

Bacchanale

from Samson and Delilah Op. 47

Violoncello & Piano

Arr.: Bertrand Moren

Camille Saint-Saëns

EMR 100349

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Camille Saint-Saëns

English: The *Bacchanale* from the opera *Samson and Delilah* is one of Camille Saint-Saëns's most celebrated orchestral works. Heard at the beginning of the third act, it depicts the lavish feast of the Philistines in honour of their god Dagon while Samson is held captive. Inspired by the colours and rhythms associated with the East, the music creates a captivating atmosphere in which sinuous melodies intertwine with an irresistible dance pulse. The work is distinguished by its rich musical writing, striking contrasts, and a gradual build-up to a spectacular climax. Saint-Saëns displays an exceptional gift for orchestration and theatrical expression, creating a vivid and compelling sonic landscape. Brilliant, sensuous, and highly virtuosic, the *Bacchanale* remains a cornerstone of the concert repertoire, captivating audiences with its infectious energy and dazzling musical brilliance.

Français: Extraite de l'opéra *Samson et Dalila*, la *Bacchanale* est l'une des pages les plus célèbres de Camille Saint-Saëns. Située au début du troisième acte, elle évoque la fête somptueuse donnée par les Philistins en l'honneur de leur dieu Dagon, tandis que Samson est retenu prisonnier. Inspirée par les couleurs et les rythmes de l'Orient, cette musique déploie une atmosphère envoûtante, où les mélodies sinueuses se mêlent à une pulsation de danse irrésistible. L'œuvre se distingue par la richesse de son écriture, ses contrastes saisissants et sa montée progressive vers un final d'une intensité spectaculaire. Alternant passages mystérieux, épisodes lyriques et explosions d'énergie, elle traduit toute la tension dramatique de la scène. Saint-Saëns y fait preuve d'un remarquable sens de la couleur musicale et du théâtre, créant une fresque sonore d'une grande force évocatrice. À la fois brillante, sensuelle et virtuose, la *Bacchanale* demeure une pièce incontournable du répertoire de concert. Son souffle dramatique, sa vitalité rythmique et son éclat musical continuent de captiver les interprètes comme le public, plus d'un siècle après sa création.

Deutsch: Die *Bacchanale* aus der Oper *Samson et Dalila* zählt zu den bekanntesten Orchesterwerken von Camille Saint-Saëns. Zu Beginn des dritten Aktes schildert sie das prächtige Fest der Philister zu Ehren ihres Gottes Dagon, während Samson gefangen gehalten wird. Inspiriert von orientalischen Klangfarben und Rhythmen entfaltet die Musik eine betörende Atmosphäre, in der sich geschwungene Melodien mit einem unwiderstehlichen Tanzrhythmus verbinden. Das Werk besticht durch seinen Farbenreichtum, wirkungsvolle Kontraste und eine kontinuierliche Steigerung bis zu einem eindrucksvollen Finale. Saint-Saëns beweist dabei sein außergewöhnliches Gespür für Orchestrierung und theatralische Wirkung und erschafft ein eindrucksvolles Klanggemälde von großer Ausdruckskraft. Glanzvoll, sinnlich und virtuos zugleich gehört die *Bacchanale* bis heute zu den Höhepunkten des Konzertrepertoires und fasziniert das Publikum durch ihre mitreißende Energie und ihre musikalische Strahlkraft.



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VIOLONCELLO

Bacchanale

from *Samson and Delilah* Op. 47

Camille Saint-Saëns

Arr.: Bertrand Moren

Recitativo

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4



A Allegro moderato (♩ = 120)

3



11



17



22



29



35



B

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Bacchanale

from *Samson and Delilah* Op. 47

Camille Saint-Saëns
Arr.: Bertrand Moren

Recitativo

Violoncello *f* (Freely)

Piano *f*

G.P. **A** **Allegro moderato** (♩ = 120)

dim *mp* *p* *mp*

7

15

cresc. *mf* *cresc.* *mf*

Measures 22-27 of the musical score. The bass line begins with a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Measures 28-34 of the musical score. Both the bass and piano parts are marked with the instruction *cresc poco a poco*. The piano part features a complex chordal texture in the right hand.

Measures 35-41 of the musical score. Measure 35 includes a triplet in the bass line and a boxed section labeled **B**. Dynamics include *f* (forte) and *p* (piano). The piano part has a dense chordal texture.

Measures 42-47 of the musical score. The bass line is mostly silent, while the piano part continues with a steady eighth-note accompaniment in both hands.

