

Muzika: Dejan Jovanović & Konstantin Blagojević

E lauten bašalen thaj roven

E LAUTEN BAŠALEN

Životo romano phredo pherdo jasvenca
 džan e Rroma ando logoro, logoro pe Banjica
 džan e Rroma ando logoro, logoro pe Banjica
 A aa aaaa vi me sem thaj dikhlem,
 thaj dikhlem ašundem
 vi me sem thaj dikhlem
 thaj dikhlem ašundem

Jekh čavroro ni džangla
 thaj e žica astarda
 pelo Devla po vastoro
 thaj ačhilo mudardo
 pelo Devla po vastoro
 thaj ačhilo mudardo
 A aa aaaa vi me sem thaj dikhlem
 thaj dikhlem ašundem
 vi me sem thaj dikhlem,
 thaj dikhlem ašundem

Sa si Rroma mučime
 mučime mudarde
 e laute korkore
 bašalen thaj roven
 e laute korkore
 bašalen thaj roven
 a aa aaaa vi me sem thaj dikhem
 thaj dikhlem ašundem
 vi me sem thaj dikhlem,
 thaj dikhlem ašundem

Romski život prepun je suza i boli
 Rome teraju u log, u logor na Banjicu
 Rome teraju u log, u logor na Banjicu
 a aa aaa i ja sam bila i sve to videla
 svojim očima videla i sve čula
 i ja sam bila i sve to videla
 svojim očima videla i sve čula

Jedno dete malo nije znalo
 za bodljikavu žicu se uhvatilo
 Bože mili na svoju ručicu je palo
 i na mestu mrtvo ostalo
 Bože mili na svoju ručicu je palo
 i na mestu mrtvo ostalo
 a aa aaa i ja sam bila i sve to videla
 svojim očima videla i sve čula
 i ja sam bila i sve to videla
 svojim očima videla i sve čula

Svi Rromi su mučeni
 mučeni i ubijeni
 violine su ostale same
 sviraju i plaču
 violine same
 sviraju i plaču
 a aa aaa i ja sam bila i sve to videla
 svojim očima videla i sve čula
 i ja sam bila i sve to videla
 svojim očima videla i sve čula

DIE GEIGEN SPIELEN

Das Leben der Roma ist voller Tränen und Schmerz
 Roma werden in einem Lager, in ein Lager auf Banjica, gezwungen
 Roma werden in einen Lager, in ein Lager auf Banjica, gezwungen
 aa aa ich war da und habe alles gesehen

Ich sah und hörte alles mit eigenen Augen
 Ich war dort und habe alles gesehen
 Ich sah und hörte alles mit eigenen Augen

Ein Kind wusste nicht und hat
 Den Stacheldraht mit Strom angefasst
 Lieber Gott, es fiel auf die Hand
 und blieb auf der Stelle tot liegen
 Lieber Gott, es fiel auf die Hand
 und blieb auf der Stelle tot liegen

Alle Rroma wurden gefoltert
 gefoltert und getötet
 Ihre Geigen blieben,
 die Geigen spielten und weinten
 Ihre Geigen blieben,
 die Geigen spielten und weinten

E lauten bašalen thaj roven

DIE GEIGEN SPILEN

Muzika: Dejan Jovanović & Konstantin Blagojević

♩ = 100

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Cymbals

Snare Drum

Bass Drum

Piano

Alt

Accordion

Violin I

Violin II

Viola

Violoncello

Contrabass

mp

tremolo

p

pp

pp

pp

pp

con sord.

Fl. *mf*

Ob.

Cl.

Bsn. 1. *p*

Hn.

Tpt.

Tbn.

Tba.

Pno. *p*

Accord.

Vln. I

Vln. II

Vla. *mp* *pp* *pp*

Vc. *con sord.* *mp espress.*

9

Fl. *mp espress.*

Ob.

Cl. *mp espress.*

Bsn.

Hn. *pp* 1. con sord.

Tpt.

Tbn.

Tba.

Pno. *pp* 1. con sord.

A. *Solo mp*
 Ži - vo - to - ro - ma - no *p*
 per - do - per - do - ja - sten -

Accord. *pp* 1. *mp espress.*

Vln. I *ppp*

Vln. II *pp*

Vla. *mp* senza sord. *pizz. pp*

Vc. *mp* *p* *pizz. pp*

Cb. *p* *pizz. pp*

Fl. *tr*
pp *mp* *p*

Ob.

Cl.

Bsn. *mf* *ppp espress.*

Hn. *ppp*

Tpt.

Tbn. *mp*

Tba.

Timp. *ppp* *pppp*

Cym. *ppp* *p*

S. D. *pp* *ppp*

Pno. *ppp* *mp* *ppp*

A. - ca I me sem taj di

Accord. *pp* *8^{va}* *mf* *mf espress.*

Vln. I *pizz.* *pp*

Vln. II *pizz.* *pp*

Vla. *pizz.* *p*

Vc. *con legno* *mf* *pizz.* *p*

Cb. *con legno* *mf*

Fl. *mf* < *f* <

Ob. *mf* <

Cl. *mf* <

Bsn. *mf* *p* *mf*

Hn. *mf* open

Tpt. *mf*

Tbn. *mf* open

Tba. *mf*

Timp. *mf*

Cym. *p*

S. D. *mf*

B. D. *mf*

Pno. *p* *mf* *mf*

A. -klem taj di - - klem asun - - dem

Accord. *mf*

Vln. I *p* *pp* < *f* < arco

Vln. II *p* *pp* < *f* < arco

Vla. *pp* < *f* < arco

Vc. *mf* *p* *mf* arco

Cb. *pizz.* *p* *mf* arco

34

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *f*

S. D. *f*

B. D. *f*

Pno. *f*

Accord. *f* *mf*

Vln. I *f* *ppp*

Vln. II *f*

Vla. *ff* *f* *mp*

Vc. *ff* *mp*

Cb. *f* *ff*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. *mp* *p* *pp*

Tba.

