



JENNY LIND.

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THE LONELY ROSE.

M. W. BALFE.

Andante sostenuto assai.

PIANO

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is common time (C).

This section continues the piano accompaniment. It features a 'Ritard.' (ritardando) marking followed by a 'Dolce.' (dolce) marking. The music concludes with a double bar line and a 'pp' (pianissimo) dynamic marking. An 'A tempo.' marking appears above the final few notes.

Semplice.

A rose gaz'd from her bow-er green Up-on the summer light And

The vocal line is written on a single staff in a simple, clear style. The piano accompaniment consists of two staves with chords and moving lines. The lyrics are printed below the vocal staff.

ne-ver had cre-a-tion seen A flow'r so fair and bright, a flow'r so fair and

The vocal line continues with the lyrics. The piano accompaniment includes 'Cres.' (crescendo) and 'Ritenu-to' (ritenuto) markings. The section ends with a 'Colla parte.' (colla parte) marking and a 'pp' (pianissimo) dynamic marking.

A tempo. *pp* Cres. *f*

bright. Her modest form so soft so meek With morning radiance dyed, Beam'd

A tempo *ppp* *fp*

Poco animato. Ad lib. Dolce. Riten.

like the love-ly blushing cheek Of some young vil-lage bride, The blushing

Cres. *f* *pp*

Riten.

cheek of some young bride.

Cres. *f*

A tempo.

But soon a storm, dark o'er the vale, Its mountain fu- - - ry

p *pp*

shed And shrouded in the twilight pale The lone - - ly rose lay

Cres.

dead, the lone-ly rose lay dead. And so it is a gen - - tle mind Sinks

Riten. *pp* A tempo *pp*

Colla parte. *pp* *ppp*

un - - der sor - row's dart, The storm may pass, but leaves be - hind too

Cres. *f* Poco animato. Ad lib. *f*

fp Cres. *f*

oft a bligh - ted heart, . . too oft, too oft a blighted heart.

Dolce. Ritard. Riten. Ritard. *fr*

Cres.

f *p*