

L'ULTIMA CANZONE

a la cara amica Sig.^{na} Rina Giacchetti

(Folkestone, 1905)

(soprano o tenore)

Parole di Francesco Cimmino

Allegro

PIANOFORTE

The piano introduction consists of two staves. The right hand plays a series of chords in a 7/8 time signature, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro' and the dynamics are marked 'p' (piano).

CANTO

sentito

M'han

The vocal line begins with a rest, followed by a single note on the staff. The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics 'M'han' are written below the vocal staff.

The vocal line continues with the lyrics: 'det - to che do - ma - ni, Ni - na vi fa - te spo - sa, Ed io vi can - to an -'. The piano accompaniment continues with the same rhythmic pattern.

The vocal line continues with the lyrics: '-cor la se - re - na - - ta! Là,'. The piano accompaniment continues with the same rhythmic pattern.

nei de-ser-ti pia-ni, Là, ne la val-le om-bro-sa, Oh quan-te vol-te a

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "nei de-ser-ti pia-ni, Là, ne la val-le om-bro-sa, Oh quan-te vol-te a". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more sustained bass line in the left hand.

voi l'ho ri-can-ta - - ta! — Oh quan-te vol - te —

The second system continues the musical score. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "voi l'ho ri-can-ta - - ta! — Oh quan-te vol - te —". The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated chords in the right hand.

p
a voi l'ho ri-can-ta - - ta! —

dim. *a tempo* *poco rit.*
p *dim.* *pp*

The third system features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "a voi l'ho ri-can-ta - - ta! —". The piano accompaniment includes dynamic markings: *dim.*, *p*, *dim.*, and *pp*. It also includes tempo markings: *a tempo* and *poco rit.*.

poco rit. *p* *a tempo* *cresc.*
"Fo - glia di ro - sa, O fio - re d'a - ma - ran - to, — Se ti fai

poco rit. *a tempo* *cresc.*
p *cresc.*

The fourth system features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "Fo - glia di ro - sa, O fio - re d'a - ma - ran - to, — Se ti fai". The piano accompaniment includes dynamic markings: *p* and *cresc.*, and tempo markings: *poco rit.* and *a tempo*.

spo - sa, Io ti sto sempre ac - can - to,

p molto legato

f Se ti fai spo - sa, io ti sto sempre accanto,

ppp.

poco rit.

cresc.

ten. *a tempo*

Fo - glia di rosa.»

a tempo

col canto

p

Do -

ma - ni a - vre - te in - tor - no Fe - ste, sor - ri - si e fio - ri, Nè pen - se - re - te ai

no - stri vec - chi a - mo - ri. Ma

sem - pre, not - te e gior - no, Pie - na di pas - si - o - ne Ver - rà, ge - men - do a

voi la mia can - zo - ne, — verrà ge - men - do —

la mia can - zo - ne: —

dim. *a tempo* *poco rit.*

dim. *p* *dim.* *pp*

poco rit. *a tempo*
p
 Fo - glia di men - ta, O fio - re di gra - na - to, Ni - na, ram -
poco rit. *a tempo*
p

rit. *a tempo*
 - men - ta I ba - ci che t'ho da - to!
rit. *a tempo*
p molto legato

f *rit.*
 Ni - na, ram - men - ta I baciche t'ho da - to
cresc. *f* *rit.*

f ten. *a tempo*
 Fo - glia di menta! Ah!
a tempo
col canto *p*

dim. *a tempo* *pp*
 Ah!
a tempo
p *dim.* *pp* *pp* *pp*