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Bargiel
Trio No. 3.

Bdur, Op. 37.

Violine.

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in
LEIPZIG.

DRITTES TRIO.

Violino.

W. Bargiel, Op. 37.

Allegro moderato, con grazia.

The musical score is written for a single violin in G minor (three flats) and 3/4 time. It begins with a tempo and mood marking of "Allegro moderato, con grazia." The score is divided into ten staves. Key performance instructions include "p dolce" at the start, "cresc." (crescendo) in the third and fifth staves, "ff" (fortissimo) in the fifth staff, "p" (piano) in the sixth and seventh staves, "sf" (sforzando) in the eighth staff, "poco rit." (poco ritardando) in the seventh staff, "espress." (espressivo) in the eighth staff, "dolce" in the sixth and eighth staves, and "risoluto" (resolute) in the eighth staff. Rehearsal marks A, B, C, and D are placed at various points in the music. The piece ends with a first ending and a final cadence.

Violino.

E
 p
 f
 Fpp
 p
 p
 cresc.
 cresc.
 f
 pp
 p
 dim.
 pp
 1 G₁
 3 3
 3 3
 molto tranquillo e pp
 ppp
 f
 I
 p
 p
 4
 f
 cresc.
 K
 ff largamente
 2
 1
 f
 f
 appassionato
 ff
 p
 3
 f
 2 L₃
 p
 sf
 p dolce
 poco cresc.

Violino musical score, first system (measures 1-10). The score is in G minor (one flat) and 3/4 time. It features a variety of musical textures and dynamics. The first staff begins with a melodic line marked *poco rit.* and *p*. The second staff contains a triplet of eighth notes marked *dolce* and *M*. The third staff continues with triplets, marked *risoluto* and *f*. The fourth staff has a chordal texture marked *N* and *f*. The fifth staff features a triplet of eighth notes marked *cresc.*, *f*, and *p*. The sixth staff begins with a triplet of eighth notes marked *pp*. The seventh staff has a triplet of eighth notes marked *cresc.* and *ff*. The eighth staff continues with a triplet of eighth notes marked *ff*. The ninth staff has a triplet of eighth notes marked *ff*. The tenth staff concludes the system with a triplet of eighth notes.

Andante, molto sostenuto.

cantabile

Violino musical score, second system (measures 11-16). The tempo is *Andante, molto sostenuto* and the mood is *cantabile*. The score is in 6/8 time. The first staff (measure 11) is marked *p*. The second staff (measure 12) is marked *dim.* and *p*. The third staff (measure 13) is marked *cre - scen - do molto* and *f pesante*. The fourth staff (measure 14) is marked *cresc.*, *molto f*, *dim.*, and *p*. The fifth staff (measure 15) is marked *p*. The sixth staff (measure 16) is marked *p*. The system includes section markers *9*, *A 1*, and *B 1*.

Violino.

p dolce P *cre - - - scen - do*
f *f* *f* *cresc.*
C *Maestoso.* *sf* *largamente*
sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*
D *energico*
sf *sf*
E *espress.*
pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*
F *cantabile* *espress.*
pp
G *dim.* *p dolce* *cresc.*
p *cre - - - scen*

The musical score consists of ten systems of staves, each containing a single melodic line for the violin. The notation includes various dynamics and performance instructions:

- System 1:** Starts with a half note (H), followed by *molto ff* and *cresc.*
- System 2:** Starts with *molto f* and *pp*.
- System 3:** Features *cresc. molto*.
- System 4:** Marked **I** *Mestoso* and *f*, with triplet markings (3).
- System 5:** Includes *sf* and *largamente*.
- System 6:** Contains multiple *sf* markings and ends with *ff*.
- System 7:** Marked **K** and *espress.*
- System 8:** Features *sempre dimin.* and ends with *L pp*.
- System 9:** Starts with *p* and includes *dim.* and *p*.
- System 10:** Starts with *f* and ends with *pp*.

Violino.

SCHERZO.

