

NARODNA I UNIVERZITETSKA  
BIBLIOTEKA REPUBLIKE SRPSKE

NG nt

III 5

785 6 788 7 089 6



300000100

COBISS

BAŃJA LUKA

НИИ  
ВЛАДЕ С.  
МИЛОШЕВИЋА  
VLADO MILOSEVIC'S DAYS

ПОЗИВНИ КОНКУРС  
ВЛАДО С. МИЛОШЕВИЋ 2003 – 2004.

HOMAGE COMPOSER'S COMPETITION  
TO VLADO S. MILOSEVIC 2003 - 2004.

Владо С. Милошевић  
**КОНЧЕРТИНО**  
за обоу и гудачки оркестар

Vlado S. Milosevic

**CONCERTINO**  
for oboe and string orchestra

Бања Лука, 2007.

Banja Luka, 2007.

Владо С. Милошевић

# КОНЧЕРТИНО

за обоу  
и гудачки оркестар

Vlado S. Milosevic

CONCERTINO  
for oboe and string orchestra

(5)

(10)

Oboe

Viol I

Viol II

Viola

Cello

Basso

(15)

(20)

(1)

Oboe

Viol I

Viol II

Viola

Cello

Basso

(25)

(30)

Oboe

Viol I

Viol II

Viola

Cello

Basso

35

2

40

Handwritten musical score for the first system, measures 35-40. The staves are labeled from top to bottom: Oboe (Oboe), Violin I (VI), Violin II (VII), Viola, Cello, and Bass. The Oboe part begins with a dynamic marking of *f*. The string parts (VI, VII, Viola, Cello, Bass) are marked *pizz* (pizzicato) and *arco* (arco). The measure numbers 35, 40, and 45 are circled in the original manuscript.

Handwritten musical score for the second system, measures 45-50. The staves are labeled: Oboe (Oboe), Violin I (VI), Violin II (VII), Viola, Cello, and Bass. The Oboe part has a dynamic marking of *mf*. The string parts (VI, VII, Viola, Cello, Bass) are marked *f*. The measure numbers 45 and 50 are circled in the original manuscript.

Handwritten musical score for the third system, measures 50-55. The staves are labeled: Oboe (Oboe), Violin I (VI), Violin II (VII), Viola, Cello, and Bass. The Oboe part has a dynamic marking of *f*. The string parts (VI, VII, Viola, Cello, Bass) are marked *pizz* (pizzicato). The measure numbers 50 and 55 are circled in the original manuscript.

Handwritten musical score, first system. It consists of five staves. The first staff has a circled measure number 60. Above the first staff, there is a circled measure number 60 and a circled measure number 65. Above the second staff, there is a circled measure number 60 and a circled measure number 65. Above the third staff, there is a circled measure number 60 and a circled measure number 65. Above the fourth staff, there is a circled measure number 60 and a circled measure number 65. Above the fifth staff, there is a circled measure number 60 and a circled measure number 65. The notation includes various notes, rests, and dynamic markings such as *f*, *rit*, and *arco*. A circled measure number 4 is also present in the first staff.

Handwritten musical score, second system. It consists of five staves. The first staff has a circled measure number 70. Above the first staff, there is a circled measure number 70. Above the second staff, there is a circled measure number 70. Above the third staff, there is a circled measure number 70. Above the fourth staff, there is a circled measure number 70. Above the fifth staff, there is a circled measure number 70. The notation includes various notes, rests, and dynamic markings such as *f*, *coll. Violino I*, and *rit*. A circled measure number 4 is also present in the first staff.

Handwritten musical score, third system. It consists of five staves. The first staff has a circled measure number 75. Above the first staff, there is a circled measure number 75. Above the second staff, there is a circled measure number 75. Above the third staff, there is a circled measure number 75. Above the fourth staff, there is a circled measure number 75. Above the fifth staff, there is a circled measure number 75. The notation includes various notes, rests, and dynamic markings such as *mf*, *f*, and *solo ad libitum*. A circled measure number 5 is also present in the first staff.

6 Tempo I

85

90

Handwritten musical score for measures 85-90. The system includes a vocal line (marked with an 'X') and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* and *all Violino I*. A circled measure number '85' is at the beginning, and '90' is at the end of the system.

