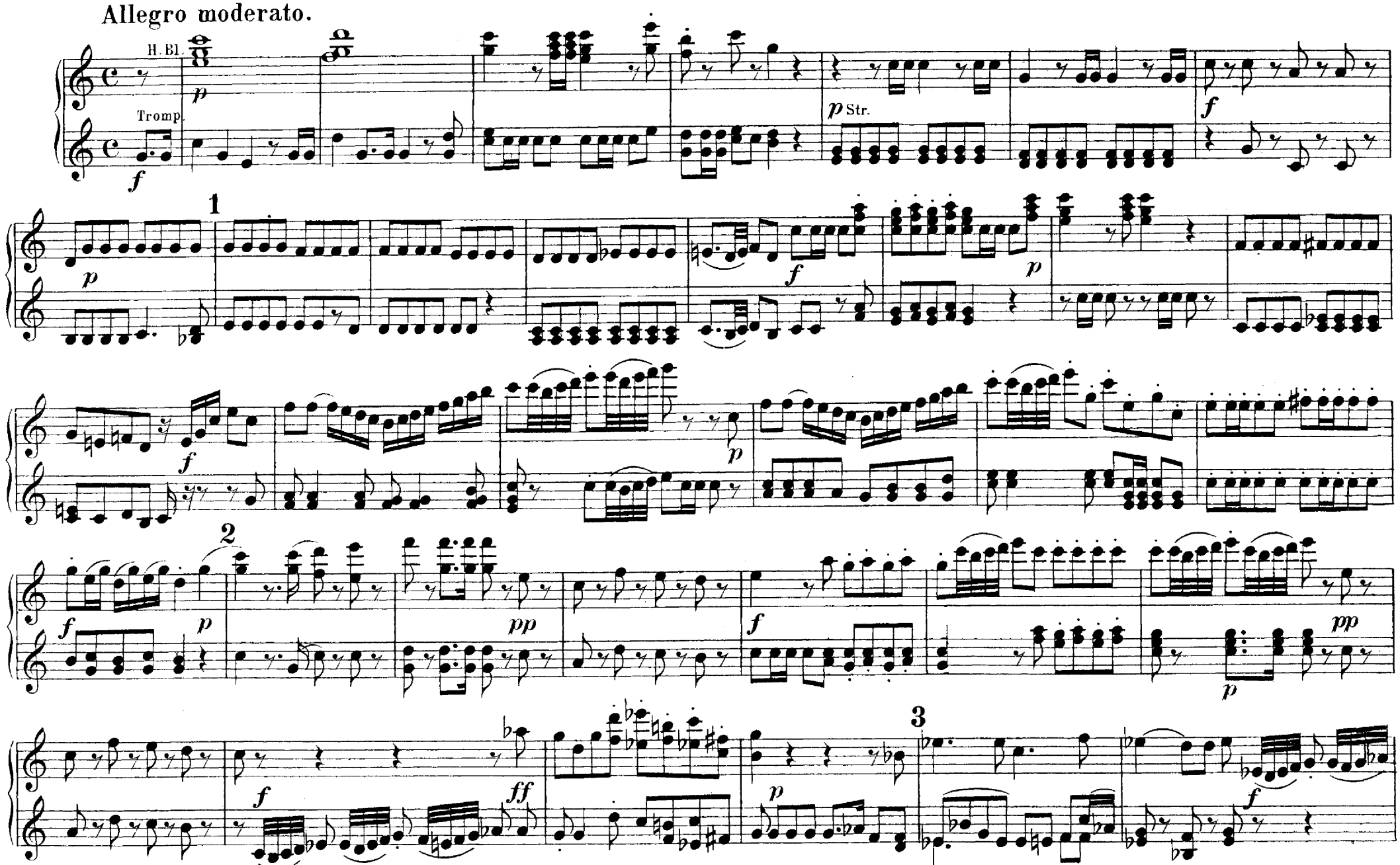
Allegro moderato.

