

Muzika: Dejan Jovanović & Konstantin Blagojević

Lila sima

**LILA SIMA**

Milicija perdi limuzina  
 Taj pucenma dali sima lila  
 Lila sima najma e bukvida  
 Sos te pandemaan de Mitrovica

Trin marenma a jek vo pulčema  
 Katar Roma akana avesa  
 Lila sima najma e bukvida  
 Sos te pandema an de Mitrovica

E pralalen mućenma po miro  
 Na merenma kaj dukal ma ilo.  
 Lila sima najma e bukvida  
 Sos te pandema an de Mitrovica

**IMAM DOKUMENTA**

Puna kola milicije  
 Pitaju me da li imam dokumenta  
 Dokumente imam ali nemam bukvicu  
 Zasto ste me sproveli u logor u Mitrovicu

Tuku me trojica a jedan me pita  
 E Rome odakle ti sada dolaziš  
 Dokumente imam ali nemam bukvicu  
 Zasto ste me sproveli u logor u Mitrovicu

Braćo na miru me ostavite  
 Nemoj da me bijete srce mi je bolno  
 Dokumenta imam ali nemam bukvicu  
 Zasto ste me sproveli u logor u Mitrovicu

**ICH HABE DIE DOKUMENTE**

Ein Auto voller Polizisten  
 Sie fragen mich, ob ich Dokumente habe  
 Ich habe die Dokumente, aber kein Militär Buch  
 Warum haben Sie mich in das Lager in Mitrovica gebracht

Drei Leute schlagen mich und einer fragt mich  
 E Roma, wo kommst du jetzt her  
 Ich habe die Dokumente, aber kein Militär Buch  
 Warum haben Sie mich in das Lager in Mitrovica gebracht

Brüder, lasst mich in Ruhe  
 Schlag mich nicht, mein Herz tut weh  
 Ich habe die Dokumente, aber kein Militär Buch  
 Warum haben Sie mich in das Lager in Mitrovica gebracht

# Lila sima

## ICH HABE DIE DOKUMENTE

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♩ = 96

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Oboe, Clarinet in B♭, Bassoon) and brass (Horn in F, Trumpet in B♭, Trombone, Tuba). The middle section features the Piano and Accordion. The bottom section contains the percussion (Timpani, Snare Drum, Bass Drum, Suspended Cymbal, Drum Set, Tambourine) and strings (Tenor, Violin I, Violin II, Viola, Violoncello, Contrabass). The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 96. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). Performance techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated for the strings. The woodwinds and strings have melodic lines starting in the second measure, while the piano and accordion provide harmonic accompaniment.

7

Fl. *p* *mf*

Ob.

Cl. *p* *mf*

Bsn.

Hn. *f* *mp* *p*

Tpt.

Tbn.

Tba.

Pno. *pp* *f* *pp* *mp* *pp* *p* *pp*

Accord.

S. D. *pp*

Vln. I *p* *mf* *ppp*

Vln. II *p* *mf* *mp*

Vla. *p* *mf* *p* *arco* *mf*

Vc. *p* *mf*

Cb. *pp*

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

S. D.

Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf*

*mp*

*pizz.*

*p*

*mf*

1.

21 A

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba. *mp*

Pno. *mp*

Accord.

Timp.

S. D. *pp*

Sus. Cym. *pp*

Dr. *ppp*

T. *mp*  
Solo  
Mi - li - ci - ja per - di li - mu zi

Vln. I *mp* A *p*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*  
pizz. arco

Cb. *mp*

27

Fl. *mp*

Ob. *mp*

Cl. 1.

Bsn.

Hn.

Tpt. *pp* *mp*

Tbn. *pp* *mp*

Tba.

Pno. *mf* *mp* *mf*

Timp.

S. D.

Dr.

T. *na* *thai pu - cel - ma* *da-li si ma li* *la*

Vln. I

Vln. II

Vla. *pizz.* *arco* *pizz.* *arco*

Vc.

Cb.

33 **B**

Fl. *mf*

Ob.

Cl.

Bsn. 1. *mf*

Hn. *mp*

Tpt.

Tbn.

Tba. *f*

Pno. *mp* *f*

Accord. *mp*

Sus. Cym. *p*

T. *mf*  
 Li - la si - ma naj - ma e bu - kvi - ca sos - te - pan - den ma an de Mi - tro - vi - ca

**B**

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. arco *mf* *f*

Vc. *f*

Cb. *f*



39

Fl. *f* *f* 3

Ob.

Cl. *mf* *f* *f* 3

Bsn. *mf*

Hn. *mp* *mp*

Tpt. *mp*

Tbn. *mp* *mf*

Tba. *mf*

Pno. *mf*

Accord. *mp* *mp*

S. D. *p*

Sus. Cym. *mp*

Tamb.

T. *f*  
8  
Li - la si - ma naj - ma e bu - kvi - ca

Vln. I *mf* 3 *f*

Vln. II *mf* 3 *f*

Vla. *f*

Vc. *f* *mf*

Cb. *f* arco

43

Fl. *mp*

Ob.

Cl. *f*

Bsn.

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tba.

Pno. *mp*

Accord. *mp*

S. D.

Sus. Cym.

Tamb.

T. *mp*  
\_sos - te pan - den - ma an de Mi-tro-vi - ca

Vln. I *mp dolce* *mf* *p*

Vln. II

Vla. *pizz.* *mp*

Vc.

Cb. *pizz.* *mp*

C

47 **Adagio** 1. tremolo

Fl. *p* *mp* *mp* 1. tremolo

Ob. *mp* 1.

Cl. *mp* *p* tremolo *mp* 1.

Bsn. *mp* 1.