Handwritten musical score for measures 91-95. The system includes a vocal line (marked with an 'X') and a piano accompaniment. The piano part continues with intricate sixteenth-note patterns. Dynamic markings include *f* and *all Viol. I*. A circled measure number '95' is at the end of the system.

Handwritten musical score for measures 96-100. The system includes a vocal line (marked with an 'X') and a piano accompaniment. The piano part features a dense texture of sixteenth notes. Dynamic markings include *f* and *all Violino I*. A circled measure number '100' is at the beginning. The word *Adenza* is written above the vocal line towards the end of the system.

(105)

(7)

X

(110)

(115)

X

(120)

X

125

130

Handwritten musical score for strings, measures 125-130. The score includes staves for Violins I, Violins II, Violas, Cellos, and Basses. Dynamics include *mf*, *leg*, *ppz.*, and *acc.*

Handwritten musical score for strings, measures 135-140. The score includes staves for Violins I, Violins II, Violas, Cellos, and Basses. Dynamics include *f*, *str.*, *rit.*, and *rit.*. There are handwritten annotations like "str." and "rit." with arrows pointing to specific notes.

Traja 5'26'

*Andantina, espressivo e rubato*  
M.M. = 50

95

Handwritten musical score for woodwinds and lower strings, measures 95-100. The score includes staves for Oboe (Ob.), Violin I (VI), Violin II (VII), Viola, Cello, and Bass. Dynamics include *mf*.



10

10/15

Oboe  
Viol I  
Viol II  
Viola  
Cello  
Basso

20

11/23

Oboe  
VI  
VB  
Viola  
Cello  
Basso

25

Oboe  
VI  
VB  
Viola  
Cello  
Basso

12

30

Oboe  
VI  
VII  
Viola  
Cello  
Bass

*Solo ad lib.*  
*mf cresc.*

35

40

Oboe  
VI  
VII  
Viola  
Cello  
Bass

*pizz.*  
*pizz.*

43

45

13

Oboe  
VI  
VII  
Viola  
Cello  
Bass

*f*  
*pizz.*



Handwritten musical score for a symphony orchestra, page 10. The score is divided into three systems. The first system includes Oboe, Violin I, Violin II, Viola, Cello, and Bass. The second system includes Oboe, Violin I, Violin II, Viola, Cello, and Bass. The third system includes Oboe, Violin I, Violin II, Viola, Cello, and Bass. The score contains various musical notations, including notes, rests, and dynamic markings such as 'p', 'f', 'cresc.', and 'poco cresc.'. Measure numbers 15, 20, 25, 30, 35, and 40 are circled in the manuscript.

45

50

- 11 -

55

Oboa  
Viol I  
Viol II  
Viola  
Cello  
Basso

Handwritten musical score for measures 45-55. The Oboe part (top staff) features a melodic line with dynamic markings *f*, *mf*, and *f*. The Violin I part (second staff) has a rhythmic accompaniment with dynamic markings *f* and *mf*. The Violin II, Viola, Cello, and Bass parts (staves 3-6) are mostly rests, with some notes in the Cello and Bass parts.

60

65

Oboa  
Viol I  
Viol II  
Viola  
Cello  
Basso

Handwritten musical score for measures 60-65. The Oboe part (top staff) has a melodic line with dynamic markings *f* and *p*. The Violin I part (second staff) has a rhythmic accompaniment with dynamic markings *f* and *p*. The Violin II part (third staff) has a melodic line with dynamic markings *f* and *p*. The Viola, Cello, and Bass parts (staves 4-6) have a rhythmic accompaniment with dynamic markings *f* and *p*. There are handwritten annotations: "divisi" and "pizz." in the Violin II part, and "pizz." in the Cello and Bass parts.

70

75

Oboa  
VI  
Viola  
Cello  
Basso

Handwritten musical score for measures 70-75. The Oboe part (top staff) has a melodic line with dynamic markings *mf* and *f*. The Viola part (second staff) has a melodic line with dynamic markings *f* and *p*. The Cello and Bass parts (staves 3-4) have a rhythmic accompaniment with dynamic markings *f* and *p*. There are handwritten annotations: "arco" in the Viola part, and "arco" and "pizz." in the Cello and Bass parts.