Allegro.

The musical score is written for a violin in 3/4 time. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of 'Allegro'. The first staff starts with a dynamic of *f* and the instruction 'impetuoso'. The music is characterized by rhythmic patterns, often with first and fourth fingers indicated above notes. Dynamics range from *f* (forte) to *pp* (pianissimo), with crescendos and decrescendos. The score includes several marked sections: 'A' (starting at the beginning of the 4th staff), 'B' (starting at the beginning of the 7th staff), and 'C' (starting at the beginning of the 9th staff). The piece concludes with a final chord marked '7 E4'. The manuscript includes various performance markings such as accents, slurs, and fingerings.

Violino musical score, measures 1-10. The score is in G minor (one flat) and 2/4 time. It features various dynamics including *p*, *f*, *cresc.*, and *ff*. Fingerings (1) and accents (>) are indicated. A fermata is present over the final measure of the first system.

TRIO.
 Listesso tempo.

Violino musical score, measures 11-15. The score changes to G major (one sharp) and 2/4 time. Dynamics include *pp*, *cresc.*, *f*, and *pp dolcissimo*. A *rit.* is marked. Fingerings (1, 3) and accents (>) are shown. A fermata is present over the final measure of the first system.

Violino.

The musical score for Violino consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a *p dolce* dynamic and includes a fingering '2'. The second staff continues with a *sf* dynamic and the instruction *impetuoso*, featuring a 3/4 time signature and a fingering '1'. The third staff has a *p* dynamic and a fingering '1'. The fourth staff has a *p* dynamic and a fingering '1'. The fifth staff has a *cresc.* dynamic and a fingering '1'. The sixth staff has a *più f* dynamic and a fingering '1'. The seventh staff has a *ff* dynamic and a fingering '1'. The eighth staff has a *f* dynamic and a fingering '1'. The ninth staff has a *f* dynamic and a fingering '1'. The tenth staff has a *p* dynamic and a fingering '1'. The eleventh staff has a *f* dynamic and a fingering '1'. The twelfth staff has a *f* dynamic and a fingering '1'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violino.

A musical score for Violino, page 9. The score is written in G minor (one flat) and 2/4 time. It consists of 13 staves of music. The score includes various dynamics such as *ff*, *f*, *p*, *cresc.*, and *dimin.*. There are several markings for fingerings (1, 2, 3, 4, 5) and positions (P₄, Q, R). The piece concludes with a Coda section. The key signature has one flat, and the time signature is 2/4.

Violino.

Allegro moderato.

The score is written for a single violin in G minor, 3/4 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. A fermata is placed over the first two measures, with the number '8' written above it. The tempo is 'Allegro moderato' and the performance instruction is 'cantabile'. The second staff starts with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a section marked 'A' with a piano (*p*) dynamic. The fourth staff includes a trill (*tr*) and the lyrics 'cre - scen - do' with a forte (*f*) dynamic. The fifth staff is marked 'leggiere' and starts with a piano (*p*) dynamic. The sixth staff begins a section marked 'B' with a piano (*p*) dynamic. The seventh staff concludes with 'espress. dolce'. The eighth staff starts a section marked 'C' with a pianissimo (*pp*) dynamic, followed by a forte (*f*) dynamic. The ninth staff is marked with a forte (*f*) dynamic. The tenth staff features a crescendo (*cresc.*) and a forte (*f*) dynamic. The eleventh staff is marked 'con fuoco' and includes a piano (*p*) dynamic. The twelfth staff concludes with a forte (*f*) dynamic.

ff **D** *dolce* *p* *3* *3*

pp *poco rit.* *a tempo.* **7**

p *cresc.* *f impetuoso* **E** **5**

ff **1** *ff*

f **F** *p* **1**

cresc.

f *di* *mi*

nu *en* *du* **G** *p* *p*

dolce

1 H4 *cresc.*

I *f*

cresc. **K** **2** *f*

Violino.

