

Sp 391 4849

# Sarafan.



Ruska pesem.  
Harm. Anton Försfer.  
Za cítre priredil.  
Karol Wilfan.

Pravica izvajanja pridržana.

Ig. pl. Kleinmayr & Fed. Bamberg  
LJUBLJANA.

Št. inv. 4849



# Sarafan.

## Ruska pesem.

Harm. Anton Förster.

Za citre priredil Karel Wilfan.

Allegretto moderato.

Musical score for the first system of the song 'Sarafan.' The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal line starts with 'Sta - ra ma - ma o ne ši - vaj sa - ra - fa - na več, - pu - sti de - lo'. The piano accompaniment consists of simple harmonic chords.

Musical score for the second system of the song 'Sarafan.' The key signature changes to E major (one sharp). The time signature remains common time. The vocal line continues with 'in po - či - vaj, zla - ti čas je preč. Hčer - ka kme - ni se - di, Po - jes ve - se - li - ce'. The piano accompaniment provides harmonic support with sustained notes and chords.

Musical score for the third system of the song 'Sarafan.' The key signature changes to D major (two sharps). The time signature remains common time. The vocal line continues with 'lju - ba hčer - ka ti, - mla - da si, pa ve - di, da mla - dost be - ka - kor ptič slad - ko, - be - reš si cvet - li - ce, pa mi - nu - lo'. The piano accompaniment features more complex harmonic patterns with eighth-note chords.

Musical score for the fourth system of the song 'Sarafan.' The key signature changes to C major (no sharps or flats). The time signature remains common time. The vocal line continues with 'ži. bo. Pre - šla bo - do le - ta, znjim ve - se - lja slaj,'. The piano accompaniment consists of simple harmonic chords.

*mf*

lic ru - de - čih cve - ta več ne bo na - zaj, lic ru - de - čih

The piano accompaniment consists of eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The vocal line follows a melodic path with eighth and sixteenth notes.

cve - ta več ne bo na - zaj. Tu - di jazz sem pe - la -

The piano accompaniment continues with eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The vocal line continues the melodic line established in the previous system.

mla - da de - kli - ca, zdaj sem ti - ha, ve - la, sta - ra ma - mi -

The piano accompaniment features eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The vocal line continues with eighth and sixteenth notes.

ca; al' nad hčer - ko sla - je\_ vži - vam pre - šlih ve - se lin, —

The piano accompaniment includes eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The vocal line continues with eighth and sixteenth notes.

sa - ra - fan ru - de - či ši - vam omla-dih let spo - min.

The piano accompaniment consists of eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The vocal line concludes with eighth and sixteenth notes.