Pno. *mp* *p* *ppp*

A. *A*

Accord. *mf espress.*

Vln. I

Vln. II *pp*

Vla.

Vc.

Cb. *mp* *p*

8va ad lib.

8va

8va

Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.
Tba.

Pno.

A.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

ppp

ppp

ppp

pp

pp

pp

ppp

pp

ppp

This page of a musical score, numbered 51, contains the following parts and dynamics:

- Fl.**: Starts in measure 51, playing a melodic line with dynamics *f* from measure 54.
- Ob.**: Starts in measure 51, playing a melodic line with dynamics *f* from measure 54.
- Cl.**: Starts in measure 51, playing a melodic line with dynamics *f* from measure 54.
- Bsn.**: Starts in measure 51, playing a bass line with dynamics *f* from measure 54.
- Hn.**: Starts in measure 51, playing a melodic line with dynamics *pp* in measure 51, *sf* in measure 52, and *f* in measure 54.
- Tpt.**: Silent throughout.
- Tbn.**: Starts in measure 51, playing a melodic line with dynamics *mp* in measure 51, *sf* in measure 52, and *f* in measure 54.
- Tba.**: Starts in measure 51, playing a melodic line with dynamics *mf* in measure 51, *sf* in measure 52, and *f* in measure 54.
- Timp.**: Starts in measure 51, playing a rhythmic pattern with dynamics *sf* in measure 52 and *ff* in measure 54.
- Cym.**: Starts in measure 51, playing a rhythmic pattern with dynamics *pp* in measure 52 and *f* in measure 54.
- S. D.**: Starts in measure 51, playing a rhythmic pattern with dynamics *pp* in measure 52 and *f* in measure 54.
- B. D.**: Starts in measure 51, playing a rhythmic pattern with dynamics *pp* in measure 52 and *f* in measure 54.
- Pno.**: Starts in measure 51, playing a complex accompaniment with dynamics *mp* in measure 51, *mf* in measure 52, *sf* in measure 53, and *f* in measure 54.
- Accord.**: Starts in measure 51, playing a complex accompaniment with dynamics *sf* in measure 53 and *ff* in measure 54.
- Vln. I**: Starts in measure 51, playing a melodic line with dynamics *mp* in measure 51, *mf* in measure 52, *f* in measure 53, and *ff* in measure 54.
- Vln. II**: Starts in measure 51, playing a melodic line with dynamics *sf* in measure 53 and *f* in measure 54.
- Vla.**: Starts in measure 51, playing a melodic line with dynamics *sf* in measure 53 and *f* in measure 54.
- Vc.**: Starts in measure 51, playing a melodic line with dynamics *sf* in measure 53 and *f* in measure 54.
- Cb.**: Starts in measure 51, playing a melodic line with dynamics *sf* in measure 53 and *ff* in measure 54.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

ppp espress.

p

mf

p

mf

mf

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

p

mf

ppp espress.

mf

77

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Pno.
Accord.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
f
mf
f
mf
mp
mf
mf
mp
mf
mp
mf
mp
mf
mp
mf
mp

Detailed description: This page of a musical score covers measures 77 through 82. The score is for a full orchestra. Measures 77-81 are mostly rests for the woodwinds and brass. The timpani (Timp.) plays a rhythmic pattern of eighth notes starting in measure 77, marked *mf*. The cymbal (Cym.) has a single *f* (forte) hit in measure 78. The piano (Pno.) has a few notes in measure 82, marked *mf*. The accordion (Accord.) plays a series of chords in measures 77-81, marked *f*, and a more active line in measure 82, marked *mp*. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) enters in measure 77 with various rhythmic patterns, marked with *mf* and *mp* dynamics. The woodwinds (Ob., Cl., Bsn., Hn., Tpt., Tbn., Tba.) are mostly silent throughout the page.

This musical score page, numbered 84, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The piano (Pno.) part is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings play sustained notes, while the piano and strings provide a rhythmic accompaniment. Dynamic markings such as *mf dolce*, *mf*, and *p* are present. The page number 84 is in the top left, and 15 is in the top right.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

A.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

Solo

Jek čav - ro - ro ni džan - gla taj e - ži - ca as - tar
 Sav si Ro - ma mu - či - me mu - či - me mu - dar -

98

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

A.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ppp

Solo

da - de Hor pe - lo Dev - la po va - sto - ro kaj a - či - lo mu - dar - do
e la - u - ten kor - ko - re ba - ša - len taj - ro - ven

p

ppp

p

ppp

p

ppp

p

ppp

rit.

107

A.

p

ppp

e la - la - u - ten kor - ko - re ba - ša - len taj - ro - ven