80

85

Oboe

Vi

V<sub>a</sub>

Viola

Cello

Bass

*ppc. arco*

*f*

*mf*

*pizz*

*forte*

*ppc.*

*arco*

*mf*

*pizz*

*forte*

90

95

Oboe

Vi

V<sub>a</sub>

Viola

Cello

Bass

*f*

*f*

*coll legno*

*ppc.*

*coll. arco*

*fill.*

100

105

Oboe

Vi

V<sub>a</sub>

Viola

Cello

Bass

*f*

*f*

*coll. arco*

*coll. arco*

110

Oboa

Viol I

Viol II

Kola

Celli

Basso

115

120

Oboa

VI

VII

Kola

Celli

Basso

125

coll. Violino I

130

Oboa

Viol I

Viol II

Kola

Celli

Basso

135



140

145

Handwritten musical score for measures 140-145. The system includes staves for Oboe (Ob), Violin I (VI), Violin II (V2), Viola (V), Cello (C), and Bass (B). The music features complex rhythmic patterns and dynamic markings such as *mf* and *sempre*. A large bracket is visible under the first few measures of the Oboe staff.

150

155

Handwritten musical score for measures 150-155. The system includes staves for Oboe (Ob), Violin I (VI), Violin II (V2), Viola (V), Cello (C), and Bass (B). The music continues with complex rhythmic patterns and dynamic markings such as *mf*. There are some annotations and markings in the Oboe staff, including circled notes and a bracketed section.

160

165

Handwritten musical score for measures 160-165. The system includes staves for Oboe (Ob), Violin I (VI), Violin II (V2), Viola (V), Cello (C), and Bass (B). The music continues with complex rhythmic patterns and dynamic markings such as *f*. There are some annotations and markings in the Oboe staff, including circled notes and a bracketed section.



Oboe  
Klar. I  
Klar. II  
Kornet  
Celli  
Bass

170

175

Detailed description: This system contains five staves. The Oboe staff has a melodic line with a circled measure number 170. The Clarinet I and II staves have similar melodic lines. The Horns, Cellos, and Basses provide harmonic support with chords and rhythmic patterns. A circled measure number 175 is also present.

Oboe  
Klar. I  
Klar. II  
Kornet  
Celli  
Bass

180

*svegliato*

185

Detailed description: This system continues the orchestral texture. The Oboe staff has a circled measure number 180. The Clarinet I staff has a dynamic marking of *f*. The Horns, Cellos, and Basses continue their harmonic and rhythmic roles. A circled measure number 185 is also present. The word *svegliato* is written above the Clarinet I staff.

Ob.  
Klar. I  
Klar. II  
Viola  
Celli  
Bass

190

*coll. Violon. I*

16 XI 1950  
Barjaj Luce  
Trapi 3/04

Detailed description: This system contains five staves. The Oboe staff has a circled measure number 190. The Clarinet I and II staves have melodic lines. The Viola, Cellos, and Basses provide harmonic support. The word *coll. Violon. I* is written above the Clarinet I staff. On the right side of the page, there is a date and signature: 16 XI 1950, Barjaj Luce, Trapi 3/04.

## Биографија композитора

**Владо Милошевић** је рођен 10. априла 1901. године у Бањалуци. Као одани посленик нашег музичког живота своју дјелатност градио је и развијао на свим подручјима. Бавио се истраживањем изворне фолклорне праксе, компоновањем, организацијом. Био је хорски диригент, музички педагог, етномузиколог, композитор, редовни члан Академије наука и умјетности Босне и Херцеговине.

Музику је студирао у Загребу, Бечу и Београду, да би 1929. године дипломирао на теоретско-наставничком одсјеку Музичке академије у Загребу. Од 1929. године професор је на бањалучкој Учитељској школи, а од 1934. до 1937. године истовремено предавач и директор новоосноване Музичке школе у Бањалуци. За вријеме другог свјетског рата, од 1941. до 1945. године професор је на гимназији у Нишу, а након рата поново се враћа у Бању Луку, гдје од 1946. до 1953. године врши дужност директора Музичке школе. Од 1953. до 1969. године на мјесту је руководиоца одсјека за музички фолклор у Народном музеју. Објавио је четири књиге *Босанске народне њјесме* (напјев и текстови), од 1954 - 1964. године, у двјема свескама *Крајишке борбене њјесме* (такође напјев и текстови) студију *Севдалинка*, све у издању Народног Музеја у Бањалуци, и студију *Равна њјесма* у издању НИГРО "Глас" Бања Лука, 1984. године ( његов посљедњи етномузиколошки рад).