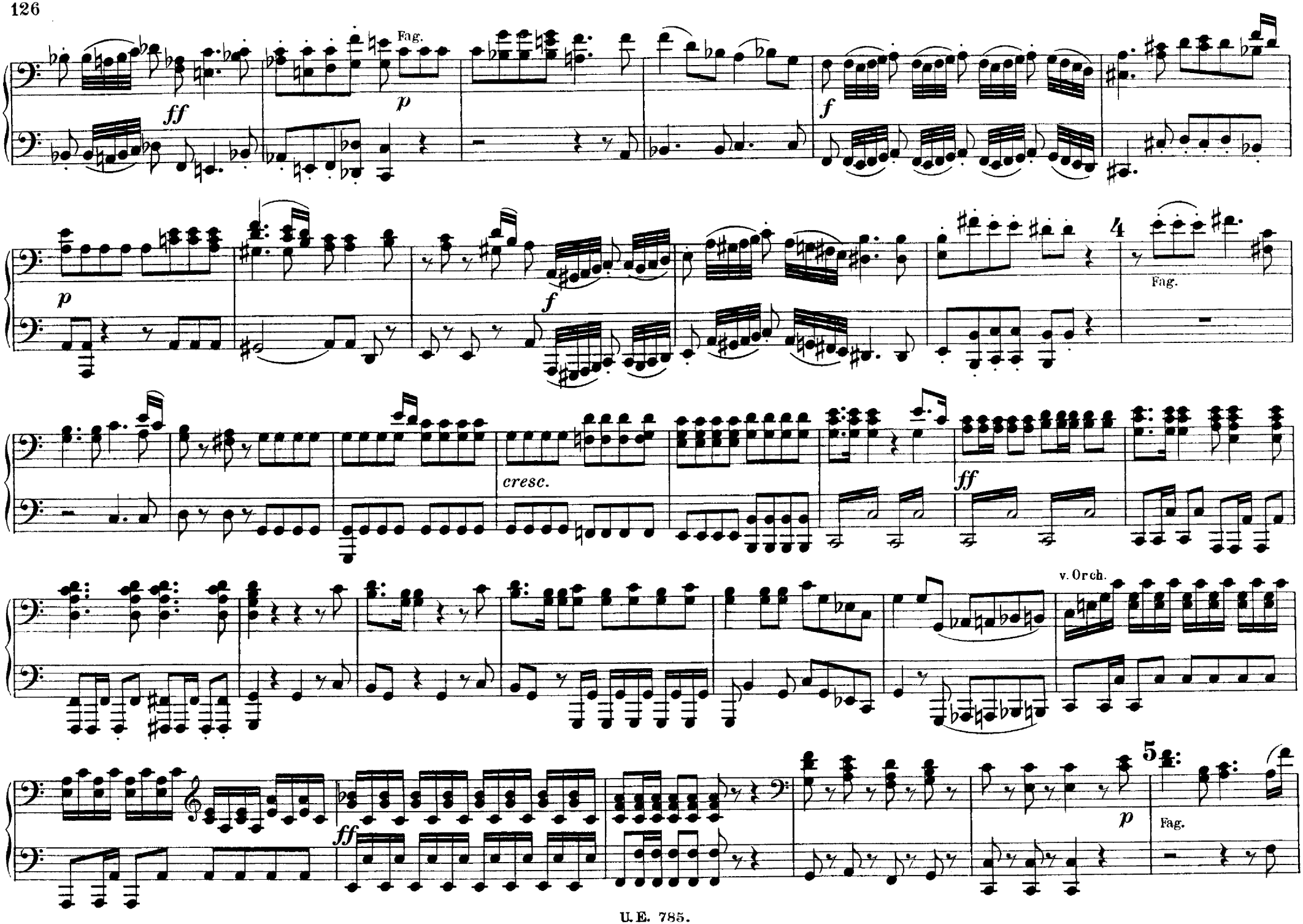


No 26. Doppelchor mit Solostimmen.