Hn. *p* tremolo *pp* tremolo

Tpt. *mp* *mp* *mp*

Tbn. *mp* *mp* *mp*

Tba. *mp* *mp* *mp*

Pno. *mp* *mp* *mf*

Accord. *p* tremolo *pp* tremolo

Timp. *mf*

S. D. *pp*

B. D. *pp*

T. *mp* Duj ma-ren-ma

Vln. I *ppp* **Adagio**

Vln. II *mf* arco

Vla. *mp*

Vc. *mf*

Cb. *mf* arco

54

Fl. *mp* *mp* tremolo

Ob. *mp* *mp* *mp*

Cl. *mp* tremolo *mp* tremolo

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno. *mp* *mp* *mf* *mf*

Accord.

Timp. *mf*

B. D. *mf* *f* *p* *mf*

T. pal-tri-to pul čel-ma ka - tar Ro - ma a-ka na ve - sa

Vln. I

Vln. II *mp*

Vla. tremolo *mf*

Vc.

Cb. *mf*

D

59

Fl. *mp* *mp* *mp* *mp* *mp* *mp*

Ob. *mp* *mp* *mp* *mp* *mp* *mp*

Cl. tremolo *mp*

Bsn. *mp* *mp* *mp* *mp* *mp* *mp*

Hn. *mf* *mf* *mf* *p* *f* *f*

Tpt. *mf* *mf* *mf* *p* *f* *f*

Tbn. *mf* *mf* *mf* *f* *p* *f*

Tba. *mf* *mf* *mf* *p* *f* *f*

Pno. *f* *f* *f* *p* *f* *f*

Accord. *p* *p* *p* *p* *p* *p*

Timp. *mf* *mf* *mf* *p* *f* *f*

B. D. *mf* *mf* *mf* *f* *f* *f*

T. *mf* *mf* *mf* *f* *f* *f*

Vln. I *p* *p* *p* *p* *p* *p*

Vln. II *f* *f* *f* *f* *p* *p*

Vla. *f* *f* *f* *f* *p* *p*

Vc. *f* *f* *f* *f* *p* *p*

Cb. *f* *f* *f* *f* *p* *p*

D

65 nat. *pp*

Ob. 1. nat. *pp*

Cl. 1. nat. *pp*

Bsn. 1. *p*

Pno. *pp*

Accord. Solo Accordion

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *p*

Cb.

Detailed description: This page of a musical score contains measures 65 through 72. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Solo Accordion (Accord.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of one sharp (F#) and a 3/4 time signature. Measures 65-72 feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The Flute, Oboe, Clarinet, and Bassoon parts are marked with 'nat.' (natural) and dynamic markings of *pp* (pianissimo) or *p* (piano). The Piano part has a *pp* marking. The Solo Accordion part consists of sustained chords. The Violin I part has a *pp* marking and features a melodic line with slurs. The Violin II part has a *pp* marking and features a sustained melodic line with slurs. The Viola part has a *pp* marking and features a melodic line with slurs. The Violoncello part has a *p* marking and features a melodic line with slurs. The Contrabass part has a *p* marking and features a melodic line with slurs. The Horn, Trumpet, Trombone, and Tuba parts are marked with a dash, indicating they are silent in these measures.

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Detailed description of the musical score: This page contains measures 68 through 71 of a musical score. The score is for a large ensemble, including woodwinds, brass, piano, accordion, and strings. The key signature has one sharp (F#) and the time signature is 3/4. The flute, oboe, and clarinet parts feature intricate sixteenth-note patterns, often beamed together. The bassoon and piano parts have more sparse, rhythmic accompaniment. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) play sustained chords and rhythmic figures. The accordion part consists of long, sustained notes. A dynamic marking of *f* (forte) is present in the piano part at measure 70. The page number 68 is written at the top left of the first staff.

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.



72

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 74 through 77. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) and accordion (Accord.) parts are also present. The key signature has one sharp (F#), and the time signature is 3/4. The woodwinds and strings play rhythmic patterns, often with slurs and accents. The piano part features a complex rhythmic accompaniment. The accordion part provides a sustained harmonic accompaniment. The overall texture is dense and rhythmic.

76

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 76 through 79. The score is for a large ensemble including woodwinds, brass, piano, accordion, and strings. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes with slurs. The Piano part features a similar eighth-note pattern in the right hand and a bass line in the left hand. The Accordion part consists of sustained chords in both hands. The Horn, Trumpet, Trombone, and Tuba parts are marked with a whole rest, indicating they are silent during these measures.

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

80 E ♩ = 64 molto accel. . . . . ♩ = 96

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

Tamb.

T.

E ♩ = 64 molto accel. . . . . ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

Fl. *mf* *f* *f*

Ob.

Cl. *mf* *f*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Tba. *mf*

Pno. *mf*

Accord. *mp*

S. D.

Sus. Cym. *p* *mp*

Tamb.

T. *f*  
an de Mi-tro-vi - ca Li - la si - ma.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf* *f*

Vc. *f* *mf*

Cb. *f* arco

90

Fl. *3*

Ob.

Cl. *f* *3* *f*

Bsn.

Hn. *mp* *mp*

Tpt. *mp*

Tbn. *mp* *mf*

Tba.

Pno.

Accord. *mp*

S. D.

Sus. Cym.

Tamb.

T. *3*  
naj - ma e bu - kvi - - ca sos - te pan - den - ma

Vln. I *3* *f* *mp dolce*

Vln. II *3* *f*

Vla.

Vc.

Cb.

93 rit. . . . .

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Accord.

S. D.

Sus. Cym.

Tamb.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*mp*

*mp*

*mf*

*p*

*n*

*p*

*n*

*p*

*n*

*p*

*n*

*p*

*n*

an de Mi-tro-vi - ca