

C.1901



Rosa Benedicta

AUGUSTA HOLMÈS

Prix: 6 fr.

- 1_ En Ré h. (ton original.)
- 2_ En Mi h.

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ROSA BENEDICTA

AUGUSTA HOLMÈS

Andante (56 = ♩)

CHANT. (Ton original) *p*

PIANO. *p* *cre - scen - do* *mf* *Au*

Ped *

fond d'un frais jar_din plein d'oi - seaux et de fleurs Ou

p

Ped * Ped * Ped * Ped *

cou - le le ruisseau de nos lar - mes, Ber -

p

Ped * Ped * Ped * Ped *

-cée en l'arc-en-ciel aux fra - gi - les cou - leurs Dor -

p

Ped * Ped * Ped * Ped *

- mait Ky - pris, la rei - ne des char - mes. Sou

f

Ped * Ped * Ped * Ped *

cre - scen -
- dain, rom pant les ro - siers ir - ri - tés, Un

cre - *scen -*

Ped * Ped * Ped * Ped *

do. *f*

E - tran - ger sur - git dans l'au - ro - re; Son

do. *più f*

Ped * Ped * Ped * Ped * Ped *

avec autorité. *p*

front res - plen - dis - sait de cé - les - tes clar - tés, Ses

f

Ped * Ped * Ped * Ped *

avec douleur.

pieds mar - ty - ri - sés sai - gnaient en - co - re.

p

Ped * Ped * Ped * Ped *

marcato. *cre- scen -*

Ped * Ped * Ped * Ped *

p

Ky - pris le - va ses yeux pleins d'a-

do. *mf* *M.G.* *M.D.* *p*

Ped * Ped Ped * Ped * Ped *

-mour et dé-froi Sur l'E - tre re - vê - tu de Lu -

Ped * Ped * Ped * Ped *

-mie - re, Et dit: « D'où donc viens-tu? Qui t'a -

sf *M.G.* *p*

Ped * Ped * Ped * Ped *

- mè - ne vers Moi? Vers — Moi, la ca - res - san - te guer -

Ped * Ped * Ped * Ped *

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "- mè - ne vers Moi? Vers — Moi, la ca - res - san - te guer -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Pedal markings are indicated by "Ped" and asterisks "*" below the bass staff.

- rié - rel. — Dis - moi — ton nom, — jeune

p *cre -*

f M.G. *p* *p* *cre -*

Ped * Ped * Ped * Ped *

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics: "- rié - rel. — Dis - moi — ton nom, — jeune". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include "M.G." (mezzo-giochiato) and "cre -" (crescendo). Pedal markings are indicated by "Ped" and asterisks "*" below the bass staff.

- scen - do.

homme aux che - veux roux — Plus beau que les ber - gers de l'Hy -

scen *do.*

Ped * Ped * Ped * Ped *

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics: "homme aux che - veux roux — Plus beau que les ber - gers de l'Hy -". The piano accompaniment continues with similar rhythmic patterns. Performance instructions include "scen" and "do.". Pedal markings are indicated by "Ped" and asterisks "*" below the bass staff.

mf - met - tel O toi de qui l'as - pect fait trem -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'met' followed by a quarter note 'tel', then a half note 'O' and a quarter note 'toi'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a bass line in the left hand. Pedal markings are present in the bass line, with asterisks indicating specific points.

p (avec terreur) - blier mes ge - noux Et s'ef - feuil - ler les ro - ses de ma

The second system continues the vocal and piano parts. The vocal line starts with a half note 'blier', followed by a quarter note 'mes', a half note 'goux', and a quarter note 'Et'. The piano accompaniment maintains the sixteenth-note texture. A dynamic marking of *p* (piano) is placed above the vocal line, and '(avec terreur)' is written above it. The piano part includes a *dim.* (diminuendo) marking in the right hand.

tê - te!

The third system shows the vocal line with a half note 'tê' and a quarter note 'te!'. The piano accompaniment continues with the sixteenth-note pattern. A *p* (piano) dynamic marking is placed above the piano part, and 'marcato.' is written below it. Pedal markings with asterisks are present in the bass line.

cre - scen - do. M.G. M.G.

The fourth system features the vocal line with a half note 'cre', a quarter note 'scen', and a half note 'do.'. The piano accompaniment continues with the sixteenth-note pattern. The piano part includes a *mf* (mezzo-forte) dynamic marking and 'M.G.' (Messa di Voce) markings. Pedal markings with asterisks are present in the bass line.

mf avec majesté.

— Je suis Ce — lui qui porte en Lui

M.D.

p *mf* *più f*

Ped * Ped * Ped *

p gravement.

seul tous les dieux! Je suis Ce — lui qui veut que l'on

p

Ped * Ped * Ped * Ped *

lumineusement. *f*

ai — — — me; — — — Le mon — de fut sau — vé par mon

f

Ped * Ped * Ped * Ped *

Sang ra - di - eux, E - ros cru - ci - fi - é, c'est moi -

douloureusement. *rall* *ff* *a Tempo.* *mf*

f *rall.* *a Tempo.*

Ped * Ped * Ped * Ped *

mê - mel Et toi, la fleur de mon

p *avec pitié.*

sf *p* *poco cre -*

Ped * Ped * Ped * Ped *

Sang ré - pan - du, Beau - té, con - so - la - trice in - fi -

scen - *do -*

Ped * Ped * Ped * Ped *

ni - - e - - Qui rends aux cœurs mor_tels leur Pa_ra -

mf

cresc.

mf

Ped *

Ped *

Ped *

Ped *

Ped *

_dis per - du, Beau - té, Ro - se di - vi - ne, sois bé -

p

p

Ped *

Ped *

Ped *

Ped *

Ped *

ni - - el - -

p

pp religioso.

ppp

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

una corda.