Measures 48-53 of the musical score. The bass line begins with a *p cresc* (piano crescendo) marking. The piano part features a consistent eighth-note accompaniment.

56 **C**

Measures 56-64. The score is in 2/4 time with a key signature of one flat (B-flat). The bass staff features a continuous eighth-note pattern starting with a forte (*f*) dynamic. The treble staff consists of chords, with a forte (*f*) dynamic at the beginning. Accents (^) are placed over the eighth notes in measures 62 and 64. The section is marked with a 'C' in a box.

65

Measures 65-72. The bass staff continues the eighth-note pattern. The treble staff continues with chords. Accents (^) are placed over the eighth notes in measures 67 and 72.

73

Measures 73-80. The bass staff continues the eighth-note pattern. The treble staff continues with chords. Accents (^) are placed over the eighth notes in measures 75, 77, and 80.

81

Measures 81-88. The bass staff features a new pattern of eighth-note groups. The treble staff continues with chords. Accents (^) are placed over the eighth notes in measures 83, 85, and 88.

89

D

Measures 89-96. The section is marked with a 'D' in a box. The bass staff features a new pattern of eighth-note groups, starting with a fortissimo (*ff*) dynamic. The treble staff continues with chords, also starting with a fortissimo (*ff*) dynamic. Accents (^) are placed over the eighth notes in measures 91, 93, and 96.

97

Musical score for measures 97-103. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top bass staff contains a melodic line with eighth-note patterns and rests, marked with *dim* at the end. The grand staff features a complex accompaniment with chords and moving lines in both hands, also marked with *dim* at the end.

104

Musical score for measures 104-110. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature has one flat. The top bass staff has a melodic line with eighth notes and rests, marked with *mf*. The grand staff features a complex accompaniment with chords and moving lines in both hands, marked with *mf* in the middle.

111 **E**

Musical score for measures 111-118. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature has one flat. The top bass staff contains a melodic line with eighth notes and rests, marked with *mp malincolico*. The grand staff features a complex accompaniment with chords and moving lines in both hands, marked with *mp* in the middle.

119

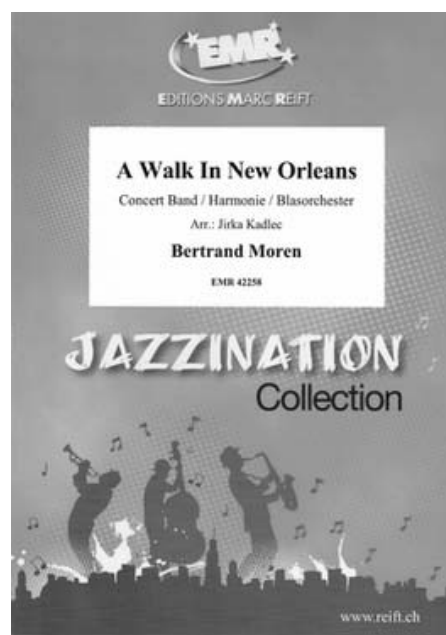
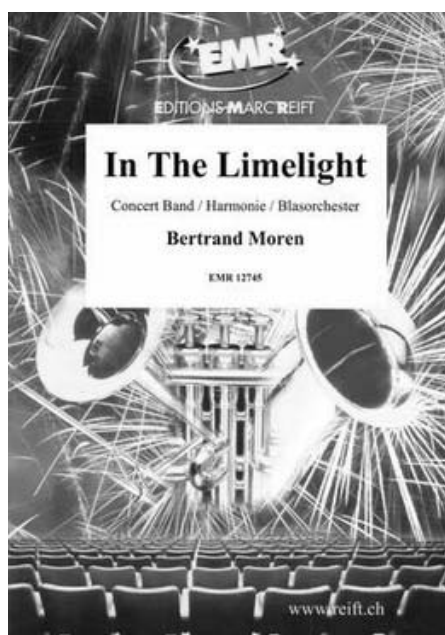
Musical score for measures 119-126. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature has one flat. The top bass staff contains a melodic line with eighth notes and rests. The grand staff features a complex accompaniment with chords and moving lines in both hands.

127

F

Musical score for measures 127-134. The system consists of three staves: a single bass staff at the top and a grand staff below. The key signature has one flat. The top bass staff contains a melodic line with eighth notes and rests. The grand staff features a complex accompaniment with chords and moving lines in both hands.

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