„Dann bricht der grosse Morgen an."

„Then comes the great and glorious morn."

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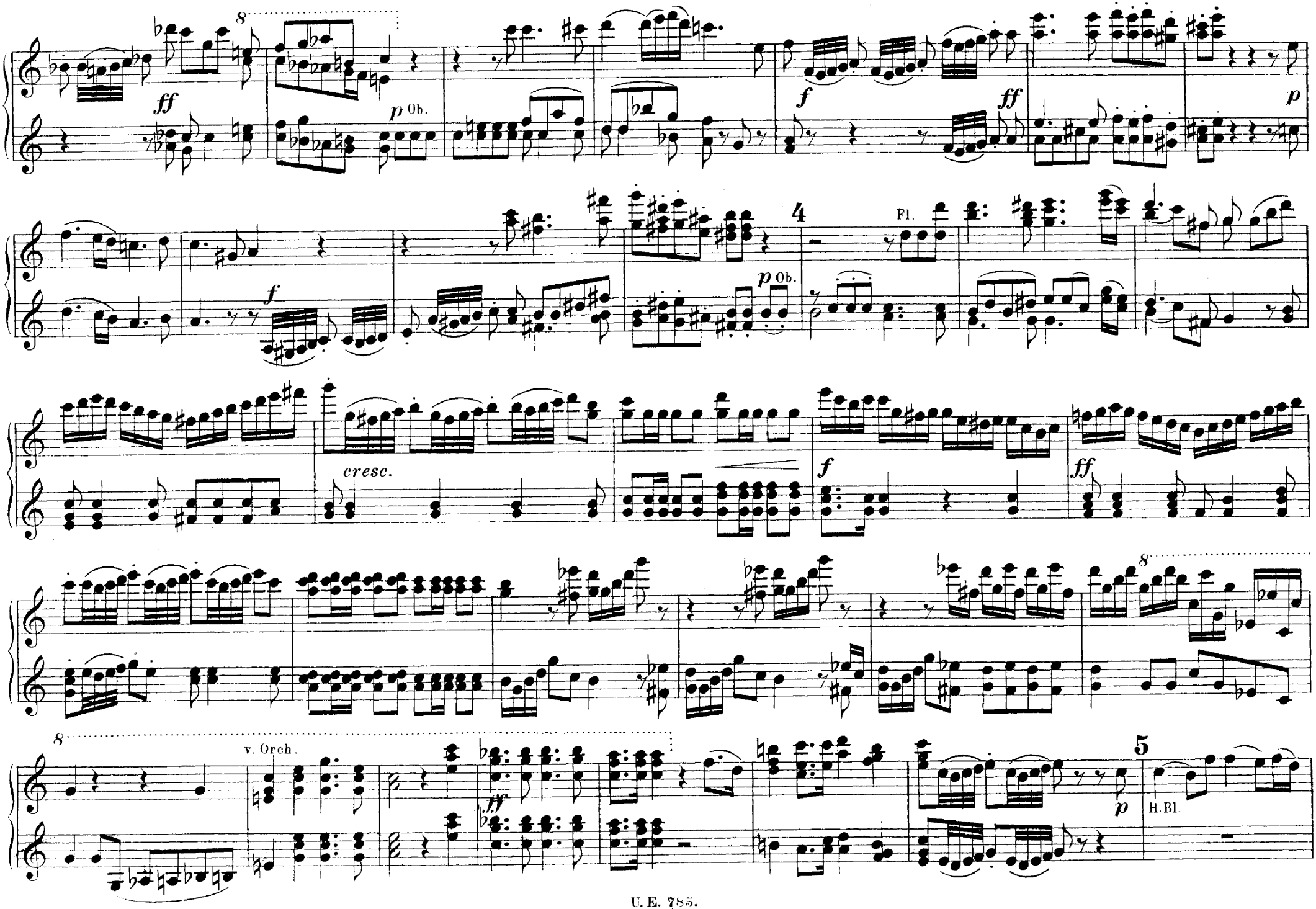
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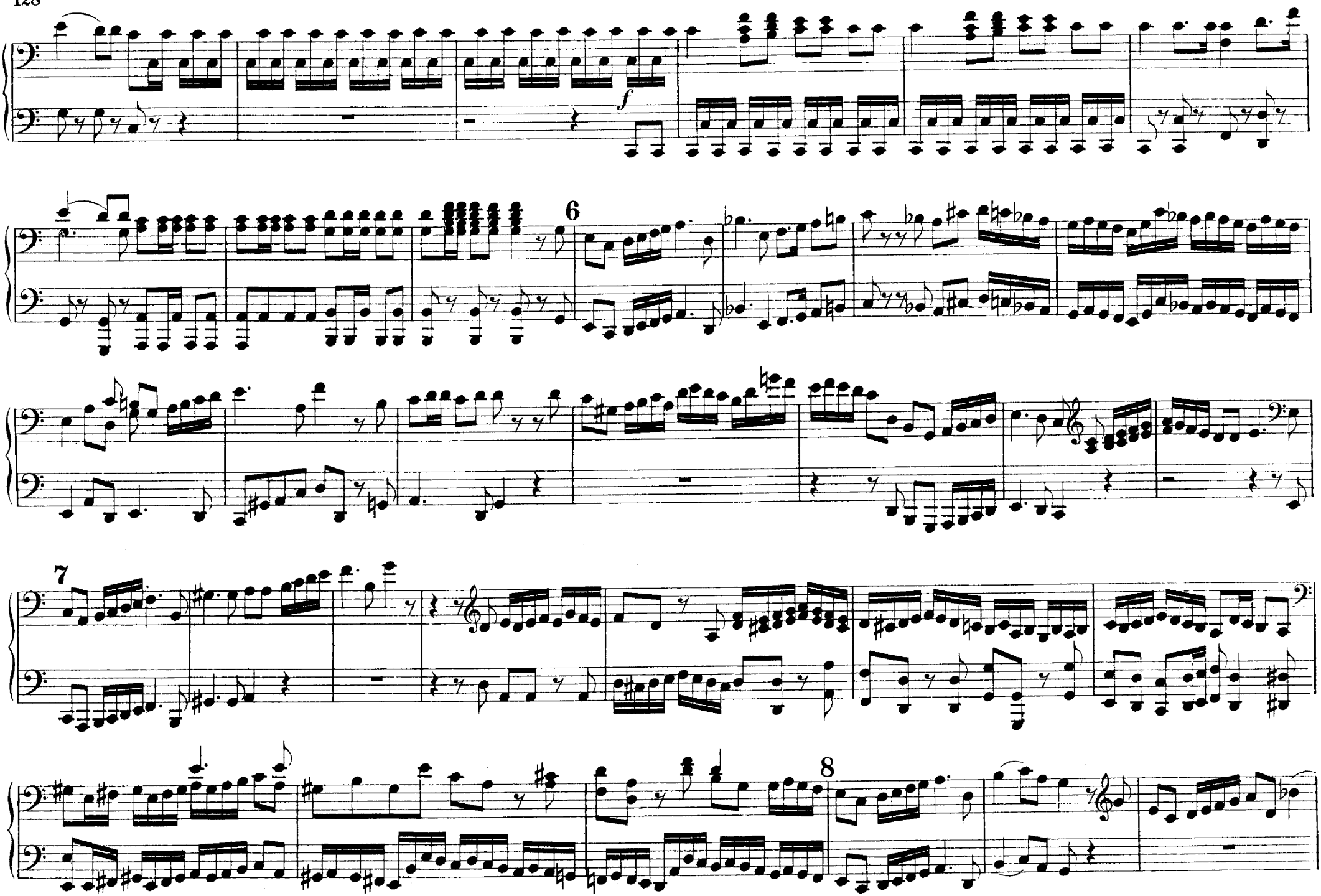
