

# Ария Серины

Гершвин

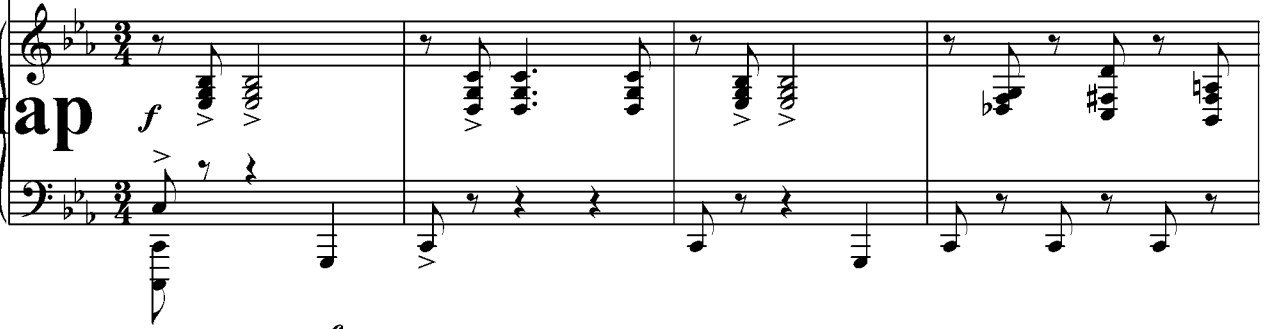
allegretto ben ritmato

Голос



Ф-НО

нар



5

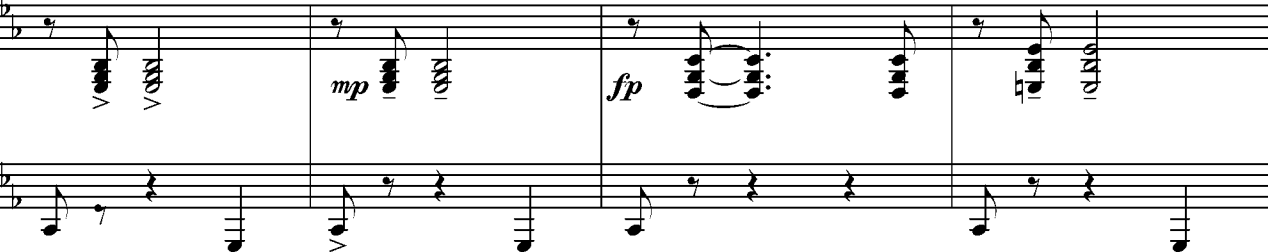
*f*



5

*mp*

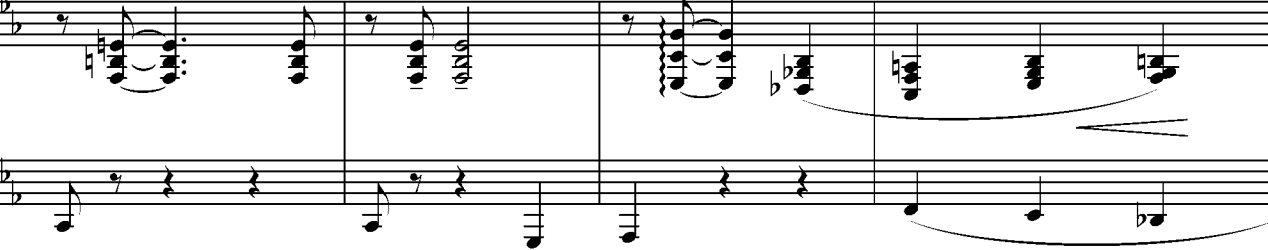
*fp*



9

listen in' For his ti - red foot - steps climb - in' up de stairs.

9



13

Ah

13

*mf*

*p*

17

Ah

Ole Man Sor - row's

*a tempo*

17

21

come to keep me com - p'ny. Whis-per - in' be side me

21

Φ-HO

Φ-HO

Φ-HO

25  
 when I say — my pray - ers. Ah —

25  
 φ-HO  
 mf

29  
 Ah —

29  
 φ-HO  
 p

33  
 piu animato  
 Ain' dat I min' work - in', — Work an' me is

33  
 φ-HO  
 3

37  
 trav - el - lers Jour - ney - in' to - ged - der to de prom - ise land.

The vocal line for measures 37-40 is written in a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with a long note on 'ise' in measure 40.

37

Φ-HO

The piano accompaniment for measures 37-40 is written in two staves (treble and bass clefs). It features a complex harmonic texture with many chords and moving lines. A fermata is placed over the final chord in measure 40.

41 *mf*  
 But Ole Man Sor - row's

The vocal line for measures 41-44 is written in a single staff with a treble clef. The key signature has two flats. The melody is sparse, with rests in measures 41 and 42, and notes in measures 43 and 44. A dynamic marking of *mf* is present above measure 41.

41

Φ-HO

The piano accompaniment for measures 41-44 is written in two staves. It features a complex harmonic texture with many chords and moving lines. A fermata is placed over the final chord in measure 44. Dynamic markings include *f* in measure 42 and *mp* in measure 43. A triplet of eighth notes is marked with a '3' in measure 44.

45  
 march - in' all de way wid me Tell - in' me I'm ole now

The vocal line for measures 45-48 is written in a single staff with a treble clef. The key signature has two flats. The melody consists of quarter and eighth notes, with a long note on 'now' in measure 48.

45

Φ-HO

The piano accompaniment for measures 45-48 is written in two staves. It features a complex harmonic texture with many chords and moving lines. A fermata is placed over the final chord in measure 48.

49 *f*

since I lose — my man.

*f* *mf*

Φ-НО

53 *p*

Since I lose — my man.

*p*

Φ-НО

57 *mf*

Ole Man Sor - row

*p*

Φ-НО

61  
sit - tin' by de fire - place, Ly - in' all night long

61 *mp*

Φ-HO

65 *piu mosso*

by me in de bed. Tell - in' me de same thing

65 *p*

Φ-HO

69  
morn - in, noon an' eb' - nin', That I'm all a - lone now

69

Φ-HO

73

since my man is dead. *mf* Ah *Glissando*

Φ-HO

73 *p* *p*

77

*Glissando* *Glissando* *ff* Since my man — is

Φ-HO

77 *mf* *f*

81

dead.

81

*ff*

81

*ff*

Φ-HO

85 *p* *Glissando*

85 *Glissando*

85 *Glissando*

85 *Glissando*

85 *mp*

3

3

89 *f* *Glissando* *Glissando* *mf* Ah

89 *Glissando* *Glissando* *mf* Ah

89 *Glissando* *Glissando*

89 *Glissando* *Glissando*

89 *mf* *fp*

3

3

93 *mp*

93 *mp*

93

V