

Bacchanale

from Samson and Delilah Op. 47

Viola & Piano

Arr.: Bertrand Moren

Camille Saint-Saëns

EMR 100355

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From Samson and Delilah Op. 47

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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VIOLA

Bacchanale

from Samson and Delilah Op. 47

Camille Saint-Saëns

Arr.: Bertrand Moren

Recitativo

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4



G.P.

A Allegro moderato (♩ = 120)



11



17



22



29



35



B

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Bacchanale

from *Samson and Delilah* Op. 47

Camille Saint-Saëns
Arr.: Bertrand Moren

Recitativo

Viola *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 treble clef part begins with a melodic line marked *mf*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measures 28-34 of the musical score. The treble clef part features a melodic line with a *cresc poco a poco* marking. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measures 35-41 of the musical score. Measure 35 includes a triplet of eighth notes marked *f*. A section marker **B** is placed above the treble clef staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The treble clef part transitions from *f* to *p* in measure 38.

Measures 42-47 of the musical score. The treble clef part is mostly silent, with some chords in measures 46 and 47. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measures 48-53 of the musical score. The treble clef part begins with a melodic line marked *p cresc*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

56

C

Measures 56-64. The score is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth-note patterns with accents. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *f* (forte) is present at the beginning.

65

Measures 65-72. The musical texture continues with similar rhythmic and harmonic patterns. The right hand melody remains prominent with eighth-note runs.

73

Measures 73-80. The accompaniment in the left hand becomes more active, featuring a steady eighth-note pattern. The right hand continues with its melodic line.

81

Measures 81-88. The right hand has a brief rest in measure 81 before re-entering. The left hand maintains a consistent eighth-note accompaniment.

89

D

Measures 89-96. The score is marked with a box containing the letter 'D'. The dynamic marking *ff* (fortissimo) is used. The right hand features a trill in measure 89 followed by a melodic line. The left hand continues with a dense eighth-note accompaniment.

Measures 97-103. The score is in 3/4 time with a key signature of one sharp (F#). The upper staff (soprano) features a melodic line with eighth notes and rests, marked with *dim* (diminuendo) at the end. The middle staff (treble) contains chords with eighth notes, also marked with *dim*. The lower staff (bass) has a steady eighth-note accompaniment.

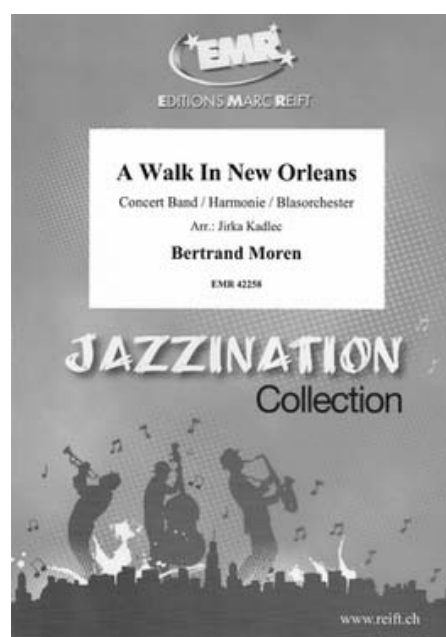
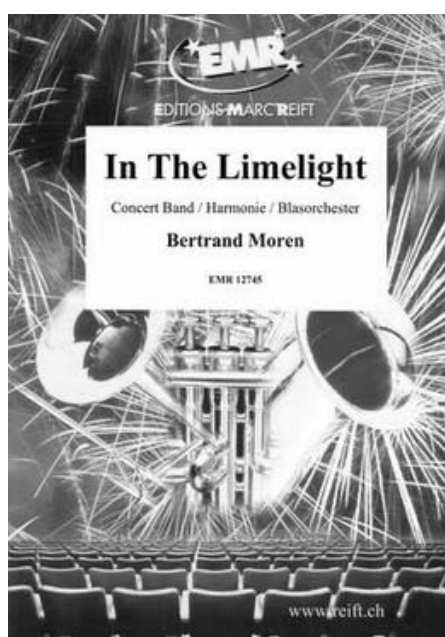
Measures 104-110. The upper staff continues the melodic line, marked with *mf* (mezzo-forte) at measure 105. The middle staff features sustained chords, also marked with *mf*. The lower staff maintains the eighth-note accompaniment.

Measures 111-118. The upper staff begins with a new melodic phrase marked *mp malincolico* (mezzo-piano, melancholic). The middle staff has sustained chords marked *mp*. The lower staff continues the eighth-note accompaniment.

Measures 119-126. The upper staff continues the melodic line. The middle staff has sustained chords. The lower staff continues the eighth-note accompaniment.

Measures 127-134. The upper staff continues the melodic line. The middle staff has sustained chords. The lower staff continues the eighth-note accompaniment.

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