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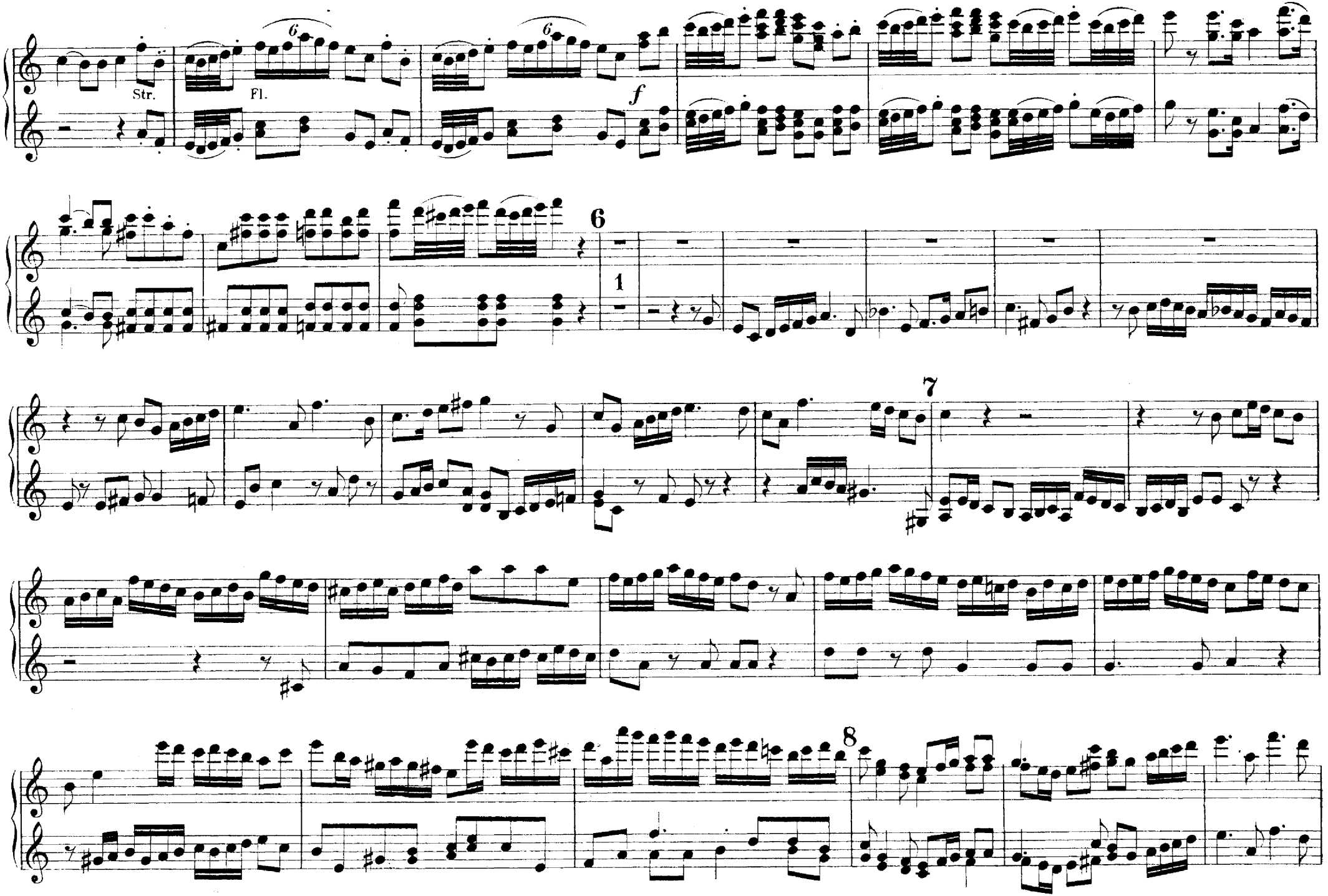
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