Musical score for Violino, consisting of 14 staves. The score includes various dynamics and performance markings:

- Staff 1: *p*, *leggiere*
- Staff 2: *sempre p*
- Staff 3: *pp*, *p*, *rescendo*, *f*
- Staff 4: *f*
- Staff 5: *cresc. con fuoco*
- Staff 6: *ff*, *N dolce*, *p*
- Staff 7: *pp*, *poco ritenuto*, *a tempo.*
- Staff 8: *p*
- Staff 9: *cre - scen - do - - - al f*, *f*
- Staff 10: *cresc.*, *ff*

Breitkopf & Härtel's Kammermusik-Bibliothek.

Oktette
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Sextette
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Oktette, Septette und Sextette.

Nr.	für Violine u. s. w.	Hefte
1/3.	Bargiel, Oktett. Cm. Op. 15a. 4 Viol., 2 Br., 2 Vcell.	8
4/5.	Beethoven, Septett. Es. Op. 20. Viol., Br., Horn, Klar., Fag., Vcell., Baß	7
6.	— Sextett. Es. Op. 84. 2 Viol., Br., Vcell., 2 Hörner	6
7/8.	— Symphonie Nr. 6. F. Op. 68. a. Sextett (M. C. Fischer). 2 Viol., 2 Br., 2 Vcell.	6
9/11.	David, Sextett. G. Op. 38. 3 Viol., Br., 2 Vcell.	6
12/14.	Gade, Oktett. F. Op. 17. 4 Viol., 2 Br., 2 Vcell.	8
15/17.	Hofmann, Oktett. F. Op. 80. 2 Viol., Br., Vcell., Fl., Klar., Horn, Fag.	8
18/19.	Mendelssohn, Oktett. Es. Op. 20. 4 Viol., 2 Br., 2 Vcell.	8
20/21.	Schubert, Oktett. F. Op. 166. 2 Viol., Br., Vcell., Baß, Klar., Horn, Fag.	8
22.	— Menuett u. Finale. F. 2 Ob., 2 Klar., 2 Hörner, 2 Fag.	8
23.	— Eine kleine Trauermusik. Es. 2 Klar., 2 Fag., Contrafag., 2 Hörner, 2 Pos.	9
24.	Serwaczynski, Introdution u. Variationen. D. Op. 9. Solo-Viol., 2 Viol., Br., Vcell., Baß	5
25/26.	Spohr, Doppelquartett. Dm. Op. 65. 4 Viol., 2 Br., 2 Vcell.	8
27/29.	Svendsen, Oktett. A. Op. 3. 4 Viol., 2 Br., 2 Vcell.	8

Streich-Quintette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, 2 Bratschen und Violoncell.

