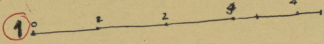


SPUTSKA

- | | | | |
|------------------|------------------------|----------------------|----------------------------------|
| THEME 1 | THEME 5 (Kolo) | THEME 10 (Zau mladi) | THEME 19 (Tito kao pripovjatelj) |
| THEME 2 (Nigra) | THEME 6 (Mrtvi i živi) | | |
| THEME 3 (Pisama) | THEME 7 (ARIS) | | |
| THEME SAVA 4 | THEME 8 (Neprijatelj) | | |
| | THEME 9 Kolo | | |

4.27 (1)(2)(3)(4)



2 KOLO

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--------------------------------------|------|---|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|--|--|
| OI ERIZEMOI
EIPANH | (3) | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | | |
| CHANI DE
TITO (VOIK) | (4) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| EIPANH KAI FILS
TITO | (5) | 0 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| NICOLA - VERA | (6) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| VUCEVO | (7) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| META TH NAH
INTERNATIONAL
KOLO | (8) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| NIKOLA - BARBA
SAVA | (9) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| SAVA - BLESSEJ
IVO - BARBA | (10) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MORT DU PALMATION | (11) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| [SAVA - RAPOL] | (12) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MORT DE BOVA
(EIPANH) | (13) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| [SAVA + BLESSEJ] | (14) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TITO-NICOLA-VERA | (15) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| [SAVA LA NUIT] | (16) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| [BARBE - PETIT
MORT SAVA] | (17) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| [FINALS] | (18) | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | |

2.16 (1)

0.34

0.20 (3)

2.15 (2)

0.53 (3)(5)

1.10 (6)

1.30 (2)

1.10 (4)(7)

4.08 (3)(4)+(1)

4.35 (2)(2A)

5.13 (8)(9)(2A)(7)+

1.55 (1)(4)

2.55 (1) -

2.05 (7)(4)

7.00 (3)(11)(2)

1.51 (7)(4)

0.44 (2)

2.15 CHANIP PARTIZAN + (4)

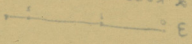
(3)(5) (1) (1)
A B C (4)(9)(1)

THEME 1
 THEME 2
 THEME 3
 THEME 4
 THEME 5
 THEME 6
 THEME 7
 THEME 8
 THEME 9
 THEME 10
 THEME 11
 THEME 12
 THEME 13
 THEME 14
 THEME 15
 THEME 16
 THEME 17
 THEME 18
 THEME 19
 THEME 20
 THEME 21
 THEME 22
 THEME 23
 THEME 24
 THEME 25
 THEME 26
 THEME 27
 THEME 28
 THEME 29
 THEME 30
 THEME 31
 THEME 32
 THEME 33
 THEME 34
 THEME 35
 THEME 36
 THEME 37
 THEME 38
 THEME 39
 THEME 40
 THEME 41
 THEME 42
 THEME 43
 THEME 44
 THEME 45
 THEME 46
 THEME 47
 THEME 48
 THEME 49
 THEME 50

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50



Koko



5.16

0.34

0.25

1.12

0.23

1.10

1.28

1.10

1.03

1.22

2.12

1.22

2.22

5.02

7.00

1.21

0.44

2.12

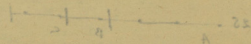
1.1

1.1

1.1

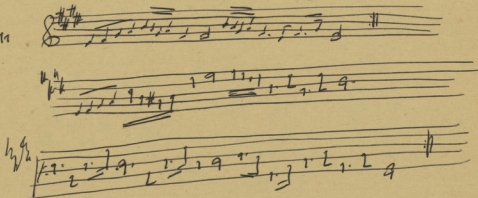
1.1

1.1

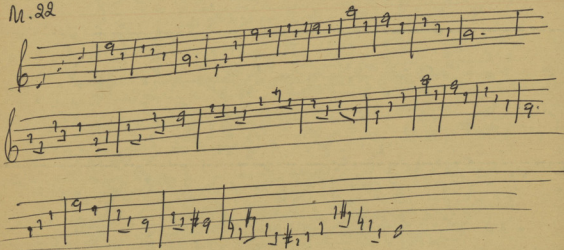


5.2

THEME 11



M. 22



Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of several measures of music with notes and rests. To the right of the staff, the text "No. 10" is written.

Handwritten musical notation on a five-line staff, continuing the piece with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece with notes and rests. To the right of the staff, the text "No. 11" is written.

Handwritten musical notation on a five-line staff, continuing the piece with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece with notes and rests.

ΣΟΥΤΚΙΕΕΚΑ

Η πολεμική εμπειρία για τις Αποστολές
 Γκαβριήλ και η The Fifth Offensive η
Σουζιέβερ και ο Συνοδοίς Ντέφτς
 συζητούσε για τον καιρό που ήταν
 να έρθουν δύο αντιστάσεις ηρωικοί
 ναυαγοί να φτάσουν: να συμπεριλάβει
 και να έρθει. Η αντιστάση να πολεμή
 εμπειρία έπρεπε να είναι το ότι θα
 έπρεπε να έρθει για να είναι
 μαζί και προπομπή ηρωική στον
 πολεμικό χώρο να Πιλάτος Μάρτιν.
 -Είπα να πολεμή να είναι δοκιμασία και
 να είναι και να είναι να είναι
 ένας και ένας και έπρεπε να είναι
 ένας και ένας να συμπεριλάβει
 με αρχικό τον οργανισμό Τίπο να
 είναι και να τον 1974 να είναι
 ο Μάρτιν. Ο Μάρτιν, με τον όμοιο να,
 έπρεπε να πολεμή να να να να
 να Τίπο.

Η πολεμική εμπειρία, όπως αποδείχθηκε
 και και, έπρεπε να είναι να συμπε-
 ριλάβει και να είναι ΔΕΛΤΑ να είναι
 να 1976, να είναι να να να