Из области етномузикологије штампана су му тридесетчетири (34) што већа, што мања рада. Међу најзначајније свакако спадају: "Сељачко пјевање у бањалучкој врховини", "Развитак" - Бања Лука 1949. године, "Рад екипе проф. Гехарда Геземана на мелографисању народних пјесама у Сарајеву и његовој околини 1937. године" - приказ тог рада, штампано у "Радови" - књига 67, одјељења за књижевност - Сарајево АНУ 1973. године, "Музички фолклор у креативном проседеу композитора" "Радови" - ЛВИ, књига 2 Одјељења за књижевност и умјетност АНУ, 1975. Сарајево. Веома је инструктиван његов осврт "Мелографски рад Лудвига Кубе " (1940), који је боравио на овим просторима још давне 1893. године, и током четири мјесеца забиљежио 1.113 "попјевки", од којих је у "Гласнику Земаљског музеја објављено 965 пјесама (Сарајево 1906-1919) и рецензија на друго допуњено издање Цвјетка Рихтмана ( Л.Куба; "Пјесме и напјев из Босне и Херцеговине", Свјетлост - Сарајево 1984. године).

У компоновању углавном самоук, Милошевић се развио под снажним утицајем народне музике и изворне музичке праксе овог краја. Његова јака умјетничка индивидуалност огледа се у осебујној композиторској техници и лапидарном начину изражавања. У својим дјелима говори тврдим и озбиљним језиком средине из које је израстао, те се у том погледу може сматрати нашим најизразитијим представником.

Од оркестарских и солистичких инструменталних најзначајнија су; "Драматична Симфонија" (1967), "Концерт за виолину" (1961), "Концерт за контрабас" (1951), "Кончертино за обоу и гудаче" (1950), "Свита за обоу и гудаче" (1949), симфонијска пјесма "Са планине" (1957), "Босанска свита за гудаче" (1950), "Бања Лука 1969" (1969), "Крајишка рапсодија" (1951), Визије - Мрачајски прото, Симеун Ђак, Туба, Јаблан (1969), "Дивертименто" (1970) и друга дјела. Кад је ријеч о вокалним дјелима његов опус је много већи. Написао је више од четрдесет мјешовитих хорова ("Јама", "Кљусе", "Крвава бајка", "Липа", "Мала Хата", "Марија на пркосима", "Не дај село Стојану на војску", "Пјесме са Змијања", те велики број мушких, женских и дјечијих хорова. Музички је говорио на четрдесетпет текстова истакнутих пјесника (Д. Максимовић, СТ. Раичевић, В. Попа, Шоп, М. Диздар, Б. Чопић, С. Мандић, Р. Рисојевић).

Око 120 соло-пјесама (љубавна лирика, рефлексивно, социјално-родољубиво пјесништво, сатирична и ведрa поезија), (Д. Цесарић "Воћка послје кише", С. Раичковић; "Опрости камену што чути"), камерна музика " Соната за виолину и клавир, Мала свита за кларинет и клавир, Скерцо за виолину и клавир, Прелудиј за виолину соло), музичко сценска дјела (П. Кочић " Јазавац пред судом" - опера једночинка, адаптација Р. Рисојевић) и сценска музика (С. Поповић; "Зла жена", према пјевању глумца Срдановића, Музика за позоришни комад "крајишка легенда"), употпуњују његов разноврсни и богати опус од 463 дјела. Милошевић је био превасходно лиричар. Његов музички израз карактеришу склоност ка мелодији, али и употреба дисонантних интервала, опоре и тврде хармоније са кварталним акордима, честе промјене ритма, наговјештавају или цитати народних мелодија, смјењивање хомофоних и полифоних ставова.

Као диригент бањалучког пјевачког друштва "Јединство", као аутор инструктивно-педагошких дјела (Алегро за виолину и клавир, 1949. Трогласна fuga за двије виолине и виолу, 1976.) и мелограф бањалучког Народног музеја (од 1953.), заузимао се за музичко просвјештавање средине којој је предано и одговорно служио.