Nr.		Hefte
51/52.	Beethoven, Quintett. Es. Op. 4	5
53/54.	— Quintett. C. Op. 29	5
58/59.	— Symphonie Nr. 5. Cm. Op. 67. (Ebers.)	5
55/56.	— Quintett. Cm. Op. 104. n. Trio Op. 1 Nr. 3	5
57.	— Fuge. D. Op. 137	5
60/62.	Cherubini, Quintett. Em. 2 Viol., Br., 2 Vcell.	5
63.	Doppler, Schummerlied. G. Op. 2. 2 Viol., Br., Vcell.	5
64/66.	Fiedler, Quintett. Dm. Op. 1	5
67/69.	Gade, Quintett. Em. Op. 8	5
145.	Grützner, Variationen über ein Original-Thema. Konzertstück. G. Op. 31. Solo-Vcell. u. 2 Viol., Br., Vcell.-B. Vcell. $M. 1.-$	4
146/48.	— Konzert Nr. 2. G. Op. 42. Solo-Vcell. u. 2 Viol., Br., Vcell.-B. Vcell. $M. 1.50$	4
70.	Kummer, Divertissement. (Die Stimme von Portici.) G. Op. 11. Solo-Viol. u. 2 Viol., Br., B.	5
149.	— Adagio u. Variationen. (Romeo u. Julia.) As. Op. 31. Solo-Vcell. u. 2 Viol., Br., B. Vcell. $M. 1.-$	4
150.	— La Romanesca. Am. Op. 61. Solo-Vcell. u. 2 Viol., Br., B. Vcell. $M. 1.-$	4
71/72.	Mendelssohn, Quintett Nr. 1. A. Op. 15	5
73/74.	— Quintett Nr. 2. B. Op. 87	5
151.	Merkel, Andacht. Adagio religioso. F. Op. 114. Solo-Vcell. u. 2 Viol., Br., Vcell.-B.	5
90.	Mozart, Eine kleine Nachtmusik. G. [Werk 525.] 2 Viol., Br., Vcell., B.	4
75/76.	— Quintett Nr. 1. B. [174.]	5
77/78.	— Quintett Nr. 2. Cm. [406.]	5
79.	— Quintett Nr. 3. Es. [407.] Viol., 2 Br., Horn, Vcell.	5
80/81.	— Quintett Nr. 4. C. [515.]	5
82/83.	— Quintett Nr. 5. Gm. [516.]	5
84/85.	— Quintett Nr. 6. A. [581.] Klar., 2 Viol., Br., Vcell.	5
86/87.	— Quintett Nr. 7. D. [593.]	5
88/89.	— Quintett Nr. 8. Es. [614.]	5
91/92.	— Quintett. Cm. [406.] (David.)	5
93/94.	— Quintett. C. [515.] (David.)	5
95/96.	— Quintett. Gm. [516.] (David.)	5
97/98.	— Quintett. D. [593.] (David.)	5
99/100.	— Quintett. Es. [614.] (David.)	5
101/3.	Naumann, Quintett Nr. 2. Es. Op. 13	5
104/5.	Onslow, Quintett Nr. 1. Em. Op. 1 Nr. 1.	6
106/7.	— Quintett Nr. 2. Es. Op. 1 Nr. 2.	6
108/9.	— Quintett Nr. 3. Dm. Op. 1 Nr. 3.	6
110/11.	— Quintett Nr. 4. Gm. Op. 17.	6
112/13.	— Quintett Nr. 5. D. Op. 18.	6
114/15.	— Quintett Nr. 6. Em. Op. 19.	6
116/17.	— Quintett Nr. 7. Es. Op. 23.	6
118/19.	— Quintett Nr. 8. Dm. Op. 24.	6
120/21.	— Quintett Nr. 9. C. Op. 25.	6
122/23.	— Quintett Nr. 10. Fm. Op. 32.	8
124/25.	— Quintett Nr. 11. B. Op. 33.	7
126/27.	— Quintett Nr. 12. Am. Op. 34.	7
128/29.	— Quintett Nr. 13. G. Op. 35.	7
130/31.	— Quintett Nr. 14. F. Op. 37.	6
152.	Romberg, La buona Maniera. Gr. Phantasie. Am. Op. 70. Solo-Vcell. u. 2 Viol., Br., B. Vcell. $M. 1.-$	4
132/34.	Schubert, Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell.	5
135/37.	— Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell. (Hermann.)	5
138.	Schumann, Träumerei. F. Op. 15 Nr. 7. Solo-Viol. u. 2 Viol., Br., Vcell. 80	5

Nr.		Hefte
139/41.	Spohr, Quintett Nr. 6. Em. Op. 129	5
142.	Stainlein, Romanze. F. Op. 13. Solo-Viol. m. 2 Viol., Br., Vcell.	5
143.	Wagner, Einleitung zum 3. Aufzuge aus Tristan und Isolde. Harm., 2 Viol., Br., Vcell. (A. Seidel.)	5
144.	— Tristan's Vision aus Tristan und Isolde. Harm., 2 Viol., Br., Vcell. (A. Seidel.)	5

Streich-Quartette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche, Violoncell.

