

La rosa

And. te mosso
pp *rall.* *a tempo*

The piano introduction is in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some slurs and accents. The bass line is primarily composed of chords and single notes. The piece starts with a piano (*pp*) dynamic and includes markings for *rall.* and *a tempo*.

pp *p*

Nen-nì, Nen-nì, vat-ten-ne: no sta cchiù a so-spe-rà; sta

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line has a *pp* dynamic for the first two notes and a *p* dynamic for the rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

p *p*

Ro-sa che pre-tien-ne man-co la puoje guar-dà. Cer-ca-me tu no

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a *p* dynamic. The piano accompaniment remains consistent with the previous line.

pp *p* *pp*

squa-so, lo squa-so te lo do... Nen-nì... pur-zì pur-zì no va-so... ma

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has a *pp* dynamic for the first two notes, a *p* dynamic for the next two, and a *pp* dynamic for the final two. The piano accompaniment continues with chords and a bass line.

che- sta ro- sa no, Nen- nì vat- ten - ne... vat- ten - ne... no sta cchiù a so- spe-

f *pp* *rall.* *deciso*

rà, Nen- nì, Nen- nì, no... no sta cchiù a so- spe- rà.

pp *pp* *f* *pp*

Te

rall. *a tempo* *ppp*

pa- re no por- tien- to che ac- cos- sì fre- sca stà! ma è sta- to ca lo

pp

vien- to man- co ad- do- ra- ta l'ha. Cre- sciu- ta es- s'è p'am-

mo- re e am- mo- re la po ddà, Nen- nì... quan- no te do lo co- re sta

ro- sa toja sar- rà. Nen- nì vat- ten - ne, vat- ten - ne... no sta cchiù a so- spe-

rà, Nen- nì, Nen- nì... no... no sta cchiù a so- spe- rà.