Иако интровертан, био је весео и духовит човјек, брзких запажања, инспиративан саговорник, одличан познавалац менталитета нашег народа. Подједнако су га поштовали сви људи добре воље. Својим животом, радом и дјелом музички бард Владо Милошевићобогатио је нашу и свеукупну музичку културу. Умро је 06.02.1990. године у Бањалуци.

## Biography of composer

Vlado Milosevic was born on 10<sup>th</sup> of April 1901 in Banja Luka. As a very hard-working professional of our music life, he built his creativity in all areas. He did researching of traditional folklore, composing, he organized a lot of things. He was the conductor of choir, music pedagogue, ethnomusicologist, composer, ordinary member of Academy of Science of Bosnia and Herzegovina.

He studied music in Zagreb, Vienna and Belgrade. In 1929 he graduated on theoretical-pedagogic department at Music Academy in Zagreb. From 1929 he was a professor at Schoolmaster's School in Banja Luka. From 1934 till 1937 in the same time he was a teacher and a director of a new-opened Music School in Banja Luka. During The Second World War, from 1941 till 1945, he was a professor at Gymnasium in Nis. After The War he came back to Banja Luka again where, from 1946 till 1953, he was a director of Music School. From 1953 till 1969 he was a chief of department for music folklore in National Museum. He published four books Bosnian folk songs (notes and texts), from 1954 till 1964, in two volumes, Folk songs from Krajina (also notes and texts), the study Sevdalinka, and everything as a publication of National Museum in Banja Luka. The study Flat Song has been published by NIGRO "Glas" Banja Luka 1984. That was his last work from ethnomusicology.

From the area of ethnomusicology he has published thirty-four works, some smaller and some bigger. Some of the most important are: Singing from the country from Banja Luka's surrounding, Razvitak Banja Luka 1959, The work of the team of Gerhard Gezeman on melography of folk songs from Sarajevo and its surrounding in 1937 reflection of that work was printed in Radovi, book 67, department for literature Sarajevo ANU 1973, Music folklore in creative prossede of composer, Radovi LVI, book 2, Department for literature and art ANU, 1975, Sarajevo. Very instructive is his retrospective view on Melographic work of Ludvig Kuba (1940), who was here in the far 1893 and during four months of the visit he has written more than 1113 songs (popijevke). Glasnik zemaljskog muzeja Museum 965 songs were printed (Sarajevo 1906 1919) and reflection of the second, filled publication of Cvjetko Rihtman (L. Kuba: Songs and melody from Bosnia and Herzegovina, Svjetlost Sarajevo 1984).

Mostly self-educated in composing, Milosevic has developed himself under the influence of folk music and traditional music praxis from this area. His strong artistic individuality is shown in special composer's technique and very short way of expression. In his works he speaks with hard and very serious language of the area where he grew up and because of that he could be called our most expressive represent.

From orchestra and solo instrumental works the most important are: Dramatic Symphony (1967), Concert for violin (1961), Concert for basso (1951), Concerto for oboe and strings (1950), Suite for oboe and strings (1949), symphonic song From the mountain (1957), Bosnian suite for strings (1950), Banja Luka 1969 (1969), Rhapsody from Krajina (1951), Visions The priest from Mracaj (Mracajski proto), The schoolboy Simeon (Simeon djak), Tuba, Jablan (1969), Divertimento (1970) and many others. If we talk about vocal works his opus is much bigger. He wrote more than forty compositions for mixed choir (The Pit, The Jade, The Bloody Fairytale, The Linden, The Small Hata, Maria on purslines, Country, don't let Stojan in the Army, The Songs from Zmijanje, and many compositions for man, woman and children's choirs. He talked musically on more than forty texts of very well known writers like Desanka Maksimovic, St. Raicevic, V. Popa, Shop, M. Dizdar, B. Copic, S. Mandic, R. Risojevic.

His rich and very heterogeneous work of 463 is recharged with about 120 solo songs (love lyrics, contemplative, social and patriotic lyrics, satiric and brighten poetry), (D. Cesaric The fruittree after the rain, S. Raickovic Forgive the stone his silence), with chamber music (Sonata for violin and piano, The small suite for clarinet and piano, Skerzo for violin and piano, Prelude for solo violin), music-scenic works (P. Kocic The badger in the court one act opera, adaptation of R. Risojevic) and scenic music (S. Popovic Evil woman, on singing of actor Srdanovic, Music for theatre piece the legend from Krajina). Before everything Milosevic was a lyric. His music expression is disposed to melody, but using dissonant intervals, dry and hard harmony with quarts accords, very often modifications in rhythm, approaches or citations of folk melodies, modification of homophone or polyphone movement.