Nr.		Hefte
201.	Balthasar, Adagio romantico. As. 80	4
202/3.	Bargiel, Quartett Nr. 3. Am. Op. 15b	4
204/7.	— Quartett Nr. 4. Dm. Op. 47	4
208/10.	Barjansky, Quartett. F. Op. 6	4
211/14.	— Quartett. Am. Op. 8	4
1625/26.	Becker, Adagio religioso Nr. 7. G. Op. 94	4
215/16.	Beethoven, Quartett Nr. 1. F. Op. 18 Nr. 1	4
217/18.	— Quartett Nr. 2. G. Op. 18 Nr. 2	4
219/20.	— Quartett Nr. 3. D. Op. 18 Nr. 3	4
221/22.	— Quartett Nr. 4. Cm. Op. 18 Nr. 4	4
223/24.	— Quartett Nr. 5. A. Op. 18 Nr. 5	4
225/26.	— Quartett Nr. 6. B. Op. 18 Nr. 6	4
227/29.	— Quartett Nr. 7. F. Op. 59 Nr. 1	4
230/31.	— Quartett Nr. 8. Em. Op. 59 Nr. 2	4
232/33.	— Quartett Nr. 9. C. Op. 59 Nr. 3	4
234/35.	— Quartett Nr. 10. Es. Op. 74	4
236/37.	— Quartett Nr. 11. Fm. Op. 95	4
238/40.	— Quartett Nr. 12. Es. Op. 127	4
241/43.	— Quartett Nr. 13. B. Op. 130	4
244/46.	— Quartett Nr. 14. Cism. Op. 131	4
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250/51.	— Quartett Nr. 16. F. Op. 135	4

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286/88.	— Quartett Nr. 15. Am. Op. 132	4
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1601.	Chopin, Étude (Orig. Cism.). Dm. Op. 25 Nr. 7. (Franchomme)	4
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317/19.	Gade, Quartett Nr. 1. D. Op. 63	4
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323/25.	Gouvy, Quartett Nr. 5. Cm. Op. 68	4
326/28.	Grünberger, Quartett Nr. 1. Am. Op. 31	4
329/31.	— Quartett Nr. 2. Dm. Op. 37	4
332.	Haydn, Quartett Nr. 1. D. Op. 20 Nr. 4. (David.)	4
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337.	— Quartett Nr. 6. G. Op. 64 Nr. 4. (David.)	4
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339.	— Quartett Nr. 8. Gm. Op. 74 Nr. 3. (David.)	4
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341.	— Quartett Nr. 10. Dm. Op. 76 Nr. 2. (David.)	4
342.	— Quartett Nr. 11. (Kaiserquart.) C. Op. 76 Nr. 3. (David.)	4
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345/46.	— Quartett Nr. 14. C. Op. 77 Nr. 1. (David.)	4
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418/19.	Hermann, Quartett. Em. Op. 8	4
1630/33.	Jentsch, Quartett. Fism. Op. 49	4
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420.	Kaiser, Suite von Tanzstücken	4
421/22.	Kleinwächter, Quartett. Am. Op. 8	4
1603/4.	Klengel, 2 Stücke Op. 5. 4 Vcell.	4
1605/6.	— Variationen über ein eigenes Thema. Op. 15. 4 Vcell.	4
423/27.	— Quartett. Gm. Op. 21	4

