

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

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ICH HABE DIE DOKUMENTE

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♩ = 96 1

Woodwinds:
Piccolo: Rest
Flute 1,2: *p* (measures 4-5)
Oboe 1,2: *p* (measures 4-5)
English Horn: Rest
Clarinet 1,2 in B♭: Rest
Bass Clarinet in B♭: *f* (measures 1-3), *p* (measures 4-5)
Bassoon 1,2: Rest

Brass:
Horn 1,2,3,4 in F: Rest
Trumpet 1,2 in B♭: Rest
Trombone 1,2: Rest
Bass Trombone: Rest
Tuba: Rest

Percussion:
Accordion: *mf* (measures 6-7)
Tubular Bells: Rest
Timpani: Rest
Snare Drum: Rest
Bass Drum: Rest
Suspended Cymbal: Rest
Drum Set: Rest
Tambourine: Rest

Vocal:
Tenor: Rest
Choir: Rest

Strings:
Violin I: Rest
Violin II: Rest
Viola: *f* (measures 1-3), *p* (measures 4-5)
Violoncello: *pizz.*
Contrabass: *f* (measures 1-3), *p* (measures 4-5)

7

Fl.1,2 *p* *mf*

Ob.1,2

Eng. Hn. *mp*

Cl.1,2 *p* *mf*

B. Cl. *pp*

Hn.1,2,3,4 *f* *mp* *p*

Accord.

S. D. *pp*

Vln. I *ppp*

Vln. II

Vla. *pp*

Vc.

Cb. *pp*

Detailed description: This page of a musical score contains 13 staves. The top staff is for Flute 1 and 2, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The Oboe 1 and 2 staves are mostly silent. The English Horn staff has a mezzo-piano (*mp*) melodic line. The Clarinet 1 and 2 staves start with piano (*p*) and move to mezzo-forte (*mf*). The Bass Clarinet staff has a pianissimo (*pp*) accompaniment. The Horns 1, 2, 3, and 4 staff has a dynamic progression from forte (*f*) to mezzo-piano (*mp*) to piano (*p*). The Accordion staff has a simple harmonic accompaniment. The Saxophone (S. D.) staff has a pianissimo (*pp*) accompaniment. The Violin I staff has a pianissimo-pianissimo (*ppp*) melodic line. The Violin II staff is silent. The Viola staff has a pianissimo (*pp*) accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) staves have a pianissimo (*pp*) accompaniment.

15

Fl.1,2

Ob.1,2

Eng. Hn.

Cl.1,2

B. Cl.

Hn.1,2,3,4

Tpt.1,2

Tbn.1,2

Accord.

S. D.

Sus. Cym.

Vln. I

Vla.

Cb.

mf

mp

mp

mp

A

22

Fl.1,2 *mp*

Ob.1,2 *mp*

Cl.1,2

B. Cl.

Hn.1,2,3,4

Tpt.1,2 *pp* *mp*

Tbn.1,2 *pp* *mp*

Tba.

Accord.

Timp. *pp* *mf* *pp* *mp*

S. D. *pp* *pp*

Sus. Cym. *pp* *pp*

Dr. *ppp*

T. *Solo mp*
 Mí - li-ci-ja — per-di li-mu zi — na

Vln. I *mp*

Vla. *mp*

Vc. *pizz.* *p* *mp* *arco* *pizz.*

Cb. *mp*

A

B 1.

29

Bsn. *mf*

Hn. 1,2,3,4 *mp*

Tba. *f*

Timp. *pp* — *mp*

S. D. *pp*

Sus. Cym. *p*

Dr.

T. *mf*
 thai pu-čel-ma da-li si ma li la Li - la si - ma naj - ma e bu - kvi -

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *arco* *pizz.* *arco* *f*

Cb. *f*

35

Fl.1,2

Ob.1,2

Cl.1,2

Bsn.

Hn.1,2,3,4

Sus. Cym.

T.

-ca _____ sos - te ___ pan den - ma an de Mi-tro - vi-ca _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

Detailed description: This page of a musical score, numbered 35, contains ten staves. The top four staves are for woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon. The fifth staff is for Horns 1, 2, 3, and 4. The sixth staff is for Suspended Cymbal. The seventh staff is for Tenor voice, with lyrics: "-ca _____ sos - te ___ pan den - ma an de Mi-tro - vi-ca _____". The eighth and ninth staves are for Violin I and Violin II. The tenth staff is for Viola. The eleventh and twelfth staves are for Violoncello and Contrabass. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mf* and *f*. A time signature change from 4/4 to 6/4 is indicated in the middle of the page.

39

Fl.1,2 *f*

Ob.1,2

Cl.1,2 *f*

Bsn. *mf*

Hn.1,2,3,4 *mp*

Tpt.1,2 *mp*

Tbn.1,2 *mp*

B. Tbn. *mp*

Tba. *mf*

S. D. *p*

Sus. Cym. *mp*

Tamb. *p*

T. *f*
Li - la si - ma naj - ma e bu - kvi - ca sos - te pan - den - ma

Hor *f*
Li - la si - ma naj - ma e bu - kvi - ca sos - te pan - den - ma

Choir *f*
Li - la si - ma naj - ma e bu - kvi - ca sos - te pan - den - ma

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

Cb. *f*

44 C

Fl.1,2 *mp* *p*

Ob.1,2

Cl.1,2 *mp* *p*

B. Cl.

Bsn.