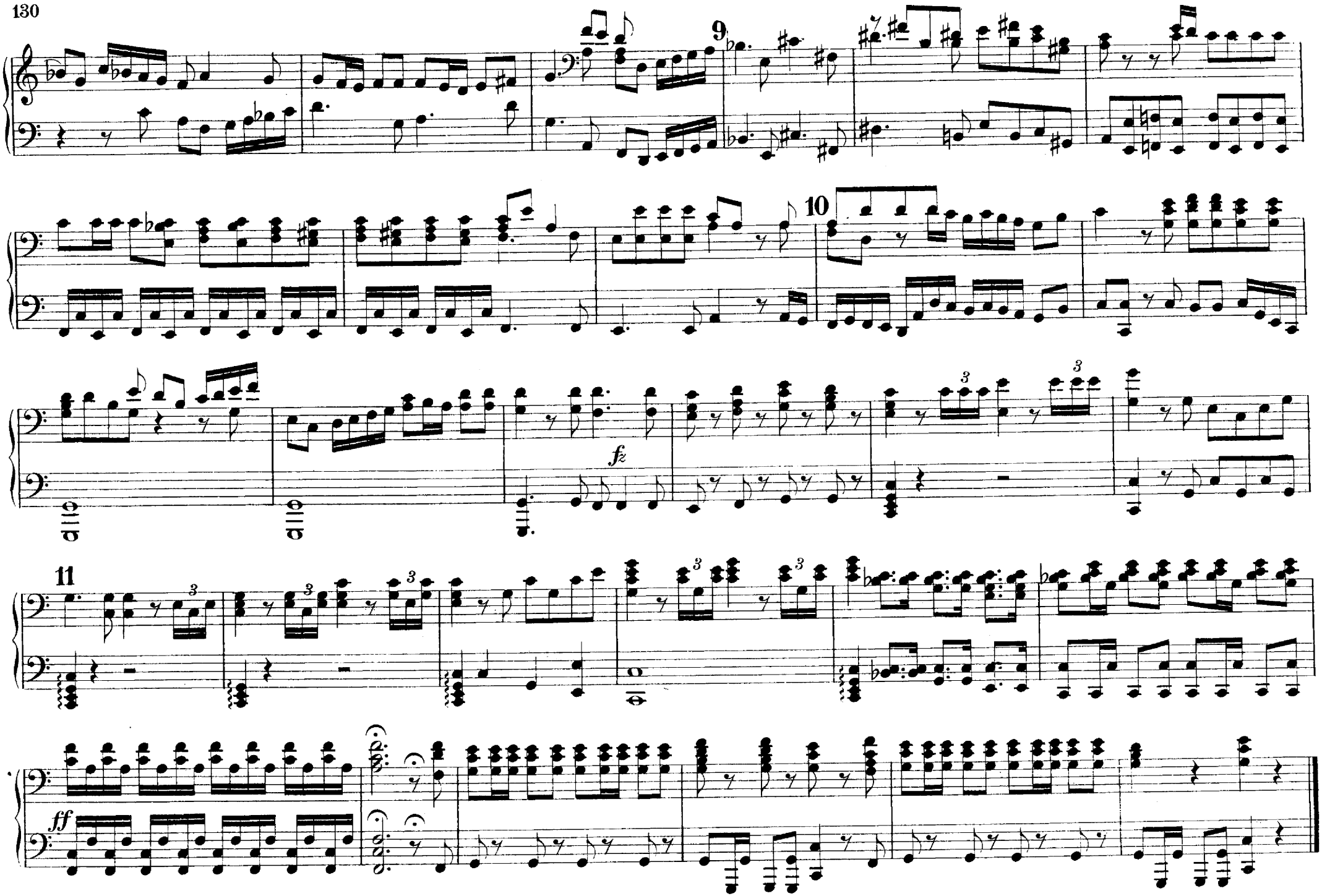
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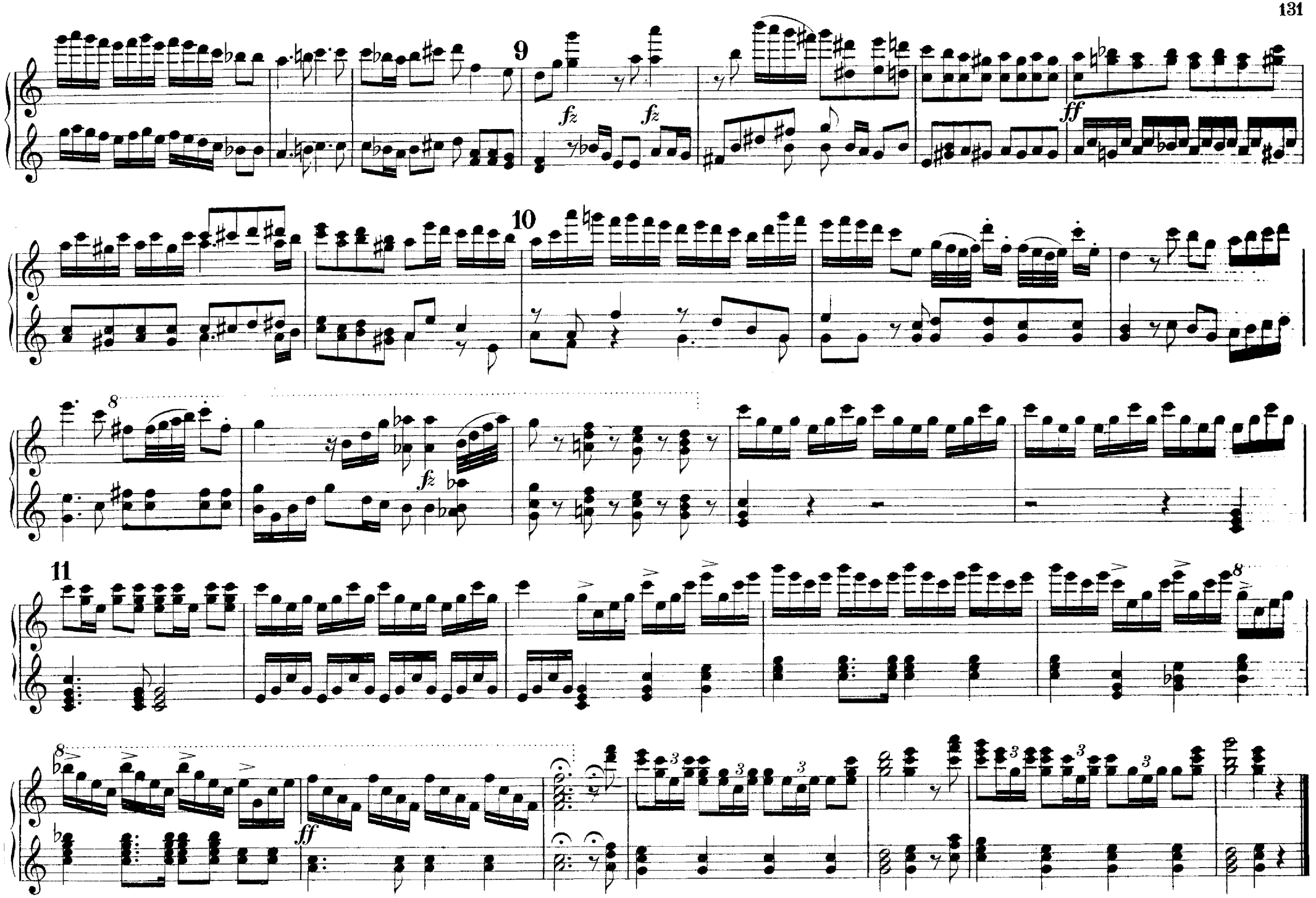
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INHALT.

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