Nr.		Hefte
1607/8.	Klengel, Thema mit Variationen. Op. 28. 4 Vcell.	4
1609/10.	— Improptu über bekannte Melodien. C. Op. 30. 4 Vcell.	4
1611/12.	— 4 Stücke. Op. 33. 4 Vcell.	4
1613/16.	— Quartett. A. Op. 34	4
428/30.	Lalo, Quartett. Es. Op. 19	4
431/33.	Liebeskind, Quartett. Em. Op. 2	4
434/37.	Maas, Quartett Nr. 1. F. Op. 3	4
438/39.	Mendelssohn, Quartett Nr. 1. Es. Op. 12	4
440/41.	— Quartett Nr. 2. Am. Op. 13	4
453.	— Ouvert. Sommernachtsstraum. Op. 21	4
454.	— Ouvert. Fingalshöhle (Hebriden). Op. 26	4
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442/43.	— Quartett Nr. 3. D. Op. 44 Nr. 1	4
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1617/18.	— Elfenmarsch, Notturmo, Hochzeitsmarsch a. Sommer-nachtsstraum. Op. 61. (Hermann.) 4 Viol.	4
457.	— Ouvert. Athalia. Op. 74	4
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451/52.	— Andante (E), Scherzo (Am.), Capriccio (Em), Fuge (Es.). Op. 81	4
458.	— Ouvert. Heimkehr a. d. Fremde. Op. 89	4
459.	— Trompeten-Ouverture. Op. 101	4
693.	Mozart, Phantasie für eine Orgelwalze. Em. [Werk 608.] Bearb. von Herm. Levi	4
460.	— Quartett Nr. 1. G. [80.]	4
461.	— Quartett Nr. 2. D. [155.]	4
462.	— Quartett Nr. 3. G. [156.]	4
463.	— Quartett Nr. 4. C. [157.]	4
464.	— Quartett Nr. 5. F. [158.]	4
465.	— Quartett Nr. 6. B. [159.]	4
466.	— Quartett Nr. 7. Es. [160.]	4
467.	— Quartett Nr. 8. F. [168.]	4
468.	— Quartett Nr. 9. A. [169.]	4
469.	— Quartett Nr. 10. C. [170.]	4
470.	— Quartett Nr. 11. Es. [171.]	4
471.	— Quartett Nr. 12. B. [172.]	4
472.	— Quartett Nr. 13. Dm. [173.]	4
473/74.	— Quartett Nr. 14. G. [387.]	4
475/76.	— Quartett Nr. 15. Dm. [421.]	4
477/78.	— Quartett Nr. 16. Es. [428.]	4
479/80.	— Quartett Nr. 17. B. [458.]	4
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528.	— Quartett Nr. 4. Cm. Op. 8 Nr. 1	4
529.	— Quartett Nr. 5. F. Op. 8 Nr. 2	4
530.	— Quartett Nr. 6. A. Op. 8 Nr. 3	4
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Nr.	Hefte
568.	4
569.	4
570.	4
571.	4
572.	4
573/75.	4
576/78.	4
579/81.	4
582/84.	4
585/87.	4
1619.	4
591.	4
588/90.	4
592/94.	4
595/97.	4
598/600.	4
601.	4
602.	4
603/4.	4
605/6.	4
607/8.	4
609/10.	4
611/12.	4
613/14.	4
615/16.	4
617/18.	4
619/20.	4
621.	4
622/23.	4
624/26.	4
627/30.	4
631/32.	4
633/36.	4
637/39.	4
640.	4
641/42.	4
643/44.	4
645/46.	4
647/48.	4
1620.	4
649/50.	4
1621.	4
651/52.	4
653/55.	4
656/57.	4
658/59.	4

Nr.	Hefte
660/62.	4
663.	4
664/66.	4
667/69.	4
670/71.	4
672/73.	4
674/75.	4
676/79.	4
699.	4
698.	4
695.	4
700.	4
696.	4
694.	4
697.	4
680.	4
681/83.	4
684/86.	4
687/90.	4

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Nr.	Hefte
701/2.	3
703/5.	3
706/7.	3
708/9.	3
710/11.	3
712/13.	3
714/15.	3
716.	3
717/18.	3
719/20.	3
721/22.	4
723.	4
724.	4
725.	4
726.	4
727.	4
728.	4
729.	3
730.	3
731.	3
732/34.	3
735/37.	3
738/40.	3
741/43.	3
744/46.	3

Nr.	Hefte
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753.	3
747/49.	3
754/53.	3
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1504.	4
1505.	4
1506.	4
1507.	4
1508.	4
1509.	4
1510.	4
1511.	4
1512.	4
1513.	4
1514.	4

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