Hn.1,2,3,4 *mp*

Tpt.1,2 *mp*

Tbn.1,2

B. Tbn.

Tba.

S. D.

B. D.

Sus. Cym.

Tamb.

T.
an de Mi-tro - vi-ca

Choir
an de Mi-tro - vi-ca

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

Vln. II

Vla. *pizz.* *mp*

Vc.

Cb. *pizz.* *mp*

pp

50 **Adagio**

Picc. *mp* ³ ₃

Fl.1,2 tremolo *mp*

Ob.1,2 *mp* ³ ₃

Eng. Hn. *mp* *mp*

Cl.1,2 tremolo *mp*

Bsn. *mp*

Timp. *mf*

S. D.

B. D. *mf*

T. *mp*
Duj ma-ren-ma pal-tri-to pul čel-ma

Adagio

Vln. I

Vln. II tremolo *pp*

Vla. tremolo *pp*

Vc. arco *mf*

Cb. arco *mf*

55

Picc. *mp* ³ 3

Fl. 1,2 *mp* tremolo

Ob. 1,2 *mp*

Eng. Hn.

Cl. 1,2 tremolo *mp*

B. Cl. tremolo *mf*

Bsn.

Hn. 1,2,3,4 *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

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

T. ka - tar Ro - ma a - ka na ve - sa

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

D

1. nat.

Fl.1,2 *mp* *pp*

Ob.1,2 *mp* *pp*

Eng. Hn.

Cl.1,2 *pp*

B. Cl. *pp*

Bsn. *p*

Hn.1,2,3,4

Tbn.1,2 *f* *p* *f*

B. Tbn. *f* *p* *f*

Tba. *p* *f*

Accord. *p* Solo Accordion

Timp. *p* *f*

B. D. *f*

T.

D

Vln. I *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

66

Fl. 1,2
Ob. 1,2
Cl. 1,2
B. Cl.
Bsn.
Accord.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 66, 67, and 68. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, and Bassoon) plays a rhythmic pattern of eighth-note beamed pairs with a quarter rest, repeated every two measures. The strings (Violins I & II, Viola, Violoncello, and Contrabass) and the Accordion play a sustained harmonic accompaniment, consisting of a half-note chord in the right hand and a half-note chord in the left hand, with a fermata over each measure. The key signature has one sharp (F#) and the time signature is 2/4.

69

Fl. 1,2

Ob. 1,2

Cl. 1,2

B. Cl.

Bsn.

Accord.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

v

72

Fl.1,2
Ob.1,2
Cl.1,2
B. Cl.
Bsn.
Accord.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 72, 73, and 74. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, and Bassoon) plays a rhythmic pattern of eighth-note beamed pairs with a quarter rest. The strings (Violins I & II, Viola, Violoncello, and Contrabass) and the Accordion play a sustained harmonic accompaniment consisting of a half-note chord in the left hand and a half-note chord in the right hand, with a fermata over each measure.

75

Fl.1,2

Ob.1,2

Cl.1,2

B. Cl.

Bsn.

Accord.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

77

Fl.1,2
Ob.1,2
Cl.1,2
B. Cl.
Bsn.
Accord.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 77 through 80. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, and Bassoon) plays a rhythmic pattern of eighth-note beamed pairs with a quarter rest. The strings (Violins I & II, Viola, and Cello) play a sustained, low-register accompaniment with a long note value and a slur. The tuba (Tub. B.) has a few notes in measure 77. The accordion (Accord.) is present in the lower register. The score is written in a key with one sharp (F#) and a 7/8 time signature.

80 E ♩ = 64 molto accel. ♩ = 96

Cl.1,2

B. Cl.

Accord.

Tamb.

ppp

T.

p

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

Vln. I

E ♩ = 64 molto accel. ♩ = 96

ppp

p

Vln. II

ppp

p

Vla.

ppp

arco *p* *mf*

Vc.

ppp

p

Cb.

ppp

p

87

Fl.1,2 *mf* *f* *f* 3

Cl.1,2 *mf* *f* *f* 3

Bsn. *mf* *a2*

Hn.1,2,3,4 *mp* *mp*

Tpt.1,2 *mp*

Tbn.1,2 *mp* *mf*

B. Tbn. *mp*

Tba. *mf*

S. D. *p*

Sus. Cym. *mp*

Tamb. *p*

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

Choir *f* Li - la si - ma naj - ma e bu - kvi -

Vln. I *f* *mf* 3

Vln. II *f* *mf* 3

Vla. *f*

Vc. *f* *mf*

Cb. *f* arco

94 rit.

Fl.1,2

Ob.1,2

Cl.1,2

Bsn.

Hn.1,2,3,4

B. Tbn.

Tba.

S. D.

Sus. Cym.

Tamb.

T.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *n*

p *n*

p *n*

p *n*