As a conductor of Banja Luka's sings ensemble "Jedinstvo", as an author of instructive and pedagogic works (Allegro for violin and piano, 1949, Three-voices fugue for two violins and viola, 1976) and as a melograph of The National Museum in Banja Luka (from 1953) he was very interested in music education in his area and he was also working very hard on it for all his life.

Although he was an introvert person, he was also very cheerful and ingenious man, with very bright observations, a very inspirational companion and also a great expert for the mentality of our people.

## О КОМПОЗИЦИЈИ - МИШЉЕЊЕ АУТОРА И СУД СТРУЧЊАКА

**Владо Милошевић: "КОНЧЕРТИНО"**  
за обоу и гудачки оркестар

Кончетрино за обоу и гудачки оркестар троставачна је композиција скоро класичарски јасне фактуре, али романтична по стилу у којем је писана. Пасторалност звука која В. Милошевића стилски повезује са славним претходницима (у композицији јасни су утицаји домаћих композитора Ст. Христића, П. Коњовића и др.), посебно је истакнута звуком обое, али и пратње остварене од стране гудачког оркестра. Ставови сличне фактуре не доносе веће међусобне контрасте, тако да композиција оставља утисак цјеловитости, као да је једноставачна.

## ABOUT THE COMPOSITION IN WORDS OF ITS AUTHOR AND OPINION OF SPECIALISTS

**Vlado Milosevic: "CONCERTINO"**  
for oboe and string orchestra

Concertino for oboe and string orchestra is a composition with three motions and with almost classically clear form, but romantic in writing style. The characteristic sound of pastoralla, which connects V. Milosevic with famous precursors (the influence of internal composers like St. Hristic, P. Konjovic etc. is very clear), is especially marked with the sound of oboe, but also with accompaniment of string orchestra. The motions with the similar form don't bring bigger relative contrasts so the composition gives an impression of integrity, as it is the composition with one motion.

**Издавач / Publisher**

Академија умјетности Универзитета  
у Бањалуци

Academy of Arts, the University in  
Banja Luka

**За издавача / For publishing**

мр Милорад Кењаловић, ванр. проф.  
декан

mr Milorad Kenjalovic, prof.  
dean

**Уредник / Editor**

проф. др Димитрије О. Големовић

prof. Dr Dimitrije Golemovic

**Рецензенти / Reviewers**

проф. др Соња Маринковић  
проф. др Иван Чавловић

prof. Dr Sonja Marinkovic  
Prof. Dr Ivan Cavlovic

**Рецензент - редактор / Reviewer editor**

Ранко Рисојевић, књижевник

Ranko Risojevic, writer

**Превела на енглески / Translator**

Бранка Кукић

Branka Kukic

**Штампа / Printing-house**

Art print, Бања Лука

Art print, Banja Luka

**Тираж / Printing**

150



CIP - Каталогизација у публикацији  
Народна и универзитетска библиотека  
Републике Српске, Бања Лука

788.7.089.6  
787.1/.4.089.6

**МИЛОШЕВИЋ, Владо С.**

Кончертино [Штампана музикалија] : за обоу и  
гудачки оркестар / Владо С. Милошевић =  
Concertino : for oboe and string orchestra /  
Vlado S. Milosevic. - Бања Лука : Академија  
умјетности, 2008 (Бања Лука : Арт принт). - 19 -  
стр. : ноте ; 21x30 цм

Упоредо срп. текст и енгл. превод. - Тираж 150. -  
Стр. 17-19: Биографија композитора = Biography of  
composer.

ISMN M-802206-19-9

1. Дани Владе С. Милошевића 2. Позивни конкурс  
Владо С. Милошевић (2003-2004)

COBISS.BH-ID 623384



покровитељи



ВЛАДА РЕПУБЛИКЕ СРПСКЕ  
Министарство просвјете и културе



Град Бањалука

спонзор издања



BANK

Издање објављено уз финансијску подршку  
Министарства цивилних послова БиХ

ISMN M-802206-19-